


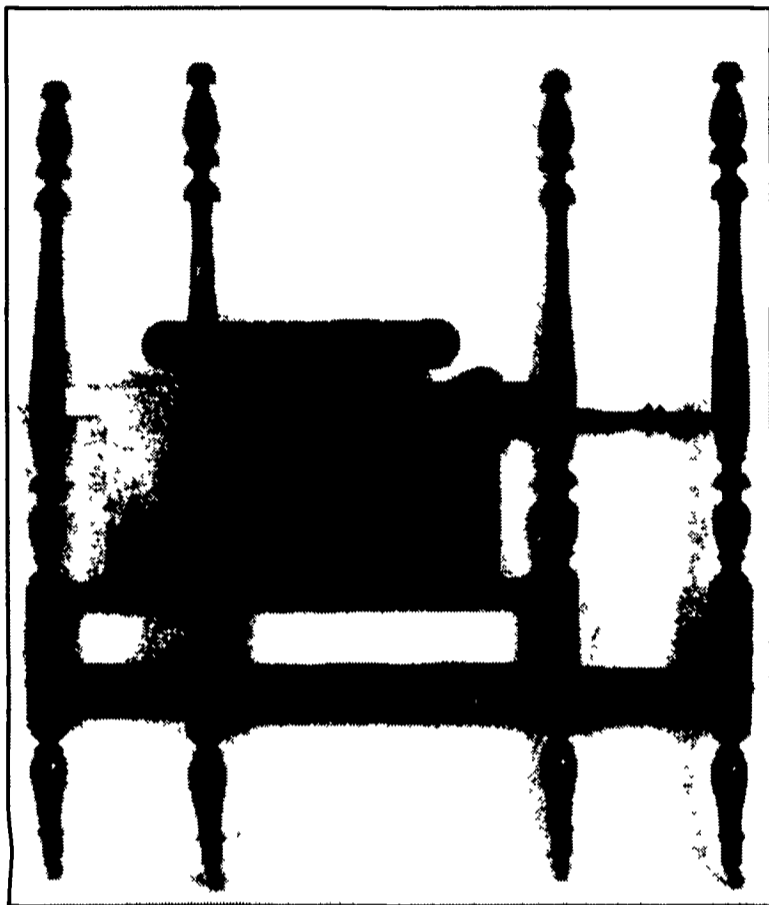
THE ANTIQUE DETECTIVE

Anne Gilbert



Beds One Of The Earliest Status Symbols
 These days we take our beds for granted. Just about everybody has one whether plain or fancy. Would you believe beds were once a symbol of wealth and power? And, early examples weren't often very comfortable. Not even for Persian potentates.

By the 18th and 19th centuries the bed had come a long way. Not only for comfort but design. When they come to auction they can be pricey. What counts now are design, age and maker. An elaborate Victorian four poster bed can sell at auction for more than \$5,000.



One of pair, Sheraton style, carved pineapple post beds. Sold at auction for \$1,092.50. Photo credit: James Julia auctions, Fairfield, Maine.

Even a 20th century reproduction can do well. This happened when a pair of twin size, Sheraton style carved pineapple post beds fetched \$1,092.50 at a January, James Julia auction.

Ancient drawings show that beds in Egypt, Persia, Greece and Rome were simple structures of stone, softened with animal skins and textiles. However, they were lavished with inlays or appliques of metals and ivory.

In Greece and Rome the bed frames were high. For the wealthy and royalty, headboards were inlaid with gold, silver and bronze.

Not so lucky were the Northern Europeans during those times. Their beds were piles of leaves on the floor, covered with skins. By the middle ages the mattress was invented. It was stuffed with feathers, wool or hair. The bed was on it's way to becoming an object of importance.

Bedsteads have always followed the prevailing taste of their time.

Before the reign of Queen Anne in England, some stood as high as 11 feet, along with massive court cupboards. There was a practical reason as well as aesthetic for the heavily, velvet draped, cornice-canopy. Drapery kept out the cold air.

In France at the same time, huge bed frames were engulfed in costly fabrics. Even though beds became lighter and simpler by the 18th century, it was their designers who made them important. In England, costly were beds made by noted designers Chippendale, Hepplewhite, Adams, and Sharaton.

American headboard styles began radical changes in the 1860s evolving from the four poster and baluster styles. During the era of the rococo revival headboards became higher and were often covered with a partial wood canopy frame and drapery. By the 1880s-1890s, the canopy frame had disappeared and the headboard was even higher, towering and heavy in appearance. Among the woods favored was golden oak. Decorations were applied or carved in the more expensive pieces. They were often part of a bedroom suite.

