



LOOK BACK. SEE FURTHER.

A Teacher's Resource Guide for Teaching with Primary Sources

The City as a Primary Source

Connecting Historical Primary Sources and the City

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The City

as a

Connecting
Historical Primary
Sources
and
the City

Primary
Source





Look Back and See Further

By Erin Elman

The arts teach us to think about relationships and movements, celebrate multiple perspectives, develop aural and visual literacy skills, and consider complex forms of problem solving. They enable us to have experiences we can get from no other sources. The arts provide a humanistic, sociological, and aesthetic connection to our nation as it evolves. Looking back through the lens of the arts connects students to the continuum of history and provides them with a glimpse of their possible roles in the making of history. Utilizing visual literacy skills to decipher encoded messages and discover new meanings can empower our students to be more discerning consumers of information and conveyors of messages. Teaching with primary sources through the arts allows students to study and investigate how individuals use creative activity to celebrate and explore their own cultural and national identity and history through their own experiences and those of the witnesses of history.

At TPS-UArts, we are honored to be part of the Library of Congress's TPS consortium and to bring an artistic perspective to teachers, allowing them to look back and see further. We hope that teachers find this guide to be a useful tool in their classrooms as they seek to guide their students through working with primary sources.





Engaging with the City

By Catherine Cooney and Stormy Vogel

One of the essential messages of the Teaching with Primary Sources program is that primary source material surrounds us. Exercises such as “Leaving Evidence of Our Lives,” available via the Library of Congress website for teachers, (<http://www.loc.gov/teachers/professionaldevelopment/tpsdirect/pdf/Leaving-Evidence-of-Our-Lives.pdf>) demonstrate that the materials we handle daily, such as lists, tickets, and receipts, can provide insights into how we live our lives. This ephemera, if saved and preserved, could become the documentation that historians of the future study. Similarly, the places we live, the streets, buildings, parks, and views, reveal layers of meaning about ourselves, our communities, and how our past connects to our future. This guide is designed to encourage teachers and students to step out and examine the places they live with the curiosity of a historian. The Library of Congress provides tools to assist with these investigations of the city. The Library of Congress blog post “Getting Started with Maps in the Classroom” (<https://blogs.loc.gov/teachers/2012/02/getting-started-with-maps-in-the-classroom/>), presents ideas for engaging students with maps. The Library of Congress Teachers page (www.loc.gov/teachers) includes interactive map presentations. Complete lesson plans can be found on the Library of Congress lesson plan site at <http://www.loc.gov/teachers/classroommaterials/lessons/>. “Local History: Mapping My Spot” can help students become familiar with maps as primary sources of historical information and learn how to observe and interpret maps.

How to Engage with Your City

Use this study of Philadelphia as a blueprint for the investigation of your own city or town. A city's history can provide important insight for your students about how and why the city has evolved over time with regard to its urban plan, environment, architecture, culture, and the people who live there. Below are online resources to help you get started, but don't forget to visit your local archives and historical societies in your research.

The Historic American Buildings Survey (HABS), the Historic American Engineering Record (HAER), and Historic American Landscapes Survey (HALS) collections

<https://www.loc.gov/collections/historic-american-buildings-landscapes-and-engineering-records/about-this-collection/>

These resources are essential tools for researching the constructed environment in the eastern United States. The HABS Collection started as a WPA project, which hired unemployed architects, artists, engineers, and historians to document historic buildings. The collection includes measured drawings, photographs, written histories, and other supplemental material.

Cities and Towns

<https://www.loc.gov/collections/cities-and-towns/about-this-collection/>

Panoramic Maps

<https://www.loc.gov/collections/panoramic-maps/about-this-collection/>

These two collections include maps that depict individual buildings and others that present bird's-eye views. These engaging tools permit studying the history of a place and seeing how it developed over time. As described by the Library, "These maps record the evolution of cities, illustrating the development and nature of economic activities, educational and religious facilities, parks, street patterns and widths, and transportation systems."

Detroit Publishing Company

<https://www.loc.gov/collections/detroit-publishing-company/about-this-collection/>

This photographic collection presents what cities looked like at the turn of the century. The Library's website describes it as a collection that "[i]ncludes over 25,000 glass negatives and transparencies as well as about 300 color photolithograph prints, mostly of the eastern United States. Subjects strongly represented in the collection include city and town views, including streets and architecture; parks and gardens; recreation; and industrial and work scenes."

Sanborn Maps

Who knew that fire insurance maps could be so interesting? One can gather a tremendous amount of information from these detailed maps. The "About this Collection" section provides information on searching and using the collection:

<https://www.loc.gov/collections/sanborn-maps/about-this-collection/>.

While maps for Philadelphia County are not digitized at the Library of Congress, maps for surrounding counties are.

Philadelphia maps are available through Penn State University Libraries:

<https://collection1.libraries.psu.edu/cdm/search/collection/maps1/searchterm/Philadelphia%20Sanborn%20Fire%20Insurance%20Maps/field/geogra%21collec/mode/all%21exact/conn/and%21or/order/nosort/>.



The City as a Primary Source

By Elizabeth Milroy



The most important element in fostering a sense of place is to teach ourselves, or let ourselves be taught, to see with fresh eyes the place where we find ourselves . . . It is a great and worthy effort, and few objectives could be more conducive to the common good.

