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NATIONAL GALLERY OF ART

NEWS RELEASE

FOURTH STREET AT CONSTITUTION AVENUE NW WASHINGTON DC 20565 • 737-4215/842-6353

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FOR IMMEDIATE RELEASE

** PRESS PREVIEW: Tues., Oct. 7,
11:00 a.m. - 2:00 p.m.

AMERICAN FURNITURE FROM THE KAUFMAN COLLECTION
TO OPEN AT NATIONAL GALLERY

Title: American Furniture from the Kaufman Collection

WASHINGTON -- The first major exhibition devoted to a single private collection of American furniture will go on view in the National Gallery of Art's West Building, Oct. 12, 1986 through April 19, 1987. American Furniture from the Kaufman Collection will present more than 100 of the finest examples of American craftsmanship and design from the pre-Revolutionary period to the mid-19th century. Focusing on major regional centers -- Boston, Newport and Philadelphia, as well as New York, Baltimore and Charleston -- the exhibition will show one of the world's premier collections of American furniture. Works by renowned craftsmen of the period such as John Townsend, John and Thomas Seymour, Lemuel Curtis and the partnership of Mills and Deming will be featured.

(more)

"In the field of private collections of American decorative arts, the Kaufman collection is unparalleled in range and quality," said J. Carter Brown, director of the National Gallery. "The exhibition will present pieces which function as works of art as well as furniture. The sheer art of design and execution makes this collection one of unusual interest."

Mr. and Mrs. George M. Kaufman have been collecting American decorative arts for more than 25 years. They have loaned pieces to numerous exhibitions, including In Praise of America: American Decorative Arts, 1650-1830, which was seen at the National Gallery in 1980.

According to Mrs. Kaufman, "In collecting the furniture, we have always looked for the highest quality and form, and for those pieces that were the most pleasing to us. We have tried to build a well-rounded collection with an emphasis on the more sophisticated and elegant designs."

The exhibition is organized chronologically and regionally from 1690-1840 and includes furniture from the William and Mary, Queen Anne, Chippendale and Neoclassical periods.

A full-color catalogue, American Furniture from the Kaufman Collection, written by J. Michael Flanigan, coordinating curator for the exhibition, will include essays by Morrison Heckscher, senior curator, American decorative arts, Metropolitan Museum of Art; Wendy Cooper, director, DeWitt Wallace Gallery, Colonial Williamsburg; and Gregory Weidman, furniture curator, Maryland Historical Society.

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[7-86]

SPECIAL INSTALLATION FACT SHEET

In Conjunction With American Furniture from the Kaufman Collection
West Building, Ground Floor Galleries

American Paintings from the National Gallery of Art

The installation, highlighting the Gallery's holdings in late 18th-through early 20th-century American paintings, includes such works of art as the Gibbs-Coolidge set of Gilbert Stuart's portraits of the first five U.S. presidents; Rembrandt Peale's Rubens Peale with a Geranium (1801); Winslow Homer's Breezing Up (1876); and John Singleton Copley's Watson and the Shark (1778).

Index of American Design: Furniture Renderings

Selected from approximately 1,700 drawings in the Index of American Design, the furniture renderings on exhibit were produced by artists in New York City between 1935-1942. These renderings illustrate furniture from some of the same periods as the Kaufman Collection: Chippendale, Queen Anne, Federal and Empire. The meticulous technique makes these furniture renderings accurate documentary records as well as excellent examples of illusionistic painting.

(more)

American Prints and Drawings: Selections from the Permanent Collection

Organized chronologically in four sections, this exhibition ranges from John Singleton Copley's elegant drawing in graphite and chalk, Drapery Study, "The Portrait of Mary and Elizabeth Royall" (c. 1758), through large scale prints of the 1980s including Jim Dine's Swaying in the Florida Night (1983). Works by more than 70 artists are included, among them Winslow Homer, Thomas Eakins, James McNeill Whistler, Georgia O'Keeffe, Jackson Pollock, Barnett Newman, Robert Rauschenberg and Jasper Johns.

