

HSPV 5310-001 Fall 2022 SYLLABUS

American Domestic Interiors: 300 years, Seventeenth to Twentieth Centuries



Mary Ellen Best, 'Our Drawing Room at York' UK, 1838-1840.

Mondays 10:15am to 1:15 pm, 12th September through 12th December
Meyerson Hall B2, unless otherwise specified

Professor: Laura C. Keim [Stutman], Curator of Stenton in Historic Germantown
Mobile: 215-421-4307

Email: laura.keim@stenton.org or laura.c.keim@gmail.com

Office Hours and Meetings: I do not have my own campus office. Mondays after class can be a good time to catch me to meet or set a time. I am usually at Penn only on Mondays, but I am generally flexible on weekdays or weekday evenings, and I very much welcome individual meetings with you on Zoom or by telephone.

Teaching Assistant: Olivia Brogan, obrogan@design.upenn.edu, mobile 215-863-1125
Olivia will help me ensure we have readings, lectures, videos, field trip information, and other resources loaded to our course CANVAS site.

Course Objectives:

To develop a basic familiarity with the visual and linguistic vocabulary of American interiors and their component parts from the seventeenth century (especially British)

settlements in North America through the 1980s. American Domestic Interiors dovetails with your American Architecture studies, offering perspective on the movable and fixed details inside buildings. Along with developing an understanding of decorative styles over time, we will consider spatial arrangements and usage, furnishings, floor coverings, wall and window treatments (movable and built-in) as well as the technological innovations that helped drive changes in the domestic interior over time. We will take a holistic material culture approach to our subject understanding how people lived in the past through buildings, objects, and documents.

The goal of the course is not to turn you into a connoisseur (which takes a great deal of hands-on practice), but rather to offer exposure to a range of media across time, which may be encountered by preservation practitioners and hobbyists alike. That said, this course demands students become conversant in both the visual and textual language of interior forms and styles known as “the decorative arts.” Students will also be exposed to a broad range of prescriptive, descriptive, and analytical literature. The interpretation of original documents, paintings, prints, photographs, advertising materials as well as pattern books and inventories will be a focus. **Studying images is crucial to becoming visually conversant.** Approaching historic interiors is a detective-work process that asks you to draw on local, national, and international contexts, as well as spatial, material, and archival evidence.

Grading:

Decorative Arts and Interiors Quizzes (20%)

Take-home short essays exam (10%)

Class research project and in-class presentation (50%)

Class attendance, participation and discussion, reading responses (20%)

There will be **no final examination**.

Attendance, Participation, and Class Conduct:

I will keep track of attendance. **Please let me know if you will be missing class.** We will go over the visual material of the week together through lectures, discuss readings, and cover a lot of territory in every class. Your presence, participation, and familiarity with the PowerPoint presentations (posted to CANVAS) are critical to your absorption of the material.

Academic Integrity:

The University Code of Academic Integrity

<https://catalog.upenn.edu/pennbook/code-of-academic-integrity> is central to the ideals that underpin this course and academic life. You are expected to be independently familiar with the Code and to recognize that your work is originally your own and is a representation of your time and effort. Instances of academic

dishonesty, cheating, or plagiarism will be referred to the Office of Student Conduct for adjudication.

Style Quizzes:

We will have two in-class quizzes to test your ability to identify objects, rooms, styles, and date ranges, offering two reasons to back up your identifications. **October 24/December 5**

Take-home Exam: This relatively short take-home exam will ask you to identify styles, forms, and time periods in images then offering compare-and-contrast analysis of objects and interiors in a short essay form. **Questions provided week of November 14th; DUE Wednesday, December 14th**

Reading Responses (weekly, starting week 2):

The readings will fall into patterns providing both background on each period we study and focused book chapters or articles. In approximately 400-600 words, please provide a brief summary and critical analysis of the week's readings. Include 2-3 questions or observations the reading raised for you. Consider the main ideas, themes, strengths/weaknesses, issues that struck you. What did you take away?

Please **submit these responses in CANVAS by 11:59 each Sunday night before class.**

Required Texts:

- Butler, Joseph T. *Field Guide to American Antique Furniture*. New York, NY: Henry Holt, 1985.
- Rybczynski, Witold. *Home: A Short History of an Idea*. Penguin Books, 1986.
- Thornton, Peter. *Authentic Décor: The Domestic Interior 1620-1920*. New York: Viking, 1984 and subsequent editions.

