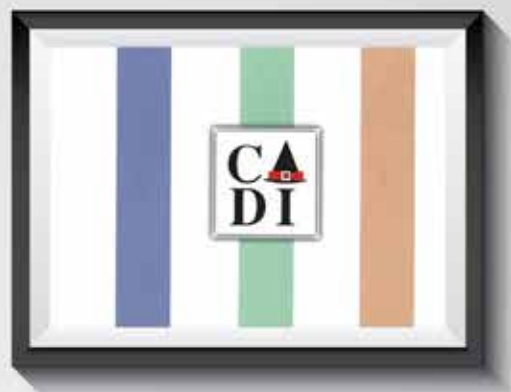


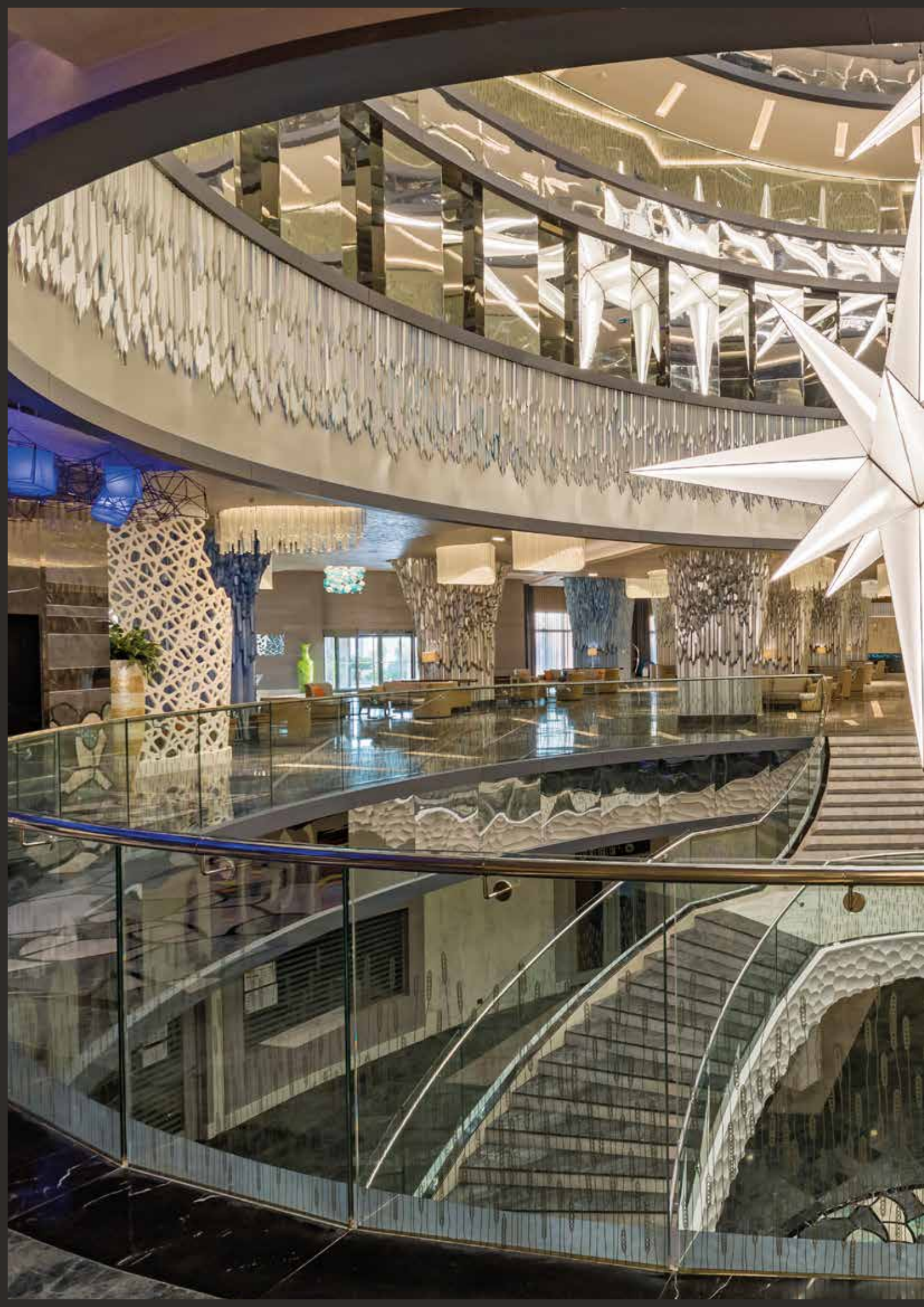


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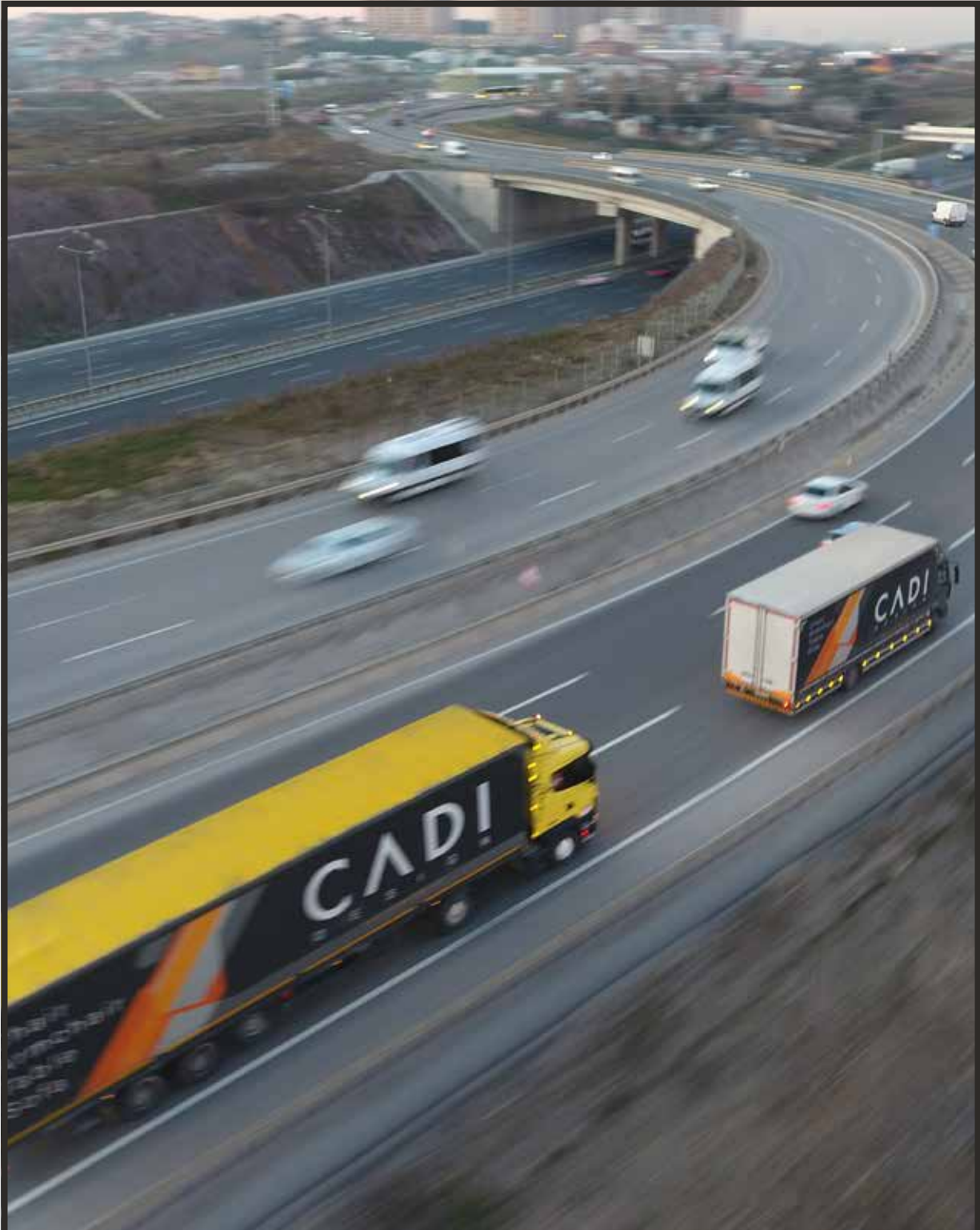