— Wilfred M. McClay, *Why Place Matters: Geography, Identity, and Civic Life in Modern America* (2014)

What is a city? Some experts define “city” according to administrative or governmental structures. Other authorities use the term “city” to describe a contiguous built-up urban area—a “megalopolis.” A third definition identifies the city in economic and social terms, as measured by interlinked commercial activities, residential patterns, or intermodal transportation.¹ Whichever definition we prefer, we cannot deny that the “city” is a geographic, economic, social, and cultural phenomenon that dominates our planet. Today, more than 50 percent of the North American population lives in urban settlements of greater than 500,000 residents. According to a 2018 United Nations report, by 2030, more than 60 percent of the world’s population will live in cities; in that year forty-three “megacities” are expected to have surpassed 10 million inhabitants.² The authors of that report focused on cities of more than 500,000 residents, but most authorities today consider any settlement of more than 100,000 to constitute a “city.”

Any community, however large or small, is an organic and dynamic entity. Within a process of constant change, we build and rebuild, preserve or demolish a complex array of systems—residential, industrial, and commercial structures; roads and railways; parks and greenways—to transform spaces into the places we call home. Think of a familiar landmark in your own community. Does it look the same today as it did one year ago? Five years ago? Have changes been made to the landmark’s surroundings? What kinds of changes have occurred? Do we know how and why these changes occurred? Do we know who made those changes? How do we find answers to these questions?

The city is an ideal primary source because we can begin to study it simply by walking out our front door. From our front stoop, we can look carefully at our neighborhood and neighborhoods beyond. The basic evidence of a city’s history is in the built environment surrounding us. Add to that evidence the records of a city’s growth and change that can be found in newspapers, diaries, maps, films, and photographs, paintings, and sculptures. Just one city block can yield hundreds of stories and insights over time.

Philadelphia is one of North America’s oldest cities. Founder William Penn devised an innovative geometric city plan featuring broad, straight streets and green squares to form the healthy capital of the colony he hoped would be a “holy experiment” in religious tolerance. In this teaching guide, we assemble a selection of maps, prints, and photographs that offer insights into the history of Philadelphia’s changing skyline. Imagine how many stories we will find in a historic city like Philadelphia, home to over a million people.

1. United Nations, Department of Economic and Social Affairs, Population Division (2018). *The World’s Cities in 2018—Data Booklet* (ST/ESA/SER.A/417), 1.

2. *Ibid.*, 2.



Links for Educators: Take a Closer Look at Philadelphia

By Elizabeth Milroy

The Encyclopedia of Greater Philadelphia. A civic project to increase understanding of one of America's greatest cities. Produced by the Mid-Atlantic Regional Center for the Humanities (MARCH) at Rutgers-Camden: <https://philadelphiaencyclopedia.org/>

Greater Philadelphia GeoHistory Network (GPN). A pilot project of the Philadelphia Area Consortium of Special Collections Libraries (PACSCL) to develop a web-based repository of geographically organized historical information about Philadelphia's geography, buildings, and people: <https://www.philageohistory.org/geohistory/index.cfm>

Hidden City Philadelphia. According to the website, it “[p]ulls back the curtain on the city’s most remarkable places and connects them to new functions, people, and resources. Hidden City Philadelphia celebrates the power of place and inspires social action to make our city a better place.” <https://hiddencityphila.org/>

PhillyHistory. Philadelphia City Archive is one of the country’s largest municipal archives, with about 2 million photographs, dating from the late 1800s. Discover gorgeous images of Philadelphia’s industry, architecture, culture, and people: <https://www.phillyhistory.org/PhotoArchive/Home.aspx>

Elizabeth Milroy. *The Grid and the River: Philadelphia’s Green Places, 1682–1876.* University Park: Pennsylvania State University Press, 2016.

Gary Nash. *First City: Philadelphia and the Forging of Historical Memory.* Philadelphia: University of Pennsylvania Press, 2002.

Russell Weigley, ed. *Philadelphia: A 300-Year History.* New York: W. W. Norton, 1982.



Maps Speak . . . We Should Listen

By Benjamin Olshin

When we look at maps, we see regions, borders, lands, and waters. If it's a city map, we see streets, houses, stores, and parks. When we look at maps, we also see something else: the world through the eyes of someone else—the person, or even the culture, that created that map. A map is a distillation—even an abstraction—of the actual world around us, or that particular piece of the world where we live right now. A map of the neighborhood around a school can tell you what the mapmaker—a city or county planner—thought was important. But for teachers who work in the neighborhood and students who live there, a neighborhood map might look very different.

Maps focus on what is most important to the mapmaker. For a student that might be a favorite skateboarding area, a good restaurant, or even a familiar street corner. The place-names on maps may change depending on who is in charge and who is paying for the map's construction. Different city maps have different names for neighborhoods, depending on how the mapmaker and funder want to portray a particular area: on a developer's map, what used to be Philadelphia's South Kensington becomes the more ritzy-sounding "Stonewall Heights."

Maps make wonderful primary sources for all these reasons: they speak to us about how we interpret—and tweak—our history, they talk to us through images rather than just words, and they reveal how we actually engage with both our built and natural environments. Teachers can use maps to show students about both the past and the present, and they can use maps to show students that images speak to us as much as words do.

Finally, maps make for great self-motivated projects for students. Simply asking a student to look at a map can lead them to ask questions about everything from place-names to borderlines. Telling a student to draw a map of their own neighborhood—as *they* see it—can lead to hours of exploration about our sense of place.



How to Use This Guide

Use These Steps To Get Started:

1 Engage students with primary sources.

Draw on students' prior knowledge of the topic. Ask students to closely observe each item.

- What do you recognize in the image?

Help students see key details.

