

**The Harmony between Costume and Interior  
Design: Some Cases from Medieval to Neo-classic  
Era in Europe**

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## **ABSTRACT**

Costume and interior design intend to follow and have some rules in common: the accurate cutting, the precise shape and proportions, the suitable color and material, etc. In either case, the designers seek for the best way to elaborate and disguise the human body or the interior space that they get in contact with to give them a visually expressive vocabulary. The architectural body or interior only differs from the human body in terms of stability and mobility, but the two interrelate since the architectural body or interior is a design for the human body. The evolution of costume illustrates a fascinating story of human apparel. For centuries, human attire has undergone numerous changes in terms of design. This has been the same phenomenon for furniture as it plays an important role in the interior design. Besides, costume and furniture have been functional and answered to the human need of dressing, masquerading and embellishing respectively the human body and the home, especially in the Medieval and the Neo-classic era. During the Renaissance era, geometric forms and abstract ornamentation were general features in design while in Baroque style, the floral elements, dynamic forms and illusionists views were highly used. Extreme ornamentation in the Rococo interior design is also reflected in the costumes, hair designs and accessories as well as the manners of the human beings. Thus, though many are the research attempts to show the relationship between costume and interior design in various perspectives, it is still a curiosity for the researcher to search more on how the designers have achieved a harmony or interrelation between the two disciplines. Costume and interior design are two very comprehensive disciplines so the study limits itself to female costume and furniture in the courts and upper class of the Medieval to the Neo-classical period in Europe.

To this end, the work uses a qualitative and correlative methodology. The theoretical and historical part regarding female costume and furniture is based on a literature review. The data collected for comparison, with a judgmental sampling method, are from readily existent visual published documentation and are analyzed with deductive approach. The outcome of this study is expected to serve as a document contribution and extension of previous works.

**Keywords:** Costume Design, Interior Design, Furniture, Female Costume



## ÖZ

Günlük yaşamda insanlar giysi ve iç mekan tasarımları ile iç içe temas halinde yaşar. Her birey günlük yaşamında ne giyeceği ve kendini nerede ve nasıl barındıracağı konularında sürekli bazı endişeler içinde olur. Bu arayışlar içinde de yeni tasarımlar ve keşifler yapar. Giysi ve iç tasarım insan bedeninin ve mimari yapının giydirilmesi veya donatılmasına ön ayak olan en temel ihtiyaçlarını karşılama yönünde önemli arayışlar içinde oldu. Bu araştırmanın amacı giysi tasarımı ve iç mimari tasarımının her zaman birbirlerini nasıl etkilediğini sorgulamaktır. Çalışmada, kadın giysileri tasarımının çeşitliliği ve karmaşıklığı sonucu, iç mekanlar da dönemin modasına uyarak, konfor yaratma yönünde çağlar boyu gelişmeler gösterir. Çalışma, konut iç mekanları ve kadın giysileri ile sınırlandırılmıştır. Araştırma, iç mekanlar, mobilya ve giysilerin şekil, mekan, doku ve süsleme açısından daha özenilerek, kullanıcılarında farklılık yaratma amacı ile tasarlanmaya başlandığı dönemleri kapsamaktadır. Bu çalışmanın ele aldığı tasarım alanlarının çokluğu nedeni ile niteliksel ve karşılaştırmalı bir araştırma yöntemi izlenmiştir. Bu çalışma moda tasarımında kişiye rahatlık yaratmanın ötesinde toplumda sıradışı görünme amacı ile benzer üslupta giysiler ve iç mekan tasarımlarının ortaya çıkarılması olgusunu vurgulama yönüyle önemlidir. Bu araştırmanın ayrıca profesyonel tasarımcılar için ilham kaynağı olabilmesi beklenmektedir.

**Anahtar Kelimeler:** Giysi Tasarımı; İç Mimari Tasarımı; Mobilya; Konut İç Mekanı; Kadın Giysileri.

## DEDICATION

*To my Family and the Church*

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# TABLE OF CONTENTS

ABSTRACT .....	iii
ÖZ .....	v
DEDICATION .....	vi
ACKNOWLEDGEMENT .....	vii
LIST OF TABLES .....	xi
LIST OF FIGURES .....	xii
1 INTRODUCTION .....	1
1.1 Philosophy of the Study .....	1
1.2 Aim and Purpose of the Study .....	4
1.3 Scope and Delimitations of the Study.....	4
1.4 Methodology and Organization of the Study.....	5
1.5 Contribution and Significance of the Study.....	7
2 HISTORICAL DEVELOPMENT OF COSTUME AND INTERIOR DESIGN .....	8
2.1 Introduction.....	8
2.2 Definition Costume and Interior Design.....	8
2.3 The Role of Female Costume and Furniture.....	11
2.4 Background of Female Costume and Furniture Design.....	16
2.4.1 Prehistoric Period.....	16
2.4.2 Ancient Civilizations: Babylonian, Assyrian and Egyptian.....	17
2.4.3 Classical Civilizations: Greek and Roman.....	20
2.4.4 Medieval Period .....	23
2.4.5 Renaissance Period .....	27
2.4.6 Baroque Period.....	29
2.4.7 Rococo Period .....	31
2.4.8 Neo-classic Period .....	33

2.5 Conclusion of the Chapter .....	35
3 PRESENTATION OF THE SELECTED CASES .....	37
3.1 Introduction.....	37
3.2 Catalogue of the Selected Cases .....	38
3.2.1 Selected cases for Female Costume Analysis.....	38
3.2.2 Selected Cases for Furniture Analysis .....	50
3.3 Summary of the Chapter .....	62
4 FEMALE COSTUME AND FURNITURE DESIGN ANALYSIS OF THE SELECTED CASES .....	63
4.1 Introduction.....	63
4.2 Method Followed in the Analysis of the Cases .....	63
4.2.1 Materials .....	63
4.2.2 Visual Design Elements.....	65
4.2 Medieval Female Costume and Furniture Design Analysis .....	70
4.2.1 Materials .....	70
4.2.2 Visual Design Elements.....	71
4.2.3 Deduction.....	73
4.2.4 Visual Summary.....	75
4.3 Renaissance Female Costume and Furniture Design Analysis.....	76
4.3.1 Materials .....	76
4.3.2 Visual Design Elements.....	77
4.3.3 Deduction.....	79
4.3.4 Visual Summary.....	81
4.4 Baroque Female Costume and Furniture Design Analysis .....	82
4.4.1 Materials .....	82
4.4.2 Visual Design Elements.....	83
4.4.3 Deduction.....	84

4.4.4 Visual Summary.....	86
4.5 Rococo Female Costume and Furniture Design Analysis .....	87
4.5.1 Materials .....	87
4.5.2 Visual Design Elements.....	88
4.5.3 Deduction.....	90
4.5.4 Visual Summary.....	92
4.6 Neo-classic Female Costume and Furniture Design Analysis .....	93
4.6.1 Materials .....	93
4.6.2 Visual Design Elements.....	94
4.6.3 Deduction.....	96
4.6.4 Visual Summary.....	97
5 CONCLUSION.....	98
5.1 Introduction.....	98
5.2 Summary of the Study .....	98
5.3 Findings with Regard to the Research Questions .....	99
5.4 General Conclusion.....	102
5.5 Suggestions for Further Research .....	103
REFERENCES .....	104

## LIST OF TABLES

Table 1: Analysis of Materials: Selected Cases of the Medieval Era .....	70
Table 2: Analysis of Lines: Selected Cases of the Medieval Era .....	71
Table 3: Analysis of Shapes and Forms: Selected Cases of the Medieval Era .....	72
Table 4: Analysis of Colors: Selected Cases of the Medieval Era.....	72
Table 5: Analysis of Materials: Selected Cases of the Renaissance Era .....	76
Table 6: Analysis of Lines: Selected Cases of the Renaissance Era.....	77
Table 7: Analysis of Shapes and Forms: Selected Cases of the Renaissance Era .....	78
Table 8: Analysis of Colors: Selected Cases of the Renaissance Era .....	78
Table 9: Analysis of Materials: Selected Cases of the Baroque Era.....	82
Table 10: Analysis Lines: Selected Cases of the Baroque Era .....	83
Table 11: Analysis of Shapes and Forms: Selected Cases of the Baroque Era .....	83
Table 12: Analysis of Colors: Selected Cases of the Baroque Era .....	84
Table 13: Analysis of Materials: Selected Cases of the Rococo Era.....	87
Table 14: Analysis of Lines: Selected Cases of the Baroque Era.....	88
Table 15: Analysis of Shapes and Forms: Selected Cases of the Baroque Era .....	89
Table 16: Analysis of Colors: Selected Cases of the Baroque Era .....	90
Table 17: Analysis of Materials: Selected Cases of the Neo-classic Era.....	93
Table 18: Analysis of Lines: Selected Cases of the Neo-classic Era.....	94
Table 19: Analysis of Shapes and Forms: Selected Cases of the Neo-classic Era ....	95
Table 20: Analysis of Colors: Selected Cases of the Neo-classic Era.....	95

## LIST OF FIGURES

Figure 1: John Galliano’s Clothing. Source URL1 .....	9
Figure 2: From Left to Right: (a) Namibian Skin Protection from Sun and Insects. (b) Protect from Cold in Siberia. (c) Palatine & Costume Gallery-Pitti Palace, Florence-Italy. (d) Glamour Wedding Dress Design (e). First Lady Dressed to Enter a Mosque in India. Source: Google Images.....	11
Figure 3: One Comes Home Tired from Working All Day and Finds an Uncomfortable Chair. Domus 202 / October 1944 Page Detail .....	13
Figure 4: 1942 ‘Utility’ Furniture Made of Good Wood, but of a Plain and Economical Design. Source: Imperial War Museums Photo Collection.....	14
Figure 5: Chair of Saint Peter - <i>et cathedra una super Petrum Domini uoce fundata</i> [There is One God and One Christ, and One Church, and One Chair Founded on the Rock [Peter] by the Voice of the Lord]. Source: Epistle 39 (43).....	14
Figure 6: Carpenters Inspected in Rhodes. Miniature Detail by Guillaume Gaoursin, 1480. Bibliothèque Nationale, Paris. MS Lat. 6067 .....	15
Figure 7: Warm Purple Color Gives Tenderness to the Bedroom. Source: URL2....	16
Figure 8: From Left to Right: (a) Well-preserved Neolithic Clothing of an Ice-age Man model. Source: URL 4. (b) Mother Goddess Terracotta, ca. 2700-2100BC from Mohenjo-Daro. (c) <i>Çatalhöyük</i> Mother Goddess. (d) Skara Brae Furniture Source: <a href="http://www.newworldencyclopedia.org">www.newworldencyclopedia.org</a> .....	17
Figure 9: Assyrian Seat Furniture. Source: URL 5.....	18
Figure 10: Ancient Egyptian Furniture, King Tut, Science Museum of Minnesota. Source: URL 6 .....	18



Figure 11: Ancient Egyptian, Assyria, Babylonian Dress. Source: The Trustee of the British Museum.....	20
Figure 12: Vase – Achilles with the Body of Hector, Greek, c. 490 BC (Morley, 1999) .....	21
Figure 13: Greek Dresses (Köhler,2012) .....	21
Figure 14: Details of a Roman Couch in Bronze with Ornament and Inlaid Decoration, 1 <sup>st</sup> Century AD (Morley, 1999).....	22
Figure 15: Women at Home in a Tunic. A Mural at Herculaneum, Roman Empire Before 79 AD (Tortora & Eubank, 2010).....	23
Figure 16: Southampton Medieval Merchants House Hall. Source: URL 7 .....	24
Figure 17: A Medieval Cassoni Painted in Gothic Style and Reinforced with Iron Bands c.1350 (Morley, 1999) .....	25
Figure 18: Medieval Silk Clothing. Harley, Ms 2952, f, 19v. The British Library Catalogue of Illuminated Manuscripts.....	26
Figure 19: Family Seated on Upholstered Chair in the Court Fresco, Andrea Mantegna. Mantua, Palazzo Ducale 1474m, Early Renaissance (Toman, 1995) .....	27
Figure 20: Isabella de' Medici by Alessandro Bronzino Allori, 1550-55. Uffizi, Florence.....	28
Figure 21: Wilton Palace, Wiltshire, England 1964 (Toman, 1998) .....	30
Figure 22: Female Dressing, Las Meninas, Madrid, Prado (Kemp, 2000) .....	31
Figure 23: Rococo Chair Made of Shells, 1760 (Morley, 1999, p. 171) .....	32
Figure 24: Portrait of Marie-Antoinette, 1778-1779, (Kunsthistoriches Museum, Vienna).....	33
Figure 25: The Family of Konrad Goschl in a Neoclassical Interior, by Clemens Johann Evangelist Della Croce, ca. 1816. Source: URL 11 .....	34

Figure 26: Oh what Antique!...Oh, What Folly is this Novelty! An Illustration of the Contrast between Neo-classic and Rococo Fashion. Musée Carnavalet, France (Zieseniss, 1989).....	35
Figure 27: Presentation of the Selected Cases for Female Costume Analysis.....	49
Figure 28: Presentation of the Selected Cases for Furniture Analysis.....	61
Figure 29: The Effect of Texture on the Visual Perception.....	65
Figure 30: Texture in Costume and Interior Design – Fur. Source URL14.....	65
Figure 31: Lines in Various Forms .....	66
Figure 32: Lines in Costume and Interior Design - Continuity. Source URL15 .....	67
Figure 33: Shape and Form in a Space .....	67
Figure 34: Shape and Form in Costume and Interior Design – Geometry. Source: URL16.....	68
Figure 35: Color Wheel .....	68
Figure 36: Color in Costume and Interior Design – Gucci Spring 2013. Source: URL17.....	69
Figure 37: Fashionable Medieval Female Costume and Furniture .....	75
Figure 38: Fashionable Renaissance Female Costume and Furniture .....	81
Figure 39: Fashionable Baroque Female Costume and Furniture.....	86
Figure 40: Common Rococo Furniture .....	92
Figure 41: Fashionable Neo-classic Female Costumes and Furniture.....	97

# Chapter 1

## INTRODUCTION

### 1.1 Philosophy of the Study

Human beings' interaction with costume design and interior spaces happens daily; optimizing and harmonizing the uses of clothing and the built environment are things that are constantly dealt with by every individual. The size, the shape, the color, the texture, the material, the utility or the design may differ from one person to another. Costumes and interior spaces remain important features in the lives of human beings, when considered as a protective covering; well embellishing oneself and providing comfort for the body. Not to mention that as much as the tastes and needs of humanity change and the techniques to produce artificially created objects develop over time, the evolution of costume and interior design has experienced numerous changes and developments that led to the evolution of varieties throughout the civilizations.

Costume and interior design share a familiar object – a 'body', which is human or architectural– that is elaborated and made visually expressive for the viewer. Also, it has always been noticeable that costume and interior design share tangible characteristics, for example materials, fabrication, the process and resources as fundamental to the body elaboration method, also intangible aspects such as intention, purpose, theory and history, that accentuate the body's visual expression of design. Therefore, it is noticeable that both disciplines have always sought after

answering to the basic needs of the human and architectural body that can be simply articulated as ‘being dressed’ or ‘being furnished’.

For instance, Gottfried Semper, author of the famous theoretical work ‘*Der Stil*’ [The Style], (1860), developed a theory of dressing so called ‘*bekleidungstheorie*’ [Theory of Dressing] that describes the body as a building which is a structure that supports a textual element, a theory that was later applied by Josef Hoffmann and Adolf Loos into interior design (Houze, 2006). Furthermore, scholars have discussed the relationship between costume and interior design. For example, John Potvin, explores the relationship between bodies, design and interior space by saying “the complex of influential forces at play within and between interior design, furniture and fashion” and stating that in the 20<sup>th</sup> century “... the boundaries marking out body, fashion and furniture were blurred to become one in the same ” (Potvin, 2010, p. 17).

These ‘blurred boundaries’ can be seen in interior design magazines, where interiors can be illustrated with ladies dressed in a way that blends or harmonizes with the furniture. The same may be observed in the 18<sup>th</sup> century portraits of women in interiors painted with great color synchronization. Another form of close similarity is traced during historical periods when extravagance in design became a fashionable trend and costumes were massively decorated with fine accessories while the interiors were extremely ornamented with highly elaborated furnishing. In the case of later epochs, ornamentation started to have less meaning and led to a new wave of costume and interior design that emphasized on simplicity and function rather than form. A contemporary and suitable example founded by the Italian fashion designer

Giorgio Armani, is the so called “Armani/Casa”, a project dedicated to the individual and the wellbeing of the person. The project sends off an interior design studio created in response to ‘clients’ demands for complete projects conceived according to the style and philosophy of Giorgio Armani. An example is the interior design of Maçka Residences in Istanbul, which offers a lifestyle far beyond expectations ([www.armani/casa.com](http://www.armani/casa.com)).

In his thesis, which is an inquiry on the concept of interrelationships between architecture and fashion design, Hedayat (2012) studies the nature of the relationship that may exist between fashion design and architecture. The focus is rather on the social dimension of architecture and fashion design and on how it affects the users in society under the effect of time, technology, art, science and culture.

Finally, “Dangerous Liaisons Fashion and Furniture in the 18<sup>th</sup> Century” was an exhibition in 2004 that focused on dress and its aesthetic interplay with art, furniture, and the broader decorative arts after 1750. The exhibition explored the dressed body's spatial negotiation of the 18<sup>th</sup> century interior. The book that was produced based on the exhibition offers enlightenment on the social role of the elite fashion and furniture of the period. It describes the fashion and furniture as “intended to attract, arouse and ultimately to seduce” (Koda & Bolton (2006).

However, regardless of the many attempts to show the presence of a relationship between costume and interior design, the link between the two disciplines can still be analyzed. According to Sparks (2008), most topics focus on the aspects of aesthetic,

consumption, use and formation of 'female identity' or 'feminine expression' (p. 101).

Thus, the study's conjecture is that due to the variety and complexity of female taste reflected in the changes of costume design, the interior designer must have been compelled to answer to the demands of the fashion of the ages in order to optimize the livability of the interior and satisfy the demands of the consumer.

## **1.2 Aim and Purpose of the Study**

In any case, the aim of a research may be describing, understanding, predicting or controlling a topic or phenomenon. However, the main objective is often to enhance knowledge and improving the quality of life (Clark-Carter, 1997). The study has two main objectives: firstly, to concisely examine the fashionable parallel trends in costume and interior design during selected periods of history; secondly, to screen what methods interior design has adopted in order to be able to adapt to costume design.

The study therefore seeks to answer to the following questions:

1. What similarities or harmony exist between the costume and interior design in a general perspective?
2. What are the evident parallel trends in female costume and furniture design?
3. Has female costume design ever influenced the furniture design?

## **1.3 Scope and Delimitations of the Study**

The survey will cover the fashionable trends of costume and interior design during the Medieval, Renaissance, Baroque, Rococo, and Neo-classical periods in Europe.

During these periods, the most sumptuous interiors, furnishing and clothing were elaborated and considered as a luxury.

Generally speaking, the thesis will succinctly analyze tangible design features of the costume (shape, silhouette, fabric, embroideries, accessories, etc.) as well as aspects and elements of interior design (layout, walls, color, carpets, curtains, tables, dressers, mirrors, etc.).

During the selected eras and as it will be reviewed in the study, costume and furniture design saw a wave of changes in style and fashion due to the political, socio-cultural, economic and other factors, which make both disciplines to be very wide. Therefore, in terms of costume design, the study limits itself to female costume. Here, more emphasis will be put on important or influential personalities and individuals of the given periods since changes in fashion were first stimulated by the upper class and then disseminated into the lower classes. Regarding the analysis of interiors, the furniture in the interiors of palaces, manors, courts and similar residential buildings will be the main point of interest due to its importance in the interior design and because fashionable furniture was for long afforded and used by the wealthy.

#### **1.4 Methodology and Organization of the Study**

Due to the multiple aspects of design involved in this work, qualitative and correlative research methodologies are applied. The theoretical and historical parts regarding costume and interior design are based on literature review.

