

SABBATICAL REPORT
Spring Semester 1995
Submitted by: Karlene Morris
September 11, 1995

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STATEMENT OF PURPOSE

The author's sabbatical proposal had two objectives: to complete background work for eventual application for national accreditation of the Mt. San Antonio College Interior Design Program by FIDER (Foundation for Interior Design Education and Research) and a self study in the subject of American Historical Decorative Arts.

Since the filing of the original proposal and acceptance by the Sabbatical and Leaves Committee of Mt. San Antonio College in the Fall of 1993, the sabbatical participant has participated in a statewide committee (1993-94) that developed minimum competencies for Interior Design Programs in the California Community Colleges based on FIDER Guidelines. An outgrowth of that committee was a concept of a *regional interior design program* for six Southern California Community Colleges. Funding for a grant for this concept was obtained for the 1994-95 academic year. The sabbatical participant has been an active member of that regional committee. In the 1994-95 academic year, that committee developed a three-level interior design program with standard curriculum. Presentation of that curriculum to Curriculum Committees is scheduled on individual campuses for the 1995-96 academic year. This statement regarding this activity has been included to add clarity to information referred to throughout the body of this report.

The movement of the Mt. San Antonio College Interior Design Program into this *regional interior design program* invalidated the merit of part of the original sabbatical proposal. Subsequently, the sabbatical participant submitted a "Request for Sabbatical Proposal Modification" to the Sabbatical and Leaves Committee on April 10, 1995. (Appendix 1) Notification of approval of that request from Peter Parra is dated May 17, 1995. (Appendix 1)

OVERVIEW OF SABBATICAL LEAVE ACTIVITIES

The sabbatical participant has completed Part I: Background Research and Preparation for FIDER Accreditation, of the Sabbatical Proposal with the modification as formally approved in the May 17, 1995 letter. A matrix was developed of competencies and compared with Mt. San Antonio College Interior Design required course work. The sabbatical participant met with the local ASID (American Society of Interior Designers)

to solicit support for the program and to explore future financial support for the costs of accreditation. A mailing list was developed of private and corporate sources of possible financial support for accreditation costs. A form for identification of superior student work was developed for use by interior design faculty. A computerized list and mailing labels system has been established for recent graduates of interior design.

The sabbatical participant completed and expanded Part II of the sabbatical proposal: A Self Study in American Historical Decorative Arts. The sabbatical participant applied for and was accepted in the 1995 Winterthur Museum Winter Institute, "Perspectives on Decorative Arts in Early America". Additionally, notes were transcribed, a student lecture outline developed, a notebook for professor's reference compiled, and hundreds of slides developed or purchased for use in the classroom.

Each of the two parts of the sabbatical proposal will be discussed later in the report and documented in the Appendices. The one semester sabbatical leave allowed time for the sabbatical participant to pursue additional activities that will enhance quality of classroom presentations and hopefully be of value to the College. In addition to the monthly, day-long meetings of the regional committee for regional interior design program, the sabbatical participant spent dozens of hours writing course objectives and outlines for the committee. The sabbatical participant, working with Iris Baker (MT SAC Interiors and Architectural faculty), spent many hours revising the Mt. San Antonio College Interior Design curriculum for compliance with the *regional interior design program*, and to meet the September deadline for curriculum changes for the Business Division on this campus. The sabbatical participant developed over three hundred copy work slides for classroom use. Existing carousels of slides of approximately three thousand slides were sorted, edited, and updated. The sabbatical participant enrolled in a watercolor class with the hope of improving skills and techniques of teaching rendering in interior design studio classes. The leave also allowed the sabbatical participant to participate in seminars, lectures, etc., that a full class schedule does not always allow.

**PART I: BACKGROUND RESEARCH AND PREPARATION FOR FIDER
ACCREDITATION APPLICATION.**

The scope of Part I of the Sabbatical Proposal, with approved modifications, involved four areas of activity: 1) review of the Mt. San Antonio College Interior Design curriculum for accreditation standards, 2) establishment of a funding program utilizing professional organizations, the private and corporate sector of interior design and possible student fund raising events, 3) establishment of a method of identifying superior student work for future retrieval, and 4) development of a comprehensive list of successful alumni to be used as potential interviewees on future accreditation site visitations.

It has been noted earlier in this report, that work by the sabbatical participant, Karlene Morris and Iris Baker of this College with interior design colleagues from the community college campuses of Fullerton, Orange Coast, Rancho Santiago, Saddleback, and Long Beach has resulted in a consortium for a *regional interior design program*. Tremendous progress was made by the committee in the 1994-95 academic year to develop the common curriculum for a multi-level accredited interior design program. At the date of this writing, the entire Mt. San Antonio College interior design curriculum has been rewritten, put "on line" and readied for the Curriculum Committee. This information is pertinent to this report, as proposed curriculum changes alters time frames of the activities of Part I of the Sabbatical Proposal. FIDER standards require that a program be in place for three years before application for accreditation is made. Though much work has been done for background information, the three year time line outdates some research.

The "Competencies for Interior Design Programs in California Community Colleges" developed as a committee effort in the 1993-94 academic year has been used as a basis for analysis of the Mt. San Antonio College Interior Design curriculum. A matrix was developed and the Mt. San Antonio curriculum evaluated (Appendix 2). The matrix was a valuable tool as the sabbatical participant and Iris Baker revised the entire Mt. San Antonio Interior Design Curriculum in early June of 1995. Identified weaknesses were specifically addressed in revising and rewriting curriculum. Analysis of the matrix has identified specific competencies that appear weak in the Mt. San Antonio College Interior Design curriculum. The competencies and the action taken are identified as follows:

AREAS OF WEAKNESS

ACTION TAKEN

Technical - Drafting

10. Cabinet Detail Drawings program
11. Millwork Drawings
15. Emerging technologies of building systems

Level III of the regional interior design to be developed in 1995-96 will include two additional specialized advanced studio classes. These studios will address detail drawings and technologies unique to those specialities.

Technical Lighting

All Competencies

Although the Mt. San Antonio College Interior Design Program has included a lighting course that covered all these competencies, the course was not required for an A.S. Degree. The revised MT. SAC Interior Design curriculum, now ready for Curriculum Committee review, places the Lighting course into the required category for an A.S. Degree.

Communication - Sales

All Competencies

The Mt. San Antonio College Interior Design Program has utilized courses offered in other departments on this campus. Students have had the choice of several Business Department courses including a course in salesmanship. This choice has sometimes left some students weak in sales skills. Recognizing industry requirements and the regional interior design program, it has been recommended that a course in salesmanship be included at Level I of the proposed new program.

Professional Practices

2. Career Paths

A new course has been developed in Interior Design Careers for Level I of the Proposed revised Interior Design Program. The field of Interior Design has emerged into a profession with multi-level and multi-speciality careers. It is hoped that the new course will aid students in career directions.

History

All Competencies

All history competencies have been covered in a current course in History of Furniture Styles. The volume of information on this subject has not allowed for a depth of study. The regional program has adopted the approach of most colleges and universities in interior design, of offering these competencies in a two semester format. Mt. San Antonio College interiors curriculum also reflects this change. This will allow for integration of learnings.

In developing a foundation for future funding sources for accreditation, the sabbatical participant recognized and considered two factors that have emerged as a result of the regional interior design program. First, the consortium of six community colleges hopes to apply for joint FIDER accreditation. This reduces the initial cost of application and visitation (\$6,000 - \$7,000) and the annual maintenance fee (\$1,500/2 years) for the individual colleges. Second, the requirement that a program be in place for three years prior to application delays the original projected time line by the sabbatical participant. In developing a foundation for funding for accreditation, the sabbatical participant engaged in two major activities: meeting with the Inland Chapter of ASID (American Society of Interior Designers) and development of a list of potential private and corporate sponsors.

The meeting was held with the executive board of the Inland Chapter of ASID on June 13, 1995. Originally the meeting was scheduled for May 9, 1995, but was cancelled because of an emergency of the president. The goals of the sabbatical participant at this meeting were to seek support from the professional community for the Mt. San Antonio College Interior Design Program (already reflected in some new referred students for Fall 1995), to seek professional interior designers as members of the Mt. San Antonio College Interior Design Advisory Committee, and to seek future financial support for accreditation. Several members of the executive board volunteered to join the advisory committee. The issue of future financial support was discussed at length. The Board was very receptive to the idea but felt that the decision was premature considering the time line and the present financial status of the chapter. The sabbatical participant feels strongly that Mt. San Antonio College can rely on this group of professionals for various kinds of future support (Appendix 3).

Working with professional directories, references from the professional community and personal contacts, a computerized list of retail outlets, wholesale showrooms, manufacturers and distributors has been created (Appendix 4). In addition to serving as a source of potential future financial support, the list will serve as a source of possible Internship sites, field trips and sample materials.

The sabbatical participant proposed that the Interior Design Faculty begin identifying superior student work in the Fall Semester 1995. To facilitate this tracking, a form was developed and duplicated for faculty members. A copy of this form is found in Appendix 5. Completed forms will be filed in the interior design program file.

Appendix 6 contains a computerized list of recent graduates of the Mt. San Antonio College Interior Design Program. This has also been formatted into a labeling system. In addition to the value of this list for identification for accreditation, it will serve as a mailing list for a variety of purposes for the Interior Design Program. Plans are already underway to do a follow-up study of graduates and to verify addresses.

Benefit to the College of Part I

The combined activities engaged in by the sabbatical participant in Part I of the Proposal, and the efforts with the committee for a regional interior design program, have resulted in many benefits to the College. The emphasis on Part I has changed since the proposal was first submitted and accepted in the Fall of 1993. However, the foundation for FIDER accreditation developed for Part I, combined with the activities beyond the scope of this sabbatical, now represents a more realistic and innovative approach to the accreditation issue. The process of accreditation is a lengthy one. The real benefits of recognition of the program, student enrollment, professional and corporate financial support for the program and students, and a more "prestigious" degree for students, will emerge as the process continues. The current Kitchen and Bath Design Program within the interiors area, endorsed by the National Kitchen and Bath Association, is an example of the evolving status. The author met the west coast merchandising manager for Home Depot at a meeting last spring. Recognizing the Mt. San Antonio Kitchen and Bath Design Program, he said that he would hire "every graduate from Mt. San Antonio College with a Kitchen and Bath Design Degree". The letter from the Chapter President of the Inland Chapter of ASID to the author further illustrates the professional community's willingness to support quality and recognized education (Appendix 3). An established method of identifying superior student work will provide a comprehensive and efficient approach for the interior design faculty when accreditation visitation occurs. Site visitation for FIDER Accreditation requires evidence of student work over a period of three or more years. It is sometimes difficult for a faculty member to recall student work over such a period of time. Site visitation

for Fider Accreditation also requires that alumni of the program be available for interviews by the visitation team. The computerized list of interior design alumni will allow the interior design faculty to maintain current data. It is hoped that this list will serve the all interior design faculty and the department accurately and efficiently for the additional purposes of a resource list for advisory committee members, potential work sites for work experience students, and a speakers list for club and class events.

PART II: SELF STUDY IN DECORATIVE ARTS

The scope of Part II of the Sabbatical Proposal was multi-faceted. It included: 1) participation in the Winterthur Museum Winter Institute, "Perspectives in the Decorative Arts of Early America"; 2) compiling of information and notes gathered at the Institute into a useful resource; 3) development of a student lecture outline to correspond to lecture for American Decorative Arts; and 4) the purchase and development of additional slides for classroom illustrated lectures.

Participation in the Winterthur Museum Winter Institute is very competitive. The sabbatical participant feels fortunate to have been selected as some members had applied as many as three times (Appendix 7). The group of thirty represented a variety of scholarly and professional backgrounds: museum curators (American Museum, Bath, England); appraisors for fine arts divisions of insurance companies and large auction houses such as Sotheby's; prestigious antique dealers and appraisers; historical preservation architects; M.A. and PhD. candidates in museum and American studies; and directors of private foundations with historical emphasis. This sabbatical participant represented the only educator in the group.

For the reader, who may not be familiar with Winterthur Museum, the author offers the following brief history of the institute. The Henry Francis du Pont Winterthur Museum is truly a special institution. Located in the countryside near Wilmington, Delaware, it is known for its superb collections of more than 89,000 decorative arts objects made or used in America between 1640 and 1840. These objects are located in the museum's 196 rooms and display areas. Also renowned are the 200 acres of garden collection of the native and exotic plants, maintained in the English style of natural landscaping. Unknown to the average museum visitor to Winterthur is its great educational emphasis.

It is one of the largest teaching museums in the country and sponsors three graduate programs in cooperation with the University of Delaware. Winterthur also attracts a variety of visiting scholars, museum professionals, and university faculty who come to use the specialized library and museum resources throughout the year. The Winter Institute was originally created for training of Winterthur professionals in the collections. In the last five-plus years the Institute has been open to selected outside candidates.

The original museum structure, built in 1839, was the home of Jacques Antoine and Evelina Gabrielle du Pont Bidermann. The estate was named Winterthur after the Bidermann's ancestral city in Switzerland. Bidermann was the son of the European investor in the black-powder manufactory founded by Eleuthere Irenee du Pont. Henry Francis du Pont, the collector, was the third generation of du Ponts to own Winterthur. Henry Francis was one of the first people to collect American decorative objects with an eye for their aesthetic as well as historical value. The coordination of the decorative arts and furniture in Winterthur's collection reflect his meticulous attention to harmony, balance, order, symmetry, and wonderful sense of color. Henry Francis du Pont first opened Winterthur as a museum in 1951. Since that date there have been several additions, including: administrative offices; additional period rooms; a visitor's reception area; a bookstore; a research building that houses an expanded library of 70,000 volumes and approximately 500,000 manuscripts and visual images; conservation facilities; and of an exhibition building completed in 1993.

The Winterthur Museum Winter Institute 1995, "Perspectives on Decorative Arts in Early America, 1640 - 1840", was held from Sunday, January 15, 1995 through Friday, February 3, 1995. Classes and/or optional activities were planned for a 6 1/2-day week (See - Program, Appendix 8). Because of disasterous weather in the 1994 Winter Institute, a "snow" day had been built in the 1995 schedule. Fortunately, no snow fell until the last day of the Institute. Therefore, Wednesday, February 1, 1995, provided the Institute with an extra lecture in the morning and time to visit the Philadelphia Art Museum, which had a special Barnes exhibit at the time. This participant took advantage of all optional activities. These activities included a day trip to Baltimore with visits to the historical house museums of Homewood and Hampton and a visit to the Baltimore Museum of Fine Art. A day was spent in Odessa, Delaware visiting a cluster of Georgian period houses owned by the Winterthur Museum and called

Historical Houses of Odessa. Trips were also made to the historical house museum of Rockwood and the historical New Castle, Delaware. Special Sunday study tours that the participant attended included sessions on clocks, quilts and room studies (Appendix 9).

Most of days of the Institute were composed of two morning lectures and alternating afternoon room studies and workshops. The sessions were conducted by scholars, curators, conservators, professors, and teaching guides from Winterthur and elsewhere. (Appendix 8 - roster of speakers and complete program). Each lecture was about one hour long, and each room study or workshop one-and-a-quarter hours long. Total time spent in lectures, workshops, room studies and other scheduled activities exceeded one hundred and thirty hours. Computed in terms of most university semester credit hours, the Winter Institute represents the equivalent of eight to nine units of credit. Room studies provided a sampling of Winterthur's period room settings which specifically related to the topic for the day. During room studies, teaching guides related artifacts to points in the lectures focusing on objects that illustrated principles of connoisseurship. Workshops were conducted in a classroom setting where a selected group of objects related to the topic of the day were brought for small group study. These sessions focused on technology, construction, craft practices, and design. The sabbatical participant found the experience of the Winterthur Museum Winter Institute to be one of the most scholarly opportunities of my long academic and professional life. Guest speakers were highly credentialed and the program well organized into a broad emphasis on all decorative arts in a chronological format. The weekend activities were relevant and interesting. The gracious Museum Professional Staff provided the Winter Institute 1995 participants with a gala farewell dinner party on the evening of February 2, 1995. At that time we were all awarded our Certificate of Completion (Appendix 10).

Participation in the Winter Institute has provided the sabbatical participant with a wealth of information and knowledge that will be incorporated into classes taught by the participant in historical architecture and decorative arts. Specifically, the following has been completed:

+ The sabbatical participant has compiled a five to six hundred page notebook as a resource for lectures and to be made available for students for research purposes. The notebook consists of lecture and workshop notes, bibliography lists of specific topics,

Winterthur published notes and other miscellaneous information. It was impractical to include the notebook in this report. The sabbatical participant would be happy to make the notebook available for the Sabbatical and Leaves Committee should they wish to see it.

+ Relevant notes taken in Institute lectures, room studies and workshops have been transcribed for the use of the participant in lecture preparation and have been included in Appendix 11 of this report. A lecture outline for students has been developed to parallel the professor's illustrated lectures on American Decorative Arts. The outlines have been duplicated for distribution to the class at the appropriate time (Appendix 12).

+ The sabbatical participant took advantage of the extensive bookstore and educational department at Winterthur Museum to purchase numerous books and slides (Appendix 13). Additionally, dozens of slides have been developed from brochures, books, post cards, etc. These slides will be merged with an edited and sorted previous collection.

Benefit of Self Study in American Decorative Arts to the College

The scholarly study at the Winterthur Institute provided the sabbatical participant with new learnings, understandings, associations, exposures, and materials to enrich a long term interest and personal study in American Decorative Arts. It is difficult to convey in this report the experience of studying some of the finest objects produced by human hands in the first two hundred years of this country. To see those objects displayed in the period rooms in which they would have been used, gave a meaning to the objects impossible to experience with merely photos or slides. The sabbatical participant has carefully assembled materials collected in order that they might help convey a deeper understanding for the students enrolled in *History of Furniture Styles*. Revisions to the Interior Design curriculum, as a result of the *Regional Interior Design Program*, include a more extensive segment on American Decorative Arts. The expanded knowledge and the teaching materials gathered by the sabbatical participant will provide a basis for scholarly enrichment of the course for the students and ultimately to the college. The ideal teaching experience would be to take those students on a week long field trip to Winterthur Museum. For the interest of the reader, the author has included additional photos and visual information in Appendix 14.

A SUMMARY OF THE OVER-ALL BENEFITS OF THIS SABBATICAL LEAVE

A sabbatical leave is a wonderful time for refreshment and invigoration. The one semester sabbatical leave provided this recipient with both. Energy was gathered from new learnings, new associations, and new environments. The sabbatical participant has been invigorated to carry the Mt. San Antonio College Interior Design Curriculum into accreditation and national recognition. The sabbatical recipient thanks the Board of Trustees of Mt. San Antonio College for the opportunity to grow professionally and personally.

PROPOSAL FOR SABBATICAL LEAVE

KARLENE E. MORRIS, HOME ECONOMICS

REVISED: JANUARY 12, 1994

THE PROPOSAL

This sabbatical proposal has two objectives. The first is to complete the background research and time line development for the eventual application for national accreditation of the Mt. San Antonio College Interior Design Program by FIDER (Foundation for Interior Design Education and Research). The second is to do a self study in the subject of American Historical Decorative Arts.

THE NEED

The profession of interior design has, in the last several years and is continuing to, under-go many dramatic changes. The interior design program at Mt. San Antonio College has responded to the increased demand for knowledge and technical skills by curriculum changes. In the 1986-87 academic year, the applicant spent a sabbatical leave updating and expanding the program by writing and rewriting course outlines. Since that date, the curriculum has been modified as professional directions have dictated.

In the last three to five years, a national movement has gained momentum for legislation for licensing and/or certification of interior designers. Currently, some twenty states have some form of legislation. The criteria varies from state to state, with most states requiring a combination of education, experience and examination. California enacted a self administrated certification program with specific guidelines of education and/or experience, and passage of a nationally recognized examination for interior design (NCIDQ) for qualification as a "Certified Interior Designer". This legislation became effective January 1, 1992. A window of opportunity exists until January 1998 for applicants to use any interior design education to meet the education component of the requirement. After that date only interior design education earned at a FIDER accredited school will be applicable. Applicants with a degree from non-FIDER accredited community college will be required to earn more years of experience to qualify for application for certification. The local chapter of the American Society of Interior Designers has established a goal of helping a school in this area to become FIDER accredited. Informally, the applicant has been approached numerous times about the possibility of MT SAC applying for accreditation. It is the consensus of opinion of that group that the MT SAC interior

design program is the strongest in the area and the one the organization would like to see accredited. The applicant strongly believes that for the Mt. San Antonio interior design program to remain a viable program with graduates fully prepared to enter the main stream of professional interior design in California, the interior design program **must** be fully accredited by the 1998 date.

In networking with interior design colleagues in interior design programs around the state, the applicant has become aware of the tremendous time demand that the preparation for this accreditation requires. The author the West Valley College at Saratoga report, reported that she had full release time for six month to gather the background information and documentation and to write the report. Woodbury University recently hired an outside consulting firm to do the same task. The time demand for the process is fundamental to this sabbatical request.

