

Session 8

[Thursday 2nd period 1.5 hours - Hall A]

Artistic aspects of wood use and design
(continued)

Speakers



Speaker:
Jianju Luo

Topic:
Introduction of Wood Aesthetics and its Application in Daily Life



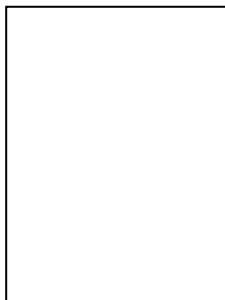
Speaker:
Kitazawa Hideta

Topic:
Enjoyment of Traditional Japanese Wood Carving



Speaker:
Olga G Sevan

Topic:
Traditional and Modern House Paintings and Arts of Wood in Everyday Life



Speaker:
Guixang Wang

Topic:
Impression Comparison and Understanding: Chinese Wood-Framed Architecture in History

Introduction of Wood Aesthetics and its Application in Daily Life

Jianju Luo, Ye Ping and Luo Fan¹

Abstract

After a brief discussion on principle and exploiting technology of wood esthetics, application possibilities of wood esthetics in daily life were demonstrated with concrete examples in this paper. On a macro-level, taking annual rings as an example, the esthetical principle lies in the fact that the patterns of annual rings conform perfectly to “Change and Unity”, a basic rule in esthetics. On a micro-level, taking vessels as an example, the esthetical principle lies in the extremely abundant wood structural patterns formed on the wood surfaces by pores, pits, spiral thickenings, perforations, tyloses and gum blocks contained in vessel cavities. Some of the esthetical elements of macro- or micro-level, can directly form esthetical patterns of high value on wood surfaces, and some of them can be extracted and used as source materials for re-creation of esthetical patterns. No matter whether the wood esthetical patterns come directly from wood surfaces or from re-creation, they are all composed of natural esthetical elements of wood, and go perfectly along with the “Close to Nature” ideal of modern people. Wood esthetical patterns can be widely used in fashion, advertisement, decoration, and even industrial products design. Wood and wood enthusiasts could make new contributions to the development of human civilization through comprehensive study of wood esthetics.

Keywords: Wood, Esthetics, Wood anatomy, Wood esthetical pattern

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From ancient times to today, and even in the future, people have always shown special preference to wood because of its unparalleled beautiful quality and feeling compared to any other material. The beauty of wood quality is reflected in its perfect environment friendliness. Firstly, wood is a renewable material, a kind of natural polymer derived from photosynthesis with solar energy as the driving force and carbon dioxide and rain water as raw materials, and accordingly, the process of wood production is the most energy saving, environment protecting and sustainable. Secondly, wood is very environmentally friendly in its service life because of its characteristics of shock absorption, air conditioning and heat insulation, etc. Thirdly, wood can be decomposed by microorganisms or through pyrolysis, which makes the disposing of waste wood products very easy without any harmful effect to environment. Thus, wood has very high level of environment friendliness during the whole process from its generation to disappearance.

The esthetical feeling of wood is embodied in its texture, grain and extremely abundant patterns, which provide people with wonderful sensations. With interesting patterns and scented smells, it's cool feeling in summer and warm feeling in winter, wood is really a feast for the senses of sight, touch and smell. As wood comes from the trees growing in the green mountain peak and valley, it is different from other kinds of material. It is a kind of a biomass material full of vitality and intelligence of living things, and these are the true essence of the beauty of wood (LUO Jianju *et al.* 2008).

The beauty of wood is natural, but it is deeply buried inside the wood, and needs to be recognized and explored with the theory and technology of wood anatomy and graphic esthetics. It is the duty of our wood scientists to explore the beauty inside the wood and apply wood esthetics to our daily life, and this will let wood and wood scientists have great new contributions to the development of human civilization.

1. EXPLOITATION OF WOOD ESTHETICAL VALUE OF MACRO-LEVEL

Following the conception of traditional wood science, wood esthetics of macro-level refers to the esthetical effect formed by wood esthetical elements that can be seen with naked eyes. On the macro-level, there are many esthetical elements included in wood, such as bark, log surface, knots, burls, roots, tree forks, annual rings, and grain and figure (LUO Jianju 2008). Here one can just take annual rings as an example to illustrate the principle and exploiting technology of wood esthetics on macro-level.

1.1 The esthetical principles of annual rings

Annual rings of trees are the masterpiece of nature. When spring comes, all living things show full vigor, and trees grow as the mother cells in the cambium zone, just beneath the bark, begin to conduct division. In the early period of the growing season, trees grows very fast, and the wood formed during this period is called earlywood, which has large cell lumens and thin walls and so is light-colored; while in the late period of the growing season, trees grow slowly, and the wood formed is called latewood, which has narrow cell lumens and thick walls and so is dark-colored. To the late autumn and winter, trees stop growing until next spring. Again and again, concentric rings with light and dark color form in this way continuously in the trunk, and these rings are called annual rings, as shown in figure 1 (Webset picture).



Figure 1: Annual rings on cross section of Chinese Fir

The annual rings possess a very high esthetical value because they conform perfectly to the rule of “change and unity”, a basic principle of esthetical patterns and a common rule that all formative arts need to follow (WANG Hongfen, 2009). This principle requires that esthetical patterns have both variability and uniformity.

The variability of annual rings is reflected in the width of rings, the diameter of the ring cycle, the differences in color and density of springwood and summerwood, etc. These changes give people a sense of natural beauty of vividness, liveliness and vitality. Uniformity refers to unity and regularity, and is a kind of harmonious relationships, which request the local changes be united as a whole. Pith plays a key role in demonstrating the esthetical uniformity of annual rings. It links each annual ring, and all the annual rings show as concentric rings with pith as the center. In addition, the esthetics of annual rings is also reflected in that each ring is composed of stripes of earlywood and latewood of different color and texture, forming regular changes and rhythmic repetitions, and giving people a sense of music-like rhythm.

1.2 Esthetical effects of annual rings on different sections

Annual rings can exhibit totally different esthetical effects on different sections of wood, which give people a completely different esthetical enjoyment, as shown in figure 2.



a. Cross section; b. Radial section; c. Tangential section

Fig.2 Esthetical effects of annual rings on the three standard sections.

On standard cross section of the wood, annual rings appear as concentric, and these rings alternate in width, color and texture, giving people a sensation of music-like rhythm. On standard radial sections, annual rings appear as parallel stripes of different color and texture, giving people a pleasant sense of both varying contrast and quiet harmony. On standard tangential section, annual rings manifest themselves as coaxial parabolas one mounted after another, leaving people beautiful feeling of vividness, liveliness and uniform.

On non-standard or curved surfaces of wood, the annual ring patterns of trees show much more complexity, and bring people beauty effects much better than those on the three standard sections, as shown in figure 3.

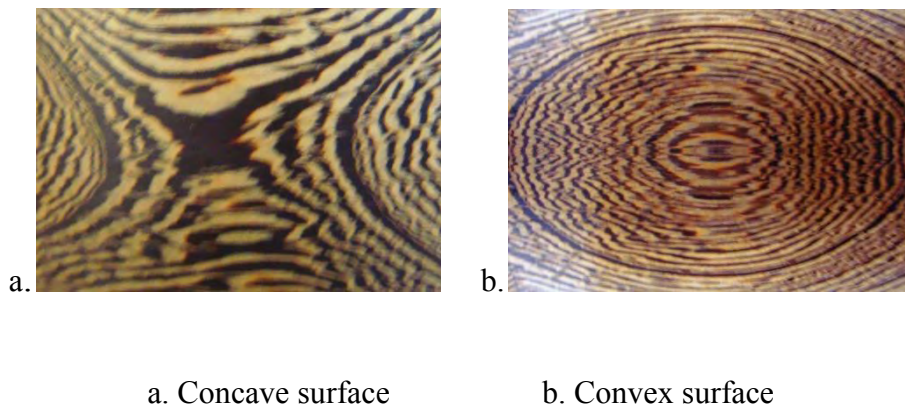


Fig.3 Esthetical effects of annual rings on curved surfaces of Siamese senna

1.3 Re-creation of esthetical patterns of annual rings

Although annual rings themselves possess a high esthetical value, the esthetical patterns obtained directly from the surface of wood are rather limited. In order to further enrich the esthetical patterns of annual rings and explore the esthetical value of annual rings to a greater extent, we can extract esthetical elements from the annual rings, and create a large number of new esthetical patterns with such esthetical elements as source materials. Here take the cross section of Chinese fir (*Cunninghamia lanceolata*) as an example to illustrate the re-creation process of esthetical patterns of macro-level, as shown in figure 4.

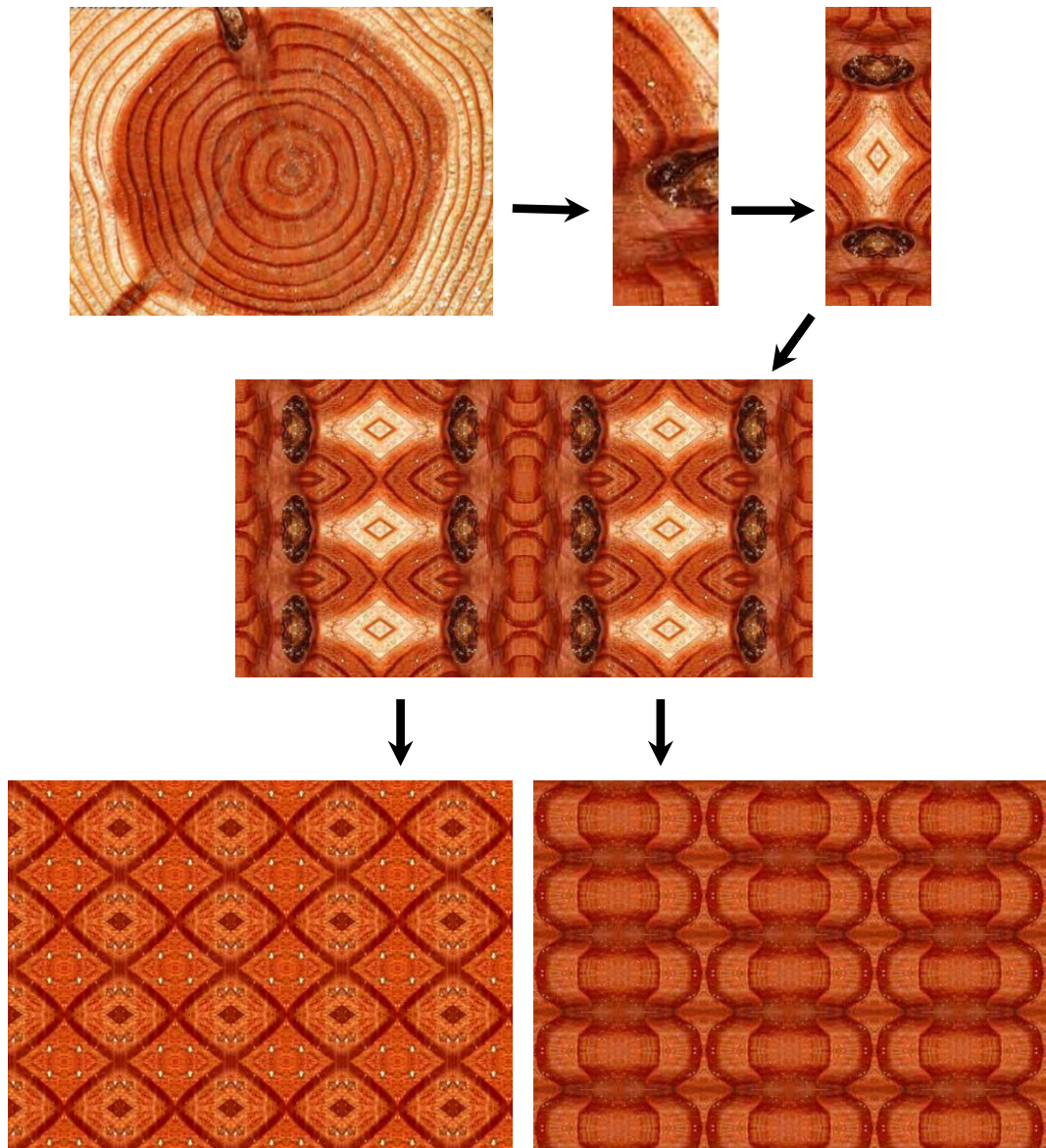


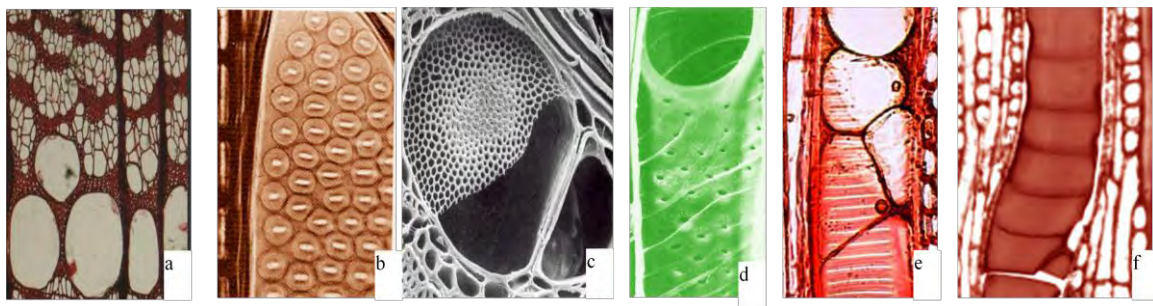
Figure 4: Re-creation process of wood aesthetic patterns of macro-level

2. EXPLOITATION OF WOOD ESTHETICAL VALUE OF MICRO-LEVEL

Following the conception of traditional wood science, micro-level wood esthetics refers to the esthetical effects formed by esthetical elements of wood visible only under microscope. At the micro-level, wood is composed of numerous cells. The same type of cells form a kind of wood tissue. The distribution and arrangement of different tissues inside wood and the features on the cell walls will be displayed on the wood surface, forming plenty of micro-level wood esthetical patterns. The esthetical elements at this micro-level are much more abundant than those of macro-level, including wood rays, wood parenchyma, tracheids, vessels, pits and spiral thickenings on cell walls, etc. Here one can take vessels of wood as example to illustrate the principle and exploiting technology of wood esthetics at micro-level.

2.1 Esthetical principles of wood vessels

A vessel is a conducting tissue in hardwood, which is composed of tube-like cells connected one after another, performing water and nutrients conduction in a tree. The esthetical elements of wood vessels mainly come from the patterns of distribution, arrangement and combination of pores, pits and spiral thickenings on the cell walls, perforations on the vessel perforation plate, and the tyloses and gum in vessel cavities, etc. These features can form lots of patterns and configurations on wood surfaces, which include very rich esthetical elements, as shown in figure 5 (XU Youming et al. 2006; LIANG Min 2008: Webset picture 2007).



a. Distribution, arrangement and combination of pores; b. Pits on vessel wall; c. Perforation and perforation plate; d. Spiral thickenings; e. Tyloses; f. Gum plug.

Figure 5: Esthetical factors of vessels

2.2 Re-creation of esthetical patterns of wood vessels

As illustrated in figure 5, wood vessels possess very rich esthetical elements, but the esthetical patterns composed of wood vessels directly are still limited. In order to further exploit the esthetical value of wood vessel, we can use the esthetical elements of wood vessels as the source material to re-create esthetical patterns, which are composed entirely of natural esthetical elements of wood but bear certain artificial design ideas. Here one can take the sculptured-type perforation plate of *Stipulate Dolichandrone* (*Dolichandrone stipulate*) as an example to illustrate the re-creation process of wood esthetical patterns of micro-level, as shown in figure

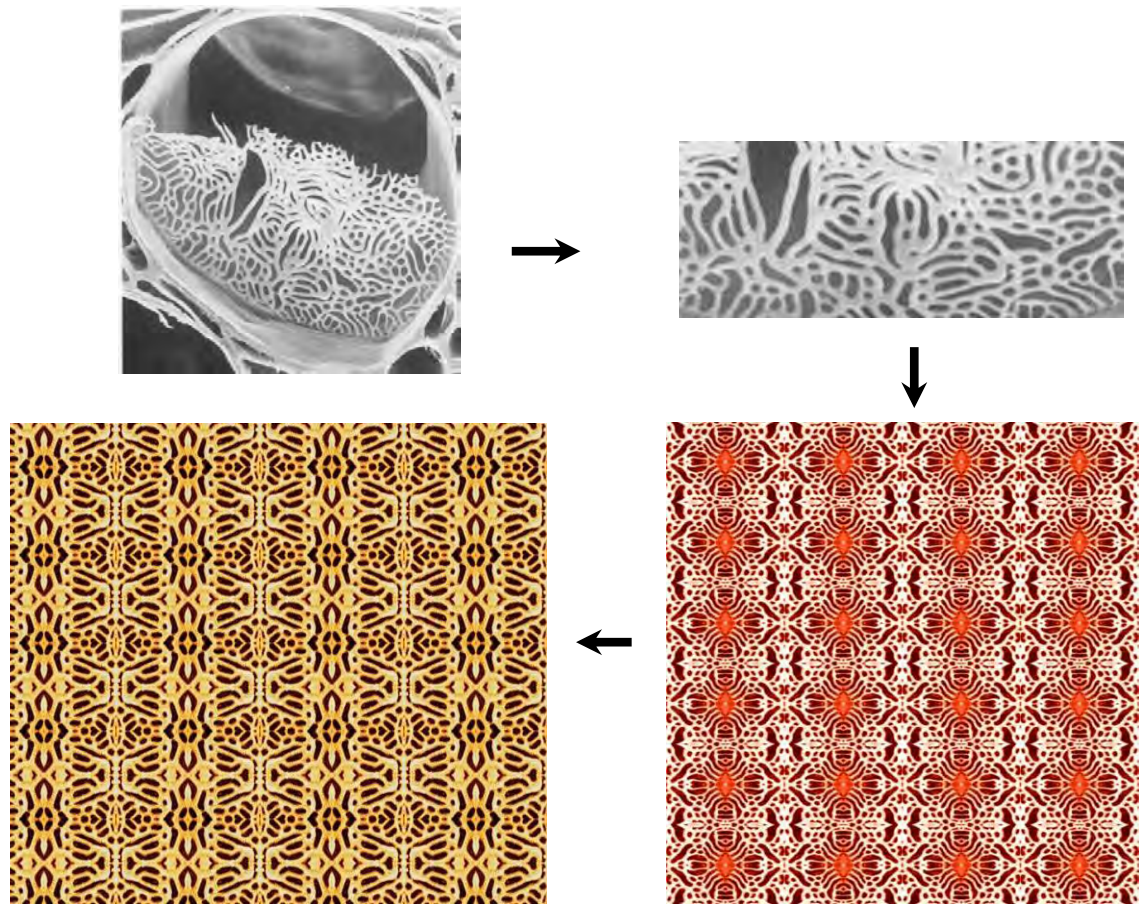


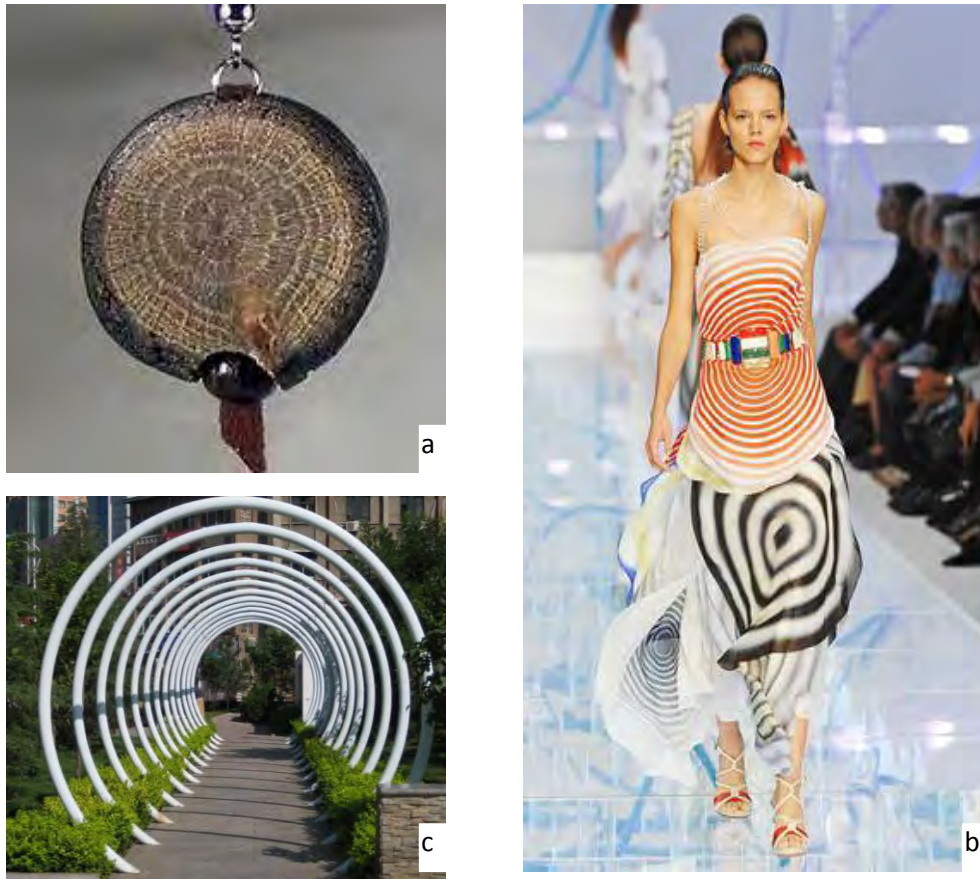
Fig.6 Re-creation process of wood esthetical patterns of micro-level

3. APPLICATION OF WOOD ESTHETICAL VALUE

A large number of new wood esthetical patterns can be developed through wood esthetics research. Such wood esthetical patterns are composed of natural esthetical elements of wood, and accordingly go perfectly along with the ‘Close to Nature’ ideal of modern people, so they have strong affinity to modern people and will be easy for people to accept. Wood esthetical patterns can be widely used in fashion, clothes, and interior and exterior decoration design. The research on wood esthetical value and its application should have a significant impact in beautifying and enriching people's lives and meeting people's spiritual and cultural needs. The following are some application cases of wood esthetical patterns in daily life.

3.1 Application of wood aesthetics at macro-level

This again takes annual rings as an example to illustrate how the wood esthetics of macro-level to be used perfectly in handicraft article, fashionable dress and landscaping design, as shown in figure 7 (Webset picture).



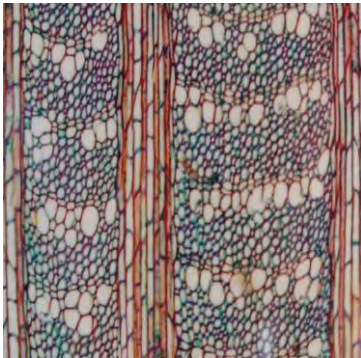
- a. Handicraft article made from wood disc with flower-like annual rings.
- b. Application of esthetical concept of annual rings in fashion design.
- c. Application of esthetical concept of annual rings in garden design.

Fig.7 Application of esthetical value of annual rings

3.2 Application of wood esthetics at micro-level

The following are two application cases of wood esthetical value at micro-level. The first illustrates how the minute structure pattern of cross section of *Helicia formosana* was directly used in the new-style tie design (LUO Jianju 2009). In the second case, esthetical elements from the sculptured-type perforation plate of *Stipulate Dolichandrone* (*Dolichandrone stipulate*) were used as the source material to re-create wood esthetical patterns of micro-level, and the re-created esthetical patterns were used for interior decoration, as shown in figure 8.

New-style tie design



Classic decoration design

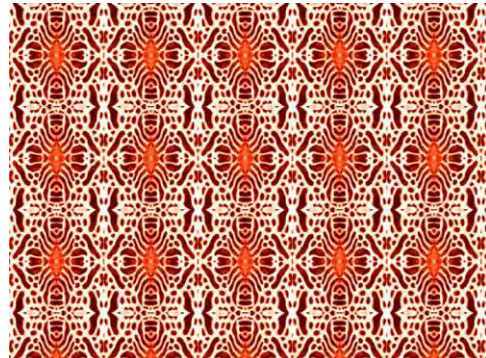


Fig.8 Application of wood esthetical value of micro-level

4. CONCLUSION

There are abundant esthetical elements in wood, and they can be classified as macro-level ones and micro-level ones, which can be exploited by using the theories and techniques of wood anatomy and graphic esthetics, and can be used for re-creation of wood esthetical patterns.

The wood esthetical patterns, whether directly from wood surfaces or from re-creations, are all composed of natural esthetical elements of wood. They just go along with the 'Close to Nature' ideal of modern people, and can be widely used in fashion, advertisement, interior and exterior decoration design, and even in design of industrial products. Wood scientists could make great new contributions to the development of our human civilization through a comprehensive study of wood esthetics.

