Charleston Chippendale mahogany desk-and-bookcase,
c. 1770, probably by William Axson Jr.
Museum of Early Southern Decorative Arts.

Antiques

ANOTHER YEAR, and for ANTIQUES another anniversary —two at once, in fact. With this issue we celebrate the magazine's forty-fifth birthday, and also the fifteenth anniversary of the Loan Exhibition of Southern Furniture 1640-1820, which was held at the Virginia Museum of Fine Arts in Richmond in January and February 1952 under the joint auspices of the museum, Colonial Williamsburg, and ANTIQUES. Our January 1952 issue was the catalogue of the exhibition, and we feel it appropriate to devote this issue likewise to Southern antiques.

The regional characteristics of American antiques have always been a special concern of this magazine, but until 1952 little had been published, in ANTIQUES or anywhere else, on the furniture of the South. The only book on the subject was Paul Burroughs' *Southern Antiques* of 1931. The only exhibition on any aspect of the subject was that of Maryland furniture held at the Baltimore Museum of Art in 1947; its catalogue was a major contribution. But the whole problem of recognizing a pattern in the productions of the comparatively few craftsmen working outside Baltimore and Charleston, and indeed the work of these urban centers, was neglected in the study of American decorative arts. At the first Antiques Forum held at Williamsburg in 1949, one of the speakers observed that "little of artistic merit was made south of Baltimore." It was then that Helen Comstock of ANTIQUES conceived the idea of the loan exhibition which materialized in January 1952.

One of the members of the organizing committee was Frank L. Horton, a North Carolina collector already much interested in Southern furniture. Inspired by the exhibition, Mr. Horton determined to concentrate on the antiques of the South and resolved to establish a museum devoted to them. He achieved his purpose just two years ago when the Museum of Early Southern Decorative Arts, known for convenience as MESDA, was opened in Winston-Salem (see ANTIQUES, January 1965, pp. 66, 67, 106). We present this month a fully illustrated article by Mr. Horton on this new museum.

We also present a review by Helen Comstock of the discoveries made in the field of Southern furniture since 1952. Many of the pieces she illustrates are in the MESDA collections, and so too is the one shown on our frontispiece—a Chippendale mahogany desk-and-bookcase of about 1770 with stop-fluted pilasters, shell finial, and fret-carved frieze, and with mahogany and cypress as secondary woods. It was exhibited fifteen years ago as a Charleston piece, with a closely related secretary that belongs to the South Carolina Society (ANTIQUES January 1952, Figs. 12, 13). Miss Comstock writes, "It is possible that these secretaries are by William Axson Jr. (1739-1800), who was working in Charleston from 1768. While figure-eight frets have in the past been called 'Elfe frets,' further study has distinguished the heavier type shown here. This is similar to the treatment of the interior woodwork in Pompion Hill Chapel on the Cooper River (1763) and in St. Stephen's Chapel, St. Stephen's Parish (1767), both of which Axson is known to have executed (E. Milby Burton, *Charleston Furniture*, p. 69). Axson frets may be studied in detail in Burton (Figs. 38 and 41), as compared with the much lighter Elfe fret (Figs. 36, 39, 40). The stop-fluting on the pilasters here is characteristic of Charleston work but is rare in other parts of the South; it does occur on the gentleman's chest from Virginia shown in ANTIQUES, January 1952 (Fig. 75). Other construction details—divided drawer bottom, beaded-edge drawer, and type of dovetail—have been noted on pieces attributed to Elfe but may rather be considered typical of Charleston."

Alice Winchester

The Museum of Early Southern Decorative Arts

The rooms and their furnishings

BY FRANK L. HORTON

Editor's note. The Museum of Early Southern Decorative Arts (MESDA) in Winston-Salem, North Carolina is the creation of Frank L. Horton and his mother, Mrs. Theo L. Taliaferro. After the historic 1952 *Exhibition of Southern Furniture* these two, who had been collecting American antiques of all regions, began instead to search out Southern antiques and the rooms which were their natural settings. Next, they looked for a location easily accessible to the visiting public, where such a collection could be shown to best advantage. A site in the vicinity of the Old Salem restoration, where one organization could administer both the Moravian town restoration and the proposed museum, would have obvious advantages; and when a modern grocery-store building on the edge of the restoration area became available it seemed ideal. Through the generosity of a private donor this property was purchased and given to Old Salem, Inc., in memory of Anne Cannon Stouffer.

