COURSE NO.  COURSE TITLE  INSTRUCTOR
402  American Urban History, 1870 to the Present  Schultz
     Don Rogers -TA

COURSE DESCRIPTION

We will look at the growing importance of cities in the United States over the past century as the nation evolved into first an urban, then a metropolitan-suburban nation from the 1920's on. The course is organized topically, rather than on a strict chronological format. Topics dealt with include: the physical rise of the modern city with some emphasis on cities in the New South and the newest and last west; the social geography of cities with emphasis on the new immigration and the rise of black ghettos; politics and reform in the cities with discussion of the rise of the modern political machine and the urban boss; the development of city planning with emphasis on the city as sewer and responses to health, sanitation, and environmental problems; and the city in national affairs with emphasis on increasing relationships between the federal government and local urban problems. The instructor draws extensively on research and insights from other social science disciplines, although he tries to avoid getting bogged down in the jargon swamps of other disciplines.

LECTURES

There are two seventy-five minute lectures per week, on a Tuesday-Thursday schedule at 11 o'clock. Students also will attend one fifty minute discussion section each week.

WRITTEN ASSIGNMENTS and EXAMINATIONS

A Mid-term examination and a final examination (both essay format) are required of all students. Students enrolled for 3 credits will also write a short (4 to 7 pages) essay-review based on readings of their choice (suggested readings and topics will be handed out in class). Students enrolled for 4 credits will write a research paper based in part at least on primary research materials.

GRADING SYSTEM

Grades will depend upon performance on the essay exams, writing assignments, and participation in discussion sections. Every consideration will be given to students who improve the quality of their work over the semester. At this time the instructors have not determined any strict percentage system of weighting the different requirements.

REQUIRED READINGS

Among the required readings are: Sam B. Warner, Jr., STREETCAR SUBURBS; Allan Spear, BLACK CHICAGO: THE MAKING OF A GHETTO; William Riordan, PLUNKITT OF TAMMANY HALL; Zane Miller, THE URBANIZATION OF MODERN AMERICA: A BRIEF HISTORY; Kenneth T. Jackson and Stanley K. Schultz, CITIES IN AMERICAN HISTORY
ARCHITECTURAL AND FURNITURE STYLES: 1840 TO THE PRESENT

Gail Caskey Winkler
History 402
Spring 1980
ARCHITECTURE STYLES

John Ruskin
(1819-1900)

Empire (1800+)
Gothic (1820+)

Gothic Revival (1830-1860)

Italianate (1840-1880)

Second Empire (1860-1890)

Stick Style (1860-1890)

Renaissance Revival (1840-1890)

Eastlake (1870-1890)

Moorish (1870-1890)

Queen Anne (1880-1900)

Romanesque Revival (1870-1890)

Sullivanesque (1890-1920)

Prairie Style (F.L. Wright) (1900-1920)

William Morris
Arts & Crafts Movement
(1834-1896)

Eastlake - flat designs

Craftsman pieces
(Gustav Stickley)
"Mission Oak"

Foreign influences:
Art Nouveau

Vienna Secession

International Style
(Gropius, Mies, etc.)
(1920-1945)

Art Deco
(1925-1940)

Art Moderne
(1930-1945)

Pre-Raphaelite &
Gothic styling

Clément Massue
Arts & Crafts Movement
(1860-1896)

Art Nouveau

Eastlake - flat designs

Craftsman pieces
(Gustav Stickley)
"Mission Oak"

Foreign influences:
Art Nouveau

Vienna Secession

International Style
(Gropius, Mies, etc.)
(1920-1945)

Art Deco
(1925-1940)

Art Moderne
(1930-1945)
## LIST OF SLIDES

1. Centennial print 1776-1876 "One Hundred Years of Progress"
2. John Ruskin (1819-1900)
3-5. Central Congregational Church (1866) - Boston by Richard Upjohn
6. Gothic church - Salt Lake City, Utah
7. Gothic church - Cooksville, Wisconsin c. 1840
8-12. Lyndhurst (1838), Tarrytown, New York, by A.J. Davis (home of Jay Gould from 1880 on)
13. Gothic side chair - good archeological styling
14. Gothic side chair - 1855 - as the furniture maker saw it
15-19. Kingscote (1839), Newport, Rhode Island, by Richard Upjohn
20. Upholstered chair - c. 1876
21. Gothic cottage - (1845), New Bedford, Massachusetts, by Alexander Jackson Davis
22-23. Gothic cottages - Cooksville, Wisconsin c. 1840
24. Potter Palmer Mansion - crenelated Gothic - (1882), Chicago by Henry Ives Cobb
25. Crenelated Gothic Birdhouse - public gardens - Boston
26. Italian villa style - King House (1845-47) Newport, Rhode Island by Richard Upjohn
27. Italian villa styles c. 1865 in Philadelphia
28-30. Second Empire style - Philadelphia's City Hall
31-35. Sur Mer (1852) Newport, Rhode Island, by Bradford and Metmore
36-38. parquettte floor - common from 1870's on
39. Steves Homestead (1876) King William Area in San Antonio, Texas
40-42. Steves Homestead - parlor set in the Rococo Revival style
43-46. Authenticated Beter chairs - c. 1860
Belter table (1856-61)

