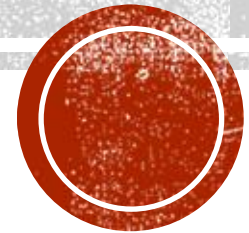


THE BAROQUE STYLE: THE LOUIS XIII AND LOUIS XIV STYLES

Louis XIII from 1590 to 1660;

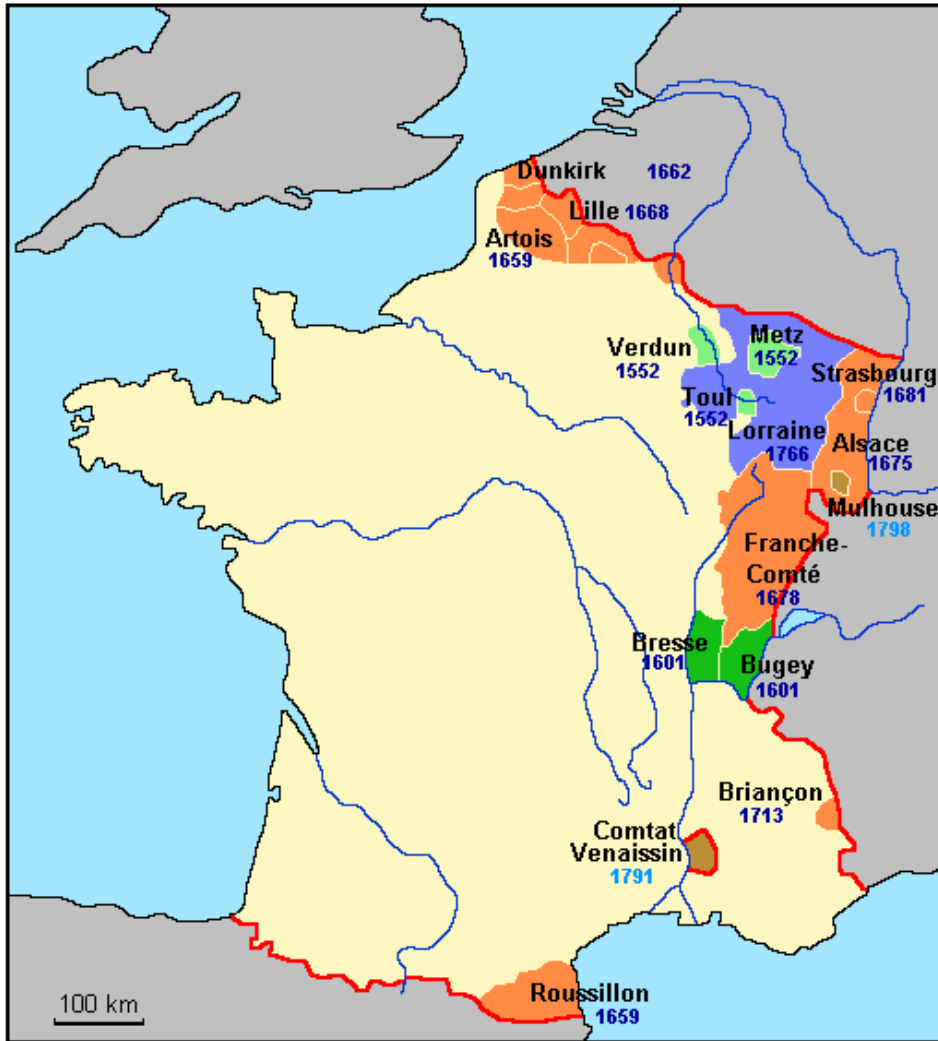
Louis XIV from 1643 to 1715



Prepared by Leila Aouni

FRANCE :

*territory from 1552 to 1798
from Henri II to the Revolution*



- Henry II
- Henry IV
- Louis XIV
- Louis XV
- Revolution

Henry II	1552: Metz, Verdun, Toul
Henry IV	1601: Bresse, Bugey
	1659: Roussillon
	1659: Artois
	1662: Dunkirk
	1668: Lille
Louis XIV	1675: Alsace
	1678: Franche-Comté
	1681: Strasbourg
	1713: Briançon
Louis XV	1766: Lorraine
	1768: Corsica
Revolution	1791: Comtat Venaissin
	1798: Mulhouse

www.wikipedia.org
(History of France)

Map of France
from 1552 (Henry
II) to 1798 (the
revolution)



□ Content

I- The Louis XIII Style

Introduction

1- Architecture

1- Decorative Elements

3- Furniture

II- The Louis XIV Style

Introduction

1- Architecture

2- Decorative Elements

3- Furniture



I- THE LOUIS XIII STYLE

From 1590 to 1660

1- ARCHITECTURE

The Louis XIII style is a style of decoration, furniture, and architecture, also called Baroque, covering the period from 1590 to 1660. In architecture, the Louis XIII style is a transitional style; it remains strongly influenced by the styles of previous reigns, but continues the movement that would lead to the Classicism of the Grand Siècle (the 17th century).

