



History of Interior Design

EMILY BOELSEMS

ID315-50

FALL 2010

Ancient Egypt



Source: Architectural Digest

Because the stool's "feet" are all going in the same direction, the example is considered comparable to a piece from the Ancient Egyptian period. The use of an "animal's foot" and the purpose of the specific directions, was for the piece to turn into something else in the afterlife, in an effort to not be deformed.

Ancient Greece



Source: Architectural Digest



As seen on this table, noticeable detailed “rosettes” are shown. In the Ancient Greek period decorative details, such as rosettes and other forms, could be found on furniture and facades(the front) of buildings and structures.

Ancient Rome



Source: Architectural Digest

With the legs being in a tripod, the piece compares with a table of the Roman era. Many legs of a Roman table were sculpted as a combination of animal feet morphing into human figures the table to the right represents the animal feature with its' legs in place of a seahorse.

Gothic/ Medieval



The high back of this “sofa” resembles the rectilinear backing of a typical chair during the medieval era. For comfort, a form of a cushion was placed on the seat. In the example, the overall piece is structural, but relaxing, and corresponds with the “throne” idea with the high back.

Source: Elle Décor Magazine

Gothic/ Medieval



Very similar to trestle table from the Gothic/ Medieval period, these tables were for easy mobility from household to household for the frequent moves of families. In the picture to the left, the woman is using the table as a drafting/ craft table making it very easy to maneuver around to work anywhere in her home.

Source: Costal Living Magazine

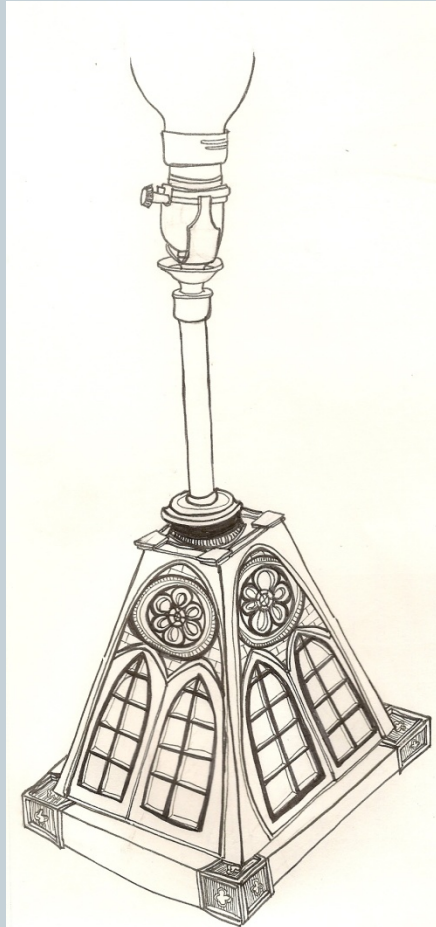
Gothic /Medieval



In a family of wealth, beds were decorated with canopies of different fabrics and curtains to promote privacy because there were separate bedroom from living space. Modern day interiors reflect this instance through up to date materials and necessities, such as integrating light fixtures on the bed post to get a fresh feel for an old design.