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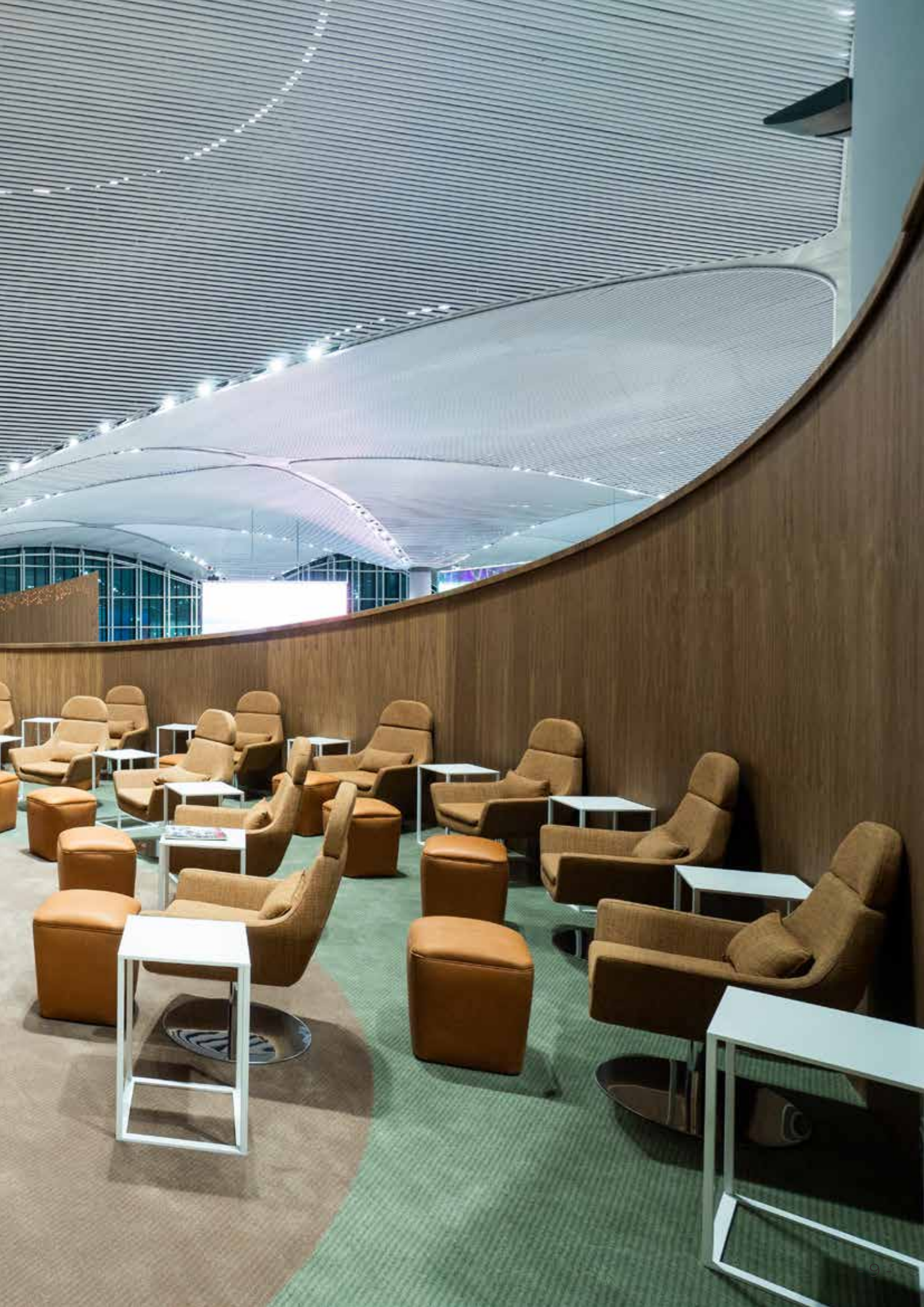


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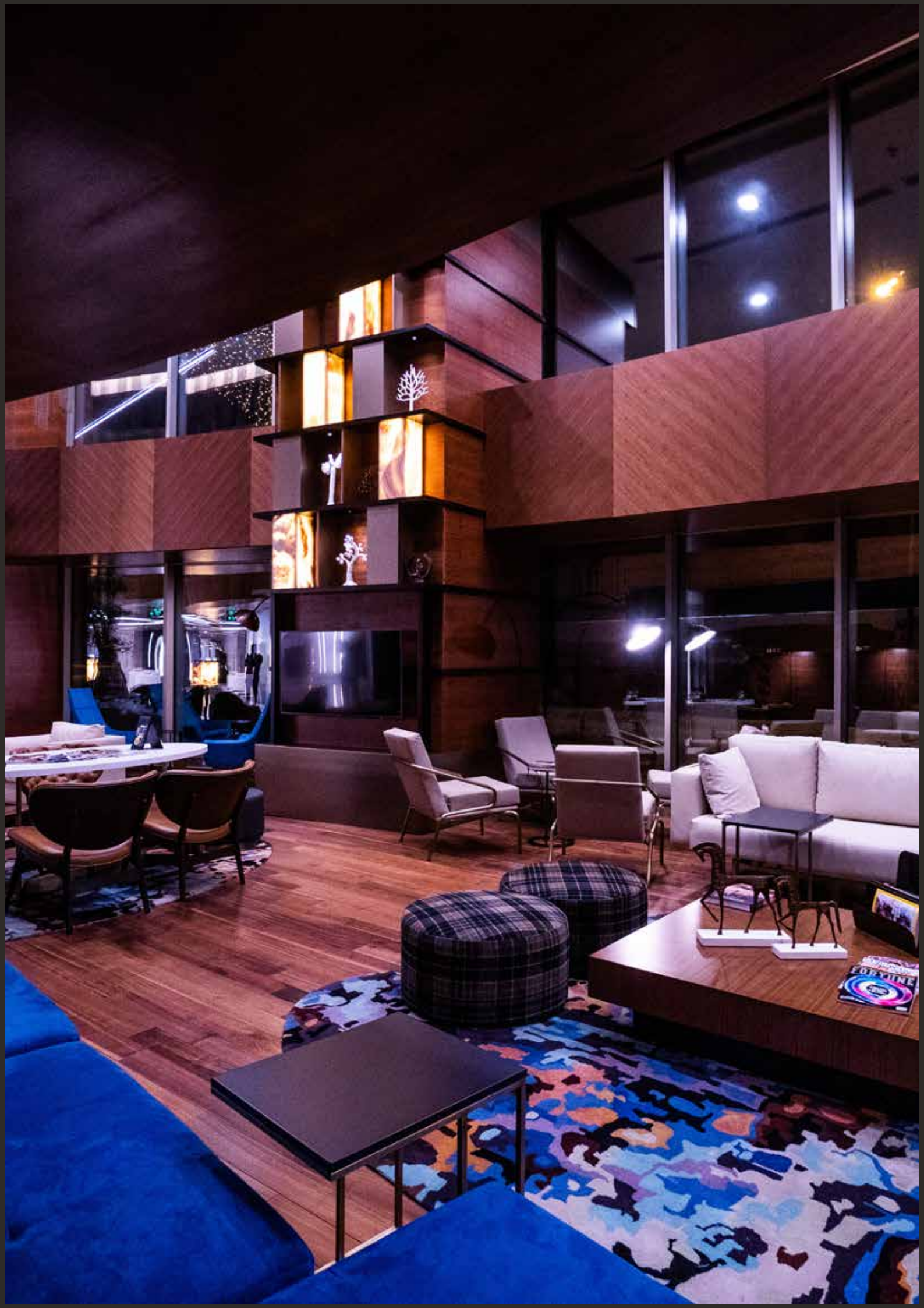










