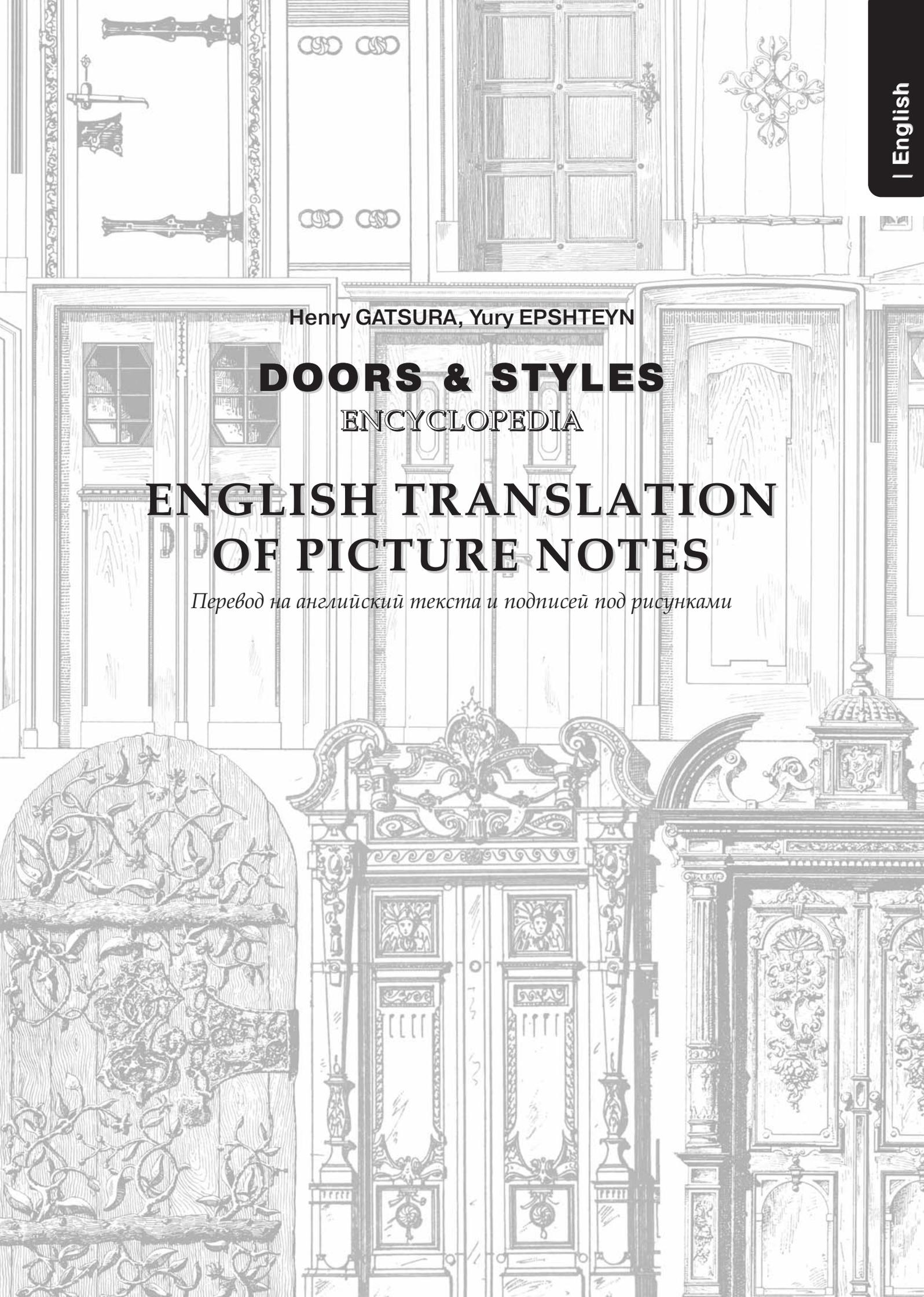


Henry GATSURA, Yury EPSHTEYN

DOORS & STYLES
ENCYCLOPEDIA

**ENGLISH TRANSLATION
OF PICTURE NOTES**

Перевод на английский текста и подписей под рисунками



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Page 4. GATSURA Henry, EPSHTEYN Yury.

DOORS and STYLES. ENCYCLOPEDIA. History, interior, style, accessories, décor.

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In the richly illustrated album-encyclopedia by Henry Gatsura and Yury Epshtein the history of the interior door art which has never been published and is little-known not only for a wide range of readers, but also for the experts of design in Russia, is described. The album contains some rare and previously unpublished in Russia information about the doors from original sources of the 17th – 20th centuries. More than 500 pages contains a lot of graphics, which help to understand the styles of doors, accessories and other information about all the classic styles, Italian, French, Austrian, German, Swiss, British, American, Chinese, Russian artists and designers. Here you will find even drawings of secret doors; you will learn how they masked them in the wall panels and behind the furniture in the 13th-19th centuries.

A special chapter of the book is devoted to modern doors, the best manufacturers and new technologies in this segment. Here you can find the best doors, any accessories for your apartment, your house or for the interior of the firm. The book is designed as a reference book not only for interior designers and architects, but also for people who are interested in interiors and history, or want to furnish his apartment in a modern or classic style.

The book is presented in two languages - Russian and English. English photo footnotes are presented at the end of the book.

Page 5. SHORT HISTORY OF DOORS. HISTORICAL SURVEY.

Page 6. THE SHORT HISTORY OF THE DOOR. DOORS, GODS AND TIME.

The first documented mention of the surviving doors, we find in the ancient sacred texts, in Egyptian tombs, in the ancient names of geographic places and the names of the ancient settlements. Ironically, all these references to the door are connected with the names of the gods one way or another. In the Old Testament, God says to Noah, that the door must be done to the side of the ark, and in the third book of Kings we are talking about the design and location of the doors in the temple of Solomon, which he dedicates to the God. But, perhaps, the oldest record of the doors, dedicated to God, is found in the Indian epic "Ramayana" and "Mahabharata". They referred to the holy city of Haridwar, which is translated as "the door of Harry", where "Harry" is one of the names of the god Shiva, and "dvar" - the door. They believe that the city was built in the place where the river Ganga, which was born in the Land of Gods (the Himalayas), begins to flow through the land of mortals and their illusions - "Maya" 1. Judging from the excavations, the city of Haridwar is no less than 5500 years old. The territory of modern Armenian Plateau has a unique door carved into the rock in the 828-810 years BC, it's called "door Mher» (Der-i Mihr) - the door of god. It consists of three progressively smaller rectangular hole in the rock. According to the beliefs deities could enter and leave the mountain through these triple gates. Approximately the same picture of doors or carved stone portals with religious texts, leading to the other world was found in the tombs of Egypt.

Ancient Egyptians believed that the souls of the dead could not just leave this world, but also come back through such false, painted or carved in stone doors. And this is only a small fraction of the world's doors associated with the gods. But the ancient Romans went on, they appointed the time patron, the god Janus, to the patron of doors. Doors and Janus embodied in Romans the beginning associated with life decisions, exits of the apartments and solutions of difficult situations, the transition to something new. Faces of Janus - old and young, were turned to the past and to the present. Only he knew if they would go out of the door, which they entered. Something in the bunch "gods - doors - time" is mystical, but this book is devoted to the doors that's why let's leave a pantheon of gods and heroes in peace and try to examine only the temporally evolution of doors. Let's switch on the memory of our former births 2, and go back to the past, asking two-faced Janus for the patronage and praising him, because the book is dedicated to Janus.

Ancient Egyptian wooden door (by Prisse).

Page 7. DOOR ORIGIN.

Most of the ancient tribes living in natural shelters in the form of caves, holes, grottoes, tree hollows and artificially constructed houses, trying to protect them from weather and uninvited guests. When it was not possible to completely close the entrances to them, they tried to cover up or to mask them. We can say that it was the first prototype of a door. Theoretically, another "door" or the type of protection from the animals could be the fire kept

up before the entrance, but it could attract enemies from other tribes, and they were often much worse than all the animals at once.

More often ancient people used woven vines, branches and twigs, mats, wide leaves, bark of trees, strung with leather straps or bands on wooden skeleton as a "door" or the defense of their primitive shelter from the weather. Often the smell or the appearance of the hide of killed animal could frighten off the uninvited guest. That is why skins of lions, leopards, bears were always so prized. Individual cabinet writers having never worked "on the ground", from force of old habit, rewriting the texts of each other as notes and term papers at the Institute, claim that ancient people used to protect their cave dwellings by large boulders. The picture below shows the old man who covered the entrance to the cave by a large boulder (shown in red). Even by the most conservative estimates, the stone weighs more than 600 kg. Six apes won't move it, and they will have to wait Egyptian builders of the pyramids or invented until bulldozer for a long time, before they are able to free their countrymen from the cave.

Even a small boulder, 30-40 cm in diameter, which can close a hole for a small dog, weighs more than 100 kg³. Theoretically, one of a million of Aborigines could find thin and not very heavy slate plate, but it's better not to multiply this nonsense on the internet, trying on the life of the ancient people who weren't the champions in weightlifting the ancient Greek epic of the mighty giants, Cyclops, who filled up the entrances to their caves with pieces of rocks in case the heroes sitting there, the Argonauts left for dinner, wouldn't run away. We can assume that ancient people could reduce the width of the natural entrance to the cave by logs and boulders of a small size, which could move by hand because the narrow passages easier to protect and hide, but no more. Were many stone "doors" found near the caves with ancient people by archaeologists? None. They would not have missed such a door and would have described in any case. Anyway, imagine that you are tired after an exhausting hunt, with body of dead animal on your shoulders, you go to your cave, pursued by wild jackals feeling the smell of fresh blood, and you are met by three-kilo boulder, which you couldn't move alone. You wouldn't wish it on your worst enemy.

Notes to the pages 6 and 7

1. According to ancient Indian religious teachings about Mayas - the illusory nature of the perceived world or existence - the universe is just a game of the imagination, or the "dreams" of the supreme deity Vishnu, who is in the form of a giant, resting in the pristine waters, or the form of the boy who plays on the branch of a banyan tree. In this case, the universe is thought of as a "game" of the god, the illusion generated by this game.

2. The memory of past births in Indian mythology is granted at a certain level to the highest perfection and to the ultimate liberation from rebirth.

3. The average specific weight of 1 m³ of rock is about 2.5 tons.

Janus, the Roman patron god of doors, of the chronology and of the time.

Ancient people closing the entrance to the cave by a large boulder (highlighted in red). Picture from the book by V. Tsirkunov, 1965, "About the origin of architecture".

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Ancient man was surrounded by a bunch of predators, for which he was also a lure, and also by tribesmen who were even angrier. An important condition for its survival was the speed because he might disappear with his part of the pray, taking it to children and wives.

In theory, the simplest "door" was always at hand of ancients - it was any thorny shrub or tree, such as blackthorn, fir, pine, hawthorn, and even dog roses. People cut down the roots and the trunk of the tree dragged him into the narrow hole of the cave. Thorny branches rested on the walls and tightly locked the passage. They could pull out such a door only from within. This is the most effective method of the protection against predators or uninvited guests which is still taught in the departments of spies abroad. Such "doors" do not "live" for a long time and go for firewood, so they do not get to historians.

The first "long-lived" door was woven from vines and twigs as a round shield, but of the rather rectangular form, which in the case of an attack on the house they can protect themselves, repulsing the attacks of animals or people of another tribe. Who was the first to use this way to protect their property, with a shield in one hand and a club or a spear in the other, became the first leader in the area. Subsequently, the slightly modified the design of handles, the shield was used in offensive combat.

A simple lock which securely locked inside the entrance to a cave was made with the help of a sturdy wooden hook, a tree trunk, a stick and a piece of vines, vines or strips of leather. The figure below provides its construction. Slightly loosen the tension, you can slide the panel to the side and slip through the crack out. In caves and dwellings someone always left to look after the fire and close the door. But even a child would cope with such a lock.

Nor the beast, nor the attacker could just break through a door. And if they strengthen it by the skin, attach or mask it on the top by briars or thorns, the best door cannot be found. Wicker, vine, branches, sticks - these are the first materials for doors, panels. If there were no vines, they cut strips of animal skins. If there were problems with the wood, they created the framework from the bones, ribs, or tusks of mammoth, on which they stretched several fresh skins of large animals, which became hard over time, so that they could not be attacked by any arrow or any stone. About the same square removable panels, flexible braided vines and vertical poles were used in the Zulu kraal until the 20th century. They slid between two vertical jambs, standing on either side of the entrance,

and closed the entrance of the hut at night.

As mentioned above, more often the ancient tried to hide the entrance not from the animals but from other people. In the 19th century, the famous Scottish missionary and explorer, D.L. Livingston (1813 - 1873), who studied the life of ancient tribes, wrote in his "Travel and study in South Africa", "Every hut there (in villages) was surrounded by a dense palisade. The door to the hut was just made of stakes tightly driven into the ground. The door was never opened, and when the owner wanted to enter the hut, he took two or three stakes, sneaked through the crack in and then stuck stakes in place so that the enemy, who would come up to the cabin at night, couldn't find where the entrance.

Simple door of any thorny tree or shrub.

Braided construction details of door-panels of various materials at hand: lianas, willow sticks, vines, branches, and so on.

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These stockades show feelings of insecurity; obviously nobody here considers himself and his property secured from attacks by their citizens. Wild animals that might disturb people are not here. "

Over time, early humans migrated out of the caves, pits and hollows of large trees and started to build artificial dwellings with wood, stone and clay for themselves. There already required more robust design doors of planed trunks. The doors which were so heavy at that moment firmly established on the axes and the lighter designs were mounted on various types of hinges made of leather belts, dressed vines, as until recently the gate, which can be found in every village.

Entrance doors of the skin on a wooden frame, in the form of woven grass made of soft bark, until the 20th century it was still used in many homes in Africa and Asia. It can be assumed that these doors can be used as interior doors in wealthy homes, with many rooms, with offices for the cattle, larders with supplies of food and feed for animals. Indeed, in many countries, especially in cold ones, people lived under the same roof with their cattle and poultry. They were separated from each other only by a wicker fence and by the door in the form of the wicket. Here it can be called the first interior door.

