

HISTORY OF FURNITURE



**FURNITURE
IS A CLASS OF
DESIGNED OBJECTS
WHOSE UTILITY PROVIDES
FUNCTIONS FOR
SLEEPING, SUPPORT,
STORAGE, AND
SANITATION.**



FURNITURE DESIGN USES

- UTILITY,
- FUNCTION, and
- STYLE

TO DEFINE AN OBJECT



HISTORY OF FURNITURE

How will you use of this information?

What knowledge is expected of the Interior designer regarding;

A. Architecture?

B. Art?

C. Furniture?

D. Fixtures?

E. Space Planning?

F. Integration of Design and the Client's Needs?

GLOSSARIES OF FURNITURE TERMS

<http://www4.bfn.org/bah/f/glos/chairs/terms/terms.html#Stile>

<http://ah.bfn.org/f/glos/index.html>

HISTORY OF FURNITURE

<http://www.furniturestyles.net>

<http://home.howstuffworks.com/how-to-identify-antique-wooden-furniture-for-refinishing1.htm>

www.gutenberg.org

www.furniturehistorysociety.org

www.furniturelibrary.com



HISTORY OF FURNITURE

PERIOD PRESENTATIONS

| | | |
|-----------------------------|----------------------------|--------|
| TANGALOS, ROSE B | CHIPPENDALE | 29-Jan |
| NICOLAS, VICTORIA H | EDWARDIAN | 5-Feb |
| SMITH, JACKIE L | RENNAISSANCE | 7-Feb |
| BROWNE, SHAUNA M | LOUIS XVI | 14-Feb |
| ENSMINGER, CASSANDRA L | ADAM/HEPPLEWHITE | 19-Feb |
| SHIFF | NEOCLASSICAL | 21-Feb |
| FITZGERALD-KNOWL, SUZANNE M | SPANISH COLONIAL | 26-Feb |
| LONGACRE, JAMES R | FEDERAL | 28-Feb |
| FEUSI, KAYSHA M | VICTORIAN | 6-Mar |
| STEVENS, KATHRYN A | SHERER/MAYHEW/DUNCAN-PHYFE | 11-Mar |
| KELLY, CHRISTINE L | ARTS & CRAFTS | 13-Mar |
| KOCH, JOSIE | SHAKER/AMISH | 18-Mar |
| FINCH, RUTHANNE S | ART NOVEAU | 20-Mar |
| PERREIRA, JESSICA A | ART DECO | 3-Apr |
| WOODY, TONYA J | LATE 20TH | 8-Apr |
| SHIFF | ASIAN | 10-Apr |
| SHIFF | MOOR | 15-Apr |

HISTORY OF FURNITURE

PERIOD PRESENTATIONS

- A. NAME AND TIMING OF PERIOD/STYLE**
- B. DISTINGUISHING DESIGN FEATURES**
- C. MATERIALS USED**
- D. FINISHES USED**
- E. PROMINENT DESIGNERS/MANUFACTURERS**
- F. FOUR EXAMPLES**
 - 1. SLEEPING**
 - 2. SUPPORT**
 - 3. STORAGE**
 - 4. SANITATION**
- G. THREE CURRENT REPRODUCTION SOURCES**
 - 1. NAME AND WEB ADDRESS**
 - 2. PHOTO EXAMPLES**

HISTORY OF FURNITURE

18TH CENTURY – HISTORY

- 1715 Death of Louis XIV
- 1715 Louis XV
- 1719 Defoe: Robinson Crusoe
- 1721 Montesquieu: Persian Letters
- 1722 J.S. Bach: The Well-Tempered Clavier (I)
- 1730 Marivaux: Love in Livery
- 1731: Abbé Prévost: Manon Lescaut
- 1734 Voltaire: Lettres Philosophiques
- 1740 Coustou: "Chevaux de Marly" group of statues
- 1745 Gluck: Ippolito
- 1746 Diderot: Pensées Philosophiques
- 1749: Fielding: Tom Jones
- 1751 Encyclopedia I
- 1754 Cadillac: Traité sur les Sensations
- 1758 Rousseau: Lettre à d'Alembert
- 1762 Rousseau: The Social Contract
- 1763 Gabriel: the Petit Trianon (Versailles)
- 1765 Soufflot: the Pantheon
- 1767 Watt: the steam engine
- 1771: Manje: analytic geometry
- 1773 Goethe: Goetz von Berlichingen
- 1774 Death of Louis XV
- 1775 Beaumarchais: The Barber of Seville
- 1778 Buffon: Les Epoques de la Nature (in 5th vol. of 44 vols. "Histoire naturelle")
- 1781 Rousseau: The Confessions
- 1782 Laclos: Dangerous Connections
- 1783 Montgolfier bros./Pilâtre de Roziers' first balloon ascent
- 1785 Mozart: The Marriage of Figaro
- 1785 David: Oath of the Horatii
- 1787 Bernardin de St. Pierre: Paul et Virginie
- 1788 Foundation of "The Times"
- 1789 Lavoisier: Traité élémentaire de chimie
- 1789 Storming of the Bastille

