

Chapter 1 : History of English - Wikipedia

"The History of English Interiors" is invaluable as a reference guide for professionals and experts, and a source of inspiration for anyone interested in interior decoration today. Alan Gore was a senior partner in the architectural practice Gore, Gibberd & Saunders, specializing in the restoration of houses in Britain and France.

Egypt Beds, stools, throne chairs, and boxes were the chief forms of furniture in ancient Egypt. Although only a few important examples of actual furniture survive, stone carvings, fresco paintings, and models made as funerary offerings present rich documentary evidence. The bed may have been the earliest form; it was constructed of wood and consisted of a simple framework supported on four legs. A flax cord, plaited, was lashed to the sides of the framework. The cords were woven together from opposite sides of the framework to form a springy surface for the sleeper. In the 18th dynasty c. The great beds found in the tomb of Tutankhamen were put together with bronze hooks and staples so that they could be dismantled or folded to facilitate storage and transportation; furniture existed in small quantities and when the pharaohs toured their lands, they took their beds with them. In the same tomb was a folding wooden bed with bronze hinges. Instead of pillows, wooden or ivory headrests were used. These were so essentially individual, being made to the measure of the owner, that they were often placed in tombs to be used by the dead man on his arrival in the land of eternity. Folding headrests were probably for the use of travellers. Early stools for ceremonial purposes were merely squared blocks of stone. When made of wood, the stool had a flint seat later shaped concavely covered with a soft cushion. In time the stool developed into the chair by the addition of a back and arms. Such throne chairs were reserved for use by personages of great importance. Footstools were of wood. The royal footstool was painted with the figures of traditional enemies of Egypt so that the pharaoh might symbolically tread his enemies under his feet. Carvings of animal feet on straight chair legs were common, as were legs shaped like those of animals. Boxes, often elaborately painted, or baskets were used for keeping clothes or other objects. Tables were almost unknown; a pottery or wooden stand supporting a flat basketwork tray held dishes for a meal, and wooden stands held great pottery jars containing water, wine, or beer. The Egyptians used thin veneers of wood glued together for coffin cases; this gave great durability. Egyptian furniture in general was light and easily transportable; its decoration was usually derived from religious symbols, and stylistic change was very slow. Mesopotamia The furniture of Mesopotamia and neighbouring ancient civilizations of the Middle East had beds, stools, chairs, and boxes as principal forms. Documentary evidence is provided chiefly by relief carvings. The forms were constructed in the same manner as Egyptian furniture except that members were heavier, curves were less frequent, and joints were more abrupt. Ornament was richly applied in the form of cast-bronze and carved-bone finials crowning ornaments, usually foliated and studs, many of which survive in museums. Mesopotamia originated three features that were to persist in Classical furniture in Greece and Italy and thus were transmitted to other Western civilizations. First was the decoration of furniture legs with sharply profiled metal rings, one above another, like many bracelets on an arm; this was the origin of the turned wooden legs so frequent in later styles. Second was the use of heavy fringes on furniture covers, blending the design of frame and cushion into one effect; this was much lightened by Classical taste but was revived in Neoclassicism. Third was the typical furniture grouping that survived intact into the Dark Ages of Europe: From this old hierarchy of furniture derived the cumbersome court regulations concerning who may sit and on what, that persisted for centuries in the palaces and ceremonies of monarchs. Greece Principal furniture forms were couches, chairs with and without arms, stools, tables, chests, and boxes. From extant examples, the depiction of furniture on vases and in relief carvings, and literary descriptions, much more is known about Greek furniture than about Egyptian. At Knossos, a built-in throne of stucco, much restored, is often considered to represent pre-Hellenic furniture in the Aegean area. Primitive Aegean pottery shows rounded chair forms, perhaps indicating basketry models, and Bronze Age sculpture shows complex-membered chair frames. In ancient Greek homes, the couch, used for reclining by day and as a bed by night, held an important place. The earliest couches probably resembled Egyptian beds in structure and possibly in style. The legs occasionally imitated those of animals with claw feet or hoofs, but usually they

