

Make Your Home "Homey" Buy Good Furniture

FURNITURE MAKING HAS PROVEN TO BE THE EARLIEST OF MAN'S HANDIWORK

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feet. The chairs to match have the same style of legs and the seat and back are upholstered. Table, china cabinet and dinner wagon or side table complete the suite.

Louis Fifteenth, 1715-1774.

The periods of the Regency and of Louis XV. have given us some of the most perfect and exquisite of all historic French furniture, though by many the simpler lines of Louis XVI. style are considered more graceful. At any rate the gay extravagant elegance of the first half of the eighteenth century was very characteristic of the French people, and the lines and decorations of the furniture of the day are purely native products, so to speak, not borrowed, as were so many period styles, from outside inspiration. The keynote of the reign of Louis XV. was effeminacy, that is womanish delicacy, and that is also the chief characteristic of the furniture. It was a sensuous age. The ideal form of beauty was the female figure and its lines and curves dominated in art. The straight line was avoided. You will discover that the Louis XV. curve is extremely subtle and alluring, and that shell designs, floral carving is a marked feature. The kernel of the whole matter is

and manufacturer.

The name Chippendale is commonly given to a good deal of early eighteenth-century furniture, that was not Chippendale's. For when he began to design, Gothic and Chinese styles were already in vogue; his achievement was the harmonious blending of these and French and Dutch styles into the real Chippendale type. He was a great, but hardly original genius. He was primarily a carver, though he took great pains always with proportion, construction and joinery. Chippendale pieces are chiefly in mahogany, sometimes of walnut, and he seems to have liked soft wood, stained in color with gilt ornaments. He never used inlay or painting, but some of his finest pieces are inlaid or gilded. For ornament he used scrolls, shell work, cupids, bell-flowers, fruits, leaves and animals. His chairs show a great variety of legs—straight and square, cabriole, medallion and ball, or elaborately carved in fantastic designs. He is fond of the "ogee" curve, the fluting ribbon, and the marks of the current French style. He designed every kind of household furniture, much of which has come down to the present day. Then special designs known as "Chinese Chippendale" constitute a distinct type, the charm and ele-

their furniture was built for rooms in Greek or Roman style. The brothers, who held a high social position, were only the designers—never the actual makers—of the pieces that bear their name, and they had the co-operation of some of the greatest English artists of the day in carrying out their ideas.

Like the French furniture of the same date (Louis XVI. style) the Adam designs are markedly classical in character, owing to the revival of interest in ancient subjects following the excavations at Pompeii and Herculaneum. Form took on a new and severe simplicity, straight lines predominating, and the subjects of the ornamentation were of evident Greek and Roman inspiration. To the slender outlines of what may be called English Louis XVI. the Adam brothers added a wealth of such delicate decorations, as wreaths, bay leaves, husks and fluted columns; and the straight lines were relieved by geometrical panelings, enriched with conventional drapery, grotesque mythological animals, rosettes, and a thousand other ornamental ideas.

Hepplewhite, 1780-1800.

George Hepplewhite. This English designer and maker of furniture at some time in his career was in business in St. Giles, Cripplegate, likely from about 1760. Very little biographical matter is available regarding him. He died in 1788 and the business was continued by his widow, Alice, under the name of A. Hepplewhite & Co., who in 1788 published "The Cabinet-Maker and Upholsterer's Guide," a work of considerable

flowers, medallions and arabesques.

His chairs are characterized by their backs—oval, shield or heart-shaped, often carved with the three feathers of the Prince of Wales. Other carved motifs are wheat husks and drapery. A typical sideboard has a swell or serpentine front, with flat top, a large center drawer above a large cupboard, and a smaller drawer and cupboard at each side, and is usually of beautifully marked mahogany with satinwood inlay and brass handles; it stands high, on straight, square, tapering legs. His half-moon card tables of inlaid mahogany are also familiar.

Louis XVI., 1774-1793.

