

STACK
ANNEX

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California
National
Antiquity

BEACON HILL COLLECTION



As Shown in Beacon Hill Galleries

BARKER BROS.

DECORATOR SHOP, SECOND FLOOR

Seventh Street, Flower & Figueroa, Los Angeles



Cambridge (W. Boston) Bridge C

Parkman Market 1810

BRIDGE ST.

BLOSSOM ST.

N. RUSSELL ST.

E E T

G E O R G E (W. Cedar) S T.

A M B R I D G E S T.

S O U T H A C K S (P h i l l i p s) S T.

C E N T E R S T.

G A R D E N S T.

B U T T O L P H (I r o n) S T.

S. R U S S E L L S T.

N A P (J o y) S T.

S P I N C K

M A Y G R (R e v e r e) S T.

H I L L S T.

C K

M Y R T L E S T.

K N E Y S T R E E T

O L I V E S T. (M t. V e r n o n) S T.

S U M M E R (M t. V e r n o n) S T.

C H E S T N U T S T.

B E A C O N S T.

Abner House 1810

Jenny Lind Married 1852

David Humphreys 1805

Stephen Higginson Jr. 1805

Janathan Mason 1802

Moses Grant 1810

Jeremiah Gardner 1809

Hepzibah Swan 1806

John Callender 1802

Thomas Perkins 1806

Uriah Cotting 1811

Church 1807

Wm. Lancaster 1800

Abolition Church 1806

Wm. Homer 1807

Wm. Prescott, Historian, died 1859

Lincoln & Stoddard 1811

Benj. Joy 1802

Richard C. Derby 1805

John Phillips First Mayor 1804

Benj Homer 1816

John Hancock

Mill Dam

Frog Pond



The



Legend

(A) BEACON HILL
(B) MT. VERNON, (C) COTTON HILL

BEACON ST.

- 1 Wm. Prescott
- 2 Harrison Gray Otis
- 3 David Sears
- 4 John Phillips
- 5 Benjamin Homer
- 6 Dr. John Joy
- 7 John Hancock
- 8 State House

BELKNAP ST.

- 1 Abolition Church
- 2 Wm. Lancaster

BOWDOIN SQ.

- 1 Samuel Parkman
- 2 Revere House
- 3 Christopher Gore
- 4 Peter Chandler
- 5 Charles Bulfinch

CAMBRIDGE ST.

- 1 Parkman Market
- 2 Harrison Gray Otis
- 3 West Church
- 4 Joseph Coolidge

CHARLES ST.

- 1 Church
- 2 Abner House

CHESTNUT ST.

- 1 Lincoln & Stoddard
- 2 Benjamin Joy
- 3 Richard C. Derby
- 4 Jeremiah Gardner
- 5 Hepzibah Swan
- 6 Charles Paine

MYRTLE ST.

- 1 Wm. Homer

OLIVE ST.

- 1 David Humphreys
- 2 Stephen Higginson, Jr.
- 3 Moses Grant
- 4 Harrison Gray Otis
- 5 Jonathan Mason
- 6 John Callender
- 7 Stephen Higginson, Jr.
- 8 Thomas Perkins
- 9 Jeremiah Gardner

PARK ST.

- 1 Thomas Amory
- 2 Josiah Quincy
- 3 Park St. Church

PINCKNEY ST.

- 1 Powder House
- 2 Watch House
- 3 Middleton & Glapion

S. RUSSELL ST.

- 1 Joseph Ditson

TEMPLE ST.

- 1 Bela Clapp

TREMONT ST.

- 1 Tremont House
- 2 Peter Faneuil

WALNUT ST.

- 1 Uriah Cotting

LOUISBURG SQ.

- 1 Jenny Lind married

Map of
BEACON HILL
Boston, Massachusetts

Showing sites of Historic
Houses and points of
interest of the
Georgian Era



The *Beacon Hill* Collection





The fireplace in the HARRISON GRAY OTIS HOUSE dining room
This house was designed by Charles Bulfinch & fireplace frame probably carved by McIntire
Beautifully restored by the Society for the Preservation of New England Antiquities

The
BEACON HILL COLLECTION

inspired by the early *Designers & Craftsmen*
of the EIGHTEENTH CENTURY who created &
made *furniture* of lasting beauty in keeping
with the graceful living of the times



CHARLES BULFINCH, *Esq.*
1763-1844

SIXTH EDITION

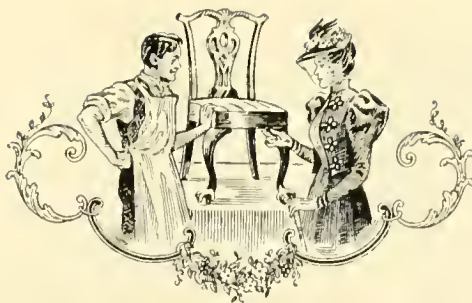
BARKER BROS.

SEVENTH ST., FLOWER *and* FIGUEROA, LOS ANGELES, CALIFORNIA



No. 40 BEACON STREET, FACING BOSTON COMMON

Designed by Charles Bulfinch & at present the home of
The Women's City Club of Boston



FOREWORD

It is with pleasure that we present the Beacon Hill Collection, the finished product of a New England school of skilled craftsmen who have served their apprenticeship in the tradition of an older day.

Beacon Hill of the Georgian period represented the utmost in simple, dignified and gracious living, and many homes are lived in today by descendants of those illustrious citizens whose names are prominently listed on the pages of American history.

The Beacon Hill Collection was inspired by the beautifully designed furniture found in these homes. Many of the pieces are exact copies of originals, some taken from carefully measured drawings of genuine antiques, while others interpret the spirit of these master styles in the light of modern requirements.

We welcome the opportunity of bringing you this collection from which you may select a single piece at a time if you desire or any number of pieces according to your individual taste and requirements.

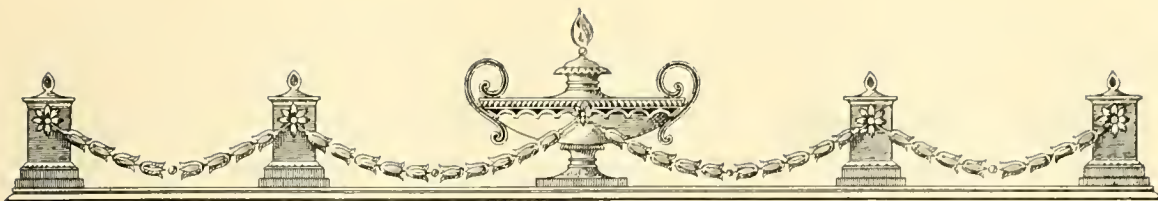
You have the assurance that furniture of such excellent tradition has withstood the test of time without change of style. It is a heritage which is our pleasure to carry on, believing that furniture when made by Master Craftsmen and of lasting beauty leads to a finer and happier living.

BARKER BROS.

Los Angeles, California



ONE *of the* MANY CHARMING HOUSES *on* BEACON HILL
Designed by Charles Bulfinch & once owned & lived in
by the actor Edwin Booth



The Heritage of BEACON HILL

FOR MORE than two centuries Beacon Hill, a residential section in Boston, has typified a certain rest and balance in the fine art of simple and dignified living. The name originated in the days of the Massachusetts Bay Colony when early settlers found a high hill, inland a little from Boston Harbor, and planted a beacon there. They called the place Beacon Hill. Beacon Hill is known far and wide to-day—a place of high distinction. It is a symbol that stands for enlightenment, toward which the eyes of culture turn, reminiscent of the past and hopeful of the future.

A place becomes famous by the important people who live there. Previous to the settlement of Beacon Hill in 1630, a first citizen in Boston was one Blackstone. Blackstone invited Governor Winthrop's colony to leave the low land of Charlestown and share his hill and his good water in what is now known as Spring Lane. His generous offer was too freely accepted, and his numerous neighbors infringed on his privacy, to avoid them he moved away in the general direction of Providence. But he left an indelible mark. Part of his farm still remains free and open — Boston Common.

Other marks made by other important people abound. The Hancock House, Georgian Colonial, dominating Beacon Hill, was built by Thomas Hancock, but his famous nephew John, as Governor of Massachusetts and first signer of the Declaration of Independence, marked it for his own. It was John, citizen of Boston and wealthy merchant, who caused to be planted the eight huge English elms that line Beacon Street inside the Common. Prior to the year 1790 domestic architecture fortunately followed closely the teachings of those master architects, Robert and James Adam of England. However, from the period 1790 to 1818 many buildings of architectural merit were the result of designs by Charles Bulfinch, himself a resident of Beacon Hill, and the first professional architect in New England. Number 40 Beacon Street, now the Women's City Club, is attributed to him, but the Harrison Gray Otis houses, one on Mt. Vernon and the other on Cambridge Street, are unquestionably his. The latter is open to the public as a museum and is the home of the Society for the Preservation of New England Antiquities. Here the hospitable Otis provided daily ten gallons of punch, set out on the beautiful stair landing to be drunk by his fellow citizens, or failing this, to be allowed to evaporate.

Bulfinch was also our earliest native architect of public buildings, and is best known for his part in designing the National Capitol in Washington, and for the design of the beautiful State Houses of Massachusetts and Maine.

Other marks were made by other important people on Beacon Hill. There was John Singleton Copley, our great pioneer portrait painter and extensive land owner. It is believed that Elihu Yale, of university fame, was born here. Louisa Alcott lived during her creative years in Louisburg Square. Jenny Lind, the Swedish nightingale, was married on Beacon Hill. A parade of illustrious people too numerous to mention gave romance and glamour to the Hill, long after the Beacon had passed into history.

It is the artist craftsmen who evolved the furniture, the furnishings, the intimate things associated with the great, and to these we turn with our home-making longings. It has been said that Furniture History in the United States begins with the Englishmen who first settled here. Trained woodworkers were soon numbered among them. The evolution of cabinetmaking in America is too lengthy to trace here, but undoubtedly much of the original furniture in the early Beacon Hill settlement was of local character. On the other hand, close contact with the Mother Country, England, for reasons of kinship and commerce, accounted for much of the furnishings during Colonial days. Styles and other luxuries often arrived in America within a year of their appearance in London. The residents of Beacon Hill accumulated wealth rapidly, and it was natural that they should gratify their taste for fine furniture and decorations by purchases from abroad. In fact, many homes literally became storehouses for treasures gathered from all parts of the world and brought to Boston, in some cases, by the owners' own ships. Also coastwise shipping brought many pieces of furniture from well-known cabinet shops located in other colonies. The local cabinetmaker contributed his share to Beacon Hill, but it was not until after the Revolution, with England in disfavor, that the struggling American craftsman really came into his own. He had served a long apprenticeship.

The Federal period in the United States was the dawn of a golden era in American furniture. Wherever there was furniture of merit it found its way to Beacon Hill; but during this particular period it would seem from examples extant that the chief contributing shops were located mostly in Boston and vicinity, Salem, Newburyport, and Portsmouth. There was John Seymour and Son of Creek Square, Boston, responsible for the unusually delicate and attractive tambour writing desks, of which several styles were made. These desks are outstanding today in point of design and workmanship. Across the Charles River in Charlestown we have the workshops of Jacob Forster and Benjamin Frothingham. In 1803 Forster advertised the sale of 1400 field and high maple bedposts. He must have had a shop of considerable size. Major Frothingham, member of Washington's staff during the Revolutionary War, enjoyed the patronage of President and Lady Washington. Labels have been found on his furniture with the initials of the engraver N. H. Sc. P., doubtless those of Nathaniel Hurd, one

of the first Colonial engravers. There was Samuel McIntire of Salem, foremost New England carver, and Abner Toppa of Newburyport, cabinetmaker. The work of these and other prominent craftsmen, such as Wm. Savery of Philadelphia, Townsend and Goddard of Rhode Island, and Duncan Phyfe of New York, is still to be found on Beacon Hill.

There exists in most of us a more or less indefinable desire to know more about the articles which filled the household needs of our forefathers. This has been fully realized by the First National Bank of Boston, for in one of a series of illustrations of the work of early New England craftsmen they selected a furniture maker's workroom. This picture, through their courtesy, is shown on the cover of this book.

The search for the antique in furniture is an absorbing occupation which waxes and wanes as time and money are available. Antiques are not primarily of value simply because they are old. Even the values given by age are not of years only, but are due to the living character which years have afforded them. Furniture that has been lived with acquires an aura which is not by any means imaginary. On the other hand, the good example newly made carries with it all the value due to tradition, and what it lacks of long human association is frequently offset by a qualified adaptation to the present. The maker of good furniture is both artist and craftsman; he is the repository of good tradition, and he has the skill to preserve and continue it. So that often you will find a new chair beside an old one, each of the same class and kind, the new only a younger brother of the old. And you may find both occupied by the descendants of the original aristocracy of Beacon Hill.





A MARK *of* CRAFTSMANSHIP

The real need for a *finer type of reproduction* which reflects the spirit of early craftsmanship was the inspiration which prompted the *Beacon Hill Collection*. ¶ Many of the pieces illustrated are *faithfully* reproduced from originals owned by prominent families, not only from Beacon Hill, but elsewhere in Boston and New England. We gratefully acknowledge the interest and assistance rendered by those who have loaned *rare & priceless family heirlooms* for reproduction purposes.

We also respect the wishes of those who prefer to remain anonymous in contributing material which appears in the following pages. ¶ Every effort has been made to *reproduce the original piece* with absolute accuracy of detail including hardware and the *SOFT, MELLOW, OLD* finishes of the *ORIGINAL*



EACH PIECE FROM THE BEACON HILL COLLECTION
CARRIES THE ABOVE MARK OF AUTHENTICITY
THE NAME BEACON HILL COLLECTION IS REGISTERED IN THE U. S. PAT. OFF.



SOCIAL GRACE *in the* LIVING ROOM

Sociability & Repartee

with a background of *gracefully* designed GEORGIAN furniture

having the spirit & *mellow* feeling of

an *older* day





No. 13 BIRCHALL — Sheraton Console, from English design of the period 1795. Mahogany, inlaid with burl maple, satinwood, and rosewood — L 36, D 13½, H 32.



No. 17 ELLIOT — Hepplewhite Card Table, from American design of the period 1785. Philadelphia origin. Mahogany, inlaid with satinwood, pivoted leg — L 34, D 17, H 30.



No. 20 DOROTHEA HENRY — Chippendale Mahogany Card Table, from American design of the period 1770, Philadelphia origin. Pivoted legs — L $33\frac{1}{2}$, D 17, H $28\frac{1}{2}$.