Suggested Texts:

- Moss, Roger W. and Gail Caskey Winkler. *Victorian Interior Decoration: American Interiors, 1830-1900*. New York: H. Holt, 1986.
- St. George, Robert Blair (ed.) *Material Life in America, 1600-1860*. Boston: Northeastern University Press, 1988.
- Styles, John and Amanda Vickery (eds.) *Gender, Taste and Material Culture in Britain and North America, 1700-1830*. New Haven and London: Yale University Press, 2006.

Investment texts that may make your life easier, especially if you feel devoted to studying interiors into the future:

- Saumarez Smith, Charles. *Eighteenth-Century Decoration: Design and the Domestic Interior in England*. New York: H.N. Abrams, 1993.
- Gere, Charlotte. *Nineteenth-Century Decoration: The Art of the Interior*. New York: H.N. Abrams, 1989.
- Calloway, Stephen. *Twentieth-Century Decoration*. New York, NY: Rizzoli, 1988.

Class Project: Inventory Analysis and Research to “Re-create” a Domestic Interior

Household inventories are one of the most valuable tools available to historians of interiors for studying the 18th and 19th centuries. They can be used in a general way to draw conclusions about the furnishings typical to a particular social class at a particular time in the past – History of Consumption does much of this work. When viewed across time, they help document how interior furnishings changed from one period to another. They can also be specifically helpful in recreating the interior of a single historic house, which is how they will be used in this project. Inventories document **movable goods only**.

Each student will work with the household inventory/appraisal from an estate/probate record from the period 1682 to 1910. Philadelphia probate inventories can be located through the City Archives (Dept of Wills) to select, and transcribe an inventory; or with the proliferation of online sources, you can find one online. Some of the early Philadelphia inventories may represent neighborhoods, and even the counties outside central Philadelphia. After 1910, there were fewer estate inventories. Estate Auction catalogs can also be excellent sources for 20th-century inventories, and Freeman’s Auction House has a collection. Please talk with me about approaches to the 20th-century or a desire you may have to investigate the interiors from a particular site or place, which you may be able to do on your own. You do not necessarily need to study Philadelphia if you have connections elsewhere and can identify an appropriate inventory document to serve as the basis for your project.

The project requires that you perform the research necessary to create a furnishing plan for a hypothetical re-created house based on the inventory. You will research the decedent and family, the house, the neighborhood and locale where they lived, and what the furnishings may have looked like. You will also create floorplans for your house (either in CAD or drawn with graph paper.) When choosing your inventory, remember that it documents a house at the end of a life. Many of the furnishings recorded will be from earlier decades and styles, depending on how old the decedent was at death. Marriage was frequently a time when people acquired household goods. Furnishings on the inventory may be 25-40 years earlier in date than the year of the will. Some inventories name rooms, while others will require you infer the room divisions.

The work will progress in the following stages:

Saturday, October 1st, INVENTORY -- Submit your inventory (and a transcription if necessary) with observations and questions as you begin to ponder its meaning. Note terms you may not know and begin to research them (we can share and discuss in class.) If the rooms are named, think about spatial arrangement, does the inventory speak to you about the potential form of the house? If your document does not have room divisions, how might you begin to think about rooms and how to distribute the contents. Period terminology can sometimes feel like another language. If you need to transcribe your inventory, please refer to **Frank Freidel, "Care and Editing of Manuscripts," *Harvard Guide to American History*, Cambridge: Harvard University Press, 1974**, which will be posted.

Saturday, October 22nd, DECEDANT -- Write an approximately five-page (give or take) paper describing the individual represented by the inventory and his/her social standing within the community. This summary should include the name, occupation (if known), religion, date of death, approximate age at death, the address of the household, the composition of the household (spouse, children, etc.), and the appraised value of household goods as well as other property in the estate. The supposition regarding social class should be based on primary sources (such as other inventories of a similar date in the collection at The Athenaeum) and secondary sources describing social structure in America (such as the Blumin article or *The Standard of Living in 1860* by Edgar W. Martin).

