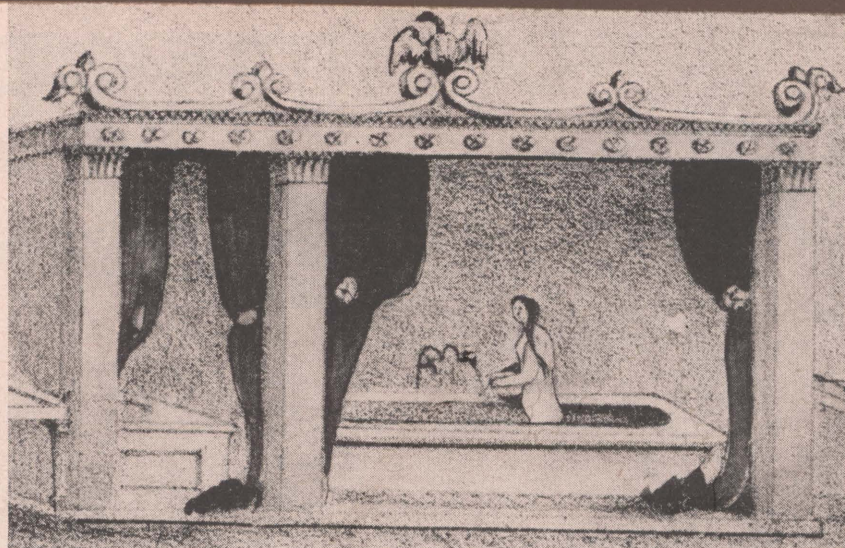




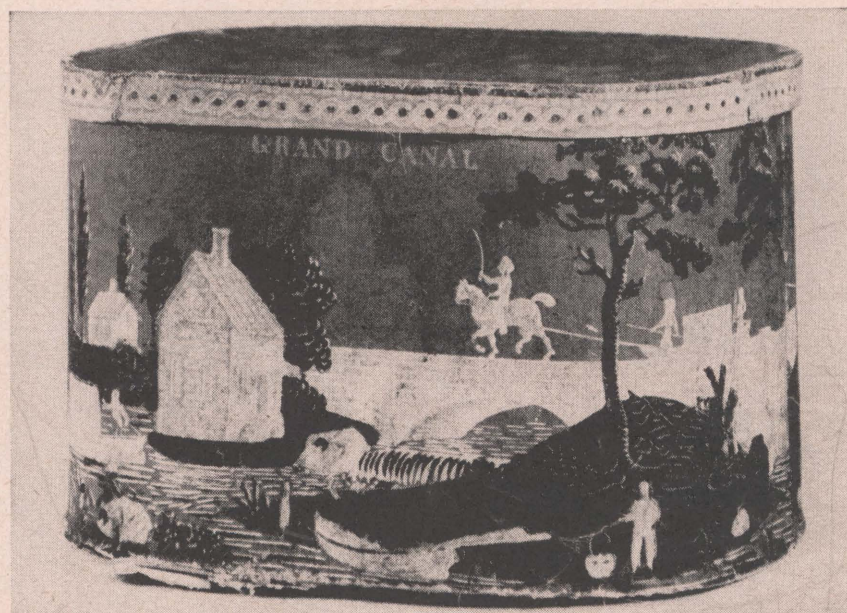
GREEK REVIVAL BATHROOM of about 1845 was depicted in New York plumber's advertisement. It includes two washstands, toilet, tub with hot and cold water.

Bathrooms and a bandbox boom

The lucky lady above, soaking herself in a marble tub surrounded by classic columns and an elegant curtain arrangement, is enjoying one of the rarest luxuries of the Greek Revival period. Bathrooms were scarce in early 19th Century America because: 1) running water was not available except in a few large cities; 2) fixtures were expensive; and 3) most Americans thought baths were unhealthy.

The great surge of U.S. prosperity which brought bathrooms to a fortunate few also nourished more

plebeian innovations. Bandboxes made of thin wood or cardboard and covered with hand-blocked wallpaper were a feminine fad of the period. Ladies liked them because they were light, used them to carry dresses and hats. American manufacturers liked them because they offered a wider market for their wallpapers. The bandbox boom gave U.S. designers a chance to try out all kinds of topical patterns—the example below shows a scene along the Erie Canal, whose opening in 1825 was a great national event.



PAPERED BANDBOX was used about 1830 both for carrying and storing clothes. The designs were printed from wooden blocks hand-carved by an unknown artist.

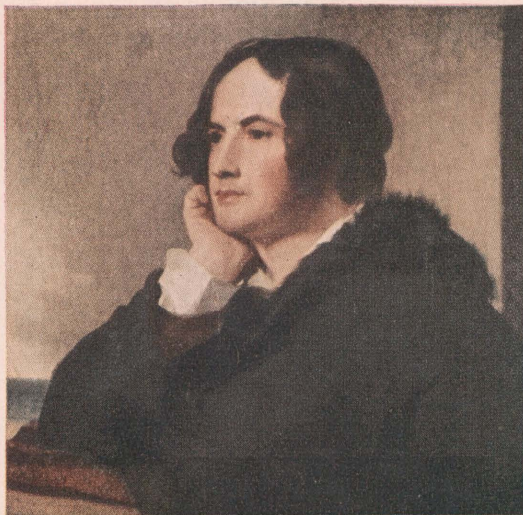


STATELY FACADE of Andalusia, added to older house in 1830-35 and facing Delaware River, is one of finest examples of pure Greek in U.S. architecture.

The Doric design reproduces a famous temple to Poseidon, with rows of columns around three sides and original decorations translated from stone to wood.

PART IV

AMERICA'S ARTS AND SKILLS



BANKER-ROMANTIC Nicholas Biddle lived in Andalusia (left). The portrait is by Thomas Sully.

The Magnificent Greek Revival

IT GAVE THE U.S. A DURABLE STYLE

Photographed for LIFE by FRITZ GORO

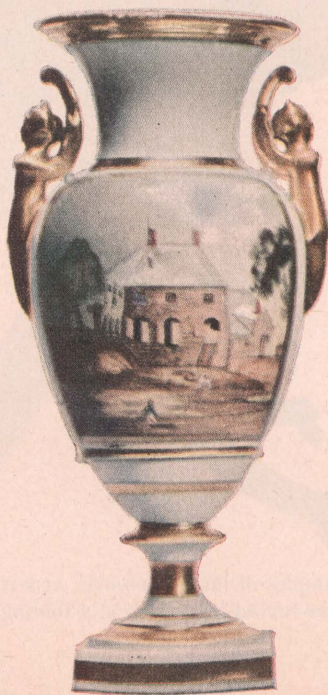
In the first half of the 19th Century, American architecture broke sharply with its English and colonial past and adopted the ancient Greek temple, almost as a national symbol. The great revolution in U.S. taste which we call the Greek Revival affected the design of furniture, clothing and even fire engines. It was inspired in part by a belief that old Athens and young America were akin in their political ideals. But mostly the Greek Revival occurred because the burgeoning U.S. needed new public buildings of monumental size and ageless beauty, and statelier homes to express the pride and cultural ambitions of its citizens.

The perfectly proportioned Greek Revival mansion shown here is Andalusia, in Bucks County, Pa. It was the home of Nicholas Biddle (above), a diplomat and poet who was the nation's leading banker in the 1830s. Biddle went to Athens while a very young man and was probably the first U.S. citizen to set foot on the Acropolis. On his return he declared, "There are but two great truths in the world—the Bible and Greek architecture!" Biddle's

enthusiasm helped to convert Philadelphia into a center of the Greek Revival. His own bank in Chestnut Street was a flawless marble temple with porticoes like the Parthenon's. This was not bad for business because the vaulted interior was invitingly cool in summer.

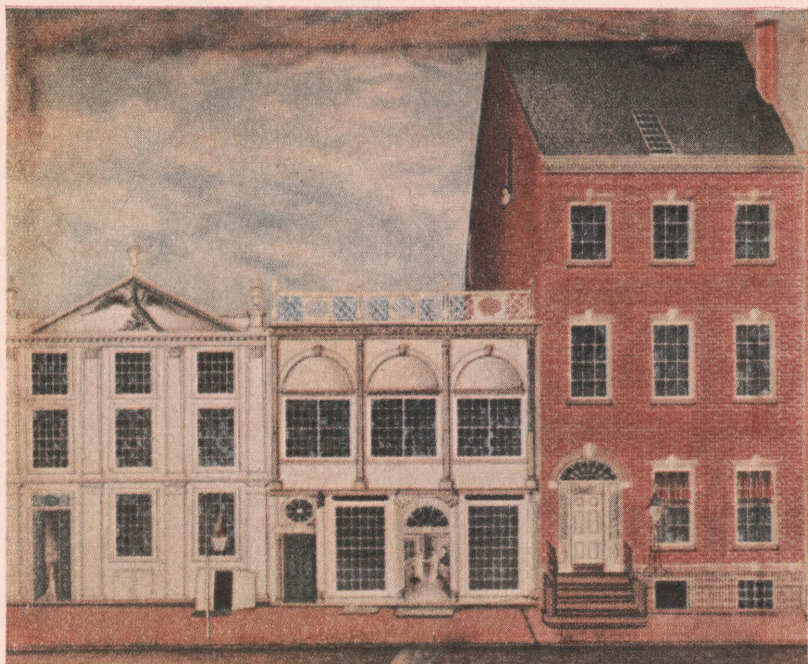
The classic temple design was introduced to the U.S. in 1785 by Thomas Jefferson in his model for the Virginia State capitol. Jefferson also influenced the dome and wing design of the U.S. Capitol, and this influenced other large buildings. Americans now had leisure and money to indulge in beauty for beauty's sake; in Greek Revival buildings appearance counted most.