This was indeed the ideal place, with room for expansion. Installation of period rooms, modern heating and dehumidifying equipment, lighting, and the myriad details connected with such projects began at once. Mrs. Taliaferro and Mr. Horton donated funds for this phase of the endeavor, as well as their collection of rooms and furnishings. A small endowment fund was established to supplement visitor admission fees as support for the museum, to make additions to the collection possible, and to sponsor future studies and permit publication of pertinent material. Gifts from private donors were added. The firm of John Winters, Inc., was engaged as decorative adviser, and through it was enlisted the help of Brunschwig et Fils, who undertook the research involved in finding fragments of appropriate old fabrics and wallpapers and reproduced them in sufficient quantity for the museum's use.

MESDA opened its doors to the public on January 4, 1965. The collection continues to grow and, with the publication of *The Arts and Crafts in North Carolina, 1699-1840,* by James H. Craig, a start has been made toward supplementing the museum's educational function with a program of information in printed form.

THE FIFTEEN ROOMS now installed in the Museum of Early Southern Decorative Arts are arranged to show, as a study collection, the arts and crafts of the South, not so much in a house-museum setting as in groups according to style, period, and provenance. Paintings have been selected to represent artists working in the South, and, where possible, textiles, ceramics, silver, and other accessories are by craftsmen working in that area during the periods of the various rooms.

The rooms themselves, with the exception of Criss Cross Hall, are from old Southern houses. They have been reinstalled as nearly as possible according to original plan. In three of the rooms the paint was largely preserved, and in the others the original colors have been duplicated.

Criss Cross Hall is copied from the substantial remains of a cruciform house by that name still standing in New Kent County, Virginia, and built about 1690, it is thought, by the George Poindexter who had previously owned Middle Plantation, the site of Williamsburg. The room is notable for its high ceiling, in contrast to examples from farther north, and the molded chamfering of its beams. An Ushak rug covers the late Jacobean Virginia walnut sausage-turned gate-leg table, which is flanked by a cherry and a maple Carver-type armchair from Carolina and Virginia. One of the earliest Southern furniture examples is represented by the Virginia court cupboard (c. 1660) of white oak and yellow pine decorated with ebonized walnut spindles and bosses. The walnut wainscot chest was found in eastern Virginia, at the Carolina border; the Virginia wainscot armchair is also of walnut.

The walnut clothespress is from Virginia; its decoration of applied split spindles and geometric molded lozenges is most unusual.

The Pocomoke Room represents the entire lower story of a small one-room frame-and-brick house from Maryland's eastern peninsula. "Very meane and Little, and generally after the manner of the meanest farm houses in England," were the words used by Lord Baltimore in describing such houses when he inspected the region. It is interesting that James Neale, a deputy governor and commissioner of Lord Baltimore's treasury, spoke of his all-frame house, of the same size, as Wollaston Manor! There is evidence that the house was altered between 1700 and 1725 by an addition to one end and by replacing the casement windows with sashes. The original red and blue painted woodwork was restored in the Pocomoke Room, which is furnished with William and Mary pieces. The splay-leg table is attributed to the Salzburgers, a German religious group which settled in Ebenezer, near Savannah, Georgia, in 1733-1734. It is made of hard yellow pine, sweet gum, and tulip poplar. The larger walnut stretcher table, from North Carolina, is set with English delftware, a slip-decorated dish, and pewter. The banister-back chair, from Virginia, is of maple, while the walnut great chair with plank seat is thought to be of Maryland origin. There is a pantry in the left corner, and at the right is the base of a winding stair which originally ascended into an unfinished loft.

The Pocomoke Room furnishings also include an unusual walnut Queen Anne low-post bed, from Virginia; and the dressing table is one of the few cross-stretcher William and Mary Southern pieces known. Found in the Dismal Swamp area of southern Virginia, it is made of walnut with tulip poplar and hard yellow pine as secondary woods. The looking glass, pewter candlestick, delftware, and rare North Devon sgraffito-decorated cradle dated *1698* are all of English origin.

Although the date of the house from which the Chowan Room comes is 1755, its style—one bay deep with central hall—is somewhat earlier. The house stood on the Chowan River, in old Chowan County, northeastern North Carolina. The small bolection molding at the fireplace opening, the absence of a masonry jamb at the rather large fireplace, and the chair-rail-like molding crossing the two closet doors are also features of an earlier period. The woodwork was never painted. Here the furnishings are all in the William and Mary style, dating from the first quarter of the eighteenth century. The candlestand and the banister-back chair (see p. 103) are from Virginia, while the day bed, with gold bourette pad, is attributed to North Carolina. The gate-leg table in the center, the earliest South Carolina piece in the museum, descended in the French Protestant Laurens family. Its turnings are very close to those seen on New England examples, but the presence of cypress and yellow pine, as well as its history, speak of the South. On the table are a salt-glazed Nottingham pottery bowl, dated *1719*, and a mug of the same ware. The Virginia chest of drawers is closely related in design to Pennsylvania. An English looking glass is flanked by pastel portraits of Colonel and Mrs. Samuel Prioleau of Charleston, by Henrietta Johnston (see p. 98).

