MORE THAN 300 MASTERPIECES FROM HENRY FRANCIS DU PONT'S REMARKABLE "COLLECTION OF COLLECTIONS" WILL BE ON VIEW AT THE NATIONAL GALLERY OF ART MAY 5 THROUGH OCTOBER 6, 2002

WASHINGTON, D.C.—Winterthur, An American Country Estate located in Delaware’s picturesque Brandywine Valley, is widely known for its museum, garden, and library. Open to the public since 1951, it displays Henry Francis du Pont’s (1880-1969) magnificent collection of American decorative arts. In celebration of Winterthur’s 50th anniversary, a selection of the rarest and most renowned objects from its collection will be installed in the first exhibition to travel in the museum’s history. An American Vision: Henry Francis du Pont’s Winterthur Museum will be on view at the National Gallery of Art, West Building, May 5 through October 6, 2002.

This installation will present more than 300 masterpieces from Winterthur’s collection of 85,000 objects, including furniture, textiles, paintings, prints and drawings, ceramics, glass, and metalwork, all made or used in America between 1640 and 1860.

“The American past and its aesthetic genius were the passion of Henry Francis du Pont, whose taste shaped the world of American collecting and decorating throughout the 20th century,” said Earl A. Powell III, director, National Gallery of Art. “We are grateful to DuPont for its generosity in helping to bring to Washington for the first time in Winterthur’s history many of the finest masterpieces from its unparalleled collection.”

SPONSORS

The exhibition is made possible by Louisa and Robert Duemling, and by DuPont, in celebration of its 200th anniversary.

“DuPont is honored to bring to the National Gallery such an important and renowned exhibition,” said Charles O. Holliday, Jr., chairman and chief executive officer. “We do so in recognition of our company’s 200th anniversary and the 50th anniversary of Winterthur. We are delighted to celebrate and share these important occasions with the public by bringing to the museum this stunning array of some of the preeminent examples of early decorative arts.”

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EXHIBITION ORGANIZATION

The exhibition will focus on major style periods and themes that mark Henry Francis du Pont’s accomplishments as a collector. Several themes will run through each section, including documented works signed or labeled by their makers; English, European, and Asian sources of inspiration; and the uniquely American aspects of the works on view.

**Early Settlement and Sophistication:** The first gallery in the exhibition will explore the decorative arts of the earliest settlers in colonial America. Many of these works are reminiscent of mannerist and late Renaissance designs that were popular in England and the Netherlands at the time. The centerpiece of this section, an impressive 1680 court cupboard from Essex County, Massachusetts, will display fine examples of silver, pewter, and ceramic objects.

**Passion for Rococo:** The works in this section will include outstanding pieces created by mid-18th century artisans working in urban centers such as Philadelphia, Charleston, and Boston, in a style commonly called Chippendale after the English craftsman whose design books helped disseminate a taste for extravagant curves and ornamentation. A particular favorite of H. F. du Pont, objects in this style conveyed true status and beauty, often rivaling foreign products. A magnificent 1769 mahogany high chest, (8½ feet high, with gilded hardware) and the matching dressing table and chair made en suite for Michael and Miriam Gratz of Philadelphia will be on view, as will seven major paintings by preeminent American artists of the day.

**East Meets West:** The influence of China on 18th-century American design captivated du Pont. He collected both objects that were imported from the East by wealthy colonials and those produced by European and English craftsmen who interpreted the Oriental motifs in their own fashion. Among the items brought to America from China were towering porcelain pagodas and enormous dinner sets of individually monogrammed porcelain made specifically for export to Europe and America. Hand-painted and printed cottons produced in India were among the most popular and influential exports from the East. Among Western interpretations of Oriental designs in the exhibition are a brilliantly lacquered, or japanned, Boston high chest of drawers circa 1750 and a tea table with Oriental fretwork galleries and stretchers.

**The Arts of the Pennsylvania Germans:** Among the earliest collecting interests of H. F. du Pont and one of the great strengths of the Winterthur collection are the colorful decorative arts of the German settlers of eastern Pennsylvania. This section offers cupboards filled with boldly decorated pottery, chests painted and inlaid with symbolic images of flowers and birds, woven coverlets and quilts, and illuminated manuscripts called Fraktur, which served as paper records of births, marriages, and house blessings. Such objects, made by and for these rural communities, document various aspects of their daily lives and the wealth of their cultural heritage.

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American Classicism: The last section in the exhibition displays the brilliance of the classical revival in the late 18th and early 19th centuries, as colonials became Americans and created their own patriotic heroes reinterpreted from French and English versions of Greek and Roman designs. One such hero was George Washington, who was depicted in scores of textiles, ceramics, paintings, and other decorative objects from this period. These images of America’s first president, including John Trumbull’s renowned painting Washington at Verplanck’s Point (1790), reinforced the concept of democracy and the birth of a new nation.

A final vignette in the exhibition, taken from the Du Pont Dining Room at Winterthur, demonstrates H. F. du Pont’s quest for objects with historical significance and his genius for arranging works with relation to color, proportion, and composition. A spectacular 1790 New York sideboard is adorned with six matching tankards made by Boston silversmith Paul Revere in 1772, two mahogany urn-shaped knife cases owned originally by wealthy merchant Elias Hasket Derby, and a selection of exquisite pieces of Chinese porcelain made for the American market. Above the sideboard hangs Benjamin West’s important unfinished painting American Commissioners of the Preliminary Peace Negotiations with Great Britain (1783-1784), a scene which heralds the official conclusion of the American Revolution.

ORGANIZATION, CURATOR, CATALOGUE

The exhibition is organized by Winterthur and the National Gallery of Art, Washington. It is curated by Wendy A. Cooper, the Lois F. and Henry S. McNeil Senior Curator of Furniture at Winterthur. An illustrated catalogue will be available in the Gallery Shops and through the Web site at www.nga.gov/shop/shop.htm. To order by phone, call (800) 697-9350.

NATIONAL GALLERY INFORMATION

The National Gallery of Art and its Sculpture Garden, located on the National Mall between Third and Ninth Streets at Constitution Avenue, NW, are open Monday through Saturday from 10 a.m. to 5 p.m. and Sunday from 11 a.m. to 6 p.m. Admission is free. For general information, call (202) 737-4215; call the Telecommunications Device for the Deaf (TDD) at (202) 842-6176; or visit the Gallery’s Web site at www.nga.gov.

