higher education & training

Department:
Higher Education and Training
REPUBLIC OF SOUTH AFRICA

MARKING GUIDELINE

NATIONAL CERTIFICATE

INTERIOR STYLES AND STUDIES N5

9 November 2022

This marking guideline consists of 11 pages.

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SECTION A

QUESTION 1

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(10 × 2) (20)

1.2 1.2.1 Angelica Kauffman – Neoclassical painter who had a successful career in London and Rome. Remembered primarily as a history painter, Kauffmann was a skilled portraitist, landscape and decoration painter. She was one of the two female founding members of the Royal Academy in London in 1768.

1.2.2 Josiah Wedgwood – an English potter and entrepreneur. He founded the Wedgwood company. He is credited with the industrialisation of the manufacture of pottery; 'it was by intensifying the division of labour that Wedgwood brought about the reduction of cost which enabled his pottery to find markets in all parts of Britain, and also of Europe and America.' The renewed classical enthusiasms of the late 1760s and early 1770s were of major importance to his sales promotion. His expensive goods were in much demand from the nobility, while he used emulation effects to market cheaper sets to the rest of society. Every new invention that Wedgwood produced – green glaze, creamware, black basalt and jasper – was quickly copied. Having once achieved perfection in production, he achieved perfection in sales and distribution. His showrooms in London gave the public the chance to see his complete range of tableware.

1.2.3 The Adams brothers – the first to advocate an integrated style for architecture and interiors; walls, ceilings, fireplaces, furniture, fixtures, fittings and carpets all being designed by the Adams brothers as a single uniform scheme. Commonly and mistakenly known as Adams Style, the proper term for this style of architecture and furniture is the Style of the Brothers Adam'

1.2.4 Lorenzo Ghiberti – a Florentine Italian artist of the Early Renaissance best known as the creator of the bronze doors of the Florence Baptistery, which Michelangelo called the Gates of Paradise. Trained as a goldsmith and sculptor, he established an important workshop for sculpture in metal.

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1.2.5 Andrea Palladio – Italian architect active in the Venetian Republic. Palladio, influenced by Roman and Greek architecture, primarily by Vitruvius, is widely considered to be one of the most influential individuals in the history of architecture. All of his buildings are located in what was the Venetian Republic, but his teachings, summarised in the architectural treatise, The Four Books of Architecture, gained him wide recognition.

(5 × 3) (15)

1.3 1.3.1 Engravings – the practice of incising a design onto a hard, usually flat surface by cutting grooves into it with a burin. The result may be a decorated object in itself, as when silver, gold, steel, or glass are engraved, or may provide an intaglio printing plate, of copper or another metal, for printing images on paper as prints or illustrations; these images are also called 'engravings'. Engraving is one of the oldest and most important techniques in printmaking.

1.3.2 Aquatints – an intaglio printmaking technique, a variant of etching that only produces areas of tone rather than lines. For this reason it has mostly been used in conjunction with etching, to give outlines.

1.3.3 Mezzotints – is a printmaking process of the intaglio family, technically a dry point method. It was the first tonal method to be used, enabling half-tones to be produced without using line- or dot-based techniques like hatching, cross-hatching or stipple.

1.3.4 Delftware – Delftware is one of the types of tin-glazed earthenware or faience in which a white glaze is applied, usually decorated with metal oxides, in particular the cobalt oxide that gives the usual blue, and can withstand high firing temperatures, allowing it to be applied under the glaze. It also forms part of the worldwide family of blue and white pottery, using variations of the plant-based decoration first developed in 14th century Chinese porcelain, and in great demand in Europe.

1.3.5 Poly-chroming – is the practice of decorating architectural elements, sculpture, etc. in a variety of colours. The term is used to refer to certain styles of architecture, pottery or sculpture in multiple colours.

(5 × 3) (15)
[50]

TOTAL SECTION A: 50

SECTION B

QUESTION 2

2.1 2.1.1 Trumpet – a type of turned furniture leg, fairly thick with multiple curves, which flares upward and outward from a narrow base, to resemble an upturned trumpet; the top is often capped with a dome, and the end often terminates in a ball, bun or Spanish foot; typical of Baroque styles, especially English Restoration and William and Mary; it usually appears in tables, highboys and lowboys, with the legs connected by a serpentine stretcher.

2.1.2 Spiral – A leg resembling a twisted rope, or a support with a winding descending flute or groove. It was originally of Portuguese and Indian origin, and became popular during the Restoration.

2.1.3 Bell turning – Turned leg resembling an inverted bell, usually combined with the end often terminates in a ball, bun or Spanish foot; typical of Baroque styles, especially English Restoration and William and Mary, it usually appears in tables, highboys and lowboys, with the legs connected by a serpentine stretcher.