A *New Discription of Carolina* by James Moxon, "By Order of the Lords Proprietors" (from Ogilby's *America*, published in 1671), is the second map of the region issued.

The use of maple for this black-painted stretcher table is as unusual in furniture of the early South as are its knobbed turned legs. The table is from eastern North Carolina and has yellow-pine interior. A bell-metal candlestick (English, c. 1690) and a German salt-glazed stoneware jug, resembling the "checkered" ware found in American excavations, decorate the table.

The William and Mary desk-and-bookcase of walnut with secondary woods of yellow pine, white oak, cypress, and poplar, is from the Edenton area in eastern North Carolina, c. 1720; its original ball feet are of yellow pine. The shaping of the door panels resembles the scalloping of stretchers and aprons of high chests and dressing tables of the period. The South Carolina chair is unusual for its double-turned front rungs and the turned arms, scooped downward in the center. A stoneware inkstand and English bell-metal candlesticks, c. 1690, furnish the desk.

Joint stand of oak with walnut top, southeastern North Carolina, c. 1700. The very heavy stretchers are unusual, but the elongated vase turning of the legs is seen frequently on furniture from the Carolinas and Virginia.

Walnut stretcher table, probably from eastern North Carolina, c. 1710. Compare the elongated vase turnings of this table with those of the joint stand.

Walnut oval-top stretcher table, Virginia, c. 1720. The top is beveled on the underside to give an appearance of lightness.

An eastern North Carolina Queen Anne mahogany bedstead with unusual hoof feet dominates the Queen Anne bedroom. The walnut Queen Anne stand is from the same state, while the corner table, set with Bristol delft bowl and bottle, is from Virginia. The unusual William-and-Mary-style turning at the top of the leg has been found on two other Virginia pieces. It is interesting that all three of these pieces are either all walnut or all mahogany with no secondary woods, a trait often noted, particularly in the case of walnut, in connection with furniture of North Carolina and Virginia. A Cucena and a smaller Kulah rug in yellows and greens complement the greens and yellows of the crewel-embroidered linen hangings and the linsey-woolsey coverlet. The woodwork, painted an olive green, is from an upper room of the George Little house in northeastern North Carolina. John Wollaston painted little Daniel Ward about 1767 (see p. 98).

Queen Anne walnut corner table, northeastern North Carolina, with yellow-pine secondary wood. The molded top and rather thin pad feet are not often seen on pieces from this region bounded by Norfolk, Virginia, on the north, and Edenton, North Carolina, on the south.

Queen Anne round drop-leaf table, walnut, South Carolina, with yellow-pine interior. One other example has been seen, in western South Carolina, with this unusual split knee.

The walnut dressing table in the Queen Anne Bedroom displays a number of highly individual features —a characteristic of Southern furniture. The "porringer" top is fashioned with mitered end battens; the arrangement of the drawers is unexpected; the knee shells are reversed and flare upward on the rounded corner stiles; the vigorous cabriole of the legs and the unusually large pad feet are certainly atypical, as is the fleur-de-lis-like motif on the knees. The table attains the unusual height of 31¾ inches; its secondary wood is cypress.

George Blair, a merchant in partnership with Joseph Hewes (the Signer) and Charles Worth Blount, built his two-story, cypress-framed, T-shape house on Eden Alley, Edenton, North Carolina, sometime between 1763, when he purchased his lot, and 1769, when the house appears on Sauthier's map of that town. This map shows the main house flanked by a kitchen dependency to the left rear and what must have been an office on the street. The firm of Blount, Hewes, and Blair owned several ships and conducted most of its American trade in the Roanoke River area.

Edenton Hall has a double wainscoted wall which is typical of lower Virginia and upper North Carolina houses of this period. Perhaps atypical is the pilastered opening into the stair hall and the carved string of the stairway, the landing fascia of which is shown here in detail. Thomas Elfe of Charleston is believed to be the maker of the break-front bookcase, which is filled with English and China Trade ceramics of types in use during this period. The design for the bookcase is taken from Chippendale's *Director* but modified, particularly in its greater height, to fit Charleston rooms. Elfe's account books reveal that he made several large bookcases, some with frets (see ANTIQUES, January 1952, p. 49). *The South-Carolina Gazette and Country Journal* recorded, in 1769: "Married. Mr. William Lee, Clock and Watch maker, to Miss Anne Theus, Daughter of Mr. Jeremiah Theus, a very handsome and agreeable young lady." One of Lee's tall-case clocks stands near Theus' portrait of his daughter Anne.