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Images: Courtesy, Winterthur Museum
NATIONAL GALLERY OF ART  
An American Vision: Henry Francis du Pont's Winterthur Museum  
CHECKLIST  
(in order of the exhibition installation)  
May 5 – October 6, 2002

slide available
jpeg available

ENTRANCE

Pennant  
United States, 1840–1900  
Iron, copper, and paint  
Winterthur Museum, Bequest of Henry Francis du Pont 1959.2370

EARLY SETTLEMENT AND SOPHISTICATION

Spoon  
New York, New York, 1678–1729  
Jacob Boelen (Amsterdam, The Netherlands, 1654–New York, 1729)  
Silver  
Winterthur Museum, Gift of Charles K. Davis 1956.46.2

1. Sugar box  
Boston, Massachusetts, 1702  
Edward Winslow (Boston, 1669–1753)  
Silver  
Winterthur Museum, Gift of Henry Francis du Pont 1959.3363

Spoon  
Boston, Massachusetts, 1692–1708  
Jeremiah Dummer (Newbury, Massachusetts, 1645–Boston, 1718)  
Silver  
Winterthur Museum, Gift of Henry Francis du Pont 1960.1052

Sucket fork  
New York, New York, 1682–1722  
Jesse Kip (New York, 1660–Newtown, New York, 1722)  
Silver  
Winterthur Museum, Museum Purchase 1963.52

Caudle cup  
Boston, Massachusetts, c. 1675  
Robert Sanderson Sr. (Hingham, England, 1608–Boston, 1693)  
Silver  
Winterthur Museum, Gift of Henry Francis du Pont 1961.504
Covered cup
New York, New York, c. 1690
Jurian Blanck Jr. (Amsterdam, The Netherlands, c. 1645–New York, 1699 or 1714)
Silver
Winterthur Museum, Gift of Henry Francis du Pont 1959.2298

Two–handled bowl
- New York, c. 1735
  - Jacob Ten Eyck (Albany, New York, 1705–1793)
  - Silver
  - Winterthur Museum, Gift of Charles K. Davis 1955.127

Spout cup
Boston, Massachusetts, c. 1690
John Edwards (Limehouse, England, 1671–Boston, 1746)
Silver
Winterthur Museum, Gift of Henry Francis du Pont 1965.1358

Chargers
Boston, Massachusetts, 1711
Edward Winslow (Boston, 1669–1753)
Silver
Winterthur Museum, Bequest of Henry Francis du Pont 1966.1053–1054

Flagon
Boston, Massachusetts, 1711
Peter Oliver (Boston, 1682–1712)
Silver
Winterthur Museum, Bequest of Henry Francis du Pont 1966.1052

Quilt
England, 1720–1730
Silk and cotton
Winterthur Museum, Gift of Henry Francis du Pont 1968.47a

Dressing table
New England, 1700–1725
Walnut, burl walnut veneer, white pine, and maple with brass hardware
Winterthur Museum, Bequest of Henry Francis du Pont 1958.584

Tankard
New York, New York, c. 1710
Jacob Boelen (Amsterdam, The Netherlands, 1654–New York, 1729)
Silver
Winterthur Museum, Gift of Charles K. Davis 1957.94

Tankard
Boston, Massachusetts, c. 1690
John Coney (Boston, 1655/1656–1722)
Silver
Winterthur Museum, Museum Purchase 1965.33

Cupboard
Newbury, Massachusetts, 1680
Possibly made by the Emery Shop
Oak, sycamore, maple, walnut, and tulipwood
Winterthur Museum, Bequest of Henry Francis du Pont 1966.1261
Bowl with blue and white decoration
Jingdezhen, China, 1600–1925
Porcelain
Winterthur Museum, Gift of Osborne and Mary M. Soverel 1992.34

Plate with blue and white decoration
Jingdezhen, China, c. 1643
Porcelain
Winterthur Museum, Gift of Leo A. and Doris C. Hodroff 2000.61.2

Candlesticks
Nuremberg, Germany, 1650–1690
Brass
Winterthur Museum, Bequest of Henry Francis du Pont 1964.693–694

Plates
Boston, Massachusetts, 1670–1710
Edmund Dolbeare (Boston, c. 1644–c. 1711)
Pewter
Winterthur Museum, Gift of Henry Francis du Pont 1955.60.1
Winterthur Museum, Gift of Charles K. Davis 1955.60.2

3. Kast
   ▲ New York, 1700–1735
   Tulipwood and maple with painted decoration
   Winterthur Museum, Bequest of Henry Francis du Pont 1958.1144

3. Pair of vases on kast
   ▲ Netherlands, 1670–1700
   Tin-glazed earthenware
   Winterthur Museum, Bequest of Henry Francis du Pont 1961.1461.1–2

3. Jar and cover on kast
   ▲ Netherlands, 1670–1730
   Tin-glazed earthenware
   Winterthur Museum, Bequest of Henry Francis du Pont 1961.1463a–b

Chest of drawers
Hadley, Massachusetts, 1710–1720
Red oak, white oak, yellow pine, and chestnut with painted decoration
Winterthur Museum, Museum Purchase 1957.54

Armchair
Boston, Massachusetts, 1695–1710
Maple and red oak with original leather
Winterthur Museum, Gift of Henry Francis du Pont 1958.553

Armchair
Philadelphia, Pennsylvania, 1690–1720
Walnut and cane
Winterthur Museum, Gift of David Stockwell 1955.130

Magdalena Douw (Mrs. Harme Gansevoort)
Hudson River Valley, New York, c. 1740
Oil on canvas
Winterthur Museum, Gift of Henry Francis du Pont 1963.852
**Unknown Woman**  
New York, 1690–1700  
Attributed to Gerret Duyckinck (New York, then called New Amsterdam, 1660–1710)  
Oil on panel  
Winterthur Museum, Bequest of Henry Francis du Pont 1956.565

**Valuables cabinet**  
Salem, Massachusetts, 1679  
Attributed to the Symonds Shop  
Red oak, red cedar, walnut, and maple with brass  
Winterthur Museum, Gift of Henry Francis du Pont 1957.540

4. **Armchair**  
Essex County, Massachusetts, 1640–1685  
Red oak and white oak  
Winterthur Museum, Gift of Henry Francis du Pont 1954.73

**Turned chair**  
Boston, Massachusetts, 1650–1675  
Maple, ash, tulipwood, and rush  
Winterthur Museum, Gift of Henry Francis du Pont 1958.681

**Chest of drawers**  
Ipswich, Massachusetts, 1678  
Oak, maple, and walnut with painted decoration  
Winterthur Museum, Gift of Henry Francis du Pont 1957.541

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**A PASSION FOR ROCOCO**

**Tea table**  
Boston, Massachusetts, 1755–1765  
Mahogany and white pine  
Winterthur Museum, Bequest of Henry Francis du Pont 1958.2774

**Tea wares**  
China, 1730–1770  
Porcelain  
Winterthur Museum, Museum Purchase 1959.77.1–24, 1979.14

**Candlesticks**  
Boston, Massachusetts, c. 1720  
John Burt (Boston, 1692/1693–1745/1746)  
Silver  
Winterthur Museum, Bequest of Henry Francis du Pont 1967.1443.1–2

**Textile with floral design**  
Phippsbridge, Surrey, England, 1765–1775  
Nixon & Company  
Plate-printed cotton  
Winterthur Museum, Bequest of Henry Francis du Pont 1969.3889.3

**Needlework picture**  
Boston, Massachusetts, 1748  
Sarah Warren (Barnstable, 1730–Kingston, 1797)  
Silk, wool, and linen in original frame with brass sconce plates  
Winterthur Museum, Gift of Henry Francis du Pont 1962.69
Chimneyback
Burlington County, New Jersey, 1770–1774
Aetna Furnace (active 1766–1774)
Iron
Winterthur Museum, Bequest of Henry Francis du Pont 1958.2750

Chimneyback
Warren County, New Jersey, 1747
Oxford Furnace (active 1742–1882)
Iron
Winterthur Museum, Bequest of Henry Francis du Pont 1959.2531

5. Mrs. Roger Morris
New York, New York, 1771
John Singleton Copley
(Boston, Massachusetts, 1738–London, England, 1815)
Oil on canvas
Winterthur Museum, Museum Purchase with funds provided by Henry Francis du Pont 1964.23

Textile with floral design
England, 1775–1790
Block-printed cotton
Winterthur Museum, Museum Purchase 1958.73.1

