

Guide for

PREPARING A FURNISHING PLAN:

Furnishing and Interpreting Historic Structure Museums

Issued by:
Interpretation Section,
Park Services Division.

California Department of
Parks and Recreation

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By:

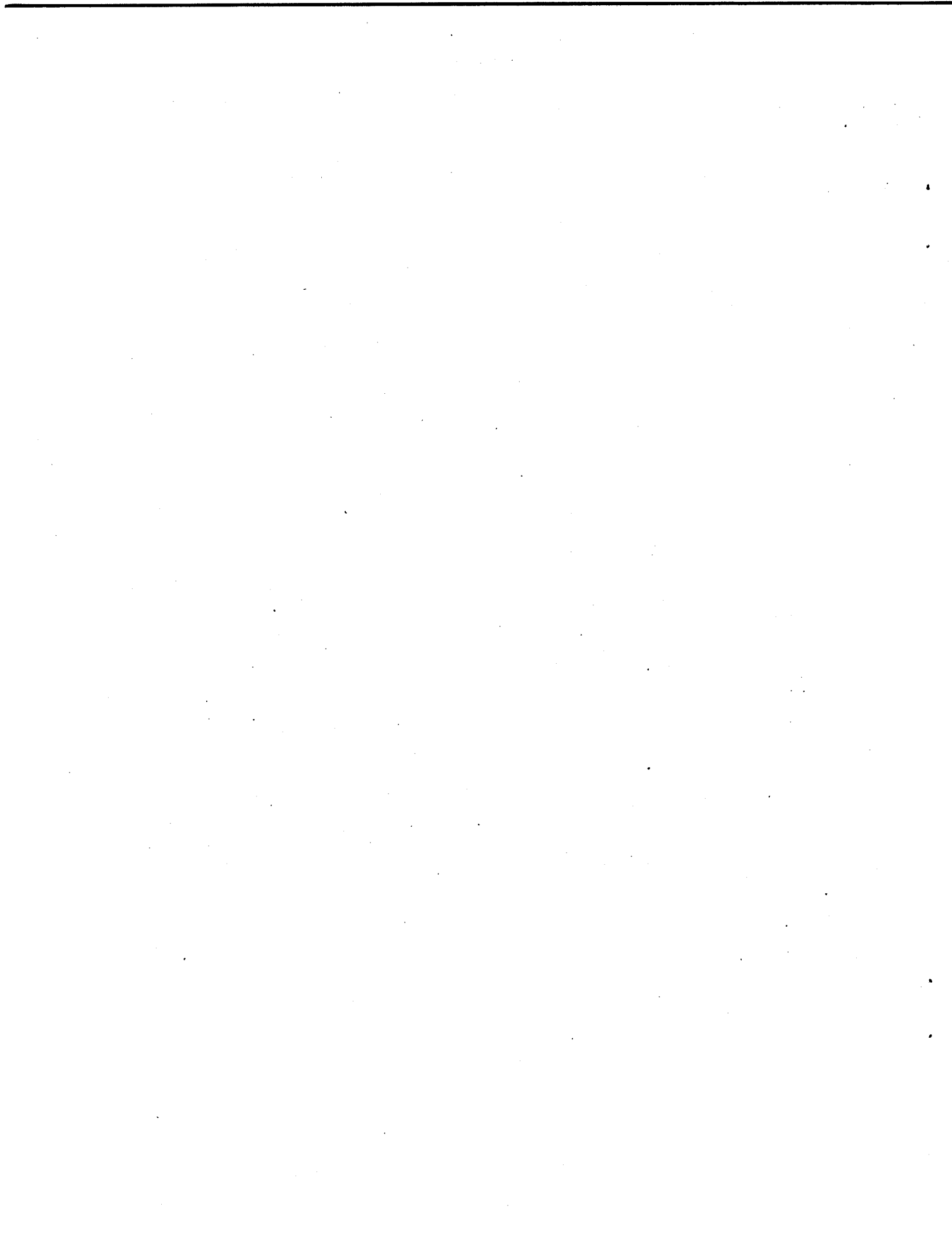
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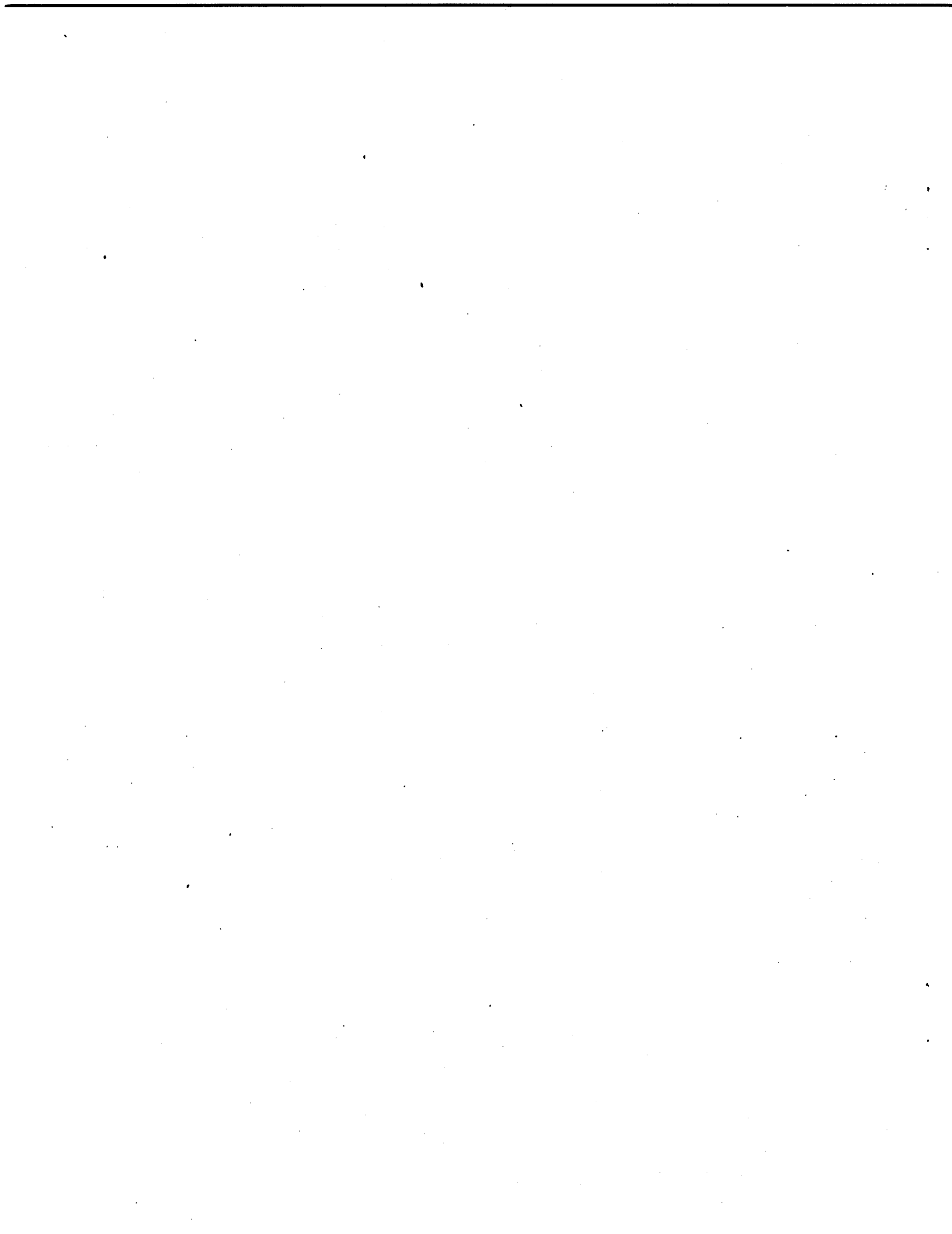
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I. INTRODUCTION

This *Guide for Preparing a Furnishing Plan* is intended to assist California Department of Parks and Recreation (DPR) staff responsible for developing furnishing plans for historic structure museums. With the 1993 reorganization of the Department, responsibility for preparing historic structure museum furnishing plans moved from the Museum Development Unit of the Office of Interpretive Services to field staff. This guide has been prepared by the Museum Development Unit staff to describe their philosophical approach and their methodology for creating an historic structure museum. It sets forth a step-by-step guide for organizing and writing a furnishing plan suitable for most historic structures.

It is expected that State Park district interpretive coordinators, State Park Rangers, Museum Curators, and historic site volunteers are among those who will have a hand in preparing future furnishing plans. Their varied work experiences and wide range of knowledge and skills will be an asset in developing historic structure museums. This guide speaks to the novice, but also provides useful support materials for those more experienced.

Sections I and II define historic structure museums and discuss their appropriate use in interpretation. Sections III and IV describe the process of developing a furnishing plan, and includes some basic guidelines for conducting research. Section V is the outline for writing the furnishing plan, and Section VI discusses some of the follow-up actions required to go from the approved furnishing plan to the finished and furnished historic structure museum.

An **Annotated Bibliography** follows, reviewing several sources that deal with both material culture studies and the development and interpretation of historic structure museums. Finally, a **Resources** section lists some of the typical sources of information one would use in gathering information for the *Furnishing Plan*.

What is a Furnishing Plan?

A *Furnishing Plan* is an historic structure museum's primary planning, interpretive, acquisition and development tool. It incorporates directions specified in the site's *General Plan* and *Interpretive Prospectus*, and presents in careful detail the objects and the related historical information required to accurately furnish and interpret the structure. As a planning and development tool, the furnishing plan:

- Articulates the approach and direction of the project, allowing all involved parties to review and evaluate.

- Describes the architectural appearance of each room including the historic justification for wall, ceiling, and floor treatments, and, along with the *Historic Structures Report*, serves as a guide for any required structural restoration.

- Presents an historical justification for the selection and use of each object.

- Includes an acquisition budget and the authority to purchase furnishings.

- Contains an **Object Furnishings List** which serves as an acquisition control document, and together with the **Graphics** section, is used to acquire artifacts from private donors, institutions, retail vendors, contractors, and from the Department's statewide artifact collections.

Once the objects are acquired, prepared, cataloged and installed, the *Furnishing Plan* becomes one of the structure's most valuable documents.

- It is the primary source of historical information used by the on-site interpreter in developing the themes established in the *Interpretive Plan*.

- It describes use of the entire structure as an interpretive facility and also the allowed uses of individual rooms.
- It describes maintenance and housekeeping requirements for both the rooms and the artifacts.
- The "as installed" floor plans and elevations illustrate the placement of all the furnishings and serves as an excellent aid for annual object inventories.
- It serves an important security function, making it easy to identify missing objects.

Before describing how to actually write the furnishing plan, it's necessary to look at the rationale for creating historic structure museums, and to discuss their appropriate use in interpreting California's cultural history.

II. HISTORIC STRUCTURE MUSEUMS (HSM)

A. What is an HSM and How is it Used?

An historic structure museum (HSM) is an exhibit media whereby an interior is recreated for the purpose of interpreting the history of a particular person, event, activity, or period (Lewis:182). The interior is created by both the surrounding architectural features and also the historically correct placement of appropriate furnishings. The term "historic structure museum" is preferred here over the often used "historic house museum" because it more accurately describes the types of interpretive exhibits found throughout the historic sites administered by the California Department of Parks and Recreation (DPR).

The main purpose of historic structure museums within DPR is to provide a setting for the interpretation of activities, events, and individuals associated with the history of the State of California. Sutter's Fort, La Purisima Mission, The State Capitol, Wilder Ranch, Hearst Castle, Bale Grist Mill, San Juan Bautista, and Fort Ross are but a few of the diverse types of sites where rooms or separate buildings have been restored and furnished to their former historic appearance. The State Treasurer's office, a blacksmith shop, an army barracks, a mission padre's room, a ranch house kitchen, a late 19th century saloon and dining room, a 1930s parlor, a water powered machine shop and grist mill are all examples of historic structure museums at these historic sites. (See *Museum Directory*, California Department of Parks and Recreation, 1994, for a complete list of state parks having historic structure museums.)