No. 1004 STEPHENS — Regency Card Table, from English design of the period 1800. Mahogany, inlaid with satinwood lines; swivel top — L 36, D 18, H 30.



No. 721 EDGEWOOD — Regency Sofa Table, from English design of the period 1820. Mahogany, crossbanded with rosewood, two drawers simulated on reverse side. Drawers and panels mounted with brass beading — L $34\frac{1}{2}$. D 26, H 28, leaves down; L $56\frac{1}{2}$ leaves up.



No. 22 MONTAGUE — Sheraton Sofa Table, from English design of the period 1790. Mahogany, inlaid with satinwood, two drawers simulated on reverse side — L 36, D $25\frac{1}{2}$, H 27, leaves down; L 57, leaves up.



No. 797 BUSWELL — Hepplewhite Pembroke Table, from English design of the period 1780. Mahogany, inlaid with satinwood lines, one drawer; swirl mahogany top — L $17\frac{1}{2}$, D 29, H $27\frac{1}{2}$.



No. 190 SANDLEIGH — Hepplewhite Pembroke Table, from English design of the period 1785. Mahogany, inlaid with tulipwood — L 29, D $20\frac{1}{2}$, H 28, leaves down; D $38\frac{1}{2}$, leaves up.

No. 243 ROGERS — Regency Love Seat, from English design of the period 1815. Front rail 54"



No. 49 PARHAM — Hepplewhite Drop-Leaf Pembroke Table, from English design of the period 1785. Mahogany, with figured mahogany top and drawer-front, inlaid with tulipwood — L $17\frac{1}{2}$, D 20, H 27, leaves down; L $29\frac{1}{2}$, leaves up.



No. 385 STANIFORD — Hepplewhite Pembroke Table, from English design of the period 1785. Figured mahogany top and drawer-front, crossbanded with mahogany — L $32\frac{1}{2}$, D 18, H 28, leaves down; D 36, leaves up.



No. 194 AMES — Sheraton Drum Table, from English design of the period 1790. Mahogany, with tooled leather top. Two drawers — Dia. 36, H 29.

No. 730 KIRKLAND — Hepplewhite Wing Chair, from English design of the period 1785. Tufted back — W 28, S.D 22, H 42½.



No. 427 MONROE — Regency Drum Table, from English design of the period 1810. Mahogany, with tooled leather top, two drawers — Dia. 32, H 28½.

No. 240 RAWSON — Sheraton Arm Chair, from English design of the period 1790. Spring seat. Color leather optional.



No. 270 GERALD — Hepplewhite Mahogany Upholstered Arm Chair, from English design of the period 1775. Spring seat — W 23, S.D. 20, H 37.



No. 36 DALTON — Queen Anne Wing Chair, from English design of the period 1740.



No. 768 MINOT — Chippendale Two-Tier Revolving Book Table, from English design of the period 1770; copper tray insert at top with removable wood cover — Dia. 23, H 53.

No. 728 LOWELL — Hepplewhite Wing Chair, from English design of the period 1780 — W 29, S.D 21, H 45.



No. 361 DUTTON — Sheraton Mahogany Wing Chair, from English design of the period 1790. Spring back and spring seat — W 26, S.D 21, H 40.



No. 740 COLBY — Sheraton Wing Chair. Buttoned barrel back. Also available with channel back — W $29\frac{1}{2}$, S.D. 24, H 45.



No. 767 SHEFFIELD — Sheraton Drum Table, from English design of the period 1800. Mahogany, inlaid with satinwood lines and gold tooled leather top. Two drawers and lift sides enclosing two wells — Dia. 36, H 29½.



No. 737 CRABTREE — Hepplewhite Wing Chair, from English design of the period 1785. Tufted back — W 30, S.D 24, H 30.

No. 1003 COOPER — For description of table see page 48.



No. 729 NEWTON — Chippendale Wing Chair, from American design of the period 1770, New England origin — W 27, S.D 19½, H 40.



No. 731 LONGWOOD — English type overstuffed Side Chair. Tufted spring back and seat — W 28, S.D. $21\frac{1}{2}$, H 34.
No. 647 DUNMORE — For description of chest see page 85.



No. 734 PRESCOTT — English Type Club Chair — W 29, S.D 21½, H 34.

No. 387 BURNSDALE — Sheraton Mahogany Library Steps, from English design of the period 1800. Cupboard section under second step. All steps tooled leather, color optional — L 16, D 29, H 27.

No. 84 APPLEGATE — For description of desk see page 99.



No. 777 BENNINGTON — Chippendale Mahogany Pembroke Table from English design of the period 1780 — L $29\frac{1}{2}$, D $18\frac{1}{2}$, H 28, leaves down; D 39, leaves up.

No. 744 PEMBERTON — English Type Overstuffed Arm Chair with buttoned back — W 28, S.D 21, H 31.



No. 736 PUTNAM — English Type Overstuffed Arm Chair, square tapered legs — W 29, S.D 24, H 32.

No. 417 ROCKWELL — For description of table see page 65.



No. 176 BAMFORD — Regency Table, from English design of the period 1810. Mahogany, with ebonized turnings and brass gallery; one long drawer — L 27, D $15\frac{1}{2}$, H 25.

No. 244 GARDNER — English Type Overstuffed Arm Chair.



No. 363 JOYCE — English Type Overstuffed Arm Chair, with buttoned back. Square tapered legs — W 28, S.D 22, H 34.



No. 235 KINGSLEY — Chippendale Mahogany Arm Chair, from English design of the period 1770. Buttoned back and seat optional. Available tufted.



No. 42 WELLESLEY — Chippendale Arm Chair, with tufted back and seat, from English design of the period 1760.



No. 304 CHATHAM — Regency Mahogany Arm Chair, from English design of the period 1810. Painted frame if desired.

No. 13 BIRCHALL — Sheraton Console, from English design of the period 1795. Mahogany, inlaid with burl maple, satinwood, and rosewood — L 36, D 13 $\frac{1}{2}$, H 32.



No. 739 NORFOLK — Regency Mahogany Arm Chair, from English design of the period 1820 — W 27, S.D 23, H 33.
No. 387 BURNSDALE — For description see page 33.



No. 40 EMERY — Chippendale Wing Chair, upholstered in leather with buttoned back and buttoned seat, from English design of the period 1770.



No. 434 FORBES — English Type Overstuffed Arm Chair, channel back, inside tufted arms — W 29, S.D 22, H 31.



No. 623 CONRAD — Sheraton Nest of Tables, from English design of the period 1790. Mahogany inlaid with satinwood. Outside table tooled leather top, banded with satinwood; inside tables all mahogany tops—L 21, D 13½, H 27.

No. 389 TROWBRIDGE — Sheraton Wing Chair. Buttoned barrel back — W 26, S.D 20, H 41.



No. 750 MADISON — Hepplewhite Wing Chair, from English design of the period 1785. Tufted back and seat — W 25, S.D 20, H $33\frac{1}{2}$.

No. 766 OXFORD — Chippendale Mahogany Table, from English design of the period 1770 — L $27\frac{1}{2}$, D 20, H 27.



No. 598 DAWSON — Adam Mahogany Oval-Back Arm Chair, from English design of the period 1785 — W 24, S.D 20, H 37.



No. 597 BURBANK — Hepplewhite Upholstered Arm Chair, from English design of the period 1785 —W 22, S.D 17, H 37.



No. 1003 COOPER — Chippendale Mahogany Two-Tier Dumb Waiter, from English design of the period 1760. Bottom tray — Dia. 23 $\frac{1}{2}$, H 33.

No. 294 SUTTON — English Type Overstuffed Arm Chair with tufted back and arms.



No. 46 PLYMOUTH — Chippendale Arm Chair, from English design of the period 1760.



No. 253 BURGESS — Regency Table, from English design of the period 1810. Mahogany, inlaid with tulipwood — L 24, D 17, H 28½.



No. 375 LANSFORD — Regency Table, from English design of the period 1810. Mahogany, with ebonized turnings, and brass gallery; one long drawer — L 27, D 15½, H 29.



No. 254 CODMAN — Sheraton Spider-Leg Table, from English design of the period 1790. Mahogany, inlaid with English ash — L 29, D 12, H $27\frac{1}{2}$, leaves down; D 33 leaves up.

No. 55 CROSSLEY — For description of Sofa see page 66.



No. 454 EDWARDS — Hepplewhite Table, from English design of the period 1785. Mahogany, with figured mahogany top cross-banded with mahogany. One drawer — L $29\frac{1}{2}$, D $21\frac{1}{2}$, H $28\frac{1}{2}$.

No. 472 BARNARD — Lawson Type Sofa, with Greek-key arm. Front rail 75".



No. 682 EVANS — Mahogany Spider-Leg Table, from American origin of the period 1760 — L 10, D 34³/₄, H 24, leaves down; L 46, leaves up.



No. 453 GRANADA — Adam Table, from English design of the period 1785. Top of quartered figured mahogany, cross-banded with mahogany; one drawer — L 29, D 20, H 28.



No. 651 ABERDEEN — Chippendale Mahogany Coffee Table, adapted from butler's tray. English design of the period 1770.
L 38, D 27½, H 19.



No. 288 BEDFORD — Chippendale Coffee Table, adapted from English design of the period 1760. Mahogany, with tooled leather top — L 34, D 21, H 16 $\frac{1}{4}$.



No. 367 RADDISON — Chippendale Nest of Tables, adapted from English design of the period 1770. Mahogany, with tooled leather top — Dia. 27, H 18½.



No. 267 CHILTON — Regency Coffee Table, adapted from English design of the period 1810. Mahogany, with tooled leather top. Two small drawers — L $30\frac{3}{4}$, D $26\frac{1}{2}$, H 18.

No. 243 ROGERS — Regency Love Seat, from English design of the period 1815. Front rail 54".



No. 380 GLEASON — Regency Coffee Table, adapted from English design of the period 1810, for use as a Hobby table. Mahogany, with tooled leather top. Contains two drawers, and center display section, glass with brass grille — L 36, D 19½, H 19.



No. 469 OWENS — Regency Coffee Table, adapted from English design of the period 1810. Mahogany, with gold-tooled leather top — L 36, D 18½, H 17½.



No. 644 RALSTON — Hepplewhite Coffee Table, adapted from English design of the period 1785. Mahogany, with insert of gold tooled leather — Dia. 36, H 18½.

No. 498 JEROME — English Type Overstuffed Sofa, kidney shape, with square tapered legs. Tufted back and seat — L 59, S.D 20, H 29.



No. 605 FRANKLIN — English Type Overstuffed Love Seat — L 52, S.D 22, H 29.
 No. 255 BRIMMER — For description of table see page 67.
 No. 387 BURNSDALE — For description of library steps see page 33.



No. 776 ADDINGTON — English Type Overstuffed Love Seat. Tufted back and seat — L 50, S.D 21, H 33½.

No. 773 WENDELL — Coffee Table adapted from Chinese Chippendale design. Lacquered mahogany, color optional. Also available in mahogany finish — L 44, D 23, H 18½.



No. 738 CHOATE — English Type Overstuffed Small Sofa — L 58, S.D 24, H 32.

No. 417 ROCKWELL — Regency Mahogany Canterbury Table, from English design of the period 1815. Figured mahogany top; one long drawer — L 17, D 26, H 26.



No. 55 CROSSLEY—Chippendale Sofa, from American design of the period 1770, New England origin. Mahogany, hand carved frame. Front rail 72".



No. 255 BRIMMER — Regency Coffee Table, adapted from English design of the period 1810. Mahogany, with gold tooled leather top — L 41, D 19, H 22.

No. 490 PEARSALL — English Type Overstuffed Sofa, with turned legs — L 79, S.D 23, H 30.



No. 274 FIELDING — English Style of Overstuffed Sofa, three-section cushion seat. Front rail 80".

No. 774 CRAWFORD — Hepplewhite Mahogany Hunt Table, from English design of the period 1790 — L 54, D 27, H 23, leaves down; D 37, leaves up.



No. 204 FANEUIL — Sheraton Mahogany Sofa, from English design of the period 1795. Front rail 79".



No. 784 ACRES — English Type Overstuffed Sofa, kidney shape. Tufted back and seat. Front rail 84".



No. 752 FAYETTE — English Type Overstuffed Sofa, three down pillows, and three down seat cushions — L 87, S.D 22, H 31.



No. 789 MOUNTFORT — Chippendale Sofa, from English design of the period 1760. Front rail 73".



No. 790 NEWHALL — Regency Sofa, from English design of the period 1820 — L 72, S.D 22, H 33½.



No. 317 DOUGLAS — Regency Card Table, from English design of the period 1820. Black and gold decoration, tooled leather top, two drawers. Also available in mahogany — L $31\frac{1}{2}$, D $31\frac{1}{2}$, H 29.

No. 69 WALLACE — Hepplewhite Upholstered Arm and Side Chair, from English design of the period 1785. Mahogany frame.



No. 749 VALENTINE — Regency Upholstered Side Chair, from English design of the period 1810. Tufted back — W 20, S.D 16, H $35\frac{1}{2}$.

No. 788 SUFFOLK — Sheraton Mahogany Game Table, from English design of the period 1785. Gold tooled leather top for cards, reversible for chess or checkers. Top removable revealing gold tooled leather well for backgammon — L $32\frac{1}{2}$, D 26, H $30\frac{1}{2}$.



No. 589 NEWMARKET — Sheraton Handkerchief Table, from English design of the period 1790. Inside top of tooled leather for cards; one reversible drawer, tooled leather, arranged for backgammon or chess — L 21, D 21, H 28.



No. 589 NEWMARKET — Illustrating table on opposite page opened — Top 30 x 30.

No. 440 CLAYMORE — Regency Side Chair, from English design of the period 1815. Mahogany, with brass rosettes.



No. 286 LEVERETT — Regency Commode, from English design of the period 1810. Mahogany, inlaid with tulipwood and ebony lines; mirror backs in end sections — L 46, D 14½, H 36½.



No. 61 BURNHAM — Sheraton Commode, from English design of the period 1790. Mahogany, inlaid with satinwood. Cupboards contain sliding silver trays for use as a dining room piece — L $53\frac{1}{2}$, D 23, H 36.



No. 458 BELGRAVE — Regency Commode, from English design of the period 1810. Mahogany, with brass grille — L $35\frac{1}{2}$, D 16, H $34\frac{1}{2}$.



No. 260 JACKSON — Hepplewhite Commode, from English design of the period 1785. Mahogany, inlaid with tulipwood, brass wire grille. Two drawers — L 34, D 15, H 37.