Tea table
Newport, Rhode Island, 1763
John Goddard (Newport, 1723/1724–1785)
Mahogany and white pine
Winterthur Museum, Gift of Henry Francis du Pont 1958.2149

Salver
Boston, Massachusetts, c. 1750
Thomas Edwards (Boston, 1701/1702–1755)
Silver
Winterthur Museum, Gift of Henry Francis du Pont 1961.938

Decanter and wine glasses
Newcastle upon Tyne, England, c. 1765
Attributed to the shop of William Beilby
Lead glass
Winterthur Museum, Museum Purchase 1975.42a–b, 1975.43.1–2, 1975.44.2

6. The Edward Lloyd Family
Maryland, 1771
Charles Willson Peale
(Queen Anne's County, Maryland, 1741–Philadelphia, Pennsylvania, 1827)
Oil on canvas
Winterthur Museum, Museum Purchase 1964.124

7. High chest of drawers
Philadelphia, Pennsylvania, 1760–1770
Mahogany, white pine, tulipwood, and cedar with brass hardware
Winterthur Museum, Gift of Henry Francis du Pont 1957.506

Dressing table
Philadelphia, Pennsylvania, 1760–1770
Mahogany, yellow pine, tulipwood, and cedar with brass hardware
Winterthur Museum, Gift of Henry Francis du Pont 1957.505
Side chair
Philadelphia, Pennsylvania, 1760–1770
Mahogany and yellow pine
Winterthur Museum, Museum Purchase with funds provided by Collector’s Circle 1997.34

Side chair
New York, New York, 1760–1780
Mahogany, birch, and maple
Winterthur Museum, Gift of Henry Francis du Pont 1952.243

John Purves and His Wife Eliza Anne Pritchard
Charleston, South Carolina, 1775–1777
Henry Benbridge
(Philadelphia, Pennsylvania, 1743–1812)
Oil on canvas
Winterthur Museum, Bequest of Henry Francis du Pont 1960.582

8. Sconces
□ London, England, 1760–1770
△ Brass
Winterthur Museum, Museum Purchase 1957.126.26–27

Looking glass
Philadelphia, Pennsylvania, 1770–1771
Attributed to James Reynolds (England, 1736–Philadelphia, 1794)
Pine, poplar, and paint with silvered glass
Winterthur Museum, Gift of Henry Francis du Pont 1952.261

The Gore Children
Boston, c. 1755
John Singleton Copley
(Boston, Massachusetts, 1738–London, England, 1815)
Oil on canvas
Winterthur Museum, Gift of Henry Francis du Pont 1959.3408

9. Side chair
□ Philadelphia, Pennsylvania, 1770
△ Attributed to the shop of Thomas Affleck (Aberdeen, Scotland, 1740–Philadelphia, 1795)
Mahogany, white cedar, and cypress (arborvitae)
Winterthur Museum, Gift of Henry Francis du Pont 1958.2290

Tea table
Philadelphia, Pennsylvania, 1765–1780
Mahogany
Winterthur Museum, Gift of Henry Francis du Pont 1960.1061

Chest on chest
Providence, Rhode Island, 1775–1790
Mahogany, chestnut, and white pine with brass hardware
Winterthur Museum, Bequest of Henry Francis du Pont 1957.1394

Desk and bookcase
Boston, Massachusetts, 1780–1795
Attributed to John Cogswell (Ipswich, 1738–Boston, 1819)
Mahogany, white pine, and yellow pine with brass hardware
Winterthur Museum, Gift of Henry Francis du Pont 1957.1396
An American Vision checklist continued...

**Side chair**
Philadelphia, Pennsylvania, 1760–1775
Mahogany, white pine, and white cedar
Winterthur Museum, Gift of Henry Francis du Pont 1952.240.3

**Side chair**
Massachusetts, 1770–1780
Mahogany and bald cypress
Winterthur Museum, Gift of Henry Francis du Pont 1952.242

**Slab-top side table**
Charleston, South Carolina, or Philadelphia, Pennsylvania, 1760–1775
Mahogany, yellow pine, and marble
Winterthur Museum, Bequest of Henry Francis du Pont 1960.1071

**Centerpiece for candied fruits or nuts (Grand Platt Menage)**
Staffordshire or Yorkshire, England, 1775–1810
Cream-colored earthenware (creamware)
Winterthur Museum, Museum Purchase with funds provided by Collector's Circle 2000.5

**Mrs. Benjamin Rush (Julia Stockton)**
Philadelphia, 1776
Charles Willson Peale
(Queen Anne’s County, Maryland, 1741–Philadelphia, Pennsylvania, 1827)
Oil on canvas
Winterthur Museum, Gift of Mrs. T. Charlton Henry 1960.392

**Benjamin Rush**
Philadelphia 1783–1786
Charles Willson Peale
(Queen Anne’s County, Maryland, 1741–Philadelphia, Pennsylvania, 1827)
Oil on canvas
Winterthur Museum, Gift of Mrs. T. Charlton Henry 1959.160

**EAST MEETS WEST**

**Looking glass**
England, 1760–1780
Yellow pine, gesso, and gilt, with silvered glass
Winterthur Museum, Museum Purchase 1962.70

**China table**
Newport, Rhode Island, 1785–1800
Attributed to John Townsend (Newport, 1732–1809)
Mahogany, chestnut, white pine, and maple
Winterthur Museum, Museum Purchase 1958.37

**Tea wares**
China, 1786–1795
Porcelain and gilt
Winterthur Museum, Bequest of Henry Francis du Pont 1963.714.1a–b, 3–4, 6a–b, 11–12a–b

**Pagoda**
China, 1785–1830
Porcelain and gilt wooden finials
Winterthur Museum, Bequest of Henry Francis du Pont 1959.3382a–c
Pagoda
China, 1785–1830
Porcelain and gilt wooden finials
Winterthur Museum, Bequest of Henry Francis du Pont 1959.3381a–c

Textile with chinoiserie design
England, c. 1785
Plate—printed cotton
Winterthur Museum, Gift of Henry Francis du Pont 1955.634.6

Plate with landscape scene
Bristol, England, 1720–1780
Earthenware (delftware) with manganese ground
Winterthur Museum, Bequest of Henry Francis du Pont 1963.537

Plate with landscape scene
Bristol, England, 1720–1740
Earthenware (delftware) with manganese ground
Winterthur Museum, Bequest of Henry Francis du Pont 1963.538

Bowl with blue fish
Bristol, England, 1720–1740
Earthenware (delftware) with manganese ground
Winterthur Museum, Bequest of Henry Francis du Pont 1963.549

Bowl with blue fish
Bristol, England, 1730–1770
Earthenware (delftware) with manganese ground
Winterthur Museum, Bequest of Henry Francis du Pont 1963.551

Bowl with blue bird
Bristol, England, 1720–1740
Earthenware (delftware) with manganese ground
Winterthur Museum, Bequest of Henry Francis du Pont 1963.552

Plate with polychrome floral decoration
Lambeth (now in London), England, 1750–1760
Earthenware (delftware) with manganese ground
Winterthur Museum, Bequest of Henry Francis du Pont 1963.555

Plate with polychrome floral decoration
Probably Bristol, England, 1750–1760
Earthenware (delftware) with manganese ground
Winterthur Museum, Bequest of Henry Francis du Pont 1965.509

Plate with blue leaf and vase decoration
China, 1600–1612
Porcelain
Winterthur Museum, Museum Purchase 1977.62