Unlike a formal museum exhibit where objects are displayed in glass cases or in dioramas, the intent of the historic structure museum is to recreate an actual historical environment. It is a precise association of architectural features and objects, where the objects and features gather importance primarily in their ability to accurately depict the history of people, places and events during a specific

period of time.

Because of this association to actual people and events, the HSM is different than a "period room" which is created to illustrate period style or aesthetic excellence in furnishings or design. The original artifacts and accurate architectural details should, of course, be highlighted, but it is the significant historical event, or an individual's impact on broad currents of history, that is of primary importance, not the physical surroundings.

These places [historic structures] may be physically beautiful, and they may exemplify artisanship of the highest order, and furnishings of the most exquisite taste; but whether they are humble log cabins, rudely equipped, in a bleak environment, they all point to the same thing - they represent the life and acts of people. (Tilden: 69)

B. Historic Objects and People

What's so special about using historic objects to learn more about historic people and events? Why not rely on academic historical literature to tell us everything we have to know? And how can inanimate objects like a hammer, an oil painting, a couch, a set of dishes, a shotgun, etc., shed any new light on events that occurred maybe a hundred years ago?

Objects are special to people because they are symbols of communication, and as symbols of communication are bearers of our culture (Ettema:80). The flashy red sports car, the new space age composite wide body tennis racket, and the super fast computer are all purchased for more or less utilitarian reasons - but they also say something else about the purchaser and his culture.

Likewise, the selection of strictly practical items like clothing, kitchen utensils, and home appliances is influenced by both our observation of how others use these objects and also the self-image we want to communicate to others. From

conspicuous consumption to practical utilitarian use, our material culture communicates societal and personal values and lifestyle.

These same influences have always played a part in the fabrication, acquisition, and use of objects. And objects, rather than written records, are often the best source of information on human communication.

Learning history and presenting history both require some understanding of the social functions of objects in daily life - how people use objects to define and control relationships with other people. (Ettema: 84)

A limitation in relying only on traditional history books in learning about the past is that they deal primarily with the lives of leaders, people noteworthy for their role in the political, economic, or social issues of their day. Global generalities are most often used to describe the lives of common people, and we are seldom given the particulars about individuals. For most of our predecessors, the material culture left behind is the primary historical source of information we have about them. And even for those people who are dealt with extensively in various types of documents, the material culture provides an added and often more personal dimension to their history.

A farm wife's fully stocked sewing cabinet with needles and material for darning socks, changing shirt collars, and patching pants, portrays a frugal family that valued their ability to make things last longer. A 19th century water powered machine shop with a lathe, grinding wheels, electric generator, drill press, and numerous other pieces of equipment, documents the self-sufficiency and ingenuity of an early California rancher. Tools uncovered by archaeologists near the vegetable garden of the late 18th century mission blacksmith shop provides us with a sharper picture of the daily routine of the blacksmith's family and the types of implements they used.

In addition to these practical associations of people and objects, material culture must be examined in its symbolic association to a particular culture. While an old flag can be looked at as a worn piece of cotton with stars and stripes printed

on it, it also symbolizes ideals for which millions of men have died. Likewise, a chipped piece of obsidian can be studied as a weapon created by a skilled craftsman or as a cultural symbol so important that the maker had it buried with him to accompany him into the afterlife.

The function of a museum scholar or curator is to recover the ideas used by men to understand their world by preserving human artifacts and then by unlocking their meaning within their original contexts and with their original associations. (Beckow: 120)

C. Classes of Objects

Ideally, historic structure museums are furnished entirely with original objects. Visitors to historic sites are concerned with what is "real". "Is that the actual chair that John Sutter sat in?" or "Were those really the pistols used by General Vallejo?" are typical concerns.

It must be kept in mind that the whole effort in the establishment of an historic structure museum is to re-create an environment that allows the visitors to observe, imagine, and then place themselves back in time and space. Most people thoroughly enjoy the experience, but they also have a natural tendency to seek out the inconsistencies in the exhibit's representation.

Objects actually used by the General Vallejo in their original setting are "real" and stimulate the imagination. "Unreal" objects interfere with the visitors' historic journey towards understanding more about General Vallejo and his time.

Having said this, it must be acknowledged that it is seldom possible to furnish a structure exclusively with original objects. Due to use and deterioration over time, and innumerable other reasons, the original objects are often not available. In some circumstances the intended use or lack of security of the historic structure calls for using typical period objects, reproductions, or modern

equivalents. Descriptions of these different classes of objects and their allowable uses follow.

Original Object - An historical object that can be documented as having actually been in a structure during the period interpreted.

Allowable Use: Interactive hands-on use is not appropriate. Visitor access to objects must be controlled by barriers, alarm systems and/or by adequate staffing of structure.

Period Object - An historical object dating to the interpretive period of the historic structure that has no known connection to the structure. Its use in the structure is justified by its known or inferred similarity to original furnishings.

Allowable Use: Normally the same as original objects. However, under the specific conditions described below limited interactive use of these objects may be allowed:

- They are relatively plentiful and not of great monetary value.
- The type of hands-on use allowed has minimal impact on the object. Consumptive use, that is, hard and destructive use, of historic objects is never appropriate.

Historic Reproductions - Objects specifically made to duplicate historic objects. Two classes of historic reproductions should be mentioned.

Custom Historic Reproductions are objects that have been carefully replicated based on research information pertaining directly to a site. Native American baskets produced by contemporary artisans, or Mission furnishings replicated by 1930s WPA workers can themselves become valuable historical records of original period objects that no longer exist.

Mass-Produced Historical Reproductions are duplicates of historical objects manufactured for general retail distribution.

Allowable Use: Type of use allowed will vary considerably depending on the value and the history of the reproduction. Easily replaceable and inexpensive objects would be suitable for most types of interactive hands-on use.

Modern Equivalent Objects - Objects that are made today that have the same appearance and function as their historical counterparts. Some cast iron skillets, dishes, carpentry or gardening hand tools, and bolts of cloth could fall into this category.

Allowable Use: These objects would normally be suitable for interactive hands-on use, depending mainly on their monetary value, the type of wear that is anticipated, and how easy it will be to replace them.

D. Is an Historic Structure Museum the Best Interpretive Media?

In many cases, the individual preparing the furnishing plan may not have been involved in the original decision to create an HSM. The "Interpretive Element" of the site's *General Plan* and the *Interpretive Prospectus* usually specify the types of media to be used for interpretation. Nevertheless, it is important to understand the criteria used to evaluate the appropriateness of a structure for use as an HSM. Awareness of this should keep your furnishing plan preparation accurately focused. It is possible that your early research will indicate that this may not be the best interpretive use of the structure, while another interpretive media might be more effective.

In determining whether an HSM is the most appropriate interpretive media for a structure, there are several considerations.

Interpretive Themes - Is the HSM the most effective media for interpreting the themes established for this particular site? Is there enough known about the occupants during the interpretive period, and is this story pertinent to the interpretation of the site? Would a formal exhibit, an audio-visual program, a guided outdoor nature walk - some other media or subject matter contribute more towards presenting the themes that are most important for interpreting this site? Will the HSM complement other programs and media at the site?

Recreating an Historically Accurate Environment - Is there enough known about the structure and its furnishings during the interpretive period? Can the structure be substantially returned to its interpretive period appearance? Is there sufficient documentary evidence (photographs, inventories, diaries, oral histories, etc.) to accurately refurnish the structure to its interpretive period appearance. Are most of the original furnishings available?

Budget - Is the funding sufficient to develop this structure as an HSM?

Historic structure museums are a relatively expensive interpretive media to create and operate. Planning, research, writing, the acquisition of objects, cataloging, and preparation for exhibit require a considerable amount of staff time. Acquiring and conserving furnishings also can be quite expensive.

Operating/Staffing - Will staff be available to operate the HSM? For both security and interpretive reasons a staff person will most often need to be present when the facility is open. Ongoing building maintenance, housekeeping, and object care also require a considerable amount of staff time.

Environmental and Security Considerations - Are there adequate climate controls to provide a proper environment (temperature, humidity, sunlight) for the furnishings on exhibit? If necessary, can adequate pest control

measures be implemented? Can the objects be protected from visitors? Will visitors view the HSM safely? Will the furnished structure allow for as easy and logical visitor flow? Will there be adequate fire and earthquake protection?

Having presented these considerations, it must be acknowledged that the decision on the most appropriate interpretive media is not always clear cut. Curators with an intense interest in artifacts might favor an HSM, while an exhibit designer might argue for a dynamic, hands-on exhibit. A video technician might envision an interactive video program while a park ranger might want to present a guided tour.

Again, as stated in the beginning of this section, the decision whether to use an HSM or some other interpretive media should have been made during the *General Plan* or interpretive planning process, involving people from a variety of backgrounds and professional disciplines. However, a decision that may have to be made by the furnishing plan team is how the HSM will be used. Will hands-on adaptive use be allowed or will the exhibit be for viewing only?

If interactive hands-on activities in a room are determined to be essential for the site's overall interpretation, then furnishing with original or period objects is inappropriate. If, on the other hand, a rich collection of original furnishings from the structure is available, it would be difficult to justify withholding them from public view even though their use would conflict with the living history program that had been planned.

In determining the most appropriate interpretive methods, the type of available objects and the structure's condition should be carefully evaluated. It is important that these issues be considered and discussed early on in a project's development, and that all interested parties clearly understand the Department's (and the professional museum community's) standards regarding this type of exhibit and use of historic objects. (See APPENDIX A, "USE OF OBJECTS IN HANDS-ON INTERPRETATION")

The further an historic structure museum strays from its historical precedents, the less valid it becomes as an interpretive medium. If its architecture cannot be accurately re-created and insufficient information exists on how the room was historically furnished, other media, such as formal exhibits or an audiovisual program, may be better suited and more cost effective for interpreting a site's history.

However, if this initial analysis of the structure, the documentation and the available artifacts still warrant the development of an HSM, a process incorporating the contributions of all involved parties should be put in gear to develop a *Furnishing Plan*.

III. THE PROCESS

A. Collaboration - The Team Approach

From the beginning the HSM project coordinator should develop an attitude of inclusiveness that seeks to involve all those who have something to contribute to this project. A team rather than an individual approach is strongly recommended. Although it might seem more efficient, more creative, and less complicated to author a furnishing plan with minimal outside input, there are several good reasons to avoid this temptation.

The team approach allows those with a vested interest in the project, or with useful knowledge, to contribute and to affect the final product. While some individual control is sacrificed, the furnished historic structure museum created through this process will probably be better, and will have more people committed to its long term success. Perhaps the best way to describe the value of a team approach is to list some of the possible players and their potential contributions.

District Interpretive Coordinator or Museum Curator. In most cases one of these people will be the logical overall coordinator, having the primary responsibility for the timely completion of the project within the allotted budget. Identifying potential team members, arranging meetings, assigning work, making appropriate contacts within DPR and other State agencies, and compiling the final furnishing plan are some of the additional roles this person might play. One of the most important functions of the project coordinator will be to insure that the furnishing plan complies with the approved *General Plan* and *Interpretive Plan* for the structure.

Maintenance Staff. Information on housekeeping and maintenance schedules, environmental problems affecting artifacts, pest problems, public use impacts on artifacts and building structural problems can be effectively assessed

by maintenance staff.

State Park Rangers. Operational considerations dealing with staffing, security, visitor expectations, future budget allocations, and the impacts of special events on the furnished structure are often best addressed by ranger staff.

Museum Curators. The selection, acquisition, documentation, and care of objects, as well as determining the need for object conservation, should be addressed by curatorial staff. They can also provide information on measures to diminish the affects of earthquakes and pest and environmental problems, as well as setting up adequate security systems.

Other DPR Support Staff. Historians, Architects and Landscape Architects, Interpreters, Resource Ecologists, Museum Technicians, and Archaeologists working in different DPR divisions should be consulted and invited to participate in the team process when appropriate. They can often bring a variety of useful insights to a project, including research, structural analysis, comparative studies, ideas for interpretation, etc.

