

In Section 1 of this course you will cover these topics

The Ancient World
Classical Greece And Rome
The Middle Ages

Topic : The Ancient World

Topic Objective:

At the end of this topic student would be able to:

- Define the term furniture
- Describe the design and manufacturing of furniture in ancient world
- Highlight the aesthetic characteristics of this era

Definition/Overview:

Furniture: Furniture is the collective term for the movable objects which may support the human body (seating furniture and beds), provide storage, or hold objects on horizontal surfaces above the ground. Storage furniture (which often makes use of doors, drawers, and shelves) is used to hold or contain smaller objects such as clothes, tools, books, and household goods.

Key Points:

1. The Ancient World Furniture

On the whole, Etruscan household furniture was much like that of the Greeks, but with more emphasis on luxury. Tombs are a source of information about interior decoration, as an attempt was made to recreate in them a replica of the life of the deceased. The Etruscans

became masters at working with bronze, and produced cast and engraved tripods, or three-footed stands, and tall candelabra for lamps or candles. Many of these have survived from the 7th through to the 4th century BCE. They are highly ornamented, sometimes with acanthus leaves and animal legs and claw feet. Like the Greeks, the Etruscans built wall couches into niches around the perimeter of the room. The "Tomb of the Reliefs" at Cerveteri imitates these in stone. The couch has a Greek-style "cut-out" leg with an Aeolic-type capital. The Aeolic form is considered to be a proto-Ionic model, with its volute shape. Below the couch is a long stool with scroll legs, and beside it a chest with pillows on top - all of stone. The Romans absorbed Greek forms, like the couch and the klismos chair, but interpreted them in new ways, putting more emphasis on elaborate and heavy draperies, often to the point of burying the piece.

2. Couches and Chairs

The stool was used universally, including the X-frame stool. This restored version in bronze has five stretchers with decorative bosses. During the Empire, the X-frame stool was reserved strictly for men, and used only by the Emperor as a camp stool while he was in the field. Napoleon preferred this type of chair on campaign under a later Imperial regime. It of course has its reincarnations in today's folding deck chair and director's chair. The Greek klismos took on a heavier, more awkward look in Roman hands. The example, drawn from a Pompeian wall painting, has an exaggerated, widely flared back. The turned leg, seen in Rome in both couch and chair design, is largely a Persian influence, and had overtaken the cut-out style in Greece around the 5th century BCE. By Roman times, the couch had developed lyre-shaped armrests at both ends. The legs finished in architectural capitals at the top, and at the end of the Empire were often quite bulbous. Some couches had high backs, as seen at right. This illustration also includes a low table with lion legs that approach a cabriole shape. The Romans also developed a new and more comfortable chair on a barrel-shaped base, with a back curving around to create arm supports. This shape was even executed in wicker, the original basket chair.

The lectica, a kind of portable bed, originated in the East. Initially the Romans viewed it as a symbol of decadence, but it became an increasingly popular mode of transportation for the well-to-do in the late Republic. In the Imperial period, elaborately decorated litters were fashionable. Made of wood, the litter was basically a couch, such as those used for sleeping or reclining at dinner. Four posts were added to support an overhead canopy, which provided shade. A rod above the canopy permitted curtains to be hung, which could be left open for air and observation or closed for privacy and sleeping. The poles fastened to the sides of the couch were the means by which strong, preferably tall, lecticarii-- four to eight, depending on the weight of the litter and its occupants -- carried patrons on their shoulders, high above the heads of the crowd. The Roman poet Catullus proudly claims to have brought back to Rome eight straight-backed litter-bearers from Bithynia, where he says the practice originated. In the city, where the Oppian Law forbade the use of wheeled vehicles in the daytime, the lectica was used more by women. In the country and for long journeys, wealthy aristocrats of both sexes preferred this mode of travel to wheeled carriages, which offered no protection from the discomforts of uneven roads. Cicero was traveling by litter to escape proscription by the triumvirs when he was stopped and killed.

3. Tables and Tripods

For casual use, a folding bronze table, with a removable top, was useful and practical. The tripod table with animal legs, originally developed by the Greeks, became popular among the Romans. Of bronze, silver, or rare imported woods, the curved legs were now much decorated. The example to the right bristles with animalia: three clawed legs are surmounted by winged sphinxes and lion or panther heads. In the late Empire, large marble tables based on Hellenistic models were the rage. This type, pictured in a wall painting, had a rectangular wood or marble top resting on marble supports shaped like winged lions. It is thought that these tables were not used for eating, but rather to display the household valuables or as garden furniture. This table style was imitated in Italy in the Renaissance, and also inspired many northern Baroque examples. Roman stone tables were studied with academic fervour by architects in the early 19th century as well.

4. **Animals and Monsters as Ornament in Ancient Furniture**

In all three styles, the Egyptian, Greek and Roman, there is multiple representations of animal forms in the carved or painted decoration or the shape of the supports. When studied in the context of these societies, there can be no doubt of the religious allusions implied in the use of these animal forms. The Egyptian reverence for the bull gave way to the lion as early as 2500 BCE. The discovery of Queen Hetepheres' tomb in 1925 brought to light an armchair and bed with lions' feet. In Greece, representations of lions far outnumber those of bulls. They ornament couches, chairs and sometimes include the whole animal in the design. More frequently, animal heads and legs were combined to create a monopodium-style leg, a style to be revived in the Directoir and Empire periods. Often human heads and torsos were joined to animal legs.

Other creatures seen with regularity in Egypt were the ibex, duck, cobra, and the sacred scarab beetle, who was thought to drag the sun across the sky. The goat and antelope were common in Greece and Rome, seen in candelabra and tripods. The goat-legged table, so popular in Hellenistic Greece and Imperial Rome, has had a long career, showing up in the 17th century cabriole leg. The cabriole became the hallmark of the 18th century Rococo (France) and Queen Anne (England) styles. Monsters can be defined as the combination of the mythical and the real - griffins, winged bulls and lions, and erotes or cupids growing out of foliage, etc. In Archaic Greece, they were incorporated into the solid stone thrones that were used as seating for the aristocracy in the theatres. The massive supports of the Greek marble tables copied by the Romans, mentioned above, often displayed a muscular interpretation of winged lions or griffins. This theme would be taken up with a vengeance in the Renaissance..

5. **Furniture of Ancient Greece**

Early Greek chests from the 6th and 7th centuries BCE were made with elongated square posts and roof-like lids.. This tradition continued until the 5th Century BCE when chests began to become more ornate and have flat lids to them. According to Schmitz (1957), chests "are mostly painted in a vivid way; generally there is a blue ground with a palmette frieze..." These intricate and decorative chests were the main storage for clothing until cupboards

came into usage during the Hellenistic period. Modern life in Western civilization has many of its roots and background in ancient Greece. Much of ancient Greek culture such as drama, art, architecture, literature, mythology, and the Olympic games all began in one small country in Europe. Yet there is another aspect of Greek life affecting culture today that is often overlooked: furniture. No indoor ancient Greek furniture has survived to present day due to the fact that it was entirely made of wood. The examples of the furniture that we see today in vase paintings, sculptures, and reliefs from the Parthenon are considered by historians to be valid. Yet, these are but artists depictions of what furniture was. The only surviving furniture was used in outdoor plays, and is believed to ill-represent the common furniture of the people.

6. Types of Furniture

According to Lucie-Smith (1979), in ancient Greek society from the 7th century BCE to 4th century BCE, there were 5 main types of furniture and little else: stools, couches, small tables, chests, and chairs. The early kinds of ancient Greek furniture were predominantly influenced by Egyptian furniture. Characteristic of this early furniture was a stiff, rectangular, and unflattering shape. In the 4th and 5th centuries, once the Greeks developed their own style, furniture became less square and rigid and more curved and flowing.

6.1. Stools

Two main styles of stools of ancient Greece have survived through reliefs. The first type looks more like what would today be considered to be a small table. The typical stool consisted of a flat top and four straight legs. This stool was known as a **Bathron**. There was no back support and the bottom was hard and uncompromising. The second type of stool was made lightweight and easy to carry. Like most furniture of the time, the X-stool, also known as the **diphros okladias**, was easily movable and did not have a specific place in the home. This folding X-stool was designed by the Egyptians. It consisted of three animal legs pointed inwards and ending with lion's paws. Along with beds, chairs, and couches, stools were covered in piles of fleece to increase sitting comfort. The third type of stool, the **Thronos** or throne, was a type of stool known only to the wealthy. The **Thronos** was ornately decorated and was often

times lined with precious stones. The footstool, which was used for access to couches and other high furniture, was known as the **Theyns**.

6.2. Couches

Couches of ancient Greece were combinations of beds and sofas. This type of furniture, called the **Kline**, was made for sleeping as well as dining. During meals Greek diners would lie down rather than sit to eat. The Greek trend to recline rather than sit originated in the 6th century. Greek couches were similar to those of the Egyptians except for two differences. According to Lucie-Smith (1979), "first, they stood higher off the ground, so much that a footstool was sometimes used as a means of access; and second, there was now a headboard but no footboard". The height allowed for easier access to tables and also allowed room beneath to fit tables. The headboard was used as a means of back support while eating.

6.3. Tables

The Greeks had one set item to be placed upon their tables: food. Unlike people today, the ancient Greeks did not use tables as places to set up trinkets or valuables, but merely used them in their most basic purpose. According to Schmitz (1957), "Tables were low and mostly movable, credences and drinking tables being often three-legged and made of bronze" (pg. 8). Most ancient tables, contrary to other furniture, were made with 3 rather than 4 legs to create a better sense of balance. These tables could be made of bronze or marble, but typically of wood. This type of table was the most common up until the 4th Century BCE when square topped tables were replaced with round tops.

6.4. Chests

Continuing with the tradition of ancient Greek furniture, chests were originally made similar to those of the Egyptian style and then took on their own style. Chests were the only means for storing clothing because shelves were generally not used for that purpose. Jewelry, coverings, and fruits (predominantly quince) were hidden alongside

the clothing for protection. Chests were also often valued enough to be part of a wife's dowry into use in the Hellenistic period.

6.5. Chairs

Prior to the invention of a type of chair known as the **Klismos** by the Greeks in the 5th Century BCE, chairs were the same as those of Egypt and Persian. These chairs had hard stiff backs and arms. Even the people depicted in paintings and friezes sitting in these types of chairs look to be uncomfortable. Rather than being designed to be comfortable, these chairs of the 6th and 7th Centuries BCE were purely practical or ceremonial in nature.

The 5th Century BCE brought along a new era in Greek chairs and furniture. The **Klismos** was an entirely new type of chair designed by the Greeks. Its smooth and flowing shape inspired cultures of the Middle Ages and the early 19th Century to revive the concept. The **Klismos**, used principally by women, was made with a delicately curved back and legs. These features allowed the sitter to be in a freer and more natural position. According to Bishop (1979), the backs of these chairs, referred to as **Stiles**, were designed to the curvature of the back for comfort and extended to the shoulders. The **Klismos**, like most other furniture, was made of wood and not ornately decorated. In order to increase the comfort, cushions and animal skins were usually placed on the **Klismos**. By Hellenistic times, the general shape and structure of the **Klismos** had already started to change. Chairs once again became heavier and more rigid. The general concept of comfort over ceremony has luckily survived through these changes so that a piece of furniture from 2500 years ago does not seem at all strange today.

7. Additional Furnishings

The previously mentioned furnishings were usually the bare essentials for a family living in ancient Greece. There are also other furnishings which were less useful and more decorative. These, of course, belonged to the wealthy.

