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# THE PENNSYLVANIA MUSEUM BULLETIN



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PORTRAIT BY THOMAS SULLY



# Portrait of Samuel B. Davis

BY THOMAS SULLY

**M**R. SUSSEX D. DAVIS, of Philadelphia, has recently lent the Museum a portrait of his father, General Samuel B. Davis, painted by Thomas Sully. The loan is especially opportune because of the renewed interest in the art of Sully occasioned by the memorial exhibition of the artist's work now being held at the Pennsylvania Academy of Fine Arts. (Sully died fifty years ago.) The Museum is thus able to exhibit one of the most forceful and interesting male portraits ever painted by the Philadelphia artist.

General Davis was a commanding figure in the State of Delaware for many years. Born in the year of the Declaration of Independence, he seemed destined for patriotic service. During the war of 1812 he was placed in command of the coast defences. For his successful defence of Lewes, Delaware, at the battle of that name, he was rewarded by a gold sword presented by the State of Delaware, the sword being now in the possession of his son, Sussex D. Davis, Esq.

In 1819 the State of Delaware commissioned Thomas Sully to paint a full-sized portrait of the General; this, however, was destroyed by fire. Fortunately the Davis family had ordered a replica by Sully himself and this is the picture now hanging in the Pennsylvania Museum. It is a large picture, 86 x 60 inches, commenced by Sully June 19, 1819, and finished July 15th of the same year, signed with the artist's monogram, T. S. 1819. It shows the General, then Colonel, standing by the dunes, with a suggestion of the naval battle of Lewes in the distance.

The background presents a grey cloudy sky enlivened toward the bottom by the indication of battle smoke and flame. The General is dressed in a grey-blue uniform, trimmed with gold, and with a rose-red sash about his waist. The rocks or dunes are soft brown. Thus the color scheme is a harmony of soft greys and blues, brightened with touches of rose, gold and brown.

As a military portrait, it is one of the best Sully ever did. Sully is not noted as a painter of robust masculine character. Unlike Sir Henry Raeburn, the painter of full blooded Scottish squires, but more like Sir Thomas Lawrence, with whom he was a kindred spirit, Thomas Sully was a painter of attractive womanhood. His soft brush stroke and evanescent line gave to his female portraits that delicacy so popular in Mid-Victorian times. When, in 1809, as a student, Sully went to Benjamin West for criticism, the famous President of the Royal Academy told him to study anatomy, especially that of the skull. His portraits lacked structure. From that time Sully struggled for greater force, and ten years later, in his portrait of General Davis, achieved it to a great extent, and yet as late as

1837 Charles Robert Leslie said of his work, when invited to give his opinion, "Your pictures look as if you could blow them away."

This criticism of Sully's work, in the main, is undoubtedly true, and because of this fact, the portrait of General Davis is especially interesting. It shows that Sully could at times, given the proper sitter, muster considerable force as a painter of virile masculinity. The General stands firm, like the dunes at his side, a splendid type of the American hero. If the painter has not given to his face a rugged quality, he has at least given it a fresh and ruddy hue, with a spirited expression. The whole poise of the head and posture of the body suggest commanding strength.

The picture should be compared to Sully's full length portraits of George Frederick Cooke, the actor (1811 and 1819); of Commodore Stephen Decatur, (1814); of Commodore Stewart, (1812); of Samuel Coates, of the Pennsylvania Hospital (also 1812), and of General Lafayette (1824), which are among his best male portraits.

A. E. B.

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## Persian Velvets

**I**N THE important and extensive collection of textiles from Persia and the Near East, recently purchased by the Museum, probably no group is more interesting than the velvets, and certainly none is more attractive to the student of textile design.

If the seat of origin of velvet weaving was not Persia, it was surely some part of the Orient not far removed from there. Hence Persian velvets are interesting from an historical standpoint. Algood, in his volume, *Le Velours*, says "Arabic is the only language which has a special word to designate velvet, *kathifet*, derived from the name of the town where velvet had been first (?) made. From this fact Pariset [*Histoire de la Soie*] concludes that 'having noted that this word is the oldest which can be found to apply to velvets, and that there was none in the European languages during the Middle Ages which can definitely be said to have been applied to textiles of the nature of velvet, and that all modern names are descriptive of the "piled" appearance [l'apparence velue] rather than the textile itself, all this seems to point to the Orient as the place where this rich fabric had its origin.' But how is it possible then to determine exactly where velvet was first made, and to what people shall be given the credit of this invention? Certain authors have attributed it to the weavers of India, but they do not support their statements by citing confirmatory documents. In the opinion of others the origin of velvet was in Persia. This particular mode of weaving was, in truth, especially developed in that country; it is still carried on there, yet there is reason to believe that the skill of the Persian velvet weavers was practiced chiefly from the Middle Ages onward." Algood

then tentatively suggests China, or rather the people known in classical times as the Seres, because almost from the remotest antiquity the inhabitants of these regions were renowned for their silk goods. Here the question must rest, however, until the much desired proofs are discovered. Suffice it that all Algoud says while showing the possibility of a Persian origin for velvet, also emphasizes the supremacy of this country in the production of this prized fabric from the Middle Ages onward, and it is into the latter part of this period that the velvets in the possession of the Museum fall.

The piece illustrated on the cover of this issue we can safely date in the first half of the seventeenth century, it was probably made, in fact, within the limits of the long reign of Shah Abbas (1586-1628). Falke illustrates a velvet of very similar design which he dates about 1630, on the authority of Martin. Ours is perhaps more beautiful, though the design is less free and more conscious, but the conventionalized flower is the same, or more truthfully, both are developed from the same plant. The piece is remarkable for its size as well as for its technical beauty, being about eight feet long and three feet wide; whole pieces as large as this are seldom preserved. The ground weave is three quarters silk and one quarter coarse linen, that is, the weft is entirely silk but the warp is made up of alternate threads of silk and linen. The silk is of a golden yellow and this, combined with the natural linen color, has produced a pleasant honey color, which well sets off the dark and neutral tints of the sharp pattern. The threads of the pile warp are of the purest silk, and the design they trace is most satisfying. Springing from what is apparently a large knotted root, brocaded in silver, is the graceful stem of a flowering plant, a conventionalized member of the *compositæ*, bearing at the base two thistle-like leaves in delicate shades of gray and green, and above these the stem rises, giving off lesser branches, and bears at the top the many petalled flower head which is seen in profile, while on the ends of the smaller branches are similar blossoms represented *en face*. Smaller leaves and buds fill the empty spaces and complete the symmetry of the unit, while from the root a little trailing campanula hangs downward on a dainty stem. This unit is ingeniously repeated in interlocking rows, so that the repetition is not emphasized and the whole is peculiarly effective. Special attention should be called to the cloud motive, derived from the Chinese designers of antiquity, which fills the spaces between the units and harmonizes so surprisingly with the rest of the pattern. Although the silk warp threads of the ground have been weakened by wear and time, and although the colors of the pattern have faded, yet so much of its original charm and splendor remain that this strip after three centuries must still be ranked among the foremost products of the Persian velvet looms.

