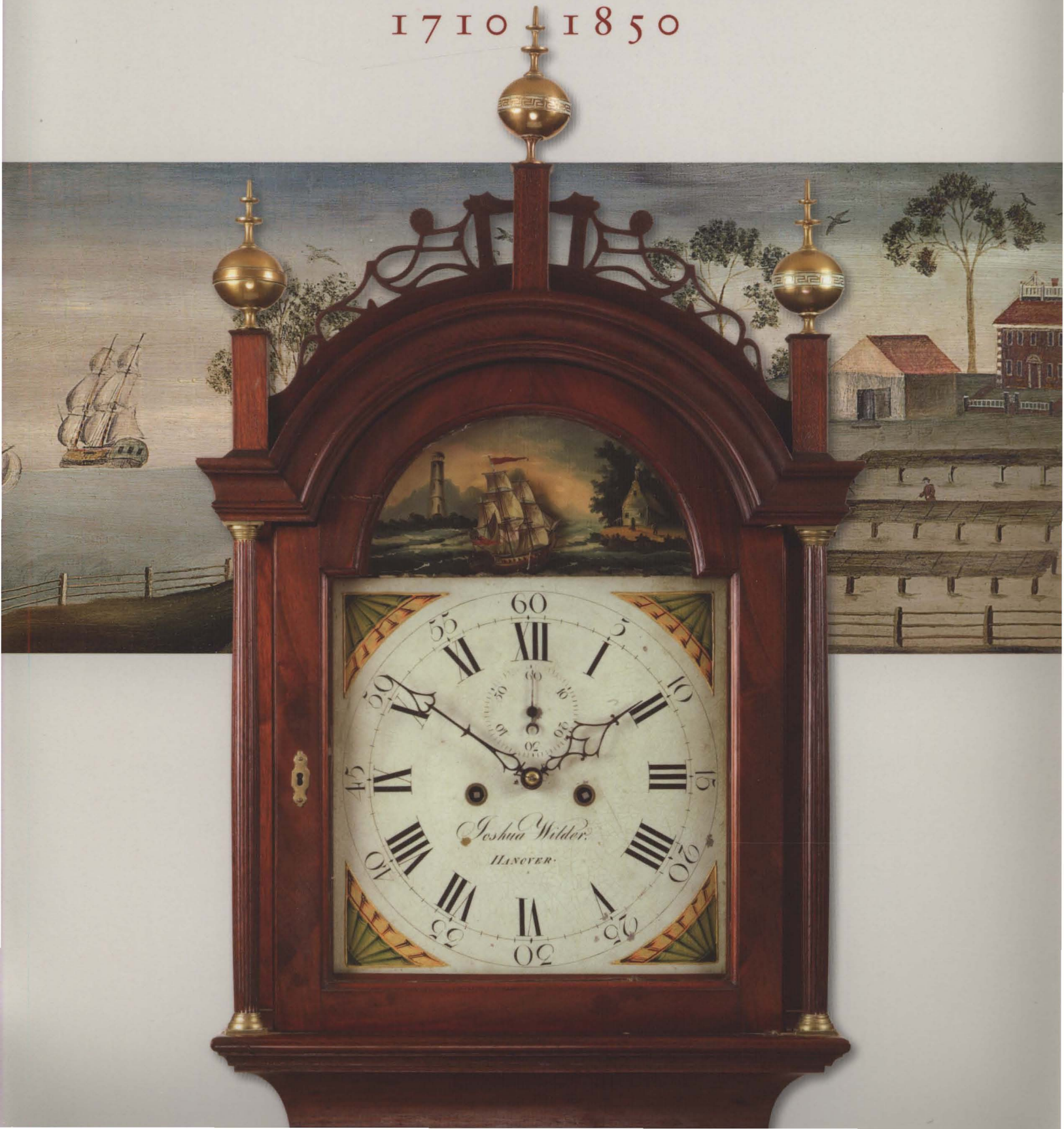


BROCK JOBE, GARY R. SULLIVAN, & JACK O'BRIEN

Harbor & Home

FURNITURE *of* SOUTHEASTERN MASSACHUSETTS

1710 1850



The richly illustrated work of the Southeastern Massachusetts Furniture Project at Winterthur Museum & Country Estate

Three authoritative essays introduce the subject, highlight the importance of nautical influences in the region, and discuss the celebrated and marvelous Bailey family clocks. These essays and more than one hundred illustrated furniture entries combine to present a wonderful, comprehensive look at the lifestyle and furniture craftsmanship of a little-studied time period—the eighteenth and early nineteenth centuries—in southeastern Massachusetts, an understudied geographical area of New England. Featured pieces originate in private and institutional collections. Brock Jobe, Gary R. Sullivan, Jack O'Brien, and their collaborators do a masterful job. Through gorgeously photographed period furniture and meticulously researched data, they chronicle the extraordinary transformation of the landscape, population, and economy of southeastern Massachusetts. They also consider the activities of furniture craftsmen, the purchasing patterns of local buyers, regionalism and the forces that shaped it, changing preferences in fashion, the impact of local residents' growing affluence during this period, and the evolving techniques of contemporary furnituremakers. An inclusive appendix listing regional cabinetmakers and clockmakers and a selected bibliography round out this elegant work. Collectors, scholars, and other interested readers will find the volume an indispensable and much-consulted addition to their libraries.

Contributors include Derin Bray, Dennis Carr, Karin Goldstein, Forbes Maner, Nicholas Schonberger, Laura Simo, and Martha Willoughby.

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FURNITURE OF SOUTHEASTERN MASSACHUSETTS, 1710-1850



Brock Jobe, Gary R. Sullivan, and Jack O'Brien

University Press of New England *Hanover & London*

Published by University Press of New England,
One Court Street, Lebanon, NH 03766
www.upne.com

© 2009 by University Press of New England

Printed in China

5 4 3 2 1

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Library of Congress Cataloging-in-Publication Data
Jobe, Brock.

Harbor & home : furniture of southeastern Massachusetts,
1710-1850 / Brock Jobe, Gary R. Sullivan, and Jack O'Brien.
p. cm.

Includes bibliographical references and index.

ISBN 978-0-912724-68-3 (cloth : alk. paper)

1. Furniture—Massachusetts—History—18th century—Catalogs.
2. Furniture—Massachusetts—History—19th century—Catalogs.
I. O'Brien, Jack. II. Sullivan, Gary R. III. Title. IV. Title: Harbor
and home.

NK2435.M34J55 2009

749.09744'8074—dc22 2008037301

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Foreword

Join me for a walk about the rooms of Winterthur. We're in search of one of my favorite objects, a tea table made 250 years ago. This graceful object with its curving cabriole legs and rectangular top has always fascinated me. Its sides are rimmed with rounded turrets, twelve in all, that become individual niches for cups and saucers. In the center of the table stands a handsome teapot as well as a bowl for sugar, a pot for cream, and a small tray for delicate silver spoons. The teawares are Chinese porcelain, some blue and white, others with added sprigs of red running across the surface. I have always admired this striking table that so wonderfully combines utility with beauty. It signifies the best in early American furniture. But for me this entire ensemble took on new meaning once I learned of its history. Both the table and much of the porcelain belonged to William Sever, "Squire" Sever as he was known in the colonial town of Kingston, just north of Plymouth in southeastern Massachusetts. During the years of the American Revolution, Sever served his government well, filling the role of "President of Massachusetts." Afterward he retired to Kingston to continue his career as a shipbuilder and merchant. There he and his wife, Sarah, fitted out their grand home with fine Boston furniture and silver. This table was a prized possession in their best parlor (see pl. 31).

Harbor & Home: Furniture of Southeastern Massachusetts, 1710-1850 introduces us to the material world of William and Sarah Sever as well as many others who called this region home. The publication builds on the scholarship of former students in our graduate program, the Winterthur Program in American Material Culture. Thirty years ago, Robert St. George wrote his Winterthur thesis on the seventeenth-century furniture of southeastern Massachusetts. His subsequent book, *The Wrought Covenant*, redefined our understanding of Plymouth Colony furniture. Robert Trent followed this with his own groundbreaking work for the volume *New England Begins: The Seventeenth Century*. We therefore take great pleasure in continuing this tradition of academic excellence with the first comprehensive look at the later furnishings of this richly historic area.

The captain of this project has been our Professor of American Decorative Arts, Brock Jobe. His enthusiasm for the subject pushed him to every corner of Massachusetts, always in search of another documented piece of furniture. Along the way, numerous individuals offered their help and collectively catalogued more than two thousand objects at two hundred sites. The best-

documented pieces form the heart of this publication. In writing the volume, Brock enlisted the help of several individuals, particularly Gary Sullivan, a specialist in clocks; Jack O'Brien, a Massachusetts-based researcher; and Derin Bray, a recent graduate of the Winterthur Program in American Material Culture. In addition, Winterthur photographer Laszlo Bodo supplied the majority of brilliant color images.

Brock's dreams for this project could never have been realized without the generous support of a wonderful cadre of donors. We are especially grateful to the Americana Foundation, Chilton Foundation, Croll Foundation, Elizabeth B. McGraw Foundation, Beth and Stanley Weiss, the Wodecroft Foundation, and two anonymous donors for their major funding of the project. In addition, we deeply appreciate the considerable assistance provided by the following contributors: Mr. and Mrs. James R. Alexander, Mr. and Mrs. Max N. Berry, Mrs. Georgina M. Bissell, Mr. Paul Clark, DBS Northeast Auctions, James B. and Mary Lou Hawkes, The Hohmann Foundation, Leigh Keno American Antiques, Mr. and Mrs. Forbes Maner, Mr. Steven P. Novak and Ms. Ann Abram, Mr. and Mrs. John T. O'Rourke, the Honorable and Mrs. Michael T. Paul, John and Margaret Ruttenberg, Ruth and the late Oscar Ryder, Joseph E. and Norma G. Saul Foundation, Skinner Auctioneers & Appraisers, Gary R. Sullivan Antiques, Inc., Mr. William W. Upton, the Washington Decorative Arts Forum, Mr. Kemble Widmer, Mr. and Mrs. William F. Wiseman, and an anonymous donor. Thanks to these many gifts, which always seemed to come at the most opportune times, we can now share the results of this exciting project.

Harbor & Home reflects the best of Winterthur. It engages our library, our collections, and our academic programs. Through a related traveling exhibition, we welcome the opportunity to collaborate with sister institutions such as the Nantucket Historical Association. It is an honor both to present new scholarship and introduce many little-known treasures for the first time. We invite all to enjoy this attractive volume. I hope, too, that you will find William and Sarah Sever's tea table just as stunning as I do.

LESLIE GREENE BOWMAN

Director Emerita

Winterthur Museum & Country Estate

Preface

Long journeys, as the Chinese proverb reminds us, often begin with one small step. This was certainly the case with *Harbor & Home: Furniture of Southeastern Massachusetts, 1710–1850*, a project that began with a phone call from Kate Corkum, director of the Rotch-Jones-Duff House, in the summer of 2002. Kate asked me to deliver a lecture on early furniture in Providence and New Bedford for a program being held in conjunction with the New Bedford Whaling Museum the following spring. The opportunity to research this topic was irresistible. Since my days as a graduate student in the Winterthur Program in American Material Culture, the furniture of New England, particularly in its regional varieties, has been my passion and my life's work. Little did I dream, however, that accepting this speaking engagement would be the start of a long and satisfying journey—one that would take me all over New England and become a major focus for the next five years.

In conducting research for the lecture, I soon realized that little scholarly work had occurred on the furniture of southeastern Massachusetts. Several solid studies exist on Providence furniture, but only one treats New Bedford. The area presented something of a blank slate. Robert Blair St. George's *The Wrought Covenant* as well as Jonathan Fairbanks and Robert Trent's *New England Begins* set the standard for excellence in studying the region, but both deal primarily with seventeenth-century material. In searching the literature, I could identify only five references that focused on the furniture of southeastern Massachusetts in the eighteenth and nineteenth centuries. An early work, "The Tantalizing Chests of Taunton," prepared by Esther Stevens Fraser (*The Magazine Antiques*, 1933) was not followed by additional research until Elton W. Hall's article "New Bedford Furniture" (*The Magazine Antiques*, 1978). Subsequent work includes the chapter "Furniture in the Home" in *The Decorative Arts and Crafts of Nantucket*, by Charles H. Carpenter Jr. and Mary Grace Carpenter (Dodd, Mead, 1987) as well as Margaret Hofer's "Furniture Makers and Allied Craftsmen in Plymouth and Bristol Counties, Massachusetts, 1760–1810" (*The Magazine Antiques*, 2001). The latter grew out of her master's thesis, "The Tory Joiner of Middleborough, Massachusetts: Simeon Doggett and his Community, 1762–1792," completed in 1991 for the Winterthur Program in American Material Culture. A final publication, Nancy Goynes Evans's thoroughly researched *American Windsor Chairs* (Hudson Hills Press, 1996), includes a wealth

of information about the Windsor chair makers in the region, particularly those from Nantucket.

Intrigued by the dearth of information, I took the next step down the path and, during my lecture in March 2003 at the Whaling Museum, mentioned the need to undertake a careful assessment of the region's furniture from the eighteenth and early nineteenth centuries. Long-term studies on the furniture of Rhode Island and the North Shore of Massachusetts were already under way. The southeastern region falls between these two areas and, it seemed to me, deserved to be considered in its own right as well as in the context of the above projects. My suggestion elicited hearty support from the lecture audience, and suddenly I knew I couldn't resist taking on the study myself. The goal would be to produce an exhibition and catalogue exploring the furnituremaking tradition of the area. In so doing, I also hoped to provide insight into the craftspeople and consumer culture of southeastern Massachusetts between 1710 and 1850.

This concept generated considerable enthusiasm among the staff of the region's museums and historic sites, in particular the New Bedford Whaling Museum and Nantucket Historical Association. Thus did the journey begin in earnest. As I had already been granted a summer research leave from Winterthur to work on two other furniture-related studies during the summer of 2004, I requested a few additional days for exploratory work on a potential southeastern Massachusetts furniture project. The time I spent in the area that summer established a pattern that would repeat itself again and again over the following years. I met curators, dealers, and collectors who, in addition to giving me access to their holdings, passed on suggestions of others to contact. One contact led to another; a visit to one museum led to visits to private homes, antiques shops, other museums, and historical societies. The path became increasingly long, winding, always exciting, and, thanks to the unparalleled kindness of both old and new acquaintances, extremely gratifying.

A major turning point in the project occurred in October 2004 with a series of serendipitous events. I presented a lecture on my preliminary findings on southeastern Massachusetts furniture at the Duxbury Rural and Historical Society and was approached afterward by three members of the audience: Robert Mussey, the well-known furniture scholar whose work on John and Thomas Seymour had just been featured in a major exhibition catalogue and conference; Bill Maurer, a collector with an avid interest in Stephen Badlam, a Dorchester cabinetmaker; and Gary Sullivan, an antiques dealer with a specific interest in southeastern Massachusetts

clocks. We gathered for an informal conversation, where I learned that two of Badlam's apprentices, Abiel White and Abner Hersey, lived in southeastern Massachusetts and returned to their homes after working briefly as journeymen for Badlam—White to Weymouth and Hersey to Hingham. Better yet, in the case of White, there was a signed clock that made it possible to attribute other examples to this maker. Beyond this helpful information, I also realized that Gary Sullivan's extensive knowledge of clocks and clockmakers from this region made it unnecessary for me to "reinvent the wheel" as it were. I offered him the opportunity to write the clock entries for the proposed catalogue and, to my delight, he accepted. Luck was most assuredly at work that evening: Gary, an avid Boston Red Sox fan, had passed up the opportunity to watch the Red Sox play St. Louis in the historic 2004 World Series in favor of attending my lecture!

It was only one month later that I discovered an ad in a Philadelphia bookseller's catalogue for the account book of the above-mentioned Abiel White. The existence of an account book of a known cabinetmaker working in southeastern Massachusetts opened up an entirely new avenue for research and documentation. Thanks to the good offices of Winterthur's manuscript librarian, Richard McKinstry, we were able to examine the account book. While the volume was on approval at Winterthur, Gary Sullivan offered to purchase the book and provide us with a photocopy—a perfect solution that ensured access to its contents.

The White accounts proved to be a gold mine of information. Although nearly a dozen such books for southeastern Massachusetts woodworkers survive, White's volume assumed special importance. It records the activities of someone who worked nearly full-time at the furniture trade, making literally thousands of pieces over the course of his career. Other workmen's accounts reveal more diversified patterns of employment, combining the tasks of building and repairing furniture with household joinery, farming, hauling, fishing, and a host of other duties. White's book became crucial to our understanding of furnituremaking within the region. As the project developed, it also provided a thesis topic for Winterthur student Derin Bray, whose research contributed greatly to this publication.

In many respects, the largest challenge of the project occurred near the end of our five-year journey; namely, photographing the furniture for this catalogue. Because so many of the pieces remain in private hands, there were few existing images. We determined that moving well over one hundred objects to Winterthur for a photo shoot would be impossible. The solution lay in setting

up temporary photo studios in four locations in southeastern Massachusetts during the summer of 2006 and transporting the furniture to those sites. This undertaking presented a logistical challenge of magisterial proportions (not to mention a registrar's nightmare). Not only did we have to coordinate the schedules of the lenders with those of Laszlo Bodo, Winterthur's photographer, and the staff of the sites where the shoots were to occur, we also faced the daunting challenge of learning to drive trucks the size of moving vans, a skill not taught in graduate school. Over the course of a nineteen-day period, Laszlo photographed 140 objects, all of which were returned safely to their owners. Additional photo shoots then took place in September and October, followed by a final round of photography during the summer and fall of 2007.

Any project of this magnitude involves a range of wonderful moments of discovery, not to mention a few of total exhaustion and deep despair. For me, the highlight came when I hired Jack O'Brien as a research assistant. Joining the project in January 2006, Jack has given unstintingly of his time and considerable talent in helping bring *Harbor & Home* to completion. Working with him has been a distinct pleasure. In addition, a host of antiques dealers and collectors have freely shared their extraordinary knowledge with me. Also, a legion of dedicated volunteers and professionals who oversee the dozens of historical societies and small museums throughout the region have been a continual source of information and encouragement. All are owed a great debt of gratitude.

In thinking back over what has been an incredibly rewarding journey, I have come away with more than a few insights. When I began the project, I was initially concerned that there might not be enough material for an exhibition and catalogue of sufficient substance. I need not have worried. Far from a lack of material, I unearthed a veritable treasure trove. The varied appearance of the furniture surprised me. Much is plain, utilitarian, and made of maple, cherry, birch, or pine. However, pockets of sophistication do occur. The mahogany furniture of Ebenezer and Cornelius Allen stands out in particular (pl. 62). The most stylish clock cases crafted by Abiel White and others rival the best Federal examples made elsewhere in Massachusetts. Yet, overall, the products of southeastern Massachusetts are less ornate than their counterparts from Boston or along the North Shore. Furthermore, few compare with the most ambitious chests and cupboards produced many years earlier in the Plymouth Colony. The reason for the change lies in the proximity of other furnituremaking centers on the fringes of the area. Imported

goods—from everywhere—reached the region in considerable numbers. Philadelphia Windsor chairs, Newport desks, Boston upholstered chairs, Dutch clocks, and New York fancy chairs are just a few of the items that arrived throughout the period. The impact of imports was twofold. For wealthier patrons, Boston, Newport, or New York furniture offered a stylish alternative to what the nearby cabinetmaker might provide. But for craftsmen, these goods often provided a source of inspiration for their own work.

This project has been a humbling experience. We have canvassed the collections at hundreds of sites, located well over two thousand pieces of furniture, and examined an extensive range of written sources. Yet all of us involved in the project recognize that this effort represents just the first step in a process of discovery and interpretation of a long-overlooked region. *Harbor & Home* sets a foundation in place that provides a useful point of departure for subsequent scholarship. It has been thirty years since Robert Blair St. George's landmark exhibition and catalogue of the region's seventeenth-century furniture. There is no need to wait another thirty years for the next study. Avenues for further research abound for all with the interest to pursue them. It is our hope that this book will spark that interest.

BJ

Acknowledgments

When asked what was most satisfying about this project, I quickly responded: “the people we have met.” The furniture, of course, has driven the project and has been rewarding to study, but the museum curators and directors, librarians, antiques dealers, auctioneers, collectors, and volunteers that Gary Sullivan, Jack O’Brien, and I have encountered along the way have made this effort truly pleasurable. These individuals have generously contributed their time, knowledge, and resources. And they have done so with enthusiasm and good cheer. In the process, all of us connected with this study have formed friendships united by our genuine interest in the heritage of southeastern Massachusetts. Without the assistance of these new colleagues, *Harbor & Home: Furniture of Southeastern Massachusetts, 1710–1850* would still be a good idea waiting to get off the ground.

A corps of volunteers and part-time assistants devoted thousands of hours to this project. This dedicated group took on research assignments, helped catalogue objects, organized files, and provided essential logistical support. In addition, several also wrote entries for this volume. For these exceptional contributions, we are most grateful to the following individuals: Jim Alexander, Pat Bergeron, Derin Bray, Melissa Buchanan, Matthew J. Buckley, Dennis Carr, Donna Curtin, Connor Gildea, Karin Goldstein, Claire Kegerise, Forbes Maner, Robert Mussey, John Obbard, Peter Obbard, Josh Probert, Nicholas Schonberger, Laura Simo, David Walker, and Martha Willoughby. Of this group, Derin Bray and Forbes Maner deserve special thanks for their unstinting support at every turn. Derin’s tireless research efforts improved dozens of entries in this volume. Forbes proved to be a jack-of-all-trades, willing to raise funds one moment and computerize field notes the next.

Several individuals offered their expertise during the research phase of this study. We are indebted to Paul J. Foley for sharing his knowledge about the area’s clocks and clockmakers. In addition, we thank Michael G. Poisson for his help in identifying and repairing some of the clocks published in this volume. Robert Mussey kindly agreed to assess the condition and woods of about sixty pieces of furniture. Finally, we acknowledge the wise counsel of curators Wendy Cooper (Winterthur), Patricia Kane (Yale University Art Gallery), Peter Kenny (Metropolitan Museum of Art), Niles Parker and Ben Simons (Nantucket Historical Association), and David Wood (Concord Museum), who gathered for a day in April 2006 to consult on the project.

The photography of objects for *Harbor & Home* required careful coordination and planning. During the summer of 2006, we collected objects from throughout southeastern Massachusetts and photographed them at one of four locations: a private residence in Sharon, the Hingham Historical Society, the Old Colony Historical Society in Taunton, and Nauset Regional Middle School in Orleans. We are grateful to Gary Sullivan, Nancy Tiffin, Jane Henedy, and Joe Borsari for coordinating the use of these spaces. We also extend our thanks to Ben Simons of the Nantucket Historical Association and Jill Bouck of the Martha's Vineyard Historical Society for orchestrating photography sessions at those institutions in September 2006. Special appreciation is due the outstanding photographers. Winterthur's Laszlo Bodo took the majority of images and prepared them for publication. We also acknowledge the fine photographic work of Jeffrey Allen, Gavin Ashworth, Matthew Buckley, Dennis Helmar, Ellen McDermott, Joseph McDonald, Robert Schellhammer, and Abby Sullivan. The transformation of manuscript and images into a polished publication requires the oversight of a talented team. We recognize the invaluable assistance of editors Kathryn Grover and Onie Rollins as well as the production staff of the University Press of New England.

Furniture forms the core of this volume. All of the objects, except clocks, were selected after a two-year period of fieldwork beginning in the late summer of 2004. The clocks, in contrast, mark the culmination of a thirty-year search by Gary Sullivan for documented examples from southeastern Massachusetts. Our combined efforts have resulted in an archive of information on more than two thousand objects at two hundred sites. Throughout the process of assembling the archive, numerous individuals have provided assistance, allowing us to examine their furniture, imparting what they know about furniture from the region, or giving us leads to other objects or knowledgeable people. We thank the following individuals and businesses for their aid and cooperation: Charles and Barbara Adams, Clarissa Allen and Mitchell Possin, Andrew and Wendy Ames, Dana Blackman, William H. Bakeman Jr., Molly Ball, Souther and Fran Barnes, David Barrett, Betty Magoun Bates, Arthur E. Beane, Carl Becker, Helen Belcher, Gerry and Rindy Bennett, Mark Berger, David J. Bernard, Dana Blackman, Lisa Blair, Diana Bailey Boettcher, Joe and Joann Borsari, Ronald Bourgeault, Richard Bourne, Pam Boynton, Alice Hedge Brewer, Mark B. Brightman, Steve Brown, Todd Brown, Carlton Brownell, Henry Brownell, Charles Buckley, Nancy Call, Donald J. Cann, Dennis Carr, Harold Carroll, Dickie and Donnie Catzen, Tara Cederholm, Robert C. Cheney, Christie's, Peter Coccoluto,

Daniel Collins, Lisa Compton, Christopher Considine, Mason Cook, Wendy Cooper, Suzanne Courcier and Robert Wilkins, Scott Cousins, Carolyn Crowell, Kirtland H. Crump, Brian Cullity, Michael Cushing, Norine Davis, George Decas, John and Barbara Delaney, Sean Delaney, John A. Delaney, Charles and Judith DeMaily, Gordon and Genevieve Deming, Frank DePasqua and Meg Kocian DePasqua, Marie L. Dillon, Buzzy and Erica Dodge, Astrid Donnellan, Brett and Ellen Downer, Raymond Dubois, Nancy Dyer, Peter Eaton, Bob Eldred, Emmett Eldred, Mr. and Mrs. Ralph Ferrone, Brad Finch, Dr. & Mrs. Joseph Fischer, Peter Fitzpatrick, John Fitzwilliam, Stephen Fletcher, Albert F. Ford, Mark and Timra Freedman, Arthur T. Garrity, Edward Getman, Burney Gifford, Harold Gordon, Sandra Grindlay, Erik Gronning, Stan and Sherri Grossman, Daniel Haff, Elton Hall, Martha Hamilton, Robert Hanson, Jerry Hartman, Wesley M. Hathaway, Mr. and Mrs. James B. Hawkes, Heller-Washam Antiques, Willis Henry, Samuel Herrup, Herbert P. Hess, David and Lynn Hillier, Michael Hings-ton, Frank L. Hohmann III, Justine and Phil Huntley, Nancy and Ian Hutson, Mary Anne Jackson, Douglass Jenkins, Jeffrey B. Jenkins, Ric Jorgensen, Barrett Keating, Henry Kelly, Barbara Barker Kemp, Scott and Sharon Kendall, Leigh Keno, Richard Ketchen, Jonathan Kerner, Keith Klinger, Catherine Kroeger, Cynthia Hagar Krusell, Richard C. Kugler, Susan Kurtzman, Gary Langenbach, John Levasseur, Susannah and Roger Leslie, Frank and Dean Levy, Arthur Liverant, Helen Clark MacGregor, Paul Madden, Dr. Roy and Linda Maletz, Dr. George E. Manger Jr., Tim Martien, Don and Irene Mauch, William Maurer, Johanna McBrien, John and Marjorie McGraw, Frank McNamee, Polly and Theodore Meinely, Stuart Miller, Johanne Morrison, Susan B. Murphy, Robert Muller, Sy Nager, Simon Newby, Bill and Ann Nickerson, Hillary and Paulette Nolan, Carl Nordblom, Northeast Auctions, J. Archer O'Reilly, Mike Parlante, Ed Patt, Clark Pearce, Sam Pennington, Larry Peters, Steve Petrucelli, Peter Pfaffenroth, Jennifer Potts, Ruth Powell, C. L. Prickett, Sumpter Priddy III, Don and Lisa Purdy, Peter and Mary Richmond, Jonathan Rickard, Fred Ringer, Stephen H. Rogers, Margaret Ruttenberg, Albert Sack, Craig and Tracy Salters, Bill Samaha, Dan Santos, Peter Sawyer, Thomas Schwenke, David Scotti, Ellen Sefranski, Christopher Settle, W. Brooke Sivo, Skinner Auctioneers and Appraisals, Inc., David and Scudder Smith, Sotheby's, George and Debbie Spiecker, Brian Stewart, Carl, Brenda, and Douglas Stinson, Alison Gail Storm, David A. Sullivan, John J. and Angela L. Sullivan, David N. Thomas and Suzanne Hanson, George Thompson, Bernard Taradash, Bill Taylor, George Thompson, Gay Tracy, Alice and Max Turner,

Steve Tyng, Charlotte Underwood, Kenneth Van Blarcom, Elaine Varley, Cap and Paige Vinal, Peter Warwick, Jasper Watts, Beth and Stanley Weiss, Andrew Weesner, Michael P. Wheeler, Kathy Wheelock, Allen Whiting, Richard and Shirley Whiting, Tara J. Whiting, Jan Whitlock, Craig Whitney, Bill Wibel, Cynthia Wood, David Wood, Charles and Rose Woodard, Dr. and Mrs. Edward Woods, Philip Zexter, and Robert and Nancy Zexter.

Museums, historical societies, and libraries have also been essential to the success of this project. We thank the following institutions and staff who aided us during our research and fieldwork: the Historical Society of Old Abington, Dyer Memorial Library, Joice Himawan; Acushnet Library; Addison Gallery of American Art, Phillips Academy, Andover; Andover Historical Society, Barbara Brown; Alden House, Jim Baker; the Art Institute of Chicago; Aquinnah Cultural Center, Inc., Wampanoag Tribe of Aquinnah, Berta Giles Welch; Barnstable Historical Society, Lisa Blair and Mike Harden; the Boston Public Library; Braintree Historical Society, Brian Kohler; Brewster Historical Society, Suzanne Foster, Hank Foster, and Teresa Lamperti; Old Bridgewater Historical Society, Maureen Lynn, Bob Wood, and Marlene House; Brockton Historical Society; Brockton Public Library, Harry R. Williams; Cape Cod Museum of Art, Michael Giaquinto; Carpenter Museum, Rehoboth Antiquarian Society, Stacey Garretson; Centerville Historical Society, Randall Hoel; Chatham Historical Society; Cogswell's Grant, A Property of Historic New England, Amy Casparius; Cohasset Historical Society; Colonial Williamsburg, Tara Chicirda; Currier Museum of Art, Andrew Spahr and Karin Papineau; Dallas Museum of Art; Daughters of the American Revolution Museum, Patrick Sheary; Dedham Historical Society; Historic Deerfield, Philip Zea and Joshua Lane; 1736 Josiah Dennis Manse Museum, Dennis Historical Society, Phyllis Robbins Horton; Dighton Historical Society, Elaine Varley and Rhonda Fazio; Duxbury Rural and Historical Society, Patrick Browne and Robert Hale; Eastham Historical Society, Maureen Levinwirth; Fairhaven Colonial Club; Fall River Historical Society, Michael Martins; Fall River Public Library; Falmouth Historical Society, Carolyn Powers and Judith McAlister; Freetown Historical Society, Melanie Dodenhoff; Hanover Historical Society, Stetson House, Barbara Barker Kemp; Hanover Public Library, Lorraine Welch; Hingham Historical Society, Suzanne Buchanan and Nancy Tiffin; Hingham Public Library, Dennis Corcoran; Historic New England Library and Archives, Harrison Gray Otis House, Lorna Condon, Jeanne Gamble, and Emily Novak Gustainis; Historic New England, Nancy Carlisle, Richard Nylander, and Adrienne Sage; Hoxie House; Howland

House, Susan Shaw; Jones River Village Historical Society, Major John Bradford Homestead, Ronnie Alexis and Norman P. Tucker; Kingston Public Library, Carrie A. Elliott; Little Compton Historical Society, Carlton Brownell; Mansfield Historical Society, Kevin McNatt; Marrett House, A Property of Historic New England, Elizabeth Farish; Martha's Vineyard Historical Society, Jill Bouck; Martin House Farm, A Property of the National Society of Colonial Dames in America in the Commonwealth of Massachusetts, Susan Harding and Linda Letoile; the Massachusetts Historical Society, Dennis Fiore; the Massachusetts State Archives; Mattapoisett Historical Society, Betty Roberts; Mayflower Society House, Judy MacDonald; the Metropolitan Museum of Art, Morrison Heckscher and Peter Kenny; Middleboro Historical Association, Nancy Gedraitis; Museum of Fine Arts, Boston, Gerald Ward; Nantucket Historical Association, Tony Dumitru, Niles Parker, and Ben Simons; the National Watch & Clock Museum; New Bedford Free Public Library, Paul Cyr; New Bedford Whaling Museum, Mary Jean Blasdel, Michael Dyer, Michael Jehle, Nicholas Schonberger, and Madelyn Shaw; New England Historic Genealogical Society; North Attleboro Historical Society, Woodcock Garrison House, Beth Mansfield; Norton Historical Society, George Yelle; Norwell Historical Society, Jacob's Farm, Tom and Alice Hyslop; Old Colony Historical Society, Jane Hennedy, Jane Emack Cambra, Elizabeth and Martin Bernier, Andrew Boisvert, Emily Milot, Katherine Carlson, Raymond Gagnon, John Rolfe, and Fred Robinson; Old Sturbridge Village, Jessica Newirth, Edward Hood, Tom Kelleher, and Jack Larkin; Osterville Historical Society, Cathryn Wright and Susan McGarry; Peabody Essex Museum; Pembroke Historical Society, Nancy Ford; Pilgrim Hall, Peggy Baker; Pilgrim Monument and Provincetown Museum; Plimoth Plantation, Peter Follansbee and Karin Goldstein; Plymouth Antiquarian Society, Donna Curtin; Providence Library; Quincy Historical Society; Randolph Historical Society; Rhode Island Historical Society; Rhode Island School of Design, Museum of Art, Jayne Stokes and Melissa Buchanan; Rotch-Jones-Duff House, Kate Corkum; Sandwich Historical Society, Barbara Gill; Saratoga County, New York Courthouse; Scituate Historical Society, Carol Miles and Yvonne Toomey; Shelburne Museum; Sippican Historical and Preservation Society, Frank McNamee; Somerset Historical Society, James F. Bradbury Museum; the State Library of Massachusetts; Sturgis Library, Lucy Loomis; Swansea Historical Society; Tiverton Historical Society, Paul Cellemme; Truro Historical Society, Susan Kurtzman; Wadsworth Athenaeum, Cheryl Robertson; Wareham Historical Society,

Carolyn McMorrow; Wellfleet Historical Society, David Wright; Weymouth Historical Society; the Willard House and Clock Museum, John R. Stephens; Isaac Winslow House, Karin Goldstein; Wing Fort House, Kathy Wheelock; Winterthur Museum; and Yale University Art Gallery, Katherine Chabla and Patricia Kane.

Sadly, four individuals who helped us on the project have since passed away, and we wish to remember them. Henry Brownell, Taylor Williams, John Obbard, and Steve Garner will be missed.

Finally, we are indebted to our families for their love, support, and patience. With gratitude we thank Barbara Jobe and the Jobe family; Abby Sullivan and the Sullivan family; Doug and Alesia Bray; Bethany Sivulka; Nancy Chandler O'Brien and Emma, John, Nancy Anne, and Thomas O'Brien.

Authors' Note

Harbor & Home: Furniture of Southeastern Massachusetts, 1710–1850 is divided into three sections: introductory essays, catalogue entries, and an appendix listing southeastern Massachusetts furniture craftsmen. The first essay surveys the region and its furniture; the second examines the careers of six woodworkers who lived there; and the third explores the impact of one influential family of clockmakers. The appendix lists more than 1,050 craftsmen who worked in southeastern Massachusetts between 1710 and 1850 and provides information about their location, occupation, working dates, and birth, marriage, and death dates when known.

The catalogue entries constitute the bulk of the book. They are organized by form starting with chairs and beds, then tables and case furniture. Tables consist of rectangular fixed-top tables, drop-leaf tables (including Pembroke tables), card tables, work tables, and tea tables and stands with turned pillars while case furniture includes boxes, chests, desks, dressing tables and high chests, and clocks. Within each form, objects are arranged roughly in chronological and stylistic order. For example, the section on chairs begins with a slat-back armchair of the early eighteenth century and concludes with a child's fancy chair in the Empire style.

The heading of each catalogue entry lists the entry number, name of the object, maker if known, place or area of origin, and date of origin. The name of an object is generally based on a period term rather than one adopted later by collectors; thus, high chest or case of drawers is favored over highboy. A maker's name is cited when confirming proof exists; attributions are made only when supported by strong evidence. Place of manufacture is usually determined by an object's provenance combined with its similarities in style or construction to other pieces linked to a particular region. Sometimes the exact origin of an object is difficult to pin down; in these cases, a broader area is given. Occasionally the terms "probably" or "possibly" are used as qualifiers. Unless stated otherwise, all towns are in Massachusetts. Dates of origin are expressed within a range of years unless documentation, such as a bill of sale, exists. Many rural forms persisted for a generation or more; as a result, the date range for some objects may extend as long as fifty years.

Every entry features a primary object, but many illustrate related objects as well. The primary object bears the number of the entry (for example, pl. 53); related objects or details of the primary object are given secondary numbers (pls. 53.1, 53.2). Detailed information

on materials, dimensions, inscriptions, condition, provenance, and present owner is provided for the primary illustration; only a brief caption supplements secondary objects. Wood identification is by eye, except for Winterthur objects, which have been analyzed microscopically. Dimensions are noted to the nearest sixteenth of an inch. The dimensions of beds, case furniture, and tables without leaves are cited as overall height (H), width (W), and depth (D). Entries for dining tables and work tables with leaves list the width open and closed, while those for card tables include the depth open and closed. Entries for chairs omit overall depth and instead provide seat depth (SD) and seat height (SH). Comments on condition describe the most noticeable issues and, when appropriate, the originality of hardware and upholstery. Designations of right and left are from the point of view of an observer facing the object.

Dates before 1752 are Old Style, reflecting the new year. Consequently, February 3, 1723/24 is written as February 3, 1724. The birth and death dates of owners and craftsmen are cited in parentheses when appropriate. Endnotes provide full publication data when a source is first mentioned, with short-title forms appearing thereafter. The following acronyms appear throughout the notes: BaCPR (Barnstable County Probate Records), BrCPR (Bristol County Probate Records), DAPC (Decorative Arts Photographic Collection, Winterthur Library), NBWM (New Bedford Whaling Museum), NEHGS (New England Historic Genealogical

Society), NEYM (New England Yearly Meeting), OCHS (Old Colony Historical Society), OSV (Old Sturbridge Village), PCPR (Plymouth County Probate Records), RIHS (Rhode Island Historical Society), SHS (Sandwich Historical Society).

The terms used to describe furniture parts vary slightly from publication to publication. Is it a rear leg or rear post? A drawer blade or drawer divider? A lid support or loper? For this publication, we have borrowed much of the terminology that appears in Brock Jobe and Myrna Kaye, *New England Furniture: The Colonial Era, Selections from the Society for the Preservation of New England Antiquities* (Boston: Houghton Mifflin, 1984), xiii–xviii, and Brock Jobe, ed., *Portsmouth Furniture: Masterworks from the New Hampshire Seacoast* (Boston: Society for the Preservation of New England Antiquities, 1993), 76–83. Finally, the authorship of each entry is identified by the following initials:

Derin Bray	DB
Dennis Carr	DC
Karin Goldstein	KG
Brock Jobe	BJ
Forbes Maner	FM
Jack O'Brien	JO'B
Nicholas Schonberger	NS
Laura Simo	LS
Gary R. Sullivan	GRS
Martha Willoughby	MW

Harbor & Home

CHAPTER I

An Introduction to Southeastern Massachusetts and Its Furniture

BROCK JOBE

Upon the whole, this unpromising tract sustains more inhabitants and furnishes them with more comfortable means of subsistence than a stranger would be easily induced to imagine. . . . [The greater part of these inhabitants] are like beavers, gaining their subsistence from the water, and make use of the land chiefly as a residence.¹

Timothy Dwight's comments about Cape Cod in 1800 accurately summed up the character of most of southeastern Massachusetts at the time. The region's extensive coastline, network of inlets and navigable rivers, and hundreds of inland ponds placed nearly everyone within eyeshot of the water. The earliest English settlers eked out a living from the land by raising field crops, planting orchards, and pasturing cows, sheep, and swine. But they soon realized that money was to be made from the water all around them.

For some, fortunes came from fishing for cod or hunting for whales. Others saw opportunities in processing these valuable commodities. More found success through shipping and shipbuilding and grew rich from a profitable trade along the Atlantic Coast and in the Caribbean. A hearty few discovered wealth within the swampy ponds of Plymouth and Bristol counties by transforming bog iron into marketable goods, from shovels to cannon shot. Still others found a way to extract salt from the sea and profited from the process during the early nineteenth century. Many realized the potential that streams offered for powering mills of every sort: grist mills for grinding corn and wheat, sawmills for transforming pine timber into usable planks, slitting mills for slicing iron bars into stock for nails, and textile mills for turning fiber into finished cloth.

The resources of sea and streams indeed brought wealth to the region. One beneficiary, Captain David Thacher of Yarmouth, on Cape Cod, reminded all who entered his late colonial parlor of the source of his income (fig. 1.1).² A large painted panel above the fireplace depicts his house and outbuildings, with a ship off in the distance and three fishing schooners in the foreground. Covering the hillside below the house are fish flakes—simple wooden platforms on which workmen split, cleaned, and salted fish and set them out to dry.³ On the panel one fellow stands watch with a musket to ward off a handful of hungry geese. Coastal shipping and fishing funded Thacher's substantial two-story residence and its stylish furnishings. To those in the commu-



FIGURE 1.1. Detail of an overmantel from the David Thacher House, Yarmouth, attributed to Jonathan Welch Edes (1751–93), Yarmouth, 1789–93. Oil on pine panel; H 31, W 58 (overall overmantel). Private collection. Photo, Dennis Helmar.

nity, Thacher's possessions offered tangible evidence of his stature.

The town of Yarmouth, where Thacher resided, was one of dozens of small ports that dotted the coastline from Hingham southward to Plymouth, east to Provincetown, and back to the Rhode Island border. Safe harbors lay as well on the nearby islands of Nantucket and Martha's Vineyard. This region forms the basis for the present study of southeastern Massachusetts and its furniture. Today the area consists of five counties: Plymouth, Bristol, Barnstable, Nantucket, and the County of Dukes.⁴ It encompasses more than seventy towns, nearly eighteen hundred square miles, and is roughly one-and-one-half times the size of neighboring Rhode Island. Boundaries have shifted over the years. Rhode Island and Massachusetts disputed their common border for more than two centuries. In 1746, by royal authority, Little Compton, Tiverton, Bristol, and Warren became Rhode Island communities, but the town of Rehoboth in Massachusetts was extended to the east side of the Seekonk River, in effect butting against Providence.⁵ The second edition of Osgood Carleton's detailed map of Massachusetts, published in 1802, reflects these boundaries (fig. 1.2). Not until 1862 was East Providence and the eastern half of Pawtucket set off from Massachusetts and made part of Rhode Island.⁶ Because of these changing jurisdictions, this study of southeastern Massachusetts includes the craft traditions of Tiverton and Little Compton along the eastern side of the Sakonnet River, a region settled by families from Plymouth Colony.

Along the northern edge of the region, boundaries were also fluid. The town of Hingham initially lay in Suffolk County, which ringed Massachusetts Bay, but joined newly formed Norfolk County in 1793 and subsequently petitioned to become a portion of Plymouth County, where it remains today. The adjoining town of Weymouth, though falling within first Suffolk and later Norfolk County, was allied economically to Hingham,

as the account book of the cabinetmaker Abiel White attests.⁷ As a result, these communities accompany their more southerly neighbors in this survey.

During the 140 years considered in this study, the style of furnishings in southeastern Massachusetts homes varied enormously. Plain pine chests and turned hardwood chairs provided inexpensive storage and seats for many residents. Yet by 1810 the most prosperous patrons could easily obtain costly carved sofas or veneered clocks. With its numerous ports and active sea trade, the region offered customers access to goods from near and far. A merchant might secure fashionable objects directly from Europe or order them from artisans in the major cities of Boston to the north or Newport, Providence, New York, and Philadelphia to the south. Increasingly in the nineteenth century, goods from larger production centers such as New York or even Sterling, a factory town of chairmaking shops in central Massachusetts, reached the furniture warerooms of New Bedford, Nantucket, and Fall River. By 1840 a spate of furniture made outside the region filled local retail establishments.

Though imported wares were always available throughout the period of this study, craftsmen in southeastern Massachusetts remained a source of furniture for many patrons. Current research has identified more than 1,050 furniture- and clockmaking artisans working between 1700 and 1850 (see appendix). The quality, appearance, and extent of their output varied significantly. Some woodworkers devoted most of their time to making furniture, offered a wide array of sophisticated products, and used both native woods and imported mahogany and walnut. Their craft operations resembled those of their counterparts in urban Boston or Newport. Other men diversified their activities. Farming, hauling, day labor, interior carpentry, toolmaking, repair work, and sporadic furnituremaking all became components of livelihoods that modulated with the seasons. For their furniture, these craftsmen usually worked in local woods



FIGURE 1.2. Detail, map of Massachusetts, 2nd ed., drawn by Osgood Carleton, engraved by Joseph Callender and Samuel Hill, Boston, 1802. Engraving on paper; H $3\frac{1}{8}$, W $4\frac{5}{16}$ (overall map). Private collection. Photo, Jeffrey Allen.

such as maple and pine and had a limited repertoire of chests, desks, stands, bedsteads, and kitchen or plain tea tables. Many of these individuals practiced their trades for only a few years before turning to other opportunities or leaving the area.

The consideration of southeastern Massachusetts and its furniture over nearly a century and a half presents its own logistical challenges. To facilitate this survey, I have chosen to proceed chronologically, examining the seventeenth and eighteenth centuries, then turning to the nineteenth. The approach within each section is geographical, looking at the distinct areas of coastal Plymouth County, Bristol County, Nantucket and Martha's Vineyard, and Cape Cod. The rediscovery and renewed

appreciation of local antiquities in the early twentieth century concludes the sketch of the region.

During the seventeenth century, the Old Colony, as Plymouth was sometimes called, dominated the affairs of southeastern Massachusetts. Beginning with a band of 102 dedicated souls who had dwindled to "scarce fifty" after the first bitter winter of 1620–21, the village of Plymouth slowly grew into a stable and viable community.⁸ Families splintered off to start new towns along the coast, from Scituate and Marshfield in the north to Sandwich, Barnstable, Yarmouth, and Eastham to the east on Cape Cod.⁹ At the entrance to Massachusetts Bay, a separate group emigrating from Norfolk, England, by way of Boston established the town of Hingham in



FIGURE 1.3. Joined cupboard, Duxbury, 1670–1700. Red oak, white pine, white cedar, maple; H 58¾, W 49½, D 23½. Descended in the Tracy family of Duxbury. Courtesy of Winterthur Museum.

1635.¹⁰ To the west, clusters of families, mostly with common backgrounds, acquired property from Plymouth Colony and founded new villages throughout the region. A group from southwest England, after residing briefly in Dorchester, purchased a large tract of good, arable land at the confluence of three rivers and named the site Taunton, after a shire town in their native Somerset.

Until 1691 the islands of Martha's Vineyard and Nantucket fell outside the purview of Plymouth Colony. English merchant Thomas Mayhew, after settling in Watertown, had arranged the purchase of both islands from agents of the English Crown in 1641. Mayhew eventually established a community on the Vineyard and later sold Nantucket to his cousin Thomas Macy, the leader of a contingent of English "West Country" families seeking a fresh start away from the influence of the Puritans of Boston.¹¹

Pockets of English settlement soon dotted southeastern Massachusetts. Increasing population sparked a need

for more land, which heightened tensions between immigrants and Native Americans, and led to King Phillip's War in 1675–76. The war caused death and destruction on both sides, but for the English survivors, the following fifteen years were a period of architectural reconstruction and family growth.¹² Birth rates remained high; as children came of age, demand escalated for expanded or new dwellings and more furnishings. By the end of the seventeenth century, virtually every town supported local carpenters and joiners who fashioned a wide array of articles, from ornate cupboards to plain nailed boxes. Along coastal Plymouth Colony, apprenticeship ties and the migration of craftsmen from one town to another fostered a common style.¹³ The most ambitious designs feature applied moldings in geometric patterns, distinctive turnings, and bands of V-shape serrations and paired notches (fig. 1.3). The ornament relates to Anglo-Dutch models and may reflect the influence of first-generation artisans from the southeastern English counties of Kent, Surrey, and Sussex.¹⁴ Yet the cupboard in figure 1.3 does



FIGURE 1.4. *A View of Mr. Joshua Winsor's House &c.*, Rufus Hathaway, Duxbury, 1793–95. Oil on canvas; H 23¼, W 27½. Private collection. Photo, courtesy of American Folk Art Museum.

not duplicate a British example. Local joiners arrived at their own version of the form, placing drawers (instead of doors) in the lower case and choosing native woods such as red oak, white cedar, and white and yellow pine for the case and maple for the turnings. Such features, combined with the array of decorative details seen here, resulted in a distinguished colonial product.¹⁵

The political independence of Plymouth Colony came to an end in 1691. After years of negotiation in London, agents for Massachusetts secured a new charter from King William III. Nantucket, Martha's Vineyard, and Plymouth Colony were subsumed into the Province of Massachusetts, with Boston as its capital.¹⁶ Upon the arrival of Royal Governor Sir William Phips in the spring of 1692, a new political structure arose that reinforced the ascendancy of Boston as the most powerful town in the colony, and indeed throughout all of New England. To the west, in Rhode Island, Newport had emerged as that colony's most prosperous port. Wedged between these two colonial capitals, southeastern Massachusetts increasingly reflected their influence in both architecture and furniture. Not surprisingly, Bristol County residents, especially those along the Taunton River or in the border towns of Swansea, Rehoboth, and what was then the coastal expanse of Dartmouth, looked to Newport. The port towns of the old Plymouth Colony—from Scituate to Plymouth and along Cape Cod—turned to Boston for sources of design.

During the eighteenth century, southeastern Massachusetts witnessed a steady increase in population. A prolific birth rate, rather than immigration, fueled the growth. According to a 1765 census of the colony, the number of inhabitants reached almost 62,000.¹⁷ The most crowded county, Plymouth, supported 22,350 residents; Bristol came next, at 20,900. By comparison, Essex County, the coastal county north of Boston, had more than 44,000 residents. Towns such as Marblehead and Salem in Essex County had become bustling commercial centers with sizable craft communities. In southeastern Massachusetts, the population was more diffuse and craftsmen more widely distributed. About 4,600 people occupied Dartmouth, the largest town in the region, but these inhabitants were scattered over an area that stretched more than twenty-five miles from the Rhode Island border to what is now Mattapoisett.¹⁸ Instead of a single center, Dartmouth consisted of numerous villages, each with its own commercial and craft activities. A few towns, notably Hingham, Duxbury, Plymouth, Taunton, and Sherburne, the original name of the commercial center of Nantucket, had more viable town centers, but in many cases individuals such as Joshua Winsor erected their homes, counting houses and wharves wherever their own particular needs seemed to dictate (fig. 1.4).¹⁹

Winsor, like Captain David Thacher, prospered through the fishing trade. His fleet of sloops bobs in the harbor in the background of figure 1.4. In virtually every community accessible to the sea, an elite stratum of successful merchants, shipbuilders, and sea captains dominated town life by 1700. Nearly all could trace their ancestry to the first generation of settlement. For the Winslows of Marshfield, the Bradfords of Duxbury, and the Warrens of Plymouth, that link went directly to the *Mayflower*. But others had roots that ran almost as deep. The Otis family of Barnstable, one of the colony's most powerful clans, descended from John Otis, who left England in 1630 for Massachusetts Bay.²⁰ Nicholas and William Sever, the "squires" of Kingston, were the third and fourth generations of a family that had arrived in Roxbury by 1634.²¹ The Doane family of Wellfleet, the Olivers in Middleborough, and the Leonards in Norton had early seventeenth-century Massachusetts forebears.²² One of the newest arrivals was Jonathan Bowers, an English shipbuilder, who, by about 1695, had established a boatyard on the Taunton River in what became the town of Somerset.²³ His sons grew rich through trade and ranked among the most affluent residents of Bristol County.

As the Revolution approached, these leading families assumed key positions, often pitting one powerful fac-



FIGURE 1.5. William Sever House, Kingston, 1760–65. Photo, Arthur Haskell 1936, courtesy of Historic New England.



FIGURE 1.6. Entry and staircase, William Sever House, Kingston, 1760–65. Photo, ca. 1900, courtesy of Kingston Public Library.

tion against another. Some remained loyal to the Crown and ultimately paid a price for their allegiance. Edward Winslow and both Peter Oliver Sr. and Jr. had to abandon their beloved rural retreats in Plymouth County and relocate to Canada or England (entry 15).²⁴ Others opposed British policies and eventually argued for independence. The paths of two influential patriots, James Warren and William Sever, reveal a network of relationships that linked these individuals. Both were the eldest sons of established families in the adjoining towns of Plymouth and Kingston. The two graduated from Harvard in 1745, became prosperous merchants in the coastal trade, and accepted key governmental posts within the colony.²⁵ Through marriage, they aligned themselves with other prominent families. Warren wedded Mercy Otis in 1754, daughter of Barnstable power broker James Otis, while Sever married James Warren's sister Sarah. The success of the Revolution brought Warren and Sever even greater stature and assured their reputations for the remainder of their lives.

Warren and Sever's business and political dealings tied them closely to Boston. Not surprisingly, their houses reflected Boston taste (fig. 1.5, pl. 40.2). In Sever's dwelling, a dramatic staircase with twisted banisters, inspired by Boston versions, provided an impressive entry (fig. 1.6). Likewise, both gentlemen filled their residences with an array of fashionable Boston silver and furniture (entries 12, 31, 40). A handsome marble-top table (fig. 1.7) probably stood in Sever's dining room, while Warren's parlor featured a graceful card table adorned with his wife's colorful needlework (entry 40).

Like Sever and Warren, the pre-Revolutionary elite of Plymouth County, both Tory and Whig, sought most of their best furniture from Boston or occasionally from London by way of Boston. Boston upholsterers and chairmakers seem to have had a near-monopoly on comfortable seating. Judging from surviving examples with local histories, Boston shops supplied the vast majority of easy chairs, couches, and sofas as well as elegant walnut and mahogany chairs with upholstered seats (entry 12). Clocks typically arrived from Boston or London, and looking glasses invariably were acquired from England or Holland through Boston retailers. In a typical sale of 1766, upholsterer Samuel Grant marketed a stylish looking glass for £40 to John Cushing, a distinguished judge from Scituate who owned one of the most imposing residences in Plymouth County.²⁶

Though their finest furniture came from Boston, wealthy customers undoubtedly patronized local craftsmen as well. Nearly every South Shore town supported at least one furnituremaker during the eighteenth century. Dr. Isaac Winslow of Marshfield turned to a neigh-

boring artisan for a stylish mahogany chest-on-chest (entry 61), which resembled Boston examples and matched its city counterparts in craftsmanship and probably in cost. But regional woodworkers also offered a wide array of goods, often made of native woods, at modest prices. This combination of furnishings—imported and local, fine and middling—is best seen in the home of Plymouth merchant Ephraim Spooner.²⁷ During the 1760s and 1770s, Spooner and his wife, Elizabeth, acquired a few Boston objects but for the most part dealt with two makers in the Plymouth area. The identity of the first remains a mystery, yet his products are unmistakable. They include dining tables (entry 35), dressing tables, high chests, desks, chests, and boxes. For Spooner, this maker fabricated a striking walnut dressing table with an intricate skirt outline and diminutive acorn drops (entry 78). The pattern relates to Boston precedents but displays the hand of a skilled joiner who has transformed the design into something wholly his own. The second artisan may have been Ebenezer Robbins, a chairmaker who apparently specialized in rush-seat chairs with slat backs or pierced splats (entry 16). Robbins sold hundreds of chairs; he even sent some as venture cargo to the Carolinas on vessels Spooner owned.²⁸ While other Plymouth craftsmen may not have operated on the same scale, they did produce numerous sets of birch and maple chairs with straight legs and rush

seats that followed the plan of more fashionable Boston upholstered seating but at a far lower cost (entry 14).

In eighteenth-century Bristol County, Newport had far more impact on regional taste than did Boston. Geography played a part. Newport lay closer by water, not only for the towns along the coast but also for those on the Taunton River, which flowed into Mount Hope Bay and southwestward toward the tip of Rhode Island. Religion was also a factor. Leading Quakers were drawn to Newport for the New England Yearly Meeting. In addition, over time Newport merchants developed closer commercial ties to the region. In midcentury, Jacob Rodriquez Rivera of Newport initiated the production of spermaceti candles, thus forging a long-lasting relationship with whalers in Bristol County and Nantucket.²⁹ As the Newport economy blossomed, a sizable craft community arose, especially in the woodworking trades. These artisans produced furniture for local customers and for export to neighboring towns and distant ports along the Atlantic Coast.

Two Bristol County families felt the sway of Newport in the eighteenth century. In Somerset, the progenitor of the Bowers family, shipwright Jonathan Bowers, married a Rhode Island woman and looked to Newport for both business and social connections. His home on the Taunton River was within a day's sail of Newport, while a journey to Boston required at least triple the



FIGURE 1.7. Marble-top table, Boston, 1760–75.

Mahogany, white pine, hard maple; H 30½, W 42, D 23½.

Courtesy of Mrs. George M. Kaufman. Photo, Gavin Ashworth.



FIGURE 1.8. Bowers House, Somerset, 1760–65. Partially destroyed by fire, the house was demolished in 1957. Photo, ca. 1900, courtesy of Winterthur Archives.

time. One of his sons, Jerathmael Bowers, did make periodic trips to Boston; on one such journey, according to a nineteenth-century chronicler, he “fell desperately in love with a young lady, whose name was Mary Shurburne [*sic*].”³⁰ They married in 1763, and she returned with him to live in Somerset. However, Bostonian Mary Shurburne did not find a home in the Boston manner awaiting her. Rather, Bowers had erected a large gambrel-roof dwelling that echoed the style of Newport (fig. 1.8).³¹ He furnished it with the finest Newport furniture, to judge from a drop-leaf dining table that descended in his family (entry 37) and a card table that he may have owned.³² The latter bears a partial signature of esteemed craftsman John Townsend, who also supplied stylish furniture to other Bristol County residents. Within months of Sarah Slocum’s wedding to Thomas Hammond of New Bedford in the fall of 1792, Townsend provided the bride with a handsome blockfront chest of drawers, a gift from either her father or her husband as she began housekeeping in her new home (fig. 1.9).³³

Much furniture made in Bristol County resembled Rhode Island models. A few craftsmen had the training and skill to work successfully in the Newport style—so well, in fact, that today their best examples are difficult to distinguish from the furniture of such proficient artisans as John Goddard and Christopher Townsend. For New Bedford cabinetmakers Ebenezer Allen Jr. and his brother Cornelius, the comparison is understandable.

Their mother was Goddard’s sister, and it is likely that Ebenezer was apprenticed to the Newport master or one of his Townsend relatives. The Allens’ finest mahogany furniture rivals their Newport counterparts in both construction and design (entry 62).³⁴ Ebenezer’s early death in 1793, at the age of thirty-seven, brought a sudden end to the sophisticated output of this important shop.³⁵

The Allens’ furniture ranks among the best in Bristol County. The products of other woodworkers represent a broader spectrum of craft skill. One unidentified New Bedford maker built desks reminiscent of Newport examples (entry 69), but his coarse construction techniques and naive use of inlay readily distinguish his work from the finely crafted forms of the Goddards and Townsends. Unlike the Allens, this unknown artisan probably learned his trade in the New Bedford area and relied on imported Newport desks for inspiration. Another woodworker, Gilbert Hathaway in rural Freetown, about fifteen miles from New Bedford, flamboyantly signed his name on a drawer of a maple chest-on-frame (fig. 1.10). Hathaway understood Newport design.³⁶ His use of a scalloped skirt, central drop, sharply creased legs, and pointed slipper feet echoes a standard Newport pattern. His case construction also follows Newport practice.³⁷ Yet Hathaway veered from the urban model in the design of the legs, which display broader knees and thinner feet than those typical of Newport furniture. Makers throughout Bristol County (entry 70) and the nearby Rhode Island towns of Warren, Bristol, Tiverton, and Little Compton fashioned their own versions of the Newport style. The result is a regional design vocabulary that today is difficult to separate by state.

Eighteenth-century chairs from this region also share many characteristics. Local makers specialized in maple slat-back or banister-back versions with rush seats. Arm-chairs often had short arms braced with vertical arm supports that continued through the seat rails and into side stretchers (entries 4, 10, 11). Two types of banister-back design gained favor. One model, dubbed a “Little Compton chair” in an influential *Antiques* article of 1984, features a double-arch crest outlined with a thick groove (entry 10).³⁸ A second pattern reflects the introduction of curving Queen Anne design (entry 11). In place of the arched crest of earlier chairs, a yoke dips across the top of the chair, providing a more stylish cap, reminiscent of the shaped crests of costly walnut Queen Anne chairs with upholstered seats. On this rendition, straight, molded banisters replace the turned and split versions typical of other banister backs. Though Bristol County craftsmen probably offered both patterns, the ultimate source of their design may well have been New-



FIGURE 1.9. Chest of drawers, John Townsend, Newport, Rhode Island, 1792. Mahogany, chestnut, white pine, yellow poplar, maple; H $34\frac{3}{4}$, W $37\frac{3}{4}$, D $20\frac{3}{4}$. Private collection. Photo, courtesy of Christie's.

port or possibly Providence. The quantity of surviving examples, particularly of the “Little Compton” model, suggests a sizable scale of production more characteristic of a full-time chairmaker in an urban setting.

Fashionable Newport chair patterns in the Chippendale style also influenced Bristol County furnituremakers. One craftsman, probably in Rehoboth, interpreted the interlaced splat of the most popular late eighteenth-century Newport chairs (entry 17), while further to the east in Middleborough, Simeon Doggett developed a more stylized version of the same template (fig. 2.4).³⁹ In both cases, these joined chairs involved far more work than the turned examples with banister or slat backs. All of the parts were sawn, shaped, and then joined with mortise-and-tenon joints. Furthermore, Doggett and the unidentified Rehoboth craftsman made removable slip seats and covered them with rush. Though not so costly

as chairs upholstered in leather or worsted, these two examples represent the most expensive forms of seating furniture made in Bristol County before 1800. Customers seeking upholstered furniture turned to Boston or, later in the century, to Newport or Providence.

Nantucket and Martha's Vineyard account for only a fraction of southeastern Massachusetts, but their historical significance far exceeds their size. During the eighteenth century, each island developed its own distinctive character. For Nantucket, whaling dominated daily life. “This is the greatest mart for oil, whale-bone, and spermaceti, on the continent,” wrote Hector St. John de Crevecoeur after a visit to Nantucket in the 1760s.⁴⁰ Nearly two hundred vessels and two thousand seamen formed an island navy in search of whales. As the century progressed, captains took their ships to more distant parts of the globe. Three-month coastal voyages



FIGURE 1.10. Chest-on-frame, Gilbert Hathaway, Freetown, 1770–90.
Maple, white pine; H 65, W 38 $\frac{3}{4}$, D 19 $\frac{3}{8}$. Private collection.



FIGURE 1.11. *View of the Town of Nantucket*, Thomas Birch, Philadelphia, 1811–15. Oil on canvas; H 17¼, W 27. The town of Sherburne was renamed Nantucket in 1795. Courtesy of the Nantucket Historical Association.

to the Carolinas or Nova Scotia escalated into year-long journeys along the coast of West Africa or the Falkland Islands off South America. The home port for these vessels was Sherburne, the only town on Nantucket (fig. 1.11). Visitors immediately sensed its difference from other New England ports. “At my first landing,” noted de Crevecoeur, “I was much surprised at the disagreeable smell which struck me in many parts of the town; it is caused by the whale oil and is unavoidable.”⁴¹ But that odor symbolized success, for whaling brought enormous wealth to the island.⁴² The population rose rapidly, and for the most part the town’s residents lived well, though plainly. By about 1765, Sherburne consisted of 530 houses, de Crevecoeur noted, “that have been framed on the main; they are lathed and plaistered within, handsomely painted and boarded without . . . they are all of a similar construction and appearance; plain, and entirely devoid of exterior or interior ornament.”⁴³ For much of the year, while husbands were off at sea, wives managed these households. Travelers noted the independence of these women as well as the industry and frugality of all the island’s inhabitants. Many were Quakers, “strongly attached to plainness of dress, as well as to that of language,” observed de Crevecoeur.⁴⁴ Though self-reliant and hardworking, the people of the island could not make do on their own. By the mid-eighteenth century, all the timber had been cut and

little land was devoted to agriculture other than grazing sheep in open fields.⁴⁵ Nantucket ships not only returned with valuable whale oil but also everything required for life on the island.

Nearby Martha’s Vineyard differed noticeably from Nantucket. Benefiting from more varied terrain, extensive woodlands, and better soil, the island initially prospered more from its farms than from the sea. Settlers planted field crops and orchards but over time focused increasingly on pasturing livestock. According to one pre-Revolutionary account, the islanders grazed twenty thousand sheep, two thousand cattle, and many horses and goats.⁴⁶ A significant dairy operation developed both on Martha’s Vineyard and the adjacent Elizabeth Islands. Profits from farming, however, were limited, and as the century progressed the Vineyard developed a small but successful trade in whaling and fishing. Edgartown, which serviced this local fleet, became in some respects a microcosm of Sherburne. As on Nantucket, the Vineyard’s dwellings were modest but well furnished. “All their houses,” noted de Crevecoeur, “are neat, convenient, and comfortable; some of them are filled with two families, for when the husbands are at sea, the wives require less house-room. They all abound with the most substantial furniture, more valuable from its usefulness than from any ornamental appearance.”⁴⁷

Surviving furnishings from both islands bear out



FIGURE 1.12. Tall clock, works by Gerrit Knip, Amsterdam, 1750–66. European walnut, oak; H 109 (including finials), W 28½, D 14¾. Courtesy of New Bedford Whaling Museum, Kendall Collection.

de Crevecoeur's comments. Straightforward slat-back chairs (entry 3), large drop-leaf tables (entry 33), plain high chests (entry 80), and solid, practical desks (entry 72) document the utilitarian character of the furniture. Yet ornate objects did reach the islands. On Martha's Vineyard, prominent merchant and judge John Allen acquired a flamboyant veneered dressing table from Boston in the early 1740s (entry 77). About a decade later, William Rotch, Nantucket's leading whaling merchant, purchased a grand Dutch clock (fig. 1.12), which he subsequently gave to his daughter upon her marriage to his business partner, Samuel Rodman. Both objects rank among the most ambitious of their day and illustrate the availability of imported objects. With hundreds of vessels trading throughout the world, island residents had access to household goods from near and distant ports. But inhabitants could also obtain furniture locally. Court records document the presence of numerous woodworkers, especially on Nantucket. Many were engaged in the coopering trade, others in carpentry and cabinetry.⁴⁸ Most demonstrated considerable versatility. "It is no strange thing," wrote one Nantucketer in 1791, "to see the same man occupy the station of a merchant, at other times that of a husbandman, of a blacksmith, or of a cooper, or a number of other occupations."⁴⁹ All of the necessary materials for furnituremaking came from off island. Lumber arrived from the Kennebec and Merrimack river valleys, which helps explain the frequent use of birch in Nantucket furniture.⁵⁰ English hardware, nails, tools, and glue reached the islands through coastal trade with Boston, Newport, and other New England ports.

Eighteenth-century Cape Cod had much in common with Nantucket and Martha's Vineyard. Most of the population fanned out along the shoreline, either eastward from Sandwich to Provincetown or southward to Falmouth. The center of the Cape was sparsely settled and, like the islands, provided pasture for grazing livestock. Along the coast, extensive marshes yielded annual crops of salt hay. Pockets of rich, arable land, particularly on the western end of the Cape, were well suited for growing field crops. Forests dotted the region, but over time woodlands gave way to meadows as residents felled trees for firewood and building materials.

Though the landscape afforded opportunities for agriculture, visitors often found the terrain to be "bare, bleak, and desolate" and the roads to be a "mere bed of deep sand," especially when traveling farther up the Cape.⁵¹ For the people of Cape Cod, the sea held far more promise than the soil. Boys took up fishing, sailing, and seamanship practically from birth. In Provincetown, noted one writer during a visit in 1800, "to fish

in every various manner, to secure that which had been caught, to cure fish, to extract oil, and to manage different sorts of vessels from the canoe to the ship engrossed apparently the whole attention of the inhabitants.”⁵²

The most successful grew wealthy, ultimately managing extensive fleets from their home ports. None gained a greater fortune than Elisha Doane (1725–83) of Wellfleet, who is said to have amassed an estate of £20,000 sterling, largely through the whaling trade.⁵³ His lifestyle was legendary; he entertained lavishly. For his wife, he purchased a coach, supposedly the first ever seen in Wellfleet. Its value was largely symbolic, for traveling by carriage on the poor roads of the area was all but impossible.⁵⁴ Doane’s estate inventory offers a picture of the opulence that he introduced to Wellfleet, particularly in his “S. West Room,” a back parlor:

a Large [looking] Glass	[£] 8.—.—
a Mehogany Desk & Book Case	12.15.—
a Clock £7.10. 6 Round Green Chairs 48/	9.18.—
a Round Mehogany Table 72/ a Reading d° 60/	6.12.—
a p ^r Brass handirons, Shovel & Tongs	3.12.—
7 Glass Pictures 20/ a Carpet £10.	11.—.—
a Ten Inch Picture 3/ a Canvas d° 3/	. 6.— ⁵⁵

Such costly furnishings equaled those in the best Boston houses of the day, which should come as no surprise as Doane kept a house in the city as well. Boston craftsmen probably supplied the desk and tables for his Wellfleet residence. The tall clock likely came from London or Boston and was surely one of the few on Cape Cod at the time. The round green chairs referred to Philadelphia Windsor seating, which at the time was still somewhat rare and quite fashionable in New England. The expensive carpet and nine pictures on the walls completed the major furnishings in the room, but a host of smaller wares added further embellishment. Fine English and Chinese ceramics—some 223 pieces in all—outfitted at least one built-in cupboard and a “Shagreen” case housed a set of elegant knives and forks.⁵⁶ Such refinement no doubt dazzled all who ventured to Wellfleet to enjoy Doane’s hospitality.

Doane represented the extreme. The vast majority of Cape Codders lived far humbler lives, engaged in a mix of maritime, agricultural, and craft activities. Conditions were modest but comfortable with “no peculiar marks of poverty,” observed Timothy Dwight during his visit in 1800.⁵⁷ Many resided in the plain, utilitarian dwelling that has since become synonymous with Cape Cod (fig. 1.13). These structures, Dwight noted:

... [are] generally of the class which may be called with propriety Cape Cod houses. These have one story and four rooms on the lower floor, and are covered on the sides, as well as the roofs, with pine shingles, eighteen inches in length. The chimney is in the middle immediately behind the front door and on each side of the door are two windows. The roof is straight. Under it are two chambers, and there are two larger and two smaller windows in the gable end. ... Generally, they exhibit a tidy, neat aspect in themselves and in their appendages, and furnish proofs of comfortable living.⁵⁸

To furnish these houses, owners could order furniture from outside the Cape, as Doane did, or employ local craftsmen. At the start of the century, joiners in the Barnstable and Yarmouth area still worked in a coastal Plymouth Colony style, making paneled case furniture with applied geometric moldings and turned columns related to the decoration of figure 1.3.⁵⁹ Subsequent generations of woodworkers adopted the newer fashions of the day, crafting furniture with Queen Anne attributes such as cabriole legs or shaped bracket feet. Two pieces of furniture with histories of ownership on Cape Cod reveal the varied influences on these later makers. A maple high chest (fig. 1.14) descended in a Yarmouth family and was probably constructed in that area. Its design generally follows eastern Massachusetts models. The thin attenuated legs, flattened arches in the skirt, and fanlike carved shell relate to similar details on chests from the Boston area.⁶⁰ However, the Yarmouth artisan introduced several distinctive features. He placed only a single tier of drawers in the lower case, rather than the more typical two, and in the process significantly altered the standard proportions of a high chest. In addition, he ornamented the skirt with a peculiar scalloped profile below the carved shell and inserted tiny triangular brackets at the knees. A desk from Falmouth (fig. 1.15) reflects a different design inspiration. The shape of the feet and layout of the desk interior owe much to Newport furniture.⁶¹ Undoubtedly the maker had seen Newport examples or perhaps had trained in Rhode Island. Yet several details distinguish the desk from its Newport counterparts. The particular shell on the prospect door, large lopers supporting the lid, unexceptional craftsmanship, and extensive use of birch and white pine vary from the norm in Newport.

The pattern of Boston and Newport influences on eighteenth-century furniture from Cape Cod mirrors the trade routes of the time. Vessels from Yarmouth and Barnstable on the inner Cape could easily reach ports along the shores of Plymouth County and Massachusetts Bay, while Falmouth schooners could quickly cross

Buzzard's Bay to the Bristol County coast and on to Newport. Quaker connections further linked the Cape to Rhode Island. Friends from throughout the region attended the New England Yearly Meeting in Newport. Perhaps such ties explain the commercial venture of David Williams, a Newport Quaker clockmaker, who consigned watches for resale to Samuel Wing, a Quaker cabinetmaker in Sandwich, the town just north of Falmouth.⁶² Such an arrangement illustrates extensive communication between those on and off the Cape. Years later, Cape Cod came to be viewed as a quaint backwater, but during the eighteenth century the region formed an integral part of a coastal New England economy dominated by Boston and Newport. Furnituremakers responded to these spheres of influence, crafting their own versions of the products of these colonial capitals.

Between 1800 and 1850, maritime and industrial development transformed southeastern Massachusetts. The whaling and fishing trades expanded significantly. Waterborne transport remained a vital mode of commerce, and shipbuilding continued to flourish. Farming receded in importance, and by midcentury the extensive herds of sheep that once pastured throughout the region had begun to dwindle, in part because of the influx of inexpensive wool from the Midwest. The processing of salt from the sea, which supplemented the income of many Cape Cod families, reached its peak in 1830, when more than 440 saltworks covered the shorelines, mostly in Barnstable, Yarmouth, and Dennis. By the Civil War, however, with the discovery of foreign salt mines and the increased cost of imported Maine lumber needed to build the immense vats for distilling salt, this industry had all but disappeared.⁶³

No change had greater impact on the landscape than the rise of manufacturing. Water-powered mills arose along many area streams. By the 1830s, steam offered an alternative source of power, and with it came a second round of mill construction. These buildings spawned factory villages that altered the landscape of southeastern Massachusetts. Their products ranged from tools to textiles, glass to locomotives, and through a growing transportation network, these goods reached markets across the United States.

Within the region, Bristol County experienced the most dramatic transformation, sparked initially by the development of New Bedford as a major whaling port. Since the mid-eighteenth century, the Rotch family of Nantucket had sought to expand their whaling operation beyond the island; in 1765, after considering several sites, Joseph Rotch settled on a village along the shores of the Acushnet River in what was then Dartmouth. He purchased a tract of ten acres from Joseph



FIGURE 1.13. House, Duxbury, 1750–1800. Though located near Plymouth Bay in Duxbury, this dwelling epitomizes the classic “Cape Cod” house described by Timothy Dwight in 1800. A later two-story addition is visible at the back. Photo, ca. 1900, courtesy of Historic New England.

Russell, a local Quaker whaling merchant, and gradually shifted his business to the new location. Over the next fifteen years, Rotch was joined by several family members, including his son William, grandson William Jr., and grandson-in-law Samuel Rodman. Other families from Dartmouth and Rhode Island moved to both sides of the Acushnet, and by 1787 the area had taken the name New Bedford (fig. 1.16). The town prospered from the outset and by 1823 had overtaken Nantucket as the leading port in the lucrative whaling trade.⁶⁴ Supporting that trade was a legion of land-based industries that built, equipped, outfitted, and provisioned the vessels and processed and stored the costly oil. A grid of streets running parallel and perpendicular to the waterfront soon filled with wharves, warehouses, banks and brokerages, shops, stores, taverns, theaters, and hundreds of houses (fig. 1.17). Between 1800 and 1830, the population rose at a much faster clip than in the state as a whole—from 4,361 to 7,592—and local income from whaling mushroomed from \$300,000 to \$3.5 million annually, an extraordinary 1,000 percent increase.⁶⁵

Ten miles to the west, another town emerged to rival New Bedford. In 1803 Fall River was set off from Free-town to the north. A hamlet of only about thirty houses at the time, Fall River benefited from its position on the Quequechan River, a swiftly flowing stream that dropped precipitously just before flowing into Mount Hope Bay. The power of the stream and a fine harbor on the bay presented the perfect combination for industrial



FIGURE 1.14. High chest, probably Yarmouth, 1765–90. Maple, white pine; H 74¼, W 39½, D 19¾. Private collection.

development. Colonel Joseph Durfee, with the financial support of local investors, erected the first cotton mill in the town in 1811. Within two years a larger granite mill appeared, and others gradually followed.⁶⁶ The advent of steam power two decades later spurred further construction. Mills such as the Globe Print Works (fig. 1.18) focused on the town's specialty: printed cottons. Industrial growth attracted an immigrant workforce to the city, and the population quickly rose. By 1850 Fall River had more than 11,000 inhabitants and New Bedford more than 16,000. The two ranked among the largest cities in the state and had far surpassed every other town but Taunton in southeastern Massachusetts.⁶⁷ In the case of Fall River, the mill-driven economy gained even greater momentum over the next twenty years. During the late 1860s, the city surpassed Lowell as the leading city of American textiles.⁶⁸

The prosperity of both towns was obvious to all who walked along their streets. Impressive homes, banks, and public buildings attracted considerable attention from visitors. In New Bedford the earliest generation of Rodmans and Rotches built their residences in the town center, near their wharves and warehouses. By the 1820s, younger sons sought higher ground removed from the bustle and smells of the waterfront. Joseph Rotch's monumental Greek Revival home began the trend (fig. 1.19); a chain of mansions followed that offered the charm of country life and extensive vistas of the harbor.⁶⁹ In Fall River a similar process brought stately columned homes to the Highlands area of the city.⁷⁰

The interiors of these structures, while refined and made of the best materials, were often surprisingly subdued. The Rotches brought their Quaker doctrines with them from Nantucket and found many in New Bedford who shared their faith. One such figure, Abraham Russell, was the son of Joseph Russell, the whaling merchant who sold Joseph Rotch his first parcel of New Bedford real estate. Between 1848 and 1854, Abraham's son Joseph sketched the appearance of his family's three-story Federal home, as it looked during the early nineteenth century.⁷¹ In the south parlor (fig. 1.20) next to a large center table sits Abraham Russell, a man "decidedly of the old school in dress and manners," as an acquaintance once wrote. "He wore the William Penn costume, and his clothes were made of the best of English broadcloth, and his hat of the finest beaver."⁷² In



FIGURE 1.15. Desk, probably Falmouth, 1770–1800. Birch, sycamore, white pine; H 43¼, W 40¼, D 21¼. Courtesy of Falmouth Historical Society. Photo, Matthew Buckley.



FIGURE 1.16. *New Bedford in 1807*, William Allen Wall, New Bedford, ca. 1855. Oil on canvas; H 22, W 33½. Courtesy of New Bedford Whaling Museum, gift of Mrs. Arthur Ricketson.

the corner, near the window, Russell's wife leans over a book while comfortably resting in a chintz-covered lolling chair. The entire scene expresses the Quaker virtues of simplicity and practicality, yet the room is not without elegance. The Pembroke table, large looking glass, classical columns flanking the fireplace, display of shells on the mantel, and painting above it lend a note of sophistication. Russell's depiction of the dining room conveys a more austere character (fig. 1.21). A set of plain but fashionable square-back Windsor chairs surrounds the table. A serving table is positioned below one window. In both interiors, windows play a prominent role. Their number and scale reinforce the wealth and stature of Abraham Russell without adding undue ornament.

The dining room of a later New Bedford home illustrates the rising interest in more ornate interiors (fig. 1.22). Unlike his relations, William J. Rotch preferred the Gothic style over the more monumental Greek Revival and turned to esteemed New York architect Alexander Jackson Davis for a house design.⁷³ Completed in 1846, Rotch's residence combined the facade of a rural Gothic cottage with an amalgam of interior styles. Classical and Gothic objects filled most rooms, but a scattering of earlier fancy chairs and inherited pieces from the colonial era appeared as well. In this view from the 1870s, an extension table and set of Gothic chairs stand on a patterned carpet, and a rococo-revival chandelier hovers over the table. All may well have been part of the original furnishing scheme for the room. Family paintings hang on the walls; a patent timepiece rests on a bracket in the corner; and a classical sideboard and Pembroke

table are adorned with serving pieces. Though not equal to the opulence of the grandest Boston or New York dining rooms, Rotch's interiors capture the heightened sense of display that characterized the mansions of New Bedford, Fall River, and Taunton by 1850.

The furniture for nineteenth-century Bristol County homes came from several sources. Wealthy merchants sometimes obtained goods directly from Boston, New York, or Philadelphia. During a trip to Boston in October 1827, New Bedford merchant Samuel Rodman Jr. "made several calls at furniture warehouses &c. and spent a good deal of time at an auction sale of furniture & fancy articles."⁷⁴ Within two weeks the goods he purchased had arrived, and Rodman went about placing them in his new stone house. A steady stream of venture cargo from these furnituremaking centers also reached the town and was offered for sale by local retailers. Virtually anything patrons wanted was available within the region. In November 1830 furniture merchant Thomas Ellis of New Bedford announced that he "has this week received from New-York and Boston . . . Grecian Fancy Chairs, cane seat d[itt]o, wood d[itt]o of various kinds."⁷⁵

Ellis not only sold imported wares but also produced furniture "made to order." His advertisements enumerate a veritable dictionary of forms for sale: "Sofas, Cactrola, Grecian, and American style, Sideboards of the newest patterns, Secretary's and Blockcases [*sic*], made to order, Grecian, Card, and Breakfast Tables, . . . Centre, Sofa, and Pier [Tables] . . . , Work, and common Tables, Dressing Tables, of different patterns, mahogany and other woods, Wash and Light Stands, do. do. Bureaus of various patterns and sizes—some very elegant."⁷⁶ At least two dozen other individuals operated furniture shops and warerooms in New Bedford during the first half of the nineteenth century. Though advertisements provide a rich record of their activity, little furniture survives to document the appearance of their wares. One exception is Reuben Swift, who offered flamboyant veneered furniture (entry 74) as well as plain, square-back Windsor seating similar to the chairs depicted in the view of Abraham Russell's dining room.⁷⁷ Like many craftsmen at the time, Swift took on partners, usually for brief periods. During a partnership with Ebenezer Shearman in 1808, Swift's firm made a lady's writing desk for the Howland family (fig. 1.23). The form relates to Boston examples but varies in the use of decorative inlaid ovals on the legs, the tall proportions of the tambour case, and tier of drawers at the top.⁷⁸

The influence of eastern Massachusetts design exemplified in the Swift and Shearman desk represents a shift from the eighteenth century, when Newport and Prov-



FIGURE 1.17. *Village of New Bedford, 1834*, detail, map of New Bedford, drawn by J. Congdon, lithograph by John B. and William S. Pendleton, Boston, 1834. Lithograph on paper; H 16½, W 11½. Courtesy of the American Antiquarian Society.



FIGURE 1.18. *Globe Print Works*, published by Smith & Jenkins, printed by F. Michelin, New York, 1840–50. Lithograph on paper; H 17 $\frac{7}{8}$, W 24 $\frac{1}{16}$. Courtesy of American Textile History Museum, Lowell, Mass., 1992.88.264.



FIGURE 1.19. Joseph Rotch mansion, drawn by Benjamin S. Rotch, lithograph by John H. Bufford, New Bedford, ca. 1840. Lithograph on paper; H 7 $\frac{1}{2}$, W 12 $\frac{3}{4}$. Courtesy of Winterthur Museum.

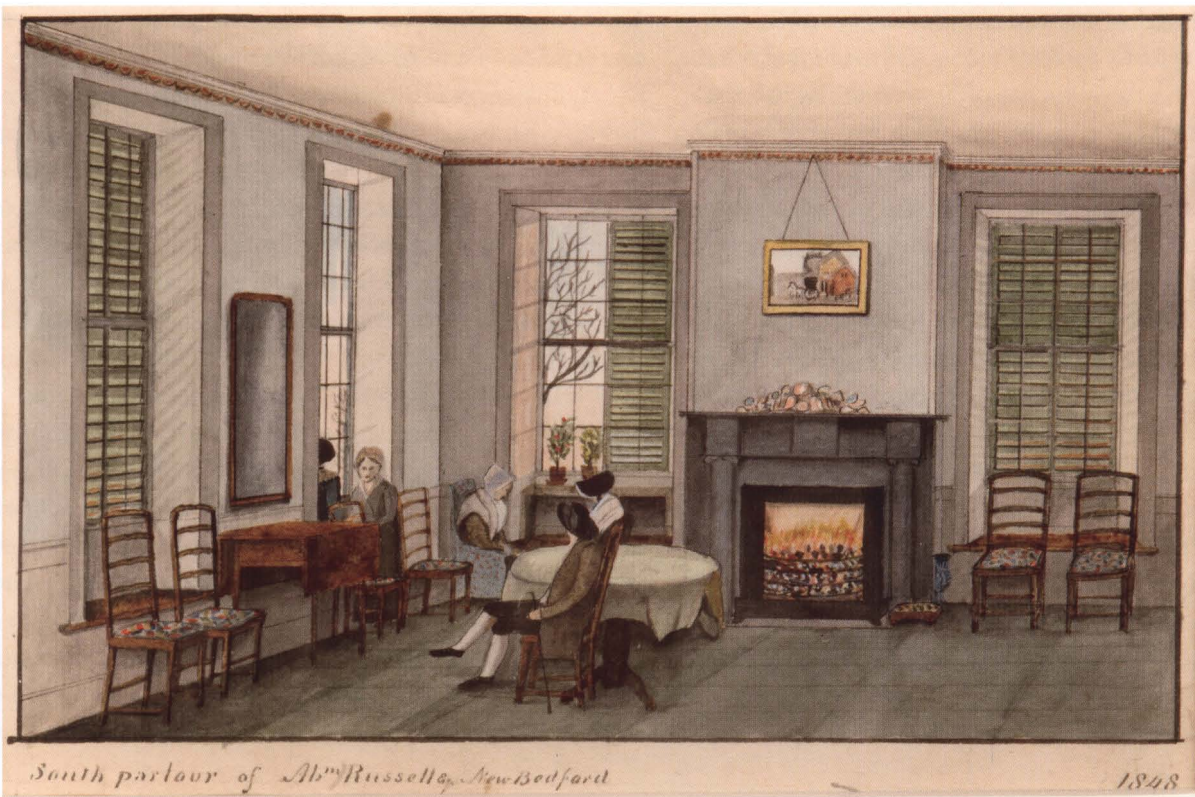


FIGURE 1.20. *South Parlour of Abm Russell Esq. New Bedford*, Joseph Shoemaker Russell, New Bedford, 1848–54. Watercolor on paper; H 7½, W 9½. Courtesy of New Bedford Whaling Museum, gift of Mrs. Edward K. Simpson, 1962.



FIGURE 1.21. *Dining Room of Abm Russell New Bedford*, Joseph Shoemaker Russell, New Bedford, 1848–54. Watercolor on paper; H 7½, W 9½. Courtesy of New Bedford Whaling Museum, gift of Mrs. Edward K. Simpson, 1962.

idence furniture had far more impact in coastal Bristol County. Other New Bedford pieces, particularly from the 1820s, illustrate the influence of New York. By this time, trade and travel between the two ports had become easy and frequent. A typical voyage took less time than a trip to Boston. Given such ready access, it is not surprising that local fancy chairs (entry 24) and work tables (entry 47) closely follow New York design. No doubt, imported objects introduced these New York forms to the city. Immigrant craftsmen may also have played a role. William Ottiwell worked in New York initially but by 1824 had moved to New Bedford, where he maintained a steady cabinetmaking business for the next twenty-six years.⁷⁹ In his new home, he enjoyed the patronage of the town's leading families. As Samuel Rodman Jr. noted on March 13, 1850, "I attended the funeral of William Ottiwell, the cabinetmaker whom we have always employed and for whom we entertained great respect. He has left a large family in poor circumstances."⁸⁰

Much like New Bedford and Fall River, the town of

Taunton flourished during the first half of the nineteenth century. Located near the fall line of the Taunton River, twenty-five miles north of New Bedford, the community had long benefited from agricultural and maritime trade, iron forges, a modest shipbuilding operation, and, since 1746, its role as the seat of county government. During its early history, woodworker and drum-maker Robert Crosman fashioned painted chests and boxes that rank among the most decorative made in New England (entry 59). At the start of the nineteenth century, industrial development propelled Taunton into a new era. A wealth of goods, from straw bonnets to heavy machinery, flowed out of its mills and shops. In 1824 local jewelers Isaac Babbitt and William Crossman introduced the manufacture of Britannia, a harder, more brilliant version of pewter. Within two decades, their company, eventually renamed Reed and Barton, had become one of the largest fabricators of metal tablewares in the country.⁸¹ Furniture- and clockmakers joined a host of other established tradesmen to serve a growing population.



FIGURE 1.22. Dining room of William J. Rotch house, Henry H. Crapo, New Bedford, 1870–80. Watercolor on paper; H 9, W 11½. Courtesy of Joseph Downs Collection of Manuscripts and Printed Ephemera, Winterthur Library.

One Taunton cabinetmaker, John Padelford, constructed a stylish lady's writing table and bookcase in 1806 at a cost of twenty-six dollars (fig. 1.24). The form and its inlaid decoration echo the fashionable furniture of Federal Boston, a community Padelford knew well. He was married there in 1791 and may have trained or worked in the city before establishing a shop in Taunton. His writing table attests to his skill and suggests that this maker continued in the tradition of earlier artisans who focused on custom or "bespoke" work.⁸²

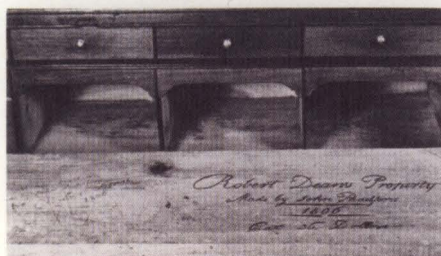
Another cabinetmaker in Taunton, Isaac Washburn, operated on a scale more characteristic of the later nineteenth century (entry 46). Working by 1790, Washburn initially made square-back Windsor chairs.⁸³ Over time he expanded his business, adding a furniture store as an outlet for his own wares as well as dry goods such as nails, tacks, paints, and oils. In an account of 1880, a longtime Taunton resident recalled the layout of Washburn's establishment. "In his front shop he kept the various articles incident to his trade, for sale," while

in the rear was "his building for manufacturing purposes." In the workshop, he "generally had some three or four apprentices, beside the journeymen." Washburn dominated the furniture market in Taunton, "having a monopoly of it for a long time."⁸⁴ The entire business proved to be one of the most successful in Bristol County. At his death in 1832, he left an estate valued at more than \$24,000. The stock in his store included 14 bedsteads, 12 tables, 15 stands, 1 work table, 2 dressing tables, 3 work stands, 3 clock cases, and 2 bureaus as well as hundreds of pieces of brass hardware. He also had on hand 33 "Flag bottom [rush-seated]" chairs, 72 "Common" chairs, 27 "turn back" chairs, 1 close stool, and 14 "Nurse rocking chairs."⁸⁵ Washburn's sons continued the business for several decades, offering ready-made furniture at moderate cost.⁸⁶ Unlike Padelford, who made sophisticated custom furniture in a Boston style, Washburn and his sons emphasized rapid production of standardized products.

The advent of warerooms and furniture stores in New



FIGURE 1.23. Lady's writing desk, attributed to Reuben Swift and Ebenezer Shearman, New Bedford, 1808. Mahogany, rosewood veneer, white pine, cherry; H 53¼, W 41⅓, D 21¾. Private collection.



Made by John Padelford of Taunton, Massachusetts, *circa* 1806, for Robert Deans, Esq., this handsome secretary is a discriminating collector's piece. Finely proportioned, its measurements will serve the circumscribed needs of any modern requirement. Dimensions: 77" high, 36" wide, 16 $\frac{3}{4}$ " deep. Illustrated is the interior, together with the inscripted date of owner and maker

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FIGURE 1.24. Lady's writing desk and bookcase, John Padelford, Taunton, 1806. Mahogany; H 77, W 36, D 16 $\frac{3}{4}$. From *The Magazine Antiques* 38, no. 5 (November 1940): 197.

Bedford, Taunton, and Fall River signaled a new chapter in furniture history. Increasingly residents throughout the county turned to these sites, where they might purchase an array of goods. Some came from Boston, but others arrived from sizable cottage industries in rural communities. Inexpensive painted chairs from Sterling and several adjacent communities in Worcester County reached all corners of southeastern Massachusetts as well as the rest of the country. In 1832 alone, these towns produced 363,000 chairs.⁸⁷ Yet within this context of mass production and extensive distribution, a number of local woodworkers continued to serve the varied needs of customers in rural Bristol County. For more than four decades, Abraham Shove made tables, chairs, and case furniture for his neighbors in Berkley, Freetown, and Somerset (entries 22, 45, 51). His craftsmanship was neat and proficient, his designs traditional. The bureaus and desks he made in the 1820s resemble patterns introduced two decades earlier. Yet Shove's customers apparently were satisfied, and, judging from the number of extant pieces that bear his signature or brand, this idiosyncratic artisan was proud of his work.

On Nantucket, the rhythms of daily life continued to revolve around whaling. Between 1790 and 1820, despite the competition of New Bedford, the town's population growth outpaced the state's, increasing from 4,620 to 7,266, or by more than 55 percent. A small group of furniture craftsmen serviced local needs. A few persisted in their trade for several decades, but many worked on the island for a brief period and then relocated or sought other employment. The brothers Heman and Moses Ellis, for example, moved from Falmouth on Cape Cod to Nantucket about 1800. Both married women on the island and worked as cabinetmakers. By 1814, Heman had left for Providence, Rhode Island, where he died two years later. His brother departed sometime before 1822 and probably settled in Brookfield, New York.⁸⁸ Their work on the island included a striking Federal desk with a cylinder front that unfolds like the lid of a slant-front desk (entry 75). On the lid appears an inlaid curving tulip, a distinctive pattern that has led to the attribution of several pieces of Nantucket furniture to Ellis. Other makers fashioned their own versions of imported forms. Several chairmakers crafted bold, high-back Windsor chairs based on Philadelphia models that reached the island through a vigorous export trade (entries 20, 21). Numerous woodworkers produced candlestands modeled on a Rhode Island pattern but often inserted a thick, turned ring at the bottom of the pillar and occasionally carved gouges on the knees (entry 52). With no timber on the island, craftsmen

relied on the regular arrival of lumber aboard coastal schooners. Birch and white pine were preferred, but artisans also used maple, cherry, and mahogany. Local retailers supplemented the output of island craftsmen through the sale of imported goods. In 1831 James Talent had on hand at his store on Pearl Street "an extensive assortment of FURNITURE, of the most fashionable Boston patterns."⁸⁹ As in the thriving cities of Bristol County, residents increasingly relied on storekeepers, not craftsmen, for their furnishings.

The communities on Cape Cod enjoyed modest growth during the early nineteenth century. The lure of the sea continued to attract young men to fishing, whaling, and the merchant service. Saltmaking offered additional income, particularly for residents in Barnstable and Yarmouth. The establishment of a glass factory and textile mill in Sandwich introduced a modicum of industrialization, but generally the mill economy that transformed Bristol County bypassed the Cape. A small, versatile craft population kept local vessels in good repair and serviced the "on Cape" needs of their neighbors. In 1832 the entire complement of Yarmouth artisans consisted of 9 blacksmiths, 2 cabinetmakers, 20 house carpenters, 10 ship carpenters, 2 painters, 1 sailmaker, 1 saddle and harness maker, 14 shoemakers, 1 tinplate worker, 3 tanners and curriers, 2 wheelwrights, 9 ropemakers, 2 tailors, 13 tailoresses, 2 mantuamakers and milliners, 2 coopers, 3 millers, 2 blockmakers, and 75 salt manufacturers.⁹⁰ One of the cabinetmakers, Eliphalet Edson, left a partial record of his work. Accounts for the period 1815 to about 1832 reveal that he made a limited range of forms, primarily stands, desks, bedsteads, kitchen tables, and an occasional bureau or card table. He used maple, birch, or pine for much of his furniture but also worked in mahogany. Edson sold two clock cases to clockmaker Allen Kelley, also doing business on Cape Cod, for the substantial sum of \$42.⁹¹ Several surviving Kelley tall clocks with cases attributed to Edson illustrate his skill (fig. 1.25). Their design mimics the stylish cases of Boston-area clocks of about 1805, but Edson made his cases about fifteen years later. Like the Edson clock cases, much of the furniture produced on Cape Cod during the first half of the nineteenth century displays fine proportions and attractive lines but is often traditional in style. Grain-painted chests with bold bracket feet and deeply scalloped skirts are essentially Chippendale in design, yet the form remained a staple of Cape craftsmen until at least the middle of the nineteenth century (entry 58).

Coastal Plymouth County witnessed relatively little change during the Federal era. Shipbuilding remained a



FIGURE 1.25. Tall clock, works by Allen Kelley, probably Provincetown, case attributed to Eliphalet Edson, Yarmouth, 1819–20. Mahogany, cherry, white pine; H 87 $\frac{3}{4}$ (excluding finials), W 20 $\frac{3}{4}$, D 10 $\frac{3}{4}$. Private collection. Photo, Matthew Buckley.

major industry, particularly along the Jones and North Rivers in Scituate, Marshfield, Kingston, and Duxbury. Fishing and maritime commerce continued to fuel much of the economy. Manufacturing played only a minor role, though occasionally a single industry, such as the production of ship cordage in Plymouth, did impact a community significantly.⁹² The most prosperous period for Plymouth County occurred during the opening years of the nineteenth century, prior to Jefferson's Embargo of 1807, which curtailed American trade with foreign nations. The War of 1812 further disrupted commerce. Though conditions improved intermittently, the pace of development had slowed by the mid-1820s, and the population of the region failed to keep pace with the state as a whole.

The thriving years at the start of the century brought a wealth of Federal architecture to colonial towns along the South Shore. The neoclassicism of Charles Bulfinch and Asher Benjamin ruled the day, and many buildings of coastal Plymouth County reflect their influence. By the 1830s the pace of construction had lessened, and the grand Greek Revival structures that distinguished New Bedford or Fall River rarely appeared on the coast. In furniture, Boston Federal design predominated. One well-documented artisan, Abiel White of Weymouth, trained in the shop of noted Dorchester cabinetmaker Stephen Badlam. White returned to his hometown in 1790 and worked at his trade for the next thirty-six years. His initial output included stylish bow-front bureaus and clock cases that closely resembled prevailing Boston patterns of about 1800 (entries 65, 85). Twenty years later he still offered both forms in the same style. A prolific artisan who sold literally thousands of objects, White apparently never wavered from the early Federal patterns that he learned as an apprentice and journeyman. An unidentified cabinetmaker in Plymouth also emulated the Federal style of Boston (entry 64). Yet other craftsmen adopted a more singular approach; their work stands out because of the inventive qualities of the design. One such figure operated a shop, possibly in Pembroke, a small community adjacent to Marshfield. Six extant pieces can be attributed to his hand.⁹³ A sideboard (fig. 1.26) bears one of his most ornamental details, an inlaid eagle surrounded by an oval of stars. On the legs, the craftsman added a graduated series of inlaid hearts with a curling string suspended below. In form and decoration, this distinctive object and a related version by the same individual have no exact parallels in the furniture of Boston or other New England urban communities. Together the work of Abiel White and the maker of the sideboard illustrate the range of expression in furnituremaking in coastal Plymouth County.



FIGURE 1.26. Sideboard, probably Pembroke, 1795–1805. Mahogany, maple, white pine; H 42 $\frac{7}{8}$, W 72, D 26 $\frac{1}{2}$. This piece supposedly belonged to lawyer and statesman Daniel Webster (1782–1852), who purchased a farm in Marshfield late in life; it subsequently descended in the Hooper family of Hingham. Courtesy of the White House.

In 1865 Henry David Thoreau published an account of his experiences on Cape Cod at midcentury. Four trips on foot across much of the region had exposed him to the character of the people as well as the land. Thoreau found the landscape barren, with only a little scrubby wood left on the hills. Sand was everywhere, and the shore appeared bleak and desolate. Yet he was struck by the beauty of what he saw and predicted, “The time must come when this coast will be a place of resort for those New-Englanders who really wish to visit the seaside.”⁹⁴ Thoreau’s prescient comments pointed to a new era in the history of much of the region. For the past two hundred years, southeastern Massachusetts had enjoyed almost uninterrupted growth, deterred only by the Native American conflicts of the seventeenth century and wars with the British in the succeeding centuries. Changing economic conditions, however, were beginning to affect the region by 1850. The introduction of railroads marked a dramatic turning point. The burgeoning national rail network brought an end to much of the

coastal shipping trade and curtailed a once-thriving shipbuilding industry. The discovery of petroleum in 1859 in Pennsylvania and new whaling techniques pioneered by Norwegian sailors greatly diminished the whaling industry of Nantucket and New Bedford. As conditions deteriorated, families moved away. On Cape Cod the population dwindled from 35,990 in 1860 to 26,670 in 1920.⁹⁵ Nantucket and Martha’s Vineyard experienced similar depressions. The textile mills, shoe factories, and metalworking establishments of Bristol and Plymouth counties provided the primary employment and drew both immigrants and rural residents to the cities of Fall River, Taunton, Brockton, and New Bedford. Such upheaval led many older residents of established families to reminisce about the past and preserve relics associated with their forebears.

Not surprisingly, the citizens of Plymouth took the lead in honoring their heritage. As early as 1769, a men’s social group, the Old Colony Club, gathered to celebrate the landing of the Pilgrims. The bicentennial of



FIGURE 1.27. *Cape Cod Auction.*
From *The Magazine Antiques* 2, no. 1
(July 1922): 6.

that first settlement sparked the formation of the Pilgrim Society in 1820. Four years later, architect Alexander Parris designed a granite Greek Revival temple to house the society and its museum, a site the organization still uses.⁹⁶ In the late 1830s, Eliza Ann McCleave, the wife of a Nantucket whaling captain, began to assemble her own cabinet of curiosities. Her collection eventually filled a large room, which she termed her museum. On tours that she sometimes led in verse, McCleave described for visitors the accomplishments of Nantucket's whalers across the globe.⁹⁷ As in Plymouth, a succession of towns decided to memorialize their past through the creation of historical societies. One of the first, the Old Colony Historical Society, was chartered in Taunton in 1853. A similar organization appeared in Rehoboth in 1884. Today more than ninety historical societies and museums in the region house tens of thousands of local artifacts. They hold in tangible form the collective memory of southeastern Massachusetts.

The same antiquarians who guided the formation of these early institutions often became significant collectors in their own right. They fostered an interest in antiquities that spawned a vigorous antiques and auction market. Initially collectors prized objects associated with the Pilgrims, but by the early twentieth century "antiquers" took an interest in almost anything made before the Victorian era. With many old families still residing throughout the region, southeastern Massachusetts became a popular hunting ground for dealers and collectors, many of whom went door-to-door in search of treasures. Auctions offered another source. By the 1920s Cape Cod had developed into a popular summer destination for city and suburban dwellers, and country auctions on the Cape served as (fig. 1.27) "a pre-arranged part of the pageantry of summer, as much so as tea houses, and yards full of gaudy wind-motored whirligigs, and roadside booths bristling with bottled drinks."⁹⁸ With increased automobile traffic to the Cape, antiques shops sprouted like stoplights along the two major roads, the Old Plymouth Highway from Boston to Cape Cod and what became Route 6 leading from Rhode Island through Fall River and New Bedford and all the way down the Cape to Provincetown. "When motoring along the South Shore," noted one announcement, "visit the Careswell Shop at Marshfield, Mass. . . . Characteristic Antiques in a Rare Setting."⁹⁹ With so many dealers and collectors combing the countryside, some feared that nothing would remain in the area. In 1928 Wallace Nutting observed, "The section of Massachusetts about the old colony has been searched until it is the least likely of any region to yield old furniture."¹⁰⁰ Nutting's comment appropriately emphasizes just how much had left the area. Yet a considerable amount remains. It forms the basis of this study of southeastern Massachusetts furniture.

CHAPTER 2

Shaped by the Sea: Cabinetmaking in Southeastern Massachusetts

JACK O'BRIEN & DERIN BRAY

In December 1774, on the eve of the Revolution, Lemuel Tobey crated two desks and a tilt-top tea table for shipment. It had been a busy autumn for the twenty-five-year-old cabinetmaker. Since August he had sold nine desks, a chest, three tables, a sea chest, and two coffins.¹ Such activity would have been unremarkable for a Boston or Newport maker, but Tobey worked in Dartmouth, a small rural community along the coast of Bristol County.² Like many towns in southeastern Massachusetts, Dartmouth lay by the sea, and its port allowed Tobey access to distant markets. That fall he built at least five desks specifically as venture cargo for export to southern ports.

Tobey's output illustrates the complexity of the region's furniture trade. In a number of ways the young cabinetmaker fits the traditional definition of a rural artisan: his business followed the ebb and flow of the agrarian year; he made a wide range of forms to order; and he augmented his craft income through other activities. Yet the sale of furniture provided the bulk of his income, a hallmark of an urban maker. Furthermore, by engaging in the export trade, his business mirrored that of many city craftsmen. In short, Tobey was a rural artisan operating like his urban brethren. And he was not alone; many craftsmen in southeastern Massachusetts displayed an entrepreneurial spirit that took them in surprising directions.

More than one thousand furnituremakers worked in southeastern Massachusetts between 1700 and 1850 (see appendix). The record of their achievements is fragmentary. All too often only their names and occupations survive in town histories or court records. This essay considers six artisans who did leave evidence of their work. For Tobey (1749–1820) and Simeon Doggett (1738–1823) of Middleborough, it is their account books—their diaries of work and payments—that provide a record of their activities. For Ebenezer Allen Jr. (1755–93) and Cornelius Allen (1767–1835) of New Bedford, it is their furniture. In the case of Abiel White (1766–1844) of Weymouth and Samuel Wing (1774–1854) of Sandwich, both accounts and furniture remain. These documents and artifacts, together with deeds, probate material, newspaper advertisements, and biographical information, illuminate the region's cabinetmaking trade from 1760 to 1830.

These six individuals shared several attributes. All had extensive roots in southeastern Massachusetts. White traced his lineage back six generations to Thomas White,

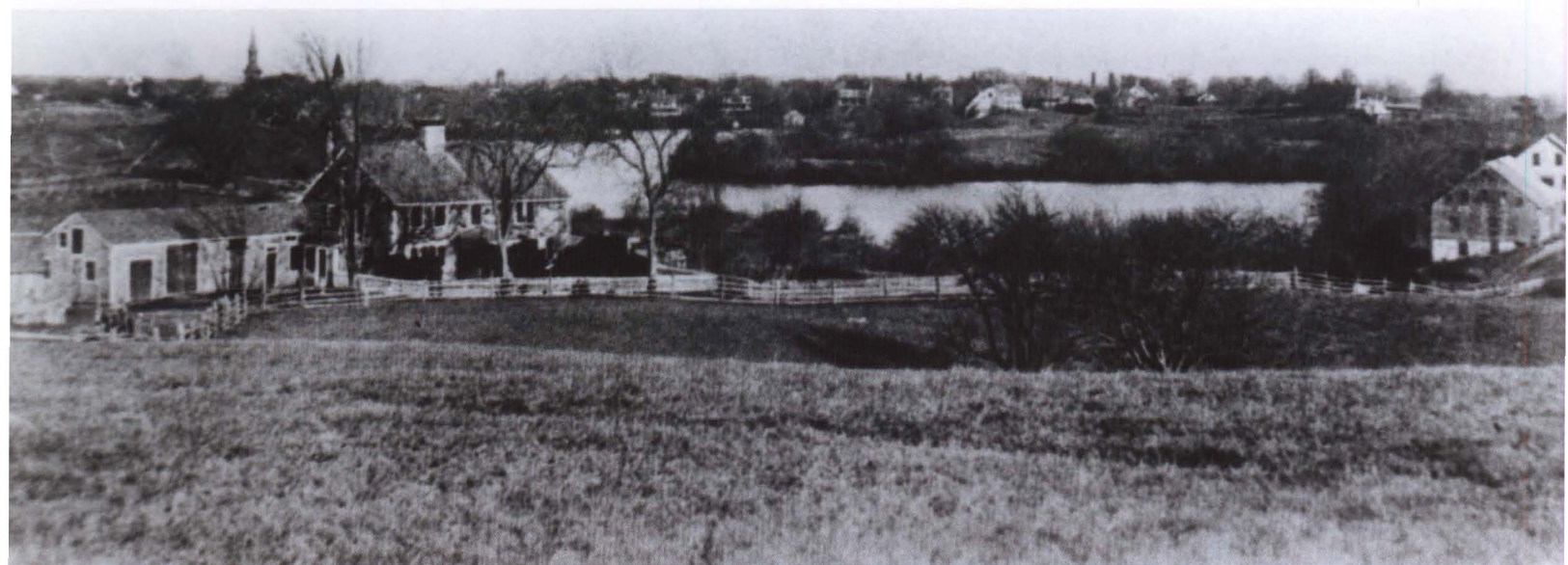


FIGURE 2.1. House and workshop (*left*) of Samuel Wing, Sandwich. Photo, ca. 1900, courtesy of John Nye Cullity.

one of the earliest settlers of Weymouth, while Tobey, Wing, Doggett, and the Allen brothers represented the fifth generation of their families in the region. In every case, their ancestors had immigrated to Massachusetts before 1640. Such lengthy local lineages contrasted with the mix of backgrounds in Boston and to a lesser extent Newport and Providence, where immigrant craftsmen played a more influential role during the eighteenth and early nineteenth centuries.³

Each of the six craftsmen benefited from the prominence of their parents. Tobey's father graduated from Harvard and became a respected physician, landowner, and town official in Dartmouth. White's father operated a substantial farm in Weymouth but gained greater recognition for his military accomplishments as an officer during the French and Indian War and the Revolution and his longtime service as a church deacon. His mother's family, the Humphreys, ranked among the most powerful in Weymouth. Paul Wing, Samuel's father, was apparently a successful cooper. The Doggett family had a sizable farm in Middleborough, and the Allens were linked through their mother to noted Newport cabinet-maker John Goddard.⁴ Family ties provided a support system that proved invaluable to these craftsmen. From the start, their careers profited from solid reputations that were built upon the good standing of their parents and relatives.

Surprisingly not one of these artisans was the son of a furnituremaker. In every case they learned their profession outside the home. No doubt, their parents taught them the everyday tasks of farmwork and, for those living along the water, the rudiments of rowing a boat or sailing on the tides. But once in their midteens, these boys were put out to nearby craftsmen or, in the case

of Abiel White and Ebenezer Allen Jr., to highly skilled masters in the more distant towns of Dorchester and Newport, Rhode Island. Apprenticeship records survive for only one of the six workmen. White began his service in June 1783, at the age of seventeen. Within four years he had completed his training and become a journeyman employed in the shop of his former master, Stephen Badlam.⁵ The brevity of White's term—a far cry from the traditional seven-year apprenticeship—was probably typical in southeastern Massachusetts. Other extant indentures document even shorter periods of instruction. In 1794 Hopestill Bisbee of Rochester bound his eighteen-year-old son Levi “till he arrives to the age of twenty one years” unto Elisha Clark of Middleborough “to Learn the art and mistery of cabinet maker or Shop Joinery.”⁶ In Bisbee's case, he achieved sufficient proficiency at his trade to build attractive square-back Windsor chairs comparable in quality to fine Boston examples (entry 23). By the early nineteenth century, training practices had become much more fluid, as boys considered a greater variety of options. For some workmen, their careers began well before they reached the traditional age of twenty-one. In 1821 White's son Enos noted in his diary, “I am now Eighteen Years and five months Old and with One Decent Suit of Cloths and fifteen Dollars in Cash to Commence my Career with.”⁷ He initially worked at shoemaking, but a year later had bound himself to his father for six months and subsequently to his brother Lemuel for eleven months to receive “all the instructions he is able to give me in the Cabinet[making] Business.”⁸ Such fragmented training became increasingly commonplace as the century progressed.

Once on their own, craftsmen required a place to work. Abiel White's shop, a two-story structure with an

unfinished second floor for the storage of lumber, stood a few steps from his home in Weymouth, while Samuel Wing's work space occupied an ell attached to his residence (fig. 2.1).⁹ In White's case the shop was large enough to accommodate at least six workmen. Wing had fewer apprentices and needed less room. Both shops no longer survive, but a photograph of Samuel's work space was taken before later owners dismantled it in 1965 (fig. 2.2). At the time, many of the craftsman's tools, patterns, and equipment still remained on the property; all have since been given to Old Sturbridge Village. Wing's shop measured about twenty by twelve and one-half feet.¹⁰ The size may well have been the norm for rural shops in the late eighteenth century. Simeon Doggett also practiced his trade in an ell of his home, and it too was twenty feet in length.¹¹ The focal point of Wing's shop was a massive work bench that he built and installed along a side wall. The long, solid surface provided the perfect place for all types of joiner's work, from sawing, squaring, and smoothing boards to chiseling mortise-and-tenon joints or cutting dovetails. The cabinetmaker mounted two vices to the bench for fastening boards while he shaped them. Windows admitted the needed light. The interior walls were unfinished; studs, rafters, and exterior sheathing offered a convenient location for storing tools or chair parts. The layout of the shop corresponded to that used by the Dominy family of East Hampton, Long Island (fig. 2.3).¹² Rectangular in plan and comparable in length, the Dominy shop also contained a large, substantial bench lit by a window on one wall but included two smaller benches on the opposite wall. Judging from the shop contents recorded in estate inventories, most southeastern Massachusetts workrooms had two benches, though some had more. In the early nineteenth century, both chairmaker Jacob Beal Jr. of Hingham and cabinetmaker Isaac Washburn of Taunton kept four benches in their shops. These rank among the largest establishments in the region; their size, however, fell well below the busiest Boston workrooms. In 1833 urban cabinetmaker Solomon Loud maintained a shop with eleven benches.¹³

Of the tools in Wing's shop, the most essential was the lathe. He specialized in turned work, offering everything from bedposts and chair legs to tool handles, staircase banisters, and even a ball for the weathervane atop the meetinghouse.¹⁴ Though Wing's lathe disappeared long ago, two remain in the Dominy collection to document the form.¹⁵ The first, a pole lathe, relied on a foot treadle for power. The second required the assistance of an apprentice to crank the great wheel. Wing probably possessed a wheel lathe because of the variety and size of his turnings. Perhaps, however, he followed the example



FIGURE 2.2. Interior of Samuel Wing workshop, Sandwich. Photo, ca. 1965, courtesy of Old Sturbridge Village.

of Jacob Beal Jr., who used water power to run one of the three lathes on his property.¹⁶

Craftsmen possessed a fairly consistent stock of tools. Planes, saws, chisels and gouges, files, hammers, scrapers, drawknife, compass, square, and marking gauges were fundamental for a well-equipped shop. Artisans also assembled their own collection of wooden templates to guide them in their work. These thin strips of wood had little monetary value and consequently rarely appear in estate inventories. But to an artisan such as Ebenezer Allen Jr., who owned "Several wooden patrons [patterns] or shapes to cut work by," these models were priceless.¹⁷ Typically they hung from the rafters, as depicted in the view of the Dominy shop (fig. 2.3). In busier establishments, particularly by the end of the eighteenth century, artisans added a "Stove & [stove] Pipe," not only for personal warmth in cold New England winters but also for heating hide glue in the ever-present glue pot.¹⁸

Most craftsmen accumulated at least a few specialized tools to serve their particular needs. By the early 1790s Allen had acquired a "fnearing saw with a fram[e]," suggesting that he had begun to make veneered furniture in the Federal style in addition to the solid wood pieces for which he is justifiably famous (entry 62). A decade later, William Washburn, a New Bedford chairmaker, used a "steam box" for heating and bending chair parts such as the curved crest of a bow-back Windsor chair.¹⁹ Samuel Wing no doubt added several tools to his kit in order to



build whaleboats, a source of additional income for this versatile woodworker.

Wing's willingness to tackle a variety of tasks is typical of most southeastern Massachusetts furnituremakers. Of the six under consideration here, all took advantage of multiple opportunities in the pursuit of profit. These opportunities differed depending on the location, capital, and skills of the individual as well as the timing of a particular situation. Wing's production of whaleboats and oars is a logical outgrowth of his proximity to nearby whaling ports. Lemuel Tobey, Ebenezer Allen Jr., and Samuel Wing—all coastal craftsmen—sold sizable quantities of lumber, a sideline that stemmed from their ready access to both native stands of timber and imported wood. Allen benefited even further through the ownership of a sawmill that served his own needs as well as those of woodworking craftsmen throughout the New Bedford area. Simeon Doggett dug bog iron on his property in inland Middleborough, had it processed at a local blast furnace, and sold the refined bar iron commercially. In addition, like Allen, Tobey, and Wing (and White late in his career), Doggett managed a small farm that yielded income and food for his family even when his orders for furniture or household joinery lagged. One's own labor offered another source of revenue. Frequently artisans worked for others at a daily rate. They might also rent their oxen or horses. Doggett put his apprentices to work at nearby farms and loaned his oxen to neighbors during the spring planting season. Sometimes a craftsman adopted a singular approach to supplementing his income. Tobey "Lett Blood," a skill he may have learned from his father and brother, who were both physicians.²⁰ Whether letting blood or building bureaus, the region's furnituremakers sought every opportunity to succeed in a vibrant commercial economy.

Throughout the eighteenth and early nineteenth centuries, that economy was based on cash and barter. Artisans preferred payments in cash, but money was often in short supply. Complicating the financial picture was the gradual shift from the British monetary system of pounds, shillings, and pence to an American system of dollars and cents. The U.S. Congress approved the new currency in concept in 1786 but did not formally adopt a coinage system based on the dollar until 1792.²¹ Throughout the 1790s, craftsmen gradually adjusted their record-keeping, but even during the first decade of the nineteenth century some continued to fol-

low the British system. Transactions in cash, either in pounds or dollars, amounted to only a small portion of one's income. Often customers bartered goods or services. In a typical transaction of 1789, Tobey traded a birch desk to Captain Thomas West of Martha's Vineyard for three quintals (336 pounds) of codfish.²² In his book of accounts, Abiel White explicitly noted on a page of payments for 1806: "What I have rec^d in wood lumber or otherways—except money." The list included maple, cherry, and beech boards, flax, cheese, beef, corn, rye, potatoes, three dozen heads of cabbage, and a "lode of Seaweed."²³ He undoubtedly used the lumber for his furniture, but some of the foodstuffs he traded to a third party in a complex system of exchange that marked the daily life of enterprising artisans.

The six artisans discussed here were well established by their early twenties, but only two in the group, White and Simeon Doggett, worked at their trade for more than twenty years. Tobey inherited family property in the 1790s and took over the management of several farms in what is now Fairhaven. After working less than a decade and a half as a furnituremaker, Wing joined his two brothers in 1813 in the development of a cotton shirting factory in Sandwich. Cornelius Allen turned to the production of farm machinery once he moved to New York State in the early nineteenth century. Collectively these individuals present a picture of change and accommodation rather than stability and tradition. The perception of isolated artisans serving only the needs of their immediate neighbors is a misleading one. These craftsmen were far from isolated. Family, business, and religious connections created artisan networks and, for all but one, their shops stood near the sea, facilitating commerce and communication along the Massachusetts coast and beyond. The individual accounts of their careers reveal the varied picture of furnituremaking in the region.

The first workman, Simeon Doggett, probably completed his apprenticeship in 1759, married in the same year, and immediately began to work on his own in his native town of Middleborough. Of the artisans considered here, he stands apart for two distinct reasons. He converted to Anglicanism upon his marriage and remained a Tory during the Revolution. The latter resulted in a year of confinement on his farm and later forced him to leave the town. He considered moving permanently from the community but returned in 1779. Though embittered by the "many trying scenes of trouble & difficulty on account of my Loyalty to the . . . Government of Great Britain," Doggett regained the esteem of his neighbors and resided at his farm until his death in 1823.²⁴

FIGURE 2.3. Interior of Dominy woodworking shop, East Hampton, Long Island, as reinstalled at Winterthur. Photo, 1992, courtesy of Winterthur Museum.

Throughout the years before and after the Revolution, Doggett practiced the trade of woodworking. To assist him, he took on eleven known apprentices, of which seven were orphans. His reliance on orphans is an intriguing sidelight to his business and separates him from his five counterparts. Doggett's surviving accounts, covering a thirty-year period from 1762 to 1792, depict a rural artisan who combined the crafts of carpentry and furnituremaking. He derived nearly 60 percent of his earnings from his work on houses—making window sash, doors, interior paneling, and architectural detail. His most ambitious commission, the two-story Georgian home of Dr. Peter Oliver Jr., required the attention of the master and his apprentices for almost two years, from October 1767 until July 1769. Doggett received only 24

percent of his income from furnituremaking and repair. The sale of iron added 5 percent; farm products provided another 4 percent.²⁵

Doggett serviced his neighbors' needs for furniture. Unlike coastal craftsmen who engaged in trade, this resident of a landlocked community relied exclusively on a clientele of local customers. For them, he fashioned many forms, from costly high chests to inexpensive bread troughs (oblong wooden bowls for kneading dough). He rarely built desks or clock cases but did make sizable numbers of chairs. His accounts document the production of 231, fully 60 percent of his entire output of furniture. Most were turned and fitted with horizontal slats or vertical banisters, but he did construct a small number of joined chairs with decorative pierced splats, termed "caneback" in his accounts. An extant example (fig. 2.4) resembles a popular Rhode Island form made in both Newport and Providence and indicates his reliance on designs from that region rather than Boston. His choice of woods reflects his location. Doggett did not have easy access to imported walnut and mahogany and consequently worked in native cherry, maple, and white pine. His furniture accounts document a particular pattern of purchases. He rarely sold a single item to a customer. In many cases, fathers ordered groups of objects, usually upon the marriage of a daughter. Generally such purchases consisted of a high chest (termed a case of drawers), set of six chairs, bedstead, one or two tables, and bread trough. The practice was clearly a popular local custom among affluent families. One of Doggett's customers, who had already provided suites of furniture to two daughters, noted in his will that he would give to his unmarried daughter "suitable Furniture & materials for housekeeping which shall be equal in goodness & value to what either of my two oldest daughters have heretofore received of me, & to be delivered to her at her marriage day."²⁶

Like Doggett, Wing worked as a part-time cabinetmaker, though his location, background, and era propelled him ultimately along a different path. His native town of Sandwich, a small farming community on Cape Cod, had a modest coastal fleet, offering Wing trading opportunities that had not existed for Doggett. In addition, Wing was a Quaker and benefited from the extensive Quaker connections throughout southeastern Massachusetts and Rhode Island. For instance, in 1797, when only twenty-three, Wing retailed watches that he had purchased from Newport clockmaker David Williams, a fellow Quaker. Three years later, he received a recipe for green paint from another Quaker, Obed Faye, a Nantucket Windsor chair maker.²⁷ Though surviving accounts are fragmentary, they do portray an opportu-



FIGURE 2.4. Side chair, attributed to Simeon Doggett, Middleborough, ca. 1798. Cherry and maple; H 37, W 19 $\frac{3}{4}$, SD 15, SH 16. According to family tradition, Doggett made the chair for his daughter, Abigail, at the time of her marriage to Thomas Weston in 1798. Private collection. Photo, courtesy of Margaret K. Hofer.

nistic craftsman embedded within a commercial network that stretched from Newport to Cape Cod.

Wing produced a variety of furniture forms, but turned tables and chairs predominated. Beginning about 1795, he offered green bow-back and sack-back (fig. 2.5) Windsor chairs and soon made square-back models as well.²⁸ His standard price for a set of six basic bow backs ranged from \$8.50 to \$9.00. At the time his daily wage amounted to about \$0.84 per day, leading one scholar to suggest that Wing could complete a set of chairs in about eleven days. Factoring in the assistance of an apprentice, the process probably occurred even faster. The master and workman could quickly turn the legs, saw out and shape the seat, and whittle the spindles with a drawknife, spokeshave, and scraper. The bow of the back required steam bending, but even this could be carried out rapidly in stages over two or three days. Parts could be fabricated in bulk and individual chairs assembled and painted in short order. Similarly for stands, Wing swiftly turned the pillar and sawed out the top and legs, following patterns in the shop (entry 53).

The finished product, a "light stand" with a fixed top, cost \$1.50, and required less than two days of work.²⁹

By 1808 Wing's business had begun to change. He curtailed his furniture operation and shifted to the sale of lumber, marketing pine, oak, and cedar as far away as Boston. Within five years he set off again in a different direction. In 1813 he and his two brothers secured permission from the town to dam a stream within the center of Sandwich to power a small cotton mill. The factory proved to be a successful venture and remained a key source of income for the remainder of his life.

The next three craftsmen, Lemuel Tobey and the brothers Ebenezer Jr. and Cornelius Allen, move our story to the coast of Bristol County. Born in Dartmouth, by 1773 Tobey had established a cabinet shop on the Acushnet River in a section of Dartmouth called Bedford Village (later New Bedford). The scale of his business far exceeded that of Doggett and Wing, but political tensions had a dramatic impact on his career. During the years leading to the Revolution, Tobey earned the considerable sum of nearly £200 from his goods and services.



FIGURE 2.5.
Sack-back Windsor armchair,
attributed to Samuel Wing,
Sandwich, 1795–1810. White pine,
ash, maple; H 36½, W 25¹³/₁₆, SD 15,
SH 16. Courtesy of Old Sturbridge
Village.

TABLE 1. *The Shop of Lemuel Tobey: Recorded Monthly Output in 1788*

Month	Desk	"Cais draws"	Chest	Candlestand	Table	Tea Table	"Chear"	Coffin	Bedstead
January									
February									
March									
April				6					
May	1								
June	1		1						
July								1	
August									
September	1				1				1
October		2				1			
November	3			3	1	1			1
December	5		1	14		4	1	1	

In 1773 and 1774, some 68 percent of his income came from the sale of furniture, of which venture cargo for export made up 12 percent. He also derived 26 percent from marketing lumber and fish.³⁰ All told, Tobey collected nearly 95 percent of his earnings from craft or commerce, a dramatic reflection of the young entrepreneur's ambitious beginnings.

The Revolution altered his activity immediately. Tobey enlisted during the summer of 1775, and, though he returned to Bedford Village within six months, his level of production remained slight until the end of the war.³¹ The growth of the whaling industry in New Bedford brought prosperity to the region, and Tobey's business rebounded to its pre-Revolutionary levels. By about 1793, however, he had taken possession of his late father's property in Fairhaven and soon abandoned his furniture business in favor of real estate development and farm management. At his death in 1820, he had amassed a considerable estate valued at nearly \$8,000.³²

Throughout his fifteen-year career as a furniture-maker, Tobey concentrated on tables and case furniture. The pattern of production remained fairly consistent over the course of a year, though he usually sold more during the winter months. His sales customarily peaked, especially for desks, in December and, to a lesser extent, in midsummer, both of which appear to have been when ship captains took on cargo. By the mid-1780s Tobey was as dependent on the export market as he was before the war. Table 1 shows his furniture output on a monthly basis for 1788, one of his more productive years. At least 8 of the 11 recorded desks were crated for export. And of the 23 candlestands listed that year, no fewer than 20 became venture cargo, destined for the South and prob-

ably the Caribbean. The 4 tea tables noted in December included a "round cornered" version, probably resembling the form described today as a porringer-top table (entry 30).

Though incomplete, Tobey's account books record the production of 106 desks, 148 tables, 60 stands, and smaller numbers of a multitude of forms ranging from pipe boxes to sea chests. Regrettably not a single extant object can be tied to this prolific maker. Yet we can gain some insight into the sophistication of his furniture and sources of his design. Like many makers in southeastern Massachusetts, he used native maple and white pine for his work. He also bought and traded expensive mahogany and black walnut as well as New England birch and employed all three in his furniture. For hardware, Tobey turned to Newport merchants. In December 1774 he journeyed to the Rhode Island capital to procure "furniture Brass handles."³³ This rare reference documents Tobey's ties to the cabinetmaking center of Newport and suggests that he may well have looked to that town for design inspiration as well as decorative hardware.