Wealthy Greeks enjoyed the luxuries of incense burners, vases, and large vases known as **Lebeti** as a part of daily life. The vases of the wealthy were decorative and were often times made of precious or semi-precious metals. These vases, along with **Lebeti**, were made by highly skilled workers and were often times ornately decorated. According to Bishop (1979), **Lebeti** were "elegant nuptial vases of eighteen inches high and minutely decorated with stories from history or legend..." (pg. 20) **Lebeti**, in addition to their decorative purpose, were used as water jugs and large bowls.

Topic : Classical Greece And Rome

Topic Objective:

At the end of this topic student would be able to:

- Define the term ancient Greece
- Describe the design and manufacturing of furniture in ancient Greece and Rome
- Highlight the aesthetic characteristics of this era

Definition/Overview:

Ancient Greece: The term ancient Greece refers to the periods of Greek history in Classical Antiquity, lasting ca. 750 BC (the archaic period) to 146 BC (the Roman conquest). It is generally considered to be the seminal culture which provided the foundation of Western Civilization. Greek culture had a powerful influence on the Roman Empire, which carried a version of it to many parts of Europe.

Key Points:**1. Furniture**

Furniture can be a product of artistic design and is considered a form of decorative art. In addition to furniture's functional role, it can serve a symbolic or religious purpose. Domestic furniture works to create, in conjunction with furnishings such as clocks and lighting, comfortable and convenient interior spaces. Furniture can be made from many materials, including metal, plastic, and wood. The most popular form of furniture is made of real wood finished your way. This entails a piece of solid wood furniture that is usually purchased unfinished and then finished anyway the end user would like. To combat the misleading notion that anything else counts as furniture the "Unfinished Furniture Association" was formed to educate the public.

Early furniture has been excavated from the 8th-century B.C. Phrygian tumulus, the Midas Mound, in Gordion, Turkey. Pieces found here include tables and inlaid serving stands. There are also surviving works from the 9th-8th-century B.C. Assyrian palace of Nimrud. The earliest surviving carpet, the Pazyryk Carpet was discovered in a frozen tomb in Siberia and has been dated between the 6th and 3rd century B.C.. Recovered Ancient Egyptian furniture includes a 3rd millennium B.C. bed discovered in the Tarkhan Tomb, a c.2550 B.C. gilded set from the tomb of Queen Hetepheres, and a c. 1550 B.C. stool from Thebes. Ancient Greek furniture design beginning in the 2nd millennium B.C., including beds and the

klismos chair, is preserved not only by extant works, but by images on Greek vases. The 1738 and 1748 excavations of Herculaneum and Pompeii introduced Roman furniture, preserved in the ashes of the 79 A.D. eruption of Vesuvius, to the eighteenth century.

The furniture of the Middle Ages was usually heavy, oak, and ornamented with carved designs. Along with the other arts, the Italian Renaissance of the fourteenth and fifteenth century marked a rebirth in design, often inspired by the Greco-Roman tradition. A similar explosion of design, and renaissance of culture in general, occurred in Northern Europe, starting in the fifteenth century. The seventeenth century, in both Southern and Northern Europe, was characterized by opulent, often gilded Baroque designs that frequently incorporated a profusion of vegetal and scrolling ornament. Starting in the eighteenth century, furniture designs began to develop more rapidly. Although there were some styles that belonged primarily to one nation, such as Palladianism in Great Britain, others, such as the Rococo and Neoclassicism were perpetuated throughout Western Europe.. The civilization of the ancient Greeks has been immensely influential on the language, politics, educational systems, philosophy, science, and arts, giving rise to the Renaissance in Western Europe and again resurgent during various neo-Classical revivals in 18th and 19th century Europe and the Americas.

2. Roman and Greek Furniture

Early Greek furniture was largely influenced from furniture crafted by the Egyptians. Paintings created during that era depict furniture as unbending and rectangular. One of the more common types of furniture during this time was the banquet couch, called the Kline, used for sleeping as well as dining. The Kline distinguished itself from the Egyptian version by longer legs and the addition of a backrest. This type of furniture is depicted in many paintings throughout the era. There are many other common types of Greek furniture. Stools were a popular form of furniture and the Greeks had three different types populated throughout their homes. The Bathron was the most common stool and consisted of flat seat and four legs, the Diphros Okladias had a tripod base, and the Thronos which was often lined

with jewels and found only in the most opulent domiciles. Furniture found during the classical Greek era differed little from that of early Greek furniture. There were however some slight changes as the wealthier tried to outdo one another by creating more decorated and fancier Thronos. Some drawings also started to depict Klinos that had jewels embedded in the furniture's borders.

3. Roman Furniture was Influenced by Greek Furniture

Many scholars believe Roman furniture was largely influenced by the Greeks. The styles and types of furniture created by the Romans were similar to those developed by the Greeks. However one area of distinction involves the materials used in creating the furniture. The Romans made greater use of bronze, silver, gold, and marble when constructing their furniture. Additionally, the Roman designs tended to be more complex and practical. For instance, Roman furniture was often easier to disassemble, allowing for easier transportation than the Greeks furniture. In Roman times furniture was often a status symbol, much like cars are today. It is well documented that Cicero had an extensive collection of exquisite and valuable furniture. A large portion of his furniture was made with wood from Africa, known as Thyine. It was believed that presence of thyine in a household endowed the owner with good fortune. Cicero also possessed a small table that cost him one million sesterces, or approximately \$15,000 by today's standards. It may be hard to imagine paying that much for a piece of furniture. But in Cicero's time high priced furniture was a common expense for the upper class. While Greek and Roman furniture was originally inspired by the Egyptians, the furniture of many future eras was inspired by the unique styles introduced by the Romans and Greeks. As mentioned, furniture changed dramatically during these time periods. Furniture transformed from stiff and dull into beautiful works of art that could be enjoyed not only for their comfort, but also their appearance.

The city-states of ancient Greece fostered a golden age of culture that was far more sophisticated than that of Egypt. A more personal spirit of inquiry and curiosity prospered, and humankind began to seek scientific and philosophical solutions to the fundamental conundrums of life. The Minoans of ancient Crete were great record-keepers, although more

substantial evidence of their culture has proved elusive, limited to excavations of palaces. The Palace of Minos, when excavated, revealed a mighty stone throne, proving the Europeans have been using chairs for 4,000 years. The average Athenian male spent very little time at home, but devoted his attentions to civic activities at the Agora, religious commitments, and the Gymnasium. As a result, there was not a great need for furniture. A typical house consisted of two pillared courts the andronitis, or mens apartment, and the gynaeconitis, or womens apartment, which was used as a general living room. The most important furnishings were the hearth, at which offerings were made to the goddess Hestia, and an altar to Zeus. Seating furniture, tables, and beds were made predominantly from wood, and our knowledge of them is limited to depictions on vases, paintings, and carvings.

4. Roman Furniture Basics

The basic Roman table was circular, and was usually set on tripod legs for extra stability. The feet were regularly carved to mimic animals feet, such as lions, just as they had been in Egypt and later Greece. The monopodium a table supported by a single central pillar was a later innovation, while a half-moon table known as the mensa lunata, was designed to be used alongside a crescent-shaped sofa. Hospitality was a salient feature of Roman life and as a receptacle for food; the table was therefore an important possession. Maple and African citrus, and in particular the roots, were especially prized woods that were used for the best tables.

Topic : The Middle Ages**Topic Objective:**

At the end of this topic student would be able to:

- Define the term Middle Ages
- Describe the design and manufacturing of furniture of Middle ages
- Highlight the aesthetic characteristics of this era

Definition/Overview:

The Middle Ages: The Middle Ages form the middle period in a traditional schematic division of European history into three "ages": the classical civilization of Antiquity, the Middle Ages and Modern Times. The idea of such a periodisation is attributed to Flavio Biondo, an Italian Renaissance humanist historian.

Key Points:**1. Furniture of The Middle Ages**

The furniture of the Middle Ages was usually heavy, oak, and ornamented with carved designs. Along with the other arts, the Italian Renaissance of the fourteenth and fifteenth century marked a rebirth in design, often inspired by the Greco-Roman tradition. A similar explosion of design, and renaissance of culture in general, occurred in Northern Europe, starting in the fifteenth century. The seventeenth century, in both Southern and Northern Europe, was characterized by opulent, often gilded Baroque designs that frequently incorporated a profusion of vegetal and scrolling ornament. Starting in the eighteenth century, furniture designs began to develop more rapidly. Although there were some styles that belonged primarily to one nation, such as Palladianism in Great Britain, others, such as

the Rococo and Neoclassicism were perpetuated throughout Western Europe. In Saxon times a rich man and his entire household lived together in one great hall. In the Middle Ages the great hall was still the centre of a castle but the lord had his own room above it. This room was called the solar. In it the lord slept in a bed, which was surrounded by curtains, both for privacy and to keep out draughts. The other members of the lord's household, such as his servants, slept on the floor of the great hall. At one or both ends of the great hall there was a fireplace and chimney. However in the Middle Ages chimneys were a luxury. About 1180 for the first time since the Romans rich people began to have panes of glass in the windows. Furniture in the Middle Ages was very basic. Even in a rich household chairs were rare. Often only the lord sat on one so he was the 'chairman'. Most people sat on stools or benches. Rich people also had tables and large chests, which doubled up as beds. Rich peoples homes were hung with wool tapestries or painted linen. They were not just for decoration. They also helped keep out draughts.

2. A Peasant's Hut In The Middle Ages

Peasants homes were simple wooden huts. They had wooden frames filled in with wattle and daub (strips of wood woven together and covered in a 'plaster' of animal hair and clay). However in some parts of the country huts were made of stone. Peasants huts were either whitewashed or painted in bright colours. The poorest people lived in one-room huts. Slightly better off peasants lived in huts with one or two rooms. There were no panes of glass in the windows only wooden shutters, which were closed at night. The floors were of hard earth sometimes covered in straw for warmth. In the middle of a peasant's hut was a fire used for cooking and heating. There was no chimney. Instead smoke escaped through a hole in the thatched roof. Any furniture was very basic. Chairs were very expensive and no peasant could afford one. Instead they sat on benches or stools. They would have a simple wooden table and chests for storing clothes and other valuables. Tools and pottery vessels were hung on hooks. The peasants slept on straw and they did not have pillows. Instead they rested their heads on wooden logs. The peasant's wife cooked on a cauldron suspended over the fire and the family ate from wooden bowls. Candles were expensive so peasants usually used rush lights (rushes dipped in animal fat). At night in summer and all day in winter the peasants

shared their huts with their animals. Parts of it were screened off for the livestock. Their body heat helped to keep the hut warm.

3. Rich People's Houses In The Middle Ages

The Normans, at first, built castles of wood. In the early 12th century stone replaced them. Living in a stone castle was more comfortable as it was warmer and drier than a wooden dwelling. In the towns wealthy merchants began living in stone houses. (The first ordinary people to live in stone houses were Jews. They had to live in stone houses for safety). In Saxon times a rich man and his entire household lived together in one great hall. In the Middle Ages the great hall was still the centre of a castle but the lord had his own room above it. This room was called the solar. In it the lord slept in a bed, which was surrounded by curtains, both for privacy and to keep out draughts. The other members of the lord's household, such as his servants, slept on the floor of the great hall. At one or both ends of the great hall there was a fireplace and chimney. In the Middle Ages chimneys were a luxury. As time passed they became more common but only a small minority could afford them. Certainly no peasant could afford one. About 1180 for the first time since the Romans rich people had panes of glass in the windows. At first glass was very expensive and only rich people could afford it but by the late 13th and early 14th centuries the middle classes began to have glass in some of their windows. Those people who could not afford glass could use thin strips of horn or pieces of linen soaked in tallow or resin which were translucent.

