

Interiors and Interior Decoration Bibliography

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Annotated Guide to Interior and Interior Decoration Publications

Aynsley, Jeremy and Charlotte Grant (eds). *Imagined Interiors: Representing the Domestic Interior since the Renaissance*. V&A Publications: London, 2006.

Imagined Interiors is a collection of essays, which arose out of the AHRC-funded Centre for the Study of the Domestic Interior. The Centre housed collaborative work between the Royal College of Art, the Victoria and Albert Museum and the Bedford Centre for the History of Women at Royal Holloway University of London. By combining the different expertise of these three institutions the Centre ensured an interdisciplinary approach to its research. *Imagined Interiors* shows how successful that approach can be. It examines a wide range of evidence, including account books, inventories, manuscripts, letters, essays, fiction, poetry, drama, advertisements and design manuals to survey the changing representations of domestic interiors in Europe and North America from 1400 to the present day. In doing so it also seeks to understand the changing meanings ascribed to interiors in this period. Representations, Aynsley and Grant argue, provide a fruitful way of unearthing meaning. Representations are 'complex and coded' and by examining the codes that shape them, meaning is revealed. At the same time, representations are also powerful agents which shape attitudes and behaviour. As a result they are central to meaning making. *Imagined Interiors* brings together a mixture of historians, art historians, design historians, anthropologists, artists and curators to provide a complex reading of English interiors and their representations.

Jeremy Aynsley and Charlotte Grant – 'Introduction'

Flora Dennis – 'Representing the Domestic Interior in Fifteenth- and Sixteenth-Century Italy: From the Birth of the Virgin to Palaces of Cheese'

Luke Syson – 'Fifteenth-Century Interiors in the Netherlands'

Ann Matchette – 'Dismembering the Home in Renaissance Italy'

Catherine Richardson – 'Home, Household and Domesticity in Drama in Early Modern London'

Marta Ajmar-Wollheim – 'Domestic Life: Instructing on the Art of Living Well'

Elizabeth Miller – 'Renaissance Prints and the Home'

John Loughman – 'Between Reality and Artful Fiction: The Representation of the Domestic Interior in Seventeenth-Century Dutch Art'

Giorgio Riello – 'Cataloguing the Domestic: Inventories'

Hannah Grieg – 'Eighteenth-Century English Interiors in Image and Text'

Michael Snodin – 'Representing Rooms: Plans and Other Drawings'

Carolyn Sargentson – 'Inside the Interior: Furniture and its Inner Spaces in Eighteenth-Century France'

Karen Harvey – 'Eroticizing the Interior'

Charlotte Grant – "'One's Self and One's House, One's Furniture": From Object to Interior in British Fiction, 1720-1900'

John Styles – 'Picturing Domesticity: The Cottage Genre in Late Eighteenth-Century Britain'

Halina Pasierbska – 'Modelling Houses: the Killer Cabinet House'

Mark Jones – 'Temperance and the Domestic Ideal'

Francesca Berry – 'Lived Perspective: The Art of the French Nineteenth-Century Interior'

Jane Hamlett – 'Managing and Making the Home: Domestic Advice Books'

Amanda Girling-Budd – 'Advertising Interiors and Interiors in Advertising'

Jeremy Aynsley – 'Displaying Designs for the Domestic Interior in Europe and America, 1850-1950'

Rebecca Preston – 'Reading, the Child and the Home: Illustrated Children's Books in Late Nineteenth-Century Britain'

Trevor Keeble – 'Photographing Home'

Tim Benton – 'The Twentieth-Century Architectural Interior: Representing Modernity'

Christopher Frayling – 'Hollywood Studio Design: the Great Hall of Xanadu'

Harriet McKay – 'Designing Lifestyles: Retail Catalogues'

Rod Mengham – '"Anthropology at Home": Domestic Interiors in British Film and Fiction of the 1930s and 1940s'

Micahel McMillan – 'The "West Indian" Front Room: Migrant Aesthetics in the Home'

Viviana Narotzky – 'Dream Homes and DIY: Television, New Media and the Domestic Makeover'

Inge Maria Daniels – 'Ethnographic Representations of the Home'

Olivier Richon and Alexandra McGlynn – 'Modernism on Holiday'

Bryden, Inga and Janet Floyd (eds). *Domestic Space: Reading the Nineteenth-Century Interior*. Manchester and New York: Manchester University Press, 1999.

