A STUDY OF DESIGN IN PERIOD FURNITURE AS EXEMPLIFIED BY CHAIR LEGS

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A THESIS submitted to the OREGON STATE AGRICULTURAL COLLEGE

in partial fulfillment of the requirements for the degree of

MASTER OF SCIENCE

June 1937
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ACKNOWLEDGEMENT:

The author wishes to acknowledge the cooperation of the several publishers and authors of noteworthy books on antique furniture, named in the list of illustrations and in the bibliography, for permission to make liberal use of illustrations as they would aid in this study. Especially is the author grateful to Professor George B. Cox, Head of the Industrial Arts Department and Edwin D. Meyer, Assistant Professor of Industrial Arts, Oregon State College, for the many helpful criticisms and suggestions.
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A STUDY OF DESIGN IN PERIOD FURNITURE AS EXEMPLIFIED BY CHAIR LEGS
INTRODUCTION

A study of design in period furniture as exemplified by chair legs offers so many interesting and stimulating facts for students in design and for lovers of antique furniture, that it warrants continued study and comparison. This study is restricted to the shape and design of carvings of the front legs of chairs in the Jacobean, Queen Anne and Early Georgian periods, and in the Chippendale style.

Other periods and styles may hold equal fascination but this study is limited to the two periods and one style mentioned, primarily because these periods are related to the rise and development of the "cabriole" type of chair leg in its many variations. It is exceedingly difficult to summarize the furniture design and carvings of any given period without inaccuracies. These will usually be by reason of omission, rather than by false statement of facts. A full inquiry would and should take cognizance of every chair leg design and carving within a given period. The sporadic examples which would confuse the reader should possibly be eliminated, but all others should be considered in arriving at comparisons. In all of this investigation it has been the aim of the author to study the broad and general trends. Exceptions, particularly the sporadic examples, will be considered only
when they will apparently add to the completeness or validity of the study.

An attempt has been made to harmonize some of the differences of opinion among authors as to the dates of styles and the distinctions between the terms, "period" and "style."

It has been found appropriate and proper that the highlights of history be considered in this study because all through the periods between 1603 and 1740 changes in sovereigns or feelings of the people completely altered or destroyed the prevailing design. To get the full significance and appreciation of a style or design, the feelings, customs, and mode of living of the people must be considered.

Since the pace set by the ruling class most strongly influences the changes in furniture styles, due consideration should be given to the affairs of royalty as they affect these changes. One can see a decided change in the style and design of carving with the introduction of a new monarch, as in the case of Charles II; or with the expulsion of a ruling house, as in the case of James II. Again, changes were often noticeable in style as a people expressed distaste for political conditions. The case of the English people disfavoring the friendship between Charles II and Louis XIV is a notable example.
DEFINITION OF THE TERMS, PERIOD AND STYLE

Under the reign of different monarchs various furniture styles were developed gradually, until during the reign of outstanding monarchs, the accumulation of these styles were recognized as "periods". The "periods" embrace one or more "styles." "Periods" are named after the ruling monarchs or a ruling house, while "styles" were named either for a monarch or an outstanding designer. No "period" was named for a designer. For example, the Jacobean period covered the reign of several monarchs within the house of Stuart. Certain styles of the period are referred to as James I, Charles II, etc., according to the reign in which they were designed. (12)

The term "period", then, represents the interval of time during the ascendancy of a reigning house or during the reign of a monarch who had the power to change the furniture styles according to his or her interpretation, taste, or feeling. (17)

The term "style" is the result of the prevailing artistic feeling of the period. In the earlier days it was established by a monarch, either for his own tastes or by the taste of the members of his court. In the latter part of the Queen Anne period and the Early part

(12) Numbers in parenthesis refer to authors works listed in the bibliography.
of the Georgian Period, up to and including the time of Chippendale, the style was established not only by the ruling class, but also by the wealthy people who ordered the furniture created from the styles of various designers of the day.
The Jacobean Period takes its name from the Latin equivalent of James (Jacobus), the name of James I, the first ruler of the House of Stuart. The period extends through the entire reign of the House of Stuart, embracing the individual reigns of five monarchs.

HISTORICAL AND CHRONOLOGICAL DIVISIONS OF THE PERIOD

During the Jacobean period there were three distinct changes in styles coinciding with political changes of royalty. The first, Early Stuart or Early Jacobean (1603-49) in the reigns of James I (1603-1625), and Charles I (1625-1649). The second, Commonwealth or Cromwellian (1649-1660), which includes the period when Cromwell was Lord Protector. The third, the Late Stuart or Late Jacobean or Restoration or Carolean (1660-1688), in the reigns of Charles II (1660-1685) and James II (1685-1688). The term Carolean is derived from Carolus, the Latin for Charles.

James I

As each nation in turn adopted the furniture creations of the Italian Renaissance, that nation impressed upon them her national traits, resulting in a beauty all her own. Thus came all the variations.
In the 16th century Pistaccio and his artist mates hurried from Italy at the bidding of Henry VIII and established their classic patterns in the British kingdom. This infusion of the pure blood of the Renaissance, lasted well into Elizabeth's time before the Anglo-Saxon temperment altered it characteristically. (5)

By the time James I, in 1603, established the reign of the House of Stuart, the style became markedly British. It was called Jacobean, in compliment to James' Latinized name, and prevailed through the reigns of Charles I, Cromwell, Charles II, and James II. (5)

In contrast to the majicifance of the Elizabethan reign, which was exemplified by bulk and mass, heavy furni- niture, richly carved massive bulbs, and rectangular lines, the reign of the thrifty James of Scotland (James I of England) did not offer too great an inspiration to designers. Therefore the Early Jacobean style is a continuation of the Elizabethan, lacking its pomp and ornament. (10)

The whole period was characterized as one of religious strife and dissention. James I and his son Charles I were rulers of England during the first part of the period. They were both of the Anglican faith, while many of the common people were Puritans (Calvinists). The relations between Charles I and parliament grew to such great conflict that finally he dismissed parliament
and ruled for eleven years by what he considered "divine right." (11)

Charles I

As mentioned before, the despotism set up by Charles I caused so much injustice and persecution among the Puritans that between 1630 and 1640 about 20,000 of them migrated to the American shores. As a result Jacobean furniture was the first to be established in New England. The bitterness among the different classes of people finally culminated in the Great Rebellion of 1642 and the execution of Charles I in 1649. His son Charles, who later became Charles II, went into exile on the European continent. (11)

Commonwealth

Cromwell (1649-1660) ruled England with an iron hand and religious persecution continued. Being a commoner, Cromwell had no skill at dictating fashions for aristocrats. (5) Since his artistic taste could not inspire the furniture and cabinet-makers to create new styles, the previous styles were continued.

