A Concise History of Early American Period Furniture

Presented by Stanley & Eric Saperstein Artisans of the Valley
A work in Progress
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Introduction

• Stanley D. Saperstein, Master
  – 30 Years Experience; Woodcarver, Joiner, Finisher, Designer, Cabinet & Furniture Maker, Antique Conservationist.
  – Formal Seven Year Apprenticeship w/ C.N. Grinnell
  – Director of Preservation for The Swan Foundation, NJ National Guard Museum, Camp Olden Civil War Round Table.

• Eric M. Saperstein, Journeyman
  – 15 Years Experience; Woodcarver, Joiner, Finisher, Designer, Cabinet & Furniture Maker, Antique Conservationist.
Introduction

• Artisans of the Valley - Hand Crafted Custom Woodworking
  – Founded 1973 in Ewing, NJ and Moved to Pennington in 1979
  – Specializing in Antique Restoration, Period Reproductions, Woodcarving, and Furniture & Cabinetmaking.
Introduction

• Presentation Agenda Part I
  – Discuss and Define “Antiques”
  – Defining the great “Periods.”
  – Example Works
    • Pilgrim Furniture
    • Jacobean Period
    • William & Mary
    • Queen Anne
    • Chippendale
    • Federal
    • Victorian
    • Mission
    • Country
Introduction

• Presentation Agenda Part II
  – Identifying Antiques
  – Concepts of Preservation/Restoration
  – Philosophy of Restoration
    • Museum Quality
    • Family Heirlooms
    • Investments
    • Deciding Appropriate Conservation of a Piece
  – Purchasing Damaged Pieces
  – Evaluating Audience Pieces
Antiques – a Definition

• Formal Antique Furniture 1840 - Prior
  – Hand Made 1840 & Prior Confirmed hand crafted before the industrial revolution.
  – Exhibits linear saw markings
  – Signs of scraped surfaces – grain is burnished closed.
  – Hand carving
  – Veneer 1/16th inch, often irregular thickness.
  – Solid wood drawer bottoms, often beveled edges.
  – Dove tails and joint work are irregular
  – Cut nails, almost no screws
Antiques – a Definition

• Formal Antique Furniture 1840 - Prior:
  – Wrought Iron & Cast Brass Hardware
  – Stains oil stain or no stain
  – Hand rubbed finish of shellac or occasionally natural oil finish
  – Milk paints or natural dye pigmented stains.
  – Limited use of glue, Hyde glue only.
  – Paneled construction, ship lathing, tung and grove.
  – Solid wood backing and hidden components.
Antiques – a Definition

- Machine Era Furniture 1840 - 1930
  - Combined machine made joints & hand
  - Circular Saw Markings.
  - Unfinished surfaces show planner “chatter.”
  - Sanded surfaces.
  - Veneering 1/32nd on less expensive pieces
  - Plywood drawer bottoms.
  - Machine finger joints & dove tails.
Antiques – a Definition

• Machine Era Furniture 1840 - 1930
  – Use of screws, early blunt head later pointed
  – Stamped steel & brass hardware
  – Stains oil stain or no stain
  – Hand or Spray Finish shifting to varnish later lacquer
  – Thicker oil based paints.
  – Use of glue more common, introduction of artificial glues.
  – Often Plywood backing.
Antiques – a Definition

- Mass Production 1930 – 1980 (Non-Antique)
  - Wire nails
  - Stamped plated hardware – brass, chrome, etc
  - Wiping surface layering stains
  - Almost exclusive use of spray lacquer or urethane finish
  - Oil into Latex paint.
  - Common use of glue, urethanes, polymers, etc.
  - Thin plywood or pressboard backings, introduction of cardboard.
Antiques – a Definition

- Mass Production 1930 – 1980 (Non-Antique)
  - All Machine made joint work
  - Little saw markings, all surfaces planed and sanded.
  - Polished sanded finish surface
  - Veneering 1/32nd
  - Initial use of artificial laminates 1950 forward.
  - Introduction of fiberboard & pressboard.
  - Plywood, drawer bottoms.
  - Often dowel jointed drawers or stapled drawers.
Antiques – a Definition

• Mass Production 1930 – 1980 (Non-Antique)
  – Phillips screws, engineered metal “brackets” and fasteners.
  – Wire nails,
  – Stamped plated hardware – brass, chrome, etc
  – Wiping surface layering stains
  – Almost exclusive use of spray lacquer or urethane finish
  – Oil into Latex paint.
  – Common use of glue, urethanes, polymers, etc.
  – Thin plywood or pressboard backings, introduction of cardboard.
Antiques – a Definition

