

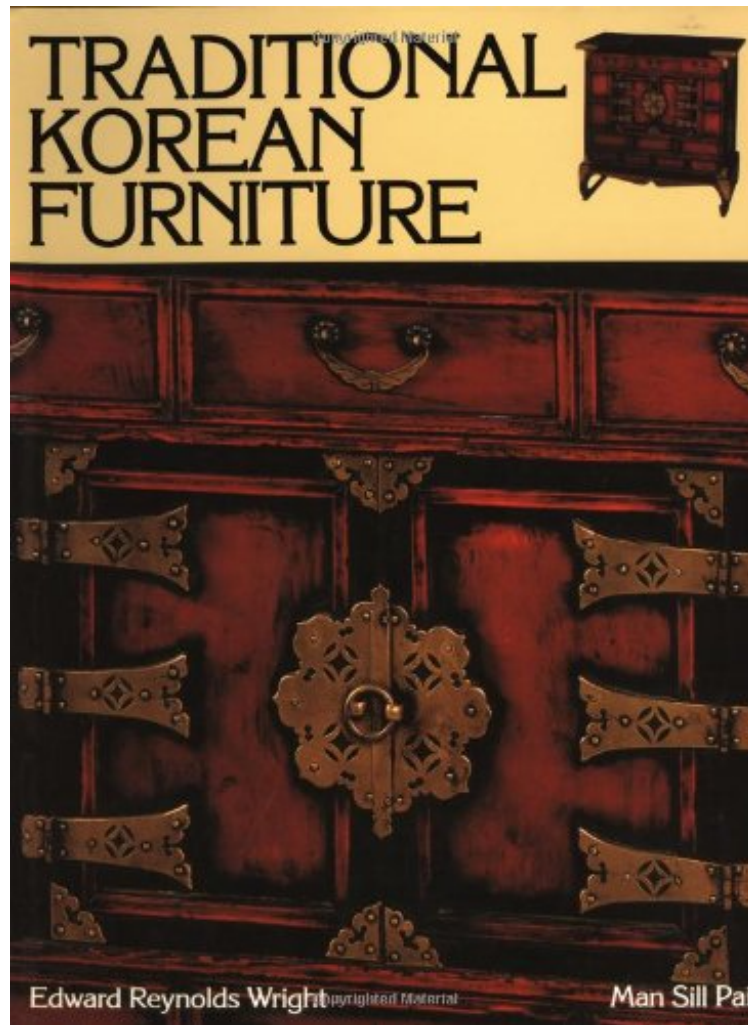
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(Download) Traditional Korean Furniture

Traditional Korean Furniture

Man Sill Pai, Edward Reynolds Wright, Edward R. Wright : Traditional Korean Furniture before purchasing it in order to gage whether or not it would be worth my time, and all praised Traditional Korean Furniture:

0 of 0 people found the following review helpful. Five StarsBy Marion L. WernerLove the book, did not have anything on the subject.

The traditional furniture of Korea represents one of the great woodworking and design heritages of Asia and the world.

Particularly in the last quarter century, Korean chests and furniture pieces have been highly prized by antique collectors and interior decorators everywhere. These objects' simplicity, vigor, strength, dignity, and, above all, their elegance allow them to harmonize with an amazing range of room styles and interior designs. The counterpoint of wood grain and metal-work makes them objects that capture attention and delight the eye. Yet, mysteriously, though

old Korean chests are widely owned both in North America and Europe and are available on the Oriental antique market, they are often wrongly attributed to China, or their Korean origin is otherwise ignored. Further, authentic, old pieces are now rare in Korea itself. Reproduction pieces--both well-crafted ones and those simply slapped together--are made in quantity today. Considering the size of the Korean peninsula, the quantity and variety of traditional furniture and chest types is astonishing, especially in light of the fact that most extant antique pieces date from only the last century. Styles vary from pieces with delicate wood inlay, shell inlay in lacquer, and opulent carving, to folk pieces cheerfully displaying flaws, knot holes, and tool marks. Variations on a type are seemingly endless: with the exception of pairs of wedding boxes, one wonders if Korean woodworkers ever made two identical pieces. Though there has long been a need for a clear guide to the intricacies of this marvelous furniture, this is the first systematic survey of Korean furniture in any language. The 152 plates depict a wide variety of objects of the highest quality, artless folk as well as flamboyant aristocratic pieces, and set a standard for appreciation and evaluation. The 106 figures illustrate the research of the authors into traditional Korean houses and lifestyles as well as woods, joinery, metal fittings, and woodworker's tools. This pioneering book provides a grand overview of one of the world's great furniture traditions.

"... a wealth of information on the often esoteric world of Korean furniture." -- Kevin Rea, Mainichi Daily News
"At last puts the handsome furniture of Korea in its deserved spotlight." -- Asian Wall Street Journal
About the Author
Man Sill Pai is a professor at the College of Fine Arts, Ewha Women's University, in Seoul. She has a B.A. from Ewha, an M.A. from Columbia University Teachers College, and a Ph.D. from Ewha. She also completed special courses at the Philadelphia Museum College of Art and the New York School of Interior Design. In addition to teaching, Mrs. Pal has had a distinguished career in interior design, with many professional posts and commissions. Among other awards, she was designated an Honored Artist at the 1973 Korean National Art Exhibition and is a member of the Interior Design Educators' Council. She has published many articles and three books in Korean. She has also translated two books into Korean: Maitland Grave's *The Art of Color and Design* and William Pahlmann's *Interior Decoration*.
Edward Reynolds Wright is a teacher, educational administrator, and an avid collector of Korean traditional furniture. From 1967 to 1978 he was Executive Director of the Korean-American Educational (Fulbright) Commission in Seoul. During that period he was active in various capacities with the Korean branch of the Royal Asiatic Society, including the presidency in 1975. A native of Atlanta, Georgia, he has a Ph.D. in political science from Duke University; a License in Higher European Studies from the University of Strasbourg; and a B.A. and M.A. from Emory University in Atlanta. Since 1978 he has resided in Kyoto, Japan, where he is a Special Lecturer at Doshisha University. He has published a number of articles and reviews, as well as two books: *Korean Politics in Transition* (editor and author) and *Barriers to Progress in South Vietnam: The United States Experience*. Excerpt. Reprinted by permission. All rights reserved.
TYPES AND STYLES [one section from the chapter "The Traditional Korean House and Its Furniture"]
Basic styles and shapes of Yi dynasty furniture were largely the same throughout the peninsula. Regional variations did exist, however, as reflected in differences in metal-work and, sometimes, proportions. Some of these differences are mentioned in discussion of individual styles below and in the plate captions. The most widely used type of chest was the bandaji (see Plates 28-37). Virtually every Korean family had at least one. What characterizes the bandaji is its door, which usually extends all the way across the front and opens downward, with hinges located at about three-fifths the height of the front, though the hinge position varies considerably. Most bandaji are for clothing storage, though some are for books and manuscripts. Korean antique dealers call a bandaji a "blanket chest" in English, a term that seems to be gaining increasing usage among Westerners. There is no linguistic basis for this, however. The word bandaji means "half" (ban or pan) "closing" (taji or -daji). The term "blanket chest" possibly came about because in many middle- and lower-class households floor sleeping mats (yo) were folded and stacked on top of the bandaji during the daytime. For whatever reasons, this term undoubtedly started as a simple and easily understood way for dealers to refer to bandaji! in English; it has nothing to do with traditional Korean terminology.