Coincident with the reign of Cromwell the Puritanic movement developed a strong influence, affecting civil, cultural and moral life in all its phases. Since Cromwell exercised no influence on the artistic, the Puritanic
influence was felt, even in the simplification of the furniture designs of that day.

Under the Puritan influence simplicity of every sort became the rule and all furniture was made plain, with little or no ornament. (4) In many cases, richly carved furniture either was destroyed or temporarily discarded because it was thought to be the "work of the devil." Following Cromwell's death in 1658, there was no leader capable of taking his place. Confusion and discord undermined his iron-clad structure and gave the royalists an opportunity to restore the monarchy to the House of Stuart under Charles II. (11)

Charles II

During Cromwell's reign, Charles II was exiled in France, where he came under the influence of Louis XIV. When Charles returned to England with the restoration of the monarchy, he brought with him the ideals of all the luxury and comfort to which he was accustomed. (7) He was welcomed with great enthusiasm and a frenzy of delight. Unhesitatingly he spread great luxury upon the members of the court. When the people and some of the nobles discovered that the throne of England meant nothing to Charles except as an opportunity to indulge himself and his favorites in a lavish and luxurious life, this enthusiasm died quickly. Various events followed,
disastrous alike to the popularity of Charles and to furniture styles that had become symbolic of over-indulgence. (4)

**James II**

James II, who during the reign of his brother Charles, was Duke of York and High Admiral of England, succeeded his brother and occupied the throne from 1685 to 1689. (4) Then the throne was offered by the people to William of Orange, the husband of James' oldest daughter Mary. He accepted at once, gathered an army and entered London without opposition. James fled to St. Germain as the guest of Louis XIV, where he became the central figure in plots of various "Pretenders" against the Anglo-Dutch regime and the succeeding House of Hanover. The Jacobean period ended with the flight of James II to St. Germain.

It was evident that neither Charles II nor James II had profitted by the experiences of their father, as both of them continued to antagonize the people and to squander both time and money on lavish styles and pleasures. This again influenced furniture design, bringing about a drift from the Puritanic toward a more ornate style. In the periods of Charles II and James II can be seen the influence of styles from Portugal and India, through the marriage of Charles to a Portugese Princess with a dowry from Bombay; styles from France, Italy, and Spain
because of the influence of the ladies of Charles' court; and styles introduced by Flemish craftsmen at the time of the Anglo-Dutch regime.

FACTORS INFLUENCING THE CHANGE OF STYLE DURING THE JACOBEAN PERIOD

Foreign Influences

There is no distinct line of demarcation between the late Elizabethan and early Jacobean styles. (12) The same style of ornament was used for some time, but there was a gradual change from the heavy and somewhat over-ornamented Elizabethan to less severe forms. In this period of many foreign influences, we find changes in styles from those of a complete and distinct change to those of a combination of several styles. The sequence of styles according to Gould (10-p.137) are, "Tudor and Elizabethan; Dutch, Flemish, and Spanish; Louis XIII and Louis XIV." It must be remembered that the Jacobean style was contemporaneous with the Flemish style and was considerably influenced by it.

In the first part of the period the design of the furniture was influenced by the Renaissance. (11) This movement, which originated in Italy around the year 1500, was introduced into England by Henry VIII. The Italian Renaissance designs, during the reign of Elizabeth, were
modified considerably, however, by national characteristics. By the time James I took the English throne, the Renaissance movement had spread all over Europe and workmen from Italy, France, Germany, Holland, and Spain gradually modified the styles to suite the British tastes.(7)

James I married Anne of Denmark in 1589. She, being from a country having no great art traditions, and he, being intellectually rather than artistically minded, the design of furniture showed no vast improvement.(4)

Charles I, however, having married into French royalty, introduced the furniture styles of that country.

Since no inspiration was given the cabinet-makers by Cromwell, they continued to repeat the previous styles. In the second half of the 17th century, Charles II introduced French and Italian designs.(5) These later became very influential. He also introduced Portuguese designs and designs from Bombay, being interested in these through his marriage to a Portuguese Princess.

Charles II, with his inclination toward pomp and luxury, ordered luxurious suites to be decorated for the individual tastes of his favorite ladies after the designs of the countries from which they came.(5)
Changes In Wood Used

As a general rule, once a defined fashion exists, everything made at that time conforms to the mode of its period. It must not be assumed, however, that fashions always had this paramount character. For example, while walnut superseded oak as the English furniture wood shortly after the Restoration of 1660, oak pieces continued to be made. Oak was never veneered, while solid walnut, other than for chairs, was very rare. The Earl of Pembroke and Montgomery planted Walnut trees at Wilton park in England during Queen Elizabeth’s reign and these were ready for use during the Early Jacobean period. The English Walnut, Juglans regia, is really a true native of Persia and Hindustan. Oak, with its open grain, was very inappropriate for delicate carving details and so from the accession of Charles II walnut became the fashion in preference to oak. It was found that carvings and turnings in walnut were less liable to chip and offered a greater field for intricate carving design.

Most of the chairs during the reigns of Charles II and James II were of walnut, although generally described as oak. As long as chairs were plain with comparatively plain low-relief carving, oak was an all-sufficing material. With the introduction of twisted legs, shaped rails, and richly carved backs, a wood less liable to fracture was needed.
Change of Dress

The floors in Elizabeth's time were of dirt or stone. Straw was scattered over them to catch the scraps and crumbs from the dining table. As the condition of the flooring improved, it was no longer necessary that the front braces of the chairs should be in such a low position that the feet could rest upon them to escape disagreeable contact with the floor. The higher position or absence of this front brace is a characteristic of that period. Heavy and low underframing in a chair certainly suggests a period around 1600. (1)

Armless chairs were popular in the reign of Charles I because of the Farthingale skirts which would not permit ladies to sit in arm chairs with courtly grace. Also, because of the condition of the floors, a foot rest was necessary. The heavy armor of the men necessitated also a heavy and substantial chair with straight legs.

After the epoch of Charles I, styles in dress changed and armchairs appeared. Legs were shaped to give more comfort. With the Restoration period, the built-up head-dresses and periwigs appeared. This necessitated the high-backed chairs and settees.
Famous Carvers and Architects of the Day

There were many carvers and craftsmen in England during the early seventeenth century, imported from the various surrounding countries by the different sovereigns and by private furniture and cabinet-making establishments. The greater number of them we know nothing about, but a few of the most outstanding should be mentioned. It must be remembered that the craftsmen hired by the various sovereigns set the pattern of the styles from which all of the other craftsmen copied in order to sell their stock.

The outstanding carver, Grinling Gibbon, was discovered working in a poor, solitary, thatched house near London, presented to Charles II, and immediately employed.

Sir Christopher Wren and Inigo Jones, being architects for the royal court, influenced the design of the furniture considerably and, incidently, the chair legs.(9)

SHAPE OF LEGS AND FEET

An important point must not be overlooked in connection with the relationship between the chair legs and chair backs. With every distinct change of design or style of chair back a corresponding change was made in the legs. If one informed on period design were to look only at chair legs, he could tell with some degree of
accuracy, what the general shape and design of the back would be, and vice versa.

