



“So that the future may learn from the past.”

— JOHN D. ROCKEFELLER, JR.



WILLIAMSBURG RESERVE COLLECTION

Celebrating the Origin of American Style.



COLONIAL WILLIAMSBURG

Eighteenth-Century Williamsburg, the capital of the colony of Virginia, owed its inception to politics, its design to human ingenuity, and its prosperity to government, commerce and war. Though never larger in size than a small English country town, Virginia's metropolis became Virginia's center of imperial rule, transatlantic trade, enlightened ideas and genteel fashion. Williamsburg served the populace of the surrounding colonies as a marketplace for goods and services, as a legal, administrative and religious center, and as a resort for shopping, information and diversion.



But the capital was also a complex urban community with its own patterns of work, family life and cultural activities. Within Williamsburg's year round populations, a rich tapestry of personal, familial, work, social, racial, gender and cultural relationships could be found.

In Williamsburg patriots such as Patrick Henry protested parliamentary taxation by asserting their right as freeborn Englishmen to be taxed only by representatives of their own choosing. When British authorities reasserted their parliamentary sovereign right to tax the King's subjects wherever they reside, Thomas Jefferson, George Mason, James Madison, George Washington and other Virginians claimed their right to govern themselves by virtue of their honesty and the logic of common sense.

Many other Americans joined these Virginians in defending their countrymen's liberties against what they came to regard as British tyranny. They fought for and won their independence. And they then fashioned governments and institutions of self-rule, many of which guide our lives today. These are the events, the personalities,

the ideas from our national past that can be experienced, appreciated and learned at Colonial Williamsburg today. Virginia's old capital was saved from destruction and is still in the process of being restored. By the late 1930s, most of the major buildings of 18th-Century Williamsburg had been restored or reconstructed thanks to the generosity of John D. Rockefeller, Jr. Today, in the historic area of Williamsburg the story is told of how colonists of English, African and European decent fashioned from their lives together a new order, an American society and culture and struggled to secure freedom and prosperity for all.



This is where America begins . . .

This is America's Williamsburg.

A PLACE IN HISTORY

The Colonial Williamsburg Foundation has been collecting decorative furnishings of the period 1660-1820 for over seventy years, building one of the world's premier collections of English and American antiques. The styles represented in the Colonial Williamsburg collection comprise four art historical periods: baroque, circa 1660-1770; late baroque, circa 1720-1745; rococo, circa 1745-1770; and neoclassical, circa 1770-1810.

History of the Reproductions Program

Reproductions of works of art have along and honorable history. They have been sought by discriminating people for many hundreds of years as reproductions of something divine and admirable. One of the most discriminating and creative men ever associated with Williamsburg was Thomas Jefferson. Like many educated people of his time, he believed reproductions served an invaluable purpose, that they were enabling and dignifying because they recalled a great original with proven powers to arouse profound emotional and intellectual responses. Since 1936 the Colonial Williamsburg Foundation has been offering reproductions, adaptations and interpretations of seventeenth-century and early nineteenth-century antiques from its collection.



Committed to quality and education, Colonial Williamsburg's program is guided by a review committee of curators and historians with final say on each product. Items are carefully chosen for their enduring appeal. While the word "reproduction" is understood many ways in the popular mind, in association with Williamsburg it has been widely recognized as describing a copy that is as close to the original as modern industrial methods can possibly bring it.

At Stickle where reverence for tradition is coupled with an unwavering commitment to honest craftsmanship, we are proud to carry on this noble and honorable tradition into the twenty-first century.

THE FINISHING TOUCH

No two pieces are precisely alike when they come to the finishing room, where they spend a minimum of four days. Here, the innate beauty of the wood is coaxed forth with legendary Stickley care and craftsmanship. Our finishing process entails a complex series of applications, using clear dyes, rather than pigments. The most important of these is the base stain, an oil finish applied by hand. This stain penetrates deeply to wet the wood fibers and highlight the grain structure. Because it also penetrates unevenly, it creates an illusion of extraordinary depth.

The finishing of our WILLIAMSBURG product is a complex process that entails 31 distinct steps. These include staining, highlighting, sealer sanding, glazing and antiquing. After applying the top coat lacquer, which provides a heat, alcohol, and mar resistant surface, we carefully sand, rub, wax and polish the exteriors and interiors to give them a warm, soft and mellow patina. The distinctive WILLIAMSBURG finishes evoke the mellow patina of aged old masterpieces.



Handsanding

After intensive machine sanding, every piece of furniture is thoroughly hand sanded – even the insides of the drawers. Excess glue is carefully removed from all joints. All sharp edges are eliminated, joints are flushed, any scratch marks are removed, and the pores of the wood are opened. Final hand sanding is meticulously executed by skilled craftspeople using time tested techniques.



The Finishing Touch

Hand-rubbing is one of the ways in which we are able to achieve the depth and clarity of the legendary Stickley finish.

This reproduction has elegant proportions and French-inspired lines. Rococo carved scrolls and acanthus leaves combine with serpentine curves, cabriole legs and ball and claw feet derived from an original design of a dragon clutching a pearl. Tradition suggests that the original English Serpentine Sofa may have been in the house of John Prince of Newburyport, Massachusetts, when Washington and Lafayette were guests there. The antique sofa was featured in the Girl Scouts Loan Exhibition sponsored by the American Art Galleries, NY in 1929. This was a milestone event because it was the first extensive public display of early American decorative arts. The pieces exhibited were selected by many of the most prominent curators of the day and their selections influenced scholars and interior designers for years to come.

