

AN EXPERIMENT IN TEACHING PERIOD FURNITURE
IDENTIFICATION WITH INDIVIDUAL
STUDY UNITS

By

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CHAPTER I

INTRODUCTION

Colleges are faced with the job of educating more students than ever before and educating them better and faster (2). The preparation of the number of college teachers has not kept pace with increased enrollments. The proliferation of knowledge and the class size have grown to such an extent that the teacher is challenged to innovate teaching methods.

Multiplying the efficiency of a teacher through technological services is one way of meeting the need for more teachers. The primary question is not how much teaching is done, but how much learning is accomplished. Dale (13) believes that a chief aim of colleges should be to develop the independent, self-motivated learner who does not need a teacher. Students do not always or necessarily need to be in the physical presence of the teacher to learn (13).

The role of the teacher is changing from presenting subject matter, giving and grading exams, and assigning lessons to the role of an organizer and a manager of learning experiences. Less time can be spent in class, and more time can be designed for independent study.

Beggs and Buffie (3) define independent study as "a learning situation within the school day which allows a student to develop personal competencies through experiences as an individual but in interaction with others when needed." Independent study is not a new

concept. A number of independent study programs appeared in the early twenties. According to Felder (9), provisions for independent study, both within and beyond regular courses, appear to be increasing. He examined practices in four-year colleges in 1964 and found that two thirds of the responding institutions had provisions for independent study.

Independent study programs have advanced with technological development. Technology has provided educators with new means for developing techniques in teaching and learning. Teaching machines with structured programs, television, motion picture projectors, slide projectors, over-head projectors, opaque projectors, computers, and tape recorders are some of the devices that make this new kind of independent study possible.

The audio tape recorder has been one of the major devices used in individual learning centers. The first tape recorder was manufactured in Germany in 1935 (5). Improvements in size and ease in recording have made the tape recorder particularly adaptable as an instructional tool. The teacher can record his lectures or other background information for the student, who can play the tape recording on his own recorder or on those recorders provided by the institution.

Many libraries and many resource areas now provide audio-visual carrels or individual learning centers for students. The student can check out a tape recording with accompanying printed or visual materials to be used at an individual study carrel. The carrel is equipped with the recording machine and with headphones.

Teachers of historical furniture styles are challenged to present subject matter in a new and interesting manner. The use of tape

recordings and accompanying photographs offers one means for presenting material in the study of historical furnishings in the heritage of housing and interior design. The student can listen to a description of a particular piece of furniture while he examines the photograph of the piece.

The study of the history of housing and furnishings is important to the student in understanding current design. According to Greer (26), a historical "style" developed naturally as a personal, an appropriate, and an obvious expression of a region and its people at any given time and place in the course of history. Through careful study of authentic design of the past, one learns to respect the integration of good design with human needs (1). Homes and furnishings are, and probably will be for some time to come, inspired by historic styles. Fine contemporary designs are produced by the same principles that have been the basis of all great art periods. A knowledge of these design principles is the first requirement of the design student (40).

Although a wealth of information has been written on the subject of historical furnishings in books and periodicals, a definite need exists for the development of materials to be used as independent study teaching and learning aids. Information organized in such a way as to be used for individual study programs is almost nil. Such individual study materials would benefit the teacher and the student. The time the student would ordinarily spend searching in the library for isolated examples of a given historical style could be used, instead, for concentrated study of the historical style with the materials at hand. The teacher would have more time during the lecture period for the presentation of background material and the discussion of student's questions.

Statement of the Problem

One of the objectives of the heritage courses in housing and interior design at Oklahoma State University is the identification of historical styles of furnishings. The purpose of this study is to develop self-study resource units that may be used by the student to reinforce the lecture period and the text materials for the heritage courses.

Objectives of the Study

The objectives of this developmental study are:

1. To provide study aids that may be used by the student scheduled individually at his convenience.
2. To determine if the self-study units designed are as effective an aid in identifying historical styles of furnishings as current methods of outside assignments.

CHAPTER II

REVIEW OF LITERATURE

One of the goals of education is helping every learner achieve his individual potential. In a number of reports issued through the Learning Research and Development Center, University of Pittsburgh, Robert Glaser (23) stresses the necessity of education for individuals. The concern of educators with adapting to the needs of the student, Glaser (24) says, is an all too-familiar theme which provides the justification and basic premise for many current educational innovations and experiments. The need to understand the background, history, pedagogical requirements, psychological facts, technical instructional requirements, and administrative structures of successful systems for the education of individuals has never been more critical, according to Glaser (23).

The potential of individualized systems, Glaser (24) believes, lies in a balance between teacher guidance and the student's own self-appraisal. Together, the teacher and the student embark on a cooperative adventure in learning. Individualizing instruction modifies the role of the teacher, and instead of confronting a group of students with a collection of facts, he engages each student in the actual process of acquiring and generating knowledge (23).

Esbensen (15), in a study done in Duluth, Minnesota in 1966, found that an individualized learning program or assignment must include

objectives which are expressed in terms of specifically observable behavior. These objectives fall within four categories of intellectual tasks -- knowledge, comprehension, application, and invention. Ofish (35), also found in his studies in educational technology that the performance of the learner depends on a specific and detailed description of what the learner is to do and the conditions under which he is to do it.

Glaser (23) recommends the following suggestions as guides to the establishment of an effective individualized education program:

(a) Redesign time limits for subject matter coverage; (b) Define sequences of behaviorally defined objectives as study guides for individual students; (c) Evaluate a student's progress through a curriculum sequence; (d) Develop instructional materials appropriate for self-directed learning, and; (e) Train personnel in student evaluation and guidance.

Keller (30), at Arizona State University in 1964, developed an individual study course for the first semester course in General Psychology. The features of the course were as follows: (a) Students were permitted to move through the course at their own rate; (b) Students were permitted to move ahead to new material only after demonstrating mastery of preceding material; (c) Lectures and demonstrations were used as motivation rather than sources of critical information; (d) The use of proctors permitted repeated testing, immediate scoring, and an enhancement of the personal-social aspect of the educational process.

With this teaching method, Keller (30) found, students who were presumably inferior showed up better upon examination than presumably

superior students taught by more conventional procedures. Compared to a class the previous semester, the distribution of grades for the experimental class was higher. Student interest was also reported as being higher in the experimental class.

Carnegie Foundation funded an Independent Instruction Program (34) experiment at Bucknell University that began in 1966. Eleven departments at Bucknell structured their courses toward individual learning. Students did not attend regular classes or lectures, but were responsible to a particular professor. The students took as long or as short a time as they desired to complete a course. They did, however, have to master the subject before they could go on to another course. Examinations were set at regular time intervals to avoid procrastination on the part of the student. The Physics Department experimented with cumulative testing, as opposed to comprehensive testing, and found it to be effective as a method of curbing memorization of material by the students. A test was administered at the end of each study unit covering that unit plus a few questions from previous study units. The final study unit test then, was a test over the final unit of study plus questions from all of the previous units of study.

Moore (34) reports from the experience at Bucknell University the following findings: (a) Quality of instruction, based on good objectives, brought about desired change in student behavior in the most efficient way; (b) Tests based on these objectives resulted in student's higher performance with individualized study; (c) The number of tests given in a course could be determined by the feedback required by the student to change his behavior; (d) Individualized study was the only way to achieve a given set of objectives for all students;

(e) Individualized programs brought to light faults in traditional forms of instruction; (f) Statistically significant differences were shown on comparison of scores of control groups in experiments of implementing new individual progress courses, and; (g) Attitude measures of students and faculty were continually good.

The administrators of the individual study program at Marymount College in Virginia (4) concluded after three experimental years that a good text for a course plus a planned program of outside (library) correlated readings, together with the experiences in research and in writing should be maintained to supplement individual study. There was general agreement among the Marymount faculty that the experiments in individual study had been desirable.

The need for individualized instruction is widely recognized as a method of augmenting and improving the education of today's students. Campbell (9) concluded from his findings from five individual learning experiments that if self-direction began early in school and increased in scope as the student demonstrated his competence at it and saw that his reward was greater freedom and responsibility, by the time he was an adult the cumulative effect on his problem-solving, decision-making, and creativeness might be impressive.

CHAPTER III

METHODOLOGY

The procedure used for this study enlisted the participation of the students of the Spring, 1970 Heritage Class in the Housing and Interior Design Department at Oklahoma State University. Two resource units of study from the proposed program of study for the 1970 spring semester were selected to be used as experimental units by the author and the professor teaching the course. The historical styles of Queen Anne of England and Louis XV, or Rococo, of France were chosen with the belief that they were equal in difficulty of identification. Booklets and corresponding tape recordings illustrating and identifying the characteristics of each historical furniture style were developed.

Development of Booklets

The booklet for the Queen Anne historical style was produced with photographs of original Queen Anne furniture obtained from the Metropolitan Museum of Art in New York City and photographs of Williamsburg reproductions of Queen Anne furniture from Kittinger Company. The Louis XV historical style booklet was produced with photographs of original Louis XV furniture in the Frick Collection in New York City and photographs of reproductions of Louis XV furniture furnished by John Widdicomb Company.

Charts depicting the typical colors for each of the historical

styles were prepared. Elizabeth Burris-Meyer's Historical Color Guide (7) was used as the primary reference for the color illustrations.

Divisions of the English and French historical furniture styles were outlined according to the name and the date of each historical style in Figure 1 of the respective booklets. The outlines were based principally on the historical divisions in Sherril Whiton's Elements of Interior Design and Decoration (40). Definition of descriptive terms and a bibliography of resource material was included in each booklet. The booklets, each with twenty illustrations, were printed by the Photo and Graphic Arts Department at Oklahoma State University. (See Appendix B and Appendix D)

Development of Tape Recordings

Several references were utilized in the writing of the scripts for the tape recordings. Background information was presented about the reigning monarchs and the social conditions of the Queen Anne and the Louis XV periods. General information pertaining to furnishings, fabrics, interiors, and accessories was given in addition to a detailed description of the furniture item pictured in each photograph. (See Appendix A and Appendix C)

The author recorded the scripts, each approximately twenty minutes in length, on a "reel-to-reel" tape recorder. Four "cassette" tape recordings were then produced from the reel-to-reel tape recording by technicians in the Audio-Visual Center at Oklahoma State University.

Development of Test

A visual identification test covering eight historical furniture

styles, comprised of fifty illustrations selected by the professor who taught the class and the author. Ten illustrations were chosen from the Queen Anne historical style, ten illustrations from the Louis XV historical style, and thirty illustrations from six additional English and French historical styles that the class had studied during the time the course was in progress. The six additional historical styles were: French Renaissance; Louis XIV; Jacobean; Elizabethan; William and Mary; and Chippendale. The illustrations selected for the test from the Queen Anne historical style and the Louis XV historical style were similar, but not identical, to those used in the booklets.

The illustrations were mounted on art paper to be shown with an opaque projector. The illustrations were randomly arranged and numbered one through fifty.