Not far from Tobey's Bedford Village shop stood the competing establishment of Ebenezer Allen Jr. Born in Sandwich in 1755 to Quaker parents, Allen almost certainly traveled to Newport for his apprenticeship.³⁴ His mother, Susannah, was the sister of Newport master John Goddard. By the fall of 1777, Allen had moved to a cluster of homes and mills at the head of the Acushnet River, about two miles north of what became New Bedford.³⁵ From this location, over the next fifteen years, he produced the most sophisticated furniture in all of southeastern Massachusetts. During the 1780s he took on several apprentices, including his younger brother

Cornelius. Probably while still an apprentice in the shop, the younger Allen signed and inscribed the place of manufacture on two chest-on-chests shown in entry 62. Ebenezer Allen Jr. undoubtedly supervised the construction of the more ambitious mahogany example.³⁶

Upon completion of his apprenticeship, Cornelius probably continued to work briefly for his brother, but shortly after his marriage to Esther Simmonds in October 1789, the couple relocated to Nantucket. Cornelius may have wanted to pursue new opportunities on the island, and indeed he found employment making a grand clock case for noted inventor and mechanical genius Walter Folger (entry 88). Even so, the marriage may actually have prompted the move. A Quaker meeting declared that "Cornelius Allen haith been gilty & haith Married Contrary to the Rules of Friends." For a year, Friends urged Cornelius to renounce his marriage, each meeting reporting that the matter was continued until the next month; but in December 1790 the society concluded he was not "any longer a member of this religious society."³⁷ After eight years on Nantucket, Cornelius moved to western Massachusetts in 1798 and later to Greenfield, New York, where he worked for another thirty years as a farmer and mechanic.³⁸

In New Bedford, after his younger brother's departure in 1790, Ebenezer Allen Jr. continued to thrive at his business. The very wealthiest members of New Bedford society numbered among his patrons. Whaling merchant William Rotch Jr. recorded six separate transactions with the cabinetmaker. In addition to managing a successful cabinetmaking business, Allen also operated a small farm and, most important, controlled a dam at the head of the Acushnet River that powered his sawmill and grist mill.³⁹ In 1793, at the peak of his career, Allen became seriously ill. On the morning of January 27, the thirty-seven-year-old cabinetmaker was "seized with a pain in his head," fell into a coma, and died the next day. A lengthy obituary followed, one of the most expansive for any craftsman from the region. In Ebenezer Allen Jr., it concluded the "community has lost one of its most industrious citizens. May the kind hand of friendship, pour in the oil of comfort, to soften the sorrows of his afflicted family."⁴⁰

The appraisers of Allen's estate made an unusually detailed account of his shop contents. The assemblage of tools must have been one of the most complete for any furnituremaker in southeastern Massachusetts. Allen possessed 61 planes of every description, from jointers to flatten stock or create a straight edge to a "Double ogee beed" to cut a decorative molding. Allen also owned 9 saws; 20 gouges and chisels; a brace and 16 bits; files; squares; and an assortment of other equipment. In addition

he had on hand more than 2,500 feet of maple, pine, and mahogany boards.⁴¹

The "New Furniture" in Allen's inventory included "high chests of drawers," desks, tables, stands, bureaus, and "Two mahogany frames for glasses." The most expensive piece, a mahogany desk at £9.0.0, was priced well above Lemuel Tobey's examples in the same wood and no doubt reflected Allen's superior skill.⁴²

Like Ebenezer Allen Jr., Abiel White was closely linked to a prominent craftsman. White apprenticed and later worked as a journeyman in the shop of noted Dorchester cabinetmaker Stephen Badlam.⁴³ In Badlam's shop White produced a range of high-end furnishings for the Boston-area market.⁴⁴ In 1790, at the age of twenty-four, he left Badlam's employ and opened a shop of his own in his hometown of Weymouth.⁴⁵ During the next four decades White rose to prominence as one of the premier craftsmen in the bustling community of cabinetmakers, clockmakers, and chairmakers that operated in the neighboring towns of Hingham and Weymouth. White was a rare southeastern Massachusetts cabinetmaker who made a living solely from cabinetmaking for most of his adult life. It was no small feat. He constantly adjusted his business to meet the changing market conditions that transformed the industry in the nineteenth century.

White wasted little time establishing his presence in Weymouth, a rural community sixteen miles south of Boston. With the help of his parents, who were among the town's wealthiest residents, he secured an impressive country mansion on a small parcel of land.⁴⁶ His home and the cabinetmaking shop adjacent to it sat prominently at the midpoint of Plymouth Road, a forty-mile highway that linked more than ten coastal towns between Boston and Plymouth.⁴⁷ Proximity to this main thoroughfare expanded the reach and influence of his shop. Of equal advantage was the town landing at Fore River, a small but active harbor less than one-half mile from White's property, where he could both ship furniture to Boston and receive lumber, hardware, and other materials from the city.⁴⁸

By the turn of the nineteenth century, White's large, two-story shop resembled the active workspaces of Boston; no fewer than a half-dozen craftsmen contributed to production.⁴⁹ Among them was former apprentice-turned-partner Jonathan Beals. White and Beals disbanded their brief partnership in 1804, when Beals moved to North Bridgewater. Weymouth youth Cornelius Briggs and Solomon Loud began apprenticeships in the shop in 1801. By 1806 they achieved journeyman status and worked for pay. White also employed Joseph Veazie Sr. and Jr.; the father and son chairmakers from

TABLE 2. *The Shop of Abiel White Furniture Output, April 27, 1804, to July 14, 1807 (excludes January 1805)*

<i>Form</i>	<i>Quantity</i>
Desks	43
Bureaus	68
Dining tables	46
Chairs	154
Pembroke tables	85
Clock cases	20
Kitchen tables	7
Bedsteads	30
Light stands	39
Card tables	25
Wash stands	7
Cradles	8
Miscellaneous tables	7
Miscellaneous work	28
Other	27
Total quantity of new work	567

Braintree were responsible for most of the joined seating furniture made in the shop.⁵⁰

White and his men adopted a sophisticated system of production. The shop remained open and active year-round, even during the farming seasons, when other makers such as Samuel Wing shifted to agricultural labor.⁵¹ Between 1804 and 1807, White's operation turned out more than 550 pieces of furniture, an impressive average rate of 3.5 pieces per week (table 2). White's furniture was just as likely to grace the homes of local merchants and ministers as the dwellings of farmers and shoemakers. The majority of his customers lived in the towns of Weymouth, Braintree, Randolph, Quincy, Abington, and Hingham. They frequently ordered furniture in sets. In August 1805 Ephraim Whitman of Abington purchased a costly suite of furniture that included a swelled (bow-front) bureau, mahogany card table, mahogany Pembroke table, bedstead, and light stand for a total of \$66.50. Whitman's bureau may have resembled the decoratively veneered examples crafted in White's shop during this period (entry 65). White also offered less expensive furniture embellished with ornamental painting. Figure 2.6 depicts an ambitiously grain-painted chest from White's shop that still retains its flamboyant surface.



FIGURE 2.6.

Chest with two drawers, attributed to Abiel White, Weymouth, 1810-25. White pine and chestnut; H 36 $\frac{7}{8}$, W 36 $\frac{7}{8}$, D 17 $\frac{1}{4}$. The painted decoration is original. Private collection. Photo, Abby Sullivan.

White commonly contracted with other local woodworkers. On numerous occasions Randolph cabinetmaker John Adams purchased mahogany furniture, often in exchange for sets of common chairs and dining chairs. White also bartered with Hingham chairmaker Jacob Beal Jr. for inexpensive turned seating furniture such as the “3 sets of green chairs & 2 roundabouts” recorded in his account book in 1803. White’s most consistent customers by far were brothers John and Calvin Bailey, clockmakers from Hanover. White sold the Baileys numerous clock cases, including mahogany examples with inlaid paterae and quarter fans (entry 85).

White also shipped quantities of furniture to Boston, probably for retail in the city’s large furniture store-rooms and warehouses. Benjamin Bass and Ezra Badlam were among the recipients of these wares. In 1806 Bass, a Boston cabinetmaker and lumber merchant, purchased four mahogany tall clock cases for \$20 each. White sold Badlam, a Dorchester chaisemaker, a card table for \$14. These items were among the costliest and most lightweight forms produced in his shop, qualities that made them easily transportable and desirable for trade and resale.

Following the Embargo of 1807 and the War of 1812—a period marked by a volatile economy—White reduced his staff and moved toward a specialized mode of production. Clock cases became the shop’s staple and local clockmakers its most reliable clients. The decoratively inlaid tall clock cases made by White about 1810 for Hingham clockmaker Joshua Wilder are among his most accomplished cabinetwork (entry 91). They stand in stark contrast to the plain case pieces crafted by him during this period. A modest bow-front chest signed in 1817 by both Abiel and his son Lemuel (entry 65) illustrates the simple designs and late-Federal style common to the desks and chests made in the shop between 1810 and 1825.

About 1815 dwarf clocks became a popular alternative to tall clocks in southeastern Massachusetts (fig. 2.7). White experimented with a wide range of designs and surface treatments for the cabinetwork encasing these diminutive timepieces. An early example with a sarcophagus, or bell, top was made in 1815 for Hanover clockmaker John Bailey (entry 103). It features decorative inlay with rosewood banding and mahogany veneers. A similar case, but executed with less-expensive materials, was made for Wilder. This example is constructed of pine that has been decoratively painted to mimic the vibrant exterior of an inlaid case (pl. 103.3). White’s designs for dwarf clocks achieved full maturity about 1820 with a group of cases made for Wilder, fellow Hingham clockmaker Reuben Tower, and Brain-



FIGURE 2.7. Dwarf clock, works by Peter Hawkes Cushing, Braintree, case attributed to Abiel White, Weymouth, ca. 1825. Mahogany, mahogany veneer, white pine; H 51¾, W 11¼, D 5½. Courtesy of Old Sturbridge Village.



FIGURE 2.8. Howard, Clark & Company, "Furniture Warerooms," North Bridgewater (renamed Brockton in 1874). Samuel Howard opened his warerooms in 1827 and took on Lyman Clark as a partner two years later. The business thrived under a variety of owners through the end of the nineteenth century. Photo, 1870–80, courtesy of Brockton Public Library.

tree clockmaker Peter Cushing. They closely resemble the design and proportions of tall clocks constructed by White.⁵² An example with a movement by Tower confirms the shop's move toward specialized production. A partial inscription on the backboard of this case reads "Clock case maker of all kinds" (pl. 105.2).

In June 1826, at age sixty, Abiel White sold his cabinetmaking shop and all of its contents to his son Enos. The younger White's attempts to operate a thriving business were thwarted by competition from newly established furniture warehouses that offered a wide selection of goods in the towns surrounding Weymouth (fig. 2.8).⁵³ In 1833 Caleb Hobart of Hingham advertised an assortment of furniture from his warehouse, including fashionable "Grecian Tables" and "Fancy Chairs."⁵⁴ Within four years two additional manufactories opened in Hingham.⁵⁵ Enos White's business troubles were worsened by his health problems. He died in 1851 at the age of forty-eight, only seven years after his father. Following his death, the shop was closed and its contents auctioned off, marking the end of the White family's sixty-year presence in the cabinetmaking trade of southeastern Massachusetts.

As the story of Abiel and Enos White indicates, the business of cabinetmaking underwent a transforma-

tion in the nineteenth century. Individual makers found it increasingly difficult to compete with furniture warehouses filled with an array of goods supplied by larger, more mechanized shops in Boston and outlying areas. Yet in many respects, southeastern Massachusetts artisans had always confronted competition. Local residents had sought imported furniture since the seventeenth century. Well before the introduction of furniture warehouses, objects from Boston, Newport, Providence, Philadelphia, and New York had gained wide acceptance. For local craftsmen, these items no doubt limited their business but also provided a source for design. Competition created challenges and propelled craftsmen to consider opportunities and take risks. In some cases, this path might lead them to abandon furnituremaking altogether and develop a textile mill, become a lumber merchant, or devote more time to farming. The six men considered here benefited from deep-seated connections within their respective communities, yet each worked diligently to maintain his standing. "I have worked and struggled hard to get where I am now," wrote Enos White in 1829.⁵⁶ Their labors took them in many directions as they crafted careers as solid and useful as the furniture they fashioned.

CHAPTER 3

Clockmaking in Southeastern Massachusetts: The Bailey Family of Hanover

GARY R. SULLIVAN

The story of clockmaking in southeastern Massachusetts is largely a tale of the early republic. Eighteenth-century households rarely contained clocks. Their high cost placed them beyond the reach of most, and the few who did purchase clocks usually sought examples from Boston, Providence, or Newport or turned to merchants for imported versions from England and Holland. One of the grandest pre-Revolutionary models (chap. 1, fig. 1.12), a veneered tall clock from Amsterdam, graced the home of William Rotch, a Nantucket whaling merchant who dealt directly with the Dutch. This picture of ownership had begun to change by the 1790s, however, as local clockmakers, especially in Plymouth and Bristol counties, became increasingly important suppliers, offering an array of timekeeping devices, from classic tall clocks to bracket, shelf, banjo, and dwarf examples. Like the rest of New England, the region eventually succumbed to the availability of inexpensive Connecticut shelf clocks, initially made with wooden works and later with those of brass. Nonetheless, for almost forty years, from 1790 to 1830, southeastern Massachusetts remained a center of production for traditional weight-driven clocks, largely housed in tall or dwarf cases. Although the artisans and their accomplishments have received little attention, the area occupies a key place in the history of New England clockmaking.

Southeastern Massachusetts supported at least 115 clockmakers between 1750 and 1850 (see appendix). Nearly all appeared after the Revolution. For virtually all these artisans, regardless of when or where they worked in the region, versatility was the key to their success. Calvin Bailey (1761–1835), a Hanover clockmaker, relied on a mix of clock production, farming, repair work, and general labor, all guided by the seasonal rhythms of an agrarian economy. Most of his clock sales occurred in November and December, after the growing season had passed. He marketed hay and potatoes in large quantities and frequently provided customers with lumber and shingles. He also hired himself out with his oxen to plow fields, cart dung, or scythe a meadow. On occasion he carried passengers, recording in his ledger such entries as “hors and chaise to Hingham—eight miles.”¹

Bailey operated within a barter economy, trading his services for the goods or work of his neighbors. In April 1799 he sold an “eight day plain clock” to Hanover mill owner Deacon Joseph Brooks for \$35.² Over the next

several years, Brooks repaid his account by sawing more than twenty thousand feet of boards for Bailey, who in turn sold or traded most of this lumber to local woodworkers. In addition, Bailey recorded a host of small jobs such as brazing the saw blade at Brooks's mill; repairing coffeepots, locks, and guns; and even making silver spoons.

In Bailey's vernacular, a "clock" referred to a fully functional movement and dial without a case. Therefore, the "eight day plain clock" he made for Brooks consisted of a brass movement fitted with a plain painted dial, weights, and pendulum, ready to be cased by the new owner. The completed product, like most clocks in Federal New England, reflected the input of several individuals. The clockmaker fashioned the movement or purchased one that was partially or fully finished. He relied on a brass founder for cast movement plates and gears and turned to a Boston supplier for British or Boston dials, cut from sheet iron and decorated by an ornamental painter. A cabinetmaker constructed the case and, for one made of fine hardwood, applied a clear finish. Such cases often had inlaid decoration, which might have come from a "stringing and banding maker" in Boston.³ A less-expensive pine case frequently displayed the flamboyant hand of a painter, who covered the surface with grained or patterned ornament. A hardware merchant supplied brass finials, escutcheons, hinges, and capitals from a British foundry. Other artisans produced the iron weights and glass for the hood. Not surprisingly, the resulting object of such a complex process commanded a high price. Bailey's standard \$35 clock movement grew to \$60 with the cost of the case and even more when extra features such as a moon dial or rocking ship mechanism were included. By comparison, in the adjacent town of Weymouth, prices for plain mahogany desks in the first decade of the nineteenth century averaged about \$20, Pembroke tables \$7, and candlestands \$2.⁴ Among household furnishings, only a fully outfitted tall-post bed and its hangings rivaled the value of a tall clock.⁵

In southeastern Massachusetts, the construction of clock cases was a specialty. Relatively few makers produced the vast majority of surviving cases. Though several competent cabinetmakers may have worked nearby, clockmakers routinely purchased cases from craftsmen many miles away.⁶ Through careful examination of construction and design details, cases can be grouped by maker, even if that maker's name is unknown. Craftsmen south of Boston produced cases that were often closely related to examples from the city, while woodworkers in the New Bedford area, an important enclave of case makers, built in a Rhode Island manner.

According to traditional scholarship, the clockmaker controlled the construction and marketing process for a clock. His name appears on the dial. He acquired the materials for the works, commissioned a cabinetmaker to build the case, and sold the finished product to a customer. Yet period accounts reveal that such a practice was not the rule in southeastern Massachusetts. The business records of Calvin Bailey and Weymouth cabinetmaker Abiel White (1766–1844) indicate that the region's cabinetmakers and clockmakers retailed clocks in almost equal numbers.⁷ In addition, local merchants offered clocks on consignment or purchased and resold them. The business of selling clocks was more complicated than often portrayed.

In Bailey's ledger, which begins in 1784, he recorded the sale of twenty-eight sets of clock works without cases over a thirty-year period. Of these, cabinetmakers purchased thirteen, which they cased and sold to their own clients. Although small in number, these totals represent only those listed in one surviving book of accounts. Bailey kept a second volume of cash receipts that surely identified the sale of additional sets of clock works. His brother John (1751–1823) undoubtedly engaged in the same practice. The arrangement explains why a large number of southeastern Massachusetts clocks, such as the example shown in entry 99, have unsigned dials. Bailey's accounts also reveal that he occasionally purchased clock works from other craftsmen, procuring components from wherever they were available to satisfy an order. The business of clockmaking relied on a complex network of commercial connections, even in the small rural community of Hanover.

Calvin and John Bailey's presence in Hanover was not accidental, for the family had deep roots in the town. Their father, John (1730–1810), a shipbuilder, may also have engaged in clock repair and influenced the sons' decision to pursue the trade of clockmaking.⁸ Today the elder John is often acknowledged as a significant clockmaker in his own right, but little evidence survives to support this claim. The younger John (also described as John II) had far more impact and was the most influential of the next generation. A noted inventor and exceptional mechanic, he possessed an innate interest in the workings of clocks from an early age.⁹ Calvin and younger brother Lebbeus (1763–1827) may well have received their training from John. For their earliest clocks, dating from about 1770 to nearly the end of the century, the Baileys engaged woodworkers with little knowledge of traditional clock-case construction (entry 84). These local makers adopted their own unorthodox techniques to build distinctive versions of urban styles. By 1800, Boston-trained cabinetmakers had set-

tled in southeastern Massachusetts, and their products more closely resembled the fashionable cases that housed movements by Simon and Aaron Willard, the best-known members of a coterie of Federal clockmakers in the Boston area. The work of the Willards, as well as that of Providence and Newport craftsmen, enjoyed widespread appeal throughout the region. But the Baileys and the workmen they trained, in concert with local casemakers, successfully competed for this business. They met the demand for increasingly sophisticated timepieces from customers aware of fine urban forms.

Of all the forms offered by clockmakers within the Bailey school, the best known today is the dwarf clock. In many respects it stands as their most significant contribution to American clockmaking. Sometimes described as grandmother or half-clocks, these miniature versions stand approximately four feet high. Two rare survivals date from the end of the eighteenth century (entry 102), but the classic form appeared initially in the shops of John and Calvin Bailey by 1810 and soon thereafter in the Hingham establishments of former Bailey apprentice Joshua Wilder and his apprentice, Reuben Tower. Hundreds were produced, mostly in Hingham. Sixty-nine extant examples can be tied to Wilder alone.¹⁰ These clocks range considerably in elaboration, from simple pine examples with time-only movements (entry 103) to elegant mahogany affairs with fretwork, French feet, and more complicated time, strike, and alarm mechanisms (entry 105). The latter beautifully reproduce in half scale the stylish full-size versions popular at the turn of the century.

Dwarf clocks were the South Shore clockmaker's answer to Boston's "patent time piece," or banjo clock. In 1802 Simon Willard obtained a United States patent for the exclusive production of his timepiece. While Willard permitted a few relations and former apprentices to build these clocks, southeastern Massachusetts makers lacked the right to do so.¹¹ Artisans such as John Bailey II and Joshua Wilder continued to sell tall clocks even as Boston clockmakers turned increasingly to the less-expensive banjo. The Hingham and Hanover craftsmen, however, quickly recognized the need for a competitive product, thus offering dwarf clocks in a variety of woods as an alternative. The growing price differential demanded it. Initially a Boston banjo clock ranged between \$45 and \$55 while a Hanover tall clock cost about \$60. By 1813, a Willard's patent timepiece had dropped to \$35, by 1818 to \$30, and by 1823 to \$20.¹² Dwarf clocks never fell that low but did remain a more affordable option for customers. A fancy example in an inlaid case sold for \$35 in 1815 (entry 103), and another version cost \$42.50 in 1819 (entry 104).

Southeastern Massachusetts artisans continued to offer the form until the mid-1820s, when cheap, mass-produced shelf clocks from Connecticut redefined the market. Still, from about 1810 to 1825, Bailey, Wilder, and others within the Bailey school developed and refined what has become one of the most prized examples of American clockmaking.

The influence of John Bailey II also reached into areas beyond clockmaking. Born an Anglican, he converted to Quakerism as a young artisan, and the decision affected his life in several ways. Previously his many shop activities had included gun repair. Once a Quaker, he ceased working on weapons of war and is said to have refused to accept payment of more than \$700 owed him for this work. If that sum is correct, Bailey sacrificed a fortune for his religious beliefs.¹³ Furthermore, in his new role, he attracted a number of Quaker apprentices, often from a considerable distance. William Allen Wall and Nathaniel Sheppard traveled more than fifty miles from their homes in New Bedford to train with Bailey. Most important, among Quakers he became a highly regarded lay preacher, venturing throughout New England as well as to southern slave states to deliver a message of abolitionism and temperance.¹⁴

All told, six members of the Bailey family, spanning three generations, plied the clockmaking craft in Hanover. John II remained a fixture in the community throughout his life and became the most prolific maker of clocks within the family. Both of his brothers, Lebeus and Calvin, eventually moved to Maine, the first to North Yarmouth in the early 1790s, the second to Bath in 1828. In addition, John II's sons Joseph (b. about 1779) and John III (1787-1883) followed in the family trade. Joseph apparently persisted for only about a decade, initially in Hanover and later in nearby Hingham. Just a single tall clock bearing his name on the dial is known.¹⁵ John III was the last of the Baileys to come into the business. He began during the heyday of regional clockmaking but saw the output of individual craftsmen decline into obsolescence. His career deserves special consideration, not only as a reflection of the changing role of the traditional clockmaker in the nineteenth century but also as a unique portrait of a passionate Quaker reformer.

Unlike his father, however, who kept a shop in Hanover throughout his adult life, John III practiced his trade in several locations. After completing his apprenticeship in 1809, he moved to Portland, Maine, where he worked briefly, probably as a repairman rather than a manufacturer of clocks and watches. A year later he married Anna Taber, the daughter of a prominent Quaker merchant in Portland. By late 1811 he had

returned to Hanover and during the next decade managed a peripatetic business.¹⁶ He spent a number of winters in the South, establishing temporary clock repair shops and arranging for the shipment of clocks from Hanover to his agents in North Carolina to be sold on consignment.¹⁷ In November 1819, John III announced in the *Edenton* (North Carolina) *Gazette*: "John Bailey Jun'r, / (from Massachusetts.) / Respectfully informs his friends and the public, that he has taken a shop at Elizabeth-City, where he intends carrying on the clock and watch repair business, for a few weeks," also noting that he had "a few clock and time pieces, of a superior quality on hand."¹⁸ Four years later he wrote to an agent in Murfreesboro, North Carolina, of his intention to "send one or two [clocks] with pine cases," no doubt grain-painted examples probably resembling that in plate 99.¹⁹ Payment for his clocks and services came in the form of salable products such as feathers, cotton, and, in one instance, three hundred bushels of corn valued at sixty cents per bushel.²⁰ Through a system of barter, Bailey profited from his southern trade.

In addition to his export business, Bailey continued to maintain a shop in Hanover, servicing the needs of local customers. After his father's death in 1823, however, he made the decision to relocate. Within a year he had taken up residence in the thriving city of New Bedford.²¹ The site was perfect for Bailey. As America's premier whaling port and the third-largest city in Massachusetts, New Bedford offered many opportunities for a skilled clockmaker. Sea captains needed someone to maintain ship's chronometers, and affluent merchants required fashionable tall-case clocks, watches, and timepieces. Furthermore, for Bailey, the vibrant maritime environment facilitated the acquisition of goods from abroad. In one of his earliest advertisements, he announced the arrival of "Patent Lever and common plain English and French WATCHES. Also, fine GOLD JEWELRY."²²

Bailey's interest in imported wares was typical of the time. By 1825 traditional clockmakers faced a flood of inexpensive mass-produced shelf clocks from Connecticut factories.²³ Customers could now acquire a clock for a fraction of the cost of an old-fashioned version with brass works in a tall case. Clocks were suddenly within the reach of a vast new market. The change drove some makers out of business. Others, like Bailey, chose to diversify into the areas of sale and repair of watches and jewelry in addition to continuing their established roles as clockmakers. In Bailey's case, the combination seems to have worked until an unforeseen factor brought an end to his New Bedford career. That story begins with a portrait.

Soon after his arrival in New Bedford, Bailey posed for a portrait, one of the few surviving likenesses of a southeastern Massachusetts craftsman before the age of photography (fig. 3.1). Handsomely dressed, Bailey gazes at the viewer with confidence. In the background there is a clock, but not one of Bailey's making. Rather, it is a French mantel clock. At first glance, it seems to be both a statement of fashion and evidence of the clockmaker's brisk trade in European wares. But the clock carries a more subtle message. The dial rests on a bale of cotton; off to the left there is a Native American. The two depictions symbolize oppression and freedom: the freedom of the innocent Indian and the oppression of the black slave who cultivated the cotton. In its imagery, the painting conveys Bailey's passionate concern for the rights of others.²⁴

Like his father, Bailey was an ardent abolitionist and antislavery lecturer. According to Bailey's daughter Anna, their New Bedford home was a stop on the Underground Railroad and a frequent meeting place for antislavery activists. A commanding and influential speaker, Bailey held considerable power among the electorate, which on one occasion resulted in the defeat of the two "pro-slavery" parties, as his daughter described them.²⁵ Some townspeople resented his efforts, and one even made an attempt on his life. Ultimately Bailey lost his business because of his beliefs. For more than a decade he had kept the chronometers of local ships in good repair; however, the owners of these vessels were staunch Whigs. When they asked him to sway abolitionist and black voters toward the Whig ticket, Bailey refused. In retribution, the party conspired to transfer his lucrative chronometer repair business to a clockmaker brought from New York. While repairing a tall clock, Bailey scratched a sorrowful reminder of the incident onto the plates of the movement: "Know all men whom it may concern, that in the year 1837 John Bailey was proscribed on account of his political and antislavery principles and work taken from him by Wm. R. Rodman, Wm. T. Russell, and other kindred Whigs. *O mores, O tempora!*"²⁶ Without a steady source of income, Bailey was forced to sell his shop. In October 1837 he offered his "ENTIRE STOCK OF GOODS, consisting of Clocks, Watches, Silver Ware, Jewelry and Fancy Goods."²⁷ For another decade, he eked out a living in New Bedford, eventually moving in 1848 to the North Shore town of Lynn, which, like New Bedford, had a sizable Quaker population with antislavery sentiments. There he carried on a jewelry and repair business at The Old Curiosity Shop for many years. When he died

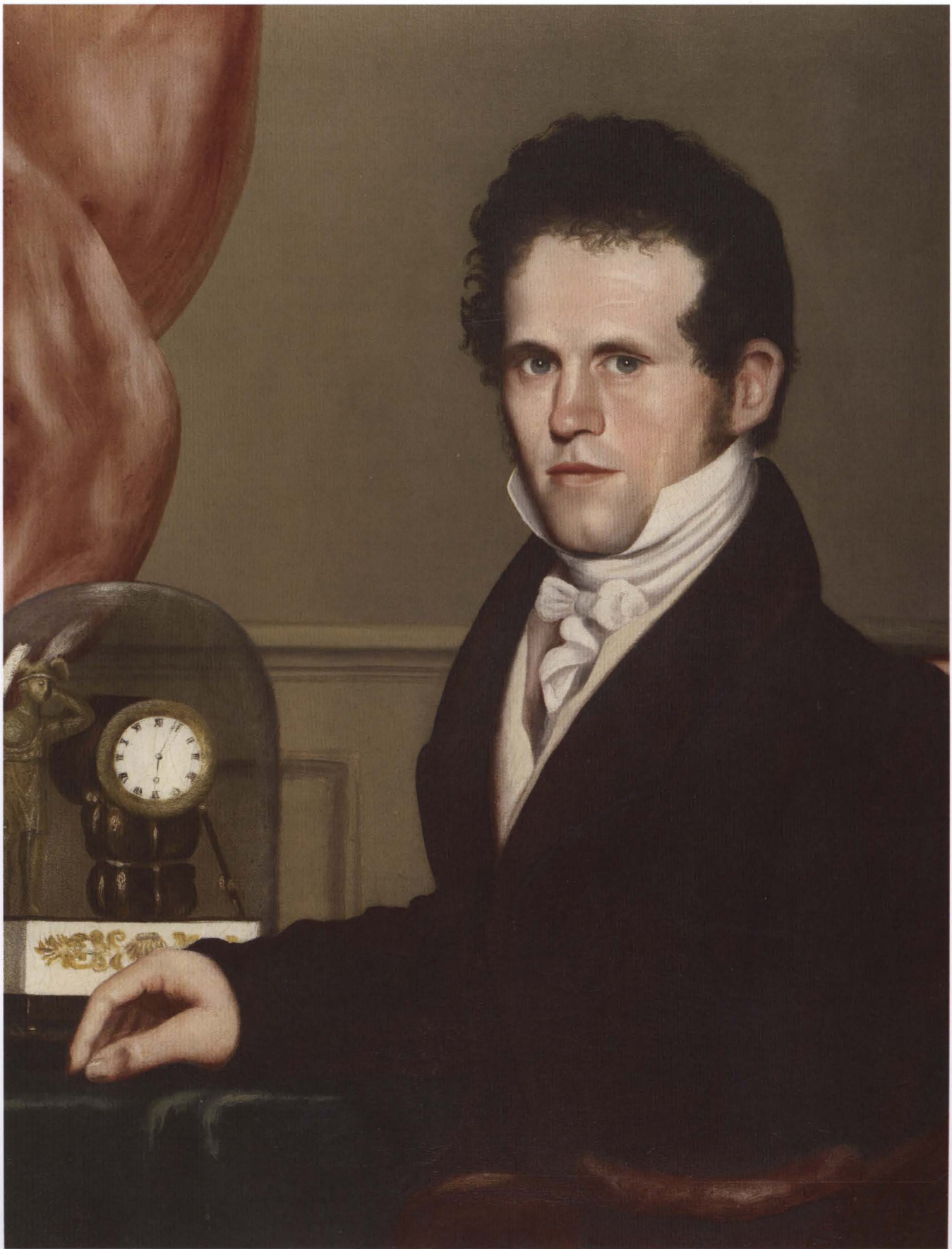


FIGURE 3.1. Portrait of John Bailey III, probably New Bedford, 1825–30. Oil on canvas; H 31, W 23½ (excluding frame). Private collection. Photo, Joseph McDonald.

in 1883 at the age of ninety-six, he was the oldest resident of the town.²⁸

Bailey's experience speaks to the turbulence of the times. His ardent support for abolition and the resentment that it engendered, even in the Quaker stronghold of New Bedford, epitomize the divisiveness that eventually brought the nation to war. But Bailey's extended career also illustrates the shifting role of traditional craftspeople in nineteenth-century society. Factory production revolutionized the clock industry. By 1850, for \$2 or \$3 a family could purchase an ogee shelf clock with brass works (pl. 97.2) that kept time as accurately as the \$60 tall clock of a half-century earlier. The mass marketing of inexpensive clocks turned the master craftsman into a repairman, a jeweler, and sometimes a purveyor of antiques. Yet, during the late eighteenth

and early nineteenth centuries, before the advent of massive industrialization, the maker of individual clocks thrived. He supplied sophisticated models with brass works and mahogany cases that served as symbols of wealth and education for their owners and later became cherished heirlooms for their descendants. In southeastern Massachusetts, the Bailey family ranked as the pre-eminent members of this craft fraternity, but their impact extended well beyond their immediate relations. Apprentices carried the family's design patterns and working methods throughout the region. Of the 115 clockmakers documented in southeastern Massachusetts before 1850, fully one-third were Baileys or were trained by a Bailey or a Bailey apprentice (fig. 3.2). No group had greater influence in the area.

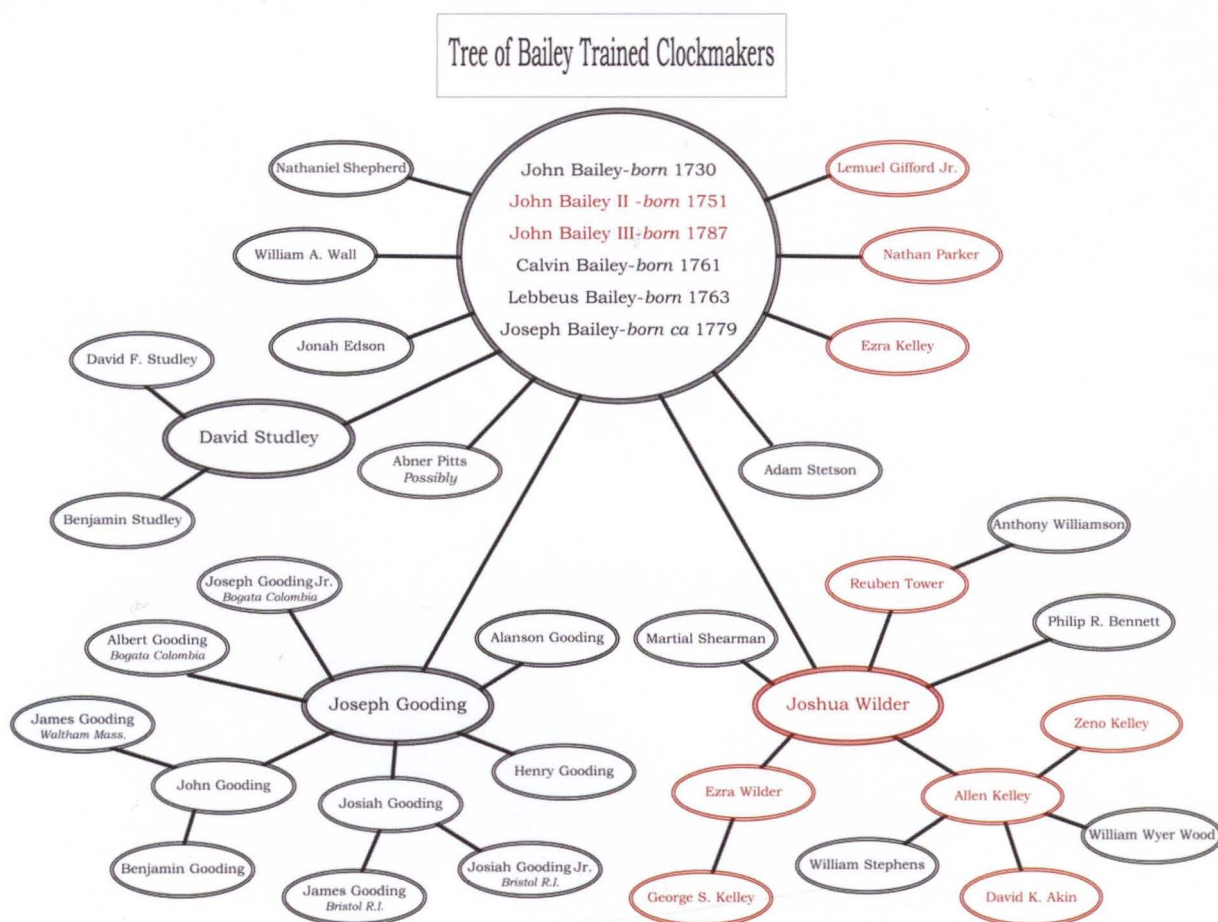


FIGURE 3.2. Bailey and Bailey-trained clockmakers. Quakers are noted in red. Compiled by Gary R. Sullivan.

Catalogue



PLATE I

I

SLAT-BACK ARMCHAIR
(WITH ADDED ROCKERS)*Attributed to the Tinkham school
Plymouth County*

1710–30

No form of early furniture enjoyed greater popularity than the slat-back chair. Relatively inexpensive and quickly made, these products were the work of turners who fashioned the posts and stretchers on a lathe, rived and bent the slats from green wood, and frequently painted the finished objects red or black. Artisans and owners alike usually referred to these common objects simply as “chairs” but occasionally identified them by the number of slats in the back. Thomas Foster Jr. kept a “four back chair” in the front chamber of his Plymouth home.¹ If that chair had arms, the term “great” could be added. The maker of the example illustrated here might have described it as a three-back great chair.

The name of that maker remains tantalizingly elusive. In 1978 scholar Robert Blair St. George attributed a similar chair to Ephraim Tinkham (1649–1713).² Born in Plymouth, Tinkham presumably trained there, and he worked in the town until he moved twenty miles west to Middleborough about 1694. He continued at his trade in his new home for another thirteen years. At his death, Tinkham’s estate inventory lists his “Turners Tools” as well as “one Turners Laith & Turned Timber.”³ A recent reappraisal of Tinkham suggests that other local workmen may have produced chairs of this type and argues for a Tinkham school of chairmaking in Plymouth County rather than for a specific attribution to a single artisan.⁴

Extant Tinkham chairs fall into three groups. Eleven have turned spindles in the back and occasionally beneath the arms. Another nine, including this one (pl. 1), substitute slats at the back, and two unusual examples feature a pair of solid splats that mimic the profile of turned columns on late seventeenth-century cupboards.⁵ Most—regardless of the pattern of their back—share several characteristics. On the posts, flattened balls flanked by coved turnings form the primary decoration. Similar flattened balls are perched just below a spool-and-ball finial. Broad “mushroom” turnings



PLATE 1.1

cap the tops of the front posts. The posts themselves are largely undecorated between the seat and arms. Finally, the arms echo the stretchers in design and tilt downward between the posts. The distinctive turnings owe much to Dutch chair design of the early seventeenth century.⁶ Perhaps Tinkham or his master learned of the style through a Dutch chair, or a craftsman familiar with Dutch patterns may have trained Tinkham’s master. Regardless of the source, the imprint of Dutch design clearly distinguishes Tinkham chairs from those produced elsewhere in New England.

The impact of the Tinkham school extended well into the eighteenth century. One Plymouth craftsman continued to embellish chair posts with flattened ball and cove turnings (pl. 1.1), yet he applied his own unmistakable stamp to this older form. An intricate pattern of swells and coves ornaments the arm supports; carved gouges grace the top of the arm just before it steps down to form a curling handhold; and each front foot ends in a pair of turned wafers. Through such an individual expression, and no doubt other related chairs, the Tinkham tradition persisted in the shops of rural turners in Plymouth County. BJ

PLATE I.

MATERIALS: Maple posts, front stretchers; ash slats, arms, side and rear stretchers; white pine rockers

DIMENSIONS: h $44\frac{3}{8}$, w $25\frac{3}{4}$ (across rockers), sd 16, sh $16\frac{1}{2}$

INSCRIPTIONS: None

CONDITION: Originally painted; old but not original rush seat; rockers added in the nineteenth century; surface cleaned and refinished with clear varnish

PROVENANCE: Acquired by current owner in mid-1960s from Charles K. Beals (ca. 1888–1969) and his wife Leola (1891–1981) of Acushnet, Massachusetts; chair descended in Leola's family. Private collection.

PLATE I.I.

Armchair, Plymouth, 1725–50. Ash, maple, white pine; h $46\frac{1}{4}$, w 24, sd 15, sh $17\frac{3}{4}$. Later pine seat nailed to original seat rails, which were once covered with rush; descended in the Briggs family of Plymouth. Winterthur Museum 1983.59.

2

SLAT-BACK ARMCHAIR

Probably Barnstable County

1710-40

This chair is a tangible reminder of the hardship wrought by the War of 1812 in southeastern Massachusetts. Royal warships patrolled the coastline in search of American merchant vessels and occasionally attacked smaller ports that sheltered American privateers. After the British brig *Nimrod* sailed into Falmouth harbor at the southwestern tip of Cape Cod on the morning of January 28, 1814, its captain demanded that the town turn over a sloop and two cannon that the local militia had used to fire upon British shipping. When the artillery commander refused, the brig's crew bombarded the town. From noon until nightfall, hundreds of rounds of cannon fire cascaded onto the community. No one died during the shelling, but eyewitness John Crocker reported that "the damage done to houses, out buildings and salt-works has been considerable. . . . The greatest sufferer was myself, having eight thirty-two pound [cannon] shot through my house, some through my out buildings, and many through my salt-works. The greatest part of the furniture in the house was destroyed."¹

This chair (pl. 2) probably stood in the home of Crocker or one of his neighbors. At the end of the nineteenth century, a later owner memorialized the event by inscribing on the chair's top slat: "The arm of this chair was shattered by the Brig Nimrod whilst bombarding the Town of Falmouth, Mass. 1812." Though the date of the attack is incorrect, the story seems plausible. Old damage is readily apparent at the top of the right arm. Otherwise, the condition is excellent, indicating that the chair quickly became a family relic lovingly preserved over several generations. The date "1745" on the central slat undoubtedly provides a clue to the identity of this family. Yet because the chair lacks a provenance prior to the mid-1980s, the significance of 1745 is as yet unknown.

The design of the chair points to an early eighteenth-century origin. While the broad slats, turned arms, and thick balusters on the posts suggest the previous century, the height of the chair, its attenuated finials, and tapered feet push it later.² The flattened ball turnings are reminiscent of Plymouth County work ascribed to

Ephraim Tinkham.³ Barnstable County craftsmen probably employed much the same vocabulary of elements as did Tinkham. As such, the chair illustrates the output of southeastern Massachusetts turners as they adapted to the more vertical style of the eighteenth century. BJ

PLATE 2.

MATERIALS: Ash

DIMENSIONS: H 50¼, W 23¼, SD 17½, SH 16⅞

INSCRIPTIONS: "1745." painted on central slat; "The arm of this chair was shattered by the Brig Nimrod whilst bombarding the Town of Falmouth, Mass. 1812." painted on top slat

CONDITION: Originally painted reddish brown; most of right handhold and back half of right front post above upper baluster turning sheared away; current black paint with gold striping and lettering applied well after the damage to the post; rockers added and removed; feet reduced about ¾ inch in height; modern rush seat

PROVENANCE: Sold at Sotheby's Arcade auction in 1989; acquired by Peter Eaton Antiques; sold to current owners at Hartford Antiques Show, March 1990. Hilary and Paulette Nolan.





PLATE 3

3

SLAT-BACK SIDE CHAIR

Nantucket or Boston

1740–60

This common chair (pl. 3) assumes special importance because of its history. Chiseled into the upper slat are the words “M^o Meeting” (pl. 3.1), a reference to the monthly meeting, the primary organizational unit within a given region for the Religious Society of Friends, or Quakers. As one author has noted, the chair may have served as the clerk’s chair for such meetings on Nantucket.¹ Several similar examples with long Nantucket histories survive.² Six chairmakers—Caleb Stretton, Charles Chase, Richard Gardner, Robert Clasby, Christopher Swain, and Stephen Barnard—worked on the island during the mid-eighteenth century and possibly made chairs like this one. Yet the popularity of this pattern complicates the attribution. Boston turners fashioned hundreds, if not thousands, of comparable examples for both local customers and export.³ Distinguishing the Nantucket versions from their Boston counterparts is not yet possible.

Slat-back side chairs of the mid-eighteenth century vary principally in the construction of the seat. On this example, the corners of the front seat rail are exposed. A round tenon at the top of each front leg fits into a mortise in the corner of the seat, and a wooden pin fastens the joint. A chair from the mainland town of Norwell illustrates an alternate method (pl. 3.2). Here, all of the rails are round-tenoned into the posts. The front posts extend above the seat, and the tops of the posts are slightly rounded. The latter method is the older technique, but by the time these chairs were made, both kinds of seats had widespread appeal. Though popular simultaneously, one form did have advantages: the flat corners of the Nantucket chair seat offered a more comfortable surface for the sitter. In addition, the flat corners allowed the maker to insert decorative rings and balusters at the top of the front legs.

Paint and rush typically completed the decoration of slat-back chairs. The Nantucket and Norwell chairs both retain early finishes. Their colors exemplify the most popular choices of the period: two thin layers of red paint on the former, a faded black on the latter. Rush covers the seats of both chairs; period documents describe such seats as straw or flag bottoms. During the



PLATE 3.1

1770s, Nathaniel Goodwin of Plymouth kept “1 great-chair, straw bottom & cushion” and “6 straw-bottom chairs” in his keeping room, while Peter Oliver in nearby Middleborough possessed a similar array of “flag bottom” chairs in a room of his residence.⁴ On the Norwell slat back, the upholstery is original. Though frayed and patched, the seat still provides a useful guide to rushing patterns in rural southeastern Massachusetts.

One flaw mars the Nantucket chair. Originally the front legs ended in turned ball feet. On many early slat backs, when the feet became worn or chipped later owners cut away the damaged areas. In this case, the repairer proceeded quickly and carelessly, leaving vertical splits on the rear legs below the stretchers. Such treatment is not surprising. Slat-back chairs had little value in the nineteenth century and were relegated to kitchens, secondary bedrooms, or attics. Sometimes owners opted to have rockers added to them (see pl. 1) or to convert them into upholstered forms by covering the back and seat. They became frames to adapt into more comfortable seating.

Within this context, the chair from Norwell stands out as a rare survivor. It retains its full height and virtually all of its original elements. The reason for its fine condition lies in its history. By the early nineteenth century the chair belonged to Nathaniel Brooks of Norwell, who tucked this chair and a three-slat version behind a newly constructed wall during renovations to his Norwell home. At the time, neither was usable. Rather than repair them, he chose to bury them in a veritable time capsule. In 1999 the current owner discovered the hidden space and reclaimed the chairs.⁵

The Norwell example pictured here makes a useful foil to the Nantucket chair. Differences in seat construction and degree of elaboration distinguish one from the other. In addition, the shape of the turnings and con-

tour of the top slat further set them apart. Yet their overall design is much the same. Together, the two versions document the variations that can be found in one of the most ubiquitous forms of colonial seating in eastern Massachusetts. BJ

PLATE 3.

MATERIALS: Poplar legs; ash slats and stretchers; maple seat rails

DIMENSIONS: H 42 $\frac{3}{8}$, W 19 $\frac{3}{4}$, SD 13 $\frac{1}{2}$, SH 15 $\frac{1}{8}$

INSCRIPTIONS: "M^o Meeting" chisel-cut on upper slat

CONDITION: Excellent except damage to feet; lathe tool marks and scribe lines for marking position of mortises clearly visible in posts; modern rush seat

PROVENANCE: Reportedly always on Nantucket; probably acquired by the Nantucket Historical Association early in the twentieth century. Collection of the Nantucket Historical Association.

PLATE 3.1.

Back of upper slat of pl. 3.

PLATE 3.2.

Slat-back side chair, probably Norwell, 1745-75. Birch, maple, ash; H 46, W 19, SD 16, SH 17 $\frac{7}{8}$. Probably owned originally by Nathaniel Brooks of Norwell; possibly once used as a pew chair; "N^o 22" carved into back of top slat. Donald and Irene Mauch.



PLATE 3.2

4

SLAT-BACK ARMCHAIR
(WITH ADDED ROCKERS)*New Bedford-Dartmouth area*

1750–1805

Different turners interpreted the slat-back form in different ways. The broad proportions of the back and distinctive turnings of the stretchers on this chair (pl. 4), made in Bristol County, set it apart from the work of artisans from Plymouth County and Nantucket (see pls. 1 and 3). Even more noticeable is the unusual treatment of the arms. Short and flaring, they conclude in flat, curling handholds. The arm supports extend through the seat rails and into barrel-like turnings in the upper side stretchers. Scholars have long associated these features with chairs from coastal Connecticut and Long Island, especially those made by Nathaniel Dominy of East Hampton.¹ His slat-back armchair of 1809 conforms to this one in its general outline and, in the process, not only establishes a geographical range for these chairs but also provides a cautious reminder when assigning a date to such work.² Although frequently ascribed to the early or mid-eighteenth century, the form remained popular well into the next century. Thus, without documentation, slat-back chairs are difficult to date.

Family history ties this chair to the New Bedford area. Another slat back with similar arms descended in a family from nearby Dartmouth.³ Local estate inventories sometimes identify the form. Seth Allen's Dartmouth home, for instance, included "Six four slatted chairs" in 1790.⁴ Yet most accounts simply list chairs of this type without any description. They were commonplace, everyone knew them, and there was little need to offer any special designation.

Yet versions with stubby arms do have one feature that must have attracted attention. In nearly every case, the seats are low—usually about two inches below the standard height of approximately seventeen inches.⁵ On this example, the addition of rockers later in the nineteenth century raised the height of the seat, but when it was new, the chair featured a low seat. Why the seat should have been lower and the arms shortened has never been satisfactorily explained. Perhaps these chairs were intended for women as seats for work-

ing or nursing. Nursing chairs of the nineteenth century retained both features, but typically they also had rockers. The furniture warehouse of Taunton cabinetmaker Isaac Washburn included "14 Nurse Rocking Chairs" in 1833.⁶ For now, the exact use of this Bristol County chair remains a mystery. BJ

PLATE 4.

MATERIALS: Maple arms, arm supports, posts, and front seat rail; ash slats and stretchers; oak rockers

DIMENSIONS: H 41½, W 23¾, SD 16¼, SH 16¾

INSCRIPTIONS: None

CONDITION: Top edge of bottom slat and next-to-top slat trimmed; tenon at rear of left arm broken; left arm support broken at juncture with seat rail; corners of front seat rail rounded when textile cover attached; many layers of paint, earliest apparently a thin red paint or stain; early rush seat

PROVENANCE: Descended in the family of Ella F. Oliver Vaughan of Mattapoisett, who presented chair to current owner in 1960. New Bedford Whaling Museum, gift of Ella F. Oliver Vaughan.



PLATE 4



5

ROUNABOUT CHAIR

*Plymouth County, probably Norwell
or Hanover*

1750–1800

Today, chairs like this one (pl. 5) and its plainer cousin (pl. 5.1) turn up regularly at New England auctions. Hundreds more fill local historical societies throughout the region. The form has never had great value,¹ yet early owners preserved these chairs, probably because of their unusual shape. By the late nineteenth century, they had taken on a new life as desirable relics. Much like cradles and spinning wheels, they became quaint reminders of America's past and classic symbols of the Colonial Revival.

Over time, both the name and use of the form changed. Collectors have long termed such chairs “corner chairs” and have accordingly placed them in the corner of a room. American colonists and their British counterparts, however, commonly called them “roundabout” or simply “round” chairs.² In Plymouth and Bristol counties, patrons frequently purchased roundabouts in pairs and placed them in parlors or dining rooms, sometimes next to a desk. The Plymouth parlor of Captain Thomas Davis included an armchair and cushion, “2 Round about Chairs,” and “1 mahogany Desk without Locks.” In Taunton, twenty-five miles to the west, Samuel White furnished his dining room with a clock, maple desk, “1 round Chair & 1 great Chair,” and nine other chairs. In both cases, these roundabouts served as chairs for men, who, as period portraits confirm, made use of them when working at a desk.³

Davis and White's chairs had little value at the time they were inventoried. They averaged between three and four shillings apiece, compared to seventy shillings for Davis's desk and ten pounds for White's clock. Such modest sums for the chairs suggest that they resembled the unadorned examples shown here. But customers did have another option. Boston chairmakers and upholsterers collaborated on expensive carved versions made of walnut or mahogany with seats covered in leather or imported fabric.⁴ These chairs found favor among the wealthiest residents, some in southeastern Massachusetts. Yet the vast majority of citizens in the region set-



PLATE 5.1

tled for less costly maple roundabouts made of turned parts and sometimes fitted with decorative slats.

The shape of the slats varied considerably. Many resembled the arched pattern seen on the preceding chairs (see pls. 3 and 4). But on some, as here, decorative scalloping embellished the bottom edge.⁵ Others displayed a broader slat with graceful curves along the top and bottom (pl. 5.2). A fourth variation depicted a compressed double-arch similar to that on the crest of the chairs in entry 11.⁶ Such a range of treatments points to the popularity of the form as well as the individuality of rural artisans.

The construction of roundabout chairs conforms to that of the previous slat-back chairs, with the exception of the arm and crest. Typically the arm is made in two pieces; sometimes the two pieces butt against each other above the rear post. On occasion, the two pieces are lapped at the center to form a more secure joint (pl. 5.2). The round tenon of the rear post extends into the right arm rather than through the center of a butt joint of the two arms. In all cases, the crest rests on the arms, and large rose-headed nails are driven through the underside of the arms into the crest. Invariably the seats were rushed originally but, as on this example, upholstery was often added to enhance the comfort of the chair.



PLATE 5.2

These three chairs retain lengthy histories in south-eastern Massachusetts. The first belonged to Henry and Abby (Jacobs) Curtis, who were married in Norwell in 1848. The plainer example descended in the Alden family of Duxbury and passed in the early nineteenth century to Gershom Bradford of the same town. The final chair originated in Wareham or a nearby community. Together they document the variations within a single form in rural Massachusetts. BJ

PLATE 5.

MATERIALS: Maple posts, arms, and crest; ash stretchers and slats

DIMENSIONS: H $29\frac{15}{16}$, W $26\frac{1}{2}$, SD $17\frac{1}{2}$, SH $16\frac{7}{8}$

INSCRIPTIONS: None

CONDITION: Feet cut about one inch; original rush seat replaced by Berlin work upholstery in mid-nineteenth century; surface cleaned and stained a dark reddish brown, probably in early twentieth century

PROVENANCE: Descended in the Jacobs family of Norwell; donated by Miss Belle Jacobs Keeler in 1969. Courtesy of Norwell Historical Society.

PLATE 5.1.

Roundabout chair, Duxbury, 1750–90. Maple; H 30, W $28\frac{1}{4}$, SD $23\frac{5}{8}$, SH $16\frac{1}{4}$. Descended in the Alden family of Duxbury. Courtesy of Duxbury Rural and Historical Society.

PLATE 5.2.

Roundabout chair, Wareham area, 1750–90. Maple and oak; H $29\frac{1}{8}$, W $27\frac{15}{16}$, SD $24\frac{3}{8}$, SH $15\frac{1}{2}$. Acquired by current owner in 1974 from Dempsey House, Wareham. George C. Decas.

6

BANISTER-BACK ARMCHAIR

Eastern Massachusetts or Rhode Island

1710–30

The stylistic precursor of the ubiquitous eighteenth-century New England banister-back chair is the English cane chair, a relatively costly import shipped to America by the 1680s. The cane chair introduced a new style of lighter, more intensely manufactured seating furniture to the American market.¹ In making the banister-back chair, furnituremakers took stylistic cues from the Anglo-Dutch cane chair, including its dramatically attenuated proportions, arched and incised crest rail, and multitude of thinly turned elements. American furnituremakers replaced the most costly parts of the chair—the imported “Indian Canes” for the back and seat—first with leather upholstery and later with vertically oriented turned half-spindles and seats made of woven rush, wood strips, or wood plank. American makers also typically eschewed more expensive walnut chair frames for locally available maple, ash, or hickory, which were often painted. Made available to a wider audience of buyers because of these cost-effective innovations, banister-back chairs became popular in many early communities in New England and elsewhere in the American colonies.² Despite design changes, these chairs had the same pretensions to gentility. Seated in this straight-backed example (pl. 6), one projected an image of middle-class refinement: the arched crest rail framed the head like a powdered wig with curls.

Period inventories indicate that these chairs came in sets. The 1738 inventory of Esther Drake, widow of mariner John Drake of East Greenwich, Rhode Island, refers to a set of “6 Black Chairs with bannister backs £4.” Another mariner’s inventory, that of Nathan Waterman of Providence, taken in February 1736, valued his “Ten high back Black Cheirs [*sic*]” at £8.³ At least three other closely related armchairs and nine side chairs with the same carved crest rail and bold, turned front stretcher as this armchair survive.⁴ This example has the most definitive history in the group.

The chair descended in the family of Colonel Joseph Durfee (1750–1841), a Revolutionary War officer made famous by his service in the militia during the Battle of Freetown in 1778.⁵ Durfee was a scion of a leading fam-

ily of Freetown, part of which became Fall River, in western Bristol County on the upper reaches of Mount Hope Bay near the Rhode Island border. In 1811 Durfee opened the town’s first cotton mill.⁶ The dating of the chair to the first few decades of the eighteenth century suggests that it may have been owned by Joseph’s father, Thomas Durfee (1721–96), a selectman of Freetown from 1760 to 1771 (excepting 1762), or by his grandfather, Benjamin Durfee (1679–1754). It is equally likely to have come from a member of the Borden family, one of the earliest and most prominent landholding families to settle the town. Joseph’s mother was Patience Borden (1731–1802), the daughter of Abigail Russell (1711–80) and Joseph Borden (1702–36), himself the son of Richard Borden (1671–1732) and Innocent Cornell (1673–1720).⁷ As late as 2003, the chair was in the Durfee family farmhouse, called Homelands, built about 1760. A desk reportedly owned by Colonel Joseph Durfee (pl. 70) is now in the Fall River Historical Society.



PLATE 6

In the early eighteenth century, Freetown boasted a small but growing community of furnituremakers. In 1703 Little Compton joiner Benjamin Church (1639–1718) chose a site in Freetown for the area's first saw, grist, and fulling mills. The town soon became a focus of commerce along the Quequechan River and Mount Hope Bay. In 1719 joiner Erasmus Babet was involved in a land deed in Freetown.⁸ Bristol County deeds and court records mention other joiners as Freetown residents in the 1720s and 1730s, including William Drinkwater, Samuel Forman (d. 1732), and George and John Winslow.⁹ John Winslow left Freetown for Newport by 1729.¹⁰ Although the Durfee family history of the chair might suggest a local origin, the ubiquity of banister-back chairs in southern New England and the continuous movement of both furnituremakers and patrons between the coastal towns around the Narragansett Bay during the eighteenth century make it difficult to assign this armchair to a particular town in the region.

The chair may have been made in a larger urban center such as Boston or Newport and transported to southeastern Massachusetts as an export product or by family descent. DC

PLATE 6.

MATERIALS: Maple

DIMENSIONS: H 45¼, W 25¾, SD 15¾, SH 14¾

INSCRIPTIONS: None

CONDITION: Feet cut off; probably had ball-and-pad front feet like those on armchair pictured in Nina Fletcher Little, *Little by Little: Six Decades of Collecting American Decorative Arts* (New York: Dutton, 1984), fig. 268; modern rush seat

PROVENANCE: According to family tradition, owned by Colonel Joseph Durfee, Fall River; descended through Durfee family to C. Hazard Durfee of Tiverton until sold at auction to private collector in 2003; exhibited at "Inherited and Collected: Decorative Arts from Rhode Island Homes," Rhode Island School of Design Museum, 1982. Private collection.

7

BANISTER-BACK ARMCHAIR

Boston or possibly Barnstable or Nantucket

1720–50

“Get some aspirin and brace yourself. Another Mayflower chair!” warned the owner when he offered this chair to a museum in 1949.¹ Family legend held that its first owner was John Gorham, who came to Plymouth with his father, Ralph, in 1635. A leather worker by trade, John at some point moved to Yarmouth, where he operated a grist mill and tannery. He died in 1676 while serving as captain of a militia unit during King Phillip’s War.²

Given Gorham’s dates, his chairs likely would have been massive turned examples with backs of thick spindles or broad slats. This chair (pl. 7) instead reflects the influence of London cane chairs at the turn of the century. In its vertical thrust, carved crest, and columnar stiles, it echoes sophisticated cane versions. However, like many Massachusetts examples (pl. 6), wooden banisters and a rush seat substitute for the more expensive imported cane. Boston chairmakers adopted the design after about 1700, and it quickly became a mainstay for craftsmen throughout Massachusetts.³

Although sometimes misleading, family provenance often contains a germ of truth. In this case, the chair never left the Gorham family until its acquisition by Winterthur Museum. The original owner may well have been John Gorham’s grandson, Stephen (1683–1743). Born in Barnstable, he married into a prominent Nantucket family in 1703 and may have spent some time on that island, though his principal residence was Barnstable. His twelve children were born there, and Gorham worked as a blacksmith in the town. At his death in 1743, he had achieved an estate of moderate size, but unfortunately he left no record of his personal belongings.⁴ This armchair would certainly have been one of his prized possessions. Its carved crest and stylish turnings make an impressive appearance.

Many details suggest a Boston origin for the chair. The turned stiles, banisters, finials, front legs, and front stretcher conform to similar features on Boston chairs. In addition, the use of poplar (true poplar or aspen) for the legs adheres to a common Boston practice.⁵ Yet this chair differs from its Boston counterparts in two sig-

nificant ways. The carved heart and leaves on the crest vary dramatically from the plume flanked by C-scrolls that Boston craftsmen favored for their banister-back chairs.⁶ In addition, the arms lack the usual molded profile, undulating outline, and large scrolled handholds of Boston work. Instead they curve outward and end in small knobs. As a result, the arms seem slight and out of keeping with the scale of the chair. Such distinctive features may point to the hand of a chairmaker familiar with Boston design but working outside the city. Given the history of the chair, that maker may have resided in Barnstable County or perhaps on Nantucket, where Gorham had many familial ties. BJ



PLATE 7

PLATE 7.

MATERIALS: Poplar legs; hard maple front stretcher and front seat rail; ash rear stretcher

DIMENSIONS: H $49\frac{1}{4}$, W $23\frac{3}{8}$, SD $15\frac{1}{2}$, SH $17\frac{3}{8}$

INSCRIPTIONS: None

CONDITION: Both stiles broken just above arms; patches applied to back of baluster turnings; replaced left stretcher; earlier coats of red and black paint removed and surface covered with dark varnish that has crazed noticeably; rush seat old but not original

PROVENANCE: According to last private owner, chair passed from Stephen Gorham to Josiah Gorham (1723-1803); to Josiah Gorham Jr. (1754-1810); to James Gorham (b. 1804); to Phidelia Gorham (b. 1848); to Myrtle Groat (b. 1879), who sold it to Winterthur in 1956. Winterthur Museum, bequest of Henry Francis du Pont 1956.544.

8

BANISTER-BACK ARMCHAIR

Possibly Martha's Vineyard

1735–65

This impressive chair makes an interesting comparison to the Gorham chair (pl. 7). Only an inch taller and wider, it nonetheless appears much more massive, and the broad crest, squat banisters, thick arms, and Spanish feet produce a far different look. The Gorham family chair seems delicate and attenuated by comparison. Such distinctions are sometimes associated with date. In the past, writers have assigned an earlier origin to the more substantial version, but this approach is not always valid for rural chairs. This example (pl. 8), which reflects the individual style of a particular chairmaker, could date a decade or more later than the Gorham chair, which owes much to the prevailing fashions of Boston furniture.

Family history links this bold chair to John Allen (1682–1767), one of the leading power brokers on Martha's Vineyard. As a prominent merchant, major landholder, and justice and high sheriff for Dukes County, he influenced almost every aspect of island life. Allen garnered a fortune and lived well. He and his wife, Margaret, owned a large house in Chilmark, which, judging by this chair and a Boston dressing table that also descended in his family (pl. 77), they furnished handsomely.¹

Though the maker followed a standard design of the time, he added unique embellishments to this chair. For the intricate outline of the crest, he may have turned to an imported English looking glass for inspiration.² Once he had cut out the crest, he pierced it twice, placing a heart above a peculiar arched opening flanked with volutes. At the center of the stay rail, he inserted a second heart. Coastal Connecticut craftsmen also adopted the heart motif, but rarely in combination with other pierced patterns.³ For the turnings, the maker of the Allen family chair added extra details in several places to create a more ambitious object. For example, below the urn-and-ball finials he placed two thin disks rather than the usual one. His front stretcher is a complicated pattern of balusters, spools, rings, and fillets. He also included decorative turnings on the side and rear stretchers. On the arms, the maker scribed both the top and sides to create a distinctive curved handhold. At the

base, he carved a Spanish foot, termed a “crow’s foot” in southeastern Massachusetts at the time. Like most feet of this pattern that were produced in rural areas, the entire foot is integral with the leg.⁴

Clearly viewing the work as a major commission, the maker produced a distinguished chair whose idiosyncrasies set it apart from nearly all others in New England. Only one chair—a plainer banister-back side chair also with a history of ownership on Martha's Vineyard—relates closely to this example.⁵ The presence of two unusual chairs with common histories suggests that an as-yet-unidentified craftsman on that island made both of them. BJ



PLATE 8

PLATE 8.

MATERIALS: Oak crest, banisters, seat rails, and side and rear stretchers; maple legs, stay rail, front stretcher, and arms

DIMENSIONS: H $50\frac{1}{8}$, W $24\frac{7}{8}$, SD $17\frac{3}{8}$, SH 16

INSCRIPTIONS: None

CONDITION: Extensive powder post beetle damage throughout; crest split and repaired at joints with both stiles; right rear foot patched; feet once had casters; thick black paint covering several earlier layers of paint; modern rush seat. Conserved by Joseph Twichell of the Society for the Preservation of New England Antiquities (now Historic New England) in 1987.

PROVENANCE: Reputed to have belonged to John Allen, Chilmark, Martha's Vineyard. Collections of the Martha's Vineyard Museum, gift of Gladys Pease Reid. Photo, Robert Schellhammer.

9

BANISTER-BACK ARMCHAIR

*Bristol County, Coastal Rhode Island,
or possibly Connecticut*

1730–80

This ambitious chair poses an intriguing mystery. Where was it made? Previous scholarship would suggest a Connecticut attribution. In a landmark exhibition at the Wadsworth Atheneum in 1967, John Kirk included three banister-back chairs related in varying degrees to this one, noting that “dealers traditionally considered them as coming from the Wethersfield, Avon and Farmington area [of Connecticut], but there is as yet no definite proof.”¹ Though Kirk’s cautionary concluding phrase raises a question about the origin, subsequent publications have routinely ascribed examples of this general pattern to Connecticut.² Yet this beautifully preserved version (pl. 9) descended in the Wood family of Westport, Massachusetts, along the coast of Bristol County. A plainer model with a related crest turned up in the same town during the 1940s, and another, with a carved rosette in the pierced crest, has a history in the adjoining community of Tiverton, Rhode Island.³ More than a dozen chairs can now be linked through common turnings and distinctive arched crests.⁴ Only the examples associated with Westport and Tiverton and a related armchair that belonged to a Norwich, Connecticut, family retain extended provenances.⁵ These histories argue in favor of adding Bristol County to the possible places of manufacture for the group and suggest that the chairs were produced further north than hitherto thought. A southeastern Connecticut, Rhode Island, or Bristol County origin seems most likely.

Regardless of its exact place of origin, this chair documents the impressive skill of a talented rural turner. Baluster, barrel, urn, and ball turnings abound in a complex yet balanced arrangement. Like the preceding chairs (especially pls. 6 and 7), the pierced crest and attenuated proportions reflect the impact of imported cane chairs. In this particular case, the overall effect is enhanced by the exceptional condition of the object. The turnings are still remarkably crisp. The chair has never been scraped or refinished. Only a single layer of thick reddish brown graining and gold striping covers the original red stain. The feet are intact, giving the chair a striking vertical-

ity. The finials too, though worn slightly along their back edge, are complete and unusually large, especially the egg-shape ball atop the urn. In condition and complexity of design, this chair stands out. As it passed from owner to owner, it never experienced the wear and tear so common on early furniture, particularly banister-back chairs. In sum, this stately object is a remarkable survival deserving of further study, appreciation, and eventually a definitive attribution of origin. BJ

PLATE 9.

MATERIALS: Maple

DIMENSIONS: H 47 $\frac{3}{8}$, W 24 $\frac{1}{2}$, SD 16 $\frac{1}{4}$, SH 18 $\frac{3}{8}$

INSCRIPTIONS: None

CONDITION: Excellent; late nineteenth-century grained and yellow painted decoration over red wash; old but not original rush seat

PROVENANCE: Descended in the Wood family of Westport until acquired by the present owner. Private collection.



PLATE 9



IO

BANISTER-BACK ARMCHAIR

Rhode Island

1720–75

In a May 1984 article in *The Magazine Antiques*, Joseph K. Ott published images of two banister-back chairs with a double-arch crest rail and similar turned posts, banisters, and stretchers.¹ Both have histories in Little Compton, Rhode Island, families. These chairs and others like them traditionally are attributed to the town of Little Compton, a small seaside community incorporated in 1682 on the eastern shore of the Narragansett Bay. Little Compton was originally a settlement of the Plymouth Colony until a royal decree in 1746 transferred the jurisdiction of the town to the Colony of Rhode Island and Providence Plantations.

Since Ott's article appeared, however, many more diverse examples of banister-back chairs with a similar double-arch crest rail have come to light, which has thrown into question the assumption that this large group of chairs originated in a single town. The number of extant chairs in the group—three of which are represented here—suggests that multiple chairmaking shops, perhaps throughout the Narragansett Bay region, produced this common type of banister-back chair.

The first chair (pl. 10) is closest in style to the armchair Ott published. It bears an excellent old surface, with remnants of original, reddish-brown paint preserved under subsequent layers of finish. The chair has the characteristic double-arch crest rail and nearly identical turning profiles on the front and rear posts, the four split banisters in the back, and the two front stretchers. The carved arms, which are set into the urn turning on the back posts, have a similar thin, serpentine shape. Although the provenance of this chair is not known, three related armchairs have histories in the John Irish, Stephen Wilbour, and Little families, respectively, all from Little Compton.² Another similar side chair has a history in the Charitable Baptist Society of the First Baptist Church in America in Providence.³

Despite the significant number of these armchairs and side chairs reportedly owned by Little Compton families in the eighteenth century, it is unknown whether the chairs were made by a local chairmaker or constructed in a metropolitan center such as Newport or Providence

and transported to Little Compton. As Ott stated, only two identified furnituremakers, both members of the Davenport family, were active in Little Compton during the eighteenth century. In addition, there was one early turner, William Hilliard, who died in 1714.⁴ Significantly more furnituremakers worked in the larger population centers of Newport and Providence during the same period. Thomas Davenport, the chairmaker whom Ott identified as one of the possible makers of this group, spent the mid-1720s and 1730s in Little Compton before he moved his business to Newport after 1737.⁵ A turned banister-back armchair with features closely related to the so-called Little Compton group but probably made in a different shop has a history in the family of Peleg Peckham of Newport.⁶

A mid-to-late eighteenth-century maple armchair (later converted to a rocking chair) (pl. 10.1) from the collection of the Martin House Farm in Swansea illustrates the longevity of this chairmaking tradition. It bears the distinctive feature of canted arm supports tenoned into the sides of the seat frame. The maker attached the arm supports to the lower turned supports by inserting a dowel through the frame. This feature,



PLATE 10.1

related stylistically to other examples from southeastern Massachusetts, coastal Connecticut, and Long Island, is not typically associated with work currently attributed to Rhode Island.⁷

Among the more unusual chairs with a Little Compton history is a turned ash armchair with a double-arch crest rail (pl. 10.2). It was found in a home in Little Compton in the 1960s with a history in the Wilbour family and was for many years in the Little Compton Historical Society. The chair's broad stance and heavy turnings are suggestive of seventeenth-century work; however, the framed slip seat and banister back are more indicative of eighteenth-century innovations in chair-making. Among the most notable features of the chair are the canted rear posts, which are turned on two axes. The turner who crafted this chair was skilled in multi-axis turning, rarely seen in American chairs of this type.⁸ Also atypical are the carved arms, which have turned maple bosses applied to each side of the hand grip, and the multiple oversized turned stretchers. DC

PLATE 10.

MATERIALS: Maple; oak seat rails and left side stretcher

DIMENSIONS: H 44½, W 24½, SD 15¼, SH 16½

INSCRIPTIONS: None

CONDITION: Old painted surface; rear and front feet cut down slightly; modern rush seat

PROVENANCE: Acquired by current owner from Peter Eaton Antiques before 1993. Private collection.

PLATE 10.1.

Banister-back armchair (with added rockers), Southeastern Massachusetts or Rhode Island, 1740–1800. Maple and oak or ash; H 41¾, W 25½, SD 16¼, SH 16½. Martin House Farm, Swansea, owned by the National Society of the Colonial Dames of America.

PLATE 10.2.

Banister-back armchair, Southeastern Massachusetts or Rhode Island, 1720–50. Ash, maple, and pine; H 43¾, W 25, SD 18, SH 16½. Seat cushion removed for photograph. Slip seat was probably originally bottomed with rush or splint; the plank beneath the slip seat once held a chamber pot; purchased from a home in Little Compton in the 1960s and deposited at Little Compton Historical Society; sold at Gustave White Auction, Portsmouth, Rhode Island, March 8, 2006. Private collection.



PLATE 10.2

II

BANISTER-BACK ARMCHAIR

Rhode Island or Southeastern Massachusetts

1740–1810

This armchair (pl. 11) was found in the 1970s in Fairhaven, a town on the eastern shore of the Acushnet River opposite New Bedford. It is in a remarkable state of preservation with an old red wash and an early, but not original, rush seat. The chair represents a variant of the banister-back chair form and was probably influenced by the introduction of the yoke-back Queen Anne-style chair into New England in the second quarter of the eighteenth century. These new banister-back chairs borrowed the fashionable yoke or serpentine crest rail from the more curvaceous and sculptural Queen Anne chairs. Except for the simple, molded vertical members in the back in place of split-turned balusters, the design and construction of this chair are relatively typical of the banister-back form. Today these chairs are found throughout coastal southern New England, particularly in Rhode Island, southeastern Massachusetts, and Long Island, where patrons were fond of these stylish, utilitarian chairs during much of the eighteenth and perhaps early nineteenth centuries.¹

Six related side chairs are in the Wanton-Lyman-Hazard House in Newport, owned by the Newport Historical Society. None appear to be from the same set. Variations in the design of these chairs—in the style and quality of turning on the front and rear posts and on the front stretchers—indicates that they are most likely products of multiple workshops. A pair of two related side chairs has a strong history of ownership in the John Stevens shop, a stone-carving shop in continuous operation in Newport since 1705.

Plate 11 is most closely related to the side chairs with the Stevens family history in the turning profile of the rear posts and the single front stretcher, which features opposed balusters separated by a concave molding. Additionally, the crest rail appears to have been executed in a similar way, although the back of the armchair is significantly taller and the molding profile of the white pine banisters is notably different from that of the Stevens chairs. What also distinguishes this chair is the addition of arms, which are attached by a turned post set into the upper side stretcher and rabbeted to accom-



PLATE 11

modate the side rail of the seat. The arms are cut in a serpentine shape that not only bows outward but also slopes downward to meet the arm support, which is tenoned into the arm and secured with a peg from the inner side. On the front legs of the armchair, the turner has inserted concave, or scotia, moldings into the design between each of the elements of the turning. This feature appears also on the front stretcher between the balusters.

A second chair now in a private collection (pl. 11.1) differs remarkably from the Fairhaven example in that the seat frame is tenoned directly into the front legs, which extend upward beyond the rush seat. The turning profiles on the front legs, stretchers, and rear posts represent a different tradition of craftsmanship. The rear posts are composed of a series of three stacked baluster turnings of different sizes above a single concave molding. Interestingly, both chairs have inverted baluster-shape feet that narrow toward the bottom, a feature that appears on some but not all of the chairs thought to be from the Newport area. Two chairs with similar feet and reminiscent, but not identical, turning on the rear

posts are in the Rhode Island Historical Society's John Brown House in Providence. These turnings may represent a regional preference or simply indicate a slightly later date.

Executed with a remarkable degree of finish, these banister-back chairs should not be thought of as strictly rural-made objects. Rather, as the known histories of some indicate, they might well have been products of urban shops that offered a range of banister-back chairs. Such chairs may have influenced the work of chair-makers in smaller towns around Narragansett Bay who propagated the style further inland and along the coast into southeastern Massachusetts and the Long Island Basin. DC

PLATE II.

MATERIALS: Maple, white pine banisters

DIMENSIONS: H 42 $\frac{5}{8}$, W 25 $\frac{1}{4}$, SD 16 $\frac{3}{8}$, SH 14 $\frac{7}{8}$

INSCRIPTIONS: None

CONDITION: Excellent except for split in the crest above the left post and slight loss to feet

PROVENANCE: Purchased by the present owner in Fairhaven between 1975 and 1980 from Red Baker, who had acquired it from a local family. Private collection.

PLATE II.I.

Banister-back side chair, Rhode Island or Southeastern Massachusetts, 1740-1810. Maple and ash or oak; H 43, W 20 $\frac{1}{8}$, SD 14 $\frac{1}{8}$, SH 18. Acquired by the present owner from a New Bedford family. Collection of John D. Levasseur.



PLATE II.I

I 2

SIDE CHAIR

Boston

1735–65

During the late 1720s a new style of furniture emerged in Boston. Today termed the Queen Anne or late baroque, the fashion relied primarily on the S-curve and emphasized form over ornament. Local makers took their cue from English patterns. Imported furniture offered one source of inspiration; immigrant craftsmen from England and Ireland provided another. The result was a distinctive amalgam: very English in many of its attributes but recognizable in its own right as a Boston product. Chairs such as that in plate 12 became classics of local Queen Anne design.¹

The cost of these chairs far exceeded that of turned examples with horizontal slats or vertical banisters. In 1738 Boston upholsterer Samuel Grant sold six sets of chairs to a Salem customer, the least expensive of which were slat-back chairs at six shillings each. For a set of six walnut chairs with “compass seats cov^d: wth black,” Grant charged sixty-five shillings per chair.² The high cost of the walnut chairs, which probably resembled this chair (pl. 12), resulted from several factors. Certainly the use of English upholstery materials and black walnut from the Carolinas or Virginia increased the price considerably, as did the method of construction. Slat- and banister-back chairs consisted largely of parts turned on a lathe and assembled with round mortise-and-tenon joints. Here, most of the parts are sawn, carved, and joined with rectangular mortises and tenons. Such “fraind” chairs, as they were sometimes called, required far more time to construct than their turned counterparts.

Boston craftsmen dominated the upholstered furniture trade in New England. Their chairs reached patrons from modern-day Maine to Connecticut and beyond to New York, Philadelphia, the South, and the West Indies. Wealthier southeastern Massachusetts clients routinely turned to Boston upholsterers. Samuel Smith “of Eastham at Cape Cod,” for example, purchased six leather chairs from Samuel Grant in 1729.³

William Sever (1729–1809) of Kingston owned the chair shown here. Son of the town’s most prominent citizen, Nicholas Sever, and a distinguished merchant, ship-

builder, and justice in his own right, William wielded considerable influence throughout the region. A strong supporter of the patriot cause, he served as one of three rotating presidents of Massachusetts during the Revolution and a senator for Plymouth County once the state constitution was in place.⁴ His business and governmental duties took him to Boston frequently, and, not surprisingly, he seems to have commissioned much of his furniture from artisans in the city (entry 31). During the early 1760s, Sever erected a grand house adjacent to his father’s home in the center of Kingston (chap. 1, fig. 1.5). There this chair and several others from a set of at least eight remained until about 1951, when descendants chose to sell the house and disperse the contents.⁵

Sever’s chairs follow the most popular pattern of Boston Queen Anne seating. However, makers did offer other versions. One belonged to the Reverend Daniel Shute (1722–1802) of South Hingham (pl. 12.1).⁶ The seat of this chair is square rather than compass-shape; the knees are creased instead of rounded; and the splat displays the distinctive “bird’s beak” prized by collectors.



PLATE 12



PLATE 12.1

Both chairs remain in excellent condition, but the Shute chair does retain the thick disks that have worn away from the bottom of the front feet of the Sever example. Together the chairs document the appeal of fashionable Boston seating among the most affluent families in southeastern Massachusetts. BJ

PLATE 12.

MATERIALS: Black walnut; maple slip seat frame; white pine corner blocks

DIMENSIONS: H 40 $\frac{1}{8}$, W 21 $\frac{3}{4}$, SD 16 $\frac{7}{8}$, SH 16 $\frac{1}{8}$

INSCRIPTIONS: "VII" chisel-cut on top of front seat rail

CONDITION: Excellent except for wear on the feet and old refinished surface; modern upholstery

PROVENANCE: Descended in family from William Sever; purchased by current owner at Northeast Auctions, August 3-4, 2002, lot 750. Collection of Carl W. Stinson.

PLATE 12.1.

Side chair, probably Boston, 1740-65. Black walnut, maple slip seat frame (removed for photograph); H 40 $\frac{1}{2}$, W 22 $\frac{1}{8}$, SD 16 $\frac{1}{8}$, SH 16 $\frac{1}{4}$. Originally owned by the Reverend Daniel Shute of South Hingham. Courtesy of Hingham Historical Society.

I3

SIDE CHAIR

Possibly Nantucket

1745-75

Like the Sever chair (pl. 12), this side chair is Queen Anne in style (pl. 13). Yet the overall appearance of the two differs dramatically. Here, most of the parts correspond to those on banister-back examples (pl. 8); only the solid, curving splat and round feet reflect the newer Queen Anne fashion. Nevertheless, the combination of details achieves a striking effect. The maker has crafted a bold and personal statement that, thankfully, is perfectly preserved. The chair has never been refinished; a century-old coat of black paint with gold ornament





PLATE 13.1

covers earlier layers of red. The current rush seat has long been in place and was painted when the chair frame was decorated.

Neither this chair nor a pair possibly from the same set retain a history of ownership.¹ Yet their distinctive turnings match those on more than a dozen chairs—two of which remain on Nantucket—with pierced splats and serpentine crests with distinctive fluted ears. One belonged to Jonathan Upham (1752–1822) (pl. 13.1); the other descended in the Starbuck family of Nantucket.² All originated in a single shop, possibly on that island. Nantucket supported several chairmakers during the second half of the eighteenth century (entry 3). These artisans found a ready market for their products among a local population that stood at 3,320 in 1765 but had risen to 4,412 in 1776.³ Whaling fueled the spurt, transforming the town of Nantucket (then called Sherburne) into the most urban of all southeastern Massachusetts communities on the eve of the American Revolution. BJ

PLATE 13.

MATERIALS: Birch posts, seat rails, splat, crest rail, and stay rail; ash stretchers

DIMENSIONS: H 44 $\frac{3}{4}$, W 20 $\frac{1}{4}$, SD 14, SH 17

INSCRIPTIONS: None

CONDITION: Excellent; routine wear to black paint

PROVENANCE: Acquired by current owner at auction, Skinner, August 12, 2000, lot 14. Hilary and Paulette Nolan.

PLATE 13.1.

Side chair, probably Nantucket, 1765–95. Birch and ash; H 39 $\frac{3}{4}$, W 22 $\frac{1}{2}$, SD 14 $\frac{1}{4}$, SH 15 $\frac{5}{8}$. Collection of the Nantucket Historical Association, 1952.22. Photo, Jeffrey Allen.

I4

SIDE CHAIR

Coastal Plymouth County

1760–1800

Entries 12 and 13 present two extremes in Massachusetts seating furniture of the mid-eighteenth century. The Boston chair (pl. 12) represents an expensive but plentiful product fashioned in nearly a dozen shops and shipped to wealthy customers throughout the colony and beyond. The Nantucket chair (pl. 13) is the exuberant expression of a single turner who apparently made only a set or two of this particular design. This plainer example (pl. 14) documents a more typical statement of southeastern Massachusetts craftsmanship. The 1787 Hanover inventory of the home of Joseph Josselyn included “6 frame birch Chairs” and “6 frame Chairs” probably of maple, a perfect description of chairs such as that shown here.¹ Made of maple, the chair is framed, meaning joined throughout with mortise-and-tenon joints. Its expense exceeded that of turned slat-back or banister-back chairs because of the time required to cut, shape, and assemble the parts. But the use of rush for the seat kept the price far below that of an upholstered chair (pl. 12).

Many artisans in the region built chairs like this one, which customarily have straight legs with a beaded outer edge, a rush seat with exposed front corners, and a serpentine crest. The splat usually follows the curving baluster shape characteristic of Queen Anne design but is pierced in a manner consistent with more current Chipendale taste. Slight variations do occur. In this case, the maker added a “bird’s beak” at the neck of the splat; for most chairs, craftsmen chose a pattern with a less pronounced outline (pl. 14.1). These two chairs also offer differing treatments at the crest and stay rail. On plate 14 the ears taper slightly but lack decoration. On plate 14.1 the ears are carved to resemble the undulating profile on costly urban chairs. The stay rails are either molded or plain, two common alternatives of the period. Most rural chairs from southeastern Massachusetts also had a narrow beaded edge along the top of the stretchers, but often the bead has worn away, as it has on plate 14. Invariably too, the front stretcher is set between the front legs rather than the side stretchers—a standard feature of rural chairs.



PLATE 14

Both chairs have solid histories on the South Shore. The first (pl. 14) belonged to Gershom Bradford (1774–1844), a Duxbury ship captain, and possibly to his parents Gamaliel and Sarah Alden Bradford, who were married in Duxbury in 1757. The second (pl. 14.1) can be traced to Henry and Abby Curtis (married 1848) of Hanover and Norwell. The Bradford chair remains in excellent condition. All of its original parts are intact. The original pins still fasten the mortise-and-tenon joints, and an early reddish-brown paint covers the surface. The Curtis chair has had more alteration. A late nineteenth-century owner replaced the rush seat with the current Berlin work upholstery; a more recent owner had the chair refinished and stained reddish brown. Such changes are common on chairs of this type. As “old” furniture of little value by the 1830s, these chairs were either relegated to the attic or converted into comfortable seating through the addition of upholstery or rockers, or both. Fortunately, in this case neither chair

received rockers, and today they remain well preserved examples of a popular form of seating in coastal Plymouth County. BJ

PLATE 14.

MATERIALS: Maple

DIMENSIONS: H 39¼, W 19¾, SD 13¾, SH 16¼

INSCRIPTIONS: None

CONDITION: Excellent; modern rush seat

PROVENANCE: Owned by Gershom Bradford of Duxbury.
Courtesy of Duxbury Rural and Historical Society.

PLATE 14.1.

Side chair, Hanover-Norwell area, 1765-1800. Maple and ash; H 39¾, W 18¼, SD 18¾, SH 17¾. Courtesy of Norwell Historical Society.



PLATE 14.1

15

SIDE CHAIR

Middleborough

1760–75

This chair (pl. 15) does not fit neatly within the accepted practices of urban or rural craftsmen. Elements of sophistication and expense blend with simplicity and naïveté. The maker selected a dark, dense—and costly—imported mahogany for the frame. He also adopted a popular Boston splat design and applied the upholstery over the rails, a typical Boston treatment that southeastern Massachusetts artisans rarely employed.¹

Other features, however, point to a rural origin. The maker installed stretchers in a box pattern, instead of the usual H-shape urban artisans preferred. In addition, he made the seat rails of ash and birch, an odd combination, and laid a pine plank on the rails to serve as the foundation for the upholstery. Boston upholsterers customarily formed the foundation with narrow strips of webbing covered with coarse linen cloth. These differences add up to an intriguing product, a chair with ties to the city as well as the country.

The chair's history offers a possible explanation for the distinctive combination of elements. According to family tradition, it belonged to Peter Oliver (1713–91). Born in Boston and educated at Harvard, Oliver had a stately pedigree. His father Daniel had been a member of the Governor's Council and one of Boston's most successful merchants. Peter and his brother Andrew initially followed their father in business, but Peter soon turned to manufactures, specifically a newly established iron-works on the Nemasket River in Middleborough. He purchased the property, added other mills to it, and on July 1, 1744, moved to this rural community.² There he erected Oliver Hall, which a contemporary described as "one of the loveliest spots in all his Majesty's colony."³

Though residing a fair distance from Boston, Oliver remained keenly interested in governmental affairs. His brother became lieutenant governor, and Peter himself rose to the rank of chief justice of the colony. Through marriage, the family aligned itself with the powerful Hutchinson family, and the alliance dominated Massachusetts politics during the pre-Revolutionary years. Its grip on the colony came to an end with the outbreak of rebellion in 1775. Thomas Hutchinson fled Boston; in

March 1776 Peter Oliver followed, eventually settling in England. He died in Birmingham in 1791.⁴

During Oliver's thirty years in Middleborough, his home was a haven of tranquillity and elegance. Family portraits by John Smibert graced the walls. A "London clock with Japann'd Case" stood in one of the parlors, and a mahogany bedstead with "Flowered" curtains, valance, and bases furnished the best chamber.⁵ Oliver's library reflected his wide-ranging interests: it included many books on science and agriculture, and one of his prized possessions was a microscope "of the Large Sort" that he had ordered from London in 1734.⁶ Oliver could readily obtain whatever he needed from Boston, but for furnishings he turned to local craftsmen as well. Simeon Doggett, a joiner in Middleborough who shared Oliver's loyalty to Great Britain, performed numerous tasks for the family.⁷ Other furnituremakers resided in the area, and one of them likely produced this chair, part of a set of at least six. That maker also constructed a card table of the same dark mahogany (pl. 41.2).

When Oliver departed for England, he left behind nearly all of his possessions. The portraits were transported to Plymouth for safekeeping, but most furnishings remained in Oliver Hall. During the summer of 1777, an inventory was taken of the goods belonging to



PLATE 15



PLATE 15.1

Oliver, “who is fled to our Enemies.”⁸ Though a house-keeper remained on hand, the house was in jeopardy throughout the Revolutionary years. The home of his brother had been ransacked by a mob, and that of his good friend Thomas Hutchinson was destroyed as well. Finally, on the night of November 4, 1778, Oliver Hall caught fire and burned to the ground. A crowd saved what they could from the house, including this chair, two others from the same set, and the related card table.⁹

The chairs and card table conform to the popular fashion of the 1760s and 1770s, often termed Chippendale or rococo today. Straight Marlborough legs, as they were called in the period, support square, boxy forms. On the chairs, the pierced splat and serpentine crest lighten and animate each object. Their overall condition is good aside from the worn and misshapen upholstery. One early repair adds an interesting footnote to their history. Forged iron straps, neatly shaped and skillfully mounted, reinforce many of the joints (pl. 15.1). Iron was the source of Oliver’s wealth. At his forge and foundry, craftsmen fashioned a wide range of wrought and cast iron goods—and probably these straps as well. Their presence reflects the significant role that Oliver’s ironworks played in the colonial life of Middleborough. BJ

PLATE 15.

MATERIALS: Mahogany; ash front seat rail; birch rear seat rail; white pine plank beneath upholstery

DIMENSIONS: H 36, W 18¼, SD 16⅞, SH 16⅞

INSCRIPTIONS: None

CONDITION: Forged-iron braces reinforce joints between stiles and crest and between seat rails and legs; replaced upholstery; old refinished surface

PROVENANCE: Said to have been owned by Peter Oliver; given by Lorenzo Wood III in 1980 to current owner. Private collection.

PLATE 15.1.

Detail of forged iron repair on back of crest of pl. 15.

I6

ARMCHAIR

Plymouth or Duxbury

1770-1800

This armchair (pl. 16) is a simple, country variant of an urban form. The splat pattern derives from a Boston “owl’s-eye” motif, usually combined with upholstered seats and cabriole legs, popular in the third quarter of the eighteenth century. Examples have also been found north of Boston in the Salem area. On the urban versions, the central elements of the splat—two diamonds set between the “eyes” with a heart below—are carefully sawn out and carved. Often the ears of the crest rail are carved with fluting.¹



The chair is one of a group of nine with provenances in Plymouth and neighboring Duxbury.² All are arm-chairs with crude owl's-eye splats, serpentine crest rails, and short, slightly curved arms with supports extending to the side stretcher. Four of the nine have a history in the Spooner family of Plymouth. Two of these four are in a private collection that also includes a side chair with a similar, although proportionally smaller, splat. A photograph of about 1910 shows these chairs in the parlor of a house on North Street in Plymouth.³

The splat on this armchair is plain in comparison with its Boston counterparts. No carving enhances the sawn pattern. Most chairs from the group have splats that conform in layout and proportion to this one, although one taller specimen has an extra heart at the base of the splat. While most of the crest rails are undecorated, this chair has carving on the ears. In addition, the rear stiles are unusually thick and taper sharply at the juncture with the crest.

The short arms and extended arm supports of this chair echo a practice seen on earlier slat-back and banister-back chairs from southeastern Massachusetts (pls. 4 and 10.1).⁴ On turned chairs, the supports typically consist of dowel-like extensions that pierce the seat rails. In this case, the arm supports are straight and square in section from arm to stretcher. They extend alongside the rail, often with a notch cut in either the rail or arm support for stability.

The seat of this chair, like the others in the group, was originally rushed. The straight, Marlborough legs and box stretchers are decorated with a pronounced bead along their outer edges. The stocky rear legs cant back at a noticeable angle and are chamfered on their inside corners below the side stretchers. The chair initially stood at least one inch higher. The feet were cut at some point, a

common result of routine wear or the addition of rockers that were later removed. Most chairs in the group, including this one, are made of maple, although a few are mahogany. Some have oak or ash as a secondary wood, usually for the arm supports.

The many construction similarities within the group suggest a common origin for the chairs. The histories of ownership narrow the location to Plymouth or possibly Duxbury. Though it is impossible to attribute the chairs to a particular shop with certainty, documentary evidence offers a tantalizing possibility. Court records reveal the presence of a chairmaking establishment in Plymouth at the end of the eighteenth century. Ebenezer Robbins (ca. 1735–99) had a shop in town by 1769 and was still at work in 1797, when he operated a business on High Street with his two sons, James (b. 1767) and Ansel (b. 1769). Spooner family papers describe dealings between the Robbins family and Ephraim Spooner, the probable owner of at least two, if not four, of the chairs within the group. But these references concern shipments of furniture for export rather than Spooner's own use. Nevertheless, Robbins and his two sons remain the leading suspects in our mystery of who made these distinctive rural products.⁵ KG

PLATE 16.

MATERIALS: Maple

DIMENSIONS: h 42½, w 25¾, sd 17¾, sh 15½

INSCRIPTIONS: None

CONDITION: Feet cut down at least one inch; stripped and refinished; evidence of black paint in interstices of back of splat; traces of old brown and yellow grain painting on legs; later over-the-rail upholstery removed in 2006

PROVENANCE: Acquired by the present owner from a Duxbury family. Douglas W. Stinson.

I7

SIDE CHAIR

Attleborough-Rehoboth area

1780–1800

Early furniture rarely survives in better condition than this chair (pl. 17). Its finish, an old red stain over cherry, appears to be original. The wooden pins fastening the joints are largely undisturbed.¹ The unusual tapered and fluted feet have never been altered. The only replacement is the modern rush on the slip seat, and the only significant addition is a paper label pasted prominently at the center of the splat. The inscription begins with the printed words, “PRESENTED TO THE Rehoboth Antiquarian Society BY” followed by the handwritten name “Wm. W. Blanding.” Though a conservator’s nightmare, this label ties the chair to a particular family and helps pinpoint its origin.

Rehoboth farmer William Willett Blanding (1820–ca. 1920) was a sixth-generation resident of the town. He never married and for much of his life lived with his parents on the family farm. Through inheritance he became caretaker of the family’s possessions as well as those of his uncle William, a noted naturalist. In 1884 Blanding helped found the Rehoboth Antiquarian Society to house some of these items.² His donations included “one tobacco box and pipe, used by Wm. Blanding in 1782” as well as this chair.³ The owner of the box was William Willett Blanding’s grandfather (1747–1830), who married Lydia Ormsbee in 1772. After service in the American Revolution, this William moved with his wife to Attleborough, but they eventually returned to Rehoboth.⁴ The chair, though lacking the definitive history of the pipe box, also likely belonged to William and Lydia Blanding.

The chair’s design has a lengthy lineage. The splat pattern first appeared on English chairs of the mid-eighteenth century. Philadelphia and New York chair-makers readily adopted the pattern; Newport and Providence artisans soon followed.⁵ The best Newport work features stop-fluted Marlborough legs, upholstered seats, and fine cross-hatching at the center of the crest.⁶ Here a skilled workman has adapted the Newport formula into a distinctive product by applying broad flutes to the front legs, tapering the feet, and adding a pair of pronounced gouges to each ear of the crest. He



PLATE 17

retained the rococo scrolled splat of the Newport models but introduced an early neoclassical detail by tapering the feet.

Other rural artisans throughout Bristol County and eastern Rhode Island mastered their own versions of the form.⁷ A birch corner chair with a history in Little Compton displays a compressed example of the splat (pl. 17.1). In this case, the craftsman combined a straight leg with a Spanish foot at the front and developed his own pattern of turnings for the upper posts. Such products reveal the variations present within the region as makers sought to follow current styles in their own way. In cases like the two here, the result can be pleasingly idiosyncratic. BJ

PLATE 17.

MATERIALS: Cherry

DIMENSIONS: H 38³/₁₆, W 21¹/₄, SD 16³/₁₆, SH 16¹/₁₆

INSCRIPTIONS: “PRESENTED TO THE Rehoboth Antiquarian Society BY Wm. W. Blanding” on printed paper label with handwritten name in ink on center of splat; “V” chisel-cut on underside of right front corner of seat frame

CONDITION: Minor vertical splits in splat; original slip seat with replaced rush

PROVENANCE: Probably William Blanding (1747–1830) of Rehoboth; descended in the Blanding family until given to the Rehoboth Antiquarian Society in the last quarter of the nineteenth century. Courtesy of Rehoboth Antiquarian Society.

PLATE 17.1.

Roundabout chair, Little Compton-Tiverton area, 1770–95. Birch and white pine; H 30 $\frac{5}{16}$, W 28 $\frac{3}{8}$, SD 24, SH 17 $\frac{1}{4}$. Among the furnishings of the Betty Alden House in Little Compton during the early twentieth century. Courtesy of Little Compton Historical Society.



I8

SIDE CHAIR

Boston

1790–1805

In 1787 David Spear Jr., a young Boston storekeeper, proposed marriage to Marcy Higgins of Eastham on Cape Cod. The two had met in Boston and planned to live there once they were married. As a wedding gift for the couple, Spear's father offered to renovate and refurnish two rooms in his Boston house. Letters between David and Marcy record the redecoration process. "My Father is going to get Mr. Bright to do the Mehogany Furniture," Spear reported, and in a later letter added, "I doubt not but that we shall have very good Furniture from him—the Chairs are different from any you ever saw, but they are very pretty, of the newest Taste."¹ The maker, George Bright, was one of the city's finest artisans and responsible for many outstanding products.² His chairs for Marcy and David undoubtedly were neoclassical in style and probably displayed the distinctive vase-shape back often called a shield back today. For his designs, Bright turned to English sources, available through pattern books and imported furniture. Other craftsmen in Boston did the same, and over the next fifteen years they offered a variety of vase-back chairs.

This chair (pl. 18) illustrates an especially popular version of the vase-back design. Similar pierced central banisters had appeared on straight-leg English chairs of the 1770s, but London craftsmen soon adapted them to fit the newer neoclassical back.³ In Boston artisans readily adopted the pattern. Its appearance varied depending on the degree of elaboration. Here the surface is a flat plane without decoration; more ambitious models transform the arrowlike bar on the splat into a carved Gothic arch and add a vertical string of husks and ears of wheat at the center. The most ornate rendering of the design bears the stamp of Stephen Badlam, a prominent Dorchester cabinetmaker whose business rivaled Bright's.⁴

Both the Badlam chair and this one are upholstered over the rails and were originally covered with expensive textiles. Like the Sever family chair (pl. 12), they document Boston's continued domination in Massachusetts of the luxury trade in upholstered furniture. Even this plainer model cost far more than the maple or birch

framed chairs with rush seats made in southeastern Massachusetts (pl. 14). Wealthy customers throughout the region turned to Boston craftsmen for these fashionable products.⁵

In this case, the Abington doctor Gridley Thaxter (1756–1845) and his wife, Sarah (1761–1810), may well have purchased the chair, probably as part of a set of six. She was the daughter of General Benjamin Lincoln, one of Hingham's most illustrious citizens (entries 34 and 65). The couple, who married in 1783, certainly had the means to acquire such expensive goods. The chair apparently passed to their daughter, Abigail, who was born in 1800 and married Josiah Vining, also of Abington, and afterward to Abigail's daughter Susan, born in 1822. Her son Alfred Corliss Howard (b. 1859) inherited the piece and placed it in his Federal house at 729 Washington Street. A photograph of about 1910 shows the chair in Howard's parlor (pl. 18.1). At the time, the seat still retained an early covering, and the brass nails matched the original pattern. Within an interior of artistic furniture of the late nineteenth century, this chair stands out as the one treasured heirloom of the family. BJ



PLATE 18

PLATE 18.

MATERIALS: Mahogany; mahogany veneer on rear seat rail; hard maple seat rails

DIMENSIONS: H $38\frac{7}{16}$, W $21\frac{3}{4}$, SD 19, SH $17\frac{3}{8}$

INSCRIPTIONS: "GZ" in chalk on underside of rear seat rail

CONDITION: Excellent; full height to feet; minor vertical splits in splat; reupholstered several times but original linen foundation still present over webbing

PROVENANCE: Possibly Gridley Thaxter and his wife, Sarah Lincoln Thaxter, to their daughter Abigail Thaxter Vining; to her daughter Susan Vining Corliss; to her son Alfred Corliss Howard; to his sister Gertrude Leslie Howard, grandmother of the owner. Private collection.

PLATE 18.1.

Howard House parlor, 729 Washington Street, Abington. Photo, 1900-1920. Private collection.



PLATE 18.1

19

SIDE CHAIR

*Attributed to Sherlock Spooner
and George Trask*

Boston

1825–26

This chair (pl. 19), a related sofa (pl. 19.1), and a card table (pl. 19.2) all belonged originally to Barnabus Hedge (1764–1840) of Plymouth. They represent classic Boston design of the 1820s and, like plate 18, illustrate the appeal of Boston upholstered furniture to the wealthiest inhabitants of southeastern Massachusetts.

The Hedge family has a lengthy history in Plymouth, Barnabus having been the third of that name to reside in the town.¹ His ancestors had earned a living from the sea as fishermen and ship captains. This Barnabus was the first in the family to attend Harvard; afterward he returned to Plymouth and developed a flourishing shipping business. In 1785 Barnabus purchased a two-story house on Leyden Street near Hedge's Wharf, which stood at the foot of Cole's Hill on the original site of Plymouth Rock; at the time, a small outcropping of rock on the wharf provided the only hint of the famous boulder.² Hedge added a third story to the house, thereby transforming it into one of the finest in town.

Hedge wed Eunice Burr in 1789, and over the next twenty-five years she gave birth to fifteen children. As Barnabus's own standing continued to grow, the family became one of the town's most prominent. He invested in several manufacturing ventures and was a founder of the Plymouth Bank, for which he served as president from 1826 until his death in 1840.³ In business, Hedge achieved a reputation for integrity and fairness. "His probity as a merchant, was so well known," wrote one contemporary, "that his *word* only, has been often taken for Policies of Insurance where thousands were pending."⁴

Another account offers a rare insight into Hedge's taste. A local antiquarian writing at the end of the century recalled that he "was the last man in Plymouth to wear small clothes [traditional tight-fitting breeches], in winter with boots and tassels, and in summer with buckled shoes."⁵ Such conservative dress suggests a gentle-



PLATE 19

man of the old school, yet his furnishings reveal that he did keep up with fashion.

All three pieces—the chair, sofa, and card table—closely follow English design of the early nineteenth century. The chair and sofa reflect the new "Grecian" taste that came to dominate design. As early as 1803 in *The Cabinet Dictionary*, Thomas Sheraton provided a "Grecian" model for the Boston sofa. Four years later, a London contemporary, Thomas Hope, published a striking version of the tablet-back chair with saber legs, a form that Boston cabinetmakers adopted over the next decade. The card table derives from English patterns, often described today as Regency in style, of about 1810.⁶ In Boston these classical forms remained popular until the mid-1820s. They differed noticeably from much of the furniture produced in rural areas at the time. Southeastern Massachusetts customers like Hedge seeking luxury goods in the English taste would have turned to suppliers either in Boston or New York.

In Hedge's case, he went to Boston, an obvious decision in view of his coastal trading business, which made him a frequent presence in the city, and his extended service in the state legislature from 1824 forward. Within



PLATE 19.1

a year or two of his arrival in the Massachusetts State House, he acquired the sofa and chair, the latter one of a set of at least twelve.⁷ The design nearly matches that of chairs made by Sherlock Spooner and George Trask, two Boston cabinetmakers who worked in partnership for only two years, 1825 and 1826.⁸ The sofa also conforms to a known Boston pattern. A virtual mate belonged to noted author and Harvard professor George Ticknor, who lived for many years in one of Boston's most fashionable Federal mansions, the Amory House on Park Street. For the card table, Hedge probably turned to the Boston cabinetmaker Thomas Seymour, who sold a related version in bird's-eye maple and mahogany between 1814 and early 1817.⁹ The noted craftsman continued to offer this particular pattern and may have overseen the fabrication of a number of nearly identical tables, including the Hedge table, while working as a foreman in the shop of James Barker in 1817 and later in the same capacity with Isaac Vose from 1819 until 1826.¹⁰ The exact date of Hedge's purchase is difficult to pinpoint. Given the extended popularity of this form of table, it could have occurred anytime between 1815 and 1825.

Hedge presumably placed all of his new possessions in the parlor of his Leyden Street house in Plymouth. Clearly he and his descendants prized them highly and apparently used them infrequently, because they remain in remarkable condition. The original embossed wool plush still covers the chairs and sofa. All of the original foundation materials (webbing, linen, and stuffing) are intact as well. Though scarred by minor breaks and chips, none of the seating furniture shows significant restoration. The surfaces are largely untouched. The result is a curator's dream. These pieces document fabric selection and placement, thickness and contour of underupholstery, and types of trimmings. All too often, curators must rely solely on design books for such information, but these survivals provide tangible evidence of Boston upholstery practices. They reveal, for example, that the thick boxy seat was preferred during the early nineteenth century, though it is rarely re-created today when reupholstering classical sofas.

The Hedge furniture, though tasteful and expensive in its day, ranks below the best of the period. More opulent Boston pieces can be found with grander carving or, as on the card table, decorative brass mounts. Yet the com-

bination of documented history and undisturbed condition elevate the importance of Barnabus Hedge's chairs, sofa, and card table. They are touchstones in the study of Boston's "Grecian" furniture. BJ

PLATE 19.

MATERIALS: Mahogany; birch front and rear seat rails, corner blocks, and slip seat frame

DIMENSIONS: H 32 $\frac{3}{8}$, W 18 $\frac{3}{8}$, SD 16 $\frac{1}{8}$, SH 17 $\frac{5}{8}$

INSCRIPTIONS: "V" chisel-cut on front seat rail

CONDITION: Original corner blocks; triangular chip in upper right corner of veneered panel on crest rail; old, darkened finish

PROVENANCE: Probably Barnabus Hedge and Eunice Dennie Burr Hedge (before 1772–1849); to Thomas Hedge (1800–1865), who married Lydia Coffin Goodwin (1800–

1888); to William Hedge, who married Catherine Elliott Russell (ca. 1840–1916); to William R. Hedge (1876–1962), who presented nine chairs from set to current owner in 1921. Courtesy of Plymouth Antiquarian Society.

PLATE 19.1.

Sofa, Boston, 1825–26. Mahogany, birch, chestnut; H 32 $\frac{1}{2}$, W 78, SD 20, SH 16 $\frac{1}{2}$. Original brass caps and casters on feet; original stamped brass trim outlining upholstery. Descended in the Hedge family. Courtesy of Plymouth Antiquarian Society.

PLATE 19.2.

Card table, attributed to Thomas Seymour, Boston, 1815–25. Mahogany, birch, white pine; H 28 $\frac{5}{16}$, W 34 $\frac{1}{16}$, D 17 (closed). Descended in Hedge family. Courtesy of Plymouth Antiquarian Society.



PLATE 19.2



20

HIGH FAN-BACK
WINDSOR ARMCHAIR*Nantucket*

1790–1805

When looking for an image to place on the cover of her landmark study *American Windsor Chairs*, Nancy Evans chose this impressive chair (pl. 20). An exemplary object, it ranks among the very best American Wind-sors. Its commanding height, intricate turnings, carved ears, scrolled arms, and brace back give it special standing. Its nine spindles, rather than the usual seven, further enhance its stature. And the old painted surface adds one more feather in its cap. Although this chair lacks a provenance, a similar one retains a Nantucket history, and other versions of the form have been tied to two Nantucket chairmakers, Frederick Slade (1777–1800) and Charles Chase (1731–1815).

In her exhaustive search, Evans identified forty examples of this Nantucket form and sorted them into three groups.¹ A chair ascribed to Slade (pl. 20.1) serves as a touchstone for the first group. Its overall proportions are ample; the broad crest, thick sculpted seat, and bold knuckles create a striking appearance. But the posts are the most distinctive feature. The cylindrical and baluster turnings are set apart by three narrow spools, a treatment unique to this group. The second group is best represented by several examples branded by Charles Chase, a version of which is smaller in scale and features more delicate individual parts.² The shape of the posts is also less complex; a simple cylinder extends above the arm into a series of elongated balusters. Beneath the seat, the medial stretcher differs noticeably, conforming in this case to a documented Boston pattern.

To judge from surviving examples, this second form was the most popular. But the most dramatic chairs fell into the third group Evans defined. The striking version shown here and a near mate, both at Winterthur Museum, succeed in every detail. They exhibit strong turnings, pronounced ears, fine carved details, and an exaggerated rake to the back. Most unusual is the reverse baluster on the posts below the arm; while other chairs in the group retain the feature, they lack the exuberance of this model. Here, too, a thickly swelled



PLATE 20.1

medial stretcher complements the overall vitality of the chair; lesser examples substitute weaker bamboo turnings.³

All three groups owe much to Philadelphia Windsor design. Chairmakers in the city shipped thousands of Wind-sors up and down the Atlantic Coast during the second half of the eighteenth century. Certainly fan-back and high-back examples arrived in Nantucket, for both inspired versions by local craftsmen. A pair of Philadelphia high-back chairs with Nantucket histories (pl. 20.2) clearly demonstrates the similarities. The projecting ears with carved scrolls, the oval seat with an extension at the back for the braces, the turned supports beneath the arm, and the combination of cylindrical and baluster turnings are repeated on Nantucket chairs. Other Philadelphia patterns with tapered feet and knuckled arms compare even more closely to the local chairs shown here.⁴ Yet island makers did not produce an exact copy of the import. They usually fashioned chairs of larger scale, varied the turnings slightly, chose white pine rather than yellow poplar for the seats, and made the extension for the brace from a separate piece of pine that they tenoned to the seat and secured with wooden pins. In Philadelphia work, the extension and seat are a single plank.

Local production of these Philadelphia-style Windsors was not limited to Nantucket.⁵ The mainland port of New Bedford, about fifty miles to the west, supported several chairmakers during the Federal era. The name of one of them, William Russell, appears on the seat of a chair much like those branded by Charles Chase. A Russell father and son worked in the town, both as chairmakers and paint merchants. In this case, the inscription probably refers to the younger Russell who advertised "A general assortment of WINDSOR CHAIRS for Sale" at his shop on Union Street in 1800.⁶ Perhaps Russell supplied the "2 Green high back windsor chairs" which stood in the "Green front chamber" of John Wady's home in neighboring Dartmouth.⁷ More definitive evidence of a New Bedford version of the form appears in a nineteenth-century sketch of an office on a New Bedford wharf. There, pulled up next to a cast iron stove, is the distinctive outline of the high-backed Windsor chair.⁸

Such similarities between chairs in Nantucket and New Bedford are logical, given the extensive commercial and personal ties that already existed. Families such as the Rotches and Rodmans had relatives in both communities. Tradesmen sometimes ventured from one community to the other in search of employment. Cabinetmaker Cornelius Allen relocated to Nantucket from New Bedford in the early 1790s, while clockmaker Allen Kelley gave up his business on the island in favor of New Bedford in the 1830s.⁹

In her survey of the forty Nantucket-area armchairs in this Philadelphia style, Evans has noted the presence of many minor variations. Turnings vary slightly in size or shape; seats and stretchers display small differences from chair to chair. These discrepancies, Evans has surmised, indicate the work not of one or two shops but of many hands over a period of two decades.¹⁰ As such, this form stands out as a significant contribution to southeastern Massachusetts chairmaking. Like much furniture from the region, it owes its origin to imported objects, but the best local versions, such as plate 20, improve upon an outside source. The result is a masterpiece of American Windsor furniture. BJ

PLATE 20.

MATERIALS: Soft maple legs; birch stretchers; white pine seat; beech spindles; white oak arms, arm supports, and crest

DIMENSIONS: H 46 $\frac{1}{16}$, W 27 $\frac{1}{8}$, SD 16 (without extension for brace), SH 15 $\frac{3}{4}$

INSCRIPTIONS: Incised layout lines on underside of seat marking position of legs

CONDITION: Well-worn layer of green and yellow paint covering earlier layers of rosewood graining and green; feet slightly reduced in height

PROVENANCE: Sold by George and Ben Arons to Charles Montgomery, then an antiques dealer in Wallingford, Connecticut; who sold it to Henry Francis du Pont in 1948. Winterthur Museum, bequest of Henry Francis du Pont 1959.1617.

PLATE 20.1.

High fan-back Windsor armchair, attributed to Frederick Slade, Nantucket, ca. 1799. Maple, oak, white pine, yellow poplar; H 43, W 24 $\frac{1}{2}$, SD 16 $\frac{1}{2}$ (without extension for brace), SH 15 $\frac{1}{2}$. Handwritten inscription on label beneath seat: "This Chair was made by / Frederick Slade in Nantucket / in 1799." Collection of the Nantucket Historical Association, gift of the Friends of the Nantucket Historical Association, 99.30.3. Photo, Jeffrey Allen.

PLATE 20.2.

High fan-back Windsor armchair, Philadelphia, 1765–75. Yellow poplar, oak, maple; H 41, W 27, SD 16 $\frac{3}{4}$ (without extension for brace), SH 15 $\frac{3}{4}$. Descended from Nantucket merchant James Cary (d. 1812). Collection of the Nantucket Historical Association 92.148.2. Photo, Jeffrey Allen.



PLATE 20.2

21

FAN-BACK WINDSOR SIDE CHAIR

*Charles Chase**Nantucket*

1790-1800





PLATE 21.1

Like plate 20, the chair shown here (pl. 21) follows a Philadelphia design. Chairmaker Francis Trumble introduced the pattern in the early 1770s, and within a decade it had become a standard product of Philadelphia makers.¹ Stylistically the chair is an amalgam. The serpentine crest with carved ears adheres to the Chippendale style, but the tapered feet and shield-shape seat reflect a newer, more delicate neoclassical pattern. In 1780 Trumble described the form as “fan-back,” a term that stuck not only in Philadelphia but all along the Atlantic Coast as the chairs reached ports from Savannah to Salem through a burgeoning export trade.² One Massachusetts customer, William Sever of Kingston (pl. 12), purchased a set of this plan, made by Joseph Henzey of Philadelphia.³ Many others no doubt reached

coastal New England, and soon local makers, seeking to compete with the popular imports, had begun to fashion their own versions. For the next two decades, artisans offered a variety of interpretations, but no one devised a model closer to the classic Philadelphia form than this one.⁴

This chair bears the brand “C. CHASE” within a rectangle on the underside of the seat. Similar markings appear on four tall fan-backs akin to those in plate 20 and on a sack-back chair, all of them made by Charles Chase (1731–1815), who worked as a carpenter, housewright, and chairmaker during a lengthy career on Nantucket.⁵ Little information survives to document Chase’s chairmaking activities.⁶ Presumably he had access to Philadelphia examples that other island residents owned and used these as prototypes for his own products.

Many southeastern Massachusetts makers sold fan-back chairs, and most resemble the Philadelphia model to varying degrees. But intriguing modifications do crop up. On one version, the craftsman embellished the crest with a distinctive yoke flanked by pointed spurs (pl. 21.1).⁷ At the ears, he substituted a hollowed roundel for the usual carved scroll. Viewed together, these two chairs illustrate the range in one form within the region. BJ

PLATE 21.

MATERIALS: Maple legs, stretchers, and stiles; white pine seat; oak crest and spindles

DIMENSIONS: H 36 $\frac{1}{8}$, W 24 $\frac{1}{4}$, SD 17 $\frac{1}{4}$, SH 17 $\frac{3}{8}$

INSCRIPTIONS: “C. CHASE” branded within rectangle on underside of seat

CONDITION: All but the underside of the seat stripped of paint and stained light red; coats of blue-gray, gray, and black paint visible on seat

PROVENANCE: Descended in the Gardner family of Nantucket; bequeathed by Grace Brown Gardner in 1973. Collection of the Nantucket Historical Association, gift of Grace Brown Gardner. Photo, Jeffrey Allen.

PLATE 21.1.

Fan-back Windsor side chair, Plymouth County or southern Bristol County, 1795–1805. Maple and white pine; H 37 $\frac{1}{8}$, W 20 $\frac{5}{8}$, SD 16 $\frac{7}{8}$, SH 18. Private collection.

22

BOW-BACK WINDSOR SIDE CHAIR

*Jacob Beal Jr.**Hingham*

1795–1805

The bow-back Windsor chair was a new form when Philadelphia merchant Stephen Collins described it as “the cheapest kind, yet neat and fashionable” in 1792.¹ The pattern was indeed inexpensive to construct, but the steeply arched bow of the back made it graceful.

The shape owed much to the oval backs of more costly upholstered chairs of the neoclassical style. Windsor chair makers in Philadelphia adapted the form from

English models but quickly transformed the design through the introduction of bamboo turnings for the legs and stretchers.² By the late 1780s, the classic bow-back Windsor was in widespread production, and sets of six had become a common Philadelphia export.³

Craftsmen throughout New England readily adopted the pattern to meet local demand. In southeastern Massachusetts, affluent customers often placed the chairs in dining or keeping rooms and reserved their best mahogany chairs with upholstered seats or brightly painted fancy chairs for the parlor.⁴ But in households of lesser means, bow-back chairs served everyone’s needs and, according to estate inventories, they could be found in almost any room. Invariably the chairs were painted. Period accounts reveal a range of colors, but during the early nineteenth century the most popular was green. Joseph Holmes, for example, had “12 Green bow back chairs” in his Attleborough home. Common alternatives were black and yellow. A Freetown merchant’s estate included “6 black bow-back chairs,” while Holmes also possessed “six yellow bow back chairs.”⁵

This bow-back chair (pl. 22) conforms to the standard Massachusetts pattern. The bow is pinched at the base and tenoned through the shield-shape seat; nine spindles with bamboo rings are bored through the bow; the bamboo-turned legs are tenoned through the seat; and stretchers in an H-pattern reinforce the legs. The medial stretcher is scribed with two bamboo rings, the side stretchers with a single ring. The most noticeable feature of the chair is clearly the bow. In this case, the maker fashioned the bow from a straight billet of riven oak, which he shaped with a drawknife and spoke-shave and then molded with a plane or scraper to create the final profile. He then steamed and heated the bow to make it supple enough for bending. While it was still wet, the chairmaker forced the bow into a mold and let it dry. To speed production, makers fabricated bows—as well as spindles, seats, legs, and stretchers—in bulk and stored them so that they could assemble several sets of chairs at one time.

Before 1810 no form of Windsor was more popular than the bow back. Thousands were made, and virtually every maker of Windsor furniture in Massachusetts included them in his repertoire. Yet documented examples from southeastern Massachusetts are relatively rare. Fortunately this one bears the brand “J. BEAL^{Jr}” on the underside of the seat. The name refers to Jacob Beal Jr. (1774–1805), a Hingham chairmaker who developed a considerable business during the 1790s, then died suddenly in 1805 at the age of thirty-one.⁶ His workrooms contained “Shop tools” appraised at \$57.97 as well as four benches, two lathes, “painting tools Pots &c,”



a saw, three vices, and "Patterns." In addition, he had on hand "Stock in the Shop" valued at the substantial sum of \$112.58. Separate from the shop was a "Water Lath[e] & Building," presumably a water-powered lathe adjacent to a nearby stream.⁷

Unlike many artisans working in a rural environment, Beal appears to have devoted nearly all of his time to furnituremaking. A few scattered accounts attest to the scale of his business. Receipts for 1803 and 1804 reveal that he charged between \$1.25 and \$1.50 for a standard bow-back chair like this one and doubled the price for an armchair. Beal typically sold side chairs in sets of six and routinely decorated them with paint. Though stripped and stained long ago, this example retains its original bluish gray paint on the bottom of the seat.⁸

Abraham Shove (1781–1846), a Bristol County cabinet- and chairmaker, produced a more unusual version of the bow-back form (pl. 22.1). He dramatically sculpted the seat and exaggerated the splay of the legs. In place of the standard bamboo rings of the legs, he adopted a simpler pattern with a swell at the joint with the stretchers and with a scribed ring just beneath the seat. The result is a plain but striking design that immediately stands out from others.

Shove is one of the few southeastern Massachusetts craftsmen who left behind a sizable body of signed furniture.⁹ Born into a Quaker family in Berkley, he initially worked near his home but moved south to neighboring Freetown by 1805. His earliest products bear the impressions "AS," "AXSHOVE," or "SHOVE / BERKLEY."¹⁰ They include fan-back, bow-back, and square-back Windsors as well as tables and case furniture in designs that conform to popular patterns. Yet almost every piece displays an independent streak. Shove's craftsmanship is neat and accomplished but at times idiosyncratic, as the drawer construction of his later work shows (pl. 45). By 1821 he had relocated across the Taunton River in Somerset, where he continued to build furniture for at least another decade.¹¹

The work of Jacob Beal and Abraham Shove illustrates the varying paths of craftsmen in southeastern Massachusetts. Beal specialized in chairs; he fabricated stock forms in quantity and gained a respectable income through efficiencies of scale. He made use of water power to enhance his production capabilities and, had he not died so young, might well have developed an even larger operation, as did his first cousin Samuel Beal (entry 24). In contrast, Shove constructed any form a customer wanted and probably performed a host of other woodworking tasks as well. Over time, his furniture became increasingly conservative, but it always displayed his craft skills. Shove's career melds nicely with

the perceived model of the rural artisan in early America, but in reality neither artisan alone offers a true picture of furnituremaking in southeastern Massachusetts. Both Shove and Beal must be studied in tandem to understand the complexities of regional craft life. BJ

PLATE 22.

MATERIALS: Maple legs and stretchers; hickory bow and spindles; white pine seat

DIMENSIONS: H 37½, W 21, SD 16⅝, SH 17½

INSCRIPTIONS: "J. BEAL^{Jr}" branded on underside of seat

CONDITION: Patch of 1¼ × 1⅞ inch in seat

PROVENANCE: One of a pair that descended in a Hingham family; given to current owner by Mrs. Winthrop Cushing of Hingham in 1975. Courtesy of Hingham Historical Society.

PLATE 22.1.

Bow-back Windsor side chair, attributed to Abraham Shove, Berkley, 1800–1805. Maple, oak, white pine; H 38¼, W 20⅝, SD 16⅝, SH 18⅝. This example matches a branded set of Shove chairs sold at The Ruggles Estate Auction Series, May 1–2, 1999, lot 202A. Private collection.



PLATE 22.1

23

SQUARE-BACK WINDSOR

SIDE CHAIR

*Possibly Levi Bisbee**North Rochester**About 1812*

Families often place special importance on objects that celebrate a birth or marriage. These pieces can become relics to be preserved by succeeding generations. This chair (pl. 23), one of a set of six, descended with such a pedigree. An old paper label on the bottom of the seat records its history: "Chairs Made in 1812 by Josiah Bisbee of No[rth] Rochester for Ichabod Reed's wife as wedding present in 1813." A better provenance—maker, date, and original owner—would seem hard to come by, but labels should be approached with healthy skepticism. Whether the label is original to the chair may be questioned, and the history of the chair should be sought to confirm that fact. In this case, the label is genuine but probably was not placed on the seat until the end of the nineteenth century, well after the chair was made.

Josiah Bisbee (1771–1832), the supposed maker, did reside in North Rochester during the early nineteenth century, but he worked as a lawyer rather than as a furnituremaker. Nevertheless, the attribution to a Bisbee may have some foundation. Josiah's brother Levi (1776–1848) served an apprenticeship with Middleborough cabinetmaker Elijah Clark. Afterward, Levi combined careers as a tradesman and farmer but eventually focused on farming full-time.¹ Turning to Bisbee for the chairs would have been logical for Job Shearman of Middleborough, the supposed purchaser. Shearman's daughter Lucy married Ichabod Reed on February 28, 1813. Bisbee worked nearby and could easily have fulfilled Shearman's order for the young bride. The Reeds took up residence in Middleborough, where Lucy ultimately gave birth to five children, one of whom inherited the chairs.²

The chair signals a shift in Windsor design. The back is squared off at the corners rather than rounded like a bow back (pl. 22). The pattern reflected the influence of costly neoclassical chairs, with square backs as well as carved banisters and upholstered seats. The new fashion reached America through a variety of English sources,

including design and price books, imported furniture, and immigrant craftsmen. By the early 1790s, Philadelphia artisans had adopted the form for their luxury goods.³ Soon thereafter makers of less expensive fancy and Windsor chairs developed their own versions of the style.⁴ Within a decade, square-back Windsors had become a common option for everyday seating. The earliest models featured a single horizontal rod, or bow, as it was often called, across the top. But almost immediately chairmakers offered a variation with a second bow. One contemporary described such products as "double back square top" chairs.⁵

The form quickly joined the list of popular furniture exports. Vessels carried sets of Philadelphia square-backs to ports all along the Atlantic Coast. Even in Boston, the center of cabinetmaking in New England, a retailer advertised in 1808 that he "shall constantly keep for sale a great variety of Philadelphia Chairs of the newest patterns."⁶ Local tradesmen did not, however, relinquish the market to imports; they embraced the design and fabricated thousands of examples of their own dur-



PLATE 23



PLATE 23.1

ing the first two decades of the nineteenth century.⁷ Their double-back chairs varied slightly depending on the choice of options. The posts could be straight or bent near the crest; the spindles and posts could be left smooth or swelled and grooved to simulate bamboo; and the stretchers could be set between the legs either in a box configuration or in the traditional “H” pattern. The most common version had a bent back with bamboo rings and box stretchers. A classic Boston model of this form descended in a Plymouth County family (pl. 23.1).

Lucy and Ichabod Reed’s chair reveals many subtle changes from the Boston design. The legs and stretchers are much more swelled at the bamboo rings, the stretchers follow the traditional H-shape, and the back features a more dramatic bend—both to the stiles and to the horizontal bows. In addition, the bows are slightly arched, not flat. Overall the maker used thicker stock for every element. The combination of these adjustments results in a distinctive product that reflects the individual preferences of a rural chairmaker. By all accounts, his work proved to be a satisfactory marriage gift for the Reed family. The entire set was carefully preserved, and today, aside from surface cleaning, it remains in excellent condition. BJ

PLATE 23.

MATERIALS: Hard maple legs and stretchers; white oak back spindles and crest; white pine seat

DIMENSIONS: H 35¼, W 19¼, SD 16⅞, SH 17¼

INSCRIPTIONS: “Chairs Made in 1812 by Josiah Bisbee of No[rth] Rochester for Ichabod Reed’s wife as wedding present in 1813” handwritten in ink on old paper label on seat bottom

CONDITION: Originally painted black; surface cleaned and colored with brown stain

PROVENANCE: Probably Ichabod and Lucy Reed to their son, Ichabod Thomas Reed; to Viola Willis Schouler, who served as Reed’s caretaker late in life; from Schouler by descent to Schouler’s great-great-great grandson. Family of L. C. Humphrey.

