

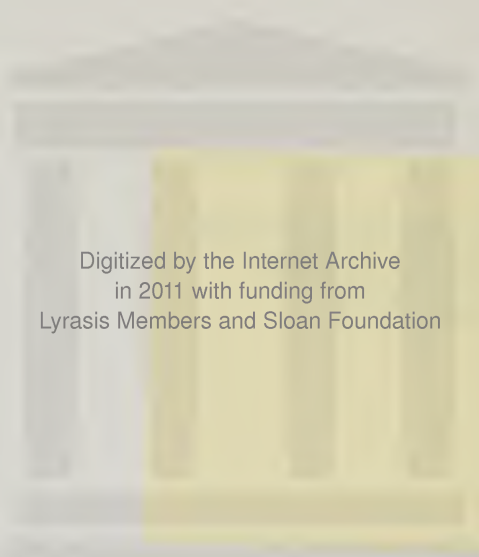


PERIODS  
OF  
FURNITURE

1645  
1645  
1645

*THE HENRY FRANCIS du PONT  
WINTERTHUR MUSEUM  
LIBRARIES*

*∞*



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# Periods of Furniture

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A CONCISE RESUMÉ OF  
ALL LEADING TYPES  
OF FURNITURE

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*DESCRIPTIONS OF  
THEIR DERIVATIONS  
CONCISELY TOLD*

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AMPLY ILLUSTRATED

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**H. O'NEILL & CO.**

SIXTH AVENUE

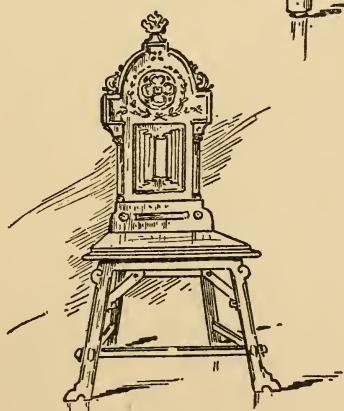
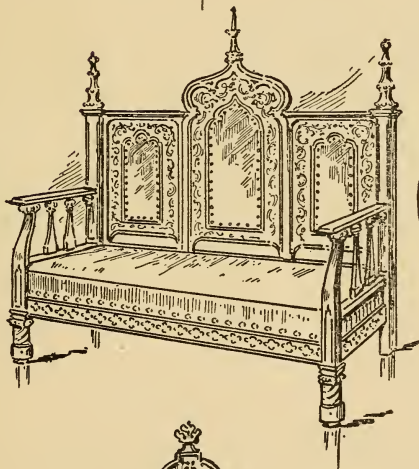
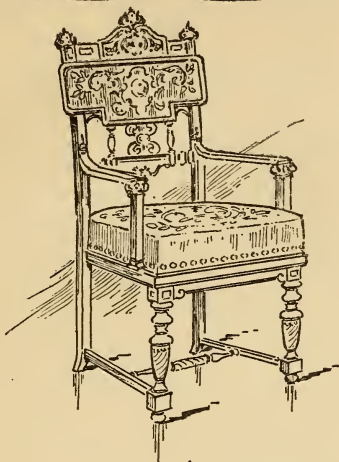
NEW YORK

1903-1904

# G o t h i c



THE first reference to wood-work is found in the Book of Genesis, and it is a well-known fact that the Ancient Egyptians were skilled workmen, examples of their work being preserved and even copied at the present time. It is not our purpose to trace the history of furniture farther back than the Thirteenth Century, when medieval art was at its best period in England and the Flemish cities. Gothic architecture had well set in, and the Ecclesiastical furniture of the Churches and Monasteries was introduced into the houses of the rich. Elaborate carvings they were, in oak or chestnut, sometimes gilded and picked out with color. "Chaires" were only used on special occasions, and often incrustated with precious stones. Later on canopies were added, but as these were very cumbersome, smaller seats became a necessity. Before that they sat on three-legged stools. High backs with panels and pinnacles at the sides or top, are distinctive features of the Gothic style, and this pattern has always been extensively used in halls, libraries and dining rooms.

