

# Patented Modern Gothic Chair in the Brooklyn Museum of Art by Fredrick W. Krause

Seong Ah Kim

# Patented Modern Gothic Chair in the Brooklyn Museum of Art by Fredrick W. Krause<sup>\*1</sup>

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## ABSTRACT

Fredrick Krause's chair in the Brooklyn Museum of Art (accession no. 87. 19) is a key to the understanding of factory-made, patent furniture, and the Modern Gothic style in the United States. However, research has rarely done for this chair as well as for the designer. Since this piece is incorporating the utility patent, it is a valuable example to understand the nineteenth-century patented furniture. Because of the popularity of Modern Gothic style, the similar style of chairs were often manufactured. This study explores how other examples are related and what the significance of the Brooklyn Museum chair is.

The book of Sharon Darling provided especially helpful information about other Krause chairs in Fond du Lac and chair manufactures in Chicago. The interview with John Ebert at Galloway House in Fond du Lac, Wisconsin was especially helpful. Several primary sources proved helpful in researching the chair. The photo archives of Kimbel and Cabus at the Cooper-Hewitt National Design Museum provides me a key to this research.

*Keywords: American Modern Gothic, Patent Furniture, Chicago Furniture Industry, Charles Eastlake, Inter-State Exposition, Kimbel and Cabus*

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## 1. Introduction

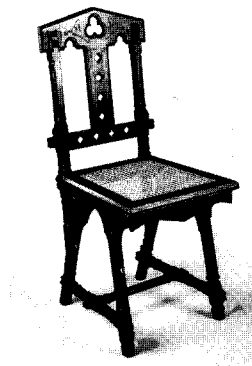
Fredrick Krause's chair in the Brooklyn Museum of Art (Fig.1) is a key to the understanding of the English influence on the Modern Gothic style in the United States and included factory-made, patent furniture. However, the research has rarely done for this chair as well as for the designer, Fredrick W. Krause. Since this piece is incorporating the utility patent, improvement on chair construction. Often the similar style of Modern Gothic chairs manufactured by other manufacturers because of the popularity of Modern Gothic style at the nineteenth century. Similar examples of two chairs were found in Galloway House in Fond du Lac, Wisconsin and Kimbel and Cabus photo album collection at the Cooper-Hewitt National Design Museum in New York. This study explores how these examples are related and what the significance of the Brooklyn Museum chair is. Moreover, the research on Fredrick W. Krause would suggest whether he is one of important designers at the nineteenth century or not.

The book of Sharon Darling especially provided helpful information about other Krause chairs in Fond du Lac and chair manufactures in Chicago. The interview with John Ebert at Galloway House in Fond du Lac, Wisconsin was especially helpful. Several primary sources proved helpful in researching the chair. The photo archives of Kimbel and Cabus at the Cooper-Hewitt National Design Museum provides me a key

to this research.

## 2. Fredrick W. Krause

Krause immigrated about 1847 from Germany to the United States. There are no immigration records for this date. However, the Chicago City Directory of 1855 notes that he was living in the States for 8 years. A number of artisans emigrated from Germany to the United States between about 1840 and 1860.<sup>1)</sup> It is not clear what his vocation was before he came to America. He was involved, however, with

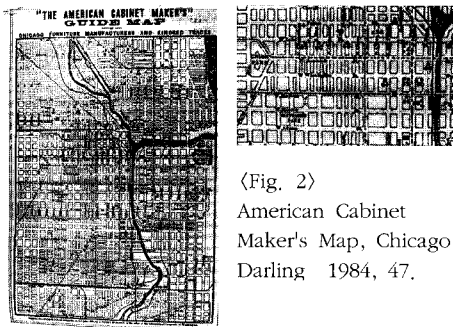


(Fig. 1)  
Fredrick W. Krause,  
Patent Gothic Star Side  
Chair, Chicago c.  
1876.  
The Brooklyn  
Museum, No. 87.19

