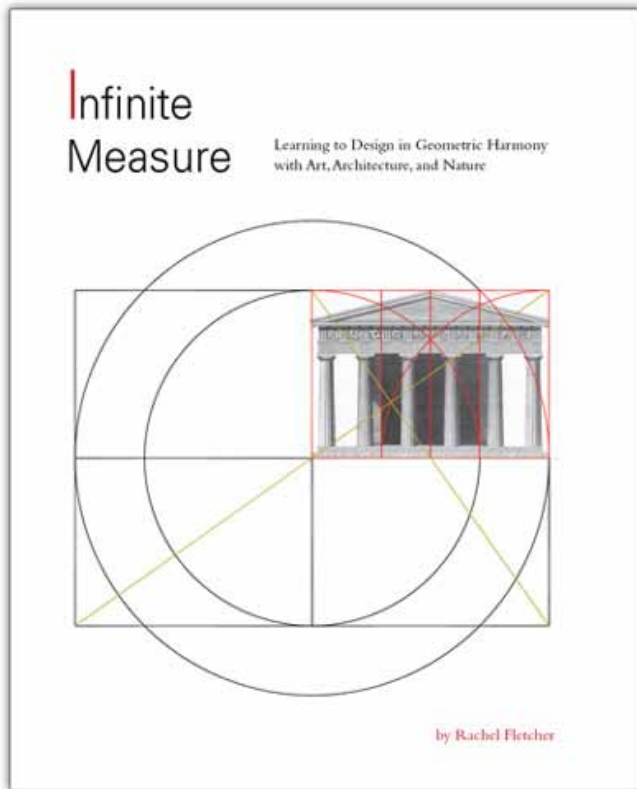


Infinite Measure: Learning to Design in Geometric Harmony with Art, Architecture, and Nature

by Rachel Fletcher

Foreword by Kim Williams



Infinite Measure is both a creative workbook and an authoritative reference guide for teachers, students, and practitioners of design, including architecture, interior design, landscape architecture, painting, sculpture, the graphic arts, theater and stage design, and even musical instruments and crafts. Taking pages from books of nature, art, and architecture, Fletcher provides visual designers of all art forms and disciplines with geometric methods for composing harmonious spaces and places.

Fletcher shares her professional knowledge and experience by offering practical techniques for design applications, including step-by-step elementary and advanced drawings for producing proportional schemes with a compass and rule; commentaries on geometric symbols and useful theorems; definitions; and etymologies of essential mathematical terms. A highlight of the book are Fletcher's original studies that analyze harmonious proportions in world-famous art, architecture, landscape design, and other compositions. These include the South Rose Window at Cathédrale Notre Dame de Paris, Andrea Palladio's Villa Emo and Teatro Olimpico, a Stradivari violin, Thomas Jefferson's Poplar Forest, Beatrix Farrand's garden courtyard for the Oriental Institute at the University of Chicago, the illuminated Lindisfarne Gospels, a Louis Sullivan stencil for the Chicago Stock Exchange, and Eero Saarinen's North Christian Church.

The desire for harmony is universal among all cultures. In *Infinite Measure*, we rediscover a fundamental starting point for designers of all ages and skills: the simple act of drawing with a compass and rule—as Frank Lloyd Wright famously taught his architecture apprentices at Taliesin and Taliesin West—can sensitize the designer to the rich subtleties of spatial harmony and proportion, no matter how one ultimately chooses to express it.

\$45.00 U.S. (trade discount)
Softcover with flaps and a sewn binding
400 pages with 99 half-tone drawing
and 331 line drawings
8.09" x 10.0" upright/portrait
ISBN: 978-1-938086-02-1

TO ORDER

go online: www.internationalpubmarket.com
or call toll-free: 800-758-3756

Distributed by International Publishers Marketing

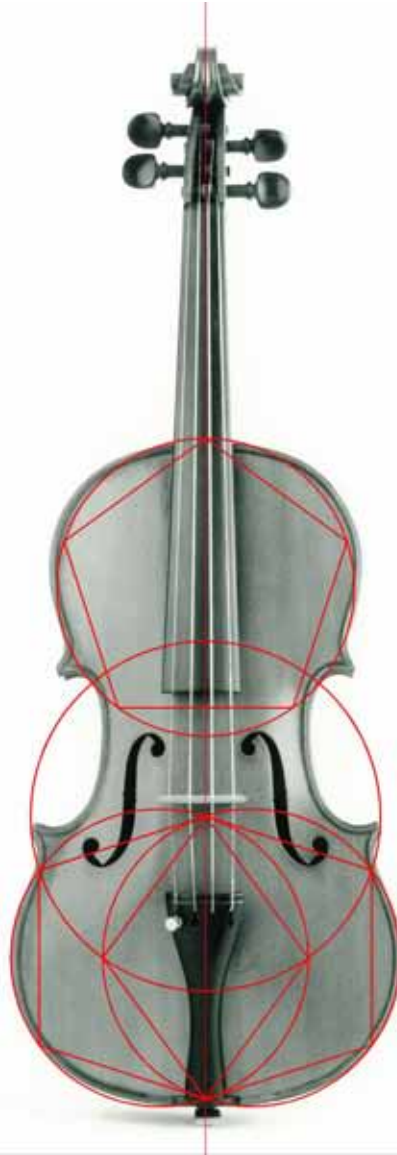
**For more information about GFT Books,
please use the following contact
information:**

George F. Thompson Publishing, LLC
217 Oak Ridge Circle
Staunton, VA 24401-3511
U.S.A.
Email: helpdesk@gftbooks.com

PRAISE FOR THE BOOK

"Rachel Fletcher has written the definitive book on proportion as the design principle upon which most design principles and elements rest. When students and practitioners can master and absorb the import of this root principle through study, exploration, and experience, they are able to express themselves with a sense of assurance and command as rising designers, artists, and critics. I am an admirer of Rachel Fletcher and believe that this elegant, useful, and authoritative text should become integral to every design curriculum."

—Dr. Ellen S. Fisher, ASID, IPEC, NYS-CID, Vice President for Academic Affairs and Dean, New York School of Interior Design



"It may seem anachronistic to introduce a new book about the ancient science of geometry for design at a time when so many computer applications apply geometry automatically without the designer having to think about it, but it is precisely one of the contradictory characteristics of our world today that makes Rachel Fletcher's book so relevant and necessary. What Fletcher does in this elegant, thoughtful, and practical book is to guide the reader to a knowledge and understanding of how geometry works for the designer. Specifically, she reveals design truths that are inherent in the use and movements of the compass and straight-edge rule in order to open all possible doors for the designer's creativity. What she knows is not old or arcane knowledge but timeless geometrical facts that are as fresh today as they were when scratched in sand or on parchment hundreds, if not thousands, of years ago. The author's unique capacity to explain the necessary geometric principles of proportion and harmony in a clear, step-by-step way is accompanied by her gentle manner of staying 'off the page' so that the geometry, and not the geometer, becomes the leading character. Whether the reader's aim is to understand the great works of art, architecture, landscape, and other designs of the past or to create new works that express contemporary aesthetics, this book provides a fundamental and inspirational starting point."

—Kim Williams, Editor-in-Chief, *Nexus Network Journal*, Torino, Italy