But the movement had practical results. It produced a sizeable body of trained U.S. architects and gave them an opportunity to experiment with ancient principles of form. In the best of their work the old Greek style became new and even "modern"—a style which boldly handled massive structures and spacious interiors and used them in a surprising variety of ways.



CLASSIC VASE of porcelain (right) now in the Philadelphia Museum of Art, was made in 1830s by a local firm which put a picture of its factory on the front.

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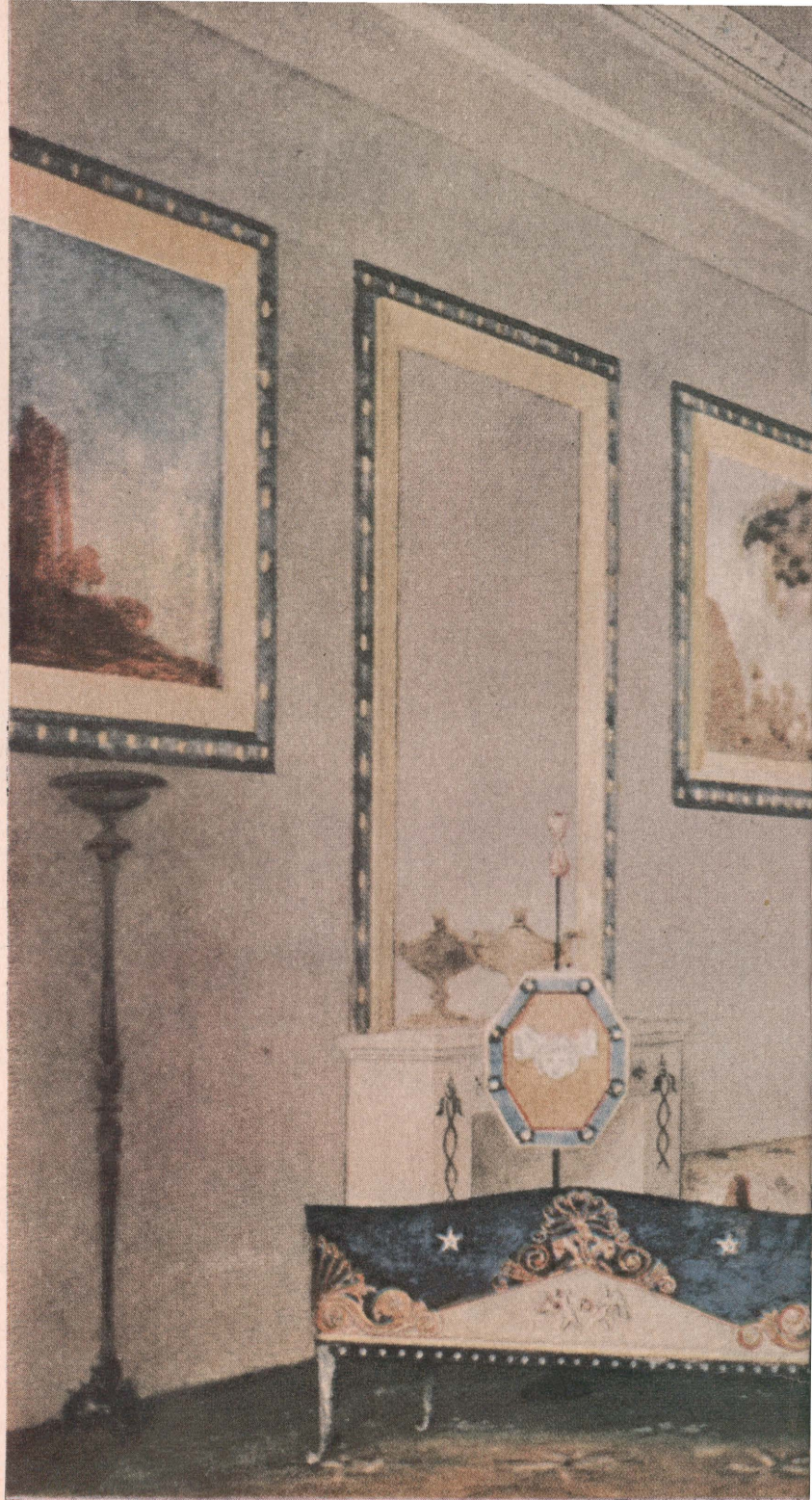


PHYFE HEADQUARTERS on Fulton Street, New York included workshop at left, warehouse (right) and salesroom with customers seen through door.

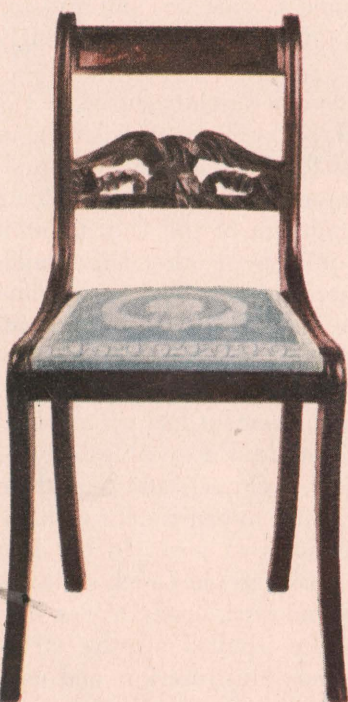
Elegant furniture for a Grecian parlor

Duncan Phyfe was the most famous furniture maker the U.S. ever produced. In his handsome New York City workshop (above) he made pieces which graced many Greek Revival homes and are eagerly sought by collectors. Below, spread across two pages, are five of Phyfe's finest products. Classic features shown here are the delicate carvings of acanthus leaves and lyre, the animal paws used as table feet and the pronounced Grecian curves of the chairs and sofa, derived from ancient furniture.

Phyfe was not a creator of styles but rather a master of exquisite workmanship who used only choice woods and skillfully catered to contemporary tastes. He worked in the ornate Regency style (see drawing, right), and late in his career he made bulky overly decorated pieces in the French Empire manner. But he much preferred his light and graceful early work, as shown below. Experts today agree with him.



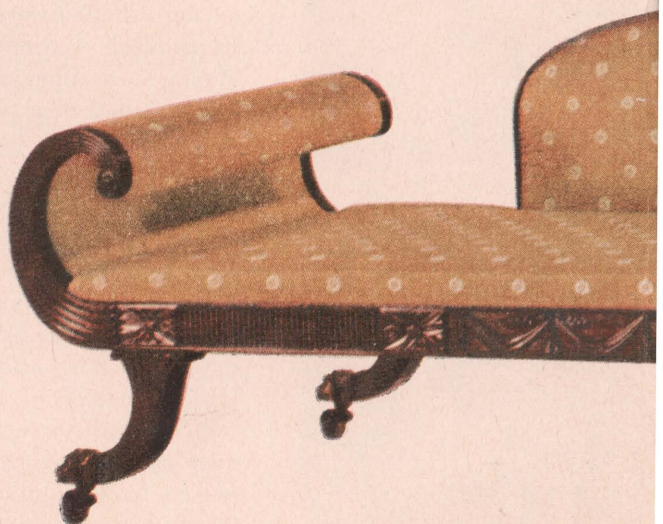
IDEAL INTERIOR of a pretentious Greek Revival home is shown in this 1845 watercolor by A. J. Davis, a New York contemporary of Duncan Phyfe. Ionic columns, along with pilasters set into the walls, separate the two parlors. Architectural



DU PONT MUSEUM



YALE ART GALLERY



PHYFE FURNITURE includes these examples of his finest work. At left is a chair with spread-eagle splat and Grecian in-curved legs. Next is a folding

table of mahogany, Phyfe's favorite wood; a large eagle forms the pedestal and the legs are adorned with carvings of acanthus leaves in Phyfe's personal

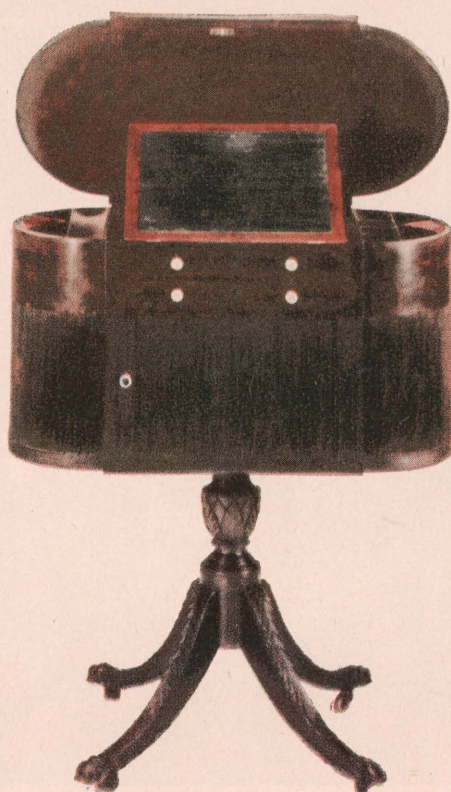


THE NEW-YORK HISTORICAL SOCIETY

rim is used around the ceiling and doorways, and windows are nearly full-length. The massive furniture is in the English Regency style, which was inspired directly by ancient models and was often heavily embellished with bronze or gilded inlays.