We have determined how a person could make the first exterior and interior doors, and don't delve into the assumptions of historians of the 19th-20th centuries, and even the results of recent excavations of old doors of age of 5500 from Switzerland. Our encyclopedia is designed not to archaeologists, but to the designers, artists, architects, and it's based on actual facts, figures, designs and drawings actually existing doors. This edition we dedicate to internal doors, inside the architectural object. It includes interior doors, tambour, vestibule, stairs, doors to stairwells in apartment, office space, etc. Over the past 100 years in Russia there was made only one attempt to publish a book about interior doors, but it was dedicated to the doors of model homes which were built after the war for the Soviet Nomenclature (list of high-ranking functionaries). Ordinary Soviet citizens never dreamed about such conditions and many people were still living in the former occupied territories in the dugouts at the time. The album "Doors," of 1955, with less than 100 pages, with an introduction which fits on one page, but the work on which lasted about two years, showed only 73 doors. A few illustrations from the book are in the head of our encyclopedia devoted to the second half of the 20th century.

EVOLUTION OF DOORS, STYLES

Interior doors do not exist in a kind of abstract space, they live in time and interiors. Each door is created for a special opening and for a certain defined space. It was especially true of the period, when the production of doors was not put on the industrial stream. However, even in mass production the door to be sold must comply with the current fashion at the time.

The principle of the work of the simplest lock for a door-board: 1. Shield 2. a hole in the cave 3. Cave. 4. Trunk. 5. Bunch of lianas, leather belts, ox-sinews or cord 6. Stick for stretching belts; 7. Wooden hook, 8. Leather straps, belts attached to the shield, which played the role of the handle, which can be described as the first door accessories. In the case of necessary, putting his hand into the handles, ancient man could use a door as a shield.

Door with a curtain from the manuscript of the Bible dated the 9th century.

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This fashion, existing at some point in history, is called "style". For ease of understanding, of what period and what style it is, they all have a name and are tied to the reign of monarchs. Just look at the classic style table in the chapter "The doors and styles," and you'll understand. This style table, conventionally linked to the years of the kings of France (so that none of the countries was hurt, and in memory of the royal dynasty interrupted under the guillotine), is used by all the countries that were not colonies of England. At most of Britain and its colonies, past and present, there is its own style table, which is often called the "colonial", it is tied to years of government of British monarchs. Use it in the European continent, except in Britain; it is an insult to the host country, its rulers and history. This is the same thing as saying that all of its kings were vassals of the British, and the country was a

colony of England.

If you are an employee of the diplomatic corps, you won't be forgiven. Wait a headache to solve the slightest problem, while the embassy will not get rid of a person who doesn't know styles and diplomatic history.

In spite of the huge number of literature published in the last 200 years about the history of styles and interiors, there are no valid images of internal doors before the Romanesque period. All the historical reconstruction of dwellings of the Romans, the most advanced in this period in the interior, tell us that the Italians used thick curtains, but not mounted door panels for interior doorways.

ROMANESQUE PERIOD, 900 - 1250 years.

Romanesque style is one of the fundamental stages in the development of medieval European art of the 10th-12th centuries, laid the foundations of the Gothic. We saw only a few drawings of the doors belonging to the church interior of northern Europe. We can support that most of the churches in these areas as conventional dwellings in these areas had cold porch or vestibule equipped with input doors and internal doors leading directly to the temple.

The door and the portal in the church in Scandinavian - Romanesque. Norway, the 11th - 12th century.

The interior of the Roman house. The picture from the book "The mode of life of different nations", Saint-Petersburg, 1874.

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Inside the temples, of course, there was the altar and the door, performing ceremonial functions, and doors leading to the storage and utility rooms of the temple. There is no doubt that the latters are likely to remind latticed doors made of wood or metal bands, such as those that can be seen in the chapter "The church door." The design of such doors was due to the fact that at that time the metal and seasoned woods sawing by hand for the manufacture of doors were expensive materials. Boards were received by splitting, squaring, slicing or manual sawing logs. They sawed tree trunks with large two-handed saws. It was a laborious process. Up until the first mechanical sawmills, in the era of the late Gothic and Renaissance, all unnecessary wooden objects were carefully disassembled and resorted to the production of new doors and furnishings. So some things of Gothic and Renaissance can be made of wood from older subjects. Even cutting little boards were used. The latticed doors were often made of such rests. And seasoned boards less warped in wet areas.

In the Middle Ages in the West, in the East, the doors with fittings were rather expensive products, therefore, in the case of conquering palaces, monasteries, castles or cities, the hijackers shot and took with them in the form of production not only city gates bound in metal, but the rest doors. Perhaps that is why, in some temples there are doors, obviously taken from other people's hinges. And by age, they are often hundred years older than the church itself.

A small amount of household items of Romanesque period, including the doors, reached our time. This is not only because they do not survive, just because there were not a lot of interior doors in Romanesque period. Portals within buildings were curtailed by rugs or canopy according the old fashion.

GOTHIC, the 12th century - 1500 years.

Early Gothic of the 12th - 14th centuries couldn't boast of a rich interior of castles. Their bare stone walls were still decorated and rugs and trellis were cleaned out during the cold winter months. Even the huge fireplace couldn't warm the living quarters, and the inner walls were covered with hoarfrost in the morning. Later in the basement of the castle they started to do boiler rooms with huge furnaces, in which the air was warming and rising on the long ducts inside the walls of the castle to the top floor, spread over the living quarters. It helped getting rid of giant smoking fireplaces in the height of a man in which you can roast a whole deer, they spoiled expensive tapestries and carpets, leaving layer of soot on the ceiling in two fingers during the winter period. Even the floors were stone or ground in the castles. They tried to warm them by straw and carpets.

It lasted until the 14 - 15th centuries, when the first water-powered sawmill was invented. Even in the manuscripts of the 13th century French architect Villar de Onnekur found the first draft of sawmill, but the first information about the sawmill of the hydraulic type working in Germany applied only to 1387. So the 14th century can be considered the beginning machining of wood, and from the 15th century, hundreds of water mills in Europe were sawing wood. Prices for timber and boards plummeted.

By the end of the Gothic carpenter and joiner had become ones of the most popular professions, and the craft union of carpenters and joiners had to catch up with the number of masons.

The door in Early-Gothic of the palace in Bolzano, South Tirol, Italy, the 13th century.

The door of the palace in German Gothic. The 15th century.

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So they began the intensive propaganda among the people that Jesus was a carpenter, and that the shop joiners and carpenters but not the masons had to dominate and lead the meetings and annual city parades. It was then, and began to appear the first secret society of masons who were trying in this way to defend their privileges, the secrets

of the profession, creating an aura of mystery around a gated community. But it is true to the history of secret societies.

The unions of joiners and carpenters at an early stage of its development suffered a collective responsibility and strictly monitored the quality of the members of their departments, in particular to ensure that the master did not use raw wood. They expelled the violator from the shop and also from the city. Before making any item or object of boards or bars, timber material should be subjected to a long natural drying. Artificial dryers were not invented, they appeared later. Grandfather already began to harvest wood for his grandson carpenter. Only after spending a dozen years, the wood died, and the doors didn't warp out of it.

Orders during the late Gothic period didn't finish - in apartments of the castle trimmed the walls were carved and paneled, they laid wood floors, installed doors everywhere.

Blacksmith and locksmith tirelessly forged hinges and other hardware goods, creating new designs of locks, latches, handles. Therefore, the late Gothic period may safely be called the epoch of formation of a new industry - the production of interior doors.

RENAISSANCE, the 15th - the middle of the 17th century.

Gothic ends the middle Ages and the richer stage in the art of making doors begins – it's the period of the Renaissance. It was truly a revival and flourishing of all forms of art. Just look at the tables of the chapter "Renaissance" to understand how the wealth of forms and methods of realization of interiors, doors and accessories of the Renaissance masters was different from the works of the middle Ages.

The origins of the Renaissance have to be found in Italy, at the beginning of the 15th century. Italian masters were the first who rejected the medieval dogma of abstinence and austerity and put in charge of ancient art the celebration of life and beauty. Interiors of public buildings, palaces and houses of Italian nobility were decorated with secular paintings; walls were covered with carved panels and were furnished with expensive furniture; joiners and carpenters put rich doors in the rooms. However, the church did not lag behind the flock. Its Renaissance cathedrals delight us even now by the works of great masters of the Renaissance.

The door in Gothic, with forged metal decor. Germany, Nurnberg, near the 15th century. Refer to the table.

Late-Gothic interior of the throne room with doors. Miniature of the manuscript of "Poetic messages of Louis XII and Anne of Brittany." The artist is Jean Burdison (1457 - 1521). Beginning of the 16th century. France. The National Library, St. Petersburg.

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Renaissance came to the majority of Europe in the 15th century; only in the Nordic countries and the UK it came in the 16th century. In the cities the number of unions (shops) or corporations of artisans, with their charters, emblems and banners grew. In the 15th - 17th centuries, the craft corporations played a large role in the city government. Shops were responsible for the flaws of its members by all their collective property, so they demanded the constant growth of professionalism and quality of work from masters. It contributed to the birth of famous dynasties of joiners where the experience, achievements and tricks of the trade of the grandfather and the father passed on to their grandson. So the Renaissance was not only the epoch of flourishing of arts but also of technologies. The experience of carpenters was growing too, new techniques for working with wood, metal, plaster, ornamental stones, bone evolved and developed. Highest skill was achieved by various techniques of volume wood carving, veneers and inlays. More rare and valuable wood was imported to Europe, sawmills even worked on the Portuguese open island of Madeira.

In 1596 the Dutch K. Kornelizoon funded the first sawmill, powered by a wind turbine. Sawmills were no longer tied to the rivers, and timber production increased tenfold. Created stocks of timber allowed the master to select seasoned dry wood, which gave impetus to the further development of the art of joinery, and thus the production of interior doors.

Interior doors of the Renaissance are radically different from the doors of the middle Ages. They are luxurious in themselves. It's often an individual architectural composition, with columns, porticos, pilasters, capitals, bases, caryatids and Atlases, richly filled door panels with carved or decorated by marquetry and painting, which can be defined as an independent work of art. The quality of work and the number of decor are amazing. Curtains and pelmets, like In the Middle Ages, are a necessary complement to the decoration and interior door portals of a rich house. Only the material and work became more and richer form: rich fabrics, gold embroidery, lace, fringe, tassels and festoons – these are the necessary elements of such a door decoration.

BAROQUE. Louis XIV, the 17th - the beginning of the 18th century.

In the 17th century the baroque style comes to replace the Renaissance. The architects of the late Renaissance funded it. The founder of the Baroque style should be considered the Italian architect Francesco Borromini (1599 - 1667). It was his project of a small church «S. Carlo alle Quattro Fontane», built in 1627 in Rome, marked the beginning of a new style.

The door leaf with a rich decor in the style of Italian Renaissance. Parma, Italy, 16th century .

The workshop of French joiner and ebon-wood master. Engraving of the French picture by unknown artist of the 16th century.

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By the accession of the King of France, Louis XIV (1643 - 1715), the elements of Baroque had been already used by the architects of Europe in their work, but the real development of this powerful style was only during the reign of "Sun King." It is impossible to imagine this beautiful Baroque period alone without Louis XIV, who ruled France for 70 years. He was already named as Louis the Great in his lifetime, and his reign became the "Great Age". His army was the most numerous and organized in the world, diplomats were the best in Europe, scientists, designers, architects, artists and writers were the unquestioned authority in their spheres. The etiquette of high life, introduced at the court of Versailles, became the standard for the majority of European courts. In the second part of the 17th century, France became the world fashion trendsetter in everything - architecture, interiors and clothes. Louis XIV was not sparing of money on the decoration of Versailles and his palaces. And the majority of European monarchs imitated him. Portals of the royal castles of the Baroque period, not only in France, amaze by their power and splendor of work. They are like their owners and this fact confirms that there is nothing that reflects one or another time as a door. No wonder that the ancient Romans appointed the God of time to be the god of doors. Huge waste of Louis XIV led to the fact that by 1715 the debt of France reached the astronomical amount, and outstanding royal orders led to the ruin and impoverishment of suppliers, artists and artisans, and many of them, not to die of hunger, had to look for the work abroad, including in Russia. We owe this circumstance that so many great French architects and artists worked in the beginning of the 18th century in St. Petersburg. They brought with them not only projects unrealized in France, but also artisans and craftsmen who created workshops and taught Russian pupils to their art, including the manufacture of doors, carving, casting fittings. Just the French architect Jean-Baptiste Leblond (1679 - 1719), who was invited by Peter I in a year after the death of Louis XIV, created about twenty workshops, in three years of his stay in Russia, specializing in sculpture, casting, carving, modeling, fabrication, furnishing and tapestries. Never before in Russia there were no so many doors made for such a short time, and painted "dessus de porte" as in the late Baroque of Peter The Great.

ROCOCO. LOUIS XV, 1725 - 1770.

In France, after the death of the "Sun King" in 1715, the young prince Louis XV was enthroned, and the Duke of Orleans became the regent with him. Country ravaged by the reign of Louis XIV, needed a breathing space before another style, and this was a period of regency. In France, it is isolated in a separate style, but for most countries, it is only a transitional stage between French styles, which is easier to call the early period of the Rococo. During this time laid a new style began.

The door and curtains in baroque or in the style of Louis XIV (1643-1715).

Suite of doors with rich dyuseports in rococo, the views from Crimson Stolbovoi hall. Catherine Palace, Tsarskoe Selo. The architect is B. Rastrelli. 1750s.

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In 1723, Louis XV declared of age, and in 1725, the 15-year-old king, Louis married 22-year-old Mary Leszczynski, the daughter of the former king of Poland, Stanislaus. Versailles court began to live and became the center of high life in France, and later in Europe. Architects, painters, decorators, ebony masters flocked to Versailles, offering the young king hundreds of wonderful projects affecting by the abundance of gilt, ornate and rich patterns. All this, even glitter of gold, was to eclipse the period of "Sun King." Luxury decorative Rococo strikes even now. And all this was made for the sake of comfort for a man who was totally incompetent, not located in public affairs, logged by chance on to the throne and whose favorite pastime was only love joy. Very often, the king's favorites were the main advisers in the selection of a design project of the royal castle, so the architects didn't spare gifts to get a leg in the next mistress of Louis XV. In 1745, he came together with Madame d'Etiole, who had left her husband for the love affair with the king. Louis XV bought her the title of Marquise de Pompadour, and appointed her to a maid of honor of the queen. This period can be called the high point of prosperity of Rococo, madness of golden ornaments, scrolls, rocaille and countless cupids, frolicking on the picturesque and carved "dessus de porte". But this gold expensive folly could not last forever, in spring 1764 the Marquise de Pompadour was ill. The death of the Marquise de Pompadour ended Rococo in France, and in its place, along with a new mistress of Louis XV of Madame du Barry, in 1765, a more rigorous style came, it was classicism. Later it would be called as the style of Louis XVI. And, now, each time more modest styles or a more modest periods will come to replace the expensive one. Louis XV, this time mentally and physically degraded, set a huge annual maintenance to Madame Dubarry, showered her with jewels and fulfilled any whim of his raging favorite. On the impoverishment of France, luxury and exorbitant costs of the Versailles court angered people. But bloated and puffy king was only interested in gastronomic delights and his favorite harem of young virgins in the Deer Park. Rococo was ruinous to many European courts. Forms of late rococo in many countries became stricter. There were fewer gold and smaller rocaille. In Germany zopf-style (1760 - 1780) came, in England Furniture by Chippendale was replaced Hepplewhite. In Russia, they moved away too from a lush riot of rococo to the more stringent forms of classicism. Louis XV died in May 10, 1774

in Versailles, living during recent years in a style that would later be called as the style of his grandson - Louis XVI.