No. 763 NOTTINGHAM — Regency Commode, from English design of the period 1810. Mahogany and thuya; ebonized column and feet. Brass grille — L $31\frac{1}{2}$, D $16\frac{1}{2}$, H 33.



No. 118 HASTINGS — Chippendale Mahogany Chest of Drawers, serpentine front, from English design of the period 1770 —
L 28, D 18, H 31.



No. 765 SHAWMUT — Queen Anne Chest, from English design of the period 1715. Mahogany, with Australian maple drawer fronts. Gold tooled leather writing or service slide — L 25 $\frac{3}{4}$, D 15, H 28.



No. 647 DUNMORE — Chippendale Mahogany Bachelor's Chest, from English design of the period 1760. Five drawers
— L $26\frac{1}{2}$, D 13, H $29\frac{3}{4}$.



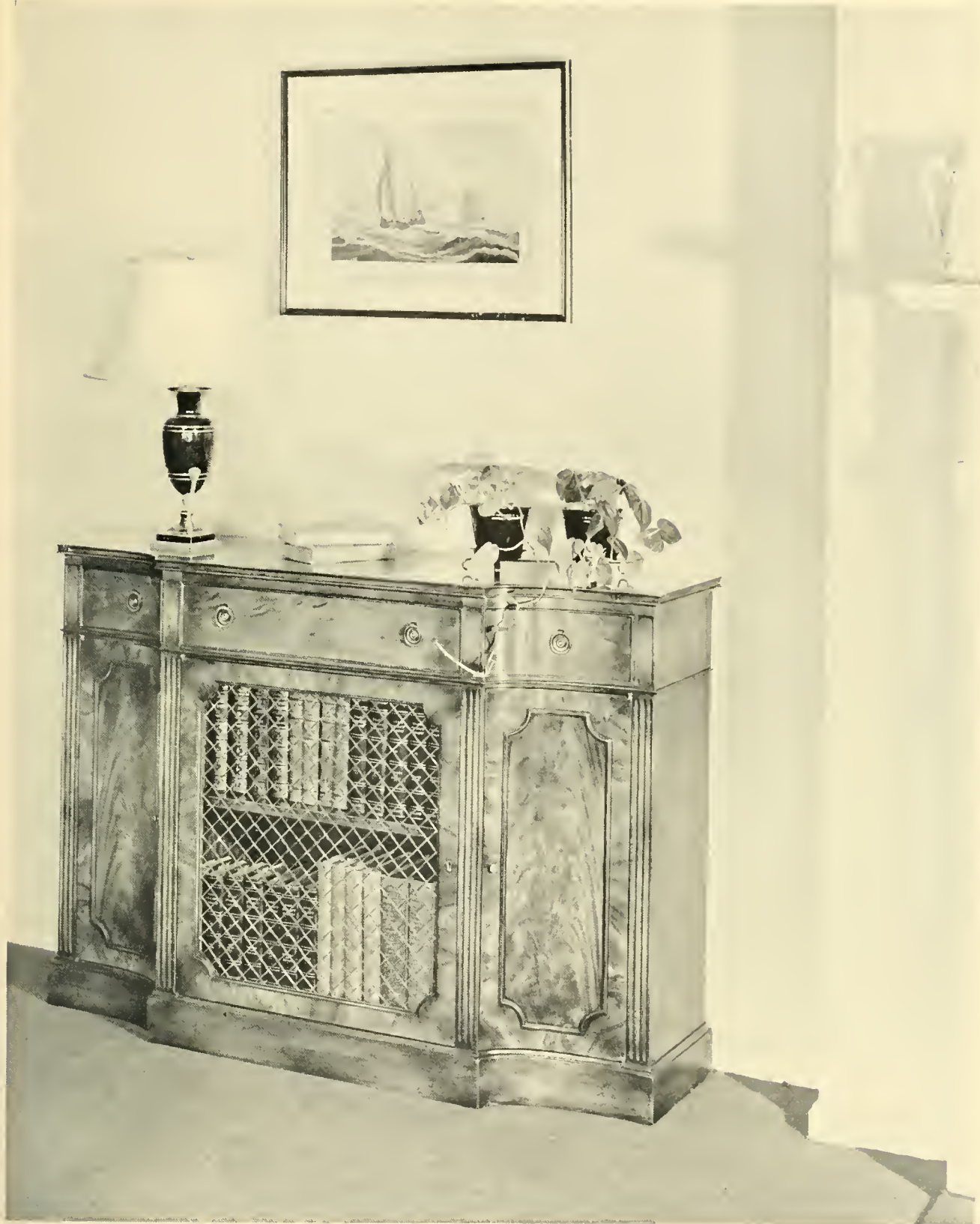
No. 620 SUMNER — Chippendale Mahogany Chest of Drawers, serpentine front, from English design of the period 1770.
Four drawers and gold tooled leather writing or service slide — L $43\frac{1}{2}$, D $21\frac{1}{2}$, H 36.



No. 621 DWINELL—Hepplewhite Bow-Front Chest of Drawers, from English design of the period 1785. Mahogany, inlaid with satinwood. Gold tooled leather writing or service slide—L 38, D 20, H 34½.



No. 596 CORNWALL — Hepplewhite Mahogany Breakfront Commode, from English design of the period 1785 — L 38,
D 13½, H 30.



No. 681 HOLLINGSWORTH — Regency Mahogany Commode, from English design of the period 1805. Three drawers, two cupboards and center portion with brass grille — L 48, D 14, H 34.



No. 679 ROLF — Hepplewhite Commode, from English design of the period 1790. Mahogany, inlaid with rosewood. One drawer, three sliding trays. Suitable size for dining room use — L $41\frac{1}{2}$, D $18\frac{1}{2}$, H 34.



No. 759 DEVON — Hepplewhite Commode, from English design of the period 1785. Mahogany, with two gold tooled leather writing or service slides. Ten drawers — L $50\frac{1}{2}$, D 20, H $35\frac{1}{2}$.



No. 404 BEAUPORT — Chippendale Pedestal Writing Desk, from English design of the period 1770. Mahogany, with tooled leather top. File drawer under top drawer in left-hand pedestal — L 54, D 30, H 30½.

No. 466 FARRELL — Chippendale Mahogany Side Chair from English design of the period 1760.



No. 68 BUCKINGHAM — Sheraton Writing Desk, kidney shaped, from English design of the period 1790. Mahogany, inlaid with rosewood, tooled leather top; file drawer lower right — L $49\frac{1}{2}$, D 23, H 30.

No. 69 WALLACE — Hepplewhite, Mahogany Arm Chair from English design of the period 1785.



No. 649 NORTHCLIFFE — Chippendale Mahogany Pedestal Writing Desk, from English design of the period 1770. Gold tooled leather top; file drawer lower right — L 48, D 27, H 29½.



No. 633 KILBY — Hepplewhite Mahogany Table Desk, from English design of the period 1785. Gold tooled leather top; six drawers — L 55, D 29, H 30½.

No. 474 BRIGGS — Hepplewhite Mahogany Upholstered Arm Chair, from English design of the period 1785. Color of leather optional — W 24, S.D 20, H 33.



No. 770 FESSENDEN — Chippendale Pedestal Writing Desk, from English design of the period 1770. Mahogany, with gold tooled leather top. Two cupboards and three drawers on reverse side — L 60, D 33, H 29½.



No. 308 MANCHESTER — Chippendale Pedestal Writing Desk, from English design of the period 1770. Chinese lacquer decoration with tooled leather top, color optional. File drawer lower right — L 54, D 30, H 30½.

No. 75 HOLBECK — Chippendale Mahogany Ladder-Back Arm Chair, from English design of the period 1770.



No. 723 SAVORY — Sheraton Table Desk, from English design of the period 1800. Mahogany, inlaid with satinwood and ebony. Gold tooled leather top; four drawers — L 48, D 28, H 30 $\frac{3}{4}$.



No. 84 APPLEGATE — Sheraton Tambour Writing Desk, from American design of the period 1790. Attributed to John Seymour and Son, Boston. Mahogany, inlaid with satinwood — L 37, D 18½, H 34½.

No. 597 BURBANK — Hepplewhite Arm Chair, for description see page 47.

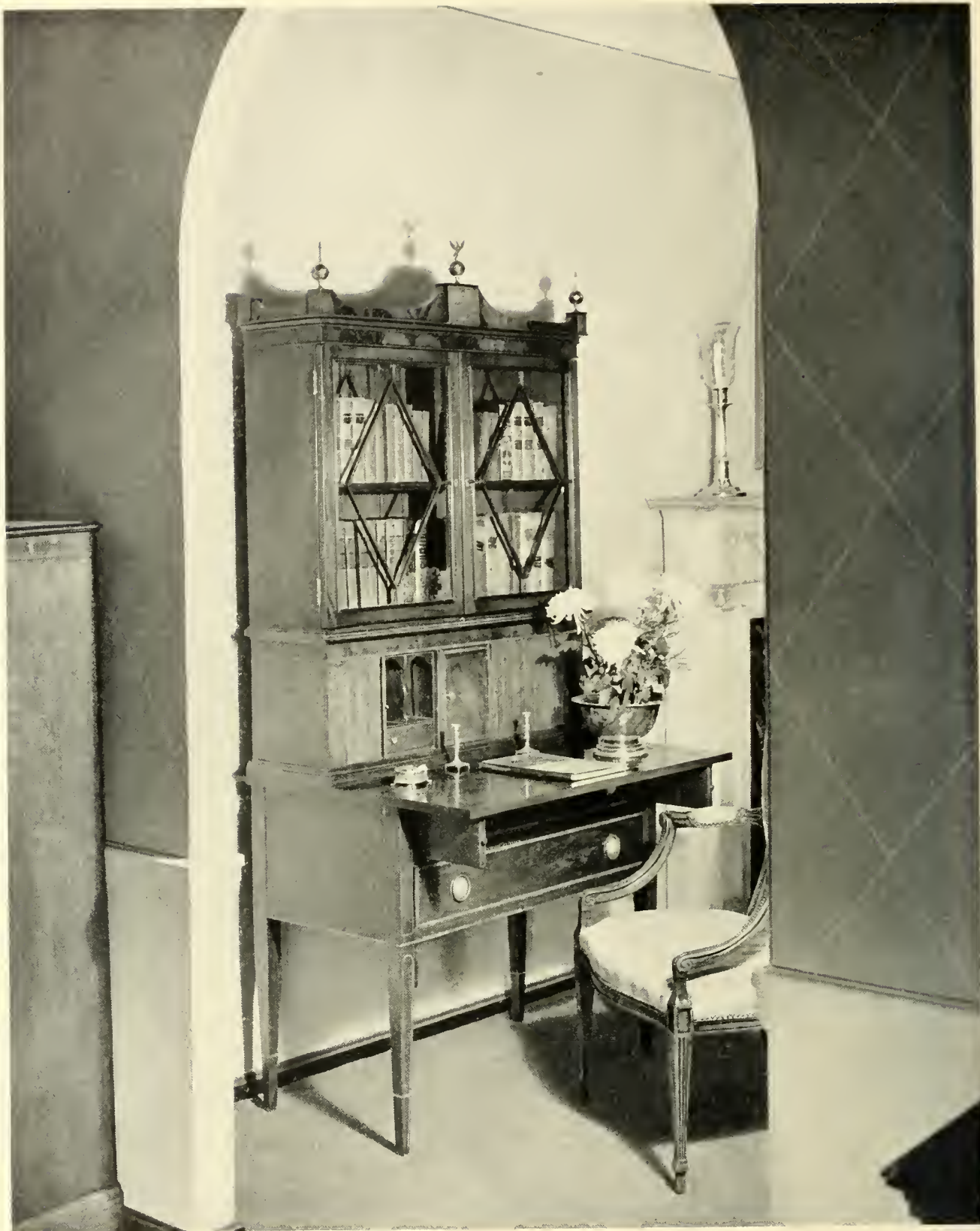


No. 74 ANDOVER — Chippendale Mahogany Block-front Secretary, from American design of the period 1770, Rhode Island School. Desk can be had separately — L 36, D 19½, H 84.

No. 75 HOLBECK — Chippendale Mahogany Ladder-back Arm Chair, from English design of the period 1770.



No. 76 HINGHAM — Chippendale Mahogany Secretary, from English design of the period 1765. Desk interior similar to piece on opposite page; desk can be had separately — L 36, D 18, H 86.



No. 298 GATESWELL — Sheraton Tambour Secretary, from American design of the period 1790, New England origin. Mahogany, inlaid with satinwood — L 37, D 18½, H 78.



No. 781 VERNDAL — Regency Mahogany Shelves, from English design of the period 1810 — L 34, D 11, H 25.

No. 780 MIDDLESEX — Regency Mahogany Commode with butler's drawer, from English design of the period 1810 — L 36, D 18¾, H 37.



No. 459 VAUGHAN — Regency China Cabinet or Bookcase, from English design of the period 1810. Mahogany, with painted interior, color optional — L 30, D 11, H 85.



No. 762 KENSINGTON — Regency Mahogany China Cabinet or Bookcase, from English design of the period 1820 —
L 51, D 15, H 91.



No. 85 BERKELEY — Hepplewhite Bookcase, from English design of the period 1785. Mahogany, inlaid with English ash —
L 36, D 12, H 46.



No. 251 COMPTON — Regency Bookcase, from English design of the period 1810. Mahogany, with tooled leather writing slide, and brass grille doors — L 30½, D 11, H 57.



No. 449 JOHNSBURY — Sheraton Mahogany Bookcase, from English design of the period 1790. Two drawers — L $22\frac{1}{2}$, D 10, H $45\frac{1}{2}$.



HOSPITALITY REIGNS *in the* DINING ROOM

old friends old wine & good food

with the charm of a GEORGIAN DINING TABLE promote

A FLOW OF WIT, A FEAST OF REASON

& A HAPPY GUEST





No. 86 DEANS_GATE — Chippendale Mahogany Breakfront Bookcase or China Cabinet with butler's drawer, from English design of the period 1770 — L 56, D 17, H 78.



No. 658 ALGONQUIN — Hepplewhite Breakfront Bookcase with butler's drawer, from English design of the period 1785.
Mahogany, inlaid with satinwood — L 68, D 18, H 91.
This piece also available without the scroll top — H 82½.



No. 769 HOLDEN — Hepplewhite Mahogany Breakfront Bookcase with butler's drawer, from English design of the period 1785 — L 82, D 19½, H. 86.



