

Study on the Style of Adirondack Rockers, Mission Style Rockers, and European Rockers

Seung-Taeg Lim · Woo-Yang Chung

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Seung-Taeg Lim^{*2†}, Woo-Yang Chung^{*3}

ABSTRACT

This article was written in order to understand rockers of today and to provide basic data of their designs and manufacture studying pattern changes in the West. This article contains, the characteristics of the style of the Adirondack rockers, the Mission style rockers in America and the European rockers.

Adirondack rockers (1850~1940) were made in various styles out of the mingling of rustic sensibilities with the formalism of Victorian designs. They were Old Hickory chair Co. style, Westport style, bentwood rocker style of two shape and Mottville rocker style.

Mission style denoted American furniture design style of the early 20th century especially the work of Gustav Stickley and Roycroft Community. Mission style rockers had a simple, rectilinear style with exposed construction techniques, unpretentious materials (usually oak, with covering of leather, canvas or plain cloth) and little or no decoration.

European rockers (1660~1918) have come to mean rockers from the English regional chair, Thonet, J&J Kohn, Henry Van de Velde and Hoffmann.

The modernism of modern furniture was affected by the characteristics of the Adirondack rockers, the Mission style rockers and European rockers.

Key words; Adirondack rockers, Mission style rockers, Gustav Stickley, Roycroft Communi

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1. Introduction

1-1 Backgrounds and Purposes

This study looked into the stylistic features of Adirondack rockers, Mission style rockers in the U.S., and European rockers. They were created and have been developed in the West from 1660s, but recently the use of them has been gradually increased in Korea. Their functions as an instrument to improve the health of the old and as playing equipment for children as well as the ordinary resting function have been steadily reported as their efficiencies. There have been various and unique types of rockers with different materials, regional traditional styles, and cultural, and some popular ones and their following models are still being reproduced today. Though we live in multinational culture age, rockers with the western structure and ornamental patterns still seem heterogeneous to us. This is because the characteristics of their traditional residence and culture are very different from those of ours.

Especially, scholastic information and case studies of rockers are very short in Korea, so the development of rockers designed for Korean as a kind of well-being furniture could be distorted. Compared to ordinary furniture, studies of rockers have not been accumulated much, so exploring rockers with aspects of formative style could be significant as a basic study of the theme.

Therefore, this study is a successive job of the study of style transitions of rockers. Comparing 3 kinds of rockers mentioned

above, I'd like to provide preceding data to be used to compare and analyse the stylistic characteristics of traditional rockers developed in Europe and U.S.

1-2 Extent and Methods of the Study

This study, which aims to examine the stylistic characteristics of rockers created in Europe and the U.S., extended to Adirondack rockers which were made between 1850 and 1940 in the U.S., Mission style rockers between 1880 and 1920 in the U.S, and the rockers made from 1660 through 1918 in England and other regions in Europe until the end of World War one. This paper also inquires into the features of formative styles through the formative processes of each style, succeeding influences, important designers and manufacturers. The results are presented on tables to make it easy to compare and analyse them from one another. Cases of them were collected and proceeded through previous studies and references inside and outside of Korea.

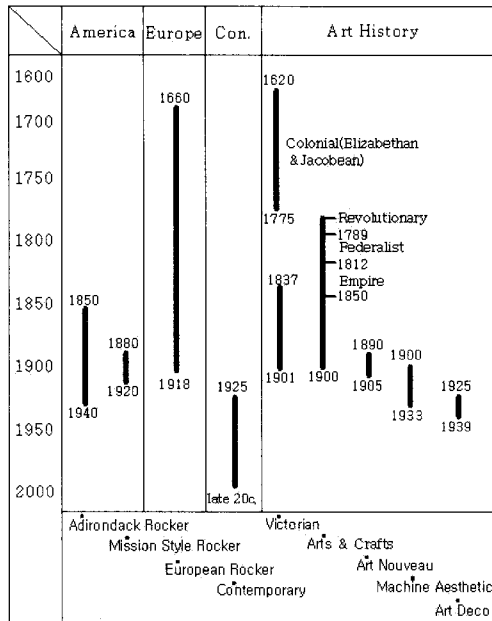
Each style is sorted into historical periods when each of the rockers appeared in (Table 1). It was examined to give help to the study of rockers in Korea with specific characteristics of them.

2. Style changes of rockers

2-1 Adirondack Rockers(1850~1940)

After the Civil War (1861~1865), Ebenezer Emmons was asked to survey these woods

<Table 1> Periods of 4 groups of rockers



and the Adirondacks were exposed as a recreational spot where an individual can go and experience the wilderness. People began to move into this area and brought in tourists enjoying the outdoors. With the increase in tourism came hotels and guesthouses that only the rich could afford.¹⁾ Middle and upper-class families began to seek refuge in natural surrounding and wilderness retreats like the Adirondack Mountains, and built vacation homes that mixed the formalities of Victorian decorum with rural simplicity of country life. A new style of architecture was born in the Adirondacks during the 1870's, which was known as the "Great Camp" by William West Durant. He built rustic buildings with many designs borrowed from Swiss Chalets in Europe.

1) www.abetterabode.com/furniture/Adirondack-History.htm

Original or true rustic furniture was born of necessity and was hand-crafted by woodsmen and hunters for their lean-tos and cabins. Since the emphasis of such furniture was function, the pieces were often crudely built from materials (primarily yellow and white birch, some hickory, cedar, and ash, as well as pine boards) gathered at hand and tied or nailed together. These ramshackle rustic pieces are probably the best example of original Adirondack furniture and are valuable for their original, "one-of-a-kind" quality. Fancy rustic describes the mingling of rustic sensibilities with the formalism of Victorian designs and is a direct result of the transition of the "camp" from shanty to lodge house. Furniture of this type approached the rough, asymmetrical, ambiguous lines of rustic but retained a sophistication that placed it well above ramshackle. As well it may have contributed to a loosening of formality in Victorian taste in America.²⁾

Early craftsmen in Adirondack generally used entire trees and incorporated all parts in their furniture. Although hickory is abundant in the region, true Adirondack rockers were made of yellow birch owing to its strength, reddish color, and leather-like texture.

Much of what is called Adirondack, then, probably originated outside of the area, perhaps Indiana, where the Old Hickory Chair Company and the Indiana Furniture

2) Bernice Steinbaum 1992, *The Rocker*, Rizzoli International Publications, Inc. p.p.76-81.

Company were well established.³⁾ The Old Hickory Chair Co.⁴⁾ was turning out chairs, settees, and rockers for hotels and camps between 1890 and 1940.⁵⁾ In attempting to satisfy the demand for authentic Adirondack style furniture, it appears in retrospect that many of these outside factories actually defined the style. Such factory-made pieces lacked the idiosyncratic touches of the hand-built pieces, but they were sturdy and intriguing enough to capture the imagination of those who were city-bound most of the year.

The original of the first Hickory rockers can be traced back to the Highland area of North Carolina. This vintage Highland's Rocker is a tribute to Billy Richardson, the founder of Old Hickory Chair Co., and the many other craftsmen who settled western North Carolina and created high quality rustic furniture. The Highland rocker of (Fig. 1), distinctively woodsy, was composed of round, unmilled Hickory Sticks, often with the bark left on, arranged

in simple designs derived from country models. Unseen lengths of sapling poles were bent to form most parts, except for the skates, which were sawn; chair seats and backs, which were woven of hickory bark; and tabletops, generally made of oak.

Additionally, (Fig. 2-7) show the styles and features of Old Hickory Chair Co. (Fig. 2, 3, 5, 7) show that seat boards and backs were made by plaiting the inside bark like that of (Fig. 1). (Fig. 4) reflected children's taste, and (Fig. 6) was manufactured with boughs with no exaggeration. (Fig. 5, 7) have a feature that the hoop-shaped armrests are connected to the back. Gustav Stickley's Craftsman magazine praised these pieces as an example of Arts and Crafts Movement furniture.⁶⁾ In the 1930s and 1940s, influenced by the popularity of more modern styles, Adirondack designs became quasi-streamlined, and nylon webbing and other materials sometimes replaced woven bark.