were either turned on the lathe and ornamented with moldings or cut from a flat slab of wood sharply silhouetted and decorated in various ways— with incised designs or with volutes, rosettes, and other patterns in high relief. From about the 6th century bce, the legs projected above the couch frame; these projections became headboards and footboards, the latter eventually made lower than the headboards. In Hellenistic times headrests and footrests were carved and decorated with bronze medallions carrying busts of children, satyrs, or heads of birds and animals in high relief. Turned legs largely replaced rectangular ones. Although a bronze bed of the 2nd century bce has been found at Priene and marble couches sometimes occur in tombs, the usual material was wood. The legs often terminated in metal feet and sometimes were encased in bronze moldings, and the rails also were sometimes covered with bronze sheathing. From the Greek Archaic period onward many varieties of individual seats are known, the most imposing, perhaps, being elaborately adorned, high-backed ceremonial chairs of wood or marble. Like the couches, they were supported on turned legs, legs cut from a rectangular piece of wood, or legs with animal feet; they frequently had arm rails. Another type of boxlike seat with no feet and with or without a back is also found. The klismos chair was lighter and had a curved back and plain, sharply curved legs, indicating a great mastery of wood-working. The diphros was a stool standing on four crossed, turned legs, sometimes connected by stretcher bars and sometimes terminating in hoofs or claw feet. The convenience of folding stools was realized at an early date, and the diphros was popular. Greek tables were usually small and easily portable. An interesting type had an oblong top supported by three legs, two at one end and one at the other. These legs usually tapered from the top and terminated in claw feet, and the bronze and stone examples which are occasionally found show carved flutings on the front of the legs and scroll ornament at the side below the table tops. Rectangular tables with four legs were also used, as were round tops. Rome Principal furniture forms were couches, chairs with and without arms, stools, tables, chests, and boxes. Excellent documentary evidence is found in mural paintings, relief carvings, and literary descriptions. Extant examples are more common than those of the ancient Near East: As in Greece, the couch was a principal furniture form. At Pompeii couches with bronze frames closely resembled Greek examples. Gold, silver, tortoiseshell, bone, and ivory were used for decoration, with veneer of rare woods. Later couches, found in Italy and in distant parts of the empire, were characterized by the high back and sides. Roman chairs developed from Greek models. The Greek throne chair evolved into a small armchair with solid rounded back made in one piece with sides set on a rectangular or semicircular base. This armchair was often of wickerwork, wood, or stone. The Greek klismos chair was given heavier structural members by the Romans and was called the cathedra. The Romans developed a decorative type of stool, often made in bronze. This was supported by four curved legs, ornamented with scrolls. The folding stool, with cross legs sometimes connected by stretcher bars, was used both by Roman officials and in households. Remains of folding stools are known from sites such as those at Ostia, Italy, and barrows in Britain— on the Essex-Cambridgeshire border, and in Kent. This developed into a stool that had more solid double curved legs; examples were found at Pompeii. An example in iron with bronze decorations, even heavier in form, was found at Nijmegen, in the Netherlands. Tables with round and rectangular tops and three and four legs were common. Tables with round tops and three legs of animal form became increasingly popular from the 4th century bce onward. This type of table seems to have been popular throughout the Roman empire, as it often appears on tombstones depicting funerary banquets. It is known that citrus wood and Kimeridgian shale were favourite materials. Several complete tables found at Pompeii and Herculaneum, usually in gardens or open courts, are made of marble and decorated with beautifully carved heads of lions and panthers. Another type of smaller table is round or rectangular with only one central leg. Also found are pairs of solid slabs ornamented in high relief, carrying carved tops of marble or wood. Pompeian wall paintings show that plain, undecorated wooden tables and benches were used in kitchens and workshops, and some household possessions were kept in cupboards with panelled doors. Rectangular footstools, sometimes with claw feet, were used with the high chairs and couches. Small bronze tripods and stands were also items of Roman furniture. Clothes and money were stored in large wooden chests with panelled sides, standing on square or claw feet. Roman treasure chests were covered with bronze plates or bound with iron and provided with strong locks. Jewelry and personal belongings were kept in caskets, in small round or square boxes, or even in baskets. Early Middle Ages With the collapse of the

Roman Empire during the 4th–5th centuries, Europe sank into a period in which little furniture, except the most basic, was used: Several centuries were to pass before the invading Teutonic peoples evolved forms of furniture that approached the Roman standard of domestic equipment. Comparatively little furniture of the medieval period in Europe has survived, and only a handful of these pieces date from before the end of the 13th century. One reason for this is the perishable nature of wood, but more important is the fact that furniture was made in relatively small quantities until the Renaissance. Much of the earlier history of furniture has to be drawn from contemporary literature, illuminated manuscripts, Romanesque and Gothic sculpture, and later inventory descriptions. There is evidence that certain ancient traditions of furniture making, particularly that of turnery, influenced early medieval craftsmen. Turnery was used in making chairs, stools, and couches in Byzantium, and it seems that this technique was known across Europe as far north as Scandinavia. The Anglo-Saxon epic poem *Beowulf*, which gives some glimpses of the domestic economy of western Europe in about the 7th century, mentions no furniture other than benches and some kind of seat or throne for the overlord. Later Middle Ages In the 14th and 15th centuries there were many developments both in construction and design of furniture throughout Europe; a range of new types, among them cupboards, boxes with compartments, and various sorts of desks, evolved slowly. Most of the furniture produced was such that it could be easily transported. A nobleman who owned more than one dwelling place usually had only one set of furnishings that he carried with him from house to house. Anything that could be moved, and this frequently included the locks on the doors and the window fittings, was carried away and used to furnish the next house en route. Furniture was so scarce that it was quite usual for a visitor to bring his own bed and other necessities with him. These conditions had a double effect on medieval furniture, not only making it difficult for men to possess more than the basic types of furniture but also affecting the design of the furniture itself. Folding chairs and stools, trestle tables with removable tops, and beds with collapsible frameworks were usual. The religious houses were an exception to this in that they enjoyed a certain security denied to the outside world.

Chapter 2 : The History of Interior Design - Society of British and International Design

The History of English Interiors is the first complete history of English interior decoration. Using contemporary illustrations together with specially commissioned photographs, it details and discusses all styles and periods of English decoration. Beginning with the Normans, this book traces the

