

A Concise History
of
Early American
Period Furniture

Presented by
Stanley & Eric Saperstein
Artisans of the Valley

A work in Progress
Draft October 23rd, 2003

Artisans of the Valley

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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
 - Founder Artisans of the Valley, 1973.
 - 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
 - Transferred to Eric in 2001.
 - 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 planer “chatter.”
 - Sanded surfaces.
 - Veneering 1/32nd on less expensive pieces
 - Plywood drawer bottoms.
 - Machine – Rotary bit carving.
 - 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.
 - Machine – Rotary bit carving.
 - 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.
 - Machine – Rotary bit carving.

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

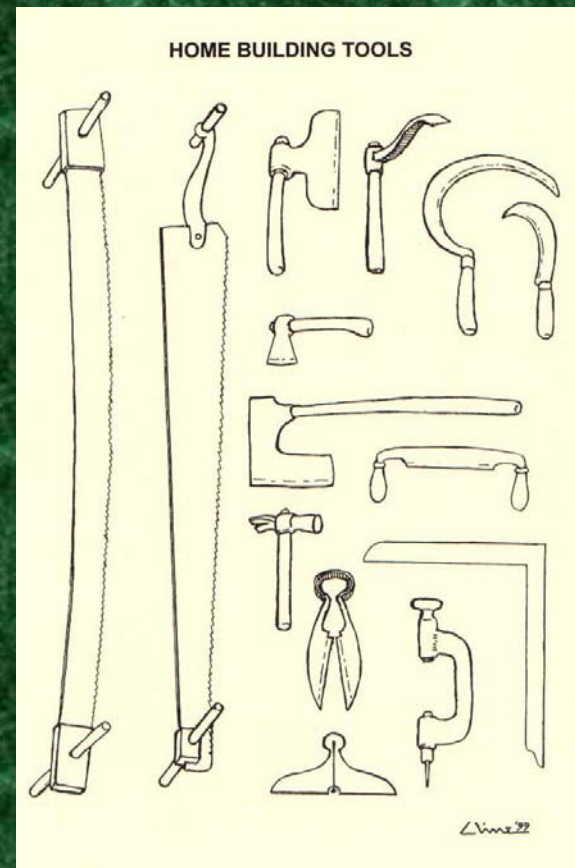
- Mass Production 1980 – Present (CNC)
 - Often dowel jointed drawers or stapled drawers
 - Phillips screws, engineered plastic “brackets” and fasteners.
 - Wire nails, pins, and staples.
 - Stamped plated hardware – brass, chrome, etc
 - Single coat finishes almost exclusive use of colored lacquer finish
 - 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



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



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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



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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.
- Mortis & 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.



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Jacobean Chair

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



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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



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William and Mary Chair

- Side Chair
- Leather Upholstery
- Mahogany
- Extensive Carving
- Cabriole Legs
- Fluting
- Solid Back



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William and Mary Chest

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



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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 cabriole 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

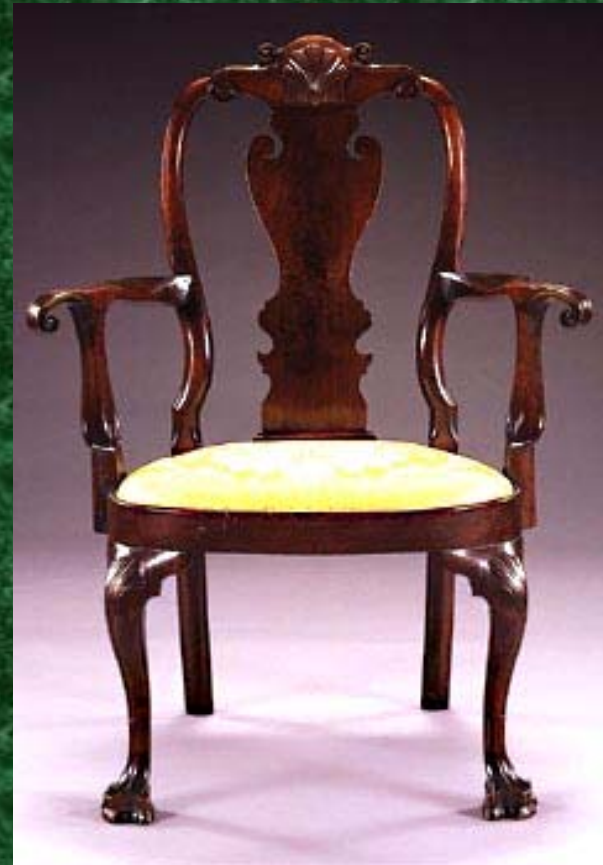
- Corner Cupboard
- Hand Carved Shell.
- Material mahogany.
- Hand fluting.
- Split turnings.
- Raised panel doors.
- Solid wood Tung and grove backing.
- Turned finials.
- Artisans Reproduction



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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



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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 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.
 - Occasional gilding 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



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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



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Chippendale Armchair

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



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Chippendale Armchair

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



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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.