Volunteers/Docents. Many volunteers become involved with historic sites because of their genuine interest in the subject being interpreted. Their wide ranging backgrounds and skills can provide an unlimited number of roles for them in the development of the furnishing plan. Research, writing, word processing, editing, graphics preparation and subject area expertise are all examples of what volunteers might offer. Volunteer Enhancement Funds might also be available for developing the HSM.

Volunteer docents often serve as the primary interpreters of an HSM; sometimes being the only park representatives to come in contact with visitors. Their contribution toward the development of the furnishing plan may stimulate their long term enthusiastic support for operating the HSM.

Community Constituents. Often local community members are the people who have the most detailed and comprehensive information about an historic site. Frequently, the very preservation of the site has directly resulted from their interest and political action. If there were community people involved in this process, they should be encouraged to participate in the development of furnishing plans for structures within the site.

Local first hand knowledge of the people and events associated with a site is often the best source of interpretive information. With specific information on who lived in the structure, their association with the community, the kind of food they ate, etc. -- the historic figures can come alive for the park visitors. This kind of information most often resides within the local community. A list of some of these local people could include: librarians, historical society members, ethnic organizations, labor unions, chambers of commerce, and most importantly, descendants and relatives of the individuals associated with the site.

Subject Area Experts. Include people who have the most knowledge about the subject matter (ie. the topics and the people) interpreted in your historic structure. Gold mining, 19th century weaving, colonial blacksmithing, coastal dairying, adobe construction techniques, Victorian period decor, steam tractors, Mission period cooking -- its hard to find a topic without an expert. University professors, local historians, antique dealers, railroadmen, farmers, blacksmiths, housewives, and graduate students working on their dissertations are all examples of people to seek out.

People with vast amounts of specialized information on often esoteric topics are usually very willing to share this material. The rich detail and accuracy that they can bring to your furnishing plan will be invaluable. If they are unable to be active members on your team, be sure to seek their advice and also have them review parts of the furnishing plan that deal with their area of expertise.

Temporary Staff, Contractors. Sometimes it may be necessary to hire temporary staff or contractors to complete specific parts of the historic structure

museum project. Their work might involve artifact conservation, restoration carpentry, wallpaper installation, research, and writing the plan. A contractor's role in the project should be made clear to all members of the team and their participation in the team process be included when appropriate.

By no means should the above list of participants be considered complete nor should you feel compelled to have them all involved on every project. One of the real dangers of the team approach is wasted time and inefficiency due to time spent at unnecessary meetings by people who have no need to be there. It may make most sense for some people to attend one meeting and then work individually on their own phase of the project. Other people might need to get together frequently, working as a subgroup.

Some important functions of the project coordinator then, are to:

- Have a focused project agenda.
- Involve the appropriate people.
- Assure that required tasks are assigned and completed.
- Schedule meetings when they are required.

Another important function is to promote the open exchange of ideas among team members creating an atmosphere that allows for the free expression of opinions and ideas on the project all team members.

B. The Start-Up Meeting

You have been waiting for five years to furnish the blacksmith shop at the Flying 'W' State Historic Park as an adaptive use historic structure museum as specified in both the DPR *General Plan* and the *Interpretive Prospectus*. The money has been appropriated and your District Superintendent has assigned you to be the

project coordinator. Once you have reviewed the *General Plan, Interpretive Prospectus*, the *Historic Structure Report*, *Department Administration Manual* (DAM) and *Department Operations Manual* (DOM) sections dealing with interpretive collections, scope or budget allocations that specify the project's parameters, other research studies dealing with both your blacksmith shop and the rest of the park, and you have assembled your team, it is time to schedule a start-up meeting.

The purpose of the start-up meeting is to get all players on the same track and to insure that the train is going in the right direction. Several years may have passed since the *General Plan* and *Interpretive Plan* were written. The individuals involved in creating these plans, along with their vision of how they would be implemented, may no longer be associated with the park. Recent research may have invalidated documents dealing with the history of the structure. Community constituents who lobbied for the project's funding may have an entirely different concept than park staff as to the final product and how it will be used. It is very important to get all the issues out on the table at the very beginning so that everyone clearly understands the project.

It is also important that everyone understand and buy into the team process and that this be discussed at the very outset. If you, as the coordinator, are unfamiliar with a team approach and team building methods, read some literature on the subject and/or attend a training session.

It is your job as the project coordinator to outline the project development as you see it, review the pertinent issues, elicit input from the assembled team, synthesize and summarize, and try to achieve consensus. Pertinent sections of the *General Plan* and interpretive planning documents, as well as other departmental administrative and operational guidelines, should be distributed and discussed.

Balancing the team process (ie. free, open input from all members) with the organizational constraints inherent in this type of a project can be challenging.

However, it is absolutely essential that this information be clearly presented at the initiation of the project. It is also important that the team be made aware of the boundaries of this process. Nothing will irritate team members more than to find out that they have wasted time dealing with issues that are beyond their authority.

Specific items that should be reviewed at the start-up meeting include:

1. *Intended use of the furnished historic structure - formal house museum for viewing only; adaptive use such as living history or craft demonstrations; guided or self-guided tours; other interpretive methods planned.*
2. *The interpretive period selected for the structure.*
3. *The interpretive goals and themes.*
4. *Scope of collections - what original artifacts are available for furnishing rooms.*
5. *Object safety, security, and maintenance - given the above use, what measures must be taken to protect the objects.*
6. *Operational demands and expenses involved in staffing and maintaining the facility.*
7. *Money available for the project, budget estimates, and project schedule.*
8. *Individual roles, commitments, and responsibilities of team members.*

If this meeting reveals problems with the project as envisioned, now is the time to address them, to possibly amend the proposal, and to get the required approvals for any changes. The result of this effort should be a final project statement which addresses all the above issues, along with any others, and which then can be submitted to the District Superintendent for approval. This approved proposal, then, both describes what the furnished structure will become and also provides information and guidance for developing the *Furnishing Plan*.

IV. RESEARCH AND ANALYSIS

A. The Researcher - Attitude, Skills, Integrity

Before discussing the process that results in a furnishing plan, it might be helpful to look at the researcher, the person primarily responsible for gathering information and writing the plan, or a part of the plan.

Attitude. As much as we try to avoid it, everyone makes pre-judgements as to what the outcome of an investigation will be. Everyone already "knows" that: all Victorian period parlors had gaudy flowered wallpaper; farm kitchens always had butter churns; missions had beautiful climbing roses cascading over the walls; and thousands of other subconscious nostalgic, and often erroneous images of what old buildings and their furnishings looked like. We've all been exposed to romanticized versions of "the old days" through movies, television, grandparent's youthful memories, artistic portrayals and numerous other sources.

As a researcher it is important to be aware of your own prejudices and to isolate them as much as possible from your research. Allow the information to speak for itself and don't "select" or emphasize the data that support only one view. The Latin expression *tabula rasa* describes the ideal mental attitude to strive toward - a blank tablet or clean slate; the mind before impressions are recorded upon it by experiences. Of course it is virtually impossible for anybody to assume this state of mind, as we all have been exposed to layers and layers of experiences that subconsciously affect our current perceptions. The best we can do is to be aware of our subjectivity, thereby minimizing the distortion of our analysis of data.

Another common prejudice occurs when old exhibits are being revamped. Since you are used to seeing a room furnished in a certain way, you assume that that's the way it should look, even though research may indicate that there is no basis for the earlier furnishing design.

It's important to allow the structure to "speak for itself". As much as possible get specific information on the actual structure that you are furnishing. The more you rely on period literature or contemporary accounts of typical room furnishings (rather than on specific information on your actual structure), the less accurate and valuable your furnishing plan becomes.

Skills. Along with a proper attitude towards the investigative process, some of the skills required of the researcher include:

- reading, gathering and understanding data from a variety of sources;
- having knowledge of the subject;
- sleuthing, investigating, following clues;
- interviewing techniques;
- organizing, analyzing, and synthesizing data obtained from different sources; and
- writing - reporting on the results of your research.

If you feel you are weak in any of these areas, seek help from people who have these skills. Even if you feel comfortable with your research and writing talents, it is essential that project team members be kept informed of your research direction and have opportunities to review and comment on *Furnishing Plan* drafts.

Integrity. The importance of presenting honest and accurate information cannot be overemphasized, as you the researcher, serve as the primary guardian of a truthful representation of history.

Often the researcher's honesty and integrity are challenged in the investigative process. Through paint analysis you may discover that the majestic entry hall to your Victorian was painted an "ugly" yellow during your interpretive period, but that a few years later a "very lovely" floral patterned wallpaper was applied. You, personally, think the wallpaper is more attractive, and you know that the president of the county historical society who helped get the money for the project envisions the flowery look and would be quite upset with the yellow.

What do you do?

Historic photographs and letters, as well as a few of the remaining original objects, clearly indicate that the small vernacular home you are researching had very humble working class furnishings. Descendants of the people who lived in the home are upset because they feel that the home will not reflect the dignity of their ancestors. How do you deal with this issue?

As we all have these different and often subjective views of what old rooms should look like, or what may have occurred in these rooms, expect incidences of this type to arise in the course of your research, and be prepared to deal with them. Again, a comprehensive discussion of the department's philosophy in furnishing historic structures at the initial start-up meeting will help avoid some of these problems.

Keep in mind that while doing your research you will more than likely be confronted with some potentially controversial material and will have to decide if and how this material should be presented in the *Furnishing Plan*. Furthermore, although all interested parties should have an opportunity to review and comment on drafts of your research, you will often become the primary authority on the subject. Nobody may ever dig as deeply or treat the subject more thoroughly than you, and the "facts" eventually presented to the visitor will hopefully be based on your careful research.

B. The Research Process/Design

Outlined below is one approach for conducting the actual research on your furnishing plan. If you are an experienced researcher, you may already have some preferred variations. If you have never done this type of formal research, it would be wise to read more about research methods (See Barzun, The Modern Researcher in the Bibliography). Whatever your approach, be organized and logical in collecting and analyzing your data.

At the outset describe in writing how you intend to approach the project, estimate the time required for each phase of the project, and discuss your approach with your supervisor and with other people with research experience. Include any specific information that is available to you at that time. If you are aware of a photo collection, some knowledgeable individuals, or some secondary sources that should be read, list them in the outline. As you get more involved with your research you will certainly discover more sources of information; be sure to list all sources as you go to help prevent information from getting overlooked. This will help you start to focus on information gaps and research direction.

The Research Design

1. *Statement of the Problem.*

Describe the topic of your research and what you intend to accomplish. Write one or two brief sentences clearly stating what you intend to research and what the final product will be.

Example:

This research will result in a plan to furnish the parlor of the Stanford Mansion to its 1872 appearance. It will include a written social and architectural history, a list of objects accompanied by illustrations, and a description of how the room is to be interpreted to visitors.

2. *Information gathering and organizing.*

- a. *Sources - See the RESOURCES section for examples of some of the more frequently used resources in California and also the ANNOTATED BIBLIOGRAPHY for general references. Both primary and secondary documents should be looked at.***

Primary documents - Those directly created by the process of an historical event.

Examples: photographs, architectural drawings, interviews of participants, letters, birth certificates, school records, account books.

Secondary documents - Those created about an event.

Examples: books, biographies, subject experts, newspaper articles.

- b. **Documentation - Maintain accurate citations. If you do not know the source of the data, its value is lost. Even if you are able to remember this information for your own purposes, record it immediately for the benefit of others.**
- c. **Organization - Data must be easily retrievable. A system for organizing the different sources of information by subject is necessary. Note cards or computer note keeping systems are the most common forms used (see Appendix B for note card examples). Be sure to use one of them.**

4. **Information Analysis**

- a. **What do different sources of information tell you about the subjects treated in your furnishing plan?**

Examples: Compare period family photos of interior furnishings with available original objects, and with typical furnishings of the period. Do individual recollections obtained through interviews confirm or refute wallpaper samples found in the dining room? Are the agricultural tools found by the archeologist the same type as those requested by the mission padre in his 1812 letters?

