



CHAPTER 8

Second Empire, Rococo Revival

Second Empire

1855–1885,

Rococo Revival

1845–1870s

Developing in France, Second Empire is an international architectural style characterized by a mansard roof, pavilions, and bold details. Although evident in earlier buildings, these elements come together in the New Louvre in Paris built during the reign of Napoleon III (1852–1871).

Modern French furniture . . . stands much higher in general estimation in this country than any other. Its union of lightness, elegance, and grace renders it especially the favorite of the ladies.

Andrew Jackson Downing, *The Architecture of Country Houses*, 1850

This style is exemplified in the new portions of the Louvre at Paris, at once the most extensive and elegant of the public works with which the genius of the present emperor has enriched that attractive city. From the great intrinsic beauty of this style not less than from its extreme readiness of adaptation to the wants and uses of the present day it has attained universal popularity in Europe and in the chief cities of our own country.

Report of the Committee on Public Buildings,
City Document No. 44, Boston, 1880, pp. 15–16

In Europe and America, the style carries associations of elegance, sophistication, and cosmopolitanism.

Rococo Revival, based upon the 18th-century French Rococo, is the most popular of all revival styles for both interiors and furniture in the 19th century, particularly in England and North America. Its curving forms and feminine grace make it suitable for parlors, drawing rooms, and boudoirs. As a style of the Industrial Revolution, Rococo Revival uses interior surface treatments, textiles, furniture, and decorative arts that often are machine-made and utilize newly developed and patented techniques.

HISTORICAL AND SOCIAL

Following the defeat of Napoleon I in 1812, France remains unsettled. A series of governments, beginning with Louis XVI's brother, neither solves problems nor resolves conflicts.

More importantly, with the exception of the first five years of the reign of Louis Philippe (1830–1848), the new regimes do not aid the country in industrializing like the rest of Europe. Finally, in November 1848, Charles Louis Napoleon Bonaparte, nephew of Napoleon I, wins the presidency by a landslide vote. In 1851, he secures dictatorial power by a coup d'état. A year later, following in the footsteps of his uncle, he takes the name Napoleon III and establishes what he calls the Second Empire (for the first Empire, see Chapter 2, "Directoire, French Empire"). He maintains a dictatorship, suppresses freedoms, and censors news until 1860 when intense opposition forces him to begin reforms. Ultimately, he sets up a limited monarchy. Nevertheless, Napoleon III has a positive effect on the country by encouraging industrialization, attempting to help the poor, and modernizing Paris.

One of his most enduring achievements is the reconstruction of Paris directed by Baron Haussman. Well acquainted with the glories of the first Empire under his uncle Napoleon I, Napoleon III and his wife, Eugénie, lead a glittering society with lavish entertainments that take place in opulent surroundings. Thus, France again becomes the model for wealth and luxury throughout the world. Despite domestic improvements, Napoleon III's foreign policies and wars ultimately lead to his downfall, like his uncle. He is overthrown following France's defeat in the Franco-Prussian war in 1870.

The Rococo or Louis XV style appears about 1700, in part as a reaction to the formal, majestic Baroque style in France. Primarily an interior and furniture style for the aristocracy, Rococo is asymmetrical and light in scale with curves dominating both form and decoration. Naturalistic ornament with numerous small parts replaces the orders, pediments, and other classical details of earlier periods. For the first time since the Renaissance, a style does not model itself on classical antiquity. Themes and motifs include romance, the pastoral life, the exotic, fantasy, and gaiety. The style's finest and most complete expression is in interiors where it

achieves total unity between decoration and furnishings. Although known as Louis XV or *Louis Quinze*, Rococo appears before Louis XV takes the throne, and Neoclassical largely supplants it before Louis's death in 1774.

Initiated as a reaction to the simplicity of Neoclassicism, Rococo Revival first appears in Regency England where eclecticism demands new sources of inspiration. Despite war with Napoleon, the English remain captivated by French design and decoration. The Prince of Wales, an early advocate of French antiques, collects furniture and architectural elements from French *hôtels* and *châteaux* destroyed in the Revolution. English cabinetmakers copy pieces of imported French furniture. By the 1820s, a French style called (incorrectly) *Louis Quatorze* has emerged. Confusion exists because the style, which is based largely upon Louis XV or Rococo, depicts some elements of Louis XIV or Baroque, such as symmetry and bold carving. Consequently, literature of the period may refer to Rococo

Revival as Louis XIV, Louis XV or *Louis Quinze*, Neo-Louis, Modern French, or Old French.

Queen Victoria signals her approval of the style when she commissions *Louis Quatorze* furniture for Osborne House on the Isle of Wight and for Balmoral Castle in Scotland. Capitalizing on her influence, publications and pattern books popularize the new look for the expanding middle classes. Uncertain in matters of taste, they desire styles with references to the past, believing that these elements indicate a liberal education, taste, and gentility. Stylistic associations are extremely important because people believe that their homes display their family's culture and character.

In France, Rococo Revival gains popularity during the reign of Louis Philippe (1830–1848) and becomes known as *le style Pompadour*. It remains fashionable in the reign of Napoleon III (1850–1870) where it shares the lime-light with a revival of Louis XVI (1760–1789). Rococo Revival is fashionable in the German-speaking countries from the 1840s. First grafted onto Biedermeier forms, a full-blown Rococo Revival soon arises and is eagerly adopted by the prosperous middle class. Like the British, Americans are enamored with things French, so Rococo Revival enjoys its greatest success in the United States beginning in the 1840s.

CONCEPTS

An international architectural style, Second Empire is inspired by the New Louvre in Paris (1852–1857) which connects the old Louvre and the Tuileries palaces. Although some elements have precedents in French architecture, the boldness and richness presented by the façades reflect mid-19th-century architectural preferences. Because its elements are already familiar in France, the Second Empire style has minimal influence there.

Elsewhere, however, it becomes an important expression of sophistication, cosmopolitanism, and French culture. The adoption of Second Empire in England and North



▲ 8-1. Ladies' costumes from *Godey's Lady's Book and Lady's Magazine*, c. 1860s.

IMPORTANT TREATISES

- ***The Cabinet-Maker's Assistant***, 1853; Blackie and Son.
- ***An Encyclopaedia of Domestic Economy***, 1844; Thomas Webster and Mrs. Parkes.
- ***Godey's Lady's Book***, 1830–1878; Louis A. Godey and Sarah Josepha Hale.
- ***The House Decorator and Painter's Guide***, 1840; H. W. and A. Arrowsmith.
- ***The Practical Cabinetmaker & Upholsterer's Treasury of Designs, House-Furnishings & Decorators Assistant***, 1847; Henry Whitaker.

America coincides with building booms and economic prosperity, so the style comes to symbolize affluence, elegance, sophisticated taste, authority, and power. Similarly, interiors decorated for Napoleon III and Empress Eugénie are models for the affluent or nobility in Europe and America. There is no corresponding furniture style called Second Empire.

Reflecting the prosperity of the aristocratic and middle classes, Rococo Revival depicts a French look associated with noble tastes, which becomes extremely popular for home decoration in all Western countries between the 1830s and the 1860s. Rococo Revival also portrays the feminine character advanced by critics for public and private parlors and other spaces associated with women (Fig. 8-1) or those requiring elegance. Rococo's curving forms and visual complexity also communicate comfort and prosperity, which are equally desirable in the mid-19th century. Designers adapt elements of 18th-century Rococo to all 19th-century interior trappings. Rococo Revival has no corresponding architectural style, like its 18th-century counterpart.

Upholsterers and cabinetmakers, instead of architects and progressive designers, purvey Rococo Revival interiors and furnishings to create an image of respectability, taste, gentility, luxury, and refinement. Individuals rely on books, such as *An Encyclopedia of Cottage, Farm and Villa Architecture and Furniture* (1833) by Englishman J. C. Loudon, and periodicals, such as *Godey's Lady's Book* in the United States, to decorate their Rococo Revival rooms. Their approach emphasizes image and use, which appeals to a broad segment of society.

DESIGN CHARACTERISTICS

Past styles inspire Second Empire and Rococo Revival. Second Empire adopts a bold, three-dimensional classicism along with elements of French Renaissance. Rococo



▲ 8-2. Drawing room chair with the image of Queen Victoria; exhibited at the Great Exhibition, Crystal Palace, 1851; London, England; manufactured by Henry Eyles firm in Bath. Rococo Revival.



▲ 8-3. Capital and columned entrance, Old City Hall, 1862–1865; Boston, Massachusetts; G. J. F. Bryant. Second Empire.



▲ 8-3. (continued)



▲ 8-4. Roof details, c. 1870s–1880s; Washington, D.C.; Hawaii; and Missouri.

Revival uses French Baroque of the 17th century and French Rococo of the 18th century as models. Although curvilinear, the revival style is bolder, more symmetrical, and more sculptural than its predecessor.

■ *Second Empire* (1855–1885). In architecture, the definitive characteristic is a mansard roof, which is combined with other elements. These common architectural components include wall and/or roof dormers, stringcourses, columns, sculpture in high relief, and classical details. Pavilions characterize public buildings but are rare in private ones. Buildings project an air of grandeur and formality and often exhibit elements of other styles, especially

Italianate or Renaissance Revival. Second Empire interiors, created for Napoleon III, are opulent and grand. Monumental scale, heavy architectural details, lavish materials, and a mixture of previous styles of French furniture are characteristic.

■ *Rococo Revival* (1845–1870s). Like its 18th-century predecessor, curves and naturalistic ornament characterize Rococo Revival furniture, finishes, and decorative accessories, as well as wallpapers and carpets. The style attempts to capture the spirit of Rococo instead of mirroring its image. Rococo Revival interiors, unlike those of the 18th century, have wall-to-wall carpet, layers of drapery, heavy moldings, and large patterned wallpapers. Although curvilinear, Revival furniture is heavier, more lavishly carved, and evidences deeper upholstery than does the original Rococo. Naturalistic motifs characterize both the original style and its revival, but Rococo Revival ornament usually is symmetrical, higher in relief, and more profuse than that of its predecessor.

■ *Motifs*. Motifs common in Second Empire are columns, swags, cartouches, pediments, and relief sculpture (Fig. 8-3, 8-4, 8-8, 8-9, 8-28). Rococo Revival motifs include C and S scrolls, female masks, vines, shells, grapes, roses, flowers, leaves, acorns, nuts, and birds (Fig. 8-2, 8-39, 8-41, 8-45).

eminently suitable for new railway stations, office buildings, and grand hotels, to create an image of refinement and affluence. Following the Civil War in the United States, Second Empire defines numerous government buildings. Because this period coincides with the administration of Ulysses Grant, the style is sometimes called the General Grant style. The ornate Second Empire particularly appeals to the newly affluent and powerful American

leaders of commerce and industry who choose it for their offices and homes. Because it is an expensive style in which to build, Second Empire dies out following world economic reverses in the 1870s.

Public Buildings

■ *Types*. Buildings include commercial offices, government offices (Fig. 8-13, 8-15, 8-16, 8-17), town halls (Fig. 8-9, 8-14), art galleries (Fig. 8-8), retail structures, theaters (Fig. 8-11), railway stations, and grand hotels (Fig. 8-5).

■ *Site Orientation*. As parts of urban settings, buildings sit along streets in prominent locations in cities. Sometimes they are part of large urban developments as in Paris (Fig.

8-6, 8-7). *Floor Plans*. Floor plans are usually symmetrical with formal planning reflecting the function of the building (Fig. 8-7, 8-10, 8-12).

■ *Materials*. Stone, granite, marble, brownstone (in the United States), brick, and iron details are common building materials (Fig. 8-6, 8-8, 8-15). Sometimes walls and details contrast in material and color, or the building may exhibit structural polychrome. Some Second Empire buildings, particularly multistory ones, have cast-iron façades. Shingles may be polychrome slate, tin, or wood.

ARCHITECTURE

Unlike other 19th-century revival styles, Second Empire reflects contemporary architectural developments in France in the 1850s and 1860s when Napoleon III undertakes a major rejuvenation of Paris. Wide boulevards and grand buildings transform the city into a modern, elegant metropolis. The world soon strives to emulate Paris, particularly the most famous of its buildings, the New Louvre (Fig. 8-6). Its mansard roof, pavilions, and classical details have appeared on French buildings since the 17th century. The richness, three-dimensionality, and plasticity these elements now exhibit are new in the 19th century.

International Expositions in Paris in 1855 and 1867 acquaint visitors with the new style. Images in numerous professional and popular periodicals inspire Second Empire buildings in Great Britain, her territories, North America, Germany, Austria, Australia, and Latin America. In Great Britain, designers find that Second Empire is



▲ 8-5. Great Western Hotel, 1851–1853; Paddington, London, England; P. C. Hardwick. Second Empire.

DESIGN SPOTLIGHT

Architecture: New Louvre, 1852–1857; Paris, France; L. T. J. Visconti and H. M. Lefuel. Second Empire. The New Louvre initiates and embodies the Second Empire style. Napoleon III calls for the addition of two wings, one on the end of the west front of the Old Louvre, to accommodate elements of his new government. Built around two internal courtyards, they are designed by Ludovico Tullio Johachim Visconti and completed by Hector Martin Lefuel on Visconti's death. The mansard roofs, pavilions, arched lower stories, classical details, and rounded pediments with relief sculpture are reminiscent of the work of Renaissance designer-architects Pierre Lescot

and Jean Goujon, and they tie old and new buildings together. The bold three-dimensional elements, columns, figural sculpture, and profuse decoration are new.