CW-174 {OPPOSITE}
English Serpentine Sofa
H37 W33½ L88
Arm Height 32

ALSO AVAILABLE AS:
WA-174-78
English Serpentine Sofa
H37 W33½ L78

OPPOSITE: *CW-174* ENGLISH SERPENTINE SOFA, *CW-8* DANIEL SHUTE TEA TABLE,
WA-2022 PHILADELPHIA OPEN ARM CHAIR, SHALIMAR GARDEN-LIGHT GREEN (STICKLEY DESIGNER RUG)







CW-154

This small open arm sofa is a reproduction of an elegant English antique. Its late baroque style, often called Queen Anne after the early 18th-century British monarch, is characterized by simple, flowing lines. Scroll-like wings and pad feet grace the piece's cabriole legs while outcurving arms terminate into graceful volutes.

CW-154

Everard Settee

H37 W29 L53

Arm Height 25½



CW-68

A fine reproduction of an English chest, this small piece features an ingenious pullout shelf, handsome brass hardware and subtly graduated drawers. Made of fine-grained mahogany, it displays the neat and plain version of rococo style that reflected the contemporary English preference for classical order and clean lines. The antique chest, crafted sometime between 1740 and 1760, resides today in the 18th-century home of Scottish merchant Ebenezer Ewing.

CW-68

Ewing House Chest of Drawers

H30 W30 D17½

A particularly nice refinement of the Blackwell Serpentine Chest is the Chinese fretwork that replaces the usual reeded quarter-round pilasters in the canted corners. Note also how the shape of both the top and the feet conform to the graceful lines of the facade. Although experts attribute similar chests to the craftsmanship of Jonathan Gostelowe, research now reveals that a number of cabinetmakers produced this elegant form. Family tradition suggests the original Blackwell Serpentine Chest descended through the Stryker and Blackwell families of Germantown, Pennsylvania, but the identity of the piece's maker remains a mystery.

CW-201

Blackwell Serpentine Chest

H33 W46 D23½

OPPOSITE: *CW-201* BLACKWELL SERPENTINE CHEST



CW-8

Afternoon tea was an important 18th-century social institution. Tea, after all, was far more than a drink; it was an event. Tea tables of this quality were intended to demonstrate the owner's place in society. A precise reproduction of a piece crafted by an esteemed Massachusetts cabinetmaker, the Daniel Shute Tea Table recreates the original's delicate scalloped apron and graceful cabriole legs. When guests were at hand, the slides at either end of the table supported candlesticks and the generously proportioned top displayed a teapot and the essential accessories. The Reverend Daniel Shute, pastor of the Third Parish of Hingham and a delegate to the convention ratifying the Federal Constitution for the new state of Massachusetts, was the table's original owner. Mahogany and mahogany veneers.

CW-8

Daniel Shute Tea Table

H26½ W30½ D19½



CW-13

This striking reproduction exhibits the high back, flowing lines, boxwood inlay and sense of lightness and delicacy that are hallmarks of the neoclassic style. The 18th-century revival of interest in classical design was prompted in part by a growing fascination with Pompeii and Herculaneum, the ancient Roman sites of archeological excavations that began in the 1740s.

CW-13

New England Lolling Chair

H48 W26 D27

Arm Height 28

Distinguished by its guttee feet, this sofa table is fashioned after an antique sideboard table in Colonial Williamsburg's collections. The 1760 British antique features a carved fret on the table rail and curved brackets on the sides of the legs. The length of the sideboard table has been extended to form a sofa table, a furniture form that did not exist in the 18th century.

WA-2016M-2 {OPPOSITE}

Nelson-Galt Sofa Table

with Sable Marble Top

H32 W55 D21

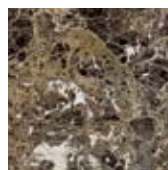
ALSO AVAILABLE AS:

WA-2016 **Wood Top**

WA-2016M-1 **Green Marble Top**



M-1 Green Marble



M-2 Sable Marble

OPPOSITE: *WA-2016M-2* NELSON-GALT SOFA TABLE WITH MARBLE TOP





WA-2022

This Philadelphia arm chair is adapted from a circa-1765 chair considered one of the "masterworks" of the furniture collection of Colonial Williamsburg. An unusually fashionable example of Philadelphia rococo style, the antique chair may have been created by noted cabinetmaker Thomas Affleck. This speculation has intrigued curators, especially because chairs of this type have a history of ownership in the Penn family. Since Affleck arrived in Philadelphia on the same ship as Governor Penn, further analysis might reveal that Affleck produced the chair for the Governor.

WA-2022

Philadelphia Open Arm Chair

H43½ W29½ D36

Arm Height 28¼



CW-209

Breakfast for the wealthy in Colonial times was enjoyed later in the morning, and often consisted of assorted breads accompanied by cold meats. Diners might also enjoy the occasional fruit pie or deep-fried dutch sweet cakes. This charming mahogany breakfast table features drop leaves, finely tapered legs, and intricate bellflower inlays. Single drawer with solid brass hardware.

