

Philadelphia Chest-on-Chest, 1765–
1775
Mahogany with tulip poplar and white cedar
1996.170

Just before the American Revolution, a highly skilled artisan made this dramatic chest with fluted quarter-columns and a scrolled pediment. The three-dimensional carving on the top was unusually difficult. The chest's owner probably used the multiple drawers to store family valuables, increasingly necessary as more consumer goods became available.

Samuel Seymour
B. England, fl. America, 1796–1823, after
Thomas Birch, American, 1779–1851
*Philadelphia in the State of Pennsylvania in
North America*, ca. 1800
Engraving
1988.2

Charles Willson Peale
American, 1741–1827
His Excellency, Benjamin Franklin, 1787
Mezzotint
1973.3

Attributed to Ephraim Tinkham II
American, 1649–1713 or associate
Plymouth, Massachusetts Great Chair,
1680–1700
Maple and ash; traces of original red paint
1992.4

Carving possibly by John Pollard
American, 1740–1787
Philadelphia Rococo Side Chair, 1765–1775
Mahogany with oak and pine
1961.8

Attributed to John Dunlap
American, 1746–1792
Goffstown or Bedford, New Hampshire Side
Chair, 1770–1790
Maple
1965.12

London Four-Part Food Warmer, ca. 1770
Buff earthenware, bluish-white tin glaze
1965.19

Donyatt, Somerset Chamber Pot, ca.
1680–1700
Buff earthenware, lead glaze
1999.7

Staffordshire Coffeepot, ca. 1755
White stoneware, salt glaze
1983.2

Providence, Rhode Island, Jabez-Bowen

Family Coat of Arms, ca. 1780–790

Silk with gold and silver metals and
metallic threads

1984.11

Some well-to-do colonists, who wanted to be considered like British nobility, displayed heraldic devices. Between 1760 and 1800 noted Boston schools taught girls to make such coats of arms in the hatchment (diamond) shape with lavish silk and metallic threads.

Boston Side Chair, 1760–1770

Mahogany with maple and white pine

1971.3

The Boston merchant William Phillips imported several chairs from England, which Boston artisans copied and modified. Although English workers carved ornaments separately and attached them, this American worker carved the floral volutes on the back from the solid wood.

Carving attributed to Nicholas Bernard
American, b. England, d. after 1783 and
Martin Jugiez
American, b. England, d. 1815
Philadelphia Scroll-foot Side Chair, 1765–
1770
Mahogany with pine
1990.3

Although Americans usually modified
chair designs for local customers, on this
chair the legs exactly copy Plate XII in
Thomas Chippendale's design book, *The
Gentleman and Cabinet-Maker's Director*.

Norfolk, Virginia or Edenton, North
Carolina Armchair, 1745–1765

Mahogany; yellow pine slip seat
1997.11

Workmanship and design suggest that a recent Irish or English immigrant tradesman must have made this chair. Scholars can identify many furniture makers only through their products. Norfolk merchants routinely shipped furniture to eastern North Carolina, but shops may have produced furniture there as well.

Attributed to shop of Thomas Dennis
American, b. England, 1638–1703
Ipswich, Massachusetts Carved Chest,
1665–1700

Oak with oak and pine
1992.11

This shows similarities to painted and carved work from rural England, especially Devonshire. It was originally painted greenish-black, white, and red; the panels filled with sinuous carving show the Netherlandish influence introduced to England in the sixteenth century. The stiles, rails, and panels show the riving technique.

Attributed to workshop of Ralph Mason
American, b. England, 1599–1678/79 and
Henry Messinger
American, b. England, ?–1681
Boston Carved Chest, 1660–1680
Oak, Spanish cedar, and walnut with oak
and pine
1994.9

Many different woods make up this chest: the glyphs, arch moldings, and appliques on the center panel are made of Spanish cedar; the spindles and flat appliques of the center panel are walnut; the base of the chest is made of oak and pine.

Attributed to John Elderkin
American, b. England, 1616–1687
Eastern Connecticut, Rhode Island, or
Massachusetts Great Chair, ca. 1640
Oak, cherry, and ash
1992.2

This is the only known example of an American-made three-post chair. Attributed to the millwright John Elderkin, this chair displays many woodworking techniques typical of workers in the building trades. The hanging pendants were similar to overhanging posts on New England houses, and the bracing of the back equalized construction tension in a manner common to house builders.

Paul Sandby
English, 1725–1809
A View of Bethlem, The Great Moravian Settlement in the Province of Pennsylvania, 1761
Hand-colored engraving
1964.12

New York Trunk, 1740–1780
Gum, leather, nails, wrought-iron
hardware, paper lining
1997.17

The dovetailed box, the use of decorative
nailing, and the geometric panels, vines,
birds, and animals were ornaments
common on Dutch, German, and Swiss
decorative arts.

