

SCHEDULE OF LHS PROGRAMS: SPRING, 1989

The Catlin House, 232 Monroe Avenue, Scranton, PA

April 12, 1989

7:30 P.M.

Wednesday evening

"Iron Production: Scranton's Reason for Being," a slide lecture on the history of the Lackawanna Iron and Coal Company featuring guest speaker Dan Perry, Coordinator of the Historic Iron Furnaces. The lecture will document the early genesis of Scranton as one of the leading cities in the United States Industrial Revolution. Following the lecture, light refreshments will be served in the Catlin House dining room. This program is made possible in part by a grant from the Pennsylvania Historical and Museum Commission and the Lackawanna County Department of Cultural Affairs.

May 10, 1989

6:30 P.M.

Wednesday evening

ANNUAL DINNER AND BUSINESS MEETING of The Lackawanna Historical Society. The elegant Catlin House dining room and main hall will be the setting for the Society's annual dinner and membership meeting. The order of business will include the election of officers of the Board of Trustees of the Society for the 1989-90 year. The dinner will be followed by a slide lecture with guest speaker Dr. John Q. Feller of the University of Scranton on the history of the Dorflinger Glass Company and family. Reservations for the Annual Dinner and Membership Meeting may be made by calling the Catlin House at 344-3841, Tuesdays through Fridays, from 10 AM to 5 PM. The cost of the dinner is \$12. Reservations close May 3, 1989.

June 11, 1989

2:00 P.M.

Sunday afternoon

VOLUNTEER APPRECIATION DAY AND OPEN HOUSE
The Lackawanna Historical Society's annual Volunteer Appreciation Day will feature a reading from the recently published historical novel *The Courtship of Joanna*, by Catherine Gourley, a native of Wilkes-Barre. The novel presents an account of a year in a small Pennsylvania coal mining town in the 1880s. Published by Graywolf Press of Saint Paul, Minnesota, the novel relates the "tale of a community of Irish immigrants who struggle to find themselves in a new world, and a story of a woman and her family who, despite their harsh lives, find the spirit and the means to survive." Following the reading, awards will be presented to all LHS volunteers for their service during the 1988-89 year, and light refreshments will be served in the Catlin House dining room.

The Lackawanna Historical Society Journal

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The Lackawanna Historical Society Journal is published quarterly by the Society.
Editor and feature writer is Dorothy Silva, LHS Executive Director.



The Lackawanna Historical Society

The George H. Catlin Memorial House

232 Monroe Avenue
Scranton, PA 18510

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Architectural Interiors, Lackawanna County 1870 - 1920

Although most persons are aware of exterior architectural design throughout history, thanks to surviving architectural renderings and architectural photographs, many individuals are less aware of interior design and household settings. There are several reasons for this lack of knowledge, the foremost being that historic photographs of architectural interiors are quite rare. In addition, home interiors are constantly changing to suit the needs of the people dwelling therein, unlike the exteriors which may remain unchanged for decades.

The Lackawanna Historical Society is fortunate to have a collection of 28 photographs of architectural interiors, representing the homes of five Scranton families, including that of the James Archbald family which stood at #5 Ridge Row. In addition, the Society's architectural collections include a number of "trade catalogs" which detail lighting and plumbing fixtures in use during the time span 1870 - 1910, roughly the dates of Victorian Era taste in Scranton. This issue of The Lackawanna Historical Society Journal will begin to examine historical interior decor as depicted through period photographs and trade catalogs.

According to historian William Seale who has made a thorough study of Victorian interiors as seen through the medium of photography, interior design in the United States, even in homes of the upper classes, lagged far behind that seen in Europe of the same time period, because "American houses have always been conceived as *private places* for living." Excellence in exterior design gave little indication whether the interiors bore the same high style. As with the taste of today, many persons in nineteenth century America decorated the interiors of their homes with comfort as their motivation, using an eclectic approach which incorporated furnishings of previous stylistic eras which may have been passed down through their families as well as with items of popular art and then-current fashion. Nevertheless, American Victoriana has a charm which has continued to hold the interest of many individuals.

Styles:

Interior design includes the furniture, fabrics, floor coverings, lighting fixtures, plumbing fixtures, wall treatments, and decorative art which combine to create an interior ambience. Although the American interior of the Victorian Era was eclectic in character, there are relationships between its furnishings and its architecture. An obvious relationship is one of time. Certain interior details were popular and in use during corresponding architectural eras, although a Victorian or Edwardian period house might have included an eclectic mix of furnishings of various periods, accumulated by the family and handed down from previous generations. Nevertheless, the visual aspect of interiors seen in particular eras changed along with changes in exterior architectural style and with popular taste.

