



STAFF REPORT

Town of Wellesley - Planning Department

Application: DR-2017-36 – 8 Lowell Road - Preservation Determination
Subject Property: 8 Lowell Road (Assessor's Parcel ID # 95-38-A)
Applicant: Charlene D. Oliver
Property Owner: Charlene D. Oliver
Date: Report prepared 1/3/2018 for 1/9/2018 Historical Commission Meeting
Staff Contact: Claudia Zarazua, Planner; Michael Zehner, Planning Director
Staff Recommendation: **Preferably Preserved**

APPLICATION OVERVIEW

Applications for Eligibility Notice and Preservation Determination were submitted on December 4, 2017 indicating the intent to demolish, in its entirety, a building located on the property and used as a dwelling. An Eligibility Notice was issued on December 11, 2017 determining the subject building to be an Eligible Building. A public hearing before the Historical Commission is scheduled for January 9, 2018.

DESCRIPTION

In consideration of the application for Eligibility Notice, it was determined that the original dwelling was constructed no earlier than September 12, 1925, the date provided on Building Permit "No. 1945" for the construction of a "dwelling" on 110 Cliff Road (the Applicant/Owner indicated the construction date to be 1931, relying on the Assessors Property Record Card). Further, the permit was issued for property addressed as 110 Cliff Road; while no such address currently exists, the address was changed to 8 Lowell Road when the lot was subdivided into three lots in 1970 and then purchased by Lewis Horton. See Figure 1.

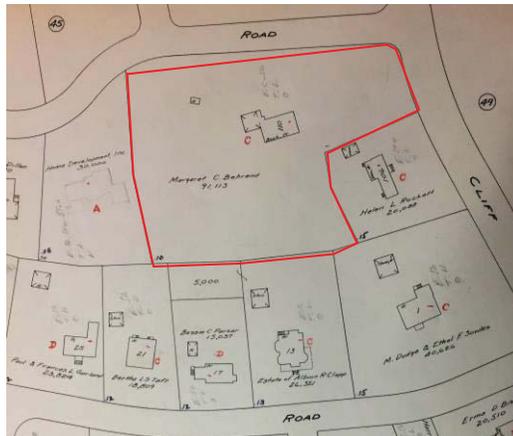


Figure 1. 1935 Town Plan

The property was originally owned by developer Albion Clapp and sold to Bernard Arthur Behrend (B. A. Behrend) in 1925. Behrend's widow, Margaret Behrend, sold the residence to Robert E. Dillon in 1941. In 1953, Walter and Annette Henry sold the property to Rich and Ruth Viguers. Then it was sold to Fran and Arria Ouellet in 1970. It was then sold to Lewis and Faith Horton in that same year. Faith Horton, widow of Lewis Horton, sold the property to current owner, Charlene D. Oliver, in 2017.

The dwelling is a 2-story with a side-gambrel roof, minimally altered with a two car garage and service quarters addition from 1933. In 1927 a detached wood shed was built on the rear of the building. Staff believes the original architecture of the house is best characterized as Colonial Revival in the Dutch Colonial substyle. Based on research, Staff determined that the Behrend commissioned Richardson, Bancroft, Richardson Architects to design this building as his primary residence and laboratory. See Figure 2.

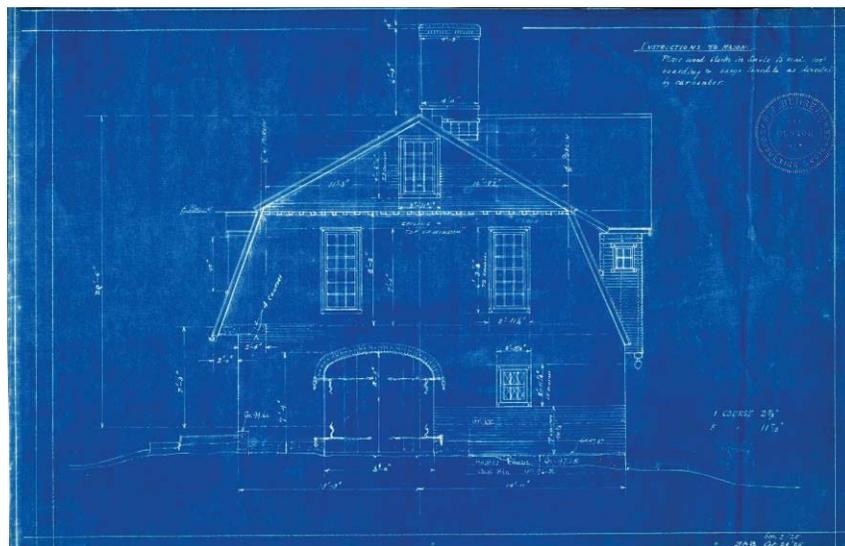


Figure 2 . B. A. Behrend Residence Side Elevation 1925, Courtesy of Clemson University Libraries' Special Collections and Archives

PRESERVATION DETERMINATION STANDARDS

In consideration of a Preservation Determination for the building, the Historical Commission is to determine whether or not the building should be Preferably Preserved, a term defined as building “the demolition of which that is proposed...would be detrimental to the historical or architectural heritage of the Town because such Building is (i) importantly associated with one or more historic persons or events, or with the architectural, cultural, political, economic or social history of the Town, the Commonwealth of Massachusetts or the United States of America, (ii) historically or architecturally important by reason of period, style, method of building construction or association with a particular architect or builder, either by itself or in the context of a group of Buildings, or (iii) located within one hundred fifty (150) feet of the boundary line

of any federal or local historic district and contextually similar to the Buildings located in the adjacent federal or local historic district.”

If the Commission determines that the Building should be Preferably Preserved, then no Demolition Permit with respect to such Building shall be issued until twelve (12) months after the date of the Preservation Determination.

STAFF RECOMMENDATION

Staff is of the opinion that the subject building **is not** (iii) located within one hundred fifty (150) feet of the boundary line of any federal or local historic district and contextually similar to the Buildings located in the adjacent federal or local historic district, but that the building **is** (i) associated with one or more historic persons or events, or with the architectural, cultural, political, economic or social history of the Town, the Commonwealth of Massachusetts or the United States of America, **and** (ii) historically or architecturally important by reason of period, style, method of building construction or association with a particular architect or builder, either by itself or in the context of a group of Buildings, and not.

With respect to standard (i), B. A. Behrend (1875-1932) was an electrical engineer and fellow of the American Institute of Electrical Engineers; the American Association for the Advancement of Science; the American Academy of Arts and Sciences; and a member of the American Society of Civil Engineers; the American Society of Mechanical Engineers; the Franklin Institute; and the formerly known Society for the Preservation of New England Antiquities, now known as Historic New England. Behrend published *Induction Motor and other Alternating Current Motors*, which he dedicated to his friends Nikola Tesla, Gisbert Kapp, André Blondel, and C. E. L. (Charles Eugene Lancelot) Brown. In 1908, he was put in charge of the power division of the engineering department at Westinghouse Electric and Manufacturing in Pittsburgh, Pennsylvania. Here he introduced the plate rotor for turbo-generators. Due to health problems, he relocated to Massachusetts and continued working as a consulting engineer for the company. In 1932, he was found shot to death in his home¹.

With respect to standard (ii), Staff is of the opinion that the construction method and style of the main residence is architecturally important by reason of period and style and is a distinct and important example of early Colonial Revival architecture. See Figure 3 & 4.