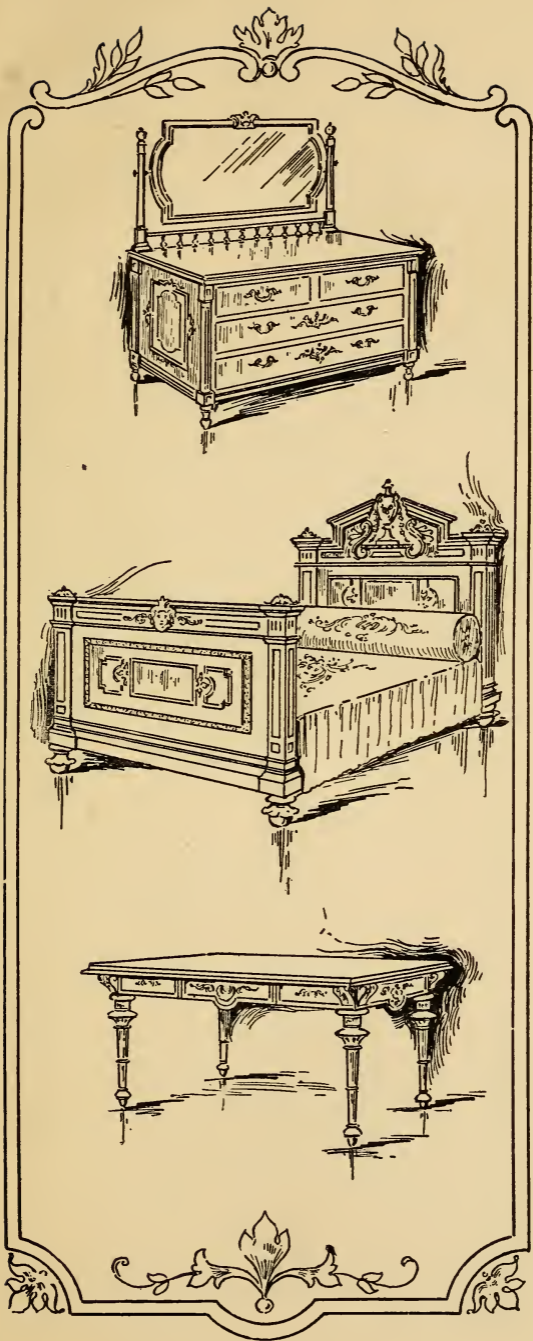


# Renaissance



TALY is called the "birth-place" of the Renaissance. Toward the end of the fifteenth century the art became more classical. Leonardo da Vinci had been appointed by the Duke of Milan as Director of Painting and Architecture, and he no sooner entered on his duties than he banished the Gothic and introduced the Grecian and Roman simplicity of outline. Furniture was inlaid, gilded and carved by the most celebrated artists of the day. Tortoise-shell or mother-of-pearl enriched the cabinets, while the carvings depicted triumphal processions, or allegorical subjects. From Italy the art traveled to France, and was taught by Italian craftsmen. Afterwards it deteriorated, and no particular principle was followed. During the reign of Louis XIII the furniture was made smaller. Chairs were covered with tapestry or needlework, and only the legs and arms were visible, slightly carved. Mirrors were larger, and panels were inserted in chests of drawers or beds, such as the design shows.

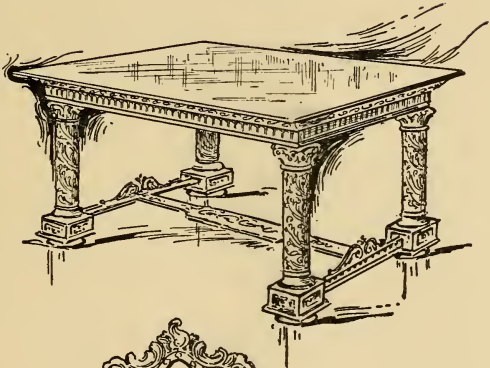
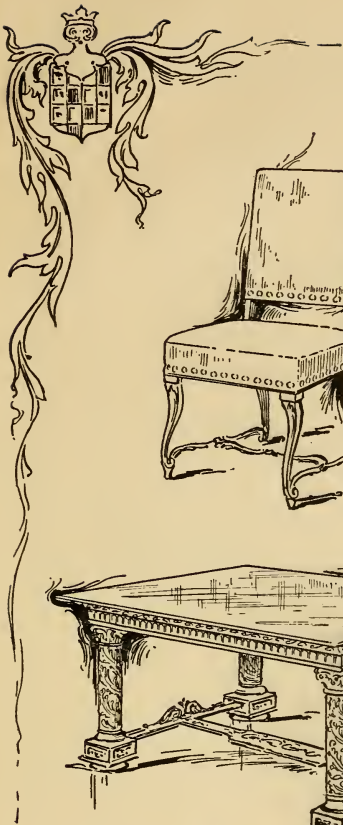




