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THE WOMEN'S COMMITTEE AND THEIR HIGH STREET EXHIBIT AT THE  
PHILADELPHIA SESQUICENTENNIAL EXPOSITION OF 1926

Ellen Freedman

A THESIS

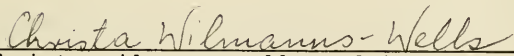
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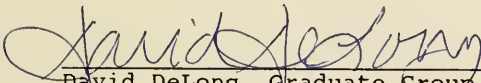
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## INTRODUCTION

Women's organizations have played a significant role in the development of the American historic preservation movement since the mid-19th century. Effective managerial and organizational skills combined with a concern for teaching a certain set of traditional values provided the support needed to save many historic buildings and sites from demolition or benign neglect. Although preservationists today attempt to work within a defined theoretical and methodological framework, they must continue to acknowledge the significance women's early volunteer efforts had in awakening popular interest in America's architectural heritage.

This thesis is meant to offer insight into these early efforts through a case study of the activities of the Women's Committee at Philadelphia's Sesquicentennial International Exposition of 1926. In particular, this study focuses on one of their most successful activities, the "High Street" exhibit, a recreated colonial street. Although this thesis is not meant to be a study of the Sesquicentennial Exposition in general, the Exposition does provide an important context for the study.

I began my research with the intention of exploring the activities of the Women's Committee through the use of



primary source material in the context of the period, without hindsight, and my fortunate discovery of the complete record books of the Women's Committee at Fairmount Park's Strawberry Mansion has proven invaluable in this approach. These records, called herein The Committee of 1926 Record Book Collection, are divided into nine volumes and include correspondence, minutes from planning meetings, promotional pamphlets, financial records, photographs, newspaper clippings and final reports. Using these sources I have documented the women's effective organizational and fundraising skills and traced the evolution of the idea of The Street from the planning and implementation to the interpretation of each of the twenty-two structures. In addition, I have addressed other activities sponsored by the Women's Committee in honor of the celebration. Included in the wealth of primary source material discovered was a complete set of blueprints of the buildings constructed.

It is hoped that the following thesis will bring into focus the importance of the Women's Committee's efforts in 1926 and its role in the development of the historic preservation movement in the United States, particularly in documenting past attitudes toward the management and interpretation of our cultural history. It is intentionally left to the reader, finally, to compare the attitudes in 1926 to our attitudes today.





## CHAPTER ONE: THE WOMEN'S ROLE IN CONTEXT

The history of the development of women's role in American preservation in some ways parallels the history of the movement itself. Charles Hosmer, Jr., in his study Presence of the Past, attributes the first organized national effort in early preservation to a group of women who, in the 1850s, rallied to save Mt. Vernon, George Washington's Virginia farm. Hosmer points out that although there were other isolated efforts to save buildings at that time, the success of Mt. Vernon was a benchmark case.

While these scattered attempts at preservation were going on in the 1850's a great national movement was taking place that was to set the pattern for the next several decades in the history of preservationism. This was the successful effort of a group of women to purchase and care for Mount Vernon, the home of Washington.<sup>1</sup>

The key to their success was as much due to the leadership of one woman, Miss Ann Pamela Cunningham, as it was to an effective organizational structure. Miss Cunningham's administrative skills were soon realized when she set up a hierarchical system of organization, each state represented by regents, vice regents and managers to promote the cause. The vice regents were selected for their prominent status, and it was through them that she delegated responsibilities. She suggested that each vice-regent act as treasurer in her



state and appoint a "'lady manager' for every county, town or village in her state. Each manager in turn was to appoint subassistants to help her. In addition, the vice-regent was to publish regularly in local papers the names of those who had contributed." This system of organization was so effective that it was imitated by other patriotic organizations after the Civil War.<sup>2</sup>

According to Hosmer, the Mount Vernon Ladies' Association was important for several reasons: It was one of the first successful women's organizations in the country; it introduced women to the political arena -- in early meetings, the women were amazed to find themselves for the first time "'making speeches and passing resolutions like men!"; Miss Cunningham's achievement influenced many women's movements, not just those associated with buildings; Mt. Vernon's success gave impetus to women's organizations and to the patriotic movement as a whole.<sup>3</sup>

Throughout the nineteenth century and into the twentieth, women's participation, particularly in patriotic movements and celebrations accelerated. They continued to offer their skills in a variety of civic efforts through fundraising and organizing campaigns for philanthropic causes. The following illustrates some of the achievements of women's organizations as they relate to civic and patriotic celebrations, namely Fairs and Expositions.

In Philadelphia, in particular, women took the lead in this area. Elizabeth Duane Gillespie organized The Sanitary Fair on Logan Square in 1864 and raised \$1 million in one



day for war relief.<sup>4</sup> The women who helped in the efforts for the Sanitary Commission, later helped to raise funds for the Philadelphia Centennial; "After raising over \$40,000 for the celebration at large, they raised another \$30,000 for the Women's Pavilion -- the first at any exposition -- and proceeded to fill it with exhibits, events, and a model kindergarten."<sup>5</sup>

In 1893, at the World's Columbian Exposition in Chicago, a separate administrative committee known as the Board of Lady Managers was established. Under the Direction of Mrs. Potter Palmer, the women also designed and built their own exhibition building to house the exhibits celebrating their achievements. They demonstrated once again their skills at organizational management and fundraising.

Another popular effort by women at Fairs and Expositions in the latter part of the 19th century, but on a smaller scale, was the exhibiting of reproduction New England kitchens. Rodris Roth, Curator of the Division of Domestic Life at the Smithsonian's Museum of American History, writes about these attractions in her article, "The New England, or 'Olde Tyme,' Kitchen Exhibit at Nineteenth-Century Fairs." She calls them "an exhibit, a restaurant, and, to some extent, a variety show."<sup>6</sup> The "kitchen" was used as both a fundraiser for charity or a commercial venture, depending on the sponsor: "In either case, the purpose, according to contemporary accounts, was to show how people lived a hundred years earlier by exhibiting furnishings,



food, decor and costumes, and by staging planned activities. [It was] a self-conscious use of the American past to amuse and educate the public."<sup>7</sup> Roth, too, acknowledges the importance of the women's organizational abilities and managerial skills in these projects.

Perhaps the best known colonial kitchen (but by no means the earliest), according to Rodris Roth, was the New England Farmer's Home and Modern Kitchen exhibited at the Philadelphia Centennial Exposition. Here, the kitchen of 1776 was juxtaposed with the "modern" example of 1876 as a way of educating the public. The idea of juxtaposing the historical example and the modern one would reappear in discussions by the women's committee of the Sesquicentennial a half century later, as a type of object-lesson labelled "lest we forget." The colonial kitchen exhibit "reinforced colonial virtues as codes for the modern citizen to follow even as they showed how far the country had progressed since its founding."<sup>8</sup>

It followed that the women of Philadelphia on the occasion of the Sesquicentennial Exposition in 1926 drew from the successes of the past to create an exhibit appropriate to their age. Almost three quarters of a century after the preservation success of Mount Vernon and a half century after the first women's pavilion was built at a Philadelphia's Centennial Exposition, women as a group once again took part in an International Exposition in Philadelphia. In doing so, they demonstrated all the qualities and experience of those who had come before them,





combining their interest in preservation and education with a broader concern for civic improvement. Their focus became the colonial architectural treasures that graced Philadelphia's streets, parks and countryside and the ideals that they thought these sites represented. The Sesqui-centennial celebration offered them a unique opportunity to organize women representatives from civic, philanthropic and patriotic interests in the hopes of awakening a broad public interest in how the original ideas and values of the founders of the nation could still serve the present needs of the world.<sup>9</sup>

The Committee's efforts in 1926 to reawaken an interest in Philadelphia's architectural and cultural heritage were heralded at the time both in popular journals and by the planners of the Exposition. The women's success, as in the past, can be attributed in large part to the strong leadership of one woman, in this case Mrs. J. Willis Martin. An effective committee system of volunteers, with prominent women as chairmen, enabled them to effectively accomplish their goals. In fact, in 1926, the women were reluctant to participate in an Exposition that had become plagued by destructive criticism and management problems. They finally agreed to participate in the Fall of 1925, only after their participation was actively sought by the Sesquicentennial administration, which recognized the value of the women's proven expertise to help rally popular support.<sup>10</sup>

Before developing a study of the women's participation



at the Sesquicentennial, it is necessary to give some background information on the Exposition itself. The following is not meant to be a comprehensive study of the Sesquicentennial, but rather, a brief overview of the Exposition's achievements and failures. It is in chapters Two through Six that the scope of this thesis, the women's activities as they represent a significant stage in the development of the historic preservation movement, will be developed.

In retrospect, the Exposition was considered a financial and popular failure. Poor attendance, partially attributed to the weather (it rained for 107 out of 184 days), negative word-of mouth publicity and a five million dollar deficit contributed to the Sesquicentennial's poor image.<sup>11</sup> The idea for a large scale anniversary celebration of American Independence has been attributed to John Wanamaker, who first introduced the idea in 1916, although he did not live to see it realized.<sup>12</sup> The Exposition officially opened to the public on May 31, 1926, and closed on December 1 of the same year. As an international event, its primary purpose, as stated by Mayor Kendrick, was:

to afford the people of the United States and the people of the world an opportunity to meet in solemn celebration of one hundred and fifty years of American independence. It offered a visualization of the spiritual, scientific, economic, artistic and industrial progress that has been made in the United States and other countries during the half century since the Centennial.<sup>13</sup>

As early as 1921, a Charter and By-Laws of the administrative body, the Sesquicentennial Exhibition Association, was approved and adopted. Mayor Moore became



the first president.<sup>14</sup> An Executive Committee was established and they met weekly, whereas the Association met monthly. At this point, Mrs. Barclay H. Warburton, the daughter of John Wanamaker, urged the men to encourage the establishment of a Women's Committee, but this was not done until late 1925.<sup>15</sup>

Throughout the planning years, between 1922-1926, the Exposition was fraught with problems. Although the Association was able to solicit pledges of support from the City Council, the State legislature and the Congress, it seemed more difficult to stimulate interest in the Exposition amongst Philadelphians. A decision to scale down what some felt was too ambitious a plan was followed by a wave of resignations. The original approved site, encompassing the Parkway and part of Fairmount Park, was changed in 1925 to a site in South Philadelphia at the foot of Broad Street. This new site, encompassing a portion of League Island Park and adjacent private land,<sup>16</sup> was, according to historian Edwin Wolf "a site foisted upon Philadelphia by the Vares and Albert Greenfield for business and political reasons."<sup>17</sup>

After this administrative upheaval, the new Mayor, whose term had begun in 1924, took over as President of the Sesquicentennial Exhibition Association in late 1925. Although there was some discussion about postponing the opening, they decided finally to open as scheduled. This gave them only six months to complete the grounds.<sup>18</sup>

Emergency construction techniques developed and



used in World War I were employed.<sup>19</sup> Most of the structures were temporary. They were colored in pastel shades and the site became known as "The Rainbow City," no doubt a deliberate publicity link to "The White City." Often construction schedules were impossible to keep and buildings were not completed for opening day. In fact, a telling photograph of opening day depicts the mammoth replica electrified Liberty Bell that straddled the entrance still wrapped in scaffolding.

Despite the delays and other difficulties, the exposition did eventually offer the public the typical fanfare of such celebrations. Palaces of Industry and Manufacturing were built to house exhibits from all over the world. Amusements were abundant, offering visitors a chance to ride a gondola on lagoons, journey through the alps, or witness the Battle of Gettysburg. The stadium, built for outdoor events, was the site of many pageants, ceremonies, and perhaps the most famous event, the World Championship Boxing Match between Tunney and Dempsey.

According to the official record to the Sesqui-centennial (published in 1929 by E.L. Austin and Odell Hauser) three events gained the most popularity. They were: High Street, the Women's Committee's exhibit, described as "a faithful reproduction of the main street of Philadelphia as it was in 1776 when the Declaration of Independence was signed...;" a pageant called "Freedom," a stage and music spectacle depicting the "great human struggle for freedom through the ages;" and, the establishment of the American





Youth Award and the American Teacher Award" for outstanding achievements.<sup>20</sup> Their popularity was seen at the time as an indication that:

America still responded to an appeal based on other than commercial motives and was still mindful of the principles on which it was founded. When the United States had become the most powerful nation in the world, entering upon a period of material well-being without parallel in all history, it was significant that three among the outstanding achievements of the Exposition stressed the importance of maintaining high spiritual standards.<sup>21</sup>

The American Exposition was often viewed as a type of utopian expression of a culture in troubled times.

Robert Rydell, in his study of American Expositions from 1876-1916, observes:

to alleviate the intense and widespread anxiety that pervaded the United States, the directors of the expositions offered millions of fairgoers an opportunity to reaffirm their collective national identity in an updated synthesis of progress and white supremacy that suffused the blueprints of future perfection offered by the fairs... 'progress' was translated into a utopian statement about the future.<sup>22</sup>

In 1926, however, it was the revival of the colonial past that pervaded the ideology of the women's committee at the Sesquicentennial when they decided to make their exhibit a replica of Philadelphia's colonial main street. Main Street no doubt expressed for them the object-lesson needed to reawaken the community values and ideals of the founders of the nation that they saw threatened by the rampant materialism of the age. The Street offered a "note of warning" and of "renewed inspiration" at the same time with



its "lest we forget" object lesson.

The High Street exhibit represented a type of architectural "Who's Who" of Philadelphia colonial architecture, a street of buildings which no longer existed but had stood on or near the colonial thoroughfare. The structures were not intended to be archaeologically derived replicas of the originals, but were designed to evoke a picture of the past. The Women's Committee viewed the scope of their work as far-reaching. In addition to the High Street exhibit, they sponsored a variety of historical and cultural activities throughout the City and the State. By awakening an interest in the colonial past through the popular appeal of High Street and the numerous tours of historic sites and activities beyond, they were, in fact, beginning to educate the public about the value of historic preservation.

Unfortunately, the overall success of the women's activities at the Sesquicentennial has been overshadowed by the negative image of the Sesquicentennial as a whole. This thesis is an attempt to rectify the record, to offer the reader insight into the achievements of the women's committee at the Sesquicentennial, and to examine how their abilities and skills allowed them to accomplish their larger goals. By establishing an effective committee structure, the women were able to popularize their ideas, which, in turn, played a significant role in creating popular awareness and aided in the development of historic preservation in Philadelphia, much like the ladies of Mount Vernon had done in pre-Civil War Virginia.



## CHAPTER TWO: THE ORGANIZATION OF THE WOMEN'S COMMITTEE

Once it was decided to scale down plans and hold fast to a 1926 opening date, the Sesqui-Centennial Association had precious few months to organize, plan and construct an International Exposition.. The Women's commitment to participate came reluctantly only nine months prior to the scheduled opening day when a key figure, Mrs. J. Willis Martin, finally decided to accept the chairmanship. Her acceptance was a turning point for the Sesqui administration, for Mrs. Martin's proven leadership abilities and organizational skills were expected to rally large support for the event. At this late date, any positive efforts were greatly needed to offset the Exposition's poor public image in the wake of budget cutbacks, resignations and general lack of local support. With Mrs. Martin at last in charge, and one hundred representatives appointed by the Mayor, the Women's Board was created.

Just how much influence Mrs. Martin had and how much she was admired by other women was evident at the first Women's Board meeting October, 1925 for

...the bulk of women who were present...at Mrs. Martin's request to take a preliminary survey of the



state of affairs were only there because she had asked them to accept the Mayor's appointment on the Women's Committee, and as their gesture toward backing a leader whose own acceptance of the position of chairman they knew had involved a sacrifice that was as patriotic as it was costly in time, money and physical strength.<sup>1</sup>

According to one source,<sup>2</sup> it was as early as May 3 that the Mayor, W. Freeland Kendrick, asked Mrs. Martin to "undertake organizing a committee of women to suggest functions for women in the Sesqui-Centennial Exposition and to appoint a committee to carry out the functions adopted." She was reluctant because "The men's organization was a mass of putrid politics and graft and Lizzie [Mrs. Martin] refused to have anything to do with it until she was given an absolutely free hand..."<sup>3</sup> Sarah D. Lowrie, who worked closely with Mrs. Martin throughout the Exposition, felt that,

What finally, I think, gave Mrs. Martin her cue to go in for the Sesqui with all her mind as well as her civic pride...was that this country was psychologically ready for a reminder of the first principles of our national history...'The lest-we-for-get' note of warning and of renewed inspiration which could now so aptly accent the lights and shades of the present immense material prosperity and immense mental unrest...was at once the incentive and the reward which Mrs. Martin saw in the arduous task that she then and there accepted.<sup>4</sup>

Not only did the Sesquicentennial administration recognize the potential benefits of the women's participation, the public press acknowledged it as well. Furthermore, this was viewed as a continuation of a tradition established by women of Philadelphia at the Centennial Exhibition. In a newspaper clipping dated October 3, 1925, it was stated that the women were fulfilling





a tradition established at the time of the Centennial, when Mrs. E.D. Gillespie and the women's committees of the Board of Directors which she headed, fairly turned the scale as between failure and success by raising funds for the first world's fair held in America, pattern for all exhibitions since that day.<sup>5</sup>

Strong leadership was essential to the success of their efforts. Mrs. Martin was noted for her activism in civic philanthropy and emergency organizing.<sup>6</sup> She spoke out often on issues ranging from the women's party politics, Welfare, and crippled children to such things as the garden clubs' concern over the quarantine of foreign bulbs. Her family genealogy describes a typical day in her life as one of speechmaking, meetings and luncheons. In 1925, for example, Mrs. Martin worked on the new buildings of the Trades School for Girls, spoke at a luncheon of the Lancaster County Republican Committee, presided at the Pennsylvania Council of Republican Women, was involved with the Nation's Immigration policy which resulted in the Quota, and was a member of the Theater Control Board, which censored plays.<sup>7</sup> She was a friend of the Governor and Mrs. Pinchot, and "paid many visits to the Mansion House in Harrisburg there when she went up to see members of the legislature about welfare and prison problems, or official business..."<sup>8</sup> She worked under five City Administrations sitting on such commissions as the Commission on Welfare. According to family records:

1926 was again a high peak in Lizzie's career, for during this year besides her lifelong established interests, she occupied her dull moments in this year alone with organizing and putting over the women's part of the Sesqui-centennial, building the Warburton House, directing the Bishop's Drive in the



Diocesan Committee and participating in George Pepper's Campaign for United States Senator.<sup>9</sup>

In addition to her civic and philanthropic commitments, Mrs. Martin typically engaged in a social life with as much vigor. Her family notes that "[i]n spite of war, welfare and civic works, the Martins continued their gay social life, " including operas, theater openings, hunts and wintering in Palm Beach.<sup>10</sup>

Mrs. Martin's keen ability to rally volunteer participation and organize an effective committee system was quickly demonstrated. The first meeting of the Women's Board was held on October 16, 1925.<sup>11</sup> About seventy-five of the one hundred appointees were present, representing leaders in the social, political and club life of the city.<sup>12</sup> By the next meeting on December 14th, the Board elected executive officers and decided to hold weekly meetings on Monday mornings.

It was not long before they realized they needed to expand their network and utilize the efforts of a greater number of women both in the City, across the State and beyond. On February 8, a special meeting was called in Independence Hall at which time it was decided to expand the Women's Board to a general committee. They decided to maximize their effectiveness and increase their representation and financial support by offering to all women the same privileges as the local committee members. Their aim was to interest as many women as possible in their goals, popularizing their efforts to increase an awareness in the



nation's colonial heritage. The Women's Board established a States' Committee, of which Mrs. Martin was elected Chairman and Mrs. Edward W. Biddle, Vice Chairman. The aim was to publicize the Exposition through the increased participation of these regional and local representatives.<sup>13</sup> For a ten dollar dues payment, one became a member of the State Committee, which entitled the member to wear the official badge and to a vote on all questions. In addition, they established a new giving category -- a dues payment of one dollar entitled one to become an auxiliary member, which included the privilege of wearing an auxiliary member badge without voting privileges.<sup>14</sup> This not only increased the Committee's operating funds, the organization grew to over 2000. This reflects the Women's Board effective public relations skills to further their goals.

Women participants were drawn from the leading civic, philanthropic and patriotic organizations, representatives from organizations such as "... Women's Clubs, Fraternities, War Mothers, Women's Over-Seas League, Emergency Aid, Girl's Service Agency and Traveller's Aid, The Girl Scouts, the YWCA..."<sup>15</sup> The variety and number of organizations was extensive. A list of those represented in these early planning meetings as reported in a November 13th, 1925 clipping found in the Committee of 1926 Record Book I are the following:

The Society of Colonial Dames, the D.A.R., the Daughter of the War of 1812, the Pennsylvania Society of New England Women, the DAR, Bucks County Historical Society, Philadelphia War Mothers, American Catholic Historical Society, Daughters of



Founders and Patriots, Mayflower Society, Descendants of the Signers of the Declaration of Independence, Sites and Relics Society of Germantown, Genealogical Society, Welcome Society, Historical Society of Frankford and the American Legion Auxiliary.<sup>16</sup>

The next order of business was to divide the Committee into working committees so that they could accomplish their goals effectively. All told, over forty-two committees were formed. The administrative structure was established in keeping with the working structure of the Committee -- the Executive Committee was comprised of the Officers of the Women's Board and the Chairmen of all committees. In addition there was a Women's Council made up of one or two members from each women's organization.<sup>17</sup> Meetings were held weekly at the Bellevue Stratford Hotel until the Exposition opened, at which time they were moved to the replica Friends' Meeting House in the High Street reproduction.<sup>18</sup>

One of the first activities of the Women's Committee, and an ongoing one, was publicity. They worked at publicizing the Exposition in general and the women's part in particular. One of their first efforts was the launching of a subscription campaign in consort with the Men's Committee. The Women, under Mrs. Eastman, covered "theatres, moving picture houses, hotels, railroad stations and house to house canvassing."<sup>19</sup> In addition, the Membership Committee under Mrs. James Starr, sent out over 15,000 letters to national state and county women's organizations to rally their support.<sup>20</sup> Mrs. Martin, in





particular, devoted a great deal of time in the early part of 1926 giving "pep speeches" to "sell the idea to the general public who were already disgusted with the political angle."<sup>21</sup> She spoke to a wide range of groups, including alumnae organizations, garden clubs, cultural groups, and merchants. The Women's Committee's publicity efforts continued throughout the Exposition, distributing High Street postcards, making speeches and engaging in other public relations work in general.

The scope of the Women's Committee was far-reaching and one which would encompass aspects of education and hospitality as they related to the Sesquicentennial celebration. They viewed this 150th anniversary of the birth of the nation as an opportunity to awaken a greater awareness and interest in the colonial past. As a consequence, they did not confine their programs and activities to the grounds of the Exposition, but planned a variety of programs throughout the City, County and State. For example, in early discussions, Mrs. Martin stressed the importance of marking historic sites and houses in the City with the possibility of women as guides and loan exhibitions of furniture and china to be used in the houses, a concept carried on through the present day in historic house museums.

As planning progressed, the Women's Committee outlined in detail the goals of their programs and activities. They were as follows: off the site they planned to receive and entertain guests to the Sesquicentennial and act as guides to historical shrines; open daily to the public old houses



and gardens, institutions and churches, with women as guides; arrange for motor routes to outlying buildings and counties; arrange walking tours of historical and modern places of interest; secure loan exhibitions of paintings, silver, glass, china and furniture using churches, theaters, shops, galleries, movies, schools and music centers; establish a bureau of information at the Bellevue Stratford with a list of places and events of interests made available, including the industrial plants and special exhibitions; and establish a Traveler's Aid and Room Registry Bureau, dividing the City into ten zones with a committee for each zone.<sup>22</sup>

On the grounds, they planned to sponsor buildings of various types and uses such as a Hostess house, a replica of Sulgrave Manor, Washington's childhood home in England, a cafeteria, the YWCA and a Women's Emergency Hospital; and to sponsor a main exhibit of the Women's Committee, a replica of colonial High Street on the Exposition grounds. This "Street" would be an exhibition in which life of the period would be contrasted with the life of today. They envisioned the street as one not only of homes, but one with a market, a meeting house, jail, printing establishment, shops, theatre, inn and coffee house, school, factory and "other civic institutions which had to do with the town family life of that period and under modern conditions are still part of civic life today." These houses would show how life was and how it came to be with "as vivid a personal repre-



sensation as possible and an apt representation of present modern improvements." 23

The High Street reproduction represents an innovative idea in the development of the historic preservation movement, that of preserving the Main Street, complete with the institutions and social interaction of every day life.

Based on a reading of the final reports, it may be said that the Women's Committee probably considered the High Street reproduction their greatest and most ambitious achievement at the Exposition, and its specific details will be examined in the following chapters. It is important to note, however, that they did accomplish a great deal beyond the scope of the exhibit as well. As mentioned earlier, through "education and hospitality," they hoped to awaken an awareness of historic Philadelphia, and, appropriately for this anniversary celebration, awaken an interest in colonial and revolutionary history. To some extent they saw themselves as missionaries in a world threatened by rampant materialism. Mrs. Martin said explicitly:

'We women are striking the patriotic note and are upholding the spiritual side of the celebration. We desire to show to the world that we are not a nation of money grabbers and commercialists solely, and so we are emphasizing those things which made the country what it is and will keep it so.'<sup>24</sup>

The Women's Committee published many guide books of Philadelphia, arranged historic tours of old mansions, gardens, institutions and churches in and around the City and printed motor routes and walking trips as well. They



also helped find pleasant accommodations for visitors.<sup>25</sup> Specifically, they published books such as "Colonial Walks in the Heart of Old Philadelphia" and "Historic Trails from Philadelphia," and marked historic sites with blue and yellow signs.<sup>26</sup> They set up information booths in the city at key locations such as hotels and railway stations and other locations throughout the state.<sup>27</sup> They published a list of books on revolutionary and colonial periods which became popular with the libraries<sup>28</sup> and cooperated in the restoration and furnishing of one of the most important of the Fairmount Park Houses, Mt. Pleasant.

In addition they had a Committee on Clean Streets, representation on the police force on the Exposition grounds and worked with representatives from the Market Street Business Men's Association on reform efforts.<sup>29</sup> The women acted as guides at Independence Hall, often working into the evening hours and Sundays, and sponsored bus tours of Historic Germantown. Moreover, they hosted special events, pageants and commemorative activities before the Exposition opening, during, and after the Sesquicentennial.<sup>30</sup>

The High Street reproduction along with this long list of activities was quite a record for the Women's Committee of the Sesquicentennial. At the close of the Exposition, Mrs. Martin recalled that it was the loyalty of all of the Women's Committee "in the many strenuous days [that] made possible the task that was accomplished in the eighteen months until the last meeting of the Committee...at the





luncheon on December 5, 1926." She offered her gratitude to "the unselfish service rendered by the thousands of women, who were drawn together for a patriotic object." <sup>31</sup> Regrettably, the Sesquicentennial Exposition as a whole could not boast of such achievement.

The following chapters will examine in detail the conceptualization, organization, and realization of the High Street project. High Street (as "Main Street") was seen as the spine of a colonial community, the "armature" of an old town, to use John Stilgoe's terminology.<sup>32</sup> By examining the efforts of the women's committee in recreating this colonial Main Street, U.S.A., we are offered important insights into a developing American historic preservation ideology and practice as it was being articulated in 1926. The material will be viewed in its own historical context, without hindsight; the facts will make evident the significance of women's role in the development of historic preservation as a movement and as a profession.



### CHAPTER THREE: THE IDEA OF THE STREET OF '76

At the Philadelphia Centennial Exposition in 1876 and the Chicago Columbian Exposition in 1893, independent Women's Committees planned and constructed notable exhibition buildings highlighting the progress of women. These Women's Buildings were benchmarks in this regard. But the Women's Committee of 1926 envisioned a different kind of participation -- they wanted to take this opportunity to demonstrate what they considered to be the fundamental principles of civic and community life, and a street with representative buildings of the ideals of community life was considered more fitting.

The idea of a Street has been attributed to Sarah D. Lowrie, having proposed it to Mrs. Martin in the fall of 1925. Miss Lowrie wrote for a column in the Public Ledger called "As One Woman Sees It" and often devoted her articles to The Street project.<sup>1</sup> In her report on The Street given at the Women's Committee meeting of February 8, 1926 in Independence Hall, Lowrie said that

The women of 1876 decided that instead of staying home they would have a Women's Building. We could have repeated that, and perhaps improved on it a little, with all the things that women are doing at the present moment, but the feeling was that no longer would a building hold our interests; it would



have to be a street, and after all, when you come to think of it, the vote hasn't made that difference so powerful to any one of us, our homes are so connected with the community that what goes out from the home and what comes back to the home is a community interest...our great interest with women is in the community in which we live...<sup>2</sup>

In her article appearing March 14, 1926, Miss Lowrie reiterates her position for her readership when she writes about why the women chose a street rather than a building. She said that although there was no longer a need for women to prove they could do the things that men did, what they did have to prove is that "...family life is influenced not only by the home life but by the community life." What comes in from the outside is vitally important.<sup>3</sup> In other words, their preservation interest focused on the broader context of community rather than on enshrining individual buildings.

Before bringing the idea of a Street before the Women's Committee, Lowrie consulted with experts on public opinion, publicity, with professionals such as Mr. Clarence Zantzinger and others of the Philadelphia Chapter of [the American Institute of] Architects, the Mayor and City Engineer, Fiske Kimball of the Philadelphia Museum, as well as artists expert in theatrical stage sets and scenery houses and knowledgeable in temporary effects.<sup>4</sup> When the idea for The Street was brought up before the Women's Committee it was almost unanimously accepted. They suggested using any money appropriated to the Committee for the project.<sup>5</sup> Mayor Kendrick, in particular, was very supportive of the idea and was helpful when it came time for the Sesquicentennial Association to appropriate the sum of \$200,000 to the



Women's Committee.<sup>6</sup>

After the concept was accepted, the women had general discussions as to what kind of street to make. Some of these early planning discussions were recorded in the report of the February 8th Women's Committee meeting. They asked questions such as whether it should be a representation of a street with "the most 'last-y' of last inventions," or "a street from Paradise..." Or rather one with

the essentials that our forefathers considered necessary when they came here as pioneers,... a street with all the essentials which are still essentials,...could we find a better street than the street to which they came home, the house where Jefferson made his notes on the Declaration of Independence, the house where Robert Morris came back to rest his weary mind in his pleasant wife's company... the house to which Washington, in his brief leaves returned, to be with his wife?

Lowrie even suggests that this street in 1776 was the ideal street. "That we feel after all we could no better if we put a street from Paradise here, could do no better because all the essentials of life were in that street..."<sup>8</sup>

Obviously, Lowrie is articulating a cultural myth that served as the impetus for the development of a popular interest in the preservation of an American past. It may not be farfetched to see a forerunner here of the present day Main Street, U.S.A. at Disneyland, the living history museum or historical dramatizations.

Interestingly, Lowrie suggests that a major inspiration for the idea of the street was popular Mizner Alley in Palm Beach, Florida. During the summer of 1924, Addison Mizner began designing what was to become "one of the most





fashionable shopping thoroughfares in the world," an irregular pedestrian street whose "many twists and turns allowed the visitor to feel transported to a small Spanish village."<sup>9</sup> In her column she articulates the appeal of Mizner's work and the characteristics worth drawing from for the women's colonial type of Street. The idea, she writes, must have come

from the amusing success that the Alley had down in Palm Beach last winter. The materials out of which The Alley was constructed were only a little more stable than those which the money and the time allotted for the reconstruction of High Street will make practical.<sup>10</sup>

The Alley "keeps up an illusion of charm and of difference," she continues, "that is very delightful," where one can enjoy the "picturesque vistas" of Spain without ever leaving home: "...Perhaps an archaeologist would have a score of 'ifs and buts' over the place, and an artist might quarrel with some of the effects as more theatrical than authentic. But the 'feel' of The Alley for those who frequented it was a proof that both the idea and the carrying out of it struck a responsive note of appreciation and recognition."<sup>11</sup> Mizner created a whole mise-en-scene "and as such was appreciated by the women here who hit upon the idea of bringing back a semblance of the old High Street by a revival of some of the buildings and at least an atmosphere of the former life."<sup>12</sup> Although Mizner Alley was created in a different spirit and for a different purpose, it depicted the idea of recreating the atmosphere of another time and place. Although no doubt there were other



influences affecting the women's decision to make a street, it was that of Mizner's Alley that was so clearly articulated at the time by Miss Lowrie, the one who is attributed with the idea of making the "High Street" exhibit.

It was important to the women to create their Street in a way that would express the object lesson "Lest We Forget." The celebration of the Declaration of Independence offered the opportunity to educate the public, awaken their awareness of the values and spirit of the founders of the nation. As they perceived it, in the fast paced commercialism and materialism of the age, women sought a way to educate the public about the traditional values of the democratic ideal in modern day terms. One early idea the women had was to construct a Street that literally juxtaposed the modern day representation of "Main Street" with their colonial antecedents.<sup>13</sup> "It would be sentimental to take out our grandparents' and great grandparents' finery and practicalities and not give ourselves the benefit of all that the world holds for our needs, spiritual and mental and material, in this year of 1925-26. The 'Lest we Forget' is only important in its relation to here and now if we are to qualify for something more than tombstones."<sup>14</sup> This "Lest we Forget" idea was seen as both a "note of warning and of renewed inspiration."<sup>15</sup> One can see that they had a great belief in the relevant value of history, a belief that is essential to preservationists today.

The Street was originally conceived of as a composite



of representative buildings typical of Philadelphia's colonial High Street depicting every aspect of community life. They conceived of it as a Street which would include an

inn, church, prison, theater or assembly rooms, a foreign office, banking house, printing office, chemist's shop or doctor's office, Washington's house, the Morris house, two small dwellings, two small shops --gun or wool, or hat or jewelers -- Meeting house and school, Court House and law offices, shipping office, volunteer fire company, etc. etc. Market in center of street.<sup>16</sup>

They envisioned re-creating the activities of The Street as well. For example, objects would be sold in the Market Stall, articles "appropriate" to the period including tin, iron, brass and pewter wares, quilts, rugs, handmade articles and items representing the thirteen original states.<sup>17</sup> One can see the forerunner of the museum's gift shop here.

