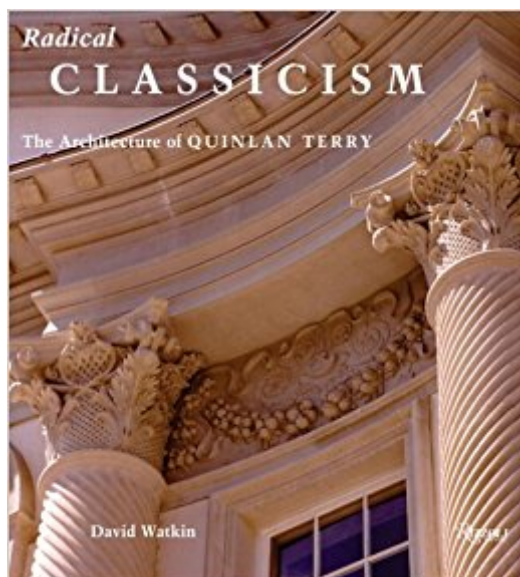


The book was found

Radical Classicism: The Architecture Of Quinlan Terry



Synopsis

Often described as Prince Charles's favorite architect, Quinlan Terry is at home in every traditional style, from Classical Greek to Roman, Gothic to Renaissance, and Baroque to Neo-classical. With intense new interest in classical design, there is a high demand for a compilation of Terry's work, a volume that showcases the ideas and creations of one of the world's most daring traditionalist designers. At the pinnacle of his careerâthis year's winner of the Driehaus Prize, classical architecture's highest honorâQuinlan Terry is one of the most celebrated practitioners of the form and also perhaps the most radical. *Radical Classicism* contains hundreds of lavish color illustrations and thirty of Terry's designs, including state rooms at #10 Downing Street, a library and residential building at Cambridge University, a cathedral in Essex, a church in Bishopsgate, four buildings in Williamsburg, Va., townhouses in London, and ten large country houses in England, Germany, and the U.S. Buildings featured include Juniper Hill in Buckinghamshire; Ionic Villa, Corinthian Villa, and Regency Villa in Regents Park, London; Abercrombie House in Kentucky; Latourette Farm, New Jersey; Highland Park House, Dallas, Texas.

Book Information

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Customer Reviews

A beautifully produced book that explains the philosophy of Quinlan Terry and how he applies neo-classical design to meet modern needs without compromising the accuracy of the classical detail designs to which his dedication is paramount. The like ability and dedication of his son Francis, who is already carrying on the craft of his father, is shown with stunning effect. The book is

easy to read and engages the reader so that it is hard to put down. It is not just a book to dip in and out of, albeit it also lends itself to such a practice. It demonstrates that Quinlan Terry and his son are Master Builders in the true sense of the words. It shows how their understanding and appreciation of the detailed construction required to produce their buildings puts most architects to shame, together with their incredible skill with a pencil, which most modern architects also cannot match or even execute. The book gives a fascinating insight into the way they cleverly apply a wide range of classical features into their buildings; and also how they refer in their designs to more recent uses of neo-classical design by other masters of their art. The book is most impressive in the way it describes the complete dedication of Quinlan Terry for the positive, classical accuracy and precision in his designs, together with the explanation of how his own interpretation for each new building has been conceived, without merely repeating past classical building designs.

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