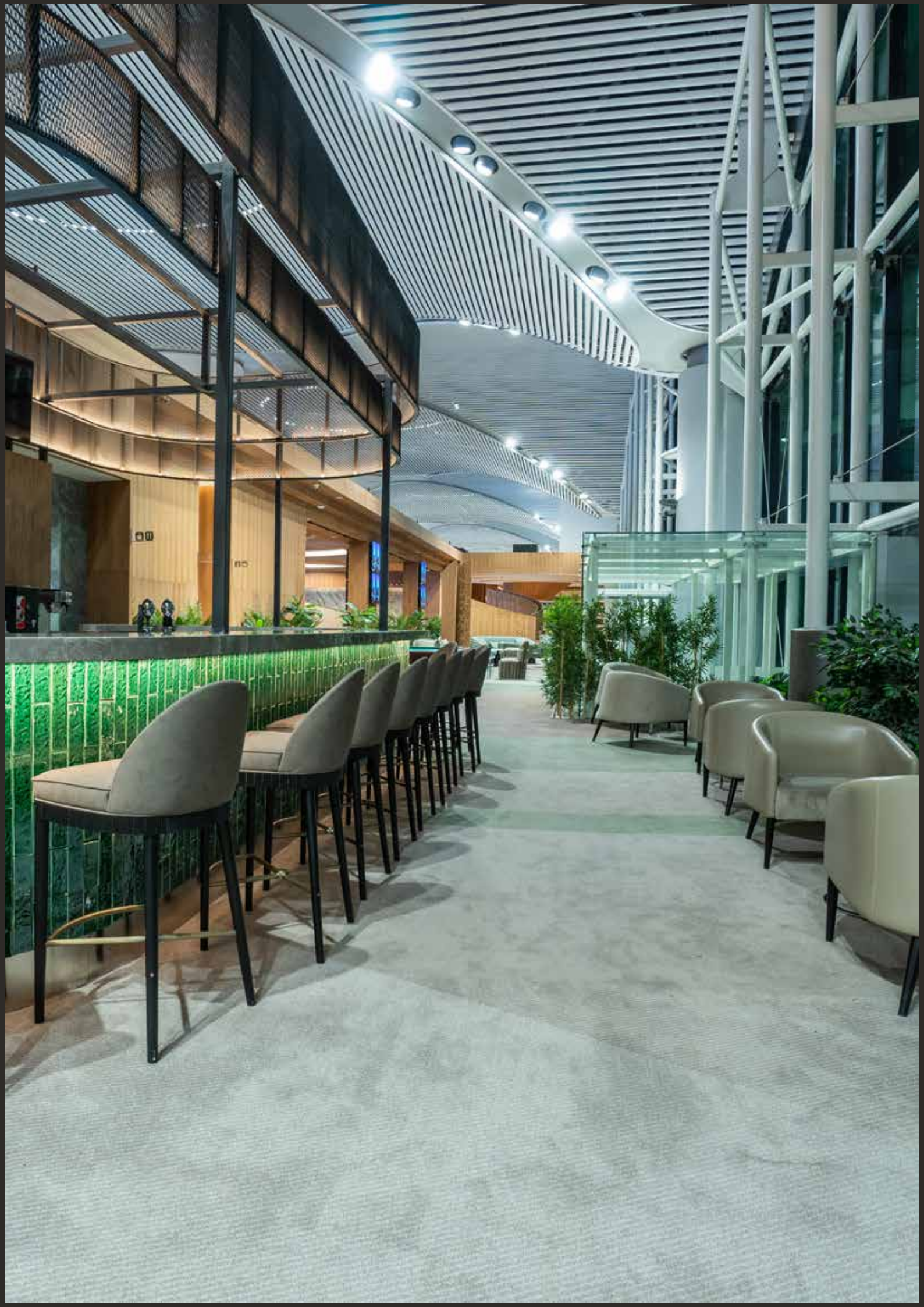






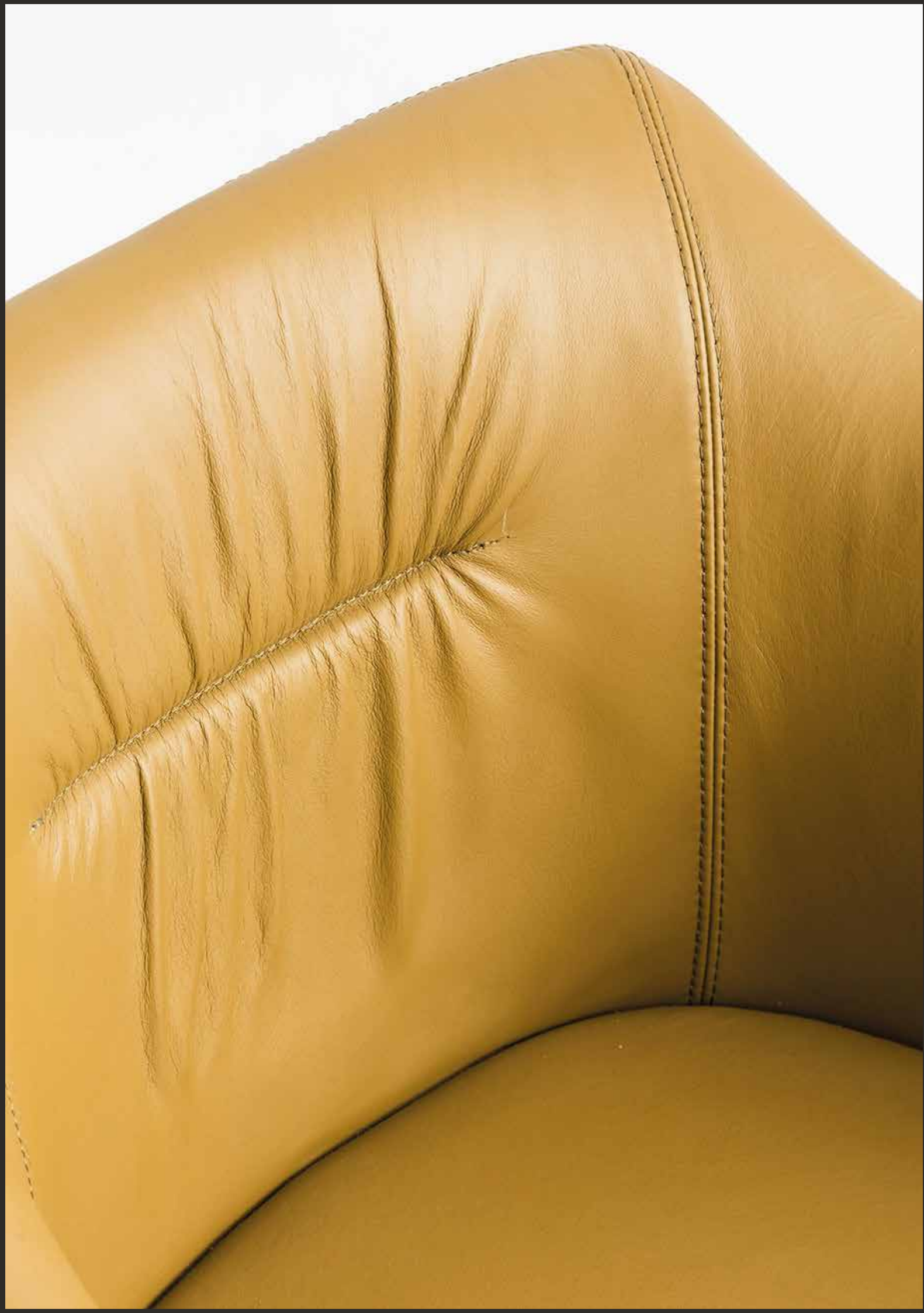






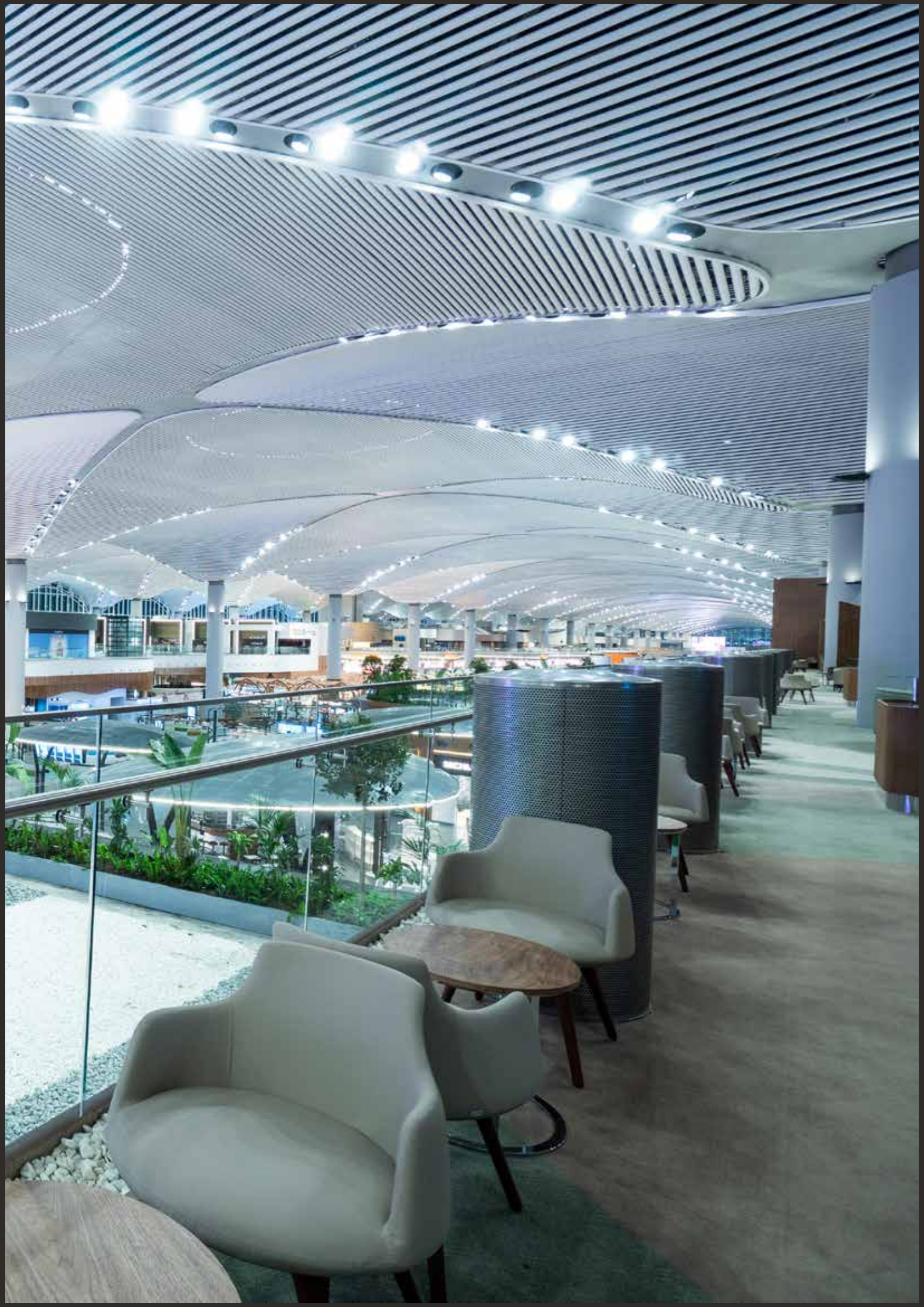














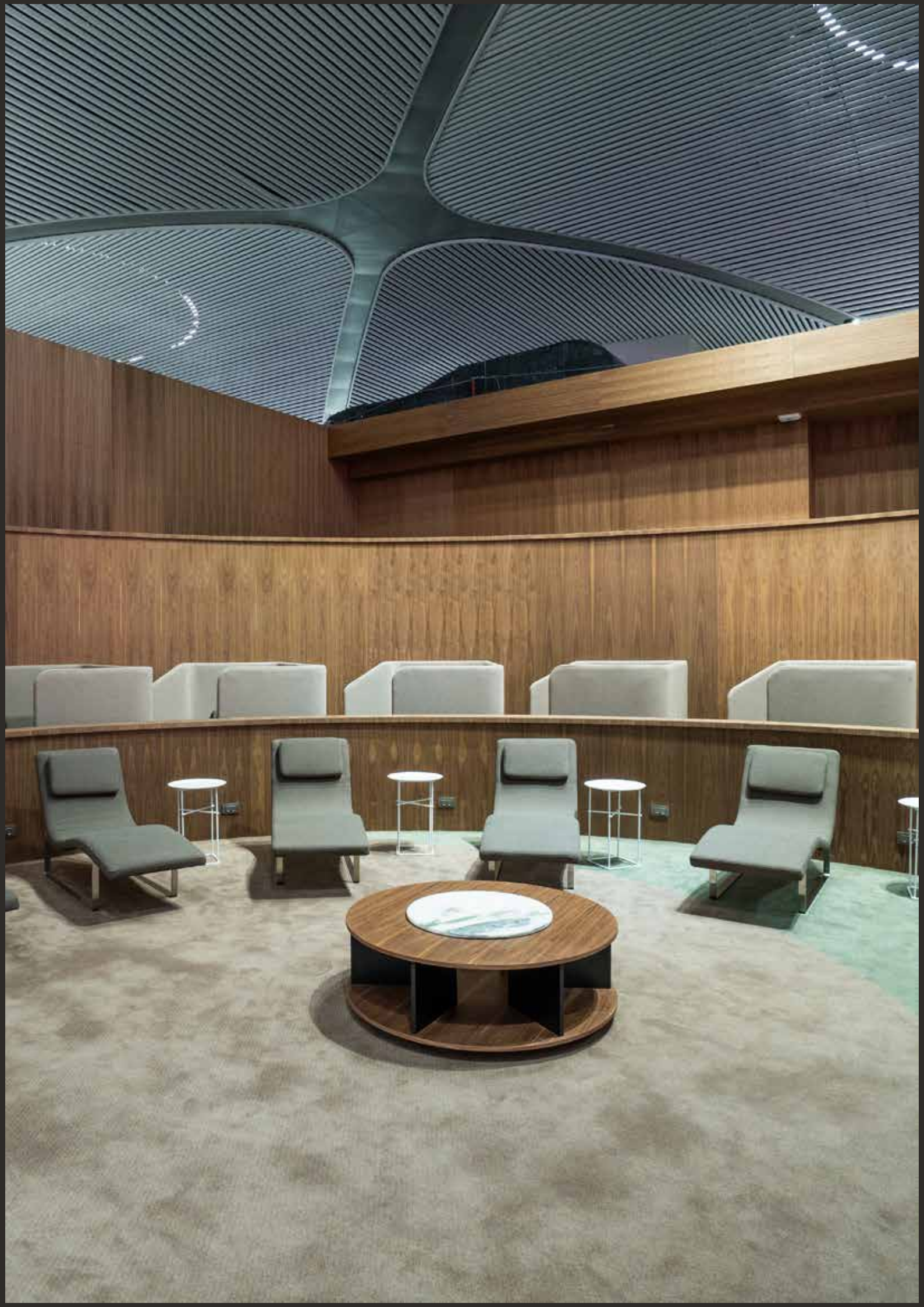






































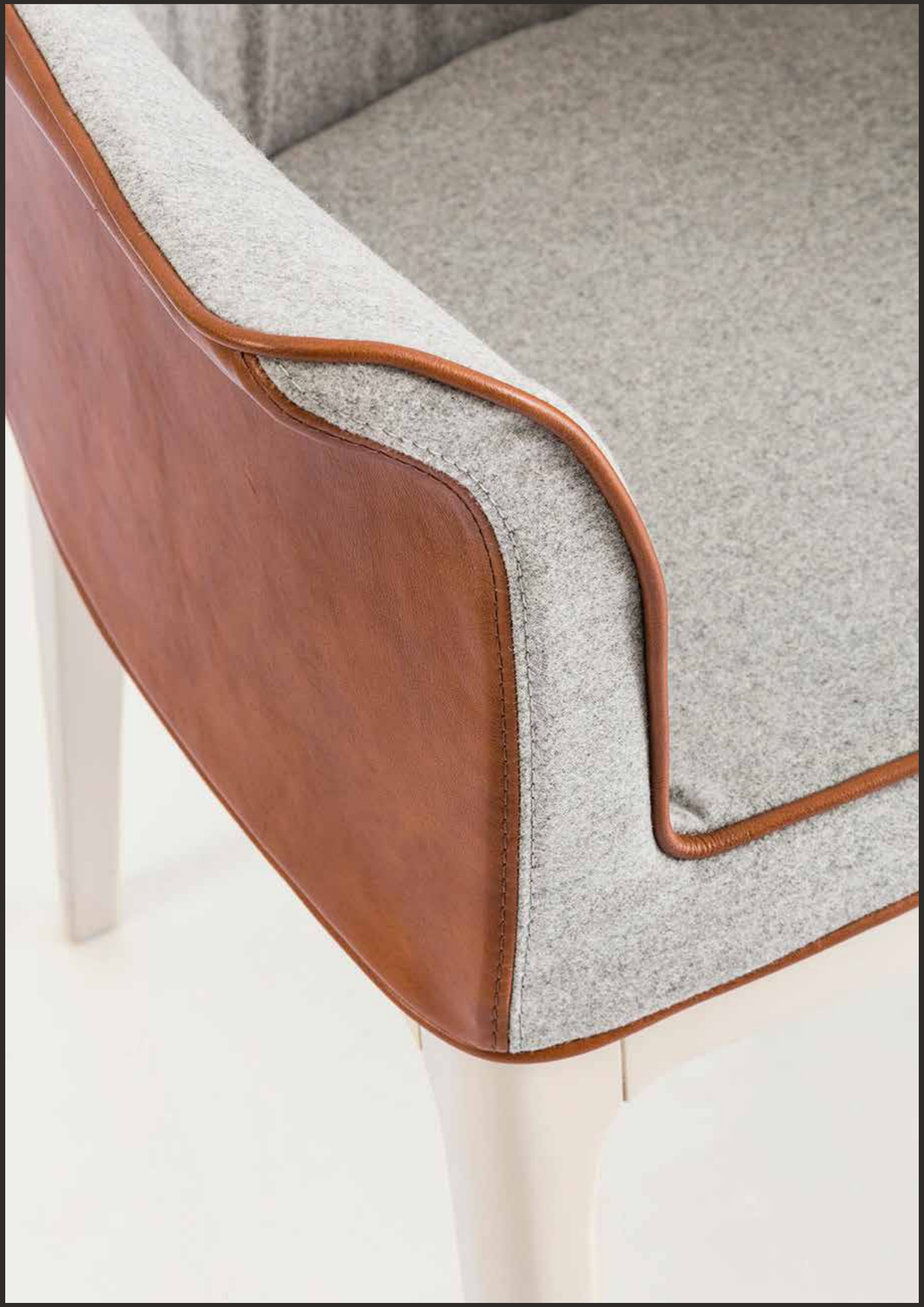








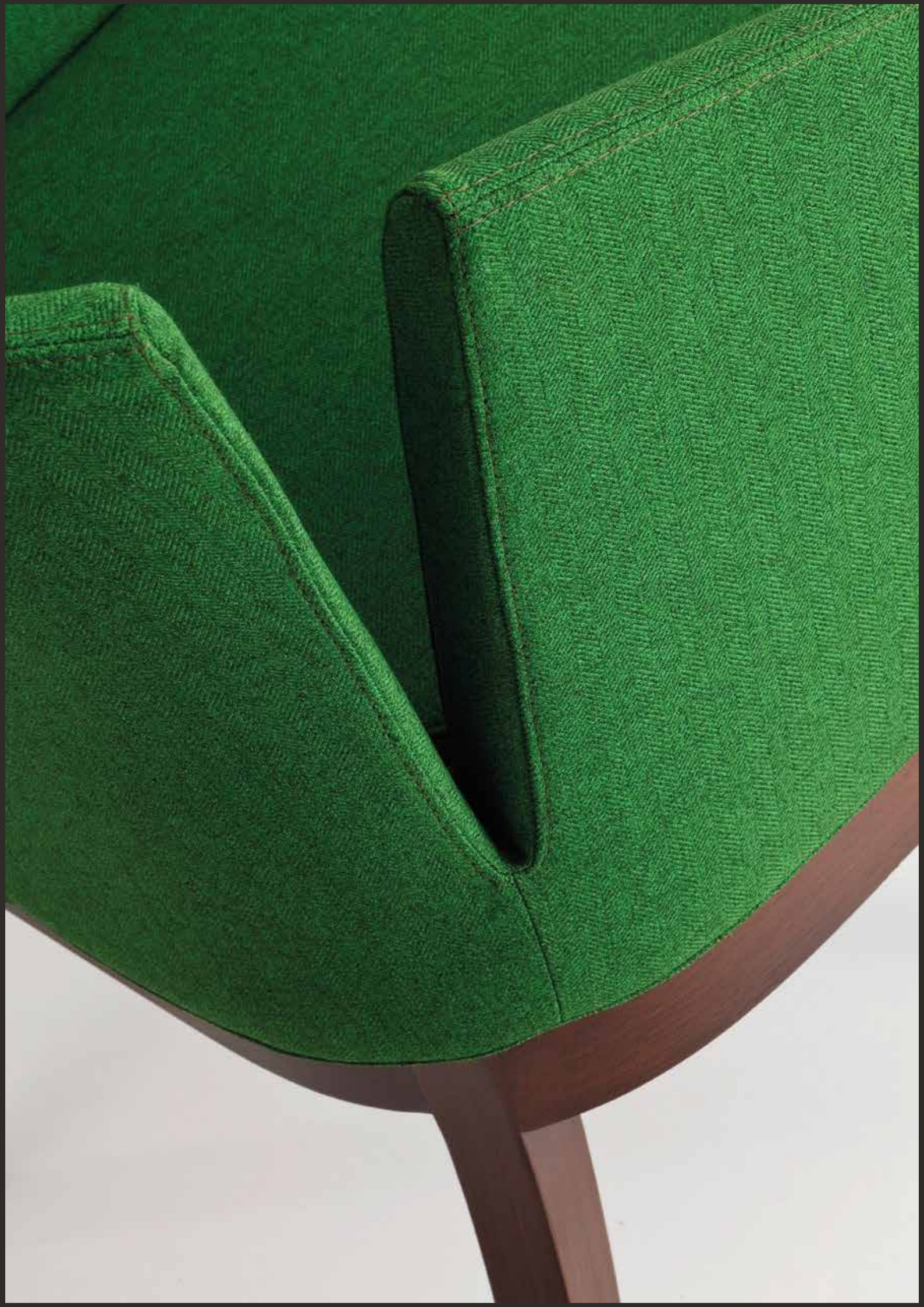






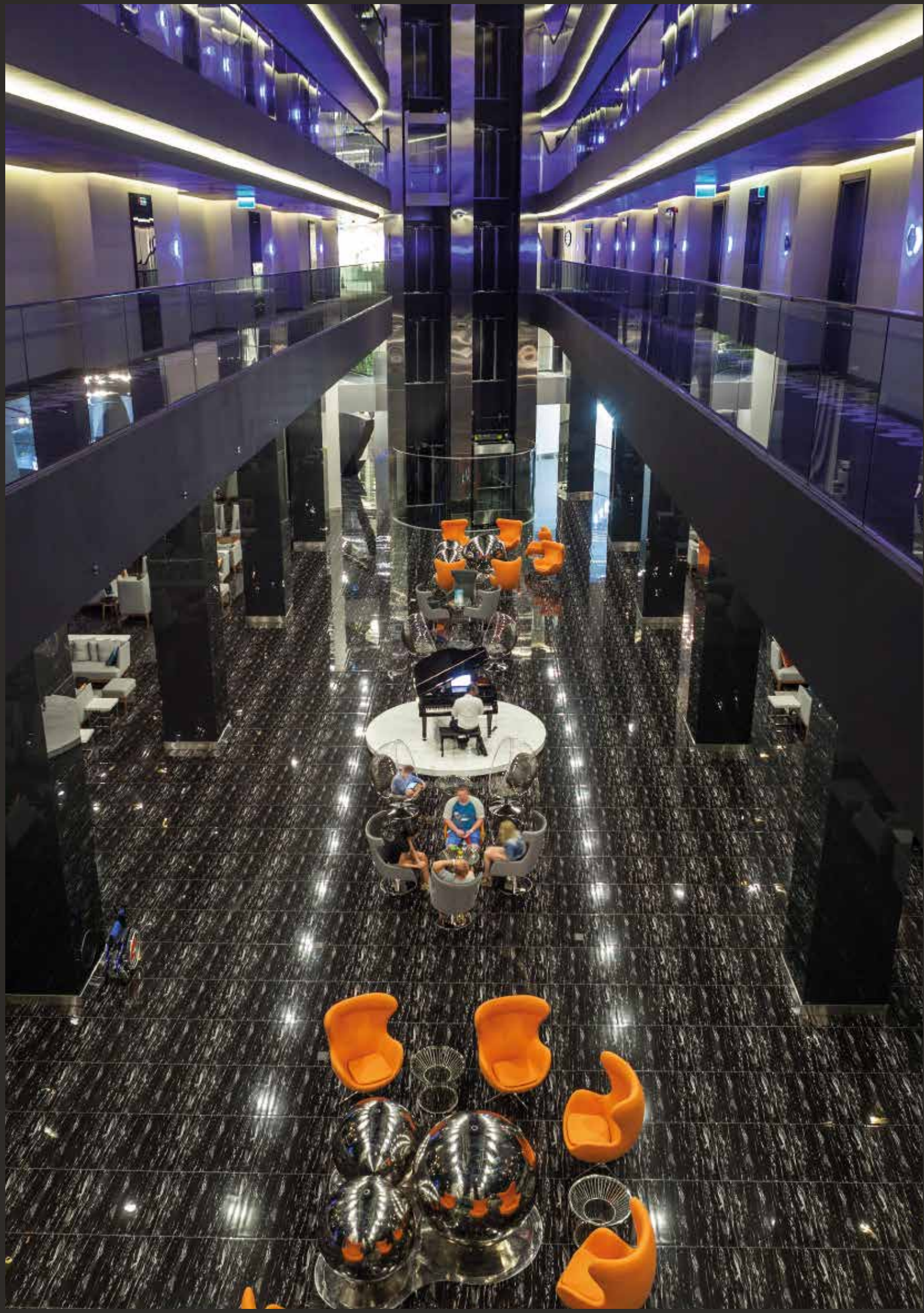
















































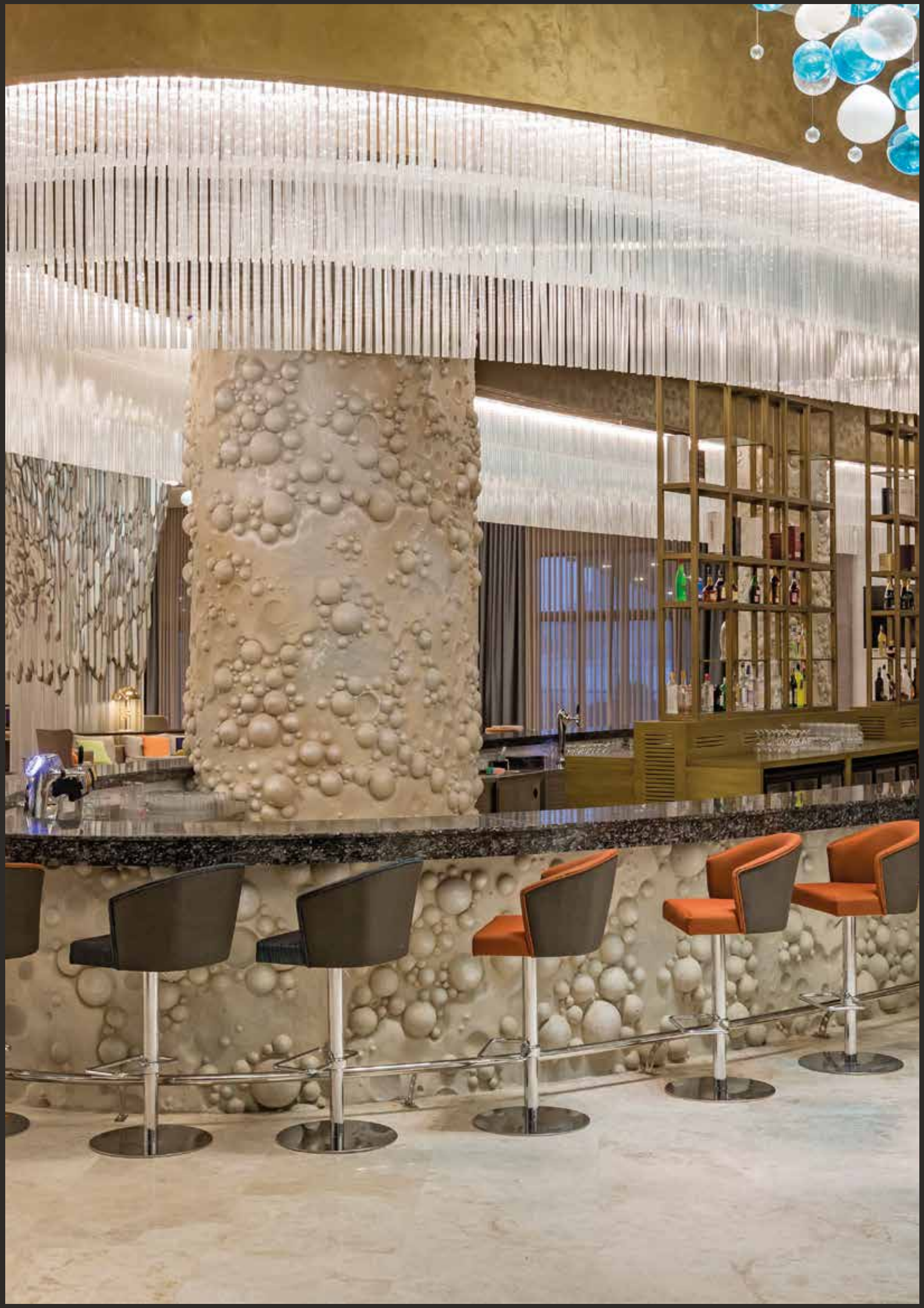


































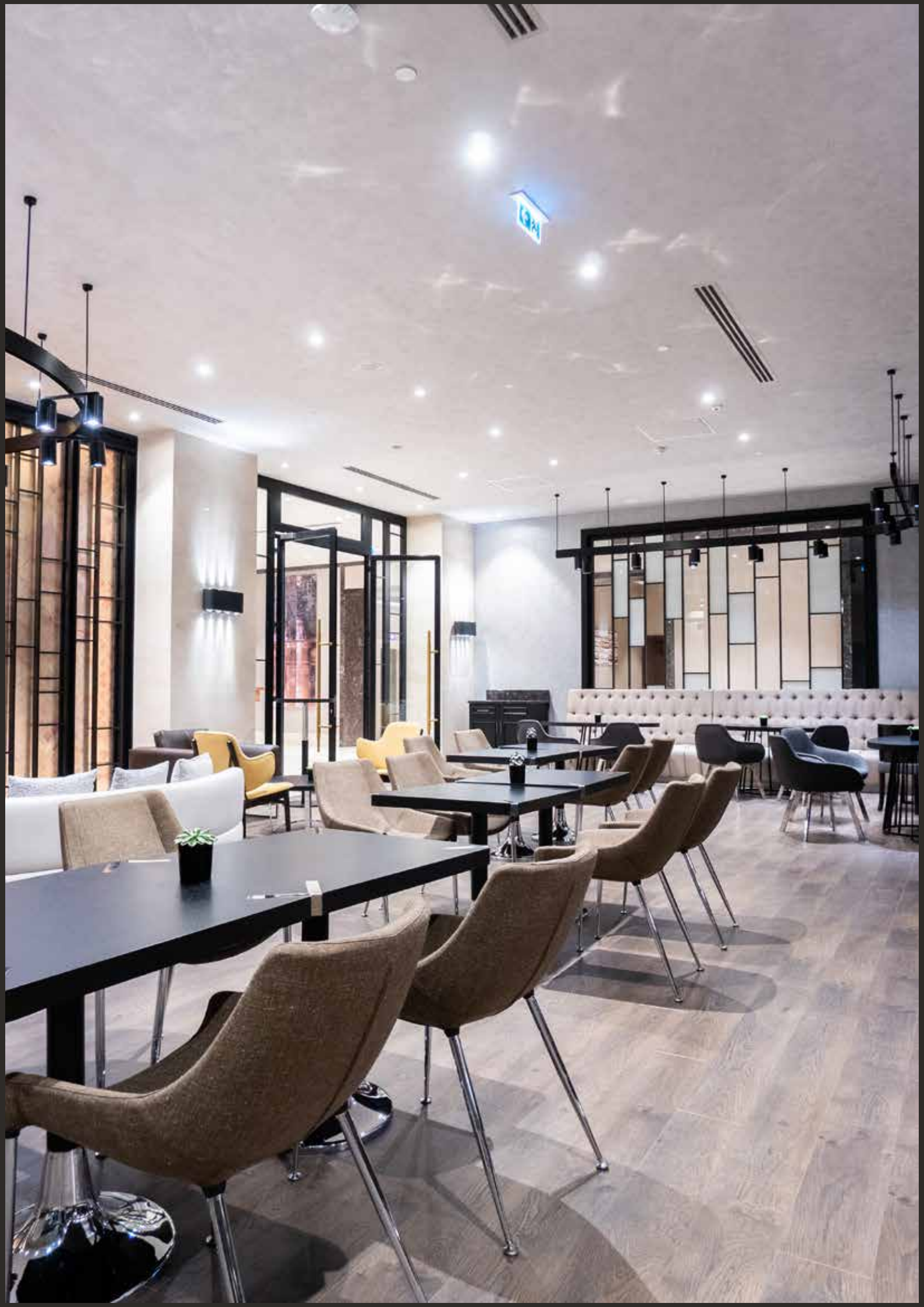




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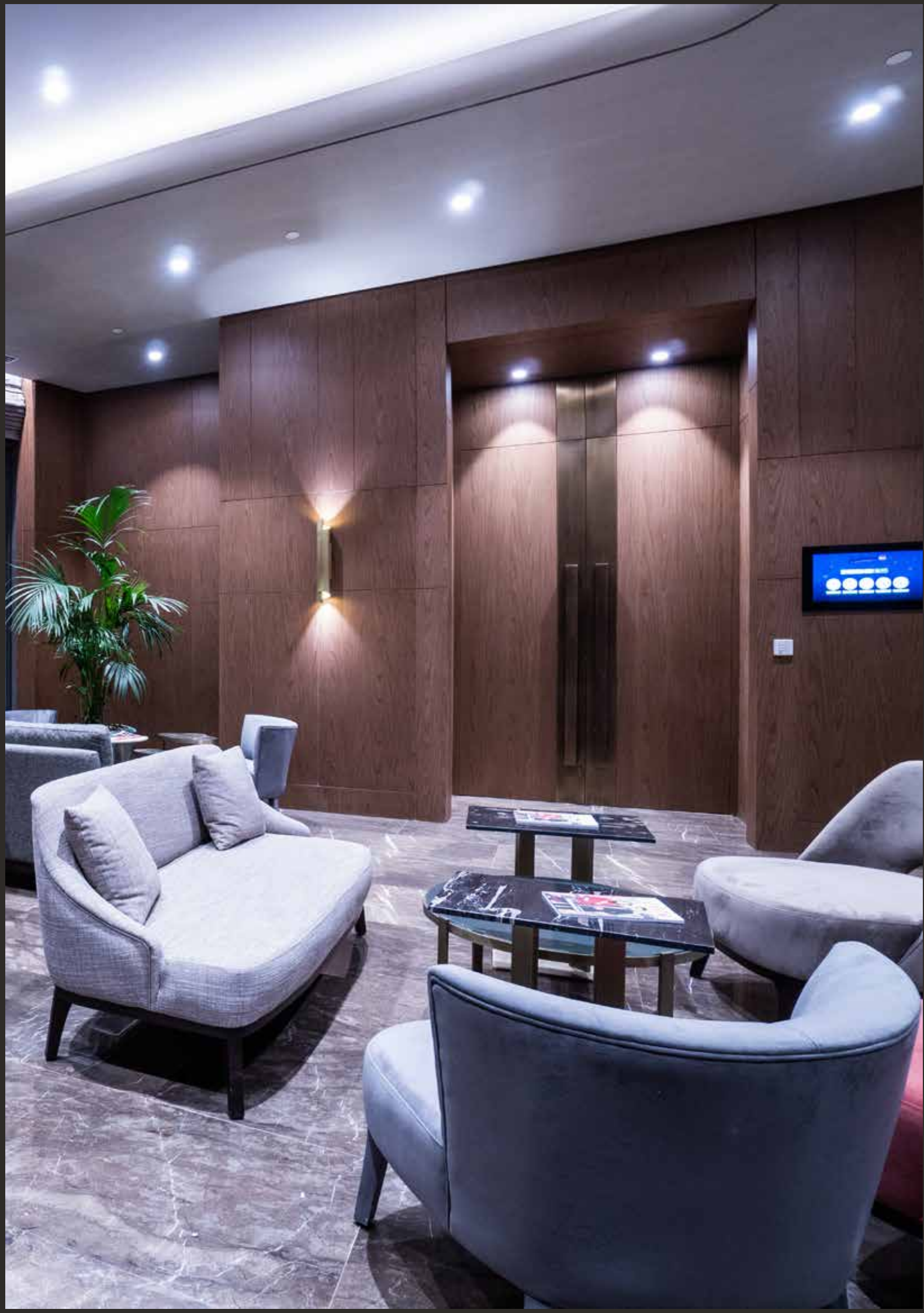
































WILLIAM AND MARY ARMCHAIR / c.1690



A walnut upholstered armchair of fine proportions. The William and Mary period included many fine tall-back and wingarm chairs, with carved and turned stretchers

UPHOLSTERY Although canework seats and backs were still being produced, richly upholstered pieces of furniture became the vogue during this period. Wool and animal hair covered in linen provided a comfortable foundation for the rich, heavy fabrics