- Where does your eye go first?
- What colors and shapes are used?
- Are there images? How does the text connect to the images?

Encourage students to think about their personal response to the item.

- What feelings and thoughts does the image trigger in you?
- What do you wonder about it?

2 Promote student inquiry.

Encourage students to speculate about each piece, its creator, and its context.

- What was happening during the time period in which the piece was created?
- What was the artist's purpose in making this?
- How does the artist get their point across?
- Who was the audience?

Ask whether this source agrees with other primary sources, or with what the students already know.

- Ask students to test their assumptions about the past.
- Ask students to find other primary or secondary sources that offer support or contradictions.

3 Assess how students apply critical thinking and analysis skills to considering the city.

Have students summarize what they have learned.

- Ask for reasons and specific evidence to support their conclusions.
- Help students identify questions for further investigation and develop strategies for how they might answer them.

Adapted from Using Primary Sources, Library of Congress. <http://www.loc.gov/teachers/usingprimarysources/>

CHANGE IS CONSTANT



View from Belmont Pennsylv. the Seat of Judge Peters.

Drawn Engraved & Published by W. Birch Springland near Bristol Pennsylv.

William Birch, *View from Belmont, Pennsylv. The Seat of Judge Peters*, from *The Country Seats of the United States* . . . 1808. Engraving. Library Company of Philadelphia.

<https://digital.librarycompany.org/islandora/object/islandora%3A323591>

In 1808, artist William Birch issued a portfolio of engraved landscape views featuring notable American country houses in locations ranging from New York to Louisiana, though the majority of the engravings featured houses on the Schuylkill River near Philadelphia. In his caption to this view from the top of the Belmont Plateau looking east across the Schuylkill toward Philadelphia, Birch extolled the variety of landscapes one could see from this location: “from the wild romantic scene; the rugged stone with wood and water bound to expand the sight from this high lifted lawn . . . a soft

and visionary scene.” He invoked the contrast between the nearby town and the rural suburb: “the riches of the richest state; the big metropolis in the woods, the chequered country with her merchants’ seats; the bustle of agriculture, and the verdant banks of the fluid mirror that reflects the sky.” Birch’s description of a countryside “chequered” with merchants’ seats not only identified who controlled the landscape, but also implied that a careful plan similar to William Penn’s city plan was ordering the development of Philadelphia’s suburbs.

The view from Belmont Plateau continues to be among Philadelphia's most iconic. It was preserved when the former Belmont estate was incorporated into Philadelphia's new Fairmount Park during the 19th century. As Carol Highsmith's photograph records, skyscrapers now dominate the skyline. All have been built since the early 1980s, when ambitious real estate developers overturned the unwritten gentleman's agreement that previously had prevented the construction of any building taller than City Hall.

Carol M. Highsmith. *Skyline, Philadelphia, Pennsylvania. Between 1980 and 2006 Photograph.* Library of Congress
<https://www.loc.gov/item/2011633561/>

A CLOSER LOOK

Take some time to look at the photograph (below) and notice the details. Do you recognize the view?

Where do you think the photographer went to take this image (below)? What do you think made her choose this spot? What would she have experienced while she was taking the photograph? What sounds might she have heard?

The photograph was taken around the turn of the 21st century. Is the view the same today? What tools could you use to compare the photograph to the current view? Compare the photograph to the print (left), which was made 200 years earlier. What changes do you see?

What would William Birch have experienced while sketching that view (left)? How would his experience be different from Carol Highsmith's or yours?



LOCATION, LOCATION



In 1681, King Charles II granted William Penn more than 45,000 square miles of territory in North America as repayment for a loan. Penn named the territory “Penn’s Woods” after his father and envisioned forming a colony that would welcome people of all religions as a “holy experiment” in the New World. He also had to persuade people to emigrate to his new colony. As “Lord Proprietor,” Penn was in charge of subdividing the colony into properties that could be sold or rented, and like any real estate developer, he distributed pamphlets and maps that advertised Pennsylvania’s desirable qualities. He was assisted in this effort by his chief surveyor, Thomas Holme, who drafted a map of the southeast portion of the colony in 1687. The complicated network of boundaries, with the names of property owners inscribed on many of these tracts, seemed to confirm that new villages and towns as well as extensive private farms and manors were being laid out quickly and meticulously. A vignette detailing Penn’s street plan for Philadelphia (within the larger map) suggests that the construction of this tidy layout of broad streets was well underway.

This reduced revision of Holme’s 1687 plan, probably published in the late 1690s, shows relatively few changes in properties and boundary lines, indicating that the settlement actually was proceeding at a slow and often irregular pace. Historians have determined that many names on this map are not correct—some purchasers never left England and resold their holdings. And because Penn lived in the colony for less than three years, he struggled to control land distribution and sale. Especially vexing were unscrupulous surveyors who often adjusted property boundaries or made unauthorized sales without gaining permission from Penn or his representatives. Although the colony was growing, at that time, much of Pennsylvania was still “unimproved” forest.

F. Lamb, *A Mapp of ye Improved Part of Pennsylvania in America, Divided into Counties, Townships and Lotts*, circa 1697 (reduced revision of the 1687 map from drafts by Thomas Holme, published by Robert Green and John Thornton). Engraving. Published by John Harris, London. Library of Congress.