• Mass Production 1980 – Present (CNC)
  – CNC computer controlled production
  – CNC Machine made joint work
  – Engineered lumber and laminated structure.
  – Materials recovery using “finger jointed” random units.
  – No saw markings, all surfaces planed and sanded.
  – Polished sanded finish surface
  – Veneering 1/64th often paper backed.
  – Extensive use of artificial laminates.
  – Plywood, often fiberboard or masonite drawer bottoms.
Antiques – a Definition

• “The Fake” Modern High quality reproduction reviling original craftsmanship, specifications, and qualities.
  – Often thin finishes, showing age, crazing in finish surface and chemical aging of wood surface utilized.
  – All hardware appropriate to period, no use of modern fasteners, screws, etc.
  – No signs of modern glue.
  – Turnings are true round, not showing slight oblong from age.
Antiques – a Definition

• “The Fake” Modern High quality reproduction reviling original craftsmanship, specifications, and qualities.
  – A reproduction is NOT a fake, without false claims.
  – Utilizes antique “aged” wood.
  – Appropriate period tool markings.
  – Hand unique irregular appearance.
  – Shellac finish / natural oil using period processed solutes.
  – Distressed appearance, showing standard age & wear.
Antiques – a Definition

- Mass Production 1980 – Present (CNC)
  - Often dowel jointed drawers or stapled drawers
  - Phillips screws, engineered plastic “brackets” and fasteners.
  - Wire nails, pins, and staples.
  - Stamped plated hardware – brass, chrome, etc
  - Single coat finishes almost exclusive use of colored lacquer finish
  - Oil into Latex paint.
  - All glues polymer, urethane, etc no natural formulas.
  - Masonite, cardboard, or very thin plywood backings.
Pilgrim

- 1620-1690 includes Jacobean, Tudor, & Restoration
  - Limited joint work, often wrought iron braces.
  - Built by necessity for function, limited ornamentation.
  - Limited skilled craftsmen & tooling available.
  - Often crude, irregular – symmetry of parts skewed.
  - Simplified English styles of English influence.
  - Materials oak, pine, ash, walnut, all common Eastern Woods.
  - Often painted black to faux ebony
  - Shellac & Oil Finishes.
Pilgrim Tools

- Priority on home and shelter building.
- Tools multi-purpose homes & furniture.
- Skill levels limited, knowledge of tools often scarce.
- Improvising and creativity to gain and use of all available materials function prevailed.
Pilgrim Trestle Table

- American "Great Hall Table".
- Base has all edges chamfered.
- Top is supported on decorated turnings joining it to the central beam joining the trestle ends.
- The top has breadboard ends.
- No Carving

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Pilgrim (Tudor) Table

- Oak Table
- Double Turned Legs
- Plank Top
- Edge Band Only
Pilgrim Chest

- Famous Brewster Chest
- Original Mayflower Heritage
- Circa 17th, Holland.
- Iron & Norway pine
- Most important Pilgrim Piece
- use as table, storage, seating.
- Dark reddish-brown paint
- Iron strap reinforced six board design.
- Hardware includes inside hinges, typical of the era.
- Image Source:
  www.pilgrimhall.org/brechest.htm
Pilgrim Chair

- Winslow Arm Chair
- Materials Red Oak
- Framing of Squared parts
- Mortise and tenon joints
- Thin rectangular panels
- Upholstery velvet

- Image Source: www.pilgrimhall.org/WinslowJChair.htm
Pilgrim Chair

- The Brewster Chair
- Circa 1630-1670
- American White Ash.
- Prominent turnings.
- Dowell joint work.
- Originally crafted by John Eddy (1595-1684)

Image Source:
www.pilgrimhall.org/brechair.htm
Pilgrim Cradle

- Made in Duxbury
- Circa 1680-1720
- Maple and white Pine.
- Sleeping baby visible from almost any position.
- Faux joint work, made of solid pine boards
- Ornamentation as turnings
- Often made by carpenters
- Image Source:
  www.pilgrimhall.org/F-cradles.htm
Pilgrim Bible Box

- Material Black Walnut.
- Housing the family Bible, records, special documents, and even prized seeds.
- Originals very rare today.
- Wooden hinges.
- Hand carving, often personalized with initials or family crests.
- Pegged joints
- Natural shellac finish
- Artisans Reproduction
Restoration