Administration of Study Units

The tape recordings and booklets were administered through the Audio-Tutorial Learning Center in the Division of Home Economics at Oklahoma State University. Administrators of a similar center in the Physical Sciences Area of the Oklahoma State University library found through extensive observation that one study unit for each ten students was adequate if the unit was to be used in the time span of one week (8).

The class of forty-two students was divided into two groups, Group A and Group B, by random selection. Each group had twenty-one students; consequently, three copies of each study unit were deposited for use in the Learning Center.

Group A was assigned the Queen Anne individual study unit. Group B

was assigned the usual outside requirement which consisted of notebooks compiled from library readings, museum illustrations, and other historical reference materials for the Queen Anne period. One week was allowed for the completion of the experimental study unit. More than one week was allowed for the preparation of the notebooks.

Group B was then assigned the Louis XV individual study unit. Group A was assigned the usual outside assignment for the Louis XV period. Again, one week was allowed for completion of the experimental study unit.

Students assigned the usual outside assignment in each case were not permitted the use of the individual study unit. The names of the students in each group were provided for the Learning Center. Each student's name was checked off the list when he had completed the unit. A student could repeat the individual study unit as many times as he desired during the week for which it was assigned.

Treatment of both groups was identical in the classroom. Films, transparencies, and slides were used as aids during the lecture period by the professor who taught the course. The only variation in treatment of the groups was in their outside assignments.

The identification test was administered by the author to both the Queen Anne group and the Louis XV group after the eight English and French units of study had been completed in the normal sequence of the course.

CHAPTER IV

FINDINGS

The previously designed identification test was administered to Group A and Group B concurrently. The fifty illustrations were shown on an opaque projector. Students were provided an answer sheet that listed the eight historical styles from which the illustrations were selected. (See design of test, page 10) As each illustration was shown on the opaque projector, the students were asked to identify the historical style of the illustration.

For the purpose of this study, only the twenty illustrations selected from the Queen Anne historical style and the Louis XV historical style were evaluated. Two students in Group B failed to complete the individual study unit. Consequently, they were not considered in the evaluation of the experiment.

The assumption as previously stated on page 9 that the identification of the two furniture periods would be equal in difficulty is stated as the following hypothesis:

H_0 : The mean score on the Queen Anne furniture style would be equal to the mean score on the Louis XV furniture style for the population of students who enroll in the course, H.&I.D. 4423.

H_a : The mean score on the Queen Anne furniture style would not be equal to the mean score on the Louis XV furniture style for the population of students who enroll in the course, H.&I.D. 4423.

When the assumption is made that the scores obtained on the test for the two historical furniture styles are normally distributed and the null hypothesis is true, one can use as a test criterion the "t" distribution. The calculated "t" value of 1.09 with 78 degrees of freedom is significant at the .29 level. Therefore, the evidence for rejecting the above stated hypothesis is weak.

Using the assumption that furniture pieces of the two historical styles are equally difficult to identify, the identification scores are treated as a paired experiment. The score which a student obtains on the test for the furniture period for which he prepared a notebook is subtracted from the score which he obtains on the test on the furniture period for which he used the individual study unit and gives a measure of the difference in the two teaching methods for identification purposes. The differences obtained are assumed to be distributed normally.

The null hypothesis is that the mean of the population of differences is zero. The alternative hypothesis is that the mean of the population of differences is not zero. Assuming the null hypothesis is true, the test criterion is distributed as "t". The calculated "t" value of .718 with 39 degrees of freedom is significant at the .48 level. Thus, statistical evidence does not exist for rejecting the null hypothesis. The statistical analysis does indicate that the experimental study unit is as effective a method for teaching identification of

historical styles of furniture as the usual outside assignment.

Students were not asked to keep records of the time they spent in preparing notebooks or using the individual study units. However, an opinion survey was taken in the class after the experiment had been completed. The findings of the survey were as follows: (a) The average amount of time spent on the respective individual study units was estimated as 21.5 minutes; (b) The average amount of time spent by the students preparing a notebook instead of using the individual study unit was estimated as 5.1 hours; (c) Three of the 40 students preferred the notebook preparation because they were available for future reference; (d) The individual study units were deemed a more desirable method for learning to identify furniture styles than the usual outside assignment by 33 of the 40 students.

CHAPTER V

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

Summary

The merits of individual instruction have been considered in a number of different contexts. Attention to the individuality of the learner holds high priority in education today. Individual learning materials are integral parts of plans for individualized instruction programs.

In this study, individual study units were designed to be used as aids in learning to identify historical styles of furniture. The sample of the study was taken from the Spring, 1970 Heritage course in the Housing and Interior Design Department at Oklahoma State University. The class was divided into two groups. Each group completed one individual study unit instead of one of the usual outside assignments. Identification tests were administered for the historical furniture styles covered by the individual study units and the historical furniture styles covered by the usual outside assignments.

Conclusions

The individual study units developed for this study were found to be as effective a method for teaching historical furniture identification as the usual outside assignment. Also, the individual study units were found to be less time consuming on the part of the student.

Student opinion favored the individual study units in place of the usual outside assignment for the following reasons: less time was required for the individual study units than for the preparation of the notebooks for the usual outside assignment; time could be spent learning concentrated material rather than searching for library materials; information was precise and pertinent; illustrations were clearer in detail than most illustrations in other references.

Although the majority of the students were in favor of organizing the course to include more individual study units, the general concensus was that the course should not be converted entirely to individual study. Class meetings and interaction with the professor were considered desirable aspects of the course.

Recommendations

The following recommendations are made by the author relative to organizing a heritage course in housing and interior design to include individual study units:

1. That individual study units and identification tests be developed for each historical furniture style included in the course.
2. That each study unit contain a self-test for immediate evaluation by the student.
3. That quiz sections be established at regular time intervals.
4. That part of the lecture time for the course be used for individual study.

A further recommendation is that an investigation be made to determine the effectiveness of individual study units in other courses.

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APPENDICES

APPENDIX A

SCRIPT OF TAPE RECORDING FOR THE QUEEN ANNE STUDY UNIT

QUEEN ANNE

1702 - 1714

This unit of study has been designed as an aid to be used in the identification of the Queen Anne historical style of furnishings.

Figure 1. The period style known as Queen Anne generally corresponds with the reign of Queen Anne in England from 1702 until 1714. Since the history of furniture is followed in chronological sequence, this period succeeds that of William and Mary and precedes that of the Early Georgian period. The English Renaissance periods of decorative arts are by some furniture history authorities divided according to the popular woods used for furniture-making. The Age of Oak lasted from about 1500 to 1680; the Age of Walnut (in which the Queen Anne period would be classified) from 1680 to 1710; the Age of Mahogany, from 1710 to 1770; and the Age of Satinwood, from 1770 to 1820. Other furniture history authorities include the Queen Anne style in the broader Baroque cultural period of design that lasted from 1650 until 1750 (40).

The political leaders who had invited William and Mary to take the throne arranged that if William and Mary died childless, the throne should pass to Anne, the sister of Mary, to prevent James III and his Catholic wife from claiming it. Anne was educated in London, and in 1683 she married Prince George of Denmark. She ascended the throne in 1702 (29).

Queen Anne was neither interested nor influential in the development

of the style of furniture which became associated with her name. However, by the time of her accession to the throne, an evident desire and determination was shown in all quarters to improve conditions of domestic comfort (40).

Figure 2. The Queen Anne period was distinguished during the earlier period by the curvilinear style in furniture. The curvilinear style which was characteristic of so much furniture of this period depended a great deal on the use of the cabriole leg. This leg was used as a support to all types of seats and tables (39).

Queen Anne's day was a time of small tables. Small bedside tables or work tables with shallow drawers were found. The cabriole leg had a conventionalized knee-and-ankle form that came down to a pad or club foot (16).

Figure 3. Walnut was the popular wood for better class furniture during the reign of Anne. The first use of mahogany as a cabinet wood came during this time (16).

Prominent among new articles introduced during this period was the folding card table (39). This versatile table could be used closed.

Figure 4. The folding card table could, also, be used with its flap top against the wall or with its top open which was supported by a fifth leg that swings from the back.

Figure 5. Coffee, chocolate, and tea drinking became popular; tables for serving purposes were made in great numbers. Tea tables of oblong shape had slender cabriole legs and occasionally a raised rim. Other tables had the edges or underframing shaped with the ogee or

cyma-curve form, such as the apron of this tea table (16).

Figure 6. Gate-leg tables enjoyed great popularity and were always made in considerable numbers to supply a constant demand. Drop-leaf tables were also commonly used. This combination drop-leaf, gate-leg dining table has the shell and pendant design on the knee of each cabriole leg that became increasingly popular as the period developed (16).

Figure 7. One of the most attractive smaller pieces of the time was the dressing glass or toilet mirror which came into fashion. Often the mirror had a solid cresting with a shell decoration, a shaped base, and a narrower, flat frame around the glass itself. These mirrors hung over dressing tables like the one shown here in mahogany with the shell carving on the knees and carved web feet (19).

Ornate key-plates and knobs went out of style in Queen Anne's time and were replaced by plainer brass work. Handles were usually of the bail pattern as shown here. The handles were sometimes pierced or slightly chased (36).

Lighting was still entirely by means of candles. Silver candle sticks were made in considerable numbers in the baluster pattern with light mouldings and a large base (36).

Figure 8. In more pretentious houses, there were the gorgeously carved and gilt tables and mirrors. Gilding of silver over walnut veneer was employed to achieve more delicate treatment of the more extravagant forms of looking-glass frames. The side tables were designed to accompany them.

Pedestals for holding candelabra, which were elaborately carved

and gilt, were found in the houses of the wealthy. The tripod support was frequently used during this period (36).

Carving was usually simple except as in the case of the ornate gilt console or side tables. Mirrors were, also, sometimes lavished with animals, birds, human figures, drops, and swags (18).

Figure 9. Mastery of good design was evident in the case furniture of the period. Notable developments occurred in writing furniture. The bureau, or chest of drawers, with a sloping flap came into use. Two sliders on the desk have small round knobs for pulls. The short cabriole legs on the desk end in web feet.

Inlay was still practised, but it was gradually fading out. The sunray motif was common (16).

Figure 10. The desk adopted during the reign of Anne was constructed with a base of two short drawers and a shallow center drawer. The sliders were used to support the slant front. The ogee apron design is on this desk.

Figure 11. Bureaus were received with much enthusiasm. They were made in two stages, the bureau-bookcase as it is presently known, or the desk-and-bookcase as it was then known. The lower stage was a fall-front bureau of the chest of drawers type; the upper stage was a cabinet with glazed doors and arched domes. The curtained tops concealed secret pigeon-holes and drawers. The heavy mouldings above the domes were arranged to give a hooded effect (16).

The bracket foot was employed on many case pieces. Rollers were concealed behind these to facilitate moving heavy pieces of furniture.