Interior decoration reflects ties with the first empire of Napoleon as well as earlier French monarchs. Room treatments embody the magnificence of the Second Empire with bold classical architectural details, rich finishes and materials, lavish gilding, and a mix of old and new furniture in the Empire and Louis styles. Despite their expensive materials, splendid decoration, and rich colors, the interiors are cold, uninviting, and overly grand.

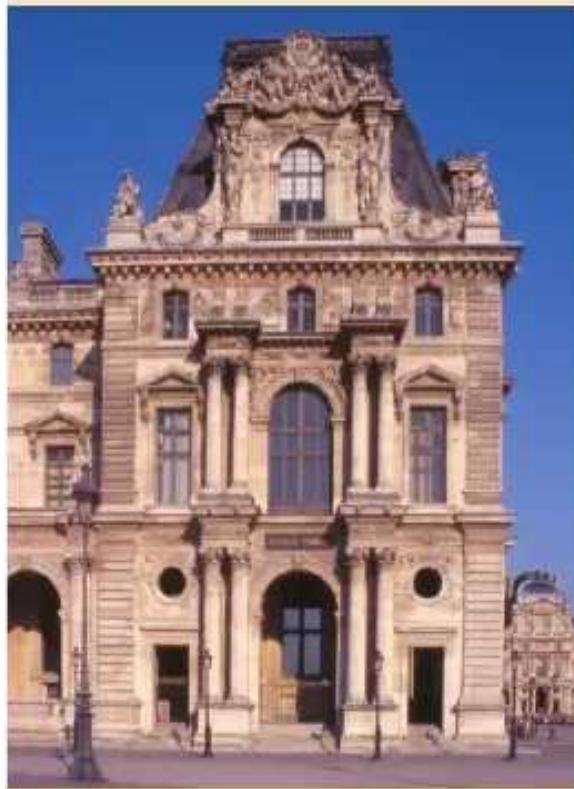


Rounded pediments with relief sculpture over dormer window

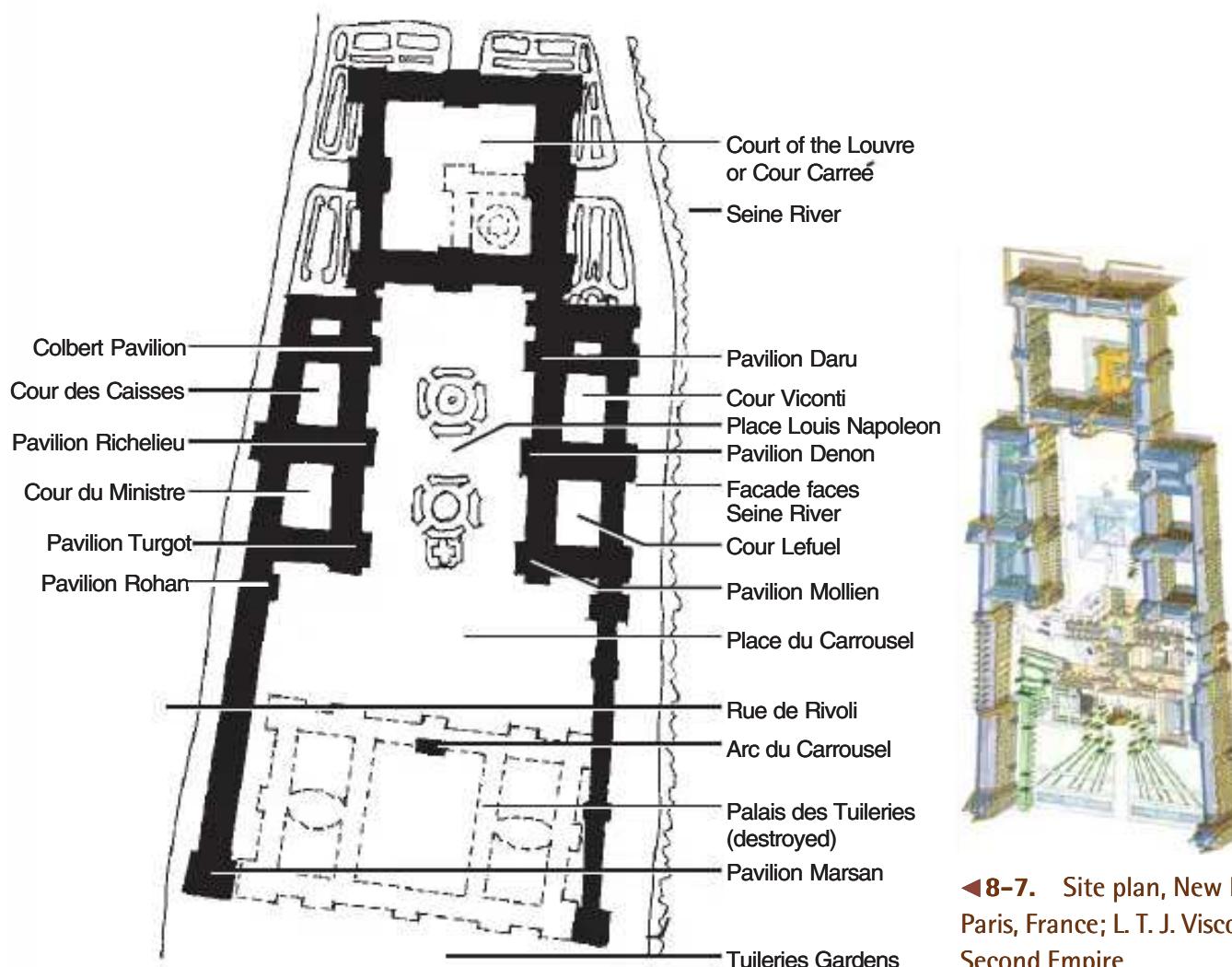
Mansard roof
Pediment
Arched window

Paired columns
Stringcourse
Projecting cornice
Quoins define corners
Arched lower story

Corner pavilion



▲ 8-6. New Louvre, 1852–1857; Paris.



▲ 8-7. Site plan, New Louvre, 1852–1857; Paris, France; L. T. J. Visconti and H. M. Lefuel. Second Empire.



▲ 8-8. Corcoran Gallery of Art (now the Renwick Gallery), 1859–1871; Washington, D.C.; James Renwick, Jr. Second Empire.

IMPORTANT BUILDINGS AND INTERIORS

- **Boston, Massachusetts:**
 - Old City Hall, 1862–1865; Arthur Gilman and Gridley J. F. Bryant. Second Empire.
- **Cape May, New Jersey:**
 - Colonial Hotel, 1894–1895; William and Charles Church. Second Empire.
 - Queen Victoria Inn, c. 1881. Second Empire.
- **Columbia, Tennessee:**
 - Rattle and Snap, 1845; furniture by John Henry Belter. Rococo Revival interiors.
- **Des Moines, Iowa:**
 - Terrace Hill (Allen-Hubbell House, now Governor's Mansion), 1867–1869; William W. Boyington. Second Empire.
- **Honolulu, Hawaii:**
 - Iolani Palace, 1879–1882; T. J. Baker, C. J. Wall, and Isaac Moore. Second Empire.
- **Indianapolis, Indiana:**
 - Morris-Butler House, 1864; possibly by Dietrich Bohlen. Rococo Revival interiors.
- **Isle of Wight, England:**
 - Osborne House, 1845–1851; Thomas Cubitt, under the direction of Prince Albert. Rococo Revival interiors (Italianate Villa).
- **Jefferson City, Missouri:**
 - Governor's Mansion, 1871; George Inham Barnott. Second Empire.
- **London, England:**
 - Great Western Hotel, 1851–1853; P. C. Hardwick. Second Empire.
 - Lancaster House, 1825; Benjamin Wyatt. Rococo Revival interiors.
 - National Discount Offices, 1857; James Knowles, Sr., and James Knowles, Jr. Second Empire.
- **Montreal, Canada:**
 - Hôtel de Ville (City Hall), late 19th century. Second Empire.
- **Natchez, Mississippi:**
 - Dunleith, 1847. Rococo Revival interiors.
 - Landsdowne, 1853. Rococo Revival interiors.
 - Melrose, c. 1845; Jacob Byers. Rococo Revival interiors.
 - Monmouth, c. 1818. Rococo Revival interiors.
 - Rosalie, 1820. Rococo Revival interiors.
 - Stanton Hall, 1850–1858. Rococo Revival interiors.
- **New Haven, Connecticut:**
 - John M. Davies House, 1867–1868; Henry Austin and David R. Brown. Second Empire.
- **Newport, Rhode Island:**
 - Chateau-sur-Mer, 1852, remodeled 1872; Richard Morris Hunt. Second Empire.
- **New York City, New York:**
 - Waldorf Astoria Hotel, c. 1880s. Second Empire.
- **Paris, France:**
 - Opera House, 1862–1875; Jean-Louis-Charles Garnier. Second Empire.
 - New Louvre, 1852–1857; L. T. J. Visconti and H. M. Lefuel. Second Empire.
- **Philadelphia, Pennsylvania:**
 - Philadelphia City Hall, 1871–1881; John MacArthur, Jr., and Thomas U. Walter. Second Empire.
- **Providence, Rhode Island:**
 - City Hall, 1874–1878; Samuel J. F. Thayer. Second Empire.
- **Quebec City, Quebec, Canada:**
 - Hôtel du Parlement, 1876–1877. Second Empire.
- **Saratoga, New York:**
 - Colonel Robert Milligan House, c. 1853. Rococo Revival interiors.
- **Sacramento, California:**
 - Albert Gallatin House (Governor's Mansion), 1877–1880; Nathaniel Goodell. Second Empire.
 - Gov. Leland Stanford House, 1857–1874; Seth Babson. Second Empire.
- **Scarborough, England:**
 - Grand Hotel, 1863–1867; Cuthbert Brodrick. Second Empire.
- **St. Louis, Missouri:**
 - Post Office, 1873–1884; Alfred B. Mullett. Second Empire.
- **Washington, D.C.:**
 - State, Navy, and War Building (Old Executive Office Building), 1871–1888; Alfred B. Mullett. Second Empire.
 - Cocoran Gallery of Art (now the Renwick Gallery), 1859–1871; James Renwick, Jr. Second Empire.

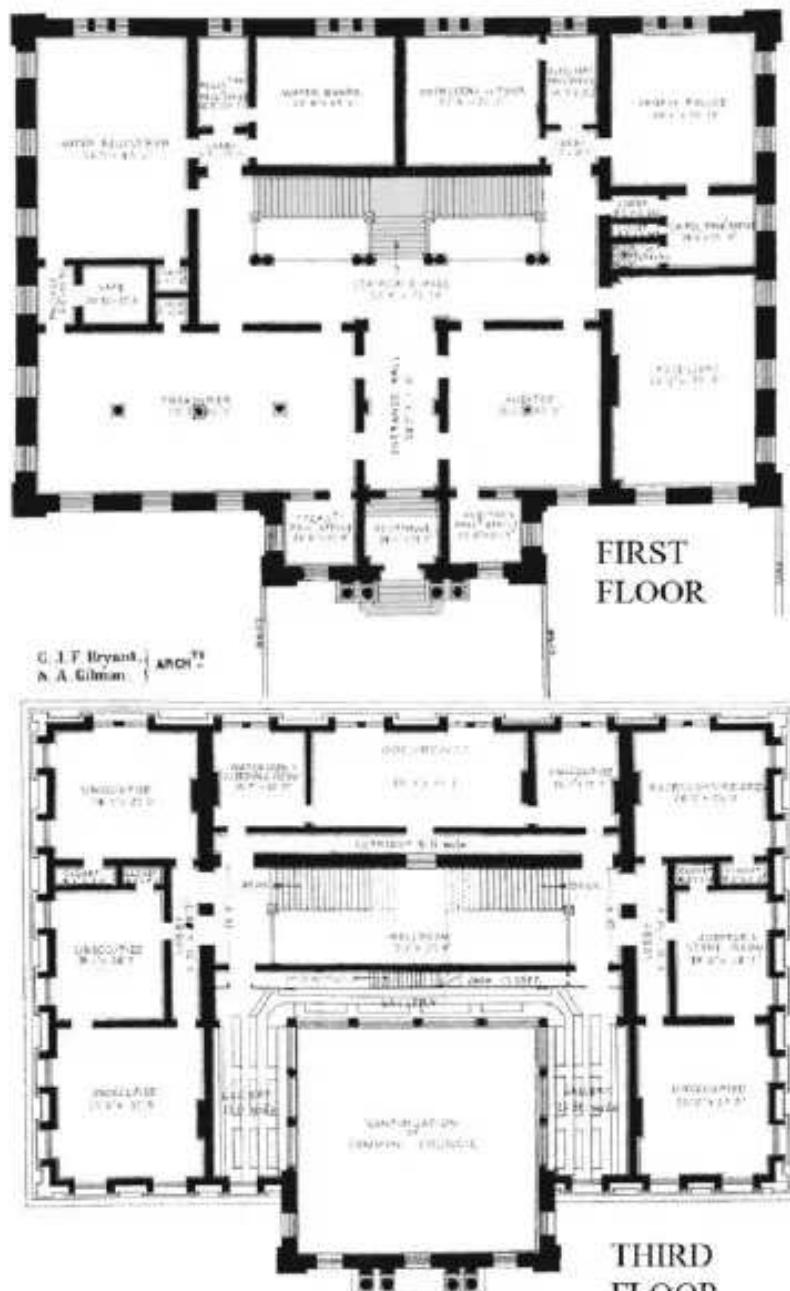


▲ 8-9. Old City Hall, 1862–1865; Boston, Massachusetts; Arthur Gilman and Gridley J. F. Bryant. Second Empire.