- Jacobean, 1603-1688 – Inspired by primitive early American works by the original colonists.
  - Name after James I and Charles I (1603-1649).
  - Commonwealth Style (1649-1660).
  - Carloean, after Charles II (1660-1688)
 Restoration

• Jacobean, 1603-1688 – Inspired by primitive early American works by the original colonists.
  – Predominantly oak, in massive, sturdy style.
  – Flat chair surfaces, lines square and rectangular.
  – Carving in low relief.
  – Pegged mortise and tenon joints.
  – Some veneering and inlay were used
  – Common painted finished.
  – Leather, tapestries, crewelwork, wool, linen, silk, and velvet.
  – Heavy, spiral, and melon ball turnings
  – Knobbed bun feet on chests and tables.
  – Tables were rectangular in shape.
  – Gate-leg circular tables were introduced at this time as well.
Jacobean

- **Jacobean, 1603-1688**
  - Named after James I and Charles I (1603-1649).
  - Commonwealth Style (1649-1660).
  - Carolean, after Charles II (1660-1688)
  - Oak, in massive, sturdy style, square and rectangular.
  - Simple construction; pegged mortise and tenon joints.
  - Flat chair surfaces, tables were rectangular in shape.
  - Heavy, spiral, and melon ball turnings
  - Knobbed bun feet on chests and tables.
  - Carving in low relief.
  - Some veneering and inlay introduced.
  - Common painted finished.
  - Use of leather, tapestries, crewelwork, wool, linen, silk, & velvet.
  - Signs of gate-leg circular tables appeared.
Jacobean Connecticut Chest

- Circa 1640
- Entirely of red oak.
- Mortise & tenon joints
- Wooden hinges on lid.
- Kalem Winslow, pilgrim coffin maker, attributed.
- Commonly in the Connecticut river region.
- Hand carving face only.
- Jacobean stain & shellac finish.
- Artisans Reproduction
Jacobean Chest

- Circa 1650
- Entirely of red oak.
- Bedside blanket chest.
- Common during Colonial times to store blankets, pillows, and other personal items.
- Mortis & Tenon construction with panels.
- Wooden hinged lid.
- Hand carving face only.
- Artisans Reproduction
Jacobean Chair

- Jacobean Armchair
- Elaborate hand-carved design on almost all surfaces.
- Leather upholstery
- Turnings and dowel joint work.
Jacobean Chair

- Jacobean Armchair
- Elaborate turnings
- Leather upholstery
- Turnings and dowel joint work.
Jacobean Table

- Solid Oak
- Featured Apron
- Extensive Carving
- Single Turned legs
- Lower beam
- Dark finish
- Plank Top
- Arched Feet
Jacobean Table

- I-Beam Trestle Style
- Solid Oak
- Prominent Apron
- Extensive Carving
- Apron
- Banded Top
- Mortis & Tenon Joints
- Pegged Construction
- Artisans Reproduction
Jacobean Stamp Box

- American Stamp Box Circa 1700
- European Relic Box, which had been carved for centuries in Europe to house small religious relics such as locks of hair.
- Artisans Reproduction
Jacobean Carved Desk Box

- Friesian Desk Box
- Circa 1720
- The geometric carved pattern
- Pegged Joints
- Slat Top
- Beaded edges
- Brass hinges
- Artisans Reproduction
William and Mary

• William and Mary, 1689-1725
  – Named for Mary Stuart, ascended in 1689.
  – Dutch & French influence through Mary’s craftsmen.
  – Walnut became the most widely used wood.
  – Carving flowers, foliage, cupids, wreaths, and c-scrolls.
  – Gilding, painting, and lacquering common.
  – Marquetry and veneering common, including tabletops.
  – Almost all turned pieces use the bell-shaped cup.
  – Tables rectangular in shape, with "X" stretchers.
  – Upholstery on almost all chairs and couches using tapestry, petit point embroidery, damask, brocade, velvet, and chintz.
  – Significant number of pieces imported from England.
  – The highboy was introduced.
William and Mary Side Table

- Side Table
- Solid oak
- Veneer Fronts
- Barley twist legs
- Beaded Plank top
- Teardrop pulls
William and Mary Chair

- Arm Chair
- Leather Upholstery
- Mahogany
- Extensive Carving
- Cabriole Legs
- Fluting
- Solid Back
William and Mary Chair

- Side Chair
- Leather Upholstery
- Mahogany
- Extensive Carving
- Cabriole Legs
- Fluting
- Solid Back
William and Mary Chest

