

REFERENCES: Nutting, *Furniture Treasury*, no. 1971, appears to be identical except that it is upholstered in leather with a nail pattern of swags on the front seat rail. Neil D. Kamil, "Hidden in Plain Sight: Disappearance and Material Life in Colonial New York," *American Furniture*, 1995, ed. Luke Beckerdite and William N. Hosley (Hanover and London, University Press of New England for the Chipstone Foundation, 1995), fig. 30 for a New York chair with spiral-twist turnings. See previous entry.

EXHIBITION: "Inherited and Collected: Decorative Arts from Rhode Island Homes," Museum of Art, Rhode Island School of Design, Providence, R.I., 1982.

3. ARM CHAIR

Southeastern New England, 1735-1775

Maple, ash

H. 46 $\frac{1}{4}$ " Seat H. 17 $\frac{1}{2}$ " W. 20 $\frac{7}{8}$ " D. 18 $\frac{3}{8}$ "

N-1010

DESCRIPTION: Bannister-back with four split spindles between an elaborately shaped crown-type crest rail, with astragal-arched center and flanking sprigged elements, and a low stay rail with a beaded upper edge and short double-arched drop on bottom edge. Ring-, reel, and vase-turnings



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on stiles and front legs; finials on stiles consist of an urn with mushroom above and reel below. Profile of split spindles reflects turnings on stiles. Slender, gently curved arms with incomplete scroll terminals sit atop front legs. Two plain-turned stretchers each side, one in rear; two front stretches have bold bulbous turnings flanking a central reel. Woven splint seat. Original finish.

PROVENANCE: John Perkins of Deerfield, George Perkins, Nadeau

COMMENTS: This is an extremely fine bannister-back chair that is in a remarkable state of preservation. The individual who made it was an accomplished craftsman and a master turner. The crest pattern is rare. The chair has many similarities to earlier bannister-back carved-crown chairs ascribed to the Boston area. See, for example, the profiles of the finials, back posts, bannisters, and front stretcher. Many of these chairs also have an angular central stayrail projection that is short and abrupt like the one on the Nadeau chair. Many chairs in this group also have a prominent bead at the base of the crest rail and on the top of the stayrail.

William Barker, a chairmaker in Providence, who made bannister-backs and slat-backs, also did repairs for his customers. When he posted a charge for "bottoming fine cha[i]r" in 1774, Barker was probably referring to a chair of the quality of this one, with its crisp, stylish turnings and rare handsome crest.

REFERENCES: Trent, *Hearts and Crowns*, fig. 6, for a chair with a similar crest and stay rail. Jobe and Kaye, *New England Furniture*, no. 85; Fales, *Furniture of Historic Deerfield*, fig. 33; Fairbanks and Bates, *American Furniture*, p. 74 (left); for Boston area chairs with similar features. William Barker, Account book (4 vols.), Providence, R.I., vol. 3.

4. SIDE CHAIR

Wethersfield, Connecticut, 1740–1780

Maple, ash

H. 44¼" Seat H. 17¾" W. 19¼" D. 14¾"

N-232.1

DESCRIPTION: Bannister-back chair with three split spindles between crown-type crest rail and stay rail. Vase-and-ring turnings on upper stiles with capped urn finial on

plinth. Two squat vase-and-ring turnings on each cylinder-turned front leg; four vase-turned feet. Two stretchers each side, one in rear, and lower front stretcher, all plain turned; upper front stretcher has vase-and-ring turnings flanking central ring turning. Scribe marks on front legs to mark location of stretchers. Rush seat once painted yellow ochre. Chair frame was painted red; it was later overpainted in black with gold trim on stiles.

PROVENANCE: Ward, Shumway, Nadeau

COMMENTS: The crown-type crest rail is the most prominent characteristic of a chairmaking tradition that came to Wethersfield from coastal Connecticut, especially New





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London County. Crown chairs first appeared in Wethersfield in 1732 and were made for the rest of the century. Kevin Sweeney has attributed many of these chairs to members of the Atwood and Brigden families. Armchairs in this tradition have four split spindles; side chairs have three. Despite the rising popularity of Windsor chairs, several traditional vernacular seating forms remained popular during the 1790s. Among them was the bannister-back chair.