- **Façades.** Façades are formal and majestic with projecting centers and ends defined by paired columns or pilasters in the traditional French manner. (Fig. 8-6, 8-8, 8-9). Multiple forms, architectural elements, and details, particularly on pavilions, give a plastic or layered

appearance, enhancing the three-dimensionality of the façade. Superimposed orders may organize façades with prominent stringcourses providing horizontal emphasis. Some façades have numerous bays defined by single or paired columns or pilasters (Fig. 8-8, 8-9, 8-11, 8-14, 8-16, 8-17). Quoins may accentuate corners, and lower stories may be rusticated (Fig. 8-5, 8-13, 8-15). Bold relief sculpture with complex or symbolic iconographies highlights important buildings. Tall, ornamented chimneys emphasize verticality.

- **Windows.** Two-over-two windows are common. They may be rectangular or arched and have pediments, lintels, hood moldings, or a combination (Fig. 8-6, 8-8, 8-9, 8-16, 8-17). Windows may diminish in size, with attic or top-story windows being the smallest. Small circular windows may light rectangular spaces or towers. Wall and/or roof dormers are a defining feature and may have circular tops, pediments, or lintels (Fig. 8-4).



▲ **8-10.** Floor plans, Old City Hall, 1862-1865; Boston, Massachusetts; Arthur Gilman and Gridley J. F. Bryant. Second Empire.

■ *Doors.* Columns, porches, pediments, and changes in shape emphasize major doorways, particularly those located in the center of the building (Fig. 8-9, 8-13, 8-14).

■ **Roofs.** The distinctive mansard roof, named for 17th-century French architect François Mansart, defines the style. Its tall, full shape allows another story when legal restrictions do not, so mansards become common in both remodeling and new construction. Each portion of the building or pavilion may have its own roof. Roofs exhibit several profiles: straight, straight with a flare, concave, convex, or S-shaped; these may be combined in one building (Fig. 8-5, 8-6, 8-9, 8-14, 8-16, 8-17). Iron cresting or curbing often tops the roofs. Rooflines may have a picturesque appearance with a multiplicity of shapes, layers, forms, and details. Shingles may be polychrome.



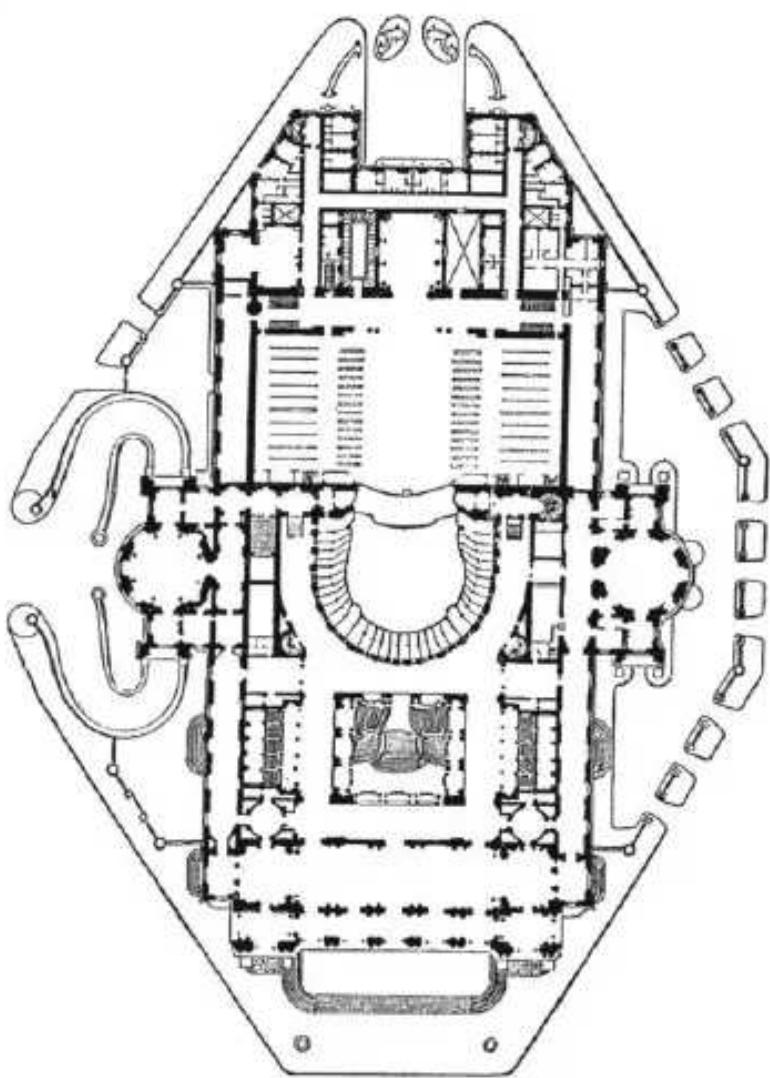
▲ 8-11. Opera House, 1862–1875; Paris, France; Jean-Louis-Charles Garnier. Second Empire.

■ *Later Interpretations.* Some Beaux-Arts buildings at the end of the 19th century and continuing into the 20th century feature mansard roofs and similar characteristics to those of Second Empire. The Post-Modern movement explores the mansard roof in a variety of contexts. Some buildings of the late 20th century interpret the scale and form of Second Empire, but illustrate the character in a far more contemporary manner (Fig. 8-26; see Chapter 12,

“Classical Eclecticism,” and Chapter 30, “Modern Historicism.”).

Private Buildings

■ *Types.* Second Empire is largely an urban style for mansions (Fig. 8-18, 8-20, 8-21, 8-22), apartment buildings (Fig. 8-25), and row houses. A few smaller



▲ 8-12. Floor plan, Opera House, 1862–1875; Paris, France; Jean-Louis-Charles Garnier. Second Empire.

suburban or rural examples exist in the United States (Fig. 8-19, 8-24).

■ **Site Orientation.** As an urban style, houses sit upon streets with surrounding lawns in the United States (Fig. 8-18, 8-20, 8-22, 8-24). Row houses may be treated as single units with each house uniform in design or they

may vary. ■ **Floor Plans.** Plans for residences are formal and may be symmetrical or asymmetrical (Fig. 8-23). Room shapes are typically rectangular, with or without bay windows. Upper floors generally repeat the plan of the first floor, so support walls and mechanical connections line up vertically. Important room spaces include the entrance hall, stair hall, parlor, and dining room. Located near the dining room, the kitchen usually has a rear entrance, a pantry flanking it, and sometimes a servant's room nearby.

■ **Materials.** Local stone, brownstone, marble, granite, and brick are typical building materials (Fig. 8-18, 8-20, 8-21). Some interpret the style in wood (Fig. 8-24). Polychrome schemes of three or more colors are typical. A frequent color scheme is a body in fawn or straw, brown quoins, olive windows and porch, and Indian red sashes. A stone or gray painted body that creates the impression of stone is



▲ 8-13. Hôtel du Parlement, 1876–1877; Quebec City, Quebec, Canada. Second Empire.

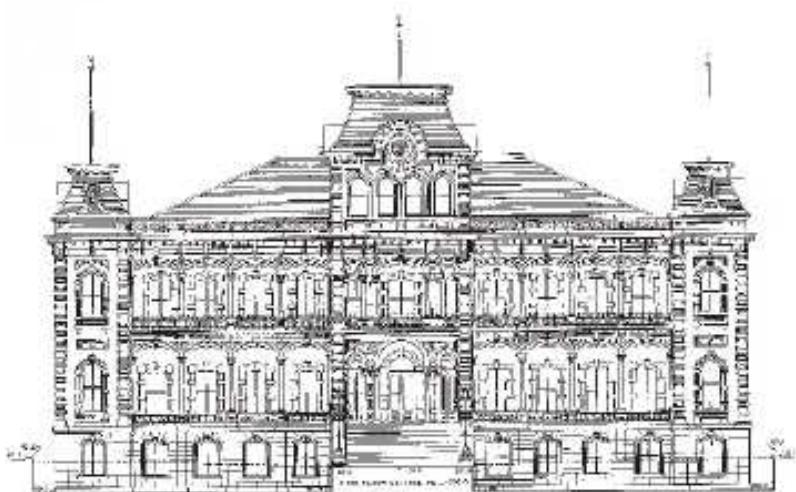
also common. Details may be green, red, gold, or blue.

Shutters, when present, are dark green or brown. Cresting and row house stair rails may be of cast iron.

■ **Façades.** Façades of one to four stories may be symmetrical or asymmetrical (Fig. 8-18, 8-19, 8-20, 8-21, 8-22, 8-25). Irregular massing and rectangular or angular projections create the three-dimensional appearance found on public buildings. Houses of the affluent have more projections and bolder architectural details. The center may project forward like the pavilion on a public building. Containing the entrance, the central bay often has a tower (Fig. 8-18, 8-22). Elements in common with Italianate or the Italian Villa styles include brackets at the roofline, hood moldings, single and groups of rectangular and round-arched windows, quoins, and prominent stringcourses. A few examples exhibit stick work like the Stick style or a mixture of textures and materials like Queen Anne. Porches, usually smaller than Italianate, may be full or partial width of the façade. Rectangular



▲ 8-14. Philadelphia City Hall, 1871–1881; Philadelphia, Pennsylvania; John MacArthur, Jr., and Thomas U. Walter. Second Empire.



▲ 8-15. Iolani Palace, 1879–1882; Honolulu, Hawaii; T. J. Baker, C. J. Wall, and Isaac Moore. Second Empire.



▲ 8-16. Post Office, 1873–1884; St. Louis, Missouri; Alfred B. Mullett. Second Empire.

porch supports have scrollwork banisters and brackets. Towers and tall, decorated chimneys emphasize verticality.

■ **Windows.** Second Empire residences exhibit a variety of windows (Fig. 8-18, 8-19, 8-22, 8-24, 8-25). Two-over-two

DESIGN PRACTITIONERS

- **John Henry Belter** (1804–1863), who emigrates from Germany to New York City in 1840, opens a cabinetmaking shop where he creates some of the most ornate Rococo Revival furniture in the United States. Belter furniture is made of laminated wood, a process he brings from Germany. Six to eight layers of wood are glued together with the grain at right angles to each other. Belter invents a special saw to carve and pierce the laminate. He receives several other furniture patents in the 1850s and 1860s. One is for bending wood in two directions using heat and molds. From these, he creates his famous dished backs.
- **Prudent Mallard** (1806–1879) becomes a prominent furniture maker in New Orleans after arriving there in the 1830s. He is known for his enormous beds with silk-lined half canopies. Mallard's firm makes furniture in the Rococo, American Empire, Renaissance, and Gothic Revival styles. He also imports furniture and luxury items from France.
- **Joseph Meeks** (1771–1868) and Sons, a firm in New York City, makes laminated Rococo Revival furniture that rivals Belter's in exuberance and lavish ornament, but the form and details are different. The firm also works in other styles.
- **Alfred B. Mullet** (1834–1890), born in England, is a prominent Federal architect who designs many Second Empire governmental buildings in Washington, D.C., and other cities. He also designs in other styles. His buildings include the State, Navy, and War Building (1871–1888) in Washington, D.C.; the San Francisco Mint (1874) in San Francisco, California; and Pioneer Courthouse and Square (1875) in Portland, Oregon.
- **James Renwick** (1818–1895) practices architecture mainly in New York. Not formally trained as an architect, Renwick learns architectural principles from his father, an engineer, and possesses a broad cultural education. Like most architects of his day, he works in many different styles. The first two major buildings of Second Empire are Renwick's: the Main Hall at Vassar College (1861–1865) in Poughkeepsie, New York, and the Renwick Gallery (Old Corcoran Gallery; 1859–1861) in Washington, D.C.
- **François Seignouret** (1768–?), who emigrates from France, is a prominent furniture maker in New Orleans who opens his shop in 1822. Although he works in several styles, Seignouret is known for his American Empire furniture, inspired by French Restauration furniture, which follows French Empire.



▲ 8-17. State, Navy, and War Building (Old Executive Office Building), 1871–1888; Washington, D.C.; Alfred B. Mullett. Second Empire.

windows may be round arched as in Italianate or rectangular, single or grouped. Some have decorative surrounds such as triangular or segmental pediments or hood moldings. Some have shutters or blinds. Small round windows may accentuate towers or other areas.

A few residences have bay or oriel windows. Dormers take many shapes from circular to triangular.

