

FURNITURE IN PUBLIC COLLECTIONS IN CANADA/
LA COLLECTION NATIONALE DE MOBILIER

Several major Canadian institutions were invited to describe their furniture collections for this thematic issue. The reports received are published below.

Les co-rédacteurs ont demandé à plusieurs institutions canadiennes importantes de leur faire parvenir des descriptions de leurs collections de mobilier. Vous trouverez, ci-après, des comptes rendus reçus.

NOVA SCOTIA MUSEUM FURNITURE COLLECTIONS

Nature of the Collections

The Nova Scotia Museum's history collections are dispersed throughout the province at twenty branch museums, sixteen of which are historic buildings and sites. The furniture collection contains furniture made or used in Nova Scotia and spans the period ca. 1750-1980 although most of the pieces predate 1900. The collection divides broadly into two groups — the historic buildings collections which are used in furnishing each building or site and the provincial collection (all other furniture).

Both collections include furniture marked by or attributed to particular makers. There are traditional furniture forms in native woods and of local manufacture, including a number of rod-back Windsor chairs by known makers. There is also designer-influenced furniture in both native and imported woods. This latter category includes eighteenth- and early nineteenth-century furniture made in Nova Scotia, Great Britain, and New England, a few French pieces, and late nineteenth-century, factory-made pieces from Nova Scotia and elsewhere.

Twelve of the museum sites either are or include domestic buildings, representing six generations of Nova Scotia life and a range of social and economic situations. Some are furnished to a particular period; in others the history of occupancy is chronicled by a greater diversity in the furnishings (see table 1 following).

TABLE 1

Nova Scotia Museum: Historic Buildings Furniture Collections

<u>Site</u>	<u>Location</u>	<u>Date of Construction</u>	<u>Period of Interpretation</u>	<u>Comments</u>
Perkins House: home of former New Englander, diarist, and merchant Simeon Perkins.	Liverpool, Queens Co.	1766	1766-1812	Furnishings assembled after 1936 by local committee; not documented.
Ross-Thompson House: home of two Scottish-born bachelor brothers who were merchants.	Shelburne, Shelburne Co.	ca. 1785	ca. 1785-1825	Furnishings based on general period information and evidence.
Cossit House: home of Rev. Ranna Cossit, Anglican minister appointed to Cape Breton.	Sydney, Cape Breton Co.	ca. 1787	ca. 1790-1815	Furnishings based on postmortem inventory of Cossit's estate.
Prescott House: estate of one-time merchant Hon. Charles R. Prescott.	Starrs Point, Kings Co.	ca. 1814		Now appears as restored by great-granddaughter Mary Allison Prescott in the 1930s; some original furniture.
Uniacke House and estate: built for Hon. Richard John Uniacke, one-time Attorney General of Nova Scotia.	Mount Uniacke, Hants Co.	1813-15	ca. 1815-late 1800s	Original furnishings; includes labelled furniture by G. Adams, London, England.
McCulloch House: home of Dr. Thomas McCulloch, minister and educator.	Pictou, Pictou Co.	ca. 1806-10		One room only furnished but with several pieces of his furniture in a "parlour/study," ca. 1806-36.
Rosebank Cottage, Ross Farm: settlement by disbanded military regiment.	New Ross, Lunenburg Co.	1817	1817-60	
Haliburton House: Thomas Chandler Haliburton "Memorial".	Windsor, Hants Co.	1836-56	1836	Furnished by local interest in 1940s; some pieces are original.
Lawrence House: home of W.D. Lawrence, shipbuilder.	Maitland, Hants Co.	ca. 1870	ca. 1870-86	Mostly family furnishings of the period.
Sherbrooke Village: being developed as typical Nova Scotia community.	Sherbrooke, Guysborough Co.	1850s-1880s	1860-1900	Furnishings collected to represent typical interiors.
Fisherman's Life: typical inshore fisherman's home.	Jeddore Oyster Ponds, Halifax Co.	ca. 1857	1900-20	Furnished with pieces from Nova Scotia fishing communities.
North Hills Museum	Granville Ferry, Annapolis Co.	late 1700s		Houses private collection of Robert Patterson - furniture, glass, china, etc., - of English Georgian period.

Formation of the Collections

The Provincial Museum of Nova Scotia was established as such in 1868 but the furniture collection did not begin until about ninety years later with the appointment of George MacLaren as curator of the history collections. MacLaren was interested in studying what had been made in Nova Scotia and several of the pieces illustrated in his Antique Furniture by Nova Scotia Craftsmen (Toronto: Ryerson Press, 1961) are those collected by him.

During the late 1930s and early 1940s two Nova Scotian houses had been furnished as "historic houses" by local historical societies. These two sites, Perkins House in Liverpool and Haliburton House in Windsor, subsequently became part of the Nova Scotia Museum. They reflect the 1930s concern for a general period effect rather than for accuracy. A greater regard for documentation has been evident in furnishing the sites which have been added to the Nova Scotia Museum during the last decade. Although the final product still must often be an estimate, it is an estimate based upon journals, inventories, land records, advertisements, and other Nova Scotian sources.

Research on the Collections

A significant element in the historic buildings furniture collection is the unique group of labelled pieces by the London cabinetmaker George Adams, ca. 1790-1822 (see figs. 1 and 2). Very few furniture makers in England identified their work so that labelled furniture of English manufacture is rare. Research is underway to learn more about George Adams using documentary material at the Victoria and Albert Museum.

Reed and rattan furniture was produced in Nova Scotia by several manufacturers. Those of specific interest include the Windsor Furniture Company, Windsor Rattan Company, and J.E. Smith and Company, all of Windsor, Hants County. Labelled pieces are being added to the collection and a study is in progress on the ways in which reed and rattan have been used.



Fig. 1. Hall chair (height 87cm, width 39.5cm, depth 46cm), mahogany, ca. 1815. Made by George Adams, London. Turned front legs; back legs square in section; shield-shaped, solid wood seat; shield-shaped back with incised outline and carved falcon's heads. One of twelve chairs, six of which have paper labels, in the hall at Uniacke House, Mount Uniacke, Hants County. Purchased by Richard John Uniacke ca. 1815. Cat. no. NSM 49.6.1a-1. (Photo by S. Robson for Nova Scotia Museum, neg. no. F116:16.)

Fig. 2. Paper label affixed to several pieces of furniture original to and displayed at Uniacke House: "George Adams/ Upholder, Cabinet Maker/ Undertaker/ Sworn Broker & Auctioneer/ Corner of John Street/Minories." (Photo by S. Robson for Nova Scotia Museum, neg. no. F75:14a.)



A file card index of Nova Scotia furniture makers and manufacturers has been established based upon documentary sources such as census material, newspaper advertisements, maps, probate material, and business directories. The amount of information known about each one varies; many entries are based upon a single reference in a city directory while others include transcriptions of numerous newspaper advertisements, census records, and other references. There are about 830 cabinetmakers, chairmakers, carvers, and turners, primarily of the nineteenth century, in the index, which is organized alphabetically within counties.

Fig. 3. Wardrobe (height 227cm, width 184cm, depth 54cm), mahogany, secondary wood is pine. The bottom of one drawer is marked in pencil: "T.J. Ridgeway, Maker. Halifax, N.S. No. 29 Brunswick St." The wardrobe is made in six sections: base, cornice, two-part centre section with three sliding trays and a fixed shelf in the upper part and three drawers in the lower part, and two wings, each with hanging space above the two drawers. The veneered drawer fronts have an applied molded edge; the panelled doors feature an applied wavy molding, probably purchased. Turned wooden knobs; brass locks on drawers. Cat. no. NSM 79.15.1 (Photo by S. Robson for Nova Scotia Museum, neg. no. F. 163:2.)



J.C. Loudon's *Encyclopedia* (1833; reprint ed; Watkins Glen, N.Y.: American Life Foundation Study Institute, 1978) includes a "lady's winged wardrobe, to be made of any fine wood, French polished, and showing no brasswork in any part of the front. The knobs are of mahogany or ebony; the mouldings on the doors are made to recede, and to have a moulding raised upon them." Three illustrations (1987, 1988, and 1989) match the cupboard by Ridgeway. Ridgeway is known to have worked in Halifax from at least 1858 until his death in 1868. The business was carried on until 1874 under the name of his son Augustus, an upholsterer, whose younger brother Rupert was a cabinetmaker in A. Ridgeway and Company.

Extensive studies of furniture makers and their work have been done by local historical societies for two of Nova Scotia's eighteen counties:

- Hector Centre Trust, Exhibits Committee, Nineteenth Century Pictou County Furniture (Pictou, N.S., 1977), published in conjunction with an exhibit shown 1 June - September 1977 researched and built by the Exhibits Committee and with the assistance of the Museums Assistance Programmes, National Museums of Canada;
- Colchester Historical Museum, Colchester Furniture Makers (Truro, N.S., 1979), published in conjunction with an exhibit shown 4 June - 15 October 1979 and with the assistance of the Nova Scotia Museum.

The Nova Scotia Museum is eager to assist in similar studies by historical societies or museums in other counties. Such projects are best done with a combination of local and professional knowledge to ensure thorough, useful, and exciting results. Some of the documentary groundwork already exists in the card file index.

Nineteenth-century Nova Scotia factory products were singled out for study in a 1979 research project. The documentary evidence gathered referred to fifty establishments (outside the city of Halifax) as "factories" or "manufacturers" between 1852 and 1900. Just what was meant by a "factory" is open for discussion since the word was applied by census enumerators of 1871 to establishments employing only one person and operating only one month per year as well as to year-round operations employing from two to twenty-five men. The museum is collecting factory products and is also interested in machinery although the latter seems to have gone to the scap yard.

Individual cabinetmakers provide yet another approach to the study of furniture. The 1975 exhibit "Father and Son, Two Halifax Cabinetmakers" brought together representative pieces of furniture by Thomas C. Holder (1821-94) and Henry A. Holder (1853-1935) as well as tools, documents, and

Fig. 4. Ladder-back side chair (height 88cm, width 47.5cm, depth 41cm, floor to seat 44.5cm), mixed woods. Made by Sibley, not marked. The tapered feet, stretcher arrangement, bent back posts which taper above the seat, arched slats, and mushroom-shaped finials are distinctive of the chairs made by the Sibley family. Joseph Sibley, a Wittenburg, Colchester County, farmer, was the first Sibley to make chairs and other items, beginning ca. 1820, and is considered to be the one responsible for the distinctive combination of features. Michael Sibley began to work with his father by 1853 and was managing the shop by 1858. The operation had expanded by 1878 and wood-seated chairs, stencilled "Manufactured by/Sibley Brothers/Lower Stewiacke/Colchester County/N.S." are supposed to date from this period.