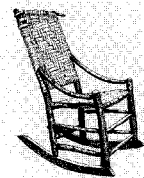
3) Ibid., p. 81.

4) Richardson and others started the "Old Hickory Chair Company" in an abandoned church in Martinsville in 1892 with the Andrew Jackson Chair and Rocker as their signature pieces. When the company incorporated in 1899, numerous products were being built and shipped to homes and resorts all across the country. The company also began furnishing nearly all of the new national park lodges, including the Old Faithful Inn at Yellowstone that still uses the original chairs today. The Old Hickory Chair Company changed their name to the Old Hickory Furniture Company in 1921 and move to Shelbyville, Indiana in 1982.

5) Candie Frankel 1996, *Encyclopedia of Country Furniture*, Friedman/Fairfax publishing, p.p.128-129.



(Fig. 2) Highlands rocker



(Fig. 3) Rocker by the Old Hickory Chair Company of Martinsville, Indiana.

6) Charles Boyce 1985, *Dictionary of Furniture*, Facts on File Publications p.3.



⟨Fig. 4⟩ A yellow birch rocker(Chris Mead)



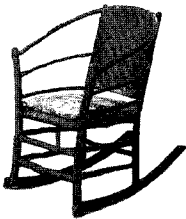
⟨Fig.. 5⟩ An eccentric child's rocker with knobby branches, (Chris Mead)



⟨Fig. 5⟩ An Adirondack-style rocker



⟨Fig. 6⟩ A very literal "twig" rocker(Chris Mead)

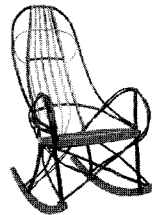


⟨Fig. 8⟩ Birch rocker with woven wood splint backs and seats(Chris Mead)

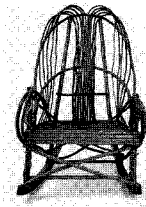
as early at the 1880s.

Fancy bentwood rockers of ⟨Fig. 8-13⟩ are primarily of hickory and willow construction and were generally restricted to outside use. At the time the Old Hickory Chair Co. produced many hickory bentwood rockers.

⟨Fig. 8⟩ is comparatively simple, ⟨Fig. 9⟩ and ⟨Fig. 10⟩ are similar in their styles, and the X-shaped stretchers below their seat boards look secure. Double-folded round shape curvaceousness of the upper backs of ⟨Fig. 11, 12, 13⟩ look very ornamental. Especially, ⟨Fig. 12⟩, which is the decorative bentwood rocker⁸⁾ manufactured in the middle of the 19th century (1850s), has a lot more complex back than that of the same style of ⟨Fig. 13⟩.



⟨Fig. 9⟩ Fancy bentwood rocker



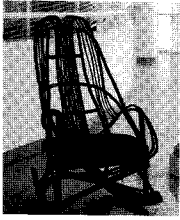
⟨Fig. 10⟩ Adirondack twig rocker from 1915(Private collection, New York, Karen Bell)

Also found in the region are bentwood rockers, which are named for the elaborate frames made of saplings and branches which are bent into arcs and loops. The two principal types of bentwood rockers are the "fancy" (named for the reiterated arc and loop patterns that added ornament as well as strength to the frame) and the Amish⁷⁾ type which appeared later, probably

the 16th-century Anabaptists. The Amish take their name from Jacob Ammann, a Swiss Mennonite bishop who in 1693 broke away from the main body of Mennonites, feeling that they had strayed from the strict austerity of their forebears. The Amish later spread to Ohio, Indiana, and Ontario in Canada. Avoiding modern technology and worldly amusements, they practice simple farming and handicrafts.

7) The Amish church, a branch of the Mennonites, is a Protestant religious group descended from

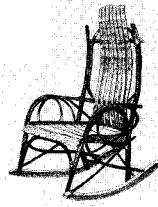
8) Suzanne Slesin, Stafford Cliff, Daniel, Rozensztroch, Gilles Dechabanix 1992, *New York Style*, Thames and Hudson Ltd, p.115.



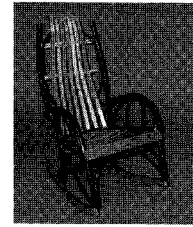
⟨Fig. 11⟩ West Virginia rocker made by H. Wilson in 1895. (Gift of James Allen. The High Museum of Art, Atlanta, Georgia, Lucinda Bunnen)



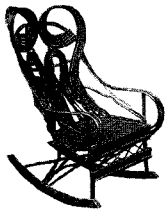
⟨Fig. 12⟩ This curvilinear rocker style was known as "fancy" bentwood (Chris Mead)



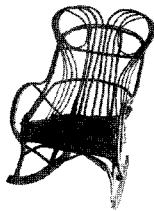
⟨Fig. 15⟩ This is a style of rocker made by the Amish in America.



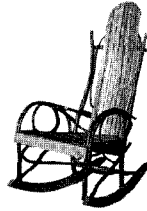
⟨Fig. 16⟩ Amish hickory rocker



⟨Fig. 13⟩ Perfectly mismatched twig chair from the mid 19th century



⟨Fig. 14⟩ Adirondack rocker, 1935 (Walker Evans, Library of Congress)



⟨Fig. 17⟩ An Amish bentwood rocker with steam-bent slats.



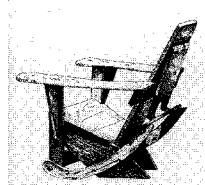
⟨Fig. 18⟩ Amish hickory rocker

The Amish bentwood rockers of ⟨Fig. 14-17⟩ have all-hickory frames and are a simplified version of the fancy rockers. The all-hickory construction requires less material for back and seat than the fancy, and the Amish substitutes oak or ash for willow. The Amish rocker emphasizes function and form with a sensitivity to line. These characteristics reveals well in the form that the seat board and back of ⟨Fig. 14, 15, 16, 17⟩ make a smooth arc.

The third type of chair is of certifiable Adirondack origin and derives its name from the town of Westport, New York. The Westport chair is a type of outdoor chair, which is constructed of boards and is heavier and larger in proportion. It is hallmarked with deep seats, curved backs, and wide armrests. It was the invention of Thomas Lee in 1903, but his friend Harry Bunnell received a patent for the "Westport Chair" in 1905. For the next twenty years, Bunnell produced these chairs. All of his "Westport" were signed, made out of Hemlock and painted green or dark brown. This feature is expressed well in ⟨Fig. 18⟩, which was a modification of a Westport chair and was patented by Bunnell in 1922. The design of it was remodeled into the rocker in ⟨Fig. 19⟩. It is made mainly of lumber and boards, and the upper part of the back draws a curved line while other

Adirondack rockers are made of boughs.

The Adirondack chair was popular throughout America from about 1920 to the beginning of World War II (1939), and it is enjoying a revival today.⁹⁾



〈Fig. 19〉 A variation of the Westport chair



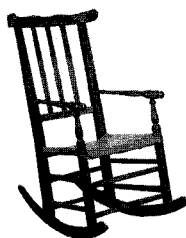
〈Fig. 20〉 Adirondack chair (Si Chi Ko, The Image Bank)

Another popular chair in the Adirondack region was shipped from nearby Mottville, New York, near Syracuse. F. A. Sinclair began to manufacture practical chairs, suitable for homes, assembly halls and schools. The Mottville Chair, as it has become known, was lathe-turned like Shaker chairs and was distinguished by its durability, lightness, and simplicity of design. Sinclair's first company, Union Chair Works, opened in 1865 and manufactured rockers distinguished by incised black bands on the frame and legs. The rockers also incorporated a cane back and seats. Woven seats provided extra resilience and also were cooler in summer. Original Mottville rockers can be identified by a narrow groove in the stiles and legs, which were highlighted with black paint. The Mottville rocker was sold in great quantity from 1880 through 1930, especially to hotels and resorts.¹⁰⁾ The rocker of 〈Fig. 20〉 featured

9) Candie Frankel 1996, *Encyclopedia of Country Furniture*, Friedman/Fairfax publishing, p.11.