- Chest on Stand
- Walnut
- Veneering
- Turned Legs
- Natural Finish
Queen Anne

• Queen Anne, 1725-1750
  – Often called the "first modern furniture period."
  – Cabriole leg almost universal on all pieces with clean flowing lines.
  – Windsor and Bannister chairs.
  – Comfort and simplicity over ornament in all designs.
  – Primarily walnut, limited use of oak, pine, and ash. Mahogany towards the end of the period.
  – Carving, when used, is simple and low in relief:
    – Scalloped shell, which appears at the knees of cariole legs, the top of the chair rails, or the center of seat frames. Acanthus and floral motifs.
Queen Anne

• Queen Anne, 1725-1750
  – Favored overstuffed fabrics: damask, brocade, velvet, & embossed leather.
  – Chair seats are shaped, feet are the Dutch pad foot or the drake foot.
  – The gate-leg cabriole tables gained ground during the period, and
  – The highboy was developed with cabriole legs.
  – Lowboys became popular dining room pieces.
Queen Anne Cupboard

- Corner Cupboard
- Hand Carved Shell.
- Material mahogany.
- Hand fluting.
- Split turnings.
- Raised panel doors.
- Solid wood Tung and grove backing.
- Turned finials.
- Artisans Reproduction
Queen Anne Arm Chair

- Queen Anne Carved Armchair.
  - Made in Philadelphia, 1740-1760
  - Materials solid walnut.
  - Cabriole legs, clean lines scrolling arms and solid single slat back.
  - Sold for $1,980,000 October 1999 World Auction Record for an American Armchair New York, Rockefeller Center
Queen Anne Chest of Drawers

- The Sarah Slocum
  Chippendale Block-and-Shell Carved Chest of Drawers
  - Labeled by John Townsend (1732-1809)
  - Materials solid mahogany.
  - Shell carvings
  - Brass pulls
  - Sold for $4,700,000
    June 1998
    World Auction Record for
    John Townsend Furniture,
    NY Rockefeller Center
Queen Anne Tea Table

• Artisans of the Valley Reproduction Queen Anne Floating Top Tea Table
  – Material solid walnut
  – Circa 1705
  – Spoon foot cabriole legs
  – Floating piecrust top.
  – Compound full cabriole skirt work is hand carved.
  – Artisans Reproduction
Queen Anne Lowboy

- Artisans of the Valley Reproduction Lowboy
  - Materials solid walnut
  - Hand-carved drawer front.
  - Solid brass pulls
  - Spoon foot cabriole legs.
  - Artisans Reproduction
Queen Anne Highboy

- Highboy Chest of Drawers
- Materials solid cherry
- Drawer front carvings
- Brass hardware
- Delicate cabriole spoon foot legs
- Fretwork apron
Queen Anne Tilt Top Table

- Tilt top table.
  - Materials Mahogany.
  - Three legs.
  - Simple spoon foot.
  - Turned pedestal.
Queen Anne Drop Leaf Table

- Drop Leaf Table
  - Materials mahogany
  - Cabriole Legs
  - Gateleg design with drop leaf.
  - Artisans Reproduction
Georgian

- Georgian, 1714-1806
  - Covers the reigns of George I, II, and III.
  - The period is the richest in terms of new styles and famous craftsmen who invented the styles.
  - Early Georgian (1714-1740)
  - Late Georgian (1740-1806)
Georgian

• Georgian, 1714-1806
  – Early Georgian (1714-1740)
    • Increased use of mahogany, the king of carving woods. The French and Oriental influences were strong,
    • Carving was heavy on many pieces.
    • Lines were flowing, the use of the curve was predominated.
  – Late Georgian (1740-1806)
    • The great craftsmen were dominant.
    • Broken into Chippendale, Sheraton, Adam, and Hepplewhite.
Georgian Table

- Pedestal Table
  - Mahogany
  - Turned pedestal
  - Elegant, simple no carving.
Georgian Chairs

- Georgian style
- Windsor Chairs
  - Ornate center slate
  - Turned legs
  - Use of dowel slats
  - Elegance, light appearance
Georgian Chairs

• Georgian Side Chair
  – Solid Mahogany
  – Fretwork Back
  – Extensive Carving
  – Ball and Claw Feet
  – Cabriole Legs
  – Moiré Upholstery
Georgian Dresser

- Low Dresser
  - Solid Oak
  - Turned legs
  - Fretwork
  - Brass Pulls
  - Beaded edges
  - Platform base
Georgian

- Slope front bureau
  - Slope Front
  - Circa 1800
  - Mahogany
  - Brass Pulls
  - Simple, no carving
Chippendale