HISTORY OF FURNITURE

The Age of Rocaille

The 18th century was the age of rocaille. It was also an era that witnessed the opening of frontiers, the first to become aware of what is now commonly termed "Europe". The 17th-century historical divisions of the Western world became a thing of the past, both culturally and politically, during the 18th century. Artists, musicians, men of letters, and the cultivated world in general all sought to erase national boundaries in order to achieve a European consensus in matters of taste. Since Rococo was in fashion during the 18th century, it became the first style to boast a "European" label.



HISTORY OF FURNITURE

The Age of Rocaille

At first, Rococo showed up above all in Venice, but hardly had it settled in there than it appeared in Northern Italy and, in no time at all thereafter, in France, from whence it spread all over Europe. In 1717, one of the fathers of rocaille/Rococo, the architect Filippo Juvarra, undertook construction of the extraordinary Basilica of Superga, on the outskirts of Turin. This basilica represents one of the first Rococo manifests. Only three years later (1720), the architect Johann Balthasar Neumann began building the "Residenz" (palace) of the Prince-Bishop Karl-Philippe von Greiffenclau, in Würzburg. Thus, only three years separate the first Turinese model in this style and its - let us say Bavarian - application at Würzburg. This is striking proof of how open the national boundaries were during the 18th century. Again, four years later, and this time in Vienna, Prince Eugene (of Savoy) commissioned an enormous and ostentatious "Residenz" (palace). Johann Lukas von Hildebrandt, to whom he entrusted its construction, was one of the greatest architects of the period; he came up with a sort of double palace (upper and lower): the Belvedere. It was hence Hildebrandt who, in 1724, first brought the exuberant beauty of the Rococo style to Austria, a land whose frontiers now also stood open to this new language.

HISTORY OF FURNITURE

The Age of Rocaille

In 1728, Margravine Wilhelmina of Bayreuth had the most beautiful theater of all of Europe built by the Galli de Bibienas, a family of architects and stage designers hailing from Northern Italy. No sooner was this Rococo jewel completed than similar theaters sprung up in respectively Dresden, Ulm, and Munich. In other words, the style spread like fireworks; all over Europe, it was copied and repeated. Even as far as Prague, where the architect Christian Dientzenhofer undertook the Saint Nicholas Church of Mala Strana (to which his son, the renowned architect Kilian Ignaz Dientzenhofer, added a bell tower and dome).

During the first half of the 18th century, Rococo passed on from the privileged sites of Venice and Turin to the furthestmost ends of Europe: from Madrid to Prague, Naples to Tsarskoïe Selo, where Catherine the Great as well indulged her whims for several residences in utterly Rococo taste. Thus it can be said that truly all of Europe witnessed the cultural migration of what traveled under the aegis and emblem of Rococo.

HISTORY OF FURNITURE

French Rococo

www.jansantiques.com/Images/Products/Ref_A697.jpg

French sources were of primary importance and influence and their results were the most elegant.

Rococo began in the reign of Louis XIV and flourished during the reign of Louis XV. The French version included ambitious designs in a variety of materials that required great skill to execute.

These were characterized by complex, sinuous forms that curved in every direction.

Fanciful patterns were inlaid on layers of veneer that, in turn, were framed with ormolu (gilded bronze) outlining the legs, edges, and drawer fronts.

Columnar legs were replaced by animal-form legs in a variety of curved shapes.



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English Rococo

In England the rococo was much more restrained. Inlays were used rarely because cabinetmakers favored the use of walnut and mahogany veneers, which were handled with great skill to exploit graining.

English designers—and those who were inspired by them—introduced cabriole (curved) legs with claw-and-ball feet for chairs, tables, and chests. This foot must have been inspired by the claw and ball known from Chinese bronzes (but not from Chinese furniture prototypes); it represents a popularization of Asian design.