Figure 12. The age of Queen Anne was one of graceful highboys and lowboys. They were made in great numbers. A large percentage have been preserved to our own day (16).

Highboys and lowboys have four well proportioned cabriole legs. The highboys are made, usually, in two sections with either a straight top, as this one, or a broken scrolled or swan-neck pediment to finish them. The upper part was detachable from the lower so that the lower half may really be used as a lowboy. This particular highboy has an unusually delicate painted brown on black design.

Figure 13. The chairs of the period, with their emphasis on carefully-balanced curves, represent a distinct and novel development. At first, chairs had vertical uprights with a curved cresting rail. A vase shaped splat attached to the back seat by a moulded shoe, the narrow cabriole legs ended in clubbed feet and were strengthened by turned stretchers (18).

Figure 14. Later, the uprights took a more pronounced hoop form; the curve was often relieved by a small angle at the hip. The bended splat was vase or fiddle-shaped. The cabriole legs became wider (18).

Figure 15. For the first time English chairs were made without stretchers; the sturdy cabriole legs rendered these superflous. The claw-and-ball foot, of oriental origin, representing a dragon's claw holding a jewel or ball, came into use on cabriole legs shortly after 1710. This foot was to have a long history, although the club foot persisted until 1750. This chair has the ball and claw feet in front and has the club feet in the rear.

On the best quality chairs the seat rails, which were rounded at

the corners, and the splats and uprights, which were given a flat face for this purpose, were veneered with burr walnut. Delicate carved ornament of shells and acanthus leaves was found on the cresting rail, the knees of the legs, and the middle of the front seat rail.

Seats varied in shape. However, the seats were usually rounded or had compounded curves, which gave the front of the seat a serpentine outline (16).

Figure 16. At different dates the back splats displayed variations in form, but an approximation to the fiddle shape was always traceable. Nearly all of the early splats were plain. Later ornamentation was added, at first on the edges; later the pierced splat was developed. This particular chair has a "cone and heart" piercing in the splat. Also, the chair has a serpentine crest rail with a centrally carved scallop shell, web feet in front, and rounded back legs with no feet (27).

Figure 17. The upholstered side chair was introduced with a broad square, or approximately square upholstered seat and upholstered back. The seat rail was covered by the upholstery which came close down to the top of the cabriole leg. This chair has smooth cabriole legs ending in pad feet, as does the game table shown with the chair (16).

Figure 18. Upholstered settees were given short cabriole legs and lower backs. One version of these (now known as 'love seats') was designed to seat two people; this settee usually had a perfectly straight arched back. The carved, shaped arms ended in a turned-under scroll (36).

The fabrics employed for upholstery were often of great beauty and

richness. Some imported velvets were still used, but the favorite material was silk damask. The patterns principally employed were symmetrical arrangements of flowers, wreaths, and scrolls. The ground was generally divided into diamond-shaped compartments by wreaths or scrollwork; in the center there was a formal group of flowers or foliage (40).

Figure 19. Wing chairs of the Queen Anne period had a comfortable flair, easy, flowing lines, and cabriole legs. Arms were shaped and flared outward.

Embroidery was the favorite pursuit of the ladies of this time. "Petit Point" was the stitch most used for furniture coverings. A very popular pattern was the zig-zag line carried out in various shades of several colors. The pattern of the hand made upholstery on the chair shown here is of this type (27).

Figure 20. With the William and Mary period and the Queen Anne period came a break in the Renaissance color pattern. An individual English style and feeling began. Chinese wallpaper and porcelain became popular. Although not much attention was paid to painted walls; green was introduced and became the favored color. The color green had quite a vogue as a paint or a stain over wood. Other typical colors were blue, rose, and cream-buff (7).

The reign of George I followed that of Queen Anne. The furniture designs known as Queen Anne greatly overlap those of the Early Georgian period. No exact line of demarcation is given. Many of the features introduced at the turn of the century were used until 1735. The Early Georgian may be considered as the flowering of the more simple Queen Anne forms.

APPENDIX B

ILLUSTRATIONS FOR THE QUEEN ANNE STUDY UNIT

ENGLISH FURNITURE PERIODS

1500 - 1900

- I. Early Renaissance (1500-1660).
 - a. Tudor (1500-1558).
 - b. Elizabethan (1558-1603).
 - c. Jacobean (1603-1649).
 - d. Cromwellian (1649-1660).

- II. Middle Renaissance (1660-1750).
 - e. Restoration, Stuart, or Carolean (1660-1689).
 - f. William and Mary (1689-1702).
 - g. Queen Anne (1702-1714).
 - h. Early Georgian (1714-1750).

- III. Late Renaissance (1750-1830).
 - i. Middle Georgian (1750-1770).
 - j. Late Georgian (1770-1810).
 - k. Regency (1810-1837).
 - l. Victorian (1830-1901).

Figure 1.



Kittinger Company, Incorporated

Figure 2. Table



Kittinger Company, Incorporated

Figure 3. Folding Card Table



Kittinger Company, Incorporated

Figure 4. Folding Card Table



The Metropolitan Museum of Art,
Gift of Mrs Russell Sage, 1909

Figure 5. Tea Table



Kittinger Company, Incorporated

Figure 6. Gateleg Table



Kittinger Company, Incorporated

Figure 7. Dressing Table and Mirror



The Metropolitan Museum of Art,
Fletcher Fund, 1953

Figure 8. Table, Mirror and Pair of Candlestands



The Metropolitan Museum of Art,
Purchase, 1942
Joseph Pulitzer Bequest.

Figure 9. Child's Desk



The Metropolitan Museum of Art,
Kennedy Fund, 1918

Figure 10. Desk



The Metropolitan Museum of Art,
Rogers Fund, 1911

Figure 11. Fall Front Desk With Cabinet Top



The Metropolitan Museum of Art,
Gift of Mr. J. Insley Blair, 1946

Figure 12. Highboy



The Metropolitan Museum of Art,
Gift of Mrs. J. Insley Blair, 1946

Figure 13. Side Chair



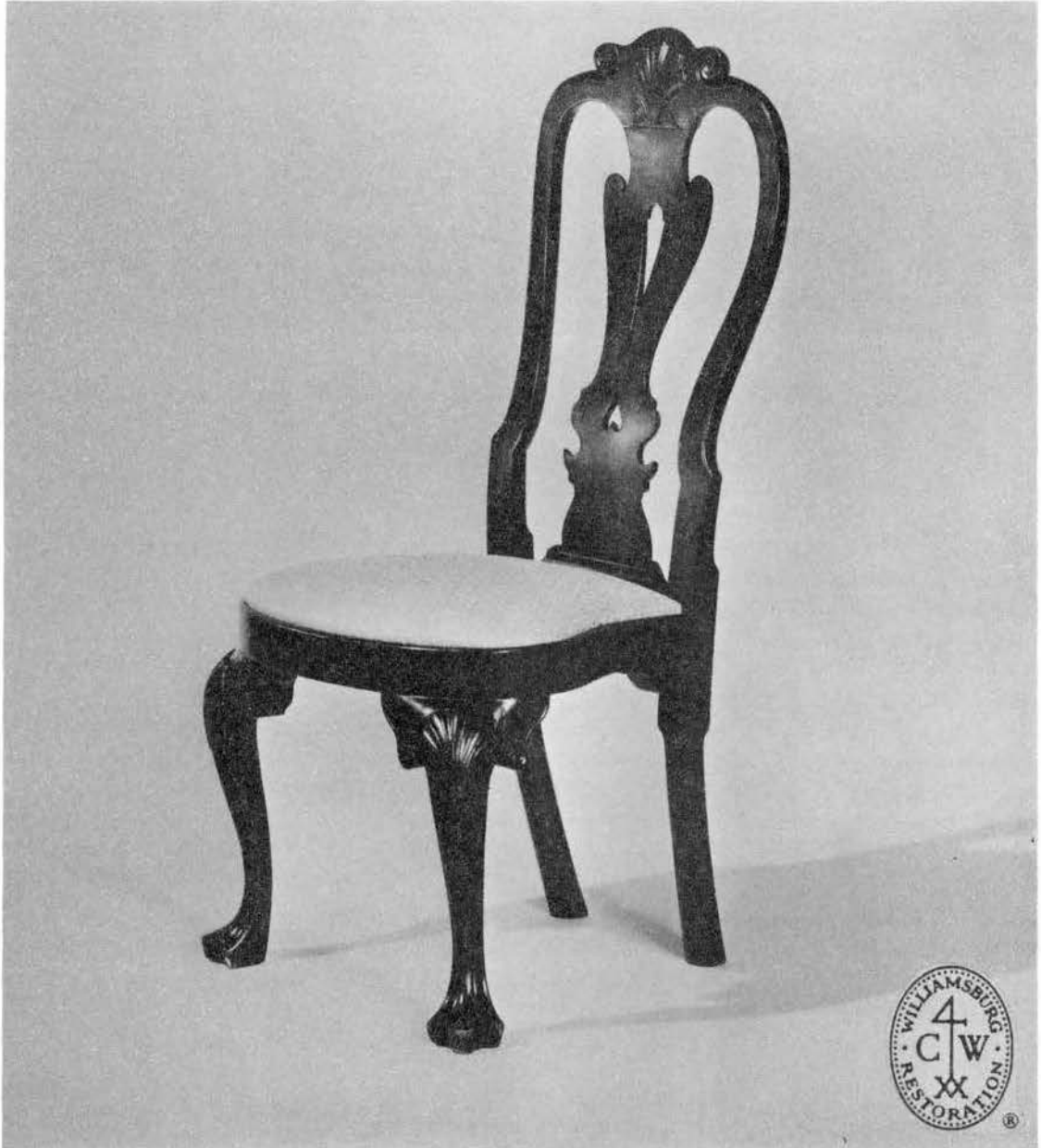
The Metropolitan Museum of Art,
Bequest of Charlotte E. Hoadley, 1946