CW-209

Virginia Breakfast Table

Open H29 W44 D31½

Closed H29 W20¼ D31½

This fine reproduction is based on an antique now on exhibit in the downstairs study of the George Wythe House. One of the most influential Americans of his time, Wythe was a lawyer, teacher, legislator and judge, and represented Williamsburg in the House of Burgesses. He was also a close friend and advisor to Thomas Jefferson and a signer of the Declaration of Independence. A gentleman of distinction such as Wythe would have stored his library in a bookcase, or a bookpress, like this. The bookcase is made of solid mahogany with frame and panel back construction and pinned mortise and tenon joinery. The lower drawer is side hung and center guided to insure proper alignment. The CW-164L bookcase has three adjustable glass shelves and a dimmer switch. Mahogany.

CW-164 {OPPOSITE}

Wythe House Bookcase

H79½ W47 D16

ALSO AVAILABLE AS:

CW-164L

Same as CW-164 with glass shelves and lights.

OPPOSITE: CW-164 WYTHE HOUSE BOOKCASE





Work tables became popular in England and America at the end of the 18th-century. Apparently inspired by French examples from the 1770s, they were intended for use by women and were usually fitted for storage of sewing and, occasionally, writing equipment. Evidence indicates that the lower drawer of the original mahogany antique once supported a bag for storing sewing projects. Like the original, our faithful reproduction displays an unusual construction feature: the front of the table has been gracefully hollowed to follow the curved contour of the top. Boxwood inlay enhances the mahogany veneer on top, drawers and legs.

CW-311

The Matthew Egerton Work Table
H29 W19 D15



CW-311

By 1800, Portsmouth, New Hampshire cabinetmakers had developed the art of coaxing beautiful contrasts in pattern and color from the thin wood sheets they applied to furniture. The same mahogany and curly maple veneers reveal their mysteries on this reproduction of a neoclassic chest of drawers, currently in Bassett Hall, the home of Mr. and Mrs. John D. Rockefeller, Jr. The Rockefellers filled Bassett Hall with their collections, creating a home that was warm and inviting. This chest that bears the home's name lives up to their high standards for furniture of beauty and charm. The Federal style chest displays drawers of mahogany and tiger maple veneers outlined with fine cock bead moulding around each drawer. The sides and legs are made of solid mahogany and all the drawers are side hung and center guided.

CW-202 {OPPOSITE}

Bassett Hall Chest of Drawers
H36½ W41 D21½

OPPOSITE: *CW-202* BASSETT HALL CHEST OF DRAWERS,
WA-2013 PHILADELPHIA EASY CHAIR, ROYAL PINE CORAL (STICKLEY DESIGNER RUG)







WA-1010

This handsome mahogany table is an adaptation of an antique that served an 18th century household as a tea table or candlestand. Featuring a tapering shaft, Stickle's Meyers Candlestand is supported by three graceful cabriole legs that terminate into snake feet. We have named this piece after Louis G. Meyers, a world-class furniture collector, who during the early years of the restoration helped the Colonial Williamsburg staff build its collection of fine antique furniture with acquisitions like this table.

WA-1010 {ABOVE}
Meyers Candlestand
H26¼ D20¼

ALSO AVAILABLE AS:
WA-1010-25
Meyers Candlestand
H26¼ D25



CW-48

The intricate back splat and four carved ball-and-claw feet of the New England corner or roundabout chair indicate its owner's desire for an elegant seat. Often made as part of a set, a similar Salem example with five matching side chairs can be seen in the front parlor of the Thomas Everard House in Colonial Williamsburg's Historic Area. Solid mahogany.

CW-48
New England Corner Chair
H31 W27 D27 (wall space)
Diagonally across arms 34

In the 18th-century, a seating piece like the Newport Easy Chair would be found only in the homes of the gentry. Easy chairs were costly since they required expensive fabric and a great deal of labor to produce. This outstanding reproduction shares its ancestor's pedigree of quality materials, superlative craftsmanship and great comfort. Just imagine what a sensuous treat such a chair would have offered in the days before central heat. When facing the fire on a blustery winter evening, the chair's ability to cradle heat and block drafts made this special seating piece a veritable haven.

CW-12 {OPPOSITE}
Newport Easy Chair
H46 W30 D29
Arm Height 25½

OPPOSITE: *CW-12* NEWPORT EASY CHAIR



WA-84

Board games were a popular pastime in the 18th century. Checkers, also known as "draughts", was a tavern favorite as well as the ancient Persian game of chess. Backgammon, thought to be of Aztec origin, was also "pursued at leisure times by most persons of opulence, and especially by the clergy." This mahogany gaming table is adapted from an English original circa-1800 in the collections of Colonial Williamsburg. (Game pieces not included.)

WA-84

Neoclassic Gaming Table

Open H29½ W41½ D28

Closed H29½ W23 D28



WA-2015

The Regency side and armchairs are copies of the Regency-style chair developed for the Williamsburg Inn in the 1930s. Located adjacent to Colonial Williamsburg's Historic Area, the Inn was constructed in the style of the 19th-century mineral spring spas and has been elegantly appointed in the Regency style. The grand dining area – the Regency Room – may be the Inn's most famous interior space. It features palm-inspired columns, crystal chandeliers, silk draperies and hand-painted Chinese wallpaper. These graceful, upholstered dining chairs surround tables covered in crisp linen. Stickley has developed this chair as the replacement for those currently in the Regency Room.