2.1.4 Composite – A grouping of separate parts of varieties of chair legs that produce the appearance of a co-ordinated whole and aesthetically related to each other by position, line and form.

(4 × 5) (20)

2.2 2.2.1 Savonarola – Also known as a Savonarola or Dante chair in Italy, or a Luther chair in Germany, the X-chair was a light and practical form that spread through Renaissance Europe. In England, the Glastonbury chair made an X-shape by crossing the front and back legs, while in Spain X-chairs were inlaid with ivory and metals in Moorish designs.
The use of the name, Savonarola chair, comes from a nineteenth-century trade term. Girolamo Savonarola is a folding armchair of the type standardised during the Italian Renaissance.

2.2.2 Dante – Dantesca is a type of chair used during the Italian Renaissance. The arms end in scrolls and continue all the way up to the back support. It is made to look like it can fold, but in reality it cannot. It always has a leather seat and back support. It also has a boss where the legs intersect.

2.2.3 Monastery type – a smaller chair built of interlacing straight splats. Folding chairs were also made of wrought iron and brass trimmings and cushion seats.

(5 × 3) (15)

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2.3 2.3.1 Coved – A coved ceiling is a ceiling in which the point where the ceiling meets the walls has been improved by the addition of coving. It can also refer to an arched-dome ceiling.

2.3.2 Coffered – A coffer (or coffering) in architecture is a series of sunken panels in the shape of a square, rectangle, or octagon in a ceiling, soffit or vault. A series of these sunken panels was often used as decoration for a ceiling or a vault, also called 'caissons' (boxes), or 'lacunaria' (spaces, openings), so that a coffered ceiling can be called a lacunar ceiling: the strength of the structure is in the framework of the coffers.

2.3.3 Vaulted – a self-supporting arched form, usually of stone or brick, serving to cover a space with a ceiling or roof. The simplest kind of vault is the barrel vault, which is generally semi-circular in shape. The barrel vault is a continuous arch, the length being greater than its diameter.

(5 × 3) (15)
[50]

QUESTION 3

3.1 3.1.1 Rococo – It was a more fluid and florid elaborate style, comprising ornate, asymmetric designs and pastel shades decorated with numerous interlacings of curves and counter-curves based on the shapes of C and S. Along with shell forms and other naturalistic shapes begun to integrate a variety of diverse characteristics, including a taste for Oriental designs – 'chinoiserie' and 'singerie'. Decorative wall panels – asymmetric in design, upper portion in the form of a woman’s upper lip or broken corners. Field and panel in contrasting colours and patterns – pastel shades, putty, straw, rose, turquoise. Panels in tapestry, cartoons and painted. The colours of Rococo are predominantly pale, such as light pastel, ivory white and gold, with frequent use of mirrors to enhance the sense of open space.

3.1.2 Empire – French-empire motif incorporates regal elegance, symmetry and jewel-tone colours into the design. French-empire colours pair dark, rich hues with softer muted shades to bring warmth and contrast to the room. Decorate the walls with gilded antique frames and paintings from the French-empire era of the late 1700s and early 1800s. Antique bust-shots, brass or gilded wall clocks and floral paintings stand out against a jewel-tone background. Walls were often hung with textiles reminiscent of a tent or wallpaper or painted in imitation of Pompeian figures and conventional designs. Both dado and cornice were used. If painted a large frieze was introduced with classical medallions, urns, and human figures or composed with delicate garlands, swags and arabesques.

(10 × 2) (20)

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3.2 3.2.1 William and Mary – The William and Mary style was influenced by recent French furniture traditions, which in turn were influenced by Italian Baroque furniture designs. William and Mary style furniture emphasise unity, so that all elements contributed to an overall shape or look. It also features high relief carving, strong curves, and elaborate woodturning. Despite these elements, the style is fairly squat, heavy-looking, and obviously sturdy. Straight lines are common. Paint, stains, or different kinds of wood are used to create contrasting colours, which is another element of this style. Japanning, a technique of varnishing which was very popular at the time, was also used on this furniture design. For chairs, woven cane seats and heavily-scrolled backs predominated. Toward the end of the style, cane-woven seats and backs had given way to leather, and straight or slightly angled backs had given way to serpentine forms.
Other decorative arts such as architecture, ceramics, silver, and textiles could also feature elements of the William and Mary style. The design movement had an extremely positive impact on the craftsmanship and quality of British furniture.

