

William Rice

American, 1777–1847

Tavern sign, c. 1817–20

Oil on wood

Gift of Mrs. Walter L. Goodwin, 1952.296

Like today's highway billboards, hand-painted wooden signboards were meant to be visible from long distances. They were potent marketing tools for inns and taverns, which welcomed increasing numbers of stagecoach and turnpike travelers. Painted by William Rice, this sign greeted patrons of Goodwin Tavern, built in 1810 on the old Albany-Hartford Turnpike in Hartford. Rice's signs were popular throughout New England for their bold imagery and innovative, eye-catching effects, such as gilding and glow-in-the-dark smalt, made from ground glass. From 1816 until 1847, his workshop was located in Hartford at the "Sign of the Lion." Rice repeatedly employed the lion on his signboards making customers' signs instantly recognizable as his work.

*Chimney breast
and overmantel,*
mid- to late 18th century

From the Colonel Joseph Pitkin House,
East Hartford, Connecticut, built c. 1724;
razed c. 1926

Oil on pine

Gift of the Atlantic Refining Company, 1926.2905c

This marbled chimney breast with overmantel painting is from the Colonel Joseph Pitkin House (once located on Main Street in East Hartford). This exuberant faux-painted paneling was thought to have been in the parlor. Wadsworth Atheneum patron William B. Goodwin removed it when the house was being demolished in 1926. The Pitkins were one of East Hartford's most influential families, and Joseph (1702/03–1740) was the brother of Governor William Pitkin. Little is known about the interiors of this house. Perhaps more lore than fact, the faux-marble finishes were said to have been painted by two daughters of French officers quartered with the Pitkins during the Revolutionary War.

Side chair, 1755–65

American, Hartford or
possibly Norwich, Connecticut

Cherry and white pine

Gift of the family of Mr. C. Henry Olmsted
in memory of C. Henry Olmsted, 1976.20

Thought to have been purchased by Governor William Pitkin (1694–1769) of East Hartford, this chair was the height of current fashion and reflected the influence of new international design trends. Known to us now as a Queen Anne style chair, it would have been referred to as an “India chair” (meaning Asia) in early eighteenth-century England—as a reference to the strong influence of Chinese furniture on English design. Crossing the Atlantic to New England, the chair shares the essential grammar of its English predecessors, but speaks with a distinctive Connecticut accent.

Armchair, c. 1780

American, East Windsor Hill,
Connecticut

Eliphalet Chapin (1741-1807)

Mahogany and pine

Purchased through the gift of James Junius Goodwin,
1974.102

Chapin is credited with bringing high-style rococo aesthetics to the Connecticut River Valley. Fleeing a paternity suit in 1767, Chapin left East Windsor Hill and resettled in Philadelphia. The city was a flourishing center for the prevailing “modern” rococo taste, characterized by naturalistic, asymmetrical ornamentation. After four years in Philadelphia, Chapin returned to Connecticut where he tailored his newly learned construction techniques and rococo-inspired designs to a more conservative market. This chair exhibits features of Chapin’s best work, and unlike the majority of his furniture it is made from imported mahogany rather than local cherry. The chair may have belonged to the Rev. Cotton Mather Smith (1731-1806), minister of Sharon, Connecticut’s first church.

Court cupboard, 1665–73

American, Yarmouth,
Massachusetts

Red oak with red cedar and maple (moldings) and
Northern white cedar and white pine

The Wallace Nutting Collection,
Gift of J. Pierpont Morgan Jr., 1926.289

This cupboard, belonging to Thomas Prentice (c. 1600–1673), a governor of Plymouth Colony, is among the masterpieces of seventeenth-century turned and joined furniture. Though lost to time, the cupboard was once vibrantly colored with black and red paint against the bright newly hewn oak. The applied spindles were painted black to imitate ebony. Governor Prentice noted in his will that this cupboard “stands in the new Parlour,” the most important room in early households, and it was covered with a precious “Cloth and Cushen.” Such court cupboards were the most expensive furniture forms produced in early Colonial America, yet the objects they displayed and stored, including fine textiles and silver, were even more valuable.

I esteem it as well politic as reputable to furnish myself with an handsome cupboard of plate which gives myself the present use and credit, is a sure friend at a dead lift, without much loss, or is a certain portion for a Child after my decease.

— *William Fitzhugh of Virginia, 1688*

From the medieval era to today, silver has been used to mark important occasions for all stages of life. For centuries, the silver you owned indicated your social status and displaying it was a way to communicate your wealth and position in the world. In the seventeenth and eighteenth centuries, only around five percent of the population in Colonial America owned silver in any significant quantity. For this reason, it was common practice until recent history to prominently display silver and other valued treasures on tables, sideboards, and cupboards.

Caster, c. 1695–1705

American, New York, New York

Jacobus van der Spiegel (bapt. 1668–1708)

Silver

The Wallace Nutting Collection,

Gift of J. Pierpont Morgan Jr., by exchange, 1992.28A,B

These containers with delicately pierced lids were used for “casting” sugar onto food.

Casters were made in sets of two to three for sugar, pepper, and dry mustard — the one for sugar was often larger than the others in the set. By the 1670s, these items were fashionable in England, but it is rare to see an American example of this size and early date.

Caudle cup, c. 1695–1700

American, Boston, Massachusetts

David Jesse (born England, c. 1670–1705)

Silver

The Douglas Tracy Smith and

Dorothy Potter Smith Fund, 2005.1.1

Two-handled cups like this one were often used to serve hot caudle and posset, which were drinks similar to alcoholic eggnog. This caudle cup was made by silversmith David Jesse, who immigrated to Boston after completing his apprenticeship in London. He married Mary Wilson of Hartford, Connecticut, sometime before 1698, and her substantial inheritance of over £1000 allowed him to establish a significant business as a goldsmith and shopkeeper.

Mug, c. 1715

American, Boston, Massachusetts

John Edwards (c. 1671–1746)

Silver

The Philip H. Hammerslough Collection, 1983.364

While larger vessels with lids were referred to as tankards, smaller colonial drinking vessels with straight sides were referred to as mugs. Like many silversmiths of his era, Edwards made a living through a wide variety of roles. In addition to retailing and luxury imports, making metalsmithing repairs, and fashioning silver wares, he was involved in money lending, witnessing bonds, and weighing hard currency.

Two-handled cup, 1681/82

English, London

Maker's mark: SR

Silver

The Elizabeth B. Miles Collection of English Silver, 1979.20

Slate-top tea table,
1695–1715

American, New York, New York

Soft maple, white pine, and white oak (frame);
slate, walnut, and fruitwood inlay (top)

The Wallace Nutting Collection,
Gift of J. Pierpont Morgan Jr., 1926.505

This tea table is thought to be among the earliest examples of this form made in the American colonies. It is a regional interpretation of the emerging early baroque, or William and Mary style, with its trumpet-turned legs, curvilinear stretchers, and scrolled feet. While the frame is the work of a colonial cabinetmaker (a highly skilled furniture maker), the table's decorative inlaid top was imported from Switzerland. In form, design, and material, this table speaks to the flourishing international trade and the exchange of ideas and goods across continents.