The Edenton Parlor woodwork is painted an unusually dark blue, with marbleized plaster at the fireplace jamb. Typical of the Edenton area are the heavy molded chair rail and base of the woodwork. The Chippendale furnishings, largely from Charleston, include the center mahogany table, two side chairs, candlestand, and easy chair (see p. 108) under the portrait of little Charles Burnham Cochran painted by Jeremiah Theus about 1767. John Wollaston painted the portrait of Mrs. John Beale hanging on the far wall above another table from Charleston and a red-damask-covered easy chair from North Carolina. A blue and white China Trade garniture decorates the mantel shelf, and Mark Catesby's *Natural History of Carolina, Florida, and the Bahama Islands* (third edition, London, 1771) is open on the table. A red, blue, and gold Ushak carpet covers the floor.

Chippendale-style tall-case clock by John Fessler, Frederick Town, Maryland (w. 1782-1820). Fessler's working dates and the painted dial reveal the late period of this clock. Its case, as often occurs, is in an earlier style—in this instance closely related in design to neighboring Pennsylvania.

These brass andirons, found in Savannah, vary greatly in their design from examples from other regions and may well have been cast in Savannah or in Charleston.

The fireback with chinoiserie design is attributed to an unidentified furnace in the upper Valley of Virginia, where it was found. Others with similar decoration have been found in the same area.

The woodwork of the Edenton Bedroom is from a room in the rear wing of the Edenton house which was probably originally a dining room. The draperies are of a light glazed woolen fabric made in imitation of tammy, durant, or duroy, as the material was variously called in the eighteenth century; a London upholsterer's trade card supplied the valance design. The chinoiserie paper copies an original fragment. The "French" chair, upholstered in an old blue damask; the secretary, attributed to Thomas Elfe, and the side chair are from Charleston. A blue Worcester tea set of about 1770 is on a cross-stretchered tea table from east-central North Carolina. This table is one of some six known examples with Marlborough legs which have been so chamfered as to appear twisted. All were found in the area centering around Washington, North Carolina (see ANTIQUES, January 1952, p. 97, for one with slab top). The bedstead, from Charleston, has claw-and-ball feet, cabriole legs, and stop-fluted posts. The portrait is of a Jones boy by Jeremiah Theus (see p. 98). The rug is a Chaudor Bukhara.

A Charleston block-and-serpentine-front dressing glass (c. 1780), of mahogany with yellow pine and white pine as secondary woods, sits upon a Virginia dressing table of cherry and mahogany (c. 1770). The side chair may be the work of James Davidson of Baltimore; a similar one, bearing the initials *I. D.*, was exhibited in the ***Baltimore Furniture*** exhibition in 1947.

Cellaret of mahogany with yellow-pine interior, Edenton, North Carolina. Note the light-wood beading around the drawer, a feature seen on several small pieces from the same region.

Commode armchair, North Carolina, c. 1780; walnut throughout.

Red-painted yellow-pine chest of drawers; North Carolina Piedmont.

The woodwork of the Edgecome Room retains its original red and blue paint with a black and white design over the fireplace. The room was found in a two-room gambrel-roof house in Edgecome County, North Carolina, a typical small planter's home of the period 1760-1780. The dining table from the North Carolina Piedmont is set with white salt-glazed molded stoneware and a pair of European pewter candlesticks. The mahogany chairs are attributed to eastern Virginia. Another North Carolina Piedmont piece, the linen press, is unusual in combining arched panels with ogee bracket feet. Lambeth and Liverpool delftware plates decorate the high mantel shelf. The fabric at the windows and on the chairs was copied from a fragment of an early English cotton print based on Persian designs. The rug is a Shemakha.

