



CHAPTER 24

Late English Georgian

1760–1810

The Late English Georgian period wholeheartedly adopts Neoclassicism for architecture, interiors, and furniture. Although a continuation of the classicism of the first half of the century, the new style exhibits slenderer proportions, flatter details, and more ornamentation. Designers freely adapt elements and motifs from ancient civilizations. Robert Adam is the leading Late Georgian designer of architecture, interiors, and furniture. Following the example set by Chippendale, books by George Hepplewhite and Thomas Sheraton illustrate prevailing Neoclassical fashions in furniture.

HISTORICAL AND SOCIAL

George III assumes the throne in 1760 and determines to regain the powers of the monarchy taken by the Whigs. His lack of statesmanship and the fact that his reforms resemble absolute monarchism prevent his effecting any lasting changes. Following the loss of the American colonies in the 1760s, Britain attempts changes under the leadership of Prime Minister William Pitt, the

The present reign is indeed rendered remarkable by the multitude of magnificent buildings, fine streets, and spacious squares, that have been added, and still are adding to this metropolis.

—Anonymous, *London and Its Environs Described*, 1761

Younger. Pitt helps reestablish the country's credibility and promotes social changes, such as the abolition of slavery. These and other moderate reforms end with the French declaration of war in 1793.

The effects of the Industrial Revolution begin to manifest during the period. Agricultural and textile production increase, and new materials, such as cast iron, are introduced. London and other cities experience unprecedented growth and development. Cities soon feature wider, paved streets; more lighting; and new housing. Industrialization creates a new, larger, and wealthier middle class that eagerly follows the latest trends in housing, clothing, and furnishings.

George III takes more interest in government than his predecessors did, but like them, he is not interested in music, the arts, or architecture. He is neither a collector nor tastemaker, so his court is not as splendid as those of Louis XV and Louis XVI of France. Nor do design innovations arise from royal patronage. Instead, they come from the nobility and middle classes. Nevertheless, British society is refined with polished manners, and grand tours of Europe remain important for young gentlemen. Members of all classes increasingly study and admire antiquity.

CONCEPTS

The previous half-century of Neo-Palladianism prepares the British to join the rest of Europe and again be inspired by antiquity. Artists, architects, and others continue their grand tours to Italy, Greece, and other ancient sites. As on the Continent,

sources of inspiration expand, and designers increasingly rely on archaeology and the many authoritative studies of Greek and Roman art and architecture.

MOTIFS

■ **Motifs.** Architectural and interior details (Fig. 24-1) include swags, anthemions or honeysuckles, urns, pediments, paterae, classical figures, lyres, laurel wreaths, columns, and other classical elements (Fig. 24-4, 24-6, 24-7). Furniture motifs (Fig. 24-1, 24-10, 24-13, 24-14) also are classical, but add the Prince of Wales motif, lyres, wheat, ribbons, drapery, classical figures, architectural details, and repeating patterns.

ARCHITECTURE

English Neoclassical architecture favors simple geometric shapes and elegant classical decoration. Varying from severe to graceful, the style incorporates principles of symmetry, unity, formality, and classical elements. However, it relies on a broader range of ancient (Egypt, Greece, and Rome) and later models (Renaissance and Baroque) and often uses classical elements differently than before and usually is more archaeologically correct. Unlike French buildings, English ones sometimes have picturesque qualities, such as complicated silhouettes or in-and-out movement. Following Robert Adam, some English architects play with classical proportions and ornament, freely adapting it to their own or their patron's style and taste. Others, such as William Chambers, adhere to classical rules.

Town and country houses are the main building types (Fig. 24-2, 24-4, 24-5, 24-6), although banks, churches, and other public structures also exhibit the style. Middle-class businessmen and professionals build numerous small to medium villas in a plainer Neoclassical mode.