¹ The Times from Shreveport, Louisiana on March 26, 1932

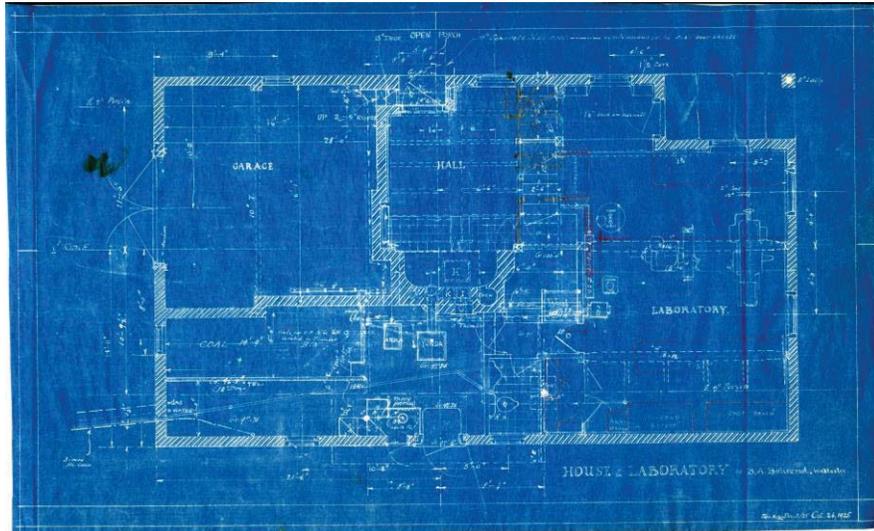


Figure 3 . B. A. Behrend Residence First Floor Plan 1925, Courtesy of Clemson University Libraries' Special Collections and Archives

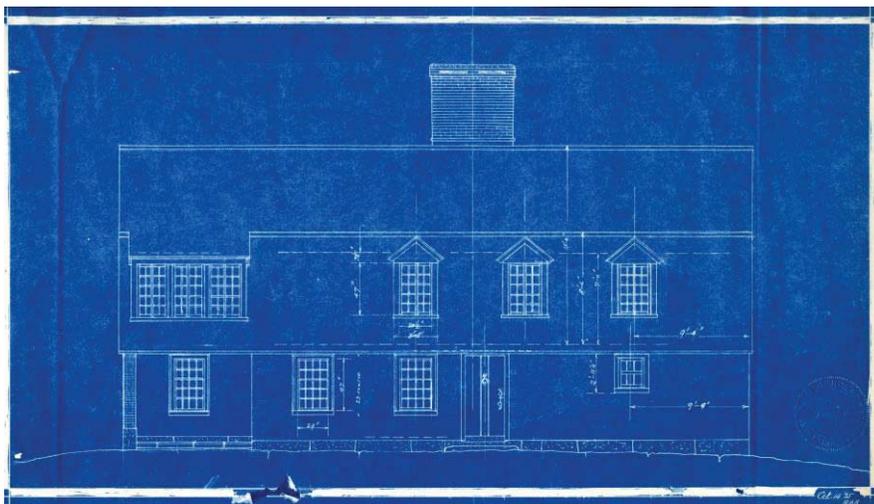


Figure 4. B. A. Behrend Residence Front Elevation 1925, Courtesy of Clemson University Libraries' Special Collections and Archives

Therefore, based upon the above, **Staff is of the opinion that the demolition of the subject building would be detrimental to the historical or architectural heritage of the Town and thus Staff recommends that the building should be deemed Preferably Preserved.**

Staff would also recommend that the Commission consider pursuing the placement of the property into a Single Building Historic District.

From the Bernard A. Behrend Collection, Mss.0240, Clemson University:

B. A. Behrend (1875-1932)

- Born in Villeneuve, Switzerland
- Married Margaret Plummer Chase (born October 7, 1895) of Brookline, Massachusetts in 1926
- Son of Moritz Behrend, founder the Hammermill Paper Company in Germany
- In his lifetime, Behrend was granted over 80 patents
- Fellow of the American Institute of Electrical Engineers and served on a number of their committees
- Worked on the development and design of alternating-current and direct-current electrical machinery and the design of the Jungfrau Railway.
- Behrend became associated with the Bullock Electric Manufacturing Company of Cincinnati in January 1900, and was shortly thereafter appointed its chief engineer. Under Behrend's guidance the company successfully produced its first alternating-current machinery, including alternating-current generators and induction motors.
- He built Bullock's first turbo-alternator, which won a grand prize at the Louisiana Purchase Exposition in 1904 and brought Behrend a gold medal.
- In 1908 the Westinghouse Electric and Manufacturing Company of East Pittsburgh, Pennsylvania invited Behrend to take charge of the power division of their engineering department. During this period, Behrend introduced the plate rotor for turbo-generators.
- Behrend moved to Boston, Massachusetts, opened an office as a consulting engineer and was retained in that capacity by the Westinghouse Company for many years.
- He designed large gas-engine-driven alternators for the power houses of Indiana Steel Company, Illinois Steel Company, United States Steel Corporation, and American Steel & Wire Company;
- He designed the electric generating units for several electric power companies, notably a group of units for Niagara Falls, and the steam-turbine units of the Brooklyn Edison Company and the Brooklyn Rapid Transit Company.
- Behrend also had an interest in architecture; he designed his own residence and laboratory in Wellesley Hills, Massachusetts



Collection Name: Bernard A. Behrend Collection

Mss/Series Identifier: Mss 240

Box: Articles and Sketches (Behrend 001-007) – 12

 Blueprints (Behrend 008-013) – Oversize Box 1

Folder: Articles and Sketches (Behrend 001-007) – 104

 Blueprints (Behrend 008-013) – 5

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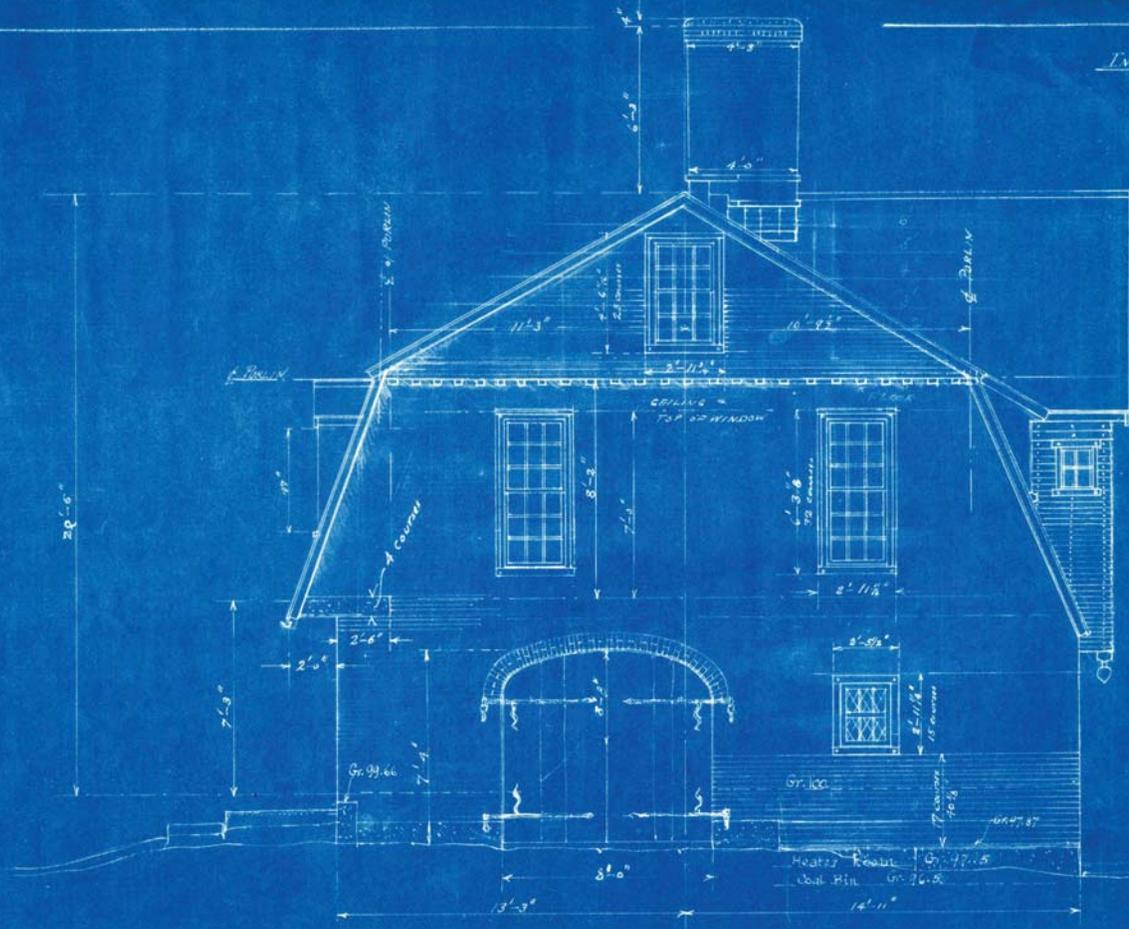
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<http://library.clemson.edu/depts/specialcollections/>

