REINTERPRETING EASTLAKE: LATE 19TH CENTURY STYLES IN FURNITURE

by

Katherine Householder
A Thesis
Submitted to the
Graduate Faculty
of
George Mason University
in Partial Fulfillment of
The Requirements for the Degree
of
Master of Arts
History of Decorative Arts

Committee:

_____	Director
_____	
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_____	Program Director
_____	Department Chairperson
_____	Dean, College of Humanities and Social Sciences
Date: April 25, 2013	Spring Semester 2013 George Mason University Fairfax, VA

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A thesis submitted in partial fulfillment of the requirements for the degree of Master in the History of Decorative Arts at George Mason University

By

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Bachelor of Science
University of Southern California, 1979

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Spring Semester 2013
George Mason University
Fairfax, VA

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Dedication

Thank you to my husband Joe for his support and encouragement while I undertook this endeavor and for all the times he has been my number one fan.

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Abstract

AMERICAN EASTLAKE FURNITURE

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George Mason University, 2013

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It has been accepted that Charles Locke Eastlake through his book, *Hints on Household Taste in Furniture, Upholstery, and Other Details* influenced the manufacture of furniture in the late nineteenth century. The immense success of the book in the United States led to a furniture style being called “Eastlake” in the 1870s. Beginning in the twentieth century, the name “Eastlake” was used by historians to describe almost any manufacture of furniture between 1870 and 1890, but the Eastlake style as defined by authors, critics and commentators at the time was very narrowly defined in the 1870s. At that time, the Eastlake style was known and understood as synonymous with the modern Gothic aesthetic, influenced by English Gothic architecture and furniture from the mediaeval era.

The Eastlake style of furniture in America was but one of many different styles that rose and fell in popularity between 1870 and 1890. The different styles were all part of the burgeoning “art furniture” movement rooted in the teachings of English architect,

A.W.N. Pugin and philosopher, John Ruskin, who, in the nineteenth century, preached that furniture must be honestly and properly constructed in combination with a pleasing design. Charles Eastlake promoted the cause of artistic furniture in his book. In the late 1870s, the discussion of art and artistic manufacture was taken up in the guise of the Aesthetic Movement in England. As the 1870s neared a close, the Eastlake style declined, but in its stead another style arose linked in some ways to the Eastlake style, but incorporating influences from a far different aesthetic. The so-called Queen Anne revival style arose in the mid-1870s and remained popular into the mid-1880s. Its forms and ornament were based on a wide range of characteristics from architecture and furniture of the Jacobean seventeenth century to the Georgian and neo-classical styles of the early nineteenth century.

Largely forgotten in design histories in America, the American Queen Anne revival style of furniture was very eclectic and encompassed a wide variety of interpretations in the all-encompassing style. Its one defining characteristic was the use of spindles and spindle balustrades in furniture. Spindles, widely associated today with Eastlake furniture, were not found on the mediaeval inspired forms of the early to mid-1870s in the United States. Both American styles were influenced by British architecture and furniture through many avenues including trade journals, design publications and international exhibitions during the nineteenth century. This study will show that the American Eastlake style and Queen Anne revival style in furniture were distinct and separate aesthetics in the late nineteenth century in the context of the rise of art furniture and a multitude of other furniture styles.

Chapter 1 – Introduction

Charles Locke Eastlake, his book, *Hints on Household Taste in Furniture, Upholstery and Other Details*, and the philosophy espoused in it have been discussed to varying degrees in numerous publications including trade journals and magazines of the 1870s and 1880s and histories of furniture and interior design published subsequent to *Hints on Household Taste's* initial publication in 1868. Trade journals and magazines of the period commented on the variety of styles manufactured at the time, the quality of the furniture produced and the changes wrought on furniture design in the 1870s under the prevalent influence of the British including Charles Eastlake. Furniture and interior design histories written about the years between 1870 and 1890 generally agreed that Eastlake through *Hints on Household Taste* influenced the design and manufacture of furniture at that time and in subsequent years in England and America; most gave brief mention to Eastlake and made broad statements attributing much of the American furniture production from about 1870 – 1890 to a fashion called "Eastlake." Overall very little has been written and published since the late nineteenth century on the separate and distinct styles of furniture of the latter nineteenth century between 1870 and 1890.

Eastlake's book was published at a time when there was a growing movement towards bringing art into the home in all manners, including furniture; he was credited with popularizing the philosophy among the general public. Rooted in the teachings of

A. W. N. Pugin, this movement and its association with a broad class of furniture called "art furniture" spanned the entire period from 1870 – 1890. Towards the end of the 1870s, the art furniture movement was linked to what was coined the Aesthetic Movement. The art furniture movement and Aesthetic Movement were broad terms used to describe a new and vital way in expressing furniture design and other household furnishings in the late nineteenth century. The term aesthetic was more widely discussed in British publications than American publications in the late nineteenth century. Most mentions of aesthetics as a style or idea in America center around writer Oscar Wilde's tour of the United State in 1882 which he used as a forum to publicize the Aesthetic Movement in England and the ideas it engendered. The terms art furniture and artistic furniture were widely used in American publications beginning in the early 1870s to connote the principles of reform in furniture design from an aesthetic standpoint and that of honest and quality construction. The term aesthetic furniture did not play a large if any role in discussions and advertisements in the years between 1870 and 1890, but appears to be a more modern usage in the present day. Art furniture and that described as artistic furniture encompassed a wide variety of styles at the time including Modern Gothic, American Eastlake, Jacobean, Anglo-Japanese, and Moorish among many other named styles in both England and the United States. The expressions also encompassed a modern revival of Queen Anne which was most unlike its predecessor style of the eighteenth century. The American interpretation of this style was eclectic, incorporating bits and pieces of various seventeenth and eighteenth British styles including but not

limited to Jacobean, Chippendale and Sheraton. It is this revival of the Queen Anne that has been confused and muddled with American Eastlake furniture.

Trade journals and magazines from the nineteenth century supported an association of the Eastlake name with a furniture style during that era, but the majority of furniture manufacturers' trade catalogs failed to identify their furniture with any particular style name. In place of a name, manufacturers often listed a style number, used by customers when ordering and purchasing a specific collection or piece of furniture. The Eastlake name as applied to furniture persisted for a short interval of time in the 1870s and was associated with an American interpretation of the English Gothic or Modern Gothic style and continued the long tradition of British influence on American furniture production since Colonial times. Both understandings, whether broadly applying Eastlake's beliefs or the narrower Gothic style interpretation, vary from what Eastlake illustrated and intended as furniture in good taste in *Hints on Household Taste*. Eastlake's designs reflected a synthesis of characteristics from earlier eras in British furniture design and reflected the trend of other British designers who looked to the prior eras for design inspiration. Eastlake, *Hints on Household Taste* and the works and publications of other British designers were the primary influence on American furniture manufacture in the 1870s and into the early 1880s.

Several books were written on the subject of interior furnishing beginning in the 1870s that discussed to varying degrees Eastlake, the principles he outlined in furniture design and construction in *Hints on Household Taste*, and the manifestation of the Eastlake style in America. They provide an historical progression of how he and his

works were viewed and interpreted by writers and historians from that time. *Art Decoration Applied to Furniture* by Harriet Prescott Spofford published in 1878[1] is one of the first American histories of furniture. It gave a contemporary period view of historic furniture styles up to the then modern era of the later nineteenth century. Spofford discussed and commented on the current revival of several of these styles at the time. She described and espoused her views on each of the styles and its suitability in the home. An even earlier publication by George Ward Nichols, *Art Education Applied to Industry*, in 1877, highlighted Eastlake's influence on furniture manufacture exhibited at the 1876 Philadelphia Centennial Exhibition. It stated "the influence of Eastlake could be seen in many directions" and in general that "within a year or two past, the influence of Eastlake's book on Household Architecture has been manifested by the rapid sale of articles of household use which are models of simplicity and grace."[2] Accounts of furniture exhibited at the Centennial did indeed mention furniture crafted in the Eastlake style.

Almost a decade later, in 1887, a book, *Interior Decoration* by Arnold Brunner and Thomas Tryon pointed out "Eastlake's vigorous protest against modern methods of designing and making furniture" and the "complete change" that took place,[3] seeing Eastlake primarily from the view of a theorist. Reiterating in 1899, Frederick Litchfield, author of several books on the decorative arts, portrayed Eastlake as a writer on "the

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[1] Harriet Prescott Spofford, *Art Decoration Applied to Furniture* (New York: Harper & Brothers, 1878), 95. http://www.google.com/books (accessed September 21, 2011).
[2] George Ward Nichols, *Art Education Applied to Industry* (New York: Harper & Brothers, 1877), 161, 35. http://www.google.com/books (accessed September 23, 2011).
[3] Arnold W. Brunner and Thomas Tryon, *Interior Decoration* (New York: Wm. T. Comstock, 1887), 61. http://www.google.com/books (accessed September 10, 2012).

faults in the modern style of furnishing." He stated, "Mr. Eastlake has scolded us severely for running after novelties and fashions, instead of cultivating suitability and simplicity, in the selection and ordering of our furniture."[4] Litchfield excluded any commentary on Eastlake's design prototypes in *Hints on Household Taste* and chose to remember him as a critic and philosopher on the current trends in furniture design. In the early twentieth century, Candace Wheeler, a notable American interior designer, touched on the Eastlake question only by saying "in our own day we have seen the 'Eastlake furniture' appear and disappear."[5] She made no comment on what was meant by the style and furthermore did not give him credit for influencing the course of furniture design at the time. Similarly, in 1913, William Kimerly, author of *How to Know Period Styles in Furniture: A Brief History of Furniture from the Days of Ancient Egypt to the Present Time*, addressed Eastlake in a half page essay on Victorian furniture stating, "in 1868, Mr. Charles Eastlake, an architect, published 'Hints on Household Taste,' which was responsible for what is known as the Eastlake style."[6] He too failed to recognize Eastlake's contribution to the evolution of furniture design, and focused solely on the attachment of his name to a style of furniture, a distinctly American concept, without addressing its specific characteristics.

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[4] Frederick Litchfield, *Illustrated History of Furniture: From the Earliest to the Present Time*, 4th ed. (London: Truslove, Hanson & Comba, Ltd., 1899), 246. http://www.google.com/books (accessed September 21, 2011).

[5] Candace Wheeler, *Principles of Home Decoration* (New York: Doubleday, Page & Company, 1903), 174. http://www.google.com/books (accessed September 21, 2011).

[6] William Lowing Kimerly, "Victorian Era," in *How to Know Period Styles in Furniture: A Brief History of Furniture from the Days of Ancient Egypt to the Present Time* (Grand Rapids: Grand Rapids Furniture Record Co., 1912; n.p.: Forgotten Books, 2012), 113. Citations are to the Forgotten Books edition.

A book by Marta K. Sironen on the history of American furniture published in 1936[7] described the development of American furniture from Colonial times up to the twentieth century. The author wove in the predominant influence of England on American furniture as well as brought to light the relationship between architecture and furniture design. The majority of her text was evenly divided between the various styles of nineteenth and twentieth centuries in America, with a smaller section devoted to early Colonial styles. Included in her discourse on the nineteenth century were chapters entitled "the Industry in the Early Nineteenth Century," "Mediaeval and English Gothic Furniture," "The American Eastlake Style," "'U.S. Grant Period' and Other Styles," and "A Decade of Reproductions."[8]

Sironen stated, "'Eastlake furniture has been called a misnomer…but every new movement must have a name and the new order of furniture that the manufacturers are introducing may as well be called after the man who has been largely instrumental in inspiring its manufacture as by any other term."[9] She further said, "in using the term 'Eastlake' I therefore use it as an adjective describing the particular order of upholstery and decoration embodied in the ideas" of Charles Eastlake.[10] Sironen not only recognized Charles Eastlake's contribution to the design of modern furniture, but also acknowledged the fact that Americans recognized a particular style called Eastlake.

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[7] Marta K. Sironen, *A History of American Furniture* (East Stroudsburg, Pa.: The Towse Publishing Company, 1936).
[8] Sironen, Contents of *A History of American Furniture*, n.p.
[9] Sironen, "The American Eastlake Style" in *A History of American Furniture*, 57.
[10] Sironen, "The American Eastlake Style" in *A History of American Furniture*, 57.

The subsequent chapter on the "U.S. Grant" period spanned the years between 1876 and 1890.[11] It attempted to recognize and define various styles prevalent during this period including mediaeval, Neo-Grec, Bentwood and what she called the "'Queen Anne rage.'" Of note was her recognition of the modern Queen Anne Revival style as separate and apart from that of the American Eastlake style. Of the Eastlake style, she stated that "the fundamental point of Eastlakeism…is to make furniture in rectangular and diagonal lines with truncated corners and free from curves."[12] In her description of a Queen Anne Revival cabinet she noted the use of spindle balustrades and beveled glass doors as characteristic traits of the style.[13] Instead of ascribing spindles and spindle galleries to the Eastlake style, Sironen correctly attributed it to the Queen Anne Revival similar to descriptions contained in nineteenth century period trade publications and journals. It is this characteristic, however, more than any other today, which is considered indicative of American Eastlake furniture.

Mid-twentieth century publications continued to discuss Eastlake on various levels. In 1947 Meyric R. Rogers, a former curator of Decorative and Industrial Arts at the Art Institute of Chicago, gave very little credence to Eastlake's contributions stating "ironically enough, what we now consider one of the most painful fashions in design of this period came about in direct response to the functional reforms of the English architect Charles Eastlake, as celebrated in the Centennial Exhibition of 1876. All of

[11] Sironen, "'U.S. Grant Period' and Other Styles" in *A History of American Furniture*, 62.
[12] Sironen, "'The American Eastlake Style" in *A History of American Furniture*, 57-58.
[13] Sironen, "'U.S. Grant Period' and Other Styles" in *A History of American Furniture*, 68.

which goes to show that right thinking alone is no passport to artistic salvation."[14] A few years later in 1950 an article published in *Harper's Magazine* illustrated the blending of the Eastlake name with the Queen Anne. The author spoke of "a new prophet from overseas [and that] once again it was the pronouncements of an Englishman that were taken up and echoed through America as the final word on taste"[15] illustrating the relationship between American and British decorative arts. However, he then mistakenly stated, "the initial success of the book [*Hints on Household Taste*] was firmly buttressed six years later by the construction of a house Eastlake designed for the Centennial, which signaled the arrival of the period which is known anachronistically as 'Queen Anne.'" While no evidence existed that Charles Eastlake built a house for the Centennial, the passage signified the growing confusion and alignment of the two different fashions, the Eastlake and the Queen Anne Revival, in the public mind. From this point forward, publications tended to ignore the Queen Anne Revival style, preferring to classify American furniture that was not strictly Japanese or clearly identifiable with specific attributes of other definitive styles, as Eastlake.

One of the first publications in recent times to address the question of Eastlake furniture was Mary Jean Madigan's *Eastlake-Influenced American Furniture*, 1870 – 1890, published in conjunction with an exhibit at The Hudson River Museum in 1973. In it, she illustrated several pieces of furniture manufactured between 1870 and 1890 and considered them in light of Eastlake's guidelines of "rectinlinearity [*sic*], simplicity, and

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[14] Meyric R. Rogers, *American Interior Design: The Traditions and Development of Domestic Design from Colonial Times to the Present* (New York: Bonanza Books, 1947), 140.
[15] Russell Lynes, "The Age of Taste," *Harper's Magazine*, October, 1950, 64. http://www.harpers.org/archive/1950/10 (accessed July 24, 2012).

flat or low-relief surface decoration."[16] Her book did not aim to identify a specific style. Instead, she utilized various examples of American manufactured furniture to illustrate their connection to Charles Eastlake and his book *Hints on Household Taste*.[17] *Nineteenth Century Furniture: Innovation, Revival and Reform* published in 1982 to which Madigan also contributed addressed the question of Eastlake. She considered a variety of topics related to various movements, styles, makers, and influences in American nineteenth century furniture. She brought to light the association of Eastlake with the "so-called modern Gothic" style. Referring to Kimbel and Cabus, an American furniture manufacturer from New York, she stated, "some of the most distinctive of these Eastlake-influenced pieces were made by Kimbel and Cabus, whose rectilinear, ebonized, modern Gothic pieces were decorated with geometric motifs, inset tiles, and ornamental strap hinges."[18]

In another essay in *Nineteenth Century Furniture*, Madigan incorrectly comments, "the new designs, broadly categorized as 'art furniture,' were sometimes called 'modern Gothic' or 'Queen Anne Revival' depending on stylistic inspiration. They were also referred to as the 'Eastlake'…."[19] Art furniture was a broad term used during the nineteenth century, and it encompassed a wide variety of styles and design characteristics. The important aspect of art furniture was that it incorporated those

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[16] Mary Jean Smith Madigan, Introduction to *Eastlake-Influenced American Furniture, 1870-1890* (Yonkers: The Hudson River Museum, 1973).
[17] Mary Jean Smith Madigan, *Eastlake-Influenced American Furniture, 1870-1890* (Yonkers: The Hudson River Museum, 1973).
[18] Mary Jean Madigan, Introduction to *Nineteenth Century Furniture: Innovation, Revival and Reform* (New York: Art & Antiques, 1982), 8.
[19] Mary Jean Madigan, "Eastlake-influenced Furniture" in *Nineteenth Century Furniture: Innovation, Revival and Reform* (New York: Art & Antiques, 1982), 52.

principles set forth by A.W.N. Pugin and John Ruskin earlier in the nineteenth century. Furniture needed to be constructed in an honest, straight-forward and solid manner as well as appear pleasing to the eye. The term, art furniture, was not used synonymously with the term Eastlake to define a broad category of furniture in the nineteenth century. Trade publications from the nineteenth century often used the broad term of art furniture, but included in that broad classification were several diverse styles of furniture which incorporated different stylistic characteristics and took inspiration from differing aesthetics; Eastlake was only one of many different styles of furniture to bring artistic sensibilities into the home. Later Madigan erroneously remarked, "yet another trend in furniture design migrated from England to the United States in the late 1870s. Loosely described as 'Queen Anne'…this reform style had a profusion of turned elements and spindles…so called Queen Anne was always more popular in England than here."[20] To the contrary, Queen Anne and Eastlake styles were well-known as completely separate and distinct types of furniture in the nineteenth century. They were inspired by different historical eras and design precedents and incorporated different characteristics in their fabrication. Both styles of furniture were widely advertised and discussed in period trade journals and magazines.

Nineteenth century American trade publications and advertisements in newspapers and other publications confirmed the popularity of a Queen Anne Revival style of furniture, but it was separate and apart from that of the Eastlake style. The Eastlake style, a phenomenon of the 1870s, interpreted the English Gothic or Mediaeval

[20] Madigan, "Eastlake-influenced Furniture" in *Nineteenth Century Furniture*, 58.

style for the American populace and was used interchangeably with the term Modern Gothic. Several publications issued in the 1990s mentioned this overall aesthetic specifically when discussing Eastlake furniture.[21] The modern Queen Anne Revival style interpreted a different set of British furniture characteristics of later periods in British furniture history. It was at least as popular as the Eastlake style in America in the late 1870s and into the 1880s, and was advertised and marketed to the American public subsequent to the Eastlake style's disappearance from trade publications.

[21] These publications include *Art & Enterprise: American Decorative Art, 1825-1917* by Donald C. Peirce, High Museum of Art, Atlanta, 1999, page 179; *Masterpieces of American Furniture From The Munson-Williams-Proctor Institute* by Anna Tobin D'Ambrosio, Munson, Williams, Proctor Arts Institute, Utica, 1999, page 123; and "From Bowery to Broadway: The Herter Brothers and the New York Furniture Trade" by Catherine Hoover Voorsanger in *Herter Brothers: Furniture and Interiors for a Gilded Age*, The Museum of Fine Arts, Houston, Houston, 1994, page 75.

Chapter 2 – British Influence on American Furniture Manufacture

The message of Pugin and Ruskin in the mid-nineteenth century helped bring about greater simplicity in style and quality construction of household goods. Their philosophy laid the basis for a movement in the industrial arts where artistic design combined with skillful construction led to tasteful, artistic household objects including furniture. The rise in popularity of British design and its influence spread to the United States in the 1870s and was felt into the 1880s and beyond. Two British architects, Eastlake and Bruce Talbert, were particularly well known in America. Their publications influenced furniture manufacturers and the public in the United States in the 1870s. Eastlake's prominence was due to his book *Hints on Household Taste in Furniture, Upholstery and Other Details* first published in 1868. He played a significant role in disseminating information about the new philosophy of truth and beauty in design and construction. Talbert was also well known in American furniture circles for two publications: *Gothic Forms Applied to Furniture Metal Work and Decoration for Domestic Purposes* published in 1867 and nine years later, *Examples of Ancient & Modern Furniture Metal Work, Tapestries, Decorations Etc*. published in 1876. The furniture illustrated in Talbert's publications provided the reader with specific models of individual pieces of furniture viewed from different angles as well as scenes of entire rooms that placed the furniture in the context of other fashionable household furnishings

used in the tasteful late nineteenth century home. These and many other English publications, including books, magazines and trade journals, were widely read on both sides of the Atlantic. International exhibitions provided another forum for display of new ideas in furniture design as well. The British exhibited a stunning display of furniture at the 1876 Centennial Exhibition in Philadelphia that facilitated the transition from the then prevalent modern Gothic style to an emerging aesthetic, the Queen Anne Revival style. All these avenues provided American furniture manufacturers and the public opportunity for education in and tangible examples of furniture in the new reform style.

The burgeoning movement of incorporating art in the home through the use of furniture and other decorative arts built upon ideas of two men in the mid-nineteenth century –Pugin and Ruskin. Pugin in his book *Contrasts* published in 1836 considered the superiority of the Middle Ages over the present day and the belief that beauty was determined by the "fitness of the design to the purpose for which it is intended"[22] such that an observer could easily discern the purpose for the object. Later in his book, *The True Principles of Pointed or Christian Architecture*, published in 1841, Pugin solidified his position on the superiority of the "pointed architecture" stating that it illustrated his belief that all features of a building should be necessary for "convenience, construction, or propriety" and that ornament should enrich the construction of the building.[23] He

[22] A. Welby Pugin, *Contrasts; or A Parallel Between the Noble Edifices of the Fourteenth and Fifteenth Centuries and Similar Buildings of the Present Day; Shewing the Present Decay of Taste* (St. Marie's Grange: A. Welby Pugin, 1836), 1. http://www.google.com/books (accessed June 10, 2011).
[23] A. Welby Pugin, *The True Principles of Pointed or Christian Architecture* (London: John Weale, 1841), 1. http://www.google.com/books (accessed June 10, 2011).

discussed the state of architecture in England in the early to mid-nineteenth century and the need for reform according to two rules:

> 1st, that there should be no features about a building which are not necessary for convenience, construction, or propriety;
>
> 2nd, that all ornament should consist of enrichment of the essential construction of the building.[24]

True Principles presented these rules in the guise of architecture; yet, it also addressed the decorative arts of that period necessary to the furnishing of these structures including metal-work, wallpaper, upholstery, and interior woodwork. Pugin added that his "observations apply equally to furniture."[25] Ruskin argued against architectural and structural deceits and called for truthfulness in construction in his book *The Seven Lamps of Architecture* published in 1849.[26] He also argued for better workmanship[27] particularly hand workmanship as opposed to that of the machine in his *work The Stones of Venice* originally published in 1853. The writings of these two men set the tone for the reform of furniture manufacture promoted by architects, Eastlake and Talbert in the latter half of the nineteenth century.

Eastlake was born in 1836, shortly before Queen Victoria ascended to the British throne. His life and career spanned the years of Victoria's reign, and he passed away in 1906 at the close of the Victorian era. His work influenced the course of furniture design in the latter part of the nineteenth century. A close relationship with his uncle, Sir

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[24] A.W.N. Pugin, *True Principles*, 1.
[25] Ibid., 40.
[26] John Ruskin, "The Lamp of Truth," in *The Seven Lamps of Architecture* (New York: John Wiley, 1849), 27-46. http://www.google.com/books (Accessed November 4, 2011).
[27] John Ruskin, "The Lamp of Sacrifice," in *The Seven Lamps of Architecture* (New York: John Wiley, 1849), 18. http://www.google.com/books (accessed November 4, 2011).

Charles Eastlake (1793-1865), a noted English painter as well as Keeper, Trustee and Director of the National Gallery in London, prepared him for his role as an arbiter of taste in the late 1860s. Sir Charles provided young Charles with his education beginning in 1846 at Westminster School up to the time he became a Queen's Scholar two years later. Charles frequently visited his uncle's home on weekends while at school.[28] Charles showed an early penchant for art, and on the advice of his uncle was "placed in the office of Mr. Philip Hardwick, R.A." Eastlake entered the Schools of the Royal Academy and passed through the usual curriculum of study as an architect where he competed and achieved a Silver Medal in 1854 for architectural drawings[29] revealing young Charles' aptitude in his then chosen profession. Further expanding his professional education, Eastlake spent three years abroad, sketching and making measured drawings of architecture in France, Germany, and Italy. He returned to London in 1860 and took a position on the architectural staff of the 'Defence [*sic*] Commission,' a part of the British War Office, for three years.[30] The facilities at the War Office in 1860s London were in very poor condition. This was recognized in the late 1850s, and proposals were discussed to move the War Office to government offices on Downing Street. In the late 1860s, discussion ensued regarding construction of a new building to house the War Office.[31] It is probable Eastlake was hired to assist with the development of architectural drawings

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[28] Susanna Avery-Quash and Julie Sheldon, *Art for the Nation: The Eastlakes and the Victorian Art World* (London: National Gallery Company Limited, 2011), 85-86.
[29] "Charles Locke Eastlake," *The Biograph, and Review* 1 (May & June 1882): 376. http://google.com/books (accessed March 17, 2012).
[30] Ibid.
[31] Ministry of Defence [*sic*], "The Old War Office Building: A History," Director General Corporate Communications, Ministry of Defence [*sic*], https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/49055/old_war_office_build.pdf (accessed March 11, 2013).

and elevations of the new War Office space. Eastlake resigned from the War Office in 1863.[32]

It was during these same three years, after his return to England, that Eastlake established himself as a writer. He contributed to several London papers and magazines including art critiques and articles of general interest to the *London Review*, professional papers to the *Architect and Building News*, social essays and other articles to *London Society*, as well as contributions to *Cornhill* and *Punch*.[33] A book on the history of the English magazine, *Punch*,[34] chronicled the history of its founding, the nature of its articles and the writers who contributed to the magazine. It remarked that "a number of delightful letters" on "artistic and social topics at home and abroad" written by Eastlake, under the pseudonym Jack Easel from 1859 to late 1862, were "lively enough to cause his papers to be looked forward to" by readers.[35] Eastlake's talent as a gifted writer was recognized many years prior to *Hints on Household Taste*.

Talbert progressed as an architect and designer at much the same time as Eastlake. He was born in 1838, just two years after Eastlake and was educated in the town he was born in, Dundee, Scotland. Upon graduating from high school, he worked as a wood carver and later joined an architect's office in his home town.[36] He left Dundee at eighteen years of age traveling to Glasgow where he secured a position in an architect's office. In Glasgow, he established his reputation as an excellent architectural

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[32] "Charles Locke Eastlake," *The Biograph, and Review* 1: 376.
[33] Ibid.
[34] M. H. Spielmann, *The History of "Punch"* (London: Cassell and Company, Limited, 1895), 362. http://google.com/books (accessed March 16, 2012).
[35] Ibid.
[36] "Obituary; Bruce J. Talbert," *The Artist and Journal of Home Culture* 2 (March 1, 1881): 79. http://www.google.com/books (accessed March 2, 2013).

draughtsman[37] and his first public recognition was in 1860 when he won an architectural design medal at an exhibition of a local architectural association.[38] Two years later, in 1862, Talbert was awarded a medal by the Edinburgh Architectural Association, the highest award a draughtsman could receive from that organization. [39] Although his architectural skills were of "high order," [40] Talbert left the practice of architecture and moved to Manchester, England. He accepted a position with Messrs. Doveston, Bird & Hull, cabinetmakers, a firm that desired "a man of Talbert's calibre," [41] where he honed his skills in the construction and decoration of furniture.[42] After a couple of years with the cabinetmaking firm, Talbert competed for and received a position at the Coventry Art Metal Works where he cultivated his designing skills in metal-work. Most notable was his work elaborating and detailing the designs of Sir Gilbert Scott for the metal-work on the Prince Albert Memorial in Hyde Park.[43] Accepting employment in London with Messrs. Holland & Co., Talbert moved to London in the mid-1860s[44] at the time Eastlake was establishing his reputation as a writer. Eastlake and Talbert were among the earliest writers to expound upon the growing movement in household art.

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[37] "The Late Mr. B. J. Talbert," *The Building News and Engineering Journal* 40 (February 4, 1881): 120. http://www.google.com/books (accessed August 29, 2012).
[38] "Bruce J. Talbert's Designs," *The Decorator and Furnisher* 1, no. 6 (March, 1883): 189. http://www.jstor.org. (accessed March 19, 2012).
[39] *The Cabinet-Maker and Art Furnisher*, "Bruce J. Talbert," *The American Architect and Building News* 10, no. 295 (August 20, 1881): 85. American Periodicals Series Online. http://www.proquest.com (accessed May 25, 2012); reprinted in its entirety from "Trade Biographies; Bruce J. Talbert. 1838-1881," *The Cabinet Maker and Art Furnisher* 2, no. 13 (July 1, 1881): 4-5. http://www.google.com/books (accessed June 21, 2012).
[40] "The Late Mr. B. J. Talbert," *The Building News and Engineering Journal* 40: 120.
[41] *The Cabinet-Maker and Art Furnisher*, "Bruce J. Talbert (1838-1881)," *The American Architect and Building News* 10, no. 295: 85.
[42] "Obituary; Bruce J. Talbert," *The Artist and Journal of Home Culture* 2: 79.
[43] *The Cabinet-Maker and Art Furnisher*, "Bruce J. Talbert (1838-1881)," *The American Architect and Building News* 10, no. 295: 85.
[44] "Obituary; Bruce J. Talbert," *The Artist and Journal of Home Culture* 2: 79.

In 1864, *The Cornhill Magazine* published an article written by Charles Eastlake entitled "The Fashion of Furniture" in which he responded to the acknowledged tasteless design and faulty construction of English furniture at the time. He stated, "There is not a single establishment in London which produces what any competent judge would describe as artistic furniture for ordinary sale."[45] The article influenced American thought on the state of manufacture. *The New Path*, an American journal published by the Society for the Advancement of Truth in Art, responded to Eastlake's article the following year. They printed an article whose object was "to consider what we can do, in or near an American city, to surround ourselves with furniture…which shall be in a true sense artistic."[46] The growing sense of a need for reform in furniture manufacture was evident on both sides of the Atlantic Ocean. *The New Path* did not address style or particular characteristics in the mid-1860s; instead, it expressed the desire that "monstrosities be recognized as such and abandoned."[47] It recognized that design and workmanship were poor, but had yet to suggest concrete ideas related to new designs. *The New Path* reiterated the teachings of Pugin and Ruskin that "poor workmanship makes poor art" and that good design is not often found in bad manufacture, because "all good design is constructive [and] all good adornment grows naturally out of the structure."[48]

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[45] Charles Eastlake, "The Fashion of Furniture," *The Cornhill Magazine* IX, March, 1864, 343. http://www.archive.org (accessed November 12, 2012).
[46] "Our Furniture; What It Is, and What It Should Be," *The New Path* 2, no. 4, April, 1865. 58. http://www.jstor.org.
[47] "Our Furniture," *The New Path* 2, no. 4, 61.
[48] "Our Furniture; What It Is, and What It Should Be," *The New Path* 2, no. 5, May, 1865. 66. http://www.jstor.org.

"The Fashion in Furniture" led to a series of articles written by Eastlake "on the same subject" for *The Queen* magazine.[49] Not illustrated, the series, "Hints on Household Taste," commenced on June 24, 1865, and continued publication late into the following year. Three years later Eastlake combined the series of articles together with others published in the *London Review*. He incorporated illustrations, previously not included in the periodical articles, in his book "sufficiently accurate…to illustrate the character of design" he advocated.[50] The outcome was *Hints on Household Taste, in Furniture, Upholstery and Other Details*.[51]

In the meantime, Talbert, an enthusiastic proponent of the Gothic school,[52] published his first book of designs, *Gothic Forms Applied to Furniture Metal Work and Decoration for Domestic Purposes* during his early tenure in London. This publication brought him to the forefront of furniture designers, influencing design in both England and America.[53] In the early 1870s, his work won medals at several international exhibitions, most notably the "Pet Sideboard (fig. 1)" purchased by the South Kensington Museum,[54] now the Victoria & Albert museum. He remarked on Eastlake's

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[49] Charles L. Eastlake, Preface to *Hints on Household Taste in Furniture, Upholstery and Other Details*, 2nd ed. (London: Longmans, Green, and Co., 1869), v. http://www.archive.org/ (accessed January 5, 2011).
[50] Ibid., v, vi.
[51] John Gloag, Introduction to the Dover Edition of *Hints on Household Taste in Furniture, Upholstery and Other Details* by Charles L. Eastlake, 4th rev. ed. (London: Longmans, Green and Company, 1878; New York: Dover Publications, Inc., 1986), v-vi. Citation is to the Dover edition.
[52] "The Late Mr. B. J. Talbert," *The Building News and Engineering Journal* 40: 120.
[53] "Obituary; Bruce J. Talbert," *The Artist and Journal of Home Culture* 2: 79.
[54] *The Cabinet-Maker and Art Furnisher*, "Bruce J. Talbert (1838-1881)," *The American Architect and Building News* 10, no. 295: 85; "Obituary; Bruce J. Talbert," *The Artist and Journal of Home Culture* 2: 79. Reports conflict on the dates surrounding the "Pet Sideboard." Period publications report it was created during Talbert's tenure at Gillow & Co. and exhibited at the London International Exhibition in 1873. The Victoria & Albert Museum, London, successor to the South Kensington Museum states the "Pet Sideboard" was exhibited at and purchased from the 1871 London International Exhibition. http://collections.vam.ac.uk/item/O61232/sideboard-talbert-bruce-james/ (accessed August 27, 2012). It

Figure 1: "The Pet Sideboard," c. 1871. Bruce J. Talbert. Oak Sideboard, Plate 31 in *Ancient and Modern Furniture, Metal Work, Tapestries, Decorations, Etc*., 1876.

illustrations in *Hints on Household Taste* in 1870 stating that the best were "the old examples…classed as being more quaint and heavy than elegant or beautiful." Most likely referring to the sketches of the early seventeenth century furniture from the country house of Knole, Talbert observed that furniture comprised of Eastlake's first two qualities, quaint and heavy, provided an "easier and more picturesque sketch"[55] implying a little roughness and sterner type of beauty, while the other two characteristics, from the

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is likely that Talbert produced many sideboards of which several were submitted to various international exhibitions at the time and confusion arose among the most likely similar designs.