- b. **Recognize, discuss, and attempt to resolve inconsistencies.**

- c. *Identify information gaps and determine if there are sources for the information that should still be researched.*

5. **Reporting/Writing**

- a. *Outline the information to insure a comprehensive treatment. The "Furnishing Plan Outline", Chap. V, includes most of the areas to be covered and should be used as a guide. Some items may not apply to your structure or you may have a need for additional items.*
- b. *Use a formal writing style that avoids personal pronouns and personal opinions not based on facts or logical inferences.*
- c. *It is absolutely essential that all research sources are cited using a standard format for footnotes, endnotes, or references.*
- d. *Acknowledge statements that are based on judgements or inferences rather than on actual data, and describe the research sources on which they are based. Specifically note missing information or conflicting information that remains unresolved.*
- e. *Include in the "Appendix" of the furnishing plan copies of photographs, invoices, oral histories and any other material that corroborates your findings and that may be of subsequent use in the interpretation of the structure.*

6. *Review, Evaluation*

The entire project team should have an opportunity to review a draft of the furnishing plan. It should be made clear to everyone that the first version is a draft, that you are expecting to make changes, and that constructive criticism is not only welcome but expected. The final approved version of this document will determine the long term use and interpretation of this structure, so all those who will be involved in the operation of the HSM should have an opportunity to comment on the furnishing plan.

Once you have a clear understanding of the research process, its time to start looking at the critical information you will be working with.

V. OUTLINE FOR WRITING THE FURNISHING PLAN

The following outline is a step-by-step guide for writing the *Furnishing Plan*. To avoid repetition and wasted effort, read through the entire outline before actually beginning to write.

A. Introduction

Architectural Description. Who designed and/or built the structure? When was it built? Can you discuss its architectural style? How does this structure compare with similar structures of the period? Briefly list functions of individual rooms (This will be covered in more detail in the room by room description). Using historic and current exterior elevations and floor plans, describe the architectural evolution - i.e., structural changes over time.

Social History. Give a brief history of the structure's occupants and its use. Who was the building built for and how was it used? What changes in the building's ownership and use occurred throughout its history? Who lived, worked, or played in the structure? What are some of the anecdotes associated with the occupants? Describe any significant historical events that may have occurred here.

It's important to breathe life into this wood, metal, and glass structure. Relate the structure to its human history so that the site's interpreters will be able to engage the visitors in the lives of the former occupants.

NOTE: *Much of the research dealing with the social and architectural history of the structure may have already been done during the preparation of the site's General Plan, Interpretive Prospectus, or Historic Structures Report. If this information exists, be sure to paraphrase, quote, refer to, or include it in the "Appendix". The same can be said for other sections of the Furnishing Plan. Be familiar with all the previous research completed and use it whenever applicable.*

B. Interpretation

Interpretive Themes. List and elaborate on the interpretive themes and sub-themes established in the *General Plan* or *Interpretive Prospectus*, and describe how the furnished structure is intended to help reveal these themes to the visitor.

Interpretive Period. The interpretive period establishes the date or date range to which a structure will be restored and interpreted. Explain the rationale for the interpretive period specified in the above planning documents. How does this designated period affect the appearance of the furnishings? That is, was the structure new during the selected period or was it ten, twenty, fifty, or a hundred years old? The furnishings and their appearance - sparkling new, rusty and dusty, or warmly aged patinas - will play a crucial role in creating the desired ambience.

Interpretive Methods. Describe in detail the specific interpretive methods to be employed. Consider these possibilities:

Formal, Non-Interactive Interpretive Methods

- Guided tour
- Station interpreters
- Self-guided tour

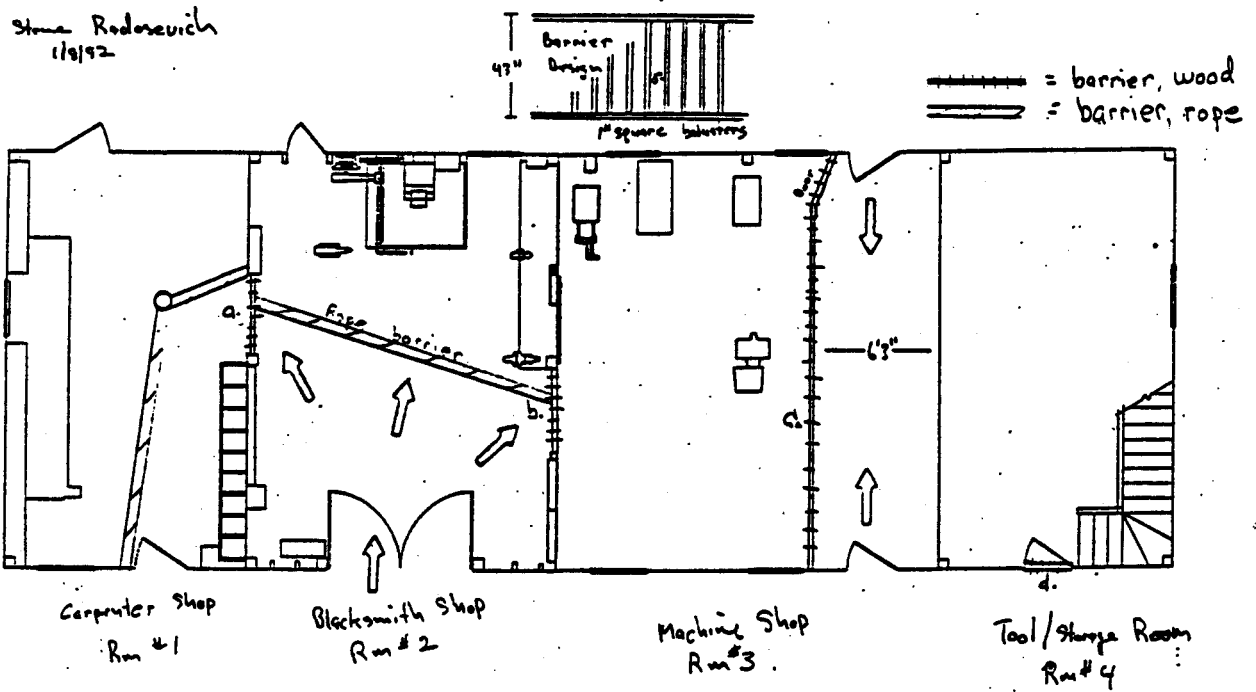
Interactive Interpretive Methods

- Living history
- Environmental living program (ELP)
- Historical reenactments
- Special events
- Interpretive concessions

What are the ramifications of these methods on the objects used to furnish the rooms? Interactive, hands-on methods place limitations on the types of objects that can be used as furnishings. When original objects or authentic period objects are used, increased security and non-consumptive interpretive methods are required. See the **Classes of Objects** section in Chap. II for a more complete discussion on allowable uses of objects.

Visitor Flow Pattern. Using a floor plan diagram visitor movement, entry, and egress through the structure. When appropriate, indicate barriers to visitor access (see Fig. 1). Describe staffing that will be necessary to allow access to rooms and maximum room capacities. Discuss access for individuals with disabilities and how accessibility conforms with the 1992 Americans with Disabilities Act (ADA).

Fig. 1 Visitor Flow Diagram for Shops/Bunkhouse at Wilder Ranch State Park.



C. Environmental and Security Analysis, Fire Suppression

Environmental Analysis. Discuss the structure's physical environment and how it will influence the selection of objects to be exhibited there. Factors such as light, heat, humidity, temperature, pollutants, and the presence of insects and other pests must be analyzed prior to acquiring objects. Climate and light ranges must be within acceptable tolerances - 65 degrees fahrenheit plus or minus 5°; 50% relative humidity plus or minus 5%; and no more than 75 lumens of ultraviolet (UV) light incidence - for most classes of objects. The use of UV filters for light, humidifiers or dehumidifiers, micro-environments for some objects, and the use of various types of monitoring equipment must be addressed.

Security Analysis. Perimeter and internal building security, object security, and visitor safety must be addressed. Security is another delimiting element in object selection, affecting the type, number, value, and even size of the objects acquired. Any number of security plans and methods are possible. Sophisticated solutions such as audio-detectors, motion sensors, photo-electric eyes, and pressure sensitive mats are available.

On the other hand, measures as simple as room barriers, securing small items with monofilament line, and ensuring that doors and windows are provided with good quality locks, may solve the security problem. Prior to conducting a tour, a polite reminder by the docent that visitors are not to touch objects is perhaps the simplest security measure.

In some situations visitor safety is the primary motivation to keep the visitor away from objects or dangerous structural features. Operating machinery, sharp tools, steep stairways, hot cookstoves - can be potentially dangerous and may require barriers.

Solutions will depend on the unique circumstances of each project. Factors such as: the structure's location, potential earthquake damage, methods used for

interpretation, staffing during hours of operation, the numbers of visitors and their ages, values of the objects, and the ability of law enforcement personnel to respond to alarms will determine the approach taken.

Every effort should be made to make security systems as unobtrusive as possible so as not to detract from the period affect. Motion sensors can often be placed out of the line of view; careful selection of barrier designs can minimize their negative impacts; and a thorough orientation by docents can make some security systems unnecessary.

(The unit's emergency operational procedures should be reviewed to insure that phone numbers of fire and police departments are available and that building evacuation plans are posted in all buildings.)

Fire Suppression. Both the potential threat of fire to the structure and fire suppression systems should be covered in this section of the furnishing plan. Blacksmith shops and homes with functional, operating open fireplaces or wood burning kitchen stoves probably pose the greatest fire danger. The plan should address these hazards and describe appropriate preventative measures. Fire extinguishers, overhead sprinkler systems, and smoke alarms are some of the standard precautionary measures. Required staff training on emergency procedures should also be discussed.

As with security systems, fire suppression measures in historic structure museums should be as visually unobtrusive as possible.

D. Collections Analysis.

Describe any original objects associated with the structure and relate these objects to the social history. (Example: If original furniture is available for furnishing a home -- Is it from the designated interpretive period? Which individuals used it? Is it high style or Sears & Roebuck style, etc.? What do the furnishings tell us

about the occupants?) In this section a general description of the collection, rather than a detailed item by item description, is sufficient.

What type of documentation has been completed on the objects and who owns them? If someone else owns the original objects are they willing to donate or sell them? If not, are they willing to allow careful analysis of the objects for the purposes of replicating them? If they have been donated are there appropriate gift documents, catalog cards, condition reports, or other related documents?

Become familiar with comparable objects so that you have a better understanding of the historical context of your collection. Determine generally what other kinds of objects will need to be acquired.

Acquisition Policy. An acquisition policy based on both the HSM's interpretive policies and the physical environment should be formulated to guide the selection and acquisition of objects for the project. Again, the availability of original objects may affect the interpretive policies and, in turn, guide the selection of the other objects needed to furnish the structure.

In general terms describe the types of objects that need to be acquired and how their acquisition and use conforms with the following considerations:

Interpretive Methods - How do the stated interpretive methods affect artifact acquisition?

The Physical Structure - Discuss the environmental conditions and security, and how this will affect the types of objects acquired.

Justification / Authenticity - How authentic are the furnishings and what type of documentation was used to justify their selection and use?.

E. Room by Room Furnishings / Object lists

Prior to this section, the *Furnishing Plan* has focused on the overall structure and its furnishings. This section presents a more detailed description and analysis for each room or area: indicating specific interpretive messages for each space; noting the documentation that guided the selection of objects; and finally creating a room-by-room floor plan and object list.

Interpretive Narrative. What is the intended interpretive theme or message to be presented to visitors in this room? What do you want visitors to experience? What did you discover about the use of this room during your research? Who lived or worked here and are there some personal stories that relate to this space? What furnishings can be linked to these people? How will this furnished room convey the intended message?

Describe other material that will bring the room to life and help visitors relate to the former occupants. Include the "little" stories like how grandma always kicked grandpa out of the parlor when he started smoking smelly cigars; how the blacksmith used the quenching tub as a spittoon; or how the mission padre wrote letters to his family in Spain while seated at the corner desk. This history can make the setting real to visitors and, if it can be tied to the interpretive themes, is the best way to convey the intended message.