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Enjoyment of Japanese Traditional Wood Carving

Kitazawa Hideta²

Abstract

Japan is a forested country and has a 1400 year old woodcarving history which started with Buddha statue carving. Many kinds of woods are used for carving. The presenter is a second generation woodcarver and has been making various kinds of traditional woodcarving for 20 years. An example of this is the decoration of wood carving in Japanese shrines and temples, festival floats, portable shrines and Noh-masks.

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Enjoyment of Japanese traditional wood carving

Kitazawa Hideta











Traditional and Modern House Paintings and Arts of Wood in Everyday Life

Olga G. Sevan³

Abstract

The paper is dedicated to one of the most interesting phenomena of the Russian folk art – house paintings and decorative details of everyday life on wood.

It is for the first time this topic (monograph) gives quite a detailed analysis and description of house paintings and decorative details on wood, and different furniture, wooden objects of everyday life dating back to the middle of the 19th – beginning of the 20th century and located in the regions of the Russian North in connection with the author's work as the chief architect of the project in the museum of wooden architecture (Open Air Museum) in the village of Malye Korely near the city of Archangelsk.

The author illustrates the history of the historic-cultural region, types of settlements, dwelling wood complexes and estates which one meets in the said area. Then she analyzes various types of folk paintings (façade and interior) on wood, their stylistics, symbolism, places of location, identifies craftsmen (local and those who came from other places), reveals the importance of this type of the folk art in the cultural development of certain lands.

The author put the question how the modern artists or users in different regions of these territories could benefit from increased prosperity and the growing demands for more sustainable consumption and lifestyles.

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Painting on wooden surfaces and interiors are one of the most important forms of folk art in Russia. Both in Urals region, in Siberia and in the Russian North paintings on the façades and in the interiors of peasant houses were widespread. The question of when those paintings first appeared on the external walls of the peasant log houses is still open. In the 19th century only battened walls were decorated with paintings, but use of battens in peasant constructions spread in the 19th century at the earliest. This suggests that decorating peasant log houses with drawings is a relatively recent phenomenon. The earliest paintings of peasant wooden houses in Archangel Region date from the 1840s though painted constructions are mentioned in the sources of the 17th century. Both facades and interiors of church buildings were also decorated with drawings.

Colorful paintings decorated façade frontons of the wooden houses, so called battened ‘hemming’ of pendent roofing and balcony base, shutters and outside architraves. Interiors were decorated with drawings partitions especially those partitioning off the stove, movable pieces of furniture, cupboards, or in some cases doors and walls. Peasant artists decorated distaffs, birchbark boxes, shaft-bows, sledges, and even cemetery wooden crosses. Sometimes they both produced utensils and tools and then covered them with paintings. That is why paintings of the northern peasant home in different parts of the regions form interrelated style complexes. The same artists often decorated interior elements of local wooden churches such as beams for ceiling panels or ‘heaven’ and for the iconostasis, lecterns and carved images, doors and portals. Paintings were done by professional or peasant artists. Sometime they organised artels of ‘dyers’, or worked as a family, or practiced seasonal working far from home.

There are apparent parallels between peasant paintings from Russia and those of the Northern Europe - Sweden, Norway, Finland and Denmark. Similar geographical conditions, the history of cultural and trading contacts with the Archangel and Vologda regions produced common traits in that form of peasant art. Those interrelations could be proposed as a subject for international research project, which will result in finding new data and comparisons.

From the artistic point of view, those paintings represent independent and well elaborated part of folk art. One can discover several historical territories in the Archangel and neighboring Vologda regions where different types of painting existed in former times and are still observable. Those territories are namely the Poonezhye and Kargopolye, the area called Povazhye, and basins of North Dvina, Pinega and Mezen’ rivers.

Paintings of Kargopolye and Poonezhye (western parts of Archangel and Vologda Regions)

The names of Poonezhye and Kargopolye are historically applied to the lands on the Onega River and around the Onega Lake. They also border Karelia and in former times were included in the area of economic and cultural influence of the town of Kargopol’. That town was mentioned in the chronicles beginning from the 12th century and for a long period since it was an important economic, political and trading centre of the North West Russia. Many interesting elements of construction techniques applied for wooden religious and dwelling buildings are still applied there together with particular customs and rituals that are practiced. All that witness preservation of distinctive folk culture in the area.



Figure 1: View of the wooden chapel in village Glazovo in the Russian North (*Kenozero national park*), 2005.



Figure 2: Paintings of the wooden dwelling houses of the *Kargopolye* and *Poonezhye*. Color fronton of the house, 2005.

Almost every village had its own chapel. The latter could be located in a place seeming perfectly unusual – in woods, on riverbanks or lakeshores, in fields or at the village outskirts. That abundance of wooden chapels could be explained by predominance of an old believing population from the 17th and till the 19th century. The ‘pogost’ or a big churchyard including summer and winter churches, a bell tower and a graveyard put up in a village or a hamlet or nearby was also typical of the area.



Figure 3: Wooden Pogost in the village Poche in the Russian North (*Kenozero national park*), 2011.

From the architectural point of view, dwelling wooden houses were very diverse in that territory. That could be explained by variety of ethnic groups living there, namely Karels, Vepses, and Russians all having own traditions and culture. Home paintings were very popular here, and a good number of constructions decorated with both frontal and interior paintings are still preserved.

In the North West Russia a certain manner of folk painting emerged in the 18th century. Technically, it was based on a free brush touch and application of white contour lines. That free and easy style of painting, bright colouring together with technical virtuosity is the most distinctive features of that form of folk art. In addition, artistic workshops of the region producing illuminated manuscripts, icons, pictures, painted furniture and utensils influenced that manner a lot.

Some of those items preserved until now prove that folk home paintings of the later period followed in style this artistic school of the 18th and of the first half of the 19th century in many areas of the Russian North. In particular, that influence is apparent in floral patterns with rose motifs widely spread in the North. The bright polychromic palette of the Novgorod artists, adherence to pure local tones, and free manner of paintbrush movement that was developed in herbal patterns also deriving from Novgorod made up the source of that later artistic tradition.

That influence was often an immediate one. E.g. there is evidence that Mikhei Abramov dwelling in Zaonezhye area acquired skill in painting in the monastery and lately taught it to his son Ivan Abramov who began to work with him at the age of 12. The father and his son painted churches, chapels and icons.

Peasant artists also decorated wooden distaffs, birch bark articles, shaft-bows, sledges, etc., and houses too. Almost everywhere, they worked not only at home but wandered away looking for commissions. E.g., the Tarakanov brothers or artists of the Semyin family from Maloye Konevo village painted houses in Kenozero villages and in other places.

The bush shaped bouquet, stretched or curved branch, complex floral composition often in vase were favorite pattern motifs of paintings. Bouquets were composed of lily-tulips, frontally painted rosette-like flowers, apple-balls and roses. In between flowers and long curves leafs white, red, black and blue birds were painted. Rose-apples, rosettes and dog-rose flowers were veiled with pleached thin shoots, tendrils and curves. Frequently that type of composition included a picture of lion. In frontons of several preserved houses one can see the motifs of lion and of grapevine side by side with rich floral pattern decorating a balcony. The vine symbolised prosperity and wealth of the house and a lion had protective functions.

However, it must be underlined that those traditions of different ethnic group's sometime show in peasant paintings. This interaction of culture and artistic tradition could serve as an explanation of nearness in style and even commonness of Russian, Karelian, and Finnish peasant paintings on wood. Beginning from the 11th century popular and folk art developed in similar historic and cultural circumstances and were under influence of the same factors, traditions and phenomena. That picture shows a Karelian peasant wooden house as example.

Many wooden houses (e.g. in Zadnyaya Dubrova village) are four wall izbas and as a rule have four windows on their façades. Decorative paintings of those houses are combined with carved battens. The colour scheme of frontons harmonises with ornamental paintings on outside architraves. The simplest type of decoration was the colouring of battens in stripes. The most widespread composition included triple partitions of pendent roofing with flowers in the centre of each and blue frontons with stars imitating 'starry sky'.

Façade paintings of the house from Iglin Rutchei village show consideration of folk artist for tendencies in a big art nouveau style. The figures of the master and mistress were painted on the sides of central wooden fronton window and pendent roofing was decorated with pictures of 'exotic' fruits – pineapple, peach, pear, and bunches of grapes painted on the white background. The floral pattern consists of roses amidst cornflowers, bluebells and other field flowers. Those paintings highlight decorative character of the fronton of that two-store house.

There were also several pieces of painted wooden furniture in the interior of the houses. Paneled partitions were often ornamented with both paintings and carving, a radiant rosette was the basic motif of the latter. The cupboard and drawer panels were decorated with paintings in dark blue and brown colours with white shades. Stylised flowers were symmetrically arranged and painted rather in a dry manner.

Paintings of North Dvina

In that territory, one can find several types of paintings related to three historic cultural areas. The first and most acknowledged artistic centre bears the name of the town of Verkhnyaya

Tot'ma. Many famous artists worked there but the most renowned and outstanding was Timofei Makarov. He was lame and was given the nickname "Kalets" because of this. His father was also a painter who decorated wooden distaffs, wickerwork boxes, shaft-bows, chests, etc, and filled church commissions. Timofei worked with his father and most of the facades painted by him are still preserved in many villages. One of the most interesting examples is the house in Keras village. Its colouring and picture of the 'paradise garden' perform wonder not only with floral patterns but also with pictures of animals namely of an ox and a horse presented in heraldic manner. (Today this building was removed to a new place by privet person in the Moscow region).

The Chistyakov sisters, whose father also was a painter or 'malyar', worked in that region too. They acquired mastery from him and decorated wooden house interiors, cupboards, doors, partitions and facades. Their bright and colourful painting evenly covers the surface with a vivid and supple ornament. Their herbal and floral patterns are of the ornate style but composed harmonically and symmetrically. In some cases, bushes symbolising 'a tree of life' and crowned with tulips are put into vases while hens walk about. Pictures of tulip one can also discover in ancient Russian books and northern manuscripts, on traditional Russian enamels of the 17th century and on the wall frescoes of Moscow stone churches, etc.

Paradise birds or the Sirin bird are pictured in those paintings in rather an ordinary manner though the latter was a favorite figure always put in the centre of composition. The bird symbolized the joy of life and the idea of growing life force. Sirin was also a symbol of heaven and water and its cult survived Christian epoch when it was linked to earthly happiness.

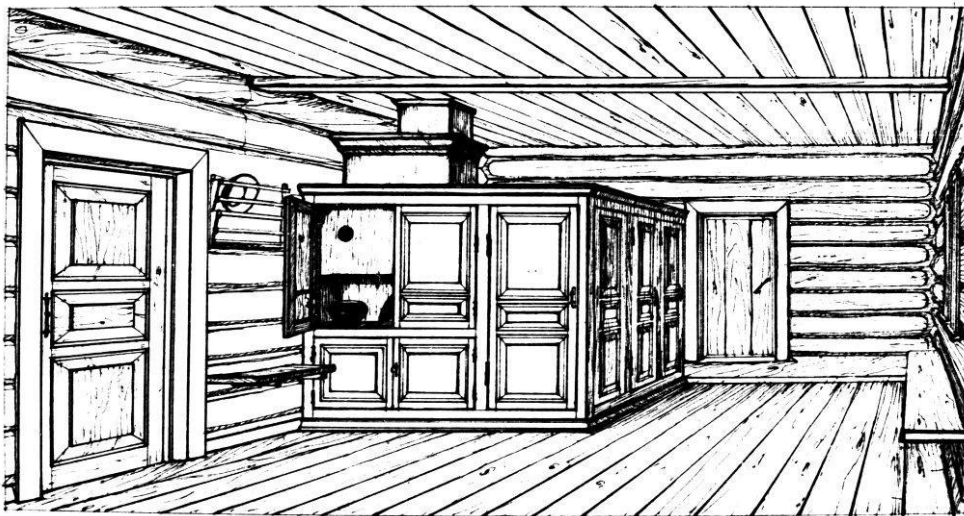


Figure 4: Drawing of the interior of the wooden house in the village of *Upper North Dvina*, 1984.



Figure 5: Paintings of North Dvina. Balcony and fronton of the Bechin's house. Painter Timofei Makarov, 1977

In the Upper North Dvina izbas interiors were decorated with another type of paintings, e.g., the paintings of artists Yurkin, Orlov or the Zakochurin brothers dating from the end of the 19th century covered the fielded wooden panels partitioning off the stove. There exists interesting examples of doors leading to the cellar, of those closing stove stairs and of other ones closing a wash-stand. All these were unique elements of fitted furniture in a peasant house. Paintings were in oils, their bright red, or blue, or rose background was covered with bunches of flowers of most divers and exotic type and shape. The petals were outlined with white in a style which was not as graphic as in the previous area but very picturesque. Paintings were bravely spotted with roses and all the living space of a house formed tout ensemble including both wooden constructive elements and furniture.

Paintings of the Lower North Dvina do not show birds or animals and are rather monotonous. The main ornament consists of floral rhombus pattern painted in bright sunny colours and on the light background.

Unfortunately all the houses mentioned above are not put on the heritage preservation list at the federal or local level. They are not studied yet by specialists from local or state museums including open air museums.

Paintings of Povazhye

Those monuments of folk art in some sense were luckier. Here peasant paintings resemble those of the Verkhnyaya Tot'ma area. The artists used symmetrical composition of three flowers in the centre of a surface with stems and leafs stretching from it and white outlining. Those paintings were made by strange artists coming from the southern Kostroma region.

But that was the area where the most famous in the Archangel and Vologda regions Petrovsky family of artists lived in the middle of the 19th century. Many wooden houses here

were painted by those artists who often showed the lion and unicorn motif, or a lion and a horse on the sides of blossoming tree, or the pair of lion's motif. A picture of a lion was traditional for local monuments as the icon painters also used that exotic image. E.g., on the icon of the 17th century derived from the Vologda region in the composition devoted to the Last Judgment the apocalyptic beast was presented as a lion with a stick out tongue.

That heraldic type of composition was used already in the ancient Russian art and especially beginning from the 16th century. It is probable that an important role in penetration of that motif in folk art belongs to the emblem of the Moscow Printing Yard. Besides a number of European utensils including crockery and dishes with pictures of heraldic character acquired on the fairs were imitated.

The house of Petrovsky family called 'Aleshkin' according to the name of its master and the head of the family provides the most interesting examples of those paintings. The wooden façade decorations were typical of those artists but interior ones were unique. Here the painted door panels showed particular pictures of peasant family life, e.g. a portrait of a master, a hunting scene, a peasant and a cow in the meadow, etc. The wooden panels of stove partitions were also very picturesque and presented portraits of members of the tsar family and its retinue. Those paintings demonstrate an urban impact together with European one. It is known that artists from that family worked in St.-Petersburg and could have hypothetically come into contact with foreigners from the Nordic countries.

Unfortunately that house is already demolished. At the beginning of the 1970s it was discovered by specialists, its paintings were renovated and after that it was put on the list of protected local heritage. Neighboring dwellers of the village Churkovskaya where the house was located gradually left it and the settlement deserted. The threat of house demolition emerged. In that situation workers of the Archangel open air museum "Malye Korely" moved the main painted interior items to the museum. At the moment those paintings are included in the museum collection and presented on travelling exhibitions but they have not succeeded in moving the house.

Another example of façade paintings by Petrovskys one could find in the village of Pakshen'ga. On the wooden house fronton portraits of its master smoking a pipe and his young mistress apparently dressed in urban vogue were painted. Under the balcony on the battened surface one could see protecting pictures of lion and unicorn, flower bunches symbolizing a tree of life and picturesque floral ornaments.

Later on the house was pulled down and paintings passed to the Archangel Museum of Fine Arts and were included in its collections. Peasant portrait paintings by Petrovsky obviously belong to rare phenomena in folk art of the Russian North and need further investigation. But there were other artists from the Volga River and there paintings on the wooden interiors demonstrate mastery and individual artistic manner of the painter who hypothetically was acquainted with European principles of interior decoration.



Figure 6: a, b. Paintings by artists from the Volga River in the village of *Povazhye*. The parts of the wooden door in the house: “Lion”, 1981 and “Man with goblet” found of museum “Malye Korely”.

Paintings of *Mezen’* and *Pinega* rivers

In 1880s, a painter named Ivan Orlov worked in the Mezen’ area. Seemingly, it was him who decorated the wooden house of Vasily Klokov which was one of the unique monuments of local wooden architecture. The house and farmstead, the social and cultural context of their formation and its history deserve particular investigation (it was undertaken by the author about 20 years ago and was linked to the project of moving the house to the Open Air Museum “Malye Korely”). In practice the house was transferred only some years ago and lately its restoration began. Meanwhile it is still unclear whether original façade paintings will be restored or they will be replaced by a copy of original preserved in the museum depository.



Figure 7: Paintings of *Mezen’* river. The House of Vasily Klokov 1880s, a painter Ivan Orlov.



Figure 8: Wooden distaffs with the paintings from the Russian North, end of the 19th century

The battened pending roof of the house was covered with a pattern consisting of flowers and grape bunches. The wooden fronton painting showed heraldic figures of lions with ducks and geese over them. In the same part of fronton one could see a picture of man crossing the river from one bank to another in a rope-walker manner (that symbolises transition to the other world). The outside architraves, elements of the porch, the doors and other decorative details were painted red because that colour also performs a protective function.

The interior of the dwelling space was quite traditional for that territory. It included the very interesting wooden paneled partition separating the main room from the female space near the stove. Partition paintings represented flowers in vases which were fulfilled in graphic manner with white outlines together with sketches of diverse fenced foot-bridges.

Color paintings of the dwelling houses in sites of Pinega' river are very simple and look like the drawing of the chess patterns with different colors of black, white and orange or others on the facades of the houses. Sometimes we could see the red color on the decoration of the windows.

On the whole the experience gained is explicit about all the difficulties of preserving peasant paintings and drawings in dwelling houses that are more than 150 years old and survive in living rural environment. The modern construction in the settlements on one hand and there depopulation on the other bring about loses to that very important and fascinating form of folk art. Of course, some of those painting can be preserved and demonstrated in regional museums; often they can be moved to the open air museums. However local museums in situ could be also established on the base of such small architectural complexes in historical villages and hamlets, though that will require special decisions and organizational effort. The latter could be of success only with support from local and regional authorities, private business and population.

The modern artists or users in different regions of these territories could benefit from increased prosperity and the growing demands for wood due to more sustainable consumption and lifestyles. Some workshops and artistic exhibitions could be organized. Mainly there are situated in the big cities, some times in the villages. We can see workshops aimed specifically at children, and special lessons for teaching about these paintings. This would not only be for everyday life, but for tourism as well. Some of these can be found in different markets during the main holidays, with regional specificities from different parts of Russia.

The author prepared a monograph about these unique paintings of wooden dwelling houses in the Russian North and it was published in 2007.



Figure 9: Market in the village during the holiday in the Russian North (*Kenozero national park*)

Impression Comparison and Understanding: Chinese Wood-Framed Architecture in History

Guixiang Wang⁴

Abstract

Main contents: 1. A simple look of Chinese Culture:

2. An outlook of Chinese ancient Architecture

Generally speaking

a. The mainstream of

- Western traditional architecture is stone or brick made building structure system,
- but Chinese traditional architecture is wood-framed building system.

b. And the main form of

Western historic architecture is always a whole form of a monumental building complex;
But Chinese traditional architecture is usually a complicated group of courtyards composed with many simple single buildings.

c. A single courtyard: a cell of Chinese traditional building.

⁴ Tsinghua University, Tsinghua Yuan, Haidian District, Beijing, PR CHINA (wanggx@tsinghua.edu.cn)

Chinese Architecture History

Chinese Wood-framed Architecture in History

By Wang Guixiang



- At the very beginning, I would like to send many of my thanks to :
- European Forest Institute, FLEGT Asia
- And IWCS (the International Wood Culture Society)
- For sponsoring me to be here to have the speech.

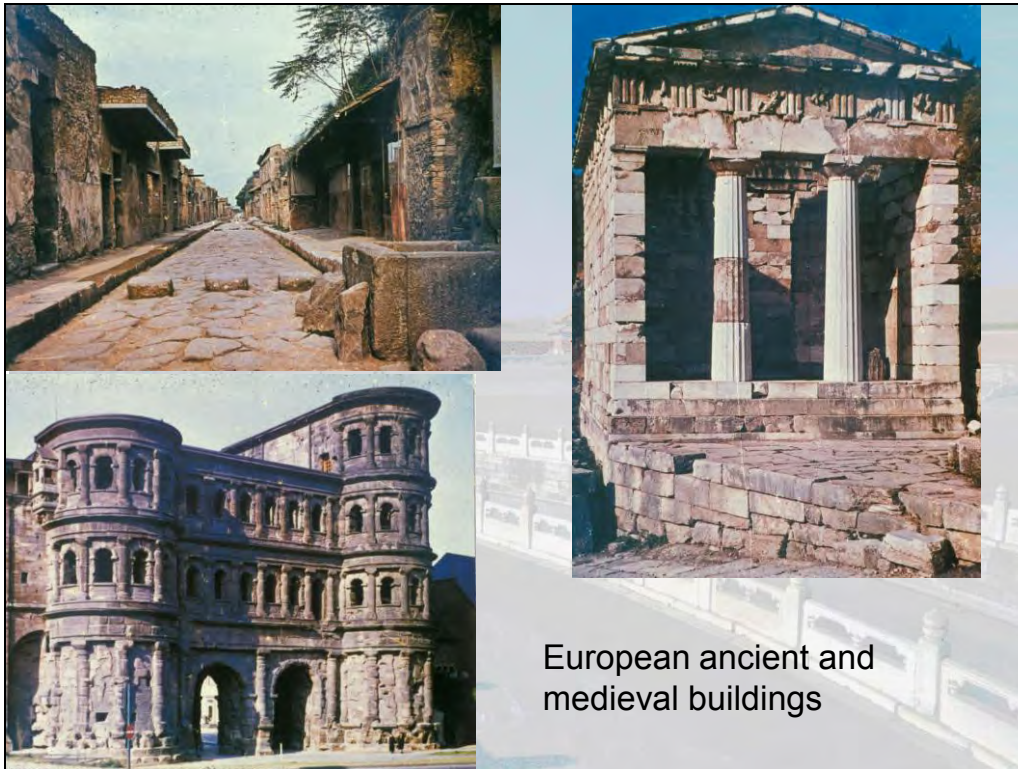
● An outlook on Chinese ancient Architecture