It is interesting to compare the piece just described with the far



smaller piece illustrated in figure 1. In spite of the fact that the latter is better preserved and that the colors are brighter, it is not nearly so pleasing. One is struck by a certain stiffness in the pattern and by the formality with which the units are arranged, and by the far less successful spotting of lesser motives. For these reasons it would be tempting to date it half a century or more earlier, but it is probably better judgment to consider it the work of some less skillful designer of the same period in which the first was woven. In technical skill displayed there is little choice between the two. The same plant figures in the pattern of both. Although in the smaller piece the knotted root is lacking and the thistle leaves are absent, yet the flower head and the buds and blossoms are recognizably similar. A small and entirely conventional bird, however, is here found on the main branch—one can scarcely say it is perched there for its appearance is rather that of a cut-paper bird glued by its unseen wing to the stem. The cloud motive is again apparent, but much reduced in size, like little commas aimlessly placed. The colors of this piece must be seen to be properly appreciated. The rich blue of the flower stalks and the outlines show vividly on the golden ground, while the delicate salmon pinks, and yellows and greens in the leaves and petals harmonize well with the fine texture of the velvet warp.

The third example illustrated in figure 2, is of unusual quality, and might have been made on the imperial looms at Ispahan at a little later date than the two pieces already described. It is a complete piece, being about four feet long and eight inches wide, and although one end only is shown in the illustration, the same pattern finishes off the other end. Unlike the other two velvets, none of the ground cloth shows; the whole is made up of a closely woven pile. It is strongly suggestive, both in pattern and texture, of the silk rugs of Persia. The pattern is far more conventionalized than those of the two preceding examples, and the treatment of the border motive is particularly interesting. The ground color is rich blue, and on this is traced the pattern in yellow and two shades of red.

Lack of space in this BULLETIN prevents the description of the less important velvets in this interesting collection of textiles. It is hoped to continue this in subsequent issues, as well as treat of the brocades and damasks, which are also unique. H. H. F. J.



FIG. 1

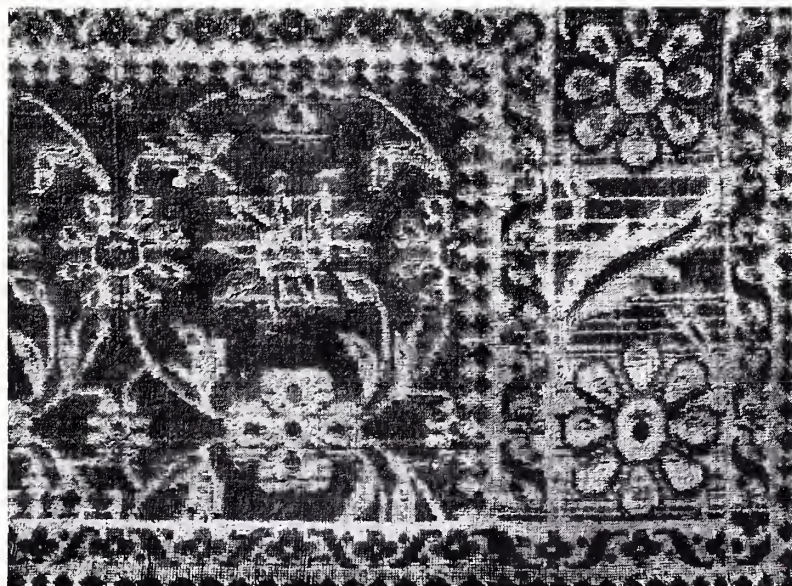
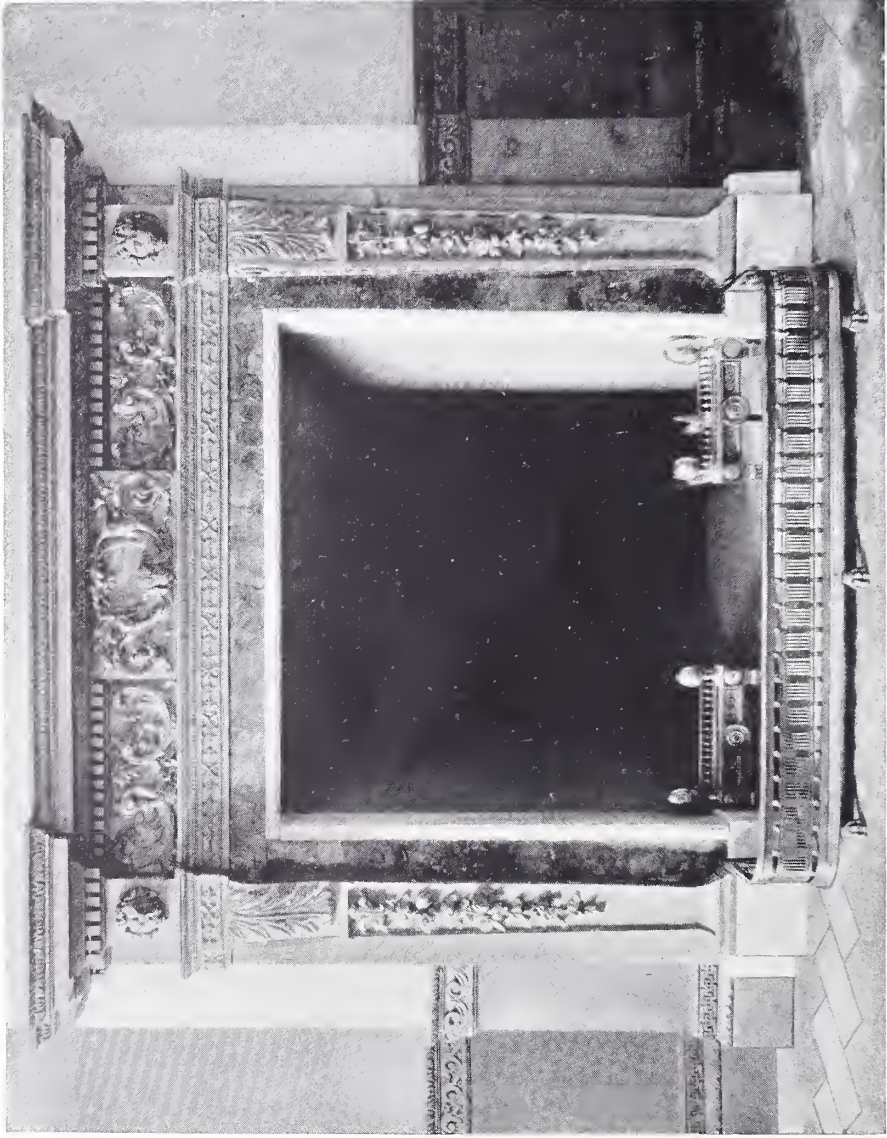