It is interesting to note here that certain terms appeared in popular usage in reference to differing styles in different time periods and in different countries. What became known in the United States as "Second Empire" style in the 1830s because it had been originally fashioned for French tastes during the reigns of Louis XVIII and Charles X (the French Restoration) had been known by the terms "Modern" as well as "Grecian Plain" in 1820s England. Likewise, the style which Americans and English know as "Renaissance" was called "Premier" in France. To further confuse the issue, Queen Anne architecture (1875 - 1905) did not correspond in time period or decorative style to the appearance of Queen Anne furniture (1721 - 1755.)

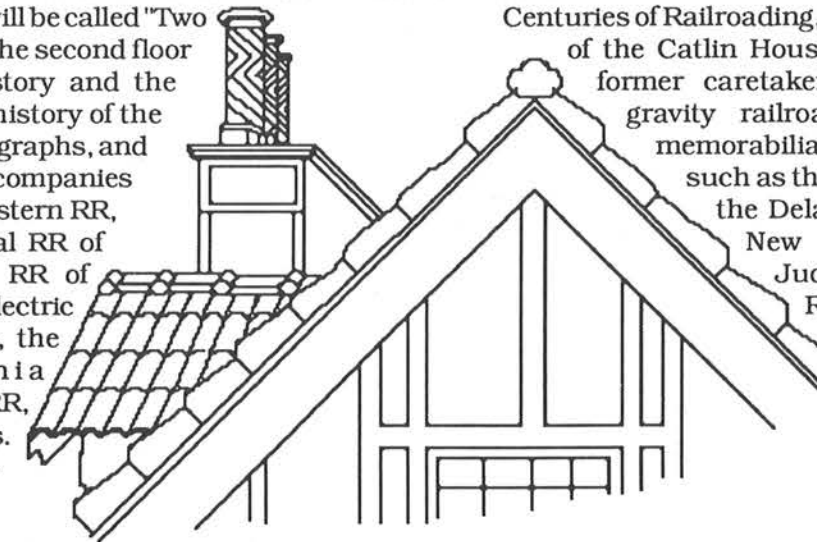
To help clarify the issue, the outline on page 9 of this issue presents a summary of architectural styles and furniture styles by time period and predominant characteristics.

NEWSPAPER PROJECT:

The Society has received word from William Hamill, Director of the Pennsylvania Newspaper Project at the Pennsylvania Historical Society in Philadelphia, that a number of LHS newspaper holdings have been approved for microfilming. Titles include the German language *Wochenblatt*, and the *Providence Register*, *Scranton Daily Times*, *Evening Times*, and a few other issues of additional local newspapers in LHS archives. The Pennsylvania Newspaper Project grant will provide the LHS with microfilm copies of the more rare and fragile titles of the LHS newspaper collections. The microfilm copies will then be available to researchers in the Catlin House library, while the crumbling originals will be removed from circulation and placed in storage. Work is expected to be completed by the end of 1989.

EXHIBITS:

LHS staff and Exhibits Committee volunteers have continued work on a new museum exhibit which will be called "Two Centuries of Railroading," converting a large front room on the second floor of the Catlin House to an exhibit on former caretakers' kitchen to an exhibit on the history of the gravity railroads. Railroad memorabilia will help to present artifacts, photographs, and the history of companies such as the Delaware, Lackawanna and Western RR, RR, the Central RR of New Jersey, the old "Lackawanna" RR of Judge William Jessup, the Northern Electric RR, the Scranton Street Railway, the Pennsylvania Laurel Line, the D & H Gravity RR, the Gravity RR, the Dickson Works. as well as the railroad exhibit has been planned for



completion by late spring and is made possible by a grant from the "Arts-to-the-People" program of the Lackawanna County Department of Cultural Affairs.

GRANTS:

A grant application which the LHS had submitted to the Office of Economic and Community Development of the City of Scranton for installation of handicapped access to the Catlin House has been given preliminary approval. Plans to begin the work will be made as soon as funding is received. Renovations will include installation of a wheelchair ramp providing accessibility directly from the parking area as well as modifications to the non-historic portions of the Catlin House research areas. Architect for the handicapped access renovation is Thomas Horlacher, AIA, Chairman of the Society's Building Committee and partner in the architectural firm of Palumbo and Horlacher.