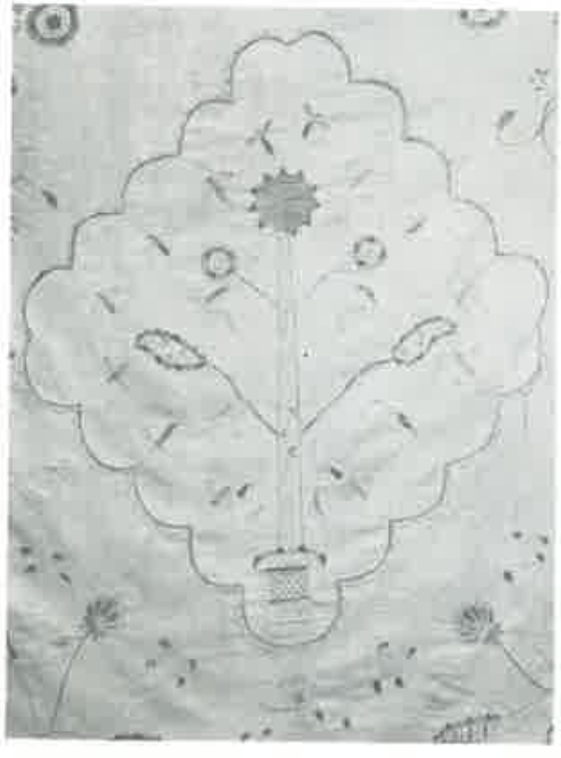
Silver porringer by William Ball (Baltimore, w. c. 1789-1815), with this maker's earliest touch marks. The creamer bears the script WH attributed to William Hackle (Baltimore, w. 1763-1772). Alexander Petrie (Charleston, w. c. 1745-1765) made the salver, which carries the wolf-head crest of the Bailey family.

An all-walnut Virginia serving table, modeled after Plate LVI of Chippendale's *Director*, has a wooden instead of the usual stone-slab top. The little walnut hooded spice cabinet is fitted with blocked drawers and on the door the pinwheel design seen on the chimney piece is repeated in inlay. It is lined with yellow pine but its exact Southern provenance is as yet undetermined. The John Hesselius painting of Richard Sprigg (see p. 99) is flanked by mezzotints of George Washington and Charles Lee. Published just after the general had been appointed commander in chief of the Continental Army, the "Washington" engraving is not a true representation but a picture of a British officer with title changed.

The Catawba Dining Room represents the largest of three rooms in the lower story of a brick dwelling which stood on a high hill overlooking the Catawba River in western North Carolina; the house was built by the Perkins family, some say as a hunting lodge, in 1811. The cornice, ornamented with urns and anthemia picked out in green, the classic urns and swags of husks on the mantel, and the leaflike ornamentation on the columns can all be seen, in more sophisticated form, in houses designed by Robert Adam. The back-country touch is betrayed by the materials used and by the execution of the panel of flowers and the relief ornamentation above the fireplace (the latter has a very Pennsylvania-German flavor). The polychrome chimney piece retains its original paint. In the fireplace can be seen a fireback inscribed MAYBERRY & PENNYBACKER/A B/1805; it was cast at Harrisonburg, Virginia (the initials are thought to be those of Andrew Byrd, who had an interest in the furnace). The andirons (see detail at left) were found in the South, but attribution to a Southern maker waits further evidence. The window curtains were designed to hang on the original serpentined cornices, which had small brass hooks for the purpose. Furnishings include a cherry sideboard from the Valley of Virginia, an unusual walnut fan-inlaid breakfast table (see p. 118), and a set of six windsor chairs bearing fragments of the label of William Pointer, a chairmaker of Richmond, Virginia. Stylistically earlier chairs (see ANTIQUES, January 1952, p. 69) have labels of the firm of Pointer & Childres of Richmond.

Walnut chest of drawers with neoclassic inlay on the drawers and feet but with fluted quarter columns, painted black in an earlier style; North Carolina Piedmont, c. 1820. The secondary woods here are yellow pine and tulip poplar.

The Catawba Bedroom still retains most of its original marbleized and polychrome decoration, the exeeption being the rose tree which was copied from fragments on the original plastered overmantel. A date, *December 1811*, was found on the back of the neoclassic cornice. Furnishings in this room were selected, as were those in the dining room, to reflect the talents of cabinetmakers working in the Piedmont areas of Virginia and the Carolinas during the Federal period. The desk-and-bookcase and the chest of drawers are from North Carolina, while the desk chair, with curiously pierced stretchers, is from southwest Virginia. The writing-arm windsor, painted red, is inscribed *D. King/Richmond, Va.*, probably for an early owner.



Center panel of homespun cotton bedspread embroidered by Elizabeth (Bess) Abrams of Newberry County, South Carolina; signed *BA3* and dated *1807*.

Walnut chest with vase inlay, North Carolina Piedmont, c. 1800-1820.