FIG. 2

PERSIAN VELVETS





FIREPLACE AND MANTLE OF NEW GEORGIAN ROOM



## The Georgian Room

IT MAY be safely said that the purchase and installation of the woodwork of the Georgian room marks one of the greatest advances the Museum has made in recent years. Overlooking, for the moment, the significance of the architectural details from the point of view of woodcarving and designing, emphasis should be laid upon the fact that the room forms the first of a series which, when complete, will be the ideal way to exhibit the paintings and furniture, the rugs and textiles, and the silver, china and glass of each particular period. The advantages of this mode of exhibiting are so manifest that they scarcely need here to be enlarged upon; the appeal of the objects themselves is increased, as a closely related historical group their educational value is many times multiplied, and they are given greater esthetic significance. It is hoped that by the time the Museum is prepared to move to its new building, more interiors, illustrating other types of European decoration, will have been added to the collections.

About the history of the present room all we know, unfortunately, is that it was taken from a house on Tower Hill, London. Built probably for the residence of some rich merchant of the eighteenth century, after a hundred and fifty years it became gradually less esteemed, until last year the house was dismantled and the woodwork of this room salvaged. We trust that further research which is in progress will reveal further historical facts about the house. In the meantime, however, it is possible to discover much of interest and importance from the architectural design and the technique of the woodcarving. The earliest probable date to which we can assign it is 1750, and in all likelihood it was built closer to the end of the decade of 1750-1760. It must be borne in mind that the traditions of Sir Christopher Wren, adopted in the early years of the Restoration and which had dominated for nearly a century the architecture and decoration of all England, were beginning to lack vigor and potency. The group of leading designers, such as Gibbs and Kent and Morris, failing to find an original mind among themselves, experienced a strange reversion to the style of Wren's predecessor, Inigo Jones, the great master architect of the early seventeenth century, who, through inspiration derived from the Italian Palladio, first set English architecture on a self-reliant and substantial base. It is interesting to note that scarcely any direct reversion has been accompanied by such marked success: the style developed by Inigo Jones, though snuffed out completely by the civil wars and lost in the confused years of the Restoration, yet after lying dormant over a century, possessed enough vitality to permit the architects of the middle Georgian period, men conscientious and industrious, but peculiarly unimaginative, to graft it on their withering traditions and by it to raise the standards of English decorative taste to a very high level.

In the Museum's room the Palladian window, the treatment of the overdoor, details of the running borders of the wainscoting, the conventional and bold carving of the orders and the festoons on the mantle, all these are characteristic Georgian reflections of Inigo Jones' work. The friezes of the overdoor and the mantle are more reminiscent of the studied realism of the carvings of Grinling Gibbons, and this might quite naturally lead us to assign the work to the earlier and transitional period, say 1740. It is more reasonable, however, to suppose that, inasmuch as this room is not the pedigreed work of a well-known designer, it was probably made by some skillful builder who picked up his designs piecemeal from observation of work already completed, and for this reason was a little behind the times when he made this interior. This is one of the few justifiable criticisms of the room, that it seems to lack the spirit of individual creation.

In spite of this the workmanship is throughout excellent and the proportions satisfying. It is, roughly, eighteen by twenty-seven feet, and woodwork for all four sides is intact. One of the shorter walls is unbroken wainscoting; the one opposite this is broken by the jutting chimney breast containing the fireplace with jambs and architrave of antique Sienna marble, yellow and gray, the whole fireplace being framed by the richly carved mantle. It is probable that originally there was an overmantle similarly carved and containing a painting or a panel with a coat of arms. If so, this has since disappeared, and the absence of it is, indeed, scarcely felt. In this same wall, directly to the left of the fireplace, a doorway had been cut at a later date, and the piece of wainscoting, then removed, is missing; in installing the room this crude doorway was again walled up and the lost piece of woodwork has been restored in plaster.

The long wall to the right of the fireplace is broken by the doorway, originally the only entrance to the room. The jambs and architrave are bordered with deep moldings carved in conventional running patterns, and the latter is surmounted by a beautiful overdoor made up of a frieze carved with affronted dolphins supporting an urn in the center and scrolls of foliage on either side; over this frieze projects a cornice decorated again with conventional moldings and supported on large scroll brackets which flank the frieze and architrave on the doorway. We are fortunate in possessing the original door. Unlike the rest of the room, which is in pine wood, the door is a handsome piece of rich mahogany, an inch and a half thick, and it is divided into six panels. On the inside the edges of the panels are carved and the door again divided by a line of beading down the center.

