

# Recreating Georgian Interiors

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## Abstract

This project researches historical interior design from the Early Georgian period in England (about 1714-1750). The purpose behind this research was to practice recreating historically accurate designs, learn about period-specific furniture and finishes, and understand how interiors were impacted by the habits of daily life during the Georgian period.

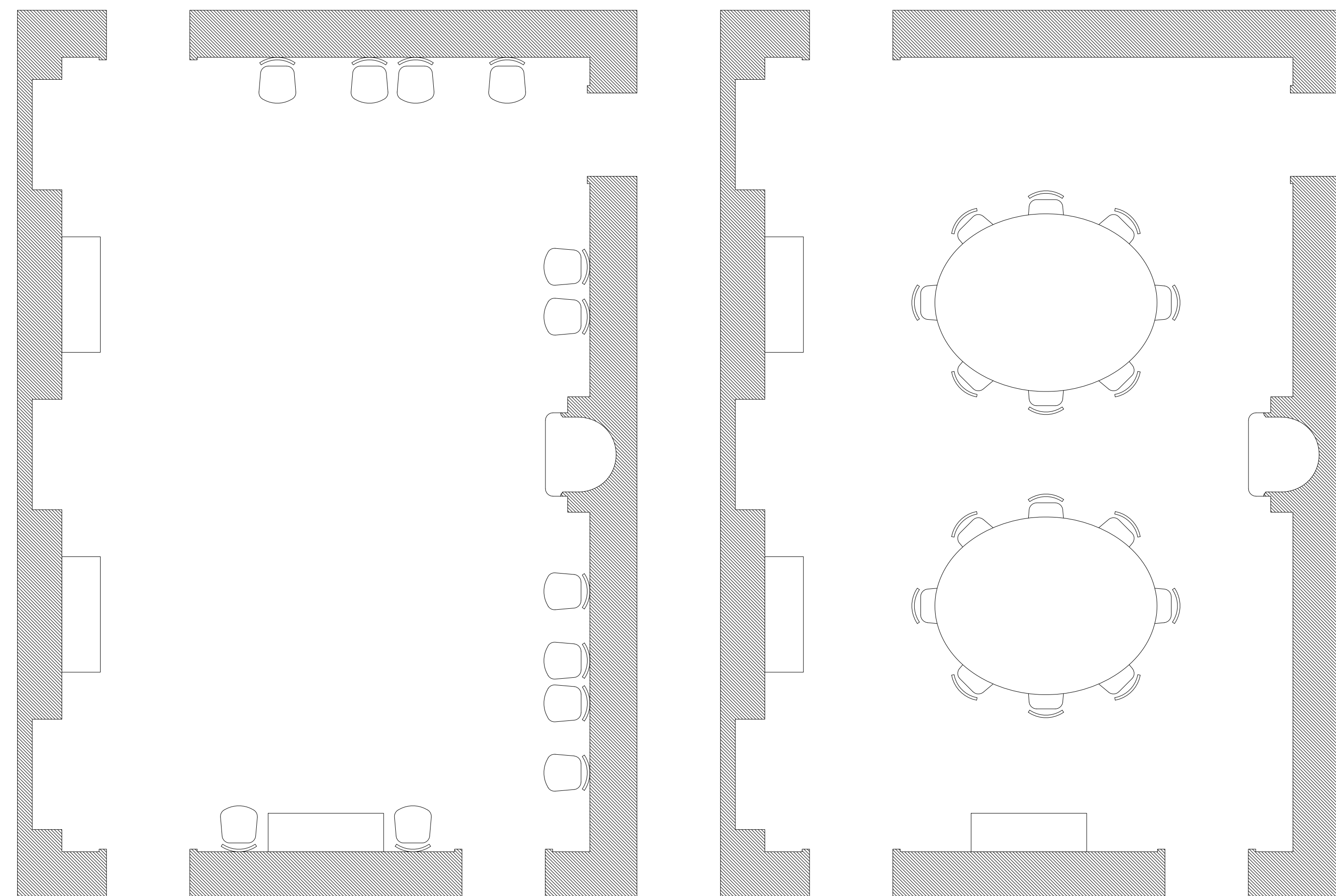
Research was conducted to understand various aspects of Georgian design, including room configuration and use, construction materials, moldings, furniture styles, wall coverings, textiles, colors, and accessories. Important design elements were compiled and journaled to be incorporated into a final design solution.