• Chippendale, 1714-1779
  – Thomas Chippendale first not a reigning monarch to give his name to furniture style.
  – He was both designer and master craftsman.
  – His "Director," published in 1754, opened a new era in furniture making and is still used today. Derived styles from a combination of English, French, and Chinese designs.
  – Graceful and well-proportioned.
  – Comfort was sometimes sacrificed for appearance.
Chippendale

• Chippendale, 1714-1779
  – Early cabriole legs; later pieces have straight 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.
  – Occasional guilding and lacquering.
  – Inlay, painting, or applied ornament is also used.
  – Practically all of Chippendale's furniture is mahogany.
  – Upholstered materials include leather in colors, brocade, velour, satin, and plush.
Chippendale Curio

- Curio Display Cabinet
  - Solid mahogany.
  - Brass face hinges.
  - Turned finial
  - Simple moldings.
  - Artisans Reproduction

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Chippendale Secretary

- Chippendale Secretary
  - Artisans of the Valley restoration
Chippendale Tea Table

• Tea Table
  – Mahogany
  – Carved piecrust top
  – Pedestal Base
  – Fluted turnings
  – Ball and Claw Feet
  – Carved legs
  – Sold for $2,400,000
    January 1995
Queen Anne Chair

- The John Cadwalader Hairy-paw Foot Side Chair
- Extensive carving, fretwork, ball and claw feet, curving apron.
- Fine upholstery.
- Sold for $1,400,000 October 1999
Chippendale Armchair

- Armchair
- Mahogany
- Highly ornate carving
- Ball and claw feet
- Use of rosettes
- Cabriole legs and apron
- Leather upholstery
Chippendale Armchair

- Side chair
- Mahogany
- Highly ornate carving
- Ball and claw feet
- Cabriole legs & apron
- Moiré Upholstery
Chippendale Desk Bookcase

- The Nicholas Brown Chippendale Block-and-Shell Carved Desk and Bookcase.
  - Attributed to John Goddard,
  - Sold for $12,100,000
    - June 1989
  - Solid Mahogany
  - Brass Pools
  - Raised Panels
  - Shell Carvings
  - Finials
  - Ornate bonnet.
Chippendale Chest on Chest

- The Bliss Family Chippendale Carved and Blocked Mahogany Chest-on-Chest, 1770-1785
  - Sold for $1,200,000
    January 1997
  - Solid mahogany
  - Ornate Bonnet
  - Eagle Finial
  - Shell Carvings
  - Fluting
Hepplewhite

• Hepplewhite, 1750-1786
  – George Hepplewhite was a practical cabinetmaker who produced a simplified version of Louis XVI furniture.
  – Mahogany is the favored wood, with some satin-wood, birch and sycamore.
  – Lines and proportions are graceful, refined, and slender, though sturdy.
  – Chairs, settees, and other pieces are all built on a smaller scale than heretofore produced.
  – Slender, fluted legs with spade feet.
  – The graceful curve predominated, especially on chair backs.
Hepplewhite

• Hepplewhite, 1750-1786
  – Dainty carving is sparingly used, consisting mostly of classical motifs, wheatears, ferns, husks, urns, rosettes, and Prince of Wales feathers, which he introduced.
  – Upholstery used was striped damask, silk, stain, and red and blue morocco with horsehair stuffing.
  – Hepplewhite’s favorite pieces were for the dining room. He popularized the sideboard, and the
  – Urns carved on all legs can always identify a Hepplewhite sideboard.
  – His chairs featured open shield backs and had a very delicate appearance.
Hepplewhite Pembroke Table

- Solid Cherry
- Inlaid apron
- Tapered Legs.
- Typical the CT river valley from Hartford up north through MA.
- Circa 1800
Hepplewhite Sideboard

- Bow Front Sideboard
- Solid Mahogany
- Mahogany veneer
- Satinwood inlay
- Tapered Legs
- Round pulls
Hepplewhite Secretary

- Drop Front Secretary
- Veneer Front
- Mahogany
- Panel back
- Tapered Legs
Hepplewhite Chair

- Painted Armchair
- Black painting with gold detail
- Ornate Upholstery
- No carving details
- No turnings
Adam

- Adam, 1760-1792
  - Four Brothers Adam, Robert, James, and William
  - Architects who turned into furniture designers.
  - Developing a style to match the houses they planned.
  - None were craftsmen, and others produced their work.
  - They drew their inspirations from Green and Roman styles and started a revolutionary era of carving.
Adam

