

Comfort, Elegance Mark New Furniture Models

FURNITURE MAKING, MAN'S EARLIEST HANDIWORK EXTENDS BACK TO THE DAWN OF CIVILIZATION, CHARACTERISTICS OF DESIGNS DESCRIBED

First Piece Believed To Have Been Constructed By Men of the Temples of Egypt—Materials Used In Ancient Times Were Stone, Metal Reeds, Wood Leather and Ivory.

Although the space at our disposal is necessarily limited, an attempt is made to present in the following article a fairly adequate idea of the later Period Designs and their distinctive characteristics, as well as a brief account of furniture designs in the early history of the world. It may be said of furniture more truly, perhaps, than of any other handiwork of mankind, that its history is the history of civilization. Its beginning extends back to times so remote that "it is lost in the twilight of time."

Egyptian, 4000 B.C.
The first piece of furniture of

holding a vase or dish used for holding water or food, and finally a table constructed of reeds fastened together with strips of leather and with a flat top. Excavations of the pyramids, etc., have brought to light these early articles of furniture. The lotus flower was used extensively in decoration, and it was in all probability the origin of the French fleur-de-lis.

Assyrian, Indian, Etc., 3500 B.C.
The Assyrian, Indian, Turkish and Moorish styles carried out the same general motifs of decorations; those of China and Japan were also very similar. Chinese art dates back to

architecture and decoration. The motifs of this period were the acanthus leaf and the Greek scroll, which is supposed to represent the conventional waves of the ocean. The furniture was not as interesting as the architecture during this period.

Romanesque, 750 B.C.
The Roman period beginning at 750 B.C., the age of stone, wood and bronze, developed on elaboration and combination of the Greek style. The round arch originating with the Romans was used extensively in their temples and palaces.

Gothic, A.D. 1200.
After what is known as the dark ages, there developed in France about A.D. 1200 a style which was called Gothic, after the Goths. This proved to be one of the most interesting periods of history and design. The Gothic was ecclesiastical in

festooned with flowers. Walnut came into use during this period. The French Renaissance under Francis I. and Henry IV., carried out the original Renaissance motifs in slightly heavier and coarser details.

Elizabethan, 1558-1603.
The Elizabethan style of the sixteenth century English style of furniture. Sometimes it is called the English Renaissance. The English household of the days of Elizabeth was a crude affair comparatively. Articles of furniture were few; a huge chest, a cupboard, a long table, benches, stools and enormous beds were the principal pieces in common use.

Louis Fourteenth, 1643-1715.
The period of Louis XIV was the age of walnut, also rosewood, with gilded moldings. This was a classical revival and under the magnificent king, Le Grand Monarque, when luxury thrived, it was but natural that a highly decorative style of design should be used. The legs of furniture of this style were invariably straight, tapering and fluted, with turned or carved feet.

Later Period.
We now approach what is known as the later or modern era of Period Designs—those designs of which adaptations and modifications are so largely found in the productions of today, and which we deal with more fully both by text and illustration in the pages following.

Jacobean, Cromwellian, Caroline, 1603-1688.
In referring to the Jacobean period it is generally understood as inclusive of everything between 1603 when James I. ascended the throne of England, and 1688 when James II. fled and William of Orange became king. To be more strictly correct, however, the term "Jacobean" is applicable to the period from 1603 to 1649, when Cromwell became protector under the Commonwealth. To the Restoration period under Charles II. commencing with 1660 and until 1688 the term "Carolean" is usually applied.

A marked characteristic of the early Jacobean period is the general panelling of the front of sideboards, etc., with spindle pendants between the panels. In many cases the panelling is carried out on the opposite page faithfully reproduces this feature. In many modern adaptations of recent years the twisted leg or stretcher has played an important part, hence Jacobean in some circles, became synonymous with the spiral twisted feature. The twist detail, however, was only one of the many developments and that a comparatively later one of the Jacobean styles; therefore, this feature alone does not entitle a design to the distinction of being Jacobean.

The Cromwellian period from 1649 to 1689 is marked chiefly by uncompromising plainness as against the more or less "sinfully frivolous" intricacies of ornament which prevailed both in former and subsequent regimes. In this respect the puritanical austerity of Cromwellian times is reflected in furniture designing. Present day adaptations of the Cromwellian period although retaining the spirit of the originals, nevertheless are tasteful and not so severe as the originals, and are therefore more suitable for modern surroundings.