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BACKGROUND INFORMATION: American Furniture from the Kaufman Collection

An "American" Style

There is no single "American" style; instead, American colonial and post-Revolutionary furniture is distinguished by manifest differences in various regional centers. The many objects in this exhibition reflect the individual interpretations of the prevailing trends in furniture-making in Europe. American cabinet makers, joiners, carvers and turners developed a distinctive and varied artistic vocabulary.

John Wilmerding, deputy director of the National Gallery of Art, said: "Furniture was a universal art form for society in early America. It became an expression of both personal and national identity in the emergent Republic, as stylistic influences from Europe were always tempered by a vigorous independence and sense of adaptation."

William and Mary (1690-1730) - A New Sophistication

The earliest pieces on view are in the William and Mary style. This style originated in Holland in the 1660s and replaced the four-square, ponderous Jacobean style of the earlier 17th century. The William and Mary style is characterized by lightness and verticality, as well as greater surface decoration.

(more)

A dressing table (cat. no. 18), 1700-1730, shows stylistic refinement in the delicacy of the trumpet-shaped legs as well as in the unusually extensive japanned decoration. Japanning was a popular decorative technique in Boston during the early 18th century but surviving examples are very rare. Less than 40 pieces of Boston japanned furniture from this period are known to exist today.

Queen Anne (1730-1755) - Hogarth's "Line of Beauty"

The Kaufman collection contains many examples of Queen Anne furniture. "The essence of the Queen Anne style in America is form: curvilinear, self-contained, and graceful," writes Morrison Heckscher, senior curator, American decorative arts, Metropolitan Museum of Art, in the catalogue accompanying the exhibition. Chairs in this style have an S-curved cabriole leg (called the "line of beauty" by English artist William Hogarth) with a narrow ankle and pad foot. Paired side chairs (cat. no. 3), 1735-1760, in the Queen Anne style from Philadelphia are among the most admired pieces of 18th-century American seating furniture known. The decorative embellishments enhance without dominating the curvilinear form of these elegant, refined chairs.

The drop-leaf dining table is another of the contributions of the Philadelphia Queen Anne period. A 12-sided drop-leaf table in the exhibition (cat. no. 11), 1730-1760, is extremely rare. The high arch in the skirt forms a continuous curve that extends from the leg across the knee and down to the opposite leg. This table exemplifies the graceful form associated with Queen Anne furniture.

A Boston high chest (cat. no. 20), 1730-1760, has recessed, carved and gilded shell drawers that are characteristic of the Massachusetts Queen Anne style. The bonnet top is new to the period. This high chest, or highboy as it is now called, has all the refined aspects of Queen Anne design and decoration.

Chippendale (1755-1785) - Rococo Ornamentation

The Chippendale style evolved from the Queen Anne style and resembles it in many respects. Case furniture -- chests and cupboards -- remained virtually identical to the Queen Anne style, but Chippendale chairs often have square seats and crested rails. Chair splats (chair backs) became elaborately carved and ornamented; mahogany was the preferred wood. Regional differences in both Queen Anne and Chippendale furniture became more pronounced during the late colonial period. A tea table (cat. no. 12), 1755-1765, attributed to John Townsend, is one of the most individual interpretations of the American Chippendale style. Townsend (1732-1809) was a leading member of the famous Goddard-Townsend dynasty. These two Quaker families, related by marriage, dominated furniture-making in Newport, Rhode Island for three generations. The crisp carving of the cabriole legs and ball and claw feet of this tea table and the intaglio carving on the knees demonstrate Townsend's virtuosity as a cabinetmaker.

Cabinetmakers from Philadelphia adhered more closely to Chippendale designs than did Newport furniture makers, an influence reflected in a high chest (cat. no. 22), 1750-1770, with its central arching skirt and applied shell above it. This high chest is paired with a dressing table. Reunited after a long separation, few such sets have remained together. The arched skirt and chamfered and fluted corners indicate that this set is among the earliest examples of the Chippendale style in Philadelphia.