The data collected for comparison are from readily existent published documentation. Published visual materials for ancient ages that are mainly archeological art crafts were collected from some publications. Evidence from early medieval interiors comes mainly from illuminated manuscripts and books. For the other periods, genre paintings, portraits, miniature and other visual data will serve as a primary source for the study. Selection of case studies will be as homogeneous and typical as possible and based on a judgmental (purposive) sampling method. Hence, the evidence will not be selected merely to support the theory but rather to enhance the credibility of this research. Selected cases are reviewed and analyzed with a deductive reasoning approach. According to Lancaster (2005) the deductive reasoning approach, also known as “top-down” approach, starts from more general ideas and then moves toward specification. Similarly, Based on the deductive approach, theories or hypotheses will be developed and then discussed in narrative form in order to draw a conclusion.

The study is partitioned into five chapters. The first chapter introduces the study with an emphasis on highlighting the similarities between both disciplines. The second chapter is dedicated to a thematic literature review on costume and furniture design. At this level, the study gives brief definitions of the key word as well as the roles of costume and furniture, followed by a historical setting as well as a general understanding of design aspects in both disciplines. Also, the most relevant effects of interior design on female costume and furniture will be highlighted. The third chapter is a research analysis strategy, which aims to describe how the study is organized and the methods used to achieve the objectives of this research. The core part of the study is the fourth chapter, which is a description and correlation between typical female



dresses and interiors of each era analyzed following a chronological line. Here, the research attempts to point out the level of harmony between studied objects whilst investigating the influences of female costume on furniture. Finally, the fifth chapter is a discussion and a conclusion of the evaluated data.

Going beyond the current discussion, we show that case studies have the potential to extend and refine theory. We shed new light on how dynamic capabilities can benefit from case study research by discovering the antecedents that shape the development of capabilities and determining the boundary conditions of the dynamic capabilities approach.

### **1.5 Contribution and Significance of the Study**

Through the selected cases, the study can create the opportunities to extend or add theories related to harmony between female costume and furniture design. This is endeavored by combining the theoretical aspects of female costume and furniture design discussed in the literature review with the selected cases in order to find a pattern that could lead to identifying fashionable trends in both disciplines. Therefore, the study may serve as a future reference for researchers that will undertake studies on similar topics. As a final remark, it is important to acknowledge that much of the inspiration for this study derived from the researcher's love and personal interest towards fashion and interior design that led to the desire of exploring how the two disciplines may have interacted throughout history.

## Chapter 2

# HISTORICAL DEVELOPMENT OF COSTUME AND INTERIOR DESIGN

### 2.1 Introduction

The current chapter is a preamble to the study; it provides brief but necessary information about costume and interior design, and in particular furniture. In this way, the first part of this section provides a definition of dress and furniture, and is followed by a short history of the two topics. Finally, the style of dress, and furniture during the selected period is given. The organization of the chapter aims to provide a better comprehension and a sense of continuity.

### 2.2 Definition Costume and Interior Design

It is important to note that costume is a synonym for a dress; not only by definition and daily language, but also by those who work in the museum field as well as by many art historians and costume designers who study historic dress. As a matter of fact, from the 16<sup>th</sup> century and onward, *The Dictionary of Fashion History* (2010) defines a dress as a “visible clothing, costume or wearing apparel that can indicate a particular style or fashion and reflect prevailing customs about physical appearance”. The dress is a broad term, that embodies not only garments, but also an aspect of personal appearance that can be changed (Tortora & Eubank, 2010, preface). Going into its field, Gordon (as cited in Taylor & Preston, 2006, p. 131) defines dress as ‘a total outward appearance of the body, including elements such as hairstyle, demeanor and accessories’.

Eicher and Roach-Higgins (1992) defined dress as an “assemblage of body modifications and/or supplements”. Beside, in these definitions the term dress refers both to male and female clothing (Figure 1).



Figure 1: John Galliano’s Clothing. Source URL1

Style is defined as the predominant form of dress of any given period or culture. Fashion is synonymous with style towards the end of the medieval period, but refers to styles of short length. It originates from the French word *façon*, indicating the process of making something, creating a particular shape or style. (Tortora & Eubank, 2010, preface). Indeed, as quoted by Barthes (2006):

Every year, fashion destroys that which it has just been admiring, it adores that which it is about to destroy; last year’s fashion, now destroyed, could offer to the victorious fashion of the current year an unfriendly word such as the dead leave to the living and which can be read on the tombstones: I was yesterday what you are today, you will be tomorrow what I am today (p.106).

Thus, in this study, costume design will be understood as the style or fashion of dress during the given period.

Interior design is all about the human behavior and human interaction that considers the health, safety, and welfare of occupants while the dress emphasizes on the appearance, which should not be confounded with interior decoration. Notably, an important aspect of the interior space is livability. Along these lines, furniture may be considered as a key factor in the provision of a livable space. The word furniture usually insights the idea of either utility or decoration and is usually referred to as either inbuilt or movable items of interior space. The Oxford Dictionaries (2010) defines furniture as “the movable articles that are used to make a room or building suitable for living or working in, such as tables, chairs, or desks”. Among these, it is the seat that allow fixation of the human body in different positions as mentioned by Taylor and Preston (2006):

A chair outer the human posterior. The squat position is ‘translated’ into a new matter, namely wood or stone or steel. The temporary tension of squatting is translated and fixed in a new matter. The fixing of the human posture in solid matter is a great savior of toil and tension. This is true of all media and tools and technologies. But chair at once causes something else to happen that will never occur without a chair. (p. 173)

According to the *Encyclopaedia Britannica*, a chair (or in other words a ‘seat furniture’) is “[T]he seat, usually with four legs and a back, intended for one person. It is one of the most ancient forms of furniture, dating to the 3rd Egyptian dynasty (ca. 2650–2575 BC). Various styles were developed throughout Europe. In the 16<sup>th</sup> century, many chairs began to be covered with upholstery over padding and decorated with elaborate wood carving” (Pappas, 2008, p. 368).

## 2.3 The Role of Female Costume and Furniture

Gilman cites that '[T]he motives which underlie the wide variations of human costume are reducible to a few main lines of causation'. He defines these five lines - in our case as five roles of female costume - roughly as: protection, warmth, decoration, modesty, symbolism (Figure 2). He adds that these five roles may at times overlap, but that they are clearly different one from another (pg.7).



Figure 2: From Left to Right: (a) Namibian Skin Protection from Sun and Insects. (b) Protect from Cold in Siberia. (c) Palatine & Costume Gallery-Pitti Palace, Florence-Italy. (d) Glamour Wedding Dress Design (e). First Lady Dressed to Enter a Mosque in India. Source: Google Images

Thus, female costume design may be looked at in two different points of views. Firstly, fashion may be self-made by specialist at any time, such as the case of Haute Couture.

"I don't do fashion. I am fashion." — Coco Chanel

"I'm not really a fashion designer. I just love clothes. I've never been to design school. I can't sketch. I can't cut patterns and things. I can shorten things. I can make a dress out of a scarf." — Kate Moss

Secondly, it can simply be a certain way of dress reproduced and adopted in a collective level in accordance with the definition of dressing by Barthes (2006) as “the personal mode, which the wearer adopts (albeit badly) the dress that is proposed to them by their group. It can have a morphological, psychological or circumstantial meaning, but it is not sociological” (p.9).

"Don't be into trends. Don't make fashion own you, but you decide what you are, what you want to express by the way you dress and the way to live." — Gianni Versace

"Fashion is what you're offered four times a year by designers. And style is what you choose." — Lauren Hutton

The role of furniture may be viewed in different ways. For instance, furniture made after antique style was uncomfortable. Handles were worthless and could cause skin hardening from using them. In the quest of style, function is usually sacrificed over reviving a past glorious style or a future visionary style. Consequently, the home is rendered unfriendly whilst everyday life becomes burdensome (Figure 3).

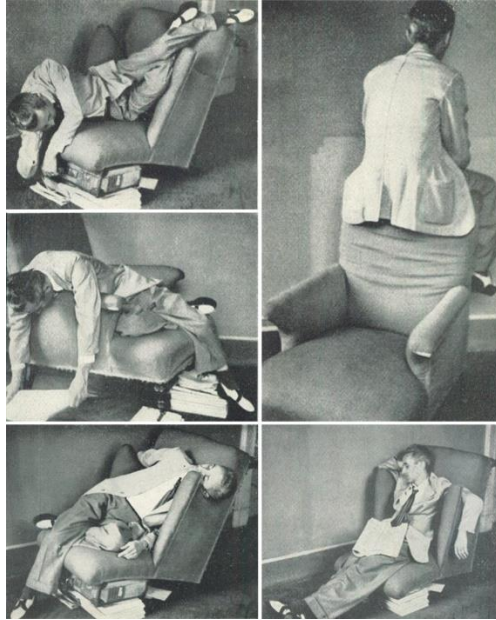


Figure 3: One Comes Home Tired from Working All Day and Finds an Uncomfortable Chair. Domus 202 / October 1944 Page Detail

Hence, based on a description of Edouard Lucie-Smith (1979), the role of furniture can be divided into four. The first is the functional role where he defines furniture as an object for seating; for putting things on, for sleeping or reading on; or for storage (p. 9). This role can be referred to as way to make the interior space livable (Figure 4). In the Taylor's and Preston's words, it is possible to see that the chair, which is a type of furniture, is considered as indispensable for the wellbeing. Loos, an Austrian and Czechoslovak architect and theorist, believed that function played a major role and made further remarks, which follow as such:

[...] It is, therefore, out of the question that something not satisfactorily performing its intended function can be beautiful. The first basic condition any object must fulfill, if it is to be considered 'beautiful,' is that it does not go against the rules of practicality. (McBride, 2004, 748)



Figure 4: 1942 'Utility' Furniture Made of Good Wood, but of a Plain and Economical Design. Source: Imperial War Museums Photo Collection

The second role is symbolic (Figure 5). This aspect of furniture is in itself an indicator of the social status. As an example, “A chair was primarily a symbolic object, a throne used by royalty, bishop, and perhaps by the lord of a castle. Even stools existed as status emblems denoting the importance of the user” (Pile, 2005, p.66). In addition, Morley (1999) stated that furniture is “a weapon in the battle for status” (p. 10).

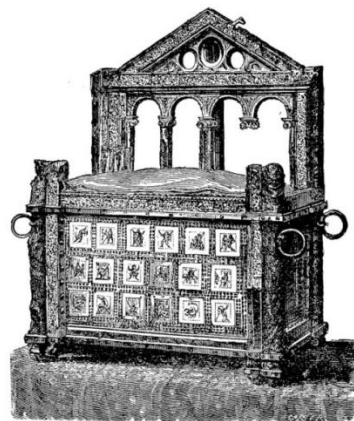


Figure 5: Chair of Saint Peter - *et cathedra una super Petrum Domini uoce fundata* [There is One God and One Christ, and One Church, and One Chair Founded on the Rock [Peter] by the Voice of the Lord]. Source: Epistle 39 (43)



Thirdly, the role is artistic in such a way that furniture was first a craft rather than an industry (Figure 6). Therefore, in the furniture was seen the level of skill since wood was a leading material for its design. For instance, from the bas-reliefs and papyri it is clear how the Ancient Egyptians were advanced in the arts (Litchfield, 1893).



Figure 6: Carpenters Inspected in Rhodes. Miniature Detail by Guillaume Gaoursin, 1480. Bibliothèque Nationale, Paris. MS Lat. 6067

Fourthly is the connotative role, whereby furniture makes a statement about the individual who chooses to live with it (Figure 7). Taylor and Preston (2006) described the role of furniture as follow:

Furniture makes a room, what it is, and rooms are where we spend most of our time. How these rooms are finished , what pieces inhabit them and give them shape, determine in large measure what kind of thoughts are possible there. (pg.177)



Figure 7: Warm Purple Color Gives Tenderness to the Bedroom. Source: URL2

In addition, the role of female costumes may also be viewed in the same perspective: they may as well be functional (for keeping warm), symbolic (special clothes for rituals), artistic (brands and fashion design) or connotative (with special significance).

## **2.4 Background of Female Costume and Furniture Design**

### **2.4.1 Prehistoric Period**

The beginning of the use of costume is hard to retrieve since it is an easily perishable article compared to furniture that has more physical evidences that date from prehistoric settlements. Materials used were decomposable, such as twigs, branches, leaves, brush, dirt, animal skin, and rock. Though the knowledge of early clothing is minimal, in some cases, human remains have been embedded in ice or found in extremely dry caves, and clothing has been preserved (URL 3). In Europe, some earlier examples of furniture come from excavations of the Stone Age villages while statues, plates and drawings served as sources of information on costumes. The oldest known Neolithic settlement called *Çatalhöyük* was in central Anatolia (Turkey). Suggestions say that the village was occupied from between 7,000 and 5,500 BC. The houses were small and many daily activities took place in the interior

space within a well-organized configuration of 'furniture' (Hodder & Cessford, 2004).



Figure 8: From Left to Right: (a) Well-preserved Neolithic Clothing of an Ice-age Man model. Source: URL 4. (b) Mother Goddess Terracotta, ca. 2700-2100BC from Mohenjo-Daro. (c) *Çatalhöyük* Mother Goddess. (d) Skara Brae Furniture Source: [www.newworldencyclopedia.org](http://www.newworldencyclopedia.org)

#### 2.4.2 Ancient Civilizations: Babylonian, Assyrian and Egyptian

After conquering the Babylonian Empire in the 1250 BC, the Assyria Empire reached its heights. Houses varied in size and planning, sometime with or without a courtyard, so there were no typical house. The furniture differed according to the location and wealth of the owner so the furnishing of a domestic house was different from the one in the palaces.

Babylonian furniture was greatly valued by Assyrian Monarch. However, Babylonian thrones were similar to Assyrian thrones. Assyrian kings were portrayed relaxing on couches. Leather might have been used for upholstery. Chairs had legs, arms and backs, and were often painted and sometimes inlaid. Wood was the common material used for ancient furniture (Figure 9). Therefore, archeological findings are rare unlike the case of Egypt were the climate is conducive for wood conservation (Nemet-Nejat, 1988, pg.123-124)

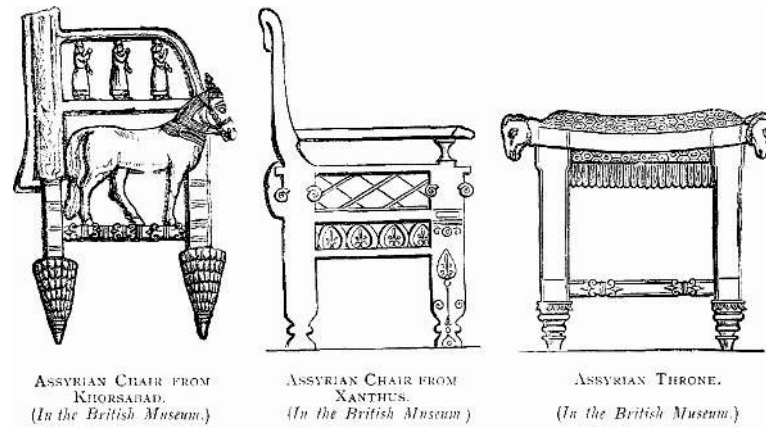


Figure 9: Assyrian Seat Furniture. Source: URL 5

Egyptian furniture shows that the production of comfortable and luxurious furniture was not mistreated (Litchfield, 1893). Design was influenced by religion, inspiration from familiar object, technology and social hierarchy. Seat furniture, tables, storage pieces were placed in tombs for the afterlife (Pile, 2009, p.29). One of the earliest types of seating was the stool, used by all levels of society, royalty and ordinary citizens alike (Blakemore, 2006, p.15). Due to climatic conditions and geographical location, wood was a rare material for Egyptians; implicitly builders relied upon imported timber. The typical preserved chair was a simple wooden frame with a low seat webbed with bands of rush or leather. The basic forms and decoration of furniture lasted from 2600BC to 30 BC (Morley, 1999, p. 14) (Figure 10).



Figure 10: Ancient Egyptian Furniture, King Tut, Science Museum of Minnesota.  
Source: URL 6

Women of the Babylonian and Assyrian empire wore the same garment as men with a shawl that was different only by the way it was wrapped around the face (Figure 11). Wool seems to have been the principle fabric as the clothes were embroidered with the “Babylonian work” set up on the design of the rosette. However, the king wore a purple costume embroidered with gold and a hood adorned with jewels (Wilcox, 1974, pp.7-8).

The ancient Egyptians wore light clothes made from linen. Women wore fitted dresses and loose mantle. The noblemen dress was not distinguished by the textile, but rather by the accessories that were worn. Dress linen was generally white, in some cases, with light stripes (BMC, 1916).



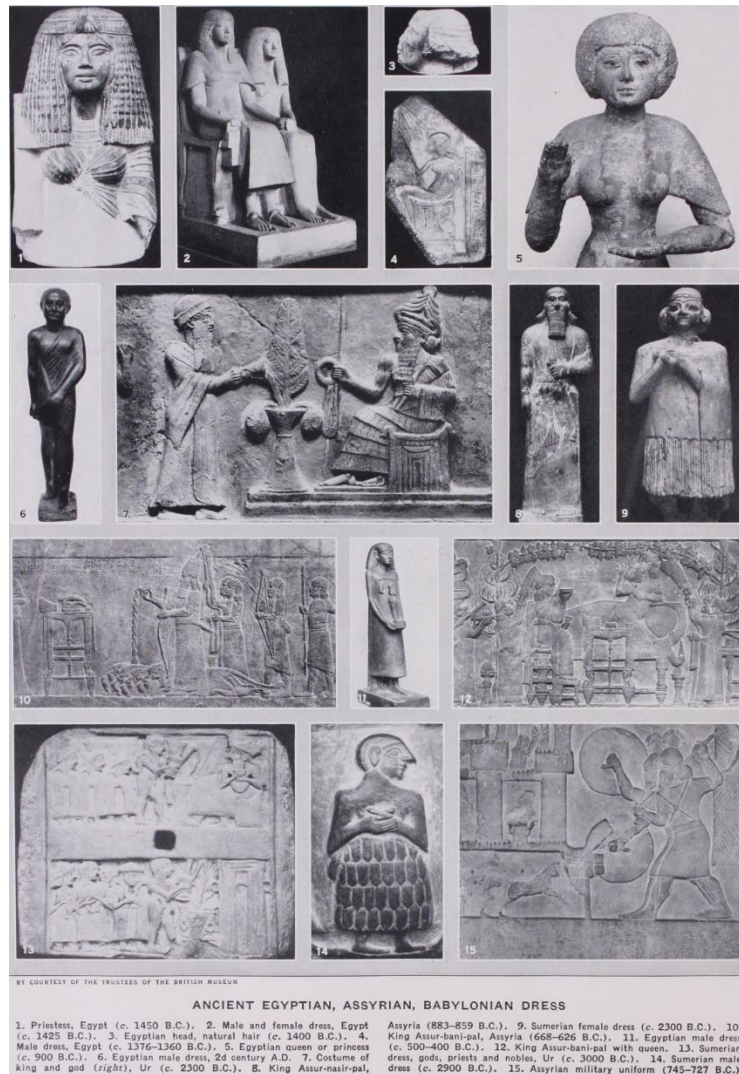


Figure 11: Ancient Egyptian, Assyrian, Babylonian Dress. Source: The Trustee of the British Museum

### 2.4.3 Classical Civilizations: Greek and Roman

In earliest Greek societies, furniture was neither purely practical, nor purely ceremonial, but as Egypt, a little of both. During the archaic period, new forms of Greek and Roman furniture replaced shapes borrowed from Egypt and Near East. By 500 BC most of the basic forms of Greek furniture had been invented (Morley, 1999, p.14). No furniture survives, but images in Greek paintings, particularly the painting on vases and other ceramics give an idea of its design (Figure 12). The typical seat forms include the throne, the *klismos*, and stool that were made of metal or marble.



Figure 12: Vase – Achilles with the Body of Hector, Greek, c. 490 BC (Morley, 1999)

Greek dresses were generally a set of three main garments. Both genders wore linen or a woolen shirt and a cloak, while an upper garment of wool was only for women (Figure 13). The way of draping it and these three types of coverings differed from one tribe to another and dress bore the influence of Asiatic empresses. Garments for wealthier people were made of fine textile from Asia Minor and cloaks were richly colored (Köhler, 2012, p.95-106).