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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



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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



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Hepplewhite Chair

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



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Adam

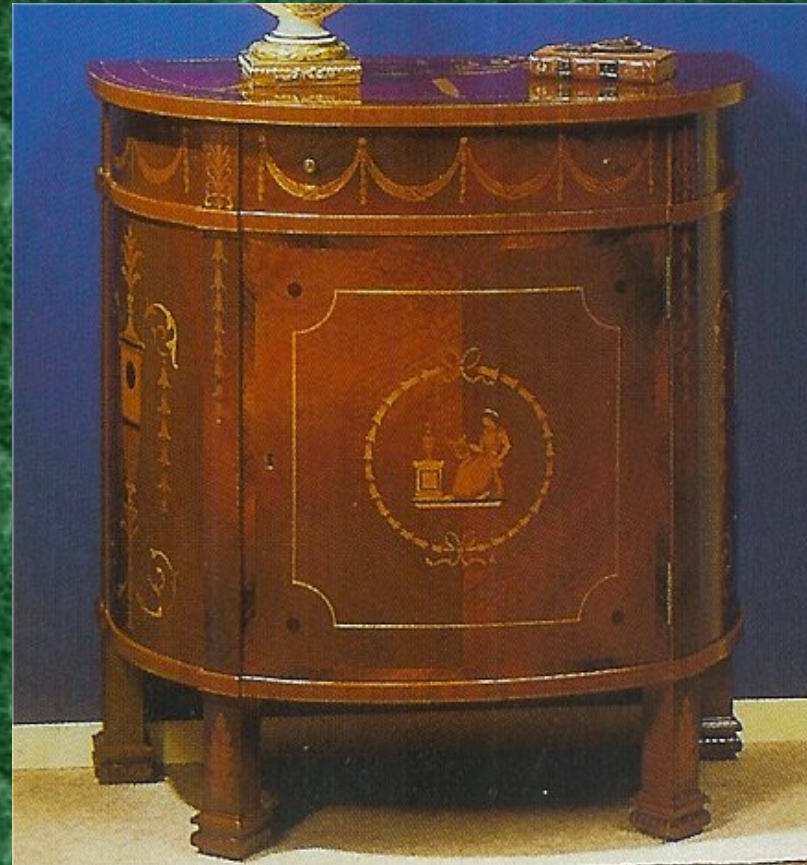
- Adam, 1760-1792
 - Four Brothers Adam, Robert, James, and William
 - Architects who turned into furniture designers.
 - Developing a style to match the houses they planned.
 - None were craftsmen, and others produced their work.
 - They drew their inspirations from Greek and Roman styles and started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



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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.



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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 strait 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.



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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.



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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,



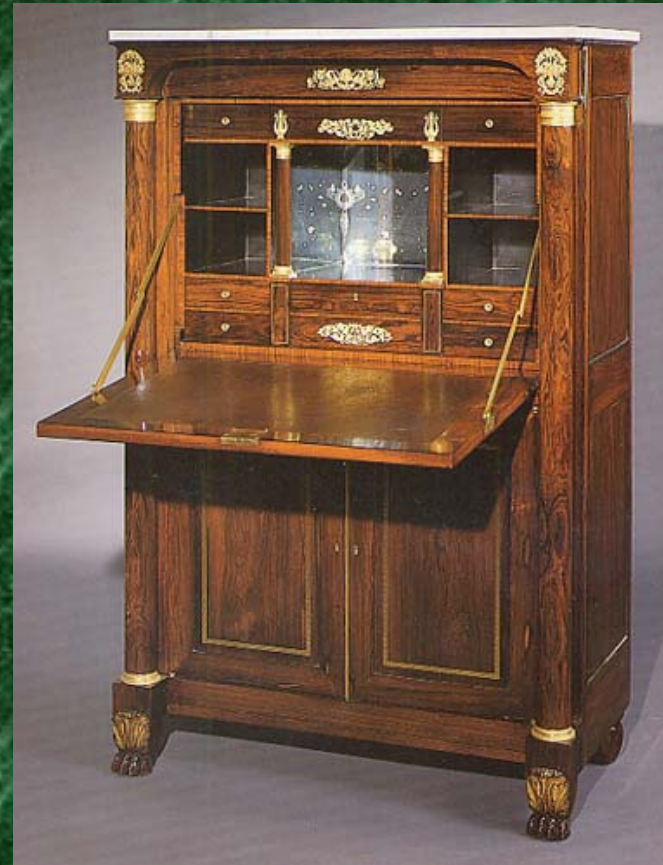
Duncan Phyfe Card Table

- Card Table



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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



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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
- Burlled 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.