Teapot on stand, 1715–16

English, London

William Gamble (freeman 1697–1735)

Silver

The Elizabeth B. Miles Collection of English Silver, 1979.38

In the seventeenth and early eighteenth centuries, teapots were very small compared to late eighteenth- and nineteenth-century examples, in part because of the great expense of tea but mainly because Europeans closely copied the style and size of imported Chinese examples. When serving tea, additional water was kept hot in a kettle and then poured into the teapot to brew more tea.

Tea canister with cover, 1716/1717

Glover Johnson Jr.

Silver

The Elizabeth B. Miles Collection of English Silver, 1979.31

In this early period, two types of teas were readily available — green tea, or hyson, and bohea, a cheaper black tea.

*Teapot, Qing dynasty,
Qianlong period, c. 1720–40*
Chinese, Jingdezhen

Glazed porcelain with gilt and silver

Bequest of Mrs. Gurdon Trumbull, 1934.257

*Teabowl and saucer,
Qing dynasty, Qianlong period,
c. 1740*
Chinese, Jingdezhen

Glazed porcelain with gilt and silver

The Stephen Terry Collection, gift of Mrs. Stephen Terry,
1905.687A,B

Following Chinese examples, teacups were made in the shape of small bowls without handles. Teacups slightly larger in size with handles are a later design developed as a result of the American and British habit of drinking black (bohea) tea, which was consumed at a higher temperature than Chinese green (hyson) tea.

Teapot, c. 1745

American, Boston, Massachusetts

Jacob Hurd (1702/3-1758)

Silver

Gift from the Estate of Mr. and Mrs. Erving Pruyn,
1986.284

The teapot originated approximately five hundred years ago when the practice of steeping tea leaves displaced the use of boiled or whisked tea in China. In the early decades of the eighteenth century, globular or apple-shaped teapots were particularly popular in New England and were derived from contemporary English and Asian ceramic examples. This teapot was made by Jacob Hurd, one of Boston's most prolific and well-patronized silversmiths.

Spoon rack, 1745

American, probably Pennsylvania

Painted wood

The Wallace Nutting Collection, Gift of J. Pierpont Morgan Jr., 1926.552

Spoon rack, 1745

American, probably Pennsylvania

Painted wood

The Wallace Nutting Collection,
Gift of J. Pierpont Morgan Jr., 1926.552

Spoon, c. 1690

American, Boston, Massachusetts

Jeremiah Dummer (1645–1718)

Silver

Gift of Mrs. Thomas L. Archibald, 1983.15

The spoon is the oldest eating utensil, and the silver spoon has been a symbol of wealth since the Middle Ages. In Colonial America, spoons were often the first major investment for the upwardly mobile or the only silver possession for those of moderate means.

Silversmith Jeremiah Dummer is thought to be British North America's first native-born silversmith. This spoon was made in a baroque style, characterized by an elongated bowl and flat, wide handle, which made it more practical. Into the late eighteenth century, spoons were placed face down on the table; because of this, the owner's initials and decoration were often placed on what we think of as the back of the spoon.

Dressing table, 1700–25

American, Eastern Massachusetts,
probably Boston

Walnut burl veneer, walnut, and pine

The Wallace Nutting Collection,
Gift of J. Pierpont Morgan Jr., 1926.333

The dressing table, or “chamber table” as it was sometimes called, was a form invented in Europe during the seventeenth century. It was a fashionable storage place for ladies and gentlemen to keep their toiletries — personal items that included hair and tooth brushes, combs, oils, powders, patches, and razors. Although this high-style baroque dressing table boasts costly inlay, matched veneer, and turnings, it would have been covered with a fine-cloth dressing table cover. Together, the cover and the toiletries would have rivaled the value of the table.

Bed furnishing, side curtain
(one of eight parts), 1650–1700
English with an American history

Fustian embroidered with polychrome crewels

The William B. and Mary Arabella Goodwin Collection.
Bequest of William B. Goodwin, 1950.890H

This is a rare example of a side curtain from an early Crewel work (worsted embroidery) bed furnishings set, which consists of four large curtains and four valances. With all of its furnishings, the bedstead was often the most valuable article in the colonial household.

Throughout eighteenth-century New England, the best bedstead was usually placed in the family's parlor or "best room," where distinguished guests were entertained in sight of the family's most treasured belongings. In more rural homes, the best bedstead was considered a parlor furnishing well into the nineteenth century. This embroidered tree of life pattern was a design resulting from the melding of Eastern and Western ideas comingling through international trade.

Box, 1695–1705

American, Springfield, Massachusetts

Oak and yellow pine

The Wallace Nutting Collection,
Gift of J. Pierpont Morgan Jr., 1926.352

The makers of the so-called “Hadley” chests, with distinctive mannerist-inspired tulip-and-oak-leaf carving, also made boxes, cupboards, tables, and other furniture forms. These were produced in shops located in at least six neighboring towns along the Connecticut River from Enfield, Connecticut to Deerfield, Massachusetts. This box is the product of a shop run by an extremely skilled carver and is the only type known with vine and leaf decoration carved in relief. The box bears the initials of its first owner “B. C.” — possibly the Rev. Benjamin Colton of Longmeadow, Massachusetts.

Box, 1677

American, New England

Oak and pine

The Wallace Nutting Collection,
Gift of J. Pierpont Morgan Jr., 1926.355

This box is both the earliest dated object in the Nutting Collection and one of the earliest dated examples of American furniture known today. The carved motifs on the box were common features of furniture and woodwork from Renaissance England and would have been familiar to a first-generation Colonial New England woodworker. Its crude carving and construction suggest the hand of an unspecialized rural woodworker.

Box, c. 1694

American, Massachusetts

Oak, maple, poplar, and sycamore

William B. and Mary Arabella Goodwin Collection.

Bequest of William B. Goodwin, 1950.810

As seen on these boxes, the seventeenth-century style reflects the transmission of late medieval and Renaissance design into the New World by immigrant craftsmen. As with larger furnishings, such as chests and cupboards, decoration was created through low-relief carving, applied moldings and turnings, and paint.