Furniture in the Middle Ages was very basic. Even in a rich household chairs were rare. Often only the lord sat on one so he was the 'chairman'. Most people sat on stools or benches. Rich people also had tables and large chests, which doubled up as beds. Rich peoples homes were hung with wool tapestries or painted linen. They were not just for decoration. They also helped keep out draughts. In a castle the toilet or garderobe was a chute built into the thickness of the wall. The seat was made of stone. Sometimes the garderobe emptied straight into the moat! A knight's home was a smaller version of a castle. They lived in fortified manor houses often with moats around them. A manor house was usually divided into a great

hall with at one end a kitchen and a solar above. A rich merchant's house was similar but without fortifications.

- In Section 2 of this course you will cover these topics:

The Renaissance Period, 15th And 16th Centuries

The Baroque Period, 17th Century

Topic : The Renaissance Period, 15th And 16th Centuries

Topic Objective:

At the end of this topic student would be able to:

- Define the term Renaissance Period
- Describe the design and manufacturing of furniture in Renaissance Period
- Highlight the aesthetic characteristics of this era

Definition/Overview:

The Renaissance Period: The Renaissance (from Old French Renaissance, meaning "rebirth"; Italian: Rinascimento, from latin re- "again" and nasci "be born") was a cultural movement that some claim spanned roughly the 14th through the 17th century, beginning in Italy in the late Middle Ages and later spreading to the rest of Europe. It encompassed another revival of learning based on classical sources, the development of linear perspective in painting, and educational reform. The Renaissance saw developments in most intellectual pursuits, but is perhaps best known for its artistic aspect and the contributions of such polymaths as Leonardo da Vinci and Michelangelo, who have inspired the term "Renaissance men".

Key Points:**1. Renaissance Furniture**

Furniture continued to evolve throughout the renaissance period. Two of the most popular types of furniture during this time were the chest and the bed. As evidenced by wills wealthy individuals would often own hundreds of chests. They were extremely versatile furniture pieces since they could be used to store items in the home and when traveling. Chests came in all different sizes and shapes, some with legs, and some laying flat on the ground. Beds were the other popular type of renaissance furniture. Beds had many different types of designs and constructions, the most common of which was the rope bed. The rope bed was a fine piece of furniture that consisted of a rectangular wooden frame with ropes. Sometimes individual slept directly on the ropes, while in other instances they were used to support a mattress of some type. The renaissance time is known for its major enhancements to beds and other kinds of furniture. While the most common kinds of furniture during the renaissance period were beds and chests there are many other types that existed during the era. Chairs and benches began to gain more prominence throughout this time. Public furniture, such as the benches, started popping up in more and more locations.

Furniture started to have fewer jewels or stones embedded into its borders. Rather banding, paneling, and carving were the primary forms of ornamentation. Banding was simply the addition of thin strips to the borders of furniture. Furniture with paneling was slightly more complex to build. Paneling involved using recessed and raised pieces of wood to enhance the furnitures appearance. Carving designs into the furniture, is arguably the most artistic of all types of ornamentation. Carvings included simple items such as palmettos in addition to more complex designs depicting everything from trees to animals. When thinking about the renaissance period, the topic of furniture is oftentimes overlooked. As outlined above, the people of this period created beautiful furniture using an artistic approach that was not explored by past generations. Next time somebody mentions the renaissance period furniture may not be the last topic on your mind. An unexpected result of the Italian Wars (c.1498)

was bringing the Renaissance north, through the Alps to the rest of Europe. The classical forms and designs were interpreted differently by various areas of Europe.

1.1. Tudor (1485 - 1603)

Englands Tudor period was a time of political stability, international trade and prosperity, a building boom of multistory individual manors and townhouses. It was a time of stylistic freedom for artisans of the day who introduced interior design features such as the wall fireplace, wall and ceiling ornamentation like strapwork, and ornate, permanent furniture. Decorative elements included a variety of influences from gothic styles, Italian and German Renaissance, the Orient and the Middle East.

1.2. Jacobean (1600-1690)

Jacobean is an English style of furniture that appears almost medieval. It is characterized by straight lines, rigid designs, sturdy construction, ornate carvings, and a dark finish. Much of Early American furniture was patterned after this style. Most seating pieces of wood, cane, rush or woven cloth and woods used during the Jacobean period were black walnut and oak. Metals were brass and iron and popular motifs of the day were the acanthus leaf, acorns, carved heads, diamonds and other geometric shapes. Most furniture featured solid woods and often had raised, recessed or framed panels. Upholstered pieces were often leather or velvet.

1.3. 16th Century Furniture

In the 16th century life became more comfortable for the wealthy. Furniture was more plentiful than in the Middle Ages but it was still basic. In a wealthy home it was usually made of oak and was heavy and massive. Tudor furniture was expected to last for generations. You expected to pass it on to your children and even your grandchildren. Comfortable beds became more and more common in the 16th century and increasing numbers of middle class people slept on feather mattresses rather than straw ones. Chairs were more common than in the Middle Ages but they were still

expensive. Even in an upper class home children and servants sat on stools. The poor had to make do with stools and benches. During the 16th century glass windows became much more common. However the poor still had to make do with strips of linen soaked in linseed oil. Chimneys were also a luxury in Tudor times, although they became more common. Poor people simply had a hole in the roof to let out the smoke.

In wealthy Tudor houses the walls of rooms were lined with oak panelling to keep out drafts. People slept in four-poster beds hung with curtains to reduce drafts. In the 16th century some people had wallpaper but it was very expensive. Other wealthy people hung tapestries or painted cloths on their walls. None of the improvements of the 16th century applied to the poor. They continued to live in simple huts with one or two rooms (occasionally three). Smoke escaped through a hole in the thatched roof. Floors were of hard earth and furniture was very basic, benches, stools, a table and wooden chests. They slept on mattresses stuffed with straw or thistle-down. The mattresses lay on ropes strung across a wooden frame.

2. Tudor Homes

In the Middle Ages rich people's houses were designed for defence rather than comfort. In the 16th century life was safer so houses no longer had to be easy to defend. Rich Tudors built grand houses e.g. Cardinal Wolsey built Hampton Court Palace. Later the Countess of Shrewsbury built Hardwick Hall in Derbyshire. People below the rich but above the poor built sturdy 'half-timbered' houses. They were made with a timber frame filled in with wattle and daub (wickerwork and plaster). In the late 16th century some people built or rebuilt their houses with a wooden frame filled in with bricks. Roofs were usually thatched though some well off people had tiles. (In London all houses had tiles because of the fear of fire).

Furniture was more plentiful than in the Middle Ages but it was still basic. In a wealthy home it was usually made of oak and was heavy and massive. Tudor furniture was expected to last for generations. You expected to pass it on to your children and even your grandchildren.

Comfortable beds became more and more common in the 16th century and increasing numbers of middle class people slept on feather mattresses rather than straw ones. Chairs were more common than in the Middle Ages but they were still expensive. Even in an upper class home children and servants sat on stools. The poor had to make do with stools and benches.

In the 15th century only a small minority of people could afford glass windows. During the 16th century they became much more common. However they were still expensive. If you moved house you took your glass windows with you! Tudor windows were made of small pieces of glass held together by strips of lead. They were called lattice windows. However the poor still had to make do with strips of linen soaked in linseed oil. Chimneys were also a luxury in Tudor times, although they became more common. Poor people simply had a hole in the roof to let out the smoke. However as more and more people could afford chimneys they had an important effect on homes. In the Middle Ages a well to do person's house was dominated by the great hall. It extended all the way up to the roof of the building where a hole let out smoke from the fire. It was not possible to build upstairs rooms over the great hall or the smoke would not be able to escape. Building chimneys meant that many people could not install another storey in their house over the great hall. So well off people's houses became divided into more rooms. In wealthy Tudor houses the walls of rooms were lined with oak panelling to keep out drafts. People slept in four-poster beds hung with curtains to reduce drafts. In the 16th century some people had wallpaper but it was very expensive. Other wealthy people hung tapestries or painted cloths on their walls. In Tudor England carpets were a luxury only the richest people could afford. They were too expensive to put on the floor! Instead they were hung on the wall or over tables. People covered the floors with rushes, reeds or straw, which they strew with sweet smelling herbs. Once a month the floor covering was changed.

In the 16th century prosperous people lit their homes with beeswax candles. However they were expensive. Others made used candles made from tallow (animal fat) which gave off an

unpleasant smell and the poorest people made do with rush lights (rushes dipped in animal fat). Rich Tudors had clocks in their homes. The very rich had pocket watches although most people relied on pocket sundials. Rich Tudors were also fond of gardens. Many had mazes, fountains and topiary (hedges cut into shapes). Less well off people used their gardens to grow vegetables and herbs. None of the improvements of the 16th century applied to the poor. They continued to live in simple huts with one or two rooms (occasionally three). Smoke escaped through a hole in the thatched roof. Floors were of hard earth and furniture was very basic, benches, stools, a table and wooden chests. They slept on mattresses stuffed with straw or thistledown. The mattresses lay on ropes strung across a wooden frame. In 1596 Sir John Harrington invented a flushing lavatory with a cistern. However the idea failed to catch on. People continued to use chamber pots or cess pits, which were cleaned by men called gong farmers. (In the 16th century a toilet was called a jakes).

Architectural forms in furniture

The significance of the orders in furniture design lies in the application of architectural forms by Renaissance designers. Case furniture of all types was profiled with base and cornice moldings, and increasingly the column form was used. Vertical members like table legs were made into miniature columns. This idea of trying to make a piece of furniture resemble a scale model of a building reappears in every revival of classicism. In contrast is the homogeneity of the design whose ornamentation is an essential part of the whole structural method, exemplified in Gothic and French Rococo furniture.

Renaissance furniture pieces are characterized by the following:

- Rectilinear forms
- Heavy proportions
- Turned elements
- Emphatic decoration

Many pieces incorporate porcelain, bronze, or mother-of-pearl plaques, as well as decorative motifs such as cartouches and caryatids and architectural elements such as pediments and columns.

3. **Italian Renaissance**

Italian Renaissance furniture has a combination of restrained classical Greek and Roman design blended together with refined Byzantine high-relief ornament. The wood is universally walnut, oiled or waxed to a deep, rich tone. Proportion is architecturally large and stately, proper to large rooms. Most furniture is overlarge and uncomfortable by modern standards. Northern European furniture is austere and simple, while the Italian is based on classical proportions with repetitive geometric moldings, with romanticized carving.

4. **French Renaissance**

Paris, as the capital of the newly consolidated Kingdom of France and as the center of the brilliant court of Francis I, attained preeminence in art and literature. This resulted in the adoption of one national architectural style which emanated from Paris and the schools in the vicinity; while the valley of the Loire became a highway along which, in response to new social conditions, the famous chateaux of kings and courtiers sprang up and formed models for other parts of the country. This influence was largely augmented by the presence, at the court and in the schools, of such Italian artists as Leonardo da Vinci, CeUini, Serlio, Vignola, Rosso, Primaticcio, and Cortona, and was further spread by Italian craftsmen who, traveling from place to place in the district south of the Loire, there erected many picturesque buildings. The kingly power was gradually becoming absolute, owing largely to the policy of Cardinal Richelieu and his successor, Mazarin, in the reign of Louis XIII (1610-43).

Topic : The Baroque Period, 17th Century**Topic Objective:**

At the end of this topic student would be able to:

- Define the term Baroque Period
- Describe the design and manufacturing of furniture in Baroque Period
- Highlight the aesthetic characteristics of this era

Definition/Overview:

The Baroque Period, 17th Century: In the arts, the Baroque was a Western cultural epoch, commencing roughly at the turn of the 17th century in Rome. It was exemplified by drama and grandeur in sculpture, painting, literature, dance, and music.. In music, the term 'Baroque' applies to the final period of dominance of imitative counterpoint, where different voices and instruments echo each other but at different pitches, sometimes inverting the echo, and even reversing thematic material.