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



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Country

- 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

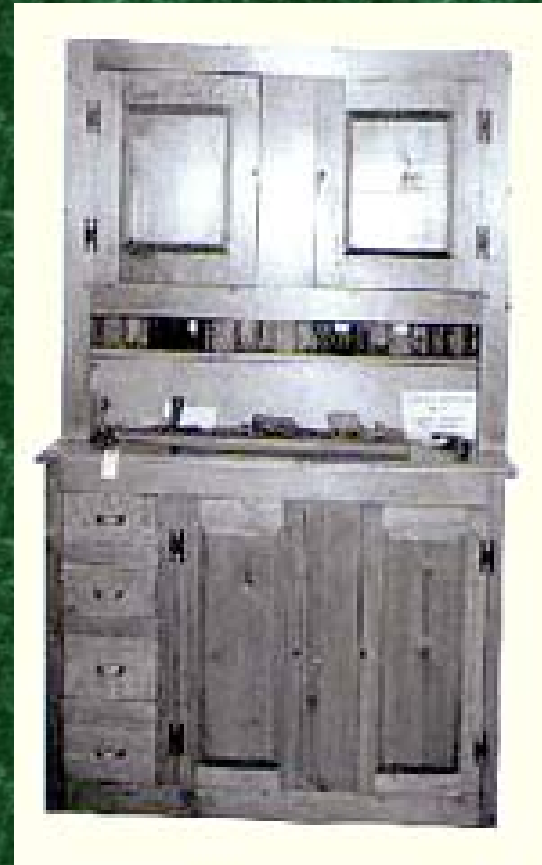
- Solid Oak
- Hand Shaven Spokes
- Simple arms
- Curved Back



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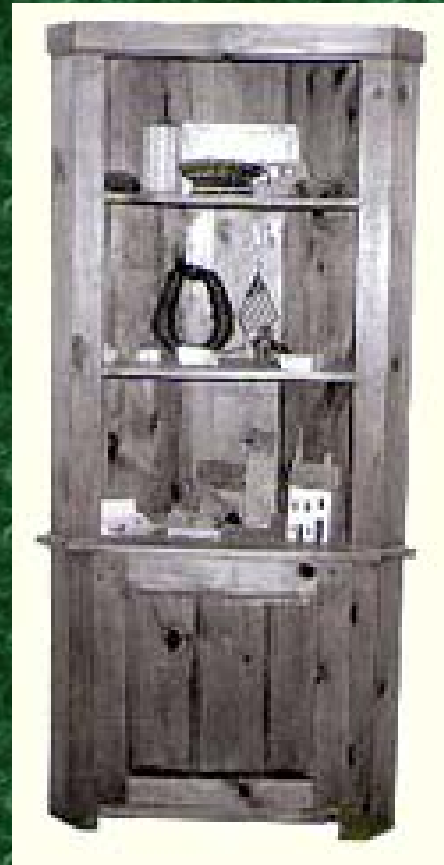
Country Breakfront Cupboard

- 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.



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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 skirting, 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



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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



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Shaker Candle Table

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



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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



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Golden Oak Writing Desk

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



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Golden Oak School Chair

- School Chair
- Solid oak
- Metal bracing & brackets
- Dowell joints & screws.
- Artisans Restoration



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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



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



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Golden Oak School Desk

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



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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



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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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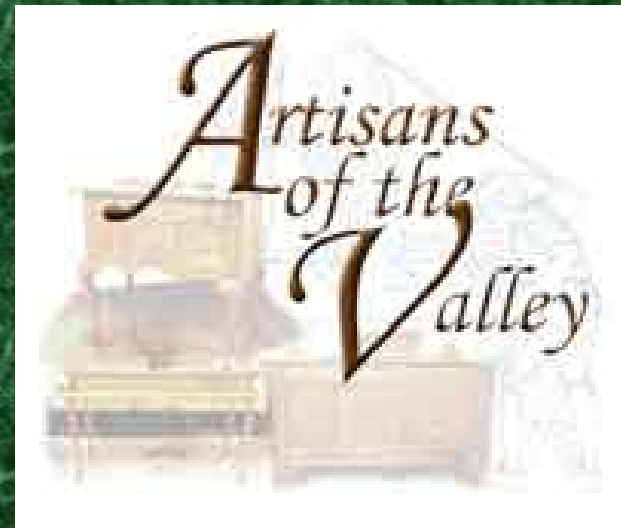
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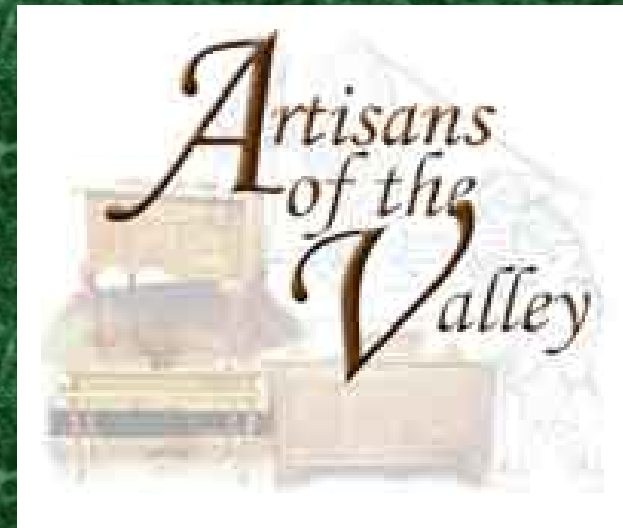


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