On several examples of this chair type, the feet have been replaced. Both this chair and 232.2 have their original feet.

REFERENCES: Kevin Sweeney, "Furniture and Furniture-Making in Mid-eighteenth-century Wethersfield, Connecticut," *Antiques*, vol. 125, no. 5 (May 1984), pp. 1156–63, fig. 15, for a nearly identical chair. See also Robert F. Trent with

Nancy Lee Nelson, "A Catalogue of New London County Joined Chairs," *Connecticut Historical Society Bulletin*, vol. 50, no. 4 (Fall 1985), pp. 132–33 (illus.) for an arm chair of this type.

5. SIDE CHAIR

Wethersfield, Connecticut, 1740–1780

Maple and ash

H. 44 $\frac{1}{4}$ " Seat H. 17 $\frac{3}{4}$ " W. 19" D. 14 $\frac{1}{2}$ "

N-232.2

DESCRIPTION: Bannister-back chair with three split spindles between crown-type crest rail and low stay rail with broad rectangular drop on underside. Spool-, vase-, and ring-turnings on upper stiles with urn finials on a plinth. Two broad ring turnings on each cylinder-turned front leg. Four ball-like feet. Two side stretchers, one rear stretcher, all plain-turned; two front stretchers with vase-and-ring turnings flanking a central plain section. Woven splint seat. Reddish-brown paint finish.

PROVENANCE: Ward, Shumway, Nadeau

COMMENTS: See previous entry.

REFERENCES: Kevin Sweeney, "Furniture and the Domestic Environment in Wethersfield, Connecticut, 1639–1800," *Connecticut Antiquarian*, vol. 36, no. 2 (Dec. 1984), pp. 10–39, fig. 8, for an inventory study and an illustration of an identical side chair. Kane, *Seating Furniture*, no. 45, for an arm chair with almost identical characteristics. Also see references for no. 4.

6. SIDE CHAIR

Connecticut River Valley, possibly the Deerfield area,

1745–1780

Maple, ash

H. 42" Seat H. 14 $\frac{3}{4}$ " W. 18 $\frac{1}{2}$ " D. 14"

N-125

DESCRIPTION: Bannister-back chair with four split spindles between crown-type crest rail and low stayrail; upper edge of crest rail shaped in cyma curves with peak in center;

bottom of stayrail shaped in two cyma curves. Turned stiles and legs with vase-and-ring turnings on stiles and bell-shaped and flattened-ball finials with a peak in center; two large ring turnings on front legs and hemispherical feet. Two plain-turned stretchers each side; one plain-turned rear stretcher; two front stretchers with vase turnings flanking central flattened ball. Painted black with remnants of gold striping.

PROVENANCE: John Perkins, Shumway, Nadeau

COMMENTS: The paint and striping date from the late nineteenth century. Similar striping appears on Windsor chairs repainted at that time. The angular motif of the crest

center is typical of the period. Bannister-back chairs appear frequently in the accounts of William Barker of Providence. Because of the large number of units to be framed in the backs of these chairs and the intricacy of the many patterns, bannister backs sold for a higher price than slat backs. One finial burned where a candle was hung for reading.

REFERENCES: Fales, *Furniture of Historic Deerfield*, fig. 42 for a similar side chair with a Deerfield history. Jobe and Kaye, *New England Furniture*, no. 87. Elder and Stokes, *American Furniture, 1680-1880*, no. 3. William Barker, Account books, Providence, R.I.

7. SIDE CHAIR

Coastal Connecticut, *1740-1750

Maple, ash

H. 40³/₄" Seat H. 15¹/₄" W. 19" D. 14¹/₂"

N-124



DESCRIPTION: Bannister-back chair with turned stiles and legs; four rectangular slats molded on the front and set between a slat-type hollow crest and low stayrail; rush seat. Vase-and-ring turnings on stiles, two large ring turnings on front legs; urn-on-a-plinth turned finials; two plain-turned stretchers each side; one plain-turned rear stretcher; two sausage-turned front stretchers. Black overprinted in red.

