## GENERAL STUDIES COURSE PROPOSAL COVER FORM

(ONE COURSE PER FORM)

| 1.) DATE: | 2/29/2012 |
| 2.) COMMUNITY COLLEGE: | Maricopa Co. Comm. College District |
| 3.) COURSE PROPOSED: | Prefix: INT  Number: 115  Title: Historical Architecture and Furniture  Credits: 3 |
| CROSS LISTED WITH: | Prefix: Number: ; Prefix: Number: ; Prefix: Number: ; Prefix: Number: ; |
| 4.) COMMUNITY COLLEGE INITIATOR: | MYRON BROWER |
| PHONE: | 480-423-6229 |
| FAX: | |

ELIGIBILITY: Courses must have a current Course Equivalency Guide (CEG) evaluation. Courses evaluated as NT (non-transferable are not eligible for the General Studies Program.

**MANDATORY REVIEW:**

- The above specified course is undergoing Mandatory Review for the following Core or Awareness Area (only one area is permitted; if a course meets more than one Core or Awareness Area, please submit a separate Mandatory Review Cover Form for each Area).

POLICY: The General Studies Council (GSC-T) Policies and Procedures requires the review of previously approved community college courses every five years, to verify that they continue to meet the requirements of Core or Awareness Areas already assigned to these courses. This review is also necessary as the General Studies program evolves.

AREA(S) PROPOSED COURSE WILL SERVE: A course may be proposed for more than one Core or awareness area. Although a course may satisfy a core area requirement and an awareness area requirement concurrently, a course may not be used to satisfy requirements in two core or awareness areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirements and the major program of study.

5.) **PLEASE SELECT EITHER A CORE AREA OR AN AWARENESS AREA:**

Core Areas:  Select core area...  
Awareness Areas:  Historical Awareness (H)

6.) On a separate sheet, please provide a description of how the course meets the specific criteria in the area for which the course is being proposed.

7.) **DOCUMENTATION REQUIRED**

- Course Description
- Course Syllabus
- Criteria Checklist for the area
- Table of Contents from the textbook required and/or list or required readings/books
- Description of how course meets criteria as stated in item 6.

8.) **THIS COURSE CURRENTLY TRANSFERS TO ASU AS:**

- [ ] DEC  prefix
- [x] Elective

Current General Studies designation(s): HU H

Effective date: **2012 Spring**  Course Equivalency Guide

Is this a multi-section course?  [x] yes  [ ] no

Is it governed by a common syllabus?  [x] yes  [ ] no  District-wide course competencies/outline

Chair/Director: **SALLY KROELINGER**  Ricker

Chair/Director Signature: Approval emailed to J.

AGSC Action:  Date action taken:  [ ] Approved  [ ] Disapproved
Proposer: Please complete the following section and attach appropriate documentation.

<table>
<thead>
<tr>
<th>YES</th>
<th>NO</th>
<th>Identify Documentation Submitted</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Course Description; Course Competencies; Course Outline; Syllabus &amp; Course Schedule; Units I-IV handouts; Textbook TOC; Supplemental-Reading handouts</td>
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**THE FOLLOWING ARE NOT ACCEPTABLE:**

- Courses in which there is only chronological organization.
- Courses which are exclusively the history of a field of study or of a field of artistic or professional endeavor.
- Courses whose subject areas merely occurred in the past.
<table>
<thead>
<tr>
<th>Course Prefix</th>
<th>Number</th>
<th>Title</th>
<th>Designation</th>
</tr>
</thead>
<tbody>
<tr>
<td>INT</td>
<td>115</td>
<td>Historical Architecture and Furniture</td>
<td>H</td>
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</tbody>
</table>

Explain in detail which student activities correspond to the specific designation criteria. Please use the following organizer to explain how the criteria are being met.

<table>
<thead>
<tr>
<th>Criteria (from checksheet)</th>
<th>How course meets spirit (contextualize specific examples in next column)</th>
<th>Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. History is a major focus of the course.</td>
<td>This course focuses solely on the history of the design of architecture and furniture over several millennia, beginning in the Neolithic era and ending in the early-19th century.</td>
<td>Course Description: Historical survey of the development of furniture, interiors, and architecture from antiquity to the 19th Century. Course Competencies: 1. Develop and apply a vocabulary of historic terminology relative to architecture, interior design and furnishings. 2. Trace the evolution of styles of architecture, interiors, and furnishings relative to the historical context of social, political, economic, and technological developments. 3. Identify and describe the distinctive characteristics of furniture, interior, and architectural styles associated with the Egyptian, Greek, and Roman civilizations. 4. Identify and describe the distinctive characteristics of furniture, interior, and architectural styles associated with the Byzantine, Early Christian, Romanesque, and Gothic periods. 5. Identify and describe the distinctive characteristics of furniture, interior, and architectural styles associated with the Renaissance and Baroque periods in Italy and Spain. 6. Identify the major French periods, and trace the development of furniture,</td>
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</tbody>
</table>
interior, and architectural styles associated with each period.
7. Identify the major English periods, and trace the development of furniture, interior, and architectural styles associated with each period.
8. Identify the major American periods, and trace the development of furniture, interior, and architectural styles associated with each period.

Course Outline:
All sections in the course outline are pertinent to studying the historical development of architecture and furniture.
I. Antiquity - Egyptian; Greek; Roman
II. Middle Ages - Byzantine; Early Christian; Romanesque; Gothic
III. Renaissance - Italian; Spanish
IV. Baroque - Italian; Spanish
V. French Periods - Renaissance; Baroque: Louis XIV; Rococo; Louis XV; Neoclassic: Louis XVI; Directoire & Empire
VI. English Periods - Early Renaissance; Restoration/William & Mary; Queen Anne; Georgian; Chippendale; Neoclassic: Adam, Hepplewhite, Sheraton; Regency
VII. American Periods - Early American/Colonial; Georgian; Federal; Empire

Syllabus & Course Schedule:
Unit 1 – Antiquity: Megalithic Monuments; Egyptian; Greek; Roman
Unit 2 - Middle Ages: Byzantine; Early Christian; Romanesque; Gothic
Unit 3 - 14th to 18th Centuries: Renaissance & Baroque (Italy, France, Spain, England)
Unit 4 - 18th to 19th Centuries: Neoclassicism (Europe & America)

Units I-IV:
The handouts summarize the
2. The course examines and explains human development as a sequence of events.

| Changes over time in the design of architecture and furniture reflect changes in the aesthetic principles guiding the work of designers—changes that can be explained in terms of a sequence of events. The guiding principles of a particular place and time emerge from or are inspired by earlier time periods; but they also are influenced by a variety of contemporary social and cultural influences. A good example of this is the Neoclassical movement of the 18th century, which began as a revolt against the then-ascendant Baroque and Rococo styles of architecture and furniture design. Neoclassicism, as the name implies, was inspired by the styles of Ancient Greece and Rome—styles that had become widely known through archeological finds, which led to an antiquities-collecting fad among the elite (which itself was due to the growing popularity of the "Grand Tour"). Neoclassicism borrowed a part of its aesthetic from the ancient styles, especially the use of geometric shapes and forms, simplicity and symmetry, in the design of architecture and furniture. But contemporary factors, such as enlightenment philosophy and the works of "progressive" writers and artists, had a major influence on the |

| Course Description: Historical survey of the development of furniture, interiors, and architecture from antiquity to the 19th Century. |

| Course Competencies: |
| 3. Identify and describe the distinctive characteristics of furniture, interior, and architectural styles associated with the Egyptian, Greek, and Roman civilizations. |
| 4. Identify and describe the distinctive characteristics of furniture, interior, and architectural styles associated with the Byzantine, Early Christian, Romanesque, and Gothic periods. |
| 5. Identify and describe the distinctive characteristics of furniture, interior, and architectural styles associated with the Renaissance and Baroque periods in Italy and Spain. |
| 6. Identify the major French periods, and trace the development of furniture, interior, and architectural styles associated with each period. |
| 7. Identify the major English periods, and trace the development of furniture, interior, and architectural styles |

information students are required to learn about each period and its artistic movements. This information includes terminology, sociocultural influences (e.g., philosophical, religious, political), people, places, styles, monuments, etc.

Readings:

Textbook Table of Contents - The topics listed in the textbook’s TOC correspond to most of the topics listed above.

Additional Readings - Students also are given handouts of (i) supplemental readings, and (ii) detailed summaries of important information regarding the history of architecture and furniture.
3. There is a disciplined systematic examination of human institutions as they change over time.

<table>
<thead>
<tr>
<th>In order to understand the history of architecture and furniture design, it is essential that students learn about changes in those human institutions that had a major influence on the aesthetic principles underlying the styles dominant at different times and places. For example, in the Middle Ages, the religious beliefs and goals of various monastic orders had a major influence on the designs of monasteries, chapels, and churches. Before the 12th century, monasticism was characterized primarily by detachment from the world. The architectural design of monasteries was determined primarily by the need for seclusion and, hence, the cloister was central to this design. In the late-11th century, reforms and the formation of new monastic orders resulted in a “turning outward.” Monks no longer were to</th>
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<tbody>
<tr>
<td>associated with each period. 8. Identify the major American periods, and trace the development of furniture, interior, and architectural styles associated with each period.</td>
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**Course Outline:**
All sections in the course outline are pertinent to explaining the historical development of architecture and furniture design as a sequence of events.

**Units I-IV:**
The four units comprised by this course (see handouts) demonstrate that students learn that the historical development of architecture and furniture design can be explained in terms of a sequence of events.

**Textbook TOC:**
The sequence of chapters and the topics covered under each of the major chapter headings demonstrate that the course explains the historical development of architecture and furniture design in terms of a sequence of events.

**Course Competencies:**
1. Develop and apply a vocabulary of historic terminology relative to architecture, interior design and furnishings. *Students must learn this terminology in order to examine the importance of changes in human institutions.*
2. Trace the evolution of styles of architecture, interiors, and furnishings relative to the historical context of social, political, economic, and technological developments. *This competency is important for meeting the requirements of both Criteria 3 and 4.*

Competencies 3-8 specify the styles and artistic movements that had a reciprocal influence on the human institutions central to each time period.
live lives of seclusion. Instead, they were expected to be of service to the communities around them (e.g., some orders became involved in missionary work). These institutional changes led to changes in the architectural designs of churches. An important example is the design used in the rebuilding of the abbey Church of Saint Denis in Paris (now the Cathedral Basilica of Saint Denis), which is considered to be the first building to use the Gothic style of architecture. Gothic churches and cathedrals are elaborate structures, with towers and spires that soar high into the sky, reaching towards Heaven. They generally have grand facades designed to demonstrate the power and might of God and, by association, that of the Church. The Gothic style could not have emerged had it not been for the major institutional changes that occurred in monasticism at that time.