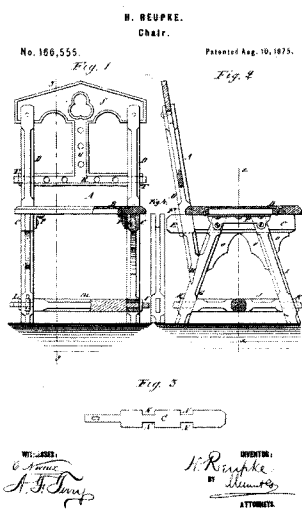
the machinery business of Fulton, Perkins & Co. in Chicago producing George Page's patented portable circular sawmill in collaboration with a number of people including Fulton, Perkins, Krause, and Silverson. It might experience him a great chance to learn the importance of holding a patent in a business. Later, he had an ironwork business, Franklin Iron Works in Chicago from 1870.

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1) *German to America Lists of Passengers Arriving at the U. S. Port 1850-1855*, Table 1.



(Fig. 2)  
American Cabinet  
Maker's Map, Chicago  
Darling 1984, 47.



(Fig. 3)  
U. S. Patent No. 166, 555, dated  
August 10, 1875.

As a result of the Great Fire of 1871, new factories were required with modern machinery in Chicago.<sup>2)</sup> Indeed, Chicago manufacturers could produce better furniture at a relatively lower price than other factories on the East coast.<sup>3)</sup>

Just after the Fire, Krause moved to 72-76 West Washington Street in 1872 where he started to a chair manufacture in 1875 (Fig.

2) Sharon Darling, *Chicago Furniture: Art, Craft and Industry, 1833-1983* (New York and London 1984), 48.

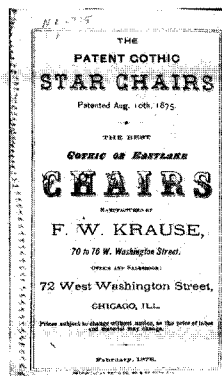
3) Darling 1984, 49.

2). This chair incorporates the utility patent entitled "improvement in chairs," which is related to the improvement in chair manufacture (Fig. 3). It was the first patent he obtained and the only one related to furniture. Krause seems to have produced only chairs and his business was advertised under chairs in the Chicago business directory from 1876 to 1878.

The Great Fire might be the case of the Krause factory because his business moved between 1871 and 1872. *Architect and Building News* of 1876 states that: "He is the only manufacturer in the country who makes constructive chairs at wholesale"<sup>4)</sup>

In Krause sales catalog of 1876 (fig. 4), his chairs are referred to as "the Patent Gothic Star Chairs" and "the best Gothic or Eastlake". Sales Catalog of Fredrick Krause 1876, collection of Chicago Historical Society. Sharon Darling suggests in *Chicago Furniture* that the catalog was probably printed for the Centennial Exposition.<sup>5)</sup> However, there is no record of his display in the Exposition.

Krause had the furniture business for a



(Fig. 4)  
Fredrick W. Krause,  
Cover of Trade  
Catalog, Chicago 1876.  
Collection of Chicago  
Historical Society

4) "The Inter-State Exhibition" *American Architect and Building News I* (September 30, 1876), 319.

5) Darling 1984, 164.

short period of time. Because he had bad credit, the property was in his wife's name before he started the chair manufacture.<sup>6)</sup> In 1876, after he began to produce chairs, although he was a slow payer he was given only a small amount of credit for a short period.<sup>7)</sup> However, according to the R. G. Dun Report in 1879, because they did not know how much money he had they suggested he pay cash before purchase.<sup>8)</sup> In the business directory in 1875, his business was listed under chairs. The catalog in 1875 shows that he did not produce any other furniture than chairs. By 1879 his business was no longer advertised in the business directory. Dun does not report anything about his chair business although Krause started a machine manufacture from June 1880. Dun does not remark about financial relationship with Henry Reupke for Krause chairs. There is no R. G. Dun entry of Henry Reupke.

The interior decoration firm owned by John F. Martens was advertised in the business directory in 1878 at the same address with Krause's manufacture. The firm made furniture, picture and mirror frames and interior decorations at 74 west Washington Street. The possibility is that the manufacture of Krause was reduced in size because of financial difficulty.

