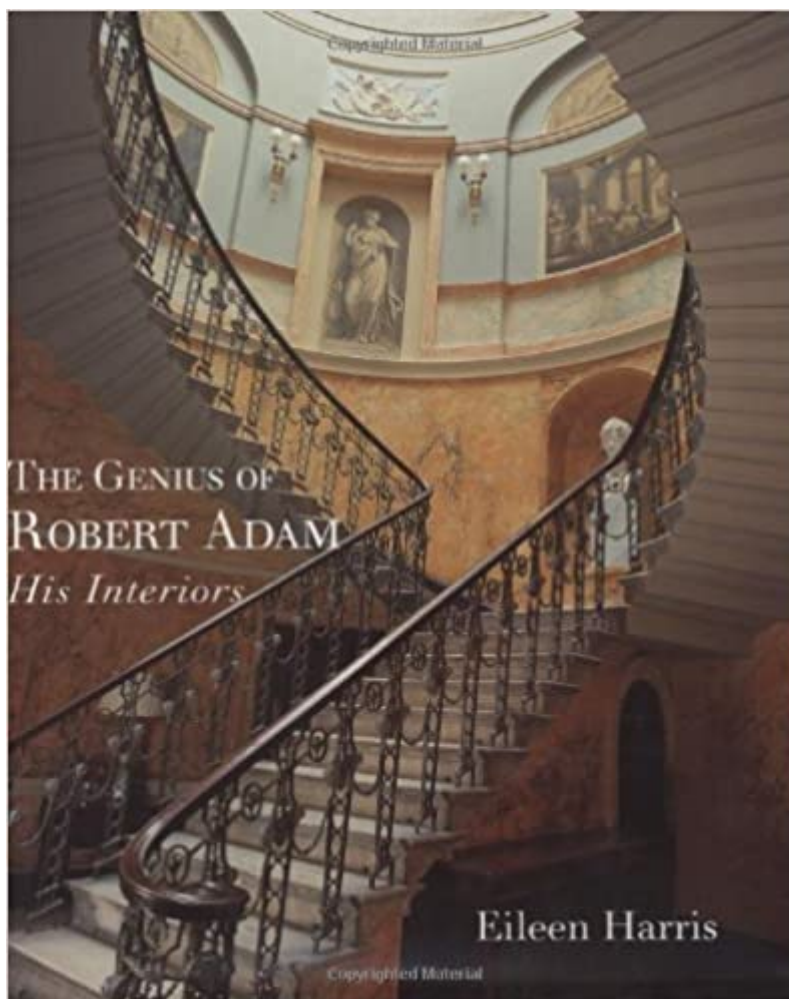


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The Genius Of Robert Adam: His Interiors



Synopsis

Robert Adam was one of the greatest British architects of the later eighteenth century. So widespread was his influence as a decorator and furniture designer that his name has become a household word. But it is the synthesis of architecture, planning and decoration that stands at the heart of Adam's achievement as Eileen Harris shows in this elegantly illustrated book. She considers in detail the interaction of each of these elements in nineteen of Adam's most accomplished interior projects, including some of the most famous British country houses and London town houses. Most of Adam's enormous body of work was in pre-existing houses, the challenges of remodeling stimulated his inventive imagination, and he became a master at turning awkward situations to advantage. Harris has mined archival sources, including the large collection of drawings from the Adam office at Sir John Soane's Museum in London, and fully examined the houses themselves to discover exactly what Adam did in each project and why. Taking into account later alterations and renovations, Adam-revival additions, and so-called accurate restorations of the last twenty-five years, Harris brings to light how much of Adam's original work was conditioned by circumstance and how much was left to invention. In her detailed discussions of the planning, decoration, ceilings, carpets, chimney pieces and furniture of such interiors as those at Kedleston, Syon House, Osterley Park, Newby Hall, Culzean Castle, and Home and Lansdowne Houses in London, Harris uncovers the full extent of Adam's prodigious achievements.

Book Information

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Customer Reviews

In collaboration with his brothers James and William, Robert Adam became the leading architect in Great Britain in the second half of the 18th century. He presented himself as an authority on ancient Roman architecture and published the first volume of the elaborate *Works in Architecture* of Robert and James Adam in 1773. Robert Adam's influence crossed the Atlantic, and numerous important buildings demonstrate his innovative introduction of various geometric forms into the floor plan and employ his delicate and restrained ornament based on a classical vocabulary. In fact, his firm had its greatest influence on interior design, and this volume, by an architectural historian who has authored several earlier titles on Adam's work, beginning with *The Furniture of Robert Adam* (1963), provides detailed analyses of the work, much of which took place inside buildings designed by others. Extensive historical data are presented meticulously, and the graphic documentation is superb, including floor plans and interior elevations based on Adam's own drawings and often in color. This is the definitive work on critical aspects of the architect's work. For all architecture and design collections. Paul Glassman, New York Sch. of Interior Design Lib. Copyright 2002 Cahners Business Information, Inc.

A superb and original study. . . thorough. . . beautifully illustrated with photographs, and. . . drawings reproduced mostly in color. . . . very highly recommended. -- Choice[A] sumptuous volume. Written with complete command of archival source material. . . [a] minutely detailed study of 19 Adam houses. . . -- New York Times Book Review, Editor's Choice for Architecture Books of 2001

Have read every book about Robert Adam published in the past 100 years, I can state with confidence and authority that this is THE BEST of the lot. A must for any student of Robert Adam, Georgian architecture and interiors, and indeed for any architect or student of interior design in general.

Well done comprehensive tome on RA. A must read for serious Adam followers with excellent pictures. It will both enlighten and inspire!

not as described. returned for a refund. The seller was helpful in getting the refund.

This is a gorgeous book; the photos are first rate (always in color) and appropriate to content. The only factor detracting from the book's general excellence is a text that is sometimes disjointed and

with references to pictures or illustrations not included in the book. Were that not so, the book would rate an A+.

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