

CRBIB #405733
BOST-P.004
457/130547



National Park Service
U.S. Department of the Interior

Historic Furnishings Assessment: Paul Revere House

19 North Square
Boston, Massachusetts



HISTORIC FURNISHINGS ASSESSMENT

Paul Revere House, Boston, Massachusetts

Janice Hodson
Historic Furnishings Researcher
Historic New England (Society for the Preservation of New England Antiquities)

Northeast Museum Services Center
National Park Service
September 2004

On the cover: Best Chamber, Paul Revere House. Postcard, 1986. Paul Revere Memorial Association.

Table of Contents

Introduction	1
Overall Issues	1
Brief History of House and Family	2
Summary of Paul Revere's Economic Status	3
Summary of Influences on Room Treatments	8
Accuracy of Furnishings	18
Hichborn House	29
Summary of Recent Scholarship	29
Extant Primary Research Materials	30
Bibliography	32
<i>Attachment A: Room-by-Room History and Assessment of the Paul Revere House Furnishings</i> by Edith Steblecki	34
Attachment B: Recent articles, dissertations, theses and books on subjects related to the Paul Revere House.	35
Attachment C: Images of period kitchens	38
Attachment D: Possible treatment options	47
Attachment E: Amending National Register forms	52

Introduction

This assessment of the exhibit rooms in the Paul Revere House was undertaken through the Paul Revere Memorial Association's cooperative agreement with Boston National Historical Park, with assistance from the Society for the Preservation of New England Antiquities (Historic New England). The purpose of the assessment is to address specific issues cited by Paul Revere House staff including evaluation of the accuracy of existing exhibits; recommendations for short-term improvements to the rooms to increase accuracy until such time as a full Historic Furnishings Plan can be undertaken; and identification of new scholarly research and primary source material that could inform a future Historic Furnishings Plan. The assessment also briefly looks at the circumstances surrounding the house's preservation and the impact of early twentieth century attitudes toward the colonial past on the treatment of the interiors. In tandem with the assessment, Paul Revere House Curator Edith Steblecki documented the early history of the collections and the Paul Revere Memorial Association's arrangement of the rooms from 1908 to the present. Her report is included as **Attachment A**.

The Paul Revere House is a complex site. Though the building bears little resemblance to its historical appearance during any one time period and is furnished with a pastiche of seventeenth and eighteenth century pieces gathered early on by the Association its great iconic significance remains undiminished. It pays homage to a figure in eighteenth century American history who, while mythologized over the years, represents an important story of the life of a Boston artisan. The structure's rescue from oblivion illustrates not only the goal of the Association to protect a building that had become a historic icon. It is also among *the* classic examples of the political motivations of those involved in the early twentieth century preservation movement in America, which were not dissimilar to Longfellow's reasons behind the writing of *Paul Revere's Ride* in 1860. While the poet sought to remind North and South of their common past in the hopes of unification on the eve of the Civil War, the Paul Revere Memorial Association wished to communicate that past to early twentieth century immigrants as a tool for assimilation.

Overall Issues

Approximately 200,000 visitors pass through the rooms annually, with visitation on peak summer days averaging 1000 or about 40 people in the house at any one time; well within the Historic Structure Report's suggested load limit of 75 people. The sheer volume of people makes it difficult during peak summer months to ensure all leave understanding they have not just seen replicas of the interiors Paul Revere knew but instead rooms of furnishings intended to represent typical seventeenth and eighteenth century interiors that incorporate discussion of how Howard and Revere may have used the spaces. Most visitors to the Revere House are pressed for time and like the self-guided format because they can walk through at their own pace. However, the majority of the year the number of visitors is far more manageable than in the summer. Staff reports that interpreters have sufficient time to communicate the realities and complexities of the house during off months.

The Revere House is the primary interpretive space within the site. The Hichborn House, which also contains furnished period rooms, is used regularly for education programs. It is also used for office and support functions. Currently, space limitations do not provide the museum with a great deal of flexibility for alternate uses like exhibits.

Until the museum obtained professional staff in the 1970s, collecting by the Paul Revere Memorial Association was not cohesive, aside from the general goal of obtaining colonial era furnishings for interiors that were to reflect eighteenth century life. Since 1975 collecting has been based on comparative research into the seventeenth and eighteenth centuries and known Revere pieces in other collections. However, the purchase of major furnishings to improve the period accuracy of the rooms (matching sets of chairs for example) is now prohibitively expensive. Changes made to the rooms by staff over the past 25 years have made the most of the existing collection, supplemented by the acquisition of smaller decorative pieces.

Should the museum eventually embark on a full Historic Furnishings Plan, space issues, visitation type and numbers, existing collections and use of the Hichborn House in relation to the overall interpretation of the site are some areas that should be considered in the plan.

Brief History of House and Family

The Paul Revere House, located in North Square, Boston, was originally built in 1680. The house was modified at various times beginning in the eighteenth century and continuing through its restoration by Joseph Everett Chandler in 1908. Perhaps the most significant structural alterations prior to the restoration were to the third story and the eighteenth century lean-to. Today, the house is a two story wood structure with attic and cellar with a two-story ell in the rear that was part of the original structure. Its clapboarded front facade contains reproduction seventeenth-century diamond-paned casement windows and one door at the north end. The second story overhangs the first. The rear ell contains six-over-six square-paned sash windows. An estimated ninety percent of the structural framing is original.

The house's first occupant was Robert Howard, a wealthy Boston merchant. After his death in 1717 the house became the property of his daughter until 1741, when it was sold to the Knox family. Paul Revere purchased the house from John Irving on February 16, 1770. Revere's first wife Sarah lived there until her death in 1773. Revere remarried shortly thereafter to Rachel Walker. His children from both marriages numbered sixteen, although all the children never lived in the house at the same time. Revere's mother Deborah lived with the family until her death in 1777. The living quarters in Revere's day were larger than the available floor space today because there was a small two story addition to the south side at the rear of the house and alterations to the roof line provided more head room on the third floor. At various times during his ownership, particularly from the 1780s on, Revere rented all or part of the house frequently. He is documented as renting to George DeFrance from 1780 to 1781 and Joseph Dunkerly from 1784 to 1786, and having himself rented a house on Charter Street in 1788. Curator Edith

Steblecki notes that the location of Revere's hardware store and goldsmith shop migrated to various downtown locations throughout the 1780s. The Reveres are documented as living in North Square again in 1790 and 1796-1799. Although there is no firm documentation for where Revere was living from 1791 to 1796, that he had two businesses operating in the North End during those years suggests the family would have remained in the house. On October 7, 1800 Revere sold the property to John Hunting for \$2500.¹

The dwelling passed through a succession of owners, becoming a boarding house before the mid-nineteenth century. By at least 1876 the first floor front room was rented commercial space, supporting a variety of shops over the years including a green grocer, candy store, cigar store and bank. Concern by the late nineteenth century over the house's poor condition and its possible fate ultimately led Revere's great-grandson, John Phillips Reynolds, Jr., to purchase the building in 1902. He and others founded the Paul Revere Memorial Association which raised the funds for the house's 1908 restoration.

Summary of Paul Revere's Economic Status

As Patrick Leehey has written

Revere has often been seen as either a well-to-do colonial dignitary or quintessential workingman and proletarian hero. In reality he was neither. A craftsman by birth and training, he owned his own shop and was a member of the economic class referred to as 'mechanicks' --shop owners, manufacturers, and lesser merchants-- who made up the bulk of the population in an urban port such as Boston. Socially superior to the 'lesser sort' --journeymen, laborers, sailors, and servants-- mechanics were nonetheless inferior to the 'better sort,' a small group of merchants, shop owners, lawyers, and clerics who were the leaders of colonial society. Although Revere achieved much throughout his life and became quite wealthy, he failed to ascend completely into the highest ranks of Federal society-- the existing social barriers ultimately proved insurmountable for the son of a French immigrant goldsmith.²

Revere's income between 1770 and 1800 would obviously have played a role in the way he furnished his home. The likeliest times for Revere to have acquired furnishings were in 1757, at the time of his first marriage; in 1770, when he moved to North Square; in 1773 at the time of his second marriage; and in 1800 after he moved to the house on Charter Street. However, it is possible Revere may have occasionally purchased new pieces throughout his tenure at North Square.

According to Jayne Tribber, when Revere married Sarah Orne in 1757 the couple moved into his mother's house on Clarke's Wharf where Revere supported his new wife, mother,

¹ William Lebovich, "Paul Revere Memorial Association Property History," SPNEA, 1973.

² Patrick M. Leehey, "Reconstructing Paul Revere: An Overview of His Ancestry, Life, and Work" in *Paul Revere--Artisan, Businessman, and Patriot* (Boston, MA: Paul Revere Memorial Association, 1988), 15-16.

younger sisters and younger brother Thomas, followed by his own children a year later.³ As his mother's home was undoubtedly furnished, it is unlikely he would have acquired much furniture beyond a bed to set up housekeeping. His account books imply his income fluctuated widely between 1761 and 1775. During this period his highest income was £294 in 1761, which dropped to £11 in 1770. In 1772 his income was £66 but more than doubled to £154 in 1773. Still, his average yearly income was £85 in comparison to that of an average journeyman (£40-£45) or an urban laborer (£30). As Triber states, any conclusions about Revere's income must take into consideration his erratic bookkeeping; yet the fact that his income was subject to such fluctuations during this period "made his economic and social position unpredictable and precarious."⁴ Despite his low income that year, Revere had saved enough to purchase the North Square house in 1770. His mother moved into the house as well; perhaps the furniture from her household was combined with whatever pieces Revere may have bought at this time. As the Reveres had multiple children when they moved in, with more to follow, furnishings for bedchambers may have predominated among any new purchases.⁵ Any newly purchased furnishings would have been made by less costly Boston cabinetmakers, rather than more expensive English imports. Presumably by the time he married Rachel Walker in 1777, Revere's home was fully furnished.

Between 1770 and 1800 Revere may have added an occasional furnishing as his income increased. In 1771, Revere's assessed wealth was £20, putting him on par with the lower middle scale of schoolmasters, tailors, mariners and apothecaries also living in North Square. His wealth was assessed at five times that of the poorest North Square resident and three times less than the wealthiest.⁶ In 1775 the Reveres brought their beds, clothes and books with them when the family evacuated Boston.⁷ Although Revere may have taken these articles because they were the most essential, practical or portable, textiles and books in the eighteenth century were among the most expensive items a family could own. Rachel Revere could afford to hire people to make the family clothing, although this would not have been unusual in an urban environment like Boston. In 1775 she wrote to her husband that his "coat was not made" and that "John [Revere's brother] did not incline to do it and I spoke to Mr Boit he engaged [sic] to make it." She also noted "I have got a woman to make Pauls in the house and if you choose I will ask John to cut it and get her to make it she is a very good work woman and works for Doct[or] Mount Rand."⁸

³ Jayne E. Triber, *A True Republican: The Life of Paul Revere* (Amherst, MA: University of Massachusetts Press, 1998), 25.

⁴ Triber, 35, 209 n. 44, 225 n. 1.

⁵ Statistics from Boston City Directory, 1770, in "Notes and floor plan, Revere House 1940-1980," Archives Box A, PRMA.

⁶ Carol Ely, "North Square: A Boston Neighborhood in the Revolutionary Era" (Brandeis University, March 1983), table "Assessed Wealth - 1771."

⁷ In the letter, Revere gives his wife instructions on which household goods to bring when the family evacuated Boston in 1775. Beds may have meant bedsteads, mattresses and associated textiles, or just the mattresses and textiles. See Paul Revere to Rachel Revere, late April 1775, Donahue transcription, PRMA.

⁸ Rachel Revere to Paul Revere, Boston, 2 May 1775, Donahue transcription, PRMA.

Revere is documented as having made at least one significant purchase – that of a cow by 1776, for which he constructed a barn, apparently to replace one destroyed during the siege of Boston.⁹ Obviously the cow had a practical use and represented an investment. Another source claims Revere had a mare by 1773; if so, the original barn had to have been built by then.¹⁰ Esther Forbes references a note Revere made that he had sent a mare to Groton for her lying-in and claims “it was common for a man of moderate means to keep a mare so her increase would somewhat pay for her upkeep.” Since a horse was not essential to Revere’s work as a silversmith, Forbes viewed the purchase as an “extravagance” Revere could afford at the time: “by the time he was in his thirties he was ready to make some pecuniary sacrifices to own an utterly unnecessary horse. It is the only extravagance we can accuse him of except lending friends money ‘on the street.’”¹¹

The years during and following the Revolutionary War were financially difficult for most Bostonians. In an often quoted 1781 letter to his cousin Mathias Rivoire, Revere wrote that he was “in middling circumstances and very well off for a Tradesman.” He added, however, “I did intend to have gone wholly into trade, but the principle part of my Interest, I lent to the Government, which I have not been able to draw out, so must content myself, till I can do better.”¹² In July 1782 he told John Rivoire “I am not rich, but I am in good circumstances and if you will come here, you shall not want – while I have a shilling, you shall have part.”¹³ Revere’s material circumstances did not significantly improve until after he opened the foundry. Prior to the success of the foundry, much of Revere’s income went back into his silversmith and hardware businesses, the latter started in 1783. Revere began building the foundry furnaces in 1787-1788, the same year he remortgaged his North Square property to Samuel Hitchborn.¹⁴ Possibly the mortgage was to help pay for the start-up of the foundry, or, as the *Historic Structure Report* addendum (1993) suggests, for improvements to the North Square house (specifically the installation of the chimney in the first floor ell room).

Another factor affecting Revere’s purchasing power was the size of his family. As Ruth Friedman points out in her paper on Revere as businessman, the support of his large and still growing family during the North Square years would have produced a heavy drain on his financial resources. By the time Sarah Orne Revere died in May 1773 there were seven children between the ages of fourteen and infancy at the North Square house. Sarah’s last child died shortly before Revere married Rachel Walker. After his second marriage in 1773, another eight children were born between 1774 and 1787, three of whom would die before the move to Charter Street in 1800. In addition, Revere was the sole financial support for his mother, who died in 1777. Five daughters married and

⁹ Payment of Paul Revere to Gibb Borne [?] for “building your cowhouse,” “340 feet of board,” and “100 of 20d & 100 of 10d Nails,” 23 April 1776, Revere Family Papers, P230, microfilm reel 1, MHS; Ely, 38.

¹⁰ Esther Forbes, *Paul Revere and the World He Lived In* (Boston, MA: Houghton Mifflin Company, 1942), 169-170.

¹¹ Forbes, 193-194. Revere House staff has expressed doubts about Revere’s ownership of a horse at this time.

¹² Quoted by Leehey, 29; and in Triber, 142.

¹³ Triber, 142-143.

¹⁴ Ed Gordon, “Owners and Tenants of 19-21 North Square 1770-1905,” 1 July 1985, 2; William Lebovich, “Paul Revere Memorial Association Property History,” 1973, SPNEA archives.

moved to their own homes between 1778 and 1798, three by 1780. Three sons came of age during the same period, only one before 1794. "Revere has been calculated to be at a mid-middle class level," writes Friedman, "yet, with the family to support, he probably appeared to be lower on the scale."¹⁵ The lack of disposable income during the silversmithing period in particular, when Revere was supporting the feeding, clothing and medical bills of 16 children, would have inhibited any major purchases of furnishings. By the 1790s, after Revere's annual business transactions had more than doubled and he had far fewer children to support, he took on new financial responsibilities. During this decade Revere was supporting his son-in-law Thomas Stevens Eayers; Eayers' children (Revere's grandchildren); was legal guardian of apprentice David Mosely and helped support his children; and repeatedly made generous loans to friends and family. Olive Willard commented to Rachel Revere "how little did I know your worth till I visited you in your own hospitable family, and saw your heart open to the Orphans which surround your table and was fed from your hand...."¹⁶

Existing documentary evidence only hints at the extent to which other factors may have affected Revere's spending habits. Besides the purely economic, considerations of social status and political ambition would conceivably have played a role. The potential influence (or not) of Rachel Revere on household purchases is another variable.

The degree of upward mobility seen among artisans following the Revolution has been noted by many scholars. Carol Ely contends that, while no direct link exists tying activism during the war with post-Revolution wealth, "active patriots rose faster than others who had remained. Men with the energy and ambition to become involved with opposition politics probably used that energy in the economic sphere as well. They sought opportunity and rejected the status quo."¹⁷ By the late eighteenth century, artisans made up one third of inventoried male decedents in Boston -- the largest single class. Judging from the inventories, a "middling" artisan owned at his death about £58 in gross personal wealth, of which £34 were consumer goods.¹⁸ A wider range of products were becoming available to people of more modest means. In the seventeenth century, only the wealthiest individuals possessed fine earthenware, secular books, clocks or watches and framed pictures. By the end of the colonial era, 4-10% of middling households had such items. Because these objects were linked to elite status in past generations, "the possession of these particular goods went beyond the mere capability of their owners to purchase them, reflecting choice of a different style as well as level of life -- a significant change from the seventeenth century."¹⁹ Revere is documented as having secular books during the North Square period. It may be that Revere's way of demonstrating his post-war prosperity during the North Square years was through the acquisition of items like

¹⁵ Ruth L. Friedman, "Artisan to Entrepreneur: The Business Life of Paul Revere" (paper, Tufts University, Spring 1978), 13, 15, 48.

¹⁶ Olive Willard to Rachel Revere, 1 December 1799, Donahue transcription, PRMA.

¹⁷ Ely, 43.

¹⁸ Gloria L. Main, "The Distribution of Consumer Goods in Colonial New England: A Subregional Approach," *Early American Probate Inventories*, The Dublin Seminar for New England Folklife Annual Proceedings (Boston, MA: Boston University, 1987), 157-159, 161, 164-165, 168.

¹⁹ Main, 165, 168.

books, porcelains, increased use of textiles and consumption of exotic foodstuffs, rather than through major new pieces of furniture.²⁰

However, Revere also had other ways to demonstrate his status. The eighteenth century artisan, scorned by the wealthy gentry before the Revolution, had become a positive symbol of Federalist America. Howard Rock argues that while on a material level artisans may not have achieved great wealth, their view of themselves changed from one of common laborers to that of a skilled independent producing class: “The simple tradesman, donning a leather apron and using his skill to produce necessary goods, represented an embodiment of the Age of Reason.” Through their involvement in the Revolution, artisans were able to see themselves as equal to the elite involved in the same struggle. The type of mechanics groups and committees formed in the 1770s to which Revere belonged were manifestations of this new-found political empowerment. By the 1780s, the artisan could see himself as “a special segment of society which contributed to the economic and political well-being of the New Republic.”²¹ Did Revere define his self-worth through his identity as an artisan, or as a patriot, or through the accumulation of material wealth, one manifestation of which could be the periodic purchase of new furnishings without compelling need? That Revere attached some importance to his belongings was seen during the Revolution in the Penobscot debacle, in which “Revere’s apparent concern over his private possessions” initially took precedence over his commanding officer’s orders – Revere at first refused to give up his ship with his baggage on board when instructed to do so by General Peleg Wadsworth.²² It may be that Revere was not so much concerned with the belongings themselves as with the cost of replacing them, which perhaps he could ill-afford to do at the time.

The most common explanation for the creation of Copley’s portrait of Revere is that the painting was done as payment for several metalwork frames ordered by the artist and listed in Revere’s account books. According to Esther Forbes, Copley’s typical payment for a half-length portrait of the type done of Revere was 14 guineas; in 1767 Copley earned 300 guineas.²³ Although it is not known if Copley or Revere determined how the sitter would be dressed, the workman’s clothes and symbols of the sitter’s identity as a silversmith can be seen as a visual representation of Revere’s pride in his profession and his increased activities as a patriot.²⁴

While the move from the rented home on Clarke’s Wharf to one he purchased is a clear sign of economic gain, Revere’s financial circumstances likely did not change significantly between 1770 and 1790. Any furniture purchases made during this period

²⁰ The 1818 Canton inventory contains only “1 imperfect Table sett China” worth \$20 and “1 breakfast sett China” valued at \$2. Archeological investigations at the Paul Revere house have revealed quantities of slipware, white salt-glazed stoneware, creamware, pearlware and redware.

²¹ Howard B. Rock, *American Artisans: Crafting Social Identity 1750-1850* (Baltimore and London: Johns Hopkins University Press, 1995), xiii-xiv.

²² Triber, 138. Although Revere was ultimately acquitted of charges made against him, Peleg Wadsworth retained a low opinion of the silversmith. That it was Wadsworth’s grandson Henry W. Longfellow who ensured Revere would be remembered as a mythic hero of the Revolution is a nice irony.

²³ Forbes, 113.

²⁴ Rubenstein, 180, 182.

would probably have been for essentials like bedding for new children. Revere was also living elsewhere for periods in the 1780s when the North Square house was rented to George DeFrance, then to Joseph Dunkerly between 1780 and 1786.²⁵ According to Forbes the Reveres left North Square in May 1780 and for several years prior to 1796 rented various houses on Charter Street, although her source for this information is not cited; to date, it is unclear where the family was living in the early 1790s.²⁶ As noted earlier, not only had the location of his residence but that of his silversmith shop/hardware store changed during this period. Research shows Revere's business was by Liberty Pole at the corner of Washington and Essex Street by September 1783; at Dock Square in January 1786; at 50 Cornhill Street by June 1787; at 8 Union Street by late spring 1789; then at Ann Street in March 1790. If in fact Revere was spending less and less time in the North Square House, he may not have chosen to update its furnishings. On the other hand, Revere could have acquired new furniture for the Charter Street rental home that returned with him to North Square. It is also possible that Revere could have taken furnishings from North Square with him to the rental. Further research on Revere's moves, income and typical eighteenth century rental practices (for instance, did rentals normally include furnishings?) is needed.

Summary of Influences on Room Treatments

In 1908, Joseph Everett Chandler completed restoration work on the former home of Paul Revere. At the start of the project, the architect was confronted by a dichotomy in determining the treatment of the interior finishes. Thomas Denenberg described Chandler's predicament: "Should the house be presented as a cogent single-build seventeenth century homestead imbued with the republican ideology of rugged individualism found in the yeoman colonist? Or should it represent a later, more bourgeois period when it was an updated city house for the hero of Longfellow's poem? Chandler's choice at the Paul Revere House, one he made time and time again in his later restorations, was to try to do both by restoring different rooms to represent different periods, thereby capturing the manner in which the building changed over time."²⁷ This choice had a profound impact on how the interiors were subsequently furnished.

Chandler and others after him struggled with the fact that the Revere House lacks the central chimney hall-parlor floor plan long considered standard in seventeenth century domestic architecture. Robert Blair St. George, however, argues that Boston homes of the period were more likely to engage in "spatial experimentation" rather than reproduce "the normal internal logic of space and social movement that was common in

²⁵ Friedman, 11; Forbes, 416. Dunkerly was a soldier in the British Army who deserted to join a Massachusetts artillery regiment. He left the latter in 1778 and remained in New England working as a miniaturist until 1788. See Elle Shushan's essay "Tokens of Love and Sorrow: New England Portrait Miniatures and Mourning Jewelry" in *The Art of Family: Genealogical Artifacts in New England*, D. Brenton Simons and Peter Benes, ed. (Boston, MA: New England Historic Genealogical Society, 2002), 127-143.

²⁶ Forbes, 360-361.

²⁷ Thomas Denenberg, "Pilgrims and Progressives: The Colonial Vision of Joseph Everett Chandler, Restoration Architect" (Boston University American and New England Studies Program, 15 February 1994), 21, 23.

seventeenth-century New England” because of the tight lot sizes.²⁸ Representing a new breed of academically trained architects choosing to specialize in historic buildings, Chandler’s work suffered because greater contextual information was unavailable in his time. Later preservation architects have criticized the Revere House restoration. In a 1958 critique of the restoration, Charles Strickland, AIA, recommended the Paul Revere Memorial Association “completely remove all the restoration elements in their entirety, re-study what may be left of the original and then redesign all interiors in the light of today’s more knowledgeable technique and the research available to us.”²⁹ (Ironically, Strickland’s 1950 work on the exterior of the house also came under fire by the next generation of preservationists). Chandler’s restoration combined scholarship with the romanticism of New England’s past endemic of the Colonial Revival movement. Denenberg points out that Chandler’s academic training, however, separated him from the wealthy antiquarian dilettantes so prominent in the historic preservation movement: “Chandler’s restoration of the Paul Revere House was a constant negotiation between pre-conceived ideas about colonial architecture and surviving evidence.”³⁰

As late as 1974, historians were still grappling with how to interpret Chandler’s work to the public. “If the house had been left alone there is a chance that we of today would have considered it far more representative of Revere’s occupancy, because photos and other evidence would suggest that the house was little more than a tenant house during the 19th century and presumably there was little done to alter its 18th-century architectural character,” wrote Abbott Lowell Cummings. “However, in tune with the philosophy current at the turn of the century, the Association engaged Joseph Chandler to ‘restore’ the house, which meant taking it back to its 17th-century appearance....To all intents and purposes the house was over-restored. This has meant that generations of school children and visitors have been herded through the house with a false understanding of its relationship to the Reveres. Many professionals consider it a tourist trap because of the fact that its message lacks integrity and completeness.”³¹ Cummings’ comments were made just before the association hired professional staff. Beginning in 1975 the museum began carefully re-examining the house, dramatically improving the accuracy of the period rooms and the quality of interpretation.

A magazine writer of 1920 was more tolerant of the effect of the restoration than later generations of preservationists. She felt that “it is delightful, this mingling of the sixteen hundreds and seventeen hundreds—altogether one of the finest tributes to the past that we have in America.”³² Interestingly, the writer understood better than professionals 30 years later that the Association’s intent was not historical accuracy but the creation of an evocative environment. Today, the Chandler restoration and the interiors initially created

²⁸ Robert Blair St. George, “Afterthoughts on Material Life in America: Household Space in Boston 1670-1730,” *Winterthur Portfolio*, 32:1, Spring 1997, 20-21.

²⁹ Charles Strickland, “Suggested Corrections to Previous Restoration Work,” January 1958, PRMA Correspondence 1937-1967, Archives Box A, PRMA.

³⁰ Thomas Denenberg, “Resources for the Study of Joseph Everett Chandler” (Boston University American and New England Studies Program, September 1993), 2-3, 9.

³¹ Memorandum, Abbott Lowell Cummings to SPNEA Properties Committee, 29 October 1974, PRMA Correspondence 1974-1975, Archives Box A, PRMA.

³² Alice Van Leer Carrick, “The Revolutionary Home of Paul Revere,” *Country Life*, December 1920.

by the Association can be appreciated as illustrations of the preservation movement's development and the forces behind it. As Denenberg notes "Chandler's writings and restoration... were important threads in the cultural homespun of reform, filial piety and anti-modernism that developed as a response to the conditions of modernity in New England."³³ The Paul Revere Memorial Association's goals in having Chandler restore the Revere House typify these responses among the Protestant upper classes as they reacted to the cultural and political changes of the early twentieth century.³⁴

When the Association began its campaign to save the Paul Revere House the use to which the building would be put after restoration was clearly secondary. At the time he purchased the house in 1902, Revere's great-grandson John Phillips Reynolds Jr. expressed the hope that it would be preserved as a historic landmark.³⁵ The organization's intent can only be gleaned from incomplete records and newspaper articles of the time. That a major motivation behind preservation of the Revere House was not only to preserve a historic shrine but to also promote the Americanization of the Italian immigrants who by this time made up much of the North End populace is explicit in statements made to the press by prominent supporters of the project, as well as in the Association's own charter, which described the organization as "a memorial to the patriot Paul Revere to the end that patriotism and philanthropy, and civic virtue and pride, may be publicly fostered and the youth of this community may be educated in respect thereto."³⁶

Who and what constituted the community was made explicit by Julia Ward Howe in 1907, when she said that "such a monument of public service, standing in the midst of our 'Little Italy' will serve a double purpose. It will attest our gratitude to the eminent man who once made it his home. It will also give our foreign guests and future citizens a lesson in our national history, and in the political faith to which it pledges the generations to come."³⁷ William Sumner Appleton referred to the site as "a constant incentive to patriotic citizenship." Massachusetts Lieutenant Governor Curtis Guild Jr. gave his seal of approval to the project: "the restoration and preservation of this pure type of an old colonial home, situated as it is in the very heart of the North End and surrounded today by a foreign born population, is a memorial to the life of the patriot Paul Revere which will serve as a daily lesson to the youth of that district in Massachusetts ideals of loyalty, simplicity and civic pride." He also acknowledged the potential economic impact of the project: "Even if no reverence for the past and no patriotic sentiment existed, the

³³ Denenberg, "Pilgrims and Progressives," 1-2.