<https://www.loc.gov/item/81692881/>

ON, LOCATION

Bird's-eye views became popular during the middle decades of the 19th century, allowing Americans to "see" and admire the growth and prosperity of cities across the country. We might assume that Bachmann made this view from a balloon. In fact, he concocted the panorama from traditional maps and only imagined floating above the Schuylkill River looking eastward over the Market Street covered bridge toward the Delaware River, across the two-square-mile center city first envisioned by William Penn more than a century and a half before. Notable landmarks include the Fairmount Water Works and reservoir at the lower left, Eastern State Penitentiary and Girard College just east of the water works, as well as the domes of the Roman Catholic Cathedral of Saint Peter and Paul and the Arch Street Presbyterian Church, near Logan Square in the middle distance. The cluster of round structures consisting of cylindrical columns attached by lattice girders at the eastern entrance of the covered bridge are the gas holders for the Philadelphia Gas Works. We can also discern the tree-filled blocks that mark the locations of the five public squares or parks that William Penn included in his 1682 plan of the city.

Bachmann's view shows that districts immediately south and north of the city were not yet densely built up. Three years before this lithograph was published, the 1854 Consolidation Act had conjoined the city and county of Philadelphia, transforming Penn's compact center city into a sprawling metropolis encompassing 130 square miles. It was the largest increase in territory of any American city to date and made Philadelphia the largest city by area in the United States. In 1850, the population of the center city and surrounding districts was just over 400,000; by 1880, the population of the consolidated city was almost 850,000. By 1908, when Philadelphia's population had passed 1.5 million, it was the third largest city in the United States (after New York and Chicago). Since the 1950s, several other cities have surpassed this number. Today, New York is still the largest city in the United States, whereas Philadelphia's population has declined, leaving it now the sixth largest.

John Bachmann. *Bird's Eye View of Philadelphia. From Above West Philadelphia.* Printed by P.S. Duval & Son. 1857. Lithograph. Historical Society of Pennsylvania.

<https://digital.librarycompany.org/islandora/object/digitool%3A64294>

A CLOSER LOOK

Examine the map (left). What do you notice first? What natural features are included? Do you see any tiny details? Why might they be in some places and not others? What do they represent?

Maps are made for various purposes. What might this map have been used for? What does it describe?

What does studying your city's maps from the past tell you about your city today?



A CITY THAT WORKS



This view of the Fairmount Water Works (right) appeared in a lavishly illustrated guide to Philadelphia published for the 1876 centennial of American Independence. Since its construction in 1822, the elegant neoclassical waterworks complex at the base of the hill William Penn dubbed Fairmount Park had become a popular attraction for tourists eager to see this marvel of modern technology nestled benignly in the landscape. It was second in popularity only to Niagara Falls.

Construction of a dam at the waterworks arrested the tidal flow and widened the river, thereby improving conditions for rowing and other aquatic recreation. Here we can see racing shells moving out from the rowing clubs that already lined the east bank. At this date, before Kelly Drive was completed, the steamboat was the only means of rapid travel between Fairmount and upriver neighborhoods such as East Falls.

Lemon Hill was formerly a private estate adjacent to Fairmount north and west of the center city. The city of Philadelphia purchased the estate in 1844 to form the nucleus of a modern public park system. The 1854 Consolidation Act directed the city to develop more public parks, and in 1867, the Pennsylvania State Legislature authorized Philadelphia to expropriate more acreage “for the health and enjoyment of the people of said city, and the preservation of the purity of the water supply.” This legislation transformed hundreds of acres of real estate once slated for industrial and residential development. When complete, city-owned parkland would encompass property for three miles along the east and west banks of the Schuylkill River and for six miles along its tributary the Wissahickon. More parks throughout the city were developed during the early 20th century, and by the year 2000, Philadelphia boasted one of the largest urban park systems in the United States.

A CLOSER LOOK

Take a close look at the book illustration of Lemon Hill (right). What do you see in it? Describe the landscape and any people, animals, and buildings.

The water works image is included in a book subtitled *Picturesque Glimpses of Philadelphia and Pennsylvania*. Why would a public facility be included in a book of scenic views? What example of new technology is presented here?