# Flemish



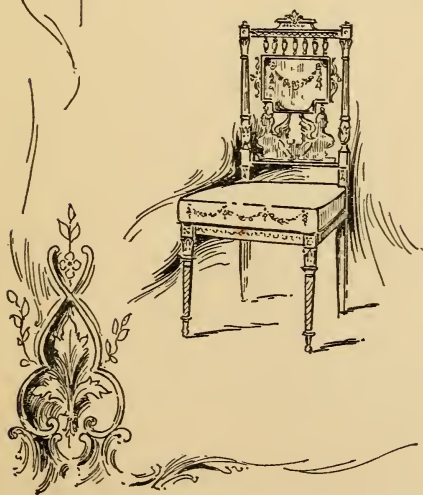
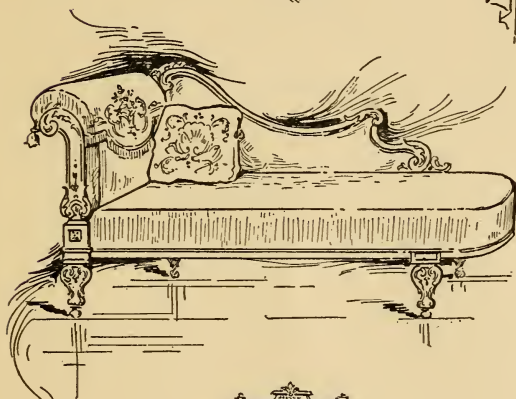
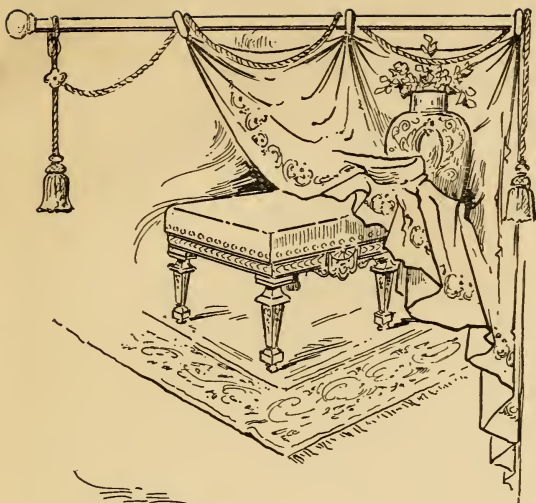
THE countries which were called Flanders and Holland had passed under Austrian rule, and it is due to Margaret of Austria, who was appointed "Governor" of the Low Countries that Italian art flourished in the Netherlands. Oak was replaced by ebony and other rare woods. The carving was elaborate with floral detail, and when the craftsmen ceased to copy Italian artists, they established a style of their own known as Flemish Renaissance. Massive wardrobes and cabinets were made with three columns, and panels between. The marquetry was rich, the effect heightened with mother-of-pearl and ivory. Spiral turning was introduced. It is this kind of furniture that has become so popular at the present time for dining rooms and hallways, the old Flemish oak or ebony being reproduced by a dark stain.



# Louis Quatorze (XIV) Buhl



LOUIS XIV, or as he is called "le Grand Monarque," was not only a patron of art, but had both judgment and taste. He collected skilled workmen, and placing them under the control of his favorite artist Lebrun, a new school was founded in 1667. The Gobelins tapestry factory was purchased, and famous artists furnished the subjects. André Charles Boule invented a method of ornamenting furniture which afterwards was known by his name. This was to veneer with tortoise-shell into which elaborate designs of brass were laid, and then engraved. The word is frequently misspelt "Buhl," and now used to designate any similar ornamentation. Scrolls and mountings of metal were gilded by an alloy of mercury and gold, sometimes mixed with copper, termed, or-mulu. At the beginning of the reign the furniture was small, partaking of the Louis XIII, but later in the reign the furniture became heavier, and the backs and seats were upholstered with Gobelins or Beauvais tapestry, everything being made on the grandest order for the state receptions of the King.