It can be tricky to identify social class, and I will be happy to meet with you and assist with understanding what you find and to consider additional ways to find material related to your person. More and more primary and secondary sources are digitally accessible all the time, and some archives have staff who may be able to help you remotely.

Saturday, November 26th, HOUSE -- Submit a **DRAFT FLOOR PLAN** with a tentative furniture layout that you believe represents your hypothetical house and contents **and a short paper** describing the form of the house and the character of the **neighborhood** during the decedent's life. Was the house part of a Philadelphia row, a free-standing suburban structure, or a rural dwelling? What sorts of buildings, institutions, and businesses were nearby? Who else lived nearby? What was the local geography of Philadelphia or your location at the time? The answers to these questions can be gleaned from primary sources (such as Philadelphia city directories and newspapers) and secondary sources (such as *The Divided Metropolis: Social and Spatial Dimensions of Philadelphia, 1800-1975* by William W. Cutler and Howard Gillette or *The Private City* by Sam Bass Warner, Jr. You might also wish to look at **William Murtagh, "The Philadelphia Row House,"** for illustrations of common floor plans and the Row House Manual online). Finally, you should consider your decedent's household considering

the primary sources you have read from the period. Maps and PhilaGeoHistory resources are important and helpful.

*If you do not have CAD skills, you can work out your drawing and plan to scale on graph paper and scan to submit.

Thursday, December 12th (our last class) **POWERPOINT PRESENTATION** – Each of you will present your decedent, neighborhood, house and floorplan, and proposed furnishings to the class, explaining your choices. I will offer some feedback on furnishings in real time, and we can all learn from each other's research and projects.

Monday, December 19th **FINAL PAPER DUE**. Include edited and expanded (as necessary) versions of the papers you already submitted, which form the "sections" of your larger paper. Add any refinements to your thinking related to the description of the hypothetical house. Include a **room-by-room analysis** of the furnishings and finishes you have selected based on what we have read and images we have seen or that you have found. The illustrations of the furnishings should be identified, sourced, and placed in the appropriate rooms. Google searches can find some very random objects and images, and because many historical styles repeat in the 20th century, please meet with me if you have questions about appropriate images or sources. More and more books and previous auction records are available online, including collections at the Met, PMA, Colonial Williamsburg, Historic Deerfield, MESDA, and Winterthur, among others.

Your final paper will include:

- title page, table of contents, bibliography, and footnotes (not endnotes)
- edited summary of the decedent
- copy of the inventory
- copy of the inventory transcription **including will registration number** (if applicable)
- description of the urban geography of the decedent's neighborhood
- scaled, hand-drawn, or CAD-generated floor plan of the house with furnishing plan laid out
- house description
- **KEY -- room-by-room analysis** with illustrations of proposed furnishings & finishes. **Explain your choices based on analysis of your sources and the context you generated through your decedent and neighborhood research.**
- A 250-word abstract and 5 images that tell the "story" of your person and re-created interior for future digital use by the graduate program in historic preservation. Think of this as a blog or wall posting for an open house, a showcase of the essence of your project.
- If you have CAD skills or like to draw, you are welcome to create your own elevation(s), but this is not a requirement.

Use *A Manual of Style* from the University of Chicago Press for both bibliography and footnotes. **Illustrations must be captioned, and their sources also cited.**

Mary Lynn Rampolla's, *A Pocket Guide to Writing History*, is an easy-to-use guide based on Chicago Style and may be useful to you throughout the program.

Tips: When “shopping” for an inventory, remember you can interpret any document, but finding an inventory that names the rooms can remove some of the guesswork. Sometimes the guesswork is more fun and means you may do more extensive secondary research and reading. Is there a historical person you want to study, or certain section of Philadelphia or another place about which you are curious? You can indulge that curiosity by your choice of decedent.

Writing:

Good writing is important—and writing quality will factor in the grading of every written assignment. Grades will reflect the content and persuasiveness of your writing, your willingness to advance new ideas, your grasp of the course's issues, as well as conforming to scholarly conventions and the mechanics and form of good writing (spelling, grammar, paragraph structure, and so on). Conventions of academic and professional writing are essential to successful professional work. You will use Chicago-style standard forms of footnoting and clear bibliographic referencing to record the sources on which your work relies. All writing assignments must abide by the conventions of academic referencing, unless specifically directed otherwise.