Figure 14. Side Chair



The Metropolitan Museum of Art,
Harris Brisbane Dick Fund, 1940

Figure 15. Side Chair



Kittinger Company, Incorporated

Figure 16. Side Chair



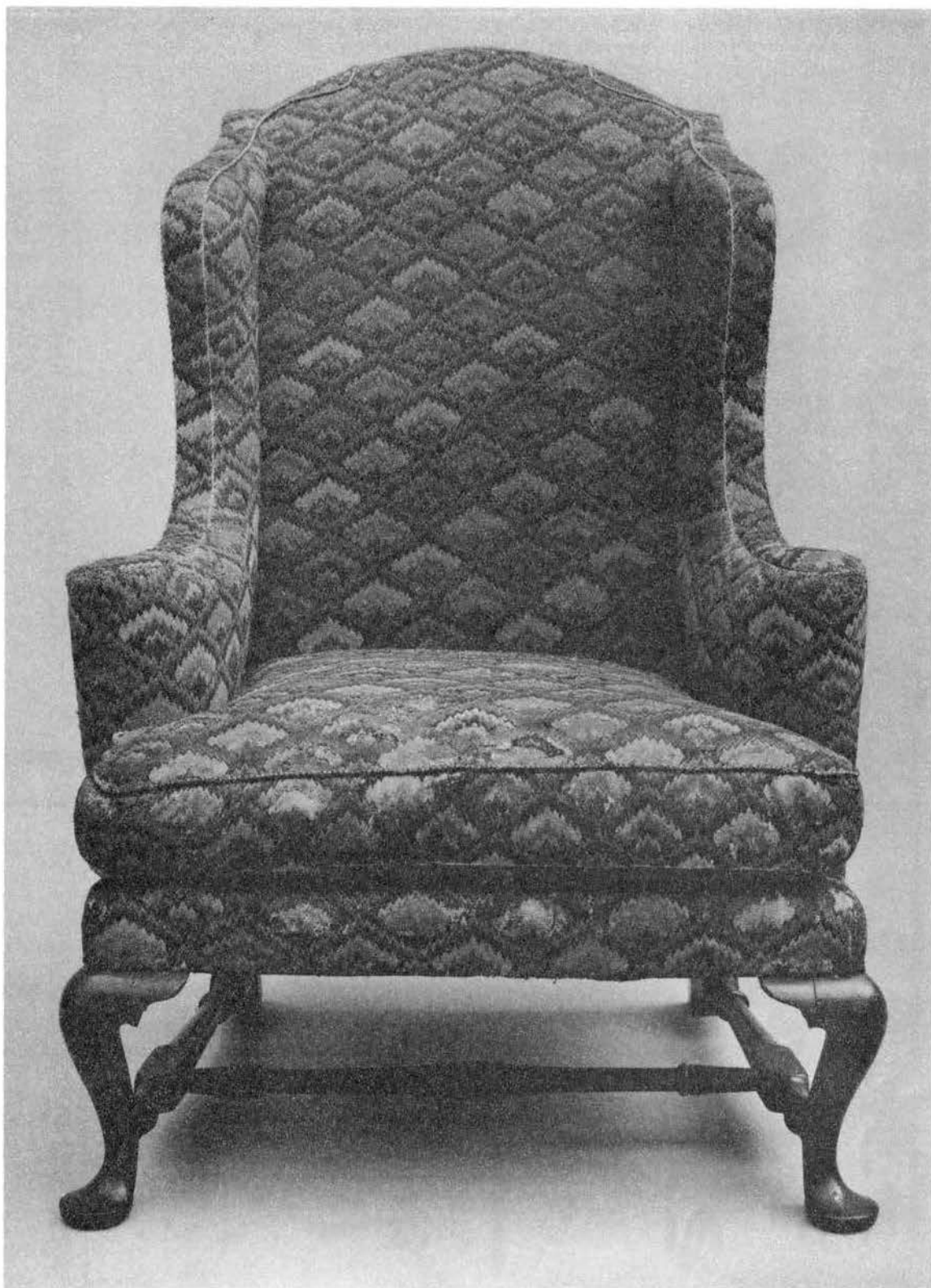
Kittinger Company, Incorporated

Figure 17. Game Table and Side Chair



Kittinger Company, Incorporated

Figure 18. Settee



The Metropolitan Museum of Art,
Gift of Mrs. J. Insley Blair, 1950

Figure 19. Wing Chair

ENGLISH, 18th CENTURY

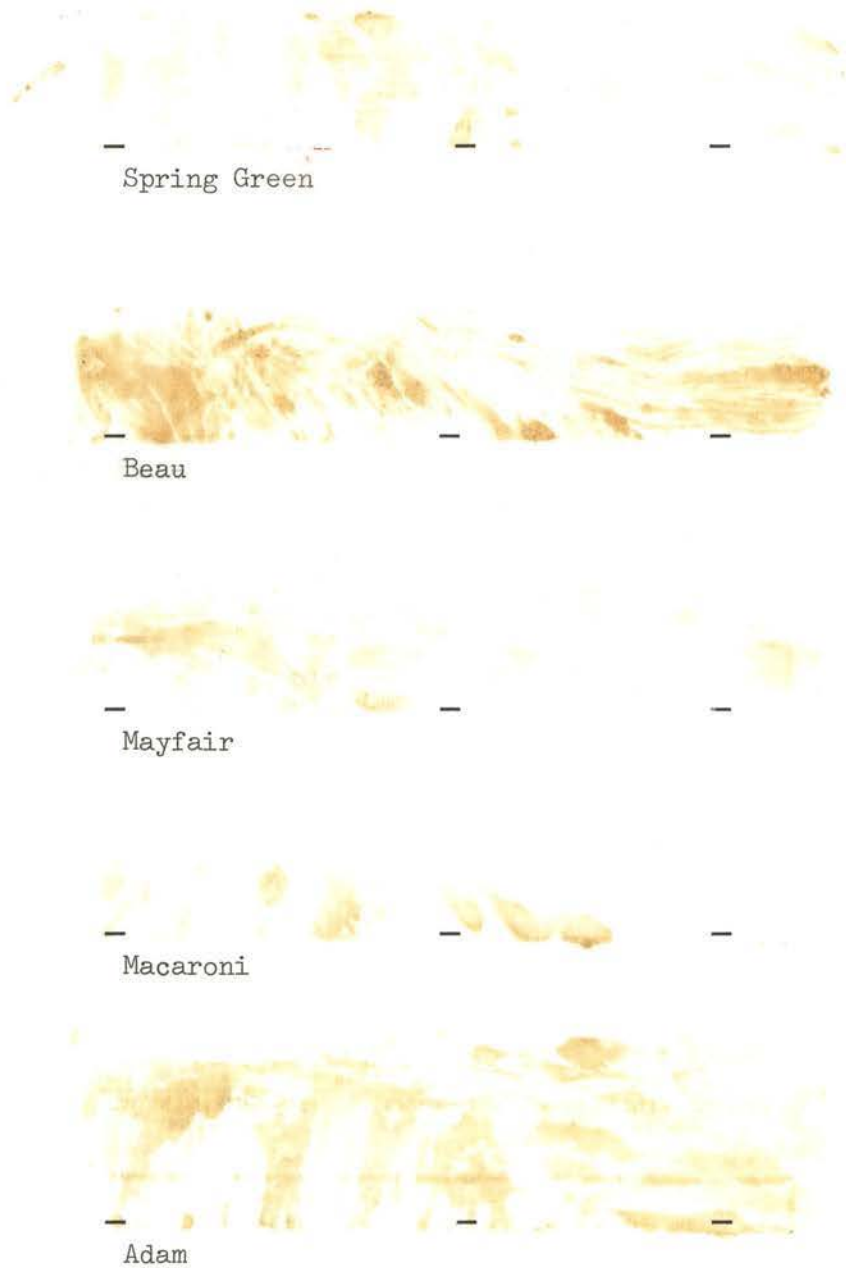


Figure 20.

DEFINITION OF TERMS

- Apron - A board placed at right angles to the underside of a shelf, sill, seat, or table top.
- Ball-and-claw foot - A furniture foot cut to imitate a talon or claw grasping a ball.
- Baluster - An upright support which is made in a variety of turned forms.
- Bracket foot - A low furniture support which has a straight corner edge and curved inner edges.
- Cabriole - A term used to designate a furniture leg or support that is designed in the form of a conventionalized animal's leg with knee, ankle, and foot.
- Club foot - A foot used with the English cabriole furniture leg that flares into a flat pad form that is round in shape.
- Cyma-curve - An S-shaped curve.
- Highboy - A tall chest of drawers supported by legs.
- Inlay - Ornament or a pattern that is produced by inserting cut forms of one material into holes of similar shape cut in another material.
- Ogee - A molding or an arch form composed of two opposing cyma curves whose convex sides meet in a point.
- Petit-point - Embroidery done in a cross-stitch on a fine single net.
- Pie-crust table - A small table having a top with its edge carved or moulded in scallops.
- Scallop shell - A semicircular shell with ridges radiating from a point at the bottom.
- Serpentine curve - An undulating curve used for the fronts of chests, desks, cupboards and similar pieces.
- Splat - A plain, shaped, or carved vertical strip of wood. Particularly that used to form the center of a chairback.
- Stretcher - A brace or support which horizontally connects the legs of pieces of furniture.
- Veneer - A thin sheet of finishing wood or other material that is applied to a body of coarser material.

APPENDIX C

SCRIPT OF TAPE RECORDING FOR
LOUIS XV, OR ROCOCO, STUDY UNIT

FRENCH ROCOCO - LOUIS XV

1723 - 1774

This unit of study has been designed as an aid to be used in the identification of the Rococo, or the Louis XV Style period of furnishings.

Figure 1. This chart designates the division of the French furniture styles. The French art periods are sometimes named after the monarchs, including the high Baroque style of Louis XIV, and the later Baroque style of Louis XV which is also called Rococo. During the early years of Louis XV's reign, due to his youth, a regency was established. The style of this period is sometimes called French Regence or Regency (1). No style begins or ends abruptly; the style is felt years before and carries over into the succeeding reign or period. Objects in the Louis XIV style continued to be made until about 1720, although the first stirrings of the Regence style were felt in the late 1600's. Similarly, Louis XV style furniture began to appear as early as 1725 and continued into the early Louis XVI reign (12). For our purposes here, the French period will be considered from 1723 to 1774 as the Louis XV or Rococo style (40).

The term Rococo is generally thought to be derived from a French work rocaille, which means "rock-work", which refers to the informal combination of rocks and shells in garden grottoes (19).

Louis XV maintained the royal court at Versailles on a scale of

reckless magnificance. Intrigue, vice, and licentiousness existed. Names of such royal mistresses as Madame de Pompadour and Madame du Barry are associated with this polished and corrupt society. The reign of Louis XV was the perfect expression of a voluptuous era spent in the gratification of every kind of refinement and luxury. The era was an amorous, an artificial and a frivolous world dedicated to the enthronement of pleasure. This spirit was symbolic of Rococo art.

Figure 2. The chair is a good example of the feminine and the graceful lines of the Louis XV style. Comfort became very important during this time. Rococo furniture was designed to fit human dimensions. Characteristic of this period was the use of the curvilinear form at all times. Particularly, the cabriole leg with the scroll foot was used instead of the goat's hoof that had been used. The straight line was avoided; the framework of the furniture was designed to eliminate the appearance of joints. Legs appeared to flow into the upper framework in an unbroken line so that continuity was maintained (40).

Louis XV chairs were designed in a great variety of forms. A new form of chair, called a marquise, had a broad seat to accommodate the wide skirts. Bergères, which came into existence around 1725, are large, deep, closed-arm chairs. These chairs embrace the body in a relaxed position rather than in the formal posture, which etiquette had demanded a century before.