A Sibley cousin, John Wright, sold the furniture throughout Nova Scotia, New Brunswick, and Quebec. The business closed by 1898. The original seat on this chair was likely a woven splint seat. It has been replaced with a piece of green carpet laced with nylon cord. Originally the chair was painted green. Fisherman's Life Museum, Jeddore Oyster Ponds, Halifax County, cat. no. NSM 78.132.2 (Photo by S. Robson for Nova Scotia Museum, neg. no. F176:3.)



daybooks loaned by the family. The daybooks provided information about materials used, styles and forms produced, and the range of work done by urban cabinetmakers. (See Marie Elwood, "Father and Son: Two Halifax Cabinetmakers," Material History Bulletin, History Division Paper no. 15, National Museum of Man Mercury Series, 1976, pp. 7-13.) Now another cabinetmaking family has emerged for further study. Robert Brander (1821-1909) emigrated from Scotland and eventually established his own business in 1856 in Halifax. During the 1857-61 period, according to the daybook, his work included the following diverse activities: making and repairing furniture, moving furniture, taking down and putting up bedsteads, installing carpets, hanging pictures, moving

curtain bands and boards, gilding cornices, repairing and renewing mattresses, installing and repairing locks and hinges. His sons Robert and John later joined the business, John continuing it until the 1930s. A piece attributed to Brander is shown in figure 5.



Fig. 5. Work table (height 77cm, width 43cm, width of each leaf 23cm), mahogany, rosewood veneer, secondary wood unidentified. Attributed to Robert Brander by family tradition. Fixed top; drop leaves, rule joint and moulded edge; three drawers; turned pedestal on block base supported by four claw feet. Drawer fronts are mahogany and rosewood veneer; base is mahogany veneer. Private Collection. (Photo by S. Robson for Nova Scotia Museum, neg. no. F156:7.)

Miniature pieces have become a group for further consideration. They are sometimes identifiable as apprenticeship pieces by particular makers because they are either marked with the maker's initials and/or they have a family attribution. Forms include chests of drawers and boxes. Little is currently known about the apprenticeship or training of furniture makers.

A Brookfield, Colchester County, farmer's estate inventory from 1880 indicated that chairs were the most numerous furniture form in his possession and so it is with the Nova Scotia Museum's collection. In 1976 the museum produced

the travelling exhibition "Eighteen Chairs" as a record of the range of chair types and styles in its collections. (See "Eighteen Chairs from the Collection of the Nova Scotia Museum," The Occasional 4, no. 2 (Winter-Spring 1976-77): 44-49.)

Recently chairs in the collection have been studied for another purpose — to select examples for reproduction by R.J. Lair, wood turner and chairmaker at Sherbrooke Village, a branch museum of the Nova Scotia Museum. Since February 1980 Lair has been working to establish a shop which will help present Sherbrooke as a representative Nova Scotian community of the 1860-1900 period. During the open season (15 May - 15 October each year), he will demonstrate the skills involved in producing furniture and woodenware using hand tools and foot-powered machinery, adding yet another dimension to our knowledge of Nova Scotia furniture.

Marie Elwood and Sheila Stevenson

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MUSÉE DES BEAUX-ARTS DE MONTRÉAL

The furniture collection at the Musée des Beaux-Arts de Montréal comprises some five hundred items of European and North American origin, reflecting the evolution of styles from the late Gothic period to the twentieth century. These holdings include a large portion of the extensive Decorative Art Collection which was started by one of the museum's greatest benefactors, F. Cleveland Morgan. Many of the items in the furniture collection were purchased over the years through the generosity of Mabel Molson.

The oldest pieces in the collection are a group of chests with carved Gothic tracery panels, one of which is early fifteenth-century French. The others are slightly later in period — a mid fifteenth-century Florentine cassone whose tracery roundels are bordered with geometric wood inlays and an early sixteenth-century Spanish coffer from Castile that combines Gothic tracery decoration

with polychrome-painted leather panels. A very rare English counter table, ca. 1550, is carved with parchemin panels and retains some of its original polychrome-painted decoration.

The classically-derived architectural ordering of Renaissance buildings was reflected in their interior furnishings. A mid fifteenth-century Italian credenza with intarsia decoration and a smaller credenza from the end of that century with applied Ionic pilasters are two such examples in the collection. From the same period in France comes a group of two-tiered armoires, again with architectural elements, door panels and cornices carved variously with mythological figures in the style of Jean Cousin and grotesque carvings in the style of Jacques Androuet Du Cerceau. A contemporary chair, supported on columnar legs, is fitted with an elaborately carved front seat rail, again in the style of Du Cerceau. In 1928 the museum purchased a number of Spanish chairs (see fig. 1) and trestle tables from the Arthur Byne Collection of Madrid. These exhibit the evolution from plateresque through herreresque to churrigueresque styles typical of Spanish furnishings from the Renaissance to the baroque period.



Fig. 1. Armchair (height 121.4cm, width 66.8cm, depth 69.9cm), carved walnut with red velvet, embroidered appliqué fringe, and metal studs, from the period of Phillip II (1566-98). Cat. no. 928. Df. 8. (Photo: Musée des Beaux-Arts de Montréal, neg. no. 7468.)

Classically-derived architectural details appear on English furniture at a later date than items from the continent. A pair of oak chairs, ca. 1620, have arcaded panel backs that derive from designs like those of Hans Vrederman de Vries published sixty years earlier. Certain concessions to comfort in chair design made their appearance with the addition of upholstered seats and backs as seen on two chairs dated ca. 1660-70. These retain their original Russia leather covers. A sleeping chair with an adjustable back, from the same period, is upholstered in contemporary needlework. Certain design elements were retained by provincial craftsmen long after their currency with city folk, as is evident on a hall cupboard that is dated 1690 but which exhibits strapwork and lunette and scroll carving fashionable fifty years earlier. From the same period as the hall cupboard, but more up to date in style, is a fine side chair whose back, stretcher, and legs are elaborately carved with the scroll and bandwork seen in the designs of Daniel Marot. This type of chair was the precedent for a simpler version in ebonized wood made in Boston ca. 1700-25. Dutch influence, reflecting contemporary political events, can be seen in the elaborate floral marquetry of an English walnut chest on stand. The museum also possesses a Grinling Gibbons overmantle carving from Cassiobury Park in Hertfordshire, England.

Chinese influence in the design of Queen Anne period chairs is apparent not only in their shape but also in the decoration of a lacquered example. This classic Queen Anne form is seen also in a version from Ireland made of walnut veneered on oak, on two examples from the Netherlands which are decorated in marquetry, and on another example veneered in burl walnut and probably made about 1730 in what is now northern Germany. This Queen Anne style persisted within the context of country or vernacular furniture, as is apparent on a Quebec chair, a rare example made at the end of the eighteenth century. Among other examples of Queen Anne furniture in the collection is a magnificent bureau secretary in burl walnut, with mirror doors enclosing an elaborately-fitted interior.

When English furniture makers in the 1730s and 1740s began to exploit the possibilities of the rococo style then current in France, they often grafted ornamental details onto basically traditional forms. The museum

possesses several examples of English rococo furniture after published designs by such artists as Matthew Darly, Ince and Mayhew, Manwaring, and Matthias Lock, as well as examples loosely described as being in the Chippendale style. Among these are two chairs — one from Boston, the other from New York — which exhibit the influence these English pattern book designs had on craftsmen working in North America. The English examples of rococo furniture include a tripod tea kettle stand and a candlestand, the latter having a Chinese-style fretwork gallery. Pierced fretwork in the Gothic style adorns the cornice of a fine Georgian breakfront bookcase made in plum pudding mahogany.

The museum possesses a small but representative selection of eighteenth-century French furniture. This includes a fine Louis XV fauteuil à la Reine by Jean-François Mayeux. Three outstanding armchairs by Sulpice Brizard exhibit design features and details, such as the colour of the original gilding, that were in vogue during the early phases of neo-classicism that swept Paris in the late 1750s and 1760s. These chairs may be dated to about 1765. Somewhat later in date are a pair of gilded marquises in the style of Jacob and a fine painted bergère by Gailliard that can be dated ca. 1780. A small, late Louis XVI commode by Ohneberg, of ormolu-mounted mahogany, exemplifies the vogue for this wood which was more commonly used in England at the time. This crosscurrent of influences can be seen with English neo-classical furniture in the collection, most specifically on a pair of Adam-style gilded armchairs and a settee recently attributed to the shop of John Linnell — all of which are English translations of French neo-classical design vocabulary.

The design of a tambour-top desk, formerly in the possession of Loyalist Sir John Johnson, was taken almost line for line from plate 67 of Hepplewhite's The Cabinet-Maker and Upholsterers' Guide (1788). The design propounded by Thomas Shearer, Hepplewhite's contemporary, can be seen in a large mahogany sideboard from England and in an exceptionally fine dressing chest of drawers attributed to the area of Charleston, South Carolina. Painted decoration became very fashionable in the latter decades of the eighteenth century as exemplified by a polychrome-painted, Hepplewhite cabriole armchair and a black-lacquered Sheraton chair replete with neo-classical motifs painted in

grisaille and outlined with gold striping.

The influence of English styles on American cabinetmakers persisted well into the nineteenth century. Two examples from the federal period, in the Sheraton style, are an important dining table from New York, ca. 1810, that compares favourably with known examples by Duncan Phyfe, and a small sewing table. The latter is attributed to the Boston area because certain details, particularly the fine turning of the legs, correspond exactly to those seen on furniture by the noted Boston cabinetmakers John and Thomas Seymour.

The finest example of English Regency period furniture in the collection is a pianoforte (fig. 2), in rosewood, mahogany, ebony, and inlaid brass, that bears the label of its maker-dealer, Astor and Horwood, London. It dates from ca. 1815 and it is an early example of the so-called Grecian style that persisted well into the mid-century. Evidence for this can be seen in a channel-back wing



Fig. 2. Pianoforte (length 171.1cm, height 87cm, depth 63.5cm), Regency period, ca. 1815. Gift of Miss Y. Poisson in memory of her brother Jacques Gérard and her uncle Marc-Aurèle de Foy Suzor-Côté. Cat. no. 960.Df.3. (Photo: Musée des Beaux-Arts de Montréal, neg. no. 7356.)

chair whose design is identical to one published by W. Smee and Sons in 1850. By about this time, however, several other stylistic revivals were manifest in the field of furniture design. Often disparate stylistic elements were juxtaposed in single pieces such as a parlour chair derived from examples published in Blackie's Victorian Cabinet Maker's Assistant of 1853. This combines Renaissance and nineteenth-century French decorative motifs. New technologies made possible the manufacture of papier-mâché furniture items such as a chair and a sewing table that are examples of the rococo revival style. The idea of molding a synthesis of materials to a desired shape was obviously one precedent for chairs developed one hundred years later by such designers as Eames and Saarinen, whose designs are represented in the collection.