HENRY FORD MUSEUM



HENRY FORD MUSEUM

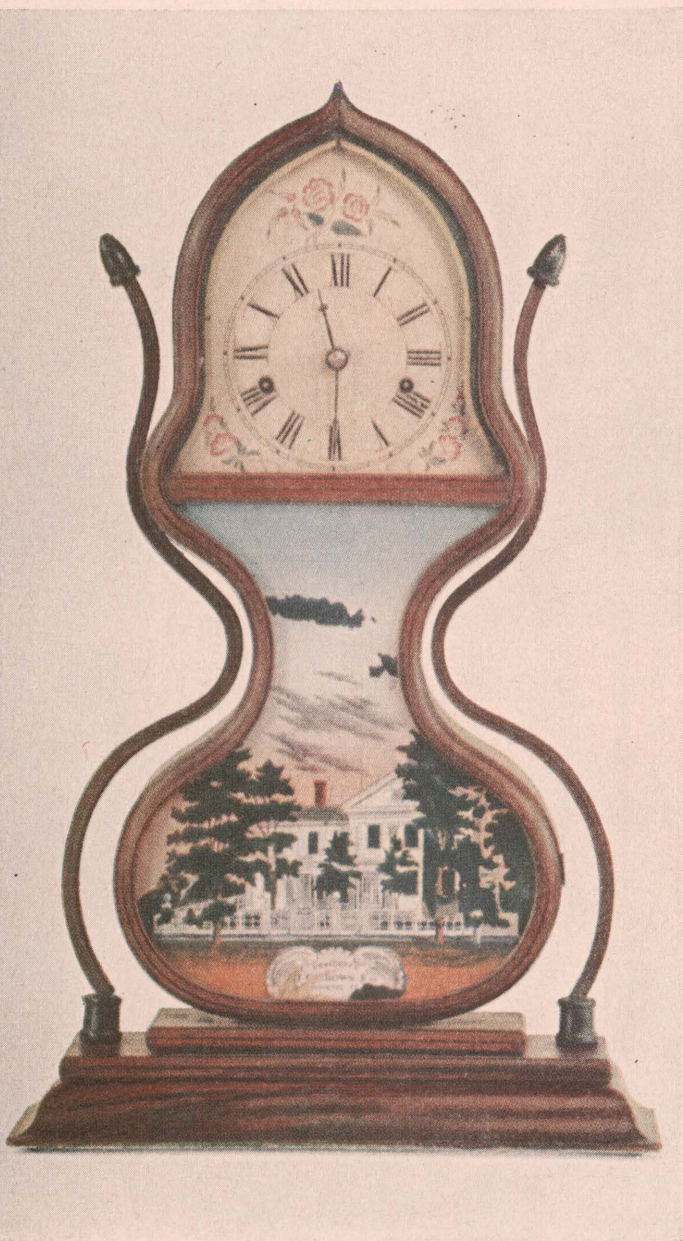


DU PONT MUSEUM

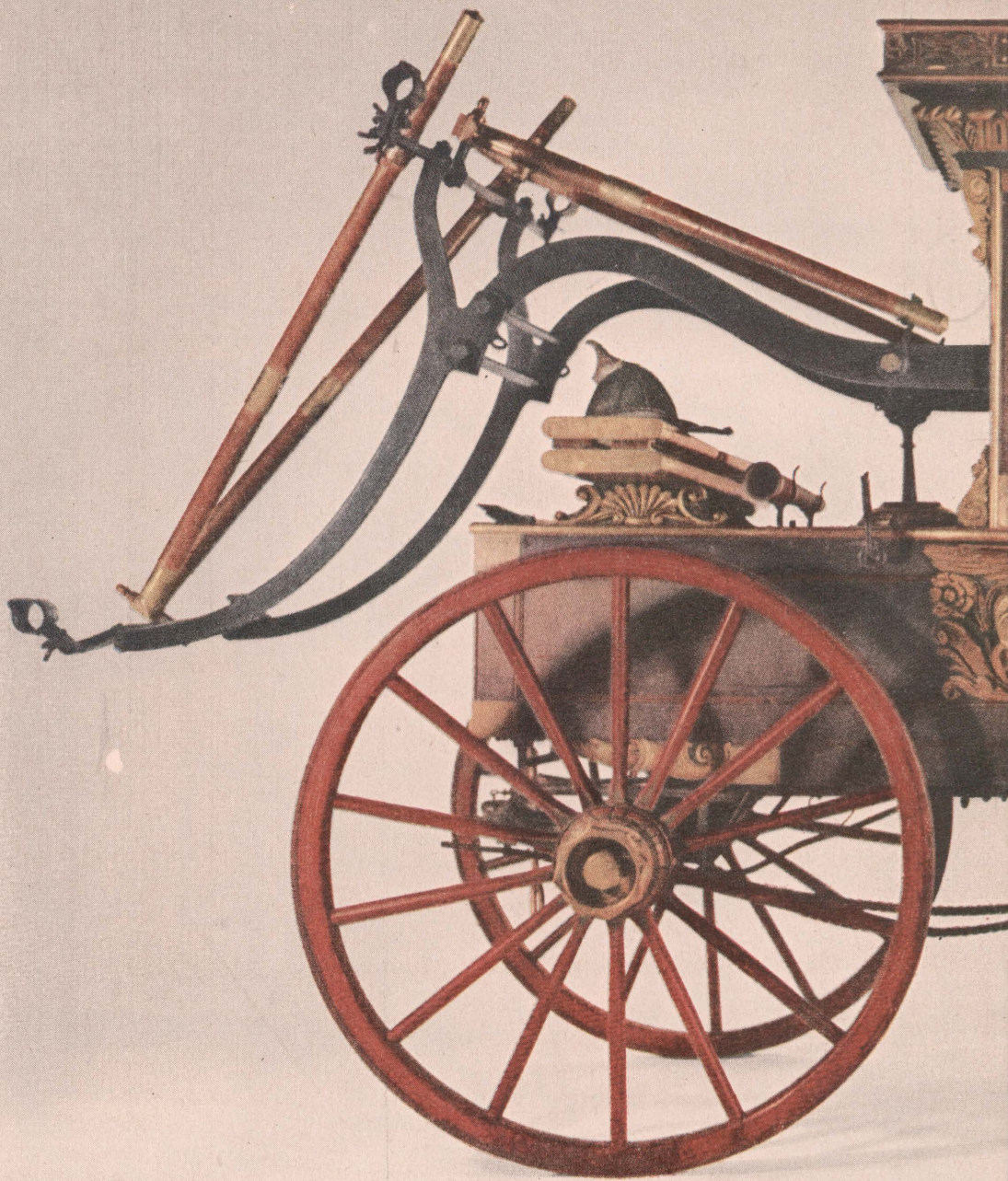
style. The richly upholstered sofa in center combines classic lines of the French Directoire with finely chiseled carving and reeding typical of the best Phyfe

pieces. Next is a tambour sewing table with a vase-shaped pedestal and brass lion paws for feet. Lyre-back chair at right was one of Phyfe's most popular designs.

CONTINUED



ACORN CLOCK of 1850 from Bristol, Conn., has Greek Revival house of its maker painted on case.



HAND-PUMPED FIRE ENGINE, made in 1843 for a Pittsburgh volunteer fire company, used

a hollow classic column as decorative cover for central air compression chamber. On one panel firemen



"FOURTH OF JULY" in Centre Square, Philadelphia was painted about 1812 by John Lewis

Krimmel. Women's dresses, domed pump house and William Rush's nymph (center) show taste of times.

Patterns that

In the world of fashion this was a time when women donned the clinging drapery of the ancient Greeks, with high bodices and revealing necklines. They also tied up their hair in Grecian knots or wore it across their foreheads in classic ringlets. These styles, transmitted to the U.S. from the Paris of Napoleon, are illustrated in the painting at left which shows a well-dressed Philadelphia crowd. In the background is the municipal pump house, which has a Greek portico and a Roman dome. The fountain statue of a nymph and water bird was carved from wood by William Rush, America's first professional sculptor. Following the precedent of antiquity, but scandalizing his neighbors, Rush persuaded a pretty Philadelphia belle to pose for this work in the nude.