■ **Doors.** Doorways are emphasized by their location within projecting centers or porticoes (Fig. 8-18, 8-20, 8-22, 8-24). Moldings, pilasters, and columns form the

DESIGN SPOTLIGHT

Architecture: Terrace Hill (Allen-Hubbell House, now Governor's Mansion), 1867–1869; Des Moines, Iowa; William W. Boyington. Terrace Hill is one of America's finest Second Empire houses with its mansard roof, tall tower, and bold details. Richness characterizes the composition and conveys the sophistication and culture of French design. Other Second Empire characteristics include the bracketed cornice separating roof from wall, variety of windows with hood moldings, bold dormer windows, and polychrome slate roof. Inside, the mansion was opulently furnished in a variety of fashionable styles including Rococo Revival.



▲ 8-18. Terrace Hill; Des Moines, Iowa.



▲ 8-19. House; published in *Bicknell's Village Builder: Elevations and Plans for Cottages, Villas, Suburban Residences, Farm Houses . . . Also Exterior and Interior Details . . . with Approved Forms of Contracts and Specifications* by Amos J. Bicknell, 1872. Second Empire.



▲ 8-20. Governor's Mansion, 1871; Jefferson City, Missouri; George Inham Barnott. Second Empire.

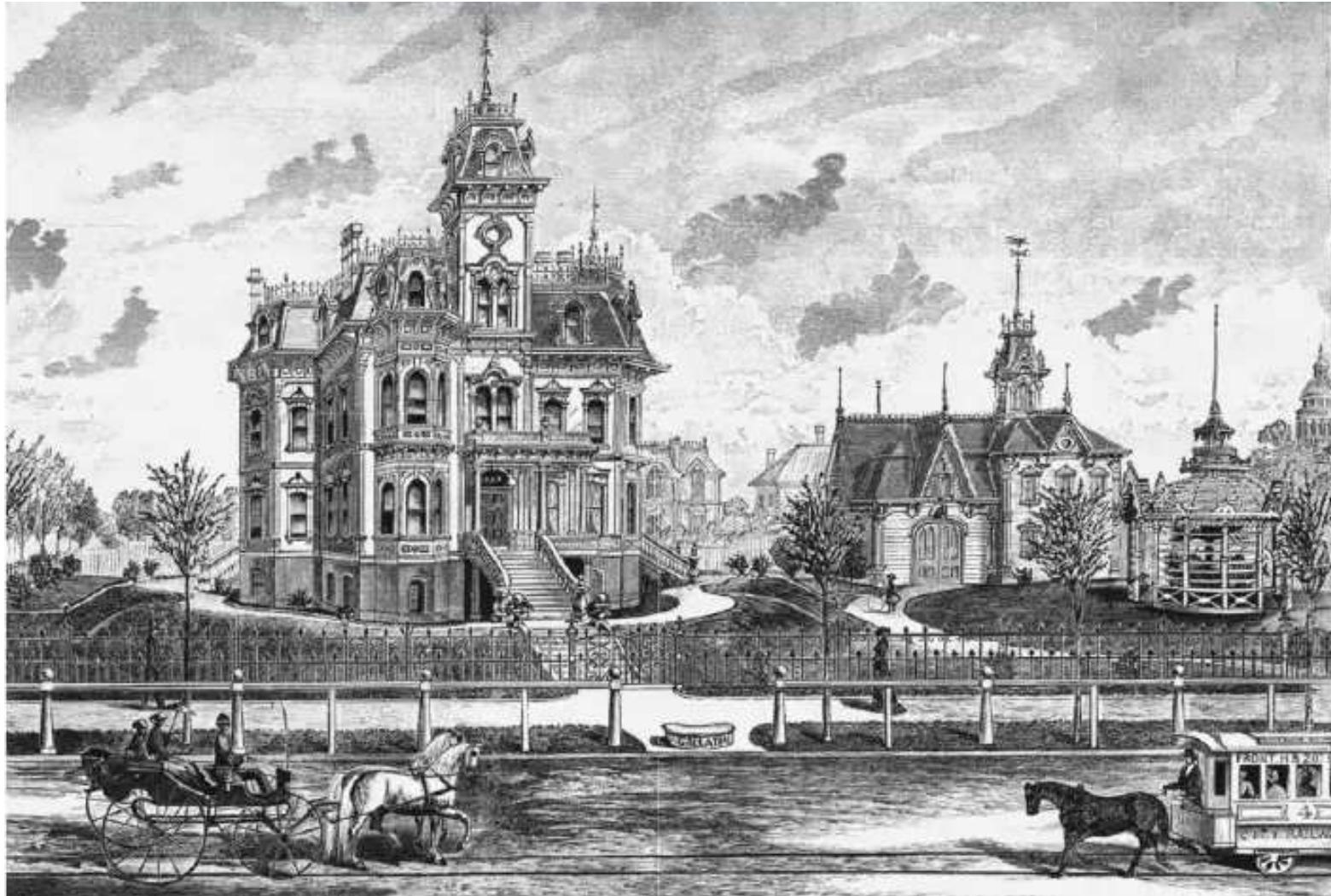
surrounds and stress importance. Doors may be rectangular or round arched with glass panels. Grand entrances have double doors.

■ **Roofs.** Mansard roofs define Second Empire residences like public buildings (Fig. 8-18, 8-19, 8-20, 8-21). Roof

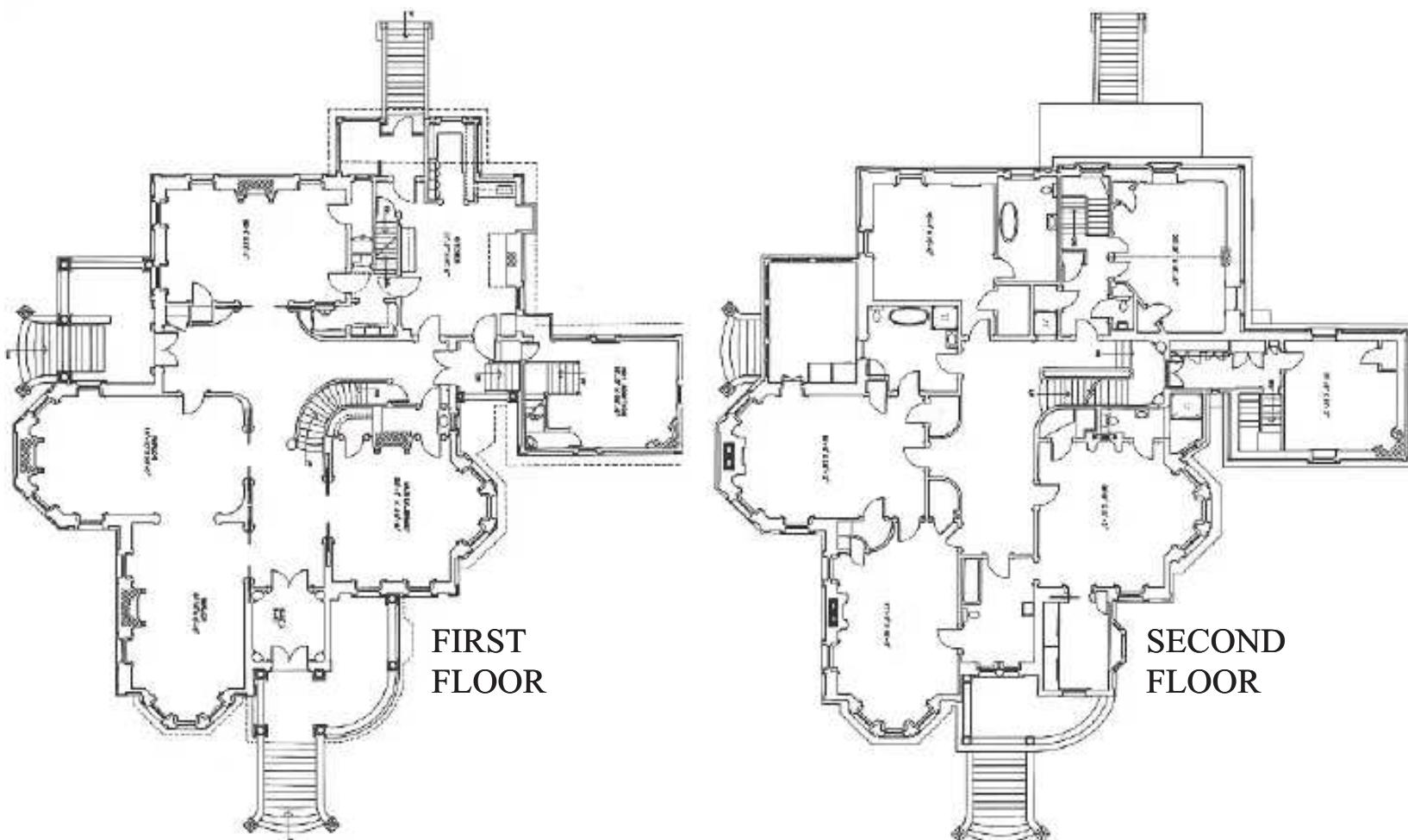
profiles may be straight (most common), straight with flare, concave, convex, or S-shaped and often vary on different parts of the house. Some houses have a cupola instead of or in addition to a tower. Shingles of slate, tin, or wood may form colorful patterns in red, green, blue, tan,



▲ 8-21. Chateau-sur-Mer, 1852, remodeled 1872; Newport, Rhode Island; Richard Morris Hunt. Second Empire.



▲ 8-22. Albert Gallatin House (Governor's Mansion), 1877–1880; Sacramento, California; Nathaniel Goodell. Second Empire.



▲8-23. Floor plans, Albert Gallatin House (Governor's Mansion), 1877–1880; Sacramento, California; Nathaniel Goodell. Second Empire.



▲8-24. House on Ocean Street, c. 1881; Cape May, New Jersey. Second Empire.

2009933390

and/or gray. Roofs nearly always contrast in color to the rest of the house. Brackets emphasize the roofline as in Italianate but are smaller, and the eaves do not project as much as Italianate ones do.

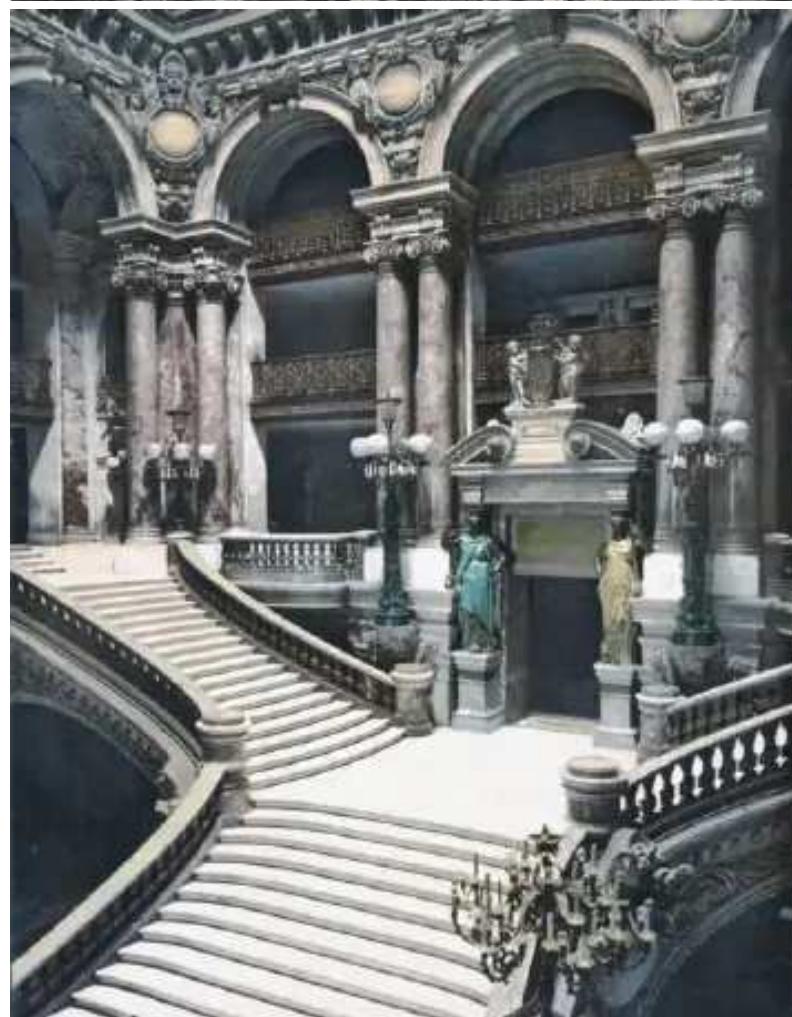
■ *Later Interpretations.* Houses in the Beaux-Arts style sometimes have mansard roofs with symmetrical and classical details (see Chapter 12, “Classical Eclecticism”).