The Art Deco style current in Paris between the two world wars is often considered to be the last of the traditionally-based styles of decoration. Examples from this period include two side chairs (see fig. 3) of a Chinese



Fig. 3. Side chair (height 89.5cm, width 45.7cm, depth 52.7cm), sycamore and velvet, ca. 1912-25. Cat. no. 980.Df.1. (Photo: Musée des Beaux-Arts de Montréal, uncatalogued.)

simplicity that bear the stamp of Atelier Martine, the interior design branch of Paul Poiret's fashion empire. In his capacity as a promoter of furniture design, Poiret was influenced by the debate in Germany and Austria on the merits of machine-made vs. hand-crafted objects. In these chairs Poiret opted for the latter solution. The possibilities inherent in machine production were investigated by the artist-craftsmen of the Bauhaus and the museum's cantilever chairs designed by Mies van der Rohe and Marcel Breuer bear witness to this fact. Curiously, however, the museum's own examples of furniture designed by Mies for the 1929 International Exhibition in Barcelona, which have a machine-made look about them, are primarily handmade items.

Technological advances that were by-products of war-time production in the 1940s made possible the Eames and Saarinen furniture noted above, and new methods of spot welding made possible the furniture designs of sculptor Harry Bertoia in the collection.

The museum's holdings of Chinese furniture are small but important. They comprise a throne, K'ang table, and altar table all executed in incised polychrome lacquer on a red ground. Certain iconographical details in addition to the five-claw dragon motif have led scholars to state that these eighteenth-century pieces were part of the furnishings of the Imperial Palace in Peking. The single item of Japanese furniture is a very fine nineteenth-century, roll top pedestal desk, executed in a variety of classic Japanese makie lacquer techniques. The form of the piece, however, suggests that it was made for the European market.

The first acquisitions of Canadian furniture were made in 1932. Important items made in New France include a rare seventeenth-century gate-leg table in the Louis XIII manner, and a contemporary armoie with losange-carved panel doors. Perhaps the outstanding piece in the Canadian collection is a two-tiered buffet from Lotbiniere County, Quebec, with carved and molded decoration in the Louis XV manner (fig. 4).



Fig. 4. Two-tiered buffet (height 245cm, width 152cm), pine with serpentine pediment, late 18th century. The heart carved on the basket suggests it was a marriage piece. Gift of Miss Mabel Molson, 1938. Cat. no. 38.Df.13. (Photo: Musée des Beaux-Arts de Montréal, uncatalogued.)

Robert Little

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UPPER CANADA VILLAGE

Upper Canada Village, on the St. Lawrence River east of Morrisburg, Ontario, was developed between 1956 and 1961 by the Ontario-St. Lawrence Development Commission. The village today is operated as one of the historic sites of the St. Lawrence Parks Commission, the successor to the earlier commission.

The furniture collection at the village was formed in large part between 1958 and 1962. The guiding principle was that "representative rather than the finest examples" would be chosen to illustrate "both a general taste found through old Upper Canada and a particular taste, that of the people of the Upper St. Lawrence and the Bay of Quinte," to quote Jeanne Minhinnick in her introduction to the booklet Early Furniture in Upper Canada Village, 1800-1837 (Toronto: Ryerson Press, 1964). Minhinnick wrote from experience. In

four years of intensely concentrated activity, she had assembled 600 pieces of furniture which constitute about two-thirds of the present collection.

As she described the process,

more than half the furniture of the Village was found, and some of it made, in the area. In many cases it was possible to see the furniture in its original home.... The use of looms and the choice of furnishings in Upper Canada Village has been based on research, not all of which has been documentary.

For those of us who now study the furniture at Upper Canada Village there are both research needs and opportunities. There is a need for establishing the documentary base which was not recorded during the short collecting period. General documentation must be developed for furniture and its use in the St. Lawrence Valley. And, with regard specifically to the village's collection, we must document not only our individual examples, but also the growth of the collection itself, going beyond the sometimes cryptic accession records. The question of provenance is a fundamental one for all who work with the furniture at the village.

The collection of furniture actually had begun in October 1955 when the Ontario-St. Lawrence Development Commission received the donation of a loom and a "reed chair." These came from a family in one of the villages on the St. Lawrence which was to be destroyed with the advancement of the St. Lawrence Seaway and associated hydroelectric project. The commission had been incorporated in March of 1955 to mitigate the effect on the Seaway region of the flooding of 20,000 acres. This area contained eastern Ontario's oldest villages and farms with settlement dating back to the arrival of the Loyalists in 1784.

In the early months of its existence the commission undertook "to preserve historical records, relics and landmarks associated with the early history of this district" and encouraged donations of such by advertising its interest in the region's newspapers. By January 1957, however, the commission had adopted a far more ambitious programme. The intent was to make a crossroads village by moving together a selection of buildings from the flooded area and furnishing them to show a variety of periods in the pre-Confederation life of the St. Lawrence Valley. From this evolved Upper

Canada Village. Purchase of furniture from dealers in eastern Ontario had started in 1956.

The broadened general purpose brought shifts in the programme of collecting furniture. Rather than preserving examples of furniture from the counties of Leeds and Grenville and Stormont, Dundas and Glengarry, the collection would grow to illustrate tastes in furnishings. Another significant change was that purchases began to be made outside the local area. During the four main years of development, furniture came from sources ranging from the Niagara Peninsula to the Eastern Townships of Quebec.

Village furniture has been used in publications, including Jeanne Minhinnick's At Home In Upper Canada (Toronto: Clarke Irwin, 1970), Phillip Shackleton's The Furniture of Old Ontario (Toronto: MacMillan, 1973), and most recently Howard Pain's The Heritage of Upper Canadian Furniture (Toronto: Van Nostrand Reinhold, 1978). However, close study of the evidence incorporated in the materials and structure of the furniture has not been undertaken. Comparative studies of Upper Canada Village furniture by type, maker, or regional characteristics, in relationship with documented examples, would be welcomed.

The only labelled pieces in the collection are clocks and chairs. The Canadian clocks are Twiss tall clocks (see fig. 1), shelf clocks of Van Tassel of Brockville and Burr of Dundas, and a tall clock case marked "R. Woodruff, Burford, U.C." Marked Ontario chairs are samples of the work of Haskin of Lyn, Brooks of Mille Roches, and Buell of Brockville. There are several side chairs with the stamp of Robinson of Rochester, New York, two side chairs with the stencilled label of Robb of Wheeling, West Virginia, and a highback Windsor armchair stamped "S. Mucke" on the underside of the seat (see fig. 2).

These last three examples raise important questions about Ontario furniture, beyond the narrow problems of Upper Canada Village. What has been the movement of furniture into and out of the province? What has been the movement of furniture within the province? These questions apply not only to the eighteenth- and nineteenth-century periods of settlement and development, but also to the activities of pickers and dealers in the twentieth century. Pickers have been taking eastern Ontario furniture out by the truckload since at least the 1920s. Then it was heading south; now it heads west toward Kingston and Toronto.



Fig. 1. Clock (height 210cm), "J. & H. TWISS MONTREAL" on face, cat. no. 60.7063; drop leaf table (height 61.9cm, length 111.25cm), cat. no. 59.3076; arrow-back chair (height 83.75cm), cat. no. 58.1591. (Photo: Upper Canada Village, uncatalogued.)

As a final example of the problems awaiting research, there is the case of the Windsor bench shown in figure 2 as well as in Shackleton's and Pain's publications. Last year an Ohio collector wrote to say that he had a bench which he considered to be identical, purchased from a dealer in Pennsylvania in 1962. He also directed us to a dealer's advertisement in the January 1968 issue of Antiques for a third example. Both dealers attributed

their benches to Massachusetts. Our bench was bought by an Ontario dealer at an auction in Prescott, Ontario, and came to the collection in 1958. What can be made of this information?



Fig. 2. Windsor bench (height 66.25cm, length 205cm), from Prescott, Ontario, cat. no. 58.2; rod-back chair (height 82.5cm), cat. no. 60.6337; comb-back armchair (height 106.25cm), marked "S. Mucke," cat. no. 60.7419; armchair (height 85cm), cat. no. 61.8692. (Photo: Upper Canada Village, uncatalogued.)

The furniture collection at Upper Canada Village cannot stand in isolation. The more it is related to furniture held elsewhere and to documentary material, the more it will be able to contribute to the knowledge of researchers and the public in general.

Barbara Snyder

KINGS LANDING HISTORICAL SETTLEMENT

Through over sixty buildings restored and furnished to various time periods, Kings Landing Historical Settlement represents the evolution of the way of life of the central Saint John River valley from 1790 to 1870. The settlement's large furniture collection, dating from the early 1600s to 1917, includes pieces from all of the traditional sources of the time period — British, American, and local cabinetmakers — as well as several pieces from other areas of eastern Canada.

For many prominent settlers living along the Saint John River during the nineteenth century, the "best" furniture had to be imported from England. This attitude, reinforced by several waves of immigrants from the British Isles, brought many fine examples of English furniture into the province. Kings Landing's collection includes many examples: an early seventeenth-century oak table and a slant-top yew desk, ca. 1790, exhibited in the Jones House, and two games tables, ca. 1770, mahogany with satinwood inlay, exhibited in the Morehouse House.

Since many of the settlers in this area were originally Loyalists, some American furniture was brought into New Brunswick in 1783 and afterwards. Examples found at Kings Landing include a bannister-back chair, ca. 1690, in the Jones House, and a pair of bow-back Windsor chairs, marked R. Wall (maker of chairs for Independence Hall in Philadelphia) in the Morehouse House.

Although furniture was imported into New Brunswick, local cabinetmakers were equally capable of making fine pieces. Thomas Nisbet and sons, Alexander Lawrence, John Warren Moore, James Hawes, and others used local woods and mahogany (used as ballast on ships returning from the West Indies) to produce furniture of outstanding quality. Kings Landing is rich with examples from these men with nearly every house reflecting the greater or lesser skills of local craftsmen. Two houses, however, are of special interest. The Hagerman House (restoration date 1870) has many of the over fifty pieces of John Warren Moore furniture in the collection. The Ingraham House (restoration date 1840) features the work of many New Brunswick craftsmen including Nisbet, Lawrence, Hawes, Thompson, and Emery.



Fig. 1. Parlour at the Ingraham House (restoration date 1840). (Photo: John Fullmer for King's Landing Historical Settlement, uncatalogued.)

Kings' Landing's collection of furniture is rich and diverse. Developed since Centennial year, it represents the people of central and southern New Brunswick — their tastes, their values, and their skills.

Darrel Butler

PRINCE EDWARD ISLAND HERITAGE FOUNDATION

The Prince Edward Island Heritage Foundation furniture collection began to be developed only eight years ago but today it includes more than 3,000 pieces. Fortunately the foundation was able to take advantage of a research project on Island furniture begun five years before and that information helped considerably in developing the acquisition policy that has evolved.