This chair is an adaptation of the popular fauteuil, or armchair. The wood around the back of the chair was exposed; previously it had been upholstered. The manchette, or arm pads, were frequently used on the open arm chair. The back of the chair was separated from the seat

by a small space.

Figure 3. The caned back chair was extremely fashionable during this period. The frames were generally made of beech, walnut, or cherry; often they were painted and occasionally were gilded. When the frames were gilded, the caning was also painted in gilt. The side chair with upholstered or caned back, upholstered seat, and no arms was very popular. The cabriole legs on this table and chairs end in goat's hoofs. This foot was later replaced with the scroll foot (40).

The upholstery had never been as comfortable as it became during the Louis XV style. The work of the upholsterer achieved a high standard of perfection. The eighteenth century was the great century for tapestry furniture coverings. Various kinds of needlework, such as needlework on canvas, were used. Plain and figured cut, silk velvets, silk damask, brocade, silk painted with flowers, taffeta, striped or figured satin, chintz, and painted linens were all popular (40).

Figure 4. Canapes (or sofas) followed the trend of comfort. Loose down cushions, padded arms, and padded backs were used. Wood on the arms, back, and seat rails was exposed.

Many delicate and easily movable small articles, such as the almost endless variety of little tables, were used. This table has an elongated cabriole leg and a parquet top with a raised edge. Parquet is strips of wood laid in a pattern; parquet was commonly used for floors as well as furniture at this time. Contrasting woods were sometimes used to form interesting patterns.

The fleur-de-lis design on the wall above the sofa is a conventionalized iris flower. The design was used by the kings of France as a

decorative motif symbolizing royalty (40).

Decorated wall panels were extremely popular. The motifs on the panels often reflected the purpose of the room or the interest of its occupants. Pastoral scenes and objects were used frequently. Chinese hand-painted wallpapers were used by the middle classes, who could not afford the elaborately decorated panelling.

The lamp base shows the influence of the Rococo vase design. A passion for Chinese art was seen during this time. Vases of Chinese porcelain mounted in gilded bronze were highly valued (40).

Figure 5. The greatest possible care and imagination were lavished on the production of little tables. The tables had marquetry or marble tops (12). Marquetry is a flush pattern produced by inserting contrasting materials in a veneered surface. Rare, grained, and colored woods, thin layers of tortoise shell, ivory, mother of pearl, and metals were used (40).

Ormolu mounts were used on legs and feet of many tables and case pieces of furniture. Ormolu is a type of cast bronze ornament finished by hand chasing and surfaced with gold (40).

This small writing desk is an excellent example of the attention given to tables of this period. The veneer is of tulipwood, which is incrustated with exotic woods and ivory. The top is enclosed on three sides with a copper gallery. In the circle on the top is a pastoral scene. Small compositions of rustic cottages and trees are on the drawer and on the sides. The bronzes are designed with clusters of flowers and foliage (22).

Figure 6. During this time, the poudre, or dressing, table was

made. A center sliding panel enclosed a mirror with a center drawer below. The well beneath the mirror was often fitted with a variety of fine porcelain jars for rouge, ointments, and toilet preparations considered essential in an age when water was used sparingly. This adaptation of the dressing table has drawer pulls and key plates resembling the design of the ormolu mounts characteristic of this time (12).

Figure 7. This coffee table is an adaptation of the simpler tables of the time with a marble top used for serving. Formal dining rooms did not exist, as such, in the Louis XV period. Anterooms were used for the purpose of dining. Tables were set up almost anywhere that seemed appropriate or convenient at the time (12).

Figure 8. This secretaire is a good example of the new forms of furniture that abounded in the Louis XV period, which had never been imagined before. The bureau or drop-leaf desk led to the upright secretaire with its drop-front and marquetry decoration. This secretaire was veneered in tulipwood and was incrustated with cysterwood and ornamented with chased and gilded bronzes. Its two sections, placed one above the other, is crowned with a drawer that is concave on the three visible surfaces. The upper section is a secretary; the door opens down to form a writing desk and reveals two drawers under a set of pigeon holes. The lower section is a cabinet with several shelves inside the door. Each of the doors forms a panel divided in four by the grain of the veneer. A pearled molding crowns the drawer.

The "secretary" owes its invention to the mechanical progress in furniture and its success to the taste for "secrecy" which invaded society under Louis XV. In this epoch, friends and lovers engaged in

active sentimental correspondence; the secretary was a repository for confidential letters. Certain ebonists excelled in devising complicated locks and closings (22).

Figure 9. This elaborate drop front desk has an inset porcelain plaque in the center of the upper portion. Marquetry designs and gilt bronze mounts cover the surface. Garlands, swags, arabesques, and foliage were important motifs of this time. The marble top has a copper gallery. The lower portion conceals shelves behind the doors (22).

This piece was made late in the period and can be considered a Transitional piece. The conspicuous changes in a Transition piece are the rectangular carcass, the cut corners, and the straight legs (12).

Figure 10. The commode, or chest of drawers, which had been first seen at the end of the reign of Louis XIV, became one of the most characteristic pieces of Louis XV furniture (12). The commodes often had bow fronts. Also, the commodes had marble tops that varied in color with the woods used. The shape of the marble top always followed the curved outlines of the piece.

This commode was one of the earlier ones that were made with three drawers, two above and one below. The veneer is of tulipwood, incrustated with kingwood and ornamented with chased and gilded bronze. The face and sides are convex. The bronze scrolls are arranged in such a way that four of them form the drawer pulls (22).

Figure 11. The finest commodes of the period had no dividing strip between the upper and lower drawers. Instead, the front panel was treated as a single unit with no obvious constructional consideration of its utility (12). When closed, the panel showed no sign of functioning

as two separate drawers. This commode has only a slender groove that shows the separation of the drawers (22). The veneer is of amaranth, encrusted with exotic woods. The mounts are of bronze, chased and gilded. The central panel of the front is convex. The marquetry design in the central panel consists of a large gadrooned vase decorated with flowers.

At the top, an interlocking frieze enclosed a daisy in each loop. Laurel garlands are fastened to the top of the legs. Below the central panel is a cartouche which was a very popular motif of the period. The cartouche was a conventionalized shield form (40).

Figure 12. This commode is of mahogany, which came into use during this period. The veneer is of tulipwood and satinwood. There are three drawers concealed behind the interlocking frieze at the top. The central part of the facade protrudes. The satinwood veneer forms a herringbone design. The panel is bordered with metallic moldings, and the indented corners are set off with rosettes. The curved legs end in bronze clawed sockets. A garlanded cartouche is on the apron (22).

Figure 13. This commode was made in the transition from the Rococo to the Louis XVI style. The surfaces are no longer swelling, but are flat, although the center panel does project. The panels are rectangular showing the change to the Louis XVI style. On the protruding central panel a scene of the Roman ruins is shown. The discovery of Herculeaneum and Pompeii in 1748 sparked an interest in France in classical forms. The ebonist, or furniture maker, was caught up in the enthusiasm of French society for antique ruins (12).

Figure 14. This bureau is an adaptation that shows the serpentine

front and scroll feet known on furniture of this period. This mirror is characteristic of the elaborate gilded mirrors that always hung over commodes. The scroll and shell motif were usually found on these. The girandole, a kind of branching chandelier, on each side of the mirror were used for lighting. These girandole were sometimes attached to the mirror. The drawer pulls are reminiscent of the ormolu used on the original pieces of the period.

Figure 15. Although the aristocracy and the rich bourgeoise filled their palaces and their mansions with richly decorated cabinetwork, furniture of a less pretentious nature was also made. The side and the wealth of the middle class throughout France were increased considerably during this time; their demand for furniture increased proportionately. The rank of the lower middle class was greatly swelled by the prosperous farming element. As a result, the farms and the houses in the provinces began to acquire pieces such as huge cupboards and large buffets. These pieces were usually made in walnut or oak (12).

This breakfront is reminiscent of such furniture. The modified serpentine front and the shell motif on the doors are seen on the breakfront.

Figure 16. This chest is based on a tall, narrow chest of drawers called a seminier because of its seven drawers, supposedly one for each day of the week. Seminiers ranged from very elaborately decorated marquetry pieces with marble tops, to modest walnut or fruitwood in the provinces. The seminier is similar to what has been known in America for generations as a chiffonier. However, the American one has no specific number of drawers and is larger and wider. The side panels are

similar to the wall panelling of the Louis XV period.

Figure 17. The armoires for storing clothing had been introduced earlier and continued to be used. This adaptation carries out the curvilinear style of the panels of the period. The short cabriole legs end in scroll feet.

Figure 18. The entredeaux is an armoires of double doors, which is veneered with ebony and is ornamented with chased and gilded bronzes and covered in marble. The panels of the doors and the sides, all different, are of Japanese lacquer depicting rustic subjects in black and gold bas-relief. This design is made prominent by raising it from the surface or the background of the material. The principal motif is a trophy hanging in the center. The height of these pieces was determined by the height of the dado or panelling which covered the lower part of the wall. They were used to enliven the space between two doors or windows (22).

Figure 19. This clock is an example of clocks made during this period. They carried out the elaborately ornamented designs of the furniture. This clock is veneered with tulipwood and dark rosewood. The mounts are of chased and gilded bronze. The circular enamel dial shows not only the time of day, but also shows the day of the month. The glass door protecting the dial is circled with a band of gilded bronze showing the signs of the zodiac. The door is crowned by a group in gilded bronze representing Apollo, god of the day.

An oval barometer is centered under the time dial. The fleur-de-lis on the dial and the dolphin on the minute hand indicate that the clock was made for an heir of the crown (22).

Figure 20. The brilliant and pleasure-mad crowds who thronged Versailles were clothed in gay colors. The dominant personalities of the whole period were women who were mistresses of the king. Of these mistresses Madame de Pompadour was supreme. The rose color which was her favorite seems to express the entire period. Through the artists she patronized the colors of the period were established; light, feminine, floral, and pastoral colors -- light blues, violets, greens, and rose. Other colors used were yellow and gray.

