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The 18th century was also known as

The opening of the article involving the observatory desk. Pictured: Architectural 1979. But among all the lum and circumstances, a decorative detail of art was probably very unnoticed: 67 years ago, when the princess became the official sovereign of the United Kingdom, she also took the reins of her particularly excellent furniture collection. In September 1979, Architectural Iron melted down on the history of these pieces. The special feature, titled The Collector: Queen Elizabeth II, was written by Sir Frances Watson and was announced in the August edition. Focusing specifically on 18th-century furniture in the Royal Collection, Watson's work is as informative as it is illuminating. For starters, Watson opened by telling readers that none of England's royal residences - Buckingham Palace - were the equivalent of Versailles. Stylistic notes aside, this observation is based on the fact that Buck House, as tony set might be tempted to call it, has historically been a private home rather than a public palace. In other words, John Ours's creation is indeed the Queen. Another spread in which the two marble plaques can be seen. Photograph: Architectural 1979 Collection of Furniture of the Queen. Watson, has been greatly expanded thanks to the efforts of George III and George IV. But while George III's rooms were described during their own day as remarkable for their plane, George IV possesses a deep possession of all things French. George IV, a vast collection of French furniture has been assembled largely to fill Buckingham Palace, which Queen Elizabeth of course calls home. Citing several particularly glittering gems, Watson referred to a monumental jewel cabinet made by Jean-Henri Reeser, the largest of all Eighteenth-century French furniture makers, for the Comtes de Provence, the daughter-in-law of Louis XVI, as a shining example. Several more are included in the Architectural Tethro's Run. The bureau, built in 1782, for Louis XVI's brother, comte d'Artois, who went on to become Charles X, has a fine veneer and invasion. Another summary was two marble signs from the furniture of King Sun. The only known signature of Giachevetti, an Italian master favored by Louis XIV, is on display. A real royal treasure, originating from it. To access the archive of the entire AD, subscribe to AD PRO. I inherited this office from my aunt. She's stayed in pretty good shape all these years. Can you tell me if it has more than just sentimental value and can give you details of your story? L.F., CELERY, TEX. Since the 18th century, music cabinets have been produced in Europe and the United States. In the first From the 20th century, mahogany cabinets are designed with doors and various decorative inlays. These types of cabinets are manufactured to meet the requirements of users. These beautifully crafted cabinets are decorated with musical notes and romantic scenes. Your example has a wonderful image, inverted brass gallery, detailed scrolling, and footwear — details collectors high reward. Estimated at: \$1,200 *The estimates provided are only preliminary and subject to change based on first-hand verification and further research. Valuation prices refer to the fair market value of an item or what can be expected to be paid for an object of similar age, size, color and auction status. This content is created and supported by a third party and imported on this page to help users provide their email addresses. You can find more information about this and similar content of piano.io This module of the Book: History through Time and Space focuses on the physical qualities of books, the role of books in 17th and 18th century France, and the emergence of literature as a modern form of culture. We will focus on the importance of books as physical objects and the raw material of literature - namely, paper. Given the nature of the paper and how it was made in the early modern period - from Gutenberg's time to the early nineteenth century - we can begin to understand the nature of the books and the way they worked. This module also looks at how books fit into France's legal and political system under the Old Regime in the seventeenth and eighteenth centuries, when French standards were imitated throughout Europe. Prior to modern copyright, legal books had privileges granted by the King that provided a guarantee of quality as well as certification of orthodoxy. To qualify for privilege, books must be approved by censors. Uncensored books, including most of the works of the Enlightenment, were usually produced outside France and distributed in the Kingdom through an extensive underground distribution system. In addition, this module is aimed at the emergence of literature as a modern form of culture, which can best be studied in eighteenth century England. The first copyright law (1710), a high literacy rate, thriving consumer markets, a prematurely evolving periodic industry and entrepreneurial publishing activity concentrated in London led to the development of a new type of author - the