**GENERAL STUDIES COURSE PROPOSAL COVER FORM**
(ONE COURSE PER FORM)

<table>
<thead>
<tr>
<th>1.) DATE: 2/29/2012</th>
<th>2.) COMMUNITY COLLEGE: <strong>Maricopa Co. Comm. College District</strong></th>
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</thead>
<tbody>
<tr>
<td>3.) COURSE PROPOSED:</td>
<td>Prefix: <strong>INT</strong> Number: <strong>115</strong> Title: <strong>Historical Architecture and Furniture</strong> Credits: <strong>3</strong></td>
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<tr>
<td>CROSS LISTED WITH:</td>
<td>Prefix: ; Number: ; Prefix: ; Number: ; Prefix: ; Number: ;</td>
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<td>Prefix: ; Number: ; Prefix: ; Number: ; Prefix: ; Number: ;</td>
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<tr>
<td>4.) COMMUNITY COLLEGE INITIATOR: <strong>MYRON BROWER</strong> PHONE: <strong>480-423-6229</strong></td>
<td></td>
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<td>FAX:</td>
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**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:** Humanities and Fine Arts (HU) **Awareness Areas:** Select awareness area...

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 of required readings/books
✓ Description of how course meets criteria as stated in item 6.

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

□ DEC prefix
✓ Elective

Current General Studies designation(s): [HU] [H]

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

Is this a multi-section course?  yes  no

Is it governed by a common syllabus?  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.

**ASU - [HU] CRITERIA**

**HUMANITIES, FINE ARTS AND DESIGN [HU]** courses must meet *either* 1, 2, or 3 *and* at least one of the criteria under 4 in such a way as to make the satisfaction of these criteria a **CENTRAL AND SUBSTANTIAL PORTION** of the course content.

<table>
<thead>
<tr>
<th>YES</th>
<th>NO</th>
<th>Identify Documentation Submitted</th>
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<tr>
<td>☐</td>
<td>☐</td>
<td>1. Emphasize the study of values, of the development of philosophies, religions, ethics or belief systems, and/or aesthetic experience.</td>
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<tr>
<td>☐</td>
<td>☐</td>
<td>2. Concerns the comprehension and interpretation/analysis of written, aural, or visual texts, and/or the historical development of textual traditions.</td>
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<tr>
<td>☒</td>
<td>☐</td>
<td>3. Concerns the comprehension and interpretation/analysis of material objects, images and spaces, and/or their historical development.</td>
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</tbody>
</table>
| ☐   | ☐  | 4. In addition, to qualify for the Humanities, Fine Arts and Design designation a course must meet one or more of the following requirements:
|     |    | a. Concerns the development of human thought, including emphasis on the analysis of philosophical and/or religious systems of thought. |
| ☐   | ☐  | b. Concerns aesthetic systems and values, literary and visual arts. |
| ☒   | ☐  | c. Emphasizes aesthetic experience in the visual and performing arts, including music, dance, theater, and in the applied arts, including architecture and design. |
| ☐   | ☐  | d. Deepen awareness of the analysis of literature and the development of literary traditions. |

**THE FOLLOWING ARE NOT ACCEPTABLE:**

- Courses devoted **primarily** to developing a skill in the creative or performing arts, including courses that are **primarily** studio classes in the Herberger College of the Arts and in the College of Design.

- Courses devoted **primarily** to developing skill in the use of a language – **However, language courses that emphasize cultural study and the study of literature can be allowed.**
### Course Prefix | Number | Title | Designation
--- | --- | --- | ---
INT | 115 | Historical Architecture and Furniture | HU

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>
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<tbody>
<tr>
<td>3. The course focuses on (a) the comprehension and interpretation of material objects and spaces, and (b) their historical development.</td>
<td>(a) Students learn to understand the meaning and significance of various styles used in the design of architecture and furniture from the Neolithic era to the early 19th century. For example, in order to understand Roman architectural design, students learn about factors influencing the development of styles during the emergence of the Roman Empire. One important influence, of course, was earlier Greek architecture. Another was the political context within which Roman designers worked. Many buildings were designed to serve public functions—functions that became particularly important with the growth of the Roman polity as the Roman Empire spread across Europe and other regions. Students also are taught to go beyond basic comprehension. They learn to analyze the elements of design styles as a basis for elaborating on the relatively unadorned meanings involved in comprehension. This allows students to develop more-intricate interpretations of these styles. Students are taught how to construct meanings that may have been presupposed or implied by the designers, or to develop novel meanings—meanings inferred from the broader sociocultural context within which the designers worked. For example, students would be unable to comprehend and interpret the designs of the Megalithic Temples of Malta without learning</td>
<td>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 associated with each period. 8. Identify the major American periods, and trace the development of furniture, interior, and architectural styles</td>
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</table>
about the crucial significance of religious beliefs in their design. And of course, they couldn’t understand fully the designs of Megalithic tombs without appreciating the core influence of beliefs about the afterlife.

