

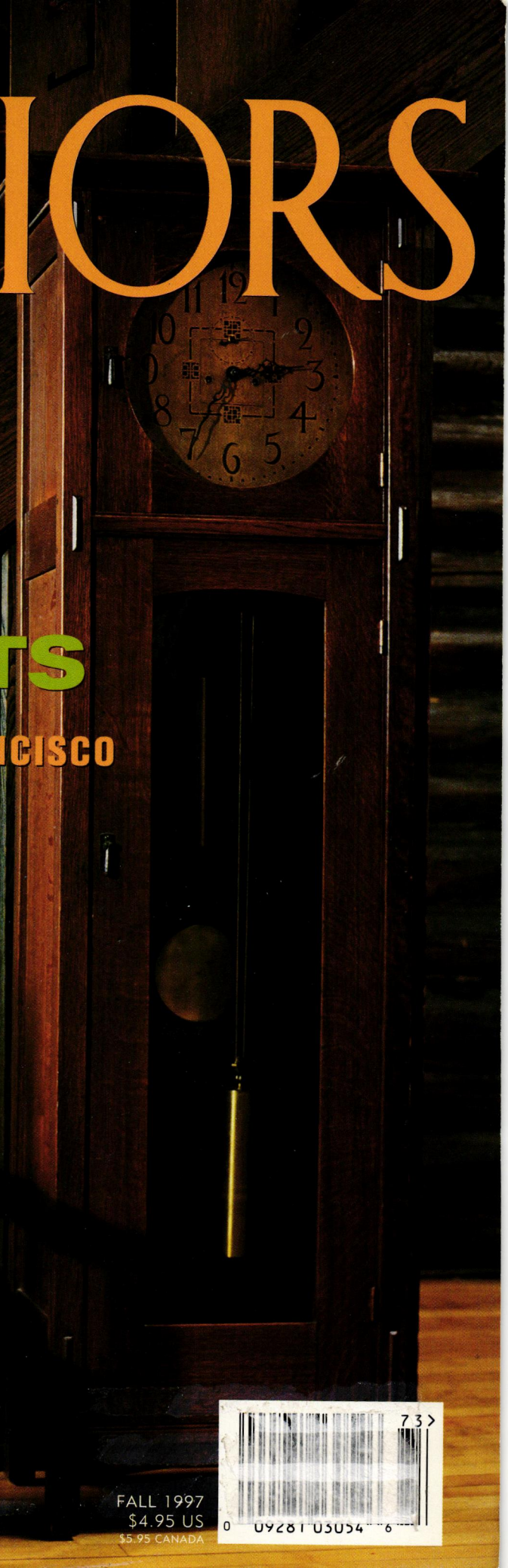
OLD-HOUSE INTERIORS

Kitchen Additions

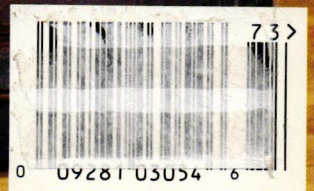
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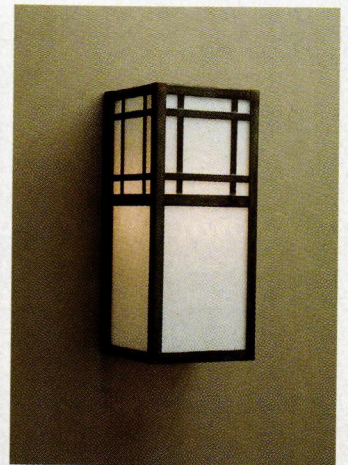
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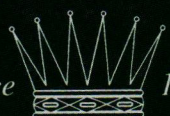
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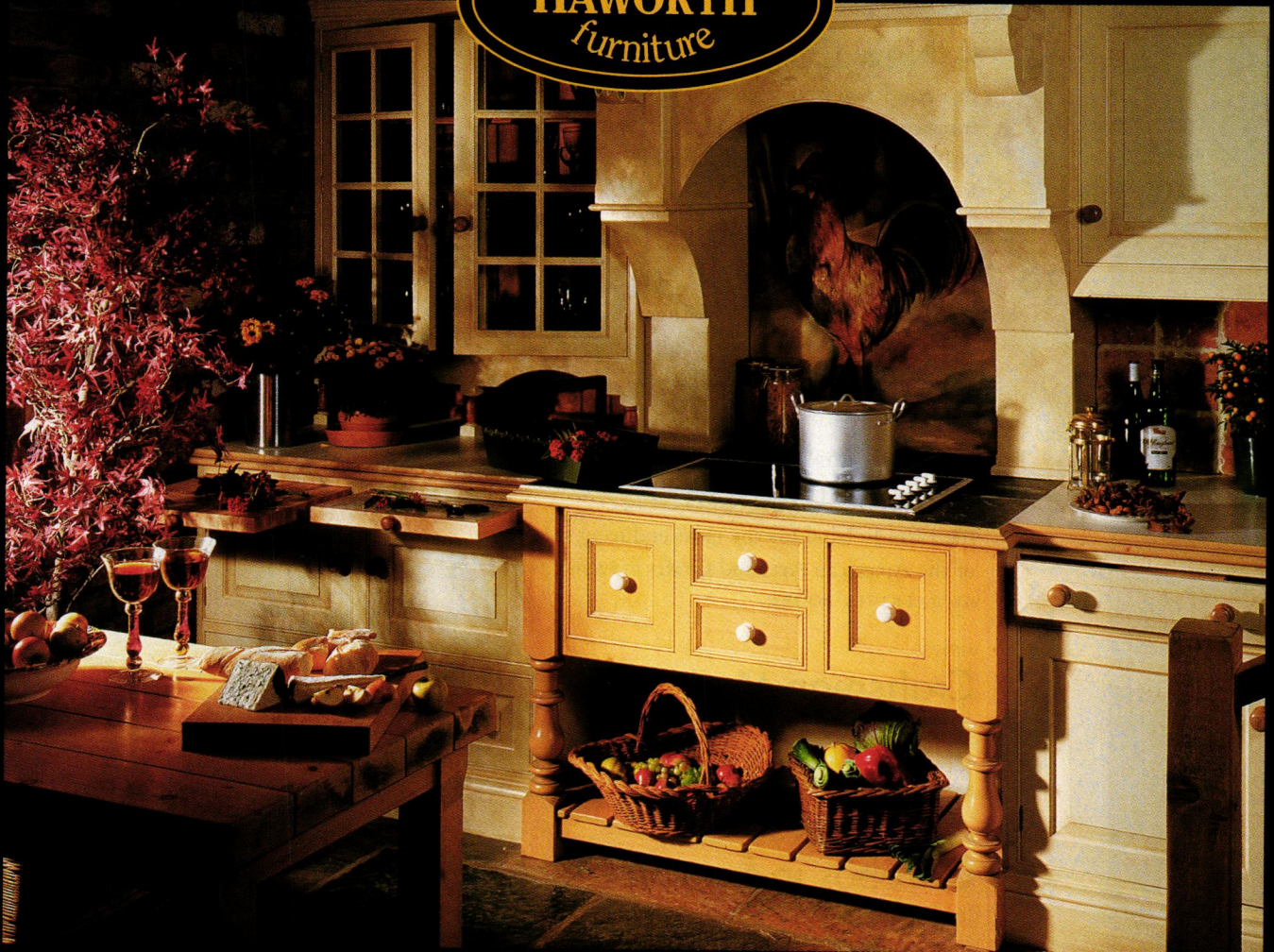
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Even in 1912 the term Craftsman was used to connote a style.

ON THE COVER: Oak stairs against chestnut logs in the living room at Stickle's Craftsman Farms. Cover photograph by Steve Gross & Susan Daley.

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FALL 1997



Love for a House

WHEN FARNY FAMILY DESCENDANTS were selling Craftsman Farms in 1989, I went to look at the property, located not far from New York City in what's now Parsippany, N.J. The 26-acre compound that remained of Gustav Stickley's agricultural homestead was threatened with development for 52 town houses. Not a new story, but surely this would have been a travesty.

The surrounding area retains some of its old allure—verdant, rolling hills rising toward the Kittatinny range. But it is criss-crossed with highways that serve the corporate parks, new housing, and roadside amenities that have proliferated in the past 20 years. To drive into Craftsman Farms, you have to turn off Route 10 and go right past a sign belonging to a development of "estate homes." Stickley's vision seems remote.


Then you are there. Time and highways and the rush to gain fall

away even before you approach the house. Mature plantings and old agricultural buildings protect the quiet log house nestled among them. Eight years ago, I went inside and, as I walked through rooms half-vacant and not yet restored, I fell in love.

The article about Craftsman Farms in this issue unexpectedly brought back such memories for me. I'm recalling the feelings I had in that house—not of enthusiasm for this room or that object, but of peace. I've said "oh I love this house" so many times, in low-beamed colonials and outrageous Victorians and rustic camps. But at Craftsman Farms I felt something else. True love, it was almost an ache inside me. I could imagine a life well lived in that house. It had nothing to do with a collection, a fine finish, or money or possessions.

I'M ABOUT TO DO THE BIG EXTERIOR restoration on my house in Gloucester. (In the photo, that's Carl and me looking things over with architect Leonard Baum, and builder Brian Cooper of Early New England Restorations.) I am, frankly, scared. So many decisions. Budget. The need to move ahead. I hope that, when we're done in years to come, I'll feel a little bit of what I felt that day in Parsippany.

Craftsman Farms is owned by the town now, and operated as a study center by the Craftsman Farms Foundation. It's safe.




editor-in-chief

Patricia Poore

senior writer

Regina Cole

contributing editors

Lynn Elliott

Susan Mooring Hollis

art director

Inga Soderberg

production manager

Jim LaBelle

art associate

Claire MacMaster

photo researcher

Susan Elisabeth Brillantes

circulation manager

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customer service

Karen Lemieux

marketing manager

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retail sales associate

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office manager

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national sales manager

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sales associate

Nancy Bonney

administrative assistant

Sarah Harwood

publisher

William J. O'Donnell

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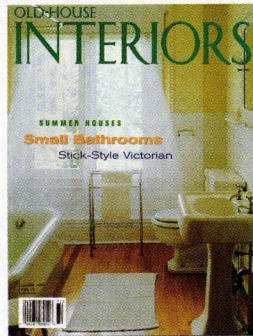
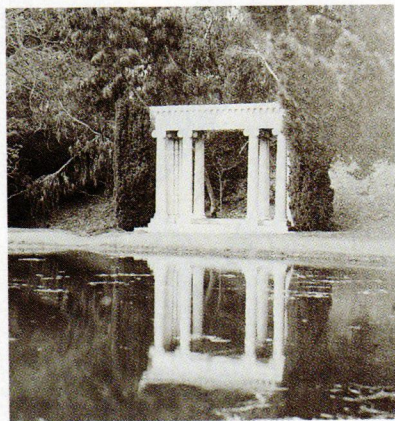
THE COVER OF YOUR LATEST *OLD-HOUSE Interiors* is fabulous. The masthead logo is far more attractive than in the past, and the simplicity speaks to quality and positioning. You're making the right changes to appeal to a wider market.

Most people who live in old homes are not purists. This was demonstrated to us recently when the local newspaper's lifestyle editor called, hoping to feature a completely "restored to the original" home. We were unable to identify a store customer (among our many thousands) whose home and decorating was completely true to a specific architectural period.

I think you've opened a door.
—MARY ROBERTS
PRESIDENT, REJUVENATION, INC.
Portland, Oregon

I HAVE HESITATED TO EXPRESS MY OPINION regarding the new masthead, but each time I pull out my Summer 1997 issue, the urge to write is as overwhelming as paint stripper in a closed room.

I hate it. It has the contemporary look of every other interior



design magazine on the newsstand. From the masthead, I would expect glass blocks, high-tech plastics, and halogen lighting. Yikes! Please consider returning to your former look. Think of us, who spend our vacations cleaning the grime-filled curves of leaded glass and our children's inheritance on Bradbury papers. A question you might ask yourself: "How would this magazine cover look on an antique parlour table?"

—SHARON WILLOUGHBY-RAY
Liberty, Missouri

Immigrant Gardens

THANK YOU FOR YOUR REVIEW OF THE book by May Brawley Hill (*A Garden Vernacular*, Summer 1997). We have ignored the fact that so many of our [families] came from Europe (not only England), bringing with them garden ideas. An example is the heritage gardens at the Deutschheim Museum in Herman, Missouri.

We love articles showing the long traditions in the Midwest and Mid-South. Please continue to provide us with coverage beyond New England and California.

—LAVERNE TELLE BOEHMKE
St. Louis, Missouri

IN THIS ISSUE, see *History Travel* for coverage of Hermann, Missouri.

Mysterious Portico

AS A RESIDENT OF THE SAN FRANCISCO Bay area, I thank you for Alexander Brammer's "Colonial Revival Excess" (Summer 1997). Mr. Brammer has cleared up the mystery of the marble columns at Golden Gate Park.

—RITA JAMISON
Los Altos, California

I WANTED TO LET YOU KNOW HOW MUCH we all enjoyed the article by Alex Brammer—I heard him speak at the Metropolitan Museum in New York, and he's great!

—RONALD SATURIO
San Francisco, California

I WOULD LIKE TO KNOW THE SOURCE OF Mr. Brammer's research on the Alban N. Towne home. My grandfather, John E. Towne, may have been a relative, who moved west from Iowa.

—LESLIE WARD
Ocala, Florida

Later Kitchens

MY HOUSE WAS BUILT IN 1939. I WOULD like to refurbish the kitchen in the style of that time. But I'm finding it impossible to locate any books or articles on that era. Everything seems to stop after 1920. How about an issue on kitchens of this era?

—SANDY NOVAK
Seattle, Washington

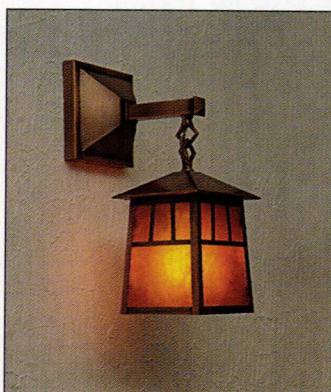
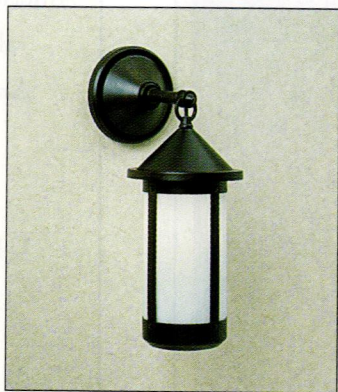
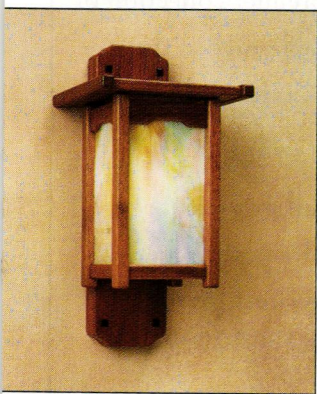
COMING UP
Winter 1997

In Santa Fe, "Colonial" meant Spanish; this house dates to the 16th century... In Maine, a Colonial re-creation evokes an English sensibility... How the furniture produced by the English Arts and Crafts movement differs from the American... Collecting art tile... The story of a West Coast artisan's collaborative... Conservatories.

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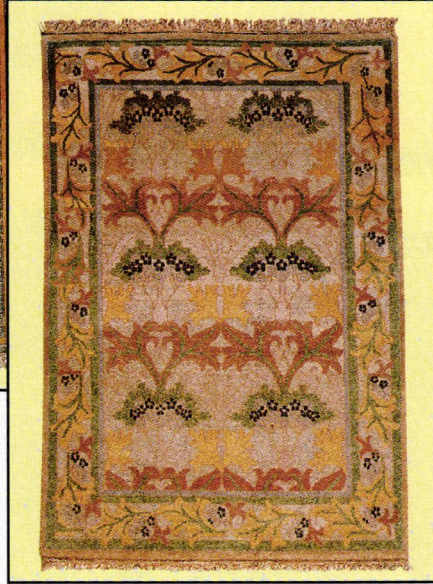
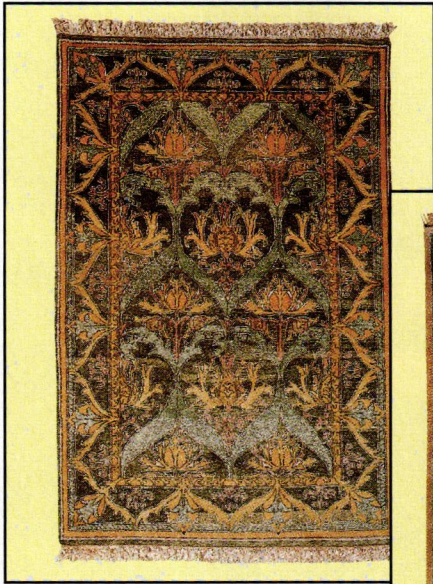
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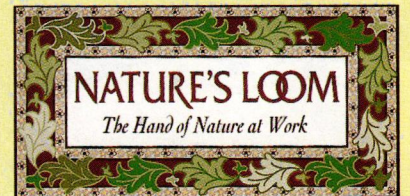
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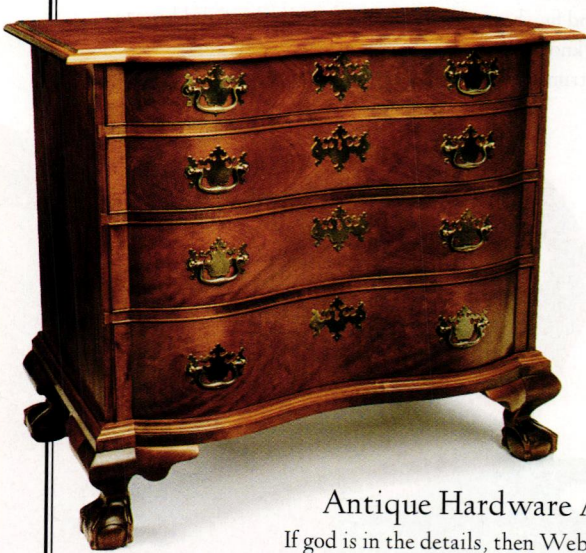
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FURNISHINGS

by Regina Cole

18th Century Form

This four-drawer chest, influenced by Newport cabinetmakers circa 1760-1780, has deeply defined blocked ends and finely sculpted claw and ball feet. From the Dinsdale Collection, in curly maple (\$5,250) or cherry (\$4,900). Call (401) 841-0730.



Antique Hardware Auction

If god is in the details, then Web Wilson's Antique hardware auctions can bring divine finishing touches into homes at surprisingly affordable prices—depending on how the bids go. All bids are phoned or faxed; catalogs are available for \$12.50. Call (800) 508-0022.



Not So Traditional

Floorcloths needn't adhere to "country" or "colonial": Barbara Jacobs will paint one in the stylistic vocabulary of your choice, in sizes and shapes that include oval or round. Fitted with rings, it serves as a wall hanging. Prices range from \$25 to \$50 per square foot. Call (508) 359-5753.

For more information
see page 112



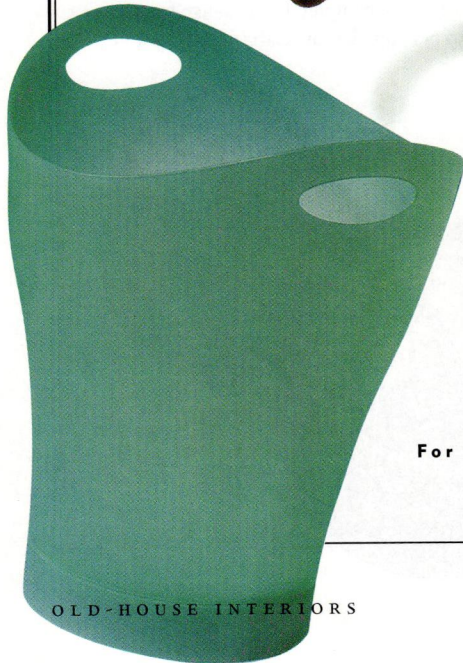
◆ Floating Gazebo

You don't have to put one of Bow House's gazebos on a float; on solid ground and without its trolling motor, it is just as suited to long views and meditative spaces. In kit form, pieces come painted in custom colors. \$10,800. Call (508) 779-6464.



◆ Deco Form ◆

Umbral's retro waste can comes in seven solid and translucent colors pleasing to the contemporary eye. Called the Garbo Can, it measures 17" by 13" and costs \$12. Call (800) 387-5122.



Kitchen Standby ◆

Many of us grew up with a piece of kitchen furniture like this. The Hoosier Cabinet is back in production, with the same multi-function features and adaptability as those of the past. The Michigan Hoosier Company has reissued a porcelain-topped kitchen table as well. Available with a range of options, the Hoosier Beauty's base price is \$1,845. Call (517) 345-7098.



◆ Aged Patina

Sun Valley Bronze offers its new hardware with the patina usually associated with years of use. Pieces are available in many colors and finishes; all are cast and machined in solid bronze. Lever/knob sets from \$150; large grip handle entry trim sets: \$499. Call (208) 788-3631.

For more information see page 112

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Luxury Underfoot ▶

This is a fragment of Blue Hills Studio's latest Arts and Crafts rug design, "Mountain Grove." Hand-tufted of 100% New Zealand and British rug wool, it is available in an almost infinite variety of shapes and sizes. From \$50 per square foot. Call (864) 232-4217.

For more information see page 112

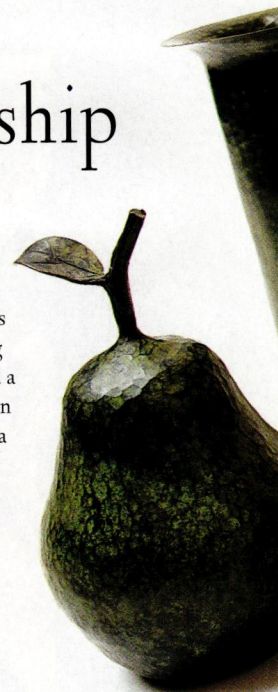
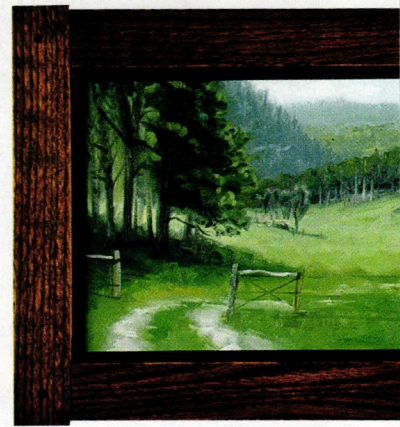
Arts & Craftsmanship

Cobre ▶

Hand-hammered copper was a favored material of Arts and Crafts pioneers; it is warm and appealing today. Susan Hebert has introduced a new line of copper pieces—cobre in a verde finish. Prices vary. Call (503) 248-1111.

Bungalow for the Birds ▶

Maybe your feathered friends like America's essential Arts and Crafts home, or maybe it's just too cute to resist for your Bungalow yard. Also available from Urban Habitats: American Foursquare, Tudor, Queen Anne, Empire, or Ranch bird houses, among other house styles. The Craftsman Bungalow costs \$85. Call (800) 950-7900.



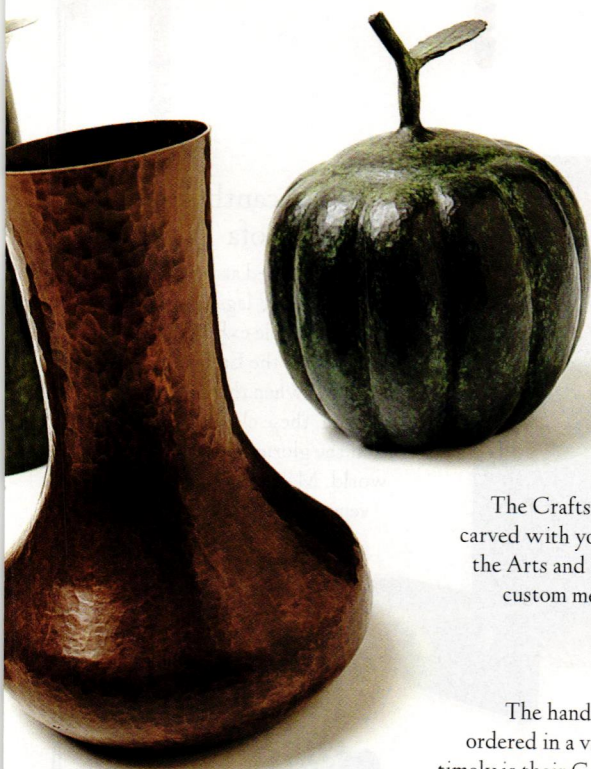
◆ Plein-Air Painting

Brian Stewart bills himself as "A Living Artist Who Paints Like a Dead One." His work recalls the turn of the century, both in its American impressionist style and in the oak frames. Pictured: "Verdant Gateway," \$700. Call (612) 920-4653.



