

Furniture Types and Drawing Methods in the Director:
Functional Analysis of Thomas Chippendale's
“The Gentleman and Cabinet Maker's Director” (1)

指導書における家具の種類と製図法
—トーマス・チップエンデルの
『紳士と箱物家具職人のための指導書』の機能論的分析(1)—

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Abstract

Thomas Chippendale employed two different kinds of drawing methods, such as perspective and orthographic projection, in the *Director*. The perspective drawings were intended to convey whole images of his furniture designs to the clients, who were noblemen and gentlemen. The orthographic projection drawings were intended to tell his fellow cabinet-makers and subcontractors exact sizes of the furniture pieces. As the orthographic projection drawings, Chippendale drew ‘plans’, ‘uprights’ (front views), ‘profiles’ (side views) and ‘mouldings at large’ (cross sections of mouldings). All of the chairs in the *Director* were drawn in perspective. The desks and cabinets were drawn either in perspective or orthographic projection, or both.

Keywords: Thomas Chippendale, The Gentleman and Cabinet Maker's Director, furniture drawings

概要

トーマス・チップエンデルは透視図法・投影図法という二つの異なる種類の製図法を自身の指導書に採用した。透視図は家具の全体像を顧客である貴族・紳士に伝えるためであった。対照的に、投影図は家具の詳細寸法を同業者もしくは下職の箱物家具職人に伝えるためであった。チップエンデルは投影図として平面図・正面図・側面図・断面詳細図を描いた。椅子はすべて透視図で描かれた。机・箱物家具は透視図・投影図のいずれか、もしくは両方で描かれた。

キーワード：トーマス・チップエンデル，紳士と箱物家具職人のための指導書，家具図

Contents

1. Introduction
2. Furniture Drawing Methods in the *Director*
3. Relations between Furniture Types and Drawing Methods in the *Director*
4. Usage of Perspective and Orthographic Projection in the *Director*
5. Conclusion

1. Introduction

Thomas Chippendale, the Elder (1718-79) and the Younger (1749-1822), ran their furniture workshop in London from the mid 18th century to the early 19th century. They were furniture designers as well as entrepreneurs. It was the publication of the first edition of *The Gentleman and Cabinet Maker's Director* (*The Director*) in 1754 that made Chippendale, the Elder, famous. Following these publications his commissions for furniture and furnishings for aristocrats' country houses and town houses increased.

There are many preceding studies on Thomas Chippendale's furniture pieces and the *Director*. Early studies on Chippendale include Oliver Brackett's^[1] and Anthony Coleridge's^[2], however, the most thorough research was carried out by Christopher Gilbert^[3]. Gilbert examined all of the known Chippendale's furniture pieces and existing documents, and he wrote a two volume set on the life and work of Thomas Chippendale. In this well-known study, he describes how the *Director* was prepared and put into print, and he also mentions how it was advertised and who subscribed. In those former studies, Chippendale's remaining furniture pieces, the *Director* and its original drawings, accounting books, correspondence, and so on were thoroughly examined. However, as far as I know, to date, neither furniture drawing methods in the *Director* nor relations between furniture types and the drawing methods have been studied.

So, in this paper, I will identify the types of furniture drawing methods in the *Director*, creating tables (Tables 1.1-1.3). Then I will clarify the relations between the furniture types and the drawing methods in the *Director*. Finally I will show what Chippendale intended as he used the different furniture drawing methods in the *Director*.

In this study, I thoroughly inspected the facsimile edition of the first edition of the *Director*, which was published in commemoration of the 250th anniversary of its first publication^[4]. Moreover, I looked into the third edition of the *Director*^[5] as well.

2. Furniture Drawing Methods in the *Director*

2.1 Perspective Drawings

At the beginning of the *Director*, following the general proportions of five classical orders: Tuscan, Doric, Ionic, Corinthian and Composite (Plates 1-8: Fig.1), there are three plates that explain how to draw single vanishing point perspectives of (i) chairs, (ii) a desk and (iii) a bookcase (Plates 9-11: Figs.2-4). Those three plates represent perspective drawing methods of almost all sorts of furniture. In other words, almost all the perspectives of furniture are explained here. Furthermore, most of the plates in the *Director* are drawn in perspective, and the rest of the plates are drawn in orthographic projection (see Tables 1.1-1.3). Plates 16 (Fig.5), 57 (Fig.6) and 62 (Fig.7) show the actual perspective drawings of (i) the chairs, (ii) the desk (library table) and (iii) the bookcase.

So, why did Chippendale employ a lot of perspective drawings for the *Director*? As the title says, it was published for the gentlemen, who were the aristocrats that owned the country houses and town houses, and then for his fellow cabinet-makers and subcontractors. There is no doubt that Chippendale's primary target of the *Director* was the noblemen and gentlemen, who might have become his clients. They were not professionals. Therefore, in order to convey the whole images of his furniture pieces to those potential clients, he had to employ perspectives for the *Director*. For fellow cabinet-makers and subcontractors, it must have been convenient to be given the orthographic projection drawings, since they could have easily measured the orthographic projection drawings with a scale and got exact sizes of the furniture pieces. As a matter of fact, it is usually difficult to take measurements of depths from furniture pieces that are drawn in single vanishing point perspective, using a scale ruler.