PLATE 23.1.

Square-back Windsor side chair, Amos Hagget, Charlestown, 1803–10. Birch and white pine; H 35¾, W 19¾, SD 15⅞, SH 17½. Descended from Gershom Bradford of Duxbury. Courtesy of Duxbury Rural and Historical Society.

24

FANCY CHAIR

*Sold by Samuel Beal**Boston*

1819

Like the Reed chair (pl. 23), a slip of paper—in this case, a paper receipt—reveals the origin of this chair (pl. 24).¹ Dated July 30, 1819, the receipt documents the purchase of “6 Fancy Chairs \$12[.]00” by “M^r Bradford”—the Duxbury ship captain Gershom Bradford (1774–1844)—“of Sam^l Beal,” the Boston cabinet-maker Samuel Beal (1783–1870). The chair shown here is almost certainly one of the set Beal sold. It descended in the Bradford family with the receipt and remains in the house built for Gershom Bradford in 1808 (entry 14). The presence of the bill greatly enhances the importance of the chair. Unlike plank-seat Windsors, which in many instances are branded with the name of the maker, rush-seat fancy chairs can rarely be tied to a particular craftsman. The condition of the chair also contributes to its significance. It retains the original painted decoration, now somewhat masked by a darkened varnish. The base is a strong olive green; yellow leaves decorate the top and bottom of the front legs. A band of gold highlights the front seat rail, and a gold Greek key motif runs across the crest. On the seat, the original coat of white paint still covers the rush. The unusual decoration, fine condition, and solid documentation set this chair apart from most others and make it a key object in the study of fancy chairs.

By 1819, the date Beal made this set, fancy chairs were a well-established option for fashionable yet modestly priced seating. The term “fancy” had its origins in British philosophical writings of a century earlier that organized man’s mental faculties into two broad categories: reason and fancy (that is, imagination). The first relied on logic, proportion, and order; the second, on emotion, novelty, and variety. Fancy came to be associated with color, ornament, and whimsy; the word was applied to objects as diverse as hatboxes and painted tinware.² In furniture, fancy most often described a chair with painted decoration of contrasting colors, turned parts, and a rush or cane seat.

Initially an English form, the fancy chair became an American staple by the end of the eighteenth cen-



PLATE 24

tury.³ Chair designs were derived from imported London examples as well as from pattern books by Thomas Sheraton and George Hepplewhite. The production of these chairs became streamlined through the specialization of labor, as turners, cabinetmakers, and ornamental painters each took over specific parts of the process.⁴ The largest manufactories in New York, Philadelphia, and Boston fabricated hundreds at a time and shipped them throughout the country.

Craftsman Samuel Beal managed a sizable operation in Boston. Born in Hingham, he was the first cousin of chairmaker Jacob Beal (entry 22) and may have apprenticed with his older relative. By 1810 Samuel had relocated to Boston and established a cabinet shop at 84 Newbury Street. Within a few years, he shifted primarily to the sale of furniture, opening a “Furniture Warehouse” on Mill Pond Street.⁵ Though not the first such

venture in Boston, Beal's quickly became one of the largest in the city. Customers could choose from an array of products; "elegant & low-priced Furniture—Cheaper than ever," one 1819 ad announced. At the time, Beal's stock on hand included 26 sideboards, 88 bureaus, 24 pairs of card tables, 148 bedsteads, 130 mahogany and "stain'd-wood" dining and Pembroke tables, and 1,000 chairs "from 50 cents to \$3 each."⁶ To assemble such an extensive inventory, Beal sought goods from other craftsmen in Boston and more distant towns. He may also have added furniture from his own cabinet shop, but, as he noted in his 1819 ad, "The principle part of the above stock has been purchased within 90 days, at the lowest terms for cash, and from some of the first factories for workmanship."⁷

The chairs that Gershom Bradford purchased from Beal might have come from a shop in Boston but more likely were made at a New York manufactory. In one newspaper notice, Beal offered chairs for sale "such as fancy bamboos, New York and various other patterns."⁸ Though this description offers no hint of the appearance of his New York chairs, Beal's set for Bradford owes much to New York design. A similar Greek key motif is depicted on the tablet of a fancy chair shown in the 1814 advertisement for William Buttre's fancy chair store in New York.⁹ The seat, leg, and stretcher pattern echoes that on a fancy chair attributed to Thomas Ash, another New York maker.¹⁰ Such parallels tie Bradford's chairs more closely to New York than to any documented Boston pattern.

As in Bradford's case, the fancy chairs other southeastern Massachusetts customers owned were mostly made outside the region. Yet a few local artisans did offer the form, usually in combination with decoratively painted Windsors of related design. One example of a plank-seat Windsor chair in this style (pl. 24.1) bears the paper label of William Bates and Thomas Allen, "Fancy and Windsor Chair Makers" in partnership in New Bedford from 1822 to 1824.¹¹ Its original bright yellow and green ornament illustrates the impact of fancy decoration on Windsor furniture of this period. On this chair, the overall scheme, from the striping and leaves on the base to the morning glories on the crest, is reminiscent of New York patterns. In addition, the plan of the chair itself is based on New York fancy chairs.¹² Bates and Allen in essence created a New York chair in New Bedford. Their work, together with Bradford's set, reveals the extensive influence of New York on the fancy furniture trade. During the late eighteenth century, Philadelphia artisans had guided the development of fan-back and bow-back Windsor design (pls. 20 and 22); two decades later, New York gained the upper hand in the

production of a competing form that was colorful, stylish, and inexpensive. Its fancy chairs became the standard by which others were judged. BJ

PLATE 24.

MATERIALS: Maple

DIMENSIONS: H 33 $\frac{3}{8}$, W 18 $\frac{1}{8}$, SD 16 $\frac{1}{4}$, SH 18 $\frac{1}{8}$

INSCRIPTIONS: None

CONDITION: Outside back sun-bleached; original painted rush seat

PROVENANCE: Originally owned by Gershom Bradford of Duxbury. Courtesy of Duxbury Rural and Historical Society.

PLATE 24.1.

Slat-back Windsor armchair, labeled by William Bates and Thomas Allen, New Bedford, 1822–24. Maple, beech, white pine; H 33 $\frac{1}{2}$, W 17 $\frac{13}{16}$, SD 16, SH 17 $\frac{1}{2}$. Original painted decoration has worn away on tops of arms and front stretcher and was removed from the center of the seat. Courtesy of New Bedford Whaling Museum, gift of George L. Considine.



PLATE 24.1

25

CHILD'S CHAIR

Made at Sea or possibly New Bedford

1815–20

On June 5, 1993, Skinner Gallery offered this distinctive chair (pl. 25) at auction.¹ Considerable publicity surrounded its sale; yet, much to the delight of the purchaser, it only attracted a single bid.² Most collectors shy away from a unique form, and the unusual appearance of this chair may have been off-putting. Previously no chair like this one had ever reached the market. In this case, collectors passed up a gem—a pristine object that not only illustrates the skillful work of a New Bedford artisan but also attests to the importance of whaling to the region.

The chair incorporates a mix of exotic materials: rosewood, mahogany, ebony, botany-bay oak, mother-of-pearl, whalebone, and baleen. The maker used white whalebone for the splat and decorative scrollwork along the stiles and crest. On the rear seat rail he added small panels of dark baleen, a stiff but pliable substance found in the comblike plates hanging from the upper jaw of right whales (sperm whales, the other large whale sought by New Bedford seamen, had teeth, not baleen). These components were surely gathered during a whaling voyage, and the chair may represent the work of someone on board. The practice of fashioning objects at sea has a lengthy tradition. In the 1770s, French émigré Hector St. John de Crèvecoeur lauded the woodwork-skill of Nantucket whalers. “In the many hours of leisure which their long cruises afford them,” he noted, “they cut and carve a variety of boxes and pretty toys, in wood, adapted to different uses; which they bring home as testimonies of remembrance to their wives or sweethearts.”³

Seamen fabricated a host of small forms in addition to toys and boxes (pl. 55). Stools, dressing glasses, lap desks, sewing stands, picture “show cases,” and watch holders as well as miniatures in wood or whale ivory found favor during the nineteenth century.⁴ And certainly decorated sperm whale teeth have become the best known and most numerous of these seaboard pastimes. Chairs, however, were a rarity, and this one stands out in both its embellishment and sophistication. Elements of the design echo full-size patterns of the 1810s. The

tapered legs, crest with curled ends, rolled front seat rail, and stretcher profile can all be found on fancy chairs or more costly Grecian chairs with upholstered seats.⁵ Yet the flamboyant decoration sets this example apart. Leafy scrolls of exotic inlay are glued to the crest, a vine of leaves is carved on the side rails of the seat, and deeply carved hatchwork covers the rounded ends of the crest. The last of these details has parallels in other furniture from New Bedford, including desks and clocks (pl. 95.2). Of all the adornment on the chair, the most noteworthy is the intricate piercing of the whalebone. Fanciful scrolls dance across the back in a whimsical pattern. The treatment has no counterpart on other sailor-made furniture, but it does relate to smaller pieces of scrimshaw. Similar curving cutouts ornament jaggling wheels and pie crimpers.⁶

One element of the chair is almost lost amid the decoration. At the center of the crest, a tiny whalebone plaque displays the ink inscription “SYLVIA.” Family tra-



PLATE 25

dition links the name to Sylvia Ann Howland (1806–65), the daughter of Gideon Howland Jr. and his wife, Mehitable. Sylvia benefited enormously from New Bedford's lucrative whaling industry. Her father, a successful whaling captain, had wedded a distant cousin, Mehitable Howland, and eventually joined the firm founded by Mehitable's father, Isaac Howland Jr. The company underwrote whaling voyages, becoming one of the most profitable businesses in Massachusetts. By his death in 1847, Gideon had accumulated an estate worth more than \$800,000. Through inheritance and investment, Sylvia nearly tripled that amount in her lifetime.⁷

An ornate child's chair of exotic woods seems a perfect present for the wealthy whaling captain to give his young daughter. Yet, in this instance, Sylvia Howland would not have received the chair as a toddler; the chair's style suggests a date of origin after 1815, and its seat height seems more suitable for an older child. Perhaps Gideon made it himself during a long voyage in these years. More likely, however, he commissioned a

shipboard carpenter or cooper to produce the chair or, after his return to New Bedford, supplied the materials to a local chairmaker who crafted it in his shop.⁸ Though the exact circumstances of the chair's manufacture are unclear, its creative design and exotic materials rank it among the most impressive pieces of furniture associated with southeastern Massachusetts. BJ

PLATE 25.

MATERIALS: Unknown tropical wood for the frame; baleen, rosewood, ebony, botany-bay oak, and mother-of-pearl inlay; whalebone splat and decoration

DIMENSIONS: H 29 $\frac{1}{8}$, W 14 $\frac{3}{8}$, SD 13 $\frac{3}{16}$, SH 14 $\frac{1}{8}$

INSCRIPTIONS: "SYLVIA" in ink on whalebone plaque at center of crest

CONDITION: Excellent; old finish; slip seat covered in a mid-nineteenth-century embossed red wool plush

PROVENANCE: Howland family of Dartmouth and New Bedford; purchased at auction by current owner in 1993. Private collection.

26

HIGH-POST BEDSTEAD

Probably Plymouth

1790–1805

This bedstead (pl. 26) originally belonged to Ephraim Spooner (1735–1818), a prominent merchant and official in Plymouth. Spooner acquired a sizable house on North Street upon his marriage to Elizabeth Shurtleff in 1763, and this house and its contents descended through the family over the next two centuries.¹ In 1957 the Plymouth Antiquarian Society assumed oversight of the property, and the house today is the only eighteenth-century structure in southeastern Massachusetts retaining most of its early furnishings. This bedstead ranks among the best of these items.

George Hepplewhite summarized the significance of beds within the British—and by extension the American—home during the late eighteenth century. “Beds are

an article of much importance, as well on account of the great expence attending them, as the variety of shapes, and the high degree of elegance which may be shewn in them,” he wrote in *The Cabinet-Maker and Upholsterer’s Guide*.² The bed was typically the costliest household furnishing, rivaled only by tall clocks and occasionally the most opulent looking glasses. Curtains, coverlet, pillows, bolster, and mattresses (usually described as a bed in the period) accounted for much of the expense. The wooden bedstead constituted just a fraction of the total bill, unless the foot posts were made from an expensive imported wood or decorated with carving or inlay. At his death in 1805, another Plymouth resident, Samuel Jackson, kept his best bed in the “West front Chamber” of his two-story home. Appraisers of his estate noted among the furnishings of the room

1 Bed, Bolster & Pillows	[\$]25
1 Suit Copper plate Curtains & Counterpane	12
1 High post walnut Bedstead	7

The total assessment of \$44 reflects the then-high cost of black walnut for the bedstead, the English printed cotton for the curtains (perhaps similar to that used by the Cushing family of Hingham, pl. 68.2), and the feathers for the bedding. The only object of comparable worth in Jackson’s inventory was an “8 day Mahogany Clock” appraised at \$40. Most goods fell under \$5, including three other bedsteads. One was either a high-post or field bedstead made of local maple or birch and valued at \$2.50; the other two, appraised at only \$.75 and \$1.50, were likely stained or painted low-post versions.³ Jackson ranked among the wealthier members of Plymouth society, and the hierarchy of beds within his home well represents the prevailing custom of the day in southeastern Massachusetts.

Plate 26 is probably the “mahog-Bedstead sack bottom” valued at \$8 in Spooner’s estate inventory of 1818. The phrase “sack bottom,” short for sacking bottom, refers to a canvas panel laced to strips of canvas that were nailed to the bed rails (pl. 27). The canvas was removed long ago from this bed, and only the nail holes in the rails document this type of support for the mattress. Curtains hung from the tester frame, but the inventory fails to describe them. Perhaps the “Cop[er]. plate Curtains” listed elsewhere in the house once adorned the bedstead.⁴

Of the surviving elements of the frame, the foot posts display the most elaboration. The pattern—a fluted pillar and turned baluster above a Marlborough leg with a blocked foot—conforms to a standard English model.⁵ American cabinetmakers readily adopted the form, and versions can be found from Philadelphia to Portsmouth.⁶



PLATE 26

But Spooner's bedstead differs from the others in one key feature: its inlay. Panels of stringing capped by a reverse fan ornament the legs. Another bedstead of the same design, but without the inlay, also retains a Plymouth provenance and is depicted in an early twentieth-century photograph of the North Street home of Miss Elizabeth Russell (pl. 26.1). The Russell and Spooner houses stood less than a half-block apart; the survival of nearly identical bedsteads in such proximity suggests that they originated in a local shop. Together they document fashionable taste in Plymouth at the end of the eighteenth century. BJ

PLATE 26.

MATERIALS: Mahogany foot posts with mahogany veneer and maple inlay; birch head posts and rails; white pine headboard

DIMENSIONS: H 79¼, W 58¾, D 76½

INSCRIPTIONS: Roman numerals chisel-cut at joints

CONDITION: Top of posts trimmed about four inches; replaced tester and bed bolt covers; never had casters beneath the feet

PROVENANCE: Probably Ephraim Spooner to his sons Thomas (1775–1827), James (1777–1838), and Ebenezer (1779–1845), who each received one-third of the estate; to James's widow, Margaret Symmes Spooner (1778–1861); to James and Margaret's son James Spooner II (1802–84); to his nephew James Walter Spooner (d. 1888); to his wife Sophronia Smith Spooner (d. 1917); to her son James Walter Spooner II (1868–1954), who left the house and contents in trust. Courtesy of Plymouth Antiquarian Society.

PLATE 26.1.

Bedroom, Elizabeth Russell House, 7 North Street, Plymouth. Photo, E. P. McLaughlin, 1900–1920. The blocked feet of the bedstead have been reduced in height; the curtains and tester are not original. Courtesy of Plymouth Antiquarian Society.



PLATE 26.1

27

HIGH-POST BEDSTEAD

Boston

1815-25





PLATE 27.1

During the early nineteenth century, Boston dominated the upholstery trade in Massachusetts. Dozens of upholsterers supplied a broad range of luxury goods. In a typical advertisement, John B. Hammatt offered “Curtains made in the most fashionable style and on the shortest notice; and . . . a large assortment of Fringes, Laces and Tassels, constantly on hand; Looking Glasses, Feather Beds and Mattresses, Sofas, Easy, Lolling and other Chairs as usual . . . orders for every description of Household Furniture attended to.”¹

The cost of such items was often considerable. For the ultimate in Federal-era comfort—a “Best Geese feather Bed [,] Bolster & pillows” and “a Large Eng^h [English] hair Mattress”—the upholsterer Moses Grant charged \$79, an enormous sum at the time.² In this case, the hair mattress provided firm support for a thick feather bed (or tick, as it was sometimes called). Additional charges for the curtains, counterpane or coverlet, bed bottom, bedstead, and decorative cornice could double the price of the finished object. Such grand, fully outfitted beds left a memorable impression. Reminiscing about her childhood in early nineteenth-century Salem, one writer stated that the best bed was “a room in itself, with four carved posts, flowered curtains for walls, a chintz tester for ceiling, and steps conducting one into an acre of billowy bolstered bliss.”³

Wealthy customers throughout eastern Massachusetts turned to Boston upholsterers for their finest beds. Surviving examples illustrate the extent of this trade. The Derby family of Salem owned two of the most opulent bedsteads with documented provenances.⁴ Another belonged to a Hopkinton resident.⁵ This bed (pl. 27) retains a history that may link it to the Bradford family of Duxbury; a related version stood in a home in the adjoining town of Kingston (pl. 27.1). Though neither the Duxbury nor the Kingston bedsteads rivals the Derby examples, both do display many features associated with Boston workmanship. The foot posts match a classic Boston pattern.⁶ Local craftsmen favored a reeded and swelled pillar punctuated by an inverted cup of carved acanthus leaves. Artisans often outlined the vertical block between the pillar and leg with a beaded molding. In addition, they decorated the legs with thick reeding and placed a turned ball or tapered foot at the bottom. On the Duxbury bedstead, the maker set off the reeding; often, as in the Kingston version, the reeding butts against turned rings.

Two details of the Duxbury bedstead distinguish it from most extant Boston examples. The original sack-ing bottom, a common component at the time, remains intact. Sailmakers fabricated the canvas panels, and upholsterers nailed and laced the panels into place.⁷ The



PLATE 27.2

introduction of new forms of mattresses and box springs in the twentieth century often led later owners to remove the canvas.

An even rarer feature of the bed is its decorative cornice and carved "plumes." Original cornices seldom survive. During the mid- to late nineteenth century, household guides recommended cleaner, airier bedrooms outfitted with iron or brass bedsteads and little drapery. Traditional, high-post beds became dinosaurs, often placed in storage or moved into lesser rooms with lower ceilings that lacked the height to accommodate a cornice such as the tall one topping this example. The original cornices that do remain usually consist of rectangular rails either with a tablet at the center and turrets at the corners or a carved bow and quiver of arrows along the cornice head.⁸ Here, the treatment is far different. Large panels sweep upward to form an architectural cap for the bed. Fabric, undoubtedly matching that used for the curtains, faced each cornice panel. A white painted bead ornamented with gold stripes and leaves runs along the top edge. As an added embellishment, carved white and gold plumes are set just above the pillars. The plume probably represents a feather, a popular ornament on stylish French and English bedsteads of the early nineteenth century.⁹ On one other extant New England bedstead, carved Prince of Wales feathers crown the cornice in the same location.¹⁰

The bedstead, bottom, and cornice serve as the skeleton of a grand creation. An early twentieth-century photograph of the bed (pl. 27.2) offers a hint of its original grandeur. Swags of white cotton dimity with three-inch fringe hang from the cornice, while curtain panels cover the posts. Such an effect creates a sea of cloth, which surely dazzled all who saw it. The fully hung bed offered an elegant Boston interpretation of the lavish patterns shown in the design books of George Hepplewhite and Thomas Sheraton. BJ

PLATE 27.

MATERIALS: Mahogany foot posts; birch head posts; maple rails; white pine cornice and headboard

DIMENSIONS: H 103 $\frac{3}{8}$ (including cornice), 91 $\frac{1}{8}$ (to top of posts), W 55 $\frac{7}{8}$, D 76 $\frac{7}{8}$

INSCRIPTIONS: Roman numerals chisel-cut at joints

CONDITION: Feet have been reduced about one inch; casters added; missing or replaced bed bolt covers

PROVENANCE: Early history unclear; the donor, Miss Louisa B. Knapp (b. ca. 1856), a longtime Plymouth resident inherited bedstead from her parents, Frederick N. Knapp (1821–99) and Lucia Alden Bradford Knapp (ca. 1834–1924). Frederick was born in Jamaica Plain, but his father moved the family to Walpole, New Hampshire, when Frederick was a child. Lucia's parents, Mariah and Claudius Bradford, were originally from Duxbury but relocated to Ohio in the 1830s. Bedstead may have descended through Bradford branch of family. By late nineteenth century, Frederick and Lucia Knapp had placed the bed in their Walpole, New Hampshire, house, where it was photographed; donor subsequently moved bed to her home in Plymouth. Courtesy of Plymouth Antiquarian Society.

PLATE 27.1.

White Chamber, Woodside, Kingston. Photo, ca. 1900.

According to family tradition, the bedstead descended from John Washburn of Kingston to the Bates and Brewster families of the same town. Courtesy of Historic New England.

PLATE 27.2.

Canopy Bed. From Knapp House. Walpole, N. H. Photo, 1900–1920. Courtesy of Plymouth Antiquarian Society.



PLATE 28

28

FIELD BEDSTEAD

New Bedford area

1820–30

During British military campaigns, officers required portable furnishings for their encampments. “The articles of cabinet work used in such services,” wrote Thomas Sheraton in 1803, “are, therefore, each of them required to be folded in the most compact manner that can be devised.” Camp tables, stools, desks, chairs, and beds became necessary equipment for the tents of “persons of the highest distinction,” Sheraton noted.¹

For the most part, use of movable furniture was limited to the military, but one object, the camp (or field) bed, gained widespread popularity for domestic interiors. In America, the bedstead’s shorter posts and distinctive canopy presented a fashionable alternative to the traditional high-post bed. Furthermore, the new form perfectly suited the low-ceilinged rooms of many early houses. By 1772 a Philadelphia price book for furniture listed bedsteads with low posts and high posts as well as “mahogany field bedsteads with canopy rails,” those rails being the tester frame that crowned the posts.² The frame was invariably shaped, usually in one of three patterns: circular (arched), double pitch, or ogee.³ Judging from surviving examples of the form (pl. 28), customers favored the circular frame. Canopies were designed to be portable; the shaped elements were hinged, and the crosspieces were easily removable. On military camp beds, the posts and rails were also hinged and could be collapsed to fit into a trunk. Field bedsteads for domestic use abandoned such features. Instead, craftsmen made them in the same manner as their high-post counterparts, with solid posts and rails joined with bed bolts at the corners.

Given the similarities in construction, it is perhaps not surprising that the cost of field and high-post bedsteads was about equal. In 1801 the Society of Salem Cabinetmakers set the price of a mahogany bedstead with swelled pillars but without carving at \$16 and a “Ditto, mahogany field, excluding the sacking [bottom] at \$18.”⁴ By comparison, the charge for a low-post birch bedstead was only \$3. In every case, the cost of the bedding greatly increased the final price. The 1814 estate

inventory of Samuel M. Dewey of Barnstable attests to the dramatic difference: appraisers valued his field bedstead, the best in his home, at \$6.50, then tallied the “Feather bed and pillows” that outfitted it at \$24.50.⁵

Like other forms of furniture, field bedsteads reflected the style of the day. By the early 1820s, when this bedstead was made, late classical design called for bolder, more massive shapes. Turnings were thicker; spiral twists or heavier acanthus leaf carving often embellished the pillars. Similar shapes appeared on other pieces. This bedstead and a related candlestand (pl. 28.1) descended in the same family, the Howlands of Westport, and have remained in the home for which they were made. Both probably represent the work of the same craftsman. Cabinetmakers routinely offered the two forms as part of their repertoire; furnituremaker Edward Slade Jr. of neighboring Dartmouth sold his stands for about \$1 each and bedsteads for slightly more than \$3. Slade’s detailed record of his production in the first decade of the nineteenth century indicates that most of his bedsteads and candlestands were fashioned of birch or maple, and most were finished by “colouring,” presumably with paint or stain.⁶

While the Howland family might have turned to a nearby rural artisan such as Slade, they more likely sought out a cabinetmaker in the city of New Bedford, just ten miles away. Far more populous and supporting more than a dozen cabinet- and chairmakers at the time, New Bedford was the logical choice for customers throughout the region. In 1822 Reuben and William Swift advertised “Field Bed-Posts, turned and in setts, to be sold at a low rate for cash. Orders for the country particularly attended to.”⁷ Three years later another New Bedford artisan, Thomas Ellis, listed a variety of “mahogany, curled maple and stained Bedsteads.”⁸ The Howland family bedstead was the third type; its birch posts and rails were stained a rich red, and its pine headboard was also stained. Though less expensive than mahogany or curled maple examples, the Howland bedstead remains a stylish object, enhanced today by its fine condition.

The bedstead has received little use since its manufacture. The original finish survives intact, the feet are of full height, and the arches of the canopy are still in place. The rails retain the first set of turned pins from which the original canvas bottom was suspended. By the 1820s such pins had largely supplanted the nailed canvas strips that upholsterers installed on earlier bedsteads (pls. 26 and 27). Fortunately, too, this bedstead was never modified for a modern mattress. The only losses are the missing covers for the bed bolts and the horizontal slats for the canopy that helped support the curtains. Considering

the condition of the bedstead, one expects the original curtains to survive within a trunk in the Howland family attic. Yet they have not been found. The curtains probably were a sturdy cotton dimity or brightly patterned print, either of which would have been a fitting complement to this well-preserved example of Bristol County cabinetmaking. BJ

PLATE 28.

MATERIALS: Birch; white pine headboard

DIMENSIONS: H 85 $\frac{7}{8}$ (including canopy); W 44 $\frac{1}{2}$; D 78 $\frac{7}{8}$

INSCRIPTIONS: Roman numerals chisel-cut on the posts and rails for assembly

CONDITION: Missing all but one brass cover for bed bolts; cloth skirt was once nailed to rails; two cross slats for canopy are missing; extant cross slats are replacements

PROVENANCE: Howland and Gifford families of Westport. Collection of Burney M. Gifford.

PLATE 28.I.

Stand, New Bedford area, 1820-30. Maple; H 27, W 22 $\frac{1}{8}$, D 14. Descended in the Howland and Gifford families of Westport. Collection of Burney M. Gifford.



PLATE 28.I

29

TABLE

Probably Truro

1800–1840

This utilitarian table is a timeless form. Present-day collectors call them sawbuck tables, but their makers may have described them as “crossed leg” tables. Providence joiner Job Danforth made a “crossed leg” table in 1789 that he priced at £0.8.6, which nearly matched the price of a stand (£0.7.6) and was a quarter of the price of the most reasonable Pembroke table (£1.7.0).¹ Such a modest sum indicates a simple table made of an inexpensive wood, like the one shown here (pl. 29).

Sawbuck tables were a standard offering for much of the eighteenth and nineteenth centuries throughout America.² There were, however, significant regional variations in the details of construction. The distinctive configuration of this table (pl. 29) from Truro, near the tip of Cape Cod, and another found in neighboring Wellfleet allows us to link a particular version of the form to the Outer Cape.³ Both tables are conspicuous for their diminutive proportions and similar plan of a multi-board top within a frame, two X-shape leg supports

with stretchers at the top and bottom, and angled cross braces. The form was well designed; the worn stretchers on this table attest to hard use, yet it survives intact.

The construction of the table shown here differs in one significant way from that of the other table found in the area: the maker employed mortise-and-tenon joints, rather than large dovetails, to secure the stretchers to the legs. This feature may indicate an earlier date of construction for the Truro table.

A skilled cabinetmaker made this table, yet his identity will likely remain a mystery. To date, only one nineteenth-century cabinetmaker has been identified from the Outer Cape, and there is little in the design and construction of the table that betrays the hand that fashioned it. We do know that successive owners viewed this object as a work table, not as a valuable antique: when discovered, it had a metal vise attached to the top. JO'B

PLATE 29.

MATERIALS: White pine

DIMENSIONS: H 25, W 38, D 22 $\frac{7}{8}$

INSCRIPTIONS: None

CONDITION: Never painted; it retains an early clear finish; a series of small holes have been filled in the top

PROVENANCE: Found in attic of late eighteenth-century house in Truro; probably descended with house from Methias Ryder to Edmund Freeman; to Joseph Rose; and finally to Joseph Peters, who purchased the structure in 1939. Private collection.



PLATE 29

30

TEA TABLE

Dartmouth area

1750–80

The 1800 inventory of John McWhorter of Taunton documents the popularity of tea drinking in the eighteenth century. In addition to the seven pounds of tea McWhorter kept in his storeroom, his “Parlour” boasted two tea tables: a “Square Tea Table” valued at \$8 and a “Black walnut Tea table” worth \$2. In the same room, he also had a “Large round japand tea tray,” two “small oval” japanned tea trays, a “Black tin tea pot,” and “19 China cups and 25 [China] Saucers.” A third “Tea

Table,” valued at \$1, stood in his back keeping room. Obviously, McWhorter and his family enjoyed their tea, and they were hardly alone. McWhorter lived at the end of a century that saw the consumption of tea in England and America rise exponentially, and his possessions are tangible evidence of this custom.¹ As with most customs, tea drinking involved a ritual, and, as McWhorter’s inventory indicates, a specialized table lay at the center of it.²

Makers throughout the colonies fashioned rectangular tea tables in the mid-eighteenth century. In New England, Boston (entry 31) and Newport designs predominated. Newport craftsmen favored three types of rectangular-top tea tables.³ Two versions were formal: a sculptural ball-and-claw example and a sinuous slipper-foot model.⁴ The third, termed a porringer-top table by present-day collectors, was a simpler, less expensive type, and the prototype for the three tables in this entry. Porringer-top tables have a top based on an open card table that is set on a plain base with off-centered turned





PLATE 30.1



PLATE 30.2

legs and round pad feet.⁵ Newport makers found the form easy to produce, and it soon became a common export item.⁶

Craftsmen in southeastern Massachusetts made versions of the turned-leg tea table, as these two examples from Bristol County attest (pls. 30 and 30.1). Both vary slightly from their Newport counterparts. On these rural examples, the skirts are deeper and thicker, and the feet display more pronounced pads. Indeed, the most dramatic feature of the oval-top table is the ball under each pad, which, along with the splay of the legs, gives the table a bold vitality.⁷

An interesting element of the Dartmouth table (pl. 30) is how the maker attached the top. He cut a mortise, or slot, into each rail immediately below the top, inserted the tenon of a block into each slot, and nailed the ex-

posed block to the underside of the top (pl. 36.1 has a similar treatment). This method is often associated with Newport workmanship, but craftsmen in Bristol County employed it as well.⁸

The second example (pl. 30.1) belonged to a Westport family in the early twentieth century. Overall, the table has simpler lines; its two-board top is unshaped; there is no ring turning at the top of the leg and little splay to the legs; and the feet end in simple high pads. On both plates 30 and 30.1, the turned feet and legs suggest a mid-eighteenth-century date, but this form of leg and foot was popular until the end of the century.⁹

The final table (pl. 30.2) is by far the most unusual. Porringer tops rarely rest upon frames with cabriole legs. In this case, the deep overhang of the top is balanced by the strong curve of the knees. The process of sawing and shaping the legs would have added considerably to the cost of the table.

The accounts of Lemuel Tobey (1749–1829), a Dartmouth cabinetmaker, document the price of plain, turned-leg tables. Tobey charged £0.12.0 for a “tea table” in 1773, the same price as a sea chest and far less than the £3 he demanded for a maple desk. He probably made the tea table of native maple or birch, for a “Tea Table Mehogany” cost £1.10.0 in 1781. Inexpensive tea tables were a mainstay of Tobey’s business during the 1770s and 1780s, demonstrating the popularity of the form both before and after the Revolution.¹⁰ JO'B

PLATE 30.

MATERIALS: Maple

DIMENSIONS: H 25½, W 34, D 26

INSCRIPTIONS: None

CONDITION: Excellent

PROVENANCE: Purchased in the 1940s by antiques dealer Barney O'Donnell in the Padanarum section of North Dartmouth; sold at auction by Skinner, October 31–November 1, 1986, lot 199. Private collection.

PLATE 30.1.

Tea table, Westport area, 1750–90. Maple; H 25, W 33¼, D 24½. Descended in the Davis family of Westport in the twentieth century; acquired by the present owner about 1975. Private collection.

PLATE 30.2.

Tea table, Dartmouth area, 1750–80. Maple; H 26, W 36¾, D 27½. Descended in the Wright family of Dartmouth; sold at auction by Garth's Auction Barn, October 8, 1971, lot 329. Private collection.

31

TEA TABLE

Boston

1755-65

The table itself is unique. It was a tea-table. The outline of the top was a series of circular projections each planned to hold a tea-cup and saucer while still leaving room in the middle of the table for the other tea equipment. The entire table was edged with a narrow molding raised just enough above the surface of the table so that tea-saucers would not slide off if the table was jarred.

By 1910, when this account was written, the Sever House in Kingston had become a veritable museum of family relics.¹ The description of this table (pl. 31) accompanied a photograph of the parlor in the stately Georgian mansion (pl. 31.1). The table, and the tea cups that once graced its surface, had belonged to Judge Wil-





PLATE 31.1

liam Sever (1729–1809) and his wife Sarah Warren (d. 1797). In all likelihood, the Severs acquired these items shortly after their marriage in 1755, a union that joined two of the most prominent families of southeastern Massachusetts. William and his father, Nicholas, of Kingston and the Warrens in neighboring Plymouth had prospered through shipbuilding and coastal trade. Sons in the two families attended Harvard; William and James, Sarah's brother, both graduated in 1745. In their respective towns, the Severs and Warrens dominated local politics and became ardent supporters of the Revolutionary cause. They represented the patriotic elite of the old Plymouth Colony.²

Both families turned to Boston craftsmen and importers for their finest furniture. The Severs' tea table and the Queen Anne chair in the photograph depict classic Boston design, while the looking glass between the windows appears to be a costly London model.³ Another interior image of the Severs' home shows a midcentury Boston side table with marble top and cabriole legs (chap. 1, fig. 1.7). James Warren also patronized Boston craftsmen. He owned a splendid Boston mahogany card table with a playing surface covered in brilliantly colored needlework wrought by his wife, Mercy Otis Warren (pl. 40). The presence of stylish Boston furniture in Kingston and Plymouth should come as no surprise; trade and politics regularly took the Severs and Warrens to Boston, where they could easily acquire the most fashionable objects.

This tea table stands out as a singular achievement. It is the most ornate of six surviving examples of the form, all distinguished by their distinctive rounded turrets.⁴ The pattern relates to the turreted corners of English and American card tables (pl. 40), but in this case the motif is repeated twelve times. On this table as well, a unique pattern of rococo carving covers the knees. Instead of the standard acanthus leaf spilling over the knee, stylized leaves frame a bold asymmetrical cabochon (pl. 31.2). The carver struck his chisels deeply into the knee; the result is bold and ambitious, but it lacks the fluid grace of the best American carving.⁵

The construction of this table, and indeed of all but one of the related examples, follows an unusual plan. On most tea tables, a craftsman tenoned the rails to the legs and either pinned the table top to the rails or held it with blocks glued to the frame and underside of the top. Here, the maker began with a rectangle of straight rails which he dovetailed at the corners. He turned the circular turrets on a lathe and tenoned the legs to the corner turrets. He then notched each corner turret to fit the corner of the frame and fastened it with glue and a single screw. To secure the top, the maker used glue blocks within the frame in the standard manner, but he also drove nails through the top into the turrets. Most surprisingly, he fashioned the rim and top from a single board. The solution is individual and certainly peculiar, but it has stood the test of time. The table remains in pristine condition.



PLATE 31.2

Remarkably, not only has the table survived intact, but so have its accoutrements: the Chinese porcelain cups, saucers, and tea equipage used by the Sever family. Together they document the fashionable taste of an affluent mercantile family on the South Shore of Massachusetts. BJ

PLATE 31.

MATERIALS: Mahogany; white pine blocks beneath top

DIMENSIONS: H 27½, W 30 (top), D 19¾ (top)

INSCRIPTIONS: None

CONDITION: Feet once had casters (visible in pl. 31.1); top contains a fourteen-inch split extending through rim; by 1985 the legs had loosened; at this time, frame reglued and top lightly refinished

PROVENANCE: According to family tradition, owned by William and Sarah (Warren) Sever; descended through the Sever family until sold by George F. Sever and Francis Sever in 1934 to Hyman Kaufman, Antique Galleries, Boston; acquired by Henry Francis du Pont in 1939. Winterthur Museum, bequest of Henry Francis du Pont 1958.2774.

PLATE 31.1.

Parlor of Sever House, Kingston. Photo, 1910. Courtesy of Local History Room, Kingston Public Library.

PLATE 31.2.

Detail of knee of pl. 31.

32

DROP-LEAF TABLE

Duxbury

1700–1720

Even for the eighteenth century, when tables were configured to save space, folding tables such as that in plate 32 were unusually compact. When open, it was used as a breakfast, work, or tea table. When the leaves were down, the owner could set the table nearly flush against a wall. Known today as tuckaway tables, craftsmen likely called them “folding tables.” A Philadelphia account from 1709 refers to “a black walnut folding table.”¹ This example from Duxbury is noteworthy for its form, condition, and history.



Similar to other tables of the same type, the elongated, mirrored balusters reflect Boston's influence on Plymouth County furniture, though its turnings lack the crispness of the best examples.² The maker's use of a tongue-and-groove joint on the leaves indicates a date of manufacture early in the eighteenth century. Interestingly, the tongue and groove is not set in the center of the board, but instead is placed higher than the medial line, leaving only a thin edge at the top. The scalloped and chip-carved feet are the most distinctive feature of the table. The chip carving relates to the serrated chests of Plymouth County, most of which originated in Marshfield, a town that borders Duxbury to the north.³

Considering the heavy use that the top betrays, this early table survives in remarkable condition.⁴ The feet, top, and leaves are original. The maker employed massive hinges for the leaves and nailed riven shingles to the underside of the leaves to level the top when it is open.

This table descended in the Bonney family of Duxbury and Pembroke, and its first owners may have been James Bonney (1671–1723) and Abigail Bishop, who married around 1695. They lived in Duxbury, though likely in the section then known as Namasakeeset, or "Place of Many Fish." It became part of Pembroke in 1713.⁵ Identifying a maker for such an early piece is difficult. One possibility is turner James Barker (1684–1718), who worked in both Duxbury and Abington,

but other unidentified joiners and turners must have worked in Duxbury as well at the start of the eighteenth century. JO'B

PLATE 32.

MATERIALS: Maple

DIMENSIONS: H 24¾, W 7½ (closed), 30¼ (open), D 31⅞

INSCRIPTIONS: None

CONDITION: Some minor insect damage and slight rot to underside of feet; leaves scrubbed and warped; original hinges with nails reinforced with leather washers

PROVENANCE: Probably James Bonney who married Abigail Bishop, both of Duxbury; to Elisha Bonney, who married Elizabeth Lincoln of Pembroke; to James Bonney (1730–1820), who married Keturah Bishop (1738–1820), both of Pembroke; to Josiah Bonney (1768–1827), who married Lucy Josselyn (1763–1826), both of Pembroke; to Josiah Bonney (1794–1872) of Washington Street in Hanover, who married Mercy W. Rose (1797–1875); to Josiah Bonney (1823–70) of Hanover, who married Sarah A. Hollis (1830–1905) of Braintree; to Frank W. Bonney (1858–1933) of Hanover, who married Alice M. Litchfield (1854–1947); to Lucy Josselyn Bonney (1891–1997) and Anne Weston Bonney (1891–1995), who both resided in Hanover; purchased by current owner at Willis Henry Auctions, Hanover, Massachusetts, October 1, 1989. Private collection.

33

DROP-LEAF TABLE

Boston

1710–30

These two tables (pls. 33 and 33.1) illustrate the influence of Boston design on furniture in southeastern Massachusetts. Some Boston-trained makers worked in the region, but stylistic diffusion came mainly through Boston-made furniture acquired by local customers. In response, regional woodworkers developed their own versions of the popular urban forms. These tables represent both sides of this stylistic exchange: the imported piece and the provincial reaction. Each table was owned in southeastern Massachusetts, but one was made in

Boston (pl. 33), and the other probably hails from Barnstable County (pl. 33.1).

In the early twentieth century, antiquarians dubbed this form a gate-leg table because of the turned swinging “gates” that support the leaves.¹ At the time they were made, such tables had other names. Contemporary documents refer to them as “falling sides,” “fall leaf,” or “oval” tables. The last term, which describes the shape of the top when open, was the most common.²

Plate 33 is a classic example of the Boston gate-leg table. Its mirrored baluster and crisp ring turnings, egg-shape feet, and single deep drawer are typical Boston features. The costliest versions were made of imported black walnut; in this case, the maker chose native maple. He also turned double rings above and below the balusters, an atypical, but not unprecedented, feature.³ The table has an illustrious pedigree. Its first owner was reportedly Mary Starbuck (1645–1717), a wealthy and influential resident of Nantucket who sponsored the initial meetings of the Society of Friends in the great room of her house. Perhaps some of the first Quakers of Nan-



PLATE 33

tucket met around this table.⁴ Yet such a provenance must be treated with caution. Mary was at least sixty-five years old when this table was made; it may instead have belonged to one of her children and over time come to be associated with the leading figure in the family. Regardless, the table documents the ownership of Boston oval tables in southeastern Massachusetts.⁵

Though the second table (pl. 33.1) owes much to Boston design, it varies from the standard urban form. The maker chose not to divide the elongated, mirrored balusters on the legs with a ring, and introduced distinctly different turnings above and below the balusters. He also turned a double ring above the feet rather than the more common single ring.⁶ Finally, on the stretchers he compressed the turnings. The narrow width of the table top partially necessitates the compressed turnings: it is fully five inches narrower than the Starbuck example.⁷ Like its Boston counterpart, this second table is associated with an eminent individual. Thomas Prence (1600–1673), the first elected governor of Plymouth Colony, reportedly owned the table. However, the thin attenuated turnings suggest a date of construction more than a quarter century after Prence's death. The table probably belonged to a descendant, many of whom lived on Cape Cod in Eastham or Sandwich during the eighteenth century.⁸ In all likelihood, a craftsman in that region built this distinctive adaptation of a Boston gate-leg table. JO'B

PLATE 33.

MATERIALS: Maple legs, stretchers, end rails, drawer front, and top; white pine drawers sides, back, bottom, and medial support

DIMENSIONS: H 27½, W 19¾ (closed), 55¼ (open), D 49⅝

INSCRIPTIONS: Illegible handwritten ink inscription on paper label pasted to side rail

CONDITION: Excellent except for extensive powder post beetle damage; old red stain on frame; worn and bleached top;



PLATE 33.1

nails driven through top into frame; pivoting posts once had feet that were tenoned to blocked portion of stretcher; original maple knob for drawer; original butterfly iron hinges for top and leaves

PROVENANCE: Reportedly owned by Mary Starbuck (1645–1717) and descended in her family; donated to the present owner in 1899. Collection of the Nantucket Historical Association. Photo, Jeffrey Allen.

PLATE 33.1.

Drop-leaf table, probably Barnstable County, 1710–40. Hard maple, oak, white pine; H 28⅝, W 14½ (closed), 49⅝ (open), D 38. Originally stained, later painted, then stripped and refinished; descended in the family of Governor Thomas Prence of Plymouth Colony. Courtesy of Plimoth Plantation.

34

DROP-LEAF TABLE

Hingham or possibly Boston

1740-70

In the mid-eighteenth century, small tables with cabriole legs and oval tops were the height of fashion. Merchant and patriot John Hancock kept a nearly identical walnut example in his mansion on Beacon Street.¹ The owner of the table shown in plate 34 was also a member of the region's elite: Hingham's Benjamin Lincoln (1732-1810).² Son of a prominent Hingham politician and farmer, he served as one of Washington's generals during the Revolution. General Lincoln achieved lasting fame when he accepted Cornwallis's surrender at Yorktown.



Lincoln later served as lieutenant governor of Massachusetts and Collector of the Port of Boston. When he died in 1810, he was honored with a state funeral.

A wealthy landowner, Lincoln could afford to order his furniture from urban craftsmen; he owned a chest of drawers made in Boston (entry 60). Yet in this instance, he likely patronized a Hingham craftsman for this stylish table, as details of its design and construction suggest local manufacture. Lincoln ordered the table long before his exploits in the Revolution; perhaps upon the occasion of his 1756 marriage to Mary Cushing (1734–1816). The most significant design difference from Boston examples is the table's narrow stance: the curve of the legs, more pronounced than on comparable Boston examples, makes the table unstable. Additionally, the maker's method of attaching the top is unusual. On a Boston drop-leaf table of midcentury, one would expect the top to be fixed with glue blocks set beneath the top so as to not mar the expensive mahogany. However, this maker inexplicably chose to drive two wooden pins through the top and into the frame. Finally, the maker employed eastern white pine for the swing rails, as opposed to a hardwood such as maple or birch.³ These peculiarities suggest a maker who was familiar with the form but chose to build it in his own distinctive manner.

There are at least two makers in Hingham at mid-

century who could have fashioned Lincoln's table: Peter Lincoln (1711–69), who was a chairmaker, and cabinetmaker John Beal (1730–1814), who lived on East Street. JO'B

PLATE 34.

MATERIALS: Mahogany; white pine swing rail, stationary rail, and vertical support blocks

DIMENSIONS: H 26 $\frac{1}{8}$, W 10 $\frac{3}{4}$ (closed), 29 $\frac{3}{4}$ (open), D 28 $\frac{1}{4}$

INSCRIPTIONS: Handwritten in ink on paper label pasted to underside of leaf: "Reference—Fine Furniture by Albert Sack / 'Queen Anne small size drop-leaf table- / New England circa 1720–1750. A collector's / dream realized—a superb example of / this extraordinary rare type—few of these tiny tables were made'"

CONDITION: Top was once removed from frame and reattached with screws; significant powder post beetle damage on one swing leg; two replaced knee brackets; replaced edge along rule joint on one leaf; patches at ends of rule joint on other leaf; half-inch-wide vertical patch at outer top corner of one leg; nine-inch patch to the knee of another leg; original hinges with new screws

PROVENANCE: Probably General Benjamin Lincoln; to Martin Lincoln (1769–1837); to Sarah Elizabeth Lincoln Crosby (1821–89); thence by descent to the present owner. Private collection.

35

DROP-LEAF TABLE

Plymouth

1745-70

This table (pl. 35) is part of a larger group of furniture from the same Plymouth shop that includes two drop-leaf tables, two dressing tables (entry 78), a bottle box, a desk, and two chests. Remarkably, five of the pieces—this table, one of the dressing tables, the bottle box, the desk, and one of the chests—reside at Spooner House, which has remained largely intact for the past two centuries. Two inventories of Deacon Ephraim Spooner's possessions make mention of a table similar to this one, so we can date its inclusion in the house to 1815. An assessor's survey in 1815 records "1 round Mehoeny Table"



valued at \$6, and an inventory taken upon Spooner's death in 1818 lists "1 mahog. Round Table" at \$3.¹ No other table in Spooner House fits the inventory descriptions.

A second table that shares many design aspects with the Spooner example and also has a Plymouth-area history indicates that a local maker made both tables in the mid-eighteenth century.² Each has distinctive stiff cabriole legs with bluntly creased knees that remain thick throughout the descent of the leg. Though cut slightly differently, the end rails are a series of cyma curves culminating in a central arch. The most idiosyncratic feature of these two tables is the vertical bead at the top of the cabriole leg where it abuts the end rail. This bead takes the place of an applied return and serves as a visual stop between the top of the leg and the end rail. This treatment, sometimes seen in Philadelphia tables, is extremely unusual in New England work.

When Spooner (1735–1818) married Elizabeth Shurtleff (1737–1818) in 1763, her father may have given this table as a wedding gift. Affluent men often presented their daughters with a suite of furniture as a dowry. The accounts of Middleborough maker Simeon Doggett (1738–1823) record this practice, as he rarely sold individual pieces; instead, clients ordered groups of furnishings, often on the occasion of a marriage. The

commissions Doggett filled varied depending on the wealth of the customer, but they generally included a case of drawers, a table or two, a set of chairs, a bread trough, and a bedstead.³ The table shown here may have been given with some or all of the other related pieces in the house. The distinctive design should help identify other tables by the same mid-eighteenth-century Plymouth maker. JO'B

PLATE 35.

MATERIALS: Mahogany top; hard maple legs and outer rails; eastern white pine inner stationary rails and secondary work

DIMENSIONS: H 26³/₈, W 15¹/₂ (closed), 43¹³/₁₆ (open), D 44

INSCRIPTIONS: Numerous assembly marks in chalk

CONDITION: Two corner blocks missing; powder post beetle damage throughout; original hinges

PROVENANCE: Probably Ephraim Spooner to his sons Thomas (1775–1827), James (1777–1838), and Ebenezer (1779–1845), who each received one-third of father's estate; to James's widow Margaret Symmes Spooner (1778–1861); to James and Margaret's son James Spooner II (1802–84); to his nephew James Walter Spooner (d. 1888); to his wife Sophronia Smith Spooner (d. 1917); to her son James Walter Spooner II (1868–1954), who left the house and contents in trust. Courtesy of Plymouth Antiquarian Society.

36

DROP-LEAF TABLE

Bristol County

1740–70

This large dining table (pl. 36) follows a popular Rhode Island formula. With the advent of the Queen Anne style in the 1730s, Newport cabinetmakers began to offer dining tables with round pad feet and either cabriole or straight, tapered legs (pl. 36.2). The latter suggested

the attenuated curve of the cabriole leg but required less time and expense to construct. For a cabriole leg, the craftsman sawed a billet of wood into the approximate shape, placed it on a lathe to turn the foot, and then shaped the leg to its final form on the bench using a drawknife, spokeshave, rasps, and scrapers. A tapered leg, by contrast, was worked almost entirely on the lathe. Once the billet was sawn to shape, the artisan set it on the lathe in an off-center position and turned the tapered shaft. He then refastened the leg on its central axis to turn the foot. Only minor finishing with a rasp or scraper was necessary to complete the task.

The craftsman who made the table in plate 36 undoubtedly had seen Rhode Island versions of the form; yet, he varied the design in several ways, perhaps in response to the materials. He had access to a supply of





PLATE 36.I

densely grained and highly figured mahogany and used it lavishly. He fashioned the broad top and deep leaves of heavy boards, measuring an inch thick and up to two feet in width. The weight demanded a substantial base, which he made from two-and-one-quarter-inch stock. The stout frame, thick legs, and undecorated end rails give the table a more massive appearance than Newport counterparts (pl. 36.2). The proportions of the top add a further note of difference. Most mid-eighteenth-century table tops with the leaves up are comparable in width and depth. The table in plate 36.2 extends almost five feet in depth and more than four-and-one-half feet in width. However, the top in plate 36 measures only four feet in depth and well over five feet in width. As a result, when open, the top and leaves create an elongated oval, which departs noticeably from the more circular appearance of most tables with rounded leaves.

One detail of construction reveals the maker's adherence to Rhode Island workmanship. Instead of using pins, glue blocks, or screws to attach the top to the frame, he tenoned one end of four wedge-shape blocks into mortises within the rails and nailed the other end to the underside of the top (pl. 36.I). The method securely fixed the top yet allowed for seasonal expansion and contraction of the wood. The same technique appears on some Newport tables as well as on the example in plate

36.2.¹ In the latter case, the blocks are smaller and more precisely shaped.

Both tables pictured in this entry descended in Bristol County families. The quality of construction, shaped end rails, and skillfully turned feet of plate 36.2 suggest the work of a proficient Newport cabinetmaker while the proportions, heftier appearance, and distinctive mix of woods—mahogany, hard maple, and white oak—of the other example point to a Bristol County artisan in a coastal or river community with access to imported mahogany. Both tables document the influence of Newport design and craftsmanship within the Massachusetts towns near the Rhode Island border. JO'B and BJ

PLATE 36.

MATERIALS: Mahogany top and leaves; hard maple legs and end rails; white oak secondary work

DIMENSIONS: H $27\frac{15}{16}$, W $18\frac{1}{4}$ (closed), $62\frac{1}{2}$ (open), D $40\frac{5}{8}$

INSCRIPTIONS: None

CONDITION: Refinished; one block on underside of leaf missing; original hinges

PROVENANCE: Descended in the family of Bertha E. Smith (ca. 1885–1972) of Norton and New Bedford; given to Norton Historical Society in 1973. Courtesy of Norton Historical Society.

PLATE 36.I.

Detail of the blocks that secure top of pl. 36. Photo, Matthew Buckley.

PLATE 36.2.

Drop-leaf table, probably Newport, Rhode Island, 1750–80. Mahogany, maple swing and stationary rails; H $29\frac{3}{8}$, W $19\frac{1}{4}$ (closed), $54\frac{1}{8}$ (open), D $59\frac{3}{8}$. Descended in a Westport family. Private collection.



PLATE 36.2

37

DROP-LEAF TABLE

*Attributed to John Townsend**Newport, Rhode Island*

1760–70

In the early 1760s, when the merchant Jerathmael Bowers (d. 1799) set out to build a home in what is now Somerset, Massachusetts, he sought a design from downriver: a large Newport-style Georgian plan (chap. 1, fig. 1.8).¹ The Taunton River, which fronted his property, flowed into Mount Hope Bay and onto Newport. Bowers amassed great wealth as a merchant, and he wanted the best for his Boston-born wife, Mary Sherburne. At the time, for a person of means from the region, that most often meant what was fashionable in Boston and

Newport. For his wife's portrait, he employed John Singleton Copley of Boston.² Likewise he turned to at least one Boston cabinetmaker for a blockfront bureau table and perhaps a few other household furnishings.³ Yet Newport probably proved to be the more significant source for the Bowers family, as this impressive dining table with open talons suggests (pl. 37).

In an age when trade was conducted almost entirely by water, the Taunton River brought prosperity to Bristol County. Merchants in Taunton and the towns southward along the river grew rich through their commercial ties to Newport, a city well situated to take advantage of the mercantile environment of the mid-eighteenth century. By the 1760s, Newport ranked among the largest colonial ports, and one of its chief exports was furniture.⁴ This large table, however, is not a typical export piece; Bowers likely commissioned it specially for his new home.⁵ There, the table probably constituted one of several Newport items acquired about the time of his marriage in 1763.

Though no bills survive to document Jerathmael's purchases, a strong case can be made for attributing this table to the masterly Newport cabinetmaker John



Townsend (1732–1809).⁶ The sharply defined claws and high oval ball of the feet follow a classic Townsend pattern. The muscular tension of the ankle matches that on several of his card tables. Within the frame, two distinctive traits offer further links to Townsend. The knuckle joints for the swing legs are meticulously cut and curved. In addition, a series of medial braces were originally placed into dovetail-shape slots in the stationary rails of the frame. Usually Townsend set three braces across the top of the frame and two across the bottom.⁷ Here two were inserted at both the top and bottom. The difference bears noting because of the remarkable consistency of Townsend's construction. Nevertheless, the cumulative evidence points to Townsend.

A final table adds a piece of circumstantial proof to the case. During the 1760s John Townsend built several ambitious card tables with carved knees and open talons. They rank among his most dramatic products; as one scholar has noted, "This is furniture with an attitude, a claw foot with personality."⁸ One of these examples retains a history in the Brayton family of Somerset. According to present-day descendants, this grand card table passed into the family from the heirs of Jerathmael Bowers.⁹ Together the two tables demonstrate the

impact of Newport craftsmanship on the mercantile elite along the Taunton River. JO'B and BJ

PLATE 37.

MATERIALS: Mahogany; cherry swing rails; maple stationary rails; white pine blocks; chestnut cross brace (only one original remains)

DIMENSIONS: H 28½, W 62 (open), 20½ (closed), D 61

INSCRIPTIONS: Indistinct graphite inscriptions throughout; "CH" stamped on some hinges

CONDITION: Extensive powder post beetle damage to frame; damage to three feet; small portions of claws missing; one leg is cracked above the knee; only one original cross brace remains on the top of the frame, the second is a replacement; both lower braces are missing; four of the original twelve glue blocks that secure the top to the frame are extant; repair along inside of one swing leg; 2¾-inch patch in rule joint at one hinge; old refinished surface; varnish has begun to crack and craze; original hinges

PROVENANCE: Originally owned by Jerathmael Bowers of Somerset and descended in Bowers family; sold at Skinner, November 7, 2004, lot 127. Collection of Dr. and Mrs. George E. Manger.

38

DROP-LEAF TABLE

*Lincoln and Cushing**Hingham*

1790-1805

Eighteenth-century furnituremakers in southeastern Massachusetts had little incentive to label their furniture. Their clients were most often local, and they advertised by word-of-mouth. By the end of the century, however, markets had expanded, and craftsmen were producing furniture for a larger customer base. To be successful, many makers of southeastern Massachusetts marketed themselves, as the label on this table (pl. 38) suggests:

LINCOLN & CUSHING Respectfully inform the public, that they carry on the CABINET-MAKING business, near the Post-Office, in HINGHAM, where they will be happy to wait on those who may favour them with their commands. Sideboards, Desks, Bureaus, Tables, lolling and easy Chairs, Bedsteads, &c, &c. made in the newest fashion, and at short notice. MAHOGANY for sale by retail at the above place.



The partners in the firm of Lincoln and Cushing were almost certainly Caleb Lincoln (1751–1829) and Elisha Cushing (1746–1829). According to an 1893 town history, Lincoln was a “Chair-maker” and Cushing a “Cabinet-maker.”¹ Lincoln lived on North Street in West Hingham; Cushing lived on the southeast corner of Main and South Street in what now is known as the “Old Acadian House,” and he was postmaster from 1809 to 1815.² That a chairmaker and a cabinetmaker combined to form a full-service furniture shop indicates the increasingly competitive furniture market at the beginning of the nineteenth century.³ Their partnership, like many of the period, may have been short-lived, as this is the only known object labeled by the firm.

Lincoln and Cushing operated their partnership at a time of economic vitality for Hingham. During the eighteenth century, the town’s economy was based largely on a commercial fishing industry, with shipments of mackerel, cod, and hake exported to foreign ports.⁴ After the Revolution, however, the town turned to manufacturing, including the production of furniture.⁵ At the turn of the nineteenth century, Hingham had at least eight furnituremakers, more than its population would necessitate. One, William Todd (1774–1800), worked in a partnership that operated shops in both Hingham and Boston.

The labeled Lincoln and Cushing table exemplifies

the shifting furniture trade in the Federal period, from custom-made furniture to wholesale manufacture. Partnerships were increasingly common. The collaboration of Lincoln and Cushing and their ability to produce furniture “at short notice” points to the existence of a vibrant furniture manufacturing center at Hingham in the early Federal period, one that would grow in scope in the first half of the nineteenth century.⁶

The mahogany dining table Lincoln and Cushing made is an amalgamation of design elements. While the tapered legs with string inlay reflect the newer Federal style, the shaped end rail is Chippendale in origin (see pl. 36.2 for a similar rail). Like many makers, Lincoln and Cushing balanced the expectations of customers who were comfortable with older design with elements of the latest style. JO'B

PLATE 38.

MATERIALS: Mahogany; lightwood string inlay; birch swing rails; white pine stationary rails and blocks

DIMENSIONS: H 28, W 16 $\frac{1}{8}$ (closed), W 46 $\frac{1}{4}$ (open), D 47 $\frac{5}{8}$

INSCRIPTIONS: See text

CONDITION: Excellent; missing one vertical block within frame; original hinges

PROVENANCE: Acquired by the present owner from Thomas Schwenke Antiques in 2004. Private collection.

39

PEMBROKE TABLE

Probably New Bedford

1790-1800

A maker in Boston, Newport, or New York could have produced this Pembroke table, but it likely originated in New Bedford.¹ The present owner purchased it from a New Bedford collector who specialized in locally made furniture. Two Pembroke tables of similar form, one that descended in the Ricketson family and another depicted in a watercolor of the Russell mansion (chap. 1, fig. 1.20), establish precedent for the form in New Bedford.² The work of cabinetmakers like Ebenezer Allen Jr. (entry 62) and Reuben Eldred Swift (entry 74) demonstrate the sophistication of some furniture made in New Bedford in the Federal period. Makers in that growing town were certainly talented enough to craft this table (pl. 39).



The most striking features of this table are its small size, fine construction, and dense, dark mahogany. Overall, the construction follows the pattern one would expect, except that the fly rails on one end fail to abut the end rails. Instead, on each side the maker inserted a single narrow, vertical block of mahogany and glued it in place. This may have been done so that when the table was open, one would see the mahogany blocks rather than those made of a secondary wood.

Pembroke tables were popular from 1750 to 1840 because of their practicality and size. Known also as “breakfast” or “fly” tables, they were lighter and more stable than the swing-leg forms (entries 34–38) of mid-century.³ The account book of Providence cabinetmaker Job Danforth attests to demand for the form. Between 1788 and 1818, Danforth made twenty-eight Pembroke tables, a number second only to his “3½ foot” tables.⁴

An 1806 Taunton household inventory suggests that Pembroke tables were used for a variety of purposes. In addition to a “Cherry tree Pembroke table,” William Augustus Crocker’s “Parlour” contained a secretary, sideboard, six Windsor chairs, an easy chair, cradle, dining implements, books and pamphlets, a clock, a rock-

ing chair, and a “Back Gammon table.” In such a busy room, his Pembroke table could have been put to a myriad of uses: game, library, breakfast, dining, or work table.⁵ For the diminutive type of Pembroke table shown in plate 39, a painting of the parlor of the Russell mansion in New Bedford suggests a different use: as a pier table.⁶ However its first owner used it, this table is an excellent example of a restrained, sophisticated Pembroke table. JO'B

PLATE 39.

MATERIALS: Mahogany; soft maple swing rails; and white pine stationary rails and support blocks; yellow poplar drawer sides, back and bottom

DIMENSIONS: H 28½, W 19⅝ (closed), 35⅝ (open), D 29⅝

INSCRIPTIONS: None

CONDITION: Refinished; two cracks in top; butterfly repair beneath top; original brass hardware and hinges

PROVENANCE: Purchased in the 1970s from Dr. Alfred Borbridge Crowe (1898–1976), Union Street, New Bedford, who acquired it locally earlier in the century. Collection of John D. Levasseur.

40

CARD TABLE

*Boston**About 1754*

This graceful table (pl. 40) introduces a new form to the catalogue. At the time the table was made, card playing had long been a popular pursuit in Europe, enjoyed by the upper and lower classes alike. By the late seventeenth century, when the “enchanted witchery of gaming,” had permeated society, British craftsmen offered specific tables for games of cards.¹ A few of these early examples reached the colonies, but local artisans did not begin to make their own versions until after 1730, when

the curving style now called Queen Anne first appeared.² Derived from contemporary English tables, the New England form featured a hinged top, one swinging leg to support the leaf, cabriole legs, and a rectangular frame with rounded “turret” corners.³ When not in use, such tables stood against the wall with the leaf closed. Whenever needed, they could be easily moved and opened to provide a surface perfectly suited for a four-hand game of whist, a fashionable English pastime introduced not long after the advent of the Queen Anne style.⁴

Initially American card tables were a rare and expensive luxury. Though anyone might play a game of cards, only the wealthy sought specialized tables for this purpose. Before the Revolution, their production occurred primarily in urban communities, such as Boston or Newport, where artisans fabricated elegant examples of imported mahogany or black walnut. In Boston, a handful of cabinetmakers offered these striking tables with turreted corners. This example (pl. 40) is one of ten similar ones with round feet.⁵ Four others of related design



display more costly ball-and-claw feet.⁶ Within the entire group, the legs are stiff, almost straight cabrioles and feature broad undulating brackets at the knee. The construction of several matches this example, suggesting that they originated in the same shop. The maker formed the front corners of large square blocks of pine, tenoned the rails to the blocks, rounded and veneered the front corners, and attached the legs to the blocks with a sliding dovetail.⁷

Among the fourteen related versions, this table stands out because of its size. It is more than four inches wider than any of the others in the group. Its scale no doubt resulted from the special requirements of the customer. In this case, the table was made to accommodate a stunning needlework panel fashioned by Mercy Otis Warren, daughter of influential politician James Otis of Barnstable (pl. 40.1). Mercy, her sister Hannah, and their cousin Eunice Bourne were all accomplished needlewomen. They received instruction in needlework, possibly at Mrs. Hiller's school in Boston during the late 1740s.⁸ Mercy's relations created grand pastoral chimney pieces; Mercy, an unusually literate and outspoken

young woman for her day, chose instead to depict the game of loo, in trompe l'oeil surrounded by a central medallion and outer band of flowers.⁹ Only two other Boston tables depict similar scenes.¹⁰ In Mercy's case, she likely had finished the cover by early 1754, when her father noted the payment of £3.10.0 "for a Card Table for Mercy."¹¹ He obtained the table through his son, James Jr., who resided in Boston at the time. The table apparently formed part of a substantial dowry, valued at £458, which Mercy brought with her when she married James Warren, a successful Plymouth merchant, in November 1754.¹²

Over the next twenty years, James and Mercy Warren became persuasive advocates of the Revolutionary cause. He gained considerable influence through his seat on the General Court of the colony, eventually serving as Speaker of the House, and uniting firebrands Sam Adams and Mercy's brother, James Otis Jr., with moderates John Hancock and John Adams in their opposition to the Tory leadership of Thomas Hutchinson. Mercy supported her husband at every turn, publishing satirical poems and plays in the Boston newspapers that lam-



PLATE 40.1



PLATE 40.2

pooned the local loyalists. The Warrens' home on North Street in Plymouth (just a block from that of Ephraim Spooner; see entry 26) became a haven for radicals (pl. 40.2). According to Mercy's own account, her husband and Sam Adams hatched the idea of Committees of Correspondence during conversation in the house, perhaps in the parlor where this card table stood.¹³ These committees became the means for forging resistance to the Crown throughout the colonies, leading in 1774 to the First Continental Congress and two years later to independence.

Though living in the center of Plymouth, forty miles from Boston, the Warrens turned to the larger community for their finest furnishings. John Singleton Copley painted their portraits; Samuel Minott made silver for them; and Boston cabinetmakers fashioned this table as well as a tea table and kettle stand.¹⁴ Their purchasing patterns mirrored those of other prominent pre-Revolutionary families along the South Shore, such as the Severs in Kingston (entry 31). Judging from surviving examples, elegant turret-top card tables were a particular

favorite in the most affluent southeastern Massachusetts homes. A nearly identical version with ball-and-claw feet has a lengthy history in Plymouth, an ornate carved example belonged to the Reverend John Howland of Plympton, and a third came from a family in Taunton.¹⁵ Yet none has attracted the attention of Mercy Otis Warren's table, with its brilliant needlework top, a prized family heirloom until coming to Pilgrim Hall in 1928. It is one of the few objects linked to this significant woman of letters. "Plymouth is not rich in memories of her," wrote a biographer at the end of the nineteenth century. Of a handful of family possessions, the writer continued, "best of all [is] the historic card-table. . . . The whole is a triumph of patience and artistic skill."¹⁶ LS and BJ

PLATE 40.

MATERIALS: Mahogany legs, top, leaf, front and side rails, drawer front; mahogany veneer on turreted corners; maple swing rail; white pine for all other secondary work

DIMENSIONS: H 27 $\frac{3}{8}$, W 41 $\frac{1}{2}$, D 19 $\frac{3}{4}$ (closed), 38 $\frac{1}{2}$ (open)

INSCRIPTIONS: None

CONDITION: original front knee brackets; three of four rear knee brackets replaced; triangular patch (H $2\frac{3}{4}$, W $\frac{1}{2}$) in left front leg behind knee; vertical splits in turreted right front corner; back surface of swing rail covered with milky reddish-brown paint; replaced drawer bottom; screws added to secure top to frame; original brass handle on drawer; probably replaced hinges; mahogany strips now cover hinges

PROVENANCE: James and Mercy (Otis) Warren to their son, Henry (1764-1828); to his daughter, Marcia Otis (Warren) Torrey (1792-1858); to her unmarried daughter, Elizabeth Torrey (1817-95); to Elizabeth's unmarried cousin, Caroline

B. Warren (1841-1928); to present owner. Courtesy of Pilgrim Hall Museum, Plymouth, bequest of Caroline B. Warren, 1928.

PLATE 40.1.

Needlework playing surface on pl. 40.

PLATE 40.2.

Winslow-Warren House, North Street, Plymouth. Photo, 1880-90. Built by John Winslow about 1726, this home became the residence of Mercy and James Warren in 1757. Courtesy of Pilgrim Hall.

41

CARD TABLE

Newport, Rhode Island

1780-1800

These three card tables (pls. 41, 41.1, 41.2) represent forms commonly associated with late eighteenth-century Rhode Island, where a linear, architectonic version of the Chippendale, or rococo, style prevailed. However, two of the three probably originated in southeastern Massachusetts, and the third has a history of ownership there. Collectively they demonstrate the pervasive influence of Newport design on the region.

The first table (pl. 41) is a masterpiece of design and workmanship. It features a square-corner, serpentine-side





PLATE 41.1

top, a conforming frame with serpentine-edge apron, superb rope carving, and stop-fluted legs. The pattern has no specific English precedent and apparently was developed by Newport craftsmen, who perhaps were inspired by Philadelphia card tables with serpentine sides and fluted legs.¹ Numerous Newport examples survive. A survey of the literature has identified fourteen stop-fluted tables and another nine with the less-expensive alternative of straight molded legs.² At least seven more display the same general outline but along the skirt substitute a straight edge for the serpentine line seen here.³ Writers occasionally credit the tables to Newport cabinetmaker John Townsend, but recent scholarship has refuted this connection.⁴ At present, not one example can be ascribed to a particular Newport artisan. Furthermore, the histories of these tables are frustratingly elusive. Though made in Newport and later Providence, the only examples with extended provenances include three that descended in Virginia families as well as the table shown here (pl. 41), which has resided on Nantucket since at least the mid-nineteenth century.⁵ Given the popularity of the form, it may well have been a favorite item for export.

The second table (pl. 41.1) descended in the Cushing family of Hingham and was likely made there. Its deep, rectangular frame and chunky brackets lack the finesse of the Newport version, yet the table is not devoid of fine details. Shallow double flutes run the entire length of the legs, a coved molding relieves the underside of its top, and neat gouges (tapering down rather than up,

as on the Newport tables) punctuate the front face of the folding leaf. At the sides, the craftsman omitted the gouges, a surprising feature that reduced the cost of the table, but he added a small drawer behind the swing leg, an unusual feature in Massachusetts furniture.

Judge Peter Oliver (1713–91) is said to have kept the third table (pl. 41.2) at Oliver Hall, his country residence in Middleborough (entry 15). An outspoken loyalist, Oliver fled Massachusetts at the outbreak of the Revolution. Two years later local residents salvaged what they could from his house as it burned to the ground. An uncle of Alexander Wood (1796–1867) reputedly “saved this table, [and] also the heavy chair in the hall.” The table passed to Wood after his uncle’s death and then to his sons, William B. (1831–94) and Edward F. Wood (1829–1915).⁶

The maker of Oliver’s table stripped the rectilinear form to its essential elements. Only the quarter-round brackets and the rounded contours of the top and skirt soften the severity of the design. A straightforward expression of Chinese Chippendale taste, it could be the plain cousin of an elegant pair of stop-fluted card tables with heart-shape brackets owned by John Brown of Providence.⁷ Two other comparable tables are known. One carries a history of being made for the Stinnett family of Newport, which strengthens the association of Rhode Island with this form.⁸

The same woodworker crafted Oliver’s card table and his set of chairs (entry 15). All are made of dark mahogany of similar quality and pare the design to its basic outline. The maker probably worked locally; one candidate, Middleborough joiner Simeon Doggett, corresponded with Oliver and helped build a house for Peter Jr., a local doctor.⁹ Doggett’s surviving business records lack any specific reference to the chairs and table, however, and the maker’s identity remains a mystery.

LS and BJ

PLATE 41.

MATERIALS: Mahogany; Spanish cedar swing rail; white pine other secondary work

DIMENSIONS: H 29⁷/₁₆, W 36¹/₁₆, D 15³/₈ (closed), 30³/₄ (open)

INSCRIPTIONS: None

CONDITION: Excellent; original pierced knee brackets only at front; original pine blocks beneath top; replaced hinges

PROVENANCE: Owned by Rev. Myron S. Dudley (1837–1905) on Nantucket in the last quarter of the nineteenth century. Courtesy of Historic New England/SPNEA, gift of Frances S. Marrett, M1959.327.

PLATE 41.1.

Card table, possibly Hingham, 1770-1800. Mahogany and white pine; H $28\frac{3}{8}$, W $32\frac{1}{16}$, D $15\frac{3}{4}$ (closed), $31\frac{1}{2}$ (open). Descended in Cushing family of Hingham. Private collection.

PLATE 41.2.

Card table, probably Middleborough, 1765-75. Mahogany, birch, and white pine; H $28\frac{3}{8}$, W $30\frac{1}{8}$, D $14\frac{15}{16}$ (closed), $29\frac{15}{16}$ (open). Owned by Peter Oliver; later descended in the Wood family; given by Lorenzo Wood III in 1980 to current owner. Private collection.



PLATE 41.2

42

CARD TABLE

Hanover-Scituate area

1795-1810

Neoclassical details, such as tapered legs, light wood stringing, and distinctive inlays, lighten a basic, Chippendale-era form in this delightful, rurally made table (pl. 42). The spiraling eight-petaled suns set within dark ovals on the stiles reference inlaid paterae commonly seen on urban Federal furniture; however, being a singular instance of this design, they are likely the product of a local craftsman. Likewise, the single shaded flower bouncing on a slender, curved stem at the center may loosely quote the occasional patera or compass on a Newport or Boston table.¹ Its straight, solid mahogany apron sharply contrasts with the curved, laminated, and veneered fronts that had become a staple of larger shops at this time (pl. 44).



This table has a long history in the North River towns of Plymouth County, but given the absence of comparable documented tables and the movement of families and craftsmen in this area, it is impossible to say exactly where it was made. It has descended from mother to daughter for four generations. The first recorded owner was Jane Wilson Barstow (b. 1810), who married Edwin Barstow in Hanson in 1834. The couple may have inherited the table through Jane's parents, the Rev. George and Sarah Barstow, or Edwin's parents, Elijah and Lucy Barstow.² All resided in the adjacent towns of Hanover, Scituate, Bridgewater, and Hanson.

Lightweight tables with a hinged leaf and at least one folding leg are called card tables today, but the original owners used this table for a variety of purposes. The flat interior surface meant it could easily double as a tea or small dining table, and, when placed against a wall in folded position, it provided both a decorative element and display space for other objects in a room. Dr. John Goddard's Plymouth inventory from 1803 specifies a "Cherry tree Card table & Cloth 2.00," a reference to a large piece of material (probably green baize) used to cover the table when not playing cards.³

Plymouth County inventories from 1800 to 1828 indicate card tables were kept in first-floor rooms used for entertaining.⁴ Typically, a single card table accompanied at least one other type of table in the room, which was variously labeled a "front room" or "parlor."⁵ The ratio of single card tables to pairs is more than three to one.⁶ The grouping of card table, dining table, and stand (sometimes replaced by "snap table," "candlestand," "light stand," "tea stand," or Pembroke table) is first noticed in room-by-room inventories but recurs elsewhere as these tables repeatedly appear within an item

or two of another. Occasionally, they are even appraised together, such as Samuel Andrews's "Card and dining table," Heman Holmes's "Candle stand & Walnut Card Table," and Thomas Brewster's "Card Table, dining Table & Stand."⁷

Clearly, owners of these tables used them in concert with each other. A small stand pulled close to a card table could hold refreshments or lighting devices, while a closed card table could be used as a side or serving table during a meal. In Federal-era Plymouth County, possessing these three types of tables seems to have been a requisite for a fashionable entertaining space. Some patrons probably obtained these tables in sets, perhaps as wedding gifts, although the majority of households no doubt acquired them over time and felt comfortable mixing their styles.⁸ LS and BJ

PLATE 42.

MATERIALS: Mahogany with light- and darkwood inlays; soft maple swing rail; white pine for other secondary work

DIMENSIONS: H 28 $\frac{1}{4}$, W 33 $\frac{1}{8}$, D 17 $\frac{7}{16}$ (closed), 35 (open)

INSCRIPTIONS: None

CONDITION: Minor losses to rope inlay along front and right edges of top; more pronounced losses on left edge; missing left rear corner block; all other blocks original; leaf warped; original screws fasten frame and top; original hinges

PROVENANCE: Either Elijah and Lucy (Eells) Barstow to their son, Capt. Edwin W. Barstow; or the Rev. George and Sarah Barstow to their daughter, Jane Wilson Barstow; to Edwin and Jane's daughter, Salome Torrey (Barstow) Howard (b. 1850); to her daughter, Alison Williams (Howard) Clark (b. 1888); to her daughter, Alison H. (Clark) Stoddard (b. 1917); thence by descent. Private collection.

43

CARD TABLE

Rhode Island or Southeastern Massachusetts

1800–1815

The distinctive, urn-and-flower motif on the front rail of this table (pl. 43), one of a pair,¹ relates it to tables made in the Providence area. In producing pieces in the new neoclassical taste, Providence artisans developed inlays

of their own manufacture, which often featured urns, flowers, and curving sprigs in striking combinations of light and dark woods.²

Though similar to the Providence pieces, this table does differ in several details. The design appears unbalanced with its lack of banding along the top of the rail's center panel and the absence of inlay on the upper portion of the legs. Its lightwood-outlined dark vase, alternating dark and light five-petaled flowers, lozenge inlay on the folding leaf, lightwood banding engraved with undulating vines on the apron, and single-piece bellflowers with engraved veins additionally distinguish it from all other Rhode Island-attributed tables.³

The table possibly belonged to Asa Pierce Sr. (1761–1842), who was born and married in Swansea, or to



his son Asa Pierce Jr. (1787–1868) of Somerset.⁴ Either provenance, if correct, raises some interesting questions, considering Swansea and Somerset's location on the eastern side of Mount Hope Bay. Did the table cross the bay, or did a Rhode Island-trained cabinetmaker relocate to Swansea or Somerset? Providence artisans are known to have moved around the area. Further research into the lives of the town's makers may reveal exactly who disseminated this style into neighboring Massachusetts and how.

The circular, or demilune, shape was the most popular for Federal-period card tables. One reason for its demand across regions was that it functioned in all the ways a square table did (pl. 41) but could also seat more than four people. Thus it was the perfect choice

for loo and other card games best played with five or more.⁵ LS and BJ

PLATE 43.

MATERIALS: Mahogany top, leaf, and legs; mahogany veneered rails with light- and darkwood inlays; birch swing rail; maple stationary rail; white pine all other secondary work

DIMENSIONS: H $27\frac{9}{16}$, W $36\frac{1}{8}$, D $17\frac{13}{16}$ (closed), $35\frac{5}{8}$ (open)

INSCRIPTIONS: None

CONDITION: Some inlay loose on leaf; missing inlay on front cuffs; old darkened finish; original screws secure frame and top; never had support blocks within frame; original hinges

PROVENANCE: Descended in the family of Asa Pierce. Private collection.

44

CARD TABLE

Boston

1800-1810



This Federal card table (pl. 44) depicts a classic Boston form. Every detail—from the elliptic front and serpentine sides of the top to the double taper of the legs—characterizes the work of Boston artisans.¹ Like many examples from the city, this one relies on geometric panels of contrasting veneer for surface effect. At the center a figured maple oval is set within a mahogany mitered frame. Matching rectangles of maple cap the legs. A second table (pl. 44.1) echoes the shape of the first but presents a plainer facade. Instead of dramatic contrasts in color, two patterns of mahogany cover the rails. A fine arrowlike inlay on the edges of the top, leaf, and apron provides the predominant lightwood decoration. Long ago, someone cut off the tips of the feet, giving the table a squat appearance when compared to its more ambitious counterpart. Originally the two tables were probably of about the same height and proportion.

Both tables retain histories in Plymouth County. The first descended in the Spooner family of Plymouth; the second probably belonged to Hingham clockmaker Joshua Wilder (1786–1860). Several other examples of the form can be tied to South Shore families and collectively illustrate the popularity of this design in the early years of the nineteenth century.² Most were probably made in Boston and shipped to Plymouth County, but undoubtedly some came from local craftsmen working in the Boston manner. The latter may well have been the case for the Wilder card table. Its construction varies from the Boston norm. Typically the shaped rails consist of a laminated core, made of white pine boards stacked and glued one upon the other. Here each rail is a single, thick piece of pine. In addition, the front rail lacks the graceful bow of the Spooner table. Instead, the rail curves at the corners and then straightens. Finally, the choice of mahogany is not nearly so striking. For the Spooner table the maker selected a richly figured mahogany for the top and leaf; here the artisan settled for a more open-grain, lightweight mahogany.

In his craft of clockmaking, Wilder commissioned clock cases from local woodworkers (entry 91). In all likelihood, he turned to one of these individuals for this card table. Abner Hersey and Abiel White are the two most promising candidates. Both trained with prominent Dorchester cabinetmaker Stephen Badlam and later returned to Hingham and the neighboring community of Weymouth, respectively, where they engaged in their trade throughout the first quarter of the nineteenth century.³ Though well versed in Boston design, the two artisans developed their own distinctive versions of urban



PLATE 44.1

products once back in their hometowns. White, and probably Hersey too, retained this style, continuing to use early Federal patterns into the 1820s. Wilder's card table, no doubt, represents one of these later expressions of the Boston formula by a cabinetmaker in the Hingham area. LS and BJ

PLATE 44.

MATERIALS: Mahogany top, leaf, and legs; mahogany and maple veneer on rails; light- and darkwood inlays; birch swing rail; mahogany brace between front rails; unknown tropical wood for two corner blocks; white pine for all other secondary work

DIMENSIONS: H 29½, W 36½, D 18½ (closed), 36¼ (open)

INSCRIPTIONS: None

CONDITION: Minor shrinkage cracks in veneer; small patches to skirt banding; original corner blocks, original screws secure frame and top, original hinges

PROVENANCE: Spooner family of Plymouth. Courtesy of Plymouth Antiquarian Society.

PLATE 44.1.

Card table, Hingham or Weymouth, 1810–20. Mahogany and mahogany veneers with cherry and white pine; H 28¼, W 36½, D 17¾ (closed), 35⅝ (open). Probably owned by Joshua Wilder (1786–1860) of Hingham. Courtesy of Hingham Historical Society. Photo, Matthew Buckley.



45

WORK TABLE

*Abraham Shove**Somerset*

1829

Southeastern Massachusetts furnituremakers rarely marked their work. Abraham Shove (1781–1846) presents an intriguing exception to the rule. At least sixteen items bear his signature or stamp (entry 22), and none is better documented than this work table (pl. 45).¹ The piece descended in his family and may have been a gift to one of his children. Beneath the top, a label from the early twentieth century records its history: “This table made by Abraham Shove, A Cabinet Maker / Irene A Chace’s property / Abraham Shove was her Great Grandfather.” Shove himself confirmed the attribution. Also, under the top, he wrote, “27th Day 1st Moth 1829 / Abraham Shove / Somerset” (pl. 45.1). The date appears in Quaker style; Shove, a lifelong Quaker, signed several tables and chests in a similar fashion.

Both Shove and his older brother Theophilus (1776–1856) worked as cabinetmakers. Theophilus remained on their parents’ property in Berkley, on the eastern side of the Taunton River.² Abraham Shove also had a shop in his hometown during the early nineteenth century but had moved to Freetown, just south of Berkley, by 1805. Eleven years later his name cropped up in court. Local selectmen complained that Shove was a drunkard and a detriment to his family and the town. The court deemed him a “spendthrift” unable to oversee his own affairs and appointed his father-in-law, Benjamin Slade, as legal guardian. The court also required an inventory of his property, which reveals Shove to have been a man of considerable means. His assets—including a large house, an expensive desk-and-bookcase, a tall clock, silver spoons, and thirty-seven acres of land—were valued at almost \$3,000. Shove farmed on a modest scale—he pastured sheep, pigs, and a cow—and woodworking appears to have been his primary activity. The inventory identified a “new Bestead” and “New Chairs unfinished” as well as cherry and pine boards and “mechanical tools” valued at the substantial sum of \$126.³ Shove personified the classic rural craftsmen, except for his court-ordered guardianship, and it was perhaps that mandate

that impelled him to relocate his family to Somerset, a village on the western side of the Taunton River that adjoined Slade’s hometown of Swansea. The new residence proved a stable environment. His behavior apparently improved; in 1824 the court released him from his guardianship.⁴ Furnituremaking remained his principal occupation for at least the next two decades. Somerset vital records note that Abraham Shove, “Cabinetmaker,” died on May 11, 1846, at the age of sixty-five.⁵

Shove’s signed furniture consists of tables, chests, and desks, all of which he made in the 1820s in Somerset. This work table is the most fashionable of the group. For decoration, it relies on mahogany veneer, spiral-twisted ornament on the legs, and stacked ring turnings on the upper posts. The form follows a standard New England formula, and in the hands of a masterly craftsman such as John Seymour of Boston or William Hook of Salem work tables could become a tour de force of cabinetmaking.⁶

Shove’s work aims for sophistication but lacks the grace and unity of the best urban tables. It reflects instead the efforts of a distinctive provincial maker striving to build a stylish product. Though his designs failed to match the finest of Boston or Salem, Shove clearly understood his craft. His workmanship is neat and proficient. He cut precise dovetails for the drawers and, like urban artisans, used thin stock for the drawer linings. He framed the case in the customary manner, dovetailing the sides to the back and fastening the top and bottom front rails to mahogany blocks glued to the case sides. The legs fit against the corners of the frame and are secured with screws driven from within the case. Screws also fasten the top to the frame. Coupled with these typical methods are other, more idiosyncratic, techniques that reveal Shove’s rural roots. For example, he chose to insert drawer bottoms within the drawer frame and secure them with wooden pins (rather than nails), which he drove through the back and sides into the edge of the bottom. Such a treatment is highly unusual but, interestingly, does appear in work a century earlier by the Taunton craftsmen Robert Crossman (entry 59).

American price books of the mid-1790s describe “square work tables” of essentially the same form represented here.⁷ Shove’s table, made in 1829, documents the continuation of Federal design long after it had passed out of fashion in the largest cities. His other pieces appear equally out of date, which makes it tempting to label Shove as an isolated craftsman working in an antiquated style. But comparison with other “Federal” forms made in the 1820s, such as dwarf tall clocks (entry 105), suggest a more universal tendency throughout much of

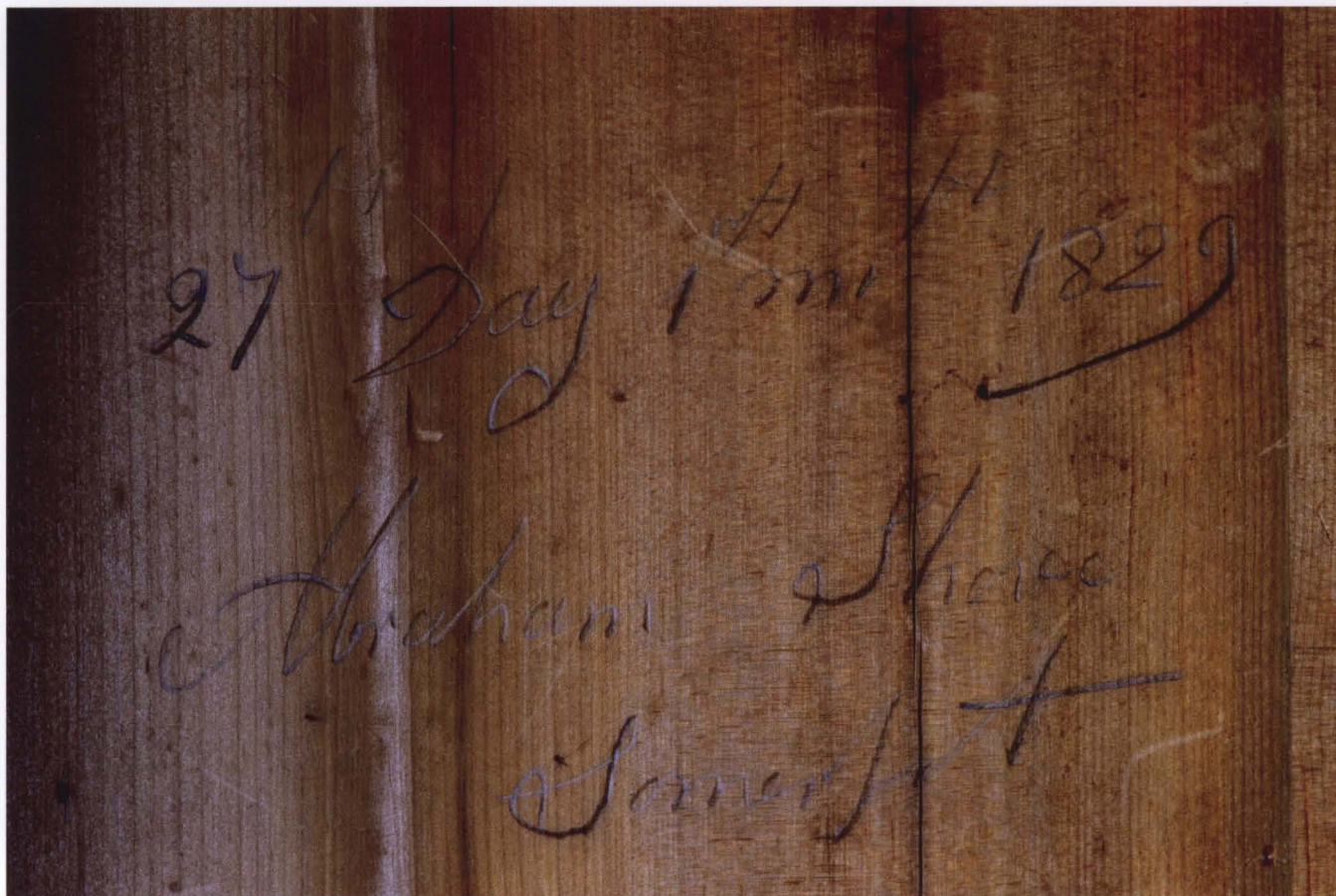


PLATE 45.I

southeastern Massachusetts. Traditional designs prevailed in many homes, and Shove thus met the needs of his conservative clientele. BJ

PLATE 45.

MATERIALS: Mahogany legs; mahogany veneer on rails and top; white pine secondary work

DIMENSIONS: H $27\frac{1}{2}$, W $19\frac{1}{16}$, D $18\frac{1}{16}$

INSCRIPTIONS: "Abraham" in pencil on bottom of top drawer; see text.

CONDITION: Shrinkage cracks in top; chip in cap over left rear leg; old refinished surface; original wooden knobs and iron lock in top drawer (bottom drawer never had a lock)

PROVENANCE: Descended through the Shove family to the Chace family of Fall River. Courtesy of Fall River Historical Society.

PLATE 45.I.

Detail of graphite inscription on underside of top of pl. 45.

46

WORK TABLE

Hingham

1829–35

During the middle of the eighteenth century, Parisian furnituremakers introduced a variety of small tables at which women might read, write, draw, and sew. This form of work table gained wide acceptance and became a fixture of fashionable French residences.¹ By the early 1790s English craftsmen had developed their own versions of the French models. Some provided only a work surface, but most incorporated drawers and often fabric bags beneath to store sewing and writing materials.² The form quickly became a popular choice among British and American customers. As early as 1795, a Boston newspaper noted the sale of “ladies work Tables,” and within a few years fashion-conscious families throughout eastern Massachusetts wanted them.³

Inventories suggest that work tables were usually placed in a parlor. Elijah Curtis of Scituate kept one in his best parlor, while, in nearby Hingham, James Otis Lincoln had a stylish example valued at the substantial sum of \$10 in his “East Front Room,” a second parlor that doubled as a library.⁴ Occasionally the form appeared instead in a bedroom, as in the Hingham home of Isaac Hinkley: the house’s “Nursery Chamber” included an elegant high-post bed, looking glass, carpet, window curtains, and a work table.⁵

Like Hinkley and Lincoln’s work tables, the one pictured here (pl. 46) stood in a Hingham house. It belonged to Mary Sprague Burr (1804–71). The daughter of a cooper, she married Elijah Burr, a successful boot and shoemaker, in 1828 and probably acquired the table shortly thereafter, perhaps as a wedding present.⁶ At first glance, the table appears earlier than the date of their marriage; the delicate turned legs, for example, resemble those on furniture of about 1810. Yet two features—the rounded corners of the leaves and the presence of pressed glass knobs—push the table’s origin back about two decades.

The knobs are particularly noteworthy. The New England Glass Company in Boston introduced the process of pressing glass knobs in 1826; within three years, the Boston and Sandwich Glass Factory on Cape Cod had patented its own method for producing them.⁷ Over

the next decade, glass knobs became a common alternative to more expensive brass hardware. The knobs on the Burr table match a known Sandwich pattern that appears on other southeastern Massachusetts furniture.⁸ One such piece, a work table of similar design (pl. 46.1), bears the stenciled label of maker J. N. & S. Washburn of Taunton. The Brothers John Nichols (b. 1809) and Salmon Washburn (1812–1902) took over the furniture business of their father, Isaac Washburn, after his death in 1832.⁹ Given its history and appearance, the Washburn table was probably made between 1832 and 1840. The partnership had come to an end by 1848.¹⁰

The Burr and Washburn tables make an intriguing comparison. Certainly in size and appearance they are almost the same. Their construction is also similar. The pine case sides and back are tenoned to the upper blocks of the mahogany legs. Screws are driven through the frame into the underside of the top. The solid mahogany leaves are hinged to the top and supported by fly rails that swing out. The drawer construction is straightforward: relatively thick bottoms are set into dadoes in the sides; the dovetailing at the corners is of average quality.

However, the tables show subtle differences as well.



PLATE 46



PLATE 46.1

The rounded contour of the drawer fronts and the edge of the top on the Washburn table (pl. 46.1) reflect a newer trend in case design of the mid- to late 1820s. The swell of the legs also stands out. On the Burr table (pl. 46), the shaping is graceful and the decorative turnings more carefully articulated. The legs on the Washburn example seem stiff and slightly coarser.

The two tables were made about thirty-five miles apart, one in the northeast corner of Plymouth County, the other in central Bristol County. Their similarities document the popularity of a particular pattern of work table in southeastern Massachusetts. Traditional in design and modest in price, the form attracted customers throughout the area. BJ

PLATE 46.

MATERIALS: Mahogany top, leaves, legs, and drawer fronts; mahogany veneer on back; maple fly rails; white pine secondary work

DIMENSIONS: H 29³/₄, W 18³/₈ (closed), 35¹/₈ (open), D 18¹/₂

INSCRIPTIONS: "This ta[ble] / Mary Bu[rr] / [Ch]arles Thomas Burr / [illegible] of Chester T. Burr." in ink on well-worn early twentieth-century label in drawer

CONDITION: Excellent; no major repairs; little wear to feet or turnings on legs; old darkened finish; original hinges

PROVENANCE: According to family tradition, Mary Sprague Burr to her son Charles T. Burr (b. 1841); to his son Chester Thayer Burr (b. 1881); to his daughter Adelaide Burr Oursler, who donated the table to current owner. Courtesy of Hingham Historical Society.

PLATE 46.1.

Work table, J. N. & S., Washburn, Taunton, 1832-40. Mahogany, birch, white pine; H 28¹⁵/₁₆, W 17 (closed), 32¹/₄ (open), D 17⁷/₈. Courtesy of Norton Historical Society.

47

WORK TABLE

New Bedford

1829-35

In southern Bristol County, craftsmen developed a type of work table different from those that followed Boston design (pls. 46 and 46.1). Its origins lay in the close commercial ties that linked New Bedford and New York throughout the nineteenth century. Coastal vessels made the voyage between the two cities on a regular basis, their cargoes sometimes including New York furniture. These imports had an impact on local design.¹ Fancy chairs, such as the ones made by William Bates and Thomas Allen (pl. 24.1), follow New York patterns. Similarly, this work table (pl. 47) and its closely related



counterpart (pl. 47.1) resemble numerous New York models, including examples labeled by George W. Miller and the partnership of Edward Holmes and Simeon Haines.²

The New York form varies from the standard Boston-area version in several respects. First, the overall case is wider and the drawers are larger, thus offering more space for storage. Second, the legs are usually straight, not swelled, and invariably display bold decoration typically consisting of thick reeding, a spiral twist, or stylized acanthus carving that wraps around the leg.³ Third, makers customarily placed a shelf between the legs and feet. *The New-York Book of Prices* for 1834 describes this feature as “a plain shelf, two feet long, notched to the legs, and fixed with stretcher plates, the front edge swept.”⁴ Finally, the turned feet terminate in brass socket casters. Most New Bedford versions repeat all of these features; were it not for the local histories and ties to New Bedford makers, these pieces might well be attributed to New York.

Certain features of design and construction show clearly that the same shop made both of these work tables. They conform in size and layout. The pattern of the feet, shape of the shelf, and overall construction of the two cases match. They both exhibit fine work-

manship and a similar choice of woods. For the interior of the case, the maker selected mahogany or a related wood, cedrella, for the drawer sides and white pine and yellow poplar for most of the remaining work. The use of yellow poplar, a rare choice in southeastern Massachusetts, may result from the influence of New York tables, which frequently include that wood.

The differences that do appear on these two tables reflect common options available in this shop. Customers could choose leaf carving or a spiral twist for the legs, a top with leaves or without. They might prefer to omit the shelf or add a third drawer. A three-drawer example by this maker belonged to Emily Howland (b. 1810) of New Bedford. According to family tradition, her father, Francis Howland, ordered the table from a local workman and presented it to Emily on her sixteenth birthday.⁵ A date of 1826 for work tables of this sort would coincide perfectly with documented New York examples. The labeled Holmes and Haines table can be firmly tied either to that year or a year earlier. No doubt, New Bedford cabinetmakers continued to offer this pattern for at least a decade. The acanthus-carved table (pl. 47) probably dates from about 1830. Its original pressed glass knobs match those introduced the year before by the Boston and Sandwich Glass Company (entry 46).

At present, the maker of these New Bedford work tables remains a mystery. Neither of them is signed, and the Howland table (pl. 47) retains only a tantalizing note ascribing it to a “New Bedford Cabinet-Maker.” New Bedford’s George W. Church made a related table without a shelf in 1830.⁶ Then only nineteen years old, Church probably was still serving an apprenticeship when he signed his name and penned a verse of poetry inside the table.⁷ Entitled “A Kiss,” the words suggest that he made the table for a sweetheart, perhaps a young girl identified only by her first name, Margaret, whom he married two years later. While it is tempting to ascribe the entire group of similar work tables to Church or his unknown master, firm evidence for such an attribution has not been discovered. The Church table may well represent the work of one New Bedford shop; these two, the output of a competitor. A possible candidate is William Knights. Working initially with George W. Baker, he advertised “Work Tables, of different patterns.” After the dissolution of the partnership in November 1822, Knights continued to make and sell furniture to New Bedford customers for another three decades.⁸ His establishment was the longest-lived in the city. BJ



PLATE 47.1

PLATE 47.

MATERIALS: Mahogany legs; mahogany veneer on case top, sides, back, and upper face of front legs; cedrella drawer sides; yellow poplar upper drawer back and upper drawer divider; white pine secondary work

DIMENSIONS: H $29\frac{3}{4}$, W $21\frac{1}{4}$, D $16\frac{15}{16}$

INSCRIPTIONS: None

CONDITION: Excellent; refinished surface; original pressed glass knobs, brass escutcheons, and brass casters

PROVENANCE: Acquired by current owner from a New Bedford estate. Collection of John D. Levasseur

PLATE 47.I.

Work table, New Bedford, 1825-35. Mahogany, mahogany veneer, cedrella, birch, yellow poplar, white pine; H $29\frac{1}{4}$, W $21\frac{1}{2}$ (closed), 43 (open), d. 18. Private collection.

48

TEA TABLE

Duxbury area

1757-75

This table (pl. 48) is one of a pair that descended in the Bradford family of Duxbury (entries 14 and 24). The form is typical of its day, but the decoration is not. The large round top, urn-and-columnar shaft, and three curving cabriole legs follow the classic design of a "pillar and claw" table, as the pattern was sometimes called regardless of whether it had claw or plain feet.¹ In this case, however, the column is stepped, the base of the pillar is cut with spiral fluting, and the pads beneath the feet are trimmed with a sawtooth edge reminiscent of the fluting on the pillar. Such features set this table and its mate apart from others of this shape. Comparable details



appear on only two other tables, one of which resided in a neighboring Kingston house during the late nineteenth century.² These four idiosyncratic tables are likely the product of a single craftsman. Given the history of the pair and the one from Kingston, that artisan probably worked in the Duxbury area.

Family history suggests that the first owner of the pair was Colonel Gamaliel Bradford (1731–1807), a direct descendent of the Plymouth Colony governor William Bradford. Gamaliel married Sarah Alden in 1757; presumably the couple acquired the tables sometime over the next two decades, probably prior to Gamaliel's involvement in the American Revolution. A local militia officer, Bradford assumed command of a Continental Army regiment during the Siege of Boston in 1776 and led troops during campaigns at Saratoga and West Point as well as the horrid winter encampment at Valley Forge.³ His military accomplishments were matched by his service to his hometown. At various times he held the positions of town moderator, representative to the state legislature, and judge. Few in Duxbury had a higher reputation. Contemporaries found him "beyond reproach" and, in his dealings with others, "impartial and just."⁴ His extensive farm included a large "Homestead," but unfortunately Bradford's will and inventory offer few clues of its contents. Only a silver tankard and one bedstead with bedding are specifically identified.⁵

Bradford's pair of tables no doubt added a note of sophistication to his parlors. Made of mahogany and fitted with a tilting top, each table probably stood against a wall until needed. A family member or servant could easily move the table and lower the top to serve a particular role. In many cases that role focused on the ritual of taking tea, a social pastime with wide appeal throughout the eighteenth century. Yet these tables offered a useful surface for a range of other activities, from reading and writing to card playing or dining. With such a myriad of potential functions, it is not surprising that the form had a host of names. In addition to pillar and claw, period accounts apply such modifiers as tea, round, fly, and snap to the table. The last describes the sound the latch makes when the top is locked into a horizontal

position. Benjamin Lincoln of Hingham (entries 34 and 65) owned a "Snap Table" worth \$2 in 1810, four times as much as a "stand" that he possessed.⁶ Perhaps the most confusing designation of the form appears in a list of furniture prices adopted in 1756 by a group of Providence cabinetmakers. They called it a "Stand Table," in order to distinguish the form from the smaller, less expensive "Candel Stand."⁷ The term continued in use throughout Rhode Island and nearby Massachusetts. In 1787 Joseph Josselyn kept a "mahogany Stand table" in the "East Great Room" of his Hanover house.⁸

Though dubbed with different names, the form remained largely unchanged throughout the second half of the eighteenth century. New England craftsmen produced these tables in considerable numbers. Today many examples survive with provenances in southeastern Massachusetts. Most are made of maple or birch and display few distinctive characteristics. Bradford's mahogany tables stand out as an exception. With their unusual carved details and stepped pillar, they document the individual hand of a creative maker. JO'B and BJ

PLATE 48.

MATERIALS: Mahogany

DIMENSIONS: H 28¹⁵/₁₆, W 35¹/₁₆, D 35⁵/₁₆

INSCRIPTIONS: None

CONDITION: Refinished; one leg removed and reattached; split in left cleat; split in pintle hinge of plate; two butterfly patches join two boards of the top; diagonal split in upper portion of the pedestal and a screw added to secure split; original brass latch for top and original Y-shaped iron brace beneath pedestal; replaced cleat screws

PROVENANCE: Probably Gamaliel Bradford and Sarah Alden Bradford (1731–88); to their son Captain Gershom Bradford (1774–1844), who married Sarah Hickling (1772–1861); to their daughter Maria Bradford (1804–63), who married Rev. Claudius Bradford (1801–63); to their son Lawrence Bradford (1842–1909), who married Hattie H. Phipps (1854–1931) of Kingston; to Gershom Bradford (1879–1978), who gave it to the Duxbury Rural and Historical Society in 1974. Courtesy of Duxbury Rural and Historical Society.



PLATE 49

49

STAND

Westport area

1755-70

Today most collectors of early American furniture prize pieces with old surfaces. Layers of paint or clear finish, darkened from accumulated grime and polish, excite the buyer in search of undisturbed objects. Certainly this small maple stand (pl. 49) would satisfy the seeker of a rich patina. A worn coat of black paint covers the original red stain. Aside from a warped top, the stand survives in superb condition.

Though modest in appearance, it provides many avenues for study. First is its size. Less than two feet tall, the stand is at least three inches shorter than most examples. Second is its construction. Like most stands, this model combines the turner's skill in shaping the pillar on a lathe with the joiner's ability to saw, shape, and fasten the other parts to the pillar. In this case, the maker chose a traditional technique, turning a decorative drop at the lower end of the shaft and securing each leg to the shaft with a mortise-and-tenon joint, reinforced with two wooden pins. By the mid-eighteenth century, with the advent of tea tables such as that shown in plate 49, most craftsmen had shifted to a different approach. They cut a sliding dovetail at the end of each leg and drove it into a corresponding slot in the shaft. Nevertheless, the older method remained an option for artisans, particularly in rural areas, into the early nineteenth century. Extant examples are found from Pennsylvania to New Hampshire.¹

Provenance offers another line of inquiry for this stand. The table descended in a Westport family until

acquired by the present owner. Several other related versions have appeared in the same region, prompting one antiques dealer to dub them "Westport stands."² Their appearance owes much to Newport design, and indeed the majority of surviving examples may have originated in Rhode Island. The distinctive shape of the pillar of this stand resembles the outline of gallery balusters in Newport's famed Touro Synagogue, designed by Peter Harrison and constructed between 1759 and 1763. A similar pattern appears on the pedestal of a Newport tea table from the same period.³ These documented turnings present a potential date for this stand.

Finally, the function of this stand is worthy of investigation. An English writer of the mid-seventeenth century considered the form appropriate "to set a bason on whilst washing, or a candle to read by."⁴ The latter seems to have had considerable cachet among sophisticated European patrons, who often outfitted their chambers or dressing rooms with a pair of candlestands, dressing table, and looking glass en suite.⁵ A rare instance of this practice was noted in Virginia in 1698, but most early New England inventories list only individual stands. In 1769 Samuel White of Taunton kept a "stand" in his south bedchamber, one of the few references to the form in southeastern Massachusetts before the American Revolution.⁶ By 1800 the term had become much more commonplace, and surviving examples such as those in entries 50 through 54 demonstrate the increasing popularity of the turned stand in the nineteenth century. JO'B and BJ

PLATE 49.

MATERIALS: Maple; white pine cleat

DIMENSIONS: H 23 $\frac{3}{8}$, W 16 $\frac{7}{8}$, D 17 $\frac{3}{8}$

INSCRIPTIONS: Handwritten paper label beneath top reads "This came from Manchester side (Aunt Dot's mother Phebe)"

CONDITION: Excellent

PROVENANCE: Purchased in Westport in the 1970s by present owner. Hilary and Paulette Nolan.

50

STAND

Hingham

1800–1815

By the early nineteenth century, stands had become a ubiquitous fixture of the American home. The 1802 *New York Book of Prices for Cabinet & Chair Work* lists seven versions, including four different “bason” stands, a “music or reading” stand, and a “shaving stand.” The designation that best matches the example shown here (pl. 50) is a “Stand with Pillar and Claw.”¹ With its small top, turned pedestal, and three-leg base described as “claw” regardless of whether it had claw or plain feet, the stand provided a ready surface for a candlestick, book, or teacup. Family members or servants could easily move such a lightweight object to suit a particular need. Furthermore, the modest price of most stands made them affordable to a broad spectrum of customers. Estate inventories affirm the popularity of the form. At his death in 1815, Eliphalet Holbrook of Plymouth had a stand in his kitchen, another in his parlor, and a third in his “easterly front Chamber,” while James Stuart of Hingham possessed a “light stand” in his parlor.² Dozens of similar accounts pepper the probate records of southeastern Massachusetts between 1790 and 1820. Usually appraisers described the form as a “light stand” or simply “stand.”

Though generally consistent in overall appearance, stands vary considerably in individual details. Federal craftsmen could fashion a top that was round, oval, octagonal, or square with pronounced corners. Sometimes these artisans turned the pillar to resemble a baluster; other times, an urn and column. For the legs, they often chose a traditional cabriole pattern, but after about 1805 they also introduced a more delicate “spider” profile, sometimes tipped with a spade foot. The maker of plate 50 adopted a plan occasionally used elsewhere in coastal New England but applied his own distinctive features.³ Like many craftsmen, he tenoned the pillar to a broad cleat and drove screws through the cleat to secure the top. The octagonal shape of the top was a conventional choice, but that of the pillar was not. He gracefully swelled the delicate pedestal and ornamented the thickest portion of the swell with two rings. He repeated the double-ring turning at the base of the pillar. The cab-



PLATE 50

riole legs rise steeply and display a pronounced bend at the knee. Along the underside of the knee, a subtle scalloped edge adds a note of refinement to the design. The entire effect is one of restrained elegance.

A mahogany firescreen with spider legs (pl. 50.1) has a double-ring turning akin to that at the bottom of the stand. Though plain in outline, the screen is meticulously crafted and, like the stand, almost perfectly preserved. Remarkably, both the stand and firescreen remain in the house for which they were made, the Cushing House of Hingham. Their history of ownership offers a clue to the identity of the maker. During the late seventeenth century, Peter Cushing erected a two-story farmhouse in the eastern end of the town. His grandson, also named Peter, later inherited the house, enlarged it, and added new furnishings (entries 68 and 81). The younger Peter's son, Ned Cushing (1783–1863), eventually took over the family homestead, managing the farm and working as a cabinetmaker.⁴ Though Hing-

ham supported several woodworkers capable of making the stand and screen, Cushing stands out as the strongest candidate. JO'B and BJ

PLATE 50.

MATERIALS: Cherry; maple cleat

DIMENSIONS: H $28\frac{3}{4}$, W $19\frac{3}{4}$, D $15\frac{11}{16}$

INSCRIPTIONS: None

CONDITION: Excellent, except for water stains on top; original sheet-iron strips nailed to underside of legs and pillar

PROVENANCE: Probably owned originally by Ned Cushing and descended in the Cushing family. Private collection.

PLATE 50.I.

Fire screen, Hingham, 1805-15. Mahogany; H $56\frac{13}{16}$, $12\frac{1}{16}$ (screen), W 10 (screen). Probably owned originally by Ned Cushing of Hingham. Private collection.



PLATE 50.I

51

STAND

Harwich area

1800–1820

For many collectors, the discovery of a rare object can bring as much excitement and pleasure as the object itself. Such was the case with this pristine tilt-top stand (pl. 51). During the 1970s, the present owner found the stand, a shaving case, and pantry box (pl. 51.1) amid household items in the attic of an early nineteenth-century Harwich house. The objects had been there for generations. The property had descended in the Nickerson family, and the first owners were likely Levi Nickerson (ca. 1781–1833) and his wife, Sally (1788–1872).¹ The painted box bears the chip-carved inscription “EAST HARWICH” in the lid and was almost certainly made in the community. The stand also probably originated within the area, for both Levi and Sally were natives of Harwich and apparently relied on a local cabinetmaker for their furniture.



PLATE 51



PLATE 51.1

In its design, the pillar of the stand repeats a well-established pattern that can be seen in such disparate objects as eighteenth-century English stair banisters and a Williamsburg, Virginia, kettle stand.² Within New England, this simple swelled-baluster shape with a ring turning near the top of the pillar appears most frequently on Rhode Island stands, table legs, and stair banisters.³ Like many Rhode Island motifs, the shape was readily adopted by southeastern Massachusetts craftsmen, and versions of the pillar can be found on candlestands from Bristol County to Cape Cod and Nantucket (entry 52). The example shown here merits attention largely for its condition. Old red paint covers an earlier light red wash that may be the original surface of the table. The top pivots on two narrow cleats that are attached with their original screws, and the original iron latch locks the top in place. Although plain in design, this stand represents a near-perfect specimen of an undisturbed object.

A second stand (pl. 51.2) echoes the previous example in its individual elements, but the overall result is far different. The maker enhanced the curves of the pillar, gave the legs more lift, and reduced the size of the top. He turned a large ring at the base of the baluster, which is reminiscent of rings on stands attributed to Nantucket (entry 52) and occasionally Newport. In addition, he applied maple strips to the edge of the top, forming a rim that covered the end grain of the top. The technique became a common treatment for square-top stands during the early nineteenth century in Connecticut, Rhode Island, and much of rural Massachusetts.⁴ Unlike the tilt-top table in plate 51, this example has a fixed top. The pillar is tenoned into a broad cleat, which is nailed

to the underside of the top. Period accounts typically describe the form as a “light stand” and price it at about \$1.50.⁵ This particular example remains in excellent condition. Later grain painting, including the use of gilt on the base ring and the tops of the legs, covers the original red wash.

The second stand retains a clue to the identity of the maker, who stamped a small rectangular mark on the side of the rim. Unfortunately, the impressed name is covered by paint and is indistinct. The stamp may refer to a T. Shove. A privately owned chest of drawers is marked with two diminutive stamps that read “TX SHOVE” and “BERKLEY.” Like the stamp on the stand in plate 51.2, the chest is also impressed on the edge of the top, an unusual location for a maker’s mark.⁶ Considering the shape of the stamp, its location, and the fact that the present owner acquired the stand in a town adjoining Berkley, the chest and stand may well have come from the same craftsman. Theophilus Shove (1776–1856) worked in Berkley in the first half of the nineteenth century and was the brother of the better-known cabinetmaker and chairmaker Abraham Shove (1781–1846) of Swansea, Freetown, and Somerset (entries 22 and 45).⁷ In the 1850 federal census, the first to record occupations, Theophilus is listed in Berkley as a cabinetmaker.⁸ The quality of his marked chest of drawers indicates that Shove was a competent Bristol County craftsman who was certainly capable of making this striking stand. JO'B and BJ



PLATE 51.2

PLATE 51.

MATERIALS: Cherry; ash block

DIMENSIONS: H 27³/₄, W 18³/₄, D 19³/₁₆

INSCRIPTIONS: None

CONDITION: Excellent

PROVENANCE: Descended in the Nickerson family of Harwich; purchased with a shaving box and small round box (pl. 51.1) from the Hira Nickerson House, Harwich. Nickerson (1810–81) owned the East Harwich general store. Private collection.

PLATE 51.1.

Pantry box, possibly East Harwich, 1820–40. White pine and ash; H 5⁵/₈, W 10⁹/₁₆, D 10¹/₂. “EAST HARWICH” carved into perimeter of top. Private collection.

PLATE 51.2.

Stand, possibly Theophilus Shove, Berkley or Freetown, 1800–1815. Maple; H 25³/₄, W 15¹/₂, D 15¹⁵/₁₆. A small illegible stamp (H ³/₁₆, W 1¹/₈) is impressed on the side of the gallery. Purchased from the Davis family of Assonet (part of Freetown) in the mid-twentieth century. Private collection.

52

STAND

Nantucket

1800–1820



In the eighteenth century, whaling brought wealth to Nantucket and with it a growing population in need of household furnishings. Many residents turned to imported goods. Ships brought tables from Boston (pl. 33), card tables from Newport (pl. 41), and Windsor chairs from Philadelphia (pl. 20.2). But the island also attracted furnituremakers to meet local demand. Their designs were inspired by the many imports. Chairmakers crafted Windsors in a Philadelphia style (pls. 20 and 21). Nantucket artisans also produced sizable numbers of candlestands loosely based on Rhode Island models. During their research, Charles and Mary Carpenter found the form so ubiquitous that they labeled it “The Typical Nantucket Table” in their seminal study, *The Decorative Arts and Crafts of Nantucket*.¹

The Carpenters illustrated a variety of Nantucket stands but noted the popularity of a particular pattern at the beginning of the nineteenth century. Three examples of that form appear here (pls. 52, 52.1, and 52.2). All are made of stained birch; on the first, the top consists of two boards, a surprising feature for such a small surface but typical of Nantucket examples. Craftsmen relied entirely on imported wood; possibly the birch arrived in standard dimensions that necessitated the use of two-board tops.² In design, these stands usually have a round or square top with pronounced corners, a baluster or urn-decorated pillar, and sawn legs outlined with shallow grooves along the top edge. Sometimes the knees are embellished with a series of chip-carved gouge cuts (pl. 52.3). This peculiar treatment appears in the work of more than one shop and may represent a regional motif employed by craftsmen in nearby ports as well.

One final detail distinguishes all three of these stands. Just above the juncture with the legs, the pillar displays a thick turned ring, sometimes termed a “donut” by collectors today. This element also appears occasionally on Rhode Island stands, but it is often more pronounced on Nantucket examples.³

The stands shown here were produced quickly and inexpensively. Local craftsmen also fashioned more elegant examples of costly mahogany. One cabinetmaker, Heman Ellis, inserted a large floral inlay into the top of a stand (pl. 75.2), and undoubtedly decorated others as well with striking ornament.⁴ The popularity of the Nantucket pattern may also have led to its production by craftsmen in surrounding communities on Cape Cod or coastal Bristol County. During the early nineteenth century, stands became an essential component of virtually every home. Almost any woodworker with access to a lathe made them. Many survive and today confirm the Carpenters’ claim that the Nantucket stand merits recognition as a distinctive regional form. J’OB and BJ



PLATE 52.1



PLATE 52.2

PLATE 52.

MATERIALS: Birch

DIMENSIONS: H $27\frac{7}{8}$ (with top down), W $19\frac{7}{8}$, D $20\frac{9}{16}$

INSCRIPTIONS: None

CONDITION: Excellent; some powder post beetle damage to block and one cleat; square top stained slightly

PROVENANCE: Unknown. The Madden Collection.

PLATE 52.1.

Stand, Nantucket, 1800-1820. Birch; H $28\frac{5}{8}$, W 19, D $19\frac{5}{8}$. The Madden Collection.

PLATE 52.2.

Stand, Nantucket, 1800-1820. Birch; H $28\frac{7}{16}$, W $22\frac{5}{8}$, D $22\frac{1}{2}$. From a Harwich estate. Private collection.

PLATE 52.3.

Detail of knee of pl. 52.



PLATE 52.3

53

STAND

*Attributed to Samuel Wing**Sandwich**1800–1813*

Cabinetmaker Samuel Wing (1774–1854) of Sandwich is known for his Windsor chairs, but his account book refers to a number of other forms, including “light stands.” In the first decade of the nineteenth century, Wing charged from \$1.42 to \$1.50 for the stands. The \$1.50 price is the same as that for a “green chair” [Windsor], but far less than a desk at \$15 and a “case of draws” at \$27. Wing sold his stands with other pieces of furniture and never as a single item. For instance, Joseph Rogers in 1804 purchased a “4 ft table” (\$5), “Cherry Pembroke Table” (\$5), pine table (\$2), “light stand”





PLATE 53.1

(\$1.42), "press bedstead" (\$4), "six green chairs" (\$9), and "2 great chairs" (\$4). Wing not only produced finished pieces, he also made turned components, mainly bedposts and "stand posts," for other craftsmen. In 1806 and 1807, Sandwich cabinetmaker Obed Nye (1774–1864) purchased twenty three "stand posts" or "stand pillars" for an average price of \$0.16 each, only a fraction of the price of a finished stand.¹ No stand has been previously been tied to Wing's shop, but the unusual "light stand" shown here (pl. 53) descended in his family, and he likely made it.

Distinctive features of this stand are the narrow rings turned at the base of the pillar and curvaceous legs that flare at the foot.² Wing's design, though unusual, is not unique. Two other stands share the distinctive legs and flared feet.³

A second stand (pl. 53.1) has more fashionable spider legs. Its swollen baluster post is similar in shape to the Wing stand but lacks ring turnings and chip carvings. Found in a home in Chatham, this stand reportedly came from Martha's Vineyard; a whalebone latch used to secure the tilt top (pl. 53.2) lends credence to its possible island origin. JO'B



PLATE 53.2

PLATE 53.

MATERIALS: Cherry; hard maple cleat

DIMENSIONS: H 27 $\frac{3}{4}$, W 15 $\frac{7}{8}$, D 21

INSCRIPTIONS: "A. Wing / Sandwich"; "A.S. Wing / Sandwich" (for Asa Wing) painted on the underside of top in the twentieth century

CONDITION: Excellent; feet original height; normal bleaching and water damage to top

PROVENANCE: Wing family, Sandwich; purchased at Eldred Auctions, East Dennis, Mass., August 5–6, 2004, lot 345. Brian Cullity.

PLATE 53.1.

Stand, possibly Martha's Vineyard, 1805–20. Birch; H 27 $\frac{1}{2}$, W 14 $\frac{1}{16}$, D 28 $\frac{1}{2}$. Purchased from a home in Chatham. Private collection.

PLATE 53.2.

Underside of top of pl. 53.1.

54

STAND

*Possibly Earl Chace**Swansea**1805-15*

Cabinetmakers in southeastern Massachusetts employed birch extensively in their furniture. The wood is easily turned and resembles mahogany when stained. Sandwich cabinetmaker Samuel Wing (1774-1854), who made numerous "Light Stands" and turned "Stand posts" for other cabinetmakers, kept "Directions for Staining Birch" that "will make it a Mahogany Cullar" among his papers.¹ Since little birch grew within the region, makers relied on the coastal trade to obtain it. In May 1792, New Bedford cabinetmaker Ebenezer Allen Jr. (1755-93) bought 221 feet of birch from William Rotch Jr. (1759-1850), whose ship, the *Brig Union*, had just arrived in port.²





PLATE 54.1

The maker of the stand shown in plate 54 chose birch for the top. Beneath is the branded name "EARL CHACE." Earl (Earle) Chace (1784–1877) of Swansea, a town near the Rhode Island border, married Lydia Shearman (1780–1873) of neighboring Somerset in 1808. An 1826 deed records his occupation as a "housewright," but his branded stand testifies to his abilities as a cabinetmaker.³ The proportions of the stand he crafted are diminutive and pleasing, especially the pillar and thin top, which he shaped at the corners. Idiosyncrasies of the design include the series of indistinct double-scribe lines on the baluster and urn and the sloping shoulders of the tapering "claw" legs. Like many stands from the region, it lacks chip carving on the base of the pillar.

The second stand (pl. 54.1) illustrates a related design also found in southeastern Massachusetts. It employs a double-swelled baluster, a relatively common motif on stands of the period.⁴ The pattern differs from that of the Chace stand, however, as the upper baluster is set on a barrel rather than an urn, and the turnings are fuller. The top is clipped at the corners and is thicker than the Chace example. JO'B

PLATE 54.

MATERIALS: Birch top, block, and legs; cherry pillar; maple cleats

DIMENSIONS: H 28¼, W 14¾, D 19¼

INSCRIPTIONS: "EARL CHACE" branded on underside of top

CONDITION: Refinished; warped top

PROVENANCE: Purchased in New Bedford area. Collection of John D. Levasseur.

PLATE 54.1.

Stand, Hingham area, 1805–15. Likely all birch, though the post may be hard maple (the wood is obscured by paint); H 28½, W 20½, D 15½. Given to Hingham Historical Society by Edith Andrew (1854–1922), daughter of John Albion Andrew (1818–67), governor of Massachusetts (1860–65). Courtesy of Hingham Historical Society.

55

SCRIMSHAW DRESSING BOX

*Attributed to Captain Richard G. Luce
of Martha's Vineyard
Probably made at sea
1830–50*

Based on the histories associated with this box (pl. 55) and two other objects in this catalogue (pls. 25 and 66), it is apparent that seafarers enjoyed giving their daughters unique, and often ornate, scrimshaw gifts. Scrimshanders, the men who crafted such items, typically

used the byproducts of the whale fishery—teeth, bone, and baleen—but also incorporated into their work ship scraps and other materials acquired from across the globe during voyages that could last for years.¹ In a narrative based on his journals from two 1860s whaling voyages to the South Pacific on the New Bedford bark *Java*, J. F. Beane offered a rare firsthand statement about the craft:

Another, and very interesting way of passing dull hours on board a whaler is “scrimshoning.” This word, coined by the whaling fraternity for their private use, encompasses the making of everything from a plain ivory bodkin to the most elaborate inlay work imaginable. Boxes of fancy woods of different kinds inlaid with other woods, with pearl cut into diamonds, squares, crescents, and leaves, with silver, ivory, and bone, in designs simple or elaborate, as the taste of the maker might suggest.²





PLATE 55.1

Just how ambitious and whimsical scrimshanders' tastes could be is evident from these two finely crafted dressing boxes (pls. 55 and 55.1). Abby (or Abbie) Bradford Luce (1828–1904) received one lavishly inlaid with undulating vines, birds, horses, potted plants, and her initials in mother-of-pearl set in tortoiseshell from her father, Captain Richard G. Luce (b. 1804) of Vineyard Haven (then known as Holmes Hole).³ Luce or perhaps one of his crew crafted the box sometime before Abby married Captain Benjamin Coffin Cromwell (1820–98) in 1847.⁴

One of the most successful whaling captains at a time when the region was considered to be the whaling capital of the world, Captain Luce reportedly never lost a man or ship over the course of thirty years. His elegant 1833 Greek Revival house still stands as the foremost residence on William Street. As she looked into the mirror fitted inside the lid of the box or retrieved jewelry,

cosmetics, or other notions from one of its six interior compartments, Abby Luce surely would have thought of her father, her family's fortunes, and her island's place in the world.⁵

Though not so visually cohesive or accomplished as that on Abby Luce's box, the inlaid decoration on the second dressing box (pl. 55.1) illustrates scrimshaw's truly global nature. A patriotic spread-wing American eagle, with an ebony and ivory shield body, appears above the date "1848" on the top, while a pair of tusked elephants flank a second striped shield on its front.⁶ The box features baleen-covered corners, turned ivory handles, and turned whalebone feet. Blank ivory tablets on the top and front of the box suggest its scrimshander possibly made it speculatively to sell upon his return; a name or date could have been inscribed onto it either with or after purchase. LS

PLATE 55.

MATERIALS: Mahogany, rosewood, exotic woods, mother-of-pearl, tortoiseshell; ivory pulls; whalebone feet

DIMENSIONS: H 7¹⁵/₁₆, W 12⁷/₁₆, D 9¹/₈

INSCRIPTIONS: "A. B. L." inlaid on top

CONDITION: One foot replaced

PROVENANCE: Given by Captain Richard G. Luce to his daughter, Abigail Bradford Luce. Courtesy of Martha's Vineyard Museum, gift of Helen Hart. Photo, Robert Schellhammer.

PLATE 55.1.

Scrimshaw dressing box, probably made at sea, 1848. Mahogany with ivory, whalebone, baleen, mother-of-pearl, ebony; H 6¹¹/₁₆, W 15¹⁵/₁₆, D 9⁹/₁₆. Descended in Hiller family, Mattapoisett. Private collection.

56

SEA CHEST

Hanover area

1786

Though numerous sea chests from southeastern Massachusetts survive, most are nondescript and lack any history of ownership.¹ This eighteenth-century version from Hanover (pl. 56) is an important exception. Not only is it personalized through decoration, but the original owner is known.