Source: Interior Design Magazine

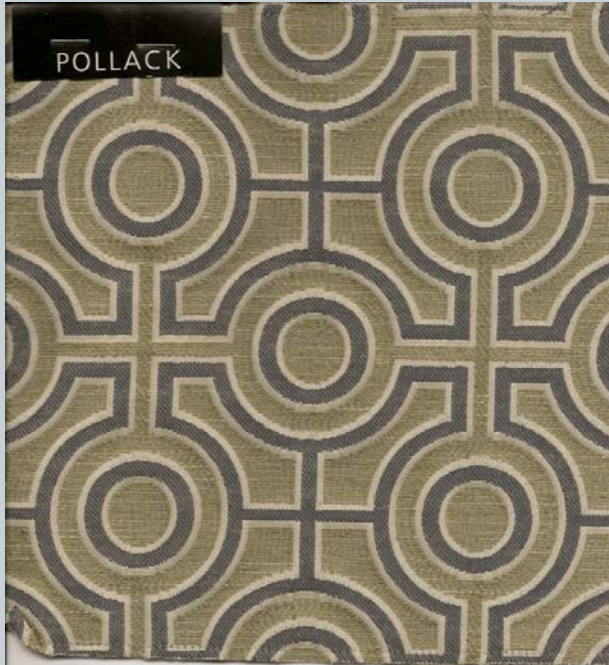
Gothic /Medieval Design



Designed & Drawn By: Emily Boelsems

The light fixture base design on the left has a mixture of windows to represent tracery that was mostly found in churches in the Gothic/Medieval Era. On each panel or side the infamous combination of a Dual Lancet plus Oculus is shown. Also, when the fixture is “on” the fixture is designed for light to shine through the “windows” to enhance the vision of tracery.

Italian Renaissance



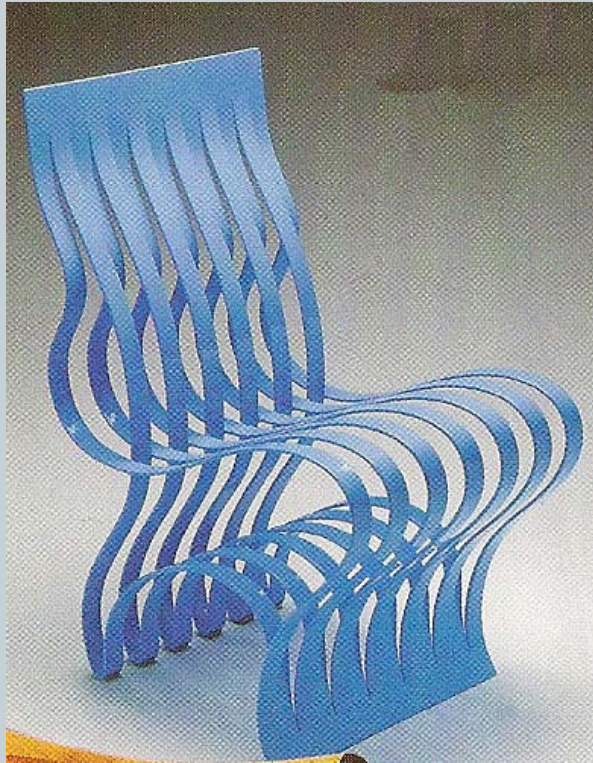
Source: School Library Inventory



New Sacristy By Michelangelo

The image (above right) is the interior of the New Sacristy designed by Michelangelo in Italy during the High Renaissance phase. This fabric can definitely compare to the New Sacristy with its' "arch like" pattern and unique forms of linear line. Along with the pattern, when observing the sample of the fabric, it creates movement that would also correspond with the whole idea of Michelangelo's art influence of Mannerism.

Italian Renaissance



Source: Interior Design Magazine

In connection to the Savonarola chair, the chair on the left has the same “ribbed affect” to the Italian Renaissance seat. Conveniently, the Savonarola piece was able to fold up when not in use. The example, however, performs the illusion of a folding chair, but in reality does not fold up.

Italian Renaissance



A vast majority of churches during the Renaissance period graciously had “coffered” ceilings. The example offers a dining room with the appearance of a coffered ceiling in a modern day interior. Throughout the entire room wooden panels of different thicknesses coat the walls of the space creating the impression of the popular ceiling style from the period.

Source: Surface Magazine

Italian Renaissance Design



Designed & Drawn By: Emily Boelsems

The mug designed was intended to reflect the period of the Italian Renaissance, some of the small features that are relevant are the use of columns on the mug. A major characteristic of the Renaissance was how they constructed their arches with columns; instead of a double column supporting the end of an arch, there is only one column for support. Plus, the mixture of different Orders was a highly used characteristic of the period as well.

Spanish Renaissance



Source: Interior Design Magazine

With the resurging interest in mathematics, astrology, and sciences, a great deal of inspiration in this period was through the use of geometric shapes on ceilings and other various places inside religious locations. Seen in the picture to the left, the chest has many shapes, in particular called Mudejar, of different aspects to follow with the geometric shape movement, along with the same characteristics of pieces.