Course Outline:
All sections in the course outline (see Criterion 1 entry) are pertinent to examining in a systematic manner changes in the human institutions important for the historical development of architecture and furniture design.

Units I-IV:
The handouts don’t provide details of the content covered by each of the topics listed. But many of the topics indicate that the requirements of Criterion 3 are met. For example, the design of the monument at Stonehenge (Unit I, p. 1) can’t be understood without considering the institutional purposes it may have served (e.g., as a burial site, which requires a consideration of beliefs about the afterlife). Another example: the Unit II handout (p. 1) mentions Abbot Suger, who oversaw the rebuilding of the Church of Saint Denis. He wrote a treatise in 1151 that presented an argument for using the Gothic style in its design. His argument reflects the institutional reforms in monasticism that occurred at this time.

Research Paper:
In order to compare and contrast the styles used in the design of 18th-century French and English chairs, students need to include a discussion of human institutions, especially those associated with dominant artistic, political, and philosophical movements within each country during that time period (see the "How course meets spirit" entry for Criterion 4).

Textbook TOC:
The topics listed under each of the chapter headings show clearly that the course content meets Criterion 3. Cultural traditions and customs, in the broadest sense of these terms,
4. The course examines the relationship among (a) events, ideas, and artifacts and (b) the broad social, political, and economic context.

This criterion is closely related to #3 because the "broad social, political, and economic context" of a time period is intertwined with the characteristics of its core institutions (e.g., monasticism was a major influence on the social, political, and economic contexts of western societies after the reforms of the late-11th century). Changes in political and religious institutions have been central to changes in many architectural styles during the time period covered in this course. 

**Example 1:** Until the fourth century, few Christian churches were built because the practice of Christianity was illegal in the Roman Empire. The churches that did exist were very simple in design; and many had been residential dwellings that were adapted for use as places of worship. When Constantine took power in the 4th century, Christian architecture changed dramatically. For example, the political and cultural changes that followed Constantine’s victory led almost immediately to the construction of large churches. The origins of several present-day cathedrals, such as the Papal Archbasilica of St. John Lateran, lie in the large churches constructed during the reign of Constantine I.

**Example 2:** The Rococo movement in 18th-century France emerged as a reaction against the resplendence and precise standards of the Baroque style—a style that was influenced, in part, by French military strength and the political influence this brought to the French monarchy. The design of Baroque furniture was characterized by

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**Course Competencies:**
2. Trace the evolution of styles of architecture, interiors, and furnishings relative to the historical context of social, political, economic, and technological developments. Competencies 3-8 specify the styles and artistic movements that are the focus of the Criterion 4 requirements.

**Course Outline:**
All sections in the course outline (see Criterion 1 entry) are pertinent to examining the relationship among (a) events, ideas, and artifacts and (b) the broad social, political, and economic context.

**Units I-IV:**
As stated in the Criterion 3 entry, the handouts don’t provide details of the content covered by each of the topics listed. But again, many of the topics require that students learn about the broad social, political, and economic context and the relationship of this context to significant events and the variety of aesthetic principles underlying the design of architecture and furniture during the time period covered in the course.

**Research Paper:**
The requirements for Criteria 3 and 4 overlap to some extent: the important human institutions discussed in this course often are part of the broad social, political, and economic contexts of the times periods covered. Thus, the
| Grandeur, symmetry, and heavy (solid) construction. The Rococo style was an apolitical reaction to the Baroque aesthetic: it was playful, light-hearted, and often droll. The design of Rococo furniture was characterized by asymmetry, comfort, lighter weight, and versatility. |

| Research-Paper entry for Criterion 3 also is relevant here. |

**Textbook TOC:**
The topics listed under each of the chapter headings show clearly that the course content meets Criterion 4. For example, all of the chapters have topics dedicated to the “Determinants” of the design styles of the time periods covered in this course, with subtopics such as the following: “Geography & Natural Resources,” “Religion,” “Political & Military Factors,” and so on.
MCCCD Official Course Description, Course Competencies, & Course Outline

INT 115 - Historical Architecture and Furniture

Course Description:
Historical survey of the development of furniture, interiors, and architecture from antiquity to the 19th Century. Prerequisites: None.

Course Competencies:
1. Develop and apply a vocabulary of historic terminology relative to architecture, interior design and furnishings.
2. Trace the evolution of styles of architecture, interiors, and furnishings relative to the historical context of social, political, economic, and technological developments.
3. Identify and describe the distinctive characteristics of furniture, interior, and architectural styles associated with the Egyptian, Greek, and Roman civilizations.
4. Identify and describe the distinctive characteristics of furniture, interior, and architectural styles associated with the Byzantine, Early Christian, Romanesque, and Gothic periods.
5. Identify and describe the distinctive characteristics of furniture, interior, and architectural styles associated with the Renaissance and Baroque periods in Italy and Spain.
6. Identify the major French periods, and trace the development of furniture, interior, and architectural styles associated with each period.
7. Identify the major English periods, and trace the development of furniture, interior, and architectural styles associated with each period.
8. Identify the major American periods, and trace the development of furniture, interior, and architectural styles associated with each period.

Course Outline:

I. Antiquity
   A. Egyptian
   B. Greek
   C. Roman

II. Middle Ages
   A. Byzantine
   B. Early Christian
   C. Romanesque
   D. Gothic

III. Renaissance
   A. Italian
   B. Spanish

IV. Baroque
   A. Italian
   B. Spanish

V. French Periods
   A. Renaissance
   B. Baroque: Louis XIV
   C. Rococo: Louis XV
   D. Neoclassic: Louis XVI
   E. Directoire and Empire

VI. English Periods
   A. Early Renaissance
   B. Restoration/William and Mary
   C. Queen Anne
   D. Georgian
   E. Chippendale
   F. Neoclassic: Adam, Hepplewhite, Sheraton
   G. Regency

VII. American Periods
   A. Early American/Colonial
   B. Georgian
   C. Federal
   D. Empire
Syllabus & Course Schedule
SCOTTSDALE COMMUNITY COLLEGE
Interior Design

INT 115 - HISTORICAL ARCHITECTURE AND FURNITURE
SYLLABUS

I. **Course Description:**
Development of furniture and architecture from prehistory to c.1800. Focus on influence of past designers and sources of design.

II. **Course Competencies:**
1. Identify and describe the distinctive characteristics of furniture and architectural styles associated with the Egyptian, Greek, and Roman periods.
2. Identify and describe the distinctive features of furniture forms and architectural styles associated with the Byzantine, Early Christian, Romanesque, Gothic, and the Italian and Spanish Renaissance periods.
3. Identify the major French periods and trace the development of furniture and architectural styles associate with each period.
4. Identify the major English periods and trace the development of furniture and architectural styles associated with each period.
5. Identify the major American periods and describe the distinctive characteristics of furniture and architectural styles associated with each period.

III. **Prerequisites:** None

IV. **Time Allotment and Placement:**
1. Length of course: Fall semester (16 weeks)
2. Number of hours: 3 credits

V. **Teaching methods, Tools and Learning Activities:**
1. Lecture/discussion
2. Slide/film presentations

VI. **Teaching Facilities:** Scottsdale Community College Classroom AP 281

VII. **Teaching Personnel:** Myron R. Brower, Architect. Office: AP 227, Phone: 480-423-6229

VIII. **Course Requirements:**
1. Unit Tests
2. One outside research project
3. General performance:
   a) Arrive on time, take notes, ask thoughtful questions, respect the learning environment.
   b) Read text, review/study notes, stay current.
4. Attendance:
   You are expected to attend class, arrive prior to the beginning of class and remain for the duration unless you have consent from the instructor. Instructor(s) may drop students with 3 or more absences. Notify your instructor if you must miss a class. Obtain notes and other information from classmates if you miss class.
To establish a positive learning environment for this class:

**Students** are expected to be reflective, courteous, respectful, and empathetic to classmates, instructor, and other College staff assisting in your learning—
- Be in class and be on time.
- Be prepared for class sessions.
- Participate in class activities.
- Follow instructions and complete assignments.
- Keep up with and turn in assignments by the due dates.
- Put forth your best effort.
- Ask questions when you don’t understand.
- Maintain knowledge of your grade status.
- Contact instructor right away about concerns or situations that interfere with your success in class.
- Comply with policies found in the College catalog and student handbook.

**Instructors** are expected to be professional, courteous, respectful and empathetic to students—
- Begin and end class on time.
- Be prepared for each class session.
- Provide academic feedback and grade assignments in a timely manner.
- Be available for individual consultation.
- Clarify assignments and inform students of any adjustments to the class schedule.

**SCC General Education Statement** General Education enhances students’ abilities in critically analyzing and effectively communicating in Written, Oral, Visual, and Numerical form. General Education is WOVEN through the curriculum and co-curricular experiences at Scottsdale Community College.