Portrait hall of Petergof. Modern photo of the hall reconstructed after the war and the door with picture dyuseport in rococo. Compare with the old photo of the same door (see below). Two portraits in the top row are rearranged.

The door in rococo of the portrait hall of Petergof. The architect is Bartolomeo Francesco Rastrelli, the artist is Pietro Rotari. The photo is from the rare postcard of the commune of St. Eugenia. Russia, Saint Petersburg, 1905.

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During this period, there were published several monumental encyclopedic works, which shows the work of craftsmen, including those employed in the manufacture of doors - carpenters, plumbers and ebonite masters. One of the first is called «L'Encyclopédie» D. Diderot, published in Paris in 1751 - 1772. Individual illustrations of this encyclopedia can be found at the end of the chapter "Rococo." Then, we should mention the publication about the art of carpenters and ebonite masters by J.-A. Roubo («Art du menuisier ebeniste») which appeared also in Paris, in 1769 - 1775. We cannot forget the work of Italian Francesco Grizelini "Dictionary of crafts and professions» (Dizionario delle arti e dei mestieri), published in 1770 in Venice. Without these publications, now it would be hard for modern historians to understand and appreciate the work of carpenters and cabinetmakers of the 18th century.

CLASSICISM. Louis XVI, 1770 - the end of the 18th century.

Louis XVI came to the French throne when he was twenty years. Paris celebrated and rejoiced in the hope that the new king who was honest and kind according to the legends about him would cancel confiscatory taxes and would make life easier for people. Indeed, the way of life of Louis XVI renounced the corruption that had prevailed at the court of his grandfather, but the latter left him France on the verge of bankruptcy. In spite of the fact that Louis XVI cut court costs and certain taxes and abolished some feudal rights, the country continued to slide into a financial abyss. All attempts to carry out any reform of the King made only matters worse, it's proved by the revolution of July 14, 1789 in Paris. Louis XVI's games with the revolutionary masses ended in January 1793 with the guillotine. Here on this historical background and developed the style of Louis XVI. And this was a period of the British excavations of Herculaneum and Pompeii, studying the ruins of ancient Greece and Rome. All new findings were immediately widely documented in the special editions, so it is no wonder that many architects turned to his work to the ancient models. Particularly active advocates of the new "Greek" style were representatives of English classicism - brothers Adam, Hepplewhite and Sheraton. "Revolutionary" style of Robert Adam was received very well after the unhappy reign of Louis of France, and the 1780s years he spread throughout Europe, especially in Germany and in Russia. The illustrations in the chapter on "Classicism" are the best evidence. In some countries classicism lasted until the end of the 18th - the beginning of the 19th century. Before the execution of King, the revolution of 1789 in Paris left French ebonite masters without orders, then in 1791 there was abolished the guild of carpenters and furniture makers, which dramatically reduced the quality of the joinery. During the Convention (1792 - 1795) even if there were orders of furnishings, they were very cheap. French masters, not wanting to lose the skills, began to go abroad. This situation on the market of doors, continued in France until the age of Consulate led by Napoleon Bonaparte. The doors of this period are recognizable at first sight, they are different by antique clean lines. In the Soviet Union during the Stalin period it formed the basis of soviet classicism. There is no doubt that the choice of this style of Soviet ideologists and art critics was influenced by the connection with the Revolution, of July 14, 1789.

The example of the décor of the portal in classicism or in the style of Louis XVI (1774-1793). France. Curtain of the period of Louis XVI. France, the second part of the 18th century.

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EMPIRE STYLE, 1799 - 1815.

The coup in 1799 in France led Napoleon to power and began to a new period of the Consulate which brought the Egyptian motifs in common use and laid down the foundations of the Empire style (or the "style of the First Empire"). After Napoleon's Egyptian campaign the fashion for "Egyptian style" was defused in France; the images of figures on the walls of Egyptian tombs, sphinxes, lotus and pyramid appeared in the decoration. Everything, even the doors were covered with exotic Egyptian signs. However, soon the enthusiasm for Egypt in art changed for the interest in the ancient Rome, with its abundance of legionary signs ligaments shields, spears, axes, lion's paws, stars and eagles. It was closer to Napoleon, who believed that the art of the ancient Roman Empire could better convey the greatness of his reign and triumph. Empire interiors were simply fed up with gold Roman military attributes, laurel wreaths and colors of Napoleonic flag. All this was to inspire opponents Bonaparte if not fear, then, at least, respect. But most of all it was like theater sets, and a leading role in shaping the style of the empire belonged to the court painter Jean-Louis David. He is like no one else felt the mood of Napoleon - actor that's why he was the author of many design projects of grand interiors and furnishings. We can say that the court architect Charles

Percier and P. Fontaine only followed his ideas, decorated the palaces at Versailles, Louvre, Fontainebleau, etc. The high point of Empire in France can be considered as reprinted in 1812 "Collected sketches for interior decoration..." by Percy and Fontaine, in which they talked about the possibility of using different styles of all time, but the "grand style of the Romans" had to be on the first place. On the basis of this statement by the court architects some historians said that the Empire style made nothing new in art, all his merit was only in the fact that he was the first in a series of eclectic styles of the 19th century.

Be that as it may, the Empire style was widely spread throughout Europe, though it was set as the state style by force in conquered countries. Russian aristocracy was not up to the case, people enthusiastically accepted all the latest fashion news from French publications.

Even in Paris, after the defeat of Napoleon, Alexander I received from the Persians and Fontaine, who wanted to enter the Russian service, more than a dozen albums with unfinished projects of Napoleon I. Alexander took the gift, but preferred to take the member of the Legion of Honor August Montferrand for the service, who also presented his "Album of different architectural projects dedicated to His Majesty the Emperor of Russia, Alexander I" in April 1814 to Russian Emperor. In 1816 Montferrand moved to St. Petersburg, and worked for a new homeland for forty years. He got a job as an architect in the office of Alexander I, built the St. Isaac's Cathedral, erected Alexander Column, placed King Bell on a foundation in the Kremlin; he was awarded by the Order of St. Vladimir, by a gold medal with diamonds on the ribbon of St. Andrew and also by great sum of money.

That's what time and dedication to properly sign the emperor. Percier and Fontaine also could have applied to such honors, if they hadn't been lazy and had changed in their albums the Monogram of defeated Napoleon I, for Emperor of Russia the monogram of Russian Emperor.

French doors and door curtains in the Empire style.

Suite with a front doors Yelagin Palace. The architect is Carl Rossi. Russia, St. Petersburg, 1818-1822.

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Until now, many people believe that these albums formed the basis of the Alexander postwar empire style, glorifying the victory of Russian arms, up to the death of Alexander I in 1825.

BIEDERMEIER, 1815 - 1848.

With the advent of Nicholas I (1825 - 1855), the interest in the Empire style of Russia, in its luxurious state rooms and pompous furniture with gold lining, almost faded away. And at this time in Europe the style of Biedermeier ruled for over 10 years. It had a lot of names – Post empire style and simplified form of the Empire style, but with a magic touch of German poet Ludwig Eichrodt (1827 - 1892), who wrote a satirical poem about the life of burghers, on behalf of a fictional character tradesman Gottlieb Biedermeier, the name was chosen «Bidermeier⁴». «Maier» is one of the most common surnames in Germany and «bider» in German urban slang of the 19th century means something like "a brave, cool, normal," but by the end of the 19th century – the beginning of the 20th century, with the help of critics, the slang word became the part of the name of style in art and in the dictionary we read that «bider» - an honest, decent, simple, routine-minded, simple. That is, through some fifty or sixty years we get instead of a "brave and cool Meyer," somebody like an honest burgher. For the first time in Russia, we are giving a "lifetime" portrait of Mr. Biedermeier. But let's leave the pseudonym of the poet alone and move on to the history of the style.

After the war in the devastated Europe it was not up to the style, but a wealthy bourgeois was already tired of the imposed soulless interiors of the First Empire. Having the front beauty the Empire style did not have a comfortable zone for the rest, but after the horrors of the war and the occupation a man wanted to leave in peace and to have the home coziness. Therefore, in Europe, after the defeat of Napoleon I, in objects of environment it started to appear features of the new, more convenient and practical style- Post Empire style which would be called later Biedermeier. He began to come into fashion in the French bourgeois environment with the accession to power of Louis XVIII (1815 - 1824). It was a democratic and simplified form of the Empire style where the criterions of usefulness were not cold arrogance and solemnity but its practicability, comfort and quality of manufacture. The spread of the bourgeois style of European continent was contributed by the growth in the number of fashion magazines and publications with projects of the interior and furniture items. Now, the design of living quarters, only a coziness and comfort are at the head of customers' requirements. The magnificent new style blossomed especially in Austria and Germany, and it is German, albeit fictional character gave the name of this style. Therefore, they often add German to the name of the style.

In Biedermeier the view of the inhabitants of that time about the ideal home which had to be clean and comfortable, with comfortable furniture in warm and cosy living rooms, is fully reflected. Furnishings of Biedermeier, especially of the early period, can be immediately detected by the remaining features of the Empire style, which are pushed by flowing lines of curved backrest of the sofas, armchairs and chairs.

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4. Close friend of the poet - Dr. Adolph Kussmaul (Adolf Kussmaul, 1822-1902) participated in creating a character of Gottlieb Biedermeier, but most of historians often forget this fact.

“Lifetime” portrait of a fictional character Gottlieb Biedermeier from the edition of “Münchener Fliegenden Blättern.” Munich, Bavaria, 1845-1850s.

Palatial suite of rooms in the Winter palace in the style of Russian-post empire Biedermeier. Rooms of Dowager Empress Maria Feodorovna were made according to the project by the architect Auguste Montferrand in 1827-1829. The artist is S. Zaryapko. Oil on canvas. 1837. St. Petersburg, Russia. RSM.

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The characteristics of Empire style decor of wreaths and outlets added a horn of plenty, Lira, baskets, vases, swans and griffins. Their image is stylized and simplified, but all this was in combination with a reliable, solid and perfectly executed carpentry work. The simplicity of forms of pieces of furniture was compensated by bright colors of the upholstery. Often for door and window curtains they used the same fabric, which was on the upholstery of furniture and wall hangings. In joiner’s production, including the doors, low-cost local light breeds of wood were commonly used: pine, maple, poplar, ash-tree, cherry-tree, pear-tree. The inlay work was also met, but in the form of small inserts. The main advantage of the items of the Biedermeier was an excellent, still manual joinery and also the perfect communication with the natural beauty of wood. In tsarist Russia Biedermeier was not so well developed as in Germany or Austria, but lasted for almost all the time during the ruling of Nicholas I. This quiet style perfectly served as a neutral background, on which flash romantic interest in the art of the Middle East and different historical eras (the period of Pompeii, medieval Gothic and the second Rococo) effectively looked. In fact, Biedermeier can be added to the list and refer to the era of the romantic historicism, as it is a derivative of the Empire style, but critics of the 20th century, treat it as a separate style, calling it the latest direction in art, developing in the framework of the laws of large historical styles in the 19th century. And up to the middle of the 20th century, some critics felt that Biedermeier ended all classical styles in European history.

ROMANTIC HISTORICISM, 1830 - 1860 years.

The ruling of the Russian Emperor Nicholas I (1825 - 1855) fell not only on the period of Biedermeier, but also to the era of the romantic historicism in Russia, which can be conditionally divided into periods of liking for styles – Antique style or the period of Pompeii, Eastern style, Gothic and Rococo.

In 20-ies of the 19th century in Russia the interest in the East increased; first of all it was caused by the numerous wars in the Caucasus, Central Asia, Persia and Turkey. It became fashionable to have a tearoom, a sofa room, study room or a Smoking room, panelled in the exotic Oriental taste.

Wide and low sofas, soft couches with a low back, small octahedral tables, decorated with inlay metal, mother-of-pearl and ivory, hookahs and collection of weapons - that’s all the necessary attributes of such interiors. Add here the door in an Oriental, Persian carpets, curtains, portieres, Turkish shawl, horseshoe arches, lamps from colored glass, bright ornament and Arabic inscriptions and mysterious shadow. All of this created a special Oriental flavor, helped to create the atmosphere of sweet Eastern comfort and luxury.

In 1825, Nicholas I ordered to start in place of the ruins of the Menshikov Palace in Peterhof the construction of a house from the Park, which would be called in the honor of his wife Alexandria. In 1826 - 1829 years architect A. Minelas built-in the main building of the ensemble, the Palace of the Cottage, in the neo-Gothic style. Gothic style became fashionable in Europe during the second quarter of the 19th century with a magic touch of the famous novelist sir Walter Scott.

The doors in the style of Boulle of the workshop of Ernest Blechschmidt in the Moscow Kremlin. Moscow, Russia, 1840-50s year.

Detail of watercolor by E. Gough (1807-1887) “Turkish Room in the Catherine Palace in Tsarskoye Selo.” To the left there is the door leaf made in the “eastern style.” Russia, the middle of the 19th century.

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All interiors of the Palace, including the doors, furnishings, were designed in neo-Gothic style.

Palace, built for Nicholas I’s, immediately became an example for imitation. In St. Petersburg the craze of the romantic middle ages began, people started creating interiors of the Gothic style in their homes and mansions.

Especially often offices and libraries were decorated in the spirit of the middle ages. It was believed that a mysterious Gothic atmosphere was comfortable for thoughts and meditations. This was the essence of the romantic historicism, to fill maximally the interior with the relevant epoch objects and to create the spirit of the interior in one or another of the idealized style.