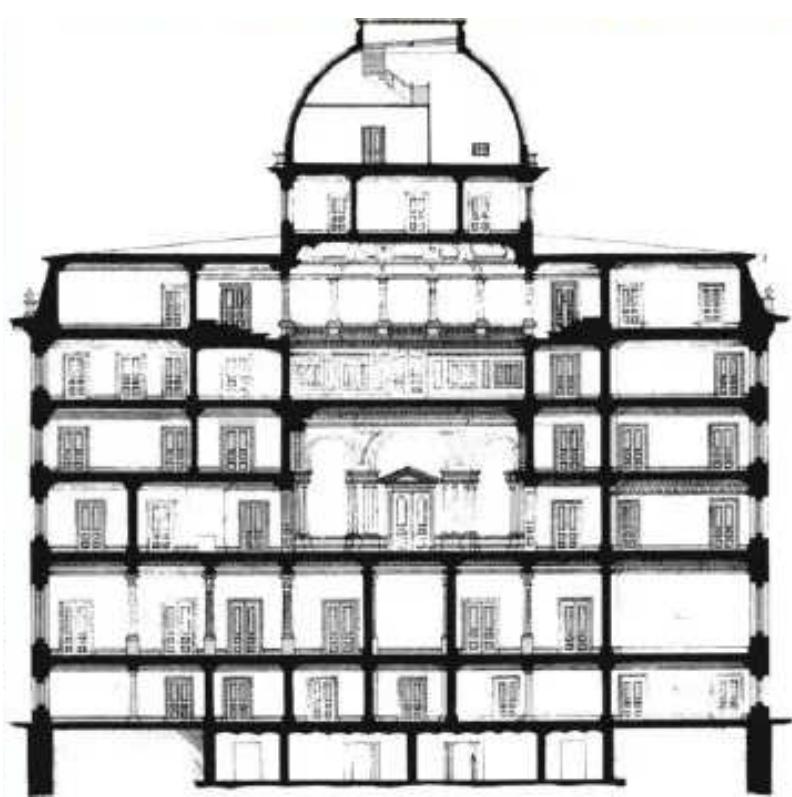
▲8-25. Residential Apartment Marie-Theresien Court, c. 1890; Vienna, Austria.



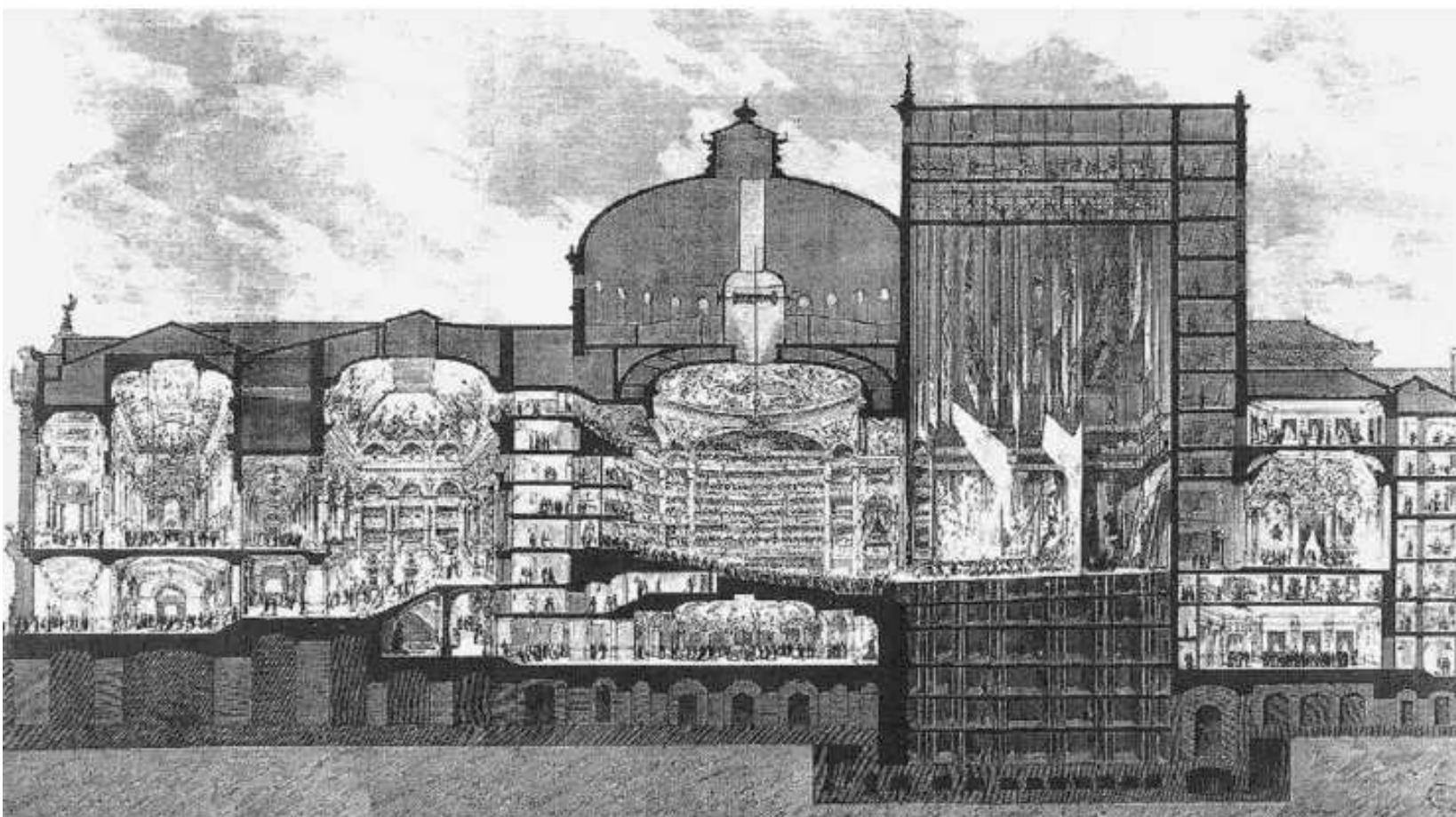
▲ 8-26. Later Interpretation: Musée des Beaux Arts, 1991; Montreal, Quebec, Canada; Moshe Safdie.



▲ 8-28. Grand staircase and building section, Opera House, 1862–1875; Paris, France; Jean-Louis-Charles Garnier. Second Empire.



▲ 8-27. Section, Old City Hall, 1862–1865; Boston, Massachusetts; G. J. F. Bryant. Second Empire.



▲ 8-28. (continued)



▲ 8-29. Pennsylvania Supreme Court Chamber and City Council Caucus Room, Philadelphia City Hall, 1871–1881; Philadelphia, Pennsylvania; John MacArthur, Jr., and Thomas U. Walter. Second Empire.

In other countries, interiors in Second Empire buildings are Rococo Revival, Renaissance Revival, Gothic Revival (more rarely), or a combination. However, many public rooms feature the bold classical details, prominent chimney-pieces, and rich colors characteristic of Second Empire

regardless of their architectural styles. For residences, new technology facilitates replication of the opulence, if not the elegance, of Rococo and Second Empire with plaster moldings, wallpapers, carpets, textiles, and richly carved furniture. Enormously popular in most countries, Rococo Revival



▲ 8-30. Grand staircase, Iolani Palace, 1879–1882; Honolulu, Hawaii; T. J. Baker, C. J. Wall, and Isaac Moore. Second Empire. (Light fixtures date to c. 1920.)

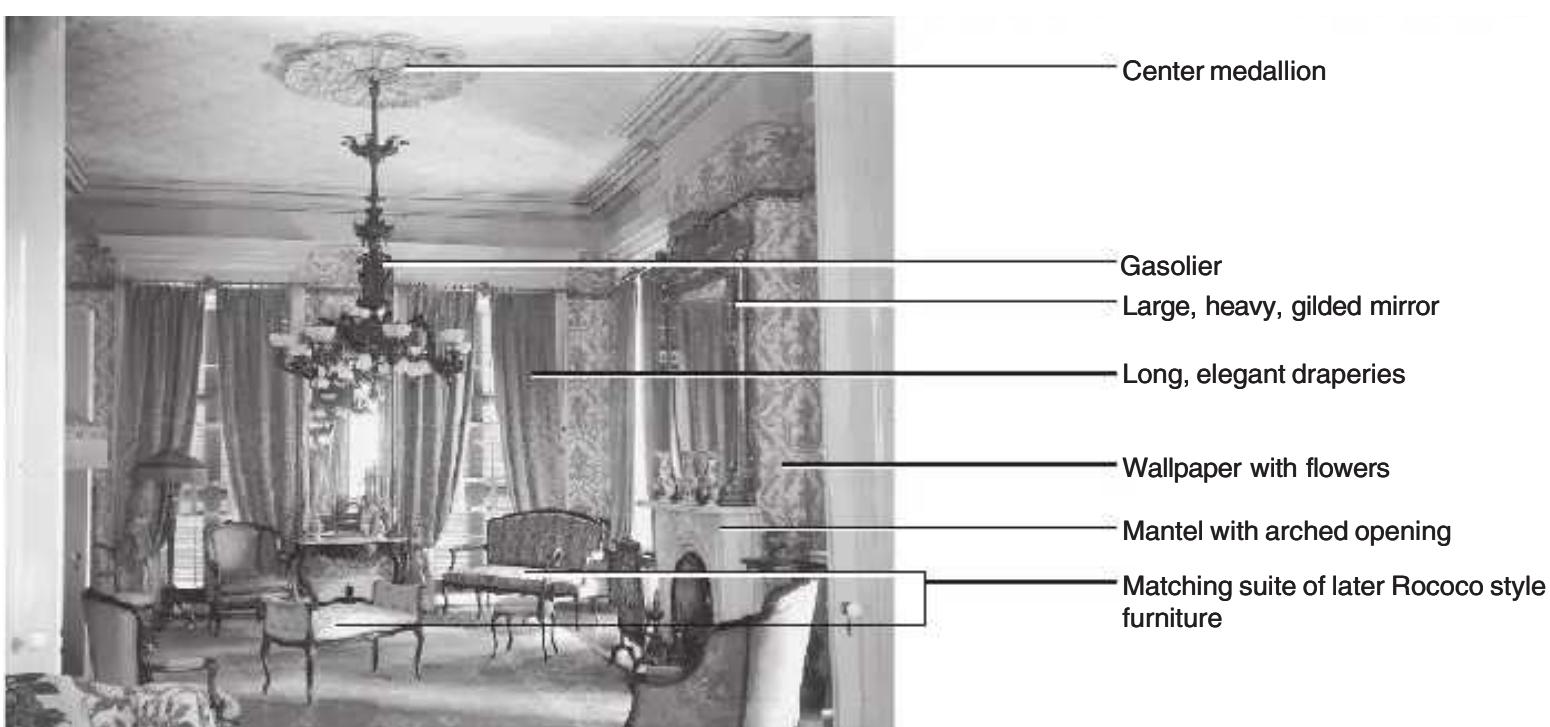


▲ 8-31. Parlor, Monmouth; c. 1818; Natchez, Mississippi. Rococo Revival.

rooms convey an image of French culture. Renaissance Revival, Rococo Revival, or Louis XVI Revival furniture fills these rooms. Despite its great public esteem, design reformers in England and North America despise Rococo Revival for its air of artificiality, fussiness, and naturalistic patterns, particularly in carpets and wallpapers. By the mid-1860s, taste for Rococo Revival declines in favor of new styles.

Public and Private Buildings

■ **Types.** No particular room types are associated with Second Empire. In contrast, Rococo Revival is the most fashionable and common style for parlors, both public and private, bedrooms, boudoirs, and ladies' retiring rooms in public buildings (Fig. 8-31, 8-32, 8-33, 8-34). The style is



▲ 8-32. Parlor, Dunleith, 1847; Natchez, Mississippi. Rococo Revival.

DESIGN SPOTLIGHT

Interiors: Parlor, Colonel Robert Milligan House, c. 1853 (period room in the Brooklyn Museum); Saratoga, New York. Rococo Revival. Parlors of the 19th century are designed to impress the guests who are entertained there. The elegance and grace of the room's furnishings reflect its use by the lady of the house, who likely plans its decoration and the activities that take place there. Furnished in the latest French taste, the parlor reflects wealth and culture. From curving, gilded cornices, hang

long, elegant draperies trimmed with braid and tassels. Shutters cover the windows to block the sun. Brussels carpet with flowers and scrolls covers the floor. The mantel with its arched opening is of Carrara marble. A large gold-framed mirror accents the wall above. The rose-wood Rococo-style parlor set with its curving backs clearly is among the most expensive. A floral damask covers the sofa and chairs.



▲ 8-33. Parlor, Colonel Robert Milligan House; Saratoga, New York.

rare in dining rooms and libraries, which are considered masculine spaces.

■ **Relationships.** Interiors in Second Empire buildings often display bold classical architectural details (Fig. 8-27, 8-28, 8-29, 8-30). Those in public buildings or homes of the wealthy have rich textures and lavish materials. Fussy,

unclassical Rococo Revival interiors contrast with Greek Revival, Renaissance Revival, Italianate, and Second Empire exteriors.

