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THREE GENERATIONS OF NEW JERSEY CABINETMAKERS:
THE MATTHEW EGERTON FAMILY

by
Peter A. Wisbey

A thesis submitted to the Faculty of the University of Delaware in
partial fulfillment of the requirements for the degree of Master of Arts in
Early American Culture

Fall 1994

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ABSTRACT

Although the furniture of Matthew Egerton Sr. and Jr. has been sought after by collectors since the late 1920s, the cabinetmakers have received little scholarly attention. This thesis attempts to remedy the situation. Any study of craftsmen needs to consider the community in which they worked and lived. In the eighteenth century, the town of New Brunswick, New Jersey, grew from a fordable spot on the Raritan River to a prosperous shipping port for agricultural produce. New Brunswick's ships returned with manufactured goods from New York City and New England. Furniture imports, especially from New York City, set the taste for local patronage. The town's diverse ethnic community, composed of English, Scots, and Dutch settlers, also served to influence the design and production of some of the Egerton furniture forms.

Matthew Egerton Sr. arrived in New Brunswick in the 1760s. He established his shop, married into a local and well-established family, and raised a family. Two of his three sons also carried on the furniture making trade. Matthew Egerton Jr. took over his father's business in New Brunswick at the latter's death in 1802. His furniture is extensively labeled and its designs reflect both regional and ethnic preferences. Two of Matthew Egerton Jr.'s sons also entered the cabinetmaking trade. The furniture forms produced by the cabinetmakers of each generation reflect an expansion and elaboration in consumer taste.
Few business records survive from the Egerton shop to illuminate their business practices or customers. The labeled furniture of Matthew Egerton Jr. is the largest body of documentary evidence. This quantity of labeled forms makes the family important for decorative arts scholarship.
INTRODUCTION AND ACKNOWLEDGMENTS

Eighteenth- and early nineteenth-century New Jersey furniture is still fertile ground for research. Furniture scholars tend to disregard New Jersey furniture, perhaps considering it stylistically subsumed by the larger markets of New York City and Philadelphia. Only a handful of researchers have attempted to analyze regional furniture production and tie the makers to their products. Early works such as Hopkins and Cox’s Colonial Furniture of West New Jersey are, in the Wallace Nutting tradition, more illustration than interpretation.1 Margaret E. White, Curator of Decorative Arts at the Newark Museum, conducted much of the groundbreaking work on New Jersey furniture in the 1950s and early 1960s.2 Her research culminated in the 1958 exhibition “Early Furniture Made in New Jersey, 1690-1870” and a catalog which listed over a thousand cabinetmakers, joiners, chairmakers and other woodworking craftsmen taken from newspapers, city directories and local histories. Today, White’s work is still the most thorough picture of furniture making in New Jersey.

1 Thomas C. Hopkins and Walter S. Cox, Colonial Furniture of West New Jersey (Haddonfield, New Jersey: Historical Society of Haddonfield, 1936).

William E. Drost published his study of New Jersey clocks in 1966. Drost's book documents dozens of New Jersey clockmakers and includes some information on the cabinetmakers of clock cases. Marilynn Ann Johnson's thesis for the Winterthur Program in Early American Culture is an important regional study. Johnson examines the clock and cabinetmaking communities in Elizabethtown in the early nineteenth century. It not only identifies the craftsmen but also suggests the role that family ties and work relationships played in the development of a regional style.

Other scholars confine themselves to more specific New Jersey topics. Elizabeth Wyman published an article in *The Magazine Antiques* which identified furniture from Monmouth County. Charles Lyle and Philip Zimmerman highlighted furniture from the collection of the Monmouth County Historical Association.

My thesis began as the result of three articles written over sixty years ago. In 1928, William MacPherson Hornor Jr. published a series of articles in *The Magazine Antiques* identifying the work of the New Brunswick cabinetmaker Matthew Egerton, his son, Matthew Jr., and grandsons, Evert, and John Bergen Egerton. In 1930, he published a longer monograph in *The Antiquarian* specifically on the work of Matthew

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Egerton Jr. The Egertons have received little scholarly attention since those works and Hornor's research continued to be reprinted as late as 1978. This thesis examines the role of the Egertons within the social and economic context of their New Brunswick community. In addition, the appendix contains a catalog of objects labeled by Matthew Egerton Jr.

No research, of course, is conducted alone. I would like to especially thank my advisor, Brock Jobe, for his enthusiasm and support; Ron Becker and the staff of the Rutgers University Department of Special Collections; Susan Finkel, New Jersey State Museum; Dr. Lee Ellen Griffith and Bernadette Rogoff, Monmouth County Historical Association; Philip Hayden of the New Jersey Historical Society; Peter Kenny, The Metropolitan Museum of Art; Jim Kurzenberger, Wallace House and the Old Dutch Parsonage; Deanne Levison and Albert Sack of Israel Sack, Inc.; Daphne Pontius, The Drumthwacket Foundation; Todd Prickett of C.L. Prickett, Inc.; Brenda Reigle, Hope Lodge and Mather Mill; Beverly Weidl, Hopewell Museum.

Many individuals also helped move the research along. Donald Sinclair steered me to invaluable documents in the Alexander Library at Rutgers University; Dr. Stephen Petrucelli and Alan Smith gave me an excellent primer on Egerton clock cases; and Jean Smith provided useful

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information on New Brunswick. Before one word was put on paper, Charles Hummel’s course, “Craftsmanship in America,” helped create a scholarly framework for my thesis. F.J. Carey III and Eloise Dunn opened their homes for my inspection.

I, like countless other Winterthur Fellows, remain deeply in debt to the staff of the Winterthur Museum and Library. Neville Thompson, Mary Alice Cicerale, Richard McKinstry, Mary Elise Haug, and Iris Snyder helped to locate important sources and provided suggestions for further research. Bert Denker and the files of the Decorative Arts Photographic Collection were resources that I returned to, again and again, as my research grew and expanded. Curators Donald Fennimore and Robert Trent provided me with advice and comments as I looked at furniture forms.

Finally, my greatest debt goes to my wife, Sarah, for her unflagging support and enduring patience.
NEW BRUNSWICK AS A CENTER FOR COMMERCE

In 1817, Moses Guest, ship captain and amateur poet, moved with his family to Cincinnati, Ohio. Many of the short poems he published a few years later dealt with his hometown of New Brunswick, New Jersey. For his midwestern readers, Guest described his birthplace:

New Brunswick is situated in the state of New Jersey, on the southwest side of the Raritan river, on the main road leading from New York to Philadelphia, thirty-five miles from the former and fifty-five from the latter place, and contains about 4,500 inhabitants: the streets are, for the most part, well paved: there is a handsome bridge across the river at the town: the public edifices are, a College, Courthouse, two Banks, and five Churches. There is a Theological Seminary here. . . . This town is favorably situated for trade, having a fertile and well settled country around it.¹

Guest’s depiction of New Brunswick is in many ways typical of other rural communities prospering in America’s early republic. While the subject of New Brunswick’s economic growth could be a thesis in itself, it is important to briefly examine the town’s geography, cultural diversity and steady growth which provided a stable environment to support specialty craftsmen like the Egertons.

¹Moses Guest, Poems on Several Occasions. To Which are Annexed Extracts of a Journal, Kept by the Author while he followed the Sea, and During a Journey from New Brunswick in New Jersey, to Montreal and Quebec (Cincinnati: Looker & Reynolds, 1824), 83.
The key to New Brunswick's early success was its location on the Raritan River (figure 1). In the first quarter of the eighteenth century, John Inian built a tavern and ferry at a fordable spot of the Raritan. He proceeded to clear roads to the Delaware River and Inian's Ferry became incorporated into the colonial road system. In 1730, the property-owning freeholders of New Brunswick petitioned the Proprietors of the East Jersey colony for incorporation. As English, Scots, and Dutch settlers moved into Middlesex County throughout the eighteenth century, New Brunswick, as the county seat, grew steadily. By 1749, Joshua Hempstead, a traveler from Connecticut, could describe the town as "compact" but noted that it was the "head of Navigation" on the river.  

The Raritan River was an essential ingredient for the community's successful development. In an unusual geographic anomaly, the Raritan at New Brunswick was not only fordable by wagons and carriages but also deep enough to maintain ships at anchor. Jedidiah Morse reported in 1789 that:

opposite the lower part of the town of Brunswick, is a remarkable declivity in the bed of the river, not perceptible however in its current. Below the declivity, a twenty gun ship may ride securely at any time of tide, while no farther up than opposite the main street of town, the river is fordable with horses and carriages at low water. The tide, however,

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rises so high that large shallops pass a mile above the ford; so that it is no uncommon thing to see vessels of considerable burden riding at anchor, and a number of large river craft lying above, some dry and others on their beems ends for want of water, within gunshot of each other.3

Rebecca Yamin, in her study of the adjacent community of Raritan Landing, suggests that up to 1740, the commerce of the Raritan Valley was controlled by dominant families associated with New York City. Raritan Landing, and New Brunswick by extension, “was a satellite, a market for and source of goods that was only a small part of a much larger business.”4 After 1740, however, Yamin asserts that a group of local traders “consciously broke away from the domination of New York interests. They developed trade connections” to their own best advantage, “both in New York City and with regional storekeepers who supplied them with exports and commissioned imports.”5

By the 1770s and 1780s, even if Raritan Valley merchants could negotiate their own trade with a measure of independence, the majority of the ships at anchor in New Brunswick still carried agricultural produce, passengers and goods to New York City. Tradition and economics ensured this reliance on the New York market. Observed Jedidiah Morse:

3Jedidiah Morse, The American Geography (Elizabethtown: Shepard Kollock, 1789), 283.
... the people having long been accustomed to send their produce to the markets of Philadelphia and New York, and of course having their correspondencies established, and their mode of dealing fixed, they find it difficult to turn their trade from the old channel. Besides, in these large cities, where are so many able merchants, and so many wants to be supplied, credits more easily obtained, and a better and quicker market is found for produce, than could be expected in towns less populous and flourishing.6

The records of the Neilson family suggest some of the economic relationships that existed between rural merchants of New Brunswick and their urban counterparts. James Neilson, and his nephew, John, operated a store in New Brunswick and owned two schooners and a sloop that carried goods to New York City. Once in New York, the Neilsons relied on a network of merchant friends and family members to dispose of their items on the best possible terms. One receipt, marked "Delivered In York with the Schuner," records produce sent in December, 1774, and January, 1775. The December trips were two weeks apart and delivered a total of 302 bushels of flour, 78 firkins of butter, 249 bushels of wheat, 12 casks of lead, 265 bushels of bread, and 470 bushels of wheat valued at £ 24.9.5. The following month, the Neilson's schooner brought an additional 826 bushels of wheat, 103 barrels of flour, and a cask of lead worth £ 9.10.8.7

6Jedidiah Morse, The American Geography (Elizabethtown: Shepard Kollock, 1789), 287.

7John Neilson Papers, Box 4, Folder F36A, "James Neilson Personal Bills," Rutgers Archives and University Collections [hereafter RUSC.]
The New York agents marketed the goods and handled the special requests and needs of the Neilsons. James Abeel, a city merchant wrote to John Neilson in July, 1771, that "the frying Pans & Irons & Kettles I cou’d not get... I have no Brandy nor do I know where to get it in the city... Staves will be in great demand very soon and likewise Pipe and barrel ditto. You need not be afraid to take any quantity that are good. They will not lay long by you." 8

Although New Brunswick merchants conducted their trade with New York City, accounts suggest that the town had been participating in intercoastal trade for many years. A shipper's account book from 1739 to 1752 records the sale of rum, molasses, plank wood, fish and cheese from Rhode Island to merchants along the Raritan.9

New Brunswick residents felt a bond with their New England associates. In November 1774, as the British army blockaded the port of Boston in retaliation for the Boston Tea Party, the residents of Middlesex County collected money and goods for the relief of the citizens of Boston. James Neilson, writing to the Committee for the Sufferers in Boston, noted "There is money in my hand & more expected, please to let me know what will be most beneficial; whether cash, rye, flour or any other article that may be purchased here & if it may be convenient to ship it to Providence which we may readily do, as we have two sloops trading from this place to Newport..."10

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8John Neilson Papers, James Abeel to John Neilson, July 1, 1771. Col. 589, Box 2, “John Neilson Papers” [hereafter “Neilson Papers,”] RUSC.

9Unidentified Shipper's Account Book, Col. 2372, RUSC.
Ships returning from urban markets brought imported and manufactured goods for local consumption. These items could serve as "status-symbol" goods among classes of townspeople or as models to be copied by talented local craftsmen. The 1739-1752 account book records the sale of some finished goods, probably from New England. William Blane's "Cheast of Droyers," bought for £ 8.0.0 in 1739 or James Neilson's "6 Puter Plates" may have been purchased for resale or for personal consumption. Other evidence suggests a participation in trade outside of the sphere of New York City. After the American Revolution, John Neilson claimed the loss of "25 Dozen New England Scythes" valued at £90 to the British looting of his shop.

The Neilsons patronized both local craftsmen for their personal consumption as well as importing furniture from the city. In 1782, the Neilsons bought a mahogany stand from the New Brunswick cabinetmaker Lewis Nichols for £1.5.0 and later employed Nichols "for joiners work" at the same amount. On December 18, 1782, they received a shipment of furniture from New York which included a dining table, a cradle, ten Windsor chairs and "1 part of the Chest Drawers." The following month, two shipments of furniture arrived, including three looking glasses, twelve

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10Neilson Papers, Box 2, RUSC.
11Unidentified Shipper's Account Book, Col. 2372, p. 101, p. 205, RUSC.
12New Jersey Commission to Record Military Damages Done by the British and Americans in New Jersey, 1776-1782, microfilm, D-37, RUSC.
13Neilson Papers, Box 12, "Cash Disbursed for Private Accts. for the year 1781," RUSC.
14Neilson Papers, Box 2, "Misc. Receipts, c. 1774," RUSC.
mahogany chairs, two bedsteads, two mahogany tables, a mahogany stand and the other part of the chest of drawers. Whether these objects, probably made in New York City, were intended for personal consumption or resale is unclear.

In addition to its river location, New Brunswick's diverse population contributed to its success. Although Middlesex County was predominantly populated by English, Scotch-Irish and Scotch settlers, the Dutch were a sizable minority. Although there are not earlier census estimates, one study suggests that by 1790, the Dutch accounted for almost 28% of the county population, although the in-migration had occurred several decades earlier. Most were second generation settlers who moved to the fertile and available land of central New Jersey from western Long Island. These settlers brought their ethnic traditions and institutions which were, in turn, supported and nurtured within the community. It is no surprise that in 1771, John Singleton Copley could write to his brother-in-law, Henry Pelham, that he had seen several "pictures" by Vandyck while stopping in New Brunswick. One of the portraits, noted Copley, was dated 1628 and "painted in Holland." New Brunswick was chosen as the site for the first

15Neilson Papers, Box 2, "Misc. Receipts, c. 1774," RUSC.

16Neil D. Kamil notes that the term "Dutch" refers not only to those of Netherlands descent, but also to those of Walloon and French-speaking Hugenot ancestry. These groups have traditionally been grouped under the inclusive heading of "Dutch." See Neil D. Kamil, "Of American Kasten and the Mythology of 'Pure Dutchness': A Review Article," American Furniture (1993): 275-276.


18Letters & Papers of John Singleton Copley and Henry Pelham, 1739-1776 (Boston: Massachusetts Historical Society, 1914), 164.
Dutch Reform Church Seminary in America, now Rutgers University, founded in 1766.

New Brunswick also boasted civic structures befitting a county seat. As early as 1732, the town had a stone court house. The first market was constructed in 1743, and a barracks was built in 1758. John Adams, passing through the town in 1774, noted that there were three churches—Church of England, Dutch, and Presbyterian. Although the stone barracks he felt was “tolerably handsome,” he recorded that “some of the streets are paved and there are 3 or 4 handsome Houses.”

During the American Revolution, New Brunswick suffered an economically devastating occupation by the British and Hessian forces. On December 1, 1776, British forces marched into New Brunswick. When they left, seven months later, the soldiers looted shops and burned homes. Over 650 individuals in Middlesex County reported losses from plundering and 100 buildings were destroyed. The loss in property was valued at £86,214. For the remainder of the war, New Brunswick served as a patriot stronghold. Whaleboat marauders, using the town as a base, raided New York City, Staten Island and Brooklyn.

Following the war, New Brunswick was rebuilt and expanded. A new bridge was opened in 1795 over the Raritan, replaced in 1811 by an even

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larger bridge with a 1000' span, wide enough for two carriages. The Town Council struggled between improving the civic infrastructure and affording the cost of modernizing. Moses Guest summed up the citizens’ street-paving debate in 1790:

To pave, or not to pave, that's the question;
Whether it be better for us to pave,
And by such paving cleanse our dirty streets;
Or still bespattered must we trudge along,
Throu' thick and thin, as we've oft done before;
A poor deserted town would be excused,
But one fast thriving should not thus appear.
To pave, I know 'twill cost some pounds, but then
Can money e'er be put to better?
My house, my lot, in value'll be enhanced,
they'll be worth more 'tis plain, by all the cost;
And I will see and feel its good effects
Throughout my life, whene're I walk the street.
It must be so--I'll pave--but where's the cash?
Ah there's the rub!--
But not to pave--my friends, ah there's the mud!
The want of cash, no doubt, will make some pause,
But they will not meet with aid in such a cause;
'Tis not for us to trample in the mire

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22 Thomas F. Gordon, Gazetteer of the State of New Jersey (Trenton: Daniel Fenton, 1834), 195.
Turtles and swine such elements require,
I'm now resolved, and cheerful will unite,
To pave our streets, and have some lamps to light,
That I may walk secure by day or night.\textsuperscript{23}

Other civic improvements followed. The town acquired its first fire company in 1800 and a new courthouse was built to replace the one burned during the war. Tax lists for North Brunswick Township, encompassing the main portion of the town, reveal that although the population remained relatively stable between 1789 and 1802, residents had greater access to wealth and luxury goods. Between 1789 and 1802, the number of householders remained the same, 55 in 1789 and 56 in 1802, while the number of houses with lots under ten acres doubled—115 to 287, respectively. The number of merchants and shopkeepers in North Brunswick trebled from 11 in 1789 to 32 in 1802.\textsuperscript{24} Although these merchants continued to do business with New York City, local sloops carried Middlesex County hams, wheat, corn, and butter to Portugal, Spain, and the islands of Barbados and St. Eustatius.

Turnpikes connected New Brunswick with Trenton in 1804 and, later, to Newark (1806), Burlington and Bordentown (1806) and Woodbridge (1808). The quality of the roads and the speed of the stages on them amazed travelers.

\textsuperscript{23}Moses Guest, \textit{Poems on Several Occasions}, 20-21.

\textsuperscript{24}Tax Lists, Middlesex County, 1789, 1802. New Jersey State Archives.
In 1809, New Brunswick was the terminus for the steamboat “Phoenix,” operated by Robert L. Stevens of Hoboken. On the boat’s trial run, the trip from Battery Park to New Brunswick was made in nine hours and thirty-two minutes. Following a hiatus of four years, 1811 to 1815, which saw heated court battles over navigation rights, regular steamboat service from New Brunswick to New York resumed. By 1820, Robert Letson advertised that the “new, elegant and fast sailing” steamboat “Bellona” could leave New Brunswick and return in the same day.

