

## The Antiques of Reddicks' Mansion

When one speaks of historic preservation or restoration, there are certain criteria that must be met for an item to be considered "authentic": would it have been available in that time period, in our case 1850-1876? Would it have been available to the Reddicks at that time? Would it have been something that would have been chosen by the Reddicks to be used in their home at that time? In other words, would it have been something that would have been appropriate to the stature of their home? So often, people out of the goodness of their hearts want to make a donation of some item that was in their family that they would like to see memorialized in the mansion, and as much as we appreciate these gestures, they must fit the above criteria.

Although not a criteria, "provenance" plays a role in selecting pieces for historic preservation. "Provenance" refers to the history of a piece, knowing when it was made, who made it, who owned it, where it came from and how it was used. Pieces that we know are original to the mansion include the Renaissance Revival pier mirror in the entrance to the main floor, the Gothic Revival clock in the hall, the andirons and fireplace tools in the south parlor, and the marble pedestal on which is displayed the bust of the Victorian lady. Other pieces of "Provenance" include the Jelliff parlor suite and the Hunzinger chair in the north parlor, as well as the center table and side board in that room. The Rococco Revival parlor suite and Empire style piano in the south parlor are both examples of provenance in that we know that they would have both been appropriate to our time period and from where they came. Our "granddaddy of provenance" is the Victorian Classical sofa on the 3<sup>rd</sup> floor in that we know who made it and when, who owned it, and that it was here in Ottawa in the home of a prominent family that entertained not only Mr. Reddick at that time, but Abraham Lincoln as well.

The entire Victorian Age is one of "revivals" or copies of styles that occupied periods of popularity. Very often they overlapped, but those that were most common during the mid-Victorian years are the Rococco Revival, the Renaissance Revival, Victorian Classical, Gothic and Elizabethan.

### North Parlor

The furnishings in this room are reminiscent of what would and could have been in the home of the Hon. Wm. Reddick, statesman and politician. The majority of the pieces in the house are of the Renaissance Revival style which was very popular in the middle of the 19<sup>th</sup> century in upper class Victorian Homes. It tended to be rather massive, and highly decorated with intricate carving and inlay of rare woods and mother-of-pearl. The original furniture owned by Mr. Reddick was made by John Jelliff and Co. of Newark, N.J. in the 1850's. Of the Renaissance Revival style, it is characterized by intricately carved human heads on the armrests and decorative tassels and medallions. Jelliff worked primarily in walnut and rosewood and his fine pieces could be found in only the most affluent homes in Victorian America. His work is represented here in the 5-piece

parlor suite upholstered in scarlet brocade purchased by the Reddick's Mansion Association.

The knobby little side chair with the fringe is a fine example of the work of George Jacob Hunzinger, a furniture maker of German descent. The best known of his works were an 1866 patented folding chair and one designed with a diagonal side brace patented in 1869. Our chair, in fact, bears the patent stamp on the back of the back rest. Although fragile in appearance, the diagonal side brace gave the chair a great deal of stability which was done in response to the Victorian habit of leaning one's chair back against the wall. The walnut turnings were typical as were the Oriental-like adornings. Considered whimsical, the finer Victorian homes all had their Hunzinger chairs next to the fireplace. A similar chair can be found at the Art Institute of Chicago as well as the Newark Museum in Newark, N.J.

The oil painting above the fireplace is a copy of Titian's Flora. It was purchased by David Cook of Ottawa, Il. in the 19<sup>th</sup> century at the Petti Palace in Florence, Italy, as a gift for his wife. It was donated to the Reddick Mansion in 1985 by Jane Palmer Trumbo, a niece of the Cook family. The original hangs in the Uffizzi Gallery in Florence.

The walnut sideboard and marble topped center table are also examples of the Renaissance Revival style. They originally came from the Galena home of Daniel Smith Harris, a Mississippi River boat captain.

The Victorian bifocal spectacles are of 10K white gold, and were donated by J.E.Ciszewski of Chicago.

The French porcelain compote dates to 1860 and was donated by Mr. And Mrs. E.H. Pool, Jr.

The tea urn is silver plated and classically Victorian in style. It was purchased by the Reddick Mansion Assn.

The family Bible is a gift of Mrs. Wm. R. Kucher of Ottawa, Il.

The window treatments are reproduction and were created by Inteiors, Unlimited of Ottawa. They were designed similarly to those found in the Renaissance Revival display at the Metropolitan Museum of Art in N.Y. The lace panels are also reproduction, but were manufactured authentically in Scotland in a pattern of the period called "Aviary". They were a gift of Mr. R.A. McClevey.