■ **Color.** Second Empire adopts colors of the period, which are highly saturated and rich. Crimson, green, blue, and gold are most common. Parlors or drawing rooms may



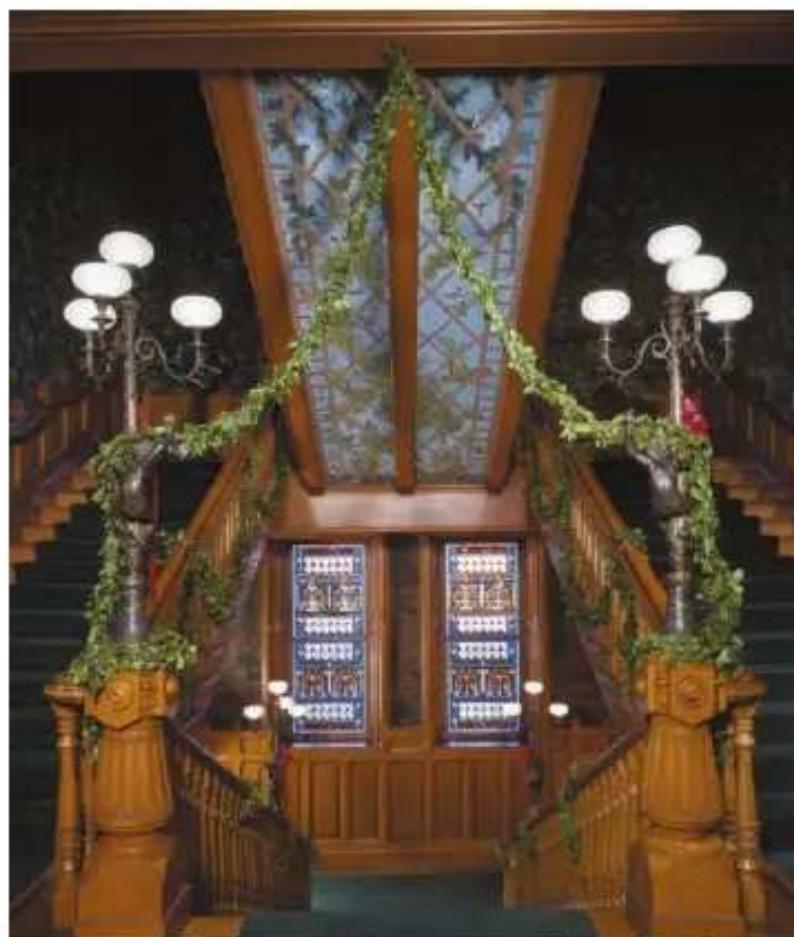
▲8-34. Parlor, Lansdowne, 1853; Natchez, Mississippi. Rococo Revival.

be white and gold with furniture covered in blue, red, or green.

Rococo Revival parlors before 1850, often have color schemes of white and gold, pearly white, or lavender. After 1850 and in contrast to its Rococo predecessor, colors become highly saturated blues, crimsons, greens, and golds (Fig. 8-33). Shades of red, relating to roses and the Louis XV period, are very fashionable (Fig. 8-34). Carpet, wallpaper, drapery, and upholstery have numerous colors and patterns.

■ **Lighting.** Chandeliers and candelabra in Second Empire rooms are large to suit the scale of the space and may be of polished metal or cut glass with hundreds of crystals (Fig. 8-28, 8-29, 8-36, 8-38). Candelabra sit in front of mirrors to reflect and intensify the light.

Candles, oil lamps, gas lamps, sconces, and chandeliers (Fig. 8-31, 8-32, 8-33, 8-38) have C and S scrolls, curving outlines, and naturalistic ornament. They are among the most elaborate of all styles. Lamps and candleholders often



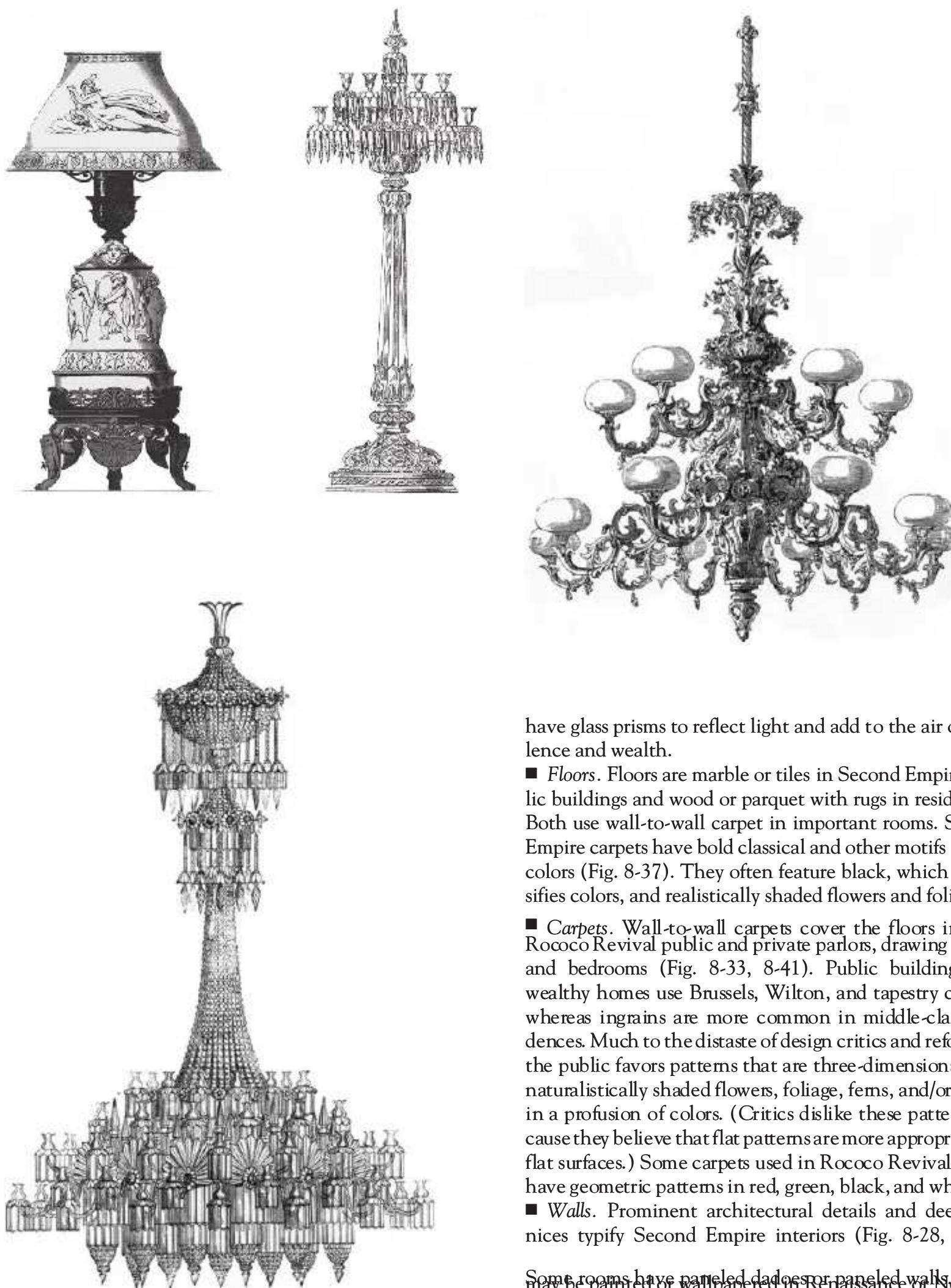
▲8-36. Stair hall, Chateau-sur-Mer, 1852, remodeled 1872; Newport, Rhode Island; Richard Morris Hunt. Second Empire.



▲8-37. Stair hall, Gov. Leland Stanford House, 1857–1872; Sacramento, California. Second Empire.



▲8-35. Parlor; published in *Gleason's Pictorial Dining Room Companion*, 1854. Rococo Revival.



▲ 8-38. Lighting: Lamp, candelabra, crystal chandeliers, and gasolier, mid-19th century; England and the United States.

have glass prisms to reflect light and add to the air of opulence and wealth.

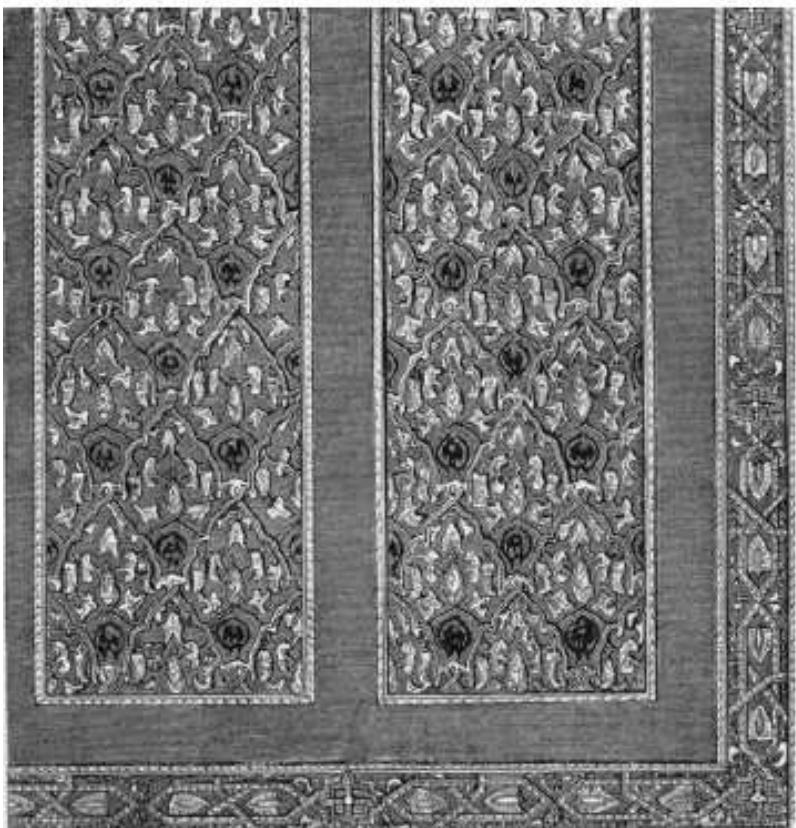
■ **Floors.** Floors are marble or tiles in Second Empire public buildings and wood or parquet with rugs in residences. Both use wall-to-wall carpet in important rooms. Second Empire carpets have bold classical and other motifs in rich colors (Fig. 8-37). They often feature black, which intensifies colors, and realistically shaded flowers and foliage.

■ **Carpets.** Wall-to-wall carpets cover the floors in most Rococo Revival public and private parlors, drawing rooms, and bedrooms (Fig. 8-33, 8-41). Public buildings and wealthy homes use Brussels, Wilton, and tapestry carpets, whereas ingrains are more common in middle-class residences. Much to the distaste of design critics and reformers, the public favors patterns that are three-dimensional with naturally shaded flowers, foliage, ferns, and/or leaves in a profusion of colors. (Critics dislike these patterns because they believe that flat patterns are more appropriate for flat surfaces.) Some carpets used in Rococo Revival rooms have geometric patterns in red, green, black, and white.

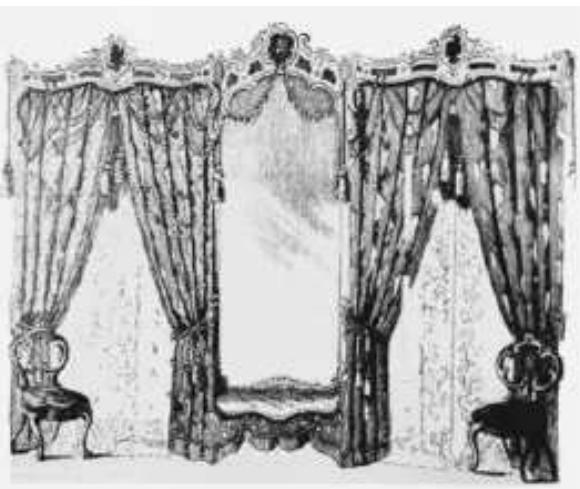
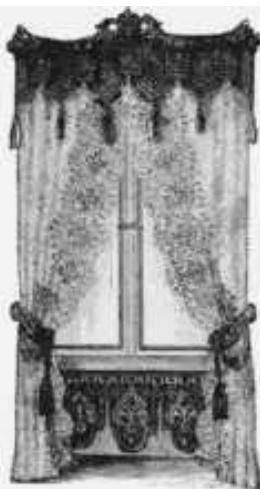
■ **Walls.** Prominent architectural details and deep cornices typify Second Empire interiors (Fig. 8-28, 8-29).

Some rooms have paneled dadoes or paneled walls. Walls may be painted or wallpapered in Renaissance or Neoclassical patterns. Second Empire rooms in Napoleon III's various palaces often have rectangular paneling. Panel

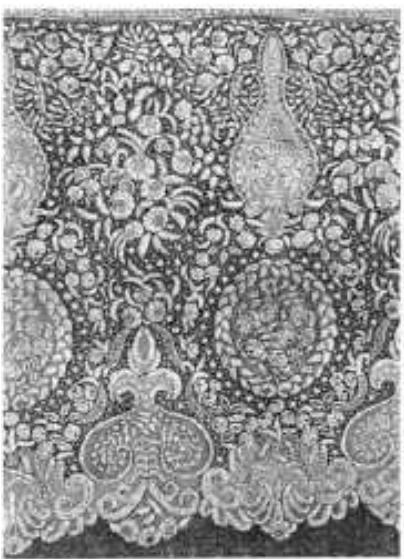
204 VICTORIAN REVIVALS



▲ 8-39. Wallpapers: Patterns with roses (adaptation) and other various motifs; England, France, and the United States.



▲ 8-40. Window Treatments: Single and double window draperies, and lace curtains, 1850s–1870s; England and the United States.



▲ 8-40. (continued)

moldings are gilded or painted a contrasting color to the centers.