Sea chests follow a standard form. They typically have “tumble home” or canted sides, dovetailed construction, and rope and canvas handles, also known as “beckets.” Many are fitted with an interior till, and some have a drawer or drawers beneath the till. Because sea chests also served as chairs, their average height is about that of a chair seat: seventeen inches.² Sailors rarely, if ever, crafted their own sea chests but turned instead to

a cabinetmaker or ship’s chandlery, the store that provisioned vessels.³ The account book of Dartmouth cabinetmaker Lemuel Tobey (1749–1820) records the sale of a “Sea Chest” to Paul Weston in November 1774. The price was 12 shillings, the same that Tobey charged for a simple tea table.⁴

From the outside, the chest in plate 56 resembles countless other examples from the region. Its construction may be slightly better than most. Well-executed dovetails bind the corners of the case; the top is ornamented with a thumbnail molding; and the interior boasts a till and two dovetailed drawers. But the importance of the chest requires lifting the lid. A colorful scene appears, depicting three figures as well as the name “A Smith” and the date “1786” (pl. 56.1). To the left, a rampant red lion holds a halberd; at the center an armed man rides a boar and a dog runs along behind; and at the right, a gentleman celebrates with a tankard of strong drink and a pipe. Produced three years after the Treaty of Paris, the scene may represent the American overthrow of British rule.⁵ The years immediately after the Revolution must have been heady ones for Americans, especially for an American sailor, and the decoration of this chest appears to represent that newfound nationalism. The decoration must have been applied





PLATE 56.1

soon after the craftsman assembled the piece: the figure of the lion and the flourish after the “Smith” did not run under the original strap hinges.

“A. Smith” stands for Albert Smith of Hanover. Born in 1763, he presumably acquired the chest when he was twenty-three. Within three years, he had captained his own vessel. In 1792 Smith and his brothers purchased a shipyard on the North River in Hanover. He took little interest in the day-to-day operations of the yard but preferred to command many of the ships built in the yard.⁶ Smith’s sea chest was obviously well traveled, yet it survives in reasonable condition, especially the decoration on the inside of the lid. It is a rare documented example from southeastern Massachusetts, a region that produced thousands of the sailors in the Age of Sail. JO’B and BJ

PLATE 56.

MATERIALS: White pine

DIMENSIONS: H 17¼, W 50⅜, D 19½

INSCRIPTIONS: “A Smith” and “1786” painted in large script on interior of top; “1803” in chalk directly underneath “1786”; chalk marks, in what appears to be a child’s hand, outline the figures of the painting

CONDITION: Top split in three places; base molding missing; cleat and becket missing on the left and replaced on right; the rear interior drawer missing; replaced hinges; replaced escutcheon; chest lined with late nineteenth-century wallpaper

PROVENANCE: Originally owned by Captain Albert Smith; descended through his family to Mrs. Hugh Hatfield, who gave it to Hanover Historical Society in 1927. Courtesy of Hanover Historical Society.

PLATE 56.1.

Underside of the lid of pl. 56.

57

CHEST

*Possibly by Samuel Wing**Sandwich*

1787–1800

In an era when few houses contained closets, a chest with a hinged lid offered owners a safe, lockable, and inexpensive place to store valuable bedding and clothing. Though collectors now prize examples with eye-catching decoration, most chests were left unfinished or painted in a single solid color, like this red version from Sandwich (pl. 57), which has the inscription “S·W 1787” on the backboard. Possibly made by Samuel Wing (1774–1854), the chest follows the standard construction techniques of the day. The case consists of broad pine boards

nailed at the corners. The sides continue to the floor to form the feet; the lower edge of the sides is curved in a pattern today termed a “bootjack” end. The top is made of a single board cut with a wide, quarter-round molded edge along the front and sides. The original iron cotter-pin hinges fasten the top to the case. Inside the chest, the maker installed a till and two small dovetailed drawers. The interior arrangement matches that often seen on sea chests (pl. 56).

Samuel Wing was a farmer-artisan in the Federal period. Little of his work is identified (pl. 53), and his reputation rests largely on the survival of his account books, some shop tools, and a few pieces of shop equipment such as his work bench.¹ This chest descended in the Wing family of Sandwich. If the date on the back refers to the date of construction, Samuel would have been thirteen at the time. Possibly he had just begun his apprenticeship and sought to leave his mark on a piece of furniture that he had a hand in building.² Yet other members of the Wing family resided in Sandwich at the time, some of whom had the initials SW. Perhaps the inscription refers to an owner of the chest rather than its maker. The presence of a second Samuel Wing (1704–93)



and a Stephen Wing (1755–1836) in the town frustrate the researcher seeking a definitive answer. Regardless, the chest documents local craftsmanship on Cape Cod and well represents the most common type of case furniture in southeastern Massachusetts.

A second chest (pl. 57.1) illustrates a more ambitious form. Its two drawers, moldings, and bracket feet mimic the appearance of a chest of drawers, but its hinged lid and storage compartment continue to serve the same purpose as the previous chest. The design of the feet offers a clue to the origin of the object. The pronounced spur of the bracket appears on chests from Rhode Island and coastal Bristol County. This particular example descended in the Green family of Tiverton; a similar spur appears on a related chest from the Gifford family of Dartmouth.³ On both versions, makers painted the surface and applied costly brass hardware in the Chipendale style. A later owner of the Green family chest replaced the handles with wooden knobs and covered the original bluish gray paint with a coat of green.

The accounts of Dartmouth cabinetmaker Lemuel Tobey (1749–1820) record the relative costs of the two models shown here. In December 1776, Tobey charged

a customer thirty shillings for a “Chest With Two Dras.” The price was twice that of a footed chest and two and one half times that of a sea chest.⁴ With dovetailed drawers, bracket feet, and brasses, the higher cost reflected the additional labor and materials required for the job. JO'B and BJ

PLATE 57.

MATERIALS: White pine; maple fronts for two till drawers

DIMENSIONS: H 24½, W 45¼, D 17¼

INSCRIPTIONS: “S·W 1787 [with a heart between the initials and date]” in black stain on the outer back of the case

CONDITION: Excellent; typical wear to stained surface; powder post beetle damage to case sides at bottom; modest scaring to case top; original hinges and lock

PROVENANCE: Descended in the Wing family of Sandwich; bought at auction by the present owner in 2004. Brian Cullity.

PLATE 57.1.

Chest with two drawers, probably Tiverton, Rhode Island, 1770–1800. White pine; H 40½, W 44¾, D 19¼. Descended in the Green family of Tiverton, Rhode Island. Private collection. Photo, Matthew Buckley.



PLATE 57.1

58

CHEST WITH ONE DRAWER

Eastham area

1800–1820

When the antiques dealer who purchased this chest (pl. 58) in the 1970s was called to look at it, he almost declined to do so. He already had five chests in stock and little interest in adding another. Reluctantly, he drove to Eastham to see it. When the owner pulled the piece out of a closet where it had long been stored, the astonished dealer decided he could find room for the chest after all. With its vibrant painted surface, bold bracket feet, and pristine condition, the chest ranks among the very best examples of nineteenth-century New England painted furniture.

The decoration consists of fernlike sponging on the front, sides, and top of the chest; to simulate inlay, the





PLATE 58.1

painter outlined the case front with stripes and quarter-circles while the sponge decoration was still wet. "Matchstick" banding at the top and bottom frames the major areas of ornament. Though more elaborate than other pieces from Cape Cod, this chest does relate in several ways. Its large, flamboyant bracket feet and deeply scalloped base appear on many regional chests.¹ The dovetails that bind the drawer sides to the front and back are reinforced with cut nails, a feature also seen on several other local chests. Invariably white pine is the sole wood for the case.

Family history suggests that the chest originated at the eastern end of Cape Cod. The owners were Ephraim Harding (1764–1848) of Truro and Lucy Smith of Eastham, who married in 1795. During the nineteenth century they resided in Eastham in the house that her father, Isaac Smith, had built in 1738.

Two other chests with related features also retain histories on the Outer Cape (pls. 58.1 and 58.2). Both substitute more subdued graining for the showy surface on the Harding chest but do display similarly dramatic

curves for the skirt. The first example (pl. 58.1) closely parallels the Harding chest in construction and may well have been produced by the same craftsman. On both the dovetailing of the drawers is identical. Furthermore, the lower edge of the case sides of both chests conforms to the profile of the feet but extends below the feet. As a result, each chest is supported by the case sides, rather than the feet, a structural feature that protected the feet from damage. Like the Harding chest, the ochre-grained example survives in excellent condition, but two exceptions deserve mention. The wooden knobs are replaced and the graining, though of considerable age, covers an earlier layer of blue paint. Plate 58.2 may well be the latest. Its undulating skirt and plain feet are associated with cases of the 1820s and 1830s. Its provenance places it in Truro, the final settlement before reaching the end of the Cape at Provincetown. The decoration of the chest suggests a bureau with four tiers of drawers. However, only the lower two drawers are real; as in the previous two chests, the top lifts to reveal a storage compartment. In this case the illusion of a chest of drawers is

enhanced by the simulation of cock beading on the false drawer fronts and the original painted decoration that imitates banding between the drawers. It is a delightful play on a familiar form and, together with the other two chests discussed here, illustrates the striking decoration and design of utilitarian case furniture fashioned on the Outer Cape during the nineteenth century. JO'B and BJ

PLATE 58.

MATERIALS: White pine

DIMENSIONS: H 36 $\frac{7}{8}$, W 43, D 17 $\frac{7}{8}$

INSCRIPTIONS: "George B. Leavis" in ink on paper label on back of case; "Ephraim Harding was born in Truro June 4, 1764. He married Lucy Smith of Eastham June 2, 1795. She was the daughter of Isaac Smith who built this house in 1738 with wood grown on the premises. This chest belonged to Ephraim + wife. Ephraim died May 21 1848" in early twentieth-century note attached to interior

CONDITION: Exceptional; minor losses on top; clouded water spot on left front corner of top; original brass knobs and lid hinges

PROVENANCE: Made for Ephraim and Lucy Smith Harding of Eastham; descended in the Snow family of Eastham; purchased from Snow family in the 1970s and resold to current owners. Suzanne Courcier and Robert W. Wilkins.

PLATE 58.1.

Chest with one drawer, Barnstable County, 1815–35. White pine; H 35 $\frac{5}{8}$, W 43 $\frac{7}{8}$, D 19 $\frac{1}{2}$. Supposedly owned by Theophilus Baker (d. 1805) but probably made after his death; descended in his family; purchased at auction in Dennis. Private collection.

PLATE 58.2.

Chest with two drawers, Truro area, 1810–30. White pine; H 39 $\frac{1}{4}$, W 40 $\frac{1}{4}$, D 18 $\frac{3}{8}$. Probably descended in a Truro family. Private collection.



PLATE 58.2

59

CHEST OF DRAWERS

*Robert Crosman**Taunton*

1729

The group of about thirty chests associated with Robert Crosman (1707–99) of Taunton are the largest surviving body of paint-decorated furniture made by a single shop in colonial America. This chest of drawers (pl. 59) illustrates the maker's distinctive decorative and construction techniques, and, signed "RC" on the backboard (pl. 59.1), it is the basis for the attribution of the entire group. With compass-drawn vines that meander across drawer divisions and numerous birds nestled in foliage or in flight on the facade and case sides, this chest is among those with Crosman's most elaborate and extensive paintwork. The other related chests display a range



of decorative detail, from restrained single sprigs of vines and berries to a multitude of bird-and-foliage clusters (pl. 59.2) to the full-blown design on this chest. Its sophisticated form, with four tiers of drawers, a dovetailed case, and turned ball feet, is unique among Crossman's chests, which are otherwise small and larger chests-over-drawers with bootjack feet.¹

The construction, including the extensive use of white pine and the dovetailed drawers, relied on methods typical of the region and time period. Other details, however, are more idiosyncratic: the use of penciled Roman numerals on the drawer sides that correspond to similar



PLATE 59.1



PLATE 59.2

marks on the interior of the case and the small, squared wooden pegs securing both the backboards to each other and the drawer bottom boards to each other and to the drawer sides. This latter feature is virtually unknown on other New England furniture of this era; their presence on this chest and all others that have been examined indicates the work of a single cabinetmaker or shop.² Furthermore, the consistency in both the construction and execution of the painted motifs suggests that the cabinetmaker was also the decorator.

Esther Stevens Fraser identified Robert Crosman as the maker of these chests in the early 1930s. Inspired by the painted inscription she saw on the back of plate 59, when she saw the chest exhibited in 1925, Fraser determined that Crosman was the only individual with the initials "RC" who lived in Taunton from 1729 to 1742, the range of dates painted on the known chests.³ Supporting her discovery, two of the chests bear owners' initials and dates on their facades that coincide with those of Crosman's sisters and the times of their marriages.⁴ Crosman may have trained under his great-uncle Samuel Crosman (1667–1755), who was a joiner in Raynham, adjacent to Taunton. However, with no known local precedents for the painted designs and the use of wooden pegs, Crosman may also have been exposed to outside influences. Both features are associated with Continental European, rather than English, traditions. Crosman's first wife, Martha Gachet (also Gashett, ca. 1710–62) was the daughter of Henri Gachet (ca. 1674–1738), a shipwright and Huguenot refugee from La Rochelle, France. As it was common practice for an apprentice to marry his master's daughter, Crosman may have learned elements of his artisanship from Gachet.⁵

In remarkable condition with its surface virtually untouched, this chest of drawers provides insight into the paint decorator's craft. Scientific analysis has shown that the feet, top, and front and side facades of the chest were all covered with an iron-based reddish-brown stain prior to its decoration. The inventive designs were executed in vermilion (red), copper green, and lead white pigments. Most unusual is the presence of azurite, a blue-colored pigment found in one of the bird's eyes, which, due to the oil binder, now appears black.⁶ MW

PLATE 59.

MATERIALS: White pine case, drawers, and moldings; maple feet

DIMENSIONS: H 22¾, W 22¾, D 12½

INSCRIPTIONS: "1729" in paint on upper left drawer; "Taunton, / R, C: / 1729." in paint on backboard

CONDITION: Exceptional; right rear foot replaced; original brass hardware

PROVENANCE: Herbert R. Lawton, Boston, 1926; to Mrs. J. Insley Blair (Natalie Knowlton), Tuxedo Park and New York, 1926–51; thence by descent in the family; auctioned at "Property from the Collection of Mrs. J. Insley Blair," Christie's, New York, January 21, 2006, lot 519. Private collection.

PLATE 59.1.

Painted signature on backboard of pl. 59.

PLATE 59.2.

Chest with one drawer, attributed to Robert Crosman, Taunton, 1729. White pine; H 32¾, W 37¾, D 17½. Probably made for Abigail Woodward of Taunton. Courtesy of Old Colony Historical Society.

60

CHEST OF DRAWERS

Boston

1760–80

General Benjamin Lincoln of Hingham, a hero of the Revolution, once owned the mahogany chest illustrated in plate 60.¹ It may have been the “Bureau” Lincoln kept in the “East Front Chamber,” valued then at \$15, half as much as his “Desk & Bookcase” (\$30) and a third as much as his clock (\$45) but more than a “Lolling Chair”

(\$7), “square table” (\$3), and a “Chest Draws” (\$8) that he also owned in 1810.² By the time of his death, however, this type of chest was out of style, and it may have been listed on his inventory simply as a “chest” and assigned a more nominal value.

Unlike the small drop-leaf table that Lincoln owned, which he probably ordered from a local craftsman (entry 34), this serpentine-front chest of drawers with blocked ends was made in Boston. It is a classic Boston form, and Lincoln was wealthy enough to import sophisticated case furniture from that city, only ten miles distant from Hingham. The construction of the chest is consistent with that of Boston pieces: the top is secured to the sides with a sliding dovetail; the dovetails joining the drawer dividers to the case sides are covered with a thin strip of mahogany; the drawer fronts are surrounded by beaded edges on the case; and the bottom drawer runs directly



PLATE 60

on the case bottom. The bracket feet also follow a common Boston form.³

Similar bracket feet appear on a plainer painted chest of drawers probably made in Hingham (pl. 60.1). The local craftsman may well have learned of the stylish Boston pattern through Lincoln's chest. Such urban products frequently served as sources of design for craftsmen in towns along the South Shore of Massachusetts. JO'B

PLATE 60.

MATERIALS: Mahogany; white pine secondary work

DIMENSIONS: H $30\frac{7}{8}$ (without casters), W 36, D $20\frac{5}{8}$

INSCRIPTIONS: Inverted "V" in chalk on back of each drawer

CONDITION: Missing lower backboard; patch in right rear foot and bracket return measuring $2\frac{3}{8}$ inches wide and $\frac{1}{8}$ inch thick; iron brace screwed to underside of case top; twentieth-century wooden casters added to all four feet; powder post beetle damage to back of third drawer; never had a central drop on front base molding; original brass hardware

PROVENANCE: Owned by General Benjamin Lincoln of Hingham and descended in his family. Private collection.

PLATE 60.1.

Chest of drawers, Hingham area, 1790–1810. White pine; H $33\frac{3}{4}$, W $37\frac{7}{8}$, D $19\frac{3}{4}$. Donated to the Hingham Historical Society by a local family. Courtesy of Hingham Historical Society.



PLATE 60.1

61

CHEST-ON-CHEST

Marshfield or Hanover

1765–85



In 1769 a Boston auctioneer advertised “Sundry Articles of House Furniture” for sale, including “A Genteel Mahogany Chest on Chest Draws.”¹ Other contemporary notices offer a “Chest upon Chest,” “new Fashion double Case of Drawers,” and double chest.² All describe essentially the same object: two cases of drawers stacked one upon the other and resting on ball-and-claw or bracket feet. Though available by the 1720s, this form became an increasingly popular option for New England customers during the latter half of the eighteenth century.³ The piece provided ample storage space for bed furnishings and clothing and in some households supplanted the high chest as the primary piece of case furniture for a chamber. In eastern Massachusetts, many craftsmen added the chest-on-chest to their repertoire. Most surviving examples are associated with Boston or the North Shore. But the provenance of this mahogany example (pl. 61) suggests that it originated in coastal Plymouth County. A late nineteenth-century inscription on the bottom of a drawer notes that its first owner was Dr. Isaac Winslow (1739–1819) of Marshfield.

Winslow enjoyed an illustrious pedigree. The progenitor of the family in America, Edward Winslow (1595–1655), had crossed the Atlantic on the *Mayflower* and played an instrumental role in governing the fledgling Plymouth Colony. His early acquisition of nearly one thousand acres in what became Marshfield provided the basis of a landed estate for the next four generations of the family. Calling the property Careswell, descendants erected a succession of homes, of which the best known today is a structure built by the doctor’s grandfather, also named Isaac, about 1699.⁴ It was this dwelling that Dr. Isaac Winslow inherited after the death of his father, General John Winslow, in 1774. By this time, the house had gained an overlay of Georgian architectural detail, including quoins at the corners of the exterior and paneled interiors. The general’s widow remained in the house until her passing in 1790. During these years, the doctor lived in another house on the property but after the widow’s death took up residence in the family homestead. Presumably he then moved this stylish chest-on-chest into the structure. There it joined numerous family portraits, which extended back to a 1651 depiction of Edward Winslow as well as an array of stylish early English and Boston furniture.⁵

The survival of these items is surprising given the loyalist leanings of the Winslow family. Isaac continually voiced his support for the Crown during the years leading up to the Revolution. His brother Pelham, an even more ardent Tory, abandoned his home in Plymouth and fled to New York, where he accepted a position as a British military officer. Pelham’s Plymouth estate was confis-

cated, but Isaac managed to hold onto his possessions. Perhaps his extensive medical practice throughout southeastern Massachusetts garnered him sufficient respect to quell patriotic resentment. In one incident of local repute, Winslow staved off a smallpox epidemic in 1778 by quarantining those infected and inoculating others. The doctor remained at Careswell for the rest of his life, eventually bequeathing to John, his only surviving son, "all the Family pictures, my Sword, all my Library of Books, & my Watch and wearing Apparel."⁶ The chest-on-chest apparently passed to his daughter Elizabeth Whitman and afterward through her family.

The design of this chest represents a curious amalgam. The use of costly mahogany, the shape of the bracket feet, and the presence of fluted pilasters and a carved shell in the upper case echo the work of Boston and Salem cabinetmakers. The builder of the Winslow chest clearly sought to create a fashionable form in the spirit of its urban counterparts. Much of his construction parallels that of Boston case furniture. For the drawers, he composed each bottom of three boards with the grain running front to back and nailed that bottom into the rabbeted edges of the front and sides. He glued a strip of pine to the lower edges of the drawers to serve as runners and trimmed the back edge of these strips at an angle. Yet he also introduced several features that varied from the norms of Boston. The pair of shallow drawers in the lower case, surprisingly small rosettes in the pediment, and steep curve of the hood give the chest a distinctive appearance. Similar pediments and rosettes grace a high chest and several cases for tall and dwarf clocks.⁷ The latter contain works signed by clockmakers in Marshfield and Hanover, reinforcing the attribution of the Winslow chest-on-chest to an artisan in this area. Two shop joiners, Samuel Barstow (1709–1801) and Caleb Rogers (1717–1805), practiced their trade in Hanover during the mid- to late eighteenth century. It is

tempting to link the chest-on-chest to Rogers because a relation, Samuel Rogers, produced the works for a dwarf clock within this group.⁸ But until further documentation is found, the attribution remains only an intriguing possibility. JO'B and BJ

PLATE 61.

MATERIALS: Mahogany; white pine secondary work

DIMENSIONS: H 89³/₄ (including finials), W 39⁵/₈, D 20¹/₁₆

INSCRIPTIONS: "The History of / The Winslow Chest of Draws / Given by Isaac Winslow to his eldest / son Isaac Winslow 2. / By Isaac Winslow 2 to his eldest / Daughter (with children) / Elizabeth Winslow Whitman / By her given to her eldest daughter / With Children Elizabeth W. Williams / By her given to her eldest daughter with / Children Penelope R Williams Walbach / [signed] Frances G. W. Hersey / Pembroke June 30th 1889" in ink on paper label pasted to underside of upper left drawer in upper case; * "Scituate Historical / Society / Loaned by / George G. W. [unclear] / 1918" in ink on jelly label on underside of bottom of shell-carved drawer

CONDITION: Refinished; shrinkage cracks in drawer bottoms; splines fill narrow cracks in case sides; finials and drawer runners probably replaced; original brass hardware

PROVENANCE: Descended in the Winslow family of Marshfield; sold at a C. G. Sloan auction, Washington, D.C., October 7–9, 1977.[†] Private collection.

* The history incorrectly records the transfer of the chest from Isaac Winslow to his son Isaac and then to his granddaughter Elizabeth Whitman. Actually the younger Isaac and Elizabeth were siblings. Isaac Jr. died in infancy, but his sister, who later married the Rev. Kilborn Whitman of Pembroke, lived until 1854; see Maria Whitman Bryant, *Genealogy of Edward Winslow of the Mayflower and his Descendants from 1620 to 1865* (New Bedford, 1915), 133. Elizabeth apparently inherited the chest directly from her father.

[†] *The Magazine Antiques* 112, no. 2 (August 1977): 166.

62

CHEST-ON-CHEST

Ebenezer Allen Jr. and Cornelius Allen
New Bedford

1785–90

When auctioneer Ron Bourgeault offered this impressive mahogany chest for sale in 1988, he ascribed it to Newport.¹ The attribution seemed solid; signs of Newport manufacture abounded. The applied panels in the pediment, stop-fluted quarter columns at the corners of the case, and shape of the waist and base moldings matched patterns on documented Newport chest-on-chests.² Yet careful study of the design, construction, and inscriptions on this mahogany chest (pl. 62) as well as a plainer, maple example (pl. 62.1), reveals a different place of origin. Instead of Newport, both chests originated in the New Bedford shop of Ebenezer Allen Jr. (1755–93) and Cornelius Allen (1767–1835). That their work so closely approximates that of Newport is not a coincidence. They were the nephews of cabinetmaker John Goddard (1724–85), and Ebenezer Jr. almost certainly apprenticed there.³

Though the younger brother, Cornelius, signed the mahogany piece, Ebenezer Jr. likely led in its manufacture. Differences in construction of the upper and lower cases indicate that two makers cooperated in making it.⁴ Previously, no furniture has been tied to Ebenezer Jr.'s shop.⁵ His inventory at the time of his death in 1793 lists a number of pieces of "New Furniture on hand," including "Two high chests of drawers" at £5.5 each. A "high chest" possibly refers to a chest-on-chest, as high chests of drawers were out of fashion by the 1790s.⁶

Inscriptions on both chests tie them to New Bedford. On the mahogany piece, Cornelius Allen inscribed his name on a drawer divider of the upper case and "Longplain" on the top of its lower case. He also autographed the backboard of the maple example and wrote "New Bedford / Barnstable / Longplain." Longplain, or Long Plain, a section of New Bedford (after 1787), was the site of a Quaker meetinghouse and Ebenezer Jr.'s cabinetshop.⁷ Sometime in the early 1780s Cornelius moved there from Sandwich, in Barnstable County, to apprentice with his older brother.

After the Revolution New Bedford's economy and



PLATE 62

population grew rapidly and Ebenezer Allen Jr.'s cabinetshop was well positioned to flourish. Before the war, the wealthy of Bristol County had often imported their formal furniture from Newport or Boston.⁸ After the war, though they still ordered fine furniture from Newport, customers increasingly turned to skilled local makers. Ebenezer Jr. worked for one of the wealthiest Quaker merchants in New Bedford in the late eighteenth century, William Rotch Jr. (1759–1850).⁹

A number of external and internal elements of the mahogany example differ from Newport chest-on-chests. Externally, the pediment is more compressed, the feet reflect Massachusetts design (pl. 62.2), and the fluting varies from Newport examples. Internally, the drawer supports are overbuilt, only an L-shape portion of the quarter column is mortised into the top of the lower case and the bottom of the upper case; the blocking for the



feet is far less precise than that of Newport; and the secondary wood is almost exclusively white pine, with no yellow poplar or chestnut.¹⁰ One example serves to illustrate the excellence of the construction and another key difference from Newport examples: Allen tenoned the stiles that receive the drawer dividers through the top and bottom of the lower case and bottom of the upper case; he then secured them with wedges.¹¹ Using the distinctive external elements, at least one other mahogany chest-on-chest nearly identical to plate 62 can be attributed to Ebenezer Allen Jr.'s New Bedford shop.¹²

The maple chest (pl. 62.1) is less elaborate than the mahogany example but almost as well made. It also follows Newport design and construction norms.¹³ The consistency of the construction suggests that only one maker, Cornelius Allen, crafted it. The inscription of "New Bedford" on the backboard dates the piece to after 1787, the year the town was incorporated. Allen was twenty years old that year, so he was likely a journeyman when he made and signed it.

Together, these two case pieces demonstrate that late eighteenth-century cabinetmakers such as Cornelius and Ebenezer Allen Jr. made far more sophisticated furniture in New Bedford after the Revolution than previously thought. Wealthy New Bedford individuals were able to order their fine furniture from local makers instead of having to import it from Newport and other furniture centers. These chest-on-chests allow scholars and collectors to identify other examples of the Allen brothers' work as well as trace the dispersion of the Newport cabinetmaking tradition in southeastern Massachusetts. JO'B

PLATE 62.

MATERIALS: Mahogany; maple backboard of pediment; white pine secondary work

DIMENSIONS: H 79¾ (excluding finials), W 44, D 23⅝

INSCRIPTIONS: "Cornelius Allen" in graphite on top left of medial drawer divider on upper case (written as if from the inside, so probably inscribed before the case was assembled); "Longplain" with perhaps "[??]86" in script in chalk on top board of lower case; "A / B / C" (bottom to top) in graphite in large script on tops of drawer dividers on bottom case; "C / B / A" (bottom to top) in graphite on underside of dividers of lower case; "2 / 3" in chalk on underside of case; "G / F" in graphite on top of case; some drawers numbered in pencil in florid script



PLATE 62.2

CONDITION: Replaced plinths and finials; small patches at front corners of cornice and on waist molding of upper case; one backboard replaced in lower case; vertical crack in right side of lower case; original brass hardware

PROVENANCE: Said to have descended in the family of Robert Treat Paine, Taunton; purchased at Northeast Auctions, May 14-15, 1988, lot 250. Private collection.

PLATE 62.1.

Chest-on-chest, Cornelius Allen, New Bedford, 1785-90. Maple and white pine; H 85½, W 42¼, D 20⅞. Purchased in California in the 1970s. Collection of Taylor B. Williams Antiques.

PLATE 62.2.

Front foot of pl. 62.



PLATE 63

63

CHEST OF DRAWERS

Duxbury area

1760–80

The flamboyant central drop of this chest (pl. 63) is typically associated with furniture from the North Shore of Massachusetts. However, this chest from Duxbury and other pieces from southeastern Massachusetts, including a chest found in Wellfleet (pl. 63.1) and a desk owned by the Wing family of Sandwich, expand the range for pieces with this type of skirt.¹ The Duxbury-area maker built this chest with the sides serving as the feet. With no integral bottom, the maker dovetailed an eight-inch maple medial board into the sides. Overall, it is solidly constructed out of maple stock one-inch thick.

While plate 63 incorporates Boston elements in its design, plate 63.2 is nearly identical to case pieces of Rhode Island manufacture. The feet, molding, and fine



PLATE 63.1

workmanship are typical of furniture from that state. Nonetheless, a Rochester-area craftsman likely made it. The use of white pine exclusively as the secondary wood is typical of Bristol County construction (entry 62). The present owner purchased the chest at a Rochester house auction in the 1950s; the contents of the home had lain untouched for a number of years prior to the sale. Certainly the chest's finish remained undisturbed: although many pieces of maple and birch furniture from the region have remnants of red stain, this piece retains virtually all of its original stained surface.

In the Federal period Bristol County had a number of proficient craftsmen who came of age after the Revolution and made Rhode Island-inspired forms. Cornelius (1767–1835) and Ebenezer Allen Jr. (1755–93) in New Bedford (entry 62); Theophilus Shove (1776–1856) in Berkley (entry 51), and Levi Bisbee (1776–1848) in Rochester (entry 23) produced case furniture of fine quality. The last is a possible maker for this chest. Bisbee's descendants still possess a stand, desk, and two chests that demonstrate his mastery of the trade and the influence of Rhode Island design on his work. JO'B

PLATE 63.

MATERIALS: Maple; white pine secondary work

DIMENSIONS: H 49 $\frac{3}{8}$, W 39, D 20

INSCRIPTIONS: "1796" and "1793" in chalk inside top drawer on bottom; numbers "1" to "6" in chalk on left inside of case and inside each drawer opening ("1" being the bottom drawer); "D 1793" in florid graphite on rear boards

CONDITION: Excellent; replaced hardware

PROVENANCE: Descended in the Loring family of Duxbury until purchased by the present owner. Collection of Gary Langenbach.

PLATE 63.1.

Chest with one drawer, Wellfleet area, 1770–1800. White pine; H 34, W 38 $\frac{3}{8}$, D 16 $\frac{1}{8}$. Found in a Wellfleet house. Private collection.

PLATE 63.2.

Chest of drawers, Rochester area, 1770–1800. Maple, white pine; H 44 $\frac{5}{8}$, W 38 $\frac{1}{4}$, D 19 $\frac{1}{16}$. Purchased at an on-site estate auction in Rochester in 1950s. Private collection.



PLATE 63.2

64

CHEST OF DRAWERS

Kingston or Plympton

1795–1805

The bowfront chest emerged as a popular form of furniture in England in the late eighteenth century. By 1788 it was listed in *The Cabinet-Makers' London Book of Prices* and illustrated in *The Cabinet-maker and Upholsterer's Guide*.¹ American craftsmen and consumers quickly adopted the new design and made it a staple furnishing in households throughout Federal New England. Contemporary documents describe it variously as a “commode,” “circular,” “round,” or “swell’d bureau.” The term “swell’d” also indicated chests with elaborate serpentine or reverse serpentine facades. According to the 1801 *Articles of the Salem Cabinet-Maker Society*—the only coastal New England price book to list bowfront chests—cabinetmakers in that city charged \$23 for models executed in mahogany and “decorated.”²



Family tradition holds that this stylish maple chest (pl. 64) was made for Clarissa Holmes (1779–1867) of Kingston on the occasion of her June 1803 marriage to Plympton farmer and shoemaker Lemuel Bryant (1772–1825).³ The chest draws from both Chippendale and Federal designs, a common feature of New England furniture produced at the turn of the century. Although Federal in form, this example retains the molded top, ogee bracket feet, and base molding characteristic of the older Chippendale style. Similar holdovers are manifest in its construction: the shapely drawer fronts are cut from a single block of wood, the top board is attached to the sides with sliding dovetails, and the bottom board is dovetailed to the bottom of the case sides. Although elegantly crafted, the surface decoration is limited to the striped graining inherent in the wood and slight beading around the drawer fronts.

Bowfront chests purely Federal in design were crafted in the shop of an unidentified cabinetmaker working in Plymouth, a town bordering Kingston. A fashionable mahogany example made in this shop for Plymouth's Spooner family (pl. 64.1) exhibits a number of decorative features.⁴ The chest incorporates an overhanging squared top and flared feet that connect directly into the case sides, both mainstays of Federal design. Vertically grained mahogany veneers and surrounding lightwood stringing adorn the drawer fronts. More intricate candy-cane and geometrically patterned stringing surrounds the top and the band along the chest base. The circular brass bailes stamped with floral imagery provide a final decorative flourish.

The Spooner chest (pl. 64.1) also closely adheres to Federal-era construction techniques. The top is attached to three rails dovetailed into the case, and the base is set



into grooves in the case sides; the latter method is commonly found on bowfront chests made in southeastern Massachusetts. This and at least one additional chest made by the same cabinetmaker exhibit a quarter-inch overhanging mahogany top built up with three-quarter-inch pine strips to give the appearance of a full one-inch thick board. DB

PLATE 64.

MATERIALS: Maple; white pine secondary work

DIMENSIONS: H 33, W $36\frac{3}{8}$, D 17

INSCRIPTIONS: "Owned by / Clarissa Holmes Bryant. / born 1779. Kingston / Sister of Joseph Holmes 1772-1863 / Daughter of Joseph Holmes 1733" on typed label in top drawer; "For Ted" added in ink on label; and "Property of

Edward H. Holmes (given to him) March 1950" in ink on jelly label in top drawer

CONDITION: Excellent; missing two glue blocks; original brass hardware

PROVENANCE: According to family tradition, made for Clarissa Holmes Bryant (1779-1867) possibly on the occasion of her marriage; it descended to her daughter, Elizabeth Holmes Bryant, and remained in her house in Kingston until purchased by the current owner. Collection of Gary Langenbach.

PLATE 64.I.

Chest of drawers, Plymouth, 1805-15. Mahogany, white pine; H $36\frac{1}{8}$, W $41\frac{3}{4}$, D $20\frac{3}{4}$. Descended in Spooner family house on North Street, Plymouth. Courtesy of Plymouth Antiquarian Society.

65

CHEST OF DRAWERS

*Attributed to Abiel White workshop**Weymouth**1795–1805*

The neighboring towns of Hingham and Weymouth were home to a bustling community of skilled artisans in the post-Revolutionary era. Between 1790 and 1820, no fewer than forty-five cabinetmakers, clockmakers, and chairmakers worked in these small coastal towns. Among the most successful of the craftsmen was Weymouth cabinetmaker Abiel White (1766–1844), who from 1790 to 1826 ran a workshop near the local boat landing at Fore River. Bureaus were one of White's most popular items; he crafted sixty-eight between 1804 and 1807. At least forty-four of these chests featured "swell'd" fronts, a reflection of the regional preference for this form. White charged \$12 for the basic model and \$14 for more embellished versions.¹

This striking bowfront (pl. 65) was likely produced in





PLATE 65.1

White's shop about 1800. It is one of nine known examples with vibrant surface decoration and a distinctive half-spade foot; the top edge of the spade is shaped with a subtle fillet-cove-fillet.² White employed a similar—and in one instance identical—foot pattern on the plainly appointed clock cases, desks, and chests produced in his shop about 1815.³

This chest combines classic Chippendale and Federal methods of cabinetmaking. Sliding dovetails fasten the top to the case sides; the drawer fronts are veneered over a laminate core; and the drawer bottoms are chamfered, slid into grooves, and lined with small glue blocks. Curious details include the butt-joined (rather than mitered) mahogany banding surrounding the drawer fronts and the rear bracket feet finely dovetailed into the case sides.

Around 1804, Jonathan Beals (b. 1779), White's former partner and apprentice, moved south to open a

cabinetmaking shop in North Bridgewater.⁴ Years after his departure, Beals continued to produce the forms familiar to him from his tenure with White. One such example is the maple bowfront chest inscribed, "1807 John Beals / Bridgewater" (pl. 65.1). Its design and construction—most notably the half-spade foot—are consistent with the chests White made about the same time. The top is attached to the case sides with sliding dovetails, and the drawer fronts are veneered over a laminate core. The rabbeted drawer bottoms also borrow from White's technique, as does the numbering system for the drawer boards: the vertical or horizontal alignment of numbers differentiated drawer sides and backs.

Economic hardship following the Embargo of 1807 and War of 1812 forced White to reduce his staff from a half-dozen craftsmen to only himself and his son, Lemuel (b. 1797).⁵ The father-son team divided labor: Abiel



PLATE 65.2

specialized in clock cases while Lemuel focused on other furniture types. This modest bowfront in plate 65.2, prominently inscribed on its underside, "Abiel White / Fecit Aug. 1st / 1817," illustrates the hastily crafted case furniture common to White's shop in its later years. The low-grade pine and roughly hewn dovetails signal a decline in workmanship that may have resulted from fierce competition with nascent furniture factories that produced cheaply made case furniture. A second, less conspicuous inscription, "Lemuel White 1817," is found in the top drawer, an indication that he too played a role in its manufacture. The construction and numbering system of the chest are identical to those of the bowfront Jonathan Beals made a decade earlier. Among the more idiosyncratic details are the straight bracket feet that terminate at right angles. More than a dozen pieces made in White's shop exhibit this trait. The maple case with its near-figureless veneers and pine cock-beading has been stripped of its original stain or paint, a fate common to most of the later furniture made by White. Similar examples contain scribed geometric patterns used as guidelines by the furniture painter, who may have been Abiel White himself. DB

PLATE 65.

MATERIALS: Mahogany top and sides; maple veneer; mahogany veneer; white pine secondary work

DIMENSIONS: H 33½, W 38½, D 20½

CONDITION: Refinished surface; replaced brass hardware

PROVENANCE: Gary R. Sullivan Antiques Inc.; CRN Auctions, Inc.; Thomas Schwenke Inc. Private collection.

PLATE 65.1.

Chest of drawers, Jonathan Beals, Bridgewater, 1807. Maple, maple veneer, white pine; H 33¼, W 41½, D 21. "1807 John Beals / Bridgewater" inscribed in graphite inside bottom drawer. Private collection.

PLATE 65.2.

Chest of drawers, Abiel White and Lemuel White, Weymouth, 1817. Maple, maple veneer, white pine; H 33½, W 38½, D 20½. Inscribed "Abiel White / Fecit Aug. 1st / 1817" in stain on underside of case bottom; "Lemuel White 1817" in graphite in top drawer. Collection of William Maurer.

66

MINIATURE CHEST OF DRAWERS

*Attributed to Stephen Luce Jr.**of Martha's Vineyard**Probably made at sea*

1832-45

Miniature furniture is among the most accomplished forms crafted onboard whaling ships in the early nineteenth century. The survival of dozens of bureaus, desks, chairs, and other furniture types composed of ivory, whalebone, baleen, and exotic woods affirms their popularity in the period.¹

Stephen Luce Jr. (1801-75), a sailor from Martha's Vineyard, spent much of his adult life away from his family at sea; the average whaling voyage in the mid-nineteenth century lasted between two and four years.² Luce occupied himself during extended lulls in voyages by crafting keepsakes for loved ones, such as this miniature mahogany bureau made for his daughter (pl. 66). He likely purchased or bartered for the wood



PLATE 66



PLATE 66.1

and mother-of-pearl during a stop at a foreign port. The whalebone for the knobs and feet would have been readily available at no expense. Luce probably relied on a small tool kit to achieve the chest's joined and dovetailed construction.³

A yellowed note originally pasted to a miniature cherry bureau (pl. 66.1) reads "Made by William Stoddard, / In 1844. / On board shipping vessel. / With jack knife and piece of glass." Although a romantic notion, possibly one Stoddard (1792–1867) himself promoted, it is doubtful that he carved this finely dovetailed and

inlaid bureau with such crude tools.⁴ Stoddard worked as a shipwright and carpenter in Cohasset, where mackerel and cod fishing supported a large shipbuilding industry. By 1834, he became part owner of the local brig *Sarah Abigail*, a 211-ton vessel likely employed in whaling.⁵ Coopers and carpenters, such as himself, were fixtures on the fishing and whaling crews in this period. Access to an extensive collection of woodworking tools made it easier for them to produce furniture and other joined objects while at sea. The bureau, purportedly a replica of a full-size example at his home in Scituate, was made for Stoddard's youngest daughter, Caroline (Luce) Baxter (b. 1839).⁶

Curiously, the note accompanying the chest indicates that it was made on a shipping vessel, not during a fishing or whaling voyage. Although this cannot be confirmed, the use of a local wood to make the bureau and the absence of whalebone or other exotic materials suggest that it may have been crafted on a ship that steered near the coast of New England. DB

PLATE 66.

MATERIALS: Mahogany, whalebone knobs, mother-of-pearl inlay, white pine secondary work

DIMENSIONS: H 15 $\frac{1}{8}$, W 12 $\frac{7}{8}$, D 6 $\frac{7}{8}$

CONDITION: Missing part of backsplash, missing inlay, original whalebone drawer knobs

PROVENANCE: According to family tradition made by Stephen Luce Jr. (1801–75) of Tisbury for his daughter Martha Allen Dexter (Luce) Baxter; descended through her line until donated to Martha's Vineyard Historical Society. From the Collections of the Martha's Vineyard Museum, gift of Helen Hart. Photo, Robert Schellhammer.

PLATE 66.1.

Miniature chest of drawers, attributed to William H. Stoddard, Cohasset, probably made at sea, 1844. Cherry, lightwood inlay, white pine; H 12 $\frac{3}{4}$, W 6 $\frac{13}{16}$, D 5 $\frac{1}{8}$. Courtesy of Scituate Historical Society.

67

DESK

Boston

1765–80

In 1803 the leading citizens of the North Parish of Harwich gathered in the home of Isaac Clark (1761–1819) to draw up articles of separation that officially incorporated the town of Brewster.¹ According to Clark family lore, the townspeople signed the agreement on this blockfront Boston desk (pl. 67). The presence of such an impressive case piece in Brewster comes as no surprise, considering the object's history. Isaac Clark and his father, Kimball Clark (1734–1801), were successful ship captains with trading contacts stretching from coastal New England to distant European ports. The two men frequently visited Boston and could easily have placed orders there for fashionable goods.² In the case of the



desk, it was probably Kimball who made the purchase. Both the desk and a stylish Chippendale chair (pl. 67.2) that descended in the Clark family date from about 1770, when Isaac was still a boy. In his will, Kimball divided his household goods among his six children but specifically noted that Isaac was to receive "my largest looking glass," suggesting that certain impressive pieces were destined for him. Regrettably neither Kimball's will nor inventory provides further detail about the case furniture in his possession.³

The Clark desk is a classic of Boston design. The most visible feature, the blocked facade with flattened arches in the top drawer, matches that on numerous examples with histories in the Boston area.⁴ Closer inspection reveals other popular details favored by cabinetmakers from the town. The distinctive profile of the bracket

feet, the shape and presence of the central drop, and the layout of the desk interior (pl. 67.1) conform to Boston models.⁵ Likewise in its construction, the desk adheres to the standard practice within the urban center. The case sides are fastened to the top and bottom with dovetails of a middling quality; shallow dividers between the drawers are fastened to the case sides with sliding dovetails that are hidden by thin facing strips. Beading on the case outlines the drawer openings; the drawer fronts have simple square edges. Each drawer bottom is nailed into rabbeted edges of the drawer sides and front. Within the desk interior, the top edges of the drawer sides are decorated with a narrow bead, a common detail on Boston desks. Like many examples from the town, the desk presents an elegant exterior while the construction reflects a competent but not exceptional hand.⁶



PLATE 67.1



PLATE 67.2

During the early nineteenth century, Isaac Clark's Boston desk and chair (pl. 67.2; one of a set of at least six) took their place among a remarkable array of furnishings gathered throughout his travels. He engaged in trade with Russia, and his ship, the *Financier*, was the first American vessel to reach the White Sea of Siberia. Mementos of his European experiences ranged from toys to furniture and gave his large Federal home in the village of Brewster an exotic flavor. Even the house itself was said to have been built of Siberian lumber.⁷ Such worldly goods were not uncommon in Brewster, for the town was filled with men who made their living from the sea. When Henry David Thoreau took his ramble about Cape Cod in 1849, he found Brewster to be "the favor-

ite residence of retired sea-captains," noting "it is said that 'there are more masters and mates of vessels who sail on foreign voyages, belonging to this place than to any other town in the county.'" ⁸ Many of these mariners never retired permanently. In late 1818, at the age of fifty-seven, Isaac Clark set off as supercargo aboard the *Schooner Hope* for the coast of Africa. Trade was slow, and earnings were meager. "This voyage is not profitable . . . it will bring no golden egg," he wrote to his daughter.⁹ On February 11 Clark died at Princess Island, near present-day Guinea.¹⁰ Far from home, this respected gentleman passed away doing what he knew best. Men like Clark, one early historian noted, were the "energy of New England. They were ready to create, to build up their own fortunes, and in doing so they built up the fortunes of their town."¹¹ BJ

PLATE 67.

MATERIALS: Mahogany; white pine for all secondary work

DIMENSIONS: H 42 $\frac{7}{8}$, W 41 $\frac{11}{16}$, D 22 $\frac{3}{8}$

INSCRIPTIONS: "Isaac Winslow / Brewster" in ink on interior drawer

CONDITION: Lower edge of lid replaced; upper right corner of lid patched; drawer supports and stops within case replaced; surface refinished; original brass hardware and iron locks; lid hinges replaced

PROVENANCE: Probably Kimball Clark (1734-1801); to his son Isaac Clark (1761-1819); to his widow, Temperance Sears Clark; to their daughter Eliza Jane Clark, who married Nathaniel Winslow Jr., in 1830; to their daughter Eliza Emma Winslow, who married Francis Bailey Foster in 1868; to their daughter Ida Winslow Foster, who married Leslie A. Underwood in 1901; to their daughter Mary Foster Underwood who married Franklin Thomas Cleverly in 1925; to their daughter Mary "Mimi" Winslow Cleverly who married Warren Arthur McConchie in 1949 and presented the desk to the Brewster Historical Society in 1970. Courtesy of the Brewster Historical Society, 1970.183.

PLATE 67.1.

Interior of pl. 67.

PLATE 67.2.

Side chair, Boston, 1760-80. Mahogany, maple, white pine; H 36 $\frac{1}{2}$, W 23 $\frac{1}{2}$, SD 17 $\frac{3}{8}$, SH 16 $\frac{1}{2}$. Descended in the family of Isaac Clark of Brewster. Private collection.

68

DESK

Hingham

1770–83

In 1878 young Alice Cushing and her mother, accompanied by Aunt Ella Emory, enjoyed a summer's stay in Hingham at the ancestral Cushing homestead. While they were there, Aunt Ella painted several interior views that have since become icons of early New England decoration.¹ *East Chamber, Peter Cushing House, Hingham,*

Massachusetts (pl. 68.2), depicts a high-post bedstead hung with its original red-printed curtains and counterpane of the 1780s.² An older Queen Anne chair is tucked to one side. A slipcovered easy chair and circular table draped in green cloth can be seen in the center of the room, and the desk in plate 68 appears at the far left, adjacent to the firelight of the hearth. The artist has risen from her chair, put her book and glasses on the table, and left the room as two kittens, Tweedledum and Tweedledee, continue their play, tugging at the fringe along the tablecloth.³ The scene reflects continuity, not change. In many New England homes, earlier objects remained commonplace, often interspersed with newer items. But in this case, nearly everything retained an air of antiquity. Built by Peter Cushing in 1679, the house had become a veritable museum of family possessions.⁴

The presence of a desk in a second-floor bedroom



PLATE 68

suggests a shift in furnishing practices. During the eighteenth century, desks often resided in a parlor or sitting room. In 1771 Samuel White of Taunton kept a maple desk in his "Dining Room," while a year later Nathaniel Goodwin of Plymouth had a mahogany version in his "Keeping-Room."⁵ The Cushing desk probably stood in a similar space initially. According to an inventory of 1784, the house contained two desks (pls. 68 and 68.1). Both belonged to Peter Cushing (1741–83), the grandson of the builder, and were valued jointly at £2.8.0. This account, though not room-by-room, places the desks with other typical first-floor possessions: a clock, silver wares, a looking glass, costly upholstered chairs, and "Glass China Stone & Delf Ware."⁶ A later generation undoubtedly moved the desks to upstairs chambers, perhaps to make room for newer furnishings in the more formal rooms.

The two desks remain in the house today and offer insights into local fashion.⁷ Their design adheres to a popular eastern Massachusetts pattern. Straight-bracket feet support a case of four graduated drawers and a hinged, slant lid. Yet details of construction distinguish them from their numerous counterparts and point to the hand of the same workman at about the same time. The cabinetmaker chose a similar pattern for the bracket feet, featuring a distinctive half-round spur next to the foot. He made the foot and base molding from a single

board and extended the case sides to the floor to reinforce the feet. To attach the case bottom, he cut grooves in the sides and slid the bottom in place. Such a treatment occurs occasionally in rural workmanship of the early nineteenth century but rarely in pieces as early as these. In addition, on the drawer fronts the craftsmen cut quarter-round beaded edges that are flush with the sides and top. Usually these edges project beyond the sides and top. The maker also built the drawers in exactly the same manner, with dovetails at the rear reversed from the usual pattern. Finally, he introduced an uncommon furniture wood—sycamore—into the construction. Here



PLATE 68.1



PLATE 68.2

it appears as the principal wood for the desk interior, with maple for the case and drawer fronts. On the other Cushing desk, the maker adopted sycamore for the case front as well. The wood grows extensively in low-lying or swampy areas of southern New England, but craftsmen seldom chose to use it.

These many consistencies suggest a local maker for the desks. Two cabinetmakers in Hingham represent the most promising possibilities. John Beal (1730–1814) was working in the town by the early 1750s; within fifteen years, Elisha Cushing Jr. (1746–1829), had established a second shop.⁸ The latter may well be the stronger candidate. He was a second cousin of the owner of the desk, Peter Cushing, and probably trained Peter's son Ned in the cabinetmaking trade. For now, the thread connecting the desks to Elisha Cushing is too thin to warrant an attribution. Nevertheless, the survival of these objects in their original setting remains a remarkable document of one family's taste in the late eighteenth century (pl. 68.2). NS and BJ

PLATE 68.

MATERIALS: Maple; sycamore upper drawer divider of case and interior drawer fronts; white pine for other secondary work

DIMENSIONS: H 42 $\frac{3}{4}$, W 37 $\frac{7}{8}$, D 19 $\frac{3}{8}$

INSCRIPTIONS: Old chalk numbers—1, 2, 3—on the inner surface of the left case side at the drawer openings

CONDITION: Refinished surface; original brass hardware and lid hinges; original iron locks in upper three drawers

PROVENANCE: Originally owned by Peter Cushing; descended through the Cushing family. Private collection.

PLATE 68.1.

Interior of pl. 68.

PLATE 68.2.

Ella Emory, *East Chamber, Peter Cushing House, Hingham, Massachusetts*, 1878. Oil on canvas; H 15 $\frac{1}{4}$, W 27 $\frac{1}{8}$. Private collection.

69

DESK

New Bedford area

1765–75

No individuals played a more instrumental role in the early development of New Bedford than Quakers Joseph Russell (1719–1804) and William Rotch (1734–1828). Their desks (pls. 69, 69.1, and 69.2) are among the few surviving objects associated with these influential men. A

fourth-generation resident of the region, Russell owned extensive farmland along the Acushnet River. To supplement his agricultural income, he invested in whaling, outfitting several small sloops during the 1750s and building the village's first tryworks to process blubber into oil.¹ His whaling ventures paid handsome dividends, yet he never abandoned his agrarian interests and described himself as a yeoman in his will of 1804.² Russell's seafaring success prompted the Rotch family of Nantucket to establish a whaling depot on the banks of the Acushnet. In place by 1769, the operation expanded after the Revolution and in 1795 gained further stature when William Rotch relocated permanently to New Bedford. By the early 1800s, both individuals had achieved considerable local acclaim: Russell as "the founder of the whale fishery in our place" and Rotch as the town's



leading citizen—a distinguished Quaker merchant “of the true William Penn order” whose “very presence seems calculated to inspire a respect for the principles of peace.”³

Russell’s residence stood on a high ridge overlooking the harbor of New Bedford. Reminiscing about the house, Russell’s great-grandson, Daniel Ricketson, remembered that it was “a large, old-fashioned, two-story house, with a long, one-story kitchen attached.”⁴ Russell probably kept the desk in a secondary parlor or keeping room, as did his contemporaries Walter Spooner of New Bedford and John Delano of nearby Fairhaven.⁵ For the Russell family, the desk became a prized possession, perhaps because of the distinctive decoration on the lid. The maker inlaid the initials “IR” and a rudimentary compass star in the center and small stylized fish (or possibly whales) into each corner. The letters refer to Joseph Russell (the letter I typically served as a J at the time). The fish reminded all who saw the desk of the owner’s role in New Bedford’s whaling industry.

The decoration on the lid sets this example apart from all others, as does the construction of the desk, which has no exact parallel. The shape of feet and base molding is loosely based on Rhode Island patterns but with noticeable differences. The classic Rhode Island-foot profile tapers here to a narrow pad. Support blocks never reinforced the feet; the case rests only on the bracket feet and rear elements. Such a treatment is inherently weak. When building the drawers, the maker used thick stock and joined the parts with broad, coarse dovetails. For the desk interior, he adopted an ambitious design with projecting drawers and vertical partitions at the ends. Though elaborate, the pattern lacks the sophistication of the most accomplished versions of the

form. Regrettably the most ornate feature—the prospect door—was removed long ago. The arrangement is reminiscent of earlier patterns in desks of the William and Mary style.⁶ Judging from the Chippendale brass handles that originally graced the drawer fronts, however, this desk was probably made after 1760.

By comparison, William Rotch’s desk (pl. 69.2) presents a more modest appearance, one certainly in keeping with the plain style of its distinguished Quaker owner. Plain, however, does not mean ordinary. This desk is far from ordinary. Its commanding width—more than fifty inches across—extends a half-foot beyond most desks. The size results partly from its original use as a desk-and-bookcase; the upper section unfortunately was removed long ago. Yet even by the standard of a desk-and-bookcase, this piece is larger than most. Furthermore, its construction is remarkably neat and precise. The maker chose a dense, dark mahogany of superb quality for the primary wood and even used the same wood for secondary blocks that support the feet. For the interior of the case, he prepared exceedingly thin boards of white pine and yellow poplar. For the drawers, he cut extremely fine dovetails. At every turn, the desk displays the hand of a talented artisan. Like the maker of the Russell desk, he was influenced by Rhode Island design. The design of the feet and caliber of the craftsmanship mirror the best Newport work. Even so, the layout of the desk interior stands apart from its Newport counterparts. In all likelihood, both desks originated in southeastern Massachusetts. Judging by the coarse construction of his desk, Russell may well have turned to a nearby house joiner who fashioned a small quantity of furniture for local customers. Rotch sought out a full-time cabinetmaker of considerable skill, probably either



PLATE 69.1



PLATE 69.2

in Nantucket or New Bedford. Today the two desks remain vivid testaments to their owners, both Quakers of considerable influence in early New Bedford, and illustrate the range of household furniture offered in the region. NS and BJ

PLATE 69.

MATERIALS: Mahogany; basswood drawer bottoms for interior drawers; white pine for all other secondary work

DIMENSIONS: H $44\frac{1}{8}$, W $40\frac{1}{4}$, D $21\frac{3}{8}$

INSCRIPTIONS: "IR" inlaid into center of lid; old chalk numbers at each outer corner of drawer sides and back of desk interior; "DR" in graphite on left side of one interior drawer; "DR" surrounded by concentric circles and "7mo 12th 1867" in graphite at the bottom right of same drawer side

CONDITION: Supports replaced for all drawers except the bottom drawer; runners added to bottoms of large drawers; surface cleaned in 2006; replaced brass hardware; shadow of

original brasses visible; original lock in top drawer; other locks missing; lid hinges replaced

PROVENANCE: Joseph Russell III (1719–1804); by will to his widow, Judith Russell; to their daughter Rebecca Russell Ricketson (1747–1837); to her son Joseph Ricketson (1771–1841); to his son Daniel Ricketson (1813–98); to his daughter Anna Ricketson (1836–1927). Courtesy of New Bedford Whaling Museum, gift of Anna Ricketson, 1927.28.35. Photo, Jeffrey Allen.

PLATE 69.1.

Interior of pl. 69. Photo, Jeffrey Allen.

PLATE 69.2.

Desk, Nantucket or New Bedford, 1790–1800. Mahogany, white pine, yellow poplar; H 45, W $50\frac{7}{16}$, D $26\frac{3}{8}$. A bookcase originally capped the desk. Courtesy of Rotch-Jones-Duff House and Museum. Photo, Matthew Buckley.

70

DESK

Fall River area

1765–85

This mahogany desk (pl. 70) and a plainer maple version (pl. 70.1) illustrate the combination of Newport and Boston elements that characterize many Bristol County examples. At first glance, the shape of the feet and base molding suggests that both cases came from the Newport area. A look inside the two cases reinforces that thought. The bottom drawer runs on support strips within the case, not on the case bottom (as on the Boston desk, pl. 67). The dovetails that fasten the drawer dividers to the case sides are exposed rather than covered by a facing strip on the front edge of the case sides.¹ The desk interiors strengthen the argument for a Rhode Island attribution. The exaggerated curves of the vertical partitions, the fine quality of the interior drawers in the mahogany example (pl. 70.2), and even the conspicuous use of brass butt hinges on the prospect door have



parallels in Rhode Island furniture.² However, other details vary from the Newport norm and, together with the provenances of these examples, establish these two desks as probable Bristol County products.³ The stepped arrangement of the interior drawers and the shape of the pigeonhole valences in the mahogany example relate to a common Boston practice.⁴ The extensive use of white pine as a secondary wood is more typical of eastern Massachusetts pieces; neither yellow poplar nor chestnut, two common woods in Rhode Island work, appear here. The melding of details from two regions, together with individual traits associated only with the makers of these two objects, result in distinctive versions of the ubiquitous slant-lid desk.

The maker of the mahogany example possessed considerable skill. His construction is neat and precise.

Behind the prospect door, he expertly carved a fluted shell on the front of a drawer. For the feet he installed support blocks that were shaped and chamfered, much like those on fine Newport furniture. Yet he added several surprising wrinkles to the design. The molded edge that seems to separate the writing surface from the lower tier of drawers in the desk interior is actually a part of the drawer fronts (pl. 70.2). The size and slant of the lid is unusual. It is larger and set at a steeper angle than most others.⁵ In addition, at the back of the case, the lowest board extends down to form the rear elements that butt against the rear bracket feet. Typically these elements are separate pieces glued and nailed to the case bottom.

The history of the desk places it in the adjacent towns of Tiverton and Fall River during the early nineteenth



PLATE 70.1

century. The original owner, Colonel Joseph Durfee (1750–1841), resided during his early years in a small village on the banks of the Fall River. Initially a portion of the community fell within Tiverton, the rest in Freetown, Massachusetts. The river offered water power for saw- and grist mills, and a small industrial center developed that would eventually become the textile manufacturing center of Fall River.⁶ Durfee gained local notoriety for his activities during the Revolution. Commissioned a captain around 1775, he fought in several New England campaigns and continued “in the service of my country” until the end of the war. Afterward, as he noted in reminiscence, “I removed from Fall River to Tiverton, in the State of Rhode Island, where I lived about thirty years.”⁷ He later returned to Massachusetts and died in Freetown in 1841.

The maple desk (pl. 70.1) descended in the Lawton family of Westport and Dartmouth. Several closely related examples have turned up in that area, and within the antiques trade, dealers have dubbed the form a Westport desk.⁸ None, however, can be traced to an original owner or a specific maker, and at present an attribution to coastal Bristol County or possibly the adjacent Rhode Island towns of Little Compton and Tiverton is appropriate. In appearance the Lawton desk seems to be simply a plainer version of the Durfee example. However, the construction reveals more distinct differences. The maker chose thicker stock for the secondary elements, such as the partitions in the drawer interior. He used wooden pins, rather than nails, to fasten the drawer bottoms within the desk interior. His dovetailing, while proficient, lacks the precision of that on the Durfee desk. He also fashioned the feet and base molding from one piece, a feature often associated with later, less-expensive workmanship. Other details also point to a later date. He secured the drawer supports inside the case with cut nails and chose neoclassical oval brass hardware for the handles. Neither feature appeared in New England furniture before about 1790.

The Lawton desk retains an old reddish stain, intended to simulate mahogany. In this treatment it reflects the common approach to making case furniture in southeastern Massachusetts. The vast majority of these pieces were built of maple or birch. Craftsmen developed their own recipes for coloring these objects but rarely left a record of the process. Samuel Wing of Sandwich is one of the few exceptions. He suggested taking a few shavings of mahogany, boiling them in water, adding lye, reboiling the mixture, and straining it into a container. “Two coats will make it [the object] a Mahogany Cullar.”⁹



PLATE 70.2

Desks formed a staple of the cabinetmaker's repertoire. For artisans in Bristol County it proved to be one of their most ambitious undertakings. Edward Slade of Dartmouth charged from \$15 to \$18 for his desks at the end of the eighteenth century. Only high chests were comparably priced.¹⁰ The Durfee and Lawton examples highlight two options for customers: one made of costly imported mahogany, the other of local maple. Yet both superbly represent the character of this popular form in one corner of southeastern Massachusetts. BJ

PLATE 70.

MATERIALS: Mahogany; maple for bottom backboard; white pine for all other secondary work

DIMENSIONS: H 41 $\frac{1}{4}$, W 37 $\frac{3}{4}$, D 21

INSCRIPTIONS: Old chalk numbers on inside of backboards; chalk ciphering on sides of large drawer behind prospect door; “Xs” scratched into sides of interior drawers

CONDITION: Lid patched and split; vertical support blocks for feet missing; surface refinished; brasses and lid hinges replaced

PROVENANCE: Colonel Joseph Durfee (1750–1841); bequeathed to his grandson John Durfee Wilson (1814–1901); to Wilson's cousin Henry H. Earle (1842–after 1920); given to Fall River History Historical Society. Fall River Historical Society.

PLATE 70.1.

Desk, coastal Bristol County or possibly Little Compton or Tiverton, Rhode Island, 1790–1805. Maple and white pine; H 41 $\frac{1}{4}$, W 38 $\frac{3}{8}$, D 19 $\frac{1}{8}$. Acquired in 1958 from a Mrs. Broadbent in Dartmouth, who bought it from the Lawton family. Private collection.

PLATE 70.2.

Dovetailing of drawer in desk interior of pl. 70.

71

DESK

*Attributed to Leonard Hathaway**Dighton*

1792

Around 1900 Annie Cobb of Dighton, a small town on the Taunton River, recorded the words of her father on a drawer in this desk (pl. 71): "This Desk was made by my Father Leonard Hathaway / and he made it before I was born, and then he gave it to me / and wanted me to always keep it, / And I would like to have it Keep in my family / And not sold out of the Hathaway Family." She then cited the birth and death dates of her father and grandfather, both of whom were named Leonard, and concluded with the declaration, "The above he told me Annie J. Cobb." In a second inscription, she added, "this made in year, 1792 by Leonard Hathaway Dighton." Though family lore should always be treated with



skepticism, Annie's comments may well be true. Her grandfather, Leonard Hathaway Sr. (1767–1820), the supposed maker of the desk, did indeed work in wood and is identified as a shop joiner in an account of 1792.¹ He probably trained with his father, Stephen Hathaway (1745–1819), a noted builder and farmer who lived initially in Middleborough, then moved to Taunton, and died in Dighton. Both Stephen and Leonard constructed houses throughout the area and fitted out the Baptist Church in Assonet, which included a fine pulpit and sounding board.² According to a descendant writing in the 1880s, Leonard also operated a small farm and engaged in coastal shipping from Dighton “to some Southern States and to the West Indies, where he speculated in lumber or any commodity in which money could be made.”³

About August 1792 Leonard Hathaway moved from Taunton to Dighton and in December of that year his wife, Helen, gave birth to their son Leonard. If Annie Cobb's statement is correct, Hathaway made the desk during this time. The desk itself certainly reinforces that date. Though traditional in form, it retains original oval brass hardware that was popular in the 1790s. Furthermore, the scratch-beaded decoration on the drawer fronts simulates the ever-present cockbeading of Federal cases.

Not surprisingly Leonard modeled his desk on Rhode Island examples. He adopted a Newport foot pattern and installed the small lopers (half the height of the top drawer) that often appear in Rhode Island desks.⁴ But Hathaway's version does display several key differences. The bottom drawer runs directly on the bot-



PLATE 71.1

tom of the case in the Boston manner. The base molding projects beneath the case bottom and is backed by horizontal support blocks, again much like eastern Massachusetts furniture. In addition, Hathaway's background as a builder of houses seems to have come into play. He chose thick stock, particularly for his feet and support blocks. To strengthen the rear feet, he dovetailed the broad rear elements to the bracket feet. He made ample use of mahogany throughout the case; the drawer dividers and lopers, for example, are entirely mahogany. Often craftsmen grafted a facing of mahogany onto a less-expensive secondary wood, such as pine. Hathaway even fabricated dozens of small mahogany pins and used them like nails to attach the base molding to the case and secure drawer bottoms to drawer backs. The desk is large and solidly built but precise in its construction details. Hathaway was clearly a competent craftsman.

One final feature of the desk deserves special mention. For the interior, Hathaway fashioned a solid wall of drawers, punctuated only by a prospect door in the center (pl. 71.1). The layout is unusual but practical. Other makers in southeastern Massachusetts occasionally employed the same arrangement. An appealing curly maple desk with bold bracket feet displays a similar pattern (pl. 71.2). In this case, the drawer fronts are made of sycamore, a wood sometimes used in coastal furniture (entry 68). Here, the accentuated fleck in the grain gives the surface a mahogany-like iridescence. The maker sought a lively surface, which today is covered by a buildup of finish that collectors prize. Leonard Hathaway's desk, by comparison, represents a different aesthetic. The rich mahogany was more costly in its day but now in its refinished state draws less interest in the marketplace. Still, the desk did eventually find its way into the antiques trade, despite Annie Cobb's plea: "Keep this in the / Hathaway Family / Dont sell or give it / Away."⁵ FM and BJ

PLATE 71.

MATERIALS: Mahogany; white pine

DIMENSIONS: H 46, W 44 $\frac{3}{8}$, D 23 $\frac{3}{8}$

INSCRIPTIONS: "This Desk was made by my Father Leonard Hathaway / and he made it before I was born, and then he gave it to me / and wanted me to always keep it, / And I would like to have it Keep in my family / And not sold out of the Hathaway Family. / Born Nov 15th 1767 / Died March 12 1820 / Leonard Hathaway Born Dec 17th 1792 / Died April 29 1873 / The above he told me / Annie J Cobb" in pencil on underside of the top case drawer; "This Desk was made by Leonard Hathaway, He was born Nov 15 1767, Died March 12 1820 / And he gave it to his son Leonard Hathaway -- [He was born] Dec. 17 1792 Died April 29 1873 / Keep this in

the / Hathaway Family / Dont sell or give it / Away / Annie J Cobb" in pencil on underside of second drawer; "this made in year, 1792 by Leonard Hathaway Dighton" in pencil on back of top drawer behind prospect door; "1792" in pencil on four of the interior drawers; number "1" through "12" in ink on inside backs of interior desk drawers with corresponding ink inscriptions on the drawer dividers to indicate position; "13" and "14" in ink on two drawers behind prospect door; "side" in chalk on sides of most interior drawers; "B" (in ink?) in florid, period hand on interior back of some drawers

CONDITION: Refinished in 1978; steel plate reinforces left rear foot where it has split; plugged holes in desk top from a brass gallery added in the nineteenth century; runners added to lower edge of drawer sides; original brass handles and lid hinges; original iron locks in upper three drawers; bottom drawer never had a lock

PROVENANCE: Leonard Hathaway (1767–1820); to his son Leonard Hathaway Jr. (1792–1873); to his daughter Annie J. Cobb (1836–1915); acquired by Robert Bleicki, antiques dealer in Andover, in 1977, and shortly thereafter by Roland B. Hammond, antiques dealer in North Andover; purchased by the present owner in August 1978. Private collection.

PLATE 71.1.

Interior of pl. 71.

PLATE 71.2.

Desk, Southern Bristol County, 1770–1800. Curly maple, sycamore, white pine; H 42 $\frac{3}{8}$, W 38 $\frac{3}{8}$, D 19 $\frac{7}{8}$. Descended in a Westport family in the twentieth century. Private collection.



PLATE 71.2

72

DESK

Chilmark area, Martha's Vineyard

1765-95

Slant-lid desks from southeastern Massachusetts vary enormously. Some resemble Rhode Island products; others relate to Boston examples. And many display the quirky, individual attributes of a single maker. Certainly that is the case here. This striking example (pl. 72), made of a rich mahogany, descended in the Allen family of Chilmark on Martha's Vineyard. A maple version of almost identical design also retains a Chilmark history, suggesting that both originated in a local shop on the island.¹ The identity of the maker remains unclear. Judging from the construction of the desk, he was probably a joiner or housewright who produced furniture on occasion to meet local demand. His designs are creative, but his craftsmanship is coarse.



The skirt and interior are the most inventive aspects of the desk. For both, the craftsman relied on a single motif: a pair of reverse curves forming an ogee arch. These arches decorate the skirt, the pigeonhole valences, the horizontal dividers within the desk interior, and even the front of the interior drawers. Other artisans employed this shape but rarely to this degree. This maker held to the adage: the more, the better. He further enhanced the skirt with small ribbed shells. Three adorn the front; one graces each side. The combination of elements gives the desk a distinctive appearance that distinguishes it from other southeastern Massachusetts examples.

Though his design was unusual, the maker followed stylish urban practice in his choice of woods. He secured splendid dark, dense mahogany for the case. For this artisan, the desk was a significant commission, and he wanted to use the best wood.² Interestingly, wood of similar quality appears in a high chest possibly made on Martha's Vineyard (entry 80). With trade such a key part of the island's economy, lumber from throughout the Americas reached Martha's Vineyard. Another desk with a Chilmark history is made of black walnut, undoubtedly shipped to the region from one of the Mid-Atlantic colonies.³

Given the fine wood and ambitious design, the construction of the desk is surprisingly coarse. Broad, sometimes uneven, dovetails bind the joints; the drawer parts vary considerably in thickness. The front and back are thick; the sides are quite thin. The drawer bottoms extend beyond the backs and serve as drawer stops. In addition, the maker introduced an unusual feature in the desk interior. The three central drawers run on a narrow shelf with a molded front edge. Like other details throughout the case, it illustrates the individual hand of a particular maker.

Dating a desk of this type is difficult. Stylistically it resembles examples of the 1760s, but within the rural context of Martha's Vineyard such a form might have

been made after 1800. In this case, the use of forged, rather than cut, nails, and the presence of circular backplates for the handles suggest a late eighteenth-century origin.⁴ Within the context of the desk's history, this information narrows the possible original owners to two: Jonathan Allen (1734–84) or his son Tristram (1765–1852). The Allens had occupied positions of power on Martha's Vineyard since the earliest years of English settlement. Jonathan's father, John Allen, grew wealthy through land speculation, mercantile trade, and farming (see entry 8). Jonathan went off island to marry Deborah Gardiner of Newport, but in 1795 Tristram wedded Clarissa Mayhew, daughter of Dr. Matthew Mayhew, a distinguished local physician. Tristram and Clarissa resided at the extensive farm developed by John Allen on the western end of Chilmark.⁵ According to oral tradition within the family, the desk stood in the Allen homestead by the early nineteenth century. FM and BJ

PLATE 72.

MATERIALS: Mahogany; white pine secondary work

DIMENSIONS: H 43 1/16, W 41 3/4, D 20 3/4

INSCRIPTIONS: None

CONDITION: Very dry surface almost lacking in finish, giving the piece a dry, cloudy appearance; extensive bleaching to left side and top; runners added to lower edge of drawer sides for large drawers; drawer supports replaced; period brass hardware but probably replaced; brass lid hinges replaced; never had drawer locks

PROVENANCE: Jonathan Allen (1734–84) or his son Tristram Allen (1765–1852), who married Clarissa Mayhew and raised four children, Jonathan (1796–1893), Thomas L. (b. 1799), Clarissa (b. 1814), and Frederick (b. 1811); the younger three children remained at the family homestead; Frederick moved to Hallowell, Maine; during the 1890s, Frederick's son Henry returned to the homestead; the property descended through his offspring. Private collection. Photo, Robert Schellhammer.

73

DESK-AND-BOOKCASE

*Attributed to Amasa Howard
Bridgewater*

1792



PLATE 73

"I also give & bequeath the said Uriel Howard my Eight day Clock and my best Desk and book case," noted Eliakim Howard in his will of 1822.¹ Eliakim's "best" desk-and-bookcase (pl. 73) is the focus of this entry. The Howards were one of the leading families of Bridgewater. Eliakim's father, David, prospered as a farmer, joiner, and mill owner. At his death in 1751, he owned a grist mill as well as shares in an iron forge and saw-mill.² His three sons, David Jr., Simeon, and Eliakim, pursued varied paths. His namesake apparently trained as a woodworker with his father and became a successful joiner, cabinetmaker, and chaisemaker.³ Simeon graduated from Harvard College and ministered to the congregation of West Church in Boston for almost four decades.⁴ Eliakim remained in Bridgewater, where he oversaw a large farm and grist mill. He also played a prominent role in local affairs, serving as town clerk and treasurer from 1779 until 1822, when the village of West Bridgewater separated from the older community. Eliakim built a large Federal home in West Bridgewater.⁵ Among his most prized furnishings in the house was this desk-and-bookcase. In his ledger, Howard recorded that Captain Amasa Howard made the piece for him in July 1792.⁶

Amasa Howard (1756–97) was the son of Eliakim's older brother, David, a woodworker of considerable repute. David's early death in 1760, at the age of only thirty-two, forced his son to train outside the family. It appears, however, that he did not travel far from home for his apprenticeship. He remained tightly connected to his relations in Bridgewater. During the Revolution he served in the company commanded by his uncle Eliakim Howard and in 1784 married Eliakim's daughter Mary.⁷ Like many of his kin, Amasa divided his time between his trade and his farm. By his death in 1797, he had accumulated a sizable estate, which included two dwellings, seventy-five acres of land, and one-half interest in a fulling mill. The "Homestead," as it was termed in the inventory, contained fashionable forms of furniture, most of which Howard undoubtedly had made. The appraisers gave the highest values to a desk-and-bookcase, clock, high case of drawers, two "Swell'd" bureaus, and a high-post bedstead hung with "1 full suit of red cop[p]er plate Curtains & Counterpane." The contents of his shop were divided between shop tools valued collectively at \$71.05 and "Maple boards, plank for chair bottoms & maple slit work & thin boards" worth \$20.⁸

Although Amasa worked at his trade for nearly twenty years, only his uncle's desk-and-bookcase documents his work. The piece attests to his skill as a craftsman. It demonstrates both knowledge of regional design as well as inventive spirit. Howard chose native cherry



PLATE 73.1

as the primary wood. Had he worked closer to the coast, he might have opted for imported mahogany. His plan follows a classic Georgian pattern that has precedents in both Boston and Rhode Island furniture.⁹ The pitch pediment, serpentine paneled doors, and fluted pilasters of the bookcase surely would have attracted the attention of all who saw the piece in Bridgewater. Atop the pediment, Howard placed his own distinctive version of a flame finial. In this case, the twisted flame springs up from a turned ball rather than the standard urn. He crafted the entire finial from a single cherry block; most finials are made in pieces and pinned together. For the desk interior (pl. 73.1), Howard installed a stepped tier of drawers, prospect door, and pigeonholes similar in arrangement to others adopted by cabinetmakers in southeastern Massachusetts. He embellished the prospect, however, with an applied arch, keystone, and col-

umns, rarely seen in New England furniture. At the base, he carved ball-and-claw feet of his own particular model and chose to fully finish them, even on the back of the rear feet. Many craftsmen, particularly in Boston, barely shaped these unseen areas.

In constructing the case, Howard proceeded in a workmanlike manner. The joinery is accomplished but not exceptional. Interior elements such as drawer bottoms or support blocks are adequately smoothed or shaped, but none of the structural details match the fine quality seen in the best Newport or Salem work. In most areas, Howard's approach to his craft is comparable to that of many eastern Massachusetts makers.

At about the time Howard was building this desk-and-bookcase, Leonard Hathaway in Dighton had begun to make a desk for his own use (entry 71). Both reveal the continued popularity of the Chippendale style in New England in the 1790s. Hathaway's desk does offer hints of the new neoclassical taste in its use of oval brasses and suggestion of cockbeading on the drawers. Howard, however, continued to embrace the older style. Every aspect of his desk-and-bookcase, from the pitch pediment to the ball-and-claw feet, bespeaks the traditional fashion of the mid-eighteenth century. The large rococo brass handles reinforce the image. No doubt, this was what the customer wanted. For his uncle (and father-in-law), Howard constructed a stately object that symbolized learning and education. Evidently Eliakim Howard approved of the result, for he wanted his oldest son Uriel to have this, his "best Desk and book case." FM and BJ

PLATE 73.

MATERIALS: Cherry; maple and white pine secondary work

DIMENSIONS: H 96½ (with finial), W 44⅛, D 21¾

INSCRIPTIONS: Numbers in chalk on the interior prospect drawers

CONDITION: Refinished; bookcase interior backboards stained; extensive shrinkage to drawer bottoms with repairs; desk top above the lock in lid repaired; original brass hardware and lid hinges; original iron locks for case drawers; replaced hinges for bookcase doors

PROVENANCE: Eliakim Howard (1739–1827); willed to his son Uriel; descended in Howard family until sold at Northeast Auctions, November 21, 1999, lot 987; to R. Jorgenson Antiques; to current owners Williams-Hutson Family. Photo, Jeffrey Allen.

PLATE 73.1.

Interior of pl. 73. Photo, Jeffrey Allen.

74

DESK

Reuben Swift

New Bedford

1802-7



PLATE 74

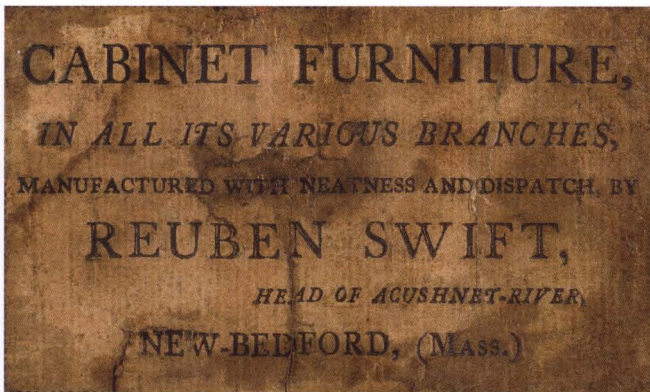


PLATE 74.1

During the early 1790s, English immigrants John and Thomas Seymour introduced a fashionable new form to Boston clients.¹ Termed a lady's writing table or secretary, these delicate objects feature sliding tambour panels in the upper cabinet, a shallow hinged flap for writing, narrow drawers below, and tapered legs. Sheathed in figured veneers and highlighted with contrasting inlays, the desks epitomized the neoclassical style that had dominated English design for the past decade. In New England the form quickly became popular. Urban makers added it to their repertoire and developed versions with a full case of drawers resting on French bracket feet. As a less-expensive option, craftsmen offered models with veneered doors in place of the tambour. By the turn of the century, these Federal desks had begun to supplant the traditional slant-lid examples that had been a mainstay of the cabinetmaking trade for nearly one hundred years.

This flamboyant version of the new fashion (pl. 74) bears the label of Reuben Swift (1780–1843) (pl. 74.1). Born in 1780 in Falmouth on Cape Cod, Swift had relocated to the New Bedford area by December 3, 1802, when he announced “that he carries on the Cabinet-Making-Business, in all its various branches, at the shop lately occupied by Benjamin Dillingham, jun. at the Head of the Acushnet River.”² In the advertisement he identified himself as Reuben Swift 2d. A cousin by the same name, also from Falmouth, had settled in New Bedford a decade earlier and established a cabinetmaking business in the center of town. The first Reuben Swift continued in the trade until 1804, when he moved to the adjacent community of Rochester.³ The maker of the desk, Reuben 2d, probably served his apprenticeship with his cousin or perhaps Benjamin Dillingham, whose shop Swift took over. The location of the shop was well suited for cabinetmaking. A sawmill stood nearby, and

the river provided easy access to New Bedford center, about a mile south, as well as the ocean another mile beyond. Over the next decade, Swift frequently advertised in New Bedford newspapers. On November 13, 1807, he published the formation of a partnership with Ebenezer Shearman (chap. 1, fig. 1.23), that a year later was dissolved.⁴ He continued to work at his craft for most of the next quarter-century, eventually moving his shop from the head of the Acushnet to the New Bedford waterfront.⁵ Like many artisans, he sought other sources of income. With his brother Elijah, he became involved in the lumber trade, overseeing the importation of southern live oak needed by the busy shipyards along the Massachusetts coast. During the 1820s, he spent at least three years in South Carolina and Florida but had returned to New Bedford by 1828.⁶ Late in life, he moved back to Falmouth and died there in a farming accident in 1843.⁷

Swift made the labeled desk between 1802 and 1807, the dates of his start in business and his partnership with Shearman. The design is the most ambitious of his known work and displays a creative use of contrasting woods.⁸ Working in a seaport, he had access to a wide array of imported lumber. In this case, he selected several brilliantly figured veneers and spread them dramatically across the surface of the desk. For the drawer fronts in the lower case, he framed central panels of dark burl walnut within rosewood banding flanked by flame birch. On the small drawers above the tambour panels, he reversed the arrangement, setting lightwood panels of curly maple within larger panels of burl walnut. He also laid string inlay in a diaper pattern on these drawers to further embellish the decoration. An oval in burl elm graces the prospect door while a hexagonal version ornaments the lid. The overall effect is dazzling, even considering the fading that has occurred over the past two centuries. When the desk left Reuben Swift's shop, the contrasts of light and dark woods must have been electric.

Swift's skill as a builder fails to match the brilliance of his veneers. The construction of the desk is unexpectedly coarse. The dovetails are, at best, competent. The sides of the chest and the sides and top of the cabinet are solid birch, as are the cores of the drawer fronts. The only mahogany veneer on the case is the facing of the top of the cabinet and the exposed edges of the writing flap. For such an ambitious facade, this desk uses surprisingly common, native woods for its other visible surfaces.

When Swift opened his shop in 1802, he entered the competitive arena of a developing region. Whaling brought wealth to New Bedford, and with it came a growing population to service the town's expand-

ing economy. Craftsmen vied to meet the increasing demand for furniture and other wares of wood. Swift's flashy style of bright veneers was matched by other cabinetmakers in the town. One probably constructed an equally dramatic desk with a history of ownership in New Bedford (pl. 74.2). It too displays the tall proportions and tier of drawers above the desk compartment that characterize Swift's desk. In the second example, however, the maker substituted doors for the more expensive tambour panels and faced them with stripes of contrasting birch, mahogany, and rosewood veneers. His workmanship exceeded that of Swift and illustrates the range in quality that appeared in the furniture of the city. The vibrant commercial environment of New Bedford beckoned artisans of all abilities, and by the early nineteenth century the town had become the largest supplier of furniture in all of southeastern Massachusetts. FM and BJ

PLATE 74.

MATERIALS: Burl walnut, burl elm, rosewood, birch, and maple veneers; unidentified tropical hardwoods; birch; white pine

DIMENSIONS: H 55 $\frac{3}{8}$, W 41 $\frac{1}{2}$, D 21 $\frac{3}{4}$

INSCRIPTIONS: "CABINET FURNITURE, / IN ALL ITS VARIOUS BRANCHES, / MANUFACTURED WITH NEATNESS AND DISPATCH, BY / REUBEN SWIFT, / HEAD OF ACUSHNET-RIVER, / NEW-BEDFORD, (MASS.)" printed on paper label inside prospect door

CONDITION: Several small patches in veneers; faded refinished surface; brass handles and hinges for desk lid replaced; baize cover for writing surface removed

PROVENANCE: Owned in the early twentieth century by Cecile L. Mayer; to her son-in-law Nelson Asiel. Courtesy of the Metropolitan Museum of Art, bequest of Cecile L. Mayer, 1962 (62.171.6) Photo © 2001 The Metropolitan Museum of Art.

PLATE 74.1.

Detail of label in pl. 74.

PLATE 74.2.

Desk, New Bedford, 1800–1815. Mahogany; figured mahogany, flame birch, rosewood, and maple veneers; white pine; H 57 $\frac{1}{8}$, W 41 $\frac{5}{8}$, D 21 $\frac{1}{8}$. A note found in the desk places it in the home of a New Bedford family in the 1920s. Private collection.



PLATE 74.2

75

CYLINDER DESK

*Heman Ellis**Nantucket*

1808

This distinctive desk (pl. 75) owes much to fashionable design in Boston and London. It echoes a form made by John and Thomas Seymour in Boston at the turn of the century.¹ The Seymours in turn looked to London sources, especially Thomas Sheraton's influential pattern book, *The Cabinet-Maker and Upholsterer's Drawing Book*, published in 1793. In plate 47, Sheraton presented a "Cylinder Desk and Bookcase," which loosely resembles the example depicted here.² Both feature a tier of drawers above a cylinder-shaped cover for the desk interior and, in the case below, a series of drawers supported by tapered legs. While the maker of this desk may not have seen Sheraton's design, he certainly was aware of this stylish form. In all likelihood he had





PLATE 75.1



PLATE 75.2

never made one before. His client requested a cylinder desk, and he sought to comply. The resulting object is a fascinating lesson in accommodation. Sheraton, and indeed the Seymours, designed the cylinder to slide up into a track below the upper tier of drawers. Here, however, the cylinder operates as a traditional slant-front lid. It is hinged to a writing surface and, when open, rests on lopers (pl. 75.1). The lopers are curved to fit the shape of the lid.

The decoration of the desk matches the creativity of the construction. A single large tulip with a meandering stem adorns the curved surface of the lid. A peculiar herringbone band of inlay appears beneath the flower as well as along the skirt of the case. Alternating panels of maple and flame birch face the upper portion of the legs. At the base, graduated teardrops of maple are set inside simple stringing. The overall effect is one of surprise and delight. For the maker, the object must have had special significance, for it is one of the few signed pieces of southeastern Massachusetts furniture. He twice inscribed his name on the underside of the drawers. The most legible reads: "Nantucket / April 16th 1808 / Heman Ellis."

Heman Ellis (1777–1816) was one of seven sons of Philip and Rebecca Ellis of Sandwich. At least four of the boys learned the cabinetmaking trade and soon left Cape Cod for opportunities elsewhere. The two oldest, Heman and Moses, both relocated to Nantucket, probably in 1800 or 1801.³ The younger brothers, Thomas and Watson, moved to New Bedford, where they operated furniture warehouses during the 1810s and 1820s.⁴ While on Nantucket, Heman and Moses may have worked together. Both married women from the island and by 1810 were caring for several children. Yet during the next decade, the two men left town, perhaps in search of more work in mainland communities. Heman and his family had resettled in Providence by 1814; he died there just two years later, at the age of thirty-nine. Moses apparently moved to Brookfield, New York.⁵

Though working on Nantucket for fewer than fifteen years, Heman Ellis enjoyed the patronage of prominent families. This desk belonged to Silvanus Ewer, a wealthy whaling merchant, who, at his death in 1836, possessed an estate valued at more than \$118,000. The inventory assigns his personal possessions a single value of \$2,000 but offers one relevant note: "Cash in Desk drawer [\$]300."⁶ By the standards of the day, this is an enormous amount of loose cash and testifies to the fortunes to be made in whaling. It also justifies the locks that invariably appear on desk lids. Small drawers and pigeonholes provided convenient space for the storage of currency. Owners kept these valuables under lock and key.



PLATE 75.3

The idiosyncratic decoration on Ellis's desk helps tie other objects to Nantucket. A candlestand (pl. 75.2) displays a single bold flower in the center of the top. The shape of the shaft relates to Nantucket examples (entry 52), but the pictorial inlay conclusively links the object to the island and suggests the hand of Ellis. A writing desk (pl. 75.3) reminiscent of New Bedford versions (chap. 1, fig. 1.23) can be distinguished from its mainland counterparts by the large stylized urn set into the prospect door. The character of the inlay is consistent with Ellis's work. Furthermore, the horizontal band of checkerboard inlay at the base of the urn conforms to that below the flower on the candlestand. In the case of the desk, provenance reinforces the Nantucket attribution. Local ship captain Seth Pinkham purchased the desk, probably about 1810. Considering the three objects together, one senses the playfulness of the craftsman. He did not possess the skill of a Seymour; the construction of a true cylinder mechanism may have been beyond his reach. Yet, Ellis fashioned distinctive objects that he transformed into striking creations through inventive inlays. FM and BJ

PLATE 75.

MATERIALS: Mahogany; lightwood inlays; cherry front, sides, and back of the drawer above the cylinder lid; white pine for all other secondary work

DIMENSIONS: H 45 $\frac{3}{8}$, W 41 $\frac{1}{8}$, D 21 $\frac{3}{8}$

INSCRIPTIONS: "Nantucket / April 16th 1808 / Heman Ellis," in graphite on underside of top drawer; illegible signature and date in graphite on underside of the lowest drawer; individual parts of small drawers in desk interior numbered in chalk

CONDITION: Generally good; significant vertical shrinkage cracks in lower case sides; blocks added to left side to reinforce shrinkage crack; case sides warped; baize replaced; refinished surface; original brass handles and locks, except for replaced lock for bottom drawer

PROVENANCE: Silvanus Ewer (1768–1836) and his wife Margaret Folger; to their son Peter Folger Ewer (1800–1855) and his wife Mary; descended through the family until sold in 1980 to Paul Madden, a Nantucket antiques dealer; acquired by Amos B. Hostetter Jr., and given to the Nantucket Historical Association. Collection of the Nantucket Historical Association, gift of Mr. and Mrs. Amos Hostetter Jr., 1987.215.1. Photo, Jeffrey Allen.

PLATE 75.1.

Interior of pl. 75.

PLATE 75.2.

Stand, attributed to Heman Ellis, Nantucket, 1800–1810. Mahogany, lightwood inlays; H 27 (with top down), W 19, D 19 $\frac{3}{4}$. Collection of the Nantucket Historical Association, gift of the Max and Heidi Berry Acquisition Fund, 2006.0029.001. Photo, Jeffrey Allen.

PLATE 75.3.

Lady's writing desk, attributed to Heman Ellis, Nantucket, 1810–14. Mahogany, lightwood inlays, white pine, birch; H 53 $\frac{7}{16}$, W 43, D 20 $\frac{3}{4}$. Made for Nantucket ship captain Seth Pinkham (1786–1844). Collection of the Nantucket Historical Association, gift of Whitman College, Walla Walla, Washington. Photo, Jeffrey Allen.

76

DESK

Coastal Massachusetts

1811

Nehemiah Smith (1776–1820) purchased this flamboyant desk (pl. 76) in 1811, at the height of his career as a ship captain operating out of Eastham on Cape Cod.¹ Smith sailed from Eastham on the schooners *Polly* and *Albert*; the *Polly* wrecked at Cape Henry, Virginia, on a voyage to Richmond in 1810. On the *Albert* Smith sailed between Portugal, Virginia, and Massachusetts.²

Captain Smith's desk follows the popular desk-and-cabinet form favored by eastern Massachusetts craftsmen during the 1810s, but it departs from the norm in its use of broad vertical panels of flame birch veneer at





PLATE 76.1

the corners of the upper cabinet and its use of unusual, if not unique, flattened ball feet. The feet have long prompted comment by those who have seen the piece. Most assume that they are replaced. However, the feet are integral to the frame and are clearly original. In design they recall both Newport examples from the eighteenth century, such as a desk-and-bookcase made by Christopher Townsend,³ and the feet on a Boston block-front desk-and-bookcase in the Chipstone Collection at the Milwaukee Art Museum.⁴ A more telling parallel, however, appears on a classical Boston sideboard of about 1820.⁵ On it, each foot resembles a ribbed mushroom cap resting on a smaller oval ball. The desk probably had similar elongated ball turnings beneath the caps; about a century ago, a repairman probably cut off the turnings to accommodate the present casters. At the same time, the unfortunate Chippendale hardware may well have been introduced. Brass knobs originally graced the drawers.

A second desk with a history of ownership on Cape Cod (pl. 76.1) offers a fascinating comparison with Smith's example as well as the desk by Reuben Swift discussed in entry 74. Its decoration is more restrained than that on either the Smith or Swift versions. In its plan it most closely resembles Swift's work in New Bedford, yet an old ink inscription reveals a far different place of origin. On the bottom of the top drawer is written: "Ebenezer Knowlton ann Street Boston Cabinetmaker and Chairs." Baptized in Ipswich, Ebenezer Knowlton (1769–1810) had established a shop on Ann Street in the North End of Boston by 1796.⁶ A year later he moved his business to Moore's Wharf on Fore Street and his residence to Fish Street. He remained at the wharf shop until 1803, then relocated first to North Row (1803) and later to Fish Street (1805, 1810).⁷ In December 1810 Knowlton died "after a long and painful illness."⁸ On January 28, 1811, Knowlton's shop and its contents were auctioned; the shop inventory lists fancy Windsor bamboo-turned and fan-back chairs, tables, and other furniture, along with a large number of chair parts such as chair backs and seats.⁹

Because of the inscription, the Knowlton desk can be firmly dated to 1796 or early 1797, the only period he worked on Ann Street. The date is an early one for this form of desk; just three or four years before, John and Thomas Seymour had introduced the lady's writing desk with tambour doors to Boston.¹⁰ Knowlton, Elisha Tucker, and a few other Boston cabinetmakers developed their own less-expensive versions of this fashionable pattern.¹¹ They marketed them widely, and soon the form began to replace the ubiquitous slant-lid desk. According to family tradition, Knowlton made this example as a wedding present for members of the Hall family of Barnstable.¹² The piece descended in the Hinckley family until acquired by the present owner. Together the Knowlton and Smith desks illustrate the popularity of imported urban forms in Barnstable County. Whether for ship captains like Nehemiah Smith or a gift to a new bride, these veneered desks offered stylish design in the latest style. FM and BJ

PLATE 76.

MATERIALS: Mahogany; flame birch veneer; white pine secondary work

DIMENSIONS: H 51¾, W 40¾, D 19¾

INSCRIPTIONS: "N.S." and "1811" carved in a late nineteenth-century script on left and right of inside of writing fall, next to pencil trays; "I" through "III" in chalk on cabinet drawers and corresponding dividers

CONDITION: Refinished; feet cut down to fit casters; brass hardware replaced

PROVENANCE: Owned by Nehemiah Smith (1776–1820), Eastham; descended in his family until 1979, when Smith's great-great-granddaughter, Mrs. Gerald F. Gilmore, gave the desk to the Sturgis Library, Barnstable, along with Smith's papers. Courtesy of the Sturgis Library, Barnstable.

PLATE 76.1.

Desk, Ebenezer Knowlton, Boston, 1796–97. Mahogany, cherry core for prospect door, white pine for all other secondary work; H 51¼, W 42¼, D 20½. Descended in the Hinckley family of Barnstable. Private collection.

77

DRESSING TABLE

Boston

1735-45

During the early eighteenth century, Boston furniture craftsmen employed flamboyant veneer to dazzling effect. Burls, banding, stars, and fitches of figured book-matched veneer created a lively surface that seemed to dance in the light. Of all the veneered pieces, none offers more decorative devices than this extraordinary dressing table (pl. 77).

The facade is a feast of ornament. Panels of burl outlined with light and dark stringing and herringbone banding cover each drawer front. A similar pattern ornaments the skirt rail and upper portion of the leg. Along the lower edge of the skirt, the maker introduced a V-shape dip at the center of each flattened arch. This distinctive treatment added variety to a standard profile. On the top, a compass star of light and dark woods fills the center of four matching panels of burl veneer. To the east and west of the star, the artisan inlaid large triangular arrows of burl. The craftsman then composed and set two unusual carved details amid this two-dimensional color and pattern. At the center of the facade, he carved a scalloped shell and adorned its rays with walnut and maple veneer. Above the shell, he inserted cherub's heads, a fanciful feature rarely seen on American furniture.¹

The second area of carving appears at the feet. Each has six stylized toes resting on a thick pad. The peculiar motif has few parallels and, when combined with the other attributes of the dressing table, transforms the table into a singular object.

Though unique, the table can be tied to other Boston furniture. A japanned high chest with similar feet is signed by the Boston joiner Robert Davis (d. 1739).² Examination of the two cases reveals some similarities. A thumbnail bead outlines their drawer fronts. Common on solid fronts, such a bead seldom appears on veneered pieces as the veneer projects above it and thus chips easily. Other aspects of the drawers link the two. Both display related dovetailing at the corners, but those on the chest are finer. In addition, the drawer bottoms are nailed to the rabbeted edges of the front and sides. Within the dressing table and the lower case of the

japanned chest, the drawers run on medial supports. In addition, the vertical partitions that separate the drawers within the case are rectangular boards tenoned into the back, unlike the boards that taper from front to back on many Boston dressing tables.³ Such relationships suggest that the two tables originated in the same shop. Pinpointing that shop, however, is difficult. During the late 1730s, at the time these cases were made, Boston supported more than twenty-five cabinetmaking establishments.⁴ No doubt, many masters owned the requisite black walnut, "Sundry Verneers," and glue pot—as enumerated in the inventory of one Boston craftsman—that was needed to produce these tables.⁵

The market for Boston furniture extended far beyond the boundaries of the city itself. Some craftsmen became active participants in a flourishing export trade. On a voyage to Maryland in 1739, three Boston cabinetmakers consigned eight desks, four high chests, and eight tables to a Chesapeake merchant.⁶ In this instance, the furniture was standard fare intended for resale. But artisans also fulfilled special orders for specific patrons. Such was undoubtedly the case with this exceptional dressing table. According to family tradition, it belonged to John Allen (1682-1767), an influential merchant and land speculator on Martha's Vineyard (see entry 8). Allen had commercial ties to Boston and could easily have secured the table directly from the cabinetmaker or through a Boston merchant who contracted with the artisan.⁷ Another veneered example, a flat-top high chest, descended with the dressing table and apparently was also made by a Boston workman.⁸ Patrons sometimes commissioned a high chest and "table to suit," as noted in a period price book.⁹ But in Allen's case, the two pieces probably represent separate commissions from different cabinetmakers.

Over the years, the humid, salty air of Martha's Vineyard took its toll on this fragile table. Veneers have chipped, some of the knee brackets became loose and were lost, and powder post beetles have left their telltale sign—tiny holes in the case as they burrowed through the wood. Furthermore, the finish has faded, and much of the varnish that once covered the table is now gone. Nevertheless, the table remains a remarkable object. It retains nearly all of its original brass hardware and most of its dazzling veneers.

Like William Sever and Mercy Otis Warren's furniture (entries 31, 40), this impressive dressing table illustrates the appeal of fashionable Boston pieces in southeastern Massachusetts. Yet, on Martha's Vineyard as on neighboring Nantucket, influences came from far and wide. Another piece of case furniture with an island provenance reveals the impact of both Salem and



PLATE 77

Rhode Island craftsmanship (see pl. 80). This mix of stylistic impulses imparted a varied appearance to local interiors and complicates any efforts to generalize about the taste of islanders. Surrounded by the sea, the inhabitants of Martha's Vineyard and Nantucket could avail themselves of furnishings from throughout the world. BJ

PLATE 77.

MATERIALS: Walnut legs; burl maple, lightwood, and walnut veneers on drawer fronts, case sides, top, and skirt rail; birch drawer divider; white pine remaining secondary work

DIMENSIONS: H 34 $\frac{1}{4}$; W 35 $\frac{3}{8}$; D 21 $\frac{3}{4}$

INSCRIPTIONS: "X" in chalk twice on back of case

CONDITION: Minor veneer loss, especially on top; chipped

edges of drawer fronts and back of right front foot; missing front two knee brackets, drops, and plates; surface bleached and finish largely worn away; powder post beetle damage; original brass hardware, but two backplates and four bails missing; never had locks

PROVENANCE: According to family tradition, John Allen to son Jonathan Allen (d. 1784); to son Tristram Allen (1765–1852), who married Clarissa Mayhew in 1795 and raised four children, Jonathan (1796–1893), Thomas L. (b. 1799), Clarissa (b. 1814), and Frederick (b. 1811); the younger three children remained at the family homestead; Frederick moved to Hallowell, Maine. During the 1890s, Frederick's son Henry returned to the homestead; the property descended through him. Private collection. Photo, Robert Schellhammer.

78

DRESSING TABLE

Plymouth

1760–75

When Plymouth merchant Ephraim Spooner died in 1818, his household estate included “1 dress[ing] Table” valued at \$2.¹ This mahogany table (pl. 78) descended in Spooner’s family and may well have been the one in the inventory. In keeping with the custom of the day, the table stood in a second-floor bedchamber, perhaps in the same room that contained his fashionable Federal bedstead (see pl. 26).² Because of its placement, the form was sometimes called a chamber table in period accounts. With the passage of the Spooner table to later generations, it became a treasured family heirloom, lovingly preserved because of its association with Ephraim. One can sense its importance in a rare early twentieth-century photograph entitled *In Mr. Spooner’s Time*



(pl. 78.1). Here the table takes pride of place as the most prominent feature in a vignette of family furnishings.

Though linked to Ephraim Spooner by descendants, the table served the needs of his wife, Elizabeth Shurtleff (1737–1818). Chamber scenes in late eighteenth-century paintings and prints attest to the use of the form by women.³ The drawers provided storage space for pin-cushions, combs, brushes, perfumes, and small articles of clothing. Often a cloth covered the top, and a dressing glass was placed on the table or hung above it. Late eighteenth-century inventories confirm these practices in Plymouth. The northeast chamber of Nathaniel Goodwin's Plymouth home included "1 chamber table with draws & cloth." The appraisers of the estate of Thomas Davis, a ship captain and business partner of Ephraim Spooner, listed a looking glass and "Chamber Table" in succession, indicating that the two items were used together. Likewise the "small Looking Glass" in Spooner's inventory probably hung above his wife's dressing table. Occasionally Plymouth patrons ordered a high chest and dressing table en suite. Ephraim Spooner's inventory does refer to "1 Case Draws," the standard term for the form in Plymouth records. Yet its value was only \$1, half that of the table, which suggests that it may have been an older, William and Mary high chest with turned legs that also descended in the family.⁴

Spooner's dressing table has a distinctive appearance. Its single tier of three narrow drawers and intricate skirt outline immediately set it apart from other versions of the form. A closer look reveals several other features that enhance its singularity. The cabriole legs are rather straight, stiff, and somewhat thick given the delicacy of the form. A noticeable ridge runs down the center of each knee. The tiny turned drops, a remarkable survival, are as complex in their own way as the skirt. Many Plymouth customers owned Boston furniture (entry 40), but the idiosyncratic features of this piece point to a local artisan. The survival of more than a dozen items with Plymouth area histories and construction features that relate to Spooner's table reinforces the attribution to Plymouth.

Another dressing table with cabriole legs and round feet (pl. 78.2) offers the greatest similarities to the Spooner table. It displays the same leg profile, the same wide overhanging top with a molded edge on all four sides, and a related version of the intricate skirt. Furthermore, the drawer construction of the two objects matches, down to the original chalk numbering scheme on the back of the drawers. The same hand marked the drawers with a number (depending on the drawer) above an "X." Though the drawer configuration as well as the size of the tables varies, both undoubtedly originated in



PLATE 78.1

the same shop. At least six drop-leaf tables (entry 35), three desks, a bottle case, and two chests can be ascribed to the same maker. Regrettably, research to date has not confirmed his identity. A handful of furniture craftsmen worked in the Plymouth area during the 1760s, 1770s, and 1780s, the period when this furniture was made. The best known of these workman is Ebenezer Robbins (ca. 1735–99), whom period accounts consistently identify as a chairmaker; to the author's knowledge he only made chairs.⁵ His brother Rufus (1729–96), however, who sold a desk for export aboard a Plymouth schooner bound for South Carolina in 1773, did work as a joiner.⁶ While it is tempting to attribute the Spooner table and its relations to Rufus Robbins, little hard evidence survives to support the theory. For now, Ephraim and Elizabeth Spooner's dressing table remains a striking example of the recognizable hand of an unidentified craftsman. BJ

PLATE 78.

MATERIALS: Mahogany legs, top, sides, skirt rail, partitions, and drawer fronts; white pine secondary work

DIMENSIONS: H $30\frac{3}{8}$, W $34\frac{7}{8}$, D $20\frac{7}{8}$

INSCRIPTIONS: "X" in chalk on back of drawers; "1," "2," or "3" in chalk on each drawer back and each drawer side

CONDITION: Excellent; original drops and knee brackets; all original supports within case; old darkened finish; top has 12-inch split and displays typical water staining and slight sun bleaching; original brass hardware; never had locks

PROVENANCE: Probably acquired shortly after 1763 marriage of Ephraim Spooner and Elizabeth Shurtleff; the line

of descent follows that of Spooner bedstead (pl. 26). Courtesy of Plymouth Antiquarian Society.

PLATE 78.1.

In Mr. Spooner's Time, Spooner House, 27 North Street, Plymouth. Photo, 1900–1920. Courtesy of Plymouth Antiquarian Society.

PLATE 78.2.

Dressing table, Plymouth, 1760–75. Black walnut and white pine; H $30\frac{1}{2}$, W 29, D $16\frac{1}{4}$. Courtesy of Mayflower House.



PLATE 78.2

79

DRESSING TABLE

Barnstable County

1765-1800

This dressing table (pl. 79) appears to have a single tier of three drawers, but the arrangement is a sham: one drawer is made to look like three. Many rural craftsmen adopted this approach in the late eighteenth and early nineteenth centuries. Given this table's history and design, its rural maker probably worked in Barnstable County, perhaps in Yarmouth or Dennis.

Family tradition identifies the original owner of the table as the Reverend Nathan Stone (pl. 79.1). The son of a Harvard-educated minister from Southborough, Stone (1737-1804) followed in his father's footsteps and graduated from Harvard in 1762. Within two years, in July 1764, he was called to the East Parish of Yarmouth after the death of the Reverend Josiah Dennis, who had





PLATE 79.1

led the congregation for thirty-eight years. Stone settled comfortably into the new role, serving the needs of his parishioners for the next four decades.¹ When the East Parish separated from Yarmouth to form the new town of Dennis, Stone recommended the name in honor of his predecessor, who was lovingly remembered long after his death. Stone's own obituary indicates that he commanded considerable respect as well. "Though remarkably grave in his deportment," the account states, Stone "was of an affable turn" and much esteemed for his piety as well as his hospitality. As one writer later noted, the minister enjoyed "the confidence and affection of his people."²

Stone had married Mary Cushing of Shrewsbury in 1765. The couple had nine children, four of whom died along with their mother in 1791 from an illness that took many others in the town. Five years later Stone married widow Mary Clapp. At first glance, the design of the table would suggest that Stone's first wife made

use of the table. The flattened arches in the skirt appears on Boston furniture from the 1730s; carved fanlike shells reminiscent of the one here appear on midcentury pieces.³ But the persistence of traditional designs within a rural setting makes dating the table difficult. The possibility cannot be ruled out that the table was made around the time of Stone's second marriage or that his new wife may have brought the table with her from her previous marriage.

Regardless of the circumstances of its acquisition, this dressing table provides insights into the working methods of one unidentified rural craftsman. He chose maple for his primary wood and stained the surface a rich reddish brown. Like most tables, the frame is fastened with mortise-and-tenon joints, which are reinforced with wooden pins. For the top, the maker used two maple boards, applied an ogee-molded edge along the front and sides, and pinned the boards directly to the frame. On more costly tables of mahogany or walnut, craftsmen

typically secured the top by means of hidden blocks or screws beneath the top (see entry 36).

To embellish Stone's table, the artisan fashioned four turned legs with round "button" feet and carved a distinctive shell with pronounced lobes. Versions of the leg turn up on rural tea tables with oval tops. One retains a history in Acton, twenty-five miles west of Boston; another was found on Cape Cod in the 1970s.⁴ Most, however, lack provenance.⁵ Far more unusual than the legs is the pattern of the shell. No exact duplicates are known. At present, this detail stands out as a unique statement of this maker's work.

The decorative shell and turned legs lend a note of sophistication to this rural product. But the maker did skimp in certain areas. One would expect to see turned drops inserted into the flat plates that separate the arches of the front skirt. But in this case the original plates were solid and never had drops. In addition, the artisan bypassed expensive brass hardware in favor of wooden knobs, a practice that more often appears in country cabinetwork. Finally, his treatment of the drawer saved time and lowered the object's cost. Yet for the Reverend Stone and his wife, this table offered both ample storage and a dressy form for the bedroom of their home in Dennis. BJ

PLATE 79.

MATERIALS: Maple legs, top, sides, skirt rail, and drawer fronts; modern oak drawer runners; white pine secondary work

DIMENSIONS: H 29, W 33 $\frac{3}{8}$, D 20 $\frac{5}{8}$

INSCRIPTIONS: Modern museum accession number in ink on drawer bottom

CONDITION: No major replacements but evidence of minor damage and repairs; surface originally stained reddish brown, later painted green; paint removed and clear finish applied within about the past sixty years; drawer dovetails once reinforced with nails since removed; modern oak runners added to the lower edge of the drawer sides; replaced right skirt plate; triangular patch at the upper left edge of the drawer front; powder post beetle damage throughout; replaced wooden knobs; drawer never had lock

PROVENANCE: Descended in Stone family of Dennis. Courtesy of Dennis Historical Society.

PLATE 79.I.

Reverend Nathan Stone, Barnstable County, 1790–1800. Oil on canvas; H 20 $\frac{1}{2}$, W 16 $\frac{1}{2}$ (excluding frame). Courtesy of Dennis Historical Society.

80

HIGH CHEST OF DRAWERS

*Southeastern Massachusetts
or Rhode Island
1760–75*

The quality of the wood is the most immediately striking feature of this high chest (pl. 80). The cabinetmaker chose dark, dense mahogany of the best sort. Its surface ripples subtly with changes in light. During the mid-eighteenth century such wood was highly prized, and artisans accordingly reserved it for their best furniture.

In this case, the wood carries a story with it.¹ Hannah Harper (1738–67), a young woman on Martha's Vineyard, discovered a cache of mahogany that had washed ashore along what is now South Beach and commissioned a local furnituremaker to build a chest out of her fortunate find. This impressive piece is the result. It stood in the Edgartown home of Hannah and her husband, Ephraim Pease (1737–89), descended to their daughter Love, thence to their granddaughter Clarissa, and eventually to their great-granddaughter Nellie, who recorded the story for posterity. Like many tales, this one tantalizes and frustrates. When did Harper come across the cargo of timber? How did she manage to claim it for her own? Whom did she commission to do the work? And why did she choose a high chest? Such questions may seem foolish and the tale far-fetched, but the account of the chest's lineage could well be accurate. Harper's husband, Ephraim Pease, was a successful whaling captain and could certainly have afforded a piece like this one shortly after their marriage in 1761.²

Stylistically the chest is an amalgam. The extensive use of chestnut as a secondary wood, the sharp ridge down the legs, and the scalloped skirt outline reveal the influence of Rhode Island furniture. But many more characteristics point to the impact of eastern Massachusetts furniture design. The lower case is joined in the standard manner, not dovetailed at the corners as many Newport cases are.³ The waist molding is attached to the lower case, not to the upper case as in Newport. The drawer construction is neat but not nearly so fine as Newport work.

Among Massachusetts furniture, the early Queen Anne pieces of Salem offer the closest parallels to this



PLATE 80

chest. Veneered dressing tables and high chests from Salem display the same skirt design, not only along the front but also the sides of the case.⁴ Likewise, the shape of the leg, with the abrupt transition at the knee from the leg to the skirt, conforms to Salem models. In addition, one construction feature echoes a Salem technique. The upper case backboards run vertically and are set into grooves in the case sides and top. Elsewhere in Massachusetts, horizontal backboards are nailed to the rabbeted edges of the case sides and top. Such similarities raise the question whether the Peases' high chest may have been made in Salem. The presence of chestnut throughout the case, though, argues against its production in Salem; craftsmen there preferred white pine for all their secondary work. Furthermore, the broad, flat

profile of the waist molding has no precedent in Salem furniture. Finally, the single tier of three drawers in the lower case appears far more often in cases from Rhode Island and southeastern Massachusetts than in those from Salem.

The combination of influences creates a puzzle. The maker of this chest must have seen comparable Salem pieces; perhaps he had worked in the town previously. But he probably fashioned this object in southeastern Massachusetts. The location of his shop cannot yet be pinpointed. Hannah Harper's story suggests that he resided in Edgartown, but research has not borne that out. BJ

PLATE 80.

MATERIALS: Mahogany legs, case sides, skirt rail, dividers, moldings, drawer fronts, and partition facings; chestnut upper case top, back, and bottom, lower case back, and core for partitions; white pine secondary work

DIMENSIONS: H 70, W $39\frac{3}{4}$, D $19\frac{7}{8}$

INSCRIPTIONS: Numbers beginning with "5" at the top and ending with "1" at the bottom, in chalk in large florid

script on the back of upper case drawers; similar numbering on the back of lower case drawers; vertical mark in chalk follows every number; well-worn chalk numbers also present on drawer sides; "18 October first [at least two illegible words]" in pencil on side of an end drawer in lower case

CONDITION: When conserved in 1988 at the Conservation Center of the Society for the Preservation of New England Antiquities, dark, degraded finish was replaced with clear shellac; two incorrect brass bail handles, five missing escutcheons in upper case, and one back plate in the lower case replaced with hardware matching original patterns; and minor chips along lipped edges of drawers and front corners of cornice molding repaired. Remaining hardware original; locks missing on top two drawers

PROVENANCE: According to family tradition, Ephraim Pease and Hannah Harper Pease to their daughter Love Pease (b. 1762), who married first Robert Norton (1756–83); and later distant cousin Noah Norton (1752–1830); to her daughter by her second marriage, Clarissa Norton (1794–1836); subsequently to Clarissa's niece Nellie; and by descent to the donors, Florence M. and Clara L. Troemner. Courtesy of Martha's Vineyard Museum. Photo, Robert Schellhammer.

81

HIGH CHEST OF DRAWERS

Hingham area

1760–85

This impressive high chest (pl. 81) stood for generations in the Cushing homestead that Ella Emory so charmingly captured on canvas during her summer stay in Hingham in 1878 (pl. 68.2). A late seventeenth-century structure, the house has remained to this day a home for the Cushing family and their descendants. Much of the early character of the house survives. Yet, over time various family members have made modest improvements and occasionally added furnishings. A desk, high-post bedstead, easy chair—all depicted in the Emory painting—as well as a second desk and this high chest reflect a round of purchases probably carried out by Peter Cushing (1741–1783), grandson and namesake of the first owner of the house.¹

The younger Peter Cushing, grandson of the Peter (1646–1719) who built the house, played a prominent role in Hingham as a selectman, constable, and captain of a militia company. During the Revolution he commanded a company of troops under the direction of his fellow townsman, General Benjamin Lincoln (see entry 34). Cushing married Silence Burr, also of Hingham, in 1762, and they raised nine children at the family homestead and farm.²

For Peter and Silence Cushing, this high chest ranked among their most fashionable possessions. At the time of Peter's death in 1783, the object is described as "a Case of Draws in the West fore Chamber."³ Appraisers valued the chest at £3.2, a figure higher than that for any other piece of furniture except the beds and bedding.

In its design, the high chest follows a classic Boston Queen Anne formula.⁴ The scroll pediment, drawer layout, carved shell, flattened arch skirt, turned drops, cabriole legs, and cuplike round feet all relate to other chests from Boston. Yet a number of distinctive features on the chest suggest that it originated in the Hingham area. The maker developed his own version of the

Massachusetts urn-and-flame finial. The slight twist of the flame varies from the more vigorous "corkscrew" found on Boston work. For the center finial, the artisan turned an urn-and-ball pattern reminiscent of Salem models, but even here he adapted the form into his own creation.⁵ Another peculiar trait appears on the thumbnail-beaded edges of the drawer fronts. Typically, these edges are lipped along the sides and top in order to serve as stops for the drawer and to hide the seams where the drawer fronts meet the case. For this chest, the maker placed his thumbnail bead flush with the edges of the drawer. In addition, he cut his dovetails for the drawer in an unusual manner by broadly spacing them apart. Finally, within the upper case the artisan set a horizontal brace running from side to side above the large central drawer. Most craftsmen omitted that feature. The combination of these details points to a maker working outside the urban center of Boston. In this case, the location of that craftsman can be ascribed to the Hingham area because of the survival of related Cushing family furniture. The fall-front desk (see fig. 68), a similar sycamore desk also with a Cushing provenance, and the family bedstead pictured in the Emory painting display many idiosyncratic elements that argue in favor of a local origin. The name of that maker cannot yet be identified, but two candidates stand out: John Beal (1730–1814) and Elisha Cushing Jr. (1746–1829). The latter may seem more likely. He was Peter Cushing's second cousin and probably trained Peter's son Ned in the cabinetmaking trade (see entry 68). This handsome high chest may well represent one of his finest products. BJ

PLATE 81.

MATERIALS: Black walnut legs, case sides, drawer fronts, dividers, partitions, plinths, finials, and drops; white pine secondary work

DIMENSIONS: H 83½ (including finials), W 41¼, D 21½

INSCRIPTIONS: Half-circles in chalk on the underside of all drawer bottoms

CONDITION: Replaced drops; minor chips along edges of drawer fronts; otherwise excellent; original finials and plinths; old finish; original brass hardware; original locks in upper three long drawers

PROVENANCE: Probably acquired by Peter Cushing; descended through the Cushing family until sold at Skinner, October 27, 1996, lot 176. Private collection.





PLATE 82.

82

HIGH CHEST OF DRAWERS

Scituate area

1790–1800

Research sometimes yields unexpected results. At first glance, no student of early American furniture would associate this high chest (pl. 82) with southeastern Massachusetts. A leading collector, in fact, attributed a nearly identical example to Connecticut in a guidebook to his collection.¹ The steeply pitched pediment, inlaid fylfot in the center of the pediment facade, stop-fluted pilasters on the upper case, and fluted plinths owe more to the furniture designs of New London County, Connecticut, than those of the Boston area. Yet the chest in plate 82 belonged to a prominent mid-nineteenth-century merchant of Scituate and may well have stood fifty years before in his grandfather's house in the same town. Another high chest from the same cabinet shop descended in a Marshfield family and a desk-and-bookcase (pl. 82.1), also by this maker, was acquired by a Hanover doctor before 1900.² The three towns of Scituate, Marshfield, and Hanover are adjacent. The craftsman responsible for these items almost certainly lived in one of the towns.

Though his name remains a mystery, this artisan left clues to his background in his furniture. He adopted a number of features typical of eastern Massachusetts furniture. The flattened arches along the skirt, dramatic cusps of the front knee brackets, and fanlike shells in both cases reflect an understanding of other local furniture, such as the preceding high chest (pl. 81). But the fylfot, pediment, and pilasters point to a Connecticut connection. Perhaps the maker had worked in New London County before coming to Massachusetts. After the Revolution, craftsmen from Colchester and neighboring Connecticut towns moved westward into the Berkshires and central New York.³ Further research may reveal the name of one artisan who moved to coastal Massachusetts as well.

In addition to melding design details of Massachusetts and Connecticut furniture, the maker introduced his own distinctive quirks to the high chest. Most noticeably, he omitted a roof for the pediment (pl. 82.2). Instead, he placed two vertical partitions between the pediment facade and a backboard that echoes the shape of the

pediment. The arrangement certainly calls for a roof, but there is no evidence that one was ever present. Though unusual, the treatment was not unique. The craftsman adopted the same method when building another high chest as well as the desk-and-bookcase in plate 82.1.⁴ A second trait, while less obvious, is equally curious. At the center of each carved rosette the artisan attached a wooden button, now covered with a very old coat of gold paint. The button extends through the rosette, fastening it to the pediment facade in a manner reminiscent of Connecticut furniture.⁵ Yet the shape of the rosette itself differs from New London County versions. The rays of the rosette resemble those on other southeastern Massachusetts furniture, such as the chest-on-chest in plate 61. A third feature is perhaps the most surpris-



PLATE 82.1



PLATE 82.2

ing. The maker capped the pediment with brass clock finials. At the corners the finials sit on intricately turned wooden bases, but at the center the finial rests directly on the plinth. Most curators and collectors would immediately dismiss such a layout as a later alteration. However, it also appears on another chest within the group, and both sets of finials are likely original.⁶ Finally, at the knees of the chest, the maker created a flamboyant spur only at the front. The side knee brackets have a plainer outline with a slightly pointed tip instead of the curling spur. Craftsmen rarely chose to combine two bracket profiles on a single piece of furniture.

The desk and bookcase associated with this maker exhibits another characteristic worthy of note. Just below the curving front cornice and above the bookcase doors, the craftsman added a band of sawtooth punchwork. This distinctive pattern, applied with a carving tool known as a V-gouge, shows up on a related chest-on-chest at the Rhode Island School of Design, which may have originated in the same shop.⁷ Like many of the previous features, the serrated bands have antecedents in New London County furniture.⁸

The discovery of this high chest and two related pieces with Plymouth County histories occurred just as production began for this catalogue. Time did not allow for a thorough investigation of related objects. Others will surely appear and with them a fuller picture of the career of this intriguing maker will take shape. Their sur-

vival points to the sometimes surprising mix of influences that characterized the furniture of southeastern Massachusetts. BJ

PLATE 82.

MATERIALS: Cherry drawer fronts, pediment facade, cornice molding, and some drawer dividers; maple legs and case sides; birch front skirt, pilasters, waist molding, upper drawer divider and vertical partitions of lower case; sycamore lower three drawer dividers in upper case; white pine for all secondary work.

DIMENSIONS: H 84, W 42 $\frac{3}{4}$, D 20 $\frac{1}{4}$

INSCRIPTIONS: "CWProuty / Scituate" in pencil on bottom of top drawer in lower case; "Hilda Stenbeck Harris 1939 / Mary Prouty Stenbeck 1930" in pencil on bottom of top right drawer in upper case; old chalk "X" on backboard of lower case near legs; pencil "X" on outside of all drawer backs; other illegible chalk and pencil inscriptions.

CONDITION: Old crazed and darkened finish; minor powder post beetle damage in lower case; repaired split in right cornice molding; original plinths and finials; replaced drops; replaced brass hardware; originally had two small oval back plates for each handle; original locks in all five long drawers

PROVENANCE: Probably Caleb Prouty (1751–1839), a Scituate ship captain; to his son John (1781–1839), daughter Sarah (b. 1787), or son Luther (1790–1851); to John's son Caleb William Prouty (1810–76) of Scituate; to C. W. Prouty's son John Ensign Otis Prouty (b. 1840); to J. E. O. Prouty's daughter Mary Welthea (b. 1873), who married Harry Stenbeck; to their daughter Hilda M. Stenbeck (b. about 1907); to a descendant until purchased by the present owner. Private collection. Photo, Matthew Buckley.

PLATE 82.1.

Desk-and-bookcase, Scituate area, 1790–1800. Cherry and white pine; H 89 (excluding finials), W 37 $\frac{3}{4}$, D 18 $\frac{1}{2}$. Acquired in the Hanover area by a local doctor, Andrew Louis MacMillan (1849–1927). Hanover Historical Society. Photo, Matthew Buckley.

PLATE 82.2.

Detail of pediment of pl. 82. Photo, Matthew Buckley.

83

HIGH CHEST OF DRAWERS

Kingston-Plymouth area

1770–85

A paper label within the bottom drawer of this distinctive high chest (pl. 83) records its history: "Highboy imported from England in the year 1771 for the bride of Isaac Brewster." A prosperous blacksmith in Kingston, Isaac Brewster (1727–1810) married Leonice Soule on November 21, 1771.¹ The union was unusual for its day because of the difference in ages of the couple: Brewster had turned forty-four, his bride was just eighteen. The well-established blacksmith certainly had sufficient means to buy a stylish high chest for his young wife, but



despite the claim on the label, he surely did not pursue an English import.

High chests had passed out of fashion in Britain by the time this one was made, yet New Englanders still valued these traditional objects and sought updated versions of the form from local craftsmen. Brewster probably turned to an artisan in the Kingston area—a maker who, it is important to add, apparently had little experience in designing or building such an ambitious chest. Its plan loosely adheres to Boston-area design such as that seen on a walnut high chest that retains a Kingston history (pl. 83.1). This urban product belonged in the early nineteenth century to Susannah Holmes (b. 1779), possibly coming to her from her parents, Melatiah and Elizabeth Holmes, or from the family of her husband, Benjamin Delano, all of whom had long resided in Kingston.²

The two chests may be described in similar terms.



PLATE 83.1

Both have scrolled pediments, two carved shells, and cabriole legs with round feet. Both employ expensive imported woods: mahogany in one case, black walnut in the other. Yet their appearance reveals how varied the interpretations of this basic plan could be. From top to bottom, inside and out, these two high chests display a fascinating array of differences. The stiff, flattened pediment of the Brewster chest (pl. 83) contrasts with the bold vertical sweep of the Holmes version (pl. 83.1). The openings at the center of the two pediments as well as the contour of the cornice moldings reinforce the distinctions between the two pieces. The drawer treatment on the Brewster chest is also unusual. The fronts of the top three drawers have thumbnail edges; the remaining fronts have square edges set within channel moldings on the case. On the Holmes piece, the cabinetmaker ran a thumbnail bead on all the drawer fronts. Even more conspicuous are the discrepancies in the carved shells. On the Holmes piece, the shells are comparable in size, carefully laid out, and beautifully carved. The shells on the Brewster chest vary in scale and quality. Further differences in waist moldings, skirt outline, and leg profile all point to one conclusion: the maker of the Brewster family high chest sought sophistication through fine imported wood, ambitious design, and ornamental flourishes, but the outcome lacked the graceful curves and competent carving of the best Boston-area work. Taking a page from *Fine Points of Furniture*, the Brewster chest is “good,” the Holmes chest is “best.”³

Such aesthetic judgments may help explain the relative value of these objects in today’s marketplace but say little about their value to their original owners. These two high chests both served as grand storage containers for clothing and bedding within the best bedchamber.⁴ Judging from contemporary descriptions in Plymouth County, each owner probably called the form “a high Case with Draws,” “High case of Drawers,” or simply “Case Draws.”⁵ The price of such objects depended largely on the materials and the amount of time involved in construction. Though the Holmes chest has far greater value today, it may have cost less originally because its maker chose walnut rather than more expensive mahogany and, more important, because that artisan was accustomed to producing the form. The craftsman who built the Brewster chest made few high chests, and he seems at times to have struggled in building this one. Nevertheless, for both makers, these chests were significant commissions; for their owners, they were prized possessions. BJ

PLATE 83.

MATERIALS: Mahogany legs, case sides, pediment face, moldings, drawer fronts, facings for drawer dividers and partitions, and finials; white pine secondary work

DIMENSIONS: H 81, W $37\frac{3}{4}$, D $20\frac{1}{8}$

INSCRIPTIONS: "Highboy imported from England in the year 1771 for the bride of Isaac Brewster" in ink on paper label in bottom drawer of upper case; "ES" in ink on top left drawer; "Flora Sevens" in ink on third drawer from top; "26 / 28" in chalk on middle top drawer

CONDITION: Refinished about sixty years ago, but otherwise remarkably intact; missing front knee brackets;

replaced left waist molding; original plinths and finials; narrow central plinth never had a finial; skirt plates never had drops; original hardware

PROVENANCE: Descended in the Brewster family to Flora Stevens, who sold it to current owner in 1947. Courtesy of Plymouth Antiquarian Society.

PLATE 83.1.