Tea wares with prunus blossom decoration
London, England, 1760–1770
Bow Porcelain Works (active c. 1747–1776)
Porcelain
Winterthur Museum, Gift of Mr. and Mrs. John Mayer 1982.132–133 (cup, bowl)
Winterthur Museum, Museum Purchase 1986.163 (plate)
Plate with scene of citizens rioting in Rotterdam in 1690
China, 1690–1700
Porcelain
Winterthur Museum, Museum Purchase 1983.14

Plate with landscape scene
Probably Liverpool, England, 1770
Earthenware (delftware) with blue powdered ground
Winterthur Museum, Museum Purchase 1956.38.74

Plate with chinoiserie design
London, England, 1740–1760
Earthenware (delftware) with yellow powdered ground
Winterthur Museum, Bequest of Henry Francis du Pont 1958.994

Mug with chinoiserie design
Worcester, England, 1755–1765
Worcester Porcelain Factory
Porcelain
Winterthur Museum, Bequest of Henry Francis du Pont 1958.728

Posset pot with landscape scene
Lambeth (now in London), England, 1711
Earthenware (delftware)
Winterthur Museum, Bequest of Henry Francis du Pont 1959.1875

Plate with polychrome landscape scene
Staffordshire, England, 1750–1760
Stoneware (salt glaze)
Winterthur Museum, Gift of Mr. and Mrs. John Mayer 1974.195

Posset pot with polychrome decoration
Lambeth (now in London), England, 1690–1710
Earthenware (delftware)
Winterthur Museum, Bequest of Henry Francis du Pont 1958.2381 a–b

Textile with chinoiserie decoration
England, 1765–1775
Plate–printed cotton
Winterthur Museum, Museum Purchase 1958.112.6d

Plate with Morgan family coat of arms
China, 1790–1800
Porcelain
Winterthur Museum, Gift of Charles K. Davis 1956.46.49

Platter with green FitzHugh pattern and eagle
China, 1800–1820
Porcelain
Winterthur Museum, Bequest of Henry Francis du Pont 1956.548.22

Tureen with green FitzHugh pattern and eagle
China, 1800–1820
Porcelain
Winterthur Museum, Gift of the Grandchildren of J.T. Dorrance, Jr. 1996.4.44a–b

Platter with green FitzHugh pattern and eagle
China, 1800–1820
Porcelain
Winterthur Museum, Gift of the Grandchildren of J.T. Dorrance, Jr. 1996.4.45
Platter with green FitzHugh pattern
China, 1800–1820
Porcelain
Winterthur Museum, Gift of the Grandchildren of J.T. Dorrance, Jr. 1996.4.165c

Plate depicting Vaughan family coat of arms
Jingdezhen, China, c. 1755
Porcelain
Winterthur Museum, Gift of Wunsch Americana Foundation 1976.82.1

Sample plate with four border patterns
China, 1795–1810
Porcelain
Winterthur Museum, Bequest of Henry Francis du Pont 1966.589

Jug with great seal of the United States
China, 1795–1815
Porcelain
Winterthur Museum, Bequest of Henry Francis du Pont 1961.665 a–b

Mug with great seal of the United States
China, 1795–1815
Porcelain
Winterthur Museum, Bequest of Henry Francis du Pont 1961.666.1–9

Leaf–shaped plate with steamboat of the “Philadelphia/Union Line”
China, 1820–1840
Porcelain
Winterthur Museum, Bequest of Henry Francis du Pont 1963.706.1

Sauceboat with steamboat of the “Philadelphia/Union Line”
China, 1820–1840
Porcelain
Winterthur Museum, Bequest of Henry Francis du Pont 1963.706.2

Coffeepot with coat of arms of New York State
China, 1790–1815
Porcelain
Winterthur Museum, Bequest of Henry Francis du Pont 1963.798a–b

Tureen with figure representing Hope
Made for Elias Hasket Derby of Salem, Massachusetts
China, 1786
Porcelain
Winterthur Museum, Bequest of Henry Francis du Pont 1956.550.1a–b

Large punch bowl with blue decoration
England, 1735–1755
Tin–glazed earthenware (delftware)
Winterthur Museum, Gift of Henry Francis du Pont 1958.95.3

Small bowl with blue decoration
Jingdezhen, China, 1710–1740
Porcelain
Winterthur Museum, Museum Purchase with special funds for Collection Objects provided by the Claneil Foundation 1976.65
12. **Hong punch bowl**  
- China, 1788–1810  
- Porcelain  
- Winterthur Museum, Bequest of Henry Francis du Pont 1961.1427

13. **High chest**  
- Boston, Massachusetts, 1740–1750  
- John Pimm (died Boston, 1773)  
- Walnut, maple, and white pine with japanned decoration and brass hardware  
- Winterthur Museum, Gift of Henry Francis du Pont 1957.1084

14. **Side chair**  
- Boston, Massachusetts, 1735–1750  
- Walnut  
- Winterthur Museum, Gift of Catherine C. Lastavica in honor of E. McSherry Fowble 2000.50.1

**Needlework picture**  
- Philadelphia, Pennsylvania, 1754  
- Mary King  
- Silk and metallic yarns and glass beads embroidered on silk  
- Winterthur Museum, Bequest of Henry Francis du Pont 1966.978

**Tall clock**  
- Boston, Massachusetts, 1749–1755  
- Japanning attributed to Thomas Johnston (1708–Boston, 1767); clockworks by Gawen Brown (England, 1719–Boston, 1801)  
- White pine with japanned decoration  
- Winterthur Museum, Museum Purchase 1955.96.3

**Palampore (bed cover)**  
- India, 1690–1720  
- Hand-painted cotton  
- Winterthur Museum, Gift of Henry Francis du Pont 1957.1290

**Quilt**  
- United States, 1795–1825  
- Cotton  
- Winterthur Museum, Museum Purchase with funds provided by Mr. Samuel Pettit in memory of his wife, Sally Pettit 2001.21

**Digging the Ground for Porcelain**  
- China, 1800–1810  
- Watercolor, paper  
- Winterthur Museum, Museum Purchase 1956.38.106

**Loading Boats for Canton**  
- China, 1800–1810  
- Watercolor, paper  
- Winterthur Museum, Museum Purchase 1956.38.127

**Throwing It on a Wheel**  
- China, 1800–1810  
- Watercolor, paper  
- Winterthur Museum, Museum Purchase 1956.38.115

**Placing Them in a Kiln**  
- China, 1800–1810  
- Watercolor, paper  
- Winterthur Museum, Museum Purchase 1956.38.118
View of the Foreign Factories (Hongs) in Canton
China, 1800–1810
Oil on canvas
Winterthur Museum, Gift of Henry Francis du Pont 1965.1601

THE ARTS OF THE PENNSYLVANIA GERMANS

Dresser
Pennsylvania, 1750–1800
Walnut and white pine
Winterthur Museum, Bequest of Henry Francis du Pont 1967.1167
Displayed with a selection of sgraffito wares from Winterthur Museum

15. Lion
Waynesboro, Pennsylvania, 1840–1865
John Bell Sr. (1800–1880)
Lead-glazed earthenware
Winterthur Museum, Bequest of Henry Francis du Pont 1967.1630

Tall clock
Dauphin County, Pennsylvania, 1815
John Paul Jr. (1789–1868)
Maple, mahogany, walnut, white pine, ash, and tulipwood with ivory, iron, brass; painted dial
Winterthur Museum, Bequest of Henry Francis du Pont 1958.2874

