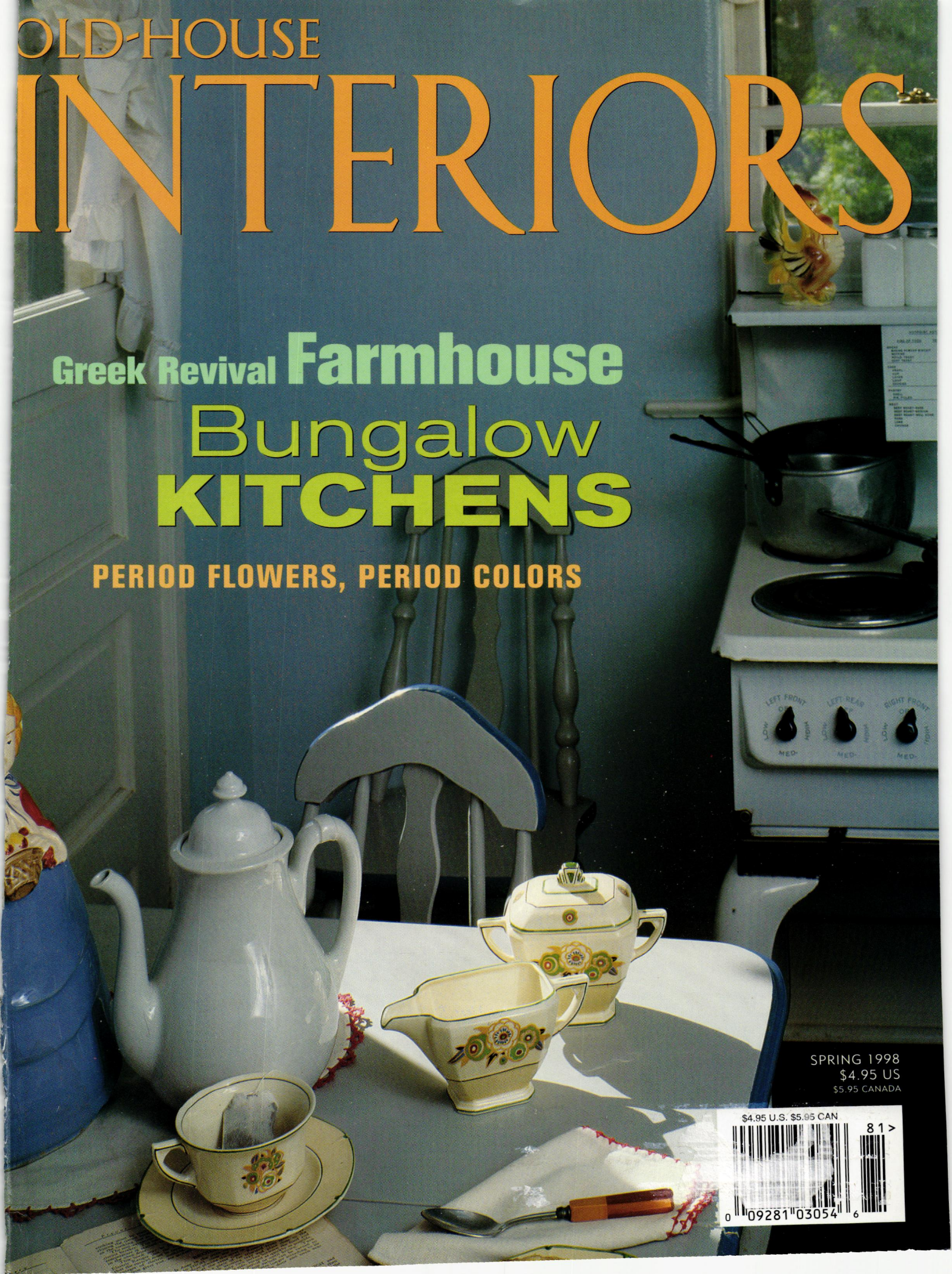


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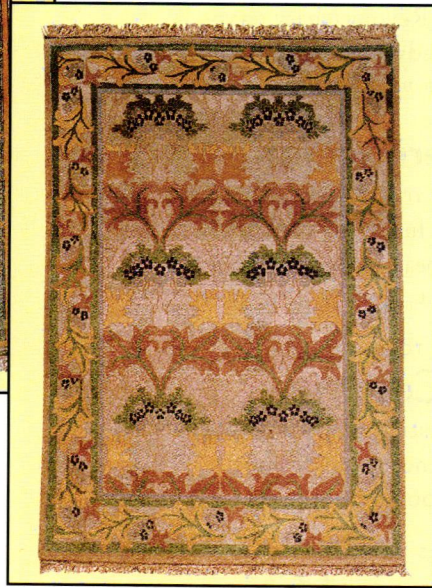
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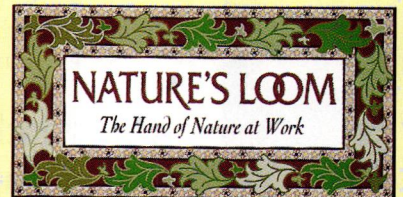


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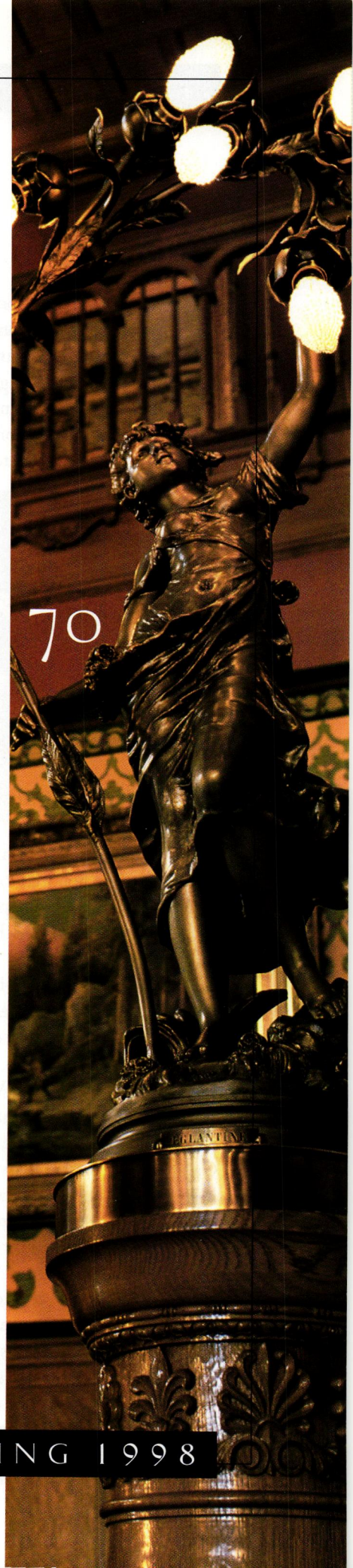


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In the Yukon Territory.

ON THE COVER: Built in 1908, electrified in 1928, and gently remodeled in 1940, this Bungalow kitchen extends old-fashioned welcome. Cover photograph by Linda Svendsen.



SPRING 1998



Fear Not Chance

WHAT A WONDERFUL THING it is to get an award out of the clear blue sky. Carl and I got one last spring. Best of all, it was an award we didn't compete or apply for, an award we didn't even know existed.



A handwritten postcard arrived. We were to be honored for our doorway garden—would we please come to the ceremony at the library? The Civic and Garden Club wanted to convey their appreciation for our contribution toward a prettier city.

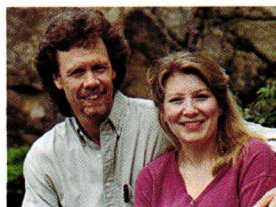
Ladies and gentlemen of the Garden Club, you have no idea how thrilling this was for us. We are ex-New Yorkers. My gardening experience in the 18 years before I moved to Cape Ann consisted of sweeping a stoop. Carl and I started our experiments with nature out there by the busy road for two reasons: It is a confined area where we couldn't get into too much trouble. And we wanted to "give something to the street" (i.e., divert the attention of passersby from the eyesore that was our unrestored house). Apparently someone did

indeed notice. Perhaps the award was meant to encourage: "Nice fence, folks; now how 'bout that house?"

I learned a valuable lesson from all this: The best results may come from not thinking too hard. The doorway garden, you see, was not planned.

It was almost an artistic endeavor . . . we were winging it. First Carl surprised himself by building a neo-Gothic fence for the practical purpose of masking street noise and deterring youths who threw beer bottles against the granite outcrop. I picked a stain color to match the lichen on the rock.

Then I decided red roses would go well with lichens and be visible even by speeding motorists. Then we transplanted grasses that weren't doing well in one of the painstakingly planned garden areas I was working on (with little success). Now and again I filled in with plants rather haphazardly chosen by only two criteria: they had to be species that stayed alive in neighbors' yards in this harsh Atlantic micro-climate, and I had to like them.



Nature took over. Everything worked out.

I'm going to keep all this in mind as I consider my interior.

Patricia Poore

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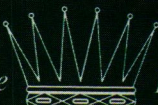
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His Last Commission

THANK YOU SO MUCH FOR YOUR BEAUTIFUL magazine with the [tribute to] Larry Boyce and his art. [The Incredible Tale of an Itinerant Stenciler, Winter 1997] Church administrator Tom Kearney will be pleased to see it.

—TRACY CLAGETT
Old First Presbyterian Church
San Francisco

Row House to Adobe

BROWNSTONE BROOKLYN REVISITED... [Winter 1997] I remember when *Old-House Journal* was a little newsletter produced in a brownstone basement in Park Slope [a historic district in Brooklyn, New York]. That magazine and this new one have come a long way. It was nice to see the row house type celebrated, even though you've moved to old New England.

—PETER MARSHALL
Brooklyn, N.Y.

A FRIEND TOLD ME TO LOOK FOR YOUR magazine—she said it was about historic houses. I imagined something with museum-like rooms. But what a delight! A Santa Fe adobe, a log cabin in New Jersey, plain bathrooms: I wouldn't have thought of all this as "historic" but, you've made me see how one can approach



an old house with sensitivity yet allow for personal taste. Thanks, and keep it up.

—DOLORES KENDA
Tuckerton, N.J.

A Western Fan

I WAS DELIGHTED BY your recent features on Santa Fe houses and the Mission style [Winter 1997]. Patricia Poore's review of my book *Romance of the Mission* has been most gratifying to me because

she astutely recognized the fact that the Mission style is dynamic and inventive, currently enjoying an artistic "redefinition". Kudos to your staff for introducing the classic design styles of the Southwest to a national audience.

—ELMO BACA
Santa Fe, New Mexico

Decorated Stairs

IN FALL 1997, YOU HAVE AN ARTICLE ON "Decorated Stairs." I have carpeting and the old brass rods, but have no way of fastening the rods to the stairs. Could you kindly explain what fixture I need to secure the rods? Thank you for any help you can give me.

—MRS. NOEL R. JONES
Union Dale, Penn.

TRIANGULAR BRACKETS that hold metal or wood stair rods in place are usually made of brass. They come in pairs, and can be purchased separately. When choosing stair rod brackets, be sure to measure the thickness of your carpet runner, including pad (if used), since brackets have different space allowances for different thicknesses of carpets. Thin to normal spacing is 5/16"; a thicker carpet may need a clearance of 11/16" —ed.

Real Kitchens

JUST A NOTE TO LET YOU KNOW THAT, since I started subscribing to *Old-House Interiors*, I have completely changed my mind about what I want my kitchen to look like! I am more inclined to go with a practical plan that looks like it evolved over time, keeping some of what is here, using antiques, and not being afraid to add modern conveniences. The obsessively correct "period reproduction" kitchen has started to look false to me. I think that's because the kitchens you show are more real.

—SUSAN FLEMING
Mountain Lakes, N.J.

WE TRY to keep an open mind about kitchens, publishing good ones whether they're original, remodeled, or interpretive. Check out two near-original bungalow-era kitchens in this issue, followed by a beautiful example of today's Arts and Crafts thinking. —ed.

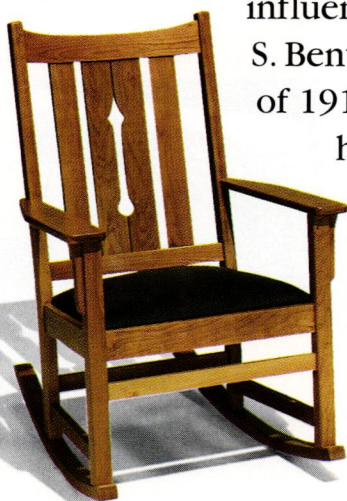
COMING UP
Summer 1998

In Victoria, a turn-of-the-century house betrays English Arts and Crafts influence . . . Baronial comfort in a gutsy neo-Tudor . . . The universal appeal of plain and simple summer homes, barely decorated . . . The beauty of old roses . . . Living on the porch . . . Dressing rooms for the season.

At the turn of the century, Boston was the epicenter of the Arts and Crafts movement in America. S. Bent & Bros., located in Gardner, Massachusetts, just 40 miles from Boston, reflected the substantial influence of the Arts and Crafts movement by producing both mission and colonial revival chairs. As a measure of that



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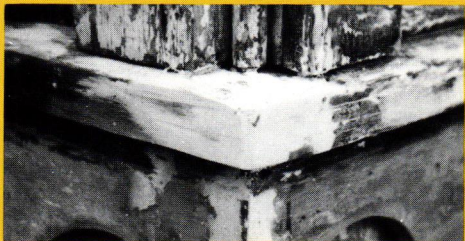


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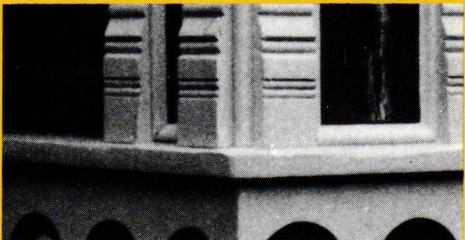
Wood Restoration System



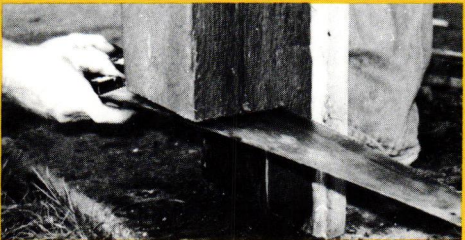
This rotted – and irreplaceable – woodwork...



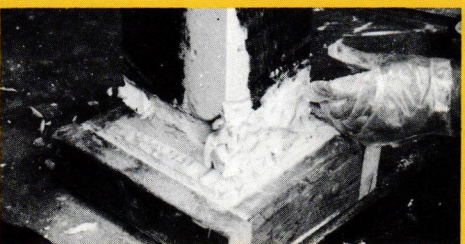
...can be easily and permanently restored...



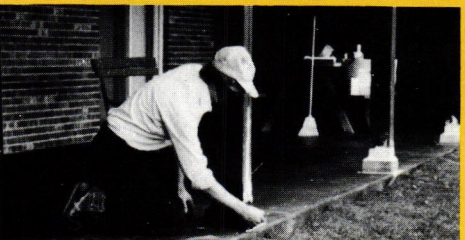
...sanded, nailed, stained or painted.



10" rotted bottoms of these load-bearing columns...



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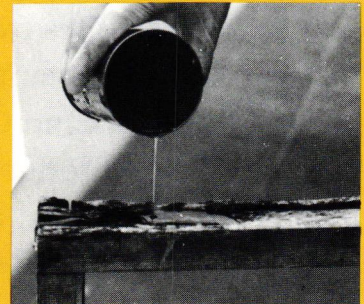
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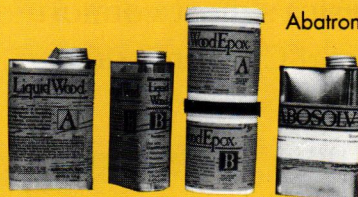
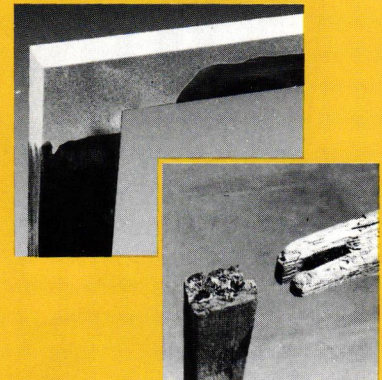
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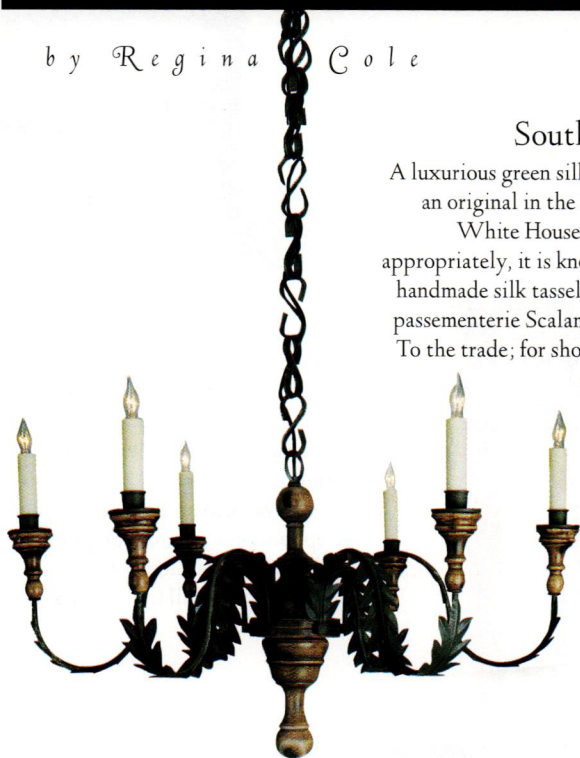
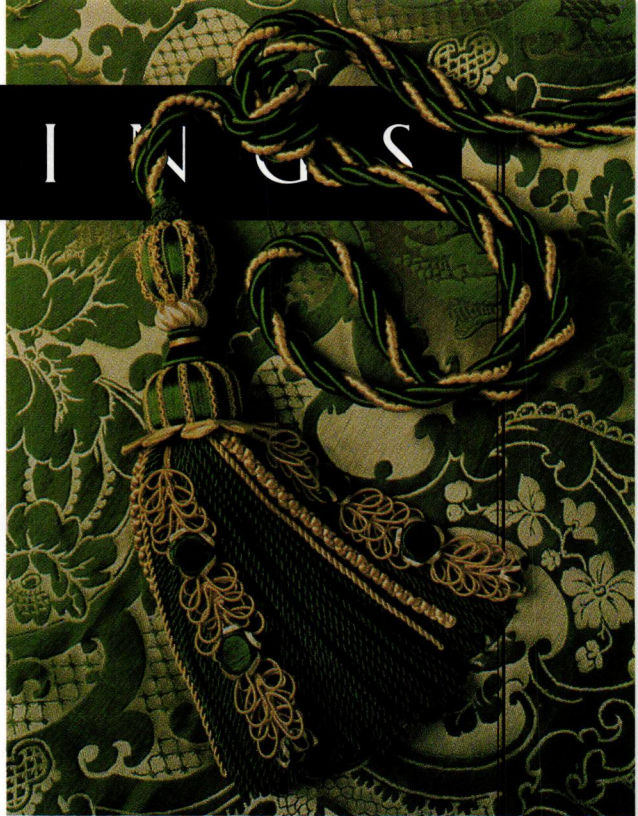
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For more information
see page 104



Swiss Chicks

Switzerland's René Burri is a glassblower who fashions subtly colored chickens out of marbled, translucent glass. Then he dresses some with hats and sets them to pecking, sitting, and roosting. From Deborah Cowan & Company, Inc., to the trade. Prices range from \$10 to \$28. (800) 778-4111



◀ Napoleonic Grandeur

The original of the Ram's-Head chair is in the Codman House in Massachusetts. Chairs like this were made in France during the early 19th century, when designers were inspired by the newly uncovered frescoes of Pompeii. From Southwood Furniture, \$1703. (800) 345-1777



◀ Milano Modern

Everything about this chair—the black and white leather fabric, streamlined shape, and colorblocking—says “modern.” From Ferguson Copeland, the generous proportions give it old-fashioned ease. \$700; call (704) 439-9990

▶ Rock On

David Hellman makes furniture after the designs of architects Greene and Greene. This rocking chair, based on one in Pasadena's Blacker House, is made of mahogany and ebony with an oiled finish. \$6,000. (617) 923-4829



For more information see page 104

▶ Victorian Comfort

In 1880 Mr. and Mrs. David King of Newport, Rhode Island, bought a tufted club chair from Leon Marcotte of New York. The reproduction is from E. J. Victor. In customer's own material: \$3,369. (704) 437-1991

Have a Seat



▶ Scandinavian Spirit

Designer Finn Juhl first introduced his Chieftan Armchair in 1949; Baker has reintroduced the sculptural design that helped define modernity. The floating seat rests on crossbars, and a turned, carved walnut frame supports the shaped back and floating armpads. \$3,995. (616) 361-7321

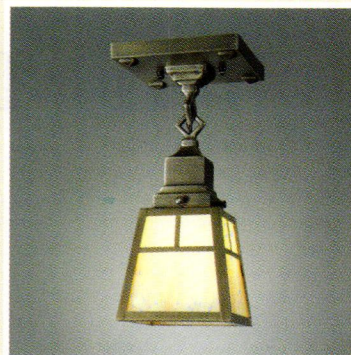




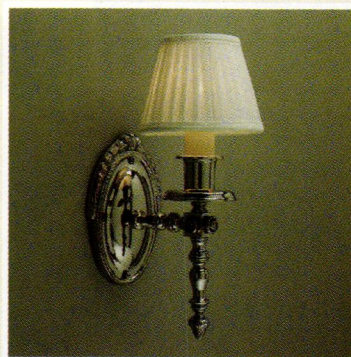
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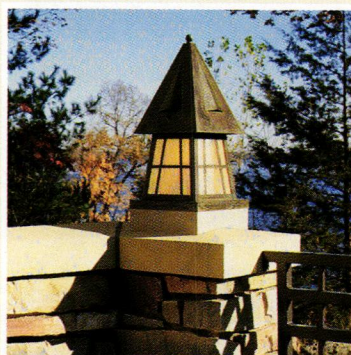
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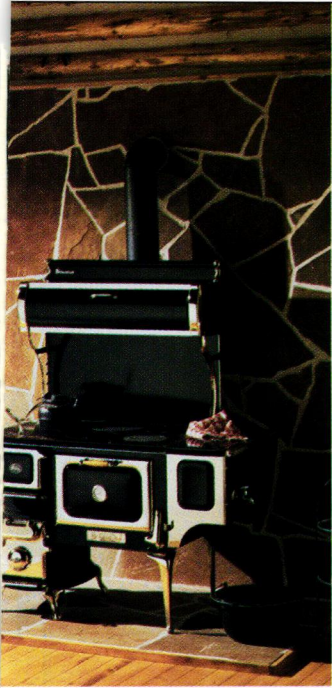


For more information
see page 104

♠ Tasty Arts & Craftsmanship ♠

This **tea cozy** pattern, called "The Hare," is available as a needlepoint kit from Trustworth Studios. It comes with hand-painted canvas, Appleton crewel yarns, and instructions. The reverse side, naturally, shows a tortoise. \$110 each; call (978) 746-1847. Robert Jarvie's **candlestick** designs were named after letters of the Greek alphabet. "Theta" is solid bronze, made from the original mold by United Crafts, \$265. The **teapot, sugar, creamer, and cups** are in a dark green pottery that the Craftsman would have liked. The seedpod and pinecone motifs of the **linen placemat and napkin** are hand-embroidered and hand-applied.

They are also available in pillows, tablescarves, and curtain panels. From United Crafts. (203) 869-4898



Lined Up in Pears

Heather Goff presses and glazes her tiles by hand, which adds to their charming folk-art quality. The "Pear" tile measures 4" x 4" and comes in glazes varying from sky blue to satin blue to green. \$14.50; (978) 758-6743

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The Chicken Came First

In the late-19th and early-20th centuries, many American kitchens had chicken dishes like these. The brooding hen is the lid; her tail feathers make a handle. Large blue chicken dish: \$18 from Fishes Eddy. (212) 420-9020

Red in Tooth and Claw

Every kitchen needs a few good bowls that are sturdy, simple, roomy, and bright. This one, from Fishes Eddy, is perfect for mixing batter, setting dough to rise, or for holding fruit. \$20; (212) 420-9020



City Lights

Fishes Eddy is a New York City landmark specializing in American Industrial China. Their mugs evoke nostalgia with patterns ranging from "New York Skyline" to "Votes for Women." Mugs: \$6.95 to \$8.50, Skyline charger: \$18. (212) 420-9020





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see page 104

Voysey Visitation

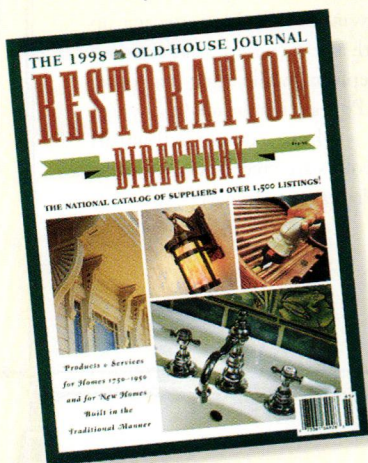


The designs of C.F.A. Voysey are as appealing today as they were in England a hundred years ago. Clockwise from top left: A fine, 10-point **cotton lace panel** in Voysey's "The Stag" design, from J. R. Burrows & Company; 72" x 95": \$125; 72" x 118": \$150. **Needlepointed wall hanging** from Trustworth Studios; \$125. The **barometer** is from Trustworth Studios; \$1,500. Trustworth Studios' **Voysey needlepoint kits** include: "The Lighthouse," \$130, "Floral Heart," \$150, and "The Crow," \$160. They are on "The Tortoise and the Hare" **carpet** from J. R. Burrows & Company. The **oak chair** is made from original 1902 drawings; \$1,700 from Trustworth Studios. Draped over it is "Bird and Poppy," a cotton-linen union **fabric** at \$45 per yard from J. R. Burrows & Company. Call Trustworth Studios at (508) 746-1847, J. R. Burrows & Company at (800) 347-1795.