By the middle of the nineteenth century Prince Edward Island, like other British North American colonies, was developing its self-sufficiency. The familiar phrase "encourage home manufacturing" stood out in most of the newspaper advertisements. As in other areas there were itinerant furniture makers, centrally-located chairmakers, and commercial establishments that hired anywhere from two to sixty men. More than seventy-five furniture makers have been documented and at least thirty are now represented in the foundation's collection.

The history of Island manufacturing nearly slipped away from us. So very often pieces of furniture are introduced by such statements as "It came from England" or "They brought it on the ship when they came." It has generally been accepted that nothing fine could have been made here or, if it is something very primitive, that it would be Acadian. What satisfaction, after that kind of an introduction, to turn over a chair and find a label reading "Made in Prince Edward Island" or marked with a set of initials that can be identified. All this, of course, is reason enough for a province to preserve its past.

The collecting policy of the Heritage Foundation is to acquire Island-made objects reflecting the industrial independence of another time, Island crafts and artwork, and objects used by significant Islanders or connected with particular historic events. With discretion and care the furniture collection has grown into something to be proud of.

The Island's most prolific cabinetmaker, Mark Butcher (1814-83), operated a factory in Charlottetown employing at times over sixty men. The collection has many labelled pieces from his factory and many more unlabelled; an exceptionally fine parlor set, linen press, dresser, and reading chair are

a few examples. Although of traditional design the quality of the work from Butcher's factory was certainly high. Examples of his work can also be found in the Government House collection, Province House, and the provincial court house. The export trade took his products to each of the other Atlantic provinces as well as to New England.

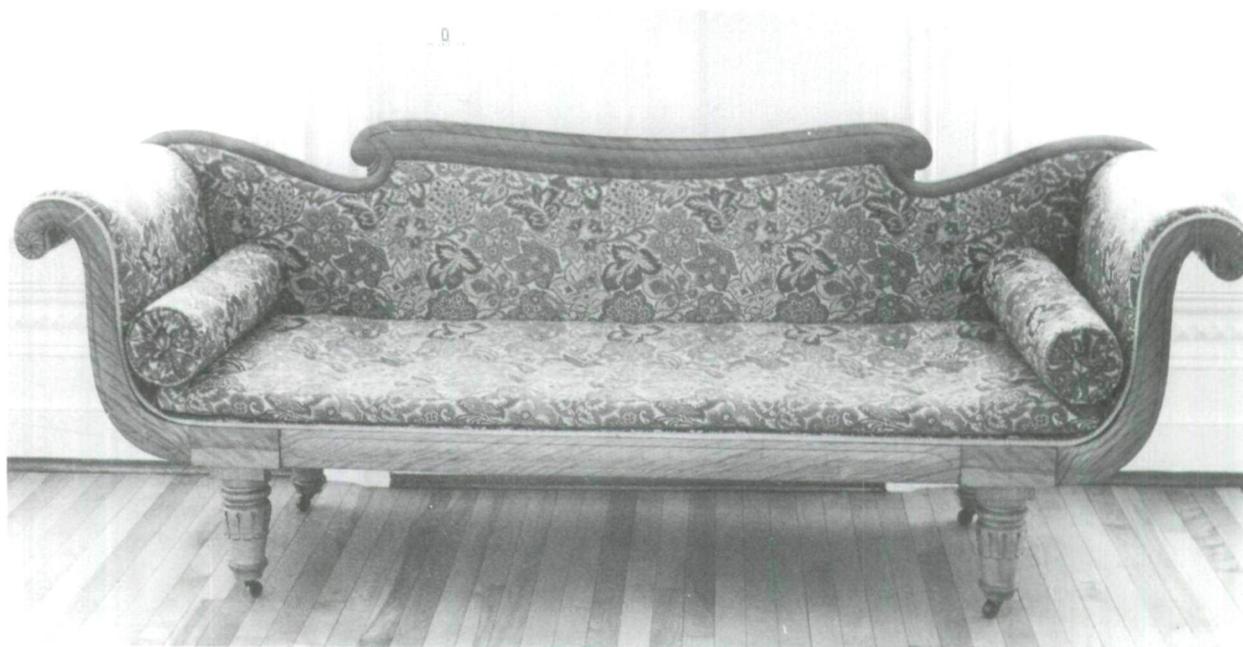


Fig. 1. Regency sofa (length 119cm, height 82cm, width 61cm), made at Mark Butcher's factory. Cat. no. HF.72.99.4. (Photo: P.E.I. Heritage Foundation, uncatalogued.)

Furniture factories operated by Dogherty, Douglas, Newson, Wright, Compton, and Webber made a wide range of furnishings, of varying degrees of craftsmanship, for schools, homes, and offices. These factories operated either in Charlottetown or Summerside up until the early years of the twentieth century. The quantity of pieces produced locally compared to the number of pieces imported whole or in parts to be assembled varied from factory to factory. Furniture from each of these businesses has been acquired by the foundation.

Many of the most interesting pieces in the collection come from individual furniture makers and, of course, are more difficult to document. The earliest cabinetmaker represented is Benjamin Chappell (1740-1825) — early Island settler, postmaster, lay preacher, and wheelwright. Although he made hundreds of spinning wheels, the foundation's example of his work is a beautiful wooden armchair that came from a descendant.

Certain factors have limited the collection in the area of simple country pieces. Emphasis has been placed on furniture with original finishes or pieces with some clear connection with a particular area of the province. The province has lost many special pieces to the strip tanks. However, the mandate to furnish an 1864 home and an 1895 combination house and store as heritage sites and to upgrade the furnishings of the province's 1834 Government House has aided considerably in broadening the collection. Pieces that may not have exactly fitted the collection policy now grace these three sites. The Government House collection is of particular significance since some of the pieces remain from the original inventory. The complete furnishings for the public rooms came from the firm of Thomas and George Seddon of London, England, in 1837.

Fig. 2. Left to right. Chair (height 79.6cm, width 45.3cm), made by William S. Moore (1808-79), from Lot 61, P.E.I., cat. no. HF.70.179.1; cupboard (height 351cm, width 67cm), from the Clow family, Lot 63, P.E.I., cat. no. HF 80.42.11; chair (height 79cm, width 45cm), made by one of the Wilts family of chairmakers (1820-1900), from Lot 56, P.E.I., cat. no. HF. 77.78.1. (Photo: P.E.I. Heritage Foundation, uncatalogued.)



As in other areas of the country, the exodus of undocumented furniture that has left the Island over the last twenty years is a sad commentary on interest in material history. Little effort was made on the part of most pickers and collectors to connect the story with the object and so precious pieces of history have vanished, never to return or even to enrich the lives of people in other places who have acquired them. How slow we were, how unappreciative of such a rich heritage.

Catherine G. Hennessey

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NEWFOUNDLAND MUSEUM

The Newfoundland Museum started actively collecting furniture in 1969, initially concentrating on British-made items. A few local examples were also acquired. It has been only since 1978, however, that the museum has acquired examples of outport furniture in large numbers, making the acquisition of locally-made artifacts a collections priority.

The museum's furniture collection consists of approximately 400 pieces, the majority locally-made artifacts and the remainder pre-Victorian pieces of British, American, or mainland Canadian manufacture. The museum does have a small number of mass-produced pieces, primarily late nineteenth-century, from outside the province, but there are few examples of the products of St. John's craftsmen and factories from the same period. The scope and dynamics of this local industry have yet to be researched.

Two historic sites owned by the province have spurred the collection of furniture by the museum. Commissariat House, located in St. John's and opened to the public in 1977, was the home of a local government official in the early nineteenth century. This structure was restored to the 1830 period and furniture pieces of British origin were acquired to furnish it. The acquisition of the Cape Bonavista Lighthouse required the collection of locally-made items from the Bonavista area of the 1870 period to which the

structure was restored. Some of the museum's furniture collection is on display at these two sites and some at the museum itself in St. John's. The remainder is in storage.

Local outport furniture in the museum's collection has been acquired mainly on the Avalon and Bonavista peninsulas, and although an effort is being made to secure pieces from other areas of the province, this is becoming difficult with the increasing scarcity of these locally-fashioned artifacts.

It should be noted that some of the smaller museums in the province have examples of local outport furniture in their collections, most notably the Fishermen's Museum at Hibbs Cove, Twillingate Museum, Durrell Museum, and Wesleyville Museum. The Canadian Centre for Folk Culture Studies, National Museum of Man, in Ottawa also has a collection of approximately twenty pieces of Newfoundland outport furniture.

Gerald L. Pocius and Walter Peddle

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MUSÉE DU QUÉBEC

La collection de mobilier ancien du Musée du Québec contient surtout des pièces artisanales québécoises. Ces pièces proviennent en majeure partie des rives du Saint-Laurent et datent généralement des XVIII^e et XIX^e siècles.

Elle regroupe plusieurs meubles de rangement, tels que des armoires hautes et basses, des buffets bas et des buffets à deux corps, des encoignures, des vaisseliers, des commodes et des coffres. Ces meubles, dans l'ensemble, s'inspirent des styles français Louis XIII et Louis XV.

Le style Louis XIII, de forme plus massive et plus rectiligne, s'accompagne des motifs suivants: pointes à diamant, losanges et croix de Saint-André. Toutefois, c'est le style Louis XV qui prédomine avec ses formes arrondies,

ses enjolivures, ses chantournements et ses feuillages aux lignes ondulantes. Souvent les meubles combinent à la fois le bâti solide et rectiligne du Louis XIII avec l'ornementation courbe du Louis XV qui, par ses mouvements gracieux, allège l'aspect du meuble. Les commodes ont, beaucoup plus que les autres meubles, adopté le bâti galbé du Louis XV.

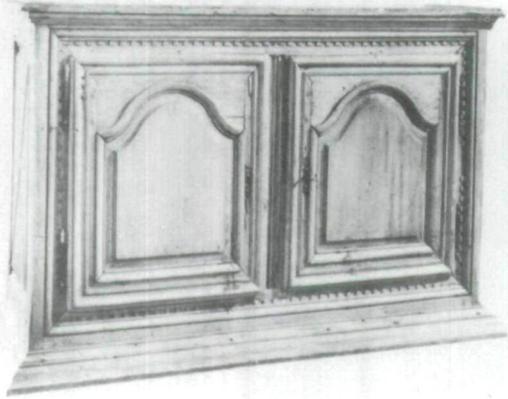


Fig. 1. Buffet bas (hauteur 99cm, longueur 149.3cm, largeur 101cm). Ce meuble, fabriqué par un artisan menuisier, combine les influences Louis XIII et Louis XV. Tout en adoptant le chantournement courbe d'esprit Louis XV, ce buffet a conservé le bâti robuste et rectiligne du style Louis XIII ainsi que ses moulures saillantes et ses croix de Saint-André. N° de cat. A.D. 1884. (Photo: Musée du Québec, non répertoriée.)