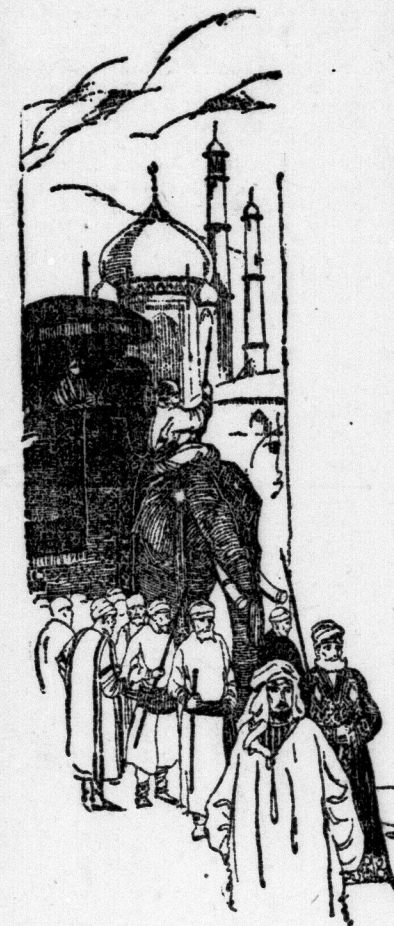
In the Carolean period we find that popular taste was undergoing a revolution against the spirit of repression that had prevailed under Cromwell, and fondness for carvings again came to the fore; strength and staunchness of carcass following rectangular principles were still, however, the objects aimed at. With Carolean refinements came, too, pendant drops of brass or ornate design, the result of continental influences.

William and Mary, 1689-1702.
This period succeeded the late Jacobean or Charles II. style, and was strongly affected by the prevalent Dutch taste attributable to the accession of William of Orange with his English wife, and the coming to England of hundreds of Dutch workmen. At the same time, France—after the revocation of the Edict of Nantes in 1685—drove hundreds of Huguenot artisans into England and the Low Countries. Thus, in the modes of interior decoration and furniture for the next twenty-odd years, the Jacobean was modified by Flemish, Dutch and French influences, with more than a suggestion of lacquer work and other things Chinese. The general tendency was toward lighter and more graceful designs with outlines combining the straight line and the curve, and turned uprights and underpinings. In this period, the features were legs, inverted cup or spindle turnings, shaped stretchers between the legs, etc.

Queen Anne, 1702-1714.
The beginnings of the Queen Anne style go back into the William and Mary period, with the invasion of the Dutch, Flemish and French workmen, and the introduction of Chinese taste in both decorative motif and surface finish. Lacquer and porcelain and Oriental fabrics were familiar luxuries in the days of Queen Anne, and the furniture of

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which we have any record is the working stool used by men of the temples in Egypt. Historians tell us that the materials used in furniture in that ancient land, 4000 B.C., were stone, metal, reeds, leather and ivory. The motifs of design were the lotus, representing freedom; the palm, victory or peace; and the lotus, the first flower to bloom after the receding of the Nile, signifying immortality. The columns of the early temples were constructed of reeds fastened together by cords or strips of leather, and when eventually the columns were made of stone, the same indication of the reeds and rope fastenings were shown in the designs. The second article that made its appearance was a stand

3500 B.C., and the Japanese 1200 B.C., the materials used being teakwood, ebony, ivory, rosewood, bamboo and lacquer work. The chief feature of design was the dragon. A Japanese design of teakwood table which shows the origin of the cabriole or curved French leg with a claw foot, in the first instance we have of this type in history. A Chinese table is represented by an inlaid and lacquered octagon stand. These articles of furniture have been made for thousands of years with little or no change.

Grecian, 1600 B.C.
Grecian art, 1300 B.C., used for material stone, bronze, and wood, and produced the classic style of archi-

style, being very symbolic in its details. The cross, apparent everywhere in the conventional Gothic ornaments, represented the crucifixion. This style, as afterwards reproduced in England, became known as the English Gothic, in which were made many examples of excellent domestic furniture. The material used was oak, unstained but oiled.