This style is easily recognized by the prevalence of straight lines and the slender oval medallions appearing throughout the ornamentations. The period really begins about the middle of the eighteenth century, when the Rococo style was in flower. Discoveries at Herculaneum and Pompeii had revived popular interest in classic decorative ideas, and under the auspices of Madame de Pompadour there followed a vogue of the classic which forcibly affected furniture designs. The sensuous curves of Louis XV. furniture were banished for the severely straight line and classic ornament. Pastoral themes characterized the decorations—shepherds, flowers, gardens and animals, and among the classic subjects used were the laurel and square leg with the chair form, and

the oak, the Greek band, the classic column, and medallions of all shapes. The vase is prominent, holding a pine cone, flame or flowers. The woods used were generally painted white or some pale, delicate color such as the various "celadon" grays. A typical chair, or table leg is a tapering fluted column, topped by a classic head or a carved capital.

Sheraton, 1790-1806.

Thomas Sheraton. This English furniture maker and designer was born in 1751 at Stockton-on-Tees. He settled in London in 1790, and, apart from the making of furniture, he embraced various occupations, including that of preaching. His "Cabinet-Maker's and Upholsterer's Drawing Book," was published in 1791, and his "Cabinet-Maker's Dictionary," in 1803. He died in 1806, a poor man, leaving, however, a rich heritage in his exquisite furniture productions. The most popular of all great English designers began his work as Chippendale and Adam were finishing theirs; and although too great to be a mere imitator he credited to the latter much of his inspiration. His peculiar gift was imagination combined with perfect proportion and rare restraint, and severely straight line and classic ornament restored it to its correct place—no longer used just for ornament's sake, but primarily to enrich severe forms. His sense of harmony directed the use of the subjects used were the laurel and square leg with the chair form, and

the round, fluted leg was curved

forms, such as his tables and sideboards. Mahogany and highly colored woods were his favorites, painting or inlay of fine satin-wood supplying his wonderful color effects. His sideboards stand high, on lovely tapered legs, with very often a back composed of two or three slender brass rails, sometimes quite ornamental. They are long, with curving fronts, and are decorated with inlaid lines and medallions.

Sheraton was essentially a dreamer whose dreams outstripped his resources, and his furniture is among our choicest heritages from the eighteenth century.

Colonial, 1620-1820. Literally, Colonial designs should mean only those in use before the American Revolution; actually and correctly, the term is applied in a far wider sense—to all the furniture made in America from the earliest settlements through to 1820, and taking in the American modification of the Empire style. At first, Colonial furniture showed many types, for the early settlers strove to reproduce the patterns of their native countries. But these gradually merged, the English feeling predominating, until by the late