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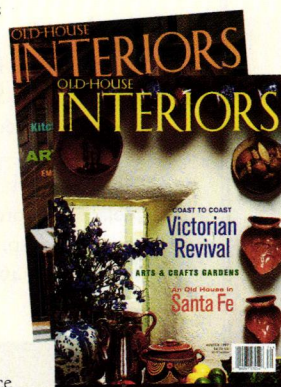


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Old-House Interiors back issues are a wealth of information. Check the topics listed below to find which issues suit you best, or buy them all! In addition to the topics listed, each issue contains our regular features such as decorating answers, good books, resources, history travel, before and after, and a whole lot more.

- Summer 1994:** Colonial Restoration; The Shingle Style; Embossed Walls; William Morris & "The Colonies"; High Ceilings
- Spring 1995:** Arts & Crafts Rooms; California Bungalow; Livable Kitchens; American Gothic; American Federal Furniture
- Summer 1995:** Bayou Beauty; The Colonial Revival; Dressing Multiple Windows; Carpeting Answers; Make a Floor Cloth
- Fall 1995:** Fitted Bathrooms; Empire Furniture; Rustic Traditions; Color Placement; Compo Ornament; Dutch Survivor
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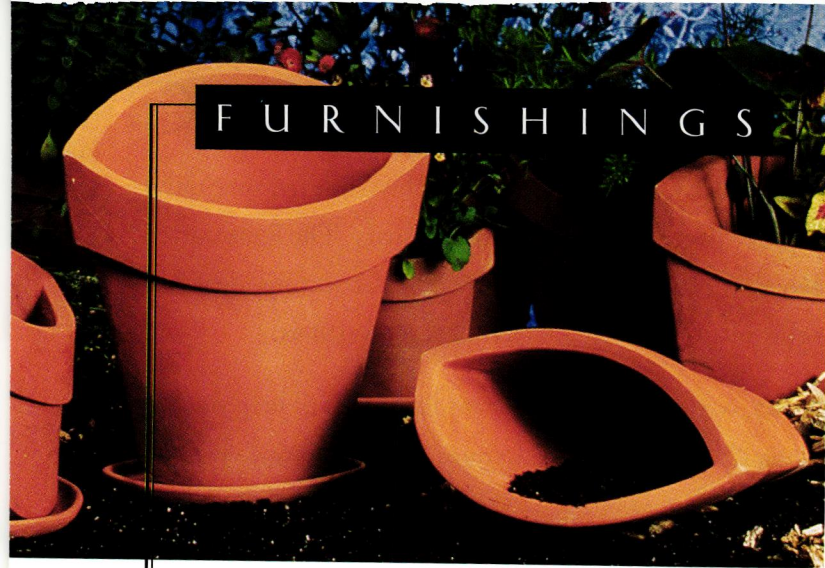
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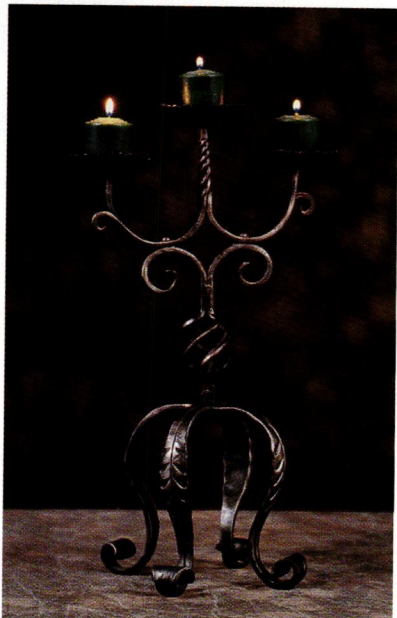
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Gustav Stickley studied Morris's furniture . . . early Stickley is very medieval, with large strap hinges applied to great, monolithic case pieces.



The Bold and the Beautiful

A Gentle Comparison of American and English Arts and Crafts Furniture **BY DAVID BERMAN**

THE ETHICS, THEORIES, AND DREAMS that became what we call the Arts and Crafts Movement did not come together in Syracuse, or New York—or, for that matter, in America. The Movement was given initiative by some idealistic young artists in Red Lion Square, London. With the passion of youth, liberal educations, and no small amount of talent, William Morris and Edward Burne-Jones railed against the shoddy, mass-produced furnishings that had flooded the market during the mid-19th century . . . two artistic college boys furnish their rooms, in other words. Initially they focused on the boxy simplicity of medieval forms as the “true” and “honest” representation of proper English furnishing. Eschewing florid applied carvings and mouldings, they embellished their first efforts with gorgeous paintings portraying a fabled medieval golden age. Thus began a spiral that continues to circle: begun in England with a revolt against mass-produced furniture, progressing to simple but competently made pieces, to very sophisticated handmade goods, back to mass pro-

duction of mixed-quality furniture, and, finally, to today’s ongoing simultaneous production of cheap knock-offs with high-quality studio furniture. Artists who rebel against shoddy goods are copied—cheaply.

toward the elaborately joined pieces of CFA Voysey and, still later, of Ernest Gimson and the Barnesly brothers in the Cotswolds. The English preference—and premise—was for traditional handwork in the execution of simple, often elegant, design. Seeing and feeling the effects of the hand tool on the wood was desirable. Pegged mortise and tenon joints, exposed dovetails used decoratively and constructively, simple and compound chamfers to relieve heavy stiles and rails, hand-planed multi-fielded panels—all these were used to demonstrate the skill of the cabinetmaker. By the time the English Arts and Crafts Movement was past, furniture had progressed to the beginnings of the modern studio furniture movement—the benchwork (handmade) that thrives today.



IN AMERICA, ARTS AND CRAFTS

furniture evolved less than did its English counterpart. By American Arts and Crafts furniture, I mean production furniture rather than contract work. Architect-designed furniture in this country was quite equal to designed furniture in England. As in

IN ENGLAND, THE MOVEMENT STAYED comparatively pure even through an evolution from its beginnings in the late 1850s until World War I. Starting with the very simple, medieval plank forms favored by the young William Morris, furniture design moved

OPPOSITE: The tapestry room at Kelmscott Manor expresses the philosophy of William Morris in aged textiles and simple furniture true to the medieval ideal. **OPPOSITE (below):** King Rene’s Honeymoon Cabinet, one of William Morris’s earliest pieces of furniture, and a Gustav Stickley sideboard. **ABOVE:** The American Arts and Crafts Movement represented in a California Bungalow: built-in furniture and rectilinear shapes.



Ironically, what began in England as a revolt against mass-produced furniture of poor quality saw its greatest success in the factory production of mixed quality furniture in America.



England, American furniture makers at first interpreted heavy medieval forms. But while the English used authentic medieval coffers and case pieces for reference, American work was often imitative of English Arts and Crafts furniture. Gustav Stickley studied Morris's furniture; Stickley's early pieces are very medieval, with beautiful, large strap hinges applied to great monolithic case pieces. This was medieval interpretation with an American twist. The best of this early work incorporates mortise and tenon joints with through tenons that beveled and pegged. For surface interest, these pieces rely far more on large expanses of highly figured quartersawn oak with prominent ray patterns. The pity is, as time went on and the Movement's popularity increased, furniture remained heavy, the hardware was less integrated, and the effect became oppressively dark and massive. This was especially true of the work of companies trying to cash in with cheap knock-offs.

THREE FUNDAMENTAL CHARACTERISTICS describe the differences between English and American Arts and Crafts furniture. The first and most



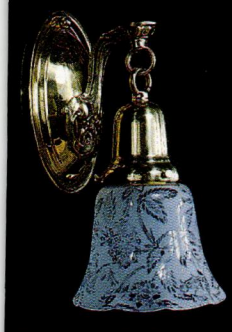
FROM TOP: The reclining Morris chair as William Morris first designed it (at left) and the later, more massive Stickley version. A bench version of the vernacular but elegant Morris Sussex chair. A later Gustav Stickley settee: occasionally, American A&C furniture achieved delicacy.

important is that the English furniture is mainly handmade; American furniture is mostly machine work. Remember that the genesis of the Movement was a reaction against poor quality machine production.

The second point is that English furniture was mostly limited or "one-of" work, contracted for specific houses. By its very nature, it was more diverse in design. American furniture (whether Stickley, Limbert, Shop of the Crafters, etc.) was conceived for mass marketing; the work of the Greene brothers in Pasadena and Frank Lloyd Wright in the Midwest are notable exceptions. During the 1980s, when American Arts and Crafts furniture was stratospherically high-priced, attendees at various auction houses could be heard sputtering, "Look!—its a Gus #631 1/2!" Compare such labeling to the romance of the so-called Sussex Chairs handmade for Morris & Co., or King Rene's Honeymoon Cabinet, which describe English pieces.

Third, English work quickly became lighter in design, in color, and in weight, and remained so during most of its popularity. American furniture remained (mostly) heavy and dark. English designers began to take pleasure in reducing the structural members of furniture to essentials.

Uprights were chamfered from square to octagonal, stiles and rails were compound-chamfered to lighten



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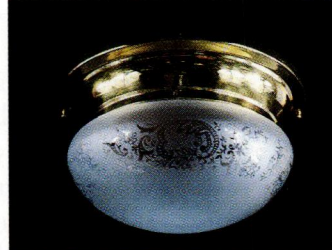
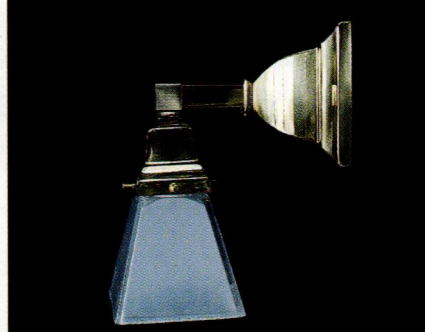
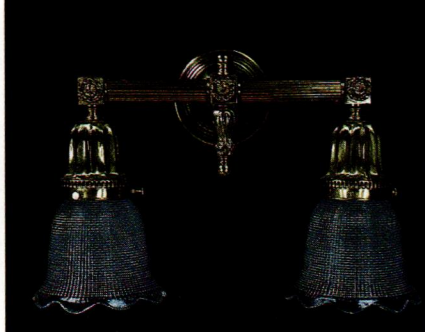
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The English preference—and premise—was for traditional handwork in the execution of simple, often elegant, design. Seeing the effects of the hand tool on the wood was desirable.



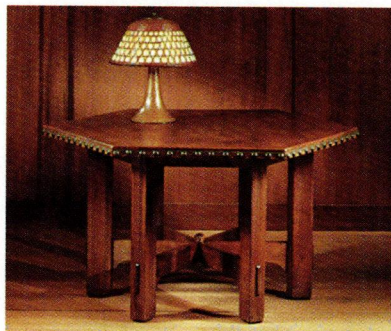
weight and provide a sculptural element. Woods were left natural, without finish, or only lightly oiled. American furniture did lighten up a bit with L. and J. G. Stickley's spindle line; Harvey Ellis did reduce the mass of structural members for Gustav Stickley. But, on the whole, most American goods remained massive. The preferred finish was dark, to suggest an antique patina found on old "mission" pieces, suggesting a rustic antiquity to 20th-century homeowners.

Between and between English and American wares was such odd hybrid work as that of the Byrdcliffe Colony in New York. Founded by an expatriot Englishman, this failed utopian community very briefly produced furniture at once large and structural in the American "massive is better" idiom, but with the severe oak relieved by soft, semi-transparent green stains and by subtly carved or painted panels.

TODAY'S REVIVAL OF INTEREST IN ALL aspects of the Arts and Crafts Movement (which reached a fever pitch during the 1980s) includes the reproduction of old designs as limited reissues. In addition to dozens of individual artisans, several original companies have been revived—



FROM TOP: At left, Voysey's shelf clock, and Leopold Stickley's American version. Early English and most American Arts & Crafts furniture was massive. Contrast Morris's ca. 1856 table (top) and Gustav Stickley's library table (below) with English designer Godwin's delicate 1876 table (above).



Stickley, of course, being the most prominent for furniture. The differences now are the same as they were at the beginning of the century; handmade is handmade and machine is machine. Nevertheless, both cabinetmaker and factory today offer excellent value for their respective prices. My advice: Do a bit of homework to learn the characteristics pertinent to either English or American furniture. Old American furniture is, of course, easier to find than old English. Good antique pieces of English Arts and Crafts furniture are rare and costly; reproductions are not inexpensive, being custom. American furniture, particularly Stickley, is widely available either through antiques dealers or as reissues. With this renewed popularity, naturally, comes the merchandiser out for profit alone: bad kits and shoddy, stapled and screwed work are also available. Full circle? Time for revolt? Artisans, students, romantic dreamers: don your smocks and work on. ♦

DAVID BERMAN—historian, innkeeper, and artisan—dons his smock in Plymouth, Massachusetts, where his Trustworth Studios makes reproduction Voysey furniture, needlepoint kits, and lighting fixtures.

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Whether antique or reproduction Arts and Crafts furniture is better made or a better buy is hotly contested. We won't attempt to resolve it, but here is a partial list of today's sources.

ANTIQUES

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Craftsman Style (CA); (310) 393-1468
Dalton's (NY); (315) 463-1568
Farm River Antiques (CT); (203) 239-2434
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Perrault/Rago (NJ); (609) 397-1802
Peter-Roberts (NY); (212) 226-4777
Skinner Auctions (MA); (508) 779-6241
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REPRODUCTION

Berkeley Mills East-West (CA); (510) 549-2854
 Western Arts & Crafts with oriental and modern influences.

Cassina USA (NY); (516) 423-4560
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David Hellman (MA); (617) 923-4829
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Dovetail Woodworks (MA); (978) 853-3151
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Fair Oaks Workshop (IL); (800) 341-0597
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James Becker (VT); (802) 295-7004
 Contemporary furniture, A & C influence.

Jeff Lind (ME); (207) 384-2621
 Contemporary furniture, A & C influence.

John McAlevy (ME); (207) 372-6455
 Contemporary furniture, A & C influence.

L. & J.G. Stickley (NY); (315) 682-5500
 Reissues of the original American pieces as well as contemporary interpretations; also Roycroft reproductions.



The painted and carved Byrdcliffe linen press represents the synthesis of American and English Arts and Crafts furniture.

M.T. Maxwell (VA); (540) 587-9543
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Mack and Rodel (ME); (207) 688-4483
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New Traditionalist (MA); (413) 247-5248
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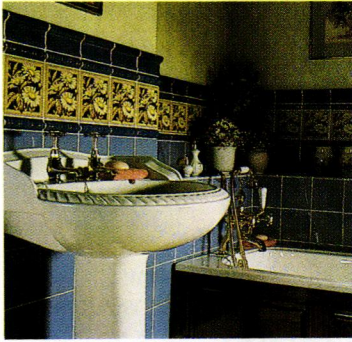
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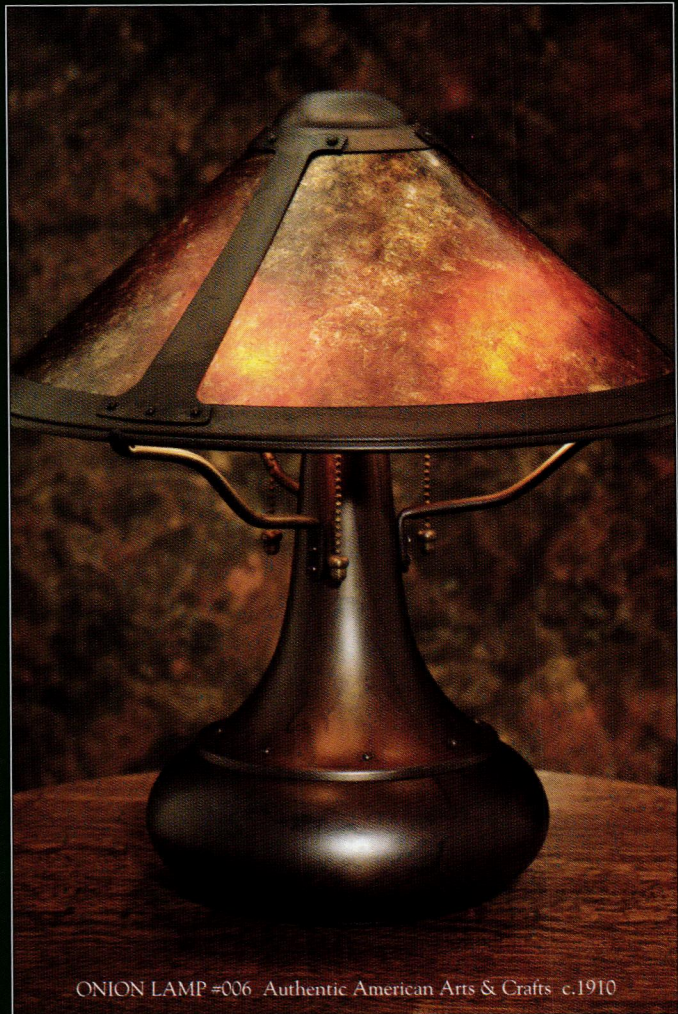
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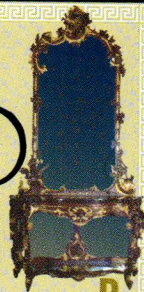
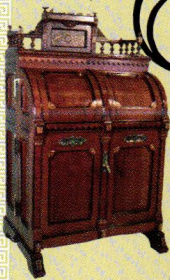
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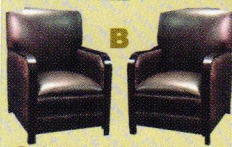


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17 pc. American Victorian oak dining suite by Horner Brothers, table has 12 leaves

F
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G
Mahogany Pullman bookcase w/ orig hardware. 13'6"W



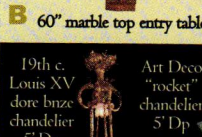
B
Pr Art Deco bergeres in brown lthr



G
Art Deco mble top center table



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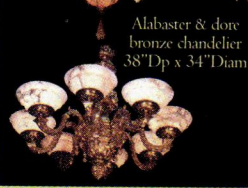


19th c. Louis XV dore bnze chandelier 5'Dp

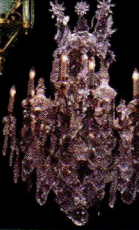
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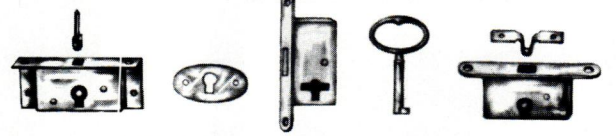
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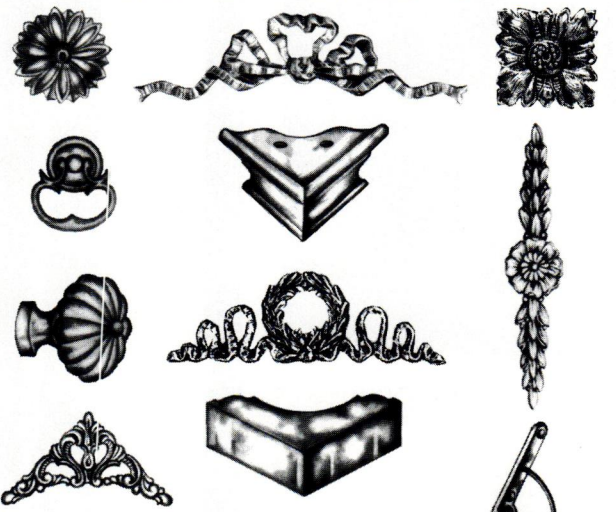
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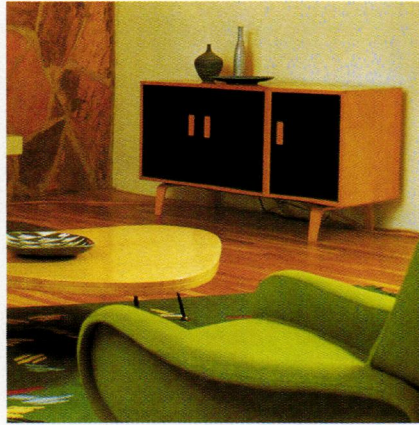


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MENTION A PERIOD OF TIME, OR A STYLE, AND YOUR MIND'S EYE WILL SEE A picture characterized as much by color as by finishes or furniture. Each era has conventions of chroma and intensity, harmony or contrast, color placement in the room. The essay **IMPRESSIONS OF COLOR** explores that color sense, and predicts a surprising revival. ■ Keep color in mind as we visit two homes, one elegantly atmospheric, the other vernacular. A **PLANTATION HOMESTEAD** in Virginia has seen auspicious times, and remained in the hands of a single family, since its construction in 1775. On the Hudson River, a simple **GREEK REVIVAL** house is handsomely furnished with area antiques. ■ Our landmark house is Naumkeag, the grandest survivor of the **SHINGLE-STYLE COTTAGES**, so many of which have been lost to fire or vandalism. The young Stanford White designed this livable jewel. Lost to remodeling, rather, are most original kitchens, but we found two dating to circa 1910. These **BUNGALOW-ERA KITCHENS** expose the sanitary realities of post-Victorian service rooms. A third kitchen, in full **ARTS AND CRAFTS** garb, suggest an alternate approach for today. ■ The best period rooms may suffer an unnecessary anachronism in their flower arrangements. Guidelines here are easy enough to follow. Finally, a most dramatic restoration: before and after the devastating fire that gutted the **SALT LAKE CITY CHATEAU** known as the Kearns mansion.—THE EDITORS



WELBOURNE

This history-rich part of the Virginia countryside has seen Revolutionary fervor, Civil War battles, famous residents, venerable fox hunts, and expensive horse flesh. Seven generations descended from the 18th-century builders of this farmhouse have provided continuity while inhabiting rooms filled with memories, antiques, and atmosphere.

by Regina Cole | photographs by Geoffrey Gross



The music room was added in 1840; doors lead directly outside as well as into the next room. The large portrait is of Rebecca Tasker, who married Daniel Dulany in the mid-eighteenth century.

ABOVE: From the back, Welbourne's graceful growth is evident.



TOP: Seen from the circular front drive, Welbourne is a classic southern plantation house with a colonnaded verandah. **ABOVE:** The banjo clock just inside the front hall has hung in the same spot since 1830. The hall portrait shows a teenaged Richard Dulany.

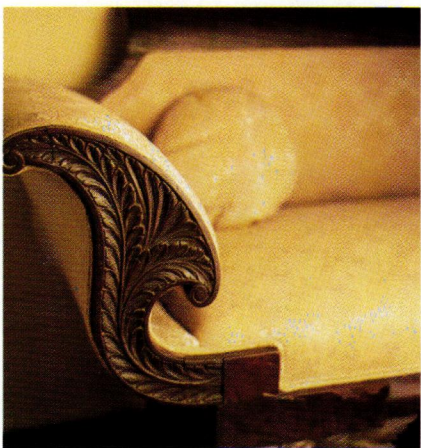
WELBOURNE WAS BUILT IN 1775 on rolling farmland in Middleburg, Virginia. Periodic additions grew the house while the original vast acreage was reduced, but the family never left. Today the seventh-generation descendant of the first homeowner lives at Welbourne.

Continuity is the most striking feature of this home. Big, with generously proportioned rooms and views of the lush countryside, Welbourne has a sense of history not often found in our young country. Civil War artifacts, battered monogrammed silver, faded diary entries, ancestral portraits, furniture bought in 1800 London, cracked photographs of long-ago fox hunts: all remain in the house as relics of the Dulany family. The current inhabitants remember their ancestors, and more. They share space with them, with the effects of their lives. They tell their stories as readily as they discuss tomorrow's weather.

And what stories there are to tell! Like Zelig, Woody Allen's fictional film hero, the Dulans of Welbourne were apparently at the center of his-



Portraits of ancestors are everywhere. Over the classical fireplace mantel in the library is one of many depicting Colonel Richard Dulany.

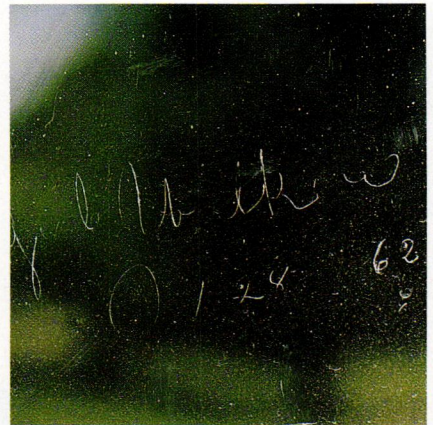


tory's pivotal events. It started with the first generation: Daniel Dulany, son of the settler who moved to Maryland from Queen's County, Ireland, in 1686, is said to have caused the Revolutionary War. It seems he was ordering an expensive carriage in London when Lord North asked who it was for. Dulany replied, "An American gentleman." Said Lord North, "If Americans can afford to ride such fine carriages, they can pay more taxes."