Crimean Gothic Other Germanic languages with which Old Norse still retained some mutual intelligibility Vikings from modern-day Norway and Denmark began to raid parts of Britain from the late 8th century onward. In , however, a major invasion was launched by what the Anglo-Saxons called the Great Heathen Army , which eventually brought large parts of northern and eastern England the Danelaw under Scandinavian control. Most of these areas were retaken by the English under Edward the Elder in the early 10th century, although York and Northumbria were not permanently regained until the death of Eric Bloodaxe in The Anglo-Saxons and the Scandinavians thus spoke related languages from different branches West and North of the Germanic family; many of their lexical roots were the same or similar, although their grammatical systems were more divergent. Probably significant numbers of Norse speakers settled in the Danelaw during the period of Scandinavian control. Many place-names in those areas are of Scandinavian provenance those ending in -by, for example ; it is believed that the settlers often established new communities in places that had not previously been developed by the Anglo-Saxons. The extensive contact between Old English and Old Norse speakers, including the possibility of intermarriage that resulted from the acceptance of Christianity by the Danes in , [10] undoubtedly influenced the varieties of those languages spoken in the areas of contact. Some scholars even believe that Old English and Old Norse underwent a kind of fusion and that the resulting English language might be described as a mixed language or creole. During the rule of Cnut and other Danish kings in the first half of the 11th century, a kind of diglossia may have come about, with the West Saxon literary language existing alongside the Norse-influenced Midland dialect of English, which could have served as a koine or spoken lingua franca. When Danish rule ended, and particularly after the Norman Conquest , the status of the minority Norse language presumably declined relative to that of English, and its remaining speakers assimilated to English in a process involving language shift and language death. The widespread bilingualism that must have existed during the process possibly contributed to the rate of borrowings from Norse into English. The borrowing of words of this type was stimulated by Scandinavian rule in the Danelaw and during the later reign of Cnut. However, most surviving Old English texts are based on the West Saxon standard that developed outside the Danelaw; it is not clear to what extent Norse influenced the forms of the language spoken in eastern and northern England at that time. Later texts from the Middle English era, now based on an eastern Midland rather than a Wessex standard, reflect the significant impact that Norse had on the language. In all, English borrowed about words from Old Norse , several hundred surviving in Modern English. Norse influence is also believed to have reinforced the adoption of the plural copular verb form are rather than alternative Old English forms like sind. It is also considered to have stimulated and accelerated the morphological simplification found in Middle English, such as the loss of grammatical gender and explicitly marked case except in pronouns. The spread of phrasal verbs in English is another grammatical development to which Norse may have contributed although here a possible Celtic influence is also noted. Middle English Middle English is the form of English spoken roughly from the time of the Norman Conquest in until the end of the 15th century. Merchants and lower-ranked nobles were often bilingual in Anglo-Norman and English, whilst English continued to be the language of the common people. Even after the decline of Norman, standard French retained the status of a formal or prestige language , and about 10, French and Norman loan words entered Middle English, particularly terms associated with government, church, law, the military, fashion, and food [13] see English language word origins and List of English words of French origin. The strong influence of Old Norse on English described in the previous section also becomes apparent during this period. The impact of the native British Celtic languages that English continued to displace is generally held to be much smaller, although some attribute such analytic verb forms as the continuous aspect "to be doing" or "to have been doing" to Celtic influence. English literature began to reappear after , when a changing political

climate and the decline in Anglo-Norman made it more respectable. The Provisions of Oxford, released in 1215, was the first English government document to be published in the English language after the Norman Conquest. The Pleading in English Act made English the only language in which court proceedings could be held, though the official record remained in Latin. Anglo-Norman remained in use in limited circles somewhat longer, but it had ceased to be a living language. Official documents began to be produced regularly in English during the 15th century. Geoffrey Chaucer, who lived in the late 14th century, is the most famous writer from the Middle English period, and *The Canterbury Tales* is his best-known work. The English language changed enormously during the Middle English period, both in vocabulary and pronunciation, and in grammar. While Old English is a heavily inflected language synthetic, the use of grammatical endings diminished in Middle English analytic. Grammar distinctions were lost as many noun and adjective endings were levelled to -e. The older plural noun marker -en retained in a few cases such as children and oxen largely gave way to -s, and grammatical gender was discarded. Early Modern English[edit] Main article: Early Modern English English underwent extensive sound changes during the 15th century, while its spelling conventions remained largely constant. Modern English is often dated from the Great Vowel Shift, which took place mainly during the 15th century. The language was further transformed by the spread of a standardized London-based dialect in government and administration and by the standardizing effect of printing, which also tended to regularize capitalization. As a result, the language acquired self-conscious terms such as "accent" and "dialect". By the time of William Shakespeare mid 16th - early 17th century, [19] the language had become clearly recognizable as Modern English. In 1604, the first English dictionary was published, the *Table Alphabeticall*. Increased literacy and travel facilitated the adoption of many foreign words, especially borrowings from Latin and Greek from the time of the Renaissance. In the 17th century, Latin words were often used with their original inflections, but these eventually disappeared. As there are many words from different languages and English spelling is variable, the risk of mispronunciation is high, but remnants of the older forms remain in a few regional dialects, most notably in the West Country. During the period, loan words were borrowed from Italian, German, and Yiddish. British acceptance of and resistance to Americanisms began during this period.

Chapter 3 : Magnificent Manor House Decorating Ideas | Traditional Home

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Bring fact-checked results to the top of your browser search. Origins of interior design The art of interior design encompasses all of the fixed and movable ornamental objects that form an integral part of the inside of any human habitation. It is essential to remember that much of what today is classified as art and exhibited in galleries and museums was originally used to furnish interiors. Paintings were usually ordered by size and frequently by subject from a painter who often practiced other forms of art, including furniture design and decoration. Sculptors in stone or bronze were often goldsmiths who did a variety of ornamental metalwork. The more important artists had studios with assistants and apprentices and often signed cooperative work. Many architects also designed interiors, including the accessories—furniture, pottery, porcelain, silver, rugs, and tapestries. Paintings often took the form of cabinet pictures, framed to be hung on a wall in a particular position, such as over a door. Murals were painted on a diversity of subjects; during the period of the Baroque style in the 17th century, murals sometimes were painted to look like an extension of the interior itself, making it appear more spacious. Mirrors were employed for the same purpose of adding space to an interior. The deliberate use of antiques as decoration was unusual in most periods. Generally, in older houses elements of the previous decorative scheme were relegated to less important rooms when new decoration was undertaken to bring an old interior into line with current fashion. In this way many antiques have been preserved. Only within the recent historic past have any interiors but those belonging to the rich and powerful been considered worthy of consideration. Still more recent is the collection of the interior furnishings of the past by museums and galleries, where they are studied in scholarly isolation. The segregation of such objects in galleries, however, has led to an increasing misunderstanding of their original purpose; and the division of the arts by museum curators into the fine arts and the decorative or industrial arts has helped to obscure the original functions of interior furnishings. To some extent the present attitude has resulted from the rise of the specialist collector since the s. Porcelain and silver, for instance, no longer fulfill their original purpose as part of the household furnishings but are collected into cabinets, since they are so precious. Similarly, the small porcelain figures of Meissen, which were originally part of a table decoration and an integral part of a service, are now too highly valued to be so used. The notion of interior design historically has arisen as part of a settled agricultural way of life. The tents of nomadic peoples were hardly suitable for the more permanent forms of decoration. Among Central Asian nomads, however, carpets and rugs have been employed to decorate and provide comfort in tents and portable dwellings, usually taking the form of coverings for floor and bed, and these have been the principal form of art of the peoples concerned. The oldest nomadic carpet, found in Central Mongolia, dates to the 5th century bc, but geometrically patterned stone reliefs from Assyria in the 7th century bc are thought to be based on earlier carpet patterns. Hunting peoples living in caves decorated the walls with paintings as early as 20,000 years ago, but these were almost certainly votive paintings rather than decoration, and no trace of movable furniture has survived. Primitive peoples Although the practices of present-day primitive peoples sometimes shed light on the historical origins of those practices, there is too little art and decoration in such communities today to illuminate the beginnings of interior decoration. No clear-cut progressions of styles, like those that occurred in Europe, can be identified except among peoples who could hardly be regarded as primitive, such as the former civilizations of South America or the Benin culture of Africa. Nevertheless, even the poorest and most primitive peoples devote some time to the production of works that give them pleasure, and these works often are employed to decorate interiors. Primitive painting often consists of a series of abstract patterns, such as that on the pottery of the Pueblo Indians. Furniture, such as wooden stools, usually has some ornamental carving. Basketwork, wooden vessels, and pottery are decorated with abstract geometrical patterns, and an insistence on symmetry is the rule. Since most of these patterns—especially those to be found in basketry and textiles—bear no resemblance to