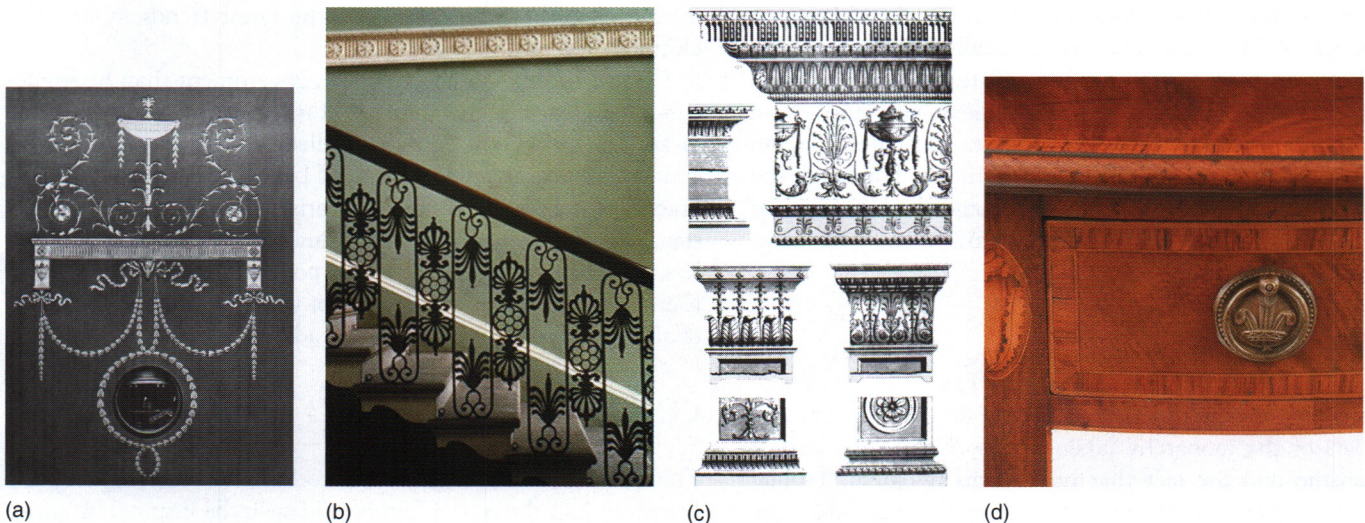
Public and Private Buildings

■ **Site Orientation.** Architects more carefully consider the relationship between house and landscape. Houses may be sited in irregular gardens complete with newly built ancient or Gothic ruins.

■ **Floor Plans.** Plans display a variety of arrangements. Some (Fig. 24-4) follow French prototypes in the disposition of rooms. In others, rooms in contrasting shapes and sizes are laid out in a carefully planned sequence, and are based upon such prototypes as Roman baths and Imperial palaces. In contrast, some architects, responding to the Picturesque or Romantic Movements, plan spaces as a series of picturesque views. Sometimes, rooms are organized in circular fashion around the staircase to facilitate entertaining. Toward the end of the period, plans become less formal and more loosely arranged. In townhouses, important rooms begin to move to the ground floor instead of the first floor as before. In all types of plans, rooms may be round, oval, apsidal, square, or rectangular.

■ **Materials.** Industrialization yields new materials or improves older ones. Higher firing temperatures give a wider range of brick colors (Fig. 24-2, 24-4) including yellow, gray, brown, white, and cream. No longer is red the most common brick color; white or cream brick often is used to resemble the stone used in grander houses. Improved casting techniques produce ironwork in delicate Neoclassical motifs for balconies and window frames. By the end of the period the use of structural ironwork, particularly on staircases, increases, and iron plates help create structures that are more fire resistant.

■ **Façades.** Exteriors (Fig. 24-2, 24-3, 24-4) vary from severely plain to highly decorated with classical elements. Rustication emphasizes the lower portion of some walls. Triumphal arches, niches, and other Roman elements on façades join temple fronts and other Neo-Palladian details on upper stories. As before, most have columns and pediments at entrances and on the ends, but



▲ 24-1. Motifs and Architectural Details: (a) Wall ornament by Robert Adam; (b) stair detail at Kenwood House; (c) entablature detail; and (d) furniture details, c. late 18th century; England.

scale is lighter. The Corinthian order dominates early in the period; Doric becomes more common later. Exterior architectural features on façades indicate important interiors as before. Townhouses and smaller villas often are severely plain with little or no ornamentation.

■ **Windows and Doors.** Classically derived decoration concentrates around windows and doors with smooth, blank walls separating them. Pediments in various shapes or lintels often surmount windows. Rectangular sashes prevail, but arched, fan, round, oval, or Palladian windows (Fig. 24-3) also are used. Improved manufacturing techniques yield larger glass panes, so window sizes increase and mullions become thinner. Mullions and sashes generally are painted dark colors, such as gray, brown, or green, instead of white. Some are grained to imitate mahogany. By the 1770s, taller windows give access to balconies.

Columns or pilasters and pediments frame doors as earlier, but they are more attenuated and, when of wood, are painted light or stone colors. Fanlights become larger with delicate radiating mullions and Neoclassical motifs. Doors commonly have six panels,

although some have three, five, or eight. Most are painted dark brown or green. Hardware is simple, made of brass or cast iron, and incorporates classical motifs.

■ **Roofs.** Roofs (Fig. 24-2, 24-3, 24-4) are flat or low-pitched. Slate replaces clay tiles for coverings. A balustrade often hides the roof.