**IX. Evaluation Criteria:**
1. Grading is based on 4 exam scores, and 1 project grade.

2. Grading Scale: 90 - 100% = A  
   80 - 89 = B  
   70 - 79 = C  
   60 - 69 = D  
   59 - 0 = F (No Credit Earned)

3. Missed tests and/or projects will be recorded as “F’s” unless arrangements have been made in advance.

4. Extra credit will be available for units 1-3.

**X. Required Text:**  
SCOTTSDALE COMMUNITY COLLEGE
Interior Design

INT 115
HISTORICAL ARCHITECTURE AND FURNITURE

Course Outline

1. Prehistoric and Egyptian
2. Greek
3. Roman

TEST I

3. Early Christian
5. Byzantine
6. Romanesque
7. Gothic

TEST II

8. Renaissance: Italy, France, and England
9. Baroque: Italy, France, and England

TEST III

10. Rococo
11. Neoclassicism to 1800.
12. America to 1800

TEST IV

NOTE: Scope and Outline may change to meet the needs of this particular group.
Unit Summaries
MEGALITHIC, EGYPT:

PLACES
Salisbury Plain (England) -- Stonehenge

THINGS
Megalithic
Henge monument

Pylon
Obelisk
Hypostyle Hall

Battered Walls
Clerestory
Incised Carving
Stele (Stela)

Column Motifs (Egyptian)

Chevron or Zig-Zag
Quadruple Spiral
Rosette

MONUMENTS/FURNITURE
Stonehenge
Egyptian furniture styles/motifs – identify
UNIT I
ANCIENT ARCHITECTURE AND FURNITURE
VOCABULARY

GREEK:

PLACES
Mycenae (Greece) – Lion Gate
Acropolis (Athens) – Parthenon, Erechtheum

THINGS
Chiaroscuro
Cyclopean Walls
In Antis
Peripteral
Peristyle

Greek building types:
   Agora
   Stoa

Greek Architectural Orders – identify 3
   Entablature
   Entasis
   Caryatid

Greek Fret (Key)
Guilloche
Honeysuckle (Anthemia)
Dentil Molding
Egg and Dart (Ovolo)
Acanthus Leaf

MONUMENTS/FURNITURE
Lion Gate at Mycenae
Parthenon
Greek furniture styles/motifs – identify
   Klismos form
   Tripod table (Greco/Roman)
   Curule form stool (Greco/Roman)
   Couch/bed
UNIT 1
ANCIENT ARCHITECTURE AND FURNITURE
VOCABULARY

ROMAN:

PEOPLE
Aeneas
Augustus
Nero -- Domus Aurea (concrete)

PLACES
Pompeii and Herculaneum -- villas/wall paintings
Nimes, France -- Maison Carree

THINGS
Ten Books on Architecture
Concrete
Fictive use of architectural orders
Revetment
Roman Architectural Orders -- identify 5.
Mosaic
Wall painting "styles"

Roman building types:
Amphitheater
Basilica
Baths (Thermae)
Insula
Forum

Atrium
Tablinum
Peristyle, Peristylium
Triclinium
Impluvium

Pier
Keystone
Spring-line
Voussoir

MONUMENTS/FURNITURE
Roman furniture styles/motifs -- identify
Curule form stool -- (Greco Roman)
Tripod table (Greco/Roman)
Barrel/Tub chair
Couch/bed

Pantheon
Flavian Amphitheater

Vespasian -- Colosseum
Hadrian -- Pantheon
Vitruvius -- Ten Books ...

Maison Carree
Domus Aurea
UNIT I
ANCIENT ARCHITECTURE AND FURNITURE
VOCABULARY

GENERAL:
Trabeated vs. Vaulted structural system
Post and Lintel / Post and Beam
Pier
Flutes
Corbel/Corbeled Arch
Roman Arch / Barrel Vault
Oculus

Leitmotif
Anthropomorphic / Anthropomorphism
Biomorphism
Phytomorphism
Zoomorphism

Symmetry
Axis of Symmetry
Asymmetry
Accretion
Vernacular Style

STYLE REVIEW:

Egyptian:
Materials/Systems:
Characteristics:
Exterior/Interior:
Relationship to Nature:

Greek:
Materials/Systems:
Characteristics:
Exterior/Interior:
Relationship to Nature:

Roman:
Materials/Systems:
Characteristics:
Exterior/Interior:
Relationship to Nature:
THE "ROMAN FAMILY" TREE

ROMULUS: SON of MARS, DESCENDANT of KINGS of ALBA LONGA,
        FOUNDER of ROME

AENEAS: SON of VENUS,
        FUGITIVE of TROY,
        FOUNDER of ROMAN CIVILIZATION,
        PROGENITOR of "ROMAN FAMILY"
Greek Temples

Peripteral = Single Surround
Dipteral = Double Surround

Front/Back Columns:
2 = Distyle
4 = Tetrastyle
6 = Hexastyle
8 = Octastyle
9 = Enneastyle
10 = Decastyle

"Megaron Type"

Temple in antis (left); prostyle temple (right)

Amphiprostyle temple plans

Doric Order

Ionic Order
THE ROMAN ORDERS

TUSCAN

DORIC

(may have a base)

IONIC

CORINTHIAN

COMPOSITE

CORINTHIAN CAPITAL

COMPOSITE CAPITAL
COMPARATIVE ARCHES

1. TRIANGULAR
2. CORBELLED
3. SEMI-CIRCULAR
4. SEMI-CIRCULAR STILTED
5. SEGMENTAL

6. ROUND HORSESHOE
7. MOORISH MULTIFOIL
8. POINTED HORSESHOE
9. HORSESHOE
10. POINTED SARACENIC

11. LANCET
12. EQUILATERAL
13. DROP
14. POINTED SEGMENTAL
15. THREE CENTRED

16. DEPRESSED THREE-CENTRED
17. FOUR-CENTRED (TUDOR)
18. RAMPANT
19. PSEUDO-FOUR CENTRED
20. ELLIPTICAL

21. PARABOLIC
22. ROUND TREFOIL
23. POINTED TREFOIL
24. ROUND TRIFOLIATED
25. POINTED TRIFOLIATED

26. CINQUEFOIL
27. MULTIFOIL
28. Ogee
29. Ogee
30. PSEUDO-THREE CENTRED

31. FLAT OR STRAIGHT
32. ITALIAN POINTED
33. VENETIAN
34. FLORENTINE
35. SHOULDERED
Greek and Roman furniture.
UNIT II
BYZANTINE, EARLY CHRISTIAN, ROMANESQUE, GOTHIC
VOCABULARY

PEOPLE
Abbot Suger
Constantine
The Doge
H. H. Richardson
Victor Hugo

PLACES
Byzantium
Constantinople

STYLES
Early Christian
Byzantine
Romanesque
French Gothic
English Gothic
Italian Gothic

MONUMENTS
Hagia Sophia
St. Denis
Chartes
Notre Dame, Paris
Florence
St. Mark’s, Venice
Doge’s Palace, Venice
Palazzo Vecchio, Florence

MOTIFS/FURNITURE
Rose Window.
Lancet Window
Linen Fold
Crocet
Quatrefoil
Credence

The Central Question driving Christian Architecture:
“How do we materially express the non-material?”
THINGS

Baptistery
Flying Buttress
Impost Block or Dosseret Block
Campanile
Catenary Curve
Cross Vault
Facade
Fenestration
Pendentive
Pointed Arch
Rib and Ribbed Vault
Retro Facade
Tracery
Tympanum
Aisle
Ambulatory
Apse
Bay
Bema
Chancel Arch
Chapel
Chevet
Choir
Crossing
Narthex
Nave
Transept
Gallery
West End

Dais
Great Hall
Screens

Longitudinal Plan
Central Plan
Latin Cross
Greek Cross
Unit 2 (cont.)

STYLE REVIEW:

Early Christian:

Byzantine:

Romanesque:

Gothic:

French: English: Italian:
The Byzantine Empire

France in the Middle Ages
TYPICAL ENGLISH & FRENCH GOTHIC PLANS

Salisbury Cathedral

Chartres Cathedral

Saint Stephen West

Chartelle Paris
UNIT III
RENAISSANCE VOCABULARY
15th and 16th CENTURIES: ITALY, FRANCE

PEOPLE
Alberti
Brunelleschi
Bramante
Michelangelo
Palladio

PLACES
Veneto

STYLES
Early Renaissance -- the Quattrocento
High Renaissance -- the Cinquecento

MONUMENTS
Florence Cathedral: il Duomo
St. Peter's Cathedral
Tempio del Popolo
Villa Rotonda (Villa Capra)

THINGS
Humanism
Circle and its derivatives
Double Shell
Palladian Motif / Serlian Motif
Villa
Palazzo
Piazza
Chateau
Pietra Serena
On the Art of Building in Ten Books -- Alberti
The Four Books of Architecture (i Quattro Libri) -- Palladio
Beauty (Alberti's definition)
Pilaster
Vitruvian Man (Leonardo's)
UNIT III
BAROQUE VOCABULARY
ITALY, FRANCE: 17th CENTURY

PEOPLE
Bernini
Borromini
Guarini
Louis XIV
Boulle

PLACES
Versailles

MONUMENTS
St. Peter's, Rome -- Piazza and Baldachino
Louvre, Paris
Palace at Versailles

THINGS
Ellipse
Baldacchino (Baldachino)
Chiaroscuro
Concetto
Baroque Garden or "French" Garden
Putti
UNIT III
RENAISSANCE and BAROQUE VOCABULARY

ENGLAND

PEOPLE:
Henry VIII (Tudor King)
Elizabeth (Tudor Queen)
Inigo Jones
Sir Christopher Wren

STYLES:
Tudor/Elizabethan

MONUMENTS:
St. Paul's Cathedral
Blenheim Palace
Castle Howard

THINGS:
The Grand Tour
Patronage Houses
Bay Window
Oriel Window
Gallery
Hall
Half-Timber Construction
Wattle and Daub
UNIT III
RENAISSANCE and BAROQUE
VOCABULARY

ITALIAN FURNITURE THROUGH THE BAROQUE
Arabesque
Grotesque

Casework
Cassone
Dante Chair
Savonarola Chair

FRENCH FURNITURE THROUGH THE BAROQUE
Boulle Work
Bun or Flemish Feet
Marquetry
Ormolu Mounts

SPAIN:
Vargueno
Chairs/Decorative Nail Heads

ENGLISH FURNITURE THROUGH WILLIAM and MARY
Tudor/Elizabethan – bulbous-shaped legs
Draw leaf table
Gate Leg table
William and Mary Style
   Inverted cup turnings
   Saltire stretcher
   Cross Banding
   Quartering Paneling
Unit 3 (cont.)