independent writer. Samuel Johnson is looking at this new phenomenon. This module will allow you to take a closer look at it and everything it represents by providing access to Johnson's Hyde collection of books and documents at Harvard's Houghton Library. HarvardEx people who enroll in their EDX courses to comply with the terms of the EDX honor code. Harvardx will take the necessary corrective action in response to violations of the EDX Honor, Honor, may include dismissal from the Harvard course; withdrawal of all certificates obtained for the Harvard Course; or other remedies as provided for in the circumstances. In the event of corrective action for such infringements, no amounts will be refunded. Enrollees who take courses at Harvard As part of another program will also be governed by the academic policies of those programs. HarvardX is pursuing the science of learning. By registering as an online learner in an HX course, you will also participate in research training. Read our research statement to learn more. Harvard University and Harvard Sachs are committed to maintaining a safe and healthy educational and work environment in which no member of the community is excluded from participating in, denied the benefits of or is subjected to discrimination or harassment in our program. All members of the Harvard Community are expected to abide by Harvard's nondiscrimination policy, including sexual harassment, and the Terms of Service. If you have any questions or concerns, please contact harvardx@harvard.edu or report your experience via the edX contact form. Najibi Tajima was born in Araki, Japan, on August 4, 1900, making her 117 years old - the oldest known person in the world - when she died on Saturday, the Washington Post reported. She passed with the distinction that she was also the last known person born in the 19th century, which ended on January 1, 1901. The age of Tajima puts her in one of the most exclusive groups in the world, that of the supercentenier - people who are recoded at the age of 110. There are only 36 known supercenteniers in the world, all but one of which are women, and 18 of them are Japanese. At the time of Tajima, she had nine children and 160 heirs, including great-great-grandchildren. The stay is supportive and flexible as a private bodice or under a dress. I don't know if reversibility is historically accurate, but as a modern woman, I find it a nice trait, especially since downtime is a long time to do. I sewed this by hand, but sewing the machine is certainly a good option for saving time. A brief introduction to staying in general (feel free to miss): The stay was a staple in a woman's wardrobe in the late 17th century right up to the early 20th century. I call this an 18th-century stay, but the design is similar from the 17th century. The stay is not worn as underwear in itself, but rather during the shift (underwear/cotton swab), which was everyone's underwear in one. It's a great place to stay and it's a great place to stay. I am not quite clear on the exact differences between stay and corset, but in my experience remains tend to have tabs at the bottom, not busk on the front, and sometimes straps unlike most corsets. I am also given to understand that the stay has an English origin, while the corset has more French influence. The first garment that really resembles any of them was apparently first worn in early 16th century Spain and is just wooden lathes held together by linen tape, so that it remains or corset, it should be more comfortable than this. Consumables: I use less than one yard than each of my two fabrics and the canvas interaction. All the usual sewing things: threads, needle, scissors, etc. Boning: Shop buy boning is extremely expensive (or at least I thought it was for what I have), so I used (and would recommend) plastic cable ties. The longer cable ties found in the electrical department of the hardware store are almost identical to the imitation whale from the fabric stores. I have about 16 meters of cable tie (2 feet in length) for the same price a yard of boning from the fabric store would cost. Wire knives or strong scissors for cutting the cable tie tape or cord cord: I used about two meters for the back and two six-inch pieces for shoulder straps. Model: I base my stay on a buttery model. My first stay was just outside the scheme, but it was bad and cumbersome because it was very thick, heavy and did not line up at my waist, which caused it to pull awkwardly against my cage. For this one, I modified the pattern to line up with my waist, as well as a few other adjustments based on some research. I found the books Carl Kohler's Costume History and Whatever I Wear? by Mara Riley to be instructive. Also, this site was quite inspiring. Something that took me a while to understand in my own mind was that the tip of the cuts that make the sections at the bottom is the waistline. Lace can only pull the waist up to this point, and the sections below this line open to follow the natural expansion of the hips below the waist. (more about this in step three) I cut one of each piece of the pattern