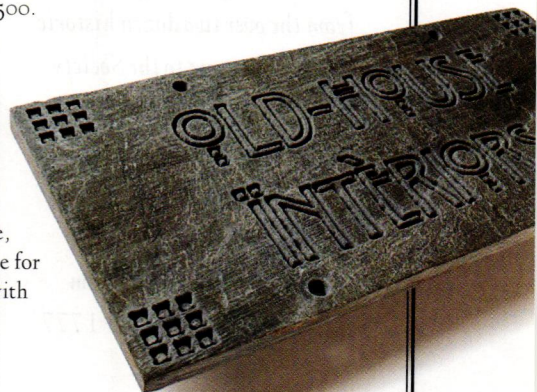
◆ Essential Stickley

L. & J.G. Stickley has just reissued Gustav Stickley's most uncompromisingly rectilinear design: the Eastwood Chair, named after his factory near Syracuse. It must have been a favorite of his, because one was found at his home nearby, as well as at Craftsman Farms. From \$2,093. Call (315) 682-5500.



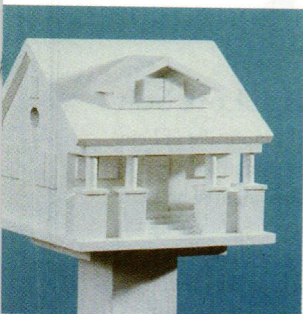
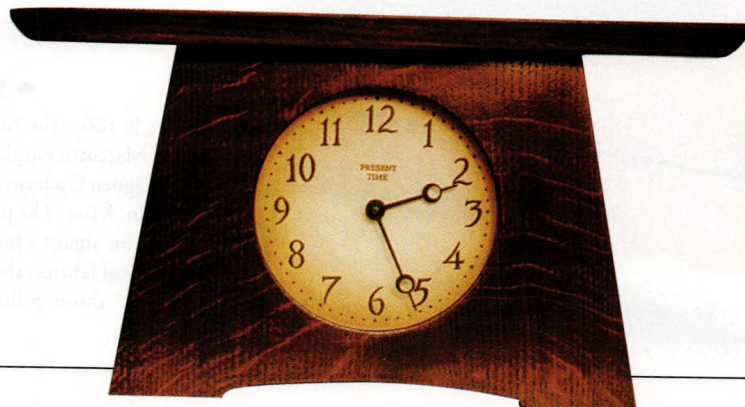
◆ Sign of Home

The Craftsman Homes Connection offers a slate plaque, carved with your name, that will announce your preference for the Arts and Crafts style. Available in other stone and with custom messages as well. \$69. Call (509) 535-5098.



◆ Nick of Time

The handmade clocks of Present Time can be custom ordered in a variety of woods, finishes, and faces, but always timely is their Craftsman inspiration. Pictured is the Arroyo Arch. From \$120 to \$390, depending on style and wood used. Call (360) 445-4702.





► Hamilton Demi-lune Table

The original is in the Hamilton House in South Berwick, Maine. Painted furniture, known as "fancy," became fashionable in the second half of the 18th century, especially on the Continent. Hand painted solid maple with maple veneers. \$1,820.

Edwardian Armchair ►

This 18th-century chair features the clean lines and exquisite detail characteristic of Robert Adam. Painted garlands and cartouche have origins in the ruins of Pompeii which were uncovered in the 18th century. The original was probably American, circa 1910. \$1,336.



Historic New England

The Historic New England Collection from Southwood Furniture represents pieces from the over two dozen historic houses belonging to the Society for the Preservation of New England Antiquities. Samples are shown in the library at SPNEA's Lyman Estate in Waltham, Mass. Showroom information: (800) 345-1777.



Acanthus-leaf Sofa Table ►

With its carved acanthus-leaf pedestal, scrolled legs, and brass paw feet, this table exhibits many characteristics of the Empire style. Around 1800, when this table was first made, these classical motifs evoked the glories of the ancient world. Mahogany, mahogany veneers, and brass. \$3,730.



► Codman Love Seat

In 1869, the New York emporium of Leon Marcotte supplied the original love seat to Ogden Codman Sr. for his country house in Lincoln, Mass. The piece remained in use by the family for almost a hundred years. Available in a variety of fabrics, the love seat comes with two 21" throw pillows. In this fabric: \$2,672.

For more information see page 112

What's Your Style?

In the Arts & Crafts Style

by Barbara Mayer with photographs by Rob Gray

Page after page of beautiful photographs of warm, detail-rich rooms—that's what you'll buy this book for. Well-known design writer Barbara Mayer opens with a discussion of the English roots of the A&C aesthetic, then moves

Hardbound, 10"x11½",
224 pp. #A100, \$35

through the details of the style: furniture, objects, floors and tiles, lighting, and accents. Original A&C rooms are shown along with contemporary interpretations. The long final chapter is a portfolio of nine case studies, from period-accurate to innovative, from sophisticated urban to farmhouse. These are the actual homes of enthusiasts, not museums. The book is a gorgeous celebration of Arts & Crafts in its enthusiastic revival. Its photos are spectacular; you'll stare at each one for a long time. A bibliography, an extensive list of dealers and sources for Arts & Crafts furnishings, and a helpful selection of houses to visit are included.

Art Deco

by Richard Strimer

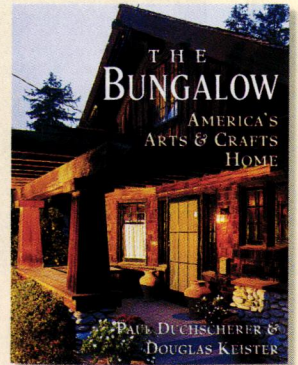
"No style has been more neglected, undervalued, misunderstood, or camped up," said *New York Times* architecture critic Ada Louise Huxtable. Get a handle on Jazz Age art and innovations of the 1920s and 1930s. In this pocket-size book, you get major names and events, a time line, a primer on the style, and names of organizations and sites to visit.

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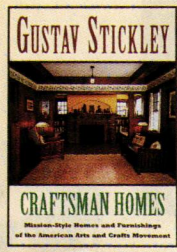
The Bungalow: America's Arts & Crafts Home

by Paul Duchscherer & Douglas Keister

The authors link the tremendously popular Bungalow (1895–1930) to its contemporary Arts and Crafts style for interiors. The result is a beautiful record of an era, an intelligent analysis of the times—and an inspiring idea book for today's homeowners. Note exterior colors and garden design as well as furniture and decorative effects. Although West Coast examples predominate, the authors were careful to include planbook houses that as easily could have been built in Illinois or New Jersey. The emphasis on the A&C interior, of course, makes this book valuable to owners of other houses from the era (Foursquares, Craftsman and Tudor houses). The significance of the book is that it celebrates Bungalows, portraying them not as a housing type indicative of a rising middle class (as earlier books have), but through full-color pictures that show a definable residential style. That, and the title's bold linking of the Bungalow with the A&C Movement, should finally restore some cachet (and a capital B) to the word.



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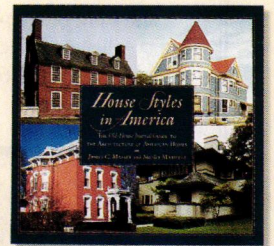
Gustav Stickley: Craftsman Homes

An archival work: a new facsimile of Stickley's own publication *Craftsman Homes* of 1909 (itself a compilation of material taken from his *The Craftsman* magazine. The style represented is Stickley's brand of American Arts & Crafts, or Mission.) Featuring designs for houses and furniture in the Craftsman style (as well as essays on lifestyle and design), the book became the essential reference and planbook for would-be Craftsman homeowners. Now you, too, can own it affordably. Use the book to better understand American A&C, to identify original Craftsman houses, or for ideas on furnishings, decorative objects, landscaping, etc. This reprint also includes the rare pamphlet *The Craftsman's Story*, a promotional booklet of the era that concisely displays Gustav Stickley's products and explains his philosophy in his own words.

House Styles in America

by James C. Massey & Shirley Maxwell

Finally, a pictorial introduction to house styles that combines color photography, real-world examples, and an easy writing style. Commissioned by OHJ from our long-time contributors, this book covers 300 years, from early houses through the colonial period, Federal and Greek Revival, Victorian styles, Arts & Crafts, the Romantic Revivals, even modern styles. As always, Jim and Shirley have dealt seriously with vernacular structures and explained the difference between a cornice and a corbel. They also examine early-20th century houses: Foursquares, Bungalows, and Craftsman houses; Colonial and Tudor Revivals.



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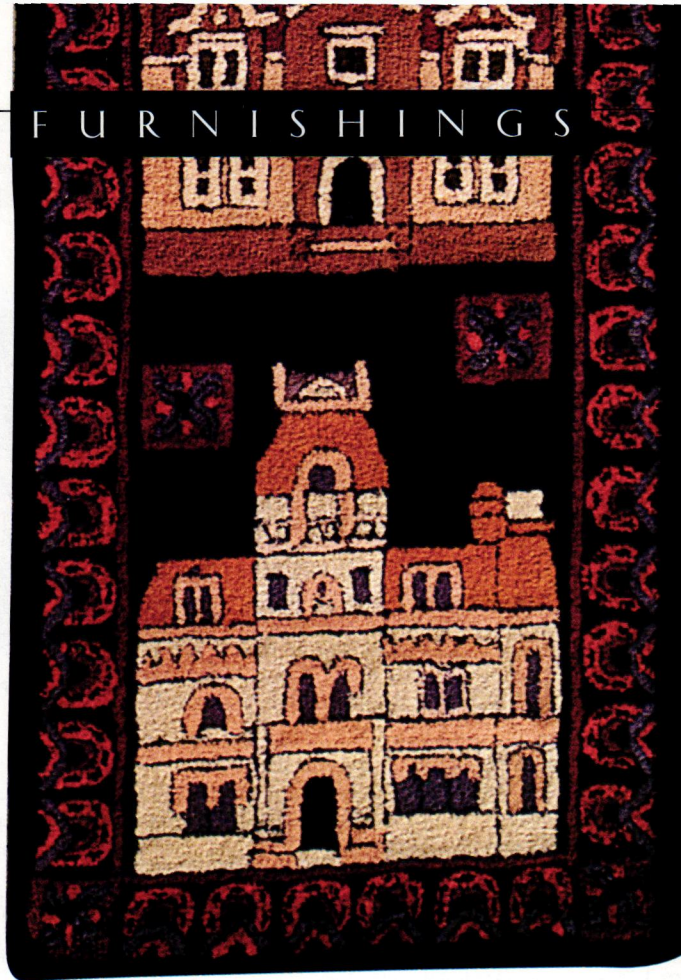
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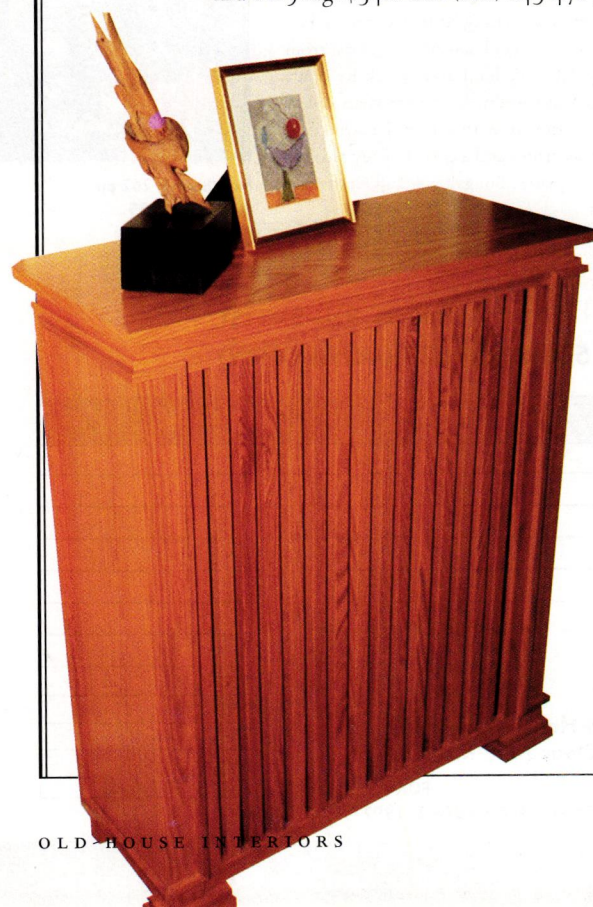
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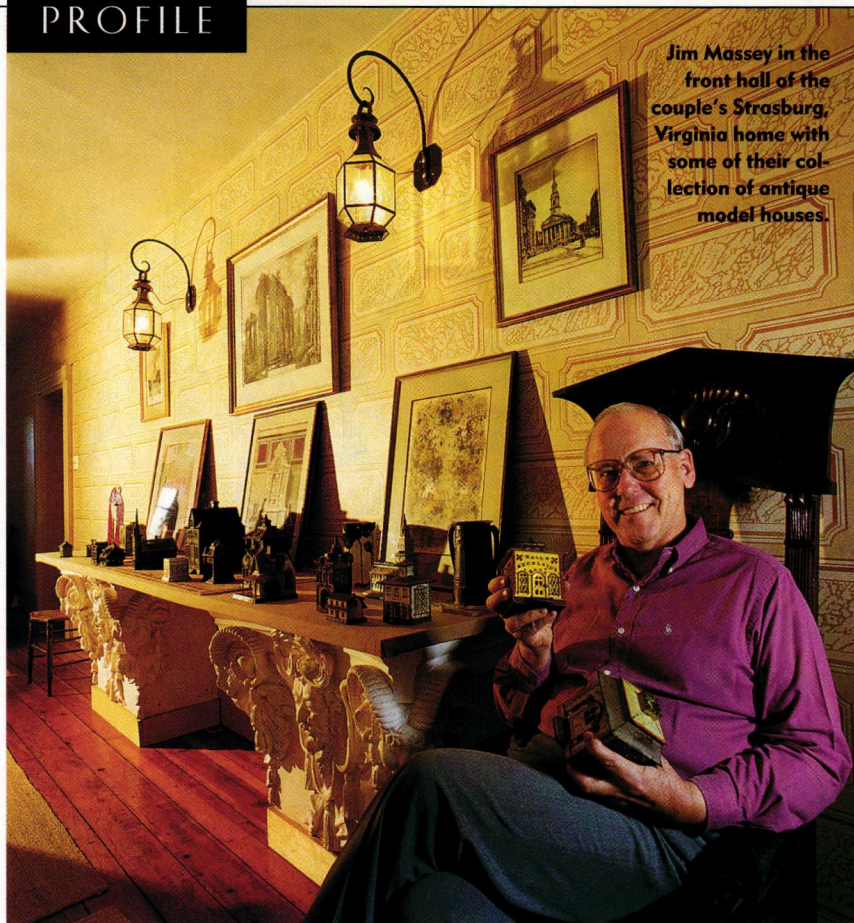


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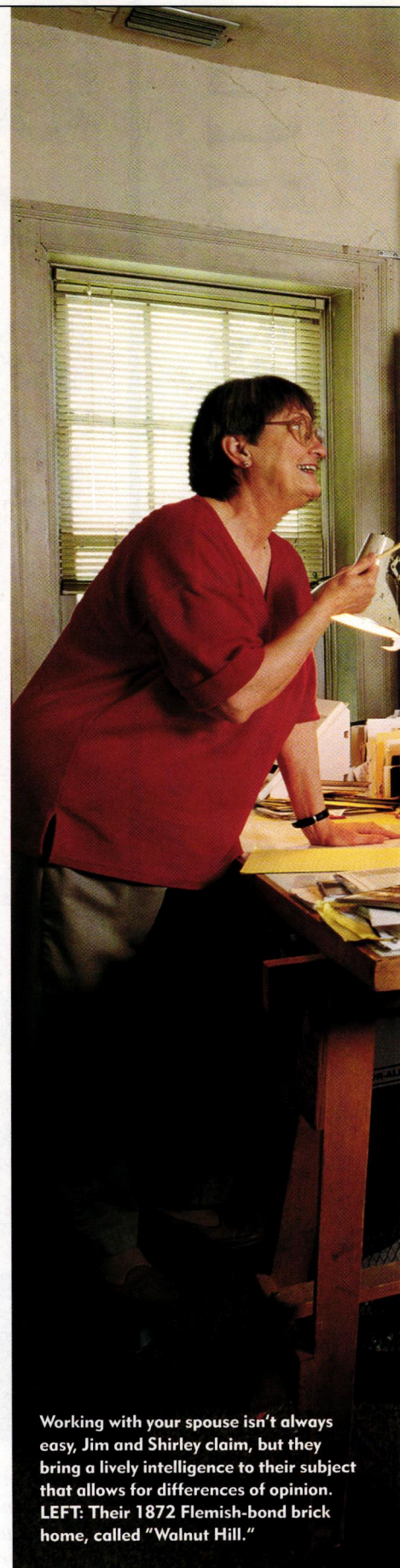
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Jim Massey in the front hall of the couple's Strasburg, Virginia home with some of their collection of antique model houses.



Working with your spouse isn't always easy, Jim and Shirley claim, but they bring a lively intelligence to their subject that allows for differences of opinion. LEFT: Their 1872 Flemish-bond brick home, called "Walnut Hill."

Preservation Pair

by Regina Cole

“DID YOU KNOW THAT THERE are two distinctly different kinds of Colonial Revival houses?” asks Gordon Bock, editor of the *Old-House Journal*. “I didn’t. Jim and Shirley pointed this out. They were the pioneers: no one paid attention before they wrote about it.”

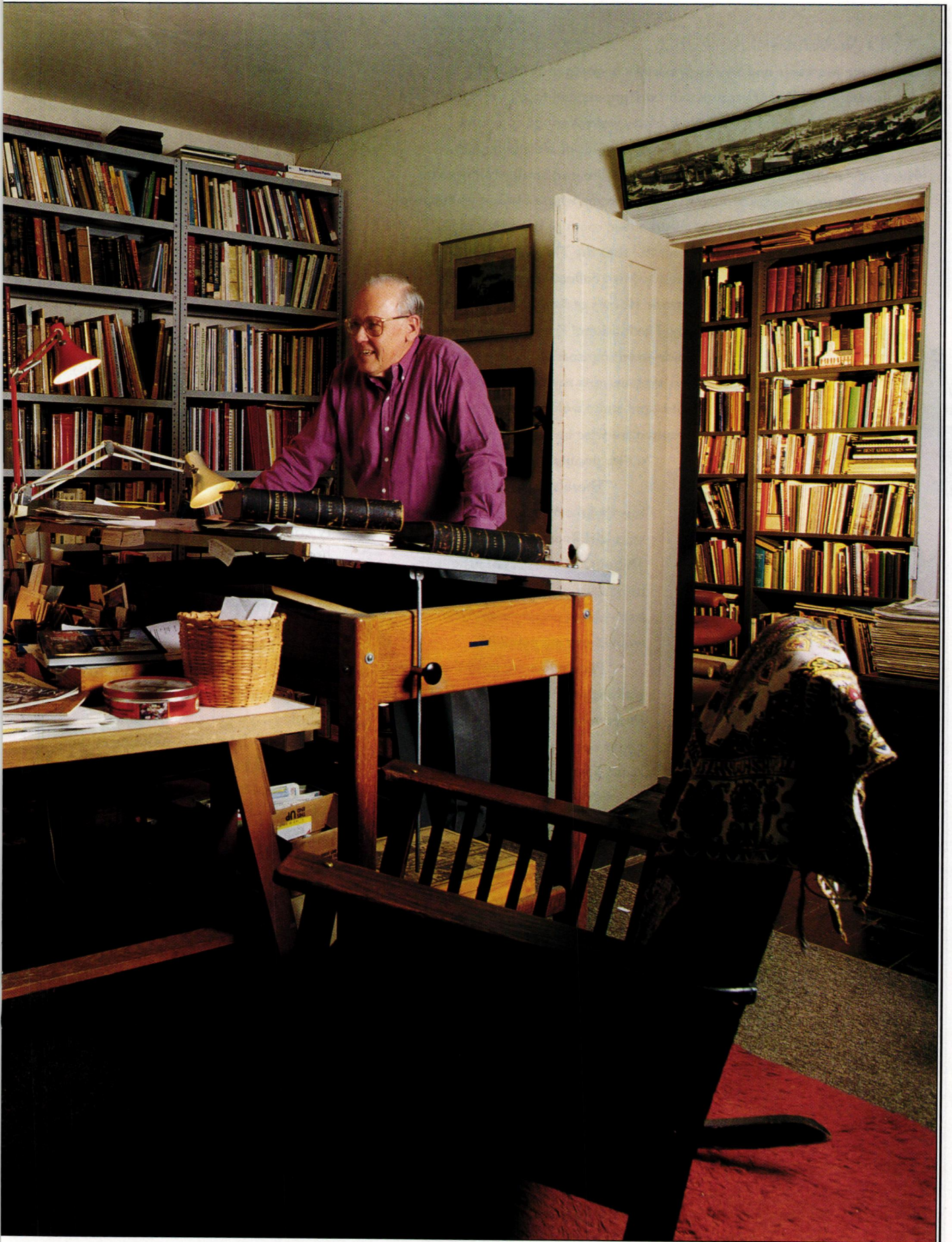
Jim and Shirley are the principals of Massey-Maxwell Associates,

and describing how the pre-1905 Colonial Revival is different from its later manifestations is just part of what they do. They have worked as architectural historians, historic preservation consultants, and writers and photographers on issues relating to old-house restoration for so long, so clearly, and in such detail, that their collective voice informs much of the public knowledge of old houses.

But—how much does that matter? Who cares about, say, the kinds of Colonial Revival houses, besides people who own one or the occasional historic-architecture student?

Joan Frank, an elementary-school art teacher in Ipswich, Massachusetts, was casting about for a new and inter-





AND WALLPAPER, TOO

One of Jim Massey's and Shirley Maxwell's ongoing projects is the development of a line of reproduction wallpapers and fabrics manufactured by Richard E. Thibaut, Inc., the New Jersey wallcoverings company.

To launch the line, Thibaut solicited samples of old wallpapers. Hundreds of patterns were sent in response. Jim and Shirley followed up on the more promising submissions. Homeowners whose historic wallpapers were chosen for reproduction received a free room of the new paper.

The project has proved so successful that the Thibaut Company has

presented five collections to date, and *Historic Homes of America VI* is on its way. The National Preservation Institute, a non-profit consortium headed up by Jim Massey, gets royalties for every roll sold. And some wallpaper patterns that would otherwise be lost are enjoying a new popularity.

"There's a paper out of our fourth collection called 'Augustine'," says Lori Reagle, art director at Thibaut. "It consists of little hummingbirds. It's been one of our best-selling papers ever. Who would have expected it?"

"People like knowing that their wallpaper was originally in a certain [historic] house, but they buy the paper because they just think that these designs are really pretty."

In Thibaut's most recent collection, a new group of Arts and Crafts wallpapers was introduced. They coincide with the Massey-Maxwell's current book project, an overview of Arts and Crafts sites in America.

"[Arts and Crafts papers are] new for us. Not unexpectedly, they're doing really well."

The search for historic wallpapers is a natural outgrowth of their work. After all, few people see the interiors of as many old houses. For Jim and Shirley, it's just one more interesting facet of reading the old house.



Drew University's Mead Hall suffered disastrous fire damage. Massey-Maxwell Associates provided the historical basis for its rehabilitation and restoration.

esting lesson plan. She happened upon Jim Massey and Shirley Maxwell's article "Please Don't Call It Colonial" in their ongoing *Old-House Journal* series "Reading the Old House" (July-August 1996). She devised a project whereby her students built cardboard models of early colonial, Georgian, and Federal houses, with emphasis on accurate massing and placement of windows, chimneys, and doors.

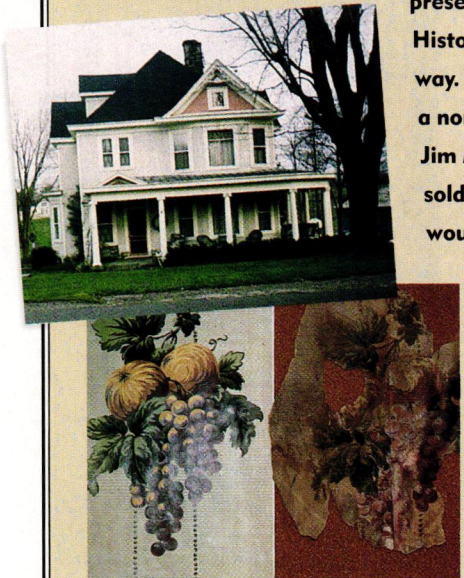
"It was one of the most successful lessons I've ever done!" she enthuses. "The models were displayed in a downtown bank, so the whole town got to see them."

Jim Massey was working at the National Trust's Department of Historic Properties when he met Shirley Maxwell. Previously, he had headed up the Historic American Buildings Survey (HABS) after taking a degree in architecture from the University of Pennsylvania. She had moved to Washington to work in the office of the National Trust for Historic Preservation. They started dating.

"She was *working* for me (hee, hee)." Jim relishes the memory.