Written assignments must employ the following formatting and writing conventions:

- 11-point type
- 1.5 line spacing
- 1" side margins; 1" top/bottom margins
- Page numbers at bottom
- Footnotes (not endnotes) following the Chicago Manual of Style format
- **Avoid passive voice** in your academic writing.
 USE Active: Deborah Logan wrote this poem.
 AVOID Passive: This poem was written by Deborah Logan.
- Hyphens: When the nineteenth century is a **noun**, there is **no hyphen** between nineteenth and century. When you are writing about nineteenth-century interiors, using the century as an **adjective**, there is a **hyphen**
- Submit assignments electronically in CANVAS. For the papers during the semester, please submit in WORD, as that will simplify my commenting and feedback. For the Final, you can make a pdf. Please use your **LAST NAME** to begin the filename for your submitted documents.

CLASS SCHEDULE

Date	Subject	Themes	Readings/Assignments/Notes
Week 1 September 12	Introductions and Overview. Material Culture Styles as visual language and evidence	Getting to know each other - going over the course and syllabus. Material Culture Methods	<ul style="list-style-type: none"> Jules David Prown "Style as Evidence," <i>Winterthur Portfolio</i>, Vol. 15, No.3 (Autumn 1980), 197-210. Jules David Prown, "Mind in Matter..." <i>Winterthur Portfolio</i>, Vol. 17, No. 1 (Spring 1982), 1-19.
Week 2 September 19	The Seventeenth Century	Age of Oak Joined Furniture New England, New-York and Dutch Interiors	<p>This time period sets the stage for the 18th century and many forms continue in vernacular ways of life.</p> <ul style="list-style-type: none"> Butler, 17-24, and all images related to 17th-century throughout. Rybczynski, chapter 2 & 3, 15-75. Thornton, 14-47. E. McClung Fleming, "Artifact Study: A Proposed Model," <i>Winterthur Portfolio</i> 9 (UVA Press, 1974), 153-173. Ulrich, "Hannah Barnard's Cupboard," <i>The Age of Homespun</i>, 108-141.
Week 3 September 26	William & Mary (1700-1725) Saturday, October 1st,	Back stools, Pendant drops, Decorative turnings, Cane chairs, High chests of drawers introduced	<ul style="list-style-type: none"> Butler, 25-27, and study images of forms in Wm & Mary throughout Saumarez Smith, scan pre 1700, 11-37. Saumarez Smith, 1700-1720, 39-61. Thornton, 1670-1720, 48-88 Kevin M. Sweeney, "Furniture and the Domestic Environment in Wethersfield, Connecticut, 1639-1800," in St. George, <i>Material Life in America</i>, 261-290. Benes, Peter, "Sleeping Arrangements in Early Massachusetts," <i>Early American</i>