Dresser
Pennsylvania, 1765–1810
Yellow pine
Winterthur Museum, Bequest of Henry Francis du Pont 1967.1171
Displayed with a selection of spatterware from Winterthur Museum

Slat–back side chair
Delaware Valley, Pennsylvania, 1725–1750
Maple with rush seat
Winterthur Museum, Bequest of Henry Francis du Pont 1959.2332

Slat–back side chair
Delaware Valley, Pennsylvania, 1725–1750
Maple, painted black with rush seat
Winterthur Museum, Bequest of Henry Francis du Pont 1959.2402

Sconces
United States, 1800–1850
Tin
Winterthur Museum, Bequest of Henry Francis du Pont 1967.1549.1–2

Desk
Schwaben Creek Valley, Pennsylvania, 1834
Tulipwood with painted decoration and brass hardware
Winterthur Museum, Bequest of Henry Francis du Pont 1964.1518

16. Eagle
Cumberland Valley, Pennsylvania, 1865–1890
Wilhelm Schimmel (Germany, 1817–Cumberland County, Pennsylvania, 1890)
White pine with painted decoration
Winterthur Museum, Bequest of Henry Francis du Pont 1959.2341
Chest
Northumberland County, Pennsylvania, 1800–1825
White pine with painted decoration
Winterthur Museum, Museum Purchase 1957.99.4

Desk and bookcase
Possibly Northampton County, Pennsylvania, 1785–1810
White pine with painted decoration, bone inlay, and brass hardware
Winterthur Museum, Bequest of Henry Francis du Pont 1957.502

Inkwell
Pennsylvania, 1775–1820
Earthenware
Winterthur Museum, Bequest of Henry Francis du Pont 1959.2164a–c

Box
United States, 1770–1800
White pine with painted decoration and iron hardware
Winterthur Museum, Bequest of Henry Francis du Pont 1959.2805

Box
United States, 1785
Tulipwood with painted decoration and iron hardware
Winterthur Museum, Bequest of Henry Francis du Pont 1959.2806

17. Chest
Berk County, Pennsylvania, 1765–1810
White pine with painted decoration and iron hardware
Winterthur Museum, Museum Purchase 1955.95.1

Sconces
Europe, 1775–1825
Tin and iron
Winterthur Museum, Bequest of Henry Francis du Pont 1961.1175–1176

Fraktur
Possibly Northumberland County, Pennsylvania, c. 1798
Watercolor on paper
Winterthur Museum, Bequest of Henry Francis du Pont 1961.1109

Fraktur
Page County, Virginia, 1794
Jacob Strickler (Shenandoah County, Virginia, 1770 –1842)
Watercolor on paper
Winterthur Museum, Bequest of Henry Francis du Pont 1957.1208a

Fraktur
Pennsylvania, 1810
Friedrich Krebs (near Kassel, Germany, c. 1794–Dauphin County, Pennsylvania, 1815)
Watercolor on paper
Winterthur Museum, Bequest of Henry Francis du Pont 1961.1112

Fraktur
Delaware County, Pennsylvania, 1796
Signed C.M.
Watercolor on paper
Winterthur Museum, Bequest of Henry Francis du Pont 1957.1188
Fraktur
Northumberland County, Pennsylvania, 1814–1820
Johann C. Trevits (1751–1830)
Watercolor on paper
Winterthur Museum, Bequest of Henry Francis du Pont 1957.1196

Fraktur
Montgomery County, Pennsylvania, 1800–1815
Friedrich Krebs (near Kassel, Germany, c. 1794–Dauphin County, Pennsylvania, 1815)
Watercolor on paper
Winterthur Museum, Bequest of Henry Francis du Pont 1957.1250

Fraktur
Lebanon County, Pennsylvania, 1795–1815
H. Seiler
Watercolor on paper
Winterthur Museum, Museum Purchase with funds provided Henry Francis du Pont 1958.120.9

Fraktur
Bucks County, Pennsylvania, 1796
Johann A. Eyer (Bucks County, 1755–Monroe County, 1837)
Watercolor on paper
Winterthur Museum, Bequest of Henry Francis du Pont 1960.347

Fraktur
Franklin County, Pennsylvania, c. 1801
Joseph Lochbaum
Watercolor on paper
Winterthur Museum, Bequest of Henry Francis du Pont 1961.189

Coverlet
Lancaster County, Pennsylvania, dated 1834
Isaac Brubaker (died Lancaster County, 1887)
Wool and cotton
Winterthur Museum, Gift of Mr. and Mrs. David Stockwell 1968.53

Quilt
Probably Bucks County, Pennsylvania, dated 1830
Wool, cotton, and silk thread
Winterthur Museum, Museum Purchase 2000.71

AMERICAN CLASSICISM

18. American Commissioners of the Preliminary Peace Negotiations with Great Britain
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London, England, 1783–1784
Benjamin West
Oil on canvas
Winterthur Museum, Gift of Henry Francis du Pont 1957.856

18. Sideboard
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New York, New York, 1795–1805
Mahogany, mahogany and satinwood veneers, inlays, white pine, tulipwood, and ash with brass hardware
Winterthur Museum, Bequest of Henry Francis du Pont 1957.850
18. **Tankards**
   - Boston, Massachusetts, 1772
   - Paul Revere Jr. (Boston, 1735–1818)
   - Silver
   - Winterthur Museum, Gift of Henry Francis du Pont 1957.859.1–6

18. **Candlesticks**
   - Silver
   - Winterthur Museum, Bequest of Henry Francis du Pont 1961.649.1–2a–b

18. **Punch bowl with blue and gilt decoration**
   - Jingdezhen, China, c. 1794
   - Porcelain
   - Winterthur Museum, Gift of Henry Francis du Pont 1959.149

18. **Covered tureens with blue and gilt decoration**
   - Jingdezhen, China, 1785–1810
   - Porcelain
   - Winterthur Museum, Bequest of Henry Francis du Pont 1961.647.1–2a–c

18. **Urns with blue and gilt decoration**
   - Jingdezhen, China, 1790–1810
   - Porcelain
   - Winterthur Museum, Bequest of Henry Francis du Pont 1961.1041.1–2

18. **Knife boxes**
   - England, 1790–1800
   - Mahogany, maple, fir (deal), and tropical wood inlays with brass
   - Winterthur Museum, Bequest of Henry Francis du Pont 1957.853.1–2

18. **Forks**
   - England, 1809
   - Silver, steel, and ivory
   - Winterthur Museum, Gift of Henry Francis du Pont 1954.79.3, 9, 11, 17, 21

18. **Knives**
   - England, 1809
   - Silver, steel, and ivory

19. **Clock**
   - Paris, France, 1804–1817
   - Jean-Baptiste Dubuc
   - Brass, steel, and glass
   - Winterthur Museum, Bequest of Henry Francis du Pont 1957.744

**Pier table**
- New York, New York, 1805–1810
- Charles-Honoré Lannuier (Chantilly, France, 1779–New York, 1819)
- Mahogany and mahogany, satinwood, and rosewood veneers, and white pine with brass molding and hardware
- Winterthur Museum, Bequest of Henry Francis du Pont 1957.685
Work table
New York, New York, 1810–1819
Charles-Honoré Lannuier (Chantilly, France, 1779–New York, 1819)
Mahogany, maple and rosewood veneers, white pine, and tulipwood with gilded gesso and brass
Winterthur Museum, Museum Purchase with funds provided by Henry Francis du Pont 1960.6