APPENDIX D

ILLUSTRATIONS FOR LOUIS XV,
OR ROCOCO, STUDY UNIT

FRENCH FURNITURE PERIODS
1484 – 1870

Early Renaissance (1484 – 1547)

Middle Renaissance (1547 – 1589)

Late Renaissance (1589 – 1643)

Baroque Style (1643 – 1700)

Regency Style (1700 – 1730)

Rococo Style (1730 – 1760)

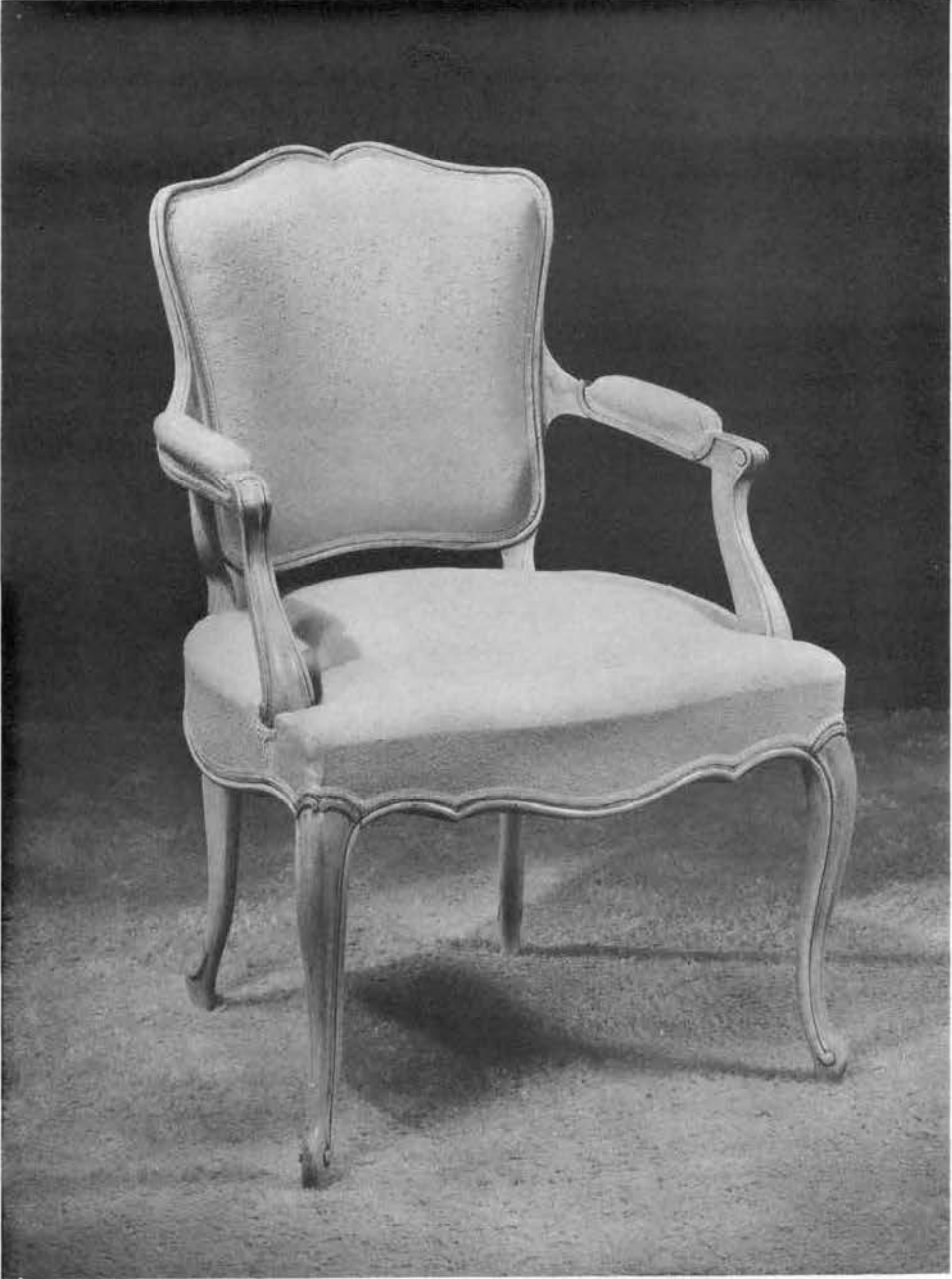
Neo-Classic Style (1760 – 1789)

Revolution and Directoire (1789 – 1804)

Empire Style (1804 – 1820)

Restoration Styles (1830 – 1870)

Figure 1.



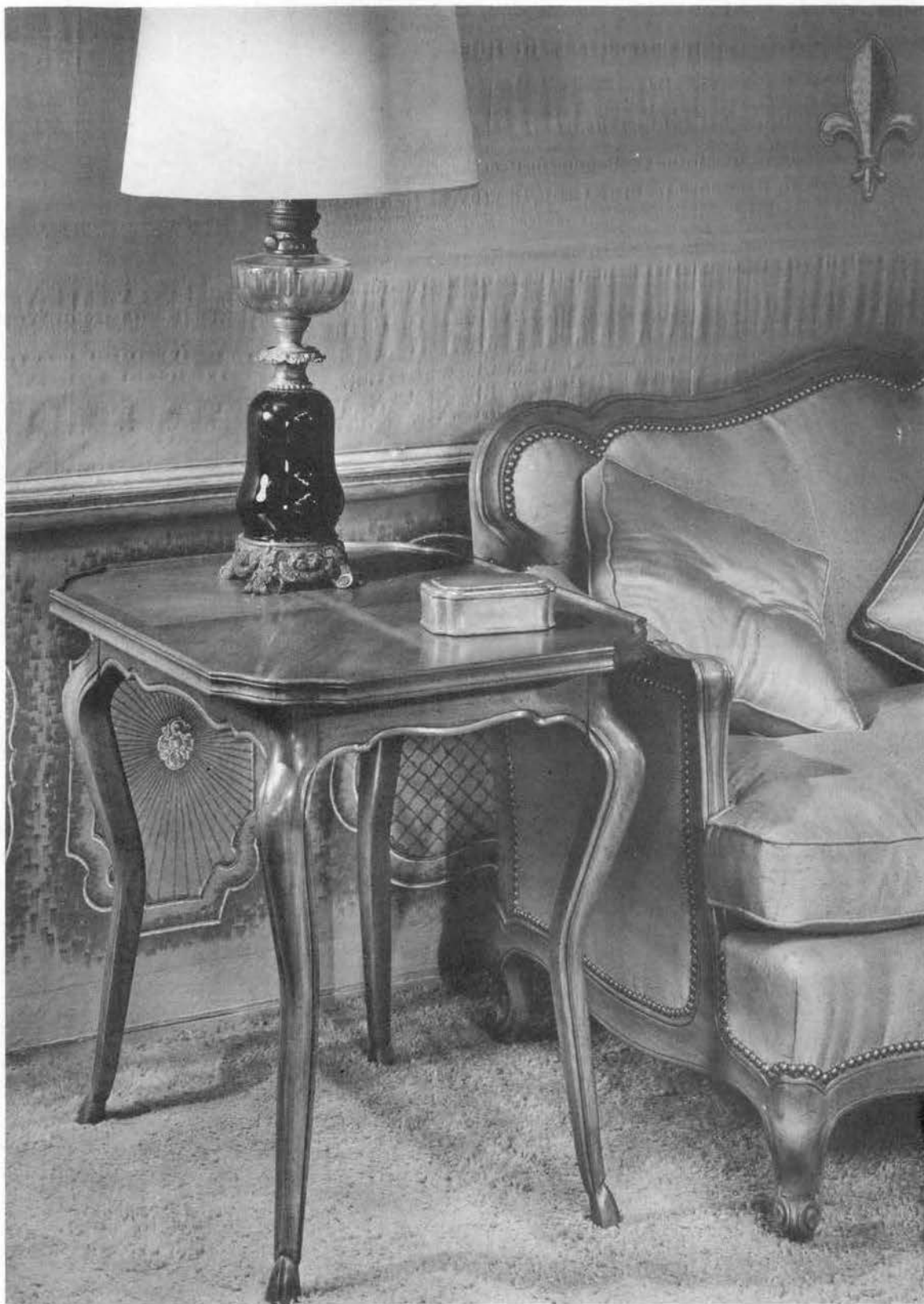
John Widdicomb Company

Figure 2. Fauteuil



John Widdicomb Company

Figure 3. Arm Chairs, Side Chairs, and Table



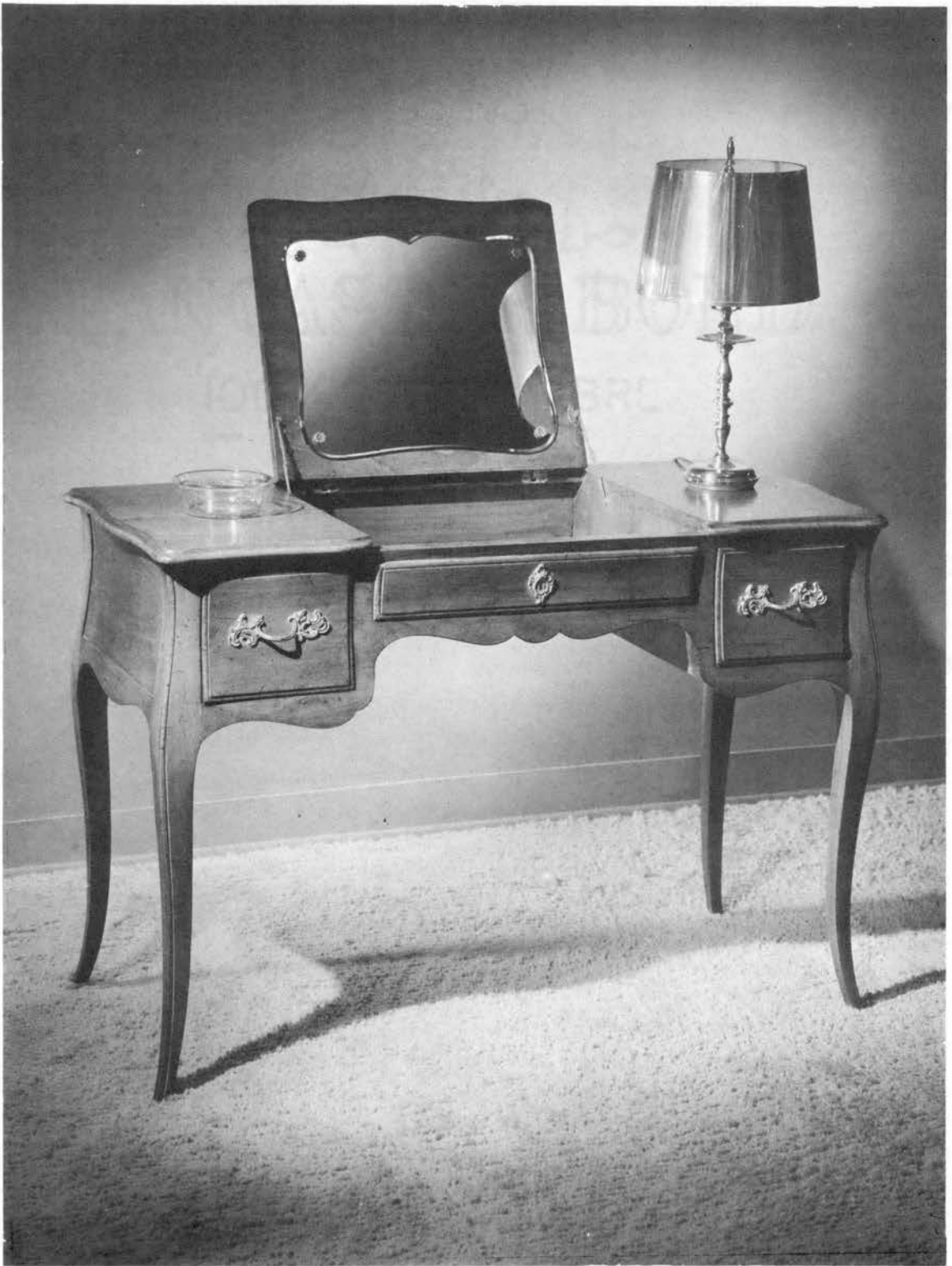
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Figure 4. Lamp Table