WA-2015 {ABOVE}

Regency Arm Chair

H36½ W23½ D24

WA-2014

Regency Side Chair

H36½ W21½ D24

Block front shell carved case furniture reached the pinnacle of its development in Newport, Rhode Island during the 18th-century. This beautifully proportioned Townsend chest illustrates 18th-century aesthetic principles and decorative motifs in a distinctly American furniture form. Its bold design was inspired by classical architecture and required the use of large blocks of swirl-grained mahogany. Carved in alternating convex and concave blocks, the wood-rich front resembled piers, each topped with a handsome shell-carved cap. The chest is a reproduction of a cherished antique that resides in the masterworks gallery of Colonial Williamsburg's DeWitt Wallace Museum. The antique is attributed to the cabinetmaking shop of John Townsend of Newport, RI, whose craftsmanship epitomized the block-front form among New England furniture-making shops.

CW-207 {OPPOSITE}

John Townsend Chest

H35 W38 D21

OPPOSITE: CW-207 JOHN TOWNSEND CHEST





WA-118-91

In the 17th-century, English upholsterers developed their art of stretching webbing and soft cushioning materials across furniture frames. This process upheld the sitter, and the craftsmen became known as "upholders." By the 18th-century, upholstering was a dominant profession in the American furniture trade. The fashion of the day, obviously influenced by available upholstery materials, dictated a preference for the crisp lines and smooth surfaces achieved by tightly applied upholstery. The reproduction English Rococo Sofa and companion adaptation loveseat honor the elegant tradition of an 18th century upholstery, but include ample cushioning to meet today's requirement for comfort. The straight fluted legs on the sofa and loveseat show the "neat and plain" version of the rococo style.

CW-118-91 {SHOWN}

English Rococo Sofa

H38½ W33 L91

Arm Height 32

ALSO AVAILABLE AS:

WA-118-66

English Rococo Loveseat

H38½ W33 L66



OPPOSITE: *CW-118-91* ENGLISH ROCOCO SOFA,
CW-2019 GOODWIN COCKTAIL TABLE





CW-206

Generally found only in the homes of the gentry, easy chairs were costly to produce, since they required not only the cabinet maker's time, but also plentiful quantities of fabric and the talents of a skilled upholsterer. They were prized for the extra measure of comfort they provided and for their ability to block drafts and cradle heat when placed in front of the fireplace. The new England Easy Chair offers all these features beautifully executed in the neoclassic style.

CW-206

New England Easy Chair

H46 W34 D31

Arm Height 25½

ALSO AVAILABLE:

WS-206-OT

New England Ottoman

H21 W24½ D22



WA-175-CH

WS-175-CH

Bassett Hall Chair

H36 W37 D36

Arm Height 25

WS-175-OT

Bassett Hall Ottoman

H19 W29½ D20



WS-175-OT

This piece of furniture is inspired by upholstery in the morning room in Bassett Hall, the Virginia home of John D. Rockefeller, Jr. and his wife Abby. The Rockefellers stayed at Bassett Hall when they traveled to Williamsburg to participate in the planning and oversight of the restoration of the colonial capitol. Their cozy home was furnished eclectically with comfortable early 20th-century upholstery, wonderful 18th-century antiques and charming folk art.

WS-175-84 {OPPOSITE}

Bassett Hall Sofa

H36 W36 L84

Arm Height 25

ALSO AVAILABLE AS:

WS-175-63

Bassett Hall Loveseat

H36 W36 L63

Arm Height 25

OPPOSITE: *WS-175-84* BASSETT HALL SOFA, *CW-164L* WYTHE HOUSE BOOKCASE,







WA-2019

The coffee or cocktail table, as we know it today, did not exist in the 18th century. Instead, it was popular to place a tea or breakfast table in front of or beside upholstered furniture. Though significantly taller than their modern counterparts, these tables were just as much a gathering place for family and friends. The Goodwin Cocktail table displays a beautiful mahogany veneer oval top with inlays of mahogany, tulip, maple and ebonized wood resting upon a single-turned column with four sweeping legs.

WA-2019

Goodwin Oval Cocktail Table

H19 W49 D30



This unusual piece is adapted from a pair of circa-1810 Chinese antiques in the central passageway at Providence Hall, an 18th-century home moved from Providence Forge, Virginia, to Colonial Williamsburg. The sofa is an example of Chinese export or "cargo" furniture, pieces shipped along with ceramics, spices and other decorative accessories from China to waiting Western markets in the 18th century. For added comfort, an upholstered seat replaces the cane seat on the original. Carved rosettes adorn the arm holds while the tapered legs terminate in brass sockets.

WA-2023 {OPPOSITE}

Providence Hall Cane Sofa

H38 W30 L82

Arm Height 28 to 32

OPPOSITE: WA-2023 PROVIDENCE HALL CANE SOFA, WA-2019 GOODWIN OVAL COCKTAIL TABLE, CW-202 BASSETT HALL CHEST OF DRAWERS, CW-13 NEW ENGLAND LOLLING CHAIR, SHALIMAR GARDEN-LIGHT GREEN (STICKLEY DESIGNER RUG)





WA-730

The Governor's Palace Tall Clock is an adaptation of a Scottish rococo design brought to Williamsburg, Virginia, in 1772 by Lord Dunmore, the last royal governor. Dunmore fled the Governor's Palace during June 1775. The following year his clock was sold at public auction to a Jamestown family. The family's 20th-century descendants gave it to Colonial Williamsburg. The adaptation features a painted dial and has been adjusted slightly to accommodate a German movement with triple chimes.