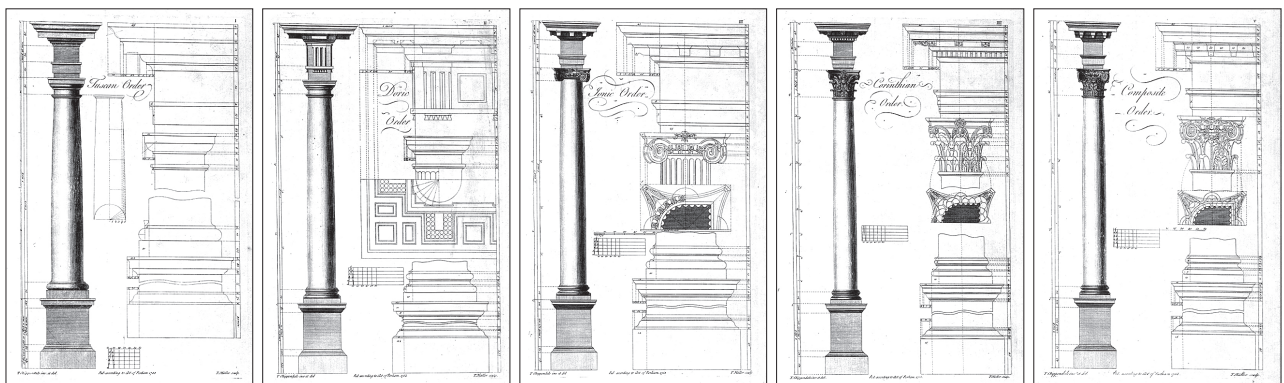


Fig.1 (Plates 1-5) Tuscan Order, Doric Order, Ionic Order, Corinthian Order, and Composite Order