	INVENTORY due		<i>Probate Inventories</i> , Dublin Seminar, 1987, 140-152.
Week 4 October 3	<p>Queen Anne (1725-1750)</p> <p>Class meets at STENTON 4601 N. 18th St. 19140 www.stenton.org</p>	<p>Age of Walnut veneers Cabinetmaking</p> <p>Plain surfaces Curvaceous forms “Crooked” or cabriole legs</p>	<ul style="list-style-type: none"> Butler, 28-34, and QA sections throughout. Rybczynski, chapter 4 Saumarez Smith 1720-1740, 63-121. Thornton, 1720-1770, 88-137. Keim, Stenton Room Furnishings Study. (just peruse) Keim, “Ochre, Old Fustic and Maple...” <i>Antiques and Fine Art Magazine</i>, Winter 2017, 112-117. Herman, “Tabletop Conversations,” in <i>Styles and Vickery</i>. Nina Fletcher Little article, “An Approach to Furnishing,” <i>The Magazine ANTIQUES</i> (1956). Maxine Berg, “Goods from the East,” Chapter 2 in <i>Luxury and Pleasure in Eighteenth-Century Britain</i>, 46-84. Keim, “Hierarchies of the Home...,” Hague and Lipsedge (eds.), <i>At Home in the 18th Century...</i>, 283-306.
Week 5 October 10	<p>Chippendale (1750-1785)</p> <p>Textiles intro</p> <p>Class meets at Cliveden?? 6401 Germantown Ave. – 19144 www.cliveden.org</p>	<p>Age of Mahogany</p> <p>Carved surfaces</p> <p>Pierced splats</p> <p>Cabrioles with claw-and-ball feet Or Marlborough straight legs</p>	<ul style="list-style-type: none"> Butler, 35-43 and Chippendale sections throughout. Chippendale’s <i>Director</i>, peruse plates, available online. Thornton, 1770-1820, 138-209. Saumarez-Smith, 1740-60, 123-213; Saumarez Smith, 1760-80, 215-289. Shepherd, Raymond V. “Cliveden and Its Philadelphia-Chippendale Furniture: A Documentary History.” <i>The American Art Journal</i>, Vol. VIII. No. 2 (1976) Kraak, Deborah E., “Early Protective Covers for Upholstered Furniture,” <i>Antiques and Fine Art Magazine</i>, 2010. St. George, “Reading Spaces in 18th-Century New England,” in <i>Styles and Vickery</i>, 81-105.
Week 6 October 17	Federal (1785-1815)	Lighter, attenuated	<ul style="list-style-type: none"> Butler, Windsor (chairs); 48-58 and Federal sections throughout. Rybczynski, chapter 5

	<p>Saturday, October 22nd, DECEDANT (biography) Paper due</p>	<p>neoclassical forms</p> <p>Tapered legs Veneer and inlaid decoration Smooth surfaces</p>	<ul style="list-style-type: none"> • Saumarez Smith, 1780-1800, 291-381. • Hepplewhite, peruse plates. • Sheraton, peruse plates. • Henderson, "A Family Affair," in Styles and Vickery, 267-291. • Deborah L. Miller, "Great Earthly Riches Are No Real Advantage...: Space, Archeology, & Phila Home." Hague and Lipsedge (eds.), <i>At Home in the Eighteenth Century</i>, 174-198. • Nylander, Jane, "Henry Sargent's Dinner Party and Tea Party," <i>Magazine ANTIQUES</i>, May 1982, 1172-1183.
<p>Week 7 October 24</p>	<p>Service and Technology</p> <p>STYLES QUIZ thru Federal Period</p>	<p>Outbuildings Cooking Lighting Heating Plumbing</p> <p>Vernacular forms + PA German</p>	<ul style="list-style-type: none"> • Butler, (Germanic) 46-47, 122-123; 256-257. • Rybczynski, chapter 6. • John Michael Vlach, <i>Back of the Big House</i>, peruse. • Roger Moss, <i>Lighting for Historic Buildings</i>, text that introduces each lighting technology. • Eugene S. Ferguson, "A Historical Sketch of Central Heating" in <i>Building Early America</i>, Charles Peterson (ed.) – chapter 10 Hathi-Trust access. • Sara Pennell, "Pots and Pans History," <i>Journal of Design History</i>, Vol. 11, No. 3 (1998), 201-216. • Mary Stone, "The Plumbing Paradox," <i>Winterthur Portfolio</i>, Autumn 1979. • Bushman and Bushman, "The Early History of Cleanliness in America," <i>The Journal of American History</i>. • Katie Barclay, "Making the Bed, Making the Lower-order Home in Eighteenth-century Scotland," in Hague and Lipsedge (eds.), <i>At Home in the 18th Century...</i>, 266-282.
<p>Week 8 October 31</p>	<p>Empire/Regency</p>	<p>Heavier bolder neoclassical</p>	<ul style="list-style-type: none"> • Butler, 62-76, Empire & Late Classicism, sections throughout.

