

# Decorative Carving

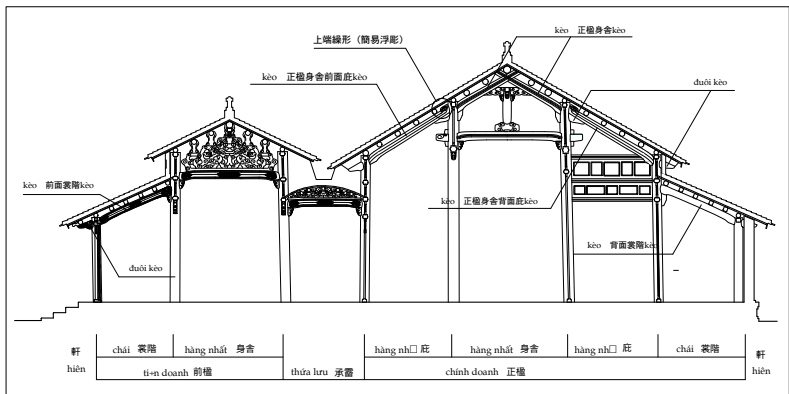


Fig.1 Section of the the 'Trieu To Mieu' Ancestor Hall

	Formality of the carvings (side)	Formality of the carvings (bottom)	Main usage	number of sites (/59)
A	forming	forming	backside of the ceilings with plural ridges, backside of structures with eaves, between the core of a building and eaves with a single ridge	21
B	edge line	forming	eaves mainly of a single ridge	28
C-1	type B and having moulding on the top		eaves of the core builings when they're connected in type B	9
-2	edge line	decorative line curving	used in sites with particular wooden frame	4
-3	type C-2 and moulding on the top		used in sites with particular wooden frame	6
D-1	decorative relief	beveling	seen at the 'Khiem' and the 'Tho Cong Tu'	3
-2	decorative relief	decorative line curving	generally used in structures with eaves	29
-3	type D-2 and moulding on the top		seen in the 'Xung Khiem Ta' and the 'Lang Tu Duc' Tu Duc Tomb	2
E	particular type		many in attached eaves	4

Fig.2 Types and conditions of the carvings

## Introduction

Our Decorative Carving research team in Hue, has found many remains of tiles in good and researchable condition, though some found in the Palace sites have either been destroyed by war, age, or natural disasters. This is the first official research carried out in view of the architectural history of Decorative Carvings in Hue.

## Purpose of Research

Our main purpose is to reconstruct the 'Can Chanh Dien' Main Palace, and these findings on decorative carvings will help us better understand, when and how the Imperial Palace was built or even restored in the past. This gives us the much needed data for our reconstruction work to be carried out.

## Method of Research

Our research is based on the findings gathered from the many field surveys carried out at the Imperial City sites. We begin by studying and classifying the feature fixture, style and design artistry used in the decorative carvings in each of the different sites of the Palace. We can gain valuable information by interpreting the fixtures and the date when the buildings were constructed and restored using references to historical records. And also by taking photographs of the 'Duoi Keo' Elements, from every side and classifying into expressions or methods of the carving and into design categories with them, and clarifying gradual transition of style of decorative carvings.

## Results from the research

We have discovered and specified when different decorative carvings were used in the past. We have also discovered the process of transition between different carving designs in the palace architectural remains. We have categorized the carvings and specified the dates when different types of them were used. We have also discovered and clarified the process of transition in the place architecture and the design detail (especially the expression of the carvings).

延寿宮 Diên Thọ Điện	太和殿 Thái Hòa Điện	隆安殿 Long An Điện
世祖廟 Thế Tổ Miếu	乾成殿 Càn Thành Điện	肇祖廟 Triệu Tổ Miếu

1. Support system of eaves
2. Interior of front hall
3. Structure of front hall
4. Throne room
5. Ceremony held in front
6. Aerial view

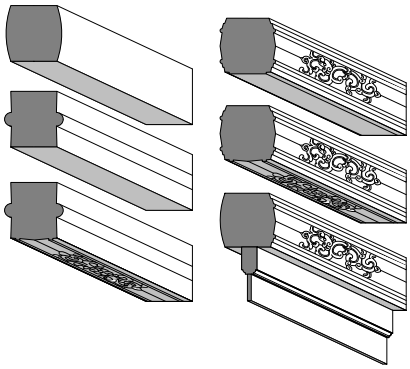


Fig.4 The style and sections on carvings



Fig.5 Flooring Tiles in the 'Can Chanh Dien' Main Palace



Fig.6 the combo brackets of the 'Trieu To Mieu' Ancestor Hall

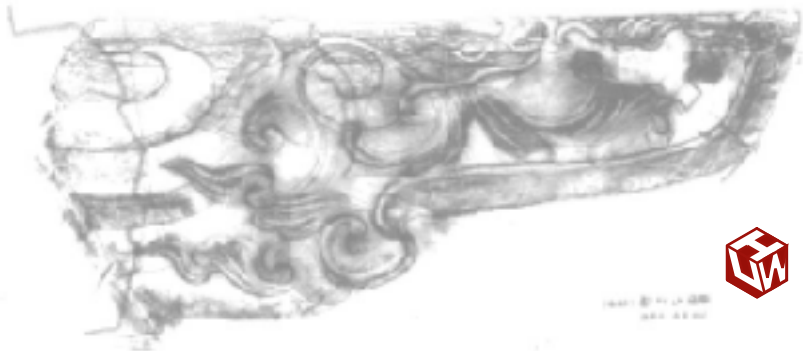


Fig.3 An example of the Carbon Rubbing Copy of the 'Duoi Keo' Wooden Carving at the edge of beams