Armchair, 1665–85

American, Plymouth, Massachusetts

Possibly made by Ephraim Tinkham II (1649–1713)
Maple and ash

The Wallace Nutting Collection,
Gift of J. Pierpont Morgan Jr., 1926.395

“Spindle-back” chairs of this type were meant to have a cushion placed on the seat—hence, the large space between the seat and the turned rails. This chair, with thirty-nine distinct turned elements, is a masterpiece of seventeenth-century American design and technology. Seventeenth-century turned chairs of this complexity are rare. It is part of an important group attributed to Ephraim Tinkham II, the only professional turner identified in Plymouth, Massachusetts, during the last quarter of the seventeenth century.

Tankard, 1755–65

American, New York, New York

Myer Myers (1723–1795)

Silver

The Philip H. Hammerslough Collection, 1983.154

At a time when drinking water could be deadly, alcoholic beverages played a major role in the daily lives of Colonial Americans. In the eighteenth century, drinking was largely a public affair enjoyed by men in taverns and private clubs, but alcoholic refreshments, such as beer, punch, and wines,

were also part of special entertainments at home. Tankards, often presented as gifts to mark special occasions, were mostly used to serve beer and ale and were often passed among friends for each person to take a swig. This tankard was part of an impressive set of table silver that included a matching tankard made by Myers for Robert Livingston of New York.

*Mug, later adapted
as a milk cann, 1760–70*

American, Boston, Massachusetts

Nathaniel Hurd (1729–1777)

Silver and ivory

The Philip H. Hammerslough Collection, 1965.300

The nineteenth century saw renewed interest in the Temperance movement, which advocated for moderating or abstaining from alcohol consumption. As a result, many early silver forms used for drinking alcohol were repurposed. This eighteenth-century mug

was converted into a milk pot by adding a spout, lid, and ivory insulators into the handle—a transformation that marked its passage from the tavern to the tea table.

The vessel's original maker, Nathaniel Hurd, was a man of rare talents: a masterful engraver, as well as a silversmith. He skillfully engraved the coat of arms of the Bromfield family of Boston and Harvard, Massachusetts, onto the mug.

Pair of shoes, 1793–95

American, Hartford, Connecticut

John White

Silk, linen, and leather

Paper label (pasted to one insole) "All kinds of Sandals, Silk & Stuff Shoes warranted made & sold wholesale & retail at the Silk & Stuff Shoe Manufactory Hartford."

Gift of Charles B. Curtis, 1958.482A,B

In the mid-1790s thin-fabric shoes with sharp-pointed toes were the height of fashion. Extremely popular, they were also fragile and easily damaged; as a result they were purchased in multiple pairs at a time.

The 1791 expense book of William Mosely, a Hartford lawyer, records almost monthly purchases of silk shoes and slippers for his daughter Laura, which must have been a common experience among fathers and husbands of fashionable women. As with much historic apparel, this delicate pair survived because they were worn by Elizabeth Parsons during her marriage to Charles Sheldon of Hartford in 1795, and descended as a family memento to her great-grandson Charles B. Curtis.

Bed rug, 1802

American, Lebanon, Connecticut

Philena McCall (1783–1822)

Embroidered wool

American Decorative Arts Purchase Fund, 1972.11

The bed rug was one of the costly furnishings that adorned the early bedstead. Into the late eighteenth century, New Englanders seldom placed rugs on the floor, which was usually covered with sand, straw, or woven mats instead. Carpets and rugs were primarily used to cover tables, chairs, and beds. Imported bed rugs were available, but in New England—and Connecticut especially—many needle workers made their own rugs based on popular designs. The stylized flower and vine motifs seen on this bed rug were adapted from Renaissance designs published in pattern books. These same books were used by Colonial American artisans for decorating furniture, silver, gravestones, and printed papers.

Chest-on-chest, c. 1791

American, Glastonbury, Connecticut

Cherry and white pine

Gift of Mr. and Mrs. Ellsworth Grant in grateful
memory of Horace R. and Mabel deBarthe Grant,
1967.139

This chest-on-chest was a gift presented to Mary Talcott (1771–1857) by her parents William (1742–1807) and Mary Carter Talcott (1745–1812) of Glastonbury, Connecticut, around the time of her marriage to Ichabod Warner Jr. (1770–1835) in 1791. A widely practiced tradition in New England, a bride’s parents provided as many necessities as they could afford for the couple’s new home. These items were referred to as the “marriage portion,” and could include ceramics, linens, bedding, clothing, and furniture. Georgian in design with broken scroll pediment, inset columns, and ball and claw feet, this chest is a testament to the slow adoption of high-style, European design trends among the Connecticut River Valley’s consumers and craftsmen.

Dress, c. 1785

American

Block printed and painted glazed cotton
with linen lined bodice

The Florence Paull Berger Fund, 1976.76

Sampler, 1773

American, Connecticut, Norwich

Martha Perkins (1761–1826)

Silk embroidered on linen

Gift of the Reverend Daphne B. Noyes, 2013.16.1

In the eighteenth century, most young girls did not receive a formal education. Those who did, like Martha Perkins of Norwich, Connecticut, were schooled in the “female accomplishments” — music, painting, manners, and sewing. Samplers taught girls the sewing and needlework skills necessary for running a household. Those who continued their education into adolescence usually rendered at least two samplers. The first, completed at age five or six, taught the alphabet and numbers. The second served a more complicated social purpose. It signaled a young lady’s female accomplishments, and its decoration was meant to embody values like obedience to God and family. These were hung in the parlor for friends and suitors to admire.

Hearth rug, 1829

American, Hartford, Connecticut

Jane Naomi Strong Welles (1814-1885)

Polychrome wool embroidered in a looped back stitch,
linen foundation with natural linen lining and fringe

Gift of Miss Mary W. Todd, 1977.29A

By the 1820s, wall-to-wall floor carpeting was both financially accessible to a greater number of households and extremely fashionable in New England. This created the need and vogue for hearth rugs. Such textiles protected the carpet from flying sparks and excessive wear, as the warm fireplace was a favorite standing spot. Hearth rugs were commercially available, but Jane Welles' rug demonstrates the sophistication of home-manufactured needlework examples. Given the elaborate design and excellent condition of this masterpiece, the hearth rug was probably intended more for show than to catch wayward embers.

*Sewing basket, with silk patches
and tin template, c. 1860–70*

American, Hartford, Connecticut

Belonged to Jane Naomi Strong Welles (1814–1885)

Wood splint with wood, silk, and tin

Gift of Miss Mary W. Todd, 1977.44B

Jane Naomi Strong Welles and her family lived in downtown Hartford on College Street, only a couple of blocks from the Wadsworth Atheneum. In addition to the extraordinary floor rug on view, the museum's collection

also includes a quilt in the “Tumbling Blocks” pattern, and this sewing basket, which contains her tin and paper templates and silk fabrics. While a great deal is known about her uncle Eli Terry, a famed inventor and clock maker, and her husband Charles Pitkin Welles (1811–1876), these textiles are the most significant documents of her talents and accomplishments.