Armchair
New York, New York, 1807
Duncan Phyfe (Loch Fannich, Scotland, 1768 –New York, 1854)
Mahogany, ash, and cherry
Winterthur Museum, Bequest of Henry Francis du Pont 1957.720.2

Victorine du Pont
Near Wilmington, Delaware, 1813
Rembrandt Peale
(Bucks County, Pennsylvania, 1778–Philadelphia, Pennsylvania, 1860)
Oil on canvas
Winterthur Museum, Bequest of Henry Francis du Pont 1961.709

Candelabra
Paris, France, 1810–1815
Pierre-Philippe Thomire (Paris, 1751–1843)
Brass with mercury gilding
Winterthur Museum, Bequest of Henry Francis du Pont 1961.1223.1–2

Mrs. Perez Morton (Sarah Wentworth Abothorp)
Philadelphia, Pennsylvania, 1802–1803
Gilbert Stuart
(North Kingstown Township, Rhode Island, 1755–Boston, Massachusetts, 1828)
Oil on panel
Winterthur Museum, Gift of Henry Francis du Pont 1963.77

Looking glass
Albany, New York, 1790–1810
White pine with gesso, and gilt, reverse–painted glass and silvered glass
Winterthur Museum, Bequest from the Estate of Miss Helen DeLancey Watkins 1968.109

Ladies desk
Baltimore, Maryland, 1790–1810
Mahogany, satinwood, mahogany and satinwood veneers, and red cedar with reverse–painted glass and brass hardware
Winterthur Museum, Museum Purchase 1957.68

Jerusha Benedict
Danbury, Connecticut, 1790
Ralph Earl
(1751–1801)
Oil on canvas
Winterthur Museum, Bequest of Mrs. Lammot du Pont Copeland 2001.49

Tambour desk
Boston, Massachusetts, 1794–1804
John Seymour (1738–c. 1818) and Thomas Seymour (1771–1848)
Mahogany, mahogany veneer, light wood inlay, white pine, and white elm with brass and enamel on copper hardware
Winterthur Museum, Bequest of Henry Francis du Pont 1957.802
Banjo clock
Roxbury, Massachusetts, 1802–1810
Simon Willard (Grafton, Massachusetts, 1753–Boston, 1848)
Mahogany, white pine, brass, and glass with reverse-painted decoration
Winterthur Museum, Bequest of Henry Francis du Pont 1957.952 a–b

21. **Washington at Verplanck's Point**
   - New York, 1790
   - John Trumbull
     (born Lebanon, Connecticut, 1756–died New York, New York, 1843)
     Oil on canvas
     Winterthur Museum, Gift of Henry Francis du Pont 1964.2201

22. **Collector's cabinet**
   - Philadelphia, Pennsylvania, 1810–1820
   - Mahogany, mahogany and satinwood veneers, tulipwood, and white pine with silvered glass
     Winterthur Museum, Bequest of Henry Francis du Pont 1957.945
   - Armchair
     Philadelphia, Pennsylvania, or New York, New York, 1815–1825
     Ebonized maple with gilt decoration
     Winterthur Museum, Bequest of Henry Francis du Pont 1957.739

Girandole clock
Concord, Massachusetts, 1816–1821
Lemuel Curtis (Concord, 1790–Burlington, Vermont, 1857)
Wood, paint, and reverse-painted glass
Winterthur Museum, Bequest of Henry Francis du Pont 1967.1449

Girandole looking glass
United States, 1830–1840
Wood, silvered glass, gesso, and gilt
Winterthur Museum, Gift of Mrs. Robert J. Leonard 1971.25
(Girandole, derived from French and Italian words meaning "to turn around," was used in Europe and America to describe circular mirrors with convex glass. The term was also used in early nineteenth-century America for clocks of similar form.)

Election Day in Philadelphia
Philadelphia, 1815
John Lewis Krimmel
(born Ebingen, Germany, 1786–died Philadelphia, Pennsylvania, 1821)
Oil on canvas
Winterthur Museum, Museum Purchase with funds provided by Henry Francis du Pont 1959.0131

“Apotheosis of Franklin and Washington”
England, 1785–1790
Plate-printed cotton
Winterthur Museum, Bequest of Henry Francis du Pont 1969.3181

Tureen, cover, and platter with Order of the Cincinnati insignia
China, 1784
Porcelain
Winterthur Museum, Gift of Henry Francis du Pont 1963.700.57a–c

Dinner plate with Order of the Cincinnati insignia
China, 1784
Porcelain
Winterthur Museum, Gift of Henry Francis du Pont 1963.700.35
Leaf–shaped plate with Order of the Cincinnati insignia
China, 1784
Porcelain
Winterthur Museum, Gift of Henry Francis du Pont 1963.700.69

Jug with bust of George Washington
China, 1810–1820
Porcelain
Winterthur Museum, Bequest of Henry Francis du Pont 1963.822a–b

Platter with gold, salmon, and sepia decoration
China, 1800–1810
Porcelain
Winterthur Museum, Bequest of Henry Francis du Pont 1963.966.1

Vase with engraved view of the President’s House, Washington
Bohemia, 1840–1860
Glass
Winterthur Museum, Museum Purchase 1992.119.1

Medal
Philadelphia, Pennsylvania, 1789
Joseph Richardson Jr. (Philadelphia, 1752 –1831)
Silver

Mourning pin containing hair from George and Martha Washington
United States, 1797–1810
Gold, enamel on copper, hair, leather, and glass
Winterthur Museum, Gift of Mrs. Paul Hammond 1962.84

Skippet
Washington, D.C., 1825–1852
Seraphim Masi (active 1822–1852)
Silver and cord
Winterthur Museum, Museum Purchase 1956.98.1

Medallion of George Washington
Paris, France, 1815–1825
Barthelemy Desprez Jr. (active c. 1815–c. 1834)
White clay encased in glass
Winterthur Museum, Bequest of Henry Francis du Pont 1959.561

Goblet with engraved eagle
Bohemia or Germany, engraving possibly added in United States, c. 1795
Glass
Winterthur Museum, Bequest of Henry Francis du Pont 1959.3065

Wine glass
Possibly Maryland, 1814–1815
Possibly Baltimore Glass Manufactory (active 1800–c. 1880)
Glass
Winterthur Museum, Gift of Mr. and Mrs. Norton Asner 1971.137

Tumbler with portrait of George Washington in base
Pittsburgh, Pennsylvania, 1824–1832
Bakewell & Page (active 1808–1882)
White clay encased in glass
Winterthur Museum, Gift of Mrs. Hugh Kelley 1987.128
Needlework picture
United States, 1800–1810
E. S. Sefford
Silk, watercolor, and metallic thread with original reverse-painted glass and frame
Winterthur Museum, Bequest of Henry Francis du Pont 1957.783

Vase
Philadelphia, Pennsylvania, 1825–1838
William Ellis Tucker (1800–1832; Tucker factory active 1826–1838)
Porcelain
Winterthur Museum, Bequest of Henry Francis du Pont 1965.1393

Vase
Staffordshire, England, 1790–1800
Josiah Wedgwood's factory (active 1769–1950)
Stoneware (jasperware)
Winterthur Museum, Museum Purchase with funds provided by Collector's Circle and the Winterthur Centenary Fund 1997.14