From the "second Renaissance," architects initially retained a Mannerist formula, where volutes, niches, steeply pitched roofs, dormer windows, stone jambs, and the contrast of materials (stone, brick, slate) enliven the buildings.





Top: Plan view of the Place des Vosges

Bottom: View of the Place des Vosges from outside the city walls

- Technique also evolved; windows became larger and, above all, more vertical. Thus, the stone mullions, characteristic of Gothic and Renaissance architecture, were replaced by wooden frames.
- However, they also adopted the pursuit of unity and grandeur that the Renaissance had favored as a "return to antiquity." They sought simplicity of line; the classical repertoire (columns, pediments) became more monumental. The Place des Vosges in Paris is emblematic of this dual trend: charming and picturesque, yet strictly regular, almost devoid of ornamentation. Inaugurated by the young Louis XIII, it had, however, been commissioned by his father, Henry V.



2- DECORATIVE ELEMENTS

a- The main characteristics:

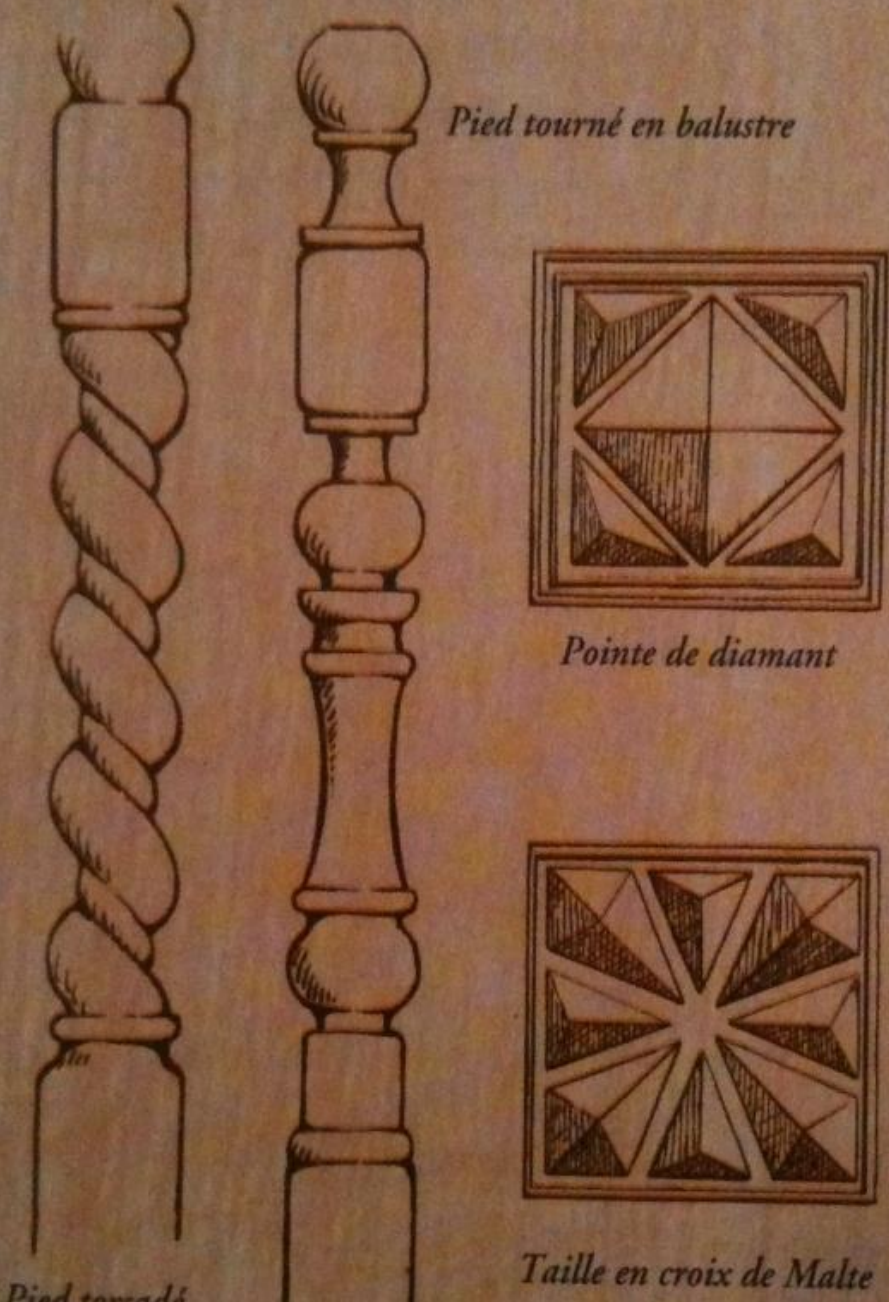
- The transition from Italian-inspired Renaissance styles to a specifically French style occurred seamlessly during the first half of the 17th century.
- The reign of Louis XIII (1610-1634) was a period of transition that assimilated Italian, Spanish, and Flemish influences.