Most of the ornamental carving of the early Jacobean Period was on the chair backs and not on the legs. Although the legs did change some to blend with the chair backs, they were as a rule quite plain. At the most they had turnings between the straight parts.(5) This same heavy and bulky Elizabethan construction entered into the construction of chair legs to the middle of the 17th century. Plate I shows legs from chairs of the James I and Charles I periods. One especial style (Fig. 2) when found in England, is called for one of the shires, i.e. Yorkshire, but when found in America, is commonly called the Wainscote chair.(5) Notice that all of the legs have heavy floor stretchers to keep the feet up from the floor. The feet of these chairs are very plain, consisting of simple turning. Figures 2 and 4 show the ball-foot and Fig. 3 the rectangular.

The lathe-turned spiral or twist became common during the Cromwellian period. It was a French creation really introduced during the period of Charles I. Figures 5 and 6 show good examples of this feature, which was to continue to 1660.(4) Notice that the legs still have a large portion in the rectangular, and that the foot stretchers have been moved up some on the legs.
FIG. 1
JAMES I - OAK

FIG. 2
LEG FROM AN OAK "WAINSCOT" CHAIR VERY MASSIVE--EARLY JACOBEAN YORKSHIRE

FIG. 3
LATE SIXTEENTH OR EARLY SEVENTEENTH CENTURY OAK

FIG. 4
LEG FROM A CHAIR STAMPED PET. PAUL RUBEN-1633 CHARLES I

Plate I
Simplicity was the rule and this showed itself in a general disregard of all ornaments. Figure 8 shows a turned leg of very simple design. It is of Byzantine origin and introduced by Italian craftsmen. This leg belongs to a type of chair sometimes known as a "thrown" chair, being composed of spindles "thrown" or turned on a lathe. (1)

The shape of the feet remain the same as in the two previous periods, with the exception of that of Fig. 5, which represents an animal foot. Figure 7 shows a leg from a Farthingale chair so named because of the ease with which women could sit in these chairs when attired in Farthingale dresses. (10) In many cases besides the twistings and turnings, which were both easy and graceful, the square ends of the arms terminated in turned rosettes of excellent design. Fig. 6. (16) The turned legs and twisted legs and stretchers were a feature prevalent at this time and persisted for several centuries afterward.

With the Restoration of Charles II came a new style of leg introduced through the dowry of Catherine of Braganza. (4) The hand-carved spiral twist (Fig. 9), both on the leg and on the stretcher, and the Spanish bun-foot (also Fig. 9) were introduced with the dowry and it remained a principal style for some time. It is sometimes known as the Spanish Fluted-foot. (5)
FIG. 5
Spiral turned leg, characteristic of first half of century—female head represents Mary of Modena

FIG. 6
Front leg from an armchair of the Cromwellian type showing twisted turning and carved rosette—1660

FIG. 7
Midland type—oak seventeenth century

FIG. 8
Very simple type of Cromwellian leg showing stripping of all carving—1650

Plate II
Because of the finer texture of walnut, more intricate designs could be followed and details from Spain, Portugal, France, and Holland were introduced.

The friendship between Charles II and Louis XIV, which was disliked by the English people, caused a distaste for all things French. (4) The French spiral-twist went out and the Dutch or Flemish scroll took its place. Fig.12. At the end of Charles' reign the legs were placed cornerwise, thus foreshadowing the advent of the Dutch cabriole leg of the 18th. century.

At first the Flemish scroll was used only on the backs and leg stretchers, but later on it appeared on the leg itself. The leg (Fig.10) terminates in a Flemish scroll-foot, turned outward and somewhat resembles the cabriole leg of later years. (16) The front stretcher of which only a portion is shown (Fig.10) is elaborately carved with acanthus leaf design on a Flemish scroll.

Some authorities consider the scroll, when it turns inward on the foot, to be more characteristic of England. (14) When both scrolls, that of the foot and the one above it, turn the same way, they are called unilateral, as in Figs.17 and 19. They have not in that case so much brilliance or attraction as when the foot scroll turns outward and the upper scroll inward. Figs.12 and 20.

A better distinction would be as follows: (6) Fig.12 is the "S" scroll, Fig.19 the "C" scroll, and Fig.17 the
FIG. 9
WALNUT RESTORATION—1660–70
NOTE—SPIRAL TURNINGS

FIG. 10
FRONT AND SIDE VIEWS
OF A CHARLES II SIDE
CHAIR SHOWING FLEMISH
SCROLL FEET—1660–85

FIG. 11
WALNUT—CHARLES II

FIG. 12
THE FLEMISH SCROLL FOOT
CHARACTERISTIC OF THE
CHARLES II STYLE 1660–85

FIG. 13
WALNUT—CHARLES II—FLEMISH
CURVE IN THE FRONT LEG
AND ARM 1670–75

FIG. 14
RARE FORM OF LATE CHARLES
II 1680

Plate III
"double C" scroll.

Just after the Revocation of the Edict of Nantes (1685) Daniel Marot, who escaped to Holland and thence to England, brought with him an inverted-cup-turned design for a leg. It was sporadic and soon went out, even before 1702. (4) Once in a while we find a foot in animal design as the cloven hoof (Fig.13), but the animal hoof really did not gain full popularity until later in the reign of Queen Anne and in the "Lion Period." It, too, was sporadic.

With the Orange-Nassau accession the Dutch influence in furniture began to gain ascendancy and we find chairs of the last decade of the seventeenth century with distinct foreshadowing of Queen Anne types. The perpendicular legs gave way to the early "cabriole" with club-feet. Figs.19 and 20. (1) Occasionally, also, we find influences such as the claw-foot (Fig.14) and the ball-and-claw foot (Fig.15) which are also sporadic and really should not belong to this period.
FIG. 15
JAMES II-1685—MARKING THE TRANSITION FROM THE CHARLES II TO THE JAMES II

FIG. 16
WALNUT-JAMES II 1685-89

FIG. 17
WALNUT-JAMES II NOTE—DOUBLE C-SCROLLS

FIG. 18
WALNUT-JAMES II 1685

FIG. 19
WALNUT-JAMES II-SCROLL LEG AND SPANISH CURVE IN FRONT STRETCHER 1685

FIG. 20
TYPICAL WALNUT ARMCHAIR BRIDGING JAMES II AND WILLIAM III PERIODS 1685-90

Plate IV
DESIGN OF CARVING

In the early portion of the Jacobean period, even more, perhaps, than in preceding times, ornamental design was largely dependent on architectural inspiration. (8) Carving was the traditional, favorite, and most common method of decorating furniture. This type of ornament manifested itself in "chip" carving or "scratching" (Fig.1). There was some "flat" carving but it did not gain full popularity till later. The fine carving of the early years of the Elizabethan era had already degenerated into strap-work and gouge-carving, even in the course of Queen Elizabeth's reign. It became still worse during James' I reign. Craftsmen and artists permitted themselves to copy, or adopt slightly, the work of their predecessors. As a result the legs of the early Jacobean period were very simple. (4)