Key Points:**1. Baroque Period C.1650**

Characterized by the use of bold, curved forms and large-scale carvings, the ornamentation is derived mostly from classical details.

1.1. Louis XIV (1640-1650)

For the aristocracy that embraced this style, Louis XIV interiors were intended to provoke awe and flaunt wealth. The style was theatrical and extravagant. Furniture was massive and opulent; textiles are luxurious and expensive; colours are rich and glittery; accessories are exotic and glistening and floors are dramatically detailed. The style was most magnificently showcased at Louis XIV's palace at Versailles.

1.2. William and Mary (1690-1725)

Named for William and Mary of England, this graceful and refined style has Dutch and Chinese influences and is characterized by trumpet turned legs terminating in a ball or Spanish foot, padded or caned chair seats, and Oriental lacquer-work. Chair arms are generally curved inward or are straight and perpendicular to chair. Chair back material were often cane, upholstered or woods of walnut, ebony, fruitwood or holly, and the legs were usually a cabriole style. Fabrics used were mostly chintz, damask and needlepoint, and motifs included the acanthus leaf, florals, oriental designs, scrollwork, seaweed and shell designs. Pieces were often ornamented with shapes or design in gilding, inlay, marquetry, oriental lacquerwork and parquetry.

1.3. Queen Anne (1700-1755)

The Queen Anne style, named for the English monarch who reigned from 1702 to 1714, is a refinement of the William and Mary style with a moderate proportion and graceful appearance. It is characterized by cabriole legs with decorative carving, usually on the knee ending, in a pad or drake foot. Other characteristic pieces are fiddle-back chairs, and bat-wing shaped drawer pulls. Curved, horseshoe shapes with a rounded or serpentine fronts often characterized chair design. Typically, fabrics used in the period were chintz, crewel, damask, needlepoint designs, tapestry and

velvet. Popular motifs of the day were acanthus leaves and shells. Decorative turnings fixed to the tops of cabinets, highboys, chairs, and bed posts were common, as was inlays of marquetry and oriental lacquerwork. Most seating pieces are upholstered and cushioned and woods used included ash, black walnut, cherry, elm, fruitwood, hickory, mahogany and maple.

1.4. Georgian (1714-1760)

Named after George I and George II who reigned England from 1714-1760. Georgian furniture is a more ornate version of Queen Anne. It is characterized by heavier proportions, elaborately carved cabriole legs terminating in a pad or ball-and-claw foot, ornate carvings, pierced back splats, and the use of gilding.

1.5. Pennsylvania Dutch (1720-1830)

A simple, utilitarian American country style of furniture with Germanic influences. It is characterized by colourful folk painting on case pieces.

1.6. Rococo Period c.1730

Rococo is a decorative style that began in France and gets its name from the French *rocaille*, or rock-work.

1.7. American Colonial (1730-1790)

American Colonial style blends classical English Georgian elements and indigenous American contributions for a relaxed, traditional feel. Colonists, especially the well-to-do, embraced the sophisticated Georgian styles paneled walls, Oriental rugs, silk damask fabrics, elaborate drapery and linear Chippendale furniture. American craftsmen added a democratic flavor with comfortable yet stylish signature elements, such as subtly designed silver service ware, the grandfather clock, Pennsylvania-German glassware and curvilinear Queen Anne-style furniture with trademark cabriole legs.

1.8. Chippendale (1750-1790)

Named after British designer and cabinet maker Thomas Chippendale, who published his furniture designs in *The Gentleman and Cabinet Maker's Director* in 1754. The Chippendale style can be classified into three types: French influence, Chinese influence, and Gothic influence. In the United States, the Chippendale style was a more elaborate development of the Queen Anne style with cabriole legs, ball-and-claw foot, and broken pediment scroll top on tall case pieces.

2. Baroque Furniture and Design

The reign of the French king Louis XIV was characterised by the Baroque style. The Versailles Palace and the Louvre were decorated in a strong, dramatic and exuberant style echoing the king's strong leadership in a period of war and colonial empire building. The French classical Baroque style was grand and impressive, a symbol of power. Baroque reached its highest zenith when it was executed on a grand scale, especially in architecture and sculpture. The Baroque is a style that used exaggerated motion, gestures and expressions to produce drama, tension, exuberance and grandeur in sculpture, painting, literature, dance and music. The style started around 1600 in Italy and spread from there to most of Europe. Baroque mirrors were decorated with elaborate and symmetrical foliate designs. Imposing and dramatically carved beds stood proudly in formal, sumptuous bedrooms. Glass doored, towering display cabinets were filled with the most prized possessions of their owners. This is a powerful style that is not for the feint-hearted!

Baroque design is most evident in furniture of the late 17th century, decades after the Italian baroque architects Gianlorenzo Bernini and Francesco Borromini had first introduced their innovative approaches in Rome. In the early part of the century the new style had influenced surfaces but not shapes. In the last quarter of the 17th century, however, a growing number of changes took place. Among these was an increased use of caryatids, or supports in the form of female figures, along with scroll-shaped and spiral-turned legs that were different from the earlier Renaissance models. "Baroque" means "curious, odd, or strange" in French. The Portuguese "barroco" means "a large irregular pearl." The term "Baroque" was initially used with a derogatory meaning, to underline the excesses of its emphasis, of its eccentric redundancy, its noisy abundance of details, as opposed to the clearer and sober rationality of the Renaissance.

3. Designing Features

- Curved and distorted forms
- Heavy moldings
- Strong contrasts of light and shade

- C and S scrolls,
- Elaborate ornamentation
- Shell motifs
- Cartouches
- Twisted columns
- Contorted caryatids
- Inventive use of classical motifs.

■ In Section 3 of this course you will cover these topics:

■ The Rococo Period, 18th Century

■ The Neoclassic Period, Late 18th And Early 19th Century

Topic : The Rococo Period, 18th Century

Topic Objective:

At the end of this topic student would be able to:

- Define the term Rococo Style
- Describe the design and manufacturing of furniture in Rococo Period
- Highlight the aesthetic characteristics of this era

Definition/Overview:

Rococo Style: Rococo style took pleasure in asymmetry, a taste that was new to European style.

This practice of leaving elements unbalanced for effect is called contraste.

During the Rococo period, furniture was lighthearted, physically and visually. The idea of furniture had evolved to a symbol of status and took on a role in comfort and versatility. Furniture could be easily moved around for gatherings, and many specialized forms came to be such as the fauteuil chair, the voyeuse chair, and the berger en gondola. Changes in design of these chairs ranges from cushioned detached arms, lengthening of the cushioned back (also known as "hammerhead") and a loose seat cushion. Furniture was also freestanding, instead of being anchored by the wall, to accentuate the lighthearted atmosphere and versatility of each piece. Mahogany was widely used in furniture construction due to its strength, resulting in the absence of the stretcher as seen on many chairs of the time. Also, the use of mirrors hung above mantels became ever more popular in light of the development of unblemished glass.

Key Points:

1. Rococo Furniture and decorative objects

The lighthearted themes and intricate designs of Rococo presented themselves best at a smaller scale than the imposing Baroque architecture and sculpture. It is not surprising, then, that French Rococo art was at home indoors. Metalwork, porcelain figures, frills and especially furniture rose to new pre-eminence as the French upper classes sought to outfit their homes in the now fashionable style. In a full-blown Rococo design, like the Table d'appartement (ca. 1730), by German designer J. A. Meisssonier, working in Paris (illustration, below), any reference to tectonic form is gone: even the marble slab top is shaped. Apron, legs, stretcher have all been seamlessly integrated into a flow of opposed c-scrolls and rocaille. The knot (noeud) of the stretcher shows the asymmetrical contrast that was a Rococo innovation.

Most widely admired and displayed in the "minor" and decorative arts its detractors claimed that its tendency to depart from or obscure traditionally recognised forms and structures rendered it unsuitable for larger scale projects and disqualified it as a fully architectural style. Dynasties of Parisian bnistes, some of them German-born, developed a style of surfaces

curved in three dimensions (bomb), where matched veneers (marquetry temporarily being in eclipse) or vernis martin japanning was effortlessly complemented by gilt-bronze (ormolu) mounts: Antoine Gaudreau, Charles Cressent, Jean-Pierre Latz, Francois Oeben, Bernard II van Risenbergh are the outstanding names.

French designers like Francois de Cuvilliers, Nicholas Pineau and Bartolomeo Rastrelli exported Parisian styles in person to Munich and Saint Petersburg, while the German Juste-Aurle Meissonier found his career at Paris. The guiding spirits of the Parisian rococo were a small group of marchands-merciers, the forerunners of modern decorators, led by Simon-Philippis Poirier. In France the style remained somewhat more reserved, since the ornaments were mostly of wood, or, after the fashion of wood-carving, less robust and naturalistic and less exuberant in the mixture of natural with artificial forms of all kinds (e.g. plant motives, stalactitic representations, grotesques, masks, implements of various professions, badges, paintings, precious stones). English Rococo tended to be more restrained. Thomas Chippendales furniture designs kept the curves and feel, but stopped short of the French heights of whimsy. The most successful exponent of English Rococo was probably Thomas Johnson, a gifted carver and furniture designer working in London in the mid 1700s.

2. Interior design Rococo

Solitude Palace in Stuttgart and Chinese Palace in Oranienbaum, the Bavarian church of Wies and Sanssouci in Potsdam are examples of how Rococo made its way into European architecture. In those Continental contexts where Rococo is fully in control, sportive, fantastic, and sculptured forms are expressed with abstract ornament using flaming, leafy or

shell-like textures in asymmetrical sweeps and flourishes and broken curves; intimate Rococo interiors suppress architectonic divisions of architrave, frieze and cornice for the picturesque, the curious, and the whimsical, expressed in plastic materials like carved wood and above all stucco (as in the work of the Wessobrunner School). Walls, ceiling, furniture, and works of metal and porcelain present a unified ensemble. The Rococo palette is softer and paler than the rich primary colors and dark tonalities favored in Baroque tastes. A few anti-architectural hints rapidly evolved into full-blown Rococo at the end of the 1720s and began to affect interiors and decorative arts throughout Europe. The richest forms of German Rococo are in Catholic Germany (illustration, above).

Rococo plasterwork by immigrant Italian-Swiss artists like Bagutti and Artari is a feature of houses by James Gibbs, and the Franchini brothers working in Ireland equalled anything that was attempted in England. Inaugurated in some rooms in Versailles, it unfolds its magnificence in several Parisian buildings (especially the Htel Soubise). In Germany, French and German artists (Cuvillis, Neumann, Knobelsdorff, etc.) effected the dignified equipment of the Amalienburg near Munich, and the castles of Wrzburg, Potsdam, Charlottenburg, Brhl, Bruchsal, Solitude (Stuttgart), and Schnbrunn.

In England, one of Hogarth's set of paintings forming a melodramatic morality tale titled *Marriage la Mode*, engraved in 1745, shows the parade rooms of a stylish London house, in which the only rococo is in plasterwork of the salon's ceiling. Palladian architecture is in control. Here, on the Kentian mantel, the crowd of Chinese vases and mandarins are satirically rendered as hideous little monstrosities, and the Rococo wall clock is a jumble of leafy branches. In general, Rococo is an entirely interior style, because the wealthy and aristocratic moved back to Paris from Versailles. Paris was already built up and so rather than

engaging in major architectural additions, they simply renovated the interiors of the existing buildings.