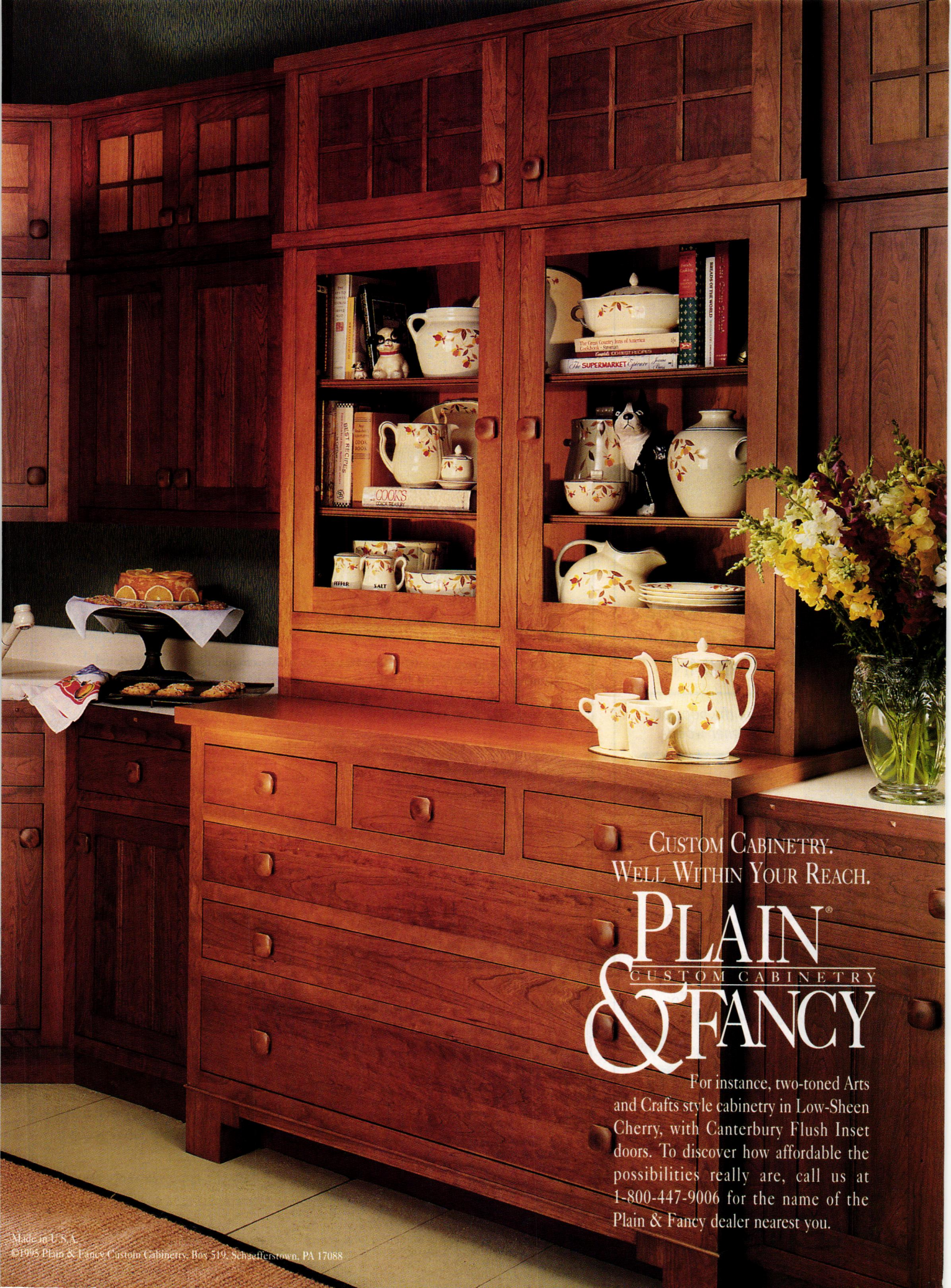
"That's right," retorts his wife. "Today, asking me out like that could be construed as sexual harassment." They both laugh, obviously happy in their long-term partnership.

Shirley is the writer who translates knotty construction and lofty architectural terms into lucid



TOP: The 1904 Eubank, Kentucky home of business man and banker, Isaac-Elmer Payne and his wife Katie, produced a popular wallpaper in Thibaut's *Historic Homes of America V* collection. ABOVE: The new paper was developed from the fragment shown at right. BELOW: "Isaac's Vineyard" and "Isaac's Border" are shown installed in a contemporary room.



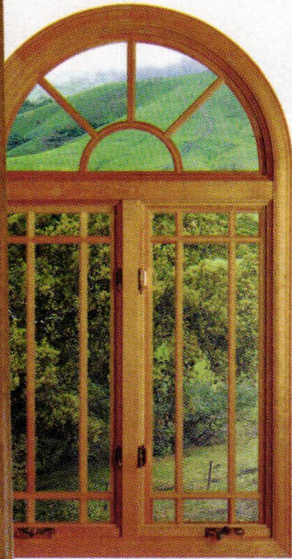


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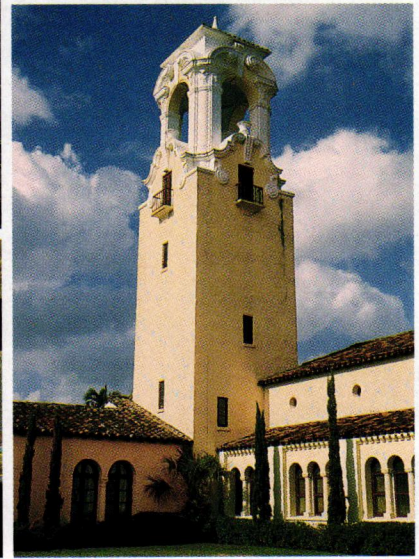
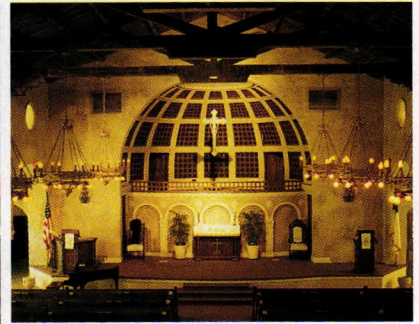
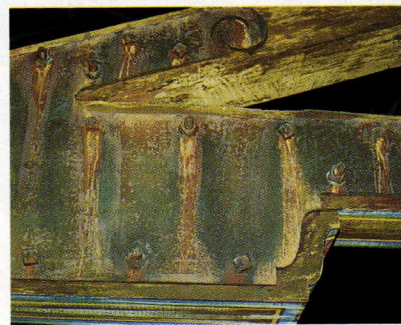
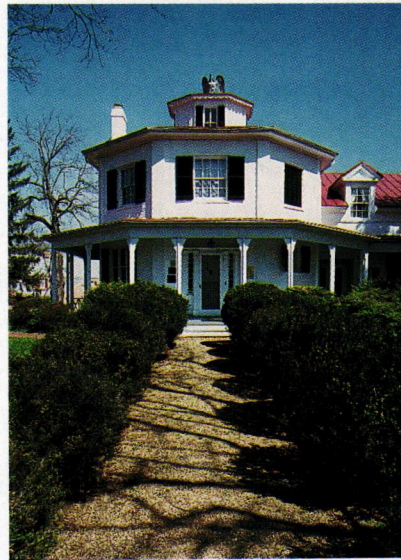
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CLOCKWISE (from top left): Glebe House, an 1850 octagon, houses the National Genealogical Society. The house's name stems from its original 18th-century section, a residence for a parish clergyman. The Congregational Church in Coral Gables, Florida, was a favorite project. Rust on the beams turned out to be a faux finish!

prose. Jim has been photographing houses since the 1950s. Together they have produced a body of work that is an overview of American architecture, from its medieval European roots to the present. Their book *House Styles in America* has been touted as the first truly readable, illustrated guide to American domestic architecture.

"Jim Massey has total architectural recall," marvels Gordon Bock, who has been working with the couple since he came to the publication in 1987. "When I ask him about a particular kind of house, he never has to go look it up and get back to me later. He always knows. Together, he and Shirley have a huge breadth of experience and knowledge—but

they're not preservation zealots."

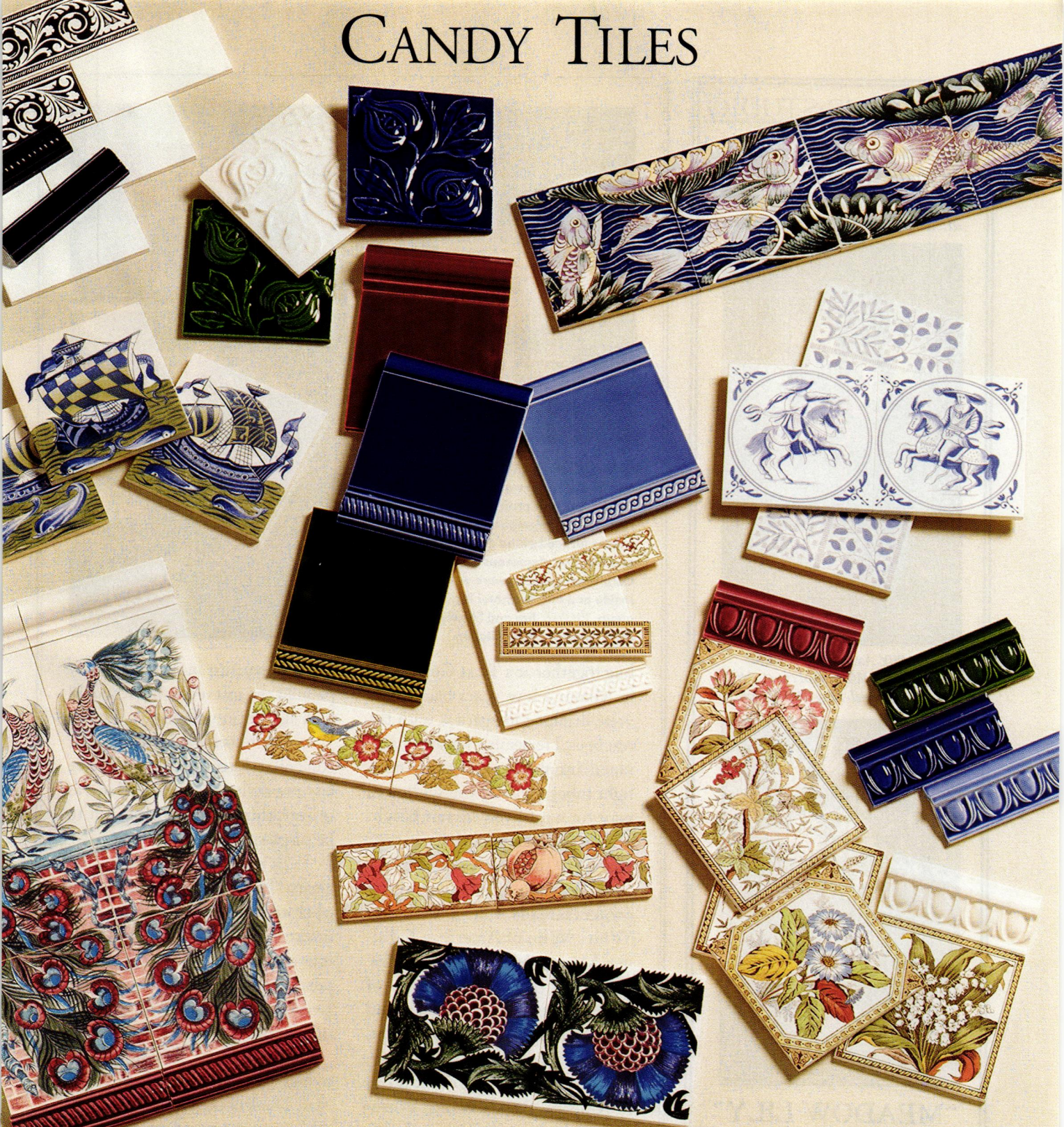
The couple's working relationship goes back even further with Patricia Poore, the longtime *Old-House Journal* editor who founded and edits this magazine.

"I was new kid on the block when I met them in 1980, at a conference in Washington," she remembers. "Jim, or Mr. Massey to me, had a long resume and a rather formal way of speaking, and Shirley I read as a bookish curator. The first surprise came when they agreed, graciously, to write a regular series for *OHJ*, which was a newsletter at the time."

Jim and Shirley became more accessible personally, too, according to editor Poore.

"By the time we were travel-

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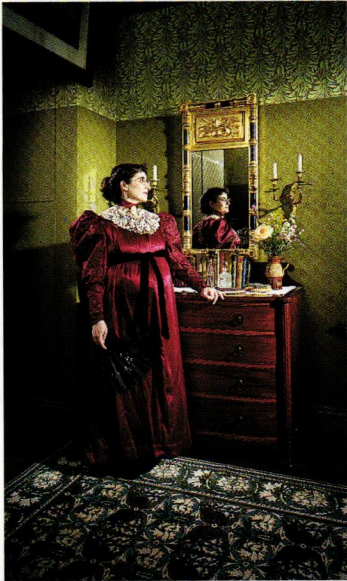
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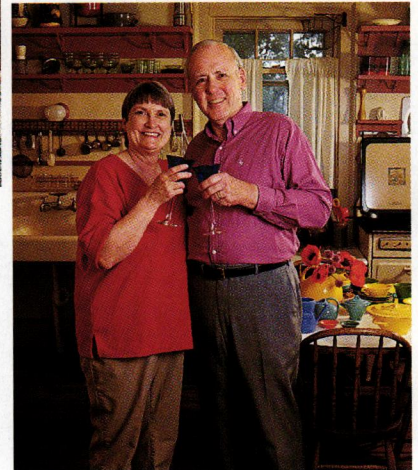
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CLOCKWISE (from top left): Washington's Mayflower Hotel was one of the couple's most important projects. Their research revealed that skylights and bas-relief friezes lurked behind dropped ceilings, and that the glamorous capitals of the Corinthian columns were worth restoring. Inside and out, the hotel is a showplace again. **RIGHT:** Jim and Shirley relax in their colorful 1930s kitchen.

ling together at a Trust Conference in Miami a few years back, they were drinking margaritas with the rest of us; I remember Jim and I fashioned antennae out of those neon light tubes they sell you while you wait for a table on Miami Beach. They are definitely not stuffy, in their writing or their table manners!"

Yet a list of their consulting projects reads like a veritable Who's Who of American building. Massey-Maxwell Associates' work led to the restoration of Drew University's Mead Hall, and of Decatur House in Washington, D.C., Glebe House in Arlington, Virginia, the Biltmore Hotel in Providence, Rhode Island, Washington's Mayflower Hotel—the list goes on.

"Our favorite was the Congregational Church in Coral Gables, Florida," Jim says. "Some interesting things surfaced—like the rust on the iron that had us concerned. We found out that, when they built the Spanish Colonial

Revival structure in the 1920s, they painted the rust on so that it would look authentic and old."

With their exhaustive knowledge of architecture, do they have favorite styles or periods? Here, as in everything else, they turn out to be surprisingly unorthodox.

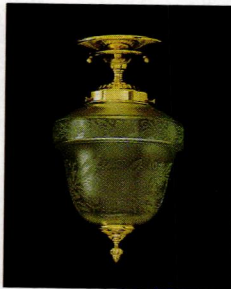
"It used to be Victorian," Jim muses. "Frank Furness [the Philadelphia architect] was a particular interest of mine. Now, I'm more interested in the post-World War I period, the 'teens and 'twenties. Every style that could be revived, was—all at the same time."

Shirley says, "I was surprised to find that I love the houses of the '50s. Think of the GI Bill—the suburbs were so supportive of families. The ranch house isn't really like any other kind of house."

If Jim Massey and Shirley Maxwell, who really know this subject, can constantly change the way they think about it, then that gives the rest of us permission to lighten up and enjoy our old houses. ♦

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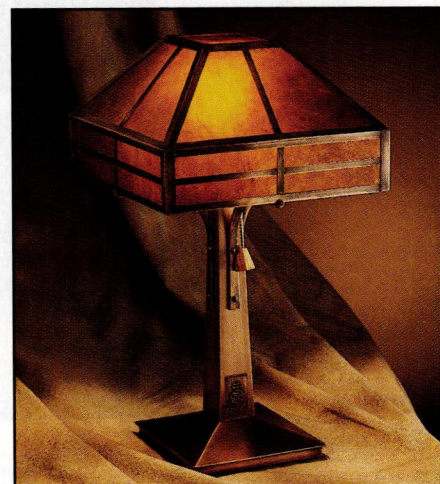
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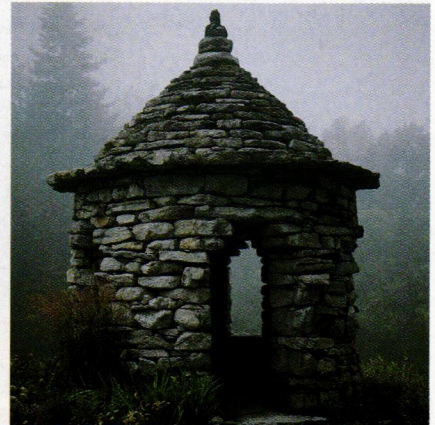
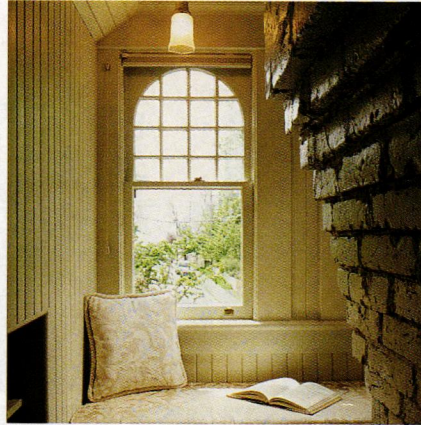
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A NEW CONTEXT

Empire Elegance in San Francisco

The Federal and Empire styles are usually associated with late-eighteenth-century houses. This San Francisco Victorian was built over half a century later. Join us to see how its successful Empire interior showcases a museum-quality collection of Federal and American Classic antiques.

by Brian D. Coleman | photographs by Steve Gross & Susan Daley



IT'S SOMETHING OF A SURPRISE WALKING into Alan Hicklin and Tony Inson's yellow, cream, and dark-red, 1870s Italianate row house in San Francisco. Rather than the expected Renaissance Revival furniture set against ornately patterned wallpapers, you are greeted in the front parlor by the warm glow of peach-colored ("muskmelon") walls and the elegant, refined sophistication of Federal and American Classic (or Empire) furnishings.

Looking from the sunny back parlor into the peach-hued front parlor: the museum-quality collection of late-18th-century furnishings sits beautifully in these Victorian rooms. Facing Regency armchairs, the Massachusetts sofa has been recovered in gold silk damask.

Alan and Tony joke that they approached their interior as if a wealthy, elderly aunt from Baltimore had bought the house in the late 1870s, but furnished it in the earlier 1820s Empire style with which she'd been

raised. Still, the question remains: why live in a "painted lady" and furnish it in the much earlier Empire style?

When Alan and Tony bought their 2,000-square-foot Victorian row house in 1985, one of their first purchases was a mahogany Federal sofa dating to Massachusetts ca. 1785-1790, found at Butterfield's Auction in San Francisco. With Alan as partner, Tony had begun to realize his childhood fantasy of a home filled



with sophisticated, fine Classical and Federal furniture. After the sofa purchase, they decided to form an intelligent collection of late-eighteenth-century furnishings. However, there was the reality of living in San Francisco, and most West Coast buildings date from the mid-Victorian period onward. Federal townhouses and neoclassical villas are scarce. Careers, family, and friends, too, were important, contributing to the

The dining room, a 1994 addition, is designed to showcase the 1813 French scenic document wallpaper, "Monuments of Paris." The Regency table is surrounded by ca. 1800 Duncan Phyfe dining chairs and lit by multi-prismed chandeliers in the Empire style.

owners' decision to stay put. So they fabricated the "aunt from Baltimore" scenario. And Tony, who had been brought up with heavily lacquered Oriental rosewood furnishings in his Asian-American family home, was

accustomed to contrast. School trips to museums as a child introduced Tony to the "foreign" world of American Classical and Federal style.

The two soon realized that further education was essential for them to build an important Empire collection. The pair began by joining groups such as the American Decorative Arts Forum in San Francisco, attending lectures at Sotheby's and museums on the East Coast, and making the acquaint-



tance of antiques dealers, museum curators, and fellow American Federal and Empire collectors. They began to purchase important pieces from the eighteenth and early nineteenth centuries.

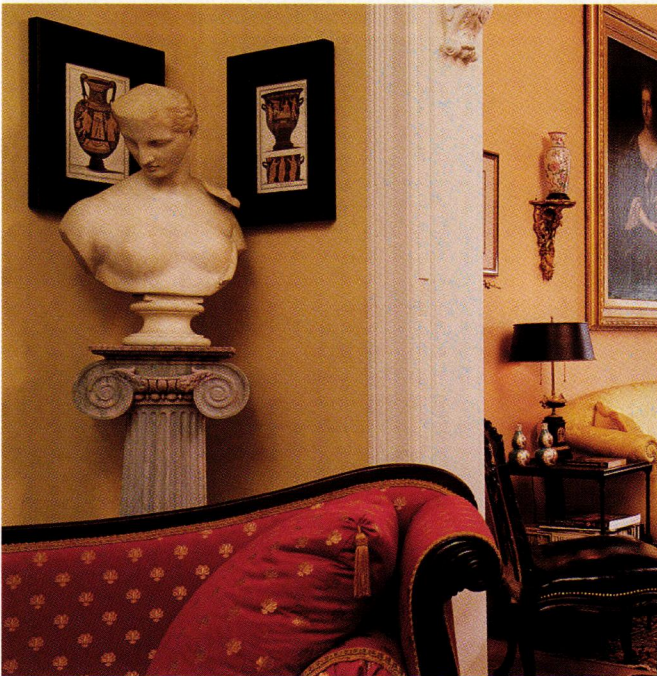
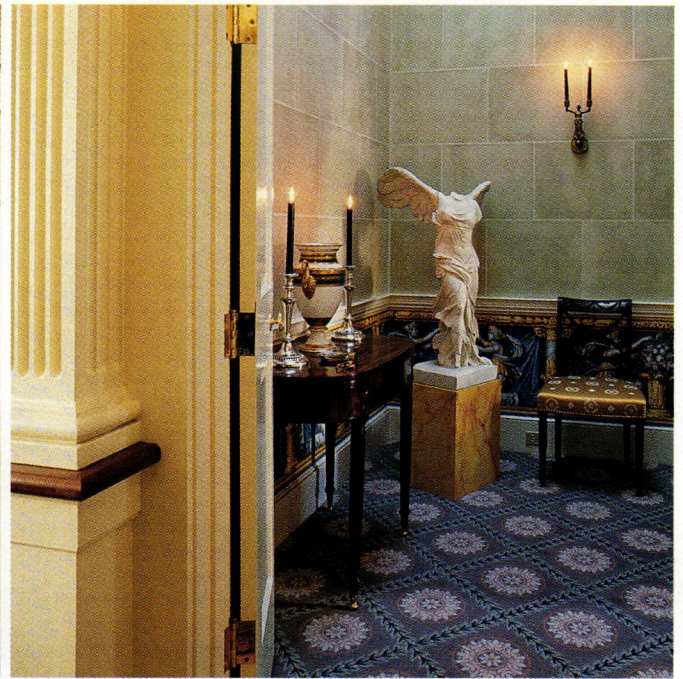
After the sofa, their next major acquisition was an oil portrait, now hung over the Massachusetts sofa in the front parlor, painted by Sir Godfrey Kneller, a court painter to the Sturarts about 1710. Complementing the sofa are a pair of English Sheraton arm-

The dining room beckons with an assortment of Old Paris porcelain, Sevres soup bowls, and late-18th-century stemware and silver. Presiding over the yellow back parlor (top right) is an early-19th-century oil portrait of Captain Sherbourne Sears, a New York ship captain.

chairs, ca. 1790. A mahogany 1760s Irish tea table featuring an ornately pierced skirt and ball-and-claw feet functions as a center table. A rare, early-1800s Baltimore sewing table in cherry and flame birch is used as a side

table to the sofa; a Directoire table manufactured in France just after the French Revolution is in the bay window; and, gracing the table top, a gilded and bronze French Empire clock features a cavorting Cupid and Venus.

Color in the late-eighteenth century was brilliant and vibrant. Pompeii reds, warm, sunny yellows, and vivid blues were the combinations seen in the work of Robert Adam and other classically inspired architects from



the era. Tony and Alan's parlor walls are bathed in a warm, surprisingly contemporary cantaloupe hue, copied from a restored eighteenth-century wall in Boston. The adjacent back parlor walls are finished in a Federal-period tint of warm, sunny yellow. A magnificent scroll-armed mahogany sofa, made in 1820, is in this room, its rounded, hand-carved ornamentation typical of Boston furniture during the first quarter of the nineteenth century. There

The owners' favorite spot is the small sandstone-block-painted alcove with the appropriately classical statue of the Winged Victory. A statue of a Grecian maiden graces the corner of the back parlor. In the master bedroom, the carved four-poster bed is reflected in the Empire cheval mirror.

are also a Baltimore Hepplewhite center table, ca. 1790, and a nineteenth-century marble bust of a Grecian maiden, such as would have been brought back from a Grand Tour of Europe.

The dining room, situated in the

former kitchen, was expanded in 1994 to showcase a reproduction set of 1813 Dufour scenic wallpapers depicting the Monuments of Paris. Robin's egg blues, rich golds, and muted greens fill the room with an elegant and serene light which perfectly complements the six very scarce Duncan Phyfe dining chairs, made between 1800 and 1810. A New York Hepplewhite sideboard, made of mahogany with satinwood inlays, features part of the owners'



extensive collection of Old Paris porcelain. The dining-room table holds Sevres soup bowls made for Louis Philippe at Fontainebleau, and 1828 New York and Philadelphia silver.