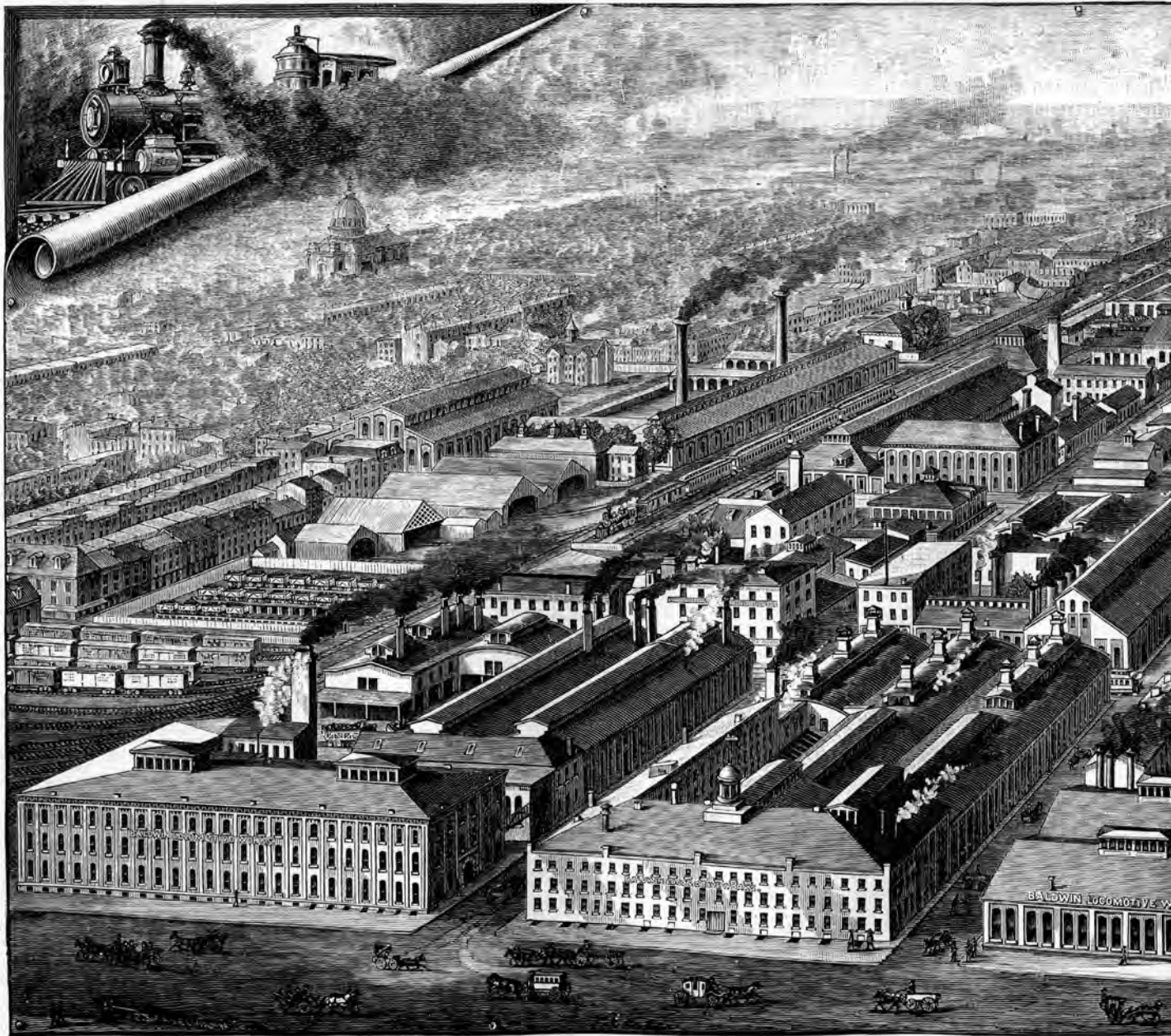
Look how much land was used by the Baldwin Locomotive Works (pg. 16). Do you wonder what is there now? Was there anything like this in your area?

Both of these images show factories within neighborhoods. If you took a walk around your school, would you see evidence of your city's industry?

After Thomas Moran, View of Fairmount Water-Works from Lemon Hill, from Edward Strahan [Earl Shinn], *A Century After. Picturesque Glimpses of Philadelphia and Pennsylvania*.

Philadelphia: Porter & Coates, 1875. Library of Congress. <https://babel.hathitrust.org/cgi/pt?id=loc.ark:/13960/t73v0cg5h;view=1up;seq=43>





ESTABLISHED 1831.

BALDWIN LOCOMOTIVE WORKS,
PHILADELPHIA, PA.

Baldwin Locomotive Works, circa 1885. From J. Thomas Scharf and Thompson Westcott, *History of Philadelphia, 1609-1884*. Philadelphia: L. H. Everts, 1884. Private collection.

Available online at <https://catalog.hathitrust.org/Record/001263052/>.



ANNUAL CAPACITY, 600.

By the early 20th century, central Philadelphia was one of the most densely industrialized urban districts in the United States. Just four blocks north of the shopping district around City Hall, foundries, shops, and mills associated with the massive Baldwin Locomotive Works complex stretched over eight square city blocks from Broad (14th) Street west to 18th Street and beyond. The domed Roman Catholic Cathedral of Saints Peter and Paul, visible to the left in the distance of this view, marked the center of a prosperous residential neighborhood of row houses and townhouses surrounding Logan Square.

Founder Matthias Baldwin had moved his factory to this location in 1835 after developing a successful steam locomotive engine. Baldwin's fortunes increased as railroads were built across the United States and around the world. By the 1880s, when it dominated locomotive manufacturing, the Baldwin Works delivered engines to railroads from Japan to Russia, and from Brazil to Alaska, taxing the capacity of the Philadelphia city plant. It was not until the late 1920s, however, that Baldwin moved operations to a larger suburban plant at Eddystone. Like so many other local companies, Baldwin was hit hard by the Great Depression and struggled to compete as diesel and electric locomotive designs replaced steam propulsion. By the 1950s, the railroad industry as a whole was threatened by the rise of the automobile and construction of a national highway system. In 1956, Baldwin ceased producing locomotives and closed the Eddystone plant. Early in the 1970s, the company name disappeared altogether when it was bought out and closed by the Greyhound Corporation.

Throughout the 19th century, mills and factories had multiplied throughout Philadelphia County. At upriver villages on the Schuylkill like Manayunk and Roxborough, oil and fulling mills, paper mills, and textile mills lined the river, which provided a ready source of water power to run the mills. Workers lived in row houses along the steep adjacent heights; their bosses lived in larger houses at the crest of the ridge, from where they could enjoy the river view. In the 1850s, mill owners increased productivity by introducing steam-powered machinery, fueled by anthracite coal shipped from upstate along the Schuylkill Navigation Canal, a section of which can be seen between the two bridges.

A Philadelphia mill worker's life was not pleasant. Men, women, and children worked 11- to 14-hour days, 6 days a week. In the 1870s, as many boys and girls worked in the mills as did adults. Within a generation, many jobs and prosperity faded as manufacturing relocated to larger facilities elsewhere in the United States or abroad, and by the 1960s, most of Philadelphia's mills and factories had closed.