To synthesize the results, a vignette of a Georgian room was drawn to illustrate how the different design elements come together to create an accurate depiction of a Georgian interior. Alongside the vignette is a description detailing why each design decision was made and the historical evidence backing it.

This study summarizes the key aspects of Georgian interior design and how daily life impacted interior design during this era. It also demonstrates the process of using thorough research to create interior design solutions that are historically accurate and faithful to original uses and design intentions.

BELOW LEFT: Floor plan view of the dining-room when it is not in use. The walnut tables have been removed and the chairs are placed along the sides of the room with checked linen covers to protect the upholstery.

The floor would have been made of stone tiles or oak planks.



## Dining Rooms in the Early Georgian Period

The dining room as we know it today did not come into existence until the early eighteenth century. Before this time, meals were taken in other rooms on gate-leg tables, which could easily be set up for the meal and taken down afterwards.

In the 1730s, designing a room specifically for eating meals became a common practice. Early dining rooms were simpler, usually plainly decorated with stuccoed walls and simple molding or plaster work.

Moving into the 1750s and afterwards, dining rooms became much more elaborate as the Palladian style evolved. Intricate painting, molding, plasterwork, and gilding was common.

This project focuses on recreating how a dining room might have looked around the year 1735, when dining rooms were established but still relatively simple in their designs.