³⁴ Correspondence in the PRMA archives show that members of the Paul Revere Memorial Association were concerned for the future of restoration projects such as theirs, remarking that those controlling local government were insensitive to the preservation of colonial New England's history, an allusion to the dominance of Irish-Catholics in Boston's political landscape. Doris Kearns Goodwin estimates that only 11 percent of Boston's population was descended from Yankee stock by the time John Fitzgerald became mayor in 1906.

³⁵ That the house was already an attraction years before the restoration took place is evident in an 1890 photograph in SPNEA's archives, in which a large sign above the storefronts on the house's exterior proclaims "In this house lived/ Paul Revere/ Built 1677."

³⁶ Certificate of Organization, Paul Revere Memorial Association, 4 May 1907, Early Documents Relating to the Revere House (mostly copies), Archives Box A, PRMA.

³⁷ Denenberg, "Pilgrims and Progressives," 19.

preservation of such memorials has a distinct money value, bringing every year to this city thousands who otherwise would treat Boston merely as a way station if they visited at all."³⁸

The Association grasped that one of the possible ways its didactic mission would be best realized was through recreating early domestic interiors. During its restoration fundraising campaign, Association Treasurer William Sumner Appleton told the press "The uses to which such a house, when restored, may be put are various. Part, at least, must be devoted to a collection of Revere relics. There should be found examples of his engraving and silver work, either originals or facsimiles, and such personal souvenirs as can be obtained. It has been suggested that the ground floor might be used as a public library branch, or perhaps one of the many North End charities could be here provided with quarters. Another possibility is the use of the whole house as a museum to illustrate in all its details domestic life in an old Boston home of the eighteenth century."³⁹

Subsequent articles reported similar intentions. One stated that the house would "cease to be used for any of the homely purposes of its recent past, such as the manufacture of cigars, the vending of cabbages and other supplies for the kitchen, and will become a historical museum and resort of antiquaries, particularly a memorial to Paul Revere."⁴⁰ The *Youth's Home Companion* informed its readers that "[f]urniture and relics that belonged to the man and his family will be placed here, and the space not thus occupied may be used to carry out another suggestion, that of a household museum, showing how an early New England home was fitted up, from cellar to ridge-pole."⁴¹ The latter seems to be more or less what the Association settled on. Shortly before the house was opened the public was informed that "great effort...has been made to preserve and restore this building, so that future generations may see exactly how people lived in those old days in Boston."⁴² While the Association implied its collecting priority was Revere-associated items, the house was generically furnished except for the second floor Rear Chamber which was turned into a Revere-specific reliquary, though isolated family pieces sometimes appeared in other rooms. As Edith Steblecki perceptively notes, from the Association's perspective using colonial furnishings throughout the house would have been equivalent to providing a sense of how Revere might have lived. In the same way that Chandler's architectural restoration combined seventeenth and eighteenth century elements, the Paul Revere Memorial Association began collecting objects that encompassed the entire period between 1680 and 1818.

³⁸ Harold Comer Read, "A Brief History of the Paul Revere Memorial Association and the Paul Revere House" in *Handbook of the Paul Revere Memorial Association* (Boston, MA: Paul Revere Memorial Association, 1950), 10.

³⁹ William Sumner Appleton, letter to the editor, *Boston Transcript*, 21 June 1905, Paul Revere House Restoration 1902-1913 folder, PRMA.

⁴⁰ "Paul Revere's Home Saved. Structure on North Sq. to Be Preserved to Posterity as A Historical Museum -- Is 220 Years Old" undated clipping, c. 1905, Early Documents Relating to the Revere House [mostly copies], Archives Box A, PRMA.

⁴¹ Undated clipping, *Youth's Companion* New England Edition, Early Documents Relating to the Revere House [mostly copies], Archives Box A, PRMA.

⁴² "Back to Paul Revere Day" undated clipping, c. 1907, photocopy from SPNEA scrapbook, Early Documents Relating to the Paul Revere House [mostly copies], Archives Box A, PRMA.

Interiors in 1908

Postcards from 1908, when the house first opened as a museum, show that the rooms were sparsely furnished, with the Best Chamber being the most fully furnished room. By 1909, when the Detroit Publishing Company photographed the house for postcards, the room furnishings were much more complete. The Hall (then called the Living Room) and the Kitchen, contained a mixture of furniture types and accessories arranged against walls or around hearths representing a variety of household functions that would not necessarily have existed together in a room historically. The very presence of such pieces within an early historic house, however, gave an impression of historic verisimilitude. "The interior of the house is rich in suggestion of the antique and the picturesque," noted one professional journal. "More than any other of the group of houses restored by Mr. Chandler's skill and scholarship, these rooms manage to create an 'atmosphere.' They do not look lived in, according to a modern sense; but they do look as if the occupants of that elder day had gone off in hot haste, leaving all their belongings pretty much as they happened to lie."⁴³

Among the Revere-related objects acquired during the Association's early years were the hearth crane donated by William Bacon Revere for use in the Kitchen fireplace; Revere's water ewer, flintlock gun, toddy warmer, saddle bags, and a small box; Rachel Revere's rolling pin and pewter dishes; as well as unassociated pieces of late seventeenth and eighteenth century furniture.⁴⁴ According to William Revere, the saddle bags "were used by Paul Revere to carry the money for the pay-roll [sic] of the workmen at the iron foundry at Wrentham, where the cannons were cast for the fortifications at Dorchester Heights, and which were hauled from the foundry to Dorchester Heights by the ox-team"⁴⁵ It was the Rear Chamber, the repository for the "many interesting relics of Revere"⁴⁶ for which *Country Life* reserved its highest praise:

Perhaps the ell chamber makes you feel history even more than the larger bedroom....It is the simplest room in the house, yet, somehow, you keep coming back to it, for here are Paul Revere's old receipts and letters and bookplates. Old newspapers, too, yes, you'll want to take plenty of time for this room, for all its simplicity of furnishing. You'll want to look at everything again and again; to read and re-read that stirring, patriotic 'God Save the People' number of the Boston Gazette and Country Journal. Then you will so much better understand Paul Revere; a plain man: mechanic, tradesman, artist, and patriot, all in one; to

⁴³ Photocopy from *The Architectural Record*, July 1914, vol. 36, 80, Early Documents Relating to the Revere House (mostly copies), Archives Box A, PRMA.

⁴⁴ Early report on Paul Revere House Restoration, n.d., Archives Box A, PRMA; Harold Comer Read, "A Brief History of the Paul Revere Memorial Association and the Paul Revere House" in *Handbook of the Paul Revere Memorial Association* (Boston, MA: Paul Revere Memorial Association, 1950), 14-15.

⁴⁵ William B. Revere to Chauncey C. Nash, Canton, 27 January 1937, PMRA Correspondence 1937-1967, Archives Box A, PMRA.

⁴⁶ Carbon copy of tablet inscription and text, possibly for press releases, c. 1910, PMRA, 1907-1945, Archives Box A, PRMA.

visualize this ‘thick-set, round-faced, not very tall person, who always wore small clothes;’ ‘whose art was always used in favor of the people; of the masses.’⁴⁷

A journalist in 1905 referred to the house as being “surrounded with the greatest amount of romance.”⁴⁸ The interiors successfully evoked a visceral response from visitors. Furnishings in the rooms included all the key icons of Colonial Revival sensibility: spinning wheels in three out of four rooms, a powder horn and flintlock rifle hung over a fireplace, cradles and kitchen implements. Denenberg points out that “[t]he turn-of-the-century expectation upon entering the ‘colonial house’ was to come across a cheerful hearth-side vignette, rather than file into a cellar for a look at a mixed-use room dedicated to storage and food preparation.”⁴⁹ This expectation was fueled by the numerous “colonial kitchen” exhibits popularized in fairs and expositions since the end of the Civil War. The Revere House kitchen setting combined with the power of historic objects inspired romantic speculation from the *Country Life* writer:

[T]here are brick ovens and Dutch ovens and peels and toasters and tongs, tongs, tongs, all kinds of them!...[T]here are wooden trenchers and piggins and candlesticks and a muller used by Paul Revere to warm his ale on cold winter nights. In the corner is a turned flax-wheel...and a delightful cradle with cherry rockers stands just where a Colonial mother could watch it and still keep an eye on her work. Yarn-winders, a cheese-press, a cupboard filled with china and pewter, all these mute domestic symbols that are still so eloquent of our ancestors’ lives, are there to speak to you and tell you of the past...Was this the hearth where at supper one December night just before the Boston Tea Party, Mrs. Revere said, ‘Children, this is the last cup of tea you will get for a long while.’ Did Paul Revere sit, just as I was sitting then, and pen that lover’s charade...to Rachel Walker, his second wife?⁵⁰

The Revere House’s other mission is alluded to at the conclusion of the *Country Life* article: “When I came out of the house...I was so deeply in the past that little Assunta and Giannino, waiting for the old custodian [of the Revere House]...startled me a little. ‘They’re not Eye-talians,’ explained the old man. ‘Why, they’re 100 percent Americans.’ Would Paul Revere, son of Apollos de la Rivoire, ask anything better, do you think?”⁵¹

Interiors in 1936

Limited documentation suggests that during the first 80 years of the Paul Revere Memorial Association’s management of the Revere House the interiors underwent some form of assessment on at least three occasions after the opening of the house in 1908. The first appears to have occurred in the 1930s.

⁴⁷ Carrick, 65.

⁴⁸ “Famous 225-Year Old Landmark That Boston Soon May Know No More” *Boston Globe*, 11 April 1905, Early Documents Relating to the Revere House (mostly copies), Archives Box A, PRMA.

⁴⁹ Denenberg, “Resources for the Study of Joseph Everett Chandler,” 7-8.

⁵⁰ Carrick, 64.

⁵¹ Carrick, 65.

In 1936 Joseph Everett Chandler was seeking furnishings to supplement those already in the Revere House interiors. Whether Chandler had functioned in such a capacity from the beginning is not indicated in surviving documents, although he was made referee of the Donations Committee. His function was to make decisions regarding the acceptance of donations to the house if the Committee members could not agree. While Association documents never explain if the Donation Committee dealt with donations of money or with donations of all types, including objects to the museum collection, it is difficult to imagine the offer of a monetary donation causing controversy within the Committee. A House Committee also existed, though how it interacted with the Donations Committee in terms of the acceptance of objects for the collection is another mystery. The earliest reference to Chandler assisting with the furnishing of the interiors is from 1927, when he purchased a small lantern for the first floor ceiling to replace one that had been approved by Mrs. Reynolds and placed on the center table in the Hall. Apparently the new acquisition was in response to ambient lighting problems in the Hall. Chandler noted "I think things will come out very well with the other changes Mr. Byrne suggested. The light thrown on the old wallpaper by the reflector would be a successful solution of that difficulty, and the light thrown down by the reflector from the beam above on the center table of the main room for reading, although not handsome is sensible, + solves the problem pretty adequately." That Chandler was involved in other aspects of the room furnishings is implied when he mentions in the same letter "I have been meaning to get down to the house again to see about the height of the spot in which it is desired to place the corner cupboard...."⁵² An undated typed list of furnishings arranged by room includes a mirror listed as loaned from "Mr. Chandler" which was exhibited in the "Living Room" (Hall).⁵³

Documents show that Chandler had to clear his selections with Board President William B. Revere and on occasion with the House Committee. William Revere's letters make it clear that he and those on the Committee did not automatically accept Chandler's recommendations by any means. "I have a sample of 36" batiste," wrote Chandler, "a very simple material for curtains costing only 25¢ a yard, which would be suitable for the Living-room, and might well have been the sort of thing originally used. 5-1/3 yards would be required for these curtains....You stated that someone interested in the House would probably make these Living-room curtains. Would this method of making the curtains hold good for those in the bedroom, too...or shall I ask Roach and Craven to submit an estimate on making them?"⁵⁴ William Revere replied that Chandler send the fabric to House Committee member Laura Revere Little for her approval. A few days later William Revere told Chandler that Anna Revere, also a House Committee member, "was in to talk about the curtains for the Paul Revere House the other day and I have two more samples which I am enclosing for suggestions. The yellow-dotted muslin would probably not have happened at the time the room was finished in the style of architecture

⁵² Joseph E. Chandler to William B. Revere, Boston, 1 June 1927, Joseph Chandler Letters and Papers 1907-1938, Archives Box A, PRMA.

⁵³ List of Revere House furnishings, n.d., Archives Box A, PRMA.

⁵⁴ Joseph E. Chandler to William B. Revere, Boston, 17 February 1936, Joseph Chandler Letters and Papers 1907-1938, Archives Box A, PRMA.

it now is, but is very agreeable for color, and being extremely simple, would 'get by', I think. The other sample, at \$1.30 a yard, would be very good with the addition of a very narrow guimpe [sic]...."⁵⁵ The surviving correspondence does not reveal which curtain fabric was finally selected, Chandler's plain batiste or the Committee's very twentieth century yellow dotted Swiss. However, William Revere did let Chandler know he wanted the architect to "have the curtains in both of the rooms made. Mr. Corsen [Paul Revere House caretaker] has the rods for the lower room windows all ready, and I think he can arrange for the bedroom windows as well."⁵⁶

In April Chandler wrote that he had found a tall case clock he thought "an appropriate thing from the viewpoint of being modestly in the vein of the Paul Revere bed, one post of which is on exhibition in the chamber."⁵⁷ (A clock is listed among Revere's possessions in his estate inventory). William Revere examined the clock in question and stated unequivocally "My opinion is that the height of the clock, with the heavy top, would look out of place with the low ceiling of the front room....I personally think that we might leave the purchase of a clock, and might be able to find one a little more suitable, perhaps the height of the room, than the one you mentioned."⁵⁸ These and other pieces of correspondence indicate William Revere was the person in the lead when making determinations as to the type and suitability of furnishings and decorative accessories in the rooms.

Chandler's role appears to have been confined to tracking down specific pieces, as with the case clock, obtaining estimates for and overseeing reproduction work. "I have an estimate for repairing the Highboy on the spot of \$15.00 which seems reasonable. The person who estimated, said there was a chair needing to be reupholstered, or to have a rush seat, and he would submit a price for it, if it were desired," Chandler wrote Revere.⁵⁹ "I find that I made a mistake about the chair that I had resealed....," Revere replied later. "It is one of the back room in the rear of the house. The chair from the bedroom has, at present, a cane bottom in it. It was formerly, I think, rush. I think I had better have the man repair this chair..."⁶⁰ In February Chandler obtained estimates from the prominent Boston interior design firm Roach and Craven for removing "old paper" in the Hall (a reference to the reproduction wallpaper hung 28 years earlier during the original restoration), lining the walls and installing and lacquering 10 new rolls of the reproduction paper, known as the "Paul Revere paper." A price for installation of 8 rolls of paper and 14 yards of border paper for "the bedroom" was also included, as well as for

⁵⁵ William B. Revere to Joseph E. Chandler, 21 February 1936, Joseph Chandler Letters and Papers 1907-1938, Archives Box A, PRMA.

⁵⁶ Ibid.

⁵⁷ Joseph E. Chandler to William Revere, Boston, 28 April 1936, Joseph Chandler Letters and Papers 1907-1938, PRMA.

⁵⁸ William Revere to Joseph E. Chandler, 1 May 1936, Joseph Chandler Letters and Papers 1907-1938, Archives Box A, PRMA.

⁵⁹ Joseph E. Chandler to William B. Revere, Boston, 17 February 1936, Joseph Chandler Letters and Papers 1907-1938, Archives Box A, PRMA.

⁶⁰ William B. Revere to Joseph E. Chandler, 21 February 1936, Joseph Chandler Letters and Papers 1907-1938, Archives Box A, PRMA.

creating curtains of “Angora Gauze casement cloth.”⁶¹ This could have been for the Best Chamber. However, William Revere was sent the \$80 quote for wallpaper removal; washing, scraping and painting ceilings, walls, floors in the “Bedchamber”; and cleaning and staining the entry hallway.⁶²

Among Chandler’s tasks was to find rugs for the Best Chamber. Informing William Revere of his progress to date, the architect was frustrated that he had not received word “from the man who was to send me a bundle of rugs from which to select possibly two for the Paul Revere House chamber, but he being the extreme procrastinating type, I have just written him to send them forthwith as the matter must be cleared up.”⁶³ Apparently the procrastinator did not come through because in August Chandler wrote “At last I found two so-called ‘Colonial’ rugs which were authentic and clean, and I thought about the right size for the two required in the chamber of the Paul Revere House....They were, as I told Mr. Corson, \$16.00 each, and if they are acceptable a check should be made out to Mrs. Edna H. Winter, and sent to Mrs. John Adams Dana, The Gilbert House, Storrowtown, West Springfield, Massachusetts.”⁶⁴ William Revere approved of the rugs a few days later.⁶⁵

Interiors in 1950s-1960s

In its handbook published in 1950 the Paul Revere Memorial Association described the house as “furnished with furniture and accessories of the Revolutionary period.”⁶⁶ Their appearance was probably not much different from the 1930s. Ten years later, however, the Association began reassessing the interiors, a move possibly brought on by new assessments done by Charles Strickland in the 1950s of the 1908 architectural restoration. In 1961, Abbott Lowell Cummings, director of the Society for the Preservation of New England Antiquities (SPNEA) and Revere Association board member, reviewed the interiors of the Paul Revere House at the request of Assistant Treasurer William Osgood.

By the end of March Cummings provided a list of recommendations for alterations to the room arrangements. Included in the recommendations were the removal of the “Paul Revere” wallpaper in the Hall and that the walls be whitewashed (the sample of faux painted plaster Chandler had saved must have been removed by this time); removal of contents from Hall fireplace and built-in cupboard and replacement of cupboard door; removal of half curtains from the windows, although these could be replaced with full length curtains if desired; placing later period furniture in the Best Chamber; removal of

⁶¹ Joseph E. Chandler to William B. Revere, Boston, 17 February 1936, Joseph Chandler Letters and Papers 1907-1938, Archives Box A, PRMA.

⁶² Ernest C. Saunders to William B. Revere, Arlington, 18 January 1936, Joseph Chandler Letters and Papers 1907-1938, Archives Box A, PRMA.

⁶³ Joseph E. Chandler to William B. Revere, Boston, 28 April 1936, Joseph Chandler Letters and Papers 1907-1938, Archives Box A, PRMA.

⁶⁴ Joseph E. Chandler to William B. Revere, Boston, 18 August 1936, Joseph Chandler Letters and Papers 1907-1938, Archives Box A, PRMA.

⁶⁵ Joseph E. Chandler to William B. Revere, 21 August 1936, Joseph Chandler Letters and Papers 1907-1938, Archives Box A, PRMA.

⁶⁶ Read, 15-16.

all kitchen equipment in the Hall to the rear room on the first floor, which would be set up as a kitchen; redesigning of the Kitchen fireplace; removal of inappropriate museum items; removal of hanging cupboards in the Kitchen; placing the oldest furniture in the collection in the Hall; removing the Revere-associated bedpost from the Best Chamber to the "museum" in the Rear Chamber; painting the walls of the Best Chamber a more appropriate eighteenth century color; installing a more appropriate wallpaper in the Best Chamber; removal of a picture hung over the Best Chamber fireplace; including a trundle bed in the Best Chamber; eliminating the wash stand and small cradle; setting up the Rear Chamber formally as a museum and sales area, and removing the molding on upper part of the fireplace.⁶⁷

Weeding the collection was carried out about five years later following a 1965 appraisal of the collections. Paul Revere Jr., president of the Association, wrote William Osgood in 1966 "I would appreciate if you could get together with Abbott Cummings and come up with some suggestion what to do with the furniture-etc. in the 'attic' and make a report at the next meeting in April."⁶⁸ No written report by Cummings is in the Paul Revere Memorial Association files, but the results can be gauged by Osgood's April letter to Anna Revere, informing her that the board "voted to review all of the material which we are currently storing in the attic of the House and to deposit all documents with the Massachusetts Historical Society to make use of whatever furniture we have in the attic wherever possible; and finally, to sell any items which we are not going to use and never will."⁶⁹ While no list survives in the Association files, comparisons of photographs of the interiors before and after 1966 and examination by later staff of objects in storage reveal that several objects once in the rooms are no longer in the collection.

Interiors in 1970s-present

In 1975, the Paul Revere Memorial Association began to question its ability to maintain the house. The Association subsequently entered into discussions with SPNEA about the preservation agency taking over management of the Revere House. In a memorandum Abbott Lowell Cummings informed SPNEA's Properties Committee that the Revere House and the Association's more recent acquisition, the Hichborn House, "have been relatively well cared for over the years and are in pretty good physical condition...However, little attention has been devoted in recent years to the furnishing and interpretation of these houses and all the problems attendant upon this aspect of management, including adequate staffing..."⁷⁰ While SPNEA ultimately rejected the idea, it agreed to assist the Association in hiring a professional museum director, which was accomplished in 1975. Additionally, its Consulting Services Department would be contracted by the Association to create a historic structures report and a means for the

⁶⁷ Recommendations for improvement, Abbott Lowell Cummings and William Bradford Osgood, 28 March 1961, PRMA Correspondence 1937-1967, Archives Box A, PRMA.

⁶⁸ Paul Revere Jr. to William Osgood, West Falmouth, 5 March 1966, PMRA Correspondence 1937-1967, Archives Box A.

⁶⁹ William B. Osgood to Anna P. Revere, 13 April 1966, PRMA Correspondence 1937-1967, Archives Box A, PRMA.

⁷⁰ Memorandum, Abbott Lowell Cummings to SPNEA Properties Committee, 29 October 1974, PRMA Correspondence 1974-1975, Archives Box A, PRMA, 2.

“refurbishing and refurnishing of both buildings according to a carefully prepared historic rationale.” The latter was to be provided by a team led by Cummings.⁷¹ Nothing in the Paul Revere Memorial Association’s records or at SPNEA indicates any plan for refurnishing the Revere House was ever created.

By 1977 the Association’s Museum Director Frank Rigg had codified his commitment to continuing the use of furnished period rooms as a key interpretive strategy at the Revere House. “The furnishings,” he wrote, “create the appropriate setting and serve as visual symbols of a kind of building, the kind of activities which took place there, the kind of people who lived there, and the kind of worlds in which they lived.” However, the director added “We have confidence in our knowledge of the building and of Revere. We have confidence in our ability to recruit and train capable interpreters. We have confidence in the [interpretive time-line] rail’s efficacy. We have less confidence in the authenticity of our furnishings.”⁷² The late 1970s and early 1980s found the museum staff occupied with full cataloging of both the Revere and Hichborn houses’ collections.

During the tenure of Director Patricia Sullivan in the 1980s, the interiors were again assessed and outside subject matter specialists consulted. Robert Trent was brought in to examine the furnishings of the Hall and his extensive suggestions to improve the historical accuracy of the seventeenth century setting were implemented. Consultations with staff at SPNEA resulted in changes to the Best Chamber to more accurately reflect a late eighteenth century bed chamber, based in part on Revere’s estate inventory. Comparative research was done on secondary eighteenth century bedchambers to determine furnishings for the Rear Chamber.

Under Director Nina Zannieri, staff has continued to refine the spaces. Details, like the stuffing of bed mattresses and the inclusion of a chamber pot in the rear chamber, have created greater realism in the rooms. Small objects such as candlesticks, wine glasses, and artificial foodstuffs have been incorporated into the settings to illustrate activities that would have gone on within these spaces. Additions to the Best Chamber have been based on documentation on Revere’s leisure activities. New pieces acquired for exhibit in this room have been based on documented examples of similar objects with Revere family provenance.

Edith Steblecki’s report in **Attachment A** of this assessment should be consulted for a full discussion of the on-going work at the house since the 1970s.

Accuracy of Existing Furnishings

Currently all four rooms on the first and second floors of the Paul Revere House are open to visitors. Open hours are 9:30 AM to 5:15 PM daily from mid-April to the end of October and 9:30 AM to 4:15 PM from November to mid-April. The house is closed on Mondays in January, February and March, as well as on Thanksgiving, Christmas and New Year’s Day. Visitors enter the house by the rear ell door and move through the

⁷¹ Ibid.

⁷² Frank Rigg to Hugh Gurney, superintendent, Boston NHP, 22 November 1977, PRMA files.

Kitchen and Hall before heading upstairs to the Best Chamber and then Rear Chamber, where they exit. Visitors proceed through the house at their own pace. Interpreters are stationed on each floor to answer questions. Labels explaining the rooms and the house's occupants, with emphasis on themes related to Paul Revere, are also on the rail barriers separating the visitor from the room furnishings. The exhibits consist of three furnished period rooms -- the Hall, Best Chamber and Kitchen -- and one furnished vignette in the Rear Chamber.⁷³

In terms of furnished period rooms, the accuracy of the existing exhibits is good. Collections and documentary resources have been used appropriately and effectively. The recommendations that follow suggest additional changes in object placement to enhance the work that has already taken place.

Hall (PRHIE)

See Edith Steblecki's report (**Attachment A**) for a description of the room's current use and arrangement.

Joseph Everett Chandler intended his restoration of this room to represent the period when the house was first constructed. The 1976 *Structure Report* described the late seventeenth century appearance of the Hall as "very progressive." Given Robert Howard's wealth at the time he acquired the North Square property in 1680 such a treatment might seem appropriate. Chandler's treatment involved removing the plaster ceiling to expose the beams; rebuilding the front wall; removing all eighteenth century woodwork; changing the number, placement and fenestration of the front windows; and reconstructing the fireplace based on the Hart-Burnham House in Ipswich, Massachusetts. In contrast, paint samples gathered in the 1970s for the *Structure Report* indicated the Hall had plastered ceilings without exposed beams and that the plaster walls, doors and exposed woodwork contained painted oak graining during Robert Howard's residency, suggesting a formal seventeenth century parlor.⁷⁴ Chandler himself saved some of these features, specifically the faux paneled door and an area of plaster work painted with simulated paneling. The painted plaster work was removed at an unknown date.

During the Chandler restoration fragments of eighteenth century wallpaper were found in the Hall that the 1976 *Structure Report* felt "almost certainly dates to the time of Revere's occupancy...Examples of paper similar to this have been found which bear tax stamps which can be dated to 1769, a remarkable coincidence of dates as Revere purchased the house in 1770."⁷⁵ Despite the intent to restore the room's interior to the seventeenth century Chandler papered the room with a reproduction of the Revere era wall covering, which, based on postcards and a maintenance notebook, was removed in November-

⁷³ Period rooms will be defined as interiors fully furnished based on comparative historical evidence. Vignettes will be defined as interiors partially furnished (less than half of the room furnished) based on incomplete site-specific evidence or comparative historical evidence.

⁷⁴ *Paul Revere House Structure Report* (Boston, MA: Society for the Preservation of New England Antiquities, July 1976), 14-15, 18.

⁷⁵ *Structure Report*, 24.

December 1961. The walls are now white painted plaster. Fragments of the original paper are displayed in-situ in the room.