The succession of King D. JooV is guaranteed by his son King D. Jos. The abundance of resources keeps sustaining the politics of splendour, based in the diamonds and precious metals from Brazil, allowing for an architecture of luxury and modern decorative programmes, after Rococo. In spite of it being a time of splendour, Portugal survives the worst natural catastrophe in the history of the country and one of the worst in Europe - the 1755 Lisbon earthquake. The Rococo gilded woodcarving is subdivided into several parallel currents or regional styles, allowing it to maintain a stamp of variety and originality, from north to south, Portugal. It is difficult to classify all these variations, because all are clearly Rococo but, based on the most used stylistic elements, it is possible to define the main ones. Shells, angels, volutes, leaves, puti, columns, spiral columns (pseudo-salomonic), painted materials and a lot of gold are its formal vocabulary.

Entymologically, Rococo is derived from a mixture of French *rocaille*, which means shells or in Italian barocco or Baroque fashion. The former alludes to the preoccupation with nonstructural innovations and curvatures in Rococo manner. Critics originally applied the term as a disparaging remark against what they saw as the frivolousness of the Rococo pattern of art. But when the term was taken in into the English nomenclature, it preserved the intensions of classicism both in style and old fashioned. Art historians have various thoughts about the significance of the trend in the evolution of art but it has at this moment in time been acknowledged as an outstanding component part of the scope of the art of Europe. This Rococo trend which sprang up in France was to begin with related to articles of furniture and then little by little spread to architecture and other art forms throughout the divers parts of Europe. In 18th century England the name Rococo was employed as an description for French appreciation and modes . And then when Thomas Chippendale strated to make furniture, he finished and refined the style to metamorphose the bedrock of English furniture

manufacture. Some as well relate this process to the evolving interest in Gothic art and the design of buildings.

In the period of time this development happened was in the late Victorian Period, which is the late nineteenth century and is also classed to as the neo-Rococo movement or the Rococo resurgence. The style became incredibly fashionable in the furniture manufacture and was one of the most popular trends in the Victorian age. Post-1840s every furniture maker in the England of Queen Victoria was utilizing or picking out guidance from Rococo style. Rococo furniture is by its very nature extremely comfortable being both cozy and appealing to the eye. The designs which include a lot of carvings and lines are not too heavy in pattern or over the top. Singular features include curved legs, eye-catching backrests with built-in carvings from the natural world, like foliage, bunches of grapes, birds etc. The basis for the designs is a sensation of social class and nobility. Another essential characteristic was the ability for the furniture to be moved about easily. The furniture was essentially movable and was often used even in out-of-door parties. Many special pieces of furniture include the fauteuil chair and the voyeuse chair. Characteristics like detachable arms and removable upholstery cushions were utilized which had never been come across earlier. Also, from the start, the furniture was not bonded to the walls and this granted a type of floaty easy feel to the inside of a living-space. By and large, solid mahogany wood was utilized as a basic building material largely because of its strength and long-term nature. Yet another fundamental characteristic that became a part of the intrinsic decor for the time was a mirror above the mantelpiece. This further offered an magical illusion of space and made the living rooms appear more generous and lighter. Rococo pieces of furniture will perpetually be popular with purchasers who are seeking to capture the traditional feeling but still want warmth and coziness as well. The term rococo style, or the rococo, refers to a style of decoration current in Europe, particularly France, during the 18th century. It applies both to interior decoration and to ornaments. By extension it may also be applied to some sculpture, paintings, furniture, and architectural details, although hardly to architecture as such. It was a style of high fashion and had few popular forms.

Rococo is derived from the French word *rocaille*, originally meaning the bits of rocky decoration sometimes found in 16th-century architectural schemes. It was first used in its modern sense around 1800, at about the same time as baroque, and, like baroque, was initially a pejorative term (see baroque art and architecture). The revival of the rococo occurred gradually during the 19th century, beginning as a vogue for collecting French 18th-century pictures and furniture and for imitation rococo interiors. The earliest rococo forms appeared around 1700 at Versailles and its surrounding chateaux as a reaction against the oppressive formality of French classical-baroque in those buildings. The essence of rococo interior decoration is twofold; first, the forms are almost flat instead of being, as in baroque schemes, in high relief; second, architectural and sculptural features are eliminated so that the designer is confronted with a smooth surface, interrupted only by the window recesses and the chimneypiece. In a typical rococo decorative scheme, series of tall wooden panels (including the doors), decorated with brilliantly inventive carved and gilded motifs in low relief, are arranged around the room. After 1720 the panels were usually painted ivory white and the motifs tended to be concentrated at the tops, bottoms, and centers with straight moldings down the sides. Further motifs appeared on the dadoes and along the coving, which replaced the cornice, at the tops of the walls. The forms were fine and were originally based on ribbons; later forms consisted mainly of elongated C- and S-shapes; plant tendrils, leaves, blossoms, and sometimes shells and small birds were also introduced.

In later schemes the forms were often mildly asymmetrical in arrangement, but asymmetry was more the province of three-dimensional objects, such as wall brackets, candlesticks, and table ornaments, the master designer of which was Juste Aurle Meissonnier. Mirrors were an important part of the ensemble, and paintings were sometimes set into the paneling over the doors. The overall effect is glittering and lively, a fitting background to 18th-century aristocratic social life, with its emphasis on privacy and its cult of human relationships. In rococo painting, the powerful rhythms, dark colors, and heroic subjects characteristic of baroque painting gave way to quick, delicate movements, pale colors, and subjects illustrating the varieties of love: romantic love, as in the Antoine Watteau *Pilgrimage to Cythera* (1717; Louvre, Paris); erotic love, as in the Francois Boucher *Cupid a Captive* (1754;

Wallace Collection, London); or mother love, as in the Jean Baptiste Chardin *The Morning Toilet* (c.1740; Nationalmuseum, Stockholm). Sculpture was equally lively and unheroic, but its most typical manifestation was portrait busts, the outstanding quality of which was realism, as is evident in the Jean Baptiste Lemoyne *Reaumur* (1751; Louvre).

During the second quarter of the century the rococo style spread from France to other countries, and above all to Germany. Francophile German princes eagerly adopted the latest fashions from Paris and often employed French-trained architects and designers.

Transplanted to Germany, the rococo took a more fanciful and wayward turn, with greater emphasis on forms derived from nature. The supreme example of German rococo style is the Francois Cuvillies *Hall of Mirrors* in his *Amalienburg Pavilion* (1734-40), a hunting lodge in the park of *Nymphenburg Palace*, near Munich. Germany, however -- like Austria and Italy to some extent -- also produced an indigenous form of rococo, a style evolved out of, rather than in reaction against, the baroque. Because the baroque style in Austria, Germany, and Italy was already much freer than in France, it needed only a fairly small adjustment in scale, pace, and mood to turn baroque decorative forms into rococo ones. This type of rococo found a home both in churches and in palaces. Its most beautiful manifestation is the interior of the pilgrimage church of *Die Wies* (1745-54) in southern Bavaria, executed by the brothers Johann Baptist and Dominikus Zimmermann.

Germany's other great contribution to the rococo style was the rediscovery (1709-10) of the Chinese art of porcelain manufacture (see pottery and porcelain) at Meissen, near Dresden. Meissen ware achieved enormous popularity, and soon every major court in continental Europe had its own porcelain factory. Small porcelain figures such as those made by Franz Anton Bustelli (1723-63) at Nymphenburg (see *Nymphenburg ware*) are perhaps the quintessence of the rococo, fusing all its qualities into a single miniature art. The rococo style began to decline in the 1760s, denounced by critics who condemned it as tasteless, frivolous, and symbolic of a corrupt society. Within 20 years it was supplanted, together with the baroque, by neoclassicism.

3. Chippendale Styles in England

The eighteenth century included the five great styles of English furniture, that is, the Queen Anne, the Chippendale, the Adam, the Hepplewhite and the Sheraton. It is for this reason termed the "Golden Age" of English cabinet making. "Several styles which became fully developed in particular periods, for example, the Chippendale and the Empire, actually began earlier than their names would indicate. Certain features of the Chippendale style, for example, made their appearance some years before Chippendale himself made furniture; and some features of the French Empire style are seen in furniture made before the Empire of Napoleon arose. During his long life as a craftsman, Chippendale saw at least five important styles develop and some of them wane, and all of these he either greatly influenced or at least did distinctive work in them. When he began as a journeyman, the early Georgian style was in vogue. Later followed the 'French taste' [Rococo], the Chinese style, the Gothic style, and, during the latter half of his working period, the classic [Neoclassical] style, given its English expression by the London architect, Robert Adam.

Topic : The Neoclassic Period, Late 18th And Early 19th Century

Topic Objective:

At the end of this topic student would be able to:

- Define the term Neoclassicism
- Describe the design and manufacturing of furniture in Neoclassic Period
- Highlight the aesthetic characteristics of this era

Definition/Overview:

Neoclassicism: Neoclassicism (sometimes rendered as Neo-Classicism or Neo-classicism) is the name given to quite distinct movements in the decorative and visual arts, literature, theatre, music, and architecture that draw upon Western classical art and culture (usually that of Ancient Greece or Ancient Rome). These movements were dominant during the mid 18th to the end of the 19th century. This article addresses what these "neoclassicisms" have in common.

Key Points:**1. 18th Century Furniture**

Early in the 18th Century, the bureau developed further still, incorporating mirrored doors, often domed, into the cabinet above the writing flap. The mirroring reflected light onto the writing surface so did serve some practical purpose as well as decorative. Chairs too, were changing dramatically; from the rather square shapes of the previous century, they were evolving into a rather more curved and rounded effect. The backs had moulded frames, within which was a shaped vertical piece (splat) and the seats were upholstered and framed. The legs were curved or a delicate "S" shape (known as cabriole). Even the fashion in materials was changing, with mahogany imported from the Spanish colony of San Domingo in the West Indies superseding Walnut as the wood of choice. The middle of the 18th Century saw the French rococo style exerting its influence on English furniture. Rococo was lighter and more elegant than the preceding Baroque French style and incorporated such decorative shapes as shells, flowers, foliage and scrolls. In addition, the Far Eastern styles, having flagged somewhat in popularity at the beginning of the century, once again became fashionable. Furniture began to bear designs such as pagodas and birds, originally only seen on items of porcelain.

New in the design department was also the tripod table with a circular top, intended for serving tea. The top usually folded down for easy storage when not in use and was often highly decorated, shaped and carved with elegant cabriole legs. In addition, circular centre

tables were introduced. These were more permanent than those with the folding tops, sometimes having a more or less solid triangular base beneath the central pillar with a ball or lion paw foot at each corner. This might be topped with marble, a fashion imported from Italy, sometimes even with a porphyry centre or similar surrounded by specimens of marbles around the outside. The different colours of the marbles gave a lovely decorative effect, without being too fussy. By 1770, the Rococo period in England was drawing to a close, replaced by the neoclassical style, which reintroduced designs from ancient Greek and Roman times, such as garlands, urns and the Greek key pattern. This style was simpler in form than previously seen, with the cabriole leg gradually disappearing and being replaced with tapering or fluted legs. Carving was less prevalent as a form of decoration but the surface of the item received great attention, with ornate veneers coming to the fore. Following the success of the tripod table, the latter part of the 18th Century saw the advent of the dining table and the sideboard. Sideboards were often bow-fronted, containing drawers and tables were predominantly of the pedestal variety, with several sections being slotted together. Each section had its own pedestal with three splayed legs, sometimes tipped with brass castors. In this period, satinwood became increasingly popular, although mahogany was still commonly in use.

1790 began the Sheraton period which was to continue until 1805 and saw the publication of Thomas Sheraton's book *The Cabinetmaker's and Upholsterer's Drawing Book*. Sheraton furniture was typified by simple designs, clean lines and classical decoration.

2. Neoclassical Furniture Styles

Neo-classicism, which is sometimes called Louis XVI, lasted from 1750 through 1800.