French Renaissance



Source: Restoration Hardware

Specifically in this example, the chandelier represents the beauty and grace of the French Renaissance. The fixture portrays the grand decorativeness and elaborate features that were seen throughout the period, but does not go too far with the highly intricate source of detail as seen later in Baroque furniture and interiors.

Baroque



Seen on the dish to the left, the overall detailing work reflects the same characteristics seen in the interiors of church ceilings, hotels, and libraries during the Baroque era. Also shown in the detailing on the edge of the plate “S scrolls” are present. The plum color of the plate represents the bold colors that were also seen in the period as well.

Source: Anthropologie

Baroque



Source: Design Sponge

A huge invention or major development during the Baroque period was the advancement in mirror making and the increase use of light. Seen here is a modern day candle and mirror combination, providing the an opportunity for the two innovations. Also, mirrors were frequently used in interiors to add sparkle to the space, but most of all to advertise the owner's wealth. When referring to an item such as the candle and mirror, the term is girandole.

Baroque



Source: Design Sponge

In this interior, there is a “sunburst” on the wall over the couch. Many churches in Europe had the design of the sunburst over the altar adding a stylish touch to the décor, but mostly representing the sun and the heavens, as well as attracting attention(focal point) and reflecting light to add a theatrical and dynamic effect.

Baroque Design



For the Baroque piece, I wanted to design a piece that included a majority of the factors: presentation of wealth, symbolism of the clock, and to some extent, the use of elaborate detail. In general, I designed a piece of jewelry; King Louis XIV, possibly, might have had such a possession as this watch that was inspired by the high class of the era. Most importantly, another feature of wealth, was having a great quantity of clocks, the “pocket watch” design is intended to represent that aspect.



Designed & Drawn By: Emily Boelsems

Rococo



To the left, this chair refers to the Rococo period through its decorative and feminine element of the Cabriole leg. Specifically on this lounge, the majority of colors and fabrics used were of a light and pastel pigment that was seen through the era.

Source: Restoration Hardware

Rococo



This mirror from Anthropologie beholds the Rocaille or “shell like” inspiration throughout the frame. With all of the elegant curves and bends, the overall feel of romance and fantasy is portrayed through this piece as well.

Source: Anthropologie

Rococo



This wall covering from Anthropologie reflects the style of Rococo through its use of pastel colors and elegant detail work. The design of the piece is intricate and incorporates the “naturalistic” and garden inspiration seen through the environmental detail of animals and plants.

Source: Anthropologie

Rococo Design



The teapot is intended to represent the very feminine and romantic elements of the rococo period. On the surface of the teapot a few elements are easily visible such as the “silhouettes” and the “naturalistic theme” shown through the branches and leaves on the base.

Designed & Drawn By: Emily Boelsems

Neoclassical



1 Hummingbirds dance

Source: New York Spaces

The Neoclassical characteristics seen through this “occasional or incidental table” are its’ straight, fluted legs and the uniqueness of layers. To connect with the tables from the period, most tables consisted of a marble top with a “barrier” edge of a metal pierced railing. From the source where the piece was found(New York Spaces), it described the top of the table as inlaid with porcelain, similar to the marble neoclasical material used, for easy clean up.

Neoclassical



Source: Country Living Magazine

The Bergère chair is distinctly articulated with its’ “closed arms” and removable “loose” cushion. Two Bergère chairs are present, in this image, in a modern-everyday interior setting, both chairs consist of the straight and fluted leg that correspond with this era as well.