The machine manufacture called F. A. Beach Co. was in the same address in

partnership with S. J. Russell. Krause had two patents one was for a sickle-grinder in 1880 and a pulverizing-machine in 1882. Although the patent record does not show any partnership between Krause and Russell, Dun reports that they were in a partnership for a short period time after the end of Krause's furniture business. The machinery business was off and on.<sup>9)</sup> After two years F. A. Beach was out of business in 1882.<sup>10)</sup> After his machine manufacture went out of business, the name of Krause was not listed in the Chicago City Directory any longer.

### 3. Modern Gothic and Influence of Charles Eastlake

Krause's chair design is influenced mostly by Charles Eastlake (1836-1906). Based on heavy and right angular medieval furniture, the Modern Gothic borrowed decorative motifs from Gothic architecture and ornament based on simple geometric forms. The Modern Gothic style began in the 1870s and continued through the 1880s in the United States. In addition to Charles Eastlake another major influence was Bruce Talbert. Talbert published *Gothic Forms Applied to Furniture, Metal, Work and Decoration for Domestic Purposes* which was reprinted in the United States in 1873 and 1877.

Charles Eastlake promoted Pugin's ideas in practical form. The aesthetic of his

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6) Dun Report Illinois volume 28, 260; There are only three entries of Fredrick W. Krause in R. G. Dun record.

7) Ibid.

8) Dun Report Illinois volume 28, 278.

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9) Dun Report Illinois Volume 28, 284.

10) Ibid.

furniture is defined as simple and honest. He often incorporates appropriate ornaments in a simple form. Eastlake's book, *Hints on Household Taste*, originally published in England in 1868, and issued in America in 1872 where it moved exceptionally popular. Harriet Prescott Spofford (1835-1921) noted in 1878 that: "Not a young married couple who read English were to be found without *Hint on Household Taste* in their hands, and all its dicta were accepted as gospel truths. They hung their pictures and their curtains just as Mr. Eastlake said they should."<sup>11)</sup>

The Gothic revival in the United States can be traced back to the Gothic Revival in England, which was spurred on in England in the 1830s by Augustus Welby Northmore Pugin (1812-52), and continued by other designers throughout the 1840s. He published a number of books including *Gothic Furniture in the Style of the Fifteenth Century* in 1835. He often abstracted ornaments from nature based on flowers and foliage of medieval carving.

The Gothic revival of the 1830s and 1840s in America is distinguished from the later Modern Gothic style in its influence, form and decoration. This style is related to architecture. Furniture in Gothic revival style was often designed by architects such as Alexander Jackson Davis (1803-1892) and Andrew Jason Downing (1815-1852). Gothic revival chairs by architects were structural in character and fit into churches and houses

with Gothic exteriors.

The publications by Talbert and Eastlake made a great impact on Modern Gothic in America. Daniel Cottier (1838-1891), a former partner of Talbert, established a firm in the United States in 1873.<sup>12)</sup> It is the example of the direct English influence in Modern Gothic in America. His work was published in *The House Beautiful* in 1877 and *Art Decoration Applied to Furniture* in 1878.

'Eastlake' in the United States became the commercial name of furniture in the Modern Gothic style. Unlike Charles Eastlake's preference for handwork, most "Eastlake" furniture in America, however, was machine made. In the republication of *Hints on Household Taste* of 1878 Eastlake noted, "...as I find American tradesmen continually advertising what they are pleased to call 'Eastlake' furniture, with the production of which I have had nothing whatever to do, and for the taste of which I should be very sorry to be considered responsible."<sup>13)</sup>

The name "Eastlake" was applied to any



(Fig. 5)  
Alfred E. Stacey, Trade Card, Elbridge, N.Y., c.1870s.

11) Harriet Spofford, *Art Decoration Applied to Furniture*, (New York 1878), 147.

12) Charlotte Gere, and Michel Whiteway, *Nineteenth-Century Design: from Pugin to Mackintosh*, (London 1993), 158.