The Neoclassical Style (1790-1830) - Federal and Empire

The excavations at Herculaneum and Pompeii provided impetus for the shift in taste from the rococo to the neoclassical style both in Europe and in America. The highly carved, rococo forms of the Chippendale style gave way to flat, linear and geometric forms of the Federal period. American furniture makers relied on English sources for the new designs, especially the published works of George Hepplewhite, Thomas Sheraton, George Smith and Thomas Hope. Individual preferences in both form and ornament were expressed in each geographic region, and craftsmen in Philadelphia, Newport and Boston developed distinctly different approaches to design during the neoclassical period. The late Federal style evolved into the Empire style, in which the delicacy and linearity of Federal furniture became more robust, with bolder shapes and carved ornaments. The Kaufman collection is particularly rich in examples of Federal and Empire furniture.

A tambour writing table from Philadelphia (cat. no. 86), 1795-1810, demonstrates the restrained geometry of the Philadelphia Federal style. The desk is divided visually into horizontal and vertical sections, and the manipulation of mass combined with the formal arrangement of veneer and inlay is the hallmark of the Philadelphia Federal style.

Newport cabinetmakers were strongly influenced by furniture makers in New York during the Federal period. A card table (cat. no. 67), 1785-1810, shows the distinctive use of six legs, which was also typical of New York, as well as the inlaid flutes, which probably derive from a New York stylebook of 1802.

The partnership of Mills and Deming in New York produced an outstanding example of furniture in the Federal style. A sideboard (cat. no. 84), 1793-1795, from their workshop demonstrates their talent. Made for Governor Oliver Wolcott of Connecticut, one of the signers of the Declaration of Independence, this sideboard has many customized details that reflect Mills and Deming's skill. The projecting central drawer and recessed bowed doors are separated by a crossbanded strip giving this sideboard a crisp, elegant appearance.

John Seymour, along with his son and partner Thomas, is considered one of the premier designers and craftsmen of Boston after the Revolution. His mastery of the neoclassical style is evident in a card table (cat. no. 69), 1796-1805. The harmonious design and detail, especially in the inlaid bows, show Seymour's mastery of neoclassical design.

A pair of side chairs from Boston (cat. no. 50), 1810-1825, by an unknown craftsman exemplifies the Empire style in that city. The carved swags and scroll splat show the careful attention to detail that marks these chairs as among the finest examples of the Empire form.

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FOR FURTHER INFORMATION or photographs contact Dena Crosson, Deputy Information Officer (202) 842-6359 or Ellen Stanley, Information Office, (202) 842-6360 National Gallery of Art, Washington, D.C. 20565

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AMERICAN FURNITURE FROM THE KAUFMAN COLLECTION
OCT. 12, 1986 - APRIL 19, 1987
NATIONAL GALLERY OF ART
WASHINGTON, D.C.

° = black and white photograph available
* = color transparency available

<u>Catalogue #</u>	<u>Object</u>
1	Side Chair, 1730-1760 Newport Walnut; maple slip seat H 39-3/4" W 32-3/4" D 20-3/4"
°2	Side Chair (one of a set of five), 1735-1760 Philadelphia Walnut H 41-7/8" W 20-1/4" D 21"
3	Side Chairs (pair), 1735-1760 Philadelphia Walnut H 41-1/2" W 20 3/4" D 21"
*°4	Masonic Armchair, 1765-1790 Massachusetts, probably Boston Mahogany; maple secondary wood H 50-1/2" W 28" D 24-3/4"
°5	Side Chair, 1755-1770 Philadelphia Mahogany; white cedar, oak slip seat, mahogany blocks H 41-5/8" W 24-3/4" D 22-1/8"
6	Side Chair, 1755-1770 Philadelphia Mahogany; poplar slip seat H 41-3/8" W 23-1/2" D 22-1/2"
7	Side Chairs (pair), 1755-1780 Philadelphia Mahogany; white cedar slip seat, red cedar blocks H 41-3/8" W 23-3/4" D 23"
8	Side Chairs (pair), 1755-1780 Philadelphia Mahogany H 39-1/2" W 23-1/2" D 21-3/8"

(more)