The wall opposite the door, and to the left of the fireplace, contains the Palladian window in the center and the two simple windows in recesses on either side. The height of the Palladian window from the floor to the top of the curved member is eleven feet three inches,



and the height of the side windows of the Palladian is eight and a half feet from the floor, and these are flanked each by a pair of fluted columns with Doric capitals. The cornice which rested on these capitals and followed the curve of the central window are missing, but a proper restoration will be made. The two simple windows placed on either side of the Palladian are relatively plain; they are bordered, with jambs and architraves of carved moldings, but the jambs instead of running straight from the top to the wainscoting curve sharply outward at the base, a treatment commonly used by designers of this period. It was found necessary to leave out the panel of wainscoting in the recess of the left window in order to provide a second entrance to the room.

The wainscoting which surrounds the room on all sides to the height of two feet ten inches comprises two distinct members, the skirting and the chair rail. These are separated by plain pine boards. The skirting, set above a plain base-board, consists of an interesting band of fretwork, not unlike many of Chippendale's frets, set between two carved half-round moldings decorated with alternate leaves and flowers. The chair rail is more ornate, and in each unbroken section, the main border is treated as a unit and has a central ornament with right and left hand scrolls extending from this center in opposite directions to the end of the unit. Below this is a band of molding carved like that of the skirting and above an elaborated ball and dart motive, the balls being carved with alternate shells and roses.

Unlike the interiors of the time of Wren and Gibbons, when the artisans used unpainted oak and walnut, the fashion of the Georgian period demanded that the woodwork be painted. This accounts for the use of the cheaper pine wood, and in conceiving the original appearance of the room it must be remembered that the interior, now scraped clean to bring out the crispness of the carving, was painted olive-green or some other neutral tint, and probably gilded in places, especially on the mantle and overdoor. The walls were either paneled above the wainscoting or covered with dull figured damask or some textile of a neutral tone, on which hung the sconces which contained the candles that provided feeble illumination at night.

Among other paneled rooms of this same period attention should be directed to the one in the Victoria and Albert Museum, taken from Number 20 Hatton Garden, London. The style of this room is very similar to the one now installed in the Pennsylvania Museum, many of the moldings, as well as the treatment of the door and window jamb, bear a close resemblance. The Hatton Garden room is perhaps a little earlier, and the running moldings are carved with more care; the mantle and the overdoor friezes of our Tower Hill room, however, are of a fineness and crispness of execution that it would be difficult to equal even in comparison with the work of the most skillful artisans of the period.

H. H. F. J.

## Special Exhibition of Sheffield Plate

LAST year the Museum's annual Spring Exhibition centered about the instructive collection of English and American silver. As a parallel to this we are fortunate in being able to show this year an important collection of Sheffield Plate, the greater part lent to the Museum through the kindness of Mr. and Mrs. Torrey, for an indefinite period. Probably no other private collection of this interesting ware has ever been gathered with more thought or regard to the individual excellence of the pieces and their significance in the history of Sheffield plating. Almost without exception it includes an example of every object ever made in Sheffield plate, from the simple livery buttons of the earliest days of the discovery of the process to the most florid and ornate periods of table service which were in fashion before the old process was superseded by electroplating. The collection is particularly rich in examples of the smaller and earlier pieces, such as snuff-boxes, caddy spoons, knife handles, wine labels and a score of other apparently insignificant things, which are interesting in that they are types to which the earliest craftsmen turned their hands in fashioning objects from the plated copper and silver. The Torrey Collection has been supplemented by pieces borrowed from a few private sources.

It is only necessary to outline briefly here the history of Sheffield Plate. Fortunately detailed accounts of its invention, progress, and decline are available in such works as Bradbury's complete and exhaustive volume; in Mrs. Torrey's book describing her collection, and in a number of other works. Thomas Bolsover, a Sheffield cutler, in 1743 discovered by chance that silver and copper when fused together could be worked as a single metal. Bolsover fused an ingot of copper and an ingot of silver and rolled this into a thin sheet, and found it highly satisfactory for making livery buttons, and his discovery was soon taken up by other smiths and cutlers of Sheffield who applied it to the manufacture of small objects. By Bolsover's invention, it can be readily seen, only one side of the copper sheet was coated with silver; the early workers found it difficult to coat the sheet of copper on both sides with silver, and consequently the backs of the buttons and wine labels, the insides of the hollow pieces, and the bottoms of the few large pieces were all tinned. Not until 1760 did Sheffield come into use as a substitute for all table silver, but from the early fifties on its popularity increased and the trade prospered in a truly surprising manner. Pewter had been the only ware which people of moderate means could afford to use as a substitute for silver, owing to its high price, but with the advent of Sheffield, which had all the qualities and appearances of real silver without its costliness, the pewter plate was quickly superseded. In the next decade the idea of plating the copper on both sides came, and in Sheffield and Birmingham many factories for fashioning





PATCH-BOXES OF THE BOLSOVER PERIOD



COFFEE POT WITH UNIDENTIFIED MARKS, PROBABLY BY M. FENTON & CO.  
TWO-HANDLED CUP, UNIDENTIFIED



CREAM AND SUGAR PAILS BY RICHARD MORTON, 1785  
SWEETMEAT BASKET BY J. YOUNG & Co., 1783



TABLEWARE OF 1800, REEDED SILVER EDGES



objects sprang up, as well as rolling mills for producing the sheet metal for these factories. The pieces made from 1755 to 1770 are often marked with devices and initials intended to imitate the hall marks on real silver. The form of the objects made in this period are usually flowing in outline and chased with rococo designs.

In the middle period, from 1770 to 1790, the craft reached its height; the designs are purest and the workmanship most satisfactory. The style of the classical revival introduced by the Adam brothers into England is reflected in the Sheffield Plate. The form is graceful, the oval shape seems to predominate, and the ornamentation is restrained. The decoration was produced in a number of ways, sometimes by stamping with finely cut dies, by chasing with an instrument so blunt as not to cut through the silver and so expose the copper, or again by piercing borders or geometric patterns and using blue glass liners to enhance the openwork design. At the beginning of the nineteenth century there was a marked decline in the excellence of the designs, the decorations become florid and ornate, reflecting, of course, the similar ostentatious products in silver of the late Georgian period. With the advent of electroplating in 1840 Sheffield plating was almost entirely given up; the new process of covering white metal with a light coat of silver was in every way so much cheaper, that the more complicated processes of handling and smithing passed quickly out of general use, although, strangely enough, it is still employed in the manufacture of livery buttons, the first objects ever made of Sheffield.