	<p>Class meets at WYCK 6026 Germantown Ave @Walnut Lane – 19144 www.wyck.org</p>	<p>forms - copies of the ancient antique</p>	<ul style="list-style-type: none"> • Morley, <i>Regency Design</i>, peruse. • Gere, <i>19th-c Decoration</i>, 1800-1840, images and captions, 135-219. • Thornton, 1820-1870, 210-307. • Vickery, "Neat and Not too Showey" in <i>Styles and Vickery</i>, 201-221. • Priddy, <i>American Fancy</i>, introduction, and chapter 3.
<p>Week 9 November 7</p>	<p><u>Nineteenth-Century Revival</u> <u>Styles:</u> Gothic (1830-1860) Rococo (1840-1860) Renaissance (1850-1870)</p>	<p>Pointed arches</p> <p>Flowers and scrolls</p> <p>Rectilinear forms and incised decoration</p>	<ul style="list-style-type: none"> • Butler, Gothic, Rococo, & Renaissance Revival sections throughout. • Winkler & Moss, 1830-1870, 1-111. • Ames, "First Impressions," in <i>Death in the Dining Room...</i>, 7-43. • Gere, <i>Nineteenth-Century Decoration</i>, Part III, 1840-1860, images and captions, 221-273. • Clark, "Domestic Architecture as an Index to Social History: The Romantic Revival and the Cult of Domesticity in America, 1840-1870," in St. George (ed.), <i>Material Life in America, 1600-1860</i>, 535-549.
<p>Week 10 November 14</p>	<p><u>Late Nineteenth-century</u> <u>Ecclecticism and</u> <u>Aestheticism:</u> Eastlake and Exotic (1876-1900) Colonial Revival Arts and Crafts (1876-1910)</p>	<p>Artful forms Nostalgia & collecting Design reform</p> <p>Exam questions and images provided.</p>	<ul style="list-style-type: none"> • Rybczynski, chapter 7 • Butler, 76-87, Eastlake, Colonial Revival, Arts and Crafts, Eclectic and Reform throughout. • Winkler & Moss, 1870-1890, 1890-1900, 113-220. • Erica Donnia and Susan Porter, "Designing Professionals..." Lupkin and Sparke (eds.), <i>Shaping the American Interior...</i>, 5-28. • Thornton, 1870-1920, 308-388, peruse. • Thomas Andrew Denenberg, <i>Wallace Nutting and the Invention of Old America</i>, "Consumed by the Past," chapter 1, 1-20. (scanned) • Stickley, <i>Craftsmen Furniture Catalogs</i>, skim and visually scan, available through HathiTrust.

Week 11 November 21	Saturday, November 26th, HOUSE Paper due – house type, neighborhood, DRAFT FLOOR PLAN	WRITING AND STUDY DAY Optional Field Trip at Stenton with Emma Hart's Class on Place and Preservation	Please let me know if you plan to join the visit to Stenton.
Week 12 November 28	Early 20 th -century: Colonial Revival Beaux Arts Art Nouveau <u>Mid-Century Modern Interiors</u> 1940s-1980s Mid-Century Modest & Modern Eighties "Preppy"	Tradition and Modernism The Country House The Collector's House	<ul style="list-style-type: none"> Rybczynski, chapters 8 & 9 Stephen Calloway, <i>Twentieth-Century Decoration</i>, introduction, 9-29, and 1900-1920, 59-283 (It's mostly images.) Wharton and Codman, <i>The Decoration of Houses</i>, chapter 1, "The Historical Tradition." Grace Wood and Emily Burbank, <i>The Art of Interior Decoration</i>, chapter 2, "How to Create a Room." Rybczynski, chapters 10 & 1. Stephen Calloway, <i>Twentieth-Century Decoration</i>, 285-402. Hine, <i>Populuxe</i>, "Design and Styling," 59-81.
Week 13 December 5	<u>Floor coverings</u> <u>Wallpaper</u> <u>Paint and Color</u> STYLES QUIZ thru 1980s	NO MANDATORY READINGS Or Required Response	<ul style="list-style-type: none"> Lynn, <i>Wallpaper in America</i>. Von Rosenstiel & Winkler, <i>Floor Coverings</i>. Sherill, <i>Carpets and Rugs</i>. Cooke, <i>Upholstery in America & Europe</i>. Montgomery, <i>Textiles in America</i>. See glossary of textile terms esp. Montgomery, <i>Printed Textiles</i>.
Week 14 December 12	In-class Project Presentations	10 minutes/person	PowerPoint presentation on your decedent, neighborhood, house and furnishings. Show your floor plan. Make your case for why you chose the furnishings and placed them as you did – deploy your evidence. Your presentation offers an opportunity for comments and questions as you head into preparing your final paper.