CITY STREETS

During the 18th century, Philadelphia was admired for its orderly street plan. When British-born artist William Birch and his son Thomas compiled a portfolio of engraved views in the city called *The City of Philadelphia*, they emphasized the city's wide, straight streets and tidy brick architecture, populated with peaceful and industrious citizens. The Birch portfolio was the first of its kind published in the United States, and it perpetuated Philadelphia's reputation as a model of enlightened planning. In this view (below), the Birches captured a glimpse of street life near Christ Church (built between 1727 and 1744), the steeple of which was for many decades the highest structure in the city. In the left foreground,

men and women sit conversing just outside the Town Hall, the arcaded ground floor of which housed the city's first market. In fact, Philadelphia's streets were not so clean, as residents commonly threw garbage in the streets. Benjamin Franklin was among those who tried unsuccessfully to institute regular street cleaning.

William Birch (assisted by Thomas Birch). *Second Street North from Market St. with Christ Church, from The City of Philadelphia as it was . . . in 1800*. 1800. Engraving. Library Company of Philadelphia.

<https://digital.librarycompany.org/islandora/object/Islandora%3A13340>



*SECOND STREET North from Market St. wth CHRIST CHURCH.
PHILADELPHIA.*

Detroit Publishing Co.,
Publisher. Philadelphia,
Pa., Market St. [After
1907.] Photograph.
Library of Congress.

[https://www.loc.gov/
item/2016795607/](https://www.loc.gov/item/2016795607/)



A CLOSER LOOK

Take some time to notice the details in this photograph (above). Describe the buildings, people, and vehicles. What do you think the photographer was trying to capture?

How did people move around the city in 1910? What evidence do you see of different modes of transportation? How do you think changes in transportation affect a city? Does your city have a historical society or archive? Take a visit to see evidence of how transportation in your neighborhood has changed.

Using a tool like Google Earth, try to find the same spot shown in the photograph (above). What has changed? Do you recognize any of the buildings in the photograph? If you were standing on that street corner today, what would you recognize from the photograph? What would be different? Why do you imagine those changes happened?

A century after William Birch depicted industrious pedestrians strolling along Market Street, Philadelphia's main street had become a crowded modern thoroughfare. In this view (above) looking west from 7th Street, ornate skyscrapers loom over the sidewalks. Modes of transportation had multiplied, and here we see horse-drawn wagons sharing the street with electric streetcars. Pedestrians sauntering across the street seem unperturbed by the bustling atmosphere. The number of streetcars would soon decrease, however, thanks to the new Market Street subway, which began operating in 1907. An entrance to the subway can be seen in the right foreground.

Through this photo, we can surmise that Philadelphians were avid shoppers. Just beyond the subway entrance, we see the distinctive cast iron façade of the Lit Brothers' department store. Across the street to the west stood rival Strawbridge and Clothier. In the distance rises the new City Hall, which had opened in 1901 after more than 30 years under construction. The massive structure—the tower of which was the tallest occupied structure in the world (until 1909, when it was surpassed by the New York Mutual Life Building)—occupied the intersection of Philadelphia's two main thoroughfares (Market and Broad), forcing residents to ever after skirt around the central square.

The Detroit Publishing Company continued the legacy created by William Birch in his *City of Philadelphia* portfolio. Founded in Detroit in 1895, the company employed or contracted photographers to provide views of cities and landscapes that were sold as postcards and stereo views. Before it ceased operations in the 1920s, the company was one of the world's largest publishers and distributors of photographic images.

Primary Source Analysis Tool

The Library of Congress provides teacher's guides that help students to analyze primary sources, guiding them toward higher-order thinking and better critical thinking and analysis skills. The Library provides a variety of these guides based on primary source material. On the Library of Congress's website one can find a variety of these tools, which help to analyze photographs and prints, books and other printed text, manuscripts, maps, political cartoons, motion pictures, sheet music and song sheets, oral histories, and sound recordings. Each analysis tool asks questions to help students construct knowledge as they form reasonable conclusions based on the evidence they see, hear, or read. Then students can connect primary sources to the context in which they were created. When viewing an image, students should be able to answer the probing questions in the tools presented below.

The analysis tools are not linear; teachers should encourage students to go back and forth between the columns to answer the questions.

TEACHER'S GUIDE ANALYZING PRIMARY SOURCES



Guide students with the sample questions as they respond to the primary source. Encourage them to go back and forth between the columns; there is no correct order.

OBSERVE

Have students identify and note details.

Sample Questions:

What do you notice first? Find something small but interesting. What do you notice that you didn't expect? What do you notice that you can't explain? What do you notice now that you didn't earlier?

REFLECT

Encourage students to generate and test hypotheses about the source.

Where do you think this came from? Why do you think somebody made this? What do you think was happening when this was made? Who do you think was the audience for this item? What tool was used to create this? Why do you think this item is important? If someone made this today, what would be different? What can you learn from examining this?

QUESTION

Have students ask questions to lead to more observations and reflections.

What do you wonder about... who? what? when? where? why? how?

FURTHER INVESTIGATION

Help students to identify questions appropriate for further investigation, and to develop a research strategy for finding answers.

Sample Question: What more do you want to know, and how can you find out?

A few follow-up activity ideas:

Beginning

Have students compare two related primary source items.

Intermediate

Have students expand or alter textbook explanations of history based on primary sources they study.

Advanced

Ask students to consider how a series of primary sources support or challenge information and understanding on a particular topic. Have students refine or revise conclusions based on their study of each subsequent primary source.