The Torrey Collection illustrates well all the different stages of the craft outlined above, and many of the modes of decoration popular from time to time and the ingenious ways devised for overcoming the natural limitations, such as concealing the copper exposed at the edges, and "rubbing-in" shields for engraving coats of arms or monograms. There are pieces from the continent where this form of plating was also employed, and an odd little cream pitcher bearing Russian marks.

It seems not improper to suggest here a certain branch of the study of Sheffield Plate which has scarcely been touched upon at all, and which should prove a fertile vein in interest and value. This is, to what extent was Sheffield Plate made in America during the eighteenth century. Mr. E. Alfred Jones, in the *Burlington Magazine* for May, 1917, was perhaps the first to clear the ground for speculation. He brought forth a number of extracts from records and newspapers which show that plated ware, as merchandise, was bought and sold extensively in America. It is natural to assume that some of this may have been made in this country; the colonists were ever ready to adopt trades which were carried on profitably in the European countries. Mr. Jones, therefore, produces further evidence and prints an inventory, dated 1797, of Captain Phineas Bradley, a

New Haven silversmith, which includes not only an entire plated tea service, but among the tools of his shop records a plating-mill. This would seem to point to the probability that Bradley was engaged in the manufacture of Sheffield ware, but the evidence is only circumstantial, and before the truth can be determined more research is required. It would be extremely interesting to prove that much of the pedigreed Sheffield plate in this country (and especially that in the churches of New England, which is remarkably "Colonial" in style), was made by the Colonial craftsmen. We know that the platers of Sheffield and Birmingham were alive to the importance of the Colonial trade and fashioned objects especially to cater to Colonial tastes. Mr. Bradbury calls attention to a number of forms which seem to have been designed solely for the American trade, examples of which even are not found in England. Among these the wine cooler in the form of a tub, which is shown in the Exhibition, and the pair of wire cake-baskets are numbered. S. W. W.

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## Further Notes on the Captain Cook Wallpaper

SINCE the publication of the October BULLETIN further information about the Captain Cook Wallpaper has been brought to our notice. It will be remembered that a duplicate series is to be found in the Ham House, Peabody, and now William Allen Smith, Esq., of Portland, Maine, calls our attention to a third example covering the walls of the octagon drawing room of the Ruel Williams Mansion, 74 Cony Street, Augusta. In this set there are twenty panels (although some are in duplicate) and the ones over the fireplace are not in the Museum's series. But the most interesting fact is that a small octavo booklet is still extant, printed at the time the paper was made and describing each panel in detail. The title of this pamphlet reads:

LES SAUVAGES DE LA MER PACIFIQUE TABLEAU  
POUR DECORATION EN PAPIER PEINT  
COMPOSÉ SUR LES DÉCOUVERTES FAITES PAR LES CAPITAINES COOK, DE LA  
PÉROUZE ET AUTRES VOYAGEURS, FORMANT UN PAYSAGE EN  
NUANCE, EXÉCUTE SUR VINGT LÉS OU LARGEUR DE  
PAPIER DE VINGT POUÇES, SUR QUATRE-  
VINGT-DIX DE HAUTEUR.

A. MACON  
DE L'IMPRIMERIE DE MOIROUX, RUE FRANÇHE

AN XIII

DE LA FABRIQUE  
DE JOSEPH DUFOUR  
ET COMP<sup>ES</sup>. Á MACON.

This enables us to date the paper accurately: the thirteenth year of the Republican calendar corresponds to 1803-04; further, we know from information supplied by Mr. Smith that the paper was selected especially for the Ruel Williams Mansion when it was built in 1807. Governor Bowdoin, then Ambassador to France, was a personal friend



of the original owner (Mr. Smith's great grandfather) and chose this paper for the octagon drawing-room, as well as the Brussels carpet.

It is interesting to note that the design is not based wholly on Captain Cook's voyages, Jean-Francois de Galaup, Comte de la Pérouse sailed in 1785 in command of the French Government expedition to discover the northwest passage, and to explore the west coast of North America, the Islands of the Pacific, Japan and China. He visited the Hawaiian Islands in the autumn of 1786, there discovering Necker Island. From Kamchatka, in 1787, he sent home his journals and notes overland. In 1788, after visiting the Samoan Islands and Australia, he was heard of no more. In 1826 wreckage of what was supposed to be ships was found on the reefs of Vanikoro, a small island to the north of the New Hebrides. His voyages, edited by Milet Mureau, were published in four volumes, in 1797, six years before this wallpaper was made.

Although most of the scenes on the paper can be traced to Captain Cook's journals, yet indeed some of the descriptions may be borrowed from La Pérouse. It is more than likely, however, that his name was placed on the title page more to strike an appealing note to French purchasers than for any other purpose. The booklet describes twenty separate panels and gives the numbers to be arranged in each tableau; two tableaus of ten each, three of six each, or four of five each. No dado and frieze are included in the descriptions.

The Museum's series of the Captain Cook wallpaper has just been put on view in the southwest pavilion, where a new furniture nitch has been established with mahogany dining room furniture of the late eighteenth and early nineteenth centuries. H. H. F. J.

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## Recent Purchase of Pennsylvania German Pottery

Illustrated on page 26 are four pieces of Pennsylvania-German slipware, included in a recent purchase of examples of this pottery. The covered jar in the center of figure 2 was made by Jacob Scholl, about 1830. It is of a pleasant pastry yellow, with characteristic sgraffito decorations the deep red of the under clay, and the leaves and petals touched with blue-green. The Scholl pottery at Tyler's Port was started by Michael Scholl early in the nineteenth century, and was continued until at least 1832 by his son Jacob. Sgraffito decoration seemed to be their sole way of ornamenting their ware; in no pieces known to be made by the Scholls is slip-tracing employed. The two plates shown in the same figure are unidentified, and, although not unlike either in decoration or in workmanship the covered-jar, it cannot be safely said that they are also by Scholl. The slip is of a slightly warmer hue, and the clay body is not precisely the same. They are, nevertheless, excellent examples of this ware.