Generally speaking

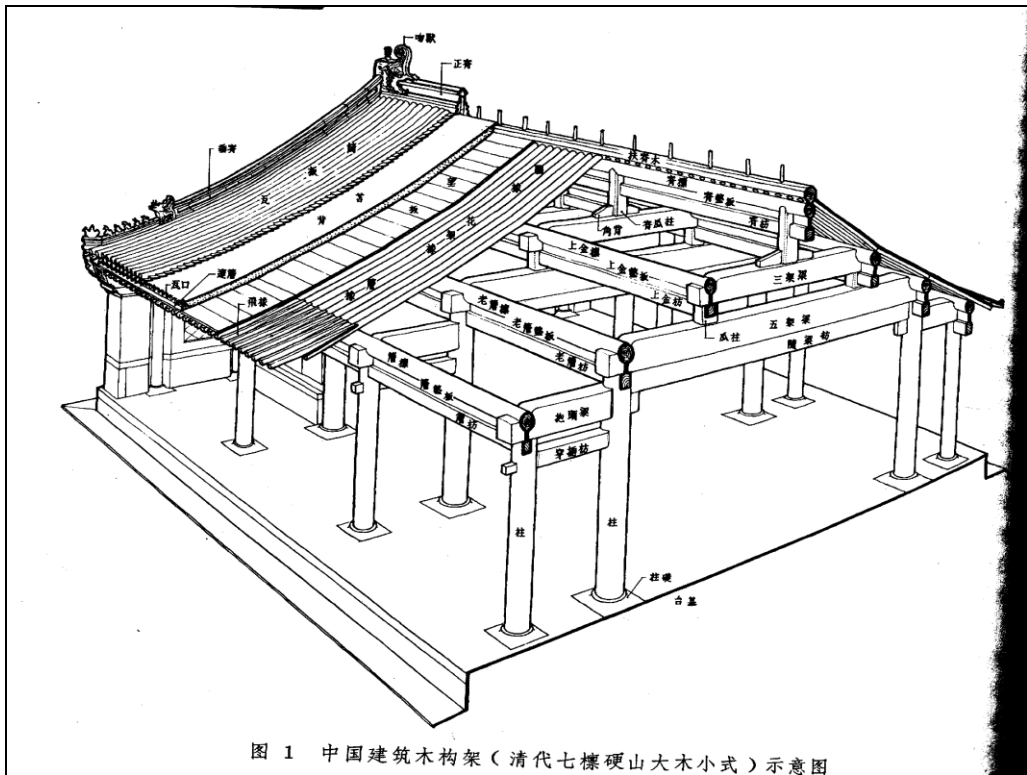
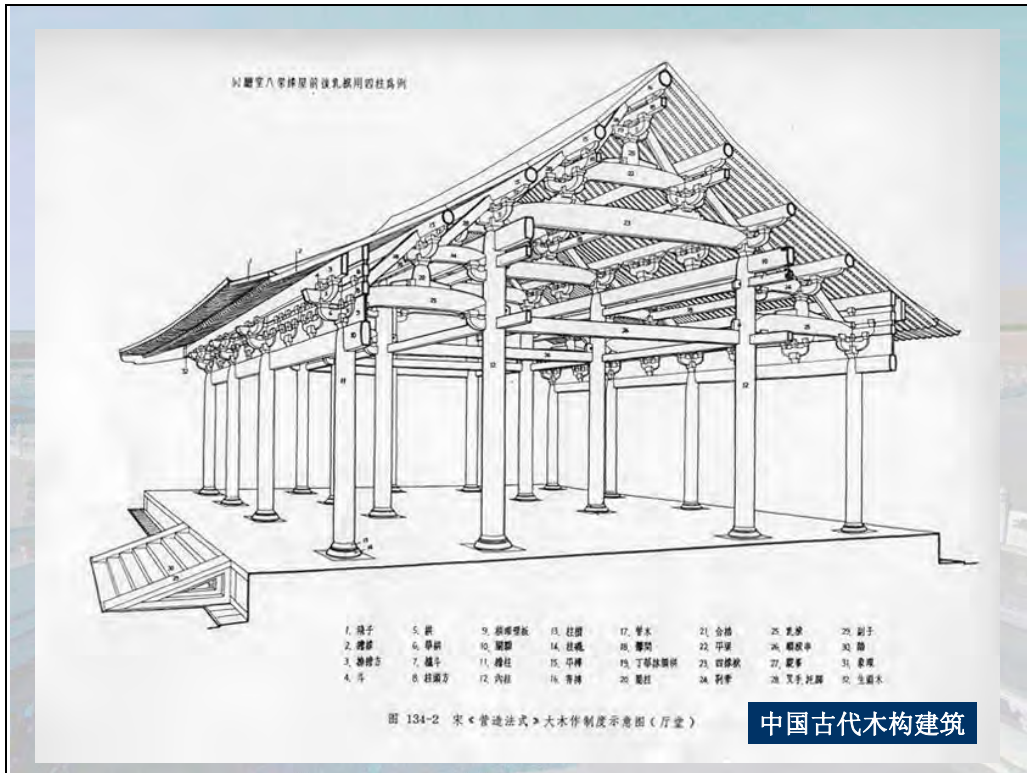
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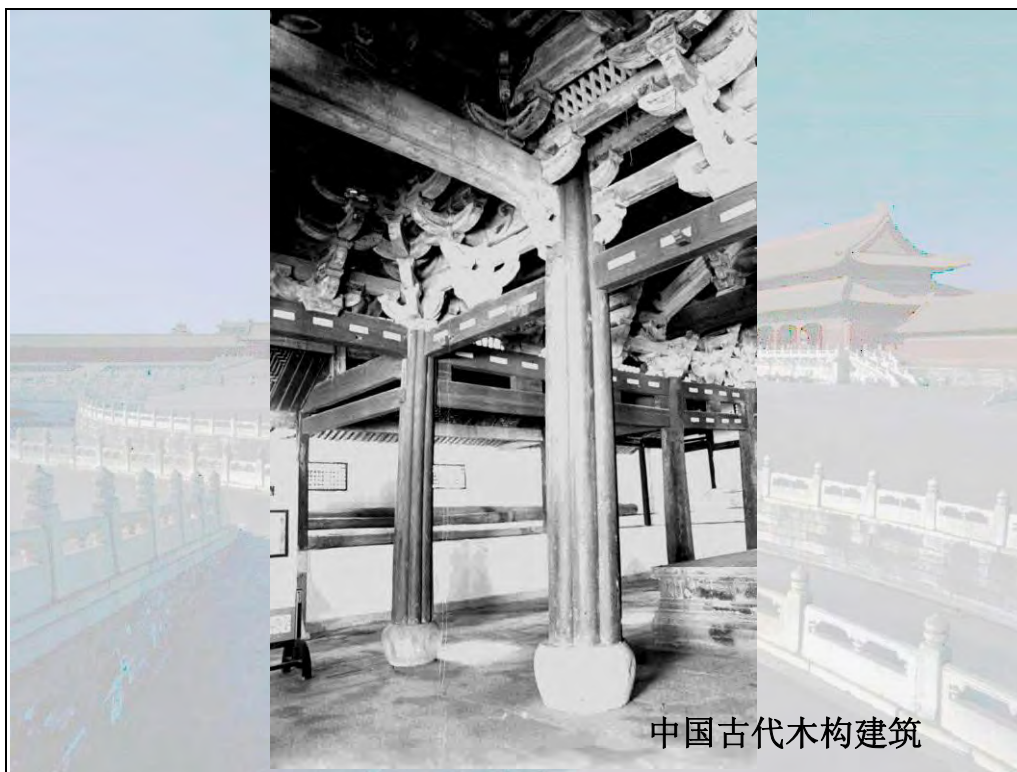
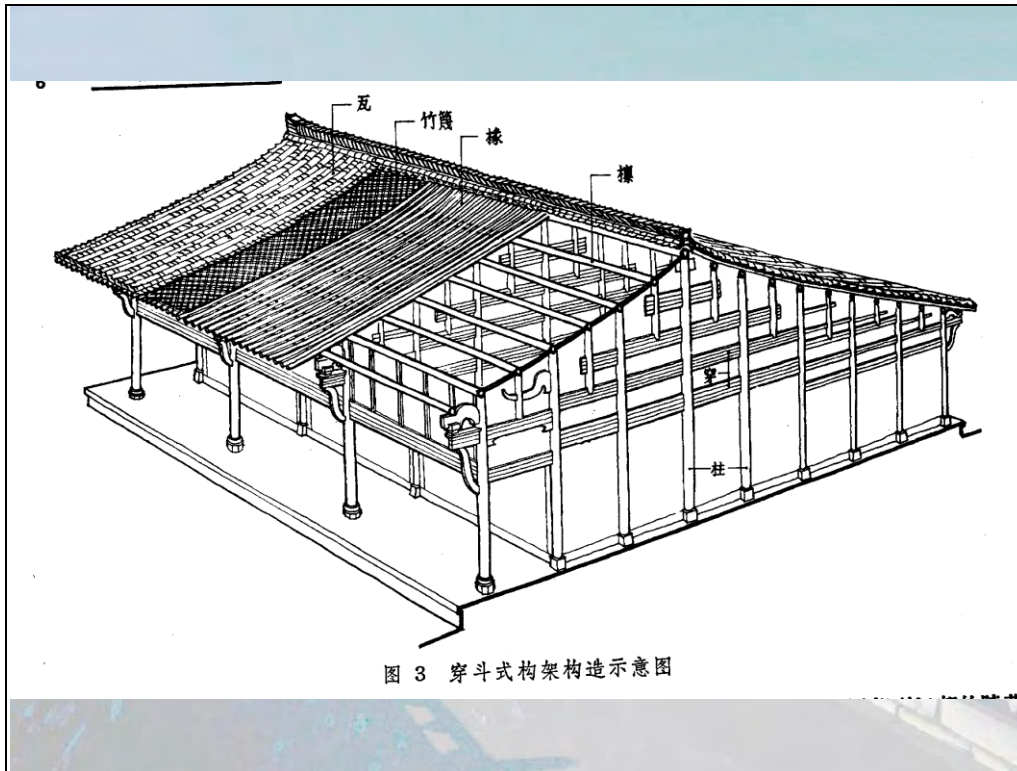
① Western traditional architecture is stone or brick made building structure system,

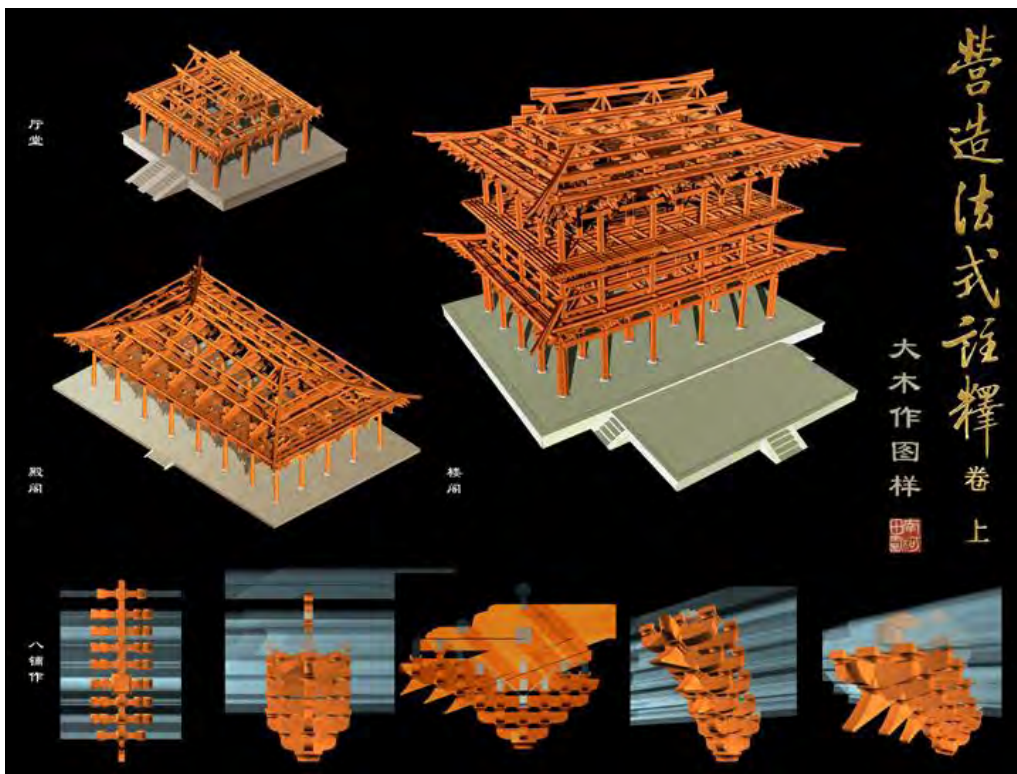
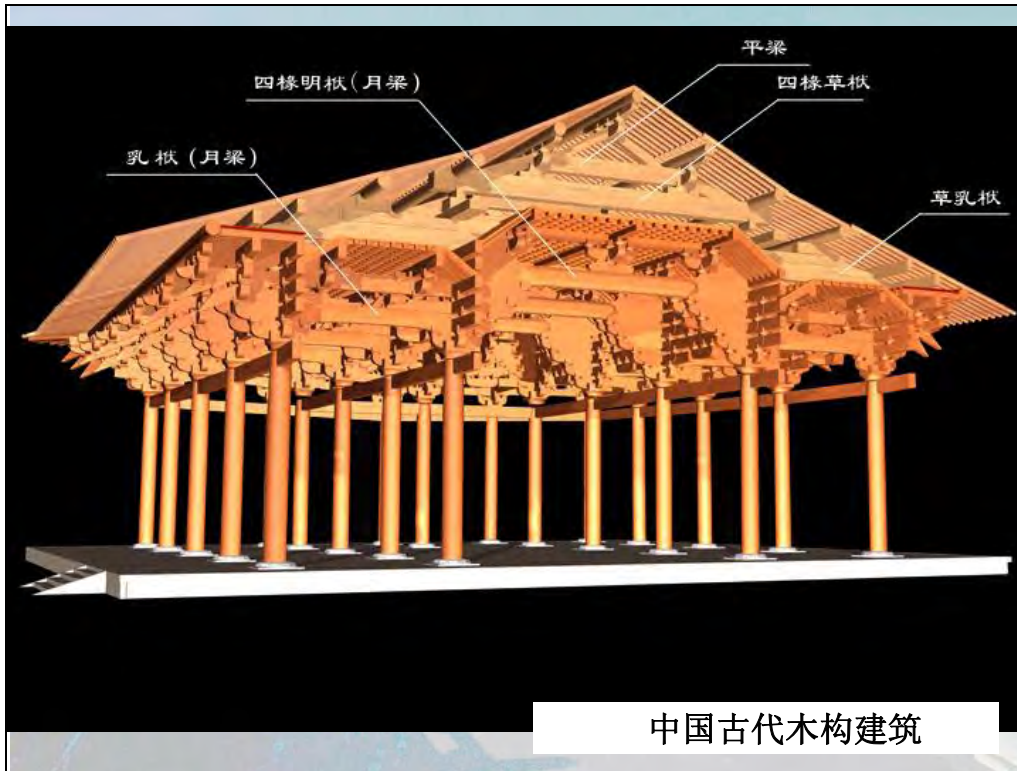
② but Chinese traditional architecture is wood-framed building system.

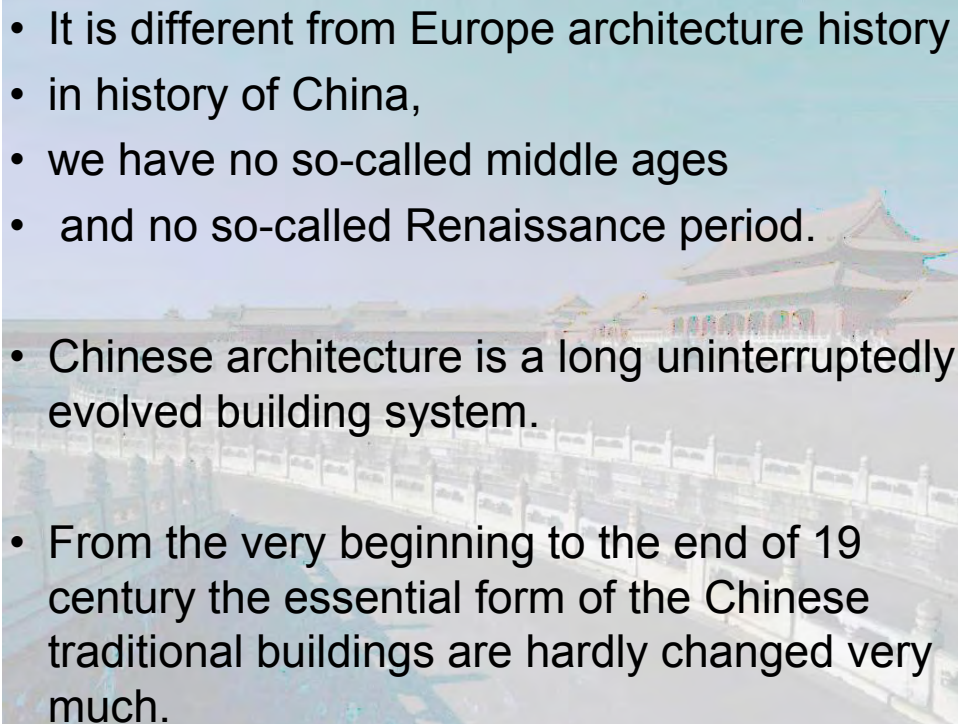


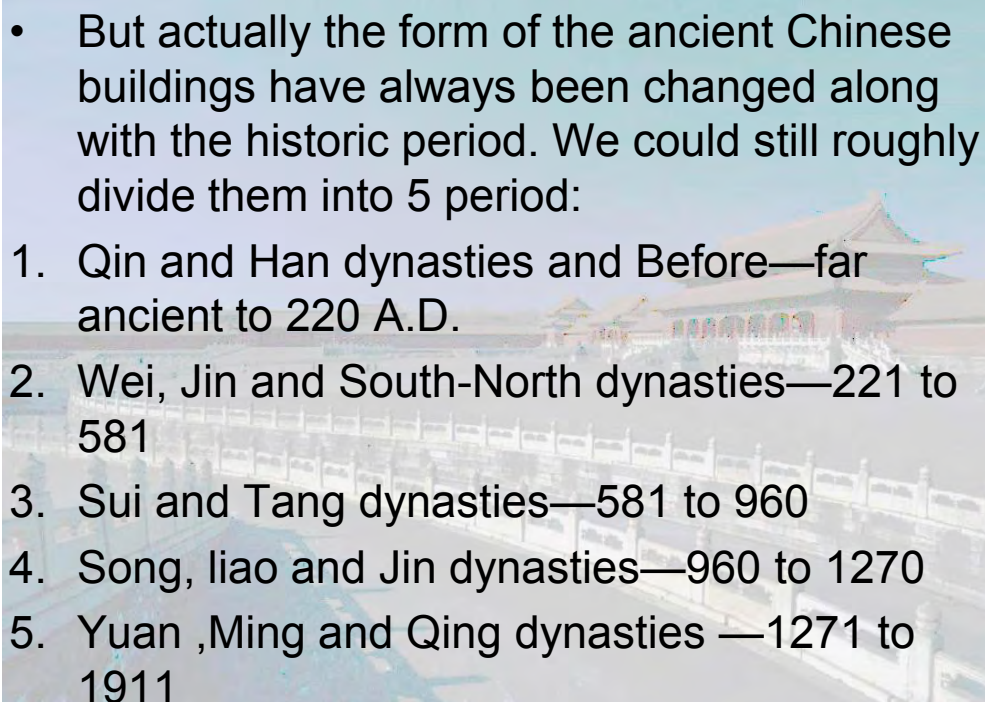
European ancient and medieval buildings





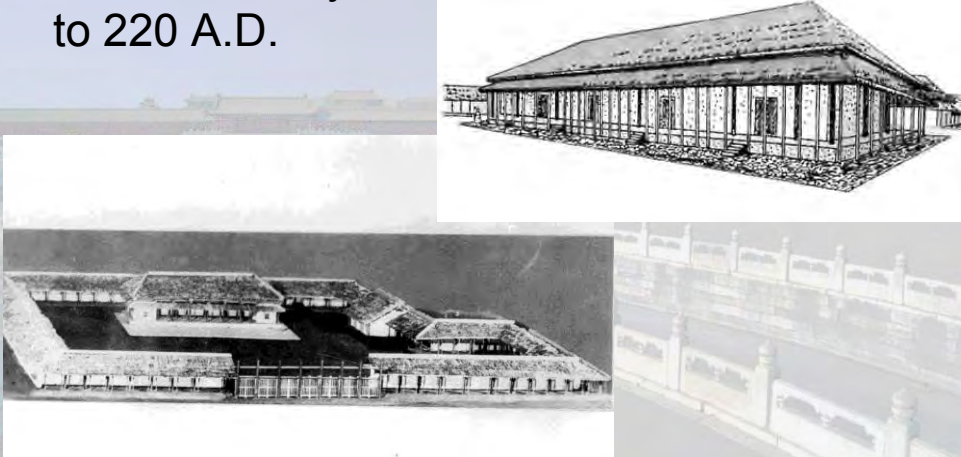


- 
- It is different from Europe architecture history
 - in history of China,
 - we have no so-called middle ages
 - and no so-called Renaissance period.
 - Chinese architecture is a long uninterruptedly evolved building system.
 - From the very beginning to the end of 19 century the essential form of the Chinese traditional buildings are hardly changed very much.

- 
- But actually the form of the ancient Chinese buildings have always been changed along with the historic period. We could still roughly divide them into 5 period:
 1. Qin and Han dynasties and Before—far ancient to 220 A.D.
 2. Wei, Jin and South-North dynasties—221 to 581
 3. Sui and Tang dynasties—581 to 960
 4. Song, liao and Jin dynasties—960 to 1270
 5. Yuan ,Ming and Qing dynasties —1271 to 1911

A simple historic look of Chinese architecture

1. Qin and Han dynasties and Before—far ancient to 220 A.D.

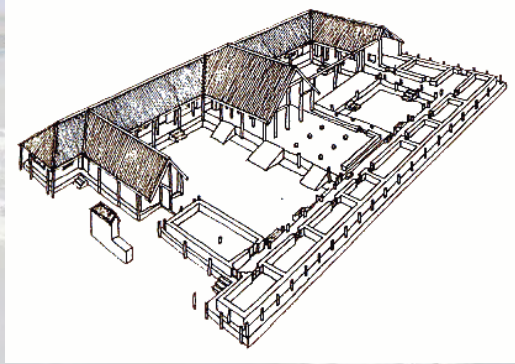
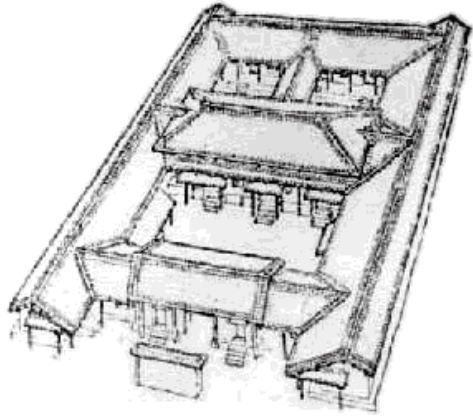
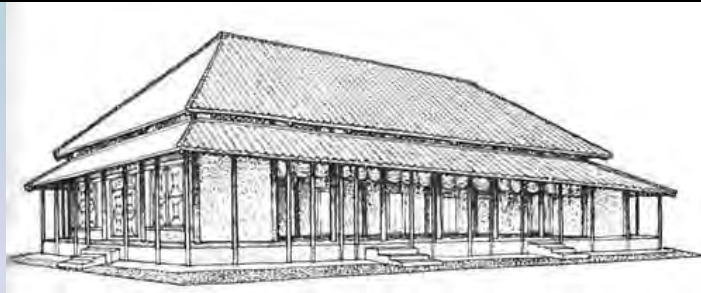


Palace of Shang dynasty: 1500 B.C. - 1800 B.C. (reversion)



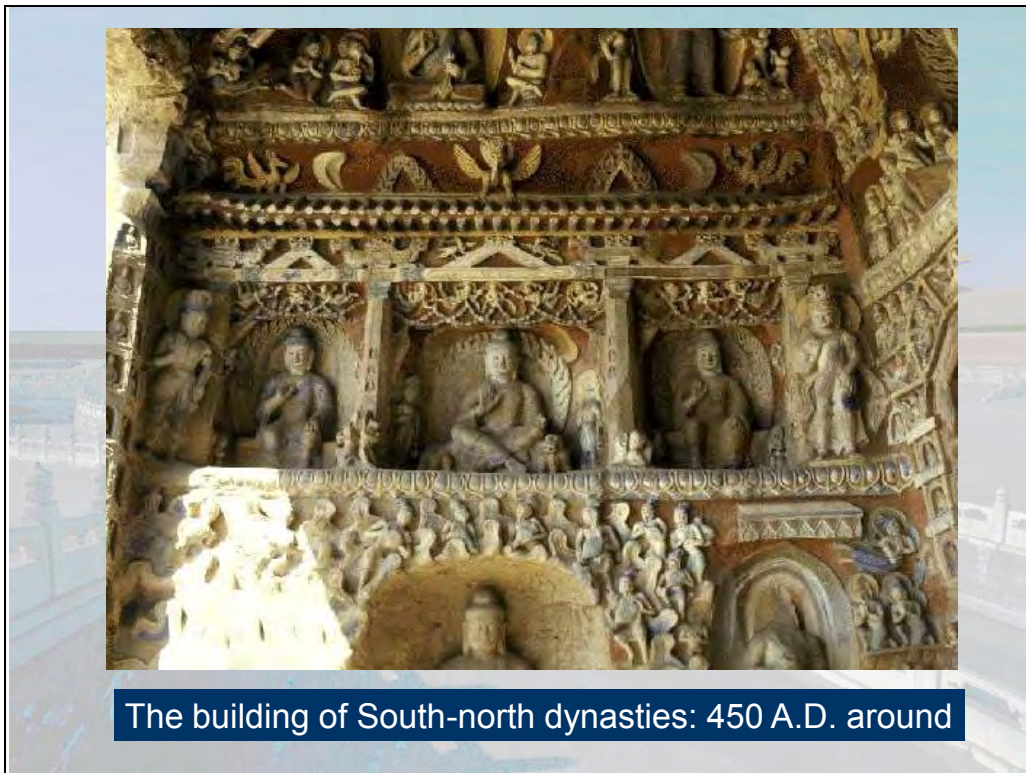
Early building: simple and rusticity

- Early buildings:
- simple and rusticity.