Domestic Space is a collection of essays, which (re)examines the nineteenth-century interior. Contributors not only read texts about interiors, they also read interiors as texts. Although recent work by historians such as William Whyte has prompted scholars to rethink such an approach, it is used in this collection to great effect. Together these essays question the relationship between the interior as a 'private' space and the outside world. In doing so, these essays move past the separate spheres argument by encouraging readers to reconsider the interior as a liminal space. These essays are interested in the hidden parts of any interior and the ways in which people inhabit or fail to inhabit these spaces. This collection significantly interrogates the relationships that exist between people, space and objects and the meanings created by such relationships.

Carolyn Steedman - 'What a Rag Rug Means'

Ann. C. Colley - 'Bodies and Mirrors: The Childhood Interiors of Ruskin, Pater and Stevenson'

Lynne Walker and Vron Ware - 'Political Pincushions: Decorating the Abolitionist Interior, 1787-1865'

Sarah Milan - 'Refracting the Gaselier: Understanding Victorian Responses to Domestic Gas Lighting'

Moirra Donald - 'Tranquil Havens?: Critiquing the Idea of Home as the Middle-Class Sanctuary'

Martin Hewitt - 'District Visiting and the Constitution of Domestic Space in the Mid-Nineteenth Century'

S. J. Kleinberg - 'Gendered Space: Housing, Privacy and Domesticity in the Nineteenth-Century United States'

Alan Louis Ackerman, Jr - 'Theatre and the Private Sphere in the Fiction of Louisa May Alcott'

Saraj Luria - 'The Architecture of Manners: Henry James, Edith Wharton and The Mount'

Cohen, Deborah. *Household Gods: The British and Their Possessions*. London: Yale University Press, 2006.

Deborah Cohen's work explores the peculiarly British love affair with the domestic interior. By looking beyond canonical figures such as William Morris and John Ruskin, Cohen uncovers how the middle classes related to the domestic interior between 1830 and 1930. Cohen uses unpublished diaries, family photograph albums and objects found in flea markets to understand what filled middle-class homes and what they meant. She also exploits other sources such as stock books, business correspondence and trade papers to show what people bought and why. In doing so, Cohen unearths a significant trajectory which saw the early Victorians overcoming their religious scruples to enjoy guiltless consumption and self expression through objects and interiors. After the horrors of the First World War, however, Cohen finds an important shift. At this time members of the middle class became more cautious, instituting simpler, more uniform types of domestic decoration. Alongside these changes, Cohen also uncovers the different roles, which men and women assumed in relation to interior decoration. While men invested time, effort and money in interior decoration choices in the nineteenth century, by the twentieth century they had relinquished that role. Within this change Cohen finds the beginnings of a modern gender stereotype, which has shaped perceptions of women's relationship with the home. In examining these compelling narratives, *Household Gods* provides a thought-provoking survey of the middle class's relationship to domestic interiors.

Crowley, John E. *The Invention of Comfort: Sensibilities and Design in Early Modern Britain and Early America*. Baltimore and London: The John Hopkins University Press, 2001.

Changing conceptions of comfort are central to our understanding of interiors. In his 2001 book, *The Invention of Comfort*, John Crowley argues that historians have often understood ideas of comfort as 'natural' and ahistorical. In contrast, he asserts that the ways in which different cultures have understood the relationships between body, material culture and environment have significantly changed over time. Crowley uses poetry, design books, travelogues and prints to examine the ways in which people valued heat and light in early modern Britain and North America. In doing so, Crowley shows that the eighteenth century was a key turning point in re-shaping ideas of comfort. He finds that in this century political economists and philosophers invested much intellectual effort in demonstrating the need for the improvement of people's physical circumstances. Towards the end of the book he shows how, by the nineteenth century, domestic comfort began to be seen as a right and an

obligation. Crowley's work is important in highlighting how people's relationship to and conception of interiors has changed over time.

Edwards, Jason and Imogen Hart (eds). *Rethinking the Interior, c.1867-1896: Aestheticism and Arts and Crafts*. Farnham and Burlington, VT: Ashgate, 2010.

This collection of essays, which originated from The Aesthetic Interior: Neo-Gothic, Aesthetic, Arts and Crafts Conference held at the University of York in 2005, offers a new methodology through which to consider interiors. The essays in this volume focus on the two principal British artistic movements between Pre-Raphaelitism and early Modernism, Aestheticism and Arts and Crafts. By examining these movements in their local, European, Atlantic and imperial contexts, the essays seek to disrupt the familiar trajectory of Victorian cultural history. In doing so, they include a wider remit of historical actors, such as the so-called Pre-Raphaelite sisterhood and thus complicate received understandings of both movements. The essays also seek to investigate the relationship between the Aesthetic and Arts and Craft movement. Rather than understanding that relationship as one of opposition, they uncover various places of overlap and agreement. The collection of essays is particularly interesting for the study of interiors more broadly because of the methodological innovations they seek to implement. The contributors take seriously the different ways in which historical interiors are mediated through images and texts. At the same time the contributors also seek to bypass such mediation by giving value to present-tense encounters with interiors and objects. How these objects feel in the hands of researchers is given importance. Despite the inherent problems of such evidence, uncovered by anthropologists such as Constance Classen and David Howes, by giving it value these contributors do offer up an important means of understanding material culture.