Each replica house, shop or institution would show "the town family life of that period."<sup>18</sup> Juxtaposed with these replicas would be modern counterparts, "...the modern interpretation of these activities."<sup>19</sup> For example, a Meeting House could show philanthropies past and present, education past and present, old and modern methods of printing, and American housekeeping "above all..." showing the "lightened burden of women in the home of 1926."<sup>20</sup> The "Lest We Forget" impression "of the historic side of the exhibition will have some interesting facts to add to our national history by way of a sequel."<sup>21</sup>

As it turned out, the idea of presenting the past and



present examples side by side was not feasible in the literal sense, and the project evolved into a different picture, with a greater emphasis on the historical aspect. The women attributed this fact chiefly to the architects in charge of the project, and their ability to re-create the historical structures and also to financial considerations. The Women's Committee devised a successful financial "scheme" that made it possible to not only reproduce the street in full size (rather than a smaller "stage set") but to finish, furnish and decorate the interiors and complete the grounds. It should be emphasized that originally, they considered replicating only the exteriors of buildings, as a type of theater set on a smaller scale than the originals. No one envisioned more than "an exterior picture of a composite segment of that street.." There was certainly no intention of finishing the interiors with the limited financial resources available.<sup>22</sup> As a matter of fact, the original estimate for completing this "exterior picture of the street" was \$400,000 and that took into consideration the fact that the buildings would be made at a reduced scale. They were pleased to discover that

chiefly through the cleverness and the economy of the architects we have been able to [build/plan] (note: "plan" is typed in on top of "build") the buildings in the original scale and to add to their number...[and] the Women's Committee has had to underwrite the making of the garden which surround some of the houses and to undertake to raise money for maintaining the Street during the period of the Sesqui.<sup>23</sup>

One should note that the term "scale" was often used loosely by the women and probably referred to the differentiation





between a "miniaturized" Street and one constructed to a usable or human scale. One should also note the client's appreciation for their architects. Overall, Miss Lowrie, her committee members and the architects worked efficiently and diplomatically together.

The women turned over the unfinished interiors to civic, patriotic and philanthropic organizations or other appropriate interests to complete them and host them throughout the exposition. Business interests were also invited to contribute to the furnishing and decorating as a form of publicity or advertising.

The Women's Committee realizing that the interiors could have as much historical picture value for these modern organizations has turned over the majority of them, from the Washington House to the blacksmith shop to national, state or to local committees whose interests were of a type to turn such house to best account. Each house becomes the object picture of an idea, the museum of a community interest. (*Italics mine.*)<sup>24</sup>

The original idea of creating a "pictorial" representation of the archetypal community took on a new meaning and new form; the modern aspect of their object lesson was realized when the "modern" community organizations became sponsors. In this manner, literally hundreds of women became involved in the idea and in the experience of a seminal type of "living history" project on a popular level. By having community groups participate, the Street, became for them "a beautiful text" to all the

societies and clubs that are for keeping alive not only the essentials of the Declaration, but the essentials of our American life...[It is] not only a beautiful text in architecture, [but] also in good



taste, inside and out, also a text in how to live simply, beautifully, effectively, and with great dignity...<sup>25</sup>

In the end, all these organizations worked together to create an effective "mise-en-scene," popularizing the past and making it live again. They wrote:

In order to feel the reality of a personality the generality of us must see his everyday environment, and in order to make history as natural as the day's gossip one must rescue the figures that played their parts in it from the cold niches of public buildings and restore them to the places where they lived and loved and thought and decided -- their own homes.<sup>26</sup>

In a press release, the women promoted this aspect of The Street, its magical ability to transport the fair goer to a "simpler" time and place, enhancing the educational aspects with the popular appeal of such attractions.

The visitor pauses at the end of the street and looks back. Not an apartment or a garage throughout its length and breadth; not a police semaphore or a 'no parking' sign; no flashing electric signs preaching the perfections of toothpaste and cigarettes; no taxicabs or sport model cars. Yet here people lived and moved and had their being, from such<sup>27</sup> community arose the structure of our republic.

The Women's Committee succeeded admirably in creating an atmosphere of and an interest in the American colonial past. At the same time, they demonstrated their fundraising acumen and organizational skills in completing the High Street exhibit and their other activities at the Sesquicentennial. Until now, their positive contribution has been underestimated by the negative image of the Exposition as a whole.



#### CHAPTER FOUR: THE STREET OF '76 REPRODUCED

Opening ceremonies on "High Street" were held the first week in June even though Mrs. Martin had not agreed to chair the committee until the Fall of 1925. Thousands of volunteers participated in the planning and the administration of The Street for the High Street subcommittee was also dependent on its own system of committees and volunteers (See Appendix I). All told, 2400 hostesses, members and friends of the Women's Committee participated, representing nearly every women's organization in the city.<sup>1</sup> Miss Sarah D. Lowrie was the Acting Chairman of the High Street Committee. Her duties included organizing the street, administering the \$200,000 appropriation for the buildings and equipment, and organizing the groups of committee women and sponsoring organizations. All contracts regarding the construction and activities of The Street were subject to Mrs. Martin's approval as Chairman of the overseeing body. It appears, however, from existing correspondence between the two women that this was simply a formality -- records show that it was Miss Lowrie who negotiated with the architects, sponsoring organizations and others necessary to get the project done. Once The Street opened, a new Director took over the day to



day operations.

Miss Sarah D. Lowrie, was a noted historian and writer, suffragette and civic leader. She died on June 24, 1957 at the age of 87 and her death was reported in The New York Times, The Philadelphia Inquirer and the Philadelphia Evening Bulletin. According to The New York Times, she was one of the founders of the Junior League, the Fairmount Park Art Association, the League of Women Voters, the Lighthouse Settlement and many other civic and historical societies. In 1926 she won a Gold Medal from the Sesquicentennial Committee and a Medal for distinguished service from the Kiwanis Club. She was a member of the organizing committee of the Philadelphia Art Alliance, the Women's Republican Club of Pennsylvania and the Land Army Committee of Pennsylvania. Her regular columns appeared in the Public Ledger, the New York Evening Post and the Ladies Home Journal. She headed a group that supervised the refurbishing of Pennsbury Manor. She was a member of the fashionable Acorn Club, the Garden Club of America and the Women's National Republican Club of New York.<sup>2</sup> The Inquirer notes one of her early achievements -- in 1896 Lowrie helped organize the Public Baths Association, a project eventually taken over by the city and expanded.<sup>3</sup>

At the time of the Sesquicentennial Miss Lowrie is listed in the Social Register, residing in Center City at 1827 Pine. In a 1926 Junior League publication devoted to High Street, she is noted as a writer and thinker of distinction.<sup>4</sup> After the Exposition, she wrote several short





pamphlets and books on the history of Philadelphia.<sup>5</sup>

Miss Lowrie worked as chief administrator of The Street up until its opening, at which time, a new group of administrative personnel was engaged to oversee the day to day operation. As was already mentioned in Chapter Three, each house was run by a "sponsor" responsible for the daily maintenance and operation of their house. They used the house as a headquarters and had hostesses on hand to greet visitors (similar to our museum docents of today).<sup>6</sup>

The Street Committees were organized as follows: Maintenance, Garden, Market, Interior Decoration, The Book of the Street, Pageants and Dramatic Events, Religion and Meeting House, Inn and Cafeteria, Foreign Relations, States' Delegates, Secretary and Treasurer. For a complete list of Committees and Chairmen see Appendix I.

Representatives of the Women's Committee went over preliminary sketches of The Street with architectural and museum experts such as Fiske Kimball, Director of the Philadelphia Museum and a noted authority on 18th century architecture, and Frank Taylor and other authorities from the Historical Society. Lowrie recalls in her column that it was suggested by these experts that the architecture firm of Okie, Bissell and Sinkler oversee the design and construction of the Street.<sup>7</sup>

Richardson Brognard Okie (1875-1945) studied drawing at Haverford and received a Bachelor of Science degree in Architecture in 1897 from the University of Pennsylvania. In



1898 he established a firm with H. Louis Duhring and Carl A. Ziegler. The firm, according to one source, exemplified the work of the Philadelphia School, the use of the Cotswold style mixed with the Pennsylvania farmhouse type. By 1918 Okie resigned from the firm and went on his own, concentrating his practice on the restoration and reconstruction of Pennsylvania colonial and vernacular types. Perhaps the high point of his career was his appointment by the Women's Committee for the construction of High Street. His work at the Sesquicentennial, no doubt, led him to two major projects in the late 1930s -- the restoration of the Betsy Ross House and the reconstruction of William Penn's Estate "Pennsbury Manor."<sup>8</sup>

Elliston Perot Bissell, "restoration architect," also received a Bachelor of Science Degree in Architecture from the University of Pennsylvania, in 1893. In 1906, he and John B. Sinkler established a firm, working together until Bissell retired from the firm in 1936. Bissell's experience during World War I designing and constructing temporary housing for the Emergency Fleet Housing Corporation must have proven valuable in the High Street project.<sup>9</sup>

After the Sesquicentennial, Bissell became interested in the restoration of buildings and served as a member of the National Committee for the Preservation of Historic Monuments: "from 1932-1936 he also served as chairman for the Pennsylvanian State survey of historic buildings."<sup>10</sup> After retiring from the firm, Bissell took part in the restoration of Elfleth's Alley and Independence Square.<sup>11</sup>



John Penn Brock Sinkler also studied Architecture at the University of Pennsylvania and received a Bachelor of Science Degree in 1898. Sinkler served as City Architect from 1920-24, a position fraught with controversy over policy. His interest in historic buildings "led him to participate in early restoration efforts of Independence Hall, and later he served as Trustee of the Naomi Wood Estate for Woodford Mansion in Fairmount Park. He also restored The Highlands, the estate of Caroline Sinkler in Ambler, Pa."<sup>12</sup> It is interesting to note that Mr. Sinkler appears to have coordinated the project in that most of the correspondence between Sarah Lowrie and the firm was directed to him or signed by him. Not only was the expertise of professionals valued by the women in the High Street project, but the project itself also appears to have had some influence on the professionals for they continued to be involved in preservation type projects gaining in popularity in and around Philadelphia in the 1930s.

After the first Committees were organized and the plans for High Street were in place, it was Mrs. Martin who appealed to the Mayor for an appropriation of funds for the project.

...I [Mrs. Martin] had the pleasure of taking that plan to the Mayor, and before I went to see him Miss Lowrie said that I must ask him for \$200,000 to build the Street. I went with trepidation, as I did not know just how to ask for \$200,000, but Mrs. Warburton went with me, saying she would keep prodding me along. So I went to the Mayor and said: 'Here are the plans by Messrs. Okie, Bissell and Sinkler and Wadsworth, will you kindly look over them?' He thought they looked very attractive, and I



said: 'I think we could do it for \$200,000.' About two or three days ago he told me he never was so stunned in his life. So that night when we went before the Directors, the Mayor started to tell them how much we needed. He merely said we needed the small sum of \$200,000 -- and we got it.<sup>13</sup>

They knew almost from the start that the \$200,000 would not cover the expenses of finishing any of the interiors or landscaping the gardens. The architects' contract called for engineering plans, supervision, draining, paving, road making and garden grading, interior plans and supervision of the work at \$20,000 and the exteriors, shell interiors, grading roads, gardens pavements, water, light and accessories at \$180,000.<sup>14</sup>

To finish the interiors and grounds, they found it necessary to mobilize volunteer efforts, donations and memberships dues and establish select commercial ventures or concessions on the Street. When commercial interests were engaged, efforts were made to select ones that would best fit in with the overall theme and meet practical considerations as well, that is, "...decorating firms were enlisted for patriotic, as well as practical motives of publicity..."<sup>15</sup> Some of the interiors were furnished with reproduction pieces that were available for sale whereas others were furnished with loaned artifacts by collectors. The replica market stalls were rented to "appropriate" vendors, and each salesperson was to wear an "inexpensive and practical costume" that could be slipped on and off like an apron for those working the stalls.<sup>16</sup> A replica Tavern/Inn was the only food concession on the





Street, made possible by a special arrangement with Horn and Hardart. The skill with which Miss Lowrie and her committee members managed to raise both funds and in-kind services was impressive.

By May 10, 1926, less than a month from the official opening day, the women had raised through donations or in-kind contributions a sizable sum -- the expenses were recorded as follows:

Women's Committee raised in cash for interiors	\$14,700
Rental of Market Stalls	3,000
Ten Decorators, Public Ledger Co. and PRT, donate decorations and building interiors	14,700 .
Additional loan by decorators or promises to loan furniture	30,000

Total donation to interior approx. \$60,000

In a letter to Mrs. Martin, Lowrie expressed how pleased she was that something that was originally estimated at \$400,000 would be done for \$260,000. In that amount she included fourteen interiors finished off like "museums of a very distinguished character" and eight others that are "at least very pretty centers of interest."<sup>17</sup>

In addition to financing the construction of the exteriors, finishing and decorating the interiors, they had to deal with the daily maintenance of The Street once it was opened. In April, 1926, they had decided to set up a maintenance fund from gate receipts, the sale of postcards, and a percentage earnings from the stalls.<sup>18</sup> Soon they



realized they needed additional funds for maintenance and asked the Sesquicentennial Association for an additional appropriation. They were successful. The Board of Directors voted an appropriation of \$52,500 to Woman's Board for maintenance and operation of High Street.<sup>19</sup> This appropriation allowed them to open all the houses free of charge to the public.<sup>20</sup>

In the end, the Street was financially sound, a fact that the women tended to boast about given the state of finances of the Exposition in general. For example, in the final report of the Women's Committee, they announced that

each hostess organization met its own expenses, the market stall and restaurant paid for themselves, and the Women's Committee dues met the publicity cost of the guide books and special occasions. Eventually the business firms which had handsomely decorated the interiors of the houses broke about even on the expenses entailed, by the orders received for furniture, etc.<sup>21</sup>

Choosing a site for The Street on the Sesquicentennial grounds was completed by the end of December, 1925. On December 21, 1925, Mrs. J. Willis Martin received a letter from R.J. Pearse, Director of Works for the Exposition regarding its placement with respect to other Exposition buildings and dimensions of the site. It was

...bounded by the Taj Mahal, Treasure Island, Hollywood, and the Bathing Pool, and the space available will be an area approximately 800 feet long and between 200 and 240 feet wide, connecting the two diverting roads at the entrance to League Island Park. This site will be approximately 60 feet north of the north end of the Bathing Pool. It is our understanding that there will be an opening in the street not less than 100 feet wide, at right angles,



connecting the Taj Mahal with a view to the Bathing Pool.<sup>22</sup>

The site was bisected by a plot 250 x 100 feet to keep a north-south vista open to buildings on either side of the street. This short "block was meant to resemble a portion of a street like Second Street."<sup>23</sup> In terms of the physical site, the ground was level and unencumbered and no foundation was needed, although the water level was quite high. (Unfortunately, this factor combined with the high level of rain fall caused frequent flooding and washed away several gardening attempts.)

Correspondence and committee reports offer informative insights into the actual making of the High Street reproductions and getting the project off the ground. In only six short months, the architects and representatives from the High Street committees worked through the details of construction, financing and finishing of the replica buildings. Documents show that the historical accuracy of the exterior picture of The Street was sometimes compromised for aesthetic or practical (financial) reasons. Compromise was expected, changes were inevitable. The accuracy of detail and dimensions was not believed to be as significant to their purpose as the creation of an atmosphere favorable to awakening an interest in the historical past and its values. Certainly this approach has changed today.

Regarding the exteriors, the buildings fell into three general categories. The first type of exterior was chosen for its association with notable colonial Philadelphians,



the second type was chosen because it fit and looked good, and the third type fell somewhere in between. Whatever the end product, it is clear that historical sources were at least consulted, if not followed. These sources included Watson's Annals, Birch views, and Joseph Jackson's Market Street.<sup>24</sup> Their awareness of the necessity for historical documentation, at the least, demonstrates how the women's efforts represent a particular initial phase in the development of the profession.

Twenty-two replica buildings were completed in all. Buildings lined both sides of a main street with a Market House and stalls at one end and a Town Hall at the other. The Street ran more or less east to west (simplified for the following description). One entered through the Market Head House at the east end which was flanked on either side by stalls. The buildings along the south side were as follows: the Washington Stables, The Washington House, Robert Morris House, Jefferson House, Dr. Shippen House, Office of Foreign Affairs, Bake Shop and Tavern Stables. At the other or west end of the street, opposite the Market place, the Court house or Town Hall was flanked on either side by the Indian Queen Tavern to the south and the Friends Meeting House to the north. The northern side of the street included the First Brick House, Meeting House Shed, Blacksmith Shop, Franklin Print Shop, First Infirmary, Society Store House, Loxley House, Little Wooden House, Stephen Girard House and Counting House, and Slate Roof House. A select number of houses had Gardens as well.





Each building was constructed of temporary materials, a wood frame structure covered with staff. The exteriors were sheathed in painted tin to effect the pattern of the original material. The roofs were for the most part shingle, with the exception of the Slate Roof House, which was actually made of slate.<sup>25</sup> Only three houses had a finished upper story and "stout stairways" to accommodate crowds. The inner walls were made of plaster board or paper board.<sup>26</sup>

Staying on budget was a constant problem. Sarah Lowrie worked closely with the architects to try and cut corners whenever possible while soliciting outside donations. One result was that whereas some houses on the street were designed to resemble the originals, others had to be modified. Miss Lowrie presented to Mrs. Martin two lists within two days of each other of these two types of buildings. There is only a slight discrepancy between them and perhaps Lowrie's use of the term "scale" in this case is ambiguous. Lowrie reported to Mrs. Martin on January 23, 1926, that the houses drawn to scale on the exterior included The Washington, Morris, Slate Roof House, Jefferson, Girard with Counting house, Franklin's Print Shop, First Brick House, First Christ Church [called the First Infirmary when actually built], Market House and City Hall. The slightly modified houses were the Indian Queen Inn and Sheds, the Market Stalls, the Meeting House, the Foreign Relations House and the Theater.<sup>27</sup> However, two days later Lowrie presented a list of suggested buildings called "close



copies" of the original: Washington House, Morris House, Slate Roof House, Girard House and First Brick House and the following modified "to bring down cost," the Friends Meeting House, Town Hall, Market, Indian Queen Inn, Loxley House, Jefferson House and Office of Foreign Affairs.<sup>28</sup> Only the Jefferson House has moved from one category to another (and it is unclear whether "Market" means the Head House or stalls). It is more important to note Miss Lowrie's intentions as expressed to Mrs. Martin in the January 23rd letter as follows:

I told him [the architect] that our first duty was to make the street interesting from the outside and with enough historical houses to give the right historical atmosphere. We decided that it would spoil some houses to draw them less wide and high than they were and that the street would be an architectural failure. Others could be much smaller than the originals without spoiling the effect.<sup>29</sup>

It was important, she continues, to make sure of the look of the street from the outside and that there is enough available footage inside for treatment.<sup>30</sup>

As the project progressed, Miss Lowrie and the architects worked through the details. In a March 13th update from Lowrie to Martin, Miss Lowrie reported on a meeting:

My three hours with the architects was well spent, we saved all the houses and scaled down the prices by leaving out some back buildings of the big houses, eight stalls in the market, the upper floor of the Town Hall inside, and the interiors of the houses not already specifically arranged for. In the latter case any house -- like the Jefferson or the Morris can be restored as to its interior to the schedule on the definite acceptance of the organization at the price asked, other wise it will only be shown as an exterior. The houses that are



to be completed ready for decorators to plaster, paper, wainscot as they decide with the architects and to furnish are: -- Loxley House, the Quaker Meeting, Inn, Girard House and Counting house, Washington and Shippen houses, Slate Roof House, Franklin Printing Shop, First Brick House, Blacksmith shop, Bake Shop and Little Wood House -- these houses have been taken over by organizations who pay all told \$11,100.00. The houses that are to be completed in the interior if the organizations pay for them the amount asked are:--the Jefferson, Morris, Theater, Foreign House.<sup>31</sup>

All the above were to be completed on the exterior as was the Town Hall, and the Infirmary and the Stable was made much less costly.<sup>32</sup>

Not surprisingly, it appears that the architects had some difficulty compromising the historical integrity of some of the buildings. On the other hand, as Lowrie expressed, the committee felt that the most important thing was to capture the spirit or atmosphere of The Street (and pay the bills). Regarding a meeting with the architects, Miss Lowrie comments that "As usual they were very nice and funny too about my sacrilegious ways with plans of classics."<sup>33</sup> In her column, "As One Woman Sees It," Lowrie elaborates on this. "The architects are, as I have intimated, keen to a man to have their picture of High Street correct in details, and the women are keen to have the subjective part of the representation as completely representative as possible." The physical artifact and the cultural myth as well as the realistic facts of finance had to be considered. Their differences over two particular buildings were described by Lowrie in her column.

They wanted, for instance, in some way to indicate the first hospital and they also wanted to



indicate the beginnings of the first medical school. Now Judge Kinsey's house in an orchard seems to have been a two-story, double-front building a little west from 5th street on High, ...but for reasons that had to do with the planning and with the expense, both the orchard and the house...are of smaller dimensions than the [original].<sup>34</sup>

The architects argued that by calling it an infirmary it did an injustice to Judge Kinsey's two story double front home upon which this was modelled but the women on the Plans committee argued

that by omitting calling it an infirmary we blotted out of the mental picture of the times what had been a very important factor in the life of the locality...Here was a house in a garden on High Street and not far from 5th. Why not name it after the first little hospital in a garden on High Street near 5th?<sup>35</sup>

The women expressed clearly in this case their philosophy that if the 1926 replica was not the exact house "at least it is spiritually symbolic of the idea...<sup>36</sup> A house noted as the Dr. Shippen House was reproduced for The Street as a representation of the first medical school. The planning committee engaged the Good Housekeeping Studios to decorate it as a type of showcase house with colonial furnishings alongside of modern conveniences. The architects were disturbed by the "anachronism implied by a 1926 interior in a High Street of the eighteenth century."<sup>37</sup> Yet, the showcase house proved to be a successful idea.

The practices used in some of these cases might be called into question by today's museum standards, but it is important to remember that in the context of the time, The Street was designed as an educational exhibit at an International Exposition. But it was also meant to attract the





public and awaken them to the past, and in that sense it contained elements of theatrics as well.

Although each house will be discussed in detail in Chapter Five, it is helpful to give some idea of the types of organizations associated with the different houses and the variety of uses. All told, forty firms and committees were involved in the completion of the houses or served as hostesses. In excess of \$100,000 was raised privately in gifts to complete the interiors. Before The Street opened, all participants were completely volunteer except a salaried stenographer and an executive secretary for one month.<sup>38</sup> All plans required the approval of the Planning Committee. In every aspect of the project, the women demonstrated the keen managerial and organizational skills required to coordinate such an ambitious undertaking. For example, legal issues were addressed, for there is some reference to establishing lease arrangements with sponsoring organizations and anticipated liability problems. "We must have in our leases, etc. provisions about damages insurance and burglary, etc. for which we cannot be accountable."<sup>39</sup> An elaborate fee structure was worked out as well for the rental of the stalls.

The Daughters of the American Revolution took the initiative in subscribing funds toward completing the houses. They raised \$5,000 to be used for the partitions, floors, ceilings and the architectural interior of the



Washington House.<sup>40</sup> On April 19th the Street Committee reported that they had received assurances that Strawbridge and Clothier would decorate the interior of the Jefferson House and build the stairway and the upper floor.<sup>41</sup> The League of Women Voters set up an exhibit in the Society House on voting statistics.<sup>42</sup> The Philadelphia Traction Company supported the fitting of the Washington Stables for a Children's Theater and also set up an office in the Market for bus tours. The Theater was run by the Art Alliance in cooperation with the Civic Opera Company.<sup>43</sup> The Girard Counting House was taken by The Public Charities Association of Pennsylvania for an information bureau regarding state and national philanthropies.

Whereas commitments for some of the houses were made early on, others required negotiating. Mrs. Leidy, as Chairman of the Foreign Relations Committee, the host organization of the Girard House, managed to engage the Chapman firm to furnish the interior for advertising purposes. Miss Lowrie talked to Wanamaker's and Strawbridge's "for an offer" on the Washington and Jefferson House. Lowrie felt that "once [you] get them bidding... they will all want to."<sup>44</sup>

This task of outfitting each house often involved some juggling and shifting of groups. The Jefferson House sponsors wanted to exhibit his gig. Lowrie writes:

I realized that with the gig and with them -- the Monticello Committee and with the Southern Committee of Philadelphia doing the hospitality, the Poles could not be in the same house. So I switched the Poles with Mrs. VonM's approval to the little



Foreign Committee House, where they could have gone anyway in Colonial days and which their \$3,000 will come near to paying for as they only expect a shell inside anyway.<sup>45</sup>

The practical considerations were worked out to the greatest detail. For example, the cost of a stall in the market place 8 x 9 1/2<sup>46</sup> was \$100 for charitable organizations, \$200 for patriotic organizations, \$300 for women's organizations, and \$400 for business firms with 20% deducted from receipts.<sup>47</sup> This rental fee covered five months starting in June.<sup>48</sup> "The Stall is protected from the weather by shutters and a very deep roof and is made with under shelves that lock. An apron costume of any material you choose and of a colonial pattern is worn in order to keep up the picture effect of the '76 period." The cost of the costume was \$3-5.<sup>49</sup>

The landscaping of the gardens of High Street fell under the auspices of the Committee of Associate Garden Clubs for the Planting of the Gardens of High Street, Honora Guest Newhall, chairman. She organized her own corps of volunteers and solicited donations of plants and flowers. Their gardens suffered, however, from the sour soil, too much moisture, and flooding due to excessive rains and lack of proper drainage from adjacent buildings.<sup>50</sup>

The official dedication of High Street took place on June 5, complete with the pageantry and theatrics typical of patriotic celebrations of the period. Mrs. Martin presented the key of "Ye Old Town Hall" to the Mayor. Festivities included music by a colonial band in revo-



lutionary era costumes, accompanied by the Philadelphia Chapter of American War Mothers dressed in gingham gowns and linen bonnets, the singing of old time songs led by a representative from the Art Alliance and performances of "quaint" scenes of Revolutionary days, one called the "Spirit of '76."<sup>51</sup>

Once open, daily operation of the street was administered by full-time personnel -- a director, treasurer and staff of general workers. In addition, each house was operated by volunteer hostesses, arranged for by each sponsoring organization. Mrs. Henriques Crawford became the Director of the Street, Mrs. Charles Starr, the Treasurer, Mrs. Rye E. Roberts supervisor, Mr. Robert B. Hamilton handled the budgetary and financial matters and the Executive secretary was Miss F.R. McCullough. No children were allowed on the Street without adults. "We want them, but under circumstances that will help and educate them."<sup>52</sup>

In addition to the Houses there were daily and weekly activities scheduled in the Street. Every Wednesday afternoon were pageants at which time an old one horse chaise was driven through the street. The Washington Stable Theatre sponsored daily children's puppet show and moving pictures. A Town crier was a permanent fixture on the street and, dressed in costume, he announced the theater performances and called for lost children.<sup>53</sup> He wore a

...three-cornered cocked hat heavily laced. His hair done up in a cue and its natural shade concealed by a profusion of powder. His coat is of crimson hue with diminutive cape, very long back,





and silver buttons engraved with letters of his name. His clothes scarce come to his knees; his stockings striped, his shoes pointed and adorned with large buckles. He carries a long staff, is bent and rings a large bell which he carries in his hand. He represents the times of a century and a half ago, days of gayety of the birth of a nation. He is calling out the attractions of the children's theater.<sup>54</sup>

Special events and days were also planned to pay tribute to states or foreign dignitaries and many groups hosted teas. On July 4th, President and Mrs. Coolidge were welcomed by the Women's Committee as they drove through the Street.<sup>55</sup> On that occasion, "George and Martha" stood on the front steps of the Washington House "bowing to the President and Mrs. Coolidge..."<sup>56</sup>

A guide book to The Street was published and sold throughout the Exposition on the Market House porch. The Book of the Street, written by Mabel Stewart Ludlum and Sarah D. Lowrie, was designed as both a history of the Street, 1776, and a guide to The Street of 1926. The historical details were compiled from Watson's Annals, Joseph Jackson's Market Street, Horace Mather Lippincott's Early Philadelphia and other miscellaneous readings. Yet, in keeping with the spirit expressed by the women throughout the planning of High Street, "When accounts differed I took the one I like the best" admits Mabel Stewart Ludlum in an introductory note. Her admission, at least, makes the reader aware of differing interpretations. In the end, Mrs. Ludlum's mind set about The Street was probably similar to that which she expressed about The Book of The Street, "...written with love for our city, with welcome for our



visitors and with appreciation for the hard work and good humour of THE WOMEN'S COMMITTEE. May 1926."<sup>57</sup>

To the women of High Street, it was not as important to have an archaeologically correct Street as it was to have one that would awaken popular interest in the past. The way to do this was to create a nostalgic atmosphere evocative of the colonial spirit. Although their means were, admittedly, at odds with the those of the architect or in this case the historian, their objective appears to have been to awaken a popular interest in Philadelphia's colonial treasures, threatened by modern existence. Through their "Lest We Forget" object lesson, the women of 1926 were attempting to address the "Why" of preservation, the "How" was not as clear to them.



## CHAPTER FIVE: THE HOUSES DESCRIBED

This chapter is devoted to a detailed description of each one of the buildings on The Street. Each description is based on the 1926 viewpoint to offer insight into the women's attitudes toward what we might term historic resource management today. The Street anticipated today's Main Street project and living history museum with accompanying theatrics, the first aspect addressed by the variety of representative institutions and homes depicting community life, the second addressed by the wide array of live demonstrations, performances, exhibits and period rooms all designed to educate the public about a particular place and time in history. Each structure on The Street was associated with either a historical event or character, a colonial industry or institution, or a way of life or profession. In turn, each house was then taken over by a "modern day" sponsoring organization which, in some way, interpreted the "site." The following chapter will describe each structure in these terms. The associative historical text and information on the sponsoring organizations was taken primarily from The Book of the Street (see Chapter Four, p. 51 for a description of The Book). Any additional information was compiled from newspaper accounts, committee



reports, pamphlets, brochures and other primary sources of the period. Blueprints with plan and elevation dimensions are not included in the main body of this paper but an unpublished set of all twenty-two buildings was discovered during research and may be found in "Plans."

The historical associations of each house tended to dictate its use and choice of sponsor, although the degree of accuracy to historical data in the interpretation varied from building to building (for a complete list of house, organizations, chairmen and use see Appendix I). For example, some were registration centers for Exposition visitors from different States or from abroad, while others were used to exhibit the achievements of an industry or profession such as printing or teaching. The interiors were treated in different ways too. Some were barely completed, others were elaborately furnished and decorated with period pieces or reproductions. Often the interior interpretation related to the sponsoring organization, sometimes it did not.

According to The Book of the Street,

...The exteriors of the houses, and in most cases the interiors, are pictures of a historic past, but they are also settings for a very real present. For in every case the hostess organizations occupying these buildings -- that no longer exist in reality -- are modern instances of the original ideas of the founders of the nation and mark the evolution of that idea to serve the present needs of the world.<sup>1</sup>

The statement above clearly articulates their ideas about the role of preservation.

The following descriptions of buildings appears in the order they were constructed on The Street (see Plans: Figure #22).





## 1. Indian Queen Tavern and Coffee House

According to The Book of the Street, this replica was based on an actual Tavern which originally stood on the corner of 4th and High Streets in 1757. On The Street of 1926, it represented hospitality, although the historic characters and events associated with it were important as well. This site was used in two ways, the Tavern itself as a type of "museum" and the stables adapted as a food concession.

The historical figures and events associated with this Tavern, as illustrated in The Book were Thomas Jefferson, who was said to have stopped there often and the daily departure of the stage to New York which stopped there every morning at 4 A. M. Horses raced on "Race Street" were kept in the stables.<sup>2</sup>

On High Street of 1926, the sponsoring organization was the Emergency Aid of Pennsylvania. The tavern was made into a "period room" depicting a typical colonial tavern interior whereas the stable and adjacent yard were adapted to an "old-time restaurant,"<sup>3</sup> complete with tables with striped umbrellas for "modern" use. The Inn and Stables were decorated and furnished courtesy of Mr. Rodman Wanamaker and the firm of John Wanamaker to represent "the past and the present of Roadside hospitality." The electrical appliances in the kitchen were provided through the Philadelphia Electric Company with equipment loaned by The General Electric Company, Gillender and Sons and T.W. Berger and Company.<sup>4</sup> An arrangement for food service was made with the



Horn and Hardart.<sup>5</sup>

The interior of the Indian Queen Inn was set up as an attempt by the Emergency Aid to carefully reproduce "the characteristic features" of the tavern of the colonial/revolutionary period.<sup>6</sup> The pieces used to furnish the interior were described as original, loaned by old Philadelphia families and historical societies throughout Pennsylvania. One entered the 1926 tavern through a wide low door. An "ancient" desk was placed against the opposite wall, an armchair was "...pushed back a trifle, as though, long ago, some guest in the hurry of departure in the waiting stage-coach had penned a hasty note, thrown down the quill and hurried out." To the left of the doorway a long polished bar "...deserted -- still reminds one that once, in a shadowy past, the stagecoach driver leaned across the shining wood to exchange some gossip with the jovial landlord." Across the room, there was a fireplace with a huge brass kettle hanging over logs and a warming pan tilted against bricks. There was a little wooden cradle on a rag rug, and a High chair, little bench, great bench and a big wing chair in the room. To complete the "scene" there were samplers and "ancient" photographs on the walls, which were "aged" a cream color and the rafters appeared darkened by smoke.<sup>7</sup> All of this was set up as "backgrounds for scenes attendant on the birth of this nation."<sup>8</sup>

Before the opening, in a press release dated February 28, 1926, the Indian Queen Inn was promoted as a gathering



place for women "where dainty refreshments and all kinds of drinks within the law will be served throughout the day."<sup>9</sup> After it closed it was described as a place where many visitors sought refuge. "Here, during the hot summer, or in the old barn, hung with bits and bridles of the coach horses, with vegetables put up to dry for winter use, tired Sesqui-Centennial visitors enjoyed the hospitality of the Indian Queen Tavern." The atmosphere, in the words of the final report, was "imbued with simplicity and primitiveness of the early days."<sup>10</sup> Often it also served as a place for the women to entertain crowds when the other houses could not handle the numbers.