It was necessary only to close to the past, but not to find yourself in the wild Middle Ages. Flashes of interest in Gothic were observed in Russia and Europe throughout the 19th century. In 1842 - 1843, according to a project for the Cottage by A. Stakenschneider, there was built a dining room with a terrace. In the 30-ies of the 19th century architecture and art decoration of Palace interiors got spread the antique style and the style of Pompeii. New excavations of ancient monuments gave the opportunity to architects and artists to get better acquainted with the period of antiquity. The first of its interpretation, had found in the classicism, began to seem too canonical and to go out of his date. The looks of historians, architects and artists turned to the still unused forms and elements of decor of the city of Pompeii that had perished during the eruption of Vesuvius in 79 after the Nativity of Christ. Russian ar-

chitect A.P. Bryullov, who lived in Italy in the 20-ies of the 19th century, published in 1829 in Paris work under the name of "the Baths of Pompeii". Then in Russia, in 1836 - 1839, he used his knowledge of the ancient town of when designing the interior of the Pompeian dining-room in the Winter Palace. The interior was made by a well-known firm Gambis. In the decoration of furniture there was presented the characteristic antique theme: elegant female figures, dolphins, arabesques, meander, flowers, trellis vine, different ancient mythological scenes, the soldiers with shields, racings of chariots. Curtains, upholstery sofa, fireplace screen, stools and cushions of the chairs were of bright-red colors, typical for ancient mural paintings. The most widespread Pompeian style was in the second third of the 19th century. The Architect A. Stackenschneider designed the interiors of the Mariinsky Palace, the estate Sergievka and Park pavilions of Peterhof, V. Stasov designed the gallery in the Winter Palace. The most widespread interest of the period of the romantic historicism was the style of Rococo, or Louis XV.

It originated in the early 30-ies of the 19th century in France, during the reign of Louis Philippe I (1830 - 1848), so this style, dubbed the style of Louis-Philippe. Later, already in the 20th century, it became known as "second Rococo", or "neo-rococo". The fashion style of "Madame Pompadour", so it was more often called in the 19th century, affected not only the layers of the noble society and the wealthy bourgeoisie right, but also the middle class. In the new direction their desire for luxury, comfort and the comfort of home were best reflected. Wealthy bourgeoisies were tired of the Philistine precisianism of the era of Biedermeier, at that moment they desired a light and carefree life, in combination with a show of pomp and brightness of the Rococo. Up to the 40-th the style of Louis-Philippe strongly pressed the position of Biedermeier, and penetrated into the mass production.

Hinges in Greek style "a la Greek." France, the 19th century.

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However, at the first stage, the distinction between article of furniture in the style of the neo-rococo and Biedermeier is found only in the nuances of the consignment note threads. To the 50s the imitation of samples of the Rococo reached such proportions that only a good specialist can give an opinion, whether this is the original objects of the 18th century or manufactured a century later, already in the style of the "Madame Pompadour".

They usually used walnut and toned birch for manufacture of low-cost products, and for expensive - rare and exotic species of wood, such as rosewood, red, black and pink tree. The door of the second Rococo was often decorated with fine carvings using meisen motifs of shells, flowers, curls, and for additional finishing they used the technique of Boule, marquetry, gilded bronze, porcelain paste, biscuit, stone, cut glass, bead embroidery, sometimes complemented by picturesque inserts. Door leaves and carved details were painted in white, pale pink, pale-green and other pastel colors. In palaces and rich mansions of great importance doors were attached with "dessus de porte". They were of different technics: moulded, carving, paintings, easel functional, used for illumination of rooms and stair-cases.

A very important role in the interior of dwellings was played by tissues. Curtains, pelmet and the hangings for the door and cornices were indispensable objects of decoration of residential premises. Preference was given to the silk curtain, mostly of bright colors. Shell motives in this period were present in everything, not only in the figure on the tissues, bronze lining on the doors, but also in every detail of the door accessories.

The fashion for the second Rococo ended in France with the coming to power of Napoleon III (1851 - 1870), and the style of the Second Empire. In the rest of Europe fashion of neo-rococo lasted until 1860-ies, but also in the period of net eclecticism many architects returned to the style of "Madame Pompadour".

THE PERIOD OF ECLECTICISM, 1851 - 1899.

In the explanatory dictionary by S.N. Alekseeva in 1898 " "eclectic" is the choice of different exercises for preparation of a new". In our case, it is the search of a new style by architects, artists, ebonite masters and industrialists, and all this is on a background of growth of the mass production of furniture and doors in the factories where the new steam engines replaced the heavy manual work.

The starting point of the period of eclecticism can be considered the 1st May of 1851 - opening of the first world exhibition in London. In majority of countries this period lasted until the end of the 19th century. In Russia the period of eclecticism was on the Board of two Russian emperors Alexander II (1855 - 1881) and Alexander III (1881 - 1894). A great role in the development of new industry played a manifest of Alexander II, the liberator of peasants from the work of the landlords. Many farmers moved from villages to cities, becoming the workers in the factories, someone joined in the farm, and some opened their own business.

The world industry exhibition of art in London took place in the Crystal Palace, which was the greatest architectural structure of those days.

Dozens of countries and thousands of producers brought here all the best. The latest machines and steam engines, new technologies and materials, furnishings and the whole of the interiors were taken here.

Door accessories in the style of Louis Philippe or "The second rococo ". France, the 19th century.

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For manufacturers, architects, artists, who bored in their small firms, it was a real shock. How far is the tech-

nique in other countries, how many new directions, styles exist in the world?

The exhibition pushed the imagination of artists, architects and manufacturers. The last, on their return home, began to completely rebuild its plants, introducing new machines, putting steam engines. From this time in the name of any decent factory was always written - «steam». It raised its status, saying that it was a modern production. Architects and artists, which could be called designers, tirelessly worked on looking for a new style in the interior, furniture and goods of mass demand. For a basis, they took the classic styles, foolishly believing that can draw the pieces of furniture more Baroque or more Empire, than it was in the appropriate period. And by thorough research and analysis of old forms they would be able to create a universal style, which would be suit for everybody. If it was possible to create such a style, it would be possible to get rich. An example of such a situation was a successful entrepreneur and inventor of bent furniture Mikhail Sinkin, created his own style in furniture. For 14 years, only at exhibitions, he received so many orders from different countries that he had to build new factories.

From the middle of 19th century instead of neo-rococo other stylistic directions began to be fashionable. Flash of interest in any direction were, at first glance, completely unpredictable. But it is not so, in our case it is necessary to consider the change of fashion in style, coupled with many events, including political, in the life of the individual countries. The first style of the period of eclecticism can be called the „second Empire style“, which fashion came to France with the accession to the throne of Napoleon III (1851 - 1870).

Detail of the door in the style of Boullée of the Leonardo's hall in the Hermitage. Andrei Tur Workshop, St. Petersburg, Russia, 1857-1858.

The hall of Leonardo in the Hermitage. Doors in the style of Boullée are made in the workshop of Andrei Tur. St. Petersburg, Russia, 1857-1858.

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The Franco-Prussian war (1870 - 1871) cheered national feelings of the Germans and generated “Pseudo Gothic” and “Pseudo Renaissance”. International artistic-industrial exhibitions didn't stand aside. Practically each of them took place under the banner of any style, or even two. For example, after the silver medal for participation in 1863, the Stroganov school made the exposition of old Russian ornaments and published in 1867 the book by Butovskoy «History of Russian ornament» in the Paris world exhibition that increased interest in the «Russian style». After the artistic-industrial exhibition in 1878 in Munich the ancient German style - “Altdeutsch” became very popular. During the second part of the 19th century, in search of «new style», the artists and architects visited all of styles which could exist, not only in Europe but also in the middle East and the far East.

MODERN, 1880 - 1917 years.

To the 80th – the beginning of the 90-ies of the 19th century the projects of the doors of the individual artists and architects began already to show the first of art Nouveau. In the title there was the desire for novelty and modernity. The culture of Russian modernism came with accession to the throne of Nicholas II. Since the mid 90-ies of the 20 century, it began to actively interfere in the residential and public interiors. Young Russian architects and artists of «World of art» made a lot for the propaganda of a new style. The artistic-industrial educational institutions of Russia as The school of Stieglitz in St. Petersburg, the Stroganov School in Moscow didn't stay aside too.

About to 1907, most of the artists in Russia adhered to the decorative forms of art Nouveau, with lines that transmitted «the lash of a whip», and then in fashion there was its rectangular shape. Another interesting, original direction, evaluated in parallel and in close connection with the modernism - the neo-Russian style.

The interior of the dining room. An interesting design of the door in “Russian style”. The architect is Bogomolov. The album “The motives of Russian architecture.” St. Petersburg, 1874-1879.

Door in the style of Russian modern from the magazine “The world of art”, Russia, 1900.

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This new period of folk art of the Ancient Russia coincides with the formation of «the new style», which determines the peculiarity of its development in Russia. The largest centres for the revival of traditions of Russian folk art workshops were organized in the estates of Mamontov in Abramtsevo and Tenisheva in Talashkino. Works by E. Polenova and S. Malyutina were especially interesting for the Russian art Nouveau, because they went far beyond the limits of ordinary art experiments and became a bright event in the history of Russian applied art.

In majority of the countries of Europe modern era ended with the outbreak of the First World War in 1914. As for the Russian Empire, the cultural life in it lasted even in the time of the bloody massacre at the front, and the modern era was over for our country during the October revolution of 1917.

ART DECO, 1919 - 1940s.

The art Deco is the style in the decorative-applied arts and architecture of the 1920 - 1940s. It was very popular in Europe and America in the period between two world wars. The name of the style gave the international exhibition of modern decorative arts and industry (Exposition Internationale des Arts Decoratifs et Industriels Modernes), in 1925 in Paris. For the exhibition Art Deco came already as an established style. But we shouldn't understand this period between the two world wars as an independent rule of the one artistic style. It is noticed, that

in a time of profound shocks or after them, some people try to find a way out, creating something new, more perfect, others only want only to return the pre-war times. The period after the First World War was not the exception. Some painted sketches of cities and new buildings of the future in muddy trenches, other dreamt just to go back to the old life or hid deeper in the idealized past.

In this period we can clearly identify three ways in which developed „design ideas“:

The first is, actually, the pure style of art Deco, the beginning of which was put by the designers at the beginning of the 20th century, the second direction is a continuation of the design of the late art Nouveau 1907-1914, and the third direction - it is eclectic, stylization. All three of these areas were presented at the Paris exhibition. There were also national styles of new countries formed after the collapse of the Austro-Hungarian and the Russian empires. It is interesting to appeal to the national origins in the mainstream of fashion at the moment the art Deco.

The doors of this period can be clearly divided into two types : for a low-cost social housing, built in the style of pure functionalism and minimalism, and doors to decorate the interiors of fashionable clubs, private houses, salons, hotels, ocean liners and representative skyscrapers, such as the Rockefeller center or the Chrysler building in new York. The manufacturing of such doors was with expensive wood, forged metal and glass.

In this period the cooperation of the designer and manufacturer became especially close, often there were two names on an expensive door fittings - the artist and the manufacturer on the products, for example.

THE SECOND PART OF THE 20TH CENTURY.

The post-war period, the USSR, 1945 - 1991 years. During the Second World War more than 20 million families in the Soviet Union lost their housing.

The doors of Casa Batlló. The architect is A. Gaudi. Spain, 1905-1907.

Door of the hall. The architect is Adrian Bloom. Brussels, Belgium.

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Not less than 10 million apartments in the country, in the houses of pre-revolution typical buildings of the twenties, fell into decay and became unfit for habitation. Millions of citizens huddled in public flats, unsafe buildings, barracks and basements. It was required to build millions of square meters of new residential space. And for that it was need a radical restructuring of the organization of construction and the construction base. It was impossible to solve such a problem with traditional methods of construction; otherwise the revival of the country could drag on for many decades. The main conclusion is that it was necessary to seek new methods of construction. The construction of high-rise buildings, with 450 - 700 apartments in the capitals of the republics, did not solve the housing problems, but became a wonderful school, prepared a considerable personnel for the new, technically sophisticated construction projects, it became the training ground for a number of methods of industrial construction, testing of the unified interiors and standard doors for multi-apartment houses of an ordinary building. It seemed that such a development could solve the problem of mass construction.

But the «Stalin's» house turned out to be too costly. It was needed something inexpensive, more typical and standard. The only way out at the beginning of the fifties, was the question of classification and standardization of all elements in the large-panel houses. By the middle of the fifties the issue of standardization, including various types of doors and accessories, decided that fact allowed the Soviet Union to make a breakthrough in solving the housing problem.

After the death of Stalin the country's leadership raised the question about the need to eliminate as soon as possible with a shortage of dwellings. The task was to build residential houses with mass-production method as soon as possible, inexpensively and plentifully. There were adopted special government decrees on the General development of house building industry. And people in need of housing received keys from apartments in five-storied and nine-storied panel houses, which would later be called the «Hrutchebi».

60 - 80s changed a little the interior of panel multi-storied houses and apartments in which people received and bought the ordinary furniture. The nomenclature and numerous relatives of members of the Central Committee of the Communist party and Komsomol continued to settle in the sturdy brick houses built in the favorable for living park zones, away from the working areas. And the pens of their balcony doors did not fall off on the second day after the invasion, and the front doors didn't stall after a week.

OUR DAYS THE 21ST CENTURY.

Talk about the styles of doors of the 21st century in a historical context is too early, but modern interior or exterior doors have absorbed all the good that masters have created for the last 1,000 years of their history. If in the beginning of the 20th century it was on the strength of two-three directions or styles in the production of the doors, then at the beginning of this century, we can already talk about more than a dozen of styles - neoclassical, neo Art Nouveau, hi-Tech, eclecticism, retro, minimalism, constructivism and rationalism, minimalism, colonial style, Japanese style, country style and so on.

In the Soviet Union the door in the majority of apartments was the model, the standard. Now in the Russian market there are a lot of both Russian and foreign doors producers.

Asymmetric door-book. LIBRO, Italy. The company "Union."

Doors by the factory TRE-P. Italy. The company "Union."

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The variety of forms, materials, different variants of surface decoration staggers the imagination.

For today the most popular are the doors of veneered valuable wood. Additional value and originality of interior doors are given by the finishing inlay of precious kinds of wood, insertion of mother-of-pearl, glass, rhinestones, metal, stone, leather and materials imitating silk. Such doors look very original and often are the pride of its owner.

However, now there are popular not only the doors from natural wood, but also with artificial veneer. In addition to its attractive appearance, they have rather good qualities of exploitation. They safely can be installed in damp rooms, toilet and bathrooms. In the latter doors from the hardened glass are particularly interesting to look at.