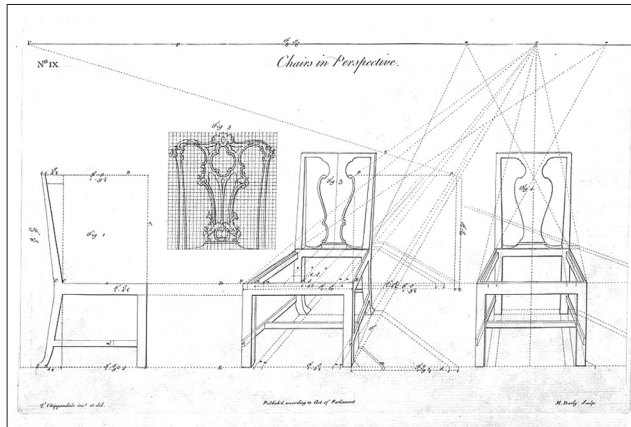


Fig.2 (Plate 9) Chairs in Perspective

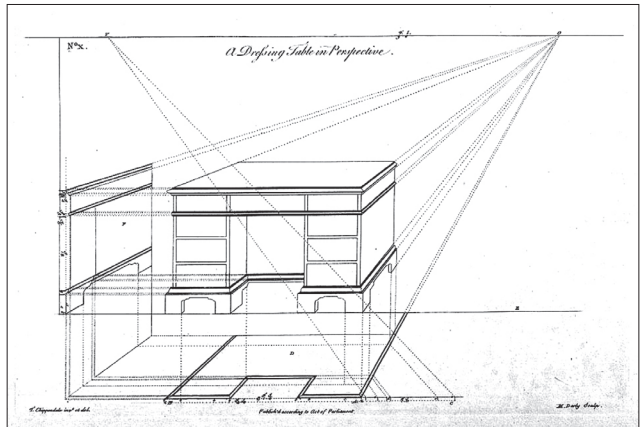


Fig.3 (Plate 10) A Dressing Table in Perspective

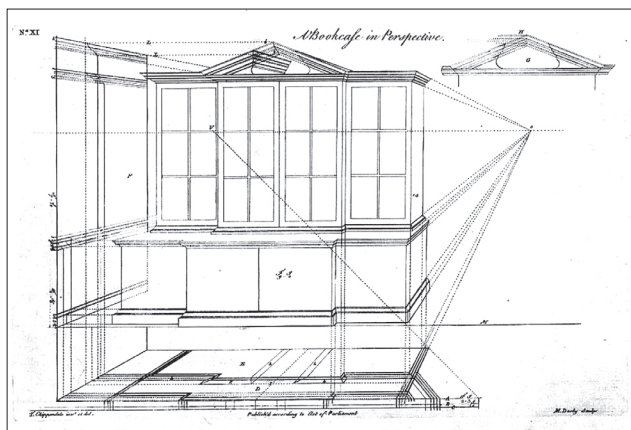


Fig.4 (Plate 11) A Bookcase in Perspective

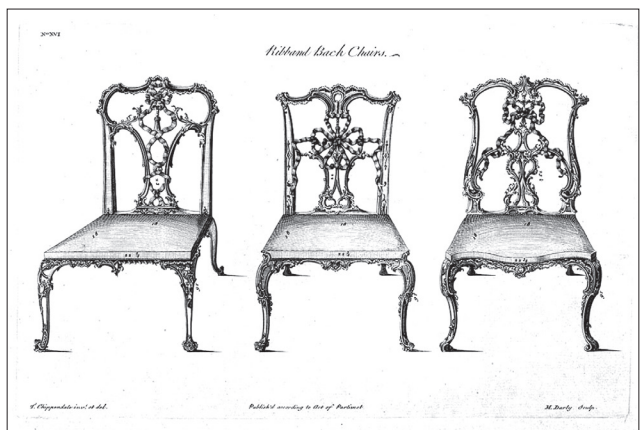


Fig.5 (Plate 16) Ribband Back Chairs

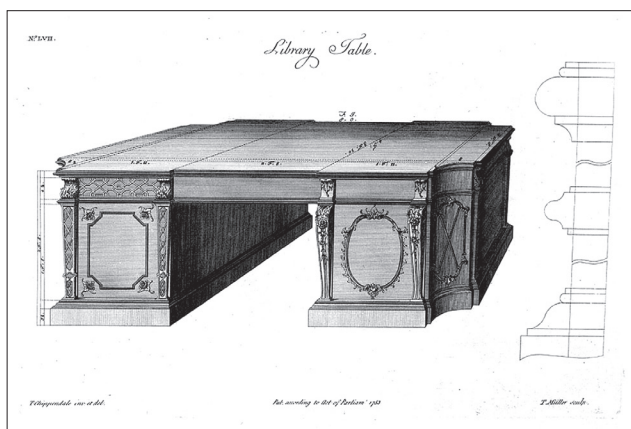


Fig.6 (Plate 57) Library Table

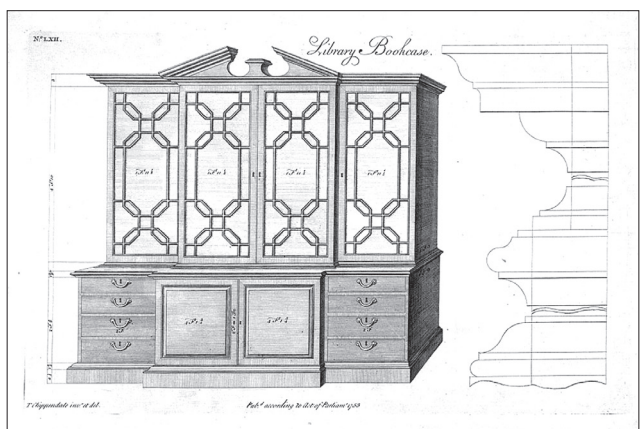


Fig.7 (Plate 62) Library Bookcase

2.2 Orthographic Projection Drawings

Chippendale uses the words ‘plan’, ‘upright,’ which means ‘front view,’ and ‘profile,’ which means ‘side view.’ It shows that he must have had an idea of the three orthographic views. Plates 51 (Fig.8), 116 (Fig.9) and 117 (Fig.10) contain all the three orthographic views. However, in the first edition of the *Director*, all three orthographic views are not positioned in the right way, as prescribed by the first/third angle projection methods. Having said that, you can find a plate in which all three orthographic views are positioned in the right way according to the third angle projection method (Plate 77 of the third edition: Fig.11). It seems that Chippendale must have learnt how to lay out the three orthographic views properly according to the first/third angle projection methods between the first edition (1754) and the third edition (1762). What is more, in the first edition, there are 29 plates that contain only two orthographic views, which are either plans and uprights, or uprights and profiles (Plate 67: Fig.12).

So, where did Chippendale get the idea of the three orthographic views? Christopher Gilbert suggested that Chippendale must have acquired the general proportions of the five classical orders from James Gibbs’ *Rules for Drawing the Several Parts of Architecture* (1732)^[6]. In his previous publication, *A Book of Architecture* (1728), James Gibbs positions uprights (front views) and plans of buildings in the vertical direction aligning both of their sides^[7] (Fig.13). Moreover, in Isaac Ware’s *The Four Books of Andrea Palladio’s Architecture* (1738), you can find the same kinds of plates where uprights and plans of buildings are positioned in the vertical direction aligning both of their sides^[8]. Thus Chippendale must have learnt the idea of the three orthographic views from those 18th century architectural drawing books.