WA-730

Governor's Palace Tall Clock

H90 W19 D12½

Once known as "Easie" chairs, high-backed, upholstered armchairs with pronounced side wings kept their sitter warm by capturing and holding in heat from a fire. The Philadelphia Easy Chair is an adaptation of a chair from the collection of Mr. and Mrs. Archibald McCrea. The McCreas' collection and home, Carter's Grove plantation, were gifted to Colonial Williamsburg in 1969. The chair features acanthus carving on the mahogany legs, in place of shell carving on the original.

WA-2013 {OPPOSITE}

Philadelphia Easy Chair

H48 W37½ D36

Arm Height 28½ to 21

OPPOSITE: *WA-2013* PHILADELPHIA EASY CHAIR, *CW-202* BASSETT HALL CHEST OF DRAWERS, ROYAL PINE CORAL {STICKLEY DESIGNER RUG}





CW-205



CW-204

The Coates Arm and Side Chairs have quite a history. The antiques on which they are based are true masterpieces of the late baroque style. In fact, they have been recognized as perhaps the most artistically successful late baroque chairs produced in America. According to tradition, these sophisticated chairs were handed down through the Coates family of Philadelphia before their acquisition by Colonial Williamsburg. Our reproductions capture all the fine details of these important chairs including their angular balloon seats with recessed shells, voluted and acanthus carved knees, vase-shaped back splats and double S-scrolled crest rails.

CW-205 {OPPOSITE}

Coates Arm Chair

H42 W31½ D22½

Arm Height 29½

Seat Height 17½

CW-204

Coates Side Chair

H42 W21 D20½

Seat Height 17½

OPPOSITE: *CW-205* COATES ARM CHAIR

In the 18th century, men of wealth and education often had extensive libraries. Books with leather bindings were stored in large “bookpresses”, which today we refer to as breakfronts. This magnificent English mahogany bookpress is adapted from a circa-1750 antique in the collections of Colonial Williamsburg. It stands 99” as a set with an optional pediment and is crafted from mahogany solids with crotch mahogany veneer doors and swirl mahogany drawer fronts. One adjustable shelf behind each door.

WA-2020/WA-2021-1 {SHOWN}

Kensington Breakfront with

China Top

Overall H99 W70½ D18

WA-2020

Kensington Buffet

H32 W69 D17½

WA-2021-1

Kensington Breakfront China Top

with Mirror Back

H67 W70½ D18

H59 W70½ D18 (without pediment)

ALSO AVAILABLE AS:

WA-2021

Kensington Breakfront China Top

with Wood Back

H67 W70½ D18

H59 W70½ D18 (without pediment)

WA-2020/WA-2021-1



The double-pedestal dining table so beloved today became popular in the late 18th-century when homes began to be built with rooms designed specifically for dining. The Norfolk Dining Table is adapted from an important Virginia tilt-top table now in the Colonial Williamsburg collection. The table was first owned by Norfolk resident Daniel Barraud, whose son Philip resided in Williamsburg. It features a boldly turned pedestal and graceful tripod base with beautiful acanthus leaf carving and exquisite ball and claw feet.

WA-2002 {OPPOSITE}

Norfolk Dining Table

H30 W48 D74

With two 20” leaves, extends to 114”

Mahogany veneer top with highlighted border.

ALSO AVAILABLE AS:

WA-2002-3LVS

H30 W48 D74

With three 20” leaves, extends to 134”

Mahogany veneer top with highlighted border.

WA-2002-4LVS

H30 W48 D74

With four 12” leaves, extends to 122”

Solid top. No highlighting.

OPPOSITE: WA-2002 NORFOLK DINING TABLE, CW-204 COATES SIDE CHAIR, CW-205 COATES ARM CHAIR, WA-2020 KENSINGTON BREAKFRONT BUFFET, WA-2021-1 KENSINGTON BREAKFRONT CHINA TOP





CW-16A



CW-16

These fine chairs are based on a 1760s rococo antique stamped proudly by its maker, London cabinetmaker W. Huntsman. They illustrate the complexity of the rococo style. A lightness of form and a profusion of carved and pierced ornaments are evident. Features flow from the naturalistic crest rail to the back splat, comprised of an arch formed from ribbon-like elements flanked by elongated c-scrolls with a gothic-inspired trefoil at its base. The chairs rest on Chinese inspired Marlborough legs. Renowned cabinetmaker Thomas Chippendale described pieces that feature such a compendium of design elements as being in the "Gothic, Chinese and Modern" taste.

CW-16A

Huntsman Arm Chair

H37½ W25 D21½

Arm Height 20¼

Seat Height 27½

CW-16

Huntsman Side Chair

H37½ W23 D21½

Seat Height 27½

Before the neoclassic period, it wasn't unusual for a dining table to be pushed to the room's perimeter when not in use. Pedestal base tables like our mahogany adaptation were a response to the new era when changes in living habits dictated that furniture could be left in place.

The Goodwin Dining Table is named after the Reverend W.A.R. Goodwin, an early 20th-century rector of historic Bruton Parish Church. Reverend Goodwin inspired John D. Rockefeller, Jr. to undertake the restoration of the Historic Area of Williamsburg.

WA-2003 {OPPOSITE}

Goodwin Dining Table

H30 W46 D72

With two 20" leaves, extends to 112"

Mahogany veneer top with

highlighted border.