The large jar shown in figure 1, dated 1787, is possibly by Christian Klinker, who had, in 1792, resided near Bucksville and been

engaged in the trade of potter for at least five years. It closely resembles another jar in the Museum, known to be by him and dated 1773. Unlike the Scholl jar and the plates it is decorated entirely in slip-tracing, blue, yellow, and green; the tulip plant and the two roosters seen on the front are repeated on the other side of the jar.

These interesting pieces prove welcome additions to the Museum's unparalleled collection of this homely ware.

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## A Bronze Cast of Houdon's Statue of Washington

**J**EAN ANTOINE HOUDON'S statue of Washington, the original of which, in marble, stands in the State Capitol at Richmond, Virginia, was begun in 1785. Houdon was at that time at the height of his popularity, and when the State Assembly ordered the execution of the statue he was chosen upon the advice of Franklin, who was then in France, and Jefferson, both of whom deemed him the only one able to do full justice to the subject. He immediately left France and came to America, where he visited Washington at Mt. Vernon, and there modelled a bust of the President and also took careful measurements and casts for the rest of the statue. After about three weeks he decided to return to France, and in Paris complete the work. It was finished and placed in position the following year. We have many contemporary opinions regarding the accuracy of the likeness which the statue displays; all Washington's intimate friends pronounced it excellent, and Chief Justice Marshall said that nothing in bronze or stone could be a more perfect image than this statue of the living Washington. It represents Washington in uniform, standing erect, and displays all his nobility of carriage. His left hand rests on a bundle of thirteen facies, symbolic of the thirteen original states, and over this is thrown his military cloak. At the base of the bundle is a ploughshare, to convey the idea that agriculture is the foundation of our national strength. In his right hand is a long cane, his sword being laid aside, symbolic of his belief in the subordination of the military to the civil power. The whole pose, we have the assurance of Washington's contemporaries, was very characteristic of the subject, and, indeed, it is very apparent that the sculptor, through close observation and keen insight, has delineated a great personality.

A limited number of casts of the original were authorized by the Legislature of Virginia and are made by the Gorham Company from molds taken directly from the original marble. One stands in Trafalgar Square, London; another was presented to the French Government, while in this country the Metropolitan Museum and the Art Institute of Chicago each possess a copy, and a few others stand in public buildings or parks in various States. The one which the Museum may deem itself very fortunate in acquiring is the only one in Pennsylvania.

This bronze was presented to the Pennsylvania Museum in memory of John McIlhenny, by the President of the Corporation.



GEORGE WASHINGTON  
By Jean Antoine Houdon





FIG. 1



PLATE I

# Chinese Pottery From the Philippines

## II.

ENTIRELY apart from the celedons<sup>1</sup> excavated by the Hon. Dean C. Worcester in the Philippine Islands is a group of a dozen small potteries and a large number of fragments which deserve special notice, even though our knowledge of them is fragmentary at best. It is earnestly hoped that Mr. Worcester himself, on his return to the Islands, will find further material to shed light on these discoveries, and that in the meantime scholars of the subject may be stimulated to assist in our investigation.

Of this non-celedon group one at least can immediately be determined as belonging to the group of *Ting* wares and presumably to the *Tu Tings* produced after the removal of the industry to Ching-te-Chen. That it has all the characteristics which we associate with the developed wares of late Sung does not prove its date. In form it is the shallow bottom of a covered bowl or box in which a lady may have kept her rouge or sweetmeats. It is decorated with lotus petals, faintly in relief, beneath the white translucent glaze. These delicate ridges were either drawn on the body with a brush full of white slip or produced by pressing the piece in a mould or bat in which the design had been incised. It was baked on its base, unlike the finest wares of the Ting Chow kilns, which are said to have been inverted in the kiln that the feet might be glazed. No doubt the cover was supported while baking by little stilts from the lip of the box as was frequently done by the Koreans in making similar white boxes. The glaze, creamy in consistency and tint, is covered by a fine craze in which, during the course of centuries, color has by degrees been deposited, giving the whole a still yellower tone. If the Orientals are right, this delicate net work of cracks, not obvious at the first glance, gradually multiplies and spreads its ramifications with the shrinking and expansion of the body till the interstices of the glaze are as minute as the cracks themselves. Some Chinese believe that an estimate of the age of the object may be formed on the basis of the stage which this subdivision has reached, but such speculation is beyond the realms of practical inquiry.

The second white piece (Plate I, fig. 1), is of an entirely different character, though, if the truth were known, it too may have been a product of the Ting kilns. It is in the form of a small discoid jar with the foot slightly larger than the mouth. The body clay of stoneware is so nearly that of true porcelain that it turns the steel of the knife which tests it. The glaze is thick and unctuous, though the greater part of the surface is dulled by the microscopic scratches due to burial. Most significant of all, the glaze is perfectly opaque

<sup>1</sup>Described in the *Pennsylvania Museum Bulletin*, February, 1922, No. 70.

and white without the adventitious aid of a slip between it and the body. This white, when compared with the familiar Ting and Tu Ting glazes, contains no element of yellow and can not, by any stretch of the imagination, be described as "creamy."

Hobson tells us that "Ting ware has a white body of fine grain and compact texture, varying from a slightly translucent porcelain to opaque porcelainous stoneware. . . . The finer and whiter varieties are known as *pai ting* (white Ting) and *fen ting* (flour Ting) as distinct from the coarser kind, whose opaque, earthy body and glaze of yellowish tone, usually crackled and stained, earned it the name *t'u ting* or earthen Ting."

Mr. Worcester's piece is not "fine" in the sense of being thin or light in weight. But the body-clay and the glaze are fine in both senses of the word. Further, the three solitary cracks in the glaze at the shoulder are precisely what the Chinese call "crab-claw" in character in spite of the fact that in this case they happen to be parallel instead of divergent, and there are characteristic "tear drops" in the glaze. In the minds of certain Chinese collectors these facts in themselves would be sufficient to determine the period as Sung. For my own part I do not doubt that the jar was produced at least as early as the thirteenth century, and am inclined to believe that it may be as early as the eleventh; the small size and almost disproportionate strength of the walls, as well as its squat ovoid shape account for its preservation. In offering this opinion I do not attempt to attribute a name to the ware, although the weight of evidence seems to point to one of the varieties of Ting. In this connection it is worth noticing that a Chinese connoisseur, in whose judgment I have much faith, after close examination, suggested that this might be an example of "white celedon" from the kilns of Lung-chuan.