Tucked between the dining room and the back parlor is a tiny space originally designated as a breakfast room. It is faux painted in sandstone blocks, and features an early twentieth-century Winged Victory.

The second storey contains three

The tiny back yard, typical of most San Francisco row houses, is charmingly restored with a reflecting pool stocked with goldfish and a dolphin fountain. A retaining wall of antique bricks was salvaged from a nearby building.

bedrooms. In the master bedroom, a four-poster bed, ca. 1825, is intricately carved with acanthus, pineapple, and Prince of Wales plumes. An impressive Empire cheval mirror and a New York, ca. 1815 mahogany dressing table with rope-twist patterned legs

complement the decor. Tony and Alan point out that large glass mirrors were considered luxuries in pre-Victorian America, and a cheval mirror of this size would have been extremely rare.

Empire furnishings for a Victorian home? With educated collecting and period wall colors and wall treatments, Tony Inson and Alan Hicklin have shown that Empire can indeed be elegantly at home with mid-nineteenth century architecture. ♦

The Truest CRAFTSMAN HOME

YOU ENTER A LOW HOUSE MADE OF LOGS, AN EXTENSION OF THE woods that still surround it; a house without formality. Like a shady forest bower, the interior is quiet and cool. As your eyes adjust, which they must in this era of light-filled interiors and white paint, you reflexively unwind, and begin to see that everything around you is comfortable and beautiful.

BY LYNN LEEB | PHOTOGRAPHS BY STEVE GROSS & SUSAN DALEY



In the generously proportioned main living room at Stickley's home, furniture is grouped for work and rest. Note the S design in stair balusters.





THIS IS THE REAL THING, A CRAFTSMAN house like no other—because Gustav Stickley himself built it according to the tenets of his design philosophy, and furnished it with pieces from his workshops.

Built in 1908 on 650 acres in the rolling hills near Morris Plains, New Jersey, Craftsman Farms was intended to be an agricultural school for boys. Instead it became the primary residence for Stickley and his family during the years the Craftsman empire maintained offices in New York City.

Photographs show the “collection” in this house, and they do justice to the colors and general ambiance. But you must be here to experience the calm that comes from a house with such integrity. The house at Craftsman Farms reflects the materials and colors of nature in this locale. Its furniture is in perfect tune with the generous, informal rooms, as its interior proportions are in tune with human habitation. It is an easy house, but one that seems to bring out the best in us.

STICKLEY BUILT CRAFTSMAN FARMS WITH indigenous materials—stone and chestnut logs—minimally manipulated. He sited the building to emerge from the hillside; it sits on a glacier rock foundation and rises, chestnut log by chestnut log, to a shingled second storey and finally to a clay-tile roof.

Inside, the floor plan is simple and the rooms are large. Colors are muted but there is a play of textures everywhere: hammered copper over a stone fireplace, the rough weave of a drugget rug and the matte smoothness of a vase, the deep patina of figured oak, coarse rush seats and linens intricately embroidered. Magically, the color palette taken from nature—golds and greens against wood—provides warmth in



OPPOSITE: Logs are whitewashed in the dining room, where an original English Arts and Crafts rug by Voysey provides color. **ABOVE:** One of five inscribed hoods. **BELOW:** Simple wares on a Craftsman sideboard. The house is a long, low building of chestnut logs.



winter, a reflection of autumn, or respite from summer's heat.

And evident throughout, of course, is the hand of the craftsman. A pot and a table runner proclaim the skill of artisans. In the tradition of beauty with utility, an exquisite bowl serves food; an art lamp sheds light.

Many visitors come to see Stickley's furniture in this context. Pur-

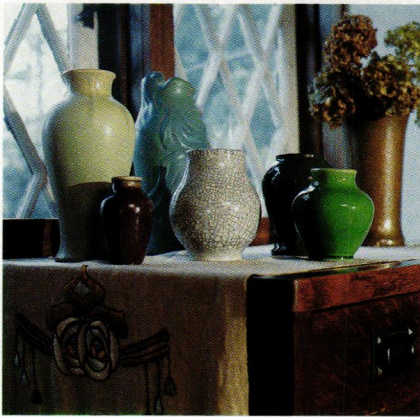
posefully designed and built, the quartersawn oak pieces with their renowned fumed finish rely on joinery as the only ornament. Nothing is hidden in Stickley furniture (one reason he was so widely copied). Exposed tenons, tapered edges, and chamfered corners are essential elements. The metal hardware, in wrought iron or hammered copper,





The lyf so short the
craft so long to lerne

Everywhere, the hand of the craftsman: hanging lamps, built-in bookcases, hand-hammered copper hood, and tiled hearth are strongly associated with Stickley's philosophy of beauty with utility. A fireplace at each end of the living room—which runs the entire width of the house—gathered family for rest and spiritual nourishment. A bay bumps into the sun parlor.



The master bedroom is thoughtfully designed and furnished for the Craftsman lifestyle that Stickley advocated. A fireplace faced with iridescent blue-green Grueby tiles (not shown in this view) graces Stickley's bedroom. ABOVE: Dedham Pottery vases, manufactured in Massachusetts and sold through the Craftsman Showrooms, sit on a dresser in one corner of the room.

provides interest and, over time, seems to marry the glow of the oak woodgrain.

Craftsman Farms is a personal house. Believing the fireplace to be the soul of a family home, Stickley included five of them here. Each is different (some stone, some with tile face), but each has a copper hood into which a meaningful motto is engraved. ("The lyf so short, the craft so long to lerne.") The windows at Craftsman Farms are old-fashioned and carefully placed. Views of the natural landscape are spectacular, but well mannered through diamond panes.

It's really no surprise that Craftsman philosophy and design are embraced again today. Stickley's criteria for building a home have withstood the test of time. For a treat, come see Craftsman Farms; this prominent site of the American Arts and Crafts movement is now operated as a museum and study center. ◆

CRAFTSMAN FARMS is located in Parsippany, N.J. Call for tour times and information on special events: (201) 540-1165.







Houses, interiors, furniture, and art have been called Craftsman style, which is not synonymous with Arts and Crafts. But Craftsman is a handy label to put on the most enduring statement of the American Arts and Crafts movement in the first decades of the 20th century.

I AM NOT THE FIRST TO TRY TO BRING SOME ORDER TO THE VOCABULARY OF THE 20TH-CENTURY American Arts and Crafts movement. Craftsman, Mission, Prairie, Bungalow . . . what do the words mean? Do they overlap? And is their usage changing as we experience a revival? ■ Craftsman is, first and foremost, Gustav Stickley's (apparently undefended) trademark for his influential magazine and line of rectilinear furniture. Almost from the beginning, the Craftsman label was co-opted by Stickley's advertisers and competitors alike. It stands for a particularly popular American Arts and Crafts vision—one that can be defined, in part, by what it is not. Not the Spanish Mission revival, not Greene and Greene's wood-working, not Old Hickory furniture, not



WHAT IS CRAFTSMAN?

Prairie School architecture. These are related stylistically to Craftsman, and indeed all were endorsed in the pages of *The Craftsman*. But their precedents are not necessarily the same as those behind Stickley's work. ■ Specifically Craftsman houses and



furniture are easy enough to define. (See page 48.) The style's interior design relies on certain materials—oak, mica, copper—with colors and motifs taken from nature. The floor plan is open. Surfaces are influenced by Japanese construction; naturally finished wood steals the show in staircases, beams, wainscots, inglenooks, and built-ins. Stickley sold Craftsman light fixtures and hardware, so metalwork becomes a

strong design element, as do Arts and Crafts tiles made in America. Medieval English and Spanish furniture, along with rough American colonial antiques, were not out of place, but the style is defined by the blocky furniture variously called Craftsman, Mission, or American Arts and Crafts. *by Patricia Poore*

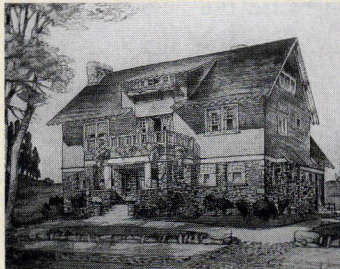
Craftsman applies to an aesthetic popular from 1898 until about 1920. Its influence is apparent in the redwood cottage attributed to Bernard Maybeck (opposite), where a Fulper bowl rests on a copper-topped Limbert table near textiles like those promoted in Stickley's magazine. INSET: Art pottery is a Craftsman motif. THIS PAGE: Hammered plates from the Roycroft metal shops; a hanging lamp at the Roycroft Inn.



THE CRAFTSMAN HOUSE

A Craftsman house is something true and specific: a dwelling built according to plans published by Gustav Stickley in his magazine and reprint books. (Anything else is Craftsman-style or, better yet, Arts and Crafts.)

Beginning in 1904, Stickley offered plans for “Craftsman Homes,” which readers could order. In the magazine, he printed plans and renderings with advice on appropriate colors, furniture, and textiles. The houses were embraced by the top of the planbook market; cost to build was above average and customizing was prevalent. But some motifs—handwrought copper hoods and extensive built-ins, for example—that were lovingly rendered never made it into construction.



Craftsman Home #54; as built (top)

Craftsman Homes are somewhat diverse; fewer than half could be called Bungalow-style. They continue a tradition evident in American Stick- and Shingle-style houses. Stickley often signs himself as architect (self-taught), but we know that others, including the wonderfully talented Harvey Ellis, produced plans for him. (Ellis’s plans reflect European Arts and Crafts houses.)

Craftsman Homes have that look we recognize: usually broad and low with exposed structure, naturalistic, related to the site. Soffits are deep with exposed rafters, but you don’t see, say, the Bungalow’s stylized brackets. Exterior interest is provided by materials and by the shadow lines of pergolas, recessed porches, and balconies. Except in woody locations, wood doesn’t necessarily predominate. Stone, cement, adobe, and tile are common, and brick appears where the material has local precedent.

No one has ventured a guess on how many Stickley houses were built, but we know they exist throughout the country. Look for them in old commuter suburbs, and in academic and artsy communities.

A CRAFTSMAN HIMSELF (A STONEMASON, furniture maker, and metalworker), Gustav Stickley went to Europe in 1898 and met designers such as Ashbee and Voysey. He returned to Eastwood, New York, to establish a furniture workshop called United Crafts (later, Craftsman Workshops). Enamored of William Morris, he published the independent but influential magazine *The Craftsman* from 1901 until 1916. Stickley’s enthusiasms were many. He visited California and came away impressed not just with the climate (perfect for the Craftsman life out-of-doors) but also with the old Spanish missions, which he showcased in the magazine. (At first, Mission furniture referred to the heavy, Spanish baroque pieces he encountered in California; it is unclear when or why Stickley’s furniture, and competing knock-offs, came to be called “mission oak.”)

Travel took him to Chicago, too. He praised Frank Lloyd Wright’s out-of-the-mainstream design principles and was among the first to publish photographs of Prairie houses. Part of his genius was seeing the Craftsman philosophy in farflung places, then explaining the value of the missions or Wright to a popular audience. He embraced the American Bungalow, too, contributing to its spread. Historian/designer Paul Duchscherer, author of *The Bungalow, America’s Arts and Crafts Home*, points out that Craftsman style was the overwhelming influence on Bungalow interiors. Here you’ll find concentrated the hallmarks of Stickley’s philosophy (and line of retail goods): sturdy furniture of fumed oak, tiles, hardware, lamps.

Because of its longstanding use by people with various agendas, it’s not wrong to use the word Craftsman to mean characteristic of the period. Stickley himself used it loosely. If you



know the provenance of a piece you've collected, you'd be more correct to call it Roycroft or Limbert. But put it in a period-inspired room and it is certainly part of a Craftsman interior.

CRAFTSMAN STYLE TODAY Stickley hoped to address the masses (but settled for the comfortable middle class). An intellectual continuum of the English, Scandinavian, and German Arts and Crafts movements existed, especially in cities like Boston, but Craftsman wasn't it.

In today's revival, however, the most prevalent approach is rigorous and consistent, almost academic—testimony, I suppose, to a clear vision creating an enduring style. Current interiors reflect a narrow spectrum of Stickley's published illustrations, with a strong dependence on naturally finished wood. Walls, always in



With every object either from Stickley or endorsed by him, this is an undisputed Craftsman room. The library table is from Craftsman workshops. Inlaid Grueby tiles and a Tiffany lamp define the period. **LEFT:** A Craftsman vignette: the room screen is constructed of simple oak boards.

earthy colors, wear newly reproduced American Arts and Crafts papers, Morris designs, or burlap. Stickley (or related) furniture is grouped with Arts and Crafts rugs and appointments promoted in *The Craftsman*. Pine cones and ginkgo leaves decorate pillows. Mica lamps cast an amber glow.

No wonder. It is a handsome and

restful look. It is, however, closer to the "ideal" renderings in Stickley's furniture catalogs than to the real rooms photographed for the magazine. Craftsman Revival rooms are nothing less than exquisite, an art form more finished than Stickley's own home.

Historically, most Arts and Crafts interiors incorporated heirloom pieces and betrayed some Colonial Revival influence. Stickley published photographs of floral as well as geometric stenciled decoration, rooms with white woodwork, interiors with strong regional flavor. Simplicity, honesty, and personal meaning were what mattered most. ♦



An Arts and Crafts house combines nautical and Shingle elements to dominate its site on Grand Hill. **OPPOSITE:** The furniture does not date from the period of the house, but makes for a compelling and comfortable interior.

CRAFTSMAN MODERN

by Regina Cole | photographs by Steve Gross & Susan Daley

WHEN THIS SUMMER HOUSE WAS BUILT IN 1914, it was filled with Stickley furniture commissioned for the house. Or so the story goes—the furniture original to the house is long gone, auctioned off after the owner's death in 1985.

Her name was Madeline von Webber. Her father, a Boston doctor, built the vacation home for her as a wedding present, and he indulged her fantasies. Because of her fondness for ocean voyages, she wanted the house to

resemble an ocean liner, to be clad in shingles, and to reflect her love of the avant-garde. Hence the Arts and Crafts styling, which was so forward-looking in the New Hampshire of 1914. It also accounts for the nautical pulleys





The house combines elements of the Shingle style, the Arts and Crafts style, and of the original owners' very individualistic personal taste. The daybeds by the fire were found out on the porch. **BELOW LEFT:** At the foot of the stairs leading to a gallery which circles the two-storey great room, a modern but oddly medieval chair seems at home.

which raise and lower the huge wooden shutters, and for the great expanses of deck-like space.

Madeline von Webber returned every summer. Hers was one of a cluster of vacation homes that ringed a resort hotel atop Grand Hill, the highest peak in Mont Vernon, New Hampshire. (Yes, it was called the Grand Hotel.) Families would return every year and stay the whole summer, playing tennis and dancing at the hotel—a way of life that passed from the American scene with the advent of the automobile.

Even after Madeline had moved to a small house as a permanent Mont Vernon resident, she continued her seasonal migration.

"Her annual move up to Grand Hill was an occasion of great pomp and circumstance," a local resident says. "People around here still talk about Madeline's summer move—and it was a move of about one mile!"

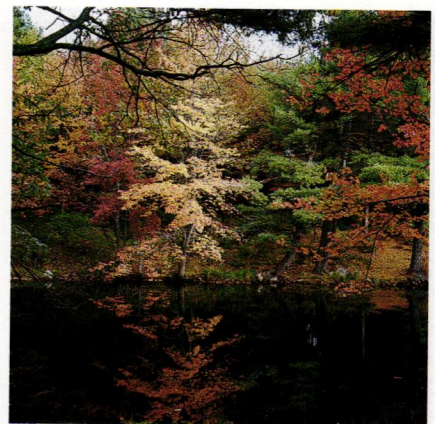
After Madeline's death, the house stood empty for a few years. The present owners had just spent three years retrofitting it for year-round occupation. Then their business suddenly called them away to Singapore. Fortunately, they encountered a couple who was moving out of the city and looking for housing.

"Here we were, moving out of a New York brownstone, looking for a place to live," the happy tenants recall. "We didn't know the area, and we drove up to this huge [8,000 square feet] house up on top of a steep hill. The weather was grim, and the



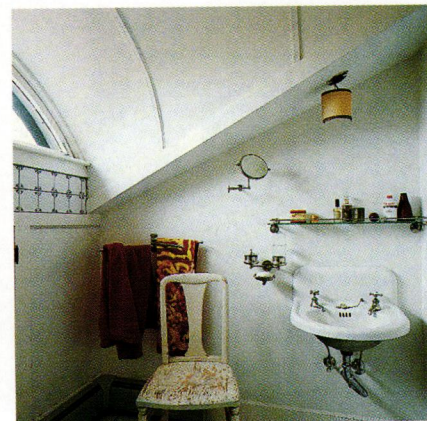
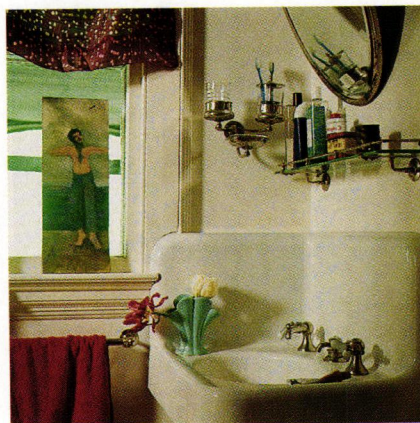
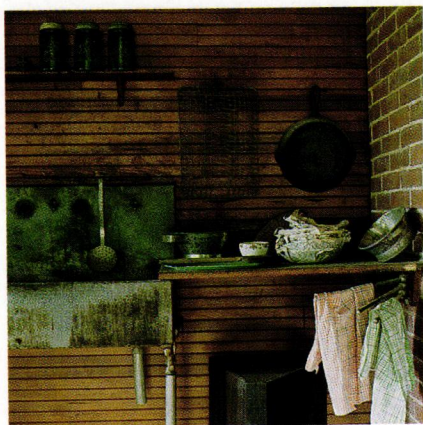


ABOVE: While no original furnishings remain, the house has retained its lighting fixtures, woodwork, and hardware. The plaque on the balcony reads *Dolce Far Niente*. **BELOW:** The exterior of the house makes a strong statement in the New Hampshire woods. The surrounding area, beautiful with small lakes and hills, is the ideal setting for an Arts and Crafts house.





ABOVE: Porch windows are covered in the winter and during inclement weather with massive shutters, punctuated with small windows. They are lowered by pulleys, one of the house's nautical touches. **BELOW** (from left): The original kitchen is in the cellar, testimony to the house's past. Bathroom fittings are substantial, nickel-plated ones. The eyebrow windows make for soaring corners like this one.



RIGHT: Although tenants were afraid that their collection of modern and flea-market furniture wouldn't suit the house, it created this personal, eclectic ambiance.

BELOW RIGHT: A rustic table found at a sidewalk sale is as much at home as one of the original Arts and Crafts-inspired settees, found on the porch.

house just sort of loomed out of the fog. It had an incredible presence.”

They weren't sure about furnishing their new home. As tenants, they didn't want to invest in the expensive furniture they felt the house deserved.

“There were two wonderful day beds on the porch. The first thing we did was to drag them in and put them next to the fireplace.”

Then, to their delight, they found that their own eclectic collection of furniture, gleaned from flea markets, friends, junk shops, and sidewalk sales, looked fine in their new home.

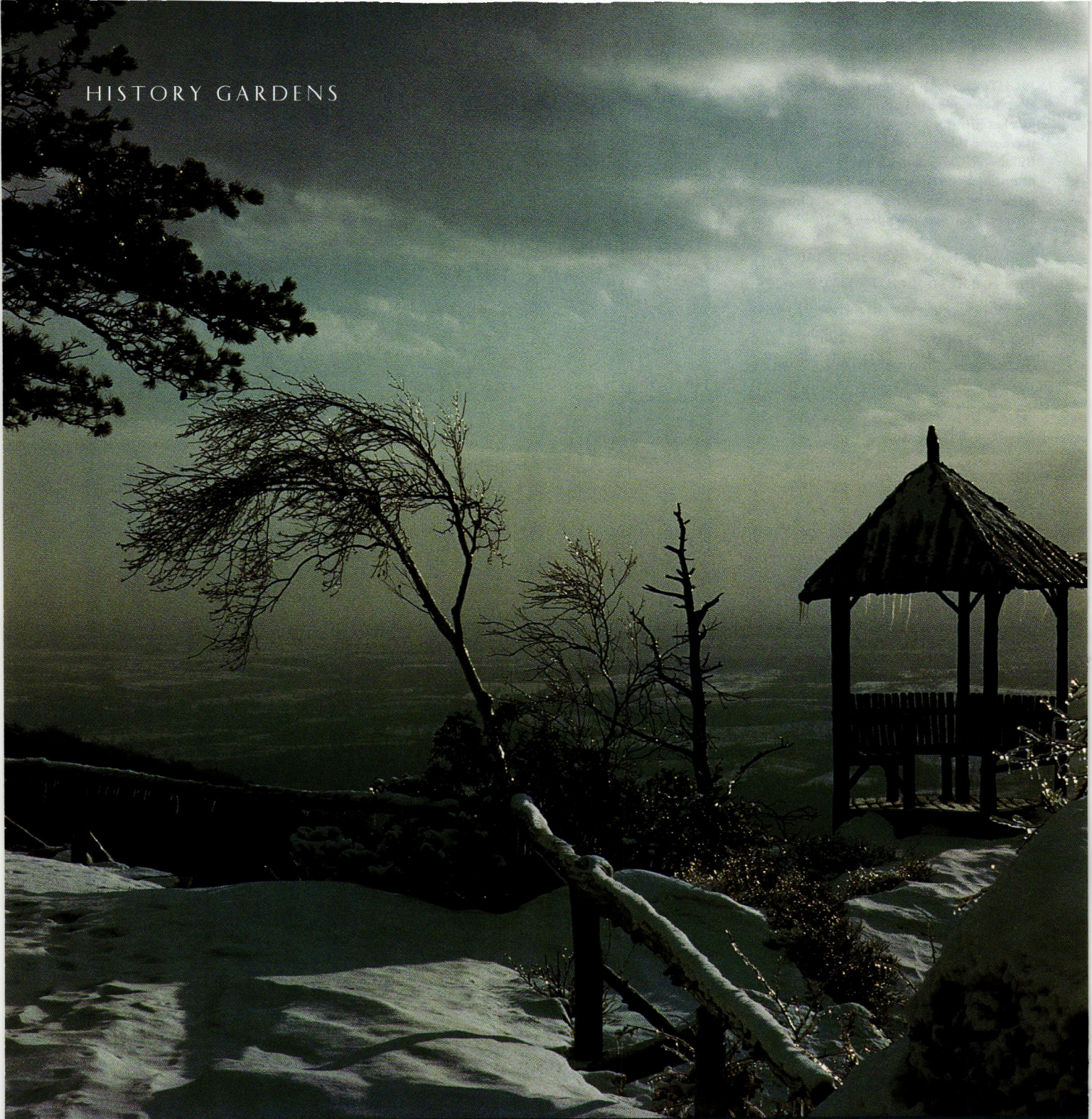
“We have no important pieces of furniture. We find pieces that amuse and have appeal for us. Of particular interest are modern furnishings, or furniture with strong architectural form.”

The mix is better than alright, in fact. Perhaps it's the forgiving spirit of Arts and Crafts houses, bold and simple and naturalistic, that accepts everything from twig furniture to chrome. Or it may be the emphasis on pure form in both the architecture and furniture.

The Grand Hotel burned to the ground in 1930, and only three of its companion hilltop homes remain. This one, while it alludes to a luxurious past, is a comfortable home today.

“This is a wonderful house,” one of the tenants enthuses. “There are these great cast-bronze door knockers on every bedroom door. My favorite part, though,” he goes on, “is a plaque that's up above the two-storey great room, hanging over the stairs. It says *Dolce Far Niente*. The closest translation I've been able to find: The Sweetness of Doing Nothing.” ♦





GAZEBOS IN SEASON

In summer they provide shady refuge, but gazebos exert their presence in the landscape during all seasons of the year. These are ephemeral structures, occasionally follies—built not in strict adherence to style and precedent, but according to the owner's whim. **by Patricia Poore**



A lonely sentinel in December's icy dark, an Adirondack camp-style gazebo earns its place in an unpeopled landscape. (It sits on Eagle Cliff facing Veronica's Nose at Mohonk Mountain House in New York.) The cone-topped stone building below is also at Mohonk. **ABOVE:** Azaleas blossom in spring near a lacy gazebo of traditional design at Winterthur in Delaware. **BELOW:** Old-fashioned roses tumble over a latticed summer gazebo in South Carolina.



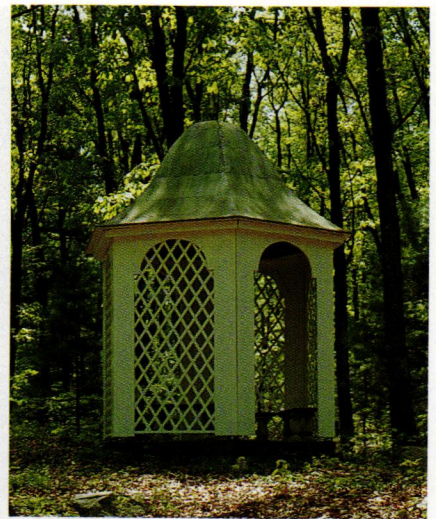


DEBATE CONTINUES ON THE word's origin, but we know a gazebo when we see one: a covered seat in the garden either architectural (Grecian, Gothic; stone, wood) or rustically gnarled. A gazebo is a year-round focal point, symbolizing the benign hand of man in nature.