10) Ibid., p.125.

turned armrests, a leather-bound seat, and an unusual bent crest. The back slats are similar to those found on Mottville rockers.



〈Fig. 21〉 A Texas-German rocking chair

Mission Furniture, which developed in the western part of the country came to be very popular in eastern mountain homes. The furniture was of simple plank design and made primarily of sturdy oak stained dark brown. The backs and seats were of leather and the joints accentuated with heavily wrought hardware. While Mission furniture was not renowned for its comfort, its emulation of rural simplicity appealed to city dwellers who wanted a true country experience on their weekends in the mountains. It is easy to guess why the Mission style rockers were called Cottage.¹¹⁾

2-2 Mission Style Rockers(1880~1920)

Stories of the origin of Mission style rockers are diverse¹²⁾, but can be condensed largely into two: one was made harmonious with the buildings and furniture in the 17th and 18th centuries built by southwest Spanish missions and native Americans; the remodeled one mixed pure and clean lines with regional materials.¹³⁾ Mission style was

11) Lee, Yeun Sook 1993, *The History of Modern Furniture*, Keung Choon Sa, p.15.

12) Ibid., p.p.113-115.

13) Ibid., p113, Bernice Steinbaum 1992, *The*

named after the simple sort of furniture which was discovered in a California mission, and also is the term which indicates specially the working style of Gustav Stickley (1858-1943)¹⁴⁾ and Roycroft artists¹⁵⁾ who developed American style furniture of the arts and Crafts Movement in New York.¹⁶⁾ As Mission style furniture became popular, it was called "Arts and Crafts," "quaint," "cottage," "Roycroft," or "craftsman."¹⁷⁾

Arts and Crafts design became known in the United States in the 1870s and 1880s. The American Arts and Crafts Movement quickly gained ground, initially in New York, Chicago, and California, before

Rocker, Rizzoli International Publications, Inc. p.72.

- 14) Gustave Stickley was born on March 9, 1858, in Osceola, Wisconsin to German immigrant parents. Stickley founded *The Craftsman* magazine(1901-1916) in 1901 after a visit to Europe; The first two issue were devote to John Ruskin and William Morris. His magazine devote itself to articles on socialism and furniture design, propagating the ideas of the Arts&crafts Movement throughout America. Adopting a joiner's compass as his trademark, he renamed his business United Crafts as a guild for the production of household furnishings; from 1904 it became known as *The Craftsman Workshops*.
- 15) Community of manufacturing workshops in East Aurora, New York; producers of Arts & Crafts style furniture. Elbert Hubbard established the Roycrofters in 1895. He had met William Morris the year before and been impressed by him, so the first product of a Roycroft shop was a book modeled on the output of Morris's Kelmscott Press.
- 16) Charles Boyce 1985, *Dictionary of Furniture*, Facts On File Publication, p. 196.
- 17) Lee Yeun Sook 1993, *The History of Modern Furniture*, Keung Choon Sa, p.115.

spreading further afield. During the 1890s inspired by the Arts and Crafts Movement in England, American artisans sought a return to crafts worked by hand. Arts and Crafts thinking enjoyed a more spectacular success in the United States than it ever did on its home ground. They followed Morris' socialistic aims and tried to return to a pre-industrial work pattern, priding themselves on the 'honest' simplicity of their hand-made furniture.¹⁸⁾ American craftsman created solid oak furniture in rectilinear forms that mirrored the very best of British craftsmanship and design. However, unlike their British counterparts, American furniture-makers valued the role of the machine in manufacturing their design, and they used mechanized processes to produce furniture in the Arts and Crafts style.¹⁹⁾

Gustav Stickley, New York, was one of the first designers to combine Arts and Crafts design with American vernacular styles to create the Craftsman or Mission style of sturdy oak furniture. By 1902, he began producing furniture that would set the standard for all period American designers.²⁰⁾ Stickley's own Craftsman brand furniture was very distinguished, and much of it seems excessively awkward and heavy, though there was a more elegant line, strongly influenced by the Scottish Art Nouveau architect Mackintosh, which went

18) Noël Riley 1980, *World Furniture*, Octopus Books Limited Publishing, p.237.

19) Judith Miller 2005, *Furniture*, Dorling Kindersley Ltd, p. 322.

20) Judith Miller 2005, *Art Nouveau* Dorling Kindersley Ltd, p. 52.

out for a period under the United Crafts label. The success which Craftsman furniture enjoyed throughout the United States-franchises at one time existed from Boston right across the country to Los Angeles-showed the extent of American enthusiasm for the new doctrines.²¹⁾

Stickley and his followers were producing high quality furniture at affordable prices. Their designs reflected the pure, sometimes austere, hardworking quality of American life. They rejected elaborate curves and fussy ornaments typical of Victorian taste, dedicating their efforts, instead, to the utility of design. Mostly their furniture was oak, of simple rectilinear construction and again stressed the honesty of production by revealing the mortise joints and pegs. This style of furniture also became known later as 'Mission' furniture.²²⁾

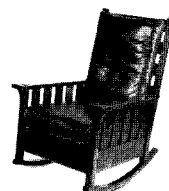
In the chair and rockers, its characteristic was evident in large armrests, slat-backs, and stick designs. Stickley used elements of construction as part of the design. The most common device is a pin, or a flush, embedded dowel holding a joint together. The attachments of the legs and seats were exposed; the seats, often covered with leather, were fastened with heavy tacks, which were also exposed. Stickley's furniture boasted a rich, dark patina that was created not with stain, but by applying chemicals that reacted with the wood.²³⁾

21) Edward Lucie-Smith 1979, *Furniture: a Concise History*, Thames and Hudson Ltd p.158.

22) Noël Riley 1980, *World Furniture*, Octopus Books Limited Publishing, pp.237-241.

23) Judith Miller 2005, *Arts & Crafts*, Dorling Kindersley Ltd , pp.41-43.

In the 19th century, the rocker enjoyed enormous popularity in the United States. Both stylish and functional, it was enthusiastically adopted by American Arts and Crafts furniture-designers such as Gustav Stickley, who produced many rockers at his Craftsman Workshops, including (Fig. 21, 22, 23). This rocker of (Fig. 21) is an ideal prototype of the Arts and Crafts philosophy, which aimed to produce well-made, sturdy, and comfortable furniture by hand, and was often based on traditional designs. Leather upholstery for drop-in seats and cushions, and construction features used for decorative effect such as tenons, vertical and short corbels beneath the flat open arms, typically highlight Stickley's Craftsman furniture. The rocker of (Fig. 22) has a spindle back, spindle sides, leather seat, and short corbels. But spindle-sided and spindle-backed chairs produced by Stickley from 1905 reveal the influence of furniture designed by Frank Lloyd Wright (1867-1956).²⁴⁾ The rocker of (Fig. 23) is solidly constructed, with a scooped crest rail, plain broad armrests with revealed tenons, and a black leather upholstered seat.

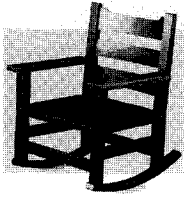


(Fig. 22) Gustav Stickley Arts and Crafts rocker No.323 c.1880-1920. DRA



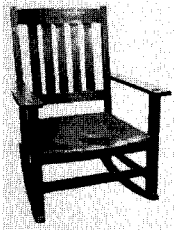
(Fig. 23) 1908, Gustav Stickley Tall-back Spindle Rocking Chair.