STYLE REVIEW

ITALY:
Renaissance:

Baroque:

FRANCE:
Renaissance:

Baroque:

ENGLAND:
Tudor:

Elizabethan:
Renaissance – Baroque Furniture
The Big Picture

Renaissance:
Natural Wood finishes

Chairs:    Stiff, Upright Posture
          High backs with Terminal pieces
          Turned pieces

Cabinets:  Squared, boxy carcass
          Cabinet on cabinet
          Cabinet on Stand
          "Little Buildings" – architectural motifs

Baroque: Renaissance “cranked up a notch”

Same postures and forms but
France:    Louis XIV
          “Applied” finishes; Boulle work
          Extravagant, elaborate, expensive…
England:   William and Mary
          Natural Wood finishes; “Age of Walnut”
          Quarter Paneling, Cross Banding

Categories:
1. Heavily carved, 3D pieces.
2. Smooth veneers to please the eye and invite the touch.
   Marquetry work – Boulle work; Inlay;
3. Utilitarian pieces – “tavern furniture”. 
PALLADIAN MOTIF OR PALLADIAN WINDOW

LEONARDO'S VITRUVIAN FIGURE

BUN OR FLEMISH FOOT

QUARTER PANELING
Sixteenth-century Italian furniture.

French Renaissance furniture and details.

French Baroque
Tudor - Henry VIII or Elizabethan (English)

Gate Leg Table

Cup Turning
Teardrop Hardware

Decorative Nail Heads

Spanish
UNIT IV
NEOCLASSICISM, AMERICA to 1800
VOCABULARY

EUROPEAN NEOCLASSICISM:

PEOPLE
Boullee
Laugier
Percier and Fontaine
Napoleon and Josephine

Lord Burlington
Robert Adam
John Nash

STYLES
Neoclassic
"Revival" styles: Gothic, Greek, Egyptian
Anglo Palladianism
the Picturesque
the Sublime

MONUMENTS
Malmaison
Petit Trianon
Chiswick House
Syon House

THINGS
Pattern Books
Integrated Design
Ogee molding
Paterae
Plaster
the "Primitive Hut"
the "French" garden
the "English" garden
UNIT IV
NEOCLASSICISM, AMERICA to 1800
VOCABULARY

EARLY AMERICA:

PEOPLE
Jefferson
Latrobe

STYLES
Colonial/Early American
Georgian
Federal

MONUMENTS
Parlange
Monticello
University of Virginia
Spanish Missions

THINGS
"Home away from home"
UNIT IV
NECLASSICISM, AMERICA to 1800
VOCABULARY

FURNITURE:

EUROPEAN NEOCLASSIC:
Empire
Directoire

Queen Anne chair and back
Yoke Back
Chippendale Chairs -- Ribband and other styles
Hepplewhite chairs and backs: heart, oval, shield
Sheraton chairs and backs: elongated vase
Claw Cabriole legs: Club, Dragon, Lion, Claw and Ball
Spade leg
Chippendale
Hepplewhite
Sheraton

EARLY AMERICA:

Ladder Back
Fiddle Back
Banister Back
Philadelphia Highboy
Sleigh Bed
Windsor Chairs
Butterfly Table
Duncan Phyfe -- chairs and tables
Research Paper Instructions
A suggested format:

1. **Introduction** – What your paper will say – “This paper will compare various 18th century chair forms of France and England....”

2. **French Group:**
   Legs:
   Louis 14th Baroque:
   Louis 15th Rococo:
   Louis 16th Neoclassic

   **Construction Material/Finish:**
   Louis 14th Baroque:
   Louis 15th Rococo:
   Louis 16th Neoclassic

   **Posture/Form**
   Louis 14th Baroque:
   Louis 15th Rococo:
   Louis 16th Neoclassic

3. **English Group:**
   Legs:
   Queen Anne
   Chippendale
   Sheraton/Hepplewhite:

   **Splat:**
   Queen Anne
   Chippendale
   Sheraton/Hepplewhite:

   **Crest and back shapes:**
   Queen Anne
   Chippendale
   Sheraton/Hepplewhite

   **Construction Material/finish:**
   Queen Anne
   Chippendale
   Sheraton/Hepplewhite

4. **Then briefly discuss similarities/differences between the French and English groups.**

5. **Summary/conclusion:**
TOPIC/TITLE:
A Comparative Analysis of 18th Century French and English Chairs

Tasks:
French:
As a “French group,” discuss, contrast, and compare the chairs of Louis 14th Baroque, Louis 15th Rococo, and Louis 16th Neoclassic periods.

English:
As an “English group,” discuss, contrast, and compare the chairs of the Queen Anne style, Thomas Chippendale, and Sheraton/Hepplewhite.

Then compare and contrast the two larger French and English groups, discussing the similarities and differences.

Include photocopies (from your text and/or from other sources) at the end of your paper. Number/label the photocopies “illus.1, illus. 2, etc. (freehand is acceptable – with proper printing) and refer to those photocopies by number in the body of your paper.

The information can be presented in narrative form, outline form, or a combination of the two. The important thing is to present the information in an organized manner, concisely and clearly written.

For the French group, focus on:
The leg forms and styles: compass curve, pedestal, cabriole, tapered/fluted with block
Wood finish
Other as you see fit

For the English group, focus on
The leg forms: cabriole (various types), marlborough, spade
Cresting rails (top of back)
The Splets: solid, carved, various shapes (vase, violin, plume, heart, shield, etc)
Wood – type of wood and finish
Other as you see fit
STYLE:
Write like you speak. Use a professional vocabulary and appropriate terms, but make sure that you “sound like yourself” and that you can define all the words you use. Avoid writing research papers in the first person – no “I” or “you” stuff. Give credit to others for their ideas and words – use parenthetical notes or footnotes – don’t steal.

Conciseness equals success....at least in this class. Stay organized and to the point. Your instructor rejoices in papers that are concise, organized, and to the point. “Stun with simplicity” rather than “baffle with you-know-what.” Limit your topic. Conduct a general search of the literature and then zero-in on a particular aspect of your topic. Your instructions force this -- five to ten double spaced pages do not provide much room to wander if you include the appropriate introduction and conclusion.

Please love, honor, and obey the age-old rules:

1. Never use a big word when a small word will do.
2. Never use two words when one word will do.
3. When possible, use the active voice – avoid verbs of being: be, is, are, was, were...

Compare: Verb of being: The temple is standing on the hill.
   Active voice: The temple stands on the hill.
   -or-
   Being: The door is surrounded by a band of rosettes.
   Active: A rosette band surrounds the door. (lots cleaner, huh?)

PROOFING:
Few spell-checkers do a good job of detecting grammatical and contextual errors. Let your paper “rest” for a day or so and then proofread for flow, punctuation, spelling, awkward phrasing, run-on sentences, verbs of being, commaphilia, prepositional mania, etc. Making sure that things are in order and that you understand what you wrote is a good first step toward insuring that others will understand and appreciate your hard work. Please don’t ask your teacher if spelling counts. That question makes his brain bleed.
Textbook Table of Contents
# Brief Contents

## Part 1 THE ANCIENT WORLD

- Chapter 1: Design Before History  1
- Chapter 2: Egypt  10
- Chapter 3: The Ancient Near East  30

## Part 2 THE CLASSICAL WORLD

- Chapter 4: Greece  42
- Chapter 5: Rome  72

## Part 3 THE MIDDLE AGES

- Chapter 6: Early Christian and Byzantine Design  102
- Chapter 7: Romanesque  124
- Chapter 8: The Gothic  138
- Chapter 9: The Islamic World  164

## Part 4 THE EAST

- Chapter 10: India  190
- Chapter 11: China  208
- Chapter 12: Japan  232

## Part 5 THE RENAISSANCE

- Chapter 13: Italy: Renaissance to Neoclassical  250
- Chapter 14: Spain: Hispano-Moorish to Neoclassical  280
- Chapter 15: France: Renaissance to Neoclassical  314
- Chapter 16: England: Renaissance to Neoclassical  348
- Chapter 17: Africa  394

## Part 6 THE NEW WORLD

- Chapter 18: Pre-Columbian America  408
- Chapter 19: Early America  428

## Part 7 THE MODERN WORLD

- Chapter 20: The Nineteenth Century  466
- Chapter 21: The Twentieth Century  512
## Contents

Preface xix

**PART 1 THE ANCIENT WORLD**

1 Design Before History Before 3400 B.C. 1
   - Timeline The Prehistoric Era 2
   - Determinants of Prehistoric Design 2
   - Stone Age Design 2
   - The Old Stone Age and Its Design 2
   Viewpoints A Modern Sculptor Looks at Early Art 3
      - Cave Paintings at Chauvet 3
      - Other Pictorial Forms 4
   - The New Stone Age and Its Design 5
   - The Beginnings of the City 5
      - Çatal Hüyük 6
      - Skara Brae 7
   - From Prehistory to History 8
   Summary: Prehistoric Design 9
      - Looking for Character 9
      - Looking for Quality 9
      - Making Comparisons 9

2 Egypt 4500 B.C.—A.D. 30 11
   - Determinants of Egyptian Design 11
   - Geography and Natural Resources 11
   - Timeline Egypt 12
   - Religion 12
   - Kingdoms, Dynasties, and Pharaohs 12
   - Egyptian Architecture and Interiors 13
      - Pyramids and Monuments 13
      - Pyramids 13
   - Viewpoints A Modern Architect Looks at the Pyramids 14
      - Sphinxes 15
      - Obelisks 16
      - Temples 16
      - Egyptian Houses 17

3 Egyptian Furniture 18
   - The Furniture of Queen Hetepheres 19
   - The Furniture of King Tutankhamun 19
   - Other Furniture 20
      - Seating 21
      - Beds 21
      - Tables 22
      - Other Furnishings 22
   - Egyptian Decorative Arts 23
      - Wall Painting 23
      - Sculpture 24
      - Ceramics 25
      - Ivory and Alabaster 25
      - Egyptian Faience and Glass 26
      - Tools & Techniques Egyptian Faience 26
      - Wood 27
      - Table 2–1 Cutting and Joining Wood 27
      - Textiles 28
      - Summary: Egyptian Design 28
      - Looking for Character 29
      - Looking for Quality 29
      - Making Comparisons 29

4 The Ancient Near East 2800–331 B.C. 31
   - Determinants of Ancient Near Eastern Design 32
   - Geography and Natural Resources 32
   - Religion 32
   - Timeline The Ancient Near East 33
   - Five Peoples of the Ancient Near East and Their Architecture 33
      - The Sumerians (c. 2800–c. 2003 B.C.) 33
      - The Babylonians (c. 2003–c. 1171 B.C.; 612–331 B.C.) 34
      - The Assyrians (884–612 B.C.) 35
      - The Persians (538–331 B.C.) 36
   Viewpoints An Art Theorist Looks at a Bull Statue 36
PART 2 THE CLASSICAL WORLD