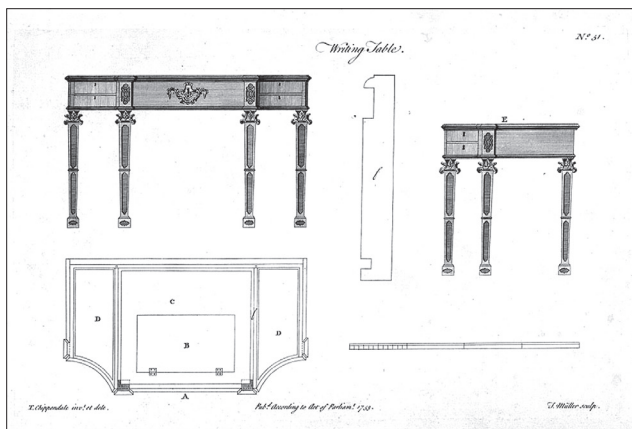


Fig.8 (Plate 51) Writing Table

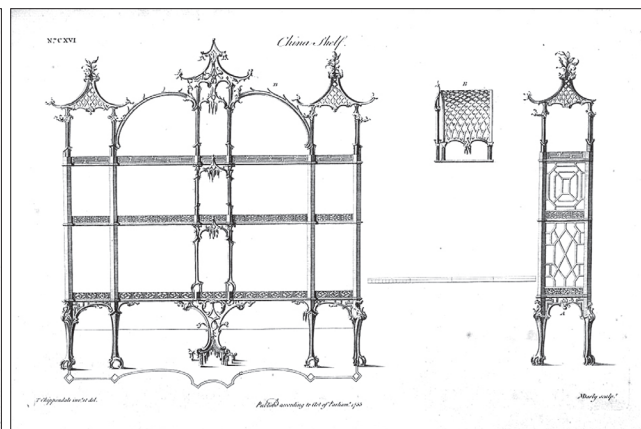


Fig.9 (Plate 116) China Shelf

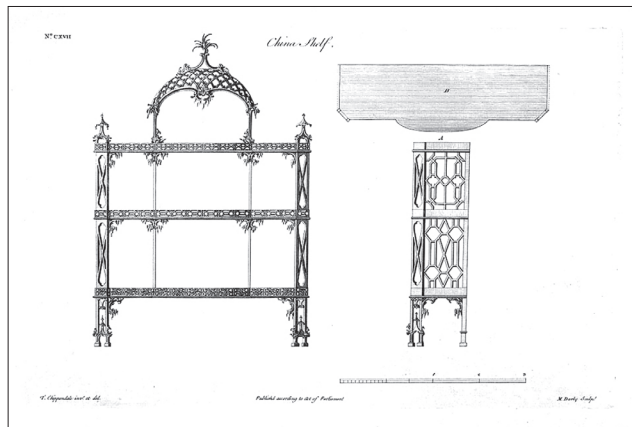


Fig.10 (Plate 117) China Shelf

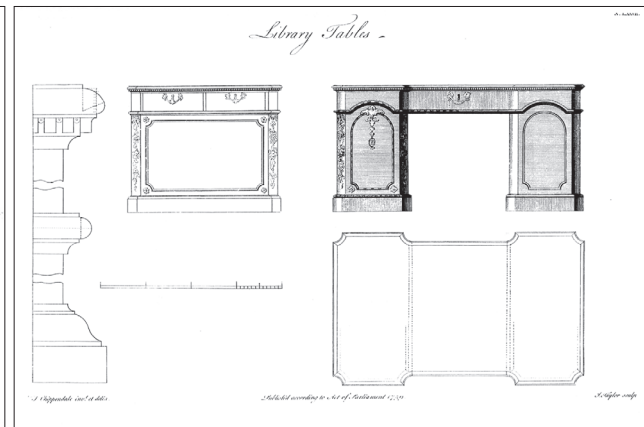


Fig.11 (Plate 77 of the 3rd ed.) Library Table

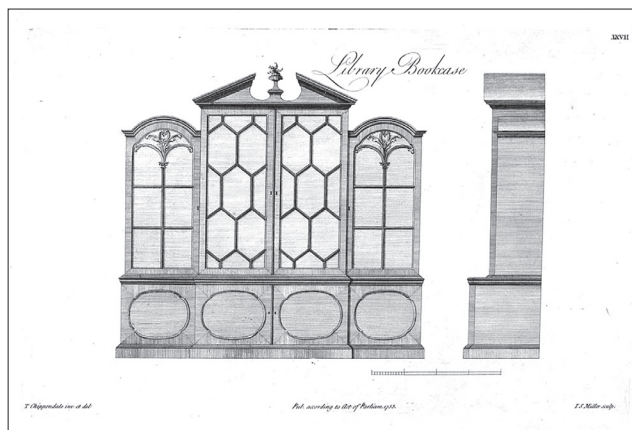


Fig.12 (Plate 67) Library Bookcase

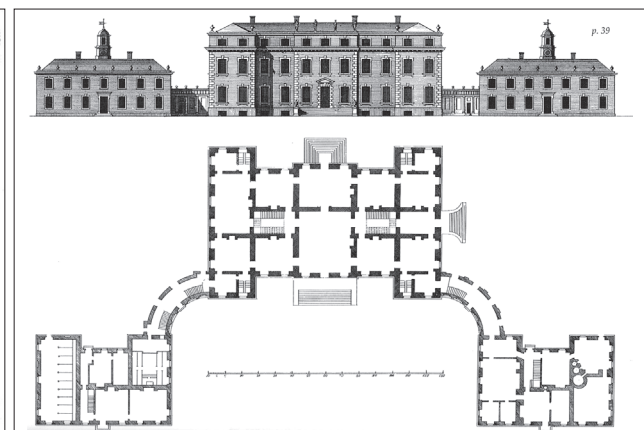


Fig.13 (Plate 39 of J. Gibbs: *A Book of Architecture*, 1728)
The Plan and Upright of the Right Honourable the Earl of
Litchfield's House at Ditchley in Oxfordshire

2.3 Cross Sections of Mouldings

Chippendale also uses the phrase 'mouldings at large,' which means 'cross sections of mouldings.' The mouldings, especially for tables, desks, bookcases, chests of drawers, cabinets and so on are one of the most important aspects of furniture pieces, which determines their total appearance. It seems that those cross sections of the mouldings are specifically for his fellow cabinet-makers and subcontractors. In order to pass the details of the mouldings on to the cabinet-makers and subcontractors, it is essential to draw the 'mouldings at large' (cross sections of the mouldings) with a scale. Although Chippendale does not attach the cross sections of the mouldings to all the plates, he does attach them to most of the plates of the tables, desks, bookcases, chests of drawers, and cabinets (Plates 75 & 76: Fig.14 & 15).

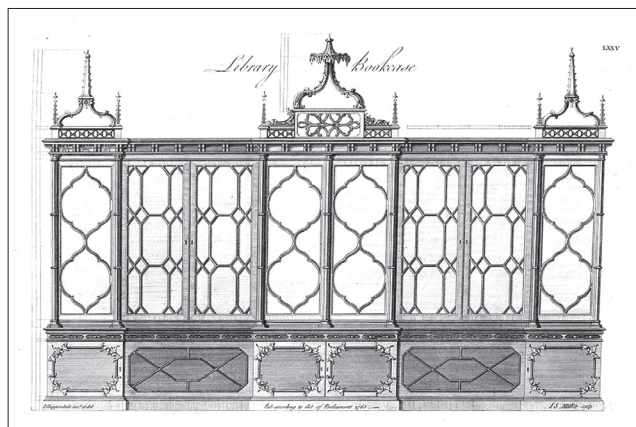


Fig.14 (Plate 75) Library Bookcase

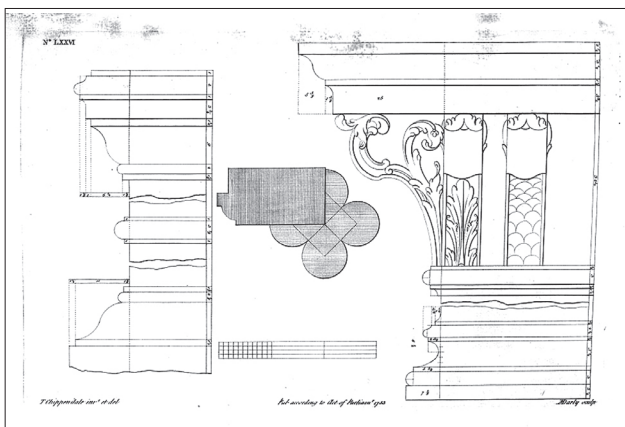


Fig.15 (Plate 76) All the Mouldings at Large [of Plate.75]