Taking Chandler's restoration period as its cue, the Hall is furnished to represent the Robert Howard period (1680-1717). No documentation exists to indicate how Howard furnished the house; therefore the installation represents that of a wealthy seventeenth century Bostonian. In 1977, the furnishing date for the Hall was 1700 although why this particular year was chosen is not known.⁷⁶ Robert Trent was consulted on the accuracy of the furnished Hall in the 1980s. Trent's recommendations, particularly regarding the use of reproduction textiles, were implemented.

Just before his consultation at the Revere House, Trent had produced a *Historic Furnishings Report* for the Ironmaster's House at Saugus Ironworks National Historic Site. The approach to the Revere House Hall is basically the same. Before the 1620s, mismatched furniture placed within randomly arranged interiors was common. Starting in the 1620s and 30s, new French court standards began to influence furnishings, emphasizing more unified interiors. "While many aspects of court ceremony were not transmitted to middle-class circles," noted Trent, "the unit of bed, seating furniture, and tables became the most influential decorative scheme by the 1630s." This new unity was also emphasized by the use of matching seating furniture, available in sets of six, and color coordinated textiles throughout the room. Inventories show that Boston merchants began conforming to these new fashion influences in the 1640s. The increased number of upholsterers in Boston after 1660 made coordinating upholstery all the easier. Trent pointed out that inventories demonstrate "the wealthiest and most fashion-conscious merchants" consistently used matching upholstery. The practice even arose of referring to a room by the color of its fixtures, for example, the purple chamber or the green chamber. Along with purple and green other seventeenth century textile colors were red, blue, yellow and stripes.⁷⁷

Halls in seventeenth century homes were the primary living and eating space of the family, while the smaller parlor functioned as a more formal, ritualized space and main bedroom. In general, curtains were never used in halls; when used, they were found almost exclusively in the best chambers, where they consisted of a single fabric panel the width of the window.⁷⁸ While this changed in the eighteenth century as textiles became less costly, the rule probably still would have held true during the late Howard era (1717), particularly since he may have been experiencing financial difficulties by this time.⁷⁹

⁷⁶ Frank Rigg to Hugh Gurney, 22 November 1977, PRMA.

⁷⁷ Robert Trent, *Historic Furnishings Report, Saugus Ironwork* (Harpers Ferry, WV: National Park Service, Harpers Ferry Center, 1982), 56-8, 60.

⁷⁸ Trent, 92, 98, 102.

⁷⁹ Stephen J. Roper, "Early History of the Paul Revere House, North Square, Boston," June 1984, 37-8.

Recommendations to Improve Accuracy

Chandler intended this room to represent the earliest period of the house's history. Catalog records indicate most of the furnishings used date between 1660 and 1700. In the 1970s the museum defined the period represented by the room as 1700 to 1710. Today the room is interpreted broadly to the Howard period (1680-1717). Robert Trent suggested this room was conducive to the use of reproductions, most likely because in this way the museum could acquire matching sets of chairs to increase the interior's accuracy. Trent's incorporation of matching red upholstery and textiles was his means of providing visual unity while working within the confines of the museum's collection. Trent's work is an adequate solution.

- Remove the chest. Seventeenth century inventories researched by Trent and Cummings are consistent in placing chests in the best chamber.
- Add appropriate decorative art objects to the top of the cupboard. Objects would include pitchers, trays and drinking vessels of tin glazed earthenware (specifically delftware) and K'ang Hsi period (1660-1680) Chinese export porcelain with brown rims and blue floral pattern decoration. Fragments of these ceramics, dating to the late seventeenth and early eighteenth centuries, were found during archeological investigations at the Revere House. Although the earliest pieces may represent materials from the house that stood on the North Square lot prior to the construction of the Revere House in 1680, such pieces are still appropriate to the Robert Howard era.

Kitchen (PRHIW)

See Edith Steblecki's report (**Attachment A**) for a description of the room's current use and arrangement.

Other than explaining the source of the paneling, Chandler never elaborated on the work done in the first floor Kitchen or what time period the interior finishes were to represent. Since the original kitchen was in the cellar, for most of the Revere occupancy this room may have functioned as a keeping or storage room. In 1988, Abbott Lowell Cummings dated the fireplace chimney to the late eighteenth century. At that time the interpretive period for the kitchen became the 1790s, which also coincides with the Revere family's return to the house. According to the *Structure Report*, the room probably contained plain plastered walls and vertical molded sheathing rather than the paneling put in place by Chandler.⁸⁰

The accuracy of the Kitchen could be improved if its goal is to represent a functioning eighteenth century kitchen. As currently installed, the Kitchen is more a display of eighteenth century kitchen equipment within a period architectural setting than a period room.

⁸⁰ *Structure Report*, 18-19.

The space, particularly around the mantel, is too cluttered with equipment and furniture to represent a functioning kitchen. More tools and equipment would have been hung, placed on shelves or not seen at all because they were stored inside built-in cupboards or closets. "Closets were essential in the kitchen," writes Elisabeth Garrett, "where safety and efficiency dictated a clean hearth...clear of all unnecessary encumbrances."

Engravings and woodcuts of eighteenth and early nineteenth century kitchens most commonly show several expanses of wall mounted shelves for open storage of trays, plates, pots and containers, but this feature was not included in the Chandler restoration. According to Garrett open shelves for plates and dishes were equipped with rails so that the dishes could tilt forward to protect the faces from dust.⁸¹ Where items were stored when not in use did not seem to follow any hard fast rules other than that the hearth was kept as clear as possible for efficiency's sake.

In traditional hearth cooking more than one small fire was commonly lit, rather than a single large one, to accommodate the heat requirements of different foods. This is suggested in the gridiron and pot in the hearth. The distance of the kettles and pots suspended in the fireplace from the fire would have been individually adjusted with S hooks depending on whether liquids inside needed to boil or simmer, as is illustrated by the kettle now shown. Tools like tongs and peels would have been kept handy beside the hearth rather than in it.

Many in the mechanics class in the eighteenth century used their disposable income on foodstuffs like tea, coffee, chocolate and sugar. Receipts in Paul Revere's papers include purchases of brown sugar, flour, rum, corn, tea and anchovies.⁸² Sugar cones needed to be pulverized before use. After being broken down, the sugar in granulated form was stored in a tin or wood container for later use in baking. At least one period document refers to storing wrapped sugar cones hung from the ceiling.⁸³ Garrett points out how, given the foodstuffs stored in the kitchen and cellars, mousetraps would have been prevalent in the kitchen, not only set out for use but stored here as well.⁸⁴ The appearance of the kitchen could change seasonally; hanging dried fruits, herbs and squashes over the fireplace took place in the fall, during harvest. Such seasonal changes are made to the room by Revere House staff.

The Paul Revere House Kitchen includes objects like candle molds, a gophering iron, water bucket and broom, flat iron and bed warmer, hinting at the other functions served by eighteenth century kitchens. Garrett lists a number of objects that could appear in a kitchen at a given time of day: candlesticks and chamber pots for cleaning during the day; bed warmers for filling with coals before the family retired. Given that the kitchen was the space used for cleaning general household implements and laundry, more objects related to these functions – large kettle or tub, an iron holder, clothesline, beeswax –

⁸¹ Elisabeth Donaghy Garrett, *At Home: The American Family 1750-1870* (New York: Harry N. Abrams, Inc., Publishers, 1990), 104, 106.

⁸² Payments to Hastings & Ripley, April 13-September 14, 1784, Revere Family Papers, P230, microfilm reel 1, MHS.

⁸³ Garrett, 97-107.

⁸⁴ Garrett, 102-107.

would be appropriate to store in the kitchen.⁸⁵ Washing accoutrements – soap, washtubs, dish kettles, brooms – also became more common in mechanics' homes by 1750, reflecting a general rise in the level of personal hygiene.⁸⁶

In *Rural Household Inventories*, Abbott Lowell Cummings used a Boston example to point out one of the differences in locations and uses of multiple kitchens in urban versus rural households. In the Boston example, the cellar kitchen was used for the heavy cooking (and likely laundry) while the kitchen on the main floor was used for less messy household tasks.⁸⁷ In the case of the Revere first floor kitchen, however, the probability that the hearth and bake oven were newly installed around 1790 suggests cooking continued to take place here in the last decade of the eighteenth century.

The major points to consider in this room are:

- The key to determining what to display and object placement is a consideration of what functions occurred in the kitchen; which tools were needed most frequently for those functions (and therefore would have been stored hung by or above the fireplace to be accessed easily); and which functions the museum wants to actively versus passively represent in the exhibit.
- Because the museum has limited space with which to convey the feeling of a functioning kitchen, reducing the number of objects on the hearth to the essential tools and organizing them will be important. The current display could be retained with labels added to create more of a formal exhibit of kitchen equipment. However, the museum has enough equipment to focus on a few different functions which, in turn, provides the opportunity to occasionally change the objects to vary the interpretation.

Recommendations to Improve Accuracy

- If the museum wants the Kitchen to more accurately reflect the look of a working eighteenth century kitchen, arrange the objects to reflect one task or two that could have occurred simultaneously. Choose a time of year and time of day to portray to dictate food, tools and activities to exhibit. Tools not in use should be shown stored (or not shown at all if storage of some implements meant they were inside cupboards or closets). Household duties like cleaning chamber pots, filling bed warmers or tubs or polishing candlesticks could be represented rather than cooking.
- Acquire and install a longer work table.
- If interpreting cooking functions, remove the following superfluous furnishings: child's chair (PR.75.274), rocking chair (PR.84.1), side chair (PR.75.185), cradle

⁸⁵ Ibid.

⁸⁶ Main, 165, 168.

⁸⁷ Abbott Lowell Cummings, *Rural Household Inventories* (Boston, MA: SPNEA, 1964), xxxi.

(PR.75.206) and the reproduction trunk. Though not necessarily inappropriate to a kitchen (except for the pieces that post-date 1800), they contribute to the overcrowding of the exhibit space. If interpreting domestic cleaning functions, leave the Chippendale side chair (PR.75.185) in place. (The reproduction trunk holds hands-on educational aids and may have to remain in the room.)

- Remove the “1714” tankard from the cupboard. The object’s large size indicates it was probably meant for use in a public inn or tavern rather than a private home.

Best Chamber (PRH2E)

See Edith Steblecki’s report (**Attachment A**) for a description of the room’s current use and arrangement.

Joseph Chandler described his work in the Best Chamber as a restoration “to the period in which Paul Revere knew it in every particular, except the windows, which for the appearance of the house outside, and from the fact that one window in the second story here was an original window, have been restored to the earlier period.”⁸⁸ According to the 1976 *Structure Report* Chandler’s work here “probably represents its 18th century appearance fairly well.” The *Structure Report* corroborates the 1905-1908 whitewashing of the walls and framing, citing the white paint layers visible on the beam casings and rear wall under window. According to the report, the floor may have been painted green during the Federal Period.⁸⁹

In 1977, the Best Chamber was described as representing circa 1775 to incorporate both the early Revere occupancy and the start of the American Revolution.⁹⁰ Currently the room and its contents are interpreted to the 1790s. Most of the Revere associated pieces and eighteenth century pieces in the collection suitable to a bed chamber date to that decade.

As a conjectural representation of how Paul Revere might have furnished his best chamber, the room may be over-furnished and the furniture itself too new depending on Revere’s economic status prior to 1800 and the amount of time the family may have spent there in the 1790s. This is an issue for a future Historic Furnishings Plan to assess more fully. As a general representation of a 1790s best bedchamber, some of the furnishings date to the early nineteenth century. Specific issues in this room are:

- The sewing table and the two nineteenth century rod-back chairs in the room are nineteenth century pieces. However, they are also among the few objects with a Revere family provenance.

⁸⁸ Joseph Everett Chandler, “Notes on the Paul Revere House” reproduced in *Handbook of the Paul Revere Memorial Association* (Boston, MA: Paul Revere Memorial Association, 1950), 24.

⁸⁹ *Structure Report*, 4, 19; Paint Analysis section, 1.

⁹⁰ Frank Rigg to Hugh Gurney, 22 November 1977, PRMA.

- The placement of the case clock in a bed chamber is unusual. If it was known that the Best Chamber *was* the Reveres' best room the placement here could be justified.
- Eighteenth century chairs were purchased in sets of six to eight, making the mix of utilitarian rod-back and higher style Chippendale style chairs at the table appear odd. Inventories of artisans from the outlying Boston area recorded between 1750 and 1775 often do not describe the chairs in bed chambers, but two from Roxbury specify straw and harrateen seats in sets of six or eight, although in some more rural dwellings there were as few as two.⁹¹
- The knee hole in the bureau table suggests a chair should be here.
- Given the function of the eighteenth century easy chair, a small table or candlestand would be placed close beside it, upon which one could take tea, light meals, set down reading material or sewing.
- Of all the Reveres, Rachel would have spent the most time in this room, yet aside from the much later sewing table there is little evidence of her presence. For example, no dressing table illustrates the fact that Rachel Revere would have prepared her toilet in the bedroom.

Few Paul or Rachel Revere-associated pieces of furniture have come down through the Revere family. In the bedrooms today, only the bowfront dresser and the easy chair are early enough to have been owned by the Reveres while they still lived at North Square. Included in the Museum of Fine Arts collection are small objects, like a circa 1773 covered porringer possibly made as a wedding gift for Rachel Revere; an embroidered fire screen that could date to Revere's first marriage; and a comparatively late (circa 1800) but simply formed silver pitcher. These objects are among the only documentable pieces to provide clues as to Revere's personal tastes. The circa 1790-1805 privately owned tambour desk, historically connected with Revere's country home in Canton, is described in an exhibit catalogue as "not the most extravagant desk of this type that could have been purchased, it is of better than average quality."⁹² Stylistically it is similar to the chest of drawers now on exhibit in the Best Chamber.

It is possible Revere could have had a mix of older furniture in this room, acquired over the years from his mother's home and his original move to North Square in 1770. If Revere was buying new furniture in the 1780s and 1790s it may have been for the Best

⁹¹ Harateen was one of the most widely used fabrics prior to 1775. According to Abbott Lowell Cummings, it was a woolen material with a watered pattern and sometimes a figured design. It appeared most commonly in green, red, blue and occasionally yellow. See Cummings, *Bed Hangings: A Treatise on Fabrics and Styles in the Curtaining of Beds, 1650-1850* (Boston, MA: Society for the Preservation of New England Antiquities, 1961), 25-28.

⁹² *Paul Revere's Boston: 1735-1818* (Boston, MA: Museum of Fine Arts, 1975), cat. 326. Revere, requesting merchandise for his store in 1783, asked that the goods "be fashionable, tho at the same time I should not prefer the extremes of fashion." See Paul Revere to Frederick William Geyer, 30 June 1783, Revere Family Papers, Letterbook Vol. 53.1, microfilm reel 14, MHS.

Chamber if the family was continuing to use the room as their dining as well as sleeping area. In the late eighteenth century, the function of the best chamber was evolving as parlor/dining areas began to be established on first floors. Possibly the Reveres may have chosen to follow this trend. However, by this time Revere had established a shop in the front half of the large first floor room and may have instead continued dining in the Best Chamber. The furnishings of best chambers in the late eighteenth century continued to reflect their use as a room for confinement due to sickness or childbirth meant to accommodate the needs of the convalescent, care giver and visitors. As such, inventories show they continued to contain plates, teapots, dishes, cups and saucers.⁹³ By the end of the eighteenth century the best chamber had lost much of its stature as the most expensively furnished room in the house. Increasingly older chairs and furnishings were relegated to these spaces. Possibly Revere could have had slightly earlier Queen Anne style chairs in the room, which he may have purchased around 1770, rather than Chippendale chairs. However, it is also possible Rachel Revere may have requested new furnishings periodically. Her role in respect to the type of furnishings used and the frequency of their purchase is unknown and requires additional research.

The only reproduction textiles in the room are, appropriately, on the bed. Imported fabrics from England and India were used for bed curtains and upholstery. After the American Revolution, French imports appeared but remained comparatively scarce.⁹⁴ Checked patterns in red, green or blue with white, woven plaids and calicos were sometimes seen early in the century; pastoral prints, large floral or bird motifs were more common and persisted throughout the century.⁹⁵ At the time Revere was purchasing fabric for bedhangings in the mid to late eighteenth century, copperplate engraving had increased the number of printed textiles available to the colonists. Colors were primarily dark blues, browns, blacks, purples, reds and pinks. Window curtains, when they existed, were made of the same material or of fabric with a color that harmonized. Seats of chairs not upholstered to match bed hangings were most commonly covered in black leather.⁹⁶ As fabric was still very expensive, window curtains were likely not often used in middling households, or else could have been of a less expensive fabric since their use was purely functional.

Recommendations to Improve Accuracy

- Consider removing the two black rod back chairs, which are strictly a nineteenth century form.
- Consider removing the sewing table, since it post-dates the North Square Revere period by a good ten to twenty years.

⁹³ Cummings, *Rural Household Inventories*, xxxi.

⁹⁴ Jane C. Nylander, *Fabrics for Historic Buildings* (New York, NY: Preservation Press, John Wiley & Sons, Inc., 1990), 25, 30.

⁹⁵ Garrett, 116, 120-121; Nylander, 34.

⁹⁶ Nylander, 27, 34-6.

- Consider replacing the Chippendale chairs at the table with the older Queen Anne chairs with rush seats now in the Hichborn House bed chamber.
- Move one of the candlestands now in the Hichborn House to the Best Chamber and place by the easy chair, or use the Masonic emblem candlestand with the top set in horizontal position.
- Consider replacing the glasses with ceramic cups of creamware, pearlware or whiteware, all of which were found during site archaeological investigations in the 1980s. The glasses are appropriate. This suggestion is made in case the museum wishes to change the pieces on the table periodically. A French visitor to Boston in the late eighteenth century noted the variety of drinks served together in the evening, including tea, wine, madeira and punch.⁹⁷ If a tea service is available, a breakfast or late afternoon tea setting could be shown.
- Consider removing the tall case clock.
- Acquire more objects that relate to Revere's interests. The Best Chamber includes a 1791 copy of *Massachusetts Magazine* to which Revere is documented as having subscribed. Include more secular literature documented as having been read by Revere – a seventeenth century edition of Voltaire, for example. It is documented that Revere included his books as among his most valued possessions.⁹⁸ These could be placed on the chest of drawers. One could be placed on a candlestand by the easy chair.
- Add materials to interpret Rachel Revere's presence and use of the room. Acquire an eighteenth century dressing table with swing mirror and small chair and place in front of a window. Alternatively, use the knee-hole bureau covered in a dressing table skirt. Acquire toiletries to place on top of the dressing table.
- Add one or two volumes of devotional literature of the period, which Rachel Revere was known to have read, and place on the candle stand by the easy chair.

Rear Chamber (PRH2W)

See Edith Steblecki's report (**Attachment A**) for a description of the room's current use and arrangement.

Chandler did not describe his approach to the Rear Chamber restoration. Postcards from 1909 show the walls covered with a bold graphic two-toned paper that was still in place in 1920. It was removed in 1938. Historically the second floor ell room probably was finished in the same way as the room below it, with plastered walls.⁹⁹

⁹⁷ Rodris Roth, "Tea Drinking in Eighteenth Century America: Its Etiquette and Equipage" in *Material Life in America*, Robert Blair St. George, ed. (Boston, MA: Northeastern University Press, 1988), 442.

⁹⁸ Paul Revere to Rachel Revere, late April 1775, Donahue transcription, PRMA.

⁹⁹ *Structure Report*, 20.

According to Abbott Lowell Cummings, lesser bedchambers often contained little more than the beds, of which there could be two to three.¹⁰⁰ Depending on the number of children and number of rooms in the house, pallets, trundle beds and mattresses placed directly on the floor could also be crowded into the room.¹⁰¹ According to Revere House staff, no less than five and no more than eight children were living in the house at the same time throughout the family's occupancy. Since Revere had use of the third floor and the second floor room of the addition removed by Chandler for bedrooms, in addition to the second floor bedchamber, it is quite possible the room was used by Revere's mother until her death along with one of the children (the latest infant was probably in the Best Chamber with its parents – this would certainly have been the most convenient arrangement for a nursing mother). Since it was common for multiple children to sleep in a single bed, the room probably contained two beds at the most.

According to a 1983 furnishings study for the Rear Chamber by Rebecca Sullivan, the main objective in furnishing the room was to answer the most frequently asked visitor question -- where did all the children sleep -- and to enhance the image of Revere as a father with whom visitors could identify. Based on comparative research, Sullivan surmised that by 1790, the two Revere daughters remaining at home and infant John were the likely occupants of the Rear Chamber, while the rest of the boys slept on the third floor. The furnishings study recommended a treatment that combined bedroom furnishings with objects that reflected aspects of eighteenth century childhood (for example, the incorporation of a framed needlework sampler to illustrate this typical girlhood activity).

Currently the room represents a lesser eighteenth century bedchamber. Furniture is necessarily confined to one side of the room to allow visitors to exit. In the early years of the Paul Revere Memorial Association the room was used as a space for the formal display of Paul Revere memorabilia. Each year significant staff effort goes toward creating well-researched temporary exhibits on Revere and aspects of his life that are set up in the narrow closet in the Best Chamber and a larger closet space in the Rear Chamber. The exhibits are usually up for a maximum of twelve months. The closet in the Best Chamber in particular gets clogged with people when visitation is high, evidence of the public interest in these formal displays of original Revere materials that cannot be displayed among the furnishings in the period rooms.

Because of the passageway needed for visitors to reach the exit, combined with the small size of the room and the floor space lost from blocked-in plumbing and HVAC ducts that run through the room, the opportunities to furnish more completely are nil. However, an effective vignette (furnishing a partial area of the room as opposed to the majority of the room) can be created.

¹⁰⁰ Cummings, *Rural Household Inventories*, xxxi.

¹⁰¹ Garrett, 111, 125.

Recommendations to Improve Accuracy

- If the room continues to be furnished to illustrate where the children of the household may have slept, remove all extraneous furniture. Remove the chairs, table, doll and sampler. Retain the bed and the cradle from the Kitchen as major furnishings. Although the cradle could have been used in any room of the house during the day, its placement in the Kitchen contributes to the crowding around the hearth. The Best Chamber is interpreted to the 1790s, when the Revere children were no longer infants, so putting the cradle in that room may be confusing from an interpretive standpoint. Placing the cradle in the rear chamber would be in keeping with one aspect of its function and provide two types of bedding in the room. However, if the extra chairs are moved from the Kitchen, the cradle could be moved to the corner of that room opposite the hearth.
- Alternatively, create an exhibit to illustrate the wide range and combinations of bedding types that could be used in the eighteenth century, sometimes in the same space. Place mattresses, pallets and other supplementary bedding here combined with graphics and interpretive labels on the rail about eighteenth century sleeping practices.

Hichborn House

The Hichborn house is a three story brick Georgian-style residence built in 1711. It was eventually purchased by Revere's cousin. Although not part of this assessment, the Hichborn House has the potential to impact the Revere House.

Summary of Recent Scholarship

To determine the amount of recent scholarship in seventeenth and eighteenth century American material culture that might be relevant to the Revere House interiors, the researcher surveyed a number of sources. On-line dissertation abstracts and master's theses revealed that new scholarship in history, art history and American studies since 1990 has focused almost exclusively on late nineteenth and early twentieth century material culture. Indexes of the following historical journals were also surveyed: the *Winterthur Portfolio* (2002-2003); *New England Quarterly* (2001-2003); *William & Mary Quarterly* (2001-2003); *American Historical Review* (1999-2004); and *Journal of American History* (1999-2004). While few of the sources contained new scholarship that directly informs the accuracy of the furnished interiors of the Paul Revere House, many can provide historical context. These are listed in **Attachment B**. Revere House staff is already familiar with many of them.

Recent scholarship most relevant to the site is that dealing with the early twentieth century preservation movement and the impact of the Colonial Revival on American house museums. The two subjects are inextricably linked to the preservation of the Paul Revere House and an interpretive understanding of the evolution of its interiors.

Extant Primary Research Materials

Primary source materials that offer clues as to how the North Square house was furnished are not abundant. Rachel Revere's handful of letters mention beds, clothing, books and trunks. The 1818 inventory of Revere's estate is a key document in that it provides a baseline for Revere's belongings at the time of his death. However, the inventory reflects the contents of his Charter Street home, a larger and more prestigious dwelling than the North Square house he had left 18 years earlier.¹⁰² His annual income was also significantly higher all through the Charter Street years than it had been for the majority of his North Square occupancy. Therefore, in general, the contents of the Charter Street inventory will reflect newer and more furnishings than were present at North Square.

Documentation of Revere's career is comparatively plentiful for an eighteenth century craftsman and entrepreneur, although incomplete due in part to his own erratic bookkeeping practices. The Revere Family Papers at the Massachusetts Historical Society have never been thoroughly examined with an eye toward what they may reveal about Revere's personal purchasing habits. As part of this assessment, selected microfilm reels of the papers were surveyed. Reel 1, loose manuscripts, 1746-1801, contains the most information of relevance to the writing of a historic furnishing plan. The series includes lists of goods purchased by Revere, many from the 1760s. Some receipts clearly show Revere sometimes paid for these purchases with services from his silversmith shop. For example, in 1764 Revere received a glass pitcher from John Welsh; in return, Revere engraved a ring for Welsh. In February 1769, Revere purchased glazed frames for pictures – one of "Mirth & Lasting [?] Friendship," the other called "Night Amusement" – from Stephen Whiting. The two pictures (probably engravings) likely accompanied Revere to the North Square house the following year. In October 1772, Revere paid £1.3.4 to John Langdon for "12 Illuminators." The correspondence sometimes sheds light on who was living in the North Square household at a given time. Revere wrote Mathias Rivoire on January 12, 1775 that a David Dumoseau from France had been living with the Revere family for the last month. A letter from P.R. Collins written November 22, 1774 informed Revere that Collins was unable to pay for his son's board with the silversmith for another 3 months. The wastebooks, workshop account books, receipt books and letter books contain sporadic entries listed as "House" or "Shop to House," indicating money transferred for domestic purchases. Sometimes those purchases are noted: cloth for making breeches, pork, flour, charcoal and rental payments are included in the 1783-1797 wastebook (Reel 5, Vol. 2).

As has been demonstrated by receipts in the loose manuscript materials, Revere sometimes exchanged his services for goods. A close reading of these materials may give further clues of clients from whom Revere may have acquired household goods. The viable suggestion has been made by historians for years that Copley's portrait of

¹⁰² Rev. Edward G. Porter's *Rambles in Old Boston* (Boston, MA: Cupples, Upham & Company, 1887) describes the Charter Street property as "about sixty-four feet wide and one hundred and forty feet deep, containing a large yard in the rear." Built by Captain Newman Greenough before the Revolutionary War the dwelling was "a large three-story brick mansion, standing back from the street and painted a light yellowish tint," 240-241.

Revere may have been created as payment for the metal work Revere turned out for the artist. Similarly, it is thought that Joseph Dunkerley's miniature of Rachel Revere may have been painted in lieu of his rent while living in Revere's North Square home. Other such exchanges could have occurred with Boston cabinetmakers and potters. Revere may have been inclined to purchase goods from those who bought from him or were fellow members of North End mechanics guilds or Sons of Liberty. In addition, advertisements in the *Boston Gazette* and period tradecards of merchants should be studied to provide information on the types of local goods available to Revere.

Other primary source materials are personal papers, business records and inventories of other eighteenth century Boston craftsmen. Nathaniel and Benjamin Hurd, John Coburn and Zachariah Brigden were all contemporaries of Revere. Brigden's papers, which include invoices for domestic purchases, are at the Beinecke Rare Book and Manuscript Library, Yale University. Brigden (1734-1787), like Revere, was a member of the Sons of Liberty and had a similar client base, some of whom paid for Brigden's services in cash, others with goods.¹⁰³ Papers related to Benjamin Hurd are included in the Jesse Hurd Family Papers, also at Yale. Inventories of other Boston mechanics, including those who lived in North Square, will also provide a point of comparison with Revere. Although he worked in New York and was Jewish, the papers of silversmith Myer Myers at the American Jewish Historical Society may also be useful.