• Adam, 1760-1792
  – Slender, straight and curving lines, tapering legs leading to flat surfaces.
  – Ornamented with painting, gilding, and inlay.
  – Occasional delicate low-relief carving is used with classical Greek and Roman motifs, discs, fans, pendants, acanthus, pineapples, human figures, animal heads, and urns.
  – Upholstery brocade, damask, striped satin, and silk.
  – Mahogany and satinwood were favored woods.
Adam Commode

- Ornate Commode
- Mahogany
- Extensive Satinwood Inlay
- Limited or no carving
- Square feet
Sheraton

• Sheraton, 1780-1806
  – Thomas Sheraton was a teacher, preacher, bookseller, fanatic, and pamphleteer in addition to being a furniture designer.
  – He was not a master craftsman, but he exerted a tremendous influence on furniture craftsmen through his designs in his four books.
  – He jobbed out all orders to cabinetmakers, who executed his designs.
  – Sheraton designed the first twin beds, roll-top desks, kidney-shaped tables, and dual-purpose furniture.
  – Slender, refined, delicate designs that are structurally sound and durable in construction.
Sheraton

• Sheraton, 1780-1806
  – Legs are slender, usually round, but never cabriole.
  – All pieces are well-proportioned, with straight lines predominating.
  – Ornamentation is simple, with inlay and marquetry used extensively.
  – Carving was classical, with ferns, ovals, urns, etc.
  – Favored woods were mahogany for dining rooms, bedrooms, and libraries; satinwood, rosewood, and painted furniture for drawing rooms.
  – Upholstering fabrics were plain, striped, and flowered satins, silks, and damasks.
Sheraton Library Table

- Library Table
- Material mahogany
- Brass claw feet
- Gold tooled leather top.
- Plain Apron
- Fluted Feet
Sheraton Armchair

- Stick bow back
- Arm chair.
- Mahogany
- Twisted back slates
- Silk upholstery.
Sheraton Library Table

- Drop Leaf
- Probably maple with nicely turned legs.
- Painted decoration.
- New England origin. Ca. 1820-1830
Sheraton Library Table

- Sheraton Arm Chairs
- Paint and stencil decoration.
- Probably Boston origin. Ca. 1820-1830.
- Caning Seat
Federal

• Federal, 1795-1830
  – Dubbed the “American Period”
  – First totally distinct American period
  – Credited to Duncan Phyfe.
  – The period is broken into two sections: Early Duncan Phyfe, or Federal, and Late Duncan Phyfe, or American Empire.
Federal

• Early Duncan Phyfe
  – Distinctive style inspiration from Hepplewhite, Sheraton, and Adam.
  – Combined use of straight and curved.
  – Light carving, turning, fluting, reeding, acanthus, cornucopias, oak leaves, palm and laurel, wheat, and swags.
  – Upholstery silks, satin, brocade, wool, and horsehair.
  – Use X-crossed legs on chairs.
  – Exclusively Mahogany
Federal

• Late Phyfe
  – Turning to influence of the French Empire Style,
  – Furniture becomes heavier and sturdier.
  – Claw and bracket feet and
  – Heavy pedestal tables.
  – Metal mounts are used extensively
  – Introduction of walnut, oak, ash, hickory, and fruitwood are used, mahogany still predominating.
Duncan Phyfe Roll Top

- Circa 1830.
- The first known roll top.
- Solid American walnut.
- Cloth backed hand spoke shaven solid wood slats.
- Extensive use of Turnings
- Hand carving & fluting
- Brass hardware.
- Dovetail joint work.
- Artisans Reproduction.
Duncan Phyfe Pedestal Table

- Mahogany
- Classic Phyfe curved fluted legs.
- Brass hardware and casters
- Tooled leather surface
- Turned pedestal base with three legs.
Duncan Phyfe Drop Leaf

- Mahogany, extensive figured San Domingo.
- D-shaped drop-leaves
- Apron and urn shaped pedestal design
- Drawer at one end and a false drawer at the other
- Acanthus leaf carving, continuing to four saber legs
- Carved paw feet
- Brass castors.
Duncan Phyfe Breakfast Table

- Solid Mahogany
- Elegant lines using turned legs and ball & claw feet.
- Finials, carved pineapple predominate
- The splash back with a broken arch
- Oblong top, canted front corners & brass gallery sides above a conforming
- Concave-shaped shelf with brass beading,
Duncan Phyfe Card Table