13) Charles L. Eastlake, *Hints on Household Taste*, (London, 1878; reprint New York 1986), xxiv.

furniture of rectilinear outline with incised decoration.<sup>14)</sup> One trade card from the New York State approves this milieu in the 1870s (Fig. 5). Although the name of Eastlake was not properly printed, the name was essential to put on the trade card or trade catalog. The critic, Clarence Chatham Cook wrote in 1877, "The Eastlake furniture must not, however, be judged by what is made in this country, and sold under that name. I have seen very few pieces of this that were either very well designed or well made. None of the cheaper sort is ever either."<sup>15)</sup>

Fredrick Krause who had experience with machinery business started to make chairs to meet this demand for furniture in the new Modern Gothic style. He said "... [I] followed exactly [what] Eastlake said furniture makers ought to do".<sup>16)</sup> He called the chairs in his catalog the Gothic or Eastlake chairs. Similarity, the use of solid wood, honest structure, and simplicity, exposing Eastlake's notion, are found in Krause's chairs. Eastlake avoided mitered corners because he considered them weak. Madigan, 1973. Even though he rejected machine made furniture, making furniture at low costs was true to Eastlake's principle.<sup>17)</sup>

14) Madigan, Mary Jean Smith, *Eastlake-influenced American furniture, 1870-1890*, [exh. cat., Hudson River Museum] New York, 1973.

15) Clarence Chatham Cook, *The House Beautiful Beds and Table, Stools, and Candlesticks*, (New York, 1877) 233; Spofford, *Art Decoration Applied to Furniture* (New York 1878), 147.

16) "The Inter-State Exhibition" *American Architect and Building News I* (September 30, 1876), 319.

## 4. Patent

The patent incorporated in Krause's chairs was granted to Henry Reupke, who was a wood carver. Reupke is first listed in the Chicago City Directory in 1874, residing at 388 Wentworth Avenue. From 1875 he is listed as a chair manufacturer at 74 W. Washington Street, presumes in the partnership with Krause. The chair design was clearly Reupke's invention. The patent record states, "Be it known that I, Henry Reupke, of Chicago, in the county of Cook and State of Illinois, have invented a new and useful Improvement in the Manufacture of Chairs..."<sup>18)</sup> That the patentee often sold or licensed his invention to another party for manufacturing was not unusual.<sup>19)</sup> However, the partnership did not last long, Henry Reupke died in 1876.

It is not clear how Krause starting his furniture business as an assignor of the patent. Krause had a background as a lumber mill machinist. Krause and Reupke started their chair manufacturing in Washington Street where Krause had an ironworks next door from during 1875 to 76.<sup>20)</sup> There is little documentation about his business in the early 1870s. Krause is listed in the Coty Directories as a cabinetmaker from 1870 to 1873. According to the Census in 1870, he was a day laborer. After that he was listed, again, as

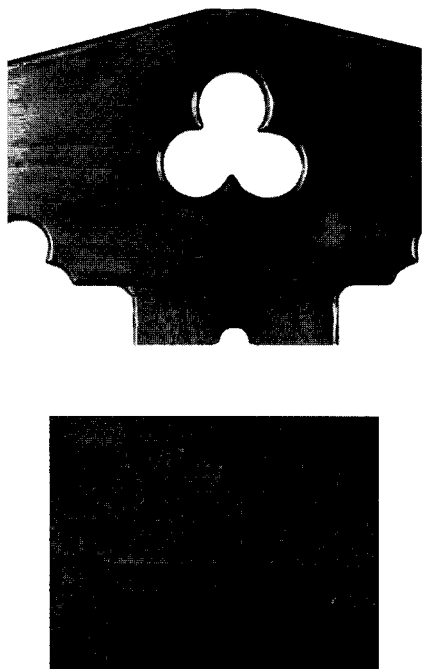
17) Madigan 1973, 3.

18) Patent No. 166,555 August 10, 1875

19) Clive Edwards, *Victorian Furniture: Technology and Design*, (Manchester, NY. 1993), 145.

20) See Chronology of 1875-1876.

the owner of an ironwork business, Franklin Iron Works.