Numerous designers of this period looked to classical art for inspiration; Louis XVI was the right choice for its variety. The Neo-Classical style is an eclectic revival of Georgian, Adam, early Classical Revival, and Greek revival architectural styles. This style has been used as a foundation for interpretation for many decades to become one of the most influential of all design styles.

The style is based heavily on the Greek, rather than Roman, architectural orders. Some of the well known landmark buildings, usually called heritage buildings, are the products of this design style order. Early Greek and Roman palladium was the source of inspiration for creating an order of architecture which sported columns and pillars with grand entrance. Neo-Classic architecture and interiors boast a distinctive set of attributes, quite different from any other style:

- Windows and door ways are commonly spanned by lintels than by arches.
- Another noticeable feature is a full height entry porch on the main facade supported by classical columns in the Corinthian format.
- The arrangement of Palladian windows is accurately symmetrical and in line with a central door.
- Other features of the style will include huge proportions of the structure, large sash windows, pilasters, attic stories or parapets, and simple rooflines.
- Design elements also include columns on all side, capitals, pediments and friezes.
- Decor elements also include defined lines and proportions, in to stone or marble or iron work with motifs, along with carved statue details in honoring Roman Gods and Goddesses.
- Accented slenderness was emphasized in furniture.
- Interior colors are light in tone and usually pale shades of white and pink adorning the walls and wood.
- Ornaments are delicate and very low in relief; usually embossed or heavily painted.
- Furniture sport slender fluted legs rounded moldings; carved with rosette, leaf and flower motifs. Furniture will be painted usually with white and touched with gilt.
- Varied fabrics like plain, checks and patterned with floral designs are used with hangings and upholstery.
- Chairs are in radical designs, backs taking rectangular or shield shapes, with slender and absolute straight lines.
- Ceiling are covered with modular relief elements, cornices and medallions; also called Cameo Panels, they are usually stenciled patterns and crafted in plaster.
- Gently curving staircase in monstrous proportions; steps inlaid with polished marbles or shining bricks.

Neo-classic homes are personified for stately appearance and a lavish living. Some of the decorative ideas that will be used are:

- Furniture with gentle lines made of a quality wood; polished with expertise, to add to the intrinsic glow. They are simple, light and graceful; can be Chippendale or Adam.
- Shining floor made of highly polished marble or stone or light pine or granite with theme motif inlaid to convey the style.
- Flowing, lengthy curtains to match the huge windows; multi-patterned with various colors.
- Stately dining rooms with a large dining table; fluted legs to add to the charm and matched by rows of chairs with rectangular or shielded shapes.
- Interior colors are pale and soothing: cream, stone, gray and pale blue. One can also use stronger color, sparingly: black and terra cotta for a Greek feel, or deep red and gold for an imperial, Roman look.
- Wallpaper in geometric, floral or Classical designs is also appropriate. Decor is full of classical details; columns flank the fireplace, geometric marble or inlaid wood graces the entryway floor, accented use of murals or wallpapers adorn the walls of the dining room to create a dramatic feeling, crown molding is absolutely important and usually feature swags or dentil patterns.
- Different types of columns, Doric or Ionic are most common in this style.
- Antique accessories from late 18th century; silver tea ware, china, candlesticks, screens, urns and statuary.

Neo-Classical style decoration invokes the memories of bygone Roman or Greek living; bright living rooms making way for a great day and magnificent dining rooms radiating fresh energy to soothe a weary mind. Creating a neo-classical ambience is the best way for a lavish living.

3. The Classical World

Early furniture has been excavated from the 8th-century B.C. Phrygian tumulus, the Midas Mound, in Gordion, Turkey. Pieces found here include tables and inlaid serving stands.

There are also surviving works from the 9th-8th-century B.C. Assyrian palace of Nimrud.

The earliest surviving carpet, the Pazyryk Carpet was discovered in a frozen tomb in Siberia and has been dated between the 6th and 3rd century B.C.. Recovered Ancient Egyptian furniture includes a 3rd millennium B.C. bed discovered in the Tarkhan Tomb, a c.2550 B.C. gilded set from the tomb of Queen Hetepheres, and a c. 1550 B.C. stool from Thebes. Ancient Greek furniture design beginning in the 2nd millennium B.C., including beds and the klismos chair, is preserved not only by extant works, but by images on Greek vases. The 1738 and 1748 excavations of Herculaneum and Pompeii introduced Roman furniture, preserved in the ashes of the 79 A.D. eruption of Vesuvius, to the eighteenth century.

▪ In Section 4 of this course you will cover these topics:

The Victorian Period, 19th Century

The Modern Movement, 20th Century

Topic : The Victorian Period, 19th Century

Topic Objective:

At the end of this topic student would be able to:

- Define the term Victorian era
- Describe the design and manufacturing of furniture of Victorian Period
- Highlight the aesthetic characteristics of this era

Definition/Overview:

Victorian Decorative: Victorian decorative arts refer to the style of decorative arts during the Victorian era. The Victorian era is known for its eclectic revival and interpretation of historic styles and the introduction of cross-cultural influences from the middle east and Asia in furniture, fittings, and Interior decoration. In the late Victorian period the Arts and Crafts movement, the aesthetic movement, Anglo-Japanese style, and Art Nouveau style have their beginnings.

Key Points:**1. Victorian Furniture History**

Victorian furniture is popular today, probably due to its accessibility more than the aesthetics. There was plenty of furniture made due to the change in history of methods of manufacture, the machine had taken over and was able to produce mass amounts of Victorian furniture to satisfy the vast demand by the middle class people that desired it. Furniture history changed forever through the Victorian period. It became desirable to have a home laden with furniture to show your status to your peers. Interior decoration and interior design of the Victorian era are noted for orderliness and ornamentation. A house of this period was ideally neatly divided in rooms, with public and private space carefully separated. The Parlor was the most important room in a home and showcase for the homeowners; where guests entertained. A bare room was considered in poor taste, so every surface was filled with objects that reflected the owners interests and aspirations. The dining room was the second most important room in the house. The sideboard was most often the focal point of the dining room and very ornately decorated. There was no one dominant style of furniture in the homes Victorian period. Designers used and modified many of styles taken from various time periods in history with Gothic, Tudor, Elizabethan, English Rococo, Neoclassical and others. The Gothic and Rococo revival style were the most common styles to be seen in furniture during this time in history.

2. The Story Of Victorian Furniture

Victorian furniture is unquestionably plentiful. Every state from Maine to California, Alaska, and even Hawaii has its quota of odd pieces as well as parlor and bedroom sets. Not all of the furnishings that were fashionable during the long Victorian era are entitled to be called antiques at this time, yet restorations of gingerbread mansions already are under way in, for example, Connecticut and California. Every year brings more Victorian furniture and the bric-a-brac so dear to Victorian housewives closer to the status of antiques. After all, the sofas and chairs of the first phase, which extended from 1840 into the 1860's, are a minimum of 100 years old. They are quite different from the American Empire style that preceded the Victorian era. Each decade of this twentieth century certainly will bring greater recognition to even late Victorian styles and foibles. With so little authentic eighteenth-century furniture likely to be found, that of the nineteenth century becomes more and more worth looking for.

Victorian furniture has made a more substantial return to favor in some parts of the country than in others. For example, starting in the 1950's, there was such a demand for sofas, chairs, and tables in Texas and many of the southern states that antique dealers bought heavily in the New England states and shipped their Victorian finds southward. Southerners prefer very dark woods and white marble because it is cool-looking. Many of the towering pieces fit nicely into large houses where the rooms have high ceilings (this is as true in any state as it is in southern ones). In New England and the Atlantic states where homeowners feel space is more restricted, sofas and other small pieces are preferred. Whatever market exists in the vicinity of New York City shows a preference for pieces topped with marble that has pink and chocolate variegations. Everywhere, people have begun to learn that some pieces of Victorian furniture are highly adaptable. Used in moderation and chosen carefully, pieces in the Victorian style add a note of elegance and blend with the most contemporary furnishings. The marble-topped commode, indispensable to every Victorian bedroom set, makes a serving table or side table as charming as it is useful in a dining room. A pair can be used effectively along a long wall in a living room. A marble-topped bureau, with the large mirror detached and hung on the wall above, makes a good sideboard.

Victorian side chairs more often than not are treasures. Miscellaneous ones are snapped up by ones and twos. In one Connecticut dining room, the six chairs for the table all have naturalistic carving of flowers or fruit and foliage on the crest rail, but only two chairs have identical carving. All were made within a twenty-five-year period in the mid-1800's. Much of the Victorian furniture actually is extremely comfortable. The sofas of the old parlor sets that were covered with shiny, slippery, prickly horsehair in the 1880's, and later, are comfortable after they have been reupholstered with a softer fabric. Admittedly, a Victorian bed with its wide sideboards into which spring and mattress sink is the most inconvenient one to make, but that does not mean it is not comfortable for sleeping. The Victorian era was a long one, coinciding with the reign of Queen Victoria of England. She was crowned in 1837 and died in 1901, but for convenience the period in this country is usually dated from 1840 to 1900. These were years when living for many people was elegant and leisurely: years when fortunes were being made in America, when many industries were being developed, when the shoe factory reduced the number of shoemakers but not cobblers, when the metal factory put the village brazier and itinerant tinsmith out of work. These also were the years of mass emigration to America.

More people, more homes, and more money led to a greater demand for furniture during the 1800's than the 1700's. A natural outgrowth of this need was furniture factories. Lambert Hitchcock with his inexpensive painted and stenciled chairs had blazed the trail for mass production of furniture. The next, and an equally successful, attempt at mass production and assembly-line manufacturing came about 1850, with spool-turned pieces. They were much less expensive than the same pieces of furniture from cabinetmakers of the time, which were made of exotic woods, had more elegant lines and hand-worked details. Factory-made spool furniture was produced chiefly between 1850 and 1865, and in smaller quantity to 1880. It was also called "Jenny Lind" because it first appeared in the years when that famous and popular singer was touring the United States. The term "spool" is descriptive of the turning done on the straight members of each piece (spindles, railings, and the towel bars on a washstand), which resembles a string of wooden spools. Beds, tables, chairs, whatnots, and

washstands were made in greatest quantity, although probably some other miscellaneous pieces were also spool-turned. This furniture was usually made of maple, birch, or other native hardwoods. Often it was painted or stained a dark tone in imitation of the cabinetmaker's rosewood and black walnut pieces. Today, frankly, spool-turned pieces are cherished, and since less spool furniture was produced, scarcity has increased its value. It's impossible not to recognize spool-turned pieces. For one thing, they are lighter-looking and in smaller scale than most of the more elegant Victorian furniture.

The success of Hitchcock chairs and spool-turned furniture led to more and more factories' being established after 1850 in New England and the Midwest. The first factory in Grand Rapids, Michigan, was opened in 1847, and long before 1900 this city had become known as the furniture capital of America. It was not until the 1870's, however, that more furniture for general household use was produced in factories than in cabinetmakers' shops. Probably large-scale manufacturing, whereby furniture was produced faster and in greater quantity, to sell less expensively, led to the popularity of sets for various rooms. A parlor set, for example, consisted of a sofa, an armchair, and two side chairs, plus a marble-topped table. Because it was used only on special occasions, parlor furniture has survived in better condition than sets for other rooms. A bedroom set was highlighted by a ponderous bed with towering headboard, a commode, a bureau and possibly a dressing table, a chest, or in late years a chiffonier, a side chair and possibly a small rocking chair, and a small round or bedside table. The dining room set included a large table with undistinguished lines, a sideboard that at certain times during the Victorian era was quite fearful and wonderful, a serving or side table, six chairs with one usually a little larger than the others and having wood arms, and, in late years, a china closet or cabinet.