## 2. Town Hall

As recorded in The Book, the Town Hall replica was based on the 1709 original which stood in the center of High and Second Street and it represented the center of civic activity. Originally, the ground floor served a variety of uses including stalls and an auction and its balcony became a particularly popular spot for speechmaking and reading of important proclamations by such notables as the famous preacher Whitefield, whose voice "was plainly heard in Camden just a mile away."<sup>11</sup>

In The Street of 1926, Town Hall had no sponsoring organization, but according to the report of the Women's Committee its balcony was put to good use on occasion, to preach the values of the "lest we forget" ideal. One afternoon the teacher of a boys school got up on the balcony and silenced his class with these words:

'Boys, you have inherited and have had visualized here today what these men did. It is a wonderful inheritance and this nation is the greatest of all nations; but if it is to last and to remain as created by these men, it is up to you to carry on their spirit of self sacrifice and their dreams and ideals.'<sup>12</sup>

It is important to note here the interpretation the public ascribed to the buildings.





### 3. Friends' Meeting House

The Friends' Meeting House was designed as a reproduction "as nearly as circumstances permit, [of] the large House at Second and High Streets built in 1695."<sup>13</sup> Behind the Meeting House were horse sheds which had been moved from the Frankford Meeting, at Unity and Waln Streets, a meeting still in use in 1926.<sup>14</sup>

The Book describes the original upon which this was based as the one where Benjamin Franklin took respite, where he "may then and there have been the first to become conscious of that something in the atmosphere of Philadelphia that to this day gives us a reputation."<sup>15</sup>

This was one of the only buildings on The Street that was used as literally in 1926 as it had been used in 1776. The sponsoring organization was The Society of Friends with Mrs. J. Bertram Lippincott as Chairman. The interior was designed by architect Walter F. Price.<sup>16</sup> Price was probably selected by The Society of Friends' for his noted expertise in the design and restoration of Friends' Meetinghouses.<sup>17</sup> The benches on the interior were taken from the original meeting on Arch Street.<sup>18</sup> The replica Meeting was the first building to be completed on The Street. "...[A]lthough Friends cannot be hurried, they were actually able to hurry both architect and builders that the Meeting House..was opened...before the other hosts had begun to find their quarters in readiness."<sup>19</sup>

The "replica" was considered a "quiet and restful retreat."<sup>20</sup> Throughout the Exposition, it was used for



Services, evening song services, meetings or simply as a quiet resting place. A facsimile of Penn's Prayer was available to visitors. Information on contemporary Christian work, church notices and religious services was available as well.<sup>21</sup>

The Women's Committee held a special 'Thanksgiving Meeting' there on November 24th, when William Penn's Prayer for Philadelphia was read. At the close of the Exposition, "Joanna Wharton Lippincott, ...reported the replica of the 'Great Meeting House' WAS VERY MUCH APPRECIATED BY people of all classes." 22

According to the final report, a conservative estimate of the people entering the High Street Meeting House could be stated as 2,000 to 20,000 per day.<sup>23</sup>

In keeping with the spirit of The Street, the Friends' Meeting House was as much a lesson of the past as it was an effort to rekindle awareness and interest in this active sect which was an integral part of Philadelphia's history. The greatest impact of the Friends' Meeting on High Street, as reported in the column "As One Woman Sees It," was the awakened interest city wide in Meeting houses. Visitors and Philadelphians "...sought the Meeting Houses that have for years been landmarks in the city and in the environs, landmarks which heretofore they have been content to pass by on the other side."<sup>24</sup>



#### 4. Brick House

The First Brick House replica, according to The Book was based on the colonial original, one of brick but with a solid stone facing built by Andrew Griscom in 1683. The guide book was less literal with this house's historical associations, probably due to the lack of resource material. What became important was the object-lesson found in replicating it as representative of the first school and their guide book "played up" that aspect. They list the site as having at one time been used as a school and possibly the one where "one could learn to read English for four shillings, to write it for six shillings, while for the bargain sum of eight shillings one could learn to read, write and figure. Perhaps the teacher who advertised these rates was a little weak at figuring." The description continues with a short history of the first school.<sup>25</sup>

On The Street, this 1926 replica was used to represent an important colonial institution and to show the achievements of teachers as a growing profession. It was referred to as the "Dame School." It followed that the building was sponsored by the Philadelphia Teachers Association under the direction of Miss Jessie Gray of the Philadelphia Normal School and famed Educator, Dr. Laura H. Carnell of Temple University.<sup>26</sup> The Philadelphia Teachers Association was the "largest and most influential organization of teachers"<sup>27</sup> with a Philadelphia membership of 7200 and a state wide representation of over 52,000, or 98% of the entire teaching force in Pennsylvania.<sup>28</sup>



The house served as a registration and hostess center for teachers throughout the United States who visited the Sesquicentennial. Their aim was to educate visitors about the "growth of a professional interest and...the broader vision for greater influence and helpfulness...in the life and progress of the city and state."<sup>29</sup> The interior was outfitted as a "period" school room, made possible by a gift of the Teachers' Association and Snellenberg and Company, a Philadelphia Department Store. It consisted of one large room in which a small portion was railed off to stage a colonial school setting. This re-creation was meant to show "how we began our common schools and how far modern methods and education have taken us in one hundred fifty years."<sup>30</sup> Adjoining this was a large reception room, furnished comfortably by the Philadelphia Teachers' Association as a resting place for teachers to gather and register from all over the world.

The exhibit depicting the progress in educational methods was made up of six life size papier mache mannequins -- a teacher or "dame of gentility," a lad in the corner with a dunce cap, and four other pupils. These models were costumed in clothing of "dignified length, high neck, puffed sleeves and short waist." They wore little white caps allowing only "a few wisps of rebellious hair to peep out..."<sup>31</sup> Students from the Philadelphia Normal School worked on the girls' costumes, while students from Temple University worked on the boys' (Each "papier pupil" had two





changes of clothing.)

The school room scene was decorated with colonial type accessories of candle molds, pewter pots and mugs, and drying fruits, herbs and vegetables.<sup>32</sup> Copies of the New England Primer, courtesy of Ginn and Company, were distributed.

The hostesses for this house were drawn from throughout Pennsylvania and every state in the nation. Historical societies and parent-teacher associations were also asked to provide assistant hostesses.<sup>33</sup>

At the close of the Exposition, hostesses had distributed 27,000 copies of the New England Primer and 15,000 souvenir issues of the Journal of Pennsylvania State Education Association.<sup>34</sup>



## 5. The Blacksmith Shop

The Blacksmith Shop of The Street was noted to be representative of one of the three blacksmith shops which was originally on High Street, dating from 1750. It was described in the guide book historically as a "friendly, open affair" in which the work of the smith, artist and handy man was produced.<sup>35</sup> The 1926 replica housed a forge, which was completed by the Pennsylvania Society of New England Women in memory of Paul Revere, "whose forge and foundry supplied the bolts, spikes and pumps and copper hull of the frigate Constitution."<sup>36</sup> Miss Mabel Searle was chairman of the committee and acted as hostess for the interior.

Great liberties were taken, however, when they actually decided to name the "High Street" shop the Paul Revere Forge. Nevertheless, the replica Blacksmith Shop offered visitors a chance to see a live crafts demonstration, much in the same way our present day museums interpret colonial craftsmanship. Inside the 1926 shop, Myron Teller, a blacksmith from upstate New York, demonstrated the art of blacksmithing and sold the reproduction colonial hardware he produced to the public. His reproduction hardware was also used in the other "High Street" houses. Teller was the proprietor of The Colonial Hardware Company in Kingston, New York and used his own tools and equipment for the duration of the Sesquicentennial.<sup>37</sup>

In addition, he made available a catalogue of his reproduction hardware in which he describes his work as "A variety of typical designs of Early American hand wrought



hardware...with illustrations of their use and application."<sup>38</sup> Teller hoped his pieces would "prove of interest and assistance to the Architect and Layman in relation with the restoration of old Colonial times, as well as suggest their adaptation to the Colonial architecture of today."<sup>39</sup> Examples of the catalogue items included colonial door and cupboard hardware, weather vanes and wall irons, numerals, pull rings, hinge pins, hooks, shutter hardware, mud scrapers, fireplace accessories, and hardware for a wooden chest.<sup>40</sup>



## 6. The Franklin Print Shop

In the same sense as The Blacksmith Shop was meant to represent a type of shop, The Franklin Print Shop was built to "suggest" a colonial printery. It was intended to represent Benjamin Franklin's role in early printing and libraries. It is noted in The Book that "the thousands of free libraries in the country today are surely the democratic, or may we say socialistic, descendants of this pioneer undertaking."<sup>41</sup>

On The Street, although there is no evidence to show that a demonstration was given there, every attempt was made to make it look as if Franklin had just stepped out. The Public Ledger Company, a Curtis-Martin Newspapers, Inc., equipped the shop, re-creating "faithfully the spirit and atmosphere of Franklin's time."<sup>42</sup> As was mentioned above, there was no attempt to reproduce a particular printery but rather to "suggest the atmosphere of the surroundings of this pioneer printer in one of the most important phases of his activities."<sup>43</sup> Again, in many exhibits on The Street, the emphasis was on recreating a colonial spirit and atmosphere.

Printing equipment and furnishings were loaned by the American Type Founders Company in consultation with Mr. Edward E. Croll, assistant to the Editor of the Philadelphia Sunday Ledger.<sup>44</sup> In a newspaper article, a description of the interior of the printery depicts a desk such as Franklin used, Windsor chairs about a fireplace and a reproduction of





a "Franklin Stove." An "ancient clock at the side of the fireplace recalls Franklin's warning about the value of time," notes the article. In addition, there were books Franklin might have carried, a wooden hand press from Franklin's time, original candle holders and copy holders, type cases filled with old type faces, binding equipment, a hand cutter for paper, a set of binder's tools, and some genuine Franklin relics. There was also an exhibit of printer's sticks, originals from Franklin's shop. The office "bulk window" was filled with specimens of printing, examples of typographic art used in advertising, book printing and other work. Since the Public Ledger sponsored the exhibit, it is understandable that as a public relations attempt, each visitor received a reproduction of Volume One, Number One of the Public Ledger, dated March 25, 1836, from attendants in a colonial printer's costume. Other facsimiles made available, (perhaps more "appropriate" to Franklin's era) were examples of the Pennsylvania Gazette and Poor Richard's Almanac, 1776.<sup>45</sup>



## 7. First Infirmary

The first infirmary building was loosely based on a building originally at Fifth and High Street, a two story private house dating from 1750. It was allegedly the first official city hospital for general use according to The Book of the Street and its 1926 replica represented the role medical care played in this "first" community.<sup>46</sup>

As mentioned in Chapter Four (p. 51), there was some debate between the planning committee and the architects regarding the interpretation of this building. The planning committee, as reported in Lowrie's column, were concerned that the building capture the spirit and atmosphere of The Street, whereas the architects were concerned with greater historical accuracy. For the women, it was important to create a complete picture of daily life as it might have been and they felt that this building added to that.

In this case, the sponsoring organization had little thematic "association" with the building. It was The National Society of the United States Daughters of 1812, an organization dedicated to "perpetuate the memory and spirit of the men and women who identified with the War of 1812..."<sup>47</sup> Under the Chairmanship of Miss Louise Snowden, they set up an exhibit in the house which included a model of the ship Constitution and a reproduction flag of 1812 (with 15 stars). Hostesses were recruited from the various chapters.<sup>48</sup>



## 8. The Society Storehouse

The Society Storehouse was intended to be a replica of a small wooden building which stood on the corner of Second Street just below High Street.<sup>49</sup> According to The Book, it was built originally by the Society of Free Traders, and housed the records of that early real estate venture known as Society Hill.<sup>50</sup> Other historical events associated with this building included early Protestant church services held there.

The National League of Women Voters became the sponsors of this house. The Book describes The League's purpose in rather glowing terms, a reminder of the women's perception of themselves as the spiritual leaders of the Exposition. The purpose of the League was to "educate that body of newly enfranchised voters that they may feel the responsibility for good government attained by the original inhabitants of the Street when it was rightly named -- High."<sup>51</sup> On The Street of 1926, the League devised an exhibit to show the work of women in politics and "to arouse interest in voting and civic activity."<sup>52</sup>



## 9. Loxley House

The Loxley House was based on the colonial dwelling built by Captain Loxley, not on High Street, but three blocks away. In The Book of the Street, the house is described as having "looked" at High Street "across three blocks of flowery meadows where the cows pastured."<sup>53</sup> Even though the original house was not literally on High Street, it was probably included in The Street of 1926 for its association with the famed Revolutionary War heroine, Lydia Darragh. In addition, Captain Loxley was associated with the first fireworks display in the country.<sup>54</sup>

The 1926 reproduction was under the care of the Philadelphia Federation of Women's Clubs and Allied Organization. Operating the house became a well-coordinated effort by scores of volunteers. According to the Federation's final report, representatives from sixty-six clubs acted as hostesses, forty two of them served for two days each assisted by twenty four clubs from Delaware, Bucks and Montgomery Counties, each for one day.<sup>55</sup> A typical schedule included a week of such clubs as Hathaway Shakespeare, Sherwood Century Club and the Southern Industrial Education Association, or another of the Alumnae Association of Girls' High and Normal Schools, the Philadelphia Colony of New England Women and the Frankford Women's Club.<sup>56</sup> The interior was furnished and decorated by Gimbel Brothers.

According to a Loxley House pamphlet distributed





for the Exposition, the house functioned as a hospitality center. As such, numerous teas and other social activities were held there. For example on October 19th the Federation sponsored an "At Home" celebration complete with music accompaniment.<sup>57</sup> The second story balcony was a popular viewing spot for Street officials who often describe special events and pageants from this vantage point.

The pamphlet Loxley House, a concise history of the house, was published by the New Century Club. Its historical information claimed to be well-researched and was gleaned from Watson's Annals, the Journal of Elias Boudinot, the Autobiography of Captain Benjamin Loxley, and the Lydia Darragh Chapter of the Pennsylvania Daughters of the American Revolution.<sup>58</sup> Over 15,000 pamphlets were distributed.<sup>59</sup>



#### 10. Little Wooden House

This replica house was meant to represent "the type of houses that stood adjacent to the Friends' Almshouse where they cared for" sufferers of the yellow fever epidemic of 1793. According to the pamphlet, The Little Wooden House, these houses continued to serve the needy after the epidemic, when they became accommodations for the poor members of the Society of Friends. Noted in the pamphlet, this particular "Little Wooden House" stood after many of its larger neighboring counterparts had been demolished, continuing to serve "the less fortunate."<sup>60</sup> The 1926 house was set back from the main thoroughfare creating a front yard.

The American War Mothers were the sponsoring organization, under chairman Mrs. William H. Marshall.<sup>61</sup>



11/12. Stephen Girard House and Counting House

Several homes on The Street represented the dwellings of famed Philadelphians. The replica house and office of Stephen Girard, based on his original house which stood near High Street, was one example. According to The Book: "It was considered a handsome house though 'foreign.'<sup>62</sup>

"Foreign" in this context refers to Girard's European taste.

A description of the original interior appears in The Book of the Street, which became, no doubt, the basis for the 1926 recreation. Although the women appreciated the idea of using documentary evidence such as inventories to re-create a historic house interior, they paid little attention to the methodological skills of the historian. For example, the following detailed interior description published in The Book was not footnoted.

The hall and the dining room were floored with squares of black and white marble, all the other floors were narrow strips of hardwood, stained. In cold weather there were handsome Turkey carpets in all the rooms. The office also had its Turkey carpet, but the only furniture were the desks and chairs, Girard's of mahogany, the clerk's of walnut, the apprentices' of painted pine. There were three distinguishing features in this house. One was the tiled kitchen. One was the bathroom completely lined with marble, with marble bath and piped water from the well, and the other was a coal-grate open fireplace in each room, the coal imported from England. Nobody else had these things.<sup>63</sup>

Girard, the man, was praised in The Book for his financial acumen, his innovative farming techniques and good will toward the sick during the yellow fever epidemic in 1793. "His name is perpetuated in The Bank, The Trust Company, the 'Estate,' in various public improvement funds,



and in the world famous College for Orphan Boys."<sup>64</sup>

In the Street of 1926, the House and Counting House were given over to two different organizations. The House was taken over by the Foreign Relations Committee of the Women's Committee, under Mrs. Joseph Leidy (who became ill and Mrs. Flagg took over her duties.) This committee played a diplomatic role of sorts, meeting and entertaining foreign dignitaries visiting the Exposition.<sup>65</sup> The house functioned as the registration headquarters and hospitality center for these foreign visitors and guests, a use that the women felt was not so far from its original one as "the centre of so generous and distinguished a hospitality under its owner Stephen Girard."<sup>66</sup>

The interior of the House was furnished in keeping with what was considered Girard's taste, predominantly French "modified by the owner's increasing liking for American things."<sup>67</sup> The furnishings were a gift from Chapman and Company.<sup>68</sup> They painted and decorated the house, "supplying all the authentic furniture and pieces of the period."<sup>69</sup> More specifically, the interior was furnished and decorated with French empire style decoration, panelled walls with images depicting Girard's early days in Philadelphia -- his arrival in his own ship, his ship at anchor and other scenes. (According to the final report, after the close of High Street, these panels were bought by someone in California).<sup>70</sup> The wallpaper depicted images of Elm Street, St. Peter's and Christ Church,<sup>71</sup> and the black and white





tessellated marble flooring was reproduced.<sup>72</sup>

According to the final report, the women were pleased that The Girard College boys who visited the Street thought of this house as "home." All told, the Foreign Affairs committee sponsored 16 teas for ambassadors, foreign ministers, and commissioners from foreign countries.<sup>73</sup>

The adjacent Girard Counting House was the center of information for state and national associations under the auspices of the Public Charities Association of Pennsylvania. Their purpose was to promote and develop an adequate welfare program for Pennsylvania. Their policy was "'Much for Care, More for Cure, Most for Prevention.'" <sup>74</sup> The women felt that this philanthropic organization was a fitting sponsor of this house because Girard "could well be said to have been the sponsor of all the great philanthropic trusts..."<sup>75</sup>

Although it is known that a firm called Duncan and Duncan decorated the interior of the Counting House, there is no description of it.<sup>76</sup> There is mention in The Book of the Street, however, of the fact that Girard's Counting House desk which was on exhibit in the Counting House was on loan from the Girard Trust Company.<sup>77</sup>



### 13. Slate Roof House

This replica house was modelled after the original Slate Roof House which stood at Second Street and Norris Alley, a few blocks from the colonial High Street. The original house had been noted for having the first slate roof in Philadelphia. In addition, William Penn stayed there on his second visit to Philadelphia. Other illustrious characters were associated with the house -- Samuel Carpenter, the Norris family and William Trent, the founder of Trenton.<sup>78</sup>

The description of the original house in The Book appears in quotes. It is described as "the castle" for its distinctive appearance amongst its neighbors,

'laid out in the style of a fortification with abundance of angles, both salient and re-entering, its wings projecting in the manner of bastions. It has a spacious yard and a double row of venerable and lofty pines.'<sup>79</sup>

The Slate Roof House, demolished by the mid-19th century, was one of the most thoroughly documented colonial houses in Philadelphia. Two insurance surveys survive with detailed descriptions of the interior dimensions. These have been included in the Appendix along with the blueprint of the 1926 model and are offered for comparison. The two dimensions juxtaposed illustrate that, as mentioned in Chapter Four, the exact duplication of these structures was not as important to the planning committee as was the creation of a living picture of the colonial thoroughfare. For example, the overall first floor plan dimensions of the 1926 model are slightly larger than the original dimensions



as recorded in the 1773 survey. (See Appendix XI and Plans: Figure 11).

In a news release dated October 4, 1926 the High Street reproduction is described as having two wings projecting to the Street in the manner of bastions to which the main building, standing back about sixteen feet, served as a curtain.<sup>80</sup> Like its original, the replica had a slate roof, finished in a slate that was over 100 years old and similar to the type that was first quarried. The slate roofing used on the 1926 house was taken off the 1818 Whitaker hotel, the old Boyd Estate and the Griest Farm, all sites said to be near the old slate quarries at Peach Bottom in Lancaster County.<sup>81</sup> Another detail employed to make the "picture" complete was a wooden shield representing the Green Tree placed over the front door.<sup>82</sup>

The Slate Roof House on High Street, 1926 became the headquarters of the State Committee of the Sesquicentennial, a committee of two women representatives from each state appointed by their Governor. Mrs. George Lorimer was chairman. It functioned as a registration and hospitality center and the interior was decorated like our present day period rooms by the firm of Westing, Evans and Egmore, "experts in English furnishing...so that the house will be of interest in itself aside from the events taking place there."<sup>83</sup>

The interior is described in great detail in a pamphlet The Story of the Slate Roof House by Nora Bright Carson,



undoubtedly published for educational purposes. The rooms, as she describes them, were furnished with period pieces, many dating back to the 17th century, the Pine Room or South Room said to be the only one reproduced specifically from an old print showing the interior as Penn furnished it.<sup>84</sup> The middle room

...recalls the reposeful spirit of the Founder, with his habit of quiet, sober thought, his desire for comfort learned in the home of his youth, now restrained from ostentation by the stern rules of religion. The deep cushioned chairs, the spacious fireplace, the gate-legged table and the heavy writing desk, all reflect the man of wealth, accustomed to surrounding in which to indulge his taste for reading and writing, for undisturbed thought or the conversation of congenial companions.<sup>85</sup>

There were two old maps on the wall, a landscape over the fireplace, a pair of Queen Anne mirrors on either side of the door, and an inlaid walnut William and Mary cabinet which gives a luxurious touch to the room.

In the Drawing or Best Room were oak arm chairs, covered with brocaded velvet flanking the wide fireplace, a Queen Anne sofa in old needlework, and William and Mary high-backed side chairs. A tall clock from 1690 was placed in the corner, a one-handed type whose works were made in London and whose decoration consisted of a carving of the reigning monarch in the corner of the face. An iron-bound money chest was placed against the wall with a marine scene painted in oil on the inside of the lid in "delicate colors."<sup>86</sup>

The Pine room, to the left of the main room, was described as having reproduction heavy pine beam ceilings.





The window frames were massive with a small drawer set in the lower frame. There was an English oak chest on one side, a broad oak Lancashire settle on the other with "deep inviting cushions," a pine table with three Cromwellian stools in the center, and a 1670 imported Dutch clock over the fireplace. In the fireplace was a crane, iron kettle, bellows, and low footstool.

In the Front Room, the Penn Grant which hung over the mantle was on loan from a Mr. Alfred Fleisher. The room was decorated with casement curtains, blue hangings and potted plants on the window sill. The hinges on the doors and the door knobs were made by Myron Teller, the blacksmith who, as mentioned above, reproduced this hardware in The Blacksmith Shop on The Street.<sup>87</sup>

In addition to these "period rooms" there was a large map of the United States displayed on one of the walls; visitors from all over the country were invited to register here by placing a red, white or blue pin in their home state. On what were know as State Days, the Slate Roof House became the site of a flag ceremony in which representatives presented their State flags to the States Committee. After the close of the Exposition, all the flags were given to the City at a ceremony in Independence Hall. Other activities of the States Committee included the compilation of a "Who's Who of Women," a list of four outstanding women from each State, chosen by popular vote, whose efforts contributed to the progress of women in civics, art, literature and music.<sup>88</sup>



William Penn's Study chair, formerly exhibited at the 1864 Sanitary Fair in Philadelphia, was on loan from Dr. A.H. DeYoung.<sup>89</sup> A formal installation of this chair was held on William Penn Day, September 17, 1926 at which time Mrs. Freeland Kendrick (the wife of the Mayor) accepted the chair on behalf of the committee.<sup>90</sup> In her words,

I feel it is an added attraction to High Street and, in my opinion, Philadelphians and all others who have at heart the interest of this great, patriotic city should visit, not only this Street, but his House in particular, and view the antiques and interesting historical relics which are here presented. By doing so, I feel confident they will leave the Exposition grounds better Philadelphians, better Americans and better citizens of this glorious nation.<sup>91</sup>

In mid November, a newspaper reported that over 50,000 signatures had been registered in the honor guest book at the Slate Roof House including signatures of governors, other notables and visitors from throughout the United States.<sup>92</sup>



#### 14. Head House and Market Sheds

The Market and stalls are referred to in The Book of the Street as "The Jersey Market" and once the hub of activity on market days and fairs. The women wrote that produce was abundant throughout the year in colonial Philadelphia, for "its citizens were early said to have made their god their belly."<sup>93</sup>

Originally in the middle of the street with the stalls behind, the Head House and Stalls on The Street of 1926 were rearranged, the Head House being at the end of The Street flanked by the stalls in a wing-like configuration. The replica Head House functioned as an exhibit space whereas the Stalls were used for the sale of merchandise.

The Junior League of Philadelphia was the sponsoring organization in charge under the Chairman Mrs. Joseph Rollins and vice chairman Mrs. Henry Borie. Mrs. Harrison Frazier and Mrs. Chace Tatnall were in charge of renting booths to charitable, patriotic and mercantile organizations and for costuming the vendors and hostesses of each of the houses in colonial dress.<sup>94</sup> The Junior League also used one of the stalls for the sale of articles made by the Blind, such as hearth brooms, baskets, footstools, knitted things and rugs.<sup>95</sup>

The Women's Club of Temple University displayed a collection of dolls in the central Head House, under the direction of Mrs. Walter Hancock. This University Club was described in The Book as educational, scientific and philanthropic in their work.<sup>96</sup> The dolls on



exhibit ranged in type and style. For example, each state exhibited a doll representing some outstanding historical person in their state history,<sup>97</sup> such as Dolly Madison, Miss Columbia and Paul Revere. Other dolls on display were claimed to be the largest at 6 feet high, or the smallest, at only 2 inches.<sup>98</sup> A "Billy Sesqui" doll, outfitted in a blue and yellow knitted suit, was available for sale.<sup>99</sup>

The stalls were rented out to philanthropic, charitable and other types of organizations for a fee. The Sesqui-centennial Association kept 10% of their profits. The fee structure and configuration of the stalls has already been described in Chapter Four, p. 49. A wide array of vendors sold goods in this 20th century marketplace, chosen for their "appropriateness" to the theme; art ware, handicraft, novelties, ship models, candles, woven articles, wrought iron and brass items were just some of the items offered for sale. In many ways, the stalls may be compared to our present day museum gift shop. In The Book, the stalls are compared to the community bazaar or Department Store idea with an educational motive.

The shops are devised to show the numberless small articles of household and personal use that are nowadays the lighter accessories of everyday life, the little luxuries which the great American prosperity has made possible for most of us to at least buy to give away, even if we are not rich enough to buy them to keep...the story of each little stall would be worth the listening to if those who pass by have time to linger.<sup>100</sup>





## 15. Washington House

The Washington House or "President's House" as it was called in The Book of the Street is described as being significant for its associations with the first and second President of the Republic. Washington rented it from Robert Morris for \$3000 a year, and only lived there for seven years. When he retired to Mt. Vernon after his second term, John Adams lived there as President until 1800. In addition, the house itself is described in The Book of the Street as "the largest and handsomest in town," but not large enough for Washington's family.<sup>101</sup> It was here that Washington held his well-known evenings "at home" and hosted regular parties.<sup>102</sup>

The Daughters of the American Revolution were the sponsoring organization with Mrs. Alexander Patton, chairman in charge. The basic interior features were a gift from the D.A.R., whereas the finishing decoration and furnishings were contributed by the Arts and Crafts Guild of Philadelphia and allied groups.<sup>103</sup>

While researching the House, a Mr. William R. Talbot of Hearthside Loom discovered Washington's inventory in the Library of Congress. This discovery was considered significant at the time. "The Metropolitan Museum, the Pennsylvania Museum, the Historical Society of Pennsylvania have shown much interest in this hitherto little known document."<sup>104</sup> It seems that it made this particular interior recreation one of the best documented in The Street. In their 1926 view: "Particularly, attention was paid to abso-



lute authenticity in design and correctness in period of the furnishings used."<sup>105</sup> For example, the color of the 1926 walls was said to be that which appeared in Washington's inventory: the dining room was red brocade, the larger reception room of yellow and the hallway, green.<sup>106</sup> It is not clear, however, how correct in terms of shade and tone their choice of color was.

The furnishing and decoration of the interior was carried out under the guidance of the decorator of the Arts and Crafts Guild, Miss Martha K. Schick assisted by Miss Elma K. Schick.<sup>107</sup> In addition to securing donations from a variety of commercial firms, they engaged local craftsmen to reproduce many of the furnishings. For example, many of the pieces were copied from the Metropolitan Museum collection, such as the sofas in the large reception room.<sup>108</sup>

But even in this most "authentic" of re-creations, the idea of juxtaposing the modern and the historical prevailed.

With the exception of a few pieces, such as the old corner washstands, especially used to create the spirit of those simple but noble times when character was more important than comfort, and the very valuable contemporary portraits and engravings loaned through the generosity and public spirit of Mr. John Frederick Lewis, [original portraits by Peale and Stewart] and some few other antiques, the house is furnished by the work of living craftsmen.<sup>109</sup>

This was intended to show that there were still fine craftsmen of the day.

For example, Miss Margaretta S. Hinchman, artist and craftworker painted four mural panels in the entrance hall



representing the four principle harbors and the four seasons and a panel over the mantle in Washington's study.<sup>110</sup> Pieces in the study included a mahogany drum table, "an interesting and distinctive late eighteenth century type...", an inlaid mahogany Heppelwhite secretary cabinet of rare charm, a Sheraton mahogany drop-leaf table, and "exceptional" pair of carved Chippendale chairs and two pairs of Sheraton chairs from examples now in the Metropolitan Museum of Art.<sup>111</sup> Several commercial firms, such as F. Schumacher and Co. and Arthur Lee and Son donated the brocades. W.H.S. Lloyd and Co. and Thomas Strahan donated the wallpaper, said to be a reproduction of an original.<sup>112</sup> (See Appendix IV for complete room by room description)

The Daughters of the American Revolution acted as hostesses during the entire exposition. Every two weeks, a hostess from one of the original 13 states would serve with the Pennsylvania Daughters. On special days, the State Regent and nephew dressed up in costume and "received" guests at the house. Registrants came from all over the world. At the close of the Exposition plans were considered to place the register in Memorial Continental Hall in Washington.<sup>113</sup>

As can be expected, the women in general were very proud of their organization's achievements as well as the Committee's as a whole. In some instances the language in their final reports is extremely effervescent. In the final report of the Women's Committee, sponsors of The Washington



House boasted that their house was the most visited on the Street. They reported over 60,000 (one report says 75,000) visitors with thousands more who failed to register (the Jefferson House figures, however, range from 175,000 to 200,000).<sup>114</sup> Reflecting a growing popular interest in 18th century architecture as well as the decorative arts, they claimed that the Washington House "...embodied most perfectly the spirit of Colonial architecture with its central hallway and its fine rooms on either side."<sup>115</sup>





## 16. Washington Stables

This 1926 building, "the larger original of which held Washington's horses and coaches and some of his servants" was the best example on The Street of what we term in present day preservation practice, an "adaptive use" concept, even though it was a reconstructed building. The stable and attached rooms were converted to a theater and The Dramatic Committee of the Art Alliance used it for their headquarters, a ticket office and a small stage area for a Children's Theater. In her initial appeal to the Dramatic Association, Sarah Lowrie outlined its features in the following manner. The stable and two attached wings, the harness room and coach house, were designed to hold an audience of 150. The stage was configured in such a way so that it could be adapted for outdoor or indoor use. The estimated cost to the organization of fitting the interior ran from \$3000 to \$6000, the outside construction (the cost covered by the Sesquicentennial appropriation) being of the lightest material possible appropriate to such temporary structures. Lowrie hoped it could be used for semi-weekly performances and daily programs, for scenes and pictures in the manner of the French public garden playets or the Luxembourg garden type but "with less juvenile plots."<sup>116</sup>

It did function as a Theater for plays and puppet shows. The Philadelphia Traction Company outfitted the interior of the Theater, and the Art Alliance "produced" all the pageants and dramatic events.<sup>117</sup> Movies



were available too, such as Yale Educational Films, and "Tours of Historical Philadelphia" furnished by the PRT (Philadelphia Rapid Transit).<sup>118</sup> There was an afternoon pageant weekly and daily Puppet Theater for children.

In the final report, an estimated 25,000 adults and children attended the puppet shows.<sup>119</sup> The pageants prepared by the Dramatic Association and presented on The Street itself were also a popular attraction. "In '76," was given four times and for the last performance, seating for 1,000 barely accommodated the crowds.<sup>120</sup>

The women believed that the presentation of appropriate dramatic presentations, tableau vivant and historical pageantry was part of the overall objective of The Street, to create an enlivened picture of the past.