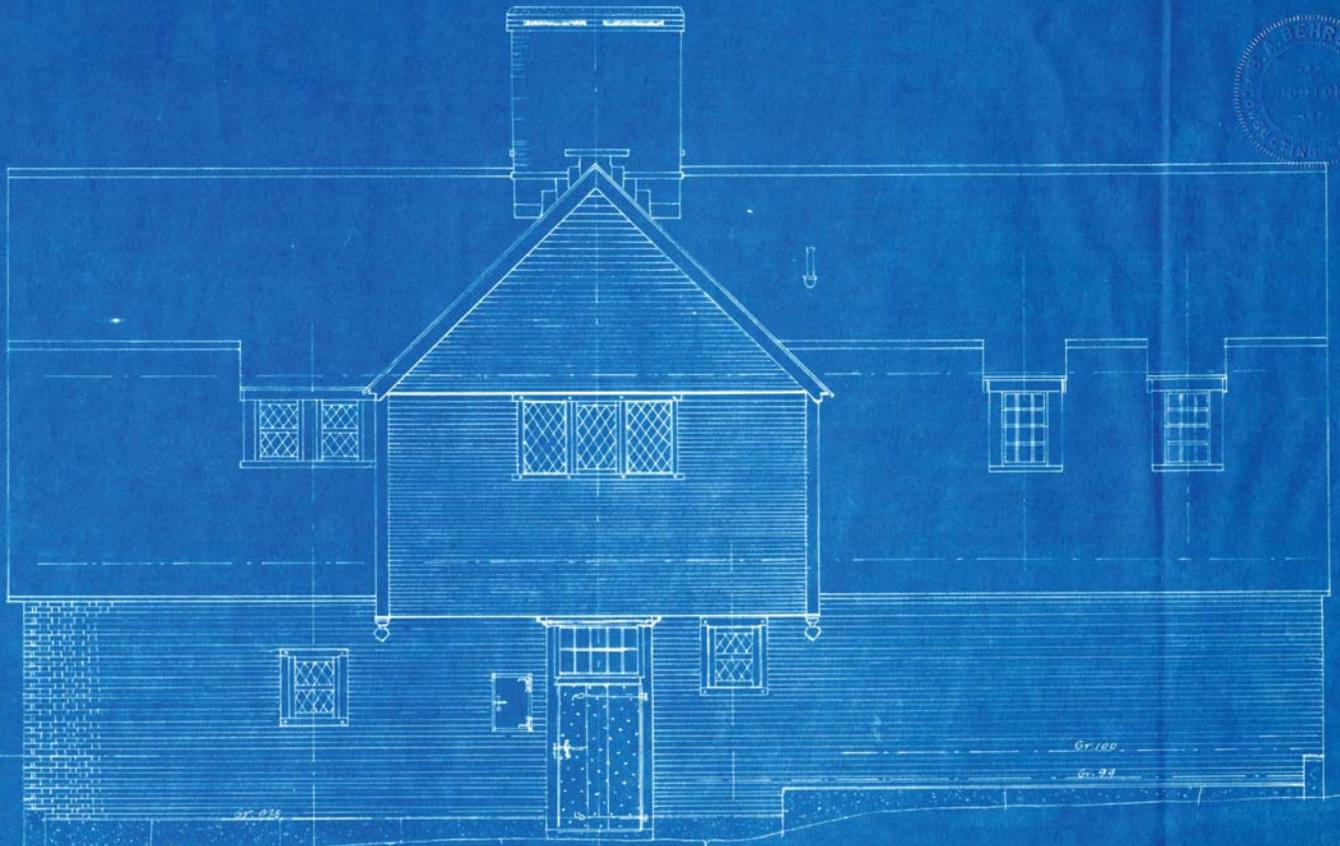
INSTRUCTIONS TO MASON:

Place wood slabs in angle to make roof
boarding or barge boards as detailed
by carpenter.



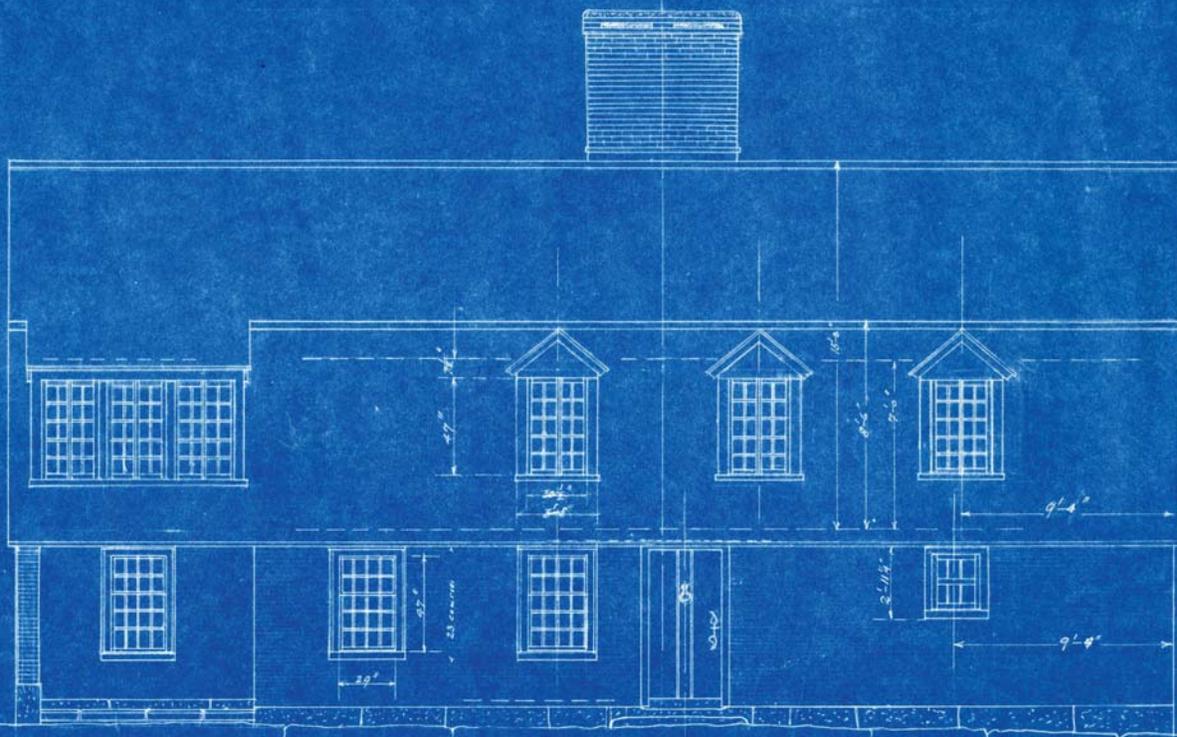
1 COURSE 2 3/8"
5 11 7/8"

KITCHEN CASEMENT 20' x 35'



Gr. 100
Gr. 99

Rev. Dec. 8, 25 B.A.B.