24) Ibid., pp.41.

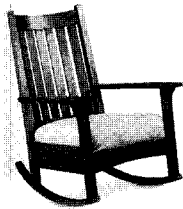


⟨Fig. 24⟩ Gustav Stickley stained oak ladderback rocker

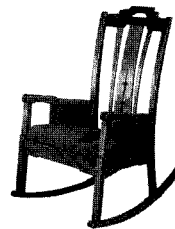
Leopold (1869-1957) and John George Stickley (1871-1921) were two of Gustav's younger brothers. In 1904, they united to establish L. & J.G. Stickley in Fayetteville, New York. Leopold and John George looked to Gustav Stickley for inspiration, but they rejected handcrafted methods in favour of mechanical production techniques. The rockers of ⟨Fig. 24, 25⟩ are made by L. & J.G. Stickley. These oak open-arm rockers have vertical back slats and exposed tenons.



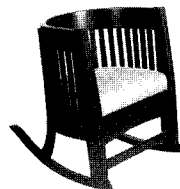
⟨Fig. 25⟩ Art & Crafts rocker made by L. & J.G. Stickley in 1905. (Gallery 520, New York)



⟨Fig. 26⟩ This oak L. & J.G. Stickley open-arm rocker has a drop-in seat cushion, c.1907. H:101.5cm (40in), DRA



⟨Fig. 27⟩ Mahogany rocker in the Gamble House, Pasadena, California (Tim Street-Porter)



⟨Fig. 28⟩ Plail Brothers Chair Co. rocker constructed from oak, 1906-10



⟨Fig. 29⟩ Plail Brothers Chair Co. rocker

The Mission style was influential on the West Coast -notably in the works of Greene & Greene and Arthur and Lucia Mathews-and in the Midwest, where the Prairie School and Frank Lloyd Wright absorbed and developed its tenets.

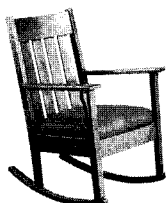
Charles Summer Greene's(1868-1957) and his brother Henry Mather Greene's furniture followed Japanese tenets of construction. It was made usually in teak or walnut and

was often decorated with inlaid silver, semi-precious stones, ebony and fruitwood, or with small amounts of carving. The Mahogany rocker of ⟨Fig. 26⟩ was designed by S. and Henry M. Greene and manufactured by the Peter Hall Manufacturing Company of Pasadena, and is more decorative than Stickley's.

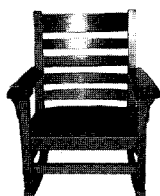
The rockers of ⟨Fig. 27,28⟩ were made by Plail Brothers Chair Company. The rocker of⟨Fig. 27⟩ was constructed from oak. The top rail of its slat-barrel back, which encloses a reupholstered sprung seat, is steeply curved by steam-bending. ⟨Fig. 28⟩ has five vertical back slats, broad arms short corbels and an upholstered seat cushion.

The J.M. Young Furniture company had perhaps the longest run of Arts and Crafts furniture production of any other commercial firm in the United States. This

small family business, well known for its quality craftsmanship and rivalry with the Stickleys, left an enduring legacy in American decorative arts. The rockers of <Fig. 29, 30> made by the J.M. Young Furniture Co. <Fig. 29> has four vertical back slats, paddle arms, and a brown leather-upholstered seat cushion. Also <Fig. 30> has broad arms, corbels, and exposed tenons.



<Fig. 30> Open-arm oak rocker made by the J.M. Young Furniture co, 1904-20



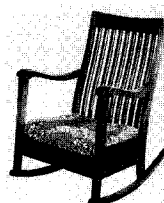
<Fig. 31> J.M. Young Furniture Co. rocker

The rocker of <Fig. 31> was actually a popular design among Mission-style furniture makers, and upholstery was rich, with specially designed flower pattern textiles inspired by nature.

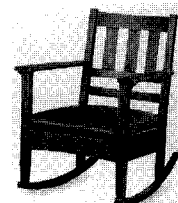
The Life-Time rocker of <Fig. 32> is numbered "624" with original paper label. It has exposed tenons on the upper arms and is rendered in oak. The name Life-Time refers to a line of furniture, sometimes also called The Cloisters Style, produced by The Grand Rapids Bookcase and Chair Company²⁵⁾ in Michigan. The designs were simple

25) In 1911, A.A. Barber merged two companies producing furniture in the Arts&Crafts style -the Grand Rapids Bookcase Co. and the Barber Brothers Chair Co.- to form a new enterprise called the Grand Rapids Bookcase

and unornamented, with references to a style such as the Stickley. Much of construction of Life-Time furniture was carried out by machine, but the work was well finished and high quality woods was used.²⁶⁾



<Fig. 32> Mission style rocker (Henry Ford Museum& Greenfield village, Dearborn, Michigan)

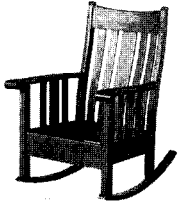


<Fig. 33> Life-Time rocking chair in oak c.1910

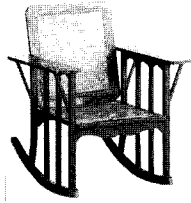
<Fig. 33> was made by the Harden Furniture Company and is missing its original seat cushion. The genesis of the firm can be traced to 1880, when Charles Harden and his son Frank began to make kitchen chairs in Gamden, New York. The firm began to specialize in the production of fine-quality Mission furniture, including rockers and tables in mahogany, maple, birch, and oak. Designs from the turn of the 20th century emulated those of Gustav Stickley and other Mission furniture makers, with whom Harden was competing. <Fig. 33> has scrolled arms and slatted back and sides.

The mahogany rocker of <Fig. 34> has a cane seat and back panel, and open paddle arms with diagonal supports.

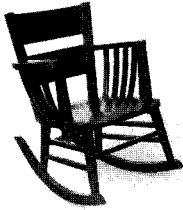
and Chair Co.
26) Ibid., p. 52., Judith Miller 2005, *Art Nouveau* Dorling Kindersley Ltd, p.59.



(Fig. 34) Harden Furniture co. rocker Early 20th century



(Fig 35) Unsigned mahogany c.1910, 82.5cm high.



(Fig. 36) An American Arts and Crafts stained oak rocker.

(Fig. 35) is an Arts and Crafts rocker, in the manner of David Kendal who designed for a firm called Phoenix Furniture. A paper label reveals that it was supplied for sale by Heywood Brothers, of Chicago, a firm of furniture manufacturers which has been in business since the 1890s and was once famous for its wickerwork.²⁷⁾ This rocker has curved arms, curved slat sides, and exposed pins, which is stylish and functional.

The Mission style furniture produced between 1890 and 1920 was the most influential, not in its immediate popularity, which was never very great, but in its theoretical influence on later designers and architects. This was especially strong in Chicago where Mission furniture served as a prototype for Prairie School design.²⁸⁾

27) Peter Johnson 1989, *Chairs* Merehurst Press, p.105.

28) Noël Riley 1980, *World Furniture*, Octopus Books Limited Publishing, p.241.

The earlier Mission style furniture failed because its style was much too antique and childish for their luxurious lives though it tried hard to design aesthetic and organic furniture. They were too simple, hard, and plain to harmonize simpleness, elegance, and comfort together. Designers emphasized simpleness much but ignored the beauty of appearance of furniture.²⁹⁾

Although by the late 1920s, Arts and Crafts furniture had fallen from favor, simple, practical design, good construction, and native materials remained popular features in furniture design until World War II. The Arts and Crafts style was rediscovered in the 1970s by collectors who appreciated elegant simplicity, fine materials, and handcrafted design. The influence of this revolutionary, idealistic movement continues to be felt today.³⁰⁾

2–3 European Rockers(1660–1918)

Rockers originated in London, but the specific time has not been verified. English people applied a common chair to skates first. That's why we designate them as the inventor of rockers, but they were developed much more in the U.S. than in Europe including England. It is said that rockers were not popular among the city dwellers in the Victorian age because they were judged rather complicated and inferior, but various kinds of rockers were proven to be manufactured in several regions of

29) Lee, Yeun Sook 1993, *The History of Modern Furniture*, Keung Choon Sa, p.124.