4 Greece 2000–30 B.C. 43
The Beginnings of the Classical World 43
Timeline Greece 44
Crete 44
Minoan Architecture 44
Minoan Pottery 45
Murals of Akrotiri 45
Mycenae 47
The Palace and Megaron 47
Mycenaean Burial Structures 48
Determinants of Greek Design 48
Geography and Natural Resources 48
Religion 49
Political and Military Factors 49
The Chronology of Greek Art 50
Three Formative Periods 50
Geometric Period (1000–700 B.C.) 50
Orientalizing Period (700–600 B.C.) 50
Archaic Period (600–480 B.C.) 50
Three Mature Periods 51
Classical Period (480–404 B.C.) 51
The Fourth Century (404–323 B.C.) 52
Hellenistic Period (323–146 B.C.) 52
Greek Architecture and Interiors 53
The Temples of the Gods 53
The Acropolis and the Parthenon 53
Viewpoints A Modern Designer Looks at the Acropolis 54
The Greek Orders 56

Table 4–1 Greek Orders 56
Doric Order 56
Viewpoints Vitruvius on the Greek Orders 57
Ionic Order 57
Corinthian Order 57
Caryatids 58
Greek Houses 58
Other Greek Building Types 59
The Stoa 59
The Tholos 60
The Mausoleum 60
Greek Furniture 60
Seating and Beds 61
The Thronos 61
The Klimos 61
The Diphros 62
The Kline 62
Tables 63
Storage Furniture 64
Greek Decorative Arts 64
Wall and Floor Decoration 64
Moldings 65
Patterns 65
The Greek Vase 65
Table 4–2 Greek Moldings and Patterns 66
Vase Shapes and Their Uses 66
Vase Types: Black-Figure and Red-Figure 67
Table 4–3 Greek Vase Shapes 68
Tools & Techniques Greek Vase Painting 69
Vase Subject Matter 69
Textiles 69
Summary: Ancient Greek Design 69
Looking for Character 69
Looking for Quality 70
Making Comparisons 70

5 Rome 753 B.C.–A.D. 550 73
Determinants of Roman Design 73
Geography and Natural Resources 73
Timeline Rome 74
Religion 74
The Etruscan Heritage 74
<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>The History of the Roman Empire</td>
<td>75</td>
</tr>
<tr>
<td>Early Rome</td>
<td>76</td>
</tr>
<tr>
<td>The Republic and Early Empire</td>
<td>76</td>
</tr>
<tr>
<td>The High Empire</td>
<td>76</td>
</tr>
<tr>
<td>Roman Architecture and Interiors</td>
<td>76</td>
</tr>
<tr>
<td>The Development of Concrete</td>
<td>77</td>
</tr>
<tr>
<td>Tools &amp; Techniques Concrect Construction</td>
<td>77</td>
</tr>
<tr>
<td>The Arch, the Vault, and the Dome</td>
<td>78</td>
</tr>
<tr>
<td>Table 5–1 The Arch, the Barrel Vault, and the Groin Vault</td>
<td>78</td>
</tr>
<tr>
<td>Roman Variations on the Greek Orders</td>
<td>79</td>
</tr>
<tr>
<td>Table 5–2 The Five Roman Orders</td>
<td>79</td>
</tr>
<tr>
<td>Temples</td>
<td>80</td>
</tr>
<tr>
<td>The Pantheon</td>
<td>80</td>
</tr>
<tr>
<td>Other Roman Temples</td>
<td>81</td>
</tr>
<tr>
<td>Public Buildings</td>
<td>81</td>
</tr>
<tr>
<td>Viewpoints A Historian Looks at the Pantheon</td>
<td>81</td>
</tr>
<tr>
<td>Baths</td>
<td>82</td>
</tr>
<tr>
<td>Forums</td>
<td>82</td>
</tr>
<tr>
<td>Theaters and Amphitheaters</td>
<td>83</td>
</tr>
<tr>
<td>Other Roman Building Types</td>
<td>83</td>
</tr>
<tr>
<td>Roman Houses</td>
<td>84</td>
</tr>
<tr>
<td>The Domus</td>
<td>84</td>
</tr>
<tr>
<td>The Insula</td>
<td>86</td>
</tr>
<tr>
<td>The Villa</td>
<td>87</td>
</tr>
<tr>
<td>The Domus Aurea</td>
<td>87</td>
</tr>
<tr>
<td>Hadrian’s Villa</td>
<td>88</td>
</tr>
<tr>
<td>Roman Ornament</td>
<td>89</td>
</tr>
<tr>
<td>Wall Treatments</td>
<td>89</td>
</tr>
<tr>
<td>Variations on Greek Patterns, Moldings, and Motifs</td>
<td>90</td>
</tr>
<tr>
<td>Roman Furniture</td>
<td>91</td>
</tr>
<tr>
<td>Seating and Beds</td>
<td>92</td>
</tr>
<tr>
<td>The Locus</td>
<td>92</td>
</tr>
<tr>
<td>The Solium</td>
<td>93</td>
</tr>
<tr>
<td>The Cathedra</td>
<td>93</td>
</tr>
<tr>
<td>Stools and Benches</td>
<td>93</td>
</tr>
<tr>
<td>Tools &amp; Techniques The Unearthing of Pompeii</td>
<td>94</td>
</tr>
<tr>
<td>Tables</td>
<td>94</td>
</tr>
<tr>
<td>Storage Furniture</td>
<td>95</td>
</tr>
<tr>
<td>Lighting</td>
<td>95</td>
</tr>
<tr>
<td>Roman Decorative Arts</td>
<td>96</td>
</tr>
<tr>
<td>Ceramics</td>
<td>96</td>
</tr>
<tr>
<td>Glass</td>
<td>96</td>
</tr>
<tr>
<td>Window Glass</td>
<td>96</td>
</tr>
<tr>
<td>Flashed Glass and Cased Glass</td>
<td>96</td>
</tr>
<tr>
<td>Cage Cups</td>
<td>96</td>
</tr>
<tr>
<td>Painted Glass</td>
<td>97</td>
</tr>
<tr>
<td>Other Roman Glass Techniques</td>
<td>97</td>
</tr>
<tr>
<td>Tools &amp; Techniques Glass-Blowing Methods</td>
<td>98</td>
</tr>
<tr>
<td>Mosaics</td>
<td>98</td>
</tr>
<tr>
<td>Textiles</td>
<td>99</td>
</tr>
<tr>
<td>Summary: Ancient Roman Design</td>
<td>100</td>
</tr>
<tr>
<td>Looking for Character</td>
<td>100</td>
</tr>
<tr>
<td>Looking for Quality</td>
<td>100</td>
</tr>
<tr>
<td>Making Comparisons</td>
<td>100</td>
</tr>
</tbody>
</table>

**PART 3 THE MIDDLE AGES**

6 Early Christian and Byzantine Design A.D. 1–800 and 330–1453 103

Determinants of Early Christian and Byzantine Design 103

Timeline Early Christian and Byzantine Design 104

Geography and Natural Resources 104

Religion 104

Political and Military Factors 105

Early Christian and Byzantine Architecture and Interiors 105

Early Christian Architecture 105

Catacombs 105

Old St. Peter’s, Rome 106

Other Early Basilicas 107

Buildings with Centralized Plans 108

The Byzantine Church 108

Table 6–1 Dome Supports 110

Hagia Sophia, Constantinople 110

Mausoleum of Galla Placidia, Ravenna 112

S. Vitale, Ravenna 112

Viewpoints A Historian on Centralized-Plan Churches 112

St. Mark’s, Venice 114

St. Basil’s, Moscow 114

Table 6–2 Types of Crosses 116

Early Christian and Byzantine Ornament 116
PART 4 THE EAST

10 India 2500 B.C. to the Nineteenth Century 191
  Determinants of Indian Design 191
  Geography and Natural Resources 191
  Religion 191
  Timeline India 192
  Political Developments 192
  Indian Architecture and Interiors 193
  Religious Monuments and Temples 193
  The Stupa 193
  Viewpoints The Grid 194
  The Cave Temple 194
  The Northern Temple 194
  The Southern Temple 195
  The Fort, the Palace, and the House 196
  The Taj Mahal 197
  Viewpoints A Modern Taj Mahal 200
  Indian Furniture 201
  Indian Decorative Arts 201
  Tools & Techniques Pietra Dura 202
  Textiles 203
  Tools & Techniques Indian Dyeing Methods 204
  Designs 204
  Colors 205
  Carpets and Floor Treatments 206
  Summary: Indian Design 207
  Looking for Character 207
  Looking for Quality 207
  Making Comparisons 207

11 China 4000 B.C.—A.D. 1912 209
  Determinants of Chinese Design 209
  Geography and Natural Resources 209
  Timeline China 210
  Religion and Philosophy 210
  History 211
  Chinese Architecture and Interiors 211
  Viewpoints Carolyn lu on Chinese Design 211
  Temples and Pagodas 212
  Temples 212
  Pagodas 213
The Forbidden City 213
Chinese Houses 216
Chinese Ornament 218
Chinese Furniture 218
Seating 218
The K’ang 220
Tables 220
Storage Furniture 221
Chinese Decorative Arts 221
Ceramics 221
Terra-cotta 221
Earthenware and Stoneware 222
Porcelain 222
Tools & Techniques The Secret of Porcelain 222
Korean Celadon 223
Metalwork 224
Bronzes 224
Enamel and Cloisonné 224
Tools & Techniques The Casting and Carving of Bronze 224
Tools & Techniques Variations on Cloisonné 225
Lacquer and Shellac 225
Textiles 226
Silk 226
Tools & Techniques Silk Production 227
Carpets 227
Summary: Chinese Design 229
Looking for Character 230
Looking for Quality 231
Making Comparisons 231

Japan A.D. 593–1867 233
Determinants of Japanese Design 233
Geography 233
Religion 233
Timeline Japan 234
History 235
Japanese Architecture and Interiors 235
Table, 12–1 Room Plans Based on Tatami Mats 236
A Buddhist Temple Precinct 237
A Country Villa 237