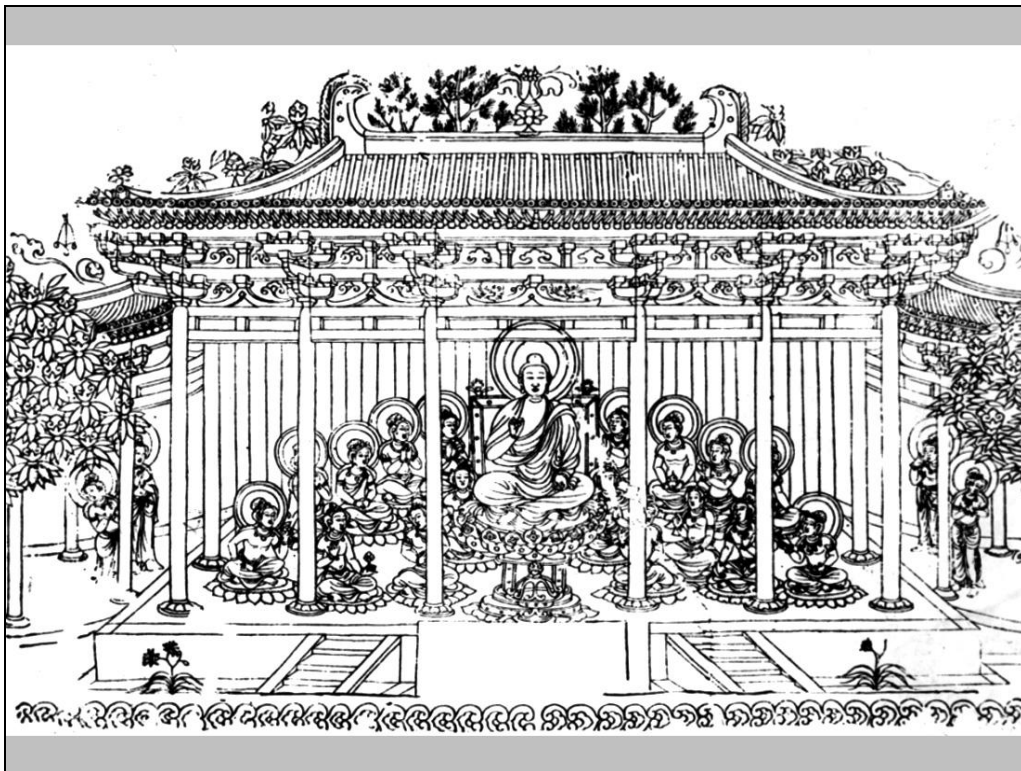
- Early buildings: simple and rusticity—200 B.C.

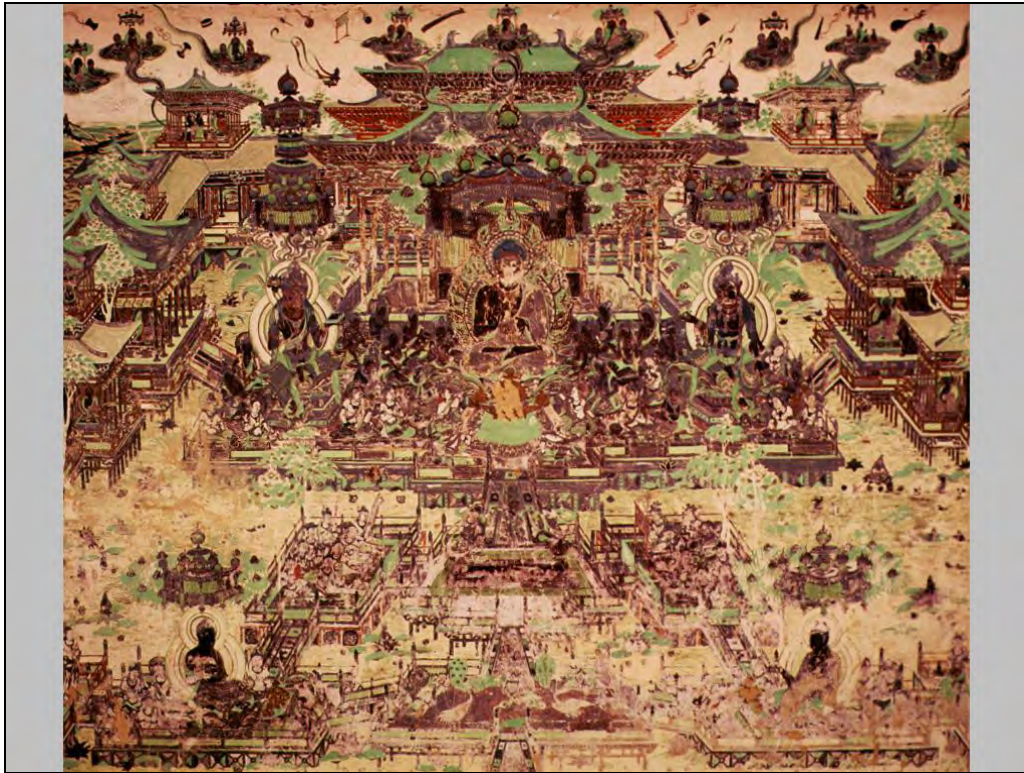






Buddhist grottos of South-North dynasties





Foguang Temple in Wutai County: 857A.D. Tang dynasty

4. Song, liao and Jin dynasties—960 to 1270



Liao dynasty 开泰九年 (1020)



Liao dynasty 统和二年(984)





Song dynasty 皇祐四年(1052)

5. Yuan ,Ming and Qing dynasties —1271 to 1911



Yong le Gong, Chun Yang Temple, Yuan dynasty 1271 to 1368



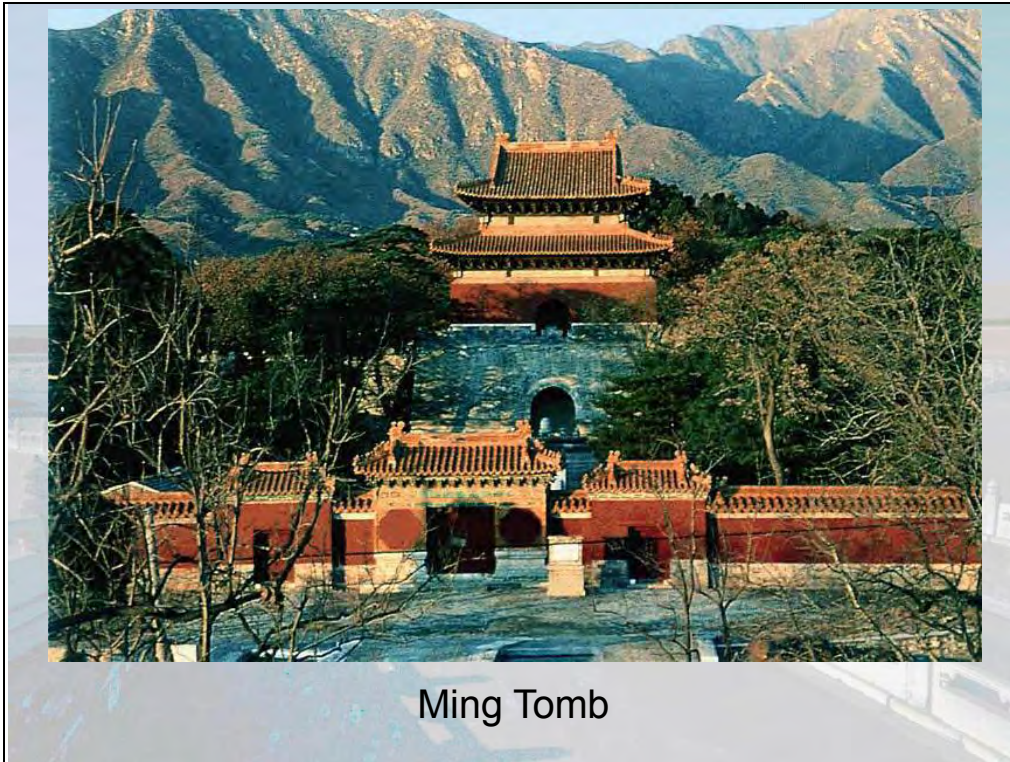
Yong le Gong, Chun Yang Temple, Yuan dynasty 1271 to 1368

- Ming Tomb: Chang Ling Tomb, Ming dynasty



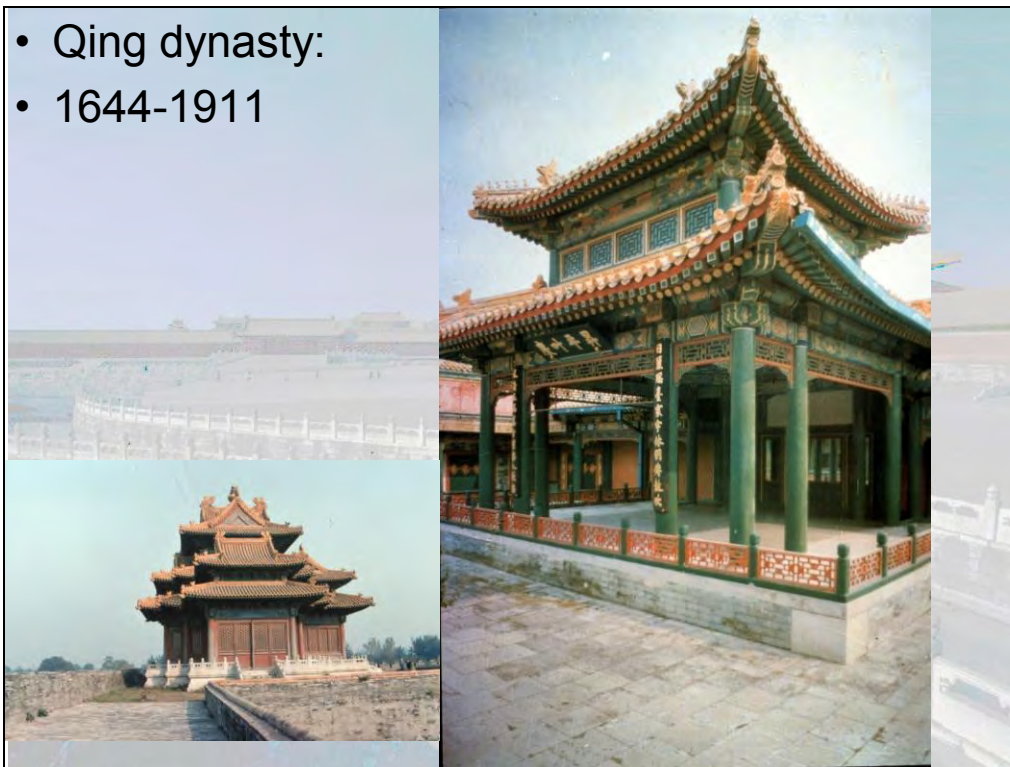
- Cult Temple of Ming Tomb: Ming dynasty



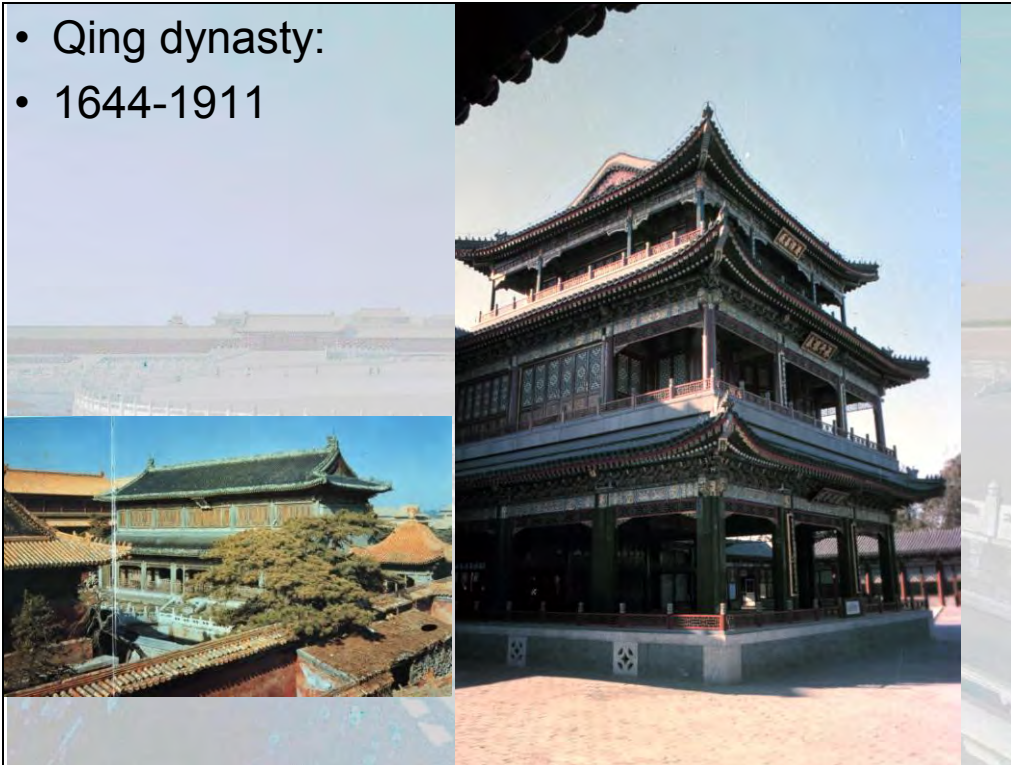


Ming Tomb

- Qing dynasty:
- 1644-1911



- Qing dynasty:
- 1644-1911



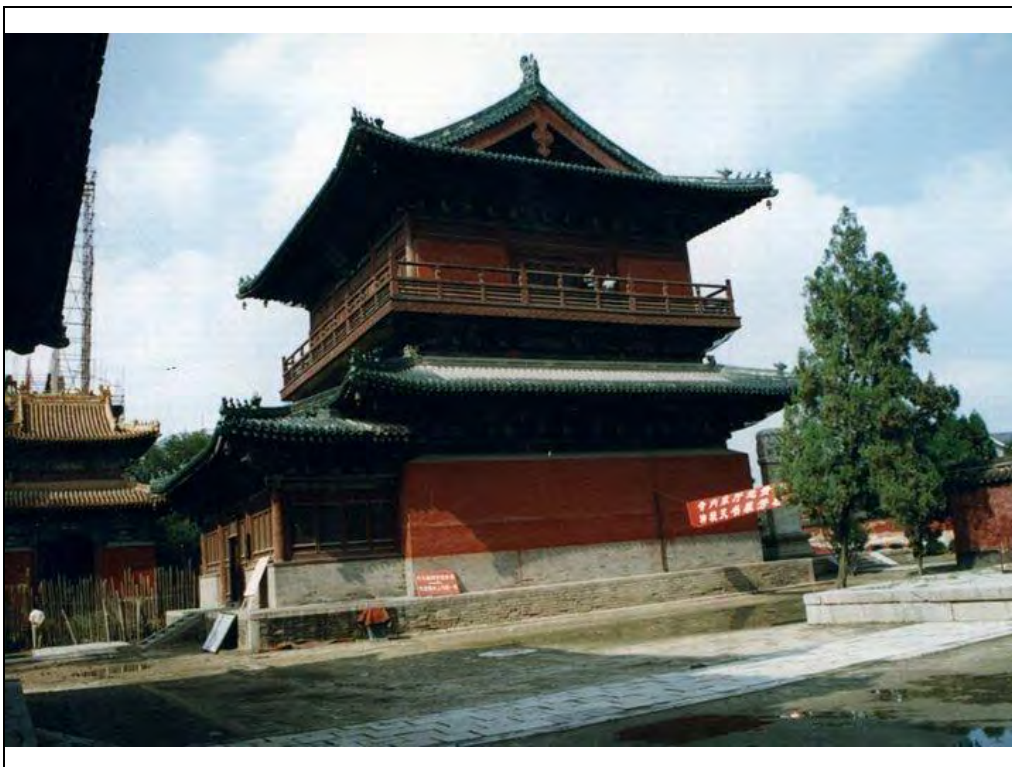
Qing dynasty:1644-1911, Tomb of Qing emperor



- Chinese traditional building always has an appearance of a huge roofed structure on a high terrace.
- The building elevation has always been divided into three parts:
 - 1. roof
 - 2. posts and walls
 - 3. terrace









- The terrace is mainly made with the material of earth, stone or brick.
- At the earlier period buildings, there were a corner animal sculpture in each of the terraces.



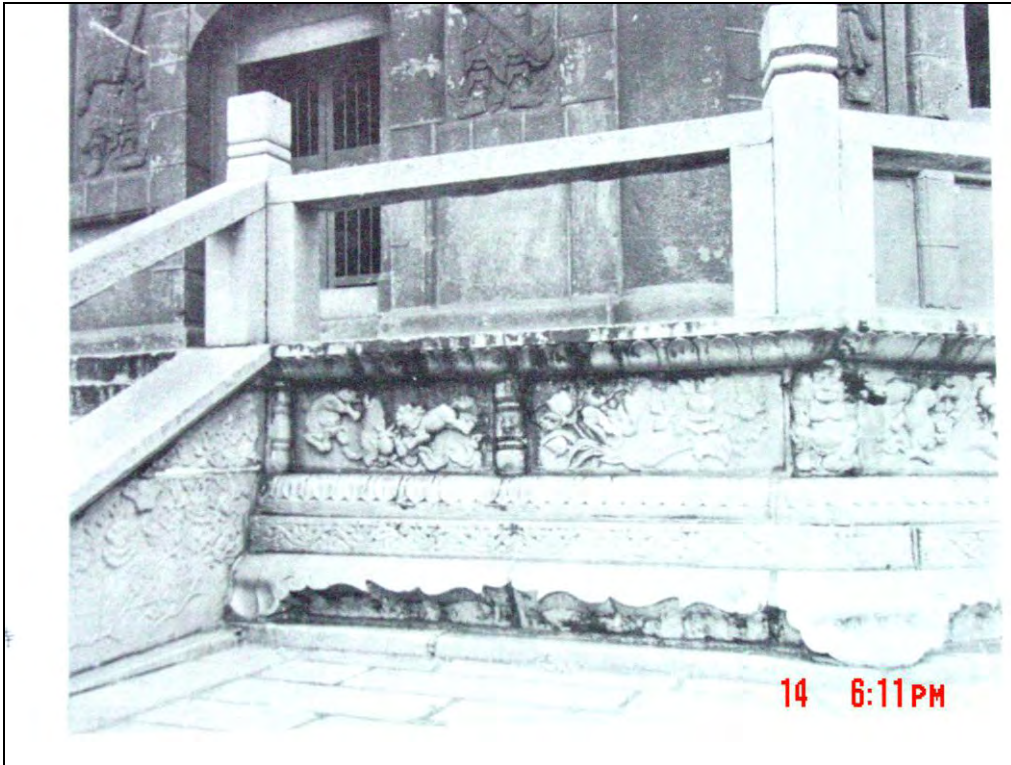
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石作圖 1 剔地起突 北京護國寺千佛殿月台角石(元)

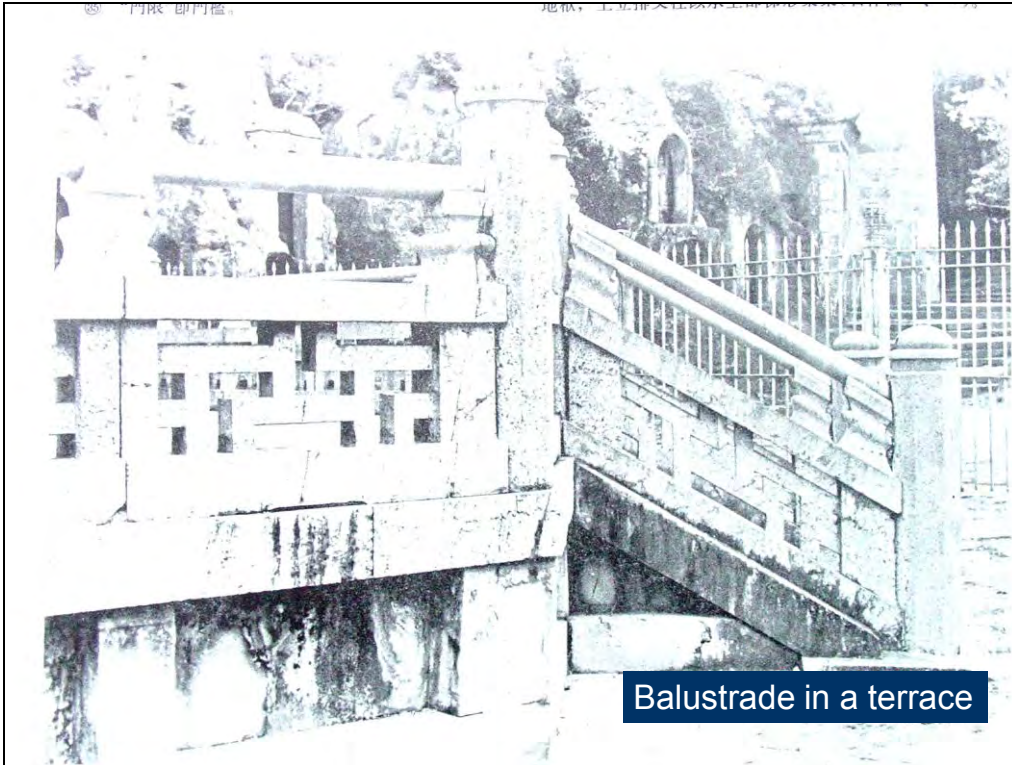
The terrace is also an essential part of a Chinese traditional building.

The terrace of an imperial palace:
Stone made terrace





- If the height of a building terrace is high, there were usually some balustrades.
- Sometimes the balustrade was made in woods and some times it was made in stone.