High chest of drawers, Boston area, 1765–80. Black walnut and white pine; H $83\frac{5}{8}$, W $42\frac{7}{8}$, D $22\frac{3}{8}$. According to family tradition, owned by Susannah Holmes (b. 1779) of Kingston. Private collection.

84

TALL CLOCK

Works by John Bailey II

Hanover

1780-90



PLATE 84



PLATE 84.1

Previous writers have attributed the clock in plate 84 to John Bailey I (1730–1810), the first of three generations of clockmakers with that name to practice the trade in Hanover.¹ Bailey's life history, however, suggests that his role in the business was limited. Initially he worked as a shipbuilder, first at the Barstow family shipyard in Hanover and then at the smaller facility of Samuel and Edward Eells, of which he later assumed control. With his rising prominence came greater civic responsibility. He served as a town selectman for several years and at the outbreak of the Revolution helped form and subsequently command the 2nd Massachusetts Regiment, which saw action at the Siege of Boston, fought in the battles of Trenton and Saratoga, and endured the winter at Valley Forge. Poor health compelled Bailey to resign from military service in October 1780. A colonel at the time, he was the highest-ranking soldier from Hanover.²

In her account of the family, John's great-granddaughter Anna M. Bailey, dwells on his military exploits. She

makes no mention of John's work as a clockmaker but proudly describes how his son, John II (1751–1823) learned the trade at a very young age and implied that he was self-taught.³ Though it remains a possibility that the elder John may have had some involvement in clockmaking or repair, it appears more likely that his son was responsible for brass-dialed examples, such as this one signed "John Bailey" (pl. 84.1).

The younger Bailey ranked among the most influential clockmakers in southeastern Massachusetts. He managed a sizable shop, taking on numerous apprentices, including in all likelihood his younger brothers, Calvin (entry 87) and Lebbeus, his sons John III and Joseph, and Joshua Wilder, Joseph Gooding, and Ezra Kelley (pl. 96.1). As these and other apprentices relocated to towns throughout the region, Bailey's impact came to extend far beyond the immediate boundaries of Hanover. His shop became a focal point of various metalworking activities. In addition to clockmaking, for example, Bailey fabricated surveyors' instruments (pl. 84.2). In an April 1787 account, Calvin Bailey credited his brother John II £3 for "½ of a survaers compass [*sic*]" that Calvin had sold.⁴ In this instance the two brothers worked as partners, a pattern that apparently continued informally for several years.

Like many clockmakers of his day, Bailey also gained notoriety as an inventor. In 1792 he received a patent for a steam-driven roasting jack, a device used for rotating meat while it cooked on the fire. According to his granddaughter, this jack was the first patent for a steam-powered device in America. "At the time he made the steam jack," she wrote, "he said that in fifty years the common mode of travel would be by steam, but a different kind of road would be needed. . . . People called him 'steam mad.'"⁵ Anna Bailey also credited her grandfather with inventing a lighthouse mechanism for the purpose of "occasionally obscuring the light," developing the crooked-nose tea kettle and the cast-iron sink (both of which she said were cast at a Middleborough foundry), and producing the head for the first spinning jenny made in the state of Rhode Island.⁶

The clocks produced in Bailey's shop fall into two groups. The first, represented here in two versions (pls. 84 and 84.3), features brass-dialed movements and traditional cases with scrolled or arched pediments. The second group, later in date, is housed in stylish Federal cases (entry 85). The earlier cases reflect the output of local cabinetmakers working in a distinctive manner. The case depicted in plate 84 is one of five that can be attributed to the same anonymous hand. All are made of maple or cherry of thick stock. They share steeply scrolled pediments with carved rosettes and some have



PLATE 84.2

crescent-shape cutouts that pierce the tympanums. On this example the maker created vertical panels flanking the waist door; on other cases in the group, he installed broad, fluted pilasters in the same location. He raised the small base panels onto massive base moldings or bracket feet. At the front corner of the hoods, he placed peculiar fluted or, more often, rope-twisted columns. At the top, he inserted three finials consisting of a plain turned ball and narrow carved flame. The overall effect is naive and idiosyncratic. Yet, these cases do relate to a more stylish group of case furniture associated with the Marshfield area and may be the work of the same craftsman (see entry 61).

Dating a rural clock is often difficult. Indeed, by itself the clock in figure 84 cannot be tied to a specific period. But another Bailey example of the same form in a private collection helps to resolve the issue. It incorporates a wooden movement and a composite brass dial slightly earlier than the sheet brass dial in plate 84.1. The composite dial consists of a chapter ring, spandrels, and thin pieces of brass secured to a pine backing. Before assembling the clock, Bailey used the pine dial backing as a writing surface for figuring accounts: the pressure from the writing implement telegraphed through the paper and left faint impressions in the soft wood. One inscription, which may relate to a receipt for the clock, reads, "Hanover / May ye 11 1780 / Jn Bailey / of / Hanover / clock maker." The inscription is significant for two reasons. First, it ties this style of case to about 1780, a date much later than its appearance would suggest. Second,



PLATE 84.3

with applied components, which were in use for decades, to the white painted dials still popular today. GRS

PLATE 84.

MATERIALS: Cherry and maple with white pine; brass eight-day movement incorporating solid plates with shaped cutouts at the bottom, grooved winding drums, and an anchor recoil escapement; engraved sheet-brass dial with a strike/silent selector, a seconds dial, and a calendar aperture

DIMENSIONS: H 94 (including finials); W 19 $\frac{5}{8}$, D 11 $\frac{1}{8}$

INSCRIPTIONS: Engraved brass dial inscribed "John Bailey / HANOVER." An early twentieth-century typewritten note affixed to the inside of the door states that the clock was owned by George Bailey in 1777, a date that is probably incorrect

CONDITION: Original finials; refinished

PROVENANCE: Purchased 1936 by J. Cheney Wells. Collection of Old Sturbridge Village, 57.1.88.

PLATE 84.1.

Hood of pl. 84.

PLATE 84.2.

Surveyor's compass, attributed to John Bailey II, Hanover, 1785–1810. Brass, steel, glass; H 7 $\frac{1}{16}$ (open), W 5 $\frac{3}{8}$, D 13 $\frac{3}{8}$. Engraved brass dial "JOHN BAILEY / HANOVER." Courtesy of Hanover Historical Society. Photo, Jeffrey Allen.

PLATE 84.3.

Tall clock, attributed to John Bailey II, Hanover, 1780–90. Maple with white pine; H 87 $\frac{1}{4}$, W 20, D 10 $\frac{1}{16}$. Engraved brass dial inscribed "John Bailey / HANOVER." Private collection. Photo, Jeffrey Allen.

PLATE 84.4.

Dial of pl. 84.3. Photo, Jeffrey Allen.



PLATE 84.4

the indented signature is consistent with the handwritten signature of John II, strengthening the attribution of these clocks to him rather than his father.

A clock case by a second Hanover maker houses another Bailey movement (pl. 84.3). Again the design is conservative, and the construction unusual. The thick, molded base in the Queen Anne style never had feet. The columns flanking the dial door are engaged, not free-standing, and the hood has a flat roof behind the arched pediment. Furthermore, neither fretwork nor finials originally capped the pediment. Bailey's brass movement and engraved sheet-brass dial also exhibit distinctive traits. The large, heavy eight-day movement is made with solid plates that have arched cutouts at the bottom. In addition, the front plate has rounded top corners. The dial feet that connect the dial to the movement are installed in an uncommon manner, threaded into tapped holes, rather than riveted to the dial. On the dial itself (pl. 84.4) the engraved sunburst motifs in the spandrels and center of the seconds bit have been filled with a red wax or shellac, which enhances the aesthetic appeal of the dial. This type of dial was in favor on American tall clocks only briefly, from the 1780s into the early to mid-1790s (though slightly later in Connecticut). It bridged the transition from the earliest composite brass dials

85

TALL CLOCK

Works by John Bailey II

Case attributed to Abiel White

Hanover and Weymouth

About 1804



Most John Bailey II clocks are found with Federal-style cases. This example (pl. 85), the first of three discussed here, is the earliest and best documented. Though not so obvious as the clockmaker's name on the dial, the identity of the casemaker becomes evident with a careful look at the construction. The upper portion of the backboard bears the chalk inscription "top," written in a hand that is consistent with that of Abiel White, the Weymouth cabinetmaker (entry 65). He used the same inscription inside two dwarf clock cases and on the inside of the door of a tall clock that he signed.¹ White's typical chalk orientation numbers are also evident inside the case. The unconventional fretwork, which consists of a series of scrolls terminating in a c-scroll at the lower ends, resembles that on known examples of his work (pl. 87.3). Like other White cases, the arched cove molding of the hood (pl. 85.1) is constructed in two pieces with a vertical joint visible in the center. The unusual treatment of the base panel, with cross-banded inlay only on the sides, appears on two more White cases, one of which is dated 1802 and contains works by John Bailey's brother, Calvin.² Finally, the inlaid oval in the base is reminiscent of the inlays used on serving trays that White made while serving his apprenticeship in Stephen Badlam's shop in Dorchester.³

Abiel White's cases display a degree of sophistication that reflects his Boston area training. Even in an area hidden from view, he often took special care. Here, for example, he glued strips of heavy textured paper to the roof of the case in order to seal the seams between boards. The paper is neatly sliced to allow it to lay flat as it bends over the arching back corner of the hood.

An intriguing account in Abiel White's ledger may refer to the clock case in plate 85. On July 16, 1804, White charged Bailey twenty-two dollars for a "13 in. mahogany c. [clock] case."⁴ The "13 in." indicates that the case was built to accommodate a thirteen-inch dial, a size equal to that in this case. The price exceeds that for all other clock cases in White's records. Certainly this case with its oval fan in the base and quarter fans in the door ranks among White's most ornate work and could easily justify the high price.

A second Bailey clock (pl. 85.2) presents a far different appearance. Its mechanism is more ambitious and the case more provincial than the White-Bailey collaboration. Both clocks do display fashionable painted dials by Boston workmen but in the second example the dial is much more specialized (pl. 85.3). Bailey must have worked closely with the dialmaker on this version, which registers the phases of the moon on two disks that revolve in the lunette at a pace much faster than that on a standard moon-phase dial. A typical dial features two



PLATE 85.1

moons on a disk that revolves from one moon to the next over the lunar cycle of twenty-nine-and-a-half days. On this clock, the disk has only a single depiction of the moon, but it makes a complete revolution in twenty-four hours. A second disk with evenly spaced openings revolves in front of the first disk at a slightly slower rate, so the moon gradually appears and recedes from behind the shutters throughout the entire lunar cycle, revealing the exact phase of the moon on a given day. In addition, a small hand at the pivot point of the disks registers two sets of numbers, one to six, that count the number of hours until the next high or low tide.⁵ For this clock Bailey used a standard type of eight-day brass movement to which he connected the gearing for the lunar complications. The movement employs a coil-spring strike hammer return with a ratchet tension adjustment on the rear



PLATE 85.2



PLATE 85.3

plate and an anchor recoil escapement. Two standard-size iron weights drive the clock.

The maker of the case apparently knew little about standard clock-case construction. For an earlier clock (pl. 84.3), he developed his own unusual version of a conventional case with an arched hood. On this more ornate model (pl. 85.2) he chose a traditional scrolled pediment but flattened the curve noticeably and left only the barest opening between the carved pinwheel rosettes. Within the hood, he inserted a slightly arched support to bridge the two hood sides at the rear. The roof boards are nailed to this dramatically undersize piece, which measures only about a half by three-quarters of one inch. Conversely, the base, which separates at the waist molding from the rest of the case, is overconstructed; thick boards are dovetailed at all four corners and then veneered on the front and sides. The waist section of the

case rests on top of this box, secured with two projecting blocks that fit snugly inside the base. Possibly the builder made the case in smaller sections to facilitate shipping. The distinctive treatment, though peculiar, is not unique. Another case of identical design by the same maker resides in a private collection.

The final clock by John Bailey II (pl. 85.4) most closely mimics Boston design. The case features the choice veneers and inlay that identify it as a southeastern Massachusetts version of the “Roxbury case,” so named for the style of the Willard school cases of Boston and neighboring Roxbury. The Boston influence and probable Boston training of the cabinetmaker is evident in the use of casuarina (she-oak) crossbanding around the case door and the base panel. The Seymours of Boston favored this wood in their banding work.⁶

Other details on the case relate more specifically to clocks from Plymouth and Bristol counties and help identify a regional version of the “Roxbury” style. The dial door (pl. 85.5) is constructed with a thick veneer overlapping the glass and lacks the thumbnail (quarter-round) molded inner edge that typically surrounds the glass on Federal clock cases. A similar treatment, incorporating a slightly rounded edge without a thumbnail or an applied molding, is found on the case door. The fretwork pattern, called the “Gooding style,” is also commonly found on clocks from this area (see pl. 90). Finally, the use of contrasting lightwood inlay for stop-fluting in place of the standard brass stop-fluting in the quarter columns and hood columns often appears on clock cases housing movements by John II and especially his brother Calvin (see pl. 87).

The rocking ship dial, with a subsidiary seconds dial and a small calendar aperture, was manufactured in Boston. The inscription reads “John Bailey” without the addition of “Jr.,” indicating that John II made the clock, rather than his son John III. The eight-day brass movement features an anchor recoil escapement, a coil-spring hammer return, and thick “skeletonized” plates. The term *skeletonized* refers to openings cut or cast into the plates in order to conserve brass (see pl. 86.4). The feature is a regional characteristic frequently adopted by John Bailey II and those he trained. It was apparently more cost-effective for a clockmaker to devote the additional time involved in making these labor-intensive movements than it was to purchase brass, a very expensive commodity in this period.⁷

Two other features of Bailey’s clock movements deserve mention. For this study, nine clocks by Bailey were thoroughly examined. In every case the dimensions of the movement varied; no two matched. The height of the plates, for example, ranged from $6\frac{3}{8}$ to $7\frac{1}{4}$



PLATE 85.4



PLATE 85.5

inches. Generally a maker who fabricates his own movements will adhere to one or two common sizes. The lack of consistency in Bailey's work suggests that he probably purchased some finished or partially finished movements from outside sources.

A surprising number of clock movements by John Bailey II have been found in cases made outside Massachusetts.⁸ Many have scrolled pediments and case styles more consistent with clocks made in the Mid-Atlantic region or further south. Bailey is the only southeastern Massachusetts maker to whom this phenomenon applies. Clearly he developed a means to ship his products to distant markets. His peregrinations as a preacher (see chapter 3) would have afforded him the opportunity to market sets of clock works that he could easily carry with him. Furthermore, he may well have benefited from the customary support that Quakers provided to one

another, particularly considering his fine reputation as a clockmaker and religious leader. GRS

PLATE 85.

MATERIALS: Mahogany with cherry, white pine, and lightwood inlay; painted sheet-iron dial, eight-day brass movement with anchor recoil escapement and solid plates

DIMENSIONS: H 85 (excluding finial); W 21½; D 10⅞

INSCRIPTIONS: Painted dial inscribed "JOHN BAILEY / HANOVER"; multiple cabinetmaker's "x" marks and numbers including "2" and "3" in chalk on inside of hood back; "top" in chalk on inside of backboard at top; "[illegible name] 9-30-1864 for G. Wendell Adams" in graphite inside case door

CONDITION: Excellent; old finish; original finials; center finial shortened slightly

PROVENANCE: Descended in the Adams family of Kingston; possibly owned by George T. Adams (about 1820-82) and his wife Lydia Bradford Adams (1821-1908); to their son, George Wendell Adams (1850-70); probably to his brother, Horatio (1845-1911); to his son Frederic Russell Adams (b. 1884), who married Helen Hammond (1883-1962) in 1909; acquired by the present owner from Helen Hammond Adams in about 1958. Private collection.

PLATE 85.1.

Hood of pl. 85.

PLATE 85.2.

Tall clock, works by John Bailey II, Hanover, 1800-1810. Mahogany with white pine, maple, and lightwood inlay; H 85; W 21; D 9⅞. Original feet detached but present; finial missing. Private collection.

PLATE 85.3.

Hood of pl. 85.2.

PLATE 85.4.

Tall clock, works by John Bailey II, Hanover, 1810-15. Mahogany with white pine, cherry, birch, casuarina veneer; H 94½ (including original 4-inch finial), W 20½, D 9⅞. Courtesy of Duxbury Rural and Historical Society.

PLATE 85.5.

Hood of pl. 85.4.

86

TALL CLOCK

*Works by John Bailey III (John Bailey Jr.)**Hanover*

1815–20



PLATE 86



PLATE 86.1

Of all the Bailey clockmakers, John III (1787–1883) had the most varied and colorful career (see chap. 3). After an apprenticeship with his father and a brief sojourn in Portland, Maine, Bailey began a clock business in Hanover. A sizable portion of his activity involved trade with the South.¹ His export goods include a superbly preserved mahogany tall clock with French feet (pl. 86). The dial is inscribed “WARRANTED FOR COL: HARDY CROSS. / by John Bailey Jun: Hanover” (pl. 86.1). Cross lived just over the North Carolina border in eastern Virginia and may well have ordered this clock through one of Bailey’s Carolina agents. The southeastern Massachusetts case follows conventional Federal design except atop the pediment, where the original loop-work fret forms a distinctive cap. The clock also boasts a beautiful moon-phase dial of Boston manufacture. Another clock by John III with a similar Boston dial is inscribed for Joseph G. Rea of Murfreesborough, North Carolina.² Both clocks identify the maker as John Bailey Jr. (or Jun), a practice he continued even after his father’s death in 1823.³



PLATE 86.2



PLATE 86.3

Bailey's export trade represented only one portion of his business. He continued to make and sell clocks locally. Plate 86.2 illustrates a stylish example made within a year or two of Hardy Cross's clock. In this instance, Bailey turned to a different cabinetmaker for the case, someone who also supplied cases to Joshua Wilder in Hingham and John's uncle, Calvin Bailey in Hanover. Circumstantial evidence identifies that artisan as Hingham cabinetmaker Abner Hersey (1773–1849).⁴ Like Abiel White, Hersey served an apprenticeship with the noted cabinetmaker Stephen Badlam in Dorchester, and the Roxbury-style cases of this group reflect the hand of someone who benefited from formal training in clock case construction. More important, Calvin Bailey's ledger documents a sixteen-year business relationship between Hersey and Bailey, ending in 1816.⁵ Among the clocks with cases by the maker of the exam-

ple in plate 86.2 is a privately owned model with a Calvin Bailey movement. The date of the latter clock falls between 1812 and 1815. Hersey was the only cabinetmaker working for Bailey during that period, thus tying that case to Hersey and by association the others in the group as well.

Two idiosyncrasies of Hersey's work appear on the hood of the John Bailey III clock (pl. 86.3). Apparently the cabinetmaker did not have the capability to do faceplate turning on a lathe; therefore, the arched cove molding of the hood, which was typically formed on a lathe, was carved by hand. The adjacent moldings at the front corners and along the hood sides are also vertically grained and hand-carved. In addition, Hersey chose not to mortise or glue the lower ends of the fretwork to the side plinths, as was the standard practice. The fretwork ends abruptly about three-eighths of an inch from the plinths. Hersey repeated both details on other cases in this unorthodox "carved molding" group.

The abrupt termination of the fretwork raises an intriguing possibility. This particular pattern of inter-looping fretwork resembles that made by the innovative Boston cabinetmakers John and Thomas Seymour.⁶ A large number of southeastern Massachusetts cases by several different cabinetmakers employ this design (see pl. 89.1). The variety of cabinetmakers using identical or nearly identical fretwork raises the question whether a craftsman was selling premade fretwork to cabinetmakers in the region. Fretwork that does not seem to fit properly, as on the clocks in the "carved molding" group, bolsters this theory.

Bailey's eight-day brass movement is constructed with an anchor recoil escapement and skeletonized plates (pl. 86.4). A careful look at this movement reveals that John had a sense of humor. The strike lifting piece, which is the curved element projecting from the movement between the front plate and the dial, is painstakingly filed into the whimsical figure of a man's head with a large hook nose (pl. 86.5).

PLATE 86.

MATERIALS: Mahogany with white pine; eight-day brass movement with solid plates and anchor recoil escapement; sheet-iron false plate

DIMENSIONS: H 9 $\frac{1}{4}$ (including 3 $\frac{1}{2}$ -inch finial), W 22 $\frac{3}{8}$, D 10 $\frac{5}{8}$

INSCRIPTIONS: Painted moon-phase dial inscribed "WARRANTED FOR COL: HARDY CROSS. / by John Bailey Jun: Hanover"

CONDITION: Excellent; old surface; original finials

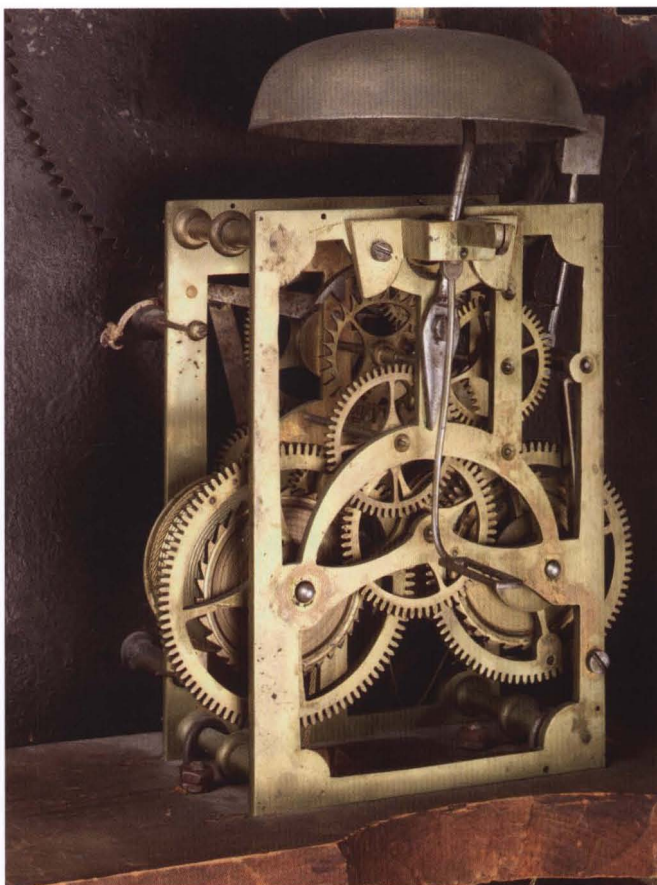


PLATE 86.4



PLATE 86.5

PROVENANCE: Originally owned by Hardy Cross of Nansemond County, Virginia. Private collection. Photo, Ellen McDermott.

PLATE 86.1.

Hood of pl. 86. Photo, Ellen McDermott.

PLATE 86.2.

Tall clock, works by John Bailey III, Hanover, 1815-20. Case attributed to Abner Hersey, Hingham. Mahogany with white pine and maple; H $89\frac{3}{4}$ (including original $4\frac{3}{4}$ -inch finial), W $19\frac{1}{8}$, D 10. Painted moon-phase dial made in Boston and inscribed "John Bailey Jr. / HANOVER." Private collection.

PLATE 86.3.

Hood of pl. 86.2.

PLATE 86.4.

Movement of pl. 86.2, showing skeletonized plates, in which holes have been cut into plates to conserve costly brass.

PLATE 86.5.

Detail of face on lifting piece of pl. 86.2. Photo, Matthew Buckley.

87

TALL CLOCK

*Works by Calvin Bailey**Case possibly by Theodore Cushing
Hanover and Hingham*

1800–1808

Calvin Bailey's ledger, which covers much of his clock-making career, reveals the versatility of an early nineteenth-century craftsmen supporting his family in an agrarian society.¹ Although Calvin performed clock work year-round, he was also a farmer who laid out the annual cycle of farming and clockmaking in his ledger. Many of his clock sales were concentrated in November and December, after the growing season had passed. Bailey did not operate in a cash economy. He typically bartered his services for the goods or services of his neighbors. In one exchange of 1799, he sold an "eight day plain clock" to Joseph Brooks, a local mill owner, for \$35, and over the next several years Brooks repaid his account by sawing more than 20,000 feet of boards for Bailey. Much of this lumber was in turn sold or traded to Bailey's cabinetmakers.

During a period of fifteen years, beginning in 1800, Hingham merchant Jotham Jacobs provided an outlet for Bailey's clocks, most likely selling them on consignment. During these years, the ledger lists one entry for a clock case and seven entries for a "clock and case" on the debit side of Jacobs's account. Nearby Hingham did not have a clock manufacturer until Bailey's apprentice Joshua Wilder (see entry 91) set up shop there about 1809, so Bailey's relationship with Jacobs gave him access to a market with little competition.

Instead of receiving cash for the sale of these clocks, Bailey used his ongoing credit to purchase items for the home such as cotton, fabric, tea, and molasses. He also bartered for merchandise to resell, including eight coffee pots, a dozen small hats, and six penknives. The ledger documents the exchange of an impressive \$900 in merchandise. When they balanced their accounts, the \$26 due Jacobs was "to be paid in 8 day clocks."

In 1804 Bailey's ledger records his receipt of "100 black tin wait [weight] cases," an entry that helps to establish the volume of clocks passing through his shop. Acquisition of more than ninety sets of clock weights are





PLATE 87.1

documented in the ledger. That “weights” is spelled three different ways in the ledger reflects the phonetic world of eighteenth- and nineteenth-century life. Most of the “wait cases” were for soldered “tin can” weights filled with sand. After subtracting the weights that he sold to his brother John II and others, sixty-seven sets remained to become part of finished products. In July 1810, Calvin Bailey charged his brother’s account twelve shillings for carting six hundred pounds of cast-iron clock weights (about twenty-four sets) from the foundry in Easton. Many entries for small debits and credits, sometimes amounting to just pennies, appear in the ledger and document deliveries and services performed for family members and neighbors.

Bailey recorded his dealings with four different cabinetmakers. Ells Dammon made a chest for him in 1788. Between 1802 and 1806 Hingham cabinetmaker Theodore Cushing purchased two sets of clock works and provided five cases. Bailey’s transactions with Weymouth cabinetmaker Abiel White usually involved a swap. Between 1801 and 1805, five “plain clocks” went to

White, and four cases went to Bailey. Many more meetings between the two are documented through deliveries or payments made on behalf of other clients the two shared. Additional transactions were apparently entered in the second ledger (whereabouts unknown). Cabinetmaker Abner Hersey had a different approach to his trades with Bailey. Whereas White always opted for the economical “plain clocks” in his trades, Hersey preferred more expensive ones. Between 1801 and 1813 he acquired one “plain clock,” two moon clocks, and a “ship clock” (with rocking ship dial) in exchange for five mahogany cases and a dining table.

Plate 87 is a classic example of a Calvin Bailey tall clock. The case is representative of a group of several cases, including one dwarf clock, that were made by the same hand. As a group, they are loosely attributed to Theodore Cushing. The noteworthy features of these cases include the distinctive fretwork, which all cases in this group share, the bold ogee bracket feet with dramatic spurs, and the exposed pins securing the corner joints of the dial doors.² The stop-fluting in the hood columns and quarter columns is a design feature borrowed from Roxbury cases but given a local twist. This maker chose to use a contrasting lightwood inlay in place of the traditional brass rods. This treatment is common on cases made for both John II and Calvin Bailey, possibly by more than one cabinetmaker.

On February 20, 1806, Calvin Bailey sold a clock with a case that was nearly identical to this one (not shown) to Melzer Hatch of Hanover.³ The ledger shows that Hatch paid \$55.50 for the clock. Ten days earlier, Bailey recorded a transaction for a “small clock case” from Theodore Cushing. Though the Cushing case was not Hatch’s, the timing makes a strong argument for the Cushing attribution. Additionally, a related dwarf clock case with the same distinctive fretwork, which may be the clock listed in the ledger, has been documented.⁴

The oval-shape decoration in the corner spandrels of this imported painted dial (pl. 87.1) was a motif Calvin Bailey favored.⁵ Both imported English- and Boston-made dials for his clocks often feature a variation on this oval decoration. The eight-day movement is constructed with solid plates, an anchor recoil escapement, and pillars that extend through the front plate and are secured to the dial false plate.

Bailey bartered the tall clock in plate 87.2 for goods from Nathaniel Howe, who lived just a few miles west of Hanover in Abington. In the first few years of the nineteenth century, Bailey made several entries on the credit side of Howe’s account for “sundries,” some of which were purchased “out of your shop.” On December 31, 1807, he repaid his entire bill to Howe by bar-

tering the clock. The ledger entry on the debit side of Howe's account reads, "ship 13" clock deliverd [sic] Sister Drake," which indicates a clock with a rocking ship dial thirteen inches wide. The price was the odd sum of \$60.67; the \$0.67 was probably the cost of delivery to another town. The recipient of the clock, "Sister Drake," is identified by her Quaker title.

The case for Howe's clock was made by Abiel White and features a number of his construction characteristics. The arched cove molding of the hood is made in two pieces with a vertical joint in the center, just above a joint in the center of the dial door. The backboard of the hood is joined to the sides of the case with a double dovetail rather than the usual single dovetail, and the thin rear stiles of the hood are notched into the moldings rather than fitted in between them on the top and bottom. The glue joints of the dial matt and dial door frame run horizontally, an unusual feature in Massachusetts clocks and not found on Roxbury cases but used on almost every Abiel White case, including dwarf clocks. The front stile of the waist section is slightly chamfered on the hinge side to allow extra clearance for the door to swing. The dial mat extends higher than usual and is cut in a neat arc to conform to the underside of the roof boards. To keep dust out of the hood, White glued heavy textured paper to seal the seams between boards on the top of the hood. The paper is neatly sliced to allow it to lie flat as it bends over the arching back edge. This dust-sealing treatment is an Abiel White trademark (see pl. 91.3). The rectangular openings for the side lights of the hood are shaped with ovolo corners, the same distinctive shape consistently found on cases made by Stephen Badlam, who trained White.

This case (pl. 87.2) represents an early, and perhaps the first, attempt by Abiel White to update his cases with the latest French-foot style; his earlier cases had bracket feet. The short base section above the clumsy French feet is an uncharacteristic miscue by this cabinetmaker. Within a short time, the proportions of his French-foot cases rival those of any fine American Federal clock (see pl. 91).

The rocking ship dial (pl. 87.3) was painted in Boston by the firm of Nolen and Curtis.⁶ Inscribed "made for Nathl. Howe," it adds considerable aesthetic appeal to the clock. The eight-day movement is constructed with solid plates and an anchor recoil escapement. Because the identities of the clockmaker, cabinetmaker, dialmaker, and original owner are known and the clockmaker's account book describes it, this clock is an important documented piece of Americana. GRS



PLATE 87.2



PLATE 87.3

PLATE 87.

MATERIALS: Mahogany with cherry, maple, white pine, and lightwood inlay

DIMENSIONS: H 92 $\frac{1}{8}$ (including 4 $\frac{1}{8}$ -inch original finial), W 21 $\frac{1}{16}$, D 10 $\frac{1}{2}$

INSCRIPTIONS: "Calvin Bailey / Hanover" on painted moon-phase dial made in Birmingham, England, by Osborne's Manufactory

CONDITION: Excellent

PROVENANCE: Descended in the family of Martha Hunt Stevens, Charlestown, New Hampshire; to Stevens descendant George H. Orear in 1920s; to Ruth Orear Knapp; to Albert D. Knapp Jr.; sold at Dotta Auction Co., September 18, 2005. Private collection.

PLATE 87.1.

Hood of pl. 87.

PLATE 87.2.

Tall clock, works by Calvin Bailey, Hanover, 1807. Case made by Abiel White, Weymouth. Mahogany with white pine, cherry, chestnut, lightwood inlay; H 80 $\frac{3}{4}$ (excluding finial), W 21, D 9 $\frac{3}{8}$. Painted rocking-ship dial made in Boston by Nolen and Curtis and inscribed "Made for Nathl. Howe / Calvin Bailey"; "Calvin Bailey" in paint on back of dial; finials replaced. Made for Nathaniel Howe, Abington. The J. Cheney Wells Collection. Collection of Old Sturbridge Village, 57.1.11.

PLATE 87.3.

Hood of pl. 87.2.

88

TALL CLOCK

*Works by Walter Folger Jr.**Case attributed to Cornelius Allen
Nantucket*

1790

Walter Folger Jr. (1765–1849), the gifted artisan responsible for this extraordinary clock (pl. 88), was a man of extreme intelligence and an enigma to his peers. During his lifetime he assumed many titles: clockmaker, engraver, astronomer, congressman, judge, mathematician, philosopher, lawyer, navigator, senator, and watch oil refiner. He spent most of his life on Nantucket, where his fellow islanders liked to say, “He’s as odd as a huckleberry chowder.”¹ Folger (pl. 88.1) worked for his father’s successful whaling and shipping business. His father bought him a house on Pleasant Street and provided the financial support necessary to allow Walter to pursue his intellectual quests.² He made telescopes and compasses, performed clock and watch repair, and produced this masterpiece astronomical clock, which he began to build when he was about twenty-three years old.³ He started with a standard eight-day time-and-strike movement that he may have purchased from another clockmaker. To this movement he added a complicated mechanism with astronomical functions without adding another gear train; thus the same weight that powers the time function also runs the complications. After two years of work, Folger set the clock in motion on July 4, 1790.⁴

Folger apparently intended to keep the clock as a curiosity and testament to his ingenuity. However, news of his achievement spread quickly, prompting the talented mechanic to try to capitalize on his creation. Through a contact in New York, he offered the clock for sale for the enormous sum of \$500. The effort was unsuccessful, but correspondence with his New York agent, Lot Trip, provides information about the clock and its case. On October 2, 1792, Folger concluded a lengthy letter to Trip by noting:

I send you here the performance of my clock which if you should find any one inclined to buy you may sell it for five hundred dollars which is £150 Lawfull [sic] Money and take for it £2½ for each £100 for your





PLATE 88.1

trouble and send me word and I will either come myself or send the clock with such directions as to inable [*sic*] any one to put it up in good order. From your friend Walter Folger Jr. / PS, if you should sell the clock please to send me the height of the place it is to be put in that I may (if the room is higher than mine which is 8 feet and 1 inch) alter the case to make a more elegant appearance⁵

The casemaker chose a remarkable piece of solid figured mahogany for the case door. It is not veneered. At two inches deeper and approximately three inches wider than a standard tall clock, the case was designed to accommodate the additional bulk of Folger's astronomical apparatus. That the height of the case was customized to fit the low ceilings of Folger's Nantucket home explains the odd-looking truncated fretwork and plinths, which are original to the clock. The height was never

increased, and the clock stayed in the Folger family until it was given to the Nantucket Historical Association in 1951.

The mahogany case is attributed to cabinetmaker Cornelius Allen (1767–1835), who was working on Nantucket at the time. The style of the ogee bracket feet gives away Allen's Newport cabinetmaking heritage. He was likely trained by his brother Ebenezer Jr., and they were both the nephews of Newport cabinetmaker John Goddard.⁶ A handwritten receipt in the collection of the Nantucket Historical Association documents a transaction between Allen and Folger just eleven months after he finished the clock: "Nantucket June 1st 1791 Received of Walter Folger Junr the sum of eleven dollars being part pay for a clock-case—[signed] Cornelius Allen." The eleven dollars would represent about half the price of this case. In this period, carrying a debt for a year or even several years was not uncommon.



PLATE 88.2

Both Allen and Folger were disowned by the Society of Friends in 1790: Allen for marrying outside the faith, and Folger for both his scientific views, which were in conflict with Quaker teachings, and his failure to attend monthly meetings. Allen later rejoined the Friends, but there is no record that Folger ever did—a significant breach on Nantucket, where Quakerism was at its zenith in the 1790s.⁷

Today Folger's astronomical clock ranks among the greatest achievements of any clockmaker of the early republic. A close look at the engraved and silvered brass dial (pl. 88.2) reveals the complexity of his creation. It displays the year in the center of the lunette;⁸ the day of the month, which is read on a small dial just above the center arbor; and the movements of the sun and moon through the sky, indicated in the two large semicircular openings just inside the Roman numerals. The innermost opening has a gilt representation of the sun, which appears on the lower left at sunrise, travels across the sky, and disappears in the lower right at sunset. Folger took into account the varying length of daylight during different seasons. To compensate for these differences, as the days grow shorter shutters close off the viewing area

of the sun and recede again as winter turns to spring and the days grow longer.⁹

The motion of the moon, including the variation for a harvest moon, is shown with a model moon traveling through the outermost semicircular opening. This model moon is shaped like a globe, half black and half silver. It revolves on an axis to reveal the exact phase to the viewer. At full moon, the full silver half appears. It revolves through the moon's cycle to show the black half at a new moon. Shutters open and close through a cycle of eighteen and a half years to depict the true rise and set times of the moon in changing seasons. Small scales between the openings for the "sun" and "moon" show their declination (the angle in the sky) at lower left and the zodiac signs, or "house" of the sun, at lower right. High tide at Nantucket's Sconset Beach is indicated when the moon passes the bar just under the numeral XII.¹⁰ Folger's ability to create such a remarkable device is a testament to his genius. GRS

PLATE 88.

MATERIALS: Mahogany with white pine and cherry

DIMENSIONS: H 101½ (including 4⅝-inch original center finial), W 23⅜, D 11⅞

INSCRIPTIONS: "Walter Folger / Nantucket" on engraved and silvered brass dial; "Made by the / Hon. Walter Folger / of Nantucket / in the year 1787 / at the age of 22" engraved on silver or silvered brass plaque on front door of clock; cabinetmaker's orientation marks: "3" in chalk inside case, left side and adjacent to it on the backboard; "2" in chalk on inside right side of hood back

CONDITION: Excellent

PROVENANCE: Descended in the Folger family to Annie Alden Folger, the donor. Collection of the Nantucket Historical Association, gift of Annie Alden Folger, 1943.18.4. Photo, Jeffrey Allen.

PLATE 88.1.

Hon. Walter Folger Jr., painted by William Swain (1803–47). Oil on canvas; H 36, W 29⅞. Collection of the Nantucket Historical Association, bequest of Annie Alden Folger, 1951.42.5. Photo, Jeffrey Allen.

PLATE 88.2.

Hood of pl. 88. Photo, Jeffrey Allen.

89

TALL CLOCK

*Works by Samuel Rogers**Plymouth or Bridgewater*

1805–6

Samuel Rogers (1766–1838), like many clockmakers of his time, was an inventor with keen mechanical skills. He was granted no fewer than three patents for nail-cutting machines and two patents for a device for rolling metal plates.¹ Rogers was the cousin of Bridgewater clockmaker Ezekiel Reed and older brother of Marshfield clockmaker Isaac Rogers Jr.² He moved to Bridgewater in 1788, soon after completing his clockmaking apprenticeship with John Bailey II in Hanover.³

Rogers moved his business several times, as he set up various clockmaking or nail-making shops in Bridgewater and Plymouth. Bridgewater was an early nail-making center, with the first machine to cut and head nails in one operation being invented there. He moved his family to Plymouth for a short time between about 1804 and 1809 and then returned to Bridgewater, where he remained for the rest of his life.⁴ Because Rogers relocated his business frequently while continuing to live in Bridgewater, dating his clocks based on the town inscribed on the dial alone is frustrating. His clocks can, however, be accurately dated by the type of dial and appearance of the cases.

An early Rogers dwarf clock (not shown), reportedly made in Marshfield, has an engraved brass dial and dates between 1785 and 1790.⁵ It is one of only a few brass-dial dwarf clocks known, and it may be the earliest made in the region.⁶ Its case relates closely to the early John Bailey II tall case clocks, which were made about the same time (see fig. 84). It is the only brass-dial clock Rogers is known to have made.

His clock manufacturing was sporadic. During the several years between making the dwarf clock and his other known clocks, Rogers sold watches, repaired clocks, and worked on his inventions. All the known tall-case clocks by Rogers were made within a few years, from about 1804 to 1808. Two incorporate similar tiger maple cases made by the same unidentified cabinet-maker. An inscription on the dial of one of these reads "Plymouth."⁷ It can be precisely dated because the dial



bears the paper label of Willard and Nolen, a Boston dialmaking firm that was in business around 1805 and 1806.⁸ The other four known Rogers tall clocks, including plate 89, incorporate formal, very similar mahogany cases all made by the same cabinetmaker. They also share the same “Seymour style” fretwork (see pl. 86.3). Three of them, including plate 89, have no place name on the dial, while the other, inscribed “Bridgewater,” has a Willard and Nolen dial of about 1805 or 1806.⁹

This clock (pl. 89) is the only known example by Rogers known to have been made with a moon-phase dial. It too can be firmly attributed to the short-lived firm of Willard and Nolen, dating it within that same 1805–6 range. The maker of this case was certainly trained in Boston and may have been working there but had most likely relocated to southeastern Massachusetts; the same artisan made cases for several clockmakers in the region. Clocks with nearly identical cases by this cabinetmaker also house works by Dighton native Josiah Gooding, who worked in Bristol, Rhode Island, and was the brother of Joseph Gooding (see entry 90).¹⁰ The sole difference in the cases is that the clocks with the Josiah Gooding works incorporate the “Pitts” style of fretwork. Strong similarities between these cases and the ones made by John and Thomas Seymour in Boston indicate their undeniable influence on this unidentified cabinetmaker.¹¹

The case moldings on this clock are classically southeastern Massachusetts in shape and design. The leading edge of the pediment molding (pl. 89.1), with a flat reverse curve rather than the more common thumbnail profile (see pl. 87), is frequently seen in the region; the shape also appears on some Seymour cases. The flattened molding on the outermost projection of the lower hood molding (the piece that the capital bases rest upon) is particularly regional.

Four tall clocks by Samuel Rogers and three by his brother Isaac Rogers Jr. of Marshfield were examined for this study. All have the same movement characteristics. They employ coil-spring hammer returns and smooth winding barrels, features frequently seen on Bailey school movements. Additionally, all seven are fitted with oversize bells. The eight-day movement on this clock (pl. 89) has solid plates and an anchor recoil escapement. Two of the Isaac Rogers Jr. clocks are housed in nearly identical cases to this clock, no doubt made by the same cabinetmaker.¹²

Plate 89.2 is one of three bracket clocks Samuel Rogers is known to have made, all of them dating between about 1795 and 1805. His ingenious design incorporates a single-train fusee movement powered by a large cantilevered curved spring (pl. 89.3). No other American



PLATE 89.1

clocks from this period are known to be powered in this way. Rogers selected a standard Boston kidney-shaped dial typically used for the form known as the “Massachusetts shelf clock” (see pl. 101). The elegant mahogany case with original feet, fretwork, and finials was made by a sophisticated cabinetmaker. The brass one-day movement exhibits the skeletonized plates so common among Bailey school clockmakers, and the partially wound spring is evident. The case and dial on another Rogers bracket clock (not shown) are identical to these except for the addition of barber-pole inlay on the front corners of the case and chimney.¹³ The movement of that clock is not skeletonized. The third, slightly earlier bracket clock, incorporates a wooden dial inscribed “S R” and has a maple case.¹⁴

By about 1808, Samuel Rogers had set aside clock manufacture to concentrate on his nail-making and



PLATE 89.2



PLATE 89.3

machinery industries. He may have continued to do repair work until his death, as his probate inventory includes a number of clock and watchmaking parts and tools.¹⁵ GRS

PLATE 89.

MATERIALS: Mahogany with white pine and cherry; rosewood and lightwood inlay

DIMENSIONS: H 100 $\frac{7}{8}$ (including 4 $\frac{7}{8}$ -inch original center finial), W 19 $\frac{3}{8}$, D 9 $\frac{3}{8}$

INSCRIPTIONS: "S. Rogers" on painted dial attributed to Willard and Nolen, Boston; and "cld. [cleaned] June 28, 1875 / W B. Hall E. Bridgewater" in graphite on backboard

CONDITION: Excellent

PROVENANCE: Descended in a Cape Cod family. Private collection.

PLATE 89.1.

Hood of pl. 89.

PLATE 89.2.

Bracket clock, Samuel Rogers, Plymouth or Bridgewater, 1798–1805. Mahogany with white pine, lightwood inlay; H 22 $\frac{5}{8}$ (including 2 $\frac{7}{16}$ -inch original finial), W 11 $\frac{3}{4}$, D 4 $\frac{5}{8}$. Painted dial made in Boston and inscribed "S. Rogers." Private collection. Photo, Abby Sullivan.

PLATE 89.3.

Rear view of pl. 89.2 with the sliding backboard removed. Photo, Abby Sullivan.

90

TALL CLOCK

*Works by Joseph Gooding**Dighton*

1795–1800

Joseph Gooding (1773–1853), the maker of the clock depicted in plate 90, was one of the earliest clockmakers of southeastern Massachusetts. Trained by John Bailey II in Hanover, he was at work as a clock- and watchmaker in his native Dighton by 1793.¹ Gooding trained four of his brothers in clockmaking; they in turn trained their own sons in the business. As there apparently was not enough work in the small town of Dighton to support more than one clockmaker, his brothers relocated to other towns. Josiah, the most prolific, spent most of his career in Bristol, Rhode Island. Alanson worked in New Bedford; Henry was in Duxbury and Boston; and John worked in Wrentham and Plymouth. In 1797 Gooding built a small house with a shop that still stands today on the east side of Somerset Avenue, the main road to Taunton. His original shop sign (pl. 90.1) is in the form of a pocket watch.

With the exception of two clocks made very late in his career, all known Joseph Gooding tall-clock dials are inscribed with his name and consecutive numbers that document the sequence of their manufacture; his surviving clocks are those he numbered 2, 6, 8, 9, 10, 20, 22, and 38.

At the outset of Gooding's business career, the region lacked cabinetmakers who were experienced at making clock cases. The scale and proportions of a tall-clock case are critical to its aesthetic appeal; those cases made by untrained craftsmen tend to fail on that score. Gooding resolved the problem by obtaining his cases from the Boston area. Several of his clocks appear to have true Roxbury cases, the type a Simon Willard clock typically featured. These cases, all made by the same cabinetmaker, have the earmarks of Roxbury-made cases. All known examples except the second clock have the same uncommon pattern of fretwork, here termed the "Gooding style."² Although not typically found on Roxbury cases, it does occasionally appear on Willard school clocks.³ Gooding-style fretwork also appears on the cases of several different southeastern Massachusetts



PLATE 90



PLATE 90.1

clockmakers (pls. 85.4 and 91.5) as well as on many Stephen Taber clocks (see entry 92). It seems likely that this cabinetmaker relocated from Roxbury to some unidentified location in southeastern Massachusetts and specialized in the production of clock cases, although he may have continued to work with these regional clockmakers from his Roxbury shop. On a Joseph Gooding clock bearing "No. 6" (not shown), the cabinetmaker wrote in chalk "Mr. Goodwin / No 6" on the backboard behind the movement.⁴ This inscription, complete with a misspelling of the clockmaker's name, is consistent with the practices of Roxbury case makers, who frequently wrote their client's name in this manner on the backboard.

Plate 90 has a detailed history of ownership in a local family. It was originally made for John Hathaway (1757–1830), a merchant who was said to be one of the most successful men of Dighton. Through the years, seven generations of Hathaway's family have owned this clock. The dial is inscribed "Joseph Gooding / Dighton. / No. 10" (pl. 90.2) Unlike most southeastern Massachusetts clocks, which feature Boston-made painted dials, this example incorporates an imported dial made by the Wilson Manufactory of Birmingham, England (pl. 90.3).



PLATE 90.2



PLATE 90.3

This difference is a function of the date of manufacture. Between about 1795 and 1800, imported English dials were readily available, and the Boston dialmaking industry was in its infancy. Most southeastern Massachusetts tall clocks were made later, when Boston dials were the preference.

The movement of this example is consistent with other Joseph Gooding clocks examined for this study. It has solid plates with arched cutouts, an anchor recoil escapement, and some features that are common on movements of Bailey school clockmakers, including a coil-spring hammer return and a pendulum bob with tin strips on the back that are cast into the molten lead for the spike to slide through.⁵

Gooding moved to Fall River in 1826, where he worked for about twelve years in the watchmaking and clock repair business before returning to retire in Dighton.⁶ No signed clocks are known to have been made at the Fall River location. GRS

PLATE 90.

MATERIALS: Mahogany with white pine, maple, lightwood string inlay, and light- and darkwood fan inlays

DIMENSIONS: H 93 (including 4¾-inch original center finial), W 19½/16, D 9½/16

INSCRIPTIONS: "Joseph Gooding / Dighton / No. 10" on painted dial made by the Wilson Manufactory, Birmingham, England; "November 22 / 1824 / [1?] year" in chalk on backboard behind movement; multiple inscriptions including "\$65.00, \$75.00, \$2.00" and several numbers such as "22 years" in chalk inside lower door; "cleaned by / Lockwood / March 1919" in graphite on jelly label inside lower door; multiple additional repair dates in graphite inside door

PROVENANCE: Originally owned by John Hathaway, Taunton; to John Hathaway Jr.; by descent to Margaret Vantin Hathaway; John Hathaway Kendall; Francis Hathaway Kendall; John Hathaway Kendall; and current owner, a descendant of the original owner.

PLATE 90.1.

Joseph Gooding shop sign. Courtesy of Old Colony Historical Society, Taunton.

PLATE 90.2.

Dial detail of pl. 90.

PLATE 90.3.

Hood of pl. 90.

91

TALL CLOCK

*Works by Joshua Wilder**Case attributed to Abiel White**Hanover and Weymouth*

1807–10

The most significant of all the Bailey school apprentices, Hingham's Joshua Wilder (1786–1860) had a profound influence on southeastern Massachusetts clockmaking. His collaboration with Weymouth cabinetmaker Abiel White produced some of America's most beautiful Federal clocks. Although best known for his dwarf clocks (entries 103, 104, and 105), Wilder also made tall-case clocks, patent time pieces (banjo clocks), shelf clocks, and mirror clocks.

Wilder completed his apprenticeship to John Bailey II in Hanover about 1807 and apparently remained in Hanover for a time, possibly working as a journeyman in Bailey's shop. His first few clocks (pl. 91) were made before his move to Hingham sometime between 1808 and 1810 and are inscribed "Hanover" on the dial. After moving to Hingham, he established his home and business on Main Street in the South Parish. He must have found an eager market in Hingham, a prosperous town that had no clock manufacturer before he arrived.

Wilder (pl. 91.1) was an active member of the Religious Society of Friends and was known as "Quaker Wilder." He also belonged to the Temperance Society and Peace Society of Hingham,¹ and he published papers on his political views. When he began to buy cases for his own clocks, Wilder turned to White, whom he had met while serving his apprenticeship. His choice of White as his long-term cabinetmaker ultimately cemented his position as one of America's most popular clockmakers, as evidenced by a beautifully inlaid mahogany case made by White (pl. 91). This clock and three earlier ones illustrate the evolution of White's cases. They were made at a time when local clock-case design was moving from bracket feet to more fashionable French feet. One made about 1805 (pl. 85) incorporates a Chippendale-style applied bracket foot. Its base panel is wider than it is tall, a proportion characteristic of the era. Another (pl. 87.2), made in December 1807, may be his first attempt at a French foot. He fol-



PLATE 91

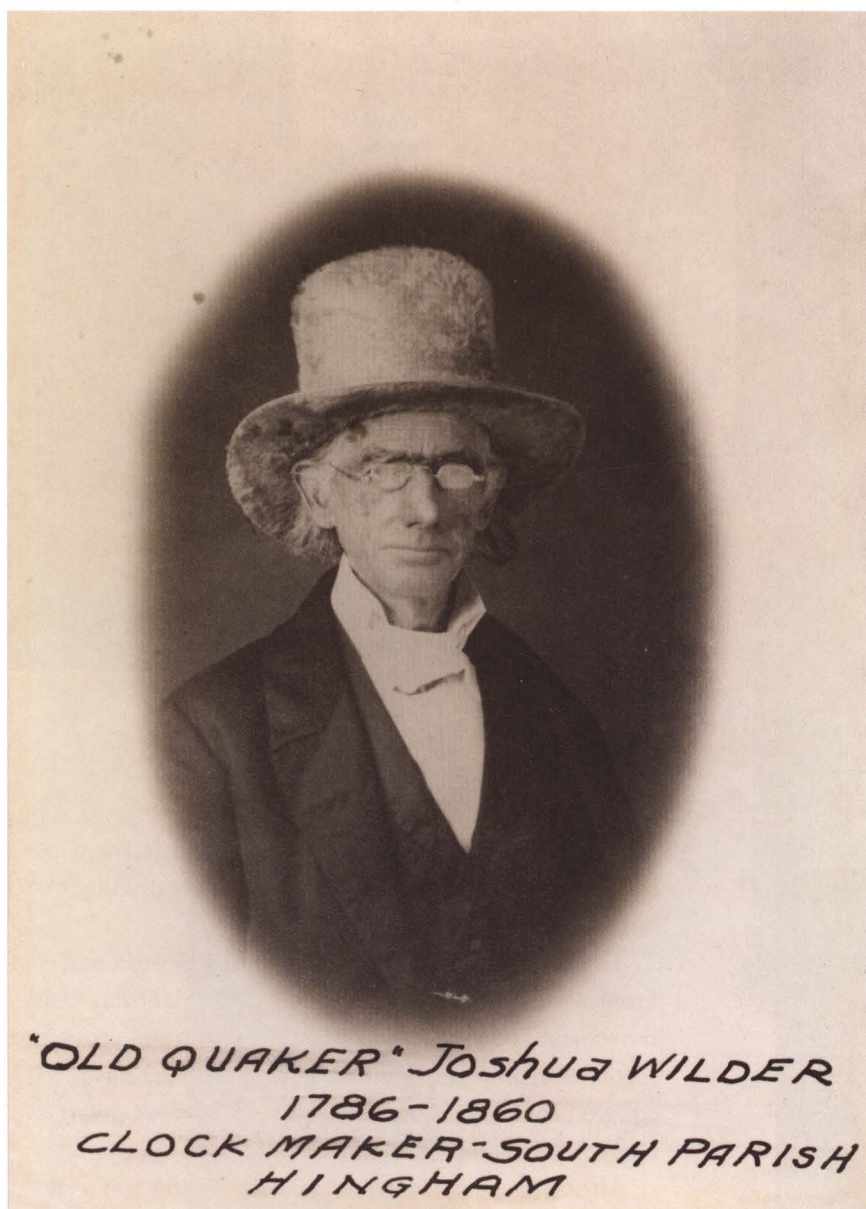


PLATE 91.1

lowed the same proportions for the base panel as on the previous clock style except for the use of a small French foot without a central apron. Without the additional bulk of an applied bracket foot, the base and feet appear too small. White attempted to improve the proportions with the next clock (not shown), made about 1808, with works inscribed "Joshua Wilder / Hanover." The design was more successful, with a slightly taller base panel, but it still had small French feet with no connecting apron. In his tall clock of 1808-10 (pl. 91), White increased the height of the base panel until it was taller than it was wide. Additionally, he increased the foot height, added an inlaid banding above the French feet, and installed a connecting apron between them. The result is a beautifully proportioned clock. During the next several years,

White increased the height of his base panels and feet as fashion dictated; in some later cases he opted for an integral foot cut from the base panel, as many of his dwarf clocks and some tall clocks (see pl. 99) show.

Plate 91 exhibits several of the earmarks of the distinctive manner in which White built his clock cases. The inlay treatment on the door and base panel are unusual and can be found on several of his cases (pl. 91.2). He favored the use of multiple layers of inlay working in from the edges. The crossbanding with adjacent pattern inlay is not unusual for the period, but the additional string inlay with ovolo corners set a short distance inside it is uncommon. The backboard of the hood is joined to the sides of the case with a double dovetail (pl. 91.3) rather than with the usual single dovetail, and the thin



PLATE 91.2



PLATE 91.3



PLATE 91.4

rear stiles of the hood are slightly notched into the moldings rather than fitted flush in between them at the top and bottom. The dial mat extends higher than usual and is cut in a neat arc to conform to the underside of the roof boards. Here, too, White used his trademark dust-sealing treatment: strips of heavy textured paper glued

on the roof to seal the seams between boards, the paper sliced so that it lies flat as it bends over the arching back corner of the hood.²

This clock's painted dial was made in Boston and is fitted with a rocking ship (pl. 91.4). The eight-day brass movement is constructed with solid plates and an anchor recoil escapement. The turnings on the pillars have square profile shoulders like those on Wilder's dwarf clock movements.

Although the Wilder/White collaboration was a successful one, Wilder also purchased cases made by other craftsmen. After he settled in Hingham, he made a clock between 1812 and 1816 (pl. 91.5) with a sophisticated case by an unidentified craftsman who also made other cases for him. Some of its features indicate that this cabinetmaker probably worked in Boston at one time. The long narrow proportions of the case, with a tall base panel, high French feet, and corinthian capitals (pl. 91.6) are reminiscent of cases made by the Seymours in Boston. A closer look, however, reveals two details that would not be expected in a Boston case. First, no light-wood string inlay separates the rosewood cross banding from the surrounding veneer on the case door and base panel. Second, the joint between the feet and case is not covered by a small molding or disguised by a band of inlay. These subtle features tend to point to a cabinetmaker working outside the city, a man who also employed the "Gooding style" of fretwork (entry 90).

Before the components of the hood were assembled, the maker of this case or one of his apprentices inscribed



PLATE 91.5



PLATE 91.6



PLATE 91.7

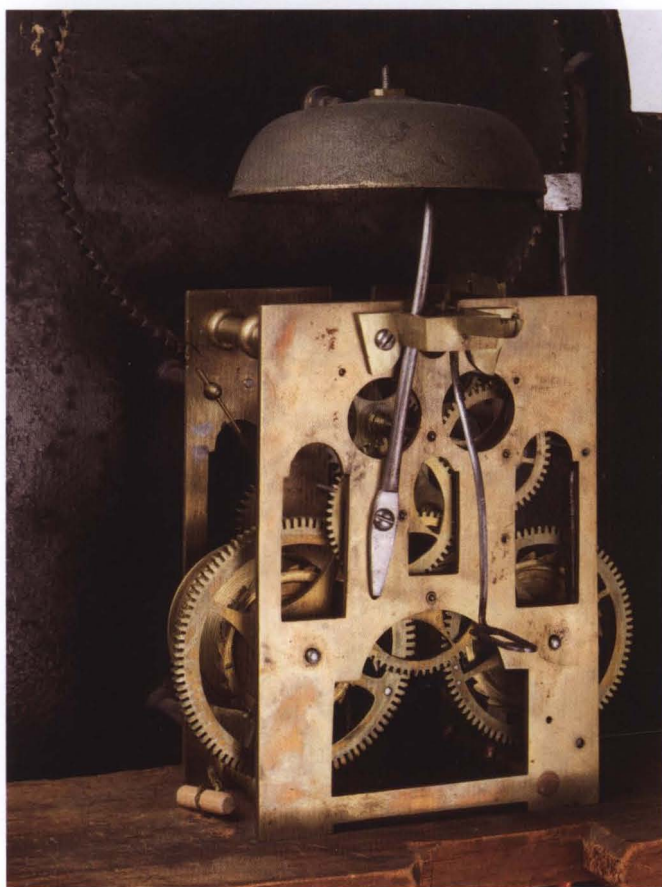


PLATE 91.8

his initials, "E J" or "E T," with a flourish, once on a saddle board support block and three more times inside the hood. A chalk inscription inside the case door reveals that the empty case sold for \$25 (pl. 91.7). The case cost \$5 more than was standard and \$3 more than the most expensive one in Abiel White's account book. Other cases occasionally have the price recorded inside the door in a similar way.

The moon-phase dial was manufactured in Boston. Wilder's eight-day brass movement has an anchor recoil escapement and skeletonized plates with both tombstone-shaped and circular cutouts (pl. 91.8). An identical movement, also by Wilder, appears in plate 99.

By the time Wilder made this case, he was concentrating much of his effort on dwarf clocks. As he met with success in that market, he scaled back production of tall clocks. Wilder trained clockmaker Reuben Tower, who later married Wilder's daughter Rebecca and set up his own clockmaking business just a few doors away. About 1840, Wilder's son Ezra joined him in the business. They advertised together and continued to operate out of the same small shop on Main Street in Hingham. That shop with Ezra Wilder's name above the door can be seen in a nineteenth-century photograph (pl. 91.9). In 1860, the month before he died, Joshua sold all of his tools and equipment to his son for \$5.³ GRS

PLATE 91.

MATERIALS: Mahogany with white pine, cherry, and lightwood inlay

DIMENSIONS: H 83½ (excluding center finial), W 19⅝, D 10

INSCRIPTIONS: "Joshua Wilder / Hanover" on painted rocking ship dial made in Boston; "C. Sumner Cushing" in graphite inside waist section

CONDITION: Excellent; one slightly mismatched period finial

PROVENANCE: Formerly owned by Susan Willard. Courtesy of Hingham Historical Society.

PLATE 91.1.

Joshua Wilder. Photo, 1855–60. Private collection.

PLATE 91.2.

Detail of inlay on pl. 91

PLATE 91.3.

Detail of double dovetail of pl. 91.

PLATE 91.4.

Hood of pl. 91.

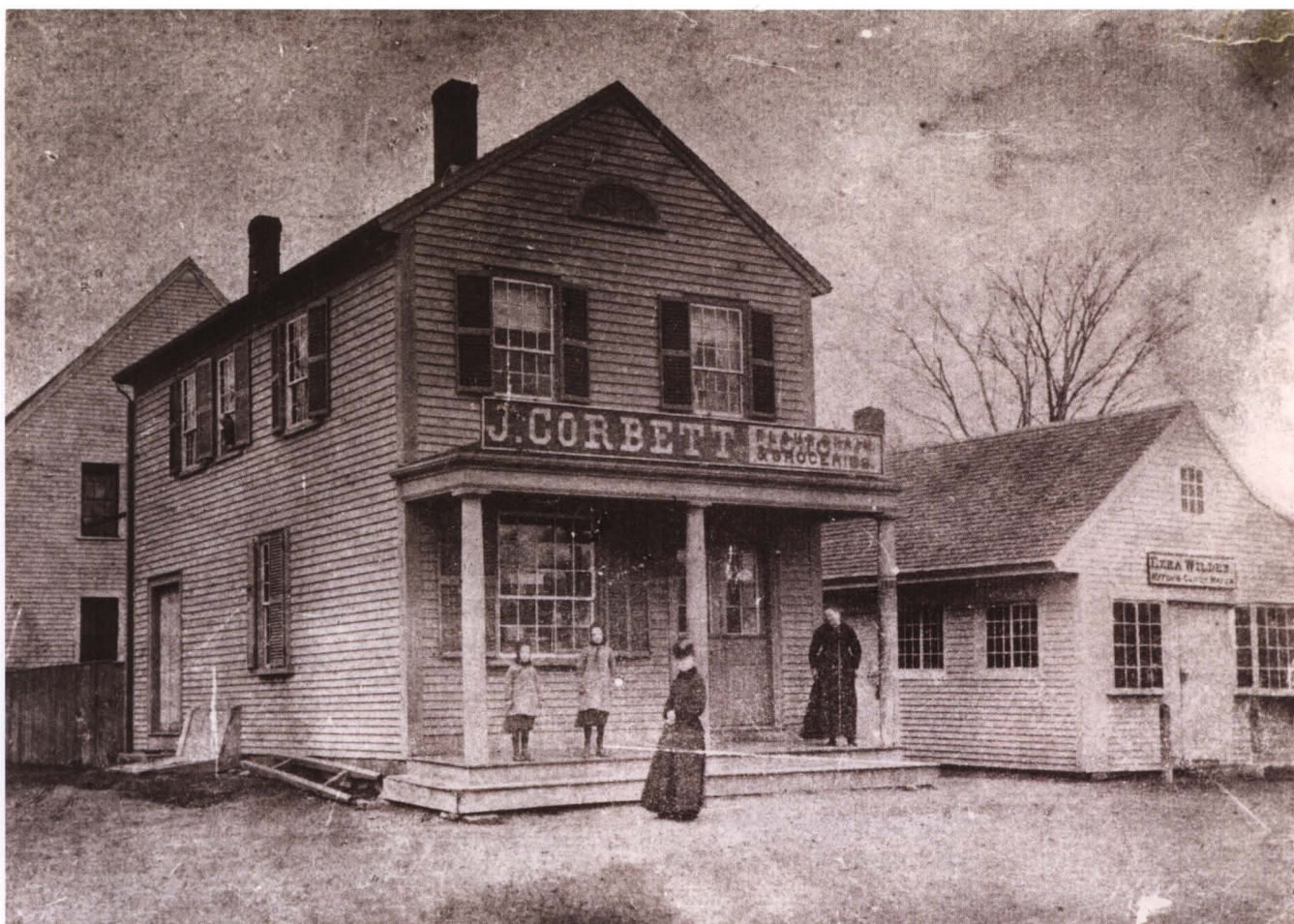


PLATE 91.9

PLATE 91.5.

Tall clock, Joshua Wilder, Hingham, 1812-16. Mahogany with white pine, cherry, rosewood; H $91\frac{1}{2}$ (excluding center finial), W $19\frac{1}{16}$, D $10\frac{1}{16}$. Painted dial made in Boston and inscribed "Joshua Wilder / Hingham"; "E T" (or possibly "E J") in pencil in four places inside the case and hood; "\$25" in chalk on inside of case door; "I" incised in center of upright member just above cove molding that supports the hood; finials replaced. Courtesy of Hingham Historical Society.

PLATE 91.6.

Hood of pl. 91.5.

PLATE 91.7.

Detail of pl. 91.5 showing price.

PLATE 91.8.

Movement of pl. 91.5.

PLATE 91.9.

Photograph of Ezra Wilder's shop, mid- to late nineteenth century. Courtesy of Hingham Historical Society.

92

TALL CLOCK

*Works by Stephen Taber**Case possibly by Reuben Swift**New Bedford**1807-12*

Stephen Taber (1777-1862) was trained in Boston by noted clockmaker Aaron Willard. His older brother Elnathan, who had been an apprentice of Aaron's brother Simon Willard, worked as a clockmaker in nearby Roxbury. In 1799, just before his twenty-second birthday, Stephen moved from Roxbury to his native New Bedford and began to make clocks. The widely held notion that Taber made very few clocks in a short career is incorrect. With twenty-six surviving tall clocks and two shelf clocks, he was one of the most prolific of all southeastern Massachusetts makers.

In each of the first three years after his return to New Bedford, Taber bartered a tall clock for a year of room and board in the home of merchant Daniel Ricketson, who sold furniture and clock hardware to a number of local clock and cabinetmakers.¹ In March 1801, Ricketson paid Taber \$35.52 for a set of clock works that he sold in Savannah, Georgia.²

Interpreting the cases of Taber's earliest clocks poses the same problems as do the early Joseph Gooding clocks. Some examples appear to be Roxbury-made cases that were shipped to New Bedford. Taber may have retained the cabinetmaking connections he made while working in Aaron Willard's shop or may have used his brother as his agent to acquire these cases in Boston. Sixteen of the known Stephen Taber clocks have ogee bracket feet and most incorporate cases that appear to be made in Roxbury.

Ten other cases, including the one for this clock (pl. 92), all have French feet without center aprons. They were made in the New Bedford area and show the influence of Providence, Rhode Island, in their design. These ten bear many similarities to one another and most likely came from the same New Bedford-area cabinet shop, probably that of cabinetmaker Reuben Swift. Rather than the French foot cases dating after those with ogee feet, as stylistic evolution would dictate, the two case styles seem to overlap each other. Taber insti-





PLATE 92.1

gated a flurry of clockmaking activity in the fall of 1799, when he arrived in New Bedford, a prospering town that lacked an active clockmaker. He may have simultaneously acquired cases from different sources to meet demand. Merchant Daniel Ricketson³ sold Swift hardware for six clock cases, in three separate transactions, all within a three-month period shortly after Taber's arrival. Prior to those transactions, Swift bought such hardware only once, five years earlier. The sudden entry of Swift into the clock-case manufacturing business just as Stephen Taber arrived in town and moved in with Swift's hardware supplier is a compelling reason to attribute this group of locally made cases to Swift.⁴

These French-foot cases, some of which appear to date from about 1810 to 1812, indicate that Taber was making clocks much later than scholars had previously

thought. Plate 92 represents one of his latest clocks and exhibits one distinctive construction feature found on all of his clocks with French feet: the grain direction of the feet runs horizontally. This feature is not typically seen on furniture or clocks from Boston, but it is often found on southeastern Massachusetts pieces, including bowfront chests and clock cases. The case of this clock resembles other French-foot cases except that the tiger maple crossbanding on the base panel forms a secondary central panel surrounding contrasting mahogany in the lower portion of the base. On several of his cases, both early and late, Taber favored inlaid quarter fans. While the "Gooding style" of fretwork, which appears on Joseph Gooding (pl. 90) and some Josiah Wood clocks is found on most of Taber's French-foot clocks, it does not appear on this one (pl. 92.1).⁵ The connections between the casemakers of these clocks is unclear.

By 1810 Taber had become a successful merchant and began to phase out of clock manufacturing. Although he is listed in 1810 and 1811 court documents as a trader or merchant, he continued to market and repair clocks for many years, eventually moving his business to Acushnet and back to New Bedford.⁶ He also invested in railroads and became part owner of several whaling vessels. The 1860 federal census listed the value of his personal property at an impressive \$103,000. At his death in 1862, this amount had grown to nearly \$200,000.⁷ His widow, Elizabeth, used this wealth to improve the lives of the residents of her hometown of Marion; among her legacies is Tabor Academy, which she founded. The school still operates today.⁸ GRS

PLATE 92.

MATERIALS: Mahogany with white pine and cherry; tiger maple cross banding and lightwood inlay

DIMENSIONS: H 89 $\frac{3}{4}$ (including 3 $\frac{3}{4}$ -inch original center finial), W 19 $\frac{3}{4}$, D 9 $\frac{3}{4}$

INSCRIPTIONS: "S. Taber" on painted moon-phase dial made by the Wilson Manufactory, Birmingham, England

CONDITION: Excellent

PROVENANCE: Acquired by present owner from Heller Washam Antiques in 2005. Private collection.

PLATE 92.1.

Hood of pl. 92.

93

TALL CLOCK

Works by Josiah Wood

New Bedford

1805-6





PLATE 93.1

Josiah Wood (1774–1849) began his career as a gunsmith and goldsmith in Dartmouth. In 1797, after he moved to New Bedford, clockmaking became his principal occupation.¹ His August 1799 advertisement noted for the first time that he “carries on the clock & watch-making business, in the best and neatest manner.”² For many years, Wood occupied a store at Four Corners, the intersection of Union and Water streets, in New Bedford; his advertisements place him “At the Sign of the Gold Watch, Four Corners.”³ In his well-known painting of that intersection, William Allen Wall depicted Wood’s storefront, complete with its trade sign (chap. 1, fig. 1.16). Wall himself had been trained as a clockmaker by John Bailey II in Hanover and had worked in the trade before turning to art.⁴

Although Wood spent some forty years as a clock- and watchmaker—in 1837 he still advertised himself as “Clock & Watch Maker and Engraver, No, 62 Union Street”⁵—he concentrated much of his effort on repair work and his dry goods business; both seem to have kept him from producing many clocks. Wood is known to have made and signed only seven clocks, all between about 1799 and 1806. The latest of these (pl. 93) was his personal clock, probably made about 1805–6. It and a miniature portrait of Wood (pl. 93.1) were recently presented to the New Bedford Whaling Museum.⁶

The case for this clock is the most elaborate of all known Wood examples. It incorporates exceptional figured mahogany and quarter fans on the dial door, the latter an extremely rare feature. The addition of an elon-



PLATE 93.2

gated inlay in the center of the case door is also unique to southeastern Massachusetts clocks. All of the known cases on Wood clocks appear to have been made in Roxbury, and two examples carry the Gooding style of fretwork (entry 90). At this early date, when clockmaking in the region was still limited, Wood had few local choices for experienced clock-case makers. He favored sophisticated cases; all feature inlaid quarter fans in the case door and base panel. One has a period chalk inscription inside the case door: "bought by / Geo. Chase / in the year / 1803"; another was made for Quaker whaling captain Warren Howland.⁷

The painted dial of this clock (pl. 93.2) has been attributed to the firm of Willard and Nolen in Boston (entry 89), but Wood's other known clocks, which he made at a slightly earlier date, have imported British dials.⁸ This dial narrows the clock's date of manufacture to 1805 or 1806, when Willard and Nolen were in business. Wood's standard eight-day brass movement has solid plates and an anchor recoil escapement. It has no regional characteristics. The pendulum bobs on known Josiah Wood clocks are unusually thick. GRS

PLATE 93.

MATERIALS: Mahogany with white pine and cherry; light- and darkwood inlays

DIMENSIONS: H 93 $\frac{3}{8}$ (excluding center finial), W 19 $\frac{1}{8}$, D 10 $\frac{1}{4}$

INSCRIPTIONS: "Josiah Wood / New Bedford" on painted moon-phase dial attributed to the firm of Willard and Nolen, Boston

CONDITION: Replaced fretwork, plinths, and finials; minor restoration on dial

PROVENANCE: Descended from Josiah Wood to Sarah L. Wood; through Wood family to Francis Lewin Pope; George Whitwell Pope; Alice N. Pope; thence to donor's family. New Bedford Whaling Museum, gift of the family of George Whitwell Pope: Marjorie Pope Stilson, Shirley Pope Corbett, Stanley E. Pope, Marilyn Pope Buckley, and Richard H. Pope, 2005.35.

PLATE 93.1.

Josiah Wood. Oil on ivory; H 2 $\frac{1}{2}$, W 2. New Bedford Whaling Museum, gift of the family of George Whitwell Pope: Marjorie Pope Stilson, Shirley Pope Corbett, Stanley E. Pope, Marilyn Pope Buckley, and Richard H. Pope, 2005.35.

PLATE 93.2.

Hood of pl. 93.

94

TALL CLOCK

*Works by Abner Pitts**Taunton*

1824-28





PLATE 94.1



PLATE 94.2

Not included in any published references, Taunton clockmaker Abner Pitts (1788–1854) was little known until the recent discovery of two signed tall clocks (pls. 94 and 94.3). Pitts was the son of a Taunton boatbuilder and was living in Berkley in 1820, when he was listed on a deed as a “goldsmith.”¹ He moved to Taunton about 1824 and made these clocks soon after.²

Pitts probably apprenticed with John Bailey II or Calvin Bailey in Hanover. The pendulum bobs on his clocks are constructed in a manner similar to those made by Bailey School clockmakers. The Baileys and their apprentices often used a bent piece of tin cast into the back of the pendulum bob in order to form a slot for the spike to slide through; no clocks outside the Bailey school have this feature.

At the time this clock (pl. 94) was made, the unidentified cabinetmaker who crafted the case was likely working in the New Bedford area. Based on a period inscription written in dark stain on the backboard, his initials may have been “C L.” The same cabinetmaker made the case for the other Pitts clock (pl. 94.3) as well as one for Ezra Kelley in 1825 (pl. 96). Figure 94 and the Kelley case both incorporate a fretwork pattern that may be termed the “Pitts style” (pl. 94.1). Popular in southeastern Massachusetts, the pattern has not been seen on clocks made outside the region. The same pattern of fretwork has been documented on cases that appear to be the work of other cabinetmakers, with movements by Simeon and William Crane of Canton, Josiah Gooding of Bristol, John Bailey II, and Joshua Wilder. The connections between these cabinetmakers are unclear.

In a style similar to Abiel White’s work, this cabinetmaker used a large double dovetail to join the hood back to the hood sides (pl. 91.3). His construction is well executed and features an unusually large number of glue blocks. The cases for the other Pitts clock and the Ezra Kelley clock have very thick stiles flanking the waist door and thick blocks supporting the saddle board.

The moon-phase dial (pl. 94.1) was manufactured in Boston and is inscribed with a fanciful script signature (pl. 94.2). The eight-day brass movement is constructed with trapezoidal cutouts at the bottom of the plates and an anchor recoil escapement.

A second clock by Pitts (pl. 94.3) displays a beautifully proportioned case with highly figured mahogany veneer and unusual scrolled fretwork. The arched cove hood molding is formed with a bullnose leading edge (pl. 94.4). This rounded molding is not typical, but it does appear on other southeastern Massachusetts clock cases of this period (pl. 96.2). The moon-phase dial of that clock was also manufactured in Boston. The eight-



PLATE 94.3



PLATE 94.4

day brass movement is constructed with trapezoidal cut-outs at the bottom of the plates, a coil-spring hammer return, and an anchor recoil escapement.

Pitts, like many other clockmakers of the era, branched out into other areas. His 1835 advertisement in the *Old Colony Whig*, a Taunton newspaper, indicates that he continued to repair clocks and watches but was also selling watches and an assortment of other articles.³ In the 1850 Taunton directory he advertised himself as a "dealer in clocks, watches, jewelry, silver spoons, butter knives, spectacles of all kinds, music boxes, combs, brushes, pocket books, cutlery and fancy goods. Clocks, watches and jewelry repaired. Arcade building, 54, Main St. Taunton."⁴ He trained his sons Albert and Joseph in

the clock and jewelry business, and Joseph succeeded him in the trade. GRS

PLATE 94.

MATERIALS: Mahogany with white pine and cherry

DIMENSIONS: H 92½ (excluding center finial); W 20⅞;
D 9¾

INSCRIPTIONS: "Abner Pitts / Taunton" on painted dial made in Boston; "owned by Mrs. Dean of Taunton about 1821; she was the great, great grandmother of Eleanor and Mary Church; put on by E. B. C. 1925" in ink on jelly label affixed to backboard; large "C L" in dark stain on outside of backboard; cabinetmakers orientation marks "1" and "2" in graphite inside hood sides

CONDITION: Excellent

PROVENANCE: Descended in the Dean and Church families of Taunton. Courtesy of Old Colony Historical Society, 2004.35.

PLATE 94.1.

Hood of pl. 94.

PLATE 94.2.

Detail of inscription on dial of pl. 94.

PLATE 94.3.

Tall clock, Abner Pitts, Taunton, 1824-28. Mahogany with white pine; H 89½ (excluding central finial), W 20, D 10; painted moon-phase dial made in Boston and inscribed "Abner Pitts / Taunton"; owned by Henry Hart, Taunton; by the mid-nineteenth century passed to Helen Hart Dunbar; to Henry Hart Dunbar; and by descent to current owner. Private collection.

PLATE 94.4.

Hood of pl. 94.3.

95

TALL CLOCK

*Works by Ezra Kelley and Nathaniel Shepherd
Dartmouth*

1822–23

Ezra Kelley (1798–1895) and Nathaniel Shepherd (1795–1882) were involved in at least two different partnerships in New Bedford and Dartmouth, the exact dates of which are unclear; they dissolved one partnership in October 1823 and another in July 1835.¹ It appears that they worked together at least from 1820 to 1823 and again from 1833 to 1835. They had both been apprentices of John Bailey II in Hanover, likely at the same time. Kelley also apprenticed to his cousin Allen Kelley in South Yarmouth.² He was an active member of the Society of Friends until 1823, when he was disowned for marrying outside the faith. It is likely that he subsequently rejoined the society because he donated gallery clocks to at least two Quaker meetinghouses on Cape Cod, one of which is dated 1832.³ Nathaniel Shepherd was a jeweler and was listed as a “goldsmith” in 1817 and 1822 deeds.⁴

Kelley and Shepherd made both tall clocks and banjo clocks (pl. 100.1) in partnership, and Kelley made tall clocks on his own. The only known clocks bearing Shepherd’s name are from his partnership with Ezra Kelley. He was a clock and watch repairman and retailer, while Kelley probably made most of the clock movements.

The works for plate 95 were made by Kelley and Shepherd in Dartmouth about 1823. The case is representative of a number made by the same New Bedford-area craftsman, who also made the case for plate 95.2. His work is easily identified by the raised crossbanding around the door and base panel. Some models, including this one, have a Chippendale-style bracket foot, which seems to be two decades out of date. This foot is original and both witness marks and glue block evidence indicate that plate 95.2 originally had the same foot. These cases also incorporate rope twist columns, which is partially a function of their date, but on southeastern Massachusetts clocks the motif is limited almost exclusively to the New Bedford area. Kelley and Shepherd clocks are typically large, with cases that run about three inches wider than a standard case, and they usually contain oversize



PLATE 95



PLATE 95.1



PLATE 95.2



PLATE 95.3

dials, about thirteen inches wide (pl. 95.1). Another tall clock made by Kelley and Shepherd (not shown) is dated 1823 and features a case made by this cabinetmaker; the fretwork pattern is identical.⁵

An inscription inside the case door of plate 95.2 dates it precisely: "This clock made in the summer / of 1822 by the warranture [sic]." An additional inscription from many years later states "Cleaned Oct. 26 1860 / by E. Kelley & Son" The case features thick crossbanding around the door and base panels that is raised to the point of creating an illusion of frame and panel construction. The plinths on the hood and the plinths above and below the quarter columns of the case are carved with a crosshatch quilted decoration (pls. 95.2 and 95.3), a pattern on the cases of several New Bedford and Dartmouth clocks. A secretary desk with a history of New Bedford ownership incorporates the same quilted molding around the base; its sides also have mock panel construction similar to the front of the clock cases.

The case of plate 95.2 is solidly constructed and extensively reinforced with glue blocks. It shares an unusual construction feature with plate 95: separate pieces of molding are applied to the front edges of the hood sides. These moldings slightly overhang the sides and are visible as the moldings flanking the dial door (pls. 95.1 and 95.3) Both cases employ a double dovetail similar to that used by Abiel White to join the hood back to the hood sides (see pl. 91.3).

Both of these clocks incorporate Boston-made dials that are thirteen inches wide. The eight-day brass movements are all similar in size and characteristics, with solid plates and anchor recoil escapements. GRS

PLATE 95.

MATERIALS: Mahogany with white pine and cherry

DIMENSIONS: H 95 $\frac{3}{4}$ (excluding center finial), W 20 $\frac{3}{8}$, D 10 $\frac{3}{16}$

INSCRIPTIONS: "Warranted by Kelley & Shepherd Dartmouth" on painted dial made in Boston; "Cleaned May 24, 1852 / Aaron Joselyn" in graphite on backboard

CONDITION: Finials replaced

PROVENANCE: Sold at Northeast Auctions, August 2–3, 1997, lot 465, to Delaney Antique Clocks; subsequently to present owner. New Bedford Whaling Museum Purchase, 97.76.

PLATE 95.1.

Hood of pl. 95.

PLATE 95.2.

Tall clock, Kelley and Shepherd, Dartmouth, 1822.

Mahogany with white pine and cherry; H 93 $\frac{3}{4}$; W 22; D 10 $\frac{1}{4}$.

Painted dial made in Boston and inscribed "Warranted by Kelley & Shepherd / Dartmouth MS"; "This clock made in the summer / of 1822 by the warranture [sic]" and "Cleaned Oct. 26 1860 / by E. Kelley & Son" in graphite inside case door; additional cleaning dates from the 1870s and 1880s in graphite; fretwork replaced (plinths original); feet missing. Matthew Thacher to Harriet S. Thacher; to Raymond L. Thacher; to Josephine Thacher. Courtesy of Yale University Art Gallery, bequest of Josephine D. Thacher in memory of her husband Raymond Leonard Thacher, 1964.54.2.

PLATE 95.3.

Detail of hood of pl. 95.2.

96

TALL CLOCK

Works by Ezra Kelley

Dartmouth

1825





PLATE 96.1

A clock made by Ezra Kelley in 1825 (pl. 96) has a history of ownership in the region and belongs to a descendant of the original owner. It is accompanied by a letter written on Kelley's behalf three months before he died, in response to the inquiry of an ancestor of the current owner regarding the year the clock was made. The note, dated at New Bedford, September 1895, states, "Mr. Wood, Pardon my neglect in not writing to you with this. Mr. Ezra Kelley by examining his books, finds he made a clock in Dartmouth in 1825 and sold it to Daniel Wood For \$67. which probably is the one you are in possession of. When they have more photographs struck off we will try to forward one to you. Mr. K is 97 years old this month and very comfortable. Yours / [Jason H.?] Park / For Ezra Kelley."

The photograph Park mentioned (pl. 96.1) was a cabinet card, which suggests that Kelley was a significant local figure. It shows Kelley (1798–1895) at an advanced age, with his own family clock in the background.¹ The clock dial in this image is inscribed, "Ezra Kelley New Bedford / Aged 78 years / Presented to his wife Abby S. E. Kelley, Feb. 18th, 1876." The Victorian walnut case was made by Ezra's brother, and a silver plaque in the crest of the hood is engraved "Hattil Kelley / 1876 / Aged 68 Yrs."

Although there are significant similarities in the construction, the case for this clock (pl. 96) was probably not made by the cabinetmaker who crafted the two Kelley and Shepherd clocks. This craftsman also made cases for at least two Abner Pitts clocks (pls. 94 and 94.3). It



PLATE 96.2

incorporates the Pitts style of fretwork. The arched cove hood molding is formed with a bullnose leading edge (pl. 96.2), a rounded molding only seen on clocks from this region. The cabinetmaker's chalk drawing on the inside of the backboard illustrates the difference between this molding and the standard shape. He drew the standard form with the usual thumbnail edge and then altered it to reflect the rounded edge that he ultimately



PLATE 96.3

used. Unusually thick blocks support the saddle board. The hood lacks side windows; in their place are four small drilled holes through which the sound of the bell passed. This cabinetmaker is believed to have made a large number of southeastern Massachusetts clock cases.

Influence of the local whaling industry is evident in the exceptional original winding key with a whalebone handle (pl. 96.3) that accompanies this clock. Like the Kelley and Shepherd clocks, the large Boston dial is thirteen inches wide. The eight-day brass movement has solid plates and an anchor recoil escapement.

In addition to his work in New Bedford and Dartmouth, Kelley went to Venezuela for a short time about 1830.² Like many other clockmakers in the region, he tried his hand at the dry goods business with Stephen Howland, as Kelley and Howland, between 1839 and 1841.³ He eventually became successful as a manufacturer of highly refined clock and machinery oil (pl. 96.4). GRS

PLATE 96.

MATERIALS: Mahogany with white pine

DIMENSIONS: H 94 $\frac{7}{8}$ (including 3 $\frac{3}{8}$ -inch center finial),
W 19 $\frac{3}{4}$, D 10 $\frac{1}{8}$

INSCRIPTIONS: "Warranted by Ezra Kelley" on painted dial made in Boston; clock accompanied by a cabinet card of Ezra Kelley with letter affixed reading, "New Bedford Sept 1845 / Mr. Wood / Pardon my neglect / in not writing to you with this. / Mr. Ezra Kelley by examining / his books, finds he made / A clock in Dartmouth in 1825 / And sold it to Daniel Wood / For \$67. Which probably is the / One you are in possession of. / When they have more / photographs struck off we / Will try to forward one to you. / Mr. K is 92 years old this month / and very comfortable. / Yours [Jason H.?] Park / For Ezra Kelley"

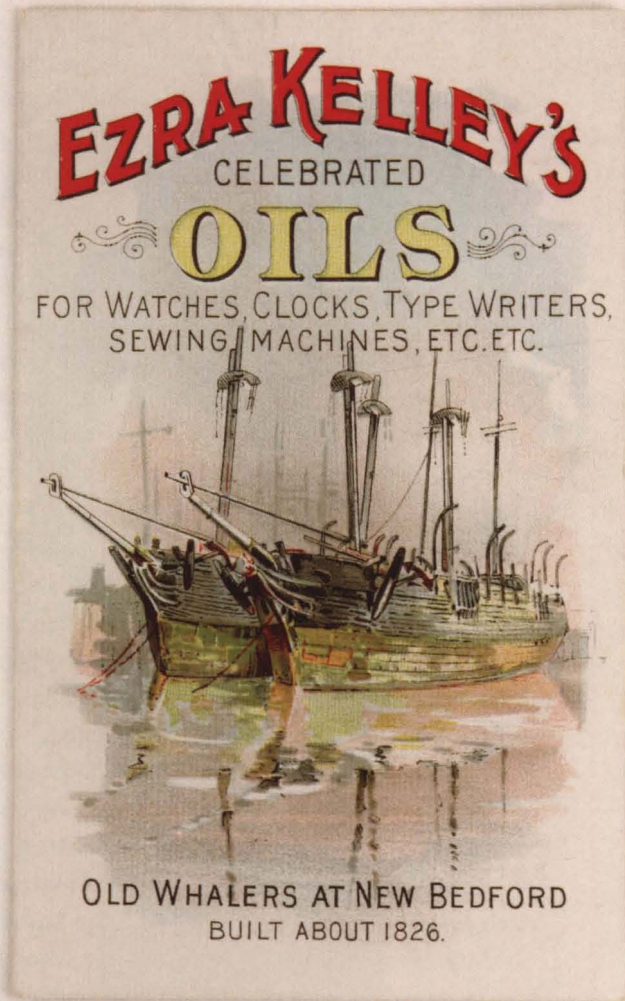


PLATE 96.4

CONDITION: Excellent

PROVENANCE: Descended in the Wood family of New Bedford. Property of a descendant of the original owner.

PLATE 96.1.

Ezra Kelley, cabinet card, about 1895. Property of a descendant of the original owner.

PLATE 96.2.

Hood of pl. 96.

PLATE 96.3.

Winding key for pl. 96.

PLATE 96.4.

Trade card advertisement for Kelley clock oil. Private collection.

97

TALL CLOCK

Works by Allen Kelley

Nantucket

1831



A Quaker and cousin of clockmaker Ezra Kelley, Allen Kelley (1791–1876) was a man on the move. After completing his apprenticeship with Joshua Wilder in Hingham about 1812, he established clockmaking shops in Sandwich, Falmouth, South Yarmouth, Provincetown, Nantucket, and New Bedford. Kelley married five times, and, according to family lore, “every one was a good wife.”¹

Kelley was working in a period when clockmakers diversified in order to stay in business. As the products of individual clockmakers were being replaced by Connecticut factory-made clocks and as such contemporaries as Stephen Taber and Charles Babbitt became merchants, Kelley stuck to his craft. Although he did some silver and jewelry work, his advertisements indicate that he was primarily a clockmaker. After returning to Sandwich late in life, he was still listed as a watchmaker in an 1865 deed.²

Of the twelve tall clocks that Allen Kelley is known to have made, four are inscribed “Sandwich,” two each are signed “Provincetown” and “Falmouth,” and one is signed “New Bedford.” Three other clocks, including this one (pl. 97), show no place name. Kelley also made three Massachusetts shelf clocks with dials inscribed Sandwich, Provincetown, and New Bedford.

Kelley made this clock in 1831 for Nantucket resident Timothy G. Clapp. A nineteenth-century paper label attached to the inside of the case door states that the clock movement was completed by apprentice William Wyer Wood on May 7, 1831, while he was working in Kelley’s Nantucket shop. Wood scratched his name and date into the side of the main wheel of the movement and inscribed the clock again when he repaired it in 1887.

An unidentified southeastern Massachusetts artisan made the mahogany case. This same cabinetmaker made at least one dwarf clock case about the same time. The stiles at the rear corners of the hood sides, installed in an unorthodox manner, separate this case maker from all others. These thin strips are generally inserted at a right angle to the sides of the hood, but this maker slid them forward about three-quarters of an inch, angled them rearward, and reinforced the space created behind them with several triangular glue blocks.

Kelley purchased some of his clock cases from Yarmouthport cabinetmaker Eliphalet Edson, the brother of Bridgewater clockmaker Jonah Edson. Though Edson is not thought to have made this case, his account book documents the sale of two tall-clock cases and five “time piece” cases to Kelley between 1815 and 1819.³ Edson is believed to have made the case for another clock (not illustrated) inscribed on the dial, “Warranted for Cap-

tain Simeon Conant / Allen Kelley Provincetown.”⁴ An inscription inside the case reads “11 Month 1819 Allen Kelley.” Just two months earlier, Kelley had purchased two tall-clock cases from Edson for one price of \$42. An appropriate price for an inlaid mahogany case at that time would have been about \$22. In October 1815, Kelley bought four “time piece cases” for \$28.50 and another one for \$8. These would likely have been Massachusetts shelf clock cases, somewhat similar to that in plate 101.

The case of another Allen Kelley clock (chap. 1, fig. 1.25) can be attributed to Edson, as it is closely related to the Simeon Conant clock, exhibiting the same unusual tapering hood styles and unique fretwork pattern, as well as other unorthodox construction techniques. Additional characteristics tie these two cases to a third Edson-attributed case in the collection of Historic New England.⁵

Kelley did not produce clocks in high volume, but his shop was at one point very busy. In an undated let-



PLATE 97.1



PLATE 97.2

ter to an unnamed clockmaker and friend, Kelley wrote, "I employ 5 hands besides my self & we can complete a timepiece every day." Clearly he could support another employee, for he encouraged the man to come work in his shop for a short time to learn how to make a particular type of movement.⁶

The painted dial of this clock was made in Boston and is embellished with raised gilt decoration (pl. 97.1). It is typical of tall-clock dials made after 1825. The extra hole between the "I" and "II" is for winding the alarm mechanism, an optional feature that, if the price Calvin

Bailey listed in his account book applied generally, added \$5 to the cost of the clock. A third hand, now detached, was used to set the time for the alarm. This clock's solid plates on a standard eight-day movement differs from four other Allen Kelley movements examined for this study. His movements typically have the unusual combination of a solid front plate and a skeletonized rear plate cut with tall, narrow openings. The others all have coil-spring hammer returns. This clock was made in 1831, about as late as any tall clocks were being produced in New England. Their handmade construction was simply

too expensive to compete with the mass-produced clocks then available.

An "ogee" clock (pl. 97.2), made at a later date than any other clocks shown here, was one of a type in fashion in the mid-nineteenth century. Manufactured in tremendous numbers in Connecticut during the 1840s, these inexpensive clocks created a steady stream of repair work for mid-nineteenth-century clockmakers. Here, Allen Kelley took a standard Connecticut-made ogee clock and pasted his own paper label over the center section of the original maker's label (pl. 97.3). He did so in such a way that he left exposed all of the original operating instructions but substituted his own name for that of the actual manufacturer. Kelley trimmed his label carefully to conform to the curving shape of the two pillars printed on the original label. A portion of Kelley's label has worn off, revealing some of the original label beneath. A letter in a private collection documents an 1838 transaction in which Kelley sold two "wooden clocks" to Joseph Wing for \$4.33 each. These clocks were likely similar to the ogee clocks shown here except they contained wood rather than brass movements. GRS

PLATE 97.

MATERIALS: Mahogany with white pine and cherry

DIMENSIONS: H 89 $\frac{7}{16}$ (including 3 $\frac{3}{16}$ -inch original center finial), W 19 $\frac{1}{16}$; D 9 $\frac{3}{16}$

INSCRIPTIONS: "Warranted by Allen Kelley / for Timothy G. Clapp" on painted dial made in Boston; "The works of this clock were made / by Wm Wyer Wood, apprentice to / Allen Kelly. Mr. Wood's name appears / on the inner side of the main wheel. / -Finished May 7th 1831. Cleaned anew / June 7th 1887- over 56 years after- / it's completion by Mr. Wood who did / the work in the beginning / Eliza W. Mitchell" in ink on nineteenth-century paper label affixed to back of door

CONDITION: Excellent; tip of minute hand and alarm hand detached but present

PROVENANCE: Descended from Mrs. Eliza W. Mitchell to Joseph W. Clapp; to his cousin, who donated it to current owner. Collection of the Nantucket Historical Association, 2586. Photo, Jeffrey Allen.

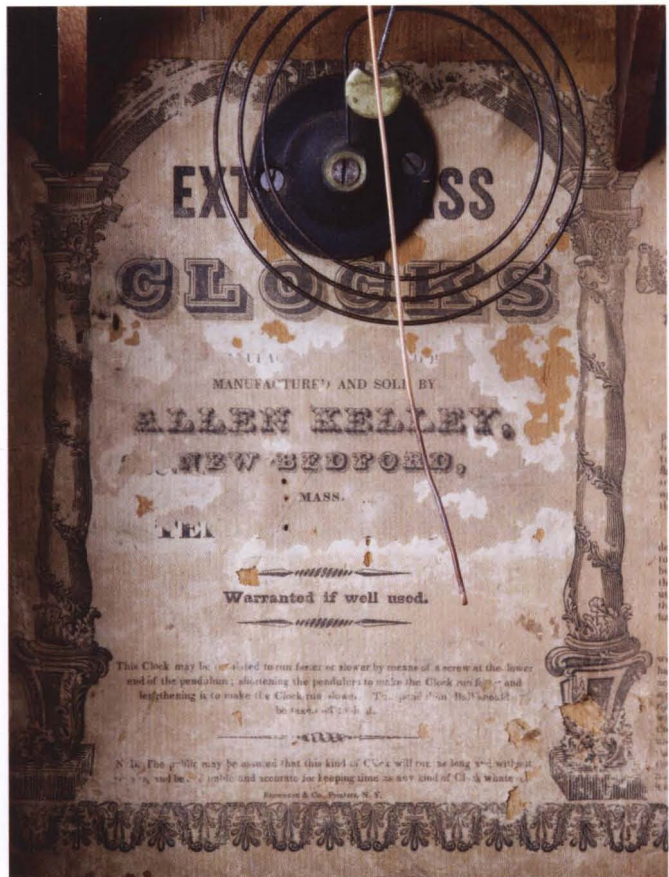


PLATE 97.3

PLATE 97.1.

Hood of pl. 97. Photo, Jeffrey Allen.

PLATE 97.2.

Ogee clock, Connecticut, 1840-46. Mahogany veneer on white pine; H 26 $\frac{1}{2}$, W 16, D 4 $\frac{1}{4}$. Painted unsigned wooden dial; unsigned brass movement; "Manufactured and sold by / Allen Kelley. / New Bedford. / Mass." printed on paper label inside backboard. Private collection.

PLATE 97.3.

Kelley label over original manufacturer's label on pl. 97.2.

98

TALL CLOCK

Works by Charles Babbitt

Taunton

1818-23



Charles Babbitt (1786–1854) was a clock- and watchmaker, silversmith, jeweler, merchant, and inventor. A lieutenant in an infantry regiment in the War of 1812, he lived and worked on Main Street in Taunton.¹ Babbitt was already established in business as a gold- and silversmith by the time he branched out into clockmaking, but he made few clocks; his principal involvement in the business was as a repairman and retailer. He was a direct competitor of Abner Pitts (entry 94), who repaired clocks and watches and sold similar wares on the same street.

The account book for the store Babbitt operated in Taunton with his son Charles L. Babbitt contains the shop's inventory for the years 1840 to 1849 and documents their sale of parts for watches in addition to a wide range of jewelry, hardware, tools, and household goods.² A successful businessman, Babbitt had one of the higher tax assessments in Taunton for the year 1854.³

Babbitt made his first tall clock (pl. 98) between 1818 and 1823. The dial is inscribed "Charles Babbitt / Taunton No. 1." The case, made by an unidentified artisan, exhibits the earmarks of southeastern Massachusetts manufacture. Those clocks were based on Roxbury cases, but the flat profile of the arched molding on the hoods (pl. 98.1) is a feature more commonly found on southeastern Massachusetts clock cases (see fig. 89). The "applied" French feet are common on cases from southeastern Massachusetts but less common elsewhere. They project out from the body of the case, with a molding along the top edge. The local craftsmen who fashioned this detail probably was influenced by the Seymours, as such feet are found on cases they made in Boston. Tall, thin French feet with a dramatic flare such as these are typical of the region and are also found on local bow-front chests.

The thirteen-inch-wide moon-phase dial on this clock was manufactured in Boston. The eight-day brass movement has an anchor recoil escapement and solid plates with a small arched cutout at the bottom (pl. 98.2). The winding barrels are smooth. The pendulum bob shows the influence of the Bailey school of clockmakers, with a piece of tin cast into the back for the spike to slide through. The bell (pl. 98.3) has Babbitt's initials, "C B," cast into it. GRS

PLATE 98.

MATERIALS: Mahogany with white pine and birch; rosewood banding and light- and darkwood inlays

DIMENSIONS: H 92 (including 4¼-inch original center finial), W 20, D 9⅞

INSCRIPTIONS: "Charles Babbitt / Taunton No. 1." on painted moon-phase dial made in Boston



PLATE 98.1

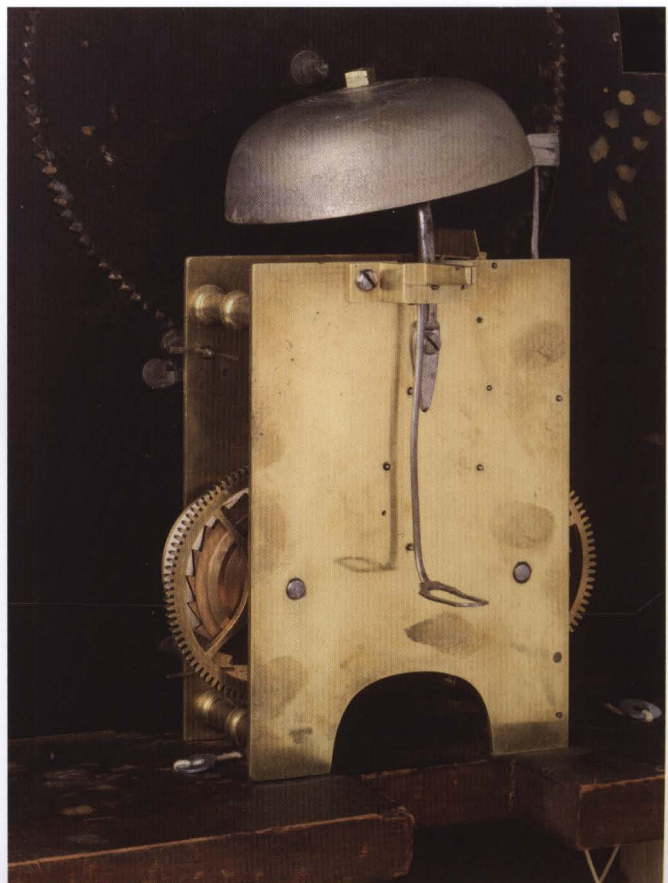


PLATE 98.2

CONDITION: Refinished

PROVENANCE: Purchased by present owner from Delaney
Antique Clocks in 2003. Private collection.

PLATE 98.1.

Hood of pl. 98.

PLATE 98.2.

Movement of pl. 98.

PLATE 98.3.

Detail of bell of pl. 98 showing Babbitt's initials.



PLATE 98.3

99

TALL CLOCK

Works attributed to Joshua Wilder

Case by Abiel White

Hingham and Weymouth

1821

For a quarter of a century, Weymouth cabinetmaker Abiel White helped to shape the styles and trends of southeastern Massachusetts clock cases.¹ As a clock case specialist, he was responsible for producing many cases, for both tall and dwarf clocks.

While making this case (pl. 99), White wrote “Abiel White Fecit Apr 26th 1821” (pl. 99.1) in ink on the inside of the bottom rail of the dial mat. The clock was made at a very late date for Hingham-area tall clocks; by 1821 they had been replaced with less-expensive dwarf clocks, banjo clocks, and mass-produced clocks from Connecticut. Faced with this competition, a clockmaker’s emphasis was to produce a tall clock in a way that made it as affordable as possible. To lower the cost, White chose inexpensive pine for the case and decorated it with painted graining to simulate mahogany. On this example, the graining is new but resembles the original.

White is known to have signed four tall clock cases. A clock in a private collection (not shown) contains skeletonized works made by Joshua Wilder and is inscribed in ink inside the upper piece of the dial mat, “Abiel White Apr. 2d 1823 maker.”² The case is formal, with highly figured mahogany veneer. Another case similar to plate 99 is signed in ink, on the back of the proper left-front quarter column of the case, “Abiel White maker Apr. 1st 1822 a rainy day.”³ A fourth clock with fretwork like that on a Calvin Bailey clock (pl. 87.2) is inscribed on the underside of the lower frame of the hood, “Abiel White [Feb?].” The cabinetmaking methods White used on these signed clock cases as well as the features found on his signed pieces of furniture (pl. 65.2) have formed the basis for many attributions. He incorporated several unusual or even quirky construction techniques in his clock cases. The presence of one or two of these characteristics alone does not permit the attribution of a clock case to White, but a combination of these details often points to his workshop.

One important feature that aids in attributing objects to White is the presence of his numbering system. He



PLATE 99

used numbers as orientation marks on various components to facilitate the assembly of a case or a piece of furniture. White typically numbered from 1 to 4 in a clockwise pattern, and he identified the joint between two pieces by marking both pieces with the same number. The components of the dial mat on this clock are marked on the back in this way (pl. 99.1). Sometimes the backs of the quarter columns show these numbers, which were either written as numerals or indicated by a series of parallel lines.

Numerous features peculiar to White distinguish his cases. The backboard of the hood is joined to the sides of the case with a double rather than the usual single dovetail (see pl. 91.3). The thin rear stiles of the hood are notched into the moldings instead of being fitted flush in between them at the top and bottom; White sometimes marked the backs of the joints of these stiles according to his numbering system. The dial mat extends higher than usual and is cut in a neat arc to conform to the underside of the roof boards. And his singular dust-sealing treatment (entry 91) has been found on all of the tall case clocks attributed to him.

Another uncommon feature is the method by which White joined his dial doors and dial mats (pl. 99.1). He used a horizontal joint between the individual components so that the vertical members fit between the top and bottom, which run full width. Not found on White's early clocks, the technique is the norm on all of his later tall clocks and dwarf clocks. The arched cove molding on the hood is made in two pieces and has a vertical joint, usually, but not always, in the center. This two-piece molding is common in White's cases but uncommon in the work of others. A small piece of pine, running horizontally, is usually added to the top of the backboard, possibly to keep the board from cupping. White often applied a chamfer to the case stile on the hinge side to allow clearance for the case door to swing.

Some of White's later cases have chalk letters written inside the case, with no obvious meaning. The case

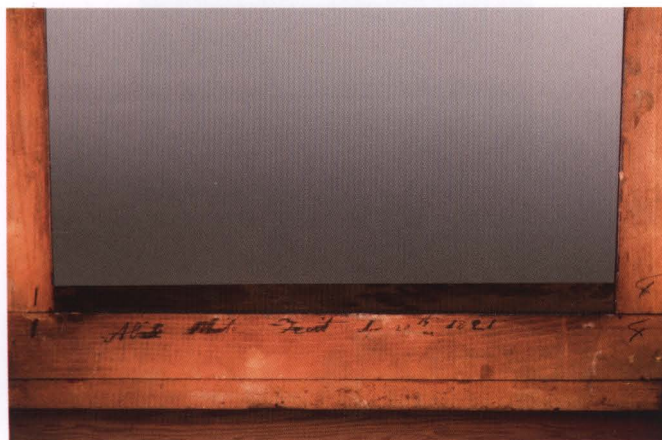


PLATE 99.1



PLATE 99.2

shown here is marked "CCCCC" and "C L." inside the hood. Another signed case is marked inside the base "C C L E." Other examples are similarly marked. Perhaps they were the initials of the apprentices that did the work in the shop or simply an apprentice practicing his mark.⁴ Plate 99 has an unsigned Boston dial with a Bailey school skeletonized eight-day movement attributed to Joshua Wilder, identical to the movement in plate 91.8. Existing account books document that White was buying sets of works from clockmakers; he probably retailed this clock after buying an unsigned set of works from Wilder. GRS

PLATE 99.

MATERIALS: White pine with maple

DIMENSIONS: H 87¼ (excluding center finial), W 20½, D 9¾

INSCRIPTIONS: "Abiel White Fecit Apr 26th 1821" in ink on inside of dial mat; "CCCCC" (left) and "C L" (right) in chalk on inside of hood

CONDITION: Finials replaced; grain-painted surface re-created by Peter Deen in 2007

PROVENANCE: Purchased by the present owner from a Hingham estate in 1989. Private collection.

PLATE 99.1.

Detail showing Abiel White signature on pl. 99.

PLATE 99.2.

Hood of pl. 99.

100

PATENT TIMEPIECE OR BANJO CLOCK

*Works by Joshua Wilder
Hingham
1820-25*







PLATE 100.2

Roxbury's Simon Willard revolutionized American clockmaking when he invented what was known as his "patent timepiece." In 1802 he was granted a patent for this wall clock, today referred to as the banjo clock.¹ In the Boston area during the first quarter of the nineteenth century, the banjo clock was a less expensive and exceptionally popular alternative to expensive, imported bracket clocks and tall clocks. Within ten years, the production of banjo clocks in Boston (of which Roxbury is now part) had almost entirely supplanted that of tall clocks.

Despite their enormous popularity and the influence of Boston as a fashion center, banjo clocks were not widely produced in southeastern Massachusetts. None were made until after Willard's patent expired in 1816, which may have been the result of his enforcement of his patent rights. Although some were produced in southeastern Massachusetts after the patent expired, their manufacture was limited to a few makers, and examples of these clocks are scarce.

Joshua Wilder (1786–1860) and Reuben Tower (1795–1881), both of Hingham, and the partnerships of Kelley and Shepherd and Almy and Wall in New Bedford

were among the handful of southeastern Massachusetts clockmakers that ventured into this market. Their clocks relate closely to their Boston counterparts, and in some instances Boston craftsmen made the cases. These occasionally bear the cabinetmaker's production lot numbers, commonly stamped into the case components of Boston clocks.

A Joshua Wilder banjo timepiece (pl. 100) has a mahogany case with a half-round molded edge to the frames, a feature on most southeastern Massachusetts banjo clocks, except later clocks made in Attleborough. The dial is inscribed "Warranted by J. Wilder / Hingham" and is embellished with a gilt ring just inside the numerals; such a ring appears on other southeastern Massachusetts banjo clocks and is also seen on clocks made in the Concord area. The brass eight-day movement of the Wilder clock employs an anchor recoil escapement and stepped train. The colorful, reverse-painted glass panels are executed with a pale yellow background, a color other Hingham clocks feature. The throat glass includes the word "patent," more of a marketing tool than a reference to the actual patent.

Some features that commonly appear on southeastern Massachusetts banjo clocks include movement plates with rounded tops, side arms with straight bar separators in the center instead of the typical diamond-shaped separators, and occasionally slightly narrow throat frames.² Some Hingham banjo clocks incorporate components made in different regions. It is likely that some of the banjo clocks that bear the names of southeastern Massachusetts clockmakers were merely marketed under that craftsman's name but were manufactured, in their entirety, in Boston. A number of examples of dish-dial "Massachusetts shelf clocks" sold in the region during the 1830s, particularly in New Bedford, were made in Boston and marketed in that way. The local clockmaker ordered them with his own name applied in place of that of the actual maker.

The banjo clock by the New Bedford partnership of Ezra Kelley (1798–1895) and Nathaniel Shepherd (1795–1882) represents the last style of banjo clock produced by an individual craftsman rather than in a factory (pl. 100.1). The iron dial is inscribed "Kelly [*sic*] & Shepherd / New Bedford." The half-round or bull-nose frames, fitted with figured mahogany panels, help date the clock between 1825 and 1835. Its movement is secured by screws driven through ears projecting from the edges of the back plate, another characteristic of the period. These clocks can be found with either reverse-painted glass panels or with wooden panels like those on this piece.³

During the 1830s and 1840s, North Attleborough

became a center for the manufacture of relatively inexpensive banjo clocks. These bear little aesthetic resemblance to their Roxbury prototypes or even to the Hingham clocks of the 1820s. Less-costly wooden components replaced the cast-brass side arms, bezels, and finials of the earlier Willard school clocks, and the beautifully painted eglomise glass panels made way for sim-

ple black-painted panels with gold banding. Several makers were involved in the manufacture of such clocks, but the majority came from the shops of two prolific craftsmen, Horace Tifft (1804–86) and George D. Hatch (1816–79). Tifft was the first to set up a clockmaking operation in North Attleborough, but Hatch, who may have been his journeyman, produced the greater number of clocks.⁴ Made in a factory setting, the majority of these “production” clocks are unsigned, but some can be found with the inscription “H. Tifft” in small letters just above the numeral VI; others have the initials “H T” cast into the iron weight (pl. 100.2).

The banjo clock Horace Tifft made between 1835 and 1840 (pl. 100.3) is typical of the later North Attleborough clocks. Like other examples, this one features canted frames surrounding black and gilt glass panels, a pointed, turned mahogany finial, simple hook latches on the doors, and distinctive carved scroll side arms. The initials cast into the iron weight identify Tifft as the maker. Dials manufactured from zinc rather than the more common iron, appear on North Attleborough clocks. Local clockmakers continued to offer their version of Willard’s banjo clock into the last quarter of the nineteenth century. In 1877 John B. Hatch, who had taken over his father’s business, advertised “Fine Eight-Day Willard Clocks and Regulators.”⁵ GRS



PLATE 100.3

PLATE 100.

MATERIALS: Mahogany and white pine

DIMENSIONS: H 33¾ (including ¼-inch original center finial), W 10, D 3¾

INSCRIPTIONS: “Warranted by J. Wilder / Hingham” on painted iron dial

CONDITION: Lower glass cracked

PROVENANCE: Acquired by present owner’s father in Massachusetts in the 1930s. Private collection.

PLATE 100.1.

Banjo clock, Kelley and Shepherd, New Bedford, 1825–35. Mahogany and white pine; H 34 (including ¼-inch original finial), W 10, D 3¾. Painted iron dial inscribed “Kelly & Shepherd / New Bedford.” Private collection.

PLATE 100.2.

Detail of initials on weight on pl. 100.3.

PLATE 100.3.

Banjo clock, Horace Tifft, North Attleborough, 1835–40. Mahogany and white pine; H 33 (including ⅜-inch original finial), W 10¼, D 3¾. Unsigned painted zinc dial; “H T” incised on cast-iron weight. Private collection.

IOI

SHELF CLOCK

Dial signed by Stephen Taber

Probably Boston

1800-1805





PLATE 101.1

In the early years of the nineteenth century, the Massachusetts shelf clock was gaining popularity in and around Boston. These clocks, which are typically just under three feet high, have two sections: a hood and a wider base. They differ from dwarf clocks in that they lack a narrow central waist section.

These shelf clocks were offered in much smaller numbers in southeastern Massachusetts. Most that sold in this region are housed in cases made in Boston, and in many instances the entire clock was made there. The earliest form of Massachusetts shelf clock sold in the region was a wood-front style with a kidney-shape painted dial

and ogee bracket feet, like the one Stephen Taber marketed in New Bedford between 1800 and 1805 (pl. 101). Taber's name is known on only one other similar shelf clock, and both appear to have been made entirely in Boston. His connections with his brother Elnathan in Roxbury and with his former master, Aaron Willard in Boston, would have given him easy access to these clocks. This eight-day clock is the same model that Boston makers were then selling. The dial is signed in a way consistent with nearly all of his clocks: "S Taber" with no place name (pl. 101.1). The clock contains a time-only eight-day brass movement.

A slightly later form of the kidney-dial shelf clock is the French-foot model (pl. 101.2) made by Joshua Wilder in 1813. The clock is fitted with an alarm mechanism, as evidenced by the second winding hole in the dial (pl. 101.3). It bears an original bill of sale that is pasted to the inside of the hood (pl. 101.4). Wilder sold the clock to David Sprague in December 1813 for \$24. Determining the origin of this case is an interesting challenge. Three other examples of Joshua Wilder shelf clocks with this same case are known; however, several other examples for some unknown reason house movements made by Concord artisans.¹ This casemaker, possibly Concord cabinetmaker William Munroe, also made tall-clock cases for Concord clockmakers.² It is unlikely that Wilder would have traveled north to Concord to buy shelf-clock cases; he might have bought them at auction or at Boston furniture warehouses. Why William Munroe, a Concord tall-case clockmaker, used the same "Gooding" style fretwork found on a great many southeastern Massachusetts clocks (pl. 90) is also a puzzle.³ Perhaps these cases were actually made by a Boston cabinetmaker.

A second style of shelf clock is the "dish-dial" model (pl. 101.5). In production by 1820 and popular through the 1830s, these clocks have painted concave, dish-shaped dials and glass fronts. The beautiful eglomise panels on this eight-day clock are reminiscent of banjo clocks, and the paintings were executed by the same Boston artists. Aaron Willard produced a great many of these clocks in Boston.

Most southeastern Massachusetts shelf clocks are actually Boston-made examples. Not having the necessary network of artisans required to produce the dials and eglomise panels locally, clockmakers in the region ordered finished clocks from Boston to sell. Some examples were clearly made in the shop of Aaron Willard but signed with the southeastern Massachusetts clockmaker's name. Many of the cases carry the same stamped cabinetmaker's production numbers as the ones made and sold in Boston. More examples of clocks with dish





PLATE 101.3

dials rather than kidney-shape dials can be found with southeastern Massachusetts makers' names.

Hanover clockmaker David Studley (1783–1873) sold this style of clock almost exclusively. Six examples of his shelf clocks are known. All except one have sparsely decorated, bright green eglomise panels surrounding the dial; five of the six are fitted with wooden panels below. Studley had apprenticed to John Bailey II, and as a journeyman for Calvin Bailey he made six clock movements in that shop in 1808.⁴ One of the dish-dial clocks Studley is known to have marketed includes the stenciled label of Boston cabinetmaker Henry Willard (1802–87), who was the son of Aaron Willard Sr. and half-brother of Aaron Willard Jr. After apprenticing to cabinetmaker William Fisk, Henry Willard became a clock-case specialist at his father's Boston compound, and he made most of the Willard family dish-dial Boston shelf clocks.⁵ He stenciled his name on the case of a James Almy clock of about 1825 to 1835 (pl. 101.5); here that stencil (pl. 101.6) was partially cut away to provide clearance for the bell. It reads "HENRY WILLARD / clock case / MANUFACTURER / 843 / Washington St. / BOSTON." The shadow of lighter wood on the right side of the stencil and the three small holes in this area are from

an original wooden spacer that has been temporarily removed to show the stencil. This small pine spacer was designed to support the weight of the movement while the clock was shipped on its back, with the movement in place. This clock, inscribed on the upper glass "James Almy / New Bedford" (pl. 101.7), was almost certainly made in Aaron Willard's Boston shop. Almy (1802–74) was born in Dartmouth and worked as a clockmaker in New Bedford. As John Bailey and Company, he was in partnership with John Bailey II from 1825 to 1827. Almy's name is known on only a few clocks.⁶

The dish-dial Massachusetts shelf clocks marketed by the clockmakers in this region differ from their Boston counterparts in one significant way. Almost every example sold in southeastern Massachusetts has a striking movement; by contrast, very few if any striking clocks were sold in Boston. These southeastern Massachusetts clocks have miniature tall-clock movements with full striking trains. In order to make room for the second weight, the makers moved the pendulum to the front of the movement, as in a banjo clock. This major difference seems to be connected to the date of manufacture. The shelf clocks that were marketed in this region were sold later than most of the Boston clocks. Several have been

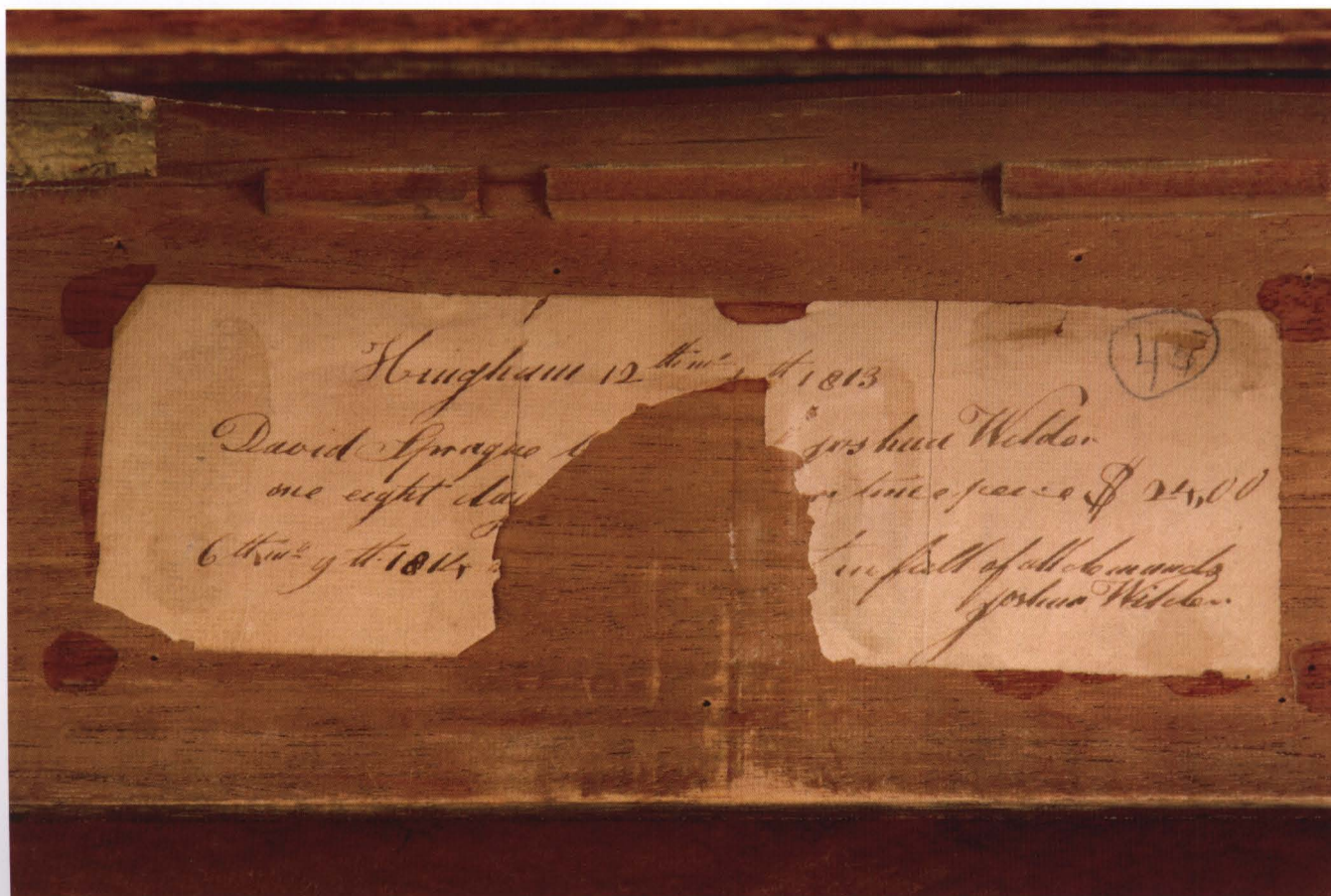




PLATE 101.5



PLATE 101.6

noted with unusually late dates associated with them. One clock Benjamin Torrey sold in Hanover is dated 1829; two Reuben Tower clocks are dated 1830 and 1836; and a David Studley clock sold in 1832 for \$25.⁷ Joshua Wilder and Kelley and Shepherd also sold similar striking shelf clocks. GRS

PLATE 101.

MATERIALS: Mahogany with white pine; cherry and lightwood inlay

DIMENSIONS: H 37 $\frac{3}{8}$ (including 2 $\frac{1}{8}$ -inch original center finial), W 13 $\frac{1}{4}$, D 6 $\frac{1}{8}$

INSCRIPTIONS: "S * Taber" on painted iron kidney-shaped dial made in Boston

CONDITION: Clock retains original finial but has been photographed without it

PROVENANCE: Acquired by J. Cheney Wells in 1934. Collection of Old Sturbridge Village, 57.1.46.

PLATE 101.1.

Hood of pl. 101.

PLATE 101.2.

Shelf clock, Joshua Wilder, Hingham, 1813. Mahogany with white pine; cherry and lightwood inlay; H 39 $\frac{3}{4}$ (excluding center finial), W 14 $\frac{3}{16}$, D 6 $\frac{3}{4}$. Painted iron kidney-shape dial made in Boston and inscribed "Joshua Wilder / Hingham"; "Joshua Wilder / Hingham" in paint on back of dial; "Hingham, 12th mo 4th 1813 / David Sprague [bought of] Joshua Wilder / one eight day [brass alarm] time piece \$24.00 / 6th mo 9th 1814 [received payment] in full of all demands / Joshua Wilder" in ink on paper label glued inside proper left of hood section; finial replaced. Collection of Old Sturbridge Village, 57.1.45.

PLATE 101.3.

Hood of pl. 101.2.

PLATE 101.4.

Bill of sale for pl. 101.2.

PLATE 101.5.

Shelf clock, James Almy, New Bedford, 1825-35. Case by Henry Willard, Boston. Mahogany with white pine; H 35 (including original finial), 32½ (without finial), W 13¼, D 5⅓. Painted unsigned dish dial; "James Almy. / NEW BEDFORD" reverse-painted on eglomise panel; "J. J. Tobey / 36 W Street / New Bedford / Mass / Cleaned / 3d 14th / 62 [1862]" in graphite behind lower door; "HENRY WILLARD / clock case / MANUFACTURER / 1843 / Washington Street / Boston" stenciled on case; formerly in the collection of Arthur Elman. Private collection.

PLATE 101.6.

Henry Willard stencil on pl. 101.5.

PLATE 101.7.

Hood of pl. 101.5.



PLATE 101.7

102

DWARF CLOCK

*Works by Caleb Leach**Plymouth**1780-1800*

PLATE 102

The development of the dwarf tall-case clock was the most significant accomplishment of early southeastern Massachusetts clockmaking. The two earliest known examples in the region have engraved brass dials, which dates them to the late eighteenth century. Their design is different from the more familiar later examples. Plymouth clockmaker Caleb Leach made one dwarf clock (pl. 102) between about 1780 and 1800, well before most others were produced. The case is mahogany, has a removable hood (pl. 102.1), and features an unusual adaptation of a pagoda top. This rare and innovative clock is one of only five Leach is known to have made.¹ The other early brass-dial dwarf clock (not shown), dating from about 1790 to 1800, is inscribed "Samuel Rogers / Marshfield."² The Rogers clock is housed in a mahogany case with a low broken-arch pediment terminating in carved pinwheel rosettes. It relates stylistically to a group of chests with Marshfield histories, such as the one illustrated in entry 61. It also resembles the earliest clock-case styles (see pl. 84) used by Hanover clockmaker John Bailey II, to whom Rogers had been apprenticed.



PLATE 102.1

A small group of unusual and uncommon round-dial dwarf clocks dating from about 1805 to 1815 have been examined for this study. The painted dials are often found in poor condition. They are housed in simple pine cases and bear the names of either John or Calvin Bailey. These timepieces represent the first attempt by southeastern Massachusetts clockmakers (other than the rare examples by Caleb Leach and Samuel Rogers) to market miniaturized tall clocks to a local clientele. GRS

PLATE 102.

MATERIALS: Mahogany with white pine, oak, and maple

DIMENSIONS: H 47, W 11 $\frac{3}{4}$, D 5 $\frac{5}{8}$

INSCRIPTIONS: "Caleb Leach / PLYMOUTH" engraved on brass dial

CONDITION: Excellent

PROVENANCE: The Metropolitan Museum of Art, The Sylmaris Collection, gift of George Coe Graves, 1930 (30.120.49). Photo © 2006 The Metropolitan Museum of Art.

PLATE 102.1.

Hood of pl. 102.

IO3

BELL-TOP DWARF CLOCK

Works by John Bailey II

Case attributed to Abiel White

Hanover and Weymouth

1815



PLATE IO3.I



PLATE IO3



PLATE 103.2

For roughly ten years beginning about 1815, the dwarf clock output in the Hingham area was significant. During this same period, tall-case clock production was almost entirely phased out. The three craftsmen most responsible for the development of the dwarf clock were clockmakers Joshua Wilder (1786–1860) and Reuben Tower (1795–1881) and cabinetmaker Abiel White (1766–1844). Wilder, known to have made sixty-nine dwarf clocks, was the most prolific. Tower, with twenty-four known examples, was another prominent maker who was likely an apprentice of Wilder.¹ He completed his apprenticeship in 1816 and made a dwarf clock for Isaac Wilder Jr. in that year.² The two clockmakers were friends and neighbors, both living and working on Main Street in the South Parish of Hingham. Wilder's first cousin Joseph Wilder Jr. was appointed guardian when

Tower's father died; Tower was then twelve years old.³ Wilder's son Ezra, also a clockmaker, married Tower's daughter Rebecca. Wilder and Tower are buried only a few feet apart in a cemetery just steps from where they lived and worked. Both clockmakers purchased their dials from Boston dial painters, crafted similar brass movements, and employed the same case maker; consequently, their clocks, save for the inscription on the dial, are indistinguishable from one another.