[55] B. J. Talbert, "Gothic Domestic Furniture," *The Architect: A Weekly Illustrated Journal of Art, Civil Engineering, and Building* 4 (July 2, 1870): 4. http://www.google.com/books (accessed February 9, 2013).

standpoint of the consumer, were perhaps more important once the piece was executed.[56] Both Eastlake and Talbert through their publications provided information and examples of design reform in furniture and other manufacture.

In *Gothic Forms*, Talbert illustrated several pieces of furniture as well as entire renderings of rooms in the Gothic style (fig. 2). His furniture incorporated

Figure 2: Interior View of Dining-Room. Bruce Talbert. 1867. Plate 11 in *Gothic Forms Applied to Furniture Decoration, &c.*

characteristics understood as Gothic in the nineteenth century – square outlines, straight arms and legs, stunted columns, chamfered edges, heavy corbels, pinnacles, crockets,

[56] B. J. Talbert, "Gothic Domestic Furniture," *The Architect* 4: 4.

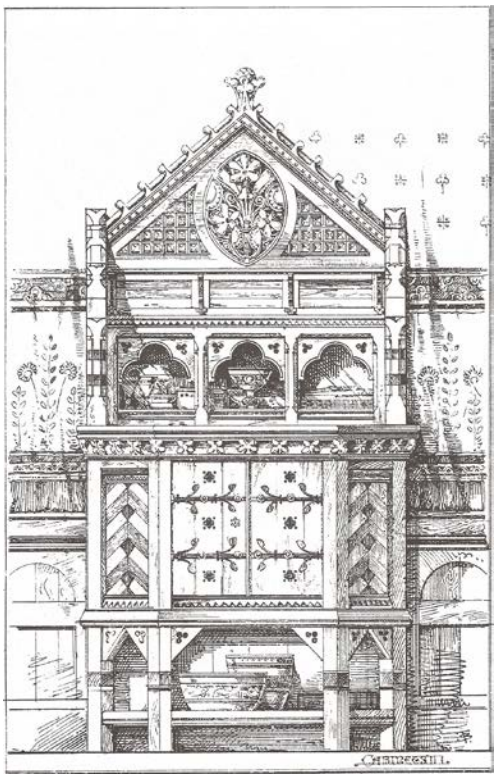

Figure 3: Design for Cabinet of Oak, with solid Inlays, and Brass Hinges. Bruce Talbert. Plate 7 in *Gothic Forms Applied to Furniture Decoration, &c*. 1867

gables and wrought hinges (fig. 3).[57] Mostly relying on the illustrations to guide readers, Talbert's text was brief. It reflected the thinking of the day often coinciding with Eastlake's theories. He believed glue should be used sparingly as an aid to construction and not the primary method; oil finishes were best unless living in the city where polish may be needed because of dirt in the air; and metal work should serve a purpose other than purely decorative. He favored the use of marquetry in delicate drawing room furniture, preferably in geometric patterns, but also believed marquetry should not be

[57] Studies of Interior Decoration. IX: Concerning Furniture," *The American Architect and Building News* 2, no. 74 (May 26, 1877): 164. http://www.google.com/books (accessed March 21, 2012).

utilized in furniture of massive proportions or used on portions of wood framing the furniture, keeping it solely in the panels.[58]

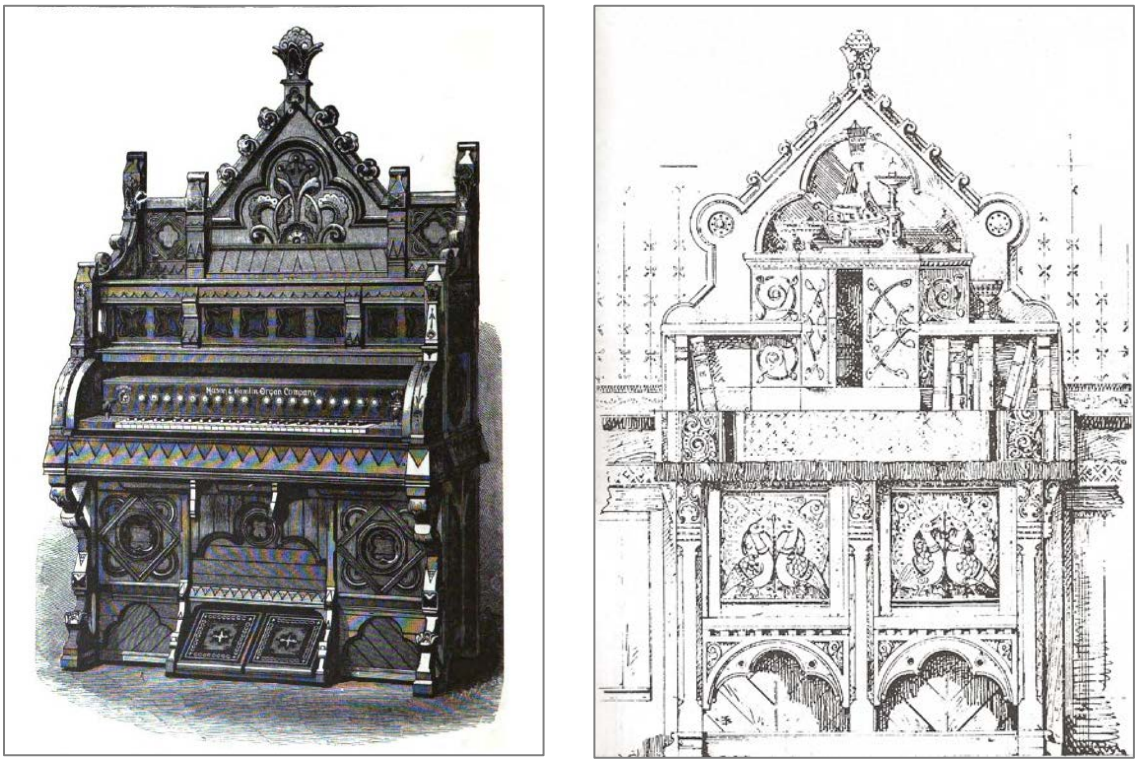

Figure 4: (L) Eastlake Organ by Mason & Hamlin. *The Great Philadelphia Centennial Exhibition* by Phillip T. Sandhurst., 1876; (R) Design for Cabinet of Ebonized Hardwood. Bruce Talbert. Plate 4 in *Gothic Forms applied to Furniture Decoration, &c*. 1867.

An organ made by Mason & Hamlin (fig. 4(L)) displayed at the 1876 Centennial Exhibition in Philadelphia was identified in the book, *The Great Centennial Exhibition*

[58] Bruce J. Talbert, "Gothic Forms Applied to Furniture Decoration, &c." in *Victorian Decorative Arts* (Watkins Glen: The American Life Foundation; Philadelphia: The Athenaeum of Philadelphia, 1978), 1-3. A facsimile of Bruce J. Talbert, *Gothic Forms Applied to Furniture Decoration &c*. (Boston: James R. Osgood and Company, 1873), originally published London, 1867, and a facsimile of Bruce J. Talbert, *Examples of Ancient & Modern Furniture Metal Work, Tapestries, Decorations Etc*. (Boston: James R. Osgood & Co., 1877), originally published London, 1876.

by Phillip T. Sandhurst as an "Eastlake Organ." It was simple and subdued, and described as without fault in respect to its shape and adaptation of purpose.[59] The organ reflected the form of a cabinet designed and illustrated by Talbert in *Gothic Forms* (fig. 4(R))[60] which was characterized by a crocketed central gable, carved stylized quatrefoils, incised moldings and a running triangular pattern. Identified as Eastlake, the organ reflected many of the characteristics of the modern Gothic style. Although Talbert published his book first and clearly influenced American furniture design in the late 1870s, it was Eastlake and his association with the Gothic style through *Hints on Household Taste* that resonated most with the American writers and the public at the time.

Eastlake's precepts in *Hints on Household Taste* were not new at the time. He recognized the lack of information available to the "general reader,"[61] and endeavored to "point out those principles…laid down by writers of acknowledged authority," Pugin and Ruskin,[62] in order to "encourage a discrimination between good and bad design" in articles of daily use.[63] He distilled their writings in a manner in which the average man easily assimilated modern theory surrounding reform in furniture and other domestic manufacture. He viewed his book as written in a practical and familiar manner that would appeal to the general population. He hoped it would provide individuals with a method of

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[59] Phillip T. Sandhurst, *The Great Centennial Exhibition: Critically Described and Illustrated* (Philadelphia: P.W. Ziegler & Co., 1876), 296,299. http://google.com/books (accessed October 7, 2011).
[60] Bruce J. Talbert, "Gothic Forms." in *Victorian Decorative Arts*, Plate IV.
[61] Charles L. Eastlake, *Hints on Household Taste in Furniture, Upholstery and Other Details* in *Hints on Household Taste: The Classic Handbook of Victorian Interior Decoration* (New York: Dover Publications, Inc., 1986. A republication of the 1878 fourth revised edition published by Longmans, Greens and Company, London), 14.
[62] Eastlake in his text *Hints on Household Taste* refers on several occasions to Pugin and Ruskin and their contributions to the philosophy of artistic, tasteful manufacture of domestic objects.
[63] Eastlake, Hints on Household Taste, 4th rev. ed., 15.

furnishing the home that would incorporate tasteful design and "modern notions of comfort and convenience."[64] Through *Hints on Household Taste*, Eastlake filled the need for information to discriminate between good and bad design. He laid out several basic guidelines for the average consumer recommending design based on tradition, simplicity, linearity, honesty and straightforwardness and sound construction. Ornamentation should be appropriate to the object based on traditional forms using stylized, not direct imitation of nature, and be compatible with contemporary art.[65] In an age of revivals, Eastlake drew on the philosophy of Pugin, to recommend improvements in the arts of manufacture "not only with respect to the character of design, but often in regard to the actual quality of material employed" as well.[66]

Hints on Household Taste was very popular among the American public from the time of its initial publication in 1868 in London when it attracted the attention of American critics. A reviewer in the *American Literary Gazette*, noted, that *Hints on Household Taste* was "among the new books likely to attract attention in this country", and it contained "ninety illustrations which practically exemplify the inculcations of the artist-author."[67] An advertisement by Scribner, Welford & Company of New York in 1869 described the book as "important and valuable,"[68] and as a book "imported in

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[64] Eastlake, Preface to *Hints on Household Taste*, 2nd ed., vii.
[65] Eastlake, Hints on Household Taste, 4th rev. ed., 4, 14, 15, 39, 40, 55, 58, 61, 68, 74, 94.
[66] Ibid., 4.
[67] "Notes on Books and Booksellers," *American Literary Gazette and Publishers' Circular* 12, no. 4, December 15, 1868. 110. American Periodicals Series Online. http://www.proquest.com (accessed June 21, 2012).
[68] "Advertisement 11 – No Title," *American Literary Gazette and Publishers' Circular* 12, no. 12, April 15, 1869. 297. American Periodical Series Online. http://www.proquest.com (accessed June 21, 2012).

quantities,"[69] in an 1871 Boston advertisement. *Hints on Household Taste* rapidly became known to consumers. Eastlake's name was so well known to readers, that in early 1872, the *New York Times* referred to Eastlake as architect and author of *Hints on Household Taste* in mentioning his new book *A History of the Gothic Revival*.[70] Advertisements continually noted "recently received from London a supply of Eastlake's *Hints on Household Taste*,"[71] and in October, 1872, an advertisement mentioned a new edition "published this day: *Hints on Household Taste*…reprinted from the latest revised London edition…rendered more valuable for American families by the notes which Mr. Perkins has added."[72] Eight American editions were published between 1872 and 1886, based on the latest English edition with text and illustrations that remained static until 1878[73] when in the fourth and final London edition Eastlake modified a few of the original illustrations and added a few new designs.[74] American editions utilized the original illustrations published in the first three English editions through the sixth American edition published in 1881; the publication of the seventh American edition in

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[69] "Advertisement 9 – No Title," American Literary Gazette and Publishers' Circular 16, no. 11, April 1, 1871, 240. American Periodical Series Online. http://www.proquest.com (accessed June 21, 2012).
[70]"Classified Ad 2 – No Title," "Important New Works Issued by Scribner, Welford & Co.," *The New York Times*. Feb. 3, 1872. 7. ProQuest Historical Newspapers. http://www.proquest.com (accessed June 21, 2012).
[71] "Advertisement 1 – No Title," *The Literary World; a Monthly Review of Current Literature*, 2, no. 12, May 1, 1872. 0_1. American Periodical Series Online. http://www.proquest.com (accessed June 21, 2012).
[72] "Display Ad 3 – No Title," "New Publications," *Chicago Daily Tribune*, October 16, 1872. 5. ProQuest Historical Newspapers. http://www.proquest.com (accessed June 21, 2012).
[73] Publication information derived from a review of multiple library catalogue listings for *Hints on Household Taste*.
[74] Eastlake, Author's Preface to the fourth revised edition of *Hints on Household Taste in Furniture, Upholstery and Other Details* in *Hints on Household Taste: The Classic Handbook of Victorian Interior Decoration* (New York: Dover Publications, Inc., 1986. A republication of the 1878 fourth revised edition published by Longmans, Greens and Company, London), xxi.

1883 reflected the updated illustrations of the fourth and final British edition published in 1878.[75]

Talbert published his second book, *Examples of Ancient and Modern Furniture, Metal Work, Tapestries, Decorations, Etc.* in 1876, concurrent with the rise of the Queen Anne style in England. *Examples of Ancient and Modern Furniture*, like his first book, met with considerable success in England and America.[76] Talbert's furniture aesthetic changed from the Gothic designs in his first book, *Gothic Forms*, to reflect the trend in England at the time of imitating Tudor, Jacobean and Georgian style in domestic work,[77] styles equated with the Queen Anne Revival in the nineteenth century. He designed in the Jacobean style[78] which he associated with the often used but vague term, "Old English," considering it synonymous with the Jacobean style in relation to furniture.[79] It was in the Jacobean style that Talbert rendered many of his drawings in his second book. It was considered "less arbitrary in form and more adapted to the domestic wants" of the

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[75] A comparison of the illustrations included in the second English edition of *Hints on Household Taste* published in 1869 with those included in the first American edition published in 1872, the second American edition published in 1874, and the fifth American edition published in 1877 revealed the same early furniture designs in all books and the inclusion of the author's preface to the second English edition. A comparison of illustrations in the seventh American edition published in 1883 with those in the fourth English edition of 1878 was the same, but the American edition still included the preface to the second edition.

[76] "The Late Mr. B. J. Talbert," *The Building News and Engineering Journal* 40: 120.

[77] Bruce Talbert, "Examples of Ancient and Modern Furniture, Metal Work, Tapestries, Decorations, Etc." in *Victorian Decorative Arts* (Watkins Glen: The American Life Foundation; Philadelphia: The Athenaeum of Philadelphia, 1978), 7. A facsimile of Bruce J. Talbert, *Gothic Forms Applied to Furniture Decoration &c*. (Boston: James R. Osgood and Company, 1873), originally published London, 1867, and a facsimile of Bruce J. Talbert, *Examples of Ancient & Modern Furniture Metal Work, Tapestries, Decorations Etc*. (Boston: James R. Osgood & Co., 1877), originally published London, 1876.

[78] *The Cabinet-Maker and Art Furnisher*, "Bruce J. Talbert (1838-1881)," *The American Architect and Building News* 10, no. 295: 85.

[79] Bruce Talbert, appendix to *Victorian Decorative Arts* (Watkins Glen: The American Life Foundation; Philadelphia: The Athenaeum of Philadelphia, 1978).

period,[80] with existing models from the seventeenth century. The *Cabinet-Maker and Art Furnisher* noted that Talbert "set the fashion" for furniture in the "Old English" or "so-called 'Early English'" style.[81] Once he introduced the solid construction, spindles and gilded panels (fig. 5), the trade followed in his stead.[82]

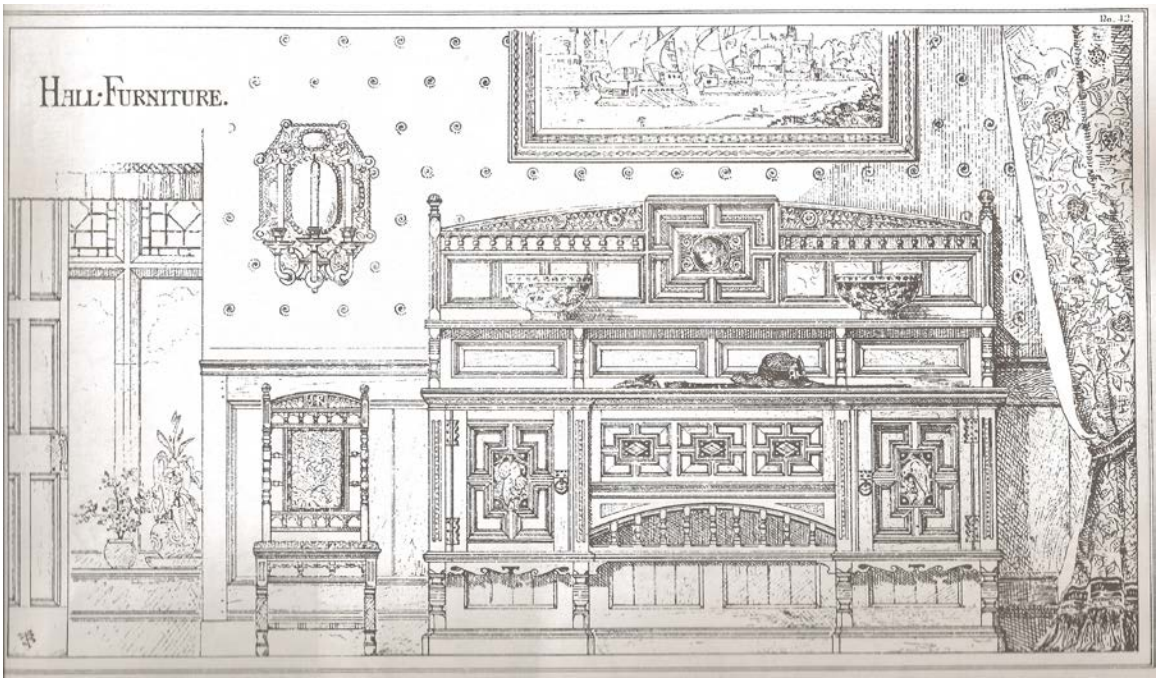

Figure 5: Design for Hall Furniture. Bruce Talbert. Plate 42 in *Examples of Ancient and Modern Furniture, Metal Work, Tapestries, Decorations, Etc*. 1876.

Talbert's Jacobean furniture and that of the Queen Anne Revival style shared many traits, including spindles. Talbert designed for a number of London furniture

[80] *The Cabinet-Maker and Art Furnisher*, "Bruce J. Talbert (1838-1881)," *The American Architect and Building News* 10, no. 295: 85.
[81] *Ibid.,* 85.
[82] "The Furniture Trades," *The Cabinet Maker & Art Furnisher* 2 (September 1, 1881): 45. http://www.google.com/books (accessed July 6, 2012).

manufacturers including Messrs. Jackson & Graham in the 1870s.[83] An example of Talbert's work for Jackson & Graham in the Jacobean style, the Juno Cabinet (fig. 6), was exhibited at the 1878 Paris International Exhibition where it received the reward of

Figure 6: The Juno Cabinet. Bruce Talbert. Victoria & Albert Museum. c. 1878.

Grand Prize. It displayed many characteristics associated with the Queen Anne Revival – classical symmetry, a pedimented top, small square panels ornamented with marquetry scenes, mirrors, and spindle galleries set beneath the marquetry panels. Marquetry peacock feathers, often associated with the contemporary Aesthetic Movement,

[83] *The Cabinet-Maker and Art Furnisher*, "Bruce J. Talbert (1838-1881)," *The American Architect and Building News* 10, no. 295: 85. Talbert also worked for Messrs. Holland & Co. and Messrs. Gillows.

ornamented the narrow rectangular boards between the small square panels. Talbert's design incorporated many of the characteristics of modern Queen Anne, but when described in period articles, it was called "Jacobean" design. In the United States, the modern Queen Anne style, invoked both seventeenth and eighteenth century styles and attributes, of which the Jacobean aesthetic was one. The Jacobean style rendered by Talbert, its contemporary the Queen Anne Revival and the prior Gothic Revival were the first interpretations of art furniture.

Even in death at forty-three in 1881, Talbert's influence on furniture did not wane. He was highly praised and remembered by *The Cabinet-Maker and Art-Furnisher* as "a designer of furniture" which had not "been equaled in England since the days of Chippendale and Adams."[84] The English journal printed a "Trade Biography" of the artist and architect in its July 1st, 1881 issue. The article in its entirety was later published in the American journal, *The American Architect and Building News*, August 20, 1881[85] illustrating the high awareness of American publishers of their British counterparts and the direct influence of British journals in the field of American design. Talbert's influence on furniture design continued posthumously as many of his designs continued to be published in various furniture journals after his death.[86]

There were many other books written and published in England on furniture and furnishings in the late 1870s, as well as articles in architectural trade and design journals

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[84] *The Cabinet-Maker and Art Furnisher*, "Bruce J. Talbert (1838-1881)," *The American Architect and Building News* 10, no. 295: 85.
[85] *Ibid.*
[86] *The Cabinet Maker and Art Furnisher* published Talbert drawings between July 1, 1881 and June 1, 1882. http://www.google.com/books (accessed March 20, 2012).

and fashion magazines. They discussed the prevalent English movements in architecture and interior design, the characteristics associated with contemporary design and their illustration provided design sources as well. Articles were frequently reprinted in American furniture and architectural trade journals, taken from comparable British publications and vice-versa.[87] The decorating book, *Suggestions for House Decoration in Painting, Woodwork, and Furniture* was published in London in 1877. Book reviews in two American publications, *The Literary World* and *Appleton's Journal*, made Americans aware of this new resource for information on contemporary design. The *Literary World* described the "practical, energetic, sensible" women responsible for the treatise. Rhoda Garrett, formerly in business with Morris, now practiced as a professional house decorator with her fellow author and cousin, Agnes Garrett. They stated that the book documented the Garrett's study of the Queen Anne style which tended towards classical over Gothic forms.[88] *Appleton's Journal* also reviewed the book in 1877. They indicated that *Suggestions for House Decoration* was published as part of the "Art-at-Home Series" of which Eastlake's *Hints on Household Taste* provided the model for later books on interior furnishing and design. *Appleton's* described the Garrett's book as a valuable and trustworthy resource which showed a decided partiality for one style of furnishing, the Queen Anne Revival.[89] Included in *Suggestions for House Decoration* were a few

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[87] For example, *The American Architect and Building News*, an American journal, published in its entirety August 20, 1881 "Trade Biographies: Bruce J. Talbert," from *The Cabinet-maker and Art Furnisher*, a British journal, July 1, 1881; *Littell's Living Age*, an American journal, published "The Undefinable in Art," from the *Cornhill Magazine*, a British journal, on December 21, 1878;

[88] "Household Art," *The Literary World; a Monthly Review of Current Literature* (April 1, 1877): 171. American Periodical Series Online. http://www.proquest.com (accessed June 21, 2012).

[89] "New Books," *Appleton's Journal; a Monthly Miscellany of Popular Literature* 2 (May 1877): 477-478. http://www.google.com/books (accessed June 18, 2012).

illustrations which supported the text and provided readers with actual examples of the Queen Anne style.[90]

Another publication, *Decoration & Furniture of Town Houses*, written by Robert W. Edis, a Fellow of the Royal Institute of British Architects, was published in the United States in 1881.[91] The book codified a series of lectures given by Edis in 1880 and incorporated several illustrations.[92] Edis discussed the new fashion of "really good art character" that harkened back to the "old English work of Chippendale, Sheraton, Adams, and Pergolesi, an Italian designer who worked for Robert Adam in the late eighteenth century.[93] Attributes of all these designers were incorporated in the new Queen Anne style. Edis recommended that architects and other artists should design furniture and other decorative objects following the fashion of architecture, similar to previous eras.[94] He believed the artistic designs and workmanship of the late eighteenth century Louis XVI style combined with English styles by designers Chippendale, Hepplewhite, Sheraton and Adam were suitable furnishings for the new Queen Anne houses,[95] as well as the "modern Jacobean style."[96] Edis also noted the extensive use of "balustrading," a term he used to describe "the little balconies of tiny carved columns" on many new designs[97] an integral feature of the Queen Anne style (fig. 7). *The Literary*

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[90] Rhoda & Agnes Garrett, *Suggestions for House Decoration in Painting, Woodwork, and Furniture* (London: Macmillan and Co., 1877). http://www.google.com/books (accessed August 20, 2012).
[91] Robert W. Edis, *Decoration & Furniture of Town Houses* (New York: Scribner and Welford, 1881). http://www.google.com/books (accessed July 23, 2012).
[92] Edis, Title Page to *Decoration & Furniture of Town Houses*.
[93] Edis, *Decoration & Furniture of Town Houses*, 31-32.
[94] Ibid., 93-94.
[95] Ibid., 109.
[96] Ibid., 166.
[97] Ibid., 111.

World reviewed *Decoration & Furniture of Town Houses* the same year it was published in the United States. They stated that any new publication written on the subject of

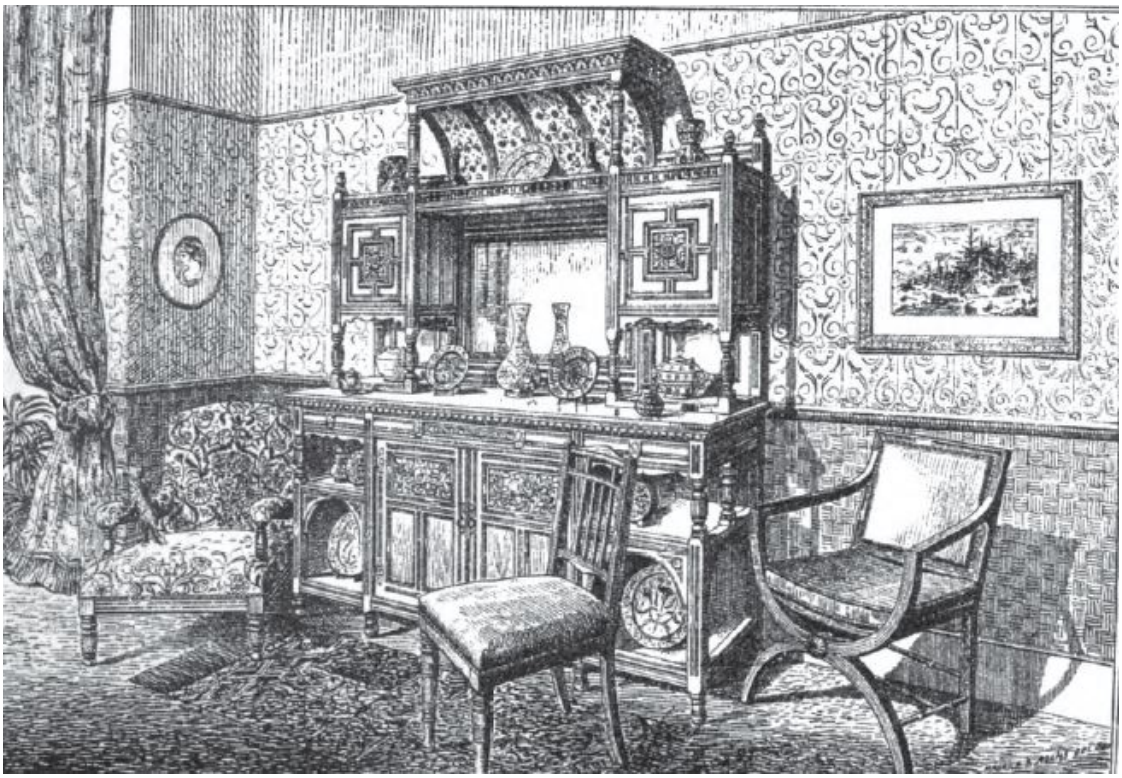

Figure 7: A Dining Room Sideboard. Plate 8 in *Decoration & Furniture of Town Houses* by Robert W. Edis. New York: Scribner and Welford, 1881.

decorating and furnishing of homes was "eagerly listened to."[98] *Literary World* expressed that although some of the specific comments pertained more to London homes, the overall plain and wholesome doctrine was one of common sense that was applicable to American cities such as New York and Boston as well. All audiences could "listen with

[98] "Edis on Household Decoration," Review of *Decoration & Furniture of Town Houses* by Robert W. Edis, *The Literary World; a Monthly Review of Current Literature* 12, no. 9 (April 23, 1881): 143. American Periodicals Series Online. http://www.proquest.com (accessed June 21, 2012).

profit" from his text which focused on the Queen Anne style, a "broader and quainter spirit of design" which superseded the Eastlake in America.[99]

American manufacturers looked to England for inspiration in furniture design in the 1870s. British publications including architectural trade journals, ladies magazines, furniture trade catalogues and books written on interior decoration up to the early 1880s all played a role in influencing American furniture design and construction. They borrowed freely from the theory promulgated by Pugin and Ruskin in the 1840s and codified by Eastlake in 1868 under the name art furniture.

[99] "Edis on Household Decoration," *The Literary World* 12: 143.

Chapter 3 – Art Furniture in England and America

Eastlake through *Hints on Household Taste* was the major influence on the American public and responsible for their acquaintance with current beliefs in the decorative arts, including the new term art manufacture. He stated, "A feeling is, I trust, being gradually awakened in favour of 'art furniture.'"[100] This appeared to be the first usage of the term art furniture[101] in connection with reformed manufacture of household objects including furniture. The concept of art manufacture was new, and had not yet taken hold in the vocabulary of the general populace.

Early British journal articles written in 1868 linked the words art furniture, but there was little or no explanation of the meaning attached to those words. In February, 1868, *The Building News and Engineering Journal* asked why architectural exhibitions could not include art furniture and other art manufacture.[102] There was an awareness of anticipated reform in the decorative arts, but there was not as yet an accepted, concrete term or definition describing the movement. In June, the Building News reported that a firm, the Art Furniture Company, encouraged "a taste for furniture of better design and construction," but noted, their efforts were not succeeding. The article implied an understanding of the underlying principles of art furniture, but the public had yet to

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[100] Eastlake, *Hints on Household Taste*, 2nd rev. ed., 81-82.
[101] Phyllis Bennett Oates, *The Story of Western Furniture* (Great Britain: The Herbert Press Limited, 1993; Chicago: New Amsterdam Books, 1998), 188. Citations are to the New Amsterdam edition.
[102] "The Architectural Exhibition," *The Building News and Engineering Journal* 15 (February 28, 1868): 144. http://google.com/books (accessed August 29, 2012).

embrace it. They suggested three factors that might be the reason for the company's lack of success. There was insufficient demand for their furniture; prices, while not exorbitant for art, were greater than the average piece of furniture; or public taste had not yet developed a love of art. In 1869, it appeared that the public still preferred the showy, vulgar designs of the upholsterer who catered to the nineteenth century love of change and fashion. Although architects such as Pugin, Eastlake and Godwin among others had returned to "simpler and purer styles," greater cooperation was needed among all members of the domestic manufacture profession in order to effect change in the public taste.[103]

By 1869, there was growing awareness of the art manufacture concept particularly as it applied to furniture. Artist Edward J. Poynter[104] delivered a lecture in 1869 that recapped Pugin's two rules – inclusion only of features necessary for convenience, construction and suitability and ornament that enriched the basic construction. Poynter discussed two qualities essential for beauty in constructive design meaning the processes necessary in the design and building of an object as opposed to those used in composing a painting. The object needed to fulfill its ultimate purpose in a truthful manner and incorporate good workmanship in its completion.[105] Without these two considerations an object could not be considered a work or art or art-manufacture. Important as excellent workmanship was to a good work of art, appropriate ornament was also necessary. Poorly

[103] "The Architectural Exhibition," *The Building News and Engineering Journal* 15: 375.
[104] Sir Edward J. Poynter was a painter and later art professor at University College in London in the 1870s.
[105] Edward J. Poynter, R.A., "Lecture I. Decorative Art," in *Lectures on Art* (London: Chapman and Hall, 1885). 5. http://www.google.com/books (accessed January 17, 2013).

executed ornament, for example decorative painting, could spoil the best of designs.[106] The author also raised the fact that "good work in furniture" and other art-manufacture in the nineteenth century sprang from "highly-gifted and original minds"[107] which he associated with architects and artists. He believed that without them, design would be degraded.[108] The concept of art manufacture in England was being opening discussed, including its necessary components – fitness of purpose and excellent execution of design. Prevailing sentiment indicated trained artists and architects most likely had to be involved in order to achieve artistic results. Ideas made widely known by Eastlake in *Hints on Household Taste* were being disseminated within the artistic and academic community.