Attributed to Philip Dawe
English, fl. 1750–1785
*The Bostonians Paying the Excise Man or
Tarring and Feathering*, 1774
Mezzotint
1985.11

By the eve of the American Revolution,
British taste had become less acceptable.
With each confrontation between England
and her colonies, satirical prints demon-
strated procolonial sympathies in England;
colonists soon copied them to fuel dissent.

Attributed to Benjamin Frothingham, Jr.
American, 1734–1809
Charlestown, Massachusetts Card Table,
1755–1775
Mahogany with maple and pine; original
needlework playing surface
1972.9

The ball-and-claw feet, with the two side talons sharply raked back, mark this table's Massachusetts origins. It is rare for needlework to survive as well as this.

Newport Card Table, 1755–1775
Mahogany with maple and white pine
1970.15

A blocked and recessed front rail on this card table suggests the center tablet and friezes of chimney pieces. Below, long curving legs (known as the cabriole style, resembling the foreleg of a capering horse) with angular knees, pad rear feet, and the semidetached talons of its front ball-and-claw-feet further constitute fine Newport features.

Philadelphia Card Table, ca. 1765
Mahogany with oak, tulip poplar, and
white cedar
1991.4

The elaborate rococo carving, deep rails, and rounded corners illustrate typical Philadelphia features. The naturalistic carving that cascaded down and around the rounded corners required skills found in few American towns.

Paul Revere
American, 1735–1818
*A View of the Town of Boston with Several
Ships of War in the Harbour*, 1774
Hand-colored engraving.
1996.3

Immortalized by Longfellow for his patriotic midnight ride, Paul Revere was better known to his contemporaries for his artistic and business skills. Although he considered himself foremost a silversmith, he also worked as an engraver, a hardware store owner, and even as a dentist.

Probably Boston Leather Chair, 1700–
1710

Maple and oak; leather upholstery with
wrought-iron and brass nails

1992.6

Artisans used patterns and shortcuts to produce the ornately turned posts, mortise-and-tenon joints, and high backs in this chair. Such innovations helped give Boston craftsmen a financial advantage over their competition.

Carving attributed to John Welch

American, 1711–1789

Boston Side Chair, 1735–1740

Walnut and walnut veneer with maple and white pine; maple slip seat

1993.2

Boston merchant Charles Apthorp purchased this chair from Samuel Grant with parts supplied by local chair makers. Its carving is attributed to John Welch, Boston's most important and prolific prerevolutionary carver. Welch carved the same shell and acanthus leaves on the crest rail on several gilt frames for Boston artist John Singleton Copley.

Boston Side Chair, 1745–1755

Mahogany; maple slip seat

1952.9, 1

Unlike the more highly embellished
Apthorp chair, standard Boston forms
were uncarved or had simple shells on the
crest and knees.

Henry Fletcher

English, fl. 1729 after Pieter Casteels II

Flemish, 1684–1749

Subscribers, 1730

From *Twelve Months of Flowers*,

published by John Bowles

Hand-colored etching

1959.10, 13

This set of prints depicting months of the
year was accompanied by this list of
prominent patrons. The publisher used this
endorsement to boost future sales.

Henry Fletcher
English, fl. 1729 after Pieter Casteels II
Flemish, 1684–1749
August, 1730
From *Twelve Months of Flowers*,
published by John Bowles
Hand-colored etching
1959.10, 8

Carving attributed to Nicholas Bernard
American, b. England, d. after 1783) and
Martin Jugiez
American, b. England, d. 1815
Philadelphia Tea Table, 1765–1775
Mahogany
1953.4

According to family tradition, Michael and
Miriam Gratz, prominent members of
Philadelphia's Jewish community, com-
missioned a dressing table, a set of side
chairs, and an easy chair, after their
marriage in 1769. They soon added this tea
table.

Attributed to Thomas Affleck
American, b. Scotland, 1740–1795
Nicholas Bernard
American, b. England, d. after 1783 and
Martin Jugiez
American, b. England, d. 1815
Philadelphia Fire Screen, 1770–1775
Mahogany with embroidered panel
1990.5

For their opulent Philadelphia townhouse,
John and Elizabeth Lloyd Cadwalader
ordered four fire screens, attributed to the
cabinetmaker Affleck and the carvers
Bernard and Jugiez. The skillful modeling
of the feet and acanthus leaves show the
greater time and attention taken by the
carvers of this fire screen. This new form
is used for blocking heat to the face while
sitting by the fire.