natural forms, they probably arose from the nature of the techniques employed in making the objects in question. Ornament based on natural objects more or less realistically depicted probably had a magical connotation; animals, for instance, are intended to promote success in hunting. Even the most abstract and geometric of motifs have a symbolic meaning, which can be interpreted by those who know the key, and this meaning is almost always magical. There are few objects or motifs that do not have some meaning, and the making of objects that have no other purpose than the pleasure taken by their creator in executing them is very rare. Origins in Western antiquity Excavations in ancient Mesopotamia and Egypt suggest that the earliest equivalent of furniture consisted of platforms of bricks, which served as chairs, tables, and beds, no doubt spread with textiles or animal skins. There is also good reason to think that walls were painted and, in the case of more important buildings, decorated with mural paintings. Movable furniture first occurred only in the most important residences, such as palaces, and in public buildings. Furniture is of considerable antiquity, though it is known, for the most part, only from wall paintings, sculpture, and vase paintings. Some furniture survives from ancient Egyptian tombs from about bc in the form of beds, chairs, tables, and storage chests. It is in such furniture that decoration is first seen—in the leg of the bull and the lion employed as a furniture support, especially for beds. It is from this point in the ancient past that the development of interior design can be traced historically. Interior design in the West Ancient world Egypt In contrast with the monumental tombs and temples of stone, many of which remained intact to the 20th century, Egyptian houses were built of perishable materials, and, therefore, few remains have survived. Sun-dried or kiln-burnt mud bricks were used for the walls; floors consisted of beaten earth, and a thin coat of smooth mud plaster was often used as an internal wall finish. In its simplest form the applied decoration was a plain white or coloured wash, but, in larger houses, patterns in varying degrees of elaboration were painted on the plaster. Rush matting was hung across most internal door openings and used as screening inside the small, high windows. Above this the walls were buff coloured with brightly painted decorative panels in the more important rooms, and ceilings were also often of painted wood. It may be assumed that the lavish tomb decoration of all periods was basically derived from the domestic interiors of their time. Many Egyptian decorative motifs are stylized from natural forms associated with the life-giving Nile. The lotus bud and flower, the papyrus, and the palm appear constantly with borders of checkered patterns or coiled, ropelike spirals, giving an air of space and elegance. The palace of the pharaoh Akhenaton and other large houses at Tell el-Amarna c. Akhenaton, his queen Nefertiti, and their daughters are frequently represented, usually grouped affectionately together. Other painted panels show animals and birds with twining borders of vegetation. Molded, coloured, glazed ware was introduced to give a brilliant inlay of grapes, poppies, cornflowers, and daisies, all in natural colours. The use of square ceramic tiles as a wall surfacing was uncommon but not unknown. Primary colours were the most common, a brilliant yellow being among the most frequently used, but terra-cotta, gray, black, and white were all added to give contrast. Even floors were delicately painted to represent gardens or pools. One of these at Tell el-Amarna shows a rectangular tank with swimming fish and waterfowl, bordered with lotus and papyrus marshland, with an outer band showing more birds and young cattle in the meadows beyond. Furniture ranged from the simplest benches and ceramic pots to beautifully designed chairs, small tables, and beds in the homes of the rich, where many vases, urns, ceramic, wood, and metal utensils evince a fastidious, luxurious way of life. Photograph by Katie Chao. What is known has been learned principally from reliefs and cylinder seals. Furniture mounts of bronze and ivory have been excavated, however, and fragments of furniture were uncovered in the royal tombs at the city of Ur, in ancient Sumer. In quality of craftsmanship and decoration, Mesopotamian furniture was comparable to that of Egypt. The mud-brick houses of the Sumerian and Old Babylonian periods in the Tigris-Euphrates valley resembled their modern counterparts in their rectangular outline and the groupings of rooms about a central court, which was either roofed or open. In most houses, decoration probably was confined to a wide black or dark-coloured skirting painted in diluted pitch with a band of some lighter colour above. Door frames were sometimes painted red, probably as a protection against evil influences, and where doors were used they may have been of palm wood. The poorer houses were simply whitewashed. In the most elaborate Assyrian palaces the main decorative features were panels of alabaster and limestone carved in relief, the principal subjects being hunting, ceremonial, and war, as in the palace of the