- 9 Side Chairs (pair), 1765-1785
Philadelphia
Mahogany; yellow pine, red cedar, poplar secondary woods
H 38-3/8" W 23-3/4" D 22"
- *°10 (composite) Side Chairs, 1768-1770
(detail) Philadelphia
Mahogany; white cedar glue blocks
H 36-7/8" W 24-1/2" D 23-1/4"
- 11 Drop-leaf Dining Table, 1730-1760
Philadelphia
Mahogany; oak poplar secondary woods
H 28-3/4" W 54-1/8" D 56-1/2"
- *12 Tea Table, 1755-1765
Newport
Attributed to: John Townsend
Mahogany; poplar secondary wood
H 27-5/8" W 34" D 21-1/8"
- 13 Folding Stand, 1760-1780
Philadelphia
Mahogany
H 27-3/4" D 24"
- °14 Card Table, 1760-1780
Philadelphia
Mahogany; yellow pine, white cedar, poplar oak secondary woods
H 29-1/2" W 34-1/2" D 17"
- 15 Pembroke Table, 1760-1770
Eastern Virginia
Mahogany; poplar, cherry, white cedar secondary woods
H 28-1/2" W 42-5/8" D 31-1/4"
- 16 Card Table, 1760-1785
Philadelphia
Mahogany; poplar, oak, yellow pine white cedar secondary woods
H 29-1/8" W 36-1/8" D 17-3/4"
- *°17 High Chest, 1700-1730
(detail) Boston
Maple; white pine secondary wood
H 30-3/8" W 34-1/8" D 21-1/4"
- °18 Dressing Table, 1700-1730
Boston
Cherry, maple; white pine secondary wood
H 64-1/4" W 40-3/4" D 22-1/2"

(more)

- *°19 High Chest, 1725-1750
 Boston
 Maple, cherry, walnut; white pine secondary wood
 H 66-1/8" W 38-3/4" D 21-3/4"

- °20 (composite) High Chest, 1730-1760
 Boston
 Walnut; white pine secondary wood
 H 88-1/4" W 43" D 21-1/2"

- 21 Dressing Table, 1735-1760
 Boston
 Walnut; white pine secondary wood
 H 30-1/4" W 34-1/4" D 21-7/8"

- 22 Clothes Press, 1760-1780
 Massachusetts
 Mahogany; white pine secondary wood
 H 86-1/2" W 41-1/2" D 21-3/4"

- °23 Desk and Bookcase, 1760-1790
 Salem
 Attributed to: Abraham Watson
 Mahogany; white pine secondary wood
 H 97-3/8" W 45-3/4" D 26-1/4"

- 24 Chest of Drawers, 1765-1785
 Newport
 Attributed to: Goddard - Townsend families
 Mahogany; white pine, chesnut, yellow pine secondary
 woods
 H 31-5/8" W 37-1/8" D 21-1/2"

- °25 Bureau Table, 1760-1790
 Newport
 Attributed to: Goddard - Townsend families
 Mahogany; white pine, poplar, chestnut secondary
 woods
 H 33" W 37-1/2" D 21"

- *°26 Chest on Chest, 1765-1790
 Newport
 Mahogany; white pine, chestnut secondary woods
 H 86-3/4" W 41-1/2" D 21-3/4"

- 27 High Chest, 1760-1790
 Newport
 Mahogany; poplar, maple, chestnut, yellow pine
 H 82-3/4" W 39-3/4" D 22-3/4"

- 28 Chest of Drawers, 1760-1780
 New York
 Mahogany; poplar, pine, maple secondary woods
 H 35-5/8" W 35-1/2" D 21-3/4"