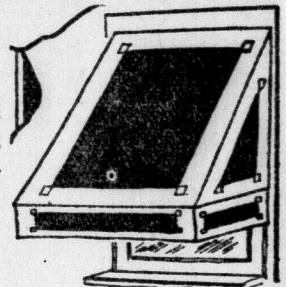
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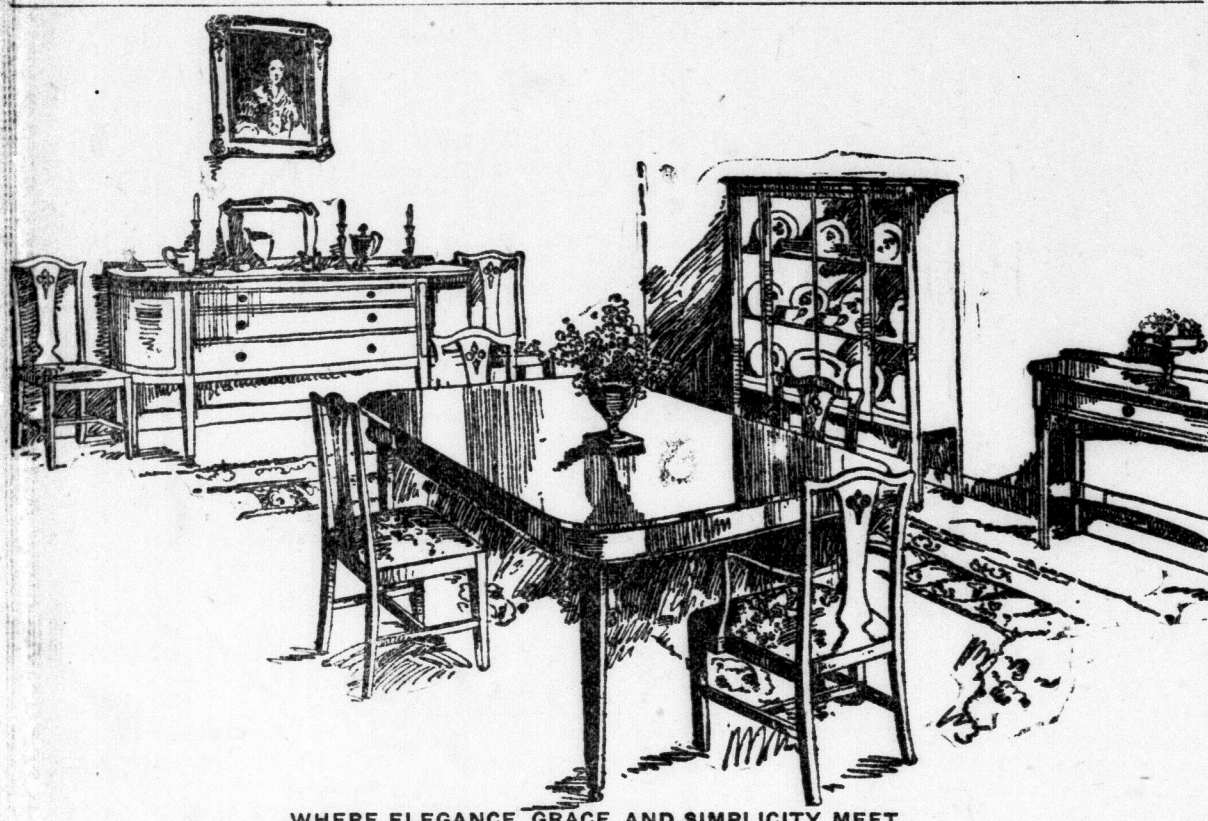
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It's in the dining-room pictured above. Note the rounded corners of the oblong table, the long, straight lines of buffet and china cabinet. The tall cabinet "on stilts" reminds

of grandmother's bookcase. It has plate-glass doors, though paneled wooden doors may be had if a still closer connection is desired with the tall wardrobes of a day when clothes

closets were less in vogue. The wide buffet delights with its flowing curves, and very much in character is the serving table. The chairs are upholstered in blue leather.

reached by saying that in Louis XIV. furniture the structural lines were almost invariably perpendicular or horizontal—in other words, rectilinear—while in furniture of the Louis XV. period the cabinet makers apparently preferred to curve their structural lines.

Chippendale, 1740-1775. Thomas Chippendale. This famous cabinet-maker, upholsterer and designer was born in Worcestershire, Eng., in 1705. Along with his father, a wood carver, he opened a workshop in London in 1727 ultimately establishing a factory (about 1752) for the more extensive production of his designs. He also published "The Gentleman and Cabinet-Maker's Director." He died in 1779, after attaining lasting fame as a furniture designer

gance of which contributed largely to his fame.

Robert and James Adam, 1760-1792.

Robert and James Adam, primarily architects, their furniture, unlike that of Chippendale and Hepplewhite, was produced by other hands, from, however, their own designs. They were the sons of a Scottish architect and were born at Kirkcaldy, Scotland. Robert, who was the ruling spirit, in 1728, and James a few years earlier. Each in a wood carver, he opened a workshop in London in 1727 ultimately establishing a factory (about 1752) for the more extensive production of his designs. He also published "The Gentleman and Cabinet-Maker's Director." He died in 1779, after attaining lasting fame as a furniture designer

merit.

Of a popular group of cabinet-makers who worked together in England toward the end of the eighteenth century, Hepplewhite was the most original genius. "To unite elegance and utility" was his aim, as avowed in his famous "Cabinet-Maker and Upholsterer's Guide" (1788). Her designs bear little resemblance to those of Chippendale, whom he succeeded in popular favor, being lighter and more graceful though not so strong.