Figure 13: Greek Dresses (Köhler,2012)

Roman furniture was developed from Greek prototypes, with a tendency towards greater elaboration of ornamental details (Figure 14). Scholars speak of the use of fine woods, inlay of ivory or metal (Pile, 2009, p.44-46). Only the most necessary

items of furniture were contained in a Roman house. Typical pieces of seat furniture include the throne, chair, couch and stool. Depictions from very different sources illustrate a remarkable consistency in the shapes of furniture, and only a very slow change in fashion, which is a significant feature of Roman furniture (Mols, 2007).

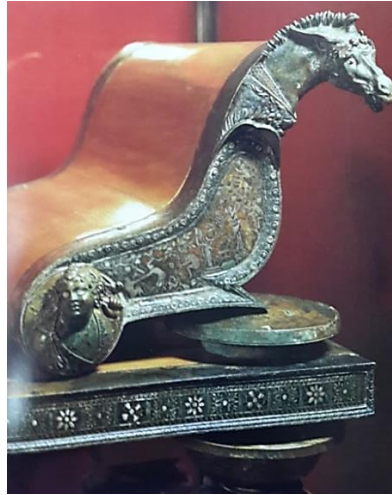


Figure 14: Details of a Roman Couch in Bronze with Ornament and Inlaid Decoration, 1<sup>st</sup> Century AD (Morley, 1999)

The Roman principle garment was the *toga*, which was worn by men and women (Figure 15). It was much larger and heavier than the one of the Greek, so the draping was more complicated. The type ornaments, color or fringes of the toga marked the status of the wearer (Wilcox, 1974, pg.18-19; Köhler, 2012).





Figure 15: Women at Home in a Tunic. A Mural at Herculaneum, Roman Empire Before 79 AD (Tortora & Eubank, 2010)

#### **2.4.4 Medieval Period**

The beginning and the end of the Medieval period is debated by many scholars and historians. The chosen period for this study starts from the 4<sup>th</sup> century when Constantine made Byzantium the capital of the Roman Empire and finishing in the mid-15<sup>th</sup> century (or the year 1453) when the land was conquered by the Ottoman Turks (Rodley, 1994).

During this new period, the Roman style was too difficult and the necessity to discover easier methods of building changed the entire aspect of art. New influences came in from the East and the classic was no longer imitated but new ideals and new methods came to be recognized. However, the Roman influences survived, always present and always visible (Blockmans & Hoppenbrouwers, 2002).

In the Medieval period, residential buildings have largely disappeared or have been extensively reconstructed. Serfs working the land lived in simple wooden box-like houses of one room topped with a gable roof (Hunter, 2001).

The most important area of the Medieval house, up through the 14<sup>th</sup> century, was the hall, which was multifunctional (Figure 16). Usually, the hall was dark and cheerless during winter months and poorly substituted outdoor activities of the 13<sup>th</sup> century especially in the peasants' houses. The trestle tables and benches, which were easily moved, was the primary furniture used in the hall. Also, window seats were built alongside the walls of houses. In the medieval interior, the furniture in the great hall was restricted to a minimum. In this way, it was possible to keep the floor clear (Hunter, 2001).



Figure 16: Southampton Medieval Merchants House Hall. Source: URL 7

In the medieval era, furniture had two main purposes: utility and to show hierarchical position. Later, towards the end of the Middle Ages, feudal aristocratic families that occupied castles and manor houses and affluent merchant families looked for ways to improve interior comfort (Pile, 2005, p. 117). Additionally, in order to add more value to the chest, '[C]arved surface ornamentation was added to these objects and, at their most elaborate, surface treatment with gold and jewels might make the chest as valuable as the materials it contained'. This type of furniture was referred to as '*cassoni*' by the Italians (Figure 17). The chest was a place to hold folded items of

clothing and was designed as a simple lift-top box. For the period, it was the most common piece of furniture. Early chair designs often derived from modified chests (Pile, 2004, p. 65).



Figure 17: A Medieval Cassoni Painted in Gothic Style and Reinforced with Iron Bands c.1350 (Morley, 1999)

In the Medieval society, order, hierarchy and power played an important role. Identity and social status marked every aspect of life. Clothing codes and prestigious textiles were also tools used as an evidence of the position and economic footings of the society. The exterior apparels of a person in terms of dress and costume determined the religious beliefs, gender, profession, age, ethnicity and status (Koslin & Snyder, 2002, pp. 1-7). The dress code was very strict and the only variations in attire were in the Greek, Roman clergy costume, and the Byzantine ascetics. Clothes worn by men did not vary, until the 20<sup>th</sup> century, when they became long (Racinet, 1988, p. 132). According to some scholars (Scott, 20007; Heller, 2007; Tortora & Eubank, 2010), the adoption of a particular style for a period of time by a larger number of people, before being replaced by another, begins in the 11th and 12th centuries. Female's typical dress consisted of a loose-fitting undergarment and an outer-garment of both solid and figured fabric (Fitchen, 1981).

Due to the Christian religion, the body was now entirely concealed. Both sexes wore a long, straight tunic with long sleeves. Men of quality draped themselves in a rich mantle semicircular in shape and an insignia of high dignitaries was placed on their garment. Women wore over their tunic a garment that helped them cover their head. Both genders fastened their mantles on the right shoulder (Wilcox, 1974, pp. 33-34).

Costume fashion received important contributions from Byzantine. For instance, under Justinian, silkworm started being raised from the cocoon in the occident. By his patronage, the silkworm was brought from China by two Persian monks (Wilcox, 1974, p. 33) (Figure 18). “Byzantine architecture and design developed in the east, flowed back to Italy to mingle with the Early Christian work evolving there at the same time”. The growth of the Early Christian design, Byzantine work and the emergence of Romanesque style in the medieval Europe were the root of conflicting trends in design history (Pile, 2005, pp. 49-51).



Figure 18: Medieval Silk Clothing. Harley, Ms 2952, f, 19v. The British Library Catalogue of Illuminated Manuscripts



### 2.4.5 Renaissance Period

The word Renaissance literally means “rebirth” or a rebirth of the long-forgotten wisdom and skills of ancient times. Furniture was more widely used in the Renaissance than in the Middle Age, but it was still quite limited by modern standards. The era, known as colorful, spread through Europe. It had begun in Florence (Italy) and music, art, and literature flourished (URL 8).

Cushion were used on chairs and benches and offered another opportunity for the introduction of strong color. Features such as carving, inlays, and *intarsia* were present; however, they depended on the wealth and tastes of the owner. Silk was the favorite textile of the Renaissance; it displayed large-scale patterns woven in bright colors. Velvet and damasks were dominant in the Early Renaissance, with brocades and *brocatelle* (heavy woven fabrics) coming into wider use in the 16<sup>th</sup> century. Loose cushion or pillows with fabric covering in wide colors were sometimes used on benches or chair seats (Pile, 2005, pp. 121-143) (Figure 19).



Figure 19: Family Seated on Upholstered Chair in the Court Fresco, Andrea Mantegna. Mantua, Palazzo Ducale 1474m, Early Renaissance (Toman, 1995)

The heights of the Renaissance affect male costume more than female. The female costume was a conventional or religious garment. Man's gown varied in length and was lined with rich fabric or fur (Wilcox, 1974, pg.69). The broadening of European horizons with the "finding" of America (1492) and the establishment of trade links with other continents as well as the growth of trade relations with the Ottoman Empire in particular saw the emergence of a new, powerful social group, the urban merchant class members of this class brought a flood of previously unknown trade commodities to Europe – raw materials for textile production, precious cloths such as damask, baldachin (silk fabric ornated with gold decorations), *kamokas* (silk from China), *dabiki* (Egyptian silk with golden flowers), derivative textiles (silk and linen composites such as *brocatelle* or *filoselle*), decorative materials (precious stones from India) and dyes (scarlet from Armenia, madder and henna from Arabia) (Mentges, 2011) (Figure 20).



Figure 20: Isabella de' Medici by Alessandro Bronzino Allori, 1550-55. Uffizi, Florence

### 2.4.6 Baroque Period

The Baroque style dominates Europe and a few American colonies throughout the 17th and early 18th centuries. The period covers some 150 years from about 1600 to 1750; and may be conveniently divided into three phases:

- Early Baroque c. 1590–c.1625
- High Baroque c.1625–c.1660
- Late Baroque or Rococo c.1660–c.1725 (Palmer, 2008).

Through the name itself, was a decline from the Renaissance classism. During this period, domestic plans may be U shaped, a more expansive design, or continue the block surrounding of a courtyard of the Renaissance. The majority of rooms remain square, although staircases are often oval or curvilinear. Regardless of the form, plans feature grand staircases, large reception rooms, and suites of state and private apartments (Harwood et al., 2002).

Towards the end of the 15<sup>th</sup> century ancient Roman ‘grotesque’ decoration was rediscovered. [...] grotesque gave rise to a new form of ‘anti-classical’ furniture that during the 16<sup>th</sup> century spread all over Europe. In this era, implications for furniture were noticeable and many new types arose. Chairs became more organic and adapted to the human body (Morley, 1999, pp. 170-1730).

The two great furniture styles of the 16<sup>th</sup> century were Italian Baroque and ‘Louis XIV’ (French classical-baroque). Architectural planning, strongly inspired by France, was usually intended to impress the visitors by demonstrating status. Rich material, color, and surface decoration were the main features that manifested the splendor and

magnificence of the age. Furniture (seating, tables, storage pieces and beds) was complimented by design and scale (Morley, 1999).

Later, when the emphasis on comfort became pronounced, new forms of furniture such as daybeds, and easy chairs became more common. Armchairs appear even in the homes of the lesser wealthy. However, chairs with upholstered frames and lavish trims remained the symbol of wealth and status (Figure 21) (Harwood et al., 2002).



Figure 21: Wilton Palace, Wiltshire, England 1964 (Toman, 1998)

Throughout the 17<sup>th</sup> century, the contrast between the luxuriant fashion of the noble court and the sober dress style of the middle classes (merchants) grew more evident (Figure 22). In contrast to the ostentatious and expensive life styles of the virtue, the dress style of the middle classes was characterized by austerity and Puritanism in terms of color and shape, and, together with a general style towards more natural



representation in the performing arts, led to fundamental change in the signification and interpretation of dress: Dress should now express inner values (Breward, 1995).



Figure 22: Female Dressing, Las Meninas, Madrid, Prado (Kemp, 2000)

#### 2.4.7 Rococo Period

It was in the early years of the 18<sup>th</sup> century in the French court that the style appeared in art and costume. However, as mentioned in the previous section, it can be seen in some ways as an outgrowth of the late-17<sup>th</sup> century in architecture. Rococo style was the most anti-classical (use of antique stone artefacts, asymmetry, form and restless movement) compared to the others. Full-blown rococo furniture gave way to the 'rococo neo-classical' furniture of the later 18<sup>th</sup> century, in which grotesque decoration became three-dimensional (Morley, 1999, pp. 169-173).



Figure 23: Rococo Chair Made of Shells, 1760 (Morley, 1999, p. 171)

The Rococo era was interesting regarding to its design aspects. It was characterized by extravagance and a quest for simplicity at the same time. For example, light colors contrasted with heavy materials and the aristocrats distinguished from the bourgeoisie. This led to a very diverse era in fashion as it had never been before. Ironically, the Rococo fashion was established by an individual important figure, Louis XV's mistress Madame Pompadour. Pastel colors and the light were her favorite and this produced a happy style which came to be known as Rococo (Figure 24). The popular design of the period became light stripe and floral patterns. Then Marie-Antoinette became the leader of the period towards its end. Though the flame vanished with the French Revolution, the new fashion's trade was extravagance (URL 9).



Figure 24: Portrait of Marie-Antoinette, 1778-1779, (Kunsthistorisches Museum, Vienna)

During this period, the female silhouette was taking new shapes. “Extremely wide panniers were worn to formal occasions, while smaller ones were worn in everyday settings”. The main types of dresses worn during the Rococo period were few and men generally wore different variations of the ‘*habit à la française*’ [Dress in the French way]: a coat, waistcoat, and breeches (URL 10).

#### **2.4.8 Neo-classic Period**

The ‘new’ style of the 18<sup>th</sup> and 19<sup>th</sup> century was named as Neo-classicism by art critics starting from the 19<sup>th</sup> century. It was a favorable style for the upper class and wealthy as much as it allowed them to reflect their social status (Palmer, 2008. pp. 191-194).

The Neoclassical movement is a revival of the classical arts and architecture starting in Europe in 1750 and lasting till 1830's. Neoclassicism aimed to focus more on planer qualities rather than sculptural volumes. It was a stylistic, theoretical and political reaction against the previous style and features like moralistic fervor, sense of reason and law that were absent in the Rococo were reintroduced. The interior tried to recreate a Roman vocabulary and it is during this period that furniture began to experience changes in terms of shape and utility (Palmer, 2011).



Figure 25: The Family of Konrad Goschl in a Neoclassical Interior, by Clemens Johann Evangelist Della Croce, ca. 1816. Source: URL 11

The era of the late 18<sup>th</sup> century and early 19<sup>th</sup> century was a revolutionary period in history. As mentioned earlier, art and architecture had already been affected by the classical influences and towards the last decades of the 18<sup>th</sup> century, they reflected in female's dress as well. Fashionable women wore classical inspired costumes. For instance, white became a fashionable color in the Greek and Roman period whilst the high-waist dress style was reintroduced as the fashionable silhouette.



Figure 26: Oh what Antique!...Oh, What Folly is this Novelty! An Illustration of the Contrast between Neo-classic and Rococo Fashion. Musée Carnavalet, France (Zieseniss, 1989)

## 2.5 Conclusion of the Chapter

History of costume and furniture design is a very broad topic that cannot be covered by one research. However, some key elements may guide to a general understanding of the topics. In this section, it is possible to see that style and fashion have played an important role in different societies throughout different ages. The changes in style and fashion for both costume and interior were mainly based on wealth and social status.

In recent studies the domestic interior has become an area of interest. As a matter of fact, Potvin (2010) states in his article that ‘interior, and specifically the domestic, has been occluded in discussions of fashion’ but he argues that it should not have been the case. Gordon (1996, p. 127) attributes the interior space to women and states that ‘home is an impersonation of herself’ (the woman) and that in sociological studies it ‘is still primarily perceived as a female place’.

Additionally, the evolvement of ornament from furniture and interior decoration to exterior architecture is rarely observed and hypothetical; the vice-versa is self-evident. In the developed world, furniture is shaped in parallel to the developments of space, form and symbolic value in architecture. In the ancient world, 'Changes in Greek architecture were paralleled by changes in furniture: much architectural detail, disconnected, fragmented, dandified and miniaturized, must have travelled to furniture via interior decoration' (Morley, 1999, pg21-29)<sup>3</sup>.

Thus, the last sentence of the quote partly explains the organization of this section. It is clear that the transition from interior decoration must have influenced the furniture design, yet the idea of costume fashion having any impact on the domestic interior remains questionable and this thesis is aimed to discuss this phenomenon. This assumption drawn from the literature review is a reference base for the study. The next chapter will be dedicated to gather the data necessary for proving the theory and to explain the methods of investigation, which will later help answer the research questions.

## Chapter 3

### PRESENTATION OF THE SELECTED CASES

#### 3.1 Introduction

Questioning may arise regarding the representativeness of the sample in a sense where it seems difficult to assert that 72 selected cases are sufficient to represent the thousands of visual material related to this topic. Therefore, the selection of the case was based on a judgmental and random sampling, which is used in cases of this kind.




According to McIntyre (2005) this form of sampling is also known as purposive sampling and it requires the researcher's best judgment for sample selection (p. 105). However, the researcher of this thesis attempts to use homogeneous or typical samples; that is, samples who share the same (or very similar) characteristics or who are distinctive. The advantage of this method of sampling is that it gives way to make generalizations from the sample that is being studied.

Therefore, the catalogue provides brief information on each selected cases. The provenance of each case is mentioned. Half of the cases were selected for the female costume analysis and the other half for the furniture analysis. Fashion and style change periodically and even during the selected eras. Also, the selection of cases for the analysis of the costume was mainly paintings. Interior images were preferred for the analysis of the interior.









## 3.2 Catalogue of the Selected Cases




### 3.2.1 Selected cases for Female Costume Analysis

Case 1.1		<p><b>Nave Mosaic</b></p> <p>Artist: ---  Date: 6<sup>th</sup> century  Era: Medieval  Location: Ravenna, Italy  Inv. No:---</p> <p><u>Description:</u>  22 female martyrs are led in a procession by the Three Magi toward the enthroned Virgin and Child (Tortora &amp; Eubank, 2010, p. 113). Ravenna is most famous for its mosaics.</p>
Case 1.2		<p><b>Portal Sculpture</b></p> <p>Artist: ---  Date: ca. 1163  Era: Medieval  Location: Notre-Dame, Paris  Inv. No: ---</p> <p><u>Description:</u>  The sculpture depicts testament kings holding phylacteries showing that God's promise has been fulfilled; at the right of the portal of the virgins. The building is known as one of the finest examples of French Gothic architecture.</p>
Case 1.3		<p><b>Portrait of Saint Catherine of Alexandria</b></p> <p>Artist: Pietro Lorenzetti  Date: ca. 1342  Era: Medieval  Location: Metropolitan Museum of Art, New York  Inv. No: 13.212</p> <p><u>Description:</u>  Saint Catherine is usually associated to the rich women of Alexandria and is known to have been martyred. The painting reveals details of the textiles.</p>









<p>Case 1.4</p>		<p><b>Vows of the Peacock</b></p> <p>Artist: Jacques de Longuyon's  Date: ca. 1345-49  Era: Medieval  Location: The Morgan Library &amp; Museum  Inv. No: MS G.24, fols. 25v-26r</p> <p><u>Description:</u>  The image shows Fesonas and Cassiel the Baudrain playing chess. The New Morgan Exhibition describes the costumes in this illumination as the "Fashion Revolution, 1330-50" (Gage, 1999, p. 70).</p>
<p>Case 1.5</p>		<p><b>Christine de Pisan Presenting her Book to Queen Isabeau of Bavaria</b></p> <p>Artist: Christine de Pizan  Date: ca. 1410-1440  Era: Medieval  Location: British Library Website  Inv. No: Harley 4431</p> <p><u>Description:</u>  The elaborated costume and hair arrangements of the ladies are appropriate to the room with its embroidered wall hangings. Rich red for the seat and bed covering and a woven rug with abstract patterns as floor covering (Pile, 2005, p.66).</p>
<p>Case 1.6</p>		<p><b>Merchant Arnolfini's Marriage</b></p> <p>Artist: Jan van Eyck  Date: 1434  Era: Late Medieval  Location: National Gallery, London  Inv. No: ---</p> <p><u>Description:</u>  A portrait of Giovanni di Nicolao Arnolfini and his wife. Arnolfini is believed to represent the Italian merchant whilst the full-skirted dress of the wife is in the contemporary fashion. The portrait considered unique by some art historians as the record of a marriage contract in the form of a painting. Jan van Eyck was represented in the painting.</p>




<p style="writing-mode: vertical-rl; transform: rotate(180deg);">Case 1.7</p>		<p><b>Philosophy Presenting the Seven Liberal Arts to Boethius</b></p> <p>Artist: Coëtivy Maste.  Date: 15<sup>th</sup> century  Era: Late Medieval  Location: National Gallery, London  Inv. No: None</p> <p><u>Description:</u>  The ladies' costumes represent the glory of late medieval French fashion.</p>
<p style="writing-mode: vertical-rl; transform: rotate(180deg);">Case 1.8</p>		<p><b>Coronation of the Virgin</b></p> <p>Artist: Charonton's chef d'oeuvre  Date: 1453  Era: Late Medieval  Location: Musée de l'Hospice, Villeneuve-lès-Avignon  Inv. No: ---</p> <p><u>Description:</u>  The Madonna is perhaps the most typical French creature in mediaeval French painting. She is surrounded by God the Father, the Son and the Holy Spirit.</p>
<p style="writing-mode: vertical-rl; transform: rotate(180deg);">Case 1.9</p>		<p><b>The Discovery of the Wood and Meeting of Solomon and the Queen of Sheba</b></p> <p>Artist: Piero della Francesca  Date: 1458  Era: Early Renaissance  Location: The Franciscan church in Arezz, main choir  Inv. No: ---</p> <p><u>Description:</u>  The painting shows the fashion of the age. The women worshipping the wood and the ones standing near the queen of Sheba are aristocrats.</p>