CL 14 '25
BAG

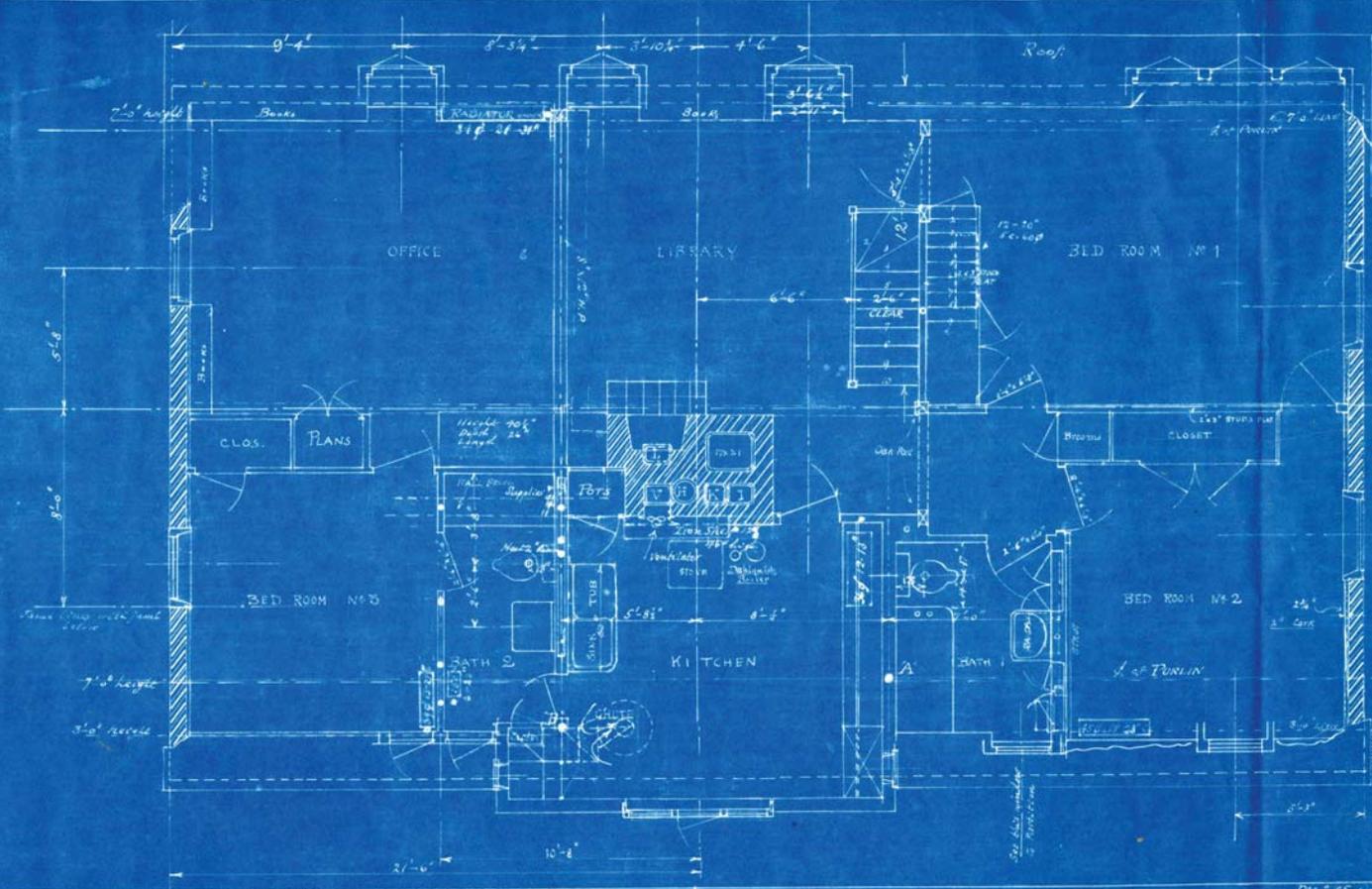
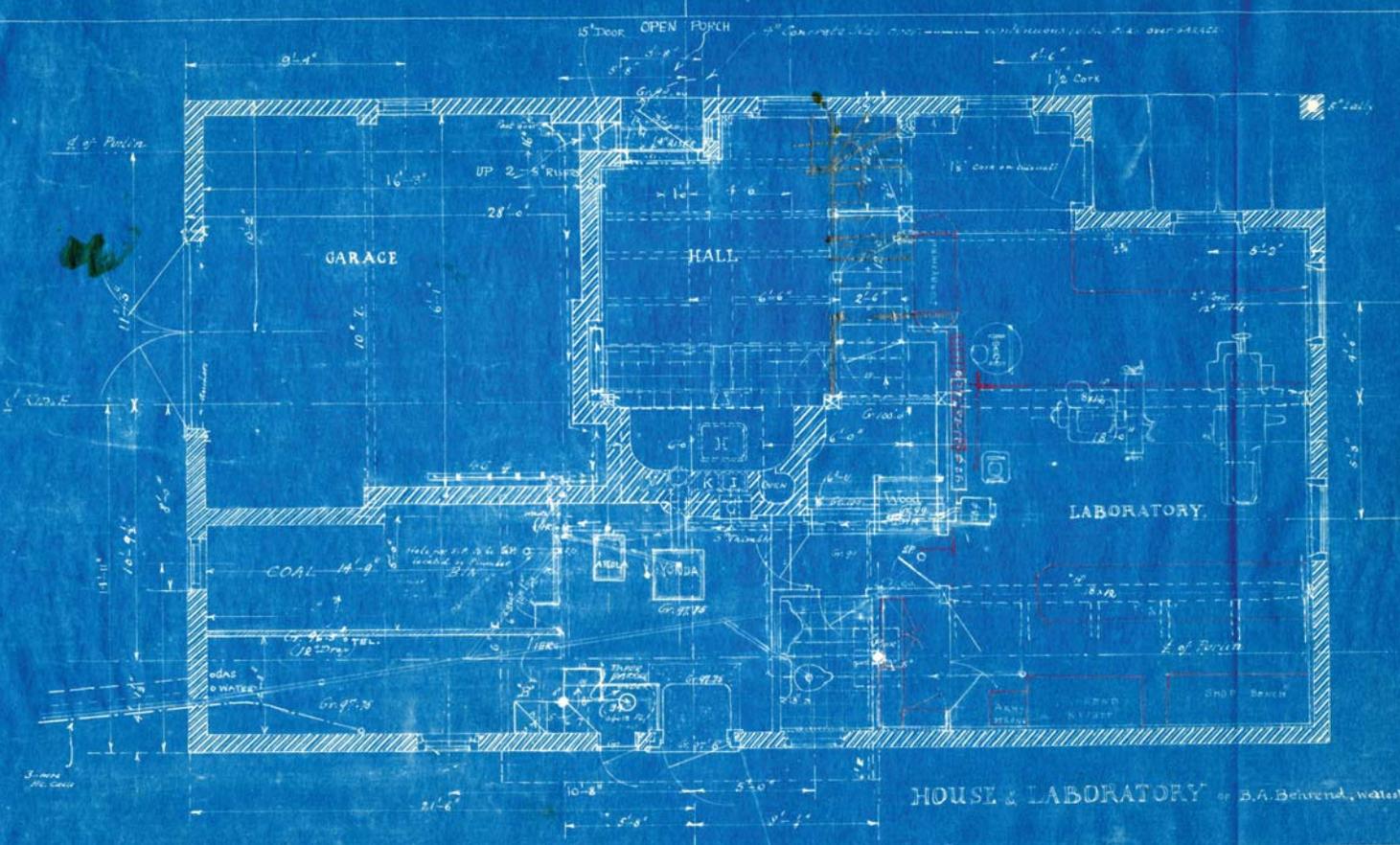


FIG. 2 25. L. of 27. 25. H. 15.



HOUSE & LABORATORY of B.A. Behrend, Waterloo.

The cover 'Marigolds in the Sunshine,' is by Miss Laura Hills, whose exhibition of flowers in pastels won immediate success last Fall. The original of this cover, approximately 11 x 13, may be purchased through us.



O dear me
That I could be
A sailor on the rain-pool sea,
A climber in the clover tree,
And just come back, a sleepy-head,
Late at night to go to bed.

R. L. S.

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The House Beautiful Next Month

THE world is divided into two classes. This is one of those convenient phrases which permits the introduction of a bit of personal philosophy, to which a listener will usually respond perhaps because it intrigues his imagination. He likes to anticipate what will be the new alignment and into which division he will fall.

Then too, it is an easily-wielded magic wand with which to place outside your circle all those who hold differing opinions. Indeed, the world has been divided into two classes as many times as there are people whose chief avocation is the care of pet theories.

Our pet theory, for the moment, prompts us to make that classification of those who accept their surroundings as unquestioningly as the fish its sea, and those who view the world ever with a new eye, analyzing, criticizing, condemning or accepting, judging always according to new ideals and an adjustable standard that is constantly changing.