COVERINGS were in embroidered silk and imported Italian velvets and brocades. Many examples had plain cotton or linen covers on the outside arms and outside backs.

WINCHESTER X-FRAME OAK CHAIR, ELIZABETH I / c.1590



Upholstered and decorated chairs of this kind display fixed upholstery rarely seen before 1600. Several recorded examples illustrate the desire for more comfortable seating at a time when timber boards and panelling were the norm for most people.

UPHOLSTERY Hair, wool or feathers would provide suitable fillings inside cases of linen and cotton. Although fixed upholstery showed very little evidence of padding, the seat and back or loose cushion was well filled and provided warmth and comfort.

COVERINGS Heavily embroidered velvet were fixed with ornamented nails, and the whole chair heavily decorated with long fringe and corner tassels. For some time after the X-frame chair was produced for use in halls and churches, usually with little or no upholstery.

FARTHINGALE CHAIR / c.1650



The oak -upholstered farthingale chair became popular during the first half of the seventeenth century and was later produced in pairs or sets. Sunken seats presupposed the use of a stuffed cushion. Height of the seat and back was varied to suit ladies' and gentlemen's sitting habits and clothing.

UPHOLSTERY Light stuffed seat and back, occasionally with loose seat cushion. Many were simply upholstered with thick hide for institutional use.

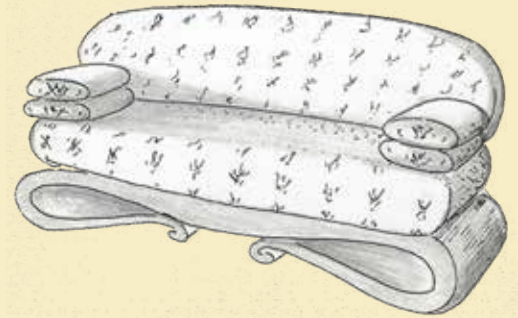
COVERINGS Tapestry or coarse wool work over leather. Trimmings and lines of nails were used to fix and decorate.

DANNHAUSER SOFA, VIENNA / c.1820

The stuffed seat rests on an interesting preformed plywood base with hardwood facings.

UPHOLSTERY Heavy wooden frames the webbings and curled hair fillings lined with calico. The arm bolsters and stitched shapes were wrapped in cotton waddings with main stuffings of tow grass.

COVERINGS Machine-woven in lightweight tapestry with symmetrical overall patterns.

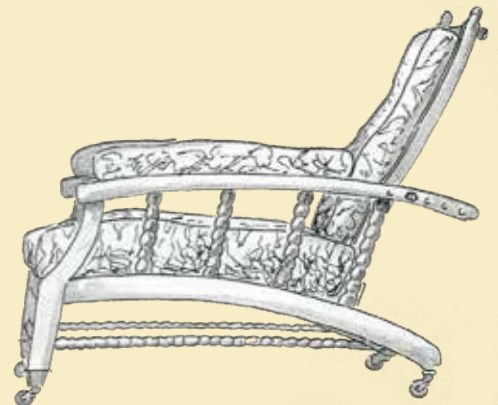