Benjamin Dulany, who married George Washington's rich and beautiful ward, Elizabeth French, gave the first president the horse Blueskin, Washington's favorite hunter. In 1840 Colonel Richard Henry Dulany founded the Piedmont Hunt, which continues today. It was long a favorite of Jacqueline Kennedy Onassis, who built a house nearby while John F. Kennedy was President. Pamela Harriman, the late Ambassador to France,



The most reverently placed portrait, here in the library, depicts Coloney Dulany in his Civil War uniform. OPPOSITE: Some of best furniture in the house came from Europe during the early-19th century.



CLOCKWISE: Welbourne's fields host boarded horses. Civil War buffs love to see the window pane etched by the young man known as "the Gallant Pelham." A corner dining-room cupboard houses a splendid 200-piece collection of late-18th-century Old Paris porcelain.



lived in the neighborhood. Book editor Maxwell Perkins was a frequent guest while Welbourne was in the hands of the current owner's great-aunt Elizabeth. (They say that Perkins loved her.)

Because Perkins believed the bucolic atmosphere and southern hospitality would do them good, he often brought two of his authors, F. Scott Fitzgerald and Thomas Wolfe. Their Welbourne-inspired stories are kept in a scrapbook in the front hall, and

frequently read and shown to guests. A visitor sleeping in the downstairs bedroom off the library is told that it was where F. Scott Fitzgerald always stayed. "But that bed wasn't there then," is the quick assurance, lest the sheer romance of it all overwhelm the impressionable guest.

The Civil War period evokes the deepest reflection here. Richard Dulany's youthful image hangs in the front hall, but the position of honor in

the library is given to his portrait in the uniform of the 7th Virginia Cavalry. He was a hero of the South, fighting with John Singleton Mosby, the famous "Gray Ghost of the Confederacy." Colonel Dulany's descendants still have his bugle, hat, gloves, and sash. They are cherished as much—or maybe more than—first-edition books or brass-bound Regency desks.

A pane of glass in the parlor was etched by Major John Pelham in 1862,

A Sheraton bed is in one of the rooms added in 1820; this was the bedroom favored by F. Scott Fitzgerald when he stayed at Welbourne. A door leads onto the front verandah.





ABOVE: The verandah was created when the columns were added in 1830. **RIGHT:** A chest in the parlor, where it has always been. **BELOW:** Ancestral needlework.



supposedly with a diamond ring given to him by his commanding officer, J.E.B. Stuart. The graffiti of the young hero, killed soon after his stay at Welbourne, has become a shrine to students of the Civil War. Mary Dulany, who was thirteen when Pelham visited, later named her own house "Pelham" after the young officer.

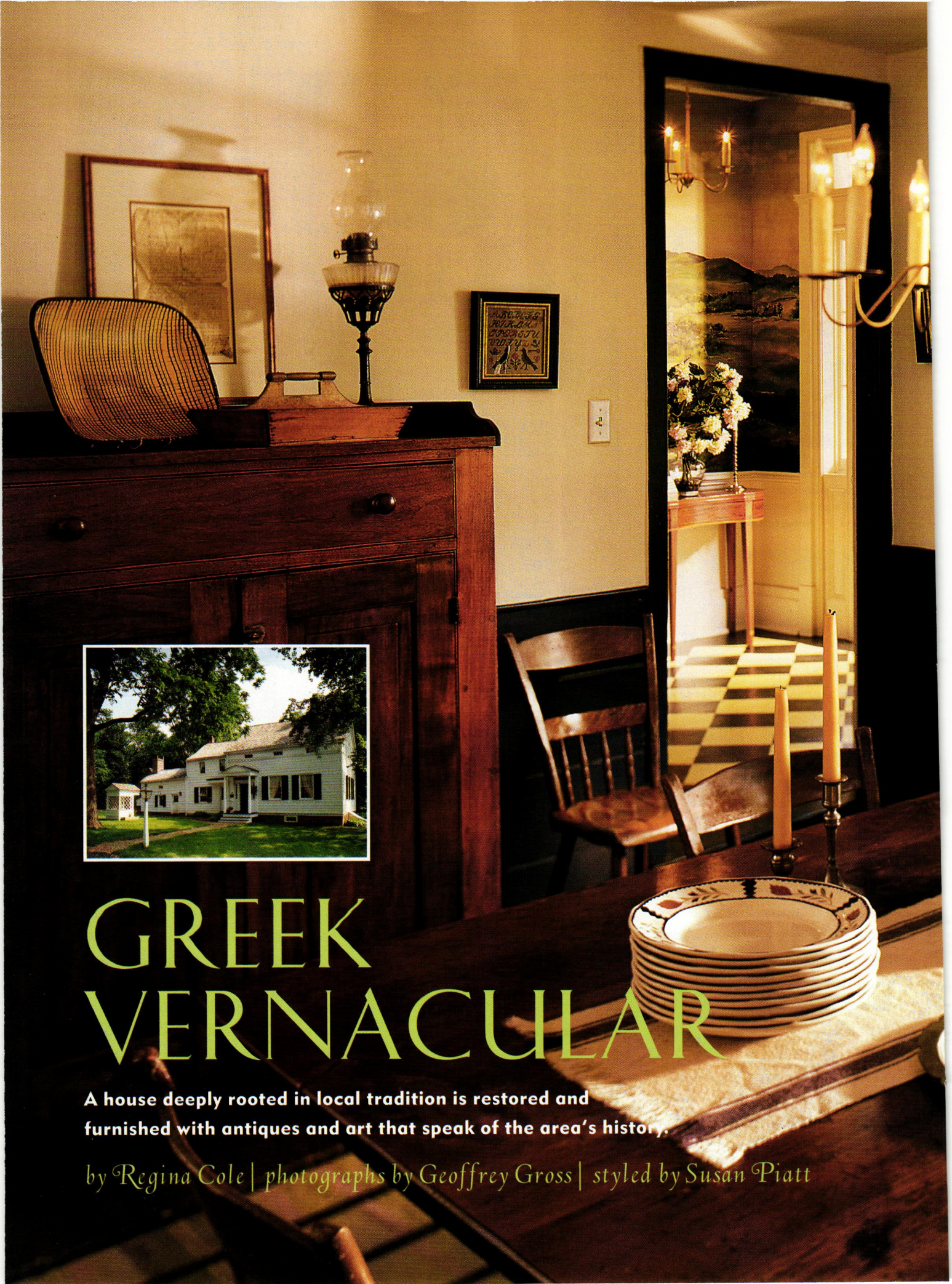
WELBOURNE WAS BUILT AS A SIMPLE, though substantial, stone house. Wings were added to either side in 1820, the columns in front date to 1830, and a brick music room was added in 1840. The house was named

after the family home of Mary Ann Welby of Lincolnshire, England, the first lady of the house. Today's homeowner, Nathaniel Morison, is her direct descendant and a distant cousin of the Earl of Welby.

His mother started to take in paying guests over thirty years ago. Nathaniel's wife Sherry takes care to tell potential guests that staying at Welbourne isn't like staying at a posh, contemporary inn. "The atmosphere is one of faded elegance," she says. "Not everyone likes that."

But those who accept the passage of time may briefly experience a way

of life that is as inaccessible to most as the ante-bellum South itself. They can sit on the broad verandah and play with friendly hounds, or step out the bedroom door and visit over the fence with horses. They can eat sausage, biscuits, eggs, and grits served on china bought over a hundred years ago. They can watch the sun set over the Blue Ridge Mountains while sipping bourbon from monogrammed cups. They can even believe that the gentle fields go on forever, only occasionally crossed by ancient tumbledown stone walls, and that life never moves any faster than it does here at Welbourne. ♦



GREEK VERNACULAR

A house deeply rooted in local tradition is restored and furnished with antiques and art that speak of the area's history.

by Regina Cole | photographs by Geoffrey Gross | styled by Susan Piatt



In the dining room a Dutch door was designed to let in air and light, but to keep out animals. The chairs are grain-painted pine half-spindle Windsors.



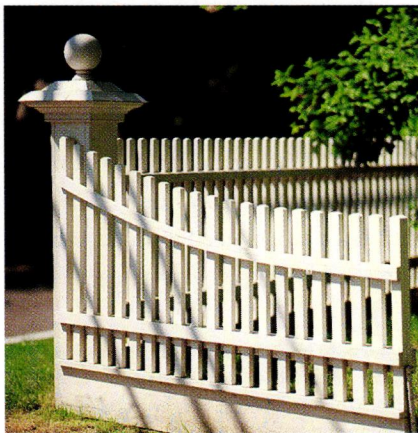


NEW YORK AND NEW JERSEY were once wilderness. As the mid-Atlantic states were settled, pockets of agriculture developed by Dutch farmers began to appear along the Hudson River. The descendant of one of those Dutch settlers built a home rooted in local tradition: a vernacular Greek Revival structure with the frieze windows common to the mid-Atlantic area. It was built in 1836 by Peter D. Haring. He had inherited the land from his father, and the house and land

stayed in the family until 1896. Ownership had been established in 1682, when his great-great-great-grandfather, John Pietersen Haring, had bought, along with 13 other men, 16,000 acres of land west of the Hudson River from the Tappan Indians.

The old house was, in their words, “rough around the edges” by the time Lee and Rich Williams saw it. But an inspection by local builder, designer, and restorationist Timothy Adriance pronounced it sound, so they launched into a five-year project. They

LEFT: The front parlor is a more formal room, as it would have been in 1836. American Empire furniture from the region is the perfect fit for an 1836 Greek Revival house. **TOP:** The front hall floor is covered by a wall-to-wall floorcloth. Wall murals are of scenes from area history, including this one depicting the British scaling the Palisades to attack Fort Lee.



ABOVE: New cabinetry with simple lines and glass doors fits into an old kitchen. **LEFT:** (from top) The barn serves as garage. The black walnut tree by the well is one of a pair of so-called "marriage trees" planted when the house was built. The hayrack actually hides garbage bins. The new fence follows a classical design that remained popular during the 19th century.

discovered surprises, like the original wainscoting in the dining room hidden under layers of 1920s Beaver Board and wallpaper. They also learned that the bricks for the foundation had been made on site, as had the hardware and the siding; Haring had had a sawmill, brick yard, and blacksmith shop.

The Williams' experience echoed that of many new old-house owners. As they stripped away layers of later work, they saw the house's lineage

reveal itself. The experience led them to hunt down late 18th- and early 19th-century furniture local to the New York–New Jersey–Pennsylvania area, and to commission floorcloths, furniture, and murals that drew on local design and history.

The murals in the entrance hall are a special source of pride. The main scene depicts the British as they are scaling the Palisades to attack Fort Lee (in New Jersey). Everything is authen-



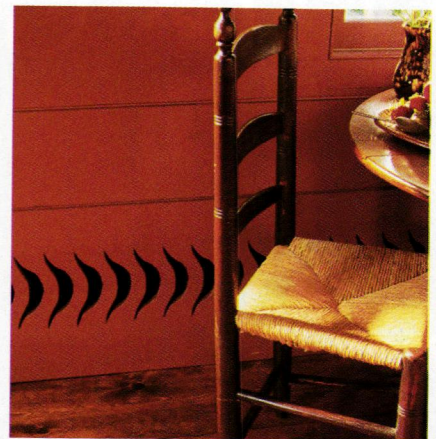
By the great old fireplace, a sunny window provides a pleasant place to eat breakfast. The cloth valance serves to keep smoke within the fireplace, but heads don't bang against it. **BELOW:** Cut-out patterns in the wainscoting hide heating elements.

tic, down to the uniform colors worn by the different regiments.

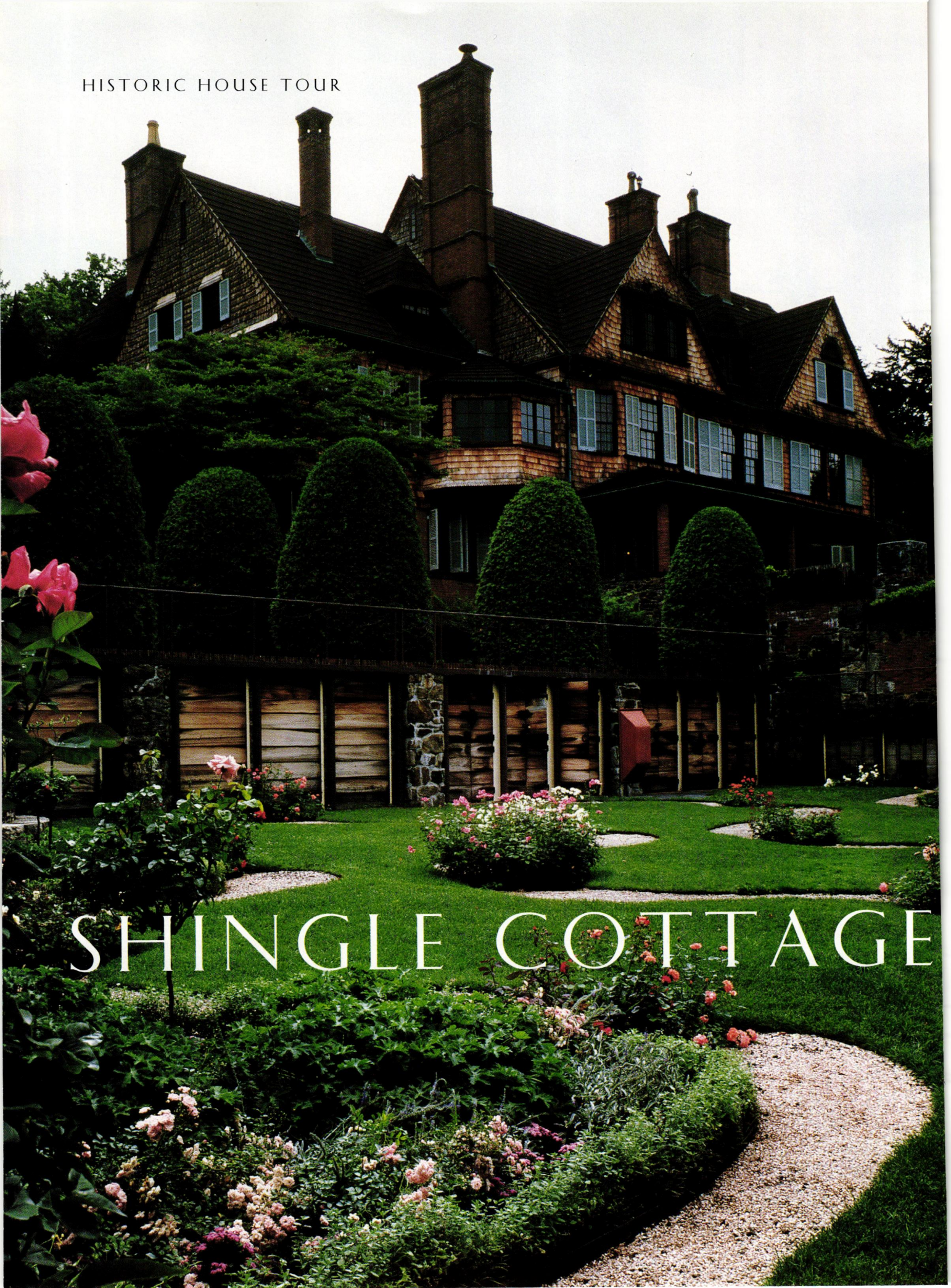
Early in the twentieth century, the original kitchen had been turned into a garage. Lee and Rich restored it, taking cues from the jambless fireplace, typical of local historic Dutch design, that remained. Once again, a valance along the beam serves as a "soft" lintel, keeping smoke from entering the room—but protecting heads from banging they would suf-

fer if the lintel were made of wood.

Although Haring's shops are long gone, the outbuildings bring together modern needs with old design. The pegged barn was re-created from an 18th-century design. What would have been its granary is now an unexpected cedar closet. And the picturesque hay barracks, which were used by 18th-century Dutch farmers and based on medieval precedent, cleverly disguise garbage bins. ♦



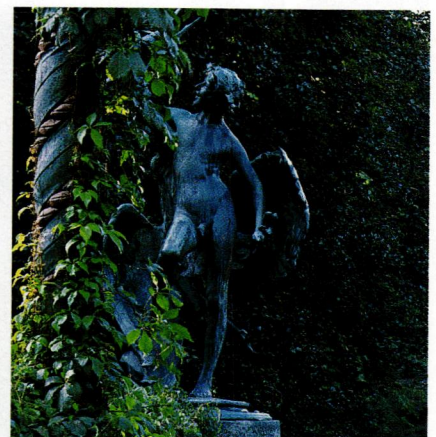
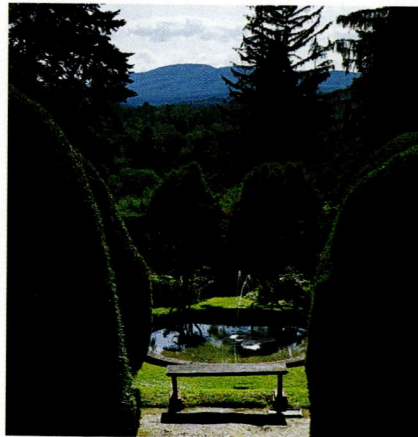
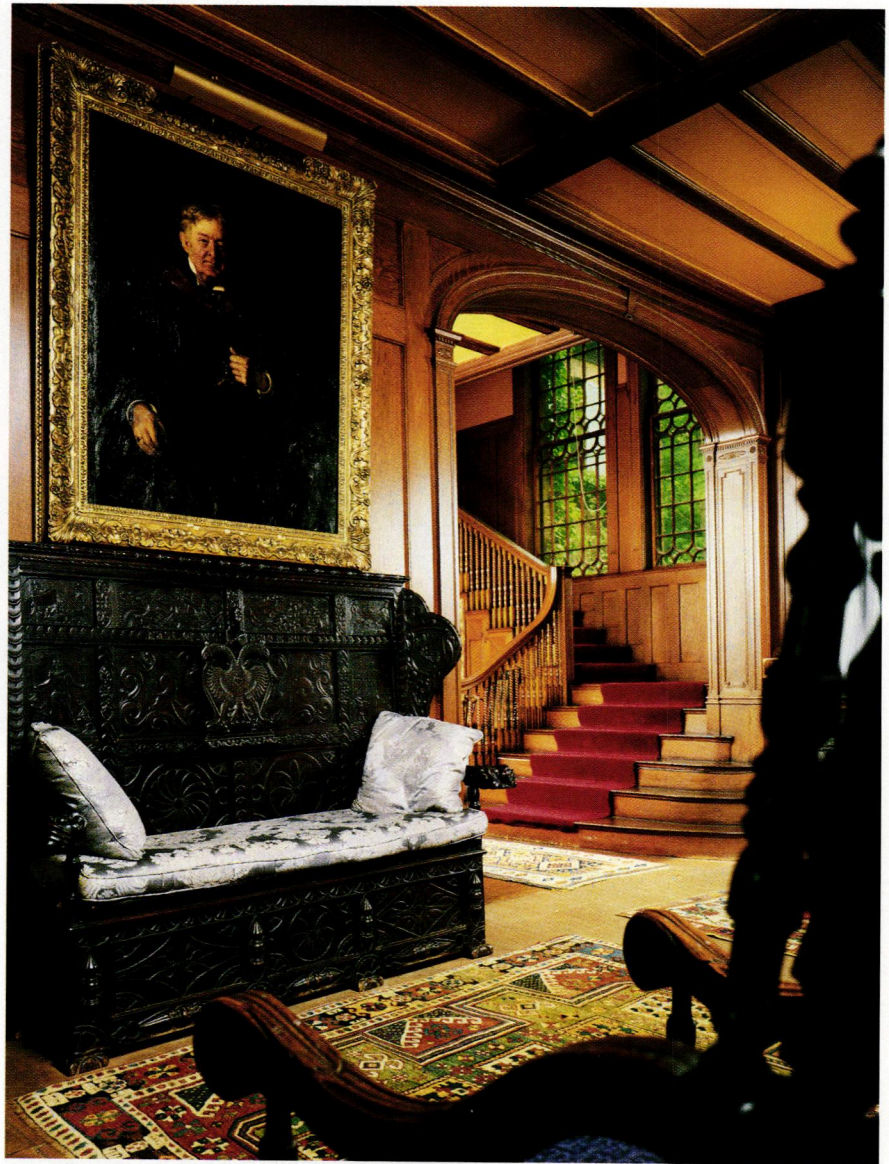
HISTORIC HOUSE TOUR



SHINGLE COTTAGE

Shingle-style houses are rare; comparatively few were built, and many have since burned or been radically altered. Naumkeag is the grandest survivor. *by Patricia Poore*

THIS SPLENDID HOUSE BY ARCHITECT Stanford White is an arresting survivor of the late-Victorian Shingle style, a style more in fashion today, perhaps, than it was in 1880. Architects seem to cherish the style's grand informality. The rest of us like it, too: colonial period zealots and lovers of Victoriana, nobody doesn't like Shingle style. Reasons come clear on a visit to Naumkeag, the grand survivor in the Berkshires of Massachusetts. † A cross between cottage and castle, the house is both comforting and regal. Formal rooms, gorgeous antiques, mahogany paneling downstairs allow spirit and ego to soar. Netted bed canopies and cozy corners upstairs call for introspection in pajamas. Such was the talent of Stanford White, and such is the Shingle style. † Naumkeag was the Indian name for the place that became Salem, Mass., the boyhood home of attorney Joseph Choate. On the advice of his friend Charles McKim, Choate retained White (McKim's young partner in the firm of McKim, Mead and White) to design his summer "cottage" in Stockbridge. It was an unlikely pairing, one that led to such compromise as this modern-leaning architect's design of the French Norman Revival street façade of the house at his conservative client's behest. The rest of the house, inside and out, is fully Shingle style. A huge living hall with fireplace and



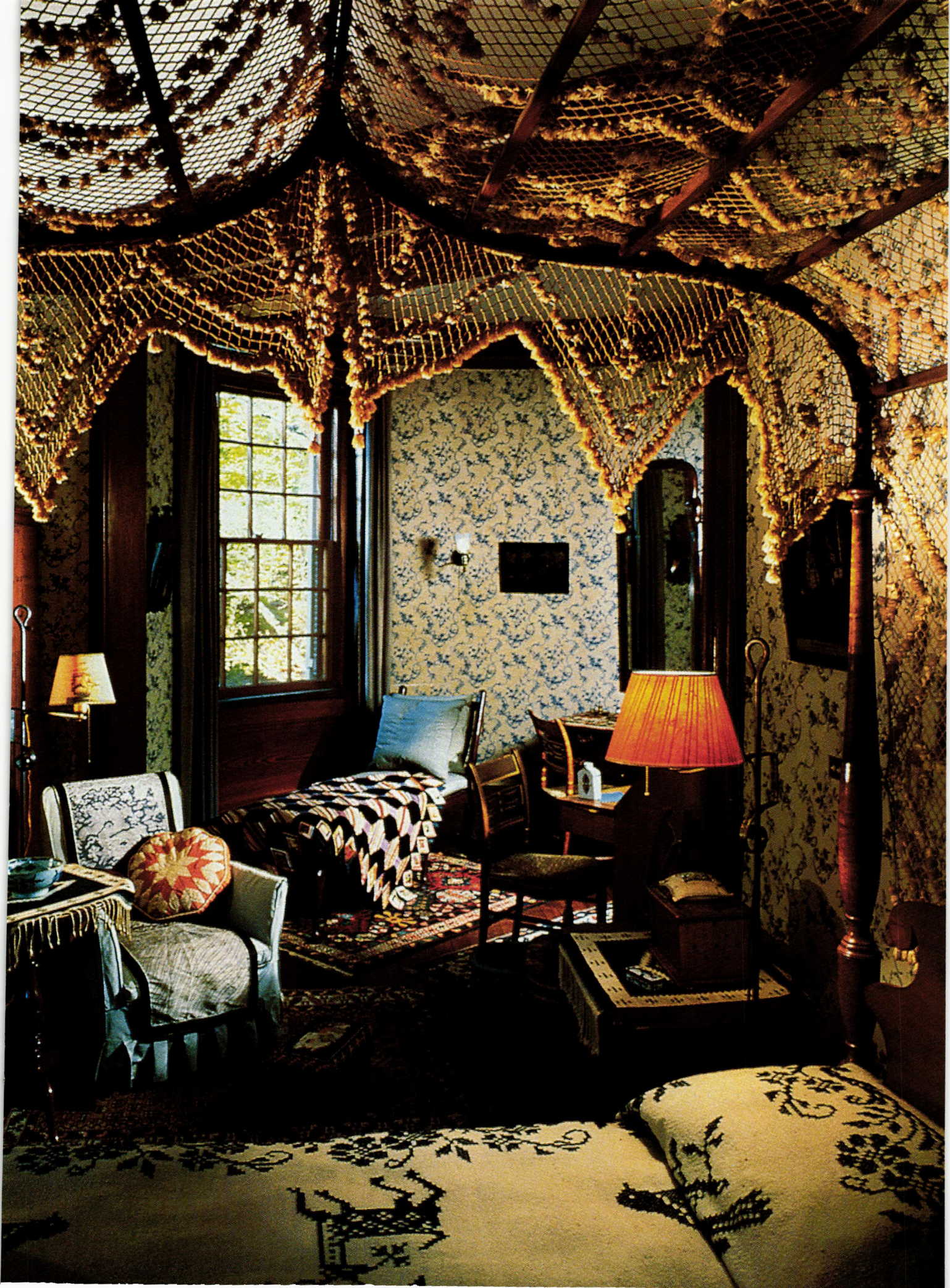
The famous rear façade of Naumkeag (1886) defines Shingle style, a modernist twist on the medieval houses of old New England. The interior presaged modern design with its wide room openings and freeflowing space. Gardens redesigned after 1926 are unexpectedly formal.