Key and saw trade sign,
late 19th century

American, probably Connecticut

Brass

Gift of Edith Gregor Halpert, 1960.300

Little is known about the history of this clever shop sign, thought to have hung from a locksmith's storefront. However, it was highly regarded by Edith Gregor Halpert (1900–1970), a pioneering American modern and folk art dealer. When she gifted the object to the museum, she noted its “ingenious use of symbols with the tradesman's initials incorporated in a single design.” Halpert is best known for showcasing modern artists, such as Stuart Davis, Jacob Lawrence, and Charles Sheeler, at her Greenwich Village gallery. She promoted the folk art genre as the root of contemporary art.

Dish, 1745

American, Charleston, South Carolina

Attributed to Daniel You (c. 1715-1750)

Silver

The Philip H. Hammerslough Collection, 1983.408

Born to a Huguenot family and apprenticed in New York, Daniel You relocated with his family to Charleston, South Carolina, in the 1730s. South Carolina was the wealthiest English colony in North America at that time.

He had a successful career as a silversmith there; yet, this shell dish along with its mate is one of only a few objects that exist to document his career. Colonial Charleston silver is rare because older forms were often melted down by silversmiths to create more fashionable wares. The city's residents closely followed the most current London styles, even more so than residents of most northeastern urban centers.

Chair, c. 1765

American,

Philadelphia, Pennsylvania

Mahogany

Gift of Samuel P. Avery Jr., 1920.968

This chair exhibits all of the design and construction features that Eliphalet Chapin would bring back to Connecticut following his four-year tenure as a cabinet-maker in Philadelphia. Through-tenon construction, quarter-round glue blocks in the seat frame, highly carved pierced splats, and naturalistic carving were all hallmarks of high-style Philadelphia chair making in the Rococo period. In general, the Philadelphia examples have more exuberant carving than the more robust yet restrained Chapin chairs.

*Teapot, creamer,
and sugar bowl, c. 1810*
American, Hartford, Connecticut

James Ward (1768–1856)
Silver

The Philip H. Hammerslough Collection, 1983.624–26

When James Ward passed away, his obituary described him as one of the “old landmarks of Hartford.” Ward was a prominent businessman, dedicated citizen, and successful local silversmith. This tea set is said to be the most significant and handsome of his known work.

The fragment of a silver half dollar (minted between 1808 and 1839) fused into the teapot spout suggests the set commemorates a special occasion. As tea, sugar, and silver became more readily available and affordable, forms associated with tea drinking became larger in size and were made in matching sets for the first time.

Platter, 1837

American, Hackensack, New Jersey

George Wolfkiel (1805–1867)
Earthenware (redware)

Gift of Mrs. Albert Hastings Pitkin
in memory of her husband, 1918.1198

The Panic of 1837 sparked a seven-year economic depression. This financial hardship is captured in the slip (diluted clay) inscription on this platter: “Hard times in Jersey.” The red clay beds located along the Hackensack River in Bergen County,

New Jersey, provided potters with the material to produce redware pieces like this one. One of the best-known potters in the area, George Wolfkiel ran his “Pottery Bake Shoppe” on the river near New Bridge for approximately thirty-five years. This platter is among 250 examples of early American ceramics collected and donated by Albert Hastings Pitkin, a pioneer in the study of New England redware and former honorary curator of ceramics at the Wadsworth Atheneum.

***Sidehammer Pocket Pistol
(cutaway), Model 1855,
Experimental Prototype, s.n. 5,
19th century***

American, Hartford, Connecticut

Colt's Patent Fire-Arms Manufacturing Company

Designed by Elisha K. Root (1808-1865)

Caliber: 265; barrel: 3 in.; 5-shot

The Elizabeth Hart Jarvis Colt Collection, 1905.1001

Elisha K. Root was a brilliant technologist who designed much of the special-purpose machinery Colt needed for mass manufacture. He worked with his employer to develop a solid frame revolver worthy of production. This experimental model reflects their early efforts toward that goal. This pistol, made by Root, used a novel slide-and-groove system that proved impractical. The design's rack-and-pinion loading lever, however, was later adopted for production. A rare prototype, it is one of a few ever made.

*Metal and fused revolver parts
recovered after the destruction
by fire of the Colt factory,
February 4, 1864*

American, Hartford, Connecticut

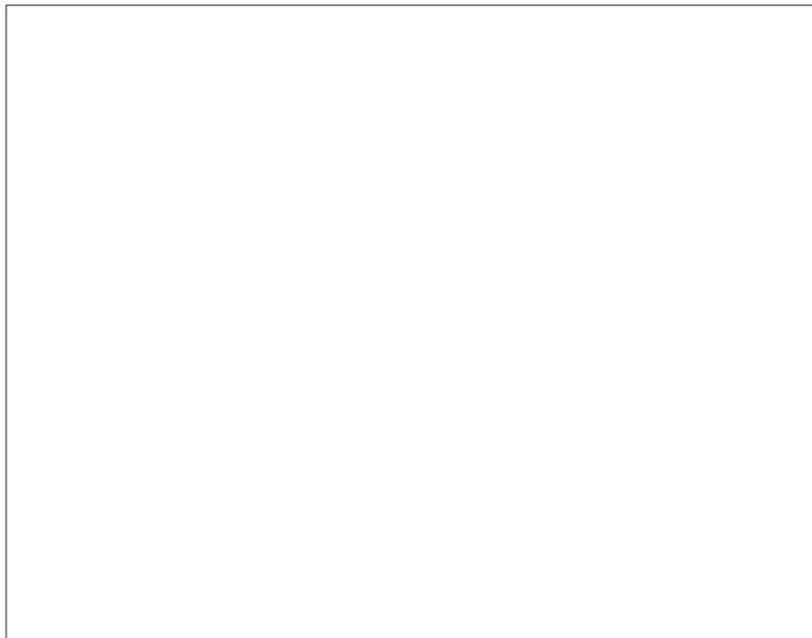
Iron

The Elizabeth Hart Jarvis Colt Collection, 1905.X.10

A large portion of the Colt factory was destroyed in a fire on February 4, 1864—two years after founder Samuel Colt passed away. These jagged, melted masses found after the fire are comprised of fused remains of revolver parts. Elizabeth Colt rebuilt the armory within three years but kept this reminder of the fire present. She displayed this relic as sculpture along with her art collection and Samuel Colt's awards and medals in her grand picture gallery at Armsmear, the Colt mansion.