warrior king Sargon II at Khorsabad bc. Panels and friezes of ceramic tiles in vivid colours decorated the walls inside and out, and it is evident that this brilliance of colour was a feature of much Assyrian and Babylonian decoration see photograph. Carved stone slabs were used as flooring, with typical Mesopotamian rosette and palmette stylized palm leaf borders. Occasionally, Egyptian lotus motifs also appear. Brilliantly coloured glazed brick decoration, facade of the throne room, palace of Nebuchadrezzar II, Babylon, c. Naturalistic detail was often engraved on the surface of the figures and animals, which themselves were in relief. After the Persian conquest " bc this vigour declined. The palaces built by the Persian kings Darius and Xerxes I at Persepolis show a lighter use of animal figures. Glazed and enamelled tiles were used on the walls, while timber roof beams and ceilings were painted in vivid colours. Crete The most important buildings of the pre-Hellenic Minoan and Mycenaean periods were the citadel complexes, housing the entire court of the ruler. The palace of King Minos at Knossos in Crete c. Frescoes paintings executed with water soluble pigments on wet plaster and some panels of painted relief decorated the walls of living rooms and ceremonial rooms, which were grouped asymmetrically round a series of courtyards see photograph. Many aspects of Cretan life were depicted, the recurring theme being the acrobatic bullfighting on which a religious cult was probably centred. Even the backgrounds of friezes and panels, which depicted many-coloured painted birds, animals, and flowers, were given an effect of movement, being divided into light and dark areas. Plain dadoes and borders provided an effective foil and gave articulation to the interiors. The pottery and metalwork of the Minoans was technically in advance of other Mediterranean peoples of the time, and they were especially expert in firing such large pottery objects as storage jars and baths. Some furniture, especially storage chests, was made of terra-cotta. Excavations have proved the existence of an advanced sanitary system , with baths either of marble or terra-cotta. Greece A period of so-called dark ages in Greece followed the destruction of Knossos in c. Small terra-cotta models of furniture and fragments of tables and chairs dating from as early as bc have been found. The description of a bed reveals it to have been a rectangular wooden frame with coloured leather thonging, like the usual Egyptian bed, and inlaid with silver and ivory. Little or no Greek furniture survives from the classical period 5th century bc , but there is ample evidence that it was well constructed and elaborately decorated. The large number of surviving painted vases are a valuable source of information about many aspects of Greek life, and furniture of all kinds " chairs, tables, day couches used for dining, and a large number of accessories " can be identified. These paintings, in fact, were among the major influences on the French Empire style of the early years of the 19th century. This also was to be a favourite theme of the Empire style. In the Hellenistic period "30 bc , domestic comfort and decoration were considered once more. Mosaic floors were an important decorative device, originally made of pebbles as at Olynthus but later developing into the black-and-white or coloured mosaics that were widely used throughout the Roman Empire see the article mosaic. A central, finely designed panel with realistic motifs and a wide, more coarsely executed border of scroll or key patterns acted as a focus for the arrangement of furniture, which was still limited in quantity. Rome Much more is known about Roman interior decoration, and Roman furniture was based on earlier Greek models. From the beginning of the Christian era the predominant Western style was that derived from ancient Greece by way of Rome. Classical styles were based on mathematically expressed laws of proportion that were applied not only to buildings as a whole but also to much of the interior decoration. There are many misconceptions about the decoration of the period, most of which date from the 18th century and the classical revival that began soon after. Many excavated bronze objects, including statues, and any bronze that remained above ground, such as the roofing of the Capitol, were melted during medieval times for new work, since bronze was a scarce and expensive metal.

Chapter 4 : The History of English Interiors by Alan Gore

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The history of the bedroom and the bed itself provides an interesting peek into societies of the past. Just like people, our homes including the bedroom are continuously evolving. Where ancient nomadic people used to lie down on grasses and animal hides, the bedroom of the modern world reflects massive advancements in technology and comfort. It begs the question: What were early bedrooms and beds like for the people who slept in them? Earliest known beds Archeologists studying the ancient people of Sibudu, South Africa , have found evidence of bedding made from sedge grass dating back 77, years ago. The aromatic leaves have a pleasant scent that also acts as a natural insecticide, repelling mosquitos and other insects. Using these tall grass-like plants for woven bed mats was so effective that it is still used by the local people today. Archeologist have discovered that the ancient South Africans were semi-nomadic and as they migrated, there is evidence that the sedge bedding was burned, possibly to clean the area and rid it of pests and organic materials. In China, the idea of heating stones then resting upon them during the night may have taken place during the Neolithic period. Archeologists think that these beds, called huoqiang, may have been used as long as 7, years ago. A fire would be lit on top of a hard surface and the ashes cleared prior to resting upon them. Using heat to warm a stone platform evolved until eventually a flue and ventilation system was created so that a fire could be built underneath the stones. This new technology was called a kang, and is still in use in some parts of China today. The radiant heat created from these fires would have served multiple purposes within the home. Cooking, heating and other activities would have taken place upon the kang, and at night it could be used for warm and comfortable sleeping. A modern Chinese kang or heated platform bed. Ancient societies The ancient Egyptians used wood and fibers for many of their furniture pieces, including beds. Much of their wood came from neighboring societies, and were carved and gilded into ornate shapes and figures. Some of this furniture exists today, as it was buried in the tombs of pharos. An ancient bed might look familiar to modern eyes “ it was a raised, rectangular structure with a perforated platform for ventilation. Claw feet and other decorative touches might indicate status of the sleeper. Curtains may have also been hung around the pharaoh as he slept and there may have been carved headrests or stuffed pillows wrapped in linen. The ancient Egyptians placed a board across the foot the platform to prevent the sleeper from falling off the bed. The head would have rested at the open end, and may have been elevated either above or below the feet. The chamber bed, used for sleeping, was rather functional and may have been topped with a straw or feather-filled sack. Some households had a lectus genialis, a marriage bed that was essentially symbolic and placed near the central courtyard. There were beds for eating while lying on their left sides and beds for studying. And finally there were beds for the dead, called lectus funebris, where the dead were carried to the funeral pyre. Each culture across the globe has a different story to tell about the evolution of the bed and bedroom. Some native tribes may live in homes that have remained relatively unchanged for thousands of years. And others, like the bustling cities in Asia, are undergoing significant changes in housing as we speak. So much of how a person lives within their home stems from changes in architecture as well as developments in furnishings “ and all of this is greatly influenced by societal and economic developments, as well as changes in available materials. European history of the bed and bedroom Early Americans turned to countries like England and France for inspirations in architecture, furniture and textiles. So the story of our typical American bedroom today began long ago across the Atlantic. There was strength in numbers and to keep the community strong, people within a community centered their life and livelihood in and around the great hall. Everything from food preparation, cooking, business, trade, marriage, birth, death and sleeping would have taken place within the safety of the great hall. When darkness fell, everyone would lie down on the rush flooring and sleep around the embers of the central fireplace. Rush, a type of grass, was softer than the stone flooring and could easily absorb spills and messes. Some people may have used stumps of wood to rest their heads. The central indoor fire would be