<Fig. 6>  
The patent mark on the back of the  
Krause's chair

The patent mark on the back of the Krause's chair in the Brooklyn Museum of art <Fig. 6> impressed: "Patented August 1876, manufactured by F. W. Krause, W. Washington Street Chicago." The patent states that the invention is related to the improvements in chair assembly: "It will be seen that this chair may be taken to pieces for storage or transportation by removing the screws, so that it may be packed in a small space for storage or transportation."<sup>21)</sup> With strong the consumer demand for portability, there are many patents for

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21) U. S. Patent Record *Improvement in Chairs*, (August 10, 1875), 16655.

movable furniture, such as portable, folding, and declining chairs in the nineteenth century.

The U. S. Patent Office was reconstructed in 1843.<sup>22)</sup> From 1843 to 1844 fourteen design patents were granted however, by 1876, the year of the Centennial Exposition, the Patent Office was issuing more than a thousand patents each month.<sup>23)</sup> To obtain a patent from 1836-1880 an inventor had to submit a letter of specification, drawings, and a model.<sup>24)</sup> Unfortunately the fire of September 22, 1877 destroyed over 76,000 models.<sup>25)</sup>

## 5. The Chair in the BMA

The Krause's chair in the Brooklyn Museum of Art is made of walnut with a cane seat and gothic motifs. The silhouette of the frame squared-off. The chair incorporates gothic motifs: the crest rail pierced by trefoil and the splat back pierced with quatrefoils. The curved brackets create gothic tracery motifs on the profile. On the front rail, a rosette motif and shallow lines were carved.

The strength of the chair is made enhanced by medieval joinery. The Y form

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22) Arthur J. Puols, *American Design Ethic: a history of industrial design to 1940* (Cambridge and London 1983), 134.

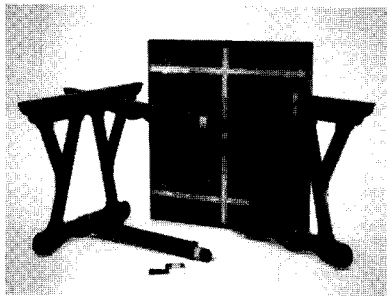
23) *American Enterprise: Nineteenth-century Patent Models*, [exh. cat., Cooper-Hewitt National Design Museum] (New York 1984), 10.

24) *American Enterprise: Nineteenth-century Patent Models*, 13.

25) *Ibid*, 19.

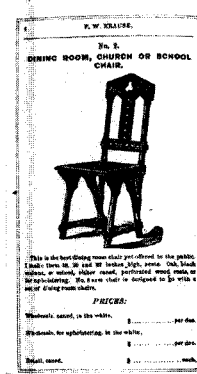


structure on the rear legs adds to the durability. A design similar to the Y form structure on Krause's chair on John Webb's dining table of 1849 (fig. 7), which is inspired by medieval timber-framed house construction. The use of to secure the mortise and tenon joints is clearly revealed in an appropriate manner to the assemble of the chair. The structure does not rely on glue for strength but uses glue only to add to its stability. The honesty of structure also is clearly related to the revealing craftsmanship.

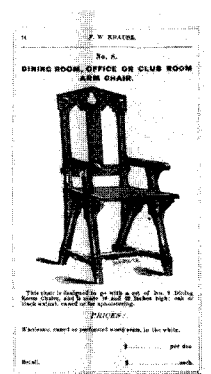


(Fig. 7)  
John Webb, *Dining Table*, 1853.

The chair in the Brooklyn Museum is listed as No. 2 in Krause's 1875 catalog (Fig. 8). The chair was the only one not available at the time the catalog was issued in February 1876. Krause 1875. Therefore, the chair in the Brooklyn Museum is dated no earlier than 1876. Krause also designed an armchair en suite with the side chair to create a dining set (Fig. 9). Krause's chairs were also made of oak, walnut or mixed with either caned, perforated wood, or upholstered seat. Plus, he manufactured chairs in various heights such as 18, 20 and 22 inches high.