Walls in Rococo Revival interiors are treated as a single unit with no dado, unlike those of the earlier Rococo or Louis XV style that were paneled with dado, fill, and frieze. Between the cornice moldings and baseboards, walls may be painted or papered (Fig. 8-31, 8-32, 8-33). Mass-produced or hand-blocked wallpapers are nearly universal, with French papers the most highly prized. Types include fresco papers, large florals interspersed with scrolls, satin (shiny) papers, flock papers, and imitations of textiles (Fig. 8-39). Like carpet, flowers and foliage are realistically rendered and shaded.

Mantels, which are focal points in Rococo Revival rooms, are usually of white or black marble and often have curving shapes similar to those of the 18th century. However, the most common mantel form, rectangular with a shaped shelf and round arched opening, has no earlier precedent (Fig. 8-32, 8-33, 8-34). A heavy molding surrounds the opening, the center of which may feature a scroll, shell, or cartouche. The perimeter of the molding and/or face of the mantel may be carved with flowers, fruit, leaves, and/or female masks. The mantel shelf holds an array of decorative objects and candlesticks with prisms. Large, heavy gilded mirrors, which reflect the light, often accent the wall area above the mantel.

■ **Window Treatments.** Windows in Second Empire rooms have prominent surrounds and opulent layered, trimmed, and tasseled drapery. From richly molded and gilded cornices hang trimmed valances, curtains, and glass (lace) curtains (Fig. 8-40).

The typical window treatment for Rococo Revival parlors and other important rooms consists of a lambrequin with an intricate, curving shape (Fig. 8-31, 8-34, 8-35,

8-40). It hangs from a gilded cornice that is composed of scrolls. Under curtains usually tied back, lace or muslin beneath them, and a roller blind next to the glass complete the ensemble. Trims, fringe, and tassels embellish



▲ 8-41. Rugs: Floral rugs, mid-19th century; England and the United States.



▲ 8-42. Later Interpretation: Living room, c. 1930–1940; Palm Beach, Florida. Neo-Rococo.

lambrequins and curtains alike. Simpler treatments of panels hanging from rings are found in other rooms of lesser houses. Drapery fabrics, usually patterned, include damask, satin, brocatelle, brocade, velvet, and plush.

■ **Doors.** Doorway surrounds in both Second Empire and Rococo Revival rooms are impressive combinations of moldings with doors in dark stained or grained woods (Fig. 8-30, 8-31, 8-37). Double doors indicate important rooms. Unlike its precedent, the Rococo Revival door does not have a painting or panel with an asymmetrical frame above it.

■ **Ceilings.** Ceilings may be plain, painted, or compartmentalized in Second Empire public buildings and wealthy

homes (Fig. 8-28, 8-29, 8-30, 8-36). Most ceilings in Rococo Revival rooms are flat with a plaster rosette or medallion in the center from which a chandelier or gasolier hangs (Fig. 8-32, 8-33, 8-35, 8-38). Where wall and ceiling join are deep, cast-plaster moldings are composed of repeating designs, foliage, and/or flowers. The 18th century cove ceiling with abundant curvilinear forms and foliage repeats in some rooms.

■ **Later Interpretations.** Second Empire rooms are rarely reinterpreted. Around 1900, Rococo is again fashionable. However, rooms in this period assume a more authentic appearance with curvilinear paneling in white and gold or pastels, area rugs in curving floral patterns, Rococo-style furniture, and fewer accessories. Popularized by fashionable interior decorators, Rococo decoration continues with some accuracy into the 1930s (Fig. 8-42). In the late 20th century, along with the popular trend of renovating old homes, modern adaptations of Rococo Revival interiors appear again. The overall design represents a more or less authentic character. Rooms are generally less fussy with fewer curvilinear patterns, furniture, and decorative objects than the originals. Modern interpretations have much more natural and artificial light than the originals (see Chapter 30, "Modern Historicism").

FURNISHINGS AND DECORATIVE ARTS

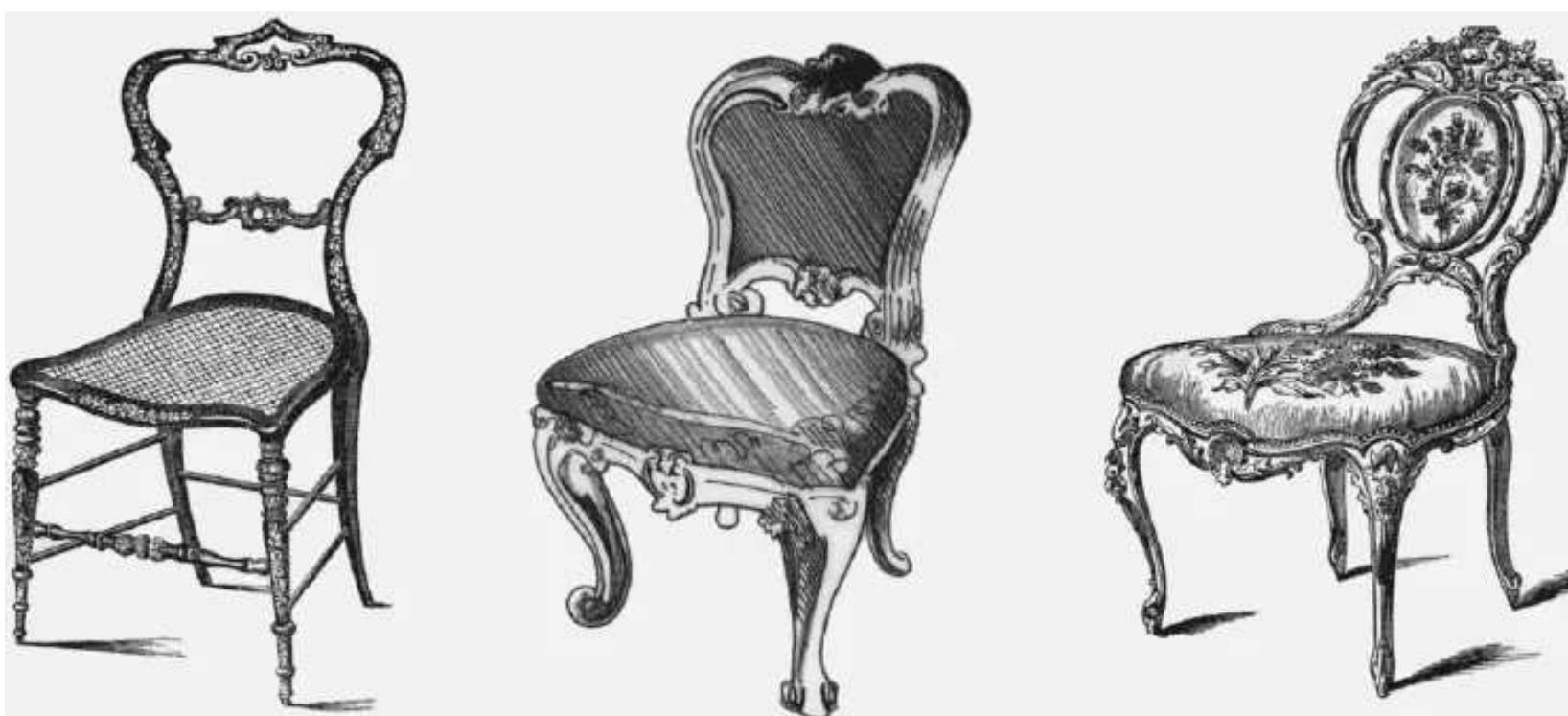
Like its prototype, Rococo Revival furniture has a curving silhouette, cabriole legs, and naturalistic ornament, but in contrast to its predecessor, it is larger and heavier with symmetrical, carved decoration and pierced work. With coil springs for comfort, upholstery is sumptuous. The revival style introduces furniture that is unknown in the 18th century, such as the *étagère* or *tête-à-tête*.

Rococo Revival in the United States is more flamboyant and embellished than in Europe. American cabinetmakers develop new methods for shaping wood for backs and beds. Designers and manufacturers find that Rococo Revival is infinitely adaptable, suiting many tastes and price ranges. Expensive furniture is made of costly wood and has abundant carving, often executed by hand. Cheaper furniture resembles the expensive, but is simpler in shape, often machine produced, and made of inexpensive woods with less carving.

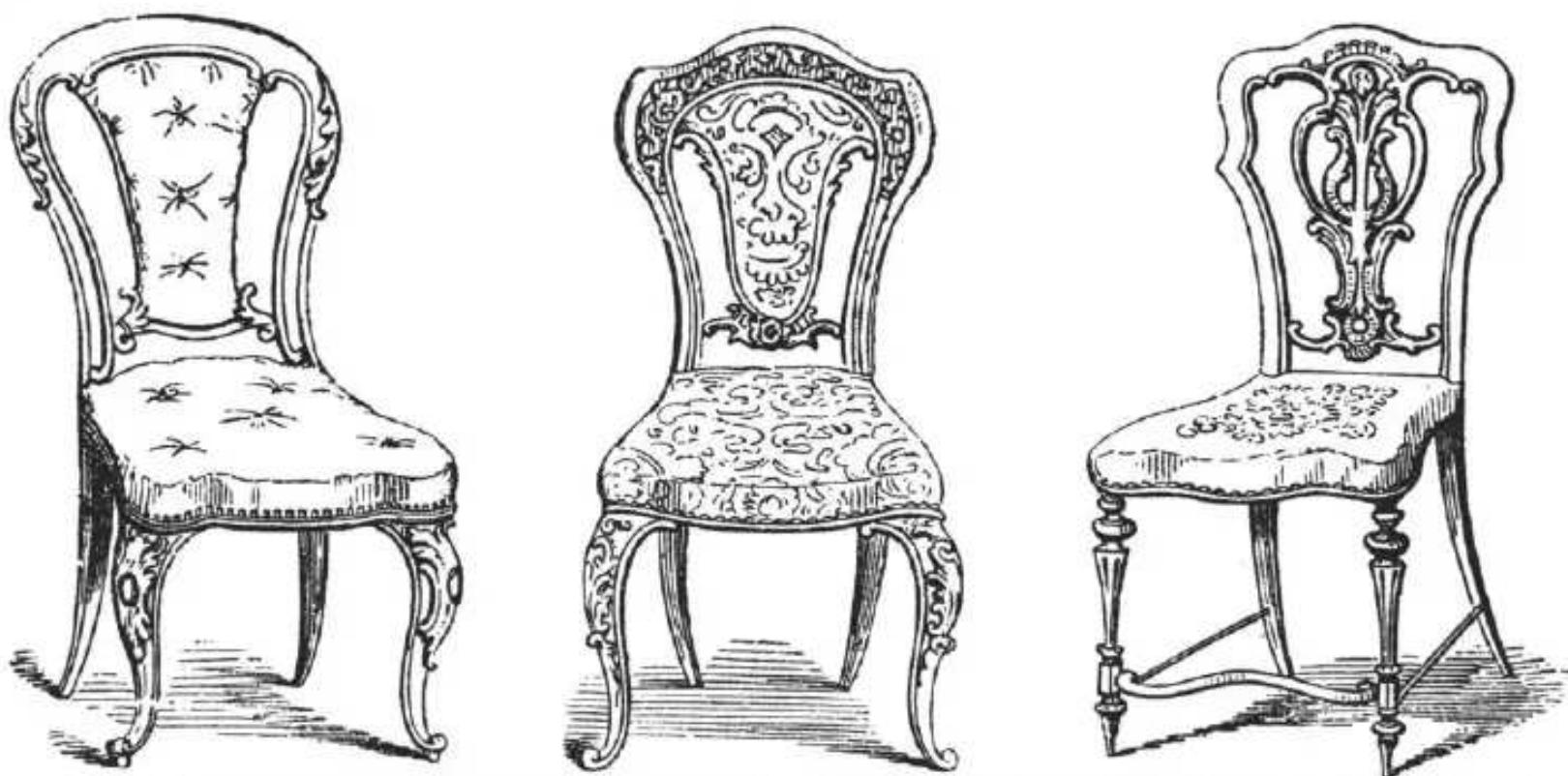
Public and Private Buildings

■ **Types.** Because Rococo Revival is highly recommended for parlors and bedrooms, parlor sets and bedroom suites are typical; dining tables and sideboards are less common (Fig. 8-32, 8-33, 8-34, 8-45). New to the period are balloon-back chairs and the *tête-à-tête* (Fig. 8-46). An important status symbol in every parlor is the *étagère*. It displays accessories and decorative objects that are most often carefully selected by the lady of the house to portray her family's taste and culture.

■ **Distinctive Features.** Curves, C and S scrolls, cabriole legs, and carved, naturalistic ornament distinguish Rococo Revival from other styles (Fig. 8-43, 8-45, 8-47). Particularly



▲ 8-43. Parlor chairs, 1830s-1850s; London, England. Rococo Revival.