Due to the tight-laced Puritans' superstition of fine carvings, the Commonwealth period showed an even greater neglect of carved ornament. However, there was a different style used, namely, "flat" or low relief, as on the seat rail shown in Figs.2 and 3. (8)

At the Restoration, the Carolean influence renewed the popularity of carved ornament. With the popular use of walnut in preference to oak, a free flowing of design manifested itself in the Flemish scroll, the acanthus
leaf, human figures, masques, cherubs, animals (both faces and claws), paper scrolls, and simple "chip" carving. "Modeling" or "high relief" was the principal style of carving used. In this the design stands out well in moulded relief and the background is sunk with gouge or chisel.(8)
QUEEN ANNE AND EARLY GEORGIAN PERIOD

HISTORICAL AND CHRONOLOGICAL DIVISIONS OF THE PERIOD

Queen Anne, the daughter of James II by his first wife, inherited all her mothers simplicity of life and thought. This plainness reflected itself in the colorless household furnishings of the period. (4) Queen Anne married George of Denmark who represented a country of simple furniture tastes. The most advanced form of furniture ornament of the Danes was a convex cockle-shell on the knee of a perfectly plain, club-footed cabriole leg. Figs. 21 and 22.

The Queen Anne and Early Georgian period may be divided into five styles: The "Pure Queen Anne" (1702-1714); the "Satyr-Mask" (1730-1740); and the "Cabochoon-and-Leaf" (1735-1749). The last four of these styles overlapped and coincided with the reign of the Georges up to the time of Chippendale (1740). (4)

FACTORS INFLUENCING THE CHANGE OF STYLE

Foreign Influences

The "cabriole leg", which originated in either China or Egypt, was first introduced into England from Holland, having been introduced by Dutch traders from
the East. (2) Later a "cabriole leg" was introduced from France with the "rococo" influence. The "ball-and-claw", which shall be discussed later, came also from China.

Accompanying the first cabriole legs was the "Palmer's shell", which originated in the Holy Land during the time of the Crusades, and was carried to England by craftsmen from Italy. (14)

The French shell of Louis XIV and the "animal cabriole leg" also from France were introduced into England at the time of the French Regency. (4) A German "rococo" influence came in direct from Herrenhausen in Hanover during the days of the "Decorated Queen Anne" style. It manifested itself in the "lion-mask", the "satyr-mask", and the "cabochon-and-leaf." (4) This "rococo" influence, which was adopted later by Chippendale in his "Gentlemans and Cabinet Makers Director", was to alter considerably the prevailing styles of the Early Georgian Period.

From the Italian princely house of Este came the "eagle" influence, which was sporadic and lasted but a short time. (10) Figure 35 shows the eagle head just under the seat rail on the leg.

Other than these foreign influences we find the blending of a combination of foreign styles and designs already prevailing before Queen Anne took the throne.
Changes in Wood Used

Walnut, which continued to be used even for fashionable patterns until 1730, was gradually superseded by mahogany, which had been used but sparingly before 1720, by reason of its expense. (13) Mahogany did not reach its height until the days of Chippendale. (7) "Decorated Queen Anne" pieces were usually made of walnut; those of the Lion Period, rarely; of the Satyr-Mask, still more rarely. The Cabochon-and-Leaf was almost exclusively a mahogany product. (4)

Changes in Dress

No record was found indicating the change of dress styles influencing the chair designs of this period, but it is more than likely that chair legs became lighter because they were made for comfort as well as for looks. Legs were now shaped to be more comfortable for the person sitting. The smooth curves of the "cabriole" legs were the best creation in this respect.

Famous Carvers of the Day

Gringling Gibbon (1648-1721), who was a furniture carver in the period of Charles II, also was employed by George I in 1714 as Master-carver-in-wood at the salary of eighteen pence (36¢) a day. He made and
carved furniture designed by Sir Christopher Wren and William Kent. John Chippendale, father of the famous Thomas Chippendale, also applied his skill in the furniture carving of the day.

SHAPE OF LEGS AND FEET

In this period is to be found the rapid development of the "cabriole leg." Although plain at first, it became quite elaborate in the "Decorated Queen Anne" period.

The "cabriole leg" or "bent knee leg" came from China via Holland to England. The word is adopted from the French "cabriole", a goat leap, and suggests a leap without advancing of the goat's leg. Later it took various forms both of knee and foot according to the style of the day. (9) It was first made plain during the early Queen Anne period (Fig. 21) and later developed into a rich cyma-reversa-curve, with a "spoon foot" or "pad foot." (8, 12)

It should be noticed, according to the drawings, that stretchers across the front legs have been eliminated during this period. This permitted the sitter to put his feet under the chair without interference.

Various forms of animal feet were used, including--the bird-claw with webb (Fig. 23), without webb (Fig. 26), the hoof-foot (Fig. 36), and the lion-foot (Figs. 38, 39, 41).
FIG. 21
WALNUT—SHOWING THE EARLY DEVELOPMENT OF THE CABRIOLE LEG IN EMBRYONIC FORM 1695

FIG. 21-b
KNEE ORNAMENT AND COLLARED PAW-FOOT NOTE—RIDGE DOWN THE EDGE OF LEG

FIG. 22
PAD OR DUTCH FOOT QUEEN ANNE

FIG. 22-b
THE ESCALLOPED SHELL

FIG. 23
LEG FROM A BANDY-LEGGED CHAIR NOTE—WEBB BETWEEN CLAWS DECORATED QUEEN ANNE

FIG. 24
WALNUT—1715—THE NEXT DEVELOPMENT FROM THE PLAIN CABRIOLE LEG DECORATED QUEEN ANNE

FIG. 25
DECORATED QUEEN ANNE WITH EARLY TYPE OF BALL-AND-CLAW WITHOUT WEBBING BETWEEN THE CLAWS 1710

FIG. 26
DECORATED QUEEN ANNE SHOWING BIRD-CLAW 1710

Plate V
These forms can be used to the best advantage only on the cabriole leg. The ball-and-claw foot is not a characteristic of the Queen Anne style, as is generally believed, but belongs to the early "Decorated Queen Anne" style coming in about 1715. (4) Examples of this are Figs. 23 and 24. The ball-and-claw foot, like the cabriole leg, originated in the East. It is generally accepted to represent the three-toed claw of the Chinese dragon holding the mysterious Buddha jewel. (2)

Another form added soon after the ball-and-claw foot was the collared foot (Figs. 25, 36) which has a collar between the foot and the knee separating a rounded portion just below the collar, from a more or less square portion between the collar and the seat frame. This collared foot should be classed as an early embryonic form of the cabriole.