December 14		Take-home EXAM DUE	Emailed to you week of Nov 14th. You may consult lectures and readings.
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Monday, December 19 --- Final Projects due CANVAS by midnight.

Readings:

Readings will be made available in digital form on CANVAS to the greatest extent possible.

Much of the course knowledge is visual information. *Carefully studying images and captions is an important part of your learning.*

Butler, Joseph T. *Field Guide to American Furniture*, 1985.

This “oldie but goodie” book contains line drawings of forms, which renders it conducive to learning the visual language of furniture styles. The basic line drawings, which are the only illustrations, help train your eye to see the essential form in objects. There are many, many books on American furniture, but this one is basic. Used copies are available through Amazon for under \$10, and you can still purchase new copies.

Thornton, Peter. *Authentic Décor: The Domestic Interior 1620-1920*, 1984 and subsequent editions. This book is especially useful for the many historic images of rooms within. The text is wonderfully dense, but for those of you who enjoy period rooms, this book is a priceless reference tool, even if only for the images. A number of new and used paperback and hardback copies are available through Amazon.

BIBLIOGRAPHY:

Ames, Kenneth L. and Gerald W.R. Ward, (eds.) *Decorative Arts and Household Furnishings in America, 1650-1920. An Annotated Bibliography*. Winterthur: 1989. [Available in studio library]

Anscombe, Isabelle. *Arts and Crafts Style*. London: Phaidon Press, 1991. [r, call #: NK1142 A52 1996]

Axelrod, Alan (ed.). *The Colonial Revival in America*. New York: W. W. Norton and Company for the Henry Francis DuPont Winterthur Museum, 1985.

Ayres, James. *Domestic Interiors, The British Tradition, 1500-1850*. New Haven, CT: Yale University Press, 2003. [r, call #: NA7328 A88 2003]

Battersby, Martin. *The Decorative Twenties*. Revised & Edited by Philippe Garner. 1988 ed. London: John Calmann and King Ltd, 1969. [f, call #: NK1390 B34 1988]

Battersby, Martin. *The Decorative Thirties*. Revised & edited by Philippe Garner. 1988 ed. London: John Calmann and King, Ltd, 1971. [f, call #: NK1390 B3 1988]

Baty, Patrick. *The Anatomy of Color: The Story of Heritage Paints and Pigments*. New York: Thames and Hudson, 2017.

Beecher, Catherine E. and Harriett Beecher Stowe. *American Woman's Home*, 1869, 1966 reprint. [e]

Benes, Peter (ed.) *Early American Probate Inventories*. Boston, MA: Boston University, 1989. [r, call #: KF778 E3 1989]

Bristow, Ian C. *Architectural Colour in British Interiors, 1615-1840*. New Haven and London: Yale University Press, 1996.

Berg, Maxine. *Luxury and Pleasure in Eighteenth-Century Britain*. Oxford: Oxford University Press, 2005.

Bushman, Richard L. *Refinement of America*. New York, NY: Knopf, 1993. [f]

Butler, Joseph T. *Field Guide to American Antique Furniture*. New York, NY: H. Holt, 1985. [r, call #: NK2405 B87 1986]

Calloway, Stephen. *Twentieth Century Decoration*. New York, NY: Rizzoli, 1988. [r, call #: NK1980 C27 1988]

Carlisle, Nancy and Melinda Talbot Nasardinov. *America's Kitchens*. Boston: Historic New England, 2008.

Chippendale, Thomas. *The Gentleman & Cabinet-Maker's Director*, 1754, 1762 (3rd edition), Dover reprint available. [f] [e]

Clark, Edward Clifford, Jr. *The American Family Home, 1800-1960*. Chapel Hill and London: The University of North Carolina Press, 1986.

Cook, Clarence. *The House Beautiful*, originally published 1877, Dover reprint 1995. [e]

Cooke, Edward S. Jr. (editor). *Upholstery in America and Europe from the Seventeenth Century to World War I*, New York, NY: Norton, 1987.

Contains essays by individual scholars including a very useful one on “Bed and Window Hangings in New England, 1790-1870 by Jane Nylander.” [r, call #: NK3242 A1 U6 1987]

Cooper, Wendy A. *Classical Taste in America, 1800-1840*. New York: Abbeville Press Publishers for the Baltimore Museum of Art, 1993.