Goblet
Frederick County, Maryland, 1791–1793
Attributed to New Bremen Glassmanufactory of John Frederick Amelung
(active 1786–c. 1794)
Glass
Winterthur Museum, Bequest of Henry Francis du Pont 1959.47a–b

Tumbler
Frederick County, Maryland, dated 1788
Attributed to New Bremen Glassmanufactory of John Frederick Amelung
(active 1786–c. 1794)
Glass
Winterthur Museum, Bequest of Henry Francis du Pont 1959.3009 a–b

Ewer
Philadelphia, Pennsylvania, 1812–1820
Thomas Fletcher and Sidney Gardiner (partners in Philadelphia, 1811–1827)
Silver
Winterthur Museum, Museum Purchase 1969.16

Furniture mounts with original wrappings
France, 1810–1830
Gilt brass, brown paper
Winterthur Museum, Gift of Jill Ehninger Meyer 2000.38

Coffee and tea service
Philadelphia, Pennsylvania, 1809–1812
Anthony Rasch and Simon Chaudron (partners in Philadelphia, 1809–1812)
Silver, wood
Winterthur Museum, Given by Mr. and Mrs. Henry Pleasants in memory of Maria Wilkins Smith, 1884–1973, 1975.80.1–5

Sugar tongs
New York, New York, 1815–1828
Maltby Pelletreau, John Bennett, and D.C. Cooke (partners in New York, 1826–1828)
Silver
Winterthur Museum, Museum Purchase 1981.51
Textile with classical design
Jouy-en-Josas, France, c. 1800
Oberkampf Factory
Plate- or roller-printed cotton
Winterthur Museum, Bequest of Henry Francis du Pont 1969.592.1

Looking glass
New York, New York, 1800–1825
Red pine and spruce with gesso and gilt on silvered glass
Winterthur Museum, Bequest of Henry Francis du Pont 1957.941

24. Klismos chair
Baltimore, Maryland, 1815–1825
Tulipwood and maple with painted decoration
Winterthur Museum, Museum Purchase 1992.29.2

Card table
Baltimore, Maryland, 1800–1810
Mahogany, white pine, tulipwood, and maple with painted decoration
Winterthur Museum, Museum Purchase with partial funds provided by an anonymous donor and Mr. and Mrs. John R. Donnell 1999.9

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An American Vision
Henry Francis du Pont's Winterthur Museum

WINTERTHUR CHRONOLOGY

1801


1802


1810-18

E. I. Du Pont purchases four tracts of land forming the nucleus of what later becomes Winterthur.

1834

E.I. du Pont dies and leaves the property to his children.

1837

Jacques Antoine Bidermann and his wife, Evelina Gabrielle, a daughter of E. I. du Pont, purchase the property from the other siblings and begin construction on a twelve-room Greek revival mansion. They name it Winterthur after Bidermann's ancestral home in Switzerland.

1839

Jacques Antoine and Evelina du Pont Bidermann move into the house at Winterthur.

1863

Evelina du Pont Bidermann dies.
1865

Jacques Antoine Bidermann dies.

1867

General Henry du Pont (brother of Evelina) purchases Winterthur from his nephew James Irénée Bidermann (son of Jacques and Evelina), for his own son Colonel Henry Algernon du Pont.

1876

Col. Henry Algernon and Pauline Foster du Pont, who married in 1874, settle at Winterthur.

1880

Henry Francis du Pont is born to Col. Henry Algernon and Pauline Foster du Pont.

1889


1899

H. F. du Pont enters Harvard.

1902

Col. Henry Algernon du Pont adds a new façade and library wing to the existing building at Winterthur. Pauline Foster du Pont dies.

1903

H. F. du Pont graduates from Harvard and begins to manage the Winterthur household for his father.

1909

H. F. du Pont takes over supervision of the gardens and grounds.

1914

H. F. du Pont becomes manager of Winterthur Farms.
H. F. du Pont marries Ruth Wales.

1926

Col. Henry Algernon du Pont dies; H. F. du Pont inherits Winterthur.

1928-32

A new wing is constructed, doubling the size of the existing building.

1930

H. F. du Pont establishes the Winterthur Corporation, a nonprofit, educational foundation, with the intent of opening his home as a museum.

1951

Winterthur opens to the public on October 30.

1952

Winterthur Program in Early American Culture is established. First garden tour is given.

1958

Winterthur fire department is established.

1961

The Pavilion opens as the visitor reception area.

1966

Copeland Lecture Hall opens.

1967

Ruth Wales du Pont dies.

1969

H. F. du Pont dies. The Louise du Pont Crowninshield Research Building, named for his sister, opens.

1974

Winterthur/Univ. of Delaware Art Conservation program is established.
1976
The Winterthur Guild is established.

1978
First Christmas tour; officially called Yuletide at Winterthur in 1979.

1992
The Galleries at Winterthur open.

1993

1994
The Thomas A. Graves, Jr., Gallery for changing exhibitions opens.

1997
The Campbell Collection of Soup Tureens at Winterthur opens in the new Dorrance Gallery. (The collection was donated to Winterthur in 1996.)

2000
Director Leslie Greene Bowman introduces new vision: Winterthur: An American Country Estate.

2001
Winterthur's 50th Anniversary; Enchanted Woods opens.

GENERAL INFORMATION

The National Gallery of Art and its Sculpture Garden are located on the National Mall between Third and Ninth Streets at Constitution Avenue, NW, and are open Monday through Saturday from 10:00 a.m. to 5:00 p.m. and Sunday from 11:00 a.m. to 6:00 p.m. Through Labor Day, the Sculpture Garden's extended hours will be Monday through Thursday and Saturday 10:00 a.m. to 7:00 p.m., Friday 10:00 a.m. to 9:00 p.m., and Sunday 11:00 a.m. to 7:00 p.m. The Gallery is closed on December 25 and January 1.

Visitors will be asked to present all bags and parcels for inspection. Backpacks and parcels must be left in the checkrooms. No parcels larger than 17 x 26 inches...
will be accepted in the checkrooms. Suitcases are permitted and must be x-rayed at the East or West Building entrances on 4th Street before being accepted in the checkrooms as they enter the Gallery.

Admission is always free.
General information: (202) 737-4215
Telecommunications Device for the Deaf (TDD): (202) 842-6176.
To receive the Gallery's free bimonthly Calendar of Events call (202) 842-6662

If you are a member of the press and would like more information or would like to be added to our press list, please contact the Press Office at pressinfo@nga.gov, call (202) 842-6353, or send inquiries to:

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National Gallery of Art
2000B South Club Drive
Landover, MD 20785

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National Gallery of Art, Press Office
QUOTES FROM HENRY FRANCIS DU PONT

"The vast scope of the collection gives a new understanding to and respect for the integrity of American craftsmanship."

"The general goal is to promote the broadest possible understanding of the American people through an integrated study of the culture of early America."

"A culture is fully known only as its arts are known; its arts are known only as its art objects are studied in their rich variety and social context."

"During the years I have collected, I have had many satisfactions and only one regret. The latter is for the things I might have acquired, but allowed to escape me. My satisfactions are in the contacts I have made with a great number of interesting people, in my greater consciousness of the development of our country, and in my immensely increased appreciation of the generations that have preceded."

"Hundreds of thousands of Americans, now as never before, are actively exploring their heritage; reading history, studying collections of Americana, visiting historic shrines."

"Art belongs to the center, not the periphery of life. It is not the pastime of princes, but a necessary language of the human spirit."