<p style="writing-mode: vertical-rl; transform: rotate(180deg);">Case 1.10</p>		<p><b>Portrait of Battista Sforza</b></p> <p>Artist: Piero della Francesca  Date: 1465  Era: Renaissance  Location: Galleria Degli Uffizi, Florence  Inv. No: ---</p> <p><u>Description:</u>  Duchess of Urbino, wife of Federico da Montefeltro. Executed by one of the greatest artists of the Early Renaissance. His painting art is characterized by its serene humanism and its use of geometric forms. Source: Art in Tuscany</p>
<p style="writing-mode: vertical-rl; transform: rotate(180deg);">Case 1.11</p>		<p><b>The Annunciation</b></p> <p>Artist: Leonardo da Vinci and Andrea del Verrocchio  Date: ca. 1475-1480  Era: Early Renaissance  Location Uffizi Gallery, Florence  Inv. No: None</p> <p><u>Description:</u>  The painting illustrates a scene from the Bible, when the angel is sent by God to announce to Mary that she will miraculously conceive a child.</p>
<p style="writing-mode: vertical-rl; transform: rotate(180deg);">Case 1.12</p>		<p><b>Portrait of a Lady in Green</b></p> <p>Artist: Angelo Bronzino  Date: 1528- 32  Era: Renaissance  Location Collection of Her Majesty the Queen, Cambridge  Inv. No: JS 55</p> <p><u>Description:</u>  Another work of Bronzino as he was a court artist. His portraits usually reveal details of the lady's costumes that he depicts.</p>






Case 1.13		<p><b>Portrait of Isabella de' Medici and Her Son</b></p> <p>Artist: Angelo Bronzino  Date: 1545  Era: Renaissance  Location: Galleria Degli Uffizi, Florence  Inv. No: ---</p> <p><u>Description:</u>  Eleanor, wife of Grand Duke Cosimo I of Tuscany, wearing a gorgeous brocade dress is one of the most famous works of the period (Toman, 1995).</p>
Case 1.14		<p><b>Portrait of Catalina Micaela de Austria, Duchess of Savoy</b></p> <p>Artist: Sánchez Coello, Alonso  Date: 1585  Era: Renaissance  Location: Museo Nacional del Prado, Madrid  Inv. No: ---</p> <p><u>Description:</u>  As in court portraits, she rests her hand on an armchair in allusion to her high birth. it is one of the painter's most-valued works and his only portrait of the adult <i>Infanta</i>.</p>
Case 1.15		<p><b>Portrait of Queen Henrietta Maria and Her Son</b></p> <p>Artist: Anthony van Dyck  Date: ca. 1482  Era: Baroque  Location: collection of the Archiepiscopal Castle and Gardens, Kromeríž, Czech Republic.  Inv. No: ---</p> <p><u>Description:</u>  The light is an important feature of the Baroque period and it is noticeable that light was used to show the brightness of dress textile.</p>

Case 1.16		<p><b>Portrait of Anna Rosina Tanck</b></p> <p>Artist: Michael Conrad Hirt  Date: 1642  Era: Baroque  Location:  Inv. No: ---</p> <p><u>Description:</u>  Wife of the Mayor of Lübecker</p>
Case 1.17		<p><b>Portrait of Marchesa Brigida Spinola-Doria</b></p> <p>Artist: Sandro Botticelli  Date: 1606  Era: Baroque  Location: National Gallery of Art, London  Inv. No: Gallery 42 – 1961.9.60</p> <p><u>Description:</u>  The Image depicts a typical Baroque fashion with a ruff around the neck.</p>
Case 1.18		<p><b>Portrait of Marchesa Geronima Spinola - Doria of Genoa</b></p> <p>Artist: Sir Anthony van Dyck  Date: , ca. 1625  Era: Baroque  Location: Louvre, paris  Inv. No: ---</p> <p><u>Description:</u>  Doria was an old and extremely wealthy family in Italy</p>




Case 1.19		<p><b>Portrait of Elizabeth I as a Princess</b></p> <p>Artist: Unknown, Sometimes attributed to William Scrots  Date: ca. 1546  Era: Baroque  Location: Royal Collection at Windsor Castle, Berkshire  Inv. No: None</p> <p><u>Description:</u>  The painting reveals the details of the dress and the pattern and motifs of the textile.</p>
Case 1.20		<p><b>The Armada Portrait of Queen Elizabeth I</b></p> <p>Artist: Unknown  Date: ca. 1588  Era: Baroque  Location: National Portrait Gallery, London  Inv. No: NPG 2082</p> <p><u>Description:</u>  Elizabeth I was Queen of England and Ireland. The portrait was made to commemorate the defeat of the Spanish Armada.</p>
Case 1.21		<p><b>Portrait of Queen Anne, when Princess of Denmark</b></p> <p>Artist: Willem Wissing &amp; Jan van der Vaart  Date: ca. 1684  Era: Baroque  Location: National Gallery of Scotland, Edinburgh  Inv. No: PG 939</p> <p><u>Description:</u>  A full length portrait of the queen of England, a woman that was popular in the time of her reign.</p>






Case 1.22		<p><b>Portrait of Anne, Queen of Great Britain</b></p> <p>Artist: Mikael Dahl  Date: 1705  Era: Baroque  Location: National Portrait Gallery, London  Inv. No: 6187</p> <p><u>Description:</u>  Queen Anne holds a royal cloak</p>
Case 1.23		<p><b>Portrait of Maria Theresa</b></p> <p>Artist: Martin van Meytens  Date: 1742  Era: Rococo  Location: Narodna galerija Slovenije, Ljubljana  Inv. No: NGS1350</p> <p><u>Description:</u>  Mother of the future queen of France, Marie Antoinette, who became the leader of the Empire Style.</p>
Case 1.24		<p><b>Portrait of Maria Theresa</b></p> <p>Artist: Martin van Meytens  Date: 1750  Era: Rococo  Location: Kunsthistorisches Museum, Vienna, Austria  Inv. No: Iby, p. 25</p> <p><u>Description:</u>  Holding the Holy Crown of Hungary. She was the only woman ruler in the 650 history of the Habsburg dynasty and also one of the most successful</p>

Case 1.25		<p align="center"><b>Portrait of Madame de Pompadour</b></p> <p>Artist: François Boucher  Date: 1756  Era: Rococo  Location: Alte Pinakothek, Munich  Inv. No: Inv. Nr. HUW 18</p> <p><u>Description:</u>  Louis XV or Louis the Beloved acknowledged mistress and one of the most powerful women in 18<sup>th</sup> century France.</p>
Case 1.26		<p align="center"><b>Portrait of Madame de Pompadour at her Tambour Frame</b></p> <p>Artist: François-Hubert Drouais  Date: 1763-64  Era: Rococo  Location: The National Gallery, London  Inv. No: NG6440</p> <p><u>Description:</u>  A portrait of her in the last day. She was a patron of the arts and letters and a leader of fashion who exercised considerable influence on the public policy of France.</p>
Case 1.27		<p align="center"><b>Portrait of Marie-Antoinette</b></p> <p>Artist: Jean-Baptiste Gautier Dagoty  Date: 1775  Era: Rococo  Location: Palace de Versailles, France  Inv. No: None</p> <p><u>Description:</u>  <i>Grand habit de cour</i>, wife of Louis XVI, who is also known as Louis Capet.</p>



Case 1.28		<p><b>Portrait of Marie-Antoinette</b></p> <p>Artist: Elisabeth Vigée Lebrun  Date: 1779  Era: Rococo  Location: The Kunsthistorisches Museum, Vienna  Inv. No: None</p> <p><u>Description:</u>  May 16, 1770, a lavish second wedding ceremony took place in the royal chapel at Versailles. More than 5,000 guests watched. It was the beginning of Marie Antoinette’s life in the public eye</p>
Case 1.29		<p><b>Portrait of The Grand Duchess Maria Feodorovna</b></p> <p>Artist: Alexander Roslin  Date: 1777  Era: Rococo  Location: Hermitage Museum, Russia  Inv. No: ГЭ-1357</p> <p><u>Description:</u>  The French court style was adopted throughout Europe.</p>
Case 1.30		<p><b>Portrait of Lady Elizabeth Stanley, Countess of Derby</b></p> <p>Artist: George Romney  Date: 1776-1778,  Era: Rococo  Location: Hermitage Museum, Russia  Inv. No: ГЭ-1357</p> <p><u>Description:</u>  Lady Stanley is wearing the “chemise a la Reine” dress that Marie-Antoinette initiated as a trend at the time.</p>


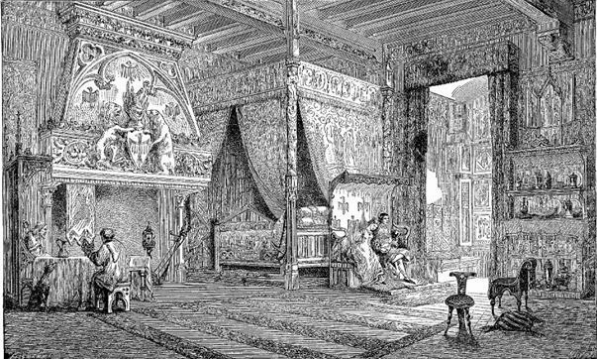

Case 1.31		<p><b>Portrait of Madame de Verniac</b></p> <p>Artist: Jacques-Louis David  Date: ca.1791  Era: Neo-classic  Location: The Metropolitan Museum of Art , London  Inv. No: None</p> <p><u>Description:</u>  Jacques-Louis David was the leading figure of Neoclassical painting and, indeed, defined the art of Neoclassicism for the whole of Europe</p>
Case 1.32		<p><b>Portrait of Stéphanie de Beauharnais</b></p> <p>Artist: François Pascal Simon Gérard  Date: ca. 1806-1807  Era: Neo-classic  Location: Palace of Versailles, France  Inv. No: None</p> <p><u>Description:</u>  Napoleon lacked legitimate descendants. He adopted Stephanie and named her "<i>Princesse Française</i>"</p>
Case 1.33		<p><b>Portrait of Joséphine in coronation costume</b></p> <p>Artist: Baron François Gérard  Date: 1807-08  Era: Neo-classic  Location: Musée national du Château de Fontainebleau, France  Inv. No: N 18</p> <p><u>Description:</u>  First wife of Napoléon Bonaparte, and thus the first Empress of the French. Empress Josephine was a great fashion leader.</p>

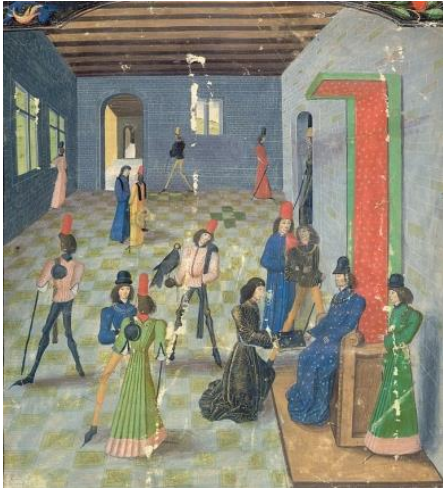


Case 1.34		<p><b>Portrait Joséphine and her Daughters</b></p> <p>Artist: Jean-Baptist Wicar  Date: 1809  Era: Neo-classic  Location: National Museum of Copodimont, Italy  Inv. No: None</p> <p><u>Description:</u>  The dress is a simple high wasted style with a long train.</p>
Case 1.35		<p><b>Portrait of a Lady with a Harp</b></p> <p>Artist: Thomas Sully  Date: 1818  Era: Neo-classic  Location: National Gallery of Art, Washington DC  Inv. No: None</p> <p><u>Description:</u>  Eliza Ridgely in a chemise dress and a shawl</p>
Case 1.36		<p><b>Portrait of a Young Lady in a Red Dress</b></p> <p>Artist: Eduard Friedrich Leybold,  Date: 1824  Era: Neo-classic  Location: National Gallery of Art, Washington DC  Inv. No: None</p> <p><u>Description:</u>  Three-quarter length, in a red dress with an embroidered shawl, standing in a landscape</p>

Figure 27: Presentation of the Selected Cases for Female Costume Analysis



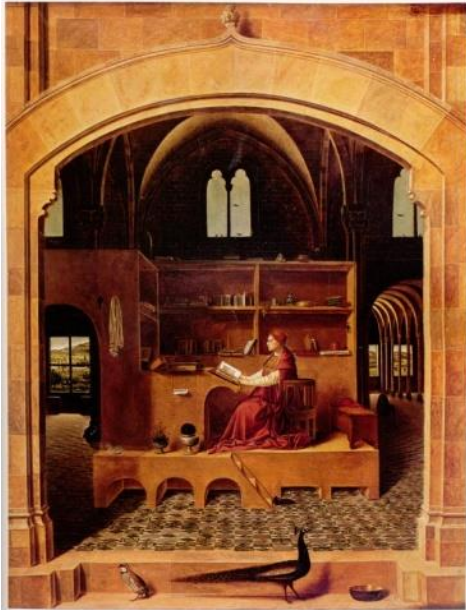





### 3.2.2 Selected Cases for Furniture Analysis

<p style="writing-mode: vertical-rl; transform: rotate(180deg);">Case 2.1</p>		<p><b>Gainsborough Old Hall</b></p> <p>Artist: The Noble Burgh Family  Date: 1460  Era: Medieval  Location: Lincolnshire</p> <p><u>Description:</u>  It is one of the best preserved timber framed manor houses in the United Kingdom.</p>
<p style="writing-mode: vertical-rl; transform: rotate(180deg);">Case 2.2</p>		<p><b>Castle Bed chamber</b></p> <p>Artist: Eugène Emmanuel Viollet-le-Duc  Date: ca. 24<sup>th</sup> to 15<sup>th</sup> century  Era: Medieval  Source: URL12</p> <p><u>Description:</u>  Viollet-le-Duc artist was an important French architect, responsible for some major restoration of medieval buildings in France. He illustrates a solar room that was used for comfort and status, and usually included a fireplace and often decorative woodwork or tapestry/wall hangings.</p>
<p style="writing-mode: vertical-rl; transform: rotate(180deg);">Case 2.3</p>		<p><b>A Medieval Banquet</b></p> <p>Artist: Giovanni Boccaccio  Date: ca. 1351  Era: Medieval  Source: Decameron.</p> <p><u>Description:</u>  During a banquet, the place would have been decorated to amaze and entertain the most important guests. The dignitaries sat on a stage at the front of the hall.</p>




Case 2.4		<p><b>A Medieval Interior Space</b></p> <p>Artist: ---  Date: ca. 1345-49  Era: Medieval  Location: The British Library Catalogue of Illuminated Manuscripts  Inv. No: Burney MS 169, f.11</p> <p><u>Description:</u>  The image depicts a Medieval throne with an elongated canopy as the only furniture in the great hall.</p>
Case 2.5		<p><b>Fresco in the Sala dei Pavoni</b></p> <p>Artist: Christine de Pizan  Date: 1395-1400  Era: Medieval  Location Florence, Italy  Source: (Toman, 1995, p. 90).</p> <p><u>Description:</u>  The Medieval rich person's house interior decor was colorful with wall paintings, stained-glass windows, and later, tapestries (URL13). The frescoes show a false geometrical tapestry.</p>
Case 2.6		<p><b>Birth of the Virgin</b></p> <p>Artist: Girolamo Santa Croce or Giulio Campagnola  Date: 15<sup>th</sup> century  Era: Late Medieval  Location: The Scuola del Carmine, Italy</p> <p><u>Description:</u>  A canopied bed in an illustration that shows an accurate and spatial interior space.</p>






<p style="writing-mode: vertical-rl; transform: rotate(180deg);">Case 2.7</p>		<p><b>15<sup>th</sup> Century Wedding Banquet</b></p> <p>Artist: Bridgeman  Date: 15th century  Era: Late Medieval  Location: Art Resources, New York</p> <p><u>Description:</u>  The bride in the center of the table wears a traditional dress of royal women and the lady that are besides her wear a tall headdress called the hennin (Tortora &amp; Eubank, 2010, p. 166).</p>
<p style="writing-mode: vertical-rl; transform: rotate(180deg);">Case 2.8</p>		<p><b>Marcia Painting Self-Portrait using Mirror</b></p> <p>Artist: Anonymous  Date: ca. 1404  Era: Medieval  Source: Musée Nationale, Paris  Inv. No: ms. 13420, f.101v</p> <p><u>Description:</u>  An illumination from Giovanni Boccaccio's De Claris mulieribus,</p>
<p style="writing-mode: vertical-rl; transform: rotate(180deg);">Case 2.9</p>		<p><b>Saint Jerome in his Study</b></p> <p>Artist: Antonello da Messina  Date: ca. 1475  Era: Early Renaissance  Location: National Gallery, London  Inv. No: ---</p> <p><u>Description:</u>  The picture is noticeable for extraordinary novelty in the architectural settings. The background is dark, but the foreground light reveals the use of the perspective in the illustration. It also highlights the minute details that the artists depicts in his masterpiece</p>

<p style="writing-mode: vertical-rl; transform: rotate(180deg);">Case 2.10</p>		<p style="text-align: center;"><b>The Feast of Herod</b></p> <p>Artist: Filippo Lippi  Date: ca. 1461-65  Era: Renaissance  Location: Prato Cathedral, Main Choir, Italy</p> <p><u>Description:</u>  The image depicts both the interior and female costume of the Royal Renaissance court.</p>
<p style="writing-mode: vertical-rl; transform: rotate(180deg);">Case 2.11</p>		<p style="text-align: center;"><b>The Annunciation</b></p> <p>Artist: Leonardo da Vinci and Andrea del Verrocchio  Date: ca. 1475-1480  Era: Early Renaissance  Location: Uffizi Gallery, Florence  Inv. No: ---</p> <p><u>Description:</u>  The painting illustrates a scene from the Bible, when the angel is sent by God to announce to Mary that she will miraculously conceive a child.</p>
<p style="writing-mode: vertical-rl; transform: rotate(180deg);">Case 2.12</p>		<p style="text-align: center;"><b>Great Hall of Leo X</b></p> <p>Artist: Angelo Bronzino  Date: 1521  Era: Renaissance  Location: Villa Medicea di Poggio a Caiano, Florence</p> <p><u>Description:</u>  Renaissance is said to be born in Florence, however, the architectural style later spread in Italy and in Europe. Two chairs can be noticed as well as the symmetrical design of the interior.</p>






<p>Case 2.13</p>		<p><b>The Queen's bedroom</b></p> <p>Architect: Sánchez Coello, Alonso  Date: commissioned in 1458  Era: Early Renaissance  Location: Pitti Palace, Florence, Italy</p> <p><u>Description:</u>  The palace was once used by the Medici family. It is vast, mainly Renaissance. Now the largest museum complex in Florence</p>
<p>Case 2.14</p>		<p><b>The Birth of John the Baptist</b></p> <p>Artist: Unknown  Date: ca. 1550  Era: Renaissance  Source: (Morley, 1999, p.111)  Inv. No: ---</p> <p><u>Description:</u>  A french copy of an Italian painting</p>
<p>Case 2.15</p>		<p><b>Pamphili Palace</b></p> <p>Artist: Girolamo Rainaldi  Date: 1644 - 1650  Era: High Baroque  Location: Rome, Italy  Inv. No: NPG 227</p> <p><u>Description:</u>  The Pamphili Palace was enlarged by the Pamphili family in order to show their wealth.</p>