For more tips on using primary sources, go to

<http://www.loc.gov/teachers>

Extension ideas are available for each analysis guide at <http://www.loc.gov/teachers>.

Common Core Standards for the City as a Primary Source

By Stormy Vogel

	Image from the Library of Congress	Common Core State Standard – Grade 6
	<p>Skyline, Philadelphia, Pennsylvania</p> <p>Highsmith, Carol M., 1946-, photographer, created between 1980 and 2006</p> <p>www.loc.gov/item/2011633561</p>	<p>CCSS.ELA-LITERACY.RI.6.9</p> <p>Compare and contrast one author’s presentation of events with that of another</p>
	<p>A mapp of ye improved part of Pensilvania in America, divided into countyes, townships, and lotts</p> <p>Holme, Thomas et al.Created/Published [London]: Sold by P. Lea at ye Atlas and Hercules in Cheapside, [1687?]</p> <p>https://www.loc.gov/item/81692881/</p>	<p>CCSS.ELA-LITERACY.RH.6-8.4</p> <p>Determine the meaning of words and phrases as they are used in a text, including vocabulary specific to domains related to history/social studies.</p>
	<p>[Philadelphia, Pa., Market St.]</p> <p>Detroit Publishing Co., publisher, between 1900 and 1910</p> <p>https://www.loc.gov/item/2016795607/</p>	<p>CCSS.ELA-LITERACY.RH.6-8.1</p> <p>Cite specific textual evidence to support analysis of primary and secondary sources.</p>
	<p>Birds eye view of Manayunk, Wissahickon= Roxborough from West Laurel Hill Cemetery, Philadelphia, Pennsylvania 1907.</p> <p>Fowler, T. M. (Thaddeus Mortimer), 1842-1922.</p> <p>https://www.loc.gov/item/76693090/</p>	<p>CCSS.ELA-LITERACY.RH.6-8.6</p> <p>Identify aspects of a text that reveal an author’s point of view or purpose (e.g., loaded language, inclusion, or avoidance of particular facts).</p>
	<p>North Shore Realty Co. Bay Side Park, 3d ward, borough of Queens, New York City.</p> <p>New York, 1915 Map. Library of Congress.</p> <p>www.loc.gov/item/76693087/</p>	<p>CCSS.ELA-LITERACY.RH.6-8.6</p> <p>Identify aspects of a text that reveal an author’s point of view or purpose (e.g., loaded language, inclusion, or avoidance of particular facts).</p>
	<p>18th and Allegheny</p> <p>Miriam Singer, 2019.</p>	<p>CCSS.ELA-LITERACY.RH.6-8.7</p> <p>Integrate visual information (e.g., in charts, graphs, photographs, videos, or maps) with other information in print and digital texts.</p>

Mapping the Neighborhood: A Classroom Project

By Benjamin Olshin

Most people know their neighborhood, but often take it for granted—they are aware of the grocery store on the corner, the swimming pool by the park, or the big pothole on their street. However, drawing makes people see, and drawing a map really makes people think about places and their own relationship to those places.

Having students consider their neighborhood by mapping it is a great way of starting a conversation with them about what they think of where they live, how it does (or does not) serve their needs, and even how it has changed over time. Students can take a look at some neighborhood maps (see the following pages) and note how they are not really drawn from a particularly personal perspective. That is, they don't really consider the thoughts of the people who live and work there; rather, they are more about property lines and zoning.

This exercise will help you to incite curiosity among students about their neighborhood and allow you to use historical examples to support inquiry.

Students can start with a neighborhood notebook ¹ and make lists about their neighborhood: What are the houses like? Where is their house? Are there stores? What kind? Are there any areas where they can play? Any parks? Open lots? Then students should talk to other people of their age in the same neighborhood, doing a kind of survey to get further input on these questions. Finally, students might talk to their parents or grandparents and ask them about the neighborhood: How has it changed? How does it compare to where they grew up?

The next step is to make an actual draft neighborhood map ², ideally on a large piece of paper, such as ledger paper (11 × 17 inches). This map can be simple; scale is not important, and the student can draw with a pencil, without a ruler. What is important is including the places that the student has noticed in their neighborhood. The maps can be pinned up on the wall, and each student should get a chance to talk about how they gathered the information for the map and, upon looking at the map, their general impressions of their neighborhood.

Students can then draw a slightly more detailed neighborhood map ³ on better paper, using color to differentiate, for example, between stores and houses, and with every locale (playground, park, and so on) clearly labelled. When presenting this map, students should talk about what they like and don't like about their neighborhood; for example, they can describe what's missing: a good restaurant? a playground or park? a swimming pool?

Phases 1 through 3 teach students how to gather information, analyze it, render it, and think about their findings. The next phase of the project allows them to think imaginatively about it. Ask students to create a future neighborhood map ⁴, drawing how they would like their neighborhood to look, or even creating a whole new neighborhood. Encourage them to include any kind of recreational areas they would like: parks, open spaces, stores, and so on. The students should have a chance to pin up and present this work, and to explain their choices for their “future neighborhood.”

- ¹ Students can keep a neighborhood notebook, recording observations of the layout and amenities on the street where they live.
- ² Ask students to draft a neighborhood map that includes what's important to them: houses, stores, parks, and so on. Students should present this in class and talk about how they created their map.
- ³ Then ask every student to create a more detailed neighborhood map, using colors, labels, and so on. Again, students should present this in class, but this time, give a critique of their neighborhood.
- ⁴ Finally, each student creates a future neighborhood map. This one can address all their critiques and include what they think is missing in the current neighborhood!

