

Talking antiques

At the

WINTER ❄️
ANTIQUES
SHOW



JEFFREY TILLOU ANTIQUES

The Finn collection of western Connecticut furniture, primarily from Woodbury and Newtown, embodies the unique characteristics in styles and cabinetry found in this region. Two joiners from Stratford, Connecticut, Ebenezer Hubbell (active 1770–1790) and Brewster Dayton (active 1770–1790) had large shops with many apprentices, some of whom migrated west up the Housatonic River Valley into Fairfield and Litchfield County. They took with them a specific set of features and styles, such as deeply carved lobed fans, C scroll knee returns, and, in some cases, curved bandy legs and unusual forms of carved feet. However, it is evident that each shop is distinguished by some variation of form or cabinetry. For most collectors of rural and vernacular furniture the attraction is the unusual, off-beat carvings, embellishments, inlays, and variations of cabinetry found on these pieces. They tend to represent an individual's unique creation, unlike the more traditional styles and forms coming from joiners in urban areas. The Chippendale bonnet-top highboy in our advertisement in this issue is a quintessential example of Woodbury furniture and is accompanied by a full family provenance.



BARBARA ISRAEL GARDEN ANTIQUES

George Coade, his wife Eleanor, and their daughter Eleanor founded Coade's Artificial Stone Manufactory in London in c. 1769. The first weather-hardy artificial stone, their invention was more durable, less expensive, and more efficient to produce than carved stone. The Coade Manufactory produced classically inspired statuary and architectural features for Robert Adam and other influential British architects. Featured here is a very rare Coade stone figure of Autumn, marked "COADE, LONDON, 1791," English, 1791. Examples of Coade's work may be seen at some of the finest properties in England, including the Royal Pavilion in Brighton and Buckingham Palace in London. Height 53 inches.

PETER PAP ORIENTAL RUGS

Drawn with an almost architectural sensibility in a distinctly Persian interpretation of neoclassical design, this late nineteenth-century Fereghan Sarouk rug draws an elongated central medallion across almost the entire expanse of the field. With a fine weave and using the soft wool for which the type is renowned, the rug's deep dark indigo medallion floats against an ivory cream field.