COMMUNITY SERVICE:

Executive Director Dorothy Silva has been approved by Scranton City Council to serve as a member of the City's re-instituted Commission on Architecture and Urban Design. The nine member commission will be responsible for overseeing the architectural growth and improvement in the city's historic districts in light of historic preservation and aesthetic considerations.

Catlin House News

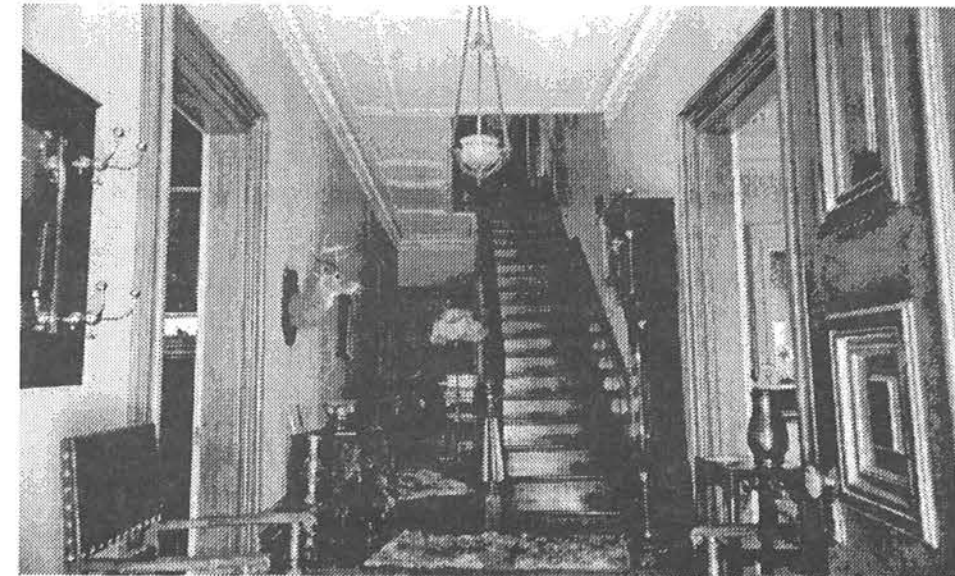
DONATIONS:

- Photograph: Scranton Technical School, Students of the Graduating Class of 1920, from the Carbondale Historical Society, Robert Powell, President,
- Carton of assorted photographs of various locations and events in Scranton and Lackawanna County, from Sandy Tedesco of the *Scranton Tribune* newspaper,
- Business card, circa 1890, of the Van Dyke Piano Manufacturing Company, from Vince Narcoonis of Olyphant,
- Sixteen copy photographs of Scranton area scenes, copied from originals, dated 1909 to 1912, in Syracuse University Library, Syracuse, New York, from Berle Clemensen, National Park Service, Denver Center,
- Booklet, *Steamtown National Historic Site / Pennsylvania*, "Historic Resource Study," by A. Berle Clemensen, National Park Service, Denver Center, 1988,
- Song sheet, *Roosevelt Memorial Service*, Scranton Armory, 1919, from Robert E. Hopkins of Hubbard, Ohio,
- Booklet, *Scranton, PA*, published by the *Scranton Republican* newspaper, 1893, from George Broadbent of Scranton,
- Two newspapers, *Easton Express*, pages 1 to 10, dated December 7, 1941, describing the attack on Pearl Harbor, and the *Jermyn Express*, November 8, 1940, from Richard Ryczak, archivist at the University of Scranton,
- Ten booklets of the *Women's Institute of Domestic Arts and Sciences, Inc.*, of Scranton, from Vivien Dreves of Binghamton, New York,
- Five post cards depicting the Carbondale Flood of 1935, and five photographs of railroading scenes in northeastern Pennsylvania, ca. 1920s and 1930s, from the Broome County Historical Society, Binghamton, New York, Marjorie B. Hinman, librarian,
- Book, Volume II: *Descendants of Cornelis Aersten Van Schaick*, from Melwood W. Van Scoyoc of Sarasota, Florida,
- Wedding gown worn by Marion Margery Warren at marriage to Worthington Scranton in 1907 and by Marion Margery Scranton at marriage to Edward B. Mayer in 1932, from Mrs. Albert G. Isaacs of Dalton,
- Booklet, *Waverly High School Reunion, 1926 - 1950*, dated September 5, 1987, from Rev. Thomas Heafield-Mordan of Binghamton, New York (formerly of Waverly),
- One post card of Nay Aug Park, ca. 1910, from the Wyoming Historical and Geological Society, Wilkes-Barre,
- Assorted letters, programs, paper memorabilia, and one small leather purse; ca. 1890s, from Dr. Moses Fragin of Scranton,
- Two framed photographs: one of Judge George W. Maxey, one of an unidentified group of men, ca. 1920s, from Esther K. Friedman,
- And the following items from Jack Hiddlestone of Clarks Summit:
- Thirty six post cards of scenes in Lackawanna County, dated early 20th century,
 - Wire basket used to hold miners' lunch and clothing, ca. 1900,
 - Two railroad glass insulators from the Erie RR and the Pennsylvania RR, ca. 1930s,
 - Four metal baggage tags from Scranton area hotels, ca. 1900,
 - Four uniform buttons from Police, Fire Company, D&H RR, and G.A.R.,
 - Scranton Railway Company token dispenser, ca. 1910,
 - Two Scranton Railway Company tokens, ca. 1910 and 1940,
 - D&H RR Lackawanna Anthracite commemorative medal,
 - Robinson Brewery bottle opener,
 - Commemorative glass telephone insulator, 1976,
 - Glass paper weight depicting Clarks Summit Methodist Church, ca. 1890,
 - Bosak Bank personal savings bank, ca. 1910,
 - Three seltzer bottles bearing inscriptions of local bottling works, ca. 1920s.