Cabinet of the Hôtel Colbert de Villacerf,
circa 1650 (Carnavalet Museum)



MOTIFS DÉCORATIFS LOUIS XIII



- Among the main characteristics, we note:
- -Straight lines
- -Moldings
- -Cake points
- -Diamond points
- -The persistence of the H-shaped stretcher
- -The seats retain a front crossbar reminiscent of Renaissance chairs with solid legs
- -The use of several types of turning:
 - a- Twist turning: helical turning
 - b- Bead turning: succession of ovoid masses
 - c- Baluster turning: pear shape
 - d- Drum turning: circular bosses
 - e- Solomonic turning: spirals





b- Ornamentation:

- Guilloche patterns
- Egg-and-dart moldings
- Plinths and cornices
- Acanthus leaf scrolls
- Twisted columns
- Diamond points



The two-part cabinet



Cabinet à deux corps dit à diminutif, ce qui signifie que le gradin supérieur est en retrait par rapport au corps inférieur. Il présente divers éléments typiques du style Louis XIII : colonnes tournées en spirale, séparées par des petits balustres renflés ; corniche à triple moulure ; pieds en boules aplaties ; poignées de tirage sphériques ; courtes entrées de serrure de forme serpentine. Enfin, le décor des portes est en incrustation dans les encadrements moulurés.



Le décor des portes sur fond de noyer massif est réalisé par incrustation de bois clairs dessinant un bouquet dans un vase. Un encadrement d'ébène ou de bois sombre teinté met en valeur cette composition d'inspiration hollandaise (on y reconnaît des tulipes).

3- FURNITURE

The rising bourgeoisie desired more austere furniture, though this did not preclude the pursuit of greater comfort. Carved ornaments tended to disappear in favor of turned wood motifs.

a- The creations:

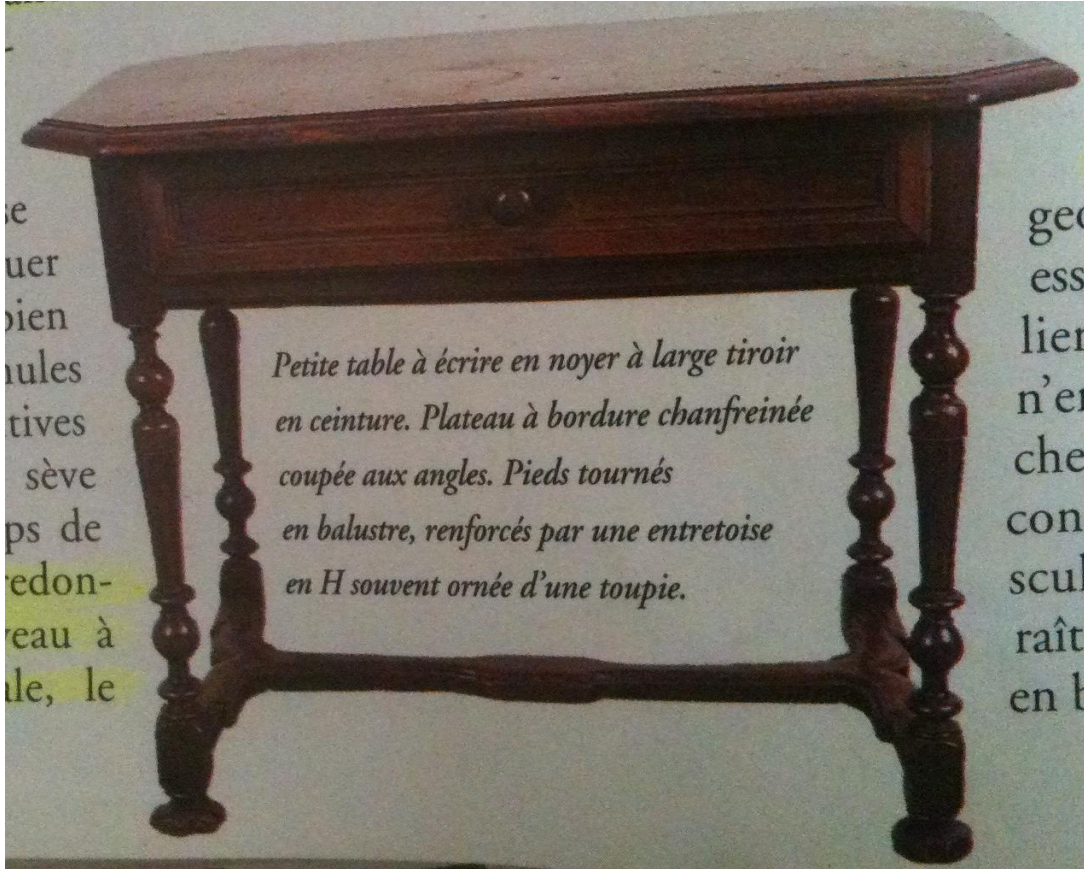
The cabinet: the new piece of furniture in vogue under Louis XIII was the cabinet. Like its Italian predecessor, it was originally a piece of furniture with multiple drawers that replaced the chest and was placed on the table to safeguard valuables. (See below: The two-part cabinet)



The wardrobe:

- The Louis XIII armoire has two doors adorned with high-relief diamond points beneath a heavy, multi-molded cornice. This type of furniture would remain popular for two centuries in certain provinces.
- Another type of armoire, inspired by Dutch design, also appeared. It is characterized by ebony veneers, often inlaid with pewter or copper ornaments. It was from this practice that the guild of "ebony joiners" would soon emerge, eventually becoming known as cabinetmakers.
- Another important technical innovation was woodturning, which became widespread for creating both table and chair legs. Depending on the blade's cut on the turning wood, joiners could shape the legs into balusters, beaded legs, carved columns, or spirals.