Balustrade in a terrace



石作圖 50 鈎闌
河南濟源濟瀆廟
瞻水亭(龍亭)鈎闌(元)

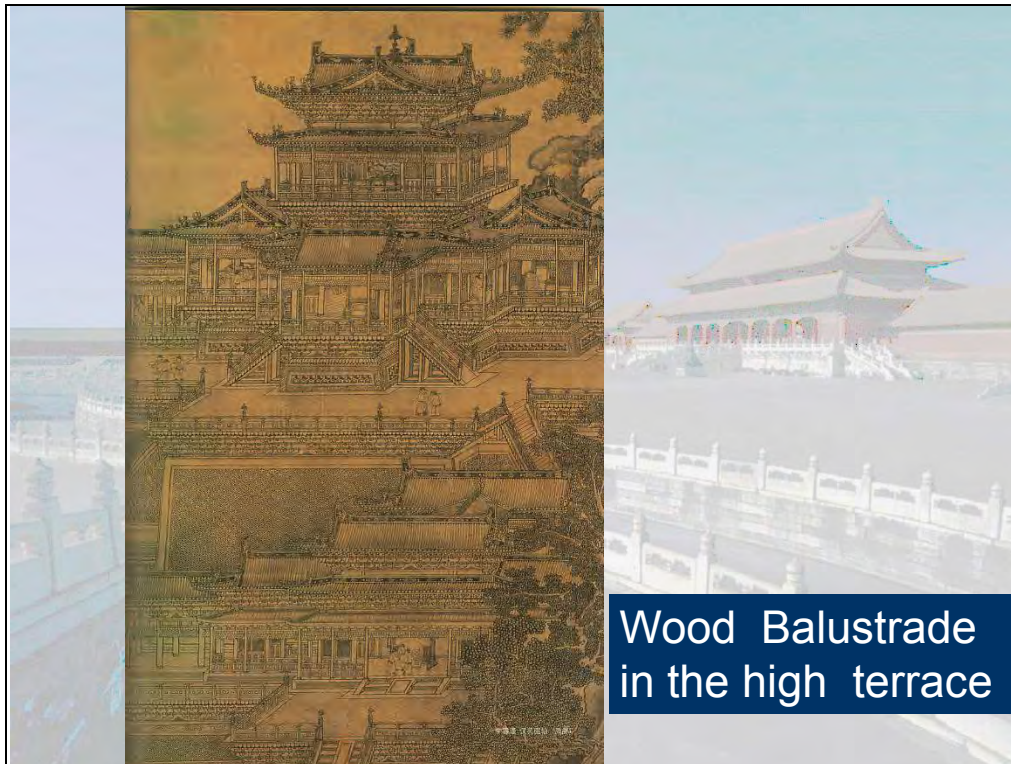
Balustrade in a terrace



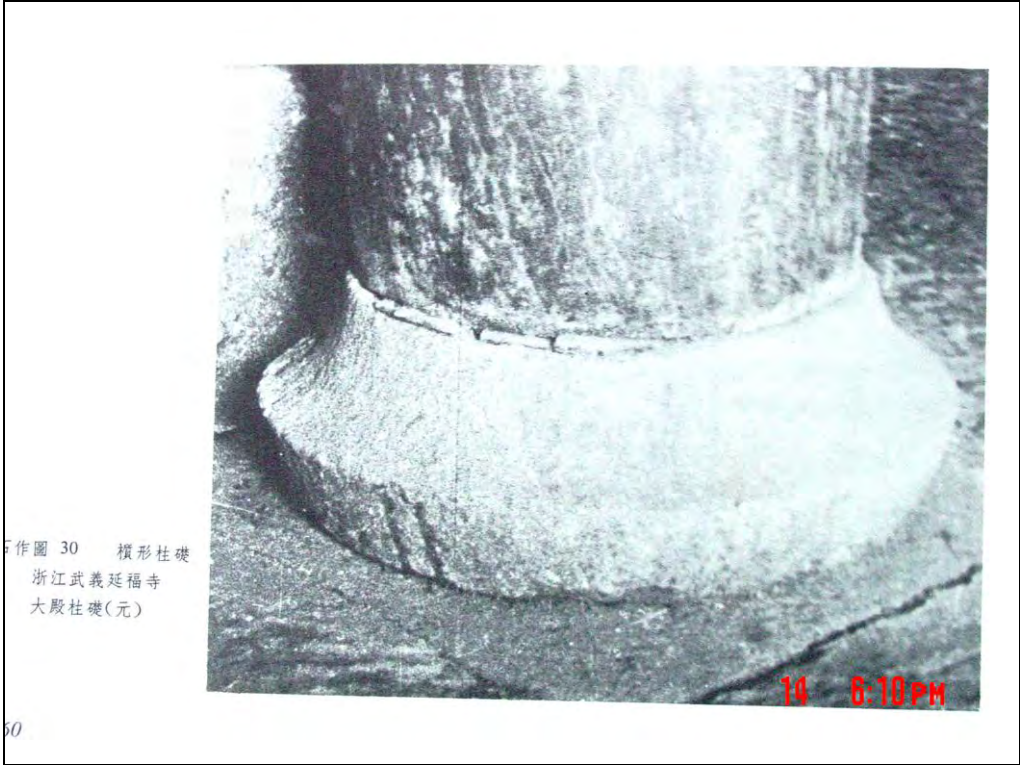
石作圖 39 靖首
Balustrade and terrace



two kinds
of stone
made
Balustrade

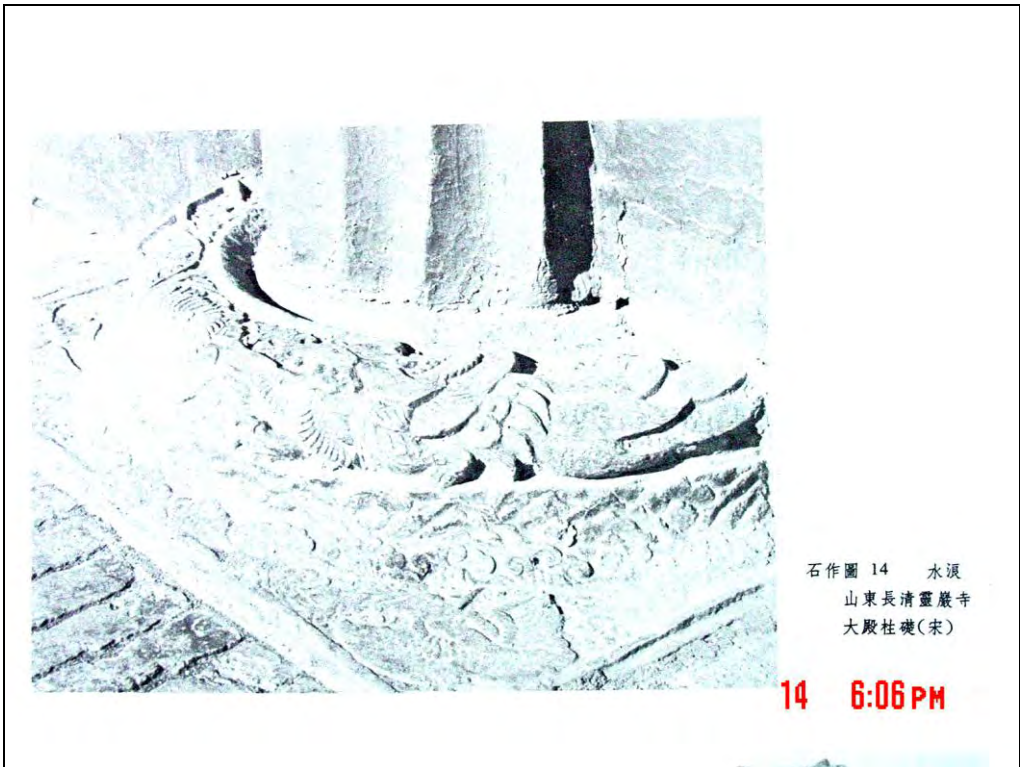


- On the terrace we erected the posts.
- But under each of the posts, there is always a base stone.
- It is always very much decorated on the post-base-stone.



作圖 30 槓形柱礎
浙江武義延福寺
大殿柱礎(元)

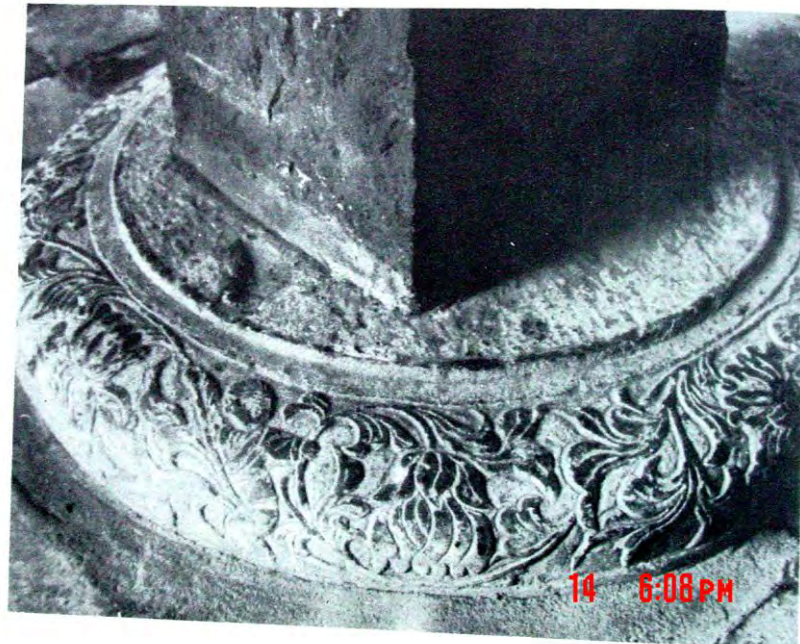
60



石作圖 14 水浪
山東長清靈巖寺
大殿柱礎(宋)

石作圖 23

寫生華 江蘇蘇
州南直保聖寺天
王殿柱礎(宋)



56

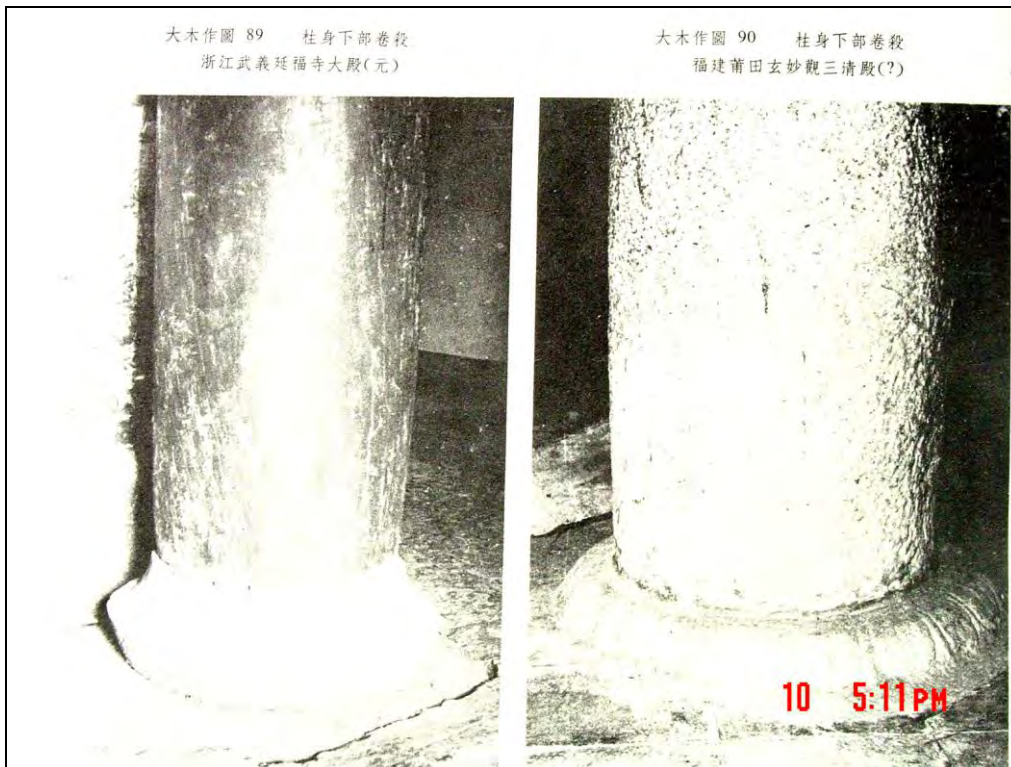
圖 32

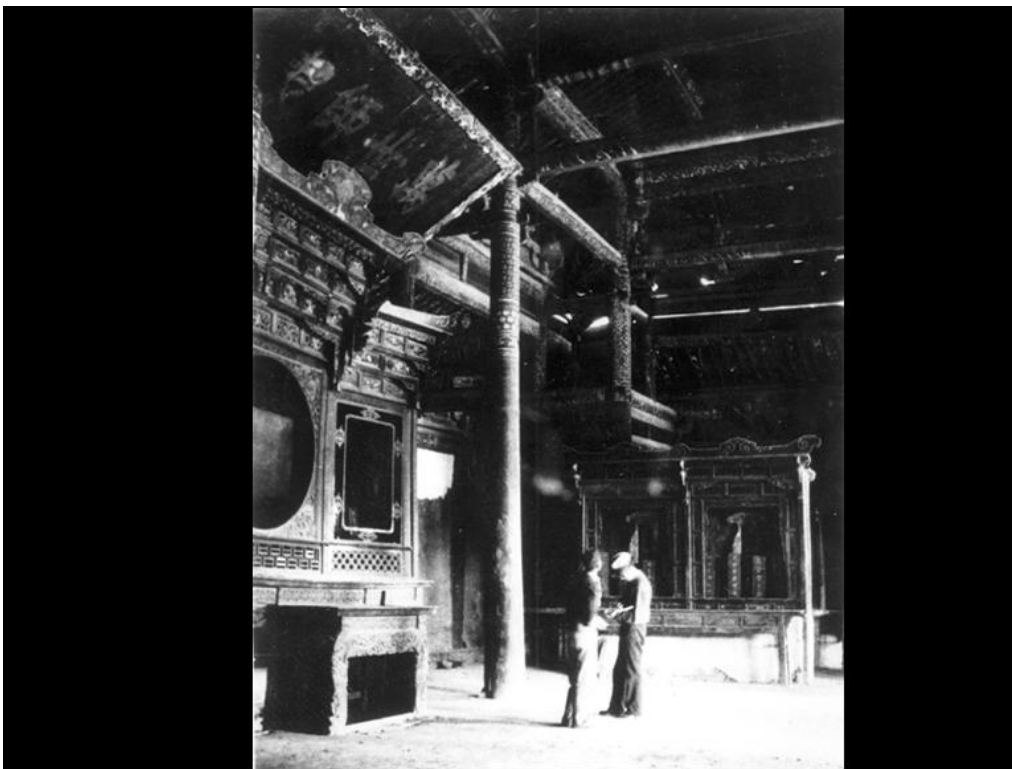
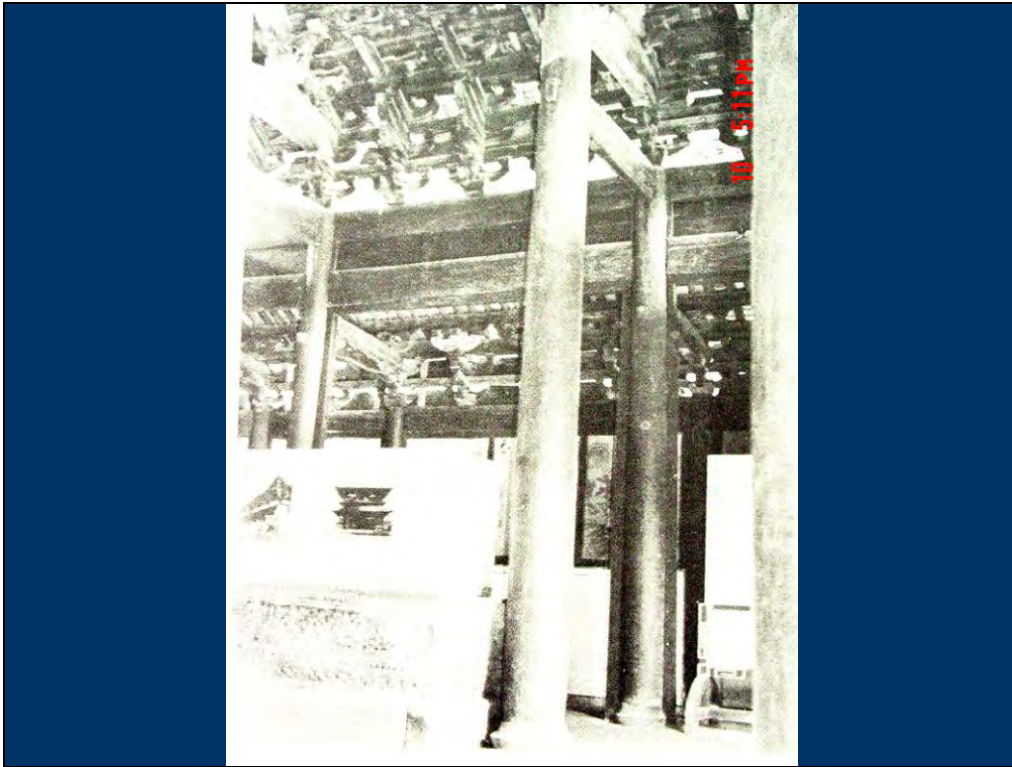
別地起突獸形柱礎
南汜水等慈寺大
殿柱礎(宋?)



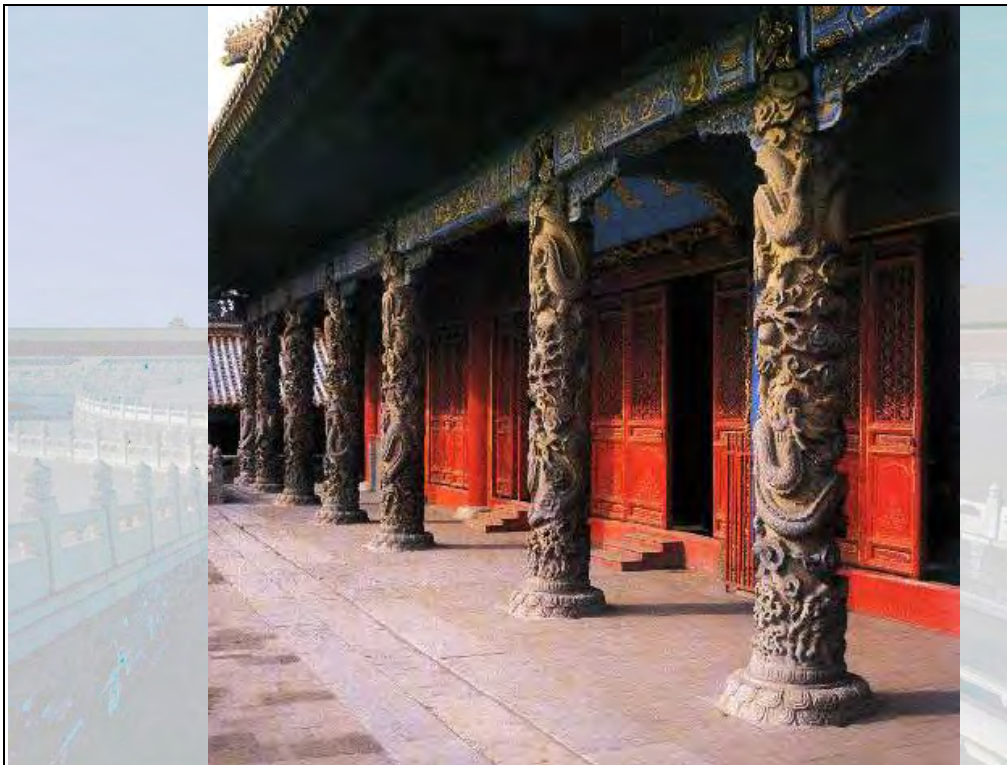
61

- On the terrace is the post (or pillar).
- Most of the posts (pillars) are made of woods but there are also some posts(pillars) made of stone.



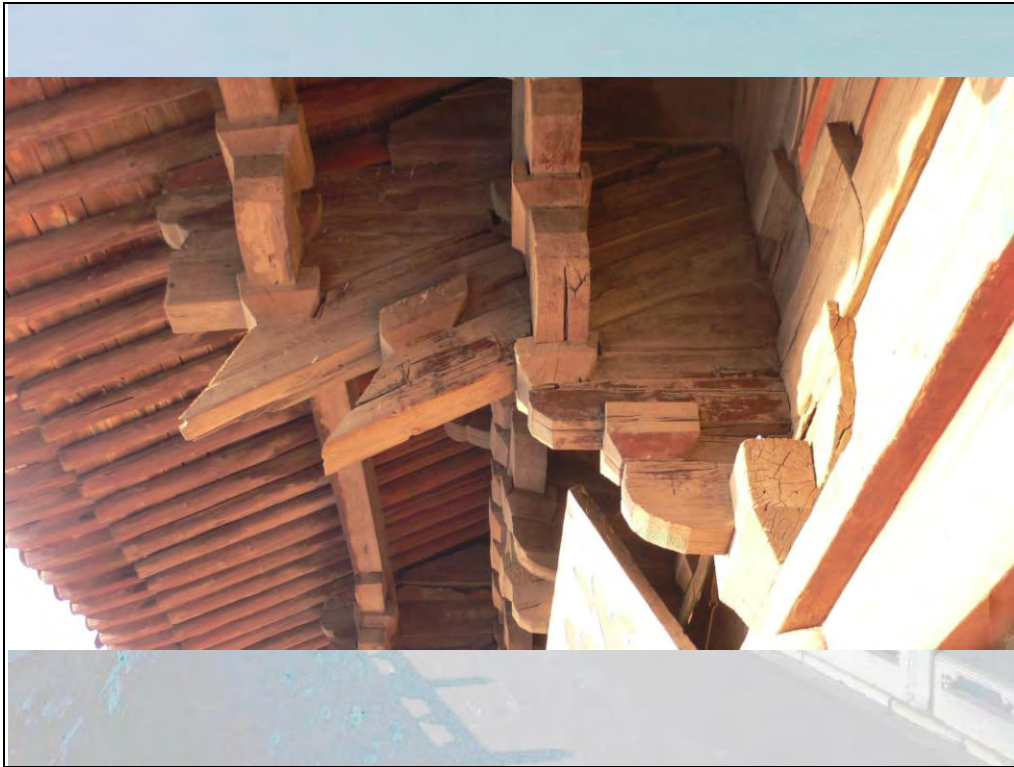


- Interior of the palace:



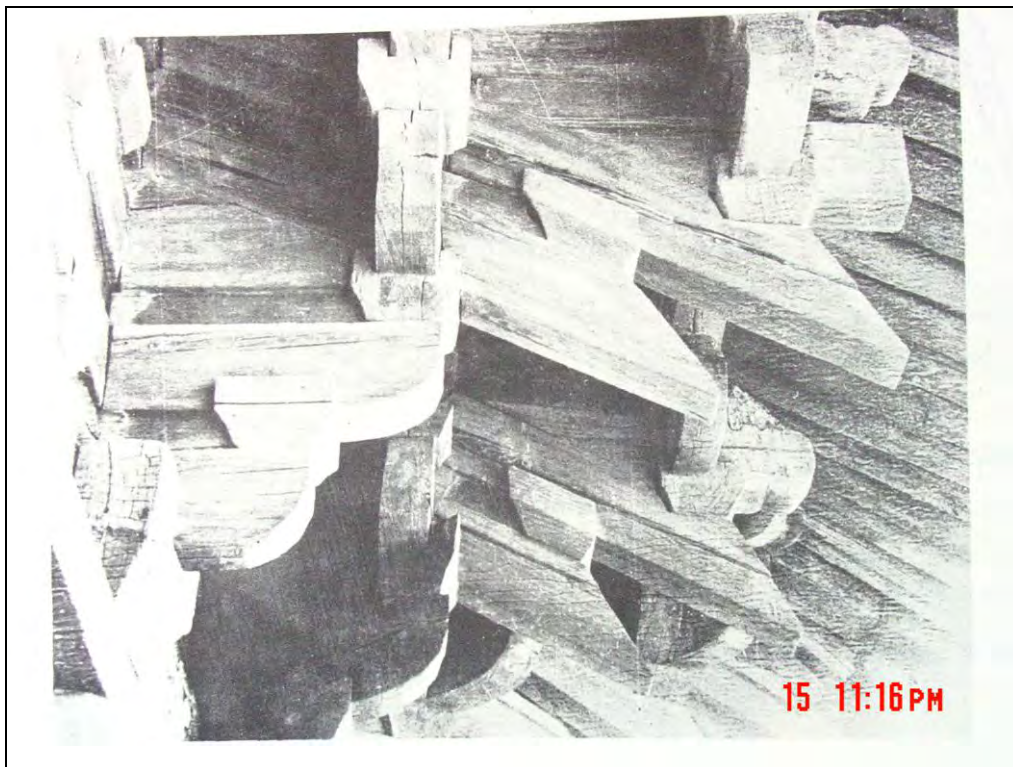
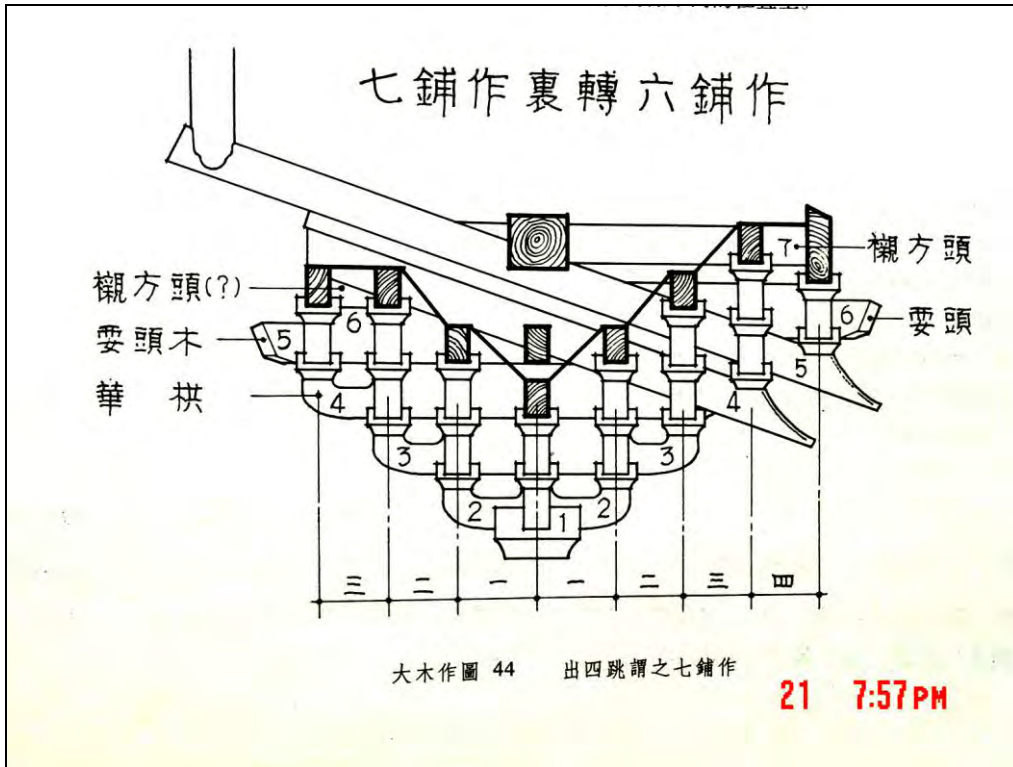
- Between the posts (pillars) and beams there are some bracket-like wood made elements which we called Tou-Kong.
- The Tou-Kong system in earlier time (Tang and Song dynasty) was much different from the later (Ming and Qing dynasty) one.