THE INTERIORS

The James Archbald Estate, #5 Ridge Row, Scranton

James Archbald, the first mayor of Carbondale, surveyor, coal operator, and chief engineer for the building of the Delaware, Lackawanna and Western Railroad in 1851, commissioned architect Joel Amsden to design his home when he moved from Carbondale to Scranton. The residence, a three storey brick building in Italianate style, was constructed in 1857 at #5 Ridge Row.



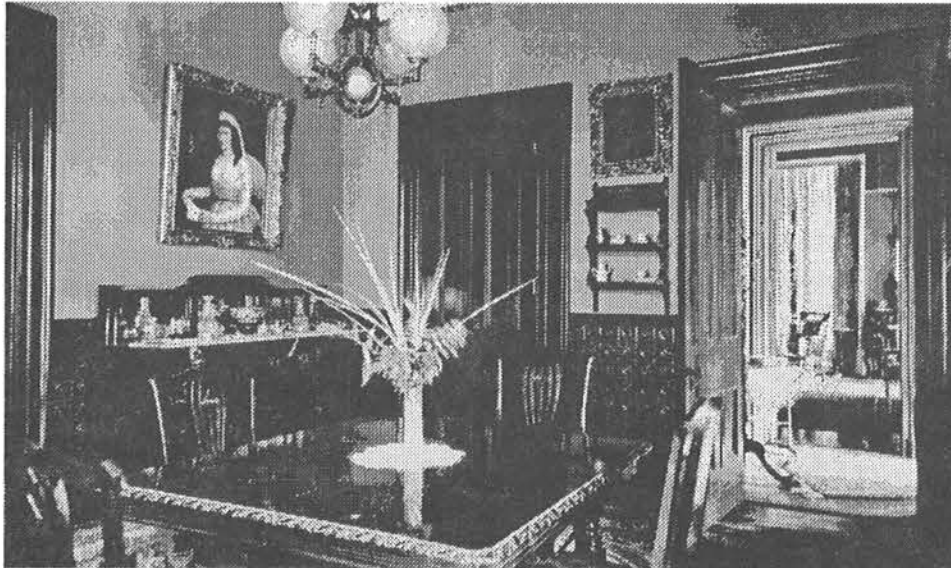
The eclecticism of the 19th century is evident in this view of the front hall of the Archbald Estate. A Chinese screen and bowl, a Japanese umbrella stand, a rococo tall clock and side table were combined with rustic items including a sheepskin rug and stuffed deer head trophy ... all this in an Italianate house; (note the molded plaster ceiling and the heavy paneled woodwork.)

The Archbalds resided in the home until their deaths, and the residence was then passed on to their daughter Mary and her husband, banker George Henry Catlin, who resided in the home until Mary's death in 1904. When George H. Catlin remarried Helen Walsh in 1906, the couple resided in the old Archbald estate until their new home was built at 232 Monroe Avenue in 1911.



