



Aiken-Rhett House Tulip Backed Chair.

The reproduction chair by Baker is a replica of a surviving painted chair found in the warming kitchen/servant's hall area on the ground floor in the Aiken-Rhett House. Although mid 19th century and slightly less academic in form this chair is of the type known in 18th century England as hall or servants hall/kitchen chair. Hall chairs were usually very functional pieces. Original hall chairs in English country houses were often decorated with the arms or crest of the family. They were intended according to Sheraton's Cabinet Dictionary (1803), for "the use of servants or strangers waiting for business." "They were set in the great hall of a country house, had wooden seats and were not intended to be comfortable resting places for long periods." as quoted in Geoffrey Beard in The National Trust Book Of English Furniture, London Middlesex, 1986. Beard points out that a variation of the hall chair known as the square back kitchen chair was similar and often found in back stair areas. It would appear from the flat wooden seat of this chair and its shaped vernacular style back that this chair was indeed intended for back stairs use in the formal household of the Aiken-Rhett House. Mary Chesnet commented, after attending a party at the Aiken-Rhett House, on the high degree of efficiency of Governor Aiken's servants. It would certainly be expected that furniture in the extensive areas used by servants in the house would be of a particular form. The legs of the chair indicate its dating from the 1840's or 1850's.



TELECOPY TRANSMITTAL

DATE:

10/3/00

TIME:

3pm

TO:

Name ROBIN RICHTER

Company BAKER FURNITURE

Fax Number 720-459-1656

FROM:

Donna

843/724-8486

MESSAGE:

WE ARE SENDING 2 PAGES INCLUDING THIS COVER SHEET. IF THERE ARE ANY QUESTIONS, IF PAGES ARE MISSING, OR A COPY IS ILLEGIBLE, PLEASE CALL HISTORIC CHARLESTON FOUNDATION AT (803) 723-1623.



OBJECT WORKSHEET

ACCESSION NUMBER: 96.3.116

OBJECT: Side chair

MAKER:

MATERIAL:

DATE:

STYLE:

ORIGIN:

SIZE: Height at back 34-1/4, width seat 18-1/2, depth 17-1/2

CONDITION: Fair, paint coming off

DESCRIPTION: wooden, 16 min. w. 14 min. h. back -
told out

Comments: -having to lip-shaped back w/ oval handle, 1910, on straight
upright, on turned front legs & square back legs, w/ oval
COMMENTS: painted white

BIBLIOGRAPHY:

LOCATION: Art Learning Center

96.3.16

Jonathan Poston

From: paintchips@juno.com
Sent: Tuesday, June 12, 2001 6:16 PM
To: jposton@historiccharleston.org
Cc: jkoverman@historiccharleston.org
Subject: Paint on Aiken-Rhett tulip chair

Hi Jon,

I may have made your life more complicated, but the cross-section analysis suggests the tulip chair was originally grain-painted. The layers are so degraded it is difficult to determine the type of wood, but I would guess it was originally oak-grained. The base coat color was matched by eye under a controlled light source to Benjamin Moore #2156-60 "soft beige." I could not match the glaze coat, it is just too discolored, but it appears to be a reddish-tan color.

I will have the complete analysis for you next week. There are at least 5 layers of degraded varnish and a layer of overpaint on top of the graining, which is why the chair appears almost black now.

Thank you again for dinner—it was a great way to end our week in Charleston. Looks like I will be back at the end of August, hope to see you then!

Susan

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CH of WMA file

*** COLOR SYSTEMS – Derived from the Minolta CR-241 Instruction Manual and Minolta Precise Color Communication**

Chroma Meter CR-241 offers five different color systems for measuring absolute chromaticity: CIE Y_{xy} (1931), $L^*a^*b^*$ (1976), and $L^*C^*H^*$ (1976) colorimetric densities $D_xD_yD_z$; Munsell notation and four systems for measuring color differences.

For two colors to match, three quantities defining color must be identical. These three quantities are called tristimulus values X , Y , and Z as determined by CIE (Commission Internationale de l'Eclairage) in 1931.

Color as perceived has three dimensions: hue, chroma and lightness.

Chromaticity includes hue and chroma (saturation), specified by two chromaticity coordinates. Since these two coordinates cannot describe a color completely, a lightness factor must also be included to identify a specimen color precisely.

Munsell Color System: The Munsell color system consists of a series of color charts which are intended to be used for visual comparison with the specimen. Colors are defined in terms of the Munsell Hues (H ; indicates hue), Munsell Value (V ; indicates lightness), and Munsell Chroma (C ; indicates saturation) and written as $H\ V/C$.

CIE Y_{xy} (CIE 1931): In the Y_{xy} (CIE 1931) color system, Y is a lightness factor expressed as a percentage based on a perfect reflectance of 100%, x and y are the chromaticity coordinates of the CIE x, y Chromaticity Diagram.

CIE $L^*a^*b^*$: Equal distances in the CIE x, y Chromaticity Diagram do not represent equal differences in color as perceived. The CIE $L^*a^*b^*$ color system, however, more closely represents human sensitivity to color... Equal distances in this system approximately equal perceived color differences. L^* is the lightness variable; a^* and b^* are the chromaticity coordinates.

CIE $L^*C^*H^*$ Color System: The CIE $L^*C^*H^*$ color system uses the same diagram as the $L^*a^*b^*$ color system, but uses cylindrical coordinates instead of Cartesian coordinates. In the system L^* is the lightness variable, C^* is chroma and H is the hue angle.

ΔE (Delta E) is the industry measure used to determine how closely two colors match in the CIE $L^*a^*b^*$. The symbol Δ means "the change in". It is based on calculating the sum of the differences between each measure. The calculation is: $\Delta E = / (\Delta L^*)^2 + (\Delta a^*)^2 + (\Delta b^*)^2$ or, the color difference equals the square root of the squared sums of the differences between each of the three $L^*a^*b^*$ tristimulus values. Industry color standards indicate a ΔE of 1 is barely perceptible to the human eye, and ΔE of 6 to 7 is acceptable for color matches in the printing industry.