## 17. Robert Morris House

The replica Robert Morris House was based on the original house of Joseph Galloway, a building that came to be associated with Morris. As described in The Book of the Street, Robert Morris did not build it, did not own it very long, and only lived in it for less than four years, but it was itself "testimony to the outstanding personal characteristic of Robert Morris..."<sup>121</sup> The Book explains that Morris experienced great financial successes and losses. During the Revolutionary War, he lent financial assistance time and again to the country. But after the War, when he fell on a hard times "through the gross dishonesty of his partner and overextended credit Morris failed for millions of dollars."<sup>122</sup> He spent three and a half years in debtor's prison, virtually forgotten.<sup>123</sup> The description given in The Book is a quote, again without a footnote. The interior is described as "'well furnished and very neat. The doors and tables are of superb mahogany and polished. The locks and hinges are of brass, curiously bright..."<sup>124</sup>

The Robert Morris House as built on High Street in 1926 appears to have been one of the last houses completed inside, and only partially at that. In the final report of the Women's Committee, the sum of \$300 was mentioned as the cost of finishing and equipping three rooms. Work did not begin until mid-July, a month after the official opening ceremonies.<sup>125</sup> The interior was finished and partially furnished with funds from the American Bankers Association.<sup>126</sup>



The interior was decorated by Charles C. Purdy and a complete inventory of the rooms of 1926 exists<sup>127</sup> (see Appendix V). As was the case for many of these High Street houses, efforts were made to create 18th century period rooms as "museums." Although the museum period room was a relatively new concept, they were no doubt inspired by the recent room installations at the Metropolitan Museum of Art's American Wing (their collection is mentioned as models for many of the reproduction pieces in the High Street houses). In the 1926 Morris House, for example, Mr. Charles Custis Harrison loaned four side chairs of rosewood, and an inlaid buffet, once the property of Robert Morris. The Dining Room was furnished by the Membership Committee with historic portraits loaned by John Frederick Lewis.<sup>128</sup> The wallpaper was a copy of an early American paper.<sup>129</sup>

Mrs. George Fetterman was in charge of the house, and Mrs. Martin received guests here in the cold weather, sponsoring almost daily teas.<sup>130</sup> In The Book of the Street the Farm and Garden Associations and Gardens Associations were listed in association with the Morris House, but little documentation to elaborate upon this exists.<sup>131</sup>





## 18. The Jefferson House

The replica Jefferson House was based on the lodging house that stood on the corner of Seventh and High Street, "the very last dwelling to the westward," at the outskirts of town. This three story brick house was also called the Graff House and though the architects attempted to replicate the original, its placement on High Street was admittedly inaccurate, as The Book points out, for originally it was not "...cosily tucked between neighbors, as we see it here..."<sup>132</sup> According to The Book of the Street Jefferson claims to have written the Declaration of Independence in the second floor rooms he rented there for 35 shillings a week.<sup>133</sup>

An interesting debate regarding the historical integrity of this reproduction ensued when the accuracy of one source was called into question. In the Birch view, an engraving published at the turn of the 19th century, the Graff house is depicted as having four stories whereas the 1926 model on High Street had only three. Sarah Lowrie wrote about the issue in her column, noting that the architects finally decided that this fourth story was a later addition. This was confirmed, they felt, by a letter from Jefferson to a friend describing it as a new three story house.<sup>134</sup> This attention to documentary evidence and the use of pictorial as well as written documentation, reflects a methodological approach to restoration that would later become a standard for the preservation profession.

There was criticism over the accuracy of the interior



as well -- was it typical to find high style furnishings in a lodging house interior. Lowrie addressed this question in her column, justifying certain decisions that were made in keeping with the spirit of The Street.

At all events, there is not too much of a stretch of the imagination involved in accepting the setting made for these rooms in the present High Street as approximately the backgrounds of Jefferson himself while sojourning here in 1776.<sup>135</sup>

The interior, in reality, became a museum type period room that reflected a composite of the surroundings in which Jefferson lived and worked. The interior was decorated by the Philadelphia firm of Strawbridge and Clothier, a family owned Department Store which is described in The Book as of "Quaker ancestry and of long established weight and importance in the community."<sup>136</sup> In fact, quite lengthy praise is given to the Company in The Book, greater than any other contributing firm.

The families of the originators are noted for their love of sport and responsibility in philanthropic activities as well as being as conspicuous in the succeeding generations for business acumen as were the founders of the firm. In the present instance the care and study that the firm's officials have put on the designs for the replicas of Thomas Jefferson's furniture have only been equaled by the company's heartiness in making the whole idea of the Street appreciated far and wide among those whom the subject of furniture and historical periods in houses and architecture have become a new but a paramount interest.<sup>137</sup>

Their method of recreating the interior of the lodging house, "to make live again the most intimate surroundings of the national document" is clearly articulated in a pamphlet Thomas Jefferson in High Street, Philadelphia 150



Years Ago by Strawbridge and Clothier.<sup>138</sup> The research work was carried out by a William J. Anderson of their interior decorating department.<sup>139</sup>

Having no documentary evidence to work from, they used primarily copies of furnishings from Monticello. This was justified by the fact that, after all, Jefferson was the supervisor and director of construction and furnishings there. Each piece they chose was to have a specific provenance -- some represented an English and Continental influence, others were conceived by Jefferson himself. But all the pieces "...represent the sturdy art of early American furniture craftsmen found in nearly all colonial homes,"<sup>140</sup> a somewhat romantic view of colonial life.

Strawbridge and Clothier worked closely with the Thomas Jefferson Memorial Foundation at Monticello and others who possessed the original pieces to produce the reproductions. All the reproductions displayed in The Street could also be found in the Thomas Jefferson Room of the Strawbridge and Clothier store on the furniture sales floor<sup>141</sup> (For a detailed catalogue of sale items and descriptions see Appendix VI). This idea of selling reproduction period pieces commercially has developed into the present day wave of licensing programs now popular with some of America's leading museums and recently initiated by The National Trust for Historic Preservation.

In addition to the period furnishings, other artifacts such as a framed original draft of the Declaration of Independence<sup>142</sup> and the spring seat from the historic gig in



which Jefferson rode from Monticello to Philadelphia carrying the Declaration of Independence were exhibited. As reported in a press release, the gig seat was brought to High Street over its original route by Governor Byrd of Virginia.<sup>143</sup>

The Jefferson Committee was the sponsoring organization, their efforts initiated by Mrs. J. Gardner Cassatt. The majority of the members of this committee were described as southerners by birth or upbringing, the majority of them having democratic affiliations with Southern interests.<sup>144</sup>

In the final report, the Jefferson house reported 175,000 to 200,000 visitors during the summer. Miss Morrison, the official hostess, counted 1,400 in one day.<sup>145</sup>





## 19. Dr. Shippen House

The Dr. Shippen House was designed as a building of a type, rather than being based on the actual house of this well-known colonial Philadelphia physician. It became, however, somewhat of an amalgamated colonial house adapted for modern use. In fact, it was probably the most heavily commercialized house on The Street. There is, in The Book, a detailed description of the life of Dr. Shippen, Sr. and his son, "the first Professor of Medicine" and only a brief mention of The Great House, originally built by "a" Shippen and known for its grand size and elaborate gardens.<sup>146</sup> According to The Book the 1926 building was designed to be "reminiscent of the office and house of Dr. William Shippen, Jr...."<sup>147</sup>

But what the model for this house was is vague at best. The accuracy of the Shippen house of 1926 was questioned by antiquarians, calling it neither a copy of the colonial house of Dr. Shippen, Sr.'s 'great house' nor the house of Judge Shippen. In fact, Sarah Lowrie describes the house design as somewhat practical. It was originally put in

to make the thinness and the tallness of the Jefferson lodging house seem less conspicuous, and the side entrance in the garden and the back building were added in order to give Mrs. Lawrence Bodine's design for the interior proper scope. Its general contours were taken by the architects from any number of houses existing at that time in the vicinity of High Street, some among them being both family dwellings and the office of the head of the house as well, be he lawyer, banker or doctor.<sup>148</sup>

In retrospect, she admits, Dr. Shippen's house could have just as easily been called Rush, Physick, Wister or any other



doctor's name.<sup>149</sup> Furthermore, it appears that even though the availability of documentary evidence may have warranted replicating Dr. Shippen, Sr.'s Great House, there was not room to build it on The Street. They chose instead to reinterpret the house, to modernize it and show visitors how "one may possess one's great-great-grandparent's house and still live comfortably in it with bathrooms, kitchen interiors and children's quarters."<sup>150</sup> In their view, this could only serve to popularize an interest in early American dwellings and furnishings.

The Shippen House as it stood on The Street was described at the time as a "charming brick house of two stories" plus a dormer attic possessed a portico opening on the side which could be approached through the garden. The house was 68' 11" in length by 24' wide. The first floor plan consisted of a library, the former office of Dr. Shippen which opened into a hall with a square staircase and doorway. The dining room, opposite the library, was a large room the width of the house which in turn opened to a kitchen and pantry. There were four bedrooms on the second floor, closets and bathrooms, "arranged by the architect to meet the modernized condition of the house." The third floor consisted of simply an attic with dormer.<sup>151</sup> (Note that the Dr. Shippen House was one of the few on The Street with a completed second floor).

The Good Housekeeping Studio was invited by the Women's Committee to furnish and decorate the house, under the



charge of Mrs. Bodine, the editor. In the September 1926 issue of their magazine, Good Housekeeping describes how they were asked to modernize the house, "to take this charming old house, leaving the room and background unchanged in spirit, and using furniture which might have been in the original house, but adding the comforts that generations have brought."<sup>152</sup> These "comforts" included a modern kitchen and laundry, a bathroom and a child's nursery. All of the furnishings were for sale and advertisements read that "one item, one room, or the house as a whole can be duplicated in other sections of the country if anyone so desires."<sup>153</sup>

The house was used as the headquarters for the Chief Executive of the Women's Committee, Mrs. Martin.<sup>154</sup> The Weeders took charge of the gardens which had a little pool with gold fish in it.<sup>155</sup> (See Appendix VII for a copy of the Dr. Shippen House brochure).



## 20. The Log House (Ludwig Bake Shop)

This house was only associated with a German baker, but by no means is it suggested that it is a replica of Mr. Ludwig's Bake shop. According to The Book, the baker worked just off High Street, in Letitia Court and was a neighbor of Benjamin Franklin. He was praised in The Book for his good character, "a German by birth but with the American spirit if ever a man was,"<sup>156</sup> by helping in the war effort. It was noted in The Book that he became the Baker General of the Continental Army, and often dined with Washington. He also made a large fortune in real estate and with no heirs, he left it to the city "for the education of poor children."<sup>157</sup> It was perhaps for his good works rather than for his good cookies that the women decided to make his memory a part of The Street. It may have also been an effort on their part to include representation from a large sector of the population, the Pennsylvania Germans.





## 21. Office of Foreign Affairs

The Office of Foreign Affairs was a narrow three story house with six small rooms adjacent to the Bakery. It was based on a private family house built in 1773 that was later leased to the Government for their first Office of Foreign Affairs.

Here the Honorable Robert R. Livingstone with the assistance of two under-secretaries, two clerks and an interpreter, transacted our delicate business with the countries over-seas and kept the records of our diplomatic beginnings in a small wooden chest.<sup>158</sup>

In the Street, it was used as the headquarters for Mrs. Crawford, the Director of the Street. This was "...perhaps, the busiest place of all" (benches and chairs to outfit the interior were loaned by Mrs. W. Irwin Cheney).<sup>159</sup>

## 22. The Tavern Stables

See "1. Indian Queen Tavern and Coffee House."



### Typological analysis of structures:

The interpretation of all the houses on The Street can be broken down into six basic types -- museum, hospitality center, exhibit/demonstration space, stage set, adaptive use concept and showcase house. Although preservation methodology and philosophy has evolved throughout the twentieth century, roots of present day interpretive approaches can be traced in each of these houses.

The first type, the museum house, includes The Tavern (#1), Stephen Girard House and Girard Counting House (#11/12), The Slate Roof House (#13), The Washington House (#15), The Robert Morris House (#17) and The Thomas Jefferson House (#18); the second type, the Hospitality Center, includes The Loxley House (#9) and the Office of Foreign Affairs (#21); the third type, the exhibition/demonstration space, includes The Friends' Meeting House (#3), The Brick House (#4), The Blacksmith Shop (#5), The Franklin Print Shop (#6), The First Infirmary (#7), The Society Store House (#8) and The Little Wooden House (#10); the fourth type, the stage set with no interpretive interior, includes the Town Hall (#2) and Log House/Ludwig Bake Shop (#20); the fifth type, "adaptive use concept," includes The Tavern Stables (#22), the Head House and Market Stalls (#14) and the Washington Stables (#16); and the sixth use, the showcase house, has only one example, the Dr. Shippen House (#19), decorated by the Good Housekeeping Studios.



Appendices (II through IV) of this thesis provide any additional information on these structures including photographs, inventories and catalogues and make available for the first time a copy of a set of blueprints of all the "High Street" structures.

#### Contemporary evaluation of the High Street project:

The Street was regarded as such a success at the time that at the close of the Exposition, there was talk of preserving it in one form or another. The Street's appeal was reported in account after account throughout the Exposition. (See Chapter Six for more details). It is important to recognize that there were other individual replica buildings on the grounds of the Sesquicentennial. They included a reproduction of Sulgrave Manor, the English ancestral home of George Washington, under the auspices of the Colonial Dames of America, a reproduction of Mount Vernon, designed by architects Magaziner, Eberhard and Harris, headquarters of the YMCA and an exact replica of the Jordans, the old English Quaker Meeting house where William Penn worshipped. But none seemed to have received the attention the High Street project did. For example, in the 1929 official record of the Exposition published by the Director in Chief and the Director of Publicity, an entire chapter is devoted to "High Street, The Memorable" whereas the other buildings are described in a chapter called "Special Buildings." The chairman of Sulgrave Manor, Mrs.



Starr, humorously recalls how visitors would come to Sulgrave because it was the first thing they saw "and then asked how to get to High Street."<sup>160</sup>

Perhaps what made The Street such a popular attraction at the Exposition was its ability to offer the visitor an escape from the complexities of the modern world. In a world where they felt that traditional values were eroding, the women offered a renewed hope in community and civic life. Throughout the Exposition, hostesses walked up and down High Street, greeting visitors and "making them feel at home."<sup>161</sup> In the Strawbridge and Clothier pamphlet for the Thomas Jefferson House, High Street is called THE American Street, "a starting point from which to date many aspects of American life and American institutions."<sup>162</sup>

Another reason for The Street's popularity was, in fact, the women's realization that an historic site or even the reproduction of such should exist within a context to be its most effective. The women did realize that community and institutions were the invisible threads that had bound the physical structures into a whole. This insight was not a simplistic one!





## CHAPTER SIX: CONCLUSION: THE WOMEN'S LASTING SUCCESS

The great popular appeal of The Street was equalled by its organizational success, an achievement at an Exposition that was both generally unpopular and a financial disaster. Popular journals, newspaper editorials, members of the Women's Committee and countless others applauded the Women's role in the 1926 celebration. A Philadelphia artist, Arrah Lee Gaul, even captured a sentimental view of The Street on canvas in a series of painted scenes. At the close of the Exposition, there was a movement to make The Street permanent. Suggestions ranged from preserving it in League Island Park or reconstructing the buildings in Fairmount Park to immortalizing the "set" on the silver screen. In the end, however, The Street met a much less constructive fate when it was sold off at auction piece by piece for materials.

The spirit in which the Street was conceived and the role that the Women's Committee played in creating an awareness of Philadelphia's past during the Sesquicentennial year did lend the project an air of permanency. Specifically, the Women's Committee's interest in the revitalization of the Fairmount Park Houses, realized during the Exposition at



Mt. Pleasant, led to a subsequent restoration project at another Fairmount Park house, Strawberry Mansion. It became the permanent headquarters of the newly formed Committee of 1926. Descendants of this original Committee continue their work there to this day, a rather impressive record.

Popular journals offer colorful illustration's of The Street, offering insight into The Street's appeal. In The Saturday Evening Post of April 24, 1926, The Street was rather favorably described as "no cheap, tawdry, claptrap Midway Plaisance affair. Famous architects, chosen by the Architects' Institute, studied and delved into the records of the Historical Society and reproduced the original homes..."<sup>1</sup> In August 1926, The Woman Citizen magazine published an article about "The Little Street of '76" describing its magical qualities.

Quaint old street lamps and hitching posts, humpy brick pavements, sleepy whitewashed fences enclosing diminutive gardens, the brass knockers and Doric doorways of Penn's little green town -- to have stumbled upon this is to have rubbed Aladdin's lamp.<sup>2</sup>

The September 11, 1926 issue of The Saturday Evening Post expounded upon the benefits of popularizing history, when it wrote that

...it shows the American public, thousands of whom never step foot inside a museum, exactly how our forefathers lived. One sees fine old pieces of early American furniture stuck away in an antique shop or set forth with a label in a museum, but without any of those warm, vivifying touches of a private home; and having forever drummed into our ears the savage hardships of the early pioneers, we forget that our forefathers had handsome aristocratic homes furnished in excellent taste with



fine furniture, rare damasks, silver and paintings done by the foremost masters of the time...So these homes of another era are in reality symbols of solid, unspectacular integrity of our forefathers,<sup>3</sup> which we believe still exists in our people today.

In a newspaper clipping found in The Committee of 1926 Record Books, the High Street reproduction is rated by this unknown source as one of the great achievements of world expositions along with "the Eiffel Tower, the Ferris Wheel, the Queen's Dollhouse and the Crystal Palace..."<sup>4</sup>

Some accounts emphasized the notion that the High Street success was simply a reflection of the important role the Women's Committee played in the entire Exposition. High Street was seen as a

speaking testimony to the executive ability of the women today...the women's organizations have produced the most unique and interesting exhibit at the exposition, and the only one which was quite ready to receive its guests in the early days of the Sesqui-Centennial.<sup>5</sup>

A newspaper editorial in The Record went even further to say that they

...cannot refrain from observing that if the men of Philadelphia had undertaken to serve their city with half of the zeal, enterprise and efficiency manifested by the women of this group during the Sesqui period there would be a different story to tell of the celebration of the nation's birthday."<sup>6</sup>

After the close of the Exposition, The Street was praised for its educational value. One newspaper columnist felt that

More history was learned than a hundred read and unread books could teach...An interest has been awakened in the early times, a knowledge of which is so important to a real knowledge of our country, its defects, its needs and its glories.<sup>7</sup>



Visitors to The Street viewed it as one of the high-lights of the Sesquicentennial, observed one of the hostesses at the Slate Roof House.

I have heard nothing but the highest praise from people, who assert the women's feature has really captured, in a sense, the spirit of Colonial days. 'For children it is a decided educational feature, serving to give them visible examples of the old historic landmarks of Philadelphia. For the elders it serves to revive interest in a long-forgotten history.'<sup>8</sup>

Most importantly, she continues, the women of Philadelphia have linked the past and the present and have successfully shown "...that modern energy and ideas can go hand in hand with traditions and ideals of the past."<sup>9</sup>

At the close of business November 30th, the balance sheet for High Street read as follows:<sup>10</sup>

Admissions(Little Theater)	2,123.60
Concessions	124,118.17
Sale of "The Book of the Street"	<u>1,934.25</u>
Total gross receipts	126,052.42
less Sesqui share*	<u>16,257.31</u>
Net receipts	\$ <u>109,795.11</u>

\*Sesquicentennial Association share broken down as follows:

Little Theater 100%	2,123.60
The Book of the Street 100%	1,934.25
Indian Queen Inn 10%	5,552.73
Doll Museum 10%	732.90
Market Booths 10%	5,913.83

Mrs. Martin, reporting on final attendance figures, reported an average 5,000 visitors daily, who were, in her words, many out-of-towners and many whose ancestors were Philadelphians.<sup>11</sup>





The suggestion to make High Street permanent was made by the Secretary, Mrs. Krusen at a Women's Committee meeting and "warmly endorsed" by Mrs. Martin accompanied by general enthusiasm. In a newspaper article reporting the event, Mrs. Martin was quoted as saying,

'The perpetuation of 'High Street' would be invaluable from an architectural standpoint...colonial architecture is fast fading from the country. A permanent 'High Street' would be an incentive to the increase of Colonial buildings, so typically American.'<sup>12</sup>

The notion of perpetuating High Street, according to Mrs. Martin, was being considered because the people of the country seemed to want it, although suggestions on how to do it ranged from the practical to the ridiculous. One suggestion made in the latter category was to simply put a glass case over it.<sup>13</sup>

Mrs. W. Freeland Kendrick addressed this issue of perpetuating The Street at the Women's Committee final luncheon on December 6, 1926.

...During the Exposition, High Street was the focal point where thousands and thousands of distinguished visitors from all parts of the eastern and western hemisphere assembled and, already, the suggestion has been made, by persons having at heart the interest of the City of Philadelphia, that High Street should be perpetuated and that this valuable and wonderful exhibit should not disappear with the termination of the Exposition. I believe the suggestion to be one that should receive very serious consideration.<sup>14</sup>

She suggested moving the houses to Fairmount Park or "some site where they may be preserved for posterity."<sup>15</sup>



Sarah Lowrie, of a slightly different opinion, feared that the preservation of The Street would prove anti-climactic. But she was also of the strong opinion that, should it be preserved, it should never be merely a shrine.<sup>16</sup> For she felt the very characteristics that made it come alive were the characteristics that were worth preserving. A great thing about the Street was

not that it was a beautiful and complete picture and background. That was true of it, thanks to the architects, but that it was the center of a very great and beautiful hospitality and a very great and noble spirit of patriotism...Therefore, if High Street is carried out it will have to be the cooperative background of a very many organizations, men as well as women, a center through which the city can do big things...It will not be a memorial of something that has happened but it will be a Village Green for something that will happen.<sup>17</sup>

Lowrie's view was echoed in a newspaper article entitled "High Street Brings History to Life," by Mary Dixon Thayer. Dixon felt that a reconstruction could serve as a museum and center for organizations. "Philadelphia, which is really the most historic city, nationally speaking in the country, is the one that seems to be most careless of her 'heirlooms.'" But, she continued, heirlooms for heirlooms sake are not good, they must be put to practical use.<sup>18</sup> Another opinion, expressed in a letter to the editor, a bit more specific, is that High Street should be perpetuated as a memorial to the Signers of the Declaration of Independence and a tribute to the Women of the Sesqui-centennial. "And how would it be...for the city to acquire the entire square fronting Independence Hall, demolish all the structures thereon and make the most interesting



historical spot in the world."<sup>19</sup>

The idea of preserving The Street in a motion picture was expressed rather adamantly in a letter to Mrs. Martin from a Mr. Carter. "I will go farther and say that I think it is the duty of the people of the United States to preserve High Street in a moving picture."<sup>20</sup>

In response to all this talk about preserving The Street, Miss Lowrie asked architects Okie, Bissell and Sinkler to research the cost of reconstructing High Street as a permanent exhibit. The architects concluded that the idea was impractical. All the light frame construction, designed to be temporary, would have to be replaced with masonry construction, which would entail making a proper foundation and altering the outside dimensions. The interiors were also made of temporary material and would need to be altered as well.<sup>21</sup> The elements that were eliminated for the sake of time and expense such as the backbuildings, accessories, plumbing, lighting and heating would have to be put back.<sup>22</sup> In addition, because of the serious drainage problems at the League Island Park site, they recommended choosing another site for the project. The cost for all of the above was estimated at over \$600,000-725,000. This took into account permanent year-round usage.<sup>23</sup>

In the end, the cost of a permanent reconstruction was too high to make it feasible. And so, on August 8 and 9, 1927, the Samuel Freeman auction house conducted a



sale of the houses. The materials were of little reuse value, many of them being made of metallic imitation brick. Some had already been stripped of the most valuable material, for example, the Slate Roof house had lost all its slate (there is no record of how). Others had been damaged by winter storms. At first an offer came in for the group of them for \$1,200 but Addison Freeman thought they could get a better price by selling them individually. The following is a record of what each house was sold for:

Market House.....	\$30
Friends Meeting House.....	\$60
First Brick House.....	\$50
Franklin Printing Shop.....	\$50
Society House.....	\$180
Loxley House.....	\$115
Little Wooden House.....	\$190
Slate Roof House.....	\$45
Girard House and Counting House.....	\$90
2 Market Houses.....	\$35
Washington Stable and Theater.....	\$40
Washington House.....	\$165
Robert Morris House.....	\$55
Blacksmith Shop.....	\$50
Declaration House and Dr. Shippen House.....	\$150
Foreign Affairs Office and Bake Shop Log House..	\$60
Indian Queen Tavern Stables and shed.....	\$70
Court House.....	\$35
50,000 paving bricks.....	\$225
50 hitching posts.....	\$15
1000 feet of picket fencing.....	\$40

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Even after the buildings had long been sold for scrap, there was still talk of The Street of '76. In 1933, an article in the publication Building opens with a reference to the High Street reproduction. "It represented America as our forefathers meant it, it was fundamentally American."<sup>25</sup> When plans for the creation of a public square north of Independence Hall were being discussed, David Knickerbocker Boyd, president of the Philadelphia Business College,





suggested that copies of buildings representative of Philadelphia such as were seen on High Street during the Sesquicentennial Exhibition be erected on both sides of the square in harmony with the shrine.<sup>26</sup> One can see how much ideas toward preservation methods have changed.

As outlined in Chapter Two, the scope of the Women's Committee achievements was far reaching. Their activities on High Street and throughout the city were designed to increase awareness of the city's historical treasures. The restoration of the Fairmount Park Houses, awareness of Germantown landmarks, and the revitalization of Market Street were among some of the historical resources upon which they managed to focus public attention.

The Women's Committee played a major part in opening up the Mt. Pleasant House in Fairmount Park to the public during the Sesquicentennial. Mt. Pleasant was turned over to the Women's Committee under chairman Mrs. Harold Gillingham from July 1 to November 1, 1926. They sponsored a loan exhibition of American Chippendale furniture, with five period rooms dating from 1760-1776. The entire project was supervised by the Pennsylvania Museum and the School of Industrial Art.<sup>27</sup>

Restoration work on the house, started by the Fairmount Park Commissioners, was completed under the supervision of the Pennsylvania Museum and their Director Fiske Kimball. It was heralded as the first step

toward similar preservation of other landmarks...While New York has, in the American wing of



the Metropolitan Museum, a survey of colonial and early Republican architecture, Philadelphia possesses a series of mansions, still gracing their original sites and awaiting popular acclaim to raise them from potential derelicts to high position as befits the ancestors of modern American culture.<sup>28</sup>

Fiske Kimball envisioned a "chain" of these colonial houses as the American wing of the Museum.<sup>29</sup>

The idea of restoring one of the Fairmount Park Houses was initiated at a luncheon three years prior to the Sesquicentennial, but the circumstances that made it possible were a combination of the following : the Sesquicentennial; Fiske Kimball's contribution as an authority on 18th century interiors; the generous gift by one of the museum board members for "restoration and embellishment"; the discriminating furniture collection loaned by the Women's Committee; Mrs. Gillingham's interest (Chairman of the Committee); and the beautiful loaned possessions themselves.<sup>30</sup>

Sometime after the opening of High Street, the Market Street Merchants' Association organized a campaign to restore "old-time dignity" to Market Street and called on Mrs. Martin and the Women's Committee for assistance. Mr. Geuting, president of the Merchants' Association, said that "We want to see that Market Street doesn't grow up like Topsy." He felt that the women brought out the old spirit and historic dignity and "...we will try to revive on Market Street the early reputation and purpose in the spirit in which it was planned."<sup>31</sup> They even considered changing the name back to High Street, but felt, after all,



the change would cause too much confusion.<sup>32</sup>

Mrs. Biddle on behalf of the Women's Committee made the following recommendations for improvement to the Market Street Business Men's Association:

1. removal of all Mendicants, street fakirs and sidewalk merchants" from the street;
2. removal of all overhanging signs as unsightly;
3. make a determined effort to rid Market Street of fake business concerns, to use the laws in effect, and when inadequate ask the city council to make new laws;
4. stimulate a keen interest in the street "cleanliness, good paving, tasteful painting of exteriors and promotion of its architectural beauty" and;
5. get an expert on street improvements to make a survey and submit recommendations.<sup>33</sup>

(A Main Street program in 1926 !)

The movement to improve Market Street was initiated by the Merchants' Association and "stimulated by the best women in Philadelphia."<sup>34</sup>

At the final meeting of the Women's Committee on December 6, they passed a resolution to continue the work of the Women's Committee "...as a tribute to the splendid work done by them under the able direction of their chairman, Mrs. J. Willis Martin." They would "endeavor to be a force for the preservation of the high ideals of patriotism and service which this celebration commemorates..."<sup>35</sup>

After the Exposition, the Women's Committee continued



to function as the Committee of 1926. They focused their attention on the prospect of restoring one of the Fairmount Park Houses. By 1931, having been granted permission from the park commission, the Committee was put in charge of the restoration and maintenance of Strawberry Mansion.<sup>36</sup> The Committee continues to this day to care for the Mansion, giving tours and maintaining the building as one of the treasures of Philadelphia's Fairmount Park. The preservation efforts initiated and promoted by the Women's Committee of 1926 have had the most long lasting effects in the present day existence of such places as Mt. Pleasant and Strawberry Mansion. In her final report, Mrs. Martin reflected upon the success of High Street:

To those who planned, and those who worked, and those who visited High Street its closing in the first week of December was fraught[sic] with a note of sadness that the trials and pleasures in reproducing the days of one hundred and fifty years ago had come to an end. As the first snow fall of winter mantled the Street on its closing day one felt that the happy memories of 1776 combined with the friendships made in 1926 would ever live and that what had been done here for the Sesqui-Centennial and its visitors from afar would be a lasting memorial.<sup>37</sup>

Mrs. Martin would be pleased.





## NOTES

### CHAPTER ONE

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4. Trina Vaux, ed., Guide to Women's History Resources in the Delaware Valley Area, (Philadelphia: University of Pennsylvania Press, 1983), p. 13.
5. Ibid.
6. Rodris Roth, "The New England, or "Olde Tyme," Kitchen Exhibit at Ninetennth Century Fairs," Alan Axelrod, ed., The Colonial Revival in America, (New York and London: W.W. Norton & Company for The Henry Francis DuPont Winterthur Museum, 1985), p. 159.
7. Ibid.
8. Ibid., p. 183.
9. Sarah D. Lowrie and Mabel Stewart Ludlum, The Sesqui-Centennial High Street or The Book of the Street, (Philadelphia: J.B. Lippincott Company, 1926), p. 11.  
Note: From this point forward this guide book will be noted by its first title "The Sesqui-centennial High Street" although it is familiarly called The Book of the Street in the text.
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12. E. L. Austin and Odell Hauser, The Sesquicentennial International Exposition, (Philadelphia: Current Publications Inc., 1929), p. 27.
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15. Ibid., p. 29-30.
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17. Edwin Wolf, II, Philadelphia: Portrait of an American City, (Harrisburg, PA: Stackpole Books, 1975), p. 294.

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## CHAPTER TWO

1. Newspaper clipping. Lowrie, Sarah D., "As One Woman Sees It. The Activities of Mrs. J. Willis Martin's Committee in Behalf of the Sesqui-Centennial"\_\_\_\_\_, October 22, 1925. Record Book I. The Committee of 1926 Record Book Collection.
2. Distaff Descent. Chronicle of the Family of J. Willis Martin and Elizabeth Price Martin, p. 359-60.
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4. Newspaper clipping. Lowrie, Sarah D., "As One Woman Sees It. The Activities of Mrs. J. Willis Martin's Committee in Behalf of the Sesqui-Centennial"\_\_\_\_\_, October 22, 1925. Record Book I. The Committee of 1926 Record Book Collection.
5. Newspaper clipping. "Women Aid the Sesqui."\_\_\_\_\_, October 3, 1925. Record Book I. The Committee of 1926 Record Book Collection.
6. Newspaper clipping. Lowrie, Sarah D., "As One Woman Sees It. The Activities of Mrs. J. Willis Martin's Committee in Behalf of the Sesqui-Centennial"\_\_\_\_\_, October 22, 1925. Record Book I. The Committee of 1926 Record Book Collection.
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12. "Sesquicentennial News" Bulletin no. 41 October 21, 1925.
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15. [Final] Report of Women's Committee of Sesquicentennial Association to Honorable Freeland Kendrick, President, Sesqui-centennial International Exposition Association from



Elizabeth Price Martin [Mrs. J. Willis Martin]. Committee Reports. Record Book VIII. The Committee of 1926 Record Book Collection.

16. Newspaper clipping. "Women Promise Service to Sesqui." \_\_\_\_\_, November 13, 1925. Record Book I. The Committee of 1926 Record Book Collection.

17. Plan and Scope for the Women's Division of the Sesquicentennial International Exposition. Record Book I. The Committee of 1926 Record Book Collection.

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32. John R. Stilgoe, Common Landscape of America: 1580 to 1845, (New Haven: Yale University Press, 1982), p.256-62.



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14. Newspaper clipping. Lowrie, Sarah D., "As One Woman Sees It. The Activities of Mrs. J. Willis Martin's Committee in Behalf of the Sesqui-Centennial" \_\_\_\_\_, October 22, 1925. Record Book I. The Committee of 1926 Record Book Collection.
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16. Letter from Sarah D. Lowrie to Mrs. J. Willis Martin, copy of a letter mailed early in November 1925. Record Book i. The Committee of 1926 Record Book Collection.
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27. Press Release. "Women's Part in Sesqui-centennial." Released to Sunday papers February 28th. Record Book II. The Committee of 1926 Record Book Collection.



## CHAPTER FOUR

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37. Ibid.
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43. Report of the General Street Committee by Sarah D. Lowrie, Acting Chairman pro. tem., April 1926. Record Book i. The Committee of 1926 Record Book Collection.
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45. Ibid.
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54. Newspaper clipping. "This and That," Kansas City,



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## CHAPTER FIVE

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### Indian Queen Tavern

2. Ibid., p. 20.

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6. Pamphlet. Sign of the Indian Queen. Under the Auspices of the Emergency Aid of Pennsylvania. Record Book IV. The Committee of 1926 Record Book Collection.

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### Town Hall

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12. [Final] Report of Women's Committee of Sesquicentennial Association...from Elizabeth Price Martin [Mrs. J. Willis Martin]. Record Book VIII. The Committee of 1926 Record Book Collection.

Friends' Meeting House

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14. Friends Meeting House. Brochure published by Friends' Sesqui-Centennial Literature Committee, Philadelphia.

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23. Ibid.