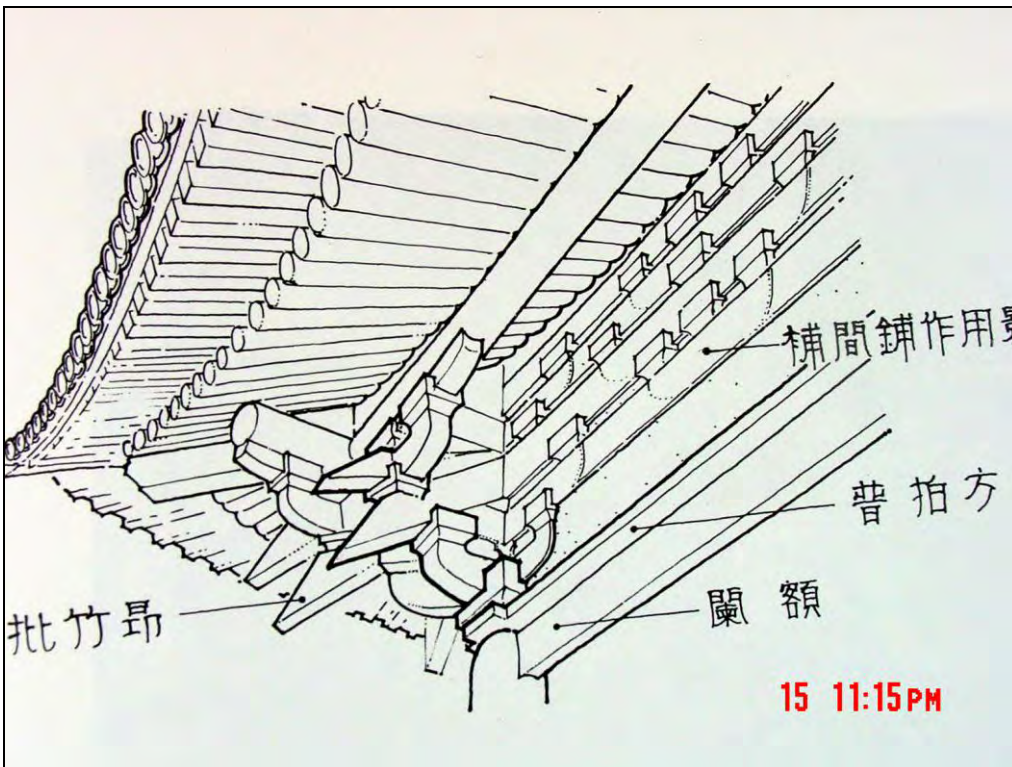




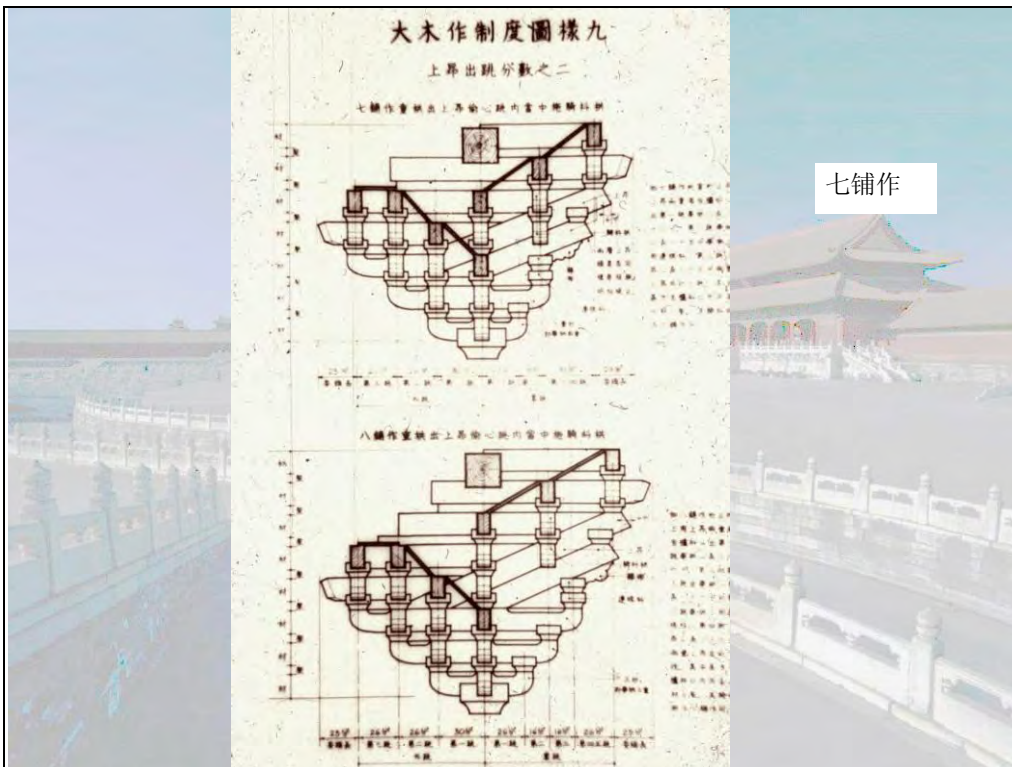
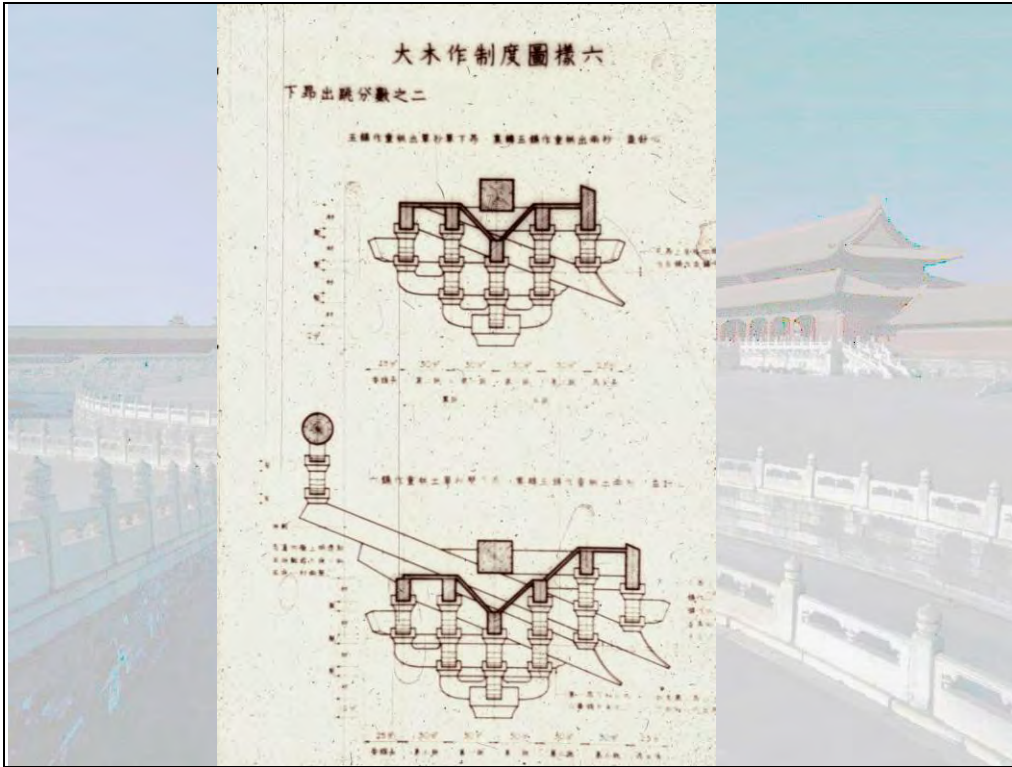


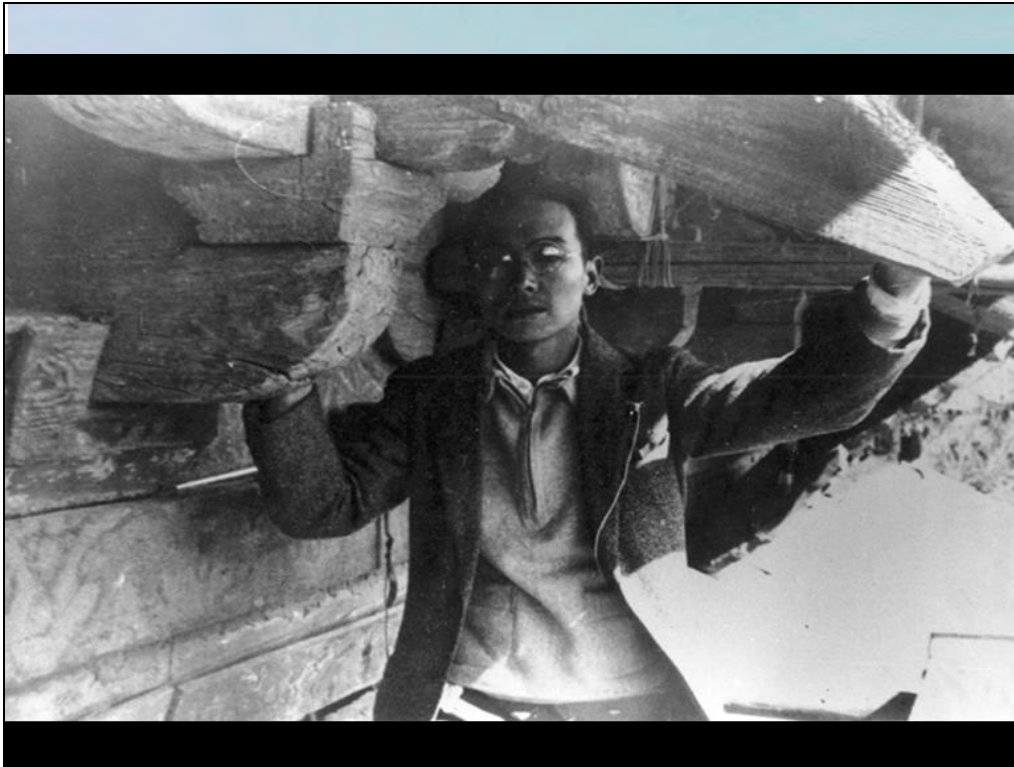
大木作圖 13 紋椽 福建
福州華林寺大殿(五代)

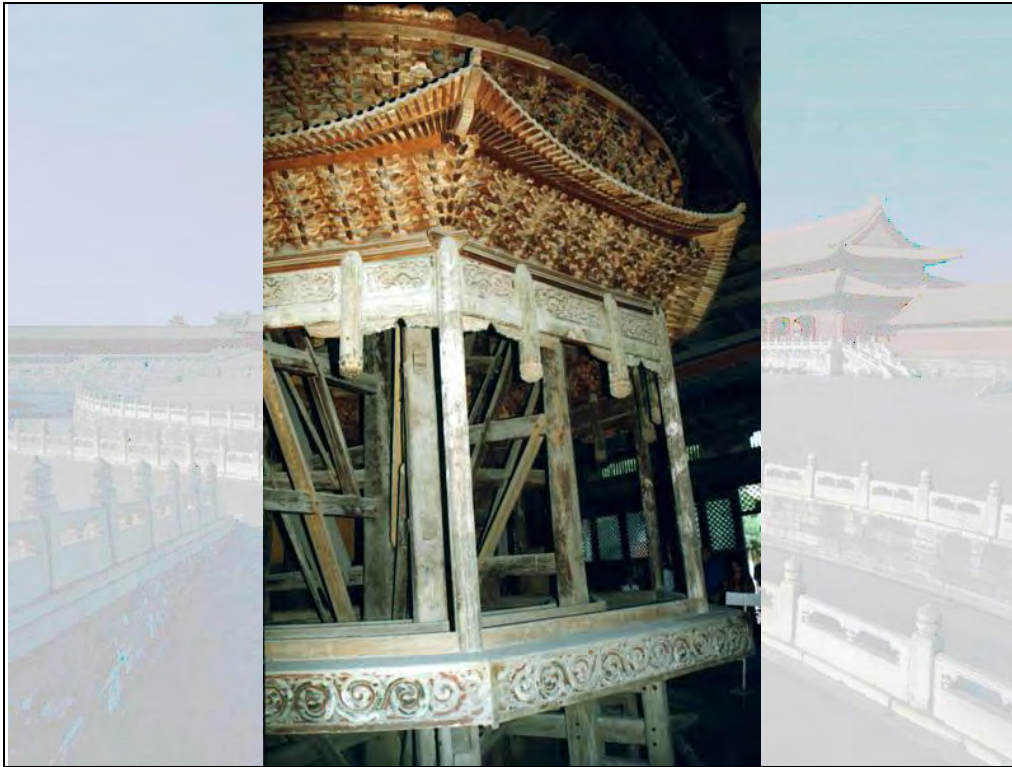
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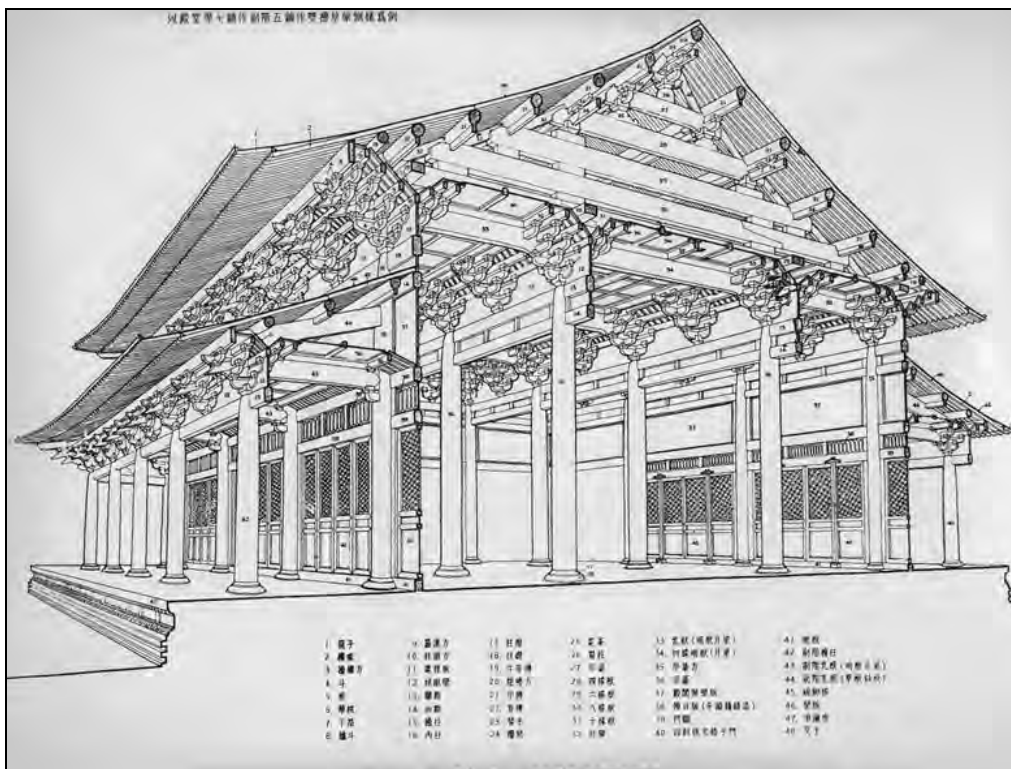
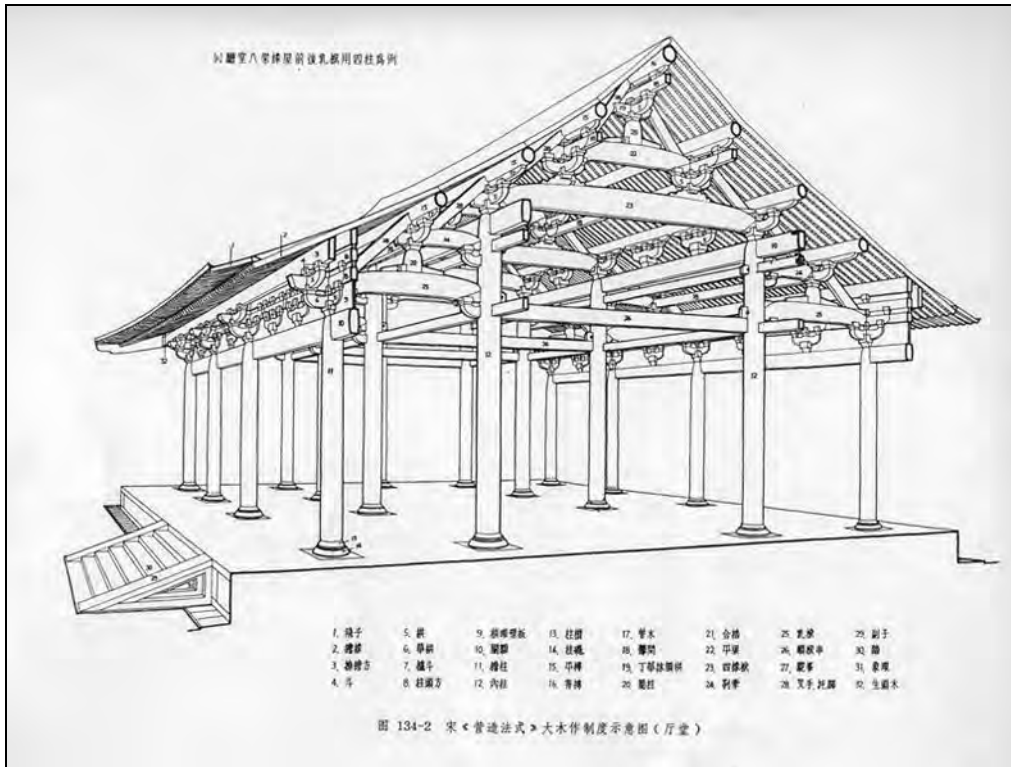
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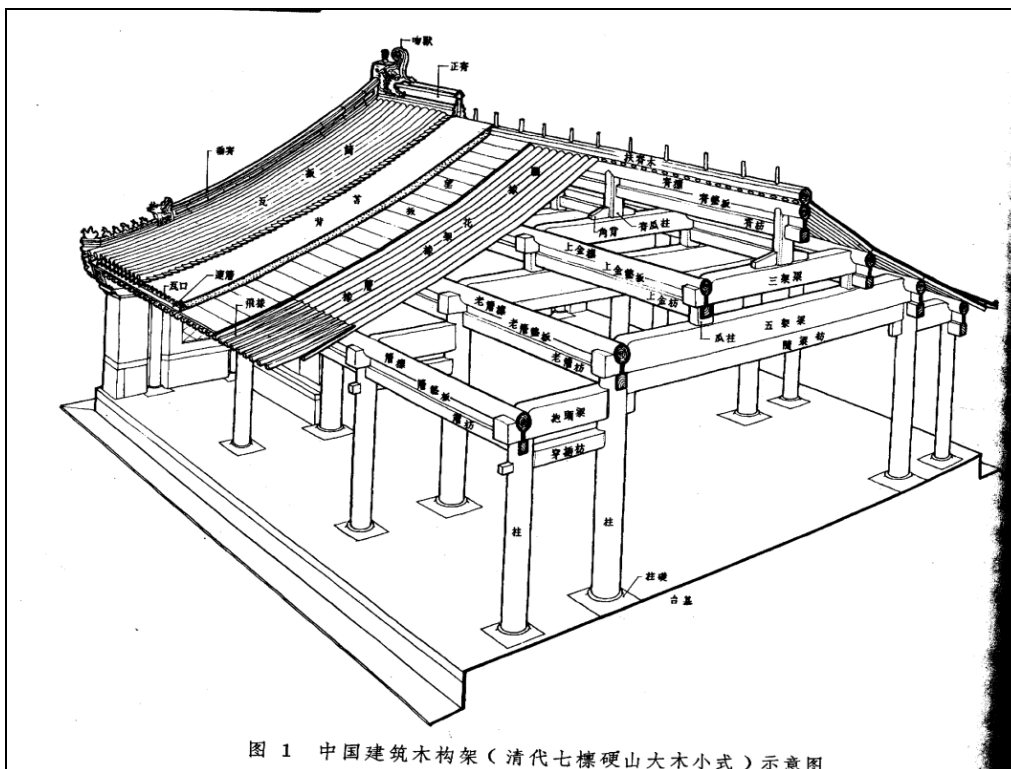




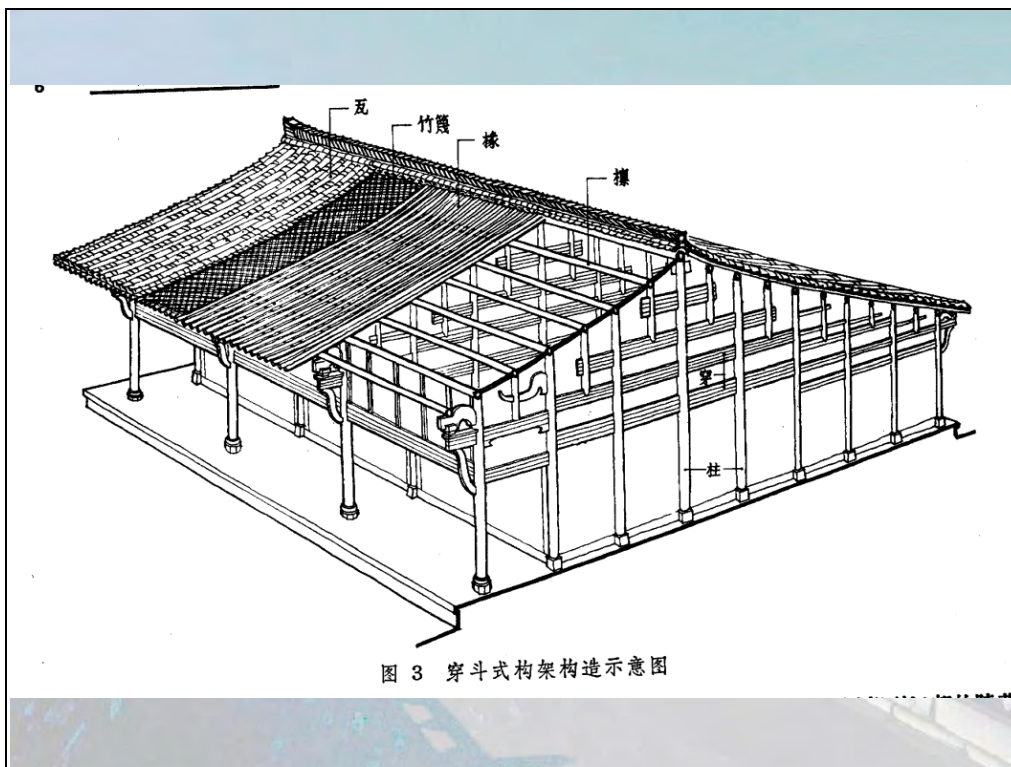
- There are two kinds of building structures with Tou-Kong system.
- One is the so-called Dian-Tang structure with the same height posts (pillars) and a whole layer of Tou-Kong system.
- The other is the so-called Ting-Tang structure with the different height posts (pillars) and some simpler Tou-Kong system.



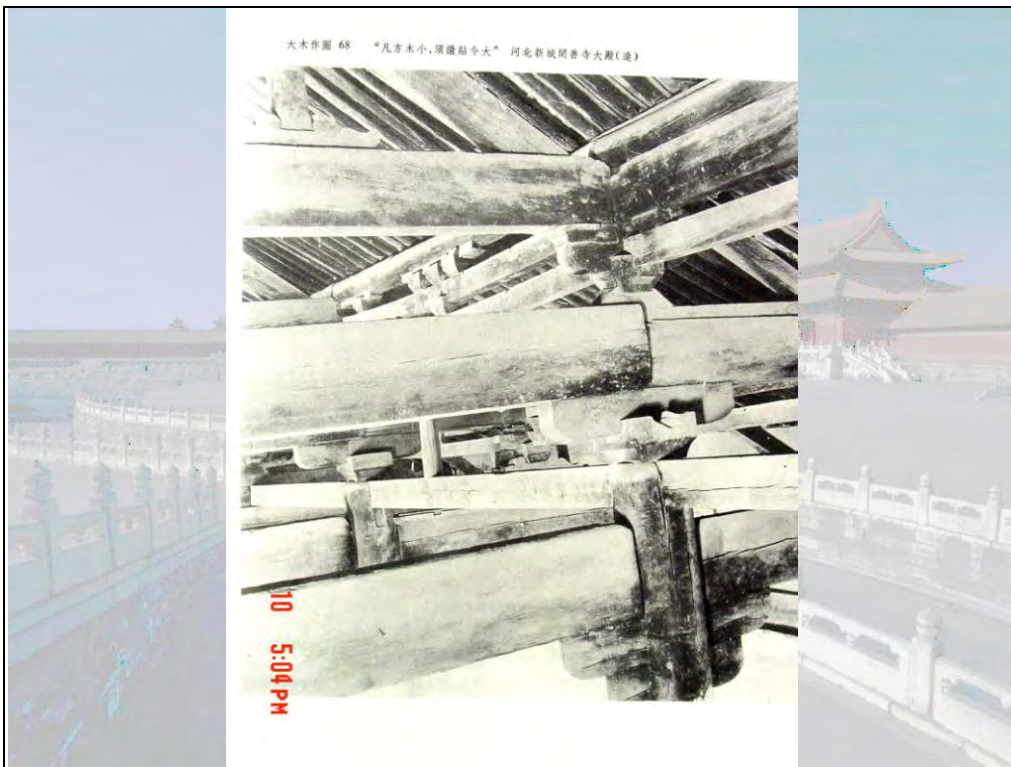
- There are also two kinds of other wood building structure system.
- One is a kind structure without Tou-Kong which is called lower-ranked building system.
- And the kind structure with Tou-Kong which is called Higher-ranked building system.