Writing tables:

Those with turned legs are often covered in coarse cloth, that is, a tightly woven fabric. This is how desks would soon come into being.

Small walnut table with a wide drawer in the apron. The top has a chamfered edge cut at the corners. Turned baluster legs, reinforced by an H-shaped stretcher often decorated with a finial.

Money changer's desks:

They consist of a top resting on two superimposed drawer units, each supported by four short legs connected by crossbars.

An H-shaped spacer, often decorated with a spinning top.





Les éto
L'un rô
du décor
sont impo
factu

b- The seats:

- It was once again for social reasons that seating was modernized during the reign of Louis XIII. The growing trend of salon life demanded comfortable seating that could be moved for conversation.
- Armchairs then became known as armchairs. Wide and square, with a short back, sometimes slightly inclined backward, above an upholstered seat, the Louis XIII armchair was either covered in quilted fabric or embossed leather.

A walnut chair with turned legs and armrest supports arranged in a beaded pattern.

It comes from Burgundy. Its recent upholstery is in the Louis XIII style.



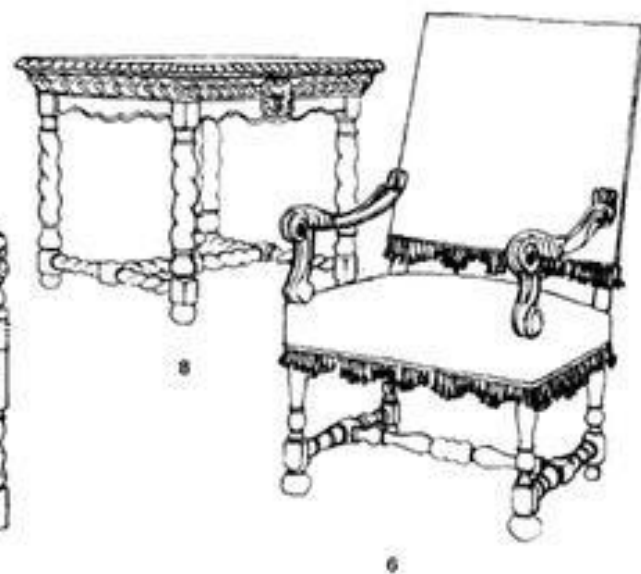
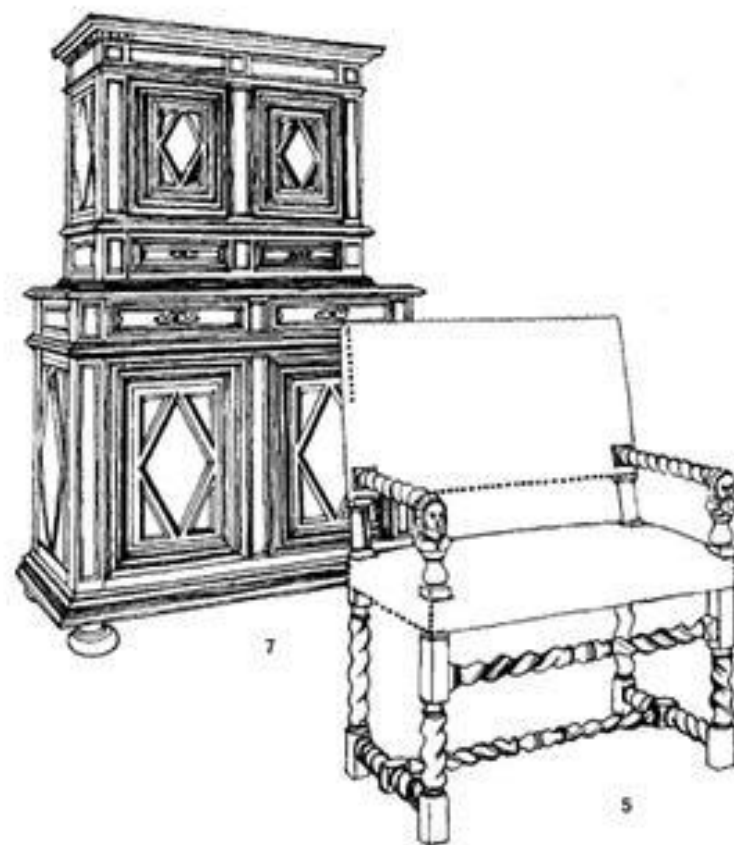
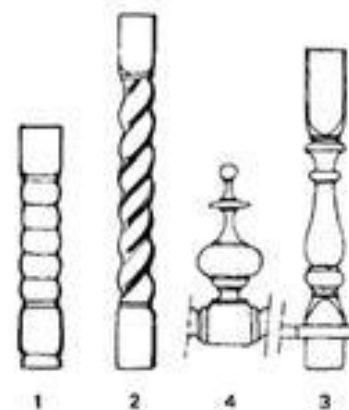


c- Fabrics :

- Fabrics played a significant role in the decor during the reign of Louis XIII. Sumptuous silks were imported from Italy, but the manufactories of Lyon, Rouen, and Beauvais began to produce velvets, damasks, and tapestries used to upholster furniture and beds.
- Finally, wall hangings added warmth to the rooms with their polychrome colors. The preferred colors were reds of all shades and olive greens.