Renaissance, Italian and French, 1400.
Perhaps the most elaborate of the classic styles was that of the Italian Renaissance in 1400. Coming after a period of Romanesque and Gothic it was a return to the lines of Rome, combined with delicate and elaborate carving of acanthus leaves

If We Older Folks Could Only Learn To Grow Young With the Children

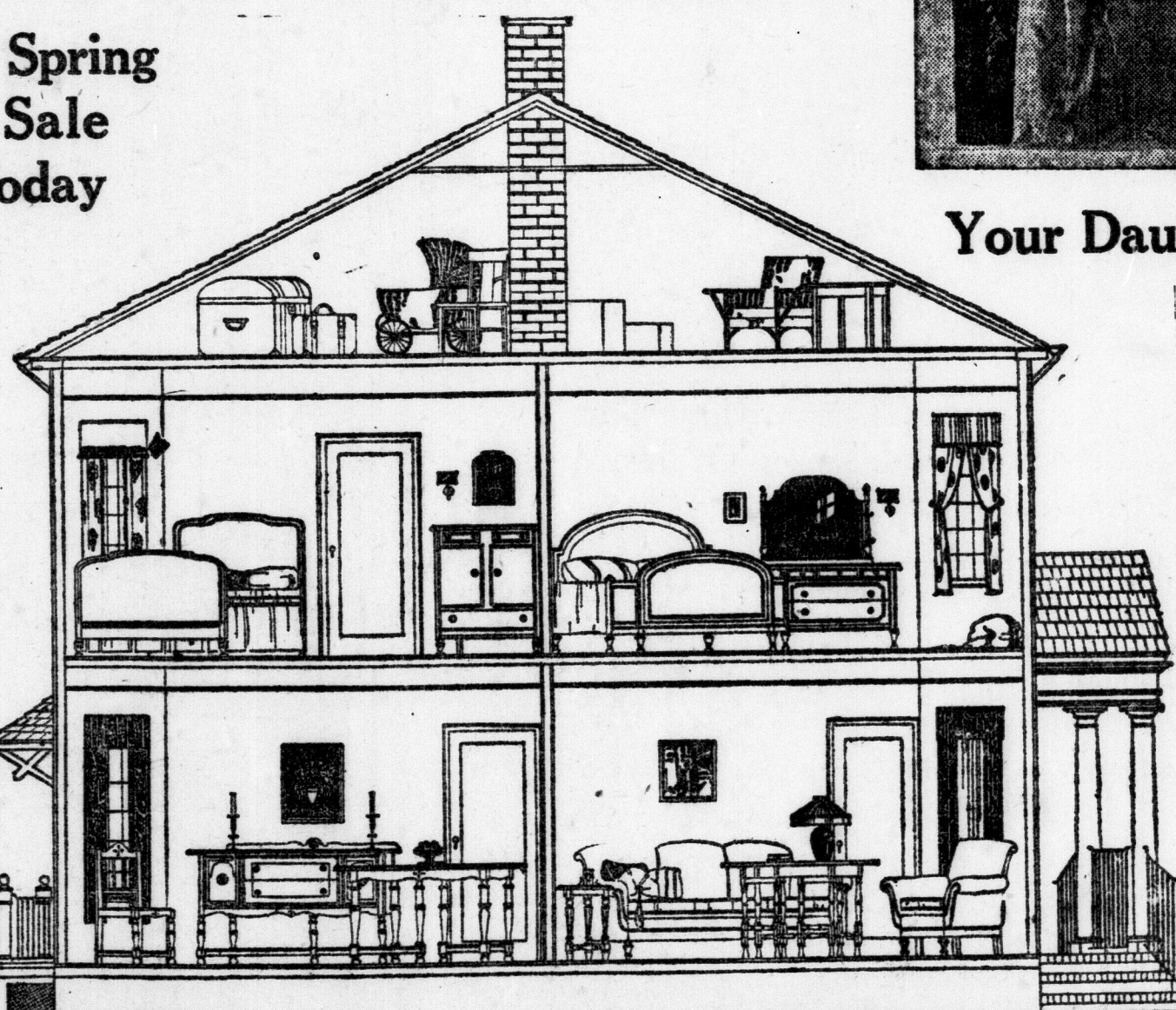
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