Although English publications referred to art manufacture since 1869, American advertisements in New York, Chicago and Boston newspapers made no reference to art furniture or artistic furniture at that time or into the early 1870s.[109] The earliest references to art furniture in the United States coincided with the publications the first American edition of Eastlake's book in 1872. In 1871, Lang and Nau, a Brooklyn furniture retailer, called attention to their "large and varied stock, made in the richest and most substantial manner, after the newest styles and designs."[110] In 1872, however, Lang and Nau was described by *The Christian Union* as "one of the best [businesses] for furniture in the

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[106] Poynter, R.A., "Lecture I. Decorative Art," in *Lectures on Art,* 18.
[107] Ibid., 17-18.
[108] Ibid. ,17.
[109] A review of advertisements between 1868 and 1870 of newspapers and periodicals published in New York, Boston and Chicago found no indication of the expressions "art furniture" or "artistic furniture" by manufacturers and dealers.
[110] "Lang & Nau," *The Independent…Devoted to the Consideration of Politics, Social and Economic Tendencies, History, Literature, and the Arts* 23, no. 11 (May 25, 1871), 5. American Periodicals Series Online. http://www.proquest.com (accessed January 17, 2013).

country."[111] The article continued that Lang and Nau were "practical cabinet-makers" employing artists as designers and workmen as fabricators of "the most elaborate and artistic furniture"[112] confirming Lang and Nau, an American furniture manufacturer, as adherents to the new British movement of art or artistic furniture.

The term art furniture was understood on both sides of the Atlantic Ocean by the end of 1873. In 1872, the term art furniture appeared more often in the English press. In September of 1872, the third of a series of international exhibitions was announced in *The Building News* to be held in London from April to October, 1873. All nations were welcome to exhibit production in the Fine and Industrial Arts. The announcement specified the dates objects, including "fine art furniture" could be delivered to the exhibition.[113] It appeared that the term art furniture was generally understood as a concrete idea by British readers as no further elaboration was given by the journal. In the United States, it was another year before art furniture was perceived as a popular concept in furniture design and manufacture. In 1873, an article, "The Art-Furniture Fever," in *Every Saturday: A Journal of Choice Reading* specifically addressed the question of art furniture. The article implied widespread knowledge and understanding of the concept of art furniture by 1873 stating "that there is an epidemic of the above-named kind will scarcely be denied."[114] The fad for art furniture in America was furthered in period publications and manufacturers' advertisements into the mid-1870s. Herter Brothers of

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[111] *New York Times*, "Other 4 – No Title; Business Notices," *Christian Union*, 5, no. 12 (March 13, 1872), 243. American Periodicals Series Online. http://www.proquest.com (accessed January 13, 2013).
[112] Ibid.
[113] "The London International Exhibition of 1873," The Building News and Engineering Journal 23 (September 6, 1872): 182. http://www.google.com/books (accessed August 29, 2012).
[114] "The Art-Furniture Fever," *Every Saturday: A Journal of Choice Reading* 4, no. 9 (August 30, 1873), 249. American Periodicals Series Online. http://www.proquest.com (accessed September 13, 2012).

New York, known for its beautiful and well-crafted furniture for wealthy clients, utilized the term in their advertisements as purveyors of "Art Furniture and Decorations" for most of 1875.[115] The *Chicago Daily Tribune* on October 24, 1875 reported that the growing movement for furniture reform and art furniture gathered "strength as it goes, and one after another periodical acknowledges the popular interest in the subject."[116] The concept of art furniture was firmly planted in American culture by the end of 1875.

English trade journals and magazines as well as manufacturer's catalogues recognized and used the term artistic manufacture in describing furniture illustrations of the latest styles. These also provided examples for American manufacturers. An 1872 illustrated catalogue from Cox & Sons from England included furniture designs created by several architects and members of the Society of Decorative Art in Gothic and other styles of furniture.[117] Cox & Sons illustrated a variety of furniture in the Gothic style. The illustrated wardrobe and bedstead (fig. 8) displayed accepted characteristic traits of the Gothic style. It was very similar to a wardrobe and bedstead illustrated in Talbert's *Gothic Forms*.[118] Outlines were square with chamfered edges; cuspated panels, quatrefoils, notched moldings and imitation corbels contributed to the design. In the case of the wardrobe, the pinned, through tenon was evident in the illustration. Cox & Sons'

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[115] *New York Times*, "Display Ad 2 – No Title," February 15, 1875. ProQuest Historical Newspapers. http://www.proquest.com (accessed January 29, 2012).

[116] *Chicago Daily Tribune*, "Art Journals for October: Engravings and Etchings," October 24, 1875. ProQuest Historical Newspapers. http://www.proquest.com (accessed January 29, 2013). Based on a review of advertisements in the *New York Times, Boston Daily Globe* and the *Chicago Daily Tribune*, Herter Brothers associated itself with the production of "art furniture" on this date and in advertisements over the remainder of 1875.

[117] Cox & Sons, *Illustrated Catalogue of Gothic and other Artistic Domestic furniture, Fittings, Decorations, Upholstery, and Metal Work* (Lambeth, England, 1872). National Art Library, Victoria & Albert Museum, London.

[118] Talbert, *Gothic Forms*, Plate No. 3.

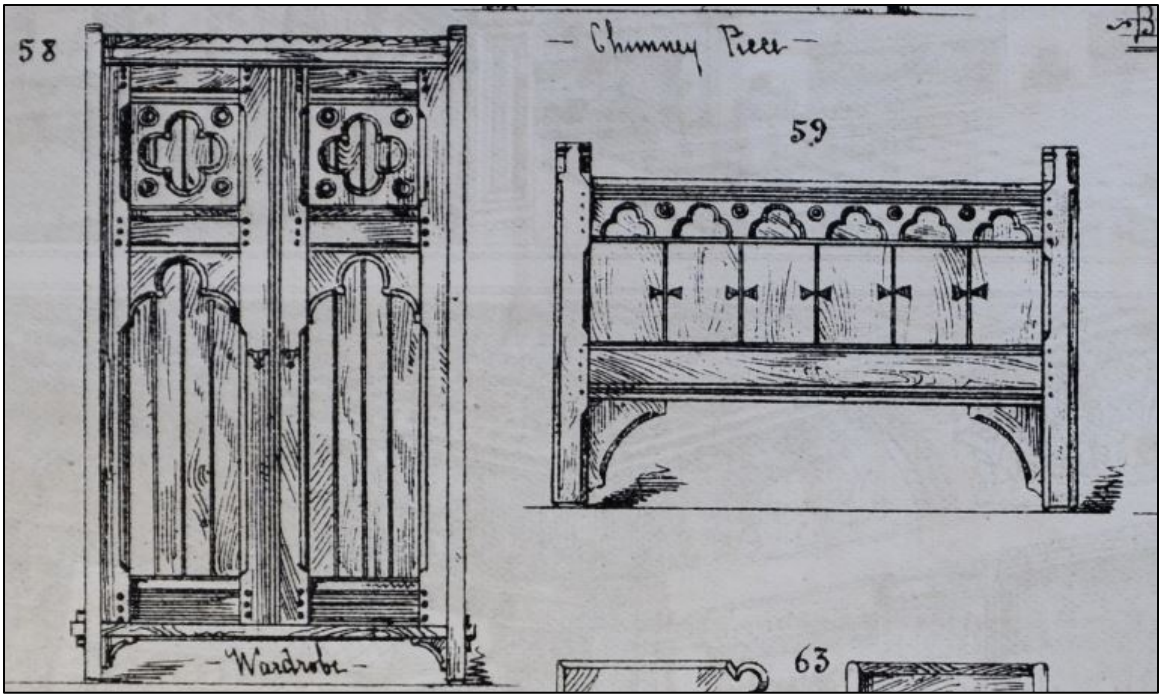

Figure 8: English Gothic Style Wardrobe and Bedstead. Cox & Sons. *Illustrated Catalogue of Gothic and other Artistic Domestic furniture, fittings, Decorations, Upholstery, and Metal Work*. 1872.

work had long been associated with the Gothic Revival since the days of Pugin. They were the sole exhibitor, among the English, to display examples of Gothic design at the 1876 Centennial Exhibition in Philadelphia,[119] another venue where American architects, designers, furniture manufacturers and the public at large were exposed to English manufacture and design.

The English display of furniture at the Centennial Exhibition was described as large, varied and superior on the whole to any other furniture exhibit there.[120] Considered the best rendition of art furniture in the building, it was the work of seven British

[119] "Decorative Fine-Art Work At Philadelphia; English Furniture," *The American Architect and Building News* 1 (December 2, 1876): 389. http://www.proquest.com. Accessed October 19, 2012.
[120] George Titus Ferris, *Gems of the Centennial Exhibition* (New York: D. Appleton & Company, 1877), 87. http://www.google.com/books. Accessed September 21, 2011.

manufacturing firms "for which they [assumed] responsibility of design and execution" of their work.[121] The one criticism lay in the fact that goods displayed were manufactured for the wealthy and the display would have been far more complete if it had been balanced with examples of more moderate cost.[122] A variety of styles were displayed by the British manufacturers including styles that looked to eighteenth century precedents and revived fashions known as Queen Anne and Free Jacobean.[123] One example, a cabinet (fig. 9) manufactured by Cooper & Holt of London displayed many features of the new Queen Anne style presented by many British manufacturers. It incorporated

Figure 9: Cabinet. Messrs. Cooper and Holt of London. 1876. *Gems of the Centennial* 1877.

[121] "Decorative Fine-Art Work At Philadelphia; Furniture in the British Section," *The American Architect and Building News* 1 (November 18, 1876): 372. http://www.proquest.com. Accessed October 19, 2012.
[122] Ibid.

inlaid woods, beveled mirrors, conventionally carved panels and turned spindles.[124] The Centennial marked the English transition from the revival of Gothic design to a newer, lighter aesthetic, the revived Queen Anne which later influenced American furniture design and manufacture.

Publications, including several American journals, in 1876 recorded many references to artistic or art furniture among the nations exhibiting at the Exhibition. Some of the discussion centered on the British and American exhibits**.** "To be 'artistic' is a fashion,"[125] and "among the most attractive of the exhibits at the Centennial were those of artistic furniture, as was clearly evidenced by the crowds who gathered about them."[126] Art furniture was a "fashionable topic of discussion"[127] in 1876. The "revival of artistic furniture" then in progress, was primarily due "to the study of mediaeval constructions in wood,"[128] and American art furniture in 1876 was largely attributed to Gothic style.[129] In fact, a greater number of American manufacturers exhibited in the Gothic style than their British counterparts,[130] who for the most part displayed furniture in a new aesthetic called the Queen Anne.

As the years progressed, all manner of furniture was constructed under the guise of art furniture as well as a burgeoning number of different styles of furniture with

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[124] Ferris, *Gems of the Centennial Exhibition*, 95-96.
[125] "Art Applied to Life, Seen at the Centennial," *The Galaxy* XXII, no. 4 (October, 1876), 489. American Periodicals Series Online. http://www.google.com/books (accessed September 21, 2011).
[126] V., "Furniture at the Centennial," *The Aldine* 6, no. 9 (1877), 297. http://www.jstor.org. (Accessed January 13, 2013).
[127] "Decorative Fine-Art Work at Philadelphia; American Furniture. II." *The American Architect and Building News* 2, no. 54 (January 6, 1877), 4. American Periodicals Series Online. http://www.proquest.com. (Accessed June 21, 2012).
[128] Ibid., 3.
[129] Ibid.
[130] Ibid., 4.

different characteristics and different precedents. Style was not the primary consideration in art furniture. What determined art furniture and other art manufacture was not the style, but that it was "a matter of importance that the pattern should be attractive but that the article itself should be well made."[131] The *Christian Union* stated that no matter the cost and "wherever the furniture comes from, let it be good in design and workmanship."[132]

The principles of sound construction and attractive design were well-understood by the peoples of both England and the United States in 1876.[133] The art-manufacture movement, first associated with the Gothic Revival,[134] was later, viewed as an "English Renaissance." It was furthered by the pre-Raphaelite movement, the theorist, William Morris and painter, Dante Gabriel Rossetti.[135] They followed philosopher, John Ruskin's argument for truthful presentation and construction of artistic objects as the real basis for beauty. The early art manufacture of the firm headed by Morris was produced in mediaeval fashion.[136] Furniture evolved and took shape in a modern interpretation of the Queen Anne style.[137] Art furniture was understood in the 1870s to include both the

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[131] "Artistic Furniture," *Christian Union* 21, no. 18 (May 5, 1880), 428. American Periodicals Series Online. http://www.proquest.com. (Accessed January 13, 2013).
[132] "Hints for House Furnishing," *Christian Union* 22, no. 15 (October 13, 1880), 309. American Periodicals Series Online. http://www.proquest.com. (Accessed January 13, 2013).
[133] Edward J. Poynter, R.A., "Lecture X. The Influence of Art on Social Life," in *Lectures on Art* (London: Chapman and Hall, 1885). 274-275. http://www.google.com/books (accessed January 17, 2013).
[134] G.A., "Cimabue and Coal-Scuttles," *The Cornhill Magazine* 42 (July-December, 1880): 74. http://www.google.com/books (accessed June 22, 2012).
[135] London Spectator, "The Higher Criticism," *Appleton's Journal: a Magazine of General Literature*, no. 34 (April, 1879): 363. American Periodical Series Online. http://www.proquest.com (accessed January 19, 2012).
[136] Mark Girouard, *Sweetness and Light: The Queen Anne Movement*, 1860-1890 (New Haven: Yale University Press, 1977), 13.
[137] *London Spectator*, "The Higher Criticism," *Appleton's Journal*, no. 34 (April, 1879): 363.

Gothic style and the new Queen Anne style. Talbert acknowledged the new "so-called Queen Anne style." He stated that it resulted from the "predilection of certain Artists for furniture of that period,"[138] most likely a reference to the firm spearheaded by William Morris. The firm was known for ferreting out genuine articles from the late seventeenth century, just preceding Queen Anne's reign in the early eighteenth century, and those articles manufactured during and after her reign into the Georgian period. Morris and his associates used the original articles as models for their contemporary manufacture.[139] Concurrent with the new Queen Anne was the heavy influx of decorative objects from Japan and the decorative motifs associated with them.[140] With a variety of precedents and motifs to choose from, the new Queen Anne style was eclectic in its presentation and interpretation of art furniture.

Numerous manufacturing firms advertised art furniture and art manufacture in 1876. Some were genuine and earnest while others simply invoked the idiom of the day, passing off as art furniture, furniture of poor design and construction.[141] Cox & Sons was one firm who understood the concept of art furniture. Their catalogue, *Extra Designs for Artistic Furniture*, issued in 1876 addressed the idea of art furniture. They acknowledged the leadership of Pugin in the revival of the true principles of design and construction utilized during ancient or mediaeval times, and the wide dissemination of the ideas of artistic furniture by writers such as Eastlake who did much for the "education of public

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[138] Talbert, "Examples of Ancient and Modern Furniture," in *Victorian Decorative Arts*, 7.
[139] *Furniture Trade Journal*, "The Queen Anne Style," *The Furniture Gazette*, n.s., 12 (September 6, 1879): 160-161. http://www.google.com/books (accessed March 18, 2012).
[140] "Cimabue and Coal-Scuttles," *The Cornhill Magazine* 42: 74.
[141] Poynter, R.A., "Lecture X. The Influence of Art on Social Life," in *Lectures on Art*, 274-275.

taste." The company also called attention to the necessary use of educated artists in the preparation of the designs and subsequent supervision of labor and machinery employed in the execution of the designs.[142] Recognizing the development in the art furniture aesthetic, Cox & Sons stated, "Furniture of good design is not inevitably Gothic."[143] A page of Queen Anne designs (fig. 10) illustrated many of the characteristics of the new Queen Anne fashion. The aesthetic was lighter in appearance than the previous Gothic work. It incorporated turned components, pedimented cornices, spindled balustrades, Japanese influenced fretwork, and small carved panels contained within a straight, square outline. The Queen Anne Revival allowed furniture designers and manufacturers greater freedom in design. They chose from numerous characteristics based on design precedents from many earlier historic eras, creating many variations and interpretations of the Queen Anne Revival in furniture.[144]

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[142] Cox & Sons, "Art Furniture" in *Extra Designs for Artistic furniture* (Strand, England, 1876), 2. National Art Library, Victoria & Albert Museum, London.
[143] Cox & Sons, *Extra Designs for Artistic furniture* (Strand, England, 1876), 1. National Art Library, Victoria & Albert Museum, London.
[144] Ibid.

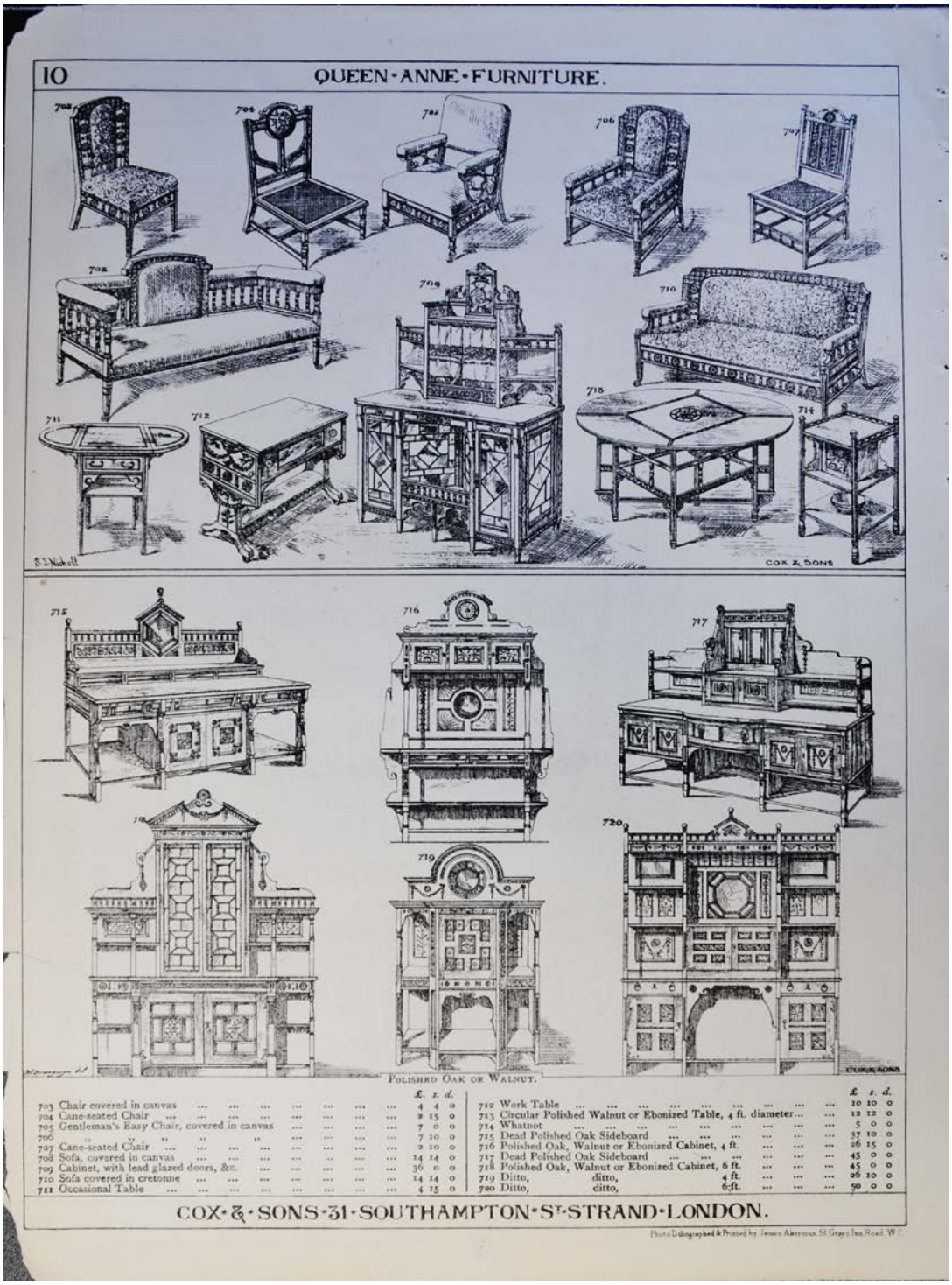

Figure 10: Queen Anne Furniture. Cox & Sons. *Extra Designs for Artistic furniture*. 1876. National Art Library. Victoria & Albert Museum.

In 1877 William Watt issued a furniture catalogue entitled *Art Furniture from Designs by E.W. Godwin, F.S.A., and Others with Hints and Suggestions on Domestic Furniture and Decoration*. Selected illustrations from *Art Furniture* were published by the *Decorator and Furnisher* in 1883,[145] exposing American readers to British design and the philosophies behind Watt's interpretation of "art furniture." The catalogue provided readers with what one man interpreted as art furniture. It was important because it underscored that art furniture did not relate to any one particular style or set of attributes. Art furniture resulted from the application of "economy, utility, fitness or suitability, and beauty" in its manufacture,[146] the same principles first advocated by Pugin and Ruskin and later popularized by Eastlake. Watt, in his catalogue, supplied many examples of furniture from various historical precedents including "Old English," Jacobean (fig. 11) and Japanese (fig. 12). He endeavored to present a "modern treatment of certain well-known and admired styles,"[147] and implicit in the title of his publication was that all of the different styles of furniture included were art furniture. Watt incorporated a letter from architect and designer, E.W. Godwin as the preface to his catalogue. Godwin stated that "artistic work" demanded a considerable amount of thought, "much careful full-size drawing" often being reworked and redone several times to achieve the resulting quality

[145] Theodore Child, "Decorative Art in Paris," *The Decorator and Furnisher* 1, no. 5 (February, 1883): 141. http://www.jstor.org (accessed March 19, 2012). Select illustrations from William Watt's *Art Furniture* were presented in the pagination of this article in the *Decorator and Furnisher*.
[146] William Watt, "A Few Hints on Domestic Furniture and Decoration," in *Art Furniture from designs by E.W. Godwin, F.S.A., and Others with Hints and Suggestions on Domestic Furniture and Decoration* (London: B.T. Batsford, 1877), iv. National Art Library, Victoria & Albert Museum, London.
[147] William Watt, *Art Furniture from designs by E.W. Godwin, F.S.A., and Others with Hints and Suggestions on Domestic Furniture and Decoration* (London: B.T. Batsford, 1877), viii. National Art Library, Victoria & Albert Museum, London.

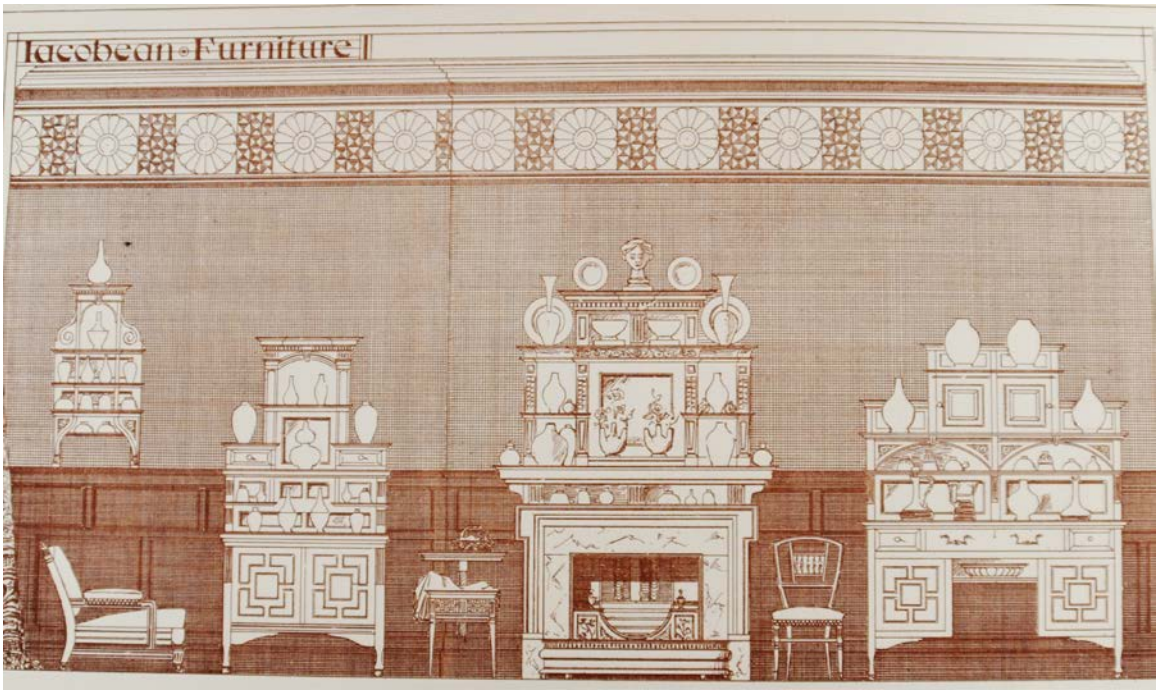

Figure 11: Jacobean Furniture. Plate 17 in *Art Furniture* by William Watt. London: B.T. Batsford, 1877. National Art Library. Victoria & Albert Museum.

design. Godwin believed trained architects or artists were necessary to the production of art manufacture.[148] Watt worked within the context of the growing Aesthetic Movement, which continued the promotion of the tenets underscoring art furniture, but with an intensified focus on bringing art into one's home in a variety of ways. By 1877, there had been a great "diffusion of artistic feeling" that had extended throughout the general population." Watt stated, "In looking attentively at the Domestic Art Manufactures of the present day, we cannot fail to be conscious of an awakening of the spirit of the beautiful among us in our every-day life…the demand for artistic work in every manufacture is daily growing larger and larger, thanks to such pioneers, artists, writers, and

[148] E.W. Godwin, Preface to *Art Furniture from designs by E.W. Godwin, F.S.A., and Others with Hints and Suggestions on Domestic Furniture and Decoration* by William Watt (London: B.T. Batsford, 1877), iii.

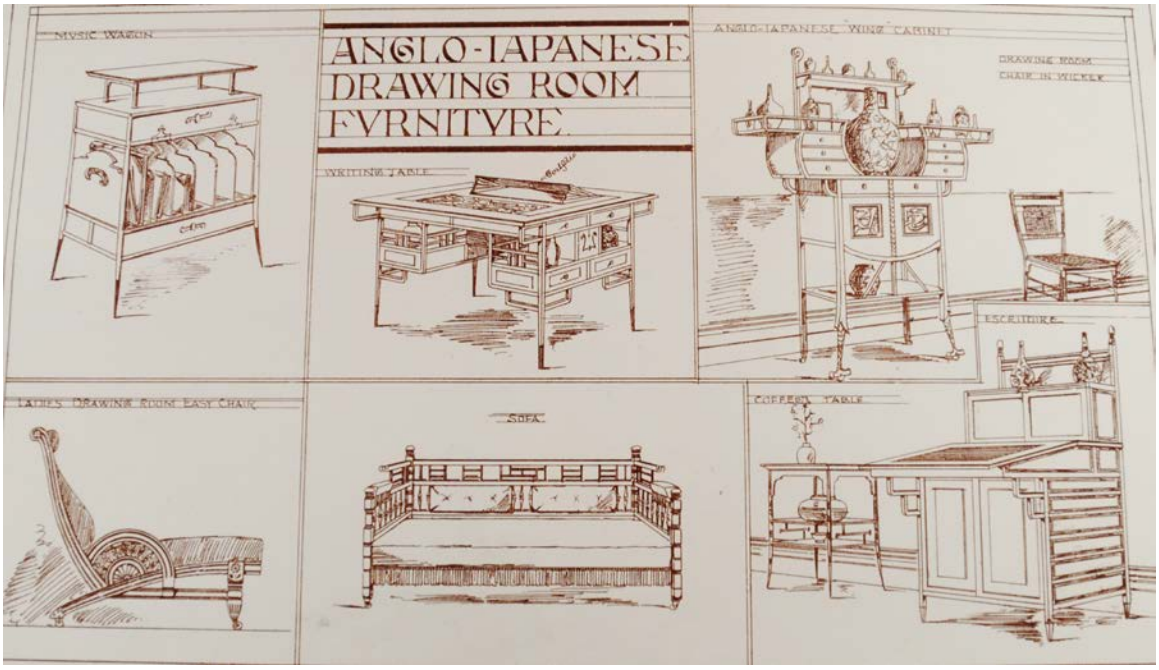

Figure 12: Anglo-Japanese Drawing Room Furniture. Plate 8 in *Art Furniture* by William Watt. London: B.T. Batsford, 1877. National Art Library. Victoria & Albert Museum.

administrators….”[149] While not mentioned in any American journals, Watts’ work was known in the United States. It was one of many added to the library collection of the United States Patent Office between 1878 and 1883.[150]

In 1882, a book entitled *The Aesthetic Movement in England* was published in London. It was reviewed the next year by an American periodical, *The Dial*. Chronicling the history and rise of the Aesthetic Movement, it enlightened both the English and American populace. The term “aesthetic” had associations with the study of the beautiful especially in relation to art. The crux of the aesthetic argument was whether an object

[149] William Watt, Preface to *Art Furniture from designs by E.W. Godwin,* iv.
[150] Librarian under Authority of the Commissioner of Patents, *Catalogue of Additions to the Library of the United States Patent Office: From May 1, 1878 to May 1, 1883* (Washington, D.C.: Government Printing Office, 1883), 161. http://www.google.com/books (accessed March 14, 2013).

was intrinsically beautiful or was beautiful because the viewer interpreted the object as such.[151] A group of "over-enthusiastic apostles" developed in support of the movement. Named Aesthetes, they maintained they knew what was truly beautiful in nature and art and attempted to codify what was beautiful. Followers of the Aesthetic Movement aspired to follow their dictates.[152] Queen Anne architecture was considered the favorite style of architecture by the Aesthetes,[153] just as they saw the proper style of furniture as the modern Queen Anne (fig. 13).[154] The style was manifested through displays of

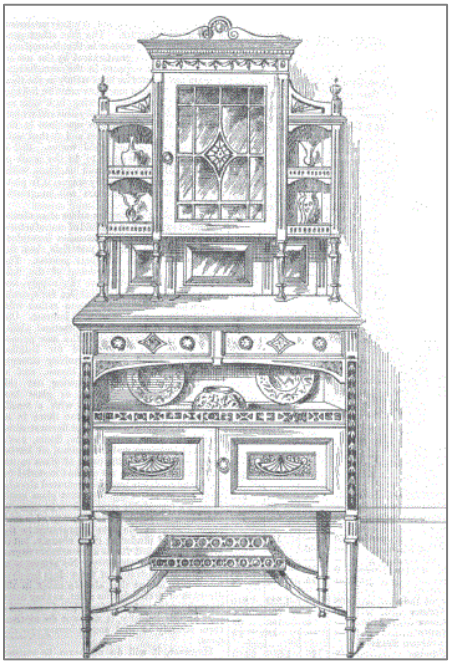

Figure 13: Original Design for a Cabinet. Queen Anne style. *The Furniture Gazette* 15 (February 13, 1881): 105. http://google.com/books

[151] Walter Hamilton, *The Aesthetic Movement in England* (London: Reeves & Turner, 1882), vi. http://www.google.com/books (June 22, 2012).
[152] Ibid., vii.
[153] Ibid., 34.
[154] *Chicago Daily Tribune*, "Oscar Wilde: The Second Lecture of the Apostle of Estheticism. His Views on Interior and Exterior House Decoration," March 12, 1882. ProQuest Historical Newspapers. http://www.proquest.com (accessed September 25, 2012).

eighteenth century Chippendale furniture, old fashioned brass and wrought iron work combined with mediaeval lamps, stained glass in small square panes and displays of old china. The sunflower, lily and peacock were closely identified with the Aesthetic Movement, partly if not wholly through the influence of Oscar Wilde,[155] who toured the United States in 1882 promoting the Aesthetic Movement.[156] Of the two flowers (fig. 14),

Figure 14: Original Designs For Panels by George C. Haite. *The Furniture Gazette* 15 (March 5, 1881): 156. http://google.com/books.

[155] Hamilton, *The Aesthetic Movement in England*, 34.
[156] Kevin H. F. O'Brien, "'The House Beautiful': A Reconstruction of Oscar Wilde's American Lecture," *Victorian Studies* 17, no. 4 (June, 1974): 395. http://www.jstor.org (accessed January 19, 2013).

Wilde said, they were the "two most perfect models of design, the most naturally adapted for decorative art – the gaudy leonine beauty of the one and the precious loveliness of the other giving the artist the most entire and perfect joy."[157] The means chosen by the Aesthetes to promote and bring about improved taste in furniture, house decoration and dress was the modern Queen Anne style. Like all forms of art furniture, it incorporated the principles first inculcated by Pugin and Ruskin of tasteful design combined with straight-forward and well-built construction.