A walnut fan-carved corner cupboard from North Carolina hangs in the Catawba Bedroom. The windsor chair is branded J. HUMESTON/HALIFAX/ WARRANTED, for Jay Humiston, who worked in Charleston in 1798, in Savannah in 1800, and again in Charleston in 1802; it is not known when he worked in Halifax. The chest has an inlaid inscription: *Jacob Fry His Chest the 4 Apr 1818.*

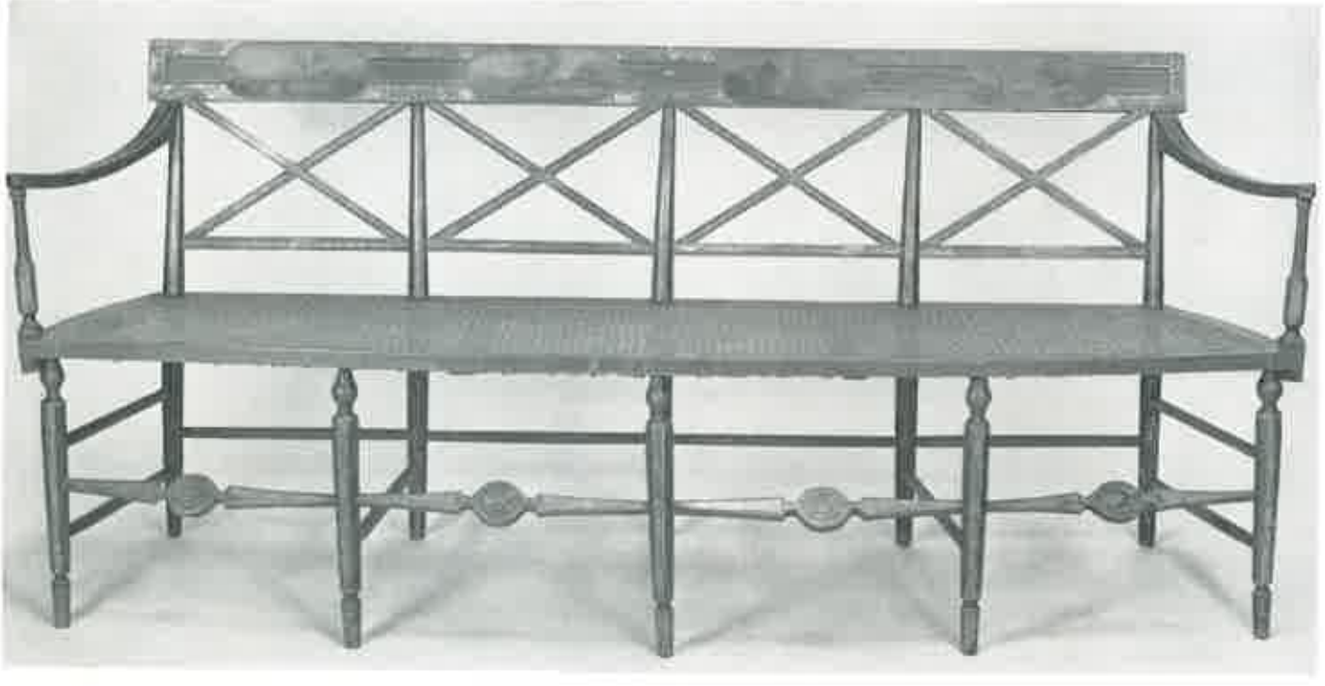
The Oxford rooms, Federal in style, are from an early nineteenth-century house in Oxford, north-central North Carolina. The Charleston mahogany pembroke table in the parlor is distinguished by a molded top edge and pagoda-shape bellflowers inlaid in the legs; poplar, yellow pine, and cypress are its secondary woods. It is set for tea with China Trade porcelain, and flanked by two of a set of twelve armchairs made in Charleston for the Ball family. These are like New York chairs except for the shortened arm with a leaf carving on its upper surface, and the diagonal corner underbracing of yellow pine. The little settee, also from South Carolina, is of mahogany with maple, yellow-pine, and mahogany inner frame. John McKee's label is affixed to the tall-case clock, which was made in Chester, South Carolina, about 1815 (see p. 116). A Virginia gaming table with turned and fluted legs supports a small cabinet, fitted with letter compartments and drawers, from Baltimore. Over the mantel hangs a painting of Thomas Butler Jr. signed *Jose Salazar pinxit 1800 Nueva Orleans.* The windows are curtained in an old tambour with gray silk striped valances which complement the light gray woodwork and the colors of the fox-and-rooster wallpaper, copied from a late eighteenth-century fragment depicting the fables of La Fontaine. The rug is an early nineteenth-century Aubusson.