Jason Edwards and Imogen Hart - 'Introduction – The Victorian Interior: A Collaborative, Eclectic Introduction'

Sally-Anne Huxtable – 'Re-reading the Green Dining Room'

Jane Hawkes – 'Superabundance and Disorder: Ruskin's "Two Great Evils" and the Church of St Mary, Studley Royal'

Imogen Hart – 'An "Enchanted Interior": William Morris at Kelmscott House'

Jason Edwards – 'The Lessons of Leighton House: Aesthetics, Politics, Erotics'

Anne Anderson – '"Fearful Consequences...of Living up to One's Teapot": Men, Women and "Cultchah" in the Aesthetic Movement'

Paul Holden, '"Of Things Both Old and New": The Work of Richard Coad and James MacLaren'

Morna O'Neill – '"Paintings from Nowhere: Walter Crane, Socialism and the Aesthetic Interior'

John Potvin – 'The Aesthetics of Community: Queer Interiors and the Desire for Intimacy'

Diana Maltz – “Baffling Arrangements”: Vernon Lee and John Singer Sargent in Queer Tangier’

Martina Droth – ‘Sculpture and Aesthetic Intent in the Late-Victorian Interior’

Fowler, John and John Cornforth. *English Decoration in the Eighteenth Century*. London: Barrie and Jenkins, 1974.

Fowler and Cornforth tentatively suggest three stylistic periods for eighteenth-century decoration. They term the fifty years before 1720 as the Baroque and Palladian period and understand the half century that followed this to be the Rococo period. During these years, they argue, society and social relations were more relaxed and the idea of interior decoration became slowly established. In contrast, by the third period, the final quarter of the eighteenth century, fashion had become more regimented and it was upholsterers who dictated the decoration choices of the elites. By constructing this periodization, Fowler and Cornforth suggest eighteenth-century decoration to be relatively homogenous, simply moving from one stylistic movement to the next. Yet they also demonstrate how, within these periods, contemporaries constantly disrupted ‘styles’. Fowler and Cornforth use case studies, such as Carlton House, to show how people continually changed interior decoration schemes of their houses. Moreover, although the authors argue that fashion was driven emulation and imitation they also recognise how ideas of family lineage and tradition could disrupt fashion’s influence. As interiors had to work on different levels for different audiences, such as family members, household members, visitors and tourists, they grew into complex spaces. Hence, despite giving much weight to stylistic changes, Fowler and Cornforth also present a more complicated view of eighteenth-century decoration.

Jones, Robin D., *Interiors of Empire: Objects, Space and Identity within the Indian Subcontinent, c. 1800-1947*. Manchester and New York: Manchester University Press, 2007.

Interiors of Empire describes and explains the interior spaces inhabited by the British and local middle classes in India in the nineteenth and early twentieth century. It does so, by examining published advice literature, diaries, correspondence, inventories, photographs, house plans and extant examples of artefacts. Jones is particularly interested in the tensions created by the discrepancies between British ideals of home and interiors and the realities in which they lived. He finds that limited access to furniture and materials in local contexts forced the British in India to create incoherent domestic interiors. These limitations disrupted their ability to use the home as a space of self expression and self fashioning. Jones uses design history and material culture studies to demonstrate the effects of these tensions upon the British in India. *Interiors of Empire* also explores the effects of the prolonged colonial contact on the domestic spaces of the local middle classes. In doing so, Jones demonstrates the importance of the domestic interior as a site of analysis, which reveals the effects of the colonial experience on both the colonizers and the colonized.

McKellar, Susie and Penny Sparke. *Interior Design and Identity*. Manchester and New York: Manchester University Press, 2004.