Materials collected during archaeological work at the Paul Revere House in the 1980s should be examined. These will likely provide insight regarding ceramic and glass tablewares and metal goods used by the house's various occupants, as well as their personal habits (such as pipe smoking). While the Paul Revere House has a copy of the archaeology report, the objects recovered are held by the Commonwealth of Massachusetts. According to the report, the Revere House lot possessed a high degree of integrity at the time of the excavation, despite the amount of construction and alterations that occurred on the property over a 300 year period. The yard and garden level features were still intact and contained shards of seventeenth and eighteenth century materials.¹⁰⁴

Paul Revere House, the Boston Museum of Fine Arts, and Revere descendants own objects with a Revere family provenance. Many post-date the North Square years. Still, careful study of these primary sources, particularly the metal objects Revere made for his own use, will inform the furnishings plan by providing a sense of Revere's personal tastes.

¹⁰³ Hilary Anderson, *Earning a Living In Eighteenth-Century Boston: Silversmith Zachariah Brigden* (Master's thesis, University of Delaware, Early American Culture program, May 1996), 14, 70-71.

¹⁰⁴ Ricardo J. Elia, "Archaeological Investigations at the Paul Revere House in Boston, Massachusetts, with a contribution by Nancy S. Seasholes," *Office of Public Archaeology Report of Investigations No. 100* (Boston, MA: Office of Public Archaeology, Boston University, 1997).

Bibliography

- Axelrod, Alan, ed. *The Colonial Revival in America*. New York, London: WW Norton & Company, 1985.
- Carrick, Alice Van Leer. "The Revolutionary Home of Paul Revere." *Country Life*, December 1920.
- Cummings, Abbott Lowell. *Bed Hangings: A Treatise on Fabrics and Styles in the Curtaining of Beds, 1650-1850*. Boston, MA: Society for the Preservation of New England Antiquities, 1961.
- _____. *Rural Household Inventories*. Boston, MA: Society for the Preservation of New England Antiquities, 1964.
- _____. "Three Hearths: A Socioarchitectural Study of Seventeenth-Century Massachusetts Bay Probate Inventories." *Old-Time New England*, Vol. 75, No. 263, 1997.
- Detwiller, Richard. *Paul Revere House Structure Report*. Boston, MA: Society for the Preservation of New England Antiquities, July 1976.
- Elia, Ricardo J. "Archaeological Investigations at the Paul Revere House in Boston, Massachusetts, with a contribution by Nancy S. Seasholes," *Office of Public Archaeology Report of Investigations No. 100*. Boston, MA: Office of Public Archaeology, Boston University, 1997.
- Ely, Carol. "North Square: A Boston Neighborhood in the Revolutionary Era," Brandeis University, March 1983.
- Forbes, Esther. *Paul Revere and the World He Lived In*. Boston, MA: Houghton Mifflin Company, 1942.
- Friedman, Ruth L. "Artisan to Entrepreneur: The Business Life of Paul Revere," Tufts University, Spring 1978.
- Garrett, Elisabeth Donaghy. *At Home: The American Family 1750-1870*. New York: Harry N. Abrams, Inc., Publishers, 1990.
- Gilliam, Jan Kirsten and Betty Crowe Leviner. *Furnishing Williamsburg's Historic Buildings*. Williamsburg, VA: The Colonial Williamsburg Foundation, 1991.
- Leehey, Patrick M. "Reconstructing Paul Revere: An Overview of His Ancestry, Life, and Work" in *Paul Revere--Artisan, Businessman, and Patriot*. Boston, MA: Paul Revere Memorial Association, 1988.

- Main, Gloria L. "The Distribution of Consumer Goods in Colonial New England: A Subregional Approach" in *Early American Probate Inventories*, The Dublin Seminar for New England Folklife Annual Proceedings. Boston, MA: Boston University, 1987.
- Museum of Fine Arts. *Paul Revere's Boston: 1735-1818*. Boston, MA: Museum of Fines Arts, 1975.
- Nylander, Jane C. *Fabrics for Historic Buildings*. New York, NY: Preservation Press, John Wiley & Sons, Inc., 1990.
- Paul Revere Memorial Association archives and records.
- _____. *Handbook of the Paul Revere Memorial Association*. Boston, MA: Paul Revere Memorial Association, 1950.
- Pulsipher, Jenny Hale. "Rachel Walker Revere," Brandeis University, 1994.
- Rock, Howard B. et al. *American Artisans: Crafting Social Identity 1750-1850*. Baltimore and London: Johns Hopkins University Press, 1995.
- Roper, Stephen J. "The Early History of the Paul Revere House, North Square, Boston," June 1974.
- St. George, Robert Blair. "Afterthoughts on Material Life in America: Household Space in Boston, 1670-1730." *Winterthur Portfolio*, 32:1.
- _____, ed. *Material Life in America*. Boston, MA: Northeastern University Press, 1988.
- Sullivan, Rebecca E. "Preliminary Study for Recreation and Interpretation of an 18th Century Children's Bedchamber in the Paul Revere House," March 23, 1983.
- Trent, Robert. *Historic Furnishings Report, Saugus Ironworks*. Harpers Ferry, WV: National Park Service, Harpers Ferry Center, 1982.
- Triber, Jayne E. *A True Republican: The Life of Paul Revere*. Amherst, MA: University of Massachusetts Press, 1998.

**Attachment A: Room-by-Room History and Assessment of the Paul
Revere House Furnishings**

Edith Steblecki
Curator
Paul Revere House

Introduction

This document was prepared as part of the process to determine whether there is anything in our room displays that is off the mark, or how the rooms can be improved, as we approach our 100 year anniversary in 2008. This is a room-by-room assessment of the Revere House furnishings at this time, including the history of use of each room. Given the contents of the collection, the rooms are furnished as it makes the best sense in order to represent our interpretive themes. We have no information on how Revere actually furnished the house. Since Revere moved out by 1800 and his family did not inherit the house, there were no Revere artifacts remaining in the building by the restoration era (1905-1908).

Most of the furnishings in the house have been on site for many years. We have few acquisition records for much of the current furnishings (the existing collection was not formally accessioned until 1975), thus, we do not know, for the period before 1975, exactly when most of the furniture was acquired or why. Some was acquired for the Hichborn House and some for the Revere House. Furnishings have moved between the two houses as needed. In the mid 20th century, there was a "House Committee" responsible for the appearance of the rooms but their reports have not yet come to light, if they still exist. The collection was sorted through by an antiques appraiser in the late 1960s, who assisted the House Committee in deciding what to keep and what was not useful or appropriate for the period room displays. The rooms were again reassessed when Frank Rigg, the first full-time professional Executive Director was hired in the mid 1970s, and thereafter by each successive Executive Director.

Additional details about changes to the interior over time might be gleaned from the Structure Reports, annual director's reports (since 1975), PRMA Board meeting minutes, and caretaker's notebook.

Edith J. Steblecki
July 2004

Hall - PRH1E (first floor east/front room)

A. Interpretive Focus

The Hall is furnished to reflect the occupancy of the original owner, wealthy merchant Robert Howard, who lived in the house from 1680 until his death in 1717. His daughter lived here until around 1740. The Hall shows an all-purpose room for dining, relaxing, entertaining, etc.

B. History of the Room and Its Use

History: No evidence survives indicating how the Revere or Howard families used this room. No pictorial evidence survives of the room before the 1907-08 restoration. According to Abbott Lowell Cummings, this room had a plaster ceiling (now missing) even in 1680. The 1976 Structure Report suggests that Chandler may have removed the original ceiling from this room. Thus, the current appearance of the ceiling, with bare joists visible, does not reflect either the Howard or the Revere occupancy, but it is the only place in the house where the joists can be seen by visitors. A door was located in the far left corner of the front facade as early as 1845 (see Sadler painting). This door may have entered into a small shop space, created by adding a wall at the back of the room, possibly during the Revere era (see reference in Structure Report to evidence of an 18th-century partition along the post on the west wall near the original window frame). Starting around 1876, if not earlier, this front room was used as a shop (grocery store, cigar rolling business and store, candy store, bank). The space was divided into two shops, with the door in the corner probably giving access to one of the shops. A larger double door entry was at the center of the facade. In restoration-era photos, it appears that the door in the corner was no longer being used.

Chandler restoration: Due to the heavy commercial use of this space, Chandler most likely stripped the room to its frame and started over. The 1976 Structure Report suggests that 18th century beaded beam casings (presumably like those surviving in the best chamber?) were still in place in this room until the Chandler restoration. The front wall was substantially rebuilt. Chandler removed interior partitions (it is unclear how many there were), and presented the space as a single large room (as it is today). The door in the SE corner was removed (see patch in beam in this corner). The chimney in this front section of the house had been removed before 1880 (see exterior photos). Thus, Chandler reconstructed the main chimney on foundations discovered in the cellar, installing a large 17th-century style cooking fireplace in this room. Our current interpretation is that there would not have been a cooking fireplace here in the 17th-18th centuries but, rather, a smaller heating fireplace. Chandler found some early trim and evidence of decorative treatments, such as painted beams and plaster painted to imitate hardwood panels (see Structure Report 1976). He also uncovered two sizable fragments of 18th century "Pillar and Arch" English wallpaper that he framed beside the doorway between the Hall and the Kitchen (see Walls). Chandler had the wallpaper reproduced and placed on the walls of this room. It was removed Nov-Dec. 1961 and the walls were painted white.

Admissions/Sales: Some early postcards call this room "Paul Revere's Living Room." As visitors entered and exited through the street door, this was the first room they saw. Admissions were taken here. Visitors walked into the room and around the center table; there were runners to walk on (see Floors). There was a desk (now in HH3E) in the SE corner of the room (where the daybed is now) with a sign-in register. At least in the 1940-1960 era, the sign-in book was moved to the upstairs rear room (PRH2W) during the busy season (see Judd letter 12/98). Souvenirs were sold on the gateleg table in this room starting soon after the restoration. By 1940-1960, souvenirs were sold downstairs in the slow season and in PRH2W in the busy season (see notebook PR.75.371 and Judd letter 12/1998). The Cummings/Osgood 1961 memo recommends moving the sales to PRH2W (was that ever done?) or, if they stayed in this room, confining sales items to one table! Their memo also recommends removing memorial plaques.

Lighting: There was sparse interior lighting. By the 1940s, if not earlier, three electrified hanging lanterns were located by the sign-in desk, by the fireplace, and hanging from the center of the beam above our current wood rail (see metal caps where the electrical wires came out). A Cummings letter (10/1961) mentions adding modern bullet spotlights, which presumably replaced the lantern lighting. This was done Nov-Dec 1961. Frank Rigg also mentions improving the lighting in the 1970s. The current lighting (thin tracks with small black 25 watt fixtures) was added in the mid 1980s with other interior work. This lighting is less obtrusive than that probably installed in the 1960s-70s. The white spotlights at the back of this room and in the fireplace could date to the 1970s (?).

Structural changes: The room has not changed since the restoration except for needed repair. The floor in the best chamber, above, was "braced" in 1938, which may account for the doubled ceiling joists near the chimney wall (still visible) that strengthen the visitor walkway in the room above. The floor in this room was reinforced (summer 1967), with 2x4s still visible between the ceiling joists in the basement, after the floor started to sag under a group of secretaries. The black grate near the door to the kitchen is original to the restoration's heating system and is still in use today for both forced hot air heat and air conditioning. Similar grates under the front window and at the back of the room were added later (when?).

C. Current Use and Arrangement

This room currently focuses on the period of the original owner, Robert Howard, and shows the "Hall"- an all-purpose living/dining room (which presumably served this function in Revere's day also). Since no evidence survives on how Howard or Revere used this room, the room represents a "typical" hall in the home of a well-to-do person in the late 17th/early 18th century. The room has been divided with a railing and modern carpet runner since 1975-76 when the metal interpretive railing was installed under Frank Rigg, who said that the rail allowed visitors to see the rooms rather than each other. It was replaced with the current wood railing with panels in 1985. The info panels on the new wood railing focused on the room's use as a hall, the history of the building, and the neighborhood, rather than on Paul Revere. Eventually, (in the late 1980s) the panel about

Revere and his father as goldsmiths was moved from the best chamber and placed as the last panel in this room in order to introduce Revere in this room (visitors seemed puzzled that there were no labels about Revere). The visitor walkway is near the fireplace.

Interpretation: There is little in writing to suggest how the room was being interpreted before 1960, or exactly when the room's interpretive focus became Robert Howard. Since the restoration, this room has always been shown as a Living Room/Dining Room. In Chandler's comments on the restoration (published 1950), he mentions that he took this room "back to the earliest period" regarding the ceiling, paneling and etc. It is unclear whether this implies that the room was actually being interpreted to the era of the home's original owner, which seems unlikely in 1908. The 1920 *Country Life* article mentions that all the furniture in the room was pre-Revolutionary so might have been used in Paul's boyhood and handed down to him as heirlooms. The caretaker's notebook (1934-1960s) does not indicate how the room was interpreted. The 1961 Cummings/Osgood memo recommends that earlier furniture should be moved into this room and later pieces moved upstairs. Similarly, Frank Rigg changed some furniture in this room and mentioned in his 1975-76 annual report that the room was being interpreted to ca. 1700.

In 1984, prior to the interior work, the furnishings of the room were again reassessed by Director Patricia Sullivan, starting with an intern (Evelyn Boesaart) who analyzed household inventories and probate records to prepare a paper on the Hall furnishings (summer 1984) under Curator Barbara Nachtigall. Robert Trent (a historian on the 17th century) was consulted. Improvements made to the room in 1985 and afterwards reflect this scholarship. Changes took into account the contents of our collection, plus recommendations for additions to the room. The main recommendations in Boesaart's report were to add textiles, more seating furniture, maps, and some accessories, particularly to the table. An upholstered side chair in storage was reupholstered under Trent's supervision and placed in the room. The Turkish carpet, textiles, and maps (maps hung Spring 1986) were acquired as appropriate for Howard's status. The large 1699 cupboard from the MET, NYC, had been moved into the room from the Hichborn House by February 1985, probably when the William and Mary high chest was moved up to the best chamber (1984). The daybed was moved into this room (it had been in HH2E parlor). The room might have had a matching set of chairs but we do not have one in our collection and acquiring a reproduction set was not considered feasible or desirable. The painted blanket chest was removed for conservation in May 1985 and not put back because most of the hall inventories consulted by Boesaart did not include a chest. It was returned to its former location in this room in March 2003 because it was at greater risk of damage in HH1W due to the increasing use of that room for school programs. It also has painted decoration similar to the MET's cupboard, more noticeable after the blanket chest was cleaned.

As part of Boesaart's and, I assume, Trent's recommendations, the table in the middle of the room was covered with a heavy red cloth and white linen tablecloth. These textiles were in place by May 1985. A memo from Robert Trent says "given the random nature of

your collection, the textile fixtures unify the room. That was the whole point of making them, besides accuracy." In October 1985, the Turkish carpet was acquired and placed on the table in the center of the room, where it remained through 1986, at least. At some point, the rug was moved to the side table and the center table was re-set up with the red cover and white tablecloth. When the room was reassessed in the early 1990s, it was decided that it would be more accurate if the covered table in the center of the room was shown for a meal; consequently, we obtained some reproduction food and tablewares (delft plates added to table 10/26/1992 and 11/97). The antique glasses were acquired (added 10/29/1992), and the ca. 1700 brass candlestick in the fall of 2001. The remainder of the items on the table are reproduction (ceramic salt added 1992; silverware added Fall 1997).

D. Notes on Furnishings

Why the room looks the way it does? This room represents a "typical" hall in a well-to-do person's home in the late 17th/early 18th century. There is no surviving inventory of Howard's home to indicate how he might have furnished it, although he died in this house. The furniture is arranged around the walls, as was typical. Our hall is not unlike that of William Phipps, a Governor of Massachusetts who died in 1695. According to Mayhew and Meyers, *A Documentary History of American Interiors*, pp. 19-20, the Hall in Phipps' inventory had twelve cane chairs, a couch or daybed, two tables, a table carpet, two pairs of brass andirons, and a looking glass, but no bed. They commented that not having a bed in the hall was an extravagant luxury for this period!

Furniture: Some of the furniture has been in this room for many years and still serves the interpretative focus. The MET cupboard, appropriate for a well-to-do owner, is the focal point of the room. Because of the windows on the other walls, the south wall is the best and only location for a substantial piece of furniture. The gateleg tables are appropriate to this era. Since the table is set up in the center of the room with cloths, it is shown in use for a meal (presumably this table might be folded and put back against the wall after the meal is over). The gateleg table with carpet had been under the original window frame (west wall) but was moved to below the front facade windows when the blanket chest returned to its former location in the room in March 2003. The daybed (or couch) was a new form in the late 17th century. Our daybed is angled into the room as it has been since it was added in the mid 1980s (it had been in the HH). It seemed impractical to put it flat against the wall. The most recently acquired piece of furniture in this room is the joint stool. It was spotted by a staff person in an antique store and purchased in 1987 because stools were common seating furniture in the 17th century and we did not own one.

Chairs: The chairs at the table represent the Howard family members- the upholstered chair for Howard, the smaller, plain, spindle-back chair for his wife, and the back-less stool for their daughter (but didn't he have more children?). The two matching caned and carved chairs (moved into this room by Frank Rigg 1976-77), the 3-legged or corner chair, and the spindle-back rush seat armchair were in the room before the mid 1980s reassessment and were retained. The matching caned chairs flank the cupboard. Would

there have been two armchairs in one room? We assume Trent thought this was OK. The two armchairs have been in their present locations for many years (even pre-1986) and Trent did not change them. It is also presumed that if the 3-legged chair would have more been more appropriate in a corner, Trent would have recommended putting it there. Boesaart's report had recommended adding chairs, based on an examination of a sampling of hall inventories.

Lighting: The standing candle/rush light beside the daybed suggests the leisure to relax and read in the room. A tin wall sconce (ca. 1800) was taken down to paint the walls during the interior work (early 1986) and was not put back (probably because it was not early enough for the room), although Boesaart's study says a wall sconce would be appropriate. We acquired the brass candlestick for the table because there might have been one if a meal was in progress late in the day.

Accessories: The maps were added to the walls in 1986, hung from the ceiling beams with wrapped wire, as Trent recommended, topped with a bow as in the illustration of the wall maps in Pepys' library in London. Framed pictures under glass (glazed) are appropriate for this period, according to Trent, though we also felt we needed to frame the maps to protect them. The textiles, all reproduction, were added to reflect Howard's wealth. According to Trent, having pillows on every chair was not uncommon. The pipe and tobacco are reproductions. The book has been in the room, off and on, as such details make the room look lived in and we presume Howard had books. The food displays are artificial (except for the salt) and change slightly with the seasons. We felt it would be more accurate to set the table for a meal.

E. Interior Features

a. Woodwork: Many of the posts and beams are intact, except for the ceiling joists at the back of the room. Evidence of beams painted to look like more expensive wood survives (see the end of the beam on the fireplace wall near the smoke/motion detector, and Historic Structure Report). No original or pre-restoration paneling survives. The wood sheathing is from the Chandler restoration. It has been stained dark since the restoration. It is copied from the Hart House (built ca. 1640s) in Ipswich, MA, where Chandler must have seen the original paneling in situ. The original paneling is now part of a period room (Hart Room) in the American Wing at the MET. It has been theorized (see revised structure report) that one of our three original doors with faux painted panels might have been used in this room, and matched a wall of painted wood paneling. If true, this would be a more high-style decorative treatment than what is currently in the room.

b. Fireplace: As the entire front chimney was rebuilt by Chandler, this cooking/baking fireplace is 1907-08. Although similar in style to the cooking fireplace in the basement, it is not an exact copy. Until the early 1990s, this fireplace contained cooking trammels and pots but no portable implements, as it was on the public side of the rail (see early postcards for what was in this fireplace). The location of this cooking fireplace is problematic, since the two kitchens in the house (basement and rear room 1st floor)

suggest use of a heating fireplace only in this room. In order to de-emphasize this fireplace, and keep staff from having to explain that a fireplace equipped by us for cooking was not actually used for cooking, the pots and trammels were removed 9/18/1992 by Edith J. Steblecki, Curator, and Nina Zannieri, Executive Director. At the same time, the two spotlights inside the fireplace were reduced from 60 to 30 watt bulbs, so that the space would not be so bright (it seemed too dark with the lights removed). The 1961 Cummings/Osgood memo mentions introducing lighting in the flue (was it the current lighting or earlier version?). The andirons and logs remained. The logs on display in the Revere House (quite large) were cut into smaller pieces 10/4/1992 for a more realistic presentation.

c. Floors: The floors are pine. The exact age of most of the flooring is unknown. It is not known whether Chandler re-laid this floor (probably not, as the Annual PRMA minutes and the caretaker's notebook mentions repairs to this floor). The floors were re-stained with the interior work of 1986. We are letting the stain wear off naturally. In Nov. 1946, rubber runners were put on the floor around the center table (see postcards), also where the current carpet runner is, to protect the floors from visitor traffic (runners removed 1975-76 by Frank Rigg). What appears to be a trap door near the back of the room was an entrance to the basement. Chandler left the outlines of it visible, and mentions some framing of it below. On the underside of this floor (or the sub-floor boards), visible in the basement, is evidence of plastering between the joists, an early ceiling treatment; also visible below are the 2x4s reinforcing this floor added in 1967 after the floor sagged under the weight of a group of secretaries.

d. Walls : The walls are shown as plain white walls meant to imitate whitewash, a common wall treatment. It is not known how the Reveres decorated the walls. Two pieces of English 18th century "Pillar and Arch" wallpaper were found beside the door to the kitchen by Chandler, who covered them with glass and frame in situ. Chandler had the wallpaper reproduced by the Thomas Strahan Company in Chelsea, MA and placed on the walls of this room. The paper was probably replaced with the same pattern in the 1930s, then completely removed Nov-Dec. 1961 (see Cummings/Osgood 1961 memo which mentions painting the walls to imitate whitewash). The original wallpaper samples were removed for conservation in 1984(?) and only one piece was put back (the more intact fragment, in better condition, was kept in storage). This wallpaper could have been on the walls in the Revere era but not in the Howard era.

A section of exposed 18th century plaster is under plastic to the right of the door (it was below the wallpaper). The top edge of this plaster seems to bear some paint (?) evidence, which is consistent with Chandler's mention of having found painted plaster in this room (presumably plaster painted to imitate wood). As the Structure Reports suggest, if this room had faux painted walls and grained woodwork even in the early period, it would have appeared more high-style than it does now.

e. Windows: There is one original (ca. 1680) window frame in this room- the frame on the north wall near the post. The rest of the windows, and glass, are restoration era.

Chandler found the original frame under the rear addition that he removed. This window frame served as the model for the windows that were re-created on the facade. It is likely the house had sash windows by the time Revere purchased it. The plastic U.V. filtered plexiglass panels over the windows were installed May 1984 under Pat Sullivan (see Director's Report).

f. Textiles: It is not known how the room was decorated in any era. Textiles were expensive and are used in this room to represent Howard's affluence. Since antique textiles aren't affordable, easily obtainable, or practical for our interiors (given the amount of light and dust), reproduction fabrics are used. The chair pillows, tablecloths, and cupboard cloth were made in the mid 1980s after consultation with Robert Trent, as part of a reassessment under Director Patricia Sullivan. The fabric, a maroon/red wool, was ordered from Scalamandre, and used to decorate the room en suite, including the 17th century side chair that Trent had reupholstered. Matching textiles are appropriate for an affluent, late 17th/early 18th century interior. Dark green would also have been appropriate, according to Trent. The Turkish carpet on the table was also acquired as part of this project. Both Dutch and English paintings (and at least 3 of American interiors) attest to the use of carpets on tables in well-to-do homes, a practice that was waning by the third quarter of the 18th century when carpets gradually moved to floors. The embroidered pillow on the daybed was made in the mid 1980s by a staff member, inspired by a 17th century petticoat pattern, in keeping with something Howard's home might have had. The Revere House has no window curtains. Window curtains are uncommon in this early period (even in affluent households) and might be most appropriate in the best chamber, not necessarily the hall. I would assume that Trent and Pat Sullivan discussed the appropriateness of curtains but decided against them for this room. The house had white half curtains on the front windows at some point after the restoration which the Cummings/Osgood 1961 memo mentions removing or replacing with full curtains if desired. The curtains were gone by the 1970s (I assume). Since this room can get quite dark, covering the windows is not necessarily desirable. We also open and close the front windows and outside shutters every morning and evening, which activity would disturb any curtains that were hung.

QUESTIONS:

Is this portrayal of a typical late 17th century Hall accurate? Since Robert Trent consulted on this room, I presume that it is an acceptable representation. Is there anything else we should add or remove from this room to make it more correct? We have a mixture of different styles of seating furniture in this room – caned, rush seat, upholstered, stools, spindle-back – is this Ok? Does the room not have window curtains because we have been advised against them or simply because we do not know what would be appropriate?