INTERIORS

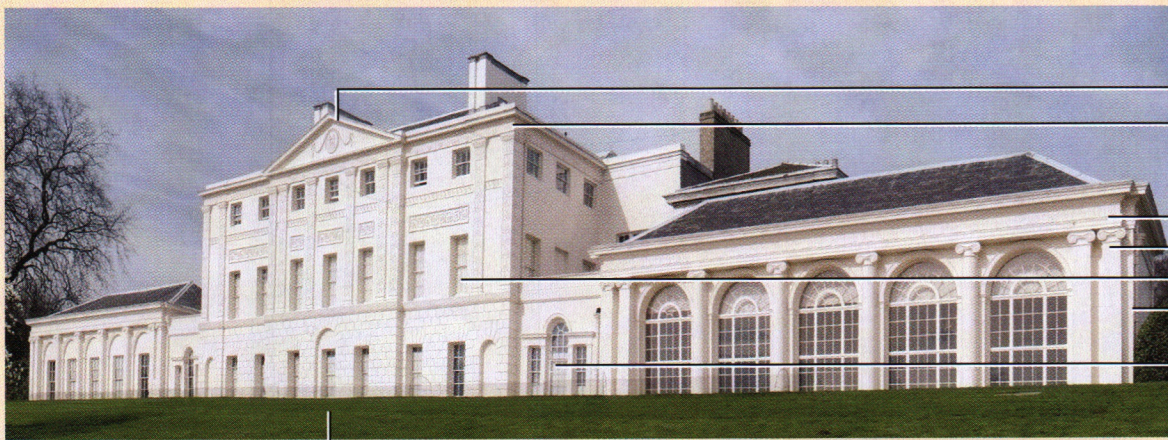
Late English Georgian interiors are characterized by bright colors, classical ornamentation in low relief, and refined proportions. Rooms are formal, elegant, and unified. They often are simple geometric shapes with curving ends or sculpture niches for movement. Columns sometimes delineate apses. Some designs follow antique prototypes, and occasionally designers integrate ancient artifacts into new settings. Regardless of size, the scale of elements within interiors is small and refined, and forms and details are slender and elongated. Designers adapt classical rules of proportion to the

DESIGN SPOTLIGHT

Architecture and Interior: Commissioned by Lord William Murray Mansfield, the Lord Chief Justice of England, Robert Adam rebuilds Kenwood House and redesigns its interiors in the Neoclassical style in 1764–1779. Sited on a high hill in beautifully landscaped gardens north of London, it has a three-story box-shaped central core with a temple front entrance on the north side and a defining roof pediment on the south lawn side. Hyphens with Palladian windows connect the lower-height dependencies on either side. Engaged columns with Ionic capitals order the smooth white façade. Rectangular windows with classically derived embellishment are repetitively spaced within the symmetrical composition.

Kenwood has one of the most spectacular rooms in England—the library. It displays all of the characteristic features of Robert

Adam's style. The rectangular space has apsidal ends separated from the rest of the room by Corinthian columns. Adam often uses apsidal ends and/or niches to create movement within a room. Flanking the fireplace are mirrored niches with sofas. On the opposite window wall are Adam-designed pier tables and pier glasses that reflect the light. The barrel-vaulted ceiling has rectangular compartments defined by color and low relief moldings. Within the compartments, rectangles, squares, circles, and semicircles with reliefs have painted classical decorations by Antonio Zucchi, assisted by Angelica Kaufman. Colors are primarily pale shades of blue, pink, white, and gold. A frieze with anthemions borders the perimeter of the ceiling and the cornice is gilded. Pale blue walls and delicate furnishings integrate with the composition.



- Pediment defines roof
- Box-shaped central core
- Cornice
- Engaged columns
- Rectangular windows
- Dependency at both ends
- Palladian window in hyphen
- Center axis creates symmetrical balance

▲ 24-2. Kenwood House and library (next page), 1764–1779; Hampstead, London, England; Robert Adam.

DESIGN SPOTLIGHT



Barrel vault,
compartmented
ceiling with classical
decoration inspired
by Pompeii

Paterae

Geometric shapes

Athenion border
in low relief

Half-domed ceiling

Delicate arch

Corinthian columns

Apsidal end

situation. Decoration derives from the discoveries of Pompeii and the Italian Renaissance, especially the work of Raphael.

Robert Adam is the foremost and most influential designer of Neoclassical interiors. Harmonious and sophisticated, his interiors have elegant proportions and classical ornament that he abstracts and adapts to suit the particular interior. He designs all elements in the room, from walls and ceilings to furniture and accessories, to achieve unity.

Private Buildings

■ **Color.** The period adopts a vibrant palette thought to be derived from antiquity. Colors (Fig. 24-2, 24-4, 24-6, 24-15) include lilac; terra-cotta; Pompeian red; and bright pinks, blues, and greens. Red and black, reminiscent of Grecian vases, compose so-called Etruscan color schemes (Fig. 24-6). The middle class continues using colors such as stone, gray, olive green, brown, straw, sky blue, and pea green that were fashionable earlier. Soft white remains in vogue, particularly for ceilings. *Grisaille*, marbling, and graining return to fashion. Plasterwork may be white or colored, sometimes with gilded highlights.

■ **Floors.** The grandest rooms have stone, marble, or scagolia floors (Fig. 24-5). For others, random-width stained and polished oak, pine, or deal boards are most common. Plain, uncovered wood floors may be stained, polished, painted in marble patterns, or stenciled. The wealthy continue to use parquet in important rooms, and wall-to-wall carpet grows more fashionable because it is less expensive. Axminster, Moorlands, or Kidderminster manufacture knotted pile carpets and rugs in Turkish, Persian, or Neoclassical patterns. Less expensive alternatives include woven loop pile (called Brussels or Wilton) or ingrains. Carpet and rugs (Fig. 24-4) repeat ceiling designs when following Robert Adam's example. Plain or patterned matting replaces carpet and rugs in the summer.