It was also a time when American designers cut loose with creations which, freely mingling Greek Revival motifs with ideas of their own, further emphasized the sharp break with a utilitarian past. Household objects acquired new shapes which tickled the fancy and started



TOP ROW FROM HENRY FORD MUSEUM, DEARBORN, MICH.



pasted a Currier & Ives print. In operation poles were run through holes in ends of the long metal

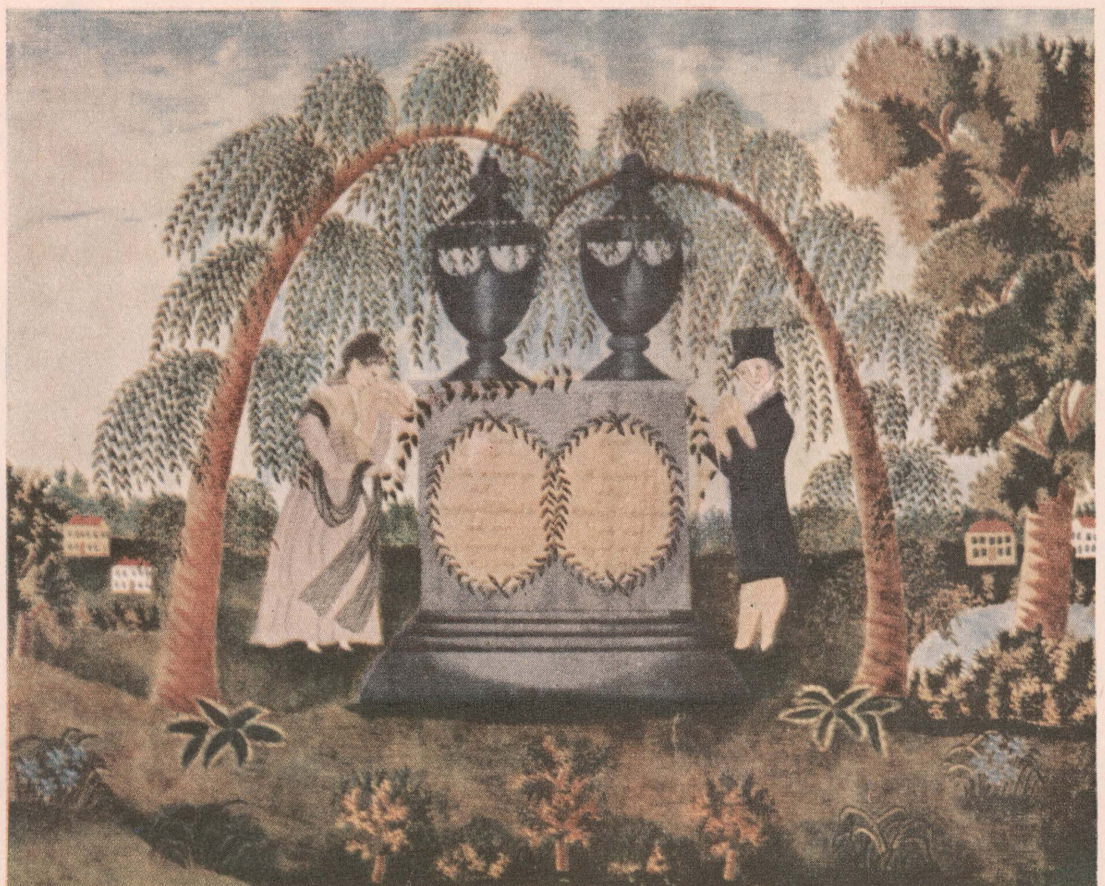
rockers and pumped by rows of 30 men to a side. This created pressure to throw streams of water.

DUNCE-CAP STOVE was patented by Poughkeepsie man in 1816. Conical cap helped spread heat.

caught the eye

fads. The U.S. flourished during the Greek Revival, and people with money to spend were intrigued by such gadgets as the acorn clock and dunce-cap stove shown above. Both were unique American designs. The clock, which was invented and manufactured by Jonathan Brown, had a coiled spring works enclosed in a vase-shaped case which harmonized well with furniture of the period. The inverted acorn around the face and the rest of the frame were made of laminated rosewood.

The stove is a direct descendant of Benjamin Franklin's stove which was pictured in the first article of this series (LIFE, April 18). The inventor, James Wilson, found that the dunce-cap top added a great deal of heat. The gaudily painted fire engine in the center was delivered by its manufacturer bearing no decorations at all. The volunteer firemen in this period liked to beautify their own engines and when the work was completed they held a public celebration. In this instance a job was performed which dazzled all beholders—and still does.



NEW YORK STATE HISTORICAL ASSOCIATION, COOPERSTOWN, N.Y.

RICHARDSON MEMORIAL embroidered by Harriet Moore, 15, of Massachusetts, expresses

grief over death of two friends. Mourning pictures with classic urns hung in Greek Revival bedrooms.



TOBACCO FLOWERS and leaves are used instead of acanthus leaf on U.S. Capitol column.

GREEK REVIVAL CONTINUED

Lasting monuments to the

As the Greek Revival style was adapted to public buildings it took on a distinctively American look and made symbolic use of such native products as corn and tobacco. In Washington the U.S. Capitol was supported by graceful columns carved as bundles of cornstalks and topped with open ears of corn, or adorned with sprouting leaves and star-shaped flowers

of tobacco. These much-admired designs were created by Benjamin Latrobe, a British-born architect and engineer who spent most of his career in the U.S., married an American wife and fathered a distinguished American family. For 14 years he was chief architect of the Capitol, which was designed first by William Thornton and completed by Thomas U. Walter.

ENDURING BEAUTY of the Greek Revival is illustrated by the scene below, on the Schuylkill

River in modern Philadelphia. The charming temples in the foreground were built before 1850 to



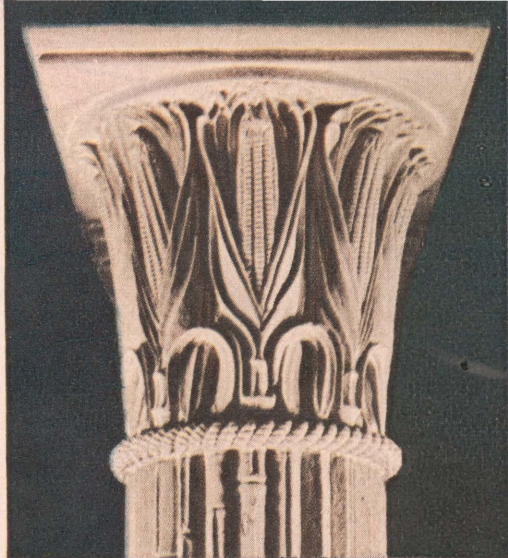
imagination of Americans

Latrobe also designed one of the first complete bathrooms in the U.S., with bathtub, basin and water closet, for a Philadelphia family in 1810. He built the municipal Roman-domed pump house and influenced the chastely Greek design of the Philadelphia waterworks (*below*). Latrobe's pupils, Robert Mills and William Strickland, and Strickland's pupils, Thomas U.

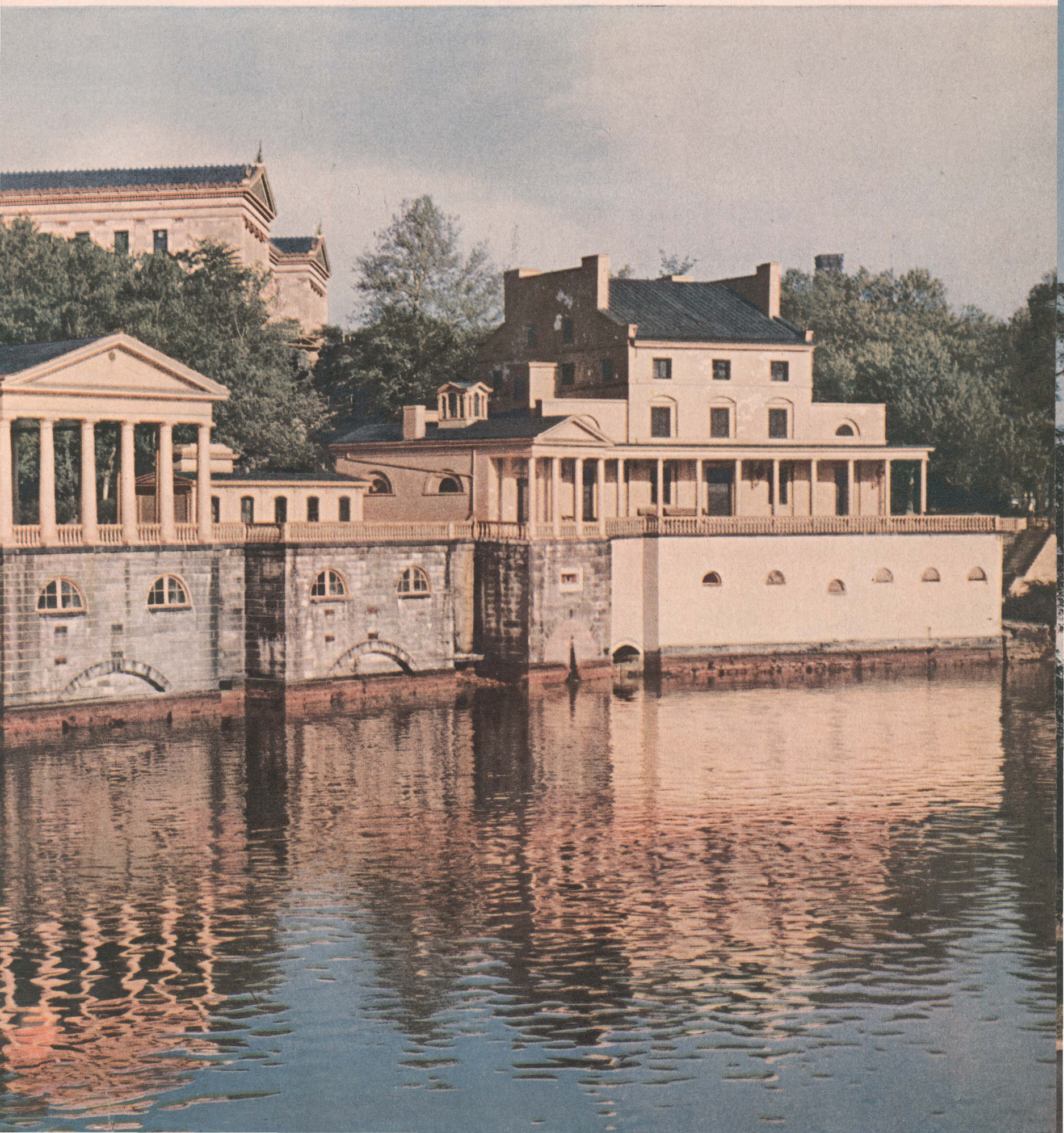
house machinery for the city's expanding water system. On the hill behind them towers the enormous

Walter and Gideon Shryock, were among the first professional architects who were trained inside the U.S. The state capitols and courthouses which they designed established a style—classic in its details, monumental in its size, versatile in its many uses—which dominated public architecture for almost 100 years and is still a familiar feature of the U.S. skyline.