Interior view of the front gallery of the Colt factory following the fire of 4 February 1864



Interior view of the front gallery of the Colt factory following
the fire of 4 February 1864

Charter Oak Chair, 1857

American, Hartford, Connecticut

John H. Most (1811–1892) and Charles Burger

White oak, brass, and modern upholstery

The Elizabeth Hart Jarvis Colt Collection, 1905.1579

The Hartford City Council commissioned John Most, a talented German woodworker, and Charles Burger, his shop carver, to transform remnants of the Charter Oak tree into a chair for the mayor. Its knobby, interwoven shape resembles the ancient tree, and the two carved shields on the back depict Hartford's seal and Connecticut's coat of arms. The council did not pay Most's \$375 bill, and the chair was subsequently purchased by the firearms manufacturer Samuel Colt for \$500. The chair was just one of several objects Colt acquired or commissioned from Charter Oak wood.

Charles De Wolf Brownell

American, 1822–1909

The Charter Oak, 1857

Oil on canvas

Gift of Mrs. Josephine Marshall Dodge and Marshall Jewell Dodge, in memory of Marshall Jewell, 1898.10

In 1857 Daniel Wadsworth commissioned the earliest known portrait of the Charter Oak from artist Charles De Wolf Brownell. The painting is in a wood frame carved from the oak. The blue onion dome of the Colt firearms factory—another powerful Hartford symbol—is visible in the distance, to the right of the majestic tree.

Piece of the Charter Oak, 1856

American, Hartford, Connecticut

White oak

The Elizabeth Hart Jarvis Colt Collection, 1905.X.8A

“The Charter Oak... used to stand in Hartford... [I] went down to Wadsworth’s Atheneum, and I wanted to look at the pictures, but he conveyed me silently to a corner and pointed to a log rudely shaped, somewhat like a chair, and whispered, ‘Charter Oak.’ I exhibited the accustomed reverence... He showed me a walking stick, a needle-case, a dog collar, a three-legged stool..., a — I interrupted him and said ‘Never mind — we’ll bunch the whole lumber yard and call it —.’ ‘Charter Oak,’ he said. ‘Well,’ I said, ‘now let us go and see some Charter Oak for a change.’ I meant that for a joke... He took me around and showed me Charter Oak enough to build a plank road from here to Salt Lake City.”

— *Mark Twain upon his visit to Hartford in 1868*

***Armsmear: The Home,
The Arm, and The Armory,
Samuel Colt. A Memorial,*
written 1866; bound 1867
American, New York, New York**

Written by Henry Barnard (1811–1900)

Printed by Alvord Co., New York

Printed book with steel engravings and oak cover

The Elizabeth Hart Jarvis Colt Collection, 1905.1574

Elizabeth Colt commissioned *Armsmear* from noted educational reformist Henry Barnard. Chronicling her husband's achievements and their home, the book is bound in carved and embellished wood taken from the famed Charter Oak tree, which crashed to the ground on land near his munitions factory. Colt had been devoted to the spiritual legacy of the Charter Oak and adopted it as his personal emblem.

After the legendary Charter Oak tree fell, thousands of objects were allegedly carved from its branches—from thimble cases to pianos. A newspaper account claimed that the oak's owner and antiquarian Isaac Stuart alone provided mementos “in the form of canes, snuff-boxes, and pieces of wood” to “more than 10,000 persons in various parts of America.”

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Pair of earrings, c. 1856

American, Hartford, Connecticut

Oak with gold hooks

Gift of Mrs. Giles (Fannie D.) Remington, 1918.13A,B

Jewelry carved from the Charter Oak was fashionable in New England. These earrings were one of the donor's treasured belongings because of their historic and patriotic associations.

Brooch, c. 1856

American

Oak with gold rim

Gift of Mrs. Marie Richardson Upson, 1922.122

This brooch was commissioned by Louis Mansuy for his sister-in-law, Miss Mary A. Mix.

Thimble case, c. 1856

American

Oak

Gift of Mrs. Mary H. Peabody, 1927.558

*Brooch, pair of earrings,
and bracelet, c. 1848*

American, New York, New York

Made by C. Linherr
Human hair and gold

Gift of Mrs. Ansel G. Cook, 1923.73-75

This set of hair jewelry was made by C. Linherr, "Artist in hair," at 577 Broadway, New York. It was probably an 1848 wedding gift to Sarah Tufts Richardson (1826–1858) from her husband, Edward Stimson (1823–1878) of Dedham, Massachusetts.

Popular during the Victorian period, hair jewelry could be a token of love or a memento of someone who had passed away. The acorn was a common form worked in hair and symbolized the head of the family and protection against evil. Along with many other Victorian customs, hair jewelry gradually fell out of fashion as modern society began to see objects from this period as overly sentimental and in poor taste.

*Bracelet with
miniature portrait of
Caroline Augusta Goodwin,*

C. 1840S

American

Susan Clark Gray (1821–1877)

Watercolor on ivory, probably in a gold-over-copper or silver case with clasps attached to hairwork bracelet

Gift from the Estate of Miss Anne Wells Cheney through Clifford Cheney, 1944.269

Hair jewelry could be given as a token of familial as well as romantic love.

This intricately braided bracelet was made with hair belonging to Julia Ann Goodwin (1824–1867), the original owner's mother.

The miniature depicts Julia's sister,

Caroline Augusta Goodwin (1822–1852).

Candlestick (one of a pair),
C. 1830–40

American, Sandwich, Massachusetts

Boston and Sandwich Glass Company (1825–1888)
Colorless lead glass

Gift of Mrs. Susan T. Darling, 1923.153

Like Samuel Colt's revolvers, this candlestick's design and production relies on interchangeable parts. It is an example of an object that could be mass-produced, yet still relied on hand-craft. The base and socket were made by mechanically pressing

glass into a mold to create identical duplicate forms. The gaffer, or glassblower, created the stem by blowing molten glass into a patterned mold. The glass wafers in between allowed the maker to vary the candlestick's height. Thus, the design is formed from a series of parts that could be altered to change its overall appearance. Although pressed candlesticks are numerous, this candlestick has a rare base and is prized among glass scholars and collectors.

Pitcher, c. 1825–40

American, Sandwich, Massachusetts

Boston and Sandwich Glass Company (1825–1888)

Colorless lead glass

Source unknown, INV.1994.258

This pitcher was made from blowing glass into a mold and then hand-forming the flared rim and pointed spout. This same mold was primarily used to create glass decanters. Hence, the word “GIN” can be found under the base of the pitcher handle.

Vase, c. 1835–50

American, Sandwich, Massachusetts

Boston and Sandwich Glass Company (1825–1888)

Transparent amethyst lead glass

Gift of Mrs. Charles (Signora A.) May, 1916.160

The invention of glass pressing machines in the 1820s made it possible to create more complex forms at a more affordable price point. Complete table settings were made in hundreds of patterns. Boston and Sandwich Glass Company was the most noted of the pressed glass factories.