The book case is of the Eastlake style. It is solid walnut with walnut trim and original glass. Although it has been dated 1860, its lack of ornamentation suggests it is actually a later piece. Interior curtains were made to protect the books which were highly valued in Victorian society..

The girandoles on the mantle were a gift of Mrs. Helen Doherty and were made in Philadelphia



Jelliff Parlor Suite

between 1840-1851 by Cornelius and Co. They are gilt bronze.

### South Parlor

This room was the first room to be restored by the newly formed mansion association in the 1970's. The majority of the items were donated by interested individuals.

The parlor suite was a gift of the John and Clyde Kerste families. It is of a simplified Roccoco Revival style which was quite common in the 1850's and 1860's. It is characterized by its graceful curved lines and cabriole legs. It is of solid walnut and has been completely restored and reupholstered in gold damask. The set is quite valuable in that it is complete and consists of a settee, a gentleman's chair, a lady's chair, and 4 side chairs (one is upstairs)..

There is another side chair also upholstered in gold damask that is not a part of this set. It is of the same style, but is a little more ornate with its carved floral crest rail. It was a gift of Jane Palmer Trumbo.

The piano is of the Empire style which was common in the early part of the 19<sup>th</sup> century. It was made in New York by Raven, Bacon & Co. which we know to have been working from 1856-1870, so the fact that the style is earlier just relates to the popularity of that classic design. The case is made of rosewood and has been extensively repaired. It was a gift of Mrs. M.B. Peterson Paulson in memory of Mr. & Mrs. Frank A. Peterson and brother Frank A., Jr.. The piano stool is rosewood with grospoint cover and believed to date to 1840. It was purchased.

The Renaissance Revival library table in the center of the parlor is characterized by a carved walnut frame, Pompeiian legs, and a pink striated molded-edged marble top. It dates to 1850-1860 and was purchased by the mansion association.

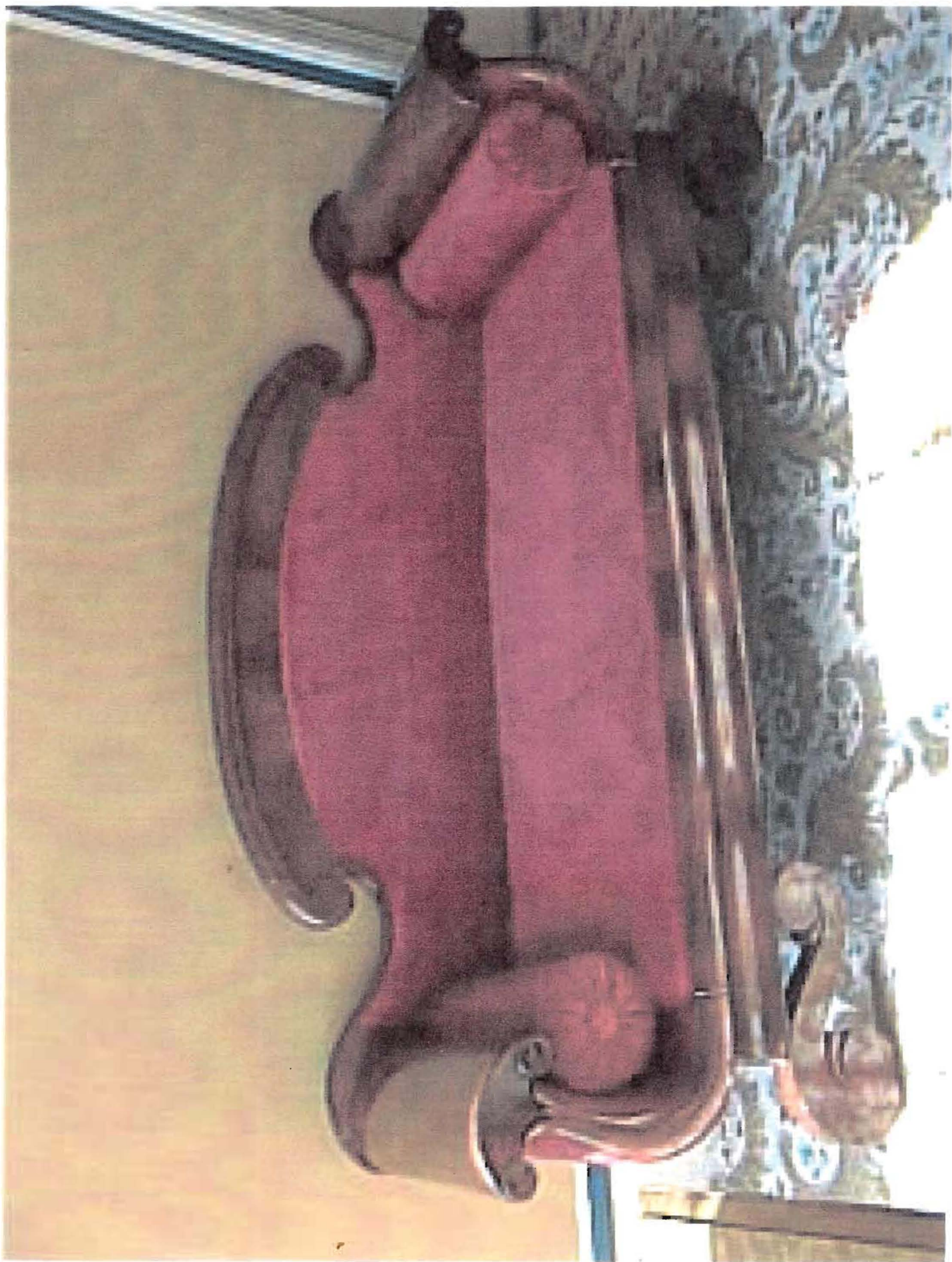
The oval table by the window is actually a combined Renaissance Revival-Rococco revival style. The white marble top is supported on a baluster shaped pedestal with double c scrolled legs. The skirt is molded with ovals and tear-drop pendants. It is solid walnut and was a gift of Mrs. Wm. Woodward and Mr. And Mrs. Ernest Pool, Jr.