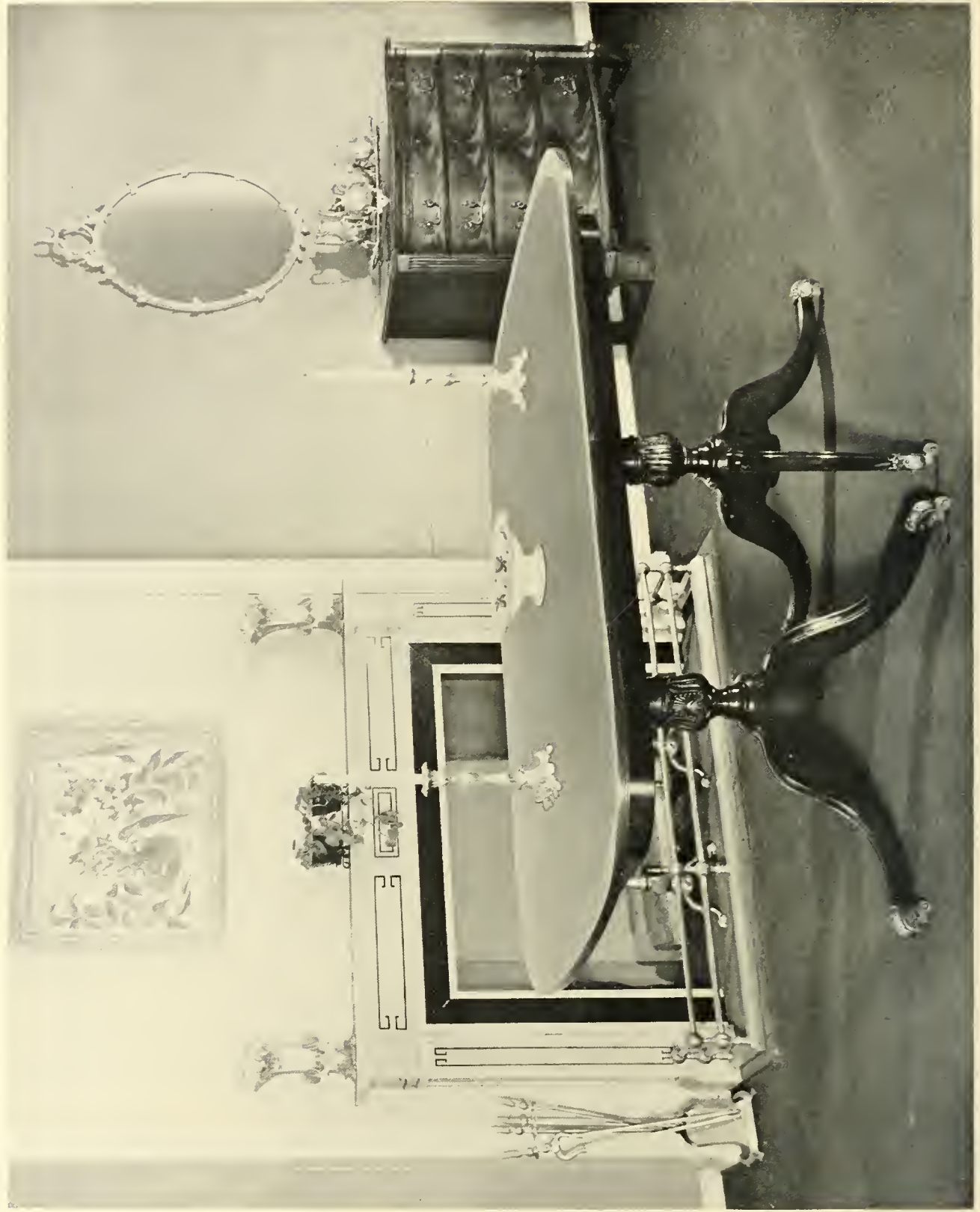
No. 261 HAVILAND—Hepplewhite Mahogany Breakfront Bookcase with butler's drawer, from English design of the period 1785—L 76, D 15½, H 85.



No. 379 BEACHAM — Regency Wing-front Bookcase or China Cabinet, from English design of the period 1815. Mahogany, with black and gold decorations, painted interior — L 65, D 14, H 82.



No. 91 WARWICK — Hepplewhite Breakfront Bookcase or China Cabinet, from English design of the period 1785. Mahogany, with old blue painted interior, paint color optional — L 48, D 14, H 80.



No. 725
 ELDREDGE —
 Regency
 Two-Pedestal
 Dining Table,
 from English
 design of the
 period 1810.
 Mahogany,
 top inlaid with
 broad band of
 satinwood—L 72,
 W 48, H 30½,
 two 21" extension
 leaves.



No. 636L WALTHAM — Chippendale Mahogany Bookcase with butler's drawer, from English design of the period 1770. Decorated in black and gold or red and gold Chinese lacquer, with interior of jade green; color optional — L 65, D 17½, H 87.

No. 98
CLAYTON —
Sheraton
Two-Pedestal
Dining Table,
from English
design of the
period 1790.
Mahogany, top
cross-banded
with satinwood,
base inlaid with
satinwood panels.
L 68, W 42, H 29,
two 21" extension
leaves.





No. 757 WESTBOURNE — Hepplewhite China Cabinet, from English design of the period 1785. Mahogany, with two gold tooled leather writing or service slides — L $50\frac{1}{2}$, D 20, H 85.

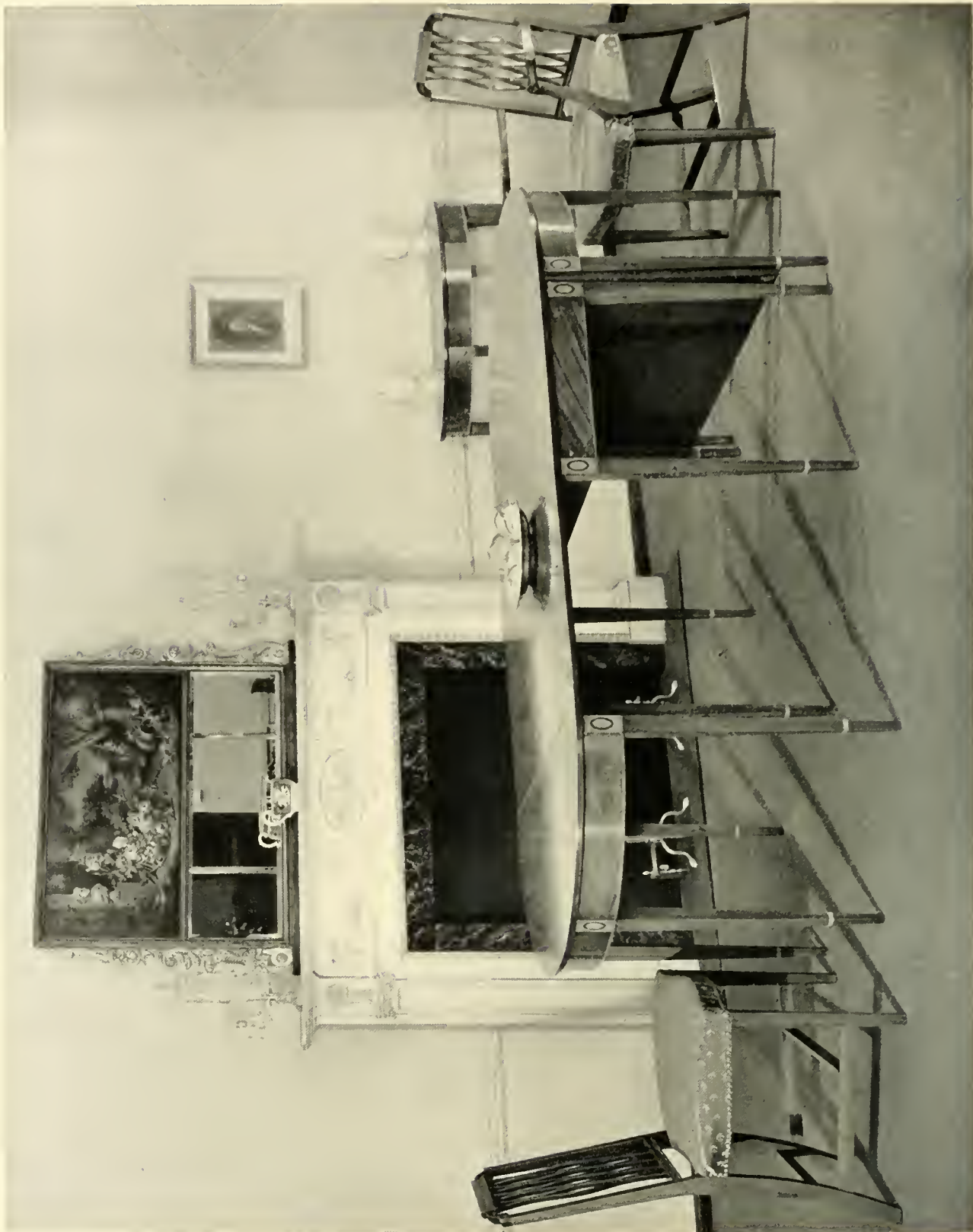


No. 96
**CHESTER-
 SHIRE** —
 Sheraton
 Two-Pedestal
 Dining Table,
 from American
 design of the
 period 1810.
 Mahogany, top
 cross-banded
 with rosewood;
 pedestals carved
 by hand in the
 style of Duncan
 Phyfe — L 72,
 W 48, H 29.
 Two 21"
 extension leaves.
 Illustration
 shows the use of
 three pedestals
 — L 112 closed.



No. 93 STAMFORD — Chippendale Corner Cabinet, from American design of the period 1775. New England origin. Mahogany with painted interior any color desired. Also available with paned glass door — L 30, D 15, H 78.

No. 106
 CROSBY —
 Hepplewhite
 Three-Part
 Dining Table,
 from American
 design of the
 period 1785.
 Mahogany inlaid
 with marquetry
 — L 66, W 42,
 H 29, closed;
 L 112 open.

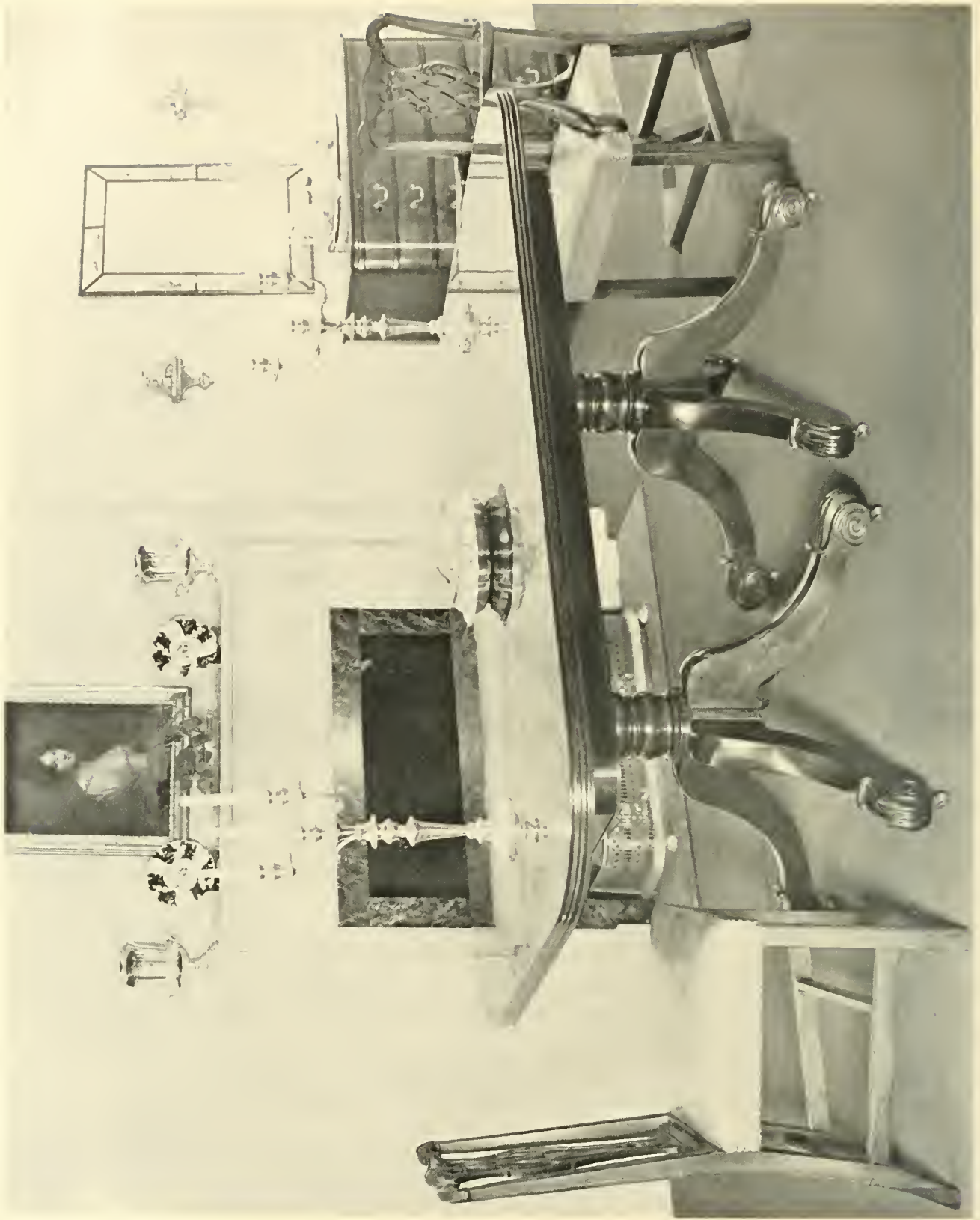




No. 722 CLIFTON — Hepplewhite Breakfront Commode, from English design of the period 1785. Mahogany, inlaid with satinwood. Service slide has insert of tooled leather — L 72, D 21, H 37.

No. 772
BUCK-
MINSTER —
Regency
Mahogany
Dining Room
Table, from
English design
of the period
1820 — L 78,
W 50, H 29½,
two 21" extension
leaves.

No. 64 HALSEY
— Chippendale
Mahogany Arm
and Side Chair,
from American
design of the
period 1770.