covered at night to reduce accidental sparks from igniting the hay. Although this space offered a sense of privacy, it was by no means devoid of people. This chamber would have been the perfect place for conducting important matters like business, trade and marriage. The chamber, or bedchamber, was like a modern VIP lounge, where only the privileged would have been invited to stay and sleep. It was important to note that this bedchamber helped foster a sense of hierarchy and competition among the community. So the bedroom or bedchamber was seen as a place of great importance in the community – being allowed inside to talk business was an enormous privilege, a concept that would thrive in the periods following. An example of a mid 15th century great hall in England. Beds were extremely expensive to craft and outfit. The craftsmen employed to create the four poster bed, the multiple layers of hay and down feathers, as well as the textiles, meant that an excessive amount of money was spent strictly on the bed. During this period of time, the king and queen would have their own bedchambers, and vast amounts of money were spent on the furniture and furnishings that lived within the bedchambers. This period of time in England was one of war and frequent changing of the crown. Kings were constantly on the move, fighting battles and winning favors, and their beds and bed furnishings moved with them. Servants were employed strictly to manage the important bedchambers. The Lord Chamberlain was the head servant in charge of this critical room, a post so privileged that it eventually became associated with the person in charge of royal affairs a post that is still held in many royal households in Europe today.

Tudor beds and bedrooms of 16th Century For the middling or middle class, times were changing. Like the noblemen they emulated, the middle class began to live in their own homes with their own upper floors. Bedrooms were sparsely furnished but generally contained a bed with a trundle and a chest for clothes. Like the noblemen, the bedchamber served as almost a public stage for all critical aspects of life. Births, weddings, business and socializing all took place within the bedchambers. Death also occurred in the bedroom, creating the final act in the circle of life. And for many, the acts of birth and death occurred in the bedroom simultaneously. The curtains gave the only sense of privacy in the home. For the Tudor royals, like King Henry VIII, the bedroom was not only a place of importance for the entourage, it was becoming increasingly important for the royal lineage itself. For Tudor kings, the heir to the throne was so incredibly valuable to the success of the crown that it could be said the success of the king depended upon his success in the bedroom. For members of the court, great attention was directed to life within the series of bedchambers. It was considered a position of great importance to be able to hold court inside the chambers of the king and queen. Queens would have held their own court inside their own bedrooms, surrounding themselves with trusted servants and loyalists. Servants who were selected to work within the bedchamber held great status, as they were not only physically close to the king or queen but would stand witness to the inner workings of life at court. For this reason, beds were passed down from generation to generation. Privacy was still not a concept in the Tudor period. With the exception of the bed curtains, which would be drawn at night, beds were still rather public. The trundle bed might be used for children or servants and the bedroom itself was used for all manner of life. Tudor life was fraught with rituals and superstitions. Night was believed to be filled with terror.

Stuart beds and bedrooms of the 17th century Beds and bedrooms continued to hold places of prominence for both the middle class as well as the ruling class. In larger homes, bedchambers were often a series of rooms including a separate bedroom for the husband and wife along with separate closets. Servants would help the lord or lady dress in the public areas of the bedchamber. The closet was a smaller room reserved strictly for the man or woman of the house – entirely private and reserved for prayer and solitude. Bedchambers were still rather public, filled with family, servants and important friends and business associates. Even trips to the bathroom would be public as the many layers of clothing required the presence of servants. So having a closet that was entirely personal was considered essential for a person of privilege to have any alone time. Although difficult for our modern eyes to see the importance of this position, the Groom of the Stool was incredibly influential and would often act in a secretarial or administrative capacity. Being closest to the king in the most intimate moments made this person highly respected. Servants within the privy chambers of the king held enviable positions and were revered. This bed is believed to be the oldest in England and was built around 1500. It has been residing in the Berkeley Castle for over 500 years. At Hampton Court, the residence of William and Mary, the intricate series of bedchambers acted like a filter for those seeking the

ear of the king and queen. There were no hallways but rather a series of doors that connected one room to the next. If you needed face time with the king, you would need to pass through a series of rooms, essentially rising in rank from room-to-room. Beds were great symbols of status and wealth. The King and Queen would publically dress and undress within these symbolic spaces, often inviting an audience. Servants would be chosen to dress the king or queen with specific articles of clothing, one might be in charge of the under garments while another might be in charge of shoes. It was considered a great honor to witness the king or queen dressing, and reflected the power of the royal family. Where the king and queen actually slept was in a different bedroom, which was a bit more private. Queen Anne , the last of the Stuarts, commissioned a grand bed to serve as her deathbed, not an uncommon practice at the time. Her death marked the beginning of the Georgian period, you can see the end of one style and the beginning of another starting to take hold. The sheer extravagance of this bed shows just how important the bed was, symbolically speaking, for the royal family. Her bed is comprised of at least 5 separate mattresses, each more luxurious than the next. Delicate embroidery covers the cover as well as the drapery.