F. Inventory of Major Objects

1. PR.75.39 - Chair, side (upholstered Cromwell)
2. PR.75.79 - Daybed
3. PR.76.245 - Rush light and candleholder
4. PR.75.269 - Table, gateleg, curly maple
5. PR.75.270 - Blanket Chest, painted
6. PR.75.272 - Table, gateleg
7. PR.75.273 - Chair, 3-legged (corner)
8. PR.75.275 - Chair, arm (rush seat)
9. PR.76.276 - Chair, side (rush seat)
10. PR.75.285 - Chair, arm (caned)
11. PR.75.287 - Chair, side (caned)
12. PR.75.299 - Andiron (left)
13. PR.75.300 - Andiron (right)
14. PR.84.3 - Wallpaper fragment (framed on wall)
15. PR.85.5 - Map (Bleau, color, 1635)
16. PR.85.6 - Map (Speed, B&W, 1676)
17. PR.87.24 - Stool, joint
18. PRL.10 - Press Cupboard (Loan from MET, NYC)

G. Inventory of Minor Objects

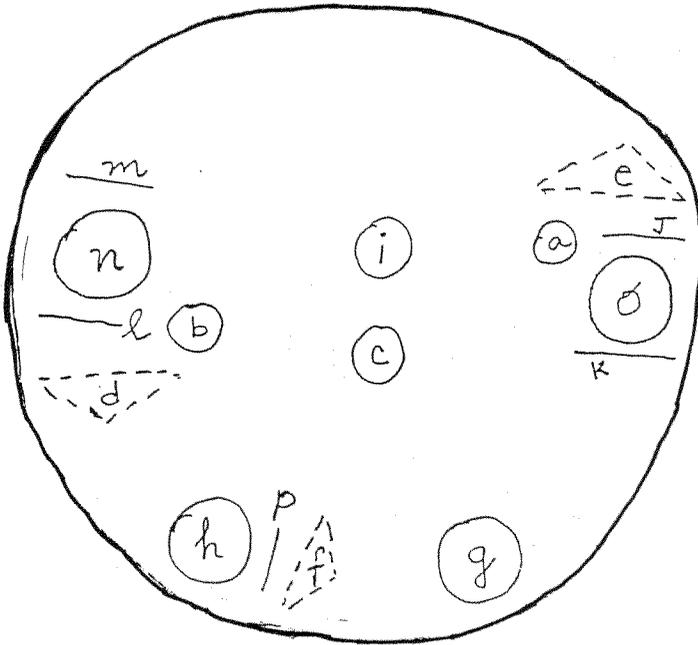
- PR.75.96- Charger, pewter
 PR.75.288 - Book of Sermons
 PR.99.23 - Glass, wine (larger)
 PR.99.24 - Glass, wine (smaller)
 PR.2001.25 - Candlestick, brass

Reproduction Items

- MRb 56 - Carpet, table
 MRb11a - Napkin
 MRb11b - Napkin
 MRb18 - Pillow, embroidered
 MRb61 - Napkin
 MRf3 - Tobacco twist
 MRf19 - Plate, delft
 MRF20 - Plate, delft
 MRf21 - Salt, ceramic
 MRf31 - Pipe, clay
 MRf33- Knife
 MRf34 - Fork
 MRf35 - Knife
 MRf36- Fork
 MRf37 - Plate, delft
 MRf? - Spoon

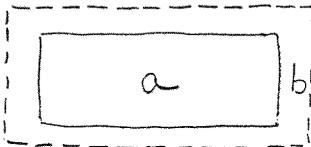
H. Placement of Minor Objects

On Table (PR.75.272) #6



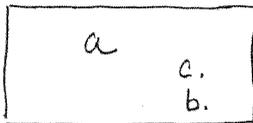
- a. PR.92.23 – Glass, wine
- b. PR.92.24 – Glass, wine
- c. PR.2001.25 – Candlestick
- d. MRb11a – Napkin
- e. MRb11b – Napkin
- f. MRb61 – Napkin
- g. MRF19 – Plate, delft
- h. MRF20 – Plate, delft
- i. MRF21 – Salt, ceramic
- j. MRF33 – Knife
- k. MRF34 – Fork
- l. MRF35 – Knife
- m. MRF36 – Fork
- n. MRF37 – Plate, delft
- o. MRF38 – Plate, delft
- p. MRF? – Spoon

On Table (PR.75.269) #4



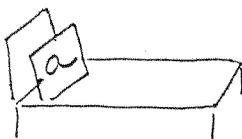
- a. PR.75.96 – Charger, pewter
- b. MRb?? – Carpet, table

On Blanket Chest (PR.75.270) #5



- a. PR.75.288 – Book of Sermons
- b. MRF3 – Tobacco twist
- c. MRF31 – Pipe, clay

On Daybed (PR.75.79) #2

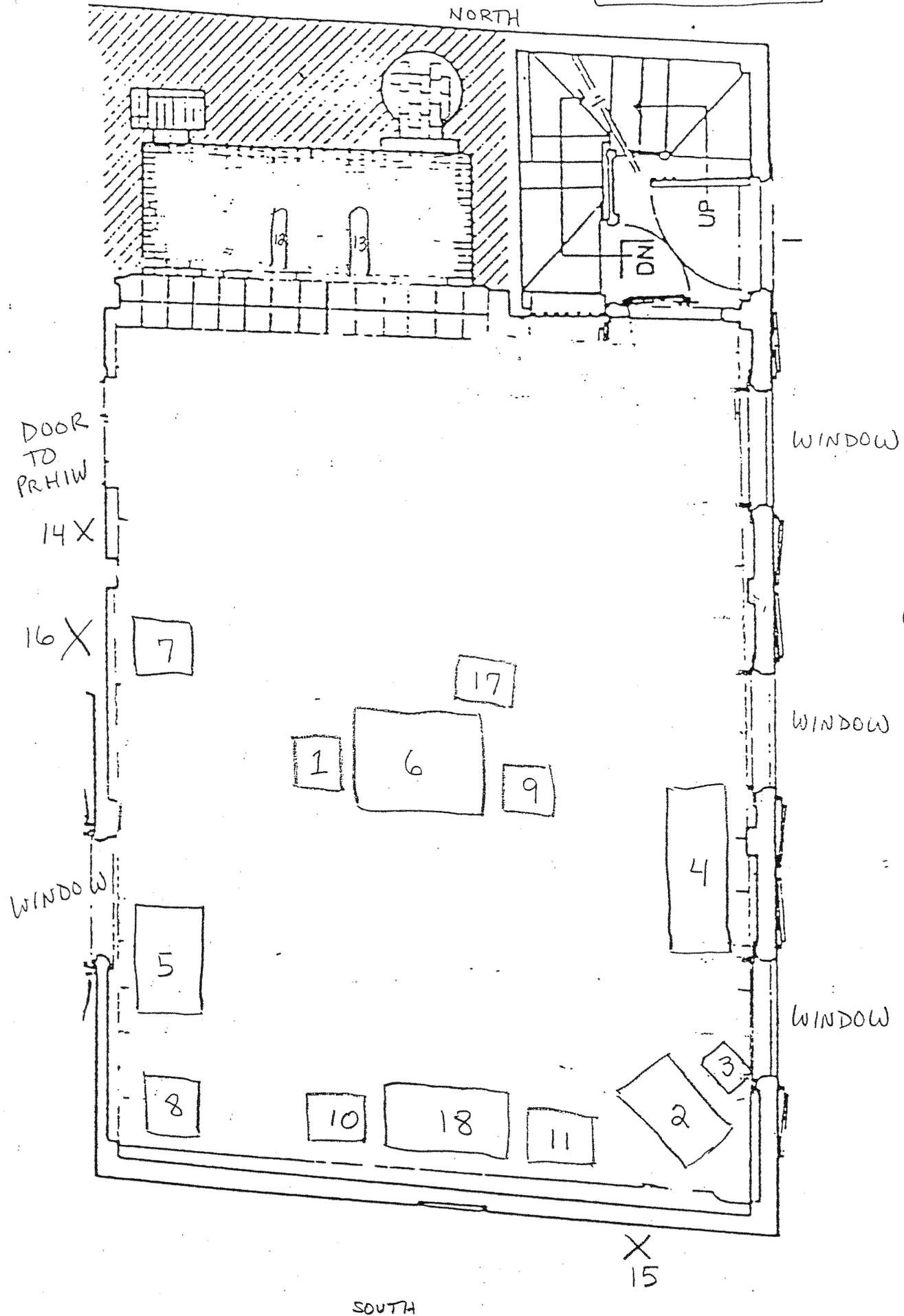


- a. MRb18 – Pillow, embroidered

X - HANGING ITEM
□ - Furniture

TEXTILES

PRHIE - HALL



KITCHEN - PRH1W --(first floor, west/rear room)

A. Interpretive Focus

Even though this rear chimney with kitchen fireplace was not installed until ca. 1790 (see '93 HSR which suggests 1787-88), this room is shown as the Revere family kitchen and is used to interpret general kitchen activities during the entire Revere period. Due to necessary restrictions on access (fire codes), visitors are not able to see the cooking fireplace in the cellar that the Reveres would have used after they moved in (mostly rebuilt ca. 1908).

B. History of the Room and its Use

In the 17th-18th centuries, the room's specific use is unknown except that the exit to the backyard was here. Based upon the dating of this rear chimney to the late 18th century, the room was likely used by the Reveres as a kitchen after 1790. The exterior visitor entrance door is currently in this room (south wall). This doorway once led into an early two-story addition, probably dating to ca. 1725-1750 (according to '93 HSR), which would have been present in Revere's era. Joseph Chandler removed this addition during his 1905-08 restoration, believing it to be 19th century. Prior to the restoration, this room was a rear room (storage?) for the grocery store in the front section of the house. Chandler removed a partition wall that divided the room in half. Since Chandler's restoration, judging from early postcards, the focal point of this room has always been the kitchen fireplace because of the surviving 18th century cooking/baking fireplace. Although the specific interpretation of the room is unknown, Alice Van Leer Carrick, writing in *Country Life*, 1920, refers to the room as a kitchen and describes the ovens, peels, etc., in addition to "a cupboard filled with china and pewter"(what is this?). Postcards ca. 1940s(?) show labels on items, as if visitors could wander into the room without a barrier and read the signs for themselves. By 1961, a memo of recommended changes to the house, signed by William Osgood (PRMA Board) and Abbott Lowell Cummings, says "design and set up as a kitchen" and "remove all museum items inappropriate for kitchen," which suggests that kitchen activity was not the specific focus of the room. However, it is safe to say that it has been since that time.

A metal railing (lighted from below with text on its top face) was installed throughout the house in 1975-76 under Director Frank Rigg. This rail separated visitors from the displays, allowing visitors to actually see the rooms rather than one another! It also aided interpretation in the busy season. It was replaced largely because it was impossible to alter its text. By April 1985, the current plain wood railing with plastic sign boxes holding interpretive labels was installed. New plastic sign covers were custom made by a plastic fabrication company (installed 9/25/1997). On the floor, it is likely that the rubber runners installed in the Hall from 1946 to the mid 1970s also extended into the kitchen (see postcards and caretaker's notebook - PR.75.371). A modern carpet runner has been on the floors throughout the house since the mid 1970s. It is not known what type of lighting was in this room in the early post-restoration era. The 1961 Osgood/Cummings memo mentions that modern bullet spotlights should be installed. The lighting in the

house was also improved in the mid 1970s. The current track lighting behind the ceiling beams, with small 25 watt bulbs, was installed in the mid 1980s for the purpose of being less obtrusive.

C. Current Use and Arrangement

This room is furnished as a "typical" 18th century kitchen, as there is no evidence how the Reveres or Howards used it before the 1790s. The date of the rear chimney was revised in 1988(see Fireplace), placing the room's interpretive focus in the 1790s. However, there has been no specific effort to furnish the room strictly to that decade. For example, there is still a cradle in this room although the Reveres were not having babies in the house by the 1790s (the last baby was born in 1787). The cradle reflects the fact that the kitchen was the warmest room in the house in the winter, a practical place for the baby while Mrs. Revere was working here. The furniture generally dates from the 18th century. The room is furnished as it makes sense -- with a cupboard (mid 18th c.) for dishes, a worktable (tavern table) and chairs. The cupboard, which was moved from the Hichborn House to this room under Director Frank Rigg in 1976-77, is located on the only large wall. The accessories are arranged on the mantle, in front of the fireplace, and in the cupboard, as it seems appropriate. The trunk near the door (the only available spot) is a modern addition for interpretive reproduction "hands on" materials (added probably October 1998). Only half of the room is furnished. The other half is a visitor walkway with a modern floor carpet, separated from the displays by the wood railing (see above). There are currently no exhibit cases or other areas being used for display in this room apart from the kitchen interpretation.

D. Notes on Furnishings

There is no evidence to tell us how the Reveres furnished this room. It is not known exactly when the current furnishings were acquired, although most are pre-1975. The cradle and the rush seat side chair appear in early 20th century postcards. Since preference is given to the display of Revere family items, the ca. 1800 unpainted ladderback rocking chair belonging to Paul's son, Joseph Warren Revere, (acquired 1984) was added to the room 9/16/1996 (it had been in the Hichborn House). The crane in the fireplace is from Revere's home in Canton. MA.; it was installed here in 1908.

Revere's 1818 estate inventory provides some detail about the kitchen in his Charter Street house, which could suggest the contents of the kitchen at North Square. In the inventory, the kitchen contains 1 Clothes Press or Mangle; a Lot Brass Candlesticks Lamps Snuffers & Tin Lamps; 1 Bell Metal Skillet & 1 Ditto Small Kettle; 1 Copper Cullender; 1 Brass Skillet old; 1 Brass Kettle; 1 Brass Cover; a Lot Iron Hollow Ware; 1 Iron Fire sett and Crane hooks; 6 Flat Irons; a Lot Tin ware; 2 Urns; a Lot Crockery wares; 1 Mahogany 4 Feet table; 3 Pine Tables; 6 Chairs; Jappand Ware; a lot wooden Ware; a Warming Pan. Also a Light Stand; Empty Barrels & Casks (unclear whether these are still in the kitchen).

Our kitchen furnishings are not inconsistent with the above description, except the inventory has no cradle and no cupboard. We have various examples of iron, tin, wooden and crockery wares, as listed above, including iron peels, tin ovens, an iron kettle (not brass), a bell metal pot on feet, 2 irons, a warming pan, lighting items (candlestick and molds), and a table and chairs. We added a reproduction bucket in 1992. Food is used to make the room look more realistic. Real food consists of apple slices, garden herbs, some spices, and 2 sugar cones (one open; one wrapped), and artificial food acquired between 1997 and 2000 includes apples (in season), bread, ham, and a pie in the oven.

QUESTIONS:

Is this kitchen accurate for a "typical" 18th century kitchen, or specifically a 1790s one? Even though we interpret general kitchen activities in this room, is there any way that it could or should be changed to better reflect the 1790s? What is not in the room that should be, particularly given the contents listed in Revere's inventory? Should anything be removed? Do we have too much ironware or not enough? How would the cupboard have been used? Should we have different things on its shelves, arranged in what way? We had a small plain mirror in this room that was removed. Should it be put back, or added to another room? Are the artifacts of the correct period (are some 19th century?). Should we be doing more to suggest the storage of foodstuffs? How? We have an iron dutch oven. Should we add it to the room? How was cookware stored in a kitchen? Was it on the hearth, as we show, or stored in a corner and brought to the hearth for use? Even if we wanted to rearrange the artifacts, would it be practical to do so, given our space limitations?

E. Interior Features

a. Woodwork/Display cases: The brown paneling with molded edges dates from the Chandler restoration. The style was copied from the 17th-century door currently located on the entryway to the cellar stairs (which was found in the cellar), one of only three original doors found. A second original door, with faux painted panels, was found in a partition wall removed by Chandler that divided the room in half (I assume it was parallel to the fireplace). Chandler installed the door in the rear room above (now the back bedroom PRH2W), across the alcove to the left of the chimney; it was removed from display when the fire escape exit (now the current visitor exit) was created in 1938. This painted door is discussed at some length in the 1976 Structure Report. It is not assumed that the door was originally used in this room.

The lower cabinet in the corner of the visitor walkway allows access to heating ducts and an electrical outlet. The upper cabinet has a shelf (or 2?) which might have been used for display. It is unclear whether references in the caretaker's notebook (PR.75.371) to "lockers" are referring to these cabinets or something else, such as Sept. 1947 when some artifacts were placed in the locker (for storage or for display?) and he mentions "work done in kitchen lockers" (Nov. 1961-March 1962). The 1961 Osgood/Cummings memo mentions replacing the doors on the flush cupboards, implying that the built-in cupboard may have been used for display. The reference to several cupboards may refer to an

additional small opening to the right of the fireplace (see 1909 postcard). Cummings/Osgood also suggests removing hanging display cupboards (what, where?). I assume the built-in cupboards have not been used for display since the early 1960s. As early as the mid 1970s (see Structure Report photos, 1976), several, if not all four rooms, contained free-standing exhibit cases. These, or subsequent display cases, were removed by Director Patricia Sullivan in the mid 1980s because they took up too much space in crowded rooms (she adapted the 2nd floor closets for display use instead). The paneled wall to the left of the exterior door, with track lighting above, was used in the 1980s to display flat artifacts, such as images of the house (this practice was stopped after a theft in 1993).

b. Fireplace: According to Abbott Lowell Cummings, this rear chimney is late 18th century. He said this in a lecture ca. 1988. Before that time, the staff interpreted this chimney as ca. 1740 (evidence?). It was presumably the only chimney still standing when Reynolds purchased the house in 1902 (I assume the furnace vented out of this chimney which may be why it had not been removed??). We interpret that the brickwork here is reasonably intact, although a letter from Cummings (10/26/61) mentions removing later brickwork from the fireplace to make the opening more uniform, and the Cummings/Osgood memo of March 1961 says to "Redesign fireplace." Newspaper accounts from the restoration era (find these) mention the "ancient" fireplace and bake oven here. The brick on the wall near the oven looks the same as that in the front room fireplace, ca. 1908. The mantle shelf is restoration (I presume), along with the hearth stone/tile(?). The crane in the fireplace is a Revere-related artifact but is not original to this location. It was used in Revere's house on his Canton mill property and was removed by a descendant in the 19th century, then installed here during the restoration. The crane is identified by a brass plaque (which should be removed).

c. Walls: The exact age of the interior plaster is unknown. It is likely that much of the interior plaster dates from the 1908 restoration (see Structure Report, pg. 3a). The inner walls are more intact, particularly in areas that have not been disturbed, such as the south wall in this room, which was covered by the addition and, thus, might still have original undisturbed noggings in the wall (as does this outside wall in the room above).

d. Floors: Probably pine; most likely replaced, as these boards are smooth with little wear. The caretaker's notebook (PR.75.371) mentions that the floor in the kitchen was rejoined in Jan. 1961. There is little specific information about the floors in the Historic Structure Reports (1976/1993), and Chandler does not mention the floors in his notes. Is the sub-flooring older? The floors were re-stained in the 1986 interior work. We are letting the stain wear off, as bare floors are more accurate.

e. Windows: The windows and glass in this room are entirely Chandler restoration (check caretaker's notebook for possible references to work on windows?). There is no known early window glass in the house, although the 1993 Structure Report mentions that some old glass may have been re-used. This room has sash windows because the rear section of the house was fitted with reproduction sash windows by Chandler to match the surviving 18th-century sash window frame in the upper chamber (PRH2W). This room

probably has too many windows. The window above the tavern table was most likely a door to the backyard in Revere's era. There is a door visible on this back wall in the 1905 newspaper picture of the rear. The exterior visitor door today (against the post) could have been an early door location according to the 1976 Structure Report. Once the two-story addition was installed, this became the door leading into it. There was likely a casement window to the left of this door and post, ca. 1680 (see Structure Report 1976, "First Floor Plan"), and also one in the rear wall. The sash window now to the right of the visitor entrance was added by Chandler after he removed the side addition. It is presumed that the side addition was in place by the time the Reveres moved in, hence, no windows on this side/south wall during their occupancy. The ultraviolet-filtered plexiglass panels, intended to protect the collections, were added to the inside of the windows throughout the house in May 1984

f. Textiles: Some reproduction textiles were added to this room in the mid 1980s, principally cradle bedding. The cradle's pillow was removed in August 1999 after a visitor's concern for child safety prompted us to investigate whether the pillow was actually appropriate (see textile file). A linen cloth was added to the table so that we could display sugar and herbs and still protect the table. There is a piece of mylar under the fabric, at the recommendation of furniture conservator Jon Brandon.

F. Inventory of Major Objects (PRH1W) Kitchen

1. PR.75.92abc – Kettle, lid, handle
2. PR.75.185 – Chair, side
3. PR.75.186 – Toaster
4. PR.75.188 – Oven door
5. PR.75.193 – Sconce, tin
6. PR.75.206 – Cradle
7. PR.75.208 – Iron
8. PR.75.212 – Cupboard
9. PR.75.213 – Pot, cooking, bronze
10. PR.75.219 – Plate, slipware (in oven with pie)
11. PR.75.225ab – Reflector Oven
12. PR.75.227 – Grate, fireplace
13. PR.75.228 – Crane, fireplace
14. PR.75.229 – Footwarmer
15. PR.75.230 – Andiron (left)
16. PR.75.231 – Andiron (right)
17. PR.75.232 – Stove, portable
18. PR.75.252 – Bed Warmer
19. PR.75.274 – Chair, child's
20. PR.84.1 – Rocking Chair
21. MRf1 – Broom
22. MRf23 – Bucket, wood
23. ?????? - Wood trunk, reproduction
24. No # - electric candle

G. Inventory of Minor Objects – (PRH1W) - Kitchen

PR.75.8 - Plate, wood
PR.74.77 - Jug, ceramic
PR.75.97a-c - Jar with lid, ceramic
PR.75.187 – Bowl, large wood
PR.75.190 – Mortar
PR.75.191 – Pestle
PR.75.195 – Mold, Candle, single
PR.75.196 – Mold, Candle,(for 3)
PR.75.197a-d – Tinder Box
PR.75.198 – Bellows
PR.75.199 – Mold, Candle, single, short
PR.75.200 – Candle holder, tin
PR.75.201ab – Iron, Gophering
PR.75.203 – Roaster, bird, tin
PR.75.205 - Cup, tin
PR.75.210 – Piggin
PR.75.211 – Oven, tin
PR.75.214 – Bowl, wood (eggs)
PR.75.216 – Platter (Nankin)
PR.75.219 – Plate, slipware (scoring at edges)
PR.75.221 – Peel
PR.75.222 – Tongs
PR.75.223 – Trivet
PR.75.226ab – Tea Kettle with lid
PR.75.233 – Peel (with scrollwork at top)
PR.75.234 – Hook, “s” shaped
PR.75.239 – Tankard “1714”
PR.75.242 – Plate, slipware
PR.75.244 – Bowl, pewter
MRf26 – Sugar cone in blue paper
MRc5 – Pitcher, pewter
No # - Sugar cone, unwrapped
No # - 8 eggs (blown out)

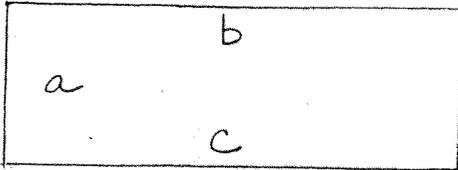
On mantle

c a f G b e d

- a. PR.75.196 – Mold, Candle,(for 3)
- b. PR.75.197a-d – Tinder Box
- c. PR.75.198 – Bellows
- d. PR.75.200 – Candle holder, tin
- e. PR.75.201ab – Iron, Gophering
- f. MRf26 – Sugar cone in blue paper
- g. MRc5 – Pitcher, pewter

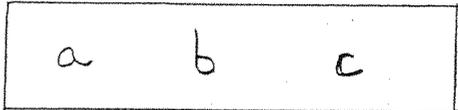
H. Placement of Minor Objects – (PRH1W) - Kitchen

In cupboard, first shelf (PR.75.212) #7



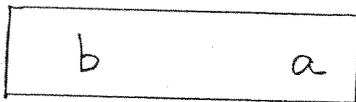
- a. PR.75.97ac - Jar with lid, ceramic
- b. PR.75.242 - Plate, slipware
- c. PR.75.244 - Bowl, pewter

In cupboard, 2nd shelf (PR.75.212) #7



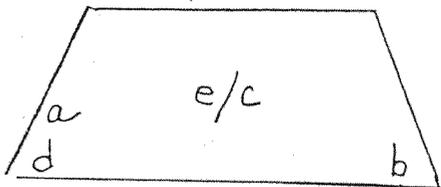
- b. PR.75.210 - Piggin
- a. PR.75.239 - Tankard "1714"
- c. PR.75.216 - Platter (Nankin)

On top of cupboard (PR.75.212) #7



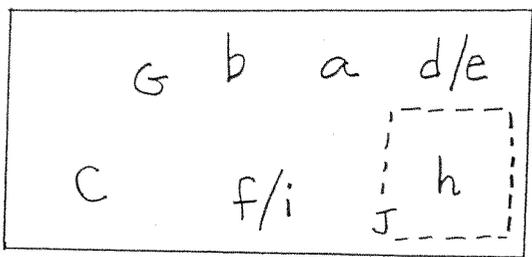
- a. PR.75.203 - Roaster, bird, tin
- b. PR.75.211 - Oven, tin

Inside fireplace



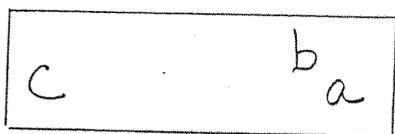
- a. PR.75.221 - Peel
- b. PR.75.222 - Tongs
- c. PR.75.226ab - Tea Kettle with lid
- d. PR.75.233 - Peel (scroll at top)
- e. PR.75.234 - Hook, "s" shaped

On table (PR.75.160) #1



- a. PR.75.8 - Plate, wood
- b. PR.74.77 - Jug, ceramic
- c. PR.75.187 - Bowl, large wood
- d. PR.75.190 - Mortar
- e. PR.75.191 - Pestle
- f. PR.75.214 - Bowl, wood (eggs)
- g. PR.75.205 - Cup, tin
- h. No # - Sugar cone, unwrapped
- i. No # - 8 eggs (blown out)
- j. MRb67 - cloth

On brick shelf to left of mantle



- a. PR.75.195 - Mold, Candle, single
- b. PR.75.199 - Mold, Candle, single, short
- c. PR.75.223 - Trivet

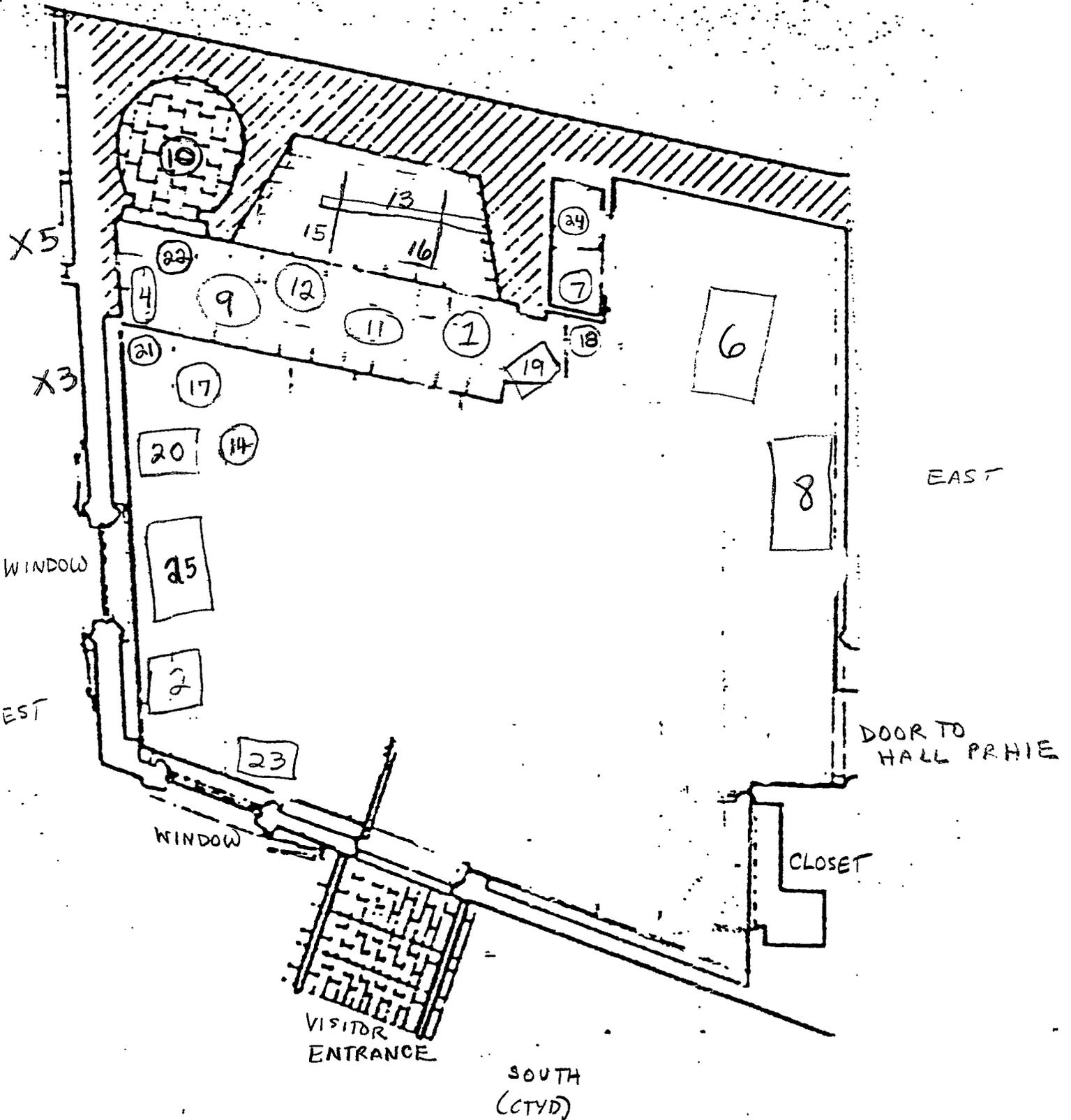
ERRATA

The following item shown on the floor plan was not included in list **F. Inventory of Major Objects (PRH1W) Kitchen**:

25. PR.75.160 – Table, 18th century

- TEXTILES
- X - hanging object
- - FURNITURE
- - non-Furniture

PRHIW
KITCHEN



PRH2E – The Best Chamber

A. Interpretive Focus

This room is interpreted as the bedroom used by Paul Revere and his wife. It is furnished to reflect the last ten years of Revere's occupancy 1790-1800 with his second wife, Rachel. This room reflects Revere's business successes and increasing affluence. The room functions as the "best" room, which is a combination master bedroom and parlor. It is shown with a card game in progress.