Weymouth cabinetmaker Abiel White was responsible for creating the majority of the cases for these clocks.⁴ His relationship with Joshua Wilder began at the outset of Wilder's career (pl. 91). The success of the dwarf clock form can be directly tied to White's ability to create an extremely attractive and stylish case.

By adapting elements craftsmen elsewhere were



PLATE 103.3



PLATE 103.4

using, these local artisans created their own distinctive clocks. The small-scale tombstone dials on their products, which add so much aesthetic appeal, were similar to ones already being manufactured in Boston for shelf clocks made by David Wood of Newburyport. The bell-top design, which appears on the majority of these dwarf clocks, was copied from Massachusetts shelf clocks and English bracket clocks. The scaled-down movement with a shorter pendulum was a variation on what had recently come into common use in banjo clocks that contained striking mechanisms; these South Shore makers simply modified the gearing to create a miniaturized tall-clock movement.

Hingham dwarf clocks were available in two basic case forms: those with a sarcophagus or "bell top," such as this early John Bailey II clock of 1815 (pl. 103), and those with an arched top and fretwork, here termed a fretwork top, such as in plate 104. The bell-top model was constructed of pine or mahogany, with approximately equal numbers of each surviving. Virtually all of the cases for these clocks can be attributed to the shop of Abiel White. Most of the pine cases were originally painted; in some instances, they were stained or mahoganized to look like a more expensive wood. The "hood" (pl. 103.1) on the bell-top clocks is not removable, so access to the movement, weights, and pendu-

lum is gained through a full-length door in the back of the case (pl. 103.7), a technique White used on all bell-top cases. The rear door is sometimes removable but is typically hinged, often with simple bent-wire cotter-pin hinges secured with a wire hook or turn latches. Most of these bell-top clocks have original iron hangers on the back, as if they were hung on the wall like a banjo clock (pl. 104.4). Whether the hangers simply stabilized a clock that sat on a shelf or on a table against the wall is unclear. This study uncovered no bracket-type shelves that appeared to be of the same vintage as the clocks.

This bell-top design was in use for the entire period that Abiel White was making dwarf clock cases. He made the cases for both the Bailey shelf clock (pl. 103) and another by Reuben Tower (pl. 103.10) several years apart. They are basically the same except that one is inlaid mahogany and the other pine. The inscription inside the door (pl. 103.2) on the John Bailey II clock states that it was made in 1815 for a price of \$35. The most elaborate of the known bell-top cases, plate 103.1 is fitted with a painted Boston dial and an eight-day time-and-strike movement.⁵ Bailey was one of the first clockmakers in the region to make dwarf clocks, but he made very few; this clock represents one of the first examples of a case style that became very popular.

One rare Joshua Wilder clock (pl. 103.3) has survived with its original grain-painted decoration. It has an eight-day time-only movement. Again, White made the pine case, which features a bell top with a central plinth, supporting scalloped, nonpierced “fretwork” (pl. 103.3). This fretwork design occurs on virtually every bell-top case made by Abiel White. The decoration, with mock inlay and banding, was common on the clock cases and furniture he made; his account book contains several charges to customers for painting furniture or clock cases. White created the imitation line inlay by dragging a tool such as a thin piece of bone through the outer layer of wet paint on the surface (pl. 103.5). The technique exposed the lighter base color below and thus created the illusion of light wood line inlay. Close examination of most of White’s pieces shows, even in refinished cases, the indentation left in the wood from applying heavy pressure during this process.

Another Wilder clock (pl. 103.6) retains an original painted surface combining wild grain decoration and sponge painting. Its pine case is also attributed to White but is later than most other examples. White used the cutout foot without an applied bracket to simplify construction on his later cases. He also employed this style on his later tall-case clocks (see pl. 99). This dwarf clock features an eight-day brass time-and-strike movement and removable back (pl. 103.7). The saddle board rests



PLATE 103.5







PLATE 103.8

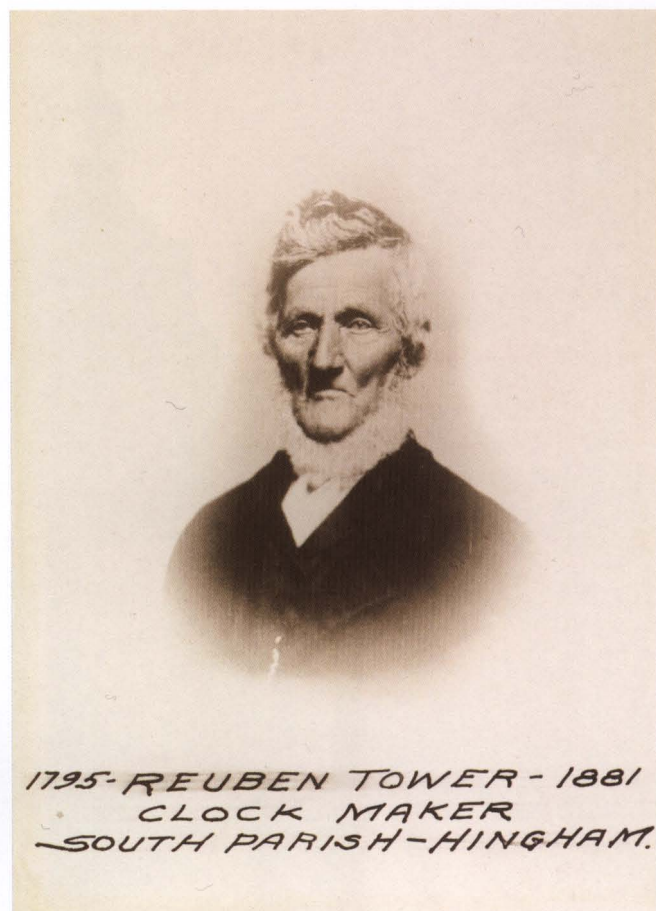


PLATE 103.9

on two wedge-shape cleats that are nailed to the case sides, a treatment typical of White's cases except those with removable hoods. Another typical feature is the one-piece case sides that run from the top board to the bottom board, with thick boards added to fill out the additional width of the base section. A single thick board applied to the front stiles adds thickness to the front of the base in the same way. A simple "waist" molding is applied to the top edge of these boards. The same molding, sometimes just slightly different, is applied just under the dial door to create the illusion of a separate hood (pl. 103.8). These cases are ingenious in their simplicity.

Reuben Tower (pl. 103.9) made a pine example that was originally painted between 1822 and 1825 in Kingston (pl. 103.10). Although the case by White is pine, the hood columns are mahogany, which is typical of his painted cases. White numbered parts of the case in his usual fashion: here the rear stiles of the hood section are numbered on the back where they join to the moldings on top and bottom. The arch of the dial (pl. 103.11) is decorated with a painted fruit basket, a common theme on dwarf clocks. The brass eight-day movement is fitted with an alarm mechanism. GRS



PLATE 103.10



PLATE 103.11

PLATE 103.

MATERIALS: Mahogany and white pine, rosewood and lightwood inlays

DIMENSIONS: H 41 $\frac{3}{8}$ (excluding center finial), W 11 $\frac{1}{16}$, D 6 $\frac{1}{16}$

INSCRIPTIONS: "John Bailey / Hanover" on painted dial made in Boston; "Bought June / 1815 / Price 35 dollars" in red stain and graphite on case

CONDITION: Excellent

PROVENANCE: Acquired by the present owner's father in Massachusetts. Private collection.

PLATE 103.1.

Hood of pl. 103.

PLATE 103.2.

Detail showing bird and price on pl. 103.

PLATE 103.3.

Dwarf clock, works by Joshua Wilder, Hingham, 1816–20. Case attributed to Abiel White, Weymouth. White pine; H 42 $\frac{1}{2}$ (excluding center finial), W 11 $\frac{1}{16}$, D 5 $\frac{1}{8}$. Painted dial made in Boston and inscribed "Joshua Wilder / Hingham." Courtesy of Bernard & S. Dean Levy, Inc., New York. Photo, Freeman Productions Inc.

PLATE 103.4.

Detail of hood of pl. 103.3. Photo, Freeman Productions Inc.

PLATE 103.5.

Detail of paint on pl. 103.3. Photo, Freeman Productions Inc.

PLATE 103.6.

Dwarf clock, works by Joshua Wilder, Hingham, 1820–24. Case attributed to Abiel White, Weymouth. White pine; H 53 $\frac{1}{2}$ (including a 3 $\frac{1}{2}$ -inch original finial), W 11 $\frac{3}{4}$, D 5 $\frac{1}{8}$. Painted dial made in Boston and inscribed "Warranted by / Joshua Wilder / Hingham"; "Bought / June 15th 182[?]" followed by a number of cleaning dates in graphite inside case door. Courtesy of Delaney Antique Clocks.

PLATE 103.7.

Case interior of pl. 103.6 with back removed.

PLATE 103.8.

Hood of pl. 103.6.

PLATE 103.9.

Reuben Tower. Photo, 1875–81. Private collection.

PLATE 103.10.

Dwarf clock, Reuben Tower, Kingston, 1822–25. Case attributed to Abiel White, Weymouth. White pine; H 46 (including 3 $\frac{1}{2}$ -inch original finial), W 11 $\frac{1}{8}$, D 6 $\frac{1}{16}$. Painted dial made in Boston and inscribed "Reuben Tower / Kingston"; nineteenth-century repair dates in graphite inside case; feet slightly reduced in height. Courtesy of Delaney Antique Clocks.

PLATE 103.11.

Hood of pl. 103.10.

104

FRETWORK-TOP DWARF CLOCK

Works by Joshua Wilder

Case attributed to Abiel White

Hingham and Weymouth

1819



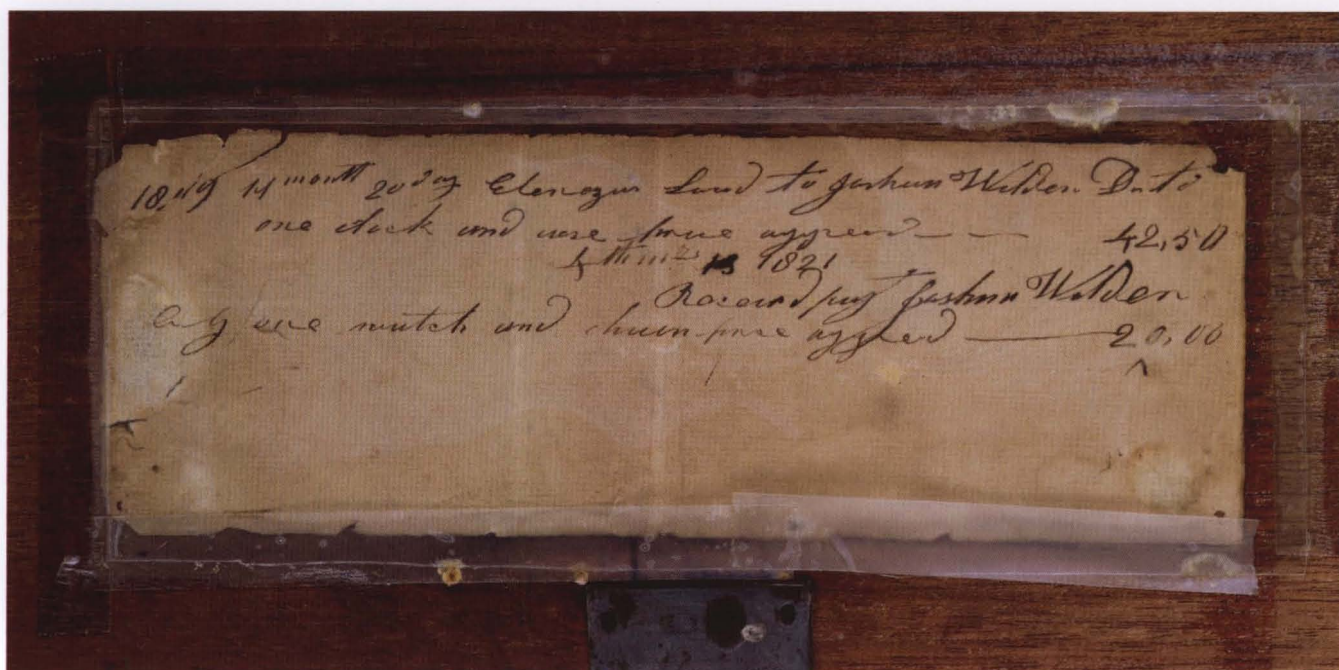


PLATE 104.1



PLATE 104.2

Abiel White customarily chose to build fretwork-top dwarf clocks in mahogany. Only one pine example is known (pl. 104). White offered the form with two different foot styles: bracket feet and French feet. The bracket-foot style was made with a full-length door in the back, just as the bell-top models were. Within a year or so of making this bracket-foot clock (pl. 104), in 1819, White was producing the French-foot cases with removable hoods (pl. 105). The bracket feet on this clock reflect a transition, the taper at the bottom coming closer to a French foot. Some fretwork-top clock cases are constructed with a roof made of one massive block of wood sawed into the shape of a curved roof board. The board is dovetailed into the case sides, but with shrinkage it often splits and breaks, and on some clock cases it has even been replaced. Joshua Wilder's bill of sale (pl. 104.1) for this clock itemizes it and a watch that he took as partial payment. The bill, attached to the inside of the door reads, "1819 11 month 20 day Ebenezer Loud to Joshua Wilder Dr [debit] to / one clock and case price agreed — — 42.50 / 5 th month [13?] 1821 / received payt Joshua Wilder / by one watch and chain — price agreed — 20.00." White's case for this clock (pl. 104.2) includes the same pattern of fretwork he used on most of his bracket-foot and French-foot cases. The brass works movement is eight-day time-and-strike.

The Reuben Tower clock (pl. 104.3) was made in Hingham and features a mahogany case built by White between 1817 and 1822. The case is veneered with nicely figured mahogany. A view into the back of the case with the rear door open (pl. 104.4) illustrates the miniature tall clock movement with time-and-strike. The iron hanger can be seen above the opening. A push-button latch, which is notched into the dial door of this clock (pl. 104.5), can be found on many White cases. GRS

PLATE 104.

MATERIALS: White pine

DIMENSIONS: H 47 (including 2¾-inch original center finial), W 11 13/16, D 6 1/8

INSCRIPTIONS: "J. Wilder / Hingham" on painted dial made in Boston; "1819 11 month 20 day Ebenezer Loud to Joshua Wilder Dr [debit] to / one clock and case price agreed — — 42.50 / 5 th month [13?] 1821 / received payt Joshua Wilder / by one watch and chain — price agreed — 20.00" in ink on paper bill of sale on inside case door

CONDITION: Missing hood side stiles

PROVENANCE: Originally owned by Ebenezer Loud.

Courtesy of Historic New England, gift of the estate of Guido R. Perera.



PLATE 104.3

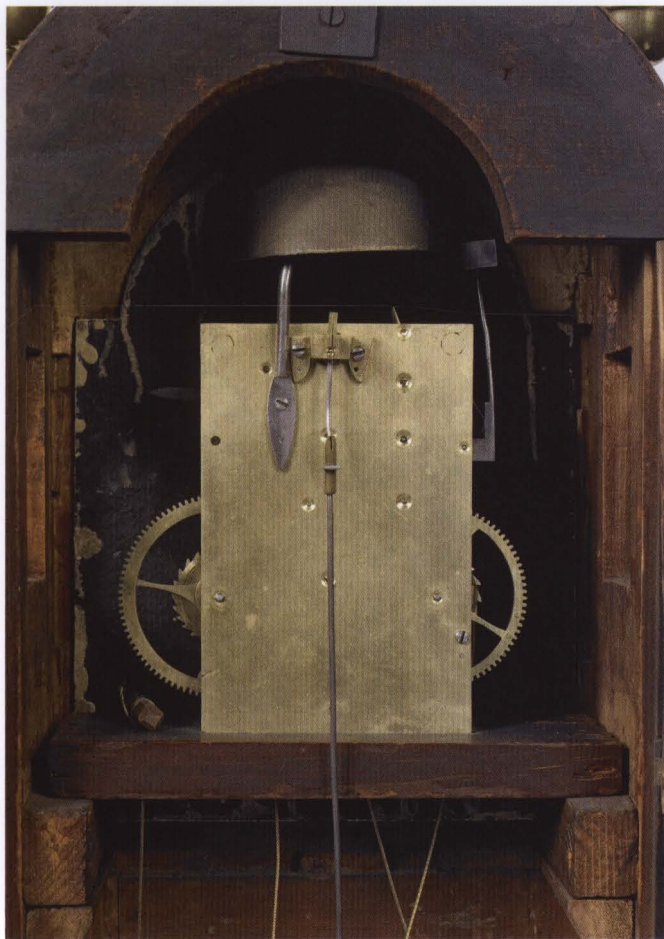


PLATE 104.4



PLATE 104.5

PLATE 104.1.

Bill of sale for pl. 104.

PLATE 104.2.

Hood of pl. 104.

PLATE 104.3.

Dwarf clock, Reuben Tower, Hingham, 1817-22. Case attributed to Abiel White, Weymouth. Mahogany with white pine; H $47\frac{1}{16}$ (including $2\frac{1}{8}$ original center finial), W $11\frac{1}{8}$, D 6. Painted dial made in Boston and inscribed "Reuben Tower"; "N1" in graphite inside hood. Private collection. Photo, Ellen McDermott.

PLATE 104.4.

Detail of open case of pl. 104.3. Photo, Ellen McDermott.

PLATE 104.5.

Hood of pl. 104.3. Photo, Ellen McDermott.

105

FRENCH-FOOT DWARF CLOCK

*Works by Joshua Wilder**Case attributed to Abiel White**Hingham and Weymouth*

1821-24

The most refined of all the dwarf clocks are the French-foot examples (pl. 105). Made of mahogany and featuring decorative frets, removable hoods, and quarter columns on the waist, these stylish clocks replicate in miniature the classic Federal tall clock from the Boston area. Yet, the date of the dwarf versions falls well after



PLATE 105.1



PLATE 105



PLATE 105.2

that of their full-size urban counterparts. While the tall clocks are customarily associated with the first decade of the nineteenth century, the documented dwarf examples with French feet range between 1821 and 1824.¹

The diminutive design seen here probably resulted from the collaboration of two individuals: Hingham clockmaker Joshua Wilder and Weymouth cabinetmaker Abiel White. Of the twenty known examples of this type, seventeen have cases ascribed to White's shop. The reasons for the attribution are threefold. First, the fretwork pattern (pl. 105.1) matches that on White's bracket-foot clocks (pl. 104.2). Second, nearly all of the French-foot cases linked to White bear his distinctive cabinetmaker's orientation marks consisting of two parallel lines one to two inches long on the interior boards upon which the saddle board rests; sometimes the lines intersect and form a "V." Third, White's French-foot dwarf clock cases have extensive glue blocking behind the feet and skirts but lack glue blocks inside the front corners of the hood.²

The Wilder dwarf clock in plate 105 exemplifies the finest version of the form. The clockmaker installed an eight-day time-and-strike movement that echoes those in fashionable tall clocks. For the case, Abiel White employed his most sophisticated pattern. His techniques of construction mirror the methods of Boston and Roxbury casemakers. For example, he adopted the common Roxbury practice of mounting the saddle board to horizontal support blocks rather than directly to the upper edges of the waist sides. In addition, White neatly finished the hood of the case by applying wallpaper to the roof to serve as a dust seal.

A nearly identical case from White's shop houses an eight-day time-and-strike movement by Wilder's former apprentice Reuben Tower (pls. 105.2 and 105.3). This second example displays an intriguing clue to the case's origin—and by extension to the origin of all of the cases of this form. Numerous graphite inscriptions cover the backboard. Though now faint and only discernible under infrared light, one inscription reads "Clock case maker / of all kinds." Adjacent is the word "Hanson," which seems to refer to the town of Hanson, located in Plymouth County only about eight miles from White's shop in Weymouth. On the line above, where one would expect to find the name of the individual who wrote these words, appears the barely perceptible inscription "Benon [?][?][?]on[?]." The first name may be an abbreviation for Benjamin. The last name is more difficult to decipher; possibly it is Simons. Though the name Benjamin Simons may represent wishful thinking, it is an appropriate signature for this case. On May 9, 1821, White hired a journeyman by this name. Simons

relations from another group of outwardly similar dwarf clocks that can be attributed to the Boston clock-case maker, Henry Willard. GRS

PLATE 105.

MATERIALS: Mahogany with white pine and maple

DIMENSIONS: H 46 $\frac{3}{8}$ (excluding center finial), W 11 $\frac{1}{2}$,
D 5 $\frac{1}{16}$

INSCRIPTIONS: "J. Wilder / Hingham" on painted dial made in Boston; "Cleaned Oct. 1865 / Ezra Wilder / March 1874 / 1879" in ink on paper label currently detached from case

CONDITION: Excellent except paint loss to dial; replaced finials

PROVENANCE: Acquired in 1928 by Henry Francis du Pont from Katrina Kipper, an antiques dealer at Queen Anne Cottage in Norwell. Courtesy of Winterthur Museum, bequest of Henry Francis du Pont, 1959.769.

PLATE 105.1.

Hood of pl. 105.

PLATE 105.2.

Dwarf clock, Reuben Tower, probably Hingham, 1820–24. Case attributed to Abiel White, Weymouth. Mahogany with white pine and maple; H 50 $\frac{1}{16}$ (including 3 $\frac{1}{8}$ -inch original center finial), W 11 $\frac{1}{8}$, D 5 $\frac{1}{16}$. Painted dial made in Boston and inscribed "Reuben Tower"; "Benon [?][?]on[?] [Simons?] / Hanson Clock case maker / of all kinds" inscribed in graphite in one hand and "up" and "top" in another hand on outside of backboard. Courtesy of Winterthur Museum, bequest of Henry Francis du Pont, 1955.622.

PLATE 105.3.

Detail of hood of pl. 105.2.



PLATE 105.3

remained with White for about eighteen months, which is just the time when many of these impressive cases were made.³ In addition, the case bears several other cabinetmaker's notes in another hand. Near the top of the backboard appear the words "up" and "top" in a style of handwriting that matches that of Abiel White. Though frustratingly faint, the inscriptions do reinforce the attribution of these striking dwarf clocks to the White shop. Together, the many messages on the backboard and the distinctive construction features throughout the case help to distinguish this example and its

IO6

DWARF CLOCK

Works by Joshua Wilder

Case attributed to Henry Willard

Hingham and Boston

1824-30





PLATE 106.1

The clock in plate 106 is one of the last made by Joshua Wilder. The mahogany case is attributed to Boston cabinetmaker Henry Willard. This attribution is based on similarities between the construction of this case and known examples of his tall- and Massachusetts shelf-clock cases. A cabinetmaker's lot number "600" is stamped into the rail just above the large cove molding that supports the hood (pl. 106.1). Similar stamped numbers can be found on Willard's Massachusetts shelf clock cases. Hood sides with a diamond pattern of drilled holes, covered on the inside with fabric, in place of windows is a unique feature that also ties this case to

signed examples of Willard's dish-dial shelf-clock cases. Additional features of Willard's work that are different from Abiel White's work include the absence of glue blocks around the inside of the foot aprons and the presence of glue blocks on the inside front corners of the hood, which necessitated bevels to the front corners of the saddle board and its mounts to allow clearance for the hood to slide on. Additionally, Willard incorporated a small bead molding to conceal the joint between the French feet and the case. This molding is not found on White's cases.

This clock is one of a pair of Henry Willard cases



PLATE 106.2

with identical veneers. They are both veneered with highly figured mahogany that was cut from the same flitch (stack of slices of veneer from the same log). The patterns formed by the figured grain on the door and base panel of one clock match the same veneered surfaces of the other, which indicates that they were consecutive or near-consecutive slices from the flitch. The other clock was made by Wilder's workman Martial Shearman after he moved to Andover in 1824.¹ The stylistic influence of Henry Willard's dish-dial Massachusetts shelf-clock cases is apparent in the large, rounded base cushion molding and brass paw feet seen on these clocks.

The exceptional veneers on the front of the case point to a sophisticated cabinetmaker. The hood (pl. 106.2) is finished with a variation of the "Pitts" style fretwork (pl. 94.1). The eight-day brass movement is of the time-and-strike variety, and the dial, as with all painted-dial dwarf clocks, was made in Boston.

A privately owned French-foot dwarf clock with a case attributed to Henry Willard bears the inscription, "John Bailey / New Bedford" and thus represents the work of John Bailey III shortly after his 1824 move from Hanover to New Bedford.²

The cases on two other French-foot dwarf clocks (not shown) can be firmly attributed to Willard. Their cases match each other, with highly figured mahogany veneers that were cut from the same flitch (a different flitch from that on pl. 106).³ GRS

PLATE 106.

MATERIALS: Mahogany and white pine

DIMENSIONS: H 48¼ (including 3⅞-inch original center finial), W 12 (at brass feet), D 6 (at brass feet), 5¼

INSCRIPTIONS: "Warranted / by J. Wilder / Hingham" on painted dial made in Boston

CONDITION: Excellent

PROVENANCE: Gary R. Sullivan Antiques; Leigh Keno Antiques. Private collection.

PLATE 106.1.

Movement of pl. 106. Photo, Abby Sullivan.

PLATE 106.2.

Hood of pl. 106.

Appendix

SOUTHEASTERN MASSACHUSETTS
CABINETMAKERS AND CLOCKMAKERS:
1710-1850

Gary R. Sullivan

The following checklist provides 1,059 citations for craftsmen active in the furnituremaking and clockmaking industries in southeastern Massachusetts between 1710 and 1850. Separating furniture craftsmen from those engaged in other woodworking trades is difficult. We have omitted individuals who were consistently described as housewrights, carpenters, sawyers, and shipwrights. As a result, we may have missed a small percentage of woodworkers who occasionally made furniture. Conversely, we have included some artisans whose estate inventories listed the tools of a cabinetmaker, even when we were not sure of their professions. The trade of "joiner" is a particularly ambiguous one. It can refer to a furnituremaker but can also describe someone largely involved in interior carpentry. We have chosen to include all individuals listed as joiners in period accounts.

The geographical sweep of our survey covers all towns and villages within Barnstable, Bristol, Dukes, Nantucket, and Plymouth counties as well as the Rhode Island town of Tiverton, portions of which became Fall River in the early nineteenth century. In certain instances we have also considered communities on the edge of the region if their craftsmen had a decided impact on the rest of southeastern Massachusetts. Cabinetmaker Abiel White, for example, lived in Weymouth, in what is now Norfolk County, but serviced the needs of customers throughout the Hingham and Hanover areas of Plymouth County. One town name change must also be noted. Prior to 1795, Nantucket was referred to as Sherburne.

The names and information on the checklist have come from fifty-two key sources, ranging from craftsmen's accounts and court records to town histories and previously published compilations of artisans. The list identifies each source by a

number, which corresponds to the number in the Craftsmen section of the bibliography (pp. 427-28). The sources were reviewed in sequential order; thus the first source was culled for names, then the second, and so forth. Whenever new information was found, it was added to the checklist and the bibliography. Redundant sources were omitted.

The compilation of this list began a decade ago out of my own interest to learn more about clockmakers in the region. Over time, the list has grown enormously thanks to the contributions of many individuals. I wish to acknowledge in particular the exhaustive study of Massachusetts cabinetmakers and clockmakers by Paul J. Foley, the ongoing research on Rhode Island craftsmen by Patricia Kane and Dennis Carr at Yale University Art Gallery, the exceptional publications of Nancy Goyne Evans, and the landmark studies by Margaret K. Hofer and Elton Hall. Finally, I am grateful to Derin Bray and Forbes Maner for their countless hours of research and to Matthew J. Buckley for his organizational skills in assembling this list.

Abbreviations

LD = life dates.

AW = at work (actual documented working dates of a craftsman who could have also worked before or after those dates).

AW projected = projected dates from a craftsman's twenty-first birthday to his death, his leaving the trade, or his selling his tools.

AW ca. = approximate working date or dates, based on a known object, historic records, or the conclusions of previous researchers. Actual working dates may extend on either side of this date.

	CRAFTSMAN	LOCATION	CRAFT	NOTES	REFERENCE
1	Abram, Charles	Hingham	Upholsterer <i>Born 1848</i>		43
2	Adams, John	Randolph	Cabinetmaker <i>AW 1793-97</i>	Nephew of President John Adams, Jesse Reed apprenticed to him. Did business with Abiel White. Chauncy Jerome "hired" the use of his shop in 1824, so that Jerome could make 200 clock cases.	8, 9, 16
3	Adams, Joseph	Hingham	Cabinetmaker <i>Born 1821</i>		43
4	Adams, Rufus	Kingston	Clockmaker No dates	Signed clock in Major John Bradford House, Kingston, Mass.	43
5	Adams & Todd	Hingham (<i>Boston</i>)	Cabinetmakers <i>Partners ca. 1798</i>	Partnership of Samuel Adams and William Todd. William Todd had shops in both Hingham and Boston at his death in 1800.	13
6	Akin, Bartholomew	New Bedford, Dartmouth	Cabinetmaker <i>AW 1771-1829;</i> <i>Born 1750</i>	An account book exists 1774-1829.	3, 24, 28
7	Akin, David, K.	Yarmouth	Clockmaker, Watchmaker <i>AW projected 1820-87; LD 1799-1887</i>	Apprenticed to Allen Kelley. Practiced clockmaking for a very short time, then became a successful banker who owned a packet boat that hauled freight between Philadelphia and South Yarmouth.	1, 48
8	Alden, Bailey	Bridgewater	Chairmaker <i>AW ca. 1820</i>		32
9	Alden, Samuel	Raynham	Cabinetmaker <i>AW ca. 1763</i>	Credited in account book of Edmund Williams of Raynham for "Chest & Lock."	51
10	Aldrich, Ichabod	Nantucket	Joiner <i>AW ca. 1773;</i> <i>LD 1733-1821</i>		46
11	Aldrich, Silas E.	North Attleborough	Clockmaker, Jeweler <i>AW projected 1843-91; LD Feb. 16, 1822-Nov. 2, 1891</i>	Possibly worked as journeyman to Horace Tift. In partnership with David L. Williams, 1860-65.	1
12	Allen, Adam	Westport	Cabinetmaker <i>AW prior to 1820</i>	Bristol County probate record from 1820.	33
13	Allen, Benjamin	Braintree	Cabinetmaker <i>AW ca. 1757</i>	Winterthur Museum Decorative Arts Photographic Collection (DAPC).	47
14	Allen, Benjamin	Seekonk	Cabinetmaker <i>Born ca. 1794</i>	Age 66 at time of 1850 census.	49
15	Allen, Charles P.	Fall River, Halifax (<i>Boston</i>)	Chair Painter & Dealer <i>AW ca. 1826-29</i>		28, 40
16	Allen, Cornelius	Sandwich, Acushnet, Nantucket (<i>North Adams,</i> <i>Greenfield, N.Y.</i>)	Cabinetmaker <i>AW ca. 1795-98;</i> <i>LD 1767-1835</i>	Likely apprentice to his brother Ebenezer Jr. Advertised with Reuben Swift in 1794.	52

	CRAFTSMAN	LOCATION	CRAFT	NOTES	REFERENCE
17	Allen, Ebenezer, Jr.	Sandwich, Dartmouth, New Bedford	Cabinetmaker <i>LD 1755–Feb. 2, 1793</i>	October 4, 1784 acquired saw- and grist mill at Young's Dam on the West side of the Mill River at the head of the Acushnet. Purchased from Abraham Davis for £124.10. Brother of Cornelius. Possibly apprenticed to his uncle, John Goddard of Newport.	3, 50
18	Allen, George	Hingham	Cabinetmaker <i>Born 1838</i>		43
19	Allen, Silas, Jr.	Fall River, Halifax (<i>Boston</i>)	Chair Painter, Chair Dealer <i>AW ca. 1826–34</i>		28, 40
20	Allen, Thomas II	New Bedford	Chairmaker <i>AW ca. 1822–32</i>	In partnership with William Bates.	28
21	Allin, William	Plymouth	Joiner <i>AW ca. 1734–35</i>	Plymouth County Court of Common Pleas, 1734 and 1735.	43
22	Allyn, Samuel H.	Sandwich	Cabinetmaker <i>AW ca. 1820–50; Born ca. 1803</i>	He made a pulpit for Congregational Church, Sandwich, Mass. Age 47 at time of 1850 census.	39, 49
23	Almy, James	New Bedford	Clockmaker, Watchmaker <i>AW projected 1825– 56; LD 1802–74</i>	In partnership with John Bailey III as John Bailey & Co., 1825–27.	1
24	Almy, John C.	New Bedford (<i>Exeter, Derry, N.H.</i>)	Clockmaker, Watchmaker <i>AW projected 1820– 72; LD 1802–72</i>	In partnership with William Wall as Almy & Wall, 1821–23.	1
25	Almy, William	Fall River	Cabinetmaker <i>Born ca. 1820</i>	Age 30 at time of 1850 census.	49
26	Almy & Wall	New Bedford	Clockmakers, Watchmakers <i>Partners 1821–23</i>	Partnership of John C. Almy and William A. Wall.	1
27	Alwood, William	Wellfleet	Cabinetmaker <i>Born ca. 1821</i>	Age 29 at time of 1850 census.	49
28	Arnold, Lemuel	Norton	Cabinetmaker <i>AW ca. 1798</i>	Credited in account book of Leonard Hodges of Norton for "Making a chest."	51
29	Austin, Jacob	Dighton, Raynham	Joiner <i>AW ca. 1773–76</i>	Bristol County Court of Common Pleas, 1773.	43
30	Austin, Seth	Dighton	Joiner <i>AW ca. 1772</i>	Bristol County Court of Common Pleas, 1772.	43
31	Babbitt, Abiel	Berkley	Joiner <i>AW ca. 1763</i>	Bristol County Court of Common Pleas, 1762–67.	43
32	Babbitt, Dean	Berkley	Cabinetmaker <i>AW ca. 1815</i>	Credited in account book of John D. Babbitt of Berkley for "6 chares."	51

	CRAFTSMAN	LOCATION	CRAFT	NOTES	REFERENCE
33	Babbitt, Charles	Taunton (Providence, R.I.)	Clockmaker, Watchmaker, Silversmith, Jeweler <i>AW projected 1807–50; LD Dec. 3, 1786–Aug. 13, 1854; Married Jan. 20, 1807</i>	Worked in Providence by 1810 as silversmith. In partnership with Sturgis Davis as Davis & Babbitt in Providence, ca. 1824.	1, 40
34	Babbitt, Elkannah	Middleboro	Joiner <i>AW ca. 1761–67</i>	Plymouth County Court of Common Pleas, 1765. Bristol County Court of Common Pleas, 1744–67.	32, 41, 43
35	Babbitt, Isaac	Taunton	Jeweler	Trained with his brother Charles.	
36	Babbitt, Jonathan	Dighton	Shop Joiner <i>AW ca. 1762–63</i>	Bristol County Court of Common Pleas, 1752–67.	43
37	Babbitt, Nathaniel	Taunton	Cabinetmaker <i>AW ca. 1733</i>		47
38	Babcock, John F.	New Bedford	Cabinetmaker <i>AW ca. 1838–39</i>		3
39	Babet, Erasmus	Freetown	Joiner <i>AW ca. 1719</i>		38
40	Babin, Nathaniel	Berkley	Joiner <i>AW ca. 1762</i>	Bristol County Court of Common Pleas, 1744–62.	43
41	Baker, David	New Bedford	Clockmaker <i>AW ca. 1840–50</i>		4
42	Backus (Bachus), Andrew	Taunton (Columbus, Ohio)	Cabinetmaker <i>AW ca. 1815–79; Born 1790</i>		47
43	Bacon, Charles	North Bridgewater	Cabinetmaker <i>Born ca. 1827</i>	Age 23 at time of 1850 census.	49
44	Baekus, Isaac	Nantucket	Cabinetmaker <i>AW ca. 1838</i>	Apprenticed to Albert Tobey starting 1833; "August 16, 1838 free."	19
45	Bailey, Calvin	Hanover, Scituate (Bath, Maine)	Clockmaker <i>AW projected 1782–1835; LD 1761–1835; Married Sept. 8, 1793</i>	Son of John I. Brother and partner of John II. Brother of Lebbeus. Abiel White as well as Abner Hersey made clock cases. Adam Stetson was journeyman. Signed tall case examples known. Plymouth County Court of Common Pleas, 1803.	1, 2, 40, 41
46	Bailey, John & Co.	New Bedford	Clockmakers, Watchmakers, Jewelers <i>Partners 1825–27</i>	Partnership of John Bailey III, James Almy, and Lloyd Covell.	1
47	Bailey, John Jr. (II)	Hanover	Clockmaker, Watchmaker <i>AW projected 1772–1823; LD May 6, 1751–Jan. 23, 1823</i>	Son of John I, brother of Calvin and Lebbeus. Some cases made by Abiel White as well as Abner Hersey. David Studley, Joshua Wilder, William A. Wall, Ezra Kelley, and Nathaniel Shepherd were his apprentices. Adam Stetson was journeyman. Plymouth County Court of Common Pleas, 1772.	1, 9, 41

	CRAFTSMAN	LOCATION	CRAFT	NOTES	REFERENCE
48	Bailey, John Jr. (III)	Hanover, New Bedford (Lynn, Mass.; Portland, Maine; N.C.)	Clockmaker, Watchmaker, Jeweler <i>AW projected</i> 1808– 83; <i>LD</i> Aug. 13, 1787–Mar. 2, 1883	Son of John II, partner with James Almy as John Bailey & Co., 1825–27. Nathan Parker was an apprentice. Married to Anna Taber. Moved to New Bedford in 1824, to Lynn in 1848.	I
49	Bailey, John (I)	Hanover	Clockmaker <i>AW projected</i> 1751– 1810; <i>LD</i> Oct. 30, 1730–Oct. 27, 1810	Father of John II, Calvin, and Lebbeus.	I
50	Bailey, Joseph	Hanover, Hingham	Clockmaker <i>AW ca.</i> 1800–1808	Son of John II. Case by Theodore Cushing. Had some association with David Studley. Plymouth County Court of Common Pleas, 1806, vs. David Studley.	I, 41
51	Bailey, Lebbeus	Hanover, Scituate (North Yarmouth, Maine)	Clockmaker <i>AW projected</i> 1784– 1827; <i>LD</i> May 12, 1763–Dec. 2, 1827; <i>Married</i> Aug. 22, 1790	Son of John I, brother of John II and Calvin.	I, 40
52	Baker & Knights	New Bedford	Cabinetmakers <i>Partners ca.</i> 1820–23	George W. Baker in partnership with William Knights as Baker & Knights, 1820–23.	I
53	Baker, George W.	New Bedford	Cabinetmaker <i>AW projected</i> 1820–29	In partnership with William Knights as Baker & Knights, 1820–23.	I
54	Baker, Joseph	Swansea	Joiner <i>AW ca.</i> 1741		38
55	Baker, Philander	Pawtucket	Furniture Merchant <i>Born ca.</i> 1810	From New York; age 40 at time of 1850 census.	49
56	Barden, Timothy	Middleborough, Rehoboth	Joiner <i>AW ca.</i> 1724–25	Plymouth County Court of Common Pleas, 1724–25.	41
57	Bardin, Timothy	Taunton	Joiner <i>AW ca.</i> 1730–39	Possibly same as above.	38
58	Barker, Avery	Dartmouth	Joiner <i>AW ca.</i> 1770	Bristol County Court of Common Pleas, 1770.	43
59	Barker, James	Duxbury, Abington	Turner <i>LD</i> 1684–1718		31
60	Barker, James	Scituate	Joiner <i>AW ca.</i> 1738–40	Plymouth County Court of Common Pleas, 1739 & 1740.	32, 41
61	Barnard, Ebenezer	Nantucket	Joiner <i>AW ca.</i> 1775; <i>Born</i> 1747		46
62	Barker, Robert	Scituate	Joiner, Housewright <i>LD</i> 1712–60 (<i>Died</i> 1759 as per source 34)		18, 34
63	Barnard, John	Nantucket	Joiner <i>AW ca.</i> 1761; <i>LD</i> 1720–1802		46

	CRAFTSMAN	LOCATION	CRAFT	NOTES	REFERENCE
64	Barnard, Stephen	Nantucket	Chairmaker <i>AW ca. 1763;</i> <i>LD 1723-1813</i>		46
65	Barney, Joseph	Attleborough	Joiner <i>AW ca. 1781</i>	Bristol County Court of Common Pleas, 1781.	43
66	Barstow, Samuel	Hanover	Shop Joiner <i>AW ca. 1738-42,</i> <i>LD 1709-1801</i>	Plymouth County Court of Common Pleas, 1738 and 1742.	41
67	Bartlett, Orin	North Bridgewater	Cabinetmaker <i>Born ca. 1814</i>	Age 36 at time of 1850 census.	49
68	Barton, Benjamin	Swansea	Shop Joiner, House Carpenter <i>AW ca. 1731-38</i>		38
69	Bass, Elisha	Hanover	Cabinetmaker, Joiner <i>LD July 23, 1781-</i> <i>Jan. 14, 1867</i>		13, 40
70	Bates & Allen	New Bedford	Chairmaker <i>Partners ca. 1822-24</i>	Partnership of William Bates and Thomas Allen II. Advertised in <i>New Bedford Mercury</i> , "Chair-making," Apr. 12, 1822.	28, 37
71	Bates, Amos		Chronometer Maker <i>AW ca. 1830-50</i>		3
72	Bates & Haskins	New Bedford	Ornamental Painters <i>Partners 1832-41</i>	Partnership of William Bates and Reed Haskins.	28
73	Bates, Seth	Scituate	Cabinetmaker <i>AW ca. 1825</i>		32
74	Bates, William	New Bedford	Chairmaker <i>AW projected 1794-</i> <i>1859 (AW ca. 1804-</i> <i>22 as per source 34);</i> <i>Married 1814</i>	In partnership with Thomas Allen II; Reed Haskins; William Russell Jr.	18, 28, 34
75	Bayley, Isaac F.	New Bedford	Planemaker <i>Born ca. 1820</i>	Age 30 at time of 1850 census.	49
76	Beal, Jacob, Jr.	Hingham	Cabinetmaker, Chairmaker <i>AW ca. 1790-1805;</i> <i>LD Sept. 18, 1774-</i> <i>1805; Married Mar.</i> <i>14, 1798</i>	Lived on South St.	18, 14, 19, 40
77	Beal, Jeremiah	Cohasset	Cabinetmaker, Blacksmith <i>AW ca. 1790; LD</i> <i>1631-Aug. 10, 1716;</i> <i>Married Nov. 10,</i> <i>1652</i>	Lived on Main St.	33
78	Beal, John	Hingham	Cabinetmaker <i>LD Oct. 12, 1730-</i> <i>Nov. 9, 1814; Married</i> <i>Feb. 3, 1755</i>	Lived on East. St., opposite Hull St.	14, 40

	CRAFTSMAN	LOCATION	CRAFT	NOTES	REFERENCE
79	Beals, Jonathan	Weymouth, North Bridgewater	Cabinetmaker <i>AW ca. 1802-22; LD 1779-Mar. 28, 1855; Married 1807</i>	In partnership with Abiel White as White & Beals. Likely apprentice of Abiel White. Plymouth County Court of Common Pleas, 1806.	1, 9, 41
80	Beals, Lustanias (Lewis)	Cohasset	Joiner <i>AW 1805</i>		45
81	Beckwith, William	Scituate	Cabinetmaker <i>AW ca. 1815</i>		50
82	Bennett & Latham	Duxbury	Cabinetmakers <i>AW ca. 1826</i>	Partnership of Joseph W. Bennett and Charles Latham. Photo of a chest with paper label dated 1826 is in Winterthur Museum, Decorative Arts Photographic Collection (DAPC).	47
83	Bennett & Piggott	New Bedford	Chairmaker <i>Partners 1832-33</i>	Partnership of Samuel Bennett and George W. Piggott.	3, 28
84	Bennett, J.	Middleborough	Clockmaker, Cabinetmaker No dates	A clock signed by him was offered at Northeast Auctions, Nov. 6-7, 1999, lot 786.	25
85	Bennett, Joseph W.	Bridgewater	Cabinetmaker <i>Married Apr. 19, 1829</i>	In partnership with Charles Latham as Bennet & Latham. Photo of a chest with paper label dated 1826 is in Winterthur Museum, Decorative Arts Photographic Collection (DAPC).	40, 47
86	Bennett, Phillip R.	Hingham, Freetown, Fall River	Clockmaker <i>AW projected 1821-30</i>	Apprenticed to Joshua Wilder, 1814-21.	1
87	Bennett, Samuel	New Bedford	Chairmaker <i>AW 1832-45</i>	In partnership with George Piggott.	28
88	Bierstadt, Charles	New Bedford	Turner, Sawyer <i>AW ca. 1845-59</i>		3
89	Billington, Francis	New Bedford	Cabinetmaker, Turner <i>AW ca. 1816</i>	In partnership of Smith & Francis Billington, Advertisement Jan. 12, 1816.	3
90	Bird, William	Bridgewater	Chairmaker <i>AW ca. 1822</i>	Plymouth County Court of Common Pleas, 1822.	43
91	Bisbee, Levi	Rochester	Cabinetmaker <i>LD Mar. 2, 1776-July 15, 1848</i>	Apprenticed to Elijah Clark.	50
92	Bishop, Joseph	Norton	Joiner <i>Died 1760</i>		18
93	Bishop, Nathan	Attleborough	Shop Joiner <i>AW ca. 1781</i>	Bristol County Court of Common Pleas, 1781.	43
94	Blackman, Ebenezer	Weymouth	Cabinetmaker, Painter <i>AW ca. 1819</i>	Norfolk County Court of Common Pleas, April and Sept. 1819.	32, 36
95	Blackman, James	Canton (<i>Roxbury</i>)	Cabinetmaker <i>AW projected 1810-30</i>	In partnership with Moses French, Roxbury. Worked as journeyman with William Viles, Roxbury. Working in Canton by 1815.	1

	CRAFTSMAN	LOCATION	CRAFT	NOTES	REFERENCE
96	Blackman, John	Stoughton	Chairmaker AW 1796-1800		28
97	Blake, Samuel	Abington	Cabinetmaker AW ca. 1822-23	Norfolk County Court of Common Pleas, Sept. 1823.	32
98	Blanchard, Isaac L.	Weymouth	Furniture Dealer AW 1837-50; Born ca. 1812	Advertised in <i>Hingham Gazette</i> , "Furniture Warehouse," Feb. 3, 1837; age 38 at time of 1850 census.	37, 49
99	Bliss & Caswell	New Bedford	Cabinetmakers <i>Partners</i> 1821-23	Partnership of Martin Bliss and William S. Caswell. Advertised as partners, 1821-23.	3
100	Bliss, Edward	Rehoboth	Cabinetmaker AW ca. 1823	Bristol County Court of Common Pleas, 1823.	43
101	Bliss, Isaac	New Bedford	Cabinetmaker AW ca. 1836-56	Worked in Taber's foundry.	3
102	Bliss, Martin	New Bedford	Cabinetmaker AW ca. 1821-23	In partnership with William S. Caswell as Bliss & Caswell.	3, 4
103	Blossom, Samuel	New Bedford, Fairhaven	Cabinetmaker AW ca. 1801; LD Dec. 3, 1775-Oct. 3, 1803; Married 1798	Advertised Oct. 23, 1801.	3, 18, 40
104	Boardman, Christopher	New Bedford	Cabinetmaker Born ca. 1818	From Germany; age 32 at time of 1850 census.	49
105	Bolkcom, Ebenezer	Attleborough (Waterville, Maine)	Clockmaker, Watchmaker AW 1811-44; LD May 29, 1790- Mar. 28, 1855	In Waterville, Maine by 1820.	1
106	Bollman, Christopher L.	New Bedford	Cabinetmaker AW ca. 1838-49	Worked for William Knights in 1838.	3
107	Bonfoy (Bonfrey/ Bonsoy), Richard	Dighton (Newport, R.I., Middletown, Conn.)	Joiner AW ca. 1730-36		38
108	Borden, Joseph	Tiverton, R.I.	Cabinetmaker ? AW ca. 1765	Provides a coffin.	38
109	Borden, Samuel	Fall River	Cabinetmaker Born ca. 1828	Age 22 at time of 1850 census.	49
110	Borden, Timothy	Rehoboth	Joiner AW ca. 1737		38
111	Borum, Benjamin	New Bedford	Cabinetmaker AW ca. 1845		3
112	Bowen, Nehemiah	Attleborough	Shop Joiner AW ca. 1798	Bristol County Court of Common Pleas, 1798.	43
113	Bowen, Thomas	Warren	Joiner AW ca. 1766		38
114	Bower, Daniel	Dighton	Joiner AW ca. 1762	Bristol County Court of Common Pleas, 1744-62.	43
115	Bowman, Barney	New Bedford	Shop Joiner Born ca. 1826	Age 24 at time of 1850 census.	49

	CRAFTSMAN	LOCATION	CRAFT	NOTES	REFERENCE
116	Bowman, Joseph	New Bedford	Shop Joiner <i>Born ca. 1821</i>	Age 29 at time of 1850 census.	49
117	Brace, Rodney	Brockton, North Bridgewater (<i>Torrington, Conn.</i>)	Clock Manufacturer <i>AW ca. 1825-35; LD May 1, 1790-Oct. 9, 1862</i>	Possible association with Isaac Packard.	4, 37
118	Bradford, John	Rehoboth, Attleborough	Shop Joiner <i>AW ca. 1764-70</i>	Plymouth County Court of Common Pleas, 1764. Bristol County Court of Common Pleas, 1767-69.	38, 41, 43
119	Braley, Zacheus	New Bedford	Cabinetmaker <i>AW ca. 1849</i>		3
120	Bragg, & Pierce	Taunton	Cabinetmakers, Furniture Dealers <i>Partners ca. 1841-42</i>	Advertised in <i>Taunton Whig</i> , "Cabinetmaker, New Furniture Warehouse," Apr. 14, 1841. Partnership of William H. Bragg and Chace R. Pierce.	37
121	Bragg, William H.	Taunton	Cabinetmaker <i>AW 1841-42</i>	In partnership with Chace R. Pierce as Bragg and Pierce.	37
122	Bramhall, Joseph	Plymouth, New Bedford (<i>Cambridge</i>)	Cabinetmaker, Upholsterer <i>AW 1806-61; LD 1785-Jan. 23, 1861</i>	Had business dealings with cabinetmaker Benjamin Bass (Boston). Listed in New Bedford 1836-49. Listed as age 63 at time of 1850 census.	1, 32, 49
123	Brett, Calvin	Norton	Cabinetmaker <i>AW ca. 1813</i>	Credited in account book of James Dean of Norton for "six chairs a 8/ ea."	51
124	Brettum, Abiel	Rehoboth	Joiner <i>AW ca. 1752-53</i>		43
125	Brigdon, Zachariah	Kingston	Chairmaker <i>AW ca. 1803-7</i>	Plymouth County Court of Common Pleas, 1807.	32, 41
126	Briggs, Clement	Taunton	Joiner <i>LD 1642-1724</i>		31
127	Briggs, Cornelius	Pembroke	Joiner <i>AW ca. 1724-33</i>	Plymouth County Court of Common Pleas, 1724-25.	32, 41
128	Briggs, Cornelius	Weymouth (<i>Boston</i>)	Cabinetmaker <i>LD 1788-1848</i>	Apprentice to Abiel White.	33
129	Briggs, Henry	Wareham	Cabinetmaker <i>Born ca. 1830</i>	Probably in the same house as John W. Larke. Age 20 at time of 1850 census.	49
130	Briggs, John	Norton	Cabinetmaker <i>AW ca. 1801</i>	Bristol County Court of Common Pleas, 1801.	43
131	Briggs, Stephen	Easton	Joiner <i>AW ca. 1772</i>	Bristol County Court of Common Pleas, 1770.	43
132	Briggs, William II	Dighton	Joiner <i>AW ca. 1766</i>	Plymouth County Court of Common Pleas, 1766.	41
133	Britton, Abial	Middleborough	Joiner <i>AW ca. 1755</i>	Plymouth County Court of Common Pleas, 1755.	41
134	W.P.B. & A. B. Brooks	Plymouth	Cabinetmaker <i>AW 1845-50</i>	Advertised in <i>Old Colony Memorial</i> , "Feathers & Furniture," Aug. 27, 1836.	33

	CRAFTSMAN	LOCATION	CRAFT	NOTES	REFERENCE
135	Bronsoon, (Browden), Samuel	Hingham	Cabinetmaker AW 1845-50; Born ca. 1820	Advertised in <i>Hingham Patriot</i> "Cabinet Work," Nov. 7, 1845. Age 30 at time of 1850 census.	37, 49
136	Brown, David	Attleborough (Pawtucket, Warren, and Providence, R.I., Arispa, Ill.)	Clockmaker, Watchmaker, Silversmith AW 1803-41; LD Apr. 17, 1781- Sept. 8, 1868	Son of Joseph R. Brown, founder of Brown & Sharp, Providence, R.I.	1
137	Brown, Joseph	Bristol County	Cabinetmaker AW ca. 1800		38
138	Brown, Joseph P.	Plymouth	Cabinetmaker AW 1840-50; Born ca. 1813	Advertised in <i>Old Colony Memorial</i> , "New Furniture Establishment," Sept. 19, 1840. Age 37 at time of 1850 Census.	37, 49
139	Brown, Lemuel	Plymouth	Cabinetmaker AW ca. 1804-30	Plymouth County Court of Common Pleas, 1804 and 1809. Advertised in <i>Old Colony Memorial</i> , "Cabinet Furniture," Mar. 23, 1830.	32, 37, 41
140	Brown, Stephen P.	Plymouth	Cabinetmaker Born ca. 1809	Age 41 at time of 1850 census.	49
141	Brown, William	New Bedford	Cabinetmaker, Chairmaker AW ca. 1803	In partnership with Reuben Swift; dissolved in 1803. Advertised in <i>Columbian Courier</i> , "Cabinet & Chair Making," May 13, 1803. Credited in Leonard Hodges account book, Norton, for "making Table Draw," Feb. 12, 1803.	3, 12, 37, 51
142	Bryant, Benjamin	Scituate, Plymouth	Turner LD 1669-1724		31
143	Buckland (Bucklin), Joseph Jr.	Rehoboth	Turner, Carpenter, Joiner AW ca. 1705/6-23, Died 1729; Married June 30, 1691		31, 38, 40
144	Buffington, Benjamin	Swansea	Joiner Died 1760		18
145	Bullman, Christopher	New Bedford	Cabinetmaker AW ca. 1849		3
146	Bunker, Benjamin	Nantucket	Clockmaker, Silversmith AW ca. early 1800s	Early inscription inside the case of a southeastern Massachusetts tall clock states that it was made by him in 1809.	4, 25
147	Bunker, Nathaniel	Nantucket	Joiner AW ca. 1769; LD 1743-1834		46
148	Bunn, Job	Berkley	Joiner AW ca. 1756-64	Bristol County Court of Common Pleas, 1744-62 and 1762-67.	43
149	Burt, Gordon	Dighton	Joiner AW ca. 1773	Bristol County Court of Common Pleas, 1773.	43

	CRAFTSMAN	LOCATION	CRAFT	NOTES	REFERENCE
150	Burt, John	Dighton	Joiner <i>AW ca. 1769-71</i>	Plymouth County Court of Common Pleas, 1771.	32, 41
151	Burt (Bunt), John	Dighton	Joiner <i>AW ca. 1759</i>	Bristol County Court of Common Pleas, 1744-62 (possibly same person as above).	43
152	Burth, Joseph	Taunton	Cabinetmaker <i>AW ca. 1798</i>	Bristol County Court of Common Pleas, 1798.	43
153	Buth, Isaac	New Bedford	Clockmaker <i>Born ca. 1823</i>	Age 27 at time of 1850 census.	49
154	Butler, Benjamin	New Bedford	Shopwright <i>AW ca. 1798</i>	Bristol County Court of Common Pleas, 1798.	43
155	Butts, Thomas	Tiverton, R.I.	Shop Joiner <i>AW ca. 1790-1800</i>		38
156	Caldwell, Franklin	Hingham	Cabinetmaker <i>Born ca. 1808</i>	Age 42 at time of 1850 census.	49
157	Calef (Calif), Ebenezer	Nantucket	Joiner <i>AW ca. 1768; LD 1739-1807</i>		46
158	Caloner, John M.	New Bedford	Clockmaker, Watchmaker <i>AW 1811</i>	Advertised in <i>New Bedford Mercury</i> , "Watch & Clock Making," May 31, 1811.	37
159	Cambel, Mary	Raynham	Chairmaker <i>AW ca. 1785</i>	Credited in account book of Edmund Williams of Raynham "To bottom 6 chairs."	51
160	Camp, John	Dighton	Joiner, House Carpenter <i>Died 1777</i>		18
161	Campbell, Moses	Taunton	Joiner <i>AW ca. 1769</i>	Bristol County Court of Common Pleas, 1769.	43
162	Cann, William	Taunton	Clockmaker <i>AW ca. 1770-1800</i>		47
163	Cannady, Andrew	Fall River	Cabinetmaker <i>Born ca. 1823</i>	Age 27 at time of 1850 census.	49
164	Card, Jonathan	New Bedford	Turner <i>AW ca. 1799</i>	Advertised Mar. 23, 1799.	3
165	Carpenter, Caleb	Attleborough, Rehoboth	Turner <i>AW ca. 1750-69</i>		38
166	Carpenter, John	Swansea	Turner? <i>AW ca. 1725</i>		38
167	Carpenter & Denham	Fall River	Cabinetmakers <i>AW 1842</i>	Advertised in <i>Fall River Monitor</i> , "Cabinet Furniture," Feb. 5, 1842. In partnership with Calvin Denham as Carpenter & Denham.	37
168	Carpenter, Warren	Fall River	Cabinetmaker <i>AW 1842</i>	In partnership with Calvin Denham as Carpenter & Denham.	37
169	Carter, Henry	Seekonk	Cabinetmaker <i>Born ca. 1812</i>	Age 38 at time of 1850 census.	49

	CRAFTSMAN	LOCATION	CRAFT	NOTES	REFERENCE
170	Carter, Robert Sr.	Rehoboth	Joiner <i>AW ca. 1713</i>		38
171	Carter, Samuel	North Bridgewater	Cabinetmaker No dates		33
172	Cartwright, Daniel Jr.	Dighton	Joiner <i>Died 1807</i>		18
173	Cary, Eliphalet	Bridgewater	Joiner <i>AW ca. 1766</i>		18
174	Cary, Jonathan	Bridgewater	Joiner <i>Died 1766</i>		18
175	Caswell & Bliss	New Bedford	Cabinetmakers <i>Partners ca. 1821-23</i>	Partnership of Martin Bliss and William S. Caswell. Advertised as partners, 1821-23.	3
176	Caswell, William S.	New Bedford	Cabinetmaker <i>AW ca. 1821-23</i>	In partnership with Martin Bliss as Bliss & Caswell.	3
177	Chaffe, Baner	Attleborough	Joiner <i>AW ca. 1771</i>	Bristol County Court of Common Pleas, 1771.	43
178	Chaloner, John M.	New Bedford	Clockmaker, Watchmaker <i>AW ca. 1811</i>	Advertised June 7, 1811.	3
179	Charlot, Courtland	New Bedford	Cabinetmaker <i>AW ca. 1823</i>	In partnership with William Russell Jr. and George Reynolds as Russell, Reynolds & Charlot.	3
180	Charlton, Robert	Weymouth	Cabinetmaker <i>Born ca. 1818</i>	Age 32 at time of 1850 census; from New York.	49
181	Cary, Moses	North Bridgewater	Cabinetmaker No dates		33
182	Chace, Levi B.	Fall River	Cabinetmaker <i>Born ca. 1820</i>	Age 30 at time of 1850 census.	49
183	Chace, Madson L.	Fall River	Cabinetmaker <i>Born ca. 1809</i>	Age 41 at time of 1850 census; from Connecticut.	49
184	Chase, Charles	Nantucket	Chairmaker, Carpenter, Housewright <i>AW ca. 1758-1811; LD 1731-1815; Married 1755</i>		28, 46
185	Chase, Earl (Earle)	Swansea	Cabinetmaker, Housewright <i>LD 1784-1877; Married 1808</i>	Branded candlestand	
186	Chase, Elisha	Taunton, Dighton	Joiner <i>AW ca. 1733-42/43</i>		38
187	Chase, Ephriam	Nantucket	Joiner <i>AW ca. 1769</i>	Bristol County Court of Common Pleas, 1769.	43
188	Chase, George Jr.	Swansea	Joiner <i>Died 1780</i>		18

	CRAFTSMAN	LOCATION	CRAFT	NOTES	REFERENCE
189	Chase, Shadrach	Somerset	Chairmaker <i>AW ca. 1799</i>	Bristol County Court of Common Pleas, 1799.	43
190	Church, Benjamin	Little Compton, Freetown	Joiner <i>LD 1639-1718</i>	In business in Freetown starting in 1703.	31
191	Church, Charles	Bristol County	Shop Joiner <i>AW ca. 1754;</i> <i>LD ca. 1733-66</i>		38
192	Church, George W.	New Bedford	Cabinetmaker <i>AW ca. 1832-38</i>		3
193	Church, Israel	Bristol County	Joiner <i>AW ca. 1730</i>		38
194	Church, Richard Jr.	Rochester	Joiner, Housewright <i>Married 1746;</i> <i>Died 1772</i>		18
195	Churchill, James	Hingham	Cabinetmaker <i>AW 1832</i>	Advertised in <i>Hingham Gazette</i> , "Cabinet Manufactory," Mar. 16, 1832.	37
196	Churchill, Jesse, Jr.	Hingham	Carver, Turner <i>AW 1833</i>	Advertised in <i>Hingham Gazette</i> , "Turning & Carving," "French Post for sale," Sept. 6, 1833.	37
197	Churchill, Joseph	Middleborough (Woodstock, Vt.)	Joiner, Housewright <i>LD 1748-1824</i>	Apprenticed to Simeon Doggett Oct. 31, 1765.	18
198	C.L.	Taunton area, possibly New Bedford	Cabinetmaker <i>AW ca. 1820</i>	A clock by Abner Pitts at Old Colony Historical Society has these initials (which appear to be those of the casemaker) on backboard.	25
199	Clap, James	Scituate	Joiner, Housewright <i>LD 1758-1803 (Born 1759 according to source 34)</i>		18, 34
200	Clark, Amos	Taunton	Shop Joiner <i>AW ca. 1799</i>	Bristol County Court of Common Pleas, 1799.	43
201	Clark, Essex H.	Hingham	Cabinetmaker <i>Born ca. 1822</i>	Age 28 at time of 1850 census.	49
202	Clark, Francis	Nantucket	Chairmaker <i>AW ca. 1772;</i> <i>Born 1748</i>		46
203	Clark, Josiah R.	New Bedford	Cabinetmaker <i>Born ca. 1818</i>	Worked for Caleb Maxfield. Age 32 at time of 1850 census.	3, 49
204	Clark, Lyman	North Bridgewater	Cabinetmaker <i>Born ca. 1807</i>	Age 43 at time of 1850 census.	49
205	Clark, Sarah	Norton	Cabinetmaker <i>AW ca. 1798</i>	Credited in account book of Leonard Hodges of Norton for "making a cupboard."	51
206	Clark, Silas	Swansea, Dartmouth	Shop Joiner <i>AW ca. 1760</i>		38
207	Clark, Silas	Somerset	Cabinetmaker <i>AW ca. 1794</i>	Bristol County Court of Common Pleas, 1794.	43

	CRAFTSMAN	LOCATION	CRAFT	NOTES	REFERENCE
208	Clark (Clarke), Theophilus	Berkley, Freetown, Taunton, Dighton	Joiner, Shop Joiner <i>AW ca. 1758-90</i>	Bristol County Court of Common Pleas, 1744-90.	38, 43
209	Clark, Warren	Southeastern Mass.	Cabinetmaker <i>AW ca. 1826</i>	Began apprenticeship with Enos White, June 25, 1826.	22
210	Clasby, Robert	Nantucket	Chairmaker <i>AW ca. 1761;</i> <i>LD 1731-1812</i>		46
211	Cobb, Ebenezer	Taunton	Joiner <i>AW ca. 1735-46</i>		38
212	Cobb, John	Middleborough	Joiner, Housewright <i>LD 1745-1822</i>	Apprenticed to Simeon Doggett Mar. 29, 1762.	18
213	Cobb, Nathaniel	Plymouth	Joiner, Housewright <i>AW 1737-38</i>	Plymouth County Court of Common Pleas, 1737.	41
214	Cobb, Thomas	Taunton	Joiner <i>AW ca. 1727-46</i>		38
215	Coegan [sp], Thomas	Hingham	Cabinetmaker <i>Born ca. 1832</i>	Age 18 at time of 1850 census; from Ireland.	49
216	Coffin, Bartlett	Nantucket	Chairmaker, Turner <i>AW prior to 1794</i>	Nantucket County probate record from 1794. Inventory includes turning tools, wheel, and chair timbers.	44
217	Coffin, James M.	Nantucket	Furniture Dealer <i>Born ca. 1810</i>	Age 40 at time of 1850 census.	49
218	Coffin, John	Nantucket	Cabinetmaker <i>LD 1753-1820</i>		39
219	Cole, Ebenezer	Swansea	Joiner, House Carpenter <i>AW ca. 1740-45</i>		38
220	Cole, Ichabod	Warren	Shop Joiner <i>AW ca. 1774</i>		38
221	Cole, Joseph	Raynham	Joiner <i>AW ca. 1771</i>	Bristol County Court of Common Pleas, 1771.	43
222	Coleman, James	Scituate	Joiner <i>AW ca. 1720-41</i>	Plymouth County Court of Common Pleas, 1720, 1722, 1737, 1738, and 1741.	32, 41
223	Colgrew (Colegrow), William	Scituate	Possible Chairmaker or Parts Supplier <i>AW 1799-1807</i>		28
224	Collamer, Davis	Scituate	Shop Joiner <i>AW ca. 1769</i>	Plymouth County Court of Common Pleas, 1769.	41
225	Collins, Benjamin	Taunton	Joiner <i>AW ca. 1730</i>		38
226	Conant, Elias	Bridgewater (Lynn)	Clockmaker <i>AW ca. 1776-1825;</i> <i>Born 1749</i>	Moved to Lynn, Massachusetts, in 1812.	4, 47
227	Cook, Caleb	Tiverton, R.I.	Cabinetmaker[?], Carpenter <i>AW ca. 1773-94</i>	Paid for making a coffin.	38

	CRAFTSMAN	LOCATION	CRAFT	NOTES	REFERENCE
228	Cook, Charles	New Bedford	Cabinetmaker <i>AW ca. 1838</i>		3
229	Cook, Elihu	Tiverton, R.I.	Cabinetmaker[?], Carpenter <i>AW ca. 1800</i>	Made coffin for John Bowen Estate.	38
230	Cook, John S.	New Bedford	Cabinetmaker <i>AW ca. 1836-38</i>		3
231	Cook, Pardon	Tiverton, R.I.	Joiner <i>AW ca. 1768</i>		38
232	Cooper, David	Rehoboth	Joiner <i>LD 1756-1809</i>		18
233	Cooper, John	Plymouth	Cabinetmaker <i>AW ca. 1818</i>		32
234	Cooper, Thomas	Fall River	Cabinetmaker <i>Born ca. 1832</i>	Age 18 at time of 1850 census; from England.	49
235	Cooper, William H.	North Bridgewater	Cabinetmaker <i>Born ca. 1808</i>	Age 42 at time of 1850 census.	49
236	Copeland, Thomas	Norton	Cabinetmaker <i>AW ca. 1844</i>	Credited in account book of Hathaway Leonard of Norton "to one pair of chair rockers."	51
237	Copeland, Ward	North Bridgewater	Cabinetmaker <i>Born ca. 1800</i>	Age 50 at time of 1850 census.	49
238	Covell, Lloyd	New Bedford	Watchmaker <i>AW 1825-27</i>	In business with clockmaking partnership of John Bailey & Co.	1
239	Cox, William	Bristol County	Cabinetmaker <i>AW ca. 1782;</i> <i>LD ca. 1744-1826</i>		38
240	Crabtree, John	Attleborough	Joiner <i>AW ca. 1712</i>		38
241	Cragin, Dexter	New Bedford	Cabinet Manufacturer <i>Born ca. 1823</i>	Age 27 at time of 1850 census.	49
242	Cragin, Stephen D.	New Bedford	Cabinetmaker <i>AW ca. 1849</i>		3
243	Cranch, Richard	Braintree, Salem (Boston)	Clockmaker, Watchmaker <i>AW ca. 1754-89</i>		4
244	Crandall, Abner	Tiverton, R.I.	Joiner <i>AW ca. 1783</i>		38
245	Crandall, Eber	Tiverton, R.I.	Shop Joiner <i>AW ca. 1773</i>		38
246	Crandall, Stephen	Tiverton, R.I.	Shop Joiner <i>AW ca. 1788</i>		38
247	Crane, Simeon	Canton	Clockmaker, Gunsmith <i>AW projected 1795-1821; LD Apr. 7, 1774-1821</i>	Son of William.	1

	CRAFTSMAN	LOCATION	CRAFT	NOTES	REFERENCE
248	Crane, William	Stoughton, Canton	Clockmaker, Brass Founder <i>AW projected 1770–1820; LD Aug. 12, 1749–May 8, 1820</i>	Father of Simeon. Business association with clockmaker Henry Morse Jr., who married his daughter. Clockmaker Elijah Morse married other daughter. These Morse brothers were likely his apprentices.	1
249	Crocker, James	New Bedford	Cabinetmaker <i>Born ca. 1814</i>	Age 36 at time of 1850 census.	49
250	Crocker, Job	Barnstable	Turner, Carpenter <i>LD 1645–1719</i>		31
251	Cromwell & Howland	New Bedford	Chairmakers <i>Partners 1829–31</i>	Partnership of Thomas B. Cromwell and Frederick Howland.	28
252	Cromwell, Howland & Davis	New Bedford	Chairmaker <i>Partners 1829</i>	Partnership of Thomas Cromwell, Frederick Howland, and Alden S. Davis. Advertised 1829.	30
253	Cromwell, Thomas B.	New Bedford (<i>New York, N.Y.</i>)	Chairmaker <i>AW 1822–29</i>	In partnership with Frederick Howland. Partner with Alden S. Davis.	28
254	Crop, Nathaniel	Bridgewater	Chairmaker <i>AW ca. 1814</i>	Possibly in partnership with William Newhall of Bridgewater in 1814.	32
255	Cross, Nathaniel	Bridgewater	Chairmaker <i>AW ca. 1803–5</i>	Plymouth County Court of Common Pleas, 1805.	32, 41
256	Crossman, Robert Jr.	Taunton	Cabinetmaker <i>LD 1709–99</i>	Paid in 1745 for the repair of a drum and a new drum.	51
257	Crossman (Crosman), Robert	Taunton	Joiner <i>AW 1740–85; LD 1707–July 6, 1799; Married May 24, 1733</i>	Bristol Country Court of Common Pleas, 1769–83 (<i>possibly same as above</i>).	18, 38, 40, 43
258	Crossman, Samuel	Raynham, Taunton	Joiner, Carpenter, Gunsmith <i>LD July 25 1667–1755; Married [1] Dec. 19, 1689; [2] Dec. 22, 1696</i>	Known as the “Drum Maker of New England.”	31, 40
259	Crossman, Thomas	Raynham, Taunton	Joiner <i>LD Aug. 13, 1694–Jan. 24, 1765; Married June 23, 1721</i>	Son of Samuel Crossman. Cousin of Robert Crossman.	18, 40
260	Curtis, Ebenezer	Plymouth	Chairmaker <i>AW ca. 1728</i>		32
261	Curtis, George	Scituate	Cabinetmaker <i>AW ca. 1796</i>	Plymouth County Court of Common Pleas, 1796, listed as a minor in 1796. Possible apprentice to Abijah Otis of Scituate.	41
262	Curtis, Henry	Hanover	Chairmaker[?] <i>AW Late 1700s</i>	Chippendale side chair and corner chair attributed to him have a note attached, stating he made them.	39

	CRAFTSMAN	LOCATION	CRAFT	NOTES	REFERENCE
263	Curtis, Stephen	New Bedford, Charlestown (Boston)	Gilder, Looking-Glass Maker <i>AW projected</i> 1827-45	In New Bedford 1833-45.	I
264	Cushing, Elisha	Hingham	Cabinetmaker <i>AW ca.</i> 1812		32
265	Cushing, Elisha Jr.	Hingham	Cabinetmaker <i>LD</i> Oct. 26, 1746- Oct. 12, 1829	Father of Theodore. Lived at corner of Main and South streets. Likely partner of Caleb Lincoln.	11
266	Cushing, Emory	Duxbury, Acushnet (Providence, R.I.)	Cabinetmaker <i>LD</i> 1814-84		33
267	Cushing, George	Braintree	Clockmaker <i>AW ca.</i> 1800-10		4
268	Cushing, Ned	Hingham (Annapolis, Nova Scotia)	Cabinetmaker <i>LD</i> Sept. 11, 1783- Jan. 26, 1863	Born in Annapolis, Nova Scotia. Probably trained with Elisha Cushing Jr.	11, 40
269	Cushing, Peter H.	Hingham, Braintree, Weymouth	Clockmaker, Watchmaker <i>AW projected</i> 1820- 89; <i>LD</i> Apr. 16, 1799-Feb. 14, 1889		1, 19, 40, 49
270	Cushing, Theodore	Hingham	Cabinetmaker <i>AW projected</i> 1797- 1855; <i>LD</i> Oct. 27, 1776-Aug. 24, 1855	Made clock cases for John Jr. and Calvin Bailey. Son of Elisha. Likely apprenticed to him. Reported to have made clock cases in 1808 for Joseph Bailey.	1, 40, 11
271	Cushing, Zattee	Abington	Cabinetmaker <i>AW ca.</i> 1820		32
272	Cushman, Jabez	Plympton	Joiner <i>AW ca.</i> 1734		32
273	Cushman, Winslow B.	North Bridgewater	Cabinetmaker <i>Born ca.</i> 1804	Age 46 at time of 1850 census.	49
274	Daggett, Daniel	Attleborough	Joiner <i>Died</i> 1797		18
275	Daggett, Israel	Rehoboth	Joiner <i>Died</i> 1777		18
276	Daggett, Thomas G.	Swansea (Providence, R.I.)	Clockmaker, Watchmaker <i>AW projected</i> 1816- 71; <i>LD</i> Mar. 1775- Feb. 1, 1871		I
277	Dammon (Damman), Ells. (Ellis)	Hanover area	Cabinetmaker <i>AW</i> 1787-1805	Listed in Calvin Bailey account book several times, including "making a chest" in 1788.	37, 50
278	Danforth, George W.	Fall River	Cabinetmaker, Furniture Dealer <i>AW</i> 1832	Advertised in <i>Fall River Weekly Recorder</i> , "Furniture Warehouse," July 11, 1832.	37
279	Danforth, Job	Taunton	Shop Joiner <i>AW ca.</i> 1769		38

	CRAFTSMAN	LOCATION	CRAFT	NOTES	REFERENCE
280	Danforth, Jonathan	Little Compton	Joiner <i>AW ca. 1697-1736</i>		38
281	Dantzeon (Dantsizen), Christian	New Bedford	Cabinet Manufacturer <i>AW ca. 1849-68;</i> <i>Born ca. 1821</i>	Age 29 at time of 1850 census. Listed as a female from Germany.	3, 49
282	Darling, Jonathan	Plymouth	Joiner <i>AW ca. 1729-30</i>	Plymouth County Court of Common Pleas.	43
283	Darling, Nathaniel Jr.	Middleborough	Joiner <i>AW ca. 1799-1801</i>	Plymouth County Court of Common Pleas, 1801.	32, 41
284	Davenport, Oliver	Little Compton	Cabinetmaker[?] <i>AW ca. 1758</i>	Paid for making a coffin.	38
285	Davenport, Pardon	Tiverton, R.I.	Chairmaker, Turner[?] <i>AW ca. 1782-94</i>		38
286	Davis, Abraham	Dartmouth	Cabinetmaker <i>AW ca. 1784-87;</i> <i>Married May 2, 1784</i>	Oct. 4, 1784 sold saw- and grist mill at Young's Dam on the west side of Mill River at head of the Acushnet to Ebenezer Allen Jr. (older brother to Cornelius Allen) for £124.10.	18, 50
287	Davis, Alden S.	New Bedford	Cabinetmaker <i>AW 1829-31</i>	In partnership with Thomas Cromwell and Frederick Howland, 1829-31 as Howland, Davis & Co.	30
288	Davis, Dolar	Barnstable	Joiner, Carpenter <i>LD 1660-1710</i>		31
289	Davis, James	Acushnet, Longplain?	Cabinetmaker <i>AW ca. 1789</i>	Witnessed a deed for Ebenezer Allen Jr. in 1789.	33
290	Davis, Jethro	Acushnet	Cabinetmaker <i>AW ca. 1800</i>		33
291	Davis, John Sr.	Acushnet	Clockmaker, Watchmaker <i>AW ca. 1800</i>	Shop opposite Stephen Taber's.	33
292	Davis, John Jr.	Acushnet	Clockmaker, Watchmaker <i>AW ca. 1800</i>		33
293	Davis, Pardon	Tiverton, R.I.	Chairmaker <i>AW ca. 1769;</i> <i>Died 1802</i>		38
294	Dawes, Tisdale E.	Taunton	Clockmaker, Watchmaker <i>AW 1843-60</i>	Advertised in <i>Taunton Whig</i> , "Watch & Clock Maker," Oct. 18, 1843.	37
295	Decater, John	Pawtucket	Cabinetmaker <i>Born ca. 1821</i>	Age 29 at time of 1850 census; from New Hampshire	49
296	Dean, Abiel	Berkley (Hutchinson)	Joiner <i>AW ca. 1763</i>	Bristol County Court of Common Pleas, 1762-67.	43
297	Dean, Ephraim	Taunton	Joiner <i>AW ca. 1747-54</i>	Bristol County Court of Common Pleas, 1744-62.	38, 43
298	Dean, Joseph	Dighton	Joiner <i>AW ca. 1737</i>		38

	CRAFTSMAN	LOCATION	CRAFT	NOTES	REFERENCE
299	Dean, Richard	Norton	Cabinetmaker <i>AW ca. 1800</i>	Credited in account book of Leonard Hodges of Norton for "Making a bedstead."	51
300	Dean, Nathaniel	Norton	Cabinetmaker <i>AW ca. 1798</i>	Credited in account book of Leonard Hodges of Norton for "Mending a candle stand."	51
301	Dean, Walter P.	Hanson	Turner <i>Born ca. 1829</i>	Age 21 at time of 1850 census.	49
302	Delano, Asa	Duxbury vicinity	Cabinetmaker <i>AW ca. 1820-31; Born ca. 1772</i>	Borrowed woodworking tools from Martin Sampson in 1820. A man by this name, age 78, listed in 1850 Duxbury census.	17, 32, 40
303	Delano, Ezra K.	New Bedford	Turner <i>AW ca. 1836-56</i>		3
304	Delano, Henry S.	Easton	Cabinetmaker <i>Born ca. 1804</i>	Age 46 at time of 1850 census.	49
305	Delano (Dellano), Joshua	Duxbury	Joiner <i>AW ca. 1740</i>	Plymouth County Court of Common Pleas, 1740.	41
306	Delano & Ottiwell	New Bedford	Cabinetmakers <i>Partners ca. 1824</i>	Partnership of Timothy Delano & William Ottiwell. Advertised, Aug. 20, 1824, in <i>New Bedford Mercury</i> .	3, 37
307	Delano, Samuel	Fairhaven, Seekonk	Cabinetmaker <i>AW ca. 1813</i>	Bristol County Court of Common Pleas, 1813.	43
308	Delano & Swift	New Bedford	Cabinetmakers <i>Partners ca. 1811-18</i>	Partnership of Timothy Delano & William Swift Jr. Advertised co-partnership in <i>New Bedford Mercury</i> , "Cabinet Making," Nov. 8, 1811.	3, 37
309	Delano, Timothy	New Bedford, Dartmouth	Cabinetmaker, Grocer <i>AW 1802-27; LD Nov. 4, 1780-Jan. 19, 1831; Married [2] Oct. 8, 1807</i>	Advertised Aug. 17, 1804; in <i>New Bedford Mercury</i> , Mar. 22, 1811. In partnership with John Gibbs as Gibbs & Delano, 1802; with William Swift as Delano & Swift until 1818; with William Ottiwell from 1824 as Delano & Ottiwell.	3, 27, 37, 40
310	Delma, Henry	New Bedford	Cabinetmaker <i>Born ca. 1813</i>	Age 37 at time of 1850 census; from England.	49
311	Denham, Calvin	Fall River	Cabinetmaker <i>AW 1842</i>	Advertised in <i>Fall River Monitor</i> , "Cabinet Furniture," Feb 5, 1842. In partnership with Warren Carpenter as Carpenter & Denham.	37
312	Descow, John	Nantucket	Joiner <i>AW ca. 1736</i>		46
313	Devol, Stephen	Tiverton, R.I.	Cabinetmaker? <i>AW ca. 1773</i>	Was paid for making a coffin.	38
314	Dike, Oliver	North Bridgewater	Cabinetmaker No dates		33
315	Dike, Samuel	North Bridgewater	Cabinetmaker No dates		33

	CRAFTSMAN	LOCATION	CRAFT	NOTES	REFERENCE
316	Dillingham, Benjamin Jr.	New Bedford, Dartmouth (<i>Chester, N.Y.</i>)	Cabinetmaker <i>AW ca. 1799-1801;</i> <i>LD Aug. 14, 1770-</i> <i>July 31, 1832;</i> <i>Married Jan. 31 1799</i>	Advertised, June 12, 1799. Sold shop to Reuben Eldred Swift in 1802.	3, 18, 34, 40
317	Dixon, F.	Taunton	Cabinetmaker <i>AW ca. 1780-1800</i>		47
318	Doane, John	Scituate (<i>Boston</i>)	Clockmaker <i>AW ca. 1781-84</i>	Plymouth County Court of Common Pleas, 1781 & 1784.	4, 41
319	Dodge, Robert S.	New Bedford	Cabinetmaker <i>AW ca. 1838-45</i>		3
320	Doggett, Simeon	Marshfield, Middleborough	Joiner, Housewright <i>LD 1738-1823</i>	Plymouth County Court of Common Pleas, 1760 and 1767.	18, 41
321	Doggett, Thomas	Middleborough	Joiner, Housewright <i>LD 1761-1831</i>		18
322	Donnel, John	New Bedford	Cabinetmaker <i>AW ca. 1820</i>	In partnership with Amasa Ladd and Charles Howland as Ladd, Donnel & Howland.	3
323	Downie, John	Taunton	Joiner, Chaisemaker <i>Died 1780</i>		18
324	Drake, Isaac	Taunton	Joiner <i>Died 1800</i>		18
325	Drake, Stafford	North Bridgewater	Cabinetmaker <i>Born ca. 1802</i>	Age 48 at time of 1850 census.	49
326	Drinkwater, William	Freetown	Joiner <i>AW ca. 1724-26</i>		38
327	Drown, Frederick	Rehoboth	Joiner <i>Married 1767;</i> <i>Died 1804</i>		18
328	Drown, Jonathan	Bristol County	Joiner, House Carpenter, Cabinetmaker <i>AW ca. 1747-86</i>		
329	Druper [<i>sp</i>], Hall	Attleborough	Turner <i>Born ca. 1820</i>	Age 30 at time of 1850 census.	49
330	Dunbar, Joseph	Weymouth	Cabinetmaker <i>AW ca. 1820</i>	Listed in 1820 Federal census.	33
331	Dunham, Calvin	Fall River	Cabinetmaker <i>Born ca. 1812</i>	Age 38 at time of 1850 census.	49
332	Dunham, Loranus	North Bridgewater	Cabinetmaker <i>Born ca. 1815</i>	Age 35 at time of 1850 census; worked for Josiah W. Kingman.	49
333	Durfee, Thomas	Freetown	Joiner <i>Died 1772</i>		18
334	Durant, Andrew	North Bridgewater	Cabinetmaker <i>Born ca. 1831</i>	Age 19 at time of 1850 census.	49
335	Eason, Allen	Braintree	Cabinetmaker <i>Born ca. 1791</i>	Age 59 at time of 1850 census.	49

	CRAFTSMAN	LOCATION	CRAFT	NOTES	REFERENCE
336	Easton, Stephen	Nantucket	Cabinetmaker <i>Born ca. 1809</i>	Age 41 at time of 1850 census; from Rhode Island.	49
337	Easton, Stephen Jr.	Nantucket	Cabinetmaker <i>Born ca. 1833</i>	Age 17 at time of 1850 census; from Rhode Island. Of the same household as Stephen Easton.	49
338	Easterbrook, Charles	Swansea	Joiner, House Carpenter <i>AW ca. 1734-35</i>		38
339	Eastarbrook, Robert	Dartmouth	Joiner <i>AW ca. 1764</i>	Bristol County Court of Common Pleas, 1762-67.	43
340	Edminster, John	Somerset	Cabinetmaker <i>AW ca. 1813</i>	Bristol County Court of Common Pleas, 1813.	43
341	Edson, Eliphalet	Yarmouth	Cabinetmaker <i>AW 1809-59; LD June 28, 1788-Nov. 15, 1859</i>	Brother of Jonah. Made cases for Allen Kelley. Age reported as 69 at time of 1850 census.	1, 10, 49
342	Edson, Henry	Yarmouth	Cabinetmaker <i>Born ca. 1822</i>	Age 28 at time of 1850 census.	49
343	Edson, John II	Bridgewater	Shop Joiner <i>AW ca. 1784-91</i>	Plymouth County Court of Common Pleas, 1784 and 1791.	41
344	Edson, Jonah	Bridgewater	Clockmaker, Brass Founder <i>AW projected 1813-74; LD Mar. 18, 1792-Mar. 7, 1874</i>	Brother of Eliphalet Edson. Probably apprenticed to one of the Baileys. Bequeathed tools to son Seth B. Edson.	1
345	Ellis, Heman	Sandwich, Nantucket (<i>Providence, R.I., Brookfield, N.Y.</i>)	Cabinetmaker <i>LD June 27 1777-Nov. 1816; Married [second time] Sept. 1, 1811</i>	Brother of Moses, Thomas, and Watson	40
346	Ellis, Mendall	New Bedford	Cabinet Manufacturer <i>Born ca. 1801</i>	In partnership with William Ottiwell as Ottiwell & Ellis. Age 49 at time of 1850 census.	49
347	Ellis, Moses	Nantucket	Cabinetmaker <i>AW ca. 1802</i>		44
348	Ellis, Thomas	New Bedford	Chairmaker, Cabinetmaker <i>AW ca. 1815-52</i>	Advertised in <i>New Bedford Mercury</i> , "Cabinet Making Business," May 12, 1815. Advertised <i>Nantucket Inquirer</i> , "Cabinet Furniture," Jan. 26, 1828.	28, 37
349	Ellis, Watson	New Bedford	Cabinetmaker <i>Born ca. 1782</i>	Operated furniture warehouse with brother Thomas in the 1810s and 1820s. Age 68 at time of 1850 census.	49
350	Ellis, Watson Jr.	New Bedford	Cabinetmaker <i>Born ca. 1813</i>	Age 37 at time of 1850 census.	49
351	Ellshorn, Jeremiah	Fall River	Cabinetmaker <i>Born ca. 1825</i>	Age 25 at time of 1850 census.	49
352	Eltry, Philip Jr.	Fall River	Cabinetmaker <i>Born ca. 1821</i>	Age 29 at time of 1850 census.	49

	CRAFTSMAN	LOCATION	CRAFT	NOTES	REFERENCE
353	Evans, Richard	Nantucket	Joiner <i>AW ca. 1735</i>		46
354	Fales, Giles	New Bedford	Clockmaker, Watchmaker <i>Born ca. 1816</i>	In partnership with James Fales as James & Giles Fales. Age 34 at time of 1850 census of the household of James Fales.	49
355	Fales, G.S.	New Bedford	Clockmaker <i>AW ca. 1810-20</i>		4
356	Fales, James (<i>Bristol & Newport, R.I.</i>)	New Bedford	Clockmaker, Watchmaker <i>AW projected 1801-57; LD 1780-July 13, 1857</i>	In partnership with Giles Fales as James & Giles Fales. Listed in New Bedford, 1836-56.	1, 4
357	Fales, James Jr.	New Bedford	Clockmaker, Watchmaker <i>Born ca. 1810</i>	Age 40 at time of 1850 census of the household of James Fales.	49
358	Fales, James & Giles	New Bedford	Cabinetmaker <i>AW ca. 1840</i>	Partnership of James & Giles Fales.	4
359	Farewell, Eldridge	New Bedford	Cabinetmaker, Coffinmaker <i>AW ca. 1834</i>		3
360	Faunce, John	New Bedford	Cabinetmaker <i>AW ca. 1797; Born 1772</i>	Account book from 1797.	3, 18
361	Faunce, Thomas C.	New Bedford	Cabinetmaker <i>Born ca. 1820</i>	Age 30 at time of 1850 census.	49
362	Faye, Obed	Nantucket	Chairmaker <i>AW ca. 1790s-1810; Born 1766; Married 1787</i>	Provided formula for green paint to Samuel Wing.	28
363	Fish, Josiah	Rehoboth	Joiner <i>AW 1724-25</i>		31
364	Fish, Simeon	Rochester	Cabinetmaker <i>Born ca. 1814</i>	Age 36 at time of 1850 census; from Sandwich.	49
365	Fisher, & Hodges	Taunton	Furniture Dealers <i>Partners 1825</i>	Advertised in the <i>Independent Gazette</i> , "Cabinet Warehouse," Oct. 26, 1825.	37
366	Fisher, John	Norton	Joiner <i>Died 1768</i>		18
367	Fisher, Nathan	Taunton	Cabinetmaker <i>AW ca. 1817</i>	Bristol County Court of Common Pleas, 1817.	43
368	Folger, Benjamin	Nantucket	Joiner <i>AW ca. 1747; LD 1716-78</i>		46
369	Folger, Frederick	Nantucket	Cabinetmaker <i>Born ca. 1805</i>	Age 45 at time of 1850 census; from France.	49
370	Folger, Reuben	Nantucket	Cabinetmaker <i>Born ca. 1790</i>	Age 60 at time of 1850 census.	49

	CRAFTSMAN	LOCATION	CRAFT	NOTES	REFERENCE
371	Folger, Walter Jr.	Nantucket	Clockmaker, Watchmaker, Engraver, Watch Oil Refiner <i>AW projected 1785- 1849; LD June 12, 1765-Sept. 8, 1849; Married December 29, 1785</i>	Supplied watch oil to Nathaniel Munroe.	1, 40
372	Ford, Nathaniel	Pembroke	Cabinetmaker <i>AW ca. 1818</i>		32
373	Forman, Samuel	Freetown, Tiverton, R.I.	Joiner, Carpenter <i>AW 1722; Died 1732</i>		31
374	Fosdick, Benjamin	Nantucket	Joiner <i>AW ca. 1757; LD 1713-1801</i>		46
375	Fosdick, John	Nantucket	Joiner <i>AW ca. 1776; Died ca. 1809</i>	Nantucket probate inventory from 1809.	33, 46
376	Foster, Jonathan	Tisbury, Martha's Vineyard	Chairmaker <i>AW prior to 1794</i>	Dukes County probate record from 1794. Inventory includes molding planes, turner's tools, birch and mahogany boards.	44
377	Fox, Samuel Y.	Hingham	Cabinetmaker <i>Born ca. 1828</i>	Age 22 at time of 1850 census.	49
378	Frazier, John L.	Braintree	Pianoforte Maker <i>Born ca. 1818</i>	Age 42 at time of 1850 census; from Scotland.	49
379	Freman, Jonathan	Halifax	Joiner <i>AW ca. 1741</i>	Plymouth County Court of Common Pleas, 1741.	41
380	French, Elkanah	Rehoboth	Joiner <i>LD 1757-1809</i>		18
381	French, Ephraim	Fall River	Cabinetmaker <i>AW ca. 1813</i>	Bristol County Court of Common Pleas, 1813.	43
382	French, Francis	Quincy	Cabinetmaker <i>Born ca. 1829</i>	Age 21 at time of 1850 census.	49
383	French, Lemuel	Stoughton, Canton	Clockmaker, Brass Founder <i>AW projected 1797- 1809; Died 1809</i>	Had some association with clockmaker Henry Morse Jr.	1
384	French, Nathaniel	Taunton (<i>Dedham, Cambridge</i>)	Turner, Wheelwright <i>LD 1643-1711</i>	Taunton from 1677.	31
385	Fuller, John	Plymouth, Kingston	Chairmaker, Wheelwright <i>AW ca. 1772-80</i>	Plymouth County Court of Common Pleas, 1780. In partnership with Ebenezer Robins.	32, 41
386	Fuller, Noah	Rehoboth, Attleborough	Turner, Cooper <i>LD 1685-1715</i>		31, 38
387	Fulsom, Jacob	East Bridgewater	Chairmaker <i>AW ca. 1828</i>		32

	CRAFTSMAN	LOCATION	CRAFT	NOTES	REFERENCE
388	Gallop, William	Bristol County	Joiner <i>AW ca. 1719-54</i>		38
389	Gardner, Oliver	Nantucket	Chairmaker <i>AW ca. 1816</i>		44
390	Gardner, Richard	Nantucket	Joiner, Turner, Chairmaker <i>AW ca. 1761-71; LD 1729-1811</i>		46
391	Gardner, William	Nantucket	Joiner <i>AW ca. 1772; Died 1787</i>		46
392	Gerrish, Ira	Fairhaven	Cabinetmaker <i>Born ca. 1809</i>	Age 41 at time of 1850 census; from Maine.	49
393	Gibbs & Delano	New Bedford	Cabinetmakers <i>Partners ca. 1802</i>	Partnership of John Gibbs and Timothy Delano. Advertised for apprentices, Nov. 26, 1802.	3
394	Gibbs, John	New Bedford	Cabinetmaker <i>AW ca. 1801-10; LD 1777-Dec. 22, 1819; Married Mar. 26, 1801</i>	Advertised opening of business, May 29, 1801. Advertised in <i>Columbian Courier</i> , "Cabinet-Making," June 26, 1801. In partnership with Peleg Shaw as Gibbs & Shaw.	3, 12, 37, 40
395	Gibbs & Shaw	New Bedford	Cabinetmaker <i>Partners ca. 1810</i>	Partnership of John Gibbs & Peleg Shaw. Advertisement, Oct. 7, 1810.	3
396	Gifford, Benjamin	Falmouth	Cabinetmaker No dates	Became apprentice of Reuben Swift in February 1792.	33
397	Gifford, George	Barnstable	Cabinetmaker <i>AW ca. 1808-10</i>	Collection of papers at the Falmouth Historical Society.	39
398	Gifford, Jesse	Wareham	Cabinetmaker <i>Born ca. 1825</i>	Age 25 at time of 1850 census.	49
399	Gifford, Lemuel Jr.	Sandwich	Clockmaker <i>AW projected 1815-80; LD May 26, 1794-Sept. 15, 1880</i>	Known skeleton plate movement indicates possible association with the Baileys of Hanover.	1
400	Gifford &, Westgate	Fall River	Furniture Dealers <i>Partners 1832</i>	Advertised in <i>Fall River Weekly Recorder</i> , "Furniture Warehouse," June 22, 1841.	33
401	Gill, Caleb	Hingham	Clockmaker <i>AW ca. 1785; LD Before. Aug. 14, 1774, July 1, 1855; Married Oct. 21, 1798</i>	Aug. 14, 1774, is baptismal date.	4, 40
402	Gill, Leavitt	Hingham	Clockmaker <i>AW ca. 1785; LD Apr. 30, 1789-Jan. 20, 1854</i>		4
403	Gladding, Jonathan	Bristol County	Joiner <i>AW ca. 1726-34</i>		38

	CRAFTSMAN	LOCATION	CRAFT	NOTES	REFERENCE
404	Gladding, Nathaniel	Bristol County	Joiner <i>AW ca. 1735;</i> <i>Died by 1735</i>		38
405	Gleason & Wood	Middleborough	Cabinetmakers, Furniture Dealers <i>Partners ca. 1825</i>	Advertised in <i>New Bedford Mercury</i> , "Cabinet Manufacturing," June 3, 1825.	37
406	Glover-Harding, John	Bristol County	Chairmaker <i>AW ca. 1791;</i> <i>Born ca. 1779-1850</i>		38
407	Goddard, Beriah	Dartmouth (<i>Jamestown, R.I.</i>)	Joiner, House Carpenter <i>Married 1721;</i> <i>Died 1781</i>		18, 38
408	Goddard, Oliver	Sharon	Cabinetmaker <i>AW 1816</i>	Norfolk County Court of Common Pleas, April 1816, page 90, courtesy of Paul J. Foley.	32
409	Godfrey, Asa	Norton	Cabinetmaker <i>AW ca. 1797</i>	Credited in account book of Leonard Hodges of Norton for "finish of chest" and "making a bedstead."	51
410	Goff, Constant	Rehoboth	Joiner, House Carpenter <i>Died 1790</i>		18
411	Gooding, Alanson	Dighton, New Bedford	Clockmaker, Watchmaker, Merchant <i>AW projected 1810-40; LD Mar. 4,</i> <i>1789-Nov. 18,</i> <i>1877; Married [first</i> <i>time] Oct. 17, 1813;</i> <i>[second time] Feb. 22,</i> <i>1826</i>	Brother to Joseph, John, Henry, and Josiah and apprenticed to Joseph. Partner in Alanson Gooding & Co. Retired from clockmaking in 1840.	1, 40
412	Gooding, Henry	Duxbury (<i>Boston</i>)	Clockmaker, Watchmaker <i>AW ca. 1815</i>	Brother to Joseph, Alanson, John, and Josiah & apprenticed to Joseph. Working in Boston, 1818-56.	4, 25
413	Gooding, John	Dighton, Wrentham, Plymouth	Clockmaker, Watchmaker, Jeweler <i>AW projected 1801-70; LD July 27,</i> <i>1780-Sept. 25, 1870</i>	Brother to Joseph, Alanson, Henry, & Josiah & apprenticed to Joseph. Age 70 at time of 1850 census.	1, 40, 49
414	Gooding, Joseph	Dighton, Fall River	Clockmaker, Watchmaker <i>AW projected 1793-1838; LD Mar. 6,</i> <i>1773-Nov. 11, 1853</i>	Apprenticed to John Bailey Jr. (II). Alanson, Henry, Josiah, & John were his younger brothers. They all apprenticed to him. To New Bedford in 1823. Sold his stock & retired in 1838.	1, 40
415	Gooding, Josiah	Dighton (<i>Bristol, R.I.</i>)	Clockmaker, Watchmaker, Grocer <i>AW projected 1799-1867; LD Nov. 8,</i> <i>1777-Jan. 13, 1867</i>	Brother to Joseph, Alanson, Henry, & John and apprenticed to Joseph.	1, 40

	CRAFTSMAN	LOCATION	CRAFT	NOTES	REFERENCE
416	Goodwin, James	Taunton	Cabinetmaker, Upholsterer AW 1844	Advertised in <i>Taunton Whig</i> , "Cabinetmaker & Upholsterer," Nov. 6, 1844.	37
417	Goodwin, Wallace	North Attleborough	Clock Manufacturer, Trader, Clock Peddler AW projected 1831- 61; LD Nov. 8, 1811- Mar. 1, 1861		1, 42
418	Gootery, Mathew	Dighton	Joiner AW ca. 1760	Bristol County Court of Common Pleas, 1744-62	43
419	Gould, Josiah L.	Hingham	Cabinetmaker AW 1847	Advertised in <i>Hingham Patriot</i> , "Cabinet Manufactory," Jan. 15, 1847.	37
420	Gould, Stephen P.	Hingham	Cabinetmaker Born ca. 1826	Age 24 at time of 1850 census.	49
421	Grannis, John	Barnstable	Joiner AW ca. 1773	Bristol County Court of Common Pleas, 1773	43
422	Graves, George	Weymouth	Chairmaker Born ca. 1796	Age 54 at time of 1850 census; from England	49
423	Graves, George Jr.	Weymouth	Chairmaker Born ca. 1830	Listed in household of George Graves above; age 20 at time of 1850 census.	49
424	Graves, James	Weymouth	Cabinetmaker Born ca. 1826	Listed in household with Samuel Graves and Thomas Higgins; age 24 at time of 1850 census; from Maine.	49
425	Graves, Samuel	Weymouth	Chairmaker Born ca. 1828	Listed in the household of James Graves, probably apprenticed to James Graves. Age 22 at time of 1850 census.	49
426	Greenman, William	Swansea (Newport, R.I.)	Joiner, House Carpenter AW ca. 1769-71 (AW ca. 1743-53 according to source 38)	Plymouth County Court of Common Pleas, 1771.	32, 38, 41
427	Guild, James	Attleborough, Sharon	Cabinetmaker AW ca. 1806	Bristol County Court of Common Pleas, 1806.	43
428	Guild, Napthali	Attleborough	Joiner AW ca. 1772	Bristol County Court of Common Pleas, 1772.	43
429	Gushee, Abraham Jr.	Raynham	Joiner Died 1776		18
430	Hale, Amos	Warren	Joiner and Housewright AW ca. 1759-78		38
431	Hall, Asa	Plymouth, Bridgewater, Raynham (Boston)	Clockmaker, Watchmaker AW projected 1800-1809	Plymouth County Court of Common Pleas, 1808 and 1809.	1, 41
432	Hall, Gardner	New Bedford	Cabinetmaker AW ca. 1838		3

	CRAFTSMAN	LOCATION	CRAFT	NOTES	REFERENCE
433	Hall, Jonathan	Raynham	Joiner <i>Died 1792</i>		18
434	Hammon, Seth	Scituate	Shop Joiner <i>AW ca. 1771</i>	Plymouth County Court of Common Pleas, 1771.	41
435	Hammond, Amos	Scituate, Rehoboth	Joiner, House Carpenter <i>AW ca. 1737-72</i>	Rehoboth by 1755.	38
436	Hammond, Joseph	Scituate	Joiner <i>AW ca. 1738-39</i>	Plymouth County Court of Common Pleas, 1739.	41
437	Haney, Nathaniel	Bridgewater	Clockmaker <i>AW ca. late 1700s</i>		4
438	Harford (Hayford), Daniel	Dighton	Joiner <i>AW ca. 1783</i>	Bristol County Court of Common Pleas, 1783.	43
439	Harford (Hayford), Nathaniel	Dighton	Joiner <i>AW ca. 1783</i>	Bristol County Court of Common Pleas, 1783.	43
440	Harrison, John	New Bedford	Chairmaker <i>AW ca. 1814</i>	In partnership with Benjamin Wilcox as Harrison & Wilcox.	3
441	Harrison & Wilcox	New Bedford	Chairmaker <i>AW ca. 1814</i>	Partnership of John Harrison and Benjamin Wilcox.	3
442	Hart, Jonathan	Tiverton, R.I.	Cabinetmaker <i>LD Sept. 18, 1795- Apr. 21, 1886</i>		27
443	Haskins, Reed	New Bedford	Ornamental Painter <i>AW 1832-41; Died Apr. 4, 1868</i>	In partnership with William Bates as Bates & Haskins in 1836.	1
444	Hastings, Joseph	Fall River	Upholsterer <i>Born ca. 1817</i>	Age 33 at time of 1850 census; from Ireland.	49
445	Hatch, Calvin	North Bridgewater, Hanson	Cabinetmaker <i>AW ca. 1830</i>		33
446	Hatch, George D.	North Attleborough	Clockmaker <i>AW projected 1837- 73; LD Mar. 25, 1816-July 24, 1879</i>	Possible journeyman with Horace Tift. In partnership with David L. Williams, as Williams & Hatch 1867-71. Partners and some association with clockmaker Bernard McGuire	1
447	Hatch, James	Bridgewater	Cabinetmaker <i>AW ca. 1817</i>		18
448	Hathaway, Gilbert	Freetown	Cabinetmaker <i>AW ca. 1770; Born 1745/6</i>	Flat top chest on frame known.	18
449	Hathaway, Leonard	Taunton, Dighton	Shop Joiner, Lumber Merchant <i>AW 1792</i>	Inscription on desk identifies him as maker.	
450	Haven, Henry R.	North Bridgewater	Cabinetmaker <i>Born ca. 1826</i>	Age 24 at time of 1850 census; from New Hampshire.	49
451	Hays, Jonathan	Rehoboth	Chairmaker <i>AW ca. 1783</i>		38

	CRAFTSMAN	LOCATION	CRAFT	NOTES	REFERENCE
452	Hayward, Ansel	Easton	Cabinetmaker <i>AW ca. 1818</i>	Bristol County Court of Common Pleas, 1818.	43
453	Haywood, Solomon	Bridgewater	Cabinetmaker <i>Born ca. 1784</i>	Age 66 at time of 1850 census.	49
454	Heath, Joseph	Taunton	Cabinetmaker <i>AW ca. 1801</i>	Bristol County Court of Common Pleas, 1801.	43
455	Heath, Nathaniel	Barrington	Carpenter, Furniture Maker <i>LD 1767-91</i>		38
456	Heffard (Heffords), S.M. or M.	Middleborough	Clockmaker No dates		4
457	Helman [sp], Loren S.	Attleborough	Cabinetmaker <i>Born ca. 1819</i>	Age 31 at time of 1850 census.	49
458	Henry, Daniel	Fall River	Cabinetmaker <i>Born ca. 1829</i>	Age 21 at time of 1850 census; from Nova Scotia.	49
459	Hersey, Abner	Hingham (Charlestown)	Cabinetmaker <i>AW projected 1794-1849; LD July 21, 1773 -Aug. 7, 1849; Married 1800/01</i>	Made cases for Calvin Bailey and likely for John Bailey II and III. Apprenticed to Stephen Badlam.	1, 2, 40
460	Heyen, Walter J.	Rochester	Cabinetmaker <i>Born ca. 1801</i>	Age 49 at time of 1850 census; from New York.	49
461	Hicks, William	Dartmouth	Joiner <i>AW ca. 1729-34</i>		38
462	Hide, James	Scituate	Woodcarver <i>Born ca. 1810</i>	Age 40 at time of 1850 census.	49
463	Higgins, Thomas	Weymouth	Chairmaker <i>Born ca. 1834</i>	Listed in the household of James Graves, probably apprenticed to James Graves. Age 16 at time of 1850 census.	49
464	Hill, Washington	Canton	Cabinetmaker <i>AW ca. 1803</i>	Plymouth County Court of Common Pleas, 1803.	41
465	Hilliard, William	Little Compton	Turner <i>Died 1714</i>		31
466	Himes, Joshua	New Bedford (Kingston, R.I.)	Cabinetmaker <i>LD 1805-95</i>	Apprentice to William Knights. Taken from "A Brief Recollection of Rev. J. V. Himes," <i>The Advent Christian Times</i> , Tuesday, Feb. 6, 1873, p. 220.	33
467	Hinckley, Cornelius T.	Nantucket, New Bedford (Providence, R.I., Washington, D.C.)	Ornamental Painter <i>AW projected 1821-28</i>		1
468	Hinckley, Henry A.	Nantucket, New Bedford (Boston, Roxbury, Utica, N.Y.)	Clockmaker <i>AW projected 1829-1904; LD 1810-Nov. 28, 1904</i>	Apprenticed to Sawin & Dyar and also apprenticed to George W. Dyar; journeyman for Aaron Willard Jr. and J. J. Beals (Boston). Worked with G. W. Dyar in New York and Howard & Davis, Boston.	1

	CRAFTSMAN	LOCATION	CRAFT	NOTES	REFERENCE
469	Hobart, Caleb Jr.	Hingham (Yarmouth, Maine)	Chairmaker, Turner AW 1810-65; LD May 2, 1783-July 16, 1865; Married Jan. 24, 1808	Advertised as "C. Hobart, Jr. & Son" in <i>Hingham Gazette</i> , "Furniture & Cabinet Making Business," Apr. 20, 1832 and July 21, 1838.	28, 30, 37, 40, 49
470	Hobart, Israel	Hingham, Scituate	Joiner, Carpenter LD 1642-1731	Scituate from 1676.	31
471	Hobart, Matthew	Hingham	Turner, Chairmaker AW ca. 1820	<i>History of the Town Hingham Massachusetts</i> lists a Martin Hobart (b. July 13, 1792, d. Aug. 1, 1858) m. (Dec. 3, 1815) Susanna Burrell, Hingham. Martin was the brother of Caleb and is described as a "Chairmaker."	32, 40
472	Hobart, Samuel	Hingham	Cabinetmaker, Furniture Dealer AW 1827	Advertised in <i>Hingham Gazette</i> , "Furniture," Sept. 7, 1827.	37
473	Hobard, Seth S.	Hingham	Cabinetmaker Born ca. 1811	Age 39 at time of 1850 census.	49
474	Hodges, Laban	Norton	Cabinetmaker AW ca. 1795	Credited in account book of Leonard Hodges of Norton for "a pine chest."	51
475	Hodges, Seth	Norton	Cabinetmaker AW ca. 1799	Credited in account book of Leonard Hodges of Norton for "making and painting a Bedstead."	51
476	Hodges, Leonard	Norton	Cabinetmaker AW ca. 1795-1804; LD Mar. 13, 1774- Mar. 7, 1841	Trained with the Goddards of Newport.	51
477	Holbrook, Levi	North Bridgewater	Cabinetmaker Born ca. 1808	Age 42 at time of 1850 census.	49
478	Holbrook, Loring	Randolph	Cabinetmaker Born ca. 1820	Age 30 at time of 1850 census.	49
479	Holladay, William	Dartmouth	Joiner Died 1764		18
480	Holmes, Bradford	Duxbury vicinity	Wood Turner AW ca. 1816-23	Made turnings for Martin Sampson.	17
481	Holmes, Experience	Dartmouth	Turner, Wheelwright LD 1681-1715		31
482	Holway, Phillip	Falmouth (Lynn, Boston, Marblehead)	Clockmaker, Watchmaker, Jeweler AW projected 1826- 64; LD Jan. 14, 1805-Nov. 28, 1864	Left Falmouth by 1828.	1
483	Hood, John	Somerset	Cabinetmaker AW ca. 1799	Bristol County Court of Common Pleas, 1799.	43
484	Hooper, James	Bridgewater	Joiner AW ca. 1741-48	Plymouth County Court of Common Pleas, 1748.	32, 41
485	Hooper, William	Bridgewater	Joiner AW ca. 1729-30	Plymouth County Court of Common Pleas, 1729-30.	43

	CRAFTSMAN	LOCATION	CRAFT	NOTES	REFERENCE
486	Horton, Lewis	Rehoboth	Joiner, House Carpenter <i>Died</i> 1759		18
487	Horton, Samuel H.	Canton (<i>Boston</i>)	Cabinetmaker <i>AW projected</i> 1801– 36; <i>Died</i> 1836	In Boston partnerships with William Fisk as Samuel H. Horton & Co. (dissolved in 1807) and latter as Fisk & Horton, 1811–12. Journeyman to Samuel J. Tuck (Boston) in 1801.	1
488	Hovey (Howey), James	Plymouth	Joiner <i>AW ca.</i> 1737–40	Plymouth County Court of Common Pleas, 1737, 1738, and 1740.	41
489	Howard, Amasa	Bridgewater, West Bridgewater	Joiner, Chairmaker <i>LD</i> Feb. 22, 1756– July 30, 1797; <i>Married</i> Jan. 26, 1784	Frederick W. Bailey, <i>Early Massachusetts Marriages Prior to 1800; Vital Records of Bridgewater, Massachusetts to the Year 1850</i> , vol. 1, Marriages (1916).	18, 40
490	Howard, Ansel	Taunton	Cabinet Manufacturer <i>Born ca.</i> 1803	Age 47 at time of 1850 census.	49
491	Howard, Asaph	North Bridgewater	Cabinetmaker No dates		33
492	Howard, Daniel	North Bridgewater	Cabinetmaker <i>Born ca.</i> 1831	Age 19 at time of 1850 census.	49
493	Howard, David	Bridgewater	Joiner <i>Died</i> 1760		18
494	Howard, David	North Bridgewater	Cabinetmaker <i>Born ca.</i> 1810	Age 40 at time of 1850 census.	40, 49
495	Howard, Jonathan III	Bridgewater	Cabinetmaker <i>AW ca.</i> 1799–1802	Plymouth County Court of Common Pleas, 1802.	32, 41
496	Howard, Samuel	North Bridgewater	Cabinetmaker, Furniture Dealer <i>AW ca.</i> 1827		33
497	Howard, William H.	New Bedford	Furniture Dealer <i>Born ca.</i> 1818	Age 32 at time of 1850 census.	49
498	Howe, Charles O.	New Bedford	Cabinetmaker <i>AW ca.</i> 1839		3
499	Howland, Charles	New Bedford	Cabinetmaker <i>AW ca.</i> 1822	Bristol County Court of Common Pleas, 1822. Possibly in partnership with Amasa Ladd and John Dannel in 1820 as Ladd, Dannel & Howland.	43
500	Howland, Davis & Co.	New Bedford	Chairmaker <i>AW</i> 1829–31		28
501	Howland, Frederick	New Bedford	Chairmaker <i>AW</i> 1829	In partnership with Thomas B. Cromwell. In partnership with Alden S. Davis.	3, 28
502	Howland, Isaac	Tiverton, R.I. (<i>Portsmouth, R.I.</i>)	Joiner <i>AW ca.</i> 1733		38
503	Howland, John	Bristol County	Joiner, Housewright <i>AW ca.</i> 1740; <i>Died</i> by Apr. 25, 1753		38

	CRAFTSMAN	LOCATION	CRAFT	NOTES	REFERENCE
504	Howland, Joseph	Bristol County	Joiner <i>AW ca. 1714/5-36</i>		38
505	Howland, Rufus II	New Bedford	Cabinetmaker <i>AW ca. 1830</i>	Advertisement April 16, 1830.	3, 28
506	Humphrey, Peter	Hingham	Cabinetmaker <i>Born ca. 1830</i>	Age 20 at time of 1850 census.	49
507	Humphreys, Amasa	Warren (<i>Pawtucket, R.I.</i>)	Cabinetmaker, Chairmaker, Undertaker, Lumber Merchant <i>AW ca. 1816-38</i>		38
508	Hunt, John Jr.	Rehoboth, Huntington (<i>Newport, R.I.</i>)	Joiner, House Carpenter <i>AW ca. 1713-66</i>		38
509	Hunt, Samuel L.	Pawtucket	Cabinetmaker <i>Born ca. 1823</i>	Age 27 at time of 1850 census; from New Hampshire.	49
510	Hunt, Stephen	Raynham?	Chairmakers <i>AW ca. 1822-68</i>	"Receipt for Japan" and lumber purchased from "Crosman," account book, Old Colony Historical Society.	51
511	Hyde, Ephraim	Bridgewater	Cabinetmaker <i>AW ca. 1812</i>		32
512	Hyde, William	New Bedford	Cabinetmaker <i>Born ca. 1793</i>	Age 57 at time of 1850 census; from England.	49
513	Ilsley, David	New Bedford	Cabinetmaker <i>AW ca. 1845</i>		3
514	Jackson, Captain Stephen	Abington	Cabinetmaker <i>LD July 1, 1691- ca. 1771</i>		33
515	Jacob, Leonard	Weymouth	Turner <i>Died 1717</i>		31
516	James, Joshua	Plymouth (<i>Boston</i>)	Clockmaker, Watchmaker, Jeweler <i>AW projected 1806- 24; Died 1824</i>	Likely a journeyman with Asa Hall. In partnership with Ela Burnap as Burnap & James, 1815-16. In partnership with Deodat Williams as James & Williams.	1
517	Jenkins, Osmore	New Bedford	Clockmaker <i>AW ca. 1840</i>		4
518	Jernegan, Jared	Edgartown	Cabinetmaker <i>Born ca. 1794</i>	Age 56 at time of 1850 census.	49
519	Jerome, Chauncey	East Randolph	Clockmaker <i>AW ca. 1824</i>	Working in the cabinet shop of John Adams in East Randolph in 1824.	16
520	Johnson, Lewis	Canton	Clockmaker <i>AW ca. 1819</i>		50
521	Johnson, Thomas Jr.	Bridgewater	Cabinetmaker <i>AW ca. 1814</i>		32
522	Johnson, William F.	North Attleborough	Clockmaker <i>Born 1830</i>	Lived at home of clockmaker George D. Hatch in 1855.	1

	CRAFTSMAN	LOCATION	CRAFT	NOTES	REFERENCE
523	Johonnott, George	New Bedford	Cabinetmaker <i>AW ca. 1838-41</i>	Worked for William Knights.	3
524	Jones, Asa	Bridgewater, Northampton	Cabinetmaker, Housewright, Turner, Chairmaker <i>AW ca. 1790-1840</i>	Made several turnings ("bedstead posts" & "stand posts") for Jonathan Beals 1805-09.	15, 28
525	Jones, John	Rehoboth, Bristol County	Joiner <i>AW ca. 1750-58</i>	Resident in Providence 1758, Rehoboth again 1765.	38
526	Jones, Nathan	Raynham	Shop Joiner <i>AW ca. 1764</i>	Bristol County Court of Common Pleas, 1762-67.	43
527	Kadish, Christian	New Bedford	Cabinetmaker <i>AW ca. 1849</i>		3
528	Keith, Alexander	Norton	Cabinetmaker <i>AW ca. 1799</i>	Credited in account book of James Dean of Norton for "a meal [?] chest 3."	51
529	Kelley, Allen	Sandwich, South Yarmouth, Provincetown, Nantucket, New Bedford	Clockmaker, Watchmaker, Silversmith, Jeweler <i>AW projected 1812-76; LD Nov. 14, 1791-Oct. 13, 1876</i>	Apprenticed to Joshua Wilder. Father of Zeno; cousin of Ezra. Cases made by Eliphalet Edson in Yarmouthport 1815-19. Ezra Kelley apprenticed to him.	1, 10
530	Kelley, David	New Bedford	Cabinetmaker <i>Born ca. 1832</i>	Age 18 at time of 1850 census.	49
531	Kelley, Ezra	New Bedford, Dartmouth, Provincetown (<i>Venezuela, South America</i>)	Clockmaker, Watchmaker, Goldsmith, Jeweler, Clock Oil Refiner <i>AW projected 1819-95; LD Sept. 26, 1798-Dec. 14, 1895</i>	Cousin of Allen Kelley. Apprenticed to Allen Kelley and also to John Bailey II. In two separate partnerships with Nathaniel Shepherd as Kelley & Shepherd 1820-23 and 1833-35. Partner with Stephen Howland 1839-41 as Kelley & Howland. With son George S. Kelley as E. Kelley & Son ca. 1850.	1
532	Kelley, John	New Bedford	Clockmaker <i>AW ca. 1835</i>		4
533	Kelley & Shepherd	Dartmouth, New Bedford	Clockmakers, Watchmakers <i>Partners 1820-23 and 1833-35</i>	Partnership of Ezra Kelly and Nathaniel Shepherd.	1
534	Kelly, Shubael	Rochester	Cabinetmaker <i>AW ca. 1820</i>		32
535	Kelley, William	New Bedford	Clockmaker, Watchmaker <i>Born ca. 1827</i>	Age 23 at time of 1850 census.	49
536	Kelley, Zeno	New Bedford	Clockmaker <i>AW ca. 1846</i>	Son of Allen Kelley.	1
537	Kempton, Ezra	New Bedford	Cabinetmaker <i>AW ca. 1816</i>	Bristol County Court of Common Pleas, 1816.	43
538	Kempton, Isaac C.	New Bedford	Turner <i>AW ca. 1845-49</i>		3

	CRAFTSMAN	LOCATION	CRAFT	NOTES	REFERENCE
539	Kempton, John	Wareham	Cabinetmaker <i>AW ca. 1799</i>	Advertisement, June 19, 1799.	3, 18
540	Kempton, Obed	New Bedford	Turner <i>AW ca. 1816</i>	Bristol County Court of Common Pleas, 1816.	43
541	Kent, Joseph	New Bedford	Cabinetmaker <i>Born ca. 1807</i>	Age 43 at time of 1850 census.	49
542	Kidder, Stephen	Nantucket	Joiner <i>AW ca. 1758-73</i>		46
543	Kimbell, Ammi	Taunton	Cabinetmaker <i>AW ca. 1800</i>	Credited in account book of James Dean of Taunton for "making two small chests."	51
544	King, Edwin	New Bedford	Cabinetmaker <i>AW ca. 1700s</i>		5
545	King, Stephen	Dartmouth	Cabinetmaker <i>AW ca. 1813</i>	Bristol County Court of Common Pleas, 1813.	43
546	Kingman, Abiel	Bridgewater	Cabinetmaker <i>AW ca. 1820; Born Mar. 29, 1797</i>	Son of Henry Kingman.	32, 39
547	Kingman, Bradford	North Bridgewater	Cabinetmaker <i>Born ca. 1831</i>	Living with Josiah Kingman, probably his apprentice and son. Age 19 at time of 1850 census.	49
548	Kingman, Davis	North Bridgewater	Cabinetmaker <i>Born ca. 1814</i>	Age 36 at time of 1850 census.	49
549	Kingman, Josiah	Bridgewater	Joiner <i>AW ca. 1739</i>	Plymouth County Court of Common Pleas, 1739.	41
550	Kingman, Josiah	North Bridgewater	Cabinetmaker <i>Born ca. 1802</i>	Property valued at \$12,000 in 1850. Age 48 at time of 1850 census.	49
551	Kingman, Josiah W.	New Bedford	Cabinetmaker <i>AW 1834</i>	Advertised in <i>New Bedford Mercury</i> , "New Cabinet Furniture," Nov. 29, 1834.	37
552	Kingsley, James	Swansea	Chairmaker <i>AW ca. 1808</i>	Bristol County Court of Common Pleas, 1808.	43
553	Kinnicutt, Edward	Swansea	Joiner <i>AW ca. 1736/37</i>		38
554	Kinnicutt, Josiah	Barrington	Cabinetmaker <i>AW ca. 1796; Died 1838</i>		38
555	Kinsley, Silas	Easton	Joiner <i>Died 1775</i>		18
556	Knight(s), William	New Bedford	Cabinetmaker <i>AW projected 1820-56; Born 1798</i>	In partnership with George W. Baker 1820-23 as Baker & Knights. Age 52 at time of 1850 census; from Rhode Island.	1, 49
557	Knight, William H.	New Bedford	Cabinetmaker <i>Born ca. 1825</i>	Age 25 at time of 1850 census; from Rhode Island.	49
558	Kompton, John	Wareham	Cabinetmaker <i>AW 1799</i>	Advertised in <i>Columbian Courier</i> , "Cabinetmaker," July 3, 1799.	37

	CRAFTSMAN	LOCATION	CRAFT	NOTES	REFERENCE
559	Ladd, Amasa S. (L. ?)	New Bedford	Cabinetmaker, Chairmaker <i>AW ca. 1820; Married</i> Oct. 31, 1819	Marriage record of Amasa L. Ladd.	18, 40
560	Ladd, Donnel & Howland	New Bedford	Cabinetmakers, Chairmakers <i>AW ca. 1820</i>	Partnership of Amasa S. Ladd, John Donnel, and Charles Howard. Advertisement, May 12, 1820, Ladd, Donnell & Howland.	3
561	Lakeman, John	Bristol County (Boston)	Joiner <i>AW ca. 1736</i>		38
562	Larke, John W.	Wareham	Cabinetmaker <i>Born ca. 1823</i>	Probably in the same house as Henry W. Briggs. Age 17 at time of 1850 census.	49
563	Latham & Bennett	Duxbury	Cabinetmakers <i>Partners 1826</i>	Partnership of Charles Latham and Joseph W. Bennett. Photo of a chest with paper label dated 1826 is in Winterthur Museum Decorative Arts Photographic Collection (DAPC).	47
564	Latham, Charles	Duxbury	Cabinetmaker <i>Born Aug. 9, 1804; Married [first time] Sept. 21, 1828; [second time] Oct. 9, 1836</i>	Age 45 at time of 1850 census.	40
565	Latta, William	Taunton	Joiner <i>AW ca. 1779</i>		18
566	Lawton, Peter	New Bedford	Cabinetmaker, Pianoforte Maker <i>AW ca. 1836-59; Born ca. 1811</i>	Age 39 at time of 1850 census; from Rhode Island.	3, 49
567	Lawton, Gardner	Bristol County	Joiner <i>AW ca. 1760</i>		38
568	Lawton, George	Freetown	Cabinetmaker <i>AW ca. 1822</i>	Bristol County Court of Common Pleas, 1822.	43
569	Leach, Caleb	Plymouth	Clockmaker <i>AW ca. 1776-90</i>		4
570	Leach, Owen	New Bedford	Cabinet Manufacturer <i>Born ca. 1814</i>	Age 36 at time of 1850 census.	49
571	Leach, Timothy	Bridgewater	Joiner <i>AW ca. 1743</i>	Plymouth County Court of Common Pleas, 1743.	41
572	Leavitt, Abner, L.	Hingham	Cabinetmaker <i>LD May 27, 1815- Jan. 18, 1887</i>		39
573	Leavitt, Josiah (Jr.?)	Hingham	Clockmaker <i>AW ca. 1772</i>		4
574	Lee, Ebenezer	Taunton	Cabinetmaker, Chairmaker <i>AW ca. 1827</i>	Advertised in <i>Commonwealth</i> <i>Advocate</i> , Taunton, Mass., "Cabinet & Chair Manufacturer," Dec. 14, 1827.	33

	CRAFTSMAN	LOCATION	CRAFT	NOTES	REFERENCE
575	Lefford, John J.	Nantucket	Cabinetmaker AW 1829-50; <i>Born ca. 1805</i>	Advertised in <i>Nantucket Inquirer</i> , "Cabinet Furniture," Jan. 31, 1829. The case of a grain-painted pine tall clock is inscribed "Made by John J. Hefford/Nantucket May 6, 1837." Age 45 at time of 1850 census; from Connecticut.	37, 49
576	Lefford, William B.	Nantucket	Cabinetmaker <i>Born ca. 1829</i>	Age 21 at time of 1850 census.	49
577	Leonard, Hathaway	Taunton	Cabinetmaker <i>Born Nov. 15, 1767</i>	Father of Leonard Hathaway Jr.	32, 40
578	Leonard, Hathaway Jr.	Norton	Cabinetmaker, Joiner, Millwright AW 1829-70; <i>Born Dec. 1792</i>	Son of Leonard Hathaway.	40
579	Lettee (Little), James	Weymouth	Cabinetmaker AW ca. 1826	Apprentice to Enos White for one month in 1826 before running away.	33
580	Lewis, Elijah	Middleborough	Cabinetmaker AW ca. 1825		32
581	Lincoln, Abijah	Norton	Clockmaker AW ca. 1785-95		4
582	Lincoln, Barnabas	Hingham	Upholsterer LD 1781-1850		43
583	Lincoln, Caleb	Hingham	Chairmaker LD 1751-1829	Likely partner of Elisha Cushing Jr.; lived on North Street.	43
584	Lincoln & Cushing	Hingham	Cabinetmakers <i>Partners 1800</i>	Likely Caleb Lincoln and Elisha Cushing Jr. Labeled drop-leaf table known in private collection.	25
585	Lincoln, Martin	Hingham	Cabinetmaker <i>Born 1834</i>		43
586	Lincoln, Moses	Norton	Furniture Painter AW ca. 1831-44	Credited in account book of Hathaway Leonard of Norton for "painting a chest" and "making a Bed chair."	51
587	Lincoln, Perez	Hingham	Cabinetmaker AW ca. 1807; LD Oct. 3, 1779-Apr. 11, 1856; <i>Married Jan.</i> 10, 1805		32, 40
588	Lincoln, Peter	Hingham	Chairmaker LD 1711-69		43
589	Lindley, John	Rehoboth	Joiner, House Carpenter <i>Died 1800</i>		18
590	Linkon, Abram	Taunton	Joiner AW ca. 1780	Bristol County Court of Common Pleas, 1780.	43
591	Linkon, Elijah	Dighton	Joiner <i>Died 1766</i>		18