PROVENANCE: Ward, Shumway, Nadeau

COMMENTS: Hollow-crested bannister-back chairs have been associated with the southern New England coastal areas, Long Island, New York, and New Jersey. Their influence was felt in inland Connecticut, as in chair no. 5 which is attributed to Wethersfield. Capt. Stephen Mansfield of New Haven, Conn., who died ca. 1774, owned the following: "6 molding Back" chairs, "brown Chairs and a great d[itt]o," 3 white Chairs, a roundabout chair, and 6 "crook'd back" chairs and "great D[itt]o." Mansfield's estate was valued at about £1282.

REFERENCES: Jobe and Kaye, *New England Furniture*, no. 89, observe that sagging or hollow crest rails were favored by turners in Connecticut and Long Island. Fales, *Furniture of Historic Deerfield*, fig. 40. Trent, *Hearts and Crowns*, fig. 36,



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PROVENANCE: Obediah Perkins, John Perkins, Shumway, Nadeau

COMMENTS: A child's low chair at Yale has similar features: slats, plain back posts and front legs, arms with plain rods and inset cylindrical posts. It was found in Longmeadow, Mass. The Nadeau chair was used by RWN when he learned to walk. It was tipped onto its front so that it was at his level; hence, the wear pattern. Traditionally, the high chair permitted the child to dine with other family members. The accounts of William Barker of Providence, R.I., show that he made low chairs, great chairs with arms, and high chairs for children. The high chairs appear to have been available with bannister backs and three- or four-slat backs.

REFERENCES: Kane, *Seating Furniture*, no. 30. William Barker, Account books, Providence, R.I.

13. SIDE CHAIR (1 of 4)

Connecticut, *1750-1760

Maple

H. 39" Seat H. 16" W. 20 $\frac{1}{8}$ " D. 14 $\frac{7}{8}$ "

N-444.I-4

DESCRIPTION: Proto-Chippendale style chair with Queen Anne and William and Mary style characteristics. Stiles vase-and-ring-turned on upper portion; plain-turned on lower portion. Yoke-like crest with projecting terminals; stay rail plain except for simple molding at bottom edge; vase-shaped solid splat chamfered on sides. Front legs have vase-



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and-ring turnings on upper portion; plain lower portion; ball feet worn down to small pads. Front legs set into finished corner blocks that also receive (or are part of) the seat rails. Plain-turned stretchers: two each side, one in rear; front stretcher has bold vase-and-ring turnings flanking a central ring. Rush seat. Painted dark brown over red. Front stretcher badly worn from use as foot rest.

PROVENANCE: Used in Gen. Artemas Ward's small dining room along with no. 37; Shumway, Nadeau

COMMENTS: Turned, woven-bottom, side chairs with a solid back splat remained common in the late eighteenth century. Titus Preston of Wallingford, Conn., charged six shillings for "6 red fiddle back chairs." This compares with seven shillings for a Windsor side chair by the same maker.

REFERENCES: Cooke, *Fiddlebacks and Crooked-backs: Elijah Booth and Other Joiners in Newtown and Woodbury, 1750-1820*, figs. 2, 3, 5, 6 for chairs with this distinctive crest, but see fig. 4 for a chair with the same splat, front leg turnings, and front stretcher. Titus Preston, Ledger, Wallingford, Conn.

14. ARM CHAIR

Southern New England, *1730-1740

Maple, ash

H. 44½" Seat H. 16⅞" W. 24½" D. 20⅞"

N-315

DESCRIPTION: Transitional William and Mary-Queen Anne style chair with vase-, ring-, and ball-turned upper stiles, yoke-like crest rail, vase-shaped solid splat, and plain stay rail. Splat chamfered on sides. Gently curved sloping arms with incipient scroll terminals. Front legs have elongated vase-and-ring turnings under arms; two vase turnings divide lower front legs into three plain sections terminating in a hemispherical foot. Plain-turned stretchers: two each side, one in rear; front stretcher has two elongated vase turnings separated by a central reel. Rush seat. Scorings on stiles for stretchers and arms. Traces of a dark paint.