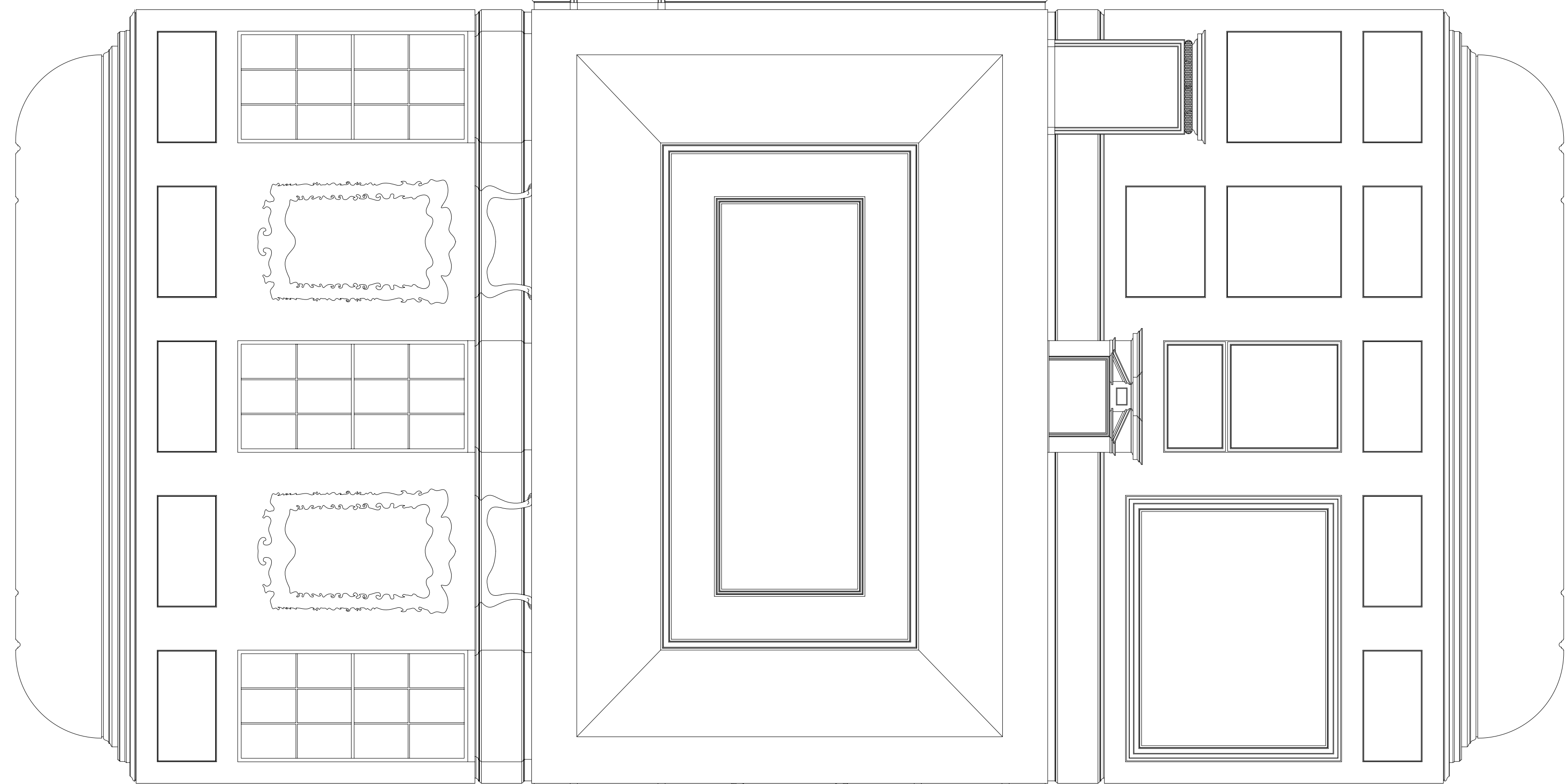
## Elevations and Ceiling Detail

It was common practice at the time for architects to present the design for a room with each elevation laid flat around the ceiling detail. The elevations and ceiling detail drawn here show the details for moldings, ceiling shape, window and door placement, artwork, and some furniture.

NORTH ELEVATION showing a door leading to another room, wall paneling, and a large frame to hold a painting. Paintings were integral to the layout and color scheme of a room. This painting would most likely be of a famous historical figure or allegorical scene, a still life, or hunting scene. The large crown molding and curved ceiling is shown above.

EAST ELEVATION showing a door leading to the main hall, wall paneling, and another large frame to hold a portrait, similar to that shown in the North elevation.

The fireplace shown in the center of the room is based off a design published by John Vardy in 1744. Above the fireplace would be a horizontal mirror and a portrait, possibly of a family member. The fireplace would be made of marble, with gilt decoration highlighting the molding patterns.



WEST ELEVATION showing three windows and two more sets of gilt pier-tables and pier-glasses (mirrors). These tables were designed to remain along the wall as stationary pieces of furniture. The table and mirror were usually designed to coordinate with each other and with the molding of the dado (chair-rail) along the wall. While other furniture pieces in the room would have been made from walnut, mahogany, or oak, the pier-tables were usually made with a marble top matching that of the fireplace.

The frame of the mirror and most of the other carving on the table were gilt. While gilding was also sometimes used on other molding and plaster decoration throughout the room, it was most often used for these tables and glasses. The mirrors would often have two arms to hold candles to light the room.

SOUTH ELEVATION showing two doors, one leading to an adjoining room, and the other opening to a staircase connecting to the kitchen on the lower floor. This would provide easy access for servants to bring elements of a meal back and forth.

Also shown on this wall is a pier-table with a pier-glass (mirror). These tables and mirrors are also shown on the West elevation. This table would most likely have held a set of three pieces (fountain, cistern, and cooler), used to wash and rinse glasses during the meal, and the cooler to hold wine or other beverages in ice.

## CEILING DETAIL

The ceiling shows two types of molding creating a simple pattern on the ceiling. Depending on the wealth of the owner and the formality of the room, ceilings could be left plain, decorated lightly with plasterwork, or highly embellished with beams, intricate gilding, and paintings of allegorical figures. The ceiling would have been painted white or another light color to help reflect light around the room.

The walls of this room would likely have been painted a rich olive green or Prussian blue. Wallcovering was not commonly used for a dining-room.

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