- 1 — Tournage en chapelet.
- 2 — Tournage en spirale.
- 3 — Tournage en balustre.
- 4 — Tournage en toupie.
- 5 — Fauteuil à dossier bas.
- 6 — Fauteuil à haut dossier.
- 7 — Armoire à deux corps.
- 8 — Table.



II- THE LOUIS XIV STYLE

from 1643 to 1715

The reign of Louis XIV (1643-1715), the longest in French history, was marked in all areas by a policy of grandeur directly imposed by the king.

King Louis XIV (the Sun King) sought to demonstrate the power and grandeur of his kingdom by controlling the artistic world.

Architecture, interior design, and furniture were all subject to the King's control.





Example 1: The Palace of Versailles

View inside the Hall of Mirrors at the Palace of Versailles.

1-ARCHITECTURE



View of the castle courtyard



the north facade of the Palace of Versailles



□ Architecture during the reign of Louis XIV was sophisticated and unified. The progress made in architecture at this time was linked, on the one hand, to the creation of the Academy of Architecture and, on the other, to the publication of descriptions of the principal ancient buildings of Rome.

□ The architect Jules Hardouin-Mansart is responsible for the most celebrated architectural achievements of the reign. He embodies the French classicism of the late 17th century, and it was under his direction that the Palace of Versailles and the Church of Les Invalides were built.

View of the gardens of Versailles.



Example 2: The Church of Saint Louis des Invalides, also known as the Soldiers' Church



Facade of the Saint Louis des Invalides church



View of the chapel from inside the walls.



2- DECORATIVE ELEMENTS

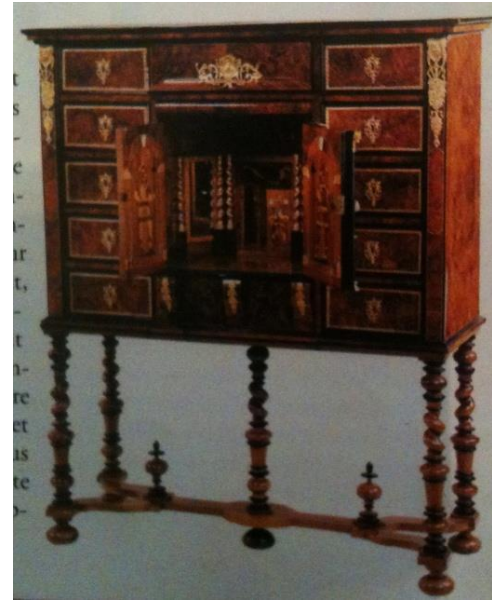
a- The main decorative motifs:

- The decorative motifs are primarily inspired by Greco-Roman antiquity and attempt to express the absolute power of Louis XIV:
- -Garlands of fruit and lilies,
- -Flower masks and mascarons,
- -Palmettes in the form of radiating masks,
- -Lambrequin and acanthus leaves,
- -Lion heads and feet,
- -Shells, laurels, dolphins, trophies, and diamond-shaped background patterns on the furniture

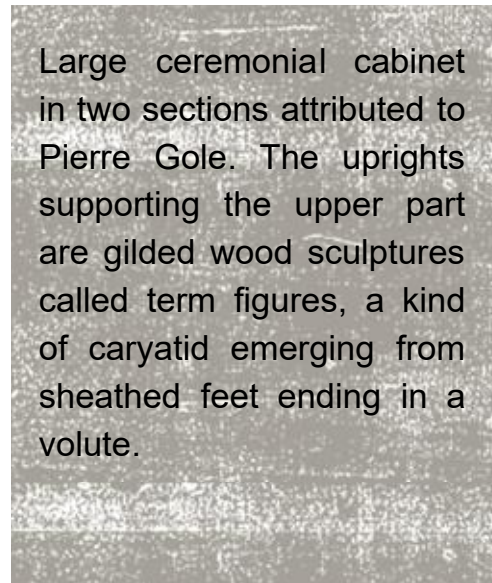


b- The main characteristics of the style :