Quelques-uns de ces meubles, en particulier les encoignures et quelques armoires ou buffets, reflètent des influences anglaises qui se traduisent dans un bâti sobre et dans l'emploi de motifs tels que les stries, les canaux et les éventails.

La collection offre aussi plusieurs variétés de sièges: les chaises, les fauteuils, les berceuses, les tabourets, les bancs et les sofas victoriens. Les sièges les plus courants appartiennent aux types suivants: Île d'Orléans, capucine, Windsor, arrow-back. Les bancs comprennent des bancs longs, des bancs à deux et des bancs-lits.

On relève par ailleurs différents types de tables — tables de réfectoire, tables de cuisine familiales et petites tables — ainsi que différents meubles à écrire — pupitres, secrétaires et bureaux. Quelques lits, berceaux et autres meubles divers tels que étagères, écrans, malles de voyage complètent le mobilier.

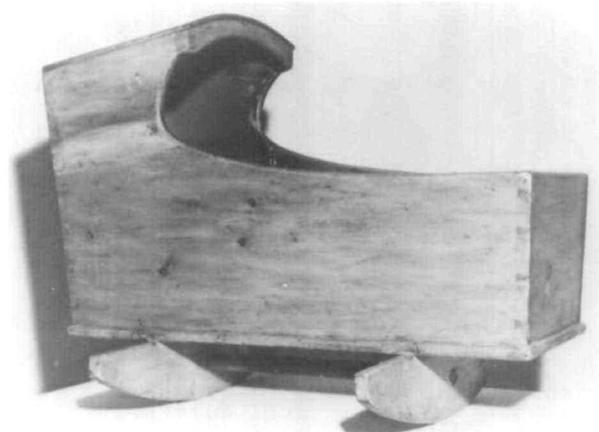


Fig. 2. Berceau à tèteière
(hauteur 58.5cm, longueur 85.1cm,
largeur 103cm). Ce berceau à
tèteière constitue un exemple de
meuble de fabrication domestique.
La facture générale se présente
avec simplicité. Les côtés sont
assemblés à queues d'aronde. Le
berceau provient de la région située
au sud de la vallée du Richelieu.
N° de cat. A.D.155. (Photo: Musée
du Québec, non répertoriée.)

De façon générale, le mobilier possède des dimensions moyennes et provient du milieu rural et souvent même du milieu petit bourgeois rural. Il est fabriqué par de simples artisans ou par des ébénistes. Les techniques d'assemblage les plus utilisées sont les suivantes: tenons, mortaises et chevilles, tourillons, embouvetures à rainure et languette et queues d'arondes. Quelques pièces de mobilier sont manufacturées pour être ensuite assemblées et même sculptées à la main. Il s'agit en particulier des meubles de style victorien dont nous retrouvons quelques exemplaires.

En résumé, la collection du Musée du Québec comprend différentes catégories de meubles, meubles de rangement, de repos, meubles répondant à des besoins variés tels que manger, écrire ou effectuer certains petits travaux domestiques. Ce mobilier artisanal contribue à représenter le mode de vie que l'on retrouvait dans l'habitation québécoise.

Hélène de Carufel

ROYAL ONTARIO MUSEUM: EUROPEAN DEPARTMENT

The European Department's furniture collection, which numbers about 1,000 examples depending on what is included as "furniture," is undoubtedly the most important holding of non-Canadian furniture in the Western tradition to be found in Canada. The museum's first director, C.T. Currelly, began the collection with the intention of documenting the development of style, technology, and changing patterns of life. It still serves in this capacity as a teaching and research tool; students from the University of Toronto, Ryerson Polytechnical Institute, and the Ontario College of Art, researchers, and collectors regularly consult the collection. It is also used by the public schools for tours to supplement the study of literature and history. Pieces from the collection have been loaned for special exhibitions such as "The Art and Mind of Victorian England" (The Forbes Magazine Collection of Pictures) in Minneapolis, Minnesota, in 1974, and in a few cases put on extended loan to responsible institutions.

The collection extends from a handful of items of the late Gothic period, ca. 1500, to a set of three American plate glass tables ca. 1945. The British section is the best developed with a full range of furniture from the late Tudor period, ca. 1600, to the late Victorian period. Although many of the British examples are of routine quality, there are a number of gems in the collection, especially among the tables. A series of five console tables (see fig. 1) traces the development of this form from its baroque origins in the early eighteenth century when it was an important focal point of interior architecture to the modest and functional console table of the Regency period. A similar, useful series is found among the "convenience furniture" of the period 1780-1810. This furniture, which opened up or unfolded for use, includes an exceptionally fine harlequin table with a central storage section that rises up from the top, two desks, a dressing table, and a music stand. Although the department does not possess a great quantity of Victorian furniture, certain of the Victorian pieces are of outstanding quality, notably a Jennens and Bettridge japanned table, ca. 1840, a Holland and Company chiffonier, ca. 1868, and a gilt pedestal table with an inlaid hardstone top, ca. 1870. The British clocks and barometers number about

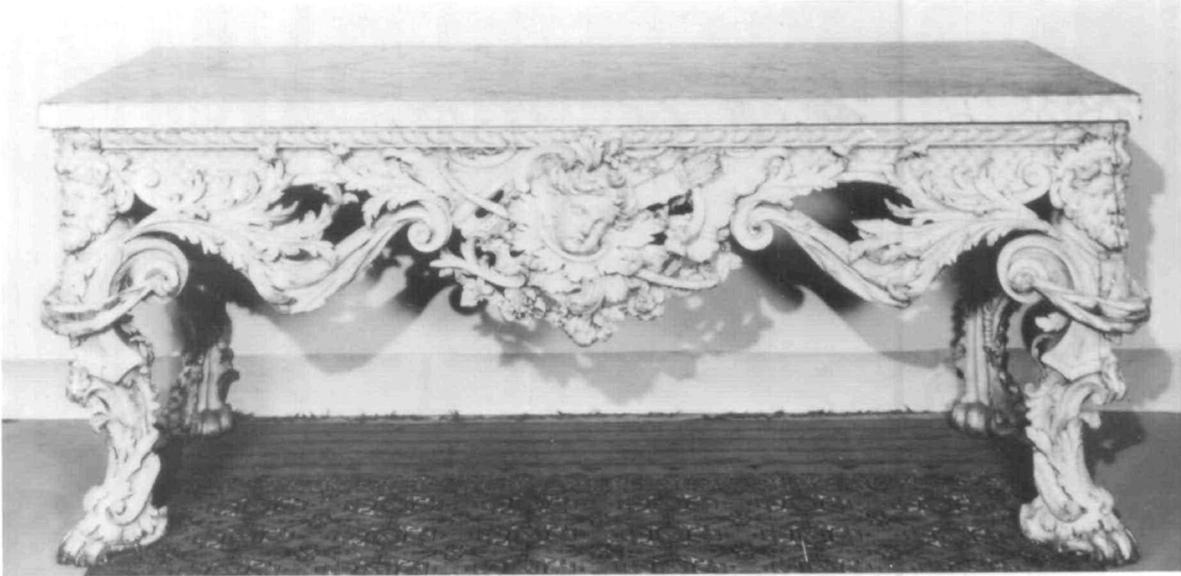


Fig. 1. Console table (length 212.5cm, width 90cm), carved and painted pine with white marble top heavily grained in grey, English, ca. 1750. The T. Eaton Collection of Furniture. Cat. no. 922.24.4. (Photo: Courtesy of Royal Ontario Museum, neg. no. 66EUR60.)

thirty items dating between 1700 and 1830. These should be mentioned in passing since they are part of interior furnishings and the tall case examples frequently demonstrate fine cabinetmaking techniques such as marquetry and seaweed marquetry.

The Continental furniture is not as numerous as the British. The early English oak furniture is paralleled by an important grouping of Italian, French and Spanish walnut furniture of the sixteenth and seventeenth centuries. Presently this is complimented by a loan of about a dozen important pieces of central European furniture of the eighteenth century. French eighteenth-century furniture is represented by about two dozen pieces, some of them signed. The French Régence settee (fig. 2) and two armchairs, ca. 1715-20 and still retaining original St. Cyr needlework upholstery and original gilding, are outstanding. Furniture in this state of repair and of this quality is almost non-existent. This grouping is the subject of an article by Jean Basco, formerly an associate curator in the department: "The Splendour of Régence; Magnificent French Furniture," Rotunda 6, no. 1 (Winter 1973): 4-13. A drop-

front desk, ca. 1775-80, by A.F. Delorme, a gift from the Larkin family, is the most important piece among the later French furniture. There is a serious shortage of Empire furniture in the collection and almost no Continental material to parallel the English Victorian era.



Fig. 2. Settee (length ca. 180cm), carved and gilt wood, scenes from Ovid's Metamorphoses on the back and from Aesop's Fables on the seat. Purchased by special subscription with the help of Mrs. Donald Early and other friends of the museum. Cat. no. 970.185c. (Photo: Courtesy of Royal Ontario Museum, neg. no. 69MIS EUR9.)

Art Nouveau is represented by a walnut buffet (fig. 3) in the sinuous naturalistic style, a Vienna Secession buffet and serving buffet by Alajos Polgar of Budapest, ca.1910, and a chair (fig. 4) and tall case clock reminiscent of Mackintosh designs. Art Deco is represented by a pedestal table by Jules Émile Leleu, Paris, ca. 1920, an American tub chair, ca. 1930, and the New York tables mentioned earlier. It is very possible that more furniture in post-1900 styles will be added to the collection in the coming years.



Fig. 3. Buffet (height ca. 250cm), European walnut case and veneer, brass hardware, bevelled and leaded glass door and mirror, probably Belgian, ca. 1900. Cat. no. 973.93a-c. (Photo: Courtesy of Royal Ontario Museum, neg. no. 73EUR64.)

Fig. 4. Chair (height 106.6cm), oak, Scottish, ca. 1900-15. In the manner of Charles Rennie Mackintosh. Cat. no. 972.328. (Photo: Courtesy of Royal Ontario Museum, neg. no. 75EUR303.)



Most of the furniture came to the department as gifts. In many cases these were single pieces but extensive collections have also been donated or bequeathed. This includes the M. Langmuir Collection of Chests received in 1915, the collection of British furniture financed by the T. Eaton Company prior to 1930, and the fine British furniture donated by Josephine Eaton Burnside in 1941. Some of the showiest pieces, both British and Continental, came from Gerald Larkin and his sister Aileen. Prior to his death, W. Garfield Weston presented the department with an English panelled library, ca. 1750, and many fine pieces of furniture, mainly British.