His style is most familiar in his chairs and sideboards, and his serpentine-front sideboards have been widely copied in this country. Hepplewhite's specialty was carving, inlaid or painting on wood. Mahogany was inlaid or veneered with satinwood—then lately brought from India—and painted or japanned with

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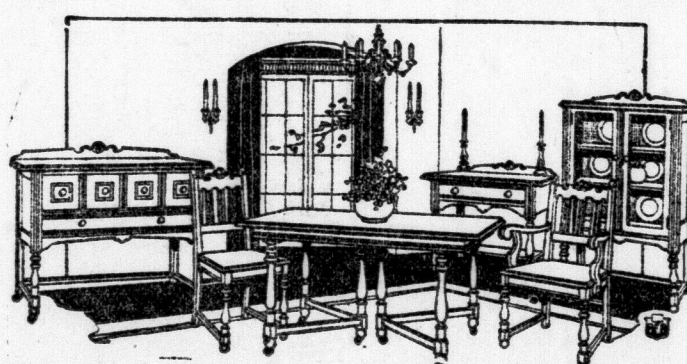
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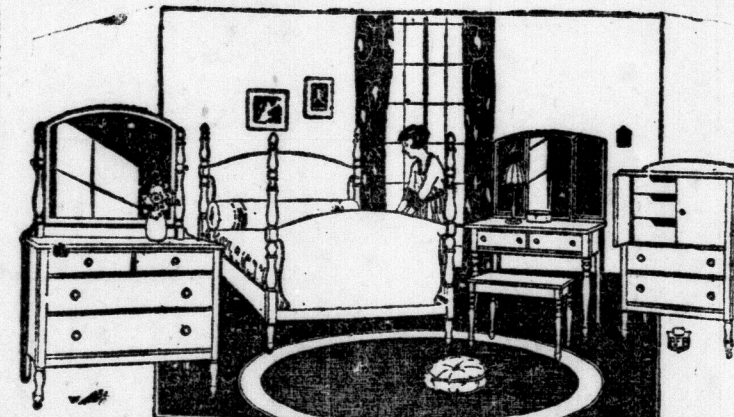
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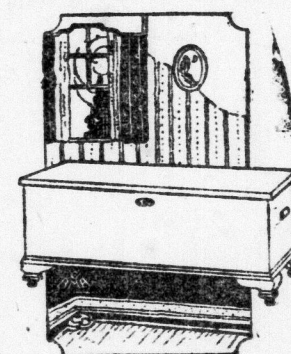
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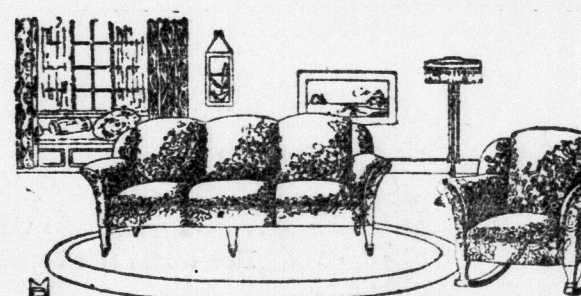
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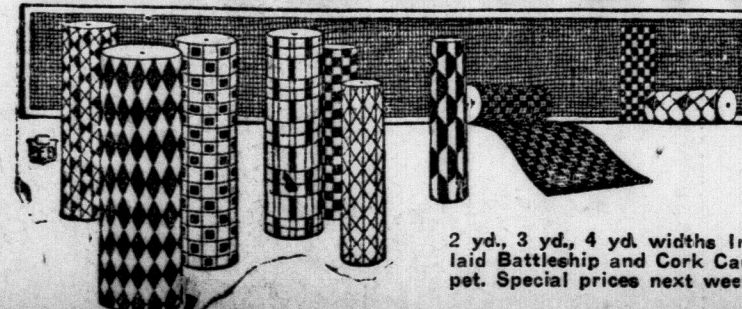
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