from the main fabric (blue), the lining (red) and the interaction of the canvas. Then I sewed the canvas to the main fabric, and then I threw the ties at each other. Grooves are formed by sewing the interaction to the fabric. I sketched along the boning channels on the back of the interaction with a pencil, then made one seam along each loop to make a channel between the inter-separation and the main fabric. Putting a channel in hair removal was really a little arbitrary. The only condition based on historical examples is that the bones are within about forty-five degrees of the vertical. Based on the problems I had with my first stay, I made sure that it would stretch the bones, that tabs next to the top of the tabs. Otherwise, they folded and felt uncomfortable and looked terrible. At this point, I cut the slits from the lower edge of the waist to make the tab. I found it important to remember that the height at which the sections are cut turns into the waist line, because the tabs make the bottom open to the hips. To make bones, I cut off the tie part of the cable tie, leaving a square end. Then I cut off the corners with wire cutters and filled the end circle. (see photos) Then I put the bone of the groove, which I filled with the rounded end, arranged with the end of the groove, and made a mark on the tie according to the other end of the channel. Then I repeated the end rounding process, starting with cutting the tie of the brand, which I had just done to make a square edge. After both ends of the bone, which was now the right length were rounded, I inserted the bone into the canal. I made sure to leave the bones in grooves that touch the edge of the fabric about a quarter of an inch short for the hem. I also made the longest bones so I could use the excess of forging them in the smaller channels. After boning, I changed gears and made the lining (which for clarity is what I call the reverse side). The lining is exactly the same set of pieces sewn together with exactly the same seam, so the lining comes out exactly the same size as the other part (in theory, mine does not, but it was close enough that it works well with only a small haircut). The lining simply lays right on the main piece and is connected by the hem/binding of the edge. I think traditionally the ends of the stay were tied with a quarter-inch binding, but in pursuit of reversibility with two very different colors, I folded the edges under and whip stitched the edge to finish. I like it because it is inconspicuous and binds the edges strongly. I used a leather kick to cut off the lace holes in the back. Holes start at the top of the back and continue down the waist at intervals of about 1 and 5 cm, except for the latter, which is about half an inch. I don't particularly like metal holes for such things, but they are an alternative to manually completing the holes, as I did. Note: The waist is also the top of the taps and lace holes should end here, so that the back plugs do not strip together too much. It took me a while to realize that. See the next step for more on cord. At that point, I also tied the shoulders, which I purposely did, so that I could fit the length now that the break was more or less finished. I tied myself in and found the right length, cutting two holes here in the shoulder strap and two corresponding holes in the place of attachment of the shoulder band at the top of the front. Short section of threads of the tape through the holes that hold the strap. Photos) From what I have seen from historical examples, more historically correct to lace in zigzag rather than crossed pattern, but prefer the standard modern cross, because it makes the cord pull evenly. They are also tied in almost all historical examples from bottom to top. Front briefs remain are infinitely easier for yourself to sign in and out of the back than to tie, but it is possible to sign in and get out of a back stop. It takes me about ten minutes to get in alone, but if you have a friend (or in the old days of a servant) to help, it takes much less time. To get on your own, it helps to tie the stay about a third or half way up with the straps untied, and then pull it on the back. From here you can finish the cord in front and then screw in the right way, holding the ends of the lace and continuing to tighten with the remaining on the right path. If I am alone and can not tie a lace top, pull the lace down and around my hands and tie it at the front, twisting lace under the edge of the upper part of the stay. Then I'll rehabilitate the straps. You can pour the stay completely first and pull it in the right way circle, but it requires a very long lace to make it wide enough to overcome the shoulders or hips. I tried this and it took me about six and a half to get into lace completely tied, unlike the two meters in the photo. 2 meters are stuffed enough to wind at the end, 10 meters down to the floor when I was completely tied up. Well, that's it, the rest is really down to personal taste or exactly historical period presentation. Representation.

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