Silver coffeepot marked with the CW in an oval touch of Christian Charles Lewis Wittich (Charleston, w. 1785-c. 1804). Wittich advertised in 1785 that he had just arrived in Charleston and that he was a goldsmith and jeweler. In a 1795 advertisement he called himself a "Working Jeweller, Gold and Silversmith," and mentioned that he also dealt in imports, from silver toothpicks to plated spurs. In 1805 he notified the public that he planned to return to Germany.

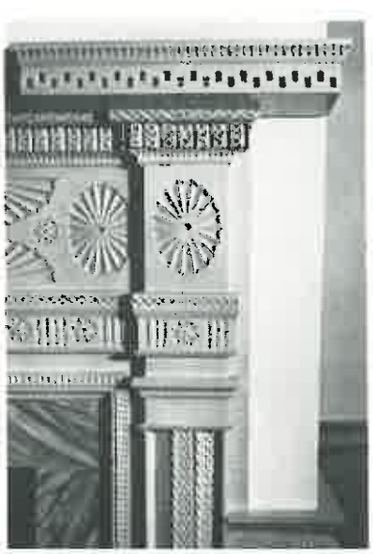
Sewing stand, Charleston, c. 1790; mahogany with maple, rosewood, and cherry inlay; poplar and white-pine interior, lined with blue paper.

Cellaret, South Carolina, c. 1790, of mahogany with poplar and yellow-pine interior. The striped inlay is usually associated with country work, but here it was obviously done by a sophisticated cabinetmaker.

Red-painted settee, Baltimore, c. 1805-1810, decorated with rural scenes in the back panels and musical instruments in the stretcher panels. The frame holding the original cane is walnut, a wood often used for this purpose in Baltimore.



The repeated gouge-carved sunbursts of the White Hall Dining Room woodwork suggest why so much eastern white pine was imported from New England into coastal Carolina: it was easier to carve than the hard, resinous yellow pine or the loose-fibered cypress from local sources. White Hall stood in the Santee-Cooper river valley forty miles inland from Charleston, and was built by Thomas Porcher about 1818. Its Federal furnishings include a two-part dining table and eight chairs from Baltimore, the latter adapted from Plate 34 of Sheraton's 1793 *Drawing-Book*. Virginia is represented by the serpentine-front chest of drawers and a pair of eagle-finial looking glasses from Williamsville, an old house near Richmond. The white-pine backing of the looking-glass frames makes their origin uncertain, and final attribution will depend on further studies as to the use of this New England wood in Virginia. The mahogany serving table (see p. 110) and the sideboard (right) are from South Carolina; the sideboard once belonged to Governor Joseph Alston and his wife, Aaron Burr's daughter Theodosia. A silver tea and coffee service by Richard Rutter (Baltimore, w. c. 1790-1798); a beaker by Asa Blanchard (Lexington, Kentucky, w. c. 1808-1838), and a pair of Sheffield candlesticks are arrayed on the sideboard. Paintings represent the work of James Earl, Ralph E. W. Earl, and Charles Bird King (pp. 99-101). The rug is an Aubusson, c. 1820.