	CRAFTSMAN	LOCATION	CRAFT	NOTES	REFERENCE
592	Little, David	Scituate	Joiner <i>AW ca. 1728</i>	Plymouth County Court of Common Pleas, 1728.	43
593	Loring, John P.	Duxbury	Cabinetmaker <i>Born ca. 1823</i>	Age 27 at time of 1850 census.	49
594	Loud, Benjamin	Weymouth	Carpenter, Cabinetmaker <i>AW ca. 1795-1829;</i> <i>LD 1767-1857</i>	Account book at Weymouth Historical Society.	33
595	Loud, Solomon	Weymouth (Boston)	Cabinetmaker <i>LD 1787-1833</i>	Apprentice to Abiel White.	33
596	Lovis, Joseph Capt.	Hingham	Clockmaker <i>AW ca. 1775-1804;</i> <i>LD Feb. 7, 1741/42-</i> <i>June 12, 1810;</i> <i>Married Dec. 8, 1768</i>		4, 40
597	Lucas, Benjamin	North Bridgewater	Cabinetmaker <i>Born ca. 1814</i>	Age 36 at time of 1850 census.	49
598	Lucas, Nathan	Kingston	Cabinetmaker <i>Born ca. 1773</i>	Age 77 at time of 1850 census.	49
599	Luscombe, Richard	New Bedford	Cabinetmaker <i>LD 1768-1825</i>	Inventory of furnishings by nephew Frank L. Tinkham.	51
600	Luther, Edward	Swansea	Joiner <i>AW 1720-26;</i> <i>Born 1674</i>		31
601	Luther, Eleazer	Swansea	Joiner, House Carpenter <i>Died 1769</i>		18
602	Macomber, Gideon	Middleborough, Dartmouth	Cabinetmaker <i>AW ca. 1799-1800;</i> <i>Born June 12, 1763</i>	Plymouth County Court of Common Pleas, 1800.	32, 40, 41
603	Macomber, John	Taunton	Joiner, Carpenter <i>Died 1725</i>		31
604	Macy, Richard	Nantucket	Joiner <i>AW ca. 1710;</i> <i>LD 1689-1779</i>	Account book no. 128, Nantucket Historical Association.	46
605	Madison, James	New Bedford	Cabinetmaker <i>AW ca. 1841-56;</i> <i>Born ca. 1807</i>	Age 43 at time of 1850 census; from Rhode Island.	3, 49
606	Maiggs, Eleazar	Rochester	Joiner <i>AW ca. 1736</i>		32
607	Manley, Thomas	Easton	Joiner <i>Died 1785</i>		18
608	Marble, Thomas	Freetown	Joiner <i>AW ca. 1747-48</i>		38
609	Marsh, Caleb	Hingham	Upholsterer <i>LD 1830-71</i>		43
610	Mason, Benjamin	Somerset	Joiner <i>Died 1807</i>		18

	CRAFTSMAN	LOCATION	CRAFT	NOTES	REFERENCE
611	Mason, John	Swansea	Chairmaker <i>AW ca. 1815</i>	Bristol County Court of Common Pleas, 1815.	43
612	Mason, Jonathan	Swansea (Cumberland, R.I.)	Shop Joiner <i>AW ca. 1762; Died by 1807</i>		38
613	Maxfield, Caleb	New Bedford	Cabinetmaker, Furniture Dealer <i>AW ca. 1836-65; LD 1813-Aug. 19, 1894</i>	Both Josiah R. Clark and William H. Seabury worked for him.	3, 26
614	May (Mays), Elisha	Bristol County	Chairmaker, Blockmaker <i>AW ca. 1730; LD ca. 1694-1773</i>		38
615	May, Elisha	Bristol County	Chairmaker <i>AW ca. 1789</i>		38
616	May, John	Plymouth	Joiner, Housewright <i>LD 1723-69</i>		18
617	May, John	Bristol County	Chairmaker <i>AW ca. 1763; Died 1790</i>		38
618	McDonald, David	North Bridgewater	Cabinetmaker <i>Born ca. 1805</i>	Age 45 at time of 1850 census, from Ireland.	49
619	McGuire, Bernard	North Attleborough	Clockmaker, Jeweler <i>AW ca. 1850-56; Born ca. 1827</i>	Worked and lived with clock manufacturer George D. Hatch. Age 23 at time of 1850 census; from Ireland.	1, 49
620	McPherson, John	New Bedford	Cabinetmaker <i>AW ca. 1799; LD 1773-1803</i>	Advertisement March 9, 1799.	3
621	Mead & Vose	Hingham	Cabinetmaker <i>Partners ca. 1840</i>	Partnership of Walton V. Mead and James W. Vose. Advertised in <i>Hingham Gazette</i> , "Cabinet Manufactory," Oct. 3, 1840.	37, 49
622	Mead, Walton, V.	Hingham	Cabinetmaker <i>AW 1840-50; Born ca. 1817</i>	Partnership with James W. Vose, 1840. Advertised "New Cabinet Manufactory," <i>Hingham Patriot</i> , June 6, 1840. Age 33 at time of 1850 census; from New Hampshire.	37, 49
623	Merrick, John, P.	New Bedford	Upholsterer <i>Born ca. 1815</i>	Age 35 at time of 1850 census.	49
624	Merrihew, Preserved	New Bedford	Joiner, House Carpenter <i>LD 1750-92</i>		18
625	Middleton, John	South Scituate	Cabinetmaker <i>Born ca. 1817</i>	Age 33 at time of 1850 census; from England.	49
626	Mingo, Samuel	Westport, Martha's Vineyard	Cabinetmaker <i>AW ca. 1825</i>	Martha's Vineyard Court of Common Pleas, 1825. Record states "coloured cabinetmaker from Westport and Martha's Vineyard."	33

	CRAFTSMAN	LOCATION	CRAFT	NOTES	REFERENCE
627	Mingo, William	Tisbury, Dartmouth, Freetown, Westport, New Bedford	Cabinetmaker <i>AW ca. 1815-36</i>	Bristol County Court of Common Pleas.	43
628	Monroe, John	Barnstable	Clockmaker No dates		4
629	Morse, Anson	North Bridgewater	Cabinetmaker <i>Born ca. 1822</i>	Age 28 at time of 1850 census.	49
630	Morse, Elijah	Canton (<i>Boston</i>)	Clockmaker, Gunsmith, Brass Founder <i>AW projected 1804-31; LD Jan. 19, 1783-May 22, 1831</i>	Brother of Henry Jr., son-in-law and probably apprenticed to clockmaker William Crane. In partnership with brother Henry 1809-15 as H&E Morse. To Boston by 1826.	1
631	Morse, H. & E.	Canton	Clockmaker, Gunsmiths, Brass Founders <i>Partners 1809-15</i>	Partnership of Elijah & Henry Morse, 1809-15.	1
632	Morse, Henry Jr.	Canton (<i>Boston, Saugus</i>)	Clockmaker, Gunsmith, Brass Founder <i>AW projected 1801-36; LD Dec. 18, 1780-Oct. 20, 1836</i>	Brother of Elijah. Son-in-law and probably apprenticed to clockmaker William Crane. Possible partner with clockmaker and brass founder Lemuel French, ca. 1803. In partnership with Brother Elijah, 1809-15, as H&E Morse. Likely business association with William and Simeon Crane. Left Canton by 1816.	1
633	Morse, Jabez	Pembroke	Chaisemaker, Chairmaker <i>AW ca. 1810</i>		32
634	Morton, Cornelius	Plymouth	Joiner <i>AW ca. 1739-40</i>	Plymouth County Court of Common Pleas, 1740.	41
635	Morton, Marcus	Taunton	Cabinetmaker? <i>AW ca. 1828-31</i>	Small booklet in front cover of store ledger with recipes for varnishes and stains, etc.	51
636	Morton, Nathaniel	Middleborough	Joiner, Housewright <i>Born 1768; Married 1791</i>	Apprenticed to Simeon Doggett June 20, 1783.	18
637	Morton, Thomas		Joiner <i>AW ca. 1726-27</i>	Plymouth County Court of Common Pleas, 1726-27.	43
638	Mosher, Warren	Taunton	Cabinetmaker <i>Born ca. 1795</i>	Age 55 at time of 1850 census.	49
639	Mulliken, Jonathan	Falmouth, Bradford	Cabinetmaker <i>Born 1710</i>	Samuel and Nathaniel Mulliken Jr. were his nephews, and both apprenticed to him.	36
640	Munro (Munroe), Nathaniel	Bristol County	Shop Joiner <i>AW ca. 1770-83; LD ca. 1742-1804</i>	His inventory filled with chairs and chairmaking equipment.	38

	CRAFTSMAN	LOCATION	CRAFT	NOTES	REFERENCE
641	Munroe, James	New Bedford	Watchmaker, Silversmith, Chronometer Maker <i>AW projected</i> 1832- 80; <i>LD</i> Sept. 19, 1811-Nov. 25, 1880	Son of John Munroe. Nephew of Daniel & Nathaniel. James Munroe & Son (James Jr.), formed 1866.	1
642	Munroe, John	Barnstable (Cambridge)	Chronometer and Watchmaker, Silversmith, Jeweler <i>AW projected</i> 1805- 79; <i>LD</i> Oct. 11, 1784-Feb. 26, 1879	Brother of Daniel, Nathaniel, and William Munroe of Concord. Close friend of dialmaker Samuel Curtis of Boston.	1
643	Nash, Zebulon	Pembroke	Cabinetmaker <i>AW ca.</i> 1831		32
644	Nedcan, Charles	North Attleboro	Clockmaker <i>AW ca.</i> 1847-50; <i>Born ca.</i> 1826	Worked and lived with clock manufacturer George D. Hatch. Age 24 at time of 1850 census; from Canada.	1, 49
645	Nelson, Thomas	Rochester	Cabinetmaker <i>Born ca.</i> 1818	Age 32 at time of 1850 census.	49
646	Newell, Abraham S.	Fall River	Upholsterer <i>Born ca.</i> 1809	Age 41 at time of 1850 census; from New Hampshire.	49
647	Newhall, Joseph A.	Hingham	Cabinetmaker <i>AW</i> 1846-50; <i>Born ca.</i> 1822	In partnership with Joseph Ripley as Ripley & Newhall. Age 28 at time of 1850 census.	37, 49
648	Newhall, William	Bridgewater	Chairmaker <i>AW ca.</i> 1814	Possibly in partnership with Nathaniel Crop of Bridgewater in 1814.	32
649	Newland, Israel	Mansfield	Joiner <i>Died</i> 1776		18
650	Newman, David	Rehoboth	Joiner <i>AW</i> 1725-26; <i>Born</i> <i>ca.</i> 1665; <i>Died</i> 1748		31
651	Norris, Samuel	Bristol County, Dighton	Joiner <i>AW ca.</i> 1720-39		38
652	Norton, Samuel	Hingham	Clockmaker, Watchmaker, Silversmith <i>AW projected</i> 1799- 1837; <i>LD</i> Feb. 28, 1743/4-Mar. 23, 1832; <i>Married</i> Mar. 1, 1772	Watch papers are known ca. 1820.	1, 39, 40
653	Nutter, Richard	East Bridgewater	Chairmaker <i>AW ca.</i> 1822		32
654	Nye, Francis	Falmouth	Cabinetmaker <i>Born ca.</i> 1783	Age 67 at time of 1850 census.	49
655	Nye, Obed Butler	Sandwich	Cabinetmaker <i>LD</i> 1774-1864	Purchased turnings from Samuel Wing.	39

	CRAFTSMAN	LOCATION	CRAFT	NOTES	REFERENCE
656	Nye, Samuel	Nantucket, Wareham, Plymouth	Cabinetmaker <i>AW ca. 1807-17</i>		44
657	Nye, Tristram	New Bedford	Cabinetmaker <i>Born ca. 1814</i>	Age 36 at time of 1850 census.	49
658	O'Brian, John	Swansea	Shop Joiner <i>AW ca. 1784</i>	Bristol County Court of Common Pleas, 1784.	43
659	O'Luxch, Ephram	Taunton	Cabinetmaker <i>Born ca. 1816</i>	Age 34 at time of 1850 census.	49
660	Orman (Oahman, Oman), Andrew	New Bedford	Cabinetmaker, Pianoforte maker, Coffinmaker <i>AW ca. 1837-70;</i> <i>Born ca. 1810</i>	Age 40 at time of 1850 census; from Sweden.	49
661	Orr, Melville (Melvin)	North Bridgewater	Cabinetmaker <i>AW ca. 1831-50</i>	Age 43 at time of 1850 census.	32, 49
662	Otis, Abijah	Scituate	Cabinetmaker <i>AW ca. 1791-1800</i>	Plymouth County Court of Common Pleas, 1793, 1796, 1797, and 1800.	32, 41
663	Ottiwell, William	New Bedford	Cabinetmaker <i>AW 1824</i>	In partnership with Timothy Delano as Delano & Ottiwell. In partnership with William Swift Jr. as Swift & Ottiwell.	37
664	Packard, Isaac	North Bridgewater, West Bridgewater	Clockmaker, Trader <i>LD 1796-1837</i>	Associated with Rodney Brace.	4
665	Paddock, Benjamin	Nantucket	Chairmaker <i>AW ca. 1773;</i> <i>LD 1734-1815</i>		46
666	Paddock, John	Middleborough	Joiner <i>AW ca. 1799-1801</i>	Plymouth County Court of Common Pleas, 1801.	32, 41
667	Paddock, Jonathan	Nantucket	Chairmaker <i>AW ca. 1773;</i> <i>LD 1729-80</i>		46
668	Paddock, Peter	Nantucket	Probable Chairmaker or Dealer <i>AW 1800-22; Born</i> <i>1774; Married 1797</i>		28
669	Paddock, Silas	Nantucket	Chairmaker <i>AW ca. 1775;</i> <i>LD 1739-95</i>		46
670	Paddock, William	Nantucket	Chairmaker <i>AW ca. 1817</i>		44
671	Padelford, John	Taunton (<i>Boston</i>)	Cabinetmaker <i>AW ca. 1800-1806</i> <i>(ca. 1831 according</i> <i>to source 32); LD</i> <i>1772-1811; Married</i> <i>Nov. 10, 1791</i>	Plymouth County Court of Common Pleas, 1800.	18, 32, 34, 40, 41

	CRAFTSMAN	LOCATION	CRAFT	NOTES	REFERENCE
672	Pancoast, Walter	New Bedford (<i>New York, N.Y.</i>)	Chairmaker <i>AW 1824-45</i>	In New Bedford from 1832 onward.	28
673	Parker, Avery	Dartmouth	Shop Joiner <i>AW ca. 1765-68</i>	Plymouth County Court of Common Pleas, 1768.	32, 41
674	Parker, Gould	North Bridgewater	Cabinetmaker <i>Born ca. 1804</i>	Age 46 at time of 1850 census.	49
675	Parker, Nathan	Hanover (<i>Murfreesborough, N.C.</i>)	Clockmaker, Watchmaker <i>AW ca. 1823</i>	Apprenticed to John Bailey III in 1823.	7
676	Parsons, Edmund	Plymouth	Furniture Dealer <i>AW ca. 1824</i>	Partners with Rufus Pierce in E. Parsons & Co.	33
677	Parsons, Jarmenas	New Bedford	Cabinetmaker <i>Born ca. 1810</i>	Age 40 at time of 1850 census.	49
678	Patterson, William	New Bedford	Upholsterer <i>Born ca. 1813</i>	Age 37 at time of 1850 census.	49
679	Peakes, James D.	Tisbury	Cabinetmaker <i>Born ca. 1800</i>	Age 50 at time of 1850 census.	49
680	Pearce, Jeremiah	Little Compton	Joiner <i>Died ca. 1751</i>		38
681	Pearson, Benjamin	Norton	Joiner <i>Died 1799</i>		18
682	Pearson, Nathaniel G.	North Bridgewater	Cabinetmaker <i>Born ca. 1823</i>	Age 27 at time of 1850 census; from New Hampshire.	49
683	Pease, Henry	Edgartown	Cabinetmaker <i>Born ca. 1789</i>	Age 61 at time of 1850 census.	49
684	Pease, Shubiel	Fairhaven	Cabinetmaker <i>Born ca. 1801</i>	Age 49 at time of 1850 census.	49
685	Peck, Cyril	Rehoboth	Shop Joiner <i>AW ca. 1784</i>		38
686	Peck, Henry	Fall River	Cabinetmaker, Furniture Dealer <i>AW 1832-34; Born ca. 1805</i>	Advertised in <i>Fall River Weekly Recorder</i> , "Cabinet Furniture," Nov. 21, 1832. Age 45 of time of 1850 census; from Rhode Island.	37, 49
687	Peck, Israel	Rehoboth	Joiner, Carpenter <i>AW ca. 1725-59; Born 1674</i>	Bristol County Court of Common Pleas, 1744-62.	31, 38, 43
688	Peck, Nathaniel	Hingham, Rehoboth, Swansea, Hingham, Norfolk	Joiner <i>LD 1614-76</i>		38
689	Peckham, John	Bristol County	Joiner, House Carpenter, Chaisemaker, Wheelwright <i>AW ca. 1751-69</i>		38
690	Peckham, Perry	Fall River	Planemaker <i>Born ca. 1790</i>	Age 60 at time of 1850 census; from Rhode Island.	49

	CRAFTSMAN	LOCATION	CRAFT	NOTES	REFERENCE
691	Peckham, Phineas	Rochester	Cabinetmaker <i>Born ca. 1829</i>	Age 21 at time of 1850 census.	49
692	Peckham, Reuben	Little Compton (Newport, East Greenwich)	Joiner <i>AW ca. 1730-35;</i> <i>LD ca. 1711-36</i>		38
693	Peirce, Charles L.	North Bridgewater	Cabinetmaker <i>Born ca. 1823</i>	Age 27 at time of 1850 census.	49
694	Peirce, Jonathan W.	Fall River	Planemaker <i>Born ca. 1815</i>	Age 35 at time of 1850 census.	49
695	Pent, Francis	New Bedford, Edgartown	Cabinetmaker <i>AW ca. 1836;</i> <i>Born ca. 1809</i>	Age 41 at time of 1850 census.	3, 49
696	Perkins, Solomon	Bridgewater	Joiner <i>AW ca. 1737-43</i>	Plymouth County Court of Common Pleas, 1738 and 1743.	41
697	Perrigo, James	Bridgewater, Wrentham	Clockmaker <i>AW ca. 1769</i>	Plymouth County Court of Common Pleas, 1769.	41
698	Perry, Daniel B.	Rehoboth	Wood Turner <i>Born ca. 1803</i>	Age 47 at time of 1850 census.	49
699	Perry, Edward	Sandwich	Joiner, Carpenter <i>Died 1728</i>		31
700	Perry, James H.	Rehoboth	Wood Turner <i>Born ca. 1828</i>	Age 22 at time of 1850 census.	49
701	Perry, Otis.	Rehoboth	Wood Turner <i>Born ca. 1807</i>	Age 43 at time of 1850 census.	49
702	Person, John T.	North Bridgewater	Cabinetmaker <i>AW ca. 1830</i>		33
703	Pettee, Thomas	Weymouth, Hingham	Chairmaker <i>AW ca. 1820?</i>		33
704	Pierce, Rufus	Plymouth	Furniture Dealer <i>AW ca. 1824</i>	Partners with Edmund Parsons in E. Parsons & Co.	33
705	E. Parsons & Co.	Plymouth	Furniture Dealers <i>Partners ca. 1824</i>	Partnership of Edmund Parsons and Rufus Pierce. Advertised in <i>Old Colony Memorial</i> , Plymouth, "Furniture, Chairs &c . . . one thousand chairs," Oct. 2, 1824.	33
706	Pierce, Chace R.	Taunton	Cabinetmaker <i>AW ca. 1840-42</i>	Advertised in <i>Taunton Whig</i> , "Manufacture of Furniture," Apr. 1, 1840. In partnership with William H. Bragg as Bragg & Pierce. Purchased stock from Bragg in Nov. 1842.	33, 37
707	Phillips, Edward	Taunton	Shop Joiner <i>AW ca. 1770-84;</i> <i>Died 1798</i>	Bristol County Court of Common Pleas, 1770-84.	18, 43
708	Phillips, Ralph	Berkley	Joiner <i>Died 1803</i>		18
709	Piggot (Piggott), George W.	New Bedford	Cabinetmaker <i>AW ca. 1832-33</i>	In partnership with Samuel Bennett as Bennett & Piggott.	3

	CRAFTSMAN	LOCATION	CRAFT	NOTES	REFERENCE
710	Pitman, William, R.	New Bedford, Fall River	Clockmaker, Watchmaker, Goldsmith <i>AW ca. 1827-38</i>	Advertised in Fall River in 1827. Listed in the New Bedford Directory in 1838 as "Clock & Watch Maker."	4, 37
711	Pitts, Abner	Taunton	Clockmaker, Silversmith, Goldsmith, Jeweler <i>AW circa. 1820-54; LD Aug. 26, 1788-Aug. 29, 1854; Married Dec. 14, 1815</i>	A clock made by him at Old Colony Historical Society, Taunton. Case initialed "C. L.," probably the cabinetmaker.	20, 40
712	Pitts, Albert	Taunton	Watchmaker, Jeweler <i>LD Feb. 5, 1822-Nov. 25, 1902</i>	Apprenticed to father, Abner, and brother to Joseph S. Pitts.	25
713	Pitts, Ebenezer	Taunton	Shop Joiner <i>AW ca. 1779</i>	Bristol County Court of Common Pleas, 1779.	43
714	Pitts, Joseph, Sanford	Taunton, Berkley, Wareham	Clockmaker, Watchmaker <i>LD 1828-May 1904</i>	Apprenticed to father, Abner, and brother Albert Pitts.	25
715	Pitts, William	New Bedford	Pianoforte Maker <i>Born ca. 1820</i>	Age 30 at time of 1850 census; from Germany.	49
716	Plummer, Frederick A.	New Bedford	Cabinetmaker <i>Born ca. 1833</i>	Age 17 at time of 1850 census.	49
717	Pool, Benjamin	Dighton	Joiner <i>AW ca. 1770</i>	Bristol County Court of Common Pleas, 1770.	43
718	Pope, Freeman	Rochester	Clockmaker <i>AW ca. 1808</i>	Plymouth County Court of Common Pleas, 1808.	41
719	Porter, Jacob L.	Taunton	Cabinetmaker <i>AW ca. 1826-28</i>	Advertised in <i>Independent Gazette</i> , "Cabinet Manufactory," July 12, 1826 and in <i>Commonwealth Advocate</i> , "Where is manufactured every kind of Cabinet Ware with neatness, and as cheap as can be procured (of the quality) in the United States," Feb. 3, 1827. Inventory and tools sold Sept. 5, 1828.	33, 37
720	Porter, Matthew	Abington	Shop Joiner <i>AW ca. 1779</i>	Plymouth County Court of Common Pleas, 1779.	41
721	Porter, Peter	Rehoboth	Chairmaker, Laborer[?] <i>AW ca. 1739</i>	Plymouth County Court of Common Pleas, 1739.	41
722	Pratt, Abijah	Taunton	Cooper, Joiner <i>Married 1774; Died 1800</i>		18
723	Pratt, John	Bristol County	Chairmaker <i>AW ca. 1741-55, Born ca. 1718</i>		38

	CRAFTSMAN	LOCATION	CRAFT	NOTES	REFERENCE
724	Pratt, Samuel	Norton	Joiner <i>AW ca. 1753</i>	Bristol County Court of Common Pleas, 1744-62.	43
725	Pratt, William	Easton	Joiner, House Carpenter <i>Died 1807</i>		18
726	Presbury, Joseph	Taunton	Joiner <i>AW ca. 1759</i>	Bristol County Court of Common Pleas, 1744-62.	43
727	Purrington, John [Joshua?]	Middleborough	Joiner <i>AW ca. 1765-69</i>	(Joshua according to source 41) Plymouth County Court of Common Pleas, 1765, 1767, and 1769.	32, 41
728	Ramsdell, John	Nantucket	Cabinetmaker, Chairmaker <i>AW ca. 1764-90; Died 1790 (Died 1782 according to source 46)</i>	A note in the Nantucket County Court of Common Pleas indicates a cabinetmaker by this name was at work in 1797. The Probate 1790 inventory from his shop lists cabinet tools.	28, 33, 41, 43, 46
729	Ramsdell, Jonathan	Nantucket	Joiner <i>AW ca. 1749/50; Died 1799</i>		46
730	Randall, Peres	Scituate	Shop Joiner <i>AW ca. 1740</i>	Plymouth County Court of Common Pleas, 1740.	41
731	Randall, William	Plymouth	Cabinetmaker, Furniture Dealer <i>AW 1833</i>	Advertised in <i>Old Colony Democrat</i> , "Furniture Warehouse," May 4, 1833.	37
732	Read, Amos	Attleboro, Seekonk	Cabinetmaker <i>AW ca. 1805</i>	Bristol County Court of Common Pleas, 1805.	43
733	Reed, Ezekiel	North Bridgewater, West Bridgewater	Clockmaker, Watchmaker <i>AW projected 1793- 1850; LD Sept. 16, 1772-Oct. 12, 1862</i>	Brother of Jesse Reed. Retired from clockmaking by 1850. Plymouth County Court of Common Pleas, 1799.	1, 41
734	Reed, Limos	Rehoboth	Cabinetmaker <i>AW ca. 1807</i>	Bristol County Court of Common Pleas, 1807.	43
735	Reed, Jesse	Bridgewater	Cabinetmaker, Inventor <i>AW ca. 1803-05; LD 1778-Mar. 22, 1867</i>	Brother of Ezekiel Reed. Apprenticed to John Adams of Randolph. Made one clock with father. Plymouth County Court of Common Pleas, 1803-5.	8, 32, 41
736	Reed, John	Dighton	Joiner <i>AW ca. 1758-69</i>	Plymouth County Court of Common Pleas, 1761. Bristol County Court of Common Pleas, 1744-62.	32, 41, 43
737	Reed, Seth	Middleborough, Dartmouth	Joiner <i>AW ca. 1754-80</i>	Plymouth County Court of Common Pleas, 1754, 1759, and 1761.	32, 41
738	Remington, Elisha	Hingham	Cabinetmaker <i>Born ca. 1823</i>	Age 27 at time of 1850 census.	49
739	Reynolds, George	New Bedford (New York, N.Y.)	Chairmaker <i>AW 1819-23; Born ca. 1796</i>	In partnership with William Russell Jr. and Charlot Courtlandt.	28
740	Reynolds, Simeon C.	Dartmouth	Lathemaker <i>Born ca. 1820</i>	Age 30 at time of 1850 census.	49

	CRAFTSMAN	LOCATION	CRAFT	NOTES	REFERENCE
741	Rhoad, Eben Jr.	North Bridgewater	Cabinetmaker <i>Born ca. 1822</i>	Age 28 at time of 1850 census.	49
742	Richardson, Henry	Dartmouth	Upholsterer <i>AW ca. 1823</i>	Bristol County Court of Common Pleas, 1823.	43
743	Richmond, Israel	Middleborough	Joiner <i>AW ca. 1799-1803</i>	Plymouth County Court of Common Pleas, 1803.	32, 41
744	Rickard, Walter	Middleborough	Joiner, Housewright <i>AW ca. 1774;</i> <i>Born 1753</i>	Apprenticed to Simeon Doggett October 1769 to October 1773.	18, 34
745	Riggs, Jonathan	Attleborough	Joiner <i>Died 1759</i>		18
746	Riley, James W.	North Attleborough	Clockmaker <i>AW projected 1843-85; LD Nov. 5, 1821-Nov. 14, 1907</i>	Probably journeyman to George W. Hatch.	1
747	Ripley, Joseph	Hingham	Cabinetmaker <i>AW 1846-50; Born ca. 1819</i>	In partnership with Joseph Newhall as Ripley & Newhall. Age 31 at time of 1850 census.	37, 49
748	Ripley, Nehemiah Jr.	Hingham	Cabinetmaker <i>AW 1838-40</i>	Advertised in <i>Hingham Patriot</i> , "Cabinet Manufactory," Mar. 23, 1838.	37
749	Ripley, & Newhall.	Hingham	Cabinetmakers <i>Partners ca. 1846</i>	Advertised in <i>Hingham Patriot</i> , "New Partnership Cabinet-Making Business," Jan. 2, 1846.	37
750	Robbins, Alexander	Hingham	Cabinetmaker <i>Born ca. 1792</i>	Age 58 at time of 1850 census; from Ireland.	49
751	Robbins, Ansel	Plymouth	Chairmaker <i>Born ca. 1769</i>		32, 40
752	Robbins, Ebenezer	Plymouth	Chairmaker, Wheelright <i>AW ca. 1769-97;</i> <i>Born ca. 1735;</i> <i>Died June 23, 1799;</i> <i>Married 1781</i>	Brother of Rufus. James and Ansel are his sons. Plymouth County Court of Common Pleas, 1771, 1772, and 1797. In partnership with John Fuller.	32, 40, 41
753	Robbins, James	Plymouth	Chairmaker <i>AW ca. 1797;</i> <i>Born 1767</i>	James sold his shop at 15 High Street to his brother Ansel in 1797.	32, 40
754	Robbins, Rufus	Plymouth	Joiner <i>LD 1729-96</i>	Brother of Ebenezer.	
755	Robinson, Daniel	Taunton	Joiner <i>AW ca. 1762-72</i>	Bristol County Court of Common Pleas, 1744-62 and 1772.	43
756	Robinson, Daniel	Easton, Norton	Shop Joiner <i>AW ca. 1763</i>	Bristol County Court of Common Pleas, 1762-67 (<i>possibly same as above</i>).	43
757	Robinson, David B.	New Bedford	Cabinetmaker <i>AW ca. 1838</i>	Worked for William Knights.	3
758	Robinson, John	Attleborough	Joiner <i>AW ca. 1770-74</i>	Bristol County Court of Common Pleas, 1770-74.	43

	CRAFTSMAN	LOCATION	CRAFT	NOTES	REFERENCE
759	Robinson, John	Easton	Shop Joiner AW ca. 1762-63	Bristol County Court of Common Pleas, 1752-67.	43
760	Robinson, Obed	Attleborough	Clockmaker, Jeweler, Blacksmith AW ca. 1790-1805	Listed in 1840 census as age 78.	4, 42
761	Rogers, Caleb	Hanover	Shop Joiner AW ca. 1743-44; LD 1717-1805	Plymouth County Court of Common Pleas, 1744.	41
762	Rogers, Isaac Jr.	Marshfield	Clockmaker AW 1800-1828	Apprentice to brother Samuel Rogers. Nephew to Ezekiel Reed. Signed his clocks with "Jr." although his father's name was not Isaac.	4
763	Rogers, Joseph B.	New Bedford	Cabinetmaker AW ca. 1838	Worked for William Knights.	3
764	Rogers, Samuel	Plymouth, Bridgewater	Clockmaker AW projected 1787-1838; LD 1766-July 17, 1838	Brother Isaac Rogers Jr. was his apprentice. Nephew to Ezekiel Reed. An 18th-century brass dial dwarf clock is known with case having unusual scroll pediment, similar to early brass dial John Bailey II clocks. Cases possibly from Marshfield. Plymouth County Court of Common Pleas, 1808.	1, 41
765	Rowland, Smith	Swansea	Joiner Died 1760		18
766	Ruhmon, Ebenezer Jr.	Berkley	Joiner AW ca. 1763	Bristol County Court of Common Pleas, 1762-67.	43
767	Russell, Reynolds & Courtlandt	New Bedford	Chairmakers AW 1823	Partnership of William Russell Jr., George Reynolds, and Courtlandt Charlot.	28
768	Russell & Bates	New Bedford	Chairmaker Partners 1804-31	Partnership of William Russell Jr. and William Bates.	28
769	Russell, Charles P.	Nantucket	Cabinetmaker, Furniture Dealer AW 1829	Advertised in <i>Nantucket Inquirer</i> , "Furniture Warehouse," May 2, 1829.	37
770	Russell, John	Tiverton, R.I.	Turner AW ca. 1757-69		38
771	Russell, William Jr.	New Bedford	Chairmaker AW ca. 1790-1833 (AW ca. 1800-1823 according to source 34); LD 1765-1833	Son of William Sr. In partnership with William Bates. In partnership with George Reynolds and Courtlandt Charlot.	18, 28, 30, 34
772	Russell, William Sr.	New Bedford	Chairmaker AW ca. 1784-1820 (AW ca. 1791-1803 according to source 34); Died after 1820	Father of William Russell Jr.	28, 34
773	Rust, Henry	North Bridgewater (Meredith Bridge, N.H.)	Cabinetmaker AW ca. 1850		33

	CRAFTSMAN	LOCATION	CRAFT	NOTES	REFERENCE
774	Ryder, Joseph	Yarmouth	Turner <i>Died</i> 1717, 18		31
775	Salisbury, Oliver	Swansea	Joiner <i>AW ca.</i> 1741		38
776	Salisbury, Stephen Capt.	Weymouth	Cabinetmaker <i>AW ca.</i> 1829-30	In partnership with Enos White 1829-30.	33
777	Salisbury, William	Rehoboth	Cabinetmaker <i>AW projected</i> 1792- 1857; <i>LD</i> 1771-Feb. 20, 1857	Advertised in 1812 that he made "Cases for Clocks."	1
778	Sallman, William, Jr.	New Bedford	Hardware Dealer <i>Born ca.</i> 1809	Age 41 at time of 1850 census.	49
779	Sampson, Martin	Marshfield, Duxbury	Cabinetmaker <i>AW</i> 1809-29; <i>LD</i> Oct. 10, 1783-Dec. 26, 1851	Account book at Winterthur.	17, 33
780	Samson, Jeremiah	Plympton, Kingston	Joiner, Housewright <i>LD</i> 1753-Sept. 23, 1830; <i>Married</i> Apr. 24, 1780	Apprenticed to Simeon Doggett, Apr. 16, 1772.	18, 40
781	Samson, Moses	Plympton, Taunton (Woodstock, Vt.)	Joiner, Housewright <i>LD</i> May 30, 1751- 81; <i>Married</i> Dec. 24, 1772	Apprenticed to Simeon Doggett, Dec. 12, 1769.	18, 40
782	Sanford, Samuel H.	North Bridgewater	Cabinetmaker <i>LD</i> 1807-64	Age 43 at time of 1850 census; from New York.	33, 49
783	Sanford, Timothy W.	Falmouth	Cabinetmaker <i>Born ca.</i> 1828	Age 22 at time of 1850 census.	49
784	Scammon, Joseph	New Bedford	Chairmaker, Sparmaker <i>AW ca.</i> 1838-59		3
785	Scholtchles, James	New Bedford	Furniture Painter <i>Born ca.</i> 1805	Age 45 at time of 1850 census.	49
786	Scotchler, John J.	New Bedford	Chair Painter <i>AW ca.</i> 1849		3
787	Scotchler, Joseph	New Bedford	Chair Painter <i>AW ca.</i> 1849		3
788	Scott, Charles	Southeastern Mass. (<i>Providence,</i> <i>R.I., Charleston,</i> <i>S.C.</i>)	Chairmaker <i>AW ca.</i> 1840s; <i>Married</i> 1819; <i>LD</i> 1795-1851		28
789	Scott, Charles	Rochester	Cabinetmaker <i>Born ca.</i> 1793	Age 57 at time of 1850 census; from Leghorn, Italy.	49
790	Seabury, William H.	New Bedford	Cabinetmaker <i>AW ca.</i> 1838-45	Worked for Caleb Maxfield.	3
791	Sears, Orlander	Pawtucket	Cabinetmaker <i>Born ca.</i> 1826	Age 24 at time of 1850 census.	49
792	Sears, Thomas	Brewster	Cabinetmaker <i>Born ca.</i> 1798	Age 52 at time of 1850 census.	49

	CRAFTSMAN	LOCATION	CRAFT	NOTES	REFERENCE
793	Secios, Elijah	Freetown	Cabinetmaker AW ca. 1820	Bristol County Court of Common Pleas, 1820. Possibly in partnership with Eleazer Shearman.	43
794	Shaw, Albert	New Bedford	Cabinetmaker, Furniture Dealer AW ca. 1833-41	In partnership with John Sowle as Sowle & Shaw.	3
795	Shaw, Daniel	Taunton	Joiner AW ca. 1738-39	Plymouth County Court of Common Pleas, 1739.	41
796	Shaw, Elijah	Dighton	Joiner AW ca. 1760	Bristol County Court of Common Pleas, 1744-62.	43
797	Shaw, John	Taunton	Joiner AW ca. 1792	Plymouth County Court of Common Pleas, 1792.	41
798	Shaw, John	Dighton	Joiner AW ca. 1759	Bristol County Court of Common Pleas, 1744-62.	43
799	Shaw, John	Fairhaven	Cabinetmaker Born ca. 1806	Age 44 at time of 1850 census, from Rhode Island.	49
800	Shaw, Joseph	Raynham	Chairmaker AW ca. 1823-29	Credited in account book of Walter Leonard of Raynham "for making cane" & "two small chairs."	51
801	Shaw, Nathaniel	Raynham, Middleborough	Joiner, Cabinetmaker AW 1762-78; Died 1804	Listed work in account book of Edmund Williams of Raynham (<i>possibly the same as each below</i>).	18
802	Shaw, Nathaniel	Rehoboth	Joiner Died 1805	Listed work in account book of Edmund Williams of Raynham (<i>possibly the same as above and below</i>).	18
803	Shaw, Nathaniel Jr.	Middleborough	Cabinetmaker AW ca. 1769-71	Listed work in account book of Edmund Williams of Raynham (<i>possibly the same as each above</i>).	51
804	Shaw, Peleg	New Bedford	Cabinetmaker AW 1810	In partnership with John Gibbs.	34
805	Shaw, Samuel	Raynham	Chairmaker AW ca. 1834-37	Credited in account book of Walter Leonard of Raynham for "one trumble bed" & "fixing one Table."	51
806	Shearman, Ebenezer	New Bedford	Cabinetmaker AW ca. 1807-8; Born 1776	In partnership with Reuben Eldred Swift 1807-8 as Swift & Shearman.	12
807	Shearman, Eleazer	Freetown	Cabinetmaker AW ca. 1820	Bristol County Court of Common Pleas, 1820. Possibly in partnership with Elijah Secios.	43
808	Shearman, Jabez	Dartmouth	Joiner LD 1700-1774		18
809	Shearman, John	Fall River	Cabinetmaker AW ca. 1810	Bristol County Court of Common Pleas, 1810.	43
810	Shearman, Martial (Andover)	Hingham	Clockmaker, Watchmaker AW projected 1824-31; LD June 3, 1803-Feb. 22, 1831	Likely worked as journeyman with Joshua Wilder.	1

	CRAFTSMAN	LOCATION	CRAFT	NOTES	REFERENCE
811	Shearman, Salisbury	Dartmouth	Cabinetmaker <i>AW ca. 1809</i>	Bristol County Court of Common Pleas, 1809.	43
812	Shed, John S.	New Bedford	Cabinetmaker <i>AW ca. 1845</i>		3
813	Shepard, John	Dartmouth	Joiner <i>Married 1719; Died 1759</i>		18
814	Shephard, John	Dartmouth	Joiner <i>AW 1737/8-53; LD 1728-1804</i>		18
815	Shepherd, Nathaniel	Dartmouth, New Bedford	Clockmaker, Watchmaker, Goldsmith <i>AW projected 1816- 82; LD Feb. 21, 1795-Oct. 28, 1882; Married [second time] June 21, 1845</i>	Apprenticed to John Bailey II. In partnership with Ezra Kelley ca. 1820-23 and 1833-35.	1, 40
816	Shove, Abraham	Berkley, Freetown, Somerset	Cabinetmaker, Chairmaker <i>AW 1804-35; LD Sept. 27, 1781-May 11, 1846</i>	Brother of Theophilus.	18, 28, 40
817	Shove, Joseph	Somerset	Cabinetmaker <i>Born ca. 1818</i>	Age 32 at time of 1850 census.	49
818	Shove, Stephen	Fall River (<i>Boston, Roxbury</i>)	Clockmaker, Watchmaker, Jeweler <i>AW projected 1820- 73; LD 1799-Mar. 23, 1873</i>	In Fall River by 1840; to Boston by 1856. Boston registry of deaths, 1873, says he was born in Rhode Island.	1, 40
819	Shove, Theophilus	Berkley	Cabinetmaker, Chairmaker <i>AW ca. 1790-1832; LD Mar. 4, 1776- Aug. 11, 1856; Married [first time] (Before or in 1800); [second time] Sept. 6, 1815</i>	Brother of Abraham.	18, 40
820	Simmons, Ichabod Jr.	Plymouth	Cabinetmaker <i>Born ca. 1832</i>	Age 18 at time of 1850 census.	49
821	Simmons, William C. or S.	New Bedford	Cabinetmaker, Chair Painter <i>AW ca. 1839-70</i>	Worked for Tristram Nye.	3
822	Slade, Benjamin	Nantucket	Chairmaker <i>AW ca. 1807; LD 1755-1834</i>	Father of Frederick Slade.	28, 52
823	Slade, Edward Jr.	Dartmouth	Cabinetmaker <i>LD Feb. 7, 1775-Aug. 24, 1852</i>	His account book is at the Baker Library, Harvard, covering the years 1796-1829.	39

	CRAFTSMAN	LOCATION	CRAFT	NOTES	REFERENCE
824	Slade, Frederick	Nantucket	Chairmaker <i>AW ca. 1790; Died 1800; LD 1777-1800</i>	Son of Benjamin Slade.	28, 52
825	Slade, Samuel	Somerset	Cabinetmaker <i>AW ca. 1810</i>	Bristol County Court of Common Pleas, 1810.	43
826	Slocum, Oliver	New Bedford	Cabinetmaker <i>AW ca. 1823</i>	Bristol County Court of Common Pleas, 1823.	43
827	Smith & Billington	New Bedford	Cabinetmakers, Turners <i>Partners ca. 1816</i>	Partnership of Smith and Francis Billington, advertisement in <i>New Bedford Mercury</i> , "Cabinetmaking & Turning," Jan. 12, 1816.	3, 37
828	Smith, Deliverance	Dartmouth	Joiner <i>Married 1756; Died 1778</i>		18
829	Smith, Gilbert	Freetown	Cabinetmaker <i>AW prior to 1813</i>	Bristol County probate record from Sept. 7, 1813, 48:382-84.	43
830	Smith, George L.	Nantucket	Cabinetmaker <i>Born ca. 1823</i>	Age 27 at time of 1850 census.	49
831	Smith, John	Taunton	Joiner <i>AW ca. 1762</i>	Bristol County Court of Common Pleas, 1744-62.	43
832	Smith, Jason	Weymouth	Cabinetmaker <i>AW ca. 1826-27</i>	Apprentice to Enos White, 1826-27, before running away.	33
833	Smith, Joshua	Warren (Barrington)	Joiner <i>AW ca. 1735-62</i>		38
834	Smith, Nathaniel	Bristol County	Carver <i>AW ca. 1740</i>		38
835	Smith, William	Seekonk	Cabinetmaker <i>AW ca. 1820</i>	Bristol County Court of Common Pleas, 1820.	43
836	Snow, Bartholomew	East Bridgewater	Chairmaker <i>AW ca. 1828</i>		32
837	Snow, Crocker	Falmouth	Cabinetmaker <i>AW ca. 1807</i>	Documented in the Zipporah Mann Collection, Falmouth Historical Society.	39
838	Snow, Nathaniel	Duxbury	Clockmaker <i>Born ca. 1785</i>	Age 65 at time of 1850 census.	49
839	Snow, Samuel	Rochester, Plympton, Halifax	Joiner <i>LD 1752-97 (Died 1827 according to source 34)</i>		18, 34
840	Soule, Edward	Tiverton, R.I.	Shop Joiner <i>AW ca. 1754-63</i>		38
841	Soule, George	Plymouth, Middleborough	Cabinetmaker <i>AW ca. 1831-50; Born ca. 1806</i>	Age 44 at time of 1850 census.	32, 49
842	Soule, Jabez	Plympton, Halifax	Joiner, Housewright <i>LD 1752-1827 (AW ca. 1817 according to source 34)</i>	Apprenticed to Simeon Doggett, July-Oct. 1772.	18, 34

	CRAFTSMAN	LOCATION	CRAFT	NOTES	REFERENCE
843	Soule, Jonathan	Swansea	Joiner <i>AW ca. 1738</i>		38
844	Soule, Nathean (Nathan)	Duxbury vicinity	Wood Turner <i>AW ca. 1816</i>	Made turnings for Martin Sampson.	17
845	Soule, Silas T.	Wareham	Cabinetmaker <i>Born ca. 1811</i>	Age 39 at time of 1850 census; from Middleborough.	49
846	Soule, William	Dartmouth	Turner, Carpenter <i>Died 1723</i>		31
847	Soule, William	Dartmouth	Joiner <i>AW ca. 1737-38</i>	Plymouth County Court of Common Pleas, 1738.	41
848	Sowle, John	New Bedford	Cabinetmaker, Furniture Dealer <i>AW ca. 1833-41</i>	In partnership with Albert Shaw as Sowle & Shaw.	3
849	Sowle, Nathaniel	New Bedford	Cabinetmaker <i>AW ca. 1838-56</i>		3
850	Sowle, Seabury	New Bedford	Cabinetmaker <i>AW ca. 1836</i>		3
851	Sowle & Shaw	New Bedford	Cabinetmaker, Furniture Dealer <i>AW ca. 1833-41</i>	Partnership of John Sowle and Albert Shaw.	3
852	Southwick, John	Fall River	Cabinetmaker, Furniture Dealer <i>AW 1833</i>	Advertised in <i>Fall River Weekly Recorder</i> , "Cabinet Furniture," June 12, 1833.	37
853	Southworth, Samuel	Bristol County	Joiner <i>AW ca. 1715-50</i>		38
854	Sparrow, Joel	Chatham	Cabinetmaker <i>Born ca. 1798</i>	Age 52 at time of 1850 census.	49
855	Spaulding, Edward H.	North Bridgewater	Cabinetmaker <i>Born ca. 1815</i>	Age 35 at time of 1850 census.	49
856	Spaulding, Joseph	Seekonk	Cabinetmaker <i>AW ca. 1820</i>	Bristol County Court of Common Pleas, 1820.	43
857	Spencer, Daniel	Dartmouth	Shop Joiner <i>AW ca. 1771-73</i>	Bristol County Court of Common Pleas, 1771.	43
858	Spencer, Thomas	Dartmouth	Shop Joiner <i>AW ca. 1772-73</i>	Bristol County Court of Common Pleas, 1772.	43
859	Spink, Charles	Pawtucket	Cabinetmaker <i>Born ca. 1823</i>	Age 27 at time of 1850 Census, from Rhode Island.	49
860	Spooner, John	Dartmouth	Joiner <i>AW ca. 1769</i>	Bristol County Court of Common Pleas, 1769.	43
861	Spooner, Simpson	Bridgewater, Dartmouth	Shop Joiner <i>AW ca. 1795</i>	Plymouth County Court of Common Pleas, 1795.	41
862	Sprague, Albert	Hingham	Upholsterer <i>Born ca. 1830</i>	Age 20 at time of 1850 census.	49
863	Sprague, Benjamin	Tiverton, R.I.	Joiner <i>AW ca. 1735-67</i>		38
864	Sprague, Benjamin	Bridgewater	Shop Joiner <i>AW ca. 1795</i>	Plymouth County Court of Common Pleas, 1795.	43

	CRAFTSMAN	LOCATION	CRAFT	NOTES	REFERENCE
865	Sprague, Holmes	Bridgewater	Cabinetmaker <i>AW ca. 1822</i>		32
866	Sprague, Samuel	Hingham, Marshfield	Joiner, Carpenter <i>LD May 24, 1640-1710</i>	Lincoln, <i>History of Hingham</i> , says "settled in Marshfield."	31, 40
867	Stale, Samuel	New Bedford	Chairmaker <i>AW ca. 1814</i>	Bristol County Court of Common Pleas, 1814.	43
868	Stanley, Samuel	Attleborough	Turner <i>Died 1724</i>		31
869	Stanton, Elijah	New Bedford	Clockmaker <i>AW ca. 1797</i>	Advertisement, May 5, 1797.	3
870	Stanton, William P.	Nantucket	Clockmaker, Watchmaker, Silversmith, Jeweler <i>AW projected 1816- 57; LD June 1, 1795-1878</i>	In Nantucket 1821; to New York by 1827.	1
871	Staples, Joshua	Hanover	Joiner <i>AW ca. 1737</i>	Plymouth County Court of Common Pleas, 1737.	41
872	Starbuck, Nathaniel	Nantucket	Joiner <i>AW ca. 1707; LD 1668-1753</i>	Account book no. 128, Nantucket Historical Association.	46
873	Stephens, William	Nantucket	Clockmaker <i>AW ca. 1829; Born ca. 1811</i>	Runaway apprentice to Allen Kelley. Notice of "Two Cents Reward" for his return by Kelley in <i>Nantucket Inquirer</i> , Aug. 22, 1829.	33, 37
874	Stephenson, Lusitanus	Cohasset	Shop Joiner <i>AW ca. 1771</i>	Plymouth County Court of Common Pleas, 1771.	41
875	Stetson, Adam	Hanover (<i>North Yarmouth, Maine</i>)	Clockmaker <i>AW projected 1802-3</i>	Journeyman to John Jr. (II) and Calvin Bailey. Plymouth County Court of Common Pleas, 1803 (several cases).	1, 41
876	Stetson, Calvin	Barnstable	Cabinetmaker <i>AW ca. 1843-57; LD ca. 1798-1860</i>	Age 52 at time of 1850 census.	21, 28, 30, 49
877	Stetson, Ebenezer	Scituate	Joiner <i>AW ca. 1743</i>	Plymouth County Court of Common Pleas, 1743.	43
878	Stockbridge, Stephen	Scituate	Joiner, Housewright <i>LD 1747-1801 (Died 1802 according to source 18)</i>		18, 34
879	Stoddard, George W.	Hingham	Cabinetmaker <i>Born ca. 1831</i>	Age 19 at time of 1850 census.	49
880	Stoddard, James	North Bridgewater	Cabinetmaker <i>Born ca. 1795</i>	Age 55 at time of 1850 census.	49
881	Stratton, John	Fall River	Joiner, Chaisemaker <i>Died 1811</i>		18
882	Stratton, Oden	Dartmouth	Chairmaker <i>AW ca. 1777-91</i>	Bristol County Court of Common Pleas, 1777-90.	43

	CRAFTSMAN	LOCATION	CRAFT	NOTES	REFERENCE
883	Stretton, Caleb	Nantucket	Chairmaker <i>AW ca. 1747;</i> <i>LD 1708-86</i>		46
884	Studley, Benjamin F.	Hanover	Clockmaker <i>AW projected 1844-74; LD Feb. 21, 1823-Oct. 15, 1874</i>	Son of David, brother of David F. Studley, watchmaker of North Bridgewater.	I
885	Studley, David	Hanover, Hingham	Clockmaker <i>AW projected 1804-50; LD Mar. 31, 1783-Oct. 30, 1873</i>	Father of Benjamin F. and David F. Studley; apprenticed to John Bailey II. Journeyman for Calvin Bailey. Had business dealings with Joseph Bailey. Clock cases made by Abiel White. Listed as a farmer in the 1850 census. Plymouth County Court of Common Pleas, 1806 vs. Joseph Bailey.	I, 40, 41
886	Studley, George	Hingham	Cabinetmaker <i>Born ca. 1818</i>	Age 32 at time of 1850 census.	49
887	Studley, Gideon Jr.	Hanover	Shop Joiner <i>AW ca. 1803</i>	Plymouth County Court of Common Pleas.	43
888	Stutson, Ebenezer	Scituate	Joiner <i>AW ca. 1743</i>	Plymouth County Court of Common Pleas, 1743.	41
889	Summers, Nathaniel	Dartmouth	Joiner, Carpenter <i>Died 1721</i>		31
890	Swain, Christopher	Nantucket	Chairmaker <i>AW ca. 1762;</i> <i>Died 1807</i>		46
891	Swift, Benjamin	Plymouth	Cabinetmaker <i>AW 1843-50;</i> <i>Born ca. 1823</i>	Advertised in <i>Old Colony Memorial</i> , "New Watch and Clock Establishment," Nov. 4, 1843. Age 27 at time of 1850 census.	37, 49
892	Swift, James	Fairhaven	Cabinetmaker <i>AW ca. 1822</i>		32
893	Swift & Ottiwell	New Bedford	Cabinetmakers, Chair Dealers <i>Partners ca. 1827-29</i>	Partnership of William Swift Jr. and William Ottiwell. Advertisement, May 11, 1827, etc.	3, 28
894	Swift, R. & W.	New Bedford	Cabinetmakers, Chairmakers <i>Partners 1821-27</i>	Partnership of Reuben Eldred and William Jr. Advertised "clock cases . . . on hand" at their store in 1825.	I, 28
895	Swift, Reuben	Falmouth, New Bedford, Rochester, Acushnet-Longplain (<i>Kennebec, Maine, Cayuga, N.Y., Cincinnati, Ohio</i>)	Cabinetmaker, Chairmaker <i>AW ca. 1790-1813;</i> <i>LD Born May 12, 1769; Married June 9, 1791</i>	Not Reuben Eldred Swift. Likely apprenticed to Ebenezer Allen Jr., alongside Cornelius Allen. Probably moved to Acushnet/Longplain in the mid-1780s. Benjamin Gifford was his apprentice. Purchased hardware from Daniel Ricketson. Advertised with Cornelius Allen in 1794. Married Ruth Dillingham June 9, 1791, in Falmouth. Partners with William Brown, dissolved in 1803. In Maine by 1800 and probably in Cincinnati, Ohio by 1819.	12, 34, 35

	CRAFTSMAN	LOCATION	CRAFT	NOTES	REFERENCE
896	Swift, Reuben Eldred	Falmouth, New Bedford, Rochester	Cabinetmaker, Turner <i>AW ca. 1802-43</i> ; <i>LD</i> Sept. 12, 1780- Dec. 6, 1843	Purchased cabinetmaking shop of Benjamin Dillingham Jr. in 1802 and advertised he had set up cabinetmaking business "At the head of the Acushnet River." Likely apprentice of Benjamin Dillingham. Brother and partner of William Swift Jr., 1821-27. In partnership with Ebenezer Shearman, 1807-8. Advertised with Henry C. Bunker in 1840. A labeled desk at Metropolitan Museum of Art.	12, 28, 33, 40
897	Swift & Shearman	New Bedford	Cabinetmakers <i>Partners ca. 1807-8</i>	Partnership of Reuben Eldred Swift and Ebenezer Shearman. Advertised for apprentices Oct. 30, 1807.	3
898	Swift, Silas	New Bedford	Cabinetmaker <i>AW 1836</i>	Listed as "Cabinetmaker" in New Bedford Directory, 1836.	37
899	Swift, William Jr.	New Bedford, Falmouth	Cabinetmaker, Chairmaker, Furniture Dealer <i>AW ca. 1818-29</i> ; <i>Born</i> Feb. 13, 1790; <i>Married</i> Nov. 2, 1815	Brother and partner of Reuben Eldred Swift. In partnership with William Ottiwell as Ottiwell & Swift.	12, 28, 40
900	Sylvester, Abel	Scituate	Chairmaker <i>AW ca. 1807-8</i>	Plymouth County Court of Common Pleas, 1808.	32, 41
901	Sylvester (Silverster), Belcher	Hanover	Cabinetmaker <i>LD 1769-May 5</i> , 1849	See <i>A historical sketch of the town of Hanover, Massachusetts, with family genealogies</i> by John S. Barry (Boston, 1853).	33
902	Sylvester, Charles T.	Plymouth	Upholsterer <i>Born ca. 1830</i>	Age 20 at time of 1850 census.	49
903	Taber, Antipas	Nantucket	Cabinetmaker <i>AW ca. 1802</i>		44
904	Taber, Gamaliel	New Bedford	Cabinetmaker <i>AW ca. 1836-52</i>	In partnership with Charles C. P. Tobey as Taber & Tobey.	3
905	Taber, John	Tiverton, R.I.	Joiner, Housewright <i>AW ca. 1720</i> ; <i>Died 1756</i>		38
906	Taber, John	New Bedford	Planemaker <i>Born ca. 1796</i>	Age 54 at time of 1850 census.	49
907	Taber, Moses	New Bedford	Cabinetmaker <i>Born ca. 1826</i>	Age 24 at time of 1850 census.	49
908	Taber, Stephen	New Bedford, Acushnet (Roxbury)	Clockmaker, Merchant <i>AW projected 1798- 1862</i> ; <i>LD</i> Oct. 23, 1777-Sept. 10, 1862	Brother of Elnathan Taber (Roxbury). Apprenticed to Aaron Willard (Boston).	1
909	Taber, Stephen	Tiverton, R.I.	Shop Joiner, House Carpenter <i>AW ca. 1764-73</i>		38

	CRAFTSMAN	LOCATION	CRAFT	NOTES	REFERENCE
910	Taber & Tobey	New Bedford	Cabinetmaker <i>AW ca. 1836-52</i>	Partnership of Gamaliel Taber and Charles C. P. Tobey.	3
911	Talbot, Elkanah	Dighton	Joiner <i>Died 1806</i>		18
912	Tallant, James	Nantucket	Furniture Merchant <i>AW projected 1830-40</i>	Advertised in <i>Nantucket Inquirer</i> , "Furniture," Mar. 29, 1934.	1
913	Taylor, Daniel B.	West Bridgewater	Cabinetmaker <i>Born ca. 1816</i>	Age 34 at time of 1850 census.	49
914	Taylor, William	Rochester	Cabinetmaker <i>Born ca. 1824</i>	Age 26 at time of 1850 census.	49
915	Thayer, Henry	New Bedford	Cabinetmaker <i>AW ca. 1838-39</i>		3
916	Thayer, Joshua	Hingham	Cabinetmaker <i>Born ca. 1798</i>	Age 52 at time of 1850 census.	49
917	Thayer, Seth	Norton	Joiner <i>AW ca. 1762</i>	Bristol County Court of Common Pleas, 1752-67.	43
918	Thayer, William	Taunton	Joiner <i>LD 1731-79</i>		18
919	Thomas, Abraham	Middleborough	Joiner <i>LD 1768-1848</i>		18
920	Thomas, D & H	Middleborough	Cabinetmakers, Chairmakers <i>AW 1822</i>	Advertised in <i>Old Colony Memorial</i> as cabinet and chairmakers, Aug. 21, 1822.	37
921	Thomas, Daniel	Middleborough	Cabinetmaker <i>AW ca. 1825</i>		32
922	Thomas, David	Plymouth	Cabinetmaker <i>AW ca. 1831</i>		32
923	Thomas, Ephraim	Middleborough	Joiner <i>AW ca. 1754</i>	Plymouth County Court of Common Pleas, 1754.	41
924	Thornton, John	Chatham	Cabinetmaker <i>Born ca. 1820</i>	Age 30 at time of 1850 census.	49
925	Thrasher, William R.	New Bedford	Cabinetmaker <i>AW ca. 1845-49</i>		3
926	Thurber, Luther	Swansea	Joiner <i>AW ca. 1771</i>	Bristol County Court of Common Pleas, 1771.	43
927	Tiffany, Isaiah	Barrington	Joiner, Housewright <i>AW ca. 1720-26</i>		38
928	Tifft, Horace	North Attleborough (<i>Dunstable, N.H., New York, N.Y.</i>)	Clockmaker, Jeweler <i>AW projected 1825-86; LD Dec 18, 1804-Mar. 11, 1886</i>	Likely a journeyman with Joseph Wyman (Dunstable, N.H.). Had some association with Silas E. Aldrich. George D. Hatch was possible journeyman. In partnership with Milton W. Blackington as Horace Tifft & Co., 1851-61.	1
929	Tilden, John	North Bridgewater	Cabinetmaker <i>LD 1758-1839</i>		33

	CRAFTSMAN	LOCATION	CRAFT	NOTES	REFERENCE
930	Tinkham, Ephraim	Plymouth, Middleborough	Turner, Carpenter AW 1649-1713		31
931	Tinkham, Roland	Middleborough	Cabinetmaker Born ca. 1798	Age 52 at time of 1850 census.	49
932	Tirrel, Thomas	Abington	Joiner Died 1773		18
933	Tirrill, Isaac	Abington	Shop Joiner AW ca. 1794	Plymouth County Court of Common Pleas, 1794.	41
934	Tisdale, Ephraim	Taunton	Joiner AW ca. 1760-61	Bristol County Court of Common Pleas, 1744-62.	43
935	Tobey, Albert	New Bedford, Nantucket	Cabinetmaker AW ca. 1830-76	His apprentice was "Isaac Baeckus" to Nantucket in 1832.	19
936	Tobey, Charles C. P.	New Bedford	Cabinetmaker AW ca. 1836-52	In partnership with Gamaliel Taber as Taber & Tobey.	3
937	Tobey, Lemuel	Dartmouth	Cabinetmaker LD 1749-1829 (Born 1747 according to source 34)		18, 34
938	Todd, William	Hingham (Boston)	Cabinetmaker AW ca. 1798-1800; LD May 4, 1774- Sept. 28, 1800; Married 1797	Was in Boston partnership with Samuel Adams in 1798 as Adams & Todd. Had shops in both Hingham & Boston at his death in 1800.	13
939	Tolman, Joseph	South Scituate	Planemaker Born ca. 1785	Age 65 at time of 1850 census.	49
940	Torrey, Benjamin D.	Hanover	Clockmaker, Watchmaker AW projected 1817- 43; LD Nov. 16, 1796-July 18, 1843		1
941	Tow (Tew), William	Tiverton, R.I.	Turner, Carpenter, Joiner Died 1718		31, 38
942	Tower, Luther	North Bridgewater	Cabinetmaker AW ca. 1830?		32
943	Tower, Reuben	Hingham, Plymouth, Kingston, Hanover	Clockmaker, Watchmaker, Silversmith AW projected 1816- 81; LD July 3, 1795- Oct. 27, 1881; Married Dec. 2, 1819	Likely apprenticed to Joshua Wilder. His daughter married Ezra Wilder. He trained Anthony A. Williamson. Had business association with silversmith Sylvanus Bramhall of Plymouth. Dwarf clock cases made by Abiel White. Did business in several southeastern Mass. towns: in Kingston, 1822-25; Hanover 1826-30; back to Hingham by 1831.	1, 40, 49
944	Treadwell, William P.	New Bedford	Cabinetmaker AW ca. 1841		3
945	Trickman, Levi	Middleborough	Joiner AW ca. 1812-31	From the Levi Trickman papers, Massachusetts Historical Society.	33

	CRAFTSMAN	LOCATION	CRAFT	NOTES	REFERENCE
946	Tripp, Giles	Westport	Joiner <i>Died 1795</i>		18
947	Trow, Benjamin	Norton	Joiner <i>AW ca. 1794</i>	Bristol County Court of Common Pleas, 1744-62.	43
948	Trow, Solomon	Mansfield	Joiner <i>AW ca. 1772-73</i>	Bristol County Court of Common Pleas, 1770.	43
949	Tucker, Jonathan	Dartmouth	Cabinetmaker, Turner <i>AW early 1800s</i>	Worked for Edward Slade Jr.	39
950	Tucket, Charles F.	Fall River	Upholsterer <i>Born ca. 1798</i>	Age 52 at time of 1850 census; from Vermont.	49
951	Tuttle, J.	South Harwich	Chairmaker No dates		28
952	Vaughan, Elisha	Middleborough	Turner, Carpenter <i>Died 1724</i>		31
953	Vaughan, Joseph	Plymouth	Joiner <i>Died by June 1725</i>	Plymouth County Court of Common Pleas, 1725.	41
954	Veazie, Joseph	Braintree	Chairmaker <i>AW 1801-11; LD 1756-1817</i>	In Abiel White's account book.	33
955	Veazie, Joseph Jr.	Braintree	Chairmaker <i>AW ca. 1807; Born 1791</i>	In Abiel White's account book.	33
956	Viall, Samuel	Rehoboth, Seekonk	Cabinetmaker <i>LD 1782-1867</i>		33
957	Vose, James W.	Hingham (<i>Boston</i>)	Cabinetmaker, Merchant <i>AW projected 1801-54; LD Aug. 29, 1780-Sept. 15, 1854</i>	In partnership with Walton V. Mead ca. 1840 as Mead & Vose. Advertisement for "Assignee's Sale of the Furniture, Stock and Tools of a Cabinet Manufacturer," <i>Hingham Patriot</i> , Jan. 14, 1843.	1
958	Wade, John	Fall River	Upholsterer <i>Born ca. 1804</i>	Age 46 at time of 1850 census.	49
959	Wait, Robert	New Bedford	Cabinetmaker <i>AW ca. 1845</i>		3
960	Wales, Thomas Jr.	Bridgewater	Cabinetmaker <i>AW ca. 1818</i>		32
961	Walker, Nathan	Dighton	Cabinetmaker <i>AW ca. 1845</i>	Account book with several listed services. "April 4, 1845 gave WH one rocking chair."	51
962	Walker, Henry	Dighton	Cabinetmaker <i>AW ca. 1849</i>	Credited in account book of Nathan Walker of Dighton "for bed."	51
963	Walker, William	Dighton	Cabinetmaker <i>AW ca. 1849</i>	Credited in account book of Nathan Walker of Dighton "for bed."	51
964	Wall, William A.	New Bedford	Clockmaker, Watchmaker, Artist <i>AW projected 1821-85; LD May 19, 1801-Sept. 6, 1885</i>	Apprenticed to John Bailey Jr. (III). In partnership with John C. Almy 1821-23 as Almy & Wall. As an artist, had a space above the shop of John Bailey III in New Bedford.	1

	CRAFTSMAN	LOCATION	CRAFT	NOTES	REFERENCE
965	Wardwell, Joseph	Middleborough	Joiner <i>AW ca. 1746</i>	Plymouth County Court of Common Pleas, 1746.	41
966	Warren, Josiah	Bristol County, Middleborough	Chairmaker <i>AW ca. 1746-78</i>	Plymouth County Court of Common Pleas, 1747.	32, 41
967	Washburn, Albert G.	Taunton	Furniture Dealer <i>AW 1842-46</i>	Advertised in <i>American Whig</i> , "Furniture & Clocks," Apr. 9, 1846.	37
968	Washburn, Charles F.	Wareham	Furniture Dealer <i>Born ca. 1819</i>	Age 31 at time of 1850 census.	49
969	Washburn, Edward T.	Duxbury	Clockmaker <i>Born July 5, 1819</i>	1850 Duxbury census.	32, 40
970	Washburn, Eleazer	Bridgewater	Joiner, Housewright <i>LD Feb. 8, 1713-Feb. 23, 1762; Married Nov. 22, 1738</i>		18, 40
971	Washburn, Hervey	Taunton	Furniture Dealer <i>AW 1831-32</i>	Advertised in <i>Independent Gazette</i> , "Furniture Ware Room," Mar. 18, 1831.	37
972	Washburn, Isaac	Taunton, Middleborough, East Bridgewater	Chairmaker <i>AW ca. 1800-1832; LD 1755-1832</i>	Advertised in <i>Old Colony Reporter</i> , "Isaac Washburn & Co. Furniture, also Paints, Linseed oil and lamp oil," Apr. 25, 1821. Father of John N. and Salmon.	18, 32, 40
973	Washburn, John N.	Taunton	Cabinetmaker, Furniture Dealer <i>AW ca. 1832-48; Born 1809</i>	In partnership with Salmon Washburn. Advertised as proprietor of hardware store in 1848 (Old Colony Historical Society).	33
974	Washburn, J. N. & S.	Taunton	Furniture Dealers <i>Partners ca. 1832-39</i>	Partnership of John N. & Salmon. Advertised in <i>Taunton Tri-Weekly Gazette</i> , Taunton, Massachusetts: "New Hardware store . . . of the late Isaac Washburn," Aug. 5, 1832.	33
975	Washburn, Josiah	Bridgewater	Cabinetmaker <i>LD Feb. 6, 1802-Dec. 4, 1884</i>	Apprentice to brother-in-law Abiel Kingman.	39
976	Washburn, Leander	Duxbury, Carver	Clockmaker <i>Born Apr. 28, 1824</i>	1850 Duxbury census.	32, 40
977	Washburn, Salmon	Taunton	Cabinetmaker, Furniture Dealer <i>AW ca. 1832-45; LD 1812-1902</i>	In partnership with John N. Washburn. Advertised in <i>Taunton Whig</i> , "New Furniture," May 19, 1841.	33, 37
978	Washburn, William	New Bedford	Chairmaker, Cabinetmaker <i>AW ca. 1795-1810; LD 1774-1810</i>		18
979	Washburn, William	Taunton	Furniture Dealer <i>AW 1811-42</i>	Advertised in <i>Independent Gazette</i> , new furniture warehouse formerly of Henry (Hervy) Washburn, Aug. 7, 1835, and in <i>Taunton Whig</i> , "Furniture & Chairs," June 10, 1840.	37, 43

	CRAFTSMAN	LOCATION	CRAFT	NOTES	REFERENCE
980	Waters, Ebenezer	Little Compton	Turner <i>Died</i> 1713/14		31
981	Waters, Ebenezer	Scituate	Joiner <i>AW ca.</i> 1766	Plymouth County Court of Common Pleas, 1766.	41
982	Water, George H.	Hingham	Cabinetmaker <i>Born ca.</i> 1829	Age 21 at time of 1850 census.	49
983	Waters, Emery	New Bedford	Cabinetmaker <i>AW ca.</i> 1845-49		3
984	Webster, John H.	New Bedford	Cabinetmaker <i>AW ca.</i> 1845		3
985	Webster, Nicholas	Pembroke	Joiner <i>AW ca.</i> 1758	Plymouth County Court of Common Pleas, 1758.	41
986	Webster, Simeon	Freetown	Joiner <i>Died</i> 1807		18
987	Webster, Stephen	Berkeley	Joiner, House Carpenter <i>AW ca.</i> 1756-58; <i>Died</i> 1782		18, 43
988	Wellington, C. L.	Hingham	Clockmaker <i>AW ca.</i> 1800-1825	Winterthur Museum Decorative Arts Photographic Collection (DAPC).	33
989	West, Benjamin	New Bedford	Turner <i>AW ca.</i> 1838		3
990	West, H. G.	New Bedford	Furniture Painter- Decorator <i>AW ca.</i> 1844	Decorative grainer in the paint shop of William W. Russell.	3
991	West, Stephen	Dartmouth	Joiner <i>Died</i> 1769		18
992	Westgate, Abner L.	Fall River	Cabinetmaker <i>AW</i> 1833-50; <i>Born ca.</i> 1811	Advertised in <i>Fall River Weekly Recorder</i> , "New Cabinet Ware- House," Mar. 27, 1833. Age 39 at time of 1850 census.	37, 49
993	Westgate & Borden	Fall River	Cabinetmakers, Furniture Dealers <i>Partners ca.</i> 1843	Advertised in <i>Fall River Monitor</i> , "Furniture Ware-House," June 10, 1843.	37
994	Weston, Joseph	Duxbury	Cabinetmaker <i>AW ca.</i> 1774-93		23
995	Wetherell (Witherell), Theophilus	Pembroke, Scituate, Hanover	Joiner <i>AW ca.</i> 1724-25; <i>Died</i> 1759	Plymouth County Court of Common Pleas, 1724-25.	18
996	Wetherell, Thomas	Plymouth	Joiner <i>AW ca.</i> 1739-46; <i>Died ca.</i> 1746	Plymouth County Court of Common Pleas, 1739, 1740, and 1746.	41
997	Wheaton, James	Rehoboth	Joiner <i>AW ca.</i> 1728		38
998	Wheaton, John	Swansea	Joiner <i>AW ca.</i> 1743		38
999	Wheldon, Amos	Fairhaven	Cabinetmaker <i>Born ca.</i> 1831	Age 19 at time of 1850 census.	49

	CRAFTSMAN	LOCATION	CRAFT	NOTES	REFERENCE
1000	Whippy, Samuel Jr.	Nantucket	Chairmaker <i>AW ca. 1771;</i> <i>LD 1741-95</i>		46
1001	Whitaker, Rufus	Warren	Cabinetmaker <i>AW ca. 1771; Died by</i> <i>1788</i>		38
1002	White, Abiel	Weymouth	Cabinetmaker <i>AW projected 1787-</i> <i>1826; LD May 9,</i> <i>1766-Mar. 5, 1844</i>	Apprenticed to Stephen Badlam. Father of Enos and Lemuel White who were also apprenticed to him. Made clock cases for Joshua Wilder, Reuben Tower, David Studley, Calvin Bailey, John Bailey II and III. Did business with John Adams of Randolph. Bought wood from Benjamin Bass. Apprentices were Solomon Loud and Cornelius Briggs of Weymouth. In partnership with Jonathan Beals as White & Beals.	1, 2, 9, 25
1003	White & Beals	Weymouth (Boston)	Cabinetmakers <i>Partners 1802-4</i>	Partnership of Jonathan Beals and Abiel White.	9
1004	White, Daniel	Middleborough	Joiner <i>LD 1734-61</i>		18
1005	White, Enos	Weymouth	Cabinetmaker, Shoemaker <i>AW ca. 1822-51;</i> <i>Born ca. 1803</i>	Son of Abiel and brother of Lemuel White. Apprenticed to each. Warren Clark apprenticed to him. Age 47 in 1850 census. In partnership with Capt. Stephen Salisbury, 1829-30.	22, 49
1006	White, Henry	Pawtucket	Furniture Merchant <i>Born ca. 1813</i>	Age 37 at time of 1850 census; from England.	49
1007	White, John	Raynham	Joiner, House Carpenter <i>Died 1759</i>		18
1008	White, Lemuel	Weymouth	Cabinetmaker <i>AW 1817-26</i>	Son of Abiel and brother of Enos White. Apprenticed to Abiel.	33, 50
1009	White, Martin B.	North Attleborough	Clockmaker <i>AW ca. 1848-50;</i> <i>Born ca. 1827</i>	Worked and lived with clock manufacturer George D. Hatch. Age 23 at time of 1850 census.	1, 49
1010	White, Micah	Bridgewater	Shop Joiner <i>AW ca. 1783-85;</i> <i>Died 1795</i>	Plymouth County Court of Common Pleas, 1783 and 1785.	18, 41
1011	White, Oramah	Easton	Cabinetmaker <i>AW ca. 1820</i>	Bristol County Court of Common Pleas, 1820.	43
1012	White, Peleg	Dartmouth[?]	Chairmaker[?] <i>AW early 1800s</i>	He is mentioned in the account book of Edward Slade, Jr. Possibly made a set of chairs.	39
1013	Whiton, Elijah	Hingham (Groton)	Clockmaker, Watchmaker, Silversmith <i>AW projected 1820-</i> <i>71; LD Mar. 6, 1799-</i> <i>Feb. 10, 1871</i>		1

	CRAFTSMAN	LOCATION	CRAFT	NOTES	REFERENCE
1014	Wilcox, Benjamin	New Bedford	Chairmaker <i>AW ca. 1814</i>	In partnership with John Harrison as Harrison & Wilcox.	3, 18
1015	Wilder, Abiel	Hingham	Cabinetmaker <i>AW ca. 1808-9;</i> <i>Born June 9, 1786</i>	Plymouth County Court of Common Pleas, 1809.	40, 41
1016	Wilder, Ezra	Hingham	Clockmaker, Watchmaker <i>AW projected 1840-86; LD June 13, 1819-Oct. 21, 1886</i>	Son of and apprenticed to Joshua Wilder. Married Reuben Tower's daughter.	1
1017	Wilder, Isaiah Jr.	Hingham (<i>Surrey & Keene, N.H.</i>)	Cabinetmaker <i>LD Mar. 23, 1782-Oct. 11, 1867</i> (<i>Died 1865 according to source 39</i>)	At work in Hingham in 1821. Died in Keene, N.H., in 1867.	29, 39
1018	Wilder, Joshua	Hingham	Clockmaker <i>AW projected 1807-60; LD Dec. 12, 1786-Oct. 4, 1860;</i> <i>Married [2] Jan. 11, 1854</i>	Apprenticed to John Bailey II. Father of Ezra. Phillip Bennett and Allen Kelley were his apprentices. Reuben Tower was likely his apprentice. Martial Shearman was likely his journeyman. Had business relationship with John M. Dunbar (Hingham bootmaker). Clock cases made by Abiel White. In business with Ezra 1840.	1, 40, 49
1019	Willard, Henry	Canton (<i>Boston</i>)	Clockmaker, Cabinetmaker <i>AW projected 1822-87; LD May 1, 1802-Oct. 10, 1887</i>	Son of Aaron Willard Sr.; half brother of Aaron Willard Jr. Apprenticed to William Fisk. Made clock cases for the Willards.	1
1020	Williams, Benjamin W.	Taunton	Clockmaker, Watchmaker <i>AW 1840-42</i>	Advertised in <i>Taunton Whig</i> , "Clock & Watch Maker," May 4, 1842.	37
1021	Williams, David L.	Mansfield, Attleborough	Cabinetmaker, Carpenter <i>AW ca. 1840-73</i>	In partnership with Silas E. Aldrich as Williams & Aldrich, 1860-65, and made clock cases for George D. Hatch as Williams & Hatch. Known clock case stamped "D.L.W."	1, 42
1022	Williams, Elijah	Taunton	Shop Joiner <i>AW ca. 1778</i>	Bristol County Court of Common Pleas, 1778.	43
1023	Williams, Nathaniel	Dighton, Taunton (<i>Portsmouth, R.I.</i>)	Clockmaker <i>AW 1700s</i>		4
1024	Williams, Otis	Norton	Cabinetmaker <i>AW ca. 1793-98</i>	Bristol County Court of Common Pleas.	43
1025	Williams, William	Rehoboth (<i>East Greenwich</i>)	Joiner <i>AW ca. 1726-33</i>		38
1026	Williamson, Anthony A.	Marshfield	Clockmaker, Watchmaker <i>AW projected 1826-42; LD Feb. 25, 1800-Aug. 20, 1842</i>	Received some training from Reuben Tower.	1

	CRAFTSMAN	LOCATION	CRAFT	NOTES	REFERENCE
1027	Williamson, George	Middleborough	Joiner <i>AW ca. 1737</i>	Plymouth County Court of Common Pleas, 1737.	41
1028	Willy, William	Abington	Cabinetmaker <i>AW 1849</i>		33
1029	Wilson, Edward	Nantucket	Furniture Dealer <i>Born ca. 1805</i>	Age 45 at time of 1850 census.	49
1030	Wilson, Benjamin G.	New Bedford	Cabinetmaker, Turner <i>AW ca. 1832-52[?]</i>		3
1031	Wilson, Edward T.	New Bedford	Cabinetmaker, Turner <i>AW ca. 1825-52</i>		3
1032	Wilson, Jeremiah	Bristol County	Joiner <i>AW ca. 1751; Born ca. 1715-91</i>		38
1033	Wilson, John B.	Plymouth	Cabinetmaker <i>Born ca. 1817</i>	Age 33 at time of 1850 census; from Denmark.	49
1034	Wing, Joseph III	Sandwich	Cabinetmaker <i>AW ca. 1787</i>		33
1035	Wing, Samuel	Sandwich	Cabinetmaker, Chairmaker <i>AW ca. 1795-1810; LD 1774-1854; Married 1799</i>	Received formula for green paint from Obed Nye; sold turnings to Nye.	28
1036	Wing, Stephen	Fairhaven	Cabinetmaker <i>AW ca. 1822</i>	Bristol County Court of Common Pleas, 1822.	43
1037	Winslow, George	Freetown	Joiner <i>AW ca. 1744</i>	Plymouth County Court of Common Pleas, 1744.	41
1038	Winslow, James	Freetown	Cabinetmaker <i>AW ca. 1801</i>	Bristol County Court of Common Pleas, 1801.	43
1039	Winslow, John	Freetown	Joiner <i>AW ca. 1722-44</i>	Left Freetown for Newport, Rhode Island, by 1729.	38, 41
1040	Winslow, Lemuel	Freetown	Joiner <i>AW ca. 1764</i>	Bristol County Court of Common Pleas, 1762-67.	43
1041	Winslow, Seth	Duxbury	Cabinetmaker <i>Born ca. 1829</i>	Age 21 at time of 1850 census.	49
1042	Winsor, Henry	Duxbury	Cabinetmaker <i>Born ca. 1826</i>	Age 24 at time of 1850 census.	49
1043	Winsor, Samuel K.	Duxbury	Cabinetmaker <i>Born ca. 1817</i>	Age 33 at time of 1850 census.	49
1044	Witherell, Nathan	Norton	Cabinetmaker <i>AW ca. 1835</i>	Credited in account book of Hathaway Leonard of Norton "to one chest."	51
1045	Wood, Gideon	Fairhaven	Cabinetmaker <i>Born ca. 1818</i>	Age 32 at time of 1850 census.	49
1046	Wood, Jabez	Fairhaven	Cabinetmaker <i>Born ca. 1830</i>	Age 20 at time of 1850 census.	49

	CRAFTSMAN	LOCATION	CRAFT	NOTES	REFERENCE
1047	Wood, Josiah	Dartmouth, New Bedford	Clockmaker, Watchmaker, Goldsmith, Silversmith, Gunsmith <i>AW projected 1794– 1849; LD Feb. 21, 1774–Sept. 24, 1849</i>		1
1048	Wood, Luthan	New Bedford	Cabinetmaker, Chairmaker <i>AW 1786–1802; Born 1736</i>	Account book includes entries 1786–1802.	3, 28
1049	Wood, Manassah	Middleborough	Joiner <i>LD 1729–64</i>		18
1050	Wood, Samuel Jr.	Middleborough	Joiner <i>AW ca. 1738–40</i>	Plymouth County Court of Common Pleas, 1739 and 1740.	41
1051	Wood, William	Dartmouth	Clockmaker <i>AW ca. 1830</i>	An Allen Kelley tall clock at The Nantucket Historical Association has an inscription on the movement stating it was made by William Wyer Wood while apprenticed to Allen Kelley in 1831.	4
1052	Wood, William	Dartmouth	Cabinetmaker <i>AW ca. 1760–75; Born ca. 1731</i>	Early pine tall-case clock pictured in <i>The Magazine Antiques</i> (May 1978): 1106, fig. 3	25
1053	Woodward, Luther	Taunton	Clock Dealer <i>AW 1821</i>	Advertised in <i>Old Colony Reporter</i> , Taunton, Mass. "Willard Patent Time Pieces warranted to keep correct time at \$27," June 17, 1821.	33
1054	Wordsworth, John	Nantucket	Cabinetmaker <i>AW ca. 1807</i>		44
1055	Worth, Frederick F.	Nantucket	Cabinetmaker <i>Born ca. 1785</i>	Age 65 at time of 1850 census.	49
1056	Worth, George F.	Nantucket	Cabinetmaker <i>AW 1833; LD 1809–1900</i>	Advertised in <i>Nantucket Inquirer</i> , "Furniture," Apr. 17, 1833. Age 40 at time of the 1850 census.	37, 39, 49
1057	Wright, Levi Jr.	Plympton	Joiner <i>AW ca. 1803</i>		32
1058	Wyatt, Courtan B.	Somerset	Turner <i>AW ca. 1817</i>	Bristol County Court of Common Pleas, 1817.	43
1059	Young, Thomas	North Bridgewater	Cabinetmaker <i>Born ca. 1825</i>	Age 25 at time of 1850 census.	49

Notes

I. AN INTRODUCTION TO SOUTHEASTERN MASSACHUSETTS AND ITS FURNITURE (pp. 1-26)

1. Timothy Dwight, *Travels in New England and New York*, ed. Barbara Miller Solomon, assisted by Patricia M. King (1822; reprint, Cambridge, Mass.: The Belknap Press of Harvard University Press, 1969), 3:71.

2. For information on Thacher (1730-1801), see "Biographical Sketches of the Thacher Family, from Their First Settlement in New-England," *The New-England Magazine* 7, no. 1 (July 1834): 15.

3. Dwight, *Travels*, 3:77.

4. In 1695 Massachusetts legislation recorded that Martha's Vineyard and the Elisabeth Islands "shall be, remain and continue to be One County, to all intents and purposes; by the name of Dukes County." The words "Dukes County" rather than simply "Dukes" created the legal title of County of Dukes County, a designation that has stood to the present day; see Charles E. Banks, *The History of Martha's Vineyard, Dukes County, Massachusetts*, 3 vols. (Boston: George H. Dean, 1911), 1:260.

5. John Hutchins Cady, "Rhode Island Boundaries, 1636-1936," *Rhode Island History* 56, no. 4 (November 1998): 106-8.

6. *Ibid.*, 111-13.

7. Derin Bray, "Urban Craft in Rural Massachusetts: The Weymouth Cabinetmaking Shop of Abiel White, 1790-1851" (Master's thesis, University of Delaware, 2006), 4-5, 15, 24, 44-47.

8. James Deetz and Patricia Scott Deetz, *The Times of Their Lives: Life, Love, and Death in Plymouth Colony* (New York: Freeman, 2000), 58-61.

9. George D. Langdon Jr., *Pilgrim Colony: A History of New Plymouth, 1620-1691* (New Haven: Yale University Press, 1966), 38-57.

10. David Grayson Allen, *In English Ways: The Movement of Societies and the Transfer of English Local Law and Custom to Massachusetts Bay in the Seventeenth Century* (Chapel Hill: University of North Carolina Press, 1981), 55-57, 77-78.

11. Banks, *History of Martha's Vine-*

yard, 1:80-88; Nathaniel Philbrick, *Away Off Shore: Nantucket Island and Its People, 1602-1890* (Nantucket, Mass.: Mill Hill Press, 1994), 21-25.

12. Langdon, *Pilgrim Colony*, 164-87; Nathaniel Philbrick, *Mayflower: A Story of Courage, Community, and War* (New York: Viking Press, 2006), 332.

13. Robert Blair St. George, *The Wrought Covenant: Source Material for the Study of Craftsmen and Community in Southeastern New England, 1620-1700* (Brockton, Mass.: Brockton Art Center, 1979), 25-27.

14. *Ibid.*, 27; Victor Chinnery, *Oak Furniture: The British Tradition* (Woodbridge, Eng.: Antique Collectors' Club, 1979), 510, 514, fig. 4.224. Robert Trent speculated that Surrey craftsmen, especially William Ford, may have played an influential role in the transfer of English design to Plymouth Colony. These artisans had resided in Southwark, a haven for European immigrant craftsmen just across the Thames River from the City of London; see Robert F. Trent, "The Chest of Drawers in America, 1635-1730: A Postscript," *Winterthur Portfolio* 20, no. 1 (Spring 1985): 41.

15. Most enclosed English cupboards have doors in the lower case; see Chinnery, *Oak Furniture*, 512.

16. David S. Lovejoy, *The Glorious Revolution in America* (New York: Harper & Row, 1972), 348-50; Edward Byers, *The Nation of Nantucket: Society and Politics in an Early American Commercial Center, 1660-1820* (Boston: Northeastern University Press, 1987), 122.

17. Evarts B. Greene and Virginia D. Harrington, *American Population before the Federal Census of 1790* (New York: Columbia University Press, 1932), 21.

18. At the time, Dartmouth included the modern-day towns of Westport, Dartmouth, New Bedford, and Fairhaven. For population information on Dartmouth as well as Essex County towns, see Greene and Harrington, *American Population*, 23, 29.

19. Nina Fletcher Little, *Paintings by New England Provincial Artists, 1775-1800* (Boston: Museum of Fine Arts, 1976), 122-23.

20. Otis's son, John II, moved from

Hingham in Massachusetts Bay to Scituate and eventually to Barnstable; see John J. Waters Jr., *The Otis Family in Provincial and Revolutionary Massachusetts* (Chapel Hill: University of North Carolina Press, 1968), 6, 29–39.

21. Jesse Seaver, *The Seaver Genealogy* (Philadelphia: By the author, 1924), 5, 29–30.

22. John Doane had arrived in Plymouth by 1633 and later moved to Eastham; his family grew wealthy through whaling and land speculation; see Josiah Paine, “Early Settlers of Eastham,” *Library of Cape Cod History and Genealogy* 33/34 (1916). Thomas Oliver and his adult sons were among the earliest settlers in Boston during the Puritan migration of the 1630s; Thomas’s great-grandson, Peter Oliver, moved to Middleborough in 1744 to develop an iron foundry; see entry 15 and Justin Winsor, *The Memorial History of Boston* (Boston: James R. Osgood, 1882), 1:580. Henry and James Leonard, both skilled English ironworkers, had arrived in Massachusetts by the 1640s and established a “bloomery” in Taunton by 1656; see Samuel Hopkins Emery, *The History of Taunton, Massachusetts: From Its Settlement to the Present Time* (Syracuse, N.Y.: D. Mason & Co., 1893), 616–23.

23. Avery P. Slade, *Sketches of the Early History of Somerset Village* (Fall River, Mass.: Daily News Press, 1884), 4.

24. E. Alfred Jones, *The Loyalists of Massachusetts: Their Memorials, Petitions, and Claims* (London: Saint Catherine Press, 1930), 223–24, 300.

25. Clifford K. Shipton, comp., *Sibley’s Harvard Graduates: Biographical Sketches of Those Who Attended Harvard College*, vol. 11, 1741–1745 (Boston: Massachusetts Historical Society, 1960), 575–78, 584–606.

26. Receipt, Samuel Grant to John Cushing, Cushing Family Papers, Ms. N–67, Box 3, 1766 Folder, Massachusetts Historical Society, Boston; James S. Cushing, *The Genealogy of the Cushing Family: An Account of the Ancestors and Descendants of Matthew Cushing, Who Came to America in 1638* (Montreal: Perrault Printing Company, 1905), 48.

27. For information on Spooner, see “Spooner Family Members, Ephraim Spooner (1735–1818),” typescript, Plymouth Antiquarian Society.

28. Robbins is one of the few artisans in Plymouth County identified spe-

cifically as a chairmaker over a long period of time. His name and occupation appear in land deeds from May 1770 until March 1791; see Plymouth County Deeds 55:137, 57:78, 66:218, and 71:251. Robbins sold at least eight-and-a-half dozen chairs for export in 1771; see Ephraim Spooner, shipping account book, 1771–1779, 1, 3, 4, Spooner Archives V, Box 2, Plymouth Antiquarian Society.

29. Byers, *Nation of Nantucket*, 108, 141.

30. Slade, *Sketches*, 6.

31. The Jerathmael Bowers House closely compared to a country residence in Middletown, R.I., erected by Newport merchant John Banister in 1756. The Bowers family had commercial dealings with Banister, and both structures may have been built by Newport craftsmen; see Albert S. Roe, “The Jerathmael Bowers House, Somerset, Massachusetts,” 15, Jerathmael Bowers House room file, Winterthur Archives, Winterthur, Del.

32. The card table descended in Somerset’s Brayton family, which married into the Bowers family; see Morrison H. Heckscher, *John Townsend, Newport Cabinetmaker* (New York: Metropolitan Museum of Art, 2005), 84.

33. Christie’s, June 18, 1998, lot 151.

34. Jack O’Brien, “A New Bedford Masterpiece,” *The Magazine Antiques* 171, no. 5 (May 2007): 138–45.

35. Allen died suddenly on January 27, 1793, from “a fit of the Apoplexy”; for his obituary, see *The Medley; or, Newbedford Marine Journal*, February 2, 1793.

36. For a comparable Newport chest, see Luke Beckerdite, “The Early Furniture of Christopher and Job Townsend,” in *American Furniture 2000*, ed. Luke Beckerdite (Milwaukee, Wis.: Chipstone Foundation, 2000), 14–17, figs. 28–30.

37. Hathaway chose to dovetail the frame at the corners and set the upper end of the legs within the frame, a standard Newport practice. In most New England high chests and chest-on-frames, mortise-and-tenon joints fasten the frame to the legs.

38. Joseph K. Ott, “A Group of Rhode Island Banister-Back Chairs,” *The Magazine Antiques* 125, no. 5 (May 1984): 1171.

39. Margaret K. Hofer, “The Tory Joiner of Middleborough, Massachusetts: Simeon Doggett and His Com-

munity, 1762–1792” (Master’s thesis, University of Delaware, 1991), 41–42, 60.

40. J. Hector St. John de Crevecoeur, *Letters from an American Farmer* (London: Thomas Davies, 1782), 156.

41. *Ibid.*, 124.

42. During the 1770s, the Nantucket whaling fleet annually brought home more than 3,750 tons of oil, valued at the staggering sum of £167,000. Much of this cargo was ultimately destined for England. One scholar has determined that the oil trade with England accounted for 52.5 percent of all exports from New England between 1768 and 1772. The Nantucket catch amounted to more than half of this total; see Byers, *Nation of Nantucket*, 142, 144.

43. De Crevecoeur, *Letters*, 122.

44. *Ibid.*, 194.

45. “Notes on Nantucket, by the Reverend James Freeman, August 1st, 1807,” in *Nantucket in Print*, ed. Everett U. Crosby (Nantucket, Mass.: Tetaukimmo Press, 1946), 125.

46. De Crevecoeur, *Letters*, 160.

47. *Ibid.*, 172–73.

48. For a list of eighteenth-century Nantucket furniture craftsmen, see Charles H. Carpenter Jr. and Mary Grace Carpenter, *The Decorative Arts and Crafts of Nantucket* (New York: Dodd, Mead, 1987), 221–23.

49. “A Topographical Description of Nantucket by Walter Folger, Jun. 1791,” in Crosby, *Nantucket in Print*, 97.

50. Byers, *Nation of Nantucket*, 148.

51. Dwight, *Travels*, 49, 58.

52. *Ibid.*, 66.

53. *Ibid.*

54. Alfred Alder Doane, *The Doane Family* (Boston: By the author, 1902), 137–39.

55. Elisha Doane, Wellfleet, estate inventory, taken February 26, 1783, photocopy (ph. 808), Col. 61, Wills, Inventories, and Administration Papers, Joseph Downs Collection of Manuscripts and Printed Ephemera, Winterthur Library, Winterthur, Del. (hereafter Downs Collection, Winterthur Library).

56. *Ibid.*

57. Dwight, *Travels*, 50–51.

58. *Ibid.*

59. A Barnstable chest in this style is dated 1692; no doubt others were made for at least the next decade; St. George, *Wrought Covenant*, 53, fig. 55.

60. Compare, for example, a high

chest by Benjamin Frothingham, whose shop was in Charlestown, across the Charles River from Boston; Nancy E. Richards and Nancy Goyne Evans, *New England Furniture at Winterthur: Queen Anne and Chippendale Periods* (Winterthur, Del.: Henry Francis du Pont Winterthur Museum, 1997), 313.

61. For a Newport model, see a desk signed by Job Townsend in Michael Moses, *Master Craftsmen of Newport: The Townsends and Goddards* (Tenafly, N.J.: MMI Americana Press, 1984), 257.

62. David Williams to Samuel Wing, January 22, 1797, photocopy, 1965.15.2a, Wing Papers, Research Library, Old Sturbridge Village (hereafter OSV).

63. James C. O'Connell, *Becoming Cape Cod: Creating a Seaside Resort* (Hanover, N.H.: University Press of New England, 2003), 8.

64. Christine A. Arato and Patrick L. Eleey, *Safely Moored at Last: Cultural Landscape Report for New Bedford Whaling National Historical Park*, Cultural Landscape Publication 16 (Boston: National Park Service, 1998), 7-9, 11-12, 18; Kathryn Grover, *The Fugitive's Gibraltar: Escaping Slaves and Abolitionism in New Bedford, Massachusetts* (Amherst: University of Massachusetts Press, 2001), 19-21.

65. Grover, *Fugitive's Gibraltar*, 22.

66. Thomas Russell Smith, *The Cotton Textile Industry of Fall River, Massachusetts: A Study of Industrial Localization* (New York: King's Crown Press, 1944), 19-22. Troy served as the name of the town from 1804 until 1834, when it again became Fall River.

67. Robert J. Keith, "Historical and Demographical Study of Massachusetts," typescript, Boston, New England Historic Genealogical Society (hereafter NEHGS).

68. Steve Dunwell, *The Run of the Mill: A Pictorial Narrative of the Expansion, Dominion, Decline, and Enduring Impact of the New England Textile Industry* (Boston: David R. Godine, 1978), 105-8.

69. Arato and Eleey, *Safely Moored at Last*, 12-13, 21-22; *New Bedford and Old Dartmouth*, 144-45.

70. Ellen Fletcher Rosebrock, *Historic Fall River* (Fall River, Mass.: By the town, 1978), 78-84, 89, 94-95.

71. *New Bedford and Old Dartmouth*, 30-33, 46-49.

72. Daniel Ricketson, *New Bedford of the Past*, ed. Anna and Walton Ricketson (Boston: Houghton Mifflin, 1903), 162.

73. *New Bedford and Old Dartmouth*, 146-47.

74. Quoted in Elton W. Hall, "New Bedford Furniture," *The Magazine Antiques* 113, no. 5 (May 1978): 1113.

75. *New-Bedford Mercury*, November 12, 1830.

76. *Ibid.*, September 12, 1828.

77. Swift's branding iron and a Windsor chair he branded are shown in Hall, "New Bedford Furniture," 1111.

78. Though the tier of drawers above the tambour doors appears to be three drawers, the central drawer is false; its facade forms part of the prospect door. This rare feature may be a regional idiosyncrasy of New Bedford cabinetmakers.

79. Ottiwell is listed as a cabinetmaker in *Longworth's New-York Register and City Directory for 1820-1821*. On August 20, 1824, Timothy Delano, a New Bedford cabinetmaker, announced the formation of a "Connexion in the Cabinet Making Business with Wm. Ottiwell" (Hall, "New Bedford Furniture," 1120). Ottiwell had married Delano's daughter on March 24, 1824; see *Vital Records of New Bedford, Massachusetts, to the Year 1850*, vol. 2, *Marriages* (Boston: NEHGS, 1932), 34.

80. Hall, "New Bedford Furniture," 1114.

81. George Sweet Gibb, *The Whitesmiths of Taunton: A History of Reed & Barton, 1824-1943* (Cambridge, Mass.: Harvard University Press, 1943), 4, 10-14.

82. The writing desk and a closely related companion are known only through advertisements from the 1940s; see *The Magazine Antiques* 38, no. 5 (November 1940): 197; Agnes Marshall, "Shopping Around," *American Collector* 16, no. 3 (April 1947): 15. Both display a combination of styles. The scroll pediment and bookcase doors hark back to the Chippendale style, while the delicacy of the writing table and its decorative inlay represent the new Federal fashion. For other versions entirely in the Federal style, see Vernon C. Stoneman, *John and Thomas Seymour: Cabinetmakers in Boston, 1794-1816* (Boston: Special Publications, 1959), 146-48; and Charles F. Montgomery, *American Furniture: The Federal Period, 1788-1825*

(New York: Viking, 1966), 234-35, fig. 191. These appear to have been made in the urban communities of Boston, Salem, and Providence.

83. Nancy Goyne Evans, *American Windsor Chairs* (New York: Hudson Hills Press, 1996), 482.

84. Charles T. Atwood, *Reminiscences of Taunton* (Taunton, Mass.: Republican Steam Printing Rooms, 1880), 30.

85. Isaac Washburn, Taunton, estate inventory, recorded January 4, 1833, 72:158-64, Bristol County Probate Records (hereafter BrCPR).

86. Atwood, *Reminiscences of Taunton*, 99.

87. Frank G. White, "Wing and Reed: Case Studies for Two Early Nineteenth-Century Chairmakers," in *Eighteenth-Century Woodworking Tools: Papers Presented at a Tool Symposium, May 19-22, 1994*, ed. James M. Gaynor, Colonial Williamsburg Historic Trades 3 (Williamsburg, Va.: Colonial Williamsburg Foundation, 1997), 206.

88. Heman Ellis and Moses Ellis, genealogical notes compiled by Betsy Tyler, Nantucket Historical Association.

89. Quoted in Carpenter and Carpenter, *Decorative Arts and Crafts of Nantucket*, 66.

90. *Documents Relative to the Manufactures in the United States* (1833; reprint, Boston: Augustus M. Kelley, 1969), 1:103.

91. Allen Kelly account, September 1819, in Eliphalet Edson, account book, 1814-32, 10, transcription courtesy of independent scholar Brian Cullity (current location of original unknown).

92. Marjorie Stephens Belcher, "The Economic Evolution of a New England Town: Plymouth, Massachusetts" (Master's thesis, Mount Holyoke College, 1940), 37-39.

93. The six consist of two sideboards (fig. 1.26 and *The Magazine Antiques* 116, no. 2 [August 1979]: 287); two desks (Sotheby's, January 23-25, 1992, lot 1262; and one once owned by John Walton); and two unpublished reverse-serpentine bureaux in private collections.

94. Henry David Thoreau, *Cape Cod*, ed. Joseph J. Moldenhauer (Princeton, N.J.: Princeton University Press, 1988), 214.

95. O'Connell, *Becoming Cape Cod*, 8.

96. Peter J. Gomes, ed., *The Pilgrim Society, 1820-1970: An Informal*

Commemorative Essay (Plymouth, Mass.: By the society, 1971).

97. Michael A. Jehle, ed., *Picturing Nantucket: An Art History of the Island with Paintings from the Collection of the Nantucket Historical Association* (Nantucket, Mass.: By the association, 2000), 6.

98. *The Magazine Antiques* 2, no. 1 (July 1922): 8.

99. *The Magazine Antiques* 1, no. 6 (June 1922): 288.

100. Wallace Nutting, *Furniture Treasures*, 3 vols. (Framingham, Mass.: Old America Co., 1928-33), 1:856.

2. SHAPED BY THE SEA:
CABINETMAKING IN
SOUTHEASTERN MASSACHUSETTS
(pp. 27-38)

1. Lemuel Tobey, account books, Dartmouth, Mass., 1959.57.1, OSV.

2. In the census of 1765, Boston had 15,520 inhabitants while Dartmouth numbered 4,581. In 1774 Newport's prewar population stood at 9,208; see Evarts B. Green and Virginia D. Harrington, *American Population before the Federal Census of 1790* (New York: Columbia University Press, 1932), 22, 29, 68. Even these population figures are misleading because the population of Dartmouth was spread over a large geographic area rather than concentrated in a single center.

3. Several English, Irish, and Scottish immigrant craftsmen moved to Boston during the eighteenth century; see Myrna Kaye, "Eighteenth-Century Boston Furniture Craftsmen," in *Boston Furniture of the Eighteenth Century: A Conference Held by the Colonial Society of Massachusetts*, 11 and 12 May 1972, ed. Walter Muir Whitehill, vol. 48 of Publications of the Colonial Society of Massachusetts (Boston: By the society, 1974), 267-302.

4. Clifford K. Shipton, comp., *Sibley's Harvard Graduates: Biographical Sketches of Those Who Attended Harvard College* (Boston: Massachusetts Historical Society, 1933-75), 11:311-12; Derin Bray, "Urban Craft in Rural Massachusetts: The Weymouth Cabinetmaking Shop of Abiel White, 1790-1851" (Master's thesis, University of Delaware, 2006), 8-10; Henry J. Harlow, "The Shop of Samuel Wing, Craftsman of Sandwich, Massachusetts," *The Magazine Antiques* 93, no. 3 (March

1968), 372; Margaret K. Hofer, "The Tory Joiner of Middlebrough, Massachusetts: Simeon Doggett and his Community, 1762-1792" (Master's thesis, University of Delaware, 1991), 7; Jack O'Brien, "A New Bedford Masterpiece," *The Magazine Antiques* 171, no. 5 (May 2007), 140-41.

5. Bray, "Urban Craft in Rural Massachusetts," 10-12.

6. Vera Bisbee Underhill, *Blessings of a Legacy* (East Freetown, Mass.: Town Bookbindery, 1997), 18-19.

7. Enos White, diary and account book, 1821-51, Doc. 746, 1, Downs Collection, Winterthur Library.

8. *Ibid.*, 2.

9. Bray, "Urban Craft in Rural Massachusetts," 15, 59; Harlow, "Shop of Samuel Wing," 372.

10. White, "Wing and Reed," 199-201.

11. Doggett's shop measured 20 x 16 feet; another Middleborough joiner's shop was 20 x 15 feet; Hofer, "Tory Joiner," 48.

12. The Dominy shop was constructed by 1750 and remained in continuous use by the family until the late nineteenth century; Charles F. Hummel, *With Hammer in Hand: The Dominy Craftsmen of East Hampton, New York* (Charlottesville: University Press of Virginia, 1968), 6-10.

13. Jacob Beal Jr., Hingham, estate inventory, recorded December 2, 1805, 40:329, Plymouth County Probate Records (hereafter PCPR); Isaac Washburn, estate inventory, BrCPR; E. Page Talbott, "The Furniture Industry in Boston, 1810-1835" (Master's thesis, University of Delaware, 1974), 42.

14. Samuel Wing, account book, Sandwich, Mass., 1965.15.5, OSV.

15. Hummel, *With Hammer in Hand*, 91-94.

16. Beal outfitted his shop with "2 Turning Lathes" valued at \$15 but also owned a "Water Lath[e] & Building" appraised at \$30, which apparently was placed on town property over a stream in Hingham; see Beal inventory, PCPR.

17. Ebenezer Allen Jr., New Bedford, estate inventory, recorded May 7, 1793, 32:211, BCPR.

18. Beal inventory, PCPR.

19. Allen inventory, 210, BCPR; William Washburn, New Bedford, estate inventory, recorded June 6, 1810, 46:16, BCPR; Allen inventory, 210.

20. Tobey, account books, 1959.57.1, 3, OSV.

21. A. Barton Hepburn, *History of Coinage and Currency in the United States and the Perennial Contest for Sound Money* (New York: Macmillan, 1903), 16-22.

22. Tobey, account books, 1959.57.1, OSV.

23. Abiel White, account book, 1802-42, 7, copy, Downs Collection, Winterthur Library.

24. Doggett complained about his treatment by local residents in a letter apparently addressed to Judge Peter Oliver, the powerful loyalist who fled to England upon the outbreak of the Revolution; quoted in Hofer, "Tory Joiner," 23.

25. *Ibid.*, 7-10, 28-36.

26. *Ibid.*, 38-44; the 1806 will of Abner Bourne is quoted in *ibid.*, 41.

27. Samuel Wing, miscellaneous papers, Sandwich, Mass., 1965.15.2a, 2b, OSV.

28. Evans, *American Windsor Chairs*, 375.

29. White, "Wing and Reed," 202-3.

30. Philip Zea, "Rural Craftsmen and Design," in *New England Furniture: The Colonial Era, Selections from the Society for the Preservation of New England Antiquities*, Brock Jobe and Myrna Kaye (Boston: Houghton Mifflin, 1984), 64-65.

31. Rufus Babcock, *Tobey, Tobey (Tobie, Toby) Genealogy: Thomas, of Sandwich and Ames, of Kittery and descendants*. (Boston: Charles H. Pope, 1905), 117.

32. Lemuel Tobey, Fair Haven, estate inventory, recorded February 19, 1821, BrCPR.

33. Tobey, account book, 1959.57.1, OSV.

34. O'Brien, "New Bedford Masterpiece," 140-41.

35. "Ebenezer Allen Joyner" is identified in the New Bedford area as early as October 18, 1777; see Bartholomew Akin, account book, 1775-1800, 14, folio 118, Downs Collection, Winterthur Library.

36. A number of differences between the upper and lower case of the mahogany chest-on-chest suggests two makers cooperated in its construction; see entry 62 and O'Brien, "New Bedford Masterpiece," 142.

37. Sandwich Meeting Men's Rec-

ords, January–December 1790, New England Yearly Meeting Archive, Rhode Island Historical Society (hereafter NEYM, RIHS). Cornelius rejoined the society on Nantucket sometime before 1798; when he moved from Nantucket, he received a certificate of removal to the North Adams Meeting of Friends. The certificate stated Cornelius was “a Member of Society and a diligent attender of Meetings and has Settle his affairs to Satisfaction” (Northern District of Nantucket Monthly Meeting, Removals and Denials, December 31, 1798, 20, NEYM, RIHS).

38. O’Brien, “New Bedford Masterpiece,” 143.

39. Ibid., 145 n. 29; the grist and sawmill as well as other real estate owned by Allen are listed in Allen estate inventory, 209, BCPR.

40. *New Bedford Medley*, February 2, 1793.

41. Allen inventory, 210–11, BCPR.

42. Ibid., 211. Tobey’s mahogany desks ranged from £4.10.0 to £6.0.0; see Tobey, account books, 1959.57.1–5, OSV.

43. Badlam recorded in his daybook, “Abiel White came to live with me as an apprentice.” The book is now in a private collection. For a full account of Abiel White’s career, see Bray, “Urban Craft in Rural Massachusetts.”

44. A stylish tray with the impressed initials of both Abiel White and Stephen Badlam is at Concord Museum, Concord, Mass. (acc. no. H907).

45. White’s 1790 Dorchester marriage is cited in George Walter Chamberlain, *History of Weymouth, Massachusetts*, vol. 4, *Genealogy of Weymouth Families* (Boston: Weymouth Historical Society, 1923), 740. Later that year he is recorded as a resident of Weymouth in the Federal Census.

46. The 1798 federal Direct Tax appraised this property at \$800, the fifth highest valuation in the town; Bray, “Urban Craft in Rural Massachusetts,” 14.

47. An 1831 map of Abiel White’s house, shop, and surrounding property is illustrated in the daybook of his son, Enos; see Enos White, diary and account book, 49, Downs Collection, Winterthur Library.

48. Abiel White bought mahogany from Boston cabinetmakers Isaac Vose and Benjamin Bass, brass hardware

from merchants John Bazin and the firm of Sewall and Salisbury, and glass for clock cases from the Royal Crown Glass Manufactory; see White account book, Downs Collection, Winterthur Library.

49. Zea, “Rural Craftsmen,” 7–8.

50. This reference and all subsequent references to Abiel White’s day-to-day business practices, including the apprentices and journeymen that worked for and with him, are taken from his account book. Enos White’s daybook makes reference to Enos finishing off the second story of the shop; see Enos White diary and account book, Downs Collection, Winterthur Library. Solomon Loud and Cornelius Briggs later moved to Boston, where they developed extensive businesses; see Talbott, “Furniture Industry in Boston,” 40, 42–43, 58–59.

51. Zea, “Rural Craftsmen,” 54–55.

52. In 1823 Abiel White made and signed a tall-clock case for Hingham clockmaker Joshua Wilder that features a highly figured mahogany surface and double-lobe apron, similar to the dwarf clocks he produced during this period.

53. The owners of these warehouses were not necessarily craftsmen but simply retail salesmen; see Evans, *American Windsor Chairs*, 72.

54. Caleb Hobart advertisement, *Hingham Gazette*, February 8, 1833.

55. George Lincoln et al., *History of the Town of Hingham Massachusetts* (Hingham, Mass.: By the town, 1893), 1:165.

56. Enos White, diary and account book, 15, Downs Collection, Winterthur Library.

3. CLOCKMAKING IN SOUTHEASTERN MASSACHUSETTS: THE BAILEY FAMILY OF HANOVER (pp. 39–44)

1. Calvin Bailey, account book, 27, 1784–1824, National Watch and Clock Museum Library & Research Center, Columbia, Pa. (hereafter NWCML).

2. Ibid., 16.

3. Montgomery, *American Furniture*, 40.

4. Bray, “Urban Craft in Rural Massachusetts,” 27–29, 34.

5. Compare, for example, the value of furnishings in Aaron Hobart, Abington, estate inventory, recorded January 23, 1818, 49:191, PCPR.

6. For example, Abiel White of Wey-

mouth made cases for the Baileys of Hanover as well as Joshua Wilder and Reuben Tower of Hingham.

7. Bailey, account book; White, account book, 1801–43, Downs Collection, Winterthur Library.

8. For John’s involvement in shipbuilding, see “Clockmaking Dynasty Begun by John Bailey of Hanover,” newspaper clipping, historical files, Hanover Public Library; Barbara Barker, “Genealogy of the John Bailey Family as Regards to Clock Making and Furniture,” typescript, Hanover Historical Society, 1998. John the father has long been identified as a clockmaker (for example, Philip Zea and Robert C. Cheney, *Clock Making in New England, 1725–1825, An Interpretation of the Old Sturbridge Village Collection* [Sturbridge: Old Sturbridge Village, 1992], 22–23); however, a reinvestigation of his career and supposed clocks calls that assumption into question (see entry 84).

9. Anna M. Bailey, “A Sketch of the Bailey Family, 1891,” typescript, author’s collection, 4.

10. This number is based on the author’s research. It includes examination of photographs from advertisements, articles, auction catalogues, and publications as well as firsthand examination of dozens of southeastern Massachusetts clocks.

11. Paul J. Foley, *Willard’s Patent Time Pieces: A History of the Weight-Driven Banjo Clock, 1800–1900* (Norwell, Mass.: Roxbury Village Publishing, 2002), 8–9.

12. Ibid., 24–25.

13. Bailey, “Sketch of the Bailey Family,” 3.

14. Ibid., 7.

15. Foley, *Willard’s Patent Time Pieces*, 213.

16. Ibid., 212.

17. John Bailey to Josiah Parker, June 30, 1823, letter 17, Josiah Parker Papers, Friends Collection, Earlham College Library, Richmond, Ind.

18. John Bailey, typescript file cards, Index of Early Southern Artist and Artisans, Museum of Early Southern Decorative Arts, Winston-Salem, N.C. The author thanks Derin Bray for this reference.

19. Bailey to Parker, June 30, 1823.

20. Ibid.

21. His name first appears in New Bedford in the advertisement of

A. Shearman Jr., *New Bedford Mercury*, November 19, 1824; he announced the opening of his shop in the same newspaper, December 31, 1824.

22. *Ibid.*, August 12, 1825.

23. Chris H. Bailey, *Two Hundred Years of American Clocks and Watches* (Englewood Cliffs, N.J.: Prentice-Hall, 1975), 102, 116–20.

24. No identical French clock is known; related versions usually incorporate a bale of cotton and slave; see Pierre Kjellberg, *Encyclopédie de la Pendule Française du Moyen Age au XX^e Siècle* (Paris: Les Editions de L'Amateur, 1997), 343, A, C.

25. Bailey, "Sketch of the Bailey Family," 13.

26. *Ibid.*, 14.

27. *New Bedford Mercury*, October 27, 1837.

28. Foley, *Willard's Patent Time Pieces*, 212.

ENTRY 1 (pp. 46–48)

1. Thomas Foster Jr., Plymouth, estate inventory, recorded November 10, 1778, 25:344, PCPR.

2. Robert Blair St. George, "A Plymouth Area Chairmaking Tradition of the Late Seventeenth Century," *Middleborough Antiquarian* 19, no. 2 (December 1978): 3, 5.

3. Quoted in St. George, "Plymouth Area Chairmaking Tradition," 3.

4. Robert F. Trent and Karin Goldstein, "Notes About New 'Tinkham' Chairs," in *American Furniture* 1998, ed. Luke Beckerdite (Milwaukee: Chipstone Foundation, 1998), 216–17.

5. All but the chair discussed here are published in St. George, "Plymouth Area Chairmaking Tradition," 12; Trent and Goldstein, "New 'Tinkham' Chairs," 215–37; Brian Cullity, *A Cubberd, Four Joyne Stools & Other Smaller Things: The Material Culture of Plymouth Colony and Silver and Silversmiths of Plymouth, Cape Cod & Nantucket* (Sandwich, Mass.: Heritage Plantation of Sandwich, 1994), cat. nos. 131–35; or Sotheby's, January 15, 16, 18, 2004, lot 571. Those most similar to this one are the Weston family chair and the Dexter family chair at Middleborough Historical Society (figs. 1 and 6 respectively in St. George, "Plymouth Area Chairmaking Tradition"); an example found in Middleborough before 1921 and now in

the Nutting Collection, Wadsworth Atheneum (fig. 5 in St. George, "Plymouth Area Chairmaking Tradition"); an undocumented example at the Metropolitan Museum of Art (fig. 424 in Luke Vincent Lockwood, *Colonial Furniture in America*, 3rd ed. [New York: Scribner, 1926] 2:17); a privately owned example (cat. no. 132 in Cullity, *Cubberd*); two three-slat armchairs with pieced repairs to the feet (Sotheby's, January 15, 16, 18, 2004, lot 571); and a larger version without a history at Colonial Williamsburg (cat. no. 35 in Barry A. Greenlaw, *New England Furniture at Williamsburg* [Williamsburg, Va.: Colonial Williamsburg Foundation, 1974]). A related slat-back armchair of questionable date is owned by Historic New England (2001.0048).

6. Trent and Goldstein, "New 'Tinkham' Chairs," 217–19.

ENTRY 2 (pp. 49–50)

1. *New-England Palladium*, February 1, 1814; see also Mary Lou Smith, *The Book of Falmouth: A Tricentennial Celebration, 1686–1986* (Falmouth, Mass.: Falmouth Historical Commission, 1988), 103.

2. For an early instance of this finish on a southeastern Massachusetts chair, see Trent and Goldstein, "New 'Tinkham' Chairs," fig. 1. Later versions often appear on slat-back chairs of the mid-eighteenth century; see entry 3. A related but undocumented chair now at the Wadsworth Atheneum is in Wallace Nutting, *Furniture of the Pilgrim Century (of American Origin) 1620–1720, with Maple and Pine to 1800*, rev. ed. (Framingham, Mass.: Old American Co., 1924), 353.

3. See Trent and Goldstein, "New 'Tinkham' Chairs," figs. 19, 21, 22.

ENTRY 3 (pp. 51–52)

1. Carpenter and Carpenter, *Decorative Arts and Crafts of Nantucket*, 49.

2. *Ibid.*, fig. 16. The Nantucket Historical Association owns eight other chairs of similar design. Six are side chairs; two are children's high chairs. For many years, all were displayed in the Jethro Coffin House. Some were collected for display in the house; others have lengthy Nantucket provenances. A five-slat version with added rockers in a pri-

vate collection descended in the Bunker and Gardner families of Nantucket.

3. *Ibid.*, 222–23; Jobe and Kaye, *New England Furniture*, 312–14, cat. no. 79. For a similar version from Portsmouth, see Brock Jobe, ed., *Portsmouth Furniture: Masterworks from the New Hampshire Seacoast* (Boston: Society for the Preservation of New England Antiquities, 1993), cat. no. 74.

4. Nathaniel Goodwin, Plymouth, estate inventory, recorded May 12, 1772, 21:123, PCPR; "1 old Great chair flag bottom 12/ [shillings] 6 old chairs flag bottom 36/," Peter Oliver, Middleborough, estate inventory, recorded November 3, 1777, 24:406, PCPR. Though Oliver's inventory does not name the room, the presence of bed curtains confirms it was a bedroom or space for sleeping.

5. Don and Irene Mauch, e-mail to Brock Jobe, April 26, 2006.

ENTRY 4 (pp. 53–54)

1. Robert F. Trent, *Hearts & Crowns: Folk Chairs of the Connecticut Coast, 1720–1840, as Viewed in the Light of Henri Focillon's Introduction to Art Populaire* (New Haven: New Haven Colony Historical Society, 1977), 78–80, 89–90; Hummel, *With Hammer in Hand*, 248–52.

2. Hummel, *With Hammer in Hand*, 248–49.

3. Unpublished four-slat armchair in the New Bedford Whaling Museum (hereafter NBWM), catalogued as no. 72 in the museum files.

4. Seth Allen, Dartmouth, estate inventory, recorded March 9, 1790, 30:441, BrCPR.

5. For other low-seat chairs with similar arm supports, see Jobe and Kaye, *New England Furniture*, 421–23.

6. Isaac Washburn, Taunton, estate inventory, recorded January 4, 1833, 72:162, BrCPR.

ENTRY 5 (pp. 55–56)

1. Between 1999 and 2005, auction prices for the form ranged from \$220 to \$2,875; see Robert C. Eldred Auction (hereafter Eldred Auction), August 5, 1999, lot 422 (\$770); "The Collection of William Graves Perry," Northeast Auctions, November 6, 1999, lot 4 (\$2,875); Skinner, February 24, 2001, lot 402

(\$1,610); Skinner, June 8, 2003, lot 153 (\$1,293); Flomaton Antique Auction, January 3, 2004, lot 39 (\$220); Garth's Auction, July 30, 2004, lot 759 (\$920); Skinner, June 5, 2005, lot 97 (\$1,528); and Skinner, August 14, 2005, lots 83 (\$764) and 536 (\$411).

2. Other terms include "2 turn about Chairs" listed in Theophilus Cotton, Plymouth, estate inventory, recorded June 13, 1782, 28:402, PCPR; and "1 half round Great Chair" in Walter Spooner, New Bedford, estate inventory, recorded May 1, 1804, 40:408, BrCPR.

3. Thomas Davis, Plymouth, estate inventory, recorded November 8, 1785, 29:399, PCPR; Samuel White, Taunton, estate inventory, recorded June 26, 1769, 21:571, BrCPR; Jobe and Kaye, *New England Furniture*, 360. Occasionally these chairs were fitted with a chamber pot; "1 round chair close stool & pan" stood in Nathaniel Goodwin's keeping room; see Goodwin, Plymouth, estate inventory, recorded May 12, 1772, 21:123, PCPR.

4. Jobe and Kaye, *New England Furniture*, 358–60.

5. Eldred Auction, August 5–6, 1982, lot 317; Skinner, August 14, 2005, lot 536; version with paired ball-and-ring front stretchers owned in 2006 by Gary Langenbach, Kingston antiques dealer.

6. Robert E. Kinnaman and Brian A. Ramaekers advertisement, *The Magazine Antiques* 109, no. 5 (May 1976): 939.

ENTRY 6 (pp. 57–58)

1. Benno M. Forman, *American Seating Furniture, 1630–1730: An Interpretive Catalogue* (New York: Norton, 1988), 229–79; Glenn Adamson, "The Politics of the Caned Chair," in *American Furniture 2002*, ed. Luke Beckerdite (Milwaukee, Wis.: Chipstone Foundation, 2002), 174–206.

2. Patricia E. Kane, *300 Years of American Seating Furniture: Chairs and Beds from the Mabel Brady Garvan and Other Collections at Yale University* (Boston: New York Graphic Society, 1976), 56–60; David Wood, ed., *The Concord Museum: Decorative Arts from a New England Collection* (Concord, Mass.: By the museum, 1996), 63–64, fig. 26.

3. East Greenwich Probate Book 1:219, East Greenwich Town Hall, East Greenwich, R.I.; Providence Wills 3:257,

Providence City Archives, Providence, R.I.

4. For side chairs, see Nutting, *Furniture Treasury*, 2:1919; Skinner, January 11, 1992, lot 20; Northeast Auctions, November 5–6, 1994, lot 446; Skinner, October 28, 2001, lot 124; Skinner, February 24, 2002, lot 215; Sotheby's, October 10, 2002, lot 246; "Property of the Collection of Mrs. J. Insley Blair," Christie's, January 21, 2006, lot 512; and unpublished example found in a house in Tiverton. For armchairs, see Nina Fletcher Little, *Little by Little: Six Decades of Collecting American Decorative Arts* (New York: E. P. Dutton, 1984), 205, fig. 268; *The Fine Arts* 18, no. 1 (December 1931): 4; *The Magazine Antiques* 119, no. 6 (June 1981): 1327. The Little armchair was thought to be from Rhode Island and has a later history in the family of General Samuel Strong of Vermont.

5. Colonel Joseph Durfee, *Reminiscences of Colonel Joseph Durfee Relating to the Early History of Fall River and of Revolutionary Scenes* (1834; reprint, Fall River, Mass.: Fall River Historical Society, n.d.).

6. Frank Walcott Hutt, ed., *A History of Bristol County, Massachusetts* (New York: Lewis Historical Publishing Co., 1924), 1:485.

7. W. M. Reed, *The Descendants of Thomas Durfee of Portsmouth, R. I.* (Washington, D.C.: Gibson Bros. Printers, 1902), 1:188, 248–56.

8. D. Hamilton Hurd, *History of Bristol County, Massachusetts* (Philadelphia: J. W. Lewis, 1883), 310. Bristol County Deeds 16:135, Bristol County Registry of Deeds, Taunton, Mass.

9. See Bristol County Court of Common Pleas, Record Book 1724–30, 86–87, Massachusetts State Archives; St. George, *Wrought Covenant*, 84; Bristol County Deeds 16:139, 17:245–46, 19:185–86, 21:294, 27:213–14; Newport County Court of Common Pleas, Record Book A:637, 640, Rhode Island State Judicial Records Center, Pawtucket, R.I.

10. Bristol County Deeds 21:2.

ENTRY 7 (pp. 59–60)

1. Myrtle Groat Barber to Mayflower Society, Glen Falls, N.Y., February 14, 1949, folder 56.544, registration files, Winterthur Museum, Winterthur, Delaware.

2. Amos Otis, *Genealogical Notes of Barnstable Families: Two Volumes in One*, rev. Charles F. Swift (Barnstable, Mass.: F. B. & F. P. Goss, 1888), 407–13.

3. Christopher P. Monkhouse and Thomas S. Michie, *American Furniture in Pendleton House* (Providence: Rhode Island School of Design Museum, 1986), 150–51. Boston leather-back chairs illustrating many of the same features also demonstrate the impact of London cane chairs; see Forman, *American Seating Furniture*, 283–84.

4. Stephen Gorham, will, 6:343, Barnstable County Probate Records (hereafter BaCPR); no inventory was taken of his estate. The author is grateful to Betsy Tyler of Nantucket for sharing her genealogical research on Stephen Gorham.

5. Compare to Forman, *American Seating Furniture*, cat. no. 67; Kane, *300 Years of American Seating Furniture*, 57–60; Gerald W. R. Ward, ed., *American Furniture with Related Decorative Arts, 1660–1830: The Milwaukee Art Museum and the Layton Art Collection* (New York: Hudson Hills Press, 1991), 70, 72.

6. The more typical Boston crest does appear on one related chair, possibly by the same maker; see *The Magazine Antiques* 91, no. 3 (March 1967): 302.

ENTRY 8 (pp. 61–62)

1. David J. Silverman, *Faith and Boundaries: Colonists, Christianity, and Community among the Wampanoag Indians of Martha's Vineyard* (Cambridge: Cambridge University Press, 2005), 167, 169–71; William Allen, comp., *A Genealogy of the Allen Family from 1568 to 1882* (Farmington, Maine: Chronicle Book and Job Press, 1882), 6–7.

2. For an English looking glass with a similar crest, see Trent, *Hearts & Crowns*, 42, fig. 11b. Compare the Allen family chair to figs. 12–26 in Trent, *Hearts & Crowns*.

3. See, for example: "To 12 Crow foot Chairs 40/ 6 black Chairs 10/," Theophilus Cotton inventory; "6 crow foot Chairs flag Bottom in d°. [front room, presumably parlor]" valued at 18 shillings, John Russell, Plymouth, estate inventory, recorded May 27, 1777, 24:322, PCPR.

4. The Spanish feet of Boston chairs typically are composed of two pieces: the leg core and an outer strip.

5. Collection of Martha's Vineyard Museum, 55.14.

ENTRY 9 (p. 63)

1. Wadsworth Atheneum, *Connecticut Furniture: Seventeenth and Eighteenth Centuries* (Hartford: By the Atheneum, 1967), 121, entry 214.

2. Kane, *300 Years of American Seating Furniture*, 65–67, entries 43–44; Monkhouse and Michie, *American Furniture in Pendleton House*, 151.

3. Neither chair has been published, but images are filed in the *Harbor & Home* database, Decorative Arts Photographic Collection (hereafter DAPC), Winterthur Library.

4. In addition to the six related examples in the preceding three notes, see Robert Bishop, *American Furniture, 1620–1720* (Dearborn, Mich.: Edison Institute, 1975), 26; Oswaldo Rodriguez Roque, *American Furniture at Chipstone* (Madison: University of Wisconsin Press, 1984), 162–63; Northeast Auctions, August 1–3, 2003, lot 898; Garth's Auctions, September 1–2, 2006, lot 258. In addition, Willis Henry, an auctioneer in Marshfield, sold a version from a local estate; another is in the collection of Elliott Snyder; and a related armchair and side chair were sold by Snyder in about 1980.