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American Rococo style was introduced in 1840 and was dominant throughout the 1860s. Referred to as the Louis XIV style - though closer to the Louis XV style - much bolder than its 18th century model. Ornament is carved in higher relief, and decorative detail is usually far more realistic.

Most examples of Rococo style furniture have exuberant, curvilinear floral decoration. Many pieces are supported on curving **cabriole** legs, and topped by marble.

Rosewood, mahogany, and walnut were the favored woods. The style is characterized by richly carved ornament - roses, leaves, grapes, scrolls, and shells - on curving forms inspired by 18th-century French Rococo furniture. The style was most commonly used for parlor and bedroom furniture; elaborate parlor sets included sofas or settees, chairs, center tables, and accessory forms.

Tables: Center and side tables often had marble tops and scalloped shapes.

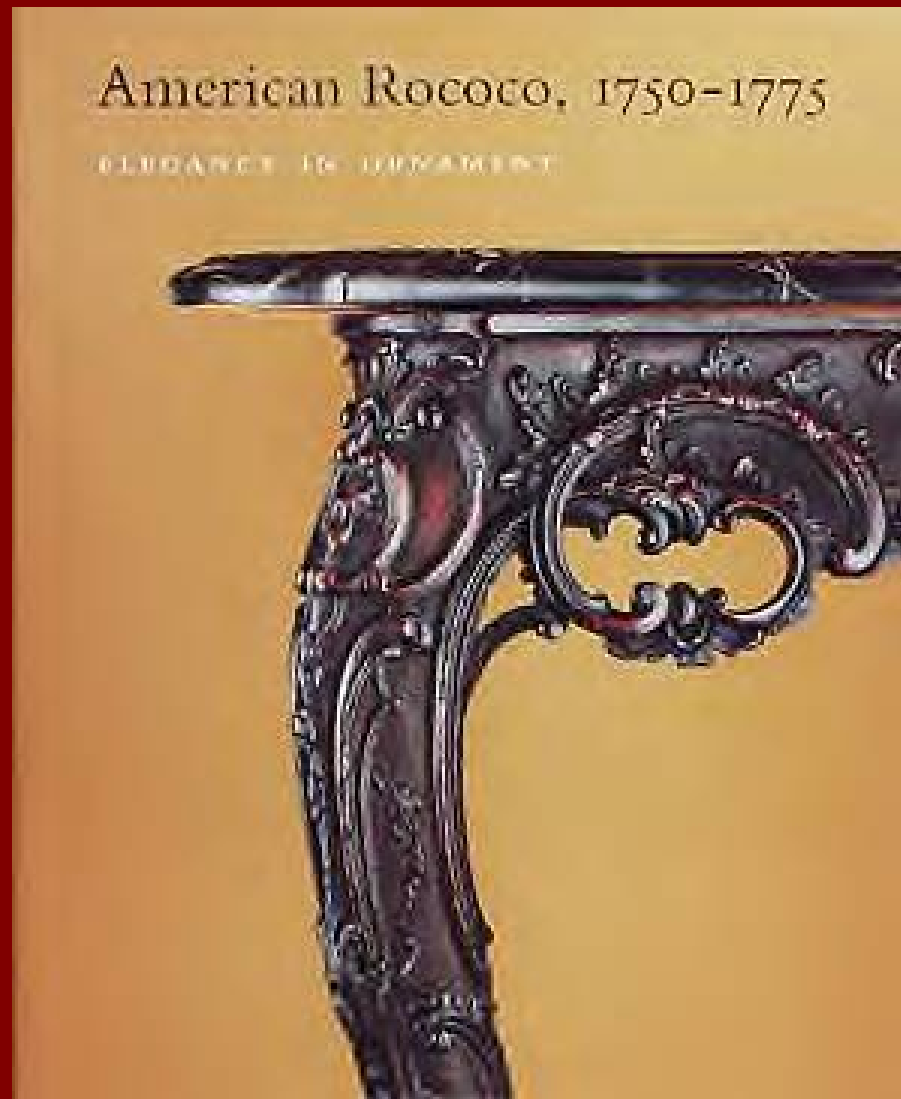
Sofa: The tête-à-tête, or conversational sofa, was a popular new form.

Chairs: All furnishings were made in exaggerated curving shapes. Many chairs had balloon-shaped backs and, like most Rococo Revival pieces, **cabriole** legs.

Upholstery: Upholstery, frequently tufted, became an important feature as concern for comfort grew and inner springs were perfected.