The two next examples I am inclined to consider together in spite of the fact that they are sufficiently unlike in appearance. One (Plate II, fig. 5) is a jug three inches high, on the shoulder of which are two dragons and two flaming balls or jewels. The design is familiar enough up to the present day and no doubt originated before it was appropriated by Buddhism. It is especially associated with the large burial jars of the south coast of China and the islands which were dependent on that region for their culture if not for their population. Mr. Fay-Cooper Cole and Doctor Laufer in their important pamphlet<sup>1</sup> do not describe the large burial jars brought from the Philippines by Mr. Cole from a ceramic point of view, but it may be that Mr. Worcester's is a small edition of the same thing. The glaze is thin olive brown covered with a fine net craze which, together with its texture gives it the look of badly checking varnish.

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<sup>1</sup>*Chinese Pottery in the Philippines*, Field Museum of Natural History, Publication 162, July, 1912.



The bare foot shows a light gray clay of great hardness. The decorations were no doubt made in moulds and applied to the surface of the jar before baking.

The second jar is four inches high and, in shape, suggests the dragon jars illustrated by Laufer and Cole on plates VI, VII and VIII, though the latter are huge in comparison. Here again the glaze is brown and, on examination, crazed like bad varnish though the greenish tinge is lacking. The inside of the jar and the curling lip are translucently glazed showing the worn gray color of the bare clay.

The third group consists of two small coarse jugs or jars, one with a pair of rudimentary handles at the neck, the other without. (Plate 1, figs. 1 and 3.) The thick glaze of each is covered with a fine network of crackle. It is the same glaze on each, a mutton-fat white with a greenish cast where it runs thick. Although this pair cannot be put into any of the better known categories of Chinese wares, there can be little doubt that they are Chinese and that they date from the later years of the T'ang dynasty or the early part of the Sung, perhaps the tenth century.

Last and most interesting of all are three pieces of pottery which are quite strange to the student of the wares of China proper, and by such students have been supposed to be Japanese. It is obvious however, that they have no connection with any of the known Japanese wares which have received centuries of careful study and are better described and catalogued than those of perhaps any other country. They are founded on a hard coarse-grained ware of sandy consistency, non-sonant, perfectly opaque and tough, though brittle. Under the glaze they are painted with blue or greenish-brown designs. If we cannot ascribe them a date or a kiln name we can at least point to the fact that the Cochin China coast, opposite the islands where these examples were dug up, is full of such wares. Few have come to Europe and America, but the little Museum at Hanoi and the houses of the private collectors in those parts contain great numbers of specimens. Of the three, two are thickly covered with a greenish-white fine crackled glaze and the third is a covered jar like the metal beetle nut boxes and the reliquaries of an earlier Buddhist period which has a thin varnish of olive-green glaze above a brown decoration of cross-hatching and flowers in vertical panels.

On the top of the cover is a knob, obviously true to the metal conception of the whole. For a moment our wisest plan is to put these pieces in a group by themselves and reserve judgment on their period and exact *provenance* until they have been passed upon by the French savants of Cochin China who are familiar with such wares. At the very least they are important as a hint of the trade across the sea which was not confined to the products of the North China that we know. They are doubtless from Cochin-China or Siam.

## Solving Some School Problems

**A** PROBLEM which confronts every professional school is that of bridging the gap between the class-room and the workshop. How is the embryo lawyer, physician or designer to be brought into contact with conditions as they exist in the professional world which he will enter after graduation? A miniature court, office or factory may be set up in the school, but in these the procedure can only approximate real conditions. For these conditions vary infinitely in the world or actual work; the varieties of professional experiences cannot be summed up and set before the student in any satisfactory manner. We must, as it were, bid the student jump from the dock and trust that he will reach the other shore. At best—we can but run out a pier of semi-practical work to lessen, as far as we may, the distance he will have to swim. Under certain conditions this can be made to extend so far that the student has but a little way to go before he stands upon his own feet.

In the School of Industrial Art teaching begins with theory and ends with an approximation of conditions as they must be met in designing room and factory. In the Textile Department the student is given the opportunity of familiarizing himself with every type of loom (the majority of these costly machines having been given the institution by public-spirited manufacturers)—with all the processes of weaving, dyeing and finishing. At the close of the session the graduating class is taken on a tour through the principal textile centers of the country.

In the Art Department the problem is more complicated. There the students are fitting themselves for professional work in many fields. They expect to become designers of wall-papers and printed textiles, of costumes and furniture; makers of iron-work, pottery and jewelry; illustrators, modelers, interior decorators and teachers of drawing and design. Although all start with the same theoretical studies the work becomes more specialized in the successive years; the work of the final year is as practical as it can be made within the limits of a school.

That these professional workers-to-be may learn as much as possible about the conditions which exist in their future spheres of activity the Principal has this year been able to carry out a long cherished plan. The new Secretary of the Corporation, Mr. Winslow, has enthusiastically thrown himself into the working out of the scheme; that of taking the classes on tours of inspection of manufacturing plants. The response of the managers of these has been most gratifying.

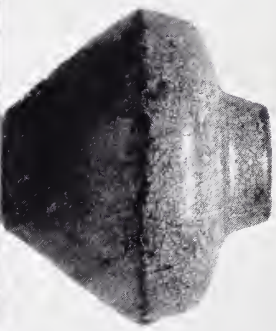
The classes in Interior Decoration and Furniture Design have visited the factories of the Lincoln Furniture Company, the Van Sciver Company and the Victor Talking Machine Company. In each



1



2



3



4



5



6

CHINESE POTTERY





FIG. 1



FIG. 2

PENNSYLVANIA-GERMAN POTTERY

case the students were shown every step in the designing and making of furniture. Those who are hoping to enter the fields of illustration and advertising have recently visited the following plants: The Curtis Publishing Company, the A. M. Collins Manufacturing Company, the Lanston Monotype Company and the Weeks Photo-Engraving Company. Here, again, owners, managers and foreman took the utmost pains to give each visitor a thorough knowledge of the processes involved. Mr. Weeks, of the last named firm, had a half-tone plate made (of a drawing by one of the students), the class following every step from the photographing of the drawing to the printing of the plate.