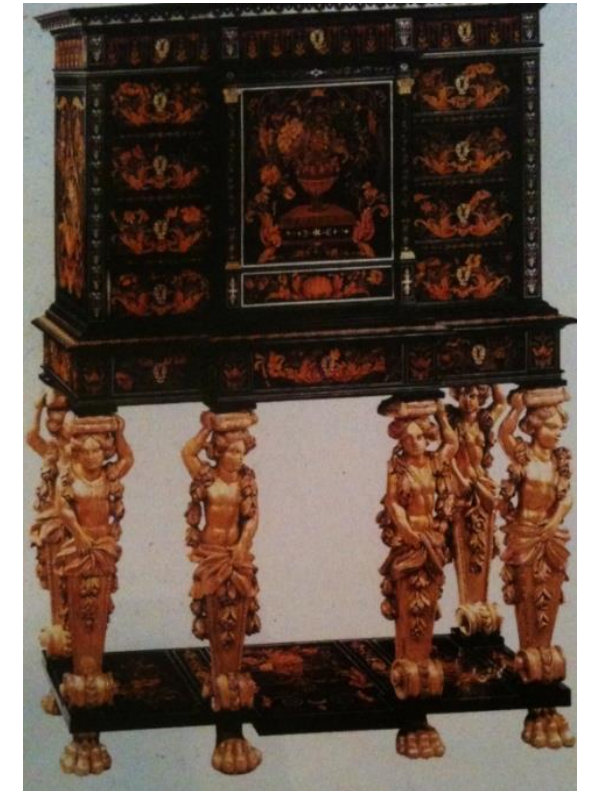
- In terms of furniture, it became increasingly luxurious, but unlike previous styles, it was almost entirely detached from architecture. There were two main types:
- - Formal furniture, richly adorned with veneers and inlays of solid, gilded wood;
- - Bourgeois furniture made of solid wood.
- The style is characterized above all by its absolute symmetry and a large, ostentatious scale. Italian and classical influences were evident.
- The panels had a distinctive style. They could be notched at the four corners, at the two upper corners, and curved, or even "curved with projecting edges."
- The legs were balusters or consoles. The stretchers evolved from H-shaped to X-shaped. Marquetry experienced a significant boom with the Boulle marquetry style.



A cabinet from the second half of the 17th century, attributed to Pierre Hache, veneered in walnut and walnut burl framed with blackened pearwood stringing. The legs are spiral and turned balusters, and the stretcher is decorated with finials, remnants of Louis XIII period ornamentation.



Large ceremonial cabinet in two sections attributed to Pierre Gole. The uprights supporting the upper part are gilded wood sculptures called term figures, a kind of caryatid emerging from sheathed feet ending in a volute.

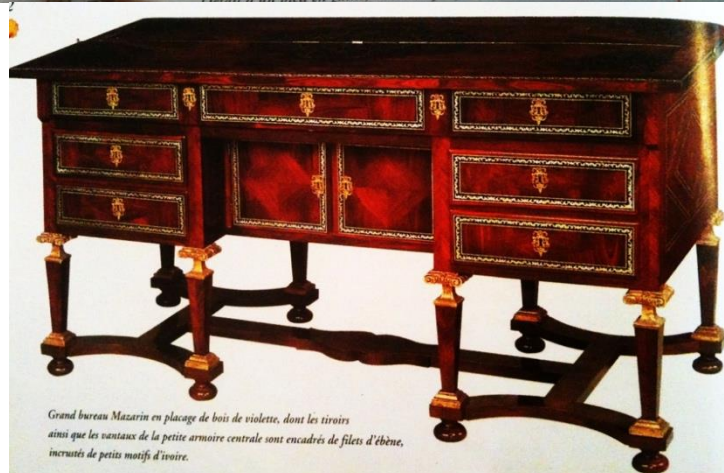


An X-shaped spacer with branches

3- FURNITURE

a- The creations:

Mazarin desks, named after the cardinal's collections, feature a marquetry top, either in copper and tortoiseshell or in contrasting woods, resting on two pedestals, each supported by four small feet connected by X-shaped stretchers. Inconvenient because it was difficult to position one's knees between the pedestals, Mazarin desks were gradually replaced by large, flat desks with a top edged by a thick bronze ingot that followed its gently curved contour. The four feet were raised at the top.





*Grande commode Louis XIV
en placage de bois de prunier
ouvrant par trois tiroirs,
dessus de bois marqueté
de motifs géométriques entouré
d'une lingotière en bronze.
Riche ornementation de bronzes
ciselés et dorés (sabots à coquilles,
entrées de serrure aux sphynxes,
tablier orné d'un masque).
Commode attribuée à Hache
à Grenoble.*

Boulle also put his talent to use in a new piece of furniture which would enjoy tremendous success: the desk-table, or desk-commode (around 1708).





The console table, or console base or wall console, consists of a richly carved gilded wooden base covered with a marble top that is placed against the wall.

Superbe et rare console en bois sculpté et doré à côtés incurvés, décor de rinceaux feuillagés, lambrequins, panaches et quadrillages rayonnants avec perles. Au centre, des lettres enlacées, très probablement des L, sur fond ajouré.