■ **Walls.** Walls (Fig. 24-2, 24-4, 24-6) display a variety of treatments. Completely paneled walls are out of fashion. Instead, the wall above the dado is painted, papered, or has Neoclassical plasterwork. These treatments sometimes imitate Pompeian wall paintings (Fig. 24-6). Some walls have compartments of low-relief classical ornamentation in white or the same color as the wall. Small painted scenes are often interspersed among the ornamentation.

Alternative treatments include fabrics and wallpaper, the use of which increases during the period. English, Chinese, and French papers increasingly cover walls in numerous fashionable homes. Patterns include architectural forms, such as columns or moldings; florals; stripes; classical scenes; or landscapes. Flocked papers emulating fabrics are almost as expensive as the fabrics they resemble.

Chimneypieces (Fig. 24-4, 24-6) are usually of white, black, or gray marble or scagolia with classical motifs and slender proportions. Chimneyboards with Neoclassical motifs, flowers, or mirrors fill fireplace openings in summer. The design of coal grates, which are more common, complements interior decoration.

■ **Window Treatments.** Window treatments become more elaborate during the period. Simple panels nailed to the window continue to be used, but many now have plain or embellished valances. Single and double festoons are the most fashionable window treatments. Made in light fabrics, they resemble classical swags. In the 1780s, the French introduce draw rods (also called French rods), which gives rise to a fashion for panel curtains hanging on rings beneath festoons. By the turn of the century, elaborately swagged top treatments called drapery are fashionable. Both drapery (top treatment) and curtains (underneath treatment) are of light fabrics that often contrast in color and are trimmed with fringe and tassels. Curtains are tied back during the day. Shutters, cloth blinds, and Venetian blinds, with or without curtains, also help block light.



▲ 24-3. Royal Crescent, 1767–1775; Bath, England; designed by John Wood before his death in 1754 and built by his son John Wood II.

■ **Doors.** Doors (Fig 24-4, 24-6) are usually paneled mahogany with brass hardware. Gilding may highlight panel moldings. Narrow moldings frame the door with a cornice and frieze above.

■ **Ceilings.** Ceilings (Fig. 24-2, 24-4, 24-5, 24-6, 24-7) are focal points, especially in important rooms in grand houses. Most are flat, but some are coved or vaulted. Decoration consists of classical motifs in low plaster relief similar to Roman stuccowork arranged in geometric shapes or compartments and repeated patterns separated by color. Most compositions center on an oval or

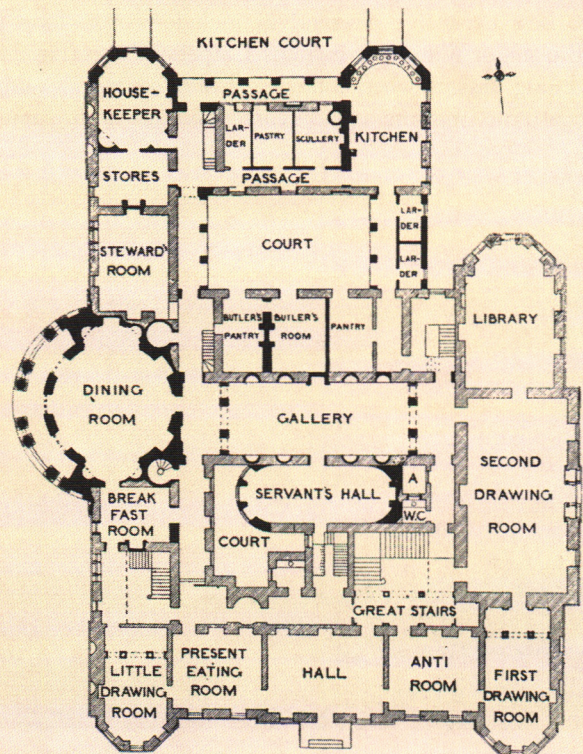
circle of plasterwork, such as a *patera*, or a painting within it. Small paintings with classical themes and figures may be interspersed among the compartments. The rich, dark colors of these paintings contrast with the white or colored reliefs and clear, bright ceiling colors. Sometimes gilding picks out the details. Carpet may reflect or repeat ceiling patterns. Ceilings in lesser houses are flat and painted white.

■ **Textiles.** Advances in manufacturing processes make a greater number and variety of textiles available, so more people can af-

DESIGN SPOTLIGHT

Architecture and Interior: Originally a Tudor-style mansion, the house was replaced beginning in 1743. The three-story exterior of Saltram House has smooth walls and large sash windows on the ground and first floors with square windows above. A modillioned cornice separates the wall and low-pitched roof. Bays mark the ends, and a slightly projecting pediment with quoins beneath and a projecting porch added in 1818 highlight the center.

The dining room was originally designed by Robert Adam as a library for John Parker II, Lord Boringdon around 1768. Ten years later, it is remodeled as a dining room and is one of the best-preserved examples of Adam's work in England. A rectangular space with an apsidal end, it displays Adam's use of the classical language in the chimneypiece, niches (originally windows), and geometric ceiling composition. The low relief stuccowork and paintings in the ceiling are by Antonio Zucchi. Decoration by Joseph Rose accents the green walls. The rug repeats the ceiling design, a common Adam characteristic. Pedestals with urns, an Adam innovation, flank the bow-shaped sideboard, and side chairs with oval backs provide seating.