The ground was prepared for this last group of visits by a series of talks given at the School by Mr. James Francis Tobin, head of one of our best known advertising firms, who gave the class many practical points on the problems which they will be called upon to solve. Other talks, bearing upon the illustrator's diversified problems, were given by Elizabeth Shippen Green (Mrs. Huger Elliott) and Mr. Oakley, the instructor of the class. The latter showed costumes collected in India, China and Japan, with a most interesting commentary on the life in those countries; Mrs. Elliott gave an illustrated talk on the theory and practice of illustration.

The classes in Design paid visits to the plant of Becker, Smith and Page, makers of wall paper, and to the Eddystone Print Works, producers of printed fabrics. The inspection of the last named was made particularly illuminating by a talk on the printing of textiles given the class by Mr. France, Director of the Textile Department, which preceded the visit.

The courtesies shown us by the owners and managers of these companies has been deeply appreciated; the thanks of the Corporation are hereby extended to them.

The classes in Interior Decoration and Furniture Design have been given rare opportunities to inspect private houses that they might see what people of taste have done in the matter of furnishing and decorating their homes. Through Mr. Warwick, instructor in furniture design, arrangements were made to visit the homes of the following ladies: Mrs. Henry Brinton Coxe, Miss Ewing, Miss Hinchman, Mrs. Walter Hinchman, Mrs. Thornton Oakley, the Countess of Santa Eulalia and Mrs. S. P. Wetherill. These visits were of very real value and our sincere thanks are extended to these ladies.

Another unusual opportunity has been given us by Mr. Walter L. Phillips, Head Master of the Lansdowne High School. Through Mr. Hussey, head of the Teacher's Training Course, the advanced students of the course are on one day a week permitted to teach the pupils in the various grades of that School. The planning and directing of this work has been of untold benefit to the members of the

class; while still under expert guidance they are permitted to do that which they must later do by themselves.

These extra-mural activities are rounding out the experiences of the class room—by this means the gap between theory and practice is almost bridged.

The students of the Costume Class were invited to join in the fashion show recently held at the Bellevue-Stratford, a booth having been placed at the disposal of the School by the management. This was decorated by the students of the class in Interior Decoration, under the direction of Mr. Copeland and in it fabrics designed and woven by the students of the Textile Department were displayed; the students of Costume Design wearing the dresses which they had designed and made under the direction of Mrs. Ralston, who has charge of the class.

Three of the students of this class received prizes in the competition for "Good Taste in Dress for Young Girls" recently held under the auspices of the Art Center, New York. These were: Miss Mabel E. Johnson, who received two prizes—the designs having been executed by Hattie Carnegie and Giddings; Miss Anna V. Lawson and Miss Dorothy Linder—their designs having been executed by Molly O'Hara and Tappé. The dresses are presented to the designers at the close of the exhibition of the Art Center. Thus along still other lines practical problems are being solved.

Among other prizes taken by students of the School are: Miss Emma Sloan, competition for a seal for the Public Education and Child Labor Association; Mr. Paul M. Swisher and Lloyd Nelson Grofe, first and second prizes for a poster for the automobile show; Mr. Dominick Cammerot and Miss Grace Norcross, first and second prize for a poster for the Y. W. C. A. Mr. W. Singerly Smith designed and with the help of Messrs. Burger and Fetterman, executed scenery for the recent production of "The Doctor's Dilemma" at the Little Theatre. A number of the students in the class of Interior Decoration received mentions in the competitions held under the auspices of the Beaux Arts Institute, New York City.

During the past months six exhibitions have been held in the School. These were: "Lithographs and Etchings," by Mr. Herbert Pullinger, President of the Sketch Club; a memorial exhibition of the work of J. Walter Taylor and exhibitions of the work of three of our instructors, Mr. Ralph McLellan, in charge of the life class; Mr. Louise Milone, who is at the head of the course in Modeling and Mr. Thornton Oakley, head of the course in Illustration. There was held in the Assembly Hall an exhibition of designs for covers submitted from all parts of the world in a competition held under the auspices of the Sunburst Paper Company.

Besides the lectures by Mrs. Elliott and Mr. Oakley already mentioned, Miss Elma Schick, of the Interior Decoration Depart-



ment of Wanamaker's, gave a talk to the students of interior decoration. Mr. Oakley, at the time of the exhibition of his work, gave a talk on illustration. The thanks of the Corporation are hereby extended to these for their great kindness.

Miss Meehan, of the School staff, gave two talks before the Federation of Child Study, of New York, on "The Theory of Design and Color" and "The Teaching of Design." Mr. Warwick, also of the staff, gave a talk at the Philadelphia Sketch Club on "What Illustrators Should Know About Furniture." Mr. Oakley gave, at the Art Alliance, the talk on "Costumes of India, China and Japan," which he had given at the School.

Mr. Winslow spoke on the School and its problems at the meeting of the State Teachers' Association, at Harrisburg; the Metropolitan Art Association, at Philadelphia; at a meeting of the faculty of Pratt Institute, Brooklyn, and before the Industrial Art League, of New York City.

Mr. Elliott during the winter gave the following talks: a brief address at the Art Center, New York; "Jewelry," the Arts and Crafts Guild; "The Use of a Museum," before a group at the residence of the Misses Comegys; "The Minor Arts," Gillender Lecture Course, Metropolitan Museum, New York; "The Museum as a Factor in Education," New Century Club; "The Use of the Museum," Parents' Meeting, Public Industrial Art School; "The Value of Loan Collections," Pennsylvania Chapter of the Colonial Dames; "The Reasonable Point of View in Matters Artistic," Teachers' College, Columbia University, New York; "Taste and Common Sense," Upper Darby High School; "The Decorative Idea," the Art Alliance.

H. E.

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