The subject of historical decorative arts is one of the applicant's personally favorite areas of interior design to teach. Students call it the "best show". The course in *History of Furniture Styles* was developed during the last sabbatical leave and through self study has been continually modified and expanded. One opportunity that has eluded the applicant is the Winterthur Museum Winter Institute held each year the last three weeks in January and the first week of February. Winterthur Museum (Francis DuPont Estate) represents the foremost museum of American Decorative Arts. In addition to the museum showrooms, Winterthur is a leader in the area of research and education of all American Decorative Arts. Placement as one of the thirty participants in this institute is competitive. As a result participation can not be guaranteed by the applicant of this proposal. However, should a place not be secured this portion of the proposal will be re-submitted.

SABBATICAL PROPOSAL, PART I

BACKGROUND RESEARCH AND PREPARATION FOR FIDER ACCREDITATION APPLICATION

SCOPE:

The sabbatical proposal for preparation for accreditation will be multi-faceted: (1) establishment of a time line and mechanism to meet the 1998 target date or before, (2) a review of present curriculum for accreditation standards, (3) establishment of a funding program utilizing professional organizations, the private sector of interior design, and student

fund raising events, (4) establishment of a methodology of identifying superior student work for future retrieval of that work for site visitation evaluation, (5) development of a comprehensive list of alumni and identification of those that have been particularly successful as potential interviewees when site visitation is held, and (6) development of an outline and supporting evidence and/or documents needed for the comprehensive FIDER Self Study Report.

METHODOLOGY:

The methodology used in the background research and preparation for FIDER accreditation application shall include (1) a study of data gathered by the current on-going grant at Orange Coast Community College on FIDER accreditation of California Community Colleges and information gathered as a result of applicant's current participation as a member of the state wide advisory committee for that grant, (2) a comparison, with possible matrix, of FIDER guidelines for program content with that of the Mt. San Antonio College interior design curriculum, (3) development of funding mechanisms to off-set cost of site visitation for accreditation through contacts with specific interior design professional organizations at the local chapter levels, industry foundation members of interior design, and development of fund raising programs /events that can be student driven, and establishment of a MT SAC Foundation account for interior design accreditation, (4) identify superior student work through past grade records and consultation with other interior design faculty members, set up computer lists of names, addresses, etc. for future contacts, (5) utilizing past records, review and update computer file of alumni records with identification of successful alumni for future site visitation interviews, (6) using FIDER guideline establish a realistic time line for the FIDER Self Study Report, including identification of necessary documents, activities and other physical evidence necessary for self study report submission, future site visitation, and evaluation.

BENEFIT TO THE COLLEGE

The benefits to the College are almost too multi-faceted to enumerate. The principal advantages may be grouped into categories: (1) National and State-wide recognition: FIDER represents the only accreditation body for interior design education. Accreditation leads to inclusion in published listings of accredited programs. Accreditation of the MT SAC interior design program will facilitate student transfers to bachelor programs. (2) Increase Student Enrollment: An accredited program will attract potential students who are increasingly aware of FIDER and requesting a program that meets that criteria. (3) Increased Eligibility of MT SAC Students for Scholarships and Grants: More and more scholarships and grants offered by industry and the

professional organizations are available only to students at FIDER accredited schools. (4) Potential Monetary Advantage to MT SAC: The professional organizations of interior design and industry members favor donation of materials, grants and scholarship to FIDER accredited schools. (5) Qualification of MT SAC Interior Design Graduates for Certification: MT SAC interior design graduates will qualify for the certification process with less years of experience required than graduates from non-accredited programs.

SABBATICAL PROPOSAL, PART II

SELF STUDY IN DECORATIVE ARTS

Scope:

The scope of the self study will include the participation in the Winterthur Museum Winter Institute, at Winterthur, Delaware.

The Winter Institute, "Perspective on the Decorative Arts in Early America", offers an intensive study of stylistic patterns and cultural contexts of American domestic furnishings 1640-1860. The curriculum includes:

- orientation to Winterthur - its history and facilities --with emphasis upon the museum collections of some 89,000 artifacts in 200 room settings and exhibit halls.
- introduction to the study of material culture and the principles of connoisseurship.
- study of the evolution and derivation of style and design, form and ornamentation, and the cultural implications of the arts.
- analysis of pre-industrial craft practices, and traditions, construction and technology.

METHODOLOGY:

The method that will be used will be (1) apply for placement in late spring of 1994, and seek letter of recommendation from previous participants; (2) apply for scholarship considerations, (estimated cost of tuition, housing and transportation is approximately \$5,000.00); (3) Await notification of acceptance expected in September 1994; (4) Participate in the Institute in January and February of 1995.

SUMMARY OF SABBATICAL PROPOSAL

This request for a sabbatical leave for the Spring 1995 semester to develop the background research and time line for accreditation of the MT SAC program by FIDER and to do a self study in American Decorative Arts through a special museum program, will allow the applicant to grow personally as a professional educator and will result in numerous benefits to the Mt. San Antonio College. Accreditation of the MT SAC interior design program is very necessary for the College to be able to offer a viable and professionally oriented program for the students. Participation in the Winterthur Museum Winter Institute will provide the applicant with new learnings and materials to incorporate in the interior design program in the course - *History of Furniture Styles*. The applicant looks forward to a time of personal renewal and refreshment and thanks the sabbatical leave committee for their time in reviewing this proposal.

FAX TRANSMITTAL

April 10, 1993

TO: SABBATICAL AND LEAVES COMMITTEE

ATT.: PETER PARRA

FROM: KARLENE MORRIS

818 796- 3214

FAX 818 440 - 9390 (HOME)

April 10, 1995

To: Sabbatical Leaves Committee
From: Karlene E. Morris
Re.: Request for sabbatical proposal modification

This letter is a request for modification of an original sabbatical proposal. A significant grant project in interior design education, now on-going, reduces the importance of some of the original proposed activities. Included in this letter is an explanation and a proposal for alternative activities.

The original request encompassed two areas of activities: Part I - preparation of the Mt. San Antonio College Interior Design program for national accreditation, and Part II - participation in the Winterthur Museum Winter Institute program.

The Winterthur Museum program has been completed. The three week, six and one half day per week program consisted of over 180 (one hundred eighty) hours of scholarly classroom type lectures and/or activities.

The difficulty with the original sabbatical proposal has arisen in Part I and specifically with (1) and (6) of that part. (See pages two and three of original proposal) When the proposal was written in the Fall of 1993, the candidate had just begun to working on an advisory committee for a statewide grant housed at Orange Coast Community College. The objective of the grant was to develop minimum competencies for California Community College Interior Design programs based on the competencies of the national accreditation organization, FIDER. An outgrowth of that committee was the concept of developing a consortium of six Southern California Community Colleges with a regional interior design program. Funding was obtained for that concept, and the candidate has been working intensively since September, 1994 on that committee. Goals for the regional interior design programs include a joint accreditation through FIDER. (See attachment) The Mt. San Antonio Dean of the Business Division and the Executive Vice President are aware of this project and support the concept. Obviously, any pursuit of activities for individual accreditation of the current Mt. San Antonio College interior design program now is without validity.

Of the six activities proposed in Part I of the original request (1) establishment of a time line and mechanism to meet the 1998 target date and (6) development of an outline and supporting evidence and/or documents needed for the comprehensive FIDER Self Study Report, no longer remain valid. Sections (2), (3), (4), and (5) remain valuable and relevant activities.

The candidate requests that the Sabbatical Leaves Committee approve the substitution of activities proposed in the first draft of the candidates's sabbatical proposal and considered too ambitious by the committee in the Preliminary Evaluation of Sabbatical Application. (See attachment) That activity would be the development of slides, notes and student materials based on knowledge gained by the Winterthur experience. This activity would be of considerable benefit to the students and therefore to the college. This benefit is particularly relevant with the curriculum expansion in this specific subject that is emerging from the work of the committee for a regional interior design program.

The candidate would be happy to meet with the Committee to farther explain this proposal.

MSAC INTERIOR DESIGN CURRICULUM REVIEW MATRIX

Competency	Int. Des. Fund. - INTD 35	Int. Des. Fund. Studio - INTD 35L	Space Plan. - INTD 30	Hist. Furn. Styles - INTD 71	Mat. & Prod. Int. Des. - INTD 74	Adv. Int. Des. Studio - INTD 75	Int. Des. Wk. Exp. & Sem. - INTD 77-77L	App. Art. Tech. & Anal. - HEMC 5	Color Theory - HEMC 6	Textiles - HEMC 17	Art. Hist. - ART 5	Arch. Draw. - ARCH 11	Arch. Illus. - ARCH 13	Arch. Des. - ARCH 21	Arch. Wk. Draw. - Res. - ARCH 15	Arch. Wk. Draw. - Com. - ARCH 25	Int. Des. Comp. Conc. - INTD 79	Comp. Aid. Draft & Des. - CADD 20	Kit. & Bath Des. - INTD 81	Light Des. - INTD 82	Prof. Prac. Int. Des. - INTD 72	Business Class
Basic Creative																						
1. Determine the relationship of design elements and principles in conceptual two dimensional and three dimensional design and in interior spaces.	X	X						X														
2. Define terms relating to design elements and principles.	X	X						X														
3. Understand color systems and theories	X	X						X	X													
4. Develop an awareness of color cycles and color forecasting.	X								X													
5. Identify the physiological and psychological impact and characteristics of design elements and principles.	X							X														
6. identify, analyze, and evaluate elements of design in a cultural application.	X	X	X									X										
Interior Design																						
1. Identify elements and principles of design & apply them to interior designs.	X																					
2. Follow the design process in developing solutions for design projects.		X	X			X									X						X	X
3. Analyze criteria for the selection and arrangement of furnishings.	X	X	X			X																
4. Select furnishings which are in scale with the interior space, and with its functions, and uses.	X	X						X	X													
5. Demonstrate the application of color theories and systems.		X						X	X													
6. Use a variety of color media to demonstrate color theories.		X	X			X																
7. Apply physiological and psychological impact and characteristics of design elements and principles to design solutions.		X	X			X																
8. Describe the effects of colors applied in interior spaces.	X	X				X																
9. Relate functional needs to color specifications.	X	X				X																
10. Design an interior environment which incorporates the principles of universal design.			X			X									X				X			
11. Identify environmental factors which influence human behavior and promote psychological and intellectual development.		X	X		X	X								X					X			

Competency

	Int. Des. Fund. - INTD 35	Int. Des. Fund. Studio - INTD 35L	Space Plan. - INTD 30	Hist. Furn. Styles - INTD 71	Mat. & Prod. Int. Des. - INTD 74	Adv. Int. Des. Studio - INTD 75	Int. Des. Wk. Exp. & Sem. - INTD 77-77L	App. Art. Tech. & Anal. - HEMC 5	Color Theory - HEMC 6	Textiles - HEMC 17	Art. Hist. - ART 5	Arch. Draw. - ARCH 11	Arch. Illus. - ARCH 13	Arch. Des. - ARCH 21	Arch. Wk. Draw. - Res. - ARCH 15	Arch. Wk. Draw. - Com. - ARCH 25	Int. Des. Comp. Conc. - INTD 79	Comp. Aid. Draft & Des. - CADD 20	Kit. & Bath Des. - INTD 81	Light Des. - INTD 82	Prof. Prac. Int. Des. - INTD 72	Business Class
12. Prepare finish and furniture schedules.					X	X									X	X					X	
13. Identify support systems for interior spaces including plumbing, electrical, HVAC, and life safety.					X										X		X		X			
14. Determine energy requirements for systems and spaces.														X		X					X	
15. Understand emerging technologies that apply to building systems.														X		X						
Technical - Computer Skills																						
1. Understand computer applications for the design profession.																		X	X			
2. Demonstrate an understanding of basic computer terms.																		X	X			
3. Recognize basic hardware and software options.																		X	X			
4. Demonstrate basic drawing skills using a CAD program.																		X	X			
Technical - Lighting																						
1. Demonstrate competency in preparing lighting plans.		X	X			X																X
2. Recognize standard lighting symbols.		X	X			X									X	X						X
3. Identify lighting fundamentals and requirements for task, ambient, and accent lighting.	X	X				X																X
4. Identify special lighting techniques (back lighting, highlighting, uplighting, etc.).	X					X																X
5. Identify the efficacy of various lamp types.																						X
6. Identify the color properties of various lamp and luminaire types.	X					X		X														X
7. Calculate lumens required for activities performed in a variety of spaces.																						X
8. Demonstrate an understanding of lighting codes and how they relate to energy conservation.																						X
9. Identify appropriate lighting professionals (engineer, designer, consultant, and electrician) as resources for interior designers.		X				X																X
10. Understand the effects of natural and artificial light on color.	X																					X
Communication - Visual																						
1. Demonstrate layout techniques using design elements and principles of design.		X						X	X													
2. Apply lettering and graphic techniques.		X	X	X	X	X		X	X					X								
3. Apply graphic presentation techniques in compiling a portfolio.							X					X	X	X	X	X	X	X				

MT. SAN ANTONIO COLLEGE

Office of Human Resources

MEMORANDUM

TO: Karlene Morris

FROM: Peter L. Parra, Chairperson, Salary & Leaves Committee



DATE: May 17, 1995

SUBJECT: SABBATICAL PROPOSAL MODIFICATION

This memo is to confirm my approval of your request to modify your original sabbatical leave proposal. Based on our conversation, I feel the modification is acceptable and have forwarded your explanation for the change to the Committee members for their ratification.

If there are any concerns raised by the Committee members, I will notify you immediately.

myw

2S/L/memos

June 6, 1995

Phyllis Waitsman
6099 St. Augustine Drive
Riverside, CA 92506-3767

Dear Phyllis;

I look forward to meeting with the board of the Inland Chapter of ASID on June 13, 1995.

As per your request, I submit the following outline of my topic "A regional approach to interior design curriculum at the community college level":

- I. History of the Grant
- II. Community Colleges and personnel involved
- III. Mission and Objectives of the Project
- IV. Proposed Curriculum
- V. Inland Chapter ASID involvement?
 - a. Advisory Committee
 - b. Types of support sought
 - c. Industry supporter - contacts
- VI. Discussions and Grants

I will be bringing an overhead projector. Nancy had previously advised me that there would be either a screen or a large board that could be used for the image.

Should you have any questions or follow-up please contact me at my home as I am on campus intermittently in the summer. (3643 Yorkshire Road, Pasadena, CA 91107, telephone 818 796-3214)

Sincerely,

Karlene Morris

INLAND CHAPTER ASID

MAY 9, 1995

MT. SAC INTERIOR DESIGN PROGRAM A REGIONAL PROJECT

(proposal to be submitted for college approval fall 95')

I. WHO:

**MT. SAN ANTONIO COLLEGE
FULLERTON COMMUNITY COLLEGE
RANCHO SANTIAGO COLLEGE
LONG BEACH CITY COLLEGE
ORANGE COAST COLLEGE
SADDLEBACK COLLEGE**

II. HISTORY

**1993-49 I. D. COMPETENCIES GRANT PROJECT
1994-95 I. D. REGIONAL PROGRAM GRANT
1995-96 GOALS FOR REGIONAL PROGRAM
FALL 1996 TARGET IMPLEMENTATION**

III. MISSION STATEMENT AND OBJECTIVES

IV. PROPOSED CURRICULUM

V. INLAND CHAPTER ASID

**ADVISORY COMMITTEE ?
TYPES OF SUPPORT ?
INDUSTRY FOUNDATION SUPPORTERS ?**

VI. DISCUSSION/QUESTIONS



American Society of Interior Designers

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President Elect
Phyllis Waitsman, ASID

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Industry Foundation
Ralph Denning

July 14, 1995

Mt. San Antonio College
Carlene Morris
1100 No. Grand Ave
Walnut, CA 91789

Dear Carlene,

Thankyou for attending our June 13 board meeting. We enjoyed hearing your presentation on the program you are working on with the other colleges. We are pleased you are pursuing FIDER accreditation. It will be a benefit not only to our profession, but to the community as well.

We are more than willing to support you in any way we can.

Sincerely,

Jolayne Wilson, ASID
Chapter President

jle

POSSIBLE SOURCES FOR FINANCIAL SUPPORT FOR FIDER ACCREDITATION

FIRM	ADDRESS	CITY	ZIP	TELEPHONE	TYPE
Armstrong World, Inc	Steve Smith	Lake Forest		800/356-9301	
Art Under Foot	125 Santa Clara St. "14"	Arcadia	91006	818/446-3313	Workroom
ASID - Inland Chapter	400 E. Holt Ave.	Pomona	91767	909/623-2130	Professional
Bentley Carpet	14641 E. Don Julian Road	Industry	91746	800/423-4709	Manufacturer
Cambridge West	69930 US Highway "117"	Ran. Mirage	92270	619/770-2949	Manufacturer
Castus Creek/Drap/Hdwe	82-666 Bliss Ave.	Indio	92201	619/775-5036	Workroom
Diana of California	15413 S. Broadway	Gardena	90248	213/321-0031	Manufacturer
Divine Design	610 S. Mohawk Dr.	Santa Ana	92704	714/541-9445	Craftsperson
Drape-Rite	859 W. Foothill Blvd.	Claremont	91711	909/625-1809	Workroom
El Monte Tile Co.	3037 N Durfee Road	El Monte	91732	818/443-2404	Distributor

POSSIBLE SOURCES FOR FINANCIAL SUPPORT FOR FIDER ACCREDITATION

FIRM	ADDRESS	CITY	ZIP	TELEPHONE	TYPE
Ethan Allan Furniture	14211 Monte Vista Ave.	Chino	91710	909/591-0131	Retail
Euro-West Dec. Surfaces	2200 S. Dupont Dr.	Anaheim	92806	714/937-7500	Tile
Exclusive Drapery Service	800 Dodsworth	Covina	91724	818/592-1020	Workroom
F Schumacher, G. Ewart	79 Madison Ave.	New York, NY	10016		Showroom
Floor Styles	36-701 Date Palm Drive	Cath. City	92234	301/324-1661	Floor Coverings
FM REtailers, Inc.	11239 183rd St.	Cerritos	9070	213/865-6666	Distributor
Fredrick Ramond, Inc	16121 S. Carmenita Rd.	Cerritos	90703	310/926-1361	Lighting Mfr.
Fremarc Designs	18810 E. San Jose Ave.	Industry	91746	818/965-0802	Manufacturer
French Antique Clock	8465 Melrose Ave.	Los Angeles	90069	213/651-3034	Showroom
Golden West Upholstery	990 N. Tustrin Ave.	Orange	92667	714/744-1867	Furniture Mn.
Grover's Interiors	2035 Citrus Ave.	Covina	91722	818/966-8581	Retail
Ilona Drapery	3130 Clyborn Ave.	Burbank	91505	818/840-8811	Workroom

POSSIBLE SOURCES FOR FINANCIAL SUPPORT FOR FIDER ACCREDITATION

FIRM	ADDRESS	CITY	ZIP	TELEPHONE	TYPE
Integrated Media Systems	545-E West Lamber Rd.	Brea	92621	714/990-5005	AV
Interior Design Center	400 E. Holt Ave	Pomona	917671	909/622-1128	Showroom
J.L. Benson Carpet	10530 Lawson River Road	Foun. Valley	92708	?	Manufacturer
L. D. Brinkman		Ontario			
La Quinta Trading Co.	73-625 Highway 111	Palm Desert	92260	619/568-4188	Accessories
Lighting Artistry	4131 South Main St.	Santa Ana	92707	714/957-1134	Lighting
Lockart Furniture	11975 Florence Ave	Sta. Fe Sprgs.	90670	310/941-5822	Manufacturer
Lucy Jensen	424 N. Catalina, #7	Pasadena	91106	818/577-7945	Accessories
Lynne McDaniel/Murals	1255 Morada Pl.	Altadena	91001	818/794-5700	Craftsperson
Modern Lighting	9030-40 E. Las Tunas Dr.	Temple City	91780	818/286-7462	Lighting whole/ret.
Momentum Tex. K. Gowdy	PO Box 19506	Irvine	92713	800/923-5678	Showroom
Nese Wholesale Art	4131 S. Main St.	Santa Ana	92707	714/979-2787	Art

POSSIBLE SOURCES FOR FINANCIAL SUPPORT FOR FIDER ACCREDITATION

FIRM	ADDRESS	CITY	ZIP	TELEPHONE	TYPE
Pasadena Oriental Rugs	603 N. Lake	Pasadena	91101	818/794-3881	Floor Coverings
Schweinsberg's Upholstery	1222 E. Edna Place	Covina	91724	818/332-9861	Workroom
Shea Homes	655 Brea Cayn Rd.	Industry	91746	909/598-1841	Builder
Stanline, Inc. C. Lamkins	3901 Madonna Dr.	Fullerton	92635	800/527-1643	Distributor
Stroh. & Roman, S.Silveira	Pacific Design Center	Los Angeles		714/831-3600	Showroom
Unique Custom Upholstery	760 E. Francis, "O"	Ontario	91761	909/923-5073	Workroom
Upland Lighting	1174 W. 9th Street	Upland	91786	909/	Whsle/retail
Village Green	8109 S. Greenleaf	Whittier		310/698-9461	Retail
Warren Clark Cust. Carpet	10591 Mills Ave	Montclair	91763	909/624-8641	Retail