Contemporary door accessories are also wonderful. Locks, handles of new structures and forms, of steel, bronze, non-ferrous metals, tempered glass, with the use of new powder coatings and rhinestones. All this gives an opportunity to architects and interior designers to fully express themselves.

The doors of the production of Italian companies already are considered to be some of the best in this segment of the market for a long time. In Russia the high-quality Italian doors appeared thanks to the activity of the company UNION, which has been already the largest supplier of doors from Italy for more than 20 years. The door of UNION can be found in the apartments, in the country houses, in the offices and shopping centers, hotels and public institutions in various cities of Russia.

Glass swing door. Firm "" Res "", Italy. The company "Union."

Page 27. DOORS AND STYLES. TABLE OF CLASSIC STYLE.

Page 28. THE DOOR IN THE STYLISH INTERIORS.

Before proceeding to the study of tables with pictures of the doors, the reader of our encyclopedia would be worth looking at the general style sheet. Then it will be easier to orient in diversity of styles and in their rapid transformation to the advent of new kings and rulers. To understand how a change of government is reflected in the fashion.

STYLES OF INTERIORS AND FURNITURE

European continental countries use the classification of styles, tied to years of ruling of the French kings. It is called classic. But don't tie styles directly to the years of reign of the king. All is very conditional. Often in individual countries styles are still tied to years of governance of their own rulers.

There is another classification of styles - English, it is sometimes called colonial. The island England always tried to instill in the colonies of their units their own measurement, left movements and its classification of styles, based on years of reign of English kings. It is its policy. English classification of styles uses the former colonies of Britain, America, Canada, Australia, New Zealand, India, etc. None of the States of continental Europe was colony of Britain that's why it is undesirable to use the English classification of styles for the interior items on the continent. It's great to understand the English classification of styles, but to use it in Russia - it is like «mauvais ton».

CLASSICAL TABLE OF STYLES

A brief historical overview of styles, influenced on the development of the art*

I. ANTIQUE EPOCH (3000 B.C. - 600).

Egyptian period. 3000 - 1000 B.C.

Assyrian period. 1500 - 600 B.C.

Persian period. 700 - 300 B.C.

Greek period. 600 - 100 B.C.

Roman period. 100 B.C. - 300.

Byzantine art. 527 - 1453.

Byzantine period in Russian art. The 10th - 15th century.

Chinese art. From 3000 B.C.

Indian art. From 2500 B.C.

Japanese art. From 800 B.C.

Chinese products have been known to Europe for a long time, but the fashion for them appeared in the 17 - 18th centuries. Europe met with the Japanese art relatively late, in the 19th - 20th centuries it influenced the development of individual styles.

II. MIDDLE AGES (700 - 1500).

MOORISH PERIOD, 711 - 1500.

SPAIN, THE IBERIAN PENINSULA.

ROMANESQUE PERIOD, 900 - 1250.

GOTHIC, the 12th century - 1500.

III. NEW TIME, the MODERN ERA (from 1500).

RENAISSANCE, the 15th –the middle of the 17th century.

BAROQUE. LOUIS XIV, the middle of the 17 – the beginning of the 18th centuries.

REGENCY, 1715 - 1723.

ROCOCO. LOUIS XV, 1725 - 1770.

CLASSICISM. LOUIS XVI, 1770 – the end of the 18th century.

DIRECTORY, 1795 - 1799.

CONSULATE, 1799 - 1804.

EMPIRE, 1804 - 1815.

BIEDERMEIER, 1815 - 1848.

PERIODS OF HISTORICISM AND ECLECTIC, 1826 - 1890.

PERIOD OF ROMANTIC HISTORICISM, 1826 - 1860.

PERIOD OF ECLECTICISM, 1851 - 1899.

MODERN, 1880 - 1917.

ART DECO, 1919 - 1940.

IMPERIAL AND NATIONAL STYLES OF XX CENTURY.

The period of social order.

GERMANY. THE STYLE OF THE THIRD REICH. 1933 - 1945.

ITALY. THE STYLE OF THE NEW ROMAN EMPIRE. 1926 - 1943.

THE SOVIET UNION. THE SOCIALIST STYLE. 1928 - 1991.

Unified standard interiors and doors for standard apartments.

NATIONAL STYLES OF NEW COUNTRIES, 1919 - 1940.

Poland, Finland, Estonia, Latvia, Lithuania. Address to the national origins, but the development of national styles in the mainstream of art Deco which was fashionable at the moment.

OTHER STYLES AND TRENDS OF XX CENTURY.

Functionalism, Rationalism, Minimalism, Cubism, Constructivism and Modernism, Formalism, Standardization, Unification, Irrationalism, Pop-design, hi-tech, English style, Japanese style, Country music, Retro, Neo-romanticism, Neo-classicism, Postmodernism, Neo-modernism, Neo-minimalism, New Eclectic...

And so on and so forth...

We will be able to really and dispassionately evaluate (folded or leave) the style or a direction of art only after a period of not less than 50-60 years. It will be possible only when the last or the most part of representatives who lived in this period and in the interior, dies. And honestly, the only time, a hundred years from now, we will be able to say exactly which of these "isms" will remain in the history of art.

* Use the table of styles from the book of Henry Gatsura "Furniture styles".

Page 30. DOORS, STYLES AND INTERIORS.

In the tables below we have tried to show the reader the door not only in the form of separate drawings, sketches and photographs, but also in their natural environment – in the interiors.

All of the chapters with styles are listed in chronological order, so you can see how not only portals, decor, forms, door accessories changed but also the interior of the premises.

We must remember that the division of styles and periods is rather conditional, and should take into account that when you change styles there is always some kind of transitional period, when the old canons continue to live with the new. Borders of styles in the countries are usually the time of the kings, emperors, empresses, regents or regimes. The new Governor always tried to change something if not in the state, then, at least, to change the situation in their palaces.

Higher strata of society in the capital, close to the Royal person, immediately reacted to the changes of style and mood of the ruler, ordering new clothes to the fashionable tailors, and interiors in the taste of the monarch to the architects and cabinet masters.

In the province the same people were more inert and still for a long time used the old models.

In the tables of classicism, directory, and the Empire style it is well visible that in the era along with the "fashionable details of" the doors there are elements of the earlier styles. For example, in some lands and principalities of Germany Baroque elements were used in new buildings right up to the era of the Biedermeier. This is a worldwide phenomenon of the periphery. And only in the second part of the 19th century, during the time of eclecticism, after the Austrian artist Hans Makart had made the fashion "style pluralism", permitting a mixture of styles in the same room, even architects didn't already pay no attention on things like that.

The authors had a huge amount of literature, and could not find a valid image of interior doors of earlier than Romanesque period. As our album claims to the title of the encyclopedia, we don't have the right to place the information, of which we have doubts, in this edition.

Therefore, our table begins with the chapter «Romanesque period».

Page 31. ROMANESQUE PERIOD, 900-1250.

Page 32. The reconstruction of the interior of an aristocratic house. Romanesque period, 900 - 1250. At the reconstruction in the openings between rooms, we don't see doors, curtains are used instead. (19th century, by V. Duruy).

Page 33. The southern door of the small church in Essex. England, 11th century.

The portal of the cathedral of Münster of the canton Basel-Landschaft. Switzerland, 11th century.

Page 34. Doors of the Cathedral of St. Michel on the mountain of St. Angel. Italy, 11th century (by A. Uvarov)

Page 35. Doors of the Cathedral in Bemberg. Germany, the beginning of the 13th century.

Page 36. Doors in the Romanesque style. Stylization of eclecticism. Germany, the last third of the 19th century.

Page 37. The décor of the portals and door leaves in the Romanesque style. Western Europe, the 10th - 11th century.

Page 38. The décor of the church door portals in the Scandinavian - Romanesque style. Norway, the 11th - 12th century.

Page 39. Accessories in the Romanesque style. Europe, the 10th - 12th century.

Page 40. The accessories in the Romanesque and the Scandinavian-Romanesque styles. The 10th - 13th century. "Der Ornamentstil", Leipzig, Germany, 1904.

Page 41. GOTHIC PERIOD. The 12th century - 1500s.

Page 42. The reconstruction of the typical interior in the early-gothic style of the German castle of the 14th century (Viollet le Duc). Instead of doors they use curtains; the walls are covered with carpets. Secret passageways are often hidden behind the carpets, carved panels and cases, put near the walls.

Page 43. The example of the carpet covering of the walls and floors of the castle in the early-gothic style (by Viollet Le Duc). Bodyguards and secret passageways were often hidden behind the carpets. Look the chapter "Secret doors".

The typical lambrequin of the gothic period for the door curtains.

Page 44. The date with door on the jar. Engraving by M.Zafinguer. The late gothic style. Germany, the end of the 15th century.

Page 45. The door of the bay window in the bedroom of the prince castle in Merano. Italy.

Page 46. The late-gothic interior of the chivalrous hall of Veste Hohensalzburg. The end of the 15th century. There is a sharpened carved décor not only of the portal and the door but of wall panels which is typical for the late German gothic style.

Gothic door in the bedroom of the prince castle in Merano, during of the period of Austrian possession. After The First World War, Merano was annexed to Italy by the government of Mussolini. Ancient photo by O. Schmidt from Vienna, the end of the 19th century.

Page 47. The door with benches on the sides of the castle Tratzberg in Tirol from the room of Maximilian I, (1493-1519). South Germany.

Page 48. The door in Early-Gothic of the palace in Bolzano, South Tirol, Italy, the 13th century.

Page 49. The door in the gothic style of the pastor's house in Nuremberg. Germany.

Page 50. The door in the late-gothic style. Vienna, Austria, the 15th century.

Page 51. The door in the late-gothic style from the room of a former woman abbey in Zurich, 1489. Switzerland.

Page 52. The door in the gothic style of the cathedral in Passau. Germany, the 14th century.

Page 53. The doors in the gothic style of Nuremberg. The pictures 1-3 are from the church (Lorenzer Kirche). Germany.

Page 54. The door in the gothic style. The stylization of the door of the Town Hall in Bremen. Germany.

Page 55. Gothic décor. Germany, Italy, Germany, the end of the 14th - the beginning of the 15th century.

Page 56. The door in the gothic style with forged metal décor and gothic accessories from the museum of Nuremberg. Germany, near the 15th century. The page from the book "Der Ornamentstil", Leipzig, Germany, 1904.

Page 57. The hinges in the gothic style, Europe, the 12th - 14th century. The lock from the Cathedral of Treviso. Italy, the end of the 14th century - the beginning of the 15th century.

Page 58. 1 - 4 Italian Gothic accessories from the museum of Florence. 5. Door handle. Europe, 13th -14th century. 6. Detail of the door hinge in the gothic style of St. Paul's Cathedral in Liège. 7-8 Hinges. Extract from the book "Der Ornamentstil", Leipzig, Germany, 1904.

Page 59. RENAISSANCE. The 15th century – the middle of the 17th century.

Page 60. Bedroom in the old country house. German Renaissance, 1540.

Page 61. The room in the country house. All the interior is made of cedar, including the typical door made in the style of German Renaissance. Germany, 1595.

Page 62. The bathroom with a door in one of the richest buildings of Augsburg (Fuggerhause). The Italian Renaissance had influence on the interior. Germany, 1570.

The engraving by T. Rogge from "Zeitschrift für bildende Kunst".

Page 63. The room of burgo-master richly covered with panels and having a lot of doors in the Town Hall of Amberg. Renaissance, Germany, the 16th century. (From the edition "Formenschatz" at 1881, №118 & 119.

The room trimmed with ashwood panels with rich door portals in the house of Febo (Febo-Haus) in Nuremberg, Renaissance, Germany, 1591-96. (The swivel chair and the stove in the style of Louis XVI appeared later)

Page 64. Wall panels and door in the style of late German Renaissance, Germany, the 17th century.

The interior of Swiss house of Renaissance. To the left there is a door, to the right there is a rich stove with porcelain tiles. Zurich, the 16th - 17th century. The extract from the edition by G. Hirth "Das Deutsche Zimmer", 1899.

Page 65. The door in the style of Renaissance in the hall of Cambio in Perugia. Italy, near 1500.

Page 66. The door in the style of Renaissance, made by the master of incrustation Antonio Mercatello. Italy, near 1500.

Page 67. The door in the style of Renaissance from Naples. Italy, the period of Renaissance.

Page 68. The door leaf in the style of Italian Renaissance of the chapel Colleonu in Bergamo. Italy.

Page 69. Doors in the style of Italian Renaissance. South Germany.

The door leaves from Parma province. Italy.

The door leaf of sacristy. Italy.

Doors in the style of Italian Renaissance. South Germany.

The door leaves from Parma province. Italy.

The door leaf of sacristy. Italy.

Doors and leaves in the style of Italian Renaissance. Italy, South Germany, the 16th century.

Page 70. German door in the style of Italian Renaissance. Minich, Germany, the second part of the 16th century.

The door of the library of the castle in Tübingen. Baden-Württemberg, Germany. The 16th century.

Door with the portal in the style of German Renaissance from the museum of Nuremberg. Germany, the 16th century.

The German door in the style of Renaissance of the castle Lleidelberger, Germany, the beginning of the 16 century.

Page 71. Richly decorated doors in the style of Renaissance from Austria and Germany. The 16th century.

Page 72. Door in the style of German Renaissance from the Bavaria National Museum. Munich, Germany, 1546.

Page 73. Door in the style of German Renaissance from the mansion of Ehinger Hof in Ulm. Germany, 1550.

Page 74. Door in the style of German Renaissance from the castle of Lichtenberg. Germany, 1581.

Page 75. Door in the prince room of the castle Velthurns. Germany, the 16th century.

Page 76. Door of German work in the style of Renaissance. Germany.

Page 77. Door portal in the style of Renaissance in the house of Fembo in Nuremberg. Germany, the end of the 16th century.

Page 78. Wooden portal from the castle Donauwörth. The National Museum of Munich. Germany, the 16th century.

Page 79. The leaves of German doors of the Renaissance. A. - door from the town hall in Lindau. Germany, the 16th century.

Page 80. Door in the style of North Renaissance whose decor is modest. Northern Germany, the 16th century.

Page 81. Richly decorated door in the style of North Renaissance. Germany, the 16th - 17th century.

Page 82. Doors with the elements of wall upholstery in the style of North Renaissance from the museum of Flensburg. Northern Germany, 1637.

Page 83. Metal door coated with iron. Germany, the 16th century.

Page 84. Door in the style of Flemish Renaissance. The Netherlands, the 16th-17th century.

Page 85. Door and Portal in the style of Flemish Renaissance in one of the rooms of the town hall in Bolsward. The Netherlands, the 16th - 17th century.