B. History of the Room and its Use.

No evidence survives indicating how the Revere family used this room. No pictorial evidence survives of this room before the 1907-08 restoration. Robert Howard refers to his Best Chamber in his will. It is assumed to be this room. The room was probably used full size in the 17th and 18th centuries (check structure report). After Revere's occupancy, the room was used as family living space, then off and on as a room in a rooming or boarding house, then by 1901 possibly as commercial space (a 1901 newspaper account mentions an Italian newspaper being published on the 2nd floor, and cigar-rolling activity). By 1907-08, there was a partition dividing this room along the cased beam in the middle of the room, probably from the 19th-century boarding house era. It was removed by Chandler. The specific location of any other partition walls is unknown. In the post-restoration period (1908 on), this room has always been interpreted as a bedroom (see postcards).

Architecturally, this room contains numerous early features, one being the intact wood casings covering the beams that were installed in the 18th century, possibly by the first owner Robert Howard or his heirs, who were here till 1741. The survival of this beam casing is interesting to interpret, as it had already been installed by the time the Reveres bought the house, making this room perhaps the best reflection of how the interior looked when Revere lived here. Chandler cut open the beam casing on the east wall and ceiling, probably to examine the woodwork and beams. He then hinged the open casing to serve as a demonstration device, saying it could be used to show the "two periods." The beam in this hinged enclosure is no more or less "original" than others in the house but it does retain old finish (see traces of whitewash) whereas the rest of the exposed beams in the house have been re-stained over the years. The Cummings/Osgood 1961 memo says to "close beam covering boards." Since at least the 1980s (if not before), the horizontal board opening at the ceiling has been painted shut but we usually have the vertical casing on the front wall open to show the beam.

The window frame on the west wall is original to 1680 and served as the model (along with the surviving 1680 window frame below) for the windows installed on the front of the house. The window glass is restoration era. It is presumed the house had sash windows by 1770 when the Reveres moved in (1976 structure report says "by 1717"; the 1993 revised report says 1725-1750). A section of old plaster and exposed inner wall and noggings is visible under glass below this original window, presumably set up during the

restoration by Chandler as an interpretive device to show how the walls are constructed. The walls here are quite intact, having been protected by the early two-story addition that Chandler removed. This room also has the oldest flooring (see Floors).

Since the main chimney did not survive, the fireplace wall in this room was reconstructed in 1907-08, presumably including the closet (which has been used for historic displays since 1985).

The current traffic pattern in this room (with the fireplace end of the room serving as a visitor passageway separated from the furnishing display by a barrier) has been that way since at least 1941, when the caretaker's notebook mentions repairing the rope on the barrier (see 1940s postcards and a ca. 1970 photo in snapshot box). It is unclear if visitors wandered into the room in the early period. Alice Van Leer Carrick, writing for *Country Life* in 1920, talks about this room as if you could walk around in it. The current wood railing replaced the former metal lighted one in 1985.

It is not known what sort of lighting was in this room but there may have been lantern fixtures. The lighting was changed to modern bullet spotlights throughout the house in Nov-Dec 1961. The current lighting (small tracks and 25 watt bulbs behind the ceiling beams) was installed in the mid 1980s.

C. Current Use and Arrangement

Since no information survives on how Revere furnished the room, the current interior is a "typical" best bedchamber. Given the layout of the house, there is no room that obviously functioned as a parlor. Thus, this room has been interpreted as a combination 18th century master bedroom and parlor, even though this usage was probably going out of fashion by the federal period (according to Mayhew and Meyers). This multiple use of space is in keeping with an old house, as well as a household of Revere's status. Revere likely had more specification of room use at the Charter Street house. His 1818 inventory suggests this, although it is not strictly room-by-room. The inventory specifies an "east room," the contents of which resemble a parlor, with a sofa and two lolling chairs (all 'with covering'), squabbs in the window seats, 6 chairs, a pair of lamps, 2 card tables and a backgammon board. The fact that Revere set up such a room at Charter Street (for entertaining, gaming, relaxing) suggests that he might have enjoyed the same activities at North Square. The 1818 inventory contains no detail on bedroom furnishings, only the number of beds and mattresses. Thus, there is little in the inventory to help furnish this bedroom-- our primary room shown to the Revere occupancy.

Interpretive Focus: There is no specific info on how this room was interpreted, except that it was presumably shown as Revere's bedroom. The Cummings/Osgood 1961 memo recommends moving the older furniture from this room down to the living room and bringing up the more modern furniture from the living room. By 1975-76, Frank Rigg was interpreting this room to the 1770s, which probably continued into the 1980s. Probably with the interior renovation work of 1986, and the new interpretive rail installed by April 1985 (info panels installed soon after), the interpretive focus of the room was

defined as the later years of the Revere occupancy, 1790-1800, when he was aged 55-65. The later period makes sense because [1] much of the furniture dates from the late 18th century: the bed, the Pembroke table, the masonic tilt top table; [2] The actual Revere furniture in the room is mostly later: bowfront dresser (1790s), the sewing table (ca. 1810), the wing chair (ca. 1780), the windsor chairs (early 19th c.); and [3] the furniture is rather high style (bureau table; high chest, tall case clock, etc), which Revere could only have afforded later in his life. Since Revere moved out around 1799/1800 and the house did not stay in the Revere family, no Revere possessions remained with the building. Despite this, the room contains furniture with a Revere history of use (that have come back to the house since the restoration), and period furniture that has been on site for much of the 20th century (see Furnishings).

Why is the room arranged this way? Most of the furniture is around the outside of the room, as was typical before the advent of more stationary and substantial heating and lighting. Some of the furniture, such as the bed, the bureau table and the bowfront dresser, are probably in the same locations from when they were first acquired, and there has never been a compelling reason to move them elsewhere. The tall clock was moved from the Hichborn House to this room 1976-77 by Frank Rigg. Since the room shows the later Revere occupancy, such luxuries as the pembroke table, the inlaid candlestand, the sewing table, and corner washstand (all mahogany) are appropriate. Other pieces are in the room because they are Revere family items (bowfront dresser, windsor chairs, sewing table, wing chair) and are appropriate. The two fancy chairs at the card table were borrowed from the MFA (1976-77). The bootjack was added to the room (8/6/1993) in order to have a reproduction item that blind visitors could handle. A new wood trunk was added to the room for reproduction materials, probably June 2000.

Furniture: Given the window locations, the rear wall is the only feasible spot for the bed. There was a table at the foot of the bed even in the 1970s(? a different table). With the mid 1980s reassessment of the interiors, the table was set for a card game (because Revere is known to have played Whist). The wing chair was across the room in the 1950s/60s (see postcard) but was in its present location by 1983. There has been a tall chest by the rail near the door to the back bedchamber since the 1970s or earlier (first the ca. 1740 cherry chest now in HH2E, then the William & Mary chest). The washstand was in the corner where the clock is (before the clock was acquired). It was removed (possibly early 1960s, see Cummings/Osgood memo) and then returned to the room in its current spot (7/17/1992) because it would afford an opportunity to interpret personal hygiene. It is the only corner where it could be. The sewing table was under the front windows after acquisition but it was moved April 2001 to the rear wall window where it would get less direct sun. The bureau table had writing implements on it until 7/17/1992 when they were removed because it was more likely used as a dressing table rather than a writing desk (we do not have any implements to show this usage, however). The room had a hooded cradle for many years but it was removed after the renovation work in 1986 when the interpretive focus became the 1790s, as the Revere did not have babies in the home by then.

Ceramics/Glass: The cups and saucers (on the bureau table) were acquired in 2000 because Revere's inventory shows that he had china. We had borrowed, then returned, some china for this room in the 1980s before acquiring these items. The antique glasses and wine decanter on the table were acquired in 1988 because we had very few accessories to help the interiors look lived in. We had also borrowed a glass and decanter set from SPNEA for a few years in the 1980s for display in this room during the annual holiday program and liked how it looked. The Chinese plate on the table was purchased in 2000 because it is the same pattern as a Chinese plate in the collection of the MFA donated by Pauline Revere Thayer with a Revere history. The blue and white plate on the bowfront dresser is 19th century but ceramic is probably more appropriate for the Reveres in this period than our pewter. If the Reveres had guests over to play cards, there might have been some desserts in the room to serve them. The food is artificial.

Lighting: The brass candlesticks on the table are the only lighting devices in the room. They were acquired and installed 10/19/1992 to replace the ca. 1820-1840s candlesticks on display. Electric candles are added to the rear dressers for the annual holiday program and are sometimes on display from mid September through Jan-February because the interiors can be dark in the winter.

D. Notes on Furnishings

This room has five pieces of furniture with a family tradition of use by Paul Revere. They are mentioned on the first panel on the visitor rail. There is no information that Revere used these pieces specifically in this room. The Revere pieces are :

Pair of Windsor Side Chairs – These have an association with Revere's house on Charter Street. They were a bequest of Mary C. Rogers, who died March 31, 1952, a great granddaughter of Revere (her mother was a daughter of Joseph, Revere's son). Rogers lived in Joseph's Canton house until her death.

Wing Chair – This was a bequest from Revere's great granddaughter, Mary C. Rogers (died March 31, 1952), with a tradition of being Grandmother Rachel's chair. The original upholstery was presumably gone by the time of its donation. The chair was reupholstered in the mid 1980s while Nachtigall was Curator. The wing chair cover was copied from a repro slipcover on a wing chair in a chamber in Lloyd Manor, Lloyd Neck, Oyster Bay Long Island. John Kirk, at Boston University, recommended to Barbara that this chair was a good example of an accurately-made slipcover. She obtained a photo of the chair and probably worked from the photo to have the cover made.

Sewing Table – This piece, with a tradition of use by Revere's second wife, Rachel, was lent by a Revere descendant (Rachel Revere Coolidge Kimball) in 1984, then gifted in 1991. Stylistically, it could be ca. 1810. Rachel died in 1813.

Bowfront Chest of Drawers – This has been on loan from the Museum of Fine Arts, Boston, since 1979. It was a bequest to the MFA in 1935 from Pauline Revere Thayer, a

daughter of Revere's grandson Paul Joseph who died at Gettysburg. Pauline was active in the restoration of the house, as well as in collecting Revere silver.

The remaining furniture in the room did not belong to the Reveres but much of it has been owned by the PRMA since the restoration era or before the mid 20th century.

Clock - Revere probably had a clock. A Revere descendant currently owns a clock with a tradition of use by Revere. There is no tall clock on Revere's 1818 inventory but by 1800 Revere could probably have afforded one. This clock is appropriate – nice but not as high style as if it were mahogany. It was acquired by the mid 20th century??

Bed – This bed has been in this room since the 1905-1908 restoration. It is not a Revere family bed. There is a carved bedpost in the collection which was donated with the story that it had been Revere's, but there is no other evidence about what type of bed the family had. This bed is nice but is not mahogany (it is maple).

Bureau table – This piece has been in the Revere House since at least the 1920s(?). It has been in this spot since it was acquired, I presume.

Pembroke Table – Revere's 1818 estate inventory lists a pembroke table. This table may have been in the collection since the restoration (it shows up in the earliest postcards, if it is the same table). We use this as a card table. Revere had two card tables on his 1818 inventory.

Washstand, corner – This appears in early 20th century photographs of the room. Early photos show it with a lower stretcher, now missing. The Cummings/Osgood memo mentions removing it from the room (is it because they were interpreting this room to ca. 1775, as Frank Rigg says in the mid 1970s?). It was not on display by the 1980s. It was returned to the room 7/17/1992 because it is a stylish piece consistent with the 1790s interpretation of the room, and it makes sense to have a washstand.

High Chest, William & Mary – This piece was in the Hall downstairs for many years (most likely since its acquisition - exact date unknown but probably before 1940). When a photo of an almost identical piece appeared in *Antiques Magazine* (February 1984) saying it belonged to Revere, Director Patricia Sullivan and Curator Barbara Nachtigall decided to move the chest to the best chamber. When Barbara looked into it further (she phoned Nina Fletcher Little sometime in 1984), she discovered that the piece pictured in *Antiques* was probably associated more with the Little family than the Reveres, although the families were related by marriage through one of Paul's sisters. Since the chest had already been moved to the best chamber it was left there. As an older style piece, it is used to convey the idea that Revere probably had a mixture of both older and newer furnishings. According to Trent, such a chest is appropriate for a bedroom.

Mirror – As the best room in the house, this might have been the only room with a mirror, especially a nice one. Revere's 1818 inventory lists four looking glasses, three of

which were worth \$15 each (two in the east room [parlor?], and perhaps one in the dining room). The fourth is an \$8 glass.

E. Interior Features

There is no information on how the Revere's painted or decorated the interior, and no interior pictures from before restoration.

a. Woodwork : The fireplace wall woodwork is 1907-08 restoration, as is the door at the stairwell. The style of the chimney wall paneling is copied from early 18th century evidence on one of our three original doors located in the doorway between the best chamber and the rear room. This door is probably in its original location, and has one raised panel above the other that were apparently attached in the early 18th century to an original 17th-century door. The structure report does not say how old the room's wainscoting is. The beam casing is early-mid 18th century, possibly Howard era, making it the earliest surviving paneling in the house (see structure reports).

Paint: The '76 HSR indicates that the walls and beams were originally white. The woodwork was painted white in the Chandler restoration, possibly with some blue on the ceiling molding and was still white in the 1950s (see postcards). A postcard of this room published by the PRMA (1920s?) shows the beam casings and wainscoting as pale blue (is this accurate?). The caretaker's notebook mentions that they "washed this white paint work" in April 1940, confirming that the room was still white by 1940. The woodwork was yellow ocre by 1983 and was probably painted this color in Feb 1962 (see caretaker's notebook), as the Cummings/Osgood memo (1961) mentions needing to find a more appropriate color for this room. There is no specific documentation on why this color was chosen. See exposed old plaster (under glass) which seems to have remnants of paint similar to this color(?). The woodwork was re-painted this color during the 1986 interior work because it was found in many paint layers in the room (see paint analysis?), there was no evidence that another color would be more appropriate, and it is known to have been a common 18th century color, appropriate for the Revere era. Pat Sullivan's Annual Director's Report mentions retaining the Charles Strickland color. Paint with a glossy finish is accurate to the period.

b. Fireplace: This chimney was reconstructed by Chandler. The crane is an old one. To have a small heating fireplace in this room is appropriate.

c. Walls: We assume that much of the interior plaster is restoration, rather than original/old, although there is no specific info on when interior plaster was re-done. Presumably, little or no re-plastering has been done since the restoration, and certainly none since 1975. The ceiling in this room may be some of the oldest plaster in the house (see structure report?). This room was painted white in 1908. The caretaker's notebook (1934-1967) mentions numerous times that the room was "refinished" but it is not clear what this means. The notebook specifically says that the master bed-room was repapered in March 1939. The earliest postcards showing wallpaper are probably 1950s, with a beige patterned paper, possibly the result of the repapering mentioned in the caretaker's

notebook in March 1947. The notebook also says that the room was papered in Nov-Dec 1961 and perhaps February 1962 (handwriting hard to read?). Postcards show a red patterned paper ("General Thayer"), presumably what was put up in the early 1960s, followed by the current blue and beige paper which was hung in Jan-Feb 1986- "Nye Homestead" obtained from Waterhouse Wallhangings. Director Patricia Sullivan selected this reproduction paper with the advice of Richard Nylander (SPNEA wallpaper expert) and Morgan Phillips, because it was originally made in the Boston area ca. 1790-1810. The blue/beige is the document color. We presume that Revere could have afforded wallpaper by 1790-1800. He also sold English wallpaper in his hardware store in the 1780s (also see 18th century wallpaper fragment in the Hall - PRH1E).

d. Floors:: About half of this floor could be the oldest in the house (from the chimney wall to about the middle of the room); it stands the best chance of being original to ca. 1680. The flooring at the rear of the room (where the bed is) seems to be newer flooring, presumably from the Chandler restoration. It is painted black because it has been black (or green or brown) since the restoration (see 1909 postcards). Without any specific information on exactly what color it was in Revere's day, the decision has been made to leave it the way it is (although it would be more typical to have an unpainted floor in the 18th century). It was repainted black in the Jan-Feb 1986 interior work under Director Patricia Sullivan. See paint analysis for different layers of black/green. The caretaker's notebook (1934-1967) specifically mentions that the floor (or the front ? part of it) was painted in April 1939, June 1945, and Dec. 1959 (doesn't say what color). Frank Rigg mentions the floor being brown. It is unclear whether the rubber runners that were added to the Hall were also put on the second floor. The room had a rope barrier by April 1941 (as the caretaker's notebook mentions repairing it) so visitors did not walk on the floors behind it. There was certainly a carpet runner by the Bicentennial era. According to the caretaker's notebook, the old flooring under the visitor walkway in this room was braced up in March 1938 (this would be the double joists visible in the room below).

e. Windows: One of our three original window frames (ca. 1680) is on the west wall and was found, without glass, under the rear two-story addition that Chandler removed in 1907-08. This room probably had two windows across the front in the 17th century, not three. The current window placement on the façade is from the later sash window openings. Because the house had modern sash windows by the time of the restoration that needed to be replaced, the window glass, lead, and sash throughout the house are from the 1908 restoration. The current storm windows (ultraviolet-filtered plexiglass) were attached in the mid 1980s (under Patricia Sullivan) to help protect the collections. See textiles for window curtains.

f. Textiles:

Bedding: The textiles are all reproduction. In 1909, a blue and white woven coverlet was on the bed (see 1909 postcard) with white bed hangings. We still have this coverlet in the "MR" collection. In the 1940s, it appears that the bed hangings were still white (see postcards). In January 1938, the caretaker's notebook mentions taking measurements to make a duplicate set of bed clothes (presumably so they would have two sets to rotate for cleaning), also saying that the bedspread was white in March 1939. When the bedding

was changed in 1939, 1940, and 1942, it probably represents the two white sets being rotated, not new hangings being made. The Cummings/Osgood 1961 memo mentions that the bed curtains should be replaced. In 1966, according to the caretaker's notebook, new bed cloths were made, which could have been the hangings with scenes in red and white (Scalamandre?) that were removed in 1984 (we have a sample of this fabric; also see postcards). The current textiles - consisting of matching bed hangings, wing chair cover and chair seat covers - were selected for the room as part of a reassessment and replacement of the house's textiles, including the bed mattresses, undertaken by Curator Barbara Nachtigall in 1983-84 under Director Patricia Sullivan. The fabric chosen for this room is a Brunschwig and Fils reproduction fabric copying a late 18th century French printed cotton, pattern "Mirande." A professional upholsterer made the wing chair cover. Barbara made the bed hangings, which were completed by December 1984. The bed mattresses throughout the site were reassessed again in the early 1990s by Curator Edith J. Steblecki. This bed currently has three mattresses, the top one filled with feather.

Curtains: The room has no window curtains. There were white window curtains sometime after 1908 (see postcards). The caretaker's notebook (1934-1966) mentions that two sets of curtains were purchased for the living room and the bed-chamber in winter 1936 (it is unclear when the bed clothes and curtains are mentioned together if it refers to bed or window curtains). There were still curtains in the front room on both floors in 1942. The 1961 Cummings/Osgood memo mentions that the window curtains should be replaced. The caretaker's notebook records new curtains, bed clothes in 1966. There were probably no curtains by 1976(? Ask Frank). The decision must have been made during the mid 1980s textile project not to install matching window curtains [Why? Perhaps because at that time exterior shutters were still on the second floor and were closed with a crank by each window, and the middle window was opened and closed each night to put out a flag. It was Pat Sullivan who removed the second floor shutters by the summer of 1985 and the flagpole. Date?].

QUESTIONS:

Since we do not know how the Reveres furnished the house, does this arrangement accurately represent a typical best bedchamber for an upwardly mobile merchant like Revere? What would need to be removed or added to the room to make it more correct? What sources could we consult to find out the above, such as published or unpublished research, so that we don't have to reinvent the wheel? If we wanted curtains, what style would be appropriate (I assume the same fabric as the bed and chair covers)? Garrett's *At Home* mentions that bureau tops were covered with a cloth from 1750-1870. Should we do this with the bureau table and bowfront dresser.

F. Inventory of Major Objects - (PRH2E) Best Chamber

1. PR.75.34 - Wash Stand, Corner
2. PR.75.260 - Wing Chair with slip cover
3. PR.75.261 - Bed (flat tester)
4. PR.75.266 - Bureau Table (kneehole desk)
5. PR.75.271 - High Chest of Drawers (William and Mary)

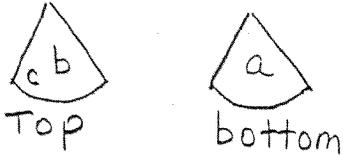
6. PR.75.289 - Mirror, wall
7. PR.75.290 - Print of Boston harbor view by Christian Remick
8. PR.75.291 - Crane, fireplace
9. PR.75.292 - Pembroke Table
10. PR.75.297 - Andiron, left
11. PR.75.298 - Andiron, right
12. PR.75.314 - Side chair, windsor
13. PR.76.315 - Side chair, windsor
14. PR.75.329 - Clock, tall case
15. PR.81.21 - Candlestand, masonic, tilt-top
16. PR.91.9 - Sewing Table
17. PRL.6 - Bowfront Dresser (Loan from MFA)
18. PRL.7 - Side Chair, straight legs (Loan from MFA)
19. PRL.8 - Side Chair, cabriole legs (Loan from MFA)
20. MRf28 - Boot Jack (repro)
21. MRf?? - Trunk, wood (repro)

G. Inventory of Minor Objects – (PRH2E) Best Chamber

- PR.75.24 – Pitcher, Blue & White
- PR.75.25 – Basin, Blue & White
- PR.75.215 – Plate, (State House, blue & white)
- PR.75.238 – Lap Loom
- PR.75.256 – Bound volume of *Massachusetts Magazine*, 1791
- PR.85.3 - Punch bowl, masonic
- PR.88.15ab – Decanter & Stopper, glass
- PR.88.16 – Wine glass
- PR.88.17 – Wine glass
- PR.88.18 – Wine glass
- PR.88.19 – Wine glass
- PR.92.21 – Candlestick, brass
- PR.92.22 – Candlestick, brass
- PR.2000.5 – Plate, Chinese Imari
- PR.2000.6-7 – Cup(6) and Saucer(7), Chinese
- PR.2000.8-9 – Cup(8) and Saucer(9), Chinese
- MRb 60 & 62 – Napkins (2)
- No # - Playing cards, repro
- wool yarn, skein(?)
- linen thread, spun

H. Placement of Minor Objects (PRH2E) Best Chamber

On Wash Stand (PR.75.34) #1



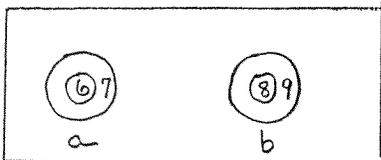
- a. PR.75.24 – Pitcher, Blue & White
- b. PR.75.25 – Basin, Blue & White
- c. MRb 55 - Linen cloth

On Wing Chair (PR.75.260) #2



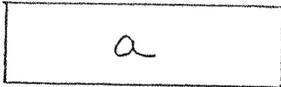
- a. *Massachusetts Magazine*, 1791

On Bureau Table (PR.75.266) #4



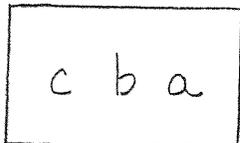
- a. PR.2000.6-7 – Cup(6) and Saucer(7), Chinese
- b. PR.2000.8-9 – Cup(8) and Saucer(9), Chinese

On High Chest of Drawers (PR.75.271) #5



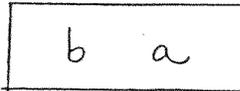
- a. PR.85.3 - Punch bowl, Masonic

On Sewing Table (PR.91.9) #16



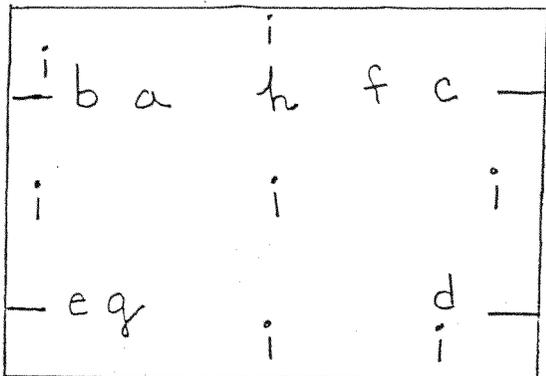
- a. PR.75.238 – Lap Loom
- b. wool yarn, skein(?)
- c. linen thread, spun

On Bowfront Dresser (PRL6) #17



- a. PR.75. 215 – Plate
- b. MRb 60 & 62 - Napkins (2)

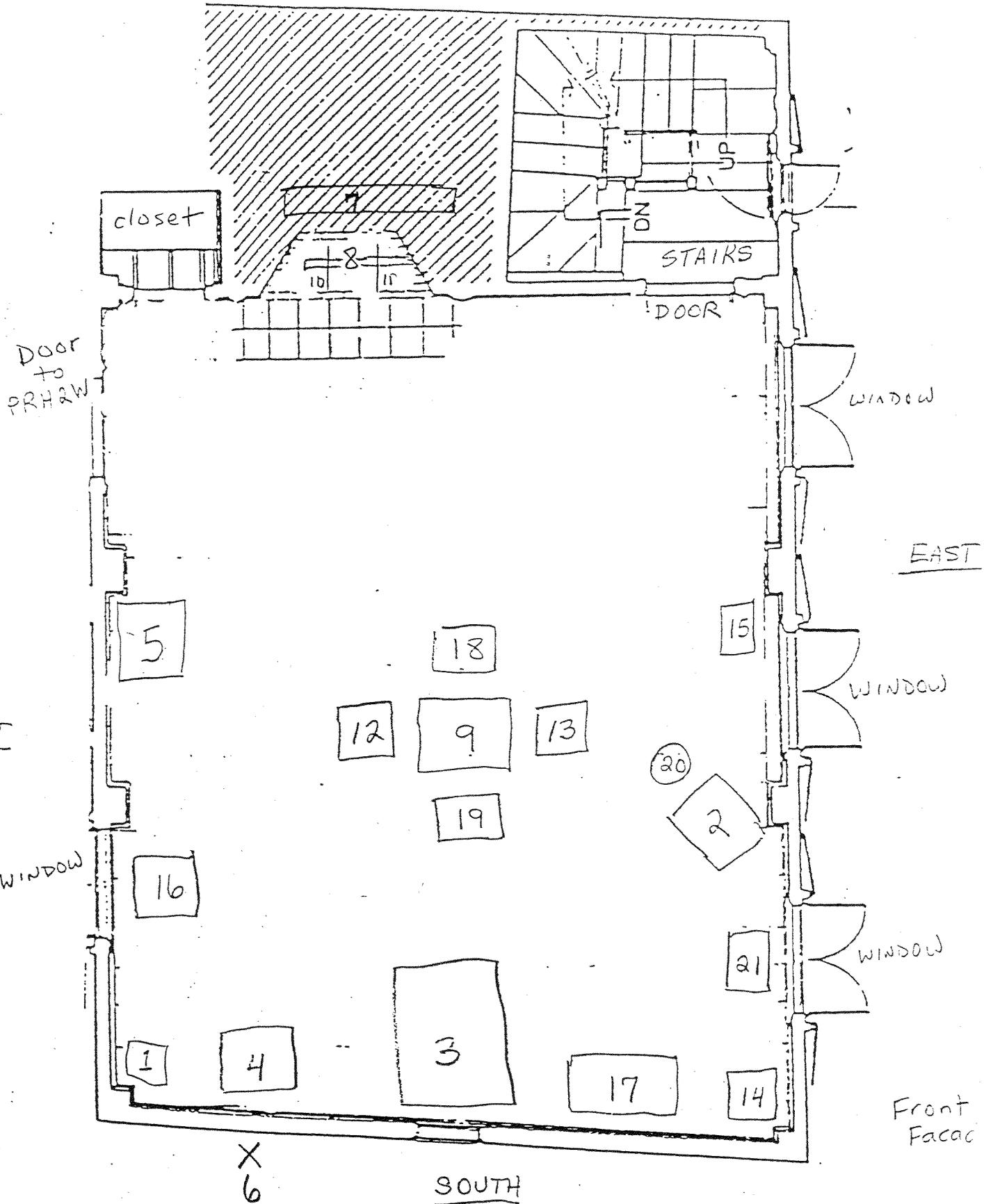
On Pembroke Table (PR.75.292) #9



- a. PR.88.15ab – Decanter, glass
- b. PR.88.16 – Wine glass
- c. PR.88.17 – Wine glass
- d. PR.88.18 – Wine glass
- e. PR.88.19 – Wine glass
- f. PR.92.21 – Candlestick, brass
- g. PR.92.22 – Candlestick, brass
- h. PR.2000.5 – Plate, Chinese Imari
- i. No # - Playing cards, repro.