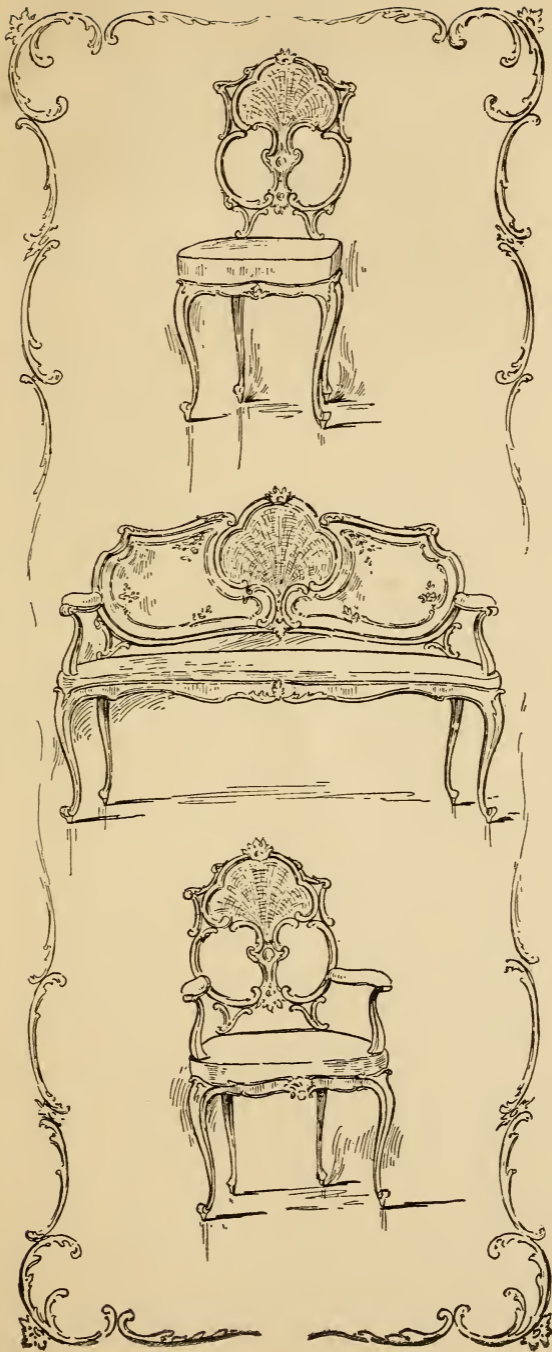


# Louis Quinze (XV)


## Rococo



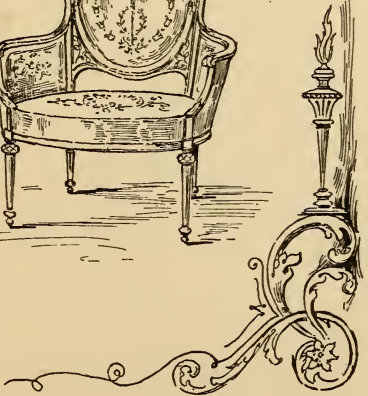
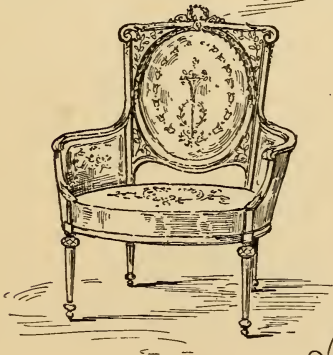
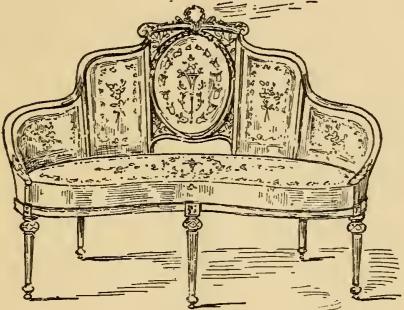
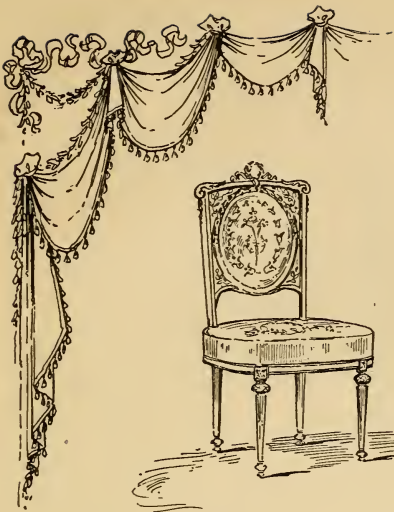
WHEN Louis XIV died his great-grandson and heir was only five years old. The epoch of the Regency marks a new style called Rococo. Pomp was abolished, and the boudoir became a more important factor in the lives of the people, than grand reception rooms, or stately galleries. The curled and twisted decoration carved in wood, then gilded was used on everything; also doves, wreaths, cupids or busts of women terminating in foliage. The sofas and chairs, smaller and designed in more graceful curves, were upholstered in brocades as well as tapestry. Marquetry was done by such celebrated artists as Reisner and David, while the Sevres Porcelain manufactory, encouraged by Louis XV, supplied beautiful plaques and panels which were introduced in the cabinets. The furniture of this period, is particularly well adapted for reception rooms when the wood-work is white, penciled with gold. The first purpose of this beautiful furniture caused it to be frequently called "court bedroom furniture."



## Louis Seize (XVI)

URING the reign of Louis XV, the influence of Marie Antoinette's dislike to show and ceremony had exerted a perceptible influence on furniture. Upon the accession of Louis XVI to the throne, curves, arches and scrolls were replaced by straight lines. Oval medallions supported by cupids were used, and portraits of children by Greuze, took the place of the pastoral scenes. A distinct feature was the "Louis Seize" ribbon, and the fluted pilaster with gilt husks filling the flutings. Legs of tables and chairs tapered towards the feet. Reisner continued to work for Marie Antoinette, and was assisted by Gouthiere. Upholstered furniture was covered with tapestry and brocade, the backs being oval or rectangular, surmounted by a carved knot of ribbon. The present reproductions are used in parlors or reception rooms where a light effect is desired.

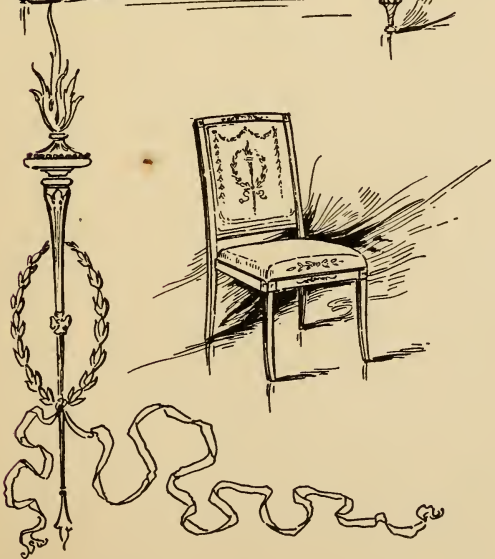
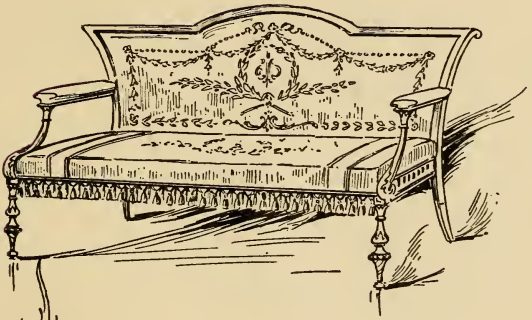