Half-tester bed with Rococo details (c. 1870?) the Whitehall, Palm Beach, Florida

Jigsaw halltree in Rococo style - Gamble Plantation, Ellenton, Florida

Parlor, Hoetzel House, Little Rock, Arkansas

Hunzinger side chair (1869)

Ramsey House (1872) St. Paul, Minnesota - Renaissance Revival

Ramsey House staircase - Renaissance style

Ramsey House - kerosene and gas lighting

Ramsey House - gas fixture

Ramsey House - parlor

Assortment of Renaissance style chairs (1850-75)

Grand Rapids Renaissance table - 1873

Ramsey House - formal parlor

Toilette - Ramsey House

Tin and wooden bathtub c. 1880 (Henry Ford Museum, Dearborn, Michigan)

Moorish style - Tampa Bay Hotel (1888-1890) Tampa, Florida for Plant

Moorish style - a Backbay Hotel, Boston

Olana, home of Frederick Church (1870-72) Hudson, New York - grounds by Frederick Law Olmsted

Turkish divan c. 1876

Interior design display by Carrington, DeZouche and Company of Philadelphia at the 1876 Centennial Celebration

Upholstered chair shown at 1893 Columbian Exposition, Chicago

Moorish Grandfather's clock - 1880's - by Tiffany & Company

Moorish Room - New York City, the Lauterbach home c. 1880.
Moorish Room in the Jastrow House, 237 Langdon Street, Madison, Wisconsin

Kavelage Schloss (1898), the German Baroque, Milwaukee, Wisconsin by Otto Strack who designed the Pabst Theater.

Front hall - Kavelage Schloss

Parlor - Kavelage Schloss

Gas fixture - detail - Kavelage Schloss

Gas sconce - Kavelage Schloss

The Whitehall (1901) the Flagler home in Palm Beach, Florida by Carrere and Hastings

The Whitehall - entry hall

The Whitehall - Louis XIV style chair

The Whitehall - Louis XIV style console table

The Whitehall - sidechair in Jacobean revival style

The Whitehall library - Spanish style

The Whitehall ballroom - Louis XV style

The Whitehall - Louix XV style chair in the Music Room

The Whitehall - Master bedroom in the Louis XV style

The Whitehall - Colonial Revival sidechair

Colonial Revival chairs - advertisement of a Grand Rapids Firm, 1901

William Morris (1834-1896) and the Socialist League c. 1885

Red House for Morris by Philip Webb (1859)

Table by Philip Webb (1858-59)

Cabinet by Morris, painted by Edward Burne-Jones (1861)

Pre-Raphaelite style bedroom - Flagler Museum, Palm Beach, Florida

The Morris chair with Morris fabric (1890)

Morris fabric - done in Ingrain by Scalamandre
A hall done by the Morris Company (1889)

Morris wallpaper "Golden Lilly"

Dining room by the Morris Company (1889)

Chandelier (electric) in the Pabst Mansion, Milwaukee, 1893

First use of electric light in residential setting - 1879 - Sarah Jordan's Boarding House

Queen Anne style houses - Newton, Massachusetts

Eastlake style row house - Philadelphia, Pennsylvania

Queen Anne style houses - Alameda, California

Romanesque style - Austin Hall (1881-83) Cambridge, Massachusetts, by Henry Hobson Richardson

Trinity Church (1872-77) Boston, Massachusetts by H.H. Richardson

Ames Gatehouse (1880-81) North Easton, Massachusetts by H.H. Richardson

Stoughton House (1882-83) Cambridge, Massachusetts by H.H. Richardson

Chair (1870's) for Woburn, Massachusetts Library, by H.H. Richardson

Chair (1888) by H.H. Richardson

Chair (1880's) by H.H. Richardson

Chair for New York State Capitol (1884) by H.H. Richardson

"Morris chair" by Stickley and Craftsman Workshops (c. 1904)

Mission chair

Stickley furniture, Morris fabric, Tiffany lamp

Auditorium Building (1886-89) Chicago by Sullivan and Adler

Bradley House (1909) Madison, Wisconsin by Sullivan and Elmslie

Frank Lloyd Wright Studio, Oak Park, Illinois (c. 1895)

Interior by Josef Hoffmann (c. 1895) of the Vienna Secessionists
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219 Apartment Tower, Portland, Oregon
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222 Boston skyline
223–224 Hancock Tower (1973) Boston by I.M. Pei
225–226 Boston Public Library (1887–1972) McKim, Mead and White and Philip Johnson
227–230 19th-20th century Boston
231–233 19th-20th century San Francisco
234 Detroit skyline
Annotated Bibliography


Floor plans, photographs and brief descriptions of New York city apartment buildings from 1869 to 1974. Contemporary readers may find the earlier plans interesting as they relate to ventilation, sanitation, servants quarters, etc.