Figure 5. Writing Table

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Figure 6. Poudre Table



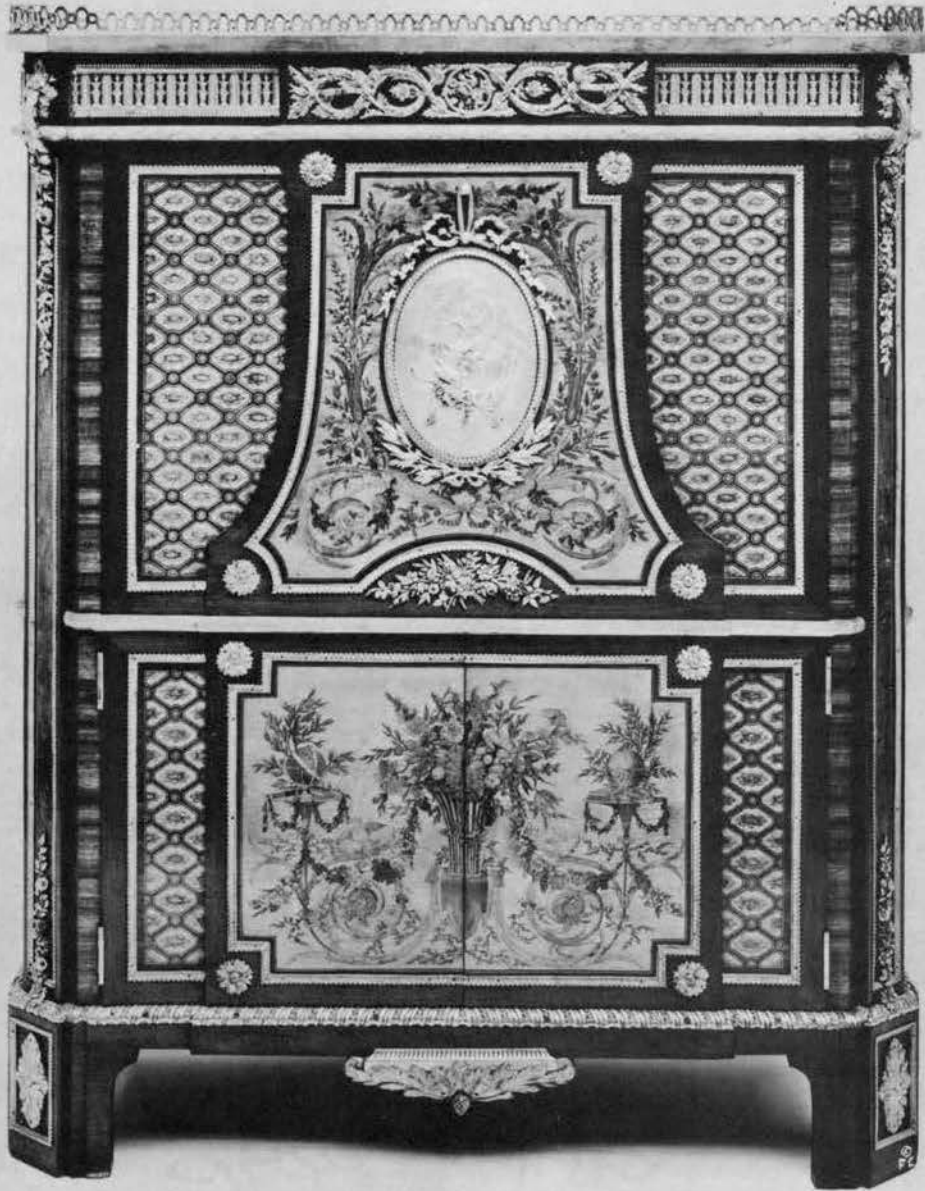
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Figure 7. Table



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Figure 8. Secrétaire



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Figure 9. Drop-Front Desk



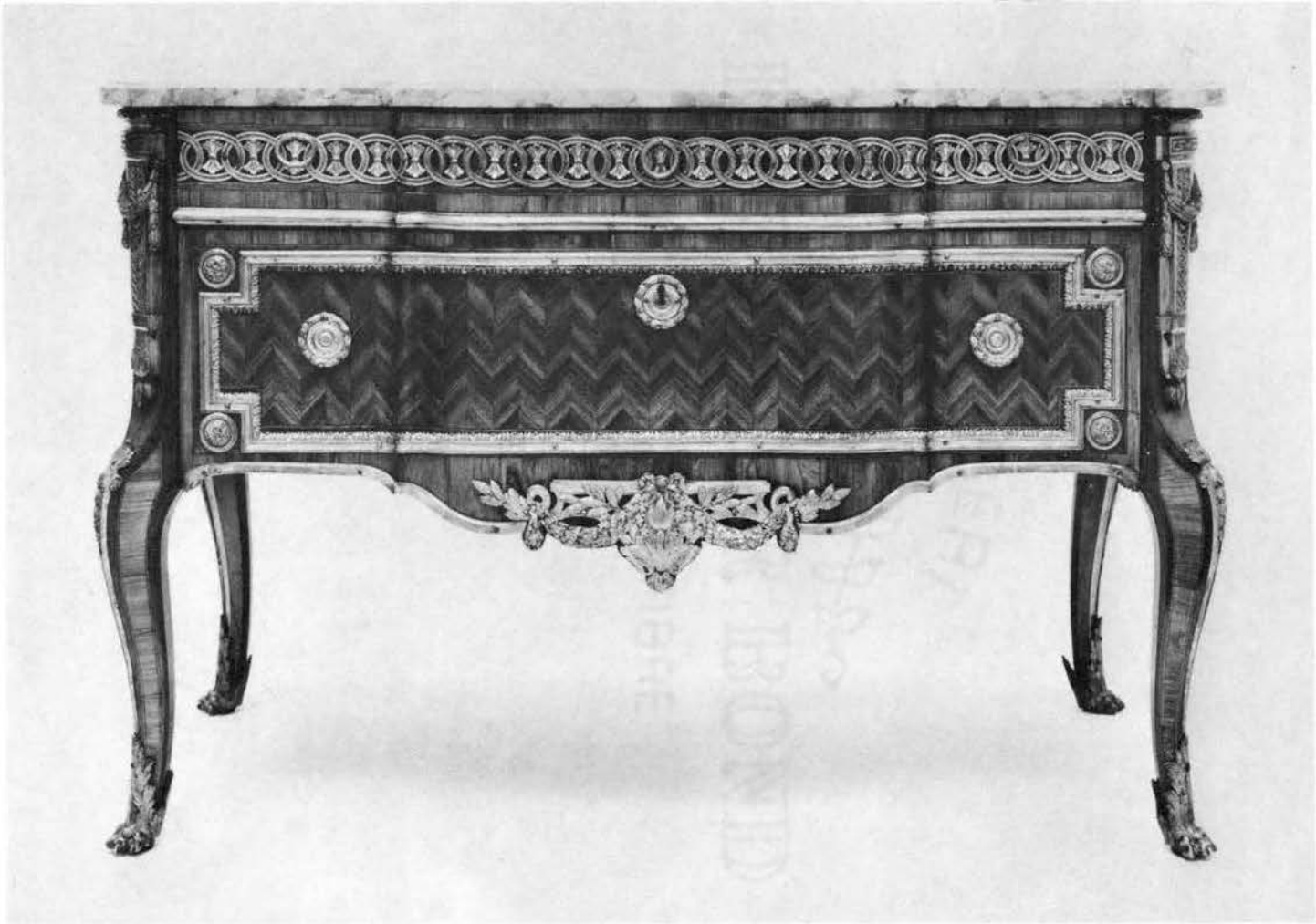
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Figure 10. Commode



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Figure 11. Commode



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Figure 12. Commode



Figure 13. Commode

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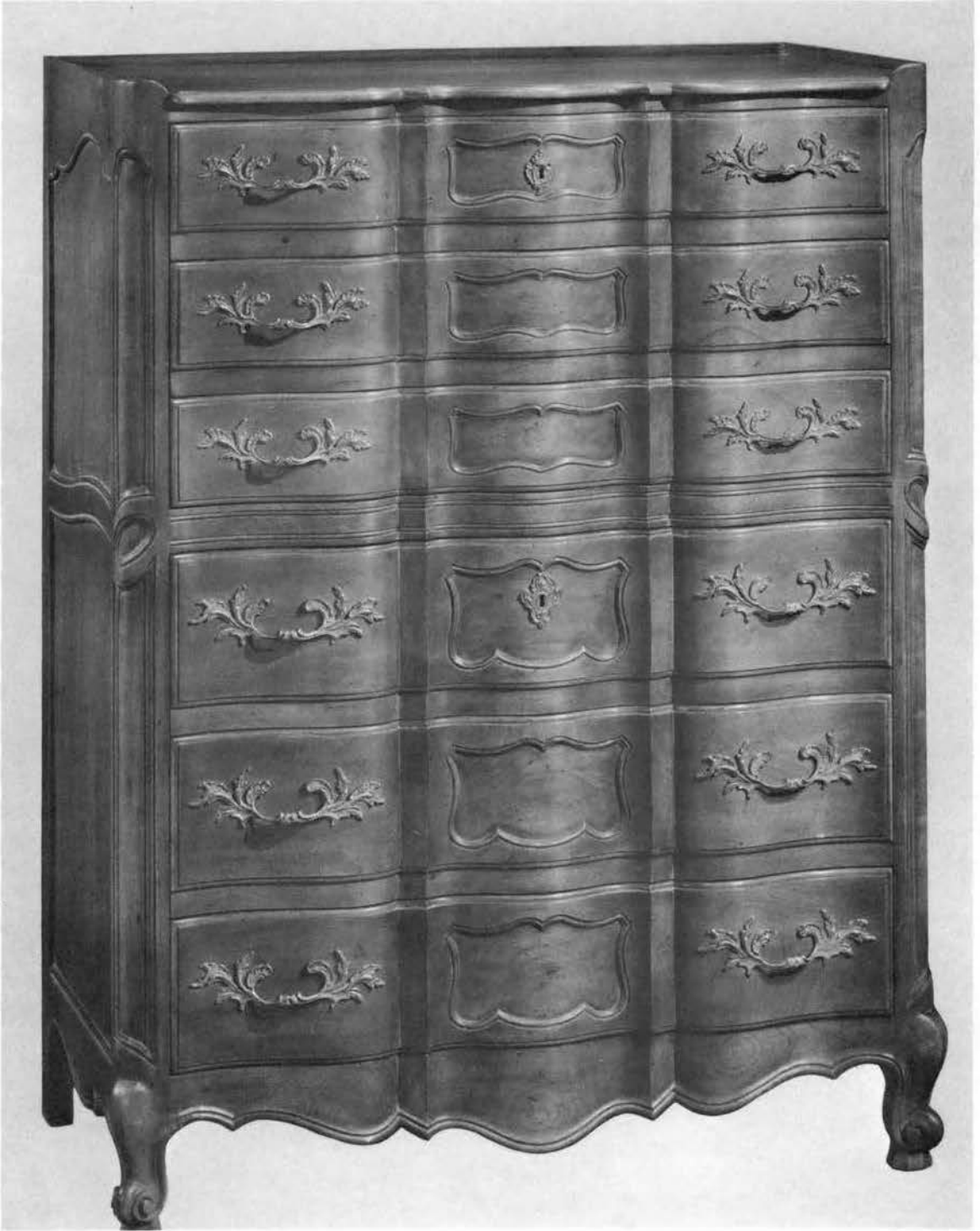
John Widdicomb Company