The Colonial Revival dining room was a Shingle-style convention; this one is furnished with Sheraton, Hepplewhite, and Georgian-period pieces. **BELOW:** The Art Deco Blue Stairs and white-birch walk. **OPPOSITE:** A picture of comfort in one of nine bedrooms.



adjacent grand stair connects to a parlor, dining room, and library, each elegantly but comfortably furnished, mostly with antiques. The interior remains much as it was conceived by White and Choate's wife Caroline, who acted as decorator. ✦ Naumkeag is well known, too, for its remarkable gardens. Frederick Law Olmsted had been retained to plan the landscape, but he excused himself over immediate differences with the Choates. The unexpectedly formal landscape (terraces and topiaries) designed by Bostonian Nathan Barrett was reworked after 1926 by daughter Mabel Choate, who collaborated with famed 20th-century landscape architect Fletcher Steele over a period of 30 years. ✦ Most of the great Shingle houses are gone; summer homes are especially prone to fire and demolition. This one is a landmark. ✦



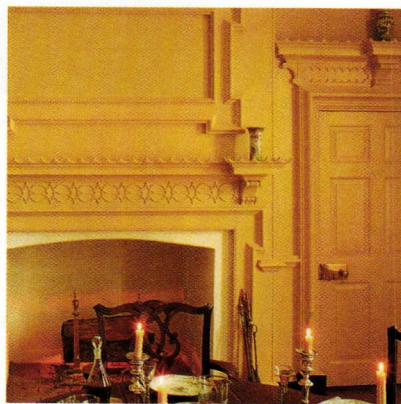


Yes, finish and furniture define these instantly recognizable rooms of the 1950s, the Empire style, and the Georgian era (opposite). But just look at the colors! Orange and green, blue and yellow are constants across the centuries. Salmon and cerulean, however, are not.

HESTER PRYNNE (RHYMES WITH SIN) WAS RIGHT. BEAUTY CAN CONVERT ANY color of private passion into a thing of public pride. Students of American literature will recall how Nathaniel Hawthorne's famous heroine of his pioneering 1850 psychological novel was forced by the black-garbed prudes of 17th-century Puritan Boston to wear a scarlet letter on the front of her dress, and how she embroidered it with such beauty, and conducted herself in public with such grace, that she was privately admired for the conviction of her passion. Likewise, in America, no interior color has ever been judged shameful when graciously presented in the context of beauty. ■ Every generation has its signature color. I can get sniggers and snorts out of any audience of a certain age simply by saying, "Who remembers avocado green and

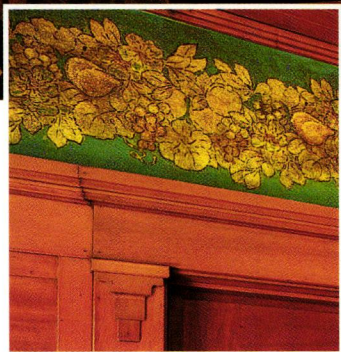
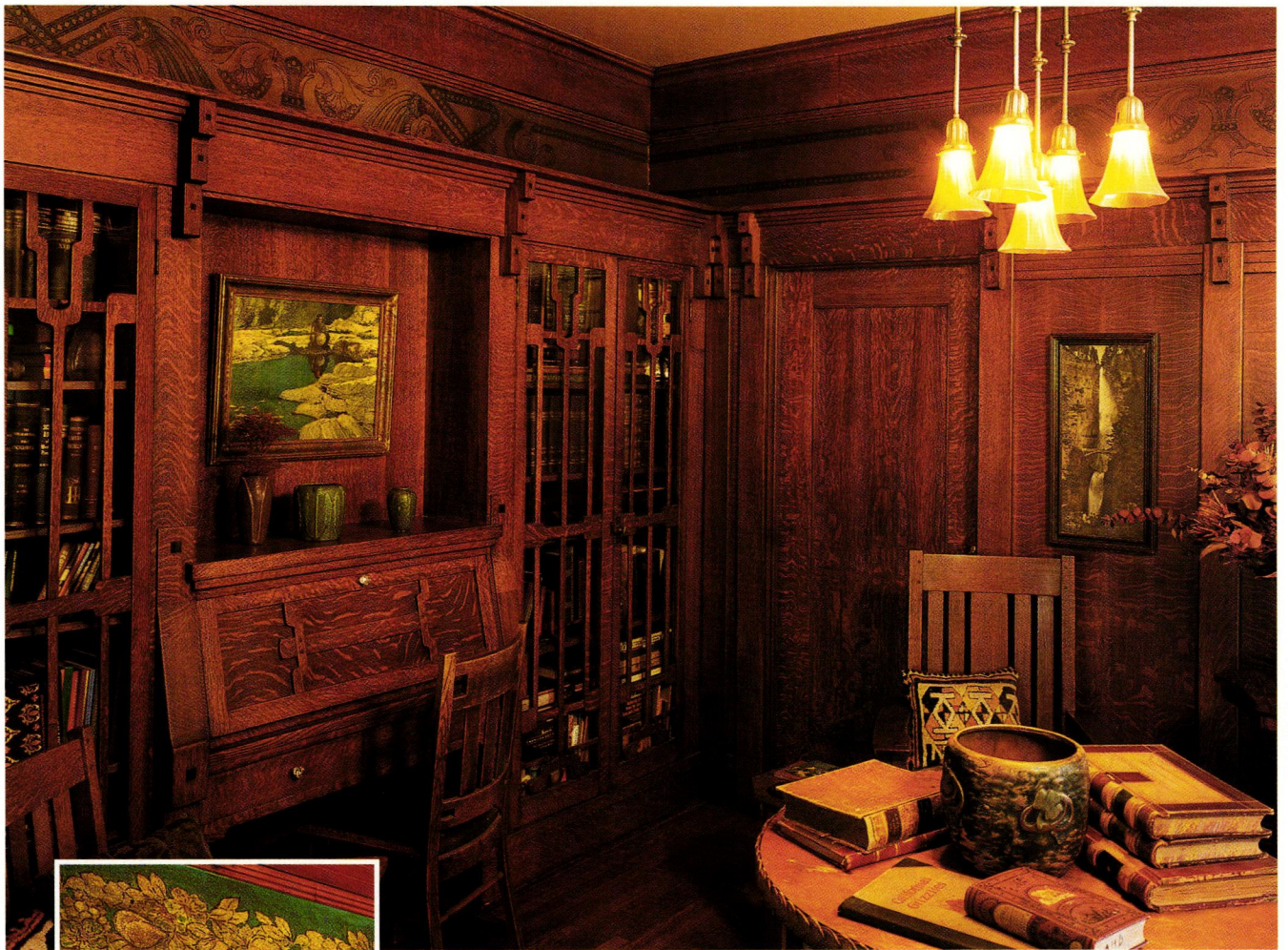
IMPRESSIONS OF COLOR

harvest gold?" (Blessed are those too young to have been exposed to pea-green appliances in the 1960s or bilious mustard in the 1970s.) ■ *Turquoise! She had always regarded the color turquoise, like shocking pink and chartreuse, as the color equivalent of the word ain't: quaint when seldom used but vulgar in great doses.* —E.I. Konigsburg,



THE VIEW FROM SATURDAY* ■ This delightful passage from Konigsburg's Newberry Medal book evokes memories of turquoise from the Pop-Art 1960s, and acid green-yellow chartreuse from the 1970s, and intense shocking pink from the 1930s. It also introduces two of the biggest anxieties Americans experience when selecting interior paint colors—"Is it proper for a person like me to use them in my home?" and "Will the 'big-house' paint colors I see in the magazines look good in the smaller rooms of my house?"

by John Crosby Freeman



BUT WHAT YELLOW? Blue and violet, green and even pink have been used in every era. Color is not the question then, but rather how the color is expressed and where it is used. A palette can sing in a period room or fall flat; who hasn't winced at an ill-chosen lemon-yellow? **ABOVE:** Arts and Crafts harmony. **LEFT:** Bold expression of rich teal blue against red mahogany in a 1911 bungalow.

I BELIEVE THERE IS NOTHING ABOUT THE SCALE of your rooms to prevent you from considering any paint color . . . as long as you adjust its tonality, lighting, and accessories accordingly. I believe that any "historic" interior color is fair game for any private room in your home. It could very well be considered, too, for any public room, as long as it doesn't do battle with the room's architectural imperatives.

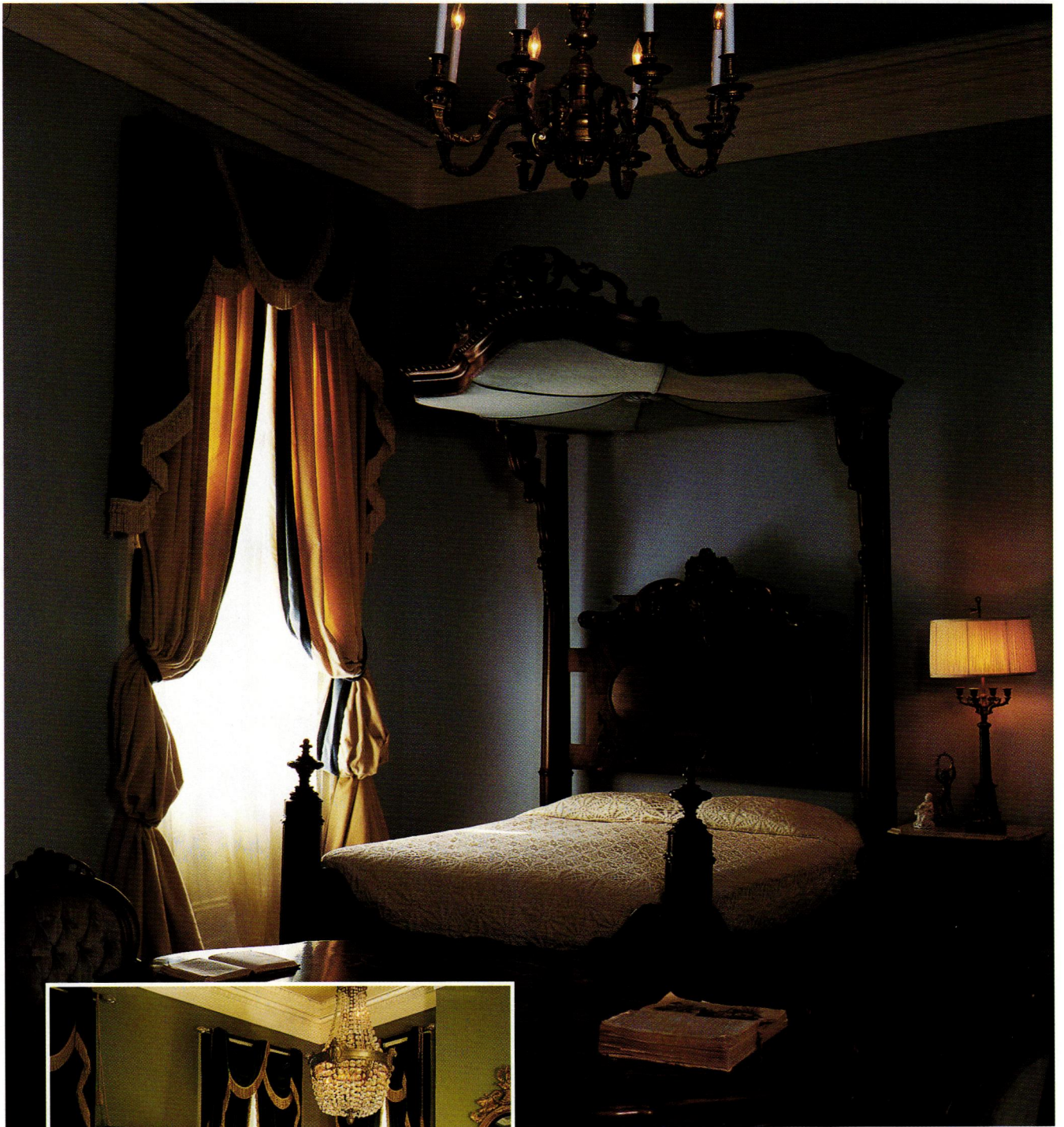
If the deep and lustrous, glazed emerald green of the recently repainted Brush-
Everard House in Colonial Williamsburg appeals to you, for example, put it in your bedroom, your bathroom, your home office

without thinking twice. If your home is an Arts and Crafts bungalow, however, resist the temptation to put that green in your living room or dining room. Interior colors of bungalows would have emulated, say, the dull sheen of olive greens ca. 1700, not the glossy emerald of the 1790s.

TODAY'S PRACTICE OF PRICING CUSTOM PAINT colors the same as white and other so-called packaged or shelf colors has taken the sting out of the old trade distinction between common colors and luxury colors. Common colors, now called earth tones, were made from inexpensive earth pig-

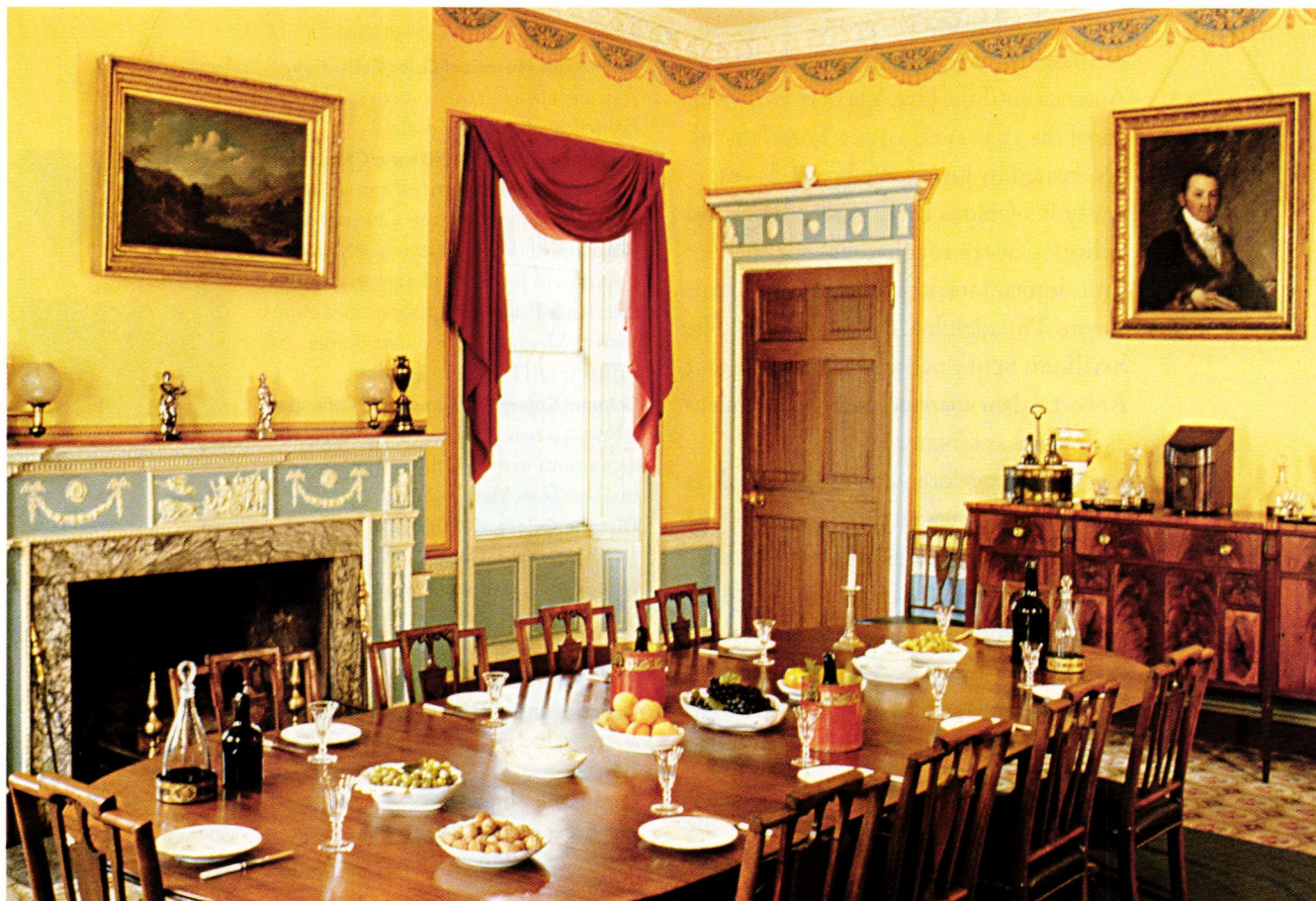


Mid-Victorian reds and golds and blues (as in the Farnsworth Homestead, ca. 1850) are utterly unlike the “greenery-yallery” tertiaries of the 1880s.



BUT NOT WHITE

The classical palette gains especial favor at least twice a century: cool colors, simple schemes. Even the most restrained, however, rely on pure chroma and deep accents such as the green drapery in the bedroom of Nottoway (near New Orleans, built 1857). Our modern reliance on white, barely tinted, has no precedence save perhaps rural whitewash. **LEFT:** The designs for the parlor at Nottoway were created by Henry Howard.



Muted is not the word to describe Federal colors—check out the parlor at the Otis House, Boston headquarters of SPNEA, revolutionary in its scholarship.

ments: red, yellow, and brown iron oxides, plus lampblack. Luxury colors, on the other hand, were made from expensive pigments. They were not as durable and tended toward translucence. The first and most famous chemical colorant was Prussian Blue, formulated in 1720. Brilliant lead-chromate yellows and reds appeared at the end of the 18th century.

Luxury colors (and the luxury, in fact, of paint itself) intensified the social distinction in America between those who painted and those who didn't. This was tartly expressed in a famous saying from the Old South, about a family "too poor to paint, too proud to whitewash." Any age is more likely to be remembered for its luxury paint colors than its common colors.

Americans looking back at historic color palettes often forget that our colo-

nial-era, early American, and Victorian predecessors also looked back at historic palettes important to *them*. Studying their points of reference makes it easier for us to get close to them and grasp what was important to them in their palettes.

The wall paintings of Pompeii, buried as a time capsule in 79 AD, had an enormous impact on interior color. Pompeiian red and Pompeiian blue-green, most often associated with late-Victorian dining rooms and parlors, enjoy fresh popularity.

Riding the rising tide of 19th-century enthusiasm for anything associated with Ancient Greece, the color of Greek pottery decoration gave credence to the colors of Aesthetic Movement interior (1875–1890): purples, pinks, mauves, greens, and yellows.

Fashionable colors of late colonial

and Federal interiors were perhaps the freshest and most original palettes seen in America until the Jazz Age (Art Deco) colors of the 1920s and 1930s. Porcelain colors created by Josiah Wedgwood—especially his famous blue, green, lilac, and yellow—were touchstones for the elegant, formal interiors of Charleston, Baltimore, Philadelphia, and New York. The brilliant Scots neo-classical architect Robert Adam introduced cucumber greens as delicate as a watercolor.

William Morris and the British Arts and Crafts movement he founded can be credited with a backlash against the chemical artificiality of Victorian colors, especially the aniline-dye colors of mauve and magenta, to those derived from natural colorants. Gustav Stickley and other leaders of the American Arts and Crafts movement married this palette to what they imaged were similar paint colors of the 17th century—good old Colonial color.

COLOR CARDS

An Interior Historical Color Collection. 80 colors from the 18th & 19th centuries. The old favorite. From Benjamin Moore dealers.

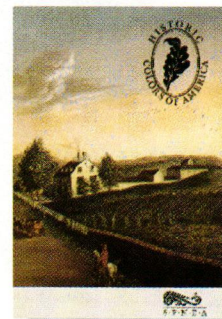
Authentic Colors of Historic Charleston. 54 interior colors identified by usage (walls, doors, etc.) and period from Colonial/Colonial Revival through Victorian/Romantic. Copies sell for \$5 and support Historic Charleston Foundation. Contact Bird Paints, 1063 Morrison Dr., Charleston, SC 29403; call (803) 722-1056.

Colonial Colors® Williamsburg® Collection. About 30 new colors. America's premier documented historic-color collection. Later this year from Martin-Senour.

Historic Colors of America. 149 colors. Contact Jerry Alderson at Color Guild, (303) 751-5330, for dealers in your region. Contact Diane Viera at SPNEA, (617) 227-3957, for color information. Also ask for a copy of "A Guide to Color, Styles and Architectural Periods."

Preservation Palette. 80 Colors, featuring 16 Roycroft Arts and Crafts colors, and 8 each of Jazz Age 1920s, Streamlined 1930s & 1940s, and Suburban Modern 1950s. From Sherwin-Williams.

Frank Lloyd Wright® Collection. 31 interior colors from his 1955 Taliesin Palette. From Martin-Senour.



New color cards place an emphasis on authenticity and the importance of period-specific colors. Martin-Senour is banking on the revival of a color card created by Frank Lloyd Wright in 1955.

THE 20TH CENTURY HAS SEEN TWO REVOLUTIONARY palettes, with a third in progress. The first came during the Jazz Age, with Art Deco colors. The second had to be the Pop Art colors of the 1960s.

This century will see one more color revolution before its end. This one is the result of neither chemistry nor self-conscious creative expression. Rather, it comes from the scientific investigation of colonial-era colors, which has begun to reveal, finally, the authentic Colonial palette. These discoveries promise to affect both our view of history and our future color choices.

The time is right for public acceptance of the newly authenticated Colonial colors. Historic Colors of America is a palette of interior and exterior colors authenticated by the Society for the Preservation of New England Antiqui-


ties. It is now available in the paint stores served by the Color Guild.

Later this year, the eagerly anticipated revision of Colonial Williamsburg Colors by Martin-Senour will appear. These two color cards may well revolutionize the look of American interiors.

Are you ready? I hope so, because I believe it is the most exciting development in historic-color consciousness since authentic Victorian colors were revived during the 1970s and 1980s.

It's like Pompeii all over again! ♦

JOHN CROSBY FREEMAN is co-author with Patricia Eldredge of *Joy of Color: Romantic American Interior & Exterior Paint Colors, 1900-1950*. He also is *The Color Doctor*® and Valspar's color and design consultant to the customers of Lowe's Home Improvement Centers, for whom he designed Southern Heritage™ historic color cards.



Kitchens of the Bungalow Era

... three good ones in houses built around 1910, give or take. One kitchen is close to original. The second retains historic character and cabinets but with a practical owner's updates ca. 1928 and 1940. The third is a stylish interpretation. ♦ All are in



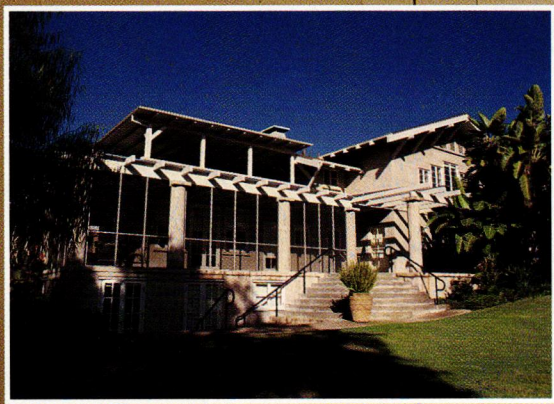
Bungalows, informal houses influenced by the Arts and Crafts movement. Kitchens of the period generally did not, however, pick up on Craftsman styling. On the

contrary, original bungalow-era kitchens are usually of the “sanitary” variety popular in the post-Victorian period: creamy enamel on built-in cabinets, white tile wainscots, linoleum. Easy to clean and modern, kitchens were similar in bungalows, foursquares, and revival houses. ♦ These offer alternative approaches for period-inspired design. —*Patricia Poore*

Reality Check 1915

This was modern comfort in a well-to-do house, a kitchen unchanged during a single family's ownership through the 1980s. It is very much a bridge between the spacious but utilitarian kitchens of the late Victorian era, and the better-equipped homemaker kitchens of the 1920s.

photographs by Linda Svendsen



The Lanterman house, now a historic site, is a fabulously intact California Bungalow near Los Angeles. Its kitchen is behind the breakfast porch shown in this view.



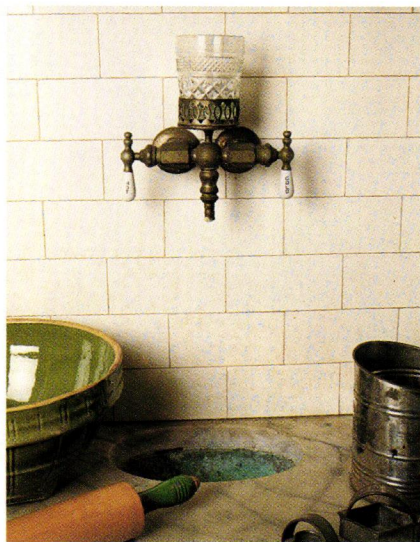
Moon Rose
Fine Quality
SOAP FLAKES
For Heavy and Delicate Washables

MOST OF THE INTERIOR IN the Lanterman house is rich and warm, handsomely outfitted in wood from staircase to wainscot and billiard-room beams. Furnishings and fittings reflect the masculine side of Arts and Crafts design. [See Lanterman House, *Old-House Interiors* Spring 1995 issue, pp. 52–59.] With its white-tiled wainscot and enameled cabinets, the kitchen seems at first anachronistic. There's not a fumed-oak cabinet to be seen, no slate or copper, no embroidered linen. This kitchen is, however, rather typical for the period. It is bigger than some others, perhaps, and better appointed, but it otherwise presents an accurate picture of the times. Which is to say, it is serviceable and even friendly, but not of furniture quality.