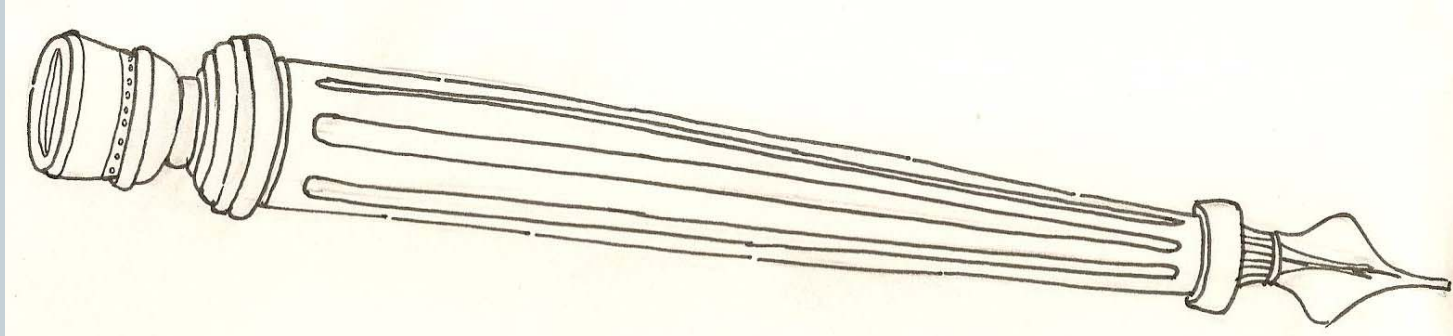
Neoclassical



Source: House Beautiful

The chair represented to the left is a modern day Fauteuil chair with the features of a oval medallion back and straight, fluted legs. The characteristic of an oval medallion back, suggests that it creates softness from the mass amount of angles and linear lines.

Neoclassical Design



Designed & Drawn By: Emily Boelsems

One of the objectives for this “fluted fountain pen” was inspired by some of the main characteristics of the Neoclassical era. The overall idea was taken from a chair’s leg, specifically, the linear fluting detail that is seen from that period.

Empire



The chair to left is an Empire inspired piece through the characteristics of a black and gold color, and having the elements of a roll over edge back.

Source: Architectural Digest

Empire



In this image, the canopy is the main aspect that pertains to the Empire style. The canopy was intended to reinterpret the “tent-like” structures that were inspired by the constant movement of battle during the Emperor’s rein.

Source: Architectural Digest

Empire



Source: House Beautiful

As an element of the Empire style, the day bed's characteristics in this example include its' ends are at equal heights as well as how they narrow to the top and are rolled over. Overall it represents the French form of the "Lit en Bateau", or "boat-like", appearance of a bed. Specifically in this interior, the bed is orientated lengthways against the wall as it would be during the Empire period.

Empire Design



Designed & Drawn By: Emily Boelsems

To represent an Empire design, I designed a hot plate holder. The characteristics that make the piece “Empire” are the bold color of red, referring to the discovery of Pompeii whose chambers and rooms were covered in that specific color, as well as the Napoleon’s “N” crest, to represent the imperial influence of the military and monarchy, that is centered on the accessory.

American Colonial (17th Century)



Shown in the image to the left, the two chairs display the “rush” seat, both as a back splat and as a seat. Another defining characteristic of the time period is seen through how the chair was fabricated; by looking at the stretcher below the seat, mortise and tenon joints might have been used, making these “joined chairs”.

Source: Domino Magazine

William & Mary



For the large demand of luxury and comfort, the wing back chair was designed to meet those purposes. The “Easy Chair” was developed through these specific characteristics, luxury and comfort. As the example shows, it provides those aspects, but with a modern revival of an old piece.

Source: Architectural Digest

Queen Anne



Source: Herman Miller: Embody Chair
www.hermanmiller.com

Throughout the Queen Anne period of design, the concern for comfort had began to be a topic of discussion. The typical chair of the era obtained the following: a crooked or “S curved back”, a long “S” shaped cabriole leg, and had either pad or slipper feet. Herman Miller’s Embody Chair, contains the elements such as the “S curved back” and conquers the whole idea of comfort. In detail, this chair was designed based off the amount of time spent at work and the long hours of continuous sitting. Overall, the Embody chair reflects with the Queen Anne period through comfort. Pad feet are a defining feature of the Queen Anne period of furniture as well, but overall, the basic shape mainly consists of a heavy circular foot; by appearance, the feet of the Embody chair reflect that element with its’ moderate round feet.