Page 86. Door and wall panels of the castle Rebstein. Swiss Land museum of Zurich. Switzerland, near 1557.

Page 87. Door from the museum of Engadin. St. Moritz, 1580.

Door from the castle Wiggen. The museum of Zurich, 1582.

Door of the room in the country house in Ganterschwil. 1666.

Door from the National Museum of Zurich. The end of the 16th century.

Doors in the style of Swiss Renaissance. Switzerland, the 16th century.

Page 88. Door in the style of French Renaissance. France, the 16 century.

Page 89. Door in the style of late Renaissance (Louis XIII, 1610-1643). France, the 17th century.

Page 90. Door in the style of Renaissance. The architect is Jean Marot. Paris, France, the 16th century.

Door in the style of French Renaissance. France, the 16th century.

Doors in the style of late Renaissance. Pierre Collot, France, the 16th century.

Page 91. Doors of Late English Renaissance (Jacobinic interiors). The architect is Inigo Jones (1572-1653). England, the 17th century.

Page 92. The examples of door décor by lambrequins during the French Renaissance, the 15th - 17th centuries. (Deville). "Dictionnaire du Tapissier". Paris, France, Edition be C.Claesen, 1878.

Page 93. The examples of door décor:

1. Curtains in the style of Early French Renaissance - the period of Louis XII and Francis I (1498-1547);

2-3/ Curtains and doors in the style of High French Renaissance - the period of Heinrich II and Heinrich IV (1547-1610).

Page 94. The décor of doors in the style of Late French Renaissance (Louis XIII, 1610-1643).

Page 95. The marquetrys like this one were often used not only in the décor of the furniture but in the décor of italian and german doors during the Renaissance. Italy the 15th - 16th century.

Page 96. 1. French décor in the style of late Renaissance. 2. Caryatids (Spain). 3. Flemish décor (Belgium), the 16th century.

Edition "L'Art pour tous", Paris, France, 1879.

Page 97. The design of the décor of the Renaissance. France, Germany, the 16th - 17th century.

Page 98. 1, 4-9 Metal accessories of the late Renaissance, Germany. 2-3 Locks, Switzerland, the 17th century.

Page 99. 1,2. Locks in the style of Late German Renaissance; 3. Lock in the style of Louis XIII, France, the 17th century; 4. Handle, France, the 16th century; 5. Hinge, Germany, the 16th - the 17th century; 6. Décor of hinges, Germany, the 16th century.

Page 100. Keys of the Renaissance from France and Germany, the 10th - 15th centuries. "Handbuch ornamentik", Germany, 1927.

Page 101. BAROQUE. LOUIS XIV, 1643-1715.

Page 103. The design of the door in baroque for one of King' palaces. Perhaps the work by Robert de Cotte (1656-1735), the main architect of all palaces of French King, Louis XIV. France, the end of the 17th century.

Door and cupboard built in the wall in early German baroque. Schleswig-Holstein, Germany, the 17th century.

Page 104. Viennese hall in the style of late baroque with the rich décor of doors. The engraving by S. Kleiner. Austria-Hungary, 1705-1710.

Page 105. Décor of doors and a wall in the late style of Louis XIV (1643-1715).

The architect is G.M. Oppenordt (1672-1742). France, 1710.

Page 106. Doors in the style of German baroque from the museum Thaulow in Kiel. Germany < the 17th century.

Door leaves in early baroque. Germany, the 17th century.

Door in the style of early German baroque from the museum of Alton. Germany, the 17th century.

Page 107. Door in German Baroque. Augsburg, Germany, the 17th century.

Page 108. Door in German Baroque. Germany, the 17th century.

Page 109. German door in baroque. Germany, the 17th century.

Page 110. German door with a step of late baroque (Louis XIV). The end of the 17th century - the

beginning of the 18th century.

Page 111. Doors in late German baroque. Decorative elements (the last on the picture) were very popular up to the second part of the 18th century (or classicism) on several German territories. German, the 18th century.

Page 112. Door in the style of German baroque. Munich, Germany, the end of the 17th century - the beginning of the 18th century.

Page 113. Door in Italian baroque from the museum of Parma. Italy, the second part of the 17th century. Ancient photo 1912.

Baroque door of the library in Montecassino. Italy, the 18th century. Ancient photo 1912.

Décor over the door in Italian baroque. Italy, the 18th century. Ancient photo 1912.

Page 114. The decoration of doorways in the style of Louis XIV. France.

Deville, J. "Dictionnaire du Tapissier". Paris, France, edition by C. Claesen, 1878.

Examples of door decorations in French Baroque (the period of Louis XIV, 1643 - 1715).

French edition, 1890s.

Page 115. French décor in baroque (the period of Louis XIV).

Page 116. Baroque décor: 1. Early baroque (the 17th century); 2. Late baroque (the 18th century). Western Europe, the 17th - the 18th century.

Page 117. Décor of English Baroque style. England, the second part of the 17th century - the beginning of the 18th century.

Page 118. Accessories of Baroque period - handles, locks, keys. Germany, Italy, France, the second part of the 17th century - the beginning of the 18th century.

Page 119. REGENCY, France, 1715 - 1723.

Page 120. The project of the interior for the Hôtel de Soubise in Paris during the period of regency. Architect is P.-A. Delamair. France, 1715-1723.

Page 121. Door in regency style from the hall of the Hôtel de Soubise. Architect is P.-A. Delamair. France, 1715.

Page 122. Door of forged metal. England, the 18th century.

Page 123. Example of lambrequins for the decoration of the portals, the period of late French regency (1715-1723).

The extract of the album by Deville, J. "Dictionnaire du Tapissier", Paris, France, edition by C. Claesen, 1878.

Page 124. Décor of the period of French regency, "Stilkunde-fur-schreiner", Zurich, Switzerland, 1957.

Page 125. ROCOCO. LOUIS XV, 1725 - 1770.

Page 126. The interior of theatre boxes with doors in the style of the early period of Louis XV (1725-1765). The architect is J.A. Messonier (1695-1750). France, near 1730.

Page 127. The design of the interior with the picturesque dyuseports in the rococo. The architect is Francois Cuvillies, 1695-1768). Germany, Munich, 1730.

Page 128. The interior with a door on the jar in the style of Louis XV. The architect is J.A. Messonier (1695-1750). France, 1735.

Page 129. Design of the big hall with doors and with a fireplace in German rococo in the palace of Bruchsal. The architect is I.B. Neumann (1687-1753). Germany, 1743.

Page 130. Décor of the wall, doors, dyuseports, alcove with a sofa and a mirror on the background. The work by N. Pineau (1684-1754). France, 1750.

Page 131. Paris interior with a door in the style of rococo (the period of Louis XV). Engraving by the work of H. Gravelot. France, 1760.

Page 132. Door in the style of German rococo from the castle Bruchsal. Baden-Württemberg, Germany.

Page 133. Door in the style of German rococo from the castle Bruchsal. Baden-Württemberg, Germany.

Page 134. Door by German work in the rococo (the period of Louis XV). South Germany.

Page 135. Curtain rod in English rococo by the work of Thomas Chippendale (1718-1779). England, the 18th century.

The page of the album by Deville, J. "Dictionnaire du Tapissier". Paris, France, edition by C. Claesen, 1878.

Page 136. The door décor in the rococo (the period of Louis XV 1715-1774). French edition of the last quarter of the 19th century.

Page 137. French and German décors in the rococo (the period of Louis XV)

Page 138. Décor in the rococo (the period of Louis XV). Germany, France, the second part of the 18th century.

Page 139. Décor of panels in the style of rococo. Germany, the 18th century.

Page 140. The page of the encyclopedia by Diderot with different accessories of the middle of the 18th century - hammers, key locks, door bells, rings and so on. Diderot "L'Encyclopedie", Paris, France, 1751 -1772.

Page 141. The page of the encyclopedia by Diderot with different accessories of the third quarter of the 18th century - different hinges, hooks, angle irons. Diderot "L'Encycloperie", Paris, France, 1751 - 1772.

Page 142. Door accessories of the second part of the 18th century: hasp and mounted locks, spring snaps, closing hasps, door bolts, lock rails. Diderot "L'Encyclopedie", Paris, France, 1751-1772.

Page 143. CLASSICISM. LOUIS XVI, 1765 - 1793.

Page 144. Paris interior with a door in the style of Louis XVI. The artist is J.M. Moreau (1741-1814). France, 1776.

Page 145. The house of The Demidov in Moscow. Golden rooms, the second living room, wall with a portal. The architect is M. Kazakov. Moscow, Russia, 1779 - 1791.

Page 146. The Demidov's house in Moscow, suites of golden rooms. The architect is M. Kazakov, 1779-1791. The photo of 1950s.

Page 147. The Demidov's house in Moscow. "Golden rooms", the third living room. The wall with a fireplace and with doors in the style of Russian classicism. The architect is M. Kazakov, 1779-1791.

The Demidov's house in Moscow, "Golden rooms". The third living room. The architect is M. Kazakov. Russia, 1779-1791. The photo of 1950s.

Page 148. Design and a photo of interior of the corner room with a door in the Marble Palace in Potsdam by the work of Prussian architect Karl Gotthard Lenghans (1732 - 1808), the father of German classicism or Zopf-style. Germany, 1790.

Page 149. 1. The hall with a fireplace in the castle Monbijon in Berlin.

2. Design of the wall with a portal and a fireplace. The architect is Georg Christian Unger. German classicism, Germany, the end of the 18th century.

Page 150. Design of the wall with doors in the castle Monbijon in Berlin. The architect is G.C. Unger. Germany, the end of the 18th century.

Page 151. Color perspective and black-and-white design of the hall with doors and a fireplace on the second floor of the palace Pfaueninsel (The Island of peafowls), Berlin, Germany, 1794-1797.

Page 152. Door of French work in the style of Louis XVI from the residence in Munich.

Page 153. Door of French work in the style of Louis XVI. Typical decor and motives of French king's castles. France.

Page 154. French door in the style of classicism (the period of Louis XVI). France, the last third of the 18th century.

Page 155. Dyuseport over the door in the style of Louis XVI. France, the last third of the 18th century.

Page 156. French door in the style of classicism (the period of Louis XVI). France, the last quarter of the 18th century.

Page 157. Designs and a photo of interior of the corner room with a door in the Marble Palace in Potsdam by the work of Prussian architect Karl Gotthard Lenghans (1732 - 1808), the father of German classicism or Zopf-style. Germany, 1790.

Page 158. Golden rooms of the Demidov's house. The main bedroom. Design of the door portal. The architect is M. Kazakov. Moscow, Russia, 1779-1791.

Page 159. Golden rooms of the Demidov's house. The second living room. Design of the door portal. The architect is M. Kazakov. Moscow, Russia, 1779-1791.

Page 160. Golden rooms of the Demidov's house. The third living room. Design of the door and door niche. The architect is M. Kazakov. Moscow, Russia, 1779-1791.

The photo of the door panel (1) and a floodlight (2.) of the door niche. 1955, Moscow, Russia.

Page 161. Door in the style of English classicism according to the project of brothers Robert Adam and James Adam, Richmond, England, the end of the 18th century.

Page 162. Door in the style of English classicism according to the project of brothers Adams, the end of the 18th century.

Page 163. Designs and photos of doors of the second floor in the palace Pfaueninsel (Island of Peacock). Berlin, Germany, 1794-1797.

Page 164. Doors in the style of German Classicism (Zopf-style, Louis XVI). Germany, near 1800.

Page 165. Doors from Flensburg. North Germany, near 1800.

Page 166. 1. Examples of lambrequins in the style of Louis XVI. 2. Door decoration in the style of Louis XVI (1765-1793). Deville, J. "Dictionnaire du Tapissier". Paris, France, edition by C. Claesen, 1878.

Page 167. 1. Lambrequin in the style of the Directory. 2. Example of door decoration in the style of the Directory (1795-1799).

Deville, J. "Dictionnaire du Tapissier". Paris, France, edition by C. Claesen, 1878.

Page 168. Door décor in the style of Louis XVI. France, the last quarter of the 18th century.

Page 169. Design of door details and of wall panels from the castle Monbijou in Berlin/ The architect is Georg Christian Unger. Germany, 1795-1799.

Page 170. Accessories and catalogue pages with door details in the style of Louis XVI. France. The second part of the 18th century.

Page 171. 1, 3, 9-10. Locks of Italian production in the style of classicism, the 18th century; I. Maffei "La maniglia", Italy, 1996. 2, 4-8 Keys of the second part of the 18th century.

Page 172. The Demidov's house in Moscow. Golden rooms, the second living room. Door details. The photo of a door lock and a lower panel with hinges. The architect is M. Kazakov. Moscow, Russia, 1779-1791.

Page 173. EMPIRE STYLE, 1804 - 1815.

Page 174. The interior with a door in the Empire style. Architectural workshop "Percier et Fontaine". Paris. France, 1801. Architects are Charles Percier (1764-1838) and Pierre Fontaine (1762-1853), working together since 1794 to 1814. They were architectural trend setter during the ruling of Napoleon I, and their works became classical ones of the Empire style.

Page 175. French accessories of the Empire period. France, 1804-1815. Edition by I. Maffei "La maniglia", Italy, 1996.

Page 176. The projects of interiors with doors in the Empire style. Architectural workshop "Percier et Fontaine", Paris, France, 1801

Page 177. Wall with doors, columns and a staircase in the town castle of Weimar. The architect is H. Gutz. (1766-1811). Weimar, Germany, 1801-1803.

The perspective of the hall with doors in the town castle of Weimar. The architect is H. Gutz (1766-1811). Weimar, Germany, 1801-1803.

Page 178. Door in the Empire style of the Royal Castle "Fontainebleau". France, near 1800.

Page 179. Door in the Empire style from the Royal Castle Compiègne. France, near 1800.

Page 180. Door in the Empire style of the Royal Castle "Fontainebleau". France, near 1800.

Page 181. Measurements and details of the door construction in the town castle of Weimar. The architect is H. Gutz. (1766-1811) Weimar, Germany, 1801-1803.

Page 182. Doors. German provincial empire style. Nuremberg, Germany, the beginning of the 19th century.

Page 183. The door decoration in the Empire style (1799-1815). France.

Page 184. Lambrequins for the decoration of the doorways in the Empire style. The page from the album by Deville, J. "Dictionnaire du Tapissier". Paris, France, edition by C. Claesen, 1878.

Page 185. Rods and curtains for doorways in the Empire style. The page from the album by Deville, J. "Dictionnaire du Tapissier". Paris, France, edition by C. Claesen, 1878.