THE MORRIS CHAIR / c.1890

An adjustable chair made from ebonized oak and beech and designed by William Morris and Co. Originals were hand-crafted, but later many factory-made copies were produced using a simpler construction in oak.

UPHOLSTERY Chairs of this type were simply upholstered with loose sprung cushions resting on cane-work or wood laths in the ladder-back style.

Morris specified and designed fabrics for his handmade furniture using Utrecht velvets and printed linens.

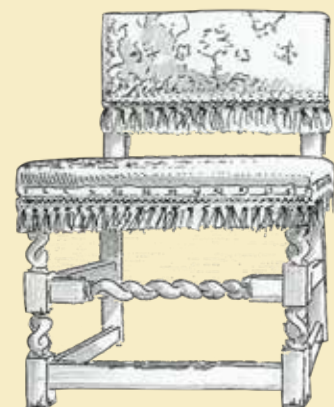


FRAMED AND TURNED CHAIR / c.1640-60

A broad-seated low-back chair with bobbin and twist turning.

UPHOLSTERY Stuffings of wool or tow supported on stretched linen or hide.

COVERINGS Coarse wool-work tapestry decorated with knotted fringe and handmade braids. Nails were used to fix and decorate.



WING ARMCHAIR / c.1730

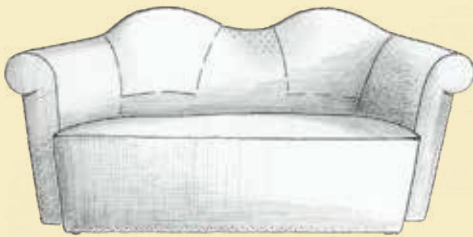


A typical example of early Georgian upholstery, and probably made at the time when the architect William Kent began designing furniture for his houses and interiors. Beech frame supported on heavily carved Spanish mahogany legs.

UPHOLSTERY Well padded with wool and various grasses, with a removable wool or feather-filled cushion, supported on webbing.

COVERINGS Needlework produced from yarn or silk and wool mixed together, and embroidered into linen and silk foundations, made durable, beautiful covers. The nailed-on type of upholstery was particularly fashionable, with loose squab cushions seats.

MODERN FRENCH SETTEE / c.1990



A stylish two-seater manufactured in France

UPHOLSTERY Semi-Traditional, with the use of some polyurethane foams and polyester waddings. Fully upholstered, with a seat spring unit to a good depth. Arms and back support are shaped using natural fillings on a webbed foundation.

FABRICS Synthetic velvets, linen/cotton union. Seams are piped and reinforced.

Arm-front scrolls are cleverly accentuated

WALNUT AND MAHOGANY SIDE CHAIRS / c.1715-30



Upholstered chairs made with low backs and wide seats accommodated the hooped dresses and wide coats fashionable at the time.