The completion of the Delaware and Raritan Canal and the town’s connection to the railroad in 1830s, however, altered New Brunswick’s economic importance. The town’s position as a shipping port diminished, replaced by the expanding shipping centers of Jersey City, Hoboken, and Newark. Although it would continue as a center for smaller industry and agriculture throughout the nineteenth century, New Brunswick’s period of economic vitality had diminished. It is ironic, in a sense, that the growth and decline of the Matthew Egerton family parallels that of New Brunswick.

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26New Brunswick Fredonian, May 18, 1820.
THREE GENERATIONS OF NEW JERSEY CABINETMAKERS:
THE EGERTON FAMILY

Matthew Egerton Sr.

As a young and ambitious immigrant craftsman, Matthew Egerton Sr. arrived in New Brunswick at an opportune moment. The town was a prospering community whose citizens could provide him with patronage. Through both marriage and patronage, he built a livelihood that would establish his family in the community and provide a foundation for their future success.

Matthew Egerton was born in England. Although his obituary notes that he was a native of Cheshire, a search of parish birth records for 1738, his birth year, has not revealed a child by that name. Nothing is known of his apprenticeship in cabinetry nor his arrival in the American colonies. His marriage to Catherine Voorhees before 1768 may have provided him with the capital to settle in New Brunswick and open his own shop.

Catherine was the daughter of Lucas Voorhees, a joiner who owned sixteen acres of property along the Raritan River south of Albany Street.¹ Egerton established his home and cabinetmaking shop on Burnet Street, the central merchantile district (figures 2,3).

¹According to William Benedict, this property includes the present-day Oliver, Abeel, Hassert, Carmen and Neilson Streets. William H. Benedict, New Brunswick in History (New Brunswick: the author, 1925), 353.
By the late 1760s, Egerton was an established member of the community. As a land-owning freeholder, Matthew Egerton secured bonds and was called to juries. Throughout the 1770s, his name surfaces in court and municipal records. Called to jury duty twice in 1772, his name appears occasionally on other lists as a potential juror. During the American Revolution, he served as a private in the Middlesex County militia, although his pay of £1.10.0 suggests that he saw limited service. In 1781, Egerton joined other “reputable and well-affected” freeholders in petitioning the New Jersey Assembly to allow the New Brunswick merchants Peter Low, James Richmond, and Samuel W. Garritsen to operate their shops during the war.

Following the withdrawal of British troops from New Brunswick, Matthew Egerton returned to his craft. The tax rolls for August 1782, value his home at a modest £2 and charged him seventeen shillings six pence in tax. In a township dominated by land-owning farmers, Egerton’s tax places him slightly above the middle of the taxable householders of New Brunswick. Lewis Nichols, a New Brunswick cabinetmaker who

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2Matthew Egerton appears as the defendant in a lawsuit brought in 1769 by Elias Boudinot. Acting as a surety for a £12 promissory note for someone named William, Egerton was sued for repayment after the bond was forfeited. It is unclear who William was or his relationship to Egerton, but the cabinetmaker’s ability to provide such a bond suggests that he was financially established by 1768, the date of the bond. (Middlesex County Court of Common Pleas, 1769, Box 23, Folder 1, New Jersey State Archives)

3Middlesex County Court of Common Pleas, Box 26, Folder 5, 1772. New Jersey State Archives (hereafter NJSA.)

4"Indents, Revolutionary War," p. 178, NJSA.

5Petitions for Shopkeepers’ Licenses, Middlesex County Court of Quarter Sessions of the Peace, 1781, NJSA, 1954.04.

6Tax Lists: Middlesex County, North Ward, New Brunswick, August, 1782, NJSA.
advertised in The New Jersey Journal that he “could supply furniture of any sort—mahogany, bilstead, gum or curled black maple,” received a tax valuation of ten shillings.\(^7\)

Following the birth of their son, Luke, in 1768, Matthew and Catherine Egerton had three other sons, Matthew Jr., Abraham Schuyler, and John in addition to three daughters, Catherine, Mary, and Elizabeth. John, died in 1802 at the age of 24.\(^8\) Luke enrolled in Queens College, where he graduated in 1794 with a A.M. degree.\(^9\) His brothers, Matthew Jr. and Abraham Schuyler, trained in cabinetmaking under their father.

While the source of the cabinetmaker's initial land holdings are unknown, they may have been given to him by Lucas Voorhees, his father-in-law. Egerton expanded his land holdings and purchased lots adjoining his property. On a meadow lot behind his home and shop he kept one or two cows and grew a small amount of corn. By 1789, Egerton owned eight acres of land valued at £3, and a house valued at £5.\(^10\) His tax of seventeen shillings six pence still placed him in the mid-range of his community.

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\(^7\)Thomas B. Wilson, Notices from New Jersey Newspapers, Vol I (Lambertville: Hunterdon House, 1988):. Nichols’ low valuation may be a result of displacement by the war. Throughout the 1780s, he tried to dispose of his goods and return to New York. At his death in 1792, his New York estate was valued at £3,0089.9. [Lewis Nichols, Inventory, 1792, 54.37.17, Joseph Downs Collection of Manuscripts and Printed Ephemera, Winterthur Library.]

\(^8\)File, “Marriages and Obituaries, New Brunswick Newspapers, 1792-1865” E.T. Hutchinson, compiler, RUSC.


\(^10\)Tax Lists: Middlesex County, New Brunswick, July, 1789, NJSA.
Land ownership and the amount of taxes paid did not limit Matthew Egerton's participation in his community. The surviving records of the Episcopal Christ Church reveal that Matthew Egerton served continuously as either a warden or a vestryman from 1790 until his death in 1802, and may well have served earlier. These activities brought him into contact with other successful men of New Brunswick. The churchmen elected in October, 1793, for example, included the merchant John Dennis, the shipmaster and merchant Henry Guest, and the silversmith/clockmaker William Lupp.¹¹

The church made use of Egerton's skills as a woodworking craftsman. He was apparently trusted to recognize skill in other woodworking craftsmen. As a vestry member, Egerton was instructed to hire "some fit carpenter" to repair the steeple of the church in 1798 and install a pale fence in 1799.¹² In other instances, he may have done some of the work himself. The minutes of the vestry for March 16, 1801, recorded that Egerton and John Dennis Jr. were a committee "to repair the East Window of the Church, by taking out the present sashes, selling the materials thereof, and putting in new ones similar to the other windows of the Church."¹³

¹¹ "New Brunswick, NJ, Christ Church Records, 1758-1910," October 30, 1793, D-119, Col. 2626, RUSC.

¹² "New Brunswick, NJ, Christ Church Records, 1758-1910," August 6, 1798, December 30, 1799, D-119, Col. 2626, RUSC.

¹³ "New Brunswick, NJ, Christ Church Records, 1758-1910," March 16, 1801, D-119, Col. 2626, RUSC.
In addition to church activities, Egerton served in other civic capacities. In 1796, the Town Council appointed him to the one-year position of Overseer of the Streets for New Brunswick’s South Ward. Between 1797 and 1801, the New Brunswick townspeople elected him an officer in the New Brunswick Fire Company, a post succeeded to by his son, Matthew Jr., at his death.¹⁴

Matthew Egerton Sr. died on May 3, 1802, at the age of 63, leaving a small estate to his wife, Catherine. His inventory of possessions, exclusive of real estate, was valued at $473.78. The furnishings were not extravagant. A desk and bookcase “containing a small collection of books” received the highest valuation, $45.00. Mahogany furniture is not listed in the inventory. Household furniture included a maple dining table, a cupboard and breakfast table of bilstead, another breakfast table of cherry, and a walnut stand. Luxury items included a feather bed, bedstead and bedding valued at $27.00, “a small quantity of China & Earthen ware” valued at $5.50, and six silver teaspoons appraised for $2.00. In the shop were four workbenches with their tools and a small white pine chest with 35 molding planes. Egerton’s death left a cherry desk and a bilstead chest unfinished. The lumber stored in the shop and barn was valued at $100.¹⁵

No signed or labeled objects survive from Matthew Egerton Sr. Only a single receipt documents his production of furniture. In 1778, Egerton


¹⁵Inventory, Matthew Egerton, 1802. M-96, 55.16.4, Joseph Downs Collection of Manuscripts and Printed Ephemera, Winterthur Museum, Winterthur, Delaware. [hereafter Downs Collection]
paid his medical bill to Dr. Moses Scott with four bedsteads valued at £4.10.0 apiece. Curators and collectors attribute objects to this maker on the basis of stylistic similarity to the labeled work of his son, Matthew Egerton Jr.

The documentary record reveals a cabinetmaker actively involved in his community. Matthew Egerton Sr.'s place as a civic leader and property owner brought him a comfortable, though not ostentatious, life. The historian Gary Nash has suggested that eighteenth-century artisans sought security rather than rapid social mobility. If, as Nash asserts, that the craftsman's "desire was not to reach the top, but to get off the bottom," then Matthew Egerton Sr. helped his children position themselves in the community.

Abraham Schuyler Egerton

The youngest son of Matthew and Catherine, Abraham Schuyler Egerton was born about 1790. He quickly determined that New Brunswick offered him little opportunity to support his livelihood as a cabinetmaker. He appears on the North Brunswick Township tax rolls for one year, 1808, assessed 36 cents as a single man. The following year, he does not appear as a resident of any New Jersey township. An account book of John Hewitt, a New Jersey-born cabinetmaker working in New York City, records

16 Account Book, Dr. Moses Scott, Ledger A, Col. 1509, RUSC.
19 Tax Lists: Middlesex County, North Brunswick Township, 1808, NJSA.
piecework done by Abraham Egerton. Although the year is not listed, the Egerton entries most likely date between 1808 and 1810. Hewitt’s records reveal that Abraham Egerton worked from December until the following July making a number of furniture forms including corner basin stands, high post and field bedsteads, “a bookcase with glass doors No. 2,” breakfast tables, and knife boxes. He also provided services such as varnishing and the dismantling of bedsteads. Unlike the work of the New Brunswick Egertons who concentrated on the production of case furniture, tables, and bedsteads, Abraham also made a limited number of easy chair frames.

Hewitt’s accounts reveal that Abraham Egerton’s work was in the latest New York City fashion. On April 28, Egerton charged $12.58 “By making 2 3ft break[as]t Tables reeded,” and on February 4, $17.64 1/2 for “2 Pillar & Claw Tables 3 ft long.” The same month, he also charged Hewitt $40.89 1/2 for “making 1 French Sideboard.” When he left Hewitt’s employ in July, the two men settled the account for $378.81 1/4, including a $20.00 deduction for rent.

Abraham Egerton first appears in a New York City Directory in 1811, when he entered a cabinetmaking partnership with David Loring, at 25 Beekman Street. Although the Loring and Egerton partnership lasted only a year, Egerton continues to appear consistently in the city directories.

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from 1811 until his death in 1826. Before July, 1817, Egerton entered into a partnership with William H. Walsh. The two operated a shop at 47, and later, 46 Broad Street, in the city's prestigious First Ward. A side table labeled “Walsh and Egerton's/ Cabinet Warehouse/ No. 47 Broad-Street/ New York” dates to this partnership which terminated in 1821 or 1822. For the last few years of his life, Abraham lived and worked at 60 Broad Street. At his death in 1826, he left an estate valued at $2,645.16. In addition to Egerton's personal possessions, the inventory contains quantities of mahogany lumber, twelve bedsteads, a variety of tables, and a "French wardrobe," as well as the cabinetmaker's tools and varnish.

Although only one object is documented by Abraham Schuyler Egerton, his estate inventory and the length of his career suggests that he was an established and successful city cabinetmaker. He built and maintained a business in New York and could have acted as a source for current furniture styles or materials for his brother, Matthew Jr., in New Brunswick. Although the lack of a quantity of labeled furniture causes him to be underrated by modern decorative arts scholars, Abraham Schuyler Egerton may have been instumental to the success and growth of Matthew Egerton Jr.'s business.

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24 Inventory, Abraham Schuyler Egerton, 1826, 54.83.73, Downs Collection.
25 Inventory, Abraham Schuyler Egerton, 1826, 54.83.73, Downs Collection.
Matthew Egerton Jr.

On May 25, 1790, Matthew Egerton Jr., “Joiner & Cabinet Maker,” advertised in the Brunswick Gazette that he:

Takes this method of informing the public in general and his friends in particular, that he has taken a house in lower Church Street, opposite the store of John Schureman, Esq. where he intends carrying on his business in its different branches. Those who please to favor him with their custom, may depend on having their work done in the neatest manner and with the utmost dispatch. . . . Cherry, Walnut, Bilstead and Poplar Boards taken in payment, and also all kinds of country Produce.26

It is the announcement of a young craftsman commencing a career that would span over forty years.

Matthew was the second son of Matthew Sr. and Catherine, born about 1769. He apparently apprenticed in cabinetmaking with his father and first appears in the New Brunswick tax rolls for July, 1787, taxed six shillings as a single man.27 He may have continued to live with his parents and work alongside his father before taking his own house in 1790.

Egerton’s marriage to Maria Bergen in April, 1791, established him in the community. Maria, the daughter of John and Aeltie Bergen, was a well-educated woman from a prosperous family. Her father, John Bergen owned several hundred acres of farm land, as well as house lots in New

26Brunswick Gazette, May 25, 1790.
27Tax Lists: Middlesex County, New Brunswick, July, 1787, NJSA.
Brunswick. At his death in 1828, he left his three daughters a personal estate of $3,186.21 plus land holdings in both Middlesex and Somerset Counties.28

Two years after their marriage, the young couple purchased a lot on Burnet Street from Matthew Egerton Sr. The lot, containing 40' frontage on the street and extending 156' into a meadow, adjoined the house and shop of the senior Egerton.29 The young craftsman may have continued to produce goods in his father's workshop. The probate inventory of Matthew Sr. lists four workbenches, suggesting that more than one man worked in the space. Even while working in the same shop, however, the practices of the two cabinetmakers differed. Unlike his father, Matthew Egerton Jr. labeled his work.30 A clothes press (Appendix I, survey no. 16) bears the label “Made and Sold by Matthew Egerton, Junior/ Joiner and Cabinetmaker,/ New Brunswick,/New Jersey” and is dated 1790. This was the first of two label types used by Egerton Jr. during his career. After his father's death in 1802, he dropped the “Junior” from his name and created a new label. More information on Egerton's labeling follows in Appendix I.

Matthew and Maria Egerton continued to acquire property in New Brunswick after the death of his parents. The will of Matthew Sr., who died in 1802, named his wife, Catherine, as one of the executors and provided

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28Inventory, John Bergen, 1838, L11252, NJSA.
30This practice appears elsewhere between generational craftsmen. The Charlestown, Massachusetts, cabinetmaker Benjamin Frothingham differentiated his wares from those of his father through the use of a printed label. See Brock Jobe, “A Desk by Benjamin Frothingham of Charlestown,” The Currier Gallery of Art Bulletin (1976): 4.
her with life rights to the estate. She immediately moved to liquidate the shop. The executors advertised in the Guardian or New Brunswick Advertiser:

For sale at public vendue, on Monday the 7th September next, at ten o'clock in the forenoon, at the house late the dwelling of Matthew Egerton dec., complete set of cabinetmaker's tools of every description, and a large stock of excellent seasoned stuff, consisting of mahogany, cherry, black walnut, and bilsted boards and also some articles of valuable household furniture. . . . Also at 4 o'clock in the afternoon, six acres of land, lying in the vicinity of the city, and a valuable building lot adjoining the river, at the lower end of Burnet street, late the property of Matthew Egerton, dec.31

In addition to this auctioned property, Catherine Egerton gradually dispersed the estate over the next several years. In 1805, Matthew Egerton Jr. purchased a lot on Schureman Street from his mother for $202.44. In May, 1806, he purchased his parents' house and furniture workshop, along with its lot for $765 from the executors of the estate, his mother having died in December, 1805.32 In April, 1806, Egerton also bought half of a double house and lot on New Street for $1,250 from his father-in-law, John Bergen,


which he immediately resold to the Minister of Christ Church, John Croes, for $1,375.\textsuperscript{33}

Egerton continued to acquire and speculate on property throughout his life. In 1819, he purchased a house and lot on Schureman Street from his brother, Luke, for $1500.\textsuperscript{34} This property he held for rental income. Egerton and John C. Griggs jointly purchased another house and lot on Schureman Street in 1823 for $265, divided it into two lots and resold both for $500.\textsuperscript{35} After a devastating tornado ripped through New Brunswick in 1835, the New Brunswick Times included among the damaged buildings “the dwelling and cabinet warehouse of Matthew Egerton” on Burnet Street and the two rental properties on Schureman Street. The newspaper described one home, “occupied by Isaac Smith and Sarah Picket,” as “much injured,” while the second, “occupied by Captain Stephen Moore and Amy Smith,” was “considerably damaged.”\textsuperscript{36}

It is unclear whether Egerton’s land speculation was a method of investing surplus money or a way to augment his craft sales. He was an active money lender. In 1822, he was chosen second vice-president for the

\textsuperscript{33}Middlesex County Deeds, Vol. 6, 508-509, Matthew Egerton & wife to Reverend John Croes.


\textsuperscript{36}New Brunswick Times' Extra, June 20, 1835, reprinted in William H. Benedict, New Brunswick in History. (New Brunswick: the author, 1925), 229-230.
newly-formed New Jersey Bank for Savings. The bank was located on Burnet Street in the counting room of the merchant John Simpson.\textsuperscript{37}

In addition, Egerton privately lent money to his associates and friends. He preferred to lend on a bond and mortgage system, in which the principal and interest were paid in installments. Abraham Baudine, a business associate, testified in a 1840 court deposition that Matthew Egerton “had no call for the principal - that if the money was paid he knew no one that wanted it just then that he would have to put it in the Savings Bank in New York. . . that it would not draw so good on interest there as on this Bond & mortgage.”\textsuperscript{38}

The result of these activities is clear. By 1817, Matthew Egerton was the most prosperous cabinetmaker in New Brunswick. The sudden jump in Egerton’s income occurs between 1810 and 1817. Without county tax records, business records, or personal correspondence, we are left to speculate about this dramatic rise. It may be that New Brunswick was suddenly benefiting from the increased economic advantages brought on by steamboat service. The 1810 North Brunswick township tax list shows the cabinetmaker living in a house valued at $40, with one cow, and taxed 43 cents.\textsuperscript{39} In the next surviving tax list, for 1817, Egerton owns a house and lot valued at $200 and is taxed $8.63.\textsuperscript{40} The average tax paid by the 838 residents of the township for that year was $5.56.


\textsuperscript{38} New Jersey Chancery Court, Egerton vs. Dunham, et al., 1840, L2-368-375, NJSA.

\textsuperscript{39} Tax Lists: Middlesex County, North Brunswick Township, 1810, NJSA.
Matthew Egerton's valuation places him well above the median mark for his community and above other identifiable cabinetmakers working in New Brunswick. Oliver Parsells who is recorded as working in New Brunswick as early as 1787, was taxed $5.10 for a house and lot valued at $120 in 1817. At his death the following year, Parsells' estate inventory of $1,322.53 included three workbenches, eight cherry and one mahogany breakfast tables, two mahogany secretaries and "bureaus" in both cherry and mahogany.