PRH2E
BEST CHAMBER

NORTH



BACK BEDCHAMBER – PRH2W (second floor west/rear room)

A. Interpretive Focus

This room represents a typical bedchamber during the Revere family occupancy that might have been used by Paul Revere's mother and/or his children.

B. History of the Room and Its Use

No evidence survives indicating how the Revere family used this room. No pictorial evidence survives of the room before the 1907-08 restoration.

About the architecture: Based on an assessment of Abbot Lowell Cummings, this rear chimney is late 18th century. The doorway from the best chamber has some of its original framing and most likely its original door- a 17th century door to which raised panels were added in the early 18th century, probably at the same time the beams were cased over in the best chamber. Most of the wood framing in the room is original. The joint on the ceiling beam near the chimney wall is Chandler restoration (he replaced this piece due to rot). The small round plugs on this same beam hide bolts and date to the mid 1980s when this beam was discovered to be weak and was reinforced from above. The wood case against the post on the south wall is new (pre-1983?), and probably hides something modern (what? Maybe a pipe? See in attic).

A 1909 postcard shows framed artifacts above the fireplace that are still in the collection, such as a Revere document (which one?), several Revere engravings from *Royal American Magazine*, and a framed copy of the *Boston Gazette* describing the one year anniversary of the Boston Massacre. There also seem to have been artifacts on the back wall. The postcard also shows one of the three original doors (with painted faux panels, found in the kitchen partition) at the alcove to the left of the fireplace. The door was removed from display (and has not been on view since) when a fire exit door and stairs was installed (our current visitor exit).

This exit was installed in March 1938, due to concern about the condition of the Angelo Building next door, which had had a fire (Nov. 1937). The Board soon realized that using this rear door for visitors could ease the crowding at the front entry and stairs. A traffic flow was implemented where visitors entered the front street door then, rather than climbing the inside stairs, left the building through the kitchen door, using the rear outdoor stairs to enter the second floor. Visitors then went down the front stairs and exited the house via the front street door. This eliminated two-way traffic on the front stairs, a significant improvement. Dorothy Judd (whose mother started work as a guide in 1916-17, and whose father, custodian Garner Corson, kept the notebook [PR.75.371] from 1934-1962 when he died) recalls using this traffic pattern in the "high season", which implies that the rear stairs might not have been used in the winter. After Paul Revere, Jr. became president of the PRMA Board of Directors in 1968, the traffic pattern

was changed again. Visitors entered the house through the kitchen door, leaving via the rear exit/fire escape door upstairs. Visitors entered and exited the site through gates in the front courtyard wall, where a ticket booth was now located (booth installed by Frank Rigg for Bicentennial 1975-76; new booth built (2x size) under Nina Zannieri in spring 2002).

Since the earliest pictures of this room show only the fireplace wall, it is unclear how the room itself was furnished. Dorothy Judd remembers there being a live-in caretaker early on who, she thinks, slept in the "back bedroom." She doesn't know when he died (is this true??). She also remembers the room being sparsely furnished (see her letter, December 1998). Alice Van Leer Carrick, writing in *Country Life*, 1920, mentions the "simplicity of furnishing" in this room, where there was a "Pembroke table, a Dutch-back arm chair, a side chair of the slat-back variety, and an old chintz curtain hanging before a deeply-recessed closet" (the caretaker's notebook mentions that shelves were put in this closet April 1940). Also, the caretaker's notebook (1934-1966) continually refers to this room as the L bedroom, ell bedchamber, or ell chamber, although, according to Carrick, it does not seem to have been furnished as a bedroom. (Could this indicate how the room was being interpreted?)

Carrick mentions this as the most interesting room because it has Revere artifacts on display (presumably the material on the walls, see 1909 postcard). According to Judd (1940s-50s), souvenirs were sold downstairs (PRH1E) in the slow season and moved up to this room in the busy season. The caretaker's notebook mentions hiring someone in early June 1940 for "taking care of the second floor and selling souvenirs." The Cummings/Osgood 1961 memo recommends setting up this room as a "museum and sales area," placing "all cases and interpretation material here," and the "sales desk here" (was this done?).

Although rubber runners were installed in PRH1E (and the kitchen?), it is not known whether they were also on the second floor. There was no barrier in the room according to Judd. By the mid 1970s, the metal lighted rail was installed which served as a barrier and an interpretive tool. Since the rail's text followed Revere's life chronologically, this room dealt with his later years. Accordingly, Frank Rigg set up the room to suggest a corner of Revere's Charter Street house, ca. 1815, where the Charter Street chairs were displayed around a table, with a dresser (not in collection anymore). Large framed reproductions of the Gilbert Stuart portraits of Paul and Rachel (now in HH) were placed on the courtyard (south) wall by 1975-76 but were removed during the repainting work in early 1986 by Pat Sullivan and were not put back.

Frank Rigg's Annual Report (1975-76) mentions the possibility of interpreting this room as a children's bedchamber. By the early 1980s, research was begun to turn this room into a bedroom, referred to as the "children's room." A research paper on the children was prepared by the staff. The room was changed to a bedroom for Mother's Day, 1983. A folding bed which had been in the HH attic was repaired and added to the room (the headboard was missing; new one made at North Bennet Street School). A doll was made and a toy cradle was added. The toy cradle has been removed since it was damaged when

a staff person walked into it (it has been repaired). This room has been a bedroom up to the present (which helps but does not eliminate the still most popular question- where did all the children sleep?!). By the 1990s (?), the room's interpretation had become more general- to that of a secondary bedchamber or "back bedroom" rather than specifically a children's room, as any number of family members, including Revere's mother, could have slept here.

It is not known what type of lighting was in this room originally. In Nov-Dec 1961 the lighting in the house was totally changed, according to the caretaker's notebook. The March 1961 Cummings/Osgood memo recommends installing modern bullet spotlights. Frank Rigg also improved lighting in the mid 1970s. Pat Sullivan, mid 1980s, had the track lighting behind the ceiling beams installed, in addition to the recessed lights in the ceiling in this room and the best chamber.

C. Current Use and Arrangement

As stated above, the current use of the room is as a secondary bedchamber. No inventory or any other info survives on how Revere furnished the room. Thus, this room is set up as a typical back bedroom, as, given the size of his family, it is presumed that this rear chamber, and the adjacent upper room in the south wall addition (now missing) would have been bedrooms. Currently, half of the room is furnished (the south side) and the other side is the visitor walkway, separated by a wood rail with interpretive information panels mounted on it, installed 1985. A modern carpet is on the floor where visitors walk. There is limited room for furnishings since only half of the room is furnished. The closet in the NE corner has been used for displays since the late 1980s(?). It likely dates from the Chandler restoration. See "Interior Features" for other room details. The visitor exit is still in the NW corner of the room.

D. Interior Features

a. Woodwork : The wainscotting in this room could be old paneling. See 1976 Structure Report "Second Floor Plan" which labels this feature as "late 18th-early 19th c. dado restored." The woodwork around the fireplace is Chandler restoration, if not newer. The 1909 postcards show a strip of molding creating a large square above the fireplace. The framed pictures are seen inside this molding, which has since been removed, probably in the 1960s when the Cummings/Osgood memo mentions to "remove molding on upper part of fireplace" (this molding is now in attic?). The caretaker's notebook [PR.75.371] mentions removing "board" from the wall in 1938(what is this?). The small square wood protrusion to the right of the fireplace is an addition to hide HVAC ducts. A similar wood box with seat in the SE corner of the room is from the Chandler restoration and also hides the heating ducts (see black grate). It was necessary to have modern heating because they envisioned the house being open year round. The grates near the fireplace were added later. The grate up near the ceiling was added to have another "return" for the air conditioning system in the 1980s while Pat Sullivan was Director. The wood casing that extends up to the attic above the heating apparatus may hide a pipe (? see in attic).

b. Fireplace: This chimney is assumed to be Revere era, ca. 1790, based on assessment of Abbott Lowell Cummings in 1988. Also see Woodwork.

c. Walls: This room is shown with plain painted white (off-white?) plaster walls, imitating whitewash. The 1909 Detroit postcard shows wallpaper in this room, which is probably that mentioned by Carrick (*Country Life*, 1920) as “a quaint and genuinely old wall-paper” (true? We have no info on this wallpaper). According to the caretaker’s notebook, the wallpaper was removed in 1938 and the walls whitewashed. Periodic repainting has been done in this room (see caretaker’s notebook). Since 1986, only high-soil areas, such as the wall near the exhibit case, have been painted as needed. It is difficult to say, in the absence of detailed restoration records, how much of the interior plaster was re-done during the restoration (it is presumed much was redone). The ceilings on the second floor, such as in this room, may be old (check structure report?). The south wall, which was covered by the addition, contains its original 17th century noggings inside the wall.

d. Floors: There is no information from Chandler about the floors in the house. The caretaker’s notebook mentions a “new floor in the back bedroom” Nov-Dec 1961 (which probably means that the 1976 Structure Report “Second Floor Plan” is incorrect when it labels this floor as new, ca. 1950s). This floor had been stained and was re-stained during the interior work in 1986. Since it would be more accurate to have bare floors (no stain, paint, etc), we are letting the stain wear off by itself. The small square patches on the floor are from the old metal interpretive railing, removed in the mid 1980s. The diagonal lines are from the direction of the rug that accompanied that rail.

e. Windows: All of the window frames, sash, and glass throughout the house are new from Chandler’s restoration (although the 1993 Structure Report mentions that some old glass may have been re-used), with the exception of three window frames, one of which is in this room- the large sash window frame on the back (west) wall (at left), original to the 18th century (presumably there in the Revere era). The room had leaded casement windows in 1680 (possibly two – one likely in the rear wall and one on the south wall to the left of the post, see Structure Report 1976 “South Elevation”), which were presumably replaced with sash windows in the 18th century prior to the Revere purchase. In the pre-restoration 1905 newspaper picture of this rear wall, there are two sash windows, but it is not assumed that the second window frame currently in place is an old one (Structure Report doesn’t say). The 1976 Structure Report suggests that the original window frame was on the right and was switched to the left side during restoration (but doesn’t say why). We do not currently mention this in our interpretation of the room.

On the south side of the room, opposite the fireplace, the two sash windows are Chandler restoration, put there after he removed the two-story addition (where our current patio and visitor entrance is at present). The window in the corner was a doorway into the upper room of the addition. Since the south wall would have had no windows after the addition was built, this room probably only had one or two windows in the 18th century. The room probably never at any time (even in 1680) had four windows as we currently show it. The interior storm windows currently on the windows are UV-filtered plexiglass

that was added in the mid 1980s. There are no window curtains and probably have never been. According to the caretaker's notebook, the exterior shutters were added to the second floor rear (on all the windows?) in January 1942 after some bricks were thrown through the back windows when the Angelo Building was demolished (the first floor rear seems to have had shutters already, see same, July 1940).

f. Textiles: The textiles were re-done throughout the house in the mid 1980s. The blue cover was made by Curator Barbara Nachtigall. The fabric was ordered from Scalamandre. Barbara also made the sheets and pillowcases from Irish linen. The mattresses on this bed are new, replaced as part of a reassessment of all the mattresses on display done the early 1990s by Curator Edith J. Steblecki. The top mattress is a feather bed (purchased from Filenes and put into the striped ticking), while the lower mattress, of the same ticking, is filled with a lightweight polyester batting (used to stuff quilts, etc.), chosen because it would not stress the bed or attract bugs. The cloth doll was made in the mid 1980s by staff member Heather A. Smith for the "children's room." There is no evidence of this room ever having had curtains since 1908.

E. Notes on Furnishings:

Since we do not know how the Revere's furnished this room, it is set up as a "typical" rear bedchamber with simple furnishings not inconsistent with its use as a secondary bedchamber. Since priority is given to items with a Revere family history, two such items are displayed here- the windsor rocking chair and the sampler. The sampler was done by Revere's great-granddaughter Maria Revere Curtis in 1819. After being cleaned and re-framed by a textile conservator (1985), it was added to the wall as part of the permanent room display. It is hung where it is not near any lights and does not get any direct sunlight. It was gifted to the PRMA in 1978. Although a nice sampler might have been displayed in a more public room, this location enables visitors to see it. The windsor rocker was donated by Anna Revere (great, great granddaughter of PR) in 1976. It was mentioned in a newspaper article discussing the sale of Revere's Canton mill in the early 20th century as having been used in the office. I assume it has never been out of the family.

The ceramic chamber pot is a reproduction. This was added to the room because we began a relationship with a local potter (Julia Smith) who made them, and because it is appropriate to have such pots under the beds. In this room, it adds to the interpretation because visitors can see it under the bed. The small chair was added when the room was changed into a children's room. Since children may have slept here, it has been left here, along with the doll. The night table is a plain one appropriate for a back bedroom and is from the later 18th century. A new wood trunk with reproduction clothes was added for "hands-on" materials in January 1998. It is on the seat in the SE corner of the room.

Why the room is arranged this way - In terms of arrangement, the bed is located in the only possible spot, against the rear wall. Secondary furniture, such as tables and chairs, were typically against the wall, as shown in this room. The sampler is on the wall. A simple tin candlestick is on the table because candles were the most common form of

lighting. The bed wrench is on the table where visitors can see it, adding to the room's interpretation. In the 1980s, a bed wrench on loan from the Essex Institute, Salem, was on the bed but was returned in the early 1990s when the Essex merged with the Peabody and their loans were called in. Since we had a bed wrench in storage (in lesser condition) it was added to the room's table. The child's chair and doll are on the floor near the table against the wall where staff will not walk into these small items.

QUESTIONS:

Is this room accurately set up as a rear bedchamber? What changes would make it more accurate? What should be added or removed? What sources could we consult?

F. Inventory of Major Objects

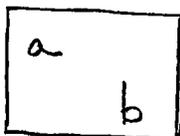
1. PR.75.65 - Table, night
2. PR.75.207 - Chair, child's
3. PR.75.295 - Andiron (right)
4. PR.75.296 - Andiron (left)
5. PR.75.335 - Bed, folding
6. PR.76.1 - Chair, Arm, Rocking
7. PR.78.2 - Sampler
8. MRf22 - Chamber Pot (repro)

G. Inventory of Minor Objects

PR.75.17 - Candlestick
PR.75.57ab - Bed Wrench
MRf7 - Doll, cloth (repro.)

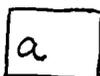
H. Placement of Minor Objects

On Table (PR.75.65) #1



- a. PR.75.17 - Candlestick
- b. PR.75.57ab - Bed Wrench

On Chair (PR.75.207) #2



- a. MRf7 - Doll, cloth (repro.)

ERRATA

The following item shown on the floor plan was not included in list **F. Inventory of Major Objects** for the Back Bedchamber (PRH2W):

9. Wood trunk, reproduction

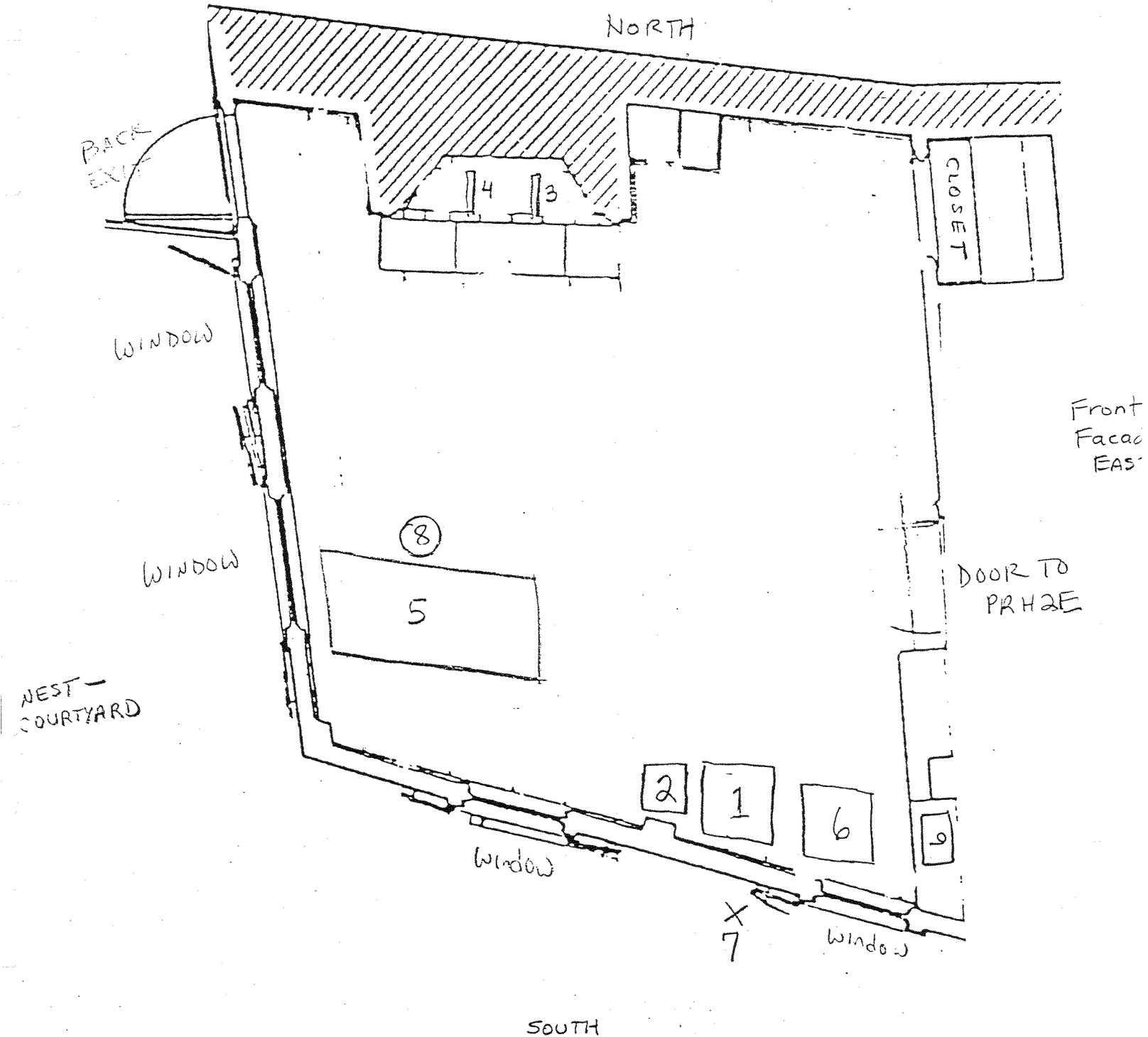
X - HANGING ITEM

□ - FURNITURE

○ - non-Furniture

PRH2W

BACK BEDROOM



Sources used to compile Steblecki's report

1. Chandler notes on restoration

An article published in PRMA handbook, 1950.

2. PR.75.371 – Caretaker's Notebook 1934-1967

This contains brief entries and is a primary source of information about the house in this period. A notebook kept by caretaker Garner Corson who was hired in 1934 and died in 1962. His wife, Hazel, was a guide who started at the Revere House around 1916-17. Some entries added by subsequent staff after his death. Xerox in research file. Original notebook accessioned in collection.

3. 1998 letter from Dorothy C. Judd

A daughter of Garner and Hazel Corson who was about 22 years old when her parents stopped working at the house. Her letter contains details about everyday activity, traffic pattern, etc. Located in research file with caretaker's notebook xerox..

4. 1920 *Country Life* article (PR.96.27)

By Alice Van Leer Carrick. An early description of the interior of the house. Accessioned.

5. 1961 Cummings/Osgood memo

Contains recommendations about changes to rooms in House, and exterior. The only document reflecting this period. In archives box. See also letter from Cummings 1961.

6. 1977 Furnishing Study

A report written by Frank Rigg to the NPS requesting a furnishing study. Talks a bit about how the house was furnished in this era. Stored in Curatorial files.

7. Director's reports

Reports submitted monthly to the PRMA Board from the Executive Director, beginning with Frank Rigg, 1970s to present. Contains some info from Patricia Sullivan's work on the house (mid 1980s). Stored in Director's files.

8. Evelyn Boesaart's Furnishing Study for Hall

Done summer 1984 by an intern under Curator B. Nachtigall. In Curatorial/research files.

9. Invoices for Work

These were not consulted yet but could be in order to confirm dates when work was done on the house. How far back do these survive? Stored in Director's files.

10. PRMA Annual Minutes 1905-present

This does not have much detail about house furnishings or collections but worth looking at. House committee meeting minutes do not survive (see one in these minutes from 1967).

11. Staff Memory

This text also reflects the memory of Edith Steblecki, employed by PRMA 1983-present.

12. Historic Structure Reports 1976/1993

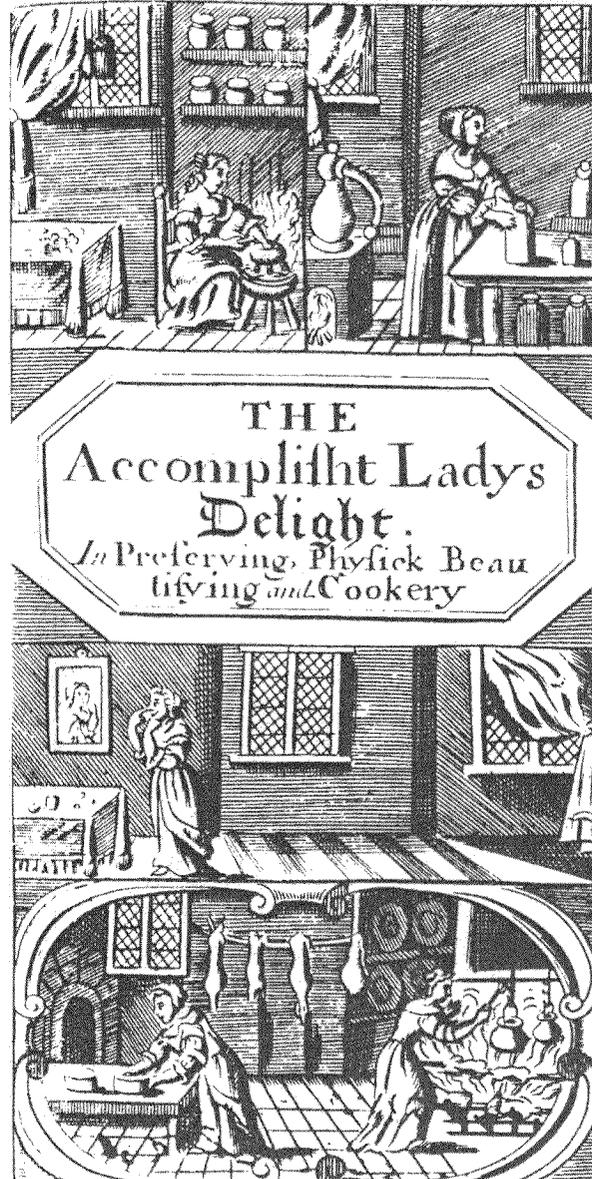
**Attachment B: Recent articles, dissertations, theses and books on
subjects related to the Paul Revere House**

- Anderson, Hillary. "Earning a Living in Eighteenth Century Boston: Silversmith Zachariah Brigden." Master's thesis, University of Delaware, 1996.
- Archer, Richard. *Fissures in the Rock: New England in the Seventeenth Century*. University Press of New England, 2001.
- Barquist, "David L. "Myer Myers and the Silversmith's Trade in New York City, 1746-1795." Ph.D dissertation, Yale University, 2001.
- _____. *Myer Myers: Jewish Silversmith in Colonial New York*. New Haven and London: Yale University Press, 2001.
- Crowley, John. *The Invention of Comfort: Sensibilities and Design in Early Modern Britain and Early America*. Baltimore and London: Johns Hopkins University Press, 2003.
- Conforti, Joseph A. *Imagining New England: Explorations of Regional Identity from the Pilgrims to the Mid-Twentieth Century*. Chapel Hill, NC: University of North Carolina Press, 2001.
- Cummings, Abbott Lowell. "Three Hearths: A Socioarchitectural Study of Seventeenth Century Massachusetts Probate Inventories." *Old-Time New England*, 75:263, 1997.
- _____. *Bedhangings: A Treatise on Fabrics and Styles 1650-1850*. Boston, MA: Society for the Preservation of New England Antiquities, 1994.
- Dennenberg, Thomas. *Wallace Nutting and the Invention of Old America*. New Haven and London: Yale University Press, 2003.
- Faherty, Duncan F. "A Game of Architectural Consequences: The American House and the Formation of National Identity, 1776-1858." Ph.D dissertation, City University of New York, 2003.
- Falino, Jeannine, ed. *New England Silver and Silversmithing 1620-1815*. Publications of the Colonial Society of Massachusetts, Vol. 70. Charlottesville and London: University of Virginia Press, 2002.
- Foletta, Marshall. *Coming to Terms with Democracy: Federalist Intellectuals and the Shaping of an American Culture*. Charlottesville and London: University of Virginia Press, 2001.