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27. Jessie Gray, "Visit the Dame School," Pennsylvania School Journal vol. LXXIV, no. 10(June, 1926): 194. Record Book III. The Committee of 1926 Record Book Collection.
28. Lowrie and Ludlum, The Sesqui-Centennial High Street, p. 60.
29. Gray, Pennsylvania School Journal, p. 194.
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31. Newspaper clipping. "'76 School to Rise in Sesqui Street,"\_\_\_\_\_. Record Book VI. The Committee of 1926 Record Book Collection.
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35. Lowrie and Ludlum, The Sesqui-Centennial High Street, p. 50.
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37. Ibid., p. 63.
38. Catalogue. Colonial Hardware in Hand-Wrought Iron by Myron S. Teller. Record Book III. The Committee of 1926 Record Book Collection.
39. Ibid.
40. Ibid.

### The Franklin Print Shop

41. Lowrie and Ludlum, The Sesqui-Centennial High Street, p.



49-50.

42. Newspaper clipping. "Franklin's Shop Opened at Sesqui."  
\_\_\_\_\_. Record Book IV. The Committee of 1926 Record  
Book Collection.

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4.

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#### First Infirmary

46. Lowrie and Ludlum, The Sesqui-Centennial High Street, p.  
44.

47. Ibid., p. 65.

48. [Final] Report of Women's Committee of Sesquicentennial  
Association...from Elizabeth Price Martin [Mrs. J. Willis  
Martin]. Record Book VIII. The Committee of 1926 Record  
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#### The Society Storehouse

49. Lowrie and Ludlum, The Sesqui-Centennial High Street, p.  
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50. Ibid.

51. Ibid., p. 64.

52. Brochure. The Slate Roof House in High Street. 1776  
Sesqui-Centennial 1926, by Mrs. George Horace Lorimar,  
Chairman, States' Committee Women's Board of the Sesqui-  
centennial, 1926. This brochure includes a summary of all  
the "High Street" houses in the back, the source for this  
quote. Record Book V. The Committee of 1926 Record Book  
Collection.

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43.

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55. Report in the form of a letter from The Philadelphia





Federation of Women's Clubs and Allied Organizations, Martha M. Gregory, Corresponding Secretary (by order of the President Katherine M. Tull) to Mrs. Martin, November 23, 1926. Record Book VIII. The Committee of 1926 Record Book Collection.

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#### Stephen Girard House and Girard Counting House

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64. Ibid.

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70. [Final] Report of Women's Committee of Sesquicentennial Association...from Elizabeth Price Martin [Mrs. J. Willis Martin]. Record Book VIII. The Committee of 1926 Record Book Collection.
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72. "Philadelphia's Colonial High Street Reproduced at the Sesqui-Centennial," Good Furniture Magazine, September 1926. Record Book V. The Committee of 1926 Record Book Collection.
73. [Final] Report of Women's Committee of Sesquicentennial Association...from Elizabeth Price Martin [Mrs. J. Willis Martin]. Record Book VIII. The Committee of 1926 Record Book Collection.
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76. Ibid.
77. Ibid., p. 91.
- Slate Roof House
78. Ibid., p. 37.
79. Ibid.
80. "Sesquicentennial News" Bulletin no. 87 October 4, 1926.
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83. Lowrie and Ludlum, The Sesqui-Centennial High Street, p. 70.

84. Brochure. The Slate Roof House in High Street. 1776 Sesqui-Centennial 1926, p. 6-7. Record Book V. The Committee of 1926 Record Book Collection.

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88. Newspaper clipping. \_\_\_\_\_, January 27, 1927.(?) Record Book VII. The Committee of 1926 Record Book Collection.

89. Brochure. The Slate Roof House in High Street. 1776 Sesqui-Centennial 1926, p. 8-9. Record Book V. The Committee of 1926 Record Book Collection.

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94. Lysbeth Boyd Borie, "Philadelphia League and the Sesqui Centennial," The Junior League Bulletin, (October 1926): 26. Record Book VI. The Committee of 1926 Record Book Collection.

95. Ibid.

96. Lowrie and Ludlum, The Sesqui-Centennial High Street, p. 85.



97. [Final] Report of Women's Committee of Sesquicentennial Association...from Elizabeth Price Martin [Mrs. J. Willis Martin]. Record Book VIII. The Committee of 1926 Record Book Collection.

98. Ibid.

99. Newspaper clipping. "Tour of the Market Place in High Street." \_\_\_\_\_. Record Book V. The Committee of 1926 Record Book Collection.

100. Lowrie and Ludlum, The Sesqui-Centennial High Street, p. 86-7. See Appendix III for a complete list of vendors and a description of sale items.

Washington House

101. Ibid., p. 31.

102. Ibid., p. 32.

103. Ibid, p. 72.

104. "The Washington House at the Sesqui," The American Magazine of Art \_\_\_\_\_.: 596. Record Book V. The Committee of 1926 Record Book Collection.

105. "Philadelphia's Colonial High Street Reproduced at the Sesqui-Centennial," Good Furniture Magazine, September 1926. Record Book V. The Committee of 1926 Record Book Collection.

106. "The Washington House at the Sesqui," The American Magazine of Art \_\_\_\_\_.: 596. Record Book V. The Committee of 1926 Record Book Collection.

107. "Philadelphia's Colonial High Street Reproduced at the Sesqui-Centennial," Good Furniture Magazine, September 1926. Record Book V. The Committee of 1926 Record Book Collection.

108. "The Washington House at the Sesqui," The American Magazine of Art \_\_\_\_\_.: 596. Record Book V. The Committee of 1926 Record Book Collection.

109. Ibid.

110. Ibid.

111. "Philadelphia's Colonial High Street Reproduced at the Sesqui-Centennial," Good Furniture Magazine, September 1926. Record Book V. The Committee of 1926 Record Book Collection.

112. "The Washington House at the Sesqui," The American Magazine of Art \_\_\_\_\_.: 596. Record Book V. The Committee of 1926 Record Book Collection.





113. Minutes. Meeting of Women's Committee of the Sesquicentennial held at the Bellevue-Stratford Hotel, December 6, 1926 at 1:00 o'clock. Record Book VII. The Committee of 1926 Record Book Collection.

114. [Final] Report of Women's Committee of Sesquicentennial Association...from Elizabeth Price Martin [Mrs. J. Willis Martin]. Record Book VIII. The Committee of 1926 Record Book Collection.

115. Ibid.

#### Washington Stables

116. Letter from Sarah D. Lowrie to Mr. Wetherill, February 20, 1926. Record Book i. The Committee of 1926 Record Book Collection.

117. Lowrie and Ludlum, The Sesqui-Centennial High Street, p. 71-2.

118. [Final] Report of Women's Committee of Sesquicentennial Association...from Elizabeth Price Martin [Mrs. J. Willis Martin]. Record Book VIII. The Committee of 1926 Record Book Collection.

119. Ibid.

120. Ibid.

#### Robert Morris House

121. Lowrie and Ludlum, The Sesqui-Centennial High Street, p. 27-8.

122. Ibid.

123. Ibid.

124. Ibid.

125. [Final] Report of Women's Committee of Sesquicentennial Association...from Elizabeth Price Martin [Mrs. J. Willis Martin]. Record Book VIII. The Committee of 1926 Record Book Collection.

126. Ibid.

127. Inventory printed on letterhead: "The Robert Morris House decorated by Charles C. Purdy." Charles C. Purdy, Interior Decorator. November 10, 1926. Record Book III. The Committee of 1926 Record Book Collection.



128. [Final] Report of Women's Committee of Sesquicentennial Association...from Elizabeth Price Martin [Mrs. J. Willis Martin]. Record Book VIII. The Committee of 1926 Record Book Collection.

129. Inventory printed on letterhead: "The Robert Morris House decorated by Charles C. Purdy." Charles C. Purdy, Interior Decorator. November 10, 1926. Record Book III. The Committee of 1926 Record Book Collection.

130. [Final] Report of Women's Committee of Sesquicentennial Association...from Elizabeth Price Martin [Mrs. J. Willis Martin]. Record Book VIII. The Committee of 1926 Record Book Collection.

131. Lowrie and Ludlum, The Sesqui-Centennial High Street, p. 93.

#### The Jefferson House

132. Ibid., p. 26.

133. Ibid.

134. Newspaper clipping. Lowrie, Sarah D. \_\_\_\_\_, June 28, 1926. Record Book III. The Committee of 1926 Record Book Collection.

135. Ibid.

136. Lowrie and Ludlum, The Sesqui-Centennial High Street, p. 75-6.

137. Ibid.

138. Brochure. Thomas Jefferson. A Resident of High Street. Strawbridge and Clothier, Philadelphia, PA. Record Book III. The Committee of 1926 Record Book Collection.

139. Ibid.

140. Ibid.

141. Ibid.

142. Brochure. The Slate Roof House in High Street. 1776 Sesqui-Centennial 1926, p. 27-31. Record Book V. The Committee of 1926 Record Book Collection.

143. "Sesquicentennial News" Release no. 74 July 5, 1926.

144. Lowrie and Ludlum, The Sesqui-Centennial High Street, p. 75.



145. Minutes. Meeting of Women's Committee of the Sesquicentennial held at the Bellevue-Stratford Hotel, December 6, 1926 at 1:00 o'clock. Record Book VII. The Committee of 1926 Record Book Collection.

Dr. Shippen House

146. Lowrie and Ludlum, The Sesqui-Centennial High Street, p. 24.

147. Ibid., p. 76.

148. Newspaper clipping. \_\_\_\_\_, January 27, 1927.(?) Record Book VII. The Committee of 1926 Record Book Collection.

149. Ibid.

150. Newspaper clipping. Sarah D. Lowrie, "As One Woman Sees It. How Too Flagrant Anachronisms Have Been Avoided in the Reproduction of Old High Street for the Sesqui-Centennial," \_\_\_\_\_, May 12, 1926. Record Book II. The Committee of 1926 Record Book Collection.

151. Typed sheet of "The Plans for the Shippen House." Record Book i. The Committee of 1926 Record Book Collection.

152. Helen Koues, "Studio Recreates Dr. Shippen's Colonial Home of 1776," Good Housekeeping 83(September 1926): 42-7.

153. Brochure. Dr. Shippen's House Good Housekeeping. Published for the Sesquicentennial International Exposition by Good Housekeeping, 1926.

154. Lowrie and Ludlum, The Sesqui-Centennial High Street, p. 79.

155. Honora Guest Newhall, "The Gardens of the High Street of 1776 at the Sesqui-Centennial 1926," Bulletin of The Garden Club of America, no 12, third series(November 1926): 32-36. Record Book IV. The Committee of 1926 Record Book Collection.

The Log House (Ludwig Bake Shop)

156. Lowrie and Ludlum, The Sesqui-Centennial High Street, p. 21.

157. Ibid., p. 22.

Office of Foreign Affairs



158. Ibid.

159. [Final] Report of Women's Committee of Sesquicentennial Association...from Elizabeth Price Martin [Mrs. J. Willis Martin]. Record Book VIII. The Committee of 1926 Record Book Collection.

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160. Minutes. Meeting of Women's Committee of the Sesquicentennial held at the Bellevue-Stratford Hotel, December 6, 1926 at 1:00 o'clock. Record Book VII. The Committee of 1926 Record Book Collection.

161. Ibid.

162. Brochure. Thomas Jefferson. A Resident of High Street. Strawbridge and Clothier, Philadelphia, PA. Record Book III. The Committee of 1926 Record Book Collection.





## CHAPTER SIX

1. Frazer, Elizabeth, "Our Sesquicentennial," The Saturday Evening Post 198(April 24, 1926):16-17.

2. Budd, Dorothy, "The Little Street of '76," The Woman Citizen 11(August 1926): 21.

3. Frazer, Elizabeth, "1776-1926 at the Sesquicentennial," The Saturday Evening Post 199(September 11, 1926): 50-2.

4. Newspaper clipping. "High Street, Philadelphia," The Upholsterer and Interior Decorator (\_\_\_\_\_): 109.  
Record Book VII. The Committee of 1926 Record Book Collection.

5. "Philadelphia's Colonial High Street Reproduced at the Sesqui-Centennial," Good Furniture Magazine, September 1926.  
Record Book V. The Committee of 1926 Record Book Collection.

6. Newspaper clipping. "Preservation of High Street," [Editorial, possible The Record], December 8, 1926.  
Record Book VII. The Committee of 1926 Record Book Collection.

7. Newspaper clipping. Wister, Frances A., "As One Woman Sees It," \_\_\_\_\_, [December 8, 1926]. Record Book VII. The Committee of 1926 Record Book Collection.

8. Newspaper clipping. "Now My Idea is This! Daily Talks with Thinking Philadelphians on Subjects they know Best. Mrs. George A. Dunning on High Street at the Sesquicentennial," \_\_\_\_\_, August 21, [1926]. Record Book V. The Committee of 1926 Record Book Collection.

9. Ibid.

10. High Street 1776 Statistics and Gross Receipts November 29th and 30th and Total to November 30th. Record Book i. The Committee of 1926 Record Book Collection.

11. Newspaper clipping. Thayer, Mary Dixon, "High Street Brings History to Life," \_\_\_\_\_, November 22, 1926.  
Record Book VI. The Committee of 1926 Record Book Collection.

12. Newspaper clipping. "Urge 'High Street' Exhibit Retention." [possibly Public Ledger, September 20, 1926.  
Record Book V. The Committee of 1926 Record Book Collection.

13. Newspaper clipping. Thayer, Mary Dixon, "High Street Brings History to Life," \_\_\_\_\_, November 22, 1926.  
Record Book VI. The Committee of 1926 Record Book Collection.

14. Address by Mrs. W. Freeland Kendrick at luncheon of the Women's Division of the Sesquicentennial International Exposition, December 6, 1926.



15. Ibid.

16. Minutes. Meeting of Women's Committee of the Sesquicentennial held at the Bellevue-Stratford Hotel, December 6, 1926 at 1:00 o'clock. Record Book VII. The Committee of 1926 Record Book Collection.

17. Ibid.

18. Newspaper clipping. Thayer, Mary Dixon, "High Street Brings History to Life," \_\_\_\_\_, November 22, 1926. Record Book VI. The Committee of 1926 Record Book Collection.

19. Newspaper clipping. Letter from W. N. Jennings, Wallingford, PA to The Editor of the Public Ledger, "A Permanent 'High Street'," November 16, 1926. Record Book VI. The Committee of 1926 Record Book Collection.

20. Letter from Donald M. Carter of Parker & Carter Law Office, Chicago to Mrs. J. Willis Martin, Chairman of Women's Board regarding making High Street permanent, November 26, 1926. Record Book VI. The Committee of 1926 Record Book Collection.

21. Letter from R. Brognard Okie, Bissell and Sinkler, Associated Architects to Mrs. J. Willis Martin, October 7, 1926. Record Book VI. The Committee of 1926 Record Book Collection.

22. Newspaper clipping. Lowrie, Sarah D. Lowrie, "As One Woman Sees It: High Street Cannot Endure as it now is at the Sesqui, but it has been very much worth while," \_\_\_\_\_. Record Book VI. The Committee of 1926 Record Book Collection.

23. Letter from R. Brognard Okie, Bissell and Sinkler, Associated Architects to Mrs. J. Willis Martin, October 7, 1926. Record Book VI. The Committee of 1926 Record Book Collection.

24. Newspaper clipping. "'Street of 1776' Brings only \$1,750," \_\_\_\_\_, August 9, 1927. Record Book VII. The Committee of 1926 Record Book Collection.

25. \_\_\_\_\_. "Americanism in Architecture," Building 13(January, 1933): 5.

26. "New Park Urged in Center City," Public Ledger, May 8, 1930. Clipping from Independence Hall Association Scrapbook I. Independence National Historic Park Archives.

27. "Mount Pleasant Mansion," The Beehive (A Germantown publication) p. 6 & 17. Record Book III. The Committee of



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28. Newspaper clipping. Grafly, Dorothy, "Furniture Styles of Colonial Period to Be Shown in Restoration of Mount Pleasant, Peggy Shippen's Bridal Home," \_\_\_\_\_, July 4, 1926. Record Book IV. The Committee of 1926 Record Book Collection.

29. Newspaper clipping. Lowrie, Sarah D. "As One Woman Sees It." \_\_\_\_\_, December 5, 1926. Record Book VII. The Committee of 1926 Record Book Collection.

30. Ibid.

31. Newspaper clipping. "Plan to Restore Market Street Dignity," \_\_\_\_\_. Record Book IV. The Committee of 1926 Record Book Collection.

32. Newspaper clipping. "Women Will Help 'Clean' Market Street," \_\_\_\_\_, July 27, 1926. Record Book IV. The Committee of 1926 Record Book Collection.

33. Letter from Mrs. Edward W. Biddle to Mr. A.H. Geuting, President, Market Street Business Men's Association, August 11, 1926. Record Book V. The Committee of 1926 Record Book Collection.

34. Form letter from Market Street Merchants Association regarding August 26th meeting, August 23, 1926. Record Book V. The Committee of 1926 Record Book Collection.

35. Minutes. Meeting of Women's Committee of the Sesquicentennial held at the Bellevue-Stratford Hotel, December 6, 1926 at 1:00 o'clock. Record Book VII. The Committee of 1926 Record Book Collection.

36. Letter from the Sarah D. Lowrie, Corresponding Secretary, Committee of 1926, Philadelphia to The Park Commission, February 22, 1931. Record Book IX. The Committee of 1926 Record Book Collection.

37. [Final] Report of Women's Committee of Sesqui-centennial Association to Honorable Freeland Kendrick, President, Sesqui-centennial International Exposition Association from Elizabeth Price Martin [Mrs. J. Willis Martin]. Record Book VIII. The Committee of 1926 Record Book Collection.





1. Aerial view of Sesquicentennial Site, Sesquicentennial Exposition of 1926. Aero-service photograph, Library Company of Philadelphia.



2. Aerial view of High Street exhibit, Sesquicentennial Exposition of 1926. Aero-service photograph, Library Company of Philadelphia.









3. View of High Street looking toward Town Hall. High Street exhibit, Sesquicentennial Exposition of 1926. Library Company of Philadelphia.





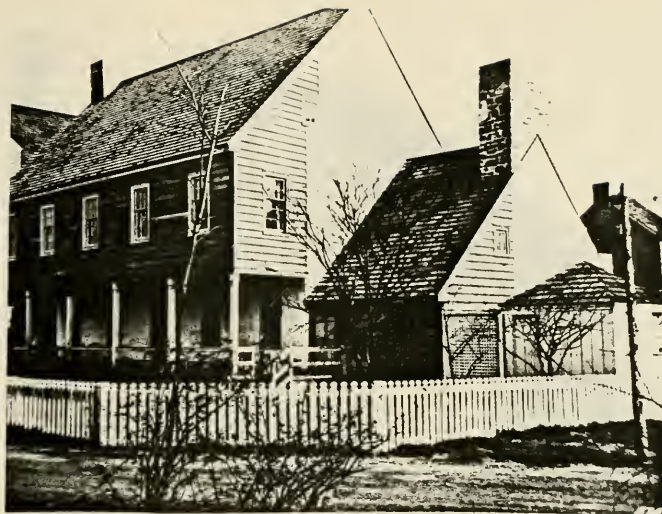
4. View of High Street looking toward the Market. High Street exhibit, Sesquicentennial Exposition of 1926. Library Company of Philadelphia.





5. Construction of High Street exhibit, Sesquicentennial Exposition of 1926. Print and Picture Department, The Free Library of Philadelphia.





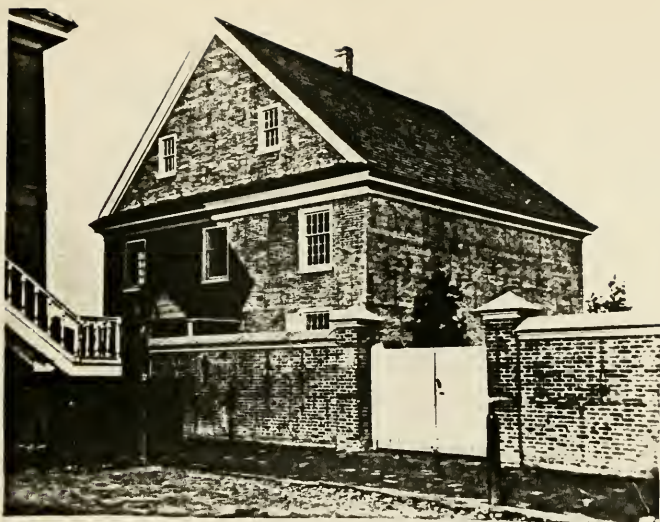
6. Indian Queen Tavern (front). High Street exhibit, Sesquicentennial Exposition of 1926. Print and Picture Department, The Free Library of Philadelphia.



7. Indian Queen Tavern restaurant (rear). High Street exhibit, Sesquicentennial Exposition of 1926. Print and Picture Department, The Free Library of Philadelphia.







8. Friends' Meeting House. High Street exhibit, Sesquicentennial Exposition of 1926. Print and Picture Department, The Free Library of Philadelphia.



9. Blacksmith Shop. High Street exhibit, Sesquicentennial Exposition of 1926. Print and Picture Department, The Free Library of Philadelphia.





10. First Brick House. High Street exhibit, Sesquicentennial Exposition of 1926. Print and Picture Department, The Free Library of Philadelphia.





11. Town Hall. High Street exhibit, Sesquicentennial Exposition of 1926. Print and Picture Department, The Free Library of Philadelphia.

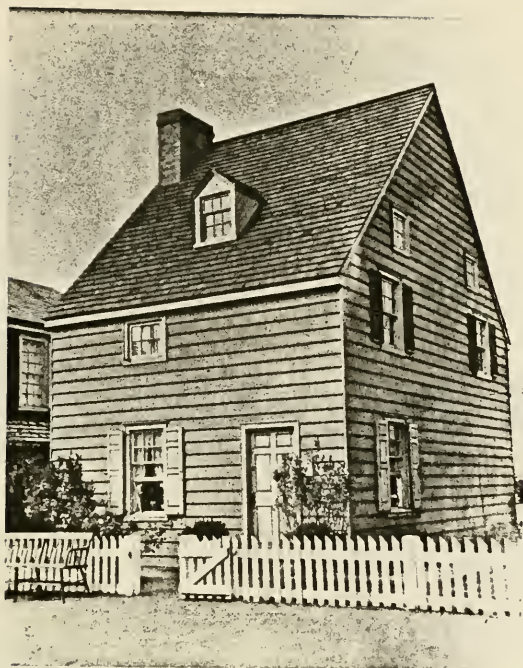




12. Franklin Print Shop. High Street exhibit, Sesqui-centennial Exposition of 1926. Print and Picture Department, The Free Library of Philadelphia.

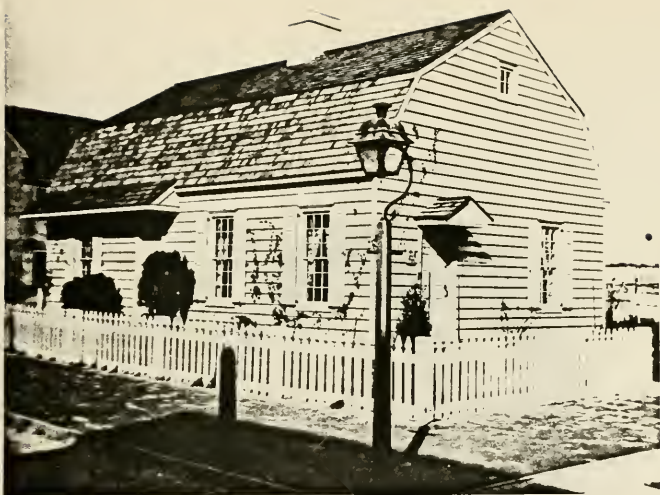






13. Little Wooden House. High Street exhibit, Sesqui-centennial Exposition of 1926. Print and Picture Department, The Free Library of Philadelphia.





14. First Infirmary. High Street exhibit, Sesquicentennial Exposition of 1926. Print and Picture Department, The Free Library of Philadelphia.



15. Log House. High Street exhibit, Sesquicentennial Exposition of 1926. Print and Picture Department, The Free Library of Philadelphia.





16. Loxley House. High Street exhibit, Sesquicentennial Exposition of 1926. Print and Picture Department, The Free Library of Philadelphia.

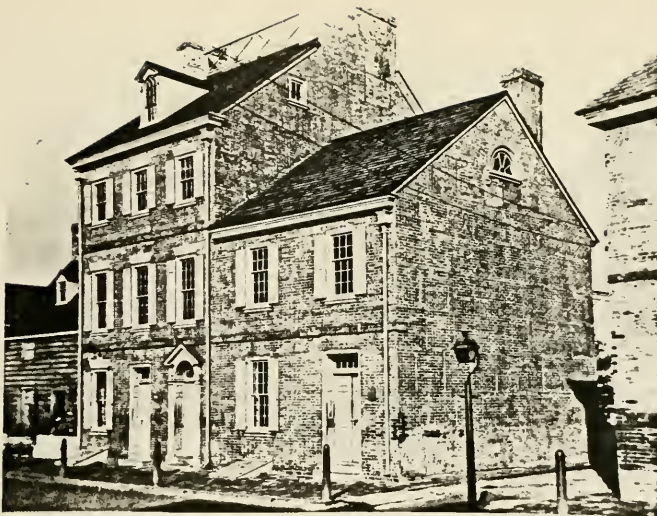




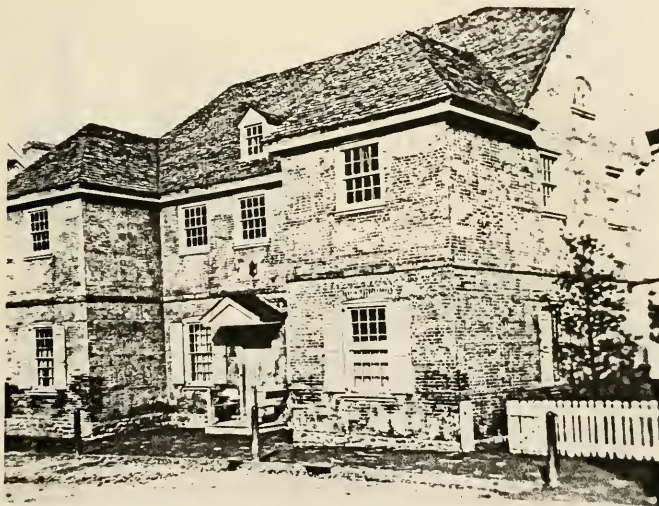
17. George Washington House. High Street exhibit, Sesqui-centennial Exposition of 1926. Print and Picture Department, The Free Library of Philadelphia.







18. Stephen Girard House and Girard Counting House. High Street exhibit, Sesquicentennial Exposition of 1926. Print and Picture Department, The Free Library of Philadelphia.



19. Slate Roof House. High Street exhibit, Sesquicentennial Exposition of 1926. Print and Picture Department, The Free Library of Philadelphia.



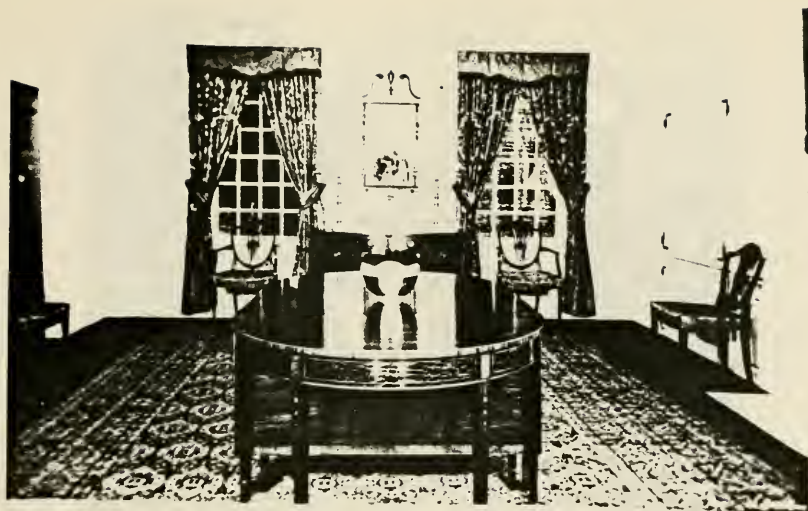


20. Jefferson House (left) and Dr. Shippen House (right). High Street exhibit, Sesquicentennial Exposition of 1926. Print and Picture Department, The Free Library of Philadelphia.



21. "Corner of garden of Dr. Shippen House." High Street exhibit, Sesquicentennial Exposition of 1926. Library Company of Philadelphia.





22. Interior view, George Washington House. High Street exhibit, Sesquicentennial Exposition of 1926. Print and Picture Department, The Free Library of Philadelphia.



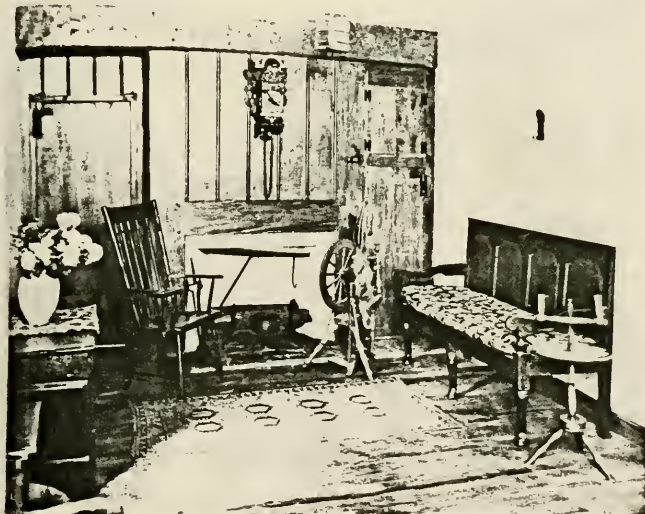
23. Interior view, George Washington House. High Street exhibit, Sesquicentennial Exposition of 1926. Print and Picture Department, The Free Library of Philadelphia.







24. Interior view, Loxley House. High Street exhibit, Sesquicentennial Exposition of 1926. Print and Picture Department, The Free Library of Philadelphia.



25. Interior view, Slate Roof House. High Street exhibit, Sesquicentennial Exposition of 1926. Print and Picture Department, The Free Library of Philadelphia.







26. Interior view, Slate Roof House. High Street exhibit, Sesquicentennial Exposition of 1926. Print and Picture Department, The Free Library of Philadelphia.



27. Interior view, Stephen Girard House. High Street exhibit, Sesquicentennial Exposition of 1926. Print and Picture Department, The Free Library of Philadelphia.





28. President Coolidge Driving through The Street, High Street exhibit, Sesquicentennial Exposition of 1926. Print and Picture Department, The Free Library of Philadelphia.



29. The Town Crier, High Street exhibit, Sesquicentennial Exposition of 1926. Print and Picture Department, The Free Library of Philadelphia.





30. Pageant on High Street, High Street exhibit, Sesquicentennial Exposition of 1926. Print and Picture Department, The Free Library of Philadelphia.



31. Enthusiastic crowd on High Street, High Street exhibit, Sesquicentennial Exposition of 1926. Print and Picture Department, The Free Library of Philadelphia.