(Fig. 8)  
Krause Trade  
catalog, 1875.



(Fig. 9)  
Krause Tarde  
Catalog, 1875

## 6. The Chair in the Galloway house in Fond du Lac, Wisconsin

Krause chairs are preserved in the Galloway house in Fond du Lac, Wisconsin (Fig. 10).<sup>26</sup> The chairs were given to family members previously and returned to the house in 1960,<sup>27</sup> Edwin H. Galloway purchased the property in 1868 and had an extensive remodeling done.<sup>28</sup> After his death in 1876, his son Edwin A. again remodeled the house.<sup>29</sup> Edwin A. Galloway probably purchased the walnut chairs for his home during the remodeling of the house

26) This is the only place I could find Krause chairs. This is, oddly no Krause chair in Art Institute of Chicago. According to Artifact Auction Search online, there is no example of Krause chair or a similar example; two chairs of the set in the Galloway house were loaned for the traveling exhibition to the Detroit Institute of Art Museum and other museums.

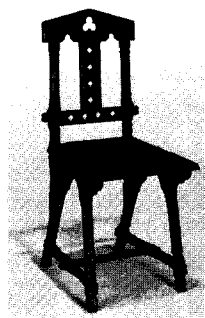
27) File from Galloway House

28) Guide Book to Galloway House and Village,

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29) Ibid.

in 1876.<sup>30)</sup>



(Fig. 10)  
Krause Side Chair,  
c.1876.  
Collection of  
Galloway Historical  
House and Village,  
Fond du Lac  
Historical Society.



(Fig. 11)  
Dining Furniture at  
Galloway Historical  
House and Village, Fond  
du Lac Historical Society.

There is a ten chair set, two armchairs for hosts and eight regular chairs, in the dining room (fig. 11). Spofford noted: "This style [Gothic] is also very suited to the library.... But in its heavy and solid forms it is, best of all, suited to the dining room..."<sup>31)</sup>

The chairs are called the 'chapel chair' in the Galloway house.<sup>32)</sup> The chairs have been reupholstered from horsehair to velvet.<sup>33)</sup> The table, which was furnished with Krause's chairs in the dining room, has a central pedestal and top panel overlong

rather than square with a glossy finish.<sup>34)</sup> According to the director of the Adams House Resource Center in Galloway house, the table does not seem to have been it was manufactured by the same maker as the chairs. In addition Krause only produced chairs.

Compared to the chair in the Brooklyn Museum, the chair in the Galloway house lacks a front rail. The Brooklyn Museum chair is not upholstered; however, there are tach marks on the set frame. That suggests that the Brooklyn Museum Chair was once upholstered. According to the Krause's 1875 sales catalog, the chair in the Fond du Lac Historical Society can be identified as the No. 2 Chair, which is designed for the dining room, church or, school. Since the Brooklyn Museum chair does not have the front stretcher, even though it is marked with an 1896 patent, it might be a later version compared to the chairs in the Fond du Lac.

The catalog describes the different sizes and materials available, such as 18, 20, and 22 inches seat height. Moreover, customers had a variation of material, oak, black, or walnut, and upholstered or caned seats. Krause suggested furnishing with the no.8 armchairs. Based on the gothic motifs and incised edges, he also designed the rocking chair, parlor chair, and library chairs.

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30) Darling 1984, 161.

31) Spofford 1878, 87.

32) John J. Ebert, Director of the Adams House Resource Center in the Fond du Lac County historical Society, interviewed with author in November 1999.

33) Margaret Novitske, the former director at the Galloway house in Font du Lac, Wisconsin, interview by author, November 1999.

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34) Ebert interviewed by author in November 1999.