- Card Table
Phyfe Workshop

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Victorian

- Victorian, 1830-1890
  - Named for Queen Victoria
  - English design copied enthusiastically in America.
  - Large, heavy, substantially built, clumsy style.
  - Dark shades of upholstery are used, and
  - Many designs show poor planning.
  - Rosewood and black walnut are favored woods.
  - Carving motifs: scrolls, flowers, leaves, & figures.
  - Chairs have oval and horseshoe-shaped backs. Large rockers became popular.
  - Dining room furniture was large and bulky, with pedestal tables predominating.
Victorian Chest of Drawers

• Mahogany
• Tall chest
• Shaped beveled mirror. Both the top crest and harps for the mirror have rich detailed carvings.
• Serpentine drawer fronts have lovely figured grain.
• The top drawer, sides corners, base, and feet all feature fine carvings.
• Brass pulls
• Circa: 1900
Victorian Arm Chair

- ROSEWOOD Jeliff Armchairs.
- Notice the individual open carved crests:
- Beautifully carved arms
- Draped with tassels and full bearded gentlemen dressed in elaborate collars.
- gilt incising throughout with nicely turned legs.
- Diamond tufted damask.
- Circa: 1870
Victorian Side Chair

- Rococo Victorian rosewood side chairs
- Laminated backs.
- Rope turning on the top and very elaborate open carved curved backs with C-scrolls and a cluster of grapes in a heart in the center.
- American Furniture of the 19th Century
Victorian Dining Table

- Massive Mahogany
  Closed Dining or Center Table
- Thick Reeded Base
- Heavy Curled Double Clawed Feet.
- Circa: 1890
Victorian Lamp Table

- Renaissance Revival Victorian
- Walnut
- Inset marble top
- Burled rimmed apron
- Fancy shaped base with round cutouts, burl panel accents, and incised rosettes on each foot.
- Circa: 1870
Mission

- Mission 1880 – Present
  - Design dominated by Gustav Stickley and family
  - Purely American Conception
  - Furniture of function and simplicity
  - No Carving
  - Almost always oak, occasional walnut or maple.
  - Square – no taper, no curves
  - Mortis and Tenon joints
  - Parallel and perpendicular lines
Mission Side Table

• Solid Oak, quarter sawn.
• Square, no ornamentation.
• Simple drawers
• Square non-tapered legs.
Mission Side Chair

• Slat back Chair
• Square, simple look.
• Thick, mass sturdy style.
• Mortis and tenons
• Distinctive square slats common to all pieces.
• Range natural to dark finishes.

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Mission Coffee Table

- Massive style
- Protruding leg tops
- Square solid legs
- Mortis and tenon
- Solid Oak
- Brass Pulls
Mission Rocker

- Slat Back
- Square Legs
- Slight Press Back
- Leather Seat
Country Furniture

- Country furniture has no period or set dates; a piece can be 1720, 1830, 1870, or 1920.
- Three General Categories:
  - Pennsylvania Dutch
  - Shaker
  - Country crude.
- Made in the country usually by resourceful farmers.
- Bound by no conventions, always practical using, pine, poplar, cherry, oak, walnut, maple, etc.
- Finishes of all styles.
- Simple through ornate or stenciled. Usually limited carving if any.
Country Chair

- Solid Oak
- Hand Shaven Spokes
- Simple arms
- Curved Back
Country Breakfront Cupboard

- Shown in pine, often oak, poplar or cherry.
- Raised panel doors.
- Inset drawers and doors.
- Wooden pulls (often brass or wrought iron) and iron hardware.
- Artisans Reproduction
Country Corner Cupboard

- Shown in solid pine.
- Tung and groove back solid pine.
- Slat panel door.
- Simple rustic moldings, no carving.
- Artisans Reproduction.
Country Pie Safe

- Staple of the country kitchen.
- Shown in Pine
- Punched tin panel doors, also often copper or brass.
- Iron hardware and wooden pulls.
- Mortis and tenon construction.
- Artisans Reproduction
Country Trestle Table

- Shown in pine, all American woods popular.
- Wedged trestles allowed disassembly.
- Flat, plank top, no apron – also easy transport.
- Artisans Reproduction
Country Server

- Rustic knotty pine, again common all American Hardwoods.
- Raised Panels
- Flat Drawers
- Plank top
- Artisans Reproduction
Country Block Front Chest

- Circa 1720
- Materials northern pine.
- Early John Goddard design.
- Simple construction, six pine boards nailed together.
- Limited shell carving.
- Metal hinges.
- Legs made of arching skirt ing, no independent jointed legs.
- Artisans Reproduction
Dutch Chest