"A philosophy of collecting is highly subjective. Each individual who collects anything of a serious nature thinks in increasingly creative terms, almost as if his growing collection were a kind of artistic medium. This is true, I think, because a foremost drive for the collector is a love of his materials. To him these are of such beauty or importance as to cause him to preserve them, by no means for himself alone, but in order to share his discoveries. Because he believes in what he collects, he wants others to do so, too."
"It is an occasion to stimulate interest in America's arts and skills as they were developed over the years by a people divinely inspired, a body of pioneers, who learned to combine beauty and utility in fashioning a way of life that has become a symbol to all mankind."--

*public comment during the official opening of the museum in 1951*

"The story of Winterthur tells the greatest story of our time--the story of the American people."

"In these surroundings, so intimately connected with the lives of our forefathers, we see fine craftsmanship and soundness of workmanship; we see the economic and cultural development of our country, and in addition the symbols through which the founders of our Republic expressed their patriotism and love of country."

"Years after all the books on the Museum have been written I feel that the training and education of these young people at Winterthur will make the museum a living force through the ages."--writing about the WPEAC program

"My purpose in leaving Winterthur as a Museum to the public is to afford all those interested an opportunity to view and to study the conditions surrounding the early American home life."--Letters and Notes to Executors and Winterthur Directors

"It seemed to me that early American arts and crafts had not been given the recognition they deserved.... I hoped, therefore, that, by preserving under one roof examples of architecture, furniture, and widely divergent early American materials of all kinds, interest in this field would be stimulated and that the magnificent contribution of our past would be helped to come into its own."

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http://www.nga.gov/press/exh/186/quotes.shtm
and Sunday from 11:00 a.m. to 6:00 p.m. The Gallery is closed on December 25 and January 1. For information call (202) 737-4215 or the Telecommunications Device for the Deaf (TDD) at (202) 842-6176, or visit the Gallery's Web site at www.nga.gov.

Visitors will be asked to present all carried items for inspection upon entering. Checkrooms are free of charge and located at each entrance. Luggage and other oversized bags must be presented at the Fourth Street Entrance of the East or West Building to permit X-ray screening and must be deposited in the checkrooms at those entrances. Any items larger than 17 X 26 inches cannot be accepted by the Gallery or its checkrooms. For the safety of the art work and visitors, nothing may be carried into the Gallery on a visitor's back. Any bag or other items that cannot be carried reasonably and safely in some other manner must be left at the checkrooms.

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National Gallery of Art
2000B South Club Drive
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phone: (202) 842-6353 e-mail: pressinfo@nga.gov

Deborah Ziska
Chief of Press and Public Information
(202) 842-6353
ds-ziska@nga.gov

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BIOGRAPHY: HENRY FRANCIS DU PONT, 1880-1969

Henry Francis du Pont, the only son of Henry Algernon and Pauline du Pont, was born at Winterthur in 1880, and in his own words, "always loved everything connected with it." A scion of Delaware's industrialist Du Pont family, he entered New England's Groton School in 1893, and then attended Harvard from 1899 to 1903. In 1901 he began taking courses at Bussey Institution, Harvard's college of practical agriculture and horticulture, and took his first trip abroad.

In 1906 Du Pont's father was elected to the United States Senate. Soon afterwards, he ceded responsibility of supervising the garden at Winterthur to his son. One of the first areas that Henry Francis created was the March Bank. He also developed and improved the formal garden areas east of the house. During these years before World War I, Du Pont traveled extensively to study the great gardens of Europe, especially those in England.

Henry Francis du Pont married Ruth Wales in 1916. Shortly afterwards, he became interested in American antiques and began amassing his renowned collection of early American decorative arts. He continued to develop Winterthur's farmland, raised a prizewinning herd of Holstein-Friesian cows, and worked with landscape architect Marian Cruger Coffin to blend the garden into the rural landscape. By 1925 Winterthur consisted of turkey, chicken, sheep, pig, and dairy farms, vegetable and flower gardens, greenhouses, a sawmill, a railroad station, and a post office.

Between 1928 and 1932 Du Pont doubled the size of the existing house at Winterthur and converted his home to a showplace for his collections. Throughout the next two decades Du Pont and his family lived in a museum-in-progress. His two daughters grew up with the sounds and sights of construction, surrounded by beautiful, breakable objects. In 1951, Du Pont turned his home over to the
Winterthur Corporation, a non-profit educational institution, and moved into a smaller home on the estate as the Henry Francis du Pont Winterthur Museum opened to the public.

In 1960, First Lady Jacqueline Kennedy visited Winterthur and invited Du Pont to head the Fine Arts Committee that oversaw the restoration of the White House. Until his death in 1969, Du Pont divided his time between his homes at Winterthur; Southampton, Long Island; Boca Grande, Florida; and an apartment in New York City.

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Deborah Ziska
Chief of Press and Public Information
(202) 842-6353
ds-ziska@nga.gov

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CURATOR’S BIOGRAPHY: WENDY A. COOPER
LOIS F. AND HENRY S. MCNEIL SENIOR CURATOR OF FURNITURE
WINTERTHUR MUSEUM

Serving as curator of furniture at the Winterthur Museum since 1995, Wendy A. Cooper became the Lois F. and Henry S. McNeil Senior Curator of Furniture in 1999. Prior to joining Winterthur, Cooper was curator of decorative arts at the Baltimore Museum of Art from 1987 to 1995. A graduate of Brown University (B.A., 1967, cum laude) and the Winterthur Program in Early American Culture, University of Delaware (M.A., 1971), she has worked at the Brooklyn Museum, the Museum of Fine Arts, Boston, and the Colonial Williamsburg Foundation. While at the Baltimore Museum of Art, she curated the major traveling exhibition Classical Taste in America, 1800–1840, and wrote the accompanying book of the same title, which was published by Abbeville Press. She has also worked with the National Gallery of Art, Washington, as guest curator on two exhibitions, In Praise of America: American Decorative Arts 1640–1840 and The Kaufman Collection of American Furniture. She is presently working on another exhibition and publication for the National Gallery entitled An American Vision: Henry Francis du Pont’s Winterthur Museum, which opens May 5, 2002.

General Information

The National Gallery of Art and its Sculpture Garden, located on the National Mall between 3rd and 9th Streets at Constitution Ave. NW, are open Monday through Saturday from 10:00 a.m. to 5:00 p.m. and Sunday from 11:00 a.m. to 6:00 p.m. The Gallery is closed on
December 25 and January 1. For information call (202) 737-4215 or the Telecommunications Device for the Deaf (TDD) at (202) 842-6176, or visit the Gallery’s Web site at www.nga.gov.

Visitors will be asked to present all carried items for inspection upon entering. Checkrooms are free of charge and located at each entrance. Luggage and other oversized bags must be presented at the Fourth Street Entrance of the East or West Building to permit X-ray screening and must be deposited in the checkrooms at those entrances. Any items larger than 17 X 26 inches cannot be accepted by the Gallery or its checkrooms. For the safety of the art work and visitors, nothing may be carried into the Gallery on a visitor’s back. Any bag or other items that cannot be carried reasonably and safely in some other manner must be left at the checkrooms.

For additional press information please call or send inquiries to:

Press Office
National Gallery of Art
2000B South Club Drive
Landover, MD 20785
phone: (202) 842-6353 e-mail: pressinfo@nga.gov

Deborah Ziska
Chief of Press and Public Information
(202) 842-6353
dsziska@nga.gov

If you are a member of the press and would like to be added to our press list, click here.

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