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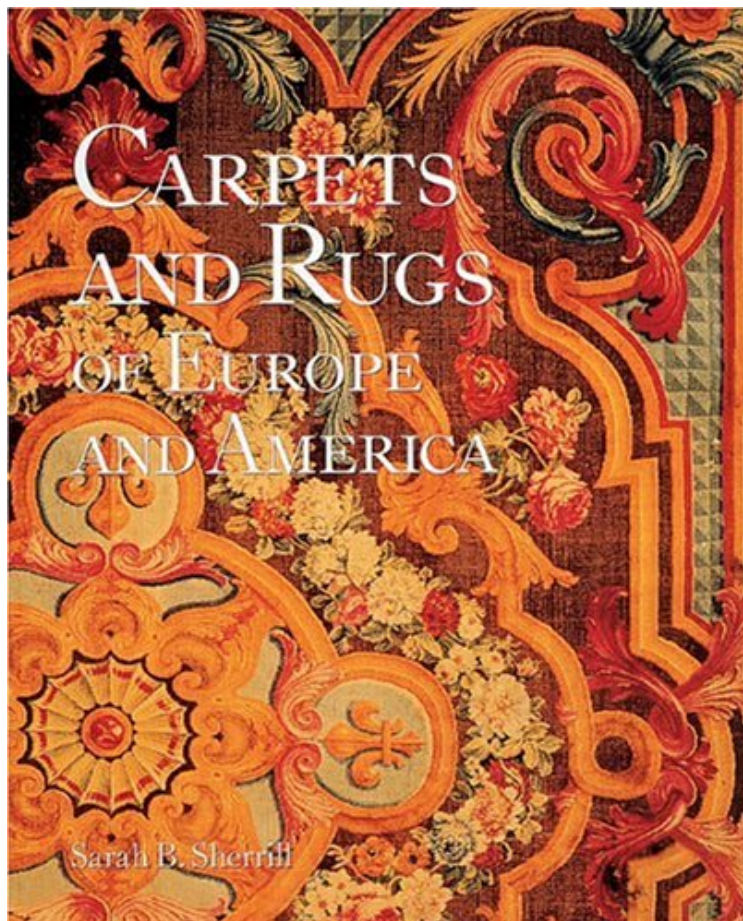
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Sarah B. Sherrill : Carpets and Rugs of Europe and America before purchasing it in order to gage whether or not it would be worth my time, and all praised Carpets and Rugs of Europe and America:

0 of 0 people found the following review helpful. Five StarsBy kgstudioBeautiful book, arrived on time thanks2 of 2 people found the following review helpful. This is a MAGNIFICENT book both in size and qualityBy Jane in MilwaukeeI would say this book qualifies as a "coffee table" book just from the sheer weight of a largish book with 463 pages. The original cost of this 1996 publication was\$150.00 !!!I held out over a decade ago to buy it on sale from a used book store. Seeing that you can buy it for a song here on ...run, don't walk, to order it. I have dozens of books on oriental (formerly "Persian") carpets and rugs of the world. And this is among my favorites both because it's beautifully illustrated and because it eschews the voluminous texts on the Eastern carpet to focus exclusively on the Western carpet, a most unusual topic.The chapters of the book areOrigins and Oriental InfluencesSpain and PortugalFranceBelgiumGreat BritainUnited StatesLesser-Known Rug TraditionsProgressive Design (last half of the 20th century)The "lesser-known" carpets take up almost 30 pages and are truly unfamiliar to me. These countries and areas include Italy; Netherlands; Scandinavia--mostly Sweden; Germany; Austria; Poland; Russia, Ukraine and Moldova.In addition to rugs and carpets, I'm a student of Tudor England and I love hearing about the holdings of