The *New York Times*, in 1877, commented on the "art mania…shown in the present rage for 'artistic furniture.'" It claimed that the "proper motive" in choosing furnishings was for one's pleasure, but instead people chose objects based on "the changing fashion of the day," not because they liked them or that they filled a purpose in the room.[158] Individuals were presented with a plethora of varied styles for the American home. New York manufacturers F. Krutina's Fine suggested in 1878 "dining-room suits…of Eastlake and Queen Anne designs" as well as "étagères, ladies' writing-desks…and boudoir chairs in the Italian Renaissance style;"[159] Associating itself with the production of artistic furniture,[160] the business suggested the concept of art furniture went beyond its roots in the Gothic style to all styles of furniture. Art furniture, the

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[157] Oscar Wilde, "Poems by Oscar Wilde. Also, His Lecture on the English Renaissance," *The Seaside Library* 58, no. 1183 (1882): 31. http://www.google.com/books (June 22, 2012).
[158] *New York Times*, "Artistic Furniture.," May 20, 1877. ProQuest Historical Newspapers. http://www.proquest.com (accessed January 30, 2013).
[159] *New York Times*, "F. Krutina's Fine Furniture.," *New York Times*, April 26, 1878. ProQuest Historical Newspapers. http://www.proquest.com (accessed October 2, 2012).
[160] *New York Times*, "Krutina's Artistic Furniture," *New York Times*, September 4, 1878. ProQuest Historical Newspapers. http://www.proquest.com (accessed January 30, 2013).

embodiment of Eastlake's principles of "simplicity of general form"[161] and "honest construction,"[162] did not relate to a specific style. Eastlake implied as much when he said "I recommend the re-adoption of no specific type of ancient furniture…It is the spirit and principles of early manufacture which I desire to see revived, and not the absolute forms in which they found embodiment."[163] Despite Eastlake's admonitions about the eclectic practice of utilizing more than one style in the home, manufacturers continued varying their selection of furniture styles and catering to the public's eclectic nature.

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[161] Charles L. Eastlake, *Hints on Household Taste in Furniture, Upholstery and Other Details*, 2nd American ed. (Boston: James R. Osgood and Company, 1874), 163. http://books.google.com/books (accessed October 4, 2010).
[162] Eastlake, *Hints on Household Taste*, 2nd American ed., 183.
[163] Eastlake, Preface to *Hints on Household Taste*, 2nd American ed., ix.

Chapter 4 – Eclecticism and Late Nineteenth Century Styles in America

In 1868, separate and apart from his principles related to art furniture, Eastlake commented on a prevailing practice of furnishing the home in the nineteenth century. He said, "In the early part of the present century a fashionable conceit prevailed of fitting up separate apartments in large mansions each after a style of its own."[164] He continued, "Choose what style of furniture we may, it should surely be adopted throughout the house we live in."[165] Although Eastlake abhorred the spirit of eclecticism, it permeated the furnishing philosophy of the American public throughout the 1870s and 1880s. Two articles in a room were seldom alike and variety was the current "fancy" in furniture.[166] Eastlake was not the only critic concerned with the eclectic furnishing practice. American commentaries in 1867 and 1868 discussed general considerations in furnishing the home, but not specific styles. *Arthur's Home Magazine* in 1867 discussed the necessity of furnishing rooms according to their purpose, and emphatically stated that "by no means" should they be furnished in "various styles."[167] A description in the *Art Amateur* of the Villard House on Madison Avenue in New York illustrated this eclectic practice of furnishing an American home in 1885. It stated, "we make the tour of the ages in passing from room to room. This is Egyptian, that Moresque; now we are in Italy, and now with

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[164] Eastlake, *Hints on Household Taste*, 2nd ed., 166.
[165] Ibid., 67.
[166] "New York Fashions; Furniture," *Harper's Bazaar* 5, no. 18 (May 4, 1872): 299. American Periodicals Series Online. http://www.proquest.com (accessed July 28, 2012).
[167] "A Word About Home-Furnishing," *Arthur's Home Magazine*, March 1867, 199. American Periodicals Series Online. http://www.proquest.com (accessed January 22, 2013).

Queen Anne; across another threshold and our feet are in Japan…there is large eclecticism, and much clever adaptation to the wants and necessities of the new world."[168]

Fueling the desire to furnish in this eclectic manner, Americans demonstrated their status and success through "expensive furniture, which neither utility nor taste" could justify.[169] This "taste for extravagant show" was universal.[170] *Harper's Bazaar* recognized that the "rapidity of change… [was] essential to fashion" and that Americans were in a "constant state of transition" in regards to their changes in houses and furniture.[171] Americans selected from an array of styles that ebbed and flowed during those years in order to meet the prevailing fashion for eclecticism in the home. A series of articles entitled "New York Fashions," in *Harper's Bazaar* followed the changes in fashion between 1868 and 1888. The magazine chronicled the rise and fall of a diverse assortment of furniture styles over this period by surveying New York furniture manufacturers and retailers and eliciting their opinions on leading trends and styles at the time of publication.[172] *Harper's Bazaar* was not the only journal to comment on style in

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[168] "Decoration & Furniture.; 'The Villard Mansion.,'" The *Art Amateur* 13, no. 4 (September 1885): 77. American Periodicals Series Online. http://www.proquest.com (accessed November 1, 2012).
[169] "Outside Show.," *Harper's Bazaar* 1, no. 39 (July 25, 1868): 610. American Periodicals Series Online. http://www.proquest.com (accessed January 22, 2013).
[170] "Passion for Fine Homes.," *Harper's Bazaar* 2, no. 3 (January 16, 1869): 34. American Periodicals Series Online. http://www.proquest.com (accessed January 22, 2013).
[171] "All Is Change.," *Harper's Bazaar* 1, no. 28 (May 9, 1868): 434. American Periodicals Series Online. http://www.proquest.com (accessed January 22, 2013).
[172] "New York Fashions.," *Harper's Bazaar* (May 2, 1868 to June 9, 1888). American Periodicals Series Online. http://www.proquest.com (accessed July 28, 2012). The series of articles queried a variety of manufacturers and retailers, upscale and modest, including W & J Sloane, Hastings & Newell, A. T. Stewart & Co., Warren Ward & Co., Pottier & Stymus, Ira E. Waldhaven, Van Norden & Gouraud, Marcotte, Ball, Black & Co., J. & J. Kelty, L. Marcotte & Co., Lord & Taylor, Shaw & Eaton, G. B. Kelty & Co., Hadley, Kimbel & Cabus, Herter Brothers, De Graff & Taylor, and A Kimbel & Sons among others. The articles addressed furniture, costume and the overall furnishing and decorating of household interiors.

furniture, but their feature articles provided a consistent format to educate the public on design and were representative of the changes in the fashions of furniture in the United States over two decades.

Eastlake commented on the prevailing furniture style at the time *Hints on Household Taste* was published in 1868. He stated that, "the tendency of the present age of upholstery" was "to run into curves," and that this characteristic derived from the Louis Quatorze period whose "worst characteristic was an extravagance of contour."[173] *Harper's Bazaar* confirmed in 1868 that fashionable furniture in the United States was inspired by French design.[174]

The Louis Quatorze style, just as Eastlake intimated, was corroborated by *Harper's Bazaar*, as a "system of wanton curves and flourishes." [175] It reflected the prevailing taste in furniture during the reign of Louis XIV in late seventeenth century France. The style was characterized by symmetry and an extensive use of marquetry, particularly Boulle work. Boulle work was composed of metal inlay, such as brass, pewter or silver, combined with animal materials including tortoise shell, mother-of-pearl and horn,[176] and according to *Harper's Bazaar*, it was "the most striking novelty of the

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[173] Eastlake, *Hints on Household Taste*, 2nd ed., 49.
[174] "New York Fashions; Furniture," *Harper's Bazaar* 1, no. 27 (May 2, 1868): 418; "New York Fashions; Drawing Room Furniture," *Harper's Bazaar* 1, no. 58 (December 5, 1868): 914. American Periodicals Series Online. http://www.proquest.com (accessed July 28, 2012).
[175] "Household Furniture: Louis Quatorze," *Harper's Bazaar* 9, no. 27 (July 1, 1876): 418. American Periodicals Series Online. http://www.proquest.com (accessed September 13, 2012).
[176] Sylvie Chadenet, ed., *French Furniture: From Louis XIII to Art Deco* (Boston: A Bullfinch Press Book, 2001, 25.

Figure 15: Louis XIV style. Commode attributed to Andre-Charles Boulle. Marquetry with gilt bronze mounts. French, c. 1710. The J. Paul Getty Museum

style."[177] Furniture from the time of Louis XIV (fig. 15) also incorporated bronze ornaments and gilding.[178] Marquetry backgrounds incorporated rectangular or diaper patterns sometimes decorated with florets or used interlacing patterns. Decorative motifs included masks, garlands, acanthus leaves, scallop shells and rinceau among many others based on classical sources.[179] According to *Harper's Bazaar*, it was a style "to be chosen where great display and splendor" were desired.[180]

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[177] "Household Furniture: Louis Quatorze," *Harper's Bazaar* 9, no. 27: 418.
[178] Anne Marie Quette, "18th Century French Decorative Arts" (lecture, The Smithsonian Associates/Corcoran College of Art + Design, Washington, D.C., October 15, 2007).
[179] Chadenet, ed., *French Furniture*, 25.
[180] "Household Furniture: Louis Quatorze," *Harper's Bazaar* 9, no. 27: 418.

In the United States, the Louis Quinze style was fashionable in 1868.[181] Similar to the Louis Quatorze style mentioned by Eastlake, the Louis Quinze style had a predominance of S – curves and serpentine lines and was associated with the reign of Louis XV from about the 1730s to the 1760s. It featured garlands of flowers, palm trees, birds, and curved shells,[182] and was characterized by movement and asymmetry (fig. 16). Associated with the rocaille, its forms recalled rocks and shells. The style also incorporated exotic themes from the orient including the use of monkeys.[183] *Harper's Bazaar* reported in May of 1868 about the revival of fashions from the eighteenth

Figure 16: Louis XV Style. Side Table. Gessoed and gilded oak. Maker unknown. French. c. 1730. The J. Paul Getty Museum

[181] "New York Fashions; Furniture," *Harper's Bazaar* 1, no. 27 (May 2, 1868): 418.
[182] Anne Marie Quette, "18th Century French Decorative Arts" (lecture, The Smithsonian Associates/Corcoran College of Art + Design, Washington, D.C., October 17, 2007).
[183] Chadenet, ed., *French Furniture*, 50.

century. The article highlighted the bronze medallions, painted porcelain and "great deal of gilding…and other delicate tracery" and "shape and line…seen to be turned and twisted"[184] with no sense of symmetry. *Harper's Bazaar's* report of gilding and bronze medallions suggests that perhaps the aesthetic of Louis XIV which incorporated extensive gilding and bronze ornament was combined in the American view of French styles at the time. In the United States, both styles were understood to reflect a variety of curves and ornamentation and likely influenced what is today called the Rococo Revival style in the nineteenth century(fig. 17).

Figure 17: Rococo Revival Style. Étagère by Alexander Roux. ca. 1855. American. The Metropolitan Museum of Art.

[184] "Household Furniture; The Louis Quinze.," *Harper's Bazaar* 9, no. 28 (July 8, 1876): 434. American Periodicals Series Online. http://www.proquest.com. (Accessed January 24, 2013).

Figure 18: Louis XVI style. Secrétaire attributed to Martin Carlin. Oak veneered with various woods and Sevres porcelain plaques. French. ca. 1781-85. The Metropolitan Museum of Art

In December of 1868, *Harper's Bazaar* reported on furniture for drawing rooms copied from a different French style, the Louis Seize.[185] The Louis Seize style revived fashions prevalent in the last quarter of eighteenth century France. It was a departure from the curvaceous Louis XIV and Louis XV. The Louis Seize reflected neo-classical styling and was more restrained. It utilized straight legs and furniture forms characterized by flat fronts and sides (fig. 18).[186] Ornament was inspired by those from antiquity for example palmettes, anthemion, garlands and urns and utilized porcelain plaques and

[185] "New York Fashions; Drawing Room Furniture," *Harper's Bazaar* 1, no. 58 (December 5, 1868): 914.
[186] Anne Marie Quette, "18th Century French Decorative Arts" (lecture, The Smithsonian Associates/Corcoran College of Art + Design, Washington, D.C., October 25, 2007).

small, finely detailed bronze fittings.[187] The revival of this style in the nineteenth century was described as "severe in outline only."[188] A cabinet by New York furniture manufacturer Leon Marcotte reflected the severe outline and flat fronts and sides associated with its eighteenth century precedent. Its ornament was restrained incorporating a small plaque anchored by a scrolling ribbon (fig. 19).

Figure 19: Cabinet in the style of Louis Seize by Leon Marcotte. American. ca. 1860. Metropolitan Museum of Art.

The Louis Quinze and Louis Seize remained popular in 1869; however, a "pure style" was not always maintained. Attributes of "the gay fancies of the Pompadour," Louis XV's mistress, were often "united with the more ponderous but luxurious fashions

[187] Chadenet, ed., *French Furniture*, 72.
[188] "Household Furniture; The Louis Seize.," *Harper's Bazaar* 9, no. 29 (July 15, 1876): 450. American Periodicals Series Online. http://www.proquest.com. (Accessed September 13, 2012).

of the Louis Seize."[189] *Harpers' Bazaar* reported that the Louis Seize style remained in use for drawing rooms throughout the 1870s. In 1874 they reported that the Louis Seize style rendered entirely in gilded or painted black or white surfaces with gold enrichment prevailed in elaborate drawing rooms.[190] In 1879, they reaffirmed that it was the one French fashion that remained popular during the "Anglo-mania" of the 1870s when English styles known as the Modern Gothic or Eastlake and Queen Anne Revivals were the predominate styles in the American marketplace.[191] While the purity of the form described in the articles was unstated, an American interpretation of the Louis Seize style was one of many choices available for consideration in the eclectic nineteenth century home.

As discussion of French inspired styles waned in the early 1870s, mentions of the Gothic style were becoming more frequent in periodicals, attesting to its increasing notoriety and popularity in America among the many styles promoted by furniture producers and retailers. The mediaeval style associated with Eastlake was apparent in the furniture mentioned in the "New York Fashions" series of articles in *Harper's Bazaar*. It mentioned several interpretations of the English Gothic style including easels of "ebonized wood with light gilt tracery"[192] an attribute mentioned by Eastlake, wood

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[189] "New York Fashions; Furniture," *Harper's Bazaar* 2, no. 18 (May 1, 1869): 418. American Periodicals Series Online. http://www.proquest.com. (Accessed July 28, 2012).
[190] "New York Fashions; Furniture," *Harper's Bazaar* 7, no. 20 (May 16, 1874): 314. American Periodicals Series Online. http://www.proquest.com (accessed July 28, 2012).
[191] "New York Fashions; Furniture," *Harper's Bazaar* 12, no. 20 (May 17, 1879): 311. American Periodicals Series Online. http://www.proquest.com (accessed July 28, 2012).
[192] "New York Fashions; Furniture," *Harper's Bazaar* 4, no. 19 (May 13, 1871): 290. American Periodicals Series Online. http://www.proquest.com (accessed July 28, 2012).

chairs in "Gothic shapes, and bedsteads with "high pointed heads[193] and mantle clocks of "low and Gothic design."[194]

The continued offering by furniture manufacturers and dealers of a large assortment of styles in the mid-1870s both wetted the public's appetite for change, the new and the different, while at the same time satisfying the American population's desire to furnish their homes utilizing a variety of styles in the late nineteenth century homes. After two American editions of his book,[195] Eastlake's texts were familiar to Americans and in 1874, *Harper's Bazaar* first mentioned Eastlake in the "New York Fashions" series of articles in connection with furniture design.[196] It stated, "leading houses are introducing English Gothic styles made after the designs of Eastlake"[197] revealing the association of the American Eastlake style with that of the English Modern Gothic, and the general recognition of Eastlake's name at the time. The *New York Times* corroborated *Harper's Bazaar's* accounts of the increasing popularity of English styles stating in 1874 that upholsterers and furniture dealers regretted that the "demand for extravagant and florid goods" associated with the French rococo style was gone and in its place were the

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[193] "New York Fashions; Furniture," *Harper's Bazaar* 4, no. 19: 290. In 1872 *Harper's Bazaar* reiterated this point the following year in 1872 and stated "bedsteads without posts have low head and foot boards, but pointed in Gothic fashion." "New York Fashions; Furniture," *Harper's Bazaar* 5, no. 18 (May 4, 1872): 299. American Periodicals Series Online. http://www.proquest.com. (Accessed July 28, 2012).
[194] "New York Fashions; Furniture," *Harper's Bazaar* 5, no. 18 (May 4, 1872): 299.
[195] The first American edition was published in 1872 and the second in 1874. Charles L. Eastlake, *Hints on Household Taste in Furniture, Upholstery and Other Details*, 1st American ed. (Boston: James R. Osgood and Company, 1872). http://books.google.com/books. (Accessed March 16, 2012); Charles L. Eastlake, *Hints on Household Taste in Furniture, Upholstery and Other Details*, 2nd American ed. (Boston: James R. Osgood and Company, 1874). http://books.google.com/books. (Accessed October 4, 2010).
[196] "New York Fashions; Furniture," *Harper's Bazaar* 7, no. 20 (May 16, 1874): 314.
[197] Ibid.

soberer and more substantial wares[198] of the English styles. Although the Gothic style dominated the rhetoric, other design choices were available from manufacturers. The Louis Seize style remained appropriate for "elaborate drawing-rooms." Boudoirs were furnished with "low reclining lounges (fig. 20)…with one end finished like a Turkish chair ," and libraries displayed low bookcases in the Egyptian style with carved heads. Sitting rooms and small reception rooms utilized "low, square bamboo chairs, no two of which are upholstered alike"[199] inspired by Japanese designs.

Figure 20: Turkish Lounge illustrated in *Jordan & Moriarty's Illustrated Furniture and Carpet Catalogue*. New York. 1879. UTSA Libraries Digital Collections. http://digital.utsa.edu/cdm/

[198] *New York Times*, "Fashion in the Household," October 5, 1874. American Periodicals Series Online. http://www.proquest.com. (Accessed October 2, 2012).
[199] "New York Fashions; Furniture," *Harper's Bazaar* 7, no. 20 (May 16, 1874): 314.

In 1876 the strong demand continued for the Gothic style in America. The majority of American furniture exhibited at the 1876 Philadelphia Centennial Exhibition was Gothic in nature, including the American Eastlake style. The largest international world exposition to date, the Centennial Exhibition opened May 10, 1876. It remained open for six months where several buildings housed exhibitions from the United States and other world nations. Furniture, along with other manufactures, was housed in the main building. The Exhibition drew almost nine million visitors before it closed on November 10, 1876.[200]

The Exhibition provided a multitude of examples of the then current state of furniture and the decorative arts allowing limitless study by visitors. The Americans exhibited furniture in many of the styles available to consumers in 1876 including Gothic, Eastlake, Queen Anne, Renaissance, Adams, and Jacobean.[201] Leading architects and furniture decorators from Boston, New York, Philadelphia, Cincinnati and Chicago presented their work.[202] Most exhibits were well received, the one criticism being that few American furniture exhibitors displayed their furniture in the context of a furnished

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[200] Ferris, *Gems of the Centennial Exhibition*, 4; Free Library of Philadelphia, "Centennial Exhibition: Exhibition Facts," Free Library of Philadelphia, http://libwww.library.phila.gov/CenCol/exhibitionfax.htm (Accessed February 10, 2013); United States Centennial Commission, "Synopsis of the Classification" in *International Exhibition: 1876 Official Catalogue* (Philadelphia: John R. Nagle and Company, 1876), 8. http://google.com/books (Accessed October 1, 2011); James D. McCabe, *The Illustrated History of the Centennial Exhibition* (Toronto: J.B. Magurn, 1876), 819. http://google.com/books (Accessed July 9, 2012).

[201] "Decorative Fine Art Work at Philadelphia.; American Furniture – II.," The American Architect and Building News 2, no. 54 (January 6, 1877): 3. American Periodicals Series Online. http://www.proquest.com. (Accessed October 19, 2012).

[202] "Decorative Fine-Art Work at Philadelphia.: Furniture.—1.," *The American Architect and Building News* 1 (November 4, 1876): 356. American Periodicals Series Online. http://www.proquest.com. Accessed October 19, 2012.

room which would have placed the "well-designed and well-made furniture" in the context of other art manufacture used in furnishing the home.[203]

The *American Architect and Building News* stated that the Renaissance work of Pottier and Stymus (fig. 21 (L)) and L. Marcotte & Company of New York were of "the highest degree of refinement and luxury." Also exhibiting in the Renaissance style were lesser known makers such as George A. Schastey (fig. 21 (R)), also from New York. At the time of the Centennial Exhibition, the Renaissance style was understood in terms of both

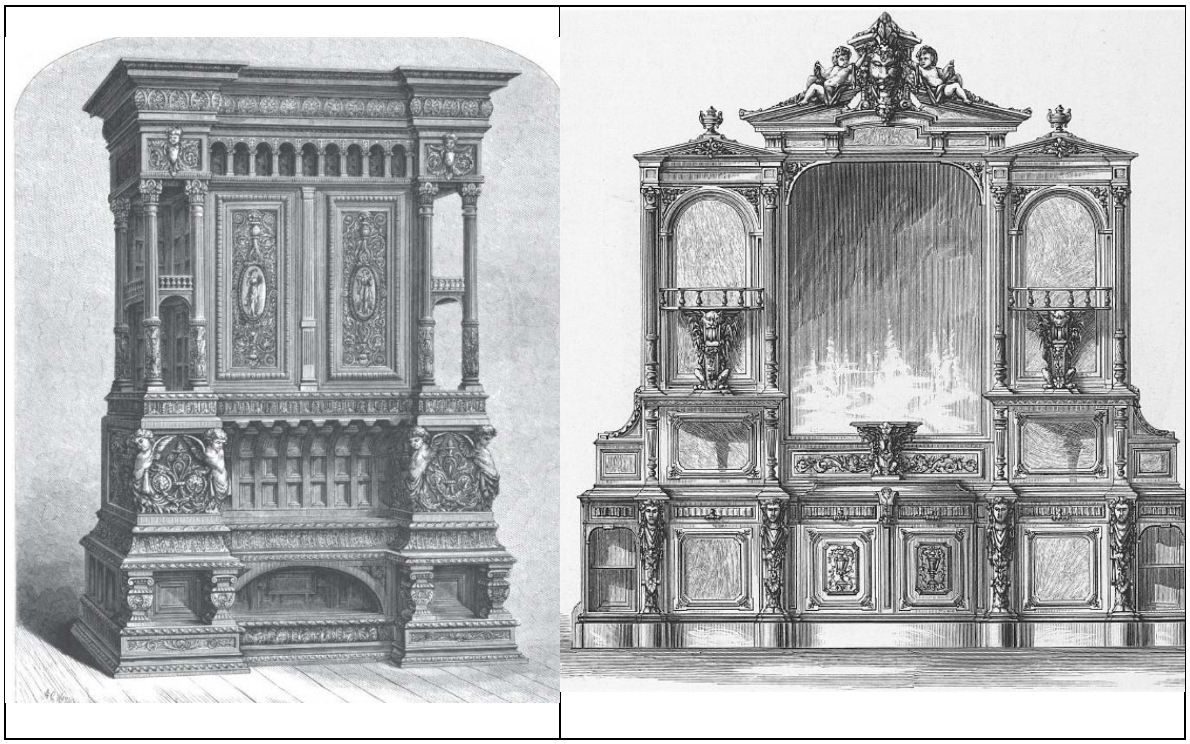

Figure 21: Renaissance Revival Cabinets displayed at the 1876 Philadelphia Centennial Exhibition. (L) Pottier and Stymus. *Gems of the Centennial* by George Titus Ferris. (R) George A. Schastey, "The Centennial Exhibition. II." *The Art Journal* 2 (1876). Page 194.

[203] Ferris, *Gems of the Centennial Exhibition*, 133.

the Italian Renaissance and the French Renaissance.[204] Interpretation of the early Italian Renaissance, similar to the table (fig. 22), incorporated classical and Saracenic or Middle Eastern ornaments, squares dividing a circle, faceted panels, human and animal figures, cartouches, vases and strapwork; it was considered a work of "fantasy." A second

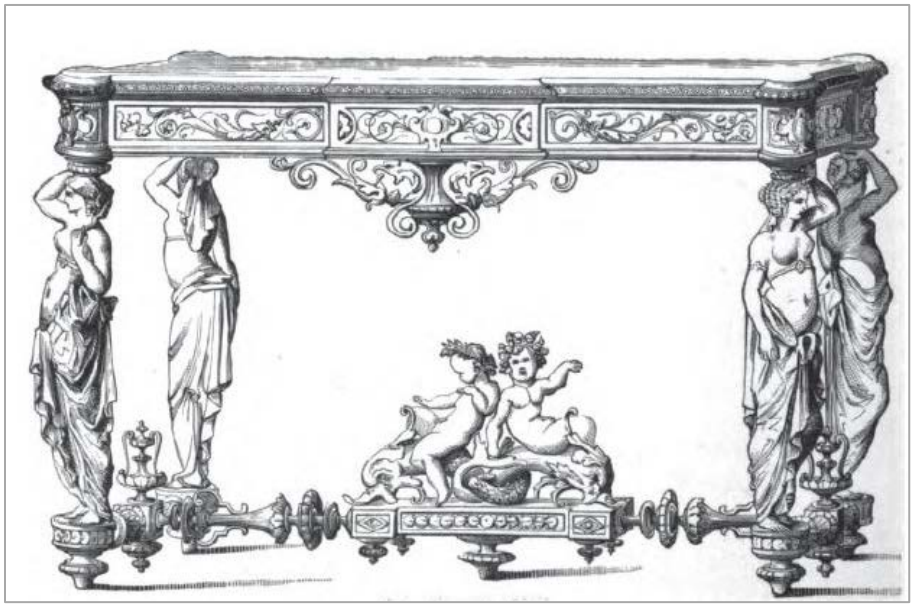

Figure 22: Italian Renaissance Revival Table. *Art Decoration Applied to Furniture* by Harriet Spofford, 1878.

interpretation of the style was influenced by the French Renaissance[205] which began under Francis I in the sixteenth century and continued through the reign of Louis XIV in

[204] "Household Furniture: The Renaissance," *Harper's Bazaar* 9, no. 20 (May 13, 1876): 309. American Periodicals Series Online. http://www.proquest.com (accessed July 8, 2012); "New York Fashions; House Furnishing," *Harper's Bazaar* 16, no. 22 (June 2, 1883): 338. American Periodicals Series Online. http://www.proquest.com (accessed June 21, 2012).

[205] "Household Furniture: The Renaissance," *Harper's Bazaar* 9, no. 20 (May 13, 1876): 309; Harriet Prescott Spofford, *Art Decoration Applied to Furniture* (New York: Harper & Brothers, 1878), 95. Spofford attributed the furniture illustrations to Pottier and Stymus in her 1876 *Harper's Bazaar* article and utilized the same illustrations in her book.

Figure 23: French Renaissance Revival "Henri II" Cabinet. *Art Decoration Applied to Furniture* by Harriet Spofford, 1878.

the early eighteenth century.[206] Attributes of the interpretation of the Renaissance, like the Henri II cabinet (fig. 23) incorporated tall, narrow shapes, vase-like legs, small faceted triangular panels, geometric forms parted by others, cartouches, strapwork, thin columns with Ionic volutes.[207] A third interpretation of the Renaissance style, the Cinque-cento or sixteenth century Italian Renaissance, included "richly detailed" arabesques, grotesques, acanthus leaves morphing into dolphins, bearded faces and "inlay

[206] "Furniture in the Age of the French Renaissance," *The Decorator and Furnisher* 1, no. 4 (January, 1883): 122. http://www.jstor.org (accessed March 19, 2012).
[207] "Household Furniture: The Renaissance," *Harper's Bazaar* 9, no. 20 (May 13, 1876): 309; Spofford, *Art Decoration Applied to Furniture*, 95. Spofford attributed the furniture illustrations to Pottier and Stymus in her 1876 *Harper's Bazaar* article and utilized the same illustrations in her book.

of variegated stones, picked out in gold."[208] Spofford said that no style presented "such a medley as the whole career of the Renaissance." Nineteenth century interpretations were not always pure in their rendering of the Renaissance style, taking bits and pieces from each of the different eras to create a whole.[209]

In the years following the Exhibition, many different furniture styles, influenced by European and more exotic cultures, were advertised and advocated for the American public. The *New York Times* described a "chaos of anachronisms" as individual rooms utilized different styles,[210] and in Chicago, the *Chicago Daily Tribune* concurred stating that "the cant of the household artists" demanded a man "fill his house with an odd jumble" of furniture.[211] Eclecticism still ruled in larger homes where "one room will be fitted up in Empire style, another in what is known as Queen Anne furniture, a third in Louis Seize, and a fourth in Egyptian."[212]

Towards the end of the 1870s a new French fashion was introduced that recalled the style of the First Empire, the empire of Napoleon.[213] It was a second interpretation of neo-classical style in the early nineteenth century. Heavier than the Louis XVI style, the First Empire style utilized more archeologically correct forms from antiquity and incorporated three dimensional sculptural figures along with Grecian, Roman and Egyptian motifs. The revival of the First Empire, sometimes called the Neo-Grec,

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[208] "Household Furniture: The Renaissance," *Harper's Bazaar* 9, no. 20 (May 13, 1876): 309; Spofford, *Art Decoration Applied to Furniture*, 95.
[209] "Household Furniture: The Renaissance," *Harper's Bazaar* 9, no. 20 (May 13, 1876): 309.
[210] *New York Times*, "The Furniture Revival," December 16, 1877. American Periodicals Series Online. http://www.proquest.com. (Accessed October 2, 2012).
[211] *Chicago Daily Tribune*, "The Furniture Craze," June 13, 1877. ProQuest Historical Newspapers. http://www.proquest.com. (Accessed October 2, 2012).
[212] "New York Fashions; House Furnishing," *Harper's Bazaar* 12, no. 20 (May 17, 1879): 311.
[213] Ibid.

consisted of "Grecian severity…tainted by Roman grandeur;" it utilized inlay, gilding, marquetry and metal mounts with "a great deal of splendor."[214] An article in the *Chicago Daily Tribune* noted the fashion stating that "mahogany Empire suits rival English simplicity unless the design was copied from genuine Napoleonic furniture, heavily carved and mounted in brass.[215]

Alternative styles were also presented by furniture designers, manufacturers and dealers to satiate consumer demand for eclecticism and novelty in the home. They were based on foreign cultures and used for special purposes in the home. These styles including Japanese, Egyptian, Moorish and Turkish retained their popularity into the 1880s. These alternative styles had an association with the exotic, and brought new and exciting design elements into the home. They expressed a western interpretation of faraway cultures adding novelty to the home. Exotic styles were used as an accent in the home either by means of an individual piece of furniture in a room such as a Turkish sofa or chair or they could be used to furnish an entire room in larger homes to provide greater variety and eclecticism.

While Japanese and Chinese art, specifically lacquer work, had influenced English and American furniture in the seventeenth and eighteenth centuries, the late nineteenth century interpreted Japanese design in new ways. Japan's participation in the London International Exhibition in 1862, the Paris Exposition in 1867, and a large showing at the American Centennial Exposition in 1876 brought examples of Japanese

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[214] "Household Furniture; The First Empire.," *Harper's Bazaar* 9, no. 30 (July 22, 1876): 466. American Periodicals Series Online. http://www.proquest.com. (Accessed January 25, 2013).
[215] *Chicago Daily Tribune*, "The Fashions.," May 4, 1879. ProQuest Historical Newspapers. http://www.proquest.com. (Accessed August 17, 2012).

art and culture to a large sector of the western public. Japanese examples included a large body of new images of naturalistic ornament particularly birds, animals, sea creatures, flowers, monkeys, elephants, cherry blossoms, and chrysanthemums.[216] *Harper's Bazaar* stated just after the close of the Centennial Exhibition in 1876 that Japanese articles looked "more or less fantastic"[217] to the Western observer. Their furniture utilized a manner of symmetry "quite different" from Western art comprised of "irregular divisions and masses."[218] Japanese style was exotic and enticing to American consumers looking for something different for their homes.