The melodeon case is rosewood with walnut scrolled legs and dates to 1840. . The actual instrument is missing. It was donated by Mrs. Jane Palmer Trumbo.

The Renaissance Revival music cabinet is made of solid walnut with inlaid music trophy and burl walnut decoration, and compressed bun feet. It has one drawer with pulls and a detachable crown. It dates 1855-1870's and was purchased.



Victorian Classical style



The 2 armchairs with the maroon upholstery are also Renaissance Revival, walnut, with classic Pompeian legs and carved crest rails. Purchased.

The porcelain dessert set was manufactured in Germany by Familien Greiner which operated between 1797 and 1822. Purchased.

The brass andirons and fireplace set were a gift of Mrs. Wm. O'Neil Burns, in whose family they had resided since the original Reddick's disbursement sale following the death of Mr. Reddick, and so were original to the mansion..

The gesso-framed mantle mirror is American, circa 1880 and was a gift of Mr. R.A. McClevey.

## ARTWORK

The sculpture on the mantle is of Psyche and Cupid embraced on a common base. It is done in white marble by 19<sup>th</sup> century Italian artist A. Romanelli after Antonio Canova. It was a gift of Mrs. Daniel C. Book of Rumson, New Jersey.

The oil on canvas over the piano is the portrait of Mrs. Wm. (Elizabeth Collins) Reddick.. The artist is unknown and it has been restored. It is on loan from Reddick's library.

The still life with flowers is also an oil on canvas of the European school and believed to be 19<sup>th</sup> century.. The frame is gold leaf, circa 1850. Purchased.

The alabaster statue of the Three Graces is Italian and dates to the 19<sup>th</sup> century. It is unsigned. It was a gift of Mrs. Ernest H. Pool, Jr. in memory of her grandfather, Henry Arnold, in whose family the piece originated. Mr. Arnold was a banker in Ottawa at the turn of the 20<sup>th</sup> century. The statue is seated upon a white and gray striated marble pedestal, also of 19<sup>th</sup> century Italian origin. It was a gift of Mr. & Mrs. Gray Warner who inherited the piece from his aunt, Mrs. Harry Wilson.

## Misc.

The mannequin's embroidered dress is of silk shantung and red velvet, lined with cotton sateen. The scalloped hem is chain stitched by early machine, all the rest is hand stitched. The hair style is of the early 1870's.

The Victorian oil lamp is English, mid-19th century from the Veritas Lamp Works. It has an amethyst smoked glass font, and is mounted on a gilt and black base with an etched glass shade. Purchased.

The shawl on the settee is wool and was made in Kashmir, India circa 1850. It is pieced and





Renaissance Revival style cabinet with inset trophy

applied and fully embroidered in the paisley motif which was very popular in Victorian America. It was a gift of Jane Palmer Trumbo from her grandmother, Georgia Gilman Cook.