<p style="writing-mode: vertical-rl; transform: rotate(180deg);">Case 2.16</p>		<p><b>Queen 's bed chamber</b></p> <p>Artist: François Mansart and Louis Le Vau  Date: 1660s  Era: High Baroque  Location: Palace of Versailles, France</p> <p><u>Description:</u>  The palace is one of the most gorgeous achievements of the 18<sup>th</sup> century French art.</p>
<p style="writing-mode: vertical-rl; transform: rotate(180deg);">Case 2.17</p>		<p><b>Dining Rooms</b></p> <p>Artist: John Vanbrugh  Date: 1705  Era: Baroque  Location: Blenheim Palace, North of London</p> <p><u>Description:</u>  The palace recalls Versailles and was designed in the rare, and short-lived, English Baroque style</p>
<p style="writing-mode: vertical-rl; transform: rotate(180deg);">Case 2.18</p>		<p><b>Blenheim Palace</b></p> <p>Artist: John Vanbrugh  Date: 1642  Era: Late Baroque  Location: North of London</p> <p><u>Description:</u>  It is the only non-Royal house in the United Kingdom to hold the title of the Palace.</p>

Case 2.19		<p><b>Schönbrunn Palace</b></p> <p>Artist: Johann Bernhard Fischer von Erlach  Date: 1638-1750  Era: Late Baroque  Location: Vienna, Austria</p> <p><u>Description:</u>  It is a 1,441-room Baroque palace. Empress Maria Theresa received the estate as a wedding gift.</p>
Case 2.20		<p><b>Schönbrunn Palace</b></p> <p>Artist: Johann Bernhard Fischer von Erlach  Date: 1638-1750  Era: Late Baroque  Location: Vienna, Austria  Inv. No: None</p> <p><u>Description:</u>  The furniture and the wall material are in perfect harmony and in contrast with the plain white ceiling to create a formal setting.</p>
Case 2.21		<p><b>Ballroom</b></p> <p>Artist: ---  Date: ca. 1700  Era: Baroque  Location: Palazzo Albrizzi, Venice, Italy</p> <p><u>Description:</u>  A Baroque style interior that used draperies as a unifying device. The drapery in the this Venetian palace resembles a voluptuously draped tent or a bed.</p>



<p style="writing-mode: vertical-rl; transform: rotate(180deg);">Case 2.22</p>		<p><b>Bedroom of the Queen-Mother Anne of Austria</b></p> <p>Artist: Charles Errard  Date: mid-17<sup>th</sup> century  Era: Baroque  Location: The Palace Faontainebleu, France  Inv. No: None</p> <p><u>Description:</u>  Grotesque paintings in compartments on the ceiling, richly carved wood paneling featuring oak leaves and paintings over the doors of Anne of Austria</p>
<p style="writing-mode: vertical-rl; transform: rotate(180deg);">Case 2.23</p>		<p><b>The Palace of Caserta</b></p> <p>Artist: Luigi Vanvitelli.  Date: 1752  Era: Rococo  Location: Caserta, southern Italy</p> <p><u>Description:</u>  It was the largest palace and one of the largest buildings erected in Europe during the 18<sup>th</sup> century.</p>
<p style="writing-mode: vertical-rl; transform: rotate(180deg);">Case 2.24</p>		<p><b>The Palace of Caserta</b></p> <p>Artist: Luigi Vanvitelli.  Date: 1752  Era: Rococo  Location: Caserta, southern Italy</p> <p><u>Description:</u>  The palace has some 1,200 rooms and is also referred to as the Italian Versailles.</p>

Case 2.25		<p align="center"><b>Schönbrunn Palace</b></p> <p>Artist: Johann Bernhard Fischer von Erlach  Date: 1696  Era: Rococo  Location: Austria, Vienna</p> <p><u>Description:</u>  Best architect of the Rococo Era. The palace is known as the most impressive Rococo complex.</p>
Case 2.26		<p align="center"><b>Schönbrunn Palace</b></p> <p>Artist: Johann Bernhard Fischer von Erlach  Date: 1692  Era: Rococo  Location: Austria, Vienna</p> <p><u>Description:</u>  Over the years it was updated in the Rococo style at the request of Empress Maria Theresa of Austria.</p>
Case 2.27		<p align="center"><b>Linderhof Palace</b></p> <p>Artist: Built by King Ludwig II  Date: rebuilt in the 19<sup>th</sup> century  Era: Rococo  Location: The Bavaria mountains, Germany</p> <p><u>Description:</u>  King Ludwig II Rococo palace; the mirror room.</p>



<p>Case 2.28</p>		<p><b>Linderhof Palace, King's bedroom</b></p> <p>Artist: built by King Ludwig II  Date: rebuilt in the 19<sup>th</sup> century  Era: Rococo  Location: The Bavaria mountains, Germany</p> <p><u>Description:</u>  In the center, under a canopy, stands the gigantic bed in Ludwig's symbolic color blue.</p>
<p>Case 2.29</p>		<p><b>The Queluz National Palace</b></p> <p>Artist: Mateus Vicente de Oliveira.  Date: 1747  Era: Rococo  Location: Queluz, Portugal  Inv. No: None</p> <p><u>Description:</u>  The Queen's Boudoir. The boudoir was a room for sulking in. It is the last Great Rococo palace to be designed in Europe</p>
<p>Case 2.30</p>		<p><b>A Room in the Grand Palace</b></p> <p>Artist: after Peter the Great's sketches  Date: 18th century  Era: Rococo  Location: Saint-Petersburg, Peterhof, Russia</p> <p><u>Description:</u>  It is Peter the Great's "Russian Versailles".</p>

<p style="writing-mode: vertical-rl; transform: rotate(180deg);">Case 2.31</p>		<p style="text-align: center;"><b>Palace of Fontainebleau</b></p> <p>Artist: commissioned by Francis I  Date: 1528 -1868.  Era: Neo-classic  Location: France</p> <p><u>Description:</u>  Furniture in Empire style was inserted into the rooms.</p>
<p style="writing-mode: vertical-rl; transform: rotate(180deg);">Case 2.32</p>		<p style="text-align: center;"><b>Boudoir of Marie Antoinette</b></p> <p>Architect: Pierre Rousseau  Date: ca. 1787  Era: Neoclassic  Location: Palace of Fontainebleau, France</p> <p><u>Description:</u>  The most perfect piece of interior decoration in the whole palace. It is one of the largest French royal châteaux. The best surviving example of the decorative style just before the French Revolution, inspired by ancient Roman models (Carlier, 2010)</p>
<p style="writing-mode: vertical-rl; transform: rotate(180deg);">Case 2.33</p>		<p style="text-align: center;"><b>The Throne Room</b></p> <p>Artist: Charles Percier  Date: ca. 1808  Era: Neo-classic  Location: Palace of Fontainebleau, France</p> <p><u>Description:</u>  Napoleon made his most important redecorations in 1808.</p>






Case 2.34		<p><b>The Tessé Room</b></p> <p>Artist: Nicolas Huyot,  Date: 1768–1772  Era: Neo-classic  Location: Paris, France</p> <p><u>Description:</u>  The room was furnished with twenty-nine chairs all covered with different crimson fabrics (The Metropolitan Museum of Art, New York).</p>
Case 2.35		<p><b>The White Hall of the Gatchina Palace</b></p> <p>Artist: Antonio Rinaldi  Date: ca. 1760  Era: Neo-classic  Location: Saint-Petersburg, Russia</p> <p><u>Description:</u>  An early example of the Italianate neoclassical interior design in Russian architecture.</p>
Case 2.36		<p><b>The Château de Malmaison</b></p> <p>Artist: Jacob Frères Furniture  Date: ca. 1800  Era: Neo-classic  Location: France  Inv. No: None</p> <p><u>Description:</u> Napoleon's last residence in France at the end of the Hundred Days in 1815.</p>

Figure 28: Presentation of the Selected Cases for Furniture Analysis

### **3.3 Summary of the Chapter**

The chapter provides information on the selection of the cases that are used to carry out the research. Obtaining evidence demands defining the type of data needed to reach the aim of the study. Strictly speaking, the chapter enables the researcher to define the type of evidence and methods chosen in order to accurately carry out the study in the next chapter and to answer to the questions or theory in this study.



## **Chapter 4**

# **FEMALE COSTUME AND FURNITURE DESIGN ANALYSIS OF THE SELECTED CASES**

### **4.1 Introduction**

In this section of the study, the analysis will be carried out according to the method described below. The purpose of this chapter is to help answer the research questions that were cited in Chapter One. Hereby, the research will attempt to show the similarities or harmony and links or interrelation between female costume and furniture design throughout the selected cases.

### **4.2 Method Followed in the Analysis of the Cases**

In this section are described and explained the methods deployed in the study in order to carry out the analysis. In other words, after the establishment of the focus and the identification of the cases of study, the research procedure is hereby defined in order to enable a better analysis. First, materials will be analyzed due to their essential role in the design of the costume. Secondly, since the selected cases are visual elements, the analysis will be based on visual design elements in the case of female costume and furniture. The selected design elements are lines, shapes, forms and color.

#### **4.2.1 Materials**

When the word costume is mentioned, the next word that may come to mind is cloth. Cloth is in fact defined as a “material that is made by weaving together threads of cotton, wool, nylon, etc., and that is used to make clothes, sheets, etc.” (Merriam-Webster). Cloth may not be directly associated with furniture, but material is a key

component to its elaboration. As a matter of fact, '[I]n early modern Europe until the 18<sup>th</sup> century, sumptuary laws extended well beyond dress to even the type of finish and materials used in interior design' (Krick, 2000).

For furniture, all kinds of material have been used. The most common was wood. However, with the development of style, tools and techniques used in the elaboration of furniture, it could be fashioned in several more types of materials. 'Rich textile accompanied rich furniture' and helped give a luxurious impression and this was subject to sumptuary laws (Morley, 1999, p. 1). Until the late 19<sup>th</sup> century, the most elaborated or finest textile were much more expensive than curved and gilded furniture. In the medieval period, the more finely woven textiles were, the more costly it would be.

In this study, texture will be part of the material analysis. The texture, of the costume of furniture, may simply be defined as a surface quality. It helps to bring feeling to a room; a lavish carpet may create a sense of comfort whilst a marble floor may generate coolness. Texture is found in the thickness and appearance of the fabric which has a more functional effect on wearers. It is created by the fiber type, weaving style or knitting process, or by the fabric finishes. For clothing, texture must be comfortable on the inside and attractive on the outside, whether the body is still or in motion. The texture has a stronger effect on the visual perception than on the tactical sensation (Figure 2). Texture may also be defined as a third skin or as a form of masquerade or ornamentation.

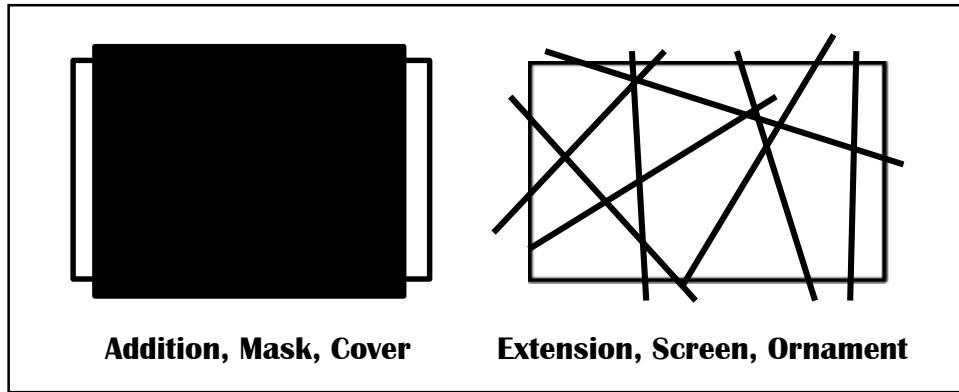


Figure 29: The Effect of Texture on the Visual Perception



Figure 30: Texture in Costume and Interior Design – Fur. Source URL14

#### 4.2.2 Visual Design Elements

The elements are components or parts which can be isolated and defined in any visual design or work of art. They are the structure of the work, and can carry a wide variety of messages.

## Lines

A line is an elongated mark connecting two points or defining the edge of a shape. The type of lines in the interior is various - horizontal, vertical, curving, diagonal and each have an impact on space perception. Lines in architecture are mainly for decorative purposes. However, the type of dominating lines in the interior may create a sense of dynamic, stability, balance, direction, elevation, strength, smoothness, nature, etc. In costume design and fashion, the lines might be analyzed according to the path, thickness, continuity, sharpness of edge, consistency, length and direction (Davis, 1980). Each of the characteristics has a physical or psychological impact and creates a visual illusion which affects the body dimensions and shape.

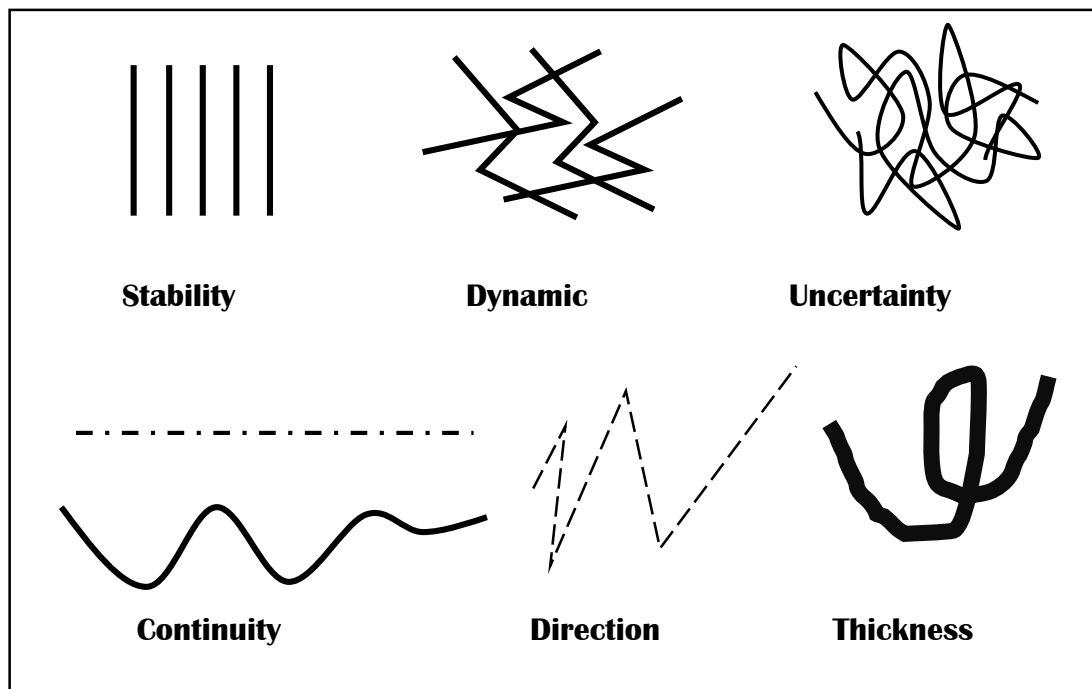


Figure 31: Lines in Various Forms



Figure 32: Lines in Costume and Interior Design - Continuity. Source URL15

### Shape and Form

Interior and Costume design both create ‘garments’ to cover single or multiple bodies “within” a space. Only fashion creates garments to move “with” a body. Interior is inhabited by cloth or fabric. However, both cases involve the existence of a space that may vary in form, size and shape. Shape is described as the section enclosed by a line on a flat surface and form is a three dimensional void space concealed by a surface. In fashion, according to Davis (1980) a successful garment should be beautiful from any angle or during any motion and should present a unified composition, structural and decorative shapes and forms.

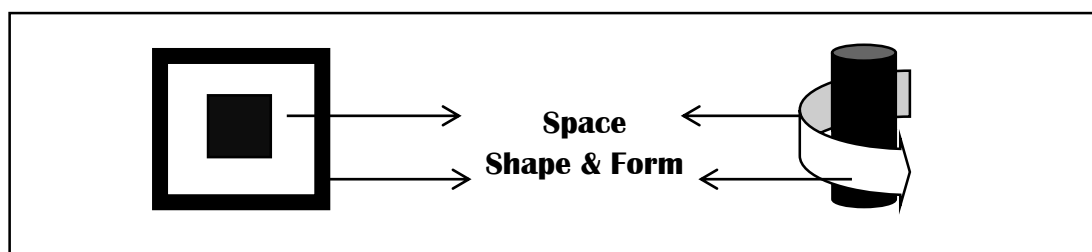


Figure 33: Shape and Form in a Space



Figure 34: Shape and Form in Costume and Interior Design – Geometry. Source: URL16

## Color

Colors are seasonal and sensational, and they constantly undergo change. They also have different physiological and cultural meaning. Selection and application of colors are a way of achieving harmony in design. Thus, color theory is usually based on three logical and useful categories that are: the color wheel, color harmony, and the context of how colors are used.

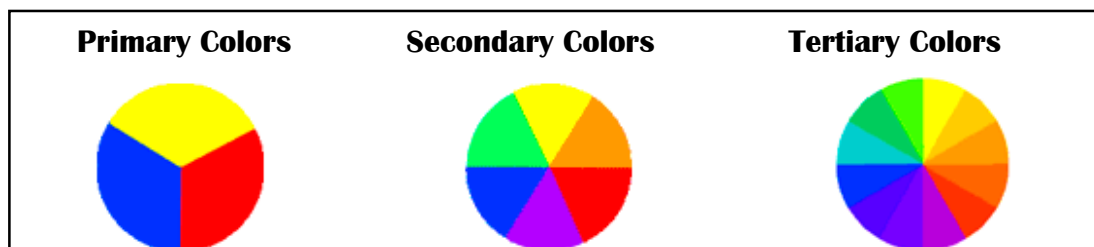


Figure 35: Color Wheel







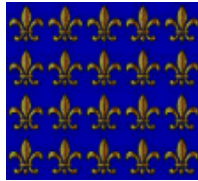

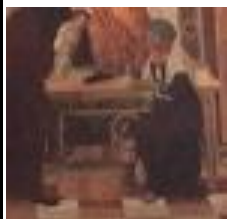


Figure 36: Color in Costume and Interior Design – Gucci Spring 2013. Source: URL17



## 4.2 Medieval Female Costume and Furniture Design Analysis

### 4.2.1 Materials

Table 1: Analysis of Materials: Selected Cases of the Medieval Era

<b>Furniture</b>	 <b>Case 2.3</b>	<b>Similarities</b>		 <b>Case 1.4</b>
	<ul style="list-style-type: none"> <li>• White Linen</li> </ul>			
	<p><b>Description</b></p> <p>In the interior, wood is the material used for the visible furniture (bench, table and cupboard). The table is covered with white linen or wool cloth. In the medieval period, women wore a straight tunic with long sleeves. The poor ventilation, of the Medieval Castles, led to garments with a set of several layers and wool was the most preferable textile (Tortora &amp; Eubank, 2019). In case 1.4, the scene is a game or entertainment, probably an informal moment of the king and his wife, which may explain the simplicity of the dress material and texture.</p>			
<b>Female Costume</b>	 <b>Case 2.2</b>	<b>Similarities</b>		 <b>Case 1.5</b>
	<ul style="list-style-type: none"> <li>• Embroidery</li> <li>• Heavy cloth</li> </ul>			
	<p><b>Description</b></p> <p>Many clothes items were part of the house furnishings. Apart from the royal bed chamber, floors were never carpeted. However, wall hangings and carpets were considered as luxurious items since they were brought from the east as a result of the crusades or bought by those who could afford them (Johnston, 2011, p. 275). Case 2.2 shows a bed with a simple canopy and heavy embroidered curtains. In front of the bed is a wooden chest with a high back just like the throne. A cushion is visible behind the lady. In fact, to the visual aspect was added comfort and comfort equaled affording textiles; the following luxuries were important in most early societies: mattresses, cushions and draperies. Girdles were handsome and expensive (Wilcox, 1974, pp. 19-33). In a castle the solar was intended for sleeping and private quarters and used by the Lord's family and later became a private sitting room (URL18). Isabeau of Bavaria was a queen of France, married to King Charles VI. The king would lavish her with many gifts including clothing. She was at a time accused by political opposition of dressing too fancy.</p>			
 <b>Case 2.6</b>	<b>Similarities</b>		 <b>Case 1.1</b>	
<ul style="list-style-type: none"> <li>• Encrusted precious stone</li> </ul>				
<p><b>Description</b></p> <p>Byzantine costumes revealed both Greco-Roman and Oriental influences, combining roman drapery with the gorgeousness of the East, in heavy silks, damasks, brocades and cloth of gold. In case 2.6, the wooden chest in front of the bed appears to have been encrusted with precious stones or decorative materials. It may also have been inlaid with gold. Feminine costume employed pattern fabrics. But the garments were heavy with the weight of elaborate embroidery encrusted with precious stones (Wilcox, 1974, p. 34). In both cases, the texture is rough.</p>				