If you have an old kitchen of uncertain vintage, the details shown here may be clues to dating it. They are also points of reference for those designing a new but sympathetic kitchen. The wainscot of 3x6 white tiles is a carry-over from service areas in Victorian houses, as is the tile floor. The leggy porcelain-on-cast-iron sinks, plain cabinets, mix of drawers and cupboards, open shelving, and light sconces provide a timeless vocabulary. ♦



Arrested in time yet recognizable as a modern kitchen, this one in the Lanterman house is worth a long second look. Note the cabinet arrangement, lighting, fixtures and faucets, hardware—and tile-faced refrigerator. The tile floor has an elaborate border.





Well Managed 1908/1940

A place for everything, and
everything (still!) in its place.

Mrs. Bennett raised six children
in her Bungalow, adding on as
necessary but never obliterating
the past. Even after renovations
in 1928 and 1940, her kitchen
gives us a true picture of early-
20th-century housekeeping.

photographs by Linda Svendsen



THERE'S AN OLD-FASHIONED aura about this kitchen, because its workable and attractive features were retained during each inevitable update. The long wall of cabinets [page 61] was built by an accomplished carpenter (and father of Mrs. Bennett, one of the original owners) in 1916. These cabinets incorporate pull-out bins for flour and sugar [below].

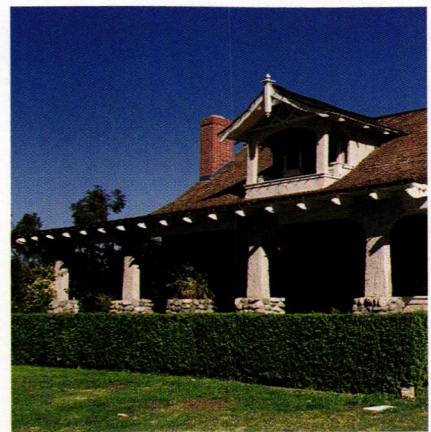
The signature blue linoleum floor and early appliances—refrigerator and stove—date to a 1928 renovation, at which time the house was electrified. (This linoleum is an accurate reproduction.) The unobtrusive metal cab-

inets and sink were added around 1940, when prefab kitchen units were coming of age.

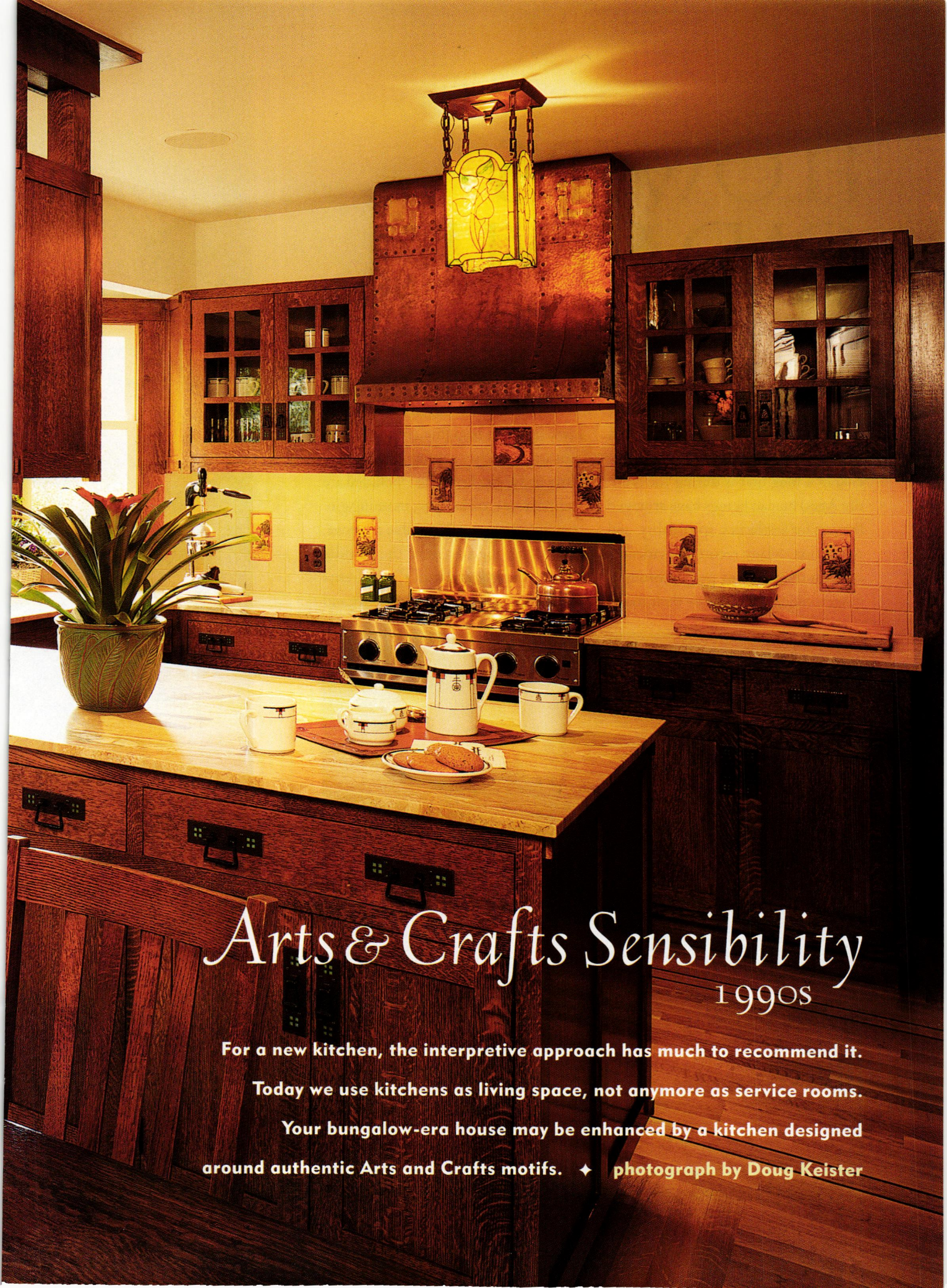
Kitchen functions spilled over into the sunny, enclosed back porch. That's where the hand-cranked washing machine sat, along with a set tub and racks for hanging clothes on rainy days.

Relocated from downtown Old El Toro to Heritage Hill Historic Park, Lake Forest, California, Bennett House has been gently restored and is open to visitors. ♦

The old appliances, catalog furniture, and blue linoleum lend period character to this kitchen in a 1908 Bungalow. Built-in cabinets and a prefab 1940 countertop unit each contribute to a look that's clean and simple.







Arts & Crafts Sensibility

1990s

For a new kitchen, the interpretive approach has much to recommend it.

Today we use kitchens as living space, not anymore as service rooms.

Your bungalow-era house may be enhanced by a kitchen designed
around authentic Arts and Crafts motifs. ♦ photograph by Doug Keister

FLOWERS OLD STYLE

by *Pauline Runkle*

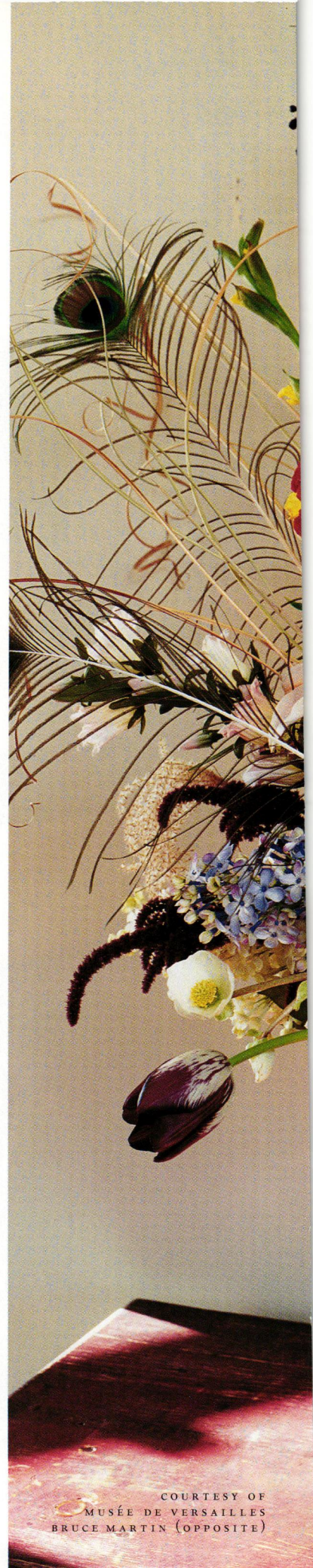
THE ART OF WESTERN FLOWER arrangement has developed mainly within the last one hundred and fifty years, but throughout history (with the exception of a long hiatus during the Middle Ages) human beings have arranged flowers for aesthetics, spirituality, and relaxation. Many recorded evidences confirm that ancient people brought flowers indoors to beautify their rooms

and praise their gods. On display in the Vatican Museum is a famous mosaic, the Basket of Flowers, believed to date from the beginning of the second century. It shows a grouping of mixed flowers for the first time; included are tulips, roses, carnations, morning glories, hyacinth, and the double anemone.

With the advent of the Middle Ages, the flower art of the ancients went into eclipse. In Europe, art and



A late-18th-century portrait of Marie Antoinette shows her with an arrangement of garden flowers.



COURTESY OF
MUSÉE DE VERSAILLES
BRUCE MARTIN (OPPOSITE)



An Old Paris vase filled with over 20 varieties of flowers plus fruits, dried grasses, and peacock feathers epitomizes how the Victorians saw the art of flower arranging.

VICTORIAN ARRANGEMENTS

STYLE OF ARRANGING

Tight nosegays with graceful green foliage around the edges, bold colors and blossoms in big bouquets, feathers and grasses in tall bouquets. Use of fruit.

VICTORIAN CONTAINERS

FROM FRANCE Fragile and slender vases with flaring rims, elaborate porcelain with hand applied decorations. Parian Ware.

GLASS Milk glass, colorful molded or pressed Sandwich glass, satin glass, cut crystal, Bristol glass.

FROM AUSTRIA AND BOHEMIA Overlay glass, ruby red glass with etched designs, opaque glass with gold decoration.

VICTORIAN MECHANICS

Flowers inserted into wet sand, which is covered with sprigs of greens such as myrtle, arborvitae, and geranium leaves.

For epergnes (centerpieces constructed in tiers), shallow zinc trays were made in two pieces to fit around the central stem, and then filled with sandy peat and moss.

FAVORITE VICTORIAN FLOWERS

Dahlia, Geranium, Zinnia, Fuschia, Hollyhock, Bleeding Heart, Violas, Camillas, Lily, Foxglove, Primula, Gladiolus.

FAVORITE COLORS

Dark Blue, Apple Green, Mustard Yellow, Turquoise, Lavender, Purple, Deep Red, Magenta, Mauve, Ashes-of-Roses.

DRIED BOUQUET MATERIAL

Pampas grass, skeletonized leaves, honesty, straw flowers, globe amaranth, statice.

HOUSEPLANTS

Palms, Dracaena, rubber plants and ferns.

CLOCKWISE: (from top left) A Roman mosaic is the first known example of a flower arrangement in art. Flowers in statuettes containers were favorite subjects for engravings. A 17th-century Flemish painting shows hollyhocks with other garden flowers.



cultural activities centered around the church. Flowers were rarely grown for aesthetic purposes, but the Renaissance brought a resurgence in learning and subsequent interest in gardening for pleasure. A garden book published in 1638 by Giovanni Ferrari pictured a pottery vase with a removable lid through which flower stems could be inserted. Ferrari also gave directions for the refreshing of flowers; directions that apply to arrangers today.

At the end of the fifteenth and the beginning of the sixteenth centuries we begin to see European paintings showing arrangements of flowers. Until this point, flowers appeared incidentally in paintings of religious sub-

Antoinette by Mme. Vigee Le Brun prominently displays a crystal vase holding an assortment of garden flowers.

In the East, contests for excellence in flower arranging began in the late sixteenth century. Because flower arranging is part of the Shinto worship of nature, it has achieved the same level of regard as other fine arts in Japan.

In America, the development of flower arranging was delayed by harsh physical realities and the puritanical nature of early settlers. With the advent of mass manufacturing, there was a new middle class that looked for ways of distinguishing themselves. During the reign of Queen Victoria,

or black, dark green, and pure white or silver. This article, written as instruction for young girls, went on to advise that, "every group of mixed flowers requires one little touch of yellow to make it vivid." Books were published on the new romantic language of flowers, and nosegays were created to deliver special messages.

In his book, *The English Flower Garden*, William Robinson advocated that flowers be arranged to "seek unity, harmony, and the simplicity of effect rather than complexities, many of which involve much wearisome labour." In reaction to the earlier, flamboyant Victorian arrangements, a new style slowly emerged. Simplicity

"When asked what kinds of flowers to use in antique arrangements, or how to suit flowers to period interiors, I always say that the easiest answer to all the questions is: roses.

Roses go back to ancient history, and many antique strains are still available."

— Gary Wright, floral artist, Milwaukee, Wisconsin

jects, in portraits, and in landscapes.

The late seventeenth century was a time of great horticultural development. Holland and England had mighty merchant marines that traded in remote corners of the globe and brought plant specimens back with them. The advent of the engraved metal printing plate made accurate detail possible and from this advance came the botanical book known as the florilegium. Books now showed flowers not only for their medicinal or horticultural use, but for their beauty. Jan van Huysum (1682-1749), the best known of all flower painters, composed carefree floral bouquets made from previous studies of particular flowers, rather than from actual arrangements.

In France with Louis XIV at Versailles, the art of flower arrangement came into its own. A portrait of Marie

Americans had access to the first publication devoted to horticulture. *Godey's Lady's Book* also counseled its subscribers on how to take care of their flowers and which ones to grow. Victorian books and magazines agreed that arranging flowers was an accomplishment all ladies should aspire to.

The Victorian era was also the age of the artificial flower, composed of feathers, wax, shells, paper and silk. Flowers, plants, and grasses were collected for pressing and drying; large dried bouquets were found in foyers, porches, and solariums.

Victorian women were given very specific directions on how to arrange flowers. *Godey's Lady's Book* suggested placing a blue flower next to an orange and a yellow near a violet. A *St. Nicolas Magazine* article gave readers a list of containers to use, in colors of bronze

ty of design took precedence over imagination and creativity. *Godey's Lady's Book* and *St. Nicolas Magazine* offered the following advice, "Avoid gaudy vases; use a round bowl or tall vase; do not crowd the flowers in tasteless bunches; do not put more than one or two varieties of flowers in the same vase; and do not clash colours."

The Victorians showed a strong love for their flower arrangements: at first, bold was beautiful; later, simpler was better. Along the way, they got lots of advice on "how-to." As the new century dawned, a new era saw an emphasis on naturalism where the flowers themselves, rather than the design or the containers they were in, reigned. ♦

PAULINE RUNKLE is a floral designer in Manchester-by-the-Sea, Massachusetts.



AFTER THE FIRE

Uncompromising Restoration at the Governor's Residence in Utah | by Carolyn Steele

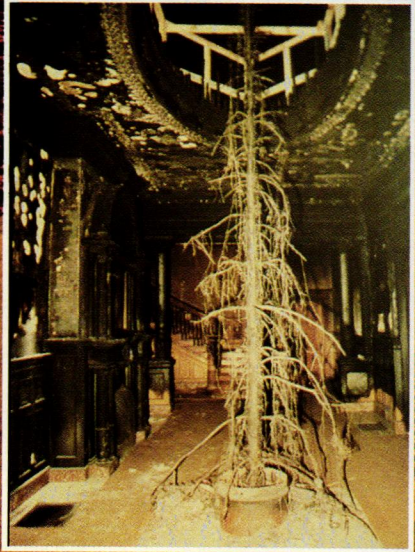
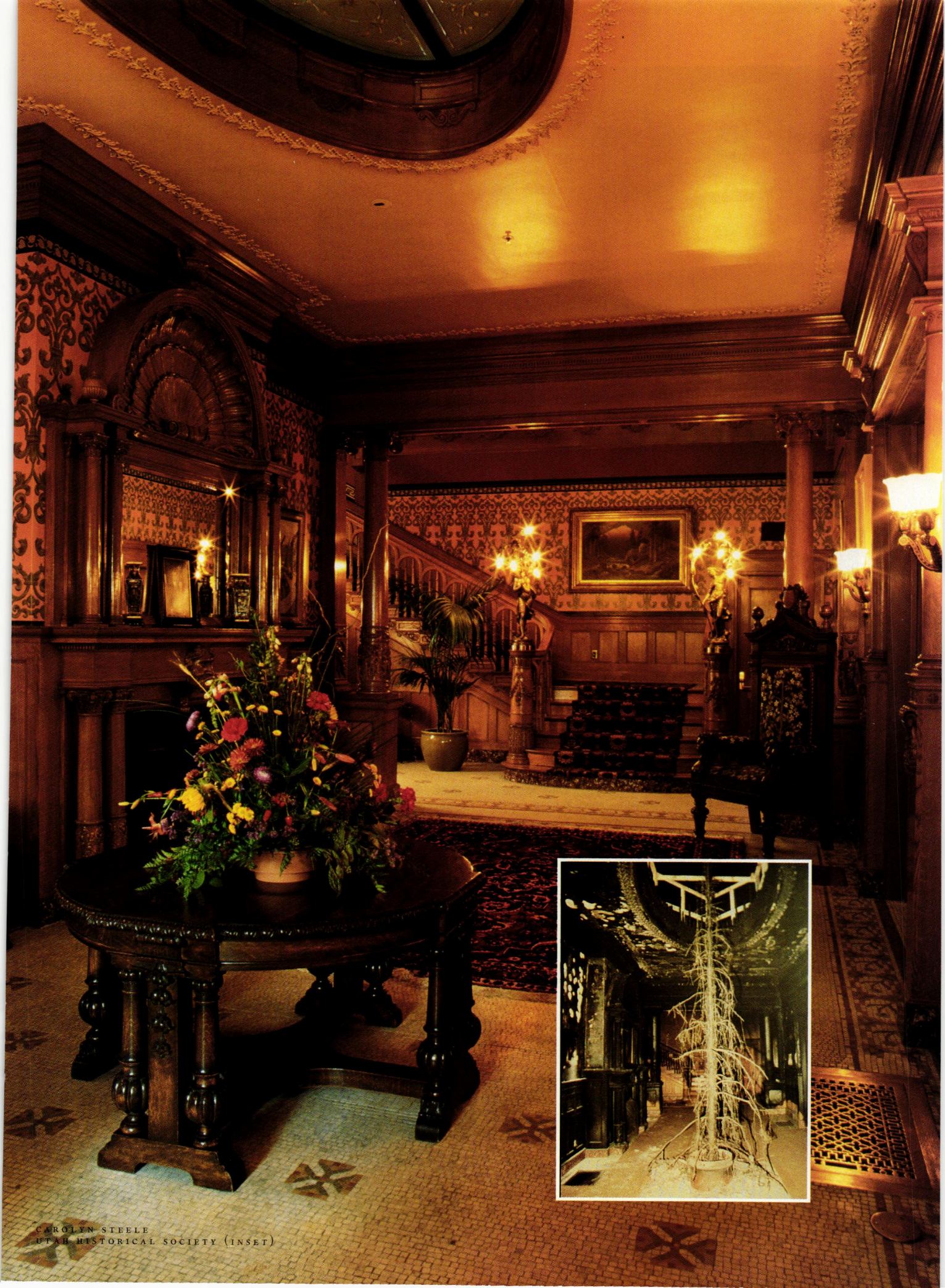
ON A SNOWY DECEMBER DAY in 1993, Jacalyn Leavitt, wife of Utah Governor Michael O. Leavitt, left her bedroom to investigate a crackling noise. A 20-foot tree in the Grand Hall soared through an oval ceiling well, rising nearly to the top of the second floor. Peering over the curving balustrade, Mrs. Leavitt saw flames racing up the Christmas tree toward her. "The fire just zipped up that tree,"

Mrs. Leavitt recounts. The tree was lavishly decorated to celebrate the Leavitt's first Christmas in office; a short circuit in the lights nearly brought the mansion's tragic end.

According to the fire chief, fire engulfed all three floors and reached 2,000 degrees within 45 seconds. Mrs. Leavitt shouted the alarm, grabbed her four-year-old son and, along with her small staff, narrowly escaped being trapped in the raging inferno. For many



The Kearns Mansion, during and after the fire. The Christmas tree stood in the Grand Hall; the ceiling well, which had acted as a chimney, was closed in the restoration.



CAROLYN STEELE
UTAH HISTORICAL SOCIETY (INSET)



ABOVE: Craftsmen called the restoration project, which included rebuilding the three-storey floating staircase, “the largest woodworking project in the world in the past ten years.”
BELOW: The Grand Hall was devastated in the Christmas 1993 conflagration.



years known as the “Grande Dame of Salt Lake City,” the governor’s mansion now stood in charred ruins.

IN 1899, SILVER MAGNATE AND U.S. SENATOR Thomas Kearns commissioned the building of a home on Salt Lake City’s South Temple Street. Carl M. Newhausen designed a “chateau” in the French Renaissance style, similar to Vanderbilt homes in the East.

Completed in 1902, the Kearns mansion brimmed with exotic materials: Italian and African marbles, Honduran mahogany, Persian tapestries. A floating French oak staircase rose three storeys under a magnificent gilded dome. Truly, the mansion defined Victorian opulence.

Although Thomas Kearns died in 1918, his family continued living in the mansion until 1937, when they donated it to the state for use as the governor’s residence.

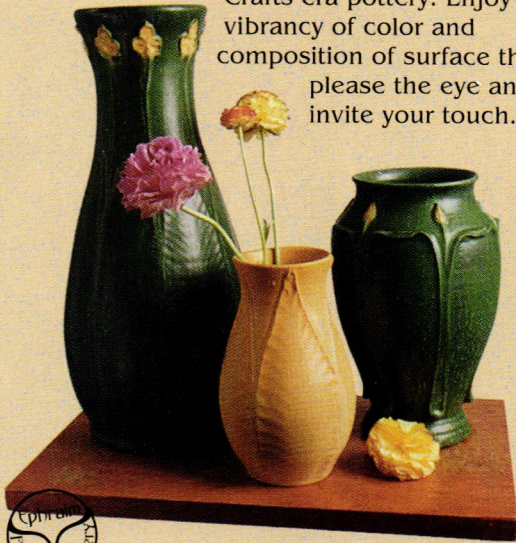
Before the last embers cooled in 1993, experts converged to plan one of the most significant restorations in the United States. Researchers scoured architectural renderings, period photographs, even personal journals of past residents. The restoration process itself yielded clues to the mansion’s character. Bits of painted canvas, discovered under wood mouldings and fireplace surrounds, revealed original colors and stencil designs.

Paint decorator Daniel Peterson used one such find to re-create the intricate pattern in the Grand Hall, penciling in the design before handpainting the various elements.

Interior designer Ellie Sonntag drew on her background in historical research to gather components from around the world. Hand-embroidered bobbinet lace curtains from France replaced the parlor’s heavy draperies. An Arts and Crafts design inspired the

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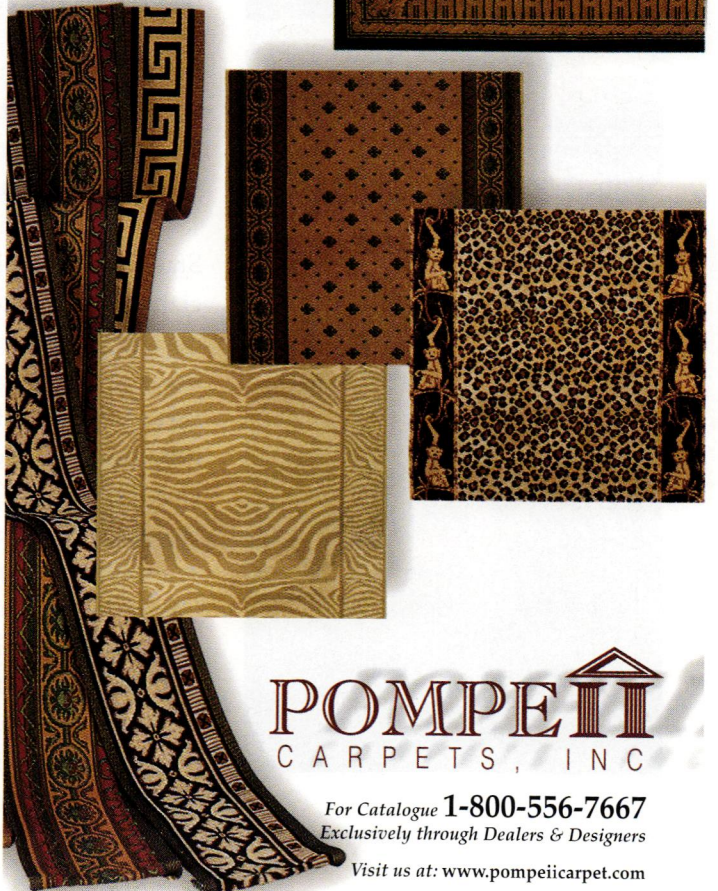
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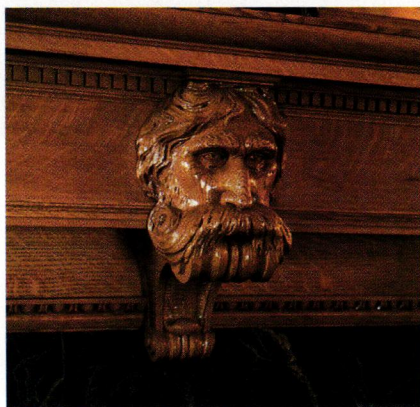
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ABOVE: The three-storey oak staircase was built of wood imported from France. **LEFT:** Mantel ornaments, columns, and other decorative elements were replicated from blackened originals. The restoration was an opportunity to discover and bring back original colors and patterns.