The embroidered curtains in this parlor are authentic and very fragile. They are tambour embroidery on net and date to the last half of the 19<sup>th</sup> century. They were a gift of Mr. & Mrs. Strawn Trumbo and Mr. & Mrs. Samuel Parr. The gold window treatments or lambrequins are reproductions, and were inspired by those used in the Chicago Historical Victorian room.

The girandoles on the piano are gilt brass figures of two girls and a fawn with a tree in the background. The cast candle holder is decorated with egg and dart border surrounded by crystal prisms. They were a gift of Mrs. William Penfield.

The photograph on the oval marble table is that of Milton Swift of Ottawa, photographed by W.S. Wheeler. It is made of Gutta Percha with a brass holder and is stamped "Patented Dec. 15, 1868 on the back border. It descended in the Swift family from Milton to his son Edward to his daughter Suzanne. The photograph was a gift of Mrs. Milton Schaible of Ottawa, a close friend of Miss Swift.

#### Center Parlor and Hallway

The Pier mirror as mentioned previously is original to the mansion. Legend has it that Mr. Reddick had the mirror placed in the east window of the south parlor to block his view of the Appellate Court House across the street, but that story has not been substantiated. It is Renaissance Revival in style with Italian Influence, and is constructed of gilded gesso on pine with an arched crest and cherub head pediment. It is 12 ft. 8 in. high and there is a trade card marked on back: "Lowe Bros., Rock Island and A.C. Lowe, Philadelphia "We put up this glass and connecting cornices April 7, 1875", and signed "Lowe Bros."

The tall case clock in the hall is believed to also be original to the mansion and is Gothic Revival in style. It is rosewood, was restored by Harold Mumper in the 1980's and is believed to have been made in England.

The marble bust of the early Victorian woman is French and attributed to artist Jean-Francoise Jacquard Heral. The piece is simply signed "Legendre 1824". The marble pedestal that she sits upon is Italian and original to the mansion.

The gasoliers throughout the main floor are reproductions and copied from pictures of those photographed in these rooms at the time of Mrs. Reddick's funeral. They were purchased from the Metropolitan Lighting Fixture Co., Inc., N.Y.



The bookcase currently sitting in the center parlor is of the Renaissance Revival style and is constructed of walnut and pine. Purchased.

The portrait of Stephen A. Douglas is an engraving from a photograph. A senator from Illinois, he ran against Abraham Lincoln for the U.S. Senate and won. Later they squared off again in the race for the presidency and one of the famed debates took place in the park across the street in Aug. 1858. Mr. Reddick was a strong supporter of the democratic party and of Mr. Douglas.

The portrait of Mr. Reddick is actually a tinted and colorized photograph which was done by L. Perene Shaver of Ottawa in 1860. It is on loan from the Reddick Library.

The cast iron parlor stove is marked Jewett and Root, Buffalo. It is marked on back: Pearl #2, patented 1/1853. It features a humidifier on top and is original to the mansion, although was situated on the 4<sup>th</sup> level in the servant's quarters.

### Third Floor Bedroom & Sitting Room

The bedroom suite is of the Renaissance Revival style, circa 1860. It consists of a full size bed, dresser with mirror and half commode. Although not attributed to any particular maker, it is valued because of its being a complete set.

The breakdown wardrobe is also walnut and was purchased independently of the rest of the suite. It is also walnut and Renaissance Revival in style and features the ability to be broken down and moved without the use of nails.

The matched set of seating furniture in the main bedroom is again, walnut and Renaissance Revival in style, circa 1875. They were a gift of Mr. & Mrs. Thomas Catlin of Washington D.C. and Mr. & Mrs. John Catlin of Chicago in memory of their parents Thomas & Elizabeth Catlin of Ottawa..

The lace mantilla draped on the settee is a gift of Mrs. Jane Palmer Trumbo, from her grandmother, Georgia Gilman Cook.

The small side table is mahogany of the Elizabethan style and features turned legs and a shelf at the base. It was descended through the family of Suzanne Swift and donated to the mansion by Mrs. Milton Schaible.

The 3-piece dresser set is quadruple-plated silver, and features ornately detailed roses and cherubs. The mirror and brush are inscribed "Ruby".



Renovated Revival bed & breakfast room - 10/10/10

The doll on the corner chair was a gift from Mrs. Eugene Smith of Seneca. She features a china head and leather hands and is in her original clothes. She was a gift to Mrs. Smith from Hazel Larrimore of N.Y. The Currier and Ives lithograph print was also a gift of Mr. & Mrs. Smith. It is titled "The Little Brothers" and dates to 1863. The frame is gilt.