32. Scene of High Street, Sesquicentennial Exposition of 1926. by Arrah Lee Gaul. Oil on canvas. Atwater Kent Museum.







33. Via Mizner, Palm Beach, Florida, 1988. Photograph by Jacqueline Bode.



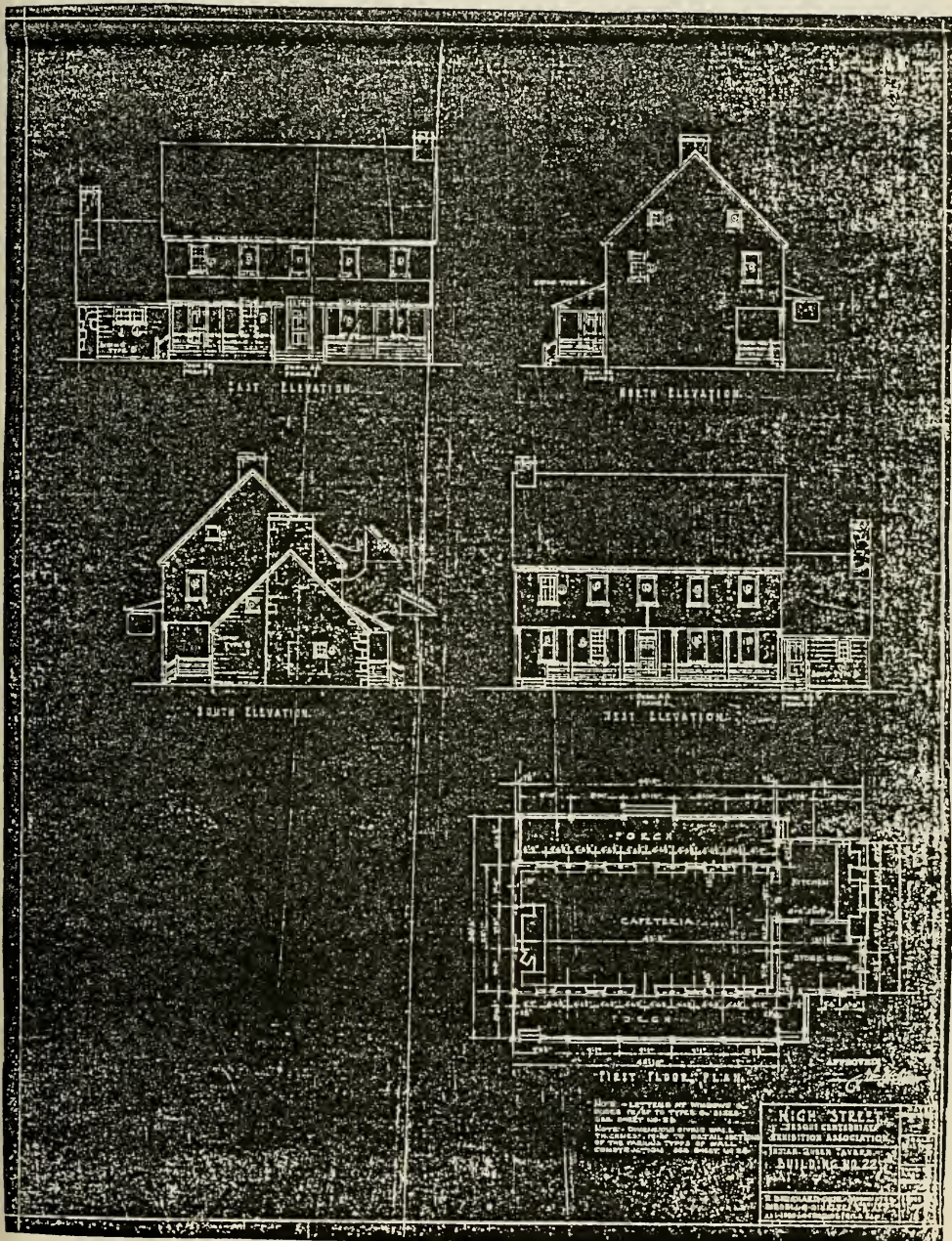


Figure 1. "Indian Queen Tavern"





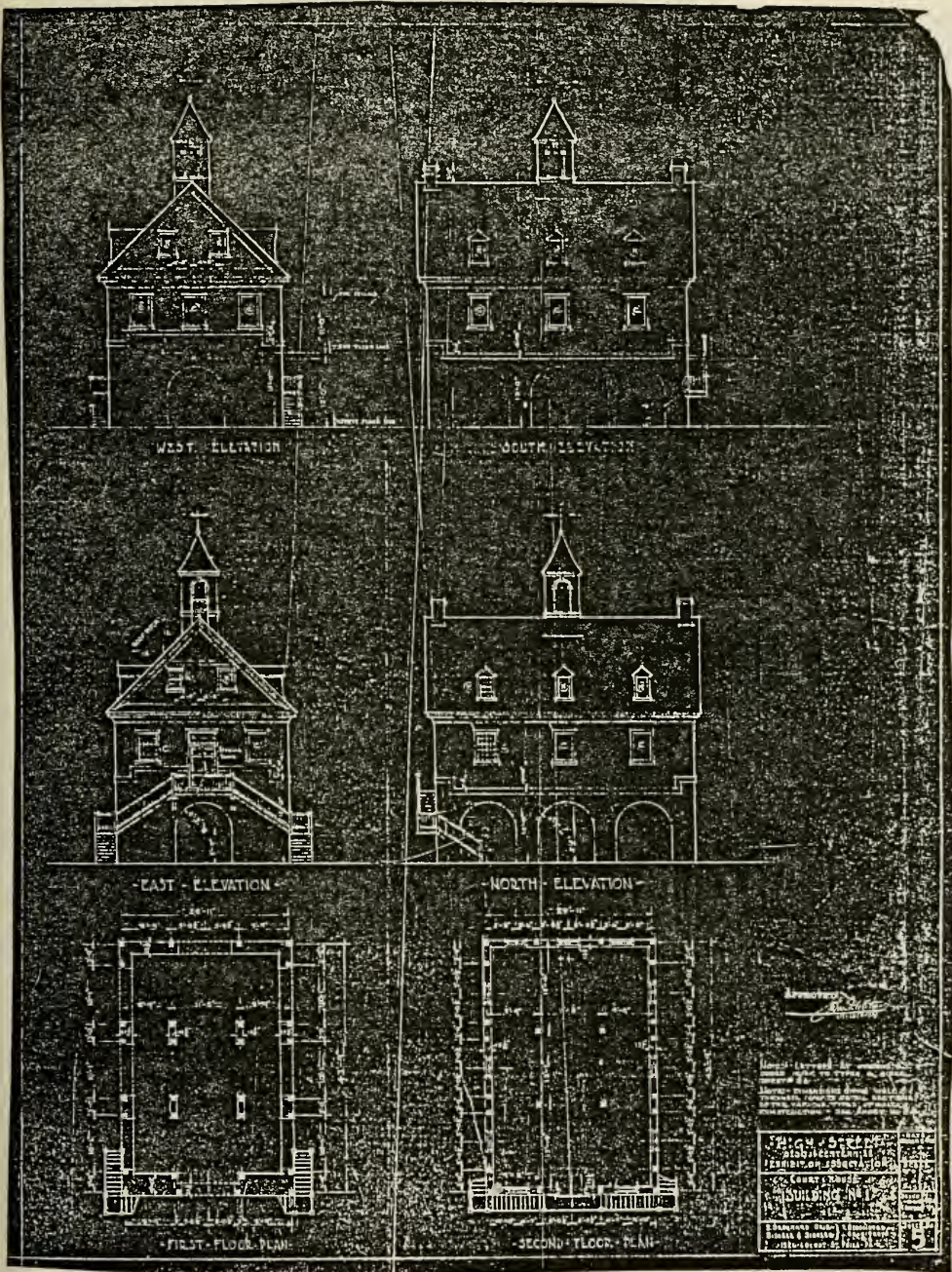


Figure 2. "Court House"





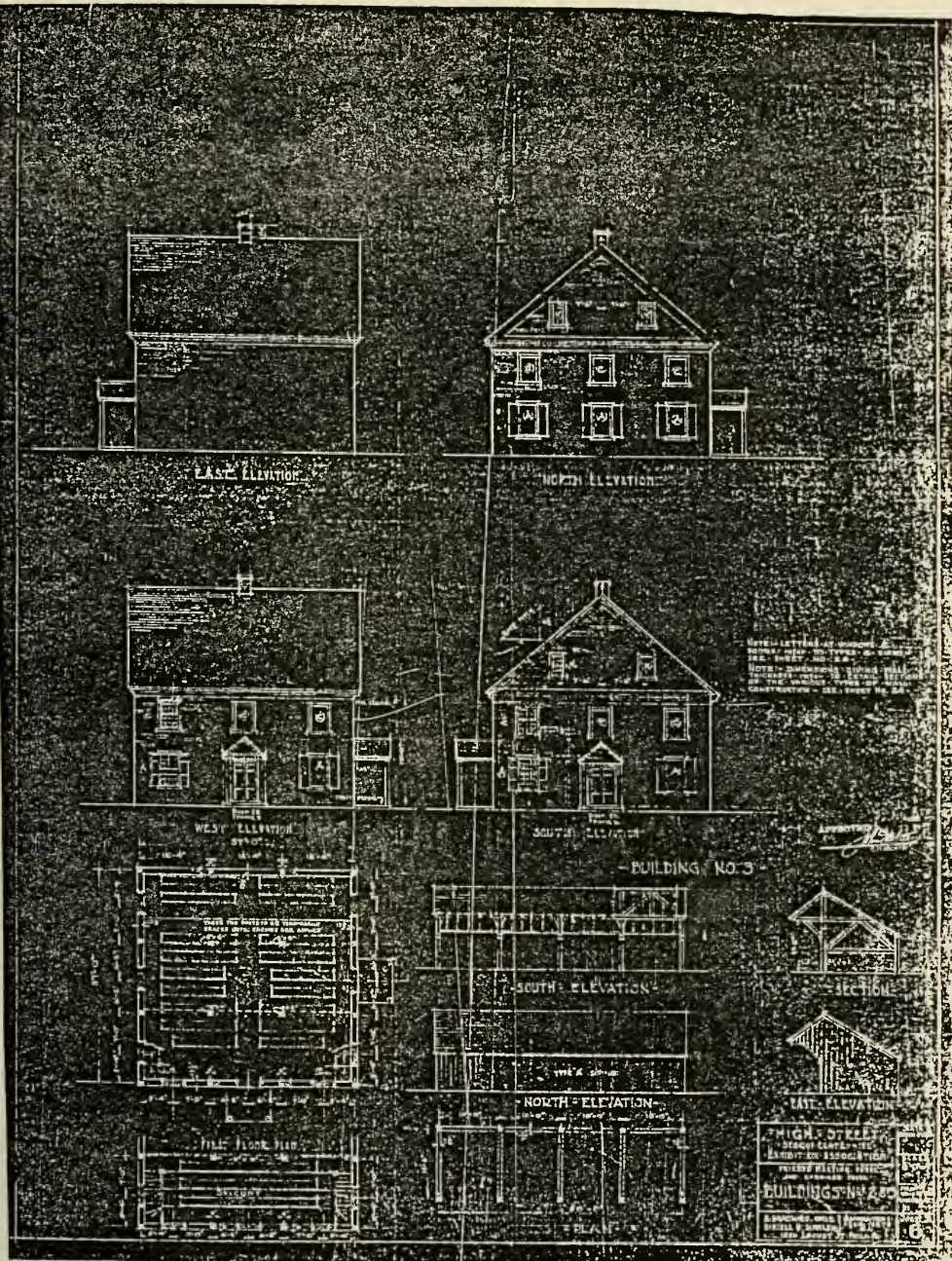


Figure 3. "Friends' Meeting House"





















































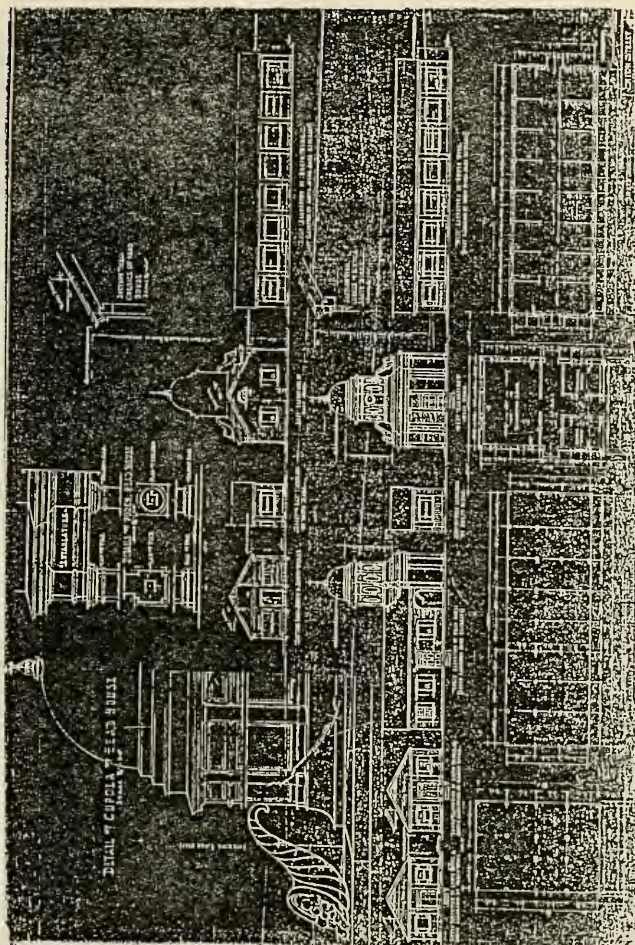


Figure 12. "The Market"





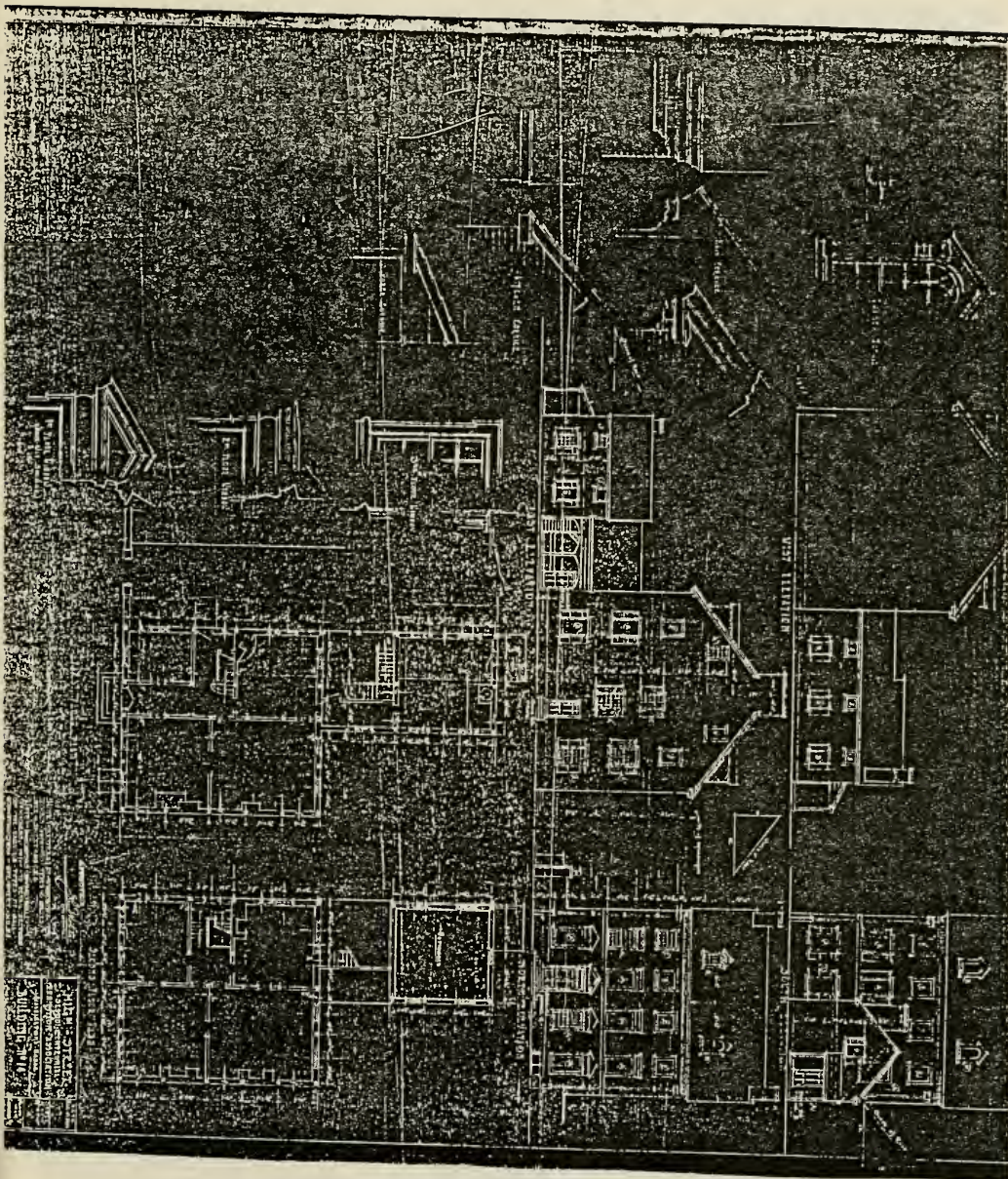


Figure 13. "Washington's House"











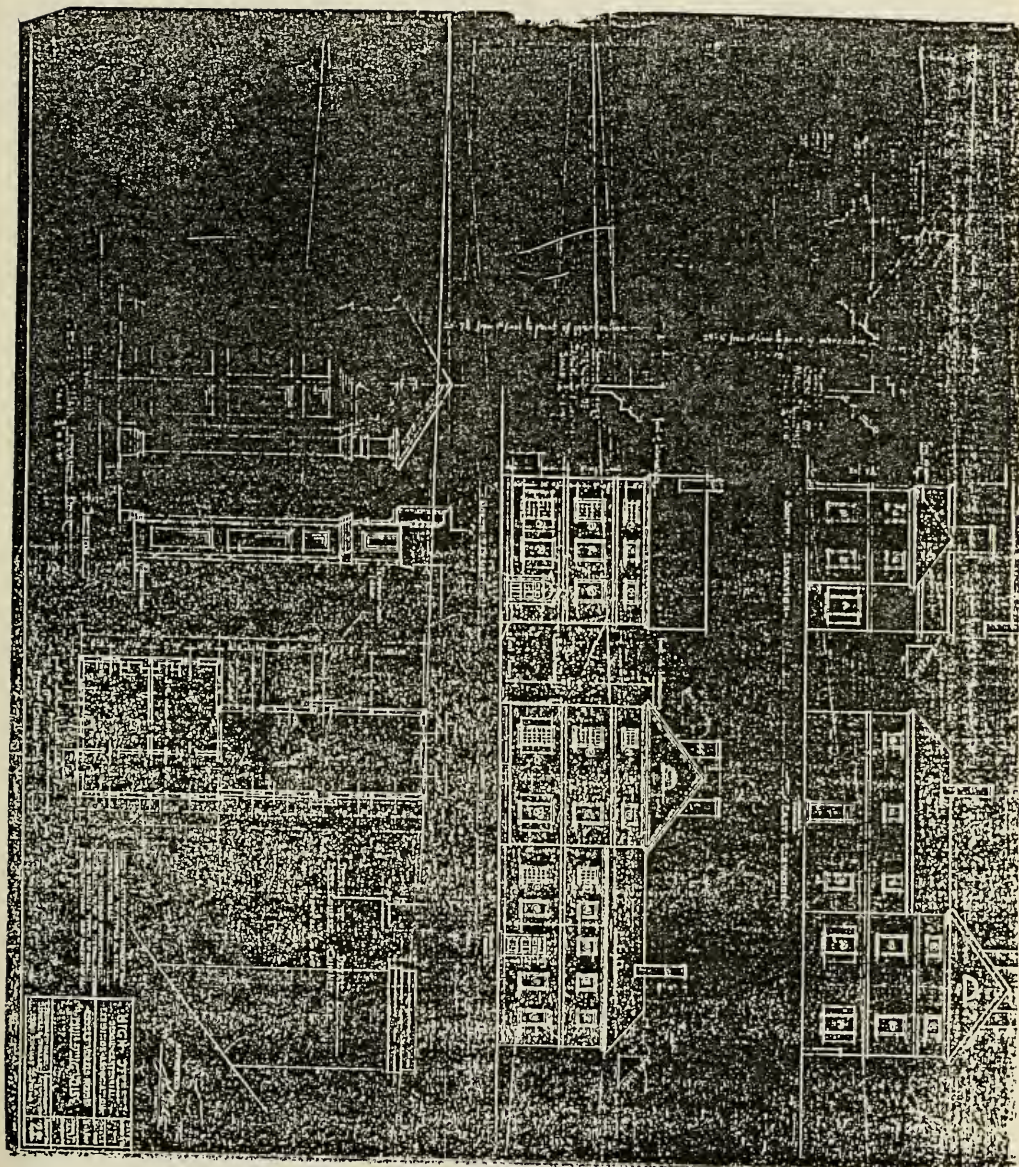


Figure 15. "Robert Morris House"











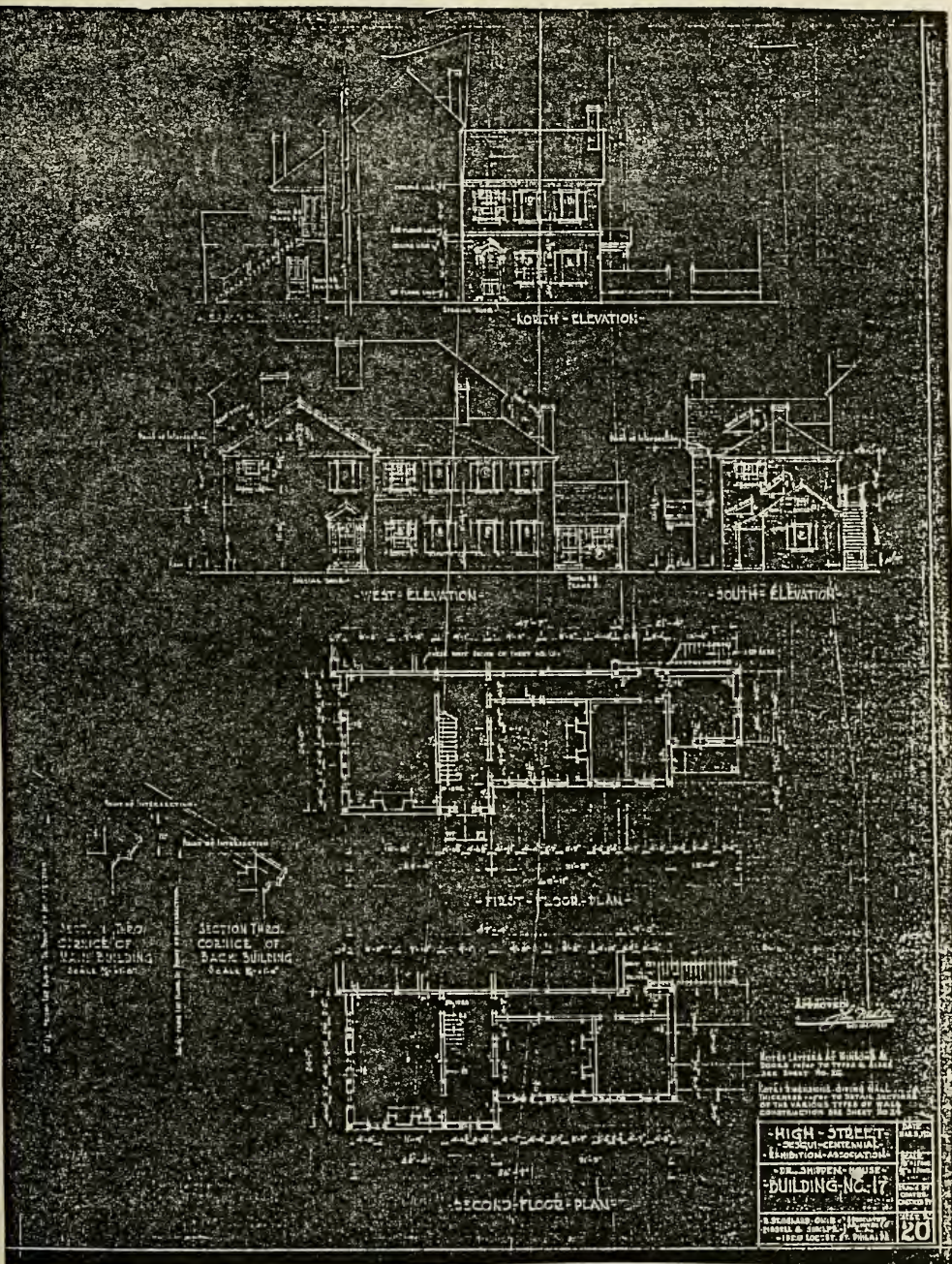


Figure 17. "Dr. Shippen House"





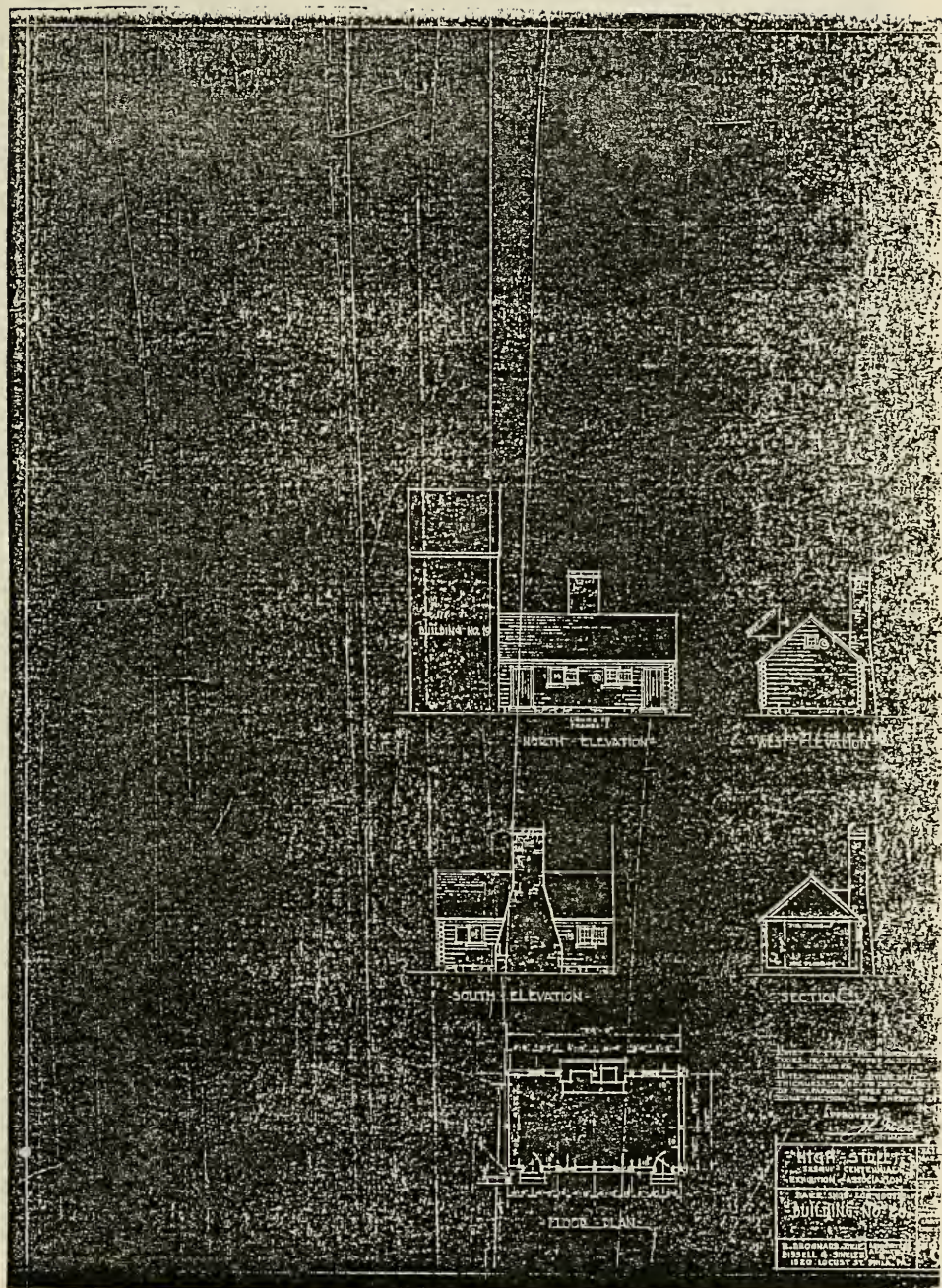


Figure 18. "Bake Shop -- Log House"





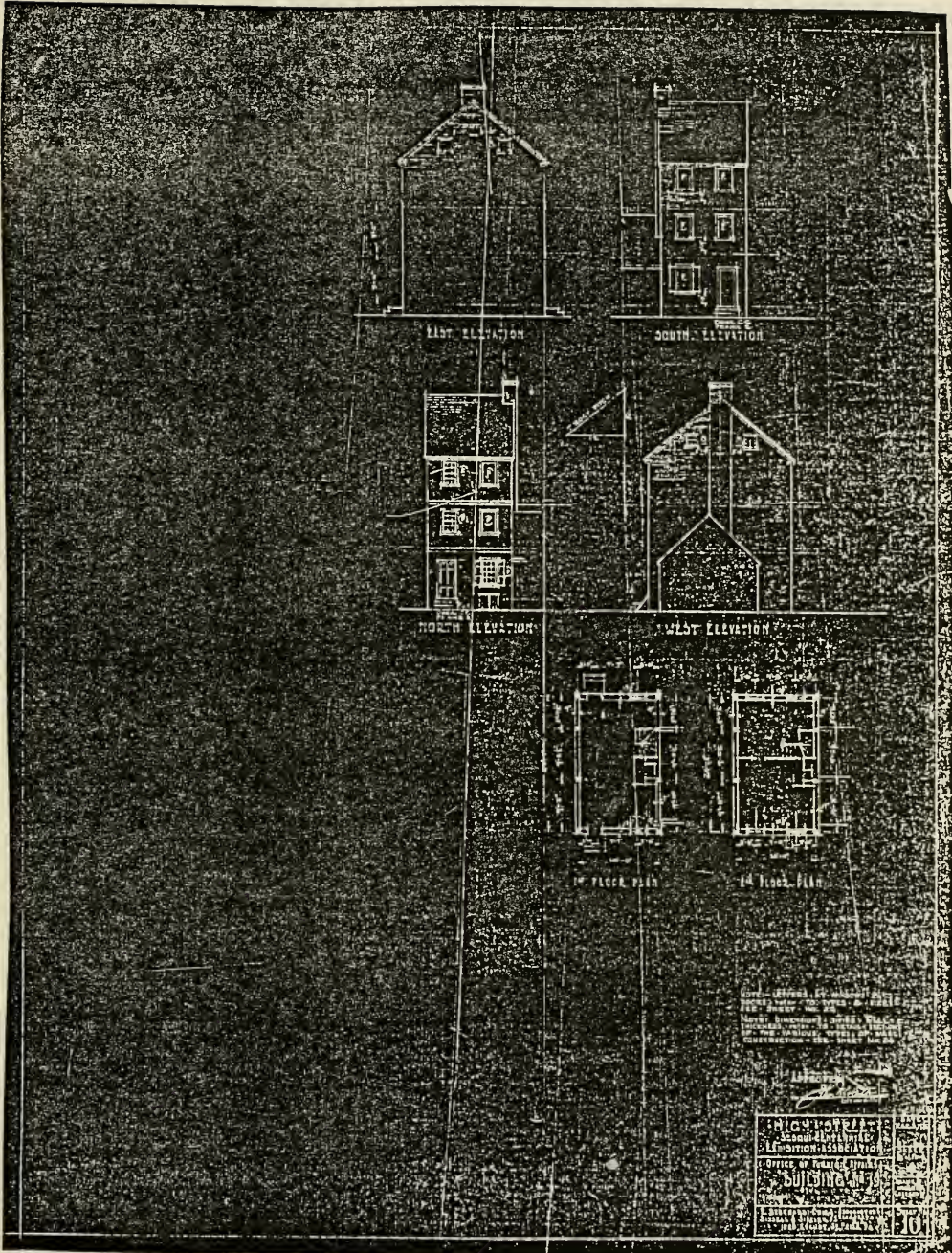


Figure 19. "Office of Foreign Affairs"











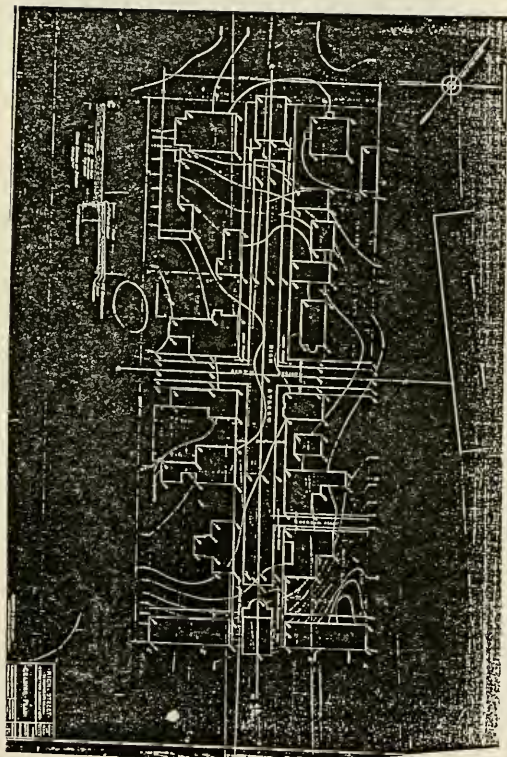


Figure 21. Grading Plan







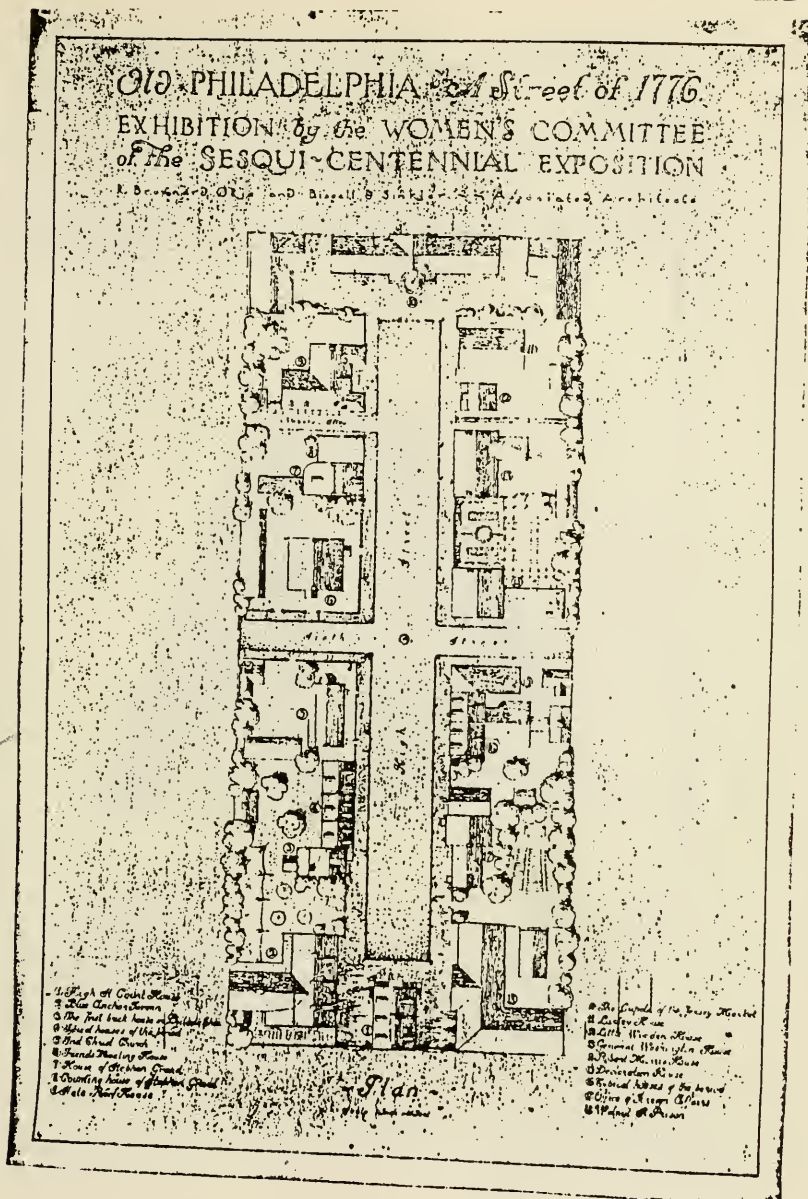


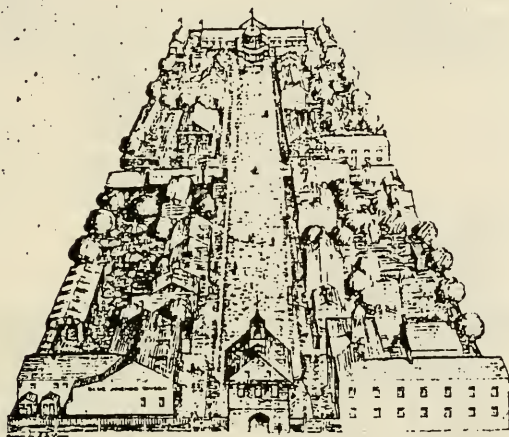
Figure 23. Architect's rendering





OLD PHILADELPHIA - A Street of 1776.  
EXHIBITION by the WOMEN'S COMMITTEE  
of the SESQUI-CENTENNIAL EXPOSITION