Georgian



Source: www.finewoodworker.com
Chair Designed by Scott Morrison

In particular, during the latter part of the Georgian period, Windsor chairs became a defining aspect of the time. The example to the left is similarly related to the fan back Windsor chair with an attachment of a baby's cradle, sometimes referred to as a nanny rocker. The sleeker and smoother wood detail work shows the piece is newer, yet still has "Georgian impression" as well.

Robert and James Adam



Source: Surface Magazine

A large characteristic of Adams work was that they sometimes incorporated a large central roundel or oculus in the middle of a room, a roundel is a circular panel or window. To the left, the picture suggests this “roundel” characteristic as a significant emphasis in the center of the space; as well as adding a decorative touch and main focal point.

Chippendale



Source: www.designwoo.com

A major defining factor in Thomas Chippendale's work is the infamous claw and ball foot. The example provided shows an upscale industrial light fixture with similar characteristics. Visually, the claw and ball foot is literally a claw encasing a ball within its' talons. To demonstrate this aspect, the metal caging shows the same technique by wrapping itself around a round object, in this case a light bulb.



Original ball and claw foot;
image provided by Professor
Slenker.

Hepplewhite



Source: Victoria Ghost Chair by Philippe Starck for Kartell; www.Yliving.com

Specifically, chair designs inspired by George Hepplewhite either had a shield, interlaced heart, or oval backing. On the left, the Victoria Ghost Chair design definitely obtains the signature oval back. Even though a majority of Hepplewhite inspired chairs demonstrated the marlborough leg detail, the example contains tapered legs; as well as back saber legs that chairs throughout the era also included in their design.

Sheraton



Source: Architectural Digest

Distinctively, chair designs by Thomas Sheraton consisted of a square shield backing, tapered or marlborough leg detail, cushioned or canned seat, and an additional stretcher to the back of the chair splat. The example to the left consists of the rectilinear element in the back and overall style that Sheraton portrays in his designs, along with obtaining tapered legs.

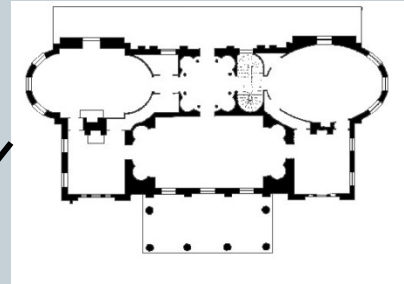
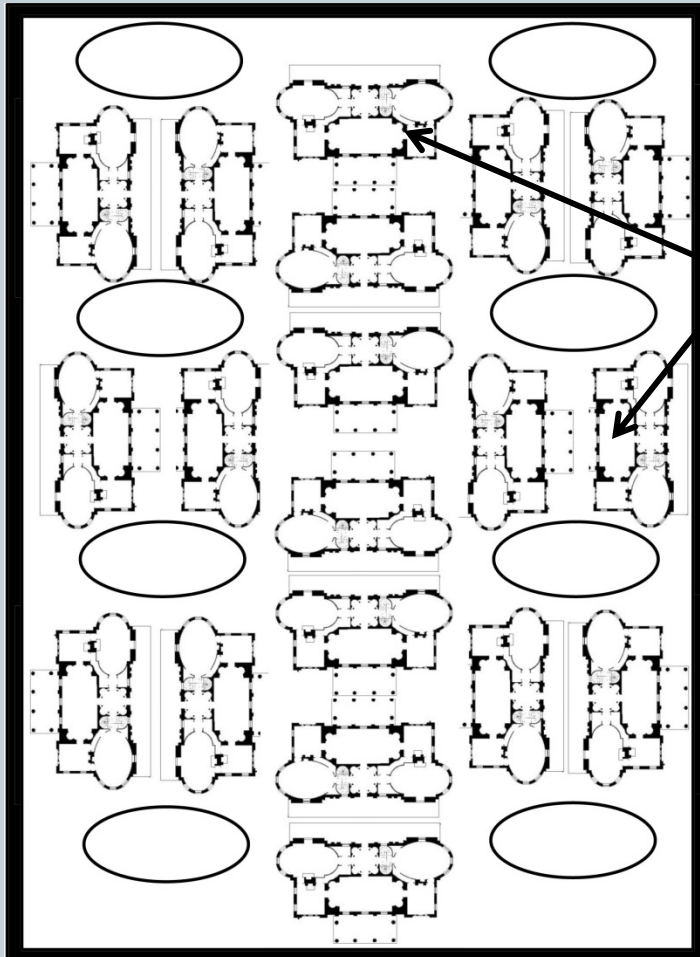
Federal/American Empire