ALSO AVAILABLE AS:

WA-2003-3LVS

H30 W46 D72

With three 20" leaves, extends to 132"

Mahogany veneer top with

highlighted border.

WA-2003-4LVS

H30 W46 D72

With four 12" leaves, extends to 120"

Solid top. No highlighting.

OPPOSITE: *WA-2003* GOODWIN DINING TABLE, *CW-16* HUNTSMAN SIDE CHAIR, *CW-16A* HUNTSMAN ARM CHAIR, *WA-2005* CLASSICAL INLAY SIDEBOARD







WA-1068

The Governor's Palace Silver Chest is an adaptation of a fine 18th-century English gentleman's tool chest-on-stand. The gentleman's tool chest of the late 1700s was a beautiful, yet practical, piece proudly displayed indoors and fitted with tools required for occasional household repairs. On February 13, 1773, London ironmonger William Hewlett sold the tool chest that the Colonial Williamsburg Foundation would acquire almost two centuries later. Simple lines and delicate scale make it ideal for storage of silver or flatware in modern homes. The three top compartments have working locks, and all compartments have Pacific Silvercloth® liners.

WA-1068

The Governor's Palace Silver Chest

H36 W24 D13



CW-87

Called hunt boards by many modern furniture enthusiasts, small sideboards like this gained popularity in American homes by the late 18th-century. Our reproduction accurately portrays the original's neoclassic slender legs, arched center and octagonal key escutcheons. Rounded beading outlining the drawer edges completes the look. Solid mahogany with locking drawers and a Pacific Silvercloth® lined silver tray in center drawer.

CW-87 {OPPOSITE}

Piedmont Sideboard

H40½ W57 D20½

OPPOSITE: CW-87 PIEDMONT SIDEBOARD





CW-142A



CW-142

Our Sarah Richardson Arm and Side Chairs are reproduced from a set of six chairs that are now found in Colonial Williamsburg's extensive decorative art collection. The reproductions incorporate graceful mid-18th-century features, including a flowing bowed crest rail and S-shaped stiles. We named these chairs in honor of the woman who stitched the floral wool needlework used to cover the seats of the original chairs. Her circa 1740s handiwork survives today, but it has been removed from the furniture for safekeeping.

CW-142A

Sarah Richardson Arm Chair

H40½ W24 D22½

Arm Height 27½ Seat Height 18½

CW-142

Sarah Richardson Side Chair

H40½ W21½ D20½

Seat Height 18½

It wasn't until the end of the 18th-century, during the neoclassic period, that the sideboard became popular in America. This circa 1795 adaptation blends elements from two antique sideboards found in Colonial Williamsburg's collection. A Charleston antique lends this handsome piece its overall proportion, inlay decoration, center drawer and end doors. And a striking Baltimore sideboard is the influence for the graceful center arch. The center drawer contains a Pacific Silvercloth® liner with flap and a sliding utility tray. The gracefully tapered legs are completed with spade feet. A compass motif adorns the sides, while the inlaid husks, flutes and patera reflect the neoclassic style employed by period craftsmen. Mahogany and veneers.

WA-2005 {OPPOSITE}

Classical Inlay Sideboard

H36 W72 D27

OPPOSITE: *WA-2005* CLASSICAL INLAY SIDEBOARD





WA-2001



WA-2000

Thomas Jefferson had a keen sense of beauty and style, and he acquired several pieces of fashionable furniture while ambassador to France. So it is no surprise that the president was responsible for introducing and interpreting influential European furniture designs to Americans. The Albemarle Chair illustrates this influence. Similar in style to contemporary continental designs, the chair's bolder proportions reveal its American origins. The antique chair is thought to have been made in the joinery, or cabinetmaking, shop that existed on the grounds of the president's beloved Virginia estate, Monticello. The side chair is a recent addition to complement the versatile Albemarle Arm Chair.

WA-2001

Albemarle Arm Chair

H36½ W23 D24

Arm Height 27½ Seat Height 19

WA-2000

Albemarle Side Chair

H36½ W20 D23

Seat Height 19

OPPOSITE: WA-2000 ALBEMARLE SIDE CHAIR, WA-2001 ALBEMARLE ARM CHAIR,
 CW-207 JOHN TOWNSEND CHEST, 4358 ROUND DINING TABLE
 (STICKLEY TRADITIONAL COLLECTION)





WA-2006LC

The beautiful The Grove bed combines the 18th century tall post form with a headboard style popular in the early 20th century. It is adapted from a bed purchased by Mr. and Mrs. Archibald McCrea during their restoration of The Grove, the 18th-century plantation purchased by the McCreas in 1928. The Grove was acquired for the Colonial Williamsburg Foundation from the McCrea estate in 1964. Constructed of solid mahogany, the The Grove Bed embodies the confidence and romanticism of the Colonial Revival Style. It features lavish stylized acanthus leaf and plume carving on all four posts.

The Grove beds with canopies include four post extenders and four dowl pin anchors to secure the canopy to the top of the bed posts. Canopies must be ordered when beds are ordered to insure proper fit. Carved finials are not included with canopies.