R. Prognor & Ukie and Dixwell & Sinkler - Associated Architects



*It is Proposed to erect full size models or miniature buildings of the following kinds as here pointed, and as located upon the accompanying plan.*

*In the foreground is shown the High Street Church House, and at the far end, the Cupola of the Jersey Market.*

*At the left, in the order named, appear the Blue Tavern, Tavern, the first brick house in Philadelphia, typical houses of the period, and the Church, Friends Meeting House, House and Meeting House of Stephen Girard, and State House.*

*At the right - Walnut Street Bridge, Office of the City, typical houses, including a Shanklin house, Declaration House, house of Robert Morris and General Mifflin, Little Wooden House, and Loxley House.*

Figure 24. Architect's rendering



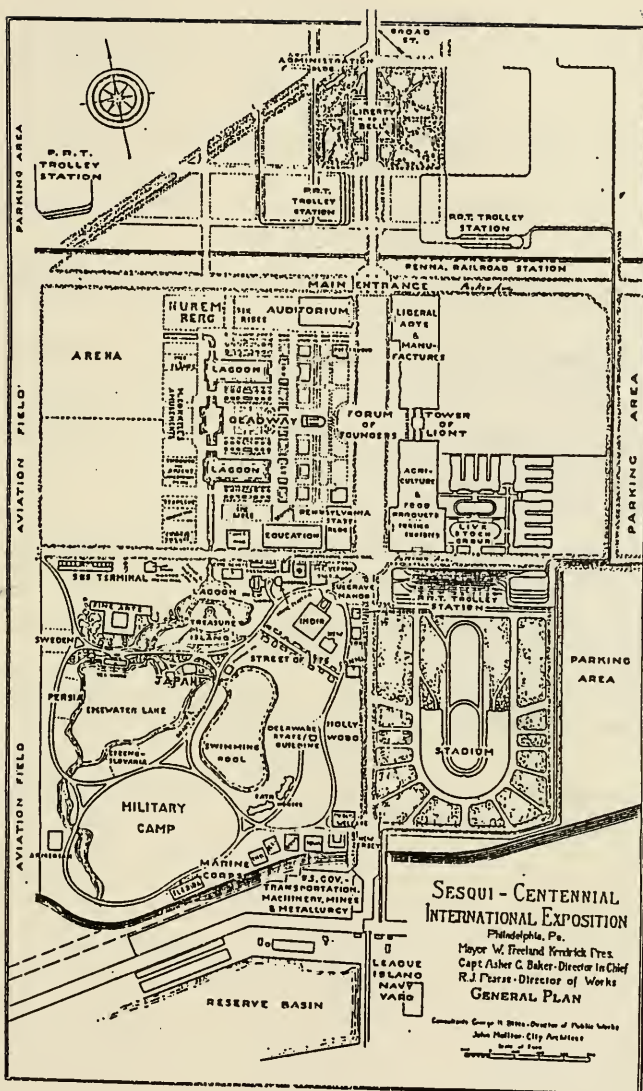


Figure 25. General Site Plan



## APPENDICES

- APPENDIX I: The Women's Committee
- APPENDIX II: The Slate Roof House: "High Street" exhibit inventory
- APPENDIX III: Market Stalls and other Concessions: List of Vendors and items for sale
- APPENDIX IV: The Washington House: "High Street" exhibit inventory
- APPENDIX V: The Robert Morris House: List of items in the "High Street" exhibit.
- APPENDIX VI: The Thomas Jefferson House: "High Street" exhibit catalogue of reproductions for sale.
- APPENDIX VII: Brochure. "Dr. Shippen House. Good Housekeeping Furnishes a House with Old-Time Charm and Modern Comforts for the Sesqui-Centennial International Exposition, 1926."
- APPENDIX VIII: The Gardens of High Street. List of participating Garden Clubs and activities.
- APPENDIX IX: Illustrations from 27th Annual Report of The City Parks Association of Philadelphia, 1925.
- APPENDIX X: Poem. "High Street at the Sesqui-Centennial Philadelphia, Pa." by J. Warren Harper, October 29, 1926.
- APPENDIX XI: The Slate Roof House: Insurance surveys, 1773 and 1785; description, 1811.



## APPENDIX I

### THE WOMEN'S COMMITTEE

The following information was taken from the Committee of 1926 Record Books Collection, Book #8 roster entitled "The Women's Committee, Sesqui-Centennial International Exposition"

Honorary Chairman	Mrs. W. Freeland Kendrick
Chairman	Mrs. J. Willis Martin
Treasurer	Mrs. Graham Dougherty
Secretary	Mrs. Wilmer Krusen
Corresponding Secretary	Mrs. J. Gardner Cassatt
Vice Chairmen	Mrs. Edwgrd W. Biddle
	Mrs. Henry L. Cassard
	Mrs. George Dallas Dixon
	Mrs. Bessie D. A. Eastman
	Mrs. John C. Groome
	Mrs. Nathaniel S. Keay
	Mrs. Arthur H. Lea
	Mrs. William E. Lingelbach
	Mrs. Geroge Horace Lorimer
	Mrs. Norman MacLeod
	Mrs. John S. Newbold
	Mrs. Henry H. Sinnamon
	Mrs. James Starr
	Mrs. Edward T. Stotesbury
	Mrs. Montrose Graham Tull
	Mrs. Kenneth B. Ward
	Mrs. Barclay Warburton

#### Chairmen of Committees:

Book List: Colonial and Revolutionary Period	Mrs. Edward W. Biddle
Clean Streets	Mrs. W. H. Magoffin
Colored Advisory	Mrs. William E. Buehler
Colored Hostess House	Mrs. S.W. Layton
Extension	Mrs. William E. Lingelbach
Educational	Dr. Laura H. Carnell
Foreign Relations	Mrs. Stanley G. Flagg, Jr.
Girl's Service	Miss Herietta Additon





Girl Scouts	Miss Julia Williamson
Germantown Historical Points	Mrs. I. Pearson Willitts
Germantown Bus Trips	Mrs. Chloe McCann
Historical	Mrs. Hampton L. Carson
Information, Historical Stations - State	Mrs. James Edgar Gibson
Independence Hall	Mrs. Joseph M. Caley
Information Booths	Mrs. J. Clifford Jones
Membership	Mrs. James Starr
Mount Pleasant House	Mrs. Harrold E. Gillingham
Music	Mrs. Frederick W. Abbott
Philadelphia Points of Interest	Mrs. Robert M. Girvin, Jr.
Police Women	Mrs. Thomas Robins
Posters	Mrs. Joseph Snellenburg
Publicity	Mrs. Grace Porter Hopkins
States	Mrs. George Horace Lorimer
Speakers Bureau	Mrs. Edward Beecher Finck
Swedish	Mrs. Henry D. Paxson
Travelers' Aid	Mrs. Owen J. Roberts
Y.W.C.A.	Mrs. George Earle, Jr.
Sale of Books	Mrs. A. Hays Clements
High Street	Organizer Miss Sarah D. Lowrie
	Tresurer Mrs. Charles Starr
	Director Mrs. Henriques S. Crawford
	Assistant Mrs. Walter Wheeler
	Book of the Street Mrs. Seymour DeWitt Ludlum

Houses of High Street

Slate Roof House

Mrs. George Lorimer, States Committee in charge



Girard Counting House  
Associated Charities in charge

Girard House  
Mrs. Stanley Flagg, Jr., Foreign Committee in charge

Little Wooden House  
Mrs. William H. Marshall, War Mothers in charge

Loxley House  
Mrs. M. Graham Hull, Federation of Women's Clubs

First Infirmary  
Miss Louise H. Snowden, National Society of 1812

Society Store House  
Mrs. John O. Miller, National League of Women Voters

Franklin Print Shop  
Public Ledger Company

Blacksmith Shop  
Miss Mabel Searle, Pennsylvania Society of New England Women

The Dame School  
Miss Jessie Gray, Philadelphia Teachers' Association

Town Hall

Indian Queen Inn and Tavern  
Mrs. Norman MacLeod, Emergency Aid of Pennsylvania

Friends' Meeting House  
Mrs. Bertram Lippincott, Society of Friends

Log House

Office of Foreign Affairs  
Mrs. Henriques Crawford, used as office by Director of The Street

Shippen House  
Mrs. Lawrence Bodine, Good Housekeeping Magazine

Jefferson House  
Miss Caroline Sinkler, Southern Committee, National Democratic Committee co-operating

Morris House  
Mrs. J. Gordon Fetterman, Headquarters of the Women's Committee

Washington House  
Mrs. Alexander Patton, Daughters of the Amercian Revolution



Little Theater in Washington Stables  
Miss Clara Woodward, Art Alliance

Market Stalls  
Mrs. Joseph Rollins, [The Junior League]

Market Head House  
Mrs. Walter C. Hancock

Gardens of High Street

Mrs. Thomas Newhall, Chairman, Garden Club of Philadelphia  
Mrs. Stacy B. Lloyd, Vice Chairman, "Weeders"  
Mrs. Chas. D. Clark, Vice Chairman, Society of Little Gardens  
Mrs. Robert H. Page, Treasurer, Four Counties Garden Club  
Mrs. James P. Winsor, Secretary, "Weeders"  
Mrs. Frank H. Moss, Secretary, "Gardeners"

Members of the Women's Committee who were also members of  
the Board of Directors of the Sesqui-Centennial International  
Exposition: Mrs. J. Willis Martin, Mrs. Arthur H. Lea, Mrs.  
Barclay Warburton, Mrs. Blanche A. Bellak.



## APPENDIX II

### THE SLATE ROOF HOUSE

The interior of the Slate Roof House, 1926, was described as follows:

#### DRAWING ROOM/BEST ROOM

Oak armchairs covered with brocaded velvet flank wide fireplace.

Queen Anne sofa in old needlework.

William and Mary High-backed side chairs.

1690 Tall Clock, walnut, in corner, works made in London, one-handed, Regency monarch carved in corners of clock face. Iron-bound money chest against one wall, inside lid has oil painting of a ship scene in "delicate colors."

#### PINE ROOM

Heavy pine beam ceilings

Window frames, massive with small drawer set in lower frame. English oak chest on one side.

Broad oak Lancashire settle on other, with deep inviting cushions.

Pine table with three Cromwellian stools in the center.

1670 Dutch clock brought to America, over the fireplace.

Cran, iron kettle, bellows, low footstool.

Study chair, belonged to William Penn, entered in Historical Society minutes as exhibited at the 1864 Sanitary Fair in Philadelphia, part of the collection in William Penn's Parlor. Loaned by Dr. A.H. deYoung.

#### FRONT ROOM

Penn grant, record of sale of 500 acres of land by William Penn in 1681 hangs over mantle with Penn's signature.

Loaned by Mr. Alfred Fleisher.

Casement curtains.

Source: The Slate Roof House in High Street. 1776 Sesqui-Centennial 1926, by Mrs. George Horace Lorimer, Chairman, States' Committee Women's Board of the Sesqui-centennial, 1926. Committee of 1926 Record Books Collection, Book #5.





### APPENDIX III

#### MARKET STALLS AND OTHER CONCESSIONS

Booth #      Official name of Concession/Nature of Concession

##### Market stalls -- North section

1. Seamen's Church Institute; ship models and souvenirs
2. Mrs. Elizabeth Cheyney; Antiques
3. Women's National Overseas Service League; Jigsaw puzzles and other work of disabled soldiers
4. PRT Information Bureau
5. Pennsylvania Branch of Shut-In Society; Toys and sundry articles, work of incurables
6. Miss S.C. Bruner; Lingerie
7. Blind Committee; articles and novelties made by the blind
8. Miss Jessie and Martha Crow; Gift Shop novelties and children's clothes
9. Philomusian Club; candles

##### Market stalls -- South section

10. Guido diVincenzo; Italian pottery and novelties
11. Mrs. W.N. Reynolds; Handiwork of Southern manufacturers
12. Ladies Auxiliary Ancient Order of Hiberians; Linens and laces
13. Mrs. Emily Bayley; Patriotic emblems
14. Semper Fidelis Philanthropic Association; Novelty goods
15. Quill Book Shop; Books, booklets, pamphlets, misc. stationery
16. Miss Amey Vernon; Children's toys
17. Emergency Aid Shop; Handiwork of prisoners
18. Hahneman Hospital Association; First Aid Kits and novelties

##### Head House

19. Temple University Women's Club; Dolls

##### Indian Queen Inn Coffee House

Source: Document dated July 8th, 1926: Accounting Department, attention of Mr. L.T. Carpenter from Mr. R.B. Hamilton, Accountant of the Women's Division High Street 1776 Concessions. (Sesquicentennial Record Group CITY ARCHIVES)



## APPENDIX IV

### THE WASHINGTON HOUSE

Decorated and furnished by The Arts and Crafts Guild. Any of the following furnishings could be ordered or purchased from the Arts and Crafts Guild. Reproductions made by leading American craftsmen.

#### HALL

Console table	Kensington Mfg. Co., NYC
Mirror	F.J. Newcomb Mfg. Co, NYC
Chairs	Kensington Mfg. Co, NYC
Furniture covering and curtains	F. Schumacher & Co., NYC
Wallpaper	Thomas Strahan, Chelsea, Mass.
Wall decorations	Original paintings by Margaretta S. Hinchman
Lighting fixture	Horn & Brannen Mfg. Co., Phila.
Prints	Loaned by Mr. John Frederick
Lewis Door cords	Oehrle Bros. Co., Philadelphia
Foot scraper and door knocker	Arthur Todhunter, NYC
Tall clock	W. & J. Sloane, NYC
Curtain material	F. Schumacher & Co., NYC

#### RECEPTION ROOM

Furniture	Shaw Furniture Co. Cambridge, Mass.
Curtains and furniture covering	F.Schumacher & Co.NYC
Antique sofa	Loaned by Miss M.S. Hinchman
Andirons* and fender	Arthur Todhunter, NYC
Pictures*	Loaned by Mr. John F. Lewis
Lighting fixtures	Georgian Lighting Shops, Phila.
Curtain trimmings	Oehrle Bros. Co., Philadelphia
Card table	Kensington Mfg. Co., NYC
Girandole	F.J. Newcomb Mfg. Co., NYC
Rug	K.K. Temoyan, Philadelphia
Glass candlesticks	Loaned by Miss Anne Hinchman
Bell Pull	Hearthside
Tea Set	Poillon Potteries
Ornaments	Liedholm, Phialdephia

\* These pictures are possibly those referred to as Peale and Stewart original portraits loaned by John Frederick Lewis, the President of the Academy of Fine Arts in the newspaper clipping, "High Street, Philadelphia." The Upholsterer and Interior Decorator. :109. Committee of 1926 Record Books Collection, Book #6.



## THE WASHINGTON HOUSE (continued)

### DINING ROOM

Furniture  
Damask for curtains, chair seats  
Andirons and fender  
Rug  
Mirror  
Silver Service and silver bowl  
Pottery  
Pictures  
Ornaments  
Candelabra, decanters, and  
antique bowl  
Bell Pull

Kensington Mfg. Co., NYC  
F. Schumacher & Co., NYC  
Arthur Todhunter, NYC  
Davis and Nahikian, Phila.  
F.J. Newcomb Mfg. Co., NYC  
A.J. Sloane, Gardner, MA  
Poillon Pottery, NYC  
Loaned by Mr. John F. Lewis  
Liedholm, Phila.

H.H. Weatherstine, Germantown  
Hearthside Looms, Germantown

### WASHINGTON'S STUDY

Furniture  
Covering for chair seats  
Franklin stove  
Venetian Blinds  
  
Curtains (exact reproduction of  
chintz used in 18th C. Phila.)  
Pewter candlesticks and  
pewter ink well  
Curtain trimmings  
Maps  
Candlestand  
Muskets, Surveying Instruments,  
Fire bucket, Engravings

Kensington Mfg. Co., NYC  
Hearthside Looms Germantown  
Arthur Todhunter, NYC  
Burlington Venetian Blind Co.,  
Burlington VT

Arthur H. Lee and Sons, NYC

Lester H. Vaughan, Taunton, MA  
Oehrle Bros. Co. Phila.  
Charles R. Gracie NYC  
Georgian Lighting Shops, Phila.

Loaned by Mr. John F. Lewis

### FIRST BEDROOM

Furniture  
Mirror  
Curtains and armchair covering  
Wallpaper  
Rugs, Bedspread  
Pewter candlesticks  
Curtain trimmings  
Candlestand  
Antique washstand  
Chairs and pewter lamps  
Canopy  
Wallpaper  
Prints  
Sampler

W. & J. Sloane, NYC  
F.J. Newcomb Mfg. Co., NYC  
Arthur H. Lee & Sons, NYC  
Thomas Strahan, Chelsea, MA  
Hearthside Looms, Germantown  
Lester Vaughan, Taunton, MA  
Oehrle Bros. Co. Phila.  
Georgian Lighting Shops, Phila.  
Loaned by Mrs. C. Shillard Smith  
H.H. Wetherstine, Germantown  
John Ash, Jr. Germantown  
Thomas Strahan, Chelsea, MA  
Loaned by Mr. John F. Lewis  
Loaned by Miss M.S. Hinchman



## THE WASHINGTON HOUSE (continued)

### BACK BEDROOM

Furniture	W. & J. Sloane, NYC
Mirror	F.J. Newcomb Mfg. Co., NYC
Curtains	A.H. Lee and Sons
Rugs and bedspread	Hearthside Looms, Germantown
Hooked rugs	South End House, Boston
Wallpaper	W.H.S. Lloyd, NYC
Mantel urns	Poillon Pottery
Pewter candlesticks	Lester Vaughan
Andirons	Arthur Todhunter, Phila.
Antique warming pan	Loaned by Mrs. L.S. Hinchman
Chair and pewter lamps	H.H. Wetherstine Germantown
Silhouettes and ornaments	Liedholm, Phila.
Antique washstand	Loaned by Miss Anne Hinchman
Candlestand	Georgian Lighting Shops, Phila.
Prints	Loaned by Mr. J.F. Lewis

### LARGE RECEPTION ROOM

Furniture	W. & J. Sloane, NYC
Lighting Fixtures	Georgian Lighting Shops, Phila.
Andirons and fender	Arthur Todhunter, Phila.
Pictures	Loaned by Mr. John F. Lewis
Ornaments	Liedholm, Phila.
Ornamental mirror	H.H. Wetherstine, Germantown

Source: The Washington House Presidential Mansion, 1790-1797. Brochure for the Sesqui-Centennial Philadelphia 1926.





## APPENIDIX V

### THE ROBERT MORRIS HOUSE

Decorated by Charles C. Purdy.

Commode, property of Robert Morris, loaned by Mr. Charles Custis Harrison.

Four Cane Seat Side Chairs, property of Robert Morris, loaned by Mr. Charles Custis Harrison.

Pastel of Robert Morris, loaned by Mr. Albert Rosenthal.

Engraving of the Philadelphia Waterworks, loaned by Mrs. J. Joseph Stratton.

Sampler, loaned by Mr. Howard McCalley.

Hooked Rug, courtesy of B. Altman & Co., New York City.

The following loaned by Mr. Purdy:

Chippendale Chair

French Sofa (c.1765)

Early American Footstools in old Needlework

Bookcase

Chintz Wing Chair

Mirror

Sheraton Table with old Chintz Top

Crystal Chandeliers

Pewter Candlesticks

Tall Mahogany Candlesticks

Pair of Perfume Bottles

White Sugar Bowl

Chelsea Figures

Silhouette

Curtains of old Chintz "of the period"

"The Hall Paper, the original of which was undoubtedly the work of one of our own early hand painters, was hung in the Colonel Pope House in Farmington, Conn."

The Wall Paper was also a copy of an Early American paper.

Source: Inventory printed on letterhead: "The Robert Morris House decorated by Charles C. Purdy." Charles C. Purdy, Interior Decorator. November 10, 1926.



## APPENDIX VI

### THE THOMAS JEFFERSON HOUSE

Decorated by Strawbridge and Clothier, Philadelphia. Researched by William J. Anderson of the interior decorating department. The reproductions displayed on High Street were also found and ordered at "The Jefferson Room" on the furniture sales floor of the Department Store.

The following information on reproduction pieces was taken from the 1926 brochure produced for the house:

Heppelwhite Chair. Original in home of Colonel Hollins N. Randolph, Atlanta, great great grandson of Jefferson. Reproduced in mahogany for "present-day homes."  
In muslin - \$44.00, Covered with horsehair fabric - \$48.00.

Set of three: Chair, table and leg rest. Original from the home of the late Judge Duke of Charlottesville, Va., left to him by a friend, Miss Carrie Randolph, great granddaughter of Jefferson. "Shows inventive genius" for the seat revolves, as does the top of the card table. The shelf of the table moves in and out.  
Chair in muslin - \$195, tapestry covered - \$219.00;  
Table - \$76.00; Leg rest in muslin - \$46.50, tapestry covered - \$65.00.

Secretary with writing desk. From the study at Monticello and described as "above average in gracefulness or proportions and beauty of wood."  
Replica in mahogany - \$350.00

Chippendale Chair. Probably a dining room chair at Monticello but would "work" as writing desk or bedroom table chair.  
In muslin - \$25.00, covered in frieze mohair - \$28.00

Chippendale Sofa. Original in Philadelphia Room at the Metropolitan Museum of Art, New York City. Mahogany.  
In muslin - \$180.00, in Damask - \$400.00

High Back Leather Chair. Used when Thomas Jefferson was Vice President in Philadelphia. The Back is five feet from the ground. Original is the property of the University of Virginia, but is in Monticello.  
In muslin - \$244, in leather - \$300

Small Table. Replica of one in the Library at Monticello, in the bedroom on High Street.  
An exact reproduction in mahogany - \$56.00

Empire Chair. "...[H]andsomely upholstered and it harmonizes well with furniture of Sheraton or Chippendale design."



Said to have been at Monticello after Jefferson returned from France. Its "grace and beauty can now be brought to your home."

In muslin - \$40.00, with brocade covering - \$51.00

High Back Chair. "A most comfortable chair for the living room -- particularly the room wherein colorful draperies are desired." Covered with a "toile de jouy" fabric with printed designs of Monticello and life at Monticello.

In muslin - \$116.00, with print covering - \$125.00

Drop Leaf Table. Made for Jefferson's secretary believed to be ball and claw foot.

Mahogany - \$56.00

Chair. Original in the Philosophical Society. Tradition said he wrote the Declaration of Independence on it.

Windsor type, revolves on its base.

Mahogany - \$48.00

Card Table. Reproduced from similar one in Monticello entrance hall. Sheraton design, mahogany.

Mahogany - \$88.00

Source: Thomas Jefferson. A Resident of High Street.

Brochure by Strawbridge and Clothier, Philadelphia, PA.  
Committee of 1926 Record Books Collection, Book #3.



THE following service publications issued by various departments of *Good Housekeeping* have been prepared after years of the wildest experience and represent the research of experts.

# GOOD HOUSEKEEPING INSTITUTE

*Good Housekeeping Institute* is a pioneer in the testing of equipment and the setting of standards. So that you may be sure that the prices and recommendations are contained in the following helpful bulletins. Each treats its topic authoritatively and many include lists of approved devices and equipment pertaining to any subject as:

- 11 Selecting and Installing an Oil Burner..... 25c
- 11 Sinks and Sinks Draining..... 25c
- 11 Vegetable Main Drain..... 25c
- 11 Household Driveway and Approved..... 25c
- 11 Cleaning Equipment and Methods..... 25c
- 11 Boilers in Variety..... 25c
- 11 Cooking by Temperature..... 25c
- 11 Cans and Containers..... 25c
- 11 Cakes..... 25c
- 11 Jellies, Jams and Pickles..... 25c
- 11 Pickles..... 25c
- 11 House Wiring and Lighting for Service..... 25c
- 11 Laundry Equipment and Methods..... 25c
- 11 Laundry Equipment..... 25c
- 11 The Art of Electricity for the Housekeeper..... 25c
- 11 Kitchen Planned for Convenience..... 25c
- 11 Birk's Cakes Primer Lessons, Series I..... 25c
- 11 The Mash..... 25c
- 11 Daily Diet..... 25c
- 11 Daily Diet Diary—4 copies for..... 25c
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- 11 Official Bulletin and Index..... \$1.00

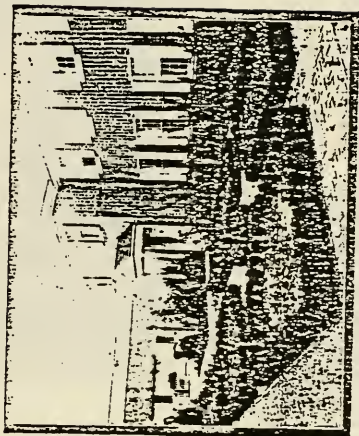
In the September issue of *Good Housekeeping* both the Studio and the Institute have comprehensive articles on the Dr. Shippin House, showing various views of each room. With the publication of these articles, a profusely illustrated 12 page folio (the size of the magazine), on Dr. Shippin's House including the service rooms, can be had by writing to *Good Housekeeping Bulletin Service*—Price 25c.

## ADDRESS

## GOOD HOUSEKEEPING

117 West 40th Street, New York City

# DR. SHIPPIN'S HOUSE



## GOOD HOUSEKEEPING

*Furnishes a House with Old-Time Charm  
and Modern Comforts*  
for the

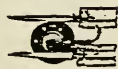
SESQUI-CENTENNIAL INTERNATIONAL EXPOSITION

PHILADELPHIA, PENNSYLVANIA

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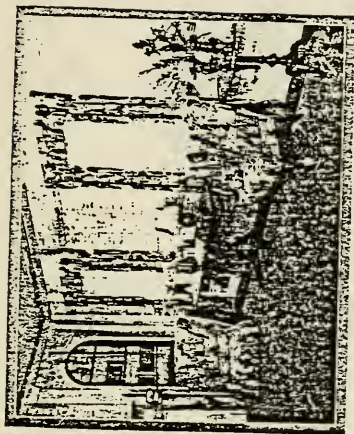


## FOREWORD

### DR. SHIPPEN'S HOUSE

IN Revolutionary days the name of Dr. Shippen was one to conjure with, for he was a noted Philadelphia doctor and the first one in the city to hold classes and give instruction in medicine and the latest methods of surgery. There were two notable Shippen Houses in Philadelphia at that time, the "Great House" on Arch Street in which the senior Dr. Shippen lived, and the smaller house on High Street which served the younger doctor for his classes in anatomy, as well as for a dwelling. In early days it was customary for professional men to have their offices under the same roof as their home, and the idea prevails to this day in many instances in the city of Philadelphia. It is the smaller house in which the young doctor lived and had his classes that served as a model for the present house. This brick house, set close to the street with the garden at the side, is typical of the 18th century, for by the next century town lots had become more valuable and could not be given up to gardens which were then regarded to space behind the house.

This house, on the present High Street, which is called Dr. Shippen's House, is modeled after the original, and the exterior presents the same appearance it did in 1776, and but slight changes have been made in the interior to adapt it to the needs of modern living. The door which opens directly from the street was in former days the entrance to the doctor's office, the main entrance to the house being at the side through the garden, even as it is today. These offices we have made into the living room. What was probably a sitting-room is now the dining-room, and the former dining room is now the kitchen. But the proportions and the spirit of the old house, both inside and outside, have been preserved; inside, the paneling, reproductions of old wallpaper, old brass and hand-wrought iron hardware; and outside, the dull red brick, white shutters at the windows, the lovely garden which you enter from the brick walk and cobbled street.



## GOOD HOUSEKEEPING STUDIO

HELEN KOUES, Director

Consultant Architect

HENRY IVES COBB, Jr.

Assistant Decorators

ETHEL LEWIS AND JESSIE MARTIN

WHEN Good Housekeeping Studio was asked to decorate and furnish the Dr. Shippen house, it appealed to us at once as a house which should show the charm of Colonial times with the added comforts and necessities of modern living. And, with this fundamental idea, it has been completed. We hope that it offers you many suggestions, for it shows how a really old house may be made livable and modernly comfortable. It also shows how a brand new house might be built and yet preserve the old charm. To be of still further help to our friends and readers, we have put into it things which are procurable today, so that one item, one room, or

the house as a whole can be duplicated in other sections of the country if any one so desires. The wallpapers and chintzes are modern copies of old ones. The pine paneling in the dining room is the reproduction of many a paneled room of the period, while the birch paneling used in the living room, has the effect of the old attained in a modern way. In many cases it would add materially to the charm if certain pieces of the furniture were really old and had the delightful finish which only time and much hand-rubbing can give. But, as a whole, the newness of the furnishings does not detract. It is possible to acquire the wall finishes, the rugs, the

There



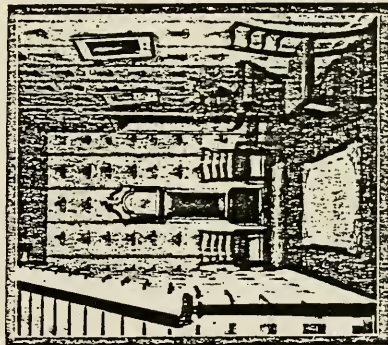
furniture, the textiles, the silver, glass, the china, and so on throughout the house, for they are all products of modern manufacturers who have cooperated with us to complete this house, and whose names we clearly state.

#### THE LIVING-ROOM

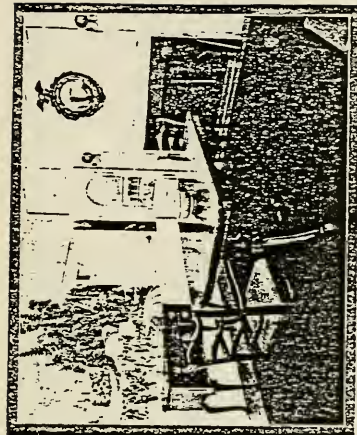
The paneling in this room is of birch veneer instead of being of solid wood, with the joinings concealed by mouldings. The gay-colored Vauxhall print is in the spirit of the 18th century, as are the pedestal table and the Chippendale "pie crust" top table. The plain rug is distinctly modern, but gives to the floor a soft tone that is interesting in color and allows it to keep its place as part of the background. The wing and barrel chairs are what Dr. Shippen could have had, and they have

been grouped about the fireplace just as he might have arranged them one hundred and fifty years ago. The high secretary desk, Sheraton in feeling, is probably similar in type to the one the doctor used for his papers and books. In place of oil lamps and caustic sticks, we find similar fixtures electrified, and so are reminiscent of Colonial days.

Cooperating with us in furnishing this room are the following: the walls are paneled by the Birch Association; portrait, Ehrlich Galleries; furniture, Elgin A. Simonds Co.; Century Furniture Co.; Robert W. Irwin Co.; curtains, Vauxhall china by J. H. Thorpe & Co., Inc.; glass curtains, Stratton Lace Co.; rug, Bigelow-Hartford Carpet Co.; Colonial hardware and fireplace fittings, Arthur Todhunter; drapery hardware, Kirsch Mfg. Co.; lighting fixtures and lamps, Cassidy Co.



Four



Inc.; bridge lamps, W. Irving Forge, Inc.; lamp shades, Eva B. Kempshall; window shades, Columbia Mills, Inc.; accessories, Benello Bros., Inc.; Struben Division of the Corning Glass Works, Ovington's, Pillow Shop, Maylew Shop.

#### THE HALL

The hall, which stands as it did in the original house, has a lovely stairway with mahogany hand-rail and stair-treads contrasting with the painted risers and spindles. The wallpaper, a copy of an old pattern, has a mellow background that defies description for it is neither buff nor grey, but a combination of the two that is warm and pleasing. The fine prints and a grandfather clock are quite correct and add to the definite Colonial quality of this hall.

In the hall, the stair rail and treads are by the Mahogany Association; wallpaper, Thomas Strahan Co.; painting and Duco finish on stairway, by E. I.

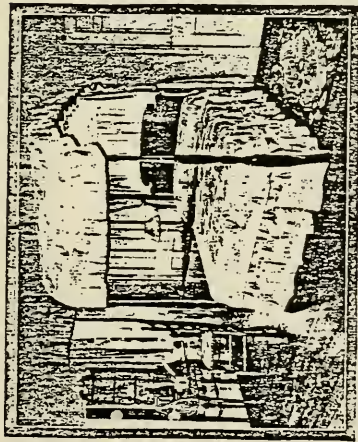
duPont de Nemours & Co., Inc.; furniture, Baker & Co.; glass curtains, Stratton Lace Co.; clock, Colonial Mfg. Co.; lantern, Cassidy Co., Inc.; Colonial hardware, Arthur Todhunter; pictures, Robertson and Desclamps; pewter, Ovington's.

#### THE DINING-ROOM

The dining room looks as though it might have been lifted bodily from some old house of mid 18th century, but, like the rest of our house, it is modern. One side of the room is paneled with pine and painted white, while the other walls have a landscape paper called "Scenic America," a lovely white painted dado. The walnut furniture, corner cupboard, double pedestal table and low-boy, though not pure copies, show the spirit and influence of Duncan Phyfe, while the chairs show a Chippendale feeling. With the gay figured paper, plain golden sunfast curtains are used,

Five





and sconces which might hold candles or electric bulbs.