**MT. SAN ANTONIO COLLEGE INTERIOR DESIGN
FORM FOR IDENTIFICATION OF SUPERIOR STUDENT WORK**

=====

CLASS _____

PROFESSOR _____

SEMESTER _____ YEAR _____

=====

PROJECT _____

DATE COMPLETED _____

STUDENT _____

PERMANENT ADDRESS:

Street _____ Apt. _____

City _____ Zip _____

Telephone _____ - _____

=====

CONSENT

I, _____, agree to maintain this project in good form and consent to providing the project to the Mt. San Antonio Interior Design Program upon their request for the purpose of display or evaluation.

signature

date

INTERIOR DESIGN GRADUATES MASTER LIST

NAME	ADDRESS	CITY	ST.	ZIP	DEG.	DATE
ARIAS, SARITA	360 S. LOS ROBLES #9	PASADENA	CA	91101	COM	F 85
BAEK, SERINA	2234 LERONA	ROWLAND HTS	CA	91748	RES	S 92
BARKER, MELANIE	447 E ALGROVE #15	COVINA	CA	91723	RES	S 90
BARNHART, SHERI	11401 MT. WALLACE CT.	ALTA LOMA	CA	91701	RES	F 93
BAUTISTA, ESTELA	13717 MONTEREY AVE	BALDWIN PARK	CA	91706	RES	F 93
BOGLE, TERRY	3324 LA PUENTE RD	WEST COVINA	CA	91792	RES	S 89
BOMAN, MARY ANN	848 S. FOOTHILL #D	MONROVIA	CA	91016	RES	S 91
BOURGEOIS, CHRISTINE	1662 MESERVE	POMONA	CA	91766	RES	S 83
BRADFORD, PEGGY	311 EAST F STREET	ONTARIO	CA	91764	RES	S 91
BUSCH, ROBIN	18553 LINCROFT ST	ROWLAND HTS.	CA	91748	COM	S 88
CAMERON, SHARON	956 N PROSPERO DR	COVINA	CA	91722	COM	S 86
CAMPBELL, SUSAN	1522 SILVER RAIN DR.	DIAMOND BAR	CA	91765	RES	S 93
CASTERLINE, CHERYL	217 CALLE CAMPANA	WALNUT	CA	91789	COM	S 93
CHARLES, SUSAN	15824 1/2 TEMPLE AVE	LA PUENTE	CA	91744	COM	S 88
CLEAR, DAWN	3229 ARMSLEY DR.	CHINO	CA	91709	RES	S 90
CUELLAR, MARCELLA	509 BROADMOOR AVE	LA PUENTE	CA	91744	RES	F 84
CULKOCKY, DANA	645 W BERKELEY CT.	ONTARIO	CA	91762	RES	S 87
ESSER, CATHY	1653 BENEDICT	CLAREMONT	CA	91711	RES	S 84
FLANAGHAN, MEREDITH	19724 E LORENCITA	COVINA	CA	91724	RES	S 88
FRIESEN, GEORGIA	23515 SHADOWCREST	DIAMOND BAR	CA	91765	COM	S 91
GALATIS, MIMAKE	4860 W BRADDOCK RD	ALEXANDRIA	VA	22311	RES	S 91
GALLARD, RENEE	19210 THELBORN	COVINA	CA	91723	COM	F 83
GRIEGO, DENISE	2585 HERITAGE DRIVE	CORONA	CA	91720	RES	S 92
GUERRERO, SANDRA	11060 WALNUT ST.	EL MONTE	CA	91731	COM	F 87
HAFFAJEE, SHIRLEEN	1193 W 13TH ST	UPLAND	CA	91786	RES	S 93
HAVEY, BOBBIE	16809 BYGROVE	COVINA	CA	91722	COM	F 84
HEINAMAN, TERRIE	1835 SANTA YSABELLA	ROWLAND HTS	CA	91748	COM	F 88
HERNANDEZ, CHRISTY	1515 GREENPORT	ROWLAND HTS	CA	91748	RES	F 82
HERRERA, THERESA	1026 S CAJON AVE.	WEST COVINA	CA	91791	COM	S 88
HESTERMAN, DIANE	1152 HASTINGS CT	SAN DIMAS	CA	91773	RES	F 83
JOHNSON, MARYJEAN	23854 DECORAH RD	DIAMOND BAR	CA	91765	RES	F 91
KIMBLE, JOYCE	759 N OCALA AVE	LA PUENTE	CA	91744	RES	F 88
KOCK, CONSTANCE	1345 PASEO ISABELLA	SAN DIMAS	CA	91773	RES	S 94
KOEHLER, KATHRYN	1594 S DEERFOOT DR.	DIAMOND BAR	CA	91765	RES	S 92
KORNISHI, VICKI	542 E SYCAMORE AVE	GLENDORA	CA	91740	RES	S 92
KOWALSKA, MARTA	20624 E STEPHANIE DR	COVINA	CA	91724	COM	F 88
KRAUSE, MICHELLE	495 MILTON COURT	CLAREMONT	CA	91711	RES	S 90
LEMON, HENRIETTA	16929 SHADEMEADOW	HACIENDA HTS	CA	91745	RES	F 86
MAGNO, HELEN	1551 SEKIO AVE.	ROWLAND HTS	CA	91748	COM	SU 88
MAPES, TERESA	15023 BEGONIA DR	FONTANA	CA	92336	RES	F 86
MARASCO, SANDRA	1543 E IDAHOME ST	WEST COVINA	CA	91791	COM	S 88
MEDLIN, KIMBERLY	6457 CALEDON PL.	ALTA LOMA	CA	91701	COM	S 88
MINARSCH, DOROTHY	2000 GENE COURT	ROWLAND HTS	CA	91748	RES	S 91
MOLERA, SHERRIE	13023 BEECHTREE AVE.	CHINO	CA	91710	COM	S 87
MORTON, BARBARA	3708 LIVE OAK DRIVE	POMONA	CA	91767	RES	S 94

INTERIOR DESIGN GRADUATES MASTER LIST

NAME	ADDRESS	CITY	ST.	ZIP	DEG.	DATE
MOSTOUFI, DARIUS	16551 CIRCLE HILL	HACIENDA HGTS.	CA	91745	COM	F 86
MOURO, CYNTHIA	22495 BIRDSYE DR	DIAMOND BAR	CA	91765	RES	S 92
ONISHI, MERI	728 SANCHEZ ST.	MONTEBELLO	CA	90640	KIT	S 95
PALACIO, YOLANDA	14208 DILLERDALE ST	LA PUENTE	CA	91746	RES	F 92
PALLADY, NANCY	2000 CLEAR RIVER LN	HACIENDA HTS	CA	91745	COM	S 82
PATTEN, RHONDA	938 GEHRIG AVENUE	PLACENTIA	CA	92670	RES	S 94
PORBANSKY, MARTHA	7761 MATTERHORN CT	R CUCAMONGA	CA	91730	RES	S 94
POU, NORMA	1150 #B GOLDEN SPRINGS	DIAMOND BAR	CA	91765	COM	S 92
QUERIDO, MARGARET	1835 PHILLIPS DR	POMONA	CA	91766	RES	S 93
RAMIREZ, CHARLENE	1652 SHAW PLACE	CLAREMONT	CA	91711	RES	S 93
ROBLES, REGINA	20542 BUCKLAND DR	WALNUT	CA	91789	RES	F 92
RODRIGUEZ, CRISTINA	1148 N STICHMAN AVE	LA PUENTE	CA	91746	RES	S 94
RODRIGUEZ, LISA	7687 GAINEY XT	R CUCAMONGA	CA	91730	RES	F 90
RUIZ, MARGARITA	1734 BAINBRIDGE	POMONA	CA	91766	COM	F 88
RUSS, ALISON	2504 JONQUIL DR	UPLAND	CA	91786	COM	S 83
RUSSELL, DIANNA	584 GARTEL DRIVE	WALNUT	CA	91789	RES	S 89
SKINSKY, DONNA	624 TEXAS ST.	POMONA	CA	91768	RES	S 85
TSAO, ELSIE	2543 CRANBERRY	HACIENDA HTS	CA	91745	COM	S 91
UESUGI, TATSUO	3401S SENTOUS #224	WEST COVINA	CA	91792	COM	S 90
VASQUEZ, ESTHER	16223 DALARK ST	VALINDA	CA	91744	RES	F 83
WATHEY, SUSAN	1311 E DALTON AVE	GLENDORA	CA	91740	RES	S 87
WESSELS, PATRICIA	22749 WHITE FIR LANE	DIAMOND BAR	CA	91765	RES	SU 86
WIESE, CAROL	23824 TWIN PINES	DIAMOND BAR	CA	91765	COM	S 88
WILBURNE, MICHELE	1135 W VENTON	SAN DIMAS	CA	91773	RES	SU 94
WILCZEK, PATRICIA	2512 SPRING TERRACE	UPLAND	CA	91786	RES	S 89
WILLIAMS, SARA	3323 N TOWNE AVE	CLAREMONT	CA	91711	COM	S 83
YAMAMOTO, MONICA	246 BRIAR CREEK RD	DIAMOND BAR	CA	91765	RES	F 85

October 10, 1994

Karlene E. Morris
3643 Yorkshire road
Pasadena CA 91107

Dear Karlene Morris:

I am pleased that you have accepted our invitation to be part of the 1994 Winter Institute. Enclosed you will find a preliminary schedule for the Institute; I hope that it will pique your curiosity and enthusiasm. With this letter, you also will find several attachments which ask you to make decisions. Please read the information carefully, and return the necessary forms with the remainder of your tuition in the self-addressed envelope by Monday, October 31.

This schedule is subject to revision but is close enough to final form to give you an idea of what topics will be covered. Please read the notes at the end of the schedule to get a better understanding of the differences between "room studies," "workshops," and "tours". The schedule also notes where you have options for seminars, tours, and trips. Please fill in and return your **Optional Activities Form** with your decisions. All options are covered in your tuition; for some, you may have friends and/or spouses join you for an additional fee. Checks made out to "Winterthur" should accompany your form. No refunds will be made, but you may trade activity spaces with other participants once Institute begins.

Past participants have found the library resources exceed their expectations and have often wished for more free research time. A word to the wise: the three weeks of Institute are intensely structured to cover a lot of materials in as short a time as possible. Those of you who come with specific research projects in mind may wish to consider foregoing weekend tours, staying on after Institute, or even coming back as a visiting scholar.

I also want to call your attention to lunch arrangements. Whenever the schedule states "box lunch," we will provide a lunch for you. Other days you will need to either bring a bag lunch (refrigerators and microwaves are available) or eat at the Visitor Pavilion cafeteria (closed Mondays).

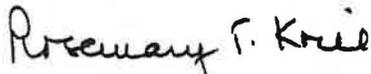
Finally, please note the other enclosures regarding your housing and personal information. We need some personal information from you to make your stay during Institute as comfortable as possible. We will use the information to process your security badges, parking permits, and special learning needs.

Winter Institute Participant
October 10, 1994
Page Two

We also ask that each participant introduce him/herself in a short informal presentation (maximum of one minute) during the first week. You may focus on your institution, research interests, what brought you to institute--whatever you feel will help your classmates get to know you. You may use a maximum of two slides.

If, after reading the material, you have any questions, please call me at (302) 888-4692 or my assistant, Marj Andreen at (302) 888-4866. We look forward to receiving your forms by October 30 and to meeting you in January!

Sincerely,



Rosemary T. Krill
Director of Winter Institute

enc: preview schedule
optional activity form
class roster
housing memo
personal information form
Winterthur area map
Odessa brochure
bibliography (selected topics)

RETURN CHECKLIST:

_____tuition remainder
_____optional activity form
_____personal information form

PKE:rbp:EE1926A.R

WINTERTHUR
Museum Education, Public Programs and Visitor Services Division

WINTER INSTITUTE - 1995
Perspectives on Early American Decorative Arts

Schedule of lectures, workshops, room studies and other events. Lectures are held in the Rotunda of the main museum building. For afternoon sessions, meet in the Rotunda by 1:15 p.m. On most days, sessions will conclude by 4:00 p.m. Occasionally, a session is scheduled at 3:30 or 4:00 p.m. and will end at approximately 5:00 p.m.

INTRODUCTION TO WINTERTHUR AND MATERIAL CULTURE STUDIES

Sunday, January 15

- 9:00 a.m. Suggested arrival time. Park in the visitor's parking area. Walk down to the Pavilion and wait for a shuttle bus to escort you to the museum. Sign-in with security; a staff member will escort you to the Rotunda.
- 9:15 a.m. Registration in period rooms reception area (adjacent to Rotunda).
- 9:30 a.m. **Welcome to Winter Institute**
Rosemary T. Krill
Director of Winter Institute
Associate Curator of Education, Education, Public Programs and Visitor Service Division
Winterthur
- 10:00 a.m. **Henry Francis du Pont, the Estate and Museum**
Pamela P. Smith
Senior Guide Specialist
Winterthur
- 11:15 a.m. **Studying Objects at Winterthur: Traditions and Methods**
Rosemary T. Krill
- 12:15 p.m. Lunch (Reserved seating area at Pavilion)
- 1:15-2:00 p.m. **Introductions of participants**
- 2:00-4:00 p.m. Museum tour / Period Rooms
- 4:30 p.m. Wine and Cheese Reception - Rotunda
Gallery open until 5:00 p.m.

Monday, January 16 THE OBJECT AS DOCUMENT - I

- 9:00 a.m. **Welcome**
Dwight Lanmon
Director
Winterthur
- 9:15 a.m. **Eighteenth-Century Architecture: Buildings and Contents**
Bernard Herman
Assistant Director of the Center for Historic Architecture & Engineering
College of Urban Affairs and Public Policy
University of Delaware

- 10:45 a.m. **The Transmission of English Culture to America, 1600-1720**
James A. Henretta
Burke Professor of American History
University of Maryland at College Park
- 12:00 noon **Box Lunch (provided)**
- 1:00 p.m. **Introduction to Public Safety**
Alfred T. Hawkinson
Director, Public Safety Division
Winterthur
- 1:15 p.m. **Gallery exercise: Material Culture/Connoisseurship**
- 3:30 p.m. **Care and Handling of Objects**
Winterthur Video Presentation

Tuesday, January 17

- 9:00 a.m. **An Introduction to Conservation at Winterthur**
Albert P. Albano
Director, Conservation Division
Winterthur
- 9:30-10:45 a.m. **Alternating Sessions:**
10:45-12:00 noon **Dominy Shops: Workshop Tools, Techniques** **Galleries - Second Floor**
Gregory J. Landrey
Furniture Conservator
Conservation Division
Winterthur
- Tour of Conservation laboratories**
- 12:00 noon **Brown bag lunch**
The Winterthur Garden: A Celebration of Nature, Science and Art
Linda G. Eirhart
Associate Curator of Landscape
Garden Department
Winterthur
- 1:00 p.m. **Documenting Objects**
Karol A. Schmiegel
Registrar, Registration Division
Winterthur
- 2:15-3:15 p.m. **Tour of the Winterthur Library**
Neville Thompson
Librarian in Charge, Printed Book and Periodical Collection
Winterthur
- 3:30-4:30 p.m. **Decorative Arts Museum Tour**
- 5:00 p.m. **Supper party at the Scholars' Residence**

10:30 a.m. **Messages and Symbols: Prints**
E. McSherry Fowble
Curator and in Charge of Graphics and Paintings
Winterthur

12:00 noon Lunch

1:15-4:00 p.m. **Workshop:**
Needlework
Carol K. Baker

Textile Study

1:15-2:15 p.m. **Williamsburg's Wythe House and Brush Everard House: Analyzing**
and **Architecture, Colonial and Colonial Revival**
2:45-3:45 p.m. Carolyn Roston
Adjunct Lecturer
University of Pennsylvania

Saturday, January 21

9:00/10:30 a.m. **Alternating Seminars:**
- 12:00 noon **An Overview of American Windsor Furniture**
Nancy Goyne Evans
Independent Furniture Historian
Hockessin, Delaware

Charleston Room

Late 18th - Early 19th Century English Ceramic Production
Donald Carpentier
Director, Eastfield Village
Nassau, New York

Rotunda

Sunday, January 22 FREE DAY Limited tour options

Monday, January 23

9:00 a.m. **Gentility 1700-1790, Persons, Houses**
Richard L. Bushman
Gouverneur Morris Professor of History
Columbia University

10:30 a.m. **American Queen Anne Furniture, 1725-1755**
Brock Jobe
Deputy Director, Department of Collections and Interpretation
Winterthur

12:00 noon Lunch

1:15-4:00 p.m. **Workshop:**
Queen Anne Furniture
Brock Jobe

Rotunda

Room Studies with Teaching Guides: Queen Anne Furniture

WINTERTHUR
ROSTER OF GUEST SPEAKERS
Winter Institute 1995
January 15 - February 3, 1995

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ROSTER OF GUEST SPEAKERS (cont'd)

Page 2

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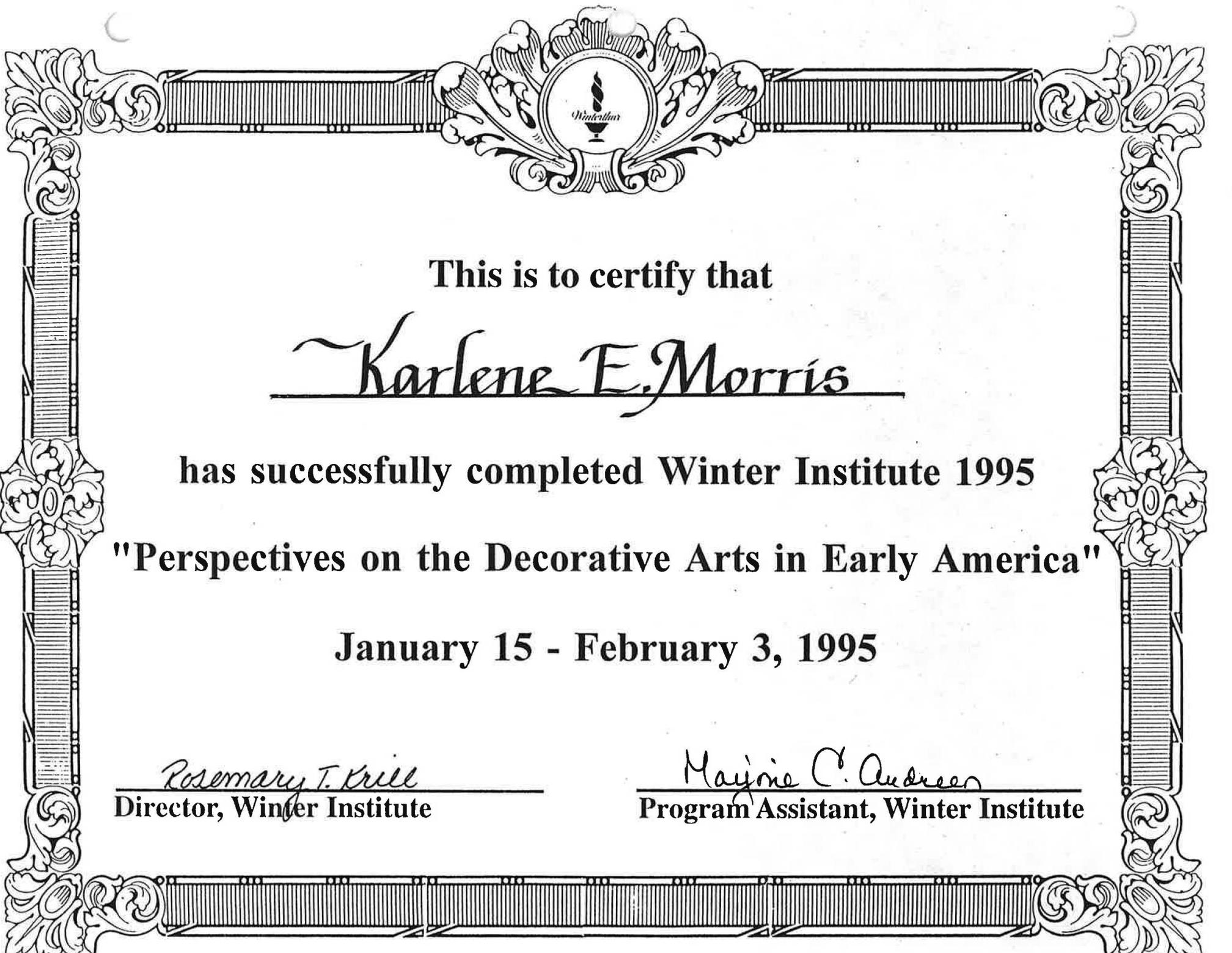
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WINTER INSTITUTE
Baltimore Field Trip
Wednesday, January 25, 1995

- 8:00 a.m. Depart for Hampton Mansion from Winterthur's picnic house
- 9:45 a.m. Tour of Hampton National Historic Site with Lynne D. Hastings, Curator (and Summer Institute alum). Hampton is a Georgian mansion built between 1783 and 1790.
- 11:30 a.m. Depart Hampton for Baltimore Museum of Art
- 12:00 noon Arrival at Baltimore Museum of Art
Lunch at "Donnas" at the BMA"
- 1:50 p.m. Depart Baltimore Museum of Art for Homewood
- 2:00 p.m. Tour of Homewood with Mary Butler, Curator (and Winter Institute alum). Homewood is a Federal mansion built in 1801.
- 3:30 p.m. Depart Homewood
- 4:45-5:00p.m. Estimated arrival at Winterthur



This is to certify that

Karlene E. Morris

has successfully completed Winter Institute 1995

"Perspectives on the Decorative Arts in Early America"

January 15 - February 3, 1995

Rosemary T. Krill
Director, Winter Institute

Mayjorie C. Anderson
Program Assistant, Winter Institute

WINTERTHUR NOTES
STUDYING OBJECTS AT WINTERTHUR- TRADITIONS AND METHODS
Rosemary Krill
Sunday, January 15, 1995

"Connaissance" - Latin word "to know"

- I. Charles Montgomery's 14 points of connoisseurship
 - A. Over-all appearance - Does the object sing to you? Must be based on previous experiences or knowledge.
 - B. Form - Line, scale(human), proportion, volume (space)
 - C. Ornament - Must serve purpose.
 - D. Color - name, value, intensity, etc..
 - E. Materials and Analyses - appropriateness of materials used.
 - F. Techniques of Craftsmanship
 - G. Trade Practices
 - H. Function
 - I. Style
 - J. Date
 - K. Attribution
 - L. History of the Object and its Ownership (Provenance)
 - M. Condition
 - N. Evaluation
- II. Henry Francis Dupont used 1. handsome? 2. Rarity? 3. Provenance? 4. Maker?
- III. Winterthur's "Eye for Excellence" Exhibit
 - A. Exceptional artistic expression in design and concept
 - B. Masterful manipulation of materials.
 - C. Clearly defined cultural attributes.