# Empire



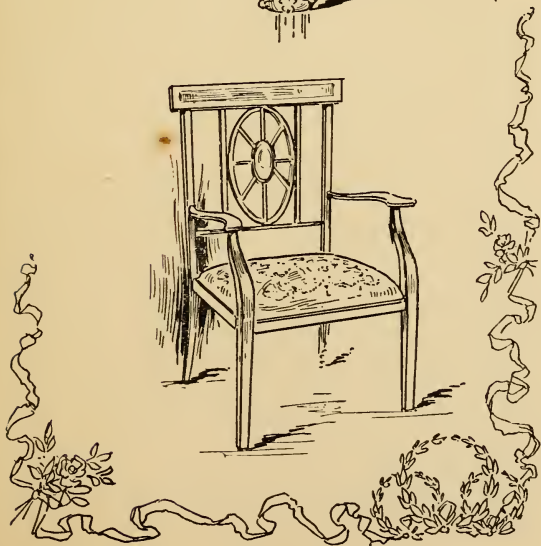
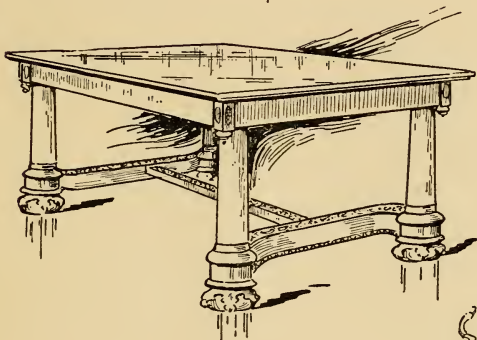
THE Revolution brought about another crisis in furniture. A French writer of the times describes it as "freedom restoring the pure taste of the antique." Marquetry, Boule, ribbons and festoons of gilt disappeared, and the politics of the hour were reproduced in the designs. The Phrygian cap of Liberty, winged figures and warriors in cameo medallions were used as ornamentation during the Directory. After Napoleon's expedition into Egypt, the laurel wreath was largely introduced. Mahogany, which had already been used in England, was the wood chosen, mounted with bronze gilt. Tripods became fashionable, and tables were supported by sphinxes and griffins. Reproductions soon found their way into England. The craze for Empire furniture in America has brought into vogue a variety of imitations, which are liberally used in bedrooms, boudoirs and small parlors.



# Colonial and Chip- pendale



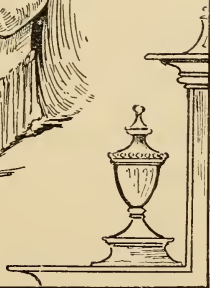
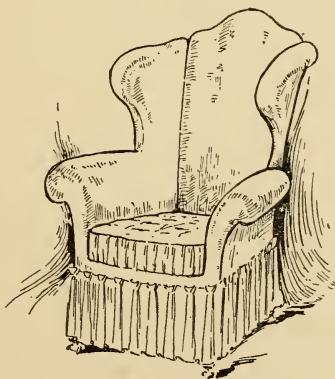
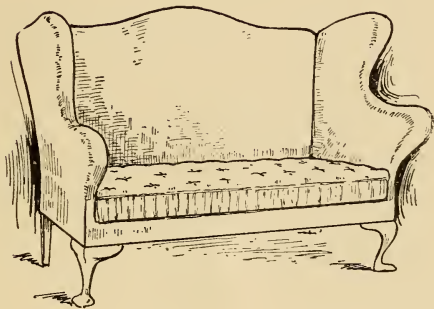
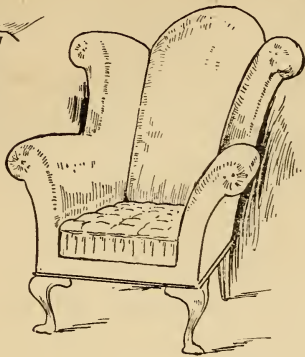
THE history of Colonial furniture is connected with England, Holland and France. When the Pilgrims, who had left England and gone to Holland for religious freedom, came to America, they brought what furniture they owned, afterwards making more of the same pattern. But as their wealth increased they beautified their homes with the best that the foreign markets offered. In New York the Dutch settlers had pieces that were found nowhere else; notably one called the kasse, or linen cupboard. Maple, Virginia and black walnut, and cherry woods were used at first, but the introduction of mahogany produced a perceptible change. Chippendale who worked almost entirely in mahogany, cut the backs of his chairs into open artistic patterns; many of them were sent to America. The Dutch "bandy-leg" with duck feet was modified into the ball-and-claw foot about 1737. Then again the friendly relations with France gave the Empire furniture popularity, and a great deal of it goes to make up what is now commonly called "Colonial."