- Painted, black
- Raised panel front
- Stenciled designs, very popular and common.
- Artisans Reproduction
Dutch Cupboard

• Distressed paint
• Stenciling
• Raised Panels
• Often in Poplar, also oak or pine.
• Wooden pulls
Canning Cupboard

- Crude finish, painted
- Iron hardware
- Top skirting for storage
- Wooden knobs
- Panel Door
- Case Construction
Dutch Lowboy

- Painted Lowboy
- Brass hardware
- Plank top
- Beaded edge drawers
- Tapered legs into Spoon Feet
- Brass pulls
Dutch Chair

- Dutch Windsor Chair
- Painted
- Turned legs
- Dowel joints
Dutch Sawbuck Table

- German inspiration
- Very simple support structure.
- No feet, trestle style wedged beam.
- Plank Top
Shaker Table

- Harvest Table
- Natural finish
- Turned legs
- Mortis and Tenon
- Plank Top
- Shown in cherry, often oak or pine.
- No carving
Shaker Corner Cupboard

- Clean simple lines, limited molding
- Glass door with mullions.
- Raised Panel Door
- Common mostly in oak.
- Wooden Knobs
Shaker Chair

- Dining Side Chair
- Simple dowels.
- Often limited strength.
- Finials atop back posts.
- Caning is very common.
- Ladder Back Design
Shaker Chair

- Dutch Windsor Chair
  - Painted
  - Turned legs
  - Dowel joints
Shaker Candle Table

- Round Top
- Turned Pedestal
- Three Legs
- No Carving
- Natural Finish
Golden Oak

- Golden Oak 1880-1930
  - High quality solid oak, oak plywood, and oak veneer furniture. Occasionally available in walnut.
  - Modular construction with options on order.
  - Often Quarter Sawn, featuring ornate grain patterns.
  - Golden patina from light to dark brown/black
  - Machine crafted mass production.
  - Often extensive ornate carving, machine rounded and hand touched.
  - Recent surge in collectors value
Golden Oak Dining Table

- Original 19th C. Horner Brothers Dining Table
- Quarter-sawn oak
- Machine/Hand Carved
- Carved dolphins, each end of the base, and one on each end of the top section.
Golden Oak Architects Desk

- Solid oak, quarter sawn
- Architects Desk
- Shell wooden pulls
- Slanted Wooden Top
- Panel Sides
Golden Oak Writing Desk

- Shaker Style Desk
- Quarter sawn oak
- Flat panel doors.
- Mortis & Tenons
- Brass Hardware
Golden Oak School Chair

- School Chair
- Solid oak
- Metal bracing & brackets
- Dowell joints & screws.
- Artisans Restoration
Golden Oak Press Back Chair

- Carved press back
- Turned slats and legs
- Caned Seat
- Quarter Sawn Oak
- Dowel Construction

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Golden Oak Roll Top

- Classic S-Roll Top
- Solid Oak/Oak Plywood
- Wired slat roll top
- Heavy wooden pulls.
- Disassembles for easy transport.
- Artisans Restoration

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Golden Oak Table

• Pedestal Table
• Classic round kitchen table with leaves.
• Octagon base with square legs, often highly ornate pedestal bases.
• Golden finish
• Artisans Restoration
Golden Oak Cabinet

- Chimney Cabinet
- Oak/Oak Plywood
- Norwegian carvings, faces, turnings for columns and feet.
- Panel doors
- Brass locks and hardware.
- Artisans Restoration
Golden Oak School Desk

- School Desk & Chair
- Solid oak
- Mortis & Tenon with metal braces
- Two tone finish.
- Artisans Restoration
Golden Oak Server

- Viking Chest/Server
- Solid Oak/Veneer
- Beautifully Hand Carved.
- Fluting work & egg and dart patterns.
- Turned feet.
- Brass Hardware
- Golden honey finish.
- Artisans Restoration
Golden Oak Secretary

- Quarter Sawn Oak
- Simple shaped legs
- Wooden Knobs
- Plank sides
Summary

• Conclusion
  – The last of the great periods was the Victorian.
  – All furniture produced since has been reproductions, except for modern furniture of steel and plastic.
  – No new outstanding styles have appeared, and they probably will not, because the era of hand-sculptured furniture is over, made obsolete by the machine and rising labor costs.
  – These things have made the costs of antiques rise out of the ordinary person's reach. The only fine furniture being produced today is hand-made reproductions by the few craftsmen left.
Summary

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Summary

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