The Archbald master bedroom had a "country" colonial atmosphere provided by the floral print bed draperies and wall paper. The Queen Anne style flat topped highboy with cabriole legs is on exhibit at the Catlin House, but the Chippendale bedstead with ball-and-claw feet had gone elsewhere. The bedside chair is a "transition" piece, exhibiting characteristics of both late Queen Anne and early Chippendale furniture.

A number of the fine old furnishings which the Archbalds and Catlins had acquired over the years were brought from the Archbald estate to the Catlin House when the new house was completed. Many of these furnishings and decorative items were placed on permanent exhibit when the Catlin House was converted to an historic house museum in 1946 through George H. Catlin's bequest to The Lackawanna Historical Society.



The present Catlin House furnishings can be seen in their original settings through a series of ten photographs of the James Archbald estate interiors. The photographs, which depict wall, floor and ceiling treatments, lighting fixtures, textiles and decorative art, also provide an excellent record of upper class Victorian era tastes in interior design.

The George B. Jermyn Home, 219 Jefferson Avenue, Scranton



John Jermyn, successful coal mine operator and businessman, commissioned the building of a home in Victorian Gothic style at 219 Jefferson Avenue, Scranton, as a wedding present to his son George B. Jermyn and his new wife Ann in 1897.

George Jermyn's study is depicted in the photographic view reproduced at left. Leather wall covering and black walnut paneling and ceiling beams were the room's major attractions. Jermyn's collection of European decorated drinking steins can be seen along the upper rail. Notable among the furnishings is a large, hand-carved mahogany flat-top desk, which is currently on display at the Catlin House as part of the "Coal Executive's Office" exhibit.

FURNITURE STYLE	APPROX. DATES	MAJOR CHARACTERISTICS	CORRESPONDING ARCHITECTURAL STYLE
Queen Anne	1720 - 1755	gentle "S" curves, cabriole legs, delicate carving, Classical motifs	Georgian 1700-1750
Chippendale	1750 - 1780	ball-and-claw feet, "fan-shaped" carvings, broken pediments, fluted pilasters	Georgian 1750-1780
Hepplewhite Sheraton	1780 - 1820	Classical motifs, carved lyres, in-laid patterns, swags, slender tapered legs, flat tops	Federal 1780-1825
Phyfe	1820 - 1850	lyre-backed chairs, short columns with Greek capitals, saber-shaped legs	Greek Revival 1820-1855
Empire	1820 - 1850	"pillar and scroll," veneered surfaces, geometric simplicity	Greek Revival 1820-1855
Gothic Revival	1830 - 1855	Medieval influence, trefoils, quatrefoils, cresting, pointed finials	Gothic Revival 1830-1855
Rococo	1830 - 1860	carved crestings, cartouches, stuffed seats, rosewood, curved backs and arms, cabriole legs, "Belter" designs	Gothic Revival 1830-1855 Tuscan Villa 1835-1860
Cottage Style	1850 - 1880	mass-produced versions of Rococo, painted and stencilled decorations	Carpenter Gothic (1830-1855)
Renaissance Revival	1860 - 1890	"top heavy," massiveness, brackets, finials, excess of ornament, carved figures, scrolls, pediments	Italianate (1860-1890) Second Empire (1865-1885)
Eastlake	1865 - 1885	turned spindles, cut-outs, incised panels, vertical orientation	Stick Style (1865-1885) Queen Anne (1875-1905)
Exotic Styles	1865 - 1895	Japanese, Moorish, Egyptian, Indian, Byzantine influences	All styles (1865-1895)
Grand Rapids	1880 - 1915	factory-produced versions of Eastlake and Renaissance Revival, machine-made ornamentation, broad flat surfaces, oak woods	Shingle (1885-1900) Queen Anne (1875-1905)
Colonial Revival	1895 onward	return to forms used in Sheraton, Hepplewhite, Queen Anne, and Chippendale furniture	Colonial Revival (1890 onward) Period Houses (1895-1929)
Craftsman	1907 - 1929	oak woods, exposed-peg construction, rectilinear lines, heaviness	Craftsman Prairie (1905-1929)



The George Zerfass Home, 1116 Washburn Street, Scranton

George Zerfass was a coal merchant who resided with his family at 1116 Washburn Street, Scranton, in 1890. At the turn of the century, he changed his profession to photography and then moved to a new home in Factoryville. Five photographs of the interior of the Zerfass home on Washburn Street, presumably taken by George Zerfass himself, were donated to the Lackawanna Historical Society by his niece, Mrs. Donald Rankin. The photographs depict an interior decor which appears to have been typical of a middle-class family of the era in Scranton's South Side.