Into which class do you fall? Consider your attitude toward your home, for instance. Is it so much a part of your consciousness that



you cannot view it objectively? Is it a comfortable shelter only, of no more significance than the hole to the mouse, or is it a reflection of your individuality?

In either case, you will be interested in *The House Beautiful* for July. If you have never held your house in the hollow of your hand and studied it microscopically, you will receive a new impulse. If, on the other hand, such is your custom, you will find new ideas to apply as new standards.

The article *The Simple Use of the Period Styles* you will find a criterion for Tudor furnishings. A group of the best houses which have recently been built in the Middle West will give you a reliable architectural measure, and the last article in the series by Gordon Robb, and an article *Southern France in California* will cause you to scrutinize your house anew. The garden, too, should be included in the general mental overhauling. *The Garden in Good Taste* will show you exquisite pictures as inspiration for gardens both large and small. In fact, if you read the July issue carefully, it should not be said of you that you have eyes that see not.

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REMODELED EARLY COLONIAL HOMESTEAD

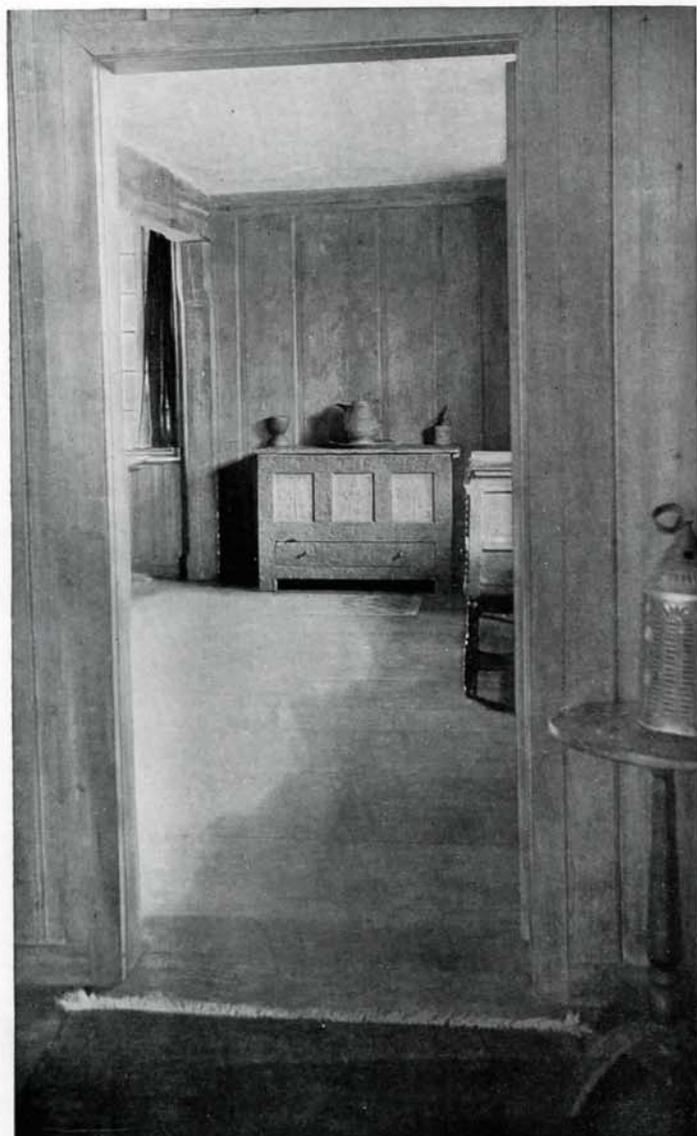
Where Setting and Furnishings are in Perfect Accord

RICHARDSON, BAROTT & RICHARDSON
ARCHITECTS

TO catch the spirit of the early Colonial house, the architect must combine the attributes of the archaeologist and the artist. The beauty of the period lies not only in its detail, but in its haphazard growth, and the mellowing effect of age. This house, designed for **B. A.** Behrend, Esq., Brookline, Massachusetts, revives so well the old time atmosphere, that it is one with its furnishings of rare early American furniture. The uneven cupboards above the living-room fireplace; the different types of door in the same room; the uneven placing of the bead mouldings on the cupboards in the upper hall — all these details would have happened in the growth of an old house. To so introduce them into a new one that they look at home is a feat indeed.

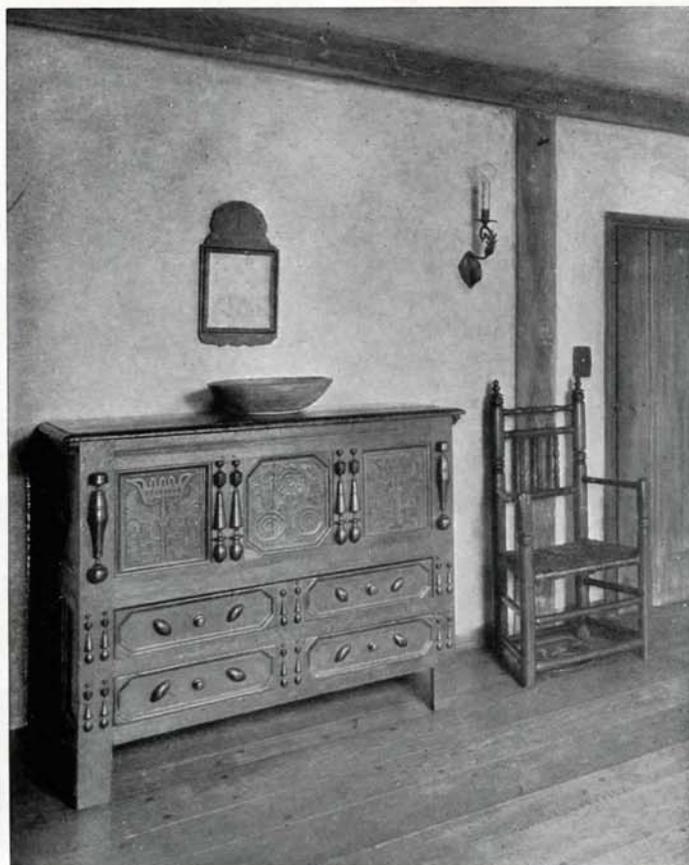


LONG WINDOWS BETWEEN RECESS BOOKCASES IN THE LIVING-ROOM. NOTE THE MOULDING OF THE SUMMER BEAM, THE HANDLING OF THE BEAMS ABOVE THE WINDOWS, AND THE DOOR OF UPRIGHT PINE BOARDS