UPHOLSTERY Rather lean and certainly not overstuffed. Covers were tightly pulled down over rail edges, which were packed and stitched using grass or tow wrapped in linen cloth and webbing.

COVERINGS These were of great beauty and rich with colour, red being predominant.

Imported velvets, silk damask and gros point needlework were all popular, but pictorial records indicate that for these types of chairs, geometrical design and French pictorial motifs were embroidered a great deal as furniture coverings.

IRON – BACK CHAIRS / c.1860–90

There are interesting examples of mid-Victorian iron-back chairs. The iron frames were supported on beech or mahogany frame seats, with turned or cabriole legs.

UPHOLSTERY A good degree of comfort is provided by a fully sprung seat and a well-curved back filled with cotton waste, flock and curled hair. These types of chairs have good lumbar support, with wraparound sloping backs which are deep-buttoned or pulled in with a sewn fly.

COVERINGS would be chosen to suit the particular surroundings: some in heavy wool plush or velvet, others delicately covered in damask or spain satin.



QUEEN ANNE SIDE CHAIR / c.1715

A walnut side chair or small chair, typical of that period.

UPHOLSTERY On a framed loose seat or drop-in seat stuffed with animal hair and supported with strong linen cloth.

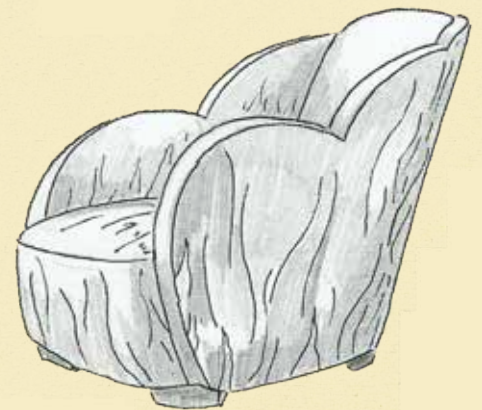
COVERINGS A variety of handmade needlework tapestries.



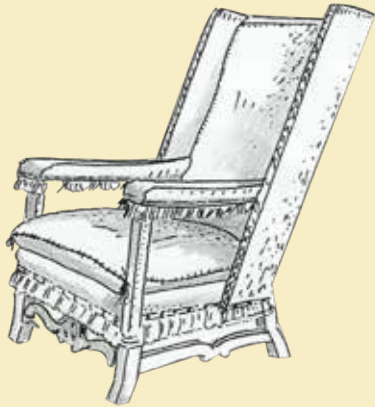
TUB CHAIR / c.1925

A combination of stippled show-wood and striking fabric design illustrated the decorative style of the 1920s.

UPHOLSTERY Hand-built on a strong, heavy beech frame. The back and seat are sprung. The back and seat are sprung, with fillings of curled hair and wool flock. The multicoloured tapestry was piped and finished with decorative brass nails.



SLEEPING CHAIR, CHARLES II / c.1675

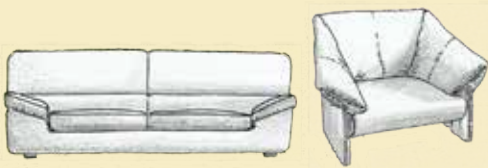


A walnut frame wing chair of large proportions.

UPHOLSTREY Fabric-covered rails, wings and arms provided reasonable comfort. The back cushion was filled with wool or feathers and fixed into position. Seat squabs were loose and supported on leather strips or rope.

COVERINGS Crimson silk which was brocaded with metal threads and brightly coloured silks. Nails were usually spaced on fringe and cushion seams decorated with stitching of braids.

MODERN SETTEE AND CHAIR / c.1980

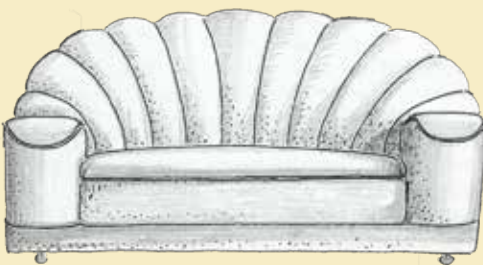


A low, softly upholstered settee: The absence of buttoning indicates a distinct drift away from 1970s buttoned suites.

UPHOLSTERY Polyurethane foams are supported on Flexolator rubber platforms. Polyester fibres are used to soften and wrap the surface areas.

COVERINGS Acrylic velvets, Linen-pile velours and pure wool tweed.

FAN - BACK SOFA / c.1935



An outstanding postDeco design with typical sunray-fluted upholstery on a hardwood(birch) frame. Seats were often double-sprung with lip front.

UPHOLSTREY Always firm and tightly stretched to hold the sharp outlines. These designs were produced in suites of three and four pieces.

COVERINGS Curly-pile moquettes, hides and coated cloths. Seaming and fluting were machine-sewn.

WALNUT LADIES' CHAIR / c.1860

A Victorian chair which was usually made as part of a suite. Certainly one of the better designs of the Victorian era, and has been reproduced in large numbers during the last twenty years.

UPHOLSTERY The buttoning was pulled deeply into a well, filled with horsehair and wadding. The wide, sprung seat provided ample sitting room, since the chair was used a great deal for nursing, sewing and conversation.

COVERINGS Appear to have been varied, but velvets and damask were the most usual. Linen chenille and hides were occasionally used where interiors demanded something out of the ordinary. Trimmings used were woven gimp, silk cord and brass nails.

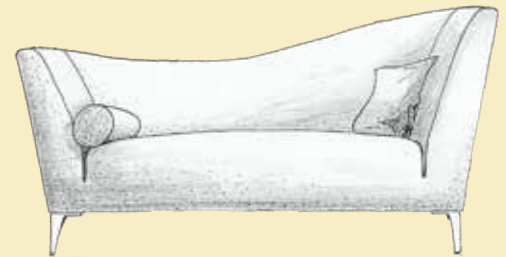


MODERN SETTEE / c.1990

A two-and-a-half-seater settee with a high and a low end, supported on a timber frame with cast metal legs in satin chrome or stainless steel.

UPHOLSTERY Polyurethane high-resilience, fire-retardant foams are used throughout. Seat suspension consists of zigzag tension springs. Bolster and loose feather-filled cushions are added for comfort.

FABRICS Upholstery weaves, plain cotton sailcloths and soft cotton suede.



TUBE CHAIR, ART DECO / c.1932

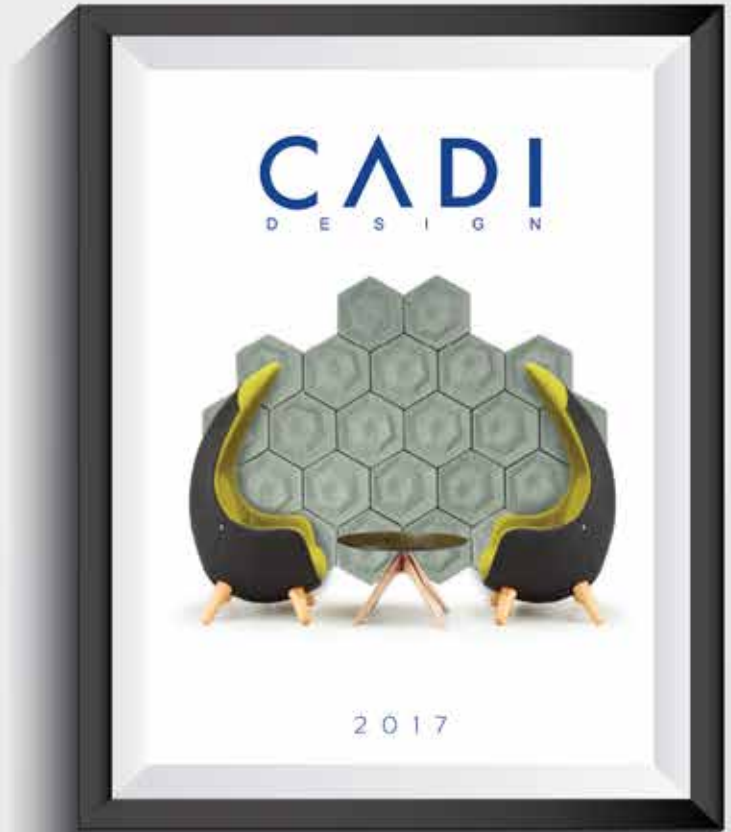
A comfortable tube-frame chair typical of its period. It is a mixture of chromed-steel tube and dark-coloured leathercloth, with a soft cantilever action.

UPHOLSTERY The Chair back and seat are hand-sprung on a beech frame. The filings used were coir fibre, curled hair and a variety of flocks.

COVERINGS Moquettes and nitrocellulose leathercloths were used, depending on whether the chair was for domestic or club use.



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