The Anglo-Japanese style of furniture arose in England in the late 1870s. William Watt included examples of furniture in the style for the drawing room and bedroom in his catalogue *Art Furniture* published in 1877. The style was simple; it incorporated long, thin tapering legs, Japanese fret work panels or painted panels with Japanese inspired motifs. *The Cabinet Maker & Art Furnisher* later published examples of Anglo-Japanese style drawing room furniture by A. Jonquet author of *Original Sketches for Art Furniture in the Jacobean, Queen Anne, Adams and Other Styles* published in 1879.[219] The style though not in the mainstream, was considered by Watt and Jonquet in their publications as useful and beautiful enough to anchor two different rooms in the home, the drawing room and the bedroom. Evidence of the Anglo-Japanese style in the United States

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[216] William Hosley, *The Japan Idea: Art and Life in Victorian America* (Hartford: Wadsworth Atheneum, 1990), 17, 32, 39.
[217] "Household Furniture; Oriental Styles," *Harper's Bazaar* 9, no. 52 (December 23, 1876): 818. American Periodicals Series Online. http://www.proquest.com. (Accessed July 28, 2012).
[218] Ibid.
[219] William Benn, ed., *The Cabinet Maker & Art Furnisher* 1 (January – October, 1881). http://www.google.com/books (accessed July 6, 2012).

appeared in the 1880s. The Robert Mitchell Company of Cincinnati advertised Anglo-Japanese dressers in 1881. American art and design journals also published articles on the

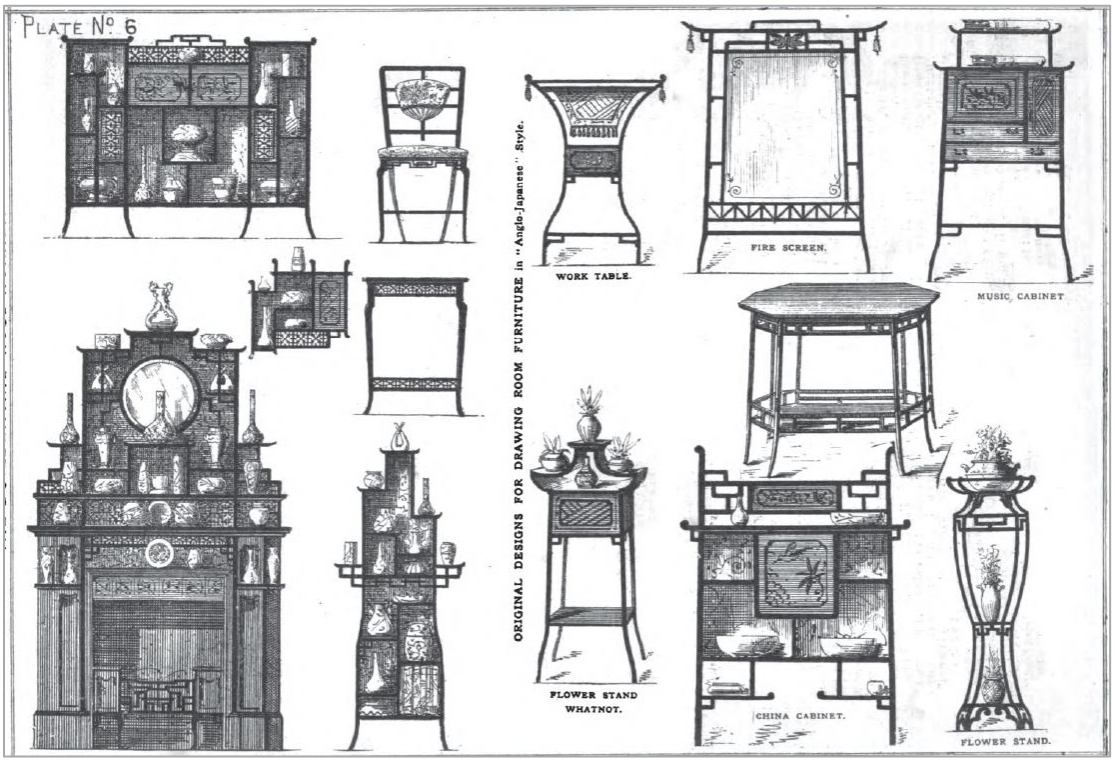

Figure 24: Designs for Drawing Room Furniture in Anglo-Japanese Style. *Builder and Woodworker*. 1882.

style in the 1880s. In 1882, *Builder and Wood-Worker* responding to reader requests for designs in the Anglo-Japanese style and published a plate of designs (fig. 24) from *The Cabinet Maker & Art Furnisher*. The *Art Amateur*, in 1883, discussed a cabinet manufactured by Bradstreet, Thurber & Co. of Minneapolis. The article commented on the characteristic Japanese inspired "balance in place of symmetry" in the shelves and

partitions of the cabinet [220] which was also reflected the following year in an Anglo-Japanese bedroom set (fig. 25) by Bradstreet, Thurber & Co featured in the *Decorator and Furnisher*.[221] The Anglo-Japanese style was beautiful and elegant enough to furnish rooms traditionally furnished in French or English styles. It provided an alternative for consumers in creating the eclectic interiors they desired.

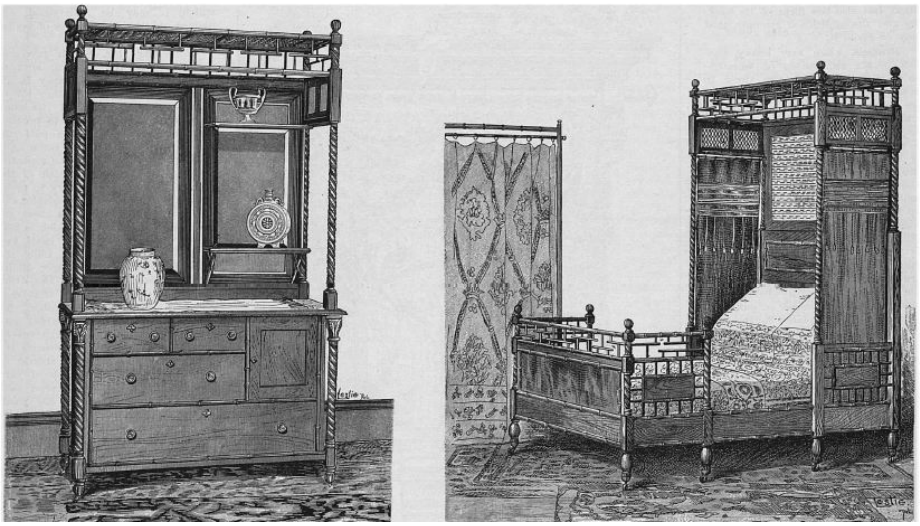

Figure 25: Anglo-Japanese Bedroom Furniture by Bradstreet, Thurber & Co.

Considered a variety of the "Oriental" or "Eastern" styles, the Mauresque or Moorish style incorporated "Arabian" lattice work in wooden interior decoration,

[220] "Neo-Japanese Furniture.," *The Art Amateur; A Monthly Journal Devoted to Art in the Household* 9, no. 6 (November, 1883), 129. American Periodicals Series Online. http://www.proquest.com. (Accessed September 13, 2012).

[221] "Sketches from Japanese Designs," *The Decorator and Furnisher* 4, no. 1 (April, 1884), 16. American Periodicals Series Online. http://www.jstor.org. (Accessed January 24, 2013). A characteristic bedroom set by Bradstreet, Thurber & Co. of Minnesota demonstrated the use of different size drawers and cupboards in an asymmetrical fashion as opposed to western cultural tendencies to look for symmetry and balance in case pieces.

and [222] diapered wall surfaces and scalloped arches in the paneling.[223] The *Art Amateur* stated, the most "charming" way to employ this style was to devote an entire room to it. Furniture incorporated inlaid woods and mother-of-pearl in tables and corner cabinets.

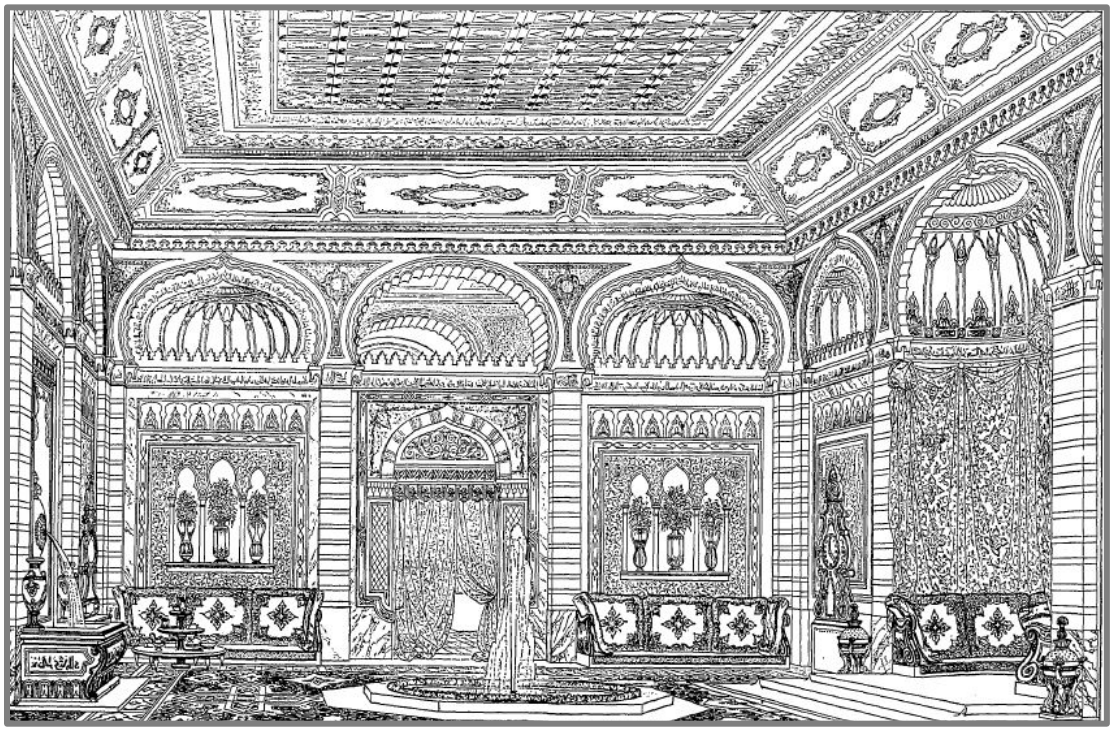

Figure 26: Salon Furnished and Decorated in Turkish Style.
"Suggestions for an Oriental Room" *The Art Amateur* 14 (1886).

Comfort and luxury were paramount admitting only lounging-chairs,[224] while sofas recalled "the heaped cushions" of the divan."[225] The entire room (fig. 26) was

[222] "Decoration & Furniture: The Decoration of Our Homes. VII. – Suggestions for an Oriental Room," *The Art Amateur; A Monthly Journal Devoted to Art in the Household* 14, no. 5 (April, 1886): 107B. American Periodicals Series Online. http://www.proquest.com. (Accessed June 21, 2012).
[223] "Household Furniture; Some Miscellaneous Styles," *Harper's Bazaar* 9, no. 43 (October 21, 1876): 677. American Periodicals Series Online. http://www.proquest.com. (Accessed July 24, 2013).
[224] "Decoration & Furniture: The Decoration of Our Homes. VII." *The Art Amateur* 14, no. 5: 107B.

“suggestive of the Moorish way of life” and it was not to have been attempted unless the furnishing of the room could be carried out as a whole.[226]

The Egyptian style brought a different set of motifs, as compared to the Japanese and the Moorish styles, in the nineteenth century home. It incorporated elements from Egyptian art and architecture as well as from Egyptian hieroglyphs as motifs in ornamenting furniture and room décor in the 1870s. An example was the original Reception Room (fig. 27) at Cloud’s Hill in Rhode Island built between 1872 and 1875 which was executed entirely in the Egyptian style. The room included furnishings to

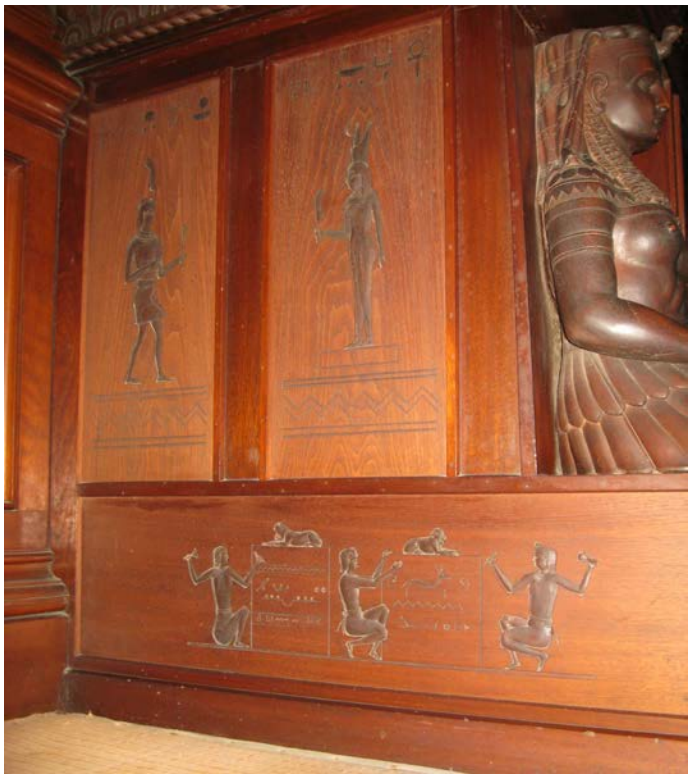

Figure 27: Wall paneling with Egyptian figures and hieroglyphic decoration. Cloud's Hill. 1875.

[225] “Household Furniture; Some Miscellaneous Styles,” *Harper’s Bazaar* 9, no. 43: 677.
[226] “Decoration & Furniture: The Decoration of Our Homes. VII.” *The Art Amateur* 14, no. 5: 107B.

Figure 28: Egyptian Revival Style Mantel Clock. Cloud's Hill. 1875.

match the interior architecture including a mantel clock (fig. 28)[227] in the form of a sarcophagus, ornamented with a sculptural sphinx on top, images of mummies, sphinx, and an eagle on the case front. Variety and eclecticism were achieved and maintained in American homes through the use of the Egyptian and other exotic styles as focal points among the more mainstream styles considered popular in the late nineteenth century.

A preponderance of styles was available and utilized by American consumers in the late nineteenth century allowing them to fulfill the fashionable practice of furnishing their homes with a variety of styles, room by room, in an eclectic manner. The 1870s saw the rise of English influence and its art furniture movement on American furniture design and manufacture. The precepts underlying the art furniture movement of simple design combined with sound construction were deemed appropriate for all styles of

[227] Anne Holst (current owner and great-daughter of Elizabeth Slater Reed of Cloud's Hill Victorian House Museum, Warwick, Rhode Island), in discussion with the owner, Cloud's Hill was built between 1872 and 1875, and occupied by the Reeds in 1877, October 11, 2009.

furniture, not solely the Gothic which was in style when the movement first took hold in the mid-nineteenth century. Although efforts were made early on to endow furniture production with these principles, as the years progressed, art furniture lost its initial meaning and was used as a marketing tool by furniture dealers and manufacturers eager to sell their product. Many of the English styles continued in popularity into the 1880s, but at decade's end, French styles prevailed again just as they had before the publication of Eastlake's *Hints on Household Taste* in 1868. It was in the context of the many styles available to the American consumer that the Eastlake and Queen Anne Revival styles of furniture made their appearance in the 1870s.

Chapter 5 – American Modern Gothic, The Eastlake Style in America

Two American furniture styles based on English precedent emerged in the United States in the 1870s – the Eastlake, an American interpretation of the English Gothic style in the early 1870s and the revived Queen Anne, an eclectic mix of characteristics and features from English precedents from the seventeenth and eighteenth centuries. Both styles were associated with the art furniture movement and artistic furniture in the United States. The two styles overlapped in the mid-1870s and toward the decade's end, demand for both styles waned and new styles arose and became popular. In the twentieth century, attributes of the Eastlake and the revived Queen Anne styles, two very different aesthetics, became confused and blended into one seeming style in the minds of authors, critics and historians. At the time of their notoriety in the late nineteenth century, the American Eastlake and Queen Anne Revival styles were recognized, known and marketed as completely different aesthetics. Both emanated from British furniture designs, but each was derived from a very different aesthetic and design motive and deserve recognition as the separate styles they embody.

The American Eastlake style of furniture was well known and discussed in period magazines and trade publications for a brief span of years in the 1870s. Characterized by many of the same design traits as the Modern Gothic style in America, the Eastlake and the Modern Gothic were considered synonymous by the general public. The name was

used in conjunction with furniture at all socioeconomic strata; high end designers like Isaac Scott of Chicago were associated with the name, as well as larger manufacturers such as Lang and Nau of Brooklyn. A few manufacturers continued to use the Eastlake name in connection with their product into the 1880s, but for the most part by the 1880s, the Eastlake style had gone out of fashion. Eastlake's book *Hints on Household Taste* and the philosophy it conveyed were little discussed after the close of the 1870s. In its place were many other styles, both British and French inspired, taking the Eastlake style's place in the minds of the American press and the public.

In 1869, *The Fortnightly Review*, a London publication, reviewed *Hints on Household Taste*. The author felt that Eastlake had not given enough in depth information on the furnishing of rooms, but to his credit, he opened "the eyes of his readers to the ugliness around them."[228] Continuing his assessment of the book, the reviewer stated, "Mr. Eastlake sketches some mediaeval furniture and ornaments, some which are picturesque…and some…are as ugly as any nineteenth century invention."[229] Early on, Eastlake's aesthetic was associated with furniture interpreted as mediaeval in style. His book was known and advertised in the United States shortly after its initial publication and was the object of many advertisements prior to its American publication in 1872.[230]

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[228] P.W. Clayden, review of *Hints on Household Taste in Furniture, Upholstery, and Other Details*, by Charles L. Eastlake, *The Fortnightly Review*, n.s. V, no. 27 (March 1, 1869): 375. http://www.google.com/books (accessed September 21, 2011).
[229] Ibid., 376.
[230] "Notes on Books and Booksellers," *American Literary Gazette and Publishers' Circular* 12, no. 4, December 15, 1868. 110. American Periodicals Series Online. http://www.proquest.com (accessed June 21, 2012); Advertisement 11 – No Title, *American Literary Gazette and Publishers' Circular* 12, no. 12, April 15, 1869. 297. American Periodical Series Online. http://www.proquest.com (accessed June 21, 2012); Advertisement 9 – No Title, American Literary Gazette and Publishers' Circular 16, no. 11, April 1, 1871, 240. American Periodical Series Online. http://www.proquest.com (accessed June 21, 2012).

The *North American Review* stated that the newly released 1872 American edition deserved its success, but found fault with Eastlake's designs. Considered "far from comely," it stated Eastlake's furniture looked "barbarous and uncouth," and specifically mentioned his illustrations of the hall table (fig. 29), library bookcase, cabinet and chest of drawers. The reviewer then stated, "Mr. Eastlake's designs are all Gothic or grotesque."[231] The pieces mentioned by the reviewer were in fact strongly influenced by Gothic or mediaeval characteristics, as well as one other piece equally mediaeval in character not mentioned, the wash-stand. Another review in the same year, noted that Eastlake was a strict mediaevalist and that his designs were "always of the straitest [*sic*] sect of the school."[232]

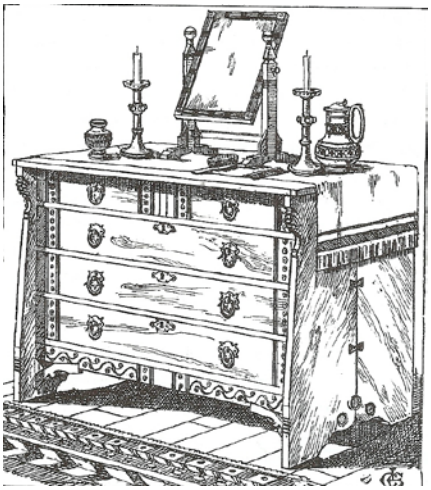

Figure 29: Chest of Drawers. *Hints on Household Taste*. 2nd ed. 1869.

[231] Review of *Hints on Household Taste in Furniture, Upholstery, and other Details* by Charles L. Eastlake, ed. by Charles C. Perkins, *The North American Review* CXVI (January, 1873): 206-207. http://google.com/books (accessed September 21, 2011).

[232] "Eastlake's Hints on Household Taste," review of *Hints on Household Taste in Furniture, Upholstery, and other Details*, 3rd ed., revised, London: Longmans & Co., 1872 by Charles L. Eastlake, *Every Saturday: A Journal of Choice Reading* 3, no. 13 (March 29, 1873): 339. http://www.google.com/books (accessed September 21, 2011).

With two American editions of *Hints on Household Taste* published by 1874, Eastlake's influence on American furniture fashion was increasing. The *New York Times* reported that Eastlake had "usurped the place" and houses, if refitted in "this year of lack of grace," would include mediaeval chairs, mediaeval settees and other mediaeval things.[233] Early interpretations of the Gothic or mediaeval style furniture in the nineteenth century described its construction as utilizing "four straight, distressingly straight, sticks, thick enough to be clumsy" joined "at the rightest of right angles, to four other sticks" like them. The framework was boarded over and at its back was erected, "again at right angles" an oblong rectangle of wood.[234] The *Detroit Free Press* commented on the style's conspicuous framework, reflecting the work of mediaeval joiners.[235] The Eastlake style was "stiff, angular, heavy, and uncomfortable,"[236] and characterized by solidity, compactness and linearity while it incorporated chamfering and diagonal paneling in its design.[237] Despite the perception that the Eastlake style was ungainly or unwieldy, the *New York Times* stated that it was becoming all the rage among fashionable individuals in 1874. It did not blame Eastlake for "the clumsy interpretation of his designs by the hewers of wood" who imposed "angular abominations" on the American market, but questioned whether the massive mediaeval work, at home in a palace, had a place in

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[233] *New York Times*, "The Mania for the Mediaeval," December 6, 1874. ProQuest Historical Newspapers. http://www.proquest.com (accessed August 23, 2012).
[234] Ibid.
[235] *Detroit Free Press,* "Eastlake; How a Good Theory May be Perverted," August 23, 1876. ProQuest Historical Newspapers. http://www.proquest.com (accessed September 25, 2011).
[236] "Publisher's Department; Solid Old Comfort," *The Independent…Devoted to the Consideration of Politics, Social and Economic Tendencies, History, Literature, and the Arts* 28, no. 1453 (October 5, 1876): 17. American Periodicals. http://www.proquest.com (accessed July 28, 2012).
[237] "Hints on Home Adornment," *Godey's Lady's Book and Magazine* 101, no. 601 (July, 1880): 103. American Periodicals. http://www.proquest.com (accessed June 21, 2012).

modern American drawing rooms. The *New York Times* concluded that if the "present rage for solid simplicity" continued, furniture would be bought by the "hundred weight"[238] implying the Eastlake style's immense proportions.[239]

By 1875, mediaeval furniture or English Gothic styles made familiar by Eastlake's books were very popular,[240] so much so, that the Gothic style was chronicled in several period publications. American interpretations of the style varied using different finishes, colors and accents in its fabrication. *Harper's Bazaar* reported that "ebony is the wood selected for great drawing rooms…fitted up somewhat in mediaeval fashion" and that it was generally utilized for entire suites of furniture including sofas with straight backs and arms with clawed feet and deep square chairs. Most likely, *Harper's Bazaar* was referring to ebonized wood, a popular practice of painting light woods black in the nineteenth century. The report continued that gilt traceries, inlaid ivory and tiles of antique color and design brightened the dark wood[241] such as the bands and facings of Dutch tiles that highlighted New York wholesale and retail manufacturer Warren Ward's advertised unique Eastlake patterns of chairs, bedsteads, and bureaus in 1875.[242]

Eastlake recommended the use of oak as the best wood for appearance and durability.[243] When commoner woods were used, such as deal, Eastlake said the furniture

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[238] *New York Times*, "The Mania for the Mediaeval," December 6, 1874.
[239] Ibid.
[240] "New York Fashions; House Furnishing," *Harper's Bazaar* 8, no. 27 (July 3, 1875): 427. American Periodicals. http://www.proquest.com (accessed July 28, 2012).
[241] Ibid.
[242] "Warren Ward & Co.," *New York Evangelist* 46, no. 15 (April 15, 1875): 8. American Periodicals. http://www.proquest.com (accessed January 29, 2013).
[243] Eastlake, *Hints on Household Taste*, 2nd ed., 116.

could be ebonized and then decorated with narrow gold stripes.[244] Ebonizing, a process that blackened lighter woods with paint, was a popular finish in the 1870s. The practice undoubtedly reflected the influence of Chinese and Japanese lacquer work imported into England in the seventeenth century. Strong demand for lacquer work spawned the technique known as japanning, an imitation form of authentic Chinese or Japanese lacquer work. Japanning was utilized on many seventeenth and eighteenth century cabinets.[245] The nineteenth century technique employed gold or other brightly colored decorative motifs painted on a black background similar to a high chest of drawers (fig. 30) from the early eighteenth century.

Figure 30: Example of Jappaned Cabinet. High Chest of Drawers. ca. 1710-30. Boston. Metropolitan Museum of Art.

[244] Eastlake, *Hints on Household Taste*, 2nd ed., 166.
[245] Percy Macquoid and Ralph Edwards, *The Dictionary of English Furniture*, rev. ed., Vol. 2 (Wappinger's Falls: Antique Collectors' Club, 1954), 266-270, s.v. "Japanning and Lacquer."

Harper's Bazaar reported that other interpretations of the Eastlake style flourished in many furniture stores. Their stock contained "appropriate pieces" for different rooms. Various forms were "made of light woods" on which some individuals thought the "Gothic styles appeared best."[246] Cottage suites, simple painted furniture, made after Eastlake's designs, included low, square-cornered bedsteads[247] – a change from the towering bedsteads of the Rococo and Renaissance Revival styles of prior years.

Furniture of mediaeval inspiration was all considered Eastlake in the American public mindset, whether of affluent or moderate means. In Chicago, the attention garnered by Eastlake's *Hints on Household Taste* "put the designing of household furniture fairly within the province of fine arts."[248] Designer and wood-carver Isaac Scott,[249] as well as other architects and designers, created furniture to meet the steadily increasing demand for furniture in the Gothic style which was carefully and tastefully designed for an array of different rooms in the home. According to the *Chicago Daily Tribune*, its best quality was simplicity of design. Construction was simple and obvious; all the components, supporting members, hinges and handles, were genuine and completed their tasks as designed,[250] all in accordance with Eastlake's principles. Ornament was restrained, and it included incised decorations where the wood was cut

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[246] "New York Fashions; House Furnishing," *Harper's Bazaar* 8, no. 27 (July 3, 1875): 427. American Periodicals. http://www.proquest.com (accessed July 28, 2012).
[247] Ibid.
[248] *Chicago Daily Tribune*, "Household Art; Eastlake Furniture," August 22, 1875. ProQuest Historical Newspapers. http://www.proquest.com (accessed June 21, 2012).
[249] David A. Hanks, *Isaac E. Scott: Reform Furniture in Chicago; John Jacob Glessner House* (Chicago: The Chicago School of Architecture, 1974), 11.
[250] *Chicago Daily Tribune*, "Household Art; Eastlake Furniture," August 22, 1875.

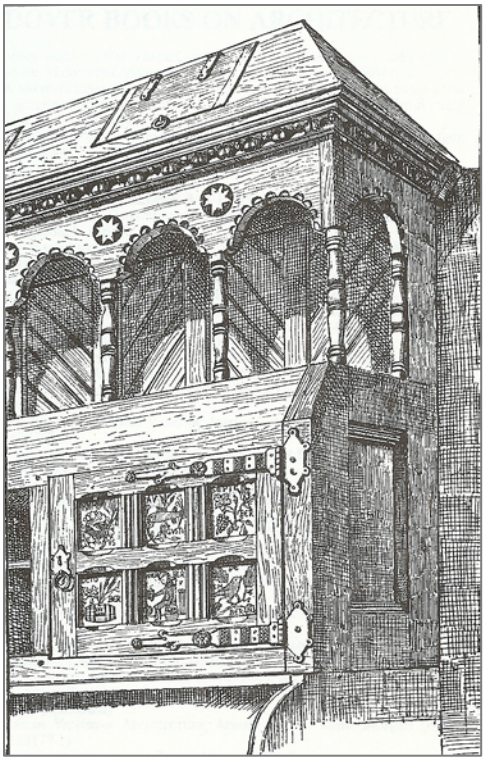

Figure 31: Portion of a Cabinet. C.L. Eastlake. Plate I in *Hints on Household Taste*, 2nd ed. 1869.

with a "graving tool, sometimes with the addition of color, brass strap hinges, and inlaid tiles." The article described a pair of bookcases "peculiar" in form with panels, inlaid with tiles, at the top instead of the bottom. The engraved ornament, "'highly-conventionalized,'" drew from nature for inspiration – birds, plants, beasts and fishes.[251] It recalled the "portion of a cabinet" designed by Eastlake and illustrated in *Hints on Household Taste* which incorporated small panels with inset tiles featuring small scenes from nature (fig. 31).[252] Scott, in 1875, crafted a bookcase of the more conventional design (fig. 32) of shelving over doors with panels below. The newspaper article

[251] *Chicago Daily Tribune*, "Household Art; Eastlake Furniture," August 22, 1875.
[252] Eastlake, *Hints on Household Taste*, 2nd ed., Frontispiece, Plate I.

Figure 32: Gothic or Eastlake style Bookcase. Isaac Scott. 1875. Glessner House Museum.

continued and stated that Chicago's fashionable dealers had taken advantage of the "affected taste for so-called Eastlake furniture" and felt exception should be taken to calling the furniture Eastlake and more appropriately called 'furniture of special design,' or…an old English style."[253] The writer sought to distance furniture production by men like Isaac Scott from the term Eastlake. He wanted to elevate furniture production for a certain class of manufacturers and dealers with what he considered a more distinct or elitist terminology of design.

Reviewers of Eastlake's *Hints on Household Taste* agreed that his designs were mediaeval or Gothic in inspiration. In 1876 and 1877, *Harper's Bazaar* published a series

[253] *Chicago Daily Tribune*, "Household Art; Eastlake Furniture," August 22, 1875.

of articles entitled, “Household Furniture,” by Harriet Prescott Spofford. She included articles on the Eastlake and Gothic styles as well as many other styles of furniture, both historical and contemporary, up to that time.[254] The articles were later codified in her book, *Art Decoration Applied to Furniture*, published in 1878[255] about the time the Eastlake and Gothic styles of furniture were going out of fashion in the United States. Spofford’s work was important because in addition to documenting known furniture styles at that time, her book was contemporaneous with the styles. She provided a late nineteenth century perspective on the characteristics and attributes, historical precedents and appropriate uses of various styles of furniture in the home.

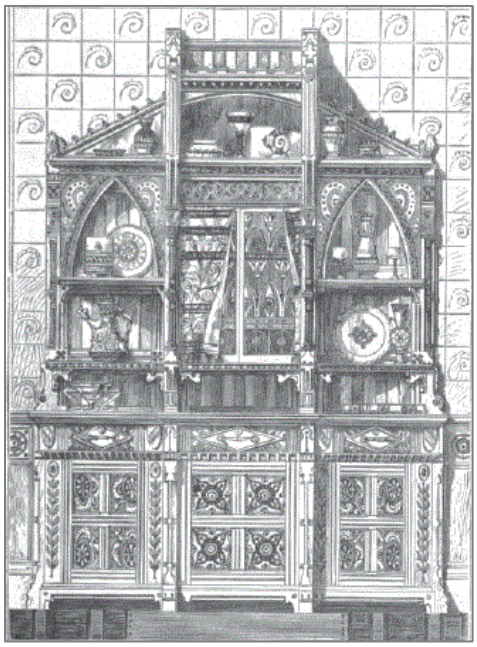

Figure 33: Example of "Modern Gothic Sideboard." *Art Decoration Applied to Furniture* by Harriet Prescott Spofford, 1878.

[254] “Harper’s Periodicals,” *Christian Advocate* 53, no. 9 (February 28, 1878): 137. American Periodicals. http://www.proquest.com. (accessed February 12, 2013).
[255] Spofford, *Art Decoration Applied to Furniture* (New York: Harper & Brothers, 1878).

In her article on the Gothic style, Spofford discussed the use of mediaeval decorative motifs such as open tracery and quatrefoils along with the necessity of solidity and strength in the style.[256] Gothic forms were not always pointed and arched (fig. 33) or richly ornamented. Some furniture in the style "especially in the modern reproduction" had little shape beyond their angular construction and utilized little ornament (fig. 34).[257] When compiling her book, Spofford provided several illustrations of the modern Gothic aesthetic. Many were borrowed from Bruce Talbert's, *Gothic Forms Applied to Furniture*

Figure 34: Side Table designed by Bruce Talbert. Oak inlaid with various woods. Made by Holland & Sons, London. 1867. Metropolitan Museum of Art.

[256] "Household Furniture; The Gothic Style," *Harper's Bazaar* 9, no. 18 (April 29, 1876): 277. American Periodicals. http://www.proquest.com (accessed July 29, 2012).
[257] Spofford, "The Gothic Style" in *Art Decoration Applied to Furniture*, 85.

Decoration[258] indelibly recording Talbert's designs in the public mind as examples of Gothic style. A few months after publishing her article on Gothic style in America, Spofford published an account of Eastlake furniture discussing the style, its characteristics and the demand generated for Eastlake furniture after the publication of *Hints on Household Taste*.[259]

Spofford stated an Eastlake cabinet was generally recognized by its use of unvarnished solid wood, usually without veneer, in simple forms with plain stiles. Large surfaces of plain wood exhibited a "single deeply molded panel, a multitude of little square panels…or narrow pieces of wood" laid on the diagonal sometimes meeting at an angle in the middle in a panel (fig. 35) framed in place by vertical and horizontal pieces

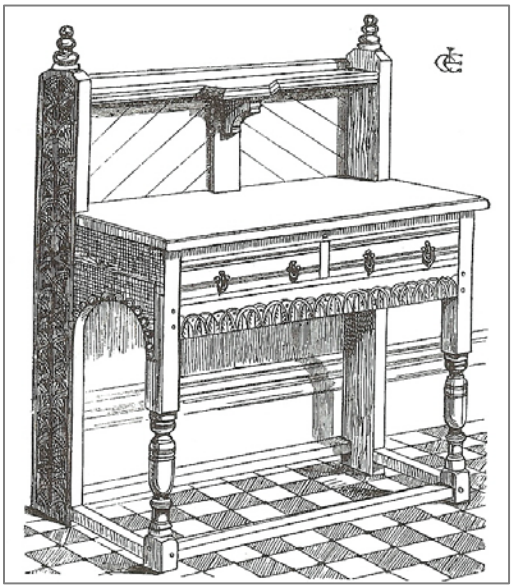

Figure 35: Hall Table. Hints on Household Taste, 2nd ed., 1869.