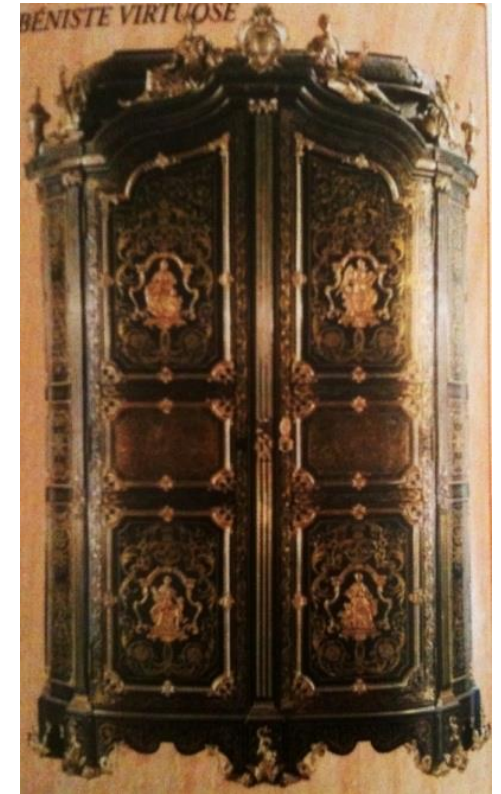
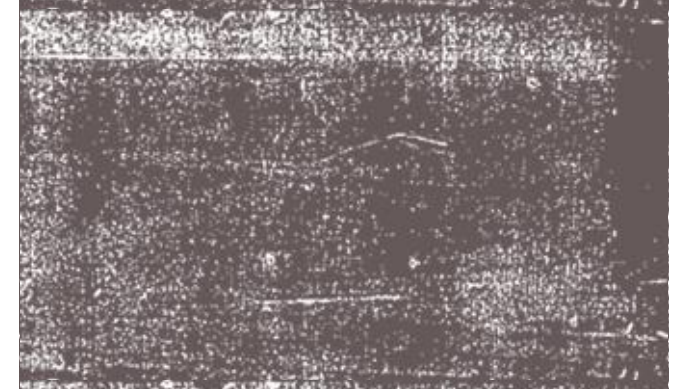
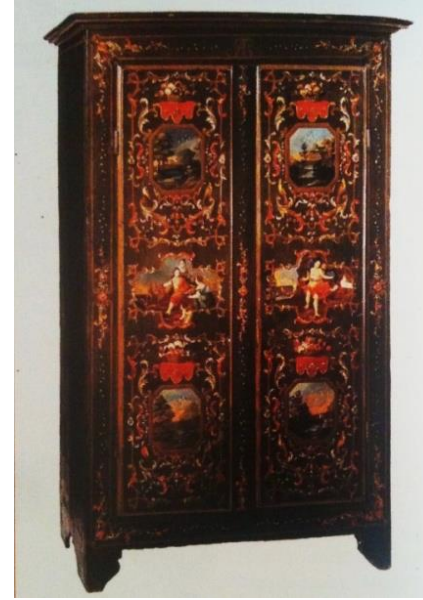


The guéridon, another typical piece of furniture in the Louis XIV style, is, according to legend, named after a young Black servant carrying torches. The guéridon later evolved into a tabletop mounted on a base sculpted in the style of a candlestick, used to hold torchères.



b- Other furniture:

The Louis XIV armoire retains its massive structure with strong, molded uprights ending in square feet. The symmetrical door panels are adorned with simple, highly projecting moldings that sometimes frame geometric motifs such as stylized foliage, finials, lambrequins, scrolls, and palmettes. The more austere low sideboards, then called armoire bases, feature two small drawers above each door. The top, made of a thick plank rounded at the corners, is supported by straight, square-section legs.





The two-part sideboards, made of solid wood, have four symmetrical doors. As in the Louis XIII period, the upper section is slightly recessed from the lower part of the sideboard, creating a horizontal shelf about the width of a hand. These large dining room sideboards are used to store silver or pewter tableware.

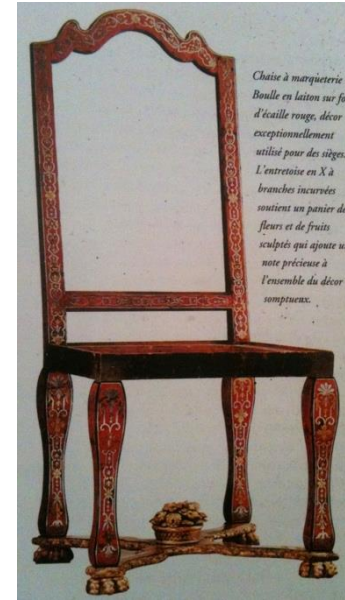
The upper doors are hinged on a side-mounted hinged panel so they can open wide by folding back to the side. This hinged mechanism allows the silverware—while there is still some!—to be displayed at mealtimes.