Cooper, Wendy A. and Lisa Minardi. *Paint, Pattern, and People: Furniture of Southeastern Pennsylvania, 1725-1850*. Philadelphia: The University of Pennsylvania Press for The Henry Francis du Pont Winterthur Museum, 2011.

Cornforth, John. *Early Georgian Interiors*. New Haven and London: Yale University Press, 2004.

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Philadelphia Area Archives

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(215) 685-9401

Department of Records & Archives

phila.gov/Records/Archives/Archives

Philadelphia Register of Wills

Room 180, City Hall

(215) 686-6250

secureprod.phila.gov/wills/default.aspx

Philadelphia Historical Commission

Room 576, City Hall

(215) 686-7660

phila.gov/historical/Pages/default.aspx

Library Company of Philadelphia –Rare printed materials, books and visual collection

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(215) 683-0229

phila.gov/phils/Docs/Inventor/graphics/agencies/A149.htm

hsp.org/history-affiliates/affiliates-membership/fairmount-park-historic-resource-archives

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Temple University, Urban Archives

Paley Library

Special Collections Research Center

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(215) 204-8257

library.temple.edu/scrc/urban-archives

UPenn Architectural Archives

Lower Level of the Fisher Fine Arts Library

220 South 34th Street

(215) 898-8323

design.upenn.edu/archives/archives/index

UPenn University Archives

Suite 210
3401 Market Street
(215) 898-7024
Email: UARC@pobox.upenn.edu
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Department of Streets / 10th Survey District

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Bureau of Surveys and Design Records:
phila.gov/phils/docs/inventor/graphics/agencies/A090.htm

Helpful Websites:

geffrye-museum.org.uk The Geffrye (pronounced “Jeffrey”) Museum in London is an excellent resource for seeing “generic” period room interiors as recreated in the galleries there. You can take a virtual tour and get a sense for stylistic evolution over time in a somewhat idealized and pure setting. ENJOY!

<http://freepages.genealogy.rootsweb.ancestry.com/~fordingtondorset/Files/Glossary.html> Dorchester & Fordington Glossary: Index of Terms used in 17th & 18th Century Wills, Inventories and other Documents with links to pictures for some items

<http://doc.ukdataservice.ac.uk/doc/5328/mrdoc/pdf/guide.pdf> Selected Wills of West Northamptonshire, 1500-1700AD

nps.gov/history/local-law/arch_stnds_0 The Secretary of the Interior’s Standards for Archeology and Preservation. You should be familiar with the information in this document, which contains the standards and guidelines for the evaluation, registration and treatment of historic properties and archeological sites.

nps.gov/tps/standards Secretary of The Interior’s Standards for Interiors.

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Greater Philadelphia GeoHistory Network philageohistory.org/geohistory/index.cfm

Philadelphia Architects and Buildings: philadelphiabuildings.org/pab/
Username and password = aaupdemo

Philadelphia Contributionship Digital Archives (Insurance Records)
philadelphiabuildings.org/contributionship/

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PhillyHistory photo archive: phillyhistory.org/PhotoArchive

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<https://www.ancestry.com/>

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library.upenn.edu

Laurie Allen's Historic Preservation GIS page
pages.library.upenn.edu/cocoon/pennpage/html/research/guides/histpreserv/hspv

Temple Urban Archives: library.temple.edu/scrc/urban-archives

How to Research a House, Free Library of Philadelphia:
<https://libwww.freelibrary.org/faq/guides/HouseHistory.pdf>

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Historic New England Wallpaper Collection
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Cooper Hewitt Museum Wallpaper Collection
<https://collection.cooperhewitt.org/departments/35347503/>

Adelphi Wallpaper Re-creations

<https://www.adelphiaperhangings.com/catalog/wallpapers/>

Historic Textile Re-creations <https://thistlehillweavers.com/>

When sourcing furnishings for your interior online, museums are more reliable than auction houses, but you can find useful things in both places. Middle and lower-end auction houses may have more “everyday things.” For the 19th century, many period sources are now online, and originals are available in local repositories in many instances. There are Dover reprints of many furniture design books beginning in the 1750s.