The Grove Bed

Headboard 59

Footboard 19½

WA-2006B {OPPOSITE}

The Grove Queen Bed

H88 W68 L89½

WA-2006L

The Grove King Bed

H88 W83½ L89½

WA-2006CL

The Grove

California King Bed

H88 W79½ L93½

WA-2006LC {ABOVE}

The Grove King Bed &

Canopy with Extenders,

No Finials

H89½ W82 L88

ALSO AVAILABLE AS:

WA-2006BC

The Grove Queen Bed &

Canopy with Extenders, No

Finials

H89½ W66½ L88

WA-2006CLC

The Grove California

King Bed & Canopy with

Extenders, No Finials

H89½ W78 L92

OPPOSITE: WA-2006B THE GROVE BED, WA-2009 THE GROVE NIGHT STAND, SHALIMAR GARDEN-LIGHT GREEN {STICKLEY DESIGNER RUG COLLECTION}





CW-210PS

CW-210
Charleston Chest on Chest
H77 W45 D24½
Eleven locking drawers with swirl mahogany fronts.

ALSO AVAILABLE AS:
CW-0210PS
Charleston Chest on Chest
H88 W45 D24½
Eleven locking drawers with swirl mahogany fronts. Swan neck pediment with pierced crest board, carved finial and rosettes.



WA-2009



WA-2010



WS-2007

WA-2009
The Grove Night Stand
H30 W31 D17½
Four drawers. Solid brass hardware. Mahogany.

WA-2010
The Grove Mirror
H36 W50 D3½
Mahogany.

WS-2007
The Grove Dresser
H39½ W72 D20½
Jewelry tray in top right drawer. Solid brass hardware. Mahogany.

The The Grove Door Chest is a perfect complement to the exquisitely carved The Grove Bed. Distinctive fluted pilasters grace the upper section, while beautiful crotch mahogany adorns the door panels. Behind the doors are two shelves with six dividers. Three graduated drawers occupy the lower section. The door chest culminates with stepped crown moulding at the top and rests on ogee bracket feet. Exquisite sand-cast brasses enhance the elegance of the Door Chest. Solid brass hardware.

WA-2008 {OPPOSITE}
The Grove Door Chest
with Dividers
H80 W47 D24

OPPOSITE: WA-2008 THE GROVE DOOR CHEST



WA-0113

Named after the wife of Peyton Randolph, president of the first Continental Congress, this collector's edition desk is an adaptation of a versatile circa-1740 mahogany writing desk in the collections of Colonial Williamsburg. The compartments of the desk's interior have been modified from the original to enhance the work space. During the "Age of Enlightenment" a desk such as this would have been a prized possession of an urbane gentleman or lady of means. A limited edition of only 250 will be made.

WA-0113

Elizabeth Randolph

Writing Desk

H38 W25¾ D16¾



WA-2018B

The Livingston Pencil Post Bed is adapted from an 18th century antique in the collections of Colonial Williamsburg. The term "pencil post" was coined in the 20th century to describe a bed with head posts that taper upward from the rails until the posts achieve an octagonal form. An urn-shaped round finial tops each Livingston Bed post which transitions into a square form and terminates into a Marlboroughfoot. Mahogany.

WA-2018B

Livingston Queen Bed

H86½ W66½ L86½

Headboard Height 50

ALSO AVAILABLE AS:

WA-2018L

Livingston King Bed

H86½ W82½ L86½

WA-2018CL

Livingston California King Bed

H86½ W78½ L90½

OPPOSITE: WA-2018B LIVINGSTON BED

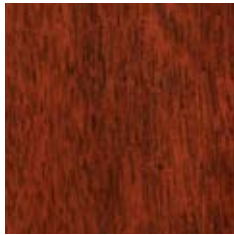


WILLIAMSBURG RESERVE COLLECTION FINISHES

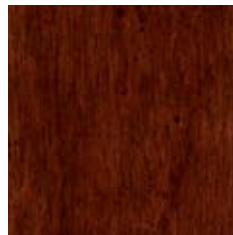
Mahogany Finishes



*Aged Heirloom Premium
Distressed Finish - 45*



Richmond - 46



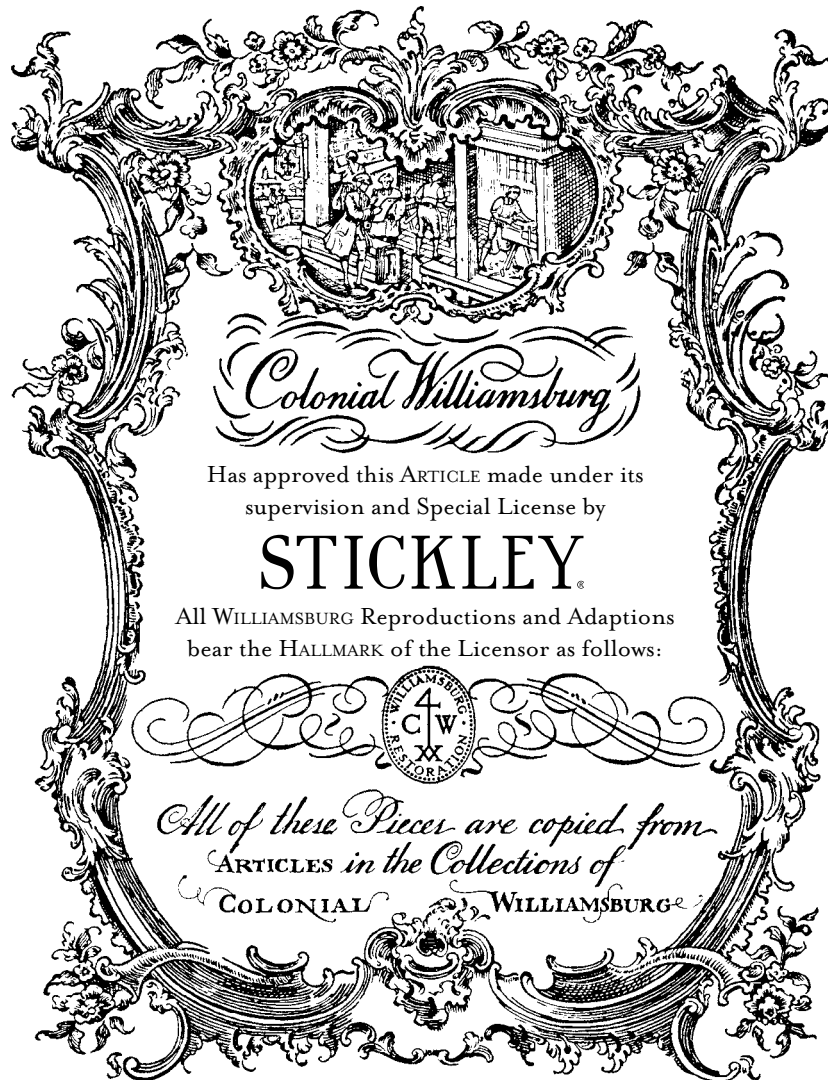
Heirloom - 47



Old Virginia - 48

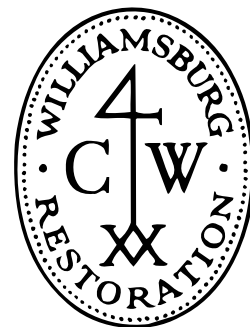
The images printed here cannot begin to convey the depth, clarity, and beauty of our hand-rubbed finishes. This page is intended only to show the wide variety of finishes that we offer. This page is intended only to show the wide variety of finishes that we offer. Please use it as a general reference, but not as the basis for selecting your finish. We encourage you to visit an authorized Stickley dealer near you to experience the beauty of our finishes first hand.

CERTIFICATE OF AUTHENTICITY



WILLIAMSBURG REPRODUCTION PROGRAM

This hallmark, designed from an early shipper's mark, is used to identify authentic reproductions and adaptations of 17th and 18th century English and American antiques in the Colonial Williamsburg Foundation collection. The products are produced by licensed manufacturers of the Foundation.



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THE CARE OF STICKLEY FURNITURE

Since 1900 Stickley Craftsmen have been making history by creating masterful pieces by hand. From designing each piece to executing the intricate details of making it a work of art, each step is meticulously perfected. Because we have taken so much care in making the antiques of the future, we hope you will cherish each Stickley piece as a precious work of art and care for it accordingly, preserving its original beauty which will undoubtedly be enhanced with age.

- *Avoid exposure to strong sunlight. This may cause discoloration.*
- *When protecting the tops with glass, do not use felt dots, plastic dots, or cork under glass.*
- *Lift objects, do not drag them.*
- *Avoid exposure to extreme heat or cold. Table pads are advisable. Trivets and placemats are useful, but will not prevent blushing if utensils are extremely hot.*
- *Do not use nail polish remover, hair spray or perfume, most of which contain alcohol, near the furniture.*
- *Be cautious about placing rubber or plastic products on the furniture since a chemical reaction may cause a deterioration in the finish.*
- *Do not use products containing silicone.*
- *Never place heavy objects or table pads on freshly polished surfaces.*

STICKLEY FURNITURE DRESSING

It was Leopold Stickley who first captured the inherent beauty of the “aging” of cherry and created a special-formula dressing that preserves and beautifies this mellowed finish through successive applications. The dressing gives full play to the color and unique figuration of the wood. It brings out the clarity, transparency, and depth of finish so necessary to obtaining the full artistic effect. Stickley dressing may be used to advantage on other furniture as well as Stickley pieces. It surpasses other dressings in emphasizing the beauty of choice cabinet wood and in building up the lustrous patina of rare old age.

Some finishes are best maintained with a paste wax. Contact your Stickley dealer or sales professional for specific care instructions or email us at care@stickley.com.

WARRANTY

We believe so strongly in the integrity of our workmanship that we offer you the Stickley Lifetime Promise. We want you to be truly pleased with your Stickley furniture as it becomes an important part of your family for generations to come.

We offer a Manufacturer's Limited Lifetime Warranty against defects on all case goods except dining and office chairs. Should the furniture fail structurally at any time during the lifetime of the original owner, because of workmanship or material, we will repair or replace at our discretion.

Stickley offers Five Year Limited Warranty against defects on the following: dining chairs, office chairs, finishes, and mechanical devices (clock movements, recliner mechanisms, etc.). Should these items fail within five years of purchase due to manufacturing defects, we will repair or replace it at our discretion.

This warranty does not apply to fabric or leather supplied by Stickley or the customer. Warranty does not apply to customer damage, alteration, or accident. Seasonal wood movement on solid wood products is normal and is not considered a warranty issue.

For a copy of the Stickley Warranty in its entirety, please ask your Stickley retailer or visit www.stickley.com

With proper care, and the Stickley Lifetime Promise, you can be assured that your Stickley furniture is destined to become a cherished family heirloom.

DESIGN

Stickley reserves the right to change, modify, discontinue or improve any product designs, finishes, or specifications at our discretion and without prior notice.