English-made stair carpet. The ornate chair presiding in the Grand Hall once belonged to former British Prime Minister William Gladstone.

Artisans from across the United States contributed as well. Baltimore craftsmen fabricated a new dome of a durable gypsum compound modeled from burnt shards of the original. Atop three-storey scaffolding, workmen installed the dome and hand-applied Dutch metal leaf. Woodcarvers from Sausalito replicated intricate columns and mantel ornaments. The decade's "largest woodworking project in the world" also involved a painstaking restoration of the floating staircase.

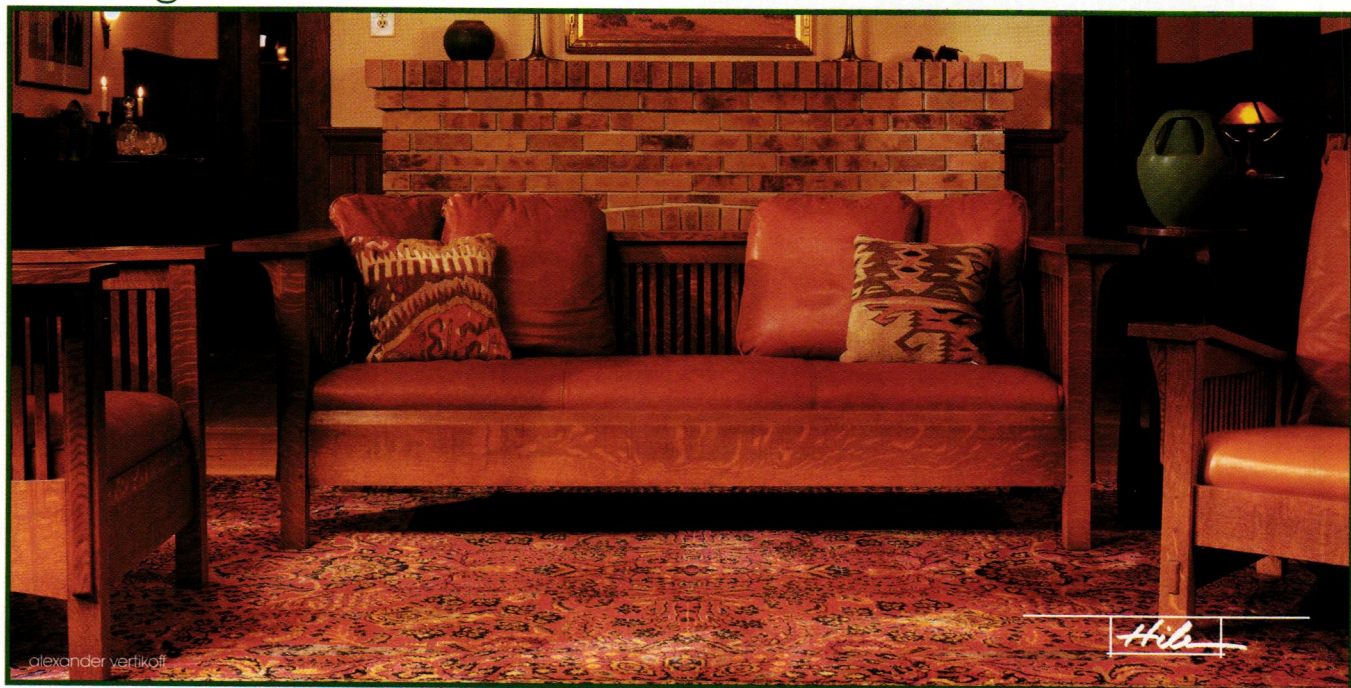
State-of-the-art techniques combined with centuries-old conventions.

For example, walls stripped of plaster underwent blasting with shredded sponge to remove smoke damage. Filigree mouldings made of compo—a historical mixture of plaster, sawdust, and rabbit glue—embellish newly plastered walls.

Anything not destroyed in the fire was preserved. The kitchen's marble ceiling, for ceiling, though not safe to reinstall overhead, became the wainscot in powder rooms.

Perhaps most inspiring was the overwhelming community response. Public-spirited citizens and preservationists, among many others, volunteered time, money, and expertise. Insurance money and donations covered the \$8.4 million price tag. ♦

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Rescue of Vintage Tiles

by Judi Freeman

MY OWN QUEST FOR VINTAGE TILES BEGAN WITH THE DISCOVERY OF A TURN-OF-the-century wood mantel in an architectural salvage store in Boston's South End. The mantel still had attached to it six exquisite, cerulean blue tiles depicting flowers. Those tiles reminded me of several I'd seen in a frieze that sold for a not-insignificant amount of money at an auction a week earlier. Even if the mantel didn't fit my fireplace, I thought, I could probably sell the tiles for more than I was paying for the



A relief tile from Low Art Tile Works, ca. 1890. **OPPOSITE:** The author collected enough blue Low art tiles to create this fireplace surround for her home.

mantel. Sold! ■ The mantel turned out to be pieced together of different wood species, uncovered during my arduous stripping of much yellow paint. I turned my attention to the very interesting tiles. By comparing them to tiles illustrated in auction catalogs and museum books documenting the Arts and Crafts period, I found that these were Low tiles, made in Chelsea, Massachusetts, during the late Victorian period.

I began to notice isolated tiles at antiques dealers, usually in green, brown, or ocher. If I came across a blue one, I'd buy it. For a typical tile, I might spend \$10 here, \$24 there. ■ We installed the repainted mantel in our parlor. Too much of the brick hearth surround was exposed, and the later, cracked terra-cotta tiles on the hearth floor had to go. I had to find enough blue Low tiles to create a fireplace surround. According to my husband, I became obsessive. The kids told their friends about their addicted mother. On business, I'd take side trips to Atlantic Avenue in Brooklyn, [continued on page 78]



BRINGING VINTAGE TILES HOME

FIND THEM IN THE CURIO CABINETS OF antiques stores; amidst the bits of silver, china, porcelain, clocks, jewelry, and glass. Ceramic tiles don't belong among "the smalls," but that's where they are.

"Finding, reuniting, and preserving them is a highly worthwhile endeavor," says Joseph Taylor, of the Tile Heritage Foundation.

Old tiles are still surprisingly affordable, especially when purchased in groups. (Individual tiles can be quite expensive.) To start, identify a particular manufacturer or period. A growing number of original tileworks catalogs have been reissued by the Tile Heritage Foundation and other preservation groups. Original tiles may be found through salvage or wrecking companies.

Dealers who specialize in art pottery frequently handle tile as well; tile and pottery often came from the same maker. So far, the market is little established, but once Michael Padwee's research guide to U.S. ceramic tiles appears, awareness of historic tiles (and their prices) will undoubtedly increase.

Already, however, a small number of dealers specialize in old tile. Commercial galleries, notably those that specialize in Arts and Crafts or Craftsman goods, have taken a serious interest.

On the Internet, enter the name of a tile manufacturer (or just the word 'tile') into your search engine. Offerings of tiles will appear on your screen. A most useful site: <http://www.aimnet.net.com/~tcolson/webtiles.htm>.

Vintage installations can be reclaimed. It is possible to find original fireplace surrounds or wainscots, or to reconstruct them using original tiles with reproductions. Old mortar can be wetted and carefully chiseled off the back of period tiles. Small defects or chips on edges can be repaired, if necessary, through minute inpainting. It is probably best done by a professional conservator. Whether you embed a single vintage art tile among new ones on the wall, or reuse a small collection as a bathroom frieze, you'll preserve a neglected but beautiful aspect of American craft.

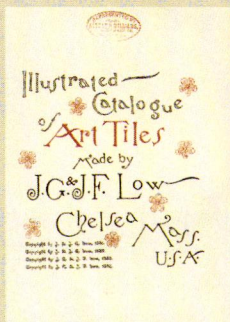
flea markets in Pasadena, vintage hardware stores in West Hollywood's La Brea. I combed the Internet. Turn-of-the-century tiles show up at antiques stores (especially collectives), at salvage places, and at art-pottery dealers specializing in the Arts and Crafts period. (See the list on p. 80.)

The Internet was helpful, and I found tile dealers. By now I'd found my original tile in a facsimile Low catalog reissued by the Tile Heritage Foundation of California, which allowed me to send specific "wanted" memos to dealers. My collection grew with 4 1/4 inch squares, a few 2 1/8 inch versions, and some remarkable 6-inch examples. After nine months I had 22 blue tiles, only six short of what I needed for a simple surround.

Then my sources dried up! I didn't find any blue Low tiles for months and began to suspect someone was scooping them up ahead of me, plotting a ransom. Finally, pay dirt: a dusty box of cement-caked squares in a local antiques collective. Fifty dirty but matching blue tiles, with a price tag that was the lowest per-tile sum I'd paid yet.

Nine months later, after ordering reproduction tiles to fill in space gaps, our mantel is now decorated with Low tiles. The edging tiles were made by L'Esperance Tile Works (Albany, N.Y.). The hearth floor is bordered with Low tiles and filled in with field tiles that have a matching glaze. Leftover tiles will be incorporated into a dining-room server. But I haven't gotten over my obsession: I can't go into an antiques shop without searching for tiles, tiles, and more tiles.

JUDI FREEMAN is a historian and curator who has a personal passion for the material culture of the American Arts and Crafts period.



One of the art tile manufacturers that proliferated between 1876 and 1930 was Low, in Chelsea, Mass.

GLOSSARY

BISCUIT (BISQUE): The fired body of the tile before decoration or glaze.

DUST CLAY: Finely ground dried clay that is machine molded; used in mass production.

EMBOSSED TILE: One with a relief pattern molded into its surface.

ENCAUSTIC TILE: Floor tiles of the Victorian period, with a pattern inlay of colored clay.

FAIENCE: Architectural ceramics.

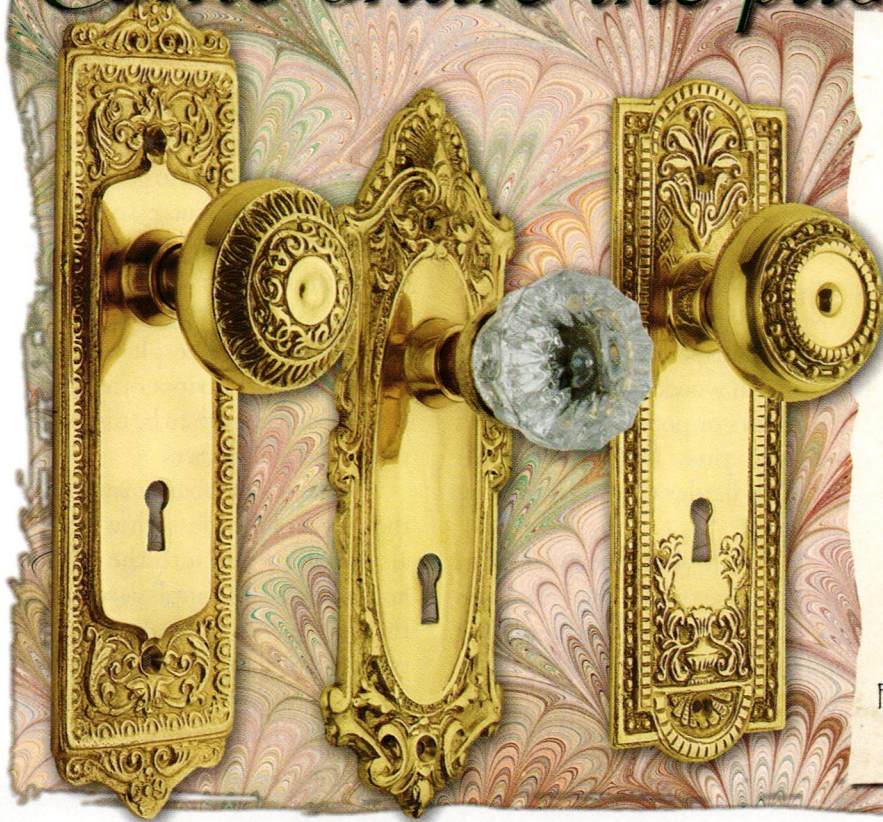
GLAZE: The coating that covers the body of a tile, which may be clear, colored, transparent, or opaque.

MAJOLICA: Tiles with a transparent or opaque glaze, often embossed.

MOSAIC: An arrangement of small pieces of colored tile set in mortar.

PLASTIC CLAY: A form of clay with a high water content which may be shaped by hand, such as plasticene.

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1. Tiles can survive intact under years of accumulated dirt, paint, and other materials. Scrape loose dirt and other materials from the surface of the tile with wooden popsicle sticks or tongue depressors.
2. After testing a cleaning agent, on an unobtrusive area, apply cleaners topically, rather than immersing the tile. The porous composition can absorb whatever is on the surface, as well as harsh acids or cleaning agents.
3. The removal of dirt and other materials can reveal a small piece of decorative history. This Minton tile has an Art Nouveau design, rare for this English company. Most of Minton's tiles were in the Arts & Crafts style.

Cleaning Tiles

THIS 19TH-CENTURY MINTON TILE WAS part of an installation hidden behind boards on the façade of a building in Troy, New York. Donald Shore, of L'Esperance Tile Works in Albany, NY, was called in to provide restoration services.

First, it is important to define what is on the tile. This tile was covered with tar, grease, and paint.

All the loose stuff was scraped away with wooden scrapers. Tongue depressors or popsicle sticks work well for this. Don't use metal: anything harder than the glaze can damage it.

The tile was then soaked in water. Since this tile had materials on it that water can't remove,—tar and paint—the water bath was followed by the use of a diluted solution of muriatic acid, available in

hardware or tile specialty stores, applied in a topical fashion. Make sure you wear rubber gloves and follow the directions given. The tile was not immersed in the acid because any crazing, or cracking, of the glaze will allow the liquid to go through, into the tile itself. Successive applications dissolved the caked-on material on the tile.

Don Shore also recommends the use of Trisodium Phosphate. Alkaline TSP is a mild stripper that often softens paint enough to be dislodged with wooden scrapers.

Remember that any material on the surface of the tile (such as tar) can also be absorbed into the tile. It might be wise to apply a sealer to the surface of the tile. As with any potentially harsh process, always test a small area in an unobtrusive place before using it on the entire surface. ♦

ART TILE RESOURCES

MANUFACTURERS

Fulper Tile (PA); (215) 736-8512 Back in the historic family business using turn-of-the-century glaze recipes.

Moravian Pottery and Tile Works (PA); (215) 345-6722 A living-history museum reproducing Henry Mercer's tiles. Sold only in the museum shop.

Pewabic Pottery (MI); (313) 822-0954 In operation since 1903, handcrafted tile with proprietary glazes.

Tile Restoration Center (WA); (206) 633-4866 California Batchelder tile (1903–1930), among other Arts-and-Crafts-inspired designs.

DEALERS & SPECIALISTS

Antique Articles (MA); (508) 663-8083 Sandee Fowler and Wendy Harvey.

Country Floors (CA); (310) 657-0520 Norman and Shannon Karlson. Tiles from Europe and South America.

JMW Gallery (MA); (617) 338-9097 Furniture and accessories of the American Arts and Crafts movement.

L'Esperance (NY); (518) 465-5586

Linda Ellett and Donald Shore. Preservation services and reproduces a range of American art tiles through the 19th and 20th centuries.

Perrault-Rago Gallery (NJ); (609) 397-1802 Offers a large selection of decorated and plain tile from 1880 to 1960.

RepTile (MI); (810) 642-1274 Kathy Rae.

Tile Antiques (WA); (206) 632-9675 Ron Endlich. Specializes in the sale of decorative Arts and Crafts, Art Nouveau, and Victorian-era tiles.

PRESERVATION GROUPS

Friends of Terra Cotta (NY) (212) 932-1750 Susan Tunick heads up this worthwhile New York City-based organization, devoted to the preservation of historic tiles.

Tile Heritage Foundation (CA); (707) 431-8453 Has reprinted a number of turn-of-the-century tile manufacturers' catalogs; will give information and help to anyone interested in art tiles.

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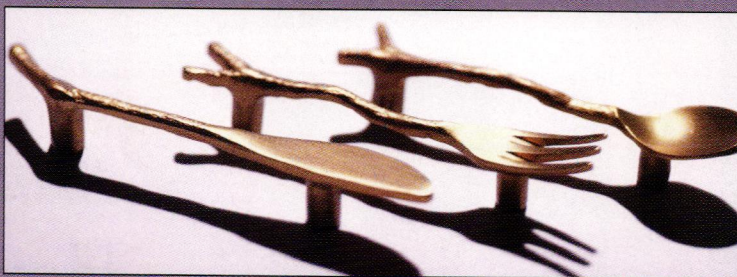


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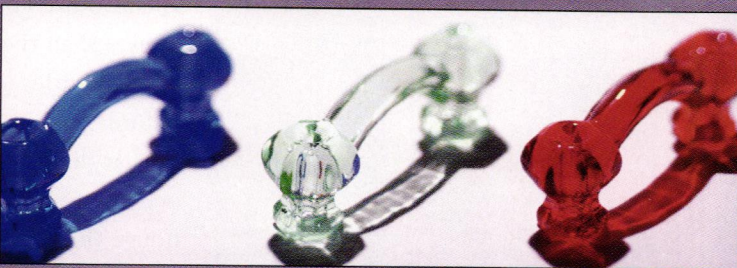


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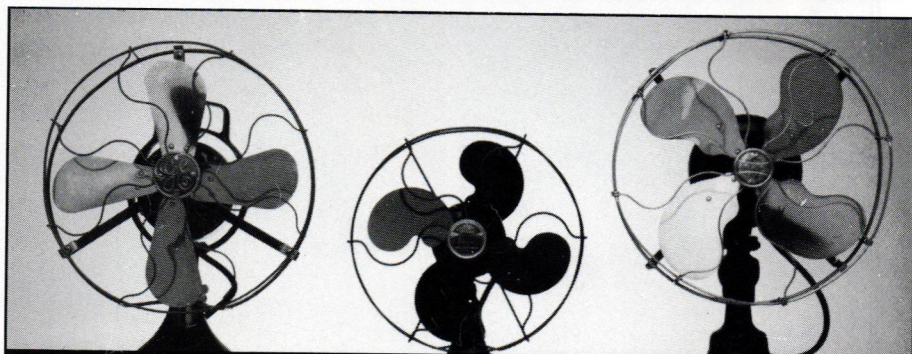


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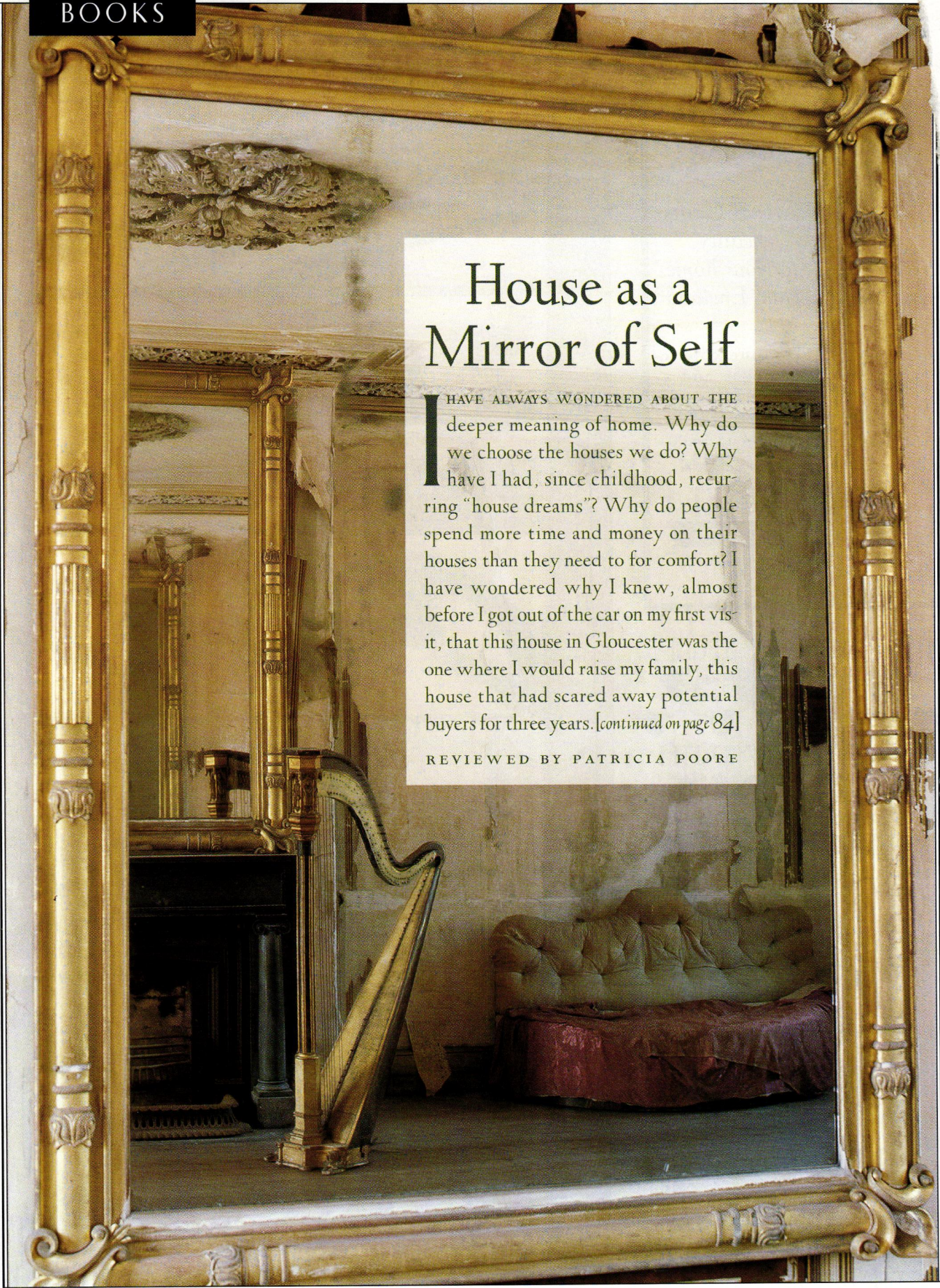


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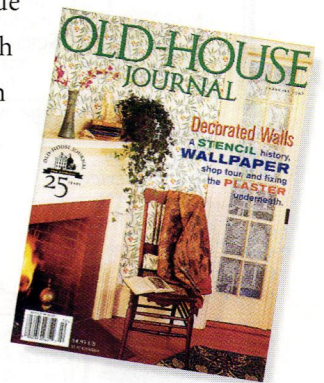
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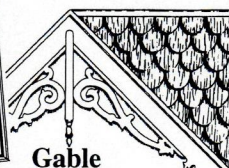
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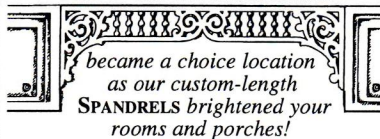
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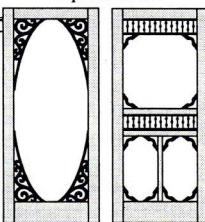


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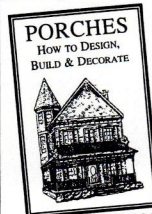
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Other people's houses, of course, hold endless fascination. We recognize the difference between house-proud owners who decorate to impress, and owners who imbue a house with spirit. We note that some people live amidst endless clutter, and others are obsessively minimalist.

What I mean to suggest, of course, is that a house is more than shelter. I find it strange that this subject is so rarely explored. Home magazines address it only peripherally, in nostalgic essays. I think I see why; the humanist side of home-making, like philosophy and spirituality, is always there, but it doesn't come up in casual conversation. Or in magazine articles. Still wanting, I went in search of books.

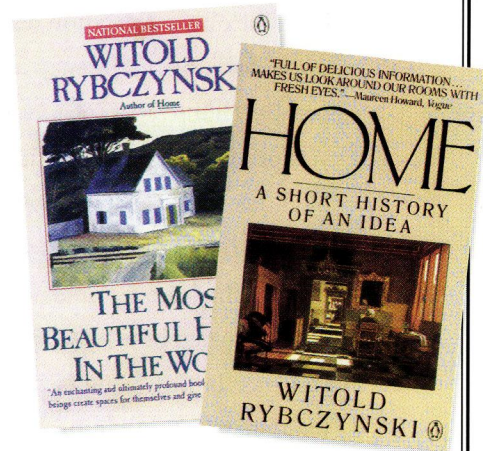
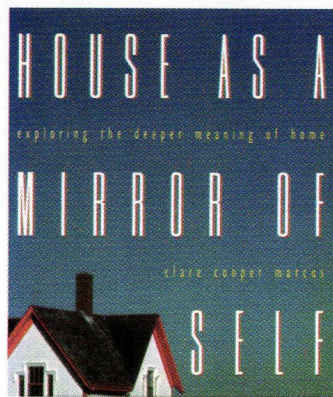
I found many books, particularly fiction, that treated "house" as more than habitation. But my mission was to find recent books that explored the topic deliberately. I was looking for readable, engaging books, not case studies or prose narrowed by academic rigor. I found three to recommend to readers who, like me, can't help seeing the human condition reflected in the windows of every humble abode.

When I came upon a book with the promising title *House as a Mirror of Self*, I thought I'd found the essential work. Author Clare Cooper Marcus, I noted, was a professor of architecture (at UC-Berkeley). The subtitle told me she

would be "exploring the deeper meaning of home." I read it and found it occasionally fascinating, but the payoff never seemed to come. I had expected the book to start with architecture; instead it seemed more about Jungian analysis. I would recommend this book; it's a unique take on a largely unexplored subject. But it wasn't the book I was looking for after all.