IV. Winterthur's Visitors Approach to Objects.

A. Association: connections to other objects, people, setting or events

personal
functional
related to maker, owner, user

B. Description: observations of identifiable characteristics

form
ornament
materials
technological evidence

C. Classification: placement in group

name
date
style

D. Evaluation: judgment

authenticity
condition
value

WINTERTHUR NOTES
DOMINY SHOPS: WORKSHOPS, TOOLS AND TECHNIQUES
Tuesday, January 17, 1995

Dominy Shops at Winterthur mimic 17th century New York shops by the family of that name. Dupont was able to obtain shop/ tools/equipment for Museum. Three craftsmen worked this shop 1760-1840. Their hand techniques drove them out of business.

Terms and significant points:

1. Frow - used to split out ribbon wood. Modern techniques is to saw it.
2. Circular saw first used by the Shakers in 1812.
3. Veneer was sliced wet - much like meat is sliced. Veneer sawed on the outside to produce smooth surface.
4. Philadelphia furniture of the 18th c. made drawer bottoms of white cedar.
5. Mortise and tenons further reinforced with draw pin.
6. Wood moves side to side not lengthwise.
7. Steam bent wood used ribbon wood, common to "mahoganized maple"

WINTERHUR NOTES
JANES HENRETTA
"ENGLISH CULTURE IN AMERICA, 1607-1700"
January 16, 1995

- I. The Argument introduced: Varieties of Culture:
 - A. Categories: Anthropological and Art-Historical
 - B. Geographic manifestations:
 1. The Chesapeake -- Society exploitation of land and labor for tobacco and aristocratic status. They were very important to adjacent urban areas for the economy. Looked to return to England with wealth, hence did not begin to form culture until later when attitudes "to stay" developed. Frequently, only men.
 2. New England - yeoman farm families with Puritanical background. Organized social order with some land for each. Reproduced itself and built a cultural vernacular.
 3. Pennsylvania and New York unique in ethnicity and sectarianism. Cultural diversity reflected in architecture and decorative arts.
- II. The European Invasion of North America: A "Marchland"
 - A. Biological - European diseases decimated Native Americans
 - B. Military: The first wars 1622 -1644
King Philip's War and Bacon's Rebellion 1676
- III. The Chesapeake: From Demographic Chaos to Elite Rule
 - A. The Tobacco Economy, 1640-1670
Disease and Death - Half those who arrive in early 1600's died.

Social Structure: **Indentured servant** (1/2 died before indenture completed , 1/2 never got their land) and **Elite Power** (death also struck this group)
 - B. The Transition to Slavery and an "Aristocratic" Social Order, 1670-1720.
 1. By 1670 births began to outnumber deaths. White mortality declines, gentile class rises. Women who reach 21 - live to 39, and men who reach 21 live to 48. Result in many broken families.
 2. 1670 uprising of indentured servants - begins slavery.
 3. Virginia - first house before 1700 built of pole type construction, considered to be temporary.
 4. Tobacco export reaches saturation. Prices rise after 1720, results in the building of grand houses. (100 yrs. after first)

- IV. New England: An Independent Yeoman Puritan Society
 - A. Puritan Social Order, religious differences some more controlled.
 - B. Migrant origins (villages from one area in England).
 - C. Migration and cultural transplant stops with civil war in England in 1640.
 - D. Family and vernacular Culture settlements apart, large families with population that doubled every 10 years. Becomes more inward society and self contained. Seaport development allows for imports.

- V. The Mid Atlantic: Cultural Diversity
 - A. New: Dutch Traders, English conquerors, and Huguenot artisans
 - B. Pennsylvania: Quaker Settlers, Anglican Merchants, and German Lutherans and Sectarians.

- VI. North America of 1700
 - A. The Three English Cultures? (above)

 - B. Mid-New York to Virginia
 - Welsh
 - German Sectarians 1740-50 - 100,000 estimate immigrants.
 - Dutch
 - Quakers
 - French Protestant (Huguenots) 1740
 - African (in 1700's = 25% of Chesapeake area)(1720 60% of South Carolina black)

WINTERTHUR NOTES
17TH CENTURY FURNITURE
ROBERT TARLOW
Wednesday, January 18, 1995

I. Introduction -

Most seventeenth c. furniture is not signed. Practice became important in 18th c. Seventeenth Century furniture consisted of a lot of "joinery". Most of the joinery furniture was done in oak using lots of small pieces to make a large piece. Usually mortise and tenon joints with pegs (never glued). English cabinet maker used dovetailed joints.

The tradition of joinery brought by early settlers to New England of post medieval split oak (ribbon oak). English 17th c. furniture used sawn oak. Tree grain must be straight. Rays characteristic of 17th C. furniture. Rays transferred the moisture from the heart to the bark of the tree.

II. Furniture

A. Types

1. Trestle Table was meant to take apart.
2. Seating furniture was a class distinction. Wainscot for example was the "great chair".
3. Craftsman and craft
 - a. Turned furniture made by the turner of green wood.
 - b. Spanish brought same technology to the New World as the English brought in the 17th c.- i.e. the Spanish Colonial.
 - c. Boxes (chest) were usually nailed. Many known as 6-board chests. Carpenter could not make joined furniture but could nail. Joined furniture usually made with nailed drawers.
 - d. System of guilds had come from England. These craftsmen were the only group besides the professionals who were educated in colonial society. Master craftsman was by law the parent to an apprentice (usually seven years) Sequence - apprentice > journeyman > master craftsman. Master craftsman also meant you must have the capital for tools and shop. Later printed manuals shortened the apprenticeship to five years.
 - e. "Chip carving" involves the prying out of chips with a flat knife. Designs referred to as "strap work".
 - f. By the end of the 17th c. Style became very important and changed the audience of the "makers".
 - g. Many farmers farmed for half the year and made furniture for half the year.
 - h. Nails after 1795 were made in controlled sizes. (Washington signed patent)

WINTERTHUR NOTES
WM/MARY FURNITURE 1690-1725
JANE WRIGHT
Friday, January 20, 1995

Use of term American Jacobean for American 17th c. furniture not considered good term by Winterthur. They prefer **American 17th Century Furniture**. Mannerism philosophical movement "improve on nature" Idea of 'good worker'. Ideas developed by working class craftsman as they gained status and wealth.

I. Historical Introduction

- A. England during the 1st half of the 17th c. is in turmoil - religion, tenant farmers displacement, parliament attempts to control monarchy, Charles I refused to call parliament, Charles sold monopolies. By 1630 - 16,000 have migrated to New England, Mid-Atlantic area, Caribbean and Holland. With the execution of Charles I, Cromwell had many of the same problems that Charles I had had. In 1660 Charles II is invited to return from exile in France. Returns hedonistic, relaxed, amoral coupled with problems of great fire of London and the plague. Marriage to Catherine with her healthy dowery. Give away land to Wm. Penn and New York to his brother. Tries tighter control on the colonies through trade restriction and royal governors. In 1687 his brother James II succeeds him. In 1690 William/Mary succeed. They brought Huguenot wood carver Daniel Monroe who becomes court designer. This period (war with Catholic France, England and Holland fear dominance of France, this continues into reign of Queen Anne. Reflected in Indian Wars in the colonies where France encourage Indians to attack.
- B. Colonies - Indian attacks serve to unite colonies. Treaty of 1708 awards England New Foundland, etc.. Parliament goes into power with Tories and Whigs. Whigs in power in 18thc.. Colonies were forced into mercantile trade to control. George I - German cousin of Queen Anne, Protestant, never speaks English becomes monarch.
1. Regional differences. New England was very Puritan, right to vote based on church membership. Pennsylvania and Maryland are much more open, tend to welcome all. Mid-Atlantic colonies very supportive of Charles I. Immigrants of the Chesapeake Bay area are not merchant but landowners. They import lots of merchandise from England, especially art work of fine English estates. Also their social life was more closely based on the English prototype of tea drinking, dancing and taverns. Tea table becomes a status symbol. The governor's palace of Williamsburg and the taverns are good example of this type of social life.
 2. Role of Religion - By 1684 the power of the clergy in New England crumbles and an Anglican Church is established in Boston. Church hierarchy begins to change, squarish Puritans disappear. Period of Salem witch trials begin.

3. Social Attitudes - By 1700 - age of reasonism begins. New Englanders educate their own children, southern colonies send their sons to England for school. (New Englanders believed there were unhealthy diseases in England) In 1693 Wm/Mary College is established . Mortality rate in South very high - no mid-wives and malaria. Very little emphasis on children. Quakers develop an educational system, but limited to the upper class.
4. Population - By 1700 there were 250,000 people in the colonies with 7,000 in Boston alone. By the mid 1720's there were 500,000 people in the colonies. By then, the majority were native born with less ties to England. The 1720's also brought a huge influx of craftsman, many of them second and third generation craftsmen.
5. Economic and Political stability - Harbors begin developing. Also, by 1700 the Indian attacks begin to diminished. Pennsylvania had less troubles with the Indians than New England because they were fairer to them. In 1732 Georgia Colony is established because of the Spanish on the South and the French on the West.

II. Architecture

- A. End of century Boston requires fireproof buildings. Non urban areas still used wood buildings.
- B. Architecture style greatly influenced by Sir Christopher Wren. Buildings were symmetrical with larger double hung windows.
- C. Interior echoes Baroque with wainscoting, change in more rooms to house, jappaned panels, with emphasis on fireplace and display area.

III. Furniture

- A. Paneled oak chest replaced by chest of drawers.
- B. Fall front desk becomes part of household inventories.
- C. Furniture types
 1. New Tables -Dressing table, drop leaf, tea tables, fixed table in hall replaced by round table in parlor.
 2. Chairs - matched sets appear.
 3. Day beds popular (couches today!)

IV. Motifs and finishes

- A. Spanish foot introduced result of Catherine of Verona (wife of Charles II)
- B. Caning of furniture becomes popular with importing of fibers from S.E. Asia.
- C. Fine upholstery appears.
- D. Shellac technique developed for jappanning. Gum used for Oriental lacquer was too unstable to import.

- E. Pewter and brass are imported. Metal use was in high demand. Iron was one of the few metals that the England allowed the colonies to produce. Some pig iron sent back to England. Colonist were forced to melt down silver to make decorative pieces. Again English control of the economy!!
- F. Use of table carpet was a sign of status.
- G. Ladder back varies *insert drawing*

- H. Seats of chairs
 - a. drop in seat used by cabinet makers
 - b. rush seats used by turners

- I. Yoke tops of chairs *insert drawing*



- J. Chests
 - a. Hadley chest made late 17th c. up into 18th c.
 - b. Connecticut chest - most examples made in Weathersfield.

Dr. Bushman author of Refinement in America

- I. Development of gentility
 - A. After 1690 great increase in object of refinement. Architectural settings for these objects also change. By 1720 mansions were popping up everywhere with their symmetrical and classic appearances. Two most important characteristics of these mansions were the parlor and stair hall. Eighteenth century saw evidence of beautification everywhere in houses and objects. Gentility originates with the aristocracy. One becomes gentile through: (1 accumulation of objects, (2 remodeling of house, (3 creating bases for political power.
 - B. Why? George Washington wrote his 110 rules of 'civility'. Roots of civility goes back to Rules of 1640 English book that goes to 1592 of French to 1558 Italian book for young nobleman. In antiquity style of life called "urbanity" later know as gentility, civility, and taste. In Renaissance expanded into 'courtesy books'. In the late middle ages, kings had taxes and could purchase armies and create courts. Former warriors became court couriers and books of protocol were created for them. Contrast Henry VIII and his castles with Charles II and his manor houses. In the 17th c. the word 'taste' enters the English language.
 - C. 18th c. colonial gentility was more embodied in the person. Quality of one's handwriting - an example. (Master teacher's taught the Italian hand). 18th c. portrait artist convey the idea in mouth posturing - known as "polite society". Posture carried authority. The aim was to 'shine' in company and to have a harmonious society. They saw behavior as a effort to elevate themselves. Social activities of drinking, dancing, games, etc., were the same at all levels of society **But** order and behavior was different.
 - D. By Revolutionary War: Gentile appearance and behavior was well ingrained. Samuel Adams of Mass. had a very disheveled appearance - friends cleaned him up before he was sent to the Continental Congress. After the Revolution, idea of aristocracy was negative however BEHAVIOR continued as very important. Idea of gentility did not remain only with the wealthy after the Revolution but moved to the middle class with parlors, tea, glass and creamware. The vernacular of gentility for the middle class was simpler. While this happens, objects also change.
 - E. By 19th c. decorative arts become a privilege of the democratic life of the 19th century.

WINTERTHUR NOTES
AMERICAN QUEEN ANNE
BROCK JOBE (Thee Expert!!)
January 23, 1995

JOBE - author of Portsmouth Furniture 1993

- I. Terminology
 - A. American Furniture after 1730 and in some areas continues until 19th c.
 - B. Some use term Queen Anne to refer to furniture of the mid 1700's up to Rococo in America style.
 - C. 1991 Book Colonial Furniture in New England makes no mention of term.
 - D. Term 'Dutch' sometimes used to describe the legs and underbracing.
 - E. In early 18th c. it was called "New Fashion"
 - F. It is a useful term but Late Baroque could also be used.
- II. Origins of Style
 - A. Chinese influence - by 1690 small amount of Chinese influence in Europe. Late Ming Dynasty with undulating back and jappanning.
 - B. European prototypes. by the second quarter of the 18th c. number of English pieces were being imported into the colonies. European influence was transferred from the low countries to England by 1717 - use of balaster shaped splat, cabroile leg (horse bone leg), and scalloped fronts.
 - C. The second decade of the 18th c. saw a mixing of the two above influences with delicate cabroile legs, thinner splats, and stretchers. There were no pattern books of this period so ideas conveyed through craftsman.
 - D. Early 1730's see changes in form with increased emphasis on an older design - possibly because of German craftsman in London. S curve was emphasized. This curve was particularly important in Philadelphia Queen Anne designs. In the late 1730's we see much heavier influence in forms such as animal feet. Wm. Kent impacted this change.
 - E. Later phase -pierced backs to splats, scolloed volutes (especially in Williamsburg), lion's mask. These were all characteristics of London furniture and the Kent influence. There are very few examples of the Kent style in America.
 - F. Chippendale influence with the Gentleman and the Cabinet Maker much more frivolous rococo, chinese and 'gothick'. Publication first major pattern book. However, pattern books in America were relatively minor in the 18th century.

III. Regional Differences

- A. Idea of regional design should be taken with a 'grain of salt' as it is not always neat and tidy. Taste of the patron, individual craftsman, etc. also very important.
- B. Boston, New Port and Philadelphia were important centers because of the wealth in those areas. In these areas, the craftsman was frequently very specialized. Not so in more sparsely populated areas such as Deerfield where a craftsman might be a farmer in the summer and a craftsman in the winter doing all the steps or stages. This person was usually more interested in making a living than in style. Might not have carver in the village or town. Shops in the colonies were much smaller than their English cousins; usually no more than 6 workers whereas the English shop might have 25 or so. By the 19th c. there were 100s in a shop.

IV. Furniture

- A. Chairs - adapt throughout New England., trapazoil seat (horse shoe shape), with bowed or shaped back.
- B. Boston tea table - stiff cabroile leg with Chinese table edge direct interpretation from London. *insert drawing*
- C. Case furniture - Boston led in the production of these, looking directly to London for inspiration:
 - 1. Japanning - layers of paint and gesso covered with shellac. Japanned pieces almost always done in Boston.
 - 2. Veneering - remains popular up to 1750.
 - 3. Shaped fronts or sometimes 'block fronts'.
1738 John Coit made first dated shaped front in America. Source for design was probably English. (controversial)
 - 4. Bombe or kettle shape was definitely from England.
 - 5. Boston used the flat pilaster.
- D. New Port Furniture - Had population of 9,000 in 1730-1735 with many fine craftsman there.
 - 1. Flat stretchers
 - 2. Looped shoulders on chairs
 - 3. Chairs very similiar to Boston, sometimes very difficult to distinquish.
 - 4. Wealther customers would use shell on leg, bell flowers, tight ball and claw foot with no webbing.
 - 5. Traditional New Port used sharp edge on cabinets, scalloped aprons on tables, later ball and claw foot, sometimes use of pad foot in back. New Port also less fond of the bracket foot and quarter round pillars.

- E. Philadelphia
1. Actually developed after the Boston and New Port center for Queen Anne. They were also influenced by the German settlers and the Delaware Valley settlers.
 2. More classic late Baroque with elaborate splats, heavier frames, and leg tenoned into seat rail. This is a Germanic influence. Very bold, robust presence. Designs not as stiff as New England.
 3. Arm chair uses C scroll arm.
 4. Open bonnet on top whereas New England keeps it closed.
 3. Case goods - very little research has been done on Philadelphia Queen Anne casegoods. By the late 1740's most pieces were characteristic of Rococo styling with asymmetrical use of design such as cartouches.
- F. New York shows robust and heavy Dutch influence
1. Veneered splat used more here than elsewhere
 2. Proportion of chairs lower (3" less than Phil.) Made the seats look larger.
 3. Used no exposed mortise/tenon joints
 4. Shaped back legs
 5. Animal claw arm flat
 6. Back rail shell often stands up above.
 7. Ball and claw not always realistic form.
- G. Workshop Points
1. Bracket foot has stacked block behind for real support.
 2. Front chair leg attachments
 - a. Germanic construction , legs tenoned in with pin. *insert drawing*
 - b. New York - lip and rail as one *insert drawing*
 - c. Boston stretchers - mortise and tenon *insert drawing*
 - d. New Port drawer rides on center support.

WINTERTHUR NOTES
LUKE BECKERITE
18th CENTURY CARVINGS
January 24, 1995

- I. Introduction - Carving part of network or joiners, etc. Interaction varied from one location to another. Many carvers were trained in England and located in urban centers in the colonies. In the back woods gun maker often did remarkable work which is frequently not recognized by museums. Skills of carver depended on:
 - A. Ability to draw
 - B. Tools and use of them. Some had 200-250 tools. Design was often altered to fit the tools available. Speed was important as carver was usually paid by the piece.

- II. Regional Differences
 - A. Boston
 1. John Welsh journey-man of 1732. Was located in center of other craftsman.
 - a. Produced early work for ship carvings.
 - b. Carved frames for Copley portraits. Gilting frames was contracted out.
 2. Boston furniture - japanning, gilting and carving was very important.
 3. Imports strongly influenced both design and carving patterns.

 - B. New York - mostly immigrant carving.
 1. Henry Hardcastle probably trained in London seems to have set the Rococo style of the area.
 2. Philip Manor of Yonkers, NY obviously had studied anatomy and botany. Consiouly carved furniture to fit into specific interiors. During 1749-55 worked in Charleston, NC
 3. During 1750's to mid 60's great immigration of carvers to NY. In 1760 the economy in London was very poor, many left then and are responsible for the great items of this period. Many also when to Philadelphia. *Reynolds did mirror in Eye for Excellence for Caldwater during this time.*

 - C. Philadelphia carvers were producing carvings for castings of iron, etc in wet sand. Work goes as far south as So. Carolina and north to New England for their brass castings.

 - D. Williamsburg was the center for distribution of carving. Their work really equals quality of North East work. Major pieces frequently used more than one carver. Hamilton important carver of Williamsburg.