The French scroll-foot, which was developed about this time (1720), represented a more artistic and finished piece, requiring greater skill of design and workmanship. Figs. 27, 30.

The Spanish scroll-foot, originating in Spain was brought to England by Renaissance craftsmen. In its embryonic form it is very simple (Fig. 33) but later developed into quite a complicated foot with leaf-carving. Fig. 29.
DESIGN OF CARVING

The cabriole leg not only should be treated under the title of "Shape of Legs and Feet", but it is necessary that it should be treated also under "Design of Carving." It is made by strictly a carving process.

The early cabriole legs were cut square and rounded only on the lower leg, the junction between the square and round being marked by a moulded "collar" as in Fig. 21b. To round the shaft is not difficult, but to round the entire leg, up to the knee, notwithstanding the addition of a carved shell, acanthus leaf, or pendant, entails a complete departure from the pattern. In such case the eye of the workman becomes the only guide.

It is said that a really perfect cabriole is exceedingly rare because of this complete departure from any pattern.

(16) The earliest cabriole leg appears to be planted under the seat-rail with little or no connection to it, as in Figs. 21, 22, 23. In the later examples the top of the leg is crested over the rail itself, in a kind of scrolled finish, which appears to be a more complete unity. Examples are shown in Figs. 27 and 31. More of this scrolled finish will be found in the study of the Chippendale style to be discussed later.

The treatment of the knee also undergoes a rapid evolution apart from the uncarved smooth cabriole
(Fig.22) which is really the most perfect development. (6) The earliest ornamentation was the escalloped or Palmer's shell (Fig.22b), which came from the Holy Land as an indication that the bearer, or his ancestors, had participated in the Crusades. (9) This passed through various stages of development, such as the pendant and shell (cockle shell, Figs.24 and 25), which is not escalloped, to the "acanthus" decoration which persists even into the Chippendale period. Fig.31.

The "acanthus" is a genus of about 20 species of prickly herbs of the Mediterranean region, typical of the Acanthus family. The term as applied to ornament originated in antiquity on the Corinthian Capitol. (15) When adopted to furniture as a means of ornament, it assumes various modifications from the original. It is never applied to carving as it appears in nature, but is modified or altered according to the designers artistic taste. Because of its great popularity for furniture ornamentation, we find as many interpretations of the leaf as there were furniture designers or craftsmen. When carving the "acanthus" leaf, carvers must use the long, sweeping cut of the chisel or gouge on either the convex or concave design. This is necessary to get the sweeping, graceful lines that are so artistically brought out.
FIG. 27
VERY RARE TYPE OF WALNUT LEG FROM AN INTERLACED-BACK SETTEE 1715

FIG. 28
GEORGE I 1714-27 SPADE-FOOT

FIG. 29
WALNUT-1720—NOTE THE SCROLL ON THE FOOT. THIS MARKS THE IMPORTANT FASHION OF THE TIME

FIG. 30
WALNUT—RARE TYPE SHOWING BUNCH OF GRAPES ON THE KNEE 1720

FIG. 31
GEORGIAN—GETTING INTO THE CHIPPENDALE DESIGN GOOD EXAMPLE OF THE ACANTHUS LEAF 1720

FIG. 32
GEORGIAN—SHOWING THE DRAGON FOOT—1720

Plate VI
Once more the eagle influence from Italy, which came in during the reign of James II, manifests itself. Figure 35 shows the eagle head just under the seat rail, attached to the leg. It is a good example of carving "in the round." With it usually goes the eagle-claw-and-ball foot. Figs. 23 and 26.

The German "rococo" influence, mentioned before, manifested itself at this time in the "lion-mask" (Figs. 34, 38, and 39), the "satyr-mask" Figs. 40 and 41), and the "cabochon-and-leaf" (Fig. 37). These are good examples of "modeling" or "high relief", in which the design stands out in moulded relief and the background is sunk or lowered with a gouge or chisel.

With the carving on the "knees" that of the feet also should be considered. These will be taken in the order of their appearance during the Queen Anne and Early Georgian Period. The "pad" or "spoon-foot" was the first and was entirely free of any carving. Fig. 22. It is a true Queen Anne style. (4) Next we find the "bird-claw" foot in the "Decorated Queen Anne" period, which came from Italy. It developed through two stages: with the webb (Fig. 23) and without the webb between the toes. Fig. 26. Either form is very difficult to carve because the eye of the carver is the only guide in its construction.

Parallel with the "bird-claw" came the French "scroll
FIG. 33

LEG FROM A BANNISTER-BACK CHAIR—NOTE—SPANISH FOOT AND PECULIAR TOP-KNOB OF LEG AT THE SEAT-RAIL 1700–25

FIG. 34

LION-KNEE

FIG. 35

CABRIOLE LEG—SHELL—CARVED ON THE KNEE AND WITH PROJECTING EARPIECES IN THE FORM OF EAGLES HEAD 1710

FIG. 36

GOLDEN WALNUT, PARCEL GILT NOTE—THE HOOF-FOOT WITH PEARLED RING ABOVE 1713

FIG. 37

CABOCHON AND LEAF-KNEE

FIG. 38

A LEG FROM A WALNUT SETTEE OF THE LION YEARS SHOWING THE LION HEAD AND CLAW-FOOT 1730–35

FIG. 39

MAHOGANY—LION PERIOD LION HEAD AND TUFTED CLAW-FOOT 1735

FIG. 40

SATYR—MASQUE-KNEE

Plate VII

FIG. 41

MAHOGANY—LION PERIOD SATYR—MASK-KNEE 1735
foot" curving out as in Figs.27 and 30, with a very fine chip carving on the top ridge. This was to be followed by the "dragon-claw-and-ball" foot (Fig.32) which is a little heavier and more massive in construction. (2)

A French creation, coming during the period of the "Decorated Queen Anne", manifested itself about this time in the hoof-foot. Figs.36 and 37. It is either plain or cloven and looks best only on the French Cabriole leg.

The Spanish foot (Fig.33) appears to be sporadic during the early or Pure Queen Anne period because the popularity of the bulbous leg rails had waned at this time. Fig.33.(10) The style, however, was later used in a better form with "acanthus" carving, as in Fig.29.