A fine book on the Arts and Crafts Movement beginning with William Morris in England and including the work of Mackintosh, Wright, Stickley, Greene and Green, and others. It is one of the few books that describes the inherent socialist beliefs of many of the designers.


In chronological order ranging from Spanish Colonial to Art Moderne, this book identifies and labels details of examples of American architectural styles. Like any such book (e.g., A Fieldguide to Birds), it doesn't tell why, only what. Useful.


The book deals with American and British design from 1837 to 1901, the years of Queen Victoria's reign. In addition to excellent illustrations, each section includes material on the manufacturing processes, styles, contemporary designers, pattern books and a bibliography. It is an excellent introductory text.


Lavishly illustrated, this book describes the plethora of styles found in the United States during a period of roughly sixty years. Included are furniture, lighting, accessories, jewelry, advertisements, and essays about European design influences, American architects, the 1893 World's Columbian Exposition in Chicago, etc. The text is adequate though its lack of consistent dating can be infuriating.

Concerned primarily with architectural development from 1600 to the present, this text is interesting because of its attention to the parallel technological and political developments. Very readable with good illustrations.


The production, designs and uses of wallpaper from the murky beginnings of its use in 16th century England to the 20th century. The text is thorough and well illustrated. It is amusing to read descriptions of American styles from an English point of view (e.g., "Several depict Napoleon, a character for whom America seemed to feel considerable sympathy....") Wallpapers of English, French, German and American origin comprise the majority of those discussed in the book.


This text traces the development of modern architecture in America, with great attention paid to its European and technological "roots". It is required reading for anyone interested in the architecture of the last 150 years.


Photographs drawn from the Van Shaick collection at the State Historical Society of Wisconsin combine with ten years of the Black River Falls, Wisconsin newspaper to dispell the myth of "the good old days." This text does for rural midwestern America what Riis' text did for eastern urban America.


Beginning with the Federal period, circa 1795, and concluding with the designs of Greene and Greene, circa 1907, this book describes American designs of the 19th century on display at a show in the Metropolitan Museum in 1970. There is an excellent introduction to the subject and careful dating plus good descriptions of each object illustrated. A bibliography arranged according to subject is very useful.

Excellent though brief text complete with glossary and bibliography. Fabric's uses are discussed in chronological order and each section includes a list of manufacturers currently reproducing old materials plus some black and white photographs.


Produced by the Carpenters' Company of the City and County of Philadelphia on its 250th anniversary, the book is divided into two parts. Part one, dealing with building history, covers topics such as glass, lighting, central heating, frame and stone houses. Part two, on building preservation, deals with training preservation workers and case studies such as Independence Hall. Some English examples are included as well.


A collection of readings from primary sources dated 1850 to 1875, dealing with labor conditions, children and women in the workforce, the Victorian home, sanitation and set among other issues. This book personalizes the terms "industrialization" and "urbanization" as they relate to England's experiences.


A comparison of traditional versus modern architectural styles in which tradition "wins". The author makes no attempt at objective analysis, but warns the reader of that bias from the start. It would be interesting to have Reed and Hitchcock meet at a cocktail party, after it was well underway.


First published by Scribner's in 1890, this book and its photographs are a counterpoint to Seale's, *The Tasteful Interlude*. It furnishes one of the few photographic records of America's poor in the late 19th century. (See listing in this bibliography for Michael Lesy and *Wisconsin Death Trip.*)

Rogers was the Decorative Arts curator at the Chicago Art Institute. This text presents a broad cultural approach to the history of American interiors from 1630 to the present and includes some architectural data. An excellent introduction to the subject. Illustrations include exterior views, interiors and individual pieces.


Not a book on restoration, it traces American building forms in urban settings. Included are both building and city plans. Brief text discusses most of the major American architects. Illustrations are excellent.


The major feature of this book is the photographic record of American interiors gathered from all over the United States depicting a range of socio-economic classes ranging from a miner's shanty in Colorado to Payne Whitney's Fifth Avenue house in New York City. The commentary accompanying the photographs is useful, though the photographs alone contain a wealth of documentary evidence for a reader with some knowledge of the field.

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While text comprises only half the book, it is perhaps the most lucid writing done on the subject of interior restoration to date. Subjects include furniture arrangements, lighting, draperies, window and floor coverings. Holding a doctorate in history, Seale discusses interiors in relation to the location of the building and the socio-economic situation of the original residents.


An excellent text detailing the use and manufacture of floor coverings from the 17th century to the present. Included are painted floors, sand coverings, carpets, floor cloths and linoleum.

A good basic text for those with limited knowledge of architectural history. Line drawings, floor plans and photographs are very helpful and carefully discussed. Some information concerning interior styling is included.