WINTERTHUR NOTES
AMERICAN CHIPPENDALE
CLAIRE NOYES
January 24, 1995

- I. Introduction - American ideas for furniture probably were imported in a variety of different ways Books, craftsman (hairy paw not in pattern books, probably via immigrant). Manwaring's Drawing good source. Good source for this style is American Furniture Vol I & II by the Chipstone Foundation.
- II. Chippendale's book Gentleman and the Cabinet Maker illustrates:
 - A. Classic order
 - B. Chinese influences
 - C. then Modern French
 - D. Gothick
- III. Regional differences
 - A. Boston
 1. Block fronts originated in Boston
 2. Boston finials were carve 3/4 of way around
 3. Very shallow seat rails (very English)
 4. Hairy paws
 5. Many chairs made after Revolutionary War
 6. Back seat rail frequently secondary wood with mahogany veneer.
 - B. Philadelphia
 1. Veneered drawer unusual in Philadelphia furniture
 2. Reinforce corner block rounded not triangular *insert drawing*
 3. Tenon thorough to back associated with Philadelphia
 4. Cabashon center kidney shape or Philadelphia peanut.
 - C. New York
 1. card table was 5 - legged and indented for counters.
 2. Along with Mass. shaped back leg into bit of a foot
 3. Tea table usually no bird cage (rotating device) but had balaster pedestal.
 - D. New Port
 1. Marlborough leg (from Manwaring's designs)
 2. New Port stretchers usually grooved
 - E. Connecticut
 1. Stumped or camfered rear legs
- IV. American Chippendale Furniture Characteristics
 - A. Assymetrical carvings very Chippendale.
 - B. When shell was cupped indicated the luxurious use of wood.
 - C. Wrap around upholstery more expensive than drop in seat.

WINTERTHUR NOTES
PA DUTCH IN AMERICA
2/3/95

People of Germanic origin came in large numbers in the 18th c. from no particular time or place, basically the Rhine River Valley. Majority settled originally in the Pennsylvania area but also in Maine, New York, and the Carolinas. Food and holiday expressions are last heritage held on to.

I. Various Groups:

- a. **Old order Amish** most visible today. Actually in the 18th c. they were only a tiny fabric of the entire group. Swiss brethren like Mennonite broke from Mennonite. Believed in "order of life". Kept their people in control, inward oriented. Quilt was NOT a tradition brought with them. Amish did not do fractur.
- b. **Old line Lutheran** reformation group was by far the largest group. Represented 50 -60% of all who came. Believed in infant baptism, most other groups it was an adult decision. Great stone carvers who built a wide range of churches. Used fractur for both baptism and wedding certificates. Very rooted to their past - first lived in villages with farms outside. Soon developed "hof" system here. Very few combinations of house and barn. Built many covered bridges. In 18th c. two story house was sign of wealth. House had multi-purpose rooms. House had eating space but decorated differently for Protestant and Catholic homes. Were eager to use the stove, whereas other Americans and English were reluctant to adopt stove in 18th c.. Kitchens had cupboards for function and display.
- c. **Mennonite** - Meno Simon - anti-baptist. Broke from Lutherism, Calvinism and Swiss fringe, rebaptized as adults. Not communal, but community. New Testament basis for religion, foot washing, Were persecuted by Protestants and Catholics. Settled around Philadelphia. School masters practiced Fractur. Fracturs were not used for baptism and weddings, but did book marks and book illustration. Students did some.
- d. **Brethren or 7th Day Brethren of Cloister Ephrata** - very small group. First used printing press. Were communal, celibate, Christian Germanic but developed in America. Bessil - leader. Dwindled in the 19th c. Very plain fractur permitted.
- e. **Moravians** - came from Eastern Europe. Pre-date reformation. Hus - leader, very anti-Catholic Church. Not typical of PA Germans, more educated, musical, still known for brass choirs. Communal, celibate society surrounded by married society. Converted Indians. Built some of the largest stone buildings of the 18th c., towns like Bethehem and Nazarus, PA.. Order of life: 1. Male, 2. Women, 3. children, also buried in that order. Strong believers in education - academics of art, architecture, drafting, and 3 R's. Excelled in music, premier organ builders, potters, iron workers, and were required to keep diaries.

- f. **Reform Church** (John Alvin) Often were "change" leaders (material and culture). Lutherans were more conservative. Harsh doctrine of Pre-destination.

II. Furniture

- A. As a group they ran the gamut from very poor to wealthy. Many humble things were discarded as of no value.
- B. Color was very important to show upper class. Well to do family would have several decorated pieces.
- C. Clocks also status symbol. Were usually wall clocks, were willing to invest large sums in clocks.
- D. Wardrobes important -KAS. Chests , more elaborate, more expensive, often companions to beds (in Europe late 18th c. some suites of furniture. Here rare until 19th c.). Beds had pillow board which held pillows on feather bed. English Chest of Drawers form was readily adopted.
- E. Tables - Cross legged tables most common.
- F. Portable furniture important. Chairs of English origin because Germans built in seating. Cross over from German to English was common, English to German not so common. As a group were rapidly assimilated into the American culture. With the beginnings of the public school system in 1840, began to see decline.

WINTERTHUR NOTES
WINDSOR CHAIRS
NANCY EVANS (Book on Windsors forecoming)
January 22, 1995

I. Chronology

1. 1710-1720 introduced in England, by 1720 well known. Important as garden furniture. Usually painted green, large in size, tall backed, steam-bent arm rails with a shaped seat (saddle).
2. 1720 introduced to Philadelphia (considered the birthplace of American Windsor) Idea brought here by Patick Gordon.
 - A. Philadelphia remains the style center for all except one style of Windsor until the War of 1812.
 - B. 1747 - Windsors documented in American production records.
 - C. American Windsors always fully turned with stretchers, English was not. *insert drawing*



II. Windsors Defined:

1. Seat planked with bottom and top holes that never meet. (important)
2. Does not have to have spindles to qualify as Windsor.
3. Top Crest - gradually becomes more refined, corresponds to more formal chairs, also arms assume quality forms.
4. Today's combback was 19th c. early high back.
5. Woods:
 - a. in New England seat made of popular, chestnut and birch all worked in 'green' state.
 - b. turnings of maple (dried wood)
 - c. crest and arms usually of oak (dried)
 - d. spindles of hickory as it 'gives'
6. Low backs - arms and back sawed not steamed.
7. After 1760 New York production, and in late 1750's - New Port look to England for design inspiration. Spindles become more decorated. Cross stretcher, which came by way of corner chair, emerge.
8. 1750' Philadelphia seat converts to Queen Anne compass shape (narrower in back) Gradually seat broadens, use of shorter spindles and becomes more refined.
9. Arm change in 1770 and ball foot eliminated for tapered base.
insert drawing

10. 1770 Philadelphia trade grows. Side chair production especially important after the Revolutionary War. Fan back, side spindles, long balaster decoration, and shield seat very common.
11. By 1780 the volutes on top crest disappear because of market costs, replaced with ball like shape.
12. Most Windsor production after the Revolutionary war in PA done by PA DUTCH. They used an extra swell before leg insert into stretcher. Also backs were flatter.
13. Boston was a large importer of Philadelphia chairs.
14. Connecticut introduced swelled tapered foot because of influence of more formal furniture.
15. by 1785 Bow Back used in Philadelphia.
 - a. Simulated bamboo turned legs (3 part)
 - b. Saucer shaped seat (more economical)
 - c. Grooves added to backs, seats and legs.
 - d. Bamboo legs not produced in New England until 1800. Connecticut chairs used swelled spindles.
16. 'Fancy' chair introduced in England in 1775. Brought idea of color other than green. Yellow of bamboo, barn red, black, used in pencilling applied to grooves (simulated bamboo \$\$\$)
 - a. Philadelphia chairs sometimes used natural finish on arms, also, some "fancy" elements from high style of the Chippendale.
17. 1800 4 part bamboo leg used with box style stretcher system.
 - a. some seats 'stuffed' with dried grass, horsehair and covered with course linen cloth used as an under cloth.
 - b. some times leather was used with brass nails. This made the Windsor 2 1/2 to 3 x the cost of a regular Windsor.
18. Sack Back *insert drawing*

 - a. New York with robust turnings
 - b. line movement - greater spread with more swelling in turnings.
 - c. curves outside the arms.
 - d. spindles with some bend (requires a capable craftsman)
 - e. NY not only introduced style but idea of continuous bow.
 - f. 1789 -1790 NY used Bergere chair as inspiration. e and f found in Eastern Connecticut and Rhode Island.
19. SO. MA and Rhode Island used very tall back to support head with extreme pitch for reclining. Back was mortised. Arm ogre.
- 20 Bow side chair became known as the dining chair and the bread and butter of the industry.

- 21. 19th c. design
 - A. square back, bent back, straight back with two framing methods:
 - a. top goes into side post (slat top)
 - b. top goes over the side post (tablet top)
 - B. 4 part bamboo, box style stretchers, eventual flat top decorated.
 - C. Whereas form and movement were important in the 18th c., surface color and ornamentation become important in the 19th c.
 - a. 19th c. crest becomes larger to allow for painting of florals and fruits. This fancy crest piece was an outcome of Baltimore painted furniture (1800-1820 Baltimore important shipping port) The Baltimore crafts migrated via the Cumberland route to the Midwest.
 - b. 1820 special designs - new spindles that were flat sticks, tops or crests were 'rolled' tops.

WINTERTHUR NOTES

1/26/95

DR. WEBSTER, AMERICAN BUILDINGS AND THEIR ARCHITECTS, OXFORD PRESS
NEOCLASSIC ARCHITECTURE IN AMERICA

- I. NEOCLASSIC - Elastic term
 - A. According to Wm. Pierson - Four phases
 1. Traditional - first and longest
 2. Rational - Sir John Sloane, English and Ben. Lathrope, American period of govt. buildings
 3. Regional and Political - individual work of Thomas Jefferson
 4. National - Greek Revival (has never completely died)

- II. Historical background - Neoclassic began when the Revolution War ended. New State houses built. Movement was immediate, but not pervasive. All crafts worked to achieve classic world of balanced judgment. Herculeum and Pompeii provide total color, etc. from field studies, these combined with Renaissance to provide bases. Robt. Adams personifies this combination, only difference is ornamentations.
 - A. Characteristics:
 1. new lightness and decorativeness
 2. pale covered walls
 3. social rooms transforms to elastic forms.
 4. Adams defines first phase of American Neoclassic, sometimes call Abamesque classism. Others call period Late Georgian.
 - B. Buildings:
 1. Change is evident with form and frequency - (Independence Hall) also George Reed House with delicate Palladian windows. Mt. Vernon and Mt. Pleasant block build stucco covered for lightness. Builders of this period work with traditional methods with facades of Neoclassic elements.
 2. True Georgian Classical proportion is much heavier. True Neoclassicism is much lighter and more delicate:
 - a. front doors lighter often with side lights; porches began to appear;
 - b. curvilinear lines very important - Homewood example; staircases beautiful with circles ellipses, light bannisters (source English patterns; ellipical windows; lunettes light and semi ellipical more popular; geometric ornamentations very important; facades hexagonal, etc., or bowed bays most popular, corresponds to bow in furniture of first free standing portico in American dwelling.

III. National phase of building

- A. Movement has Greek roots, concerns were architecture and romantic concerns. Napoleon corrupted early classicism with his embrace to Imperial Roman. City names of Sparta, Rome, Troy used in states. Klismos Chair from this era. Andrew Jackson personifies this raw democracy of America based on classical Greek. Banks and govt. buildings build in this style depicts the buildings as durable institutions. Second Bank of United States in Philadelphia most important 19th c. building of this style, it also ushered in the National Neoclassic period. Use of white marble and red brick surround has striking similiarity to 5th c. B.C. Parthenon. These images were associated with democratic form of government and center of classic learnings (used in in college libraries). Cupolas images of a monument. Small towns embraced Greek Revival Style even in houses of prominent and affluent "Pillars of Community". Poorer even built in the style without ornamentations. Churches of Greek Style could set apartas more democratic despite the origin in the in the pagan context. Small churches may represent antebellum of religious intolerance. Steeple maybe compromise.

WINTERTHUR NOTES
NEOCLASSIC FURNITURE
DON FILMORE 1/26/95

- I. Term Classicism - varies - other terms Neoclassic, Federal, Late Georgian, Regency, Directorie, Louis XVI.
- II. Sources of Neoclassic Design
 - A. Egyptian- 3000 - 300 BC
 - B. Greece obvious probably most important - 500 BC to Christ.
 - C. Romans
 - D. All ended in Dark Ages - 400 AD to Renaissance; not totally dark - Gothic Era - 1000 years.
 - E. Renaissance - man saw self as mover and shakers of universe not result of external forces. First elements of classicism. Decorative Arts considered mother of all arts.
- III. Specifics of Federal Styles:
 - A. **Vases** most common forms of Decorative Arts. Result urn or vase expresses form and taste. (*Slide Greek urn vs. 18thc. vase*)(*Use andirons, etc for examples, back of chair, shield back really urn shape, ('urn' is 20th c. term)*). Vine like design with buds and leaf known as grotesque because used in burial reults in neoclassic floral inlays and engraving on silver. (*Use plan of Robert Adams to imply geometric shapes of symmetry vs. chest*) Geometry in architecture very important. (*Settee in stairwell @ Winterthur*). Alice Hepplewhite's book of great influence, after 1790. Sheraton's book shows square legs and square backs. But in this country in reality Hepplewhite and Sheraton elements were frequently mixed on the same piece.
 - B. Reeding and uprights connects to Egyptian architecture. (*Slide column vs. candle sticks*)
 - C. Symmetry, polychrome, geometric
 - D. Urban vs. Rural interpretation. Fancy chairs of this period were not new, however, became very popular after the Revolution, particularly in the Baltimore area. Remained popular up to 1850's. Painting was relatively inexpensive. Definite difference between 'country' vs. 'urban' painted furniture. New money liked 'flashy stuff' old money chooses more conservative designs. New York with the completion of the Erie Canal brought lots of new money resulting in 'brassy' furniture. Cottage furniture of the 2nd quarter of the 19th c. typically was bedroom furniture, originated in England and was quite Rococo in appearance. Painted furniture reappears in the post centennial revivals. Much of the painting was done on a dark green background with gilt. Motifs of trophies, musical instruments and painted fluted designs. Japanning of this period refers to painted piece. Winterthur Antiques - restored -"stablized".

- IV. American Federal Furniture, characteristics:
- A. Duncan Phyfe - did not invent design, he was really a front man for 60 workers. Competitors advertise "as good as Phyfe". Reeded leg - very New York, fluting concave, reeding convex. "Be spoken" piece refers to custom order, price = base + extras. Arm - curve up and curve top very New York, also Prince of Wales and drapery.
 - B. Style first changes in silver, silver now uses rolling mills (post Revolution). Castors - even on Chippendale (many now lost). Neoclassic = 90% castors. Sofas of the period did not usually have cushions. Caning comes back in style during this period.
 - C. Wood was statement of style. Mahogany was premier cabinet wood. Crotch most expensive part of veneering. A manner of technology, 'pitsaw' used in 17th c. which produced veneer of uneven thickness. Thinner veneers of the 19th c. could be bent which meant better craftsmanship. Federal furniture characterized by dark and light woods. Insides of wall pieces were frequently not finished "time was money" then too! "Flitch of Veneer" really book match. Secondary wood of South usually pine, North usually birch, etc..
 - D. Paterae common, made up and sold to cabinet shops. Spade foot of today then called "thurm" foot - really a Greek road marker.
 - E. French of the period, brass inlays. Heavier reeding, crossed stretchers with urn.
 - F. Use of 3 inlaid panels very New England, also "busy" inlays. In curving rear legs found in Salem, MA. After revolution, carving continued in Salem, known as "Salem School". Underbracing adds longevity. Without it is risk of cabinetmaker. More of a tendency to use underbracing in the Boston area.
 - G. After The Revolution - Baltimore becomes style center for two reasons; it is developed as a port and the wheat of PA. was exported from there. Bell flower becomes an important motif in Baltimore (frequently a 'carrot inlay with 3 bell flowers in diminishing size). Baltimore liked stright backed chairs with dropped shoulder and upholstery of half of the seat rail. Baltimore sofa called 'cabroile' really very senuous lines.
 - H. Dining rooms after Revolution become established room with sideboards, table and chairs, table ware and centerpieces (centerpieces used, not flowers which was French). Sideboard of the South were smaller and higher. Liquor bottles were used after the Revolution resulted in the cellarette. First patent - 1835 - for pressed glass used as handles - "show off to neighbors".
 - I. Martha Washington chair or "lolling" chair becomes important. Gentleman's secretary used after the Revolution. Pier Table architecturally called that because of placement as "pier" between two windows. Secondary wood of South usually pine, of north usually birch.

- J. Reverse painting on glass known as "eglasa" (sp) used first in Federal Period. In architecture, plaster relief painted white on colored background.

WINTERTHUR NOTES
JANUARY 1995
PAIGE TALBOT
LATE FEDERAL- EMPIRE STYLE

- I. Dates - 1810 -1840 American Empire could also be called Regency (after the Prince Regent George 1811-1830) French and English of period refer to style as "Greek". English Regency sometimes referred to as English Empire. Turk attack on Greece in 1831 drew attention of Democratic America. Sheraton really introduced Greco-Roman forms into furniture design. (*check book*) Thomas Hope from Holland and worked in England proponent of style in England. Empire Style in France followed by Louis Phillippe Style in 1840. The early 19th c. brought news of and articles to American shores. All American Craftsman drew heavily on both English and French sources; card table related to England, cornucopia used in England and American really related to French. Pier tables and secretaries used first in French. English highlighted veneer with incised surfaces. In 1880's revival or continuation of Empire.
- II. Important Empire pieces:
 - a. Klismos chair first documented in 1807. Curule form used in stools, chairs, and settees, card tables, many work tables in Regency style, secretaries in the Empire style.
 - b. Fancy Chair of period really chair maker's chair. Knocked down and shipped in "bundles" (usually only painted furniture). Many were shipped unpainted. We have no record to designs were shipped. Stencil most likely was shipped. Painted chairs seen to be stylish and was mixed with mahogany. Stencil vs. painted (freehand) is sometimes combined on the same piece. Was ordered through warehouse or relative who may live in the city of origin or visiting that city.
 - c. Gongola Chair from French Restoration Style (*add drawing*) in rosewood veneer.
- III. Regional differences in Empire style in American - **Not Cut and Dried!** Form is best way to look at a piece. Americans substituted stenciling for bronze mounts.
 - a. New York - Duncan Phyfe produced remarkable number of pieces. His importance maybe exaggerated. Paige Talbot does not feel Duncan Phyfe is a name of a style. N.Y. used shaded bronze - carved stenciling. Lanniniur, (sp) French immigrant was first to use Louis XVI here, later Empire styles. New York chairs show great variety. Lyre is important motif in chairs and in card table supports. Pier table very flamboyant.
 - b. Boston - commonly used English design sources. Draping on chair backs first in Sheraton's book. Boston developed "curtained" chairs - several variations. Pier Table Regency inspired.

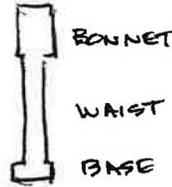
WINTERTHUR NOTES
CLOCKS NOTES
ANA LEE BANKS
Sunday, January 22, 1995

- I. Clocks always stood for prestige. No wooden works at Winterthur. Value not diminished if case does not have original movement if old is old.
- I. Chronology of Development
Clocca (Latin) = bell
 - A. First examples
 - 1. sundials
 - 2. water clocks
 - 3. sand glass
 - 4. candles and marks
 - 5. knotted ropes
 - B. Church of the 1200's - Salisbury 1386
 - 1. weight driven
 - 2. verge and foliot
 - C. Brass clock parts
 - 1. c. 1630
 - 2. Crown wheel verge foliot
 - D. 1657 Huygens
 - 1. short pendulum
 - 2. accurate with minute and second hands
 - E. 1671 long pendulum
 - 1. 39.14" long
 - 2. One beat per second, anchor recoil
 - F. 1671 Escapement improved (control of ticking)
 - 1. anchor of impulse arc
 - 2. 1715 Dead beat pallets
 - G. Strike regulation
 - 1. count wheel
 - 2. 1767 rack and snail (Edward Barlow)
 - H. 1709 Abel Cottle - earliest known American example
 - I. 1715 Anchor shortened
 - J. 1760 chimes
 - K. PA Dutch made 30 hour clocks using endless pulley system, most other clocks were 8-day.

L.

Cases:

1. Parts: *insert drawing*



2. Early clocks had stepped tops
3. By mid 18th c. scroll comes in with back built up and gradually fades into only a scroll.
4. 1790 London had strong taste for architectural forms.
5. 1760 column designs used in bonnet.
6. After Revolutionary War (1772) 1st Birmingham painted white dials appear. Imported by Birmingham, England the idea was to imitate French enamel. Prior to this dials were brass.
 - a. the Willards had relatives that became dial painter.
 - b. early dials were light and airy then gave way to heavy inpainting and Roman numerals with a sense of boldness.
 - c. early dials used only hour, were square with arches and moon dial (lunar cycle 29 1/2 days, moon moves accordingly). Later led to landscapes and seascapes.
 - d. early clocks did not have matching hands.
 - e. 1790 pointer for moon moves from arch to the head of the moon.
7. Costs -
 - a. Early clocks prestige because of high cost. (Source of curiosity that took 2-3 mos. salary or 1/10th the cost of a house)
 - b. By 1840 could buy 10 clocks for the cost of one before.
8. Tall case clock or dwarf tall case were 17th c. terms, grandfather and grandmother were 18th c. terms. Bracket clocks so called because of handle on top for carrying. (Spring driven)
9. Shortage of brass during Revolutionary War led clock makers to experiment with shorter movements. Resulted in wall clocks or banjo clocks (collectors nickname). One half the cost of tall clocks.
10. Willards very famous MA family of clockmakers - brothers Simon, Aaron, Benjamin. Their children carried on. They were generous with their patents. Made over 4000 clocks in their live times. By 1780 they had introduced a kidney form in the case shapes.