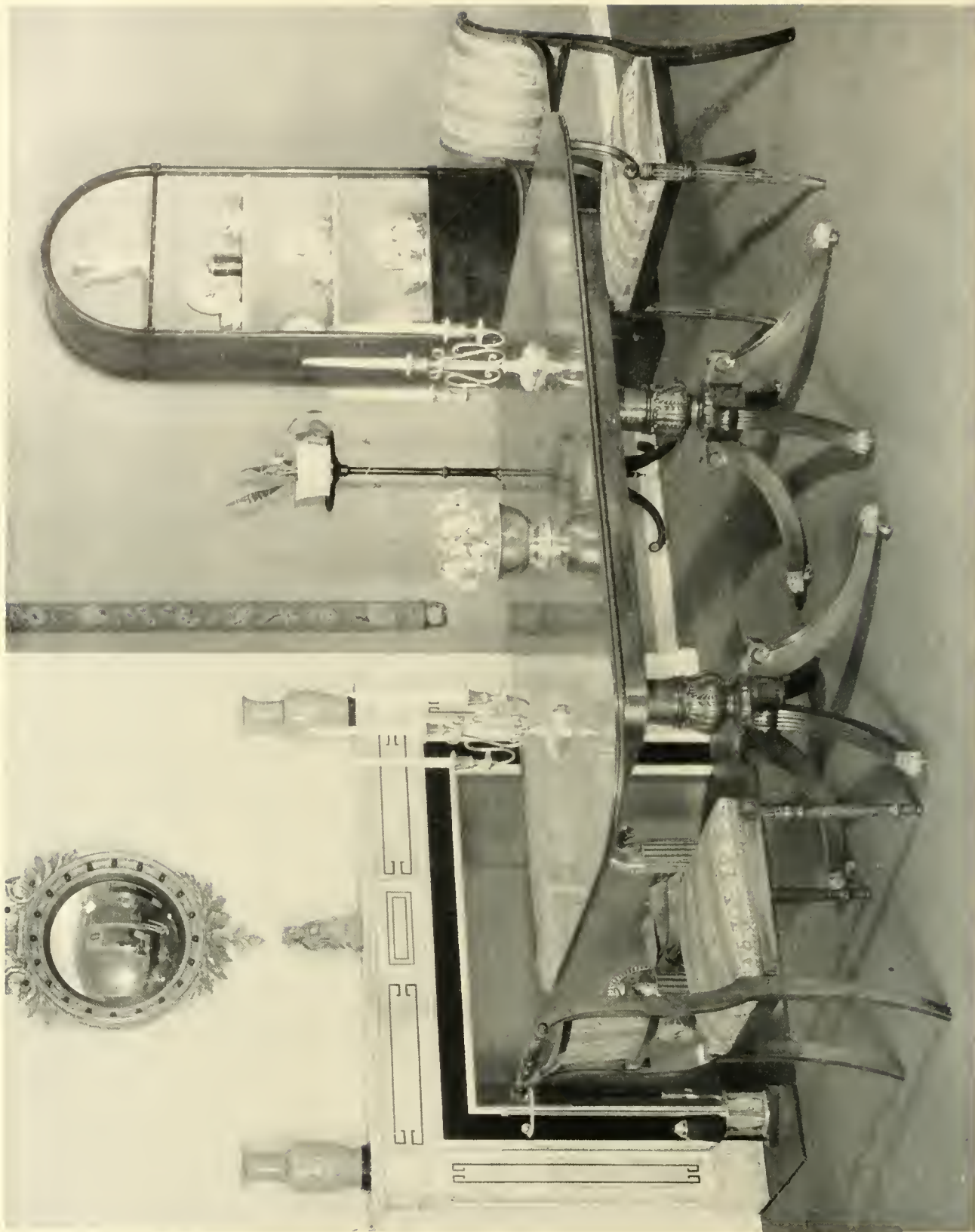


No. 754 HANOVER — Chippendale Mahogany Breakfront Commode from English design of the period 1790. Center top is hinged to rest on slides. Two lower drawers are single ones simulating two. Left-hand cupboard contains partitioned bottle drawer — L 72, D $21\frac{1}{2}$, H $36\frac{1}{2}$.

No. 451
LESTER—
Regency Dining
Table, from
English design
of the period
1810.

Mahogany, top
inlaid with
broad band of
rosewood—
L 78, W 48, "
H 29, two 21"
extension
leaves.

No. 450
VAUGHAN—
For description
of China
Cabinet see
page 104.





No. 431 RUMFORD — Regency Mahogany Commode, from English design of the period 1810. End sections have hand-made brass grilles trimmed with brass rosettes — L 68, D 19, H 36.

No. 627
GREGORY —
Hepplewhite
Dining Table,
adapted from
American design
of the period
1790. Mahogany,
inlaid with
satinwood lines
— L 68, W 44,
H 29½. Two 21"
extension leaves.

No. 359
DRAPER —
For description of
chairs see page
134.



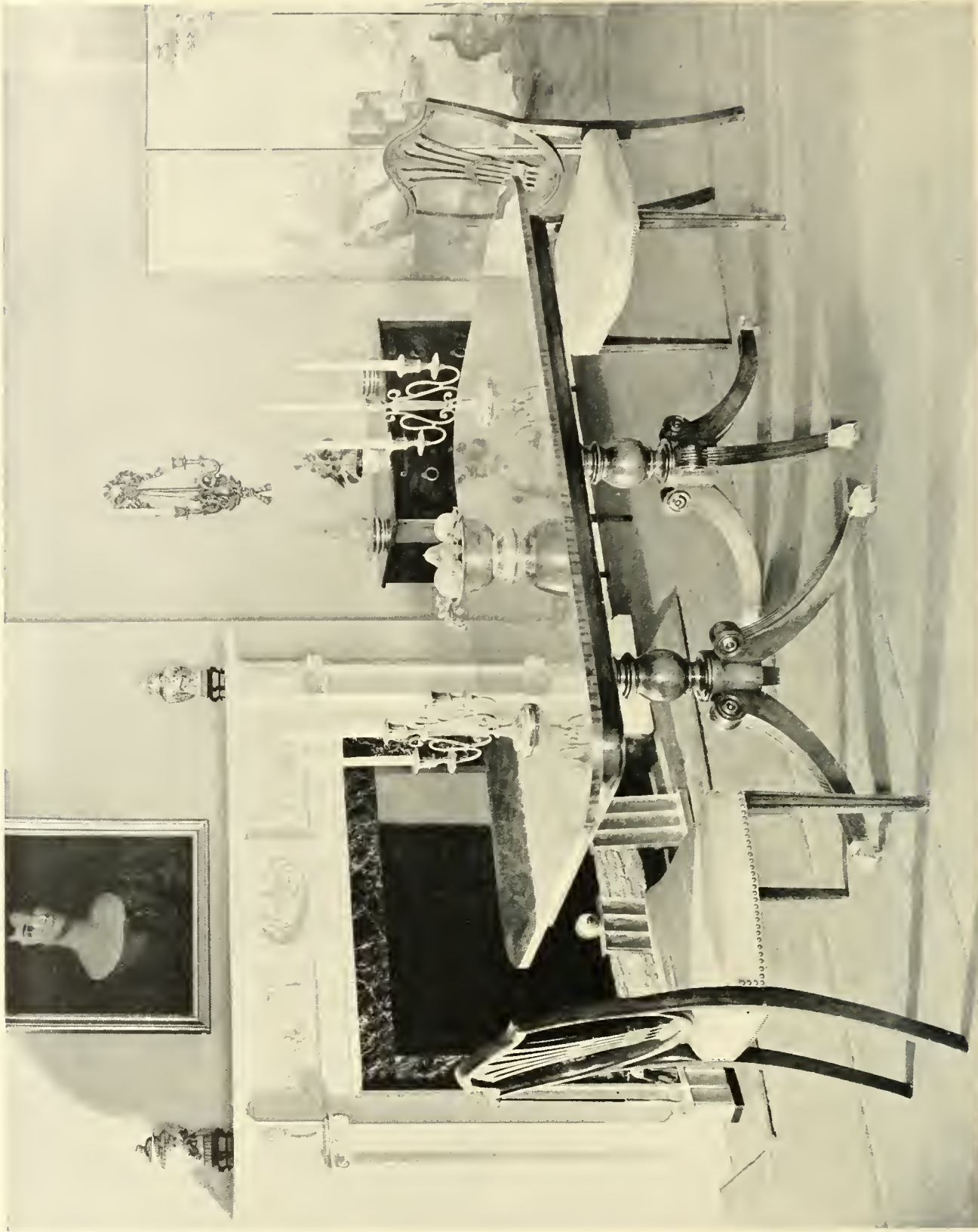


No. 99 SOUTHMEAD — Hepplewhite Sideboard, from American design of the period 1785. Connecticut origin. Mahogany, inlaid with satinwood, ebony and holly lines, and marquetry — L 70, D 23, H 38.

Portrait of Samuel Alleyne Otis, Father of Harrison Gray Otis, both Beacon Hill.

No. 653
 CONNING —
 Regency
 Two-Pedestal
 Dining Table,
 from English
 design of the
 period 1815.
 Mahogany, top
 crossbanded
 with wide band
 of figured
 satinwood —
 L 68, W 44,
 H 29, Two 21" extension leaves.

No. 419
 SAWYER —
 For description of
 chair see page 136

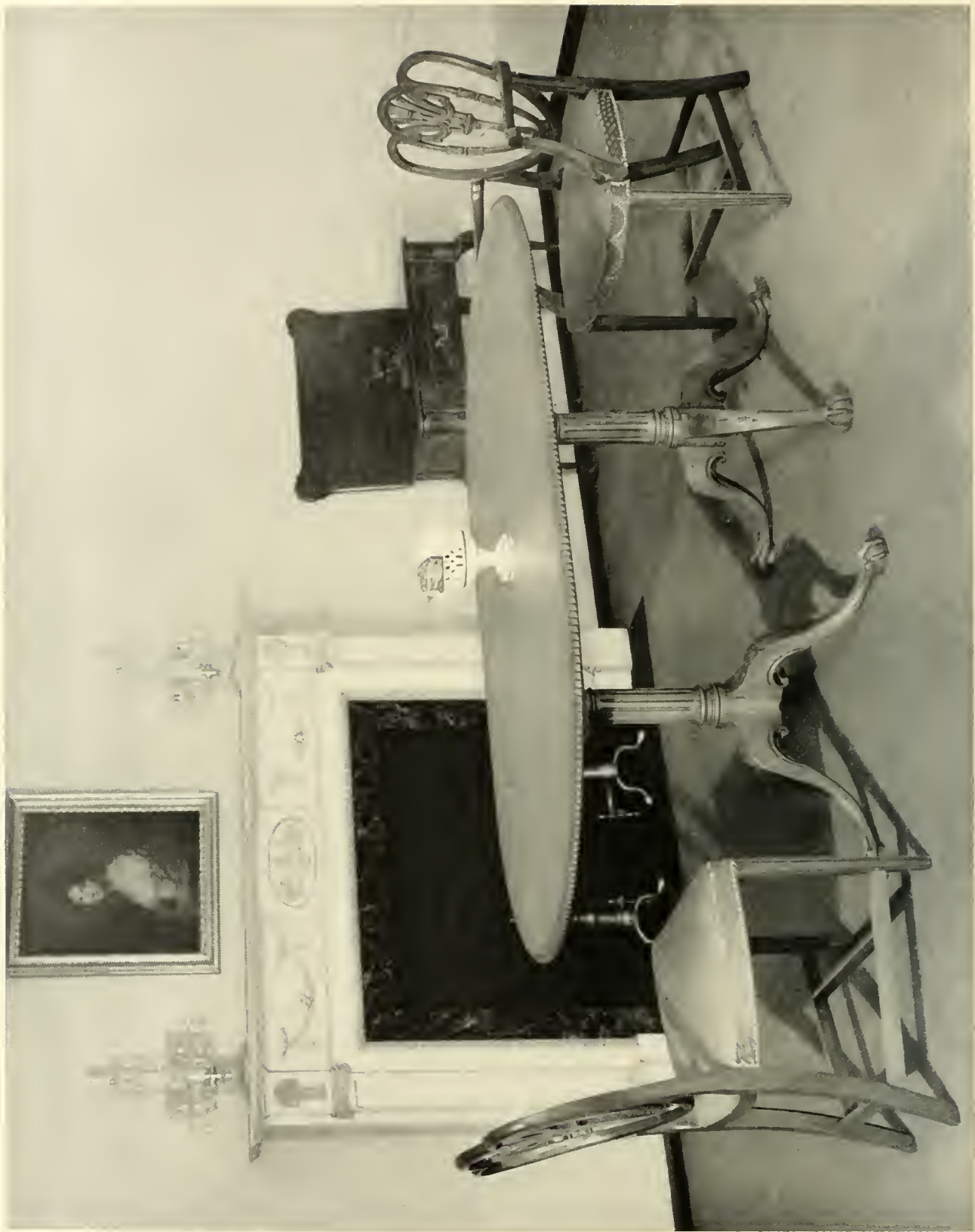




No. 655 LARCHMONT — Hepplewhite Serpentine-Front Sideboard, from English design of the period 1785. Mahogany, inlaid with satinwood lines and marquetry. Drawer fronts and doors crossbanded with rosewood. Two long drawers and two compartments — L 70, D 25, H 36½.

No. 103
LEIGHTON —
Chippendale
Mahogany
Two-Pedestal
Dining Table,
from English
design of the
period 1770.
Hand-carved
pedestals and
edge of top with
splayed gadroon
carving — L 72,
W 44, H 29,
one 24" extension
leaf.

No. 71
KENWOOD —
Hempstead
Shield-Back Arm
and Side Chair,
from English de-
sign of the period
1785. Mahogany,
hand-carved.





No. 104 MARLBORO — Hepplewhite Console, or Serving Table, from English design of the period 1780. Mahogany, hand-carving; one long silver drawer — L 72, D 16½, H 36.



Upper left

No. 358 BLAISDELL — Regency Mahogany Side Chair, from English design of the period 1815. Tufted spring seat.

Upper right

No. 1017 GIBBES — Duncan Phyfe Mahogany Side Chair, from American design of the period 1815. New York origin.

Lower left and right

No. 359 DRAPER — Regency Arm and Side Chair, from English design of the period 1810. Mahogany, inlaid with satinwood.