Documentary Narrative. Explain the documentation upon which your selection of furnishings, decisions on architectural features, and interior detailing was based. Which primary documents such as actual interior photographs of the room during the interpretive period, oral histories of occupants, or furniture inventories were available to aid your furnishing choices? What inferences had to be made in the selection of furnishings that were not evident in these sources? How did primary or secondary sources of the period support your decisions?

Checklist of Furnishings and Interior Features. The checklist that follows will aid you in thoroughly describing the area's interior features, while also serving as the basis for a comprehensive **Object Furnishings List**. The type of room or area that is being furnished may have additional items not included on this list. Also, many items on this checklist may not apply. The intent here is to point out the amount of detail required to properly furnish an area and the necessity to include seemingly mundane "unimportant" items.

Interiors Checklist

Wall and ceiling treatments

- Paint colors and special application techniques.*
- Wallpaper patterns, colors, width, repeats.*
- Linen, muslin, calico or other fabric coverings.*
- Decorative and smooth plasters.*
- Rough plank, beadboard.*
- Wainscoting, dado, frieze, picture rail.*

Window and door treatments

- Draperies, lace panels, shear curtains.*
- Roller shades, interior shutters.*
- Glass curtains, valences.*
- Portieres.*
- Painted signs on windows, decals.*

Floor coverings

- Linoleum, oil cloth, tile.*
- Carpeting, area rugs, grass matting.*
- Exposed wood with type of wood, size, and finish.*
- Concrete, asphaltum, mud, stone, adobe.*

Lighting devices

- Candles, candlesticks, torchiers.
- Chandeliers and wall sconces.
- Electric ceiling fixtures, floor and table lamps, lava lamps.
- Gasoliers and portable argon, whale oil, kerosene, and gas lamps.

Heating and cooking devices

- Open fires, fireplaces, gas, oil and wood fired furnaces.
- Wood fired cook stoves, brick ovens, hornos.
- Gas and electric ranges.

Furniture

- Tables: dining, end, side, folding, coffee and card tables.
- Chairs: arm, side, upholstered, wicker, folding.
- Couches, settees, benches, step and footstools.
- Cabinets, cupboards, sideboards, buffets, hall trees, wardrobes.
- Shelves and bookcases.
- Beds, cribs, dressers, cedar chests.
- Desks: office, roll top, portable, school and writing desks.
- Spinning wheel, sewing machine, sewing table.
- Tea carts.

Wall hangings and art work

- Paintings, ceramics, sculpture, bric-a-brac.
- Crucifixes, religious emblems.
- Photographs, prints, posters.
- Clocks and clock shelves.
- Knickknack shelves.
- Tapestries, samplers.
- Mounted deer head, taxidermied fish.
- Mirrors.

Fabrics and leather

- Oil cloth, table linens, table covers.
- Bed sheets, pillow cases, blankets, coverlets, quilts, bed hangings.
- Antimacassars and doilies.
- Towels and washcloths.
- Clothing, hats, shoes, boots.
- Animal hides.

Housekeeping

- Silverware, dishes, pots and pans, butter churns, food containers, canning supplies; other kitchen, dining room, and pantry supplies.
- Sewing, darning, knitting, crocheting items.
- Chamber pots and spittoons.
- Mops, brooms, and cleaning equipment and supplies.

Accessories

- Writing paper, pencils, ink wells, and other office supplies and desk top odds-and-ends.
- Toiletries - comb, razor, hair brush.
- Purses, jewelry, hat pins.
- Wallets, watches.
- Canes, umbrellas.
- Books, magazines, newspapers, sheet music, letters and other documentary material.
- Parlor games, playing cards, sports equipment.
- Children's dolls, toys, other playthings.
- Personal collections of matchbooks, seashells, rocks.
- House plants.
- Religious articles.
- Weapons such as handguns, shoulder arms, knives, swords, bows and arrows, projectile points.

(CAUTION: these items, more than others, are subject to theft.)

Technology and trades

- Carpentry, blacksmith, tinsmith, and weaving tools, equipment, and supplies.***
- Agricultural and gardening equipment and tools.***
- Industrial machinery, factory and packing house equipment.***
- Horse tack and objects associated with horse powered and gas powered vehicles.***
- Retail counters, shelving, ladders, and store items.***

Narrative of Architectural Features and Interior Finishes. Having completed a thorough analysis of the room's furnishings, describe the architectural features and interior finishes that existed during the interpretive period. Refer to the **Floor Plan** described below to help clarify your narrative. For paint, refer to a modern paint manufacturer's color(s) that match the historic color(s) of the room. For wallpaper, describe and illustrate the original and refer to a specific current manufacturer and pattern or a close proximity if it is available. If neither the original pattern nor a suitable modern replica is available, indicate that custom made wallpaper will be required.

Floor Plan, Interior Elevations, Close-Ups. Draw a floor plan of each room or space to illustrate the above architectural features and to locate the objects indicated on the **Object Furnishing List**. (A good scale to use for most rooms is 1/4 inch to the foot.) See Fig. 2 for an example of how a floor plan is used. To connect the objects from the furnishing list to the floor plan, assign **Reference Numbers** in a logical sequence around the room. Locate the objects from the furnishing list on the floor plan or on elevations of interior walls.

Sometimes it is necessary to prepare larger scale **Close-Up** detail drawings where the 1/4 inch scale drawing does not provide enough detail. Furnishings such as a side table holding castors, flatware, china, glasses, compotes, and decanters or shelving arranged with merchandise in a hardware store, may require a larger drawing to clearly depict object locations.

Object Furnishing List. The **Object Furnishing List** (Fig. 3) in many ways is the culmination of the research conducted to this point. It is a detailed list of all the objects that will be used to furnish the room. In combination with the **Graphics** section and the **Floor Plan**, it describes, illustrates, locates, and justifies the selection of each of these objects. In the later acquisition phase of the project, the list will be used as the basis for the **Search List**, a "shopping list" for acquiring the objects. Finally, when the room is actually furnished, the **Object Furnishing List** will become the permanent record of what is in the room and its location. When amended to reflect the actual objects purchased, this "as

is" list will be used by docents, maintenance people, and curators when dealing with the room's furnishings.

While this *Guide for Preparing a Furnishing Plan* describes the development of a furnishing plan (and the creation of this object list) as a linear step-by-step progression, it is actually very much a back-and-forth process. For example, just as you are completing a first draft of the furnishing plan, a carpenter discovers pocket doors that once divided the large parlor you are working on; or you discover errors in your furnishing plan for the mission neophyte dwelling after a review by a Native American group. You can expect that several of these "discoveries" along the way will alter thoughts, decisions, and directions relating to the furnishing and use of the room.

To assure that your **Object Furnishing List** remains flexible enough to incorporate needed changes, use of a computer database system is highly recommended. The Argus software, developed by Questor Systems for managing museum collections, is used by the California Department of Parks and Recreation and is well suited for this purpose.

Refer to Fig. 3 to see how the following items are included on the **Object Furnishing List**:

Room Name and Number

- Heading for each room.

Reference Number

- Each object is assigned a number composed of the room number and a sequential number for each object.

Object Name

- Name of object.

Object I.D.

- The catalog number written on the object. This number may not be available at the time the furnishing plan is being written.

Description

- Description of object.

Justification

- Why was this object chosen? Cite documentation for selection.

Graphics. In order to show specific details of the objects on your **Object Furnishing List**, each object should be represented by a **Graphic** keyed to the list by its **Reference Number**. See Figs. 4 to 7 for some graphics that were used to identify objects while preparing a furnishing plan for the Melvin Wilder Victorian Home at a State Park near Santa Cruz.

Fig. 2 Floor Plan for the parlors in the Melvin Wilder Victorian Home with reference numbers indicating the location of furnishings. See Figs. 3 through 7 for more information on these objects.

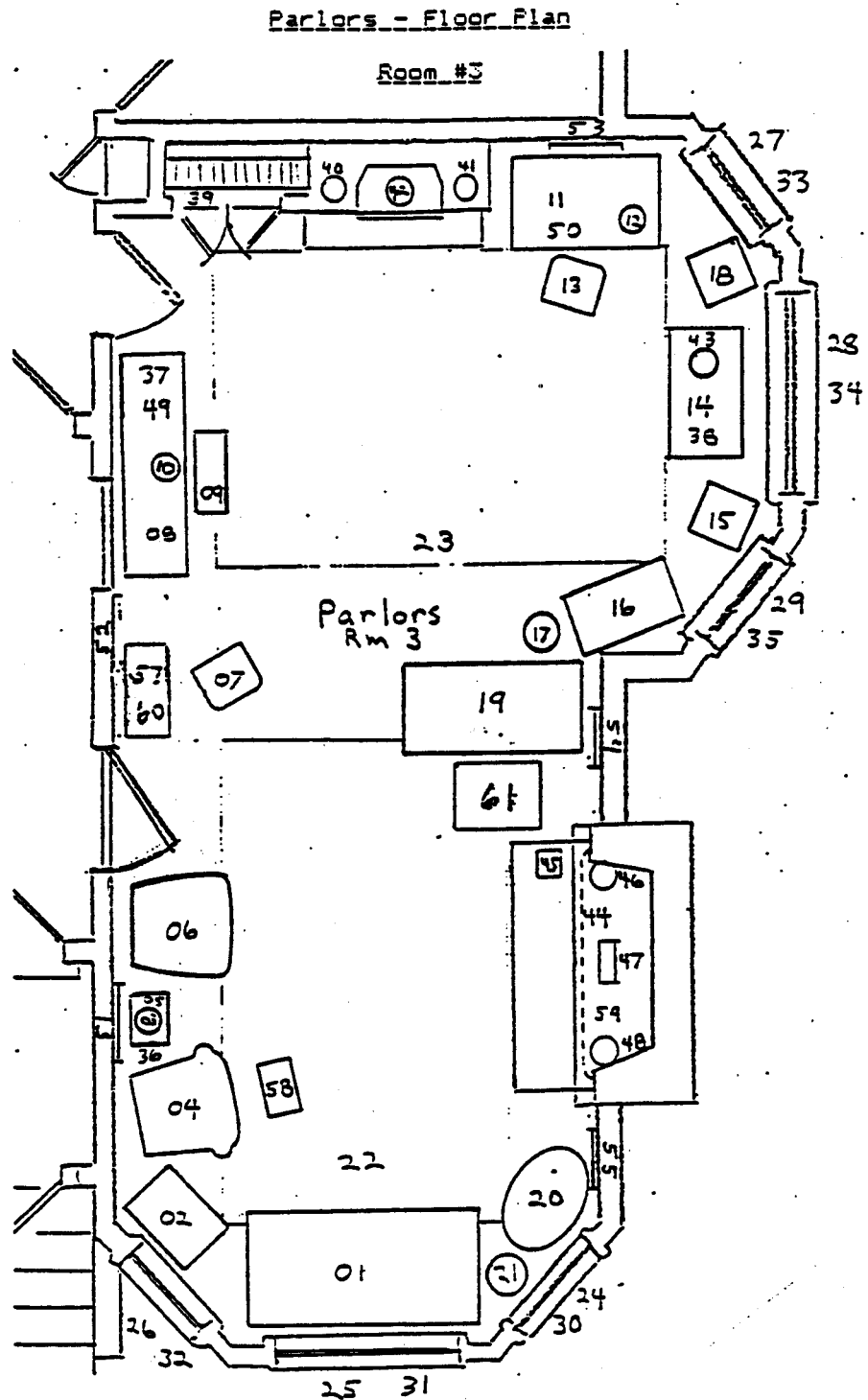


Fig. 3 Complete Object Furnishing List for the parlors in the Melvin Wilder Victorian Home.