Chapter 5 : - The History of English Interiors by Alan. Anne Gore; Gore

The History of English Interiors is the first complete history of English interior decoration. Using contemporary illustrations together with specially commissioned photographs, it details and discusses all styles and periods of English decoration.

The pursuit of effective use of space, user well-being and functional design has contributed to the development of the contemporary interior design profession. The profession of interior design is separate and distinct from the role of interior decorator, a term commonly used in the US. The term is less common in the UK where the profession of interior design is still unregulated and therefore, strictly speaking, not yet officially a profession. In ancient India, architects used to work as interior designers. This can be seen from the references of Vishwakarma the architect - one of the gods in Indian mythology. Additionally, the sculptures depicting ancient texts and events are seen in palaces built in 17th-century India. In ancient Egypt, "soul houses" or models of houses were placed in tombs as receptacles for food offerings. From these, it is possible to discern details about the interior design of different residences throughout the different Egyptian dynasties, such as changes in ventilation, porticoes, columns, loggias, windows, and doors. Architects would also employ craftsmen or artisans to complete interior design for their buildings. Commercial interior design and management In the mid-to-late 19th century, interior design services expanded greatly, as the middle class in industrial countries grew in size and prosperity and began to desire the domestic trappings of wealth to cement their new status. Large furniture firms began to branch out into general interior design and management, offering full house furnishings in a variety of styles. This business model flourished from the mid-century to , when this role was increasingly usurped by independent, often amateur, designers. This paved the way for the emergence of the professional interior design in the mid-century. In the s and s, upholsterers began to expand their business remit. They framed their business more broadly and in artistic terms and began to advertise their furnishings to the public. To meet the growing demand for contract interior work on projects such as offices , hotels , and public buildings , these businesses became much larger and more complex, employing builders, joiners, plasterers, textile designers, artists, and furniture designers, as well as engineers and technicians to fulfil the job. Firms began to publish and circulate catalogs with prints for different lavish styles to attract the attention of expanding middle classes. One particularly effective advertising tool was to set up model rooms at national and international exhibitions in showrooms for the public to see. These traditional high-quality furniture making firms began to play an important role as advisers to unsure middle class customers on taste and style, and began taking out contracts to design and furnish the interiors of many important buildings in Britain. The Herter Brothers , founded by two German emigre brothers, began as an upholstery warehouse and became one of the first firms of furniture makers and interior decorators. With their own design office and cabinet-making and upholstery workshops, Herter Brothers were prepared to accomplish every aspect of interior furnishing including decorative paneling and mantels, wall and ceiling decoration, patterned floors, and carpets and draperies. A pivotal figure in popularizing theories of interior design to the middle class was the architect Owen Jones , one of the most influential design theorists of the nineteenth century. He chose a controversial palette of red, yellow, and blue for the interior ironwork and, despite initial negative publicity in the newspapers, was eventually unveiled by Queen Victoria to much critical acclaim. His most significant publication was *The Grammar of Ornament* , [7] in which Jones formulated 37 key principles of interior design and decoration. In , the London Directory of the Post Office listed 80 interior decorators. By the turn of the 20th century, amateur advisors and publications were increasingly challenging the monopoly that the large retail companies had on interior design. English feminist author Mary Haweis wrote a series of widely read essays in the s in which she derided the eagerness with which aspiring middle-class people furnished their houses according to the rigid models offered to them by the retailers. The move towards decoration as a separate artistic profession unrelated to the manufacturers and retailers, received an impetus with the formation of the Institute of British Decorators; with John Dibblee Crace as its president it represented almost decorators around the country. Rhoda and Agnes Garrett were the