Other cabinetmakers also appear on the 1817 tax rolls. Alexander and James Moore advertised in 1814 that they kept on hand "first rate furniture, consisting of Side-Boards, Tables, Bureaus, Secretaries, Stands, Dressing Tables, Ladies Tables, Dressing Boxes and Glasses" at their shop on Burnet Street. In 1817, James Moore was taxed $2.00 as a single man. Alexander Moore lived in a half house valued at $60 and taxed $2.25.

David Meeker entered into partnership with Elias Price in 1811 and promised to "execute all orders in the best manner and on the shortest notice." When the firm's shop and warehouse moved to Church Street in 1813, the partners advertised furniture "finished in the modern style."

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The following year, the two dissolved the partnership, but both continued cabinetmaking in New Brunswick. Although Elias Price does not appear in the 1817 tax list, David Meeker was living in a three-quarter house valued at $80 and taxed $3.40.47

Matthew Egerton's participation in civic activities brought him recognition within the community. In January, 1800, Egerton, along with John Neilson and eight others, was elected an Engineer in the newly-formed New Brunswick Fire Company. This position continued through 1803 in addition to his appointment in October, 1802, as the town tax assessor, a post he held until 1806. Egerton was elected to the New Brunswick Town Council in 1806-1807 and again in 1809-1810, 1810-1811, and 1813-1814. Between terms on the Town Council, he served as an Overseer of the Streets in 1811 and 1814.48

Egerton's cabinetmaking activity is represented by the extant objects and a handful of bills and receipts. Many of the receipts document the sale of coffins for the poor of the Township. In 1819, Egerton presented the Overseer of the Poor, Abraham Van Arsdalen, with a bill for $6.00 for three coffins. Adult coffins are listed at $2.50 while one for a child cost $1.00.49 These were certainly the most spartan form of cabinetwork. Several years earlier, Overseer Van Arsdalen had paid $30.00 for a "rais'd, lined and

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47 Tax Lists: Middlesex County, North Brunswick Township, 1817, NJSA.


49 Receipt, Matthew Egerton to the Township of North Brunswick, 1819, New Brunswick Vertical File, "Cabinetmakers-Egerton," RUSC.
hinged" mahogany coffin for his wife. When Van Arsdalen himself died in 1825, his son paid Egerton $13.73 for a walnut coffin "rais'd and lined," two yards of muslin lining and a coffin case.\textsuperscript{50}

By 1825, Egerton had taken his younger son, Evert, into partnership. "Matthew Egerton & Son" provided clients both ready-made goods and also services. The minutes of Rutgers College note that the firm was paid $10.75 "for papering rooms" in 1829.\textsuperscript{51} An 1831 receipt to Ferdinand Van Arsdalen for $6.50 lists "To putting on 24 pieces Paper & 2 D[itt]o Borders."\textsuperscript{52} A bill to Mrs. Mary Griffith in 1832 records a charge of fifty cents "to putting up a lot of Bedsteads at Charlie's house."\textsuperscript{53}

The Griffith bill provides a glimpse into the varied activities of the Egerton shop in the 1830s. Mary Griffith operated a small toy and confectionary store in Elizabethtown, about seventeen miles northeast of New Brunswick. Her bill spans a period of eighteen months, February, 1832 to July, 1833, and records a total of $30.57 1/2 in goods and services. Egerton charged Griffith $3.50 for a new cherry chest, $1.25 for a bistead table, $2.00 for a bookshelf and $8.00 for a writing bookcase.\textsuperscript{54} Refinishing

\textsuperscript{50} Receipt, Matthew Egerton & Son to the Estate of Abraham Van Arsdalen Dec'd, 1825; Receipt, Matthew Egerton to Abraham Van Arsdalen, 1821, New Brunswick Vertical File, "Cabinetmakers-Egerton," RUSC.

\textsuperscript{51} Horner, "Three Generations of Cabinetmakers, II. Matthew Egerton, Jr., and His Sons," The Magazine Antiques (November, 1928): 419.

\textsuperscript{52} Receipt, Matthew Egerton & Son to Ferdinand S. Van Arsdalen, Esq., 1831, New Brunswick Vertical File, "Cabinetmakers-Egerton," RUSC.

\textsuperscript{53} Bill, Matthew Egerton & Son to Mrs. Mary Griffith, 1832-1833, 90x23, Col. 156, Box 3, Downs Collection (hereafter "Griffith bill.")

\textsuperscript{54} Griffith bill.
old furniture was considerably less expensive. Griffith was charged $2.08 for one day’s work by an apprentice, one-half pint of varnish and ten new knobs. In April, 1832, Egerton charged $3.00 for three new locks, twelve knobs and repairs to a secretary.\textsuperscript{55}

While much of the work appears to have been done in the New Brunswick shop, Griffith’s bill suggests that Egerton utilized the steamboat to conduct business with residents of other towns on the Raritan River. On April 25, 1833, he charged Griffith fifty cents for “repairing card tables and taking to the steam boat.”\textsuperscript{56}

Between April and September of 1832, Egerton and Son presented Daniel McCauley with three bills for new furniture. The bills record the sale of a cherry dining table for $5.75, a field bedstead and wash stand for $6.50 and $2.50 for a short post bedstead.\textsuperscript{57}

On March 22, 1836, Matthew Egerton died, leaving no will. Maria Egerton and her sons, John Bergen and Evert were appointed the executors of the estate. Before it could be settled, however, both John and Evert died and their father’s estate entered a legal limbo. By the time Egerton’s appraisers examined his holdings over a year and a half later, in December, 1838, most of the possessions had already been dispersed. Matthew Egerton’s inventory lists $1,346.72 in goods, including $108 in “new Cabinet furniture. . . the remains of the firm Matthew Egerton &

\textsuperscript{55} Griffith bill.

\textsuperscript{56} Griffith bill.

\textsuperscript{57} Receipts, Matthew Egerton & Son to Daniel McCauley, Col. 138, Box 1, 62x10; Col.149, Box 1, 63x14; 64x100, 1837, Downs Collection.
The inventory lists a few household possessions such as a gold watch, valued at $25.00, a map of New Jersey, $2.00, and two guns valued at $5.00 for both. The inventory includes two bonds totaling $173.14. The “Sign board over the shop door” was appraised at $4.00. The inventory does not include real estate and Maria Egerton retained most of the personal goods. Her probate inventory in 1856 includes over $5,000 in furniture, bonds and stock. Even before the complete settlement of Matthew Egerton’s estate, however, Maria sold the furniture business. In July, 1838, Isaac G. Sillcocks advertised:

THE SUBSCRIBER having taken the well-known Shop and Ware House in Burnet Street lately occupied by Matthew Egerton, and employed competent and experienced workmen, respectfully informs his friends and the public generally, that he is now prepared to execute all orders in the above line in a workmanlike style, with promptness and fidelity--and solicits a share of patronage.

He keeps constantly on hand a general assortment of CABINET WARE, which he will be happy to sell on as good terms as any other establishment in this city, or EXCHANGE FOR COUNTRY PRODUCE.

The cabinetmaking business of the Egertons, which spanned three generations and over seventy years, was brought to a halt.

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58 Inventory, Matthew Egerton, 1838, L11866, NJSA.
59 Inventory, Maria Egerton, 1856, L12930, NJSA.
Matthew Egerton Jr.'s surviving furniture is the work of a proficient cabinetmaker. The use of labels and proliferation of labeled objects from the 1790 to 1802 period suggests that he was actively trying to create a client base for his work. The smaller number of later objects bearing labels may indicate that he did not need to advertise his skill or that the main portion of his income had shifted from sources other than cabinetmaking. A detailed examination of labeled examples of furniture may be found in Appendix I.

John Bergen Egerton and Evert Egerton

While the births of the children of Matthew and Maria Egerton are not recorded, three sons were baptized in the Second Dutch Reformed Church: John Bergen Egerton on May 13, 1791, two weeks after the couple's marriage; a second son, William, on December 1, 1793; and the third, Evert, on August 20, 1795.62

Although William did not reach maturity, both John and Evert entered the cabinetmaking trade, apparently apprenticing under their father. Unfortunately, no example of the work of either man is known. Written documentation proves that they made furniture and were affiliated with the shop of Matthew Egerton.

Few records survive concerning the career of John Bergen Egerton. In the 1817 tax roll for the North Ward of New Brunswick, he is listed as a

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62 The final disbursement of Matthew Egerton's estate did not occur until his property was auctioned by court order in 1840 and the proceeds split between the heirs.

single man with two certainties and taxed for $2.00. He apparently never married, and may have continued to live with his parents. He does not appear in the first New Brunswick business directory and map, published in 1829, although both his father and brother, do. At his death in 1838, however, he was described as a resident of New Brunswick.

John Bergen Egerton’s probate inventory suggests that he was as much a banker as a cabinetmaker. Of the total value of his estate, $5,612.31, 81% or $4,551.33 was in bonds, notes, interest and stock. The only personal possession listed is a silver patent lever watch valued at $30.00. Finished furniture, cabinet woods, tools and hardware complete the listing.

The inventory was methodically taken building by building, and provides a sense of the scope of the Egerton’s furniture manufacturing. It suggests that furniture-making occurred in several buildings, and clients could choose from a range of woods. Mahogany board and plank, curly maple joists, bilstead, poplar, cherry, walnut, maple, and white pine boards were stockpiled in the “Store House.” In addition to the lumber, several sets of bedstead parts were kept there for later use. The appraisal includes “Six sets high Bed posts” valued at $10.50, “4 Sets French [bed posts]” for $2.25, three “Field” bedposts and four “Stump posts” for $2.06 and $1.50, respectively. Other lumber was stored in the barn. Eighteen dollars

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63 Tax Lists: Middlesex County, North Brunswick Township, 1817, NJSA.
64 Inventory, John Bergen Egerton, 1838, New Brunswick File, “Egerton,” RUSC. (hereafter “John B. Egerton Inventory.”)
65 John B. Egerton Inventory.
worth of 1/2" thick poplar boards were listed on the barn stairs, and $25.00 of “Prime Cherry” kept elsewhere in the building.

Ready-made furniture was stored in the “Ware Room.” Egerton’s inventory lists sixty-five pieces of furniture valued at $740.25. The most expensive object, a “Large Mahogany Ward Robe,” was valued at $65.00, followed by two sofas, $60.00 each, and two pier tables for $40.00 each. Tables are the most prolific form. The appraisal includes three “cherry breakfast tables with drawers” at $4.50 each, four cherry “dining tables” at $5.50 each, as well as two tables of the same wood valued at $6.00 each. Breakfast tables were also produced in mahogany. The inventory lists three at $11.00 each and a mahogany dining table for $25.00.

The inventory suggests that prices varied by wood type and finish. A mahogany work stand was valued at $9.00, while others of cherry and one with a stained finish were considerably less--$2.50 and $1.50, respectively. Customers could also purchase specialty furniture. Although the appraisal does not list a stock of marble, two forms featured marble tops--a dressing bureau for $40.00 and a wash stand for $18.00.

The actual cabinetmaking was probably done in the ware house, perhaps in the garret. “All the Cuttings of Lumber on floor of Shop Garret” were appraised at $4.00. John Egerton’s tools include a workbench valued at $12.00 and a turning lathe with its tools for $25.00. This is the only lathe appearing in any of the inventories of the family. The inventory concludes with an accounting of hardware, fasteners and knobs, including both brass and glass knobs.
Evert Egerton appears in the 1817 tax list for North Brunswick Township, where he is taxed $2.00 as a single man. Sometime after 1822 he married Eliza Wendover, the daughter of Peter H. Wendover of New York City. About 1825, he entered into partnership with his father, under the name “Matthew Egerton and Son.”

Evert and Eliza Egerton mortgaged $250 on a house on New Street in 1829 and appear at that location on the New Brunswick map and directory published in that year. They also purchased a house on Burnet Street in 1830. After the hurricane of 1835, this house was described as “much damaged.” They had one child, William, who died a minor in 1841.

About a year after his father’s death, Evert Egerton, too, died intestate, leaving his widow, Eliza, as the executrix. His inventory, taken July 8, 1837, lists a total of $2,121.32 in goods. While not as detailed as the inventory of his brother, it lists $252.50 in “new Cabinetware in the shop,” including a side table valued at $35.00, a bureau for $18.00 and a workstand for $10.00. The appraisers did not include a workbench or tools, but listed $80.72 in lumber and an account due from John Bergen Egerton for $203.30 lumber. An additional $1,839.41, was listed as Evert’s share of his father’s estate, suggesting that Matthew Egerton’s personal wealth, although pillaged before its official inventory, actually totaled over $5,500.

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The inventories of John Bergen and Evert Egerton reveal a variety of furniture forms available to consumers by the first quarter of the nineteenth century. The process of ordering and buying furniture had changed greatly from their grandfather's time. John Bergen Egerton's inventory alone lists sixty-five pieces of “ready-made” furniture. A customer to the Egerton Ware-room in 1838 had a choice of twenty-one bedsteads in four styles—field, high post, French or stump, as well as single or double cots. Unlike most eighteenth-century shops, the commissioning and purchase of furniture in the nineteenth century was almost immediate. The work of the Matthew Egerton Jr. and his sons conformed stylistically to the general patterns of urban taste. The records suggest that they were familiar with current fashion, including marble-topped objects or those with pressed glass knobs. The craftsmanship of the surviving objects is a testament to their skill.
Figure 1. The Raritan River showing New Brunswick (left) and New York City (upper right). Detail from Samuel Lewis' 1795 map of "The state of New Jersey compiled from the most accurate information." (Philadelphia: W. Barker, 1795.) Rutgers Special Collections and University Archives. 3810/000/000/1795AC
Figure 2. Burnet Street, New Brunswick, New Jersey, in 1829. The dark box shows the location of the Egerton shop. From “Plan of the City of New Brunswick” (New Brunswick: A.A. Marcelus and Terhune and Letson, 1829). Rutgers Special Collections and University Archives. 3813/M50/213/1829AA
Figure 3. The Egerton workshop (now demolished) on Burnet Street as it appeared in 1928. Reprinted from William M. Hornor Jr., “Three Generations of Cabinetmakers, II. Matthew Egerton, Jr., and His Sons,” The Magazine Antiques (November, 1928): 419.
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Unpublished Secondary Sources


Published Secondary Sources


The Americana Collection of the Late Mrs. J. Amory Haskell, Part Two. May 20, 1944. Parke-Bernet Galleries, 1944.


Wall, John P. When the British Held New Brunswick or Six Months with the Revolutionary Army in New Jersey. New Brunswick: Privately printed, 1904.


APPENDIX I

FURNITURE LABELED BY MATTHEW EGERTON, JR.

This appendix surveys the labeled examples of the work of Matthew Egerton Jr. Apart from a single side table labeled by Abrahm S. Egerton in New York City, Matthew Egerton Jr. was the only member of the family to mark his furniture throughout his career. William M. Hornor Jr. in his earliest articles erroneously attributed labels bearing the inscription “Matthew Egerton Junior/Joiner and Cabinetmaker. . .” to the son and those marked “Matthew Egerton/Cabinetmaker. . .” to the father.¹ Later, Hornor corrected this mistake and noted “by a comparison of the many varied Egerton productions, it seems certain that all of the printed identifications are traceable to the second of the name.”² Authentic labels feature the two wordings and for the sake of clarity to this survey are classified by type and shape (figure 4). The earlier of the label types have the word “Junior,” and may be cut in octagonal, oval or scalloped shapes (Type I, shapes a, b, c, respectively). After the death of his father in 1802, Matthew Egerton Jr. dropped the “Junior” from his name. This change of identity is reflected in a second label. This label may be octagonal or oval (Type II, shapes a, b). That Egerton also chose to drop the term “joiner”


²William M. Hornor, Jr., “Matthew Egerton, Jr., Cabinetmaker of New Jersey,” The Antiquarian (December, 1930), 52.
from his post-1802 label may suggest that he was attempting to establish himself as a furniture specialist, apart from other woodworking craftsmen of New Brunswick.

The identification of objects by Matthew Egerton Jr. is confused by a proliferation of fake labels and genuine labels applied later to period objects. Fake Egerton labels entered the antiques market as early as 1934. A reporter for the New Brunswick Sunday Times observed that “so anxious are collectors of old furniture to get possession of any Egerton material that several attempts have been made to counterfeit his labels in an effort to dupe antique-hunters.” This survey has revealed a number of these questionably labeled objects and they are included in Appendix II. Frequently, these faked labels are printed on paper inconsistent with the original stock, misapplied to the object, or applied to furniture forms inconsistent with those produced by Matthew Egerton Jr.

More distressing, however, is the rumor that a group of unapplied, but original, labels were found in the mid-twentieth century by an antique dealer and applied to period objects. This practice produced an object with an authentic label which masquerades as an Egerton product. It is unclear how many of these types of objects are in circulation.

The surviving objects from the shop of Matthew Egerton Jr. reveal a specialization in case furniture forms unusual in a rural community, like New Brunswick. The few documentary records which survive suggest that

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Egerton did not manufacture chairs or do upholstery. There are no known examples of chairs made by Egerton and his sons. This may be due to the sizable export of fancy chairs from New York City or chair factories in larger New Jersey communities, such as Newark. Like other cabinetmakers, however, the Egerton's did their share of non-furniture activity, such as wallpapering, furniture refinishing, and coffin-making.

The most prolific, and visually distinctive survival of the Egerton shop are tall-clock cases. They appear in three forms. The first (survey nos. 1-4) feature ogee bracket feet, a square base with a central raised panel decorated with cyma curves. The bases have chamfered front corners, the waist doors are full-height and decorated at the tops with cyma curves. The bonnets have heavy scrolled moldings and feature punchworked tympanums. The punchwork tympanum is a stylistic retention from English clocks of the mid-eighteenth century. This form of clock case may be attributable to the work of Matthew Egerton Sr. who had seen or built this type of case during his early days in Cheshire, England. A nearly identical case is pictured in the estimate sketchbooks for Gillow and Company, cabinetmakers in Lancaster, England (figure 5). The Gillow drawing, dated 1787, suggests that this form of case was still suitable for provincial English clocks toward the end of the eighteenth century. The punchworked tympanum does not appear on clock cases by other New Jersey cabinetmakers in this period.5

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By the late 1790s, Matthew Egerton Jr. had begun to modify the clock case design of his father with popular neo-classical motifs and decoration. These cases (nos. 5,6) feature the same elements as the earlier forms, such as the raised base panel, but have inlaid stringing on the door and base. The chamfered front corners on the bases of these clocks may be decorated with bellflower inlay. Generally, these cases, like the earlier versions, feature solid wood construction with minimal use of veneer.

In the late 1790s, Egerton adopted a much more neo-classical style of case (nos. 7-11). The straight bracket feet support a square base composed of veneered softwood. The doors usually have a serpentine top and the bonnet may feature elaborated inlay work. In nearly all the cases, the bonnet is high, and continues to feature punchwork in the tympanum.