Accompanying the German "rococo" influence which manifested itself in the "lion" motif, came the lion paw in several designs. This creation was used either covered or tufted with hair, and blended in very well with the "lion-mask" or "satyr-mask." The hair effect, although difficult to carve, was easier to administer than the plain ball-and-claw foot. It covered a multitude of carving errors which would be absent otherwise on the more intricate designs. Figure 39 shows an excellent example of the complete lion leg terminating in the tufted-hair-foot.
CHIPPENDALE STYLE (1740-1780)

HISTORICAL AND CHRONOLOGICAL DIVISIONS OF THE STYLE

Thomas Chippendale, son of John Chippendale, was born in 1718 at Otley, a Yorkshire village of England. He is said to have worked in the houses of Sir Rowland Winn of Nostell Priory, and that of Edwin Lascelles of Gawthorp, both under the supervision of the famous designer, Robert Adam. He married in 1748, and set up his own shop in Conduit Street, Long Acre. In 1754 he published his "The Gentleman and Cabinet Makers Director" of which he printed three editions. In 1753, he moved his shop to St. Martin's Lane, and from there was to manufacture, with his large force of carvers, cabinet-makers, and designers, furniture which made him famous.

Chippendale's father is believed to have set up business in London in 1727, and as he worked in the country before settling in London, it is very likely that he first worked in walnut in the old Queen Anne style; in fact, it is quite possible that some of the fine Queen Anne furniture is the work of his hand. Georgian, or Late Queen Anne by some authors, and the Early Chippendale periods are synonymous because the designs and styles intermingle so much. It is difficult to tell where Queen Anne leaves off and Chippendale begins. (3)
The true Chippendale style as taken from his book, "The Gentleman and Cabinet Maker's Director", seems never to have existed as a style, except as it appeared in his publication, for he could never persuade his patrons to order one of the pieces from his book. They preferred to entrust the designing to Robert Adam and leave the carving and construction to Chippendale and his workmen. Authorities say that Chippendale himself was not the designer of his book, but that it was the work of many hands. Although such is said, his book did influence the prevailing styles to a considerable extent.

One must not become confused here in believing that everything designed and made in the Chippendale period was the creation of Chippendale himself. "Chippendale style" is a term which has very little to do with Thomas Chippendale, and still less with his "Director." The term, therefore, indicates a school rather than a man, and one might go so far as to say that it excludes the man himself. In reality it is a conglomeration of preceding designs with the addition of all the influences brought from foreign countries during Chippendale's time. (To be discussed under Influences)

For our purpose the true Chippendale period may, broadly speaking, be divided into five styles: The cabriole, the straight leg, the fretted leg, the Chinese,
and the Gothic. (6)

For a better division, one which is more specific than that given above, we shall divide the period into the ball-and-claw, the lion-mask and paw, the satyr-mask, the French cabriole and leaf designs, the Gothic leg and design, and the Chinese effect in its various forms such as the plain leg, the pedestal foot, the fretted leg, the incised leg, and the bracket leg.

FACTORS INFLUENCING THE CHANGE OF STYLE

Foreign Influences

It is unquestionable that certain very rapid changes took place in furniture design from 1725 to 1745, in the reigns of the Georges. Examples show that new features of foreign influence were incorporated with others of prior date, and from this one is compelled to date any piece by the latest detail which it exhibits.

Among the foreign influences which so completely changed the prevailing styles was the French "rococo", meaning rockery and shell. This expressed the principal decorative motive of the Regency and the reign of Louis XV. (4) The "rococo", which was initiated in France, went directly to Herrenhausen in Hanover, Germany and from there to England with George I. Chippendale's "Director" was, to a large extent, based on the French,
Louis XV "rococo" style of design.

About this time, or soon after the German "rococo" influence came in, a Chinese craze swept England. It was a style introduced by Edwards and Darly, with their "Chinese Designs" of 1753, and Sir William Chambers with his "Designs for Chinese Buildings", published about 1757. (6) Soon after the introduction of the Chinese designs, the "Gothic" motif was introduced by Batty Langley and was adopted by Chippendale.

Outside of these three new influences from the other countries, Chippendale incorporated those styles and designs which were already in existence up to and including his time.

Change in Wood Used

Mahogany, which had come to prevail in the reign of the Georges, about 1720, reached its climax with the Chippendale style. (10) This new wood had a firmer texture and harder grain, yet it was more easily carved than walnut. The reference here is to the mahogany from Cuba and San Domingo. It was free from sap, took a friction or other polish much more readily than walnut, and the boards were wider. (6)

It is true that the use of walnut was not discontinued altogether as one would suppose. Instead it was used to a lesser degree, Examples of chair legs
FIG. 42
MAHOGANY—CHIPPENDALE
GRAPEVINE—KNEES—1745

FIG. 43
MAHOGANY—CHIPPENDALE
1745

FIG. 44
MAHOGANY—CHIPPENDALE
1745

FIG. 45
PROBABLY THE LATEST DEVELOPMENT OF THE LION PERIOD—CHIPPENDALE 1740

FIG. 46
CHIPPENDALE LEG OF THE LION PERIOD—NOTICE THE PAPER SCROLL—ABOUT 1735

FIG. 47
SATYR—MASK 1750
SPORADIC CHIPPENDALE

FIG. 48
MAHOGANY—CHIPPENDALE
NOTICE QUEEN ANNE CLUB—FOOT WITH LEAF

FIG. 49
CHIPPENDALE'S FRENCH STYLE
NOTE THE ENRICHMENT OF GILDED MOULDING 1760

FIG. 50
MAHOGANY—CHIPPENDALE
NOTE THE LEAF—CARVED, SCROLL—FOOT (DIRECTOR MANNER) 1754

Plate VIII
made from this wood are to be found, even in the Mahogany era.

**Famous Carvers of the Day**

Other than Chippendale himself, it is difficult to say just who was the leading craftsman of the day. Many of the furniture designers employed clever craftsmen to execute their designs. In all probability there were among these craftsmen some equally as skillful as Chippendale, but it is obvious that they did not reach such a fame as he.

Chippendale had in his shop a large crew of men working on the orders for furniture which poured in from all parts of England, mostly from the nobility and wealthy families. At times business became so rushing that Chippendale chairs were never touched by Chippendale himself, but were finished by his workers. Chippendale was the most famous of cabinet-makers and ranked as the master of mahogany even though other men—Reisner, Oben, Boulle, Grinling Gibbon—came to the front from time to time. (10)

Soon after the publication of his "Director", Chippendale had numerous imitators. For the most part they were designers who specialized in some phase of the prevailing styles. Among these were Edwards and
FIG. 51

CHIPPENDALE IN THE
GOTHIC TASTE—1760

FIG. 52

CHINESE INFLUENCE WITH
THE STRAIGHT LEG AND
SHAPE BRACKET—1760–70

FIG. 53

CHINESE FRET, INCISED AND THE
COMBINATION MOULDED, PEDESTAL
FOOT WITH CARVED INCISED
PANELS ABOVE

FIG. 54

MAHOGANY—A "DIRECTOR"
PATTERN 1755

FIG. 55

A RARE EXAMPLE OF THE
FRET STYLE OF
CHIPPENDALE 1760

FIG. 56

CHIPPENDALE–CHINESE STYLE
FRET BRACKET 1765

Plate IX
Darley, who specialized in the "Chinese style"; Batty Langley, whose favorite was the "Gothic style"; Robert Manwaring, who was noted for his tables and chairs; Thomas Johnson and Mathias Lock, Ince and Mayhew, W. and S. Halfpenny. Each contributed their works for publication and construction.