30) Judith Miller 2005, *Furniture*, Dorling Kindersley Ltd, p. 322.

England from 1660 through the early 20th century.

⟨Fig. 36⟩ is a picture of an oak rocker³¹⁾ made in southwest Yorkshire and south Lancashire in England from 1660-1710, and it is the oldest one in its recorded history. 'Study on the Historical Change of Rocker Styles'(2) in the magazine Journal of the Korea Furniture Society(Lim and Jung vol 17/ No.2) estimated the origin of rockers as before or around 1700, but the time should be revised to the period of 'before 1660.' ⟨Fig. 36⟩ is similar to ⟨Fig. 37⟩ which was manufactured in the western regions of England from 1620 to 1660 and has the same structure of putting the ordinary chair on blades; they are same in their back-supporting panels, sculpting styles of the middle age design, renaissance-type scrolled arms, cow-horn stretcher, and the turning technique of the finishing touches on the front part legs below the armrests. ⟨Fig. 36⟩ is judged to have been used in upper class society rather than in lower classes in terms of its decorative appearances.

From the 1620s onwards English records show a certain amount of furniture being imported from Venice and India for the court and for members of nobility attached to it. Already, during the 17th century, English craftsmen began to find there was a lack of native timbers suitable for their purposes. As a result they began to import oak and fir from Norway and the Baltic,

and walnut from Spain and France. A constant flow of supplies from overseas actually enabled English furniture makers to build up the beginnings of a reciprocal export trade in their own products. This was, eventually, in the 18th and 19th centuries, to make England Europe's greatest furniture-exporter.³²⁾



⟨Fig. 37⟩ Armchair
oak, South Lancashire/
South-West Yorkshire,
1660-1710.



⟨Fig. 38⟩ Armchair,
oak West Country,
South-West Yorkshire,
1620-60.

Rockers made in the northwest areas such as Lancashire, Yorkshire, and Cheshire are from ⟨Fig. 39⟩ through ⟨Fig. 49⟩, ⟨Fig. 55⟩, ⟨Fig. 56⟩, and ⟨Fig. 57⟩, and they were produced from the 1770s to 1900s. ⟨Fig. 39⟩ has a supporting slat that gradually slopes down like ⟨Fig. 40⟩, ⟨Fig. 41⟩, ⟨Fig. 47⟩, and ⟨Fig. 55⟩, and the slat of ⟨Fig. 41⟩ has a dynamic wave form in it. ⟨Fig. 42⟩, ⟨Fig. 44⟩, ⟨Fig. 45⟩, ⟨Fig. 46⟩, ⟨Fig. 48⟩, and ⟨Fig. 49⟩ have fixed spindles which were racked between back supporting rails. Back supporting poles of ⟨Fig. 39⟩, ⟨Fig. 40⟩, ⟨Fig. 41⟩, ⟨Fig. 42⟩, ⟨Fig. 44⟩, ⟨Fig. 45⟩, ⟨Fig. 46⟩, and ⟨Fig. 48⟩ were racked, and the upper part finial of the poles in ⟨Fig. 39⟩, ⟨Fig. 40⟩, ⟨Fig.

31) David Knell 1992, *English Country Furniture*, Cross River Press, p.226.

32) Edward Lucie-Smith 1979, *Furniture; a Concise History*, Thames and Hudson Ltd. pp.71-73.

41), <Fig. 42>, <Fig. 44> were finished with nipple patterns. The seat board of <Fig. 45> was replaced by a veneer board, <Fig. 48> the alder tree, <Fig. 55> cotton cushion, <Fig. 56> canvas, and the rest of them were weaved with rush. The armrests of <Fig. 40>, <Fig. 41>, <Fig. 44>, and <Fig. 46> were all flat and warped outwards, and those of <Fig. 42> and <Fig. 47> were racked. <Fig. 48> and <Fig. 49> have Grecian-style armrests. The stretchers of the front legs were all racked. All the other rockers except <Fig. 42> and <Fig. 48> with an H-type stretcher have two stretchers at both sides. <Fig. 42> and <Fig. 48> were made for children, but <Fig. 44>, <Fig. 47>, <Fig. 49>, and <Fig. 55> were designed for mothers with children. Especially, the back-supporting slats of <Fig. 39> and <Fig. 40> were very similar to those of the American Shaker's chair, and the nipple decorations on the upper back poles of <Fig. 39>, <Fig. 40>, <Fig. 41>, <Fig. 42>, <Fig. 44> are the same as the low-back dining chair of <Fig. 43> used in the American Shaker community. Particularly, <Fig. 39> has much similarity with the Shaker rocker <Fig. 38>, so it is assumed that a lot of English furniture and manufacturing skill gave influence to the Shaker style through trade and so on. <Fig. 47> is a Macclesfield childcaring rocker which is stamped 'C. LEICESTER' on the rear pole, and the armrests of it are racked with the bamboo style.

One consequence of the fashion for chinoiserie at the beginning of the 19th

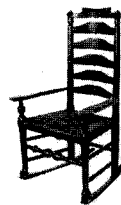
century was the popularity of pieces either made of bamboo or of beechwood carved and painted to resemble bamboo. This was a fashion which was to appear in a new form in the Aesthetic 1880s.³³⁾



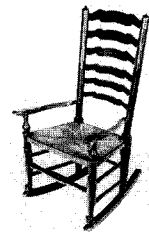
<Fig. 39> Shaker armed rocker, ca. 1830, Union Village, Warren County Historical Society.



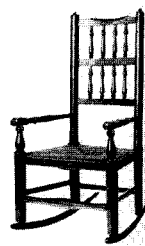
<Fig. 40> Rocker, Ash, Attributed to Lancashire, c. 1770-1820.



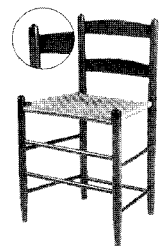
<Fig. 41> Ladder back rocker. Ash. Billinge/Pemberton/Wigan area of Lancashire, c.1780-1875.



<Fig. 42> Wavy line ladder back rockier. Ash. Lancashire, c.1790-1840.

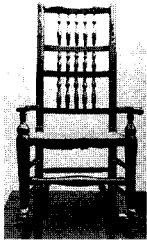


<Fig. 43> Child's spindle back rocker, Ash. Attributed to Lancashire/Cheshire, c. 1800-50.



<Fig. 44> Shaker low back chair, ca. 1860. (Private Collection)

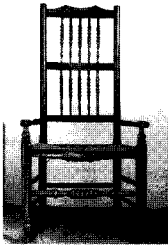
33) Ibid., p.126.



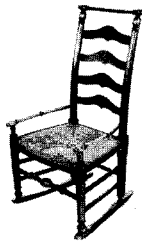
⟨Fig. 45⟩ Standard spindle back nursing rocker, Ash, Todmorden, Yorkshire, c. 1800-60.



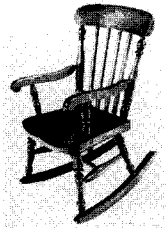
⟨Fig. 46⟩ Dales or single row spindle back side rocker, Ash, North West, c. 1800-70.



⟨Fig. 47⟩ Armchair on rockers, Ash and alder with rush seat, North-West, 1810-1860.



⟨Fig. 48⟩ Macclesfield ladder back nursing chair, Ash Macclesfield, Cheshire(fl.1816-60).



⟨Fig. 49⟩ Spindle back child's rocker, Alder, (fl., 1848-87), Lancashire.