5. Roque, *American Furniture at Chipstone*, 162–63.

ENTRY 10 (pp. 64–66)

1. Ott, "Rhode Island Banister-Back Chairs," 1171; both chairs belong to the Little Compton Historical Society.

2. Ibid.

3. Northeast Auctions, August 7–8, 2003, lot 566. A sampling of related chairs can be found in the Rhode Island School of Design Museum, Newport Historical Society, Historic Deerfield, and the Babcock-Smith House in West-erly, R.I.; see also Nutting, *Furniture of the Pilgrim Century* (1921), 212, 269, 334; Dean A. Fales Jr., *The Furniture of Historic Deerfield* (New York: Dutton, 1976), 28, fig. 34. Additional unpublished examples are in private collections.

4. Ott, "Rhode Island Banister-Back Chairs," 1171. St. George, *Wrought Covenant*, 87.

5. Bristol County Deeds, 19:359; Ott, "Rhode Island Banister-Back Chairs," 1171.

6. The armchair is at the Newport Historical Society (acc. no. 01.270); for a related child's high chair, see Kane, *300 Years of American Seating Furniture*, 67–68, fig. 46; also Nutting, *Furniture of the Pilgrim Century*, 269.

7. Charles F. Hummel documents a slat-back rocking chair with recessed arm supports to an 1809 entry in the account book of Nathaniel Dominy V in East Hampton, Long Island; see Hummel, *With Hammer in Hand*, 248–49, fig. 181.

8. See Jack L. Lindsey, *Worldly Goods: The Arts of Early Pennsylvania, 1680–1758* (Philadelphia: Philadelphia Museum of Art, 1999), 167, fig. 116. The author thanks Erik Gronning for suggesting this comparison and collaborating in the examination of the armchair.

ENTRY 11 (pp. 67–68)

1. See Dean F. Failey, *Long Island Is My Nation: The Decorative Arts & Craftsmen, 1640–1830* (Cold Spring Harbor, N.Y.: Society for the Preservation of Long Island Antiquities, 1998), 77, fig. 89.

ENTRY 12 (pp. 69–70)

1. Brock Jobe, "The Boston Furniture Industry, 1720–1740," in *Boston Furniture of the Eighteenth Century: A Conference Held by the Colonial Society of Massachusetts, 11 and 12 May 1972*, ed. Walter Muir Whitehill, vol. 48 of Publications of the Colonial Society of Massachusetts (Boston: By the society, 1974), 42–48.

2. The account identifies the least expensive chairs as "6 Black back Chairs"; the term likely refers to a set of slat-back chairs painted black but may describe a set of banister backs. Either version would have been an inexpensive model made of native woods that were turned, painted, and covered with a rush seat. Osborne and Oxnard account, June 21, 1738, 42; Samuel Grant, account book, 1737–1760, American Antiquarian Society, Worcester, Massachusetts.

3. Samuel Smith account, June 28, 1729, in Samuel Grant, account book, 1728–1737, 20, Massachusetts Historical Society.

4. Shipton, *Sibley's Harvard Graduates*, 11:575–78.

5. Sever owned a second set of Boston Queen Anne chairs of similar design; one chair from that set appears in pl. 31.1.

6. Shute also owned a Boston Queen Anne tea table; see Greenlaw, *New England Furniture at Williamsburg*, 148–50. A pair of chairs similar in design to the Shute chair but featuring a serpentine rather than a yoke crest belonged to Major General John Thomas (1724–76) of Kingston; see 70.380, DAPC, Winterthur Library.

ENTRY 13 (pp. 71–72)

1. Bernard and S. Dean Levy advertisement, *The Magazine Antiques* 118, no. 6 (December 1980): 1081.

2. Jobe and Kaye, *New England Furniture*, 421–23, cat. no. 129; obj. file 1952.22, Nantucket Historical Association. Also see Northeast Auctions, November 5–6, 1994, lot 485; Northeast Auctions, August 5–7, 2005, lots 1661, 1662; "Collection of Susan and Raymond Egan," Northeast Auctions, August 5, 2006, lot 891. The same fluted ears appear on a high-back Windsor armchair related to documented Nantucket Windsors; see Sotheby's, January 18–19, 2001, lot 740. The Starbuck chair is privately owned and has not been published.

3. Carpenter and Carpenter, *Decorative Arts and Crafts of Nantucket*, 221.

ENTRY 14 (pp. 73–74)

1. Joseph Josselyn, Hanover, estate inventory, recorded June 25, 1787, 30:187, PCPR.

ENTRY 15 (pp. 75–76)

1. For Boston-area versions of this design, see Susan and Richard Raymond advertisement, *The Magazine Antiques* 122, no. 6 (December 1982): 1167; Skinner, Sale 2145, June 9, 2002, lot 547. Many rural versions of the splat pattern can be found; see a maple example in the Scituate Historical Society, acc. no. 571.

2. Shipton, *Sibley's Harvard Graduates*, vol. 8, 1726–1730, 737–39; Peter Oliver, "Judge Oliver and the Small Oliver House in Middleborough," *Transactions of the Colonial Society of Massachusetts* 38 (June 1950): 293, 299–301.

3. Quoted in Oliver, "Judge Oliver and the Small Oliver House," 300.

4. Linda Ayres, *Harvard Divided* (Cambridge, Mass.: Harvard University Press, 1976), 77–78; Shipton, *Sibley's Harvard Graduates*, 8:760–61.

5. Oliver, "Judge Oliver and the Small Oliver House," 301; Peter Oliver, Middleborough, estate inventory, 24:406, PCPR.

6. Quoted in Shipton, *Sibley's Harvard Graduates*, 8:738.

7. Hofer, "Tory Joiner," 23–24, 45–46.

8. Oliver estate inventory, PCPR.

9. Oliver, "Judge Oliver and the Small Oliver House," 302; Thomas Weston, *History of the Town of Middleboro* (Boston: Houghton Mifflin, 1906), 371–73. According to the donor of this chair, it was "rescued from Judge Peter Oliver's burning home during the Revolution."

ENTRY 16 (pp. 77–78)

1. For a discussion of the owl-eye splat, see Jobe and Kaye, *New England Furniture*, 29, 382, 383.

2. Five of the nine chairs have Plymouth histories: this one was purchased from a house in Duxbury; two are owned by the Pilgrim Society—one of which can be traced through the family of Revolutionary War veteran Lemuel Bradford (1751–1828)—but there is no probate inventory for Bradford. Another two are owned by the Plymouth Antiquarian Society; one is in the collection of the Gershom Bradford House, Duxbury Rural and Historical Society (1991.2.8); and four (including this chair) are in private collections.

3. Two of the chairs are in the collections of Spooner House, Plymouth Antiquarian Society. The two armchairs and side chair in the photo descended through Ruth Spooner Baker of Plymouth. The 1818 probate inventory of Deacon Ephraim Spooner lists several groups of chairs, which makes it difficult to identify these armchairs specifically; see Ephraim Spooner, Plymouth, estate inventory, recorded April 20, 1818, 49:287, PCPR.

4. The popularity of this type of arm support in post-Revolutionary Connecticut is indicated in Trent, *Hearts & Crowns*, 80; a rush-seat armchair with pierced splat possibly from Nantucket

is illustrated in Jobe and Kaye, *New England Furniture*, 421–22; the Dominy family of Long Island made chairs with similar arms supports, as seen in Hummel, *With Hammer in Hand*, 248–52.

5. Ebenezer Robbins is listed as a chairmaker in 1769 in Plymouth County Court Records. A 1797 deed of sale of land and a shop on High Street in Plymouth from James to Ansel Robbins describes both men as chairmakers; see Plymouth County Deeds 81:258. An additional chairmaker mentioned in court records about whom little else is known is John Fuller, who was active in Kingston about 1772; he was distantly related to Ebenezer Robbins's wife, Eunice Fuller. For genealogical information on the Fullers, see William Hysop Fuller, *Genealogy of Some of the Descendants of Dr. Samuel Fuller of the Mayflower* (Palmer, Mass.: C. B. Fiske, 1910), 61, 71. Trade between Plymouth and the Carolinas was not unusual; see Ephraim Spooner, shipping account book, 1771–1779, 1, 3, 4, Spooner Archives V, Box 2, Plymouth Antiquarian Society.

ENTRY 17 (pp. 79–80)

1. The side seat rails did break away from the rear stiles at some point, and a second pin was added at each joint.

2. On March 5, 1884, Blanding was elected treasurer of the newly formed Rehoboth Antiquarian Society; see Edgar Perry, *Historic Rehoboth: Record of the Dedication of Goff Memorial Hall, May 10th 1886* (Attleborough, Mass.: Perry & Barnes, 1886), 5–10.

3. In 1885 Blanding presented the tobacco box, an "old" hat, a pair of shears, a boot jack, a cartridge box, a valise, a pewter teapot, a cup and saucer (on loan), and "Crockery from the Fiji Islands" (Perry, *Historic Rehoboth*, 18). Over the next few years, he contributed other objects, one of which must have been this chair, but only his gifts in 1885 are recorded.

4. Leonard Clark Blanding, *Genealogy of the Blanding Family* (Grand Rapids, Mich.: By the author, 1995), 49.

5. John T. Kirk, *American Furniture and the British Tradition to 1830* (New York: Knopf, 1982), 267–68. For a Philadelphia version of the splat on a chair with a Rhode Island history, see Wendy A. Cooper, "The Purchase of Furniture

and Furnishings by John Brown, Providence Merchant, Part 1: 1760–1788," *The Magazine Antiques* 103, no. 2 (February 1973): 328, fig. 2.

6. Jobe and Kaye, *New England Furniture*, 409–10, cat. no. 122; Richards and Evans, *New England Furniture at Winterthur*, 82–83, cat. no. 47. Morrison Heckscher has discussed the difficulty of dating stop-fluted furniture in *John Townsend*, 140–41. Heckscher has proposed that Townsend's work in this vein was not made until the mid-1780s.

7. For other Rhode Island versions of this design, see Florene Maine advertisement, *The Magazine Antiques* 92, no. 2 (August 1967): 149; Greenlaw, *New England Furniture at Williamsburg*, 66–67, cat. no. 57; Skinner, October 27–28, 1989, lot 417; Christie's, New York, January 20–21, 2006, lot 820.

ENTRY 18 (pp. 81–82)

1. Robert Bartlett Haas, "The Forgotten Courtship of David and Marcy Spear, 1785–1787," *Old-Time New England* 52, no. 3 (January–March 1962): 69–70; see also Jane C. Nylander, *Our Own Snug Fireside: Images of the New England Home, 1760–1860* (New York: Knopf, 1993), 66–68.

2. Richard H. Randall Jr., "George Bright, Cabinetmaker," *Art Quarterly* 27 (1964): 134–49; Jobe and Kaye, *New England Furniture*, 144–45.

3. In England, the earlier version was termed a "fan-back" chair; see Susan Stuart, "Gillows of Lancaster and London as a Design Source for American Chairs," *The Magazine Antiques* 155, no. 6 (June 1999): 867, 869. For a comparison of English and American examples, see Kirk, *American Furniture and the British Tradition*, 286.

4. Montgomery, *American Furniture*, 86–87, cat. no. 30. Other versions of this splat appear on a pair of chairs advertised in *The Magazine Antiques* 137, no. 6 (June 1990): 1318; a chair at the Honolulu Academy of Arts, recorded as 76.869, DAPC, Winterthur Library; and in Nutting, *Furniture Treasury*, 2:2327. The last of these is probably an English or Maryland version of the form.

5. Boston chairmakers and upholsterers placed their products throughout New England. A set of chairs nearly identical to this one belonged to Timothy

Pickering of Salem and Wenham on the North Shore of Massachusetts; see Skinner, November 6, 2005, lot 152.

ENTRY 19 (pp. 83–85)

1. "Descendants of John Hedge," typescript, Plymouth Antiquarian Society.

2. William T. Davis, *Ancient Landmarks of Plymouth* (Boston: A. Williams, 1883), 292. A late nineteenth-century photograph owned by the Plymouth Antiquarian Society shows the wharf and Plymouth Rock.

3. Davis, *Ancient Landmarks*, 167; Belcher, "Economic Evolution of a New England Town," 23.

4. Obituary of Barnabus Hedge, *Old Colony Memorial*, July 18, 1840.

5. William T. Davis, *Plymouth Memories of an Octogenarian* (Plymouth, Mass.: Bittinger Brothers, 1906), 119.

6. Thomas Sheraton, *The Cabinet Dictionary* (1803; reprint, New York: Praeger Publishers, 1970), 2: pl. 75. Thomas Hope, *Household Furniture and Interior Decoration* (London: Longman, Hurst, Rees & Orme, 1807), pls. IV, XXIV, XXV. Robert D. Mussey Jr., *The Furniture Masterworks of John and Thomas Seymour* (Salem, Mass.: Peabody Essex Museum, 2003), 357.

7. Hedge was the sole representative from Plymouth in 1824; see *Salem Gazette*, June 11, 1824. His obituary notes that he served in the state legislature for many years; see *Old Colony Memorial*, July 18, 1840. Of the nine chairs that came to the Plymouth Antiquarian Society, one is numbered "x1," which suggests the set numbered at least a dozen.

8. Page Talbott, "Seating Furniture in Boston, 1810–1835," *The Magazine Antiques* 139, no. 5 (May 1991): 959–60, 962. Spooner and Trask announced the opening of a "New Cabinet Manufactory" at 663 Washington Street in Boston on March 21, 1825, describing themselves as "having worked journey work in the first shops of this and other cities" (*Boston Commercial Gazette*, March 21, 1825).

9. Margaret J. Moody, *American Decorative Arts at Dartmouth* (Hanover, N.H.: Dartmouth College Museum and Galleries, 1981), 44. For a nearly identical sofa without a history, see Stuart P. Feld and Page Talbott, *Boston in the Age of Neo-Classicism, 1810–1840* (New

York: Hirschl & Adler Galleries, 1999), 38. Mussey, *John and Thomas Seymour*, 356–57.

10. *Ibid.*, 73–75, 357; Page Talbott, "Classical Conservatism: Card Tables and the English Regency Style in Boston, 1810–1835," *Maine Antique Digest* 17, no. 12 (December 1989): 13C. For additional examples of the same design, see Northeast Auctions, August 5–6, 1995, lot 473; Northeast Auctions, May 19, 1996, lot 130; Northeast Auctions, August 7–8, 1999, lot 580; Sotheby's, October 23, 1994, lot 297; and Sotheby's, October 7, 2006, lot 344. The last table is ascribed to Vermont but is undoubtedly of Boston origin. New York cabinet-makers offered their own version of the form; see Nutting, *Furniture Treasury*, 1:1061; and Craig and Tarlton advertisement, *The Magazine Antiques* 95, no. 6 (June 1969): 761.

ENTRY 20 (pp. 86–88)

1. Evans, *American Windsor Chairs*, 380–83.

2. Branded examples include two in public collections—one at Winterthur, acc. no. 59.1637, fig. 6–234 in Evans, *American Windsor Chairs*, 381; and one at Colonial Williamsburg, cat. no. 158 in Greenlaw, *New England Furniture at Williamsburg*, 180–81. A third was advertised by Kenneth and Paulette Tuttle in *The Magazine Antiques* 129, no. 5 (May 1986): 939; and a fourth was owned by Wayne Pratt Antiques in 1995 (96.212, DAPC, Winterthur Library).

3. See, for example, a chair from the group without braces in the back that sold at Northeast Auctions, August 6, 2000, lot 761.

4. Evans, *American Windsor Chairs*, 95.

5. Makers on Martha's Vineyard possibly offered this form as well. An example at Yale Art Gallery was originally owned by Obediah Pease (1743–1831) of Edgartown; see Kane, *300 Years of American Seating Furniture*, 199–200.

6. The chair is privately owned; advertisement quoted in Hall, "New Bedford Furniture," 1124.

7. John Wady, Dartmouth, estate inventory, recorded March 6, 1801, 38:108, BrCPR. Appraised at the substantial sum of \$4, the chairs were the most valuable seating furniture in the house.

8. Nancy Goynne Evans, *Windsor Chair-Making in America: From Craft Shop to Consumer* (Lebanon, N.H.: University Press of New England, 2006), 405, fig. 5–54.

9. Allen had moved to Nantucket by 1794; see Reuben Swift advertisement, *New Bedford Medley*, June 16, 1794. For information on Allen Kelley, see entry 97.

10. Evans, *American Windsor Chairs*, 380.

ENTRY 21 (pp. 89–90)

1. Evans, *American Windsor Chairs*, 100–101.

2. *Ibid.*, 99; Evans, *Windsor Chair-Making*, 228–30.

3. "The Collection of Mr. and Mrs. Adolph Henry Meyer, New York," Sotheby's, January 20, 1996, lot 147.

4. For Rhode Island and Boston versions of the form, see Evans, *American Windsor Chairs*, 269, 355.

5. See entry 20, note 2; Northeast Auctions, March 2–3, 1996, lot 896.

6. Evans, *American Windsor Chairs*, 382.

7. This chair appears to be from the same set as one shown in Evans, *American Windsor Chairs*, 375–76, fig. 6–227.

ENTRY 22 (pp. 91–92)

1. Quoted in Evans, *American Windsor Chairs*, 105.

2. *Ibid.*, 102–3; Nancy Goynne Evans, "Design Sources for Windsor Furniture, Part I: The Eighteenth Century," *The Magazine Antiques* 133, no. 1 (January 1988): 288–89, 294–95, figs. 17–20.

3. Evans, *American Windsor Chairs*, 105; Evans, *Windsor Chair-Making*, 231–34.

4. Taunton merchant William A. Crocker placed in his keeping room a set of "6 Windsor chairs" that were almost certainly bow-back chairs; estate inventory, recorded February 26, 1806, 42:41, BrCPR. Hopestill Bisbee of Rochester owned a set of "6 Bow backed dining Chairs;" estate inventory, recorded November 5, 1818, 49:513, PCPR. The Tiverton home of Dr. William Whitridge included bow-back chairs in both the dining room and the parlor in 1814; see Elisabeth Donaghy Garrett, *At Home: The American Family, 1750–1870* (New York: Abrams, 1990), 79, 214.

5. Joseph Holmes, Attleborough, estate inventory, recorded March 10, 1814, 49:391, BrCPR; William Rownsville, Freetown, estate inventory, recorded December 5, 1816, 53:85, BrCPR.

6. *Columbian Centinel*, October 30, 1805.

7. Jacob Beal Jr., estate inventory, 1805, 40:329, PCPR.

8. Credit accounts with Jacob "Beals," May 6 and 25, 1803, White, account book, 1802-42, Downs Collection, Winterthur Library; debtor accounts with Betsey Dawes, April 26, 1804, Calvin Bailey, account book, 1784-1824, NWCML.

9. See entries 45 and 51.

10. Evans, *American Windsor Chairs*, 371-72, 482-83.

11. *Ibid.*, 372.

ENTRY 23 (pp. 93-94)

1. Levi Bisbee's apprenticeship agreement is reprinted in Underhill, *Blessings of a Legacy*, 18-19. Additional biographical information on both Levi and Josiah Bisbee appears in F. J. Bisbee, *Genealogy of the Bisbee Family: Descendants of Thomas Besbee (Bisbee) of Scituate, Duxbury, and Sudbury, Mass.* (East Sullivan, N.H.: Otter Brook Press, 1956), 61, 121-22.

2. Lucy Shearman genealogy, "John Shaw of Plymouth Plantation in Progress," <http://worldconnect.rootsweb.com/cgi-bin/igm.cgi?op=GET&db=kenshaw2001&id=1071088>.

3. Montgomery, *American Furniture*, 148-49, no. 98.

4. Evans, *American Windsor Chairs*, 135; Nancy Goynne Evans, "Design Sources for Windsor Furniture, Part II: The Early Nineteenth Century," *The Magazine Antiques* 133, no. 5 (May 1988): 1128-30.

5. Quoted in Evans, *American Windsor Chairs*, 134.

6. *Ibid.*, 465.

7. Boston area chairmakers often identified this form as a bamboo chair; *Ibid.*, 464-67.

ENTRY 24 (pp. 95-96)

1. Gershom Bradford Papers, Duxbury Rural and Historical Society.

2. Sumpter T. Priddy, *American Fancy: Exuberance in the Arts, 1790-1840* (Milwaukee, Wis.: Chipstone

Foundation, 2004), 1-4, 12-15, 21, 122-24.

3. Samuel Claphamson, a London cabinetmaker, moved to Philadelphia and advertised fancy chairs for sale as early as 1785; see *The Pennsylvania Packet*, January 21, 1785. Another decade passed before the term began to appear regularly in New York and Philadelphia newspapers.

4. Priddy, *American Fancy*, 135-36.

5. E. Page Talbott, "The Furniture Industry in Boston, 1810-1835" (Master's thesis, University of Delaware, 1974), 64-66, 178.

6. *Independent Chronicle*, February 27, 1819.

7. *Ibid.*

8. *Boston Recorder*, October 3, 1818.

9. Priddy, *American Fancy*, 148. The same illustration reappears in newspaper advertisements for William Patterson, another New York maker of fancy chairs; see *The New-York Columbian*, May 4, 1818.

10. Priddy, *American Fancy*, 136, fig. 231.

11. For information on Bates and Allen, see Hall, "New Bedford Furniture," 1117-18, 1124; and Evans, *American Windsor Chairs*, 484-85.

12. Evans, *American Windsor Chairs*, 484.

ENTRY 25 (pp. 97-98)

1. Skinner, June 5, 1993, lot 19.

2. The chair is prominently featured in an advertisement in *The Magazine Antiques* 143, no. 5 (May 1993): 673.

3. De Crevecoeur, *Letters*, 196.

4. For examples of these forms with histories in southeastern Massachusetts, see Sotheby's, "The Barbara Johnson Whaling Collection: Part I," December 11-12, 1981, lot 498; "Part II," September 24-25, 1982, lots 301, 302, 356; "Part III," April 29-30, 1983, lots 98, 431; and Carpenter and Carpenter, *Decorative Arts and Crafts of Nantucket*, 75-78, pl. XIX.

5. For more fashionable furniture with related features, see Donald L. Fenimore et al., *Eye for Excellence: Masterworks from Winterthur* (Winterthur, Del.: Henry Francis du Pont Winterthur Museum, 1994), 70; Evans, *American Windsor Chairs*, 484-85.

6. E. Norman Flayderman, *Scrimshaw and Scrimshanders, Whales and Whale-*

men (New Milford, Conn.: N. Flayderman, 1972), 174-78.

7. Peter Wyckoff, "Queen Midas: Hetty Robinson Green," *New England Quarterly* 23, no. 2 (June 1950): 148-52.

8. The fine piercing, inlay, and carving suggest that this chair is the work of a trained woodworker. Whaling crews included professional coopers and carpenters who could have been capable of such work. William H. Chappell, cooper aboard the New Bedford ship *Saratoga*, made a stylish picture "show case" in 1855; see "Barbara Johnson Whaling Collection: Part III," lot 98.

ENTRY 26 (pp. 99-100)

1. For an account of Spooner's prominence in Plymouth, see James Thacher, *History of the Town of Plymouth*, 2nd ed. (Boston: Marsh, Capen & Lyon, 1835), 229-31.

2. A. Hepplewhite and Co., *The Cabinet-Maker and Upholsterer's Guide*, 3rd ed. (1794; reprint, New York: Dover Publications, 1969), 17.

3. Samuel Jackson, Plymouth, estate inventory, recorded October 5, 1805, 40:338, PCPR.

4. Ephraim Spooner inventory, PCPR.

5. English models ranged from Thomas Chippendale's lavish gold-and-white example for Harewood House in 1770, in Christopher Gilbert, *The Life and Work of Thomas Chippendale* (London: Cassell, 1978), 2:31, to Hepplewhite's undecorated version in *Cabinet-Maker and Upholsterer's Guide*, pl. 95.

6. For an ornate Philadelphia example, see Charles F. Hummel, *A Winterthur Guide to American Chippendale Furniture: Middle Atlantic and Southern Colonies* (New York: Rutledge Books, 1976), 53; New England examples are discussed in Richards and Evans, *New England Furniture at Winterthur*, 204-6, cat. no. 106.

ENTRY 27 (pp. 101-3)

1. *Columbian Centinel*, June 14, 1806.

2. Bill, Moses Grant to Francis Dana Jr., July 19, 1802, Dana Family Papers, Massachusetts Historical Society.

3. Caroline Howard King, *When I Lived in Salem, 1822-1866* (Brattleboro, Vt.: Stephen Daye Press, 1937), 186.

4. Mussey, *John and Thomas Seymour*, 438–41.

5. *The Magazine Antiques* 62, no. 1 (January 1954): 5.

6. For Boston versions of this pattern, see Mussey, *John and Thomas Seymour*, 434–37.

7. The methods employed in the production of this sacking bottom paralleled those practiced by the upholsterer Samuel Grant a half-century earlier; see Brock Jobe, “The Boston Upholstery Trade, 1700–1775,” in *Upholstery in America and Europe from the Seventeenth Century to World War I*, ed. Edward S. Cooke Jr. (New York: Norton, 1987), 75, 77, fig. 53. In 1801 Salem cabinetmakers charged a standard price of \$4 to finish a high-post bedstead and “put in” the sacking; see Dean T. Lahikainen, “A Salem Cabinetmaker’s Price Book,” in *American Furniture 2001*, ed. Luke Beckerdite (Milwaukee, Wis.: Chipstone Foundation, 2001), 184.

8. The two cornice patterns are discussed in Mussey, *John and Thomas Seymour*, 434–41; see also David B. Warren et al., *American Decorative Arts and Paintings in the Bayou Bend Collection* (Princeton, N.J.: Princeton University Press, 1998), 118–19, entry F190.

9. For plumes of feathers at the top of the cornice, see Denis Diderot, *Recueil de Planches, sur les Sciences, les Arts Libéraux: et les Arts Mécaniques* (Paris, 1771), 9: Tapissier section, pl. 6, fig. 1 (fig. 55 in Jobe, “Boston Upholstery Trade,” 77); Charles Percier and Pierre F. L. Fontaine, *Recueil des Décorations Intérieures* (Paris: Chez les auteurs, 1812), pl. 48. Hepplewhite depicted a variety of cornice embellishments, including plumes; see *Cabinet-Maker and Upholsterer’s Guide*, pls. 98, 101.

10. Monkhouse and Michie, *American Furniture in Pendleton House*, 218–22, cat. no. 163.

ENTRY 28 (pp. 104–6)

1. Sheraton, *Cabinet Dictionary*, 1:123.

2. *Prices of Cabinet and Chair Work* (1772; reprint, Philadelphia: Philadelphia Museum of Art, 2005), 27.

3. New-York Society of Journeymen Cabinet Makers, *The New-York Book of Prices for Cabinet & Chair Work* (New York: Southwick and Crooker, 1802), 45.

4. Lahikainen, “Salem Cabinetmakers’ Price Book,” 184.

5. Samuel M. Dewey, Barnstable, estate inventory, recorded February 8, 1814, 37:249, BaCPR.

6. Edward Slade Jr. (also Slead), ledger, 1797–1810, Baker Library, Harvard University (microfilm, Mic 254, Downs Collection, Winterthur Library).

7. R. and W. Swift advertisement, *New-Bedford Mercury*, November 29, 1822.

8. Thomas Ellis advertisement, *New-Bedford Mercury*, February 4, 1825.

ENTRY 29 (p. 107)

1. For examples of English cross-leg tables, see Gabriel Olive, *Farm and Cottage Furniture in the West Country* (Sudbury: Regional Furniture Society, 2002), 112; David Knell, *English Country Furniture* (New York: Cross River Press, 1992), 168; and Kirk, *American Furniture*, 315. William Mitchell Pillsbury, “The Providence Furniture Making Trade, 1772–1834, as Seen in the Account Books of Job Danforth and William, Samuel, and Daniel Proud” (Master’s thesis, University of Delaware, 1975), app. B, table III-4.

2. There are numerous examples of sawbuck tables from different regions made in the eighteenth and nineteenth centuries. For an example from Ohio, see Andrew Richmond, “Southern Sophistication on the Early Frontier: The Inlaid Furniture of Washington County, Ohio, 1788–1825,” in *American Furniture 2004*, ed. Luke Beckerdite (Milwaukee, Wis.: Chipstone Foundation, 2004), 210; for a Hudson River Valley table, with somewhat similar cross bracing as the tables from the Outer Cape, see Dean A. Fales Jr., *American Painted Furniture, 1660–1880* (New York: Dutton, 1972), 51; larger and more elaborate Pennsylvania sawbuck tables are illustrated in John G. Shea, *The Pennsylvania Dutch and Their Furniture* (New York: Van Nostrand Reinhold, 1980), 54–55.

3. For an illustration of the table found in Wellfleet, see “Americana at Auction,” Eldred Auction, August 3–4, 2000, lot 933. Another similar table, though with only a lower stretcher is pictured in “Americana at Auction,” Eldred Auction, March 28–29, 1997, lot 380. A fourth small sawbuck table is in a private collection and has a history of own-

ership in the Wellfleet area. David L. Barquist shows an oval-top table with a similar frame to the Truro table, though with only one lower stretcher, in *American Tables and Looking Glasses in the Mabel Brady Garvan and Other Collections at Yale University* (New Haven, Conn.: Yale University Press, 1992), 380.

ENTRY 30 (pp. 108–9)

1. John McWhorter, Taunton, estate inventory, recorded September 29, 1800, 37:442–48, BrCPR. Though only the wealthy could afford tea in the early 1700s, all classes on average consumed two or more cups of tea daily by the end of the century. Annual imports of tea to England increased from six tons in 1699 to eleven thousand tons by 1800; see Tom Standage, *A History of the World in 6 Glasses* (New York: Walker, 2005), 187–93.

2. For a discussion of tea drinking and the role of the tea table, see Sarah Neale Fayen, “Tilt-Top Tables and Eighteenth Century Consumerism,” in *American Furniture 2003*, ed. Luke Beckerdite (Milwaukee, Wis.: Chipstone Foundation, 2003), 97–99.

3. Brock Jobe identifies the three styles of rectangular eighteenth-century Newport tables in “The Queen Anne Style,” in Ward, *American Furniture with Related Decorative Arts*, 110.

4. For a ball-and-claw example, see Richards and Evans, *New England Furniture at Winterthur*, 238–40, cat. no. 123. For a slipper-foot model, see Morrison H. Heckscher, *American Furniture at the Metropolitan Museum of Art, The Late Colonial Period: The Queen Anne and Chippendale Styles* (New York: Random House, 1985), 185–86.

5. English influence on American, and in particular on Newport, tea tables is discussed in Kirk, *American Furniture and the British Tradition*, 322–23, 345–47; John T. Kirk, *American Furniture: Understanding Styles, Construction, and Quality* (New York: Abrams, 2000), 77–78; and Jobe and Kaye, *New England Furniture*, 286–89. Gilbert Stuart’s painting *Francis Malbone and His Brother Saunders*, of about 1773 (Museum of Fine Arts, Boston, 1991.436), depicts a porringer-top table in a Newport interior.

6. Newport cabinetmakers John Townsend and John Cahoon probably

shipped tables of this form to the South and the Caribbean; see Mabel M. Swan, "The Goddard and Townsend Joiners, Part I," *The Magazine Antiques* 49, no. 4 (April 1946): 229; and Jeanne Vibert Sloane, "John Cahoon and the Newport Furniture Industry," *Old-Time New England: The Bulletin of the Society for the Preservation of New England Antiquities* 72 (1987): 94, 106-7, 111.

7. An oval-top tea table with pronounced pads sold at Skinner, October 31, 1987, lot 150Q. For a table similar to pl. 30.1, see "Americana at Auction," Eldred Auction, August 4-5, 2005, lot 535.

8. A Hickling family mahogany porringer tea table and two mahogany drop-leaf tables (see pl. 36.2) all have similar blocks securing the top. For the tea table and second drop-leaf table, see Israel Sack Inc., *American Antiques from Israel Sack Collection* (Washington, D.C.: Highland House Publishers, 1969), 10:2677, 8:2155.

9. A 1793 drawing from the Gillows firm, a British cabinet shop, refers to this style of leg and foot as "legs turned and round toes"; see Kirk, *Styles, Construction, and Quality*, 151-52.

10. Lemuel Tobey account books, Dartmouth, Mass., 1959.57.1-3, OSV.

ENTRY 31 (pp. 110-12)

1. Typescript caption, image 163, Sever House file, Emily Fuller Drew Collection, Kingston Public Library.

2. Henry M. Jones, *Ships of Kingston, "Good-bye, Fare Ye Well"* (Plymouth, Mass.: Memorial Press, 1926), 38-39; Shipton, *Sibley's Harvard Graduates*, 11:575-78.

3. The looking glass and Queen Anne chair in the picture were probably sold at auction by F. B. Hubley in 1951. A second set of Queen Anne chairs also descended in the Sever family; see entry 12.

4. For a listing of these six tables, see Richards and Evans, *New England Furniture at Winterthur*, 236-37, esp. n. 2.

5. This knee carving most closely resembles that on two Boston card tables with turreted corners; see Alan Miller, "Roman Gusto in New England," in *American Furniture* 1993, ed. Luke Beckerdite (Milwaukee, Wis.: Chipstone Foundation, 1993), 195-96; Leigh Keno advertisement, *The Magazine Antiques* 143, no. 5 (May 1993): 649.

ENTRY 32 (pp. 113-14)

1. Lockwood, *Colonial Furniture in America*, 2:178.

2. A folding table of similar size with mirrored baluster turnings, which descended in the White and Warren families of Plymouth, is in the collection of the Pilgrim Society; see Ralph and Terry Kovel, *American Country Furniture, 1780-1875* (New York: Crown, 1979), 186. A butterfly table in the collection of Colonial Williamsburg with a history in the Beale family of Hingham has similar turnings on the posts; see Greenlaw, *New England Furniture at Williamsburg*, 132-33. For another similar folding table, see Russell Hawes Kettell, *The Pine Furniture of Early New England* (New York: Doubleday, Doran, 1929), entry 91. An example with more precise turnings can be seen in Richard H. Randall, *American Furniture in the Museum of Fine Arts, Boston* (Boston: By the museum, 1965), 104, 106, fig. 73.

3. For a description and examples of serrated chests and boxes, see St. George, *Wrought Covenant*, 25-26, 31-32, 34.

4. The only apparent additions are leather washers under the hand-forged nails.

5. James's father, Thomas Bonney, owned thirty acres of land in Namasketset. In addition, James's inventory records his place of residence as Pembroke, not Duxbury; Justin Winsor, *History of the Town of Duxbury* (Boston: Clearfield Company, 1849), 228-29. His inventory lists no furniture, but the estate of his son, Elisha Bonney (1698-1776), records a single listing for "chare, & chests, and table," which may have included an everyday piece such as this folding table; James Bonney, Pembroke, estate inventory, recorded April 24, 1725, 5:80, PCPR. Elisha Bonney, Pembroke, estate inventory, recorded August 30, 1776, 24:299, PCPR.

ENTRY 33 (pp. 115-16)

1. Jobe and Kaye, *New England Furniture*, 269.

2. See Barquist, *American Tables and Looking Glasses*, 118.

3. An almost identical table at the Milwaukee Museum of Art is illustrated in Ward, *American Furniture with Related Decorative Arts*, 83, cat. no. 28.

For other Boston examples with similar mirrored baluster turnings, see Barquist, *American Tables and Looking Glasses*, 119-20; and Jobe and Kaye, *New England Furniture*, 268-70.

4. R. A. Douglas-Lithgow, *Nantucket: A History* (New York: Putnam, 1914), 119.

5. Jobe and Kaye, *New England Furniture*, 269.

6. A gate-leg table attributed to Rhode Island, about 1720-40 (illustrated in Jerome Blum advertisement, *The Magazine Antiques* 110, no. 4 [October 1976]: 684) also lacks the same central ring between the balusters, though its turning pattern—two pairs of symmetrical balusters with a ring between them—differs.

7. The narrow frame indicates a later date, as earlier oval tables have broader frames; see Robert F. Trent, "The Early Baroque in Colonial America: The William and Mary Style," in Ward, *American Furniture with Related Decorative Arts*, 83-84.

8. An early great chair made of maple and ash owned by Governor Thomas Prentice is in the collection of Pilgrim Hall Museum, Plymouth. Its turnings do not relate to those of this table.

ENTRY 34 (pp. 117-18)

1. Museum of Fine Arts, Boston, *Paul Revere's Boston* (Boston: By the museum, 1975), cat. no. 43. The Hancock table sold at Sotheby's, New York, January 16-17, 1999, lot 788. For breakfast tables with almost identical single-arch end rails, see Lockwood, *Colonial Furniture in America*, 2:204, figs. 726, 727; and Fales, *Furniture of Historic Deerfield*, 120.

2. This table may have been the table listed for \$3 in Lincoln's inventory located in his "West Front Chamber" and among the ten tables listed on his wife's 1816 inventory for \$22.75. By 1810 this type of table would have had little value in an appraisal; see Benjamin Lincoln, Hingham, estate inventory, recorded September 3, 1810, 43:270-72, PCPR. Mary Lincoln, Hingham, estate inventory, recorded November 30, 1816, 48:285, PCPR. This table appears in a circa 1910 photograph of the "family room" of General Lincoln's house; see Hingham: *A Story of Its Early Settlement and Life, Its Ancient Landmarks, Its Historic Sites*

and Buildings (Hingham, Mass.: Old Colony Chapter, Daughters of the American Revolution, 1911), 87.

3. The author thanks Robert Mussey for his insights into the differences in design and construction between this table and typical Boston examples.

ENTRY 35 (pp. 119–20)

1. Continental Assessors Report, May 1815, Spooner Collection, Box Q, Pilgrim Hall Museum, Plymouth; Ephraim Spooner, estate inventory, PCPR.

2. For a virtually identical walnut table with same end-rail design, beaded returns, and overall dimensions, see Elizabeth R. Daniel advertisement, *The Magazine Antiques* 114, no. 5 (November 1978): 959. A birch example is illustrated in Austin T. Miller, American Antiques Inc. advertisement, *The Magazine Antiques*, 165, no. 5 (May 2004): 28–29. Israel Sack pictures a diminutive mahogany drop-leaf table attributed to Massachusetts with beaded returns, but, in keeping with its smaller proportions, its legs are more slender than the example illustrated here; see Sack, *American Antiques from Israel Sack Collection*, 7:2051.

3. Hofer, "Tory Joiner," 40–41.

ENTRY 36 (pp. 121–22)

1. Newport craftsmen employed a variety of methods for fastening table tops to frames. Sometimes pins were driven through the top into the frame. On other occasions, blocks were glued to the underside of the top and inner surface of the rails. Certain cabinetmakers, notably John Townsend, also inserted dovetailed braces between the rails for additional support (entry 37). Three tables of probable Newport origin display the method discussed here. One is illustrated in pl. 36.2; the second, a dining table, and the third, a tea table, are shown in Sack, *American Antiques from Israel Sack Collection*, 8:2155, 10:2677. The same method is employed in several Bristol County tea tables (entry 30).

ENTRY 37 (pp. 123–24)

1. The house that Bowers built resembles those of John Goddard and Jonathan Nichols, both in Newport; see Heckscher, *John Townsend*, 32. The inter-

rior spaces of the Bowers House closely compare to those of a house built in 1756 by John Banister in Middletown, Rhode Island, adjacent to Newport. Both the Bowers and Banister houses no longer survive, but rooms from the buildings are installed at Winterthur Museum. For images of both, see Bowers and Banister house files, Winterthur Archives; also John A. H. Sweeney, *Winterthur Illustrated* (Winterthur, Del.: Henry Francis du Pont Winterthur Museum, 1963), 51.

2. Copley's portrait of Mrs. Jerathmael Bowers is pictured in Carrie Rebora and Paul Staiti, *John Singleton Copley in America* (New York: Metropolitan Museum of Art, 1995), 109.

3. The bureau table remains in the collection of a Bowers descendant.

4. For a discussion of the role that the furniture trade played in the economy, see Sloane, "John Cahoon"; Margaretta M. Lovell, *Art in a Season of Revolution: Painters, Artisans, and Patrons in Early America* (Philadelphia: University of Pennsylvania Press, 2005), 256–66.

5. Newport makers generally exported maple and cedar furniture of plain design, though occasionally more elaborate pieces, like the Bowers table, were shipped as far south as Charleston, S.C.; Sloane, "John Cahoon," 94, 104–12.

6. The author thanks Chris Considine for his insights.

7. See Moses, *Master Craftsmen of Newport*, 89–90, 148, for a description of the distinctive elements of John Townsend's tables.

8. Heckscher, *John Townsend*, 75.

9. *Ibid.*, 84.

ENTRY 38 (pp. 125–26)

1. Solomon Lincoln Jr., *History of the Town of Hingham, Plymouth County, Massachusetts* (Hingham, Mass.: C. Gill Jr. and Farmer and Brown, 1827), 2:166, 454.

2. His son, Theodore Cushing (1776–1855), was also a cabinetmaker, making clockcases for the Bailey family in nearby Hanover. *Ibid.*, 1:183–84.

3. For a similar instance of the combination of the two trades, see O'Brien's chapter in this volume.

4. Lincoln, *History of the Town of Hingham*, 1:170–71.

5. *Ibid.*, 7–9.

6. By the 1820s and 1830s, makers like Caleb Hobart and his son Seth were producing furniture on a semi-industrial scale in Hingham. As a measure of the scope of furnituremaking in Hingham in the mid-nineteenth century, the 1850 U.S. Census, State of Massachusetts, Plymouth County, recorded nineteen "cabinetmakers" in the town, second only to North Bridgewater (Brockton) in the county.

ENTRY 39 (pp. 127–28)

1. For a nearly identical labeled example, see Ralph E. Carpenter Jr., *The Arts and Crafts of Newport, Rhode Island, 1640–1820* (Newport: Preservation Society of Newport, 1954), 86.

2. Elton Hall first examined the scope of the New Bedford furniture trade in "New Bedford Furniture," 1105–1124. Hall shows the Ricketson Pembroke table, which has string inlay, on p. 1106, fig. 2. A watercolor depicts another similar table in a New Bedford setting; see Joseph Shoemaker Russell, *South Parlour of Abm Russell Esq New Bedford/1848*. Courtesy of NBWM, gift of Mrs. Edward K. Simpson. 1962.4.10.

3. The origin of the Pembroke table is described in Sheraton, *Cabinet Dictionary*, 2:284. The nomenclature of Pembroke tables, including the split between the terms "breakfast" and "Pembroke," is discussed in Richards and Evans, *New England Furniture at Winterthur*, 16–17. For a reference to a "fly table," see Giles Slocum, Dartmouth, estate inventory, recorded September 1, 1800, 37:333–34, BrCPR.

4. The category of 3½-foot tables may have included Pembroke tables as well; both had nearly identical price ranges (£1.7 to £4.4 for Pembroke tables and £1.10 to £4.4 for 3½-foot tables); Pillsbury, "Providence Furniture Making Trade," 113.

5. William Augustus Crocker, Taunton, estate inventory, recorded January 9, 1806, 42:40–42, BrCPR.

6. NBWM 1962.4.10.

ENTRY 40 (pp. 129–32)

1. Quoted in Charles Cotton, *The Complete Gamester* (1674; reprint, Port Washington, N.Y.: Kennikat Press, 1971), 1; Adam Bowett, *English Fur-*

niture, 1660–1714: From Charles II to Queen Anne (Woodbridge, Eng.: Antique Collectors' Club, 2002), 289–93.

2. Jobe, *Portsmouth Furniture*, 252–53.

3. For English precedents of the New England form, see Maurice Tomlin, *English Furniture, An Illustrated Handbook* (London: Faber and Faber, 1972), 62–63; and especially *The Magazine Antiques* 96, no. 5 (November 1969): 659. British makers sometimes hinged the frames to open in an accordionlike fashion rather than rely on a swing leg, a practice adopted by Boston cabinetmakers for a few tables, including an early Queen Anne example at Bayou Bend; see Warren, *American Decorative Arts*, 39–40, no. F67.

4. Ronald Paulson, *Popular and Polite Art in the Age of Hogarth and Fielding* (Notre Dame, Ind.: University of Notre Dame Press, 1979), 85–87.

5. The nine examples most closely related to Warren's table are one at Falmouth Historical Society, Falmouth, Mass.; two sold in "Important Americana from the Collection of Diane and Norman Bernstein, The Lindens, Washington, D.C.," Sotheby's, New York, January 22, 2006, lots 8 and 30; one previously owned by Oliver Wendell Holmes in Sack, *American Antiques from Israel Sack Collection*, 2:492–93, no. 1195; and five of diminutive size: one once owned by Mrs. Luke Vincent Lockwood, Parke-Bernet, November 7, 1942, lot 178; one sold in "Property from the Collection of Mrs. J. Insley Blair," Christie's, New York, January 21, 2006, lot 516; one originally owned by Josiah Merriam of Concord in Skinner, October 29, 1995, lot 140; one illustrated in Sack, *American Antiques from Israel Sack Collection*, 4:1068, p. 3973; and one sold in "Highly Important American Furniture: The Collection of Mr. and Mrs. Hugh B. Cox," Christie's, June 16, 1984, lot 404.

6. Sack, *American Antiques from Israel Sack Collection*, 8:2260–61, p. 5773; Warren, *American Decorative Arts*, 40; *The Magazine Antiques* 143, no. 5 (May 1993) 649; *The Magazine Antiques* 97, no. 4 (April 1970): 448–49. A fifth table with ball-and-claw feet matches the others in form but displays a broader frame and distinctive feet; see *The Magazine Antiques* 96, no. 1 (July 1969): 1.

7. The joint between the leg and pine

block cannot be seen. However, furniture conservator Robert Mussey has studied and X-rayed several related tea tables with turreted corners made of veneered pine blocks and discovered the use of a sliding dovetail to fasten the leg to the block. The technique appears on a Boston easy chair pictured in Jobe and Kaye, *New England Furniture*, 369–70.

8. Betty Ring, *Girlhood Embroidery* (New York: Knopf, 1993), 1:44–53, figs. 40, 47.

9. Jill Maney and Jonathan Maney, "Having It Both Ways: The Needlework Table Cover of Mercy Otis Warren," in *Textiles in New England II: Four Centuries of Material Life, The Dublin Seminar for New England Folklife Annual Proceedings 1999*, ed. Peter Benes (Boston: Boston University, 2001), 153–56.

10. Randall, *American Furniture in the Museum of Fine Arts, Boston*, 112–13, cat. no. 80; Roque, *American Furniture at Chipstone*, 320–21, cat. no. 150.

11. The purchase is noted in a series of accounts recorded between July 1753 and May 1754; James Otis to James Otis Jr., Accounts, 1748–58, Gay-Otis Papers, Manuscripts and Documents, Box O-Q, Butler Library, Columbia University.

12. Maney and Maney, "Having It Both Ways," 147 n. 8.

13. Alice Brown, *Mercy Warren* (New York: Scribner, 1896), 61–62; Katharine Anthony, *First Lady of the Revolution: The Life of Mercy Otis Warren* (Garden City, N.Y.: Doubleday, 1958), 76–77.

14. Carrie Reborá et al., *John Singleton Copley in America* (New York: Metropolitan Museum of Art, 1995), 193–96; Sack, *American Antiques from Israel Sack Collection*, 2:570; Skinner, March 22–23, 1991, lot 111; Fales, *Furniture of Historic Deerfield*, 160.

15. Sack, *American Antiques from Israel Sack Collection*, 8:2260–61, p. 5773; *The Magazine Antiques* 143, no. 5 (May 1993), 649; "Property from the Collection of Mrs. J. Insley Blair," Christie's, New York, January 21, 2006, lot 516.

16. Brown, *Mercy Warren*, 310–11.

ENTRY 41 (pp. 133–35)

1. Morrison Heckscher suggests a Philadelphia source for stop-fluted Newport furniture in *John Townsend*, 140. For a Philadelphia version of the form, see a serpentine-front card table with fluted straight legs and pierced brackets

in William Macpherson Hornor Jr., *Blue Book, Philadelphia Furniture, William Penn to George Washington* (Philadelphia: By the author, 1935), pl. 255.

2. The other thirteen with stop-fluted legs, serpentine rails, and a serpentine skirt are pictured in Richards and Evans, *New England Furniture at Winterthur*, 271–72, cat. no. 142; Sack, *American Antiques from Israel Sack Collection*, 2:555 (pair), 5:1316, 9:2489; Sotheby's, May 19–20, 1972, lot 106; *The Magazine Antiques* 105, no. 5 (May 1974) 943; "Important Americana from the Collection of Mr. and Mrs. Adolph Henry Meyer," Sotheby's, January 20, 1996, lot 77; "The Collection of John Howland Ricketson III," Northeast Auctions, May 29, 1993, lot 60; Northeast Auctions, April 16–17, 1994, lot 923; Skinner, February 23, 2003, lot 217; Northeast Auctions, August 1–3, 2003, lot 745; and Northeast Auctions, April 29–30, 2004, lot 472. The tables with molded legs include one at Historic Deerfield (1999.5.5) and eight pictured in Richards and Evans, *New England Furniture at Winterthur*, 272–73, cat. no. 143; Fales, *Furniture of Historic Deerfield*, 132, fig. 272; Sack, *American Antiques from Israel Sack Collection*, 1:229, 3:715; Sloane, "John Cahoon," 112; "The Collection of John Howland Ricketson III," lot 59; Christie's, June 22, 1994, lot 263; "Property from the Estate of Mrs. Lansdell K. Christie," Christie's, January 27, 1996, lot 349.

3. Most similar are Greenlaw, *New England Furniture at Williamsburg*, 162–63, cat. no. 140; Warren, *American Decorative Arts*, 107, cat. no. F172; Skinner, October 31, 1992, lot 254. Several related tables have rounded rather than square corners; see Greenlaw, *New England Furniture at Williamsburg*, cat. no. 141; Fales, *Furniture of Historic Deerfield*, 132, fig. 274; Ward, *American Furniture with Related Decorative Arts*, 182–85; "The Collection of John Howland Ricketson III," lot 62; Northeast Auctions, March 2–3, 1996, lot 783.

4. For Townsend attribution, see Sack, *American Antiques from Israel Sack Collection*, 2:555, 5:1316. Heckscher refrains from attributing any stop-fluted tables resembling fig. 41 to John Townsend because they lack his characteristic bracing system within the frame; see Heckscher, *John Townsend*, 140.

5. For a Providence version of the

form, see Sack, *American Antiques from Israel Sack Collection*, 6:1456; examples with Virginia histories are discussed in Vibert, "John Cahoon," 107, 112.

6. The pillage was extensive; one account claims that "for many years their women folk on gala occasions wore in their hair bits of gilt stripped from the woodwork" (Shipton, *Sibley's Harvard Graduates*, 8:760).

7. Mary L. Wood, wife of Edward F. Wood, recorded the history of the card table sometime prior to 1913; a copy of her notes is in the collection of the Middleboro Historical Museum.

8. Simeon Doggett has been suggested as the maker, undoubtedly because he had Tory clients and built Dr. Peter Oliver Jr.'s house. However, Judge Peter Oliver, his father, does not appear in Doggett's account book. The use of mahogany is also unusual for Doggett, who "devoted a good portion of his time to making affordable chairs and tables out of local woods" (Hofer, "Tory Joiner," 24, 29).

9. Cooper, "Purchase of Furniture and Furnishings by John Brown," 333.

10. 74.5257, DAPC, Winterthur Library; probably the table illustrated in *The Magazine Antiques* 114, no. 2 (August 1978): 202; the second table (86.1199, DAPC), made of curly maple, appears in *The Magazine Antiques* 102, no. 3 (September 1972): 319.

ENTRY 42 (pp. 136-37)

1. For two pairs of card tables with horizontal paterae labeled by John Townsend, see Heckscher, *John Townsend*, 162-67, cat. nos. 40 and 41. Boston maker David Poignand created a card table with a central compass on the front rail and paterae on the upper legs (64.1247, DAPC, Winterthur Library). An undocumented cherry example with similar inlay but straight molded legs was sold by Skinner, January 12, 1997, lot 163.

2. The history of the table was relayed to the present owner by her grandmother, Alison Williams Howard (b. 1888); owner to Laura Simo, October 23, 2006.

3. John Goddard, Plymouth, estate inventory, recorded March 25, 1803, 37:405, PCPR.

4. Inventories dating between 1783 and 1829 were surveyed. The first list-

ing found for a "card table" occurred in 1800; sixty-one listings were located after that date.

5. Only two of twelve room-by-room inventories recorded card tables in the same room as a bed, and only one of these was called a "bedroom"; Capt. Eliphalet Holbrook, estate inventory, recorded February 15, 1815, 47:90, PCPR. James Otis Lincoln's inventory provides the sole instance of a card table itemized in an upstairs room, but his is also one of three inventories that list card tables twice. What was doubtless a recently purchased pair of card tables, given the highest value of any pair at \$28, was prominently placed in the "west front room," while a single card table worth \$3 was relegated to the "garret"; see James Otis Lincoln, Hingham, estate inventory, recorded December 5, 1818, 50:13-15, PCPR.

6. Forty-six inventories enumerated one or used the single term "table"; fifteen noted two or a pair.

7. Samuel Andrews, Hingham, estate inventory, recorded August 22, 1807, 42:188, PCPR; Heman Holmes, Plymouth, estate inventory, recorded July 17, 1812, 44:393, PCPR; and Thomas Brewster, Kingston, estate inventory, recorded December 15, 1815, 48:21, PCPR.

8. Simeon Doggett's account book records several orders for large amounts of furniture documented as wedding gifts; Hofer, "Tory Joiner," 40-41.

ENTRY 43 (pp. 138-39)

1. The mate, now in the collection of Peter Findlay, New York City, sold at Christie's, January 17-18, 1992, lot 498. Subtle variations between the tips of the leaves and bellflowers confirm that each table's inlay was individually crafted.

2. Monkhouse and Michie, *American Furniture in Pendleton House*, 141-42, cat. no. 79; Eleanor Bradford Monahan, "Providence Cabinetmakers," *Rhode Island History* 23, no. 1 (January 1964): 1-22; Robert P. Emlen and Sara Steiner, "The Short-Lived Partnership of Adrian Webb and Charles Scott," *The Magazine Antiques* 127, no. 5 (May 1985): 1141-43.

3. A table sold by Katrina Kipper, Queen Anne Cottage, Boston (66.1325, DAPC, Winterthur Library), offers the closest comparison in terms of its vase-and-flowers inlay.

4. Pierce Sr. married Ann Hathaway (1763-1842) of neighboring Dighton in 1785. They appear in Somerset in the 1790 federal census (spelled Peirce). Their son Asa Jr. married Theolita Perrin (1790-1867), also of Somerset, in 1812.

5. Benjamin A. Hewitt, Patricia E. Kane, and Gerald W. R. Ward, *The Work of Many Hands: Card Tables in Federal America, 1790-1820* (New Haven: Yale University Press, 1982), 188, chart III; Gerald W. R. Ward, "'Avarice and Conviviality': Card Playing in Federal America," in Hewitt, *Work of Many Hands*, 23.

ENTRY 44 (pp. 140-41)

1. For documented Boston examples of the form, see tables labeled by Elisha Tucker in Montgomery, *American Furniture*, 330-31; James F. Jensen, "Eighteenth- and Early Nineteenth-Century American Furniture at the Honolulu Academy of Arts," *The Magazine Antiques* 113, no. 5 (May 1978): 1088; Sotheby's, May 22, 2003, lot 795; and tables branded by William Leverett in Christie's, January 21, 2000, lot 157; 74.6227, DAPC, Winterthur Library.

2. Other examples with southeastern Massachusetts histories include a table made for Edward and Hannah Stetson of Hanover around the time of their marriage in 1799 (Plymouth Antiquarian Society, 1930.20), a privately owned pair that has long been in the Peter Cushing House in Hingham, and two tables reportedly owned by Isaac Clark (1761-1819), a Brewster ship captain.

3. Bray, "Urban Craft in Rural Massachusetts," 10-13, 43-47; Foley, *Willard's Patent Time Pieces*, 264.

ENTRY 45 (pp. 142-44)

1. Documented Shove pieces include nine objects stamped "AS," "A x SHOVE," and "SHOVE/BERKLEY" and seven items signed in pencil. The stamped examples are a fan-back Windsor side chair at Historic Deerfield (fig. 6-222 in Evans, *American Windsor Chairs*, 371); two sets of bow-back Windsor side chairs sold at auction in 1999 (*Maine Antique Digest*, July 1999, 28-B); a bow-back Windsor side chair (Northeast Auctions, August 3-4, 2002, lot 390); a square-back Windsor armchair (fig. 7-51 in Evans,

American Windsor Chairs, 483); a chest of five drawers with ogee bracket feet (*Maine Antique Digest*, May 1979, 16–C); a chest of four drawers with ogee bracket feet (Skinner, July 13, 1984, lot 155); a candlestand (Skinner, June 11, 2000, lot 558); and a drop-leaf table (private collection). The signed items are this work table (pl. 45); a Federal chest of drawers with French bracket feet (private collection; see 84.736, DAPC, Winterthur Library); a Federal chest of drawers with backplash (private collection); a late Federal chest of drawers with turned feet (private collection; see 76.206, DAPC, Winterthur Library); a desk-and-bookcase (*The Magazine Antiques* 96, no. 6 [June 1969]: 753); a desk-and-bookcase (private collection; see 76.202, DAPC, Winterthur Library); a kitchen table with rectangular top (private collection).

2. Evans, *American Windsor Chairs*, 372 (entry 20, no. 1).

3. Abraham Shove, Freetown, estate inventory, recorded November 22, 1817, 54:353, BrCPR.

4. Evans, *American Windsor Chairs*, 372.

5. Somerset Death Records 1844–55, 2:44 (microfiche, NEHGS, Boston).

6. See, for example, Mussey, *John and Thomas Seymour*, 294–317, entries 80–91; and Randall, *American Furniture in the Museum of Fine Arts, Boston*, cat. no. 100.

7. *The Cabinet-Makers' Philadelphia and London Book of Prices* (Philadelphia: Snowden & McCorkle, 1796), 96. For a detailed description of a square work table of the type represented here, see *The New-York Revised Prices for Manufacturing Cabinet and Chair Work*, June 1810 (New York: Southwick and Pelsue, 1810), 29.

ENTRY 46 (pp. 145–46)

1. Barquist, *American Tables and Looking Glasses*, 274; Pierre Verlet, *French Furniture of the Eighteenth Century* (Charlottesville: University Press of Virginia, 1991), 114–17.

2. Frances Collard, *Regency Furniture* (Woodbridge, Eng.: Antique Collectors' Club, 1985), 64, 69, 72, 75; Lindsay Boynton, ed., *Gillow Furniture Designs, 1760–1800* (Royston, Eng.: Bloomfield Press, 1995), figs. 74–79.

3. Auction announcement of Russell

and Clap, *Columbian Centinel*, May 23, 1795.

4. Elijah Curtis, Scituate, estate inventory, recorded August 10, 1829, 67:260, PCPR; James Otis Lincoln inventory, recorded December 7, 1818, 50:13, PCPR.

5. Isaac Hinkley, Hingham, estate inventory, May 29, 1818, 49:344, PCPR.

6. Lincoln, *History of the Town of Hingham*, 2:107, 3:174.

7. Kenneth M. Wilson, *New England Glass and Glassmaking* (New York: Crowell, 1972), 253–54, 258, fig. 216.

8. Raymond E. Barlow and Joan E. Kaiser, *The Glass Industry in Sandwich* (Atglen, Pa.: Schiffer Publishing, 1999), 5:71.

9. Joshua B. Richmond, *The Richmond Family, 1594–1896, and Pre-American Ancestors, 1040–1594* (Boston: By the author, 1897), 348.

10. According to an 1848 advertisement, John Nichols Washburn was the sole proprietor of a hardware and cutlery store on Main Street, Taunton, by this date; see Archival Collections, box 149, Old Colony Historical Society (hereafter OCHS), Taunton, Mass.

ENTRY 47 (pp. 147–49)

1. Shipment of New York furniture to New Bedford and southern Bristol County is discussed in Evans, *American Windsor Chairs*, 483–85.

2. Christie's, January 16–17, 2003, lot 512; Erik Rini, "Edward Holmes and Simeon Haines, Cabinetmakers in Empire New York City," *The Magazine Antiques* 167, no. 5 (May 2005): 128–29, pl. VII.

3. For an example with thick reeding, see Christie's, January 21, 2000, lot 160; for one with spiral twists on the legs, see Northeast Auctions, August 4–5, 2001, lot 1163. See note 2 for examples with leaf carving.

4. New-York Society of Journeymen Cabinet Makers, *The New-York Book of Prices for Manufacturing Cabinet and Chair Work* (New York: Harper & Brothers, 1834), 85.

5. Hall, "New Bedford Furniture," 1113, fig. 11.

6. *Ibid.*, 1114, fig. 12.

7. The son of Ebenezer and Lois Church, George W. Church was born in Rochester in 1811; see *Vital Records of Rochester, Massachusetts, to the Year 1850* (Boston: NEHGS, 1914), 73. He

married a woman only identified as Margaret on May 27, 1832; *Vital Records of Edgartown, Massachusetts, to the Year 1850* (Boston: NEHGS, 1906), 125. Church died "suddenly" in Mobile, Alabama, on February 3, 1839, age twenty-seven years, two months. In his death notice, he is identified as a carpenter; see *Vital Records of Nantucket, Massachusetts, to the Year 1850, Deaths* (Boston: NEHGS, 1925), 5:127.

8. *New Bedford Mercury*, January 31, 1823, 3. See biography of Knights in Hall, "New Bedford Furniture," 1123.

ENTRY 48 (pp. 150–51)

1. Jobe and Kaye, *New England Furniture*, 297.

2. The Kingston table appears in historic photographs of the parlor, Fuller Barker House, Library and Archives, Historic New England, nos. 121–9, 11, 13; Christie's, October 24, 1992, lot 117.

3. *Massachusetts Soldiers and Sailors of the Revolutionary War*, 17 vols. (Boston: Wright & Porter Printing Co., for the Secretary of the Commonwealth, 1896–1908), 2:403.

4. *The Democrat* (Boston), January 14, 1807; *Portland Gazette and Maine Advertiser*, January 19, 1807.

5. Colonel Gamaliel Bradford, Duxbury, will, recorded June 15, 1802, 42:19–21, PCPR; inventory, recorded April 26, 1807, 42:22, PCPR.

6. Benjamin Lincoln, Hingham, estate inventory, recorded September 3, 1810, 43:270–72, PCPR.

7. *The John Brown House Loan Exhibition of Rhode Island Furniture* (Providence: Rhode Island Historical Society, 1965), 174.

8. Joseph Josselyn, Hanover, estate inventory, recorded June 25, 1787, 30:186–89, PCPR.

ENTRY 49 (pp. 152–53)

1. For example, see published tables from Pennsylvania (Lindsey, *Worldly Goods*, 150–51, fig. 199); Long Island (Hummel, *With Hammer in Hand*, 335); Connecticut (Skinner, February 20, 2005, lot 588); Rhode Island (Erik Kyle Gronning and Dennis Andrew Carr, "Early Rhode Island Turning," in *American Furniture 2005*, ed. Luke Beckerdite [Milwaukee, Wis.: Chipstone Foundation, 2005], 17); and New Hampshire

(Northeast Auctions, November 2–3, 2002, lot 187).

2. William Taylor, an antiques dealer in Jamaica Plain, has owned four examples of the form, all acquired in Westport, and knows of at least two others; Taylor to Brock Jobe, e-mail correspondence, February 11, 2006; September 22, 2007.

3. Patricia E. Kane, "The Palladian Style in Rhode Island Furniture: Fly Tea Tables," in *American Furniture 1999*, ed. Luke Beckerdite (Milwaukee, Wis.: Chipstone Foundation, 1999), 7, 9–11. A variant of this ball-and-baluster pattern appears in earlier architectural turning in Newport; see Gronning and Carr, "Early Rhode Island Turning," 6–7, figs. 9–10.

4. Quoted in Chinnery, *Oak Furniture*, 300; from Randle Holme, *The Academy of Armory: or, A Storehouse of Armory and Blazon* (1688; reprint, London: Printed for the Roxburghe Club, 1905).

5. Peter Thornton, *Seventeenth-Century Interior Decoration in England, France, and Holland* (New Haven: Yale University Press, 1978), 302–3.

6. Barquist, *American Tables and Looking Glasses*, 73–74. Samuel White, Taunton, estate inventory, appraised June 26, 1769, recorded April 16, 1771, 21:570, BrCPR.

ENTRY 50 (pp. 154–55)

1. *New-York Book of Prices for Cabinet & Chair Work* (1802), 6.

2. Eliphalet Holbrook, Plymouth, estate inventory, recorded February 24, 1815, 47:89–90, PCPR; James Stuart, Hingham, estate inventory, recorded November 4, 1811, 44:2, PCPR.

3. Other stands of this general outline include a documented example from Portsmouth, N.H., see Jobe, *Portsmouth Furniture*, 281–82; two more closely related examples are pictured in *The Magazine Antiques* 97, no. 4 (April 1970): 477; *The Magazine Antiques* 118, no. 6 (December 1980): 1157. The last of these stands and that in entry 50 may have been made by the same craftsman.

4. Lincoln, *History of the Town of Hingham*, 2:159, 165–66.

ENTRY 51 (pp. 156–57)

1. The objects apparently passed to his son Hira (1810–81). Levi was

a farmer who later owned a grocery store in East Harwich; see *The Nickerson Family: The Descendants of William Nickerson* (Yarmouth Port, Mass.: The Register Press, 1974), 408.

2. Kirk, *American Furniture and the British Tradition*, 123; Fayen, "Tilt-Top Tables," 129.

3. A number of stands associated with Newport have a nearly identical pedestal; for one example owned by a Cranstons family, see "Fine American Furniture, Silver and Decorative Arts," Christie's, New York, October 13, 1984, lot 287. For an overview of early baluster designs in Rhode Island, many of which relate to the examples in entry 51, see Gronning and Carr, "Early Rhode Island Turning," 2–21.

4. Fales, *Furniture of Historic Deerfield*, 157–58, nos. 331, 335.

5. White, "White and Reed," 202–3.

6. See 64.1249, DAPC, Winterthur Library.

7. Abraham Shove signed or stamped numerous pieces, including a stand marked "A. SHOVE," which sold at Skinner, June 11, 2000, lot 558.

8. 1850 U.S. Census, State of Massachusetts, Bristol County, August 12, 1850, 542.

ENTRY 52 (pp. 158–60)

1. Carpenter and Carpenter, *Decorative Arts and Crafts of Nantucket*, 61.

2. The Carpenters initially suggest that craftsmen might have used two boards for the top to reduce warping but conclude that the decision was probably economic: "Furniture woods had to be imported to the island and narrower pieces were less expensive" (ibid.)

3. For an early Newport table with this feature, see Erik K. Gronning and Dennis Carr, "Rhode Island Gateleg Tables," *The Magazine Antiques* 165, no. 5 (May 2004): 125, pl. vi.

4. A stand with an inlaid top possibly by Ellis, but with replaced legs, is in the collection of the Nantucket Historical Association.

ENTRY 53 (pp. 161–62)

1. Account book of Samuel Wing, Sandwich, Mass., 1965.15.5, OSV.

2. The seven rings above the legs relate to other examples from Massachusetts and New Hampshire with similar

concentric rings; see Barquist, *American Tables and Looking Glasses*, 241.

3. One was sold by auctioneer Arthur A. Crisafulli, Medford, Mass., September 25, 2006; the other was offered at the 2006 Delaware Antiques Show and bears the brand of "T. Chace," a probable owner.

ENTRY 54 (pp. 163–64)

1. Miscellaneous papers and account book of Samuel Wing, Sandwich, Mass., 1965.15.25, 1965.15.5, OSV.

2. "William Rotch Junr' Petty Ledger New Bedford 1789," 33, NBWM.

3. H. L. Peter Rounds, *Vital Records of the Town of Swansea* (Boston: NEHGS, 1992), 343. Housewright was not an uncommon occupation for rural cabinetmakers, who often made a larger percentage of their income from building houses than furniture. Simeon Doggett of Middleboro (1738–1823) was just such a craftsman. Bristol County Deed (120:304), dated July 24, 1826; For a summary of Doggett's career, see O'Brien chapter in this volume and Hofer, "Tory Joiner." The 1850 Bristol County federal census, the first to list occupations, records Chace as a "farmer," which is not surprising in view of the fact that most craftsmen were farmers; however, considering the shift toward factory production of furniture and Chace's relatively advanced age of sixty-six, he may have stopped working as a cabinetmaker or housewright by this date.

4. For other stands with a double-swelled baluster and tapered claw feet, see "Americana at Auction," Eldred Auction, November 10–11, 1984, lot 319 (made largely of birch); August 6–7, 1987, lot 638; and November 16–17, 2001, lot 830F; "Auction of the Estate of the Late John Wallace Whelan," Eldred Auction, September 10–11, 1982, lot 625 (made of birch and mahogany).

ENTRY 55 (pp. 165–66)

1. An impressive number of scrimshaw boxes can be found at NBWM: dressing boxes, ditty boxes, game boxes, jewelry boxes, knife boxes or cutlery trays, puzzle boxes, lap desks, and work or sewing boxes (some mounted with swifts).

2. J. F. Beane, *From Forecastle to Cabin: The Story of a Cruise in Many*

Seas . . . (New York: Editor Publishing Co., 1905), 116. Dr. Stuart M. Frank, Senior Curator, NBWM, graciously provided this reference.

3. Portraits of Abby's parents, Capt. Richard Luce and Virginia Manchester Luce (1807–92) by Frederick Mayhew (1785–1854) are in the Martha's Vineyard Museum Collection (1967.32.1–.2). Another less elaborate dressing box inlaid with the name “J. A. CLARK” is believed to have been made by Capt. Benjamin Clark aboard the ship *Claris* of New Bedford, about 1836–38, for his daughter, Jane Ann Clark (1829–44); 2001.100.2122, NBWM.

4. Michael McManus has written that a lap desk with intricate ebony and ivory inlay, now at Mystic Seaport Museum, was made “by a whaling captain, or perhaps for a whaling captain by a mate or a seaman. The latter was often the case, since favors for the boss never hurt—even then” (Michael McManus, *A Treasury of American Scrimshaw: A Collection of the Useful and Decorative* [New York: Penguin Studio, 1997], 35).

5. Richard Luce was absent for most of Abby's childhood; between May 1831 and June 1836 he captained four whaling voyages to the South Atlantic and Brazil banks, each lasting more than a year; see Starbuck, *History of the American Whale Fishery*, 280–81, 288–89, 196–97, 316–17.

6. A smaller box with a pair of rhinoceroses flanking a striped shield on the front is acc. no. 1923.6.40, NBWM.

ENTRY 56 (pp. 167–68)

1. Most surviving sea chests are not decorated. If they were, it was usually on the interior, as sailors used the exterior of the lid; see Joe Barry, “The Sea Chest,” *American Period Furniture* 5 (2005): 28. Another well-documented southeastern Massachusetts sea chest (ca. 1865) with extensive interior decoration is illustrated in Fales, *American Painted Furniture*, 228–29. It belonged to New Bedford sailor Manoel E. de Mendonca and is in the collection of the NBWM.

2. For a discussion of the construction and purpose of sea chests, see Hall, “New Bedford Furniture,” 1115–16; Barry, “Sea Chest,” 24–33; and Sidney A. Merriam, “Old Sea Chests,” *The Magazine Antiques* 36, no. 1 (July 1939): 24–25.

3. Barry, “Sea Chest,” 25.

4. Lemuel Tobey account book, Dartmouth, Mass., 1959.57.1, OSV; an inventory from Plympton also records the value of a sea chest in comparison to other objects of furniture. Ebenezer Lobdell's “One Sea Chest \$2” was the same value as a “Tea Stand” and “one dining Table” but only a third the value of a looking glass; see Ebenezer Lobdell, Plympton, estate inventory, recorded March 12, 1805, 40:220, PCPR.

5. Barbara Barker Kemp at Hanover Historical Society argues that the lion, representing England, is apparently being run off by the armed man, symbolizing America; the boar he rides, according to *The Complete Dictionary of Symbols* (San Francisco: Chronicle Books, 2005), 73, stands for strength and fearlessness in the Northern European tradition; the standing man at right, also symbolizing America, celebrates the victory over the lion. An alternative interpretation of the lion is that it is a heraldic device; however, this crest is not recorded in *Matthews' American Amoury and Blue Book*, ed. John Matthews (London: By the author, 1908).

6. Vernon Lloyd Briggs, *History of Shipbuilding on North River, Plymouth County, Massachusetts* (Boston: Coburn Brothers, 1889), 84–94; John S. Barry, *Historical Sketch of the Town of Hanover with Genealogical Sketches* (Boston: Samuel G. Drake, 1853), 163; Barbara Barker Kemp, biographical essay on Albert W. Smith, typescript, Hanover Historical Society, Hanover, Mass.

ENTRY 57 (pp. 169–70)

1. For information on Wing, see O'Brien chapter in this volume; Jobe and Kaye, *New England Furniture*, 61–63; Frank White, “The Involuntary Legacy of Samuel Wing, Cabinetmaker/Chairmaker,” *Old Sturbridge Visitor* 22, no. 3 (Fall–Winter 1982): 8.

2. Brian Cullity suggests that the chest may have been made after 1787 and that the inscribed date celebrates an event in Wing's life. He also notes the similarity of the inscription to the stamped initials on the end of a woodworking plane made by Wing. This evidence strengthens the case for ascribing the chest to Wing, but the authors consider the documentation too tentative to warrant a more definitive attribution; see Brian Cullity,

Plain and Fancy: New England Painted Furniture (Sandwich, Mass.: Heritage Plantation, 1987), unpaginated section titled “Samuel Wing” and cat. no. 18.

3. The Gifford chest is privately owned.

4. Account with Shobael Hawes, Lemuel Tobey account book, Dartmouth, 1959.57.1, OSV.

ENTRY 58 (pp. 171–73)

1. For a one-drawer chest with a similar skirt, see “Americana at Auction,” Eldred Auction, April 1–2, 2005, lot 874M. A chest that descended in the Snow family, now in the collection of the Eastham Historical Society, shares design elements with the Harding blanket chest but was likely produced by a different maker. These boldly skirted chests were not limited to Cape Cod; a two-drawer chest from Nantucket has an unusual double drop skirt; see “Americana and Marine Art at Auction,” Eldred Auction, November 20–21, 1998, lot 41.

ENTRY 59 (pp. 174–76)

1. Three other small chests of drawers with turned feet have been attributed to Crosman, but they display variant decorative and construction features that suggest the work of different shops; see “The Monahan Collection,” Northeast Auctions, August 4–5, 2001, lot 62; Mark and Marjorie Allen advertisement, *The Arts and Antiques Weekly* (October 1, 2004): 31; and Russell Hawes Kettell, *The Pine Furniture of Early New England* (New York: Doubleday, Doran, 1929), no. 41. Also, listed in the files at OCHS is a case of drawers that may have been the upper section of a chest-on-chest. The OCHS files contain a complete listing of known “Taunton” chests; see also “Property from the Collection of Mrs. J. Insley Blair,” *Christie's*, January 21, 2006, 519.

2. In addition to this chest, the others that have been examined in person are at the OCHS (pl. 59.2), Winterthur Museum (54.510), the Metropolitan Museum of Art (45.78.5), the Museum of Fine Arts, Boston (32.215), and a small chest privately owned that is illustrated in Esther Stevens Fraser, “The Tantalizing Chests of Taunton,” *The Magazine Antiques* 23, no. 4 (April 1933): 135, fig. 1.

3. Two other examples may bear

similar painted inscriptions on their backboards. According to the OCHS files, the upper section of a chest-on-chest (see note 1) is signed "TANTON / RC / 1727" and a chest-over-drawer at the Art Institute of Chicago is signed "ROC / Hamp . . . / [illeg.]."

4. Fraser, "Tantalizing Chests of Taunton," 135–38. The two chests that may have been made for Robert Crosman's sisters are a chest-over-drawer, dated 1731 with the initials "PC," which may stand for Pheobe Crosman (1713–1803), who married John Cooke (1703–44) in 1730; and a chest-over-drawer at the Detroit Institute of Arts, dated 1736 with the initials "AC," which may stand for Abigail Crosman (1714–91), who married Caleb Thompson (1712–87) in 1736; see Fraser, "Tantalizing Chests of Taunton," figs. 8 and 10. Furthermore, the chest shown here (pl. 59.2), which bears the initials "AW" and the date "1729," was owned by a descendant of Abigail Woodward (d. 1791), who married George Reed in 1730; Woodward was a cousin of Robert Crosman (OCHS files). For a discussion of the possible symbolism of the motifs and their references to marriage, see Nancy B. Tieken et al., *American Art from the Currier Gallery of Art* (New York: American Federation of Arts, 1995), 88.

5. Another chest bears the initials "IP," which are associated with a Judith Pinneo; while she has not been identified, the Pinneo family was also French Huguenot.

6. Janice Carlson, Jennifer Mass, Catherine Matsen, and W. Christian Petersen, Scientific Research and Analysis Laboratory, Winterthur Museum, October 12, 2005, report no. 4774.

ENTRY 60 (pp. 177–78)

1. Two virtually identical serpentine chests of drawers with a Boston-area history appear in a Kenneth E. Tuttle advertisement, *The Magazine Antiques* 170, no. 5 (November 2006): 18.

2. Benjamin Lincoln inventory, PCPR.

3. For examples with similar feet, see Jobe and Kaye, *New England Furniture*, nos. 19 and 50.

ENTRY 61 (pp. 179–80)

1. *The Boston Gazette*, July 3, 1769.

2. Ibid., August 22, 1763; *Boston Evening Post*, August 17, 1761; Jobe,

"Boston Furniture Industry, 1720–1740," 23.

3. For an early example of the form, see Edward S. Cooke Jr., "The Warland Chest: Early Georgian Furniture in Boston," *Maine Antique Digest* (March 1987): 10–C, fig. 1.

4. John B. Hermanson, "Careswell: The Historic Winslow House in Marshfield, Massachusetts," *The Magazine Antiques* 160, no. 3 (September 2001): 313.

5. *The Winslows: Pilgrims, Patrons, and Portraits* (Brunswick, Maine: Bowdoin College, 1974), 15, fig. 1. For early furniture owned by the Winslows, see Peter Follansbee, "Connecting a London-Trained Joiner to 1630s Plymouth Colony," *Antiques and Fine Art* 8, no. 1 (Summer–Autumn 2007): 201, 203–4, figs. 2–3. In addition, two pieces at Pilgrim Hall, a London cane couch and a large Boston gate-leg table, both dating from about 1700, descended in the Winslow family and probably later belonged to Dr. Winslow.

6. Isaac Winslow, Marshfield, estate inventory, recorded November 15, 1819, 50:396, PCPR.

7. For the high chest, see *The Magazine Antiques* 118, no. 5 (November 1980): 821; five tall clocks with works by John Bailey of Hanover can be ascribed to the maker of the Winslow chest-on-chest: one at Old Sturbridge Village; a second at the Hanover Historical Society; a third owned privately; a fourth sold by Willis Henry, a Marshfield auctioneer; and a fifth sold at Sotheby's, October 23, 1982, lot 27.

8. 79.362, DAPC, Winterthur Library.

ENTRY 62 (pp. 181–83)

1. Northeast Auctions, May 14–15, 1988, lot 250.

2. For two chest-on-chests by John Townsend, see Moses, *Master Craftsmen of Newport*, 166–68; a Thomas Townsend chest-on-chest is illustrated in Heckscher, *John Townsend*, p. 42, fig. 29.

3. Considering his family connections and the overwhelming similarities between Newport examples and this mahogany chest-on-chest, it is probable than Ebenezer Jr. trained in Newport and then trained his brother. For a more detailed examination of the Allens' careers and their two chests, see O'Brien, "New Bedford Masterpiece," 138–45, and chapter 2 in this volume.

4. Differences include that a roughing plane was used to plane inside the upper-case drawer fronts; the dovetail throats differ slightly in width; the backs and sides of the lower-case drawers are only a half-inch thick versus five-eighths of an inch; the backs of the upper-case drawer runners are angle-cut; and the number of nails used to set the drawer bottoms differs.

5. Both pieces were undoubtedly made there; there is no record that Cornelius ever set up an independent shop in New Bedford. Cabinetmaker Ebenezer Allen Jr. is noted in Hall, "New Bedford Furniture," 1109–11.

6. Ebenezer Allen Jr., New Bedford, estate inventory, recorded May 3, 1793, 32: 209–12, BrCPR. At £5.5, the value of Allen's "high chest of drawers" was about the same as the £4.16 that Providence cabinetmaker Job Danforth charged for a chest-on-chest in the same period; see Pillsbury, "Providence Furniture Making Trade," app. B, table III–2. According to *The 1792 Hartford Cabinetmakers Table of Prices*, a simple chest-on-chest cost £7; one with columns, £8.4; and a chest-on-chest similar to this one with a "scrowel head" or pediment, £11; see *The 1792 Hartford Cabinetmakers Table of Prices*, reprinted in Irving Whitall Lyon, *The Colonial Furniture of New England* (Boston: Houghton Mifflin, 1891), 268.

7. The signatures on both pieces are similar, and they match Cornelius Allen's signature on a receipt for a clock case for Walter Folger on Nantucket in 1791 (pl. 88). For a photograph of the inscription on the backboard of the maple example, see O'Brien, "New Bedford Masterpiece," 140. Ebenezer Jr.'s shop was on Peckham Road in Longplain; see Franklyn Howland, *A History of the Town of Acushnet, Bristol County, Massachusetts* (New Bedford: By the author, 1907), 156–57.

8. For instance, Jerathmael Bowers (d. 1799) purchased an attributed John Townsend table for his Somerset home in the 1760s (entry 37). Furniture from Dartmouth (part of which became New Bedford in 1787) was often based on Newport prototypes, but not nearly so sophisticated. The disruption of the furniture trade in Newport during the Revolution opened up the high-end market in southeastern Massachusetts for such makers as the Allens. For a summary of

the decline of Newport cabinetmaking after the Revolution, see Heckscher, *John Townsend*, 18–19.

9. From 1788 to 1793, Rotch paid more than £40 to Allen in total, including “three pounds, twelve shillings on Acct of furniture to make for him” in 1790; “Cash Book No. 1 for Ledger A belonging to William Rotch, Jun^r, commencing 5th month 12th 1788,” 63, NBWM.

10. The author examined three Newport chest-on-chests, two John Townsend examples, and one Thomas Townsend, to make these comparisons.

11. Newport maker John Townsend used a sliding dovetail to attach the internal stiles to the top and bottom of the case, while Thomas Townsend inserted dovetails on end, a rather unusual solution. For an illustration of Allen’s wedged tenons as well as the internal case construction of plate 62 and foot blocking, see O’Brien, “New Bedford Masterpiece,” p. 142.

12. That chest was advertised by C. W. Lyon in *The Magazine Antiques* 47, no. 1 (January 1945): 1. Its location is at present unknown. A third possible chest-on-chest that matches plate 62 is illustrated in Harold Sack, “Restorations in American Furniture—What is Acceptable?” *The Magazine Antiques* 89, no. 1 (January 1966): 116. However, these might be the same chest-on-chest shown at different angles. The Allen brothers probably made a flat-top chest-on-chest with a foot similar to that in pl. 62.1 that has a New Bedford history; it was sold by Willem and Inger Lemmens, North Dartmouth, Mass., “High Hill House: The Estate of George L. Considine,” June 26–28, 1986, lot 151.

13. For a detailed examination of the design and construction of the maple chest, see O’Brien, “New Bedford Masterpiece,” 143.

ENTRY 63 (pp. 184–86)

1. The Wing family desk sold at Eldred Auction, August 4–6, 2005, lot 543. A blanket chest with a double-tooth central drop sold at “Americana at Auction,” Eldred Auction., August 1–2, 2002, lot 318; A maple desk with nearly identical skirt appears in Sack, *American Antiques from Israel Sack Collection*, 5:1136, P4021. For desks with similar skirts, see *ibid.*, 1:41, no. 129, and Skin-

ner, January 7, 1983, lot 155. A Fall River, Mass., dealer handled a related desk in the 1960s; photograph shown to author, summer 2006. For Boston and Salem examples, see Sack, *American Antiques from Israel Sack Collection*, 3:599, 737, 831.

ENTRY 64 (pp. 187–89)

1. *The Cabinet-Makers’ London Book of Prices, and Designs of Cabinet-Work* (London, 1788) describes this form as a “Round-Front Dressing Chest.” The term “dressing” indicates the addition of drawer compartments, sliding mirrors, or other appurtenances that aid in dressing. George Hepplewhite’s *Cabinet-maker and Upholsterer’s Guide* (London, 1788) was among the most popular furniture design books of the Federal period.

2. The price agreement originally listed bowfront chests (bureaus “with a circular front”) at \$25 but was reduced to \$23 following a vote by the society the next year; see Lahikainen, “Salem Cabinetmakers’ Price Book,” 171.

3. *The Vital Records of Kingston, Massachusetts to the Year 1850* (Boston: NEHGS, 1911), 90, 187. *The Vital Records of Plympton, Massachusetts to the Year 1850* (Boston: NEHGS, 1923), 46, 453.

4. A second chest by the same unidentified Plymouth cabinetmaker is at the Spooner House, SH245, Plymouth Antiquarian Society.

ENTRY 65 (pp. 190–92)

1. Bray, “Urban Craft in Rural Massachusetts,” 15–16, 27.

2. Chests made in this tradition were offered with varying degrees of decoration; an example nearly identical to pl. 65, but with inlaid diamond escutcheons, sold at Skinner, June 11, 2000, lot 169; an equally elaborate model with inlaid stringing, bell flowers, and drops is shown in Leigh Keno *American Antiques* advertisement, *The Magazine Antiques* 144, no. 2 (August 1993): 137; and a plain mahogany version sold at Skinner, June 9, 1996, lot 299.

3. For a bowfront of about 1815 with half-spade feet embellished with subtle fillet-cove-fillet, see Bray, “Urban Craft in Rural Massachusetts,” cat. no. 8.

4. *The Vital Records of Newtown,*

Massachusetts to the Year 1850 (Boston: NEHGS, 1905), 22.

5. *The Vital Records of Weymouth, Massachusetts to the Year 1850*, (Boston: NEHGS, 1910), 1:343.

ENTRY 66 (pp. 193–94)

1. Miniature furniture crafted at sea is often made from exotic woods such as mahogany, ebony, teak, and palm; see McManus, *Treasury of American Scrimshaw*; and Edouard A. Stackpole, *Scrimshaw at Mystic Seaport: Featuring Objects from the Kynett, Howland, Townshend, and White Collections* (Mystic, Conn.: Marine Historical Association, 1958).

2. *The Vital Records of Tisbury, Massachusetts to the Year 1850* (Boston: NEHGS, 1910), 65. Massachusetts Vital Records, 1841–1910, 274:158. Stephen Luce Jr. is identified as a mariner in the 1850 U.S. Census, State of Massachusetts, Dukes County. Lengths of whaling voyages increased from several months in the 1700s to several years in the mid-1800s; the standard source on American whaling remains Starbuck, *History of the American Whale Fishery*.

3. Hundreds of scrimshaw cabinet-making tools, including lathes, drills, planes, files, scrapers, and bow saws survive, providing ample evidence of the types of tool kits mariners assembled; see McManus, *Treasury of American Scrimshaw*, 7–19.

4. Stoddard is identified as a shipwright in the 1850 U.S. Census for Cohasset and as a carpenter in the 1860 U.S. Census for Cohasset. *The Vital Records of Cohasset, Massachusetts to the Year 1850* (Boston: NEHGS, 1916), 103. Massachusetts Vital Records, 1841–1910, 204:160.

5. The fishing and shipbuilding industry in Cohasset during the mid-nineteenth century is discussed in Victor Bigelow, *A Narrative History of the Town of Cohasset, Massachusetts* (Boston: Committee on Town History, 1898), 395–434, 420.

6. *Vital Records of Cohasset*, 103.

ENTRY 67 (pp. 195–97)

1. Object file 1970.183, Brewster Historical Society.

2. For information on Kimball Clark, see Joseph Paine, *A History of Harwich,*

Barnstable County, Massachusetts 1620–1800 (Harwich: John H. Paine, 1937), 160–61, 335, 337, 340, 348, 383. Both Isaac and Kimball Clark served as state representatives. Obituary of Isaac Clark, *Boston Gazette*, May 31, 1819. Kimball Clark also served as a member of the Massachusetts Constitutional Convention that ratified the federal constitution in 1788; *Boston Gazette*, February 11, 1788.

3. Kimball Clark, Harwich, estate inventory and will, May 10, 1802 (will), December 2, 1802 (inventory), 31:245–47 (will); 31:215 (inventory), BaCPR.

4. For examples, see Margaretta Markle Lovell, “Boston Blockfront Furniture,” in Whitehill, *Boston Furniture of the Eighteenth Century*, 114; Randall, *American Furniture in the Museum of Fine Arts, Boston*, 76–77; Fales, *Furniture of Historic Deerfield*, 238–39.

5. For an example, see Philip D. Zimmerman, “Change and Persistence in Revolutionary America: American Chipendale,” in Ward, *American Furniture with Related Decorative Arts*, 174.

6. Lovell, “Boston Blockfront Furniture,” 81–89.

7. Robert Clark, *My Grandfather's House: A Genealogy of Doubt and Faith* (New York: Picador, 2000), 106.

8. Thoreau, *Cape Cod*, 22.

9. Clark, *My Grandfather's House*, 106.

10. *Boston Gazette*, May 31, 1819.

11. J. Henry Sears, *Brewster Ship Masters* (Yarmouthport: C. W. Swift, 1906), 76.

ENTRY 68 (pp. 198–200)

1. Little, *Little by Little*, 147–49, 155–56.

2. Florence M. Montgomery, *Printed Textiles: English and American Cottons and Linens, 1700–1850* (New York: Viking, 1970), 261.

3. Little, *Little by Little*, 155–56.

4. The date of construction is discussed in Abbott Lowell Cummings, “Summary Abstracts of the Structural History of a Significant Sampling of First Period Houses at Massachusetts Bay,” in *Architecture in Colonial Massachusetts*, ed. Abbott Lowell Cummings (Boston: Colonial Society of Massachusetts, 1979), 145.

5. Samuel White, Taunton, estate inventory, recorded April 16, 1771,

21:571, BrCPR; Nathaniel Goodwin, Plymouth, estate inventory, recorded May 17, 1772, 21:123, PCPR.

6. Peter Cushing, Hingham, estate inventory, recorded July 6, 1784, 83:628–33, Suffolk County Probate Records.

7. For photographs and information for the second desk, see DAPC, Winterthur Library.

8. Lincoln, *History of the Town of Hingham, Massachusetts*, I:65, II:166 (entry 38, n. 1).

ENTRY 69 (pp. 201–3)

1. Daniel Ricketson, *History of New Bedford* (New Bedford, Mass.: By the author, 1858), 22–23; Hurd, *History of Bristol County*, 49, 59.

2. Joseph Russell, New Bedford, will, recorded November 6, 1804, 41:63, BrCPR.

3. Ricketson, *New Bedford of the Past*, 6, 112.

4. *Ibid.*, 26.

5. The name of the room that contained Spooner's desk-and-bookcase is not cited, but the order of the contents in the inventory suggests that it was on the first floor and served as a second parlor or keeping room; see Walter Spooner, New Bedford, estate inventory, recorded May 1, 1804, 40:407, BrCPR; John Delano, Fairhaven, estate inventory, recorded November 24, 1815, 51:83, BrCPR.

6. See, for example, *John Brown House Loan Exhibition of Rhode Island Furniture*, 111.

ENTRY 70 (pp. 204–6)

1. For comparison of Newport and Boston case construction, see Lovell, “Boston Blockfront Furniture,” 81–89.

2. These features appear on a desk by John Townsend of Newport; see Heckscher, *John Townsend*, 136–37.

3. When the Durfee desk entered the collection of the Fall River Historical Society, it came with the claim that Colonel Durfee had acquired it in Newport. Although crafted as finely as many Newport desks, the desk exhibits other features that are inconsistent with Newport work and prompts the author to attribute it closer to Durfee's home in what is now Fall River.

4. For typical Boston stepped interiors, see Lovell, “Boston Blockfront

Furniture,” 116–17. A few desks with stepped interiors have been attributed to Rhode Island, but the form was not a common one there; see Sotheby's, January 26–28, 1989, lot 1423.

5. For a related desk with a similarly steep lid possibly from the same shop, see Sotheby's, June 27–28, 1990, lot 388.

6. Hurd, *History of Bristol County*, 311.

7. *Ibid.*, 314.

8. A nearly identical desk found in the area belonged to the late Stephen Garner, an antiques dealer in Barnstable; see also Sack, *American Antiques from Israel Sack Collection*, 8:2087. A related example, probably by a different maker, retains a Bristol, Rhode Island, history, suggesting that desks of this general design were made on both sides of the border; see Skinner, June 16, 1990, lot 122.

9. “Directions for Staining Birch,” Samuel Wing papers, OSV.

10. Edward Slade (or Slead), account book, 1797–1827, 5, 12, 19, Downs Collection, Winterthur Library.

ENTRY 71 (pp. 207–9)

1. Isaac Pool to Leonard Hathaway, deed, August 20, 1792, Bristol County Land Records, 71:486.

2. Elizabeth Starr Versailles, ed., *Hathaways of America* (Northampton, Mass.: Hathaway Family Assoc., 1965), 50, 96, 181.

3. *Ibid.*, 96.

4. For example, see *John Brown House Loan Exhibition of Rhode Island Furniture*, 117.

5. Inscribed on the underside of the bottom of the second case drawer.

ENTRY 72 (pp. 210–11)

1. The maple desk descended in the Adams family of Chilmark and is now owned by the Martha's Vineyard Historical Society. The first Adams on the island was cordwainer Eliashib Adams (1699–after 1768), who arrived in 1728. He had one child, Mayhew Adams (1729–1823), a mariner. Mayhew Adams was the likely first owner of this desk; Banks, *History of Martha's Vineyard*, 3:1.

2. In the case of the high chest, the customer supposedly supplied the mahogany (see entry 80). Perhaps the purchaser of the desk did as well. Regardless

of the source, its presence on the island documents the use of expensive imported woods in local furniture.

3. Skinner, August 9, 1998, lot 95.

4. The present brass hardware may be replacements, but the originals seem to have been of a similar pattern.

5. Allen, *Genealogy of the Allen Family*, 6, 7, 9.

ENTRY 73 (pp. 212–13)

1. A copy of the portion of the will relating to the bequest of the clock and desk-and-bookcase was obtained by the Howard family in the late nineteenth century and is in the possession of the owners of the desk-and-bookcase; for the complete document, see Eliakim Howard, will, recorded April 3, 1827, 63:455, PCPR.

2. Heman Howard, *The Howard Genealogy: Descendants of John Howard of Bridgewater, Massachusetts from 1643 to 1903* (Brockton: Standard Printing Co., 1903), 18; David Howard, estate inventory, recorded September 2, 1751, 12:350, PCPR.

3. Howard, *Howard Genealogy*, 19; David Howard, estate inventory, recorded April 25, 1760, 15:502–3, PCPR.

4. Shipton, *Sibley's Harvard Graduates*, 14: 279–89.

5. Howard, *Howard Genealogy*, 36–37.

6. The Howard family copy of a portion of Eliakim Howard's will discussed in n. 1 contains a marginal note, probably written in the late nineteenth century: "Eliakim Howard mentions in his Ledger that Capt. Amasa Howard of West Bridgewater made the desk and bookcase for him in July 1792." The current location of Howard's ledger is not known.

7. Howard, *Howard Genealogy*, 82.

8. Howard's estate was valued at the substantial sum of \$5,631.79; see Amasa Howard, estate inventory, recorded September 2, 1797, 36:216–18, PCPR.

9. For Boston examples with related bookcases, see Jobe and Kaye, *New England Furniture*, 247, and Gerald W. R. Ward, *American Case Furniture in the Mabel Brady Garvan and Other Collections at Yale University* (New Haven, Conn.: Yale University Art Gallery, 1988), 338. For a Rhode Island version, see Wendy A. Cooper and Tara L. Gleason, "A Different Rhode Island Block-

and-Shell Story: Providence Provenances and Pitch-Pediments," in Beckerdite, *American Furniture* 1999, 178–79.

ENTRY 74 (pp. 214–16)

1. Mussey, *John and Thomas Seymour*, 45.

2. *New Bedford Vital Records* (Boston: NEHGS, 1932), 2:163; *Columbian Courier, and Weekly Miscellany*, December 3, 1802.

3. Oliver Brown, comp., *Vital Records of Falmouth, Massachusetts to the Year 1885* (Camden, Maine: Picton Press, 1976), 123; Caroline Kardell and Russell Lovell Jr., *Vital Records of Sandwich, Massachusetts to 1885* (Boston: NEHGS, 1996), 1353; William Rotch to Reuben Swift, deed, 1792, Bristol County Land Deeds, 76:28. Swift had moved to Rochester by 1804, when he is listed on the New Bedford tax roles with the note "Remove to Rochester"; see New Bedford Tax Role for 1804, New Bedford tax records for 1804, manuscript account book, special collections, New Bedford Free Public Library.

4. *New-Bedford Mercury*, October 29, 1807, and November 25, 1808.

5. Marilyn Johnson Bordes, "Reuben Swift: Cabinetmaker of New Bedford," *The Magazine Antiques* 112, no. 4 (October 1977): 752.

6. *Ibid.*, 751–52; Howland, *History of the Town of Acushnet*, 352.

7. *New-Hampshire Patriot*, December 28, 1843.

8. For examples of Swift's furniture, see Hall, "New Bedford Furniture," 1111; Skinner, June 11, 2000, lot 480; and a Federal bow-front chest of drawers owned by Swift descendants.

ENTRY 75 (pp. 217–20)

1. Mussey, *John and Thomas Seymour*, 168–69.

2. The Seymours owned a copy of the first edition of Thomas Sheraton, *The Cabinet-Maker and Upholsterer's Drawing-Book* (London: T. Bensley, 1793), 81–82; *ibid.*, pl. 47.

3. Harry H. Ellis, "The Family of Lt. John and Elizabeth (Freeman) Ellis of Sandwich, Massachusetts," typescript, NEHGS, 1983, 27–28; Betsy Tyler, "Heman Ellis, cabinetmaker and Moses Ellis, cabinetmaker," typescript, Nantucket Historical Association, 2007.

4. See advertisements for Thomas

and Watson Ellis in New Bedford newspapers; Hall, "New Bedford Furniture," 1120–21.

5. Tyler, "Heman Ellis."

6. Sylvanus Ewer, Nantucket, estate inventory, recorded March 19, 1836, 14:394, Nantucket County Probate Records.

ENTRY 76 (pp. 221–23)

1. Smith was the son of Nehemiah Smith and Jedidah Arey. He married Mary Knowles, daughter of Seth Knowles and Hannah Hatch, on December 20, 1801. Charles Thornton Libby, "The Knowles Family of Eastham, Mass.," NEHGR 80 (January 1926): 23; "Memoirs," NEHGR 95 (October 1941): 344.

2. Smith died March 13, 1820, and is buried in Orleans. "Biographical Note," Captain Nehemiah Smith Papers, Henry Crocker Kittredge Collection, Sturgis Library, Barnstable, Mass.

3. Heckscher, *John Townsend*, 50, fig. 40. For an English precedent, see Andrew Brunk, "The Claypoole Family Joiners of Philadelphia," in Beckerdite, *American Furniture* 2002, 162, fig. 18.

4. Miller, "Roman Gusto," 174, figs. 20, 21. The gadroon-carved feet on Chipstone's desk-and-bookcase have a turned cove molding supporting the carved element of the foot.

5. Skinner, August 20, 1993, lot 285A. A late classical sofa at the Middleborough, Mass., Congregational Church has similar, gadrooned feet that rest atop a thick, flattened, turned pad. The church was built in the late 1820s, and it is likely that the sofa was made about the same time.

6. Record of Deaths in Boston, Mass., 1799–1825, 1:22, Mss A 5862, R. Stanton Avery Special Collections Department, NEHGS.

7. The 1800 Boston City Directory lists Knowlton as a "cabinet maker" on "Moore's wharf, house Fifth Street"; see also Myrna Kaye, "Eighteenth-Century Boston Furniture Craftsmen," in Whitehill, *Boston Furniture of the Eighteenth Century*, 286. Knowlton appears in the 1810 census living on Blossom Street, Ward 6, between Beacon Hill and the North End waterfront. "On Monday next at 10 o'clock, the Shop lately occupied by Ebenezer Knowlton, deceased. All the stock in Trade of said

Knowlton consisting of finished and unfinished Mahogany and other Furniture; Chairs of all kinds; Mahogany and other Boards and Planks; Tools, &c." (*Columbian Centinel*, January 26, 1811, qtd. in Ormsbee, "New Boston Worker," 10).

8. "In this town on Saturday night, Mr Ebenezer Knowlton, *ae.* 41, after a long and painful illness which he bore with fortitude; funeral from his late dwelling house, No. 36 Prince-street" (*Columbian Centinel*, December 26, 1810, quoted in Thomas Hamilton Ormsbee, "A New Boston Worker Identified," *American Collector* 1, no. 1 [December 5, 1933]: 10).

9. Talbott, "Furniture Industry in Boston, 1810-1835," 69-70. Ebenezer Knowlton, estate records, 1811, Suffolk County Probate Court, Boston, Wills and Inventories of Estates, Suffolk Co., Mass. (microfilm, Downs Collection, Winterthur Library); Winterthur Decorative Arts Library Data Sheet, April 9, 1963.

10. Mussey, *John and Thomas Seymour*, 45, cat. no. 1; see entry 74.

11. Bernard and S. Dean Levy advertisement, *Antiques & Fine Arts* 7, no. 3 (Autumn-Winter 2006): 4.

12. Undated newspaper account of the history of the desk accompanies the desk.

ENTRY 77 (pp. 224-25)

1. Gilt cherubs in the same location appear on several Boston japanned high chests and dressing tables; see Morrison H. Heckscher and Frances Gruber Safford, "Boston Japanned Furniture in the Metropolitan Museum of Art," *The Magazine Antiques* 129, no. 5 (May 1986): 1049, 1054, 1056. The only other inlaid cherub heads known to the author decorate the pediment drawer of a Portsmouth, N.H. high chest; in this case, the inlay pattern differs in execution and is clearly the work of another craftsman; see Jobe, *Portsmouth Furniture*, 124-27.

2. Skinner, November 7, 2004, lot 230.

3. For a table with tapered partitions, see Jobe and Kaye, *New England Furniture*, 185, fig. 30b.

4. Thirty cabinetmakers working between 1730 and 1745 are identified in Kaye, "Eighteenth-Century Boston Furniture Craftsmen," 267-302.

5. Quoted in Jobe and Kaye, *New England Furniture*, 186; a Queen Anne high chest signed by Brocas is illustrated

in *The Magazine Antiques* 115, no. 5 (May 1979): 830.

6. The three cabinetmakers were Nathaniel Holmes, Thomas Sherburne, and Job Coit; see Thomas Cushing Jr., waste book, September 8, 1739, Baker Library, Harvard University.

7. Allen's dealings with Boston inhabitants included a suit brought against William White, a Boston joiner in October 1724, for a debt of £35; see *Allen v. White*, Dukes County Court of Common Pleas, Record Book, March 1722-March 1736. Though too early a date to refer to the dressing table, the reference does document Allen's connection to Boston artisans.

8. The high chest is privately owned and unpublished.

9. *Prices of Cabinet and Chair Work*, 3.

ENTRY 78 (pp. 226-28)

1. Ephraim Spooner inventory, PCPR.

2. Ibid. The rooms in the house are not named in the inventory; nevertheless, it is possible to gain a sense of the contents of a room by the order in which the objects are listed. The dressing table appears with a group of bedroom items, including "1 Feather bed Bolster & Pillows [\$]16, 1 Mahog Bedstead sack[ing] bottom [\$]8." This group follows a reference to "1 Stair Carpet [\$]5, 1 Straw d° [\$]1," suggesting that the appraisers had just gone upstairs when they noted the contents of the bedroom.

3. Garrett, *At Home*, 128-30.

4. Nathaniel Goodwin, Plymouth, estate inventory, recorded May 12, 1772, 21:121, PCPR. Captain Thomas Davis, Plymouth, estate inventory, recorded November 8, 1785, 29:400, PCPR. The references to the looking glass and dressing table follow one another; Ephraim Spooner inventory, PCPR. This high chest is owned by the Plymouth Antiquarian Society.

5. See listing for Ebenezer Robbins in appendix.

6. Account with Rufus Robbins, February 24, 1773, 21, shipping account book, 1771-1779, Spooner Archives, Series V, Box 2, Plymouth Antiquarian Society.

ENTRY 79 (pp. 229-31)

1. Shipton, *Sibley's Harvard Graduates*, 15:298-99; Nathan Stone obituary, *Portsmouth Oracle*, May 5, 1804.

2. Stone obituary. Charles F. Swift, *History of Old Yarmouth Comprising the Present Towns of Yarmouth and Dennis*, ed. Charles A. Holbrook (1884; reprint, Yarmouth Port: Historical Society of Old Yarmouth, 1975), 255.

3. For an early example of the use of flattened arches, see Randall, *American Furniture in the Museum of Fine Arts, Boston*, 66-67, cat. no. 52. Fanlike shell carvings are ubiquitous in eastern Massachusetts case work; for examples, see Nancy E. Richards and Nancy Goyne Evans, *New England Furniture at Winterthur*, 316-22, nos. 163-65.

4. Northeast Auctions, August 4-6, 2006, lot 1624; Northeast Auctions, August 5-7, 2005, lot 1078.

5. See, for example, "American Folk Art and Furniture Formerly in the Collection of Daphne Farago, Sold for the Benefit of the Rhode Island School of Design," Sotheby's, February 2, 1991, lot 1312.

ENTRY 80 (pp. 232-33)

1. Accession files for 1954.40, Martha's Vineyard Museum.

2. Starbuck, *History of the American Whale Fishery*, facsimile/transcribed on the University of Denver Web site, <http://www.du.edu/~ttyler/ploughboy/starbuck.htm>; *Vital Records of Edgartown, Massachusetts, to the Year 1850* (Boston: NEHGS, 1906), 161.

3. Dovetailed lower-case construction in Newport furniture is discussed in Beckerdite, "Early Furniture of Christopher and Job Townsend," 14-17.

4. See, for example, the matching high chest and dressing table that belonged to the Rev. James Diman and his wife, Mary Orne Diman, of Salem, shown in Alexandra W. Rollins, "Furniture in the Collection of the Dietrich American Foundation," *The Magazine Antiques* 125, no. 5 (May 1984): 1118-19.

ENTRY 81 (pp. 234-35)

1. Cummings, "Summary Abstracts," 145; see also Little, *Little by Little*, 147-49, 155-56 (entry 68, n. 1).

2. Lincoln, *History of the Town of Hingham, Massachusetts*, 2:154, 159 (entry 38, n. 1). Peter was the youngest of ten children and the third in the family with that name; his mother, Catherine, gave birth to a Peter in 1720, who died in 1736, and a Peter in 1737, who

died in 1739. The family undoubtedly chose the name in honor of the man who built the house. The extent of the farm is described in detail in the younger Peter Cushing, Hingham, estate inventory, recorded July 6, 1784, 83:628–33, Suffolk County Probate Records.

3. Peter Cushing inventory, Suffolk County Probate Records.

4. Compare, for example, the following Boston high chests shown in Sack, *American Antiques from Israel Sack Collection*, 2:302, 4:900; 5:1126, 8:2176–77.

5. For Salem versions of the form, see Richards and Evans, *New England Furniture at Winterthur*, 443–45, cat. no. 208; and Margaret Burke Clunie, Anne Farnam, and Robert F. Trent, *Furniture at the Essex Institute* (Salem, Mass.: Essex Institute, 1980), 22.

ENTRY 82 (pp. 236–38)

1. Frederick K. Barbour, *The Stature of Fine Connecticut Furniture* (Hartford, 1959). The high chest is the fourth chest in a series of five examples attributed to Connecticut.

2. *Spring Gallery Catalogue XII*, 2002 (New York: Bernard and S. Dean Levy, 2002), 12.

3. Thomas P. Kugelman, Alice K. Kugelman, and Robert Lionetti, *Connecticut Valley Furniture: Eliphalet Chapin and His Contemporaries, 1750–1800*, ed. Susan P. Schoelwer (Hartford, Conn.: Historical Society Museum, 2005), 202.

4. Barbour, *Fine Connecticut Furniture*.

5. Kugelman, Kugelman, and Lionetti, *Connecticut Valley Furniture*, 211.

6. Barbour, *Fine Connecticut Furniture*.

7. Monkhouse and Michie, *American Furniture in Pendleton House*, 83.

8. Kugelman, Kugelman, and Lionetti, *Connecticut Valley Furniture*, 257, 261, 276, fig. 125A.

ENTRY 83 (pp. 239–41)

1. Emma C. Brewster Jones, *The Brewster Genealogy, 1566–1907: A Record of the Descendants of William Brewster of the "Mayflower"* (New York: Grafton Press, 1908), 65, 106–7; Doris Johnson Melville, *Major Bradford's Town: A History of Kingston, 1726–1976* (Kingston, Mass.: By the town,

1979), 170; Emily Drew, "A Century of C. Drew & Company," manuscript, Center for the Study of Early Tools, The Davistown Museum, Liberty Village, Maine. Brewster also owned a gristmill; see Melville, *Major Bradford's Town*, 94.

2. Family of Melatiah Holmes (32636) and Elizabeth Bradford (33516), D. Pane-Joyce Genealogy Web site, <http://alephO.clarku.edu/~djoyce/gen/report/>.

3. Albert Sack, *Fine Points of Furniture: Early American* (New York: Crown, 1950).

4. Garrett, *At Home*, 127.

5. Theophilus Cotton inventory; Hopestill Bisbee, Rochester, estate inventory, recorded November 5, 1818, 49:513, PCPR; Captain Thomas Davis, Plymouth, estate inventory, recorded November 8, 1785, 29:400, PCPR.

ENTRY 84 (pp. 242–45)

1. Zea and Cheney, *Clock Making in New England*, 22–23, figs. 1–17.

2. Robert S. Borden, "John Bailey of Hanover, a North River Shipbuilder," typescript, undated, Hanover Historical society; Barbara Barker, "Genealogy of the John Bailey Family as regards to Clock Making and Furniture," typescript, 1998, Hanover Historical Society.

3. His granddaughter wrote that he made his first clock about 1763; see Bailey, "Sketch of the Bailey Family," 2.

4. Calvin Bailey account book, NWCML.

5. Bailey, "Sketch of Bailey Family," 4.

6. Ibid., 6. See chapter 3 for more on Bailey.

ENTRY 85 (pp. 246–50)

1. The pine case of a tall clock (private collection), about 1820–23, bears the pencil inscription "Abiel White [Feb?]" and an illegible year.

2. The 1802 date appears on a bill of sale from Bailey inside the door of the clock; the case is nearly identical to that in fig. 89; see Helen McGehee advertisement, *The Magazine Antiques* 81, no. 1 (January 1962): 62. A second, closely related example is privately owned.

3. A tray with the impressed initials of both Abiel White and Stephen Badlam is acc. no. H907, at Concord Museum, Concord, Mass.

4. White account book, 10, Downs Collection, Winterthur Library.

5. The author thanks John Robey and

Paul J. Foley for helping with the explanation of the functions of this clock.

6. For a complete study of the Seymours and their techniques, see Mussey, *John and Thomas Seymour*, 87–88 (entry 74, n. 1).

7. Skeletonized movements are occasionally seen on clocks made outside southeastern Massachusetts.

8. For example, see *The Magazine Antiques* 127, no. 1 (January 1985): 63; Sotheby's, October 23, 1994, lot 262.

ENTRY 86 (pp. 251–54)

1. John Bailey to Josiah Parker, June 30, 1823, letter 17, Josiah Parker Papers, Friends Collection, Earlham College Library, Richmond, Ind.

2. New York Chapter of the National Association of Watch and Clock Collectors, "An Original Clock by John Bailey, Jr. of Hanover, Massachusetts, and Some New Facts about This Clockmaker," *Timepieces Quarterly* 1, no. 1 (November 1948): 45.

3. Bailey, "Sketch of the Bailey Family," 14.

4. Clocks with movements made by Calvin Bailey and Joshua Wilder and cases that exhibit the same construction details as this have been examined in private collection. Additionally, a clock nearly identical to pl. 86.2 was sold at Cottone Auctions, September 27, 2002, lot 148.

5. This attribution is based on Hersey being the most likely cabinetmaker identified in Calvin Bailey's account book and is by no means definitive. It is based on a number of small pieces of evidence that seem to separate this maker's work from that of Theodore Cushing.

6. See Mussey, *John and Thomas Seymour*, 430–31.

ENTRY 87 (pp. 255–58)

1. Calvin Bailey account book, NWCML.

2. One case is known with straight bracket feet; some have oval inlays on the door or base.

3. Anderson Galleries, Sale 3953, New York, February 20, 1932, lot 247.

4. *The Magazine Antiques* 48, no. 4 (April 1946): 200.

5. The dial was made by Osborne's Manufactory, Birmingham, England.

6. The author is grateful to clock scholar Paul J. Foley for sharing his

unpublished research on this and other clock dials.

ENTRY 88 (pp. 259–61)

1. William Edward Gardner, *The Clock That Talks and What It Tells . . .* (Nantucket, Mass.: Whaling Museum Publications, 1954), 83.

2. *Ibid.*, 21, 22, 27.

3. *Ibid.*, frontispiece, 78, 83, 115–20.

4. *Ibid.*, 115.

5. Walter Folger to Lot Trip, October 2, 1792, Nantucket Historical Association.

6. For more on Cornelius Allen, see O'Brien, "New Bedford Masterpiece," 139–44.

7. For Cornelius Allen's dismissal from the Society of Friends, see Sandwich Meeting Men's Records, January–December 1790, New England Yearly Meeting Archives, Rhode Island Historical Society; Folger's dismissal is recounted in Gardner, *Clock That Talks*, 27.

8. The clock is not running; the date currently reads halfway between 1936 and 1937.

9. Partially closed shutters are visible at the lower extremes of the semicircular openings.

10. Gardner, *Clock That Talks*, 35–38.

ENTRY 89 (pp. 262–64)

1. Foley, *Willard's Patent Time Pieces*, 306.

2. Isaac Rogers used "Jr" to distinguish himself from an elder in the community by the same name; his father was not named Isaac.

3. See handwritten account of the business pursuits and inventions of Samuel Rogers in "Rogers Family Folder," Bridgewater Historical Society, Bridgewater, Mass. This account, written about the 1880s, includes some direct quotations from Samuel's son Charles.

4. "Rogers Family Folder."

5. Douglas W. Harkness, *Catalog of Unrecorded American Antique Furniture and Decoration* (South Glens Falls, N.Y.: By the author, 1964), ill. no. 36.

6. This clock was made within a few years before or after the Rogers dwarf clock.

7. This clock is shown in Sack, *American Antiques from Israel Sack Collection*, 1:90, no. 272. The other clock is in a private collection, access courtesy of Tim Martien, Choice American Antiques.

8. Foley, *Willard's Patent Time Pieces*, 332.

9. Sack, *American Antiques from Israel Sack Collection*, 1:118, no. 334.

10. This clock was owned and documented by the author in the mid-1990s; its current whereabouts are unknown.

11. A case which relates very closely to that of pl. 93 is shown in Mussey, *John and Thomas Seymour*, 430.

12. Two clocks are owned privately, the other (1964.2.1) is in the permanent collection of the Duxbury Rural and Historical Society.

13. This other bracket clock is shown in Sack, *American Antiques from Israel Sack Collection*, 7:1977, p. 5294.

14. This third clock is in a private collection.

15. Foley, *Willard's Patent Time Pieces*, 306

ENTRY 90 (pp. 265–67)

1. Foley, *Willard's Patent Time Pieces*, 258.

2. The clock marked 20 has not been examined; it is unknown whether this case was made by the same hand. Numbers 8, 9, 10, and 22 retain their original fretwork, and each one is identical; number 6 has replaced fret, and 9 has small portions missing.

3. This style of fretwork does have a precedent in Roxbury and is occasionally found on cases made there; see Dr. Roger W. Robinson and Herschel B. Burt, *The Willard House and Clock Museum and the Willard Family Clockmakers* (Columbia, Pa.: National Association of Watch and Clock Collectors, 1996), 51.

4. Property of the Town of Dighton, Massachusetts.

5. Coil-spring hammer returns can occasionally be found on clocks made outside this region, most notably on the late clocks of Aaron Willard Jr.

6. Foley, *Willard's Patent Time Pieces*, 258.

ENTRY 91 (pp. 268–73)

1. Foley, *Willard's Patent Time Pieces*, 328–29.

2. Although these construction features can be found in other cabinetmakers' work, the combination of several of them usually points to Abiel White.

3. Foley, *Willard's Patent Time Pieces*, 328.

ENTRY 92 (pp. 274–75)

1. One of these three clocks is in the permanent collection of NBWM; see Fred Ringer Jr., "Clockmakers of New Bedford, Massachusetts," typescript, 1993, author's collection.

2. The account book of Daniel Ricketson is contained in the NBWM library.

3. *Ibid.*

4. New Bedford gunsmith Josiah Wood also began his clockmaking business around the time of Taber's arrival but chose to purchase cases from Roxbury makers.

5. See entry 90 for complete explanation.

6. Foley, *Willard's Patent Time Pieces*, 318 (entry 89, n. 1).

7. Unpublished research on Stephen Taber by Fred Ringer Jr.

8. Joseph J. Smart, *The School and the Sea: A History of Tabor Academy* (Marion, Mass.: By the academy, 1964), 18. For a history of Tabor Academy, see http://www.taboracademy.org/about_history.asp.

ENTRY 93 (pp. 276–78)

1. Foley, *Willard's Patent Time Pieces*, 338.

2. Wood's advertisement in the *Columbian Courier*, August 21, 1799, is cited in J. Carter Harris, *The Clock and Watch Makers American Advertiser* (Sussex, Eng.: Antiquarian Horology Society, 2003), 470.

3. Foley, *Willard's Patent Time Pieces*, 338.

4. Wall worked in partnership with New Bedford clockmaker John C. Almy for two years; *ibid.*, 324.

5. *Ibid.*, 338.

6. This clock was donated to NBWM by a descendant and was accompanied by a miniature portrait on ivory of Josiah Wood, a portrait of his wife and daughter, a sampler by his daughter, and some coin silver spoons made by him. (Acc. No. 2005.35).

7. This first clock is in the permanent collection of the Nantucket Historical Association. The location of the Howland clock is not known. Dr. Anthony Benis, "The Answer Box," *National Association of Watch and Clock Collectors Bulletin* 8, no. 7 (December 1958): 354.

8. The author thanks author Paul J. Foley for sharing his unpublished research.

ENTRY 94 (pp. 279–82)

1. Frances Davis McTeer and Julia Bumpus Berndt, *Some Descendants of Peter Pitts of Taunton, Mass.* (privately printed, 1979), 47–48, OCHS.
2. *Representative Men and Old Families of Southeastern Massachusetts: Containing Historical Sketches of Prominent and Representative Citizens and Genealogical Records of Many of the Old Families* (Chicago: J. H. Beers & Co., 1912), 3:1356.
3. Newspaper reference courtesy of Paul J. Foley.
4. George H. Babbitt, *The Taunton Directory* (Taunton, Mass.: Samuel O. Dunbar, 1850).

ENTRY 95 (pp. 283–85)

1. Foley, *Willard's Patent Time Pieces*, 274.
2. Ibid.
3. A gallery clock inscribed "Made By / Ezra Kelley / 1832 / New Bedford Mass." is permanently installed on a wall of the Quaker Meetinghouse in South Yarmouth. The movement is a standard tall-clock movement that never had a strike train installed.
4. Foley, *Willard's Patent Time Pieces*, 310.
5. This clock sold at Sotheby's, Sale 7590, January 18–19, 2001, lot 702.

ENTRY 96 (pp. 286–89)

1. The Kelley clock is now in a private collection.
2. Foley, *Willard's Time Pieces*, 310.
3. Ibid.

ENTRY 97 (pp. 290–93)

1. The author thanks genealogist Henry Kelley for sharing his unpublished Kelley family genealogical research.
2. Foley, *Willard's Patent Time Pieces*, 273–74. Kelley family genealogical research.
3. Eliphalet Edson, account book, 1814–32, transcription provided courtesy of Brian Cullity; location of original unknown.
4. Brian Cullity, *Arts of the Federal Period, 1785–1825* (Sandwich, Mass.: Heritage Plantation of Sandwich, 1989), cat. no. 117.
5. That clock is on display at the Winslow-Crocker House, acc. no. 1999.213.

6. Allen Kelley to an unnamed clockmaker, n.d. The author is grateful to Henry Kelley for sharing a transcription of this document.

ENTRY 98 (pp. 294–96)

1. Foley, *Willard's Patent Time Pieces*, 210.
2. Charles Babbitt, account book, Fol. 283, Downs Collection, Winterthur Library.
3. *Taunton Daily Gazette*, September 1, 1854.

ENTRY 99 (pp. 297–98)

1. For a discussion of White's career, see O'Brien chapter in this volume and Bray, "Urban Craft in Rural Massachusetts."
2. Access to reference photographs of this clock was provided courtesy of Stephen P. Petrucelli.
3. This clock (acc. no. 2627), with an unsigned Bailey school works, is in the collections of the Braintree Historical Society, Braintree, Mass.
4. Cornelius, Lemuel, and Enos were known apprentices of White.

ENTRY 100 (pp. 299–302)

1. Simon Willard allowed his apprentices and associates to make and market banjo clocks that are often indistinguishable from those he himself made. The standard source on the history and evolution of banjo clocks is Foley, *Willard's Patent Time Pieces*.
2. Foley, *Willard's Patent Time Pieces*, 85–86.
3. Ibid., 274, and see entry 95 on Kelley and Shepherd's partnerships.
4. For Tifft, see *ibid.*, 320; for Hatch, see *ibid.*, 263.
5. Ibid., 264.

ENTRY 101 (pp. 303–9)

1. Skinner, Sale 2255, November 7, 2004, lot 131, American Art Galleries, American Art Association, "L. G. Myers Sale," February 24, 1921, lot 565, and one in a private collection.
2. David F. Wood, "Concord, Massachusetts, Clockmakers: 1789–1817," *The Magazine Antiques* 157, no. 5 (May 2000): 763.
3. A Munroe tall clock is illustrated in David F. Wood, ed., *The Concord Mu-*

seum: Decorative Arts from a New England Collection (Concord, Mass.: By the museum, 1996), 97.

4. Calvin Bailey account book, 35, NWCML.
5. Foley, *Willard's Patent Time Pieces*, 332.
6. Another example is in the permanent collection of NBWM; see Foley, *Willard's Patent Time Pieces*, 209.
7. The Torrey clock sold at Christie's, Sale 7640, January 22–23, 1993, lot 518. The Reuben Tower clocks sold at Sotheby's, Sale 6201, June 27, 1991, lot 352; and Skinner, Sale 986, July 18, 1984, lot 133. The David Studley clock is discussed in William L. Wadleigh Jr., "My All American Eleven Clocks," *National Association of Watch and Clock Collectors Bulletin* 11, no. 1 (December 1965): 135–36, and William L. Wadleigh Jr., "The Development of Early American Clockmaking," *National Association of Watch and Clock Collectors Bulletin* 14, no. 2 (February 1970): 111–12.

ENTRY 102 (pp. 310–11)

1. In addition to the clock in figure 102, the examples by Leach are a brass dial shelf clock (Joe Kindig Jr. advertisement, *American Collector* 7, no. 3 [April 1938]: inside cover); a shelf clock that descended in the family of Sarah P. Knapp of Plymouth (Israel Sack advertisement, *The Magazine Antiques* 59, no. 5 [May 1951]: 333); and two tall clocks (private collection and Falmouth Historical Society).
2. Harkness, *American Antique Furniture and Decoration*, ill. no. 36.

ENTRY 103 (pp. 312–20)

1. This number is based on the author's research. It includes examination of photographs from advertisements, articles, auction catalogues, and publications as well as firsthand examination of dozens of southeastern Massachusetts clocks.
2. Sack, *American Antiques from Israel Sack Collection*, 2:336, no. 836. The photograph of Tower is in a private collection.
3. Joseph Wilder Jr., account book, Abington Historical Society, Abington, Mass.
4. Abiel White's apprenticeship with Stephen Badlam is recorded in Badlam's

daybook (private collection); for more on White's training, see chapter 2 in this volume and Bray, "Urban Craft in Rural Massachusetts."

5. The original finial is a spread-wing eagle with Nelson's image and the embossed words "Admiral Lord Nelson/ Born 28 Sept 1758."

ENTRY 105 (pp. 325-27)

1. The author is grateful to clock specialist Robert C. Cheney for sharing information on a dated Joshua Wilder dwarf clock that he handled.

2. These observations do not apply to tall clocks or bell-top dwarf clocks.

3. Bray, "Urban Craft in Rural Massachusetts," 46.

ENTRY 106 (pp. 328-30)

1. The Shearman clock is illustrated in Sack, *Fine Points of Furniture*, 129 (center); the dial of this clock is inscribed "W Shearman / Andover," which is believed to be an incorrect restoration of a signature that should read "M Shearman / Andover." Martial Shearman was an apprentice or journeyman of Joshua Wilder. Three Wilder dwarf clocks have been found with Shearman's name inscribed on the movement. The author thanks Robert C. Cheney for sharing in-

formation on a Wilder dwarf clock he purchased at Christie's, Sale 8530, October 16, 1996, lot 239; this clock is inscribed on each of the winding drums, "Martial Shearman, Hingham, 1823." Shearman had left Hingham and was working on his own in Andover by 1825.

2. The author thanks clock specialist Kirtland H. Crump for sharing photographs of this clock.

3. The door veneers are applied in the same orientation, while the base panel veneer is a mirror image. These similar Wilder dwarf clocks are illustrated in Zea and Cheney, *Clock Making in New England*, 105; and Sack, *Fine Points of Furniture*, 129 (right).

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BROCK JOBE is Professor of American Decorative Arts for Winterthur's Program in American Material Culture and a widely known and published authority on early American furniture.



GARY R. SULLIVAN, president of Gary R. Sullivan Antiques, Inc., is a nationally recognized expert on early American clocks.



JACK O'BRIEN is Research Assistant for the Southeastern Massachusetts Furniture Project.

Jacket front

Background illustration: Detail of an overmantel (1789-93) from the David Thacher House, Yarmouth, attributed to Jonathan Welch Edes, 1751-93. Private collection. Photo, Dennis Helmar. See Figure 1.1.

Foreground illustration: Hood of a tall clock. Works by Joshua Wilder; case attributed to Abiel White, Hanover and Weymouth, 1807-10. Hingham Historical Society. See Plate 91.4.

Jacket back

Side chair, possibly Nantucket, 1745-75.

Hilary and Paulette Nolan. See Plate 13.

Cylinder desk, Heman Ellis, Nantucket, 1808.

Nantucket Historical Association, gift of Mr. and Mrs. Amos Hostetter Jr.

Photo, Jeffrey Allen. See Plate 75.



"Wallace Nutting lamented in 1928 that southeastern Massachusetts had been so picked over by dealers and collectors that it had become the 'least likely of any region to yield old furniture.' However, this new study by Brock Jobe, Gary R. Sullivan, and Jack O'Brien, assisted by a cadre of other authors, proves that Nutting was mistaken. *Harbor & Home* provides a rich contextual examination of the cabinetmaking and clockmaking crafts in this area from 1710 to 1850, linking the area's furniture to Boston and Newport while defining its own distinctive characteristics. It will surely become a standard text in the literature on regional styles in early American furniture."—GERALD W. R. WARD, The Katharine Lane Weems Senior Curator of Decorative Arts and Sculpture, Art of the Americas, Museum of Fine Arts, Boston

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