Philadelphia Museum of Art, built in the 1920s and now the largest Greek-style building in the world.



CORN COLUMNS with ears and husks for decorations were installed in Senate vestibule in 1809.





WHITNEY'S PORTRAIT was painted in 1822 by Samuel F. B. Morse, who later invented telegraph.

Eli Whitney and the cotton kingdom

In the South the Greek Revival reached a high level of opulence in the great homes of rich cotton planters whose fortunes were based on an invention by a Yankee named Eli Whitney (above). Following his graduation from Yale, Whitney went south as a tutor. At Mulberry Grove near Savannah, Ga. he saw slaves picking seeds from short-staple cotton at the rate of one pound of cotton per man per day. Whitney built a cylinder with wire teeth which pulled the cotton through a screen, separated fiber from seeds and, when used with horse or water power, made cleaning go 50 times faster.

In 1792, the year Whitney invented the cotton gin, the South sold 138,000 pounds of cotton to English mills. In 1811, after Whitney's patent expired, this figure soared to 62 million pounds at about 9¢ a pound. The tremendous boom in cotton dotted the South with expensive mansions like Rattle and Snap (opposite) in Maury County, Tenn., which got its name when the land was originally won in a dice game. The spacious house was built in 1845 by a cousin of President Polk. Here the sumptuous Corinthian style is followed instead of the simple Doric of Andalusia.

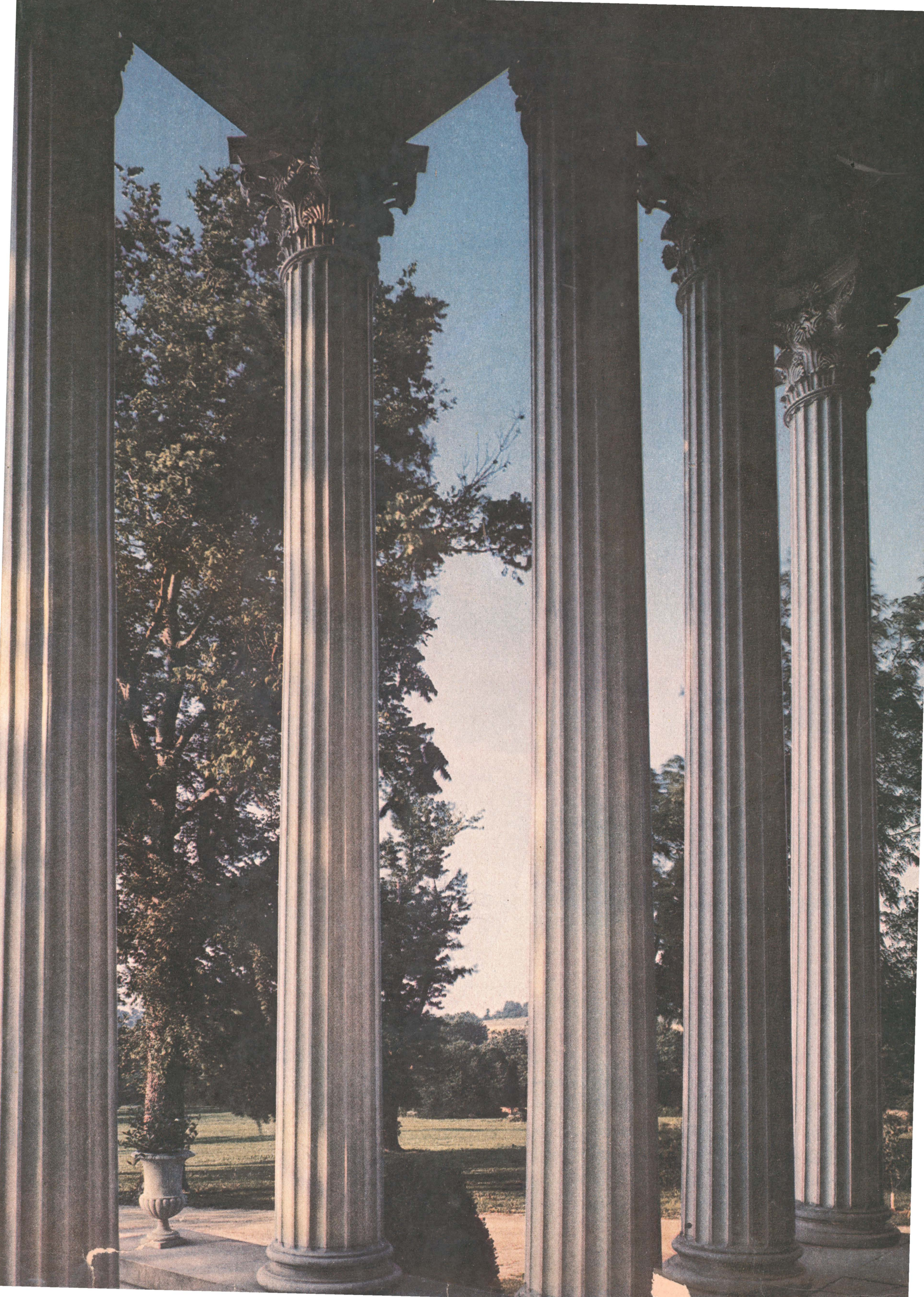
Eli Whitney, who made all this possible, did not wait to see it materialize. He returned to New Haven, invented the first important U.S. machine tool (a metal-milling machine) and manufactured guns for the government by new techniques which firmly established the principles of mass production. Thus in one lifetime he revolutionized both the agriculture of the South and the industry of the North.

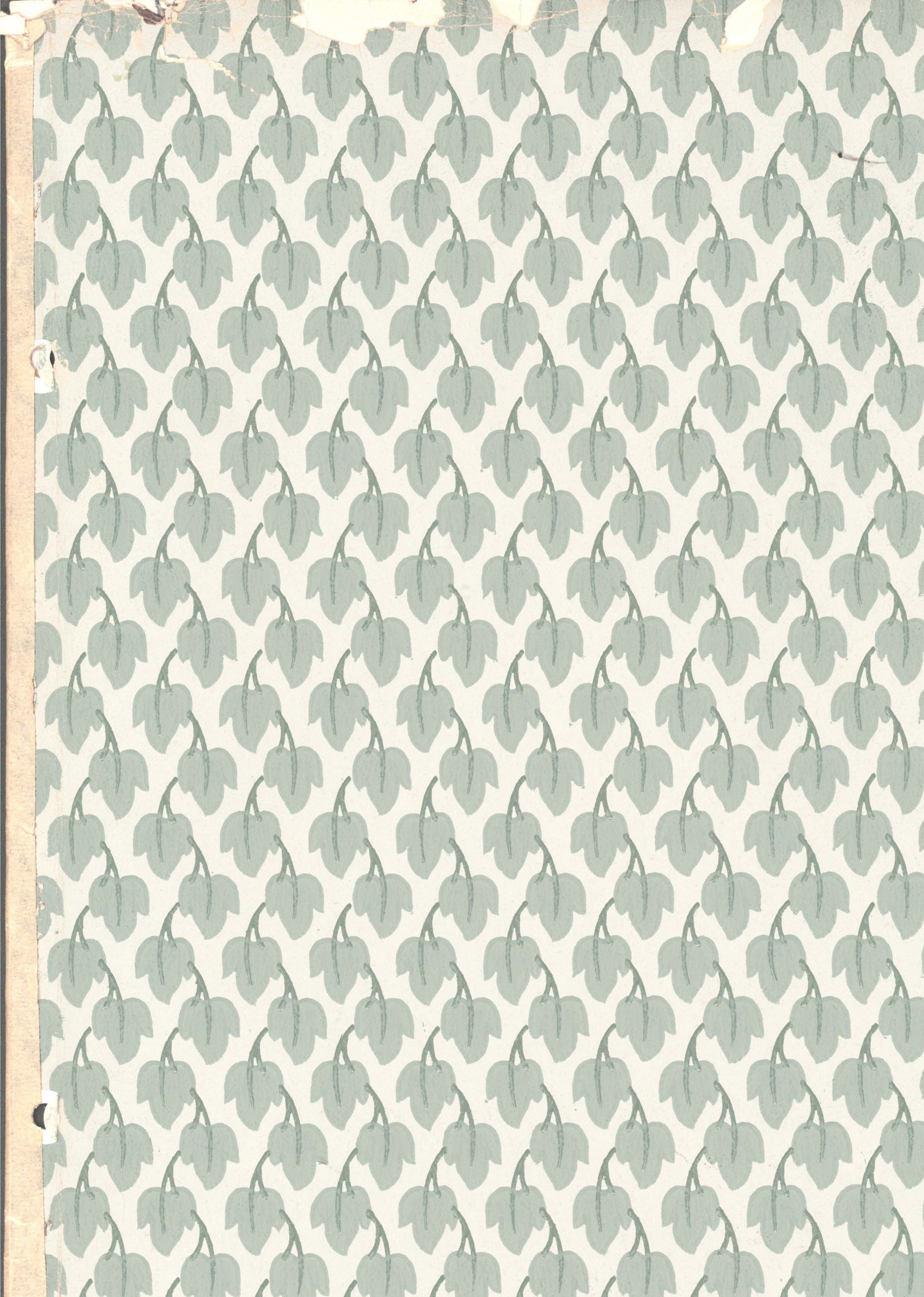
WHITNEY WORKSHOP now stands near Washington, Ga. In foreground is a combination

gin and carder, developed from his invention. It prepared cotton for home spinning on the plantation.