The rod-hung 4-arm gasolier in the center ceiling of the bedroom is an exact replica of one featured in the Starr-Fellows catalogue of N.Y., 1856-57. The center figure is of a kneeling cupid with a poised bow.

The bedspread is also a reproduction of an embroidery on muslin coverlet. It is done in the same color motif as the carpet and was made by Mrs. Thomas Ciszewski of Ottawa when she was relegated to bed for 4 months with a broken foot.

Every Victorian bedroom had a chamber pot, and this one is English ironstone by H.P. & Co.

The secretaire and library table in the sitting room are both Renaissance Revival and feature leather writing surfaces. Both were purchases.

The Victorian Classical sofa is the most recent acquisition. Donated shortly before his death by Thomas Catlin of Washington D.C., the piece had been in his family for approximately 150 years. It has been attributed by Joseph Meeks and Sons of N.Y. and was made somewhere between 1825-1840. The original hardware was handcast. The sofa is made of solid walnut with rosewood and crotch mahogany veneers and features its original horsehair stuffing. The Catlins were Republican supporters of Abraham Lincoln and it is said he was entertained in their home on this sofa. The piece has been restored by Weiss Cabinetry and Woodworking and reupholstered by Interiors Unlimited of Ottawa.

The top hat was made by The Guerdan hat Co. of St. Louis in 1849. It is silk and is collapsible for easy storage.

The small oil-on-cardboard painting of the lady taking tea was done by a Miss Ellie Tribue. It was originally a gift to her sister, Mrs. Jacob Strawn, to her great, great niece, Pearl Strawn Brown, to her son, Strawn Trumbo. Mr. & Mrs. Trumbo then gifted the painting to Reddick's Mansion.

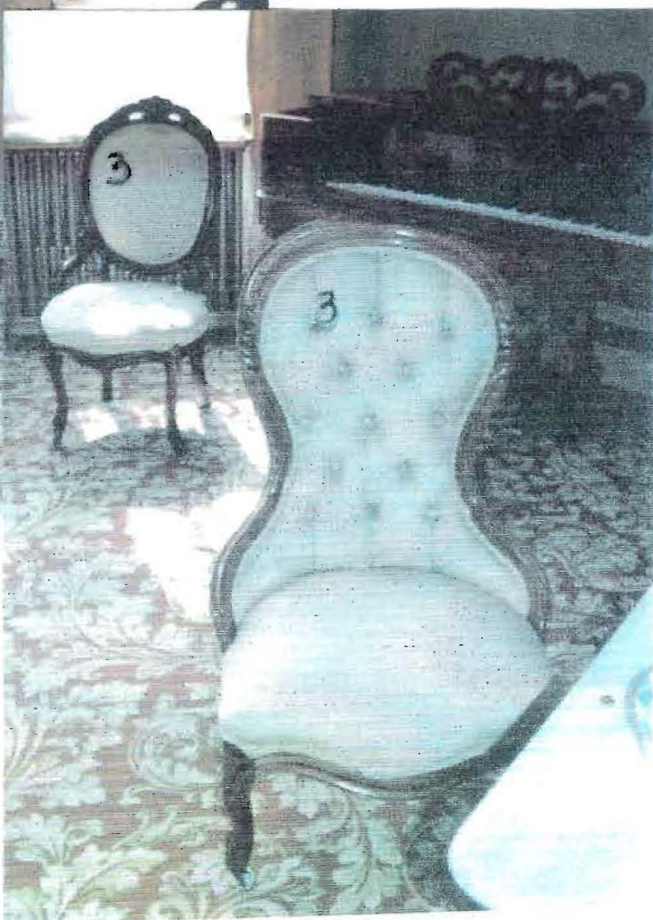
The brass candle lamp was a gift of Mrs. Milton Schaible. It is brass with an etched globe. It is dated to 1850 by the spring mechanism that forces the candle into the holder.

The carpeting for the bedroom suite is a Brussels weave pattern called Rococco Scroll and is an authentic design from 1841. It is made of 100% Scottish wool and was manufactured in England. It is made in 27 in. strips and is matched and sewn together at the time of installation. It features a beige background with gold and brown scrolls with teal, rose, pink and blue accents. It was purchased from J.R. Burrows Heritage line through Watson-Smith Co. in the Merchandise Mart.





Empire - Style  
Piano



Simplified  
Rococo  
Revered  
Parlor Suite