## 4.2.2 Visual Design Elements

Table 2: Analysis of Lines: Selected Cases of the Medieval Era


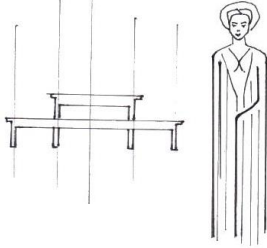

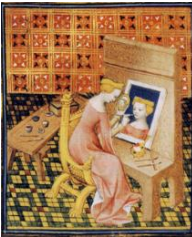
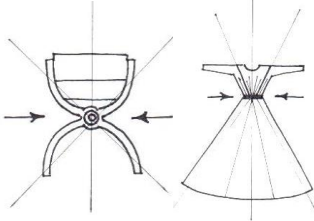

<b>Furniture</b>	 <p><b>Case2.1</b></p>	<p><b>Similarities</b></p> <ul style="list-style-type: none"> <li>• Linearity</li> <li>• Straightness</li> </ul>		 <p><b>Case1.2</b></p>	<b>Female Costume</b>	
	<p><b>Description</b></p> <p>In the Medieval design, lines are linear. In the interior, as much as furniture was very simple, it is a difficult task to find any item that can be consistently described. Generally, the chest, stool or tables as main furniture items in the interior of the medieval house were simple and geometric. The hall was a social and physical spatial focus of any Medieval castle layout (URL 19). Furniture was usually arranged along the wall and the layout was symmetrical. The early Medieval female costume was a simple tunic, usually represented with vertical linear folds.</p>					
	 <p><b>Case 2.8</b></p>	<p><b>Similarities</b></p> <ul style="list-style-type: none"> <li>• X-shape</li> </ul>		 <p><b>Case 1.3</b></p>		
<p><b>Description</b></p> <p>Case 2.8 shows a lady seated on an x-frame chair. The x-frame could be intentioned as a design or a function. As it was already mentioned, in the Medieval period, the furniture had to be often moved. The <i>coiffeuse</i> or hairdresser and the bench are simply rectangular in shape. In case 1.3 girdle that was a fashion and a luxury gathered the material to the high waist. It would create x-shaped lines in the female costume as well as in the silhouette as is gathered together into fold the large upper-garment.</p>						

Table 3: Analysis of Shapes and Forms: Selected Cases of the Medieval Era

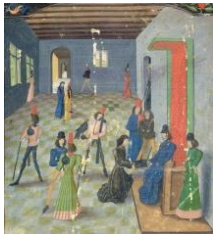
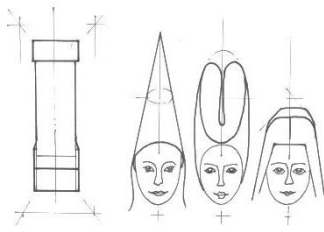


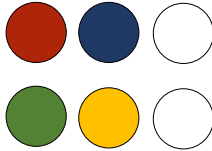


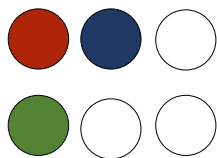

<b>Furniture</b>	 <p><b>Case 2.4</b></p>	<p><b>Similarities</b></p> <ul style="list-style-type: none"> <li>• Geometry</li> <li>• Verticality</li> <li>• Symmetry</li> </ul> 	 <p><b>Case 1.7</b></p>	<b>Female Costume</b>
	<p><b>Description</b></p> <p>A monumental element of the furniture was the canopy over beds and royal seats. The canopy usually had a simple rectangular shape, commonly draped with a textile, carpet, tapestry to serve as curtains as evidenced in the painting. Hairdressing in the medieval period was symbolic and visually extravagant. This was a tradition carried over from classical Greece and Rome, where rulers displayed abundant hair and flowing locks because hair was a sign of supernatural power. This was a way to display one's wealth and social status. Married women covered their hair; unmarried girls did not wear any covering. Basically, the headwear was pointed towards the top, because of its conical shape and was named a <i>hennin</i>. The Medieval headdress brought more attention to the face. The face is usually considered as the identity of an individual and may be as well considered as the centrality of the apparel, a similar attribute to the throne that is the center of attention.</p>			

Table 4: Analysis of Colors: Selected Cases of the Medieval Era

<b>Furniture</b>	 <p><b>Case 2.7</b></p>	<p><b>Similarities</b></p> <ul style="list-style-type: none"> <li>• Secondary colors dominate</li> <li>• Use of Red for Status in texture</li> <li>• Absence of color hues</li> </ul> 	 <p><b>Case 1.8</b></p>	<b>Female Costume</b>
	<p><b>Description</b></p> <p>In this image, the Father and the Son are dressed in red as well as the Army of Heavenly Hosts represented in the background. Red was protection and way to distance evil powers and illness. Sometimes, the color of the Virgin Mary's robes was depicted in red. Red was also a color of kings, used to symbolize the kingly virtues of valor and success in war. Red was associated with fire (Greenfield, 2005, p. 20-24). In the Late Middle Ages and especially in France, The blue color replaced royal purple of the Virgin Mary robes and was associated with light. However, during the Early Middle Ages, blue was connected to darkness and evil (Gage, 1999, pp. 15-57).</p>			
<b>Furniture</b>	 <p><b>Case 2.5</b></p>	<p><b>Similarities</b></p> <ul style="list-style-type: none"> <li>• Secondary colors dominate</li> <li>• Use of color for aesthetic</li> <li>• High contrast</li> </ul> 	 <p><b>Case 1.6</b></p>	<b>Female Costume</b>
	<p><b>Description</b></p> <p>The furniture is wooden and not painted, but generally, it is noticeable that color was applied to the walls for decoration. Dresses in the Medieval art of the 15<sup>th</sup> century are long woolen tunics in vivid colors. The bride is clothed with a rich costume of fur, silk, wool, linen, leather and gold and the gown has astonishing dimensions. However, in the Later Middle-age, lovers wore white for purity and compassion (Gage, 1999, p. 70). In the Medieval period, dyed fabric would easily fade and in order to have bolder shades, longer dyeing times or more expensive dyes were required. Thus, fabrics of the brightest and richest colors were therefore most often found on nobility as they cost more (URL 20).</p>			

### **4.2.3 Deduction**

From the tables of analysis, it is possible to trace some general similarity between the female costume and the furniture design. Textiles were a luxury during the medieval period and were used to attribute status to the wearer or to the furniture user. For instance, it is behind the lord's seat that textile was usually found hanging from the canopy. Also, in the interior, and especially on the bed, a curtain was vertically draped in order to create intimacy. For female costume, the material was a key signifier of the wealth and status of the wearer.

In terms of lines, the vertical linear lines are more common in the sense that women are generally protruded in a standing position, which allows to see the vertical flow of the of the dress material. The folds generated by the guilders create vertical lines on the dress.

Shapes and forms in the medieval era are generally basic and symmetric. The throne, which is the most depicted furniture in medieval art, is occasionally elongated by the canopy set on top of it. This aspect of the furniture can be compared to the elongated figure of the women's silhouette generated by the headdresses.

Besides this, a strong correlation is the use of the red color. In the interior, red was used for bed curtains and thrones depicted in many scenes. The red color was worn by most of the important figures and played a similar role of protection both in the furniture and the female costumes. It is important to mention that the use of limited color may have not been a design choice but rather a restraint.

The furniture was very simple in shape and form during this period due to the unstable lifestyle of the Kings who were constantly travelling until the introduction of the castle. For instance, the Chest was used as a jewelry box, cloth storage and seat at the same time. It was sometimes decorated and always made of wood, tables were often covered with a linen cloth. Therefore, little in the visual design elements is there to be compared with female costume since furniture had been just as elementary as possible, apart from the throne. During the medieval period, female costume were symbolic while furniture was of necessity and only symbolic for the throne.

#### 4.2.4 Visual Summary












Figure 37: Fashionable Medieval Female Costume and Furniture

## 4.3 Renaissance Female Costume and Furniture Design Analysis

### 4.3.1 Materials

Table 5: Analysis of Materials: Selected Cases of the Renaissance Era

<b>Furniture</b>	 <p style="text-align: center;"><b>Case 2.14</b></p>	<b>Similarities</b>			 <p style="text-align: center;"><b>Case 1.13</b></p>
	<p><b>Description</b></p> <p>Renaissance textiles were mainly damask, velvet and silk and the influences of these materials lasted long, even until the Baroque period. In the Home of the wealthy, tapestry hung over or besides the window with velvet patterns. Drapery, as seen in the image, was usually tied back or hung and its ties were made of silk. The woman's dress is embroidered with floral patterns of velvet probably on a silk fabric. It may also be damask fabric</p>				
	 <p style="text-align: center;"><b>Case 2.13</b></p>	<b>Similarities</b>			 <p style="text-align: center;"><b>Case 1.12</b></p>
	<p><b>Description</b></p> <p>Beds in the Renaissance now started including a cornice. In order to hide the cornice and the curtain rod, there is an introduction of the use of the <i>valance</i> or <i>pelmet</i>, as depicted in case 2.13. In this case, the bed curtain and the valance are made of silk. The same material in a green color is used for the dress.</p>				
<b>Female Costume</b>	 <p style="text-align: center;"><b>Case 2.10</b></p>	<b>Similarities</b>			 <p style="text-align: center;"><b>Case 1.10</b></p>
	<p><b>Description</b></p> <p>In the Renaissance period women removed the front hairline to give more emphasis to the forehead. The headgear that was fashionable in the earlier period disappeared and gave way to the use of an elaborated headpiece in order to show off wealth. As seen in case 1.10, the hair was tightly pulled back. The style also involved many braids that were twisted around each other. Linen was used to adorn the hairstyle. In the interior, white textile, probably linen or wool, is used to adorn the table during the King's feast.</p>				

### 4.3.2 Visual Design Elements

Table 6: Analysis of Lines: Selected Cases of the Renaissance Era

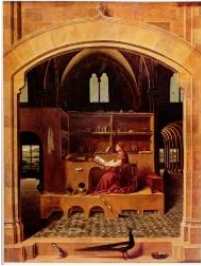

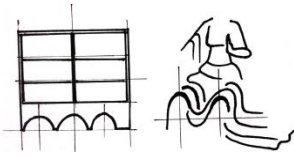


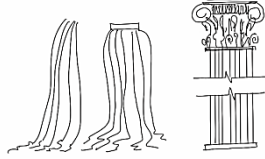
<b>Furniture</b>		<b>Similarities</b>		
	<b>Case 2.9</b>	<ul style="list-style-type: none"> <li>• Curves</li> <li>• Dynamicity in repetition</li> </ul>		<b>Case 1.11</b>
	<p><b>Description</b></p> <p>In case 2.9, it is noticeable for extraordinary novelty in the architectural settings. The background is dark, but the foreground light reveals the use of the perspective in the illustration. The image reveals a large cupboard formed of rectangular and arch lines (URL 21). The Virgin depicted in case 1.11, probably surprised while reading, raises her hand in a gesture of astonishment. Her pose, with knees evenly spread and covered with broad and supple drapery, gives her a strong monumental character.</p>			
<b>Female Costume</b>		<b>Similarities</b>		
	<b>Case 2.12</b>	<ul style="list-style-type: none"> <li>• Dynamicity</li> <li>• Curves</li> </ul>		<b>Case 1.9</b>
	<p><b>Description</b></p> <p>As it is in case 2.12, columns are massive and were used as a decorative element in most furniture during this period, for instance for bed columns. The atmosphere in the painting reveals luxury as every corner of the interior is embellished and decorated with different types of objects (URL 22). The main features Renaissance architecture, also appearing in the interior design, are the classical column, the portico, the triangular pediment, the round arch, and the dome (Palmer, 2008). According to the fashion of the period where cloth delicately enveloped their bodies and extra fabric of the dresses reached all the way to the ground, the women in the painting are aristocrats. The interior depicts Greek orders and a simple rectangular space and the walls are marble (URL 23).</p>			



Table 7: Analysis of Shapes and Forms: Selected Cases of the Renaissance Era


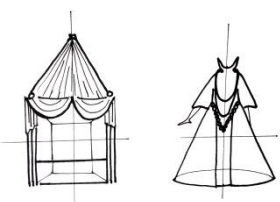


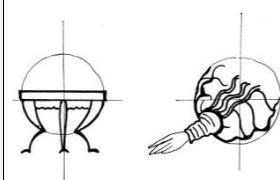


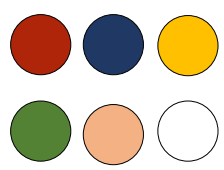

<b>Furniture</b>	 <b>Case 2.13</b>	<b>Similarities</b> <ul style="list-style-type: none"> <li>• Pointed</li> <li>• Geometric</li> <li>• Volumetric</li> </ul>		 <b>Case 1.14</b>	<b>Female Costume</b>	
	<b>Description</b> The baldachin bed has a pointed and pyramidal dome. This shape and layout of the bed allows to give a more volumetric effect. In terms of aesthetics, the Renaissance architects and designers applied symmetry and proportion as it was done in Ancient Greek ratio studies of the human body (Palmer, 2008) Then the circle became preferable as a way to represent the perfection of God since ancient mathematicians equated circles with geometric perfection (URL 24). The bodice of the dress became more pointed and the skirt larger toward the late renaissance. As it is visible in case 1.14. The Silhouette began to change as well as the form of the curtains on the bed that now are draped in a curvilinear way.					
	 <b>Case 2.14</b>	<b>Similarities</b> <ul style="list-style-type: none"> <li>• Puffed</li> <li>• Rounded</li> <li>• Volumetric</li> </ul>		 <b>Case 1.12</b>		
<b>Description</b> Female costume started to be reshaped. The arms of the dress became more puffed than in the earlier style. <i>Wings</i> were rolled fabric worn vertically around each shoulder, between the sleeve and the bodice (URL 25) In the interior image, a low table is noticeable with curvilinear legs and a round shape, which create a puffed effect in the furniture. The bed however is still has a simple rectangular form.						

Table 8: Analysis of Colors: Selected Cases of the Renaissance Era

<b>Furniture</b>	 <b>Case 2.11</b>	<b>Similarities</b> <ul style="list-style-type: none"> <li>• Secondary colors dominate</li> <li>• Use of color for aesthetic</li> <li>• Lesser contrast</li> </ul>		 <b>Case 1.9</b>	<b>Female Costume</b>	
	<b>Description</b> The colors are less bright and the contrast between colors less pronounced. Browns and grays were considered to be a sign of modest and religious dress. Black became a high costume fashion color in the mid-1500s.					

### **4.3.3 Deduction**

This artistic period is characterized by sophistication, complexity and novelty rather than the harmony, clarity, and repose of the High Renaissance.

Silk was the favorite textile of the Renaissance; it displayed large-scale patterns woven in bright colors. The interior uses more paintings than tapestry, but the curtains are still used in the same settings as the Medieval period. In terms of texture, decorations are made with geometric or naturalistic patterns and the boss is used in civilian buildings as an element of interior decoration (Palmer, 2008). Also, heavy woven fabrics come into wider use, especially in the sixteenth centuries. Renaissance also introduces upholstery though it is not yet seen as a separate craftsmanship.

Lines do not vary much in the female costume though the body curves are more visible. In the furniture, with the introduction of more technics like the upholstery, they are more curvilinear and the wooden frames or gilders are more artistically elaborated than in the previous period.

Forms and shape become more accurate. Though domestic houses are square in shape, their interiors are marked by the return of the classical style with the round arch. The woman silhouette in the costume is slightly visible, and the ornamentation in the interior is more pronounced and embossed. The costume design also sees a greater level of embroidery and a larger variety of color ranges. The Renaissance period experiences a shift of art philosophy, however the variations in costume design are not strong until the end of the period when the girdle is replaced by a corset that gave the female costume a more wider and seemingly pyramidal shape.

The colors of the Renaissance merge more are slightly brighter in the illustrations of costumes. The royal color shifted from purple to black. This color of clothing for nobility and wealthy, representing refinement and distinction. However the color ranges and hues varied more. Light blue female costumes represented a young marriageable woman.

Generally in the Renaissance period, there is a small development of furniture. However, most of the furniture is a variation of the chest. The bed canopy becomes more elaborate with the introduction of the cornice. The female costumes experience a change in the fact that the curves of the body are more visible.

#### 4.3.4 Visual Summary

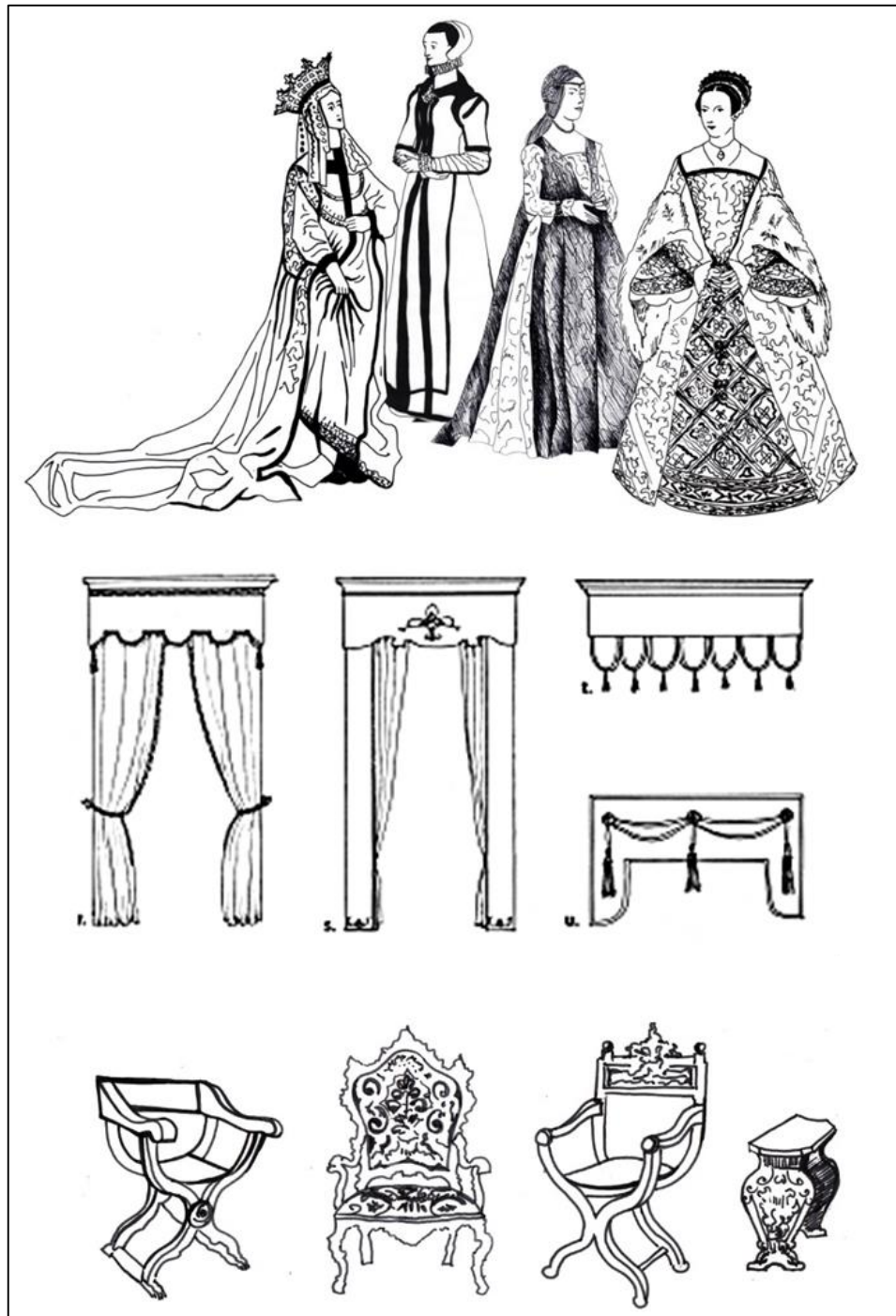














Figure 38: Fashionable Renaissance Female Costume and Furniture

## 4.4 Baroque Female Costume and Furniture Design Analysis

### 4.4.1 Materials

Table 9: Analysis of Materials: Selected Cases of the Baroque Era

<b>Furniture</b>	 <p style="text-align: center;"><b>Case 2.16</b></p>	<b>Similarities</b>		 <p style="text-align: center;"><b>Case 1.18</b></p>	
		<ul style="list-style-type: none"> <li>• Silk</li> <li>• Floral motifs</li> </ul>			
	<b>Description</b>				
	Solid-colored silks and brocades were used more often than patterned fabrics, and usually decorations consisted only of lace, tied or rosette ribbons, limited embroidery, and simple pearl jewelry. Lace was a new textile that was used for the collar. It was time consuming to make it, so it was a very expensive material. The dress is silk with golden thin embroideries at its contours.				
	 <p style="text-align: center;"><b>Case 2.19</b></p>	<b>Similarities</b>		 <p style="text-align: center;"><b>Case 1.15</b></p>	
		<ul style="list-style-type: none"> <li>• Silk</li> <li>• Shiny material</li> </ul>			
	<b>Description</b>				
	The interior in case 2.19 was paneled with wooden panels from the eastern world. The furniture is upholstered with damask or silk material with floral motifs. Textiles were as lavish as the interiors. Wood was scorched with hot sand and the enamel would allow it to shine (Morley, 1999, p. 152).				
	 <p style="text-align: center;"><b>Case 2.20</b></p>	<b>Similarities</b>		 <p style="text-align: center;"><b>Case 1.22</b></p>	
		<ul style="list-style-type: none"> <li>• Velvet</li> <li>• Heavy textile</li> </ul>			
<b>Description</b>					
The Lady's dress has a velvet shawl with fur on the inside. The interior furniture in the image shows furniture upholstered with red velvet and with a golden wooden carved frame.					
 <p style="text-align: center;"><b>Case 2.22</b></p>	<b>Similarities</b>		 <p style="text-align: center;"><b>Case 1.17</b></p>		
	<ul style="list-style-type: none"> <li>• Velvet</li> <li>• Heavy textile</li> <li>• Fringe</li> </ul>				
<b>Description</b>					
The bed canopy's cornice is more elaborate and the valance is made from decorated textile. The bed curtain and valance are decorated with fringes. The arms of the dress are finished with fringe and the lady has a lace that crosses the dress as ornament and that is similar to the fringe that hold the bed curtains					