Cast iron: The Rococo style was also popular for forms cast in iron and used outdoors.

HISTORY OF FURNITURE



HISTORY OF FURNITURE

Toward the end of the rococo period in England, Thomas Chippendale published a book of designs, *The Gentleman and Cabinet Maker's Director* (1754), in which he presented the English interpretation of the rococo style.

He was the first to categorize the varieties of rococo as French, Chinese, or Gothic and offered samples of each approach. Innovative French designs of the 1750s were translated by Chippendale into engraved designs of elaborately carved examples without the French use of ormolu or inlays.

The element of the rococo emphasized by Chippendale and by most English artisans was its air of whimsy, achieved in French examples by a novel use of classical motifs. In the Director, Chinese and Gothic designs were included as additional ways of achieving whimsy; moreover, *these designs could be executed more easily than those based on French sources.*

HISTORY OF FURNITURE

CHIPPENDALE PERIOD/STYLE 1740-1780

DISTINGUISHING DESIGN FEATURES

derived styles combining English, French, and Chinese designs.

Graceful and well-proportioned forms. Comfort sometimes sacrificed for appearance.

MATERIALS USED

FINISHES USED

PROMINENT DESIGNERS/MANUFACTURERS

FOUR EXAMPLES

1. SLEEPING
2. SUPPORT
3. STORAGE
4. SANITATION

THREE CURRENT REPRODUCTION SOURCES

NAME AND WEB ADDRESS

PHOTO EXAMPLES

HISTORY OF FURNITURE

Thomas Chippendale Sideboard

A unique and handsome piece of Chippendale work. The outline is elegant, and the scrolling delicate. The pedestals are peculiar in their form, the panels being carved in draperies, etc. In the frieze are two drawers, with grotesque heads forming the handles. The back is fitted with shaped glass and surmounted by an eagle. The whole forms a very characteristic piece of work of the period, having been made about 1760-1770.

Thomas Chippendale published his book of designs in 1764, with the object of promoting good French design in this field of art.



HISTORY OF FURNITURE



Thomas Chippendale, 18th century English furniture maker, gave his name to a great period as both designer and master craftsman.

Characteristics: derived styles combining English, French, and Chinese designs. Graceful and well-proportioned forms. Comfort sometimes sacrificed for appearance.

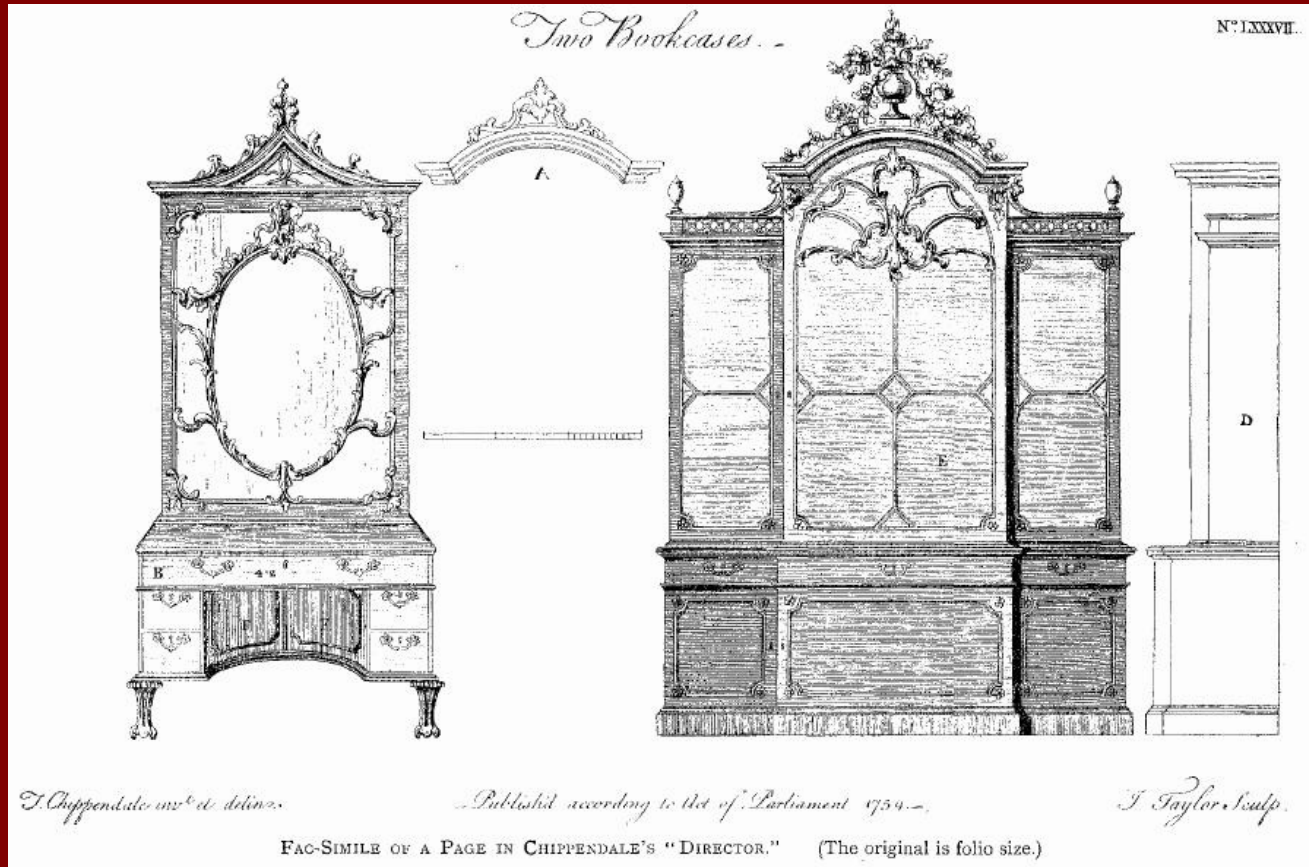
Early Chippendale pieces have cabriole legs; later pieces have strait legs. Carving was the main type of decoration, favorite styles being lions' paws, shells, acanthus, acorns, roses, dolphins, and scrolls. Fretwork is used extensively, veneering occasionally, and also gilding and lacquering. Inlay, painting, or applied ornament is also used.