▲ 24-4. Saltram House, floor plan, and dining room, remodeled 1743–1781; Plymouth, England; Robert Adam.

ford carpet, upholstery, curtains, bed hangings, and furniture cases (Fig. 24-2, 24-8, 24-15). In 1774, England eases restrictions on the use of domestic cotton, while imports remain illegal. By the 1780s, English chintzes and calicoes replace damasks, silks, and velvets, even among the wealthy. Multicolored English prints rival those previously imported from India. The use of linen also increases. Most cottons and linens are block printed, but copperplate printing is firmly established by 1760. Copperplate prints in a single color (red, blue, purple, black, yellow) on a light ground, known as *toiles*, increase in popularity. Especially fashionable for curtains is tabby, a silk of alternating moiré and satin stripes.

As before, textiles and wallpaper often match in color and pattern. Furnishing fabrics coordinate in color and commonly exhibit classical motifs like other materials and finishes. Upholstery during the period is not as thick and becomes squarer than previously. Tufting helps maintain shape and hold the horsehair and down stuffing in place. Shiny brass nails in geometric patterns attach fabrics to furniture frames. Furniture cases are of chintz or calico. Scarves, precursors of Victorian antimacassars, drape the backs of sofas and chairs to prevent damage from wig powder and hair grease.



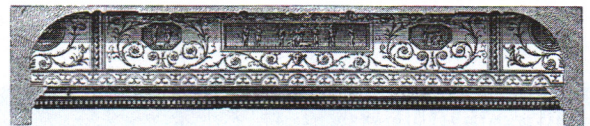
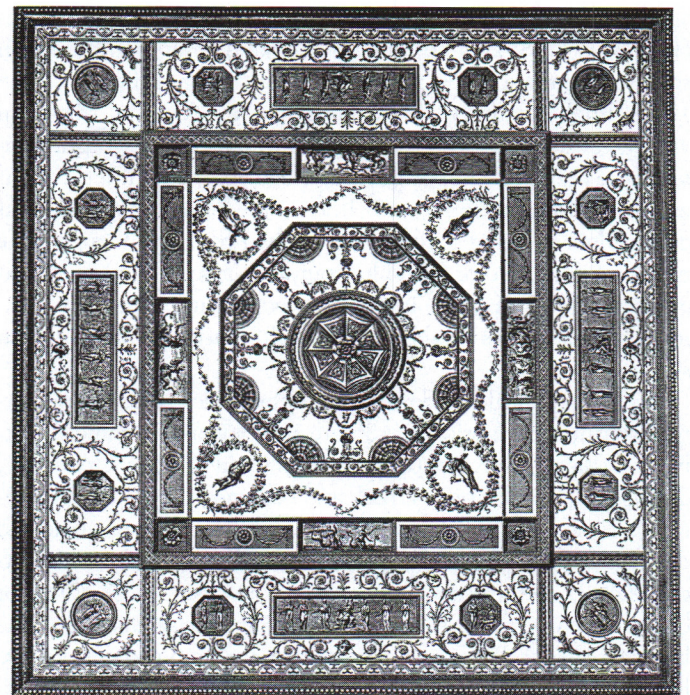
▲ 24-5. Hall, Syon House, 1762–1769; London, England; Robert Adam.

DESIGN SPOTLIGHT



- Honeysuckle motif
- Rosette in circle
- Compartmented ceiling with classical motifs similar to Roman stuccowork
- Frieze with classical swag and rosette
- Mahogany door with frieze above
- Niche with vase (originally side window)
- Mantel with classical features
- Curved sideboard flanked by urns
- Oval back on chairs
- Rug integrates with ceiling design