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Page 187. BIEDERMEIER, 1815 - 1848.

Page 188. Perspective design of the staircase of the castle Charlottenhof in Potsdam. The project by the leader of the Romantic Historicism, the architect Karl Friedrich Schinkel (1781-1841). Potsdam, Germany, 1826-1828. Photo of 1950s.

Page 189. Wall with a door and a niche with a semicircular sofa in the banquet hall and in the dining room of a new pavilion of the castle Charlottenburg in Berlin. The architect is Karl Friedrich Schinkel. Berlin, Germany, 1825.

The photo of a banquet hall and a dining room. Everything is in Antique style - vases, sculptures. Even a big semicircular sofa with white lacquered wood copies the examples of marble Italian furniture. The photo of 1950s. Berlin, Germany.

You can find measurements of the door from the banquet hall in the part "Doors and styles".

Wall with glassed doors in the dining room of the castle Charlottenhof in Potsdam. The higher part of doors is decorated of gilded carving. The architect is Karl Friedrich Schinkel (1781-1841). Pots-

dam, Germany, 1826-1828.

Page 190. The wall of the dining room with a door and sculptures.

The dining room in the of the castle Charlottenhof in Potsdam. The architect is Karl Friedrich Schinkel. Germany, 1826-1828.

Perspective of the dining room with a door and a sculpture.

Page 191. Photo and design of the hall with doors in the West wing of the town castle of Weimar. The architect is C.W. Coudray (1775-1845). Weimar, Germany, 1840.

Page 192. The perspective of the hall with doors in the West wing of the town castle of Weimar. The architect is Clemens Wenzel Coudray (1775-1845). Weimar, Germany, 1840.

Page 193. Draft and details of the door of the banquet hall and of the dining room of a new pavilion of the castle Charlottenburg. The architect is Karl Friedrich Schinkel. Germany, 1825.

Page 194. Draft and details of the door of the dining room in the castle Charlottenhof in Potsdam. The architect is Karl Friedrich Schinkel. Germany, 1826-1828.

Page 195. Doors and windows. The page from the album "Neuestes Lehr Modell. Ornamentenbuch", Germany, 1840.

Page 196. Décor of the period of Biedermeier from the book of ornaments. Germany, 1843.

Page 197. The typical décor of Burger style on the door leaves of the first part of the 19th century including the style of Biedermeier. Extract from the album by E. Rettelbuch "Stilhandbusch". Germany, 1914.

Page 198. Italian accessories of the period of Biedermeier. The first part of the 19th century. The extract of the book by I. Maffei "La maniglia", Italy, 1996.

Page 199. ROMANTIC HISTORICISM, 1826 - 1860.

Page 200. Typical interior of not rich house of the end Biedermeier with two leaves-door. There aren't any luxuries but in the interior there are modern things with elements of neo-rococo and neo-gothic. Frankfurt am Main, Germany, 1845.

Page 201. Projects of rich interiors with doors in neo-gothic style. France, the middle - the second part of the 19th century.

Page 202. Interior in the style of the second rococo or "neo-rococo". France, the 19th century.

Page 203. Décor of bays and windows over the doors of the historicism. "Neuestes Lehr Modell Ornamentenbuch", Weimar, Germany, 1840.

Page 204. Pages from the catalogue of the Firm "Maison Garnier" with the disposition of standard door devices. The firm was founded in 1831. Paris, France, the 19th century.

Page 205. Accessories of the Historicism and the eclecticism in the style of neo-gothic.

Firm "Maison Garnier". Paris, France. Existence on the market since 1831.

Page 206. Accessories of the Firm "Maison Garnier" of the period of Historicism and Eclecticism in the style of neo-rococo. They were made by the Firm in 1830s -1850s, during the flourishing of the second rococo and during the second part of the 19th century. However, in the beginning of the 20th century and after the First and the Second World Wars, the style of Louis XV or "the style of Madam Pompadour" was rather popular among the clients. Even now The firm "MG" can make the complete set of gilded door devices "a la rococo" or in another style for you. "MG", Paris, France.

Page 207. ECLECTICISM, 1851-1899.

Page 208. Richly decorated doors with the elements of decor in the style of Louis XV and Louis XVI. The period of eclecticism. Europe, the second part of the 19th century.

Page 209. The projects of interiors with doors in Assyrian style (1) and Mauritanian style (2). France, the second part of the 19th century.

Page 210. The big dining room with doors in "pseudo-Russian" style. The project by the architects A.Rezanova and A. Gun. The page of the edition "Zodchi" ("Builder") dated September of 1877. Russia.

Page 211. The project of Russian baths of Mamontov in Moscow and the project of a dining room in "pseudo-Russian" style. The architects are Ropert and Bogomolov, 1875-85.

The extract from "Architectural encyclopedia of the second part of the XIX century" 1902-1908, G.Baranovski.

Page 212. The searching of a "new style" ("future Art Nouveau") in France during the ruling of Napoleon III (1851-1870). The interesting idea to hide the door with rod and curtains. France the third quarter of the 19th century.

Page 213. Doors in the interiors in pseudo-gothic style (1) and in the style of pseudo-renaissance (2-4). Austria, Germany, 1881-83.

Page 214. Door in the project of the library. Architectural bureau "Gould & Angell". Providence, the state of Rhode Island, USA, 1882.

Door in the project of the hall with a fireplace. Architectural bureau "Gould & Angell". Providence, the state of Rhode Island, USA, 1882.

Page 215. Door of the hall of judges working with criminal cases in the Supreme Court of Leipzig. The date of building are 1888-1895. The architects are L. Hoffman and P. Dubvad. Germany.

Page 216. East wall with doors of the courtroom in the Supreme Court of Leipzig in the style of Italian Renaissance. The date of building are 1888-1895. The architects are L. Hoffman and P. Dubvad. Germany.

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Page 217. Door and interior paneling of the courtroom in the Supreme Court of Leipzig in the style of Italian Renaissance. Leipzig, Germany, 1888-1895.

Page 218. Interiors of the room and of the restaurant hall in the style of pseudo-Renaissance. The 80s - 90s of the 19th century. The extract from "Architectural encyclopedia of the second part of the XIX century" 1902-1908, G. Baranovski.

Page 219. German and Swiss interiors in the style of Pseudo-Renaissance and Pseudo-Baroque. 1890s. The extract from "Architectural encyclopedia of the second part of the XIX century" 1902-1908, G. Baranovski.

Page 220. French interiors of the eclecticism, the end of the 19th century. The extract from "Architectural encyclopedia of the second part of the XIX century" 1902-1908, G. Baranovski.

Page 221. Interiors of the Hotel in the style of neo-rococo in "Avenue d'Iena". The architect is Gustave Rives (1858-1926). Paris, the end of the 19th century. The extract from "Architectural encyclopedia of the second part of the XIX century" 1902-1908, G. Baranovski.

Page 222. Doors in the style of Pseudo-Renaissance in the dining room and in the smokery. Germany Austria, the end of the 19th century. The extract from "Architectural encyclopedia of the second part of the XIX century" 1902-1908, G. Baranovski.

Page 223. Room with a door and with a bay-room in the style of pseudo-renaissance. The author of the project is Gabriel Zaidel. The end of the 19th century.

The corner of the cabinet in the style of pseudo-Renaissance. The author of the project is W. Felix. Germany, 1890s.

Page 224. Doors of the eclecticism. Germany, France the second part of the 19th century. The extract from "Architectural encyclopedia of the second part of the XIX century" 1902-1908, G. Baranovski.

Page 225. Doors in the style of the Pseudo-Renaissance, the Pseudo-Baroque and in the "second" Empire style. Germany, France, 1870s. The extract from "Architectural encyclopedia of the second part of the XIX century" 1902-1908, G. Baranovski.

Page 226. Doors of the eclecticism. Germany, France the second part of the 19th century. The extract from "Architectural encyclopedia of the second part of the XIX century" 1902-1908, G. Baranovski.

Page 227. Doors in the "Russian" style. Russia, the last quarter of the 19th century.

Page 228. Projects of front doors and interior doors on the border of two styles - the eclecticism and the Art Nouveau. The architect is Edward Dewson. Boston, USA, 1881. The page from the edition "Interiors and interior details". New-York, USA, 1882.

Page 229. Projects of doors. Architectural bureau "Gould & Angell". Providence, the state of Rhode Island, Usa, 1881. The page from the edition "Interiors and interior details". New-York, USA, 1882.

Page 230. Two variants of a door - with and without carving. The project by E. Prignot. Germany, 1890s.

Page 231. The project of a double door by E. Prignot, Germany, 1890s.

Page 232. Interior door in the style of "Pseudo - Gothic". The project of the professor Theyera. Edition "Archit. Rundschau". Germany, 1885.

Page 233. Two leaves-door in the "pseudo-gothic" style with a window over the door (the bay window). Germany the end of the 19th century.

Page 234. The project of a door. Germany, 1890.

Page 235. Interior door. The project by E. Prignot. Germany, 1890s.

Page 236. 1. Door in the library in the style of "Pseudo-renaissance".

2. Door in the style of "pseudo-renaissance"

3. Wooden paneling of the wall and a door in the style of "pseudo-renaissance". Projects by Kayser & Groszheim". Berlin, Germany, 1898.

Page 237. Double doors of 1890s. Edition by T. Krauth "Die Gesamte Bauschreinerei". Leipzig, Germany, 1899

Page 238. Double doors of 1890s. Edition by T. Krauth "Die Gesamte Bauschreinerei". Leipzig, Germany, 1899.

Page 239. Door designs and sizes. Germany, the end of the 19th century.

Page 240. Different projects of the constructions two leaves interior doors during the 90th of the 19th century. Edition by T. Krauth "Die Gesamte Bauschreinerei". Leipzig, Germany, 1899.

Page 241. 1-2. Interior doors for the accommodations of Vatican. 3. Balcony door. 4-5 Projects of doors from the periodicals for joiners of the end of the 19th century. Germany, Italy, 1889-1899.

Page 242. Examples of doors. Germany, the end of the 19th century.

Page 243. Different types of doors. Germany, the end of the 19th century.

Page 244. Special doors and hatches 1). Doors with little window for giving the medicines in the medical institutions; 2). Examples of one leaf and two leaves doors with soft upholstery for the wards in the mental hospitals; 3,4). Lifting and movable doors-hatches for attics and caves. Germany, the last quarter of the 19th century.

Page 245. Two types of rods - for curtains (1) and for decoration (2). According to the project of Theophil R., made by Stephan Wichers. Vienna, Austria, 1875.

Page 246. The examples of lambrequins and curtains of the second part of the 19th century for the decoration of doorways in the style of "Pseudo-classicism" (1), "the second rococo" and "Pseudo-Baroque" (3). "Dictionnaire du Tapissier." France, C. Claesen, 1878.

Page 247. Door decoration in the East style 1.- Japanese style 2.- Middle Eastern stile; 3-4. - Mauritanian style. France, the second part of the 19th century.

Page 248. Door decoration. Edition by S. Reichenau "Der Zimmer-Decorateur". Weimar, Germany, 1891.

Page 249. Door decoration. Edition by S. Reichenau "Der Zimmer-Decorateur". Weimar, Germany, 1891.

Page 250. Different plated decor, the shapes and constructions of rods for door portals. Germany, 1870-1899.

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Constructions of stop molding of the swing doors.

Examples of door hinge plate.

Structure plans of front doors.

Different types of hinges and door fastenings. Extract from the manual for joiners by T. Krauth "Die Gesamte Bauschreinerei". Leipzig, Germany, 1899.

Page 251. Accessories of the period of eclecticism in the style of "Pseudo-gothic". The last quarter of the 19th century.

The firm "Maison Garnier". Paris, France. Existence on the market since 1831.

Page 252. Accessories of the period of eclecticism in the style of Louis XIV. Paris, France, the second part of the 19th century.

Page 253. Accessories of the period of eclecticism in the style of "Pseudo-Renaissance". Paris, France, the last third of the 19th century.

Page 254. Accessories of the period of historicism and eclecticism in the style of Pseudo-Gothic. Paris, France, the second part of the 19th century.

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Page 256. Accessories of the period of eclecticism in the style of Louis XIV. Paris, France, the second part of the 19th century.

Press-handles and round handles. The style of Louis XV. The firm "Maison Garnier". Paris, France, 1830s -1890s.

Page 257. Accessories in the Greek style - "a la greque". 2. Accessories in eastern styles - Chinese style, Japanese style, Indo-Persian style. Paris, France, the second part of the 19th century.

Page 258. Accessories of the period of eclecticism of the firm "Maison Garnier". Paris, France, the second part of the 19th - the beginning of the 20th century.

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2. Door handles of the firm "Brothers Graeff" (Gebr. Graeff) and "W. Mobes, Berlin". Germany, 1870s-1890s.

Page 262. Different constructions of locks of the last third of the 19th century. Germany, 1899.

Page 263. ART NOUVEAU, 1880 - 1917.

Page 264. Doors in the interiors in early Art Nouveau. The end of the 19th century. "Architectural encyclopedia" by G. Baranovski.

Page 265. Doors in the interiors in the style of Art Nouveau. The end of the 19th century - the beginning of the 20th century. "Architectural encyclopedia" by G. Baranovski, 1902-1908.

Page 266. Doors in the project of working room in the style of Art Nouveau. The architects are O. Prutscher and J. Vollmer. The end of the 19th century - the beginning of the 20th century. "Architectural encyclopedia" by G. Baranovski, 1902-1908.

Page 267. Door portals in the style of Secession. The end of the 19th century - the beginning of the 20th century. "Architectural encyclopedia" by G. Baranovski, 1902-1908.

Page 268. Room interior with a door in the Jugendstil (young style). Max Graef "Möbel im Jugendstil". Germany, 1904.

Page 269. The project of the interior of a dining room with doors in the style of Art Nouveau. The architect is G. Serrurier-Bovy. Belgium, 1904.

Page 270. Doors in the interiors of late Jugendstil (Art Nouveau). Dining rooms. German periodical "Architecture of the XX century". Germany, 1909.

Page 271. Project of the garden pavilion. The architect is G. Krinninger in Munich. Architectural review of 1909. Germany.

Hall with doors. A. Schütte and Volmer, B.D.F., Barmen. Germany, 1908.

Page 272. Projects of the hall for the cottage. A. Schütte and Volmer, B.D.F., Barmen. Hamburg, Germany, 1908.

Page 273. The page of the book by the architect M. Graef "Furniture of rooms in the style of Art Nouveau". Edition by A. Suhov, St. Petersburg, 1913.