3. Relations between Furniture Types and Drawing Methods in the *Director*

3.1 Side Chairs, Elbow Chairs, Sofas with Canopies and Canopy-Beds (Plates 12-32)

This section includes Ribband [Ribbon] Back Chairs, French Elbow Chairs, Gothick [Gothic] Chairs, Chinese Sopha [Sofa], Gothick [Gothic] Bed, Canopy Bed, Doom Bed, Chinese Bed, and so on (Table 1.1). All of the drawings in the plates of the side chairs, elbow chairs, sofas with canopies, and canopy-beds/dome-beds are in perspective. In addition to those perspective drawings, cross sections of mouldings of the canopies of the beds are attached.

3.2 Tables and Desks (Plates 33-59)

This section includes Breakfast Tables, China Tables, Sideboard Tables, Buroe Tables / Bureau Dressing Tables, French Commode Tables, Writing Tables, Library Tables, and so on (Table 1.1). The drawings in the plates of the tables and desks are mainly in three different combinations of drawing methods as follows:

- (1) Combinations of single vanishing point perspectives and mouldings at large,
- (2) Combinations of single vanishing point perspectives and plans/uprights,
- (3) Combinations of three orthographic views and mouldings at large:
 - (a) All of the three orthographic views (plans, uprights & profiles) and mouldings at large,
 - (b) Two of the three orthographic views (plans & uprights) and mouldings at large.

Many of the plates of French Commode Tables and Writing Tables contain the plans and uprights.

Table 1.1 Drawing Methods in Thomas Chippendale's *Director* (Plates 1-59)

Plate Number	Name on the Plate	Name in the Description	Perspective	Plan	Upright	profile	mouldings at large	Others
1	Tuscan Order	The General Propotions of the Tuscan Order			●		●	
2	Doric Order	The General Propotions of the Dorick Order			●		●	
3	Ionic Order	The General Propotions of the Ionick Order			●		●	
4	Corinthian Order	The General Propotions of the Corinthian Order			●		●	
5	Composite Order	The General Propotions of the Composite Order			●		●	
6	-	The Bases for the Columns of each Order					●	
7	-	The Bases and Caps of the Pedestals of each Order					●	
8	-	A Rule for Drawing the Spiral Lines of the Volute of the Ionick Order						●
9	Chairs in Perspective	Rules to Draw Chairs in Perspective	●	●		●		
10	A Dressing Table in Perspective	Rules for Drawing a Dressing-Table in Perspective	●					
11	A Bookcase in Perspective	Rules for Drawing a Book-Case in Perspective	●					
12	-	A variety of new-pattern Chairs	●					
13	-	A variety of new-pattern Chairs	●					
14	-	A variety of new-pattern Chairs	●					
15	-	A variety of new-pattern Chairs	●					
16	Ribband Back Chairs	Three Ribband-back Chairs	●					
17	French Chairs	Eight different designs of French Elbow Chairs	●					
18	French Chairs		●					
19	French Chairs		●					
20	French Chairs		●					
21	Gothick Chairs	Six new designs of Gothic Chairs	●					
22	Gothick Chairs		●					
23	Chinese Chairs	Nine Chairs in the Present Chinese Manner	●					
24	Chinese Chairs		●					
25	Chinese Chairs		●					
25	Chinese Sopha	A Chinese Sopha with a Canopy ... curtains and vallens ... in drapery	●				●	●
26	Chinese Sopha	A Chinese Sopha	●					
27	Bed	A Bed	●		●			●
28	Gothick Bed	A Gothic Bed with a drapery Curtain	●				●	●
29	Gothick Bed	A Gothic Bed	●					●
30	Canopy Bed	A Canopy-Bed with drapery curtains, vallens and head-board	●				●	●
31	Doom Bed	A Dome-Bed	●				●	
32	Chinese Bed	A Chinese Bed, curtains and vallens ... in drapery	●				●	●
33	Breakfast Tables	Two Breakfast-Tables	●					●
34	China Tables	Two China or Breakfast Tables	●	●				●
35	Sideboard Table	Two Sideboard Tables	●				●	
36	Sideboard Table		●				●	
37	Side Board Table	Two Sideboard Tables	●				●	
38	Sideboard Table		●				●	
39	Sideboard Table	A Gothic Table			●		●	
40	Side Board Table	A Sideboard Table	●				●	
41	Buroe Tables	A[Two] Bureau Dressing-Table[s]	●				●	
42	Buroe Tables	-	●					
43	French Commode Table	Two French Commode Tables	●	●	●			
44	French Commode Table		●	●				
45	French Commode Table	A French Commode Table	●	●	●		●	
46	French Commode Table	A French Commode Table with folding doors in the middle	●	●				
47	French Commode Table	A French Commode Table with doors or drawers in front	●	●			●	
48	French Commode Table	A French Commode Table with doors at each end	●	●	●			
49	Writing Table	A Writing Table	●			●	●	
50	Writing Table	A Writing-Table		●	●	●	●	
51	Writing Table	A Writing-Table		●	●	●	●	
52	Writing Table	A Gothic Writing-Table		●	●	●	●	
53	Library Table	Four Library Tables	●					
54	Library Table		●					
55	Library Table		●					
56	Library Table		●					
57	Library Table	A Library Table	●				●	
58	Library Table	A Gothic Library Table	●					
59	-	The Plan of the Table [No.58]		●			●	

※Upright : Front View, Profile : Side View, There are two No.25 Plates.