## 7. Inter-State Exposition

In the fall of 1876, at the Inter-State Industrial Exposition, among the small exhibitors, Krause showed samples of Eastlake chairs.<sup>35)</sup> The 1876 exposition was the fourth annual Industrial Exposition held for one month from September to October. After the 1851 Great Exposition in Crystal Palace in London, in America several industrial expositions were held in the United States. The Inter-State Industrial Exposition was the annual exposition held in Chicago from 1873 to 1892.<sup>36)</sup> Furniture was displayed in the department that included household and personal goods, useful and ornaments. Unlike the exposition of 1875, in 1876 the exposition was open to small exhibitors.<sup>37)</sup>

The fine art department in the exposition was held with the assistance of Peter Bonnett Wight and William Le Baron Jenny who were leading architects in the Gothic Revival style in Chicago.<sup>38)</sup> It clearly states that Wight worked on the same principles as Krause. Wight might have hired Krause to execute chairs for special commissions.<sup>39)</sup> "The committee was led to believe that the exhibition of the large quantity of medieval

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35) "The Inter-State Exhibition" *American Architect and Building News I* (September 30, 1876), 319.

36) Paul M. Angle, ed. *Chicago History VII* (Spring 1966), 321.

37) *American Architect and Building News I* (September 30, 1876), 318.

38) Darling 1984, 161; *Catalog of the Inter-State Industrial Exposition of Chicago*, (Chicago 1875)

39) Darling 1984, 164.

furniture that had accumulated in private hands, together with contributions from the Chicago artisans, would lead to good results"<sup>40)</sup> Wight noted in *American Architect and Builders News*, "Structures not to be denied or concealed by the decoration; glue is to be used an aid to, and not instead of..."<sup>41)</sup>

## 8. The Chair from Kimbel and Cabus in New York

Modern Gothic furniture were popularly commercialized by the firm of Kimbel and Cabus (1863-1882) in New York. Kimbel and Cabus produced Modern Gothic furniture in the style of Talbert and Eastlake. A number of pieces of furniture in Eastlake's manner was shown at the Philadelphia Centennial Exposition in 1876.<sup>42)</sup> By the time the Modern Gothic style waned in popularity, the Kimbel and Cabus partnership also came to an end in 1882.<sup>43)</sup> Eastlake furniture which was also produced in a number of other factories such as Daniel Pabst in Philadelphia and Mitchell and Rammelsberg in Cincinnati. Mitchell and

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40) *Art Journal* 1875

41) "Studies of Interior Decoration: Concerning Furniture" *American Architect and Builders News*, 2 (May 26, 1877), 164.

42) Walter Smith, *The Masterpieces of the Centennial International Exhibition*, 3 vols (Philadelphia 1876); James D. McCabe, ed., *The Illustrated History of the Centennial Exposition* (Philadelphia 1876)

43) *In Pursuit of Beauty: Americans and the Aesthetic Movement* [exh. cat., Metropolitan Museum of Art] (New York 1986), 446.

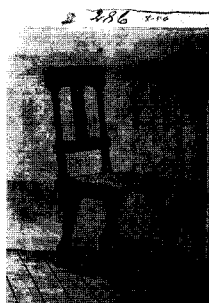
Rammelsberg presented their furniture at the Centennial Exposition along with Kimbel and Cabus,<sup>44)</sup>

In the Kimbel and Cabus trade catalog of 1876-1877, there is a remarkably similar chair in design number 286 with the listed price of eight dollars and fifty cents (Fig. 12). There is also a similar structure with the variation of the back in the photo album. Kimbel and Son put the photo album together after the demise of the Kimbel and Cabus partnership. Krause noted in his catalog, "No one has ever attempted to manufacture a similar style of chairs in large quantities"<sup>45)</sup> There is also an engraving of the chair by Kimbel and Cabus on the Harriet Spofford's decorating book, *Art Decoration Applied to Furniture* in 1878 (Fig. 13). The articles and plates were originally published in *Harper's Bazar* the

weekly magazine.<sup>46)</sup> In her article in the magazine, she credits for the chair to Kimbel and Cabus. With these publications this type of chair was probably more widely known to people among others in the Modern Gothic style.

The chair by Kimbel and Cabus does not have a front seat rail with low relief decoration and has a plain back splat, while Krause's chair shows a pieced trefoil motif with triangular shaped back splat. Moreover, there is no tenon on the stretchers. Therefore it was not designed to be knocked down. Kimbel and Cabus chair did not incorporate the Krause patent. In other words, Krause did not sell the patent to Kimbel and Cabus. The chairs from both manufactures were produced simultaneously by 1876.