Page 274. Interior of a hall with a mirror and a door in the style of Late Art Nouveau.

The wall of the living room with doors and with a built-in bookcase in the style of Late Art Nouveau. The extract from the album "Zimmertüren und Vertafelungen" by the architect T. Reiff. Germany, 10s of the 20th century.

Page 275. Wall with a door and a sofa built-in a niche and a table in the style of Art Nouveau.

Wall with two doors and a sofa built-in a niche and a table in the style of Late Art Nouveau. The extract from the album "Zimmertüren und Vertafelungen" by the architect T. Reiff. Germany, 10s of the 20th century.

Page 276. Wall with two doors and a sofa built-in a niche and a book shelf in the style of Late Art Nouveau.

Wall with two doors and a hinged bookcase in the style of Late Art Nouveau. The extract from the album "Zimmertüren und Vertafelungen" by the architect T. Reiff. Germany, 10s of the 20th century.

Page 277. The wall of the living room with two doors and a sideboard in the style of Late Art Nouveau.

Wall with two doors and a book shelf built-in a niche in the style of Late Art Nouveau. The extract from the album "Zimmertüren und Vertafelungen" by the architect T. Reiff. Germany, 10s of the 20th century.

Page 278. Projects of doors with one leaf and of wall panels in the style of Late Art Nouveau (Jugendstil). The extract from the album "Zimmertüren und Vertafelungen" by the architect T. Reiff. Germany, 10s of the 20th century.

Page 279. Projects of doors with one leaf in the style of Late Art Nouveau (Jugendstil) with wall panels. The extract from the album "Zimmertüren und Vertafelungen" by the architect T. Reiff. Germany, 10s of the 20th century.

Page 280. Projects of doors and wall panels in the style of Late Art Nouveau (Jugendstil). The extract from the album "Zimmertüren und Vertafelungen" by the architect T. Reiff. Germany, 10s of the 20th century.

Page 281. Interiors of bedrooms with decorated doors. The end of the 19th century.

The extract from "Architectural encyclopedia of the second part of the XIX century" by G. Baranovski, 1902-1908.

Page 282. Door decorations in the style of Art Nouveau. France, 1896-1906.

Page 283. Door decorations in the style of "New Art" (Art Nouveau). Edition "Maincent".

Page 284. Door projects of the Victorian period with elements of Art Nouveau. Architectural Bureau "Rossiter & Wright". The page of the edition "Interiors and interior details". New-York, USA, 1882.

Page 285. Projects of two doors with one leaf. It's not the German "Jugend" yet. It's a search and a try to pass from the forms of "Pseudo-gothic" and "Pseudo-Renaissance" to newer purer forms of Art

Nouveau. Munich, Germany. 80s of the 19th century. The extract from the first edition of the book by T. Krauth "Das Schreinerbuch" ("The book of joiner"), 1890.

Page 286. "Fairy" door by the design of E. Polenova, 1891-94. Extract from the book "Memorial estate Abramtsevo". Russia.

Page 287. Forged iron doors in "Jugend" style in the house located at Berlin street, 67. Charlottenburg, Germany, 1898.

Page 288. Different types of doors in "Jugend" style of the end of the 19th century. Edition "Entwürfe für modernes Kunsthandwerk", Germany, 1898.

Page 289. Door in the style of German Art Nouveau - Jugendstil. Germany, 1898.

Page 290. Designs of door projects in the style of Austrian Secession. Vienna, Austria, 1899.

Page 291. Interior doors. Austria, Germany, France, the end of the 19th century. The extract from "Architectural encyclopedia of the second part of the XIX century" by G. Baranovski, 1902-1908.

Page 292. Doors in the style of Art Nouveau. Germany. 1899-1906.

Page 293. Doors in the New Style, made by students of a German school of wooden carving (1900-1906). Germany the beginning of the 20th century.

Page 294. Redwood door by the work of Karl Wiltens. Oak double door in the New Style. Door projects in Jugend style for foyers and staircases of multistory rented houses. The extract from the book "Der Praktische Tischler", Leipzig, Germany, 1906.

Page 295. Doors for the mass production of the firm "Adams & Kelly Co". USA, 1908.

Page 296. Interior doors in the style of Art Nouveau (High line) and doors with glass for the halls (Low line). Russia, 1905-1910.

Page 297. Interior doors in the style of Art Nouveau (High line) and doors with glass for the halls (Low line). Russia, 1905-1910.

Page 298. Door motives. Late Russian Art Nouveau. V. Story. "Windows and doors. 110 motives". Petrograd, 1914.

Page 299. Door motives. Late Russian Art Nouveau. V. Story. "Windows and doors. 110 motives". Petrograd, 1914.

Page 300. Door motives. Late Russian Art Nouveau. V. Story. "Windows and doors. 110 motives". Petrograd, 1914.

Page 301. Door motives. Late Russian Art Nouveau. V. Story. "Windows and doors. 110 motives". Petrograd, 1914.

Page 302. Door motives. Late Russian Art Nouveau. Page from the album by V. Story. "Windows and doors. 110 motives". Petrograd, 1914.

Page 303. Projects of doors with one leaf in the style of Late Art Nouveau (Jugendstil). The extract from the album "Zimmerturen und Vertafelungen". The architect is T. Reiff. Germany, 10s of the 20th century.

Page 304. Projects of doors in the style of Late Art Nouveau (Jugendstil). The extract from the album "Zimmerturen und Vertafelungen". The architect is T. Reiff. Germany, 10s of the 20th century.

Page 305. Projects of doors with one leaf in the style of Late Art Nouveau (Jugendstil). The extract from the album "Zimmerturen und Vertafelungen". The architect is T. Reiff. Germany, 10s of the 20th century.

Page 306. Projects of double doors in the style of Late Art Nouveau (Jugendstil). The extract from the album "Zimmerturen und Vertafelungen". The architect is T. Reiff. Germany, 10s of the 20th century.

Page 307. Projects of picturesque paintings around the portals in the style of early "Jugend". Works by the artist B. Wenig. Berchtesgaden, Germany, 1897.

Page 308. Examples of the decor in the New style "Jugend". German designer H.S. Schmid. Munich, Germany, 1898.

Page 309. 1. Supraport (dessus-de-porte) - a picture over doors, the artist is Lovis Fuchs. 2. The typical decor of Art Nouveau of the end of 19th century, R. Beauclair. "Dekorative Vorbilder", Stuttgart, Germany, 1894.

Page 310. Stained-glass windows for mass production. The extract from the catalogue of the American firm "Adams & Kelly Co". USA, 1908.

Page 311. Stained-glass windows for mass production. The extract from the catalogue of the American firm "Adams & Kelly Co". USA, 1908.

Page 312. Glass with facet for doors of mass production. The extract from the catalogue of the American firm "Adams & Kelly Co". USA, 1908.

Page 313. Carved cast decor for doors of mass production made by the American firm "Adams & Kelly Co". The extract from the catalogue of the firm. USA, 1908.

Page 314. Construction of the interior door with one leaf. Germany, 1888.

Page 315.

Coating of door boxes and examples of fixations of door leaf and door frames with different hinges. Germany, 1890s-1910s.

Page 316. Fixation of work pieces into screw-clamps.

Right (a) and wrong (b)

Position of panel joint in the middle.

Phases of door production in the end of 19th century - the beginning of the 20th century.

Page 317. Profiles of door strapping in the end of 19th century - the beginning of the 20th century.

Door cuts of different constructions of the beginning of the 20th century.

Constructions of door leaves of the beginning of the 20th century.

The extract of the book "Der Praktische Tischler", Leipzig, 1907.

Page 318. Different constructions of sliding doors and their accessories. Germany, the end of the 19th century - the beginning of the 20th century.

Page 319. 1-3 Sliding door in the style of Austrian Secession and its accessories. Vienna, Austria, near 1900.

4-7. Different patent accessories for sliding doors. Germany, the beginning of the 20th century.

Page 320. Different patent door checks and another door accessories. Germany, the end of the 19th century.

Page 321. 1-2. - Handles in the style of Art Nouveau from the mansion of S. Ryabushinsky in the Malaya Nikitskaya Street, Moscow. The architect is F. Shehtel.

3-5. - Handles and a lock from French catalogues. France, the beginning of the 20th century.

Page 322. Door handles in the style of Art Nouveau, Jugend and Secession. Austria, Germany, France, the end of the 19th century - the beginning of the 20th century.

Page 323. Door accessories in the style of Art Nouveau. Firm "Maison Garnier". Paris, France, the end of the 19th century - the beginning of the 20th century.

Page 324. Door handles in the style of Art Nouveau. Firm "Maison Garnier". Paris, France, 1880-1914.

Page 325. These French handles are difficult to be referred to this or that pure style, but they were made in the period of Art Nouveau. France, the end of the 19th century - the beginning of the 20th century.

Page 326. Different constructions of simple and patent hinges, including ones with door checks, from ancient German editions. Germany, 1899-1907.

Page 327. Different constructions of catches, bolts and chains from German editions and commercial catalogues. Germany, 1899-1909.

Page 328. Different constructions of English, American, Italian, German and French patent locks and keys of the end of the 19th century - the beginning of the 20th century.

Page 329. ART DECO, 1919-1940.

Page 330. Lady's bedroom (Shark leather, amazon-stone, ivory), the designer is Andre Groult.

Dining room with doors. The project by the designer A. Frechet, made by the Firm "JACQUEMIN".

French exposition of the World Exhibition "Art Deco" in Paris, 1925.

Interior of a bedroom with doors in the style of Art Deco. The architect is Emile-Jacques Ruhlmann (1879-1933) France.

Page 331. The project of a child room in the style of Art Deco. The architect is Emile-Jacques Ruhlmann (1879-1933). Paris, France. 20s of the 20th century.

Page 332. Door in the dining room of the Rodiers. Ebon wood, brass.

The architect is Emile-Jacques Ruhlmann (1879-1933). Paris, France, 1929.

Ancient photo from the book by E. Breon "Emile-Jacques Ruhlmann".

Page 333. Cottage in the mountains. Annex and a dining room. The architect is Alfred Kicherer, Stuttgart. The magazine "Die Kunst (Art)". Germany, Third Reich, 1944.

Suite of sliding doors. The architect is Heinrich Wurm, Rawensburg.

The magazine "Die Kunst (Art)". Germany, Third Reich; February, 1944.

Page 334. Interior and doors in the style of Estonian Art Deco. In 1930s it was the State Chancery, now it's a palace of the President of Estonia in Tallinn. Photo by Ulo Josing.

Page 335. Doors in the style of Art Deco. America, USA, 1925-28.

Page 336. Doors with mirrors from "Universal_Millwork_Catalog". USA, 1927

Page 337. Doors of fine woods from "Universal_Millwork_Catalog". USA, 1927

Page 338. Doors veneered with fine woods from "Universal_Millwork_Catalog". USA, 1927

Page 339. "French" doors from "Universal_Millwork_Catalog". USA, 1927

Page 340. "French" doors from "Universal_Millwork_Catalog". USA, 1927

Page 341. Doors with jalousie. The page from "Universal_Millwork_Catalog". USA, 1927

Page 342. Bifold doors, page from "Universal_Millwork_Catalog". USA, 1927.

Page 343. Design and photo of sliding door mechanism.

Sliding door on the semi-basement of the house of A.G. Schneck. In the opening position door closes the case for brushes. Magazine "Moderne-bauformen". Stuttgart, Germany, 1931.

Page 344. Typical doors of the period of Art Deco, 1920s-30s. Edition "Bau Entwurfslehre", Ernst Neufert, Germany, 1936.

Page 345. Single-leaved doors. Magazine "Die praktische Schreiner und Tischler fachschrift". Third Reich, Germany, 1939.

Page 346. Double door for the hall and the project if sliding door. Third Reich, Germany, 1939.

Page 347. Door accessories in the style of Art Deco. Firm "Remy Garnier". Paris, France, 1920s.

Page 348. Door accessories in the style of Art Deco. Firm "Remy Garnier". Paris, France, 1930s.

Page 349. THE SECOND PART OF THE 20th CENTURY. Postwar period. USSR, 1945 - 1991.

Page 350. Interior of a common living room with doors. The architect is O. Pshenichnikova. Book "Interior of apartment house". USSR, 1954.

Interior of a living room with doors. The architect is O. Pshenichnikova. Book "Interior of apartment house". USSR, 1954.

Page 351. Door between the hall and the living room.

Moscow, Sadovaya-kudrinskaya Street, 28-30.

Architects are V. Rudnev, V. Munts, V. Ass.

Door and built-in wardrobe in the tall apartment house. Kotelnicheskaya Embankment, Moscow. Architects are D. Chechulin, A. Rostkovsky.

Interior of the hall with a door and built-in bookcase. Moscow, Gorky Street, 25/9. The architect is A. Burov. Book "Interior of apartment house". USSR, 1954.

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Book "Interior of apartment house". USSR, 1955.

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Door of a tambour in the apartment house. Moscow, Smolenskaya square, 13/21. The architect is I. Joltovsky. Glazed double door. The material of the strapping is oak. Low door panels are made of composite oak riveting. Top panels are glazed with plate glass. The decoration is made by lacquered clear coating or by French polish. Door case with profiles and insert moulded details is decorated as the walls the hall by sandy powder. From the album "Interior doors". Moscow, USSR, 1955.

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Double room between rooms in the apartment house. Moscow, Smolenskaya square, 13/21. The architect is I. Joltovsky. Blank door. The material is pine. The decoration is oil colour. Door case is made of plaster with built-in cut decoration. From the album "Interior doors". Moscow, USSR, 1955.

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4. The Virgin Mary

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The Royal doors with the pictures of the Annunciation and of two Saints : Basil The Great and

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The photo of the iconostasis in The Cathedral of the Annunciation (The local row isn't shown. Solvychegodsk, the 16th - 17th century.

Iconostasis and Royal doors.

"Dictionary of Russian religious art", Aurora, St.Petersburg, 2006.

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Book by Bobrinsky "Russian popular wooden art", Russia, St. Petersburg, 1911.

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Page 379. Royal Doors. The Church of The Presentation of the Blessed Virgin Mary in Pereslavl-Zalessky.

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From the book by Bobrinsky "Russian popular wooden art", Russia, St. Petersburg, 1911.

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Book by Prince Bobrinsky «Russian popular wooden art», Russia, St. Petersburg, 1911.

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Book by Bobrinsky "Russian popular wooden art", Russia, St. Petersburg, 1911.

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From the book by Bobrinsky "Russian popular wooden art", Russia, St. Petersburg, 1911.

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Translation Al. Andreeva.