Hadley/Hatfield, Massachusetts Joined
Chest, 1700–1710
Oak with oak and pine
1988.21

Johannes (Jan) Janson
Dutch, 1588–1664
America pars Meridionalis, ca.1640
Hand-colored engraving, gilding
1954.12

Maps of this period often define areas as trade centers and emphasize navigable waterways, metropolitan centers, and ports. Such popular maps often depicted European naval vessels, caricatures of native populations, vegetation, and indigenous animals.

Artist unknown
The Hongs at Canton, ca.1840
Oil on paper
1962.14

The Hong warehouses of Canton (Guangzhou), China were the point of departure for Chinese exports to Western markets. Their image was popular on exported paintings and ceramics beginning in the late eighteenth century.

Boston Japanned Looking Glass, 1700–
1730

White pine
1954.6

The popularity of japanned frames (imitating Asian lacquerwork) on mirrors demonstrates both new craft techniques and a new interest in the refraction of light.

While British examples flooded the colonies by the end of the seventeenth century, this mirror was made in America to imitate Asian exports.

Philadelphia Late Baroque Side Chair,
1735–1745

Walnut with walnut and pine
1973.5

The “S-curve” shape of a cabriole leg paired with the bent back of this fashionable side chair has design origins in Chinese furniture imported into Europe in the seventeenth and eighteenth centuries.

Boston High Chest, 1700–1710
Walnut and burl walnut veneer with white
pine
1953.2

Peking Teapot, 1736–1796
Porcelain, enamel, bronze
1965.27

Three Chinese Snuff Bottles, mid-18th
century
Porcelain, enamel
1996.118, 1996.119, 1996.120

London Octagonal Plate, ca. 1685
Buff earthenware, bluish-white tin glaze
1984.6

Staffordshire Hexagonal Teapot, ca.1760–
1780

Unglazed red stoneware
1990.11

English or Netherlandish Bowl or Basin,
ca. 1710

Pale buff earthenware, white tin glaze
1984.5

Johannes (Jan) Janson
Dutch, 1588–1664
America Septentrionalis, ca. 1640
Hand-colored engraving, gilding
1954.11

James Hopwood
English, 1752–1819 after Peter Henderson
English, fl. 1799–1829
The Quadrangular Passion-flower, 1806
From the book by Robert John Thornton,
The Temple of Flora (London:
Thornton, 1807)
Color aquatint
1952.27

The print exemplifies the English interest in unusual New World species as well as the graphic sophistication employed to record them accurately. Originally printed in 1806, this print eventually illustrated the famous botany text *The Temple of Flora* (1807).

Mark Catesby

English, 1679–1749

Parrot of Paradise, 1731–1734

From the book by Mark Catesby, *The Natural History of Carolina, Florida, and the Bahama Islands* (London: Catesby, 1734)

Hand-colored engraving

1952.36

Catesby, an accomplished English naturalist and engraver, published this print in a book for both European and American colonial consumers. Popular examples of European printmaking often came to the Americas in the form of picture books and individual prints.

Peter Pelham

American, b. England, 1697–1751

Cotton Mather, 1727

Mezzotint.

1969.12

Born and apprenticed in England, Pelham immigrated to the colonies around 1726.

He is best remembered for being the first American producer of mezzotint prints, a graphic technique of creating gradations of tone on paper as opposed to simple lines.

Charles Willson Peale

American, 1741–1827

His Excellency, George Washington,

Esquire, 1787

Mezzotint

1975.4

Peale's prints of famous Americans demonstrate the lasting influence of Peter Pelham on the genre of American portraiture in mezzotint. Peale manipulated shadow and light with rare fluidity, imbuing portraits with a more naturalistic quality than much American line engraving of the time.

Nathaniel Coverly, Jr.
American, ca. 1775–1824
*The Launch of the Huzza for the New
Seventy-Four*, after 1813
Woodblock and typeset
1971.9

Broadsides, available to the American people as early as 1685, represented an important form of public communication. Coverly printed these popular ballads of American victories in the War of 1812.

Paul Revere
American, 1735–1818
*The Bloody Massacre Perpetrated in King
Street Boston, 1770*
Hand-colored engraving
1969.7

A celebrated figure of the Revolutionary War, Revere also ran flourishing businesses in goldsmithing and printing. Capitalizing on the colonial need to understand current events, this image records the incidents that were later remembered as the Boston Massacre.

Attributed to Amos Doolittle
American, 1754–1832
The Columbus, 1800
Hand-colored engraving
1977.8

As the Revolution shifted to battles largely fought at sea, such naval scenes as this symbolized national pride and eventual victory over England for many Americans.