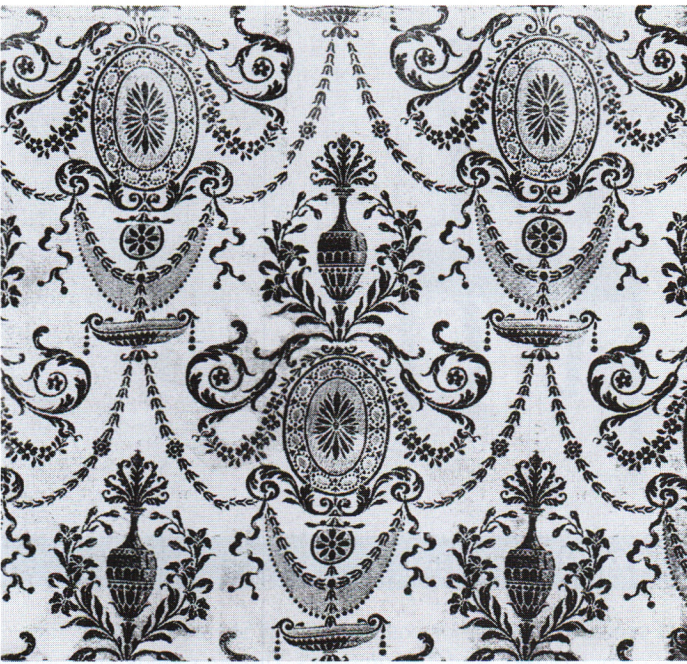
▲ 24-4. Continued



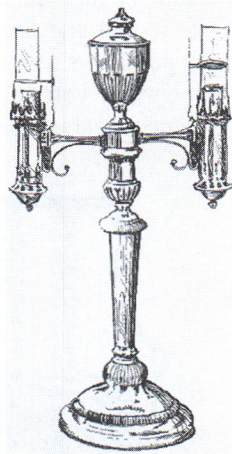
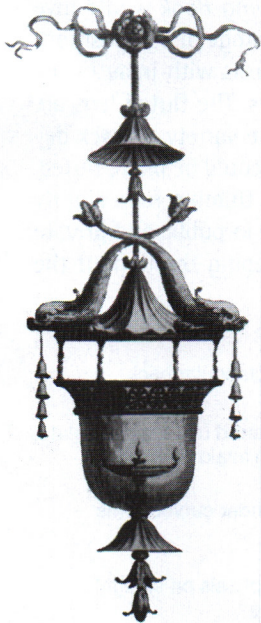
▲ 24-7. Ceiling design; England; Robert Adam.



▲ 24-6. Dining room (top) and Etruscan dressing room, Osterley Park, 1766-1768 and 1775-1777; London, England; Robert Adam.



▲ 24-8. Textile: Fabric in the Adam style.



▲ 24-9. Lighting: Hanging lamp and Argand lamp, c. late 18th century.

■ **Lighting.** Candles, especially those of beeswax, are expensive, so most people use them sparingly. Those who can afford candles use them in *candelabra*; candlesticks; wall sconces; and chandeliers made of metal, ceramics, or glass (Fig. 24-4, 24-9). In 1783, François-Pierre Ami Argand invents a tublar wick lamp whose light is adjustable. Soon, Argand lamps (Fig. 24-9), called colza oil lamps in England, sit on mantels, tables, and wall shelves. The shapes and decoration of all lighting devices follow classical models.

FURNISHINGS AND DECORATIVE ARTS

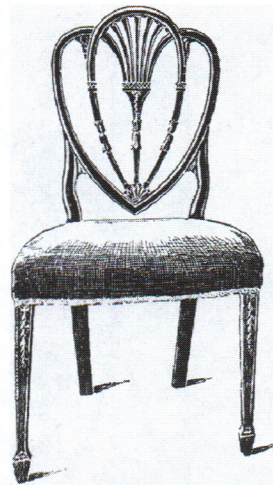
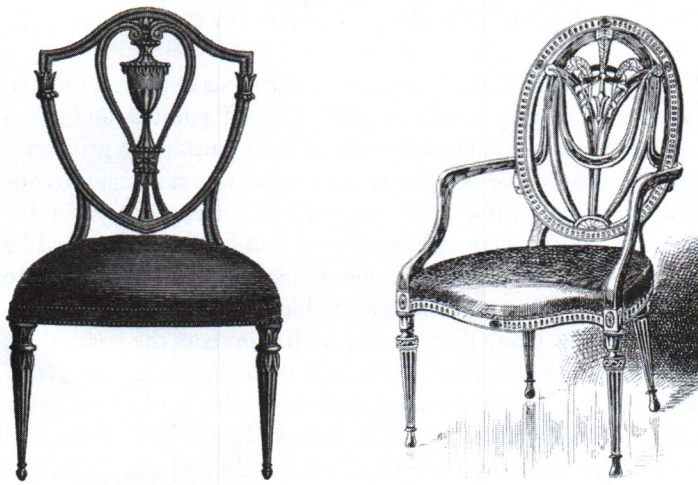
Late English Georgian furniture is light in scale and rectilinear, but not necessarily classical in form. Carved, painted, and inlaid classical motifs dominate compositions. Contrasting geometric and curvilinear shapes in form and ornamentation repeat the contrasting shapes of floor plans and wall or ceiling treatments. Influences include French Neoclassical and furniture designed by Robert Adam for particular rooms. Books by George Hepplewhite and Thomas Sheraton illustrate fashionable Late Georgian furnishings. It is likely that neither author invents the styles illustrated in his publication. Although their names are associated with particular characteristics and styles, the books have some common qualities such as slender scale and decoration. Today, the term *Hepplewhite* often refers to curved backs and tapered rectangular legs, while *Sheraton* means square backs and cylindrical legs. In reality, both books show designs with these characteristics.

Because furniture still lines the walls in formal, symmetrical arrangements when not in use, designers regard it as architectonic and integral to the room. Toward the end of the period, furniture arrangements become less formal, grouping around the fireplace instead of lining the walls. Brass toe caps and casters facilitate moving. New in the period is Robert Adam's sideboard table flanked by urns and pedestals (Fig. 24-4) for dining rooms and sideboards with drawers and doors. Also new are the Pembroke table (Fig. 24-12), quartetto or trio tables, Carleton House writing table, and pedestal dining tables.