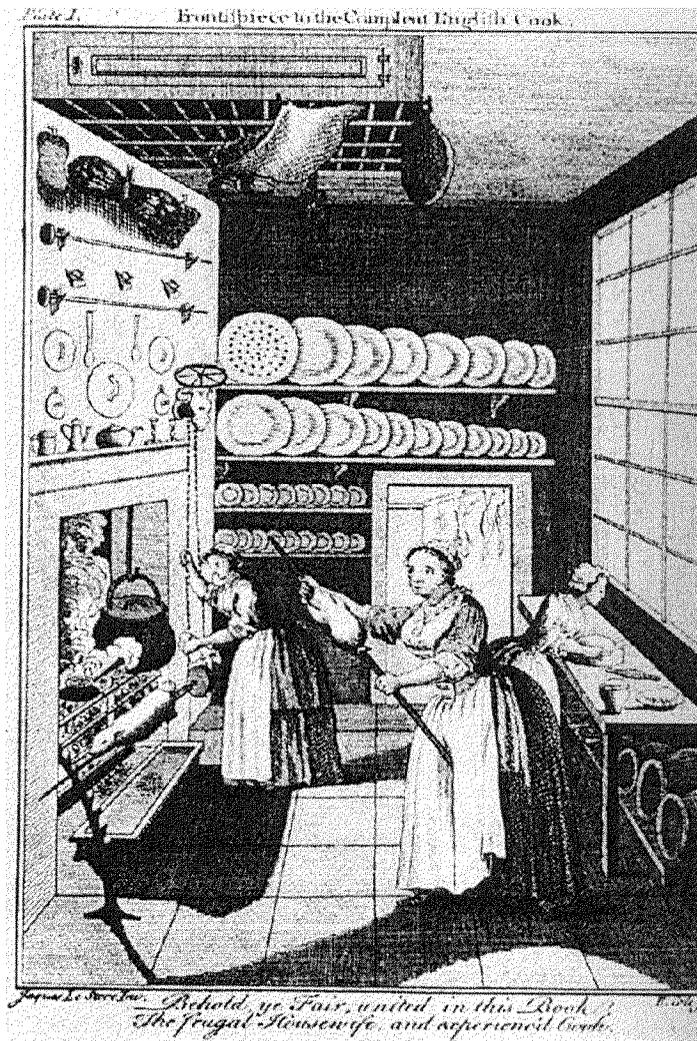
- Garrett, Elisabeth Donaghy. *At Home: The American Family 1750-1870*. New York, NY: Harry N. Abrams, Inc. Publishers, 1990.
- Hemphill, C. Dallett. *Bowing to Necessities: A History of Manners in America 1620-1860*. New York, NY: Oxford University Press, 2002.
- Hunter, Phyllis Whitman. *Purchasing Identity in the Atlantic World: Massachusetts Merchants, 1670-1780*. Ithaca, NY: Cornell University Press, 2001.
- Hyde, Charles. *Copper for America: The United States Copper Industry from Colonial Times to the 1990s*. Tucson, AZ: University of Arizona Press, 1998.
- Kane, Patricia. *Colonial Massachusetts Silversmiths and Jewelers*. New Haven, CT: Yale University Press, 1998.
- Kilpatrick, Susan M. "Textile Storage in Colonial America 1680-1750." Master's thesis, University of Delaware, 1998.
- Kloss, Michelle L. "The Constructed Self in Colonial American Portraiture." Ph.D dissertation, University of Maryland, 2000.
- Lindgren, James. "A Constant Incentive to Patriotic Citizenship: Historic Preservation in Progressive Era Massachusetts." *New England Quarterly*, December 1991.
- _____. *Preserving Historic New England: Preservation, Progressivism and the Remaking of Memory*. New York, NY: Oxford University Press, 1995.
- Main, Gloria. *Peoples of a Spacious Land: Families and Cultures in Colonial New England*. Cambridge, MA: Harvard University Press, 2004.
- Manca, Joseph. "A Matter of Style: The Question of Mannerism in Seventeenth Century American Furniture." *Winterthur Portfolio*, 38:1 2003.
- McGaw, Judith, ed. *Early American Technology: Making and Doing Things from the Colonial Eras to 1850*. Chapel Hill, NC: University of North Carolina Press, 1994.
- McWilliams, James E. "Work, Family and Economic Improvement in Late-Seventeenth Century Massachusetts Bay: The Case of Joshua Buffun." *New England Quarterly*, September 2001.
- Miller, Marla R. "Gender, Artisanry and Craft Tradition in Early New England: The View through the Eye of a Needle." *William and Mary Quarterly*, 60:4, October 2003.

- Nylander, Jane. *Our Own Snug Fireside*. New Haven and London: Yale University Press, 1993.
- Pagliassotti, Druanne L. "Apparel and Attribute: The Social Construction of Status in New England Colonies and the US." Ph.D dissertation, University of Southern California, 1996.
- Rock, Howard B. et al. *American Artisans: Crafting Social Identity 1750-1850*. Baltimore and London: Johns Hopkins University Press, 1995.
- Rossano, Geoffrey L. ed. *Creating a Dignified Past: Museums and the Colonial Revival*. Maryland: Rowman & Littlefield Publishers, Inc., 1991.
- St. George, Robert Blair. "Afterthought on Material Life in America: Household Space in Boston 1670-1730," *Winterthur Portfolio*, 32:1, Spring 1997.
- _____. *Conversing by Signs: Poetics of Implications in Colonial New England Culture*. Chapel Hill, NC: University of North Carolina Press, 1998.
- _____, ed. *Possible Pasts: Becoming Colonial in Early America*. Ithaca, NY: Cornell University Press, 2000.
- Truettner, William H. and Roger B. Stein, ed. *Picturing Old New England: Image and Memory*. New Haven and London: Yale University Press, 1999.
- West, Patricia. *Domesticating History*. Washington and London: Smithsonian Institution Press, 1999.
- Young, Alfred F. *The Shoemaker and the Tea Party: Memory and the American Revolution*. Boston, MA: Beacon Press, 1999.

Attachment C: Images of period kitchens



Frontispiece, *The Accomplisht Ladys Delight* (England, 1677). Reprinted in *Food and Cooking in 17th Century Britain* by Peter Brears (English Heritage, 1985), 7.



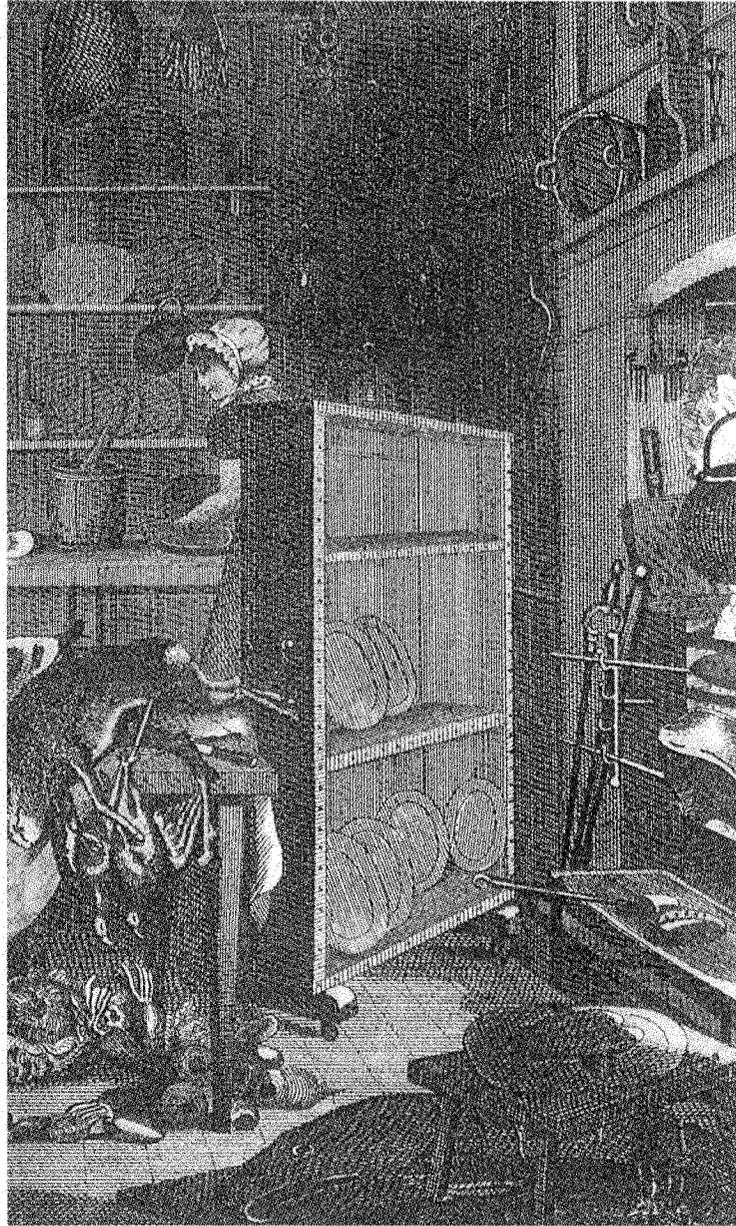
Frontispiece, *The British Housewife* (London, c. 1770). Reprinted in *Furnishing Williamsburg's Historic Buildings* by Jan Kirsten Gilliam and Betty Crowe Leviner (Williamsburg, VA: The Colonial Williamsburg Foundation, 1991), 77.



George Wythe Kitchen, Colonial Williamsburg. The kitchen was refurnished in the 1980s based on comparative research of documentary and graphic sources and architectural study. The interior is interpreted to the 1780s. From Jan Kirsten Gilliam and Betty Crowe Leviner, *Furnishing Williamsburg's Historic Buildings* (Williamsburg, VA: The Colonial Williamsburg Foundation, 1991), 77.



John Lewis Krimmel, *Kitchen Scenes*, watercolor sketchbook, 7 July 1819. Winterthur Library. Reproduced in *At Home: The American Family 1750-1870* by Elisabeth Donaghy Garrett (New York, NY: Harry N. Abrams, Inc., 1990), 104.



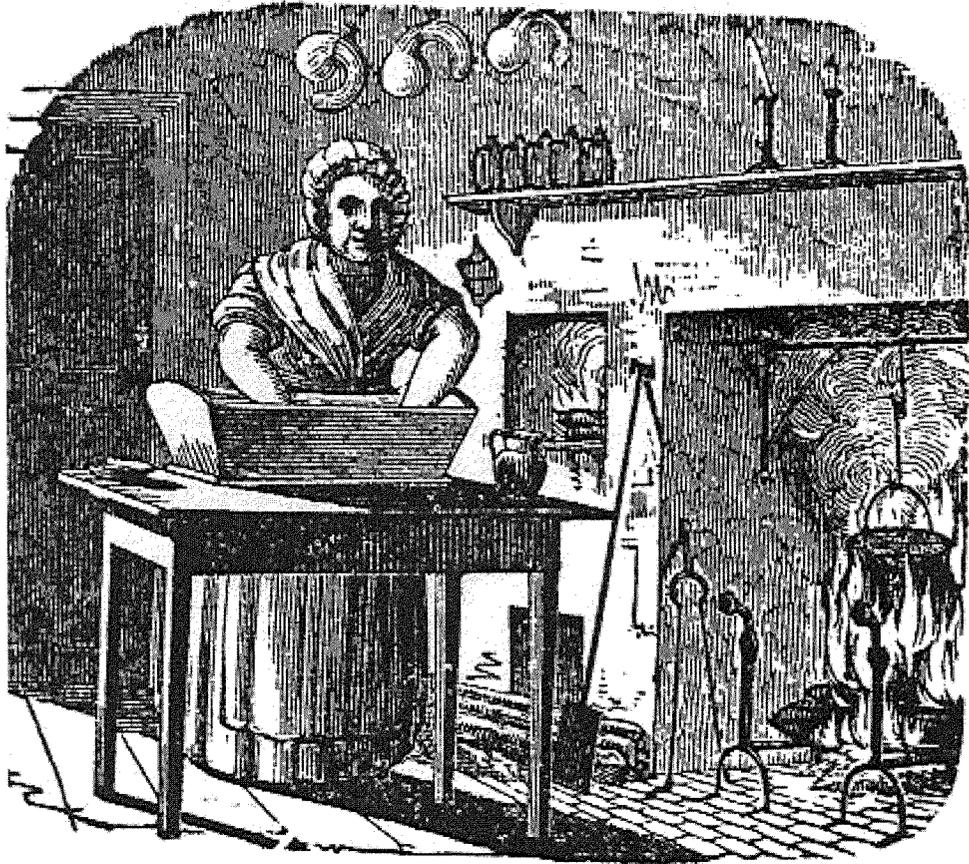
Cover, *Modern Domestic Cookery* (New York, 1828). New York Public Library.
Reproduced in *At Home: The American Family 1750-1870* by Elisabeth Donaghy Garrett
(New York, NY: Harry N. Abrams, Inc., 1990), 102.



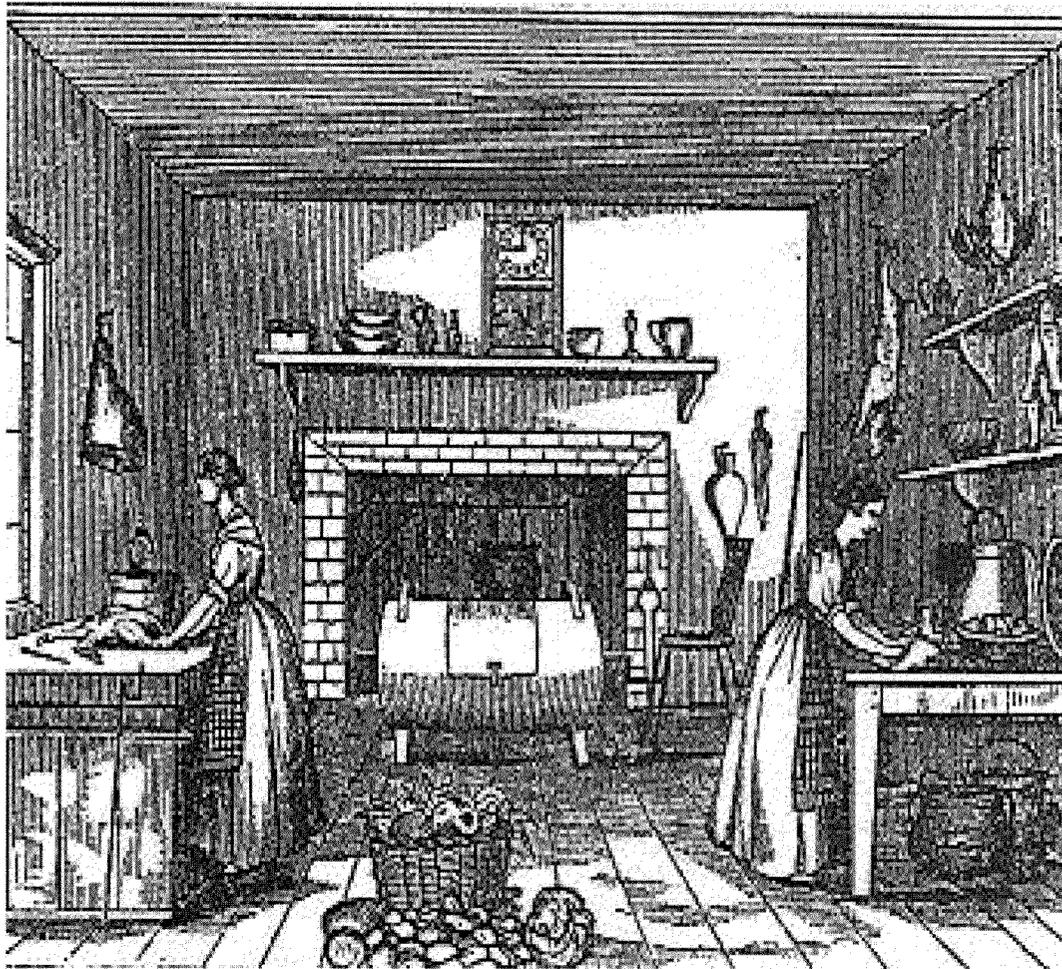
Frank Blackwell Mayer, *Kitchen Sketch*, pencil on paper, c. 1830-50. Maryland Historical Society, Baltimore. Reproduced in *At Home: The American Family 1750-1870* by Elisabeth Donaghy Garrett (New York, NY: Harry N. Abrams, Inc., 1990), 101.



Cover, *The Kitchen Companion and House-Keeper's Own Book* (Philadelphia, 1844).
New York Public Library. Reproduced in *At Home: The American Family 1750-1870* by
Elisabeth Donaghy Garrett (New York, NY: Harry N. Abrams, Inc., 1990), 100.



Marmaduke Multiply (Boston, 1845). Reproduced in *Our Own Snug Fireside* by Jane C. Nylander (New Haven and London: Yale University Press, 1993), 197.



The New England Economical Housekeeper (1845). Reproduced in *Our Own Snug Fireside* by Jane C. Nylander (New Haven and London: Yale University Press, 1993), 212.

Attachment D: Possible treatment options for consideration in a full Historic Furnishings Plan

The National Register form for the Paul Revere House was written in 1966. The museum should re-examine the statement of significance and periods to confirm if they are still valid or need expanding. Information in the National Register serves as an important baseline against which to weigh actions taken that may physically affect the resource. For example, the Massachusetts State Historic Preservation Office uses the statement of significance in the National Register when evaluating compliance issues. Any federally funded or supported treatment actions, including treatment of historic interiors affecting fabric, that support interpretive programming require compliance. If the current statement is found to be inadequate, it is recommended the statement of significance be rewritten before the Paul Revere House embarks on a Historic Furnishings Plan because the periods of significance play a role in determining the approach to the interiors in such a plan. Instructions for this process are in **Attachment E**.

Listed below are possible treatment options that may be among those considered in a historic furnishings plan.

-- Retain current furnished period rooms.

Possible implementation:

Continue to exhibit the Paul Revere House interiors as period rooms and vignettes from different time periods, implementing the modifications recommended in the assessment and replacing objects in the future as new research is undertaken.

Pros:

- This option makes use of existing resources.
- Historical sources are available to continue to improve period rooms based on comparative research.
- Some primary source material exists for Revere and his family on which to base the Best Chamber period room, supplemented by comparative research.
- The time periods represented by the furnishings and interior architectural features for each period room will be consistent.

Cons:

- Period of interiors and exterior will vary throughout the house, creating an interior that never existed historically.

-- Install a combination of period rooms and formal exhibits.

Possible implementation:

Furnish the Hall as a period room to reflect early Robert Howard era (1680-1700), Best Chamber as period room to reflect Paul Revere era (1770-1800), Kitchen as formal exhibit area interpreting restoration of the structure, Rear Chamber as formal exhibit area interpreting facets of Paul Revere's life and myth. Obtain funds to commission reproduction matching suites of chairs appropriate to the

early Howard period to further increase the accuracy of the Hall. Restore the painted graining on interior surfaces in the Hall based on physical evidence cited in the *Structure Report*. Further changes in the furnishings and wall treatment in the Best Chamber may be required, based on more thorough research into Revere's disposable income during these periods, receipts in the Revere Family Papers, known Revere objects and comparative research.

Pros:

- Enough comparative research material exists to create period rooms for the two major rooms.
- Some primary source material exists for Revere and his family on which to base the Best Chamber period room, supplemented by comparative research.
- The time periods represented by the furnishings and interior architectural features for each period room will be consistent.
- The formal exhibit in the Kitchen can provide an introduction to the structure and allow for more effective interpretation of the issues presented by the 1908 restoration.
- The formal exhibit in the Rear Chamber can provide a larger space for thematic exhibits on Revere that utilize portions of the collection not normally seen by visitors such as the small Revere-owned objects.
- The house's most significant historical figure remains the focal point.

Cons:

- Period of interiors and exterior will vary throughout the house, creating an interior that never existed historically.

– Install a combination of furnished period rooms, vignette and formal exhibit in the Paul Revere House, with complementary exhibit in the Hichborn House.

Considerations would include

- The present role of the Hichborn House in relation to the Revere House. Are the current exhibits in the Hichborn House redundant? Is its current exhibit use justified given the limited public access, importance to the interpretive program and staff time required to maintain the furnished period rooms?
- More effective use of the Hichborn House to mitigate the crush of visitors at the Revere House and to clarify for the visitor some of the issues of "authenticity" confronting the site. An introductory exhibit in rooms now containing period furnishings can discuss the Chandler restoration, the early preservation movement and how the Revere House may have actually looked during the patriot's lifetime. Such use would complement the Revere House and provide another space to accommodate waiting visitors.

Possible implementation:

Furnish the Hall as a period room to reflect early Robert Howard era (1680-1700), Best Chamber as period room to reflect Paul Revere era (1770-1800), Kitchen as eighteenth century vignette, Rear Chamber as formal exhibit area interpreting facets of Paul Revere's life and myth. Obtain funds to commission reproduction matching suites of chairs appropriate to the early Howard period to further increase the accuracy of the Hall. Restore the painted graining on interior surfaces in the Hall based on physical evidence cited in the *Structure Report*. Further changes in the furnishings and wall treatment in the Best Chamber may be required, based on more thorough research into Revere's disposable income during these periods, receipts in the Revere Family Papers, known Revere objects and comparative research. Install exhibit on the preservation, restoration and original furnishing of the Revere House in 1908 on the first floor of the Hichborn House.

Pros:

- Enough comparative research material exists to create period rooms for the two major rooms and for a vignette in the Kitchen.
- Some primary source material exists for Revere and his family on which to base the Best Chamber period room, supplemented by comparative research.
- The time periods represented by the furnishings and interior architectural features for each period room will be consistent.
- The formal exhibit in the Rear Chamber can provide a larger space for thematic exhibits on Revere that utilize portions of the collection not normally seen by visitors.
- The house's most significant historical figure remains the focal point.
- The formal exhibit in the Hichborn House can provide an introduction to the structure and allow for more effective interpretation of the issues presented by the 1908 restoration.
- Potential for better utilization of the Hichborn House to complement the Paul Revere House.
- Use of the Hichborn House for formal exhibits will provide visitors with an alternative space while waiting for admission to the Revere House.
- Formal exhibits in the Hichborn House can be designed in such a way so as not to interfere with use of the designated classroom space.

Cons:

- Period of interiors and exterior will vary throughout the house, creating an interior that never existed historically.
- This option would have significant impact on space use, staff and financial resources.
- Load bearing on the stairs of the Hichborn House may be an issue if visitation was increased.

– Furnish both floors to Robert Howard period (1680-1717)

Pros:

- Historical sources are available to create period rooms based on comparative research.
- Interiors will be furnished to a consistent period, enabling clearer interpretation.
- Period of interiors will coincide with the period represented by the exterior of the house.

Cons:

- Lose interpretation through visual means of the house's most significant historical figure, Paul Revere.
- Interior architectural features, which encompass both the seventeenth and eighteenth centuries, will be inconsistent with the period of furnishing, creating a false impression of the house's historical appearance.
- Current collections will not support furnishing all rooms to seventeenth century.

BASED ON PRELIMINARY ASSESSMENT, THIS IS NOT A VIABLE OPTION.

– Furnish both floors to Paul Revere Period (1770-1800)

Pros:

- Some primary source material exists for Revere and his family on which to base the period rooms, supplemented by comparative research.
- Interiors will be furnished to a consistent period, enabling clearer interpretation.
- Interiors will be furnished to reflect the time period of the house's most significant historical figure.

Cons:

- There is little documentation for how Revere actually furnished the house.
- Interior architectural features, which encompass both the seventeenth and eighteenth centuries, will be inconsistent with the period of furnishing, creating a false impression of the house's historical appearance.
- Period of interiors will not coincide with the seventeenth century period represented by the exterior of the house.

BASED ON PRELIMINARY ASSESSMENT, THIS IS NOT A VIABLE OPTION.

– Re-install rooms to the early Paul Revere Memorial Association Colonial Revival interiors based on documentation of their appearance in 1908.

Pros:

- There is ample site-specific documentation for the interiors from this period.
- The furnishings, interior finishes and exterior will accurately reflect the house's appearance at a specific period in history.

Cons:

- Potential for visitors to be misled into thinking they are seeing interiors reflecting Paul Revere's occupancy or an accurate representation of colonial life.
- Collections may no longer support returning the interiors to the Paul Revere Memorial Association's original vision.

BASED ON PRELIMINARY ASSESSMENT, THIS OPTION IS NOT VIABLE BECAUSE OF THE SEVERE CHANGE REQUIRED IN THE MUSEUM'S INTERPRETIVE FOCUS.

-- De-install furnished interior and replace with formal exhibits.

Pros:

- Allows for the greatest flexibility to address interpretive themes using all aspects of the collection.

Cons:

- Visitors expect to see some form of domestic furnished interior inside the Paul Revere House.

BASED ON PRELIMINARY ASSESSMENT, THIS IS NOT A VIABLE OPTION.

Attachment E: Amending National Register forms

From *National Register Bulletin* 16A.

AMENDING NATIONAL REGISTER FORMS

Documentation on a National Register Registration Form may be revised, expanded, or updated at any time after National Register listing. Amendments may be made for many reasons:

- change a property's historic name
- update the condition of the property
- clarify boundaries
- expand significance for:
 1. additional levels (including recommendations for NHL designation)
 2. additional criteria
 3. new areas of significance
 4. additional periods of significance
 - document the individual significance of a resource within the property
 - increase boundaries
 - decrease boundaries
 - reclassify contributing and noncontributing resources
 - gain approval to move the property
 - list a property that was previously determined eligible
 - remove a property from the National Register

Registration forms may be amended in any of the following ways:

1. Submit continuation sheets with the new information and an explanation of the amendment.
2. Complete a new form that incorporates former documentation, new information, and proposed changes.
3. For boundary changes, provide a form that documents just the area being added or deleted.

The SHPO or FPO must certify the amendment. This is done on a continuation sheet with the certification statement).

GUIDELINES FOR AMENDING FORMS

When amending a registration form, **revise all items affected by the proposed change.** The items requiring revision are outlined below.

NAME CHANGES

- Enter, in section 1, the new name, and explain, in section 8, the reasons for the name change.

INCREASING SIGNIFICANCE

- Revise counts and identification of contributing and noncontributing resources in sections 5 and 7 and on sketch map.
- Revise areas of significance, period of significance, and other items in section 8.
- Discuss, in section 8, additional significance and related historic contexts.
- Provide additional photographs if necessary to represent new significance or contributing resources.

BOUNDARY CHANGES (INCREASES AND DECREASES)

- In section 1, enter the name of the property previously registered, and in parentheses indicate whether the documentation is for a boundary increase or decrease, for example, Abington Historic District (Boundary Increase). A name change may also be requested.
- In section 2, enter only the address of the area being added or deleted.
- Provide new information in section 5 on contributing and noncontributing resources. Indicate how many resources are affected by the boundary change. For increases, indicate the number and type of resources being added. For decreases, indicate the number and type of resources being deleted. For both increases and decreases, enter the total number of previously listed contributing resources (not just those affected by the change) under *Number of Contributing Resources Previously Listed*.
- Identify and describe the areas and resources being added or deleted in the narrative for section 7.
- Explain the reasons for the increase (such as the removal of false facades, expanded area survey, or discovery of new information) or decrease (such as loss of historic integrity) in section 8.
- Document any additional significance in section 8.
- Provide new geographical data in section 10, including location, boundary description and justification, acreage, and UTM references, **for only the area being added or deleted**.
- Provide new USGS maps and, if required, sketch maps, reflecting the changes in geographical data.
- Provide photographs of the area being added.
- Provide photographs of the area being added.

APPROVAL FOR A MOVE

- Provide new information for location and geographical data in sections 2 and 7.
- Describe the procedures for the move and the new location, its setting, and proposed orientation of the moved resource on the new site, in section 7.

- Explain the reasons for the move, the appropriateness of the new setting and orientation, and the effect the move and the new location will have on the significance and integrity of the property.
- Indicate, in section 8, how the property, after the move, will meet the special requirements for criteria consideration B.
- Provide at least one photograph of the proposed site. Photographs of the moved resource on the new site should be submitted to the SHPO and FPO **after** the move.
- Explain the effects of the move on any archeological or other historic resources at the new location.
- Approvals for moves are evaluated on the basis of the impact of the move on the property's significance and integrity and the appropriateness of the new location. For additional guidance, refer to 36 CFR Part 60. Properties moved without prior approval are automatically removed from the National Register.

LISTING A PROPERTY PREVIOUSLY DETERMINED ELIGIBLE

- To request the listing of a property previously determined eligible because of owner objection (nonfederal determination of eligibility), submit to the SHPO and FPO a notarized letter from either the owner withdrawing his or her previous objection or the new owner stating that they are the current owner and do not object to the listing of the property.

REMOVING A PROPERTY FROM THE NATIONAL REGISTER

- Under very special circumstances, such as deterioration or loss of historic integrity, a property can be removed from the National Register. These circumstances are explained in 36 CFR Part 60. To request removal, provide the SHPO and FPO with an explanation of the reasons for removal and any supportive items such as photographs and newsclippings.