SHAPE OF LEGS AND FEET

It is difficult to place the shape of legs and feet of Chippendale's style into any definite order of appearance. All shapes of legs and feet, and design of carvings, were turned out to suit the customers taste, which, from the illustrations, will be seen to vary widely.

While Chippendale did not develop the cabriole leg, he contributed materially to its refinement in the application of more appropriate ornament and better carving. From the "cabriole" of the Georgian years, Chippendale featured the French cabriole with its variations of curves and carvings. He sometimes went so far as to copy a goat leg in its natural form. Chippendale later, however, adopted the straight leg of the Chinese and Gothic influence. These Chinese and Gothic designs are more nearly Chippendale's true creations than any of the other styles or designs of that time. He displayed more variation in the shape of the
feet than he did in that of the legs, and considerably more than had been displayed prior to his time.

The ball-and-claw was adopted from the Georgian styles, but went out with the adoption of Chippendale's "Director." A sporadic style manifested itself in the lions-paw (Fig. 45) which lasted but a short time. It was a favorite style in the days of George I but must be classed only as sporadic in the style of Chippendale. Its influence was felt, however, and so must be considered. Soon after this style went out the French styles became popular.

The French club and scroll-foot were adopted direct from the Regency of Louis XV, with little or no modification. Figures 48, 49, 50, 59 show excellent examples of this French influence which Chippendale featured in his "Director." Also the Dolphins foot and the hoof-foot, of which Fig. 59 and 60 are examples, were featured in connection with these French styles. The Chinese straight-foot (Fig. 62) became popular after the publication of the "Director" to be followed by the pedestal-foot. Fig. 53. Both of these are a decided contrast from the rich curves and intricate carving of the feet in the styles prior to that time.
FIG. 57
CHIPPENDALE—SMOOTH—NOTE
THE CLEAR-CUT LINES —
ANGULAR—FIRMNESS WITH
WHICH CLAW CLUTCHES THE
BALL

FIG. 58
TWO TYPES OF CHIPPENDALE FEET,
BOTH COVERED WITH HAIR. ONE
CLAW EVEN WITH FLOOR. THE
OTHER CLUTCHING BALL WITH
LONG NAILS

FIG. 59
CHIPPENDALE—SHOWING FRENCH
SCROLL AND LEAF AND THE
DOLPHIN FOOT

FIG. 60
CHIPPENDALE—REALISTIC HAIR AND
SINGLE SCROLL, BOTH WITH CLOVEN
FOOT

FIG. 61
CHIPPENDALE—FIRST WITH SCROLL
REPEATED ON THE KNEE—VERY WELL
DESIGNED—SECOND EXHIBITS POOR
DESIGN

FIG. 62
CHIPPENDALE—SHOWING CROVING
OR MOULDING—THE INNER CORNER
IS CHAMFERED

Plate X
DESIGN OF CARVING

The corner posts of the Chippendale chairs differ from those of the Queen Anne period in that they were more acute. Those of the Queen Anne period were rounded. The Chippendale seat-frame was a good deal wider in front than in back. Also this sharpness or acuteness was carried down to the feet, notably on the claws of ball-and-claw feet. Fig. 57. The breadth of the Chippendale leg at the knee, or hip as is sometimes called, was a great deal wider or broader than that of the Queen Anne period, and took a better carving. In all "cabriole" legs the brackets on the side of the knee are glued on; otherwise a great stick of lumber would be required. The skill of the designer showed itself particularly in his manner of tying the carving on the bracket to the main carving of the leg so that the whole would be a unit. (14)

At first Chippendale used the "acanthus", the grape-vine, and oak-leaf designs on the knee (Figs. 42, 43, 44) but they seemed not to be complete as there was no tie-up with the upper seat-rail. Figs. 63, 64. Later he applied a "rococo" carving to the rail, separate from the knee carving. Fig. 65. It helped to break-up the surface lights and detract some from the knee detail. If it had been tied in with an extension running down onto
the hip, a richer and more valuable specimen would have been produced. From this he went to the other extreme and connected the carving on the knee to the carving on the seat rail. Figs. 44, 45, 66. Figure 66 shows an interesting contrast and break-up by the addition of the rope moulding around the seat-rail.

All of the illustrations of Plate XI show an interesting line of connection between the bracket and the leg, a feature which was not employed on earlier Chippendale legs. If the carving on the leg is carried fully onto the bracket, as in Fig. 64, there is no noticeable line of connection and a complete unity is established. Otherwise a distinct line appears due to the difference in grain of the two pieces, which is not covered completely by the carving, as in Fig. 65. Notice that Fig. 65 is smooth above the "acanthus leaf" carving. The space is open enough to permit sanding. This large expanse of smooth surface was not desirable so a leaf-carving was added at the top of the hip or knee (Figs. 64, 66) to fill up the space. If the space above the carving on the knee is not open enough to permit sanding, it is stippled or roughened, as in Fig. 63, a process which breaks up surface lights. Sometimes, also, a rosette is used in addition to the stippling process. This effect is shown in Fig. 63.

Chippendale used the Acanthus-leaf motif to quite
CHIPENDALE—VERY WELL PROPORTIONED LEAVES TERMINATE ON BRACKETS—CENTER PORTION STIPPLED TO HIDE TOOL MARKS OF OTHERWISE SMOOTH SURFACE

CHIPENDALE—NOTE LEG AND BRACKET ONE SOLID PIECE—PECULIAR DESIGN OF ACANTHUS LEAVES

CHIPENDALE—NOTE THE ROCOCO CARVING ON THE ROUNDED FRAME CORNER

A VERY WELL BALANCED CHIPENDALE LEG—NOTE THE CARVING RUNNING UP ABOVE THE LEG MORTISE—ALSO A SKILLFUL BLEND BETWEEN LEG AND BRACKET

Plate XI
an extent. It is truly superior to anything yet devised for a knee decoration. Figures 63, 64, 65 give good examples of this. Figure 66 shows a French Renaissance interpretation of the acanthus leaf. Probably this is one of the finest examples of well-balanced acanthus leaf ornamentation in existence.

The lion and satyr-mask, both sporadic designs mentioned before, were short lived. This style is a good example of carving in the round, or moulded-carving. Next to the life-bust, which was found on the knees of table legs in some styles of furniture, it is the most complicated, almost to the point of superfluity. However, Chippendale used this motif to good advantage, satisfying the demands of those whose taste ran to extreme forms of ornamentation. Figures 45, 46, 47 show good examples of these extreme forms which were popular but short-lived. Figure 46 shows the satyr-mask with the French Paper-scroll on the edge. This carving, which appears as a strip of paper rolled up in scroll form, was popular during the time of the Regency. It was sometimes found during the Georgian period on foot forms. Fig. 29.