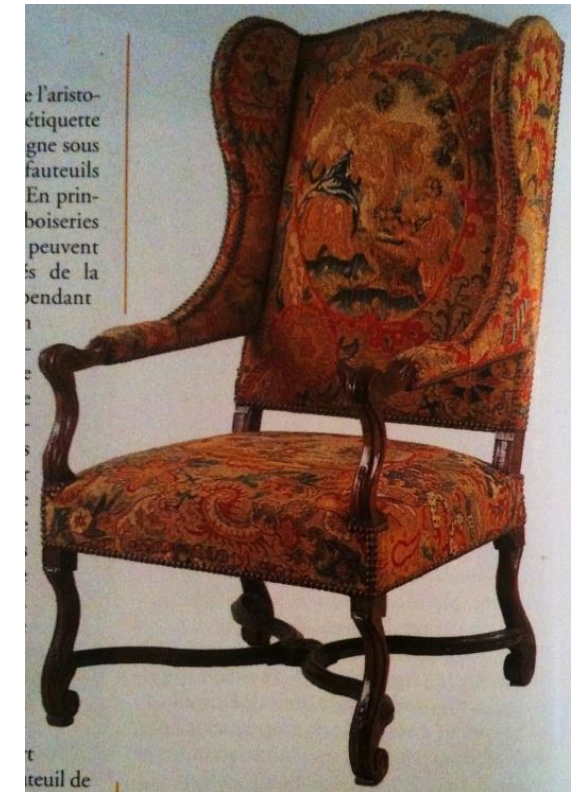
The Louis XIII chairs inherited by the Grand Siècle (the 17th century) are characterized by the rigor of their lines, with a square seat supported by turned legs and surmounted by a short rectangular back.

The seats widened, the backs became taller and inclined slightly backward. From 1640 onward, a new type of leg appeared, known as a "roll" leg—which antique dealers often refer to as a "sheep's bone" leg—and which, in fact, more closely resembles a console table.

This shift in the legs was accompanied by a modification of the armrests, which, extending from the back, curved slightly to rest on a short, curved console table placed above the seat rail, in line with the front legs.



The X-shaped spacer with curved branches supports a basket of flowers and fruit, adding a precious touch to the overall decor.





The stools: Following the hierarchical order, when princes took their places on armchairs, the most titled lords were entitled to the chair with a back and the courtiers were content with seats without back or arms, in other words stools of two main forms: the placet with four legs in baluster, in sheath or in console, connected by a stretcher, and the folding stool whose tapestry seat rests on an X-shaped base.





Beds: Daybeds, also known as daybeds, consist of a low, narrow platform flanked by vertical headboards. They are sometimes called Turkish-style daybeds, or sofas when a backrest is placed lengthwise between the two headboards, distinguishing them from couches whose backrests are connected at right angles to armrests similar to those of armchairs.

Beds diversified during this reign:

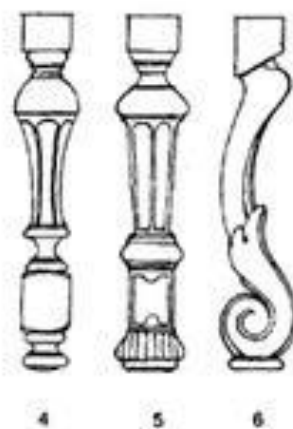
- The **"spinning-hoop bed"** is so named because of the tapered shape of the curtains that are rolled up around the posts supporting a canopy of the same proportions as the bed. All the woodwork is hidden beneath the draperies.

- The **"angel bed,"** which Mazarin inventoried in 1653, is of the same type as the previous one, but the canopy, half as long, is suspended above the bed, which is thus only half covered.

- The **imperial bed** is distinguished by its domed canopy.

- The **duchess bed** has no corner posts: the canopy is suspended from the ceiling, stretched over the entire bed, and adorned at its four corners with plumes of white feathers.

- 1 — Feuille d'eau.
- 2 — Feuille d'acanthé.
- 3 — Fauteuil.
- 4 — Pied en balustre.
- 5 — Pied en gaine.
- 6 — Pied en console.
- 7 — Fauteuil en confessionnal.
- 8 — Tabouret.
- 9 — Table-Bureau.



1

2

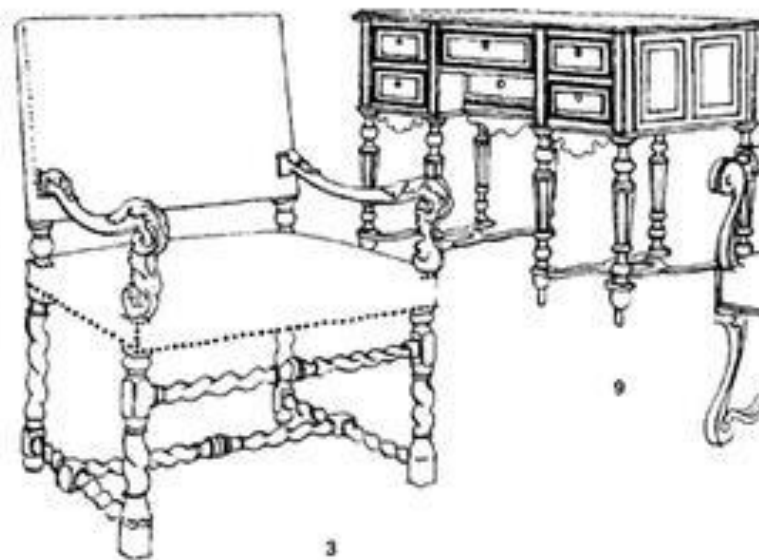
4

5

6



8



3



7

9