| REF. NUMBER | NAME OF OBJECT | DESCRIPTION | JUSTIFICATION |
|-------------|--------------------|--|---------------|
| ** Parlors | | | |
| 3.01 | Couch | Chesterfield/Lawson ? | LE, DDW, BW |
| 3.02 | Table, sewing | Top opens from both ends, interior drawers. | LE, DDW, BW |
| 3.03 | Lamp, table | Ceramic, oriental blue design on white, white shade. | DDW, BW |
| 3.04 | Chair, overstuffed | Rounded arms and back, wood legs, mohair, grey or mauve. | LE, DDW, BW |
| 3.05 | Table, end | Marble topped table, 24"X36". | LE, DDW, BW |
| 3.06 | Chair, overstuffed | Squared style, part of a set with 3.01 | LE, DDW, BW |
| 3.07 | Chair, side | High back, padded seat and back, 'antique'. | DDW, BW |
| 3.08 | Piano | Large upright. | LE, DDW |
| 3.09 | Bench, piano | Seat folds up, hand done needlepoint seat, short 25-30". | DDW, BW |
| 3.10 | Lamp, piano | | inferred |
| 3.11 | Desk, roll top | Light oak. | LE, DDW |
| 3.12 | Lamp, desk | | inferred |
| 3.13 | Chair, desk | | DDW |
| 3.14 | Table, coffee | Light oak. | LE, DDW |
| 3.15 | Chair, side | Needlepoint seat | DDW, BW |
| 3.16 | Radio | Large console, probably a Philco or Atwater Kent. | DDW, LE |
| 3.17 | Lamp, floor | Hexagonal shade. | Photo, 1932 |
| 3.18 | Chair, side | Needlepoint seat | DDW, BW |
| 3.19 | Couch | Rounded back and arms, 3 cushion, mohair, grey or mauve. | DDW, BW |
| 3.20 | Table, marbletop | Oval | DDW, BW |
| 3.21 | Lamp, floor | | LE, DDW, BW |
| 3.22 | Carpet | Forest green, low knap, fringes on ends. | LE, DDW |
| 3.23 | Carpet | Forest green, low knap, fringes on ends. | LE, DDW |
| 3.24 | Shade, window | Pull down roller shade, cream. | LE, DDW |
| 3.25 | Shade, window | Pull down roller shade, cream. | LE, DDW |

Fig. 3 (continued)

| REF. NUMBER | NAME OF OBJECT | DESCRIPTION | JUSTIFICATION |
|-------------|------------------------|--|---------------|
| 3.26 | Shade, window | Pull down roller shade, cream. | LE, DDW |
| 3.27 | Shade, window | Pull down roller shade, cream. | LE, DDW |
| 3.28 | Shade, window | Pull down roller shade, cream. | LE, DDW |
| 3.29 | Shade, window | Pull down roller shade, cream. | LE, DDW |
| 3.30 | Curtain | Damask with subdued pattern, beige, valence, hang straight. | BW, DDW |
| 3.31 | Curtain | Same as 3.30 | BW |
| 3.32 | Curtain | Same as 3.30 | BW |
| 3.33 | Curtain | Same as 3.30 | BW |
| 3.34 | Curtain | Same as 3.30 | BW |
| 3.35 | Curtain | Same as 3.30 | BW |
| 3.36 | Tablecover | | inferred |
| 3.37 | Piano scarf/lambrequin | | inferred |
| 3.38 | Tablecover | | inferred |
| 3.39 | Books | Enough books to fill four shelves in the built in bookcase. See Wilder Notes 10/87 for description of books. | DDW |
| 3.40 | Candlestick | | Photo, 1932 |
| 3.41 | Candlestick | | Photo-1932 |
| 3.42 | Vase, flower | Squat white flower vase. | Photo-1932 |
| 3.43 | Lamp, table | Ceramic, white with blue oriental design, white shade. | DDW, BW |
| 3.44 | Screen, fireplace | | DDW, BW |
| 3.45 | Fireplace tools | | DDW |
| 3.46 | Vase, flower | | LE, DDW |
| 3.47 | Clock | Statue of Shakespear with a clock in his belly, 'Macbeth', 'Hamlet' inscribed. | LE, DDW |
| 3.48 | Vase, flower | | LE, DDW |
| 3.49 | Sheet music | Several pieces of sheet music, 1930s music. | DDW |
| 3.50 | Desk fill material | Books, papers, pens, pencils, etc. | inferred |
| 3.51 | Oil painting | Landscape painting of Eucalyptus tree by Cor de Guera, a local Santa Cruz artist, tall and narrow. | LE |

Fig. 3 (continued)

| REF. NUMBER | NAME OF OBJECT | DESCRIPTION | JUSTIFICATION |
|-------------|----------------|---|-------------------|
| 3.52 | Oil painting | Painting of the 'Cabin' by the arena. | LE |
| 3.53 | Photograph | Oil painting of Old Farmhouse, Wilder Ranch. done around turn of century. | DPR 291E-10 |
| 3.54 | Photograph | Framed photograph | inferred |
| 3.55 | Oil Painting | | inferred |
| 3.56 | Table, end | Square marble topped table. | DDW, BW |
| 3.57 | Bookcase | Short two shelf, held Encyclopedia Britannica set | DDW |
| 3.58 | Footstool | Small with needlepoint top. | DDW, BW |
| 3.59 | Duck, stuffed | Standing mounted mallard. | DPR photo 291E-10 |
| 3.60 | Books | Set of Encyclopedia Britannicas | DDW |
| 3.61 | Table, coffee | | DDW, BW |

Fig. 4 A c. 1940 photograph from the front parlor of the Melvin Wilder Victorian Home with reference numbers from Object Furnishing List .



3.45 Fireplace tools (above)

Fig. 5 A 1932 photograph of the rear parlor of the Melvin Wilder Victorian Home with reference numbers from the Object Furnishing List.

3.40 Candlestick

3.53 Photograph

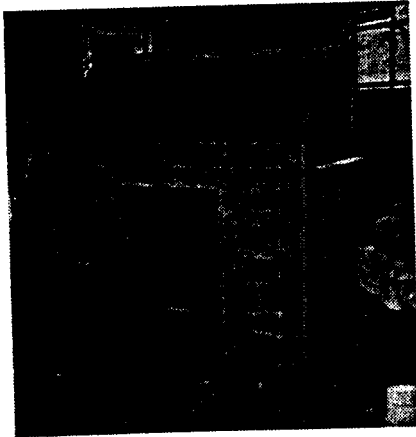


3.11 Desk

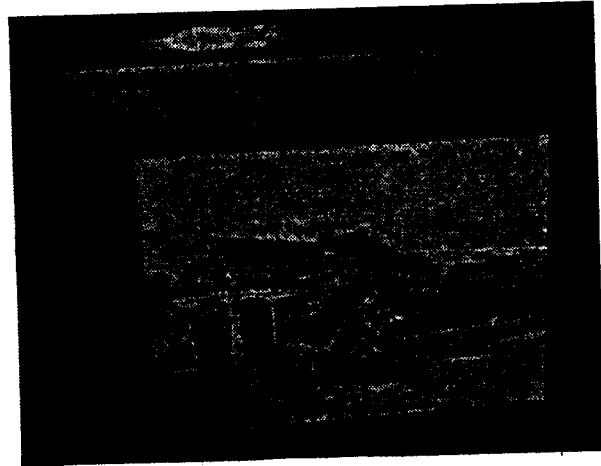
Fig. 6 Photographs of furnishings that were in the parlors during the interpretive period. Although the objects were not available for furnishing the room, they were of great assistance in selecting similar objects.



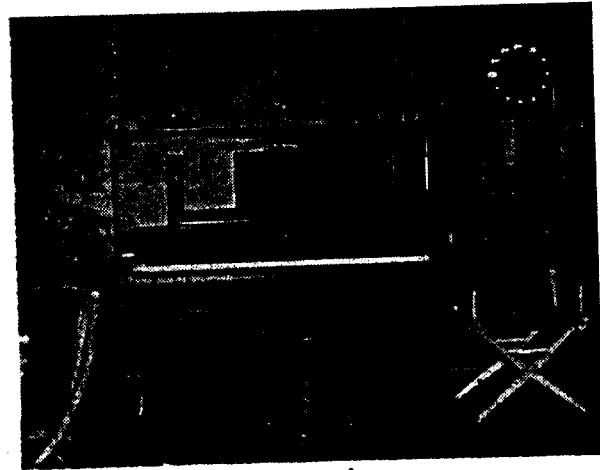
3.03 Lamp and 3.05 Table



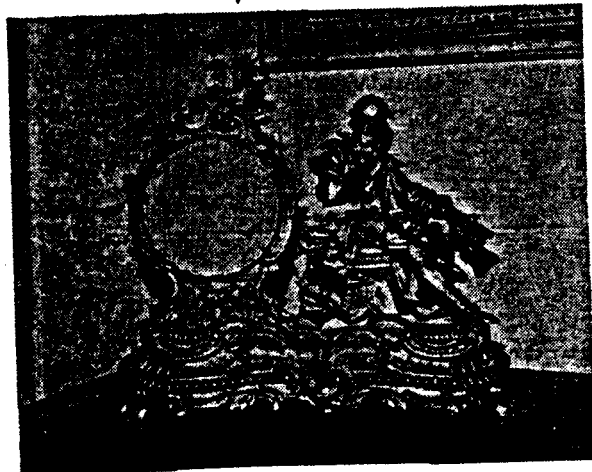
3.11 Desk



3.53 Photograph



3.08 Piano



3.47 Clock

Fig. 7 While preparing the furnishing plan in 1988, individuals who lived in or visited the Melvin Wilder Victorian Home during the interpretive period (c. 1939), selected this furniture from a 1934 Sears Roebuck catalog as being similar to what had been in the parlors at that time.

LARGE ROOMY PIECES—EXTRA COMFORTABLE!

3.19

VALUE ~~\$47.95~~

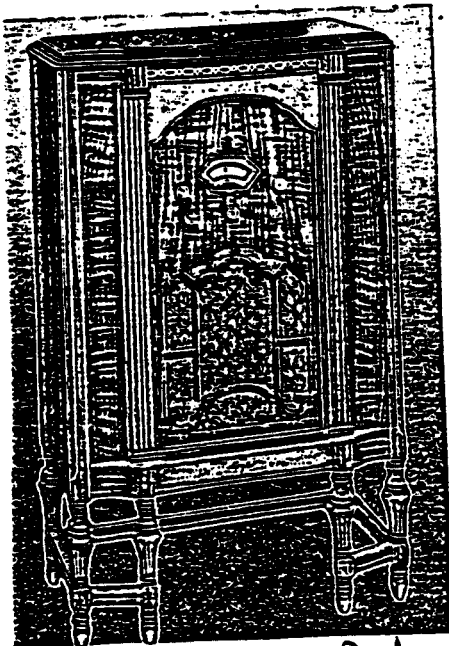
\$34.75 2% Plus
CASH Sale

Covered **ALLOVER** in attractive Homestead Carbine Tapestry. Choice of Taupe, Green or Rust colors. Reversible cushions are spring-filled and extra padded. Sturdy hardwood frame with strong web construction.

Covered **allover** in the same beautiful fabric—and back with the same overall construction that you would expect to find only in extra selling for \$20 more. Four sturdy curved legs on front of davenport. Wide roll at top-front of davenport. Wide roll at top-front of chair. Lurex and springs in back. Padded with plain cloth and latex cotton fibers.

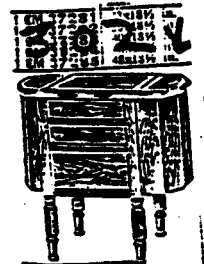
3.04

Sears 1934



3.16 Radio

Similar to this style but Philco or Atwater Kent model.
DDW



3.02

\$8.75
1 EN 2810

Martha Washington Sewing Cabinet
Now More Popular than Ever

Mahogany veneered top and lid. Balance hardwood. Padded drawers of various Glass cover knobs. P. streamer. Metal tray in top drawer. 18 1/2" x 17 1/2" in. Housed. 2 1/2" under. Stone finish. 1 EN 2810 \$8.75
See Form 1000

Cabinet similar to the above, but with marble sides on top. 18 1/2" x 17 1/2" in. Housed. 2 1/2" under. Stone finish. 1 EN 2814 \$8.95
See Form 1000

PRIC
Sears 1934
P467

These pictures will be worth at least a thousand words later during the acquisition phase of the project. The **Graphics** will be used and viewed extensively while dealing with museum curators, potential donors, antique dealers, artisans creating reproductions, and many others, when acquiring objects. As a matter of fact, most of these people will be more inclined to consult the pictures rather than words, in their effort to help you find these objects.