[258]Talbert, appendix to *Victorian Decorative Arts* (Watkins Glen: The American Life Foundation; Philadelphia: The Athenaeum of Philadelphia, 1978).
[259] "Household Furniture; The Eastlake," *Harper's Bazaar* 9, no. 39 (April 29, 1876): 610. American Periodicals Series Online. http://www.proquest.com (accessed July 26, 2012).

of wood.[260] Ornamentation most often consisted of painted panels, tiles and plaques, relief carved conventionalized zigzags, trefoils or traceries of idealized foliage[261] and finished with brass or nickel hinges and locks.[262] Spofford stated that no curves existed in an Eastlake sofa and chair (fig. 36 (L)) which was also true for modern Gothic interpretations (fig. 36 (R)). The framework remained visible except where "springs, padding,

Figure 36: (L) "Eastlake Chair." *Art Decoration Applied to Furniture* by Spofford, 1878. (R) Side Chair. Kimbel and Cabus, ca. 1878. Metropolitan Museum of Art. This chair is almost identical to a Modern Gothic chair illustrated by Spofford in *Art Decoration*

[260] "Household Furniture; The Eastlake," *Harper's Bazaar* 9, no. 39: 610.
[261] "Household Furniture; The Eastlake," *Harper's Bazaar* 9, no. 39: 610; Spofford, "Elizabethan and later English Furniture," *Harper's Magazine* 56 no. 331: 32.
[262] *Detroit Free Press,* "Eastlake; How a Good Theory May be Perverted," August 23, 1876. ProQuest Historical Newspapers. http://www.proquest.com (accessed September 25, 2011).

and covering" demanded it.[263] Many of the characteristics Spofford attributed to Gothic style were just as easily applied to the Eastlake style. In fact, agreeing with early reviews of *Hints on Household Taste*, Spofford inferred that the two aesthetics, Gothic and Eastlake, were practically interchangeable. She stated,

> The upholsterers themselves have no fancy for its straight up-and-down angularity…but if people want it, they must have it. Although they manufacture the article, they still seem to dislike calling it 'the Eastlake;' and with some reason as it so nearly fulfills the requirements of the mediaeval as scarcely to need a separate name – not of the lovely pointed Gothic…, but of the modernized Gothic, in which the principles of early manufacture are recognized, and whose less striking shapes are better suited to common domestic use.[264]

The comfort and adornment of homes had been a topic of much discussion including the shapely and substantial furniture associated with Eastlake[265] in the mid to late 1870s. Many publications in 1876 provided information on local art exhibitions including the applied or decorative arts, the various styles of furniture and their characteristics, and the relation of furniture to the principles of Eastlake as well as published illustrations of designs in the Eastlake style. All were venues urging information seeking Americans to learn more about furnishing their homes in a tasteful and artistic manner.

Another leading journal, *The American Architect and Building News*, recognized some of the furniture illustrated in *The Book of American Interiors* as American Eastlake

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[263] "Household Furniture; The Eastlake," *Harper's Bazaar* 9, no. 39: 610.
[264] "Household Furniture; The Eastlake," *Harper's Bazaar* 9, no. 39: 610.; Spofford, *Art Decoration Applied to Furniture* (New York: Harper & Brothers, 1878), 150.
[265] *Chicago Daily Tribune*, "Household Art," May 14, 1876. ProQuest Historical Newspapers. http://www.proquest.com (accessed September 25, 2011).

style and its association with people of worth. It stated that some of the furniture shown was in the style "popularly called by his name."[266] *The Book of American Interiors* published in 1876 illustrated contemporary rooms from well-to-do homes around the United States. Many of the rooms, the author stated, were decorated in domestic Gothic (fig. 37), "not Eastlake, a most vague and badly used term."[267] While the author did not like the use of the term Eastlake in conjunction with the Gothic style, he acknowledged its common usage.

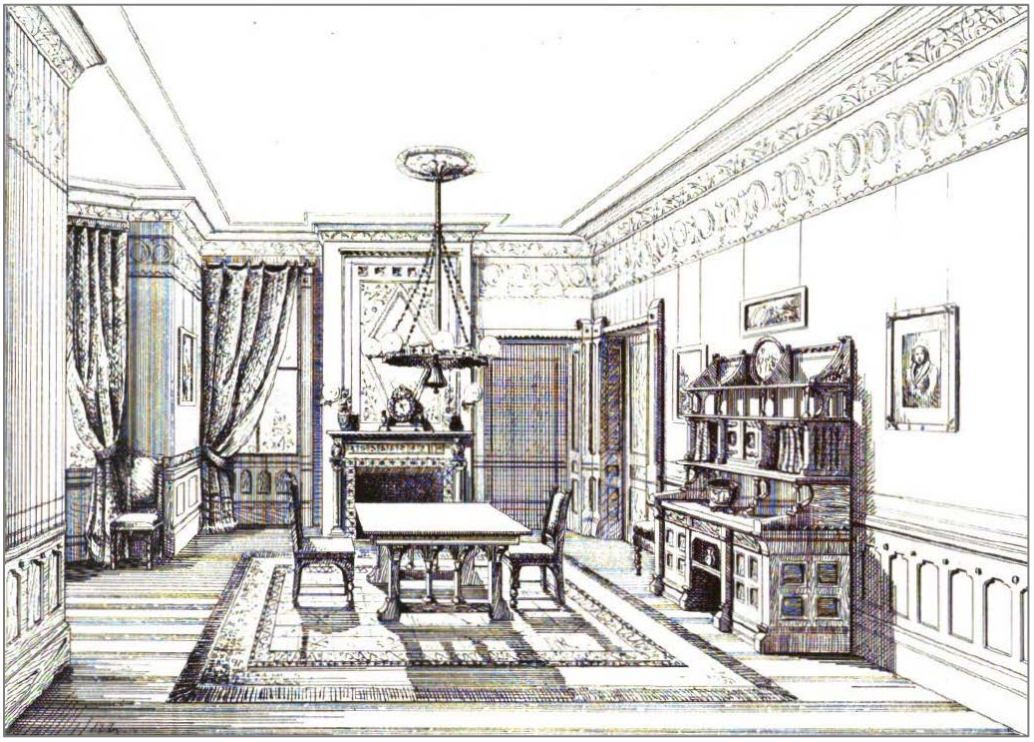

Figure 37: Dining-Room of Dr. Theo. F. Breck. *The Book of American Interiors* by Charles Wyllys Elliott, 1876.

[266] Review of *The Book of American Interiors* by Charles Wyllys Elliott, *The American Architect and Building News* 1 (February 5, 1876): 47. American Periodicals. http://www.proquest.com (accessed October 19, 2012).
[267] Charles Wyllys Elliott, *The Book of American Interiors* (Boston: James R. Osgood and Company, 1876). 117. http://google.com/books (accessed June 25, 2012).

Of the many styles exhibited by American manufacturers at Centennial Exhibition, several presented examples of the Gothic and Eastlake styles. Mitchell and Rammelsberg's display of furniture was deemed a good example of harmonious design and ornamentation.[268] The *Art Journal* stated that Mitchell and Rammelsberg's exhibit (fig. 38) was "perhaps the severest examples of the Eastlake school of design shown at the Exhibition."[269] Its pieces were large and angular incorporating roofs with peaks, and

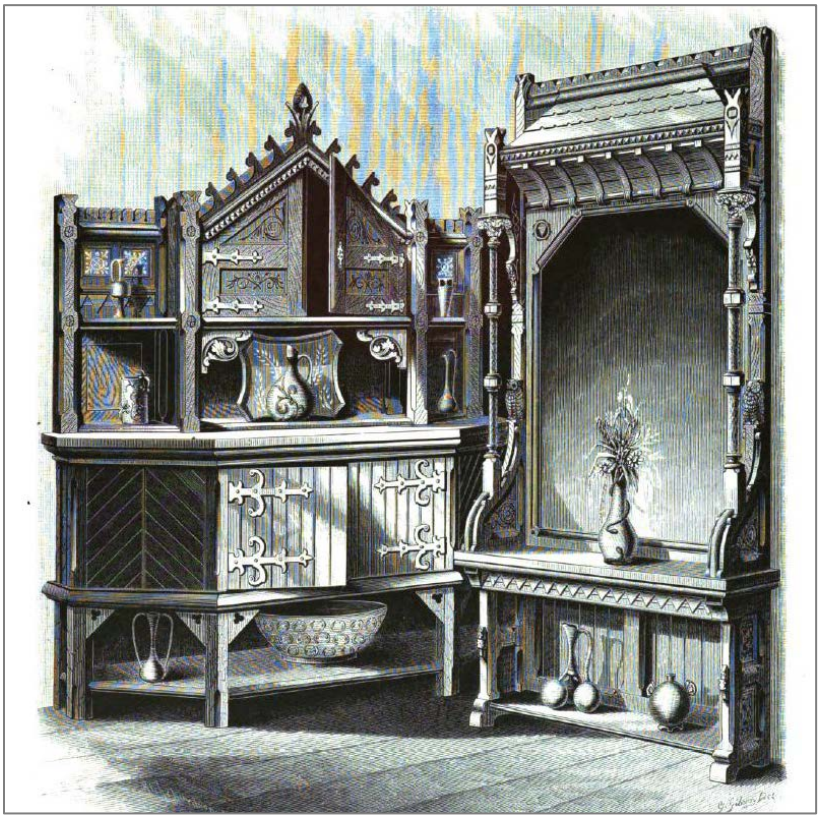

Figure 38: Mitchell and Rammelsberg Furniture Company Centennial Exhibition Display. "Furniture from Cincinnati." *Gems of the Centennial* by Ferris, 1877.

[268] Ferris, *Gems of the Centennial Exhibition*, 142.
[269] "The Centennial Exhibition. XI," *The Art Journal*, n.s. 3 (1877): 115-116. http://www.jstor.org (accessed March 11, 2012.

sparse ornamentation including mediaeval type strap hinges, and diagonal beaded boards similar to that on Eastlake designed case furniture in *Hints on Household Taste*.[270]

Kimbel and Cabus of New York submitted a "rare and handsome design"[271] to the Exhibition. They were one of a few exhibitors to display their ebonized cherry furniture in the context of a "harmonious room" setting (fig. 39) with all its coordinating accessories.[272] The desk was considered an example of the modernized Gothic form with

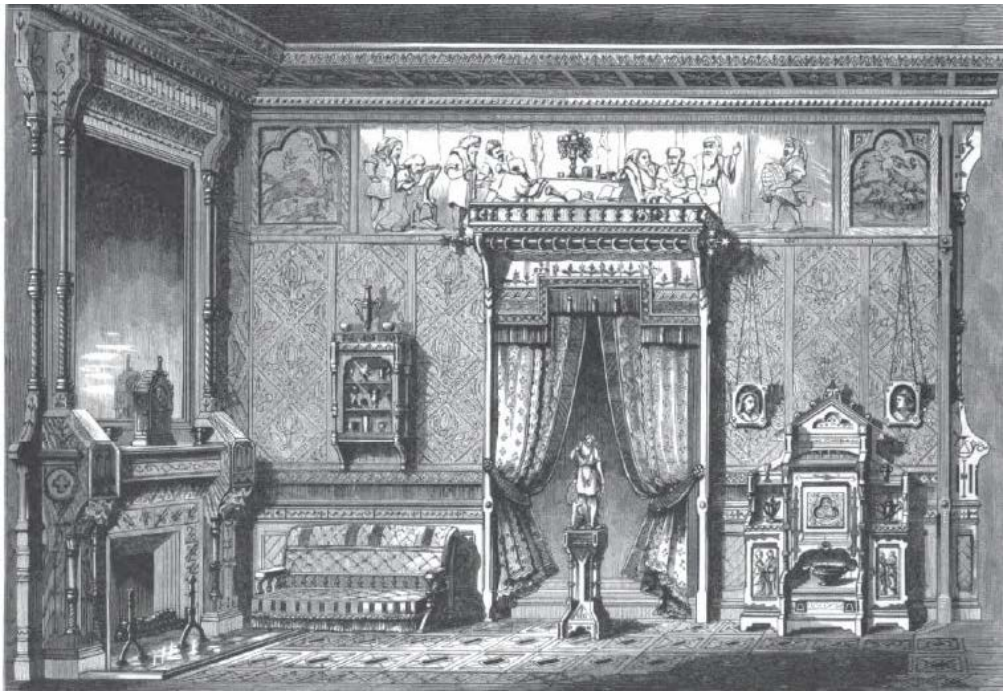

Figure 39: 1876 Centennial Exhibition Display. "Furniture, by Messrs. Kimbel and Cabus, of New York." *Gems of the Centennial* by Ferris, 1877.

[270] *The American Architect and Building News* and the *Art Journal* both considered Mitchell and Rammelsberg's display "good examples of what is known as the Eastlake furniture." "Decorative Fine-Art Work at Philadelphia; American Furniture," *The American Architect and Building News* 1 (December 23, 1876): 412. American Periodicals Series Online. http://www.proquest.com (accessed October 19, 2012); "The Centennial Exhibition. XI," *The Art Journal*, n.s. 3 (1877): 115-116. http://www.jstor.org (accessed March 11, 2012).
[271] "The Centennial Exhibition. III," *The Art Journal*, n.s. 2 (1876): 232. http://www.jstor.org (accessed March 25, 2012).
[272] Ferris, *Gems of the Centennial Exhibition*, 139.

profuse gilding and panels painted with flowers and cupids.[273] In form, as an example of modern Gothic or Eastlake, the desk did relate to the Gothic work of Bruce Talbert in the use of its crocketed central gable. In its finish, the desk reflected Eastlake's suggestion of ebonizing woods other than oak and highlighting with gilt decoration. Incorporation of the work from both Talbert and Eastlake affirmed its association with the Eastlake or modern Gothic style. The painted panels of flowers and cupids, however, were suggestive of a different aesthetic. Spofford included the Kimbel and Cabus drawing room as an example of modern Gothic style[274] in her book, *Art Decoration Applied to Furniture*. The *Art Journal* confirmed the description of the cabinet, however, they did not label the display in any particular style. The *American Architect and Building News* identified the Kimbel and Cabus drawing room as "work in that phase of Gothic which cabinetmakers have chosen to call 'Eastlake."[275]

Not all publications reported favorably on the Eastlake style. In 1876 *The Boston Journal of Chemistry* documented the introduction of Gothic furniture called the 'Eastlake style,' however it also noted that the return to honest construction and correct principles of decoration of hundreds of years ago were sometimes forgotten in its modern manufacture. Ornament was misapplied resulting in "hybrid monstrosities" almost as

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[273] Ibid.
[274] Spofford, Chapter XIII, "The Gothic Style," in *Art Decoration Applied to Furniture*, 86.
[275] "Decorative Fine-Art Work at Philadelphia.; American Furniture," *The American Architect and Building News* 1 (December 23, 1876): 412. American Periodicals Series Online. http://www.proquest.com (accessed October 19, 2012).

ugly and false as the previous fashions in furniture. Yet despite this, the new forms were simple and "to some extent fitted to ordinary use."[276]

The *New York Times* addressed a similar concern on the topic of Eastlake furniture and modern manufacture. It stated that manufacturers had failed to understand the principles that supported art workmanship – that Eastlake furniture and other art manufacture would "have for its end the attainment of sound principles of constructive form, honesty of workmanship, and (if any) appropriateness of decoration and detail."[277] The article cited as an example an oak chamber set in a shop-window called an Eastlake set which was of "strikingly good general design," but lacked proper construction techniques. It utilized glued joints, concealed joints fastened with "weak, flimsy pins," and little blocks carved as lion's heads glued on the posts, all considered dishonest by Eastlake. Considering the fabrication as well as design a crime in the name of Eastlake,[278] the *New York Times* drew a distinction between style characteristics and the necessity of quality, honest construction necessitated by Eastlake furniture. It inferred what Eastlake himself stated in *Hints on Household Taste* "– until we get honest work, we can have no artistic furniture."[279]

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[276] J.A.F., "Household Taste I," *The Boston Journal of Chemistry* 10, no. 11 (May, 1876): 123. http://google.com/books (accessed September 22, 2011).
[277] "The Art-Furniture Fever," *Every Saturday* 4, no. 9 (August 30, 1873), 249. American Periodicals. 1 http://www.proquest.com (accessed September 13, 2012).
[278] *New York Times*, "The Household; Eastlake and Modern Furniture," December 10, 1876. ProQuest Historical Newspapers. http://www.proquest.com (accessed September 25, 2011).
[279] Eastlake, *Hints on Household Taste*, 2nd ed., 183.

The Eastlake style retained its association with the Gothic style and remained very popular until about 1877.[280] *Harper's Bazaar* reported that pretty but simple ash chamber sets were sold to American consumers in "modern Gothic designs that dealers persist in calling Eastlake."[281] *American Agriculturalist* reported that some dealers used "Eastlake" and "antique" interchangeably in referring to furniture made in the style originally correlated with Gothic Revival furniture[282] and popularized by *Hints on Household Taste*. An accompanying illustration in the article of an "Eastlake" table (fig. 40 (L)) was reminiscent of Eastlake's illustration of a German mediaeval table (fig. 40 (R)). It reflected the cruciform shape of mediaeval supports at each end of the table with additional stabilization provided by a stretcher running end to end and turned pillars supporting the tabletop's corners.

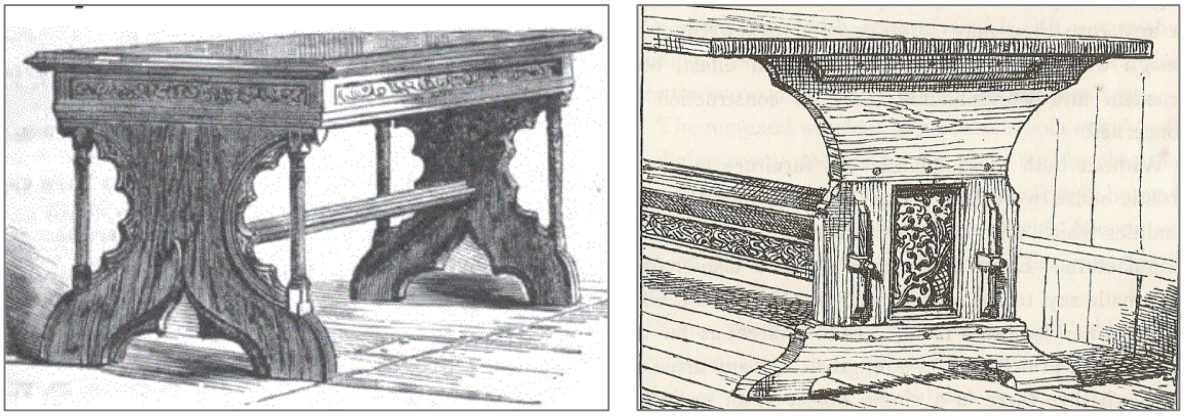

Figure 40: (L) "An 'Eastlake' Table." *American Agriculturist*, 1877. (R) "Ancient German Table." *Hints on Household Taste*, 2nd ed., 1869.

[280] "New York Fashions; House Furnishing," *Harper's Bazaar* 10, no. 20 (May 19, 1877): 307. American Periodicals Series Online. http://www.proquest.com (accessed July 28, 2012).
[281] Ibid.
[282] "Eastlake Furniture," *The American Agriculturist for the Farm, Garden and Household* 36, no. 3 (March, 1877): 104-105. http://google.com/books (accessed March 17, 2012).

After 1877, discussion of the Eastlake style and its association with the modern Gothic style waned in period publications, and by 1879 publications were discussing its passing as a fashionable style. The *Art Amateur* stated in 1879 that "the mediaeval style of furniture…associated with the name of Eastlake" was "becoming rare to find in stores."[283] The Eastlake style and its association with and interpretation as modern Gothic had passed. Eastlake's illustrations continued to influence furniture manufacture, but designs were no longer in the angular, rigid modern Gothic style. In their place, the rigid forms of Eastlake's Jacobean-table (fig. 41) were common.[284] A book, *Ferns: In*

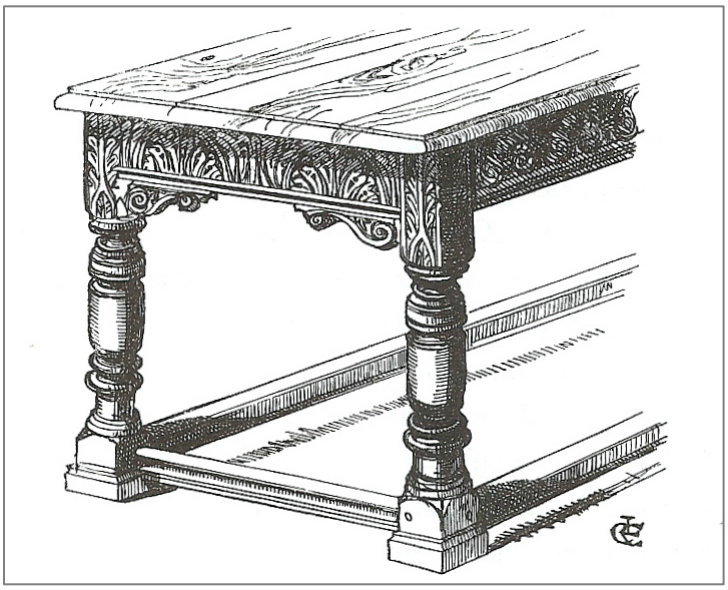

Figure 41: "Ancient Dining Room Table (Jacobean Period)." *Hints on Household Taste* 2nd ed., 1869.

[283] "Suggestions for Home Decoration," *The Art Amateur* 1, no. 3 (August, 1879): 53. http://www.jstor.org (accessed October 9, 2012).
[284] SACHARISSA, "Decoration of the Dinner Table," *Scribner's Monthly* 18, no. 3 (July, 1879): 462. American Periodicals. http://www.proquest.com (accessed November 1, 2012).

Their Homes and Ours, suggested an "Eastlake Fernery (fig. 42 (L))[285] which incorporated Eastlake's principle of simplicity. Similar to the spindle table (fig. 42 (R)) illustrated in *Hints on Household Taste*, it used turned legs in its fabrication and the top considerably overhung the framework below.[286] The aesthetic was not Gothic or mediaeval, but did still in fact reference Eastlake's beliefs.

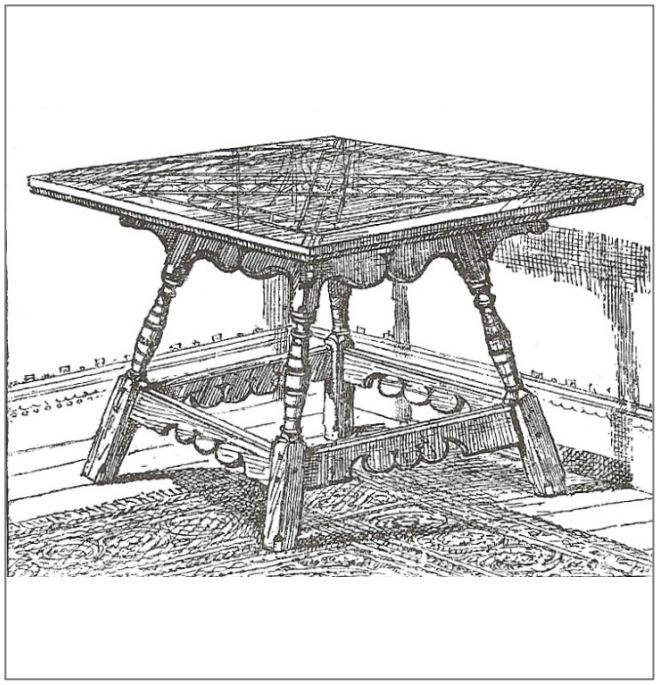

Figure 42: (L) "Eastlake Fernery." Plate VIII, *Ferns: In Their Homes and Ours*, 1878; (R) German 'Spindle' Table. *Hints on Household Taste* 2nd ed., 1869.

Despite waning discussion and popularity of the Eastlake style, Eastlake and his book were kept in the public consciousness at the beginning of the 1880s. The *Art*

[285] John Robinson, Ferns: In Their Homes and Ours (Salem: S.E.Casino, 1878), 86, 104. http://google.com/books (accessed September 21, 2011).
[286] Eastlake, *Hints on Household Taste*, 2nd ed., 160-161.

Amateur, published two articles in 1880 entitled "Eastlake and His Ideas."[287] It presented a synopsis of Eastlake's philosophy and reprinted selected illustrations of furniture from historical precedent and Eastlake designed furniture presented in the early editions of *Hints on Household Taste*. A fourth revised London edition of *Hints on Household Taste* had been published in 1878 which replaced "some of the original illustrations by others more representative" of advances "in the character of contemporary manufacture."[288] The articles in the *Art Journal* did not address these changes which were incorporated by 1883, in the seventh American edition of *Hints on Household Taste*.[289] What the article did suggest was that *Hints on Household Taste* was perhaps "a little out of date" as furniture in England and America had vastly improved since Eastlake's book was first published in 1868.[290]

Representations of Eastlake in period publications and in manufacturers' trade catalogues towards the end of the 1870s began to digress from Eastlake's original principles governing tasteful design and sound construction of furniture set forth in *Hints on Household Taste*. A "convenient and useful hall seat…in the 'Eastlake style' or modern Gothic" style (fig. 43 (L)) was illustrated in *Godey's Lady's Book and Magazine*

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[287] "Eastlake and His Ideas. I," *The Art Amateur* 2, no. 6 (May, 1880): 126-127; "Eastlake and His Ideas. II," *The Art Amateur* 3, no. 1 (June, 1880): 14-15. http://www.jstor.org (accessed November 3, 2012).
[288] Eastlake, Preface to *Hints on Household Taste*, 4th ed. (London: Longmans, Green and Company, 1878; New York: Dover Publications, Inc., 1986), xxi. Citations are to the Dover edition.
[289] Charles L. Eastlake, *Hints on Household Taste in Furniture, Upholstery and Other Details*, 7th American ed. (Boston: Houghton, Mifflin and Company, 1883). A review of the illustrations contained in this edition compared to the second British edition published in 1869 revealed illustrations of updated design and several entirely new illustrations of furniture.
[290] "Eastlake and His Ideas. II," *The Art Amateur* 3, no. 1: 14-15.

in 1880.[291] It reflected a design in Talbert's *Gothic Forms* (fig. 43 (R)).[292] The frame was "simply and solidly made," but the hinged seat concealed a hollow space for storage. It violated Eastlake's "first and most essential" principle of good design, that every piece of furniture should at first glance declare its true purpose.[293] Interpretations and renderings of so-named "Eastlake" furniture changed as the 1880s approached and the new decade progressed.

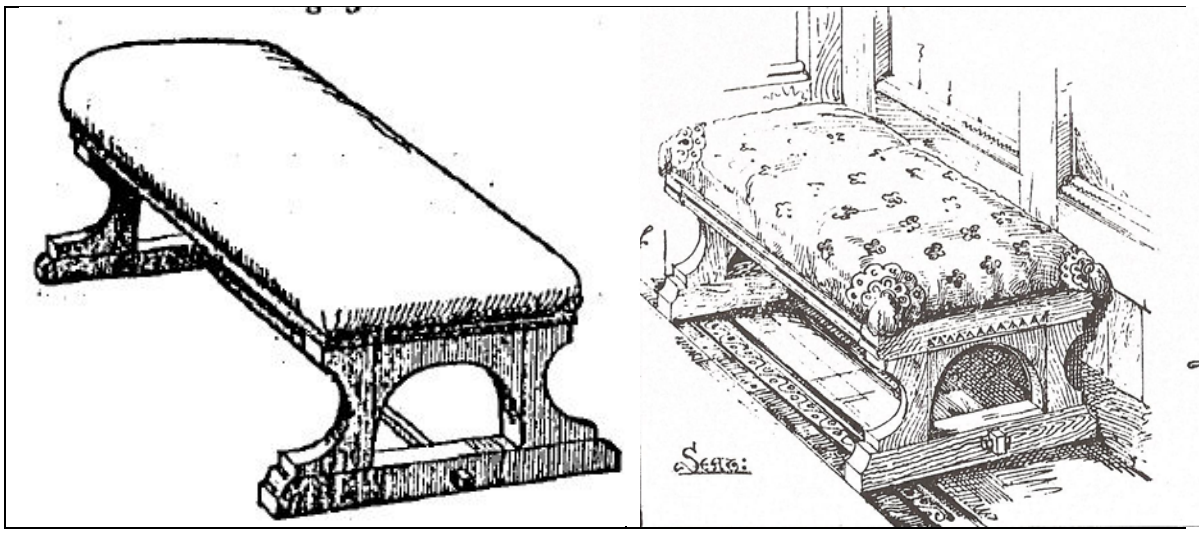

Figure 43: (L) Hall Seat. *Godey's Lady's Book and Magazine*. September, 1880
(R) "Dining-Room Furniture." Plate 10 in Talbert, *Gothic Forms*.

Godey's Lady's Book reported that "much poorly-made furniture now in the market" was being "palmed off on purchasers as 'Eastlake.'"[294] The New Haven Folding

[291] "Hints on Home Adornment.: No. 32," *Godey's Lady's Book and Magazine* 101, no. 603 (September, 1880): 103. American Periodicals. http://www.proquest.com (accessed November 6, 2012).
[292] Talbert, *Gothic Forms*, Plate 10.
[293] Eastlake, *Hints on Household Taste*, 2nd ed., 76.
[294] "Hints on Home Adornment," *Godey's Lady's Book and Magazine* 101, no. 601 (July, 1880): 103. American Periodicals Series Online. http://www.proquest.com (accessed October 30, 2012).

Chair Company illustrated one example of an Eastlake named folding chair (fig. 44) in 1879. It did not invoke the qualities associated with the mediaeval Gothic style of the Eastlake style in the early 1870s. The lines of the Eastlake chair were straight with absolutely no curves, but it was "turned in imitation of Bamboo."[295] While employing a manufacturing technique, turning, admired by Eastlake as "a simple, honest, and frequently effective mode of decoration,[296] it did not honestly represent the materials used in construction[297] in direct conflict with Eastlake's teachings.

20 NEW HAVEN FOLDING CHAIR COMPANY.

No. 53.

Secured by Patent.

EASTLAKE FOLDING CHAIR.

Turned in imitation of Bamboo, with creases striped or gilded, making a very neat and attractive chair. Back, 24 inches high. Width between Arms, 19 inches.

Price per dozen.

Black Walnut or White Maple, Brussels Carpet, ... $ 96.00
" " " Wilton " 112.00

Figure 44: Eastlake Folding Chair. *Seventeenth Annual Illustrated Catalogue and Price List of Folding Chairs and Invalid Rolling Chairs*. 1879.

[295] New Haven Folding Chair Company, *Seventeenth Annual Illustrated Catalogue and Price List of Folding Chairs and Invalid Rolling Chairs* (New Haven: New Haven Folding Chair Company, 1879), 20. http://www.archive.org (accessed March 15, 2012).
[296] Eastlake, *Hints on Household Taste*, 2nd ed., 53.
[297] Ibid., 82.

Gardner & Co. in 1884 claimed to manufacture "good, honestly-made work."[298] They exhibited several varieties of chairs in the Eastlake pattern (fig. 45) which incorporated pierced open work stylized quatrefoils of mediaeval precedent in the back and seat. Eastlake encouraged pierced open-work as a "perfectly legitimate means of ornamentation…if properly introduced" where the pattern represented "the portion cut away, and not by that which is left."[299] The use of steam bending was not addressed by Eastlake. The fact that the wood was shaped or bent into a form not in character with the underlying material, as well as the use of veneer, suggested that Eastlake probably would disagree with their assessment of "honestly-made work."[300]

Figure 45: (L) Eastlake Chair. Gardner & Co. *Perforated Veneer Seats, Chairs, Settees* catalogue. 1884; (R) Chair, Gardner & Co., ca. 1885. Strong Museum.

[298] Gardner & Co., opening remarks to *Perforated Veneer Seats, Chairs, Settees, Etc. Etc.* (New York: Gardner & Co., 1884). http://www.archive.org (accessed March 15, 2012).
[299] Eastlake, *Hints on Household Taste*, 2nd ed., 170.
[300] Ibid., 82.

When trade catalogues invoked the Eastlake name in the 1880s, it was in connection with a less pure interpretation of the mediaeval style associated with the 1870s. The Eastlake name by that time was just that, a name associated with merchandise among many others to identify small differences in characteristics of the same category of furniture. The Eastlake name, as well as that of Queen Anne and other revivals, became meaningless as an association with a specific style. Traits once attributable to one style now were used in a jumble of characteristics to create numerous renditions of furniture.

Fueled by the publication of the eighth American edition of *Hints on Household Taste* in 1886, manufacturers exploited the Eastlake name if not his design ideas.[301] C.N. Arnold of Poughkeepsie, New York, capitalized on the popularity of the name to promote a number of different type of chairs – Eastlake slat back chairs, Eastlake spindle back chairs, and Eastlake fret top chairs, to name a few. Queen Anne, Victoria and other names were also attached to various depictions of these same varieties of chairs. Small differences in each chair's design differentiated the numerous versions of the chair available to the consumer (fig. 46) now distinguished by different names.[302] The Eastlake name, by this time, was just that – a way to label merchandise such that it was distinguishable and marketable to consumers. It did not signify the Eastlake style associated with the fad in the 1870s or principles associated with art furniture. The name

[301] "Publications Received," *The Decorator and Furnisher* 15, no. 6 (September, 1890), 213. http://www.jstor.org (accessed November 3, 2012).
[302] C.N. Arnold & Co., *Illustrated Catalogue of Chairs* (Poughkeepsie: C.N. Arnold & Co., 1886). http://www.archive.org (accessed March 15, 2012).

was a marketing tool for manufacturers wanting to entice consumers with a familiarly named product.