- 29 High Chest, 1750-1770
Philadelphia
Mahogany; poplar, yellow pine, white cedar secondary woods
H 94-3/8" W 43-3/4" D 24-1/8"
- 30 Dressing Table, 1750-1765
Philadelphia
Mahogany; poplar, yellow pine, white cedar secondary woods
H 29-3/4" W 34-3/4" D 20-3/4"
- *°31
(detail) Desk and Bookcase, 1755-1765
Philadelphia
Mahogany; yellow pine, white cedar, poplar, white oak secondary woods
H 114-1/4" W 53-3/4" D 26-7/8"
- 32 Fire Screen, 1760-1775
Newport
Mahogany
H 55" W 19-1/2" D 16-3/4"
- *°33 Fire Screen, 1765-1775
Philadelphia
Mahogany
H 63-3/8" W 18-7/8" D 16-3/4"
- 34 Side Chair, 1790-1800
Massachusetts
Mahogany; ash, birch rails
H 38" W 21-1/8" D 20-3/4"
- 35 Side Chair, (one of three with one armchair),
1795-1805
Boston
Maple; birch rails
H 35" W 22-1/4" D 23-1/8" Armchair
H 35" W 20-1/4" D 21-1/8" Side Chair
- *°36 Side Chair, 1795-1800
Salem
Oak, cherry
H 38-5/8" W 21-5/8" D 22-7/8"
- 37 Side Chair, 1790-1800
Salem
Soft maple
H 38-1/2" W 21-1/2" D 22"
- 38 Armchair, (from a set of six including 2 armchairs &
4 side chairs), 1785-1800
New York
Mahogany; ash rails
H 40-5/8" W 23-1/2" D 21"

(more)

- 39 Side Chair, 1785-1800
New York
Mahogany; birch and ash rails
H 38-5/8" W 21" D 21-1/8"
- *°40 Armchair, 1785-1800
American
Mahogany; oak rails
H 37-7/8" W 23-1/4" D 20-1/2"
- 41 Side Chair, 1790-1805
New York
Mahogany; ash rails
H 36-1/4" W 21" D 20-5/8"
- 42 Side Chair, 1790-1805
New York
Mahogany; ash rails
H 36-1/8" W 21-3/8" D 20-3/4"
- 43 Armchair, 1795-1810
New York
Mahogany; ash, cherry secondary woods
H 37-1/2" W 21-3/8" D 22-5/8"
- 44 Armchair, 1795-1810
Mid-Atlantic
Walnut and ash
H 36-3/8" W 22-3/4" D 23-3/4"
- 45 Side Chair (one of four), 1800-1810
Philadelphia
Mahogany; ash rails
H 36" W 18-1/4" D 17"
- 46 Armchair, 1795-1810
Philadelphia
Ash
H 36-1/2" W 20-1/2" D 21-7/8"
- 47 Side Chair, 1800-1815
Boston
Mahogany; birch rails
H 35-7/8" W 20-1/8" D 21-3/8"
- 48 Side Chairs (pair of), 1800-1815
Boston
Mahogany; birch rails
H 34-3/4" W 18-7/8" D 20-3/8"
- 49 Side Chairs (two of four), 1805-1820
New York
Mahogany; oak, maple secondary woods
H 32-1/2" W 19-1/2" D 21-3/4"

(more)

- 50 Pair of Side Chairs, 1815-1825
Philadelphia
Mahogany; ash rails and white pine slip seat
H 33-1/4" W 19" D 23-1/8"
- 51 Side Chairs (pair of), 1810-1825
Boston
Mahogany; birch secondary wood
H 32-1/4" W 18-7/8" D 22-1/4"
- 52 Lolling Chair, 1795-1810
North Shore of Massachusetts
Mahogany; birch secondary woods
H 47-3/8" W 25-1/4" D 20-1/2"
- 53 Sling-seat armchair, 1805-1825
Mid-Atlantic
Mahogany; poplar, pine secondary woods
- 54 Sofa, 1795-1805
Baltimore
Mahogany; poplar, oak secondary woods
H 36-3/8" W 84" D 25"
- 55 Sofa, 1790-1810
Boston
Mahogany; maple secondary wood
H 35-1/2" W 58" D 26"
- 56 Window Seat, 1810-1820
New York
Mahogany; poplar, cherry secondary woods
H 29-3/8" W 36-1/4" D 16-1/4"
- 57 Settee, 1805-1820
New York
Mahogany; ash secondary wood
H 34-5/8" W 57-7/8" D 24-3/4"
- 58 Grecian Couch, 1805-1820
New York
Mahogany; white pine secondary wood
H 30-5/8" W 61-1/2" D 25-1/8"
- *°59 Grecian Couch, 1810-1840
Baltimore
Attributed to: John and/or Hugh Finlay (fl.
1803-1840)
Walnut, cherry; white pine, poplar, cherry secondary
woods
H 31-7/8" W 90-1/4" D 24-1/8"
- 60 Pembroke Table, 1795-1810
Baltimore
Mahogany; yellow pine, oak secondary woods
H 28-5/8" W 43-1/2" open D 33-1/4"