Figure 14. Bombe Bureau and Mirror



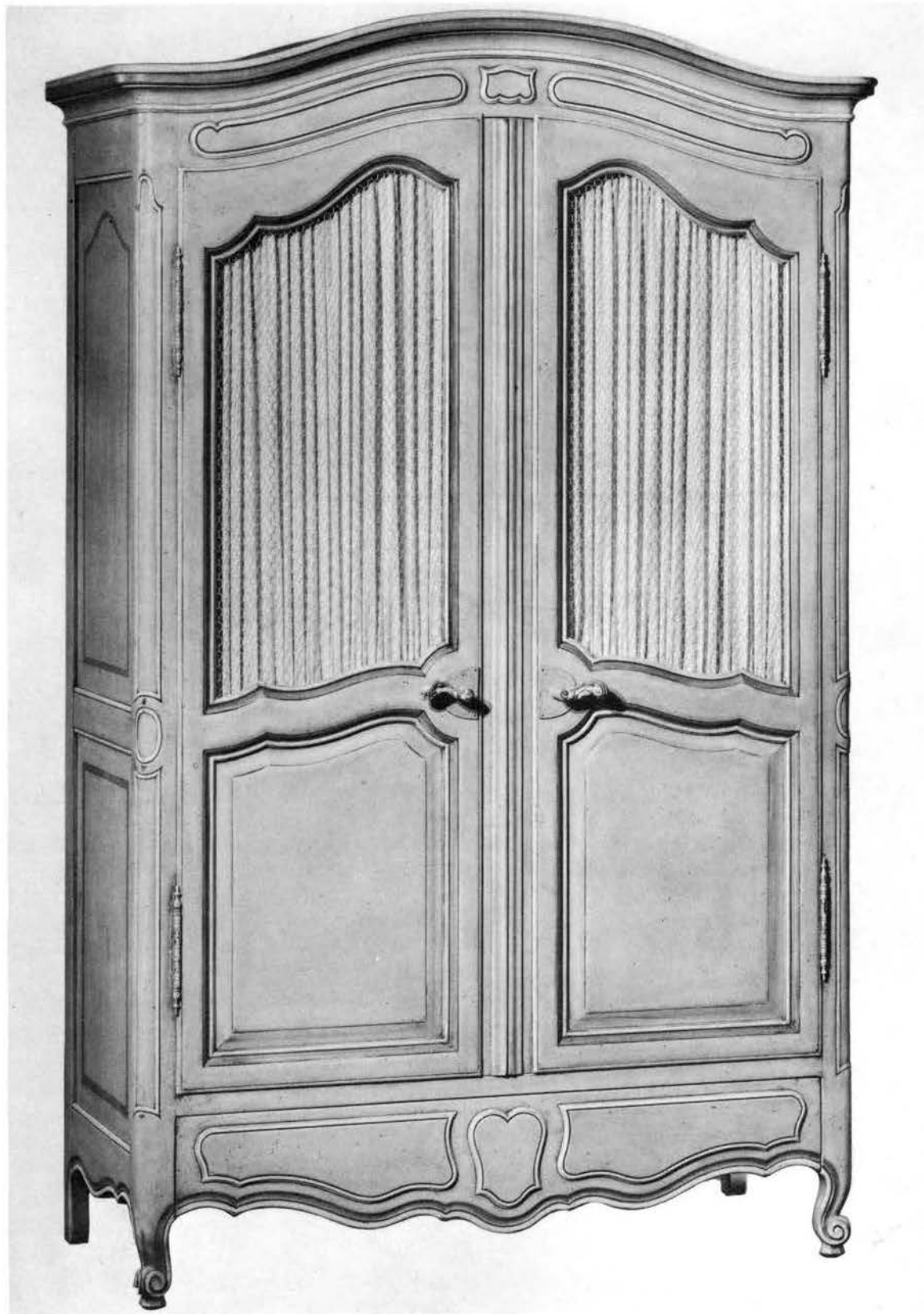
John Widdicomb Company

Figure 15. Breakfront Cabinet



John Widdicomb Company

Figure 16. Chiffonier



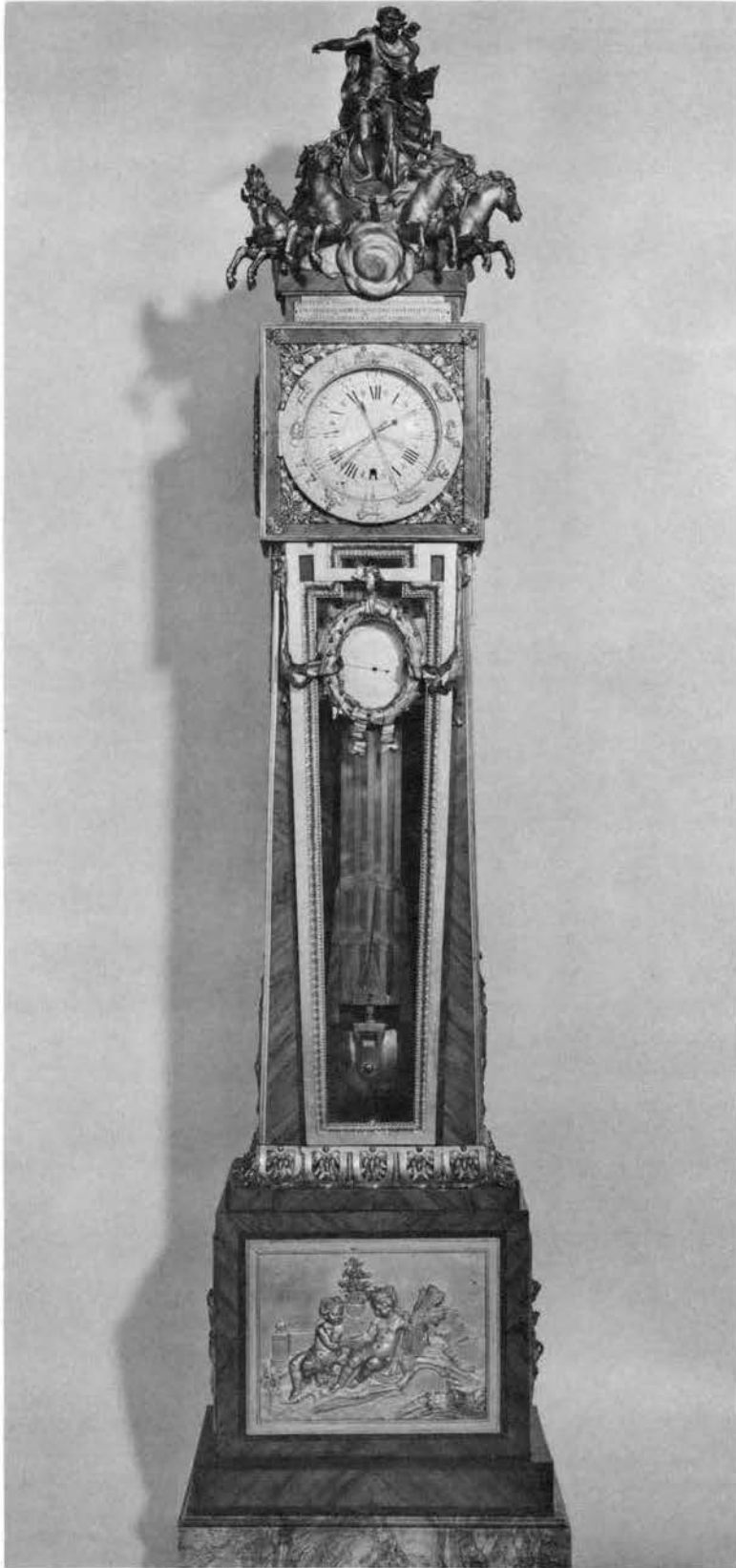
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Figure 17. Armoire



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Figure 18. Entredeux



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Collection, New York

Figure 19. Calendar Clock

FRENCH, LOUIS XV



Mignonette



Watteau



Avril



L'Amour



Pouf Du Vent

Figure 20.

DEFINITION OF TERMS

- Bas-relief -- A type of decoration in which the design is made prominent by raising it from the surface or background of the material.
- Cabriole -- A term used to designate a furniture leg or support that is designed in the form of a conventionalized animal's leg with knee, ankle, and foot.
- Cartouche -- A conventionalized shield or ovoid form used as an ornament, often enclosed with wreaths, garlands, or scroll-like forms.
- Fleur-de-lis -- The conventionalized iris flower used by the former kings of France as a decorative motif symbolizing royalty.
- Frieze -- The central portion of the three main horizontal divisions of a classical entablature; usually a flat surface decorated with ornamental features or carving.
- Gadroon -- Elongated ovoid forms placed in a parallel series and projecting beyond the surface they enrich.
- Gallery -- A miniature railing placed along the edge of a shelf or table top.
- Girandole -- A type of branching chandelier or a wall mirror to which candle brackets are attached.
- Inlay -- Ornament or a pattern that is produced by inserting cut forms of one material into holes of similar shape previously cut in another material.
- Marquetry -- A flush pattern produced by inserting contrasting materials in a veneered surface.
- Mounts -- Ornamental or utilitarian metal work such as handles, drawer pulls, escutcheons, etc., used on cabinetwork.
- Ormolu -- A type of cast bronze ornament, finished by hand chasing and surfaced with gold.
- Parquet -- Flooring made of strips of wood laid in a pattern.
- Rococo -- A style in architecture and decoration. It is characterized by lightness and delicacy of line and structure, by assymetry, and by the abundant use of foilage, curves, and scroll forms of decoration. The name is derived from the French words *rocaille* and *coquille* (rock and shell), prominent motifs in this decoration.
- Rosette -- An ornamental motif formed by a series of leaves arranged around a central point.

VITA

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