The ball-and-claw foot went out with the publication of the "Director" and Chippendale took to the French scroll-foot and the pad-foot. Figs. 48, 49, 50. At first he tried to adapt the French motifs on the old style of
cabriole leg, but found that it did not look quite as appropriate as it should. He then adopted the French cabriole leg entirely. Figs. 49, 50. This, as was mentioned before, was a take-off of the goat-leg. Notice that the acanthus-leaf was used freely on Chippendale's early styles of the French leg. Figs. 48, 49, 50.

The sudden change to the straight leg, induced by the publication of Chippendale's Chinese designs, was a misfortune. (14) It was a complete departure from the prevailing style of smooth, graceful lines of the cabriole. However, the country was swept with the Chinese and Gothic craze and nothing was to be done but to cater to the public's interests.

The straight leg (Fig. 52) was now substituted for the cabriole. It was of rectangular or square pattern, with or without an ornamental fretwork bracket. The Gothic leg was also straight (Fig. 51), but placed corner-wise of the seat frame. This is a treatment that could not be given satisfactorily to the Chinese leg. In the fret-leg, the applied frets were cut from a single veneer thickness and glued down. Fig. 55. The proper way, of course, was to cut these frets from the solid, but this was rarely, if ever, done at that period. (6)

If we adopt the general name of "Fretted" to indicate this sub-division of the Chippendale style, then both the Gothic and the Chinese must be included, as both rely
almost exclusively on fretwork for their decoration. Figures 54, 55, 56 are good examples of the Chinese "fretted" leg. Figure 54 and the left design of Fig. 53 show excellent examples of the fret-work as it should be, cut from the solid piece.

Figures 52 and 62 show the original straight-legged Chinese effect without any means of ornamentation except the grooves running the length of the leg. This straight leg was five-sided, a feature which distinguishes a true Chippendale leg from a "fake." The back corner, for no apparent reason, was cut off to form a fifth side.

The "incised" leg (carved on a flat surface) was another form of decoration used in the Chinese leg. Figure 53 (right-hand design) shows a leg which is incised and finished off with a pedestal foot. This foot is almost as hard to construct as the claw-and-ball foot. The delicate parts have to be moulded and shaped with the utmost care.
SUMMARY AND IMPLICATIONS OF THE STUDY

This study was instigated primarily by the attractive and interesting display or carved ornament brought out so characteristically by the shape, design, and style of carving on English chair legs, of the styles prevailing between the years 1603 and 1780.

This interest in carved ornament was further strengthened by the discovery that the cabriole leg of that period, in its various stages of development, presented an exceptionally fine medium for artistic expression in carved ornament. Since the construction of the cabriole leg is strictly a carving process, depending for its effectiveness upon the skilled hand and eye of the worker, and since its development was modified by the introduction of other styles of chair legs, it has been particularly interesting to note the various stages through which this carving process manifested itself in the period under study and in the following ages.

An attempt has been made to include other forms of leg construction where they aided materially in strengthening the general concept and the natural sequence of change, and where they most influenced the prevailing styles of the day.

The cabriole leg was first introduced into Holland
from the East by Dutch traders, and from there into England. It assumes in very simple form, its first manifestation with the short cyma-reversa-curve of the Flemish scroll. Notwithstanding the introduction of various other patterns of chair legs with their characteristic forms of ornamentation, the cabriole leg continued to gain in popularity.

With the introduction of the inverted-cup style of leg introduced from France by Daniel Marot in 1685, and characteristic of the period of William and Mary, the cabriole was temporarily abandoned. It arose again more strongly in the period of Queen Anne where it gained such popularity that it came to be the principal chair leg up to the publication of Chippendale's "Director." It was because of the extreme popularity of the cabriole leg during the reign of Queen Anne that it is now commonly known as the "Queen Anne leg."

The William and Mary period which came between the reigns of James II and Queen Anne was not touched upon in this study because it did not add materially to the development of the cabriole. Although the inverted-cup leg was very beautiful with its various forms of carved ornament, it was a complete departure from the more graceful lines of the cyma-reversa-curve of the cabriole.

All through this work has been shown the rise and
fall of not only the cabriole leg, but of various other minor or sporadic forms of chair legs. The rise of the cabriole, which reached its peak of popularity in the reign of the Early Georges, finally gave way to the Chinese and Gothic influences so popular in England after the publication of Chippendale’s "Director."

Although the Chinese and Gothic designs were very popular, they were nevertheless not so graceful in form as the cabriole. While they were apparently more in line with the furniture tastes of the time, their popularity has not continued through the ages.

Lack of time has prevented an intensive study of the rising trends of other chair leg designs. It is recognized that other periods and schools of design have contributed much to the total accumulation and to the enjoyment of good taste in furniture, but this study was limited to the interval of time between 1603 and 1780.

The reader will be left to pass final judgement as to the full significance and degree of influence on the rise and development of furniture design by foreign influences, changes in wood used, changes in dress styles, and by the carvers and craftsmen of the day.

It is hoped that this study may add materially to the background, ideas of carving design, and sense of proportion of teachers and students of furniture design,
and lovers of antiques; that it may bring about a better and more lasting appreciation of what has been done in the past and of what is possible for the future of furniture design as expressed by the design of chair legs.

Since the cabriole leg is made strictly by a carving process, it is suggested that this study may be used by instructors and students in wood-carving classes as a developmental key to the construction of cabriole legs, and of carved ornament in general. It was the intention, when including the eleven plates of chair leg illustrations, to offer a clear-cut picture about which this work is hinged. Incidentally, it was also intended that these same illustrations might be used to advantage in the lay-out of chair leg construction and in the suggestion or choice of ornamental carving for future furniture work.
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**APPENDIX**

Chronological Table Showing The Order Of Period Styles Included In This Study

<table>
<thead>
<tr>
<th>Period Styles Included In This Study</th>
<th></th>
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<tbody>
<tr>
<td>Jacobean Period</td>
<td></td>
</tr>
<tr>
<td>James I</td>
<td>1603-1625</td>
</tr>
<tr>
<td>Charles I</td>
<td>1625-1649</td>
</tr>
<tr>
<td>Cromwell</td>
<td>1649-1660</td>
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<tr>
<td>Charles II</td>
<td>1660-1685</td>
</tr>
<tr>
<td>James II</td>
<td>1685-1688</td>
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<tr>
<td>Queen Anne &amp; Early Georgian Period</td>
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<td>George I</td>
<td>1714-1727</td>
</tr>
<tr>
<td>George II</td>
<td>1727-1760</td>
</tr>
<tr>
<td>George III</td>
<td>1760-</td>
</tr>
<tr>
<td>Chippendale Style</td>
<td>1740-1780</td>
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