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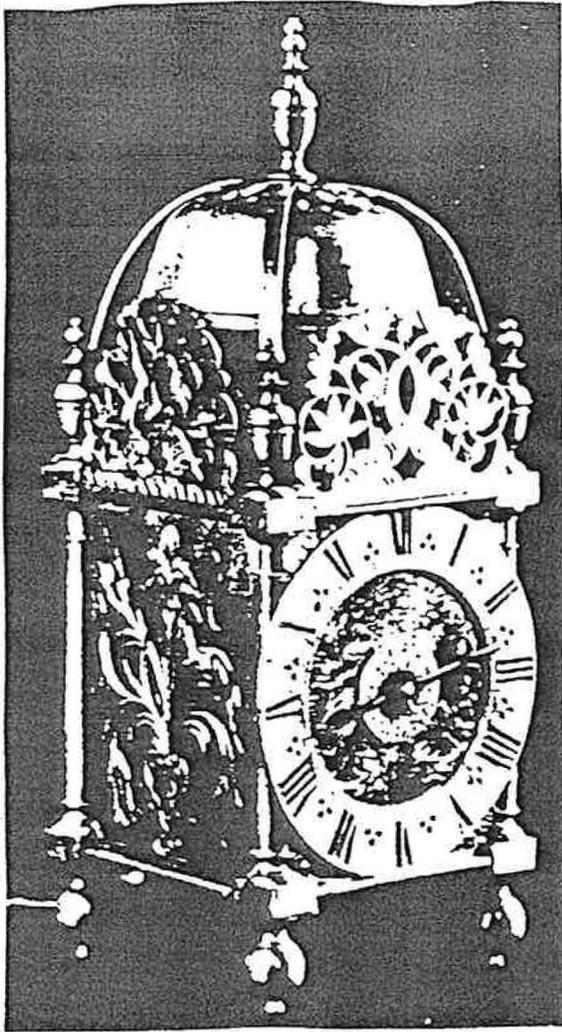


Figure 1.3
Lantern clock by Joseph Knibb, London Ca. 1673. The crest or fret flanked by small finials, round brass dial, and a bell on top characterized these popular weight driven thirty hour wall clocks. Most had only an hour hand of a bold shape. Willard also incorporated these features into the Grafton wall clock. Photo courtesy of Ronald A. Lee.

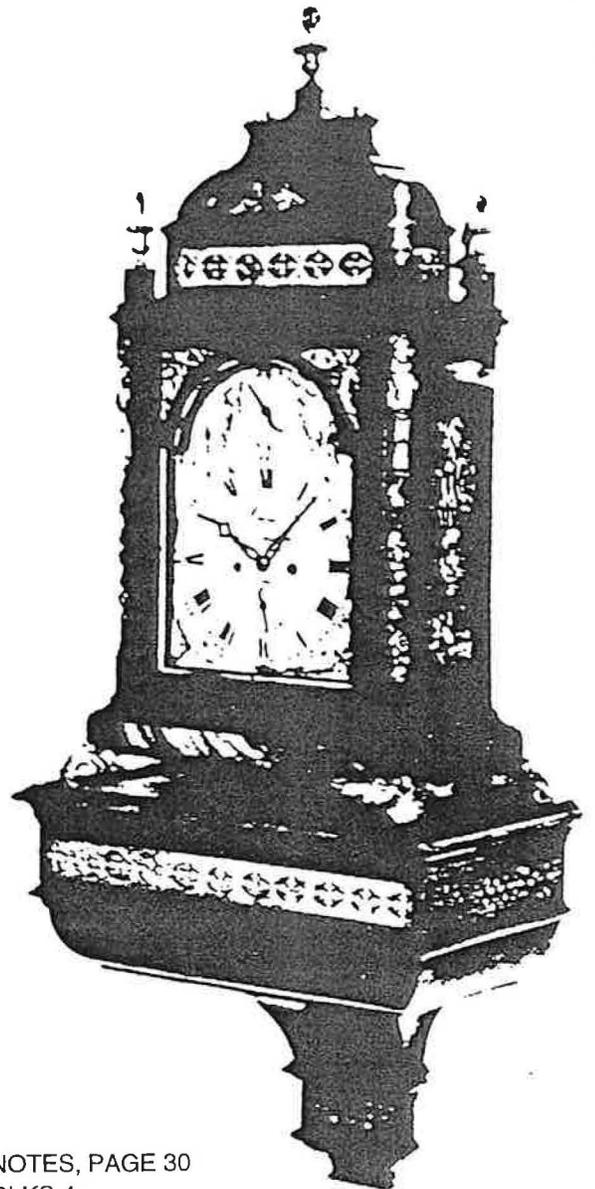
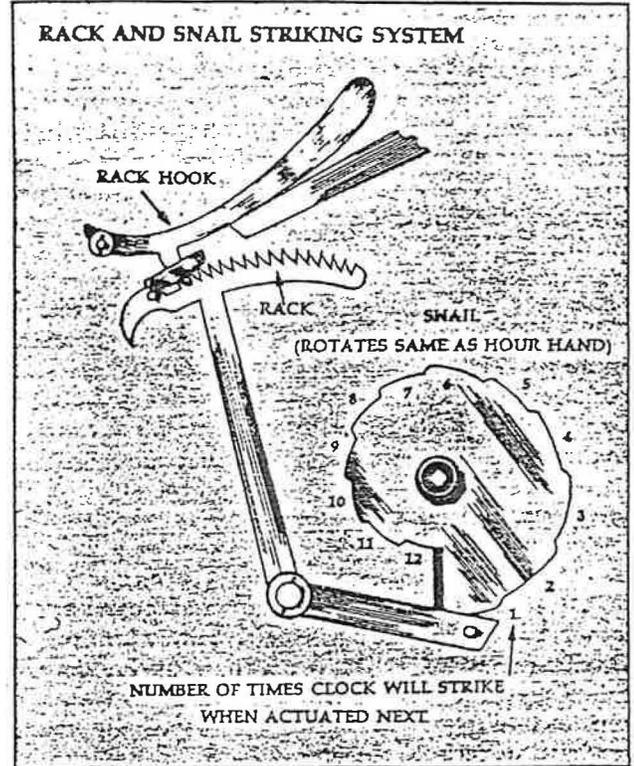
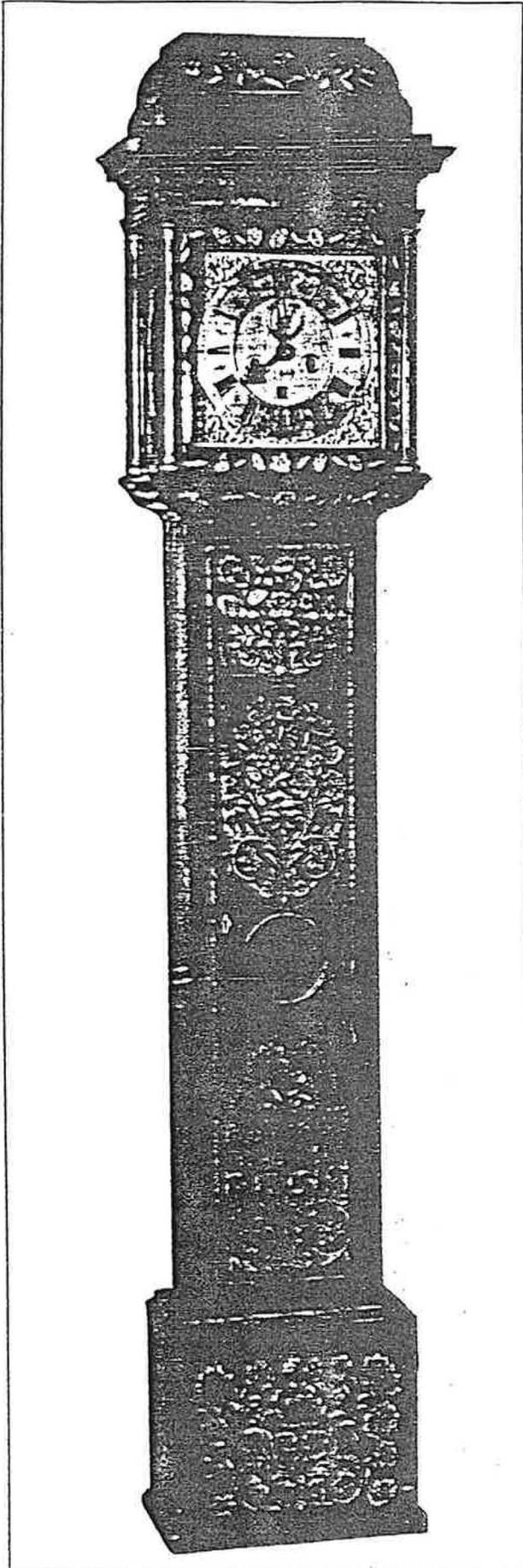
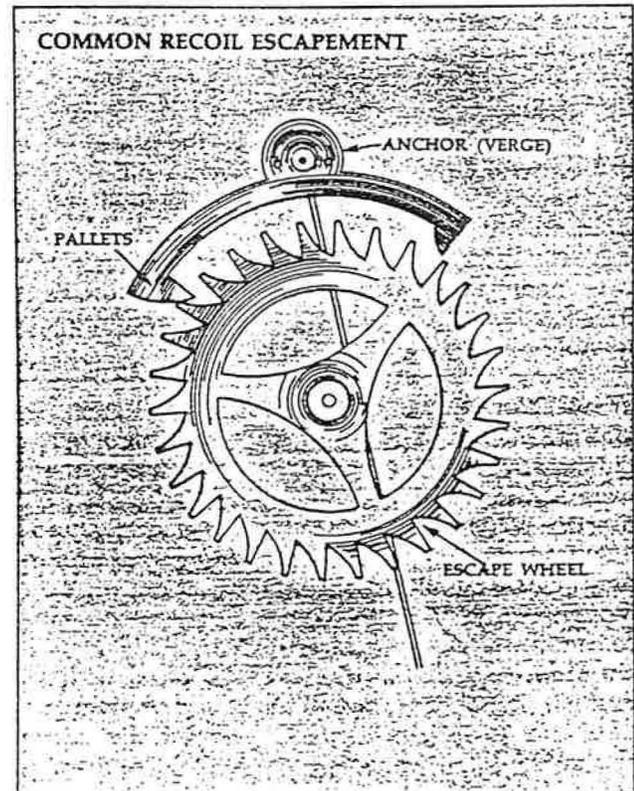


Figure 1.4
English bracket clock and wall bracket by Salmon, London Ca. 1775. 32 by 14 inches approx. Eight day time and strike plus pointer calendar. Silvered dial. Details more elaborate than in Figure 1.2, but not unusual for London bracket clocks of this period. Willard borrowed most of these details except the caryatid figures for which he substituted a plain bevelled or notched edge. Photo courtesy of Holspur, Ltd

16. Inlaid marquetry case English clock by William Troutbeck, Leeds, c. 1710. Such sophisticated cases were rare in the colonies. (*American Clock & Watch Museum*)



17. Rack and snail striking system: a self-adjusting system that would always correlate with time indicated by clock.



18. Common recoil escapement. Pallets allow each tooth to "escape" at a common rate, thereby achieving accuracy.

In this escapement the pallets of the anchor have two quite distinct faces, an impulse face and a locking face. The locking faces are arcs of circles whose centre is the arbor of the anchor, so that when a tooth of the escape wheel rests on a locking face during the supplementary arc it undergoes no recoil and, apart from friction, no energy is imparted to the pendulum and none is taken from it. Much discussion took place as to the best radii for the impulse and locking faces, but the point is now realised to be unimportant.

The impulse arc is only about two degrees, so that the total arc may be very much less than in the case of an anchor escapement, which requires about eight degrees as usually laid out for a 39-inch pendulum. This is the maximum beyond which circular error begins to assume considerable proportions, but the dead-beat escapement will work with as little as two degrees, when circular error is insignificant.

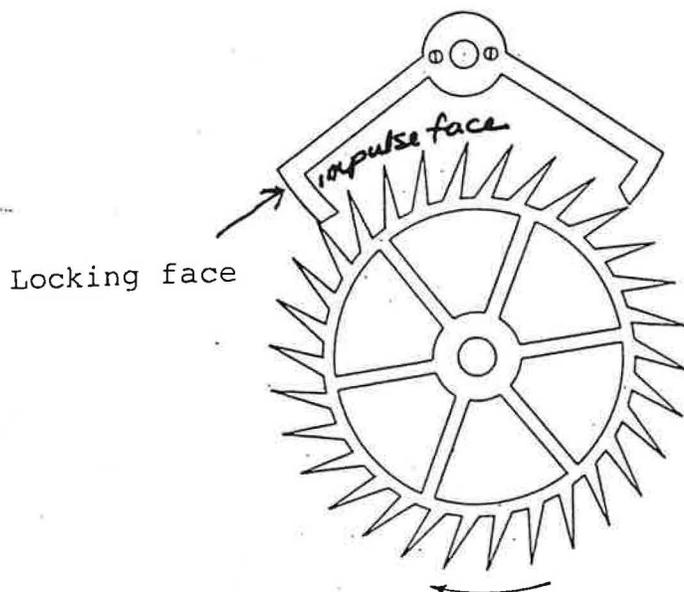


FIGURE 13. *Graham's 'dead-beat' escapement.*

As was occasionally done by Tompion with the anchor escapement, the anchor in the dead-beat escapement was sometimes inverted, so as to lie below the escape wheel.

Graham's escapement remained the best for Regulators and long-case clocks of high quality, until Riefler's escapement, invented in 1893, in which impulse is imparted to the pendulum through the flexing of its suspension spring.

1725-1750

During the last period of this chapter the fashion for long-case clocks seems to have declined and relatively few examples have survived. The vast output of provincial long-cases belongs mostly to the second half of the century.

Walnut veneer, lacquer or japanning are almost universal for cases. Marquetry is rarely found after 1725 and lacquered or japanned cases are rare after 1750. Oak continues in country pieces. Mahogany cases before 1750 are exceedingly rare.

The door in the trunk departs, for the first time, from the plain rectangular shape. Break-arch hoods or dials are usually reflected by arch-topped doors, and doors with wavy edges, which will become general in the next chapter, begin to appear before 1750. The corners of the case also begin to be chamfered.

Hoods underwent certain modifications. The inverted bell gained in popularity as also did the break-arch top, generally in conjunction with a similar dial.

Broken pediments begin to appear in provincial clocks, representing a half-hearted return to the architectural cases of fifty years earlier. But the classical broken pediment soon gave way to a more baroque treatment with curvilinear 'horns'. Although this design appears in Chippendale's 'Directory' it never seems to have been used by London makers.

Dials became generally lighter in design, but the superimposed chapter ring remained universal until the middle of the century. The half-hour ornaments and quarter-hour division ring on the inside of the chapter ring almost completely disappeared. The half-quarter ornaments on the

THE LONGCASE CLOCK

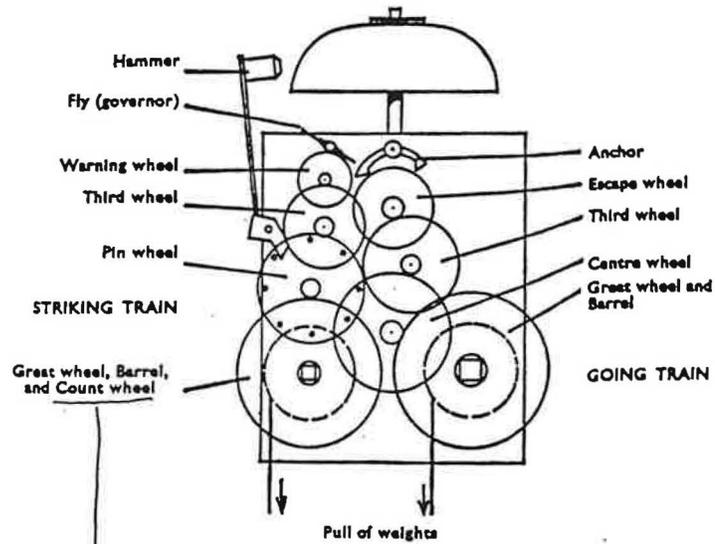


FIG. 8. Trains of a normal striking clock.

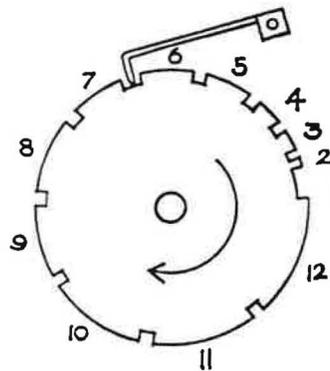


FIG. 9. The locking plate, or more correctly, count wheel on earlier striking clocks, which determines the number of blows struck on the bell.

THE LONGCASE CLOCK

plate, but it soon took the opposite course from its predecessor and was placed outside, but on the front plate under the dial and not at the back of the clock. This occurred about 1720.

Not all longcase clocks employed rack striking even late in their history. Locking plates continued to be used on 8-day clocks, particularly by makers outside London, until well into the eighteenth century. Makers of the popular 30-hour longcase clock continued to employ locking plates right into the nineteenth century, when the longcase clock began rapidly to lose its popularity.

One advantage of rack striking is that it can be made into a 'repeater'

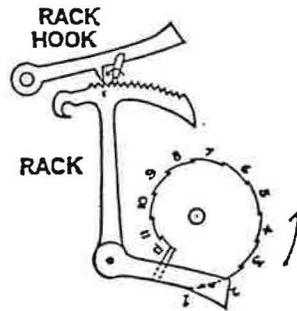


FIG. 10. The hour snail (turning in 12 hours) and levers which control the rack striking.

with no difficulty, so that the last hour struck can be repeated at will by pulling a cord, a valuable feature at a time when matches had not been invented and the time was needed in the dark. But repeating work is extremely rare on longcase clocks because they were not intended for bedroom use.

The first longcase clocks just struck the hours. Some sounded every half hour also by a single blow on the same bell or another smaller bell with a higher note.

To run for a week, the striking train has to store enough energy for 1,092 blows on the hour bell. In a month clock it becomes a problem to store enough energy for about 5,000 hammer blows without a very

THE FIRST PENDULUM CLOCK

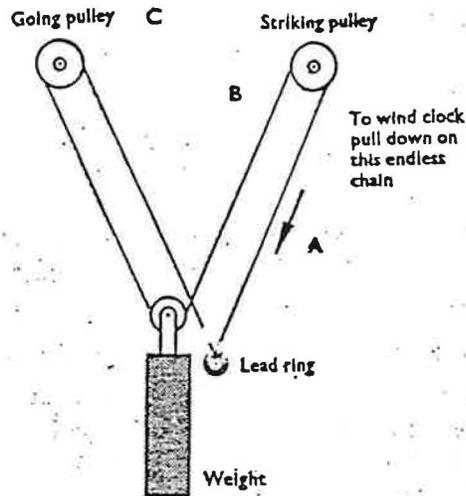


FIG. 4. Huygens' endless rope, which provides maintaining power and also enables one weight to drive both timekeeping and striking gear trains.

Used only on thirty hour clocks.

2 Spring-driven 'Frame' Clocks

After the invention of the weight-driven mechanical clock, probably in the late thirteenth century, the next major mechanical innovation in clockwork was the use of a coiled spring to drive the mechanism. The first time that this application was successfully carried out is not known, but there is evidence to show that as early as the second quarter of the fifteenth century experiments with a spring-driven mechanism were being made in Italy by the Florentine architect Brunelleschi. The advantages of this motive force were very considerable, because while weights were needed, clocks could never be truly portable. For the same reason, table-clocks, instead of wall-clocks, became a practical proposition.

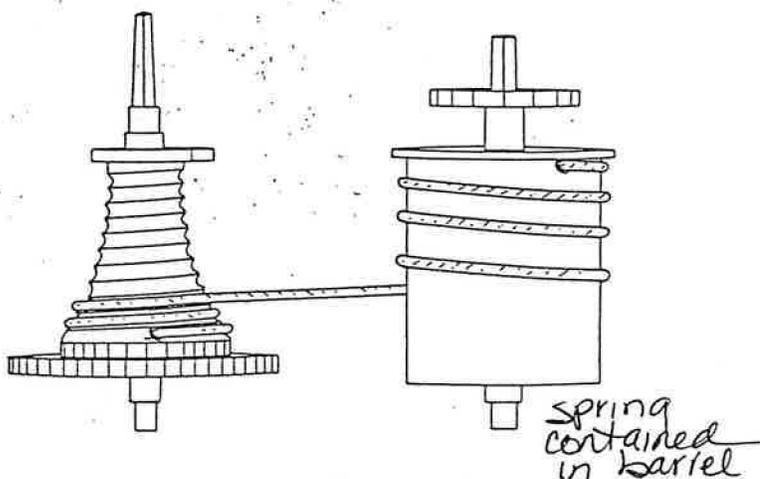
The change-over was not achieved, however, by simply substituting a spring for a weight, because a spring, when unwinding, exercises a decreasing force. If this changeable force were applied directly to the clock-train, it would cause the clock to gain greatly in the first hours and then lose heavily during the remaining hours. A device for equalising the motive power of the spring had to be invented before the spring could be successfully used in time-keeping.