Before the complete closure of the European Galleries in the fall of 1979, the furniture was display in chronological sequence with the British and Continental material prior to 1900 in separate areas. Samples of woodwork and other decorative arts were part of the presentation and eleven period rooms,



Fig. 5. Miniature slipper chair (height 83.5cm), carved walnut, contemporary upholstery in needlework, stumpwork, and beading, edged in wine velvet, English in the Louis XV revival style, ca. 1850-60. Gift of Mrs. E.L. Robson, Cat. no. 974.129.2. (Photo: Courtesy of Royal Ontario Museum, neg. no. 75EUR155.)

ca. 1600 to 1900, showed part of the furniture in reconstructed settings. The most successful rooms were a French Louis XV salon from a Paris town-house, a Queen Anne panelled room, and an English panelled room, ca. 1740, of finely carved and painted pine. Like most of the collections in the main building, the furniture is presently inaccessible and will likely remain that way until the new galleries are opened following renovations, March 1983 at the earliest. Due to the heavy teaching and research demands made on this collection, it is likely that the furniture will be exhibited in a manner similar to the previous arrangement. Gerard Brett, an earlier curator of the department and director of the Museum, published a handbook to the collection, English Furniture and its Setting from the Later Sixteenth to the Early Nineteenth Century (Toronto: Royal Ontario Museum/University of Toronto Press, 1965). This very readable small volume is unfortunately no

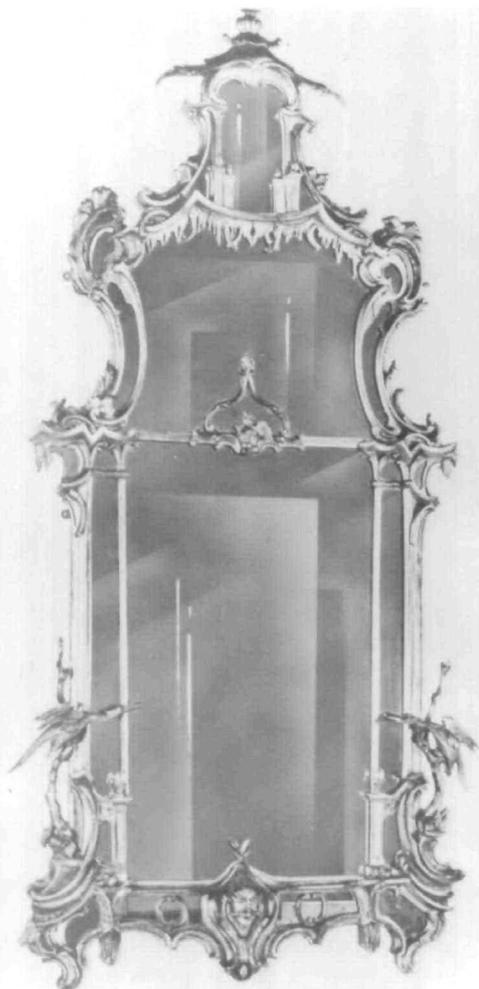


Fig. 6. Mirror (height 250cm), carved and gilt pine frame, English in the so-called chinoiserie or "Chinese Chippendale" style, ca. 1760. The Larkin Bequest. Cat. no. 961.123.90. (Photo: Courtesy of Royal Ontario Museum, neg. no. 65EUR32.)

longer in print. Admittedly more research and cataloguing could be done; nonetheless, this is the best researched and catalogued collection of its type in Canada. It is complimented by the holdings of the museum's library and the Fine Arts Section of the Metropolitan Toronto Public Library. Contact persons for the collection are:

Heri Hickl-Szabo - Curator, European Department

Peter Kaellgren - Curatorial Fellow, British and twentieth-century furniture.

A survey of the furniture collections of the Royal Ontario Museum would be incomplete without mentioning the collection of Chinese furniture in the Far Eastern Department. Before renovations began in 1979 an entire gallery, including an area set up as a scholar's study, was devoted to this furniture. The Far Eastern Department also owns a few pieces of Japanese and Korean furniture. Several modern replicas of ancient Greek furniture are found in the Greek and Roman Department and an interest in Middle Eastern furniture is maintained in the West Asian Department.

C. Peter Kaellgren.

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ROYAL ONTARIO MUSEUM: CANADIANA DEPARTMENT

The collecting of fine, cabinetmaker's furniture made in Canada began long before a separate Canadiana Department was ever envisaged within the Royal Ontario Museum and before Canadian decorative arts were conceived as a special field of study. By the end of the 1940s the nucleus of a good collection, consisting of some thirty-five pieces, approximately two-thirds from Quebec and one-third from Ontario, had been formed by F. St. George Spendlove, then curator of the modern European collections. Its formation was a natural extension of the European Department's collection of fine French and English furniture of the eighteenth and early nineteenth centuries.

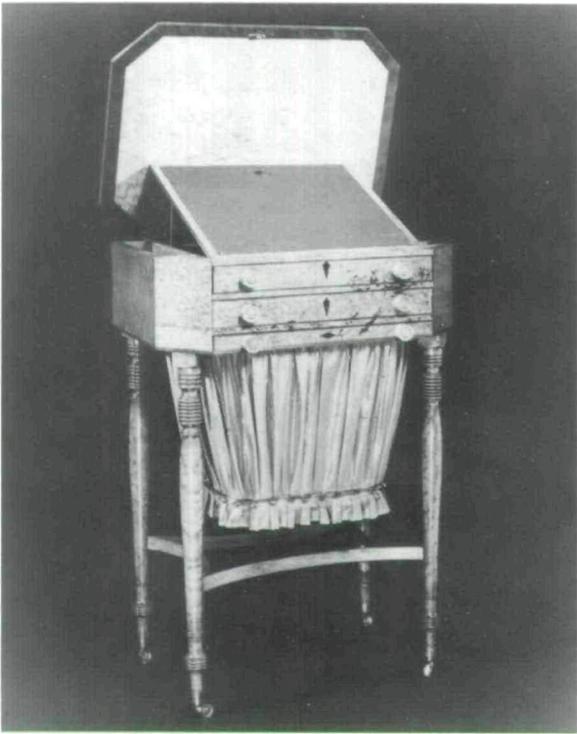


Fig. 1. Sewing/writing table (height 75cm, width 51cm), bird's-eye maple with mahogany band inlay along the edge of the top cover and mahogany keyhole escutcheons, with pine as the secondary wood, Sheraton style. Labelled by Thomas Nisbet, Saint John, New Brunswick, ca. 1820-25. Cat. no. 972.175. (Photo: Courtesy of Royal Ontario Museum, neg. no. 73CAN543.)



Fig. 2. Secretary-desk (height 137.5cm, width 102.5cm), mahogany and mahogany veneer over secondary pine, Hepplewhite style, probably from Montreal. Signed in chalk on the inner side of the right upper door, "Jacob Gober, 1805." Cat. no. 975.272. (Photo: Courtesy of Royal Ontario Museum, neg. no. 76CAN50.)

It was chosen with the same criteria of excellence of design and workmanship that applied to the collecting of English and European decorative arts. Almost half of the pieces acquired in the 1940s came into the collection with the support of the Laidlaw Foundation and reflected a continuing interest of the Laidlaw family in examples of fine Canadian craftsmanship in wood.

The decade of the 1950s saw the start of a separate Canadiana Department with Spendlove as its first curator (1952-62). During this period some twenty-six pieces of furniture were acquired, fifteen from Quebec and eleven from

Ontario. About one-third were bought through Laidlaw Foundation gifts and the geographical focus remained on examples from Ontario and Quebec.

In the 1960s and 1970s collecting took on an accelerated pace, initially under the guidance of Scott Symons and during the last fifteen years under Donald B. Webster, present curator of the Canadiana Department. Some 285 pieces were added during this period, most notably the addition of a considerable body of Maritimes furniture and the strengthening of Ontario and Quebec representation. This major expansion of the furniture collection was made possible through the continuing support of the Laidlaw Foundation, through individual gifts from the McLean Foundation, the Bickell Foundation, and private donors, and to the greatest extent through the generous endowment of an acquisition trust fund by Sigmund Samuel.



Fig. 3. Commode (height 82.5cm, width 85cm), butternut, shaped front and sides, rococo Louis XV style, probably from Montreal, late 18th century. Cat. no. 954.137. (Photo: Courtesy of Royal Ontario Museum, neg. no. 61T135.)

The collection now numbers approximately 350 pieces, of which 5 are from Newfoundland, 44 from Nova Scotia, 10 from New Brunswick, 162 from Quebec (87 in French styles, 75 in English styles), and 122 from Ontario.



Fig. 4. Sofa (length 220cm, width 62.5cm), mahogany, late Empire style. Signed in pencil on the centre back frame, "Malcolm & Anderson, Halifax, 1831." Cat. no. 975.47. (Photo: Courtesy of Royal Ontario Museum, neg. no. 76CAN39.)

While a statistical summary will most easily convey the development of the collection and broadly define its scope and regional strengths, the quality can best be shown in the accompanying illustrations of some of the best pieces, chosen to show a variety of furniture forms and styles from New Brunswick, Nova Scotia, Quebec, and Ontario represented in the collection. Within these areas the emphasis on collecting the finest crafted examples has meant a concentration on the furniture produced in the urban centres of Halifax, Saint John, Quebec, Montreal and area, Kingston, and Toronto, and in the Niagara Peninsula. It was in these centres, as George MacLaren points out in Antique Furniture by Nova Scotia Craftsmen (Toronto: Ryerson Press, 1961), that

there grew up a class of officers, officials and wealthy merchants who had sufficient money, leisure, and an interest to afford the amenities of social life and the advantages of culture, and who were able to import expensive furnishings from abroad and to patronize local cabinetmakers. (p.4)



Fig. 5. Tall chest of drawers (height 165cm, width 102.5cm), black walnut with inlaid inscription, "M.M.1821." Marked in pencil on the back of the top centre drawer, "For Samuel T. Moyer" and "by Simm." Attributed to David Adolphus Simmerman, Louth Township, Niagara Peninsula, Ontario. Cat. no. 974.374. (Photo: Courtesy of Royal Ontario Museum, neg. no. 76CAN392.)

FORTRESS OF LOUISBOURG NATIONAL HISTORIC PARK

The collecting of antiques and reproduction for the furnishings programme at the Fortress of Louisbourg began in earnest seven years after reconstruction started. Since the first shipment of antiques arrived from France in 1968, the collection has grown to a total of over 6,000 individual pieces. Most were purchased in France through the efforts of Jean Palardy; others were bought locally or donated by individuals. Styles of furniture, tableware, and other artifacts range in age from Louis XIII of the mid seventeenth century to early Louis XV of the 1730s and 1740s. The basic guideline for early purchases was the group of period inventories for buildings reconstructed on the site. Some of these inventories — for example that of Governor Duquesnel, dated 1744 — provide complete details of individual items. Researchers have attempted to follow these inventories closely in furnishing such buildings as the King's Bastion Barracks, the Engineer's House, the DeGannes House, and the Grandchamp properties.