The photograph at left, of the Zerfass sitting room in 1890, exhibits the typical Rococo style mantel, as seen previously. The room is sparsely furnished but comfortable, with a sofa and rocking chairs. A sewing basket is visible on the lower shelf of the center table. Apparently, South Side did not yet have dependable electrical service, for a gas hose can be seen connecting the table lamp with the ceiling fixture above.

The photograph below depicts a corner of the Zerfass dining room. On the right is a heavily-carved Rococo style sideboard with dishes and curios on display. Again, the ceiling fixture is the type used for gas lighting.



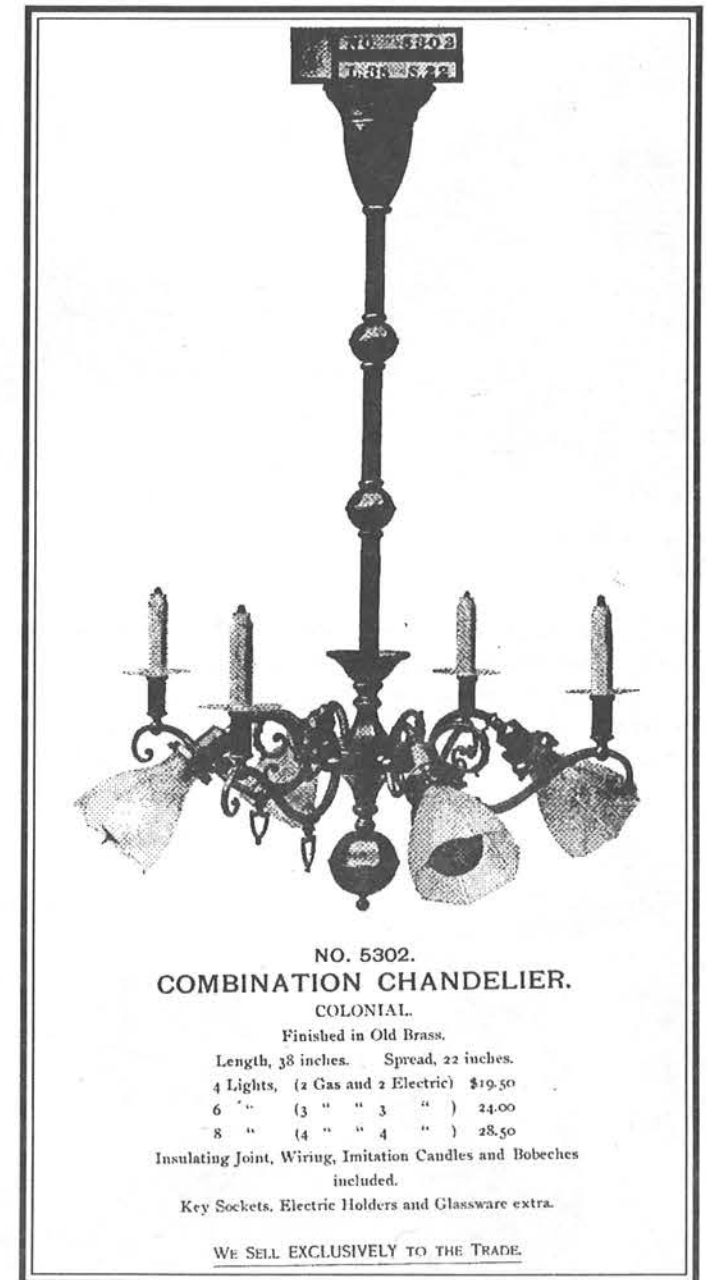
On the table at the left can be seen an aquarium, not an unusual item in the Victorian age, considering that he predominant philosophical outlook of the era included the glorification of nature. It was also common for home interior decor to include a profusion of plants and other natural items. Individuals of greater financial means also commissioned the construction of elaborate greenhouses on their estates.

Lighting Fixtures

George Jermyn's study also depicts several good examples of late nineteenth century lighting fixtures. The city of Scranton first experimented with provision of public electricity in 1880; however, in Scranton as in most other cities in the United States, the early electric companies did not provide dependable, continuous electrical service until the turn of the century. During this transition period, lighting supply companies continued to provide fixtures for gas lighting as well as "combination" fixtures which had gas jets as well as electric sockets.