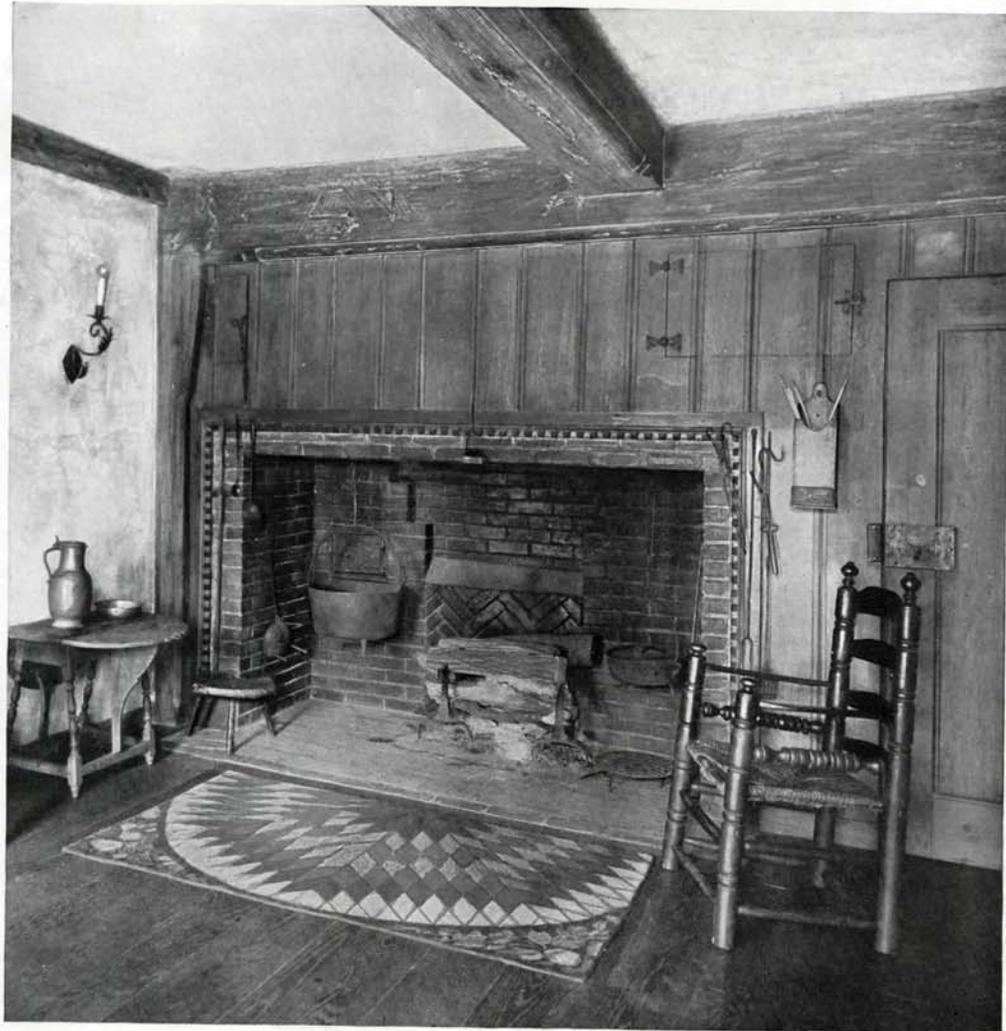


THE COLOR OF THE WOOD BACKGROUND AND OF THE AGE-WORN CHEST RELIEVES THE SEVERITY OF THIS END OF THE DINING-ROOM

IN THE LIVING-ROOM IS A RARE SEVENTEENTH-CENTURY SUNFLOWER CHEST. THE WIDE OAK FLOOR BOARDS HERE ARE PEGGED

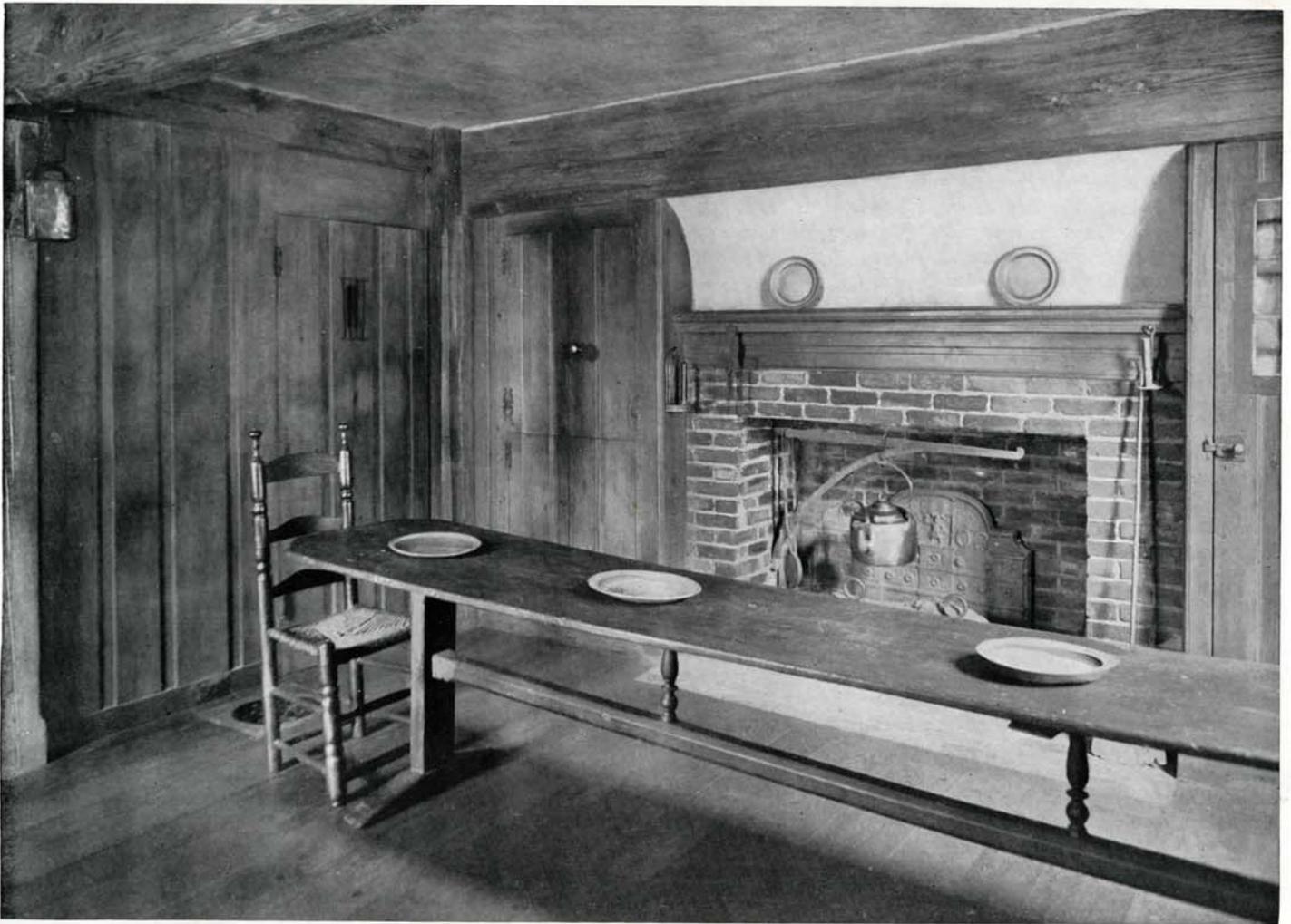


THE FIREPLACE END OF THE LIVING-ROOM SHOWS AN UNUSUALLY INTERESTING TREATMENT IN THE GUNSTOCK UPRIGHTS TO SUPPORT THE BEAM, THE SHALLOW MOULDING BETWEEN THE VERTICAL PINE BOARDS AND AROUND THE DOOR, AND THE DENTILE TRIM COLORED RED BETWEEN DENTILES AROUND THE FIREPLACE



THE STAIR HALL, WITH ITS EARLY BALUSTERS, ITS NEWEL AND FINIAL CUT FROM ONE PIECE OF OAK, AND ITS FIRST TWO STEPS OF SOLID OAK, MIGHT WELL HAVE BELONGED TO THE DAYS OF OUR FOREFATHERS. THE CHAIR AND WOODEN CANDLE STAND MIGHT HAVE STOOD BY THEIR STAIRS, BUT WOULD A PURITAN FATHER ALLOW THE COURTING-MIRROR IN THE HALL?