▲ 8-43. (continued)

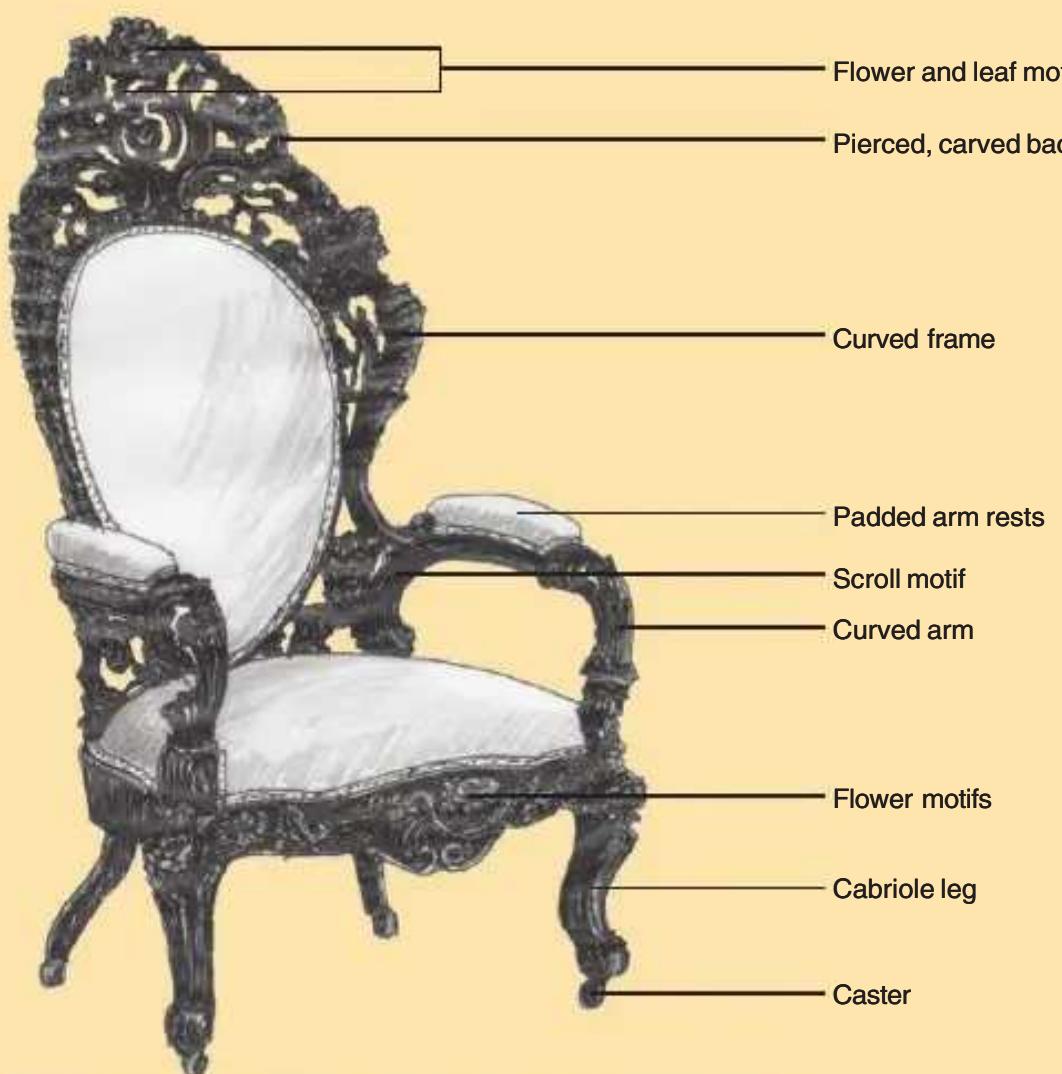


▲ 8-44. Parlor armchairs, mid-19th century; England and Louisiana. Rococo Revival.

DESIGN SPOTLIGHT

Furniture: Parlor chair, parlor suite, and center table, c. 1850s–1860s; New York; John Henry Belter. These furniture pieces represent examples found in a typical Rococo Revival parlor suite consisting of a sofa, two armchairs, two side chairs, a *tête-à-tête*, and often a table. John Henry Belter, a German immigrant, perfects a method of bending laminated wood that allows it to be curved in shape and carved and pierced, as on these

examples. The chair, like its 18th-century predecessor, has cabriole legs and a wooden frame composed of C and S scrolls. The resemblance ends with the heavy scale, reverse cabriole rear legs, and the profuse carving and piercing of roses, flowers, leaves, and scrolls. The upholstery is a reproduction of a blue and gold brocatelle from the mid 19th century. Belter's furniture adorns the homes of America's wealthiest families.



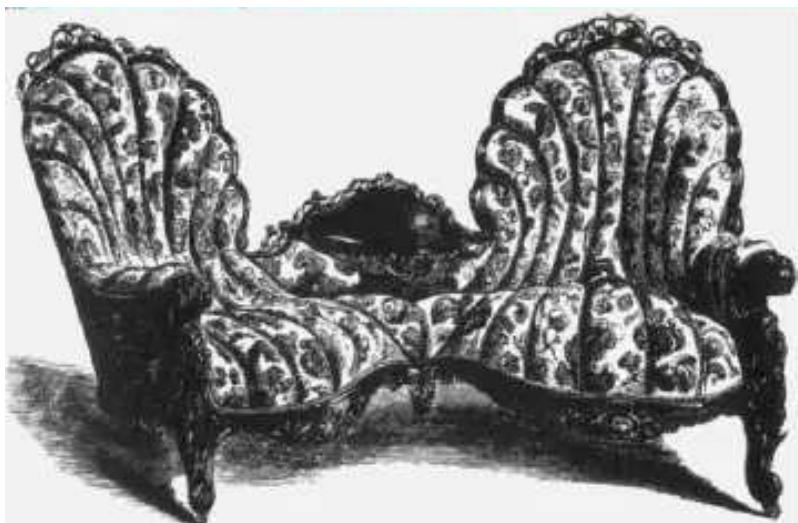
►8-45. Parlor chair, parlor suite, and center table, c. 1850s–1860s; New York.

characteristic of chairs is the English balloon-back or wasp-waist, which is composed of a single curve that flares out at the top and tapers inward near the seat (Fig. 8-43). Curving and carved silhouettes are complicated, often flamboyant.

■ **Relationships.** Furniture migrates outward from its earlier position lining the walls and, in contrast to earlier times, remains there when not in use. The center table in nearly every parlor and family drawing room displays prized fam-

ily books or decorative objects and is a gathering place for the family and guests (Fig. 8-33, 8-47). Sofas sometimes flank the fireplace or the center table.

■ **Materials.** Dark woods are characteristic. Costly pieces are of rosewood and mahogany, while other furniture is of walnut or maple. In the most expensive rosewood furniture, the grain emphasizes the sense of movement. Veneers are used often. In America, cabinetmakers apply veneers of costly woods to laminated backs, the tops of which may be carved, pierced, or have applied ornament. Wood furniture has a high-gloss finish known as French polish. English and French furniture has gilding, ormolu, or porcelain plaques unlike in the United States.



▲ 8-46. *Tête-à-tête* in black walnut; exhibited at the Crystal Palace Exhibition in 1851; manufactured in Montreal by J & W Hilton. Rococo Revival.

New to the period is papier-mâché furniture (see Chapter 1, "Industrial Revolution"). Although papier-mâché has been known in Europe since the 17th century, the manufacturing process improves in the late 1830s. Thus, it becomes suitable for furniture, although structural parts are made of wood or metal. Papier-mâché furniture, which enjoys great popularity in Great Britain, is often lacquered or japanned in black with painted deco-

ration or mother-of-pearl inlay.

Elaborate upholstery supports the cultural vision of comfort and expensiveness. Particularly suited to Rococo Revival is the typical deep tufting in diamond or star patterns that characterizes both seats and backs (Fig. 8-33, 8-46). Tufting, piping, and puffing add visual complexity and enhance the prized expensive look. More and deeper tufts indicate a more expensive piece. Long, heavy bullion fringe may adorn the skirt, and tassels may decorate the back.

■ **Seating.** Parlor sets have a sofa; a gentleman's chair that is larger, more throne-like; a smaller lady's chair with a wider seat; and three or more wall or side chairs (Fig. 8-33, 8-43, 8-44, 8-45). Rococo-style chairs take many forms. Most have balloon backs, are usually upholstered, and feature cabriole legs ending in a whorl foot or cone (Fig. 8-43). Some dining or parlor chairs have a wooden back with a splat or cross rail. Dining chairs sometimes have turned legs. All back legs are reverse cabrioles, and most have casters to facilitate moving.

Sofa backs have three forms: triple arches, serpentine, and double or tripartite backs composed of three separate curvilinear medallions (Fig. 8-31, 8-32, 8-34, 8-45). The most fashionable Rococo Revival parlors have a *tête-à-tête* (Fig. 8-46) and a *méridienne*. The pouf or *pouffe*, a stool with deeply tufted coil spring upholstery, is introduced from France about 1830.

The most ornate and expensive chairs and sofas have laminated backs that curve in two planes with hand-carved, pierced flowers, fruit, birds, and foliage along the back edges and forming the crest. Like the prototype, seat



▲ 8-47. Tables with marble and wood tops; mid-19th century. Rococo Revival.



▲ 8-48. *Étagères*, mid-19th century; England and the United States. Rococo Revival.

and back rails undulate, and knees of cabriole legs are heavily carved. John Henry Belter of New York City, one of the best known cabinetmakers of the period, creates parlor sets with lavish carving, laminated veneer surfaces, and complicated, curving forms (Fig. 8-45). His costly furniture is highly prized and often imitated.

■ **Tables.** Convolved shapes and lavishly carved naturalistic motifs are common on expensive tables, whereas cheaper ones have undulating shapes and less profuse carving. Center tables are oval, round, or oblong in shape with marble tops and heavily carved aprons with Rococo Revival motifs (Fig. 8-33, 8-47). Many have four cabriole legs that are joined by arched, curving stretchers with a finial in the center. Instead of a single curve, legs may be composed of several C or S scrolls. In contrast to their 18th-century prototypes, consoles often have four legs instead of two and may be joined to a monumental pier glass with carved embellishment. Like other tables, consoles usually have shaped marble tops and heavily carved aprons.

■ **Storage.** The *étagère* features a complex curvilinear outline, pierced and solid carving, shelves, mirrored back, and marble top (Fig. 8-31, 8-48). As a showy focal point for the parlor, it displays all available contemporary techniques for ornamentation. The dresser, usually serpentine or kid-

ney shaped, has three to four large drawers surmounted by a marble or wood top with small drawers or shelves, above which is attached a tall mirror with carved crests. Moldings outline the drawers, and, on expensive pieces, drawer pulls

are hand-carved flowers, fruit, or leaves. Chests of drawers are similar in form and decoration to dressers.

■ **Beds.** Rococo Revival beds have tall headboards, low footboards, and rounded ends (Fig. 8-49). Footboards on very expensive beds undulate. Carving of flowers, leaves, and foliage adorns head- and footboards. Some beds have half or full testers with hangings. The underside of the canopy is upholstered in complicated patterns. In warm climates in the United States, lightweight mosquito netting hangs around the perimeter of the canopy for protection. The use of bed drapery declines during the period because people begin to regard it as unhealthy. In addition, central heating is more prevalent, so hangings are no longer needed for warmth or protection from drafts. Bedroom suites include the bed, night table, dresser, gentleman's chest, and washstand. Less common pieces are a shaving stand, towel rack, and wardrobe.

■ **Upholstery.** Textiles in a variety of patterns characterize Rococo Revival furniture. Some pieces are upholstered in two different fabrics: one covers the inside arms, back, and seat; another covers the outside of the back and arms. Typical textiles for upholstery include damask, velvet or plush, brocatelle, satin, silk, and horsehair (Fig. 8-33, 8-44, 8-46). Common patterns have naturalistic flowers, birds, fruit, and foliage in scrolling surrounds or foliage only. Flowers

and leaves usually are realistically shaded. Sometimes Renaissance or Gothic-style patterns, especially when combined with flowers or scrolls, appear in Rococo Revival rooms and on furniture. Interiors are filled with doilies,



▲ 8-49. Bed, mid-19th century; United States. Rococo Revival.



▲ 8-50. Later Interpretation: *Tête-à-tête*, 2004; manufactured by Thayer Coggin, High Point, North Carolina. Modern Historicism.

antimacassars, mantel and shelf lambrequins, lamp mats, and table covers made by the ladies of the house. Embroidery often embellishes smaller chairs and ottomans. Cotton or chintz in floral patterns covers furniture and hangs at windows in summer.

■ *Decorative Arts.* Rococo Revival interiors have many accessories. Sitting on mantels or shelves of the *étagère* are Parian ware busts, allegorical figures, and classical sculpture; porcelain figurines and vases with curving forms and embellishment; boxes; jars; clocks; candlesticks; and girandoles (Fig. 8-33). Vases or dried flowers under tall glass domes highlight consoles and tabletops. Numerous etchings, engravings, lithographs, chromolithographs, and/or paintings hang on walls suspended by decorative

ropes from picture moldings below the cornice. Large mirrors with carved and gilded frames hang over the mantel and on the piers between windows (Fig. 8-31, 8-32, 8-33, 8-34). Many parlors have a stereopticon to examine views (images) of unusual scenes or exotic lands. Decorative screens, plants, and flowers fill corners.

■ *Later Interpretations.* In the late 19th century, Rococo furniture is again fashionable. As with interiors, examples more closely follow the 18th-century predecessors. Cheaper adaptations appear in mail-order catalogues. In the second half of the 20th century, Victorian Rococo furniture revives in simpler form and may appear as an inexpensive suite of furniture with traditional upholstery or as a single chair or sofa covered in an updated textile. In the early 21st century, various manufacturers experiment with old forms in new designs, some created with connecting parts (Fig. 8-50).