⟨Fig. 50⟩ Nursing rush seated kitchen rocker, Alder, elm, (fl. 1865-90)

⟨Fig. 50⟩ was made as a simple Windsor rocker style for children from 1840 to 1880 in the basin of Thames River in London and in Chilterns, the back of which was cut round. It has a plain H-shaped stretcher and a seat board of alder trees, and was made of beech. Lots of chair styles for children were made following the High Wycombe tradition.³⁴⁾

There are ⟨Fig. 51⟩ and ⟨Fig. 52⟩ were

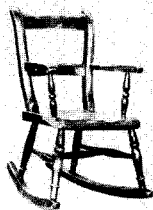
produced in Yorkshire, northeast England. ⟨Fig. 51⟩ is a kind of Windsor rocker which has a higher back and hoop-styled armrests. The stamp of its manufacturer, 'J. WATSON' was sealed behind the back of the elm wood seat board. The characteristics of Windsor chairs are an H-shape stretcher, spindles at the back, and the Gothic window tracery pattern of the central splat of the back. ⟨Fig. 52⟩ is a nursery rocker produced at Win. Brear & Sons in Addingham, Yorkshire in 1880s. Its armrests were raked and it has stretchers between the front and rear legs to make them firm.

⟨Fig. 53⟩ and ⟨Fig. 54⟩ are the rockers made in Lincolnshire, the central region of northeast England. ⟨Fig. 53⟩ is a kind of Windsor rocker with a high back produced between 1841 and 1881, and has the stamp 'SHIRLEY' on the edge of the seat board. Particularly, the rack finishing under the hoop-style armrests shows that it is a typical style of rocker produced in the northeast regions and Yorkshire. It has a similar style with ⟨fig. 51⟩ in that it has H-shape stretchers and Windsor style Gothic window tracery patterns in the splat of the back. ⟨Fig. 51⟩ and ⟨Fig. 53⟩ are considered as those which influenced to the bow-back form of the American Windsor chairs and rockers. English Windsor chairs were manufactured a lot especially in the regional factories in High Wycombe, Buckinghamshire with its native lumbers. The saddle-shape seat board was made

34) Bernard D. Cotton 1991, *The English Regional Chair*, Antique Collector's Club Ltd, p.85.

considering the elements of the chair's legs and arms in the center. A higher back was preferred and the splat which has Gothic tracery pattern a jour in the center of the back was typically used.³⁵⁾

⟨Fig. 54⟩ was produced between 1850 and 1890, and was called a 'Caistor' chair. The style of it was a traditional one of Lincolnshire, which has a back, armrest spindles, H-shape stretchers and seat boards made of alder trees, and was made of ash trees and colored with red lead.



⟨Fig., 51⟩ Child's scroll back Windsor rocker, Beech with plain elm seat. High Wycombe, Buckinghamshire c. 1840-80.



⟨Fig. 52⟩ High back smoker or broad arm Windsor rocker. Fruitwood with elm seat. fl. 1828-75)



⟨Fig., 53⟩ 'Second size babies' rocker', Wm. Brear & Sons, Addingham, Yorkshire, c. 1880.



⟨Fig. 54⟩ High back Windsor rocker, Ash with elm seat and fruitwood splat, (fl. 1841-81) on edge of seat.



⟨Fig. 55⟩ The 'Caistor' chair. Ash with elm seat, c. 1850-90. Stained with red lead.

There were some more rockers of particular purposes or forms. ⟨Fig. 55⟩, ⟨Fig. 56⟩, and ⟨Fig. 57⟩ are the rockers made in Lancashire northwest England. ⟨Fig. 55⟩ is a rocker for bringing up children which was manufactured between 1830 and 1900. It has winged racks on both sides of the ladder-shape back poles to make nursing easy. There was left traditional regional furniture in several regions in the early Victorian age. In Lancaster, dyed ash ladder-back chairs like in ⟨Fig. 55⟩ were produced.³⁶⁾ ⟨Fig. 56⟩ and ⟨Fig. 57⟩ are unique regional types of armchairs with native wings on both sides of the Gothic back, the type of which often has a drawer under or beside the seat board like in ⟨Fig. 58⟩. This type of an armchair was tended to be used in front of a comfortable hearth. ⟨Fig. 56⟩ is the case of an armchair with wings originated and produced from Padiham around Burnley in Lancashire between 1800 and 1840. ⟨Fig. 57⟩ is a special rocker manufactured in Lancashire and in Dales, Yorkshire from 1840 to 1880, and the earlier winged armchair appeared in 1707.³⁷⁾ The rear feet of it was finished in a Grecian style and

35) Judith Miller 2005, Furniture, Dorling Kindersley Ltd, p. 240.

36) Ibid., p.277.

37) David Knell 1992, *English Country Furniture*, Cross River Press, p.182.

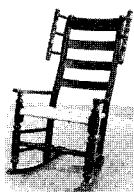
the armrests of it were rolled up horizontally. (Fig. 58), the same style of (Fig. 57), must have been transformed into a rocker. (Fig. 59) is a typically Victorian platform-style rocker with raked spindles and was made a lot around 1880. (Fig. 60) is typically Edwardian for children which was generally used and very popular before 1914.³⁸⁾ The lower part of this chair has the structure to be easily seated on the lower position or used to allow resting on the ground as a rocker.



(Fig. 60) A typical turned spindled rocker of a type made in large umbers, c. 1880.



(Fig. 61) A typical Edwardian child's chair in birch or beech, originally either white-painted or stained, 1900-1914.



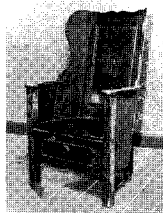
(Fig.. 56) Armchair on rockers, Ash and alder, dark stain, Lancashire, 1830-1900.



(Fig.. 57) Winged armchair, Padham, near Burnley, Lancashire, c.1800-40.



(Fig. 58) Winged arm-chair, Pine, dark brown stain, Lancashire/Yorkshire Dales, 1840-80.



(Fig. 59) Winged armchair Pine, light stain, Lancashire /Yorkshire Dales, 1820-80.

It is true to say that it was in the 18th century that furniture makers evolved a whole repertoire of specialist furniture types. It is also true to say that for the first time one finds a real understanding of comfort as well as of luxury. And there was an adumbration of the early 19th century tendency for several quite distinct styles to exist simultaneously, without any one of them becoming dominant. One very important part of the English export trade was to England's American colonies. Much English furniture went to the rich southern colonies. The northern colonies were already developing in a different way, with their own manufacturers, and had less to offer the mother country. As a result, it was here that an independent American furniture industry first developed, basing itself on English prototypes.

In many respects furniture changed more fundamentally in the first half of the 19th century than it had during the 17th century. The changes were technological as well as stylistic. At first it was style that counted. The technological revolution, however,

38) John Andrews 1996, *Victorian and Edwardian Furniture*, Antique Collector's Club Ltd, p.130.

gathered pace only slowly. One consequence of the fashion for chinoiserie at the beginning of the 19th century was the popularity of pieces either made of bamboo or of beechwood carved and painted to resemble bamboo.

Furniture in the Egyptian style and Egyptian details were later to be absorbed in England, where they were made fashionable. Furniture of this kind already foreshadows the early Victorian taste for the opulent and the complex, and has more than a hint of typically Victorian eclecticism. The apparent confusion of styles visible in English and to some extent in Continental and American furniture after the year 1830 or thereabout was only partially recovered after the reform initiated by the Arts and Crafts Movement later in the 19th century.

Much Victorian 'Elizabethan' furniture is a strange mixture which relies as much on late Stuart forms. Both Louis XIV and Gothic made their contribution to the Naturalistic style. Gothic came the liking for ornaments derived directly from nature. The development of Naturalistic furniture had more than stylistic significance. It reflected a new yearning for comfort, and it was this, more than anything else, that was responsible for novelty of form rather than ornament.