Two furniture forms reflect Matthew Egerton’s ties to New Brunswick’s diverse ethnic community. Two labeled kasten (nos. 12, 13) suggest a conservative preference on the part of some of his New Brunswick clientele. The kast was a form essentially out of favor by the mid-eighteenth century in urban areas, but still widely used in the outlying country. Egerton’s association by birth and marriage with the New Brunswick Dutch community provided him with clients still eager to commission such traditional forms. For clients wishing to be more fashionable, the clothes press reflects a different aesthetic. Egerton’s presses (nos. 14-18) feature door panels decorated on the top edge with shaped cyma curves similar to the base panels of clock cases. The drawers

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6A third, unlabeled, bracket foot kast on long term loan to the Wallace House, Somerville, New Jersey, is also attributable to Matthew Egerton Jr.
are often graduated and the cases feature straight bracket. The skirts are sometimes gadrooned, a motif often found on New York furniture.

In other objects, the hand of the maker is not nearly so evident. The design of tables, desks and sideboards appears more influenced by the New York market than by a personal design aesthetic. The sideboards of Egerton (nos. 23-25) are stylistically based on New York examples. They feature concave sides and a bowed front with a central drawer overhanging a cupboard with doors. All the examples have six legs and an interior structure of dustboards consistent with New York examples. For example, there is little to distinguish an Egerton sideboard from one made by Elbert Anderson of New York City. Both feature restrained inlay, six legs and three drawers above a recessed central cupboard flanked by side cupboards. Egerton's two desks display neo-classical ornament, although the pictoral inlay found on the prospect door of each is unusual and suggests that it may have been purchased from another craftsman.

Matthew Egerton Jr.'s craft mastery is apparent in his manipulation of veneer. Two late sideboards (nos. 26,27), although massive and rather crudely carved, have elegant surfaces of bookmatched veneer. The veneer figure creates a sense of design which may not necessarily be reflected in the furniture form itself. This craft skill and expertise is also evident in a late desk (no. 21), in which the only ornament is the manipulation of the veneered surface.

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Pembroke tables (nos. 29-34) survive with oval, square or square with ovolo-cornered tops. They feature stringing around the table tops, drawers, and down the tapering legs. No tables are known with pictoral inlay. The drawers feature irregularly spaced glue blocks and secondary woods of white or yellow pine and tulip poplar. The drawer bottoms are often of two pieces, parallel to the drawer front and rabbeted into grooves on the sides and front.

The surviving record represents the work of a competent cabinetmaker working in a rural community with ties to urban markets and designs. In this way, Matthew Egerton Jr. was like hundreds of other craftsmen in the eighteenth and early nineteenth centuries. The survival of such a quantity of objects and the use of labeling makes him especially important for the study of New Jersey decorative arts.
Figure 4. Examples of the furniture labels of Matthew Egerton Jr.
No. 1
Tall Case Clock
1792
Cherry
H. 91"
Location Unknown

Description: The front of the base and the waist are joined with mortise and tenon construction. Based on the examination of a related example (no. 2), the front of the base and waist are probably secured to the sides with
interior glue blocks and finishing nails. Ogee bracket feet support the case. The base has chamfered corners and a front skirt decorated with gadrooning. A raised panel in the front of the base is secured between the framing members with glue blocks. The panel has a top edge decorated with cyma curves. An applied concave molding covers the joint between the base and the waist of the case. A pair of fluted quarter columns are set into the front corners of the waist. The top of the door is decorated with cyma curves. A pierced brass escutcheon surrounds the keyhole of the door. An octagonal label (Type Ia) is glued to the inside of the door and marked “May 10/ 1792,” “No. 2,” and “Price £9.1.6.” A broad cove molding is applied to the upper frame and sides of the waist and supports the bonnet. Two plain-turned columns flank the enclosed works. The tympanum, under a heavy scrolled molding, features punchwork decoration on its three presentation sides. A serpentine corbel divides the tympanum and supports the center finial. At each of the front corners is an added plinth block which supports a finial. The back edges of the bonnet extend beyond the case and are decorated with applied half columns. [Photographic examination]

Comments: The modest £9.1.6 price for this clock may reflect the use of a cherry case rather than mahogany. In 1782, the New Brunswick clockmaker Peter Lupp placed a claim against the British for the loss of an eight day clock valued at £20.0.0.1. The 1801 inventories of both Daniel Barricklow of South Brunswick and Humphrey Mount of East Windsor

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1New Jersey Commission to Record Military Damages Done by the British and Americans in New Jersey, 1776-1782, Microfilm D-37, RUSC.
each list clocks valued at $50.00.² Less expensive clocks also appear in probate inventories. In 1801, the estate of Samuel Barron of Woodbridge contained one clock valued at £11.0.0.³ In the same year, a clock belonging to Cornelius Boice of Piscataway was appraised for £8.0.0.⁴

This case houses works by the Elizabethtown clockmaker Isaac Brokaw (w. 1770-1816).⁵ The use of an Egerton case for Brokaw's clockworks may have been based on the preferences of his patron. Brokaw is known to have used cases made by at least three different Elizabethtown cabinetmakers, including Richardson Gray, Abraham Rossett, Rossett and Mulford, and John Scudder, as well as Egerton in New Brunswick.⁶

²Inventory, Humphrey Mount, 1801, L9881; Inventory, Daniel Barricklow, 1801, L9861 NJSA

³Inventory, Samuel Barron, 1801, L9862, NJSA.

⁴Inventory, Cornelius Boice, 1801, L9863, NJSA.


No. 2
Tall Case Clock
C. 1790
Cherry; white pine
H. 90"; W. 19"; D. 10"
Collections of the Newark Museum, Newark, New Jersey, 60.610
Photographs: Henry Francis du Pont Winterthur Museum, Winterthur, Delaware, Decorative Arts Photographic Collection, 66.476

Description: The front of the base and the waist are joined with mortise and tenon construction. The fronts are secured to the sides with glue blocks and finishing nails. Replaced ogee bracket feet support the case. The base has
chamfered front corners. A raised panel in the front of the base is secured between the framing members with glue blocks. The panel has a top edge decorated with cyma curves. An applied cove molding covers the joint between the base and the waist. Two white pine backboards run vertically in the base and a single backboard runs vertically from the waist up to the bonnet. Two plain quarter columns are set into the front corners of the waist. The top edge of the full-height door is decorated with cyma curves similar to those on the base panel. A pierced brass escutcheon surrounds the keyhole of the door. A rectangular hand-written label is glued to the inside of the door and marked "Made and Sold By/ Matthew Egerton Junior [Joiner?] in New Brunswick." The back of the door has extensive toothing plane marks. Around the paper label is a chalk inscription "Samuel K. Miller/ Eliz. town October 26, 1825," denoting an early repair or cleaning. An iron lock is mortised to the inside edge of the door and held in place with two screws and two rosehead nails. A broad cove molding is applied to the upper frame and sides of the waist and supports the bonnet. The bonnet features two plain-turned columns in the front and two half columns in the rear. A punchworked tympanum on the front is divided by a serpentine corbel which supports a finial plinth block. A heavy scrolled molding above the tympanum ends in two carved volutes. At each of the front corners is a plinth block which supports a turned wooden finial. [Author examination]

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No. 3
Tall Case Clock
1790-1802
Wood unknown
Dimensions unknown
Collection of Mrs. Frank L. Potter, 1930

Description: The front of the base and the waist are joined with mortise and tenon construction. Based on the examination of a related example (no. 2), the front of the base and the waist are probably secured to the sides with
interior glue blocks and finishing nails. Ogee bracket feet, possible replacements, support the base. The base has chamfered front corners and a front skirt decorated with gadrooning. The front of the base has a raised panel between the framing members. The top edge of the panel is decorated with cyma curves. An applied concave molding covers the joint between the base and waist. A pair of fluted quarter columns are set into the front corners of the waist. The top edge of the door is decorated with cyma curves. A pierced brass escutcheon surrounds the keyhole in the door. A label marked “50” is reported with the clock but not pictured. A broad cove molding is applied to the upper frame and sides of the waist and supports the bonnet. Two plain-turned columns in the front and two half-columns in the rear support the bonnet. The tympanum, under a heavy scrolled molding, features punchwork decoration on its three presentation sides. A serpentine corbel divides the tympanum and supports the center finial. At each of the front corners is a plinth block which supports a turned wooden finial. [Photographic examination]

Comments: As with all of the clocks in this survey, the punchworked tympanum permits the sound of the striking mechanism to be more clearly heard. The punchwork is backed with fabric to keep dust out of the works.
No. 4
Tall Case Clock
1790-1802
Probably mahogany, mahogany veneer
Dimensions unknown
Photographs: Henry Francis du Pont Winterthur Museum, Winterthur, Delaware, Decorative Arts Photographic Collection, 69.2232

Description: The front of the base and the waist are joined with mortise and tenon construction. Based on the examination of a related example (no. 2), the front of the base and the waist are probably secured to the sides with
interior glue blocks and finishing nails. Ogee bracket feet support the case. The base has chamfered front corners. The front of the base has a raised panel between the framing members. The top edge of the panel is decorated with cyma curves. An applied concave molding covers the joint between the base and the waist of the case. A pair of fluted quarter columns are set into the front corners of the waist. The top edge of the waist door is decorated with cyma curves. An oval label (Type Ib) is documented with the clock and probably applied to the inside of the door. A broad cove molding is applied to the upper frame and sides of the waist and supports the bonnet. Two plain-turned columns flank the enclosed works. The tympanum, under a heavy scrolled molding, features punchwork decoration on its front. The scrolled moldings end in carved rosettes. The tympanum is backed with fabric which is probably a modern replacement. A serpentine corbel divides the tympanum and supports the central finial. At each of the front corners is a plinth block which supports a finial. The finials are probably replacements. [Photographic examination]

Comments: The Decorative Arts Photographic Collection files report that this clock was refinished and some of its moldings reproduced before 1969. The painted face of the clock is marked “Deacon Barton.”
No. 5
Tall Case Clock
1790-1802
Mahogany, mahogany veneer; white pine, stringing
H. 96 3/4"; W. 18"; D. 9 1/2"
Israel Sack, Inc., New York, 1994
Photographs: (clock) Courtesy of Israel Sack, Inc., N.Y.C.; (label)
reprinted from advertisement for Kenneth and Paulette Tuttle Antiques,
The Magazine Antiques (May, 1985): 948

Description: The front of the base and the waist are joined with mortise and
tenon construction. The fronts are secured to the sides with vertical glue
blocks and finishing nails. The backboard for the base runs horizontally and is rabbeted and nailed to the sides. A vertical backboard supports the waist and bonnet and is also rabbeted to the sides and nailed. Both backboards and sides are supported by irregularly spaced interior glue blocks. The clock sits on applied ogee bracket feet. The front corners of the base are chamfered and inlaid with a graduated series of bellflowers which end with three small dots. A raised panel on the front of the base features an inlaid circle of light and dark stringing. The top edge of the panel is decorated with molded cyma curves. An applied concave molding covers the joint between the waist and the base. The waist features a solid, full height door decorated with an inlaid oval of light and dark stringing. The top of the door has cyma decoration similar to the base panel. The keyhole escutcheon is inlaid. An oval label (Type Ib) is glued to the inside of the door. An iron lock is mortised to the inside edge of the door and held in place with two screws and two rosehead nails. Fluted quarter columns are set into the front corners of the waist. At the top of the waist are two horizontal tablets of figured mahogany veneer separated by vertical bands of light and dark inlay. A broad cove molding is attached to the upper waist frame and supports the bonnet. The bonnet has two plain-turned columns in the front and two half-columns in the rear. The punchworked tympanum is backed with a green fabric and topped with a heavy scolled molding. The rosettes in the pediment molding are decorated with inlaid compass stars. A serpentine corbel divides the tympanum. The finial plinth blocks at the center and on each front corner are also decorated with
inlaid compass stars. The turned wooden finials are gilded. [Author examination]

Comments: In this example, Matthew Egerton Jr. updated the traditional Chippendale-style clock case with fashionable neo-classical inlay and ornament. This clock was previously advertised for sale by Kenneth and Paulette Tuttle, Gardner, Maine, in the May, 1985 issue of The Magazine Antiques, page 948.
No. 6
Tall Case Clock
1790-1802
Mahogany, mahogany veneer; stringing
Dimensions unknown
Location unknown

Description: The front of the base and the waist are joined with mortise and tenon construction. Based on the examination of a related example (no. 5), the front of the base and the waist are probably secured to the sides with
interior glue blocks and finishing nails. The clock rests on ogee bracket feet. The front corners of the base are chamfered and inlaid with graduated bellflowers, ending in three small dots. A raised panel on the front of the base features an inlaid circle of light and dark stringing. The top edge of the panel is decorated with molded cyma curves. An applied concave molding covers the joint between the waist and the base. The waist features a solid, full-height door decorated with an inlaid oval of light and dark stringing. A diamond keyhole escutcheon is inlaid into the door. The top edge of the door features cyma decoration similar to that of the base panel. A label, although not pictured, is reported with the object. The label is probably glued to the inside of the waist door. Fluted quarter columns are set into the front corners of the waist. At the top of the waist are two horizontal tablets of figured mahogany veneer separated by vertical bands of light and dark inlay. A broad cove molding is nailed to the frame of the waist and supports the bonnet. The bonnet has two plain-turned columns in the front and two half-columns in the rear. The punchworked tympanum is topped with a heavy scrolled molding. The scrolls in the pediment molding feature inlaid rosettes. An inlaid corbel separates the tympanum and supports the central plinth block. The plinth blocks each support a finial and are decorated with inlaid compass stars. The finials appear to be modern replacements. [Photographic examination]
Comments: According to the files of the Decorative Arts Photographic Collection, this clock was owned by Mrs. C.H. Hall of Plainfield, New Jersey, in 1970.\textsuperscript{8}

\textsuperscript{8}File, "Egerton, Matthew Jr.," Decorative Arts Photographic Collection, Henry Francis du Pont Winterthur Museum.
No. 7
Tall Case Clock
1790-1802
Probably mahogany, mahogany veneer; stringing
H. 90"; W. 19 1/2"; D. 10 1/2"
Collection of Mr. and Mrs. C. Braxton Valentine, 1967
Photographs: Henry Francis du Pont Winterthur Museum, Winterthur, Delaware, Decorative Arts Photographic Collection, 65.1482

Description: Based on the examination of a related example (no. 9), the front of the waist is probably framed around the door and secured to the sides with interior glue blocks and finishing nails. The front of the base is
secured to the sides with glue blocks. The clock is supported by square bracket feet which appear to have been shortened. The front of the base has an inlaid circle of light and dark stringing surrounded by a square of light stringing. The side panels of the base are undecorated. An applied concave molding covers the joint between the waist and the base. The waist door has a serpentine top edge and an inlaid oval of stringing. The keyhole escutcheon is also inlaid. An oval label (Type Ib) is recorded with the object and probably glued to the inside of the door. Two fluted quarter columns are set into the front corners of the waist. At the top of the waist are two horizontal tablets of figured mahogany veneer separated by vertical bands of light and dark inlay. A narrow cove molding is nailed to the top of the waist frame and supports the bonnet. The bonnet has two turned columns in the front and two half-columns in the rear. The top and bottom of both front columns are set into brass mounts. The tympanum is topped with a scrolled molding which ends in carved rosettes. The front corners and the serpentine corbel which divides the tympanum are inlaid with light and dark vertical bands. [Photographic examination]
No. 8
Tall Case Clock
1790-1802
Mahogany, mahogany veneer, possibly cherry.
Dimensions unknown
Private collection, 1994

Description: Based on the examination of a related example (no. 9), the front of the waist is probably framed around the door and secured to the sides with interior glue blocks and finishing nails. The front of the base is
secured to the sides with glue blocks. The clock is supported by square bracket feet. The front of the base has an inlaid circle of light and dark stringing surrounded by a square of light stringing. The side panels of the base are undecorated. An applied concave molding covers the joint between the waist and the base. The waist door has a serpentine top edge and an inlaid oval of stringing. The keyhole escutcheon is also inlaid. A label is recorded with the object and probably glued to the inside of the door. Two fluted quarter columns are set into the front corners of the waist. At the top of the waist are two horizontal tablets of figured mahogany veneer separated by vertical bands of light and dark inlay. A narrow cove molding is nailed to the top of the waist frame and supports the bonnet. The bonnet has two turned columns in the front and two half-columns in the rear. The top and bottom of both front columns are set into brass mounts. The tympanum is topped with a scrolled molding which ends in carved rosettes. The front corners of the bonnet and the serpentine corbel which divides the tympanum are inlaid with light and dark vertical bands. [Photographic examination]
No. 9
Tall Case Clock
1791-1798
Mahogany, mahogany veneer; tulip poplar, stringing,
H. 112 1/16"; W. 21 1/16"; D. 12"
Collections of the New Jersey Historical Society, Newark, New Jersey, 1966.39
Photographs: Henry Francis du Pont Winterthur Museum, Winterthur, Delaware, Decorative Arts Photographic Collection, 64.85

Description: The front of the base is secured to the sides with glue blocks. The front of the waist is framed around the door and secured to the sides with glue blocks and finishing nails. The base features four square bracket
feet. The glue blocks behind the feet appear to be replaced. The front brackets have several sets of nail holes, suggesting that they have been reattached. The front of the base has an inlaid circle of light and dark stringing surrounded by a square of light stringing. At each corner of the base are four inlaid fans. The side panels of the base are undecorated. An applied concave molding covers the joint between the waist and the base. Two screws inside each side of the waist secure the base to the waist frame. Inscribed in pencil inside the left side of the waist is “May 15th/1798.” “May 15th 1797” is written in pencil on the inside edge of the doorframe. The solid full-height door has a serpentine top and is decorated with an oval of light and dark stringing and two inlaid fans in the bottom corners. A shield-shaped escutcheon is inlaid around the keyhole. An iron lock is mortised to the inner edge of the door and secured with two screws. An octagonal label (Type Ia) is glued to the inside of the door. The wood around the label shows score marks, indicating that it was cut to size after application to the door panel. The front corners of the waist are inset with fluted quarter columns. At the top of the case are two horizontal tablets of figured mahogany veneer separated by vertical bands of light and dark stringing. A narrow cove molding is nailed to the top of the waist frame and supports the bonnet. The bonnet has two full, fluted columns in the front and two plain half-columns in the rear. The punchworked tympanum is topped with a delicate scrolled molding. The volutes of the scrolls end in carved and gilded rosettes. The front corners of the bonnet and the serpentine corbel which divides the tympanum are inlaid with light and dark vertical bands of inlay. [Author examination]
Comments: This clock originally featured musical works (now missing) by the New Brunswick clockmakers William J. Leslie and Benjamin Williams, who were partners between 1791 and 1799. It has a strong history of ownership in the Morgan and Conover families of Monmouth County. In the twentieth century, it was owned by the collector, Mrs. J. Amory Haskell of Red Bank, New Jersey, and sold for $850 at the auction of her estate in 1944.