**Female Costume**

#### 4.4.2 Visual Design Elements

Table 10: Analysis Lines: Selected Cases of the Baroque Era





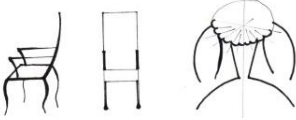

<b>Furniture</b>	 <b>Case 2.18</b>	<b>Similarities</b> <ul style="list-style-type: none"> <li>• Curvilinear</li> </ul> 	 <b>Case 1.16</b>	<b>Women Costume</b>	
	<b>Description</b> The furniture in the interior is rounded. The ruff of the female dress is curvilinear interlace. The Baroque period is characterized by the fashion of flower and <i>foliage</i> and especial the grotesque decoration. For instance, the white collar in case 1.16 recalls the rosette design.				
	 <b>Case 2.17</b>	<b>Similarities</b> <ul style="list-style-type: none"> <li>• Curvilinear</li> </ul> 	 <b>Case 1.20</b>		
<b>Description</b> The most depicted element in the costume of women during the Baroque period is the ruff. However, the ruff first appeared in the previous period, but it was made fashionable by the influence of Queen Elizabeth, known for her love of style. Lines are generally circular and oval. The ruff in case 1.20 resembles a rosette. In the furniture of case 2.17, the back of the chair is slightly curved and so are the arms of the chair. The seat itself is not puffed, but more or less flat. It is a contrast with the Elizabethan style that has everything puffed, round and large.					

Table 11: Analysis of Shapes and Forms: Selected Cases of the Baroque Era


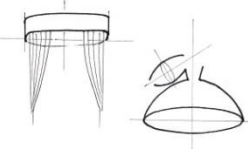



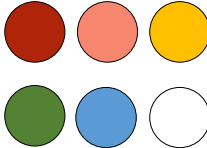


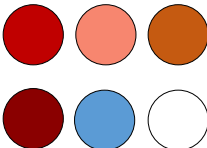
<b>Furniture</b>	 <b>Case 2.15</b>	<b>Similarities</b> <ul style="list-style-type: none"> <li>• Circular</li> <li>• Volumetric</li> <li>• Oval</li> <li>• Curves</li> </ul> 	 <b>Case 1.20</b>	<b>Women Costume</b>	
	<b>Description</b> Elizabeth was a lover of fashion and had thousands of costumes. The image portrays her styles including the ruff, wasp waist, and <i>leg-of-mutton</i> sleeves. The ruff usually evolved into a more relaxed form as time passed. Northern European women gave up their traditional black & white dress, including ruffs more slowly. The standing ruff survived into the 1620's, but from 1615 to 1640 the falling ruff was more popular (URL 26). The interior is more spatial due to the domed shape ceiling. In case 2.15, the windows and the doors are covered or framed by a curtain. It is noticeable that the valance is not flat and along the wall, but it is given a curved shape that creates an impression of more volume.				



Table 12: Analysis of Colors: Selected Cases of the Baroque Era

<b>Furniture</b>		<b>Similarities</b>			<b>Female Costume</b>	
	<b>Case 2.21</b>	<ul style="list-style-type: none"> <li>• Contrast</li> <li>• Brightness</li> <li>• Light</li> </ul>		<b>Case 1.21</b>		
	<b>Description</b>					
	Gold ornament is dominant in the interior. The furniture is also inlaid or painted with gold. It contrasts with the white wall and tiled floor that has dark green as the dominant color. The woman's costume is red.					
<b>Furniture</b>		<b>Similarities</b>			<b>Female Costume</b>	
	<b>Case 2.20</b>	<ul style="list-style-type: none"> <li>• Brightness</li> <li>• Light</li> </ul>		<b>Case 1.19</b>		
	<b>Description</b>					
	The furniture and the interior are red. The frames of the furniture are golden. The female costume is made of a golden damask material and an upper garment that is in red silk.					

#### 4.4.3 Deduction

Velvet and damask become the preferred materials used in costume design, but the motifs were less pronounced. Lace with motifs that had no equivalent in nature was used for the collar. However, satin, silk, wool and linen also appear either in the upper-garment or in the under-garment. Satin was also used to cover chairs in the early 17th century. However, seat furniture was often covered with tapestry.

In this era, The lines are mostly visible in the women ruff that is the most elegant part of the costume. It has a round shape and the lines are similar to the ones found in the rosette decoration of the Gothic period. As the costume design experiences more curvilinear lines, the same happens to the seat furniture during this period. Chairs for

instance, have slightly curved backs, arm and legs. However, the curvilinear lines are not as pronounced as in the costumes.

The female garments are large, but loose in terms of shape. Dress sleeves are more puffed but the most visible element in the fashion of the early baroque is the ruff and later the falling collar that varied in size, form and shape. Furniture had a heavy proportion

Female ceremonial costumes were usually dark in color and in contrast with the white collar. Contrast in color is also observed in the interior that is wider and more colorful due to the painting and the furniture material covering, as well as the red color hues and shades of brown used in abundance.

Chairs were more comfortable than the previous periods because they were lighter and more graceful rather than heavy and solid. Illustration of women sitting in furniture exist but are still few. Baroque did not depict much of the people's lifestyle and, therefore, associating women fashion and interior was quite difficult.

It is important to mention that the female costume style started to become influenced by the court rather than by the church. Hereby, during the Baroque period, one of the influential figures of the female costume style was Henrietta Maria. In *Encyclopædia Britannica* (2015) Henrietta Maria is described as the daughter of King Henry IV of France and Marie de Médicis and was married to the French King Charles I of England with whom she gave birth to Kings Charles II and James II. "She was a patron of drama and generally presided over a lively court".

#### 4.4.4 Visual Summary

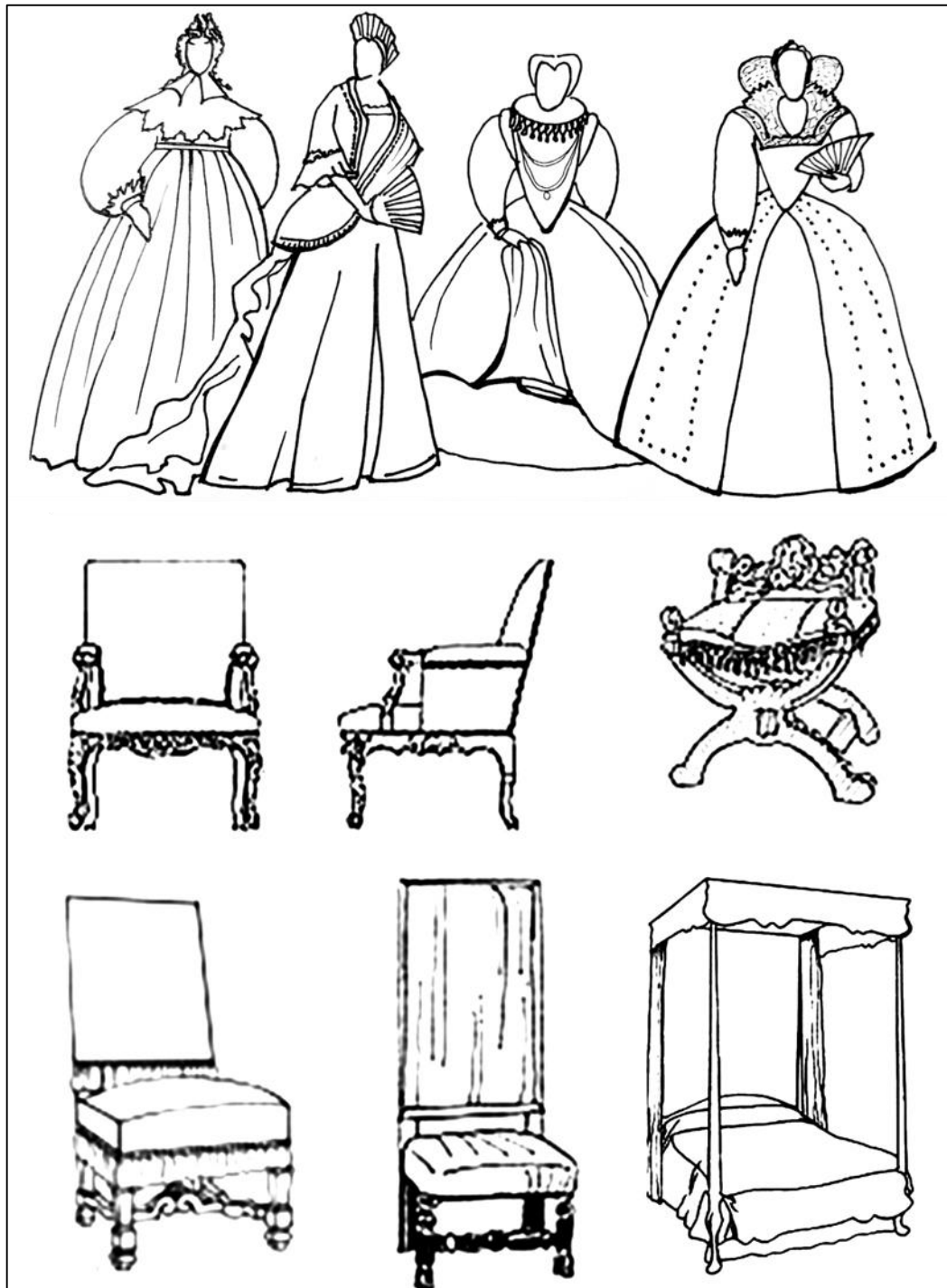




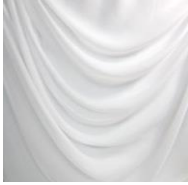





Figure 39: Fashionable Baroque Female Costume and Furniture

## 4.5 Rococo Female Costume and Furniture Design Analysis

### 4.5.1 Materials

Table 13: Analysis of Materials: Selected Cases of the Rococo Era

<b>Furniture</b>	 <b>Case 2.26</b>	<b>Similarities</b> <ul style="list-style-type: none"> <li>• Velvet</li> <li>• Color</li> <li>• heaviness</li> </ul>		 <b>Case1.24</b>	<b>Female Costume</b>	
	<b>Description</b> Solid-colored silks and brocades were used more often than patterned fabrics, and usually decorations consisted only of lace, tied or rosette ribbons, limited embroidery, and simple pearl jewelry. The curtains are behind a valance that is a tied back drapery as depicted in case 2.26. The embroidery designs were usually based on Asian and Chinese motifs (Nielson, 2007).					
	 <b>Case 2.29</b>	<b>Similarities</b> <ul style="list-style-type: none"> <li>• Simplicity</li> <li>• Lightness</li> </ul>		 <b>Case1.30</b>		
	<b>Description</b> The dress is made of simple material, just as the furnitures upholstery. The Rococo simplicity of the furniture is seen in the french Rococo chair. Mother o’pearl was a material also found in the Rococo furniture. The commode table in the image is of mother o’pearl with very fade motifs.					
 <b>Case 2.30</b>	<b>Similarities</b> <ul style="list-style-type: none"> <li>• Floral pattern</li> </ul>	None	 <b>Case 1.27</b>			
<b>Description</b> Upholstered furniture in the Rococo is usually gilded and framed with golden wood and carved with Rococo motifs and shells. The costume material is less patterned and less adorned with motifs or embroideries.						

## 4.5.2 Visual Design Elements

Table 14: Analysis of Lines: Selected Cases of the Baroque Era


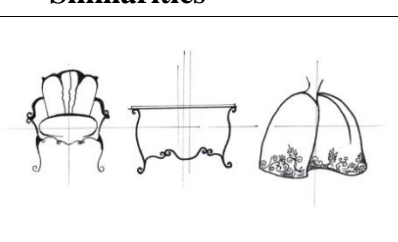


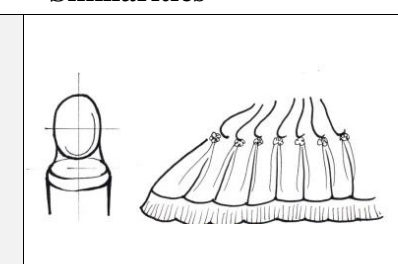

<b>Furniture</b>	 <p><b>Case 2.29</b></p>	<p><b>Similarities</b></p> <ul style="list-style-type: none"> <li>• Curves</li> <li>• Scroll</li> </ul>		 <p><b>Case 1.23</b></p>	<b>Female Costume</b>	
	<p><b>Description</b></p> <p>The scroll was a motif that was frequently seen in the Rococo style. Scrollwork was a result of a combination of broken curves in 'continuous, flowing lines that twisted and turned back upon themselves' (Morley, 1999, p. 176). In the furniture the scrolls were more complicated. The scroll can be observed in the costume's lower part, as embroideries.</p>					
	 <p><b>Case 2.23</b></p>	<p><b>Similarities</b></p> <ul style="list-style-type: none"> <li>• Oval</li> <li>• Round</li> <li>• Floral lines</li> </ul>		 <p><b>Case 1.25</b></p>		
<p><b>Description</b></p> <p>Floral patterns appear on the costume, but are very few. In the costume image there are seemingly no lines to describe because of the position of the women, However, because of the use of the <i>panier</i> and petticoat, dresses were oval in form and the width would be more pronounced than the depth.</p>						

Table 15: Analysis of Shapes and Forms: Selected Cases of the Baroque Era


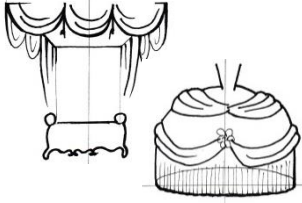


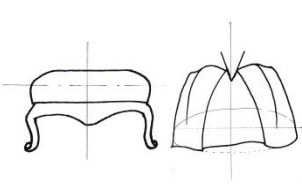


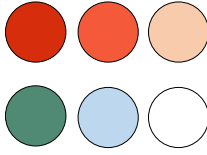


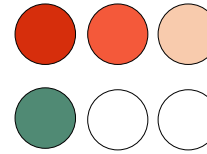

<b>Furniture</b>	 <p><b>Case 2.28</b></p>	<p><b>Similarities</b></p> <ul style="list-style-type: none"> <li>• Serpentine or Sinuous Shape</li> </ul>		 <p><b>Case 1.28</b></p>	<b>Female Costume</b>	
	<p><b>Description</b></p> <p>The extravagance of the canopy is similar to the one in the costume. The valance with ties in the drapery resembles the ties or knots of the layered dress material.</p>					
	 <p><b>Case 2.27</b></p>	<p><b>Similarities</b></p> <ul style="list-style-type: none"> <li>• Vase Shaped</li> <li>• More Informal</li> </ul>		 <p><b>Case 1.29</b></p>		
<p><b>Description</b></p> <p>The Rococo style was the most anti-classical since the extravagances of the 15<sup>th</sup> century. It is characterized by a use of asymmetry and especially the way it turned ornament into form. Curves became more pronounced, with extravagant contours and severe forms of ornament put together such as <i>rocailles</i> (pearls), dragons, palms and other imaginary plants (Morley, 1999, p.170). Extravagance was evidenced in the hairstyle of the period. The dresses had an extremely large <i>pannier</i> and petticoat with oval shapes.</p>						



Table 16: Analysis of Colors: Selected Cases of the Baroque Era

<b>Furniture</b>	 <b>Case 2.25</b>	<b>Similarities</b> <ul style="list-style-type: none"> <li>• Contrast</li> <li>• Pastel</li> <li>• Light</li> </ul>		 <b>Case1.16</b>	<b>Female Costume</b>	
	<b>Description</b> Motifs in the interior are in pink, opposite color to light green. The use of pastel colors became fashionable both in the costume and interior design. The furniture was covered with bright pastel color upholstery material.					
	 <b>Case 2.24</b>	<b>Similarities</b> <ul style="list-style-type: none"> <li>• Contrast</li> <li>• Pastel</li> <li>• Light</li> </ul>		 <b>Case 1.29</b>		
<b>Description</b> The interior is designed in white, gold and light green pastel colors. The furniture is covered with a green pastel material and the wood is painted white. The headdress of the female costume is ornate with a white feather and the dress is made of a bright red color with floral motifs in green that contrast with the main color of the garment.						

### 4.5.3 Deduction

In this period, drapery in female costume is similar to the bed canopy or curtain drapery. Stripped or light spotted silk is a preferred material for both upholstery and costume. The texture of the dress is smooth, shiny and glossy.

The Rococo era is a period of grandeur in almost all aspects of design. This era is characterized by lines, forms and shape inspired mainly by the shell or the ‘rough pearl’. Though pattern may be light, the curves are pronounced and more complex.

The interior space is wide and light in terms of shape with extreme ornamented. The similar effect is seen in the female costume with the wide dresses and the elaborate

hairstyles. Woman silhouette becomes basically identical to an upside-down rose or pannier.

In terms of colors, pastel tones and hues become fashionable for textile and the interior. Hence, the harmony between dress and furniture is strongly identifiable during this era in almost all aspects of design.

During period, not only costume becomes sumptuous but so does the furniture. Thus, furniture becomes not only elegant and beautiful, but also comfortable whilst costume becomes less easy to manipulate. Therefore, this period introduces more elongated seat furniture in which women's portraits are painted. The fact that seat furniture is depicted in most women's portraits is a sign that the association of furniture and the female image are bursting. Also, portraits of women sitting in a chair in a more relaxed position, regardless of the complexity of the female costume during the period, marks the influence of fashion on furniture.