GIN FROM THE ATLANTA MUSEUM, GEORGIA

SOUTHERN PROSPERITY and classic taste built Rattle and Snap (opposite page) in Tennessee.







The Look of Liberty in Craftsmanship

PATRIOTISM BECOMES THE AMERICAN THEME

Photographed for LIFE by ARNOLD NEWMAN

Long before 1776 the independence of America was being declared by its arts and manufactures. Colonial craftsmen of the 18th Century made silverware as handsome as any from England, and equally handsome guns which were much more deadly. Furniture-making reached its all-time peak of perfection and branched out in a number of particular American designs. Houses grew larger and ceilings higher; paint and window glass became necessities instead of luxuries; graceful paneled doorways with overhead pediments and fanlights replaced the thick nail-studded portals of pioneer days. A taste for the exotic, a love of ornament sheerly for ornament's sake began to appear. But in general, American design still showed a strong preference for the simpler, more functional forms.

The standard of living of the 13 American colonies by 1750 was already higher than that of any comparable area in the world. Their population was booming at a rate that has never been equaled. Wealth was piling up, not only in the strongboxes of the wealthy, but even more in the hands of a fast-growing and widely distributed middle class. The colonists did an amazing amount of traveling, to Europe, and up and down the Eastern seaboard. Even a Boston tallow-chandler's son like Benjamin Franklin managed to get part of his education abroad.

Colonial prosperity and colonial enterprise made the American Revolution almost an inevitable event. But it was a revolution which sought to conserve and enlarge the thriving American *status quo*,

rather than overturn it. Paul Revere, pictured on the opposite page, is an excellent example of the American revolutionist: a craftsman who infused the look of liberty into his handiwork; a patriot who did much more for his country than risk his neck on a midnight ride.

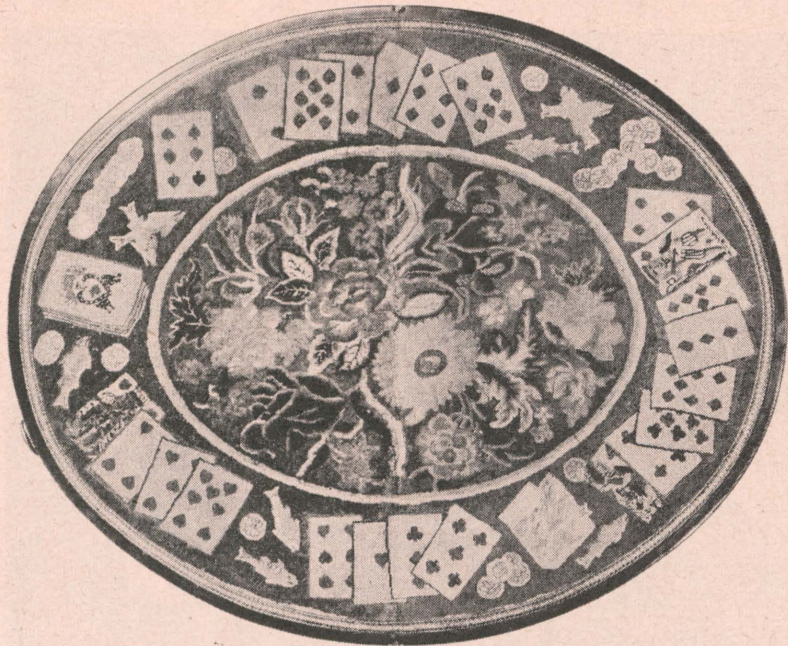
Revere was the most gifted Boston silversmith of his time and his most famous creation is the punch bowl shown above, whose classical purity of shape tends to obscure the fact that it was fashioned in a fever of political excitement. Revere made it in 1768 after the Massachusetts legislature refused to withdraw an anti-British protest it had sent to the other colonies. On one side he etched a liberty cap and an inscription: "To the Memory of the glorious NINETY-TWO: Members of the Hon'bl House of Representatives of Massachusetts-Bay, who, undaunted by the insolent Menaces of Villains in Power . . . voted NOT TO RESCIND."

Revere also engraved patriotic cartoons (*below*) and propaganda pictures like his *Boston Massacre*. During the Revolution he printed currency, cast cannon and ran a gunpowder mill to supply Washington's army. After the war he went into the metal business in a big way. He made church bells, copper boilers for the first steamboats on the Hudson River and rolled copper for the Boston State House roof. The impetus of independence, which turned the artist-artisan Revere into an industrialist, also carried the country along—to an originality of architecture, an enterprise in technology and, in a way no period in American life has surpassed, a mature richness of decoration.

BOWL (ABOVE), MUSEUM OF FINE ARTS, BOSTON



REVERE'S RATTLESNAKE, symbol of the colonies, confronts British griffin in cartoon engraved for the *Massachusetts Spy* in 1774. Paul Revere took the nine-part snake idea from Ben Franklin. His drawing is crude but he was only interested in getting his idea across to as many readers as possible.



CARD TABLE TOP of needlepoint, made about 1740, features cards of conventional design, chips and fish-shaped counters.

Cards for Americans

After the Americans got rid of a king as a ruler they decided to eliminate royalty from their playing cards. General Washington himself became the king of hearts in the rare historical deck which is illustrated on this week's cover. Thomas Jefferson is the king of clubs on the cover, John Quincy Adams the king of diamonds. In this deck, the queens are classic divinities—Minerva the queen of spades, Venus the queen of hearts, Ceres of clubs, Justitia of diamonds. Jacks (or knaves) are Indian chiefs—Gy-ant-wachia the jack of diamonds, an unidentified chief the jack of spades, the Iroquois Joseph Brant the jack of clubs, Red Jacket the jack of hearts. All these cards were made by J. Y. Humphreys of Philadelphia. The ace of spades in the bottom row on the cover is by Jazaniah Ford of Milton, Mass., who about 1815 printed a deck featuring the battles of Stephen Decatur.

The wealthier colonists played "Pope Joan," quadrille and whist. Few of them kept as full a gambling record as George Washington, whose diaries show that he lost six pounds, three shillings and three-pence between 1772 and 1775. After he took command of the Continental army he banned card games among his men, as it was impossible to discriminate between "innocent play" and "criminal gaming."



BOSTON MUSEUM
OF FINE ARTS

CARD TABLE of walnut was owned by Governor William Dummer of Massachusetts. His wife made table top. When not in use it folded against wall.

CONTINUED ON NEXT PAGE



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PART II: AMERICA'S ARTS AND SKILLS



PAUL REVERE, with silversmith's tools and a teapot he made, was painted around 1765 by John Singleton Copley, America's first major artist. Copley introduced a revolutionary realism into American portrait painting at a time when most English artists were still following the worn-out conventions of Van Dyck.

MUSEUM OF FINE ARTS, BOSTON

CONTINUED ON NEXT PAGE





'The most fatal widow and orphan makers in the world'

the Pennsylvania rifle the American patriot and the American crafts-joined forces. The early colonials brought over rifles like the one from the top above—a short-barreled German gun with thick butt awkward trigger guard. From this colonial gunsmiths developed a weapon suited to the frontiersman's needs. The Pennsylvania rifle, the American product, had a long barrel (45–50 inches) which gave it a grace and balance to the gun and greater accuracy to the shot. To get the bullet snugly in the barrel, a hunter wrapped each piece of iron in a patch of greased cloth or buckskin, and to hold the patches the hunter had a hinged patch box at the end of the butt.

From a long rifle, which was the most accurate in the world, the most important single shot of the Revolution was fired—by Tim Murphy of Cumberland County, Pa., who killed British General Simon Fraser 300 yards at the Battle of Saratoga and began the demoralization of the British troops. The British honored the long rifles with a rueful epithet: 'the most fatal widow and orphan makers in the world.'

Having produced a good weapon, the gunmakers took pains to make

it good looking—keeping lines clean, the butt thin, the trigger guard graceful, the decorations refined. The rifle at top above, made for a pre-Revolutionary hunter, is decorated by carved scrolls and a brass patch box. The elaborately decorated one beneath, which was of later make, was probably the exhibition piece of an expert marksman. It has 40 silver inlays in addition to the scrolls and its cheek piece is an explosion of star, crescent and fish patterns. The third gun down, made about 1790, has a butt cut in a shoulder-fitting crescent, and among its rich ornamentation a formalized bird.

Some Revolutionary soldiers liked to decorate their equipment. At left is a drum adorned with flags of France and North Carolina militia. Below are an officer's sword with lion's head handle, an enlisted man's sword. At right is a leather hunting pouch, powder horn, knife, bullet mold (like a pair of pliers), flintlock pistol. At bottom right is a halberd used by sergeants to measure distance between ranks. At upper right is fringed jacket, three-cornered hat and a buckskin bullet pouch lying on a manual of arms drawn up by Baron von Steuben for Revolutionary troops.