PROVENANCE: John Perkins of Deerfield, Perkins, Shumway, Nadeau



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COMMENTS: This is a distinctive chair for which no analogue seems to exist. Some of the individual turnings relate to those found on Windsor chairs in Connecticut and Rhode Island. The yoke crest is found in coastal Connecticut.

Vernacular chairs with a single vase-shaped splat had several names in the late eighteenth century, among them fiddle-back, "bannister chairs," and York chairs. Daniel and Samuel Proud of Providence used the term "Banister chairs" in their accounts to identify chairs with single or multiple vertical members in the back. They sold twelve chairs of this description to Quaker merchant Moses Brown in 1789 for six shillings a piece. The Prouds also made York chairs, which they priced slightly higher, probably because the chairs had club-shaped pad-foot legs at the front.

REFERENCES: Evans, *American Windsor Furniture*, fig. 6-151 for flared neck baluster on legs, and 6-175 for the spool



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20. ARMCHAIR

Border region of Connecticut and Rhode Island,
1785-1795

Pine seat, maple and ash turnings
H. 38 $\frac{5}{8}$ " Seat H. 16 $\frac{3}{4}$ " W. 24 $\frac{3}{8}$ " D. 18 $\frac{3}{4}$ "
N-132

DESCRIPTION: Windsor sack-back with shallow sculptured seat, almost oval in plan. Arms formed from a single U-shaped member terminating in knuckle grips. Arms supported by vase-and-ring turned posts set into and perforating seat; two plain-turned spindles each side. Ends of bowed crest rail penetrate arm rail. Seven plain tapered spindles inserted through arm rail and penetrate crest rail and seat. Four legs penetrating seat have vase-and-ring turnings on upper portion; lower portion tapered. One stretcher each side and one cross stretcher, each with a bulb turning in center. Brick red overpainted in black. Illegible chalk inscription on underside of seat.

PROVENANCE: Perkins of Deerfield, Perkins, Shumway, Nadeau

COMMENTS: The sack-back was the most common Windsor armchair made in New England during the late eighteenth century. Regional craftsmen made this chair form in far greater numbers than were produced elsewhere. The pattern, modified by bamboo turnings, remained popular with consumers into the first decade of the nineteenth century.

REFERENCE: Evans, *American Windsor Chairs*, fig. 6-131.

21. ARMCHAIR

Rhode Island, 1790-1795

Pine seat, maple or ash turnings
H. 39 $\frac{1}{4}$ " H. of seat 18 $\frac{1}{4}$ " W. 22 $\frac{3}{8}$ " D. 19 $\frac{1}{4}$ "
N-129

DESCRIPTION: Windsor sack-back with shallow sculptured seat, rounded-chamfered sides, almost oval in plan. Arms formed from a single U-shaped member terminating in flat circular grips. Arms supported by vase-ring-and-reel-turned posts set into and penetrating the seat; two plain spindles each side. Ends of bowed crest rail penetrate arm rail. Seven plain tapered spindles inserted through arm rail and penetrate crest rail and seat. Four legs penetrating seat have vase-and-ring turnings on upper portion; lower portion tapered. One stretcher each side and one cross stretcher, each with a bulbous turning in center. Painted brick red; traces of blue show through. Arm terminal on sitter's right repaired.

PROVENANCE: Ward, Shumway, Nadeau

COMMENTS: Long back spindles that taper to fine tips, top and bottom, are found in Rhode Island and the bordering areas of Connecticut. The streamlined double-sweep of the seat front is typical of the best Rhode Island sculptured oval seats.

REFERENCES: Evans, *American Windsor Chairs*, fig. 6-70; see also 6-98, 6-20, 6-21, and 6-34 for discussions of characteristics.