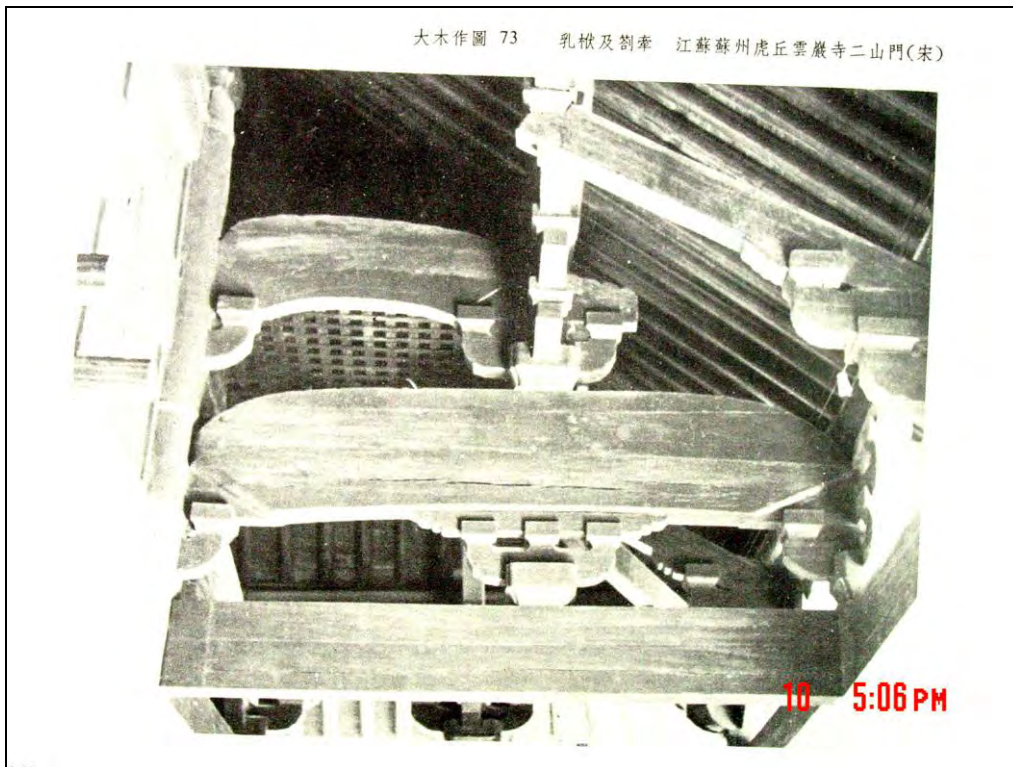
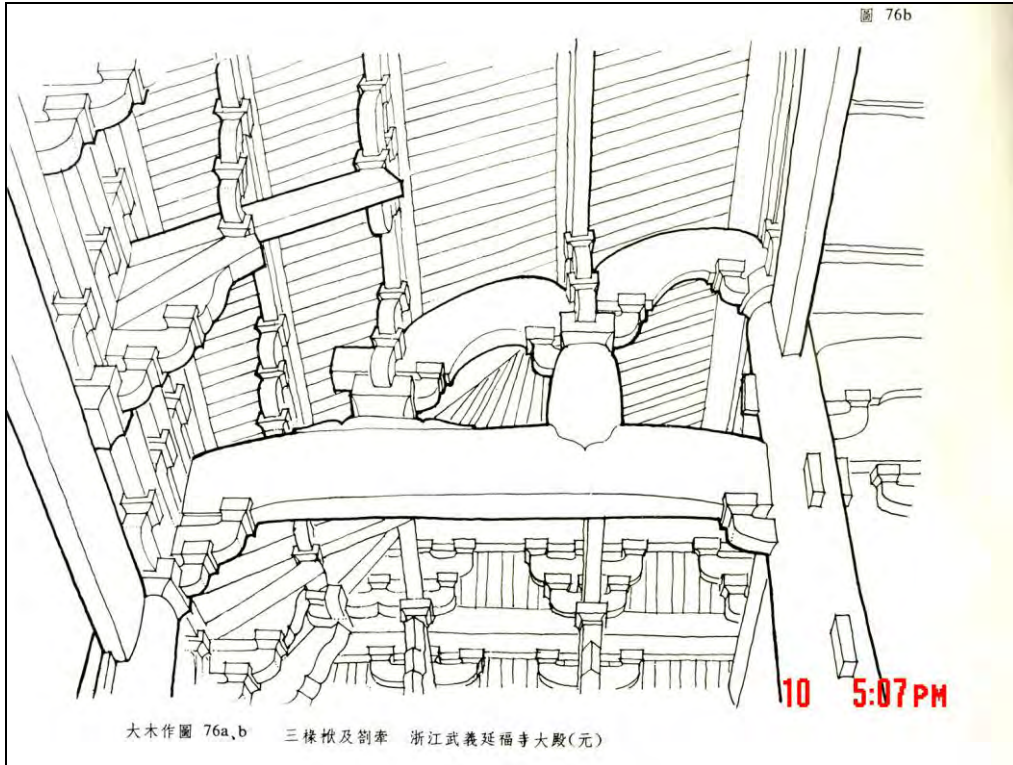


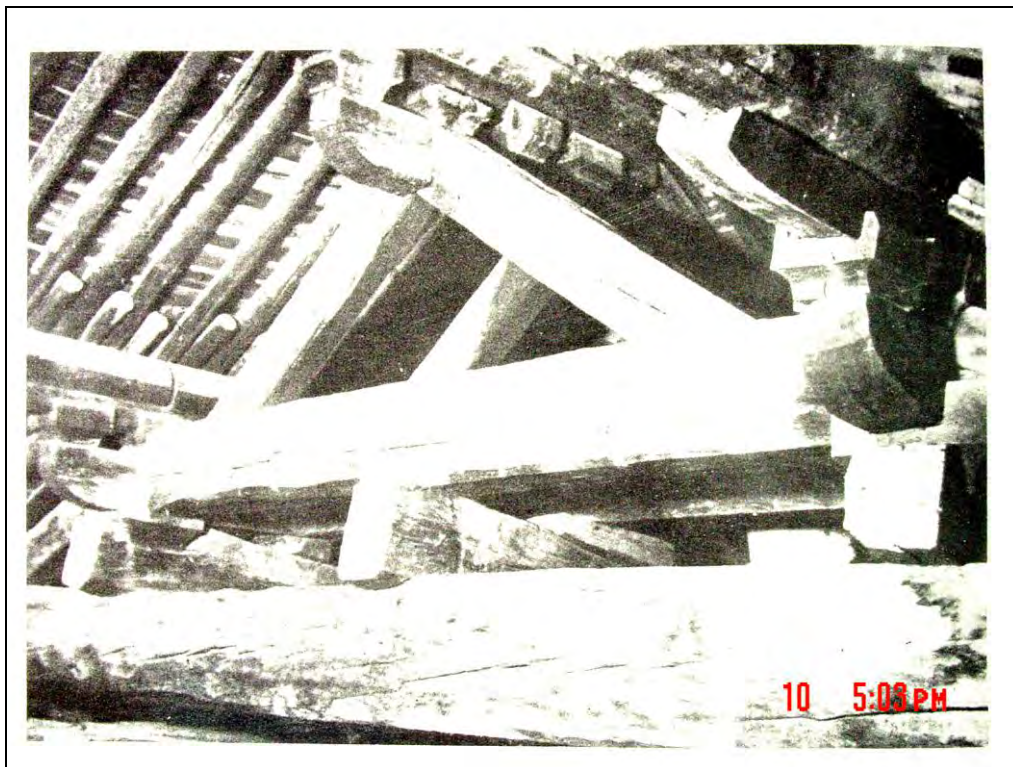
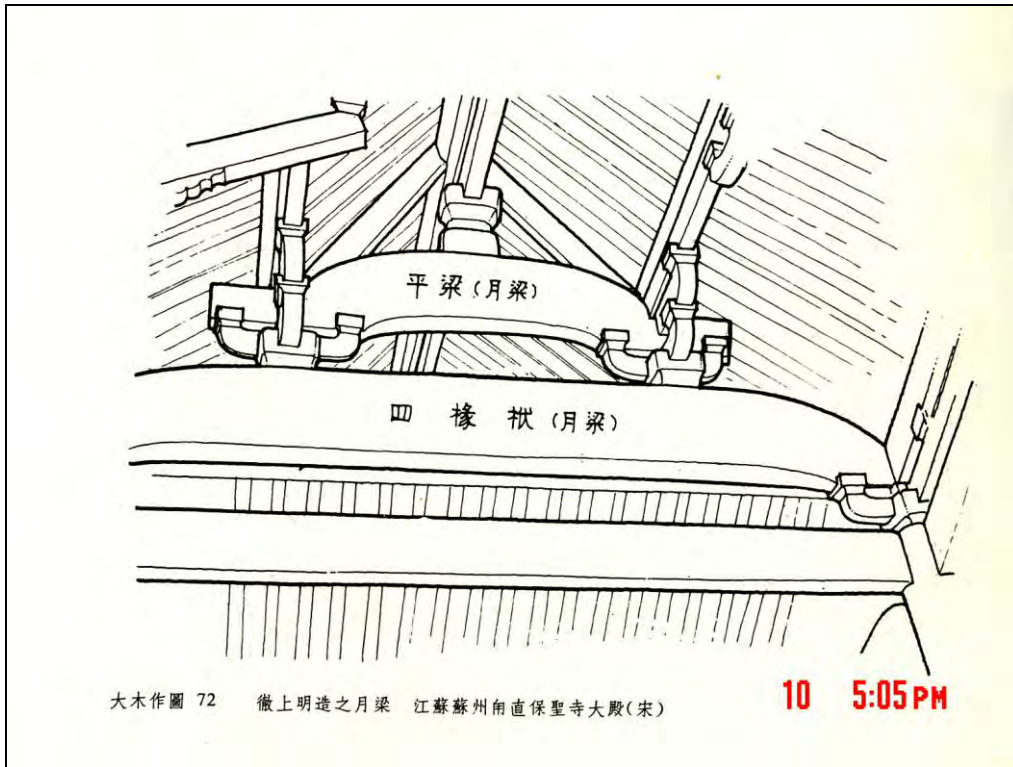
- There also another kind of lower-ranked build structure system we call it Chuan-Tou structure.
- This kind of building structure is usually used in southern China.

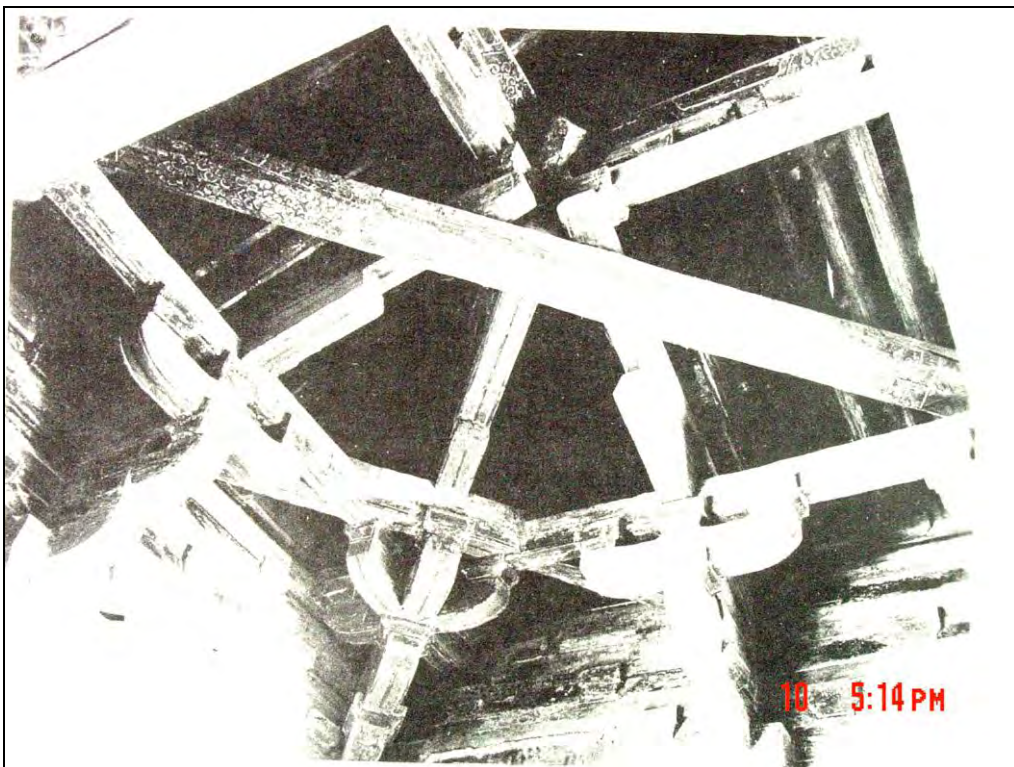
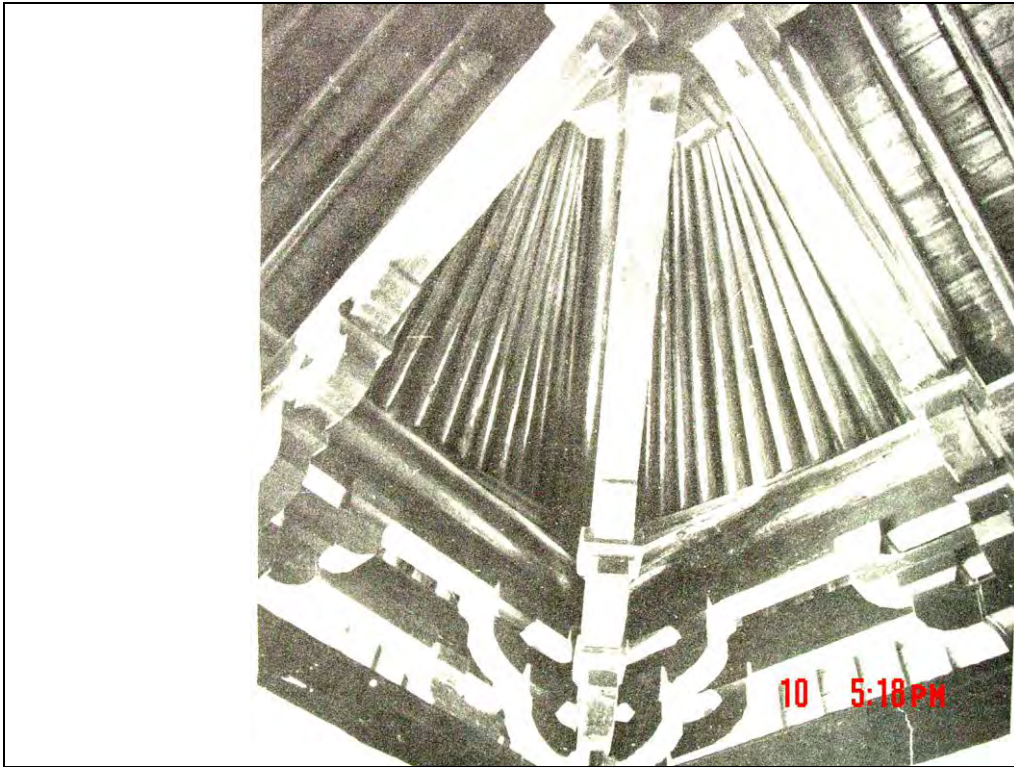


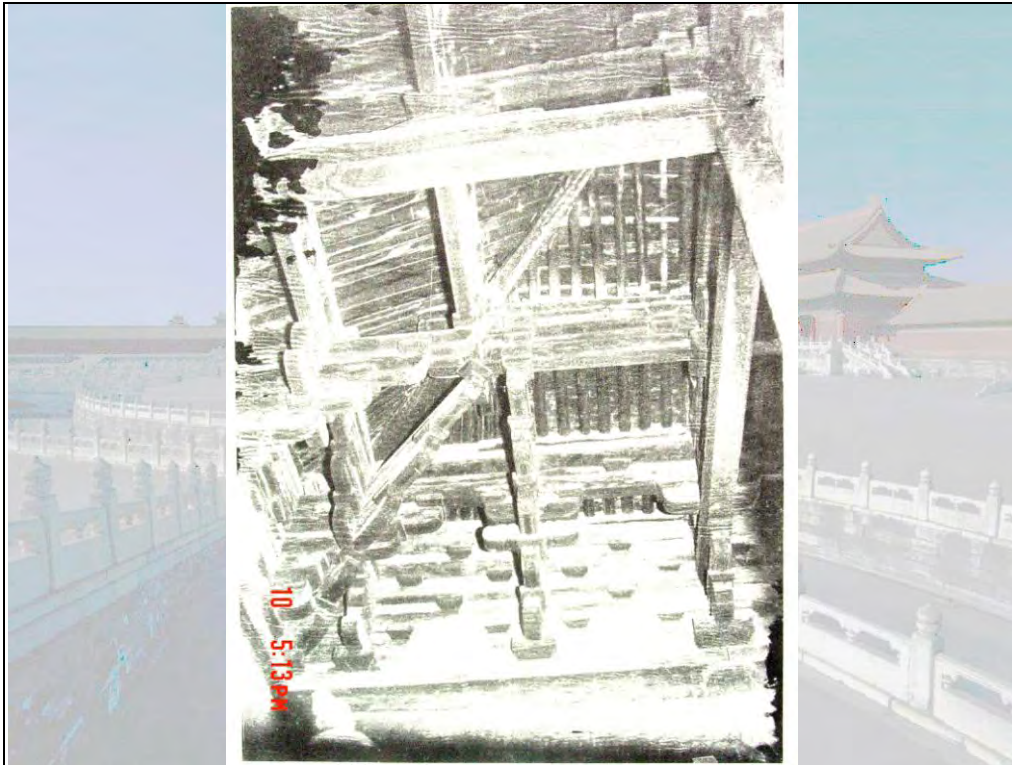
- The beam system
- Up the posts and Tou-Kong system is the beam system which is the main part of the building structure.



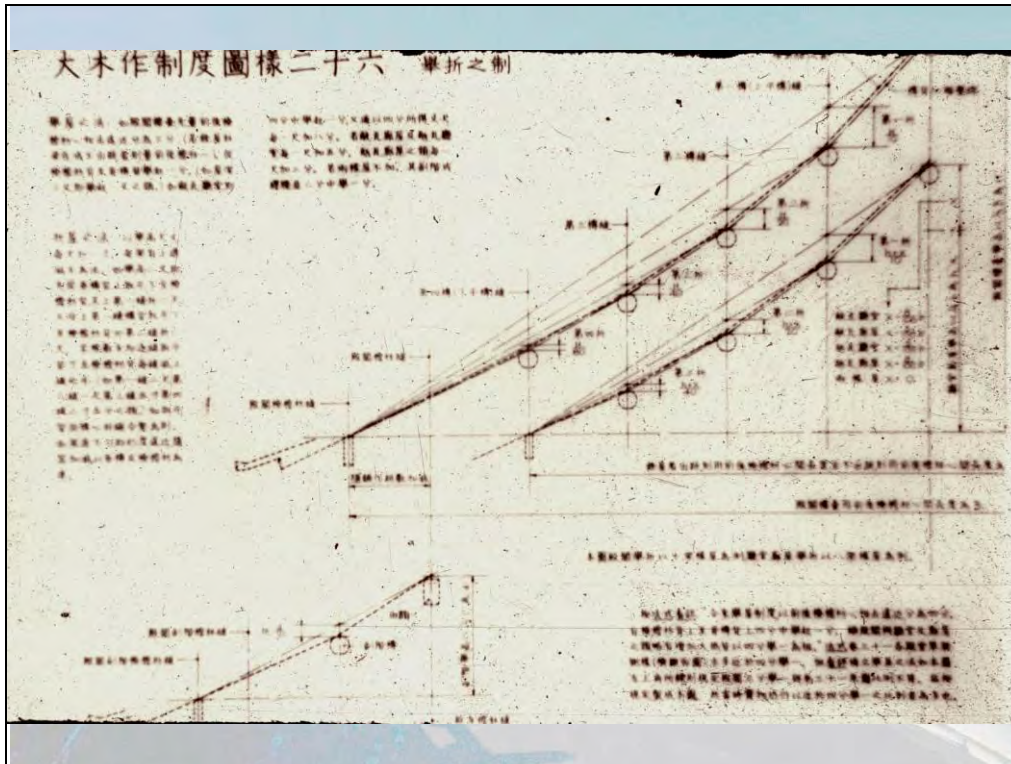








- The roof of Chinese traditional building is some kind of curve which we can make in a regular method.
- In different times the curves of the roof are different.
- Generally to say, the earlier of the building be built in the history the more mild its roof curve is.
- On the contract, the later of the building which is built in the history the more steep its roof curve is.



- Then we could see some wood-framed building examples.
- We will see them according to their built time.
- The existing earliest wood-structure ancient buildings in China were built in Tang dynasty (618-907 A.D.).
- Then the existing earliest multistoried wood-frame building was built in Lian dynasty (916-1125A.D.)

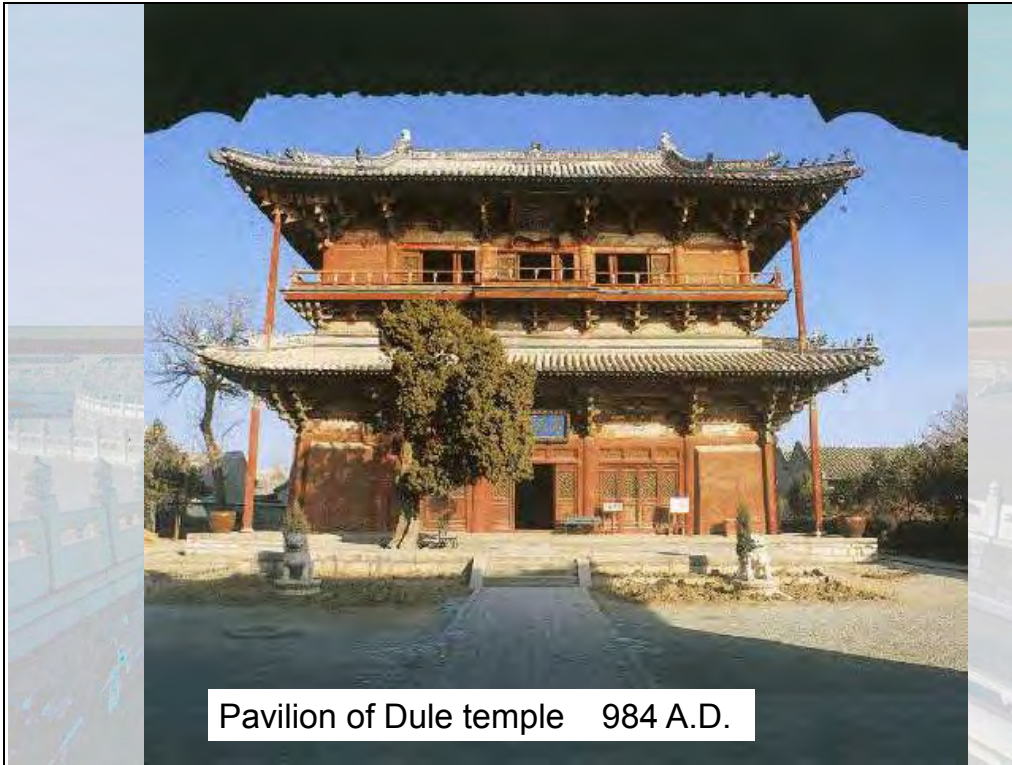


The building of Tang dynasty: 857 A.D. Strong and dignified

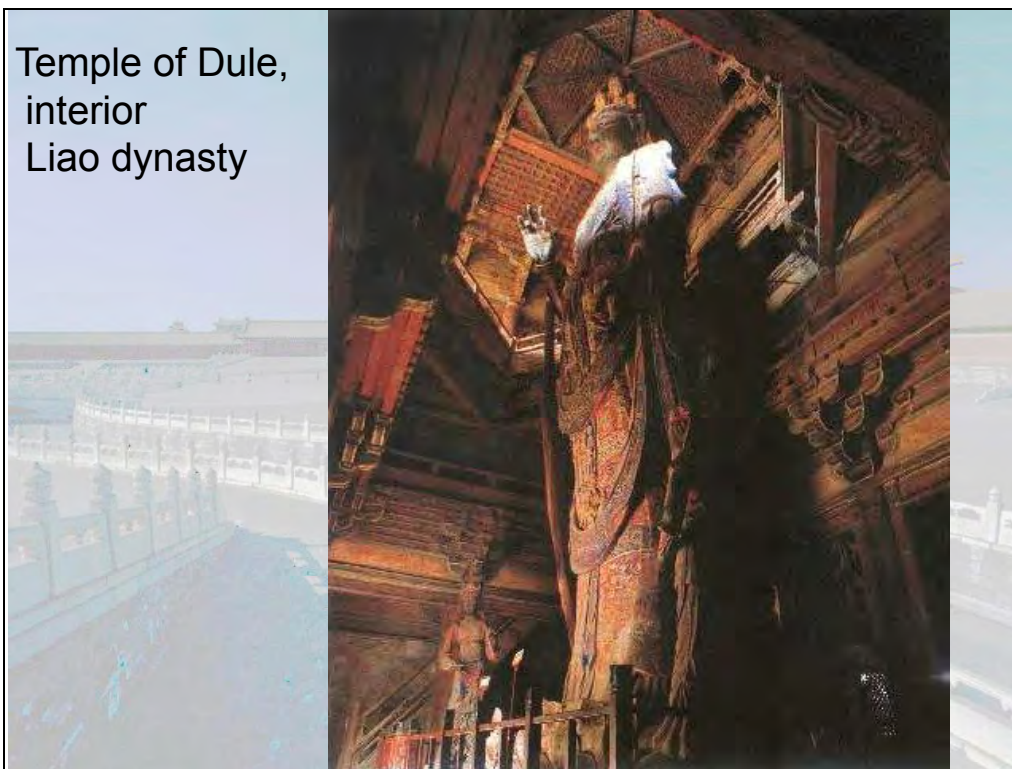
Religion buildings

- Buddhist Temples:





Pavilion of Dule temple 984 A.D.