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11Lot 776, Parke-Bernet Galleries, The Americana Collection of the Late Mrs. J. Amory Haskell, Part Two, May 20, 1944.
No. 10
Tall Case Clock
1802-1820
Mahogany, mahogany veneer; stringing
H. 93 1/2"; W. 19"; D. 10"
Location unknown
Israel Sack Inc., New York, 1976
Photographs: Henry Francis du Pont Winterthur Museum, Winterthur, Delaware, Decorative Arts Photographic Collection, 76.1250

Description: Based on the examination of a related example (no. 9), the front of the waist is probably framed around the door and secured to the sides with interior glue blocks and finishing nails. The front of the base is
secured to the sides with glue blocks. The clock is supported by square bracket feet. The front of the base has an inlaid circle of veneer surrounded by light and dark stringing. Around the circular inlay is a cross-banded veneer with mitred corners and a square of light stringing. An applied concave molding covers the joint between the waist and the base. The top edge of the waist door is serpentine and the front has an oval of figured inlay surrounded by cross-banded veneer with mitred corners. The keyhole escutcheon is also inlaid. An octagonal label (Type Ia) is recorded with the clock and probably glued to the inside of the door. Two fluted quarter columns are set into the front corners of the waist and rest on rectangular plinths. The front of each column plinth is inlaid with an oval of light stringing. At the top of the case are two horizontal tablets of figured mahogany veneer separated by vertical bands of light and dark inlay. Each tablet is inlaid with a horizontal oval of light stringing. The bonnet has two full columns in the front and two half-columns in the rear. The punchworked tympanum is topped by a delicate scrolled molding. The volutes of the scrolls each end in disks carved with concentric circles which may be replacements. The front corners of the bonnet and the serpentine corbel which divides the tympanum feature light and dark vertical bands of inlay which extend above the tympanum molding and become the plinth blocks which support the brass finials. [Photographic examination]
No. 11
Tall Case Clock
1802-1820
Mahogany, mahogany veneer; stringing
H. 94"
Location unknown
Photographs: Courtesy of C.L Prickett, Yardley, Pennsylvania

Description: Based on the examination of a related example (no. 9), the front of the waist is probably framed around the door and secured to the sides with interior glue blocks and finishing nails. The front of the base is secured to the sides with glue blocks. The clock is supported by square
bracket feet. The front of the base has an inlaid circle of veneer surrounded by light and dark stringing. Around the circular inlay is a cross-banded veneer with mitred corners and a square of light stringing. An applied concave molding covers the joint between the waist and the base. The top edge of the waist door is serpentine and the front has an inlaid oval surrounded by cross-banded veneer with mitred corners. The keyhole escutcheon is also inlaid. An octagonal label (Type Ia) is recorded with the clock and probably glued to the inside of the door. Two fluted quarter columns are set into the front corners of the waist and rest on rectangular plinths. At the top of the case are two horizontal tablets of figured mahogany veneer separated by vertical bands of light and dark inlay. The bonnet has two full columns in the front and two half-columns in the rear. The punchworked tympanum is topped with a delicate scrolled molding. The volutes of the scrolls each end in carved and gilded rosettes. The front corners of the bonnet and the serpentine corbel which divides the tympanum feature light and dark vertical bands of inlay which extend above the tympanum molding and become the plinth blocks which support the brass finials. [Photographic examination]
No. 12
Kast
1790-1802
Red gum; walnut, white pine, tulip poplar
H. 76 1/2"; W. 74 3/4"; D. 26 1/2"
Collections of the Monmouth County Historical Association, Freehold, New Jersey
Photographs: Henry Francis du Pont Winterthur Museum, Winterthur, Delaware, Decorative Arts Photographic Collection, 65.1476

Description: This kast separates into three sections: cornice, cupboard and base. The heavy projecting cornice is composed of individual pieces of molding fastened to a frame which fits over the top of the cupboard. The corners of the molding are mitred together and nailed. The cupboard features two vertical doors with raised panels. The right door overlaps the left. An applied molding is fastened with cut nails to the exterior of each
door, between the panels and the frames of each door. A center stile is nailed to the edge of the right door frame and decorated with two framed walnut panels. Above and between each panel is an applied horizontal molding. This same decoration of framed panels and moldings appears on each of the front stiles of the case. The center stile features a single brass escutcheon and an iron lock. An octagonal label (Type Ia) is applied to the inside of the center stile. Two plank shelves are rabbeted to the insides the case. A single white pine, side-hung drawer is suspended from the underside of the top shelf. The rear of the cupboard has nine vertical backboards nailed at the top and bottom of the case. The base has square bracket feet in the front and rear plank feet. An applied molding is nailed to the lower front rail and sides. The framed case for the drawers features exposed dovetails. The two drawers have sweet gum fronts and tulip poplar secondary wood. Each drawer features a single, original, bail handle.

[Author examination]

Comments: One of two labeled Egerton kasten, this object reflects a conservative tradition of patronage in the New Brunswick community. Customers more desirous of fashionable storage furniture could have chosen either the Anglo-style clothes press or the French-style armoire. For clothes presses by Egerton, see survey nos 14-17.
No. 13
Kast
1790-1802
Red gum; walnut, white pine, tulip poplar
Dimensions unknown
Location unknown
Photographs: Henry Francis du Pont Winterthur Museum, Winterthur, Delaware, Decorative Arts Photographic Collection, 77.628

Description: This kast separates into three sections: cornice, cupboard and base. The heavy projecting cornice is composed of individual pieces of molding fastened to a frame which fits over the top of the cupboard. The corners of the molding are mitred together and nailed. The cupboard features two vertical doors with raised panels. The right door overlaps the left. The backs of each door panel have modern diagonal braces. An applied molding is fastened with cut nails to the exterior of each door,
between the panels and the frames of each door. A center stile is nailed to the edge of the right door frame and decorated with two framed walnut panels. Above and between each panel is an applied horizontal molding. This same decoration of framed panels and moldings appears on each of the front stiles of the case. The center stile features a single brass escutcheon and an iron lock. An octagonal label (Type Ia) is applied to the inside of the center stile. Two plank shelves are set inside the case. A single side-hung drawer is suspended from the underside of the top shelf. The rear of the cupboard has four vertical backboards rabbeted to each other and nailed at the top and bottom of the case. The base has square bracket feet in the front and rear plank feet. An applied molding is nailed to the lower front rail and sides. The framed case for the drawers features exposed dovetails. The two drawers have sweet gum fronts and tulip poplar secondary wood. Each drawer features a single, original, bail handle.

[Photographic examination]

Comments: Peter Kenny attributes kasten with diamond-shaped decorative panels and double-fielded door panels to the Kings County, Long Island, area.¹ Dutch settlers migrating from Long Island to Staten Island and New Jersey, brought this furniture style with them. Egerton’s adaptation of a Kings County kast differs significantly by the addition of the Chippendale-style square bracket feet instead of turned “bun” front feet and the use of two smaller drawers in the base instead of a single large drawer.

Description: This press is composed of two sections—a cupboard and a case of drawers. The top of the cupboard has a thin applied molding above a row of dentils. The sides are dovetailed to boards at the top and bottom. Vertical glue blocks inside the cupboard and nails secure the sides to the front. The
chamfered corners on the front are fluted and end in lamb’s tongues. Two paneled doors enclose the cupboard. The top rail of each door is decorated with ogee curves. A bead molding runs around the outer edges of both doors. Inside the right door is an octagonal label (Type Ia) which is marked “No. 59.” The interior of the cupboard has two plank shelves. Each door has an oval brass escutcheon. The escutcheon on the left door is false. The right door has an iron lock mortised to the inner edge of the door frame. Seven lapped backboards are nailed vertically in the rear of the cupboard. The case of drawers is supported on a base with straight bracket feet. The sides are dovetailed to boards in the top and bottom of the case. The three graduated drawers have fronts of pine with the sides, bottom and back of tulip poplar. Each drawer front has a thumbnail edge molding, brass escutcheons around a keyhole and a pair of bail handle brasses. An iron lock is mortised into the top edge of each drawer. The bottom board of each drawer is feathered to fit into grooves on the sides and front. Square-headed cut nails secure the bottom to the back of the drawer. A stepped molding is nailed to the front and sides of the top of the drawer case for proper alignment with the cupboard. Six vertical backboards are nailed to the top and bottom of the drawer case. [Author examination]
No. 15
Clothes Press
1790-1802
Woods unknown
Dimensions unknown
Location unknown
Photographs: Henry Francis du Pont Winterthur Museum, Winterthur, Delaware, Decorative Arts Photographic Collection, 71.560

Description: The press is composed of two sections—a cupboard and a case of drawers. A narrow cornice molding is applied to the top of the cupboard. Based on the examination of a similar example (no. 14), the sides are
probably dovetailed to the top and bottom boards and supported on the interior by vertical glue blocks and nails. On all three presentation sides beneath the cornice is a row of dentils. A horizontal band of cross-banded mahogany veneer decorates the front rail below the cornice. The front corners of the cupboard are chamfered and fluted, ending in lamb's tongues. The doors are framed and paneled. The top rail of each door is decorated with cyma curves. An octagonal label (Type Ia) is reported with the object and probably glued to the inside of the right cupboard door. The right door features an iron lock and a brass escutcheon around the keyhole. The escutcheon plate on the left door is false. The case is supported on a base with square bracket feet. The skirt and sides are gadrooned. The three drawers are graduated and embellished with brass pulls and escutcheons. An applied molding is nailed to the top of the drawer case to ensure proper alignment with the cupboard. [Photographic examination]
No. 16
Clothes Press
1790
Probably cherry, mahogany veneer
Dimensions unknown
Collection of Mr. and Mrs. Joseph Viviano, North Haven, Connecticut, 1961
Photographs: Henry Francis du Pont Winterthur Museum, Winterthur, Delaware, Decorative Arts Photographic Collection, 65.1478

Description: The press is composed of two sections—a cupboard and a case of drawers. A narrow cornice molding is applied to the top of the cupboard. Based on the examination of a similar example (no. 14), the sides are
probably dovetailed to the top and bottom boards and supported on the interior by vertical glue blocks and nails. Beneath the cornice molding on the three presentation sides are a row of dentils. A horizontal band of cross-banded mahogany veneer decorates the front below the cornice. The edges of the case are chamfered and fluted, ending in lamb’s tongues. The doors are framed and paneled. The top rails of both doors are decorated with cyma curves. An octagonal label (Type Ia) is probably applied to the inside of the right cupboard door. The label is marked “1790.” The right door features a lock, and a brass escutcheon around the keyhole. The left door has a false escutcheon plate. The case is supported on a base with square bracket feet. The skirt and sides have gadrooned molding. The three drawers are graduated and embellished with brass pulls and escutcheons. An applied molding is nailed to the top of the drawer case to ensure proper alignment with the cupboard. [Photographic examination]

Comments: The Decorative Arts Photographic Collection file on this object notes that two-thirds of the “teeth” in the dentil molding and the hinges had been replaced but that the brasses were thought to be original.²

No. 17
Clothes Press
1790-1802
Mahogany
H. 80 1/4"; W. 48 1/4"; D. 21"
Location unknown
Photographs: Reprinted from Important Americana, Sotheby-Park Bernet, New York, Sale 6589, June 23, 1994, lot 383

Description: The press is composed of two sections—a cupboard and a case of drawers. A narrow cornice molding is applied to the top of the cupboard. Based on the examination of a similar example (no. 14), the sides are
probably dovetailed to the top and bottom boards and supported on the interior by vertical glue blocks and nails. Below the cornice is a row of dentil molding. A horizontal band of mahogany veneer decorates the front rail above the doors. The front corners of the cupboard are chamfered and fluted, ending in lamb’s tongues. The doors are framed and paneled. The top rail of each door is decorated with cyma curves. An oval label (Type Ib) is probably fastened to the inside of the right cupboard door. The right door features an iron lock with a brass escutcheon around the keyhole. The escutcheon plate on the left door is false. The case has square bracket feet which have been shortened. Sections of the feet are reported to have been added. The skirt and sides are gadrooned. The four drawers are graduated and feature cockbeading around the edges. An applied molding is nailed to the top of the drawer case to ensure proper alignment with the cupboard.

[Photographic examination]
No. 18
Clothes Press
1790-1802
Possibly apple
Dimensions unknown
Collection of Mrs. Joseph L. Bodine, Trenton, New Jersey, 1929-after 1958

Description: The press is composed of two sections—a cupboard and a case of drawers. Based on the examination of a similar example (no. 14), the sides are probably dovetailed to the top and bottom boards and supported on
the interior by vertical glue blocks and nails. Beneath the cornice molding is a row of dentils. The front corners are chamfered and fluted, ending in lamb's tongues. The doors are framed and paneled. The top rail of each door is decorated with cyma curves. A label (Type I) is reported with the object and probably applied to the inside of the right cupboard door. The right door features a lock and a brass escutcheon around the keyhole. The escutcheon plate on the left door is false. The hinges appear to be replacements. The case has square bracket feet and the skirt is undecorated. The three drawers are graduated and embellished with brass pulls and escutcheons. A thin applied molding is nailed to the top of the drawer case to ensure proper alignment with the cupboard. [Photographic examination]
No. 19
Desk
1802-1820
Probably mahogany, mahogany veneer; lightwood stringing
Dimensions unknown
Collection of Herbert M. Waldron, New Brunswick, New Jersey, 1930

Description: The desk is supported by flared French feet. The skirt is serpentine with a hollow center. The fronts of the three graduated drawers are inlaid with square stringing with concave corners. Each drawer features a brass-lined keyhole. The exterior of the writing fall is decorated with both square and oval stringing. The edges of the fall and drawer fronts are crossbanded with veneer. The fall is hinged to the writing surface and the desk compartment slides forward. The writing fall is held...
in place by two brass quadrant hinges fixed to the sides of the desk compartment and the table edge. A central prospect door inside the desk compartment is inlaid with a pictorial eagle surrounded by an oval of light and dark stringing. A keyhole with a diamond escutcheon is set into the prospect door. Two small document drawers, inlaid with light and dark stringing, flank the prospect. Four pigeon holes with wooden dividers are on each side of the prospect. Above the pigeon holes are four pairs of graduated drawers, also with light stringing. An oval label (Type IIb) is apparently glued to the inside of the prospect door. [Photographic examination]

Comments: The publication history of this object is confusing. In 1928, William M. Hornor, Jr. featured this desk in his article on Matthew Egerton Sr., and credited it to the collection of Herbert M. Waldron of New Brunswick. In 1930, the same photograph was republished for Hornor’s article on Matthew Egerton Jr. in The Antiquarian. At that time, the object was identified as a bureau and listed in the collection of Miss Mary Nevius. In the same article, photographs of the prospect door detail and the label were also printed and credited to Waldron. Currently, the bureau of Miss Nevius has not surfaced and no labeled Egerton bureaus are known to exist.
No. 20
Desk
1802-1820
Probably mahogany, mahogany veneer; stringing
H. 43"; W. 43"; D. 22 1/4"
Location unknown
Photographs: Henry Francis du Pont Winterthur Museum, Winterthur, Delaware, Decorative Arts Photographic Collection, 64.1667

Description: The desk is supported on flared French feet. The skirt is serpentine with a hollow center. The fronts of the three graduated drawers are inlaid with square stringing. Each drawer features a brass-lined keyhole. The exterior of the writing fall has two veneered ovals surrounded by cross-banded mahogany veneer. The fall is hinged to the writing surface and the desk compartment slides forward. The writing fall is held in place by two brass quadrant hinges fixed to the sides of the desk compartment and the table edge. Inside the desk compartment is a central prospect door inlaid with a pictoral bouquet of flowers surrounded by an oval of light and dark stringing. Two small document drawers flank the prospect. Four pigeon holes with wooden dividers are on each side of the prospect. Above
the pigeon holes on each side are two tiers of drawers. The two top drawers feature inlay decoration which simulates four small drawers. The lower tier has four small drawers each with a single pull. An oval label (Type IIb) is glued to the inside of the prospect door. [Photographic examination]

Comments: This desk was sold at the estate auction of Mrs. Frederick F. Brewster, Dublin, New Hampshire, by O. Gilbert Rundle in August, 1964, for $2,000. This form, like the other two examples (survey nos.19, 21) is stylistically similar to desks and chests of drawers produced in New York City.¹

No. 21
Desk
1815-1836
Probably mahogany, mahogany veneer; pine
Dimensions unknown
Collection of Mrs. Winnifred Axtell Frazier, Milwaukee, Wisconsin, 1962
Photographs: Henry Francis du Pont Winterthur Museum, Winterthur, Delaware, Decorative Arts Photographic Collection, 65.1470

Description: The desk is supported on flared French feet. The skirt is serpentine with a hollow center. The fronts of the three graduated drawers have an cockbead molding around their outer edges and are veneered with bookmatched mahogany. Each drawer has a brass-lined keyhole and two brass pulls. The exterior of the writing fall is divided into two sections by an applied bead molding. Each section features an astragal of figured mahogany surrounded by cross-banded veneer with mitred corners. Above the writing fall is a row of three narrow drawers. Each drawer has a
single pull. The fall is hinged to the writing surface and the desk compartment slides forward. The writing fall is held in place by two brass quadrant hinges fixed to the sides of the desk compartment and the table edge. Inside the desk compartment is a central prospect door flanked by two vertical document drawers. Four pigeon holes with wooden dividers are on each side of the prospect. Above the pigeon holes on each side are two tiers of horizontal drawers. The upper tier has a single drawer with two pulls. The lower tier features two drawers, each with a single pull. An oval label (Type IIb) is glued to the inside of the center case drawer.

[Photographic examination]

Comments: Except for the extra row of drawers above the writing fall and the modified interior drawer arrangement, this desk is stylistically similar to the other two known Egerton examples. The skillful manipulation of the figured veneer and lack of contrasting inlay suggests a later period of manufacture.
Description: This desk has two sections—an upper cupboard and a writing surface with drawer. The cupboard features two mahogany veneered doors hinged to the frame. The exterior of each door has a panel of veneer framed with stringing and crossbanded mahogany. An iron lock is mortised to the edge of the right door. An oval label (Type IIb) is glued to the inside of the
right door. The interior of the cupboard is divided into three vertical sections. The left and right compartments each have three small tulip poplar drawers which are separated by dividers rabbeted into the side and center divider. The center section is divided by a shelf rabbeted between the section dividers. A second shelf is missing. Beneath the doored compartment, a single drawer runs the width of the desk. The drawer features a mahogany veneered front and tulip poplar sides and bottom. The edges of the bottom are feathered to fit into grooves on the drawer front and sides. Three backboards are nailed to the rear of the cupboard.

The legs are mortised into the sides of the writing surface. The writing surface is hinged at the front. When open, it is supported on slides which retract into the front of the desk frame. A single drawer is framed between the front legs. The drawer construction is identical to that of the upper drawer. The four tapering legs each have horizontal cuffs of veneer above the feet. The two brass pulls on each drawer appear to be replaced.