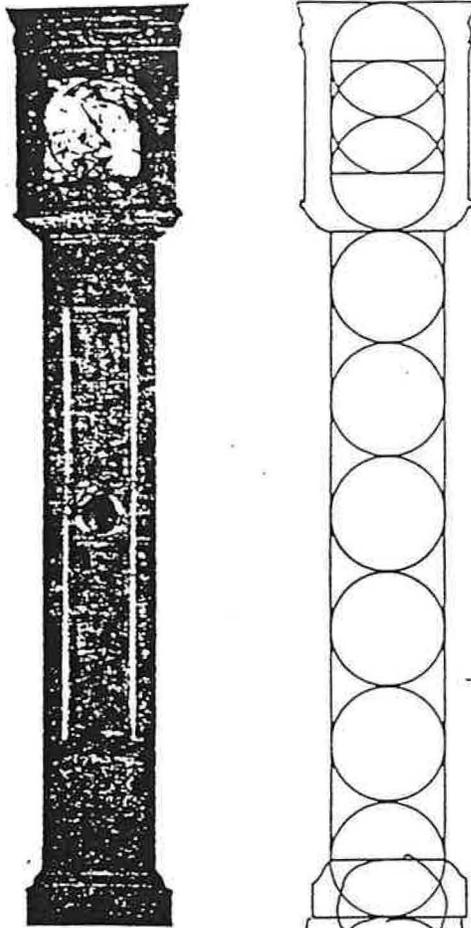
One such device is called the 'fusee' (fig. 18). Nothing is known about its invention but its use in a 'military machine' dates from the early fifteenth century. The fusee is a metal truncated cone with a spiral groove cut on the

surface. The spring is contained in a barrel, freely rotating on a fixed arbor. One end of a cord is attached to the barrel and the other to the base of the cone of the fusee; the cord is then wound on to the barrel by turning the arbor, and next wound on to the fusee from the barrel, thereby compressing the spring and creating tension. The clockwork is now fully wound and the cord is gradually pulled back on to the barrel from the top of the fusee, where it is at its narrowest. Consequently, when the power of the spring is at its greatest, it is transmitted through the minimum leverage; when the spring is almost fully unwound and its power is at its least, the leverage is at the maximum. A more efficient equalising device for this purpose could scarcely have been invented, and it is not surprising that it has remained in use, with certain types of escapements, until the present day.

The introduction and regular use in clockwork of the spring and the fusee before the last quarter of the fifteenth century is irrefutably established by the Latin manuscript notes of a clockmaker, Brother Paulus Almanus. This notebook, preserved in the City Library of Augsburg, was written in Rome between about 1475 and 1485 and contains the technical observations about various clocks that had interested this knowledgeable German lay-brother. Of the thirty clocks described in the manuscript many belonged to Cardinals, who were either visiting or resident in Rome; indeed, Almanus's description of the clock that belonged to Cardinal Hesler has been precisely dated between 21 January and 1 May 1480, when the Cardinal is recorded as being in Rome. John Leopold, in his definitive study of this manuscript, has pointed out that the writer, who describes as many as eight spring-driven clocks, did not comment upon them as if they were in any way unusual - indeed, Almanus frequently gives no more than a brief mention of the fusee. It would seem, therefore, that spring-driven clocks were no longer the exception among the rich, but whether all the eight examples described by Almanus had been imported into Italy from one of the leading centres of production in Bur-

18 Diagram illustrating the fusee and the barrel.



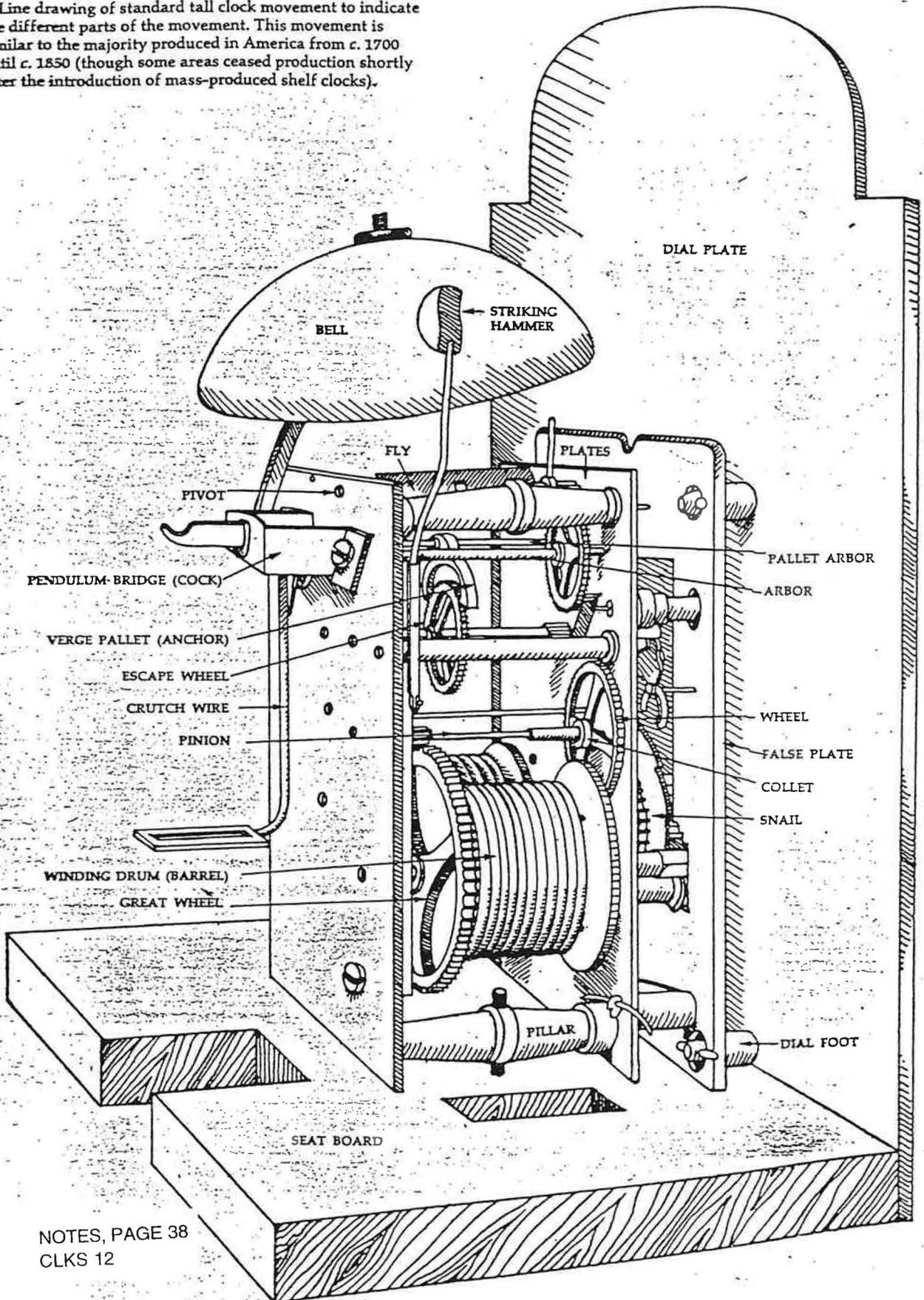


add 79' height

III-2. Tall Clock. Works by Joseph Lawrence, possibly Long Island, New York, 1710-1750. Walnut and tulipwood; H. 90 1/2 (229.6); ~~W. 17 1/2 (44.6)~~ c. 1700; D. 11 1/2 (28.4). Henry Francis du Pont Winterthur Museum. *The clock mechanism is not original to the case, although the two were combined at an early date.*

from Brock Jope & Myrna Kaye
 New England Furniture
 The Colonial Era
 III. Philip Zee Construction
 Methods & Materials pp 73-4.

3: Line drawing of standard tall clock movement to indicate the different parts of the movement. This movement is similar to the majority produced in America from c. 1700 until c. 1850 (though some areas ceased production shortly after the introduction of mass-produced shelf clocks).



NOTES, PAGE 38
CLKS 12

WINTERTHUR NOTES
TEXTILES
DEBORAH KRAAK
Wednesday, January 18, 1995

I. Introduction

- A Fabric was very expensive, a gown could cost 10% of the price of an English house. Fabric was limited in its use to drop seat etc. to conserve. Fabric also a sign of wealth. American Colonies were tremendous market for the English. Silk was bought into Boston and Newport. Printed cottons from India were illegal in England but were smuggled into the American ports by the French. Tree of Life pattern was a frequent motif for bed coverings. Textiles were the only area of household purchases that the woman made choices. Men usually bought the furniture.
- B. In the 17th c. England first encouraged cloth production in the colonies and later attempted to limit it with making it illegal to export English wools and looms to the colonies. It was much more profitable to grow tobacco in Virginia rather than silk.
- C. Silk was very important in 18th c. society. Silk brocades were the most expensive. Fine wool was a second choice. Patterns of silks were copied in wool or even woven in patterns. Wool damask was most frequently used. Stamped damask "calendared" was quite cheap. The importing of silk was very high before the revolutionary war, then decrease dramatically, and becomes high again by 1780.

II. Silks of the 18th c.

- A. Types
 - 1. Brocade - supplementary seft (like embroidery in the loom)
 - 2. Lapis weave - 2 warps
 - 3. Damask - Long smooth warp years with contrast on back and front rough/smooth.
- B. English designs of the 18th c. were more natural (flowers) unlike France and Italy which were more 3-D.
- C. Fabrics printed in the Colonies very limited to plains or block prints. Americans preferred soft sad colors of blues, greens, buff and mushroom whereas the Indian prints were much stronger in color.
- D. Pattern Identification:
 - 1740-42 Massive scale in prints
 - 1740-60 Retreat to Naturalism
 - 1770-80 Stripes important, geometrics, flowers in stripes.
 - 1780-95 Stripes and spots
 - 1795-1810 Elipse of Woven Design

- E. **Fabric Evolution**
1774 English perfect warp weaving
1750's copper plate printing is invented. Usually blue, red and purple
with red being the most stylish.
After the Revolutionary War the English even printed American patriotic
themes.
1770 - 1811 BLUE yarn added in the selvage.

LACMOA NOTES

"BETWEEN CLASSICISM AND MODERNISM: AMERICAN FURNITURE FROM 1840 TO THE
ARTS AND CRAFTS MOVEMENT"

Sunday, April 23, 1995

- I. Introduction:
Difficult to characterize because of industrial revolution. World's Fairs and exhibits very important. Actual competition between nations. The 1875's exhibit brought thousands in attendance. Industrial revolution meant that men went out to work and came home to their families, rather than work at home. House becomes more of a "cocoon." Railroad was very important to the economy. Society of no taxes, no welfare, no urban planning but great wealth for some. Rich attempted to keep the middle class down. Cities were not very pleasant places. Very rich looked to Europe for inspiration.
- II. 19th c. in decorative arts was a retreating attitude
 - A. Contrasted with real world
 - B. Ideas of nature, exotica (Moorism, etc.)
- III. American Gothic
 - A. Lindhurst most important Gothic house in America
 - B. American Gothic 1840-1850's.
 - C. Style most important in Gothic cottage.
 - D. Hall furniture most important - was used to intimidate and state class.
- IV. Textiles
 - A. Very expensive before industrial revolution
 - B. More upholstery used during 19th c. however chairs without textiles were more intimidating.
- V. Rococo Revival
 - A. 1860's - also a look backwards
 - B. Upholstery with deep tufts emphasized new idea of opulence.
 - C. Massive immigration brought craftsman for the factories.
- VI. Late 1860's
 - A. Return of Neoclassicism
 - B. Renaissance revival with neoclassic elements.
 - C. Herter' furniture of this time period, really an 'easel for ornamentation"
 - D. Furniture frequently was very architectural
 - E. Lots of the massive furniture of this time did not survive.
- VII. 1870's Real Revolt to Ornamentation
 - A. Eastlake leads the movement
 - B. Movement has social overtones - you were a better person if you did not use ornamentation.
 - C. Trade opening up with Japan very important. Lead to esthetic movement of oriental art. Difficult for American to remain modest - look often became dramatic.
 - D. Ended with Art Nouveau Movement in America which was very minute.

VIII. Arts and Crafts

- A. Was a rally against the industrial revolution. English felt lack of creativity lead to demoralization of the human. English idea was to made everything by hand. William Morris's work ended up only for the wealthy.
- B. In this country really a hybrid of this idea. Picked up the idea of the English but merged it with the use of machines.
 - 1. Gustav Stickley was American who married the two ideas.
 - a. machines used for the boring parts
 - b. belief in the idea that expensive materials should not be required for good design.
 - 2. Roycroft Arts and Crafts was much more functional with moral assumptions. Emphasis on 'how to life a moral life'.
 - 3. California Arts and Crafts less rigid. Greene and Greene most sensitive. Ornamental quality from natural sturctures.
 - 4. Praire School founded by L. Sullivan and picked up by Frank L. Wright, much more rigid. Used idea of room within a room with high back chairs.

HISTORY OF FURNITURE STYLES

Professor: Karlene Morris

AMERICAN HISTORICAL FURNITURE STYLES

Student Lecture Notes

- I. Early Colonial Furniture (1608-1720)
 - A. Historical Background
 1. Regional differences
 - a. New England -yeoman farm families, Puritanical, organized social order, came to stay and establish culture.
 - b. Chesapeake society - exploitation of land and labor for maintenance of aristocratic society. Expected to return to England. Tobacco economy very important. Impact of slavery. Later when this group built grand house, social life very much like England, tea drinking, taverns, dancing, etc..
 - c. New York and Pennsylvania unique in ethnicity and sectarianism.
 2. Population and distribution
 3. Important Cabinet Makers of the Period.
 - a. Thomas Afflelk
 - b. William Savery
 - c. Benjamin Randolph
 - B. Architecture
 1. By end of century, fireproof buildings required in Boston
 2. Wood was used in rural area
 3. Christopher Wren greatest influence in Boston area.
 - C. Interiors
 1. Walls, first plastered, later wood paneling.
 2. Ceilings low and beamed.
 3. Floors, first of dirt, later wood planks with rag or hooked rugs.
 4. Draperies, cretonnes, chintz, gingham, and fish net.
 5. Lighting, candles in sconces.
 - D. Seventeenth Century Craftsman
 1. Carpenter vs. joiner.
 2. Status
 - a. apprentice
 - b. journeyman
 - c. master craftsman

- E. Characteristics of Early Colonial Furniture
1. Based on simplified versions of Jacobean and Restoration styles, usually smaller than English pieces.
 2. Native woods were used such as: oak, pine, maple, hickory, cherry, walnut, birch and ash. Several woods often combined in the same piece.
 3. Furniture crudely made with few tools.
 4. Furniture was frequently dual purpose.
 5. Legs were turned and straight.
 6. Chairs had straight backs (ladder, banister, solid, and wainscot); with wood board or rush seats.
 7. Ornamentation was simplified and included turnings, chip carving, split spindles, painting, round or oval wood handles.
 8. Motifs included guilloche, lunette, Tudor rose, arcaded panel, tulips, sunflowers, acanthus leaf, strap work.
 9. Fall front desk become part of household inventories.
 10. Japanning in form of shellac and caning both from the Orient are used .
 11. Pewter and brass become important metals.
 12. Table carpet is a sign of status.

- E. Furniture Pieces - Jacobean 1650-1690
1. Chests - most important piece in the home. Frequently brought from England. Usually nailed and made by carpenter not joiner.
 - a. Connecticut Chest
 - b. Hadley Chest
 - c. Desk- box
 - d. Bible Box
 2. Tables - two major types
 - a. Trestle - meant to take apart
 - b. Drop leaf (gateleg)
 - c. Some tea table late in period
 3. Chair - straight lines, frequently had finial motif, seats were rush or plain wood. First ones of heavy proportion - later became lighter in weight. Latter part of the 17th Century and upholstered chair was introduced. Reserved for the master of the house, other sat on chests and stools. Seating furniture distinguished class:
 - a. Oak Wainscot (great chair)
 - b. Carver chair
 - c. Banister chair
 - d. Brewster chair
 - e. Slat back or ladder back
 - f. Windsors (after 1725)
 4. Stools and benches - were numerous, forms were similar to chairs.
 5. Bed
 - a. Four poster
 - b. Trundle bed

6. Space saving devices - popular due to the size of the houses
 - a. Table chair
 - b. Gate-leg table
 - c. Fold-up bed

II. AMERICAN GEORGIAN PERIOD - 1720-1790

A. Historical Background

1. Development of Gentility
 - a. Historical background of "gentility".
 - b. The Role of gentility in America.
2. English Culture in America
 - a. Much of furniture was made in this country by craftsman who copied English prototypes.
 - b. Principle centers of American furniture were Boston, Philadelphia, New York, and Newport. Also period of "age of regionalism".
 - c. English and European style influences came to America via pattern books, imported goods, travel of gentlemen, and great immigration of craftsman.

B. Architecture

1. English styles
 - a. predominated but came to America ten - fifteen years later. strongest influence with wealthier groups.
 - b. Very symmetrical dwellings in a design later known as the Queen Anne and Late Georgian Style.

C. Interiors

1. The elegant American Georgian interiors were based upon English styles but had more pleasing simplicity.
2. Classically severe Palladian Style was combined with some aspects of Louis XV style.
3. Ceilings - plastered; walls papered or paneled, some with stenciled patterns.
4. Floors were wide flat boards stenciled to imitate parquet, marble, or oriental rugs. Rugs were few.
5. Classical architectural details used in rooms.

D. Comparison of English Georgian and American Georgian Furniture Styles

1. American styles lagged ten to fifteen years behind English styles.
2. American styles relied more on beauty of line than on rich materials.
3. American pieces had less ornamentation.
4. Queen Anne motifs persisted longer in America
5. American styles combined Queen Anne and Chippendale, particularly the ball and claw foot on Queen Anne pieces.
6. The pad foot persisted longer in America.
7. The American style was more faithfully Georgian, whereas the English frequently combined Rococo, Chinese, and Gothic elements with classical forms.

8. Some American pieces - highboys with matching lowboys, block front case pieces with shell carving - were not produced in England. Other typically American pieces were: the American Chippendale highboy with tall, scrolled pediment and well carved drawers at top and bottom; the Philadelphia Chippendale lowboy with deep carved skirt, inset quarter columns, shell carving on drawers, matching highboy and lowboy.
9. American Windsor chair was lighter and more graceful.

E. Characteristics of Queen Anne Furniture-American Georgian Period.

1. Form and function harmonized, lines were light, simple, graceful.
2. Ornamentation included carving, plain surfaces, line.
Legs, frames, skirts, aprons were curved.
3. Legs were cabroile in front, raked in rear (plain and round slanting outward), feet were pad, slipper (pointed), trifold (three-toed), ball claw (later).
4. Chairs had fiddle, vase-shaped, yoke-shaped backs (spoon shaped from side)
5. Motifs: scallop shell, leaf, scroll, pendant, flower, acanthus leaf.
6. Hardware included bat's-wing brasses.
- 7.. Woods: walnut, cherry, maple, and mahogany near end of period.
8. Few new furniture forms were introduced. Innovations included new types of tables and varied Windsor Chairs. Highboys were popular and more elaborate with broken pediment with three finials on top, ogee foot, sometimes Japanned. Wing and Easy chairs were very popular, upholstered chair designed for comfort, used first for ill and aged to keep off drafts.
9. Upholstery appeared as an important part of furniture design. Diamond patterns were popular.
10. By second decade a mixing of the Chinese and European influences appear in same piece.
11. Later see the addition of volutes as ornamentation, pierced splats, and a few examples of Kent influence in America.
12. Boston led the production of Queen Anne casegoods furniture. Block fronts, bombe' or kettle shapes, japanning, flat pilasters influences via England.

F. Characteristics of Chippendale Furniture - American Georgian Period.

1. The style was robust with good proportions.
2. Legs were Marlborough and cabroile
3. Feet were ball and claw, scrolled toe, hairy-paw, straight.
4. Backs were pierced splat, ribband, Gothic, Chinese, ladder-back.
5. Ornamentation included elaborate carving, parcel gilding, veneering.
6. Motifs: cyma curve, carved shell, fan (New England), Gothic frets, pierced Chinese fretwork, cabochon, artouche, tattered acanthus leaf, floral garlands.
7. Woods: mahogany, walnut, maple, and cherry.
8. Innovations included breakfront bookcase, blockfront chest of drawers, serpentine-back sofa, china and Pembroke tables.