One important innovation was the changeover from wooden to metal beds which began in the 1840s. By the mid 1850s these beds had become an important branch of manufacture in England. Metal was also used for making chairs.

The copper pipe rocker of (Fig. 61) was displayed in the Great Exhibition in 1851.³⁹⁾ The elegant design of the narrow but long iron frame and upholstered and stuffed seat board of the chair was very popular. This fit well in a room of 20 degrees celsius and the imitated works of it were commercially manufactured. (Fig. 61) is remarkably different from Victorian style which preferred superabundant decorations, and showed new features of simple and functional design.



(Fig. 62) Victorian metal rocker, produced by R. W. Winfield & Co, Birmingham, c. 1850.



(Fig. 63) Rocker with an iron frame and red velvet covers, England, probable 1851. It is uncertain whether the chair was actually presented as early as 1851, or 11 years later at the next World Fair in London Die Neue Sammlung, Munich.

English rockers appeared mainly in northeast and northwest areas, but bentwood rockers made by Michael Thonet and those of other designers are discovered in Europe.

William Morris(1834-96) and the Arts and Crafts Movement he led criticized Victorian tastes which were indulged in decoration and imitation by mass production in factories as a result of the Industrial

39) Edward Lucie-Smith 1979, *Furniture; a Concise History*, Thames and Hudson Ltd. p.134.

Revolution(1760-1830).

Ultimately, the success of the Arts and Crafts Movement itself was relatively short-lived in Britain, as the designers' insistence on handcrafted furnishing proved prohibitively expensive.

This Movement gave a strong intellectual influence on the designers of future generations and the formation of modernism. The Art Nouveau Movement, a pioneering effort to evade imitation of past art which was the only approach of design, started in Europe. Henry van de Velde (1863-1957), a Belgian, was one of the theorists who made the biggest impact in its industry. Art Nouveau is a curve form style like flowing water based on the forms of stems and leaves of natural plants or trees.

Various works done from the end of the 19th century through the early 20th century had a variety of expressions without one common direction. Josef Hoffmann (1870-1955), who was a member of this movement around Bien which was called secession, was a designer who was inclined to be geometric and directive rather than to be Art Nouveau.

He was estimated to be a leader of the designers who prefigured fresh and modern future by making concise furniture with practicality and elegance through a functional design.⁴⁰⁾

Furniture manufactured in factories was not connected with the design-related movements of arts and designs like the inventions of Michael Thonet(1796-1871) and his sons. They invented new techniques to

bend lumber with steam, and methods to make frames to assemble furniture with screws. Those skills made it possible to save materials and were matched well with the production procedure. They excluded imitating the past ones and made Thonet Co. facilitate to develop truly original designs which were closely related to modern industrial techniques. Bentwood furniture was neglected because of its artistic taste, but was considered as practical, so it was very welcome owing to its practicality and economy.⁴¹⁾

From about the year 1830, he began to experiment with new techniques for making furniture without the usual carving and jointing of the wood.

By 1842, Thonet had perfected his steam-bending process, and in July of that year he was granted an international patent that protected his "chemical mechanical methods" from imitation. Bentwood furniture captured a grated slice of the European and American mass-market in the second half of the century. In 1853, Thonet set up his own furniture company -Gebrüder Thonet- with his five sons and designed a factory in Vienna to produce furniture.

Collaborations with eminent designers and architects, such as Josef Hoffmann, kept the firm at the forefront of new trends. In 1922, Gebrüder Thonet became part of the Thonet-Mindus holding company in New York. Throughout the latter half of the 20th century, Thonet remains a world leader in

40) Judith Miller 2005, *Art Nouveau*, Dorling Kindersley Ltd, p.36.

41) John F. Pile 1982, *Hyundae Gagu*(Modern Furniture), Moon, Sin Gue. Total design, pp.38-42.

industrial furniture design.⁴²⁾

Thonet furniture has a dateless elegance which springs from the perfect mating of the desired form and the particular method of manufacture.⁴³⁾

Today, Thonet Co. is reproducing the first rockers of the Victorian age and they are selling well, which proves that they have modernity with them.

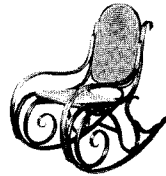
One of Thonet's major achievements was that he positively combined the pioneering spirit which was applied to the skills of the Industrial Revolutionary Age and the satisfaction of the newly rising class's desire. Owing to this, works of Thonet have been evaluated to be the critical core at the beginning of the great age when the modern furniture design started. (Fig. 63), (Fig. 65), (Fig. 66), (Fig. 67), (Fig. 68), (Fig. 70), and (Fig. 71) are Thonet's work. They had oval backs, their seats were woven with wistaria, and the frame consisted of bentwood beech. The seat and back of (Fig. 64) were upholstered and those of (Fig. 69) were finished with plain green fabric with their armrests bound with suspenders.



(Fig. 64) Rocker produced by Thonet of Vienna from the late of 1850s to the early 1860s



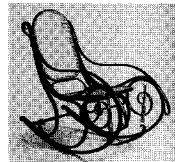
(Fig., 65) Thonet's bentwood rocker, upholstered, 1860 courtesy Thonet, frankenberg



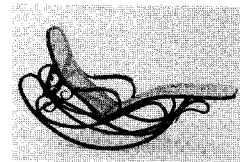
(Fig. 66) Bentwood rocker of a highly popular form which has been much reproduced, c. 1860.



(Fig., 67) One of Thonet's most forward looking designs was for his rocker, 1860s.



(Fig. 68) Bentwood beech Rocking Chair, 1862.



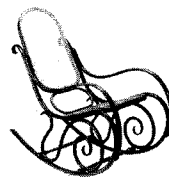
(Fig. 69) Bentwood Rocking Chair 1880. Unknown, Gebrüder Thonet, Vienna.



(Fig. 70) Thonet rocking chair c.1880, H:88,5cm(33in). QU



(Fig. 71) Bentwood rocking chair nr. 10, Thonet ca. 1880 courtesy Thonet, frankenberg.



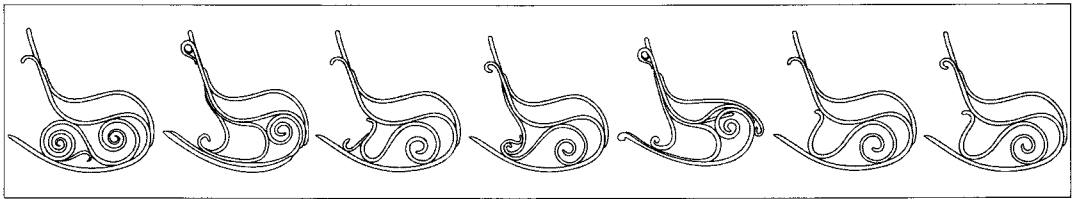
(Fig. 72) Bentwood beech rocking chair by Thonet of Vienna, c. 1890.

(Fig. 63-67), (Fig. 70), and (Fig. 71), share the same style of backs and seats, varied sweeping curves and tendril-like twists between seats and skates so that various kinds of rockers could be developed. This is arranged on (Table 2). Thonet's rockers have exquisite and elegant curvaceousness and original labels are attached under the seats.

42) Judith Miller 2005, *Furniture*, Dorling Kindersley Ltd, p. 285.

43) Edward Lucie-Smith 1979, *Furniture; a concise History*, Thames and Hudson Ltd, pp.133-136.

⟨Table 2⟩ Various sweeping curves & tendril-like twists



Light, flexible, and inexpensive, Thonet's bentwood furniture was nonetheless remarkably durable. Thonet's bentwood chairs are reminiscent of the 18th-century Rococo style, where asymmetrical curves replaced the linear, angular, and architectural style of the Baroque. But decorative ornament is lacking on Thonet's bentwood furniture.⁴⁴

The rest of the rockers in this study are like the following. ⟨Fig. 72⟩ is a nursery rocker with bentwood style, made around in 1883, with simple plant patterns a jour under the seat and at the back. Furthermore, omitting armrests, it emphasized bold side frames with a curved board structure.