THE BOOKS I MOST HIGHLY PRAISE ARE two that I had already read, not realizing

how profoundly good they were at the time. If you haven't read them, you must: *Home, A Short History of an Idea*, and *The Most Beautiful House in the World*, both by Witold Rybczynski. These little books make sim-



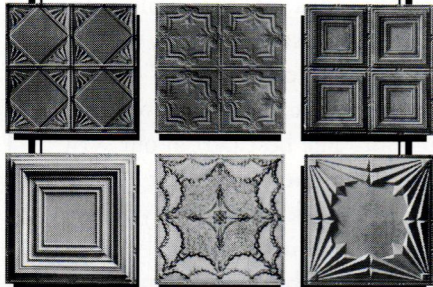
House as a Mirror of Self by Clare Cooper Marcus. Conari Press, 1997. Softbound, 350 pages. Through your bookstore. ■ *The Most Beautiful House in the World* by Witold Rybczynski. Viking Penguin, 1990. Softbound, 212 pages. Through your bookstore. ■ *Home: A Short History of an Idea* by Witold Rybczynski. Viking Penguin, 1987. Softbound, 258 pages. Through your bookstore.



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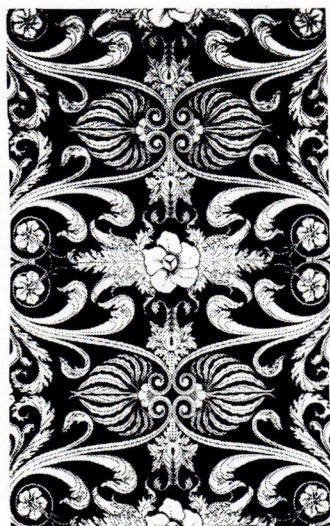
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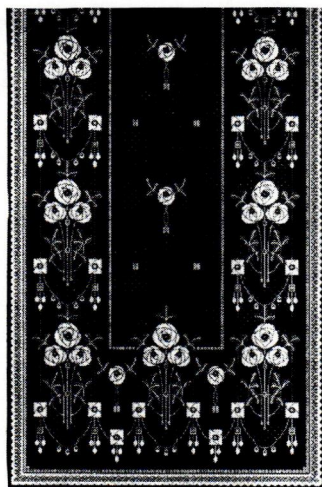
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ple promises: the first is arguably about how the concept of comfort evolved, the second is the author's reminiscence about building his own little house. I remember wishing each book were longer; the insights delivered are with me still.

In *Home*, we find out that privacy, comfort, home, and even family as we know them are relatively recent ideas. Rybczynski, an architect and luminous thinker, takes us through five centuries of home-keeping, mixing social and cultural history with talk of carpeting, children, and Ralph Lauren. He is studious, questioning, respectful, credible, and endlessly entertaining. From his foreword:

"During the six years of my architectural education the subject of comfort was mentioned only once

would play a major role in the development of the home. Here, also, I was mistaken, for domesticity proved to be an idea that had almost nothing to do with technology . . .

"This is not a book about interior decoration. It is not so much the reality of the home that is my subject as the idea of the home, and although history is here, it is the present that concerns me."

Bull's-eye. Just what I was looking for. The best part about writing this review was that I got to read the book again, some years later and (not insignificantly) three years into publishing this magazine.

SEVERAL YEARS AFTER *HOME*, RYBCZYNSKI wrote *The Most Beautiful House in the World*, ostensibly the story of designing and building his own

"The places that people have fashioned for themselves are more touching than those—no matter how splendid—that others have made for them."

. . . by a mechanical engineer whose job it was to initiate my classmates and me into the mysteries of air conditioning and heating . . . This, apparently, was all that we needed to know about the subject. It was a curious omission from an otherwise rigorous curriculum; one would have thought that comfort was a crucial issue in preparing for the architectural profession, like justice in law, or health in medicine.

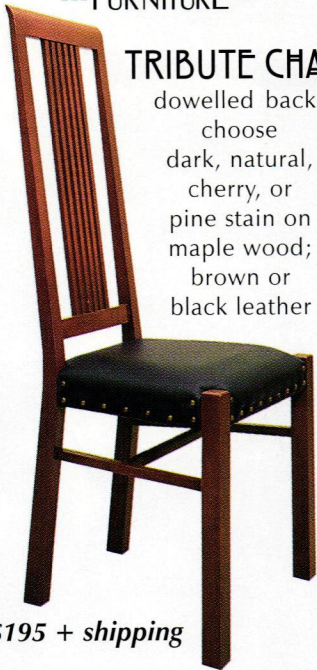
"I write, then, from ignorance. I do not apologize . . . this book is not intended to convince, it is an attempt, rather, to discover—first of all for myself—the meaning of comfort. I thought that this would be relatively easy, or at least straightforward. That was my first mistake. I also thought, having recently finished a book on technology, that mechanical devices

house. The title speaks of personal investment, not of grandeur; his house, rural and relatively small, evolved from a workshed he struggled to design in order that he might build a boat.

In this book, Rybczynski pulls off an even better trick than with *Home*, successfully weaving in side discussions on barn structure, the classical orders, Frank Lloyd Wright, and just about everything else transcendently significant in the history of architecture. He explores the relationship between dress and habitation, talks about food, and even manages to explain feng shui without sounding either mystical or idiotic. The book is simple, eloquent, intelligent, and occasionally funny—like a wonderful companion for a few hours, not to be forgotten later. ♦

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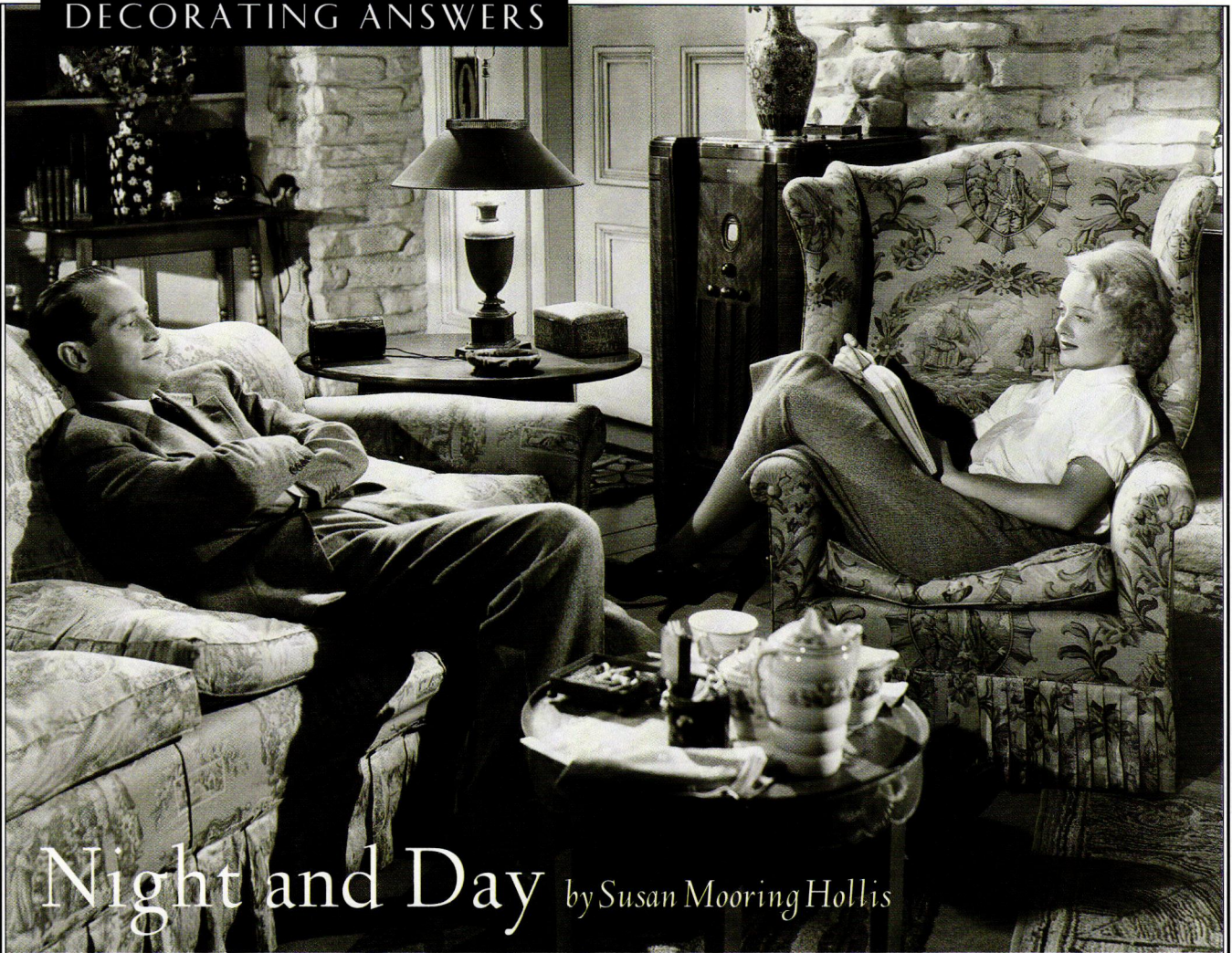
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Night and Day by Susan Mooring Hollis

My house is a modern classic, built in 1934. Other than the occasional magazine or seed catalog from the '30s, I can't find any resources to help me with home and garden. It seems the best resource for materials from the 1930s is still a flea market! Will you do more on this period?

**Stewart Plein
Morgantown, W.V.**

DESIGN IN THE 1930S REMINDS ME OF A Cole Porter lyric—as different as night and day, two dominant streams emerged. On the one hand: the sophistication of the machine aesthetic, all streamlined chrome and shiny surfaces. On the other: the sentiment of the late Colonial Revival, spinning wheels and stripped pine. The dichotomy had begun in the 1920s but was really felt in the next decade, when industrial design held sway in the look of consumer products.

By all means, consider classic movies of the period as a rich design resource. The 1930s were, of course, the Depression years, when Hollywood became the Great American Dream Machine with films depicting lifestyles unattainable by most. Giddy “screwball” heroines flounced from their impossibly sleek skyscraper apartments (and ocean-liner staterooms, and night clubs) to their families’ palatial country homes. Such movie sets beautifully depicted the split personality of ‘30s design (if on an exaggerated scale). The setup often provided, in fact, a none-too-subtle morality message: seduction of the modern versus solidity of the traditional.

In those uncertain times, the comfort of the known and the impos-

sibility of buying new things meant that most people lived in traditional surroundings. The new look was little more than a welcome fantasy.

You already alluded to another resource, even more important: the home magazines of the period. Many university libraries—especially if the university has a good home-economics department—contain archives of *House Beautiful*, *House and Garden*, *The Ladies' Home Journal*, and other magazines such as *Vogue* that contained home-design articles. See what West Virginia University has to offer! Keep in mind that magazines, then as now, featured ideal-

This scene from the mid-thirties movie “Dangerous” exemplifies the comforting Colonial Revival interiors favored by most Americans at the time.

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by Dianne Ayres



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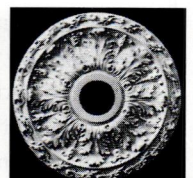
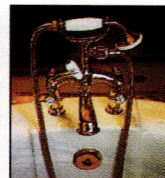
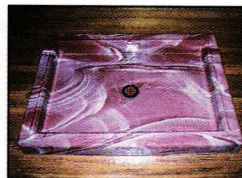
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As always, your interior design should arise from the architecture. If your house is traditional, it may have both formal and informal spaces. Formal spaces in the 1930s tended toward white walls or clear, bright colors with Sheraton and English Regency furniture. The reign of Fine French Furniture, too, had definitely begun. Specific fashions included Chinoiserie wallpaper and wood libraries. Less formal spaces took on an "Early American" look with stripped pine woodwork, dry sinks, cobbler's benches, and all the supposed contents of the colonial country kitchen.

Modern-style houses of the period, much less common, might emulate the work of Frank Lloyd Wright with wood and stone. Those with European modern influence would have had white walls and lots of chrome and built-in furniture. Traditional and modern might be incorporated into one house. Colonial was not the only Revival; many Tudor and Dutch Revival and French-style houses were built in the first decades of the 20th century.

Many of the greatest interior designers of the century—Sister Parish, Eleanor McMillen, Nancy McClelland, Billy Baldwin—began their careers in the 1930s. Their work influences good interior design to this day. Frank Alvah Parsons, then President of the New York School of Fine and Applied Art, described the best of high-style decoration in his book *Interior Decoration: Its Principles and Practice* (1931). Parsons acknowledged the continuing influence of period styles and espoused a design approach that adapted historical styles to modern



In a rustic kitchen, curtains hung on a string are charming and appropriate.

needs and standards of comfort. Parsons' book and Stephen Calloway's *Twentieth Century Decoration* (1988) are two excellent sources for owners of 1930s houses.

Oh—and yes, the editors assure me that we'll be covering this period in future issues.

I would like to hang curtains in my kitchen and butler's pantry, but most window treatments I've seen look too fussy for these very simple spaces. My house was built in 1868. Any suggestions?

**Anne Pinnell
South Bend, Indiana**

HOW ABOUT TAKING A CUE FROM THE genre scenes of the period? Hang bleached linen or cotton curtains from string (or wire) stretched

between two brass hooks or iron nails. Use heavy cotton twine (or medium-gauge wire). Make the curtains either half or full length with a simple folded-over rod pocket at the top (except the curtain will be gathered on the string instead of a rod). When made at half length, these were called "short blinds." (See Gail Caskey Winkler and Roger W. Moss, *Victorian Interior Decoration*, New York, Henry Holt & Co., 1986, p. 44, which shows such short blinds in a genre scene by Francis W. Edmonds.) Twine will sag over time, but you can easily tighten or replace it. In the meantime, a little sagging actually adds to the charm of this look. Nothing could be simpler, or more appropriate. ♦

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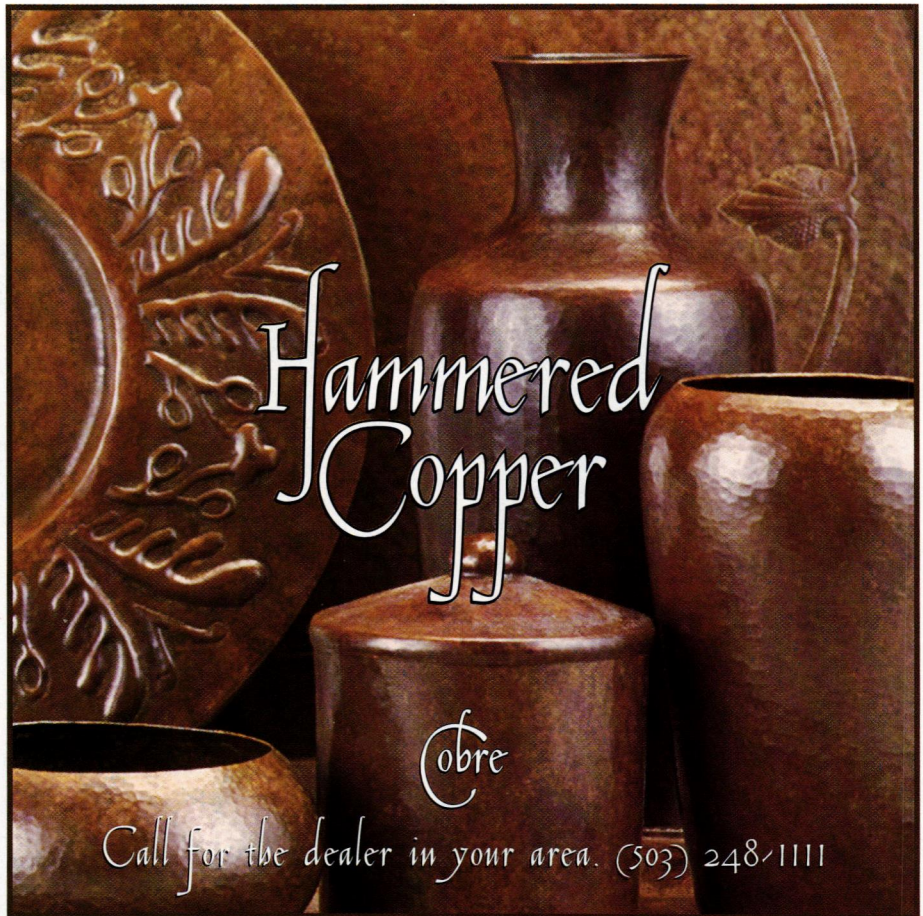


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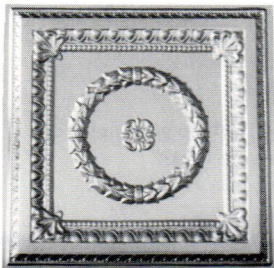
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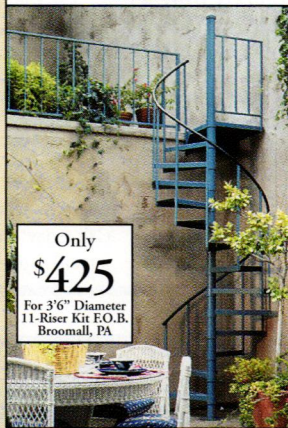
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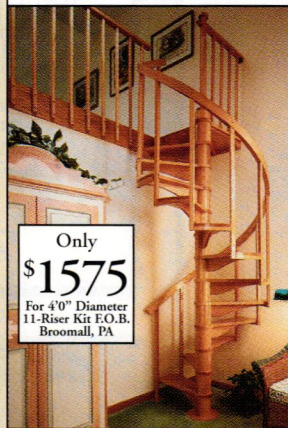
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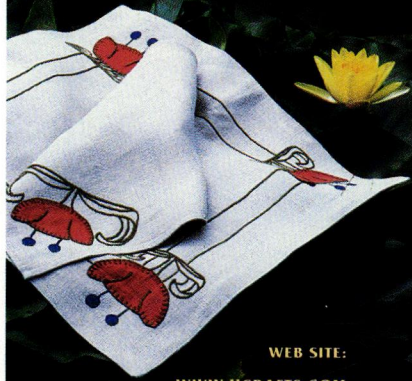
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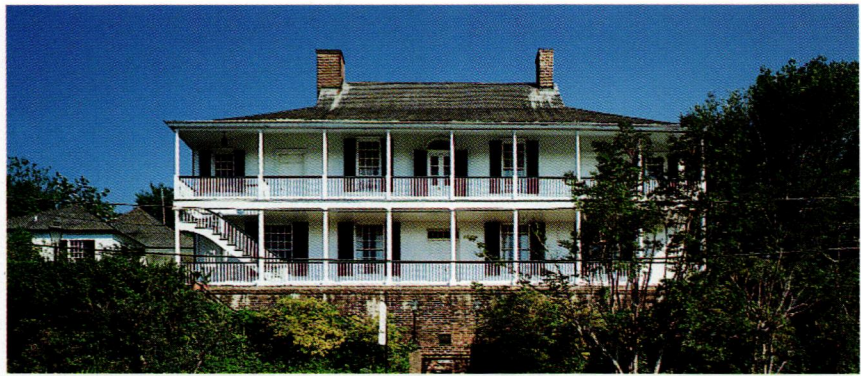
IT MUST HAVE BEEN SOMETHING WHEN the **NATCHEZ GARDEN CLUB** decided to buy the **HOUSE ON ELLICOTT'S HILL**, important to the history of Natchez, Mississippi. It was 1932, and \$2,000 for a run-down house built in 1798 wasn't easily come by during the Depression. But the Garden Club members were determined; too many of the architectural treasures of Natchez had already been lost. The previous spring one of the country's first house tours had been

hastily arranged when a freak cold snap froze out a planned garden tour; the substitution had been surprisingly successful. People would actually pay money to see the inside of ante-bellum mansions, the women found, and thus the **NATCHEZ PILGRIMAGE** was born. In 1935 the Natchez Garden Club bought the historic 18th-century home.

Over sixty years later, three annual Natchez Pilgrimages attract thousands of visitors from all over the

world. House tours have become favorite fund raisers for historical societies and garden clubs, but it took forward-looking women who wanted to honor their town's past to show the way.

Natchez has a past involving Spain, England, France, the Confederacy, and the United States, but the fate of this town has always been determined by the Mississippi River. A superb location on the only high land along the southern river made Natchez a primary port. With the

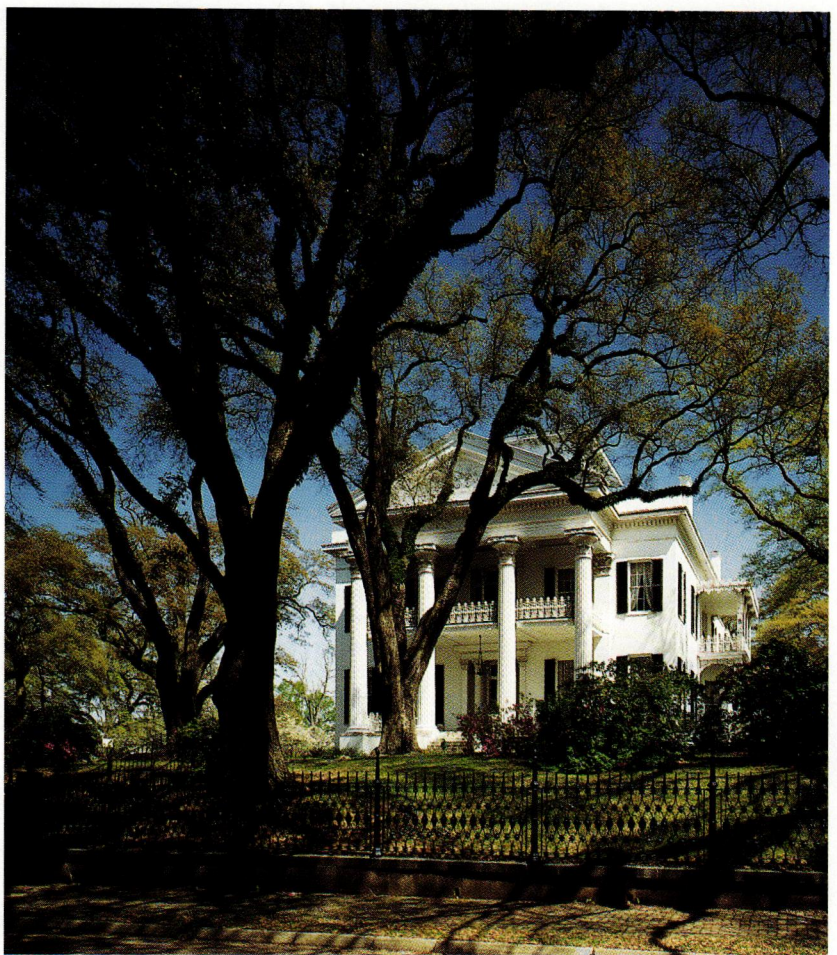
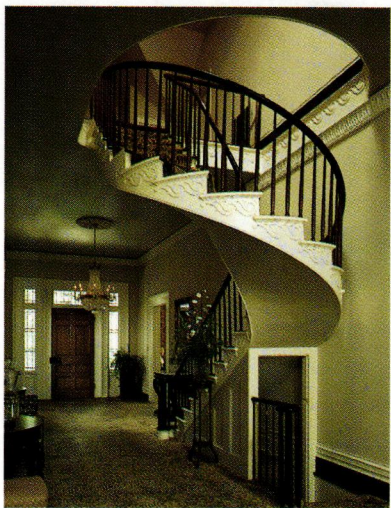
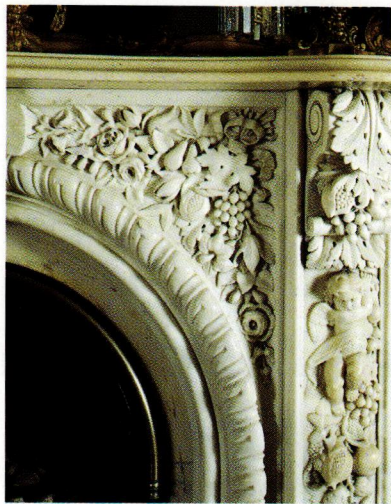


OPPOSITE: The docks where countless river boats tied up are now home to a casino. The bridge crosses the Mississippi River to Vidalia, Louisiana. **ABOVE:** The House on Ellicott's Hill, one of the oldest in Natchez, is the house that started the whole house-tour business. **RIGHT:** The interior has been restored to an early-18th-century date. **BELOW:** Stanton Hall, in the center of Natchez, represents the vast wealth local to Natchez when the house was built in 1857.



ascendancy of King Cotton, fabulous fortunes were made by plantation owners, cotton brokers, and bankers. Great houses were built, and Natchez was a center of wealth until the Civil War.

Before Europeans ever saw the "Father of Waters," the area saw thriving, sophisticated cultures. When French colonizer Jean Baptiste le Moyne Sieur de Bienville established **FORT ROSALIE** in what is now Natchez in 1716, a matriarchal sun-worshipping



CLOCKWISE: (from top left) The carved marble mantel pieces at Stanton Hall were brought south from New York. To visitors, Stanton Hall looks exactly how an ante-bellum mansion should. The semi-spiral staircase at The Burn is perfectly engineered grace.

tribe was living in villages scattered along the banks of **ST. CATHERINE CREEK**. Now known as the **NATCHEZ INDIANS**, they represent what scholars believe may have been the last surviving remnant of an earlier group called the Mississippian Culture.