22. SIDE CHAIR

Eastern Massachusetts, probably Salem, 1795–1802

Pine seat, maple and ash turnings

H. 35 $\frac{3}{4}$ " Seat H. 17 $\frac{7}{8}$ " W. 21 $\frac{3}{4}$ " D. 18 $\frac{3}{8}$ "

N-718.1

DESCRIPTION: Windsor fan-back with deeply sculptured and boldly shaped saddle seat. Two posts (penetrating seat) have vase-and-ring turnings and are set into curved and arched crest rail with rounded terminals; eight plain-turned and tapered spindles set into seat and crest in a semicircular pattern. Four splayed legs with vase-and-ring turnings on upper portion; plain-turned and tapered lower portion. One stretcher each side, one cross stretcher, all with bulb turnings in center. Painted black.

PROVENANCE: Ward, Shumway, Nadeau. Used in Dr. Alice Shumway Nadeau's office



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COMMENTS: The chair conforms closely to the work of James Chapman Tuttle, of Salem, in the profile of the crest, eight spindles in back (seven and nine are more common), profile of the back posts, deep modeling of the seat, and profile of the legs.

The fan-back was the first side chair of Windsor construction introduced to the commercial market. The pattern, developed at Philadelphia and based generally on the English prototype, appeared at the close of the Revolutionary War. This example is modeled closely after the Philadelphia chair.

REFERENCE: See Evans, *American Windsor Furniture*, fig. 6-219, for chairs from the Salem shop of James Chapman Tuttle.

24. ARM CHAIR

Rhode Island, 1785–1795

Pine seat, maple and oak turnings

H. 41½" Seat H. 16¾" W. 26½" D. 20½"

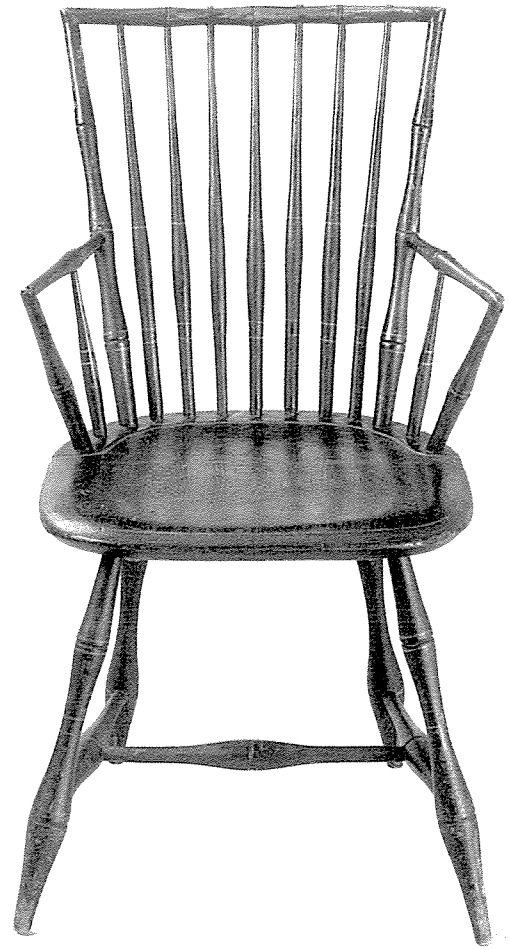
N-218.1

DESCRIPTION: Windsor high back with vigorously sculptured saddle seat almost oval in plan. Arms formed from a single U-shaped member with flat circular grips. Arms supported by vase-turned posts set into and penetrating seat and two plain-turned spindles each side. Two vase-and-ring turned end spindles and five plain-turned spindles set into back perimeter of seat, inserted through arm rail, and set into curved crest rail with rounded terminals. Four legs with vase, ring, and reel turnings on upper portion are set into and penetrate seat; lower portion tapered. One stretcher each side and one cross stretcher, each with a large ball turning in the center flanked by ring turnings. Brick red overpainted in dark brown.

PROVENANCE: Handwritten note tacked to underside of seat: "This chair belonged to Col. MacGregor who resided in Rice City (now Plainfield) Conn. He was prominent in the Revolutionary War. My [grand]mother, Ella Jane Perkins Shumway, was a descendent. Source of acquisition Uncle Noyce Billings. Alice Shumway Nadeau". Ella Jane's sister, Ida Belle Perkins, married Noyce Billings. Ella Jane Perkins Shumway was RWN's grandmother.