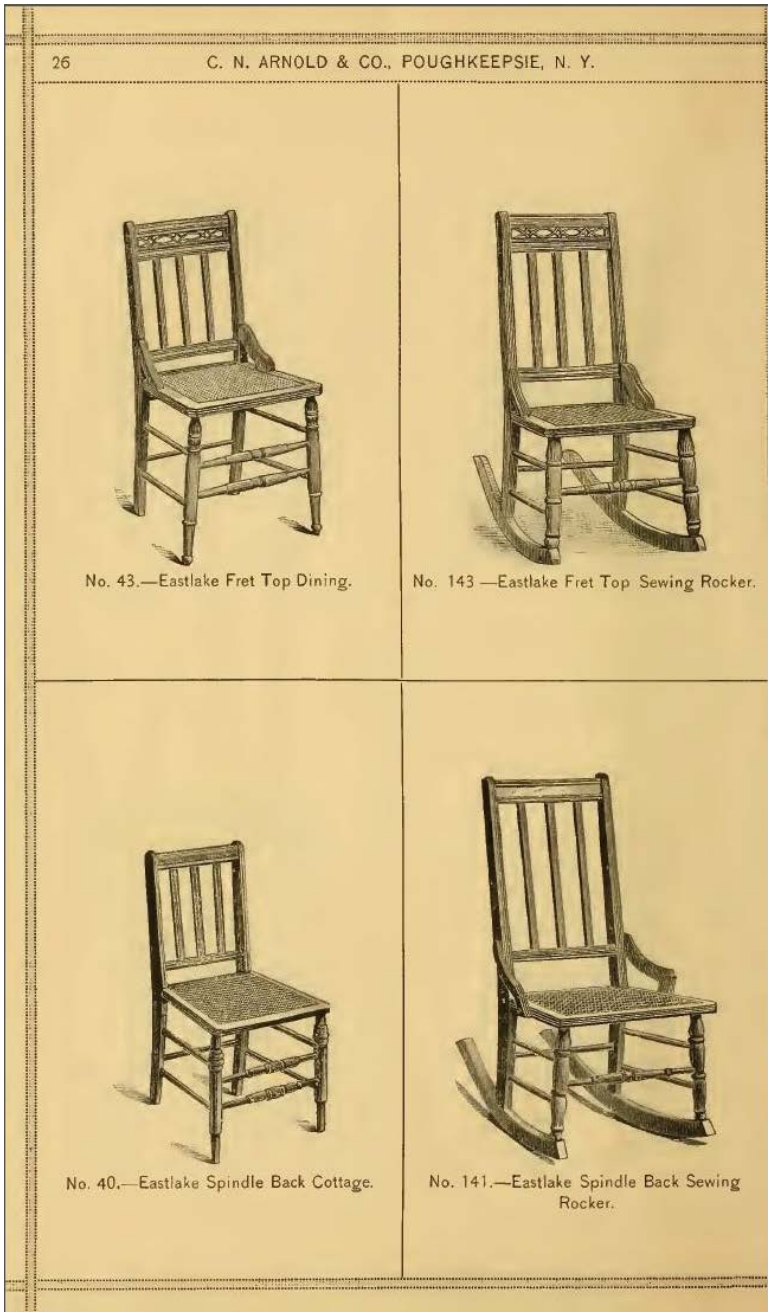

Figure 46: Eastlake named chairs. C.N. Arnold & Co., *Illustrated Catalogue of Chairs*. 1886.

In 1890, *The Decorator and Furnisher* reviewed Eastlake's final American edition published in 1886. It stated,

> The Eastlake style in furnishing may be considered a recoil from the lavish, and often meretricious style of the eighteenth century, known as Louis XIV, XV and XVI styles. The keynote of the Eastlake method is simplicity…[and] there is a Spartan severity about his recommendations…There is no doubt that we have reached a period of over-adornment in our household belongings, and a return to the classical, yet modern severity of the Eastlake style, would at least be a more economical method of obtaining our furnishings, if not more artistic…The designs, while extremely simple, possess no particular beauty, as the ornament employed is of extremely barren proportions. A few years ago, the Eastlake method was quite the rage, and fashionable people were in raptures over its architectural simplicity, but to-day this style is undeservedly forgotten in the craze for Louis Quatorze furnishings.[303]

The Decorator and Furnisher in 1890 held Eastlake up as an example to the public concerning the necessity for public awareness of the need for simpler fashions in furniture. The ideas promoted by Charles Eastlake continued after rise and fall of the Gothic style in the late nineteenth century. In its place, a new style arose, the Queen Anne Revival style, which incorporated characteristics associated with seventeenth and eighteenth century architecture in a gentler, more domestic interpretation of furniture.

[303] "Publications Received," *The Decorator and Furnisher* 15, no. 6: 213.

Chapter 6 – American Queen Anne Revival Style Furniture

When Eastlake published his fourth and final revised edition of *Hints on Household Taste* in 1878, he discussed the "recently revived taste for the so-called 'Queen Anne' style'" of architecture, which as applied to buildings was first recorded in print in 1872 and understood and recognizable as a specific style by 1873.[304] He referred to the current trend that utilized red brick and variations from "the Caroline to the Georgian period," from the reign of Charles II, 1660-1685, through the reign of George III which ended in 1820. Eastlake considered the style "very picturesque" and that it reflected a "great credit on the architects who designed them."[305] He also recognized the wide and varied range of design precedents employed by the style. Inherent in this large vocabulary of design characteristics drawn from several eras was the propensity for eclecticism in design.

Queen Anne architecture, in its new interpretation, revived elements of seventeenth and eighteenth century brick architecture in England combined with English vernacular architecture such as farm houses and country cottages that utilized clapboarding, half-timbering and inset tiles.[306] Small-paned casement windows along

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[304] Mark Girouard, *Sweetness and Light: The Queen Anne Movement, 1860-1890* (New Haven: Yale University Press, 1977), 18, 37.
[305] Eastlake, *Hints on Household Taste*, 4th ed., 25n. Citations are to the Dover edition.
[306] Girouard, *Sweetness and Light*, 1-5, 11.

with prominent hipped roofs graced the newer style with a minimum of ornament.[307] The essential elements of the architectural style were eclecticism and "delicate exaggeration" of seventeenth century buildings – taller roofs, lower ceilings, slender chimney stacks and squat pilasters. Red brick, white woodwork, rows of windows, and pairs of windows under hipped roofs with pedimented dormers were typical of the English style with the occasional use of sunflowers as a form of ornament on the buildings. External shutters, wooden cupolas, fan-lights, and wrought iron railings also signified the style.[308]

The Queen Anne architectural style flourished and resonated among the middle class.[309] It succeeded by the early 1870s because it was fashionable, gracious, pretty, eclectic and applicable to either town or country homes.[310] It blended asymmetrical Gothic construction with the rigid symmetry and motifs of seventeenth and eighteenth century styles and was characterized by irregularity and eclecticism. American architects and designers used English Queen Anne architecture and furniture as working models for a new American style.

Several articles published in the 1870s suggested that in addition to inspiration found in the British Queen Anne style, American colonial buildings could also be the basis for a completely new style of architecture, based upon free development not imitation.[311] By 1876, the enormously popular English Queen Anne style was making itself known in the United States. The 1876 Centennial Exhibition in Philadelphia

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[307] Girouard, *Sweetness and Light*, 12, 16.
[308] Ibid., 28, 29, 32, 38.
[309] Ibid., 1.
[310] Ibid., 63.
[311] Ibid., 209.

exposed Americans to the new Queen Anne style in architecture[312] as well as furniture. Intensified patriotic sentiment, among the American people, resulting from the centennial [313] encouraged American architects and designers to look at the strong relationship that existed between England and America in colonial days and the colonial building methods that came from England.[314]

American colonial architecture began at the time the colonies were first settled in the seventeenth century when Jacobean architecture prevailed. It incorporated end walls of stone with frame construction side walls, sometimes covered with stucco or split shingles. Extending through the eighteenth century, colonial architecture included the domestic and formal Queen Anne architecture and more delicate and refined classical Georgian architecture. [315] Frame construction was often used for the entire structure in the eighteenth century, often covered with beaded clapboards held by wrought nails, and roofs made of split shingles. Simple interior plans in the eighteenth century, were based on architectural details and ornamental motifs associated with the Queen Anne and Georgian reigns.

Homes included large clear glass sash windows, molded cornices, modillions carved as acanthus leaves and fireplaces surrounded by Dutch tiles. Entrance doorways, the central architectural feature, were often carved and molded with pilasters topped with classically inspired capitals, detailed pediments and windows with interlacing muntins.[316]

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[312] George C. Mason, Jr., "Queen Anne or Free Classic Architecture," *Lippincott's Magazine of Popular Literature and Science* 36 (November, 1885): 444. http://www.google.com/books. (accessed July 9, 2012).
[313] Ibid.
[314] Ibid., 449.
[315] Ibid., 440-444.
[316] Ibid., 446-447.

These specimens, considered the beginning of American architecture,[317] provided an additional model for architects and designers creating an American Queen Anne style. Ideas translated fluidly between England and America through English periodicals, international exhibitions[318] and American publications publicizing the latest and newest styles from England and their interpretation in the United States.

In 1876, *Harper's Magazine* featured a series of articles by H. Hudson Holly that discussed the Queen Anne style and its characteristics. Illustrating a series of cottages, the article suggested that with no particular architectural precedents to draw upon, Americans needed to look to other countries for inspiration, in this instance, England. The American style, however, needed to adapt to modern conventions. For example, plate glass windows not available in Queen Anne's era were acceptable when there was a view to consider, instead of small panes or leaded stained glass.[319] In 1878 the articles were compiled into a book, *Modern Dwellings in Town and Country*. A review of the book discussed the significance of the new Queen Anne style in America – how balustered porches, hooded balconies, panelings, sunflower ornament, small panes of glass and shingled exterior walls were being put to new uses and combined into an American style of great merit (fig. 47). Americans could consider the Queen Anne a revival of forms from colonial days, instilled with a "certain amount of patriotic sentiment."[320]

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[317] Mason, Jr., "Queen Anne or Free Classic Architecture," *Lippincott's Magazine* 36: 450.
[318] Girouard, *Sweetness and Light*, 210.
[319] H. Hudson Holly, "Modern Dwellings: Their Construction, Decoration, and Furniture," *Harper's Magazine,* May 1876, 861-865. http//www.harpers.org/archive (accessed March 27, 2012).
[320] "Modern Dwellings and Their Furniture," review of *Modern Dwellings in Town and Country* by H. Hudson Holly, *The Literary World; a Monthly Review of Literature* 9, no. 3 (August 1, 1878): 40. American Periodicals Series Online. http://www.proquest.com (accessed July 28, 2012).

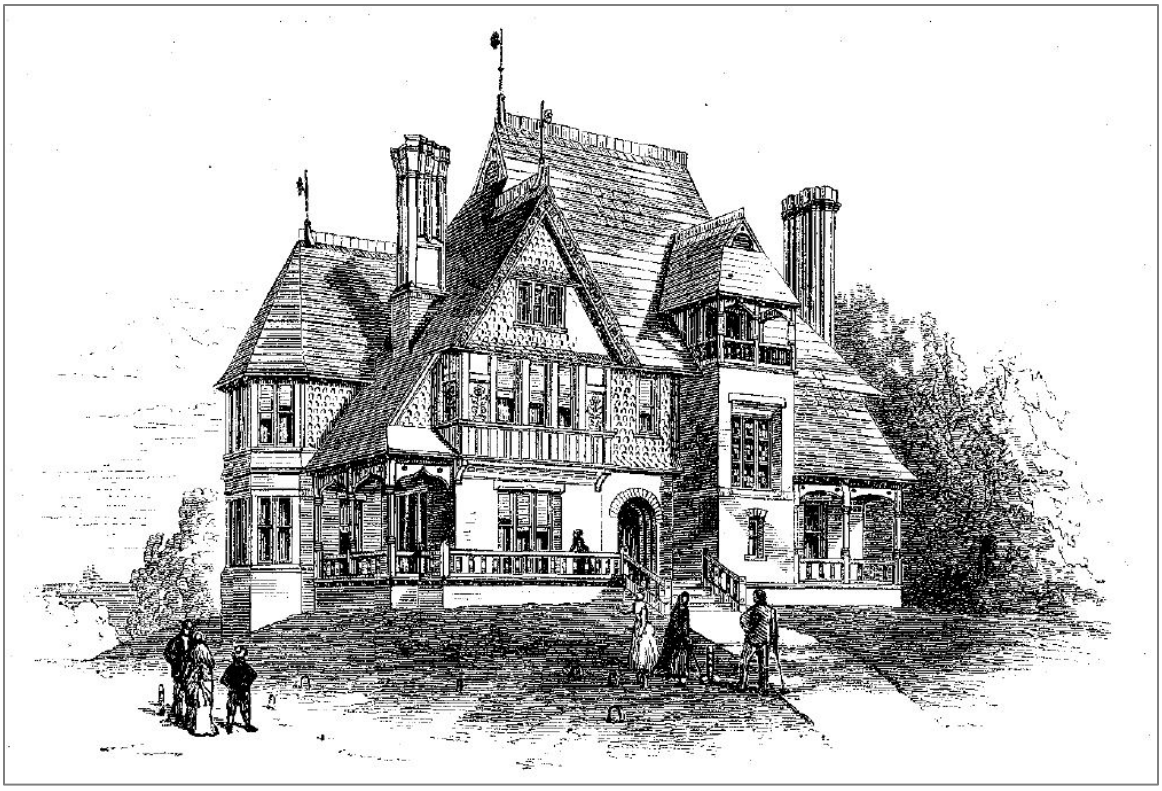

Figure 47: House in the Queen Anne style. American. "Modern Dwellings." *Harper's Magazine*. May 1876.

Architectural creations, developed out of the designer's ingenuity belonging to no known previously identifiable style – Gothic, Ionic, Corinthian or Romanesque, were henceforth called Queen Anne for their association with even just one small characteristic attributable to the style. "All nondescript, unidentifiable structures were given the then very fashionable name, Queen Anne."[321] What began as an English form of architecture based on English historical precedent was evolving in the United States into a domestic, home-grown style.

[321] "The 'Queen Anne' Style," *The American Architect and Building News* 7, no. 217 (February 21, 1880): 73. American Periodicals Series Online. http://www.proquest.com (accessed October 19, 2012).

Queen Anne interiors featured a coved ceiling running up to the cornice,[322] and paneled walls were carved out of solid wood. Stiles on door frames and chimneypieces were often molded using shallow sunken grooves, similar to fluting or concave grooves utilized in furniture.[323] Panels were decorated in the center with motifs carved in the wood, modeled in plaster or stenciled on the surface. Walls were covered with stamped leather above the wainscot with a ground covered in silver or gold with scroll work in relief.[324] The eclectic nature of Queen Anne architecture provided a rich vocabulary for furniture designers and manufacturers in the creation and fabrication of new furniture designs in the Queen Anne Revival style.

Furniture makers were free to choose from a wide assortment of characteristics and assemble them in various ways as they desired. It was to the new Queen Anne aesthetic that Eastlake referred in his preface to the fourth edition. He stated, "In revising this volume for the press, I have taken the opportunity to replace some of the original illustrations by others more representative of the advance which has lately been made in the character of contemporary manufacture."[325] Recognizing the evolution of style from the once prevailing Modern Gothic to the subsequent Queen Anne Revival, Eastlake revised some of his earlier designs and added four new furniture designs to his book. The new designs displayed the eclecticism characteristic of the Queen Anne Revival style.

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[322] Holly, "Modern Dwellings: Their Construction, Decoration, and Furniture," May 1876, 861-865.
[323] H. Hudson Holly, "Modern Dwellings: Their Construction, Decoration, and Furniture," *Harper's Magazine,* June 1876, 54. http//www.harpers.org/archive (accessed March 27, 2012).
[324] H. Hudson Holly, "Modern Dwellings: Their Construction, Decoration, and Furniture II," June 1876, 54.
[325] Eastlake, Preface to *Hints on Household Taste*, 4th ed., xxiii. Citations are to the Dover edition.

They were influenced by and combined in their form a variety of traits harvested from design precedents of the seventeenth and eighteenth centuries.

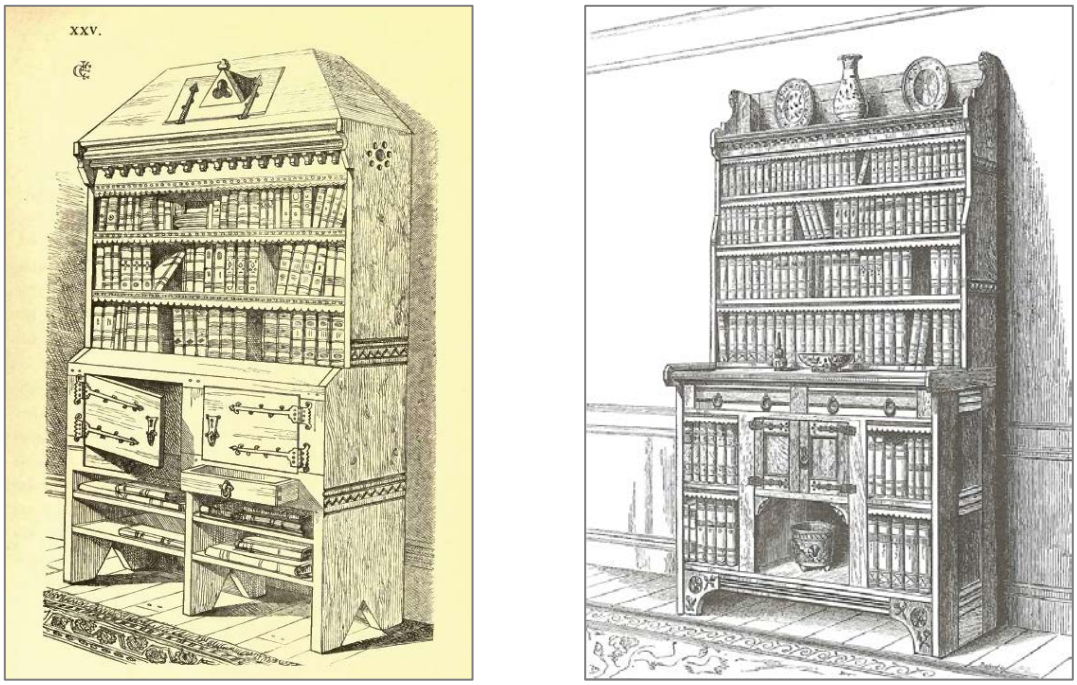
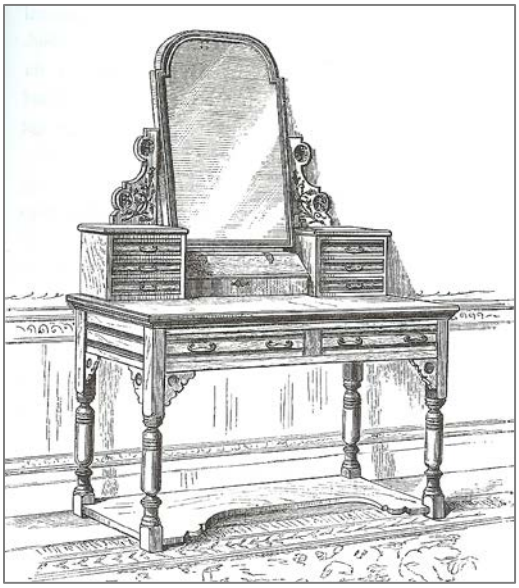


Figure 48: Library Bookcase designed by Charles Eastlake. *Hints on Household Taste*.
(L) 1869: Medieval aesthetic (R) 1878: Queen Anne aesthetic

Two illustrated case pieces, the Library Bookcase (fig. 48) and Bedroom Washstand, construed as Gothic by readers in 1869, were modified in the publication of the fourth edition. The original 1869 drawings were based on mediaeval practices of joining rectangular boards together at right angles with large strap hinges; the later aesthetic displayed turned components and smaller hardware consistent with the revived Queen Anne furniture. Eastlake also illustrated four new furniture designs in 1878 – a hanging wardrobe, dressing table, sofa and armchair. All incorporated various

characteristics of the revived Queen Anne aesthetic. The dressing table (fig. 49) displayed the rigid symmetry of eighteenth century neoclassical furniture while the hanging wardrobe (fig. 50) incorporated an unsymmetrical, yet balanced approach influenced by Japanese design – both were compatible with the new Queen Anne Revival style.



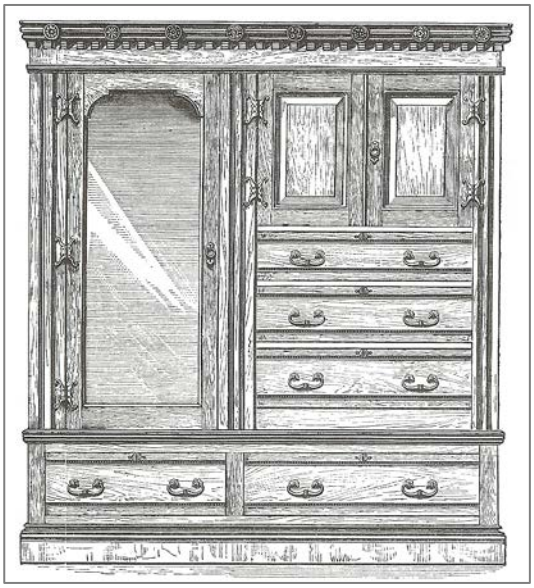


Figure 49 (Left): Toilet Table designed by Charles Eastlake. *Hints on Household Taste*. 1878.

Figure 50 (Right): Hanging Wardrobe designed by Charles Eastlake. *Hints on Household Taste*. 1878.

Eastlake introduced the new Drawing Room Armchair (fig. 51) with a turned arcade of spindles across the back of the crest rail and in the arm supports. He ornamented the crest rail with a running motif of intersecting lunettes from the seventeenth century, a design Eastlake drew from a seventeenth century chair at the English country home, Cothele (fig. 52). Eastlake's armchair, in true Queen Anne Revival style, combined the seventeenth century motif with spindly legs of late eighteenth century Sheraton models.

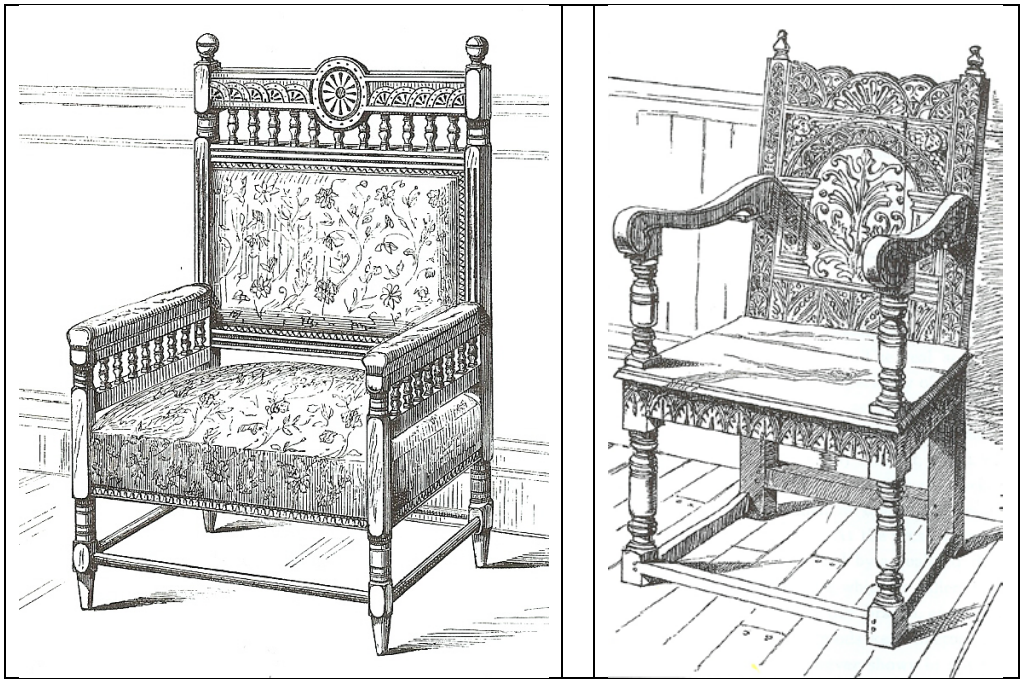


Figure 51 (Left): Drawing Room Armchair designed by Charles Eastlake. *Hints on Household Taste*. 1878.

Figure 52 (Right): Hall Chair at Cothele. *Hints on Household Taste*. 1878.

The new illustration of a sofa also reflected seventeenth and eighteenth century practices combining turned components of seventeenth century precedent and tight, panel back upholstery utilized in the eighteenth century. Eastlake reflected the practice of the late nineteenth century by combining different characteristics from varying historical precedents in his designs reflective of the Queen Anne Revival style.

The English firm of Morris, Marshall, Faulkner and Co., founded in 1861, helped establish the new Queen Anne movement. They began to move away from mediaevalism and massiveness in their designs and look to the lighter motifs of the early eighteenth century original Queen Anne furniture, including examples of painted Japanese cabinets

and inlaid furniture from that period.[326] The original Queen Anne furniture, delicate and graceful in its expression, was characterized by balanced proportions according to the classical orders. It utilized restrained carving often in the form of a shell, gently curving cabriole legs, and in chairs, a vase-like splat and gently curving crest rail. The new Queen Anne style looked little like its predecessor of the eighteenth century. The new fashion partook of styles and characteristics utilized in architecture and furniture before, during and after the early eighteenth century reign of Queen Anne[327] – from the seventeenth century Jacobean through the late Georgian era of the early nineteenth century.[328] It looked to furniture makers from all those eras including the later simpler, more elegant classical designs of Thomas Chippendale and neo-classical designs of Sheraton.[329]

Morris and Rossetti were credited with appreciating the beauty in the original style and forming the first working models of the new Queen Anne style.[330] The popularly known "Morris chair" (fig. 53) combined characteristics from several earlier eras. It reflected a design by Thomas King in 1829 for an "Easy Chair with reclined seat (fig. 54)."[331] Both the King and Morris chairs incorporated a ratchet system to raise and lower the back, a technique in use in Britain since the early seventeenth century exemplified by the Knole sofa, circa 1640 (fig. 55), illustrated by Eastlake. The Morris

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[326] Girouard, *Sweetness and Light*, 13.
[327] "Household Furniture; The Queen Anne Style," *Harper's Bazaar* 9, no. 43 (October 21, 1876): 674. American Periodicals Series Online. http://www.proquest.com (accessed July 25, 2012); "Studies of Interior Decoration. X.; Concerning Furniture," *The American Architect and Building News* 2, no. 76 (June 9, 1877), 179. American Periodicals Series Online. http://www.proquest.com (accessed January 12, 2013).
[328] "Household Furniture; The Queen Anne Style," *Harper's Bazaar* 9, no. 43: 674.
[329] "Household Furniture; The Queen Anne Style," *Harper's Bazaar* 9, no. 43: 674.; Spofford, "Elizabethan and later English Furniture," *Harper's Magazine* 56 no. 331: 32.
[330] "Household Furniture; The Queen Anne Style," *Harper's Bazaar* 9, no. 43: 674.
[331] Thomas King, *Neo-Classical Furniture Designs: A Reprint of "Thomas King's Modern Style of Cabinet Work Exemplified," 1829* (New York: Dover Publications, Inc. 1995.), 28.

Figure 53 (Left): Adjustable Back Chair. Morris & Co. ca. 1870. The Museum of Fine Arts Houston

Figure 54 (Right): Design for Easy Chair. Thomas King. 1829. *Neo-Classical Furniture Designs.*

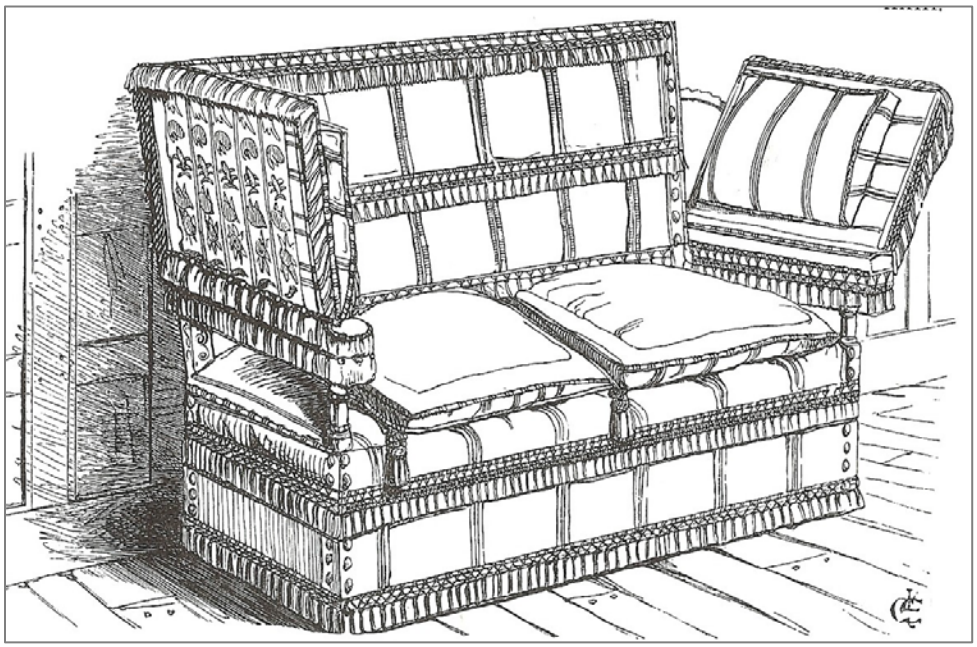

Figure 55: Ancient Sofa, in the Long Gallery, Knole. Plate 28, *Hints on Household Taste* 2nd ed.

chair also incorporated turned spindles which became a popular attribute of the revived Queen Anne style furniture.[332] The Queen Anne revival style, sometimes referred to as "Early English" by American dealers, was often associated with work of the "knot of poets and artists and connoisseurs of bric-à-brac" headed by Rossetti and Morris.[333] Following their lead, American upholsterers and furniture designers created distinctly American forms by combining and interpreting the established vocabulary into a furniture style in the United States.

In the United States, the Queen Anne Revival style of furniture arose in the mid to late 1870s. The predominating influence was a British revival style of furniture by the same name which drew its inspiration from the new Queen Anne architecture style in England. Arriving on the heels of the Eastlake style in America, the American Queen Anne Revival furniture forms and ornamentation were largely lost in contemporary publications and assimilated as part of the furniture known as Eastlake. Charles Eastlake did much to improve the design and construction of furniture in England and the United States, and his constructive approach to design influenced style and fashion long after the modern Gothic aesthetic and its mediaeval association were out of favor among the populace.[334]

Much of the furniture produced in the 1870s and 1880s currently attributed to the Eastlake style was most likely not called Eastlake but Queen Anne in the late nineteenth

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[332] "Household Furniture; The Queen Anne Style," *Harper's Bazaar* 9, no. 43: 674.; "New York Fashions; House Furnishing," *Harper's Bazaar* 10, no. 20 (May 19, 1877): 307. American Periodicals Series Online. http://www.proquest.com (accessed July 28, 2012).
[333] Spofford, "Elizabethan and later English Furniture," *Harper's Magazine* 56 no. 331: 32.
[334] "Decorative Fine-Art Work at Philadelphia.; American Furniture," *The American Architect and Building News* 1 (December 23, 1876): 412. American Periodicals Series Online. http://www.proquest.com (accessed October 19, 2012).

century. The Queen Anne Revival coincided for a short time and subsequently outlasted the modern Gothic or Eastlake style in America. Period publications in the United States recognized this new English style as early as 1876, and continued to acknowledge it into the 1880s. The *American Architect and Building News* noted that the Queen Anne Revival style "had but one exponent" at the Centennial Exhibition – a cabinet made by New York manufacturer Robert Ellin & Co (fig. 56).[335] The Queen Anne as a contemporary style of furniture retained the construction principles set forth in *Hints on*

Figure 56: Oak Sideboard. Messrs. Ellin and Kitson, New York. *Gems of the Centennial*. 1876.

[335] "Decorative Fine-Art Work at Philadelphia," *The American Architect and Building News* 1, no. 52: 412. The firm was later known as Ellin & Kitson.

Household Taste. The structure was visible, not concealed by ornament, was not glued except as an aid to framing and was never shaped into curves or veneered except in panels. Observing these principles of construction was a matter of taste in the Queen Anne style not morality as previously held in the Modern Gothic style. Considered admirable qualities in every style of furniture,[336] principles implying honest and straightforward construction practices were a prevailing influence on all better work whether mediaeval or classic.[337] In 1877, *Harper's Bazaar* observed that it was "perhaps the most satisfactory domestic furniture" available "being reasonable and sufficiently beautiful." It was "quaint and picturesque" with the "simplicity and quietness of old work, without architectural pretension."[338]

Harper's Bazaar described the Queen Anne style as a "charming mongrel" that ushered in a new phase of modern furniture in the nineteenth century.[339] The eclecticism prevalent in Queen Anne furniture (fig. 57) was largely due to the vast amount of historical precedents published in many books available which provided a huge and varied vocabulary for designers.[340] The ability to view, study and choose from these prior

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[336] "Studies of Interior Decoration. IX.; Concerning Furniture," *The American Architect and Building News* 2, no. 74 (May 26, 1877): 163. American Periodicals Series Online http://www.proquest.com (accessed January 12, 2013).
[337] "Studies of Interior Decoration. X.; Concerning Furniture," *The American Architect and Building News* 2, no. 76 (June 9, 1877): 179. American Periodicals Series Online. http://www.proquest.com (accessed January 12, 2013).
[338] Spofford, "Elizabethan and later English Furniture," *Harper's Magazine* 56 no. 331: 32.
[339] "Household Furniture; Modern Furniture," *Harper's Bazaar* 10, no. 3 (January 20, 1877): 34. American Periodicals Series Online. http://www.proquest.com (accessed July 8, 2012).
[340] "Studies of Interior Decoration. IX.; Concerning Furniture," *The American Architect and Building News* 2, no. 74: 163.