3.2.2 Georgian – The Georgian style is highly variable, but marked by symmetry and proportion based on the classical architecture of Greece and Rome, as revived in Renaissance architecture. Ornaments are also normally in the classical tradition, but typically restrained, and sometimes almost completely absent on the exterior. The period brought the vocabulary of classical architecture to smaller and more modest buildings than had been the case before, replacing English vernacular architecture (or becoming the new vernacular style) for almost all new middle-class homes and public buildings by the end of the period. Georgian architecture is characterised by its proportion and balance; simple mathematical ratios were used to determine the height of a window in relation to its width or the shape of a room as a double cube. Regularity, as with ashlar (uniformly cut) stonework, was strongly approved, imbuing symmetry and adherence to classical rule. The lack of symmetry, where Georgian additions were added to earlier structures remaining visible, was deeply felt as a flaw, at least before Nash began to introduce it in a variety of styles. Regularity of house fronts along a street was a desirable feature of Georgian town planning. Until the start of the Gothic Revival in the early 19th century, Georgian designs usually lay within the Classical orders of architecture and employed a decorative vocabulary derived from ancient Rome or Greece.

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3.2.3 Victorian – In addition to general architectural influences, this progressive change in style resulted from several other factors. In the 1850s, the abolition of tax on glass and bricks made these items cheaper yet a suitable material and the coming of the railway allowed them to be manufactured elsewhere, at low cost and to standard sizes and methods, and brought to site. There was also progressive introduction from the 1850s of various building regulations. There are a number of common themes in Victorian housing:

- Sanitation: regulations were introduced progressively from the 1850s to raise the importance of sanitation features, including correct drainage, waste facilities (the 'ash pit' or 'dust bin'), and toilet facilities either in the form of an outside privy or inside water closet.
- Hot and cold water: at the start of the Victorian era, some houses had running tap water and a boiler for hot water. By the turn of the century, hot and cold running water were a common feature.
- Lighting powered by gas was available in many towns from the start of the Victorian era. By the end of the Victorian era, many houses had gas.
- Basements with a cellar for the storage of coal, required for open fires and to heat water, were common.
- Sash windows but with larger panes of glass, from the 1850s, than the characteristic 6 plus 6 smaller panes seen in Georgian and Regency architecture.
- Victorian houses were generally built in terraces or as detached houses.
- Building materials were brick or local stone. Bricks were made in factories some distance away, to standard sizes, rather than the earlier practice of digging clay locally and making bricks on site.
- The majority of houses were roofed with slate, quarried mainly in Wales and carried by rail. The clay tiles used in some houses would be available locally.
- Vegetation and small gardens were often incorporated into Victorian homes, as forms of nature were prised by the suburban domestic ideal.

(3 × 10) (30)
[50]

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QUESTION 4

4.1 4.1.1 Palace of Versailles

Before entering the king's state apartments, one had to climb the Ambassadors Staircase – a suitable entrance as its magnificence matched the grandness of the apartments. The Ambassadors Staircase (Escalier des Ambassadeurs) was built in 1674 but was finished in 1680. Although it was designed by architect Louis Le Vau, the staircase was built by François d'Orbay and was primarily painted by Charles Le Brun. Destroyed in 1752, the staircase was the entrance to the king's apartments and was the official grand entrance into the chateau, specifically intended to astonish and impress foreign dignitaries.

The state apartments of the king
The construction of the Hall of Mirrors between 1678 and 1686 coincided with a major alteration to the State apartments. They were originally intended as his residence, but the king transformed them into galleries for his finest paintings, and venues for his many receptions for courtiers:
The Salon of Hercules
The Salon of Abundance
The Salon of Venus
The Salon of Mercury
The Salon of Mars
The Salon of Apollo
The Salon of Diana

Private apartments of the king and queen

Private apartments of the king

The apartments of the king were the heart of the chateau; they were in the same location as the rooms of Louis XIII, the creator of the chateau, on the first floor (second floor US style). They were set aside for the personal use of Louis XIV in 1683. He and his successors Louis XV and Louis XVI used these rooms for official functions, such as the ceremonial 'lever' ('waking up') and the 'coucher' ('going to bed') of the monarch, which were attended by a crowd of courtiers.

The king's apartment was accessed from the Hall of Mirrors from the Oeil de Boeuf antechamber past the Guardroom and the Grand Couvert, the ceremonial room where Louis XIV often took his evening meals, seated alone at a table in front of the fireplace. His spoon, fork, and knife were brought to him in a golden box. The courtiers could watch as he dined.

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Private apartments of the queen
The 'Petit Appartement de la Reine' is a suite of rooms that were reserved for the personal use of the queen. Originally arranged for the use of Marie-Thérèse, consort of Louis XIV, the rooms were later modified for use by Marie Leszczyńska and finally for Marie-Antoinette. The queen's apartments and the king's apartments were laid out on the same design, each suite having seven rooms. Both suites had ceilings painted with scenes from mythology; the king's ceilings featured male figures, the queen's featured females.