[Author examination]

Comments: Documents accompanying this desk suggest that it may have descended in the Bayard family of New Brunswick and Princeton, New Jersey. Colonel John Bayard (1738-1807), was a member of the Continental Congress from Pennsylvania, before moving to New Brunswick in 1786. He was elected Mayor of New Brunswick in 1790 and served from 1797 to 1807 as a judge of the Court of Common Pleas for Somerset County.²

No. 23
Sideboard
1790-1802
Mahogany, mahogany veneer; white pine, tulip poplar
H. 37"; W. 72"; D. 28 7/8" (center), 17 7/8" (ends)
The Drumthwacket Foundation Inc., Princeton, New Jersey, 88.56.08
Photograph: The Henry Francis du Pont Winterthur Museum,
Winterthur, Delaware, Decorative Arts Photographic Collection, 80.73

Description: The sideboard is rectangular with a bowed front flanked by concave corners. Beneath a band of bookmatched mahogany veneer on the upper frame rail are three drawers. The center drawer has a bowed front composed of mahogany veneer over pine brickwork. The edges of the drawer bottom are feathered to fit into grooves in the sides and front. The bottom is nailed to the back with small cut nails. The two drawers flanking the large center drawer have concave brickwork/veneer fronts and tulip poplar sides and bottom. The bottoms are fitted into the sides and fronts in a manner similar to the center drawer. The runners for all of the drawers have been replaced. Below the drawers, the sideboard is framed for a central cupboard and two smaller cupboards, each with a hinged door.
Between each section is a divider which is tenoned into the two front legs and fits into a groove in the backboard. The two center legs are positioned at a 45° angle to the front. The sides and front rails are tenoned into the front legs. A bottom board is nailed to the underside of the frame. The center cupboard is recessed below the large drawer and enclosed by a set of double doors. A silver plaque replaces a label on the inside of the right center cupboard door (see below). On either side of the door is an applied concave quarter-round. Two smaller storage cupboards flank the central area and are each enclosed by a single door. Both doors are concave and constructed of veneer over brickwork. All the cupboard doors and the large upper drawer have iron locks. All six legs are tapered and the four front legs are inlaid with squares of lightwood stringing and a row of graduated, overlapping disks which simulate a pine tree, ending in a small dot. A cuff of light veneer is inlaid above the foot on each leg. The fronts of the drawers are decorated with hollow-cornered lightwood stringing. [Author examination]

Comments: This example was pictured in William Hornor’s article on Matthew Egerton Jr. in The Antiquarian in 1930. Two engraved silver plaques are attached to the inside of the center cupboard doors. On the right door is a copy of an Egerton label (Type I). On the left, is a plaque marked: “This Sideboard,/ made about the year 1800,/ was originally owned by/ Judge Silas Cook,/ and kept at his homestead at Montville, N.J., until
1897, when it was repaired for his grandson, Albert S. Cook, of New Haven, Conn.”.
No. 24
Sideboard
1790-1802
Mahogany, mahogany veneer; white pine, tulip poplar, stringing
H. 40 1/2"; W. 72"; D. 29 1/4" (at center)
Henry Francis du Pont Winterthur Museum, Winterthur, Delaware, 92.0117
Photograph: Courtesy of the Henry Francis du Pont Winterthur Museum

Description: The sideboard is rectangular with a bowed front flanked by concave corners. Beneath a band of bookmatched mahogany veneer on the upper frame rail are three drawers. The center drawer has a bowed front composed of mahogany veneer over pine brickwork. The bottom and sides are of tulip poplar. The edges of the drawer bottom are feathered to fit into grooves in the sides and front. The bottom is nailed to the back with small cut nails. The two drawers flanking the center drawer have concave brickwork/veneer fronts and tulip poplar sides and bottoms. The bottoms are fitted into the sides and fronts in a manner similar to the center drawer. The runners for all of these drawers have been replaced. Below
the drawers, the sideboard is framed for a large drawer at the left, a central cupboard and a door on the right. Between each section is a divider which is tenoned into the two center legs and fits into a groove in the backboard. The sides are tenoned into the front legs and the front rails are tenoned into the center and corner legs. A bottom board is nailed to the underside of the frame. The drawer on the left has a concave veneered brickwork front and sides and bottom of tulip poplar. The center cupboard is recessed below the upper drawer and enclosed by a set of double doors. An oval label (Type Ib) is glued to the inside of the right cupboard door. On either side of the door is an applied quarter-round. On the right side, the cupboard has a single door hinged to the frame. The center doors, the lower drawer and cupboard and the largest upper drawer have iron locks. The six legs are tapered and the four front legs are decorated with bands of light and dark inlay, paterae, hollow-cornered squares, a row of graduated bellflowers, an inlaid oval and two dots. All six legs have horizontal cuffs of inlay above the feet. The fronts of the upper drawers are inlaid with hollow-cornered squares and lightwood stringing around each edge. The fronts of the drawer and both sets of lower cupboard doors have inlaid quarter fans in all four corners and hollow-cornered squares. The entire top and the brasses are replaced and the left rear leg has been repaired. [Author examination]

Comments: The repair and replacement work on this sideboard was done in 1889 by the New York City cabinetmaker Ernest L. Hagen. The repairs are documented by Hagen's pencil inscription on the underside of the center drawer: “Restored by Ernest L. Hagen/ 213 East 26 Street/ New York/
for Mr. W.B. Cutting/ of West 51 Street/ Nov. 1889." The underside of the drawer also includes a paper label for Hagen's firm, Meier & Hagen. The "restoration" work is visible in the thickness of the replaced stringing, the solid mahogany top and the heavy crescent patches of veneer in the fronts of the cupboard doors and drawer.
No. 25
Sideboard
1790-1802
Mahogany, mahogany veneer; stringing
Dimensions unknown
Location unknown

Description: This sideboard is rectangular with a bowed front with concave corners. The cupboard below the central drawer is recessed. Each of the cupboard doors is inlaid with quarter fans and light stringing. Shield-shaped escutcheons are inlaid into all the doors and the central drawer. The two center legs are turned at a 45° angle to the front. All the front legs are inlaid with stringing and graduated bellflowers and dots. The legs are decorated with horizontal cuffs of inlay above the feet. The drawers are composed of brickwork under mahogany veneer and boxed with square decorative stringing with concave corners. A scalloped label (Type Ic) is pictured with the sideboard and probably applied to the inside of the right center cupboard door. [Photographic examination]
Comments: The bellflower inlay on the legs of this example is similar to that on the chamfered corners of a labeled Egerton tall case clock (no. 5). Sideboards in this configuration are characteristic of New York City. A similar example labeled by Elbert Anderson of New York (w. 1789-1796) is pictured in Helen Comstock, American Furniture.\(^{3}\)

No. 26
Sideboard
1829
Mahogany, mahogany veneer; tulip poplar, white pine
H. 50 1/4"; W. 63 3/4"; D. 23 1/2"
Private collection, 1994
Photographs by author

Description: The sideboard is framed for three drawers over a base of three cupboards. The frame for the upper drawers is constructed of mortise and tenon joinery. The top is an old replacement and secured to the frame with screws. A backsplash is screwed to the rear of the frame. The backsplash is flat, veneered, and the side posts are capped with a small applied molding. Each drawer has a front of mahogany-veneered white pine and tulip poplar sides and bottom. The bottoms of each drawer are feathered into grooves on the sides and front. The bottom is secured by irregularly spaced glue blocks and a single round-headed nail fastened through the bottom to the back of the drawer. The wooden drawer pulls are replacements. A single dustboard the width of the sideboard is nailed to the underside of the drawer frame. The top frame of the cupboard is tenoned
into the lower rail of the drawer case, creating a small overhang. The pilasters on the front corners of the lower case are fluted and have stop fluting. Inlaid tablets of veneer are evident on the upright posts of the splashboard and on the plinth blocks over the pilasters. The side cupboards have a single shelf nailed between framing members and the center cupboard dividers. The edges of both shelves are decorated with sawn ogee curves. All three door panels are fielded and the fronts and rails veneered. An iron lock is mortised into each door and held in place with three screws. The cupboard dividers are rabbeted into grooves in the backboard and tenoned into the front case frame. The center cupboard is divided by a horizontal tulip poplar shelf and fitted with two bottle drawers. The bottle drawers have mahogany veneered fronts with tulip poplar sides and bottom. The drawer bottoms are feathered to fit into grooves on the sides and drawer front and secured with irregularly spaced glue blocks. Both drawers maintain their original gilded brass lions head pulls. Two drawer stops are nailed to the frame with cut finishing nails. An oval label (Type IIb) is glued to the inside of the center door. The label also has a pencil inscription “Egerton” and “1829.” The rear legs are extensions of the upright framing members. The front legs are carved with an ogee acanthus leaf and a four toed lions paw. The right front and rear feet have wooden casters. The caster for the left foot is missing. [Author examination]

Comments: This sideboard has a history from the Richmond family of New Brunswick. It is listed as a “buffet” in the estate inventory of Henry
Richmond (d. 1892) and included in the $100 valuation for the entire contents of the room. It was purchased by Miss Mary Nevius in 1908 from Hingher and Company, a New Brunswick furniture store, and remained in the owner’s family to the present.

\footnote{Inventory, Henry Richmond, 1892, L16345, NJSA.}
Description: The sideboard is framed for three drawers over a base of two cupboards flanking a central set of bottle drawers. The frame for the upper drawers is constructed of mortise and tenon joinery. The top is secured to the frame with screws. A backsplash is screwed to the rear of the frame. The backsplash is flat, veneered, and the end posts are capped with a small applied molding. A brass gallery on either end is fastened to the backsplash and the top. Each drawer has a front of mahogany-veneered white pine and tulip poplar sides and bottom. The bottoms of each drawer are feathered into grooves on the sides and front. The bottom is secured by irregularly spaced glue blocks. All the drawer runners have been renewed. The brasses are replaced and the drawer fronts show evidence of a single
pull or handle. A single dustboard the width of the sideboard is nailed to the underside of the drawer frame. The top frame of the cupboard is tenoned into the lower rail of the drawer case, creating a small overhang. On each front corner is a spiral turned column. Inlaid tablets of veneer are evident on the upright posts of the splashboard and on the plinth blocks over the columns. The side cupboards each have a single shelf nailed between a framing support and the center cupboard divider. The edges of both shelves are decorated with sawn ogee curves. Both door panels are fielded and the fronts and rails veneered. An iron lock is mortised into each door and screwed in place. The cupboard dividers are rabbeted into grooves in the backboard and tenoned into the front case frame. The two center bottle drawers have mahogany veneer fronts with tulip poplar sides and bottoms. The bottle drawers are constructed in a similar manner to the upper drawers. An oval label (Type IIb) is glued to the inside of the right cupboard door. The label has been heavily revarnished, although the rest of the piece has an old, crazed surface. The rear legs are extensions of the upright framing members. The front legs are vase turned and carved with a shallow leaf on the front. The front legs have applied brass ball feet.

[Author examination]

Comments: The strong spiral columns on the front of this sideboard relate closely to the legs on two work tables (survey nos. 36, 37). The flat veneer decoration and the more massive proportions of the object suggest that it was produced late in Egerton's career.
No. 27
Serving Table
1790-1802
Mahogany, mahogany veneer; stringing
H. 38 1/2"; W. 42 1/2"; D. 23"
Philadelphia Museum of Art, Philadelphia, Pennsylvania
Photographs: Henry Francis du Pont Winterthur Museum, Winterthur, Delaware, Decorative Arts Photographic Collection, 65.1474

Description: The rail below the top is veneered with bookmatched mahogany. A single bowed drawer is framed above a recessed cupboard with two doors. The drawer front and cupboard doors are probably constructed of a softwood brickwork covered by a mahogany veneer. The cupboard doors are flanked by concave veneered side panels. The cupboard doors are each decorated with four inlaid corner fans set into a square of light and dark stringing. The drawer front has a hollow square of light stringing. The front legs are turned at a 45° angle to the front and are inlaid with vertical light and dark stringing, lightwood rectangles, and graduated bellflowers which end in three graduated dots. All four legs
have horizontal cuffs of inlay above the feet. A scalloped label (Type Ic) is reported with the object and probably applied to the inside of the right cupboard door. [Photographic examination]

Comments: This dining form is based on the design for a sideboard, but lacks the side cupboards and drawers. The canted front legs, graduated bellflowers and inlaid corner fans appear on another sideboard (survey no. 25). These pieces may have been made as a set for an especially elegant dining room. This example appears as item no. 753 in Wallace Nutting's *Furniture Treasury*, Vol. I.
No. 29  
Pembroke Table  
1790-1802  
Mahogany, mahogany veneer; maple, white pine, tulip poplar, stringing  
H. 27 3/4"; W. 18 1/2" (closed), 38 1/2" (open); D. 31 3/4"  
The Newark Museum, Newark, New Jersey, 75.82  
Photographs: Henry Francis du Pont Winterthur Museum, Winterthur, 
Delaware, Decorative Arts Photographic Collection, 77.1223

Description: The end rail and the fixed portion of the side rails are tenoned into the legs. Tenons on the legs also lap the side rails and are covered by veneer. The side rails have three-part construction with a tulip poplar inner rail, a filler board and an exterior rail with mahogany veneering. Each flap pivots on a pintle hinge. The flaps are maple and shaped for fingerholds. The mahogany veneer and stringing on the side rails stops
approximately four inches beyond each leg. Two circular gouges are cut into the outside of each side rail to accommodate the screws which hold the table top to the frame. Single screws in the end rail and the rail above the drawer also secure the top. The solid mahogany table top is oval with light stringing along the edge at the top and bottom. The bottoms of the drawer rail and end rail feature light stringing. Stringing runs down the outer face of each leg to an inlaid horizontal cuff. Drawer runners are nailed to the inside of the side rails with cut nails. The top of the right rear leg and the frame have been heavily repaired. Two square glue blocks are applied to the inside of the side rails and act as drawer stops. The back rail is bowed outwards and decorated like a false drawer front. A brass bail handle pull is attached to the end rail. The drawer has a bowed front of white pine with a mahogany veneer. The bottom is of white pine and the sides are tulip poplar. The drawer bottom is of two pieces with the grain parallel to the front. The edges of the bottom are feathered to fit into grooves on the sides and front of the drawer. Irregularly spaced glue blocks are attached to the drawer sides and front. Three holes indicate where the bottom was nailed to the back of the drawer. An octagonal label (Type Ia) is glued to the inside of the drawer. The drawer front has a single brass bail handle. [Author examination]

Comments: Often referred to as a “breakfast table,” the pembroke table could serve a number of uses. Its lightness and portability allowed it to be
brought into a room for meals. When not in use at mealtimes, it could serve as a writing desk, work stand, card or tea table.¹

This table was advertised for sale by Bernard and S. Dean Levy Inc. in the December, 1973, issue of The Magazine Antiques, page 977.

No. 30
Pembroke Table
1790-1802
Mahogany, mahogany veneer; white pine, tulip poplar, yellow pine, hickory
H. 27 7/8"; W. 20 5/8" (closed), 39 5/8" (open); D. 31 3/4"
The Mabel Brady Garvan Collection, Yale University Art Gallery,
New Haven, Connecticut, 1989.35.1
Photographs: Henry Francis du Pont Winterthur Museum, Winterthur,
Delaware, Decorative Arts Photographic Collection, 69.3154

Description: The lower front, rear and side rails are tenoned into the legs.
The upper front frame rail is dovetailed to the legs. The front, back and outside ends of the side rails are veneered. The side rails and flaps are composed of yellow pine. The flaps pivot on pintle hinges. The hinge pins are hickory. An applied bead molding on the end rail simulates a drawer. The right front and the left rear legs have been broken and repaired. Although the oval top is not original, it is an early replacement. The end
rail and drawer are curved. The drawer front is white pine with a mahogany veneer. A bead molding is nailed around its outside edges. The bottom is composed of two tulip poplar boards which are feathered to fit into grooves on the drawer front and sides. The sides and back of the drawer are tulip poplar. An octagonal label (Type Ia) is glued to the inside of the drawer. The brasses are replaced.²

Comments: This table was owned by Charles F. Montgomery as early as 1966 and appears in a January 1972, article in The Magazine Antiques.³ Montgomery used this example to attribute a pembroke table in the Winterthur Museum collection to Matthew Egerton.⁴ After careful analysis by the author, Montgomery’s attribution appears to be incorrect.

²David L. Barquist has thoroughly analyzed and described this table. This survey entry is adapted from his catalog description. See David L. Barquist, American Tables and Looking Glasses in the Mabel Brady Garvan and Other Collections at Yale University (New Haven: Yale University Art Gallery, 1992), 151-152.


No. 31
Pembroke Table
1802-1820
Mahogany, mahogany veneer; white pine, tulip poplar
H. 28 1/4"; W. 18 3/4" (closed), 36 3/4" (open); D. 32"
The Drumthwacket Foundation, Inc., 91.54.16
Photographs by author

Description: The end rail and fixed portion of the side rails are tenoned to the legs. Each flap pivots on a pintle hinge. The legs are tapered and the inner corner of each is chamfered. Cross-stretchers are tenoned into the legs. The table top features square leaves with no decorative inlay or stringing. Two circular gouges are cut into the outside of each side rail to accommodate the screws which hold the table top to the frame. Single screws in the end rail and the rail above the drawer also secure the table top. The drawer front is mahogany veneered to a white pine substrate. The drawer sides and bottom are tulip poplar. An octagonal label (Type IIa) is fastened to the inside of the drawer. The grain of the two-piece bottom runs parallel to the drawer front. The drawer bottom is feathered to fit into grooves on the drawer sides and front. Cut nails with square heads fasten the bottom board to the back of the drawer. Irregularly spaced glue blocks are attached
to the sides and front of the drawer bottom. The ends of the side glue blocks at the rear are cut away at a 45° angle. The drawer front has a single bail-handled brass pull. [Author examination]

Comments: The only documented Egerton table with cross-stretchers, this example may reflect the conservative taste of some of the cabinetmaker’s clientele. The lack of decorative inlay and stringing, as well as the squared leaves were all aesthetic and economic choices made by the client.
No. 32
Pembroke Table
1802-1820
Mahogany, mahogany veneer; white pine, tulip poplar, cherry
H. 38 1/4”; W. 35 3/4” (open); D. 30 3/4”
Collection of the Monmouth County Historical Association, Freehold, New Jersey
Photographs: Henry Francis du Pont Winterthur Museum, Winterthur, Delaware, Decorative Arts Photographic Collection, 68.5016

Description: The end rail and fixed portion of the side rails are tenoned to the legs. Each flap pivots on a pintle hinge. Like the drawer front, the end rail is finished with light and dark stringing and inlaid flutes on the stiles. Stringing runs the length of the legs to a horizontal band of inlay above the foot, and on the lower edge of the drawer skirt. The solid mahogany tabletop is square with ovolo corners and features a band of light and dark stringing. A parallel band of light stringing runs along the table edge. The
tabletop has a diagonal sawcut through its depth which is probably a later attempt to correct warping. Each of the side rails features two triangular gouges to accommodate the screws holding the top to the frame. The drawer front is mahogany veneer on white pine. The drawer sides and bottom are of tulip poplar. An oval label (Type IIb) is fastened to the inside of the drawer. The grain of the two-piece bottom runs parallel to the drawer front. The drawer bottom is rabbeted into dadoes on the drawer sides and front. Cut finishing nails fasten the bottom board to the rear drawer panel. Irregularly spaced glue blocks are attached to the sides and front of the drawer bottom. The end of the rear glue block is cut away at a 45° angle. The brass handle and backplate appear to be original. [Author examination]

Comments: Charles Montgomery asserts that in the Federal Period pembroke tables were most popular in New York, New Jersey and Connecticut. According to Montgomery, these three states account for at least half of the surviving examples. In 1818, appraisers for the estate of the New Brunswick cabinetmaker Oliver Parsells listed nine “breakfast tables” of mahogany or cherry among his furniture.