Covered compote, c. 1860–70

American, Pittsburgh, Pennsylvania

Attributed to Bakewell, Pears and Company (1836–1882)

Colorless lead glass

Edith Olcott Van Gerbig Collection, 1956.3553A,B

This covered compote would have been used to serve the sweet fruit dish that shares its name. It is a tour de force and shows the level of artistry that was achieved in American molded glass. The difficulty of creating a scalloped lid that perfectly rests on the bowl is notable.

Lamp (one of a pair), c. 1825–35 American, Cambridge, Massachusetts

New England Glass Company (1818–1878)

Opaque and opalescent white lead glass with brass collar

Gift of Mrs. Gurdon W. Russell, 1918.1648A,B

Before 1800, most lighting devices—oil lamps and candlesticks—were made of metal. Within two decades, new glass technologies changed the way Americans lit their homes. Glass soon became the primary medium for lighting devices. The ability to manufacture glass parts in molds made lamps, such as this

example with a base and font for holding oil, more affordable than hand-blown examples. Glass manufacturing companies appropriated and combined design elements found on ceramics, furniture, and silver. The form of this particular whale oil lamp draws inspiration from classical architecture with its square plinth, molded lions' heads, and fluted pilasters. Made of opaque and opalescent white glass, it is imitating porcelain—a finer, more expensive material.

Wine fountain with stopper,
c. 1870–80

American, possibly Boston
or Sandwich, Massachusetts

Attributed to Boston and Sandwich Glass Company
(1825–1888)

Colorless non-lead glass with gilding and wooden knob

Edith Olcott Van Gerbig Collection, 1956.3135A,B

Wine fountains are extremely rare forms. The cost associated with making the mold and the relatively limited market appeal suggests this was made for a spirits merchant or another commercial client. One of the few American wine fountains that survives, this is the only documented one that retains traces of its original decoration. It was discovered sometime before 1941 at a rummage sale in Greenwich, New York.

Parlor Memorial, after c. 1880

American, Nobleboro, Maine

Eliza Jane Turner Trask (1834-1919)

Cherry with seashells, mastic, daguerreotype,
ambrotype, and tintype photographs

Gift of H. Carl Cramer, by exchange, 1986.66

During the Civil War, the Union Army was swelled with New England recruits, and high casualties decimated the male population of many towns. In the postwar years, the resulting sense of loss inspired the creation of commemorative art known as “memory ware.” This is one of few such objects honoring an individual who survived the war. Eliza Trask made this shell-encrusted memorial to celebrate the return of her husband, Adoniram Judson Trask (1833-1897), from his tour with the 21st Maine Volunteer Infantry Regiment. It is fashioned from a candle stand crowned with a wooden pyramid. Eliza methodically layered it with seashells and photographs of Adoniram in his Union uniform alongside ones of herself, their children, and other family members.

*Arm chair, model no. 2638,
c. 1903*

Seat, model no. 725, c. 1900

American, Eastwood, New York

Gustav Stickley (1858-1942)

Oak, leather, and copper

Gift of Stephen Gray, 2009.11.1-2

Born in Wisconsin to German immigrant parents, Stickley learned the furniture trade in Pennsylvania and upstate New York through a series of jobs and partnerships that honed his craft as a chair maker. By 1901 he had transformed himself from a relatively undistinguished, though successful, maker of revival style furniture into a spokesman for the emerging American Arts and Crafts movement. This substantial chair is one of Stickley's most uncompromising expressions of his early design vocabulary. Characteristic of this work, its rectilinear elements include legs made of large oak posts, a back composed of three wide horizontal slats, and a visually continuous stretcher bracing the legs.

*Serving tray, model no. 347,
c. 1905*

American, Eastwood, New York

Gustav Stickley (1858–1942)

Hammered copper

Gift of Stephen Gray, 2009.11.4

The irregular, hammered surface of this tray calls attention to the craftsman's role in creating its stippled texture. Arts and Crafts artisans, like Gustav Stickley, favored hand-wrought copper, brass, and iron for this reason.

*“Tom Jones” drink stand,
model no. 98, c. 1900–1*

American, Eastwood, New York

Gustav Stickley (1858–1942)

Oak

Bequest of Stephen Gray, 2014.7.28

The “Tom Jones” drink stand appeared in 1900 as part of Stickley's “New Furniture” line. This table shows Stickley experimenting with furniture forms, as it faintly suggests European Art Nouveau furniture. Stickley later wrote that he had initially been drawn to that style's “purely decorative form.” The drink stand was named for the warm-blooded, good-hearted hero of Henry Fielding's novel, *The History of Tom Jones, a Foundling* (1749), a popular book in the early twentieth century.

Gustav Stickley (1858–1942)

American, Eastwood, New York

Desk lamp, model no. 501,

C. 1912–15

Oak, copper, and glass

Bequest of Stephen Gray, 2014.7.7A,B

Table lamp, model no. 376,

C. 1905

Wrought iron, copper, bamboo, silk, and glass

Bequest of Stephen Gray, 2014.7.5A–C

Table lamp, model no. 506,

C. 1910–15

Oak, glass, and copper

Gift of Stephen Gray, 2009.11.3

At the height of his success, Stickley's Craftsman Workshops included furniture making, a metal shop, a textile department, and even a twelve-story building in Manhattan with a restaurant on the top floor. From architectural home plans to lighting fixtures, almost everything for the home could be procured in the Craftsman Building. Unfortunately, changing tastes and mounting financial obligations forced him to declare bankruptcy in 1915. He spent the remainder of his life living in Syracuse, working for his brothers John George and Leopold, and developing finishes for wood that he hoped would revive his career.

Gustav Stickley (1858–1942)

American, Eastwood, New York

Desk lamp, model no. 501,

C. 1912–15

Oak, copper, and glass

Bequest of Stephen Gray, 2014.7.7A,B

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Hall clock, model no. 3,

C. 1902–4

American, Eastwood, New York, and
Thomaston, Connecticut

Gustav Stickley (1858–1942),
and Seth Thomas clockworks (1813–present)
Oak, brass, copper, iron, and glass

Bequest of Stephen Gray, 2014.7.26

In October of 1901, Stickley began to publish *The Craftsman*, a journal that he used for over fifteen years to promote his vision of the Arts and Crafts movement and advertise his related commercial ventures. In 1905, *The Craftsman* published instructions for building a hall clock. According to the article, “there is no more appropriate and decorative piece of furniture for a hall or large stair landing than a tall clock of the type usually known as a ‘grandfather’s clock.’”