(more)

- 61 Card Table, 1795-1810
 Baltimore
 Mahogany; yellow pine, oak secondary woods
 H 28-3/4" W 35-3/8" D 34-7/8"
- *°62 Pembroke Table, 1790-1800
 Annapolis
 Attributed to: John Shaw (fl. 1768-1816)
 Mahogany; oak mahogany, poplar, yellow pine
 secondary woods
 H 27-3/4" W 39" D 30-1/4"
- *°63 (composite) Card Table, 1785-1805
 Philadelphia
 Satinwood; white pine, oak secondary woods
 H 29-1/2" W 35-5/8" D 35-3/4"
- 64 Card Table, 1785-1805
 New York
 Mahogany; pine and ash secondary woods
 H 29-1/8" W 37-7/8" D 38-3/4"
- 65 Card Table, 1785-1810
 New York
 Mahogany; white pine, mahogany secondary woods
 H 29" W 36" D 17-7/8"
- 66 Pembroke Table, 1785-1805
 New York
 Mahogany; pine, poplar cherry secondary woods
 H 27-5/8" W 41-1/2" D 33-3/8"
- 67 Pembroke Table, 1785-1805
 Newport
 Labelled: Made by/John Townsend/Newport
 (fl. 1756-1805)
 Mahogany; maple, chestnut, poplar secondary woods
 H 26-3/4" W 20-1/8" D 33-1/8"
- 68 Card Table, 1785-1810
 Newport
 Mahogany; white pine, maple secondary woods
 H 28-5/8" W 33-1/2" D 17"
- 69 Card Table, 1798-1810
 Newport
 Attributed to: Holmes Weaver (1769-1848)
 Mahogany; cherry secondary wood
 H 28-1/2" W 34-1/2" D 34-1/4"
- 70 Card Table, 1796-1805
 Boston
 Labelled: John Seymour & Son/Cabinet Makers/Creek
 Square, Boston (fl. 1796-1804)
 Mahogany; white pine, maple secondary woods
 H 28-5/8" W 36" D 18"

- 71 Card Table, 1790-1810
Massachusetts
Mahogany; white pine, birch secondary woods
H 29-5/8" W 36" D 17-1/2"
- 72 Card Tables, 1800-1815
Boston
Mahogany; white pine, birch secondary woods
H 29-1/4" W 36-7/8" D 18-3/8"
- *°73 Card Table, 1810-1825
Philadelphia
Mahogany; cherry, oak secondary woods
H 28-1/4" W 35" D 17-5/8"
- 74 Card Table, 1805-1820
New York
Mahogany; white pine, mahogany secondary woods
H 29" W 35-7/8" D 18-1/8"
- 75 Card Tables (pair of), 1805-1820
New York
Mahogany; white pine, mahogany secondary woods
H 31" W 37-3/8" D 20"
- 76 Sideboard Table, 1795-1810
Baltimore
Mahogany; oak, poplar secondary woods
H 38-1/4" W 49-5/8" D 23-7/8"
- 77 Pier Table, 1801-1802
Baltimore
Eglomise Panels by Samuel Kennedy
Mahogany; pine, poplar secondary woods
H 39-1/2" W 40-1/2" D 19"
- 78 Nest of Tables, 1790-1810
Boston
Maple
H 29-1/4" W 17-7/8" D 12-7/8"
- *°79 Gaming Table, 1795-1810
Boston
Mahogany; pine, mahogany secondary woods
H 30-3/8" W 29-7/8" D 19-3/4"
- *°80 Work Table, 1795-1810
Boston
Mahogany; mahogany, white pine secondary woods
H 30-7/8" W 20" D 15-3/4"
- 81 Table with Dressing Glass, 1800-1815
Salem
Mahogany; white pine, poplar, cherry secondary woods
H 62-1/4" W 36-1/4" D 18-1/2"

