Early silver boasts an elegance of material and design that makes it pre-eminent among the colonial arts. The tankard shown here was made in Salem by Benjamin Burt and is inscribed: “Richd Derby/John Derby/Jan. 1, 1763.” Gift of Charles K. Davis. The bowl is the work of Adrian Bancker in New York and has this inscription: “The present of the Heirs of John Roosevelt Obt April 4th 1750 AE 63 yrs to Christopher Bancker for his Special Services to the Family.” Bequest of Emily Burrall Hatton. The teapot was made by Peter Van Dyck in New York about 1710 and bears the arms of the owner, Myndert Schuyler (1672-1755) of Albany. Rogers Fund

These chair seats, embroidered by Mrs. Southmayd in Middletown, Connecticut, about 1730, are part of a series made for a set of six chairs, two of which are shown on page 82. The designs are worked in long and short stitches and French knots, in muted shades of red, blue, yellow, and green. Colonial needlework reached its peak in the xvIII century, and some especially fine work was done in New England. Among other remaining examples are the famous bed hangings now in the Old Jail at York, Maine, inscribed with verses to a husband absent at Louisburg.

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In the xvii century Massachusetts and Connecticut "joiners" produced most of the oak furniture. The type of ornamentation which appears on it helps to identify its origin. The chest above came from the vicinity of Hartford; its front of four panels, instead of the usual three, is flanked by palm leaves, a favorite decoration of "cutters" there. Gift of Mrs. George Clarke Bryant in memory of her husband. In Chester County, Pennsylvania, an English settlement, simple wainscot chairs based on xvii century models, usually of red walnut like those above, were made. Left, Anonymous gift; right, Rogers Fund. The water color is a Pennsylvania "fractur" that depicts an old German legend of the Seven Swabians; it is signed by Friedrich Krebs, who worked in Reading about 1800. Rogers Fund

In the Connecticut Valley sprightly little figures from a needlework world appear as painted decoration on Queen Anne chests of drawers; the color is tobacco brown on black. The high chest below is one of two nearly identical. Gift of Mrs. J. Insley Blair. The walnut chairs are Connecticut versions of the Queen Anne style. Bequest of Charlotte E. Hoadley. The prints of the Prodigal Son, popular for their moral lesson, were engraved by Amos Doolittle and printed in Cheshire, Connecticut, in 1814. Gift of Mrs. J. Insley Blair
A colonial clock signed by a New York maker is a great rarity. The one shown here, with a walnut case and claw and ball feet, was made about 1750. The brass dial, mounted with cupid spandrels, is inscribed: “Hen¥ Hill New York.” The pastel portraits are unknown subjects drawn by Henrietta Johnston, who came from England about 1710 and was active in New York and Charleston until her death in 1728. The chairs, from an original set of six, four of which are in the Museum, have several unusual features. The frames are painted red, stroked with darker red, and various pastoral scenes are embroidered in crewelwork on the seats. Two of the embroideries are shown on page 79. The chairs are said to have been made about 1730 in Middletown, Connecticut, by one of the Southmayds for his family, and the seats were worked by Mrs. Southmayd. All the objects shown in this group are gifts from Mrs. J. Insley Blair.
When Samuel Powel returned from the Grand Tour in 1768 he acquired one of the finest houses in Philadelphia, where the Washingtons often visited. The tall clock above originally stood there; it is now in a room from Powel's house in the American Wing. The brass dial is signed by William Huston, and above the rocking ship is the Latin motto “Time and tide wait for no man.” Morris K. Jesup Fund. At the left is a New York version of a chair adapted from plate xii in Chippendale’s “Gentleman’s and Cabinet-Maker’s Director,” 1762. Rogers Fund. At the right is another New York chair with an elaborated version of the usual “tassel and ruffle” design. Gift of Mrs. George Sands Bryan in memory of her husband. The portraits of Washington and Franklin are contrived in marquetry in the style of Roentgen, a German famous for wood inlay. They were made about 1780. Gift of Mrs. J. Insley Blair
ABOVE: The origin of Windsor furniture may often be established by the turnings; for example the settee shown here is from Pennsylvania and the table from New England. The candlestand, from Massachusetts, is earlier than the Windsor style. The pewter teapot, marked by William Kirby, is the only New York one of its period. The dish has the only known mark of Thomas Danforth I and his son John, of Norwich, Connecticut. These rare pieces date before 1787. The baptismal bowl was made by Samuel Danforth (1785-1816) in Hartford. All are gifts from Mrs. J. Insley Blair in memory of her husband. The sugar bowl is from Pennsylvania. Rogers Fund

OPPOSITE PAGE: The rosewood stools came from the house built in 1838 by Philip A. Ver Planck at Plum Point, New York. Gift of Mrs. John C. Cattus in memory of her mother, Mrs. William G. Ver Planck. The Parian ware dogs on the card table were made at Bennington about 1850. Gift of Dr. Charles W. Green. The pier table (below) was made for the Bergen family at Flatlands in New York about 1770. Rogers Fund. The punch pot of enameled salt glaze is a type of tableware imported from England about 1760. Gift of Mrs. Russell S. Carter. The silver candlesticks show the persistence of the rococo style against the strong tide of classical revival early in the xix century. William Thomson made them about 1825. Gift of Frederick Ashton de Peyster