Pair of andirons, after 1899

American, East Aurora, New York

Designed by Elbert Hubbard and Jerome Connor,
after a motif by William Walter Denslow (1856–1915)

for the Roycroft Shops

Cast and wrought iron

The Henry D. Miller Fund, and the American
Decorative Arts Purchase Fund, 2012.5.1–2

Long presumed to be the work of illustrator William Denslow, new research has revealed this design was a collaboration between Elbert Hubbard and sculptor Jerome Connor, who adapted the seahorse motif from Denslow's signature. In the earliest account of the form, from 1900, George Bicknell told readers of *The Educator-Journal*: "Some time ago Mr. Hubbard wanted some andirons. He thought out his plans and gave them to a young blacksmith there, they call St. Jerome-Roycroft, and he worked them out even more artistically than the plan." This pair is original to the Goodyear Mansion, a Beaux-Arts home in Buffalo, New York, once owned by the entrepreneurial lumber and railroad family.

Dress, 1928

Probably American

Chiffon and rhinestones

Gift of Mrs. M. B. O'Connell, 1952.205

With the flapper, fashion entered the modern era. Flapper was a popular name given to women of the mid- to late 1920s because of their clothing style, but it came to symbolize the contemporary woman who flaunted convention more broadly. Low-waisted dresses with shorter hemlines, such as this example, allowed women to literally kick up their heels as they danced the Charleston and other lively favorites inspired by Rag Time Jazz music. For the first time in centuries, women's legs could be seen and restrictive corsets were abandoned. All norms were not discarded; women were expected to wear appropriate day and evening clothes. The beading design of this evening dress is greatly influenced by the Art Deco style.

Paulanship

American, 1885–1966

Indian Hunter, 1914

Pronghorn Antelope, 1914

Bronze with marble base

Bequest of Honora C. Robertson, 1979.248; Purchased through the gift of Henry and Walter Keney, and The Kriebel Family Fund for American Art, 1998.18.1

Manship reinterpreted ancient sculpture to forge a modern style during the Art Deco period. He was drawn to the quintessential American subject of the Indian for these pendant sculptures, which he designed for his own mantel-piece. He applied the classicizing forms of ancient sculpture to this subject.

The two separate parts, the Herculean Indian and the delicate antelope, are connected by the trajectory of the Indian's arrow from just after its release to its contact behind the antelope's foreleg. The antelope's backward curve returns the viewer's gaze to the Indian.

The Wadsworth Atheneum received a gift of the *Indian Hunter* in 1979 and later located and purchased the pendant *Pronghorn Antelope*.

Textile sample, c. 1925–29
American, Manchester,
Connecticut

Cheney Brothers Silk Manufacturing Company
(1838–1955)
Silk and cotton

The J. Herbert Callister Fund, 1993.51.4

The Cheney Brothers Silk Manufacturing Company grew from a silk-winding mill into the only company in the world to manufacture silk from the cocoon to the fabric. During the 1920s, the American silk industry was at its zenith and superior design was seen as an essential marketing tool. To keep abreast in a dynamic market, Cheney Brothers worked with well-known artists and fashion designers, including Georgia O’Keeffe and Paul Poiret. This relationship between art and industry extended to the nation’s museums, which were eager to lead the discussion of art in the machine age. In the late 1920s, the Metropolitan Museum of Art sponsored yearly juried exhibitions that featured textiles from Cheney Brothers and their competitors.

Table, c. 1937

American, New York, New York, and Chicago, Illinois

Probably designed by George Frye
for Taussig-Flesch Associates
Steel, glass, and painted wood

Gift of G. Fox and Company, 1993.2

By the 1940s, department stores, like G. Fox & Co. of Hartford, were community landmarks as well as important transmitters of modern design. They provided entertainments, like concerts, lectures, and exhibitions, that highlighted trends in both fashion and the home. From store interiors to window displays, architects and tastemakers created glamorous environments that enabled diverse patrons to experience mass-produced modernity. In 1937, G. Fox & Co. commissioned Taussig-Flesch Associates to complete a major renovation; fixtures, such as this table, and interiors were embellished in the Art Deco style reminiscent of posh Hollywood movie sets. A fixture on Hartford's Main Street for 146 years, G. Fox & Co.'s doors closed permanently in 1993.

Stuart Davis

American, 1892–1964

Still Life with Three Objects,

1925

Oil on canvas

Gift of Mr. and Mrs. Stuart Davis, 1957.605

Womb Chair and ottoman, c. 1948

American, New York, New York

Designed by Eero Saarinen (1910–1961)

Manufactured by Knoll Associates, Inc. (founded 1938)

Molded plastic, foam rubber, upholstery, and steel

Gift of Mr. and Mrs. Richard Koopman and

Mr. and Mrs. Bernard Schiro, 1976.93A,B

Architect and designer Eero Saarinen regarded a chair as a piece of functional sculpture. He designed the *Womb Chair* for Knoll Associates in 1948; still in production, it remains one of their most popular designs. Considered to be one of the most comfortable contemporary chairs ever made, Saarinen said the *Womb Chair* “was designed on the theory that a great number of people have never really felt comfortable and secure since they left the womb.” With its big cup-like shell, the chair was designed as a handsome, modern replacement for traditional overstuffed seating furniture.

George Nakashima (1905–1990)

American, New Hope, Pennsylvania

Single arm lounge chair, c. 1965

Walnut

The Elijah K. and Barbara A. Hubbard
Decorative Arts Fund, 2000.20.1

End table, 1958

Walnut

Gift of Georgette A. Koopman, from the collection
of Ann and Sheldon Kahn, 2000.9.4

Architect, furniture maker, and woodworker, Nakashima, a graduate of M.I.T., was one of the leading visionaries of modern furniture design and the founder of the American Craft movement. Nakashima was placed in a Japanese internment camp during World War II. In the camp, he mastered traditional Japanese woodworking techniques yet retained his appreciation for international modern design and architecture. Upon his release in 1943, he established a studio in New Hope, Pennsylvania, where he designed production furniture, namely for Knoll, as well as executed private commissions for clients, such as this chair.

Harry Bertoia

American, born Italy, 1915–1978

Multi-Plane Construction, 1960

Iron and brass

Gift of Mr. and Mrs. Andrew Gagarin, 1962.467

Bertoia's most noted work included sculpture, furniture, and jewelry design. Early in his artistic career, he experimented with printmaking as he explored concepts of movement and form—a collection of these works were purchased by the Wadsworth Atheneum in the early 1940s. Ultimately, his fascination with and desire to evoke motion through art led him to devote his talents to designing innovative sculptures, the most notable of which created sound when touched or blown by the wind. *Multi-Plane Construction* is static, yet the interplay of squares on multiple planes suggests kinetic action. Bertoia noted, "Of the many possible shapes, the square offers the greatest variety of combinations."