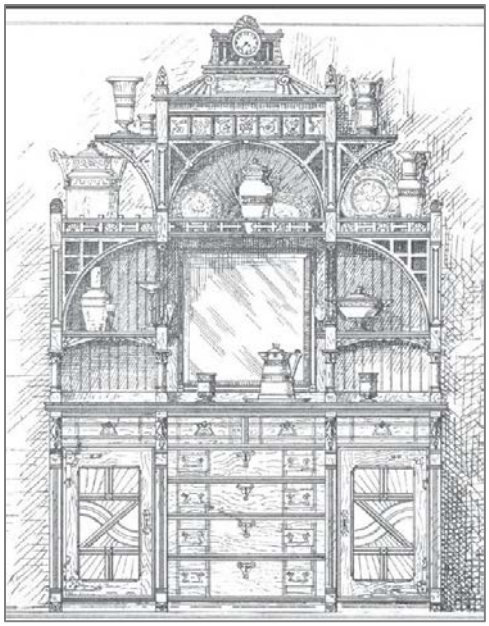

Figure 57: Queen Anne Revival Sideboards. *The Architect, Builder and Wood Worker*. (Left) Plate 4, January 1880; (Right) Plate94, December 1880. http://google.com/books.

styles, their characteristics and motifs, allowed greater individuality in designing furniture.[341] The *American Architect and Building News* suggested that furniture required "a more ornate and playful treatment" than architecture[342] which freedom of design and eclecticism allowed in American Queen Anne furniture. Articles in the *American Architect* held that furniture reflected man's innate eclecticism and his ability to create something reliable, good, and suitable for use from the handiwork of every era.[343] The eclectic and varied features evident in the new Queen Anne style furniture set it apart from fashions of older eras, when one style prevailed at a time. It allowed enough

[341] "Studies of Interior Decoration. IX.; Concerning Furniture," *The American Architect and Building News* 2, no. 74: 163.
[342] Ibid..
[343] "Studies of Interior Decoration. X.; Concerning Furniture," *The American Architect and Building News* 2, no. 76: 179.

"graceful caprice" and imagination in its composition to attend to the necessary comfort and beauty demanded by consumers.[344] Viewed somewhat as a compromise style, modern Queen Anne furniture was equally at home with both classic and mediaeval accessories.[345]

Overall, Queen Anne Revival style furniture strove for a feeling of formality blended with free expression that was enriched with a sense of the past. It was considered elegant, refined and appropriate for "unostentatious people of gentle manners and culture"[346] in their domestic interiors.[347] It was simple and quiet, generally straight and square with straight lines and right angles[348] incorporating Renaissance motifs as interpreted by neo-classical designs of the late eighteenth century.[349]

Based on a very diverse vocabulary, the modern Queen Anne interior strove to express the artistic personality of the individual owners characterized by freedom of outline, loose application of the classic orders and rules of proportion, small decorative moldings, balustrades, broken entablatures, square and interlacing panels, round drops and finials.[350] English decorative tradition from the fifteenth to the early nineteenth century, exotic cultures of Greece and Japan and the Italian Renaissance inspired modern English Queen Anne style furnishings, while some American manufacturers also

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[344] "Studies of Interior Decoration. IX.; Concerning Furniture," *The American Architect and Building News* 2, no. 74: 163.
[345] "Household Furniture; The Art of Furnishing," *Harper's Bazaar* 10, no. 24 (June 16, 1877): 370. American Periodicals Series Online. http://www.proquest.com (accessed June 21, 2012).
[346] "Household Furniture; The Queen Anne Style," *Harper's Bazaar* 9, no. 43: 674.
[347] "Household Furniture; Modern Furniture," *Harper's Bazaar* 10, no. 3 (January 20, 1877): 34. American Periodicals Series Online. http://www.proquest.com (accessed July 8, 2012).
[348] "Household Furniture; The Queen Anne Style," *Harper's Bazaar* 9, no. 43: 674.
[349] "Studies of Interior Decoration. X.; Concerning Furniture," *The American Architect and Building News* 2, no. 76: 179.
[350] Ibid.

combined ornamentation of Japanese and Chinese craftsmen in their Queen Anne style cabinets, étagères, bedsteads and other pieces of furniture. Motifs from the burgeoning Aesthetic movement such as pomegranates, lilies and sunflowers, also added to the new style.[351] Favorite motifs included broken pediments, chinoiserie glazing or fretwork, tuned balusters, and spindly Sheraton style legs or curving legs found in eighteenth century Queen Anne designs or from some Chippendale designs, all mixed in a variety of ways.[352]

Lang & Nau of Brooklyn issued their *Illustrated Catalogue of Mediaeval Art Furniture* in 1880. It illustrated two different styles of furniture, the Queen Anne and the Eastlake.[353] Of the Queen Anne style, Lang & Nau said,

> During the reign of Queen Anne (1702 to 1714) a certain style of furniture, possessing many good points, became fashionable, and being acceptable to the people of the present day, the same has been revived and designated the 'Queen Anne.' This style, although it has never been classed as a school as has the Gothic, Greek, and some others, has nevertheless become quite popular in this generation, because it is less severe than modern Gothic, and serves to meet the taste of those who do not quite fancy the Eastlake style.[354]

Lang & Nau understood that the Queen Anne and the Eastlake were two very different aesthetics based on different eras. They offered both styles in order to cater to the differing tastes of the consumer. A sideboard (fig. 58) illustrated in the catalogue

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[351] Girouard, *Sweetness and Light*, 131.
[352] Ibid., 132.
[353] Lang & Nau, *Illustrated Catalogue of Mediaeval Art Furniture* (Brooklyn: Lang & Nau, 1880), 2. http://www.brooklynmuseum.org/opencollection/archives (accessed January 31, 2013).
[354] Ibid.

Figure 58: Sideboard, Queen Anne style. Lang & Nau, *Illustrated Catalogue*, 1880. Page 3.

exemplified the American interpretation of the style in 1880. It utilized the rigid symmetry of eighteenth century neoclassical work as well as associated motifs of swags and shells. It also incorporated a broken pediment, tapering narrow legs, fluted pilasters, and spindle galleries on the enclosed glass cases. A particularly distinguishing feature of Queen Anne Revival style furniture was the frequently used "tiny classic balustrade" crowning the top of articles of furniture."[355]

Turned spindles were often considered a form of ornamentation in furniture.[356] American furniture makers could draw on the both English and American designs of prior eras as source material related to spindles and their applicability to nineteenth century design. They were used as an important means of decoration in mid to late

[355] "Household Furniture; The Queen Anne Style," *Harper's Bazaar* 9, no. 43: 674.
[356] "New York Fashions; House Furnishing," *Harper's Bazaar* 10, no. 20: 307.

seventeenth century British furniture, one of many eras of design precedents for the revived Queen Anne style. The practice extended to chairs, cupboards, and chests. Food

Figure 59: Standing Chest. Figure 4:53. Victor Chinnery, *Oak Furniture: The British Tradition*.

cupboards utilized spindled doors for ventilation of the cupboard's interior and a standing chest (fig. 59) utilized a row of spindles across the back similar to the spindle galleries of nineteenth century furniture. Spindles used in construction of chairs lightened the appearance from earlier panel back chairs (fig. 60) and provided a form of decoration. Spindle back chairs (fig. 61) were also prevalent in late seventeenth Colonial America.

Figure 60 (Left): Armchair, English, oak, mid-seventeenth century. Chinnery, *Oak Furniture*.

Figure 61 (Right): Armchair. American. ca. 1690-1740. Metropolitan Museum of Art.

A late eighteenth century desk (fig. 62), attributed to New York furniture maker Thomas Burling, made for George Washington incorporated a spindle balustrade and corner finials. While it is likely American furniture makers in the nineteenth century looked to English Queen Anne Revival furniture and its use of spindles as precedent, the eighteenth century desk documents the early American practice of incorporating spindles in American furniture. The desk was donated to the Historical Society of Pennsylvania in 1867 putting it in the public realm.[357] Its association with George Washington connected the desk with the colonial era, reflecting in furniture the desire for Americans to connect with their past.

[357] Independence Hall Association, "Washington's Desk at the President's House," ushistory.org. http://www.ushistory.org/presidentshouse/history/desk.htm accessed April 1, 2012

Figure 62: Washington's Desk. Attributed to Thomas Burling, American, 1789.

The Walter Heywood Chair Company of New York issued at catalogue of chairs in 1880.[358] Spindles, a defining characteristic associated with the Queen Anne style were only displayed in chairs of that style. In the introductory remarks to the catalogue, they particularly noted "many new designs, especially in the Queen Anne Pattern."[359] Several renderings of both Queen Anne and Eastlake chairs, dining, cottage, rocking and child's, (fig. 63) were presented in the catalogue. The distinction between the two styles of chairs lay in their use of spindles and in the shape of the crest rail. The Queen Anne's crest rail had a small peak in the center while the Eastlake crest rail was always straight and flat; one example of a Queen Anne chair had a flat crest rail, but it was augmented with spindles.

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[358] Walter Heywood Chair Co., *Illustrated Catalogue of the Walter Heywood Chair Co.'s Chairs* (Fitchburg, MA: Walter Heywood Chair Co., 1880). http://www.archive.org (accessed March 15, 2012).
[359] Walter Heywood Chair Co., opening salutation to the *Illustrated Catalogue of the Walter Heywood Chair Co.'s Chairs* (New York: Walter Heywood Chair Co., 1880). http://www.archive.org (accessed March 15, 2012).

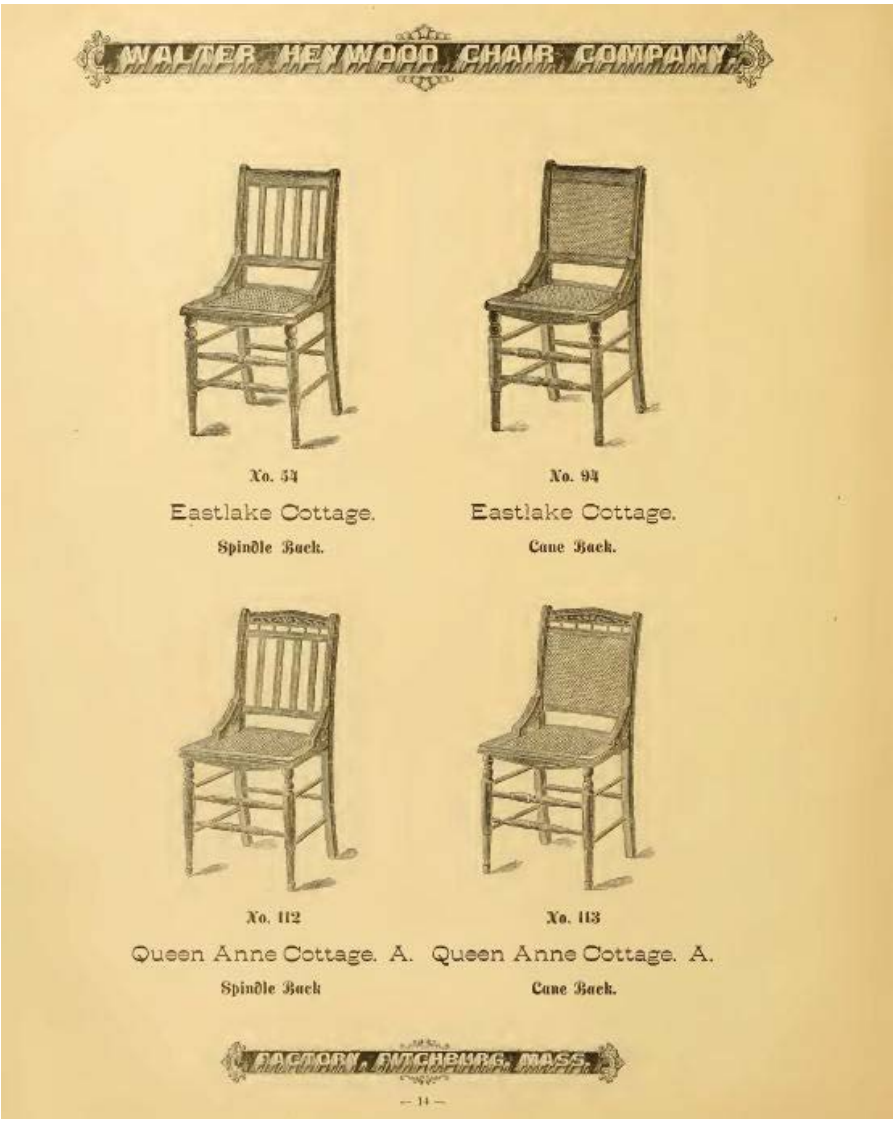

Figure 63: Examples of Queen Anne and Eastlake designs in chairs. Walter Heywood Chair Co., 1880.

According to the *Chicago Daily Tribune*, that of all the many styles of sideboards available at the time, the Queen Anne sideboard was the preferred style.[360] Manufacturers around this time discussed and illustrated Queen Anne sideboards in their catalogues. In

[360] *Chicago Daily Tribune*, "The Fashions; Dining-Rooms and Libraries. *Harper's Bazaar*," May 4, 1879. ProQuest Historical Newspapers. http://www.proquest.com (accessed August 17, 2012).

1979, Mitchell and Rammelsberg manufactured furniture in all the "standard schools" – Jacobean, Queen Anne, Japanese, Adams, Louis XVI, the Neo-Grec, Eastlake, and Renaissance. For the dining room, the company specifically mentioned the availability of "the most elegant, chaste and substantial Queen Anne and Eastlake sideboards."[361] Buffets or sideboards, the most important piece in the dining room were rectangular in form with sharp corners and usually stood on straight or slightly outward bending feet.[362] Multiples of small squares were utilized in panel-work often individually ornamented in some manner. Other decorative features of this revival included cabinets with arching cove moldings at the top influenced by open timber roofs utilized in mediaeval construction.[363] Round arched panels filled with shells and fluted segments of a circle suggested by Queen Anne style cabinets of the early eighteenth century (fig. 64) also provided ornamental inspiration.[364] Hardware was minimal, but sometimes elaborately

Figure 64: Carved Drawer Front, High Chest of Drawers. Boston. 1730-50. Metropolitan Museum of Art.

[361] Mitchell & Rammelsberg Furniture Company, *Household Art: An Illustrated Business Brochure* (Cincinnati: Mitchell & Rammelsberg Furniture Company, 1879), 18. Warshaw Collection. Smithsonian Institution, National Museum of American History Archives Center.
[362] "Household Furniture; The Dining-Room," *Harper's Bazaar* 10, no. 12 (March 24, 1877): 34. American Periodicals Series Online. http://www.proquest.com (accessed July 8, 2012).
[363] Coving top cabinets in Queen Anne furniture referenced the curving braces utilized as part of a trussed roof in the Gothic era. Hammer beams, a short horizontal beam, supported the trussed ceiling by transferring the ceiling's weight through curving braces to wall beams. A fragment from a late Gothic settle of the early to mid-fifteenth century displayed one such beam and brace. It was most likely originally built into the building's structure as much Gothic or mediaeval furniture was at the time.
[364] Spofford, "Elizabethan and later English Furniture," *Harper's Magazine* 56 no. 331: 32.

decorated brass hardware was utilized on Queen Anne furniture.[365] When glass was used, it was always beveled [366] and aided in lightening the appearance of the dark wood used in construction. [367] Decoration of plainer furniture consisted of straight incised lines or on occasion the addition of Minton tiles.[368] Elaborate pieces of furniture were ornamented with decorative carvings of conventional designs of birds, fruit, animals, figures and frequently floral suggestions on the face of the pieces[369] similar to a sideboard (fig. 65) crafted by Henry L. Fry of Cincinnati, Ohio in 1880 for President, Rutherford B. Hayes while he was in residence at the White House. [370]

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[365] "The Arts," *Appleton's Journal of Literature, Science and Art* 15, no. 359 (January 29, 1876): 154. American Periodicals Series Online. http://www.proquest.com (accessed June 21, 2012).
[366] "Household Furniture; The Queen Anne Style," *Harper's Bazaar* 9, no. 43: 674.
[367] Spofford, "Elizabethan and later English Furniture," *Harper's Magazine* 56 no. 331: 32.
[368] "New York Fashions; House Furnishing," *Harper's Bazaar* 10, no. 20 (May 19, 1877): 307. American Periodicals Series Online. http://www.proquest.com (accessed July 28, 2012).
[369] "Household Furniture; The Queen Anne Style," *Harper's Bazaar* 9, no. 43 (October 21, 1876): 674. American Periodicals Series Online. http://www.proquest.com (accessed July 25, 2012).
[370] Rutherford B. Hayes Presidential Center Curatorial File, catalogue record, "1967.3.1 – Sideboard," Rutherford B. Hayes Presidential Center, Fremont, Ohio. The sideboard measured at 278 centimeters tall, approximately nine feet, four inches, retained the height associated with modern Gothic or Eastlake sideboards. It was manufactured in 1880 at the time the Queen Anne revival style furniture was at the pinnacle of its popularity in the United States. It incorporated a cove on the top and individually carved panels. Carved acanthus leaves, a neoclassical motif, over sunken grooves ornamented the pilasters between the lower cupboard's doors. Retaining the coved top and rectangular structure of the modern Gothic or Eastlake style combined with classically derived motifs and techniques associated with English Renaissance furniture of the seventeenth century characterizes the Hayes sideboard as Queen Anne revival style.

Figure 65: Sideboard. Henry L. Fry, Cincinnati. 1880. Rutherford B. Hayes Presidential Center.

Old china and other bric-à-brac was considered an "essential accompaniment" of the new Queen Anne style as an affirmation of the fashion of drinking tea from the days of Queen Anne and the decorative accessories accompanying it.[371] Queen Anne cabinets made of ebonized wood with "spindle balustrades and beveled glass doors"[372] were a popular mode of furnishing and were considered "among the prettiest of modern trifles"[373] to house a variety of decorative accessories. Hanging shelves provided

[371] "The Use and Abuse of Bric-à-brac. II. Draperies and Fans.," *Harper's Bazaar* 17, no. 26 (June 28, 1879): 406. American Periodicals Series Online. http://www.proquest.com (accessed November 1, 2012)).
[372] "New York Fashions; House Furnishing," *Harper's Bazaar* 12, no. 20 (May 17, 1879): 311. American Periodicals Series Online. http://www.proquest.com (accessed June 21, 2012).
[373] "The Use and Abuse of Bric-à-brac. II. Draperies and Fans.," *Harper's Bazaar* 17, no. 26 (June 28, 1879): 406. American Periodicals Series Online. http://www.proquest.com (accessed November 1, 2012).

additional opportunities for display of artifacts, but on a smaller scale than larger cabinets. They too incorporated the characteristic balustrade or row of spindles not seen on Modern Gothic or Eastlake furniture.[374] Another new furniture form associated with the period was the overmantel with shelves.[375] Typical was one illustrated in the *Specimen Book of One Hundred Architectural Designs*, issued in 1879 which was a compilation of designs for furniture and mantles from various period publications. The majority of the designs illustrated were in the Queen Anne style (fig. 66).[376]

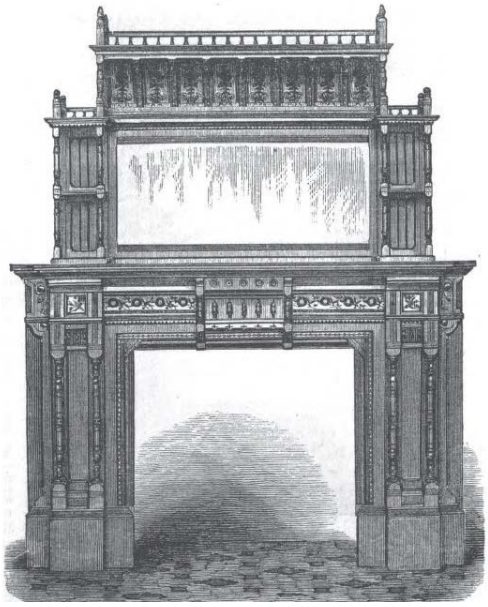

Figure 66: Queen Anne Mantel with Mirror. Warren Ward & Co., New York.
***Specimen Book of One Hundred Architectural Designs*.**

[374] "Household Furniture; The Queen Anne Style," *Harper's Bazaar* 9, no. 43: 674.
[375] Girouard, *Sweetness and Light*, 132.
[376] A. J. Bicknell & Co., *Specimen Book of One Hundred Architectural Designs* (New York: A.J. Bicknell, 1879), 65. http://www.google.com/books (accessed September 19, 2012).

Some conventional furniture forms changed in appearance or in the way they were used in the evolution from the Modern Gothic or Eastlake style to the new Queen Anne Revival style. Bookcases, often eight feet high in the modern Gothic or Eastlake style, were lower in the Queen Anne style[377] generally not higher than five feet tall.[378] It was considered a favorable change as stepladders were no longer needed to reach the upper shelves. The lower height allowed decorative objects, such as old china, to be placed more easily on top of the case adding color and brightness to the display.[379] The practice in the Queen Anne Revival style of using several low bookcases in a row along a wall created a pleasant style of wainscoting for the home with the added advantage of supplying adequate shelf space for display of ornamental objects.[380]

Chairs were the one piece of furniture that sometimes departed from Eastlake's philosophy of construction which allowed no curves. The new Queen Anne style allowed curves for grace and comfort – a nod to the original early eighteenth century Queen Anne chairs. A chair's end use and the room in which it would be utilized, determined its construction – light or heavy.[381] Dining rooms and libraries utilized heavier, more substantial styles like the new Queen Anne or in previous years the Eastlake or Renaissance Revival; drawing rooms which utilized chairs of lighter form and

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[377] H. Hudson Holly, "Modern Dwellings: Their Construction, Decoration, and Furniture IV. – Furniture," *Harper's Magazine,* August 1876, 53. http//www.harpers.org/archive (accessed March 27, 2012).
[378] A. M. Swift, "The Revival of Taste in Household Art," *The Granite Monthly* 3 (1880): 124-128. http://www.google.com/books (accessed November 11, 201)2
[379] Holly, "Modern Dwellings: Their Construction, Decoration, and Furniture IV. – Furniture," *Harper's Magazine,* 53.
[380] Swift, "The Revival of Taste in Household Art," *The Granite Monthly* 3: 124-128.
[381] "Studies of Interior Decoration. X.; Concerning Furniture," *The American Architect and Building News* 2, no. 76: 179.

construction might incorporate chairs in the Louis XVI style. The New Haven Chair Company illustrated several Queen Anne style chairs in their 1879 catalogue.[382]

The Queen Anne Revival style was well known across the country when Oscar Wilde arrived in the United States in 1882. On the East coast, Lang and Nau of New York and E. H. Mahoney of Boston among others had featured Queen Anne Revival designs in their 1879 catalogues. Two Midwest manufacturers illustrated designs for parlor furniture in their catalogues. Holton & Hildreth of Chicago published Queen Anne designs for upholstered parlor chairs (fig. 67) in 1879[383] and the Excelsior Co. of

Figure 67: Upholstered Chair in Queen Anne style. Holton & Hildreth, Chicago. 1879.

[382] New Haven Folding Chair Company, *Seventeenth Annual Illustrated Catalogue and Price List of Folding Chairs and Invalid Rolling Chairs* (New Haven: New Haven Folding Chair Company, 1879). http://www.archive.org (accessed June 10, 2012).
[383] Holton & Hildreth, Upholstered Parlor Furniture (Chicago: Holton & Hildreth, 1879). Winterthur Library Collection of Printed Books and Periodicals.

Rockford, Illinois, featured designs for a Queen Anne lounge and Queen Anne parlor suite (fig. 68).[384] The Queen Anne style was also well known on the West coast. The Furniture Manufactory in Los Angeles, California, advertised in February, 1882, that they produced furniture in the Queen Anne style.[385] A couple of months later in April of the same year, they announced an enlarged selection of furniture including Queen Anne mantels for sale.[386]

Figure 68: Excelsior Furniture Company Parlor Suite. Rockford, Illinois. 1882.

[384] Excelsior Furniture Co., Illustrated Catalogue and Price List (Rockford: Excelsior Furniture Co., 1882). Winterthur Library Collection of Printed Books and Periodicals.
[385] *Los Angeles Times*, "The Furniture Manufactory," February 8, 1882. ProQuest Historical Newspapers. http://www.proquest.com (accessed March 21, 2012).
[386] *Los Angeles Times*, "The Furniture Manufactory," April 8, 1882. ProQuest Historical Newspapers. http://www.proquest.com (accessed September 18, 2012).

Oscar Wilde arrived in the United States with the intention of publicizing the English Aesthetic Movement through a series of lectures given in a tour across America. The *Chicago Daily Tribune* reported in March that year that Wilde considered the Gothic or early English style "too heavy" and the Eastlake, "bare and chilly."[387] He believed the appropriate style was the Queen Anne because it was "well put together" and "beautiful without being gaudy." Wilde believed Americans, like the British, should establish museums where craftsmen could study the work of artisans from previous eras and enhance their education and development of their craft.[388] Traveling to California, Wilde visited Sacramento, where he spoke on "The House Beautiful," which focused on the growing taste for house decoration. He praised the Queen Anne style and described it as graceful without implying expense and fabrication by cultured individuals. It was comfortable with lines "exquisite in their symmetry" and best met the needs of the people's taste. It was warm and cheerful, the antithesis of the Gothic style.[389]

In May, 1882, *Harper's Bazaar* reported that the Queen Anne style was just one of many furniture styles available to consumers,[390] however by the end of the year some manufacturers were beginning to report a general change in style to Renaissance designs. The *Decorator and Furnisher*, a new trade journal which began publication in 1882,

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[387] *Chicago Daily Tribune*, "Oscar Wilde: The Second Lecture of the Apostle of Estheticism. His Views on Interior and Exterior House Decoration," March 12, 1882. ProQuest Historical Newspapers. http://www.proquest.com (accessed September 18, 2012).
[388] *Chicago Daily Tribune*, "Oscar Wilde: The Second Lecture," March 12, 1882.
[389] *Sacramento Daily Union*, "Oscar Wilde's Last Lecture: How We Should Adorn our Homes – Furniture and Dress," April 10, 1882. California Digital Newspaper Collection, Center for Bibliographic Studies and Research, University of California, Riverside. http://cdnc.ucr.edu. (accessed September 22, 2012).
[390] "New York Fashions," *Harper's Bazaar* 15, no. 21 (May 27, 1882): 322. American Periodicals Series Online. http://www.proquest.com (accessed June 21, 2012); *Chicago Daily Tribune*, "Art in the Household," May 15, 1882. ProQuest Historical Newspapers. http://www.proquest.com (accessed September 18, 2012).

reported on fashion trends from a number of different markets in the United States. In October of that year, Boston and Grand Rapids, Michigan, commented on the prevailing styles in their regions. Boston reported that the Renaissance style was gaining in popularity over the Queen Anne and that leading Boston furniture manufacturers were presenting very elaborate models in the Renaissance fashion.[391] Grand Rapids, however, reported at the same time that the prevailing style produced by Grand Rapids manufacturer, The Phoenix Manufacturing Company, was the Queen Anne. They believed their designers were as experienced as many in England and produced quality designs in the Queen Anne style. Another company from the same area, The Oriel Cabinet Company, reported readying a Queen Anne mahogany bed for release at the holidays.[392] Cincinnati manufacturers also reported following Renaissance ideas in the same year with richly carved panels above a beveled mirror with the head of a fawn surrounded by grapes and foliage and floral festoons[393] underscoring furniture manufacturers' ability to generate and promote new fashions in furniture. November, 1882, according to the *Decorator and Furnisher* brought a "complete transformation" and "departure from the coquettish Queen Anne to the Renaissance in Boston,"[394] however, the Queen Anne style remained popular and prevalent in Grand Rapids and in some parts of the United States.

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[391] "Our Boston Letter," *The Decorator and Furnisher* 1, no. 1 (October, 1882): 15. http://www.jstor.org. (accessed September 14, 2012).
[392] "Our Grand Rapids Letter," *The Decorator and Furnisher* 1, no. 1 (October, 1882): 18. http://www.jstor.org (accessed September 14, 2012).
[393] "Our Cincinnati Letter," *The Decorator and Furnisher* 1, no. 1 (October, 1882): 26. http://www.jstor.org. (accessed March 20, 2012).
[394] "Boston Styles of Furnishing," *The Decorator and Furnisher* 1, no. 2 (November, 1882): 58. http://www.jstor.org (accessed September 14, 2012).

In 1883, fashionable homes no longer incorporated the Queen Anne Revival furniture in their interiors. Queen Anne furniture was now relegated to "third-rate shops;" the craze for Queen Anne was past.[395] *Harper's Bazaar* reported that there was "great diversity" in the furniture ware-rooms in New York. There were "artistic designs" in the Italian and French Renaissance as well as other French styles copied from the "massive designs in vogue under Louis XI, Francis I, Henri II, and Louis XIII" who reigned in France from the early fifteenth century to the mid-seventeenth century. The eighteenth century French styles, the Louis Quinze and Louis Seize, were particularly favored for special rooms in the home. The Queen Anne Revival was replaced by many different variations of French inspired designs. In 1890, the *Art Amateur* reminisced that the American Queen Anne Revival style of furniture had embraced "a wide variety of styles and tastes and was in fact the essence of Victorian culture.[396]

[395] "New York Fashions; House Furnishing," *Harper's Bazaar* 16, no. 22 (June 2, 1883): 338. American Periodicals Series Online. http://www.proquest.com (accessed June 21, 2012).
[396] "Hints About Buying Furniture," The Art Amateur 23, no. 6 (November, 1890): 120. American Periodicals Series Online. http://www.proquest.com (accessed November 4, 2012).

Chapter 7 – Conclusion

Between 1870 and 1890, the concept of art furniture arose where the importance of not only good and pleasing design was stressed, but also the underlying construction. If furniture was not honest, forthright and put together in a manner such that the article could be used for many years, perhaps decades, it was not art furniture. While the concept of quality construction is not lost in the definition of art furniture, the one often misunderstood attribute is the set of stylistic characteristics associated with art furniture. Eastlake, modern Gothic and Queen Anne were not synonymous with art furniture. They were styles of furniture, which if they incorporated the underlying principles put forth by Pugin and Ruskin, they could be considered art furniture. Art furniture was a concept governing design and manufacture in the late nineteenth century. No specific set of characteristics or style existed in the framework of art furniture. Any style could be considered art furniture as long as it was well made and well designed.

While furniture was referred to in period publications as art furniture, the popular use today of the term “aesthetic furniture” is a misnomer as applied to a specific style of furniture. Like art furniture, it was a concept imported from England. Period publications did not refer to aesthetic furniture, only to the Aesthetic Movement and its underlying tenets which promoted a philosophy encouraging the public to use art and artistic manufacture in their homes in the late nineteenth century. The underlying thought of the

Aesthetic Movement was to surround oneself with beautiful objects of pleasing design and good construction. The principles guiding the production of art furniture and the later Aesthetic Movement provided the backdrop for the influence of English design and manufacture on American furniture design and construction in the late nineteenth century.

British furniture design and furnishing theory was the prevalent influence on American furniture design between 1870 and 1890. The most well-known and arguably the most influential exponent of British furnishing philosophy was Charles Eastlake during those years. His promotion of the mediaeval style in *Hints on Household Taste* spawned an American furniture style that many years later became associated with much of the furniture production in the United States in the late nineteenth century. The Eastlake style as interpreted by nineteenth century Americans was equated with the English Gothic style or modern Gothic. The fad was short lived like many of the furniture fashions in the nineteenth century and remained popular from about 1874 to 1877 in the United States. As the American Eastlake style waned, a new style arose, the Queen Anne Revival.

The Queen Anne Revival overlapped with the American Eastlake style from about 1876 to 1878, but after the demise of the Eastlake style, it continued and remained popular until 1883 when it gave way to the next fashion in furniture. The Queen Anne Revival is often identified as the Eastlake style today; however, it took its precedent from entirely different historical eras than Eastlake. Instead of reflecting one historic precedent, the mediaeval period, like the Eastlake style, it reflected a multitude of

characteristics from the many styles of furniture created from the seventeenth century up to the early nineteenth century. No one precedent was solely appropriated in total and the Queen Anne style reflected a cacophony of traits blended into pieces formed in the image of the revived Queen Anne. Scholars today are either unaware or dismissive of the revived Queen Anne style as separate and apart from the Eastlake style. They do not recognize the different characteristics that distinguish the two different nineteenth century styles.

Scholars have attributed furniture production from the nineteenth century to broad classifications under the names Rococo Revival, Renaissance Revival, Gothic Revival and Eastlake. Magazines, journals and books published at the time reveal a more complex understanding of furniture design in a time when the changing styles of furniture in the home often signified social and economic status in nineteenth century society. The broad classifications ignore the Victorian need and desire for change at the time. Eastlake style as used by scholars today is one example. Eastlake's popularity as a writer and reputation as a proponent for reform in late nineteenth century domestic manufacture has been misinterpreted by scholars who discount the importance of the changing fashions at the time. The rapidity of change likely contributed to this misunderstanding as hybrid styles flooded the market; however, this is no different than the evolution of styles from prior historic eras. Eastlake was an important style in the 1870s, but it was followed by several different styles that have all too often been overlooked. It is hoped that this study will help future scholars understand the subtle complexities of the many styles of furniture prevalent in the late nineteenth century.

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Curriculum Vitae

Katherine Householder graduated from San Marino High School, San Marino, California, in 1974. She received her Bachelor of Science in Business Administration from the University of Southern California in 1979. She worked in the business community for several years and volunteered in several capacities with organizations involved in the arts. She received her Master of Arts in The History of Decorative Arts from George Mason University in 2013.