F. Conclusion to the Written Furnishing Plan

Describe any deficiencies of the written plan and suggest avenues for future research. What information gaps leave in question the accuracy of certain furnishings in the structure? What research could not be conducted because of time constraints or lack of expertise by the researcher(s)? Your thorough research may reveal new subjects requiring further investigation, and may suggest site development ideas that are beyond the scope of the current project. Discuss these topics and how they relate to future site development.

G. Bibliography, References, Appendices

All bibliographical material should be listed in an accepted style with appropriate references inserted throughout the furnishing plan.

Include in the **Appendices** any material providing pertinent information that adds substance to the *Furnishing Plan*. A transcript or summary of an important interview, an old inventory of furnishings, technical data related to an activity that occurred in the HSM, a family chronology -- might all be appropriate.

VI. FOLLOW-UP AFTER THE PLAN IS WRITTEN

A. Review, Rewrite, Review, Approval

As mentioned earlier, the completed draft *Furnishing Plan* should be thought of as a working document from the very beginning. Be sure to inform team members, and any other reviewers, that you will be modifying the plan and encourage them to thoroughly critique your work. Once the final rewrite has been completed and approved by the District Superintendent, or other appropriate approving authority, the *Furnishing Plan* becomes the official document controlling the furnishing and operation of the historic structure museum.

B. Acquisition Plan

Once the *Furnishing Plan* has been completed and approved, it is necessary to identify objects that must be acquired. The **Acquisition Plan** should discuss the potential sources of objects and the class of objects (ie. original, period, reproduction, or replica) that will be used to furnish the structure. Again, object selection must conform with the intended use of the historic structure museum.

C. Budget

If funding has already been allocated for this project, it is important to insure that sufficient dollars have been made available. Salaries and wages for object acquisition, cataloging, preparation, and installation; cost of the objects; structural restoration if required; and the project schedule should all be considered. The

creation of a project budget will determine if it is necessary to augment or to change the scope of the project as described in the *Furnishing Plan*. If funds have not yet been allocated, a budget will be required to determine the amount of money that will be needed.

D. "As Is" Floor Plan and Object Furnishing List

After the furnishings have been acquired and installed in the historic structure museum, it will be necessary to create a revised **Floor Plan and Furnishing List** to show what has actually been acquired in the completed furnishing scheme. It seldom looks exactly as envisioned. Sometimes objects are not available or are too expensive and compromises along the way are always necessary. The as-installed **Floor Plan and Furnishing List** should reflect the choices made and also provide additional detail on the objects acquired.

E. Maintenance and Housekeeping - DPR 473

It is of the utmost importance to provide a maintenance and housekeeping plan for the historic structure museum. Park maintenance staff should help determine both the maintenance schedule and the techniques to be used to insure that the plan fits into their routine. A Museum Curator should be involved to provide information on special maintenance techniques for sensitive objects and to recommend proper cleaning materials to be used. Objects requiring similar care (eg. marble topped tables, blacksmithing tools, books, etc.) should be grouped together.

F. Project Wrap-up and Orientation to the Furnished Historic Structure Museum

Upon completing the installation of furnishings, two groups of people should be given a thorough orientation. First, the furnishing plan project team should be invited to view the results of their work. This would be a good time to point out any deviations from the originally envisioned project and to explain why the changes were necessary.

The second group of people needing an orientation are the docents and park staff who will interpret and operate the structure. No matter how thorough the written *Furnishing Plan* might be, there will still be numerous questions that only a person intimately involved in the research and implementation of the plan can answer. The researcher should also be prepared to articulate the links that connect the furnished structure to the sites interpretive themes.

This communication between the researcher and the interpreter should be maintained on a long term basis. Research and fact finding should be an ongoing process. Visitors often offer new information or ask questions that require additional research. When a docent is unable to answer a question on the spot, they can ask the visitor to write their question on a card with their home address. A file system should be maintained that keeps track of this growing body of information and accurately records the information sources.

Periodic docent trainings, continued research collaboration, and scheduled docent evaluations can help perpetuate both an accurate history and a meaningful experience for park visitors.

REFERENCES

- Barzun, Jacques, and Henry F. Graff. The Modern Researcher. 3rd ed. Harcourt, Brace, Jovanavich, Inc., New York, 1977.
- Beckow, Steven M. "Culture, History, and Artifact". Material Culture Studies in America. Thomas J. Schlereth, Editor. (see Schlereth, below)
- Ettema, Michael J. "History Museums and the Culture of Materialism". Past Meets Present. Jo Blatti, editor. Smithsonian Institution Press, Washington, D. C., 1987
- Tilden, Freeman. Interpreting Our Heritage. The University of North Carolina Press, Chapel Hill, 1977.
- Wood, Rob. Development Guidelines, Museum Development Unit (Preliminary draft). Interpretive Collections Section, Office of Interpretive Services, DPR., January, 1988.

APPENDICES

A. USE OF OBJECTS IN "HANDS-ON" INTERPRETATION, DOM 1340.1, Jan., 1987.

5. USE OF OBJECTS IN "HANDS-ON" INTERPRETATION

The Department of Parks and Recreation recognizes its responsibility to preserve the cultural and natural history objects within its care, and to maintain appropriate historical, archeological and natural history study collections, insofar as they directly contribute to an understanding and appreciation of California's cultural and natural history as it exists within the State Park System. At the same time, the Department also recognizes its responsibility to interpret the State's history and natural resources to State Park visitors.

In fulfilling this interpretive responsibility, it is often desirable to involve visitors directly with interpretive objects to impart a deeper comprehension of a concept, historical event, or activity. In such cases, interactive interpretive methods such as living history, environmental living programs, historical reenactments and participatory demonstrations are used. These methods involve the direct use of objects by interpreters and visitors. Intensive use such as this can result in damage to, or even the destruction of, the objects used.

Ideally, reproduction objects or modern equivalent objects, ones manufactured today with the same or similar appearance as their original counterparts, should be used. However, in many cases the use of reproductions or modern equivalent objects may not be possible, or even appropriate. Adequate contemporary substitutions are often unavailable; moreover, the use of an object with no historical association to the event or activity being interpreted may result in a significant loss in interpretive impact. In the case of natural history interpretation, the use of reproductions is often impractical.

In order to fulfill the Department's responsibility to preserve significant objects, and to use objects for interactive interpretation, the following guidelines are to be applied:

a. Natural History Interpretation

When conducting natural history interpretation, objects are to be used only when the use is not in conflict with a preservation ethic. For example, rare or endangered species may be displayed but not used in hands-on demonstrations.

b. Cultural History Interpretation

- (1) Whenever possible, historical reproductions and modern equivalent objects are to be used.
- (2) When reproductions or modern equivalent objects are inappropriate or unavailable, purchased "typical" objects of the period interpreted are to be used. Typical is defined as readily available, durable, comparatively inexpensive objects with no known historically significant provenience.
- (3) When reproductions, modern equivalents and purchased typicals are not available and the importance of the program dictates the need for original objects, then donated objects may be used, provided 1) there are no restrictions placed on the gift by the owner, 2) there is sufficient quantity of similar objects to allow for loss over time (in the case of ethnographic material, this may require the judgment of a trained archeologist).

- c. Under no circumstances will objects of significant value, either because of their historical association, rarity, or value as part of a study collection, be used.

B. Note Card Examples

Source: Hunter, A History of Industrial Power . . . Heading: Develop. of Pelton Wheel

Project: Wilder Ranch

Researcher: M. Helmich/
S. Radosevich

INFORMATION: P. 407

The critical element in the most successful wheels proved to be a central knife-edged wedge, or ridge, termed the "splitter." This divided the entering jet into two streams, which in following the contours of the bucket were gradually reversed in direction and discharged on opposite sides of the wheel, their energy largely spent through impulse followed by reaction (Fig. 95). The issue of priority of invention tended to center upon the adoption of the jet-splitting ridge. The available evidence indicates that in two and possibly three other wheels its introduction preceded that in the Pelton wheel. The relative merits of the different "splitters" in buckets of varying forms seem never to have been subjected to objective professional test, allowing each claimant the comfort of self-assurance. The evidence assembled in the 1890s by W. A. Doble gives weight to his conclusion, which finds support in many areas of technological change, that a great many Californians—mechanics, millwrights, owners and superintendents of ironworks, and the like, including even professors—participated in the long development and contributed variously to the end result: a waterwheel that came nearly as close as the reaction, or pressure, turbine to realizing the long-proclaimed goal of waterwheel design, a wheel in which the water would enter without shock and leave without velocity.¹⁸

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Wickson p 234

Coastal Dairies

1878 " . . . the interior valleys were practically conceded to be unfit for dairying and the dairy hope of the State was grounded in the coast and mountain fringes. " p234

SJR

ANNOTATED BIBLIOGRAPHY

Alderson, William T. and Shirley Payne Low. Interpretation of Historic Sites. American Association for State and Local History, Nashville, 1980.

Although the main focus of this book is the interpretation of historic sites, there is also much information pertinent to site planning and development. The book examines the intimate link between the intended interpretive message and the vehicles for conveying the message - the structure, the artifacts, the interpreters, text, AV program, etc. - and all these factors should be considered in the planning process. Chap. 2 emphasizes the importance of setting clear objectives prior to restoring and furnishing a historic structure.

Ames, Kenneth L. and Gerald W. R. Ward, editors. Decorative Arts and Household Furnishings in America 1650 - 1920: An Annotated Bibliography. The Henry Francis du Pont Winterthur Museum, Winterthur, Delaware, 1989.

This bibliography provides access and orientation to the study of household furnishings used in the United States from the seventeenth century to the early twentieth century. Listing and annotating hundreds of books, articles, catalogs, and reprints of historically significant works it is organized in the following subject areas: architecture, furniture, metals, ceramics and glass, textiles, timepieces, household activities and systems, and artisans and culture. The 'Introduction' includes an excellent review of some of the major current issues in material culture studies, and each of the subject areas is introduced by a short essay which analyses and contextualizes the reviewed works. (Three examples of the annotations can be found in the McKinstry, Romaine, and Thornton entries in this bibliography.)

Garrett, Elisabeth Donaghy. At Home: The American Family 1750-1870. Harry N. Abrams, Inc., New York, 1989.

"Why was the kitchen settle designed with a high back, casters, and a lidded seat? How often did you have to snuff the candle on the bedside table while you read by its glow? What was it like when three generations of family gathered in cramped intimacy in the parlor for warmth, light, and entertainment?" These are examples of the questions that Garrett answers through her review of four main sources of information: 1) diaries, letters, and travel accounts of the middle and upper classes of the period, 2) contemporary novels and poetry, 3) household inventories, newspaper advertisements, and housekeeping manuals, and 4) contemporary paintings, prints and drawings. The focus is mostly East Coast during the period 1750 to 1870. However, the skilled blending of these heterogenous bits of information resulting in detailed descriptions and illustrations of everyday life, make it useful for anybody developing a furnishing plan for an historic site.

Helmich, Mary. The Old Town San Diego Retailers Reference and Historic Account Book.

THE RETAILERS REFERENCE has been developed to assist individuals or corporations needing historic information to more accurately represent 19th century California commercial practices for the years c.1835 to 1872 in Old Town San Diego State Historic Park.

The manual encompasses information on traditional business and merchandising practices used in Old Town, as well as details about period store interiors and furnishings. Historic graphics and written accounts have been included wherever possible to illustrate points in the text. The information presented in this manual can be applied to historic structure museums re-creating period stores.

Historic Sites Supplies Handbook. The Ontario Museum Association, Ontario, Canada, 1989.