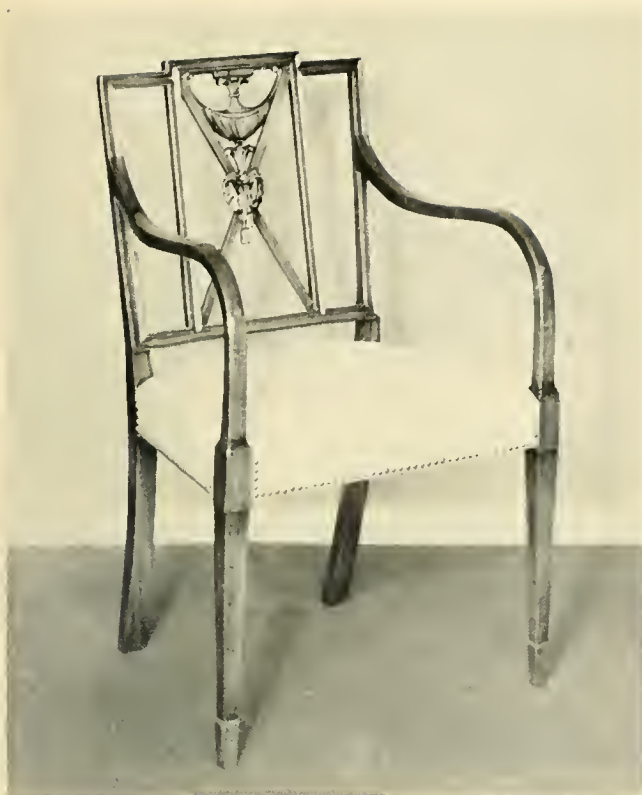


No. 69 WALLACE — Hepplewhite Upholstered Arm and Side Chair, from English design of the period 1785. Mahogany frame.
 No. 71 KENWOOD — Hepplewhite Mahogany Arm and Side Chair, from English design of the period 1785.



Upper left and right
No. 64 HALSEY — Chippendale Mahogany Arm and Side Chair, from American design of the period 1770.

Lower right
No. 419 SAWYER — Hepplewhite Mahogany Side Chair, from American design of the period 1785.



Upper left

No. 238 ANDREWS — Regency Mahogany Arm Chair, from English design of the period 1810.

Lower left

No. 440 CLAYMORE — Regency Side Chair, from English design of the period 1815. Mahogany with brass rosette.

Lower right

No. 439 BRAEMORE — Regency Mahogany Upholstered Side Chair, from English design of the period 1815.



No. 775 BRADFORD — Chippendale Mahogany Serving Table, from English design of the period 1780. Serving slide with gold tooled leather top, color optional — L 38, D 20, H 33½.



No. 114 COLTON — Hepplewhite Serving Table, from English design of the period 1785. Mahogany, with ebony lines; three serving slides with tooled leather tops — L 36, D 18½, H 32.



No. 272 BRISTOL — Regency Serving Table, from English design of the period 1810. Mahogany, inlaid with panels of satinwood on the legs and outside uprights — L 48, D 24, H 41.



BEAUTY & COMFORT *in the* BEDROOM

Graceful Georgian Furniture

in the bedroom, built with the double motive of beauty & comfort,
gives an atmosphere of RESTFUL CHARM

& QUIET LUXURY





- No. 771 STRATHMORE — Hepplewhite Bed, from English design of the period 1800. Mahogany, with ebony lines. Headboard panel is removable for upholstering. 3'3" and 4'6". Headboard 40, Footboard 12½.
- No. 778 COLBOURNE — Sheraton Table, from English design on the period 1790. Mahogany, inlaid with satinwood, ebonized lines; wood gallery — L 22, D 18½, H 28.
- No. 779 PEABODY — Sheraton Book Basket, from English design of the period 1790. Mahogany, inlaid with satinwood; ivory knobs — L 20, D 8, H 14.



No. 134 SEELER — Sheraton Chest of Drawers, from American design of the period 1790. Philadelphia origin. Mahogany, inlaid with satinwood, ivory escutcheons — L 43, D 22, H 35.



No. 185 RADCLIFFE — Sheraton Dressing Table, from English design of the period 1790. Mahogany, inlaid with satinwood. One shallow, and one deep drawer on either side in upper case. Top pulls forward for additional space — L 34, D 19, H 57.

No. 128 PAXTON — Hepplewhite Mahogany Stool, from English design of the period 1785. D 21, H 18.



No. 184 SELDON — Sheraton High Chest, from English design of the period 1790. Mahogany, inlaid with satinwood; ivory escutcheons. Four similar drawers and one deep blanket drawer. Toilet slide center — L 35, D 19½, H 49.

No. 359 DRAPER — For description, see page 134.



No. 758 LEEDS — Hepplewhite Serpentine-Front Chest of Drawers, from English design of the period 1785. Mahogany, inlaid with satinwood and rosewood lines; ivory escutcheons. Illustration shows two butted together to form a double chest — Each piece L 42, D 23, H 35.



No. 760 SHREWSBURY — Hepplewhite Serpentine-Front High Chest, from English design of the period 1785. Mahogany, inlaid with satinwood and rosewood lines; ivory escutcheons — L 40, D 21, H 49.



No. 199 McKEAN — Regency Bed, adapted from English design of the period 1810. Mahogany, fretted portion black and gold, or mahogany if preferred. 3'3" and 4'6". Headboard 40, Footboard 28.



No. 123 MACOMBER — Hepplewhite Mahogany Bow-Front Chest of Drawers, inlaid with burl maple and ebony lines, from English design of the period 1785. Toilet slide; reproduction Battersea enamel hardware — L 39, D 22, H 34½.

No. 16 KINROSS — Sheraton Mirror, from English design of the period 1800. Antiqued gold leaf, with églomisé panel — frame 35 x 23, mirror 27 x 15½.



No. 127 GLENCOE — Hepplewhite Mahogany Powder Table, serpentine front, from English design of the period 1785. Ivory pulls and paterae — L 27, D 17, H 54.

No. 128 PAXTON — Hepplewhite Mahogany Stool, from English design of the period 1785. Dia. 21, H 18.



No. 121 MAYFAIR — Hepplewhite High Chest of Drawers, from English design of the period 1785. Mahogany and burl maple. Five drawers — L $37\frac{1}{2}$, D 21, H $48\frac{1}{2}$.



No. 125 BAXTER — Hepplewhite Mahogany Carved Field Bed, from American design of the period 1790, Philadelphia origin. Can be had without canopy frame. 3' 3" and 4' 6". Posts 67".



No. 164 MILLER — Sheraton Mahogany Field Bed, from American design of the period 1795, Salem, Massachusetts, origin. Original once owned by General Miller of the War of 1812, is still in possession of a descendant. Can be had without canopy frame. 3' 3" and 4' 6". Posts 68".



- No. 503 BRADBURY — Regency Mahogany Bed, adapted from English design of the period 1815. 3'3" and 4'6". Headboard 42, Footboard 25.
- No. 504 BRADBURY — Regency Table, from English design of the period 1815. Mahogany, trimmed with ivory pulls. Three Drawers — L. 16 $\frac{1}{2}$, D 16 $\frac{1}{2}$, H 29.



No. 500 BRADBURY — Regency Chest of Drawers, from English design of the period 1815. Mahogany, trimmed with synthetic ivory ring pulls — L 44, D $23\frac{1}{2}$, H 38.

No. 505 BRADBURY — Regency Mirror, from Continental design of the period 1810. Bone white and lavender, gilt decoration. Also available in mahogany — Frame 41×23 , Mirror $29\frac{1}{2} \times 17\frac{1}{2}$.



No. 502 BRADBURY — Regency Dressing Table, from English design of the period 1810. Mahogany, trimmed with ivory pulls. Five drawers — L $43\frac{1}{2}$, D 19, H 29.

No. 506 BRADBURY — Regency Oval Gilt Mirror, from English design of the period 1815. Frame 32 x 24, Mirror 29 x 21.



No. 501 BRADBURY — Regency Chiffonier, from English design of the period 1815. Mahogany, trimmed with synthetic ivory ring pulls. Three drawers, two sliding trays — L 36, D 19, H 49.



- No. 625 PORTSMOUTH — Sheraton Bed, from American design of the period 1800, New Hampshire School. Mahogany, inlaid with fancy lines — 3'3" and 4'6". Headboard 41, Footboard 26.
- No. 625 PORTSMOUTH — Hepplewhite Table, from American design of the period 1800, New Hampshire School. Mahogany, inlaid with rosewood — L 17½, D 17½, H 28½.



No. 628 CONNECTICUT — Hepplewhite Serpentine - Front Chest of Drawers, from American design of the period 1790. Mahogany, inlaid with holly lines. Connecticut origin — L 42, D 22, H 36.



- No. 764 NEEDHAM — Chippendale Table, from English design of the period 1780. Tambour front enclosing cupboard; bottom section with tooled leather top pulls forward. Mahogany, inlaid with holly — L 20, D 18½, H 31.
- No. 771 STRATHMORE — Hepplewhite Bed, from English design of the period 1800. Mahogany with ebony lines. Headboard panel is removable for upholstering — 3'3" and 4'6". Headboard 40, Footboard 12½.



No. 628 CONNECTICUT—Hepplewhite Serpentine-Front High Chest, from American design of the period 1790. Mahogany, inlaid with holly lines. Five drawers — L 37, D 21, H 48.



No. 151 BERKSHIRE—Hepplewhite Mahogany Four-Post Bed, from American design of the period 1785. Philadelphia origin—3' 3" and 4' 6". Posts 65".

No. 75 HOLBECK—Chippendale Mahogany Ladder-Back Side Chair, from English design of the period 1770.



No. 153 BARRETT— Chippendale Mahogany Chest of Drawers, from American design of the period 1770—L 42, D 20, H 36½.



No. 163 DAVIDSON — Hepplewhite Powder Table, in black and gold Chinese lacquer, peach colored interior, from English design of the period 1785. Also available in mahogany as No. 142 Davenport — L 36, D 17, H 31½.

No. 128 PAXTON — For description of stool, see page 150.



No. 152 BARDWELL — Chippendale Mahogany Block-Front Chest-on-Chest, from American design of the period 1770. Eight drawers — L $34\frac{1}{2}$, D $18\frac{1}{2}$, H 62.

No. 75 HOLBECK — Chippendale Mahogany Arm Chair, from English design of the period 1770.



No. 667 GROSVENOR — Hepplewhite Mahogany Four-Post Bed with Canopy, from English design of the period 1785. 4' 6", H 80.

No. 439 BRAEMORE — For description of chair see page 137.



No. 720 WIMPOLE — Chippendale Mahogany Double Chest of Drawers, adapted from American design of the period
1720 — L 61, D 21, H 36.



No. 753 HANCOCK — Chippendale Mahogany Highboy, from American design of the period 1770. Connecticut origin
— L $35\frac{1}{2}$, D 20, H 79.



No. 732 ARLINGTON — Chippendale Mahogany Chest-on-Chest, from American design of the period 1780 — L 39,
D $20\frac{1}{2}$, H 65.



No. 665 WHEELLOCK — Queen Anne Mahogany High Chest, from American design of the period 1760, Salem type. Contains six drawers — L 36, D $20\frac{1}{2}$, H $48\frac{1}{2}$.

No. 75 HOLBECK — Chippendale Mahogany Side Chair, from English design of the period 1770.



No. 664 DEVEREAUX — Queen Anne Mahogany Chest of Drawers, from American design of the period 1760. Salem type —
L 42, D 21, H 37.



No. 666 DEVEREAUX — Queen Anne Mahogany Chest-on-Chest, from American design of the period 1760, Salem type.
Contains eleven drawers — L $35\frac{1}{2}$, D 19, H $68\frac{1}{2}$.

The BEACON HILL COLLECTION

as shown in the galleries of B. Altman & Company of New York City
and Barker Bros. of Los Angeles, California



B. ALTMAN & CO., NEW YORK



B. ALTMAN & CO., NEW YORK



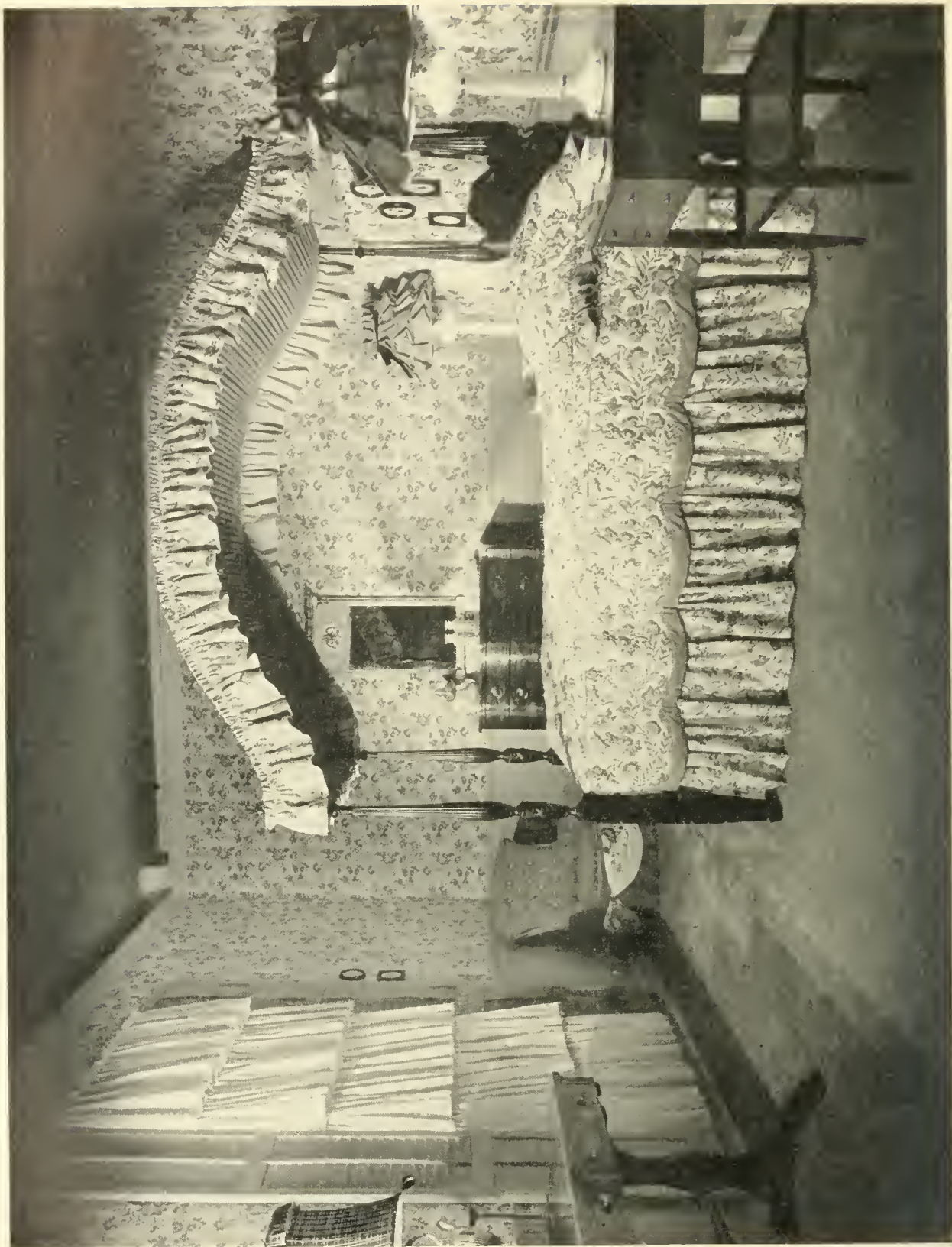
B. ALTMAN & CO., NEW YORK



B. ALTMAN & CO., NEW YORK



BARKER BROS., LOS ANGELES, CALIFORNIA



BARKER BROS., HOLLYWOOD, CALIFORNIA

MINIATURES *of the* BEACON HILL COLLECTION

Being an Account of how Master Craftsmen with meticulous care reproduced
in perfect scale various pieces of the *Beacon Hill*
Collection shown in this book

AS the Beacon Hill Collection has grown, so has its national interest, and the craftsmen who make the full-sized Beacon Hill furniture have made these tiny reproductions in order that they may be used as a traveling exhibit and give pleasure to as many people as possible.