Temple of Dule,
interior
Liao dynasty



Temple of Shanhua, Liao dynasty, 1050 A.D. around

- And then the existing highest wood-framed ancient Chinese building was built in Liao dynasty (1056 A. D.) which is a wood-structure Buddhist pagoda.
- It is 67.43 meter high.
- And the highest pagoda built in the history is Yong-ning temple pagoda with the height of 140meters around.

Pagoda of Liao:
1056 A.D.

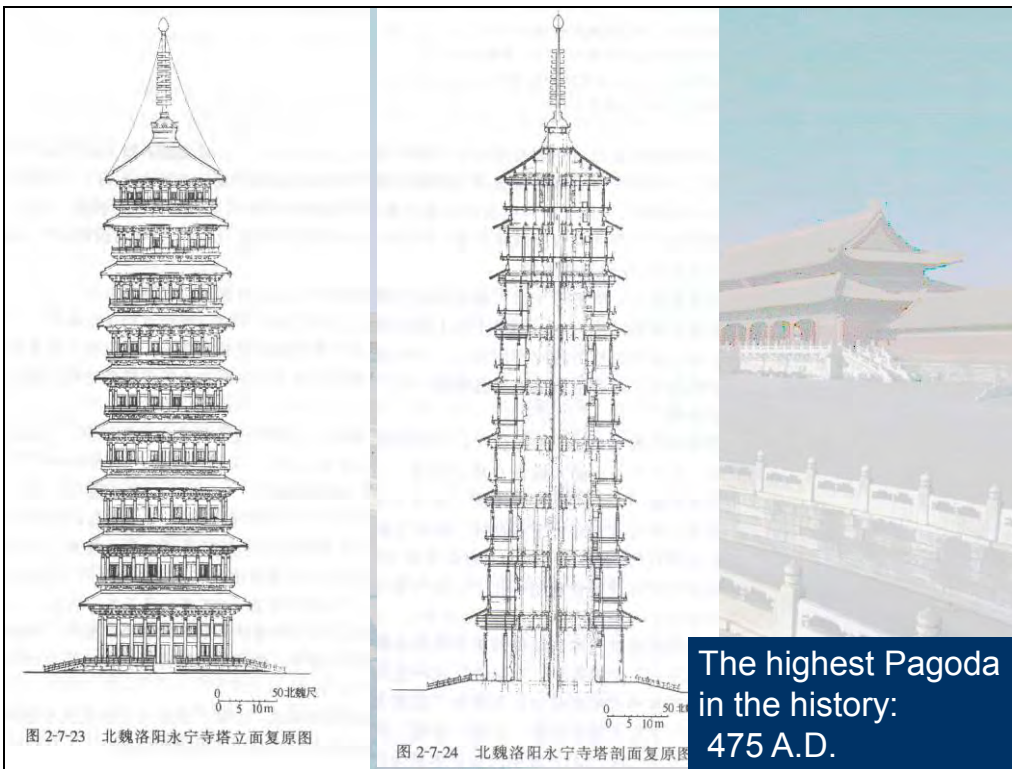
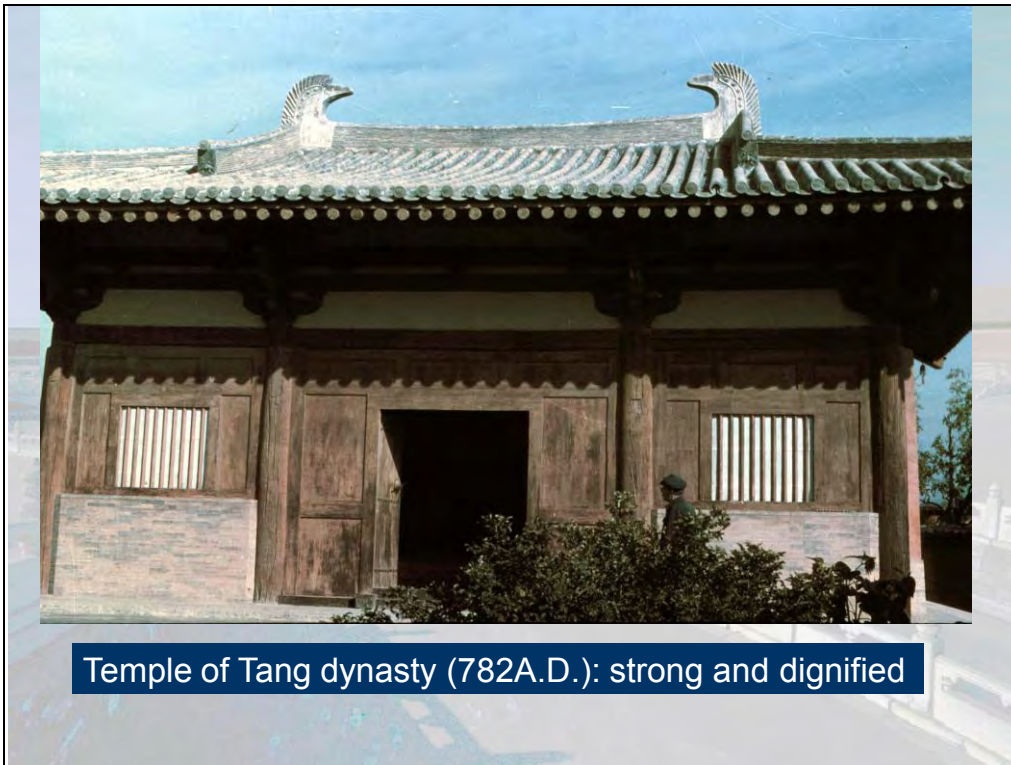


图 2-7-23 北魏洛阳永宁寺塔立面复原图

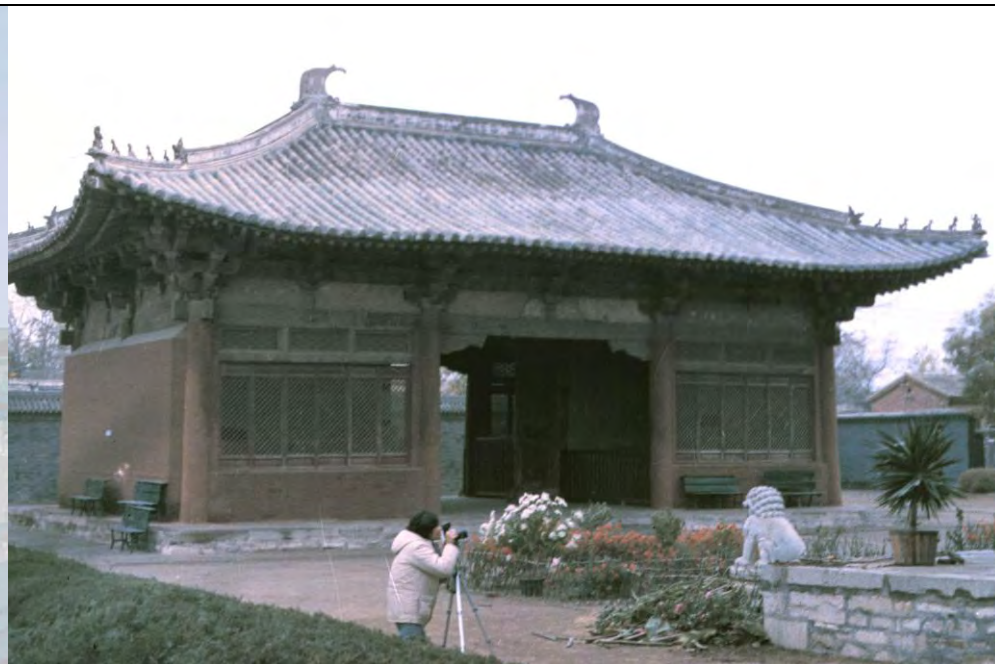
图 2-7-24 北魏洛阳永宁寺塔剖面复原图

The highest Pagoda
in the history:
475 A.D.

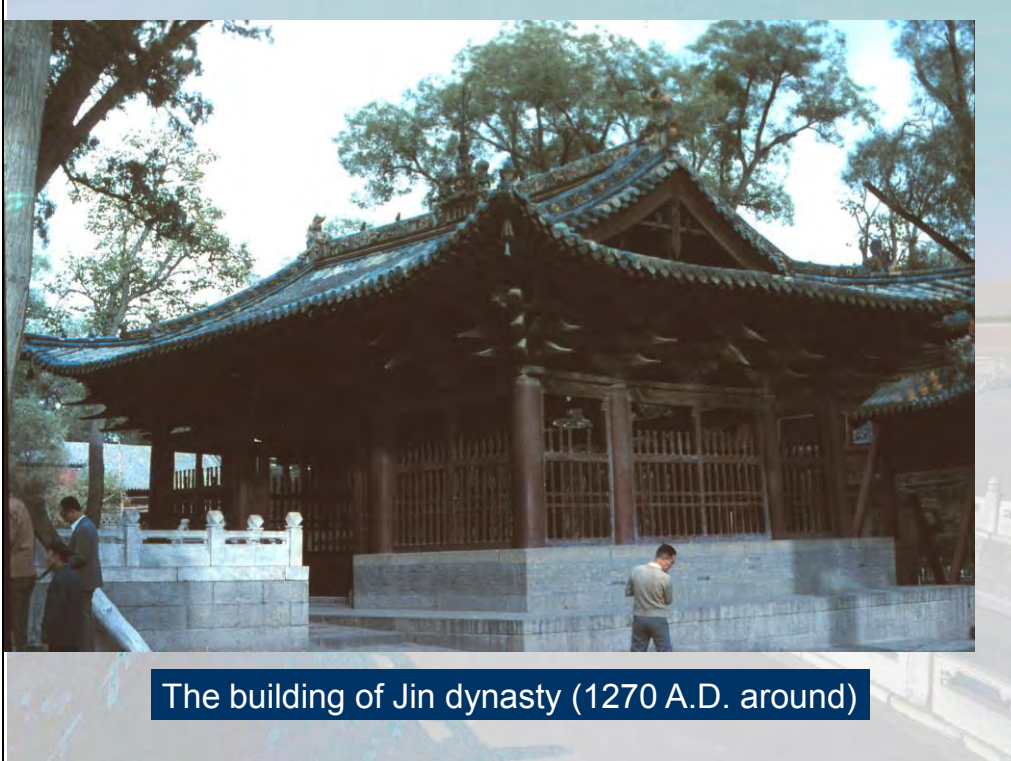
- Then we will see several examples of the ancient buildings in the different periods of the history.
- From the examples we could see the difference between the times.



- Temple of Hualin, Song dynasty, 964 A.D.



The building of Liao dynasty (984A.D.)

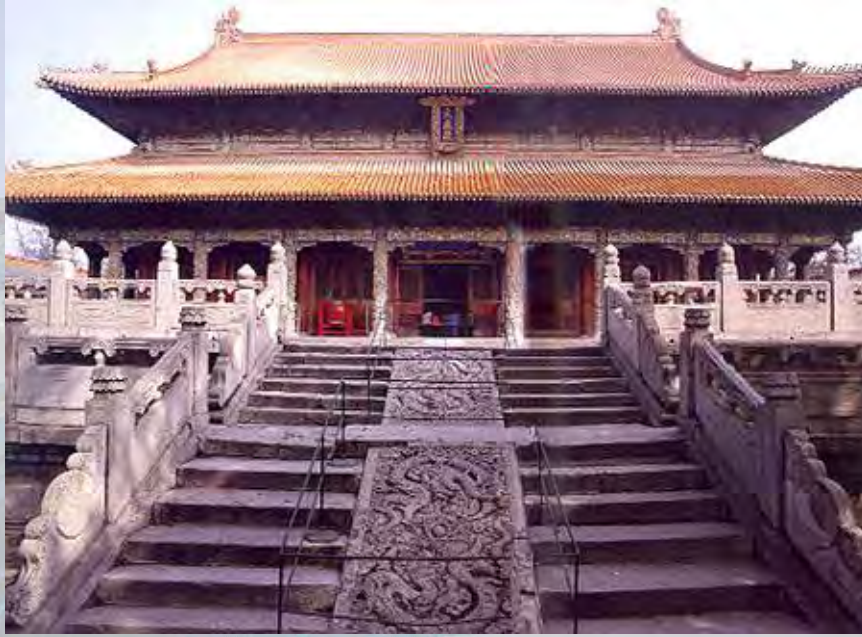


The building of Jin dynasty (1270 A.D. around)

- The main Praying Hall of the Northern Sacred mount of Heng Shan: Yuan Dynasty (1300 A.D.)



Main Hall of the Confucius Temple:



Main Temple in a Taoist palace of Wudang Mountain

- Temple to pray the Sacred Mount of Tai:



- Yong He Gong Temple:
Qing dynasty:
1644-1911



- Yong He Gong Temple, Qing dynasty, 1644-1911

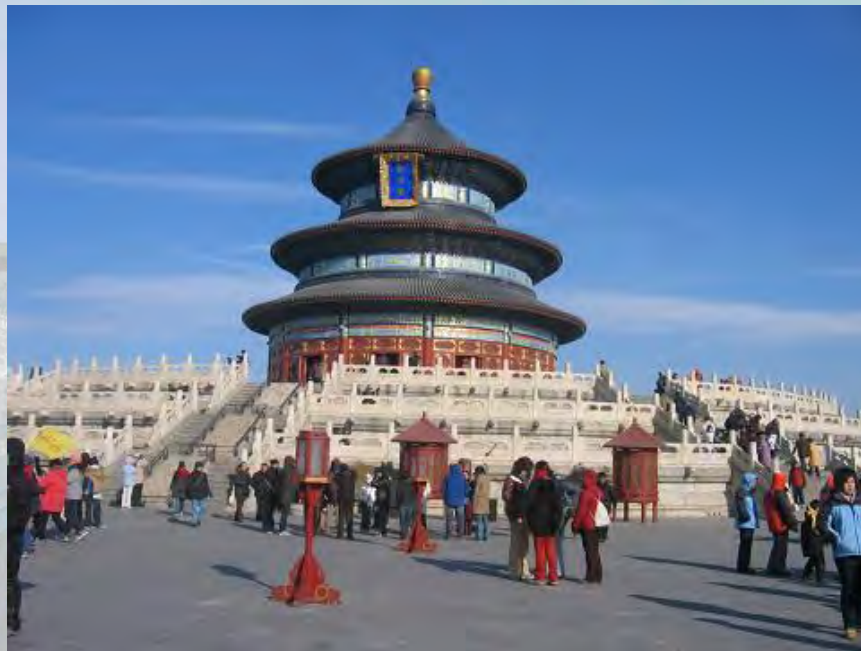


The building of Ming and Qing dynasties:
preciseness and squareness

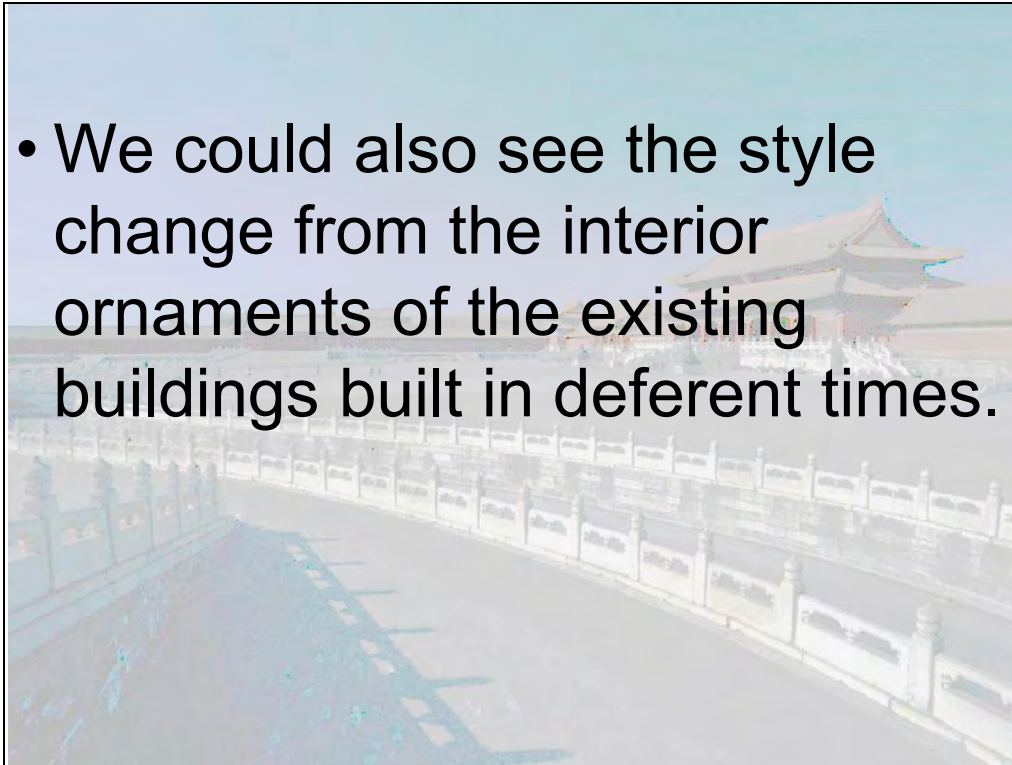


The building of Ming and Qing dynasties:
preciseness and squareness

Temple of Heaven:



- We could also see the style change from the interior ornaments of the existing buildings built in deferent times.

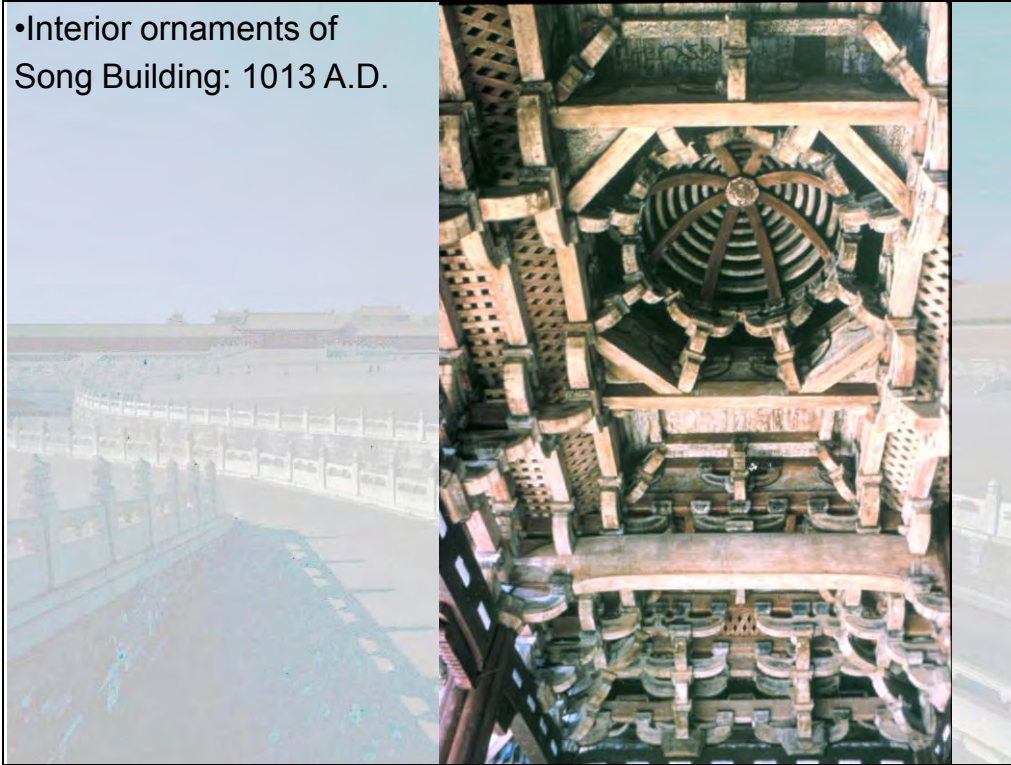


From a
Interior
Point
to see:

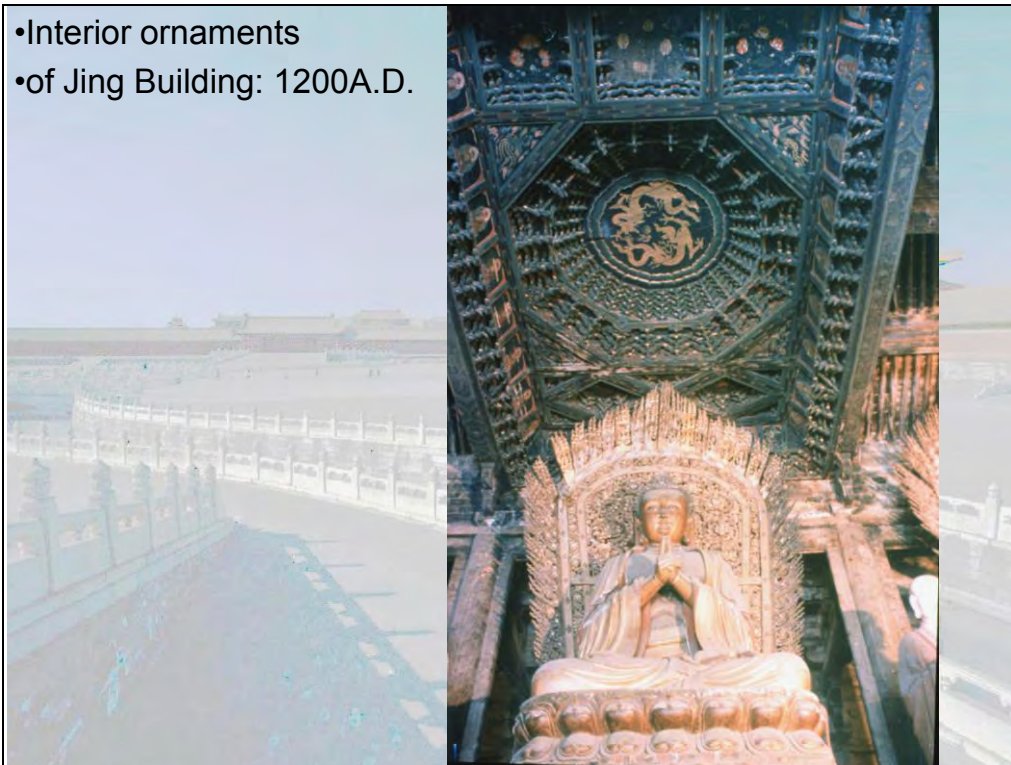


•Interior ornaments of Tang Building: 857 A.D.

•Interior ornaments of Song Building: 1013 A.D.



•Interior ornaments of Jing Building: 1200A.D.



- Interior ornaments of Qing Building: 1644 A.D.

