

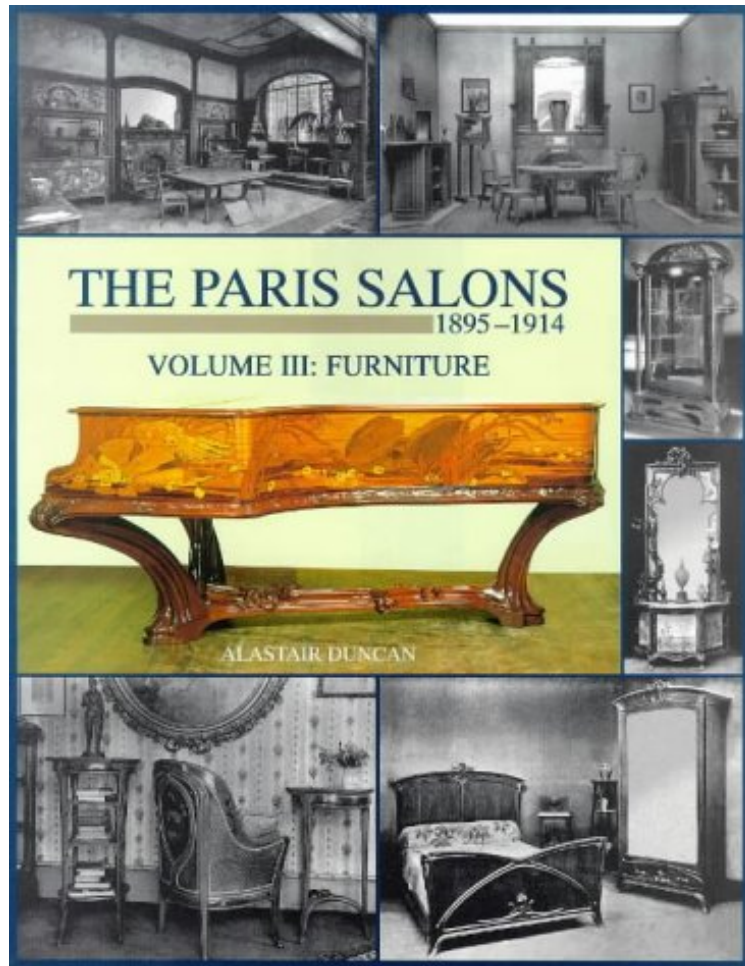
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Alastair Duncan

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(Mobile pdf) Paris Salons Vol 3: Furniture (Paris Salons, 1895-1914)

Paris Salons Vol 3: Furniture (Paris Salons, 1895-1914)

Alastair Duncan : Paris Salons Vol 3: Furniture (Paris Salons, 1895-1914) before purchasing it in order to gauge whether or not it would be worth my time, and all praised Paris Salons Vol 3: Furniture (Paris Salons, 1895-1914):

The third in a unique multi-volume collection providing a complete visual catalogue record of the decorative arts of the Paris Salons. Included in this volume are reproductions of the catalogue illustrations of furniture at the Exposition Universelle of 1900, the annual Salons du Mobilier, and the celebrated 1903 and 1904 expositions of the Ecole de Nancy in the French capital. This chronological record clearly shows the revolution in furniture design that transpired in France at the turn of the 20th century. Illustrations show precisely the emergence of the art nouveau style in the 1890s, its high point between the 1900 Exposition Universelle and the 1903 Salons, its demise between 1905-1909, the return to period revivalism and the transitional art nouveau - art deco style of 1910-1912 with the proto - art deco style of the immediate pre-war years (1911-1914). Many examples of non-art nouveau works from the period are also

included. Hundreds of these superb contemporary illustrations include vie

From Library Journal While this book may not appeal to the general public, it could be an invaluable reference for appraisers, antique dealers, furniture historians, and set designers. This catalog of catalogs offers more than 1500 vintage black-and-white photographs (and a handful in color) depicting the works of 250 cabinetmakers and designers exhibiting in Paris at the turn of the century. In addition to providing information on the impact of the Salons during these two decades, Duncan (a former consultant to Christie's auction house) discusses the evolution and ultimate demise of the Art Nouveau movement in France. Researchers using this book may be disappointed with the quality of the illustrations (many photos are indistinct and lack detail). And, unfortunately, little information is given on individual makers, though an appendix lists names, exhibition dates and when available place of birth and birth and death dates. Recommended only for specialized art libraries. Margaret Gross, Chicago P.L. Copyright 1996 Reed Business Information, Inc.