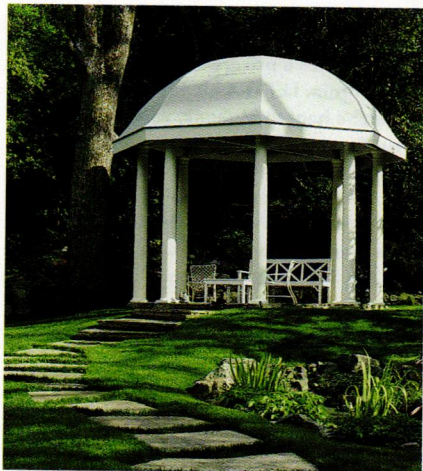
Regarding the word itself, theories abound. Architectural historian Ed Polk Douglas explained that it is a humorous form of the verb gaze—a play on the future tense of Latin verbs,

i.e., *videre* (to see); *videbo* (I shall see). Thus *gazebo*: I shall gaze. But the term may be a corruption of an oriental word; in a Chinese design pattern book published in London in 1750, reference is made to the “elevation of a Chinese tower or gazebo.” Some garden historians insist that it comes from a Dutch word, credible in that English gazebos were influenced by little canal-side garden houses in Holland.

The gazebo tradition is ancient and widespread. Think of the t'ing, the small structure ubiquitous in



OPPOSITE: An open gazebo marks the path at Magic Gardens in Berkeley, Calif. Spring daffodils set off a traditional structure at Winterthur. **CLOCKWISE** (from left): Lattice apron on a Victorian gazebo, Leaming's Run Gardens, Cape May Court House, N.J. New England gazebo surrounded by indigenous wildflowers. Rustic but sophisticated antique (N.J.) inspired by 1850s design by Downing. Irises near an unusual pavilion in California. Poolside shade near San Francisco.



KEN DRUSE
SAXON HOLT (TWO ABOVE)



ABOVE LEFT: A simple gazebo of oriental design graces a private Japanese garden in California. **LEFT:** A hideaway from summer's heat at Mohonk, where dozens of rustic gazebos were constructed decades ago in the rough-hewn Adirondack camp style. **ABOVE:** From Mohonk's Lake Lounge porch, the winter view toward Sentinel Rock skims crystal-clear glacial Lake Mohonk, atop the Shawangunk ridge.




Chinese landscape paintings featuring mountains and water. By the 15th century in Japan, the naturalistic tea garden had introduced small, simple shelters meant for enjoying the vista. In Europe, gazebos were built in exotic styles. Those called *kiosks* (from the Turkish word for pavilion) were influenced by Moorish design.

In Colonial America, gazebos tended more toward the more conservative Dutch-English models. Exoti-

cism was subtle; a small gazebo at Williamsburg has a Chinese balustrade, and pointy Gothic gazebos were not uncommon. In the 19th century, American gazebo design evolved and broadened, with styles ranging from the classically correct to the rustically indigenous. Gothic and Swiss designs appeared in pattern books. The classical temple form was still a favorite. The Rustic seemed more in keeping with the new emphasis on

flowers over architecture. After 1900, architectural gazebos came back into favor for some house styles: tile roofed in Spanish gardens, half-timbered on an English-style country seat.

Gazebo style is less important than its appropriateness. Rustic works with informal houses of all types, as well as Gothic-inspired ones; it is less successful paired with Italianate and Greek houses, or houses in the city or planned suburbs. ♦



To convert this attic from a dark storage area to an elegant refuge, cues were taken from a 1912 dining-room renovation as well as from the 1893 construction date of the house. The owner claims that, in this room, "Charles Rennie Mackintosh meets Carl Larsson."

IN THE PRESENT

ON FINDING SPACE

When the family grows and more room is needed, the new space that best fits the old house is sometimes what's been there all along. Three homeowners found expansion solutions that are imaginative and sensitive.

In the Attic

She wanted a bigger house, but the owner of this 1893 cottage—a Designated Heritage Building in Victoria, British Columbia—wouldn't change its exterior. Following local tradition, she moved upstairs.

PHOTOGRAPHS BY FRED HOUSEL

“WHEN DOING AN INTERNAL change, I find it’s best to pick up the direction from the house itself,” says Stuart Stark, a building restoration consultant in Victoria, British Columbia. “The only previous alteration made to this house was in 1912, when an inglenook was built into the dining room with flatter moulding than the earlier, 1893 woodwork. The attic conversion was going to take a lot of wood; flatter moulding would be less expensive, and it would echo the Arts and Crafts aesthetic of the 1912 dining room work.”

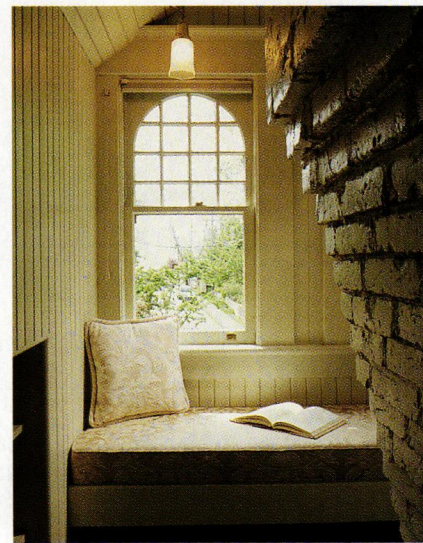
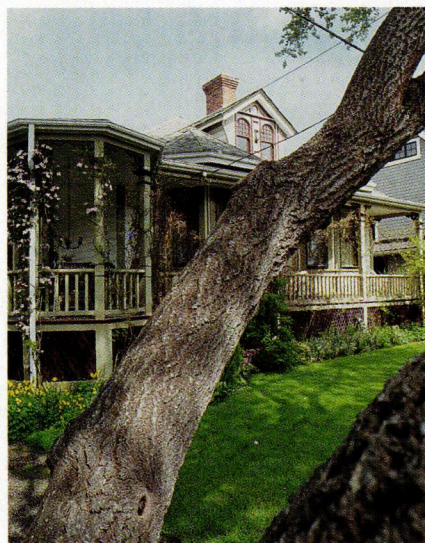
Thus Stark took his cues from the past, and from downstairs, when he located and designed an apartment in this 1893 cottage, situated in a historic residential neighborhood one block from Victoria’s harbor.

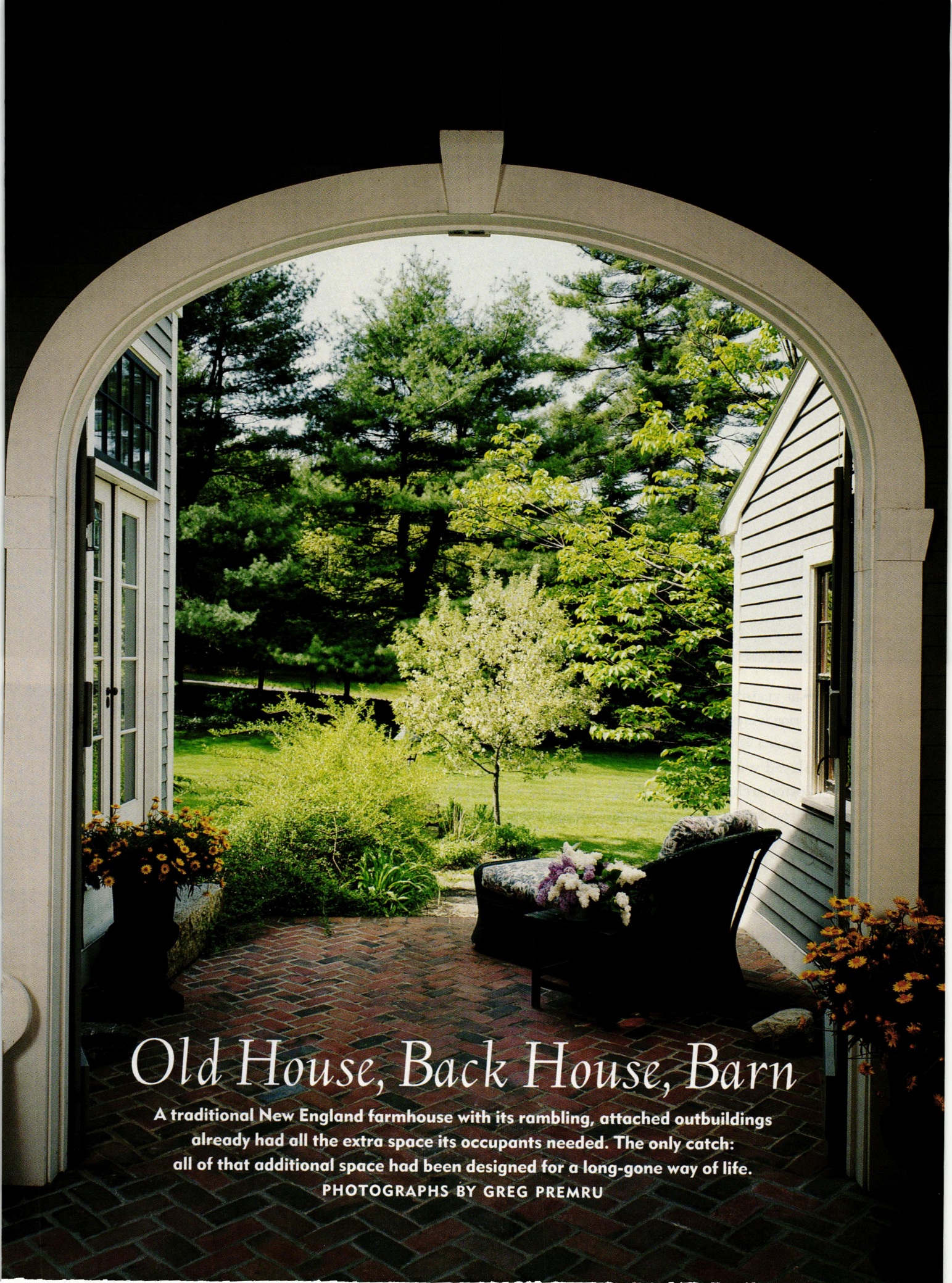
“Previous owners’ children had had a room up there, rough as it was. Around here, attics were often finished in tongue-and-groove boards. The stained glass has stylistic echoes of the 1893 part of the house. The abalone squares are our homage to Mackintosh.”

“Yes, it’s wonderful,” homeowner Pamela Madoff beams as visitors, ascending her attic stairs, exclaim in delight. “Sometimes I’d like to move up here myself!” ♦



ABOVE: The attic stairs lead to a refuge made spacious with built-in furniture. **BELOW (from left):** From outside, no changes are evident. A large private bath with a stained-glass window is one of the amenities. Windows behind the chimney provide space to read and contemplate.





Old House, Back House, Barn

A traditional New England farmhouse with its rambling, attached outbuildings already had all the extra space its occupants needed. The only catch: all of that additional space had been designed for a long-gone way of life.

PHOTOGRAPHS BY GREG PREMUR



“THE ELEMENTS FOR THIS ADDITION were all there. We just took a very traditional layout and played with it,” says Steve Judge, a Boston architect whose firm, Judge Skelton Smith, specializes in restoration and sensitive renovations to old houses. “The original house was small, but there were all these attached outbuildings, including a barn that was falling down.”

A lot of rural New England houses were built like this: a small frame house fronted the street, an ell housed the summer kitchen, a barn was attached to the ell, stables anchored themselves to the barn . . . the house grew outbuildings as long as there was need for them and space to fit them.

In the case of this 1762 frame house in Lynnfield, Massachusetts, previous owners had permanently

moved the kitchen into the ell. Present owners Bradford and Barbara Shingleton expanded on that precedent when they rebuilt the decrepit barn and turned it into a family room, accessible from the kitchen through a set of French doors. By incorporating the roof timbers and corner beams, the new room retained its ties to the past. The attached stables became the garage, and the space between the barn and the garage became a breezeway that opens to the back door. All were tied together with white-painted arched doorways, each arch marked with a keystone.

“We needed lots more space, which we now have,” Barbara Shingleton points out. “Guests can find privacy, and our children can spread out. Even with all our extra room, the house’s footprint is the same.” ♦





CLOCKWISE (from left): From the original part of the house on the far right to the end of the garage on the left, the rambling exterior is unified with white-painted trim. The dining room is one of the three original downstairs rooms. The hall indicates the house's age. The family room is all new, but its massing, ceiling beams, and corner posts are those of the barn that was here.



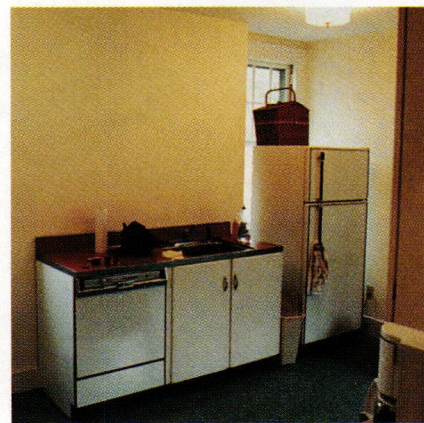


Ells were often built to house kitchens used during hot New England summers. This spacious kitchen is a permanent feature, with stairs leading down to what had been the 18th century kitchen, now the master suite. The late-19th-century 16-drawer table came out of a French monastery; each monk had a drawer for his own cutlery.





ABOVE: The overhead cabinets are windowed to allow light into the cooking area. The larder became a sunny eating area. **BELOW** (from left): Except for new windows onto the back yard, the exterior looks as it did. The kitchen had been an awkward room where a refrigerator blocked a window. The back door leads in by way of a mud room. **OPPOSITE:** The wall of a tiny hall removed, the back stairs lead directly into the kitchen.





Easy Answer

An idyllic vacation getaway, designed by a famous architect, had a not-so-idyllic kitchen. The answer: let in the light.

PHOTOGRAPHS BY STEPHEN FAZIO

“**T**HEY KNEW THAT THIS WAS THE work of an important architect; any changes had to be sensitive to John Russell Pope’s original design.” Architect Duo Dickinson recalls his clients’ dilemma when the vacation home they bought in 1991 proved to have a stark and difficult kitchen. The Woodstock, Vermont, Dutch Colonial was built around 1916, while its famed designer was involved in projects such as Constitution Hall, the Jefferson Memorial, and the National Gallery.

The plan called for generously proportioned living rooms, but the kitchen was clearly a servants’ work room. Thus, a dilemma: while the owners wanted a spacious, eat-in kitchen, they didn’t want to compromise the work of one of America’s noted architects.

Dickinson, author of the book *Adding On*, simply removed the wall between the kitchen and the back stairs, and added windows into what had been the larder. These subtle changes vastly improved the space without affecting the house’s footprint at all. The row of new windows in the kitchen ell is the only exterior modification. The back door still leads into a mud room, the back stairs still descend to the kitchen. But the cramped larder has become a dining area with views of the Vermont hills; and the cookstove, island, and cabinetry compose what Dickinson calls “a temple of cooking.”

“It worked,” he says with satisfaction. “Minimal changes brought maximum utility, but nothing was done to compromise the house.” ♦





DECORATED STAIRS

*What's appropriate for decorating stairs in an old house?
A better question would be, What isn't? History gives imagination a jolt;
this is no place to be limited by precedent.* by Patricia Poore

SOME PEOPLE WILL TELL YOU THAT period decorating is just too limiting. With my growing knowledge of historic interiors, I've found the opposite to be true. (Perhaps some homeowners are confusing period-inspired decorating with pure restoration—the curatorial approach that demands everything be

put back exactly the way it was at a certain period in the history of the house. That's almost never reasonable, or expected, in a private home.)

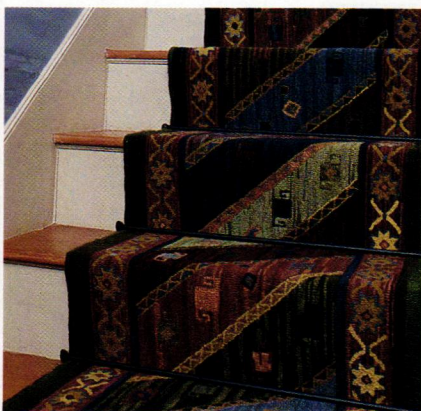
I've found period decorating to be wonderfully liberating. For one thing, there's a longer timeline, with its many styles and variations. For another, you have the advantage of hindsight. For a

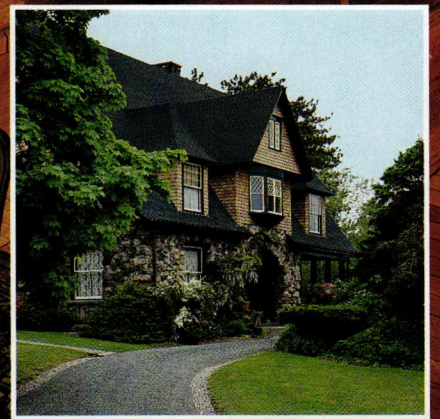
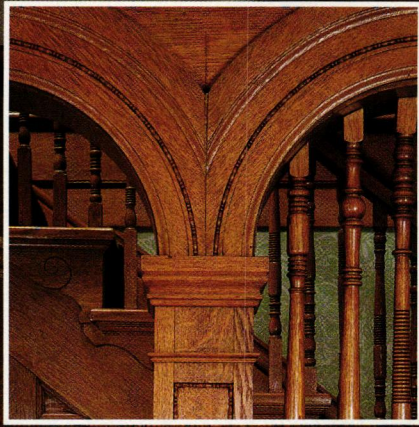
third, a room inspired by the period of the house will look good, and will look as though it belongs there, forever. That's a way out of getting trapped into today's trends, which seem so safe when they're current yet all too soon become dated.

Nowhere is this more true than when it comes to finishing your stairs.



A mural by artist Pat Hardy is the centerpiece of this Kennebunkport, Maine, house; it depicts scenes from the Kennebeck River ca. 1779, the year the house was built. The hooked runner was designed for this stair.







Without looking at all the wonderful precedents history has to offer, most people follow a predictable formula: unpainted treads and an oriental runner on the main stair; painted treads and risers on the back stair (or in an informal house). But there's so much more! Paint decoration offers endless inspiration; there are many different coverings (with and without hardware), wall treatments, and dado finishes—it goes on. Yes, some periods suggest

certain treatments, but even then you have many choices in color and style.

Strangely, the staircase has been skimmed over in most period-decorating manuals, where you'll find that stairs don't merit their own chapter or even heading. (Walls and windows do, and so do mantels.) So, to augment knowledge gleaned from longtime study of house museums and period photos, I read through many descriptions about historic floor coverings.

OPPOSITE: A strong architectural stair of quartersawn oak may have been left bare of carpet in the past; the reproduction wool runner—'Tulip and Lily' by William Morris—is a beautiful complement to the English Arts and Crafts-inspired decorating in this Shingle-style house. **ABOVE:** At Edgewater in New York state, striking brass stair rods secure the otherwise plain runner on a sculptural cylinder stair. The 19th-century-style, geometric paint design on the hall floor was executed in 1980.

Here's a summary to accompany our visual scrapbook of ideas.

1830–1850 Painted floors (and, one infers, painted stairs) were already considered past their day in the Empire style of 1810 to 1830 or so. But paint's popularity as an ingenious and inexpensive covering continued in country houses until about 1850.

During this early Victorian period, carpets were still expensive; most stairs remained bare. When the main stair was carpeted, it was probably in a reversible, flat-woven carpet such as rag, Venetian, or ingrain made of natural fibers: cotton, linen, wool, hemp. (Venetian "damask" was recommended over stripes for stairs, but you won't find anything like it today.) Stair rods were made of iron or brass. (Painted stripes up the center of the stair, in imitation of rag or Venetian carpet, was an allowable use of paint. If you want to imitate that look today, note that Venetian carpet came in 18-, 27-, and 32-inch widths, and the stripes ran up the length.) Jute carpet, held taut by plain rods, was used on stairs. Drugget—the inexpensive, coarse fabric coverings used to protect a fine carpet in the dining room—was, too. (Today you can use awning canvas in brown or deep red-brown, perhaps with a border or stencil.)

1850–1870 By now, Americans had much better access to carpeting. Venetian had begun to lose favor, but it was still used frequently on staircases. In expensive houses, Brussels, velvet, or tapestry carpet would have been used with flat stair rods up to three inches wide, made of brass or silver-plate (this according to *Godey's Lady's Book* in 1855). Runners were laid over stairs with painted risers and unpainted (stained and varnished) treads.



COLONIAL STAIRS

Painted stairs, like painted floors, are aligned with colonial days, when carpets were rare. Paint could be made at home and offered plenty of decorative options. Itinerant paint-decorators came into town looking for work.

Decorative treatments for treads and risers include graining, painted-on coverings, and stenciling. Graining might be "polite," i.e., sophisticated

enough to resemble an actual wood species. More whimsical effects come from "rustic" graining, also called naive or folk. [The box stair in this ca. 1797 house was recently faux-painted in a pattern the owner saw in another colonial home.] Flat-woven, hooked, or oriental runners could be painted on. Stenciled risers might be accompanied by a stenciled border or dado on the stair wall.

Even after 1800, the paint tradition lingered, especially in the country. It has also been revived numerous times—and not only for country-style or colonial revival houses. Painted stairs can look surprisingly contemporary.

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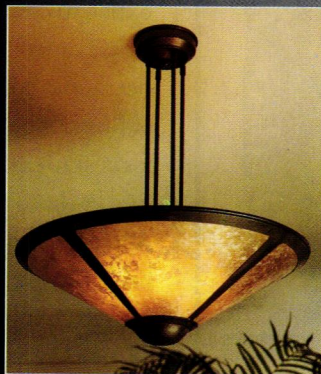
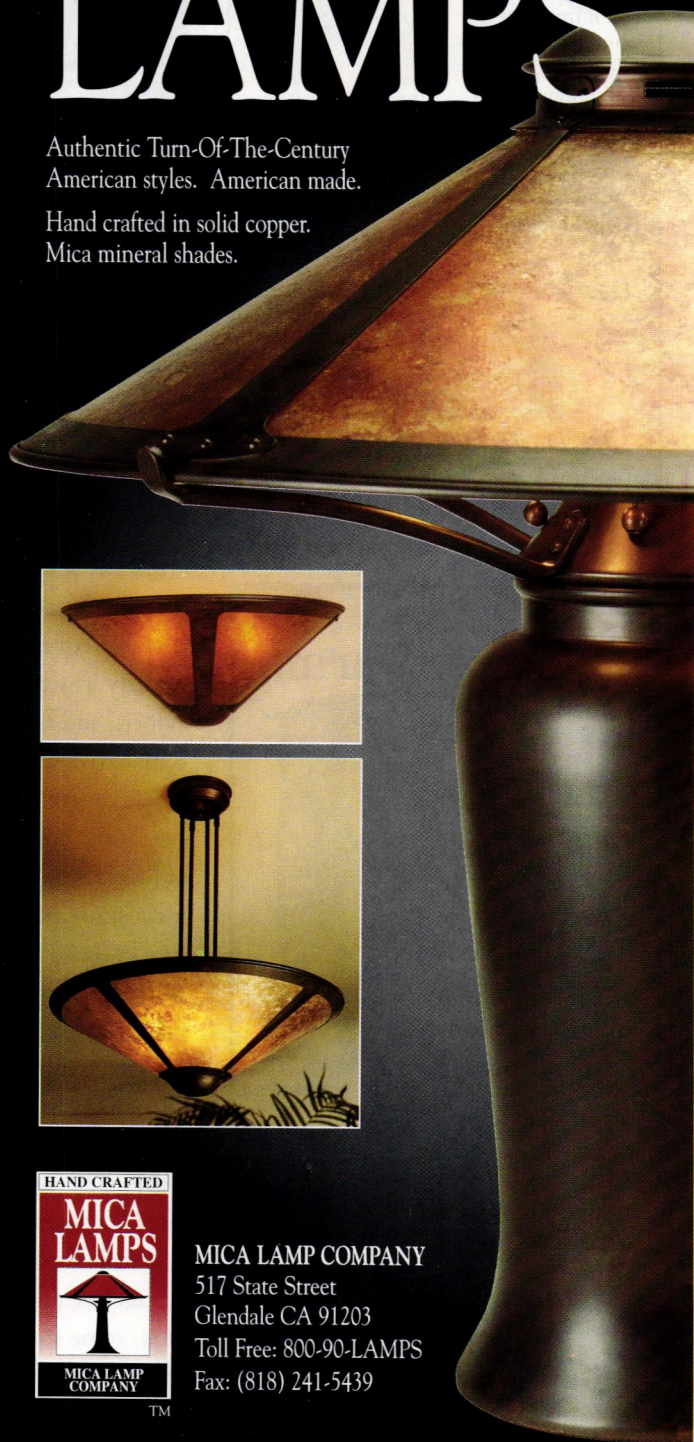
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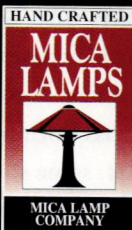
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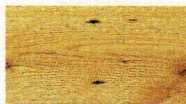
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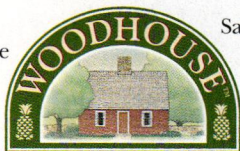


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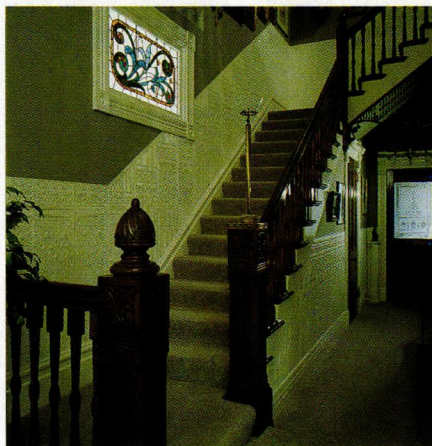
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1870-1890 It's often thought that an oriental runner provides the most traditional covering, but these were not readily available until the 1870s or 1880s, and even then they were very expensive. Hardwood stairs in finer houses were thought to need no carpet; some householders used a runner of Brussels or Axminster carpet on the main staircase.