# Upholstered Colonial



SOME of the easy chairs date from about 1740. These had the Flemish feet or the Dutch bandy-leg; a very good example being here shown. Hepplewhite of England made some of these cozy chairs, and they were used in conjunction with other styles. They will be found in all the "restored" Colonial houses to-day. Some of the upholstered sofas with round ends and bolster shaped cushions, were of Empire origin. These were covered with hair-cloth, bordered with brass nails, the legs carved with winged figures. As the century progressed the frames became plainer and heavier. Native workmen did little or no carving, and the pattern evolved into the clumsy furniture of three generations ago. Rosewood took the place of mahogany, profusely carved with floral designs. Then walnut followed. The majority of people lived without ostentation, and houses were plainly furnished till after the Centennial Exposition, when another wave of foreign importation swept the country.

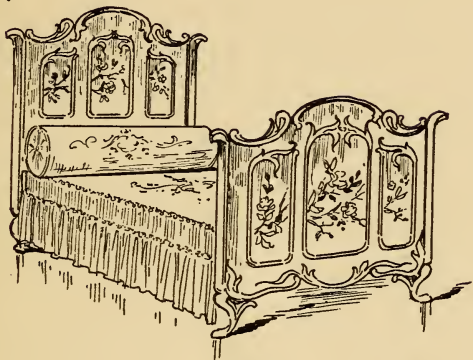
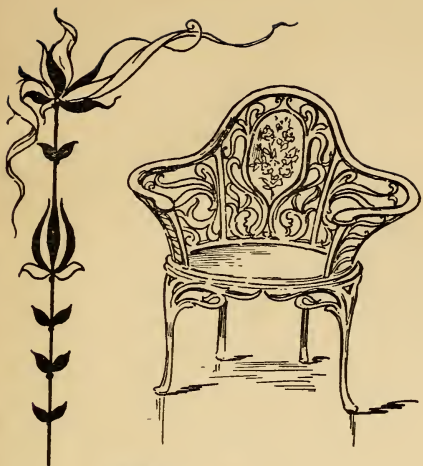


# Art Nouveau



THE Exposition gave a new impetus to decoration. Money circulated more freely, travel increased, and Americans returned home impressed with the magnificence of the Old World. In less than a generation the change that has taken place in furnishing is extraordinary, bearing as it does the unmistakable imprint of the extravagance of the age. One style after the other has been introduced and discarded as "tiresome," and now a new creation has appeared. France was the originator, but Germany and Austria vie with their neighbor in making the Art Nouveau furniture. Some of it is inlaid with stained woods to represent delicate flowers, but the majority is carved by hand. Straight lines and corners are abolished. Every part is curved either enhanced with flowers or following the grotesque convolutions of some of the Japanese art. In fact it would be difficult to establish a resemblance to any particular precedent, as the designs are full of combinations. The Art Nouveau was used previous to the Paris Exposition in jewelry, but this was the time of its first use in furniture.

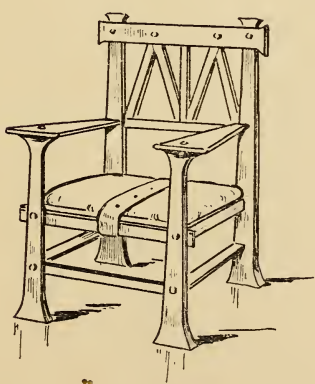
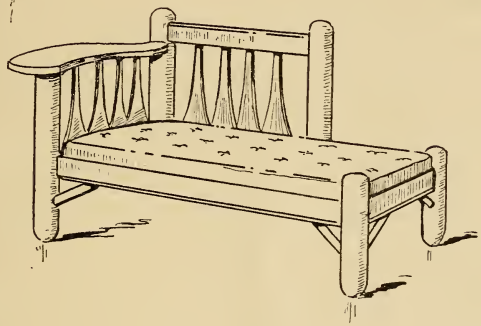
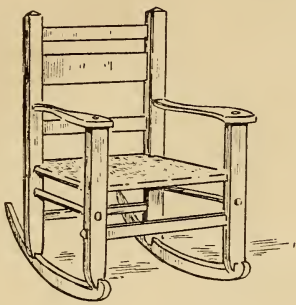
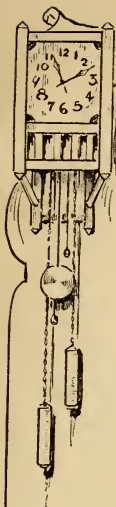