Table 1.2 Drawing Methods in Thomas Chippendale's *Director* (Plates 60-119)

Plate Number	Name on the Plate	Name in the Description	Perspective	Plan	Upright	profile	mouldings at large	Others
60	Library Bookcase	Three Library Book-Cases	●					
61	Library Bookcase		●				●	
62	Library Bookcase		●				●	
63	Library Bookcase	A Library Book-Case	●					
64	-	Mouldings at Large [of No.63]					●	
65	Library Bookcase	A Library Book-Case			●			
66	-	Mouldings at Large [of No.65]					●	
67	Library Bookcase	A Library Book-Case			●	●		
68	-	Mouldings All at Large [of No.67]					●	
69	Library Bookcase	A Library Book-Case in Perspective	●					
70	-	All the Mouldings at Large [of No.69]					●	
71	Library Bookcase	A neat Gothic Library Book-Case			●	●		
72	-	Mouldings [of No.71]					●	
73	Library Bookcase	A Gothic Library Book-Case			●	●		
74	-	Mouldings at Large [of No.73]					●	
75	Library Bookcase	A rich Gothic Library Book-Case			●			
76	-	All the Mouldings at Large [of No.75]					●	
77	Desk & Bookcase	A Desk and Book-Case	●				●	
78	Desk & Bookcase	A Desk and Book-Case	●					
79	-	Mouldings for it [No.78] at Large					●	
80	Desk & Bookcase	A Desk and Book-Case in the Chinese Taste	●					
81	-	Mouldings for it [No.80] at Large					●	
82	Desk & Bookcase	A Desk and Book-Case in the Chinese Taste	●					
83	Desk & Bookcase	A small Desk and Book-Case in the Gothic Taste	●					●
84	Desk & Bookcase	A Bureau Desk and Book-case with a Gothic ornament ... glass doors	●					
85	Chest of Drawers	Two Chests of Drawers	●				●	
86	Chests of Drawers		●				●	
87	Chest of Drawers	A Chest of Drawers upon a frame		●	●		●	
88	Chest of Drawers	A Chest of Drawers with Sliding Shelves for cloaths		●	●		●	
89	Dressing Chest & Bookcase	A Bureau Dressing-Chest and Book-Case			●	●	●	
90	Dressing Chest & Bookcase	A Dressing-Chest (or Table) and Book-Case	●				●	
91	Cabinet	A plain Cabinet	●				●	
92	Cabinet	A Cabinet	●				●	
93	Chinese Cabinet	A Chinese Cabinet with drawers			●		●	
94	A Cabinet	A Gothic Cabinet without doors			●		●	
95	Gothick Cabinet	A Gothic Cabinet upon term feet			●		●	
96	Cloths Press / Cloths Chest	Cloaths Presses or Chests [sic]	●					
97	Cloths Press / Cloths Chest		●					
98	Cloths Chest		●				●	
99	Cloths Press / Cloths Chest	A Cloaths-Press and a Cloaths-Chest [sic]	●					
100	Gothick Cloths Chest	Three designs of Cloaths Chests [sic]	●				●	
101	Two Design of Cloths Chest		●				●	
102	Cloaths Press	A High Cloaths-Press with two drawers [sic]	●				●	
103	Commode Cloths Press	A Commode Cloaths Press [sic]	●	●			●	
104	Commode Cloths Press	A Cloaths Press with a Commode pedestal part [sic]		●	●		●	
105	China Case	A Neat China Case with glass doors	●				●	
106	China Case	A China Case with glass doors	●					
107	-	Mouldings and fretworks of the above design [No.106]					●	
108	China Case	A China Case with glass in the doors and ends	●				●	●
109	China Case	A very neat China Case upon a frame with glass doors in the front and ends	●			●		
110	China Case	A large China Case with glass doors			●	●		
111	China Case	A China Case	●				●	
112	Hanging Shelves	Two designs of hanging shelves	●	●	●	●		
113	Hanging Shelves	Two designs of hanging shelves			●	●		
114	Hanging Shelves	Two designs of hanging shelves in Gothic and Chinese manner		●	●	●		
115	China Shelf	A Chinese Shelf standing upon feet			●	●		
116	China Shelf	-			●	●		
117	China Shelf	A China Shelf upon feet with a dome top			●	●		
118	China Shelf	-			●	●		
119	China Shelf	A Chinese Shelf		●	●			

※Upright : Front View, Profile : Side View

Table 1.3 Drawing Methods in Thomas Chippendale's *Director* (Plates 120-160)