Public and Private Buildings

■ **Materials.** Most cabinet furniture is of satinwood, either solid or veneer, but rosewood or other exotic woods are also popular (Fig. 24-1, 24-2, 24-10, 24-12, 24-13). Adam usually uses mahogany (Fig. 24-6) for dining room and library furniture. Many pieces have contrasting veneer bands and inlay. *Ormolu* mounts adorn designs in the French taste. Also definitive is marquetry of classical images in a variety of colored woods. Especially fashionable are japanning in polychrome, paint in black or colors that match the room, and *grisaille*. Some pieces have gilding or porcelain plaques. Brass door and drawer pulls are round or oval.

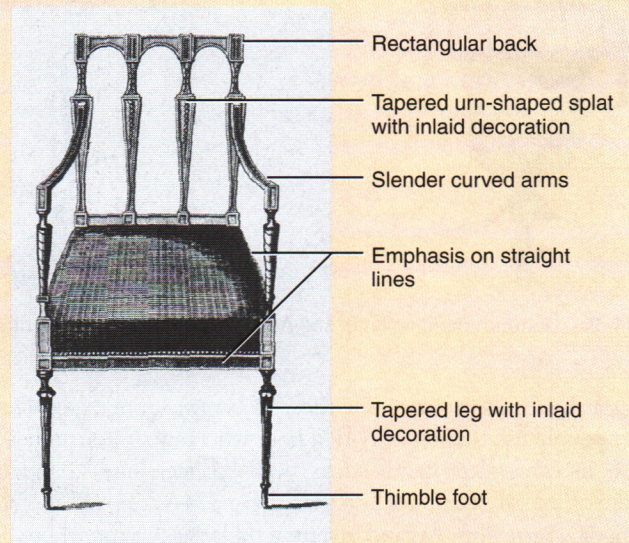
■ **Seating.** Chairs are most typical of the style. Backs may be shield, heart, oval, wheel, camel, square, or rectangular. Hepplewhite backs include the camelback, shield, heart, oval, and wheel (Fig. 24-4, 24-10), while those of Sheraton are usually rectangular with a raised center top rail (Fig. 24-11) or trellises. Backs and splats display endless variety in carved, painted (Fig. 24-6), or inlaid ornament. Toward the end of the period, horizontal rails appear more often in chair backs, reflecting a trend toward horizontality. Quadrangular or cylindrical legs are plain, fluted, or reeded and terminate in spade or thimble feet. Other seating includes sofas in several forms and chair-back settees.



▲ 24-10. Chairs with shield, oval, and heart backs, published in *The Cabinet-Maker and Upholsterer's Guide*, c. 1780s–1788; England; George Hepplewhite; and chair with shield back, late 18th century.

DESIGN SPOTLIGHT

Furniture: This parlour chair, shown in Sheraton's book, *The Cabinet-Maker and Upholsterer's Drawing Book in Four Parts*, has the rectangular back for which the style named after him is commonly known. Rectangular backs with various center motifs shown in the *Drawing Book* would give buyers an idea of design diversity and range of compositions available. This one has four tapered urns with inlay in the back, and the arms rest on urn shapes. The fluted legs are slender and tapered. In addition to the variety of back designs, quadrangular or cylindrical legs could be plain, fluted, or reeded and terminate in spade or thimble feet. Lightly scaled chairs such as this one are used in public and private rooms for entertaining, dining, or sleeping throughout the Neoclassical period.

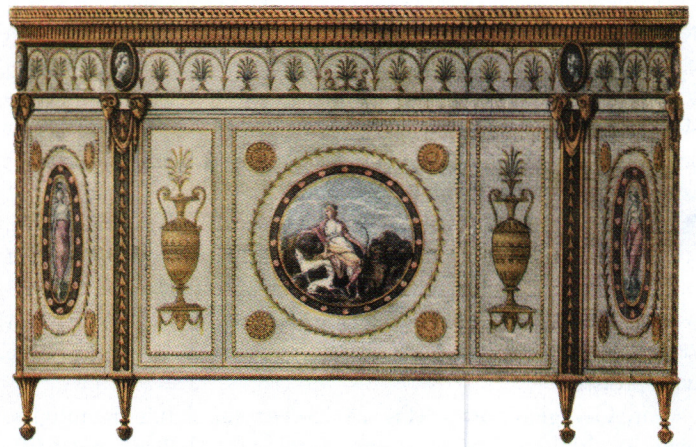


▲ 24-11. Parlour chair, c. 1792, published in *The Cabinet-Maker and Upholsterer's Drawing Book in Four Parts*, c. 1802; England; Thomas Sheraton.



▲ 24-12. Pembroke table, mahogany; England.

■ *Tables.* Many types of small tables support various activities. Card and tea tabletops exhibit rectangular, semicircular, stepped shapes. The *demi-lune* is especially fashionable at the end of the century. Folding tops are still used so that tables can be placed against the wall. Table legs are slender and tapered with spade or thimble feet, like chairs. Pembroke tables (Fig. 24-12) serve as breakfast tables in bedrooms or as card or game tables in drawing rooms. Pedestal or pillar and claw dining tables are introduced. The pedestals have three or four outward curving legs with brass toe caps and casters. Because each pedestal is a separate unit, dining tables can be any size and are taken apart when not in use.



▲ 24-14. *Commode* in the dressing room of the Countess of Derby at Osterley Park, from a colored engraving by B. Pastorini, 1770; England; Robert Adam.