(b) Tracing the historical development of the design of architecture and furniture is fundamental to learning how to comprehend and interpret the styles dominant within various periods of time. For instance, the styles of one time period emerge from or are inspired by those of earlier time periods. 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. Thus, it emphasized geometric shapes and forms, simplicity and symmetry, in the design of architecture and furniture.

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 Outline (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 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.

Research Paper:
<table>
<thead>
<tr>
<th>Humanites and Fine Arts [HU]</th>
<th>Students are required to write a research paper on a topic assigned by the instructor. Students must gather relevant information from scholarly sources, and then write a 5-10 page paper based on their interpretation and evaluation of this information. The handout included provides detailed instructions for this assignment. <strong>Readings:</strong> <em>Textbook Table of Contents</em> - The topics listed in the textbook's TOC correspond to the topics listed above. <em>Additional Readings</em> - Students also are given handouts of supplemental readings, as well as detailed summaries of important information regarding the history of architecture and furniture.</th>
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<td>4.c. The course emphasizes aesthetic experience in ... the applied arts, including architecture and design.</td>
<td>In order to understand the meaning and significance of an object (a building, monument, chair, table, etc.), students must understand what its designers believed to be the core determinants of aesthetic experience. Beliefs about what makes for positive aesthetic experiences vary across cultures and over time. Students learn that styles of architecture and furniture emerged from systems of beliefs that informed the aesthetic of a particular time and place—systems that varied with respect to their complexity and coherence. These belief systems comprised schools of thought, philosophical movements, religions, etc. Thus, students learn that the guiding principles underlying the styles of architects and furniture designers are determined by many factors (political, economic, cultural, etc.), and that the aesthetic experience of individuals thereby depends upon a complex combination of social and cultural circumstances. For example, the Rococo movement emerged in 18th-century France in reaction to the resplendence and precise standards of the Baroque</td>
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</table>
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 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.

Restoration/William & Mary; Queen Anne; Georgian; Chippendale; Neoclassic: Adam, Hepplewhite, Sheraton; Regency VII. American Periods - Early American/Colonial; Georgian; Federal; Empire

Units I-IV:
The handouts list in an outline format the information students are required to learn about each artistic movement. The topic headings often don't demonstrate clearly the extent to which aesthetic experience is emphasized; and those topic headings that do clearly demonstrate this vary, of course, from unit to unit. Here are just a sample of the topic headings that demonstrate an emphasis on aesthetic experience:
Unit I - Ten Books on Architecture (p. 3);
Anthropomorphic, Symmetry, Asymmetry (p. 4)
Unit II - The Central Question Driving Christian Architecture (p. 1)
Unit III - Humanism, On the Art of Building, The Four Books of Architecture, Alberti's definition of Beauty (p. 1); Grotesque, Arches (p. 4); the topics under "Categories" (p. 6)
Unit IV - Revival Styles, Integrated design (p. 1)

Research Paper:
The instructions for the research paper ask students to compare and contrast three different styles used in the design of chairs. One group focuses on French styles (Louis XIV Baroque, Louis XV Roccoco, and Louis XVI Neoclassic) and the other group focuses on English styles (Queen Anne, Thomas Chippendale, and Sheraton/Hepplewhite). The two groups then get together to compare and contrast the French and English styles. This assignment requires students to
research and discuss the principles guiding the designs associated with each style, both within and between the two countries—guiding principles that make up the set of assumptions and beliefs about the primary determinants of positive aesthetic experience.

Readings:

*Textbook Table of Contents* -
As with the unit summaries, it's difficult to show, by pointing to particular topics within each chapter, the extent to which the textbook readings emphasize aesthetic experience. This emphasis is interwoven throughout each chapter. Nevertheless, some topic headings indicate that aesthetic experience is emphasized. For example, each chapter begins with a section titled "Determinants of X Design," where X stands for a region or cultural/religious group. These sections discuss topics important for the aesthetic of a time period and place—topics such as religion, geography, natural resources, etc. In addition, the summaries at the end of each chapter list topics (*Looking for Character, Looking for Quality, Making Comparisons*) that indicate that detailed discussions of aesthetic experience are included in the chapters.

*Additional Readings* —
Students are given handouts of supplemental readings, as well as detailed summaries of important information regarding the history of architecture and furniture. Some of these handouts clearly demonstrate an emphasis on aesthetic experience (e.g., "The Cassone or Marriage Chest of the Italian Renaissance").
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
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 associated 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:**
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 1
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 I
ANCIENT ARCHITECTURE AND FURNITURE
VOCABULARY

ROMAN:

PEOPLE
Aeneas
Augustus
Nero -- Domus Aurea (concrete)

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

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

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 = decaastyle

"MEGARON TYPE"

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

Amphiprostile temple plans

DORIC ORDER

IONIC ORDER
Greek and Roman furniture.