They have been shown from coast to coast wherever the Beacon Hill Collection is exhibited.

In all of us there is more or less the heart of a child, and one's first reaction in seeing these intriguing miniatures is very similar to a child's delight in seeing for the first time a new toy.

On examining further, one is conscious of the ex-

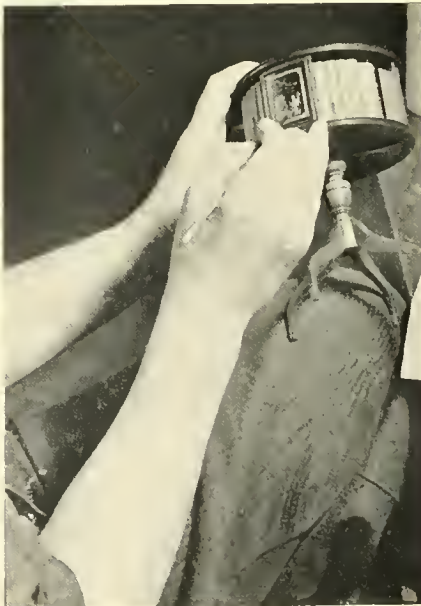
treme artistry and craftsmanship shown in these tiny reproductions.

Each was made from exact reduced measured drawings. Veneers, fabrics, and decorations were selected of the same wood and materials as their counterparts.

The same hands made the fireplace frames and decorative objects, all of necessity with special carving knives and tools. The diminutive hardware could be worked only under a magnifying glass. Imagine inlays reduced to a hair line and fitting casters on a table leg the size of a match!

Neither word nor picture can reveal the charm and infinite detail of these miniatures. They must be seen.







LITTLE STORIES *of* GREAT DESIGNERS



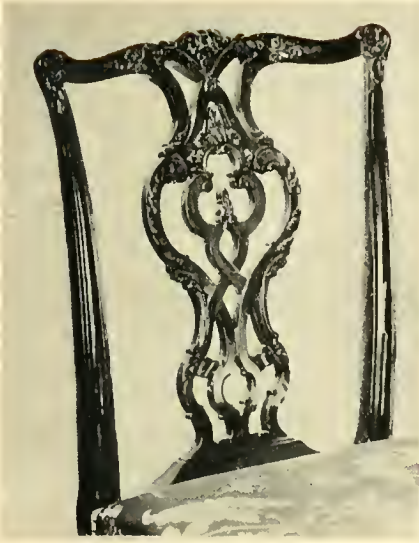
THE purpose of these short articles, "Little Stories of Great Designers," is to present in the briefest possible form high lights of the various furniture styles which were developed during the Georgian Period.

Much fine material has been written about furniture since the beginning of the twentieth century, but unfortunately there are the usual inaccurate statements, plenty of supposition, and some guesswork, particularly in the earlier books. Writers were frequently biased. Research had not progressed to a point where they could always write a clear story. As a result there is considerable confusion in the mind of both the student and the casual reader. Few writers traced the development of furniture design beyond its origin. For instance, Chippendale furniture was Chippendale, and that's all there was to it. Many a reader has been forever prejudiced because his intelligence told him that all the so-called Chippendale "antiques" could never have been made by one man in a small workshop. They apply the same reasoning to the work of other great cabinetmaker-designers.

The history of furniture is a lifetime study, and the following pages contain woefully few words with which to paint a complete picture of such a broad subject. Nevertheless, the reader may find something of interest, a clarifying point or two at least, which will make the writing of these articles well worth while.

THOMAS CHIPPENDALE

Influence 1740-1775



Interlacing scrolls and high-crested top rail

ENGLAND has produced many great cabinetmakers, but Thomas Chippendale is undoubtedly the most celebrated.

From obscure records it would seem that Chippendale was born in the early eighteenth century. He died in 1779 at a ripe old age. While little is known about his early life, by the middle of the eighteenth century, at least, Chippendale was definitely established as London's most fashionable cabinetmaker.

It was from his cabinet shop at No. 60 St. Martin's Lane that he published in 1754 the first edition of "The Gentleman and Cabinet Maker's Director." It was largely due to this book of furniture designs, a glorified catalog of its day, that his name has long stood for the characteristics found in furniture of the period in which he worked.

The book, with its subsequent editions in 1759 and 1762, gives evidence of a distinguished clientele apparently obtained by years of satisfactory service. We are permitted just one revealing glimpse within the walls of Chippendale's workshop, and that as a result of a fire in the year 1775.

An old inventory lists the chests of twenty-two workmen, which would certainly indicate a large establishment for those days.

To many it is a mystery how much antique furniture can be attributed to Chippendale. It simply means that the name of Chippendale has come to predominate over all the other cabinetmakers of his time.

By "Chippendale" furniture, therefore, we mean merely furniture designed and produced in the style that was popular during the period of Chippendale's career. All the good cabinetmakers of London and elsewhere in England were occupied in making furniture of similar styles. Many of these cabinet shops made every bit as excellent furniture as Chippendale. It is, therefore, a fallacy to attribute the finest to Chippendale's workshop, at the same time relegating all inferior examples to makers unknown. The best plan is to think of "Chippendale" more as a definite style, or fashion, if you will, and the whole period as the Chippendale "School" rather than as an individual or an individual workshop.

On the other hand, Thomas Chippendale was a really noted designer who contributed a wealth of material to the furniture which so justly bears his name. He successfully adapted French, Chinese, and Gothic motives to give the nation a different type of Anglicized furniture. The predominating wood was the newly imported mahogany, highly polished, and enriched with exquisite carving. Inlay had not yet come into vogue. Characteristics of Chippendale design — the cabriole leg with various terminations, such as the claw-and-ball; tripod tables with fretted galleries or pie-crust tops; chairs with ladder backs or interlacing scrolls, all with high-crested top rails; frequent use

of the serpentine curve; and above all, masterly execution of leafage, ribbon, scroll, and interlacing strap carving.

In America the Chippendale School was represented by such worthy cabinetmakers as William Savery, Jonathan Gostelowe, Thomas Tufts, and Benjamin Randolph, all

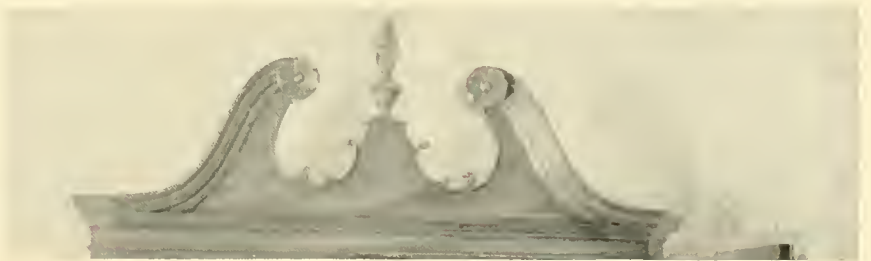


Cabriole leg, leafage carved with claw and ball foot

of Philadelphia, Goddard and Townsend of Newport, and Major Benjamin Frothingham of Charlestown, Mass.

They were able craftsmen all, and in no sense copyists of a style created abroad.

In these capable hands the prevailing fashions of the Mother Country were modified and moulded with distinction into a Colonial School of Chippendale of which we, their descendants, are justly proud.



Scroll top pediment, flame finial

ROBERT & JAMES ADAM

Influence 1760-1795

THE purpose of these little stories of great designers of the Georgian Period is to portray in a few words salient points which influence furniture design. First, we establish a definite style as "Chippendale" within date limits of 1740-1775, which is roughly the known years of popularity accorded to the ideas of one master craftsman and his contemporaries.

Quite a different story is that of Robert and James Adam, important architects and furniture designers. Their influence on style, based on popularity, extended from about the year 1760 until practically the end of the eighteenth century. It is immediately evident that this period not only includes the date of the Chippendale School, but also overlaps all the great cabinetmakers of the late eighteenth century, causing confusion to most minds. The ideas developed by these talented men were diametrically opposed to the style of Chippendale, and, furthermore, were being established at the same time. How can one account for that? It is really very simple—the Adam Brothers, having no shop of their own, let their work out to any cabinet shop capable of executing their designs. Thus Chippendale not only worked for the Adams, but actually helped them in creating a type of furniture distinctly different from that known by the name of Chippendale.

Now for the Adam Brothers and what they stood for. Educated men, these, cultured and trained to head a large organization which not only dominated the architectural trend of



Delicate flower and leafage carving

the late eighteenth century, but whose influence is still with us today. They were exponents of classic forms in furniture and architecture due to extensive travel in Italy and abroad, and styled, if not originated, a tremendous new trend in taste. The Adams were primarily architects, but at the same time were the cleverest welders of materials from furniture, carpets, and furnishings, to complete architectural interiors. England has produced none greater.

Furniture influenced by these famous brothers should really be di-

vided into two distinct groups. The first, or earlier style, followed the prevailing taste for mahogany, except the form was more delicate than that of the Chippendale School. They gave England a more up-to-date rendering based on classic embellishments. The second group consists of a further development influenced by Italian and French classic design, and a departure from mahogany made possible by the importation of rare-wood veneers. A 30-year period beginning in the seventies is frequently called the Age of Satinwood.

The Adams were exponents of acanthus and foliated detail, swags, festoons, urns, anthemion, and paterae. They were past masters in the use of fine detail such as beads, flutes, and dentil work. They drew largely on animal and mythological subjects, rams' heads, lions' heads, and sphinx being carved in realistic manner. Their later designs, frequently executed in satinwood, were ornamented with marquetry and painted decoration. They were particularly fortunate to have the services of such artists as Pergolesi, Zucchi, and Anjelica Kauffmann, who painted the exquisite panels lending so much character to this furniture.

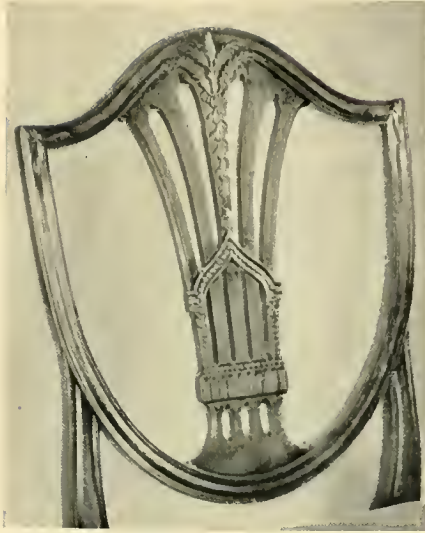
In America prior to the year 1790 there were few, if any, professional architects, so that our Colonial architecture is greatly indebted to the teachings of the Adam Brothers. A New Englander, one Samuel McIntire of Salem, Massachusetts, was outstanding in his interpretation of the Adam style as applied to both furniture and architectural treatments.



Rosette and flute carving, drapery swags with ribbon

GEORGE HEPPLEWHITE

Influence 1760-1786



Shield back carved with sheaf of wheat and pendant husks

THERE is a dismaying lack of actual knowledge about George Hepplewhite whom we regard as designer and craftsman extraordinary. He was apprenticed at the Gillows furniture factory in Lancaster, date unknown, and eventually opened a business of his own in London. Even this date is obscure, but it is certain that he was influencing the craft in the early sixties. The date of his death is placed as 1786. It was the posthumous publication of his "Cabinet-Maker and Upholsterer's Guide" which helps us trace the history of this firm, and at the same time elevate the Hepplewhite combine above the names of his contemporaries such as Sheraton, Gillow, and others. Owing to the early death of George Hepplewhite, furniture by his name should be divided in three classes:

1. George Hepplewhite proper, 1760-1786
2. A. Hepplewhite & Co., 1786 onwards
3. The Hepplewhite School as followers of the "Guide" designs 1787-1800

We are chiefly concerned in listing the accomplishments of the man himself, reviewing his aims and ambitions, which have contributed so much to the woodworking craft. The Hepplewhite style was founded on lightness and delicacy, and is transi-

tional in character. That is, it began with the public taste for carved mahogany and eventuated in the various processes of inlaying and decoration. Our designer was first of all a chairmaker par excellence. His work was so beautifully conceived and executed that it is rare indeed to come across a poorly designed Hepplewhite chair. Like Chippendale, he was influenced by the French taste, but it is easy to distinguish the difference in contemporary design. Hepplewhite models range from three to five inches lower, and tend to the curvilinear in outline of back and arm. Later on Hepplewhite's regard for French design was responsible for an Anglicized Louis XV and XVI,

skilled hand labor. Distinguishing marks of the Hepplewhite shield-back chair are the gracefully carved sheaf of wheat and the "Prince of Wales" feathers. Equally beautiful is his rendering of the oval-back chair.

Hepplewhite undoubtedly had much to do with the development of the sideboard. To him is also credited the development of the tambour and secretaire drawer. Hepplewhite's reputation fortunately does not hinge on the success of his large pieces, but rather on beautiful small, delicate tables, commodes, and the like. Many a delightful bit of the period in which he lived can probably be traced to the influence of this master craftsman.

Upon the death of George Hepplewhite the business was continued by his wife Alice, under the name of A. Hepplewhite and Company, a commercial success, and the name of Hepplewhite percolated to the utmost corners of the British Isles and to America.

The acceptance of the Hepplewhite style in America prompted many interesting innovations which were purely local in character. The designs of the great master were adapted for home consumption with success and distinction to our native cabinetmakers.