The Modern Gothic had great popularity and was practiced by several different firms. Lang and Nau Co., in Brooklyn, New York produced furniture similar to that of Kimbel and Cabus Co. The trade card of the Lang and Nau (Fig. 15, 16) represent Modern Gothic furniture in the manner of Kimbel and Cabus (Fig. 13, 14). The relationship between those firms is not clear. Probably Lang and Nau produced furniture after the demise of Kimbel and Cabus Co. Probably they also produced chairs similar to Krause's.



(Fig. 12)  
Kimbel and Cabus,  
Side Chair c. 1876  
Kimbel and Cabus,  
Photo Album  
Collection of  
Cooper-Hewitt  
Library



(Fig. 13)  
Kimbel and Cabus,  
Side Chair c. 1876  
Spofford 1877, 84.

## 9. Conclusion

44) Ibid.

45) Fredrick W. Krause, *Sales Catalog*. (Chicago February 1876), n. d., Chicago Historical Society

46) *Harper's Bazar* (April 29, 1876), 277-278.

The Krause chair in the Brooklyn Museum is an essential example of furniture that was mass-produced in the Eastlake style and incorporated a patent. With the innovative improvement in furniture manufacturing, Krause tried to improve sales. It also demonstrates that not all patent furniture was a commercial success. Similar style chairs were manufactured by several leading German American manufacturers such Kimbel and Cabus in New York and Lang and Nau in Brooklyn. The Brooklyn Museum chair is one of the several chairs in similar Modern Gothic styles that was extremely popular in the 1870s. However, Krause chair is distinctive among those similar examples because it incorporates innovative patents.

## 10. Chronology

1829: Born in Germany  
 1847: Immigrate to the United States  
 1854: Started business in Chicago  
 1855: Perkins & Co, 147 W. Madison Street  
 1857: Fulton, Perkins & Co. moved to the corner of W. Washington and Canal Street  
 Krause, F. residence W. Washington Street between Jefferson and Des Plaine  
 1858: *Machinist* residence moved to W. Madison Street  
 1860: *Machinist* W. 5 W. Washington Street  
 1870: *Poprietion*, Franklin Iron Works  
 Moved residence on 127 Peoria

1871: *Cabinetmaker*, residence in 149 W. Erie  
 1872: 72 to 76 W. Washington, Chicago, Illinois (south corner of Jefferson)  
 Moved residence on 360 W. Tyler  
 1874: Henry Reupke first listed in City Directory as a *Woodcarver* residence in 388 Wentworth  
 1874-1875: *Poprietion*, Franklin Iron Works  
 Residence moved to 360 W. Congress  
 1875: August 10, Patent No. 166, 555  
 "Improvement in Chairs"  
 Henry Reupke 74 West Washington and residence moved to 116 N. Halstead  
 Assignor Fredrick Krause  
 1875-1876: Krause, Fredrick. *Iron works*, 76 West Washington Street  
 Reupke, Henry Chair Manufactures 74 W. Washington Street  
 1876: Catalog issued on February for Gothic or Eastlake Chairs (16 pages with 10 different design chairs)  
 Inter- State industrial Exposition, Krause showed samples of patent chairs (September-October)  
 Krause's assignor, Henry Reupke died. Listed as *Chair manufacturer* 72 Washington Street in City Directory  
 1879: His furniture manufacture out of business  
 His business was not listed under Chairs in Business Directory  
 1880: Flavel A. Beach Co. (72 W. Washington, *Machinist*  
 June Krause started a partnership with

S. J. Russell  
 U.S. Patent No. 227, 366 "Sickle-Grinder", May 11.  
 1882: U. S. Patent No. 268, 029 "Pulverizing-Machine" November 28.  
 August F. A. Beach Co. Out of Business  
 1884: He was no longer listed in the Chicago City Directory  
 In the death index of Chicago he was not listed.

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