- 82 Work Table, 1810-1825
Boston
Rosewood; mahogany, white pine secondary woods
H 29-1/4" W 20-3/8" D 16-3/4"
- °83 Tambour Desk, 1795-1810
Boston
Attributed to: John & Thomas Seymour (fl. 1796-1804)
Mahogany; white pine secondary wood
H 41-3/4" W 37-5/8" D 28-1/4"
- 84 Tambour Desk, 1795-1810
Boston
Attributed to: John & Thomas Seymour (fl. 1796-1804)
Mahogany; white pine secondary wood
H 65-1/2" W 37-1/2" D 27-1/2"
- *°85 Sideboard, 1793-1795
New York Federal
Labelled: Mills & Deming/no. 374 Queen Street, two
above the Friends Meeting./New York/Makes and sells
all kinds of Cabinet Furni/and Chairs after the most
modern fashions/.....on reasonable terms.
(Handwritten under Queen is the word Pearl. Queen
was changed to Pearl Street in 1794).
(William Mills and Simeon Deming fl. 1793-1798)
Mahogany; white pine, poplar, cherry, maple, ash and
chestnut secondary woods
H 40-3/4" W 74-3/4" D 32-1/4"
- 86 Sideboard, 1803
Providence
Mahogany, cherry; white pine, chestnut, poplar
secondary woods
H 39-7/8" W 66" D 23-3/4"
- 87 Tambour Writing Desk, 1795-1810
Philadelphia
Mahogany; poplar and white pine secondary woods
H 57-7/8" W 36-1/8" D 37-5/8"
- 88 Tambour Desk and Bookcase, 1790-1800
Philadelphia
Mahogany; poplar, pine secondary woods
H 104-1/4" W 45" D 35-1/2"
- *°89
(detail) Clothes Press, 1785-1805
Charleston
Mahogany; white pine and red cedar secondary woods
H 90-1/2" W 53-5/8" D 25-7/8"
- 90 Writing Table with Bookcase, 1815-1830
Philadelphia
Mahogany; white pine, poplar secondary woods
H 73-5/8" W 43-1/8" D 20-5/8"

- *°91 Secretaire a abattant, 1815-1830
Philadelphia
Mahogany; white pine, poplar secondary woods
H 65-1/2" W 36-1/4" D 21-7/8"
- 92 Knife Boxes (pair of), 1785-1805
American
Mahogany veneers; white pine secondary woods
H 15-7/8" W 9-3/4" D 15-3/8"
- °93 (composite) Dressing Glass, 1790-1810
Boston
Mahogany; white pine secondary wood
H 29-1/2" W 20-7/8" D 13-5/8"
- 94 Looking Glass, 1785-1810
New York
Mahogany; white pine secondary wood
H 71" W 27-1/2"
- 95 Looking Glass, 1790-1810
New York
White Pine
H 60" W 23"
- 96 Mirror, 1790-1815
New York
White Pine
H 62" W 28-5/8" D 9" (Approx.)
- *°97 Convex Mirror, 1810-1825
New York
White Pine
H 57" W 35" D 10" (Approx.)
- 98 Wall Brackets, 1790-1810
Philadelphia
Poplar and White Pine
H 18-3/4" W 16-3/4" D 8-1/8" (b&c)
H 17-5/8" W 16-3/4" D 8-1/8" (a)
- 99 Sconces, 1795-1835
American
White pine and iron
H 24-3/4"
- 100 Tall Clock, 1790-1800
Boston
Works by Simon Willard
Mahogany; pine chestnut secondary woods
H 104-1/2" W 22-3/4" D 10-5/8"
- *°101 Clock, 1811-1821
Massachusetts
Works by Lemuel Curtis
Mahogany veneers; white pine secondary woods
H 45" W 12"

(more)

OBJECTS NOT ILLUSTRATED IN THE CATALOGUE:

High Chest, 1730-1770
New England
Mahogany; white pine
H 5'9" W 39" D 21"

Dining Table, 1790-1810
Rhode Island
Mahogany
H 29" L 14-1/2" W 48"

Stumpwork Looking Glass, 17th Century
English

Nest of Tables, 1790-1810
Boston
Mahogany
H 30-1/2" W 20" D 15-1/4"