French canted foot, valanced skirt

often referred to as French Hepplewhite. Hepplewhite is undoubtedly best known for his many interpretations of the shield-back chair, which brings up the old argument as to whether he or one of the Adam Brothers was responsible for the design. Little matter, because the development lay in the capable hands of Hepplewhite. If the Adams did originate the idea, it was the master who adapted the designs to practical use of cabinetmakers. Such delicate curves cannot be worked out on a draughting board. They are the product of understanding and highly



Fluted leg with stopheads, spade foot

THOMAS SHERATON

Influence 1790-1806

THOMAS SHERATON, the last of the eighteenth century cabinetmaker-designers, was a native of Stockton-on-Tees in the north of England. Born in 1750 or 1751, he migrated to London (1780-1790) to seek fame and fortune in the metropolis. He could hardly have selected a more unfortunate time for his venture. There was not only the

Baptists. To these accomplishments he added writings on religious subjects. He was apparently a rather objectionable person, inclined to the severest criticism of his predecessors and his contemporaries. All were out of step with Sheraton, and he railed against everybody, living in poverty and without friends. Under the circumstances it is indeed strange that his name has come to mean so much to late eighteenth century furniture design. His successes, based on indirect influence with the trade, were due to his various publications which were in considerable demand with cabinetmakers and which contained much valuable material. Whether he plagiarized the designs of Hepplewhite, Gibbons, Shearer, and others is a matter of debate, but he was the first to co-ordinate the designs which have ever since been known by his name. Compared with Hepplewhite, and the two periods overlap, Sheraton may be said to have expressed the greater amount of flair and originality. In the first edition of his "Cabinetmaker's and Upholsterer's Drawing-Book," published in 1791, he appealed to the public taste with a collection of new designs for chair backs. These chairs differed from the shield back of Hepplewhite by being square back, with the back legs extended to meet the top rail. Some of the popularity of these chairs may have been due to improved construction and cheaper costs in production. Sheraton's style and reputation as a designer must rest on the "Drawing-Book" of which there were three editions, the last in 1802. His general taste was delicate, slender motives, vertical lines, and long, sweeping curves. Chairs and case pieces were supported by narrow tapering or slender turned legs. He advocated the use of solid satinwood in chairs, and his use of rare wood inlays throughout his designs adds much to the charm of a delicate and pleasing style.

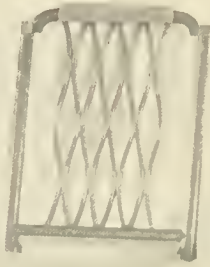
recent loss of the American Colonies, but the French Revolution and the fight against the Aristocrats were turning the world upside down. People of wealth and social position in England were none too sure of their own future and for a time were neither fashion minded nor interested in new furniture styles. How was Sheraton to cope with this situation, having no capital and no workshop with which to seek the patronage of influential clients? His idea apparently, perhaps born of desperation, was to create a reputation by writing books and by his teachings. From the financial side failure was inevitable from the very start.

Sheraton was undoubtedly a trained cabinetmaker at one time in his career, but there is no evidence that he made furniture himself after his arrival in London. Like the Adam Brothers he may have actually taken orders for furniture of his own design to be made by others under his personal supervision. For the purpose of our discussion, however, Sheraton was a furniture designer and a teacher of drawing. A man of divided energies, he spent his time in designing furniture, teaching pupils perspective drawing, and preaching on street corners the doctrines of the Narrow

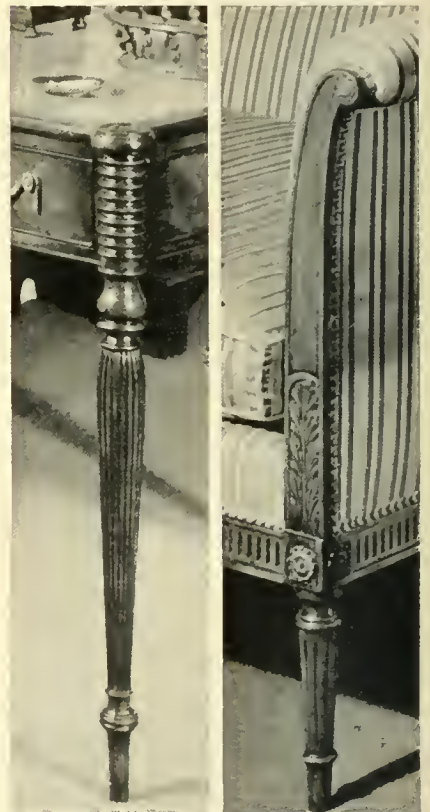
shops all over England where the designs were worked out at the bench with sufficient variation to meet the taste of the countryside, thus accounting for the large output of furniture which we know as "Sheraton."

Sheraton's "Cabinet Dictionary" was published in 1803, at a time when he was either converted to the English Empire Style or trying to meet the further demand for something new. It added little or nothing to his prestige. Another book projected in 1806 was never released in complete form owing to his death in October of the same year.

Sheraton designs met with almost immediate approval in the United States, and the fertile seeds of his teachings fell on productive ground.



Broken top rail



Turned and reeded leg

Fluted leg and frame, rosette and acanthus leaf carving

Exquisite pieces in this style were produced by such well-known cabinetmakers as John Seymour of Boston, William Hook, Salem, Massachusetts, Abner Toppan of Newburyport, and many others.

ENGLISH REGENCY

This period 1800-1830 is frequently referred to by collectors as "Late Georgian"

THE Regency Style which developed in England at the beginning of the nineteenth century was a neo-classic revival, a turning away from the over-elaborate architectural forms of the Adam



Brass gallery, turned leg with castor



Turned leg with spiral carving

Brothers and their followers. The urge was for simplicity and the elimination of unnecessary ornament; the inspiration Greek and Roman antiquities.

The new thought was sponsored by such men as Sir John Soane, who built the Bank of England, Henry Holland, architect to the Prince of Wales, and John Nash who at Holland's death took over the rebuilding of Carlton House. Nash also laid out Trafalgar Square, Regent's Park, and was the architect of Buckingham Palace. The name of Thomas Hope is especially prominent as an early advocate of the Regency style in architecture, furniture, and decorations, together with Sheraton and George Smith, designers.

In 1811 when George became Prince Regent, the prevailing style (late Georgian), firmly established by this time, was named Regency, a period which began before he was the

Regent and lasted until his death in 1830, which includes the ten years of his life as King George IV.

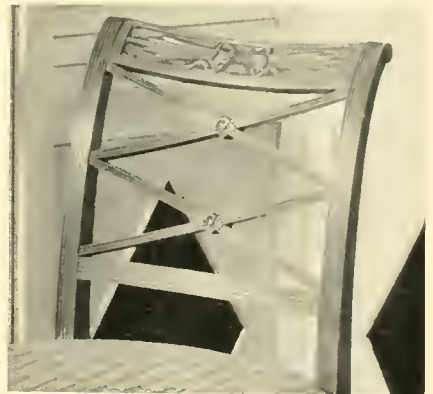
During the first ten years English Regency went along step by step with French Directoire (a revolt against the overdecoration of Louis XVI design), but during the 'Twenty Years' War which followed with no love lost between the two nations, Regency in England developed along its own particular lines.

Regency furniture is so closely allied to the interior architecture of the Period that it is necessary to study the one for a better understanding of the other. Gone were the heavy paneling and mantelpieces of the Georgian period, as well as overdoors and broken arch pediments. In their place was a classic interior. In contrast we would probably call it "streamlined" today. Ornament was restricted and even severe, with an absence of carving. Cornices, pilasters, and mouldings were greatly simplified. Plastered walls which extended from floor to cornice were either painted or hung with wallpaper. Marble mantels were the vogue. Furniture to be effective against an almost austere background had to be distinctive and lean more or less to the spectacular. Regency furniture does just that. There is a certain amount of simplicity of design, and considerable charm to be found in the handling of new motives, but when all is said and done this style of furniture is rather sophisticated. This very sophistication was what appealed to the intelligentsia of the time and no doubt accounts for the revival of interest felt in England and in our own country today.

The designers of this Greco-Roman style were intrigued with the recent excavations at Pompeii which served as models for chairs and tripod candlestands. Sofas were designed like Roman beds. Bookcases and china cabinets followed the architecture of old temples or were ornamented with ormolu representing griffins and classic heads. There was a strong architectural flavor to practically all furniture at the beginning

of the century, partly due to the sponsors who were trained architects, and also because the furniture was mainly inspired by antiquities.

During the Regency Period there were undoubtedly thousands of cabinet shops in and about London, and many exquisite pieces of furniture were made by these craftsmen. The selection of woods and veneers, for the greater part, was faultless, the construction excellent. Small tables of all kinds were extremely popular. These were frequently made of rosewood, satinwood, and tulipwood, inlaid with brass or ebony lines and ornamented with brass mounts and brass galleries. Dining tables reached the point of furthest development from the viewpoint of comfort. For the first time the pedestal table was made in sections to accommodate larger gatherings. There were delicately turned chairs with cane seats, frequently decorated in black and gold. Others had the Trafalgar or scimitar front leg (in-curved), a graceful innovation which came with Re-



*Carved panel of thunderbolts tied with ribbon
—Duncan Phyfe*

gency. There were brackets, foot stools, work tables, commodes, and writing desks made in really large quantities. Many have survived to be greatly admired today.

In the United States Duncan Phyfe was the greatest advocate of Regency design. His finest work belongs to the period 1810 onwards. He achieved a type of American Regency with beauty of line and a distinction unmatched by any other American cabinetmaker of his time.

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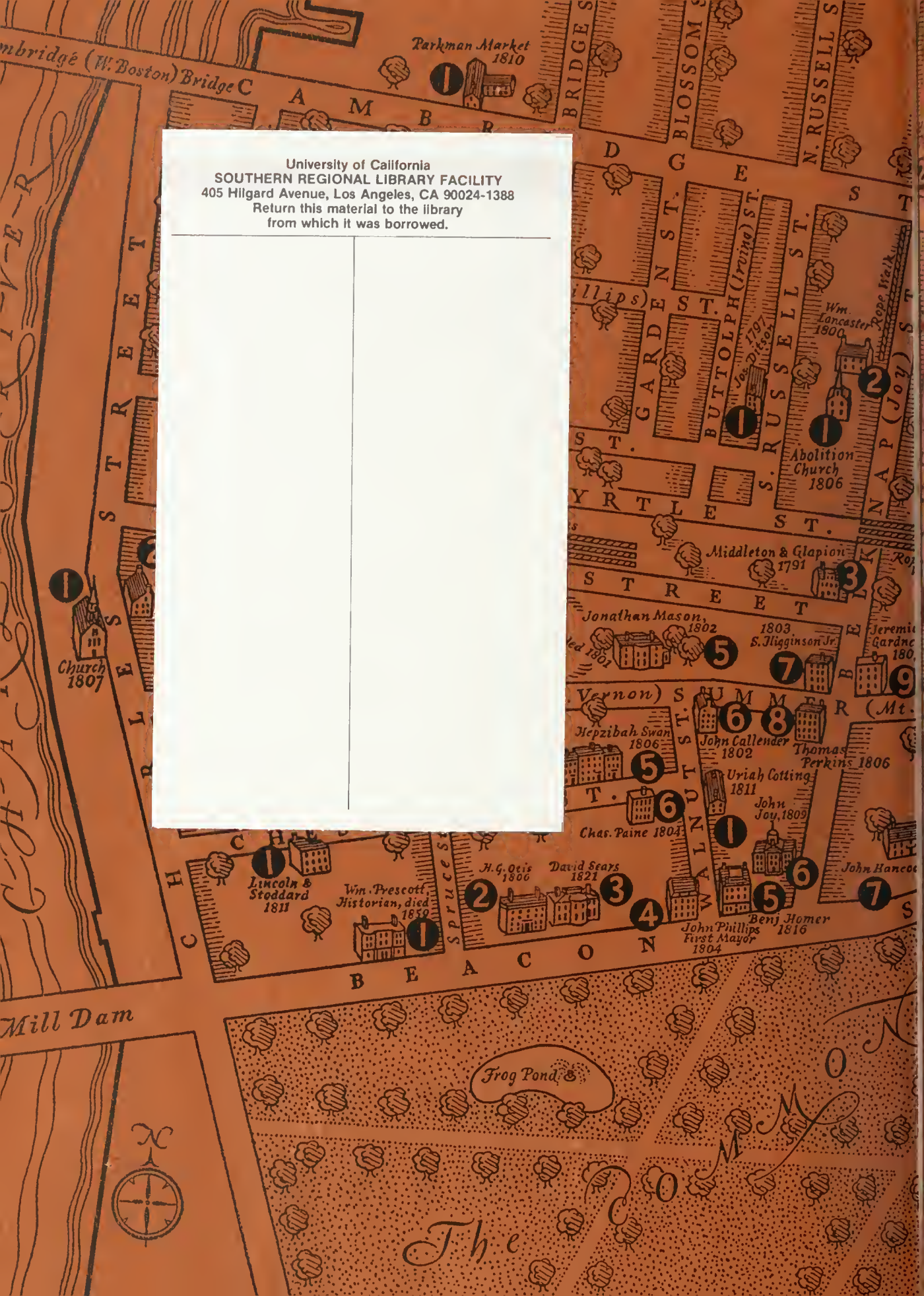
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- 1 Wm. Prescott
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- 3 David Sears
- 4 John Phillips
- 5 Benjamin Homer
- 6 Dr. John Joy
- 7 John Hancock
- 8 State House

BELKNAP ST.

- 1 Abolition Church
- 2 Wm. Lancaster

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- 2 Revere House
- 3 Christopher Gore
- 4 Peter Chandler
- 5 Charles Bulfinch

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- 2 Harrison Gray Otis
- 3 West Church
- 4 Joseph Coolidge

CHARLES ST.

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- 2 Abner House

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- 2 Benjamin Joy
- 3 Richard C. Derby
- 4 Jeremiah Gardner
- 5 Hepzibah Swan
- 6 Charles Paine

MYRTLE ST.

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- 3 Park St. Church

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- 3 Middleton & Glapion

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- 1 Joseph Ditson

TEMPLE ST.

- 1 Bela Clapp

TREMONT ST.

- 1 Tremont House
- 2 Peter Faneuil

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- 1 Uriah Cotting

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- 1 Jenny Lind married

Map of BEACON HILL Boston, Massachusetts

Showing sites of Historic
Houses and points of
interest of the
Georgian Era



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