In those High Victorian interiors where every surface was decorated (in layers), stairs most certainly *were* carpeted. (I base my claim on a survey of period photos, which may be misleading—first, because very few stairs turn up, and second, because most such photos were taken of quite ostentatious interiors.) I've come across both plain and patterned runners, some so wide as to almost completely cover the treads. Also, area rugs may sit on wide landings, alone or over flat, plain runners.

CLOCKWISE, a history scrapbook: Against period wallpaper in Williamsburg's 1752 George Wythe house, this low-risered staircase is typically uncarpeted. ■ A reproduction rag runner woven on an 18th-century loom is held by brass rods based on examples in an 1820s catalogue, at Historic Deerfield (Mass.) ■ No decoration, save the appealing wear of treads and risers. ■ Here, period style meets practicality in a Lincrusta dado.

1890-1920 Such flourishes as Aesthetic-Movement runners seem to disappear during the "Mission years" of the American Arts and Crafts movement. Instead, hardwood stairs are left bare, or covered with a solid-color runner, perhaps with plain borders. Oriental carpet was by now common in better houses. Again, rugs (now handwoven or Navajo in the Craftsman tradition) appear on landings.

Colonial Revival stairs in the early decades of the 20th century revived many old-fashioned devices, including mural paintings on side walls, faux graining, and stenciled risers. ♦

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DECORATOR'S HOW-TO



Plaster Effects

by Kevin McCloud

THOUGH IT MAY SEEM SLIGHTLY PERVERSE TO DAMAGE AND DISTRESS A SMOOTH, FLAT wall, the effect can add texture and character to a room. The crumbly plaster wall of the balcony shown opposite, for example, is what lends the sense of decayed grandeur perfect for the setting. If your home is not already blessed with the texture of decay, then consider using this technique to introduce it as a theatrical gesture in the dining room, bedroom, or hallway. (Textured wall surfaces are

especially associated with American houses in the old English and

Spanish revival styles, and in the naturalistic bungalows

of the early 20th century.) ■ Colors are important

in establishing the aura of age and restfulness that

this type of decoration calls for. Consider local custom and

the age (or apparent age) of the house. The technique photos in this

article are from a Victorian house in Australia; the mellow colors of cream, stone,

and a pink made from red ochre and white are characteristic of the exteriors of many

19th-century Australian houses. I painted the metalwork of the balcony a chalky white,

complementing the cream of the wall behind it. ■ This plaster aging technique uses

wax in a “resist” method: wax that has been heated is applied

in patches before skim plastering. The patches prevent adhesion

of the plaster coat. The dry plaster can then be chipped away

in random-looking crumbly shapes. The color of the wall paint

will show through the chipped areas, so for a more neutral effect,

first paint the wall the same color as the plaster. [continued on p. 84]

OPPOSITE: Ornate metalwork complements pale earth colors typical of exterior walls.

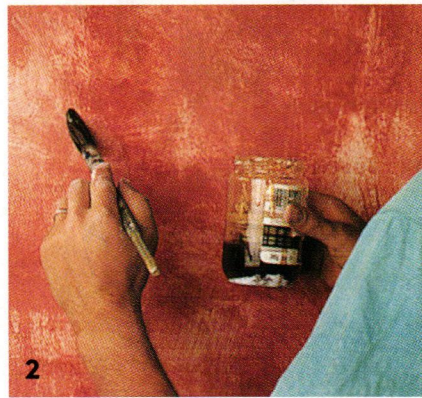
The styling of this balcony in Australia could be adapted for a conservatory; the look is warm and elegant with a feeling of settled age.

To achieve a textured wall like this one, see page 82.





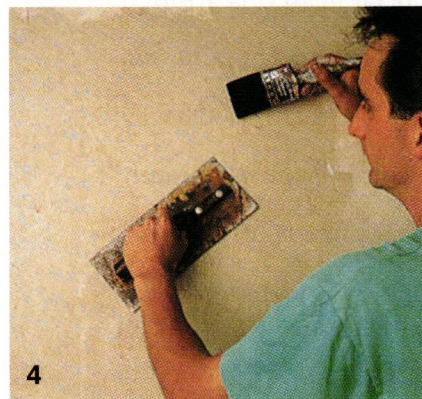
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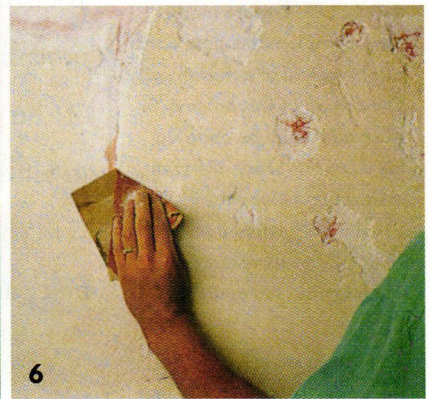
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THE TECHNIQUE

This is a wax "resist" method. Before you brush on the wax patches, coat the wall with concrete bonder mixed 1:1 with water. The plaster skim coat can be applied to unpainted or painted plaster. Use white gypsum (finishing coat) plaster, mixing it with water and adding 1% concrete bonder. The trick when using a trowel is to keep it angled slightly off the surface so that only the trailing edge touches as you move it. Hint: Instead of applying plaster, try using joint compound. Brush it on and smooth it with a trowel when nearly dry. This smoother coating will peel rather than chip, for a less ragged texture.

1. Seal surface with concrete bonder mixed 1:1 with water and allow to dry. (A colored background is not essential.)
2. Heat equal amounts of beeswax polish and turpentine in a double boiler; brush on cooled mixture in random patches.
3. While wax is soft, trowel on plaster in broad, arc-like movements, covering entire surface with a thin layer.
4. Once plaster has begun to set, splash plenty of clean water on with a brush; remove ridges and obvious marks with a wetted trowel.
5. After plaster dries for a day, knock wall with hammer to loosen over waxed areas and scrape away.
6. Sand surface lightly to soften edges and remove any unwanted marks. Apply a coat of concrete bonder diluted 1:4 with water.

STEVE

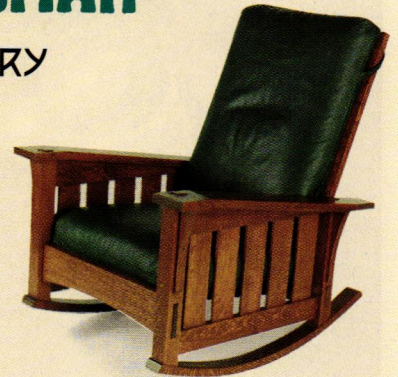
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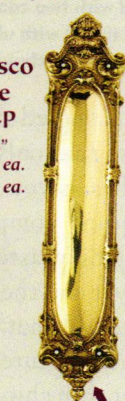
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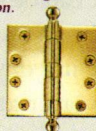
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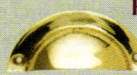
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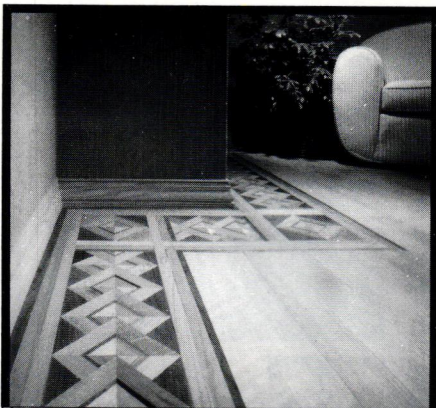
The intense blue of the aged plaster wall was created with two coats of dark-blue alkyd eggshell and a softened coat of transparent oil glaze tinted with ultramarine artists' oil paint. The dado below was created using the plaster aging technique described.

Coat the wall with concrete bonder mixed 1:1 with water before you brush on the wax.

Use white gypsum (finishing coat) plaster; its setting time is slower than other plasters and, being white, it can be tinted with dry color when mixed, or color-washed when it's dry. Mix the plaster with water and add one percent concrete bonder to help the plaster adhere to the surface. The plaster need be only a fraction of an inch thick, so it's relatively easy to apply. Blemishes actually contribute to the finish. Keep the

trowel angled slightly off the surface so that only the trailing edge touches as you move it. (You can use joint compound instead of applying plaster. Use a brush to apply it and then smooth it with a trowel when it is nearly dry. This smooth-texture coating will peel rather than chip away, giving a less ragged texture.) ♦

KEVIN MCCLLOUD is an interior designer, author, and lecturer. His innovative approach stems from his experience as a set designer in London. This article is adapted from *Decorative Style* (see RESOURCES).



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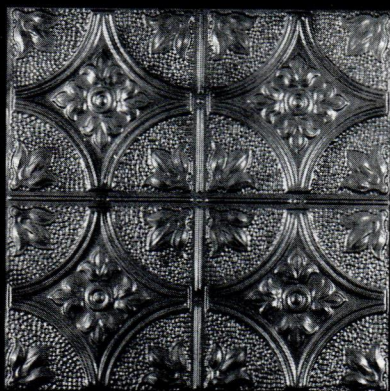
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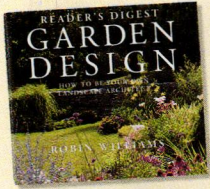
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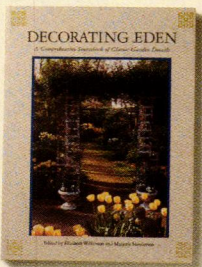
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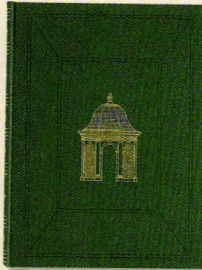
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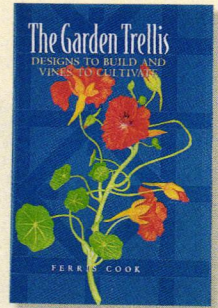


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A pretty little book on "vertical gardening," different from any other. First of all, it has not photos but color illustrations by the author. Second, it contains working drawings and instructions for building nine wonderful, classic trellises. Text includes plant profiles, a word about invasive plants, and a sourcelist. Good reference, great gift book.

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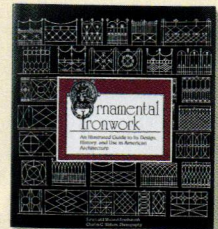
Another collectible gem from Peter Joel Harrison, whose book *Fences* flew off our shelves. It documents historical gazebos (little summer houses) that were built throughout the eastern U.S. Styles run from Colonial-era neoclassical through late-Victorian whimsical. (Elevation drawings only; no plans.) A record and an idea book in archival format.

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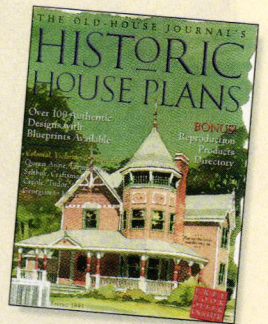


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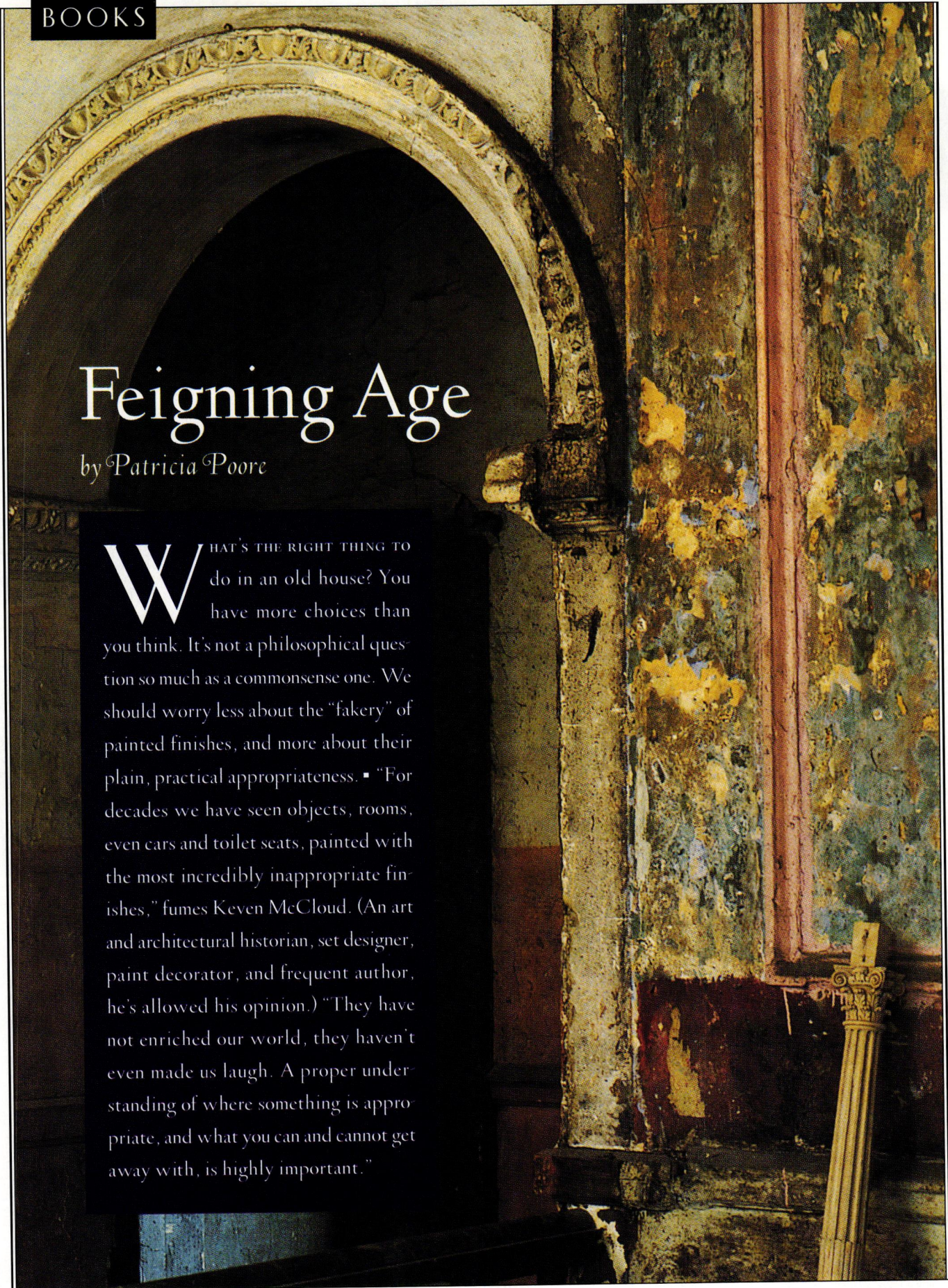
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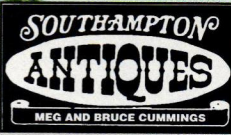
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by *Patricia Poore*

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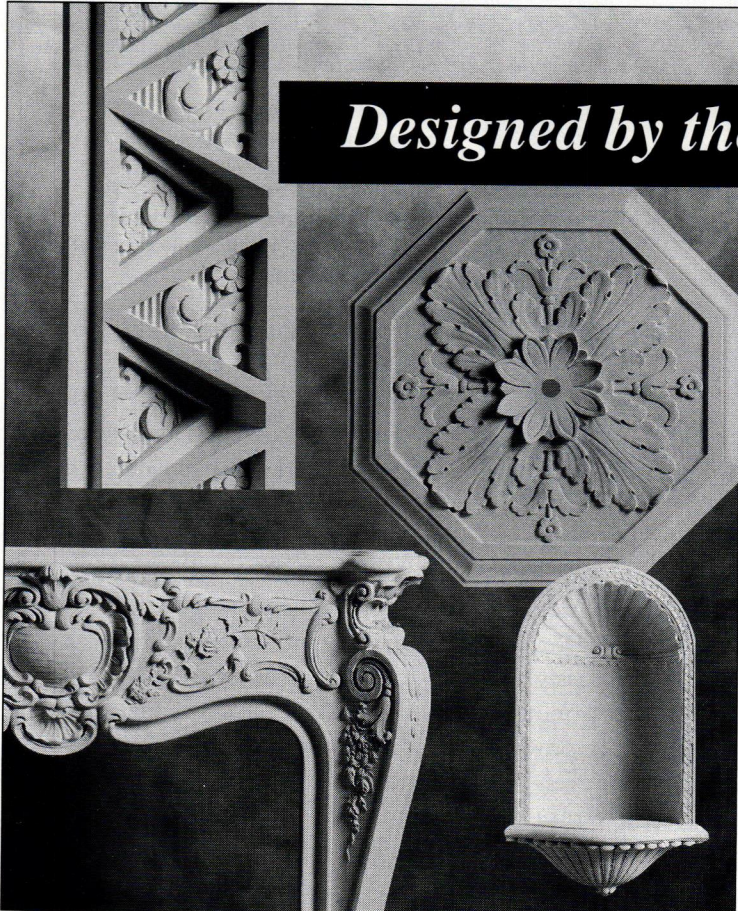
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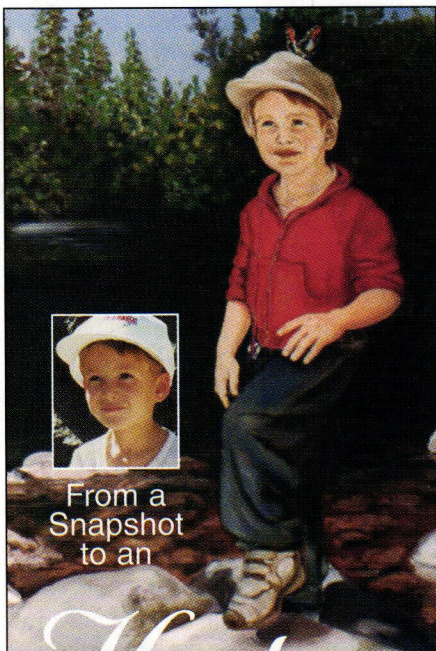
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“Rubbed paint” wood surfaces unify a Scandinavian bed chamber. The technique also can be used on plaster and other substrates. **BELOW LEFT:** Theatricality comes from the use of a large repeat in this faux stone executed with tinted glazes.

He tells us what to do and how to do it in the latest hard-cover work, titled *Kevin McCloud's Complete Book of Paint and Decorative Techniques*. This is a rigorously honest book. It's probably not for novice decorators, but its provocative text will interest even non-do-it-yourselfers. “I wrote this book,” he explains, “because I

wanted to make sense of the subject matter. Two words loomed large, floating over my word processor: CONTEXT and RESONANCE. To teach any decorative technique well, you should talk about how and where the technique must be used . . . understand the power of what you are doing.”

McCloud also tells you when a technique is not easy.

The word “magic” comes up a lot, and well it should. Like the set designer he once was, McCloud can create the aura of an Italian farmhouse or a 19th century Dan-



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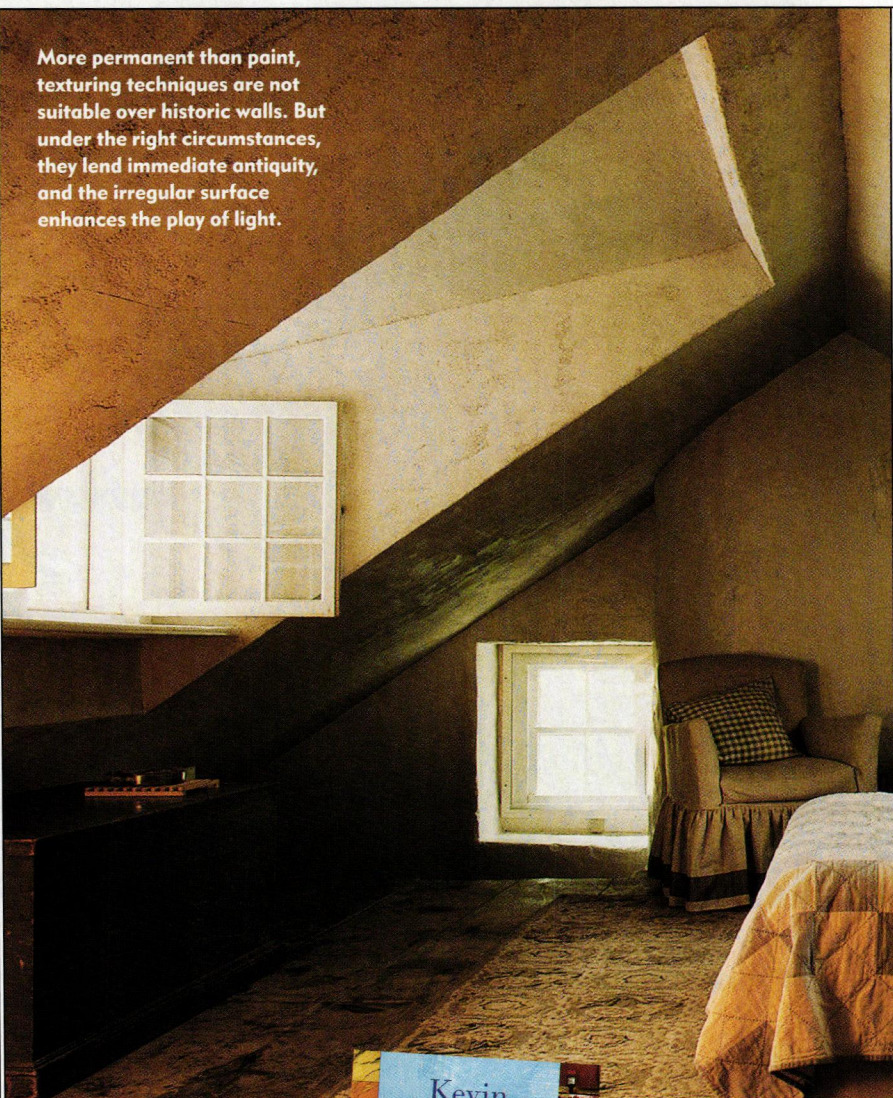
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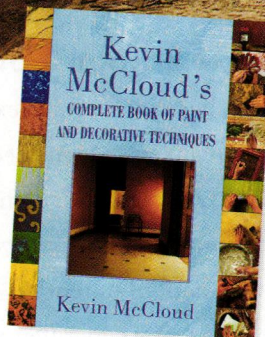
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ish parlor with the simplest materials and bold strokes. Yes, this is how-to book. [You'll learn common techniques, plus use of distemper, painting cast plaster, reflective surfaces, stone, texturing, leather, aging techniques, and faux finishes.]

The hands-on color section introduces an earthy palette for the rest of the book's projects, with excellent instructions on mixing color. McCloud's text is an introduction to today's thinking on paint-decorating techniques (pro and con). Never apologetic, always on the side of common sense, he puts such work in perspective. An advocate of dec-

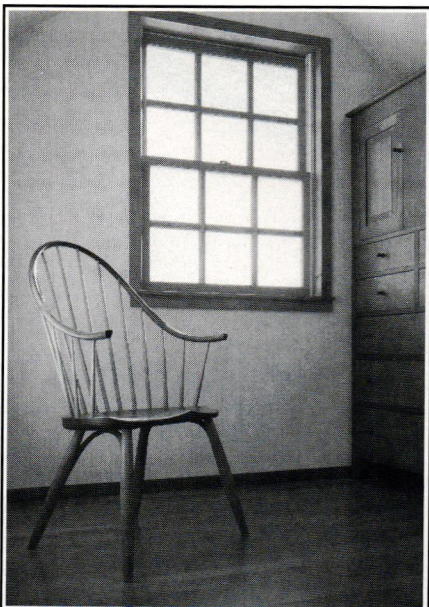


Kevin McCloud's Complete Book of Paint and Decorative Techniques. Simon & Schuster Editions, 1996. Hardbound, 272 pages. Please order through your bookstore.

orative paint techniques, he nonetheless explains what's to be avoided in historic houses.

But he won't tell you that the paint-decorator's magic is bad. (Amen!) His techniques are "to be exploited for their theatricality and for introducing some fantasy into our lives. The results [are] pure pastiche and gossamer-thin pieces of nonsense."