Mapping the Neighborhood: Resources

Ask students to go to the Library of Congress website and take a look at these maps. Note how they are drawn—the different styles and perspectives. What do these maps include? What do they leave out?



Brooklyn City Surveyor et al. Map of valuable property in the 6th ward of the city of Brooklyn belonging to John Dikeman & others to be sold by Franklin & Jenkins on Monday, 29th August at 12 o'clock at their sales room, 15 Broad St. [Brooklyn Franklin & Jenkins?, 1836]. Map. Library of Congress.

www.loc.gov/item/78692675/



Tulloch, Ross W., and Periscopic Map Co. Main business district periscopic Seattle. [Seattle Periscopic Map Co, 1903]. Map. Library of Congress.

www.loc.gov/item/75696665/



North Shore Realty Co. Bay Side Park, 3d ward, borough of Queens, New York City. New York, 1915. Map. Library of Congress.

www.loc.gov/item/76693087/

How to Make an Imaginary Map: A Studio Project

By Miriam Singer

Drawing, which requires close observation and analysis, is another way to understand a place. Through a combination of quick sketching; longer observational drawing; and tracing, collaging, or copying primary source materials related to the city, students can create an imaginary map of their street, block, school, or neighborhood.

Gather Supplies

- ◆ A large sheet of paper, such as 22 × 30 inch sheet of Stonehenge or Canson Masters printmaking paper
- ◆ Colored pencils, eraser, sharpener, water-soluble crayons or pencils, brush, container for water
- ◆ Small clipboard or thin book
- ◆ Glue stick or PVA glue
- ◆ Ruler
- ◆ Scissors
- ◆ Optional, but fun to have:
Color transfer paper
Tracing paper

Instruct the students to fold their paper in half, then in half again, and finally once more, making 8 sections. Smaller maps can be made with smaller paper, or students can tear the sheet in half with a ruler and fold it in half again.

Gather pencils, markers, eraser, sharpener, and a portable surface to draw on, such as a small book or clipboard.

Have your students take a walk!

Pick an area in which to wander, for example, a block or a street, or the area around the school.

Have students walk down the street and stop to look at details that catch their eye, pausing to draw, but not linger. They should not sit down. They should doodle what they see and listen to the ambient sounds of traffic, nature, or the schoolyard.

Prompt the students to notice architectural details and objects such as lampposts, mailboxes, railings, and street signs. “Do you see a lamppost? Draw it!” Encourage students to try drawing the lines of the lamppost while looking at it and only glancing down at the paper occasionally. If students are using cameras, they can take a photo and make notes of what they want to draw.

The class should keep walking and drawing, filling each section of the page, turning to a fresh section as needed or desired. Use pencils, color pencils, watercolor pencils, with a focus on adding imagery. Encourage students not to worry about making mistakes.

After a half hour or so, find a location to sit as a group; it could be inside with a view of the street, or outside, but should be comfortable enough to stay seated for some time. Ask the students to continue working on their drawing in sections, observing the view, using their imagination, or considering their photos and notes. This is a time for a combination of observational and imaginative drawing.

As a group, return to the classroom. Gather reference material about the chosen street or block. These can be photocopies (black and white is best) of older maps found, older images of the area, photographs taken during the walk, images from a Google search, and aerial views from Google Maps.

Have students open up their maps. They can now choose to work on these as a whole or continue by section. Some students may want to tear the paper so it is smaller. Any size is fine.



Miriam Singer. *18th and Allegheny*. 2019.

Encourage them to incorporate some of the reference imagery into their maps. They can use the powered transfer paper or can transfer imagery from tracing paper. They can also draw directly from reference materials by just looking. The photocopies themselves can be used directly in the map by using a glue stick. This is also ideal if they want to cover up any areas. Encourage them to add more imagery instead of erasing. The students are building a cityscape, creating an imaginary map of their walk.

Areas where the students used water-soluble crayons and markers could be worked over gently with a brush and water, and then blotted with a paper towel. The printmaking paper used in this project takes water well.

Students can take these maps home and work on them—the longer they spend on them the better! Have them think about these maps as a visual diary of their walk. By referencing source material, they are thinking about the history of the location and layering it with their actual experiences of the place.

Artist Statement

My drawings look perceptually at multiple locations in Philadelphia and are then worked through memory, eventually becoming a fictional cityscape created with a playful approach. I walk by the river and explore streets, describing noise and time through a stacking of shapes, colors, and repetitive patterns. Squares provide the basic measurement of this imagined urban landscape in which a finished and unfinished moment in time coexist on the same field. One day is added to the next day with markers, pencil, prints, glue, paint, and imagery is added from smaller drawings, intaglio, screen prints, and sketchbooks. A fragmented day or a day that merged into the next are represented by a visual labyrinth of shapes. A drawing I made in the park yesterday changes drastically tomorrow. In the beginning my process is additive, but often the drawing increases in density and I hide and remove imagery and color. I am interested in expressing the fragmentation of a fictional city as a collage of noise, pattern, and density. The city, metaphorically building and disappearing at once, is a metaphor for the way time changes and fluctuates.



This undated image shows Hamilton Hall at the University of the Arts when the school was known as the Philadelphia College of Art. The building was originally part of the Pennsylvania Institution of the Deaf and Dumb.

South (front elevation - Pennsylvania Institution of the Deaf and Dumb, 320 South Broad Street, Philadelphia, Philadelphia County, PA.

www.loc.gov/item/pa1043/

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