



# SCOTTISH VERNACULAR FURNITURE

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144 illustrations, 412 in colour


 Thames & Hudson







Fig. 20 (left) and Fig. 21 (right). A 19th-century, painted cradle with cast-iron rockers, showing the cast-iron rockers and the decorative panels on the sides and the headboard. (left) and (right) are the same cradle, showing the decorative panels on the sides and the headboard. (left) and (right) are the same cradle, showing the decorative panels on the sides and the headboard.

The cradle is made of wood, with a curved headboard and a flat base. The cradle is supported by two dark, ornate cast-iron rockers. The interior is lined with a light-colored material, and the exterior is finished with a dark, possibly stained or painted, wood.



However, similar cradles made for the children of the poor, they differ from them in two significant ways. First, they almost always have a head to protect the baby's head. And they do not display the elaborate floral painting, carving, or inlay schemes which were traditionally used in Northern Europe. They were left unpainted, painted with one or more coats of a single colour, finished with a thin oil-waxing varnish, painted in various woods

such as walnut, oak, or mahogany, or given decorative inlaid glass or brass (Fig. 22).

A number of different designs of cradles have been recorded, that of the most distinctive has a curved head, made from a single piece of wood, set of glass or oak (Fig. 23). It is not clear whether this type was made prior to the 19th century, but a detailed drawing of it (Fig. 24) shows a cradle of this type with cast-iron



Fig. 22. Drawing of a cradle (Fig. 22) showing a cradle with a headboard (Fig. 23) and a cradle with a headboard (Fig. 24). The cradle, which is made of wood, has a curved headboard and a flat base. The cradle is supported by two dark, ornate cast-iron rockers. The interior is lined with a light-colored material, and the exterior is finished with a dark, possibly stained or painted, wood.

Fig. 23. A cradle, a 19th-century, painted cradle with cast-iron rockers, showing the cast-iron rockers and the decorative panels on the sides and the headboard. (left) and (right) are the same cradle, showing the decorative panels on the sides and the headboard.

Fig. 24. A cradle, a 19th-century, painted cradle with cast-iron rockers, showing the cast-iron rockers and the decorative panels on the sides and the headboard. (left) and (right) are the same cradle, showing the decorative panels on the sides and the headboard.





Fig. 4. 18th-century table with a circular top and three legs.  
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 The second leg is hinged to the top and bottom  
 and usually folds out to support the top and bottom  
 with a locking. Thus the top can be folded upright  
 on the side or on the top against a wall or over the  
 top, and have the legs folded out to support it.  
 (From: *Antiques*, London)



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urban and rural houses. Many date from the 18th century. Usually  
 similar to glass made throughout the British Isles, they have a  
 round top, supported on a turned stem with three shaped feet or  
 claws." The legs are hinged so that in an upright position, form  
 into a Y-shaped device or "bird cage" fixed to the underside of the  
 top, usually with four short turned columns, which in turn fit on  
 the top of the stem and is held in place with a peg, allowing the top to  
 be both closed upright and raised when folded down. An example  
 was recorded in (London) [2].

Manuscript 18th-century table found in process of being  
 in the 18th century [3]. A painting by George Washington  
 dimension of a Hebraean's cottage, of 1811 [4], includes a hinged  
 table to the right of the stove, and indicates how they were  
 used - moved to the inside or out under the table, and simply folded  
 and raised to the edge of the room when not needed. The table  
 here has a turned stem closely similar in profile to the 18th-century  
 example [2]. Further examples are shown with three legs hinged  
 upright to drawings by Walter Gropius [5, 6].

Most 18th-century tables were made in oak or mahogany, but go with  
 other British furniture, some include components of elm or beech.  
 One in the Angus Folk Museum, for example [7], was made of beech  
 for the top, with the supporting frame under the top, and hinged  
 joints for the legs.



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Fig. 4. Bench, a gift from the artist's father, made of dark-stained wood, with a high backrest. The bench is a gift from the artist's father, made of dark-stained wood, with a high backrest. The bench is a gift from the artist's father, made of dark-stained wood, with a high backrest.



Fig. 5. Bench, a gift from the artist's father, made of light-colored wood, with a high backrest. The bench is a gift from the artist's father, made of light-colored wood, with a high backrest.

Fig. 6. Bench, a gift from the artist's father, made of dark-stained wood, with a high backrest. The bench is a gift from the artist's father, made of dark-stained wood, with a high backrest.



Fig. 7. Bench, a gift from the artist's father, made of dark-stained wood, with a high backrest. The bench is a gift from the artist's father, made of dark-stained wood, with a high backrest.



Fig. 8. Bench, a gift from the artist's father, made of light-colored wood, with a high backrest. The bench is a gift from the artist's father, made of light-colored wood, with a high backrest.

Fig. 9. Bench, a gift from the artist's father, made of dark-stained wood, with a high backrest. The bench is a gift from the artist's father, made of dark-stained wood, with a high backrest.



Fig. 4. Splendid chair from the 18th century, made in the workshop of the master of the workshop, 1750-1760. The chair is made of oak and is decorated with a simple, elegant design. The backrest is made of vertical slats and is topped with a decorative finial. The seat is made of a single piece of wood and is slightly curved. The chair is a typical example of the English style of the 18th century.

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Fig. 6. Splendid chair from the 18th century, made in the workshop of the master of the workshop, 1750-1760. The chair is made of oak and is decorated with a simple, elegant design. The backrest is made of vertical slats and is topped with a decorative finial. The seat is made of a single piece of wood and is slightly curved. The chair is a typical example of the English style of the 18th century.



### Joined chairs of the later 18th century and after

Characteristics of the 18th-century chair design are the use of straight lines and the use of simple, elegant forms. The chairs were made of wood and leather, but they were also made of iron. The use of iron was due to the fact that the chairs were made by a skilled craftsman who had learned his trade from his father. The chairs were made in the workshop of the master of the workshop, and they were made in the workshop of the master of the workshop.

Such information about the 18th-century chair design is given by the master of the workshop, and it is given by the master of the workshop. The chairs were made in the workshop of the master of the workshop, and they were made in the workshop of the master of the workshop. The chairs were made in the workshop of the master of the workshop, and they were made in the workshop of the master of the workshop.

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