Well, yes, and the products of imagination and talent—with an illustrious past. ♦



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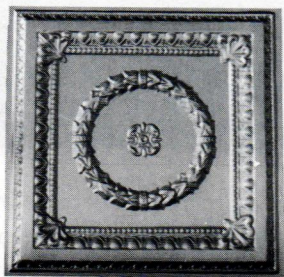
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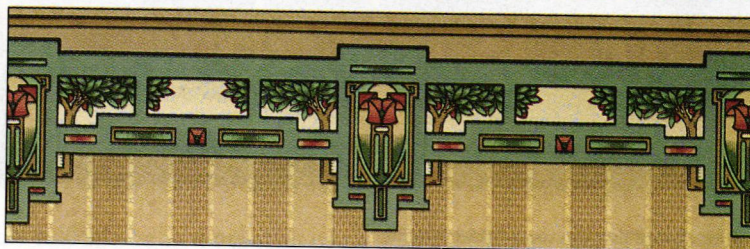


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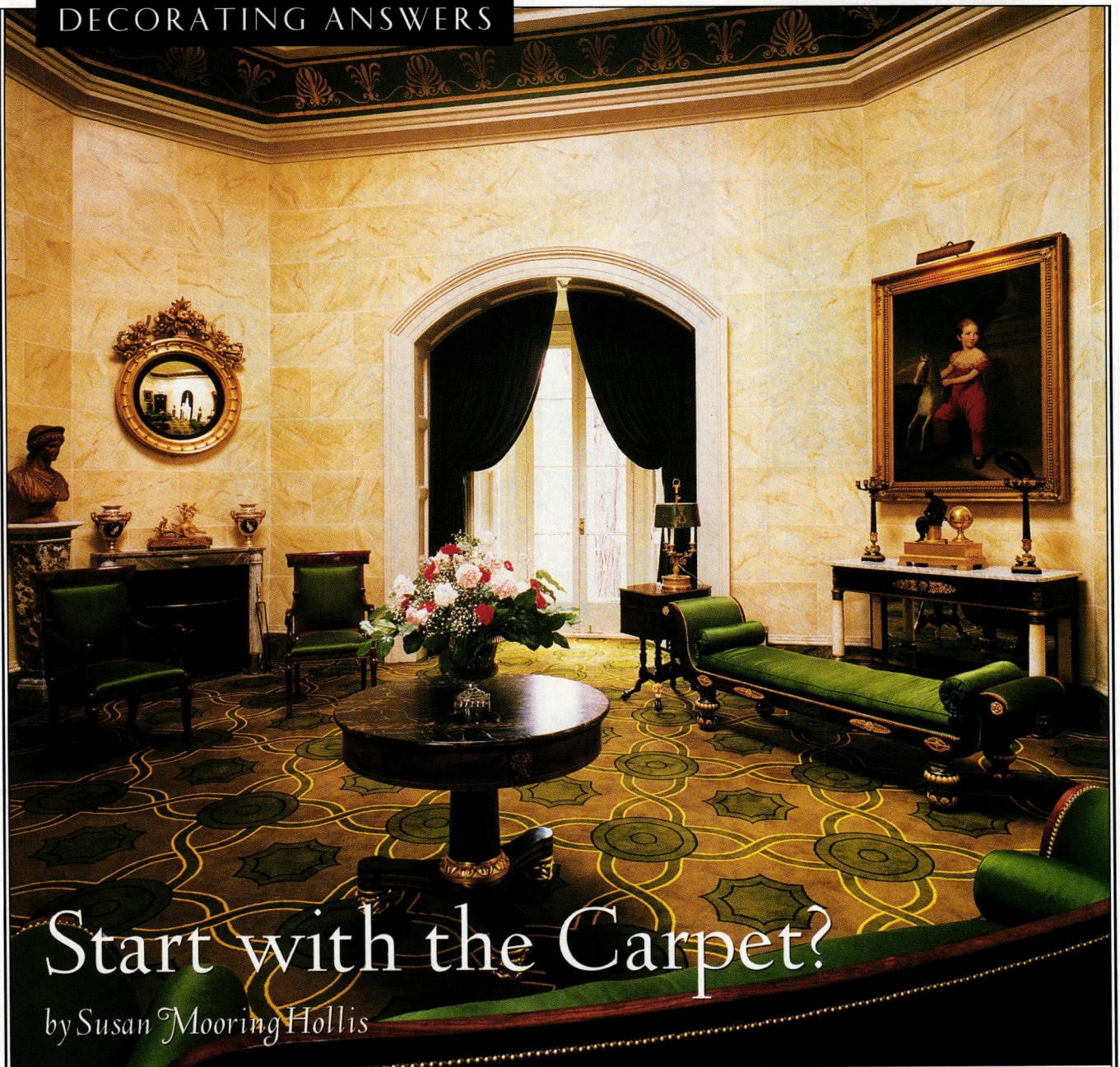
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Start with the Carpet?

by Susan Mooring Hollis

I've often heard that you should start with the carpet when you design a room. Is this true? My Colonial Revival house was built in 1897, and I'm starting from scratch (almost).

**Margaret Higgins
Dobbs Ferry, New York**

HAPPY BIRTHDAY TO YOUR HOUSE! YOU can start with the carpet if your aim is a carefully matched scheme such as the one shown above (because it's not easy being green). In many decorating periods, all textiles in a room were in fact as dyed-to-match as a bridesmaid's shoes. Rooms were list-

ed in inventories as "the Blue Room," "the Yellow Chamber," and so forth. But the rules were not so stringent in 1897; in 1997, even less so.

I think you're really asking two questions. One is about planning a color scheme. The other is more complex: from where does (or should) design spring?

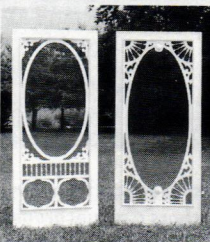
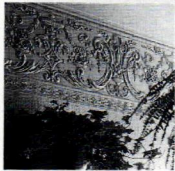
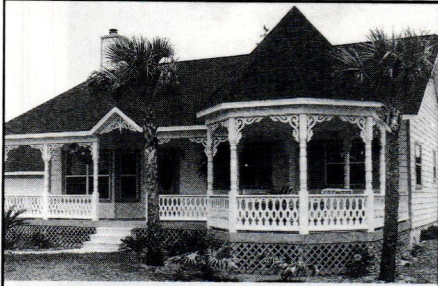
It is a tried-and-true technique to start with the carpet when "scheming" a room. Paint colors are unlimited, after all, and there is far greater choice in wallpapers and fab-

rics than in carpet. And because by "carpet" most people mean "Oriental" (i.e., expensive) carpet, it may make sense to choose the carpet first. Some colors look horrible together; if you have fallen in love with a fabric that doesn't work with the first thirty carpets you see, you just might start to worry.

The color scheme is carefully carried out in the octagonal library (1854, A.J. Davis) at Edgewater, a Greek Revival gem built 1820 in Barrytown, N.Y. Attention to scale lends character—anything but staid.

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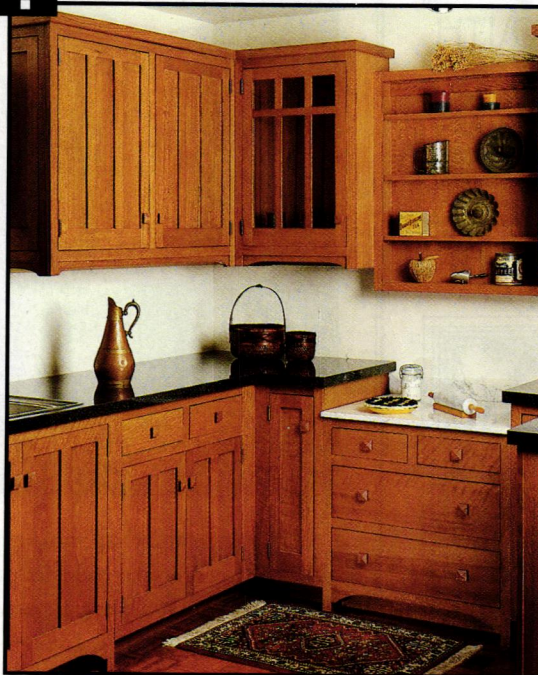
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With classical formality, the carpet anchors a monochromatic scheme in the north bedroom at Edgewater.

Having said that, however, I will try to convince you that *pattern and color on the floor are actually more neutral than a neutral-colored carpet*. We have become accustomed to seeing Oriental carpets, so they are a norm. Now imagine a large, furnished room with nothing on the floor (or with beige wall-to-wall broadloom). Better yet, photograph such a room. See what an over-large element the floor has become? It's like the white space on a page. Like this:

See what I mean? *Blank space is more noticeable than print or a picture*. Likewise, the pattern of a carpet breaks up the large plane of the floor. So don't be too worried about the strength of the carpet as a design element.

My simple rule on colors: you can put almost any red with any other red, but put the wrong blues together, or the wrong greens, and you have a mess.

Remember that the Victorians had elaborate color theories that might dictate a dozen paint colors for one room. They understood the complementary nature of gentle tertiary colors, the recombinations of secondary colors. (This is why many

people prefer the gentler colors of old, vegetable-dyed Oriental carpets, especially after they have faded.) Many houses of your period have double parlors and wide hallway doors, so it is important that the color scheme flow pleasingly from space to space. This doesn't mean that all rooms must be the same color. (It helps if the woodwork, if painted, is a consistent color throughout. If your house had painted woodwork, it was probably off-white, at least on the first floor. I have found that a greyed white combines better with a greater range of wall colors than a yellowed white. Don't use pure white; it will look harsh, and the wall colors will just look dirty.)

THE DANGER IN STARTING WITH THE carpet is that it can make a room look too staid (and staged), too obviously colors-and-patterns-pulled-out-of-the-rug. Rooms designed around this principle may look like they were ordered from a catalogue. They look "done." Such rooms have me agreeing (almost) with Diana Vreeland, the late *Vogue* editor and fashion doyenne, who said every room



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Staged rooms that look "done" have me agreeing with Diana Vreeland, who said every room should include a touch of vulgarity.

should include a touch of vulgarity.

Then there are rooms that have no color or pattern *except* for the carpet. Working as I do from eastern Massachusetts, I think of them as Cambridge Modern, but they happen anywhere—especially anywhere academic. These rooms have surrendered to modernism. They're typified by a fine, worn Oriental carpet on the floor, a white or leather (but never white leather) sofa, two Wassily chairs, and wall-to-wall books on white-painted bookshelves. If there is any color in the room besides the artful carpet, it comes from the artwork and the books. Now this is a beautiful look, more a way of life than a style, but as doctrinaire as any fashion. The people who live this way would deny that they have given any conscious thought to decorating.

Ironically, this look may have led to the quite self-conscious, white-on-white-on-sisal rooms that are all the rage—and a necessary purgative after the pattern-on-pattern excess of the 1980s. Lovely if stark, these rooms have dispensed with the Oriental carpet altogether, and while they are refreshing, I wonder who can live in them. Children, dogs, and unedited possessions must prove a challenge.

I'VE MOVED FROM COLOR SCHEMES TO style, I see; my digression answers, in part, the question of where design begins. Taste is personal. You can deck your Colonial Revival in Cambridge Modern or Nantucket white-on-white. No one will laugh at you. But wouldn't Cambridge Modern (if that's your style) look its best in a modern house? Wouldn't white-on-white-on-sisal look best with only pale sand and sunlit blue sky through the windows?

My personal feeling is that if a house has survived into a later period intact, the best interior design will keep it in the context of its style and time. It's the safe bet. A room in an old house designed according to current fashion will look dated very quickly. A period-appropriate room is timeless; it will look as though it has always been that way. Designing that room takes some knowledge and research as well as a good eye, because certain colors, fabrics, and furnishings are more at home in certain periods.

Where does design begin? You're starting from scratch, but many people have furniture they've bought or inherited. Regardless of what you already have, the most important element in design is scale. Let the architecture speak. Does the house make grand gestures, or is its beauty to be found in small alcoves and charming details? Is it formal or informal? Is it filled with light, or dramatic shadows? Once I have a feel for a house, I start with floor plans that show how the furniture on hand will best work. The furnishings plan also identifies the upholstered pieces in a room, and from there I plan fabric choices (a single pattern, or prints with wovens?). By this time there is usually a color that I think will look great in a given space. Maybe I've identified a chintz that defines the Edwardian era. For me, it's usually at the *end* of this process that I look for a carpet to ground the scheme.

If you think that Colonial Revival green walls would look smashing in your living room, go for it; you'll find the right carpet. If you choose a delicate toile for your bedroom, you *will* find a blue Bidjar or Chinese rug to make it sing. ♦

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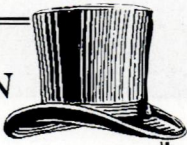
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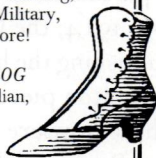
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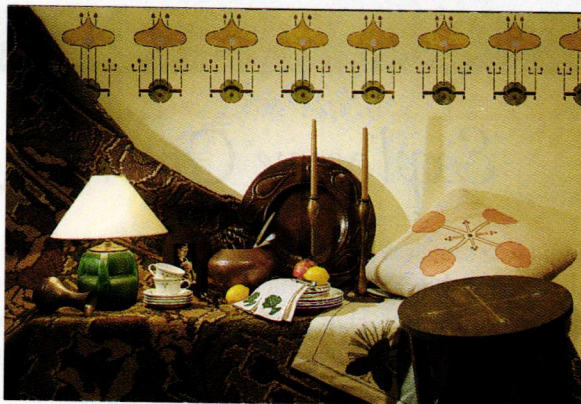


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The mansion was purchased by the Pilgrimage Garden Club in 1914; the Club took on the task of refurbishing the huge house, recovering some Stanton pieces and amassing other Natchez furniture of the period in the Empire, Rococo, and Gothic Revival styles.

Located at 401 High Street in Natchez (MS 39120), Stanton Hall is open for tours daily throughout most of the year, and may be leased for weddings and cultural events. Call (601) 442-6282, or (800) 647-6742 to receive a brochure.



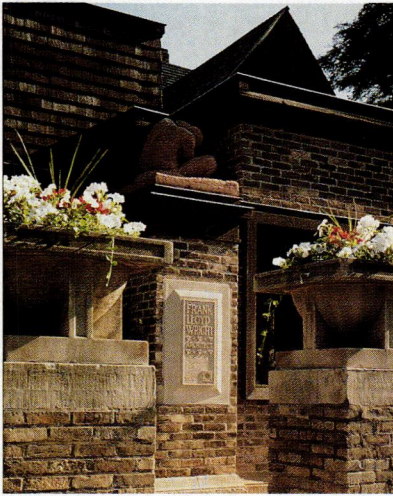


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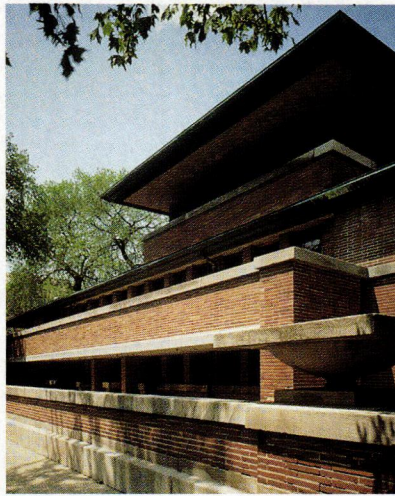
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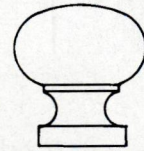
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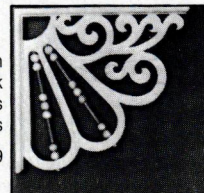
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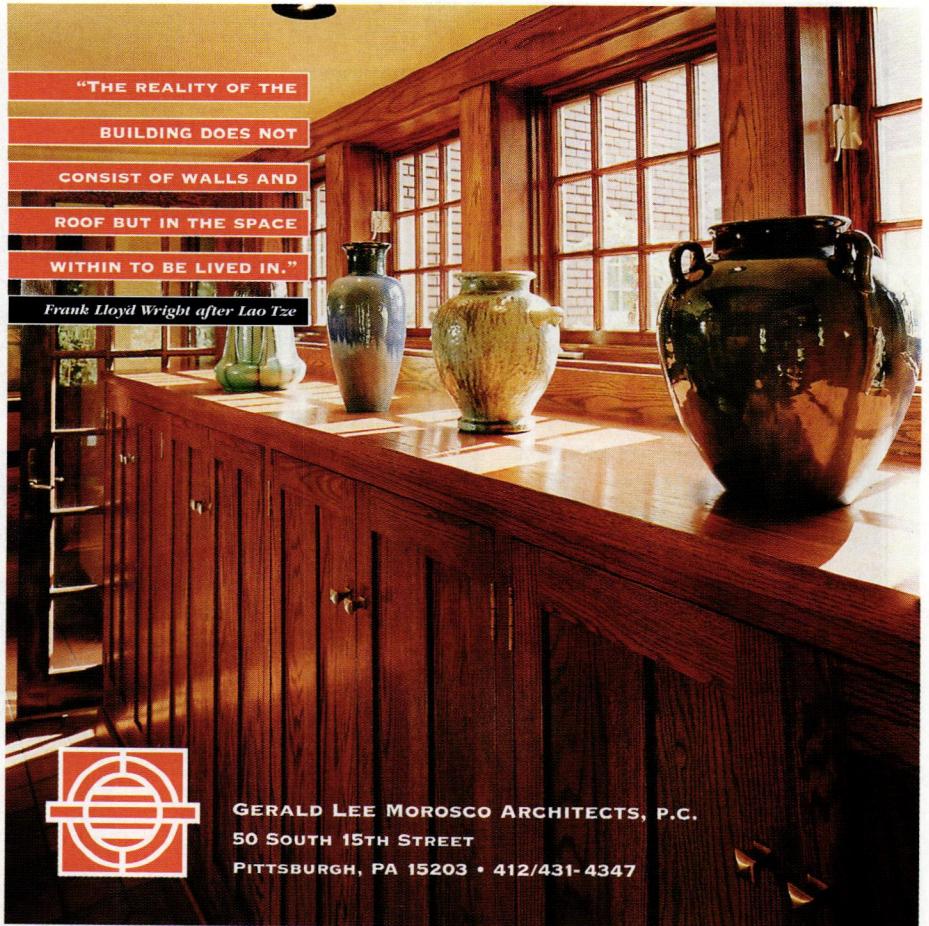
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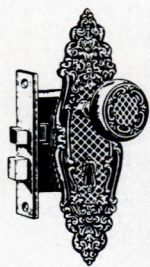
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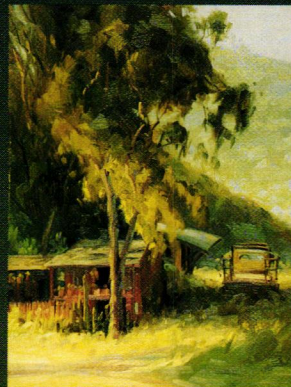
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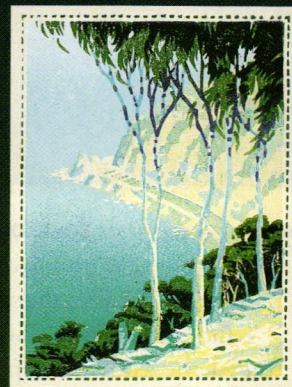
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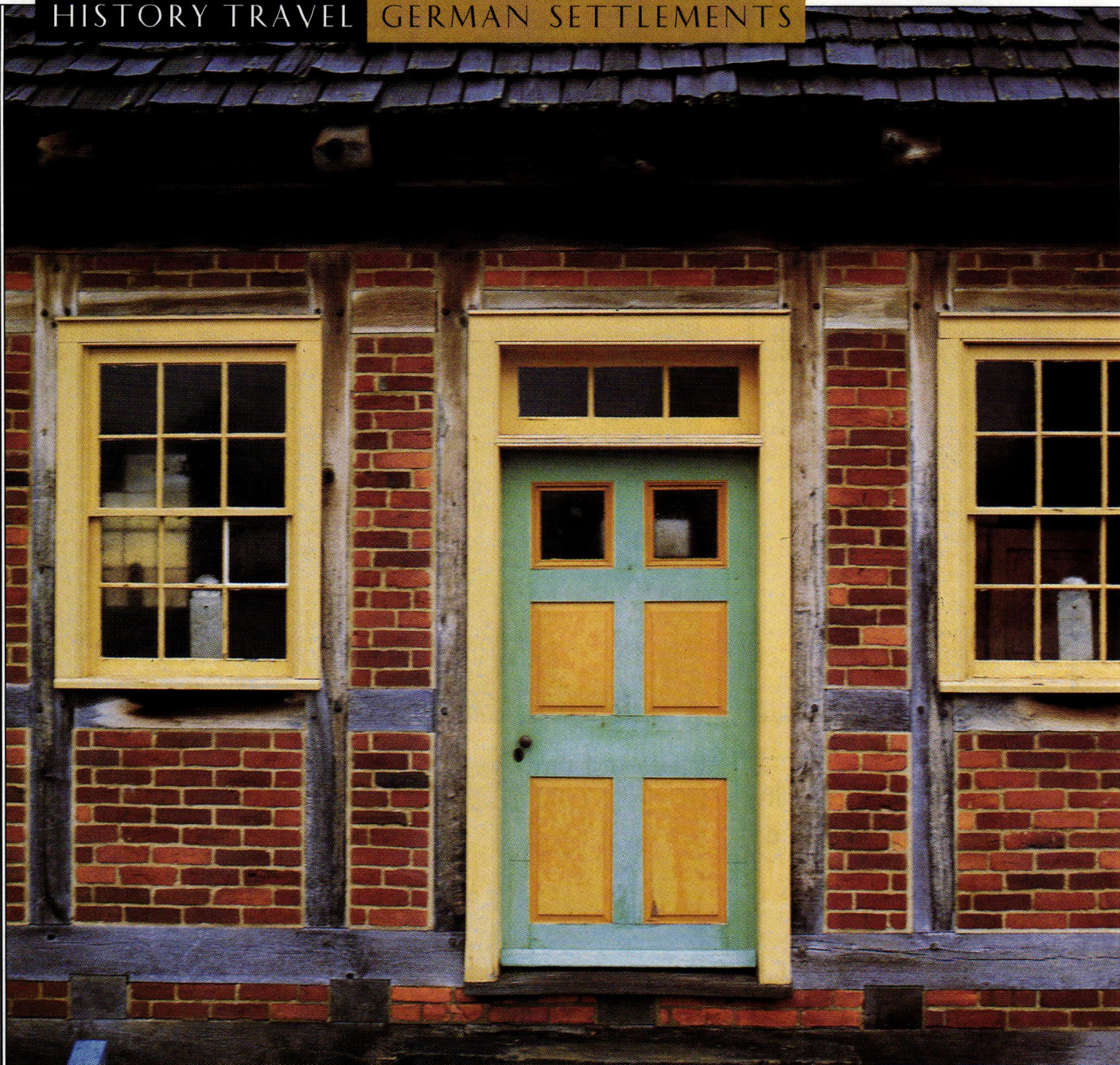


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THE FOUNDERS OF **ZOAR, OHIO**, didn't intend to live communally. But after the small band of German "Separatists" (they believed in the separation of church and state) arrived in 1817, conditions were so harsh that they formed the Society of Separatists of Zoar, in which all individual property and future earnings became common stock. The articles of association were signed by 53 men and 104 women in April of 1819.

Today, Zoar still suffers from issues of confused identity. Visitors to the state historic site are often unaware of the fact that it is also a town: among the museum houses are homes, also built by the Zoarites. It is not unusual for tourists to wander into one of the Zoar homes, surprising a family at dinner. When this happens, the residents of the Ohio village tend to be philosophical. After all, their community has been a magnet for people passing through for some time.

The tin shop at Zoar seems the embodiment of vernacular German architecture to many visitors. It is, in fact, the only half-timbered building in this community.

German settlements in the United States were practical. Coming from all parts of Germany, every economic and religious background, and for every reason imaginable, the one common thread was the Germans' willingness to adapt. Most assimilated quickly; it is hard to trace their architecture because most early buildings

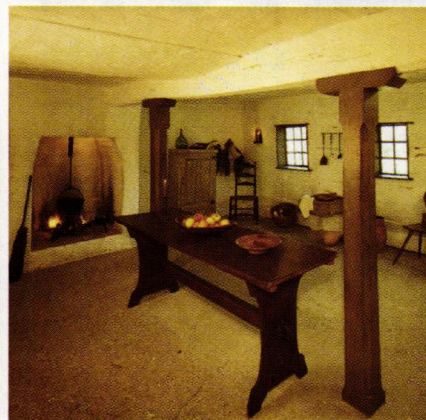
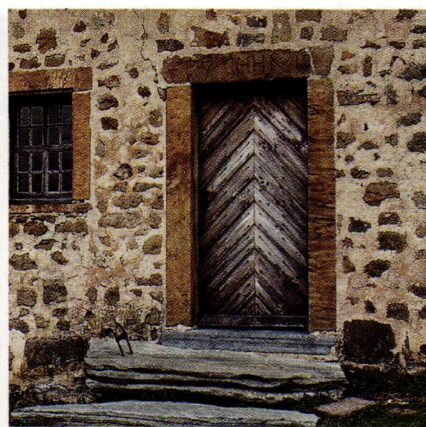
were soon replaced or “improved.” But, thanks to the growing field of vernacular, or folk, architecture, a number of German immigrant settlements are now historic sites.