Abel Bowen
American, 1790–1854 after William Lynn
Fl. ca. 1800–1818
U.S. Frigate Constitution, of 44 Guns.,
ca.1813
Hand-colored engraving and aquatint.
1987.2

Amos Doolittle
American, 1754–1832
The Prodigal Son Reveling with Harlots,
1814
Hand-colored engraving
1991.14.2

With a nod to popular moralistic observations of contemporary life by such English artists as William Hogarth and Thomas Rowlandson, Doolittle illustrates the biblical story of the Prodigal Son for Americans.

Ralph Toft (British, born ca. 1638)
Staffordshire (possibly Shelton or Hanley)
Dish, ca. 1677
Buff earthenware, lead glaze
1993.23

Probably John Simpson (British, 1685–1774)

Staffordshire (probably Burslem)

Octagonal Dish, ca. 1715

Buff earthenware, lead glaze

1993.16

English (probably Bristol) Plate, ca. 1745

Buff earthenware, bluish-white tin-glaze

1992.23

Staffordshire Plate, ca. 1760

White stoneware, salt glaze

1962.9

Staffordshire Plate, ca. 1765

White stoneware, enameling and salt glaze

1983.14.2

British (possibly Liverpool) Plaque, 1799–1805

Transfer print after Gilbert Stuart, American, 1755–1805

Cream-colored earthenware, lead glaze, transfer printing

1998.13

London (probably Southwark) Fuddling Cup, 1635–1650

Buff earthenware, slightly translucent or pinkish-white tin glaze

1991.5

Attributed to Thomas Ifield (British, d.1689)

Wrotham, Kent Tyg, 1649

Red earthenware, lead glaze

1963.15

German (probably Cologne or Raeren)

Jug, ca.1680–1700

Grayish-buff stoneware, salt glaze

1964.2

Probably John Dwight

British, ca.1635–1703

Fulham, Surrey Jug, ca. 1685

Brown-speckled white stoneware, salt
glaze

1994.6

English (probably London) Jug, 1690–

1710

Buff stoneware, enamel, gilding, salt glaze

1994.7

English (probably Bristol) Puzzle Jug,

1771

Buff earthenware, bluish-white tin glaze

1990.7

Thomas Rowlandson
English, 1756–1827
A Kick up at Hazard Table, 1790
Hand-colored engraving
1964.20

English (possibly Sussex, Somerset, or
Nottingham) Coffeepot, ca. 1755
Red-brown earthenware, lead glaze
1985.6

Possibly Aaron Wedgwood
British, fl. 1751–1759 and/or
William Littler
British, 1724–1784
Burslem, Staffordshire Coffeepot, ca.
1750–1765
White stoneware, enamel, salt glaze
1983.6

Staffordshire Teapot, ca. 1760
White stoneware, enamel, salt glaze
1997.19

British Teapot, ca. 1770
Cream-colored earthenware, lead glaze
1997.23

Staffordshire Covered Jug, 1750–1770
Agate earthenware, lead glaze
1987.5

Attributed to William Greatbatch
British, 1735–1813, Lower Lane Factory
Fenton, Staffordshire Teapot, ca. 1779
Cream-colored earthenware, enamel, lead
glaze
1996.8

English (probably Staffordshire) Tea
Canister, ca. 1765
Cream-colored earthenware, green lead
glaze
1997.7

Staffordshire Sugar Bowl, 1750–1770
Agate earthenware, lead glaze
1996.169

New England Board Chest, 1675–1725
White pine
1997.15

Common white pine board chests were often painted to resemble more expensive woods. On this chest, the red and ochre graining still visible may have been intended to mimic mahogany.

Attributed to John Norman, Sr.
American, b. England 1612–1672 or
John Norman, Jr.
American, 1637–1713
Manchester or Marblehead, Massachusetts
Joined Chest, 1650–1680
Oak with white pine
1950.4

Attributed to Christopher Townsend
American, 1701–1773
Newport High Chest, 1740–1750
Mahogany with tulip poplar
1985.12

The drawers of this high chest could store newly available consumer goods, while its upper shelves displayed valuable luxury items such as china figurines. Finely carved ball -and- claw feet below and refined mahogany cabinetry throughout may suggest that a wealthy person owned it.

John Townsend
American, 1707–1787
Newport Document Cabinet, 1756
Mahogany with white pine
1964.4

This cabinet's blocked front with deeply carved shell motifs is a distinctly Newport treatment. The ball feet are unusual, perhaps demonstrating a client's wish to match another piece.