CARTER'S GROVE near Williamsburg, Va. was built originally with the central house separated

from the matching office (*left*) and kitchen (*right*). It has a central hall with two rooms at each side

on the first and second floors. Like other American Georgian houses, it pays more attention to

Houses independence built

Architecture in the colonies flowered most impressively in the South, and especially among the planter aristocrats of Virginia. When British officers rode through Virginia in 1781, on their way to Yorktown and surrender, they must have been struck by the great Georgian houses they saw. One of the finest, Carter's Grove, is pictured above. It was built about 1750 for Carter Burwell, and fully expresses the solid social standing and financial independence of its owner.

In design the house follows the Georgian style which developed in the American colonies

from the brick buildings of England's Christopher Wren. The original arrangement of separating the house from kitchen and office was characteristic of the Southern colonies, where ventilation was a problem and a house was often the headquarters of a large-scale business. A plantation like Carter's Grove was surrounded in colonial times by stables, workshops and slaves' cabins, and shipped its main product—tobacco—direct to England from its own riverside docks.

After the Revolution a new American architecture arose to challenge the Georgian and



symmetry of form and the contrast of mellow bricks and white woodwork than to formal decorations.

express the young nation's dignity. This was the federal style which was highly developed in the work of a brilliant group of New Englanders, led by Boston's Charles Bulfinch. A magnificent federal house, built by Samuel McIntire of Salem for a wealthy merchant named Jerathmeel Peirce, is shown at far right. Here the favorite American material, wood, has been carved and planed to the smoothness of antique marble. The whole effect is closer in spirit to republican Rome than to royal Britain. In work like this, American architecture finally achieved a mature professional status.



CEILING at Kenmore, another Georgian mansion at Fredericksburg, Va., is richly decorated with leaf, fruit and flower designs in molded plaster. Such continental elegance was rare in colonial America.

STAIRCASE of Peirce House at Salem, Mass. (right) has rail of many small pieces of mahogany and Chippendale latticework. Codfish on upper wall once ornamented home of rich Salem fish merchant.





DU PONT MUSEUM



ESSEX INSTITUTE



DU PONT MUSEUM

WOOD CARVING became a fine art as practiced by Samuel McIntire, the master carpenter of Salem. Fruit basket at left was a favorite McIntire design.

The medallion with crossed sword and bugle once decorated wood gate of Salem's Washington Common. Cornucopia at right was made for a McIntire card table.



THE ESSEX INSTITUTE, SALEM, MASS.

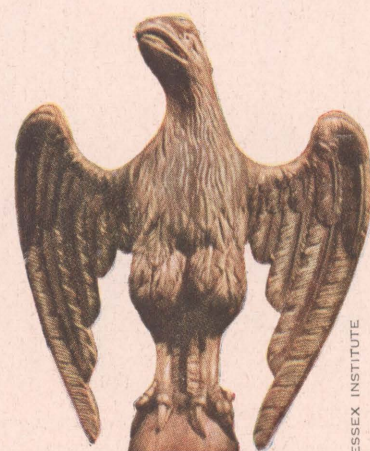
PEIRCE HOUSE, now a Salem museum, was built by McIntire about 1782. Its chaste facade is perfectly framed by the roof railing and classic corner pillars.



DU PONT MUSEUM



ESSEX INSTITUTE



ESSEX INSTITUTE

ARMS OF MASSACHUSETTS were carved by McIntire, who also did eagle at right. One at left was made in Baltimore by unknown carver to top a tall chest.



YALE UNIVERSITY ART GALLERY

SEAT FOR PORTRAIT of Roger Sherman, who signed Declaration and U.S. Constitution, was a Connecticut Windsor chair. Painter was Ralph Earl.

The versatile hoop-and-stick chair

The Windsor chair, an English production which supposedly got its name from George III, was vastly more popular in pre-Revolutionary America than it ever became in the motherland. Craftsmen reveled in its varied shapes and uses and their customers liked its form-fitting, hoop-backed comfort. The seats were hollowed out of unseasoned wood; as they dried they formed tight sockets for the legs which were turned in shapes to give extra strength where needed. The backs, of resilient spindles fastened across the top by strips of hickory or ash, formed a light and strong, yet cheap, construction. American woodworkers showed the same freedom and versatility in making the more expensive chairs of the period (*below*).



QUEEN ANNE STYLE varied with region. Chairs above (*from left*) are stiff, prim New England, solid, squat New York, gracefully curved Philadelphia.



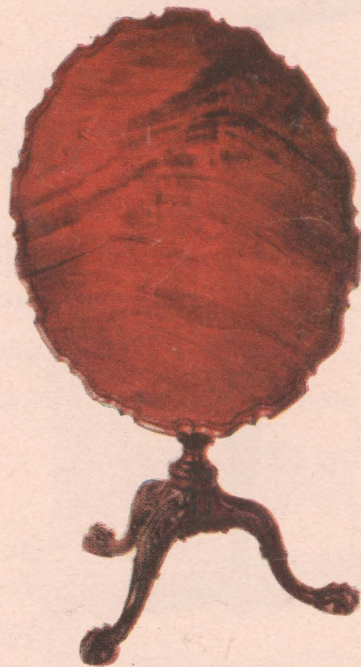
ALL CHAIRS: DU PONT MUSEUM, WINTERTHUR, DEL.

VARIED WINDSOR FORMS are arrayed here. At top, from left: fan-back chair, step-down settee with rockers, cradle, stool. Next row: comb-back



gh chair, triple hoop-back settee, comb-back writing chair. Next row: brace-back
nchair, comb-back rocker. Bottom row: stool with vase-turned legs, child's

settee, miniature bow-back, possibly carried as sample by chair salesmen, low-back
armchair. The woods, painted in many colors, included maple, pine, tulip, ash.



TILT-TOP TEA TABLE, made in Philadelphia before the Revolution, is a superb example of Chippendale. "Piecrust" edge is to keep cups from sliding off.

Fine furniture in American modes

The unparalleled elegance of 18th Century English furniture, designed by such masters as Thomas Chippendale, George Hepplewhite and Thomas Sheraton, had its counterpart in America. But in copying English styles, the Americans made them simpler to emphasize the graceful lines. In the best English pieces the striking feature was the elaborate surface ornamentation; in the best American pieces it was in the body of the design itself.

American cabinetmakers also created their own styles. John Goddard, a Newport Quaker, made the magnificent secretary at right and helped to originate its uniquely American block-front pattern.



ELLIPTICAL COMMODO made by Thomas Seymour of Boston about 1800 follows no one style. He was showing his skill in joinery and inlaying rare woods.



DU PONT MUSEUM, WINTERTHUR, DEL.

TAMBOUR SECRETARY made by Seymour or his father is Boston version of Hepplewhite style, with special American touch shown in economy of ornament.



TABLE, COMMODO, BOMBE DESK,
MUSEUM OF FINE ARTS, BOSTON

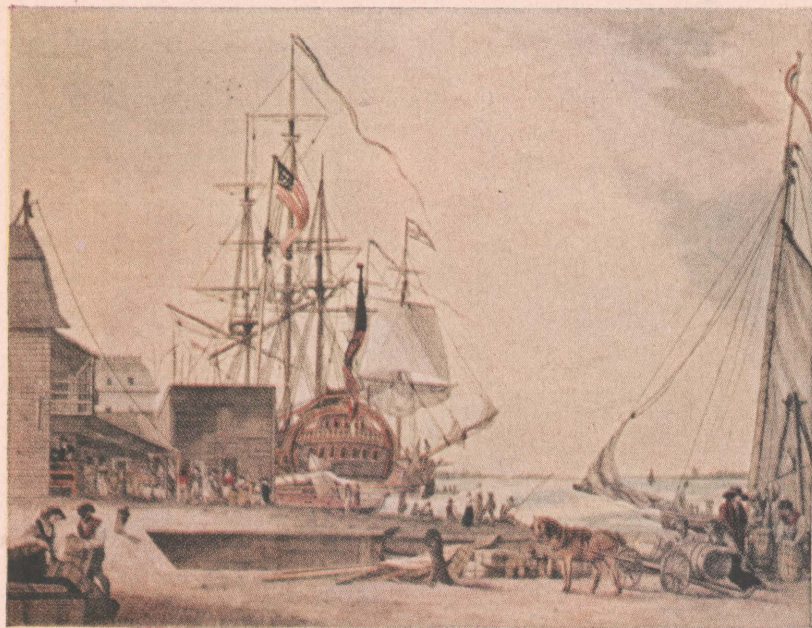
"BOMBE" DESK, named for its flaring front and sides, was made in Massachusetts before 1760. Basic style is Italian baroque but indented fans are American.



BLOCK-FRONT SECRETARY of warmly colored and perfectly matched mahogany was made about 1759 by John Goddard for Joseph Brown of Providence. The block-front pattern, with its alternating high

and low panels, was an American design which had no counterpart in England. Here it is accentuated by the nine shell ornaments, carved in contrasting relief, and urns, rosettes and molded scrolls of the pediment.