Viewpoints Christopher Dresser on the Japanese House 237
A Teahouse 238
Japanese Ornament 240
Japanese Furniture 241
Seating and Beds 241
Tables 241
Storage Furniture 242
Screens 243
Lighting and Accessories 244
Japanese Decorative Arts 245
Ikebana 245
Ceramics 245
Porcelain 246
Tea Ceremony Wares 246
Lacquer 246
Textiles 247
Tools & Techniques Japanese Lacquer 247
Summary: Japanese Design 248
Looking for Character 248
Looking for Quality 248
Making Comparisons 249

PART 5 THE RENAISSANCE

13 Italy: Renaissance to Neoclassical 251
Fifteenth to Eighteenth Centuries 251
Determinants of Italian Design 251
Geography and Natural Resources 251
Religion 252
History and Patronage 252
Italian Architecture and Interiors 252
Timeline The Italian Renaissance 253
Early Renaissance Style 253
Palazzo Davanzati, Florence 253
Old Sacristy, San Lorenzo, Florence 254
High Renaissance Style and Mannerism 255
Palazzo Medici-Riccardi, Florence 256
Vatican Loggie, Rome 257
New Sacristy, San Lorenzo 258
Laurentian Library, San Lorenzo 259
Villa Capra (La Rotonda), Near Vicenza 259
Baroque Style 261
<table>
<thead>
<tr>
<th>Topic</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Viewpoints Hans Scharoun on the Baroque Style</td>
<td>261</td>
</tr>
<tr>
<td>Rococo and Neoclassical Styles</td>
<td>264</td>
</tr>
<tr>
<td>Italian Ornament</td>
<td>265</td>
</tr>
<tr>
<td>Frescoes</td>
<td>265</td>
</tr>
<tr>
<td>Tools &amp; Techniques <strong>Fresco Painting</strong></td>
<td>267</td>
</tr>
<tr>
<td>Intarsia Work</td>
<td>267</td>
</tr>
<tr>
<td>Della Robbia Work</td>
<td>268</td>
</tr>
<tr>
<td>Italian Furniture</td>
<td>269</td>
</tr>
<tr>
<td>Seating and Beds</td>
<td>270</td>
</tr>
<tr>
<td>Tables</td>
<td>270</td>
</tr>
<tr>
<td>Casegoods</td>
<td>271</td>
</tr>
<tr>
<td>Lighting</td>
<td>272</td>
</tr>
<tr>
<td><strong>Italian Decorative Arts</strong></td>
<td>272</td>
</tr>
<tr>
<td>Ceramics</td>
<td>273</td>
</tr>
<tr>
<td>Majolica</td>
<td>273</td>
</tr>
<tr>
<td>Tools &amp; Techniques <strong>Majolica</strong></td>
<td>273</td>
</tr>
<tr>
<td>Porcelain</td>
<td>274</td>
</tr>
<tr>
<td>Stonework and Imitation Stonework</td>
<td>274</td>
</tr>
<tr>
<td>Glass and Mirrors</td>
<td>275</td>
</tr>
<tr>
<td>Metalwork</td>
<td>276</td>
</tr>
<tr>
<td>Textiles</td>
<td>277</td>
</tr>
<tr>
<td>Tapestries</td>
<td>277</td>
</tr>
<tr>
<td>Silks</td>
<td>278</td>
</tr>
<tr>
<td><strong>Summary: Italian Design</strong></td>
<td>279</td>
</tr>
<tr>
<td>Looking for Character</td>
<td>279</td>
</tr>
<tr>
<td>Looking for Quality</td>
<td>279</td>
</tr>
<tr>
<td>Making Comparisons</td>
<td>279</td>
</tr>
<tr>
<td><strong>Spain: Hispano-Moorish to Neoclassical Eighth</strong></td>
<td>281</td>
</tr>
<tr>
<td>to Eighteenth Centuries</td>
<td>281</td>
</tr>
<tr>
<td>Determinants of Spanish Design</td>
<td>281</td>
</tr>
<tr>
<td>Geography and Natural Resources</td>
<td>281</td>
</tr>
<tr>
<td>Timeline Spain</td>
<td>282</td>
</tr>
<tr>
<td>History</td>
<td>282</td>
</tr>
<tr>
<td>Religion</td>
<td>282</td>
</tr>
<tr>
<td><strong>Spanish Architecture and Interiors</strong></td>
<td>283</td>
</tr>
<tr>
<td>Hispano-Moorish Style</td>
<td>283</td>
</tr>
<tr>
<td>The Mesquita, or Great Mosque, Córdoba</td>
<td>283</td>
</tr>
<tr>
<td>Viewpoints <strong>An Italian Writer in the Mosque at Córdoba</strong></td>
<td>284</td>
</tr>
<tr>
<td>The Alhambra, Granada</td>
<td>285</td>
</tr>
<tr>
<td>Gothic Styles: Mudéjar and Christian Gothic</td>
<td>285</td>
</tr>
<tr>
<td>Baths</td>
<td>286</td>
</tr>
<tr>
<td>Castles</td>
<td>287</td>
</tr>
<tr>
<td>Cathedrals</td>
<td>288</td>
</tr>
<tr>
<td>Cathedral of Seville</td>
<td>288</td>
</tr>
<tr>
<td>Renaissance Styles: Plateresco and Desornamentado</td>
<td>289</td>
</tr>
<tr>
<td>Plateresco</td>
<td>289</td>
</tr>
<tr>
<td>Desornamentado</td>
<td>289</td>
</tr>
<tr>
<td>El Escorial, Near Madrid</td>
<td>290</td>
</tr>
<tr>
<td>Baroque Style: Churriguereesco</td>
<td>292</td>
</tr>
<tr>
<td>Churriguereesco</td>
<td>292</td>
</tr>
<tr>
<td>The Transparente, Toledo</td>
<td>292</td>
</tr>
<tr>
<td>Rococo and Neoclassical Styles</td>
<td>292</td>
</tr>
<tr>
<td>Palacio Real, Madrid</td>
<td>294</td>
</tr>
<tr>
<td>The Prado, Madrid</td>
<td>296</td>
</tr>
<tr>
<td><strong>Spanish Ornament</strong></td>
<td>296</td>
</tr>
<tr>
<td>Ceilings</td>
<td>298</td>
</tr>
<tr>
<td>Doors</td>
<td>299</td>
</tr>
<tr>
<td><strong>Spanish Furniture</strong></td>
<td>299</td>
</tr>
<tr>
<td>Seating</td>
<td>301</td>
</tr>
<tr>
<td>Beds</td>
<td>303</td>
</tr>
<tr>
<td>Tables and Mirrors</td>
<td>303</td>
</tr>
<tr>
<td>Casegoods</td>
<td>304</td>
</tr>
<tr>
<td>The Vargueño</td>
<td>304</td>
</tr>
<tr>
<td>Liturgical Pieces</td>
<td>305</td>
</tr>
<tr>
<td><strong>Spanish Decorative Arts</strong></td>
<td>305</td>
</tr>
<tr>
<td>Tile and Other Ceramics</td>
<td>305</td>
</tr>
<tr>
<td>Architectural Uses</td>
<td>305</td>
</tr>
<tr>
<td>Tools &amp; Techniques <strong>Making Multicolored Tile</strong></td>
<td>306</td>
</tr>
<tr>
<td>Nonarchitectural Uses</td>
<td>307</td>
</tr>
<tr>
<td>Metalwork</td>
<td>307</td>
</tr>
<tr>
<td>Tools &amp; Techniques <strong>Crafting Iron and Steel</strong></td>
<td>308</td>
</tr>
<tr>
<td>Leatherwork</td>
<td>309</td>
</tr>
<tr>
<td>Cork</td>
<td>309</td>
</tr>
<tr>
<td>Tools &amp; Techniques <strong>Decorating Leather</strong></td>
<td>310</td>
</tr>
<tr>
<td>Textiles</td>
<td>310</td>
</tr>
<tr>
<td>Embroideries</td>
<td>310</td>
</tr>
<tr>
<td>Carpets</td>
<td>311</td>
</tr>
<tr>
<td><strong>Summary: Spanish Design</strong></td>
<td>312</td>
</tr>
<tr>
<td>Looking for Character</td>
<td>312</td>
</tr>
<tr>
<td>Looking for Quality</td>
<td>312</td>
</tr>
<tr>
<td>Making Comparisons</td>
<td>312</td>
</tr>
</tbody>
</table>
France: Renaissance to Neoclassical Sixteenth to Eighteenth Centuries
Determinants of French Design
Geography and Natural Resources
History
Royal Taste
The Rise of the Decorator
French Architecture and Interiors
Renaissance and Baroque
(Louis XIV) Styles
Chambord
Versailles
Régence and Rococo (Louis XV) Styles
Salon de la Princesse
Timeline French Renaissance and Later Developments
French Provincial
Neoclassical (Louis XVI) and Directoire Styles
Viewpoints Juan Pablo Molyneux on Gabriel’s Petit Trianon
The Petit Trainon
Directoire
The Hôtel Particulier
French Ornament
Motifs and Symbols
Table 15-1 French Ornament
Tools & Techniques Parquetry and Marquetry
Parquetry and Marquetry
French Furniture
The Division of Occupations
Seating and Beds
Tables
Casegoods
French Decorative Arts
Pottery
Palissy
Faience and Creamware
Porcelain
Glass
Lacquer
Gilding and Ormolu
Tools & Techniques Gold Leaf and Ormolu
Tapestry
The Gobelins
Beauvais
Aubusson
Carpets
Savonnerie Carpets
Aubusson Carpets
Other Textiles
Silks
Toile de Jouy
Wallpaper
The Papillons
Réveillon
Summary: French Design
Looking for Character
Looking for Quality
Making Comparisons

England: Renaissance to Neoclassical Fifteenth to Eighteenth Centuries
Determinants of English Design
Geography and Natural Resources
Religion
History
English Architecture and Interiors
Early Renaissance Styles: Tudor and Elizabethan
Timeline English Renaissance & Later Developments
Compton Wynyates, Warwickshire
King’s College Chapel, Cambridge
Hardwick Hall, Derbyshire
High Renaissance Style: Jacobean
Knole, Kent
Inigo Jones
The Banqueting House, London
Wilton House, Wiltshire
Baroque Styles: Restoration, William and Mary, and Queen Anne
Sir Christopher Wren
St. Paul’s Cathedral, London
Blenheim Palace, Oxfordshire
Neoclassical Style: Georgian
Chiswick House, London
Viewpoints: Sir John Soane on Robert Adam
PART 6 THE NEW WORLD