# Mission



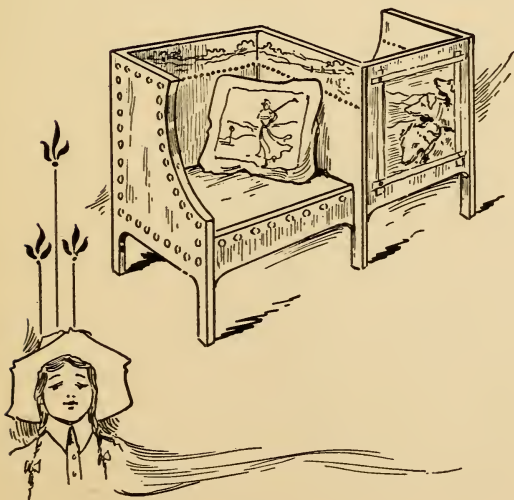
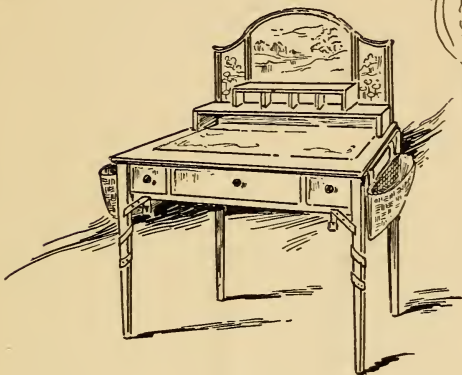
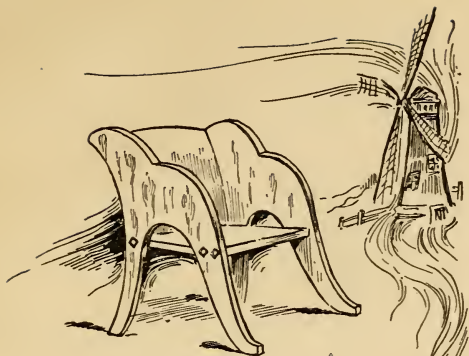
ONE of the latest introductions is Mission furniture, and a few words on the Spanish Missions may not be out of place. Father Junipero Serra the founder of the Franciscan Missions in California in 1769 was no longer a young man when he reached "New Spain," but from boyhood he had evinced a strong desire to labor among the Indians. The results he accomplished in spite of every hardship are a matter of history. To the day of his death, his will never failed, and when his funeral bell tolled, the Indians whom he had loved could scarcely be restrained in their grief. There were nineteen Missions established along the Pacific coast, all built by the Indians and designed by friars; the churches of such harmonious architecture that the ruins are among the most noteworthy in America. So it is with their furniture. No luxury is traced, but a simple dignity follows every line. One can easily picture a flower-laden garden, with these saintly men in their straight back chairs, instructing the Indians in the Christian religion.



## Q u a i n t



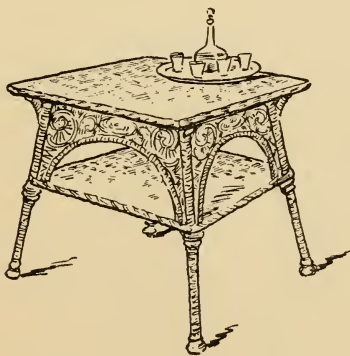
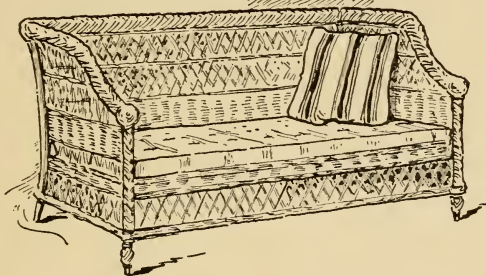
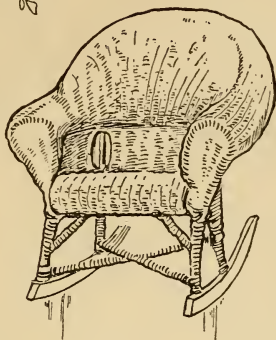
S variety is the key-note of the American woman's character, novel ideas have crept in to satisfy the demand for light effects. There are no French kings to dictate what line of workmanship shall be followed, consequently individual taste runs riot. Decorative artists and upholsterers are kept busy creating new pieces of furniture that are exclusive or quaint. In the cuts shown we have burnt or stained wood examples used in rooms full of color. Some of the stained woods are known by the name of "Bradley" furniture, after a designer who works out color schemes entirely in wood of dull green, brown and yellow or terra cotta. The chairs are brightened with metal finishings.



# Rush and Cane



THE use of Rush and Cane for chairs is of older origin than is generally known. As far back as the early part of the seventeenth century rush bottom chairs with three, four and five slat backs were in every house, the common porch chair of the present time being modeled on the same lines. Cane chairs do not appear in the colonial inventories before the last quarter of the same century. Rocking chairs cannot be dated with any certainty prior to the Revolution, and are rightly looked upon as an American invention, though rockers on cradles had been used long before that period. The present style of rush and cane furniture is much more comfortable, and made to suit the luxurious habits of the occupants. Decked with bright cushions it makes a picturesque addition to summer houses and porches. A very important article in this line to-day is the prairie grass from our own Western States; this grass, which is termed "wire grass," is so woven and bound as to give great strength; while its natural green color is particularly handsome.