The Grand Gallery
A set of three highly decorated reception rooms, dedicated to the celebration of the political and military successes of Louis XIV, and used for important ceremonies, celebrations and receptions:
The War Salon
The Hall of Mirrors (The 'Galerie des Glaces')
The Peace Salon

More buildings at Versailles include:
- Royal Chapel
- Royal Opera
- Museum of the History of France
- Gardens and fountains

- The Parterre d'Eau and the Parterre and Fountain of Latona
- Fountain of the Chariot of Apollo and the Grand Canal
- North Parterre, Dragon Basin, and Basin of Neptune
- South Parterre and the Orangerie

- The Bosquets or Groves
- The Grand Trianon and Petit Trianon
- The Hamlet of Marie Antoinette (20)

4.1.2 St Peter's Basilica – St. Peter's is a church In the Vatican City built in the Renaissance style to the west of the River Tiber and near the Janiculum Hill and Hadrian's Mausoleum. Its central dome dominates the skyline of Rome. The basilica is approached via St. Peter's Square, a forecourt in two sections, both surrounded by tall colonnades. The first space is oval and the second trapezoid. The façade of the basilica, with a giant order of columns, stretches across the end of the square and is approached by steps on which stand two 5,55 metres (18,2 ft) statues of the 1st century apostles to Rome, Saints Peter and Paul.

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4.1.2 The basilica is cruciform in shape, with an elongated nave in the Latin cross form but the early designs were for a centrally planned structure and this is still in evidence in the architecture. The central space is dominated both externally and internally by one of the largest domes in the world. The entrance is through a narthex, or entrance hall, which stretches across the building. One of the decorated bronze doors leading from the narthex is the Holy Door, only opened during jubilees.

The interior is of vast dimensions when compared with other churches. One author wrote: 'Only gradually does it dawn upon us – as we watch people draw near to this or that monument, strangely they appear to shrink; they are, of course, dwarfed by the scale of everything in the building. This in its turn overwhelms us.'

The nave which leads to the central dome is in three bays, with piers supporting a barrel-vault, the highest of any church. The nave is framed by wide aisles which have a number of chapels off them. Moving around the basilica in a clockwise direction they are: The Baptistery, the Chapel of the Presentation of the Virgin, the larger Choir Chapel, the Altar of the Transfiguration, the Clementine Chapel with the Altar of Saint Gregory, the Sacristy Entrance, the Altar of the Lie, the left transept with Altars to the Crucifixion of Saint Peter, Saint Joseph and Saint Thomas, the Altar of the Sacred Heart, the Chapel of the Madonna of Column, the Altar of Saint Peter and the Paralytic, the apse with the Chair of Saint Peter, the Altar of Saint Peter raising Tabitha, the Altar of St. Petronilla, the Altar of the Archangel Michael, the Altar of the Navicella, the right transept with Altars of Saint Erasmus, Saints Processo and Martiniano, and Saint Wenceslas, the Altar of St. Jerome, the Altar of Saint Basil, the Gregorian Chapel with the Altar of the Madonna of Succour, the larger Chapel of the Holy Sacrament, the Chapel of Saint Sebastian and the Chapel of the Pietà.

The Monuments, in a clockwise direction, are to: Maria Clementina Sobieski, The Stuarts, Benedict XV, John XXIII, St. Pius X, Innocent VIII, Leo XI, Innocent XI, Pius VII, Pius VIII, Alexander VII, Alexander VIII, Paul III, Urban VIII, Clement X, Clement XIII, Benedict XIV, St Peter (Bronze Statue), Gregory XVI, Gregory XIV, Gregory XIII, Matilda of Canossa, Innocent XII, Pius XII, Pius XI, Christina of Sweden, Leo XII.

At the heart of the basilica, beneath the high Altar, is the Confessio or Chapel of the Confession, in reference to the confession of faith by St. Peter, which led to his martyrdom. Two curving marble staircases lead to this underground chapel at the level of the Constantinian church and immediately above the purported burial place of Saint Peter.

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The entire interior of St. Peter's is lavishly decorated with marble, reliefs, architectural sculpture and gilding. The basilica contains a large number of tombs of popes and other notable people, many of which are considered outstanding artworks. There are also a number of sculptures in niches and chapels, including Michelangelo's Pietà. The central feature is a baldachin or canopy over the Papal Altar, designed by Gian Lorenzo Bernini. The apse culminates in a sculptural ensemble, also by Bernini, and contains the symbolic Chair of Saint Peter.

(2 × 20) (40)

4.2 Mahogany became the timber of choice for cabinetmaking in the 18th century. Designers and cabinet makers exploited its characteristics in producing furniture which set a new quality standard in terms of both design and craftsmanship. The Age of Mahogany encompasses the work of great designers and cabinetmakers like Kent, Vile, Cobb, and, of course, Chippendale. Often referred to as 'The Golden Age of English Furniture' it is indeed a period in which English furniture developed considerably in terms of design and construction – both of which exploited the qualities and characteristics of mahogany, the king of cabinet-making woods. (10)

[50]

TOTAL SECTION B: 150

GRAND TOTAL: 200

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