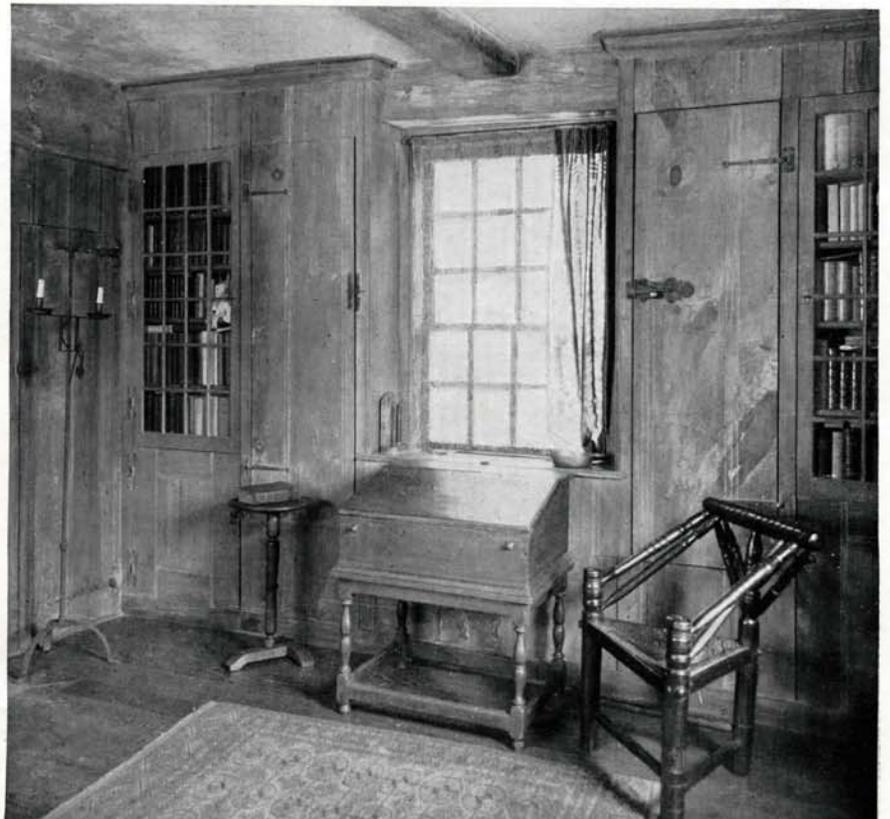




THE TRESTLE-BOARD TABLE, AT WHICH WASHINGTON ONCE ATE, HAS FOUND A PERFECT SETTING IN THIS DINING-ROOM. THE COVED PLASTER WALL ABOVE THE FIREPLACE IS THE MORE EFFECTIVE BECAUSE OF THE SURROUNDING WALLS

AROUND THIS BEDROOM FIREPLACE, BLUE MOULDINGS PICKED OUT IN RED ARE EFFECTIVE AGAINST THE GLAZED WOODWORK OF NATURAL COLOR. A RAKED-LEG TABLE AND EARLY TURNED CHAIR HELP IN THE ILLUSION OF AGE

THE WALLS OF THE LIBRARY ARE COMPOSED ENTIRELY OF PINE BOARDING WITH SHALLOW MOULDING, AND BOOKCASES BEHIND LEADED GLASS DOORS. THE EARLY DESK IS WELL PLACED BENEATH THE RECESSED WINDOW



ANTIQUES

EVERY so often, when ANTIQUES illustrates an item in the possession of a dealer, someone raises the cry, "Is this a new policy? Is ANTIQUES becoming commercial?"

Let it be said once and for all, it has been the consistent policy of The Magazine ANTIQUES, since its inception in 1922, that items treated in its editorial pages are chosen on their merits, regardless of source. This policy remains in effect. An antique that has intrinsic interest is always worthy of due consideration. Nearly all antiques now in museums or in private collections have at some time passed through a dealer's hands, and many will do so again. Are we, then, to publish a fine piece while it is privately owned, and to refuse to admit the same fine item to our pages after it has been sold to a dealer? Such an ivory-tower attitude would deprive our readers of acquaintance with some of the most interesting of our antiques. And this Magazine is edited for its readers. If this be commercialism . . .

A Magazine for Collectors & Others Interested in Times Past & in Articles of Daily Use & Adornment Devised by the Forefathers

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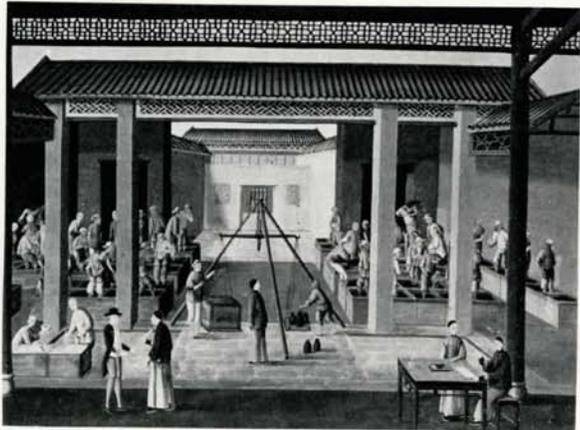
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Twelve Chinese Water Colors of the Tea Trade • C. 1800



Two of a series of original water colors, size 12½" x 18" showing the tea trade from planting and cultivating through harvesting to packing and shipping to market.

We have a similar series of twelve views of the chinaware trade

The OLD PRINT SHOP
Harry Shaw Newman
 150 Lexington Ave. at 30th St., New York
 ASHland 4-3950 Established 1898

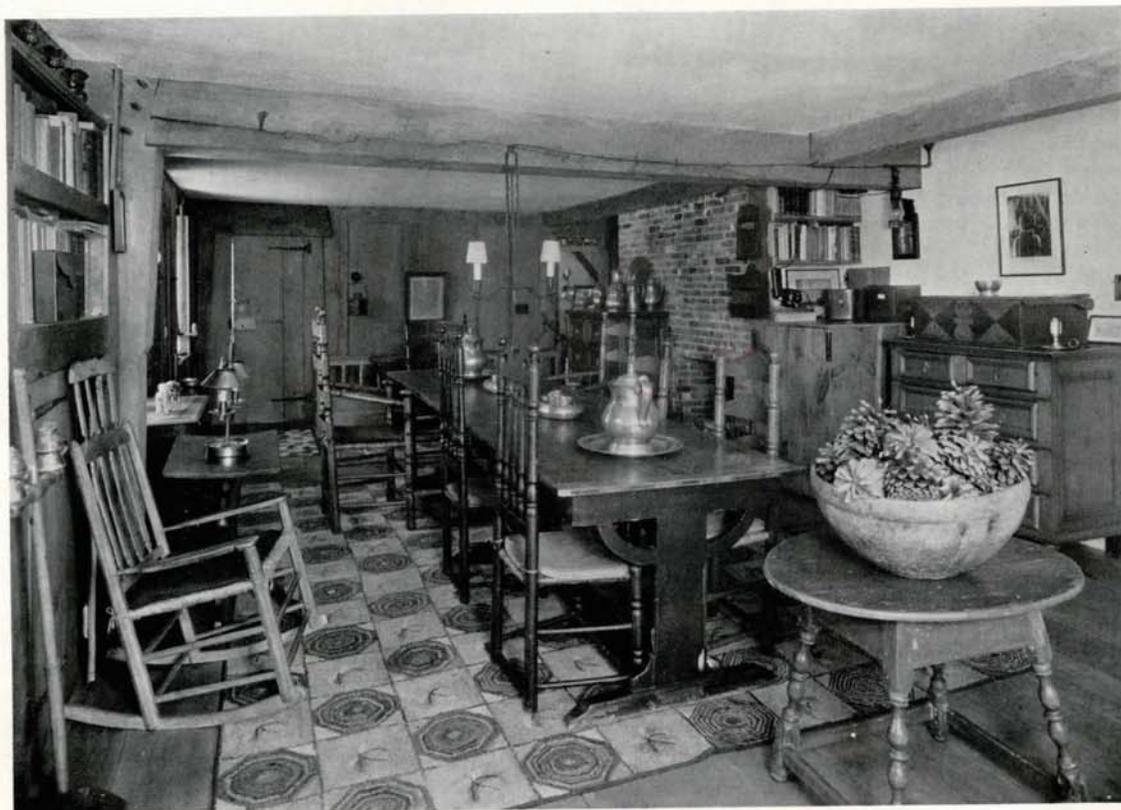
We have over a dozen individual landscapes to be sold separately each 12½" x 18"

FIG. 1 — "WELCOME" is the cordial greeting of the small hooked mat in front of the steps that led to the library. In this room special attention is called to the rugs. The hooked examples on the floor include a number of interesting specimens, floral, geometrical, and pictorial. Those on the wall are so-called "chenille" or "caterpillar-braid" rugs, much rarer than hooked rugs. They were made by sewing gathered strips of bias-cut fabric to a foundation in such a way that their exposed edges might be frayed and present a soft pile surface. They are hung here primarily to preserve them, and incidentally serve as effective wall decoration. Among the furniture items of about 1700-1725, note the oval table in the foreground with turned cross stretchers; the armchair, an early descendant of the wainscot chair, with simple heart motif in the back, knob-turned posts, and sausage-turned stretchers; the table against the left wall with unusually widely overhanging top and again fine knob turnings. The high chair, the low child's chair, and the well-proportioned Windsor date somewhat later in the eighteenth century.