THE RHODE ISLAND HISTORICAL SOCIETY, PROVIDENCE

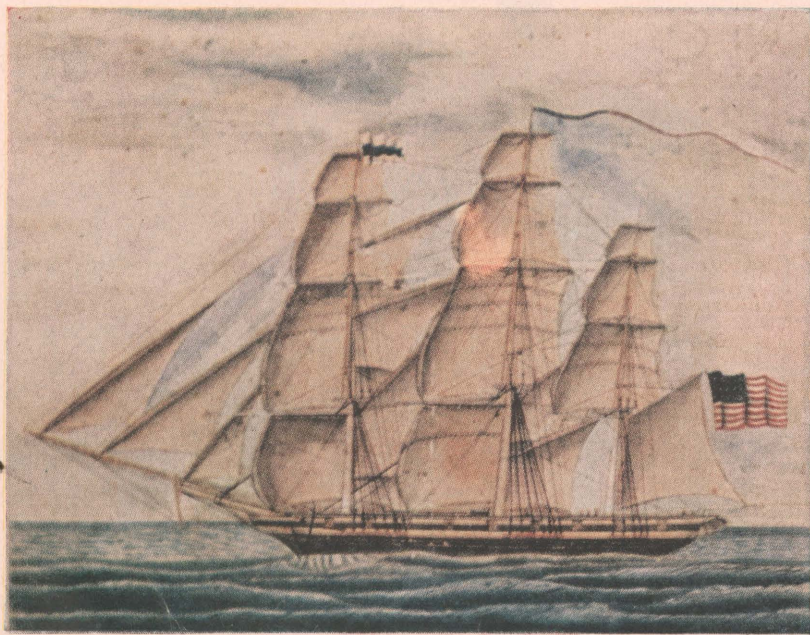


PHILADELPHIA EAST INDIAMAN, shown at Delaware wharf, was in China trade. Robert Morris, who signed Declaration, financed first trip in 1784.

Chippendale style and China trade

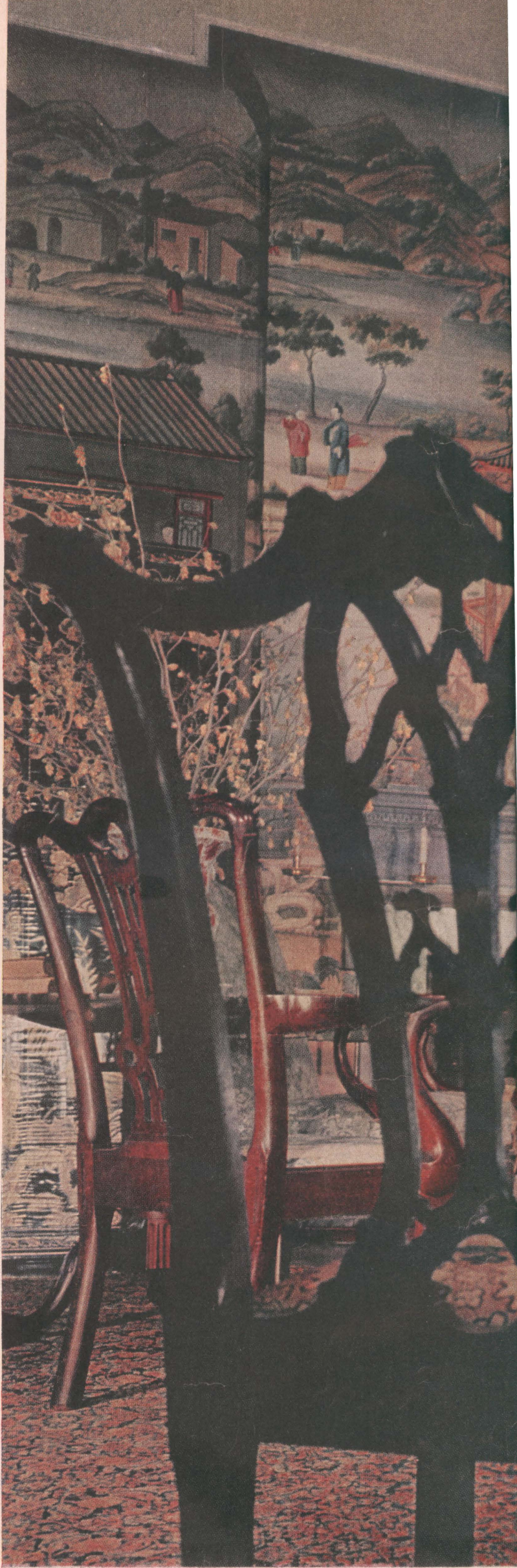
During and after the Revolution a sudden desire for things Chinese swept the wealthier homes of America, in part due to a wartime urge to get rid of British influence entirely. Soon after the fighting ended, scores of handsome, fast-sailing American ships were turned toward China, whose tea, silks and porcelains were in great demand and produced huge profits. The ships also brought back lacquered screens, Oriental carvings and carpets, and exotic wallpapers to brighten the merchants' drawing rooms. The furniture of Thomas Chippendale, who was strongly influenced by Chinese design, fitted perfectly with such decorations, and all these things together produced the style called Chinese Chippendale.

The parlor at the right illustrates the style at its peak, about 1790. The Chinese wallpaper sets the tone—an idealized landscape of peace and beauty, completely foreign to the troubled American scene, and more restful for that reason. The furniture in this room was made in Charleston and Philadelphia. Although based on Chippendale's designs, its American workmanship is strongly evident in the straight, sensible legs of the Chippendale side chairs and the magnificent sofa, which is upholstered in faded damask of the 18th Century. The mantel, with rococo carvings, is from the home of a former Philadelphia mayor.



PEABODY MUSEUM, SALEM, MASS.

SALEM SQUARE-RIGGER, *The George*, was owned by Joseph Peabody. Salem's fleet brought fabulous wealth from China just after the Revolution.



DU PONT MUSEUM, WINTERTHUR, DEL.

CHINESE PARLOR in the Du Pont Museum at Winterthur, Del. is a rich assemblage of American taste in the Revolutionary period. Oriental influence



extends to such details as the porcelain in the shell-shaped cupboard, japanned bellows and lacquered screens, and small pagodas which top the American-made

andirons and are carved as "ears" on the Chippendale side chairs. The two-armed candlestands are purely American, designed to give better balance and light.



Shelburne Museum
Vermont

Her Hobby Helps Handicapped

Mrs. Dwight Fisher's Doll House
Earns \$611 for Crippled Children;
House, Furnishings Made to Scale

We often hear of the hobby which turns out to be a money-maker . . . and that's just what has happened to Mrs. Dwight Fisher's doll house. Last week Mrs. Fisher turned over \$5 to the Wyoming Valley Crippled Children's Association and this brought to \$611.75 the total realized from the exhibit of her miniature house at the Boston Store several months ago. Every cent that Mrs. Fisher receives from her unique display goes to charity . . . and whenever possible, to handicapped children.

Since Mrs. Fisher's display in the Boston Store, two rooms have been added to the house, making a total of 10. She has added an early American kitchen and a library which is typical of an old English manor house. Every room, every piece of furniture, every trinket is made to scale . . . one inch to one foot. Mrs. Fisher has made or collected all of the hundreds of items in the various rooms . . . the 18th Century drawing room, the living room in Chinese motif, the Victorian sitting room, antique shop, Penn-Dutch kitchen, colonial bedroom, country store and game room.

Mrs. Fisher's doll house was displayed at the Hobby Show Wednesday and Thursday in the Grace Episcopal Church. She will exhibit in Williamsport at the Stearns Store for the benefit of the Home Service Department of the Junior League. Recently the miniature doll house was exhibited in Bloomsburg with over \$200 realized for the Bloomsburg Hospital Fund.



Like love and marriage, women and antique sales get along amiably. They seem to go together as easily and romantically as one would suppose.

Yes, when the Women's Auxiliary of the Prince of Peace Church, Dallas, announced that its fourth annual antique sale would be held Tuesday and Wednesday, May 8 and 9, we saw a gleam coming into several women's eyes.

So, we decided to check with Mrs. Calvin Hall, president, and she informed us that all the usual delightful articles such as old prints, brass, crystal, china, furniture and bric-a-brac would be for sale.

Mrs. H. R. Weaver who is chairman told us that Mrs. Dwight Fisher, a lovely and gracious woman, will display her six-room miniature house. Several years ago we had the opportunity to see this miniature collection of furniture which ranges from delicate period furniture to tiny silver accessories. Maybe we have never grown up, but for young and old Mrs. Fisher's display is a delight to feast the eyes and satisfy the heart.

Another feature that attracts us, and we are sure other women, is the fact that antiques, one or many, can change the complexion of a room. They become focal points that give the added touch to living.

On a more serious note, the proceeds raised from the sale will be used for the church.

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Joanie Flack and Alice Doran, who are cochairman, seem to be motivated with a superior zest to make this show a success. We women could never let them down, could we?

THE DALLAS POST, DALLAS, PENN.

Sampling Of Antiques



Last year's display of Mrs. Frederick P. Houghton, Furlong, Pa. at Prince of Peace Antiques Show. The show this year opens on Tuesday May 8 and continues through May 9.

Prince Of Peace Antiques Show Will Feature Six Miniature Rooms

Fourth Annual Antiques Show will be held at the Parish Hall of the Prince of Peace Episcopal Church on Tuesday May 8, and Wednesday May 9 from 11 a.m. to 10 p.m. Sponsored by the Woman's Auxiliary of the church, the exhibit will feature old prints, china, glassware and furniture. A snack bar offering sandwiches, soup, beverage, and dessert will be open.

An unusual attraction will be a miniature exhibit of six rooms, decorated by Mrs. Dwight K. Fisher.

Everything in these tiny rooms, which range from Early American to Modern, is in scale and complete to the finest detail.