Practically all Chippendale is almost exclusively mahogany. A jump from the common heavy oak pieces of his predecessors.

Upholstered materials include leather in colors, brocade, velour, satin, and plush. His large pieces had broken pediments, and his Chinese work always had fretwork.



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From about 1740 to 1760, English designers worked consistently on a small scale.

Some, however, chose to follow designs that were classical and more in keeping with an architectural style called the *Palladian*, in which Renaissance designs of the Italian 16th-century architect Andrea Palladio were scaled to 18th-century taste.

The London cabinetmaker William Vile, who was employed by the Crown in the 1750s and 1760s, made some classical furniture along with rococo work.

In the American colonies, the lightly scaled classical was as important as the pure rococo in furniture made between 1740 and 1780.

HISTORY OF FURNITURE

English and American chair designs are the exception to the rule of continuing classical emphasis.

Fashionable designers in London developed elegant side and armchairs with wooden backs, a basic form different from the upholstered-back chairs favored on the Continent.

At first, the backs were made with solid splats as the central support, framed by curving rails and stiles in a design that was a very free adaptation of Chinese chairs. Later, the frame was yoke-shaped, and the splat was executed in one of a large repertoire—rococo in spirit—of pierced-work designs.

HISTORY OF FURNITURE

In the English approach to furniture design, woods were handled with an appreciation of their distinctive qualities, and American cabinetmakers chose to follow the same path. In Europe, cabinetmakers were more intent on creating the appropriate rococo fantasies, using paint where inlays and ormolu might prove too expensive. Italian, German, Scandinavian, and even provincial French cabinetmakers followed this Continental manner of executing rococo design.

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Neoclassical Furniture

Neoclassicism, a reaction against the rococo in favor of classicism, was a movement that began while the rococo was still at its height. The designers who initiated it advocated a return to ancient Greco-Roman sources rather than to the Renaissance. To suit 18th-century taste, however, they adapted the ancient models by scaling down the ornament to a delicacy that appealed to those bored with the rococo.

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The question of who was responsible for this revolution in design is a disputed one.

Robert Adam, the English architect, introduced the first of his neoclassical designs before 1760. Across the English Channel in Paris, however, an important collector, La Live de Jully, had furnished a room “à la grecque,” or in the neoclassical style, at about the same time.

Artists of English, French, and other nationalities were finding the ruins of Rome and Athens worthy of study and were becoming aware of the place of history in the study of design.

Neoclassicism was the first conscious effort to revive a style, rather than to use elements of a past style as inspiration for new designs. The earliest efforts were less Roman than its designers seemed to believe, but the change to purer historicism occurred in a relatively short time