They range from the mid-18th century cluster of brick buildings known as **OLD SALEM, NORTH CAROLINA**, to the charming spires and cupolas of **ZOAR**, to the seven planned **IOWA** villages known as the **AMANA COLONIES**, the Harmonist settlement in western **PENNSYLVANIA** called **OLD ECONOMY**, **HERMANN, MISSOURI** (often referred to as “German Hermann”), and the part of **COLUMBUS, OHIO**, that is **GERMAN VILLAGE**. There are many more examples; a student of New World German architecture could visit nearly every state in the Union.

Zoar—named for the Biblical Zoar, Lot’s destination when fleeing Sodom—is an example of hard work producing prosperity: by the mid-1800s, the Society had assets of over one million dollars. The beginnings of wealth came from a contract to dig seven miles of the Ohio–Erie Canal, which passed through the Society’s land. The canal also opened up the area for commerce. At one time, the Society operated as many as four canal boats. Inns and restaurants served transients and canal workers.

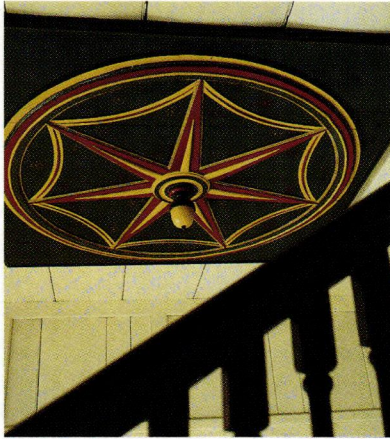
The death of one such worker started a rare tragic chapter in Zoar’s history. In order to avoid charges of theft, the Zoarites buried the man with all his possessions. Then his wife arrived, alleging that he’d been carrying money and that she had come to claim it. He was disinterred; that night, a cholera epidemic broke out in Zoar. (The unknown man’s disinterment may have had nothing to do with the 1834 cholera epidemic, but the two events are forever linked.) One-third of the Separatist population died in a short time, and most of the victims were children.

The Society disbanded in 1898.



TOP: The earliest German immigrants preferred sturdy stone construction, as exemplified by Hans Herr House in Lancaster, Pennsylvania. **ABOVE:** Ephrata Cloister, Ephrata, Pennsylvania, was built by Germans as a utopian community in 1741. In 1900, there were seventeen remaining brothers and sisters. **BELOW:** Fachwerk at the Stiehl House in La Grange, Texas. Built in 1852, this is a late example of this type of construction.





ABOVE: In the administration office, the community's affairs were overseen by Joseph Bimeler, the Separatists' leader. **LEFT (from top):** The seven-pointed Star of Zoar, representing peace and goodwill to men, was the Separatists' emblem. The village store still offers goods for sale. The exterior of an 1817 cabin. The village of Zoar today shows original interiors to visitors who want a glimpse into a 19th-century utopian community.

Today the Separatist village serves as a museum, which contains all the original buildings, including the meeting house, bakery, town hall, and school.

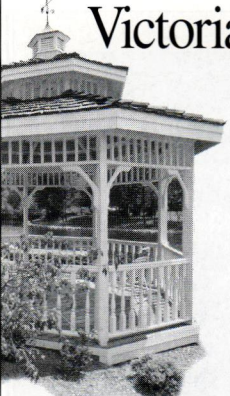
To many Americans, German architecture means *Fachwerk*, the German term for half-timbered building construction. Only one Zoar building—the tin shop—is half-timbered. Lacking its original stucco layer, its picturesque combination of brick and timber says “German” to many visitors.

In the Midwest, *Fachwerk* is often called “Deutscher Verband,” loosely translated to mean “German Union.” A primarily north-German building technique, *Fachwerk* developed as a response to the shortage of wood. A sturdy, braced framework of hewn timbers is nogged with mud and straw or brick. The

walls were typically covered with weatherboard or plaster to protect the soft bricks. Excellent examples of German immigrant *Fachwerk* can be found at **OLD SALEM, NORTH CAROLINA**, in **LA GRANGE, TEXAS**, and along **LAKE MICHIGAN**, where the state of **WISCONSIN** has established a 200-mile **ETHNIC SETTLEMENT TRAIL**. However, most vernacular German architecture is like that seen in **GERMAN VILLAGE**, a part of **COLUMBUS, OHIO**.

Here, streets are lined with brick houses. Despite the very German character of the area, which includes wrought-iron fences, brick streets, carved stone lintels, and slate roofs, there is not a half-timbered house among them. German Village declined after World War I, but the neighborhood has revived to become one of America's urban success stories. [continued on p. 110]

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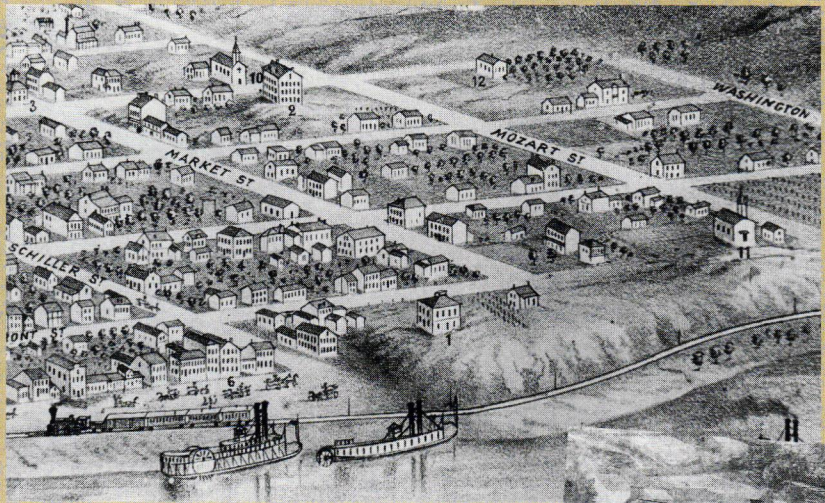


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In 1919 Hermann, Missouri, hit the skids. Nothing new was built, nothing was torn down. Because of that economic stagnation, more mid- and late-19th-century German buildings were preserved intact here than anywhere else in the United States. In 1971 Hermann was an early designation to the National Register of Historic Places.

The community was founded in 1838 by East Coast German immigrants who were upset because their children were growing up speaking English. To them, and to many other 19th-century immigrant groups, there was no conflict between maintaining cultural identity and American assimilation. They believed that it was not only possible, but desirable, to be a good American while speaking German and observing German customs.

The founders of Hermann formed a corporation and sold stock, buying over 11,000 acres of fertile land on the Missouri River with the intention of creating a German-American community "better than Germany," based on the model of the Greek city-state: agricultural, industrial, and totally self-supporting. The original stockholders did not see a profit, but many successive settlers, who could trade their stock for 40 acres or for a lot in town, did. They came from 12 states east of the Mississippi as well as from Germany, from all socio-economic backgrounds, and from all religions.

Hermann is a prime site of the early-19th-century German neoclassical architecture known as *Klassizismus*. Restrained to the point of understatement, this building style gave way by the late 1840s to the more familiar forms of German vernacular architecture. Both are represented at the Missouri State Historic site Hermann now encompasses, known as Deutsheim. Guided tours, which are conducted in German as well as English, tell the visitor that there is probably more pure German neoclassical architecture here in Hermann, Missouri, than there is in Germany today.



The ca. 1840 Pommer-Gentner House, perched above one of Hermann's muddy streets in a 19th-century photograph, still stands at the Deutsheim State Historic Site. An early drawing of Hermann (above) reveals that German heroes and generic American words were equally favored for naming streets.

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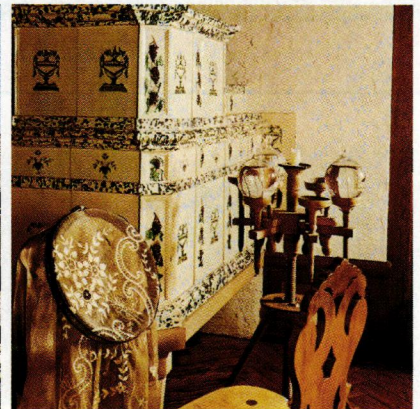


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TOP: A kitchen at Amana Colonies is a demonstration of 19th-century farm life.
ABOVE: At Waelderhaus in Kohler, Wisconsin, a tiled stove is built into the corner of a room. Although it's a re-created barn-house, animals have never lived here.

The houses German immigrants built are as varied as architecture in Germany itself. One of the most identifiably regional is the barn-house, known almost exclusively in the agricultural areas of southern Germany.

With possible isolated exceptions, barn-houses as residences don't exist anymore in the United States. But in 1931, the Kohler Corporation built a re-creation of the barn-house that was the birthplace of company founder John

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This article was prepared with invaluable help from Kathy Fernandez, Site Manager at Zoar Village State Memorial; and Erin McCawley Renn, Administrator at Deutsheim State Historic Site.

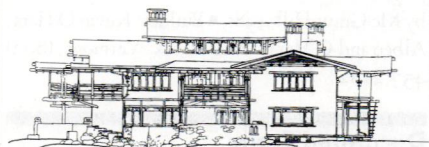
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THE EDITORS HAVE COMPILED THIS SECTION TO GIVE YOU MORE INFORMATION ABOUT PRODUCTS AND SERVICES, INCLUDING ORDER NUMBERS AND CATALOG PRICES, MENTIONED IN THIS ISSUE. OBJECTS NOT LISTED ARE GENERALLY AVAILABLE, OR ARE FAMILY PIECES OR ANTIQUES.

Furnishings

pp. 13-20

p. 13 Coffee table ottoman from Asia Minor Carpets, to the trade. Call (404) 816-7737 for a showroom near you. ■ Web Wilson's next antique hardware auction is scheduled for November 1997. All bidding is by catalog subscription only; the \$12.50 price of the catalog can be put toward the invoice of successful bids. (800) 508-0022. ■ The Wooden Radiator Company will supply callers with sites where they can see the wooden radiator covers in their area. (800) 817-9110. **p. 14** Bow House, the manufacturer of the floating gazebo, also offers plans for bowed roof houses, also called the "ship's-bottom roof." The earliest existing bowed roof house was built on Cape Cod, Massachusetts, in 1678. Call them at (508) 779-6464. **pp. 16-17** In addition to period bird houses, Urban Habitats also produces bird houses modeled after famous buildings such as the Parthenon, the Jefferson Memorial, Independence Hall, etcetera. Some of their products are in catalogs; call them at (800) 950-7900. ■ For the homeowner on a budget who is drawn to the art of the turn of the century, Brian Stewart also has created a series of woodblock prints. \$95 unframed, \$225 framed; call the artist at (612) 920-4653. ■ In addition to floorcloths, Barbara Jacobs custom paints finishes for walls, furniture, and accessories. She is also one of the first Boston-area artists to apply the finish to walls known as Venetian Plaster. Call her at (508) 359-5753. **p. 18** The Historic New England Collection from Southwood Furniture: to the trade. Call (800) 345-1777 for showroom information.

Profile: Preservation Pair

pp. 22-28

Massey-Maxwell Associates, Box 263, 105 Alton Place, Strasburg, VA 22657; (540) 465-4566. ■ *House Styles in America* by James C. Massey and Shirley Maxwell; an Old-House Journal book published by Penguin Studio. Hardbound, 262 pages. Order #R112. \$34.95 + \$4.50/s/h from Old-House Bookshop: (800) 931-2931. **p. 24** Thibaut Wallcoverings and Fabrics, (201) 643-1118, FAX (201) 643-3133.

A New Context

pp. 32-37

Alan Hicklin and Tony Inson praise The American Decorative Arts Forum of Northern California. Call them at (415) 431-6930. ■ Some of their antiques come from the following San Francisco

sources: Thos. Livingston Antiques (415) 296-8150. ■ Butterfield and Butterfield Auctioneers (415) 861-7500. ■ Outside of San Francisco: Carswell Rush Berlin, New York, NY (212) 721-0330. ■ Peter Patout Antiques, New Orleans (504) 522-0582. ■ Acadian Antiques, Princess Anne, Maryland (410) 651-0916. ■ Fabrics from Scalmandre (212) 980-3888

Craftsman Farms

pp. 38-45

Craftsman Farms Foundation: (mailing address) 2352 Route 10 West, Morris Plains, NJ 07950. Call (201) 540-1165. ■ Fine-quality Stickley reproduction furniture is manufactured by L.&J.G. Stickley, Stickley Drive, PO Box 480, Manlius, NY 13104; (315) 682-5500. Full-color catalog is \$10; furniture avail. through selected showrooms.

What Is Craftsman?

pp. 46-49

Stickley: see above. ■ The Roycroft Inn, 40 South Grove St., East Aurora, NY 14052; (716) 652-5552. ■ Roycroft Renaissance Artisans, PO Box 417, East Aurora, NY 14052; (716) 457-3565. ■ Exact Roycroft reproduction furnishings and lighting: Roycroft Shops, 31 South Grove St., East Aurora, NY 14052; (716) 652-3333.

Gazebos in Season

pp. 56-61

Mohonk is a year-round Victorian inn operating for over a century in the Shawangunk Mountains of New York State: Mohonk Mountain House, Lake Mohonk, New Paltz, NY 12561; (914) 255-1000.

Finding Space

pp. 62-71

pp. 62-64 Nairne House is available to paying guests for overnight or long-term stays. Call owner Pamela Madoff at (250) 384-6971. ■ Stuart Stark Patterson & Associates, Heritage Building Consultants, Victoria, BC, (250) 592-1282. **pp. 65-69** Judge Skelton Smith, architects, Boston, Massachusetts (617) 723-7166. **p. 66** All exterior paints by Benjamin Moore (201) 573-9600; clapboards: Moorwood. ■ Trim: Navajo White. ■ Doors: Country Redwood. ■ Exterior stonework by Al Fitzgerald of Gardener, Massachusetts (508) 632-5141. **p. 67** St. Charles Chair by Brunswick & Fils (800) 538-1880. ■ Chair fabric: "Avalon" linen and cotton print by Brunswick & Fils, see above. ■ Sofa: Baker (616) 361-7321. ■ Curtain fabric: Dimity by Scalmandre (212) 980-3888. ■ Pillows: "Out of Africa" print by Brunswick &

Fils, see above. ■ Red fabric from Cowtan and Tout, Shechter Martin, Boston (617) 951-2526. **p. 67** Dining room chairs by Casa Bella International, available at Milton's in Watertown, Massachusetts (617) 923-8316. ■ Chair fabric: "Hydrangea" by Cowtan and Tout, see above. ■ Walls: Benjamin Moore # 979, see above. ■ Trim: Benjamin Moore # 974, see above. **pp. 68-69** Wallpaper: "Nanking" by Ralph Lauren, in showrooms. ■ Walls: Benjamin Moore # 337, see above. ■ Cabinets: Benjamin Moore # 341, see above. ■ Cabinet panels: Benjamin Moore # 338, see above. ■ Napkins and placemats: Williams-Sonoma (800) 541-2233. ■ Plates by Homer Laughlin from Eddie's Fishes, NYC. ■ Flowers throughout the house by Gregory's, Wakefield, Massachusetts (617) 246-1230. ■ Lace in windows: "Lavinia" from Westgate Fabrics, Boston Design Center (617) 951-0123. **p. 70-71** Duo Dickinson, architect, Madison, Connecticut, (203) 245-0405. ■ Duo Dickinson is the author of *Adding On: an artful guide to affordable residential additions* published by McGraw-Hill, 1985. ■ Builder: Kevin O'Hara, Albee and O'Hara, Woodstock, Vermont, (802) 457-2182.

Decorated Stairs

pp. 72-78

p. 72 Hooked runner designed by Joan Moshimer. Adapted and hand-hooked by Caroline Evans, PO Box 2798, Kennebunkport, ME 04046. ■ Wall mural by Fancy Painters (Pat Hardy and Susan Amons), 104 Oakwoods Rd., North Berwick, ME 03906; (207) 676-2685. **p. 74** 'Tulip and Lily' runner from J.R. Burrows, PO Box 522, Rockland, MA 02370; (617) 982-1812. **p. 76** Grained stairs by Eric Karl Andersen, 180 Elm St.-5B, Waltham, MA 02154; (617) 642-6856. **p. 78** Anaglypta and Lincrusta embossed wallcoverings from the Crown Corp., Denver, CO: (303) 292-1313. In Canada, from Steptoe & Wife, Toronto: (800) 461-0060.

Decorating Answers

pp. 94-98

Susan Mooring Hollis, Historic Interiors, 77 Lexington Rd., Concord, MA 01742; (508) 371-2622.

History Travel

pp. 104-110

Zoar Village State Memorial, Zoar, Ohio (330) 874-4336. ■ Old Economy Village, Ambridge, Pennsylvania (412) 266-4500. ■ Deutschheim State Historic Site, Hermann, Missouri (573) 486-2200. ■ The Waelderhaus, Kohler, Wisconsin (414) 452-4079. ■ Amana Heritage Society, Amana, Iowa (319) 622-3567. ■ The German Village Society, Columbus, Ohio (614) 221-8888. ■ Wisconsin Ethnic Settlement Trail, Milwaukee, Wisconsin (414) 961-2110.



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California

American Decorative Arts Forum of Northern California, San Francisco. (415) 921-7300. SEPTEMBER 9: With Style and Propriety: Furniture from Munson Williams Proctor. OCTOBER 14: L. & J.G. Stickley: Innovation and Derivation. NOVEMBER 11: The American Decorative Tile. **Neighbors for Historic Preservation, Woodland.** (916) 666-4729. SEPTEMBER 6: Stroll Through History.

Connecticut

Bowen House, Woodstock. (860) 926-4074. SEPTEMBER 14: Victorian Parlor Delights Tea. SEPTEMBER 28: The Joy of Tea Pot Collecting. OCTOBER 18-19: Fine Arts and Crafts Festival.

Illinois

Frank Lloyd Wright Home and Studio Foundation, Oak Park. (708) 848-1976. SEPTEMBER 6-NOVEMBER 9: Wright: Drawing Inspiration from Nature.

Iowa

Amara Colonies. (800) 245-5465. OCTOBER 3-5: Oktoberfest.

Maine

Hamilton House, South Berwick. (603) 436-3205. SEPTEMBER 6, 13, 20: Stories in the Secret Garden. **Marrett House, Standish.** (207) 642-3032. OCTOBER 12: Apple Fest.

Massachusetts

Beaumont, Gloucester. (508) 283-0800. SEPTEMBER 10: Welsh Tea. **Codman House, Lincoln.** (617) 259-8843. SEPTEMBER 14: Artisans Fair of Crafts. **Harrison Gray Otis House, Boston.** (617) 227-3956. SEPTEMBER 6-27: Magnificent and Mod-

est: Beacon Hill Walking Tour.

Historic Deerfield. (413) 774-5581. SEPTEMBER 6: New England Windsor Chairs. OCTOBER 26: Supernatural Sunday—A Family Celebration of Myths, History and Legends of Halloween. NOVEMBER 14-16: English Ceramics

Gropius House, Lincoln. (617) 259-8098. SEPTEMBER 5: An Evening at Gropius.

Lyman Estate Greenhouses, Waltham. (617) 891-4882, ext. 245. OCTOBER 4-5: Orchid Sale. OCTOBER 22, 29: Beginning Orchid Growing.

New England Artisan's Guild, Newton. (617) 982-1812. SEPTEMBER 19: Frank Lloyd Wright and The House Beautiful.

Josiah Quincy House, Quincy. (617) 471-4508. SEPTEMBER 17: Remember the Ladies.

Spencer-Peirce-Little Farm, Newbury. (508) 462-2634. SEPTEMBER 27: Harvest Festival.

Michigan

Holland Historic Neighborhood Association. (800) 506-1299. SEPTEMBER 20: A Fall Tour of Historic Homes.

New Hampshire

Enfield Shaker Museum. (603) 632-4346. SEPTEMBER 6-7: Oval Carrier Workshop. OCTOBER 11: Shaker Harvest Festival.

Gilman Garrison House, Exeter. (603) 778-7183. OCTOBER 5: Time Travels: Exeter's History Hunt.

New Jersey

Eastside Neighborhood Association, Paterson. (201) 345-0620. SEPTEMBER 7: The Best Kept Secret: House Tour '97.

New York

Hudson River National Landmark District, Kinderhook. (518) 758-1709. SEPTEMBER 25-28: Tenth Annual Hudson Valley County Seats Tours.

Ohio

German Village Society, Columbus. (614) 221-8888. SEPTEMBER 5-7: Oktoberfest. SEPTEMBER 27: Village Art Crawl. OCTOBER 5: German American Day.

Zoar Village State Memorial. (330) 874-4336. SEPTEMBER 13: Putting Things By. OCTOBER 4-5: Apfelfest.

Oklahoma

Heritage Hills Associate Board, Oklahoma City. (405) 236-0703. OCTOBER 4&5: Heritage Hills Historic Homes Tour.

Pennsylvania

Old Economy Village, Ambridge. (412) 266-1803. OCTOBER 4: Erntefest.

Rhode Island

Casey Farm, Saunterstown. (401) 295-1030. OCTOBER 4: Stone Mason Training.

Rhode Island Convention Center, Providence. (401) 751-8989. NOVEMBER 14-16: Fine Furnishings-Providence.

Salve Regina University, Newport. (401) 847-6650 ext. 2970. SEPTEMBER 25-27: From Chalet to Chateau: Richard Morris Hunt in Newport.

Watson Farm/Casey Farm, Jamestown/Saunterstown. (401) 423-0005. OCTOBER 12: Shepherd's Field and Farm Day.

Virginia

Belle Grove Plantation, Middletown. (540) 869-2028. OCTOBER 18-19: Cedar Creek Commemorative Weekend.

Caroline County Chamber of Commerce, Bowling Green. (804) 633-5264. OCTOBER 4: Tour of Historic Homes.

Colonial Williamsburg. (757) 220-7286. NOVEMBER 8: Furniture of the American South.

Washington

Seattle Architectural Foundation. (206) 667-9184. SEPTEMBER 6: Modern/Post Modern. SEPTEMBER 27: Castles in Seattle: Anhalt Apartments. OCTOBER 4: Bungalow and Craftsman Homes Tour. OCTOBER 18: University of Washington Campus Tour.

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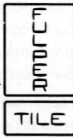
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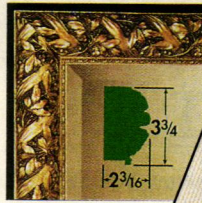
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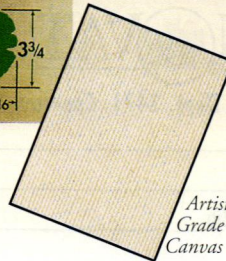
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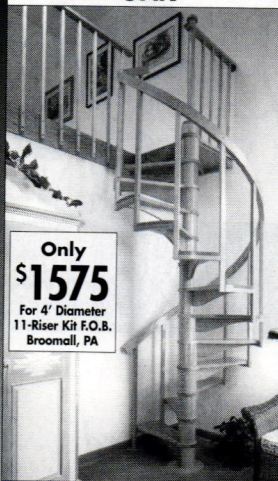


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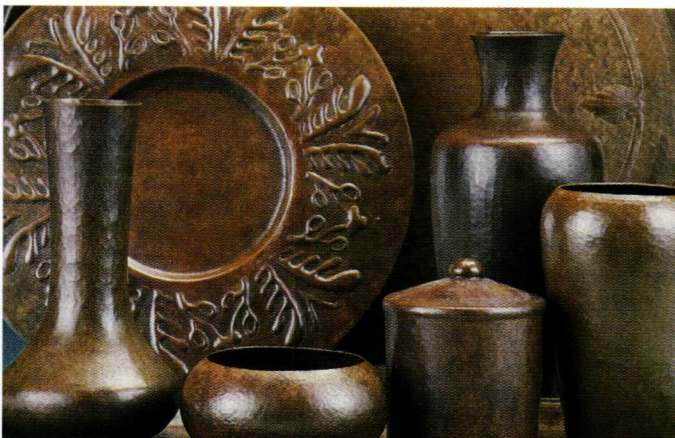
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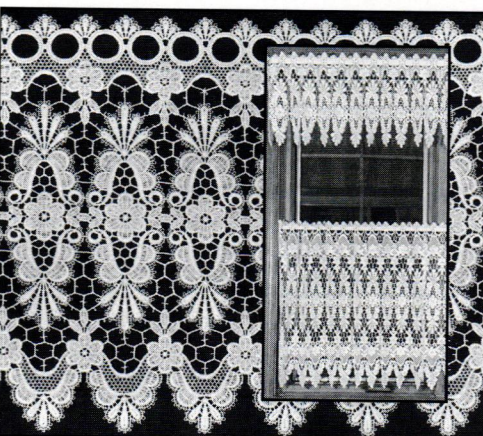
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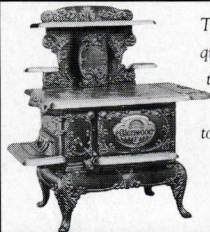
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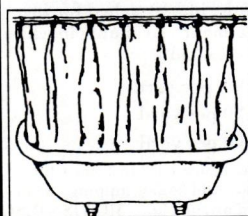


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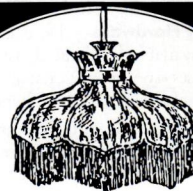
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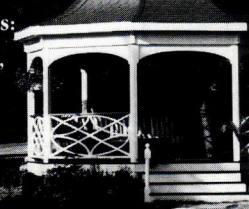
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