■ *Storage. Commodes,* featuring painted or veneer classical decoration, remain fashionable (Fig. 24-14). Semicircular or bow fronts come into vogue in the 1770s. Introduced during the period to provide storage, the sideboard (Fig. 24-13) with drawers and doors may be bow or kidney shaped with six tapering legs. Common embellishments include classical motifs, stringing, and crossbanding. Breakfront secretary bookcases, frequently in libraries, have center portions that project forward and have drop leaves for writing. New to the period and designed to be free-standing, the Carleton House writing table has a low storage unit with drawers and doors resting on its top and extending along the sides and back.



▲ 24-13. Sideboard, mahogany with marquetry; probably by Robert Adam.



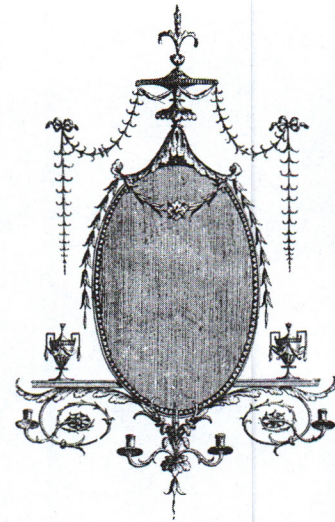
▲ 24-15. State bed, Osterley Park, c. 1776; England; Robert Adam.

■ *Beds*. Richly draped four-poster beds continue in fashion (Fig. 24-15). Posts and testers are slender and carved with classical ornament. Some testers curve or have pediments or urns on top of them. French beds placed sideways against the wall with canopies and draperies mounted on the wall above also are fashionable. Bed hangings are as rich as before, but feature more classical swags. Hangings may be of dimity, plain or patterned silk or satin, velvet, cotton, or linen. As time passes, lighter fabrics become dominant. Rich trims continue to embellish hangings.

■ *Decorative Arts*. Sheffield plate is introduced in the 1770s, which enables even middle-class homes to have numerous silver objects, such as candlesticks, sconces, tea urns, teapots, and tableware. Silver designs are in classical shapes, such as urns or columns, with relatively flat decoration that does not interfere with profiles.

Late Georgian mirrors (Fig. 24-16) become slender rectangles, ovals, or shield shapes often surmounted with delicate metal filigree. Some rectangular ones have upper panels with engravings or *verre églomisé*. Convex mirrors with heavy circular frames also are typical.

■ *Ceramics*. English factories begin producing hard-paste porcelain in the late 1760s. Josiah Spode II standardizes the recipe for bone china about 1800, and it supplants porcelain in popularity, particularly for dinner services. Straight lines, rectangular handles, classical motifs, and Greek and Roman shapes define Neoclassical porcelain. Decoration may be sumptuous, even to the point of obscuring form. Many pieces copy or are influenced by Chinese and Japanese porcelain as well as Neoclassical porcelains. The best-known Late English Georgian ceramics are those



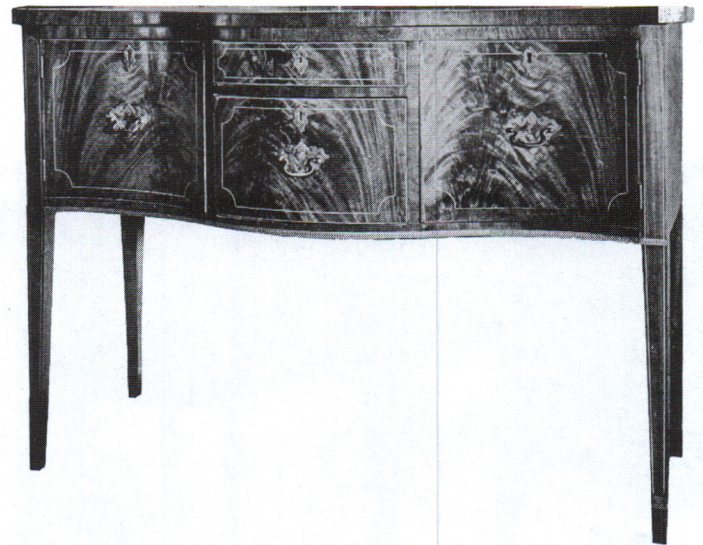
▲ 24-16. Decorative Arts: *Girandole* (wall sconce); George Hepplewhite.

of Josiah Wedgwood. Jasperware (known as Wedgwood today) is produced in various shapes with matte colors, including blue and lilac, and white low-relief classical motifs (Fig. 24-17).

■ *Later Interpretations*. Designers reproduce and adapt Adam, Sheraton, and Hepplewhite furnishings, along with Chippendale furnishings in the American Federal period (Fig. 24-18), and again in the 1870s and 1880s in England and America. Reproductions or adaptations of Neoclassical furniture remain in fashion today.



▲ 24-17. Decorative Arts: Vase, Jasperware, Wedgwood factory; c. late 18th century; England; Josiah Wedgwood.



▲ 24-18. Later Interpretation: Sideboard, 1790–1800; in the style of George Hepplewhite. American Federal.