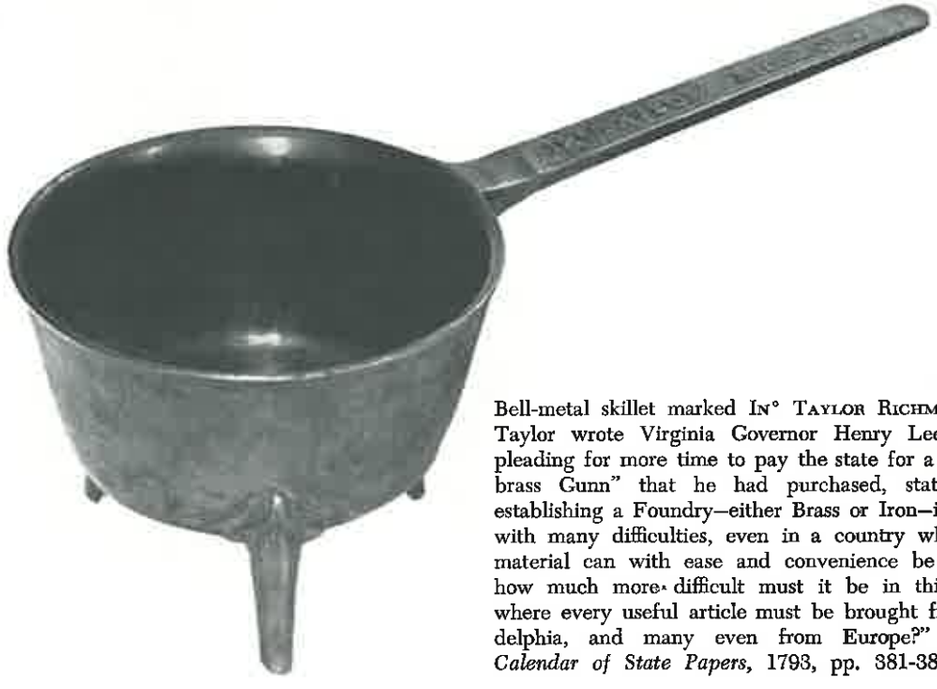


The pegging of tenoned "plank" or logs into slotted upright posts (facing page) must have been a common method of construction during the eighteenth century, particularly in Pennsylvania among the German-speaking people. Instances of this technique have been noted as far north as New Hampshire, in the Gilman Garrison House (1655-1657); as far west as the Missouri Valley; and as far south as lower coastal North Carolina, where an all-cypress example has been noted. In Pennsylvania, the recently restored Plough Tavern at York employs this method in the lower story, with half-timbered walls above.

The Piedmont Room was assembled from the ruins of the McLean House, built in Guilford County, North Carolina, about 1766. It provided a quick, secure shelter in a region still in the pioneering stage. Its three-inch poplar planks were joined to oak uprights which abutted on a stone gable end containing the great fireplace.

Furnishings have been selected to reflect the work of those isolated craftsmen who continued to use into the nineteenth century methods of construction dating from the early eighteenth. The two stretcher tables, for example, probably date no earlier than 1770. Note the unusual central "leg" which supports the drawer rail of the larger back-country North Carolina table. The yellow-pine dresser, from the North Carolina Piedmont, is furnished with pewter by Jacob Eggleston, Jehiel Johnson, and William Nott, all of whom worked in Fayetteville, North Carolina, as well as in Middletown, Connecticut; and redware pottery from various Southern locations.

Redware pottery figures, upper Valley of Virginia, first half of the nineteenth century. The smaller lion is glazed blue and is marked JOHN BELL/WAYNESBORO; it was made for Elizabeth Bell Newman (b. 1829), daughter of John Bell. The whippet, decorated in mottled green slip, is incised SOLOMON BELL/WINCHESTER, VA. Solomon left Winchester about 1834 to join a brother in the business at Strasburg, Virginia. The large lion, cream and brown with green eyes, was made by Solomon Bell in Strasburg about 1850 as a present for a niece.



Bell-metal skillet marked IN° TAYLOR RICHMOND. John Taylor wrote Virginia Governor Henry Lee in 1793 pleading for more time to pay the state for a "damaged brass Gunn" that he had purchased, stating, "The establishing a Foundry—either Brass or Iron—is attended with many difficulties, even in a country where every material can with ease and convenience be procured; how much more difficult must it be in this country, where every useful article must be brought from Philadelphia, and many even from Europe?" (Virginia *Calendar of State Papers*, 1793, pp. 381-382).

Cherry stretcher table with unusual knobbed legs and stretchers; North Carolina Piedmont, latter half of the eighteenth century. *Gift of Mr. and Mrs. Ralph P. Hanes.*

Poplar hanging wall cupboard, latter half of the eighteenth century, showing the strong influence of the Germans who settled the back country of North Carolina. Stained dark, the surface is decorated with hearts and tulips.

Slip-decorated redware plates, western North Carolina; possibly from the Moravian potteries, but plates with such geometric designs are usually found east of the Salem area and were probably from the shop of some unknown potter of Alamance or Guilford County.

Silk painted banner of the Thirteenth Regiment of the Seventh Brigade, Virginia; dated *1799*. This regiment of militia was formed in Shenandoah County (where New Market is located) by June 1794. It was a part of the Seventh Brigade, which consisted of 132 men in two troops of cavalry, 145 men in two companies of light infantry, and 350 men in five companies of riflemen —all from Shenandoah, Rockingham, and Augusta Counties in western Virginia. 44 by 56 inches.

Carved coconut jewelry box, early nineteenth century. The interior is lined with a quilted red material.

Chippendale-style chest of drawers of walnut with poplar and yellow-pine interior, c. 1800. Examples such as this, made well past their stylistic period, are found in western Virginia and the Carolinas. This chest was made in or near Alamance County, north-central North Carolina.

Copper fish weather vane from an old Savannah market.