Arm chair, 1685–1705

English

Walnut

Bequest of Mrs. George F. Hills, 1939.566

This English walnut chair was a design prototype for colonial craftsmen in the eighteenth century and a focus of great antiquarian interest in the nineteenth century. An international market for English cane chairs had developed by the end of the seventeenth century, and this example is the most sophisticated type imported to the colonies. Extreme verticality, classical turnings, and richly carved scrolls made this chair a masterpiece of the baroque aesthetic. The chair was part of a set purchased by Samuel Wyllys (1632–1709), son of Governor George Wyllys, who owned the property on which the Charter Oak legend originated. For this reason, the chairs were considered treasured relics of Connecticut's noble past into the nineteenth century.

*Armchair (one of six)
reproduced after
the Wyllys chair,
c. 1828–44*

American, probably Connecticut

Walnut and cane

Gift of Mr. Faneuil Adams and his sister,
Mrs. Katherine Adams Kulmala, 1952.277



Daniel Wadsworth's possessions included an original Wyllys chair and a dozen copies he commissioned. He treasured the chair for its connections to one of Connecticut's founding families and to the Charter Oak legend. Wadsworth valued it so much that he had a daguerreotype and watercolor portrait taken in the original chair (both held by the Wadsworth Atheneum). At the time of his death, the bulk of his personal belongings were sold at auction, yet he donated the Wyllys chair and six copies to the Connecticut Historical Society. Today we value both this reproduction and the original because of the stories that they tell about baroque design and their owners' perceptions of their own place in Connecticut history.

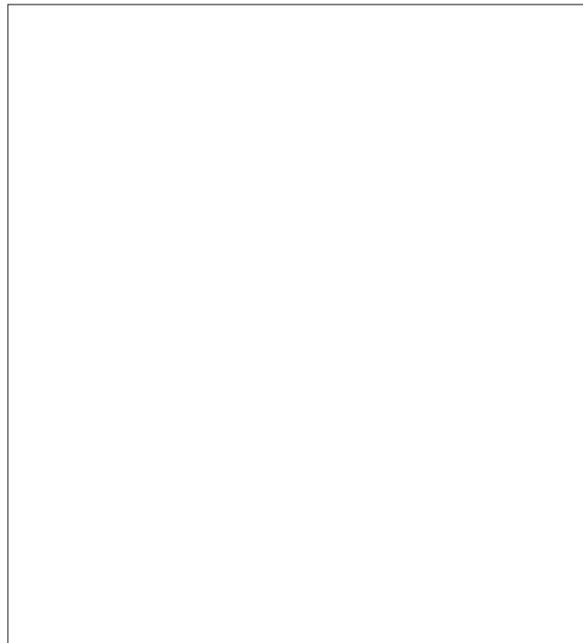
Unidentified photographer, probably American, *Portrait of Daniel Wadsworth*, c. 1840. Daguerreotype. Gift of Mr. and Mrs. W. F. Brinley, 1974.1098

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Tankard, c. 1656–92

American, Boston, Massachusetts

John Coney (1656–1722)

Silver with modern alterations

Gift of Alice Webster Stillman, 1944.134

John Coney was the leading Boston silversmith of the late seventeenth century, and he is still renowned today. Trained by Jeremiah Dummer—America’s first native-born silversmith—Coney was the first colonial silversmith to be the subject of

a major exhibition at the Museum of Fine Arts, Boston, in 1932. With public attention and acclaim from scholars, the value of Coney’s work increased, which may have motivated a twentieth-century silversmith to embellish this tankard with a “rare” eagle thumbpiece. At least two Coney tankards with this unique feature are known, but in this case, the thumbpiece was added at a later date and made to look worn to suggest otherwise.

*Parmenter-Sudbury
Cupboard #910, 1917-23*

American, Framingham,
Massachusetts

Wallace Nutting, Inc. (1917-1941)

Oak and pine

Purchased through the gift of

Charles A. Goodwin, 2002.15.1A-C

Few men of the early twentieth century had a greater impact on making antiques a part of popular culture than Wallace Nutting (1861-1941). He wrote books that educated the public about Colonial-era furniture and produced reproductions that helped them feel connected to the past. Parmenter-Sudbury Cupboard #910 is a faithful reproduction of one of Nutting's favorite objects in his personal "Pilgrim" furniture collection. Current analysis has determined that the cupboard from which this example was reproduced was largely created from fragments of an early cupboard. Ironically, like Nutting's Cupboard #910, the original was also the hand-carved and made-to-order work of a twentieth-century craftsman.

Pembroke table, 1780–95

American, Philadelphia, Pennsylvania

Mahogany and tulipwood

William B. and Mary Arabella Goodwin Collection.

Bequest of William B. Goodwin, 1950.696

This stylish table has several important attributes that place it among the best cabinetwork of its era. Its boldly scalloped top, deeply gadrooned (decorative motif with convex curves in a series) rail molding, molded legs, and dramatically pierced and shaped cross stretchers are evidence of high-style rococo design. These types of tables with drop leaf sides first emerged in the second half of the eighteenth century and were a great innovation. A versatile form, its uses included dining, gaming, serving tea, and writing. Pembroke tables often had casters so they could be easily moved around a room and stored along the wall when not in use.

Banyan, before 1777

American

Calendered worsted damask lined
with matching tabby

Gift of Mrs. Henry S. Stickney, 1962.453A

This banyan, or dressing gown, belonged to Governor Jonathan Trumbull (1710–1785). He is seen in the nearby portrait by his son, artist John Trumbull, wearing this very garment with his shaved head partially covered by a crushed velvet turban. It was a bold statement on Trumbull's part to be painted in this private state of relaxed undress instead of the typical three-piece suit of coat, waistcoat, and breeches. In an age of formality, showing oneself casually attired was a mark of great confidence and success. Generally worn only indoors, the banyan is one of the rarest of all American-made eighteenth-century clothing items—then and now. Its form was appropriated, or borrowed, from Asian dress.

John Trumbull

American, 1756–1843

Governor Jonathan and Faith Robinson Trumbull, 1777–78

Oil on canvas

Connecticut Historical Society collection, 1870.2.0

This portrait of Governor Jonathan (1710–1785) and Faith Trumbull (1718–1780) was painted in 1788 by their son, John Trumbull (1756–1843). Jonathan Trumbull, Harvard graduate and merchant, served as Governor of Connecticut throughout the Revolutionary War period (1769–1783). His son began painting this double portrait after resigning from his post as aide-de-camp (personal assistant) to George Washington in 1777. Establishing his own highborn status, John Trumbull depicted his parents in the manner of Anglo-American gentry. Seated in rococo-style chairs, Governor Trumbull wears an unfitted men's gown called a banyan—a fashionable garment among English gentry and a mark of sophistication in Colonial America—while Mrs. Trumbull is garbed in drapery to imply a classical timelessness.

Milton Avery

American, 1885–1965

Husband and Wife, 1945

Oil on canvas

Gift of Mr. and Mrs. Roy R. Neuberger, 1955.142