English (probably London) Shoe Figurine,
1709
Buff earthenware, pale bluish white tin
glaze
1989.5

English (possibly Midlands) Monkey
Figurine, ca. 1750–1800
Buff earthenware, tin glaze
1984.3

Staffordshire Bear-Baiting Jug, 1720–1770
White stoneware, salt-glaze
1970.1

Staffordshire Bagpiper Figurine, ca. 1755
Cream-colored and red earthenware, lead
glaze
1985.13

English or American Pocket, 1750–1790
Linen with wool thread (crewel stitch)
1996.113

Clothing was always an important means of distinction. Women often wore detachable pockets beneath or within the folds of their dresses to keep personal belongings safe, close, and hidden. Most women made and decorated their own pockets, producing high-quality embroidery on clothing not meant to be seen.

William Hogarth
British, 1697–1764
Characters and Caricatures, 1743
Engraving
1964.38

Western culture's preoccupation with human typology was a source of scientific interest as well as entertainment. Referred to as the "comic history painter," Hogarth here depicts a profusion of facial types and expressions, views that many of his audience regarded as historically and socially accurate.

John Faber

British, b. Holland, 1684–1756 after

Willem Verelst ,Dutch, d. 1756

Tomo Chachi Mico or King of Yamacraw

and Tooanahowi His Nephew, Son to

the Mico of the Etchitas, 1734

Mezzotint

1989.2

An example of Western contact with and interest in other cultures, this print depicts two representatives of the Iroquois people in London in 1734. The artist used the mezzotint technique to show the furs and soft eagle feathers. Both the subjects and the artist may have fashioned these appearances.

English (probably London) Dispensing
Pots, 1760–1790
Darkish-buff earthenware, bluish-white tin
glaze
1993.12, 1993.13

Apothecary dispensing pots such as this pair had many uses. These likely held rouge, as part of a woman's toilette. They may originally have been filled with medicinal or scented substances.

English (possibly London) Barber's Basin,
1706
Buff earthenware, white tin glaze
1965.8

English, Charles I and Henrietta Maria
Needlework Picture, ca. 1640
Linen canvas with wool, silk, and metallic
threads (tent stitch)
1964.26

This commemorated the wedding of England's King Charles I and Queen Henrietta Maria. Although a professional designed the piece, a woman trained in embroidery stitched the needlework in a domestic setting. Such training was common for young women and considered a valuable skill for marriage.

Boston Work Table, 1790–1800
Mahogany, mahogany and birch veneers
with pine; textile
1975.12

With a pouch for storing sewing projects, a drawer to hold inks, pens, and paper, and an adjustable writing surface for correspondence and diaries, this work table would have been a welcome, intimate space for a woman to express her identity.

Boston Spice Cabinet, 1680–1700
Mahogany and Spanish cedar with white
pine
1992.14

The drawers of this cabinet retain the aroma of the once-fragrant spices. Such expensive specialty cabinets were used to store valuable items.

American (probably Massachusetts) Easy Chair, 1760–1790
Mahogany and maple with maple and cotton damask
1989.8

In early American houses, easy chairs were located in bedrooms, primarily for the elderly and the infirm. The slightly tilted back, side wings, and padded upholstery made the occupant more comfortable and calm and possibly eased pain. Easy chairs were also used for women in labor or nursing mothers.

After workshop of Ralph Mason
American, b. England, 1599–1678/79 and
Henry Messinger
American, b. England, ?–1681
Boston Folding Table, 1650–1680
Oak, black walnut, Spanish cedar, and
ebonized maple with pine
1991.16

A sophisticated craftsman in Boston made this folding table in the latest London style. It was a sign that the new colonies were up-to-date, flourishing and an important part of a commercial and military empire that had conquered the world.

New York City Tea Table, 1760–1770
Mahogany
1968.1

In the century between the manufacture of these two tables, both style and function had evolved. The folding table had many uses, the tea table one. Production methods had changed from a single worker to many workers per object. The successful crafts-person changed with the times—and changed the times.

John Hockin

British

Barnstaple or Bideford, North Devon

Harvest Jug, 1748

Pale reddish-brown earthenware, lead

glaze

1994.10

The harvest jug was used in the annual agricultural celebration when friends working together shared drink together. Completely suited for its function, such jugs were made and used for two hundred years. Notice the humorous poem inscribed on the side.

Newport Dressing Glass, 1770–1800

Mahogany with chestnut, poplar, and white pine

1976.10

Personal objects such as dressing mirrors and shaving bowls may express the increased social importance of looking the part, thus representing a means to assert or reveal one's identity to others.