⟨Fig. 73⟩ is a crooked log rocker manufactured by J & J Kohn Co. in Czechoslovakia in 1904. Its back shows newly developed design, but the curved finishing of the skates reveals that it shares similar features with Michael Thonet's rockers.

Jacob Kohn (1791-1868) went into partnership with his son Josef (1814-1884) in 1867. J&J Kohn is most famous for their chairs including the rocker. Their factory in Wsetin, Moravia(Vsetin, Czechoslovakia) was built toward the end of 1869. J&J Kohn supervised the production of furniture by such leading figures as Otto Wagner,

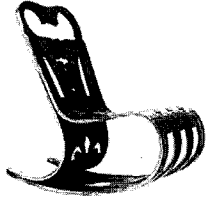
Josef Hoffmann, and Koloman Moser. In 1842 Michael Thonet was granted the Patent "Wood bending, in any Shape and Form" in Vienna. Once the patent expired the Bentwood industry rapidly developed, so much so, that by 1893, 51 companies, including J&J Kohn, were in production. By 1869, J&J Kohn immediately became Thonet's most serious rival. While Thonet required one to two hours to make their wooden rods flexible using steam, their rival Kohn had installed a machine which could produce these parts within 3-5 minutes. In the 1870s and 1880s, the firm imitated and varied successful Thonet models, often adopting the Thonet model numbers for identical chairs of their own production. J&J Kohn & sons influenced classic furniture design from the jugendstil and wiener wekstätte.⁴⁵

⟨Fig. 74⟩ is a mahogany rocker designed by Henry van de Velde in 1904. Its upholstered seat and back and wide and flat armrests are very functional. There are few decorations in this chair, but curved finishing from the underpart of the seat to skates is very flowing and elegantly expressed. ⟨Fig. 75⟩ is a rocker designed by Hoffmann in 1905. The armrests and skates of it are connected ovally, and the

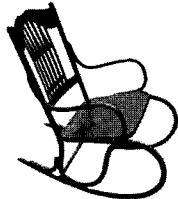
44) Judith Miller 2005, Art Nouveau, Dorling Kindersley Ltd, p.38.

45) http://www.antiquitiesweb.com/designer_detail.php?description=kohn

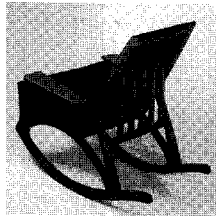
direct line which supports the oval and rectangular structure of the back and seat board shows its functional features and geometric characteristics of its revolutionary style.



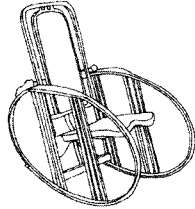
〈Fig. 72〉 Child's rocking chair in bent solid wood Museum Thon, Bistritz, ca. 1883



〈Fig. 73〉 Bentwood rocking chair nr. 814 J and J Kohn, 1904.



〈Fig. 74〉 Henry van de Velde, mahogany rocker, 1904, Museum für Kunsthandwerk, Frankfurt am Main.



〈Fig. 75〉 Rocking chair Josef Hoffmann, 1905.

3. Conclusion

The contents looked over above are briefed and arranged by their period, stylistic features, influences, and important designers and manufacturers on (Table 3) to make it easy for other scholars to compare and analyse them. This study was planned to provide preceding data for others to compare and analyse the formative stylistic features of American and British rockers, and the deficits of this paper will be complemented through consistent research with more concrete and practical contents.

〈Table 3〉 Characteristics of 3 groups of rockers

	Adirondack rocker	Mission Style rocker	European rocker
Period	1850~1940	1880~1920	1660~1918
stylistic features	<ul style="list-style-type: none"> • Pursued rural-style decorative furniture mixed with Victorian design • The origin of the first Hickory rocker was a Highlands rocker • Manufacturing skills - used entire trees which weren't saw, branches and barks - rough and asymmetric, exquisite composition - mass production in factories 	<ul style="list-style-type: none"> • Indicates the working style of Gustav Stickley and Roycroft craftsmen who developed the American furniture style of the Arts and Crafts Movement • Pursued functional furniture of directive style reflecting pureness, frugality, and diligence • Manufacturing skills - moderate prices, durability, simplicity - exposed mortise and tenon. - used dowel at the joint - wide armrests - exposed adhered devices of the legs and seat board - used vertical splat at the back 	<ul style="list-style-type: none"> • England - Oak rockers appeared in South Lancashire and South-west Yorkshire in the 1660s. • Manufacturing skills - mass production method - regional tradition furniture style • rockers made in Lancashire, Yorkshire, Cheshire • the traditional rocker of High Wycombe for children made in the valley of The Thames River and Chilterns • hoop-type Windsor rocker northeast Yorkshire and Lancashire • Rockers of special purpose and form

	<ul style="list-style-type: none"> • Styles -Old Hickory Chair Co. style • simple design with rural taste -Westport style • Thomas Lee's inventions • consisted of lumber and boards -bentwood rocker style • frame with curved saplings and branches • fancy bentwood rocker • overlapped curvaceousness and decoration of circles • Amish bentwood rocker • emphasized the function of the convenience of spine -Mottville rocker style -made with the skills of slat back and wood turning 	<ul style="list-style-type: none"> -exposed thumb tacks of the leather seat -emphasized the wood grain and texture of the oak lumber -treated the surface of the lumber using chemical reactions rather than stain -pursued mechanized processing • Styles -Stickley's handicraft style -L & J. G Stickley's mass production style -Greene & Greene style -Life-Time style 	<ul style="list-style-type: none"> -Nursing ladder-back rocker(Lancashire) -Winged armchair(Lancashire, Yorkshire) -Platform rocking chair -Edwardian child's chair • Rocker made of copper pipes with functional curvaceousness in 1850 • Styles -several styles existed together: Victorian style, Grecian style, Gothic style, Queen Elizabeth style, Jacobean style and so on. • Europe • Thonet's steam bentwood Rocker • J&J Kohn's bentwood rocker • Henry van de Velde's rocker • Hoffmann's geometric rocker • Manufacturing skills -mass production method • Style -functional style with modern curvaceousness
influences	<ul style="list-style-type: none"> • loosening of formality in Victorian style of American furniture 	<ul style="list-style-type: none"> • theoretical influence on the designers after 1920s • enormous influence on Prairie School in Chicago • tremendous sway on simple and practical modern design 	<ul style="list-style-type: none"> • the rocker of Lancashire in England gave influence to the Shaker rocker • Windsor rocker of Lincolnshire and Yorkshire in England gave had influence on the bow-back of the American Windsor chair • Thonet influenced worldwide industrial furniture design in the later 20th century • J & J Kohn influenced the classical design of Jugendstil and Wiener Werkstätte • Josef Hoffmann affected on the modern furniture design with his concise structure
leading designers and manufacturer	<ul style="list-style-type: none"> • Old Hickory Chair Company • Billy Richardson • Thomas Lee • H. Wilson • F.A. Sinclair • Union Chair Works 	<ul style="list-style-type: none"> • Gustav Stickley • L&J.G. Stickley • Charles Sumner Greene • Henry Mather Greene • Peter Hall Manufacturing Co. • Plail Brothers Chair Co. • J. M. Young Furniture Co. • The Grand Rapids Bookcase & Chair Co. • Harden Furniture Co. 	<ul style="list-style-type: none"> • Furniture makers of Lancashire, Yorkshire, Cheshire, Lincolnshire, Thames valley and Chilterns in England • R. W. Winfield & Co. • Michael Thonet • Gebrüder Thonet • Josef Hoffmann • J&J Kohn • Henry van de Velde

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