The collection is not one of upper class, eighteenth-century furnishings in the style of Versailles. Louisbourg is a living, outdoor museum which attempts to present to the visitor a cross-section of an historical community. Pieces of high style are not numerous, but among them are outstanding examples of superior design and craftsmanship. A very fine Cresson-style sofa (fig. 1) is located in the governor's apartments. Somewhat later in style are a bombé chest of drawers and a black lacquered desk on display in the governor's salon. The chest's curved front and sides and its fine, decorative scrollwork typify the later Régence style. The desk is of fruitwood with a slant-front lid covering rows of pigeonholes used for classifying and storing documents. The black lacquer finish was commonly used on finer eighteenth-century furniture. Both pieces have retained their original brass hardware. Around them are an arrangement of light, elegant, white- and gold-painted Louis XV chairs and above the ensemble hangs a large, elaborate, Louis XV chandelier with its original crystals.



Fig. 1. Sofa (length 193.8cm, width 105cm, height 65cm), carved fruitwood with cut silk velvet upholstery. This is an excellent Régence piece which, while retaining some of the understructure common in earlier styles, has much of the elegant, curved appearance so characteristic of later Louis XV pieces. Cat. no. BL.68.1.439. (Photo: Fortress of Louisbourg, uncatalogued.)

The collection also contains a few items which could have belonged to the original residents. An armoire (fig. 2) in the King's Bastion Barracks was discovered in the 1920s in the old town of Louisbourg by Senator J. MacLennan, a notable early historian of Louisbourg. Its construction is typical of simple French pieces of the early eighteenth century and the family who owned it believed that it was originally from Louisbourg. A bonne femme armchair with ladder back and straw seat, of similar vintage, was found in Arichat on Isle Madame, Cape Breton. These were part of the MacLennan collection which was started in the 1920s by Senator MacLennan and his daughter Catherine. The MacLennans were instrumental in setting up the early museum on

the fortress site. Their collection of original and reproduction furnishings, tools, weapons, and prints were the first contact that many Cape Bretoners had with the eighteenth-century French community and did much to develop local awareness of the significance of this site. The MacLennan collection, still held in Louisbourg, and the museum building which formerly housed it make a fascinating study in themselves.



Fig. 2. Armoire (height 190cm, width 144cm, depth 61cm), spruce. Uncatalogued. (Photo: Fortress of Louisbourg, uncatalogued.)

The greater portion of the furnishings collection, however, is French provincial or traditional. The styles are not always recognizable as Louis XIII or Louis XV though certain elements of these styles can be found. These comprise the major groups of household items: sturdy kitchen tables with deep storage drawers, large pine armoires with a variety of panel decoration, and straight ladder-back chairs with straw seats. Together with a wide range of iron utensils for cooking and lighting, tools for the trades represented among Louisbourg's inhabitants, coarse earthenware and faïence for table use, and

pewter both culinary and decorative, they complete the presentation of Louisbourg's houses as they would have appeared in the 1740s. Not all are antique. Where gaps have occurred in the availability of appropriate antiques research has enabled the reproduction of furnishings by skilled local craftsmen. The number of reproductions, all of which are marked as such, will continue to grow over the coming years as research based on documentary sources, the artifact collection, and iconographic materials is concentrated on the furnishings programme.

Rosemary Hutchison

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NATIONAL MUSEUM OF MAN: HISTORY DIVISION

Approximately 1,500 pieces of furniture are among the holdings of the History Division of the National Museum of Man. The primary objective in the development of the collection is to trace and illustrate the history of furniture used in Canada, from the late eighteenth century to the present, through the acquisition of representative examples. This objective is in keeping with the mandate of the division to collect objects reflecting the social, economic, and material history of the non-indigenous peoples of Canada. In order to establish a sound basis for future research, an artifact's history of use or manufacture is a primary consideration in its acquisition.

The furniture collection consists of material from a wide range of socio-economic levels and covers all regions of the country. The products of both the craft and industrial eras are well represented. Where possible, tools and patterns and copies of original photographs and documents having a bearing upon the furniture collected are also acquired. The Baker collection, described elsewhere in this issue, is a good example of one such acquisition. Geographically the collection is uneven in its representation. The division has strong collections of furniture from central Canada. Ontario holdings are

especially important due to the large number of well-documented artifacts. However, neither the Atlantic nor the western provinces are well represented. Although work is continuing in both these directions, it is expected that these areas of the collection will continue at a disadvantage relative to the strong holdings from central Canada and to the collections housed in provincial and regional museums.

A small collection of 135 pieces, dating largely from 1840 to 1880, represents the province of New Brunswick. One of the most impressive of these pieces is a large, mahogany mantelpiece with surrounding shelves and glazed cabinets, donated to the museum in 1966. The mantelpiece is believed to have been designed by John D. Howe of Saint John in 1883 and carved by an associate, Frederick Dodge. A more recent New Brunswick acquisition includes a number of pieces of typical Victorian parlour furniture, used in Saint John and perhaps made in that city, as well as a handsome pair of late eighteenth-century, Chippendale-style side chairs, brought to the province from Boston, Massachusetts, in 1872.

Newfoundland and Prince Edward Island are each represented by only a handful of objects. Among the thirteen items from Newfoundland are pieces attributed to three native craftsmen — Richard Lawton of King's Cove, William Lacey of Bareneed, and Aaron Forsey of Grand Bank. Of special note among Prince Edward Island holdings is a recent acquisition, a set of six cane-seated chairs with a well-documented history of use in the province since ca. 1855. Nova Scotia is represented by a small collection of approximately fifty objects. These include a number of marked or labelled nineteenth-century chairs.

The craftsmanship of Quebec is well demonstrated by a representative collection of close to 400 pieces. Most types of furniture in use during the eighteenth and nineteenth centuries are included, although not all periods and styles are evenly represented. Of particular interest are those artifacts whose original finish remains intact, a group which includes several spectacular armoires from the late eighteenth and early nineteenth centuries. Also of interest is an important collection of approximately ninety-five chairs, ranging from the classic upholstered armchair with os-de-mouton turnings to

rustic, slat-back rockers, lightweight convent chairs with rush seats, and a number of late nineteenth-century chairs which reflect a fascinating combination of traditions and influences.



Fig. 1. High chair (height 80cm), ca. 1840-60. Made by William Drum of Quebec City and used by the Rhodes family of that city. Stamped "W^m DRUM" on underside of seat. Cat. no. A-5657. (Photo: National Museums of Canada, neg. no. 78-5606.)

The bulk of a small collection of material from the four western provinces was acquired at an early date and has not been well documented. Among the articles of known manufacture are those from the Villarboito firm of St. Boniface, Manitoba, and two Winnipeg companies, D. Cramer and Sons and D. Shaw.

The Ontario collection consists of approximately 865 objects, ranging from beds and bookcases to tables and washstands. The collection spans the period 1780 to 1930, although the bulk of the material dates between 1840 and 1890. A large number of these artifacts retain the label or signature of the craftsman or factory involved in their production. In-

formation concerning the original owner or user has also frequently been recorded. The collection of cupboards from southern Ontario is particularly fine. Nineteenth-century beds, chests of drawers, and chairs are also well represented. The division has started to collect early twentieth-century furniture and expects to continue steadily in this direction. Special emphasis will be placed on the products of Ontario's own furniture industry, in particular larger companies such as the Knechtel Furniture Company whose products were shipped from Newfoundland to British Columbia.



Fig. 2. Side chair (height 85.5cm), ca. 1840-80. One of a set of six made by Henry Coombs, a London, Ontario, cabinetmaker. Stamped "H COOMBS" on underside of seat. Cat. no. 978.99.1a. (Photo: National Museums of Canada, neg. no. 78-5721.)

The furniture collection provides a wide range of possibilities for social, cultural, and material history studies. Cross-reference files include entries under article name, date, maker's and original owner's names, and region of use and manufacture. Catalogue cards and document files

provide further details on individual artifacts. Whenever possible, researchers are permitted to examine the pieces themselves. Basic information on the collection has been entered in the National Inventory, a computerized data bank. This system will eventually include details of interest to researchers, replacing the manual files referred to above and providing access from associate museums across the country.



Fig. 3. Corner cupboard (height 209cm, width 175cm), 1863. Made by Charles C. Joynt for Henry and Letticia Polk, Portland area, Leeds County, Ontario. Written in pencil on the back of the right hand drawer are the words "This cupboard has been made by Charles C. Joynt for Henry Polk and his wife Letticia, April 1863." Cat. no. D-1388. (Photo: National Museums of Canada, neg. no. 78-1905.)

A catalogue of the furniture collection is currently in the planning stage as are a number of smaller publications on various aspects of the collection. Black and white photographs of many of the artifacts are available for a nominal charge from the Photographic Section, Design and Technical Services, National Museums of Canada. Persons desiring further information concerning the furniture collection of the History Division are asked to contact Christine Grant at the History Division, National Museum of Man, Ottawa K1A 0M8.

Christine Grant

NATIONAL MUSEUM OF MAN: CANADIAN CENTRE FOR FOLK CULTURE STUDIES

Since its formation just over a decade ago, the Canadian Centre for Folk Culture Studies has collected some 350 items of furniture and 100 smaller accessories. Included in the furniture are cupboards, chairs, tables, stands, benches, racks, churns, spinning wheels, and trunks. The accessories consist of smaller items such as game boards and shelves. The main groups represented are Hutterites, Mennonites, Ukrainians, Scandinavians, and French-Canadians. Most of the regional pieces were made in the Atlantic provinces or Quebec. The collection is divided almost equally between Canadian-made ethnic pieces and regional furniture. The ethnic furniture tends to be older and less available than the regional since the latter is still being made.

Five aspects of the collection deserve to be highlighted in this brief summary:

- over twenty-five spinning wheels, most of which are handmade;
- ninety-one trunks and chests — including a few blanket boxes — almost all of which are immigrants' trunks made outside Canada;
- a handful of rare Polish Wilno pieces comprising a trunk, cupboard, and table, all finely made;
- more than two dozen pieces of French-Canadian furniture, all handmade;
- approximately two dozen pieces of Newfoundland outport furniture and other pieces from the Atlantic provinces. The most characteristic of these are brightly painted tables and stands.