Henry VIII, Elizabeth I and Bess of Hardwick (Elizabeth Talbot, the Countess of Shrewsbury). One of the most stunning things about this book is that it doesn't just depict rug after rug, face-on, in 2-dimensional pictures; it also has many photographs of whole rooms such as the Great Halls of the palaces, castles and great houses of Europe. As with, particularly, British carpets, because there are almost no extant carpets, we get most of our information from contemporary accounts and portraits. The famous court portraitist, Hans Holbein, who almost lost head--literally--when his prettified picture of Anne of Cleves failed to impart the "Mare of Flanders," resulting in her becoming the 4th wife of the unhappy Henry, is the main source of information of English carpets "turkey work" of the early 16th century. His and other portraits of most countries during that period used carpets as table coverings more often than on floors. I estimate that on average 1/3 of the book is devoted to illustrations while 2/3 is text. I will start reading some interesting discussion of a particular country's carpets...and then find myself paging around to look at the photos because you quickly become aware of patterns of designs often based more on the time frame they were made rather than on region. I like it that there is a healthy amount of American (U.S.) carpets and rugs and that there is no mention of the Navajo. Not to diminish from their talent and beauty, I have many books exclusively on Navajo woven rugs which seem to indicate they're the sum total of carpets from the States. I bet you've never seen a knitted carpet before--a round one--as is pictured on all of page 160, made by Elvira Curtis Hulett around 1890. This book really expands my horizons regarding carpets. Now when I turn back to my voluminous books on oriental carpets, I have a nice counterweight for comparison. It makes all the carpets of the world more understandable and, thus, more beautiful.

Book by Sherrill, Sarah B.

From Library Journal This lavishly illustrated volume focuses on the design and production of Western carpets from the Middle Ages to the present. Sherrill (Bard Graduate Ctr. for Studies in the Decorative Arts) begins the journey with an historical survey of the origins of these functional and decorative items, highlighting the Oriental influence of patterns and weaving techniques. Major carpet-producing countries, including France, Belgium, Great Britain, the United States, and Spain and Portugal, are highlighted in individual chapters, each of which contains magnificent illustrations of a wide variety of designs and patterns. Another chapter focuses on the carpet and rug industry of European countries that do not produce as much. The most renowned names in carpet production, including Aubusson, Beauvais, Exeter, Moorfields, and Savonnerie, among others, are prominently displayed in glorious illustrations. The most fascinating chapter, which concludes the work, covers progressive design and highlights a virtual who's who of notable architects and designers ranging from William Morris, Charles Rennie Mackintosh, and Victor Horta to Gustav Stickley, Frank Lloyd Wright, Victor Vasarely, Keith Haring, and Jack Lenor Larsen. Highly recommended for libraries and collections emphasizing decorative arts. -- Stephen Allan Patrick, East Tennessee State Univ. Lib., Johnson City Copyright 1996 Reed Business Information, Inc. This beautifully-produced and lavishly-illustrated book is a tour-de-force of clearly-presented and meticulous research. . . . For the first time ever, here is an enjoyable, richly-informed, utterly reliable study of some of the finest achievements in Western textile history. . . . One of the best works of carpet scholarship and reference to have been written in decades. . . . This is a substantial work . . . well supported by high quality colour illustrations. Many years of patient research and careful documentation have gone into this book. . . . Particularly gratifying is the author's feeling for the written word which is fluent, clear, readable and unpretentious. -- The Art Newspaper, July-August 1997 From the Back Cover In this comprehensive volume, Sarah Sherrill examines Western carpet design and production from the Middle Ages to the present, in styles that range from magnificent palatial creations to delightful folk designs. With hundreds of dazzling illustrations, Sherrill's authoritative text includes chapters on Moorish weavers and the golden age of carpets in Spain; the exquisite carpets of the Savonnerie, Aubusson, and Beauvais in France; productions from Moorfields, Exeter, and Axminster in England; the intriguing but little-studied rugs of Eastern European countries; the charming and resourceful rugs of America; and an important chapter on modern designs that offers an extensive survey of rugs created by leading artists and architects of the nineteenth and twentieth centuries. Sherrill's stimulating text, based on years of research, brims with interesting new findings, not only on the history and design of these works, but also technological developments that had an often unrecognized effect on rug design and production.