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6Inventory, Oliver Parsells, 1818, L10702, NJSA.
No. 33
Pembroke Table
1802-1820
Mahogany, mahogany veneer; white pine, tulip poplar
H. 28 1/2”; W. 37 1/2” (open); D. 32”
The Drumthwacket Foundation, Inc., Princeton, New Jersey, 90.54.14
Photographs by author

Description: The end rail and the fixed portion of side rails are tenoned to the legs. Each flap pivots on a pintle hinge. Like the drawer front, the end rail is veneered and finished with light and dark stringing. The mock drawer front on the end rail features a brass bail-handled pull and oval backplate. Light stringing extends down the legs to a horizontal cuff of inlay above the foot and on the lower edge of the drawer skirt. The solid mahogany top is square with ovolo corners and features a band of light and dark stringing. Two circular gouges are cut into the outside of each side rail to accommodate the screws which hold the table top to the frame. Single screws in the end rail and the rail above the drawer also secure the table top. The drawer front is mahogany veneered to a white pine substrate. The drawer sides and bottom are tulip poplar. An oval label (Type IIb) is
fastened to the inside of the drawer. The grain of the two-piece bottom is parallel to the drawer front. The drawer bottom is feathered to fit into grooves on the drawer sides and front. Cut finishing nails fasten the bottom board to the back of the drawer. Irregularly spaced glue blocks are attached to the sides and front of the drawer bottom. The ends of the side glue blocks at the rear are cut away at a 45° angle. The brass hardware appears original. [Author examination]
No. 34
Pembroke Table
1802-1820
Mahogany; stringing
H. 28 1/4"; W. 37" (open);
Location unknown
Photograph: Henry Francis du Pont Winterthur Museum, Winterthur, Delaware, Decorative Arts Photographic Collection, 65.1473

Description: This table features a single drawer, although the rear of table is finished with a mock drawer front and brass handle. The square legs appear to be undecorated. The drawer front and table end feature light stringing. A label (Type II) is reported with the table and applied to the inside of the drawer.7 [Photographic examination]

Comments: This table was sold in the 1944 Parke-Bernet sale of Mrs. J. Amory Haskell for $125.

7Description from Parke-Bernet Galleries, New York, Americana Collection of the Late Mrs. J. Amory Haskell, Part II, 3rd Session, May 19, 1944, lot no. 551, 139.
No. 35
Work Table
1802-1825
Mahogany, mahogany veneer; white pine, tulip poplar, stringing
H. 31 3/4"; W. 19"; D. 14 3/4"
Israel Sack, Inc., New York, New York
Photographs: [table] Israel Sack, Inc.; [label] Henry Francis du Pont
Winterthur Museum, Winterthur, Delaware, Decorative Arts Photographic Collection, 78.1450

Description: The sides and back are joined with mortise and tenon construction to the legs. The case is framed to accommodate a single drawer and a sliding frame for a cloth bag, which is now missing. The table top, sides, front drawer rails and back are mahogany-veneered and light
stringing runs around the top and bottom edges of the table top. The rectangular top has a concave front edge and is held by screws to the frame. Additional glue blocks on the underside of the top fasten it to the frame. The fronts of the legs have light stringing which ends at horizontal cuffs two and one-half inches from the bottom of the legs. The runners for the top drawer are fastened on each side with three rosehead nails. The drawer is divided into four compartments. An oval label (Type IIb) is glued to the inside of the drawer. The drawer front is composed of white pine with mahogany veneer, while the sides and bottom are of tulip poplar. The drawer bottom is feathered to fit into grooves in the sides and front. Four glue blocks on each side are attached to the drawer sides. The end of the rear glue block on each side is cut away at a 45° angle. Three cut nails fasten the drawer bottom to the back. The runners for the bag frame are held in place with three cut nails. The bag frame is of white pine with mahogany veneer and features cross-grained mahogany along its bottom edge to simulate a drawer rail. The inside of the frame front and right side show nail hole evidence of the cloth work bag. A new bottom has been inserted in the bag frame and is held in place with modern wire nails. The back of the frame is stained. Both drawer and frame have iron locks held in place with two screws and keyholes inlaid with brass. Two silvered brass pulls are on each drawer. Both drawer and frame have two glue blocks on the back of the drawer to bring it flush to the front. [Author examination]
Comments: Elizabeth D. Garrett has suggested that work tables for sewing were in daily use in American homes. Many, including this example, featured a fabric bag suspended from the frame of the lower drawer to hold unfinished sewing projects. Probate inventories of both Evert Egerton and John B. Egerton list work tables. Among Evert’s “new cabinetware in the shop” was a work stand valued at $10.00. John B. Egerton’s inventory suggests that work tables were available in different woods and finishes. Two mahogany “work stands” were valued at $9.00 each, while a cherry stand was appraised at $2.50 and a stained stand for $1.50.

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9Inventory, Evert Egerton, 1837, L11865, NJSA.

10Inventory, John Bergen Egerton, 1838, New Brunswick file, “Egerton,” RUSC.
No. 36
Work Table
1820-1836
Mahogany, mahogany veneer; white pine, tulip poplar
H. 29"; W. 21"; D. 16"
Wallace House, Somerville, New Jersey
Photographs by author

Description: The sides and rear rails are tenoned and glued into the front and rear legs. The front rails are tenoned to the front legs. Interior filler blocks and the drawer runners are nailed with cut finishing nails to each side. The surface of both front rails is veneered and a small thumbnail molding is nailed to the underside of the bottom rail. The pine sides and back are veneered. The rectangular tabletop has circular front corners and
is screwed to the back and front rail with four screws. The edges of the top are rounded. The front legs have half round fronts, a ring and ball, and spiral turnings, ending in an elongated vase turning with a small flattened ball foot. Both drawers have a mahogany-veneered pine front with tulip poplar sides and bottom. A bead molding is nailed to all four edges of each drawer front. Both drawers have a single board bottom feathered into grooves on the sides and front and secured with irregularly spaced glue blocks. Both drawer bottoms are roughly finished with heavy smoothing plane marks. The rear glueblocks of each drawer are cut away at a 45° angle. The drawers each have two brass pulls which appear to be original. An oval label (Type IIb) is glued to the inside of the top drawer. [Author examination]

Comments: Thomas Sheraton pictures similarly turned chair and table legs. Plate nine, number three, in the 1793 edition of the Cabinet Maker and Upholsterer's Drawing-Book depicts a spiral leg which has an inverted vase turned foot. In the same edition, plate fourteen shows three chair legs, including a spiral example. “These may, in the view of some,” noted Sheraton, “be thought too full of work; but the skillful workman will easily see how to reduce their richness, and accomodate them to his purpose.”

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No. 37
Work Table
1820-1836
Maple
Dimensions unknown
Location unknown
Photographs: Henry Francis du Pont Winterthur Museum, Winterthur, Delaware, Decorative Arts Photographic Collection, 74.5806

Description: Based on the examination of a similar form (no. 36), it is possible to extrapolate on the construction of this form. The sides and rear rails are probably tenoned and glued into the front and rear legs. The front rails are tenoned to the front legs. The surface of both front rails is veneered and a small thumbnail molding is nailed to the underside of the bottom rail. The rectangular tabletop has circular front corners and is probably screwed to the back and front rail with four screws. The edges of
the top are rounded. The front legs have half round fronts, a ring and ball, and spiral turnings, ending in an elongated vase turning with a small flattened ball foot. Both drawers have a curly maple-veneered front. A bead molding is nailed to all four edges of each drawer front. Both have a single board bottom feathered into grooves on the sides and front and secured with irregularly spaced glue blocks. The drawers each have two brass pulls which appear to be identical to those on the other example. An oval label (Type IIb) is reported with the table and probably glued to the inside of the top drawer. [Photographic examination]
No. 38
Table End (one of a pair)
1790-1802
Mahogany, mahogany veneer; white pine, stringing
H. 30"; W. 47"; D. 23 1/2" (each)
New Jersey State Museum Collection, Trenton, New Jersey, 70.3.1-2
Photographs: Henry Francis du Pont Winterthur Museum, Winterthur, Delaware, Decorative Arts Photographic Collection, 68.5214

Description: The curved front of each section is composed of six layers of mahogany-veneered pine brickwork tenoned into the single front and two rear legs. A solid back rail is tenoned to the rear legs. The solid mahogany top is secured to the frame by screws. Light stringing is applied along the lower edge of the skirt and on the outer surface of each leg, ending at a horizontal cuff of inlay above each foot. The underside of one table end features brass snaplocks which correspond to brass clips on the other table end. The three brass casters are probably original. A scalloped label (Type Ic) appears on the inside of the rear frame rail. [Author examination]
Comments: This form often appears as a three-part dining table. The center section may be missing from this example.
No. 39
Table End (one of a pair)
1790-1802
Mahogany, mahogany veneer; white pine, stringing
H. 29"; W. 39 5/8"; D. 27 1/2" (each)
Hope Lodge and Mather Mill, Fort Washington, Pennsylvania
Photographs by author

Description: The curved front of each section is composed of six layers of mahogany-veneered pine brickwork tenoned into the single front and two rear legs. A back rail is tenoned to the rear legs. The solid mahogany top is screwed to the frame. Light stringing is applied along the lower edge of the skirt and on the outer surface of each leg, ending at a horizontal cuff of inlay above each foot. Twentieth-century additions have been added to the rear of the top and the back to create an extension table, although the original brass slidelock hardware was retained and reattached. A rectangular hole has been cut in the back rail of each table end for the extension apparatus. The alterations damaged the scalloped labels (Type Ic) glued on the inside of the back rail of each section. Half of each label has
been reapplied to the outside of the back rail of each end. [Author examination]
APPENDIX II

QUESTIONABLE LABELED FURNITURE ATTRIBUTED TO MATTHEW EGERTON JR.

Easy Chair
Location Unknown
Advertised in Antiques & The Arts Weekly, January 1, 1987

The Egertons are not recorded as makers of any type of chair frames. This example bears a Type Ia label.

Barometer
Princeton Historical Society
Photograph by author

A Type IIb label has been applied to the rear of the case of this English barometer. The label has unusual damaged areas.
Corner Basin Stand  
Location Unknown  
Photograph: DAPC, Henry Francis  
du Pont Winterthur Museum, 71.297

The Type IIa label is poorly reproduced and the wood around and below the label shows no signs of oxidation.

Clothes Press  
Location Unknown  
Photograph: DAPC, Henry Francis  
du Pont Winterthur Museum, 75.1237

This press was advertised for sale by Sally Decker, Morgantown, West Virginia in the October, 1974 issue of The Magazine Antiques. The lack of Egerton's characteristic cyma door rails suggests that this is not a product of his shop. A crudely applied label (Type IIb) is reported with the object.

End Table  
Collection of Dr. C. Cornelius, Bryn Mawr, Pennsylvania, 1974  
Photograph: DAPC, Henry Francis  
du Pont Winterthur Museum, 75.1147

This example features a poorly reproduced label (Type IIb) which appears to be on wood pulp paper.
Tall Case Clock
The Drumthwacket Foundation, Inc.
Photograph: DAPC, Henry Francis du Pont Winterthur Museum, 89.112

Although this example has a punchworked tympanum, the Type IIb label on the inside of the door appears to have been doctored. A smaller, probably genuine, handwritten note on the inside of the case suggests that the works were made by the Leupp family of New Brunswick. This may be a genuine New Brunswick clock case with a later applied Egerton label. A similar, unlabeled, clock is in the collection of the Metropolitan Museum of Art, New York.

Work Table
Colonial Williamsburg Foundation, Inc.

Although stylistically similar to No. 35 in Appendix I, this example features a poorly reproduced label (Type IIb) applied to a replaced drawer bottom.
Inventory of Matthew Egerton Sr.
James Schureman and John Hill, Appraisers
Source: Joseph Downs Collection of Manuscripts and Printed Ephemera, Winterthur Library, Winterthur, Delaware
M-96, 55.16.4

A true and perfect inventory of all and singular, the goods and chattles as well moveable as not moveable of Matthew Egerton, late of the city of New Brunswick in the county of Middlesex, deceased, made by us whose names are hereunto Subscribed the fifth day of August in the year of our Lord Eighteen hundred and two. 1802.

<table>
<thead>
<tr>
<th>Item</th>
<th>Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 book case &amp; desk containing a small collection of books</td>
<td>$45.00</td>
</tr>
<tr>
<td>1 Cupboard bilstead</td>
<td>18.00</td>
</tr>
<tr>
<td>1 Maple dining table</td>
<td>4.00</td>
</tr>
<tr>
<td>1 cherry breakfast table</td>
<td>4.00</td>
</tr>
<tr>
<td>1 bilstead Do. Do.</td>
<td>2.00</td>
</tr>
<tr>
<td>1 looking glass</td>
<td>3.50</td>
</tr>
<tr>
<td>1 walnut stand</td>
<td>1.25</td>
</tr>
<tr>
<td>8 common chairs</td>
<td>2.50</td>
</tr>
<tr>
<td>Small quantity of china &amp; Earthen ware</td>
<td>5.50</td>
</tr>
<tr>
<td>1 feather bed bedstead &amp; bedding</td>
<td>27.00</td>
</tr>
<tr>
<td>1 cattail Do. Do. &amp; Do.</td>
<td>8.00</td>
</tr>
<tr>
<td>1 bedstead</td>
<td>2.00</td>
</tr>
<tr>
<td>1 large white pine chest</td>
<td>4.00</td>
</tr>
<tr>
<td>1 old Do. Do. Do.</td>
<td>.50</td>
</tr>
<tr>
<td>2 small Do. Do. Do. containing 35 moulding planes</td>
<td>10.00</td>
</tr>
<tr>
<td>1 Gin case with 4 Square bottles</td>
<td>.50</td>
</tr>
<tr>
<td>4 Empty cask (barrels) &amp; bread tray</td>
<td>1.25</td>
</tr>
<tr>
<td>1 Cedar ash cask with ashes</td>
<td>.50</td>
</tr>
<tr>
<td>3 Iron pots &amp; small brass kettle</td>
<td>3.50</td>
</tr>
<tr>
<td>1 Iron tea kettle &amp; skillet</td>
<td>1.00</td>
</tr>
<tr>
<td>1 tool chest</td>
<td>2.00</td>
</tr>
<tr>
<td>A small quantity of wheat &amp; corn</td>
<td>15.00</td>
</tr>
<tr>
<td>1 Cherry unfinished desk</td>
<td>8.00</td>
</tr>
<tr>
<td>Item</td>
<td>Price</td>
</tr>
<tr>
<td>----------------------------------------------------------------------</td>
<td>-------</td>
</tr>
<tr>
<td>1 bilstead unfinished chest</td>
<td>1.25</td>
</tr>
<tr>
<td>1 tongs &amp; shovel &amp; Griddle</td>
<td>1.50</td>
</tr>
<tr>
<td>frying pans, churn &amp; 2 pails</td>
<td>2.00</td>
</tr>
<tr>
<td>1 cast iron stove &amp; pipe &amp; pr. andirons</td>
<td>12.00</td>
</tr>
<tr>
<td></td>
<td>$185.75</td>
</tr>
<tr>
<td>[Page two]</td>
<td></td>
</tr>
<tr>
<td>Amount brought forward</td>
<td>$ 185.75</td>
</tr>
<tr>
<td>Pick axe crowbar shade &amp; shovels beetle &amp; wedges</td>
<td>6.00</td>
</tr>
<tr>
<td>2 forks &amp; rake &amp;c.</td>
<td>1.50</td>
</tr>
<tr>
<td>Pewter bason platter &amp; six plates</td>
<td>1.00</td>
</tr>
<tr>
<td>1 Square table</td>
<td></td>
</tr>
<tr>
<td>Box with knives &amp; forks &amp; spoons, pewter</td>
<td>1.00</td>
</tr>
<tr>
<td>Coffee mill</td>
<td>2.00</td>
</tr>
<tr>
<td>Six silver tea Spoons</td>
<td>2.00</td>
</tr>
<tr>
<td>4 Shop benches with all the tools in the shop</td>
<td>45.00</td>
</tr>
<tr>
<td>The stock of stuff of different kinds in the shop and in the barn</td>
<td>100.00</td>
</tr>
<tr>
<td>1 Grindstone</td>
<td>1.33</td>
</tr>
<tr>
<td>14 Posts</td>
<td></td>
</tr>
<tr>
<td>The corn standing on the lot</td>
<td>10.00</td>
</tr>
<tr>
<td>A small pile of Chesnut rails</td>
<td>1.50</td>
</tr>
<tr>
<td>A debt due from the Rev'd John Croes</td>
<td>81.80</td>
</tr>
<tr>
<td>A debt due from James Bennet</td>
<td>17.12</td>
</tr>
<tr>
<td>A debt due from James Caywood</td>
<td>3.00</td>
</tr>
<tr>
<td>A debt due from Richard Whitlock</td>
<td>1.00</td>
</tr>
<tr>
<td>An amount against Doctor Lewis Dunham</td>
<td>15.00</td>
</tr>
<tr>
<td></td>
<td>$ 473.78</td>
</tr>
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</table>
Inventory of Abraham Schuyler Egerton  
Joseph Meeks and John Van Borkerck, Appraisers  
Source: Joseph Downs Collection of Manuscripts and Printed Ephemera,  
Winterthur Library, Winterthur, Delaware  
54.83.73

"Inventory and Appraisement of the Personal Estate of Abraham S. Egerton Deceased"  
[Filed September 11, 1826]