Most famous of the new pieces of furniture originated by the Victorians was the whatnot, made to fit in a corner or to stand parallel to the wall. This consisted of many open shelves, often with low railings, on which to display Canton china, art glass, dried flowers or wreaths under glass, daguerreotypes, Staffordshire dogs and figurines, and whatever appealed to the

Victorian lady's fancy. A vase holding peacock feathers was a triumphant acquisition for a whatnot. The china closet or cabinet also was for the display and safekeeping of the finest tea set in the house, a set of dessert or cake plates, and cut glass, which became increasingly popular as the Victorian period progressed. China closets appeared toward the end of the Victorian period, and although they were an improvement on the whatnot, they displaced the lovely cupboards made during the eighteenth century and the open dressers found in rural homes of the nineteenth century. China closets were case pieces on short legs, with front and sides of glass framed in wood, and a wood back. The shelves inside also were wood. The chiffonier, another late-nineteenth-century piece, was not nearly so handsome as the previous century's highboy, high chest, or chest-on-chest.

The one new style of chair originated during the long Victorian era was the Morris chair, named for the English poet William Morris. This was a low, deep-seated chair with flat, almost straight, wood arms and a hinged back that could be adjusted to any angle and kept in position by a movable crossbar or rod that rested in notches. Separate, thick, soft cushions covered seat and back. The old Morris chair was far from handsome, but it was and still is mighty comfortable for reading, dozing, and, with its broad, flat arms, convenient for a writing pad or sewing equipment. If it seems odd that a chair should be named after a poet, then let it be remembered that William Morris led a group of artists and writers in deploring the stifling of craftsmen and the repetitive, cheapened output from factories for home furnishings. Morris did more than deplore this state of affairs, for he became interested in decoration and started a business that concerned itself with furniture, tapestries, carpets, chintzes, and the like that emphasized natural decoration and pure color. The basic principle of this "Art Nouveau" movement, as it was sometimes called, was combining beauty and utility, and it soon became lost in the frills of the late Victorian years.

The rocking chair continued to be a great favorite and many changes were wrought in it. These chairs had a tendency to travel across the floor as a person rocked, and to correct this the platform and the stationary rocker were patented. Both types usually had upholstered

backs, seats, and arms. The platform rocker, patented in the 1840's, had no legs, but the frame of the seat was bowed and it both rested and rocked on a stationary rectangular platform-base of wood. Another type of stationary rocker known as a "track" rocker was introduced in the 1880's. This had four, comparatively short, canted legs usually on casters, and the chair rocked by means of a mechanism under its deep seat. These chairs often were covered with plush tufted on back and seat, and had fringe hanging from the edge of the seat. Rockers without platforms or other devices to keep them stationary took on new lines. One popular one was known as the "Sleepy Hollow," with its long, S-curved back and scrolled arms. The Lincoln rocker was so called because President Lincoln was sitting in one when he was assassinated. It had the scrolled lines of frame and arms popular in Victorian furniture from 1840 into the 1860's, and an upholstered back, seat, and arms. Often the wooden framework of the arms was elaborately scrolled and the crest of the back was carved.

Much simpler rockers also were made throughout the Victorian era. One of the nicest was the "lady" rocker, with either an oval or rectilinear back and seat. This was a low, armless, upholstered chair. Similar small upholstered rockers or small wood ones with cane seat and back were made as part of bedroom sets. Toward the end of the nineteenth century, mahogany rockers were made for downstairs rooms. These were usually comfortable but were of no particular style and bore no relation to the rockers that were popular much earlier. They might be fairly highbacked with turned spindles or lowbacked with a wide splat, a curved crest rail, and narrow, scrolled, downcurved wood arms. As for furniture in general, the Victorian era was such a long one that not one but several distinct styles were developed. Interestingly enough, each of these styles borrowed from some period of the past, starting with Medieval days and progressing to Renaissance and eighteenth-century Louis XVI. However, the Victorians managed to embellish everything made for their houses. The chief influences are summarized briefly as follows:

- 1830's-1850: Early or Transitional Victorian
- 1840-1865: Gothic
- 1845-1860's: Victorian Rococo or Louis XV
- 1850-1880: Spool-turned (factory made)

- 1855-1875: Renaissance Victorian)
- 1865-1875: Victorian Louis XVI
- 1870's--: Victorian Jacobean
- 1870-1880: Oriental, also Turkish

Although it is possible to confine some of these influences to a span of years, many of them continued to be followed to some degree long after furniture-makers had gone on to a fresh style. Also, American Empire pieces and details continued to be produced long after the first Victorian fashions were in full sway.

Topic : The Modern Movement, 20th Century

Topic Objective:

At the end of this topic student would be able to

- Define the term Modern Movement
- Describe the design and manufacturing of furniture Modern Era
- Highlight the aesthetic characteristics of this era

Definition/Overview:

Modern Movement: The first three-quarters of the twentieth century are often seen as the march towards Modernism. Art Deco, De Stijl, Bauhaus, Wiener Werksttte, and Vienna Secession designers all worked to some degree within the Modernist idiom. Postmodern design, intersecting the Pop art movement, gained steam in the 1960s and 70s, promoted in the 80s by groups such as the Italy-based Memphis movement. Transitional furniture is intended to fill a place between Traditional and Modern tastes.

Key Points:**1. Modern Furniture**

Modern furniture refers to furniture produced from the late 19th century through the present that is influenced by modernism. It was a tremendous departure from all furniture design that had gone before it. Dark or gilded carved wood and richly patterned fabrics gave way to the glittering simplicity and geometry of polished metal. The forms of furniture evolved from visually heavy to visually light. Prior to the modernist design movement there was an emphasis on furniture as ornament, the length of time a piece took to create was often a measure of its value and desirability. During the first half of the 19th Century a new philosophy emerged shifting the emphasis to function and accessibility. Western design generally, whether architectural or design of furniture had for millennia sought to convey an idea of lineage, a connection with tradition and history. The modern movement sought newness, originality, technical innovation, and ultimately the message that it conveyed spoke of the present and the future, rather than of what had gone before it.

Modernist design seems to have evolved out of a combination of influences: Technically innovative materials and manufacturing methods, the new philosophies that emerged from the Werkbund and the Bauhaus School, from exotic foreign influences, from Art Nouveau and from the tremendous creativity of the artists and designers of that era. The use of new materials, such as steel in its many forms; molded plywood, such as that used by Charles and Ray Eames; and of course plastics, were formative in the creation of these new designs. They would have been considered pioneering, even shocking in contrast to what came before. This interest in new and innovative materials and methods - produced a certain blending of the disciplines of technology and art. And this became a working philosophy among the members of the Deutscher Werkbund. The Werkbund was a government sponsored organization to promote German art and design around the world. Many of those involved with it including Mies van Der Rohe, Lilly Reich and others, were later involved in the Bauhaus School, and so it is not surprising perhaps that the Bauhaus School took on the

mantle of this philosophy. They evolved a particular interest in using these new materials in such a way that they might be mass produced and therefor make good design more accessible to the masses.

2. Art Nouveau (1910-1930)

A naturalistic style characterized by intricately detailed patterns and curving lines and elaborate ornamentation. Designs were balloon-shaped, bentwood and curved pieces of wood. Fabric may have been brocade, damask, leather, linen, mohair, tapestry, velvet. Hardware material included brass and chrome and motifs of the day were floral designs and foliage.

The Art Deco movement was borne out of the Paris Exhibition. Some artisans of the day felt a need to graduate from the elaborate curves and organic shapes of the day to the geometric and more abstract influence of many different styles from the Bolshevik Revolution to Asian, Islamic, Indian and The Machine Age. The quintessential 1920s and 1930s style for skyscrapers, homes, cinemas, even cruise ships, Art Deco is glamorous, modern and dramatic. French designers mixed classical and contemporary elements, including the passionate colors of Fauvist paintings, sensuous fabrics, exotic artifacts of Egypt, Mexico, and the Middle and Far East, and Cubist painters geometric shapes in round mirrors, floor treatments and barrel-shaped chairs. American designers streamlined the style with modular and built-in chrome and aluminum furniture, while British designers contributed sleek materials like Bakelite and commercialized motifs like zigzags and chevrons.

3. Modernist (1920 - 1950)

The Modern Movement from 1920 to 1950 explored forms and materials of mass production in the machine age to fashion interiors that are functional and beautiful in their simplicity.

Mostly influenced by the German Bauhaus design school and French architect Le Corbusier, the style uses plain and neutral-coloured walls, geometric shapes of primary-coloured accessories, streamlined space-saving modular furniture, vibrant polychromatic textiles with geometric designs, and materials such as glass, metal, concrete and steel. The look is classic, bright and spacious.

4. Influences

Prior to the modernist design movement there was an emphasis on furniture as ornament, the length of time a piece took to create was often a measure of its value and desirability. During the first half of the 20th Century a new philosophy emerged shifting the emphasis to function and accessibility. Western design generally, whether architectural or design of furniture had for millennia sought to convey an idea of lineage, a connection with tradition and history. The modern movement sought newness, originality, technical innovation, and ultimately the message that it conveyed spoke of the present and the future, rather than of what had gone before it. Modernist design seems to have evolved out of a combination of influences: Technically innovative materials and manufacturing methods, the new philosophies that emerged from the Werkbund and the Bauhaus School, from exotic foreign influences, from Art Nouveau and from the tremendous creativity of the artists and designers of that era.

5. Materials

The use of new materials, such as steel in its many forms; molded plywood, such as that used by Charles and Ray Eames; and of course plastics, were formative in the creation of these new designs. They would have been considered pioneering, even shocking in contrast to what came before. This interest in new and innovative materials and methods - produced a certain blending of the disciplines of technology and art. And this became a working philosophy among the members of the Deutscher Werkbund. The Werkbund was a government sponsored organization to promote German art and design around the world. Many of those involved with it including Mies van Der Rohe, Lilly Reich and others, were later involved in the Bauhaus School, and so it is not surprising perhaps that the Bauhaus School took on the mantle of this philosophy. They evolved a particular interest in using these new materials in such a way that they might be mass produced and therefore make good design more accessible to the masses.

6. African and Asian culture

An aesthetic preference for the baroque and the complex was challenged not only by new materials and the courage and creativity of a few Europeans, but also by the growing access to African and Asian design. In particular the influence of Japanese design is legend: in the last years of the 19th Century the Edo Period in Japan, Japanese isolationist policy began to soften, and trade with the west began in earnest. The artifacts that emerged were striking in their simplicity, their use of solid planes of color without ornament, and contrasting use of pattern. A tremendous fashion for all things Japanese - Japonism - swept Europe. Some say that the western Art Nouveau movement emerged from this influence directly. Designers such as Charles Rennie MacIntosh and Eileen Gray are known for both their modern and Art Deco work, and they and others like Frank Lloyd Wright are notable for a certain elegant blending of the two styles.

7. Iconic examples of modern furniture

7.1. Marcel Breuer's Wassily Chair

This modernist creation is perhaps one of the most iconic furniture designs of all times. The Wassily Chair, also known as the Model B3 chair, was designed by Marcel Breuer in 1925-26 while he was the head of the cabinet-making workshop at the Bauhaus, in Dessau, Germany. The design of the chair is most interesting in that it is a symmetrical abstraction of wafer thin, geometric planes that appears to be suspended in space. The magic of this sublime design is to be primarily attributed to Breuer's ingenious use of lightweight tubular steel and minimalist leather straps.

7.2. Eileen Gray side table

Designed in 1927 as a bedside table for the guest room in E-1027, the home she designed for herself (and Jean Badovici) in Cap Martin, France, the asymmetry of this piece is characteristic of her "non-conformist" design style in her architectural projects and furniture. Notably, this piece also has specific utility, as it can be adjusted such that one can eat breakfast in bed on it. Gray's sister had requested such accommodation during her visits to E-1027.