Source: Architectural Digest

From the enthusiasm of Benjamin Latrobe, the “fan window” is a feature that is incorporated into Federal design. When analyzing the overall detail of a fan window, it generally consists of a half of a circular or oval element. One of the main characteristics throughout the federal period was the involvement of ovals. Even the inspiration of William Thornton, known for the original White House plan, used ovals, such as a projecting curved elements, in foyers of homes to enhance a greater ceremonial entrance. Eagerness to break away from the “boxy” detail of rooms was another aspect that was obtained throughout the era.

Federal/American Empire Design



Federal Designed
Home Floor Plan
(Source: Professor Slenker)

A few large features in the Federal period was the incorporation of oval rooms, the whole idea of symmetry, and Palladian inspired architecture. To the left is a carpet design with various federal characteristics involving a federal style home floor plan. As shown directly above is a floor plan with oval rooms and a symmetrical orientation on each side that has been brought into the carpet design. By looking at the carpet, if one were to fold the piece in half, it would be considered completely symmetrical in design.

Designed in Photoshop by Emily Boelsems

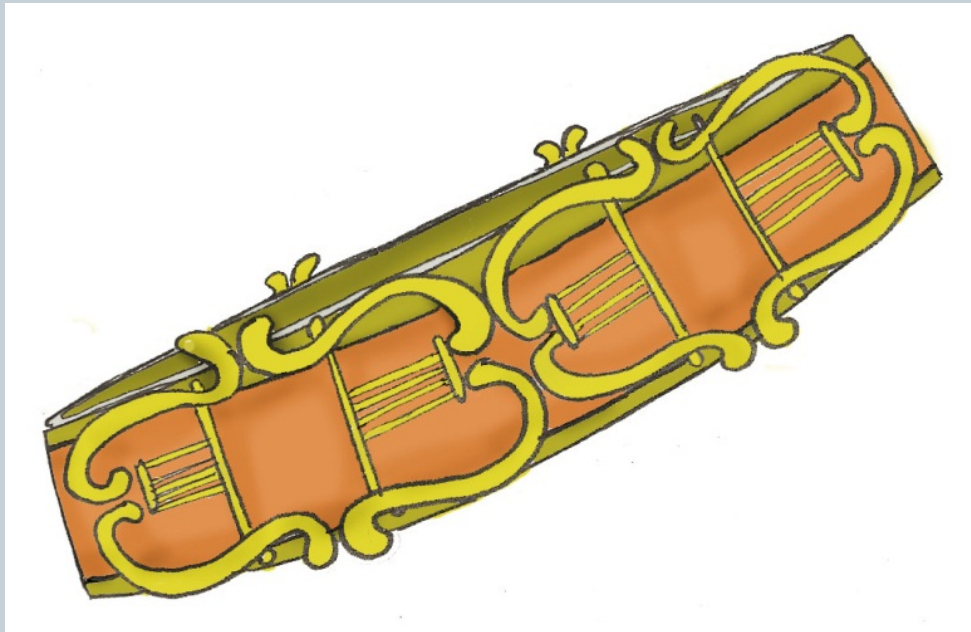
Regency



Source: Metropolitan Home

Duncan Phyfe, one the main leaders of the New York furniture trade, highly influenced the Regency era with his chair design guidelines. Phyfe was highly encouraged through the inspiration from the ancient Greek and Roman periods. In the example to the left, the imitation of folding legs reflect the Roman Curule seat.

Regency Design



Hand Drawn and Designed By Emily Boelsems
Rendered in Photoshop

Inspired by Greek design, Duncan Phyfe incorporated Grecian motifs into his work, in particular, using musical instruments such as a Lyre or harp. To the left, the bracelet design has the incorporation of the Lyre applied repeatedly that Phyfe used in a large amount of his work.