Stephen Henry Delroy

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NEW BRUNSWICK MUSEUM

There are over four hundred pieces of furniture in the New Brunswick Museum. Ever since the collections of the Mechanics Institute and those of Abraham Gesner were amalgamated in 1842 to form the museum, there has been an

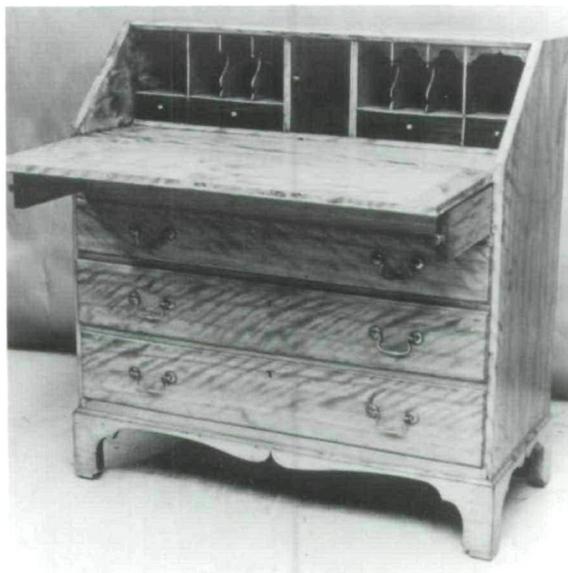
on-and-off effort to add to the furniture collection.

Many of the pieces are of New Brunswick manufacture, most of them from the second half of the nineteenth century. There are also a number of items which were brought to the province by some of the more than 14,000 Loyalists who crowded into the area at the end of the American Revolutionary war. These people all came by ship and were able to bring anything from hand luggage to entire shiploads of their own goods. Indeed, in some cases they returned to their former homes and brought extra shiploads of furniture and other necessities. Thus the museum has examples of the work of colonial American furniture makers. A fine flat-topped New England tallboy brought to New Brunswick by Dr. John Calef is of superior workmanship. In contrast is the rough pine desk (fig. 1) made for Gabriel Ludlow, who became Saint John's first mayor. A slope-front desk (fig. 2), exhibiting the work of a careful craftsman, was brought to Maugerville on the St. John River from Massachusetts by Moses Pickard in 1762. It retains its original hardware and is in good condition.



Fig. 1. Desk (height 105cm, width 70cm), pine, mid 18th century. Made by an unknown New England carpenter for Gabriel Ludlow who became the first mayor of Saint John, N.B., after its incorporation as a city in 1785. Cat. no. 14599. (Photo: New Brunswick Museum, uncatalogued.)

Fig. 2. Slope front desk (height 110cm, width 104cm), maple. It is incorrectly given a Canadian provenance in Donald Blake Webster's English-Canadian Furniture of the Georgian Period (Toronto: McGraw-Hill Ryerson, 1979), p. 119. Cat. no. 57.181. (Photo: New Brunswick Museum, uncatalogued.)



Early in the nineteenth century a group of trained craftsmen, mainly from Scotland, set up shops in Saint John and produced some of the finest furniture made in Canada. A fuller description of the work of some of these British-trained craftsmen is given in several publications, among them Donald Blake Webster, English-Canadian Furniture of the Georgian Period (Toronto: McGraw-Hill Ryerson, 1979); A. Gregg Finley, Heritage Furniture (Saint John, N.B.: New Brunswick Museum, 1976); Charles H. Foss, Cabinetmakers of the Eastern Seaboard (Toronto: M.F. Fehleley, 1977); Huia G. Ryder, Antique Furniture by New Brunswick Craftsmen (Toronto: Ryerson Press, 1965). The products of two of these craftsmen, Thomas Nisbet and Alexander Lawrence, are found in several important museum collections in Canada. A small work table bearing Nisbet's label is shown in figure 3. It is made of native woods, an exception rather than the rule for Saint John-made furniture of the time. Nisbet's son Robert made the desk shown in figure 4 for the chamber of the Legislative Council, New Brunswick's upper house prior to Confederation. Robert Green, an English cabinetmaker who worked in New Brunswick from 1815 until his death ca. 1850, also produced exceptional work. A fine banquet table bearing his label has recently been added to the collection (see fig. 5.).

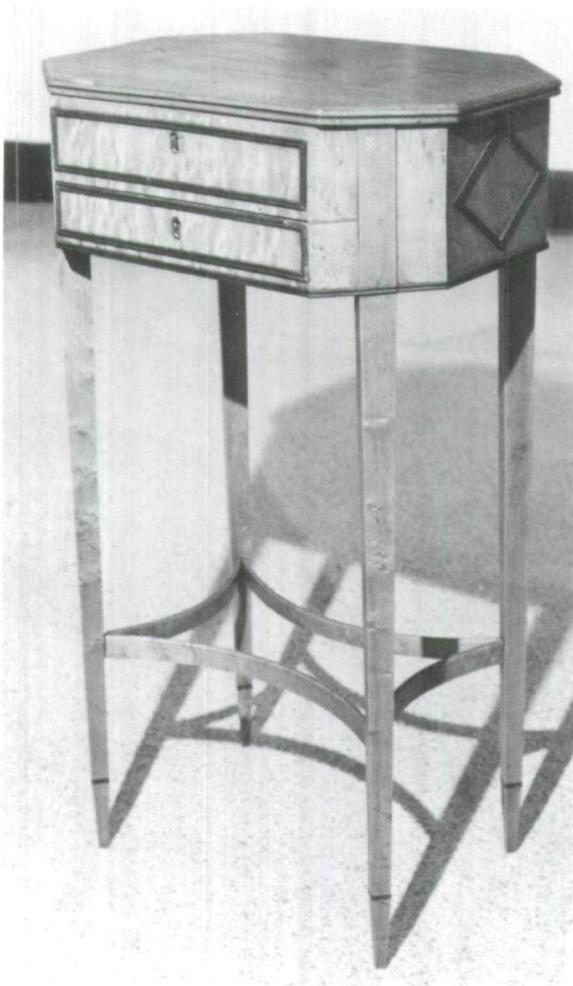


Fig. 3. Work table (height 75cm, width 32.5cm), mahogany with pine. Thomas Nisbet worked in Saint John from 1813 to 1845. Cat. no. 979.118.10. (Photo: New Brunswick Museum, uncatalogued.)

Fig. 4. Desk (height 92.5cm, length 62.5cm, width 55cm), butternut. One of possibly two dozen made for the Legislative Council chamber by Robert Nisbet. Cat. no. 66.47. (Photo: New Brunswick Museum, uncatalogued.)



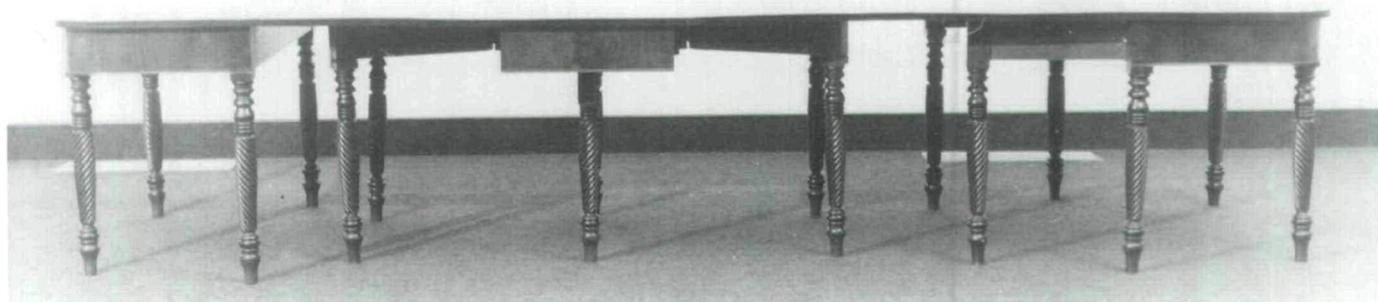


Fig. 5. Banquet table, mahogany, 1820. Uncatalogued. (Photo: New Brunswick Museum, uncatalogued.)

The museum has a wide selection of more than 200 chairs, the earliest one of oak from mediaeval England. There are many examples from colonial New England — ladder backs, fancy chairs, side chairs, wing backs, and others. One chair (see fig. 6) in the collection was once the property of Benedict Arnold and was disposed of at auction in 1792 at the time of his return to England. A fine, leather-covered wing chair, once the property of Admiral Edward William Owen of Campobello Island, is fitted with a gout stool (see fig. 7). The chair is figure 8, the work of John Rogerson, a distinguished Saint John woodcarver, was made for the local St. Andrews Society in 1908 and is still used every 30 November at the society's annual banquet.

Mahogany, which came from the West Indies as ballast on trading ships in the first half of the nineteenth century and earlier, was the most common wood used in furniture made in New Brunswick. The use of other woods for fine furniture at this period is rare and seems to appear in outlying areas rather than in the coastal trading communities. A fine example is a seven-drawer chest with applewood veneer fronts on the drawers and maple banding and butternut top and sides (fig. 9). It is attributed to the Truemans, a distinguished family of cabinetmakers from the Sackville area.



Fig. 6. Chair (height 92.5cm), painted walnut, made in Saint John ca. 1790. Cat. no. 47.12. (Photo: New Brunswick Museum, uncatalogued.)

Fig. 7. Wing chair (height 117.5cm, gout stool extends 52.5cm beyond the chair), early 19th century. Cat. no. 971.5. (Photo: New Brunswick Museum, uncatalogued.)





Fig. 8. Chair, Scottish oak.
Made by John Rogerson and presented
to the St. Andrews Society of Saint
John in 1908 by citizens of Scottish
descent on the occasion of the
society's 110th anniversary. Cat.
no. 23090. (Photo: New Brunswick
Museum, uncatalogued.)

Fig. 9. Chest (height 111cm,
width 113.75cm), ca. 1800. Cat.
no. 68.51. (Photo: New Brunswick
Museum, uncatalogued.)





There are a score or more clocks. Of particular interest is a fine dwarf tall case clock, dating from 1830, made by a distinguished clockmaker and jeweller who worked in Saint John for half a century. The case is mahogany veneer on pine, while the face is brass and carries the inscription "James G. Melick, Saint John, N.B." Another, the work of James Agnew who was active in Saint John from 1834 to 1850, is shown in figure 10. An angelica, the unusual musical instrument shown in figure 11, is housed in a finely crafted rosewood cabinet on a pedestal. It contains twenty-five tuned tumblers with a range of more than two octaves.

The museum's collection, begun 150 years ago, is still being added to as appropriate pieces are brought to our attention. Examples of the work of contemporary cabinetmakers, such as Alban S. Emery who has worked in Saint John for seventy years, are also being acquired. In 1978 the New Brunswick

Fig. 10. Clock (height 210cm, width 37.5cm), mahogany veneer on pine. Cat. no. 57.92. (Photo: New Brunswick Museum, uncatalogued.)

Museum and the National Museum of Man collaborated to acquire a mahogany desk which was made by Emery and which had belonged to the late Senator Clarence V. Emerson of Saint John.

Fig. 11. Angelica (width 90cm), rosewood veneer on hardwood, English. Cat. no. 51.2.1. (Photo: New Brunswick Museum, uncatalogued.)



Charles H. Foss