7.3. Barcelona chair

The Barcelona chair has come to represent the Bauhaus design movement. Many consider it to be functional art, rather than just furniture. Designed by Mies Van Der Rohe and Lilly Reich in 1929 for an international design fair in Barcelona, it is said to have been inspired by both the folding chairs of the Pharaohs, and the 'X' shaped footstools of the Romans, and dedicated to the Spanish royal family.

7.4. Noguchi coffee table

Isamu Noguchi 1904 - 1988 was a sculptor, architect, furniture and landscape designer. Half American, half Japanese, he is famous for his organic modern forms.

The Noguchi Coffee Table - has become famous for its unique and unmistakable simplicity. Refined and at the same time natural, it is one of the most sought after pieces associated with the modern classic furniture movement.

7.5. Chronology

Chronologically the design movement that produced modern furniture design, began earlier than one might imagine. Many of its most recognizable personalities were born at the end of the 19th or the very beginning of the 20th centuries.

- Marcel Breuer 19021981
- Ludwig Mies van der Rohe 18861969
- Eileen Gray 18781976
- Le Corbusier 18871965 (born Charles Edouard Jeanneret)
- Lilly Reich 18851947
- Walter Gropius 18831969

They were teaching and studying in Germany and elsewhere in the 1920s and 30s. At among other places the Bauhaus school of art and architecture. The furniture that was produced during this era is today known as "Modern Classic Furniture" or "Mid Century Modern". Both the Bauhaus School and the Werkbund, had as their specific creative emphasis the blending of technology, new materials and art.

7.6. Transitional furniture

Obviously not all furniture produced since this time is modern, for there is still a tremendous amount of traditional design being reproduced for today's market and then of course there is also an entire breed of design which sits between the two, and is referred to as transitional design. Neither entirely modern or traditional, it seeks to blend elements of multiple styles. It often includes both modern and traditional as

well as making visual reference to classical Greek form and / or other non western styles (for example: Tribal African pattern, Asian scroll work etc).

8. Modern to contemporary

Today contemporary furniture designers and manufacturers continue to evolve design. Still seeking new materials, with which to produce unique forms, still employing simplicity and lightness of form, in preference to heavy ornament. And most of all they are still endeavoring to step beyond what has gone before to create entirely new visual experiences for us. The designs that prompted this paradigm shift were produced in the middle of the 20th century, most of them well before 1960. And yet they are still regarded internationally as symbols of the modern age, the present and perhaps even the future. Modern Classic Furniture became an icon of elegance and sophistication.

- In Section 5 of this course you will cover these topics:

Non-Western And Regional Styles

Furniture Design And Construction

Topic : Non-Western And Regional Styles

Topic Objective:

At the end of this topic student would be able to:

- Define the term Eastern Furniture
- Describe the design and manufacturing of furniture in East
- Highlight the aesthetic characteristics of this era

Definition/Overview:

Eastern Furniture: The arts and crafts of ancient Egypt came from farther East. Biblical records tell of Assyria and Babylon, and of Judea and Persia. Modern discoveries confirm those accounts of an ancient civilisation with furniture and luxurious upholsteries, such as were possessed by kings and their courtiers, but the richness of the palace furnishings of those Eastern potentates contrasted with the scantiness of the surroundings of their followers and dependents.

Key Points:**1. Regional Furniture**

The Chinese developed an art almost entirely their own ; contact with neighbouring countries spread its principles, and early influenced the arts and crafts of Europe. Ancient Greece caught the infection, and raised art to a higher pitch, by the better knowledge of human form possessed by Grecian artists, who added to Chinese art by more realistic and less conventional ornament.. Classic art spread ; the artists of Greece were carried captive to Rome, so that they might teach the Roman workmen, and so the knowledge of art went West. Wherever Roman legions conquered the arts and crafts of Rome followed and were practiced. Thus when Britain was occupied, the manufactures of this country were replicas of those objects with which Roman generals were familiar at home. Notwithstanding the influence brought to bear by other nations, and the interchange of commerce which has at all times spread knowledge of commodities hitherto unknown, there have been always the modifying influences of environment, and thus styles have been created, and new requirements peculiar to certain peoples and countries have stimulated the genius of makers, and enabled them to set up national designs. Here and there new schools of design have been created as the outcome of national ideas. Thus there has been an independent art in India throughout the centuries, although in its application there are traces of early Greek and Mahometan influences, and in more modern days native art in India has been influenced by contact with the Western World.. Near at home there have been strong evidences of national thought influencing styles to a greater extent than outside influences. Thus in Ireland

independent lines have been taken by crafts-men, and styles evolved quite different to those which have sprung into existence in Great Britain, although traceable to the same sources.

An aesthetic preference for the baroque and the complex was challenged not only by new materials and the courage and creativity of a few Europeans, but also by the growing access to African and Asian design. In particular the influence of Japanese design is legend: in the last years of the 19th Century the Edo Period in Japan, Japanese isolationist policy began to soften, and trade with the west began in earnest. The artifacts that emerged were striking in their simplicity, their use of solid planes of color without ornament, and contrasting use of pattern. A tremendous fashion for all things Japanese - Japonism - swept Europe. Some say that the western Art Nouveau movement emerged from this influence directly. Designers such as Charles Rennie MacIntosh and Eileen Gray are known for both their modern and Art Deco work, and they and others like Frank Lloyd Wright are notable for a certain elegant blending of the two styles.. The Barcelona chair has come to represent the Bauhaus design movement. Many consider it to be functional art, rather than just furniture. Designed by Mies Van Der Rohe and Lilly Reich in 1929 for an international design fair in Barcelona, it is said to have been inspired by both the folding chairs of the Pharaohs, and the 'X' shaped footstools of the Romans, and dedicated to the Spanish royal family. They were teaching and studying in Germany and elsewhere in the 1920s and 30s. At among other places the Bauhaus school of art and architecture. The furniture that was produced during this era is today known as "Modern Classic Furniture" or "Mid Century Modern". Both the Bauhaus School and the Werkbund had as their specific creative emphasis the blending of technology, new materials and art.

: Furniture Design And Construction

Topic Objective:

At the end of this topic student would be able to:

- Define the term Furniture designing and construction
- Describe the design and manufacturing of furniture

- Highlight the aesthetic characteristics of furniture

Definition/Overview:

Furniture Designing and Construction: Preliminary Design is the first phase of the design process. A Project Manager is assigned to the project and will coordinate a series of meetings with Users and the Design Team for information gathering

Key Points:**1. Furniture Designing and Construction**

Preliminary Design is the first phase of the design process. A Project Manager is assigned to the project and will coordinate a series of meetings with Users and the Design Team for information gathering. Users communicate specific needs/requirements and the Design Team will do field investigation regarding the layout of the existing areas in question including building systems and their impact on the project. The Design Team generates schemes based on information gathered from Users and their field investigation. Schemes will be reviewed by all stakeholders and refined accordingly. This phase of the project defines the design parameters and the overall layout.

- Scope, Schedule and Budget
- Roles & Responsibilities
- Department Administrator
- End of Phase Review
- Equipment Issues
- Furniture Issues
- Yale School of Medicine Design Standards
- Generic Lab Concept

2. **Scope, Schedule and Budget**

Prior to the start of design an agreed upon scope, elapsed schedule and budget of each project is defined. Any changes to the agreed upon and authorized scope, schedule or budget of the project must be approved by the Project Manager with all consequences understood and accepted by the project funding source. As changes in the scope and schedule of a project will impact budget, an estimate will be prepared at the end of the PD phase to verify that the project remains within budget. The budget must be reconciled with scope prior to proceeding with the next phase of design.

3. **Roles & Responsibilities**

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4. **Department Administrator**

The Department Administrator plays an important role in the progress of a project as the liaison between the Department and PM. Below are the responsibilities of the Department Administrator on a typical project:

- Needs to be able to state departments needs on many issues.
- Acts as a filter for desired changes.
- Acts as interface with user faculty and staff on design issues.
- Serves as prime department contact regarding furniture selection.
- Helps manage expectations of users with respect to budget, scope and schedule.
- Coordinates the review of drawings within user department during the review periods and insures timely responses.
- Submits request for data network configuration services to ITS. Is responsible for coordinating, and working out all the details of data connectivity with ITS.

- Submits request for telephones activation to ITS. Provides to ITS list of users and desired numbers and locations, etc.
- Arranges installation of paper inserts into room signs installed by project in accordance with YSM Design Standards.
- Submits Request for Services to Facilities Operations for keying: Meets with locksmith to determine functions.

Prior to construction:

- Determines the location for storage of equipment that is to be saved for relocation to completed project area.
- Obtains safety clearances for the space to be renovated.
- Participates in the effort to find swing space.
- Coordinates moves to swing space if required and to the completed project area.

5. **End of Phase Review**

At the end of each phase of work, the status of the scope, schedule and budget are reviewed. Documents are submitted and distributed to appropriate parties for review and comment. The Design Team will respond to the comments promptly. A project cannot proceed to the next phase if the scope, schedule, and budget are not within the project limits.

6. **Equipment Issues**

Requirements concerning equipment must be clearly established early in the Design Phase of the project to avoid potential confusion/complications regarding new and existing equipment. The Design Team will use equipment stickers to tag all existing equipment and identify it with a unique designation. These stickers will remain on the equipment until after the project is complete. This will allow for clear identification of equipment, even after the piece of equipment has been moved to a temporary location. A log will be developed to help identify who will be responsible for handling, storage or purchase of each piece of equipment. This will become part of the bidding documents. An equipment schedule, as part of the bid documents, will be developed indicating key requirements of all equipment. This information will be provided by the users/department. If new laboratory equipment is to be purchased as

part of the project the Department or Design Team will provide the required specification to the Project Manager to be forwarded to Yale Purchasing.

7. Furniture Issues

Responsibility for purchase of furniture (Department or the project) will be determined when project is formulated. In either scenario the key to a successful purchase and installation of furniture is communication. From the very outset of the project, the Project Manager will establish the guidelines by which the Design Team, the furniture vendor, Yale's Purchasing Department, and the Project Manager will interact. If the project purchases furniture, only the Project Manager may authorize a change that increases the cost of the furniture package. Ready-to-assemble (RTA) furniture, also known as "knock-down furniture" or "flat pack furniture", is a form of furniture that is purchased in multiple pieces and requires assembly. This form of furniture generally arrives in a box and contains instructions that the buyer must follow in order to assemble the furniture after purchase. Ready-to-assemble furniture was first invented by Gillis Lundgren, who was a Swedish draughtsperson. Lundgren developed the idea when he needed to fit a table into his car. According to reports, Lundgren broke the legs off of his table so he could fit it in the car and then reassembled the table at home. He then discussed the idea with his employers at IKEA and the company later built its entire business around the concept. Ready-to-assemble furniture is popular among consumers that wish to save money on their furniture purchases by assembling the product on their own. In addition to saving the consumer money, flat pack furniture is generally simple to assemble and requires only the use of simple tools.

Merchants benefit from selling ready-to-assemble furniture because furniture that is already assembled tends to be bulky and more expensive to store and to deliver. Since the furniture does not need to be assembled in the factory, ready-to-assemble furniture is also less expensive for the merchant to purchase. Due to these many factors, selling flat pack furniture is a more cost effective method of conducting business. Although ready-to-assemble furniture is less expensive to produce, to sell, and to purchase, some criticize the furniture for being of lower quality. In order to save on cost, flat-pack furniture may be made with particle board that has been laminated with synthetic materials, rather than from solid timber.

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