18 Pre-Columbian America Before the Sixteenth Century
   Central and South America
   Determinants of Central and South American Design
   Timeline Pre-Columbian America
   The Olmecs (2000 B.C.–300 B.C.)
   LaVenta
   Jade
   Tools & Techniques Jade Carving
   Other Olmec Arts
   Teotihuacán (250 B.C.–A.D. 900)
   The Zapotecs (500 B.C.–A.D. 800)
   The Mayas (300 B.C.–A.D. 1521)
   Chichén Itzá
Frescoes at Bonampak 417
Mayan Furniture 417
The Moche (A.D. 100–750) 417
The Incas (A.D. 1000–1476) 417
Viewpoints  Frank Lloyd Wright on Mayan Stonework 417
Machu Picchu 418
Textiles 419
The Mixtec (A.D. 1200–1521) 420
North America 421
Determinants of North American Design 421
North American Architecture and Interiors 421
Pueblos and Kivas 421
Dwellings 423
North American Decorative Arts 424
Ceramics 424
Turquoise 425
Tools & Techniques Basket Weaving 425
Basketry 426
Textiles 426
Summary: Pre-Columbian American Design 427
Looking for Character 427
Looking for Quality 427
Making Comparisons 427

19 Early America Sixteenth to Eighteenth Centuries 429
Determinants of Early American Design 429
Geography and Natural Resources 429
Religion 430
History 430
Early American Architecture and Interiors 430
Timeline The Europeans in North America 431
The Colonial Period (1565–1776) 431
Table 19–1 Brick Bonds 432
Horton House, Southold, NY 433
The Governor's Palace, Williamsburg, VA 435
Viewpoints  Robert A. M. Stern Looks at Williamsburg 438
The Federal Period (1776–1800) 438
Monticello, Albemarle County, VA 439
The Spanish Missions (1769–1823) 440
Early American Ornament 441
Motifs 441
Pattern Books 442
Chimneypieces, Ceilings, and Moldings 442
Early American Furniture 445
Table 19–2 Wood Turning 446
Furniture Designers 447
The Shakers 447
Table 19–3 Furniture Feet 448
John Goddard 448
John Townsend 449
Samuel McIntyre 449
Duncan Phyfe 450
Seating 450
Beds 452
Tables 454
Casegoods 454
Clocks 456
Early American Decorative Arts 457
Ceramics 457
Glass 458
Caspar Wistar 458
Henry William Stiegel 458
Tools & Techniques Windows and Window Glass 459
Mirrors 459
Metalwork 460
John Coney 461
Paul Revere 461
Textiles 462
Bed and Window Coverings 462
Upholstery 462
Carpets, Rugs, and Floorcloths 462
Stenciling and Wallpaper 463
Tools & Techniques Stenciling 464
Summary: Early American Design 465
Looking for Character 465
Looking for Quality 465
Making Comparisons 465

PART 7 THE MODERN WORLD

20 The Nineteenth Century 467
Determinants of Nineteenth-Century Design 467
History 467
Communication 467
Technology 469
<table>
<thead>
<tr>
<th>Design Media</th>
<th>546</th>
</tr>
</thead>
<tbody>
<tr>
<td>Books</td>
<td>546</td>
</tr>
<tr>
<td>Magazines and Other Media</td>
<td>547</td>
</tr>
<tr>
<td>Stores</td>
<td>547</td>
</tr>
<tr>
<td>Museums and Exhibitions</td>
<td>548</td>
</tr>
<tr>
<td>New Equipment</td>
<td>548</td>
</tr>
<tr>
<td>Lighting</td>
<td>548</td>
</tr>
<tr>
<td>HVAC</td>
<td>549</td>
</tr>
<tr>
<td>Acoustics</td>
<td>549</td>
</tr>
<tr>
<td>Tools &amp; Techniques</td>
<td></td>
</tr>
<tr>
<td>New Glass Techniques</td>
<td></td>
</tr>
<tr>
<td>Tools &amp; Techniques</td>
<td></td>
</tr>
<tr>
<td>Drywall</td>
<td></td>
</tr>
<tr>
<td>Construction</td>
<td>553</td>
</tr>
<tr>
<td>Paint</td>
<td>554</td>
</tr>
<tr>
<td>Twentieth-Century Ornament</td>
<td>554</td>
</tr>
<tr>
<td>Twentieth-Century Furniture</td>
<td>555</td>
</tr>
<tr>
<td>Pioneers in Furniture</td>
<td>555</td>
</tr>
<tr>
<td>Bauhaus</td>
<td>556</td>
</tr>
<tr>
<td>Purism and De Stijl</td>
<td>557</td>
</tr>
<tr>
<td>Art Deco Furniture</td>
<td>558</td>
</tr>
<tr>
<td>Modern Furniture</td>
<td>558</td>
</tr>
<tr>
<td>Scandinavian Modern</td>
<td>558</td>
</tr>
<tr>
<td>Charles and Ray Eames</td>
<td>560</td>
</tr>
<tr>
<td>Herman Miller</td>
<td>561</td>
</tr>
<tr>
<td>Knoll</td>
<td>563</td>
</tr>
<tr>
<td>New Possibilities in Furniture</td>
<td>564</td>
</tr>
<tr>
<td>Systems and Built-ins</td>
<td>564</td>
</tr>
<tr>
<td>Twentieth-Century Decorative Arts</td>
<td>565</td>
</tr>
<tr>
<td>Ceramics and Glass</td>
<td>565</td>
</tr>
<tr>
<td>Metalwork</td>
<td>566</td>
</tr>
<tr>
<td>Textiles</td>
<td>567</td>
</tr>
<tr>
<td>Tools &amp; Techniques</td>
<td></td>
</tr>
<tr>
<td>Making Upholstery</td>
<td>568</td>
</tr>
<tr>
<td>Window Treatments</td>
<td>568</td>
</tr>
<tr>
<td>Upholstery</td>
<td>569</td>
</tr>
<tr>
<td>Tools &amp; Techniques</td>
<td></td>
</tr>
<tr>
<td>Modern Carpet Manufacture</td>
<td>570</td>
</tr>
<tr>
<td>Topic</td>
<td>Page</td>
</tr>
<tr>
<td>--------------------------------------------</td>
<td>------</td>
</tr>
<tr>
<td>Carpets</td>
<td>570</td>
</tr>
<tr>
<td>Wallpaper</td>
<td>570</td>
</tr>
<tr>
<td><strong>Summary: Twentieth Century Design</strong></td>
<td>571</td>
</tr>
<tr>
<td>Looking for Character</td>
<td>571</td>
</tr>
<tr>
<td>Looking for Quality</td>
<td>571</td>
</tr>
<tr>
<td>Making Comparisons</td>
<td>571</td>
</tr>
<tr>
<td><strong>Glossary</strong></td>
<td>572</td>
</tr>
<tr>
<td><strong>Bibliography</strong></td>
<td>622</td>
</tr>
<tr>
<td><strong>Map Appendix</strong></td>
<td>661</td>
</tr>
<tr>
<td><strong>Index</strong></td>
<td>677</td>
</tr>
</tbody>
</table>
Samples of Supplemental Readings and Handouts
WHAT MAKES A BUILDING A MONUMENT?

Why do we study some buildings in favor of others? What is it about a building that gives it historical import? When an Architectural Historian "identifies" and "discusses" a noteworthy building, what might he or she address?

An "identification" typically includes four bits of information:

1) name of building (or furniture)
2) name of Architect or Designer
3) location of building (or origin)
4) date(s) of design or construction

All four items are not always known, and alternately, some buildings have more than one designer and a "string" of dates (St. Peter's Cathedral, Rome, for example).

C.A. Westfall suggests that a "discussion" might build upon any of several pertinent topics. A building may be important

1) as an example of a particular building type and/or of a period.
2) as an example of a particular architect's style.
3) as an especially important precedent for later examples of the type exemplifies -- or for reactions against it.
4) as an exemplary use of a particular building material or structural technique
5) as an especially fine solution to a particular difficult problem that may be either common or unusual.
6) as an icon within architectural history.
7) as a thing of particular beauty or significance.

In your analysis/study, try to find which of these ideas might apply to the monument (or furniture piece) in question. Furthermore, you should try to relate "less important" works to "more important" works, using this framework as a guide.
In early 14th century Florence, the vision of a new art began to dominate the minds of the Italian masters concerned with human standards and achievements, overlaid by ideas and forms drawn from the vanished civilizations of ancient Greece and Rome. Furniture-makers were inspired to blend architectural columns, pilasters and pediments with motifs from the rich and varied classical repertoire into their lavishly decorated constructions.

To the visitor from England or France, the great palaces of Florence, Venice, Genoa, Milan and Rome must have seemed almost unbelievably rich and luxurious. Walls were frescoed by the greatest artists; ceilings were boldly carved and nearly always gilded; floors were inlaid with marble.

Cassoni (marriage chests) were the most elaborate pieces of furniture found in an Italian palace in the early 16th century. The cassone craftsmen belonged to their own guild, and seemed to hold themselves rather above the common “falegnami,” the household carpenters and joiners. The cassoni were often made in pairs, to contain a bride’s trousseau and were decorated with the coats of arms both families and with relief ornament, swags of fruit, panels of mosaic in patterns (intarsia) or narrative paintings taken from the Bible and classical mythology.

These gilded and carved gesso objects, the symbols of dynastic patronage and achievement, were replaced in the later 16th century by cassoni made for brides in general rather than for a specific bride. In carved and polished walnut, these cassoni were fashioned in the form of antique sarcophagi, their surfaces patterned with acanthus foliage classical reliefs.

The Italian architect and designer Giorgio Vasari said in the 1550s that it was “the custom at that time for all citizens to have large coffers or chests of wood in their chambers, made like a sarcophagus...and nobody failed to have these coffers adorned with paintings, and in addition to the stories which were usually depicted on the front and cover of those coffers.” The greater the family, the more ostentatious the chest or cassone.