Plate Number	Name on the Plate	Name in the Description	Perspective	Plan	Upright	profile	mouldings at large	Others
120	Candle Stands	Three Candle-stands	●	●	●			
121	Candle Stands	Three Candle-stands	●	●	●			
122	Candle Stands	Three Candle-stands	●					
123	Candle Stands	Three designs of Stands	●					
124	Fire Screens	Six different designs of Fire-Screens			●			
125	Fire Screens				●			
126	Horse Fire Screens	Two designs of Horse Fire-Screens	●			●		
127	Horse Fire Screens	Two designs of Horse Fire-Screens	●			●		
128	Tea Chests	Six designs of Tea-Chests		●	●			
129	Tea Chests			●	●			
130	China Trays	Designs for Tea-Trays		●				
131	Brackets for Busts	Three Brackets for Bustos		●	●			
132	Brackets for Busts &c.	Three Brackets for Bustos			●			
133	Brackets for Marble Slabs	Three different designs of Brackets for marble Slabs			●	●		
134	Brackets for Marble Slabs	Three different designs of Brackets for marble Slabs			●	●		
135	Clock Cases	Two designs of Clock-cases		●	●			
136	Clock Cases	Two designs of Clock-cases		●	●			
137	Table Clock Cases	Two designs of Table Clock-cases		●	●			
138	Table Clock Cases	Two designs of Table Clock-cases		●	●			
139	Cornices for Beds or Windows	Six different designs of Bed-Cornices			●			
140	Gerandoles	Four different designs of Gerandoles			●			
141	Pier Glass Frame[s]	Different designs of Pier-Glass Frames			●			
142	Pier Glass Frames	Different designs of Pier-Glass Frames			●			
143	Pier Glass Frame[s]	Different designs of Pier-Glass Frames			●			
144	Pier Glass Frames	Different designs of Pier-Glass Frames			●			
145	Pier Glass Frames	Different designs of Pier-Glass Frames			●			
146	Pier Glass Frames	Different designs of Pier-Glass Frames			●			
147	Pier Glass Frames	Different designs of Pier-Glass Frames			●			
148	Frames for Marble Slabs	Four designs of Slab Frames	●					
149	Shields for Pediments	Eight different designs of Shields			●			
150	Frets	A Great variety of different Frets			●			
151	Frets	A Great variety of different Frets			●			
152	Frets	A Great variety of different Frets			●			
153	Frets	A Great variety of different Frets			●			
154	Frets	A Great variety of different Frets			●			
155	Frets	A Great variety of different Frets			●			
156	Gothick Frets	A Great variety of different Frets			●			
157	Chinese Railing	A Variety of Chinese railing			●			
158	Chinese Railing	A Variety of Chinese railing			●			
159	Chinese Railing	A Variety of Chinese railing			●			
160	Chinese Railing	A Variety of Chinese railing			●			

※Upright : Front View, Profile : Side View

3.3 Bookcases, Chests of Drawers, Cabinets, Cloths Chests and China Cases (Plates 60-119)

This section includes Library Bookcases, Desks & Bookcases [Writing Desk Bureau Bookcases], Chests of Drawers, Dressing Chests & Bookcases, Cabinets, Cloths Presses, Cloths Chests, China Cases, Hanging Shelves, China Shelves, and so on (Table 1.2). The drawings in the plates of the bookcases, chests of drawers, cabinets, cloths chests, China cases, and so on are mainly in three different combinations of drawing methods. They are as follows:

- (1) Combinations of single vanishing point perspectives and mouldings at large,
- (2) Combinations of two of the three orthographic views and mouldings at large:
 - (a) Plans, uprights and mouldings at large,
 - (b) Uprights, profiles and mouldings at large,
- (3) Three orthographic views only:
 - (a) All of the three orthographic views (plans, uprights & profiles) only,
 - (b) Two of the three orthographic views only:
 - (i) Plans and uprights,
 - (ii) Uprights and profiles.

3.4 Miscellaneousness (Plates 120-160)

This section includes many kinds of small furniture pieces, such as: Candle Stands, Fire Screens, Tea Chests, China Trays, Brackets for Busts, Brackets for Marble Slabs, Clock Cases, Table Clock Cases, Cornices for Beds or Windows, Gerandoles [Girandoles], Pier Glass Frames, Frets, Chinese Railings etc. (Table 1.3). The drawings in the plates of those miscellaneous furniture pieces are mainly in three different combinations of drawing methods, and are as follows:

- (1) Combinations of single vanishing point perspectives and plans/uprights/profiles,
- (2) Two of the three orthographic views only:
 - (a) Plans and uprights,
 - (b) Uprights and profiles,
- (3) One of the three orthographic views only:
 - (a) Uprights,
 - (b) Profiles.

3.5 Classical Orders and Drawing Methods of Single Vanishing Point Perspectives (Plates 1-11)

The five classical orders, which Chippendale must have referred to James Gibbs' book for, are drawn in uprights and mouldings at large.

In the three plates of 'Rules to Draw Chairs/a Dressing-Table/a Book-Case in Perspective,' only single vanishing point perspective is explained, and there are no explanations of double/triple vanishing point perspectives. Moreover, all the perspectives in the *Director* are drawn in single vanishing point perspective, whereas Thomas Sheraton's *The Cabinet-Maker and Upholsterer's Drawing-Book in Four Parts* (1791-94) contains

explanations of the double vanishing point perspectives^[9].

4. Usage of Perspective and Orthographic Projection in the *Director*

There is a certain pattern to how Chippendale uses perspective drawings or orthographic projection drawings (three orthographic views) in minor sections of Chests of Drawers (Plates 85-88), Cabinets (Plates 91-95), Cloths Chests (Plates 96-104), China Cases (Plates 105-111) (see Table 1.2). In those minor sections, the first plates are drawn in single vanishing point perspective, whereas the later plates are drawn in orthographic projection: Either all of the three orthographic views (plans, uprights & profiles) are drawn, or only two of them (plans and uprights / uprights and profiles) are drawn.

There is an obvious intentional routine here. It seems as though Chippendale displays the whole images of his furniture pieces showing their perspectives at the beginning, and then he shows their orthographic projection drawings to tell his fellow cabinet-makers and subcontractors the exact sizes of the pieces. The perspective drawings are given external dimensions only (see Fig. 6). However, as Chippendale states for Plates 43 & 44^[10] (Fig.16 & 17), you can take the sizes of the furniture pieces from the orthographic projection drawings using a scale. It is obvious that what his clients wanted to know was the external dimensions of the furniture pieces, and they would not have bothered to know all of their exact sizes. So, the precise size of every minute detail must have been for his fellow cabinet-makers and subcontractors in order that they would have been able to manufacture the furniture.