As can be seen in the photograph on page 4, the wall bracket lighting fixtures and the ceiling fixture in George Jermyn's study were the combination type. The table lamp appears to be electric, with the power cord reaching upward and plugged in to a socket of the ceiling fixture. This arrangement was not uncommon in the late nineteenth century, as will be seen in additional photographs.

The illustration at right, from the trade catalog *Album # 14: Combination Fixtures*, published by the Gibson Gas Fixture Works of Philadelphia, shows a combination type lighting fixture in closer detail. The gas jets, resembling candles, project upward, and the electric sockets with their glass shades project downward.



The Theodore G. Wolf Home, 321 Clay Avenue, Scranton

Theodore G. Wolf, who was employed as a superintendent of the Lackawanna Iron and Steel Company, resided in 1888-1898 at 321 Clay Avenue, Scranton, (an area which is now part of the University of Scranton campus.) The home, which included a large tower in the front facade, had an interior decor predominantly in Rococo style. An opulently carved black walnut staircase, fireplace mantles, door moldings, and window surrounds added to the formal elegance of the home.

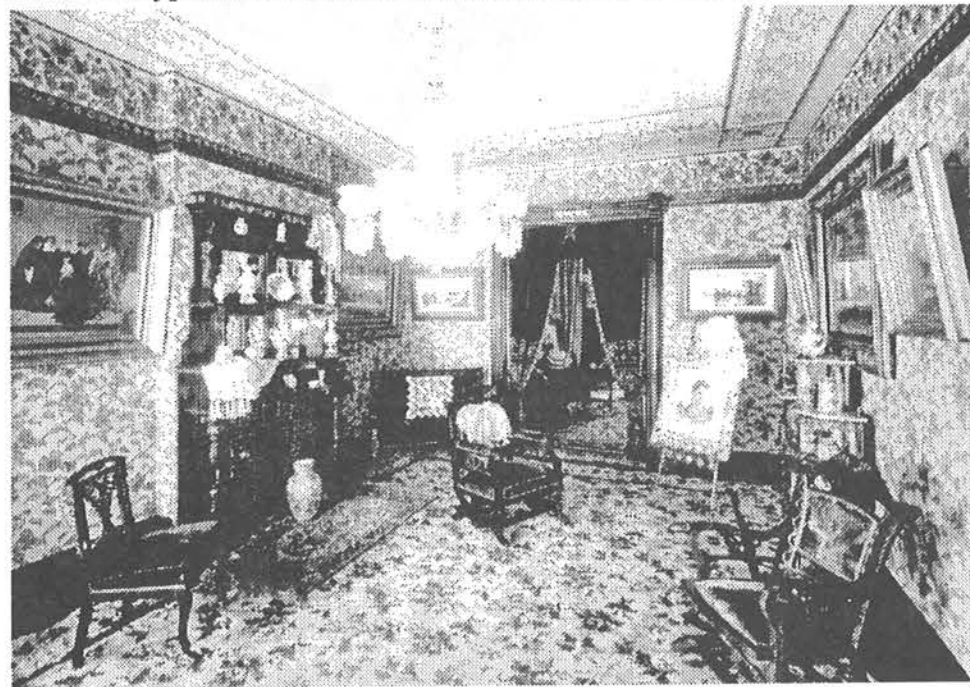


Seven photographs, taken circa 1895, depict five of the home's rooms, including the parlor and sitting room.

The photograph at left shows the sitting room. A Rococo chair and settee, upholstered in floral brocade, provided luxurious comfort, while a wicker rocker added an atmosphere of informality. The piano in the right corner was typical of the era, as the education of many middle-

class children included piano lessons. The fireplace hearth appears to be of ceramic or polished stone tiles, and the lighting fixture is of the type which was originally designed for gas lighting.