Interior Design and Identity is a collection of essays which all examine the relationships between interior design and identity. This collection depicts the relationship between interiors and identities as both horizontally and vertically dynamic. It argues that in the modern world people created interiors, which reflected their identity, these environments then shaped the identities of other individuals who entered that space. For these design historians interiors have agency. At the same time, they also stress that interiors are constantly changing and that the identities they express and shape are never stable. *Interior Design and Identity* makes other important conceptual contributions, particularly the idea of the hybrid space. For contributors such as Mary Guyatt, Fiona Walmsley and Emma Gieben-Gamal, the division between 'home' and 'non-home', 'private' and 'public' needs further questioning. The spaces examined in these case studies disrupt the simple binary of public and private by simultaneously embodying both. Such studies suggest at the value of further research into hybrid spaces. The essays contained in *Interior Design and Identity* are generally wary of binaries and find other examples where particular spaces or people take on multiple roles – the idea of producers as consumers and consumers as producers is particularly compelling. This collection of essays is significant in encouraging scholars to disrupt simple readings of interiors and recognise them more fully as complex and often contradictory spaces.

Katherine Sharp – 'Women's Creativity and Display in the Eighteenth-Century British Domestic Interior'

Amanda Girling-Budd – 'Comfort and Gentility: Furnishings by Gillows, Lancaster, 1840-55'

Mary Guyatt – 'A Semblance of Home: Mental Asylum Interiors, 1880-1914'

Penny Sparke – 'The Domestic Interior and the Construction of Self: The New York Homes of Elsie de Wolfe'

Louise Ward – 'Chintz, Swags and Bows: The Myth of English Country-House Style, 1930-90'

Quintin Colville – 'The Role of the Interior in Constructing Notions of Class and Status: A Case Study of Britannia Royal Naval College Dartmouth, 1905-39'

Emma Gieben-Gamal – 'Feminine Spaces, Modern Experiences: The Design and Display Strategies of British Hairdressing Salons in the 1920s and 1930s'

Fiona Walmsley – 'Pragmatism and Pluralism: The Interior Decoration of the *Queen Mary*'

Scott Oram – "'Constructing Contemporary": Common-Sense Approaches to "Going Modern" in the 1950s'

Jeremy Myerson – 'After Modernism: The Contemporary Office Environment'

Saumarez Smith, Charles. *Eighteenth-Century Decoration: Design and the Domestic Interior in England*. Weidenfeld and Nicolson: London, 1993.

Eighteenth-Century Decoration is a large book, full of images of eighteenth-century interiors. Architectural drawings, pattern books, paintings and engravings fill the pages. The images are ordered according to date and are accompanied by text, which explains why the interiors that appear in these images change. Saumarez Smith argued that this approach freed the study of interiors from the history of style – a significant methodological change. In many ways, *Eighteenth-Century Decoration* was an important precursor to the research conducted by the Centre for the Study of the Domestic Interior. *Eighteenth-Century Decoration* continues to provide a sound overview of the eighteenth-century interior and also acts, just as Saumarez Smith desired it would, as an excellent source book.

Wall, Cynthia. *The Prose of Things: Transformations of Description in the Eighteenth Century*. Chicago and London: Chicago University Press, 2006.

Wall considers the interior spaces, which are included in and described by novels. She tracks the role of description in novels from the Renaissance to the twentieth century and finds an important shift taking place in the eighteenth century. In the late seventeenth and early eighteenth century things appeared in novels as isolated emblems with little context. Objects only came into view when required to by the narrative – for instance, a particular narrative would only notice a dining room sideboard when the protagonist fainted upon it. By the late eighteenth century, however, novelists had become increasingly interested in the particulars of these things. Description fleshed out spaces and the objects that filled them before the protagonist entered. Wall explains this change by exploring new technologies of seeing, the expansion of consumer culture, new attitudes towards the general and the particular and new perceptions of domestic spaces. She conducts her exploration by employing novels, travelogues, auction catalogues, advertisements and maps. In doing so Wall provides an important means through which to consider the changing ways in which contemporaries perceived and valued interior spaces and objects in the eighteenth century.

Vickery, Amanda. *Behind Closed Doors: At Home in Georgian England*. London: Yale University Press, 2009.

In *Behind Closed Doors*, Amanda Vickery focuses on the homes of the middling and genteel classes in England during the long eighteenth century in order to examine their role in the creation of ‘power, emotion, status and choices.’ For instance, Vickery examines how objects were used to delineate the boundaries of privacy, how ideas of taste were navigated through the concept of neatness and how female crafts could act as a means of consolidating property. Vickery examines Georgian homes by exploring a range of sources, including lists, inventories and account books, personal letters and diaries. While the majority of Vickery’s analysis focuses on couples and families such as the Gibbs’s, Hewitt’s

and Bruce's, she also explores those who sit on the periphery of the family unit, such as Gertrude Savile and Mary Hartley. Vickery also tries to understand particular objects – the way they looked, how they were used, what they meant – by matching them to manufacturers' pattern books and museum objects. In doing so, Vickery reads the Georgian interior as a space in which people used objects to hold and concede power, strengthen emotional bonds and mark status.

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