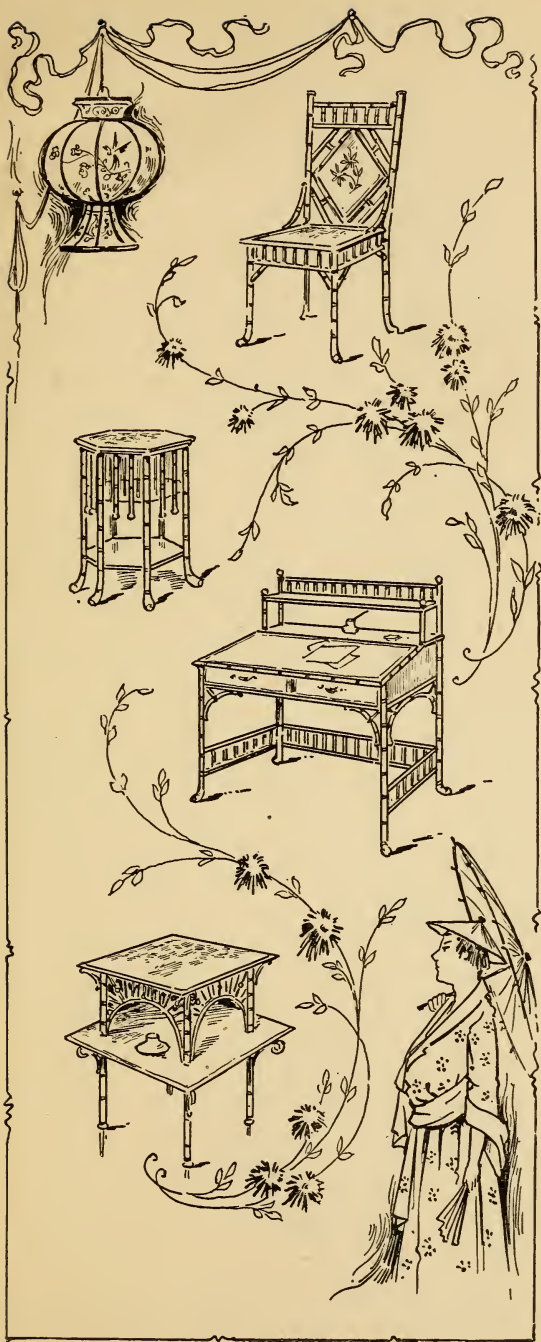


# B a m b o o



AS of rush and cane, the same can be said of bamboo, which is made of the stems of very large grasses found in the tropical countries. It is hard, light and remarkably strong, though hollow except at the partitions. These partitions increase the strength. There are thirty species, which vary in diameter from a half inch to twenty-two inches or more. In the Eastern countries it is used instead of iron, stone or wood; even paper is made of it, and antiquarians claim that this process was known 3,000 years B. C. A Chinese house can be built of bamboo from foundation to roof. As an article of furniture, its popularity is increasing in this country for porches, etc. A fine matting is used for the tops of tables, and also lacquered panels.



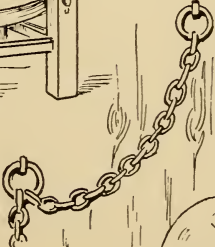
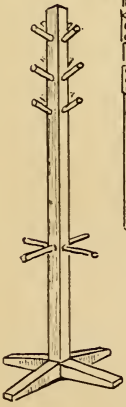
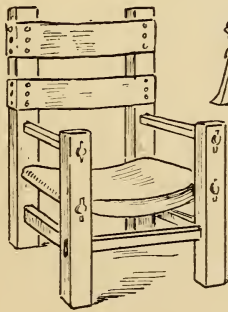
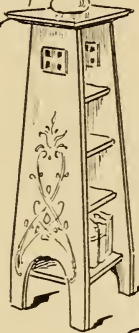
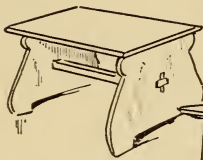
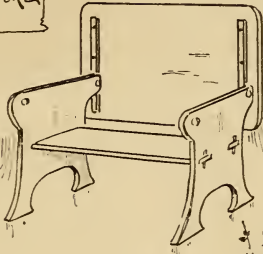


# Ye Artistic



WHILE the women of the present century may be said to dominate the better part of the art embellishments in their homes, the men have not been slow in establishing a sanctum-sanctorum for themselves which is commonly known under the name of "Den," a twentieth century creation. No particular style of decoration is carried out, and may vary from Turkish, Moorish or Japanese, to Old English. The Arts and Craft, Mission and Quaint designs are very well adapted for the latter. No draperies are used, the walls and beams being used in the natural color of the woods, or stained. Some of the pieces here shown, are of English or Flemish pattern about the fifteenth century. They can be used in Dens, or other places where odd effects are desired.

YE  
ARTISTIC  
FURNITURE



# Conclusion



THE history of furniture has always been so closely allied with the habits and customs of the people, that it would be impossible to speak of one without the other. We have followed it in rotation from the time it was introduced into the palaces of the Middle Ages, to the homes of the present day.

This short treatise will be found of incalculable value to the woman of artistic taste, for it will teach her the proper classification in the adornment of her home, give her a liberal insight into the homes and tastes of others and open her eyes to a teeming number of possibilities which will develop in a thousand directions and open up an interesting line of thought for the specific decoration of the various rooms.