The built-in closet with the carved shell top is filled with the carved and other china with quaint sprigged pattern, and ruby glass which might indeed be heirlooms. The silver service may be modern, but it has all the charm and quaintness of one that might have been brought from England by the Shippin family many generations ago.

In the Dining Room, the wood paneling is by the Arkansas Soft Pine floor; wallpaper, A. L. Diamond & Co.; woodwork painted by E. I. duPont de Nemours & Co., Inc.; furniture, Baker & Co.; curtains, Orinoka Mills; rug, M. J. Whittall Associates; lighting fixtures, G. F. Walker; fireplace fittings, Edwin A. Jackson & Co., Inc.; Colonial hardware, Arthur T. Tolman; drapery hardware, Kirsh Mfg. Co.; mirror, Friedman Bros.; window shades, Columbia Mills, Inc.; silver, Interna-

54

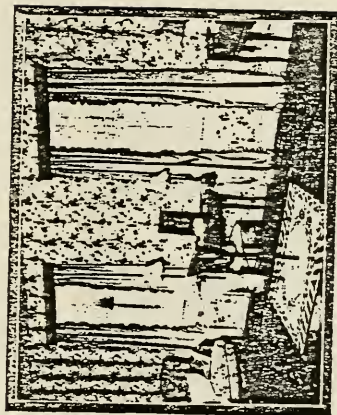
in pattern, depicting early American scenes; the landing of the Pilgrims, the early log-house, and so on. But it is essentially modern in that it is surfaced. The glass curtains of dotted muslin are trimmed with half fringe in the manner of 1776. The ladder-back chairs with rush-seats, and the Windsor chairs are good copies. With the revived interest in hooked rugs, it is now possible to have just as lovely ones as our great-grandmothers made for the house of 1776. The main part of the floor is uncovered. In this room, as throughout the house, the floors are anned a dark walnut, then shellacked and waxed.

In the Main Bedroom the walls and woodwork are painted by E. I. duPont de Nemours & Co., Inc.; furniture, Chasak Furniture Co., Foote Reynolds Co., Harard & Simonds Co., Inc., Nichols & Stone Co., Pero Chair Works, Hastings Table Co., Aero Chair Furniture Co., Harris Interior Arts, Inc., Mayhew Shop, Seth Thomas Clock Co.; bedding, Grand Rapids Bedding Co.; textiles,

Amory, Browne & Co., S. M. Hewer & Co., H. B. Lehman, Connor Co., Inc., Filbridge & Snyder, Consolidated Tinting Co., Inc.; rugs, Hill, Gerhard Co.; metal, fireplace fittings, and Colonial hardware, Arthur T. Tolman; drapery, H. L. Judd Co., Inc.; portraits, Ehrich Galleries; samplers, Jane White Lonsdale; window shades, Breulin by Charles W. Brennan Co.; lighting fixtures, Janes R. Marsh; lamps and shades, Mayhew Shop, Iva B. Kempshall; silver, Gerhard Co.; Wamsatta sheets; Kenwood blankets; accessories, Benello Bros., Steuben Glass, Pillow Shop, James McCutcheon & Co., A. F. Megill, Wm. S. Pritchard Corp., Period Art Shoppe.

#### THE GUEST ROOM

For the center bedroom with gay chintz wallpaper we have used French Provincial furniture. Although quite different in style and design it is quite as informal in character as the maple furniture in the front bedroom. It is



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lows, Grand Maison de Blanc, Pillow Shop; accessories, Alvin Silver Co., Steuben Glass.

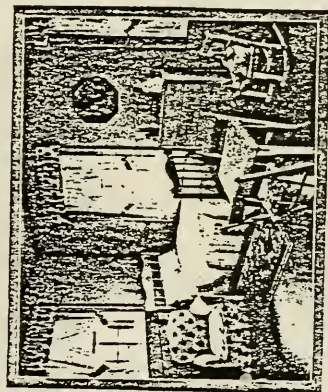
#### THE NURSERY

We have turned one of the bedrooms into a nursery and play-room for two children. It is extremely practical. The walls are covered with light blue washable material, and at about the height of the children's eyes, is placed a frieze of animal cutouts of this same material. These are cream color. The floor is entirely covered by linoleum with here and there a washable nursery rug. A simple little cretonne is used at the windows with glass curtains tied back to let in a maximum of sunlight. The light pink furniture is in pleasing contrast to this background. The simplicity of this nursery would make it suitable for almost any type of home. In the Nursery the walls are covered with Sanitex by the Standard Textile Products Co.; woodwork painted by E. I. du Pont de Nemours & Co. Inc.; furniture,

Urbana Furniture Mfg. Co., Ypsilanti Bed Furniture Co., Skidmore Co. Inc.; curtains, F. A. Foster & Co.; linoleum, Geo. W. Blanton Co.; rugs, Alexander Morton & Co.; lighting fixtures, Lightoller Co.; Colonial hardware, Arthur Toolhunter; drapery hardware, H. L. Judd Co. Inc.; pictures, Robertson & Deschamps, Edward Gross Co.; screen and waste basket, Clintz and Box Shop; window shades, Stewart Hardware Co.; lamps and shades, Naylor Shop, The Dog Out, Iva D. Kemphall; Peppercell sheets; Esmont blankets; Stevens spread; accessories, Stern Bros., The Dog Out.

#### THE BATHROOMS

The bathroom above adjoins the nursery, while the one below is at the other end of the hall. In the children's bath, the metal tiling which extends more than half way up the wall, and the linoleum covered floor, are modern innovations, as of course, are the plumbing fixtures in both bathrooms. Bright colors make both bathrooms most picturesque. In the nursery bathroom a cream wallpaper with little bunches of gay flowers is used, and the tiling is painted cream color. A lovely

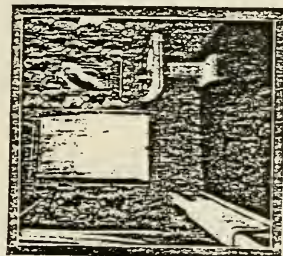
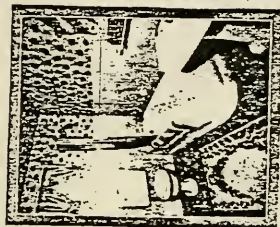


Eight

wallpaper called the "Morning Glory" is used in the other bathroom and the wood-work is light lavender. These wallpapers are treated with glue size and vanish so that they are practically impervious to steam and water.

In the *Nursery Bathroom* the wallpaper is by Thomas Strahan Co.; wall and woodwork Duco finish, by E. I. du Pont de Nemours & Co. Inc.; plumbing fixtures, Standard Sanitary Mfg. Co.; rug, James M. Shoemaker Co. Inc.; mirror, Kier & Haas; lighting fixtures, Cassidy Co. Inc.; window shades, Tontine; shower curtain, I. B. Kleiner Roller Co.; accessories, Martex towels; Ovington's, Yardley & Co. Ltd., Scott Paper Co.

In the *Nursery Bathroom* the wall paper is by E. R. Halfclinger; woodwork, Duco by E. I. du Pont de Nemours & Co. Inc.; metal tiling, Berger Mfg. Co.; plumbing fixtures, Koller Co.; linoleum floor, Geo. W. Blanton Co.; curtains, Alexander Morton & Co.; shower curtain, I. B. Kleiner Roller Co.; lighting fixtures, Cassidy Co. Inc.; mirror, Alexander J. Beggs Co.; window shades, Tontine; accessories, Cannon towels, Ovington's, Yardley & Co., Scott Paper Co.







# The Transformed Kitchen and Laundry

Equipped by Good Housekeeping Institute

KATHARINE A. FISHER, Director

Arranged by

Dorothy B. Marsh and Helen M. Watson

**C**OULD the mistress of the Shippin her house on High Street, would she approve of the transformation the present century has wrought in her service room? When the Institute undertook the equipping of these rooms, it was with the thought of assembling in convenient workdays the appliances that modern industry has made available to the homemaker today, as compared with the complete lack of these a century and a half ago. We wish it had been possible to reproduce the original

kitchen as well, so that the changes the years have brought might be vividly shown to our visitors.

In this twentieth century setting there is much that would completely mystify the mistress of 1776. For there was no hint then of all those magic devices which we now take as a matter of course. We are sure the new workshops are not as picturesque. The large old fireplace with its fittings reflecting the glow of the firelight, is a memory. Pots and kettles and high on legs in those days, and there were fascinating three-legged

trivets and griddles with long handles, all adapted to fireplace cooking.

The mug of older simmered low,  
And apples spattered in a row.

The squat Dutch oven or "roasting kitchen" set before the blazing logs had brought new possibilities in cooking at that time. The oven was a luxury but this was a prosperous household. The tinder box was a challenge to a dexterity that is not demanded by our friction matches or the turning of a switch. There was a dresses or possibly plate racks with orderly rows of cheerful water and colorful earthenware.

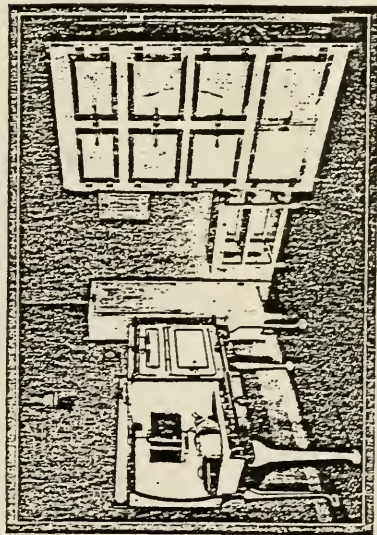
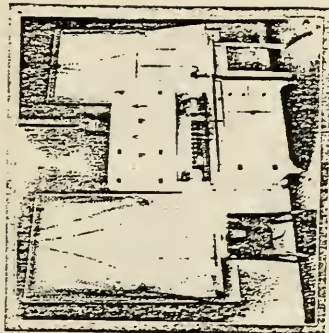
If the former mistress could inspect her transformed workshops her wonder would grow with every step. A rush of cold air would follow the opening of the trim, but, to her, curious looking box by the kitchen door. A second door opened would reveal the cause, either a block of crystalline ice or a glistening, frosty, box like structure holding pans of ice cubes. Conveniently near, and more so if the fifteen foot square kitchen of

former days were smaller and rectangular in shape, is the kitchen cabinet with its compact arrangement of storage and working space. No need for a pantry in this kitchen as there are also cleverly designed storage closets for utensils, for extra food supplies and for the table china.

It is just a step across the corner of the kitchen to the range which on the day of the visit might be using any one of the modern quick fuels, oil, gas or electricity. The oven, or a kettle on top of the range, might suggest to the former mistress the use of this device but we doubt it. For in design and operation it is strangely unlike its ancestor the fireplace.

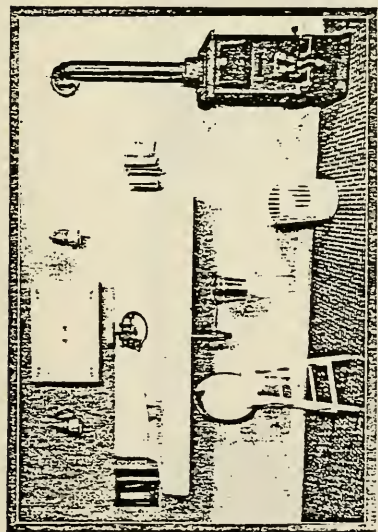
Pots and kettles of a different order are stored away in the cabinet and utility closet shelves. There is a bewildering variety of designs and materials and they are not as heavy to handle as were those older pots and kettles. Oven proof china and glass, shining aluminum, glossy white enamel ware and

Even



Then





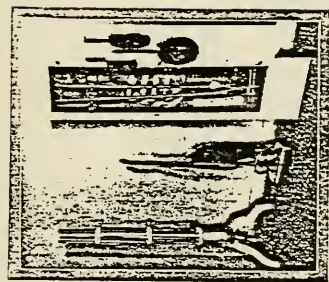
the older cast iron are all designed not for fireplace, but for range cookery. The precision of standard measures, thermometer and an oven heat regulator assures uniform results in cookery. Nonmore scourgings of cutlery for here is an array of stainless steel knives and forks. The quaint sprigged mudlin curtains at the windows, however, suggest a 1776 setting, but we miss the soft whirr of the spinning wheel and the click of busy knitting needles. There are no flickering candles. Electric lights of the right intensity and enclosed in diffusing glass globes or shades cast a soft light over the working centers.

In the old days it is certain there was a well stocked larder. It may not have included the variety of foods we have today although it was but a few years later that John Adams gives in his diary this account of the lavishness of the Philadelphia larder: "A sinful feast

again! Everything which could delight the eye or allure the taste; curds and cream, jellies, sweetmeats of various sorts, twenty kinds of tarts, trifles, floating islands, whipped syllabubs, etc. Parmesan cheese, punch, wine, porter, beer." Those were indeed the days of long ago.

Our modern laundry would puzzle the former mistress. The electric washing machine and the electric iron, the ironing machine and the folding ironing board, the set tools of a comfortable working height all represent a laundry quite transformed. In her days it was not exceptional to have had luck with soap. Sometimes it failed to "come."

An early recipe gives these directions: "The great Difficulty in making Soap 'come' is the want of Judgement of the Strength of the Lye. If your Lye will bear up an Egg or a Potato so you can see a piece of the surface as big as a



ninipence, it is just strong enough." And in Pennsylvania the soap was stirred with a sassafras stick. In our new laundry, soaps do not come from the home soap kettle but out of packages as cakes, chips and flakes.

Housekeeping today has become less and less and more hygienic. Not so the old. The white boards on the kitchen floor of the original Shippen House suggested vigorous scrubbing with sand and the pewter and brass meant much scouring. The corn broom held an important place among the few household tools and did, in its dusty way, the work which now calls for the vacuum cleaner and the versatile array of brushes compactly stored in the closet in the laundry. The attractive tan and green linoleum on the floors of the Shippen House service rooms today is waxed and scours the scrubbing brush.

The smooth porcelain enameled finish on range, and sink and tables, and paint, varnish and related finishes on other surfaces, brought an ease to clean-

ing processes that the housekeeper of 1776 could not have foreseen. The turning of a faucet over the double drainboard kitchen sink brings cold water and also hot water from the heater in the basement, and is the modern substitute for the water pan and the pump. The drying of dishes is a vanishing occupation. The dish drier and the spray-head for rinsing attached to the flexible tubing on the end of the sink faucet testify to that. The dish pan is making way for the dish-washer. And the modern Aladdin's lamp electricity sets the wheels of the household in motion by turning a switch and pressing a button.

Which will the housekeeper of 1926 choose for her service rooms, this new equipment or the charm of the old? The labor saving devices and finishes that make for ease, for hygienic conditions and a new control of processes in house-keeping or the vanished crafts in their picturesque setting? Could the mistress of 1776 meet the housemanager of 1926

Tucker

Tucker



## Kitchen

Country

1,155





## APPENDIX VIII

### THE GARDENS OF HIGH STREET

The Committee of Associated Garden Clubs for the Planting of the Gardens of High Street, Honora Guest Newhall, Chairman  
Robert L. Cridland, engineer in charge

Participating Garden Clubs and other garden groups:

The Wilmington Garden Club  
The Garden Club of Philadelphia  
The Weeders  
The Gardeners  
The Four Counties Garden Club  
The Society of Little Gardens  
The School of Horticulture for Women, Ambler, Pa.

Activities:

Dr. Shippen's Garden was planned by The Weeders, including a little pool with gold fish.

Indian Queen Tavern yard had border plantings.

Washington House garden, [planned by the] Four Counties Garden Club with sundial, arbor with seats, bench and other accessories; a wall of large pine was installed between the Washington and Morris House.

Stable yard had border flowerings, rear had a croquet set.

Slate Roof House garden, designed by The Gardeners was a "replica of [an] old Virginia garden," including a sundial and trellis surrounded by white paling fence as was the back of the Girard Counting House, the Little Wooden House and the Loxley House.

Girard House rear was laid out by The Society of Little Gardens, with tall cedars and a little bird bath.

The Wilmington Garden Club sent a truck full of blooming plants, seedlings and evergreens.

The School of Horticulture for Women raised hundreds of plants, planted all the gardens except for those designed by The Garden Club of Philadelphia, cared for the flowers throughout the summer with the assistance of a Penn State student.

Source: Newhall, Honora Guest. "The Gardens of the High Street of 1776 at the Sesqui-Centennial 1926." Bulletin of the Garden Club of America, no 12, third series(November 1926): 32-36.





# APPENDIX IX



OLD HIGH STREET—THE SESQUICENTENNIAL.  
This reproduces the former Market Street of Philadelphia.



THE PRESENT HIGH STREET OF PHILADELPHIA.  
Market Street looking West from Third Street. The signs along the whole street are a disgrace.  
The signs that project more than two feet are completely illegal, because contrary to the Ordinance of March 29, 1895.  
All that the Market Street Shutters Men's Association had to do is to get the Mayor to enforce the law and have the police take down the signs that project more than two feet.

Illustrations from the 27th Annual Report of the City Parks Association of Philadelphia, 1925.



# HIGH STREET AT THE SESQUI-CENTENNIAL PHILADELPHIA, PA.



I wandered through the "Sesqui"  
Mid many a changing scene;  
From Hungary to Egypt,  
From Ind to Argentine;  
On Boulevards and "Gladways"  
And all that came between.

I saw some rare exhibits  
And all the glittering show;  
As if in some enchanted land  
I wandered to and fro;  
And then I came to High Street  
From out the Long Ago.

Here stately homes, colonial,  
Were all come back again;  
The Meeting House, the Hall, the Inn,  
Into the Now from Then;  
And there the house of Washington,  
And here the home of Penn.

I do not see the gadding crowds  
Around me and about;  
That struggle in through open doors  
And then come trooping out;  
I do not hear the auto's honk  
Nor yet the fakir's shout.

I see a stately gentleman  
Of dignity and ease;  
Three-cornered hat, cane, powdered wig,  
And breeches to his knees;  
His satin waistcoat, ruffled sleeves,  
And golden buckles, these.

I see a proud and queenly dame,  
While at his side she goes—  
With high poke bonnet, flower bedecked,  
Puffed skirt and furbelows;  
Brocaded silken petticoat  
Clear to her peeping toes.

I see a famous ball room,  
I leave it with regret;  
Where gallant hands of chivalry  
And dainty fingers met;  
And low bow and the courtesey,  
The stately minuet.

For India's pearls I do not care,  
Of Chinese jade I tire,  
But that four poster, standing there,  
I might to it aspire;  
And O, that high-backed settle  
Before a roaring fire.

The tavern and a coach and four,  
The start at early morn,  
With kings and queens, without, within,  
True to the manor born;  
And o'er the dreamy autumn hills,  
The winding of the horn.

So, strolling through this quaint old street,  
With memories all aglow,  
With shops and stately mansions  
On each side in a row;  
From Old Town Hall to Market Place  
With laggard steps I go.

I like this little High Street,  
I'd love herein to dwell,  
To dream within its quiet peace  
While rings the curfew bell;  
To hear the crier on his rounds  
Assure me—"All is well!"

J. WARREN HARPER.

Hartford, Connecticut  
October 29, 1916



## APPENDIX XI

### SLATE ROOF HOUSE

The insurance policies taken out by John Dickinson in 1773 and again in 1785 describe the interior of the house, if only in a sketchy fashion. The Contributionship policy dated May 3, 1773 describes the house as 44' Front with a break 21' x 20,' two stories high. The walls are 14 x 9" and there are five rooms on each floor. It has an open newell stairs, partitions, --ompboard-- papered, some plastered, plain finish, painted inside and out. The garrets were plastered. The roof was about seven years old.

The Mutual Assurance Policy dated April 9, 1785 describes the house as 43'6" on Second Street by 46' on the alley and the part that is shorter by 19' and a piazza about 6 x 19' with frame chamber over that. The lower story has closet frames of plain board --surbase high window shutters plainboard partitions on both sides of the entry, two small rooms, entirely plain. The back room is finished in the same manner as the large room. The second story has large rooms furnished with large old fashioned mantles and wain-scott washboard and --surbase. The small rooms are plain with only washboards. The garretts are plastered; with a window on the roof and an open newell stair.

Alexander Graydon also writes about the house in his "Memoirs," a description that is often quoted in other sources.

It was a singular, old-fashioned structure,



laid out in the stile of a Fortification with abundance of Angles, both Salient and re-entering. Its two wings projected to the street in the manner of Bastions, to which the main building retreating from 16 to 18 feet served for a curtain. Within, it was cut up into a number of apartments...An additional convenience was a spacious yard on the back of it extending halfway to Front Street, enclosed by a high wall, and ornamented with a double row of venerable and lofty pines, which afforded a very agreeable 'rus in urbe' or rural scene in the heart of the city.<sup>1</sup>

1. Alexander Graydon, "Memoirs of a Life Passed Chiefly in Pennsylvania Within The Last Sixty Years; with occasional remarks upon the general occurrences, character and spirit of that eventful period." (Harrisburg, Pa: Printed by John Wyeth, 1811), Manuscript Division, Historical Society of Pennsylvania, p.53-67.

Source: "The Slate Roof House: Historic Structure Report" by Ellen Freedman, December 12, 1986, Historic Preservation Program, University of Pennsylvania.





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Inventory printed on letterhead: "The Robert Morris House decorated by Charles C. Purdy." Charles C. Purdy, Interior Decorator. November 10, 1926.

Pamphlet. The First Infirmary "High Street of 1776. Headquarters of the National Society United States Daughters of 1812. Sesquicentennial International Exposition 1776-1926 Philadelphia, PA. presented by the General Robert Patterson





Chapter and Stephen Decatur Chapter of Philadelphia, PA.

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"Mount Pleasant Mansion." The Beehive (A Germantown publication) p. 6 & 17.

Memorandum of Furnishings for Mount Pleasant.

#### Record Book IV:

Letter from Mrs. J. Willis Martin to Mr. A.H. Geuting, President, Market Street Merchants Association, July 1, 1926.

Newspaper clipping. "Women Reopen Home of Arnold."  
\_\_\_\_\_.

Newspaper clipping. Grafly, Dorothy. "Furniture Styles of Colonial Period to Be Shown in Restoration of Mount Pleasant, Peggy Shippen's Bridal Home." \_\_\_\_\_, July 4, 1926.

Newspaper clipping. "Franklin's Shop Opened at Sesqui."  
\_\_\_\_\_.

Newspaper clipping. "Stone, Ellen Foster: Describes Women's Part in the Sesqui-Centennial and the Patriotic Observance of Independence Work." \_\_\_\_\_, July 4, 1926.

Newspaper clipping. "Colonial Walks in Heart of City."  
\_\_\_\_\_.

Newspaper clipping. "Women Seek Better Liberty Bell Guides." Public Ledger, July 13, 1926.

Pamphlet. Sign of the Indian Queen. Under the Auspices of the Emergency Aid of Pennsylvania.



Newspaper clipping. "Indian Queen Inn attracts Visitors."  
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\_\_\_\_\_, July 17, 1926.

Newspaper clipping. "Plan to Restore Market Street Dignity."  
\_\_\_\_\_.

Newspaper clipping. Item dated July 21, 1926

Newspaper clipping. "'In '76' Augments High Street  
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\_\_\_\_\_, July 27, 1926.

Newspaper clipping. "Women and the Sesqui." Reply to Mail  
Bag letter from Caroline Pemberton, \_\_\_\_\_, July 29,  
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Newhall, Honora Guest. "The Gardens of the High Street of  
1776 at the Sesqui- Centennial 1926," Bulletin of The Garden  
Club of America, no 12, third series(November 1926): 32-36.

#### Record Book V:

Form letter as invitation to High Street from Mrs. J. Willis  
Martin, Women's Committee of the Sesqui-Centennial Expo-  
sition to "My Dear Mrs..." August 5, 1926.

Letter from Mrs. Edward W. Biddle to Mr. A.H. Geuting,  
President, Market Street Business Men's Association, August  
11, 1926.

Newspaper clipping. "Now My Idea is This! Daily Talks with  
Thinking Philadelphians on Subjects they know Best. Mrs.  
George A. Dunning on High Street at the Sesquicentennial."  
\_\_\_\_\_, August 21, [1926].

Form letter from Market Street Merchants Association re-  
garding August 26th meeting, August 23, 1926.

"Philadelphia's Colonial High Street Reproduced at the  
Sesqui-Centennial," Good Furniture Magazine, September 1926.

"The Washington House at the Sesqui." The American Magazine  
of Art \_\_\_\_\_: 596.

Letter from Mrs. Henriques Crawford, Director of High Street  
to Mrs. Elmer E. Melick, Director of Women's Activities,  
Sesquicentennial Exhibition Association, August 6, [1926].

Newspaper clipping. Lowrie, Sarah D. "As One Woman Sees It:



High Street Meeting house Preaches the Virtue of Silence and  
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Newspaper clipping. "Tour of the Market Place in High  
Street."  
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Letter from James M. Beck to Mrs. J. Willis Martin regarding  
making High Street permanent, September 4, 1926.

Brochure. The Slate Roof House in High Street. 1776 Sesqui-  
Centennial 1926, by Mrs. George Horace Lorimer, Chairman,  
States' Committee Women's Board of the Sesqui-centennial,  
1926.

Newspaper clipping. "Sesqui Slate Roof House is Mecca for  
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Newspaper clipping. "Urge 'High Street' Exhibit Retention."  
[possibly Public Ledger, September 20, 1926.

#### Record Book VI:

Pamphlet. Stephen Girard House as reproduced at the Sesqui-  
Centennial Exposition, Philadelphia, 1926. Center for  
Hospitality for Foreign Visitors.

Letter from R. Brognard Okie, Bissell and Sinkler, Asso-  
ciated Architects to Mrs. J. Willis Martin, October 7, 1926.

Newspaper clipping. "This and That." Kansas City, Kansas,  
October 29, 1926.

Newspaper clipping. Lowrie, Sarah D. Lowrie. "As One Woman  
Sees It: High Street Cannot Endure as it now is at the  
Sesqui, but it has been very much worth while."\_\_\_\_\_.

Newspaper clipping. "'76 School to Rise in Sesqui Street."  
\_\_\_\_\_.

Pamphlet. Little Wooden House 'High Street. Headquarters of  
American War Mothers. Sesqui-centennial Exposition 1776-  
1926, Philadelphia, Pa.

Borie, Lysbeth Boyd. "Philadelphia League and the Sesqui  
Centennial." The Junior League Bulletin, (October 1926): 26.

Hopkins, Grace Porter. "The High Street of 1776 in 1926."  
Daughters of the American Revolution Magazine, LX(October  
1926, whole no. 400): 581-87.

Newspaper clipping. "'Honor Guest Book' Registers 50,000."  
\_\_\_\_\_, November 14, 1926.



Newspaper clipping. Letter from W. N. Jennings, Wallingford, PA to The Editor of the Public Ledger, "A Permanent 'High Street'," November 16, 1926.

Newspaper clipping. Thayer, Mary Dixon. "High Street Brings History to Life." \_\_\_\_\_, November 22, 1926.

Letter from Donald M. Carter of Parker & Carter Law Office, Chicago to Mrs. J. Willis Martin, Chairman of Women's Board regarding making High Street permanent, November 26, 1926.

Resolution of the Women's Committee. Sesquicentennial International Exposition. November 13, 1926.

#### Record Book VII:

Letter from Mr. H. Collins, Jr. A.M. Collins Manufacturing Co. to Hon. Freeland Kendrick, Mayor of Philadelphia regarding making High Street permanent, December 2, 1926.

Newspaper clipping. Lowrie, Sarah D. "As One Woman Sees It." \_\_\_\_\_, December 5, 1926.

Minutes. Meeting of Women's Committee of the Sesquicentennial held at the Bellevue-Stratford Hotel, December 6, 1926 at 1:00 o'clock.

Newspaper clipping. "High Street, Philadelphia." The Upholsterer and Interior Decorator. \_\_\_\_\_: 109.

Newspaper clipping. "Preservation of High Street." [Editorial, possible The Record], December 8, 1926.

Newspaper clipping. Wister, Frances A. "As One Woman Sees It" \_\_\_\_\_, [December 8, 1926].

Newspaper clipping. \_\_\_\_\_, January 27, 1927.(?)

Newspaper clipping. "Kiwanis Presents 'High Street' Medals." \_\_\_\_\_, August 9, 1927.

Newspaper clipping. "'Street of 1776' Brings only \$1,750." \_\_\_\_\_, August 9, 1927.

#### Record Book VIII:

[Final] Report of Women's Committee of Sesquicentennial Association to Honorable Freeland Kendrick, President, Sesqui-centennial International Exposition Association from Elizabeth Price Martin [Mrs. J. Willis Martin].

Committee Reports:





Forward -- Martin  
The Making of High Street  
Story of the Women's Committee of the Sesqui-Centennial,  
Secretary's Report -- Mrs. Wilmer Krusen  
Membership Committee -- Mrs. James Starr, Chairman  
The Women's Campaign Committee for Subscription Campaign,  
October 1 to 10, 1925 -- Mrs. Dobson Altemus-Eastman,  
Chairman

Historical Committee Report -- Mrs. Hampton Carson, Chairman

Report of Committee on Mount Pleasant Mansion, November 8,  
1926 -- Mrs. Harold E. Gillingham, Chairman

Report of Mount Pleasant Loan Exhibition Committee -- Louise  
H. Gillingham, Chairman

Historic Points of Interest

High Street Reports:

Slate Roof House  
Girard Counting House  
Little Wooden House  
Loxley House  
Infirmary  
Franklin Print Shop  
Paul Revere Forge  
First Brick House  
Society Store House  
Friends' Meeting House  
Town Hall  
Indian Queen Tavern  
Ludwig Bake Shop  
Foreign Affairs Office  
Dr. Shippen's House  
Thomas Jefferson House  
Robert Morris House  
Washington House  
Little Theater/Stable  
The Garden of High Street

Other women's activity reports:

Hostess House for Negroes  
Girls Service  
Police Women  
Girl Scouts  
Sulgrave Manor  
Mt. Vernon  
Traveller's Aid  
Swedish Colonial Society.



Additional reports of High Street and other Women's Activities:

Report of Information Booths -- Mrs. Clifford Jones, Chairman

Boarding Houses recommended by the Housing Bureau -- Mrs. J. Clifford Jones, Chairman

Report of the Activities of the Committee of the Philadelphia Art Alliance -- Miss Clara Woodward, Chairman

Report of the American War Mothers -- Mrs. William H. Marshall, Chairman

Report of Washington House on High Street -- Mrs. Alexander E. Patton, Chairman

Doll Exhibit in the Market House on High Street -- Mary Rivinus Fetterman

The First Brick House -- Jessie Gray, Chairman

Paul Revere Forge, Pennsylvania Society of New England Women -- Mabel A. Searle, Chairman

Report of the Sales of the "Book of the Street" -- Mrs. Hess, Chairman

List of Books on American, Colonial and Revolutionary Periods -- Mrs. Edward W. Biddle, Chairman

Report of Education Committee -- Laura Carnell, Chairman

Report of the National Society US Daughters of 1812, November 18, 1926 -- Louise Hortense Snowden, National Chairman.

Report in the form of a letter from The Philadelphia Federation of Women's Clubs and Allied Organizations, Martha M. Gregory, Corresponding Secretary (by order of the President Katherine M. Tull) to Mrs. Martin, November 23, 1926.

Report of the Friends' Committee, November 8, 1926 -- Joanna W. Lippincott

Final Report of Committee for Planting the Gardens of High Street, November 1926 -- Honora Guest Newhall, Chairman.

A Selected List of Books Dealing with American Colonial and Revolutionary Periods by Mrs. Edward Biddle.

Report of the DAR Washington House on High Street 1776,



November 11, 1926 -- Mrs. Alexander Ennis Patton, National Chairman, Contact Committee.

Report of Entertainment of Representative Women from the 13 Original States by the Women's Sesqui-Centennial Committee, February 22, 1926 -- Mrs. Nathaniel Seaver Keay, Chairman.

Reproduction of Sulgrave Manor -- Mrs. James Starr, Chairman, National Committee

Report on Mt. Vernon House -- Mrs. George H. Earle, Jr., Chairman.

Report of Wicaco Block House Committee of the Swedish Colonial Society -- Mrs. Henry D. Paxson, Chairman.

Independence Hall

Committee on Clean Streets -- Mrs. W.H. Magoffin, Chairman.

Shop Book Sales -- Mrs. Hayes A. Clement, Chairman.

The Women's Committee on Negro Activities -- Mrs. S.W. Layten, Chairman.

Doll Exhibit -- Mary B.H. Hancock, Chairman.

#### Reports of Cooperating Organizations:

The Girl Scouts of Philadelphia -- Mrs. Horace Hare, Chairman.

Report of Work of Policewomen to date, November 30, 1926.

#### Record Book IX

Letter from the Sarah D. Lowrie, Corresponding Secretary, Committee of 1926, Philadelphia to The Park Commission, February 22, 1931.

#### GENERAL COLLECTIONS

A large percentage of Sesquicentennial pamphlets, brochures, press releases and programs can be found in the general collection and manuscript collection of the Historical Society of Pennsylvania; the City Archives of Philadelphia holds the complete administrative records of the Sesquicentennial, of which the Women's Committee's activities make up a small yet significant percentage; and the Richardson Brognard Okie Collection of the State Archives has a partial set of High Street plans. The following repositories were consulted:



City Archives, Philadelphia  
Atwater Kent Museum, Philadelphia  
The Athenaeum, Philadelphia  
The Free Library, Philadelphia  
Fairmount Park Commission, Philadelphia  
The Library Company, Philadelphia









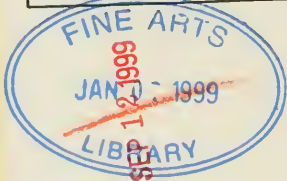


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