As the century proceeded the earlier types of painted and gilded cassoni went out of fashion in favor of those of carved and polished wood. Vasari explained, “the custom prevailed, after no long time, of forming richer decoration, by carving in natural wood, covered in gold, which did indeed produce most rich and magnificent ornaments.” In carving style, the influence of Mannerism is usually obvious: nudes are contorted into elegant attitudes, attenuated sphinxes sit at the corners, and there are panels of ornamental carving imitating leather strapwork of the type which later became so popular in northern Europe.

The addition of a back and arms could convert a cassone of this type into a primitive sofa—still rather angular but less uncomfortable than the earlier form of “cassapanca.” (The cassapanca was used both as a chest and a seat and is thus the descendant of the cassone and the ancestor of the sofa).

A part of the Grand Tour, the social obligation that began in the 17th century of sending the young British nobleman or gentleman to Italy to acquire a knowledge of Italian interiors, architecture, and gardens, Sir William Bateam, the son of a rich City of London merchant, commissioned a London cabinetmaker to make an imposing gilt gesso wedding chest or cassone in the baroque sarcophagus form. Horace Walpole called this heavy Anglo-Dutch baroque furniture sometimes associated with the designer William Kent “incommensurably ponderous.”

During the 19th century, collectors and connoisseurs prized Italian cassoni as tangible symbols of the Renaissance.

Wendell Garrett is Senior Vice President of American Decorative Arts at Sotheby’s in New York.

Cassone (wedding chest), panel painted decoration of “Conquest of Trebizond,” in the Florence workshop of Marco del Buono, about 1550.
<table>
<thead>
<tr>
<th>Sin</th>
<th>Punishment in Hell</th>
<th>Virtue</th>
<th>Animal</th>
<th>Color</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pride</td>
<td>broken on the wheel</td>
<td>Humility</td>
<td>Horse</td>
<td>Violet</td>
</tr>
<tr>
<td>Envy</td>
<td>put in freezing water</td>
<td>Kindness</td>
<td>Dog</td>
<td>Green</td>
</tr>
<tr>
<td>Anger</td>
<td>dismembered alive</td>
<td>Patience</td>
<td>Bear</td>
<td>Red</td>
</tr>
<tr>
<td>Sloth</td>
<td>thrown into snake pit</td>
<td>Diligence</td>
<td>Goat</td>
<td>Light Blue</td>
</tr>
<tr>
<td>Greed</td>
<td>put into cauldrons of boiling oil</td>
<td>Charity</td>
<td>Frog</td>
<td>Yellow</td>
</tr>
<tr>
<td>Gluttony</td>
<td>forced to eat rats/toads/snakes</td>
<td>Temperance</td>
<td>Pig</td>
<td>Orange</td>
</tr>
<tr>
<td>Lust</td>
<td>smothered in fire and brimstone</td>
<td>Chastity</td>
<td>Cow</td>
<td>Blue</td>
</tr>
</tbody>
</table>
Renaissance – Baroque Furniture
The Big Picture

Renaissance:
Natural Wood finishes

Chairs:  **Stiff, Upright Posture**
High backs with Terminal pieces
Turned pieces

Cabinets:  **Squared, boxy carcass**
Cabinet on cabinet
Cabinet on Stand
“Little Buildings” – architectural motifs

Baroque:  Renaissance “cranked up a notch”

*Same postures and forms* but
France:  **Louis XIV**  “Applied” finishes; Boulle work
Extravagant, elaborate, expensive....
England:  **William and Mary**  Natural Wood finishes; “Age of Walnut”
Quarter Paneling, Cross Banding

Categories:
1. Heavily carved, 3D pieces.
2. Smooth veneers to please the eye and invite the touch.
   Marquetry work – Boulle work; Inlay;
3. Utilitarian pieces – “tavern furniture”.
Furniture Review

For success on the final exam – Rococo/Neoclassic Period Furniture – you should be able to identify the following 7 chair styles with the accompanying information:

<table>
<thead>
<tr>
<th>Style</th>
<th>Country</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rococo</td>
<td>French</td>
</tr>
<tr>
<td>Neoclassic</td>
<td>French</td>
</tr>
<tr>
<td>Louis XV</td>
<td>French</td>
</tr>
<tr>
<td>Louis XVI</td>
<td>French</td>
</tr>
<tr>
<td>Queen Anne</td>
<td>English</td>
</tr>
<tr>
<td>Chippendale</td>
<td>English</td>
</tr>
<tr>
<td>Sheraton</td>
<td>English</td>
</tr>
<tr>
<td>Hepplewhite</td>
<td>English</td>
</tr>
<tr>
<td>Empire</td>
<td>French</td>
</tr>
<tr>
<td>(or) English Regency</td>
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</tr>
<tr>
<td>(or) American Empire – Duncan Phyfe</td>
<td></td>
</tr>
</tbody>
</table>
**Rococo**

**Louis XV**

**Neo-classic**

**Louis XVI**

**Rounded Crest**

**Solid-Splat**

**Cabriole Legs**

**Queen Anne**

**Broad Crest**

**Carved Split**

**Cabriole Legs**

**Chair**

**Neo.**

**Empire**

(Or English Regency)

"Cool Stuff"

**Late Georgian/Neo-classic**

**Hardy White**

Heart (F Shield...)

**Sheraton**

**Straight**

**Sheraton Arm Chair**

**Sheraton Chair Backs**

**Two Hepplewhite Shield Back Chairs**

**Hepplewhite Sideboard**

(Old Hepplewhite Chair Backs)

(Space Legs)
INT115 – A Comparative Analysis of 18th Century French and English Furniture

“What I looked for ………key words, terms, supporting information”

Louis XIV
Baroque; large, heavy; high backs; formal posture; saltire/x-shaped stretchers; pedestal/baluster, console/scrolling legs; scrolling arms; heavily carved gilded; later period (Regence’) transitioned to cabriole legs.

Louis XV
Rococo; downsized; delicate; less formal/more comfort; fauteuil; bergere; free-flowing curves; cabriole legs; gilded/silvered/pastels; manchettes; no stretchers

Louis XVI
Neoclassic; straight lines; more formal but delicate; no stretchers; fluted legs; blocks at leg/frame intersections; gilded/silvered/applied finishes; classical motifs; renewed interest in antiquity—Pompeii and Herculaneum excavations

Queen Anne
Cabriole legs; club foot; shell motifs; feminine proportions; curved cresting rail; solid splat – vase/fiddle; horseshoe/trapezoid seats; slip seat; walnut; natural finish; no stretchers; spoon back; minimal carving

Chippendale
Modern(Rococo)/Gothic/ Chinese styles; “elaborated” Queen Anne style; broader/masculine proportions; yoke/cupid’s bow cresting rail; no stretchers; cabriole/marborough legs/block foot; heavily carved; carved splats; ribband backs; mahogany; natural finishes; The Gentleman and Cabinetmakers’ Director

Sheraton
Neoclassic; thinned-down members; delicate/elegant; minimal carving/ornament; classical motifs – vases/urns/ wheat/lyre and plume splats; splat not attached to frame; no stretchers; mahogany/satinwood; straight lines; spade foot; The Cabinetmaker and Upholsterer’s Drawing Book

Hepplewhite
Neoclassic; thinned-down members; delicate/elegant; minimal carving/ornament; classical motifs – vases/urns/ wheat and plume splats; shield/heart/oval/camel backs; splat not attached to frame; no stretchers; mahogany/satinwood; straight lines; spade foot; The Cabinetmaker and Upholsterer’s Guide

Similarities French/English
Cabriole legs @ Rococo; no stretchers @ Rococo/Neoclassic; Classical motifs @ Neoclassic; general “thinning down of parts” @ Neoclassic

Contrasts
French applied finishes – English natural finishes; French upholstered backs – English wood splats; English – catalogues/pattern books
EVERYWHERE WE LOOK KLISMOS CHAIR
Is it a blip, or is it a trend? When HB sees a piece as often as we've seen the klismos lately, you need to know the whole story....

BY CAROL PRISANT

The concave top rail cups the shoulders. You can even throw an arm over it.

While we don't know if all the chairs painted on ancient terra-cotta pots had central back splats (because someone's usually sitting in them), a chair back is stronger for having one.

In antiquity, lacings of leather or fabric made sturdy, springy seats. These are leather.

The four saberlike legs are typical: the curvier, the better.

As with many of the original Greek chairs, the joints where the legs attach to the seat are reinforced for strength.

A LITTLE BACKSTORY
No one's ever sat on an original Greek klismos chair, because not one has actually survived. Its popularity peaked around 400 B.C., but it was resurrected in the 18th century, when all things classical were the fashion. Since then it's been perennially beloved. From the moment we first spied it on ancient Greek pots, the elegant klismos has been reproduced, reinvented, refreshed, and retailed. It's the most popular chair we've never seen.

THE GOLD STANDARD
This walnut klismos chair, one of a group made in the 1960s by Greek manufacturer Saridis for U.S. furniture designer T.H. Robsjohn-Gibbings, is a faithful copy of the Greek antiquity—and highly prized among collectors. At auction, a pair can sell for $10,000 to $15,000.

What actually makes a chair a klismos chair?
Basically, it's the concave top rail that's curved to embrace the shoulders of the sitter, and those four incurved saber legs. Some chairs have vertical or horizontal back splats and some have none. Because this element is seldom visible in the Greek original, we don't quite know what's "right." There are many variants with perfectly straight front legs, too, but they look chunky.

Are they only available in wood?
Until recently, the klismos form was primarily made of wood, although metal examples do exist. During the 20th century, however, the chair was manufactured in any new material that came along, and I've recently seen some in lacquer with gold leaf, and in clear acrylic. Occasionally, you'll find an example that's fully upholstered. I'm doubtful that this can be called a klismos, since a traditional attribute of this chair is its portability.
Bernini's colonnade @ St. Peter's. Rome

With arms wide open to embrace
The entry of the human race

---- Robert Browning
"You are my special angel .....

Seraphim: In Christianity, the highest ranking order of angels. (plural for Seraph)

Archangel: An angel of high rank – the seven archangels: Michael, Gabriel, Raphael, Uriel, Raguel, Remiel, and Saraqael.

Cherubim: In Christianity, the second ranking order of angels. (plural for Cherub)

Putti: The putti angels are celestial beings usually depicted as having a very distinct human infant or childlike form, and are usually male. The word putti itself is plural for putto. The words putto or putti are Italian in origin, and translate into English to mean small boy or child. Today the term putto refers only to child angelic beings.