#### 4.5.4 Visual Summary

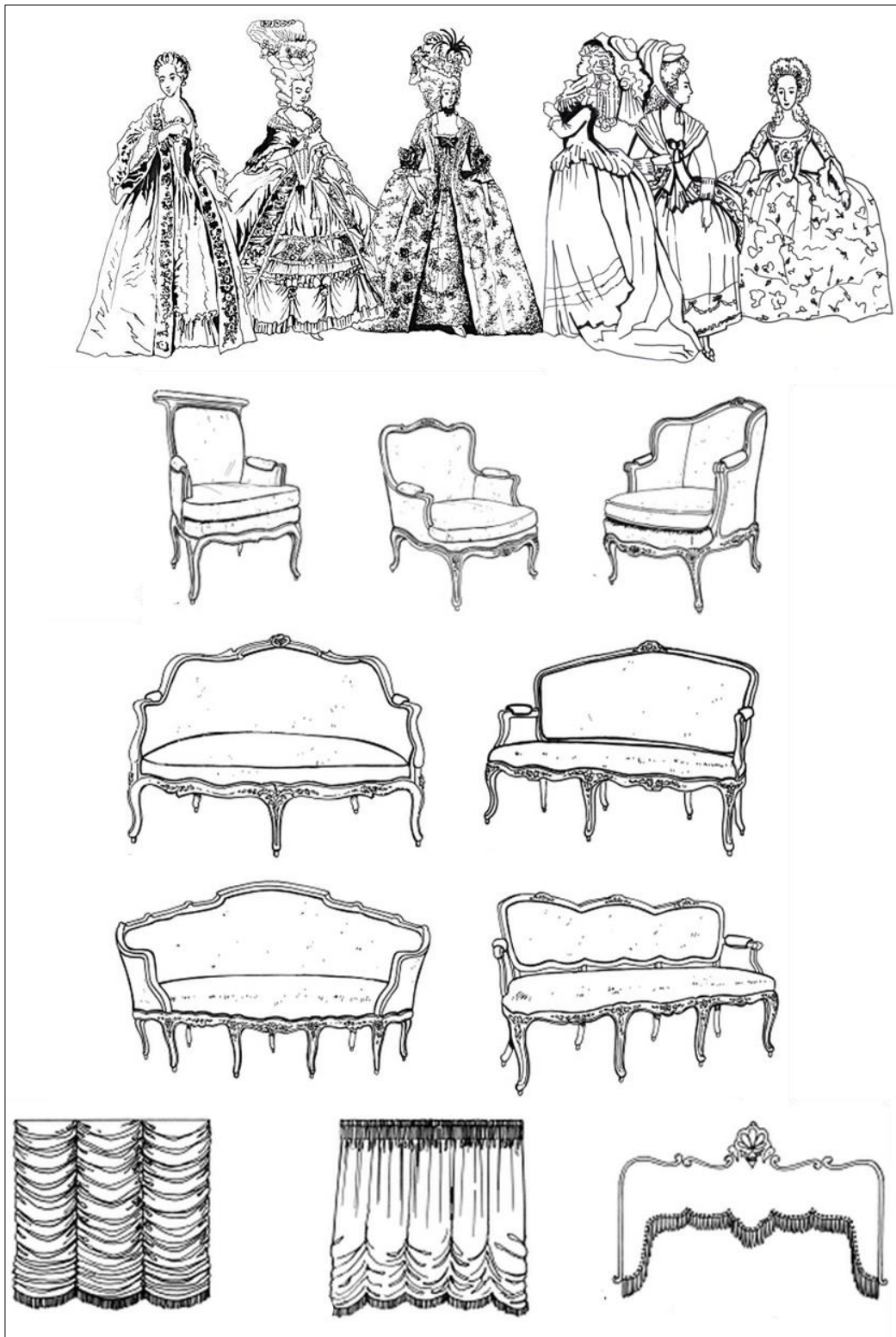







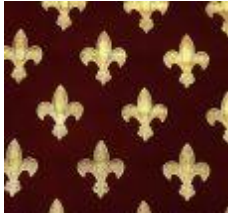


Figure 40: Common Rococo Furniture

## 4.6 Neo-classic Female Costume and Furniture Design Analysis

### 4.6.1 Materials

Table 17: Analysis of Materials: Selected Cases of the Neo-classic Era

<b>Furniture</b>	 <b>Case 2.35</b>	<b>Similarities</b>		 <b>Case 1.31</b>	<b>Female Costume</b>	
		None	None			
	<b>Description</b>					
	The main material for dress was made from fine muslin imported from England. Muslin was not used in furniture, but it was the fashionable new fabric used in the costume style that had emerged from the french court.					
	 <b>Case 2.34</b>	<b>Similarities</b>		 <b>Case 1.34</b>		
		<ul style="list-style-type: none"> <li>• Silk</li> <li>• Satin</li> </ul>				
<b>Description</b>						
The upholstered furniture became simpler in design. Light satin, silk or velvet was used to cover furniture.						
	 <b>Case 2.33</b>	<b>Similarities</b>		 <b>Case 1.33</b>		
		<ul style="list-style-type: none"> <li>• Velvet</li> <li>• Silk</li> <li>• Fleur-de-lis motif</li> </ul>				
<b>Description</b>						
The throne has a canopy draped with a heavy velvet material with the fleur-de-lis as an ornament. The queen's train is also a velvet and fur cloth with the same ornaments. The seat is also covered with satin or silk and the dress is white satin or silk						

## 4.6.2 Visual Design Elements

Table 18: Analysis of Lines: Selected Cases of the Neo-classic Era





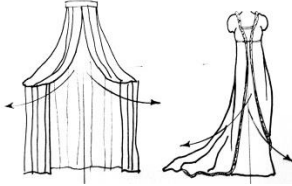
<b>Furniture</b>		<b>Similarities</b>			<b>Women Costume</b>
	None	None		<b>Case 1.35</b>	
	<p><b>Description</b></p> <p>The style was a refuge from the rococo and it was sought through the antique style. In the interior and furniture design, ornament properly subordinated to the design and did not control it. The dress was simple and often depicted with a colorful piece of cloth that fall back from the shoulder.</p>				
		<b>Similarities</b>			
	<b>Case 2.23</b>	<ul style="list-style-type: none"> <li>• Curtain opening of the Canopy</li> <li>• Flow</li> </ul>		<b>Case 1.34</b>	
<p><b>Description</b></p> <p>In the interior design, broken scrolls are replaced by straight lines, curves and arches only occur when justifiable. Thus, French neoclassical furniture tends to be rectangular and lacks curves. In England, Neo-classic Roman classical ornaments were applied in designing room interiors in Roman style.</p>					

Table 19: Analysis of Shapes and Forms: Selected Cases of the Neo-classic Era







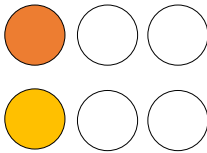
<b>Furniture</b>	 <b>Case 2.31</b>	<b>Similarities</b>		 <b>Case 1.36</b>	<b>Women Costume</b>
		None	None		
	 <b>Case 2.33</b>	<b>Similarities</b>		 <b>Case 1.32</b>	
		None	None		
<b>Description</b>					
<p>The simple garment looked like a chemise, the basic undergarment worn by all women. Female dress gradually moved away from the full-skirted silhouette to a style modelled closely on the Greek and Roman women's costume. Though the large court dress of the previous style was heavy and constraining, the introduction of the new court style came as a shock to many because of its lack of <i>grandeur</i>. In furniture, the ornamentation was given less importance and the backs of chairs were either oval or rectangular in shape.</p>					

Table 20: Analysis of Colors: Selected Cases of the Neo-classic Era

<b>Furniture</b>	 <b>Case 2.32</b>	<b>Similarities</b>		 <b>Case 1.31</b>	<b>Female Costume</b>
		<ul style="list-style-type: none"> <li>• White</li> <li>• Gold</li> </ul>			
<b>Description</b>					
<p>White became the main color in dress. The material was muslin which is naturally white. Because the statues of antiquity were usually bleached to white, it was believed the Greeks and Romans wore a white costume (Morley, 1999).</p>					



### **4.6.3 Deduction**

Muslin was the main material used for the female costume. In some interiors, muslin could be used for window curtains. The material was imported and velvet and silk were no longer the main textiles used for female fashion.

Neo-classic lines and ornament in the interior became simpler and curved shapes were used by necessity. Furniture became oval, and rectangular and legs were straightened and perpendicular. The back of seats was carved and the seat was covered with material such as silk and satin.

Concerning the shape and form, the style recalled the Greeks and Romans dress and the silhouette were characterized by a high waistline placement. Neo-classic fashion shifted away from the large skirt of the previous period. The new style of court costume was seen like a threat rather than a positive contribution to fashion.

Due to the use of muslin, the main color was white. Furniture may have light colored textiles with very soft decorations.

The simplicity of the dress did not give way to any relevant correlation with the furniture; however the general similarity would simply be at the level of the simplicity of design during the Neo-classic period.

#### 4.6.4 Visual Summary

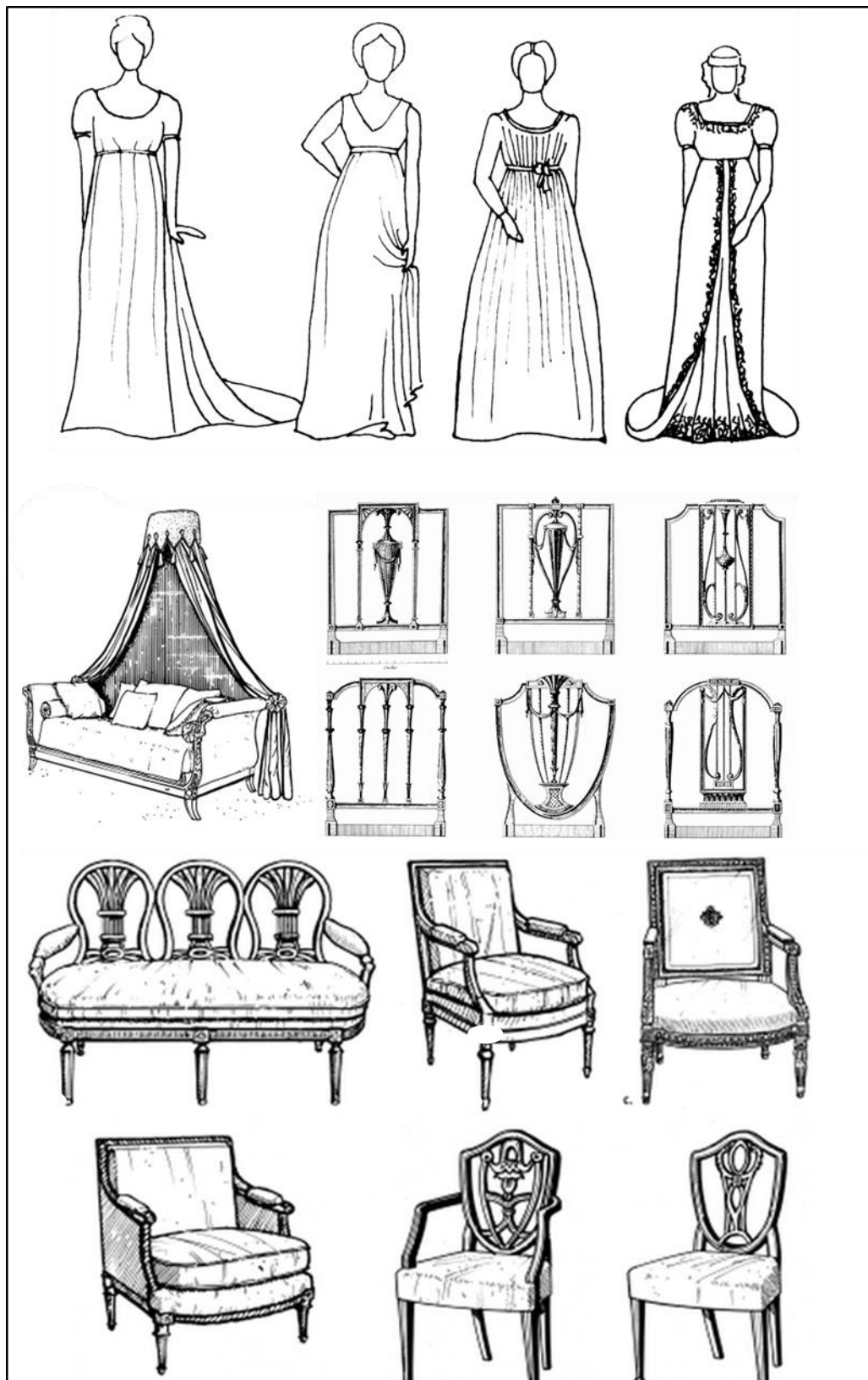


Figure 41: Fashionable Neo-classic Female Costumes and Furniture

## **Chapter 5**

### **CONCLUSION**

#### **5.1 Introduction**

The purpose of this chapter is to make a conclusion on the deductions of the previous section. The study is first summarized and the findings are discussed regarding the research question. Based on this, a general conclusion is given and the chapter concludes with suggestions for further studies.

#### **5.2 Summary of the Study**

In the first chapter general research design of the study is presented in the introduction. A few works that relate to the topic were mentioned and research questions were established. Also, the conjecture that furniture might have been influenced by the fashion design was posed.

The literature review is the main aspect of the second chapter. Here, costume and interior design were concisely defined and based on earlier works, the role and historical background of female costume and furniture design. The chapter is organized thematically.

The presentation of the selected cases is done in the third chapter. After a brief description of the method of selection of the data for analysis, all cases for female costume and furniture analysis are listed and captioned in order to provide their provenance and a short description.

The fourth chapter is the analytical part of the study. The research method is first briefly given in order to give insight on how the analysis will be carried out. In forms of tables, each element of the selected methods is analyzed in a correlative way between female costume and furniture. The analysis is done chronologically, starting from the medieval period and ending in the Neo-classic period. At the end of each era, a narrative deduction is provided as well as a visual summary of the analyzed data.

Chapter 5: The final chapter is the conclusion. After giving a brief summary of the study, the findings are discussed in regards to the research question and according to the analysis carried out in the previous chapter. Here, a general conclusion is stated and recommendations for further research are given.

### **5.3 Findings with Regard to the Research Questions**

**What similarities or harmony exist between the costume and interior design in a general perspective?**

In the earlier periods of the study (Medieval and Renaissance) the similarities and harmony are generally evidenced in the use of material and texture, as well as in the colors. This is probably a result of the meaning and symbolism that were attributed to material and color during these periods. Usually, changes in costume fashion are more occurring than in furniture design. However, in these early periods, fashion did not see much change since it was controlled by laws, as reviewed in Chapter 2, and as much as it was a matter of status. For the furniture, changes were obstructed first by the fact that the Lords had to often move from one residence to another. However, similarities in the elongated throne and the elongated headdresses were revealed. Later, during the Renaissance, changes in furniture are evidenced and the harmony is

achieved with the use of materials as well as the introduction of more naturalistic shapes, broken curves, arches and rosettes. During the Baroque period, the similarities are seen in the *grandeur* aspect of design and in light. The introduction of larger skirts, the puffed arms or the dresses as well as the ruff can be compared with the *grandeur* in the interior design reflected in wider and more elaborated bed canopies, in curved furniture as well the introduction of lighter costume material in color and the uses of contrast. The Rococo Period revealed more harmony and similarity than all other periods. In the literature review, it was understood that the costume and interior design were monitored by the court and therefore, the style of costume and furniture were very similar. The court was defined by extravagance, and this extravagance was seen in both the furniture and the dress. The French court was the pioneer of style and fashion. The elaborated scroll was reflected in costume and in the silhouette of the women in their extravagant costumes and hairstyles. Canopy and window curtain drapery harmonized with the pastel color interior. The pastel color upholstery material of the furniture and the costumes were similar, the larger and puffed upholstered furniture and the women large skirts all worked together in harmony. For the last period of the study chronology, harmony was hard to find. The new female costume fashion was more a revolutionary effect and was largely disapproved in the court. Furniture design experienced some changes that were rather the reintroduction of the classical style and a lesser use of the Rococo extravagance. Simplicity is the main harmony that could be underlined during this period.

**What are the evident parallel trends in female costume and furniture design?**

The most evident parallel trends in female costume and furniture design are retrieved in the material and texture, the shape and form, as well as in the color of the selected periods. In the medieval era, shapes are geometric and basic without any elaboration.

Colors are secondary and constricting with one another. Both costume and furniture are symbolic and this is reflected in the material and in the colors. The Renaissance sees the introduction of curved and of classical design, but dresses evolve in a different way with a more fitted aspect revealing the body shape of the women. During the Baroque, the parallel trends are the introduction of light in both interior and costume design, accomplished by the use of brighter material in furniture, gold and the importance of grandeur in design. Regarding the Rococo era, parallel trends are in the design elements and in the extravagance of both furniture and costume. Finally, Neo-classic style of the costume also saw some parallels with the furniture. First classical influences permitted into furniture via the furniture design and later they were evidenced in the costumes. However, the court style of female dress was a radical change initiated by the court. The simplicity of both female costume and furniture was parallel in terms of lines, very light colors, shapes and materials. This was a result of the naturalistic nature of the Neo-classic style.

In a general perspective, furniture played an important connotative role as well as female costume, and this parallel trend revealed in their design, was aimed to shape the magnificence of the courts and of those who belonged to or visited it.

### **Has female costume design ever influenced the furniture design?**

In the beginning of the study, the researcher suggested that because of the relationship of women identity and interior, female costume must have influenced furniture design. According to the findings during the analysis, it is difficult to establish this assumption as true. The designer may have taken into consideration the design of female costume during their elaboration of new furniture. However, the inspirations and motors of change in furniture were more related to the new general



tendencies of the period's style. For instance, changes in interior, cloth material were a result of the trades and these materials were used both in the furniture design and costume design. However, it is possible to argue that during the Rococo period, the complexity and greatness of the skirt may have led to the need of larger seat furniture and higher tables or commodes. Also, the extravagant hairstyle must have influenced the height of the back seat in order to offer more support do the women when seated.

#### **5.4 General Conclusion**

In the course of this study, the harmony between costume and interior design in Europe was reflected in one way or another throughout the selected periods. Lines, shapes and forms, texture and color of the costumes always revealed a certain level of similarity with the same visual aspects in the domestic interior. Through the visual data that were used during the analysis, it is possible to see how the costume and interior design were in harmony when observed as an entity.

Thus, based on the findings of this study, it is possible to conclude that even if it might not have been the case for all the selected periods, Rococo era analysis answers to all the questions and theories of this study. First, this is a period when all visual aspects of design of the costume and interior defined in this research has a high level of similarity. Secondly, costume and interior design are not just similar but in harmony with one another; women in their costumes do not just live in the interior but they become part of its design. Third, the influence of costume design is seen through the introduction of larger seat furniture purposely intended for the court lifestyle and fashion of the era. Finally, furniture assured more comfort and convenience for the new extravagant female costume fashion.

## **5.5 Suggestions for Further Research**

This research was intended to contribute to earlier studies on costume and interior design and to answer to the curiosity of the researcher of knowing what fashionable trends of the female costume and furniture design were reflected in the interior, especially in the courts where magnificence was an important feature. Although these goals were realized throughout the study, nonetheless, the following recommendations are offered as a possible way to improve this study:

- 1- Considering the fact that the main problem faced during this research was to obtain adequate visual materials for analysis, especially for the Medieval and Renaissance periods, the study could have also included paintings of religious scenes, because during these eras, small importance was attributed to residential interiors as architecture was mainly focused on religious buildings. Also, the artists depicted figures in contemporary costumes in order to bring more rhetoric to their work. Understanding costume design could consequently be enhanced through these categories of paintings
- 2- Furniture may be categorized into types (seats, tables, cupboard, closets, beds, mirrors, curtains, etc). Therefore, during case selection, categorizing the furniture could have given a more detailed understanding of the research questions of the study.

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