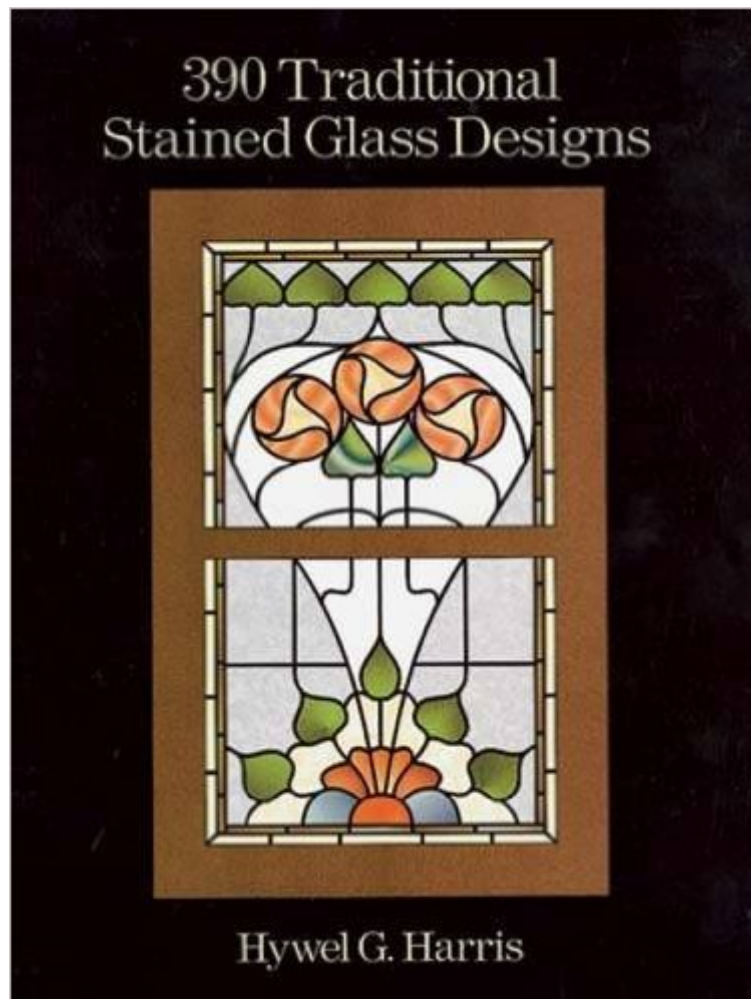


The book was found

390 Traditional Stained Glass Designs (Dover Stained Glass Instruction)



Synopsis

Stained glass craftspeople looking for authentic Victorian- and Edwardian-era designs will find them in this rich collection by period stained glass expert Hywel G. Harris. Prompted by a desire to preserve authentic specimens of domestic stained glass designs that rapidly disappearing in postwar England because of destruction, adulteration, and neglect the author photographed a multitude of windows, transoms, sidelights, and other stained glass elements in houses constructed between 1890 and 1920. The designs in this practical compendium have been directly rendered from those photographs and presented in a wide range of sizes and shapes. Included are lovely floral and foliate motifs, a remarkable array of geometrics, transitional designs showing the influence of Art Nouveau and more. Of immense value to stained glass workers, this impressive, easily affordable sourcebook will also function as an inspiration for graphic artists and a useful reference for architectural historians.

Book Information

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Customer Reviews

As a stained glass enthusiast and renovator of historic homes, I'm putting this book at the top of my favorites list. Unlike so many stained glass pattern books that modernize patterns, the beautiful and varied patterns in this book are rendered directly from historic homes. The patterns are organized into five sections: Art Nouveau, Victorian Geometric, Victorian Floral, Edwardian and The Twenties. All patterns were gleaned from homes in a fairly localized area of England, and they are

slightly limited in their regionalism -- the Victorian patterns, in particular, are definitely English Victorian, which sometimes varies widely from what I'm used to here in the U.S. Nonetheless, there are patterns for all tastes and all skill levels, most of which lend themselves more properly to lead came than copper foil. All patterns are for windows, doors, sidelights and the like. There are no craft, lamp or jewelry projects included in the book.

Of all the 300+ stained glass and lead light books in a club library that I manage, this is the most sought after. A very valuable purchase.

As a stained glass artisan for over 15 years and an instructor in the copper foil method for four years, I feel this is one of the best pattern books available for those interested in historically accurate 19th and 20th century stained glass patterns/designs. There is something for everyone, from basic patterns suitable for beginners to very intricate designs for the more advanced artist. Even if you prefer to design your own windows, this is still an excellent reference source. Like all the stained glass pattern books published by Dover, this one offers a lot of wonderful patterns for very little money.

This book is a great one for learners and pros alike. The patterns span many design eras and it is a good tool for demonstrating to clients and friends what is possible, pattern-wise, for a project.

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This book is not my cup of tea, but it's great for someone who's looking for a design from a certain era. The book is broken down by the different eras or styles: Victorian Geometric, Art Nouveau, Victorian Floral, Edwardian, and 1920's. All the designs have a lot of horizontal and vertical lines in them. Also, it's all in black and white so you have to use your imagination to color it. The back of the front cover and back cover has examples in color.

The cover gives 14 color examples. The 78 pages are packed with an average of 8 black and white outlines to a page. This is a lot of ideas but would be challenging to enlarge for pattern making. A limited range of symetric styles are divided into four groups.

Yes, the book contains 390 designs but don't make the mistake that I did--designs does NOT mean patterns. The designs are presented small enough to fit several to a page and would have to be magnified enormously to be used as a pattern. It's clear that some of these designs are intended to be made as quite large pieces and I seriously mistrust that enlarging the design on a copier would be sufficient to produce a workable pattern.

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