FIG. 2 — THE DINING ROOM. The long trestle table with three supports is interestingly constructed: the support at the far end slides to the center of the table, and the top is hinged in the middle so that half of it folds over, making a table half as long as shown. The straight chairs are a mingling of slat-backs and banister-backs, representing a probable range of date from c. 1690 to c. 1725. Quality in both these types of chair, which have continued to be made with modifications up to the present day, depends primarily on proportion and on boldness and interest of turnings. The armchair at right of table has sharply slanting arms and large hand rests, or mushrooms. The comb-back rocker has hexagonal posts, banisters in the

back, and wide, flat arms. On the oval tavern table in the foreground (c. 1700) is a huge burl bowl. Against the wall stand two oak and pine chests of drawers, with paneled drawer fronts and ends, ball feet in front, heavy moldings around top and base; both of about 1700-1710. A large hooked rug covers the wide-board floor. The varied pieces of early pewter perform an important decorative function. Lighting fixtures for use with early furnishings of this kind present a problem which has here been solved in various ways: over the table, wrought-iron candle holders on a trammel have been wired for electricity, as has an old lantern hung from the beam at the right; on the candlestand is a brass and iron double candle lamp.



ANTIQUES IN DOMESTIC SETTINGS

An Early Colonial Home in Massachusetts

TO MOST American collectors, the furniture of the Pilgrim century makes an irresistible appeal. Stiff it may frequently be, sometimes awkward, often crude, but it has a lovable, sturdy quality which may be quite lacking in the more sophisticated creations of a later period, despite their superior design and workmanship. It has been variously called provincial, primitive, or peasant furniture; more appropriate, really, is the name shanty furniture, which carries connotations of humble origins but not of social classes; Wallace Nutting's term, furniture of the Pilgrim century, is perhaps most satisfactory of all, at least if we interpret "century" in a not too limited sense. The term indicates the period of the objects and also calls to mind the people who made and used them—those indomitable early colonists who succeeded in building homes in the wilderness and in introducing a measure of comfort into an unfriendly environment.

Furniture of the seventeenth and early eighteenth centuries has always been relatively scarce and today is extremely hard to find. But two decades ago, when collectors were not so numerous



FIG. 3 — CARVED OAK BOX AND TABLE (c. 1680). The box, with flat carving and the initials AH, and the table, with its carved frieze, are perfectly in character, though acquired separately.

FIG. 4 — OAK CABINET IN COURT-CUPBOARD STYLE (dated 1683, initialed P/AH). Fascinating if not beautiful, and very rare. Attributed to Thomas Dennis of Ipswich. The small cabinet, with paneled door and carved ends, is another early rarity.

FIG. 5 — THE GREAT HEARTH. With full complement of fireplace paraphernalia — pots, kettles, trammels, grids, trivets, peel, slice, pipe tongs, betty lamp, foot warmer, and faithful rifle. The little rocking love-seat before the fire is an amusing early piece, simple, rather crude, but well calculated for comfort. The two armchairs (c. 1700) are both good of their kind, that on the right particularly noteworthy with its thin flat arms and heavily turned under-arm braces.



FIG. 6 — BEDROOM. Here, more noticeably than elsewhere in the house, crudity hobnobs with sophistication. The chest at the foot of the bed is not only simple but undeniably crude, while the Queen Anne highboy beyond it is suave in design and refined in craftsmanship. The beds, in their unassuming simplicity, are well suited to this house. They should appeal to people who prefer not to use a high-post bed but who seek an authentic early type to use with simple furniture, whether or not as early as is here shown. Since genuine examples of the late seventeenth or early eighteenth century are difficult to find, faithful reproductions — equipped with box springs — would be permissible in many cases. The large coverlet behind the bed makes an effective wall hanging. It is of handwoven linen, embroidered.



or so canny as they are now, it was possible to acquire a sufficiently extensive collection to furnish an entire house. That was the experience of Mr. and Mrs. B. A. Behrend. Some time ago they assembled a collection of early New England pieces, and they built a house in authentic early style to accommodate them appropriately.

Most of the pieces are of the late 1600's and early 1700's, and several are real rarities. The house, in Wellesley Hills, Massachusetts, has been dismantled since the death of Mr. Behrend, and the antiques have all been moved to South Carolina where they furnish Mrs. Behrend's present home. Illustrations on these pages

show them in their former setting. While picturing many items of exceptional merit from the collector's point of view, they also convey something of the endearing character of a home furnished with heirlooms from the Pilgrim century.

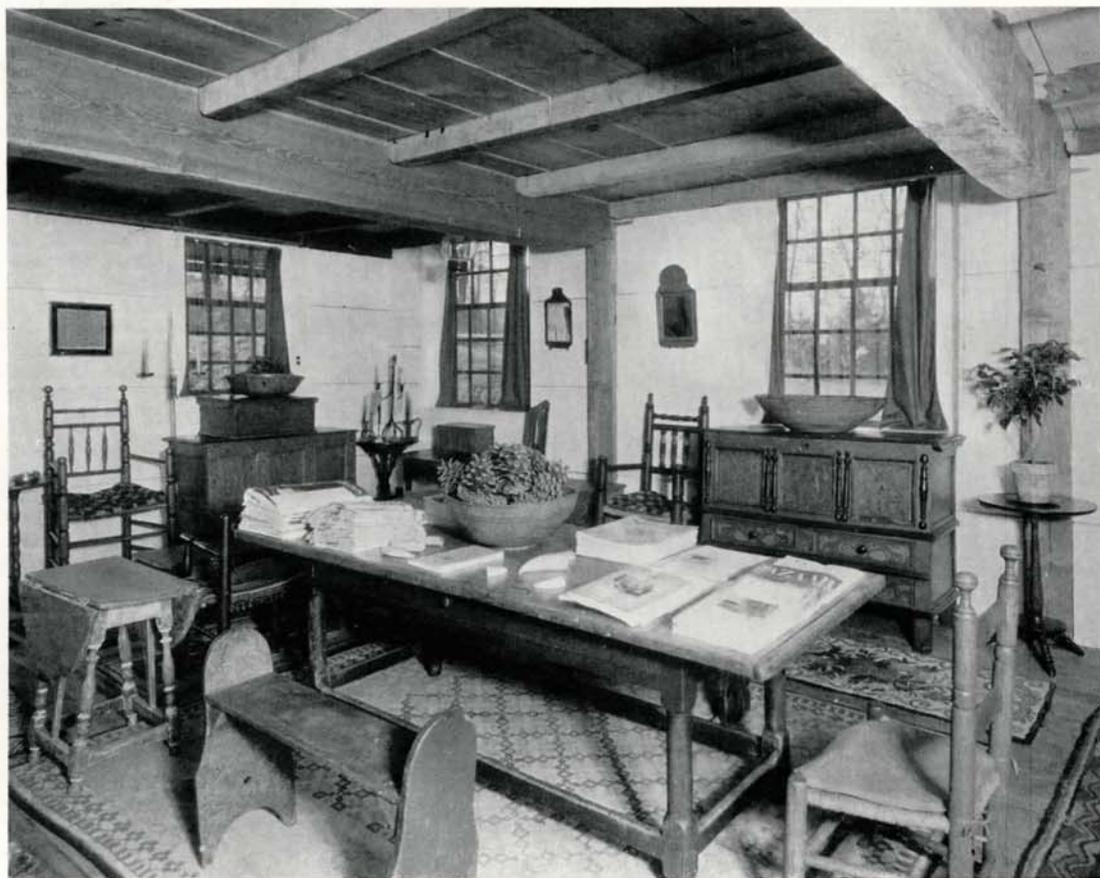


FIG. 7 — LIVING ROOM. A roomful of early Americana. As throughout the house, all pieces are in unrestored condition. The butterfly table (c. 1710) is well turned. The crude little sleigh seat in the foreground is purely functional. Two Carver chairs vie in quality with one another, as do two carved chests. The chest at the right combines painting with carving and spindles in its decoration, and carries the rarely explicit date April 15, 1704. Note the variety of candlestands and candlesticks in the room.