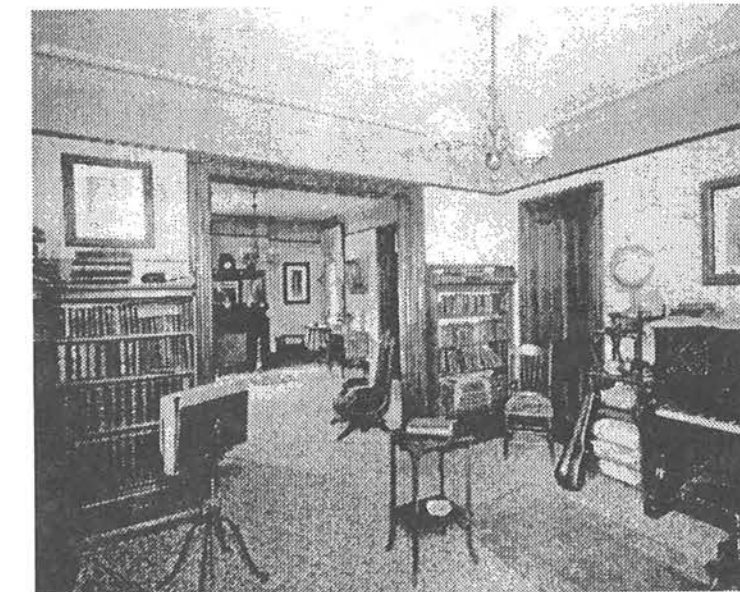
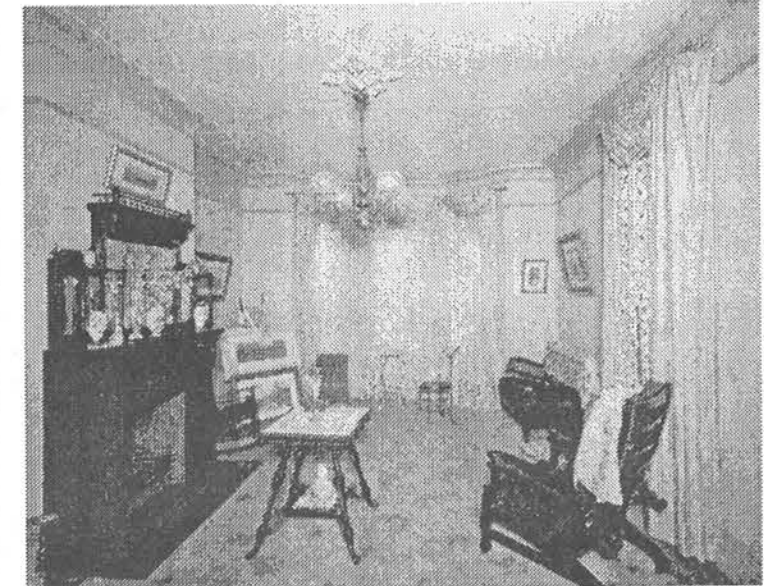
The parlor, below, was a formal room with velvet upholstered Rococo furnishings, lace doilies, and floral pattern everywhere: floor, walls, and ceiling. The "busy" appearance of the room's decor was typical of late Victorian taste which dictated that "every surface be decorated."



The fireplace appears to have been bricked up, an indication of a conversion to central heating, probably by steam provided by Scranton City Steam (originally incorporated as Scranton Electric Light and Heat and now operating as Community Central Energy), which provided steam heat to homes and businesses in the area through a system of underground pipes which were installed beginning in 1884.

The William Hanley Residence, 533 Monroe Avenue, Scranton

William D. Hanley, an English immigrant, moved from Rochester, New York, to Scranton in 1879 to operate the restaurants in the Delaware, Lackawanna & Western Railroad Depot at 103 Lackawanna Avenue. The family resided from 1890 to 1902 at 533 Monroe Avenue. The Hanley family included a son, William, Jr., who helped to run the family's catering business, and three daughters: Emma, Ruth, and Margaret who married Harry S. Kirkpatrick, an officer of the First National Bank of Scranton. Five photographs of the William D. Hanley residence interior were recently donated to The LHS by Donald N. Kirkpatrick, grandson of the home's owner.



Although less ostentatious than the Wolf home, the interior of the Hanley residence also exhibited a typical Victorian eclecticism. As in the Wolf home, a carved Rococo mantle dominated the living room, above right, and a variety of textile patterns and textures created a soft, homey ambience. Note the heavy lace curtains. Practically every household in Scranton could afford lace curtains which could be purchased relatively inexpensively from the outlet store of the Scranton Lace Curtain Company, in operation since 1893.

As with most rooms in the Hanley house, the music room/library, at left, presented a utilitarian, almost austere atmosphere. The Hanleys'

daughter Ruth was musically inclined and became a piano teacher and church organist in Scranton. She married Robert McDonald and moved to Cleveland, Ohio, where she continued as a music teacher and died in 1981 at the age of 101.

The photograph at right depicts the Hanley home front hallway. On the left, a tasseled velvet drapery was hung in the doorway between the hall and the front parlor, typical of Victorian interiors. Drapery of this type provided visual interest as well as a useful function for it could be closed for privacy as well as to prevent drafts. The woodwork, in a Colonial Revival style, appears to have been oak.