Greek Bedstead with Table
Roman Chair
Roman Tripod
Pompeian Table

Hellenic Rail

Chair
Roman Folding Stool
Bronze Seat
Folding Stool
Roman Marble Table

Egyptian Furniture

Guilloche
Types of Honeysuckle Borders
Fret Border

Quadruple Spiral
Acanthus Leaf

Ovolo (Egg & Tongue Enrichment)
Egg & Dart

Cyma Recta
Acanthus
Dolphins

Cyma Reversa (Dove)
Tongue Dentil

Dentils
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
Crochet
Quatrefoil
Credence

The Central Question driving Christian Architecture:
"How do we materially express the non-material?"
Unit 2 (cont.)

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

A) SALISBURY CATHEDRAL

B) AMIENS CATHEDRAL

C) S. STEPHEN WEST

D) ST. CHAPELLE 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
Tempietto
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:
TUDOR - HENRY VIII or ELIZABETHAN
(ENGLISH)

Cup Turning
Tear Drop Hardware

Decorative Nail Heads

Spiral Shatt
Clavated and Column Forms
Table with Splayed Legs - Metal Stretchers
Vargueno

Leather Upholstered Chair

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
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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
NEOCLASSICISM, AMERICA to 1800
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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 legChippendale
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
Research Paper

GUIDELINES:
To receive full credit, your research paper MUST:

- Be turned in on time.
- Include:
  - a cover sheet per the provided format.
  - illustrations—drawn, photocopied, etc.—that are referenced in the text.
  - Insert into the body or attach at the end. Black/white or color OK.
  - appropriate credits – parenthetical notes (preferred) or footnotes.
  - a bibliography – 3 sources minimum.
  - a Research Paper Summary (attached). This may be hand printed or typed on the provided sheet, or typed in an identical format.
- Be:
  - no less than five (5), no more than ten (10) pages. This is absolute—excluding cover sheet, illustrations, bibliography, & summary sheet.
  - presented on 8½ x11 standard white paper—no fancy stuff—
  - instructor’s comments will be written directly on the submitted work.
  - typed or word-processed.
  - double spaced – 12pt. font.
  - stapled in the upper left corner.
- NO jackets, NO plastic sleeves, NO ring binders unless required by special materials/formats – verify with instructor.

The SCC writing center has staff available to assist with writing a research paper. Please make use of this resource if you have questions about your writing and/or formats. Sources of information include: SCC/Scottsdale/Phoenix Libraries; ASU Architecture Library; internet; personal libraries; SCC Interior Design library.


STRUCTURE:
A quality research paper consists of three parts: an introduction, a body, and a conclusion.

In the introduction, one states the paper’s topic or thesis — what you intend to illustrate or prove. Before beginning to write, take time to formulate your direction and focus. Be direct here — it’s OK to “just come right out and say things” like “This paper will investigate the... or.... This paper will provide an overview of... or.... This paper will compare and contrast..... This paper will prove/demonstrate that......” etc.

The body of the paper supports and illustrates the topic statement or thesis. The body should follow the path you promised in the introduction. Present this information in a clearly organized manner.

The conclusion typically restates the topic or thesis and provides a brief summary of the supporting points covered in the body. Don’t introduce new information in the conclusion.

“Tell’em what your going to say. Say it. Tell’em what you just said.”
A Comparative Analysis of 18th Century French and English Chairs

Submitted in partial requirement for
INT 115
Scottsdale Community College

(your name)

(date)
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:**
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STANLEY ABERCROMBIE

SHERRILL WHITON

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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.
THE CASSONE OR MARRIAGE CHEST OF THE ITALIAN RENAISSANCE

By Wendell Garrett

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 "falegmani," 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 chests 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 Bateman, 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 Bueno, about 1550.
<table>
<thead>
<tr>
<th>Sin</th>
<th>Punishment in Hell</th>
<th>Virtue</th>
<th>Animal</th>
<th>Color</th>
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<tr>
<td>Pride</td>
<td>broken on the wheel</td>
<td>Humility</td>
<td>Horse</td>
<td>Violet</td>
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<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>
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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:

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

**Cabriole Legs**

**Neoclassic**
Louis XVI

**Belledoeuil**

**Rounded Crest**
Solid Split
Cabriole Legs

**Queen Anne**

**1708**

**Broad Crest**
Carved Split

**Chippendale (Georgian)**

**Empire (or English Regency)**
"Cool Stuff"

**Late Georgian/Neoclassic**

**Heplesmite**
Heart (or shield...)

**Sheraton**

**Sheraton Chair Backs**

**Did**

**Heplesmite Chair Backs**

**Near**

**Sheraton Arm Chair**

**Two HeplesHEME Shield Back Chairs**

**Sheraton Sideboard**

(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/marlborough 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

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.

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.
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.