first women to train professionally as home decorators in . The importance of their work on design was regarded at the time as on a par with that of William Morris. In , their work - *Suggestions for House Decoration in Painting, Woodwork and Furniture* - spread their ideas on artistic interior design to a wide middle-class audience. Today he sends for a dealer in art furnishings and fittings who surveys all the rooms in the house and he brings his artistic mind to bear on the subject. She was instrumental in the development of art courses for women in a number of major American cities and was considered a national authority on homedesign. An important influence on the new profession was *The Decoration of Houses* , a manual of interior design written by Edith Wharton with architect Ogden Codman in in America. In the book, the authors denounced Victorian-style interior decoration and interior design, especially those rooms that were decorated with heavy window curtains, Victorian bric-a-brac and overstuffed furniture. They argued that such rooms emphasized upholstery at the expense of proper space planning and architectural design and were, therefore, uncomfortable and rarely used. The book is considered a seminal work and its success led to the emergence of professional decorators working in the manner advocated by its authors, most notably Elsie de Wolfe. Elsie De Wolfe was one of the first interior designers. Rejecting the Victorian style she grew up with, she chose a more vibrant scheme, along with more comfortable furniture in the home. Her designs were light, with fresh colors and delicate Chinoiserie furnishings, as opposed to the Victorian preference of heavy, red drapes and upholstery, dark wood and intensely patterned wallpapers. Her designs were also more practical; [14] she eliminated the clutter that occupied the Victorian home, enabling people to entertain more guests comfortably. In , de Wolfe was commissioned for the interior design of the Colony Club on Madison Avenue ; its interiors garnered her recognition almost over night. Starting her career in the early s, her international reputation soon grew; she later expanded her business to New York City and Chicago. In addition to mirrored screens, her trademark pieces included: From the s onwards, spending on the home increased. Interior design courses were established, requiring the publication of textbooks and reference sources. Historical accounts of interior designers and firms distinct from the decorative arts specialists were made available. Organisations to regulate education, qualifications, standards and practices, etc. It also has many connections to other design disciplines, involving the work of architects , industrial designers , engineers , builders, craftsmen, etc. For these reasons, the government of interior design standards and qualifications was often incorporated into other professional organisations that involved design. It was not until later that specific representation for the interior design profession was developed. Across Europe, other organisations such as The Finnish Association of Interior Architects were being established and in the International Interior Design Association was founded. Decoration is the furnishing or adorning of a space with fashionable or beautiful things. In short, interior designers may decorate, but decorators do not design. Interior designer Interior designer implies that there is more of an emphasis on planning, functional design and the effective use of space, as compared to interior decorating. An interior designer in fineline design can undertake projects that include arranging the basic layout of spaces within a building as well as projects that require an understanding of technical issues such as window and door positioning, acoustics , and lighting. Interior designers often work directly with architects, engineers and contractors. Interior designers must be highly skilled in order to create interior environments that are functional, safe, and adhere to building codes, regulations and ADA requirements. They go beyond the selection of color palettes and furnishings and apply their knowledge to the development of construction documents, occupancy loads, healthcare regulations and sustainable design principles, as well as the management and coordination of professional services including mechanical, electrical, plumbing, and life safetyâ€”all to ensure that people can live, learn or work in an innocuous environment that is also aesthetically pleasing. Someone may wish to specialize and develop technical knowledge specific to one area or type of interior design, such as residential design, commercial design, hospitality design, healthcare design, universal design, exhibition design, furniture design, and spatial branding. Interior design is a creative profession that is relatively new, constantly evolving, and often confusing to the public. It is not an artistic pursuit and relies on research from many fields to provide a well-trained understanding of how people are influenced by their environments. Color in interior design Color is a powerful design tool in decoration, as well as in interior design which is the art of composing, and coordinating colors together to create a stylish scheme on the

interior architecture of the space. Colors make the room feel either more calm, cheerful, comfortable, stressful, or dramatic. Color combination make a tiny room seem larger or smaller. Residential Residential design is the design of the interior of private residences. As this type design is very specific for individual situations, the needs and wants of the individual are paramount in this area of interior design. The interior designer may work on the project from the initial planning stage or may work on the remodelling of an existing structure. It is often a very involved process that takes months to fine-tune and create a space with the vision of the client.

Visual and spatial branding: The use of space as a medium to express a corporate brand. Teaching in a private institute that offer classes of interior design Self-employment Employment in private sector firms Other Other areas of specialization include amusement and theme park design, museum and exhibition design, exhibit design , event design including ceremonies, weddings, baby and bridal showers, parties, conventions, and concerts , interior and prop styling, craft styling, food styling, product styling, tablescape design, theatre and performance design, stage and set design, scenic design , and production design for film and television. Beyond those, interior designers, particularly those with graduate education, can specialize in healthcare design, gerontological design, educational facility design, and other areas that require specialized knowledge. Some university programs offer graduate studies in theses and other areas. For example, both Cornell University and the University of Florida offer interior design graduate programs in environment and behavior studies. Profession Installment by L. Gargantini for the Bolzano fair, Interior design education There are various paths that one can take to become a professional interior designer. All of these paths involve some form of training. Working with a successful professional designer is an informal method of training and has previously been the most common method of education. In many states, however, this path alone cannot lead to licensing as a professional interior designer. Training through an institution such as a college, art or design school or university is a more formal route to professional practice. In the UK and the U. S, several university degree courses are now available, including those on interior architecture, taking three or four years to complete. A formal education program, particularly one accredited by or developed with a professional organization of interior designers, can provide training that meets a minimum standard of excellence and therefore gives a student an education of a high standard. There are also university graduate and Ph. Working conditions There are a wide range of working conditions and employment opportunities within interior design. Large and tiny corporations often hire interior designers as employees on regular working hours. Designers for smaller firms and online renovation platforms usually work on a contract or per-job basis. In some cases, licensed professionals review the work and sign it before submitting the design for approval by clients or construction permissioning. The need for licensed review and signature varies by locality, relevant legislation, and scope of work. Their work can involve significant travel to visit different locations. However, with technology development, the process of contacting clients and communicating design alternatives has become easier and requires less travel. The Art Deco style began in Europe in the early years of the 20th century, with the waning of Art Nouveau. The Art Deco style influenced all areas of design, especially interior design, because it was the first style of interior decoration to spotlight new technologies and materials. These materials reflected the dawning modern age that was ushered in after the end of the First World War. The innovative combinations of these materials created contrasts that were very popular at the time - for example the mixing together of highly polished wood and black lacquer with satin and furs. It was soon regarded as the trendiest barber shop in Britain due to its use of metallic materials. In interior design, cool metallic colors including silver, gold, metallic blue, charcoal grey, and platinum tended to predominate.

Chapter 6 : The History of English Podcast | The Spoken History of a Global Language

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Chapter 7 : A Brief History of the Bedroom

The History of English Interiors by Anne Gore, Alan Gore. Phaidon Press. Paperback. GOOD. Spine creases, wear to binding and pages from reading. May contain limited notes, underlining or highlighting that does affect the text.

Chapter 8 : Interior design - Wikipedia

A gradual increase in order, regularity, and emphasis on proportions characterizes the Renaissance in England. Architecture shows more application of Renaissance details to buildings over the period, but designs borrow from numerous sources.

Chapter 9 : Furniture - History | calendrierdelascience.com

English interiors of the mid-eighteenth century show the eclectic tastes of their inhabitants. For example, the dining room at Kirtlington Park () integrates a Neo-Palladian wall scheme with delicate stucco ornament more in the spirit of the French Rococo.