By the end of the 19th century into the early 20th, the swirling lines of the Art Nouveau style dictated the look. It was followed by the stark, sparse lines of Arts and Crafts style.

A radical change in both the appearance and materials came with the introduction of the Art Deco style to America in the 1920s. Headboards became low. The favored materials were walnut and oak. The more expensive beds (and bedroom suites) were

combined wood with aluminum, ivory, black lacquer, ebony and chrome.

The 1940s-1950s Modernism movement brought yet more changes to the bed. Molded plywood and plastics gave it a different look. It was also the time when the platform bed was introduced. Sculptured acrylics were often combined with exotic woods.

CLUES: If you want to know what the next "hot" bed fashion will be, pay attention to the expensive furniture ads. A few years ago there was a revival of the 19th century Empire "sleigh" bed. Copies and reproductions were popular for five years.

While most of the early styles have been reproduced, a possible exception could be the late Victorian massive headboards. However, with all of the carved furniture repros coming here from Indonesia I could be wrong. Look for circular saw marks that would be on authentic late 19th century pieces, and signs of wear. Otherwise be happy with a finely carved reproduction.

=AUCTION=

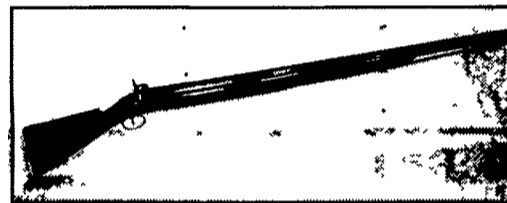
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St. Etienne Veyron fils Cadet punt gun

HIGHLIGHTS

HANDGUNS: COLT - 3rd model Dragoon, cut for stock; original 3rd model Dragoon stock; model 1860 Army, vine type factory engraving, original carved ivory grips with Mexican eagle & snake; 1st model 1851 Navy; model 1849 London Pocket, Root model; Standard; model 1908; model 1911; Mark IV; 3 Third Generation SAA; New Frontier Buntline, Python, Buntline Special, 3rd model derringers, **REMINGTON** - New Model, model 1861 Navy; **S&W** - 1-1/2, factory engraved by Nemschke, K38, 60; 29-2, 645; **Manhattan** Series I & Series II Navy; Pettengill Army; U.S. Model 1836 Johnson; U.S. Navy Model 1842 Ames; Starr Arms Double Action Army, **Pepperboxes** - Allen & Thurber, Allen & Wheelock, Blunt & Symms, Spanish cal.44RF, Cooper, Rare American cal.40 dueling; English duck foot flintlock; Austrian Model 1859, Forehand & Wadsworth; Rogers & Spencer; National Arms Co.; Enfield double action Mark II, British Trantor style; Freeman, Pond, Belgian cal.31 pinfire, Cheltenham "Hillebrandt patent"; DWM Luger 1916, **Ruger** Blackhawks, **Walther**-P38; **PPK**; **H&K SP89**; etc.

LONGGUNS: St. Etienne Veyron fils Cadet punt gun, 57" barrel over 1" bore; **WINCHESTER** - model 1866 carbine and musket; model 1873; model 1892, model 1894, model 1906, fine pre-'64 model 70's in 22 Hotnet carbine, 220 Swift Varmint, 250-3000, 257 Roberts, 300 Savage, 300Mag carbine, 308Win, 7.65mm, 9mm, model 94's, 3 **Spencer** rifles, 3 **Sharps** model 1859, 2 **Burnside** rifles, other **Civil War** examples by **US Springfield** 1837, 1864, **Joslyn** 1864, **Trenton**; **Tower**; **Wickham** 1816 conv., **Maynard**; **Whitney** 1841, **Robbins & Lawrence** 1841, **Gallager** Forager, **Remington** rolling blocks, **US Springfield** model 1873, **Bullard** 1886, **Sturm**, **Ruger** models 1-S 300H&H, 1-A7mm-08, M77 Mauser; Mini-14, **Browning** BAR, model 53, **Invictor**, **Colt AR-15** and **Target Match** model #6700; **SHOTGUNS**- Beretta, Browning, Ithaca, Mossberg, Remington, Stevens, Winchester, etc

MISCELLANY: fine Henry cartridge box, B KITTREDGE&Co.CIN.O., all copper flashing, original lining, US powder horn, ornately carved with American flag, Federal eagle, figures, animals, vegetation, geometric border decoration, 1848; Indian Relics; Bowie knives, Civil War swords, bayonets, accessories; WWII clothing and accessories, thousands of rounds of ammo! Liberty Washington premium model 40cu ft. gun safe, forest green metallic exterior with fitted interior; Gun shop sign, circa 1950; Iver Johnson Arms & Cycle Works bicycle; etc., etc.

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