COMMENTS: The heavy turned end spindles in the back are rarely found among high-back Windsors with a U-shaped arm rail. Notable also are the sawed arm terminals, with a "pip" between rounded ends and side pieces, and the deeply sculptured sweeps of the seat with abrupt drops at front faces of the spindle platform.

REFERENCES: Evans, *American Windsor Chairs*, fig. 6-33. MacGregor, *Life and Deeds of Dr. John MacGregor*, for brief sketch of the life of Col. John MacGregor. (RWN owns this book.)



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25. ARM CHAIR

New London County, Connecticut, probably

Norwich, 1800–1810

Pine seat, maple and ash turnings

H. 36" Seat H. 17" W. 20⅞" D. 19¼"

N-614

DESCRIPTION: Windsor square-back with shallow, dished plank seat, straight across front with rounded corners. Back formed by two posts (penetrating seat) and a crest rail, all bamboo turned, with seven tapered spindles between (penetrating crest rail), each with a swelled portion (nodules) below arm level. Rudimentary arms with angled supports (penetrating arm and seat) and a single spindle, all bamboo turned. Four splayed legs, two side stretchers and one cross stretcher, all with bamboo and/or bulb turnings. Grained



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surface trimmed with broad green bands edged with yellow stripes; gilt floral device on front of seat.

PROVENANCE: Avery Ward, Achsah Ward's father, received it as a gift from a relative in Norwich, Conn.; Shumway, Nadeau

COMMENTS: This is an interesting transitional design with a foot in both the eighteenth and nineteenth centuries. Holdovers from the eighteenth century are the nodule spindles, H-plan stretcher system, the three-section bamboo work of the legs (already converted to four sections in the back posts), and the bulbous stretchers. The painted surface, simulating rosewood, is not the original one, but it is early (1820s or 1830s). Rosewood graining was enormously popular in New England during the second quarter of the nineteenth century. Most so-called "old" surfaces actually date from the late nineteenth century. The chair must have been stunning when the rosewood finish was new. Simulated bamboo turnings were an innovation in Windsor furniture at the end of the eighteenth century. After 1800 the simple

square-back with one or two cross bows (crests) quickly replaced earlier designs.

REFERENCE: Evans, *American Windsor Chairs*, fig. 7-9, who points out the influence of the Tracy family who worked in Lisbon Township, near Norwich, Conn.

26. SIDE CHAIR (1 of 3)

James Chapman Tuttle, Salem, Massachusetts,
1800-1810

Pine seat, maple spindles and legs
H. 36 $\frac{5}{8}$ " Seat H. 18 $\frac{1}{8}$ " W. 21 $\frac{1}{4}$ " D. 17 $\frac{1}{4}$ "
N-728

DESCRIPTION: Windsor square-back with arched top bow. Shallow dished plank seat, straight across the front with



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rounded corners; scored parallel lines on front and sides. Back formed by two posts (penetrating seat), a double-bow crest, and seven spindles, three of which penetrate both crest bows and are set into the seat between the other four spindles. Four splayed legs with single stretchers on each side, front, and rear. All posts, legs, stretchers, and spindles bamboo-turned. Stripped of paint. Stamped on underside of seat: "W" (for Ward per RWN). Paper handwritten label attached to underside of seat: "Made by / James Chapman Tuttle / Salem Masch. / 1[79]3".

PROVENANCE: Belonged to RWN's great grandfather, Avery Ward, and before him, his father Erasmus.

COMMENTS: The attribution to James Chapman Tuttle seems valid; the chair has many features that are consistent with his known work. The dating on the label is incorrect, however. Square-back chairs were not introduced even in Philadelphia (the style center until after the War of 1812) until ca. 1800. The arched top bow in this chair is a rare design, and the nodular bamboo work is above average. As a slightly later pattern than no. 25, this chair has several new features: the bamboo work of the legs and backposts contains four segments, box stretchers brace the legs (replacing earlier H-plan construction), a reflection of the influence in the furniture market of the new fancy chair which was often produced by the same craftsmen.