<table>
<thead>
<tr>
<th>Item Description</th>
<th>Value</th>
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<tbody>
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<td>One Clothes press</td>
<td>100.00</td>
</tr>
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<td>One Do. Do.</td>
<td>70.00</td>
</tr>
<tr>
<td>Eight chairs @2/6</td>
<td>2.50</td>
</tr>
<tr>
<td>One peir glass</td>
<td>3.50</td>
</tr>
<tr>
<td>One candle stand</td>
<td>1.50</td>
</tr>
<tr>
<td>One tea table</td>
<td>4.00</td>
</tr>
<tr>
<td>One carpet</td>
<td>12.50</td>
</tr>
<tr>
<td>One pair Andirons</td>
<td>2.00</td>
</tr>
<tr>
<td>Two Window Blinds</td>
<td>4.00</td>
</tr>
<tr>
<td>One Bureau</td>
<td>6.00</td>
</tr>
<tr>
<td>One Dressing table</td>
<td>1.00</td>
</tr>
<tr>
<td>One Carpet</td>
<td>12.50</td>
</tr>
<tr>
<td>One pair candlesticks</td>
<td>.50</td>
</tr>
<tr>
<td>Three Wash Stands</td>
<td>3.00</td>
</tr>
<tr>
<td>One Cradle</td>
<td>3.00</td>
</tr>
<tr>
<td>One Table</td>
<td>8.50</td>
</tr>
<tr>
<td>One Do</td>
<td>9.25</td>
</tr>
<tr>
<td>One Do</td>
<td>10.25</td>
</tr>
<tr>
<td>One Do</td>
<td>11.75</td>
</tr>
<tr>
<td>One Do pillar &amp; claw</td>
<td>25.00</td>
</tr>
<tr>
<td>Done Wash Stand</td>
<td>8.50</td>
</tr>
<tr>
<td>One Bed Stead</td>
<td>8.00</td>
</tr>
<tr>
<td>One Do Do</td>
<td>7.75</td>
</tr>
<tr>
<td>One Do Do</td>
<td>9.50</td>
</tr>
<tr>
<td>One Do Do</td>
<td>10.25</td>
</tr>
<tr>
<td>One Do Do</td>
<td>11.50</td>
</tr>
<tr>
<td>One Do Do</td>
<td>8.25</td>
</tr>
<tr>
<td>One Do Do</td>
<td>10.75</td>
</tr>
<tr>
<td>One Do Do</td>
<td>10.00</td>
</tr>
<tr>
<td>Four Bedstead posts</td>
<td>7.00</td>
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<tr>
<td>One Bedstead</td>
<td>8.50</td>
</tr>
<tr>
<td>Two Do</td>
<td>15.00</td>
</tr>
<tr>
<td>One Do French</td>
<td>19.00</td>
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<tr>
<td>One Bureau</td>
<td>22.00</td>
</tr>
<tr>
<td>Item Description</td>
<td>Price</td>
</tr>
<tr>
<td>----------------------------------------</td>
<td>-------</td>
</tr>
<tr>
<td>One Set Dining tables</td>
<td>23.50</td>
</tr>
<tr>
<td>One Book Case</td>
<td>51.00</td>
</tr>
<tr>
<td>One letter case</td>
<td>17.00</td>
</tr>
<tr>
<td>One Do. Do.</td>
<td>17.75</td>
</tr>
<tr>
<td>One Bureau</td>
<td>22.00</td>
</tr>
<tr>
<td>One Toilet Frame</td>
<td>7.50</td>
</tr>
<tr>
<td>One Side Board</td>
<td>67.50</td>
</tr>
<tr>
<td>One Set Dining Tables</td>
<td>32.00</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>$675.00</strong></td>
</tr>
<tr>
<td>One Crib</td>
<td>11.50</td>
</tr>
<tr>
<td>One French Ward Robe</td>
<td>80.50</td>
</tr>
<tr>
<td>One Set Dining tables</td>
<td>39.00</td>
</tr>
<tr>
<td>One pair Card tables</td>
<td>56.50</td>
</tr>
<tr>
<td>One Do. Do. Do.</td>
<td>60.00</td>
</tr>
<tr>
<td>One pillar &amp; claw table</td>
<td>32.50</td>
</tr>
<tr>
<td>One Writing &amp; work do.</td>
<td>25.25</td>
</tr>
<tr>
<td>One Toilet Bureau</td>
<td>30.75</td>
</tr>
<tr>
<td>One Do. Do.</td>
<td>32.25</td>
</tr>
<tr>
<td>One lot board Mahogany</td>
<td>5.00</td>
</tr>
<tr>
<td>One Do. Do. Do.</td>
<td>11.22</td>
</tr>
<tr>
<td>One Do. Do. Do.</td>
<td>50.40</td>
</tr>
<tr>
<td>One Do. Do. Do.</td>
<td>46.54</td>
</tr>
<tr>
<td>One Do. slab</td>
<td>.50</td>
</tr>
<tr>
<td>One Do. Do.</td>
<td>1.25</td>
</tr>
<tr>
<td>One Do. Boards</td>
<td>19.53</td>
</tr>
<tr>
<td>One Do. Do.</td>
<td>46.71</td>
</tr>
<tr>
<td>One Do. Do.</td>
<td>18.31</td>
</tr>
<tr>
<td>One Do. Do.</td>
<td>19.98</td>
</tr>
<tr>
<td>One Do. Do.</td>
<td>36.11</td>
</tr>
<tr>
<td>One Do. Do.</td>
<td>26.20</td>
</tr>
<tr>
<td>One Do. Do.</td>
<td>31.62</td>
</tr>
<tr>
<td>One Do. Do.</td>
<td>27.18</td>
</tr>
<tr>
<td>One Do. Do.</td>
<td>29.64</td>
</tr>
<tr>
<td>One Do. Do.</td>
<td>35.55</td>
</tr>
<tr>
<td>One Do. Do.</td>
<td>55.20</td>
</tr>
<tr>
<td>One Do. Do.</td>
<td>57.42</td>
</tr>
<tr>
<td>One Do. Slabs</td>
<td>1.75</td>
</tr>
<tr>
<td>One Do. Do.</td>
<td>2.12</td>
</tr>
<tr>
<td>One Do. Board</td>
<td>6.84</td>
</tr>
<tr>
<td>One Do. Veniers</td>
<td>23.40</td>
</tr>
<tr>
<td>One Do. Do.</td>
<td>39.00</td>
</tr>
<tr>
<td>One Do. Do.</td>
<td>60.96</td>
</tr>
<tr>
<td>One Do. Scrolls &amp;c.</td>
<td>3.50</td>
</tr>
<tr>
<td>One Do. Sundries</td>
<td>2.50</td>
</tr>
</tbody>
</table>
[Page Two]

Amount Brought Over $2571.82
One Lot Second pine 24.90
One Do. [?] Do. .67
One stovepipe 5.25
Eight 3/8 Gall varnish 23.56
Two Demijohn canisters &c. 1.94
One Cupboard .25
One Lot bedpins .44
One Do. Tools 1.50
One Do. Do. 2.56
One Chest .87
One Grind Stone 1.00
One Hand Barrow &c. 1.38
One pair straps 1.37
One Lot Maple Joice 3.58
One Do. Do. Do. 2.50
One Do Castors 2.38

$2645.16

Charges
Commission on auction
Sales - - $50.00
Advertising &c. 5.63 55.63

Debts Collected from
M. Harris 80.00
J. Underhill 155.00
M. Morris 15.00
Dr. Little 10.00
Orphan Asylum 40.00
M. Baldwin 45.00
Phenix & Whitney 28.00
M. Douglass 10.00

$2972.53

Debts Due Not Collected
Harman Thorne 75.00
Lawrence Fisher 19.00
E. Bixley 19.00

$113.00

A House & Lot No. 60 Broad Street value unknown
[Addendum filed October 16, 1826]
On further examination of the following articles we reappraise as follows

<table>
<thead>
<tr>
<th>Item</th>
<th>Quantity</th>
<th>Unit Price</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>8 fancy chairs extra</td>
<td>1</td>
<td>17/6</td>
<td>17.50</td>
</tr>
<tr>
<td>1 pier glass</td>
<td>1</td>
<td>Do.</td>
<td>16.50</td>
</tr>
<tr>
<td>1 claw tea table</td>
<td>1</td>
<td>Do.</td>
<td>18.00</td>
</tr>
<tr>
<td>1 carpet</td>
<td>1</td>
<td></td>
<td>27.50</td>
</tr>
<tr>
<td>1 pair andirons</td>
<td>1</td>
<td></td>
<td>5.00</td>
</tr>
<tr>
<td>two window blinds</td>
<td></td>
<td></td>
<td>3.00</td>
</tr>
<tr>
<td>one carpet</td>
<td></td>
<td></td>
<td>5.00</td>
</tr>
<tr>
<td>1 pair candle sticks</td>
<td>1</td>
<td></td>
<td>1.00</td>
</tr>
</tbody>
</table>

$ 93.50
Inventory of Matthew Egerton [Jr.]
Taken December 7, 1838 by John C. Griggs and Matthew L. Egerton, Appraisers
Source: New Jersey State Archives
L11866

A true and perfect inventory of all and singular the goods and chattels, rights, and credits of Matthew Egerton, late of the city of New Brunswick in the county of Middlesex & State of New Jersey deceased and which were left unadministered upon by John B. Egerton dec. the original Administrator taken and appraised by the subscribers on the 7th day of December 1838

Map of New Jersey $ 2.00
Beetle, wedge and wheel barrow 4.00
Gold watch 25.00
Two guns 5.00
New Cabinet furniture in possession of Eliza Egerton Administratrix of Evert Egerton dec'd remains of the firm of Matthew Egerton & Son 108.00
Ten shares of N Brunswick fire insurance stock 125.00
Abraham Buckelw's note & interest 21.38
Evert Egerton's due bill & interest 131.01
Do. Do. acct. for benches & tools 150.30
Do. Do. acct. for cabinet materials 131.94
Peter Polhemus's note & interest 35.14
David Runyon's note & interest 138.00

Evert Egerton balance on settlement the cash acct. of the late firm 335.95
Pew in the Dutch church 130.00
Sign board over the shop door 4.00

$ 1346.72
Inventory of Evert Egerton  
Taken by Matthew Brown and Staats Van Deusen  
Source: New Jersey State Archives  
L11865

A true and perfect inventory of all and singular the goods, & chattles, rights, credits and personal estate of Evert Egerton, late of the city of New Brunswick in the County of Middlesex deceased taken and appraised by us on the fifth day of April in the year of our Lord eighteen hundred and thirty seven. 1837

<table>
<thead>
<tr>
<th>Item</th>
<th>Value</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sofa</td>
<td>40.00</td>
</tr>
<tr>
<td>Bureau</td>
<td>18.00</td>
</tr>
<tr>
<td>Looking Glass</td>
<td>5.00</td>
</tr>
<tr>
<td>Carpet &amp; rug</td>
<td>12.00</td>
</tr>
<tr>
<td>18 Fancy Chairs</td>
<td>18.00</td>
</tr>
<tr>
<td>Work Table</td>
<td>3.00</td>
</tr>
<tr>
<td>Pair window blinds</td>
<td>5.00</td>
</tr>
<tr>
<td>Andirons, tongs &amp;c.</td>
<td>4.00</td>
</tr>
<tr>
<td>4 Glass lamps</td>
<td>3.00</td>
</tr>
<tr>
<td>Sundry books</td>
<td>10.00</td>
</tr>
<tr>
<td>Crockery in closet</td>
<td>3.00</td>
</tr>
<tr>
<td>3 waiters</td>
<td>2.00</td>
</tr>
<tr>
<td>Rocking Chair</td>
<td>7.00</td>
</tr>
<tr>
<td>Table</td>
<td>8.00</td>
</tr>
<tr>
<td>China &amp;c in the Bureau</td>
<td>10.00</td>
</tr>
<tr>
<td>Looking Glass</td>
<td>12.00</td>
</tr>
<tr>
<td>Carpet &amp; rug</td>
<td>12.00</td>
</tr>
<tr>
<td>Claw Table</td>
<td>20.00</td>
</tr>
<tr>
<td>Mantle Lamps</td>
<td>15.00</td>
</tr>
<tr>
<td>Pair window blinds</td>
<td>5.00</td>
</tr>
<tr>
<td>Dining Table</td>
<td>10.00</td>
</tr>
<tr>
<td>Hall carpet</td>
<td>4.00</td>
</tr>
<tr>
<td>Straw carpet &amp;c.</td>
<td>4.00</td>
</tr>
<tr>
<td>Mantle clock</td>
<td>8.00</td>
</tr>
<tr>
<td>Rag Carpet</td>
<td>3.00</td>
</tr>
<tr>
<td>Bedstead, bed bolster &amp; pillows</td>
<td>24.00</td>
</tr>
<tr>
<td>Dressing Bureau</td>
<td>18.00</td>
</tr>
<tr>
<td>Wash stand</td>
<td>3.00</td>
</tr>
<tr>
<td>Six chairs</td>
<td>3.00</td>
</tr>
<tr>
<td>Rag Carpet</td>
<td>4.00</td>
</tr>
<tr>
<td>Cot and bed</td>
<td>5.00</td>
</tr>
<tr>
<td>Bedstead &amp; Bed</td>
<td>18.00</td>
</tr>
<tr>
<td>Dressing table</td>
<td>10.00</td>
</tr>
</tbody>
</table>
Cradle 5.00
Washstand 3.00
Ten chairs 4.00
Carpet 20.00
pr. footstools .50
Bed, bolster, pillows 5.00
six chairs 2.00
Pine table and small looking glass 1.00
pair cast iron andirons & small glass 1.50
Clothes closet 12.00
Crib & bed 8.00
Table 3.00
Oil cloth carpet 3.00
kitchen table 1.50
Cooking stove 20.00

$415.50

Brass kettle 8.00
3 iron pots 2.00
Sundry earthenware 1.00
tubs & pails 2.00
knives & forks 1.00
clothes horse 1.00
pan griddle and gridiron 1.50
two pr. sad irons & sundries in the Garret 6.75
pair of brass candlesticks, saw & axe 1.75
Safe & provision cask 4.00
Silver watch 8.00
cash 41.00
F. Randolph's note 46.15
twelve do. tea spoons 12.00
Two sets knives & forks 18.00
new Cabinetware in the shop viz.
Bureau 18.00
Side Table 35.00
work stand 10.00
Three tables 14.00 1/2
one do. [table] 14.00
Desk 4.00
Three square stands 5.00
washstand 3.00
Two bedsteads 6.00
<table>
<thead>
<tr>
<th>Description</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Five bedsteads</td>
<td>30.00</td>
</tr>
<tr>
<td>One do</td>
<td>5.00</td>
</tr>
<tr>
<td>Lumber in the barn</td>
<td>80.72</td>
</tr>
<tr>
<td>John Egerton’s account for lumber</td>
<td>203.30</td>
</tr>
<tr>
<td>One half of new furniture belonging to the late firm of M. Egerton &amp; Son</td>
<td>108.00</td>
</tr>
<tr>
<td>Eight shares Merchants Exchange Bank</td>
<td>400.00</td>
</tr>
<tr>
<td>Twelve do. Leather manufacturers do.</td>
<td>600.00</td>
</tr>
<tr>
<td>Three do. Washing Insurance Stock (failed)</td>
<td></td>
</tr>
</tbody>
</table>

$2121.32

One undivided third part of the personal estate of Matthew Egerton dec'd, amount of inventory in the hands of Jno. B. Egerton Adm. $1839.41.
Inventory of John Bergen Egerton
Taken by Matthew Brown and David Voorhees Jr.¹
Source: Rutgers Special Collections and University Archives, New Brunswick File, “Egerton”

A true and perfect Inventory of all and singular the goods & chattels, rights, and credits & personal property of John B. Egerton late of the City of New Brunswick in the County of Middlesex & State of New Jersey dec. Made this fourth day of May one thousand eight hundred and thirty eight as appraised by us—

[Bonds, Notes & Stock]
Alexander Launey’s Bond 1200.00
   Interest from May 1st 1837 72.00
Joseph French’s Bond 1200.00
   Interest from May 1st 1837 72.00
George G. Nevius Bond 250.00
   Interest from May 26th 1837 14.79
George G. Nevius Bond 250.00
   Interest from July 12th 1837 7.20
David Voorhees Jr. Bond 500.00
   Interest from May 1st 1837 30.00
Isaac Slover’s Bond 450.00
   Interest from May 1st 1836 54.00
Peter Gordon’s Note 50.00
   Interest from
John Brush Note 88.84
Twenty five Shares of Stock in the
New Brunswick fire Insurance Comp $12.50
   par price 312.50

[Watch] Silver Patent Lever Watch 30.00

[Cabinet Materials in the Store House]
Stock of Mahogany Boards & Plank 12.00
Six Sets high Bed Posts $10.50. 4 Sets French Do. $2.25 12.75
Three Do. Field Do. $2.06. 4 sets stump Posts 1.50 3.56
35 ft. Curled Maple joist @ 3 cts $1.05. Lot Cot joist $3.00 4.05
Lot of Bedsted rail joist $5.00. 2 Lot Bed tops $4.00 9.00
Lot of Bilsted Coffin Stuff $5. Lot 2 in poplar plank $10 15.00
Lot of Cherry Boards $2.50. Lot inch Bilsted $2.50 5.00
Entire Lot of Walnut Coffin Stuff 15.00

¹This manuscript inventory is unsigned. Brown and Voorhees signed the official copy which was edited and transcribed into the Middlesex County probate records.
Lot of inch Walnut $3.50. Lot Maple Boards $3.00 6.50

Amount Brot Over

Lot of White Pine in the Garret of the Store house 35.00
Remaining Lumber in the store house 1.00

[Barn Lumber]
Entire stock of 1/2 Poplar on the Barn stairs 18.00
Lot of Cherry joist $3.50. Lot of Swingle $1 4.50
Lot of Prime Cherry in the Barn 25.00

[Stock of furniture ready made in the Ware Room]
Three cherry Breakfast tables with drawers 13.50
four Do. Dining tables @ 5.50 22.00
two Do. Do. @ 6$ 12.00
One Cherry Bureau 10.00
Three Mahogany Breakfast tables @ 11$ 33.00
One Do. Dining table 12.00
Scroll Block Side table 25.00
Four Lyre [Lyne?] Front Bureaus @ 25$ 100.00
Dressing Bureau Marble top 40.00
Do. Mahogany top 30.00
Do. Do. -- 25.00
Two pier tables @ 40$ 80.00
Two Sofas @ 60$ 120.00
One Wash Stand or Closet Marble top 18.00
Two Mahogany Work stands @ 9$ 18.00
Cherry Cradle 4$. two Book shelves @ 2$ 8.00
one painted Wash Stand 3.00
one Childs Cribb (Painted) 5.00
Seven field Bedsteds @ 4$75 cts 33.25
Five high Post Bedsteds @ 5$50 cts 27.50
One French Do. 4$. one Do. 5$. one stump Do. $2.50 11.50
Two single Cotts @ 3 Dolls 6$. one double Do. 4 10.00
Two Painted Wash Stands @ 2 1/2 5$. two Candle Do. @ 8/$2 7.00
One Pine Closet 5$. Small Pine table 2$ 7.00
One Cherry Work Stand 20/ 2.50. One stained W Stand 12/- 4.00
One Large Mahogany Ward Robe 65.00
One Looking Glass Frame 4/- .50

Lot of Lumber in the Ware Room Garret 2.50
Lot of Glue 10 Dolls. Part of a barrel V. Red 3$ 13.00
All the Cuttings of Lumber on floor of Shop Garret 4.00

Amount Brot Over

[Veneers]
Lot of Shaded veneers & Cuttings of Do. 3.00
12 Crutch Veneers @ 20 cts. 12 Do. @ 8 cts 3.36
19 Sets of Cherry table Legs @ 25 cts 4.75

[Tools &c]
Turning Lathe tools, rests, Chucks, & Appendages 25.00
Work Bench 12$. five Bench saws 5$ 17.00
2 Frame saws @ 75 cts $1.50. One set Brace & Bills $3.50 5.00
Moving Plow & Bitts 3$. 6 Bench planes 2$ 5.00
Lot of Moulding, grooving & Rabet Planes 3.50
10 hands @ 4/- 5$. 9 small Do. @ 1/- 1.12 1/2 6.12 1/2
Remaining tools including Chisels, squares, gagues, hammer, Mallets, dividers, &c &c 4.00
Small Chest with Various tools, (a screw plate &c) 3.00
A Box with Carveing tools, gouges, &c 2.50
2 Demijons & Jug, with some varnish 2.00
Stove & Pipe $2.50. Lot of Bees Wax 1.25 3.75
Lot of Large Wire 25 cts. Glue Kettle $1.50 1.75
Lot of Old Moulding Planes in the rack 5.00

[Hard Ware]
Lot of Hardware in the closet as follows
Table hinges 3$. Bed Lath hinges 3/- 4.00
one set socket castor 4/- two sets plate Do. @ 3/- 75 cts 1.25
Lot of screws 5/8- 1 1/2- & 2 1/2 in. 1.37
1/2 doz glass knobs 3/- Lot of Braces 2/- .62
8 Drawer Locks @ 10 cts. 2 Brass knobs 10 cts .90

$5612.31