Chippendale, who drew the original drawings and edited the *Director*, used the single

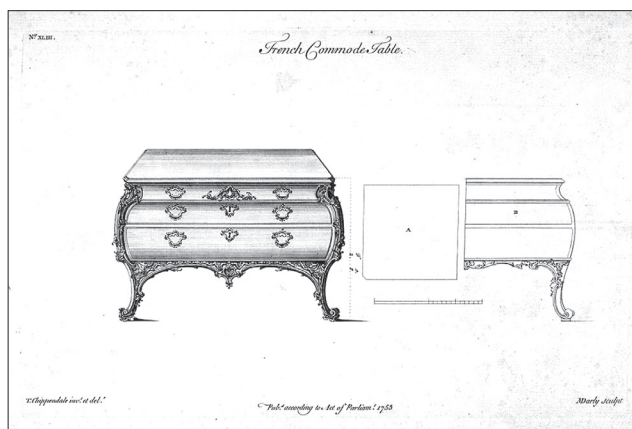


Fig.16 (Plate 43) French Commode Table

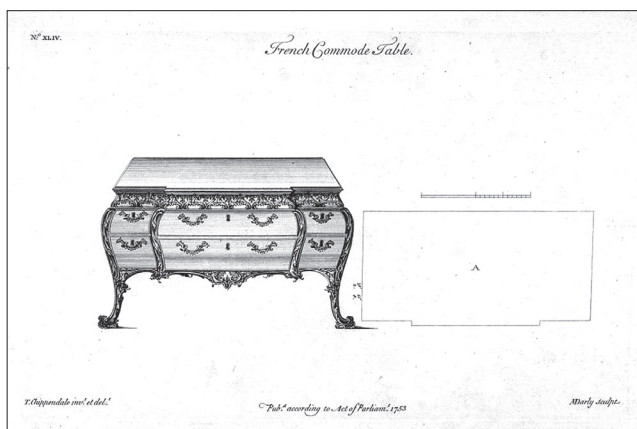


Fig.17 (Plate 44) French Commode Table

vanishing point perspective drawings in order to promote his furniture pieces to potential clients. He then used the orthographic projection drawings for the fellow cabinet-makers and subcontractors, so that they might have been able to take the exact sizes from the orthographic projection drawings. Thus Chippendale must have thought of the perspective drawings for the clients and the orthographic projection drawing for the cabinet-makers.

5. Conclusion

In conclusion, Thomas Chippendale employed two different kinds of drawing methods, such as the perspective drawings and the orthographic projection drawings, in his well-known furniture design pattern book, *The Gentleman and Cabinet Maker's Director* (1754). The perspective drawings were intended to convey the whole images of his furniture designs to the potential clients. The orthographic projection drawings were intended to tell his fellow cabinet-makers and subcontractors the exact dimensions of the furniture pieces. The use of orthographic projection drawings using plans, uprights (front views), profiles (side views) and mouldings at large (cross sections of mouldings) also supports the theory that Chippendale intended these for cabinet-makers. Furthermore, in the *Director*, there are some patterns between the furniture types and the drawing methods. In the *Director*, all of the chairs are drawn in perspective, whereas the tables and desks are drawn in perspective and cross sections, perspective and orthographic projection, and orthographic projection and cross sections. What is more, the bookcases, chests of drawers, cabinets, cloths chests, and China cases are drawn in perspective and cross sections, orthographic projection and cross sections, and orthographic projection only.

This paper is based on the first half of my presentation “Functional Analysis of Thomas Chippendale’s “The Gentleman and Cabinet Maker’s Director”” at the Design Symposium 2014 held at the University of Tokyo^[11].

Notes

- 1) Brackett, O., *Thomas Chippendale: A study of His Life, Work and Influence*, London, Hodder and Stoughton, 1924.
- 2) Coleridge, A., *Chippendale Furniture: The Work of Thomas Chippendale and his Contemporaries in the Rococo Taste; Vile, Cobb, Langlois, Channon, Hallett, Ince and Mayhew, Lock, Johnson and others circa 1745-1765*, London, Faber and Faber, 1968.
- 3) Gilbert, C., *The Life and Work of Thomas Chippendale in two volumes (Volume I & II)*, London, Studio Vista, 1978.
- 4) Chippendale, T., *The Gentleman and Cabinet Maker's Director*, London, 1754 (First Ed.), 2005 (Facsimile Ed., The Chippendale Society).
- 5) Chippendale, T., *The Gentleman and Cabinet Maker's Director*, London, 1762 (Third Ed.), 1966 (Reprint: New York, Dover Publications).
- 6) Ibid. Gilbert, C. (1978), Vol.1, p.86. / Gibbs, J., *Rules for Drawing the Several Parts of Architecture*, London, W. Bowyer, 1732 (Eighteenth Century Collection Online Print Editions).
- 7) Gibbs, J.: *A Book of Architecture: Containing Designs of buildings and Ornaments*, London, W. Innys and R. Manby, J. and P. Kanpton, and C. Hitch, 1728, 2008 (Reprint: New York, Dover Publications).
- 8) Ware, I.: *The Four Books of Andrea Palladio's Architecture*, London, I. Ware, 1738, 1965 (Reprint: New York, Dover Publications).
- 9) Sheraton, T.: *The Cabinet-Maker and Upholsterer's Drawing-Book in Four Parts*, London, 1791-94 (First Ed.), 1802 (Third & Revised Ed.). 'How to put a cylinder desk and bookcase in perspective' (Plate 26 of Part II) and 'A French state bed' (Plate 45 of Part III) are the explanations of the drawing methods of the double vanishing point perspectives.
- 10) The description for Plates 43&44 reads: "Two French Commode Tables. Plate XLIII. has its dimensions with a scale; A is one half of the plan; B is the upright of the Table, and by the scale you may take off its proportions. Plate XLIV. is a table which will have a very good effect; the ornament round the top may be omitted, if required. A is the plan of the top, with a proper scale to take off its size."
- 11) Arai, R., "Functional Analysis of Thomas Chippendale's "The Gentleman and Cabinet Maker's Director"" , Design Symposium, 2014, pp.217-224