G. American Furniture Designers

1. John Goddard and Townsend Family - Newport, R.I. VERY IMPORTANT.
2. Thomas Affleck - Philadelphia - Chinese Chippendale.
3. John Folwell-Chippendale furniture for congress.
4. Benjamin Randolph - Chippendale - Rococo.
5. William Savery - known for highboys.
6. Williard Family - famous for clock, particularly the banjo clock.
7. Benjamin Franklin - invention of a rocking chair and a chair that could be made into a step ladder.

H. Comparison of Centers in types and styles of furniture:

1. Boston
2. New Port
3. New York
4. Philadelphia

I. Furniture Pieces

1. Generally the pieces, particularly chairs were the same as England.
2. New Pieces: Spool beds, Govenor Winthrop desks, block front chests, roundabout chair (square with backs on two of four sides).
3. Windsor Chair - Modeled after English prototypes. A wooden seat was slightly shaped for comfort. The legs and stretchers were of slender turnings, Legs were splayed and pierced seat toward center instead of the four corners. Backs were distinctive; the loop, sack, fan, brace, comb, or lowback design. The frame of the back was frequently bent with slender spindles starting in the rear of the seat. Side chairs, armchairs, rockers, Boston rocker of this type.

III. POST COLONIAL OR FEDERAL PERIOD (1790-1820)

A. Historical Background

1. Principle influences.
2. Expansion of the country.
3. Important personalities.
4. Progress of Craftsmanship.

B. Architecture

1. Architecture dominated by the classical tradition and designs found on Continent.
2. Most noted designer, Thomas Jefferson.
3. Federal architectural characteristics:
 - a. Buildings.
 - i. Houses
 - ii. National phase of building

C. Interiors

1. Interior plan was symmetrical
2. Walls were painted robust color or wallpapered, ceiling was plastered.
3. Classical motifs were used extensively.
4. More cotton textiles used, particularly English and French prints.
5. Dining rooms and dining room furniture of all kinds become important. Development of the cellarette to store wines or 'spirits'

D.. Characteristics of Federal Furniture

1. The Early Federal type - Sheraton, Hepplewhite and Duncan Phyfe.
 - a. Proportions were delicate, refined, and small in scale.
 - b. Straight lines were used, with lightness and grace.
 - c. Principal ornamentation included veneers, ornamental inlays, carving, painting, brass inlay, tambour desk fronts, reeding and fluting.. Urn shape very important. VASE.
 - d. Motifs: stringing, geometric patterns, oval and round paterae, shells, fans, flowers and cornucopia with fruit and flowers, fluting, Prince of Wales, Feather, drapery swags, sheaves of wheat, gorge-work, pineapples, spiral reedings.
 - e. Woods: mahogany, bird's eye maple, rosewood, satinwood, sycamore, walnut, ebony, birch, cherry (pine as a secondary wood)
 - f. Legs were turned, square or tapering; the Marlborough leg with spade foot was also used. Feet: plain or spade.
 - g. The fancy chair - importance and variety.
 - h. Martha Washington or "lolling" chairs.
 - i. Reverse painting on glass known as eglassa.

F. Furniture Cabinetmakers

1. Samuel McIntire, an architect and craftsman from Salem, Massachusetts.
 - a. Followed styles of Hepplewhite and Sheraton.
 - b. Wealthy Salem merchants had homes, interiors and furniture designed by McIntire.

2. Duncan Phyfe
 - a. Scotch origin.
 - b. Moved to New York in 1790 and opened shop.
 - c. His finest work was produced between 1795 and 1818, during which years he closely followed the Sheraton designs. Towards the 1830's his production showed French Empire and English Regency which he knew to be ugly and clumsy. Really directed the work of dozens of craftsman. Little work really his.
 - d. Astor became his patron by 1798, from such clients he became wealthy.
 - e. Baltimore and its importance as a furniture center.

IV. LATE FEDERAL OR EMPIRE STYLE (1810 -1840)

- A. Historical background
- B. Important pieces and motifs
 1. Later Federal Styles (Influenced by English Regency and French Empire).
 2. Designs were heavy and cumbersome.
 3. More mechanical furniture was produced.
 4. Ornamentation included brass mounts, larger amounts of plain wood, stringing.
 5. Motifs: lion's paw, acanthus leaf, classical details such as Greek key and frets, scrolls, palmettes, paterae very common.
 6. Woods: cherry, maple, birch(stained to resemble mahogany), mahogany was considered the premier wood.
 7. Legs were concave on chair fronts and some backs scroll, Grecian curve, cabroile.
 8. Feet included animal feet (sometimes winged), snake feet (on cabroile legs) brass-ornamented or brass feet.
 9. Important pieces: Klismos chair, Fancy Chairs, Gongola Chair.
 10. American Eagle Period - after War of 1812.
 - a. The eagle had been adopted as the national emblem and was widely used as a decorative motif.
- C. Regional Differences of Empire Style.

V. AMERICAN VICTORIAN PERIOD (1840-1880)

A. Historical Background

1. Physical frontiers of the country were broadening through the acquisition of new territories.
2. Marked by a popular love of ostentation and display with a resulting disregard for intrinsic artistic merit.
 - a. No unity of style - art never considered until the Philadelphia Exposition of 1876.
 - b. American Victorian Style displayed strong English influences, but basically an eclectic style, one fashion merging into the next.
 - c. Metropolitan Museum founded in 1870. Several books issued on home decoration. Month and weekly publications on art came into being.
 - d. In 1885 a movement was launched to bring art into the schools and to set up schools of art and architecture.
 - e. Transportation improved so more contact with Europe and the museums made people more art conscious. American students went abroad to study art.
 - f. The last two decades of the nineteenth century produced much eclecticism in furniture - material drawn from the world over and used together with no harmony. Sentimentalism was the mood of the times.
3. Many economic developments
 - a. Fortunes were made in oil, steel, gold, etc., and people had money for elaborate houses.
 - b. Great contrast between the upper class and middle class.
 - c. Inventions were numerous.

B. Architecture

1. Age of eclectic designs. Characterized by elaborate ornamentation.
2. Styles of Victorian Architecture
 - a. Greek Revival - 1815-1840
 - b. Gothic - 1830-1910
 - c. Italian Villa - 1845-1900
 - d. Mansard - 1855-1885
 - e. Victorian Eclectic - 1870-1900
 - f. Queen Ann Revival - 1877-1900
 - g. Classical Revival 1895

C. Interiors

1. Cluttered rooms with obscure traffic patterns were the hallmark of the well decorated Victorian room.
2. Parlor served as a special room for formal occasions. Rooms were large with high ceilings.
3. Stairways were important.
4. Few positive changes occurred in the plan of the house during this era.

D. Unique pieces of Victorian Furniture

1. Whatnots
2. Love seats
3. Lounges (fainting couches, etc.)
4. A few new forms developed; lazy susan, the ottoman, extension tables, papier-mache tables with mother of pearl inset, and spool bed.

E. Victorian Furniture

1. Victorian furniture is a manifestation of the industrialization of the United States.
2. Characteristics of Victorian Furniture
 - a. Ornamentation - carvings, mother of pearl inlay, rich veneers, marquetry, painting.
 - b. Motifs - scrolls, foliage, pendants, bunches of grapes
 - c. Legs - turned, underbracing used moderately, cabroile on Rococo influence.
 - d. Feet - continuation of leg, ball and claw
 - e. Chair backs - mostly curved.
 - f. Chair seats - square.
 - g. Arms - curved.
 - h. Upholstery - generally used on all seating pieces, tufted. Overstuffed chairs came into being and the use of coil springs.
 - i. Fabrics - plush, hair cloth, tapestries, velours, needlework fringes, tassels, braids, black horse hair.
 - j. Hardware - limited use drawer pulls were of carved wood, seldom found metal.
 - k. Woods: mahogany, black walnut, rosewood.
 - l. Marble tops for tables, chests of drawers, and side boards..
 - m. Cast iron furniture manufactured in the U. S. in the 1840's. Painted to simulate wood.
3. Furniture Designers
 - a. Charles Eastlake
 - i. The chief proponent of good taste with his book, Hints on Household Taste
 - ii. He did not design furniture, but was so popular that manufacturers developed an "Eastlake Style"
 - iii. Pieces were angular, of oak or black walnut with little ornamentation.
 - b. John Henry Belter 1804-1863
 - i. He was the most important designer in the American Victorian Era.
 - ii. Beginning in the mid-19th c. the name Belter, like Chippendale was used generically to describe anything resembling his distinctive furniture.
 - iii. Born in Germany in 1804, he immigrated to New York in 1844.

- iv. Before his death in 1865, he destroyed his patterns and designs. Business was carried on by his brother-in-law but went bankrupt in 1867.
- v. Furniture labeled with paper label 1856-1861:
J.H. Belter and Co.
Factory Warehouse
3rd Ave., 76th st., 522 Broadway
Manufacturers of all kinds of furniture
- vi. Characteristics of Belter furniture
 -) Pieces were constructed of three to eighteen layers of highly polished laminated rosewood (from Brazil)
 -) Rococo Revival - curvilinear forms were accented by interwoven pierced scrolls; there were no straight lines.
 -) The backs, knees, and seat rails of chairs were elaborately carved; back were pierced. Seats with serpentine front
 -) Backs of pieces were faced with finished wood so furniture could be placed in the center of a room.
 -) Pieces had one-piece concave backs, often were symmetrical
 -) Legs were cabroile with whorl feet. Back legs were plain and rectangular
 -) Motifs included scrolls (both large and small); finger molding, S and C, and cyma curves; pendent grapes; tendrils; galleries (pierced); carved spandrels.
 -) Pieces were carved and assembled by hand.
 -) Parlor sets were matched.

c. Meeks

- i. A competitor of Belter.
- ii. Pieces were similar but the rear legs of his chairs are usually circular in sections

IV. PENNSYLVANIA DUTCH

- A. Introduction- People of Germanic origin came in large numbers in the 18th c. from no particular time or place, basically the Rhine River Valley. Majority settled originally in the Pennsylvania area but also in Maine, New York, and the Carolinas. Food and holiday expressions are last heritage held on to.
- B. Various Groups:
1. **Old order Amish** most visible today. Actually in the 18th c. they were only a tiny fabric of the entire group. Swiss brethren like Mennonite broke from Mennonite. Believed in "order of life". Kept their people in control, inward oriented. Quilt was NOT a tradition brought with them. Amish did not do fractur.
 2. **Old line Lutheran** reformation group was by far the largest group. Represented 50 -60% of all who came. Believed in infant baptism, most other groups it was an adult decision. Great stone carvers who built a wide range of churches. Used fractur for both baptism and wedding certificates. Very rooted to their past - first lived in villages with farms outside. Soon developed "hof" system here. Very few combinations of house and barn. Built many covered bridges. In 18th c. two story house was sign of wealth. House had multi-purpose rooms. House had eating space but decorated differently for Protestant and Catholic homes. Were eager to use the stove, whereas other Americans and English were reluctant to adopt stove in 18th c.. Kitchens had cupboards for function and display.
 3. **Mennonite** - Meno Simon - anti-baptist. Broke from Lutherism, Calvinism and Swiss fringe, rebaptized as adults. Not communal, but community. New Testament basis for religion, foot washing, Were persecuted by Protestants and Catholics. Settled around Philadelphia. School masters practiced Fractur. Fracturs were not used for baptism and weddings, but did book marks and book illustration. Students did some.
 4. **Brethren or 7th Day Brethren of Cloister Ephrata** - very small group. First used printing press. Were communal, celibate, Christian Germanic but developed in America. Bessil - leader. Dwindled in the 19th c. Very plain fractur permitted.
 5. **Moravians** - came from Eastern Europe. Pre-date reformation. Hus leader, very anti-Catholic Church. Not typical of PA Germans, more educated, musical, still known for brass choirs. Communal, celibate society surrounded by married society. Converted Indians. Built some of the largest stone buildings of the 18th c., towns like Bethehem and Nazarus, PA.. Order of life: 1. Male, 2. Women, 3. children, also buried in that order. Strong believers in education - academics of art, architecture, drafting, and 3 R's. Excelled in music, premier organ builders, potters, iron workers, and were required to keep diaries.

6. **Reform Church** (John Alvin) Often were "change" leaders (material and culture). Lutherans were more conservative. Harsh doctrine of Pre-destination.

B. Furniture

- 1 As a group they ran the gamut from very poor to wealthy. Many humble things were discarded as of no value.
2. Color was very important to show upper class. Well to do family would have several decorated pieces.
3. Clocks also status symbol. Were usually wall clocks, were willing to invest large sums in clocks.
4. Wardrobes important -KAS. Chests , more elaborate, more expensive, often companions to beds (in Europe late 18th c. some suites of furniture. Here rare until 19th c.). Beds had pillow board which held pillows on feather bed. English Chest of Drawers form was readily adopted.
5. Tables - Cross legged tables most common.
6. Portable furniture important. Chairs of English origin because Germans built in seating. Cross over from German to English was common, English to German not so common. As a group were rapidly assimilated into the American culture. With the beginnings of the public school system in 1840, began to see decline.

WINTERTHUR MUSEUM ROOM VIEW SLIDES
available through the Registrar's Office

Name of Room	Type of Furnishings	Date
<u>Architect's Room</u>	N.Y. and New England Federal	1790-1810
✓ <u>Baltimore Drawing Room</u>	Baltimore Federal	1790-1810
<u>Banister Stair Hall</u>	RI Chippendale	1760-1790
<u>Bertrand Room</u>	NY Chippendale	1760-1790
<u>Billiard Room</u>	Baltimore Federal	1790-1815
✓ <u>Blackwell Parlor</u>	Philadelphia Chippendale	1760-1795
<u>Blackwell Vestibule</u>	Philadelphia Chippendale	1760-1790
<u>Blue Room</u>	Bed-Charleston SC, Federal	1790-1810
<u>Blue Staffordshire Room</u>	England-Staffordshire Porcelain	1820-1840
<u>Bowers Parlor</u>	New England Chippendale	1725-1790
<u>Candlestick Room</u>	Candlesticks	1790-1835
<u>Carroll Stair Hall (Lower)</u>	Federal and Windsor; painted Murals imitating French wallpaper	1790-1830
✓ <u>Cecil Bedroom</u>	RI and Mass. Queen Anne	1725-1760
<u>Centreville Room</u>	Philadelphia Chippendale	1725-1760
✓ <u>Charleston Dining Room</u>	New England, SC & Bermuda Queen Anne and Chippendale	1725-1760
✓ <u>Chestertown Room</u>	RI Chippendale	1760-1790
<u>Childs Room</u>	Children's Furniture & Toys	1760-1840
<u>China Hall</u>	Mass. Federal & Chinese porcelain	1790-1810
<u>China Shop</u>	Chinese Porcelain & Furniture	1750-1850
<u>China Trade Room</u>	Chinese and ships furniture	1780-1830
<u>Chinese Parlour</u>	Chippendale, Chinese wallpaper	1760-1790
<u>Chippendale Bed Chamber</u>	New England Chippendale	1725-1790
<u>Chippendale Bedroom</u>	RI Chippendale	1760-1790
<u>Conservatory</u>	19th Century NY	19th Cent.
<u>Counting Room</u>	New England Federal	1790-1825
<u>Court - Conn. Facade</u>	Windsor Furniture	1725-1825
<u>Court - Montmorenci</u>	NC house facade	c. 1822
<u>Court - Red Lion Inn</u>	DE inn facade	early 19c.
<u>Dining Room Cross Hall</u>	Mass. Federal	1790-1810
<u>Dominy Woodworking Shop</u>	Long Island, New York	1760-1850
<u>Dunlap Room</u>	NH Country furniture	mid 18c.
<u>Du Pont Dining Room</u>	NY, New England, & Southern Federal	1790-1810
<u>Empire Bedroom</u>	NY and RI Empire	1810-1840
<u>Empire Hall 6th Fl.</u>	NY & Phila. Empire - naval paintings	1810-1840
✓ <u>Empire Parlour</u>	NY Empire style	1810-1840
<u>End Shop</u>	Country Store	1750-1850
<u>Essex Room</u>	Conn. Chippendale	1760-1790
<u>Federal Parlour</u>	Conn. and NY Federal	1790-1815
<u>Flock Room</u>	Mid. Colonies & New England, Wm. & Mary overmantel landscape painting	1690-1725
<u>Fraktur Room</u>	Pennsylvania German Fraktur & Furniture	1750-1840
<u>Franklin Room</u>	Mass. and NY Federal	1790-1810
<u>Gamon Room</u>	New England and NY Queen Anne French wallpaper	1725-1790
<u>Georgia Dining Room</u>	NY Empire	1810-1850
<u>Gidley Room</u>	RI Queen Anne	1730-1785
<u>Gold and White Room</u>	New York & Massachusetts Federal	1790-1810
<u>Gray Room</u>	Country Federal	1741-1835
<u>Hall of Statues</u>	Historical Flasks, Statues	1700-1840
<u>Hampton Room</u>	NY Chippendale	1760-1790
<u>Hardenbergh Bedroom</u>	Hudson Valley & PA Queen Anne	1700-1790

Name of Room	Type of Furnishings	Date
<u>Hardenbergh Parlour</u>	NY Queen Anne	1725-1760
<u>Hart Room</u>	Mass. & NY 17th C.	1640-1700
<u>Imlay Room</u>	Baltimore Federal, fancy furniture	1780-1840
<u>Kershner Bakehouse</u>	Pennsylvania German	1750-1820
<u>Kershner Kitchen</u>	Pennsylvania German	1740-1780
<u>Kershner Parlour</u>	PA. German molded plaster ceiling	1740-1780
<u>Lancaster Room</u>	Mass. Chippendale	1760-1800
✓ <u>Lebanon Bedroom</u>	Pennsylvania German	1735-1853
<u>Marlboro Room</u>	Mid. Colonies & Southern Queen Anne & Chippendale	1725-1790
<u>Massachusetts Hall</u>	Mass. Chippendale	1760-1790
<u>McIntire Room</u>	Mass. & PA Federal	1790-1810
<u>Miniature Stair Hall</u>	all styles	1700-1900
<u>Montmorenci Stair Hall</u>	NY and Mass. Federal	1810-1840
<u>Nemours Room</u>	NY Federal	1790-1825
<u>New England Kitchen</u>	Country kitchen	1725-1840
<u>Newport Room</u>	RI Chippendale	1730-1800
<u>Oyster Bay Room</u>	NY and New England 17th C.	1650-1720
✓ <u>Patuxent Room</u>	PA and MD Chippendale	1760-1790
<u>Pennsylvania Folk Art Room</u>	Country & Pennsylvania German	1750-1850
<u>Pennsylvania German Bedroom</u>	Country & Pennsylvania German	1772-1840
<u>Pennsylvania Hall</u>	Pennsylvania German	1800-1900
<u>Philadelphia Bedroom</u>	Philadelphia Chippendale	1740-1790
<u>Philadelphia Hall</u>	Philadelphia Chippendale	1760-1790
<u>Phyfe Room</u>	NY Federal	1790-1810
<u>Phyfe Vestibule</u>	NY Federal	1790-1810
<u>Port Royal Entrance Hall</u>	PA, Mass. & NY Chippendale Chinese wallpaper	1750-1780
<u>Port Royal Parlour</u>	Phila. Chippendale	1760-1785
<u>Pottery Room</u>	Doors from Pennsylvania German Church	1750-1850
<u>Powell Room</u>	PA Chippendale	1760-1790
<u>Queen Anne Bedroom</u>	Philadelphia Queen Anne	1725-1760
<u>Queen Anne Dining Room</u>	NY Queen Anne	1725-1800
<u>Queen Anne Parlor</u>	New England, High Style	1725-1775
<u>Readbourne Parlour</u>	Philadelphia Queen Anne	1720-1760
✓ <u>Readbourne Stair Hall</u>	Philadelphia & MD Queen Anne	1720-1790
<u>Red lion Inn</u>	New England & Pa. Country	1780-1840
<u>Seventeenth Century Room</u>	New England - 17th C.	1650-1700
<u>Shaker Dwelling Room</u>	NH & NY Shaker	1725-1840
<u>Shop Lane</u>	Country Store Fronts	
<u>Simsbury Room</u>	CT & Mass. Chippendale	1750-1800
<u>Somerset Room</u>	Mass. Chippendale & Federal	1760-1810
<u>Spatterware Hall</u>	New England, Pennsylvania	1750-1850
✓ <u>Tappahannock Room</u>	New England & Mid. Colonies Wm & Mary	1720-1770
<u>Ulster County Room</u>	NY	1700-1780
<u>Vauxhall Room</u>	Philadelphia & NJ Queen Anne	1725-1760
✓ <u>Walnut Room</u>	New England William & Mary	1700-1750
<u>Webb Hall</u>	Pink Staffordshire in Dresser	1740-1840
✓ <u>Wentworth Room</u>	New England William & Mary	1700-1740
<u>William & Mary Parlour</u>	New England William & Mary	1700-1750
<u>William & Mary Room</u>	New England William & Mary	1725-1790
<u>Williams Room</u>	Conn. & NH William & Mary	1725-1790
<u>Windsor Alcove</u>	Drinking vessels	1780-1810
<u>Windsor Room</u>	New England tavern	1730-1830
<u>Winterthur Bedroom</u>	New England field bed w/net canopy	1790-1810
<u>Wynkoop Room</u>	Connecticut William and Mary	1725-1775