The Natchez Nation was completely wiped out by the French in 1730. Fragments of their life can be seen at the **GRAND VILLAGE OF THE NATCHEZ INDIANS**, where **EMERALD MOUND**, built about 1400 A.D., still stands. Covering nearly 8 acres, it is the second largest ceremonial mound in the United States.

The **NATCHEZ TRACE** was a post road and pioneer highway which evolved from an old Indian trail. For centuries, travellers used the

river for southward passage, but found overland travel by foot or cart easier than struggling against the current. Militarily, politically, and economically the Natchez Trace was the most important highway in the southwest during the early 1800s, helping to link the lower Mississippi Valley to the Union. After the War of 1812, when river steamers came into use, the trace began a gradual decline. The National Park Service is in the process of developing the Old Natchez Trace into a 450 mile scenic highway between **NASHVILLE** and Natchez called, appropriately, the **NATCHEZ TRACE PARKWAY**.

Natchez Pilgrimages take place during the spring, fall, and at

Christmas time, but visitors can tour houses throughout the year. A hospitable industry has grown up around Natchez's many private and museum-house ante-bellum mansions. Many are within a few downtown blocks, where brick-lined sidewalks and shade trees make for pleasant walking. Headquarters for house tour information is at the corner of **CANAL** and **STATE STREETS**, where the friendly office of **NATCHEZ PILGRIMAGE TOURS** sells tickets and dispenses information.

Some of the homes within the downtown area are **ROSALIE**, where the union command headquartered during the Civil War, the now-revered House on Ellicott's Hill, **MAGNOLIA HALL**, home to the Natchez



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Black Tree (left) by William Morris

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Looking from the entrance hall into the dining room at Melrose. The mahogany punkah over the table, designed to act as a fan, is locally known as the "honeysuckle punkah."

Garden Club, and the imposing, white-columned **STANTON HALL**. Many more lie within a short drive: **THE BURN, LANSDOWNE, D'EVEREAUX, LINDEN, AUBURN**, and **MELROSE**. Some are bed-and-breakfasts, like the impressive **MONMOUTH**, and the downtown **GOVERNOR HOLMES HOUSE** which, with its 1794 construction date, is one of the oldest houses in town. **LONGWOOD** is famous as the enormous octagonal house of Dr. Haller Nutt. It was never finished; several generations of descendants lived in the basement until the turn of the century.

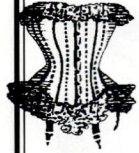
During her elegant heyday there was another side to Natchez. **NATCHEZ-UNDER-THE-HILL** was known as the wickedest waterfront along the whole of the river. Structures

built into the sandy bluffs housed gambling, prostitution, and drinking establishments. Caves were dug out of the sandy soil for stored contraband. Periodically, parts of the bluffs were eroded by storms, and that was usually touted as divine retribution by the local temperance movement. Today, Natchez-Under-the-Hill still has a few saloons, but they are of the sort that cater to tourists. Unsuspecting guests are not usually drugged, beaten, robbed, or abducted. **LADY LUCK NATCHEZ**, the riverboat casino, is tied up here.

JEFFERSON COLLEGE, a short drive from Natchez in **WASHINGTON, MISSISSIPPI**, was incorporated in 1802. The buildings and grounds of the campus are open to visitors.

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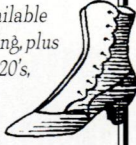
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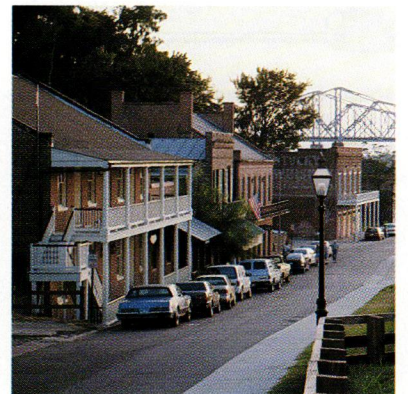
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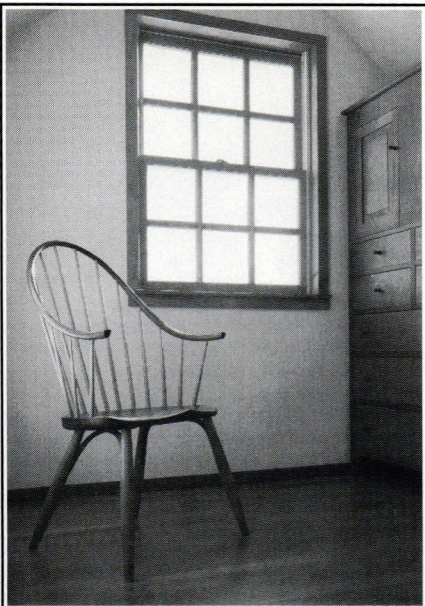


TOP: Longwood is billed as "the world's biggest octagonal house." It was never finished. **LEFT:** A southern roadside attraction. **RIGHT:** Natchez-Under-the-Hill today.

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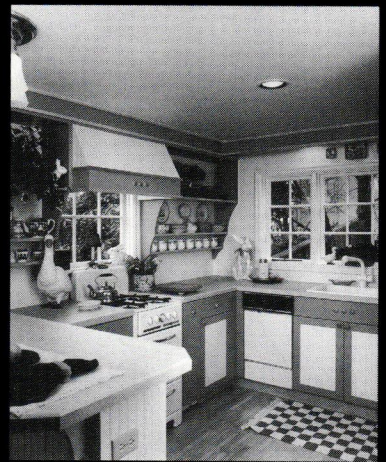
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Furnishings

pp. 13-20

p. 13 Authentic Designs' lighting fixtures are adaptable in size and design; custom orders are welcomed. A catalog is available from this Vermont family firm. Call them at (802) 932-4361. **Deborah Cowan** represents a number of craftspeople who provide furnishings as varied as leather-bound books, Victorian pillows, topiary, and, yes, glass chickens with hats. (800) 778-4111. **p. 14** The Ram's Head swivel chair is a new introduction in the Historic New England line of the Society for the Preservation of New England Antiquities. For more information about their fabrics, toile, miniatures, crystal, wallpapers, and other furniture collections, call (617) 227-3956. **David Hellman's** furniture is based on the furniture built for the houses of Greene and Greene, the California Arts and Crafts-period architects. Each piece is handmade, of the finest materials, in his Watertown, Mass., studio. For a brochure, call him at (617) 923-4829. **The Victorian tufted club chair** shown is from the Newport Historic Collections, which reproduces furniture from the mansions owned by the Preservation Society of Newport County. For information, call them at (401) 847-1000. **p. 18** Trustworth Studios offers their new line of needlepoint reproductions to celebrate the designs of C.F.A. Voysey. The principals will also furnish finished needlepoint pieces; call them for selections and prices at (508) 746-1847. **p. 20** In addition to the plain flowerpots shown, Flattery offers boldly colored ones. Call for a brochure at (812) 983-4830.

Welbourne

pp. 32-39

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Greek Vernacular

pp. 40-45

p. 40 Restoration Designer: Tim Adriance, 86 East Main St., Bergenfield, NJ 07621 (201) 384-9044. **p. 42** Settee: Harmony Barn Antiques, Rt. 519, Harmony, NJ 08865 (908) 859-6159. **Clock:** William J. Jenack, Estate Appraisers & Auctioneers, 37 Elkay Drive, Chester, NY 10918 (914) 469-9095. **Furniture:** Mapes Auctioneers, 1729 Vestal Parkway West, Vestal, NY 13850 (607) 754-9193. **Provenance Auction,** Sky Manor Rd., Pittstown, NJ 08867 (908) 996-7505. **p. 42-43** Interior Designer: Kate Marchesini, Acorn Design, 159 Fairview Rd., Frenchtown, NJ 08825 (908)

754-7200. **p. 43** Mural glazing: Adi Barnir, 2-36 29th St., Fairlawn, NJ 07410 (201) 794-1307. **Artist:** Mike Wokum, 260 Springfield St., Hasbrouck Heights, NJ 07604 (201) 288-1286.

Shingle Cottage

pp. 46-49

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Impressions of Color

pp. 50-56

Some sources of high-quality period color lines: California Products, (617) 547-5300, "The Historic Colors of America" licensed by the Society for the Preservation of New England Antiquities. **Fine Paints of Europe**, (800) 332-1556, distributes Schreuder's Hascolac Enamel, a true ground-pigment paint available in hundreds of colors. **Martin-Senour Paints**, (800) 542-8468, replicates colors licensed by The Colonial Williamsburg Foundation and has also reintroduced the "Frank Lloyd Wright Color Selection" licensed by the Frank Lloyd Wright Foundation. **Martin-Senour** also offers historical colors under the "Painted Ladies" trademark, authentic colors inspired by Victorian-era homes. **Sherwin-Williams**, (216) 566-2000, offers "Preservation Palette", color selections featuring Classical, Colonial Revival and Victorian hues. **Janovic/Plaza, Inc.**, (800) 772-4381, features Pittsburgh Paints, Benjamin Moore, and Pratt & Lambert Historic Color Collections. Handmixing and matching of authentic colors is a specialty. **Johnson Paint Company, Inc.**, (617) 536-4838, carries Benjamin Moore and Pittsburgh Paint Historical Colors lines. **Primrose Distributing, Inc.**, (219) 234-6728, specializes in 18th- & 19th-century color lines. **William Zinsser**, (732) 469-4367, manufactures primers, mildew-proof paints and glazes for faux finishing.

Kitchens of the Bungalow Era

pp. 57-65

p. 58 Lanterman Historical Museum Foundation, 4420 Encinas Drive, La Cañada Flintridge, CA 91011 (818) 790-1421. **Tours:** Tuesday, Thursday and the first and third Sunday of every month. **p. 61** Bennett House, Heritage Hill Historic Park, 25151 Serrano Rd., Lake Forest, CA 92630 (714) 855-2028. Open to the public: 9 a.m. to 5 p.m.

Wednesday through Sunday. **p. 64** Roman shade and table linen: Dianne Ayres, Arts & Crafts Period Textiles, 55427 Telegraph Ave., Berkeley, CA 94609 (510) 654-1645. **Hardware:** Tony Smith/Bufalo Studios, 1925 East Deere Ave. Santa Ana, CA (714) 250-7333. **Tile:** Marie Tapp, Tile Restoration Center, 3511 Interlake North, Seattle, WA 98103 (206) 633-4866.

Flowers Old Style

pp. 66-69

The following books are from the collection of Dorothy Sterge: *A History of Flower Arrangement*, by Julia S. Berrall, The Viking Press, 1968. *Dried Flower Ideas from Williamsburg*, by Edna S. Pennell, The Williamsburg Publishing Co., 1979. *Antiques Accented by Flowers*, by Beth Hemmingway, Flower Publications, 1975. *The Complete Guide to Flower & Foliage Arrangement*, Edited by Iris Webb, Doubleday & Co., Inc., 1979. *The Art of Colonial Flower Arranging*, by Jean C. Clark, The Pyne Press, 1974.

After the Fire

pp. 70-75

The following companies played significant roles in this restoration project: **p. 71** Woodcarving: Agrell & Thorpe, Ltd., 10 Liberty Ship Way #4116, Sausalito, CA 94965 (415) 332-7563. **Decorative Painting and Wood Refinishing:** Daniel Peterson & Co., 751 E. Linden Ave., Salt Lake City, UT 84102 (801) 524-0151 for Evergreen Painting Studios, 6735 W. 23rd St., New York, NY 10011 (212) 727-9500. **Dome Fabrication:** Hayles & Howe, 509 So. Exeter St., Baltimore, MD 21202 (301) 385-2400. **Tile:** Johnson USA, P. O. Box 2335, Farmingdale, NJ 07727 (732) 280-7900. **p. 71-75** Interior Design: Ellie Sonntag Art & Design, 1258 East Roosevelt Ave., Salt Lake City, UT 84105 (801) 534-1014. For information about public tours contact the Utah Governor's Mansion, 603 E. South Temple, Salt Lake City, UT 84102 (801) 538-1005 or the Utah Heritage Foundation (801) 533-0858.

On the River

pp. 94-100

For a complete listing of Natchez homes open to the public, call Natchez Pilgrimage Tours at (800) 647-6742. They can make reservations at the bed-and-breakfast houses, as well. The closest major airport to Natchez is at Baton Rouge, convenient to the ante-bellum houses open to the public in nearby St. Francisville, Louisiana.

Open House: After the Gold Rush

p. 114

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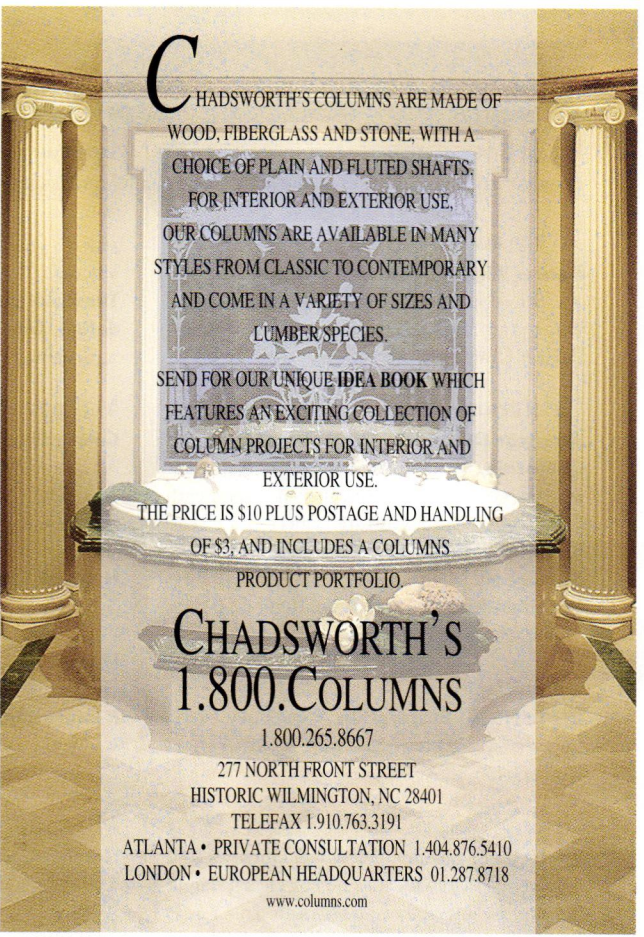
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Arkansas

Pioneer Village, Rison. (870) 325-6821. MARCH 21: 8th Annual Arkansas Dutch Oven Cook-off. (870) 325-7289. MARCH 21-22: 27th Annual Pioneer Craft Festival.

California

American Decorative Arts Forum of Northern California, San Francisco. (415) 499-0701. MARCH 10: The Gas Chandelier and Nineteenth Century American Culture. APRIL 14: Temperance and the American Potter's Art. MAY 12: Memory and Mourning.
Bungalow Heaven, Pasadena. (626) 585-2172. APRIL 26: Ninth Annual Bungalow Home Tour.

Connecticut

Glebe House Restoration, Woodbury. (203) 263-2855. APRIL 18-19: Second Annual Restoration Show.

Delaware

Winterthur Museum, Garden & Library. (302) 888-4600. JANUARY 31-OCTOBER 25: High-lights of Winterthur Tour. MARCH 11-14: Is the Object Authentic?: The Collector's Dilemma. MAY 3: Point-to-Point.

District of Columbia

The Textile Museum, Washington, DC. (202) 667-0441, ext. 35. ONGOING: The Textile Learning Center. THROUGH MARCH 1: Oriental Carpet Classics: A Tribute to Charles Grant Ellis. APRIL 3-SEPTEMBER 6: Contemporary Quilts from the James Collection. APRIL 10-AUGUST 16: Royal Raffles: An Exhibit of Designs of the Bushong of Central Africa.

Georgia

Inman Park, Atlanta. (770) 242-4895. APRIL 24-26: Spring Festival & Tour of Homes.

Illinois

Smart Museum of Art, Chicago. (312) 702-0176.

APRIL-JUNE: Marie Laurencin: Portraits and Visions.

The Frank Lloyd Wright Home and Studio Foundation, Oak Park. (708) 848-9518. MAY 16: 24th annual Wright Plus Housewalk.

Massachusetts

Concord Museum. (978) 369-9609. MARCH 4: An Evening with the Experts. MARCH 11: Oriental Rug Trash or Treasure Night. MARCH 22: Oriental Rugs and Your New England Home. MARCH 28: A Rug Weaver's Tale.
Hancock Shaker Village, Pittsfield. (413) 443-0188. APRIL 25: Spring Farm Day. MAY 9 & 10: Sheep and Wool Weekend.
Historic Deerfield. (413) 774-5581. APRIL 18: Decorative Arts Seminar.
Restoration/Boston '98. (508) 664-6455. MARCH 12-14: Restoration Exhibition and Conference at the World Trade Center.

Mississippi

Natchez Convention & Visitors Bureau. (800) 647-6724. MARCH 7-APRIL 11: Spring Pilgrimage.

Missouri

Historic Arrow Rock Council. (816) 846-3031. MAY 16 & 17: Annual Antiques Show and Sale.
Washington University, St. Louis. (314) 968-7340. MAY 8-MAY 10: Antiques Show.

New Jersey

Brimfield Associates, Atlantic City. (800) 526-2724. MARCH 28 & 29: Atlantique City Spring Festival.
Chamber of Commerce, Cape May. (800) 275-4278. APRIL 17-19: Spring Victorian Weekend. APRIL 24-26: Tulip and Garden Weekend in Victorian Cape May.

New York

The New York Botanical Garden, Bronx. (718) 817-8573. APRIL 24-APRIL 26: The Antique Garden Furniture Show.

Mohonk Mountain House, New Paltz. (800) 772-6646. MARCH 6-8: Garden Dreams.

North Carolina

Beaufort Historical Association. (919) 728-5225. APRIL 18: Publick Day.

Pennsylvania

Carnegie Museum of Art, Pittsburgh. (412) 622-3325. APRIL 17-19: The Antiques Show at Carnegie Museum.
Independence National Historic Park, Philadelphia. (215) 928-1188. APRIL 23-MAY 17: Open House Tours.
Preservation Alliance for Greater Philadelphia. (215) 546-1146, ext 16. MARCH 21-22: 13th Annual Old House Fair.
Borough of Rose Valley. (610) 891-0730. MARCH 18: The Okehocking Band of Lenape: Native Americans in the Delaware Valley.

South Carolina

Historic Charleston Foundation. (803) 722-3405. MARCH 19-APRIL 18: 51st Annual Festival of Houses and Gardens.

Texas

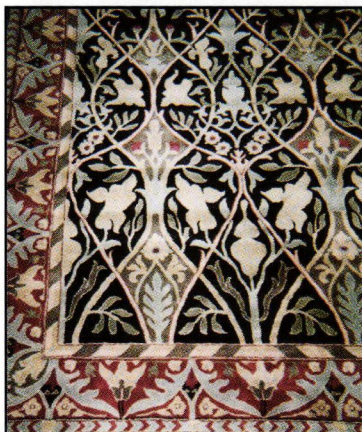
Swiss Avenue Historic District, East Dallas. (214) 821-5221. MAY 8-10: 25th Anniversary Mother's Day Tour.

Virginia

Alexandria Charities. (703) 549-5922. MARCH 6-MARCH 9: Antiques in Alexandria.
Colonial Williamsburg. (800) 603-0948. APRIL 19-22: Style & Grace of American Native Plants.
The Garden Club of Virginia, Richmond. (804) 644-7776. APRIL 18-25: Historic Garden Week in Virginia.
Virginia Historical Society, Richmond. (804) 353-4251. MARCH 9: Stained Glass in Richmond: Its History and Care. (804) 342-9665. APRIL 11-12: 9th Annual Old World Plant Sale. (804) 358-7166, ext. 346. MAY 2: Symposium on the Architecture, Landscape, and Interiors of the American Country Place.

Wisconsin

Wisconsin Association of Historic Preservation, Madison. (608) 264-6501. APRIL 4: Spring Workshop. MAY 10-16: Historic Preservation Week.



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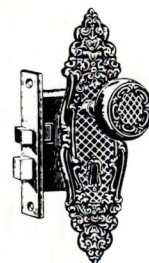
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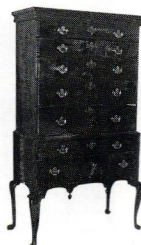
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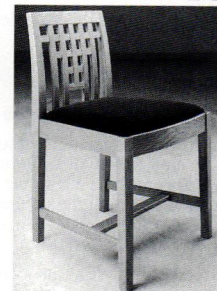
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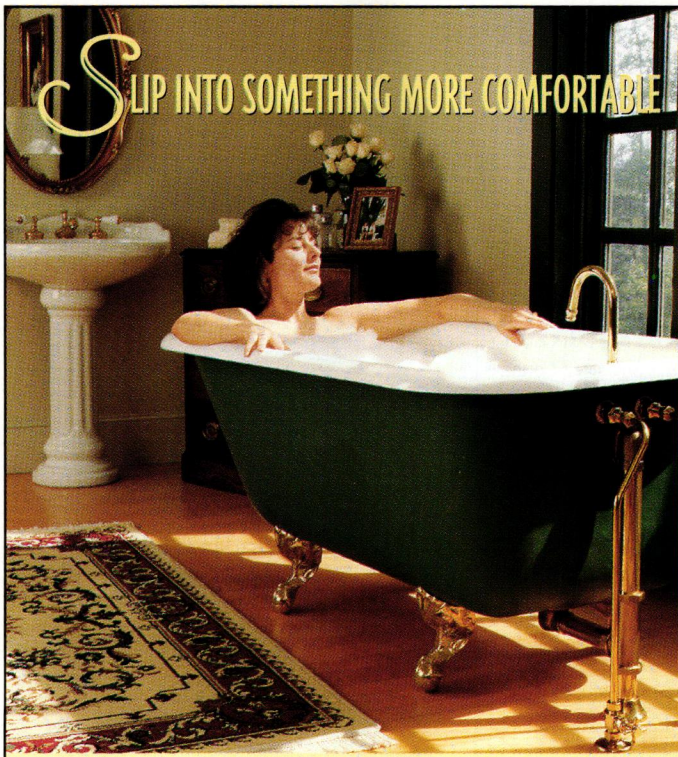
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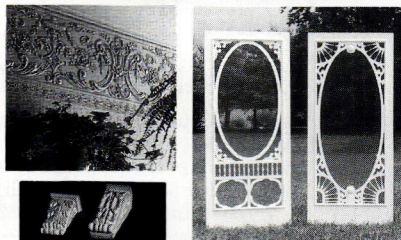
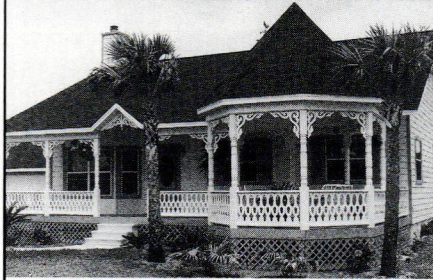
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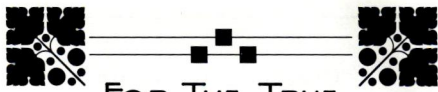
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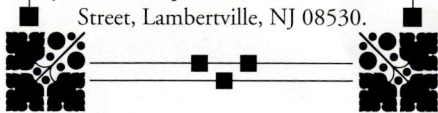

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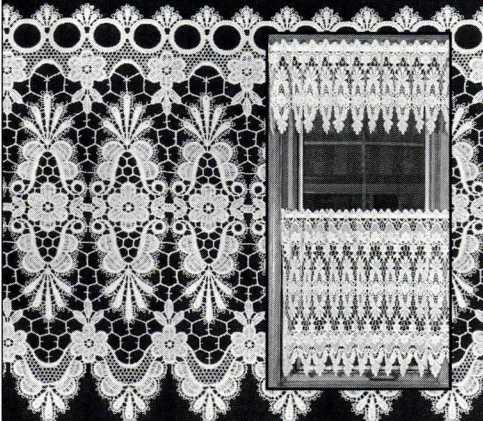
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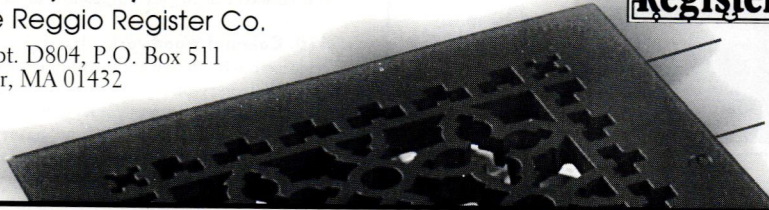
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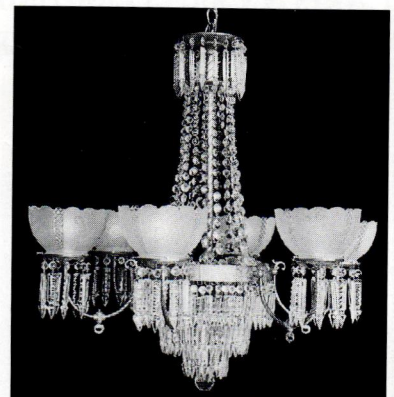
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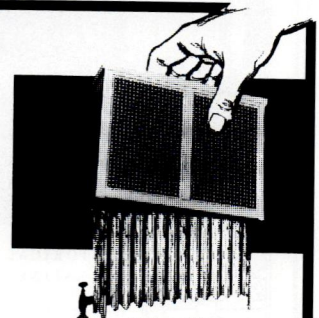
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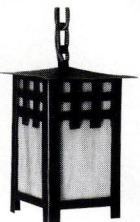
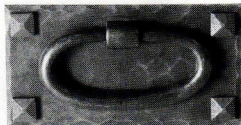
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