This handbook is has been designed to help locate appropriate reproductions for use in historic sites. It is in two parts: 1) a database for use on IBM compatible or Macintosh computers with information on suppliers of reproductions and; 2) a book containing 14 monographs by museum professionals who have considerable experience in the use of reproductions, providing a wealth of information on how and when to use reproductions.

Leon, Warren. "A Broader Vision: Exhibits that Change the Way Visitors Look at the Past." Past Meets Presents: Essays about Interpretation and Public Places. Jo Blatti, Editor. Smithsonian Institution Press, Washington, D. C., 1987.

What can history museums do to provoke visitors to think about their common assumptions and notions of past events and to stimulate a greater interest in history? Taking on controversial topics, presenting contrasting versions of the same event, and participatory exhibits are some of the techniques discussed by Leon as ways to engage visitors.

Lewis, Ralph H. Manual for Museums. National Park Service, U. S. Department of the Interior, Washington, 1976.

This book provides the most comprehensive coverage of planning, developing, and operating a furnished historic structure. Acquisition, use, and care of collections, as well as artifact record keeping are covered. Although the specific procedures relate directly to the National Park Service, the information is very relevant to other museums. Part 3, Furnished Historic Structure Museums, is a well organized and detailed

discussion on the development, operation, and interpretation of these facilities.

Lewis, William J. Interpreting for Park Visitors. Eastern Acorn Press, USA, 1980.

Written principally for interpreters with the National Park Service, this small booklet is chuck full of practical information for anyone involved in interpreting natural or historic resources. "Interpretation requires an interpreter, an audience, and something to interpret." Lewis discusses the interaction of these three elements in a wide variety of settings, including historic sites.

A Living Legacy: The Woodrow Wilson House Museum. Produced by the Audiovisual Program Office of Museum Programs, Smithsonian Institution. VHS video, 16 minutes. (Available through the Interpretation Section, Park Services Division, DPR)

"A Living Legacy presents an overview of all aspects of the creation of an historic house museum from the acquisition of the building to the care, storage and display of objects." (Pat Morris in the Catalyst, spring, 1994)

Mahew, Edgar de N. and Minor Myers, jr. A Documentary History of American Interiors: From the Colonial Era to 1915. Charles Scribner's Sons, New York, 1980.

Relying on pattern books, household guides, diaries, letters, estate inventories, period advertisements, and surviving artifacts, this book portrays the American interior from the days of the first European settlements in the early seventeenth century to 1915. The 241 black and white pictures and 32 color plates depict numerous low and middle class

rooms with captions linking the image to its period. This collection of historic images is good because of the variety of settings described. Appendix A, American Kitchens, Bathrooms, and Heating Systems, would be very useful for anybody working on this type of room.

McKinstry, E. Richard. Trade Catalogs of Winterthur: A Guide to the Literature of Merchandizing 1750 to 1980. Garland Publishing Inc., A Winterthur Book, New York & London, 1984.

"McKinstry provides a listing with a rich collection of trade catalogs, primarily American and dating to about 1914, held by Winterthur Library. Entries are arranged in thirty subject categories, with the bulk of material appearing in sections for house furnishings and household goods. Indexes provide access by subject, date, and place of publication. Annotations help to establish the nature of firms and their products as well as the firm's age. This is an exemplary bibliography of a collection of about 2,000 titles, and each catalog listed is available on microfiche from Clearwater Publishing, New York." (Ames and Ward: 1989, p.30) University of California, Davis, Shields Library, has the complete set of catalogs on microfiche, organized numerically, as in the book (HF 5861, T7, 1984, mf11). The library has viewers and microfiche copiers for producing paper copies of the catalogs.

Montgomery Ward & Co. Catalogue and Buyer's Guide. Reprints of this catalog are available for the following years:

1894-95, Cat. #56, reprinted by Follett Publishing Co., Chicago, 1970.

1895, Cat. #57, reprinted by Dover Publications, NYC, 1969.

1922, reprinted by Hal L. Cowen, USA, 1969.

[See also annotation under Sears Roebuck.]

Peterson, Harold L. Americans at Home: From the Colonists to the Late Victorians. A Pictorial Source Book of American Domestic Interiors with an Appendix on Inns and Taverns. Charles Scribner's Sons, New York, 1971.

This book contains an excellent assortment of illustrations depicting American living quarters: high style parlors, rustic pioneer cabins, military barracks, southern sharecroppers homes and urban immigrant tenements. The Introduction makes the point that care must be exercised in using historic images as historic documents. It also points out the importance of the home in American social history.

Potter, Parker B., Jr. "Interpreting the Visitor". History News, pps 22-23. May/June, 1992, American Association for State and Local History, Nashville.

This short two page article discusses the importance of connecting both the park visitor and the interpreter to the site. Failure to do so leaves both parties in a disconnected "no man's land".

Romaine, Lawrence B. A Guide to American Trade Catalogs 1744 - 1900. Arno Press, A New York Times Company, 1976.

"Commercial catalogs issued by American manufacturers and retailers are listed by category and arranged by company name and date. Categories range from agricultural machinery to windmills and include furniture, glassware, house furnishings, china and pottery, silverware, and lighting. Romaine locates each catalogue listed in at least one library or archive and notes pagination, size, and illustrative material. This is an important and pioneering work that not only focuses attention on this material as important primary sources but also still serves as a useful reference guide." (Ames and Ward: 1989, p.31)

Schlereth, Thomas J. Artifacts and the American Past. The American Association for State and Local History, Nashville, 1981.

The Introduction and 3 of the 10 original essays that comprise this book are recommended reading in preparation for writing a furnishing plan. The introduction furnishes an brief insitefull discussion on the role of artifacts/material culture in understanding America's past and gaining a greater understanding of the "uncommon history of common things". Chapter 4, Historic House Museums: Seven Teaching Strategies, provides specific educational exercises for students that could also be adapted by docents for use with visitors in general. Chapter 5, The Historic Museum Village as a Cross-Disciplinary Learning Laboratory, discusses the learning experiences the author has conducted with college classes at Greenfield Village, Michigan. Chapter 10, Collecting Ideas and Artifacts: Common Problems of History Museums and History Texts, discusses six "historical fallacies" commonly faced while researching and interpreting historical museums.

Schlereth, Thomas J. (ed.). Material Culture Studies in America. The American Association for State and Local History, Nashville, 1982.

This book "combines twenty-five distinctive essays by American scholars which fully explore how to use artifacts and material culture evidence in historical research". The authors provide a variety of philosophical viewpoints on the role of artifacts/material culture in historical research. Individuals preparing a furnishing plan with little exposure to material culture studies will find this book helpful in gaining an appreciation of the significance of artifacts in understanding our past.

Seale, William. The Tasteful Interlude: American Interiors Through the Camera's Eye, 1860-1917. Praeger Publishers, New York, 1975.

200 historic photographs of primarily American middle class home interiors show how rooms looked and how they were lived in. The short introductory chapter describes the history of interior styles, and each of the photographs is accompanied by a short description linking the scene to the period.

Seale, William. Recreating the Historic Interior. The American Association for State and Local History, Nashville, 1985.

Although the focus is primarily on East Coast homes of an earlier period than would typically be dealt with in California, both the perspective and the methodology presented in the book make it an invaluable resource for anybody involved in recreating an historic interior. Separate chapters deal with: research, the structure report, structural restoration and finishing, developing a collections list, furniture, lighting, textiles, transient objects, and 'Putting it All Together'. The second half of the book is a series of captioned plates and figures describing the what, how and why of room treatments.

Sears Roebuck Catalogue. Reprints of this catalog are available for the following years: the California State Library has most issues of catalogs available on microfiche(film).

1897, reprinted by Chelsea House, NYC, 1968.

1902, reprinted by Bounty Books, NYC, 1969.

1909, reprinted by Ventura Books, Inc., NYC, 1979.

1927, reprinted by Bounty Books, NYC, 1970.

In addition, the California State Library has most issues of the Sears Catalog available on microfiche(film).

The Sears (and the Montgomery Ward) catalogs offer a comprehensive array of objects available circa the original publication date, and are an invaluable source of information on both period styles and also merchandise actually purchased by primarily rural middle income Americans. The catalogs to assist in the selection of objects when information on the actual furnishings of a structure are unavailable. The black and white illustrations copy very well and can be effectively used in the graphics section of the furnishing plan.

Tilden, Freeman. Interpreting Our Heritage. The University of North Carolina Press, Chapel Hill, 1977.

Although originally written in 1957, this book remains as one of the clearest philosophical statements about interpretation, providing very specific examples of good interpretive techniques. Chapter II, The Visitor's First Interest, and Chapter IX, Past Into Present, offer particularly useful insights for both developers and interpreters of historic sites.

Thornton, Peter. Authentic Decor: The Domestic Interior 1620-1920. George Weidenfeld and Nicholson, London, 1984.

"This chronological study focuses strictly on the Western world, and only a handful of images dating before 1820 are included. Four chapters - those dealing with periods 1620-70, 1670-1720, 1720-70, and 1770 to 1820 - are of particular relevance here. Thornton's book is illustrated profusely with period paintings and prints. The text and illustrations inevitably are biased toward the middle and upper classes, but this is an extraordinary body of images useful to those interested in room arrangements and decoration." (Ames and Ward: 1989, p.85)

Wallace, Michael. "Visiting the Past: History Museums in the United States".
Presenting the Past: Essays on History and the Public. Susan Porter
Benson, Stephen Brier, and Roy Rosenzweig, editors. Temple University
Press, Philadelphia, 1986.

From the earliest preservationists who barely saved Independence Hall from commercial development during the war of 1812, to the Living Historical Farm movement of the 1960s and the "new social historians" of the 1970s, Wallace analyzes the motivations of those responsible for developing history museums. In his critical review of aristocratic and corporate attempts to preserve romanticized views of history that never existed, he looks at the Rockefeller's Colonial Williamsburg, Henry Ford's Greenfield Village, and other efforts to detach historical events and settings from their social context. His short discussion on why people visit historic museums and what they come away with, leads to his advocating a more engaging future role for museums - "to assist people to become historically informed makers of history."

Wellikoff, Alan. The American Historical Supply Catalog: A Nineteenth Century Sourcebook. Newly Manufactured Items from the Past. Schoken Books, New York, 1984.

Over 150 current sources (with addresses and phone numbers) of reproduction, replica, and modern equivalent items are described and illustrated by Wellikoff. Examples of the types of products found in the book include: building supplies and fixtures, furniture and housewares, lighting supplies, farm and garden equipment, horse drawn vehicles and harnesses, food and drink, military goods, toys and games, holiday items.

Winkler, Gail Caskey, and Roger W. Moss. Victorian Interior Decoration: American Interiors 1830-1890: How the Victorians Decorated Walls, Ceilings, Woodwork, Floors, and Windows - Complete with Original Color Schemes. Henry Holt and Company, New York, 1986.

In addition to the history of interior decor from 1830 to 1900, this book assists restoration work by providing current sources for material and describing techniques that can be used to replicate historic appearances. The text is supplemented with many photographs and detailed illustrations.

RESOURCES

It is very important to utilize all your local research institutions and resources to obtain information on your specific structure. These include: public libraries, local historical societies, courthouse records and the census, local newspapers, and private photo collections. Having exhausted these sources, other institutions and their collections should be considered. Listed below are some of the statewide research institutions that might be used when conducting research for furnishing an historic structure museum.

The Huntington Library
1151 Oxford Road
San Marino, CA 91108

San Diego Historical Society Archives
2727 Presidio Drive
San Diego, CA 92138

University of California, Riverside
Tomas Rivera Library
Riverside, CA 92521

California Historical Society
2090 Jackson Street
San Francisco, CA 94109

California State Library
914 Capitol Mall, P.O. Box 942837
Sacramento, CA 94237

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California Department of Parks and Recreation
Interpretation Section Photo Archives
2517 Port Street
West Sacramento, CA 95691

University of California at Davis
Shields Library, Special Collections
Davis, CA 95616

University of California, Berkeley
Bancroft Library
Berkeley, CA 94720

University of California, Berkeley
University Library
Berkeley, CA 94720