REFERENCES: Nancy Goynne Evans, "Design Sources for Windsor Furniture, Part II: The Early Nineteenth Century," *Antiques* 133, no. 5 (May 1988): 1128-43, fig. 4, who says the arched back is based on a Hepplewhite shield-back design. Evans, *American Windsor Chairs*, fig. 7-44. *Maine Antiques Digest*, Feb. 1987, for a set of six chairs like this sold at a Bourne, Mass., auction.

EXHIBITION: "Inherited and Collected: Decorative Arts from Rhode Island Homes," Museum of Art, Rhode Island School of Design, Providence, R.I., 1984.



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27. JOINT STOOL

Southern New England, 1680-1720

Pine top, maple legs, oak stretchers

H. 19⁷/₈" W. 18¹/₈" D. 12"

N-182

DESCRIPTION: Rectangular top with molded edge; top pinned to frame. Straight skirt with beaded bottom edge. Four blocked-and-turned legs with vase-and-ring turnings and hemispherical feet. Four side stretchers, rectangular in section. Joined construction. Painted red.

COMMENTS: Although similar in overall form to several Massachusetts joint stools of the late seventeenth and early eighteenth centuries, the leg turnings are distinctive and do not closely resemble the turnings found on most extant examples. A centered ball-ring-ball turning is commonly found on the front stretchers of Massachusetts chairs from 1690 to 1720, but there the resemblance ends.

REFERENCES: Forman, *American Seating Furniture*, nos. 35, 36. Nutting, *Furniture Treasury*, no. 2723, has ball-ring-ball turnings but of a very attenuated character; Nutting



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Pennsylvania. Trumpet turnings were widely used on tables and high chests of the William and Mary period. The needlework was made by Emily Boothroyd, Worcester, Mass., ca. 1960.

REFERENCES: Nutting, *Furniture Treasury*, no. 2741. Garrett, *At Home: The American Family, 1750-1870*, p. 129, shows a colored lithograph, dated 1843, with a woman sitting on a turned-leg stool with upholstered top.

30. STOOL

New England, 1800-1835

Pine, maple

H. 6 $\frac{5}{8}$ " W. 8 $\frac{1}{4}$ " L. 9 $\frac{5}{8}$ "

N-196

DESCRIPTION: Rectangular plank top with beveled edges. Four splayed legs with bamboo turnings. Four plain-turned stretchers. Stamped underneath: "J. Woodbury" in roman letters with serifs. Pine top. Unpainted.

COMMENTS: According to furniture historian Nancy Goyne Evans, there is a J. H. Woodbury stamp, which she believes is an owner's stamp. It, however, has sans serif letters. Low stools like this were used as footstools for adults or for children to stand on. There is a lovely sketch of a child standing on such a stool made by the Baroness Hyde de Neuville in New York state in 1808. Small stools were com-



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monly referred to as "crickets." Job Danforth, Sr., a cabinet-maker of Providence, R.I., on November 12, 1802, entered in his accounts a charge of six shillings to Elisha Dyer for a "cricket."

REFERENCES: Garrett, *At Home: The American Family, 1750-1870*, pp. 71-72; p. 72 for sketch. Job Danforth, Sr., Account book, Providence, R.I.

31. STOOL

New England, 1820-1840

Pine

H. 4 $\frac{1}{2}$ " L. 14 $\frac{1}{8}$ " W. 5 $\frac{3}{4}$ "

N-1018

DESCRIPTION: Foot stool with a rectangular top and rounded corners. Deep skirt on longitudinal sides with canted ends. End panels rabbeted into skirt and top; arched void in center of each end panel creates legs. Painted black with polychrome stenciled compote of fruit, leaves, and berries.

PROVENANCE: Ward, Shumway, Nadeau

COMMENTS: The compote was a popular stencil motif during the 1820s and 1830s. Many ornamentors cut their own patterns, and, because of the precise nature of this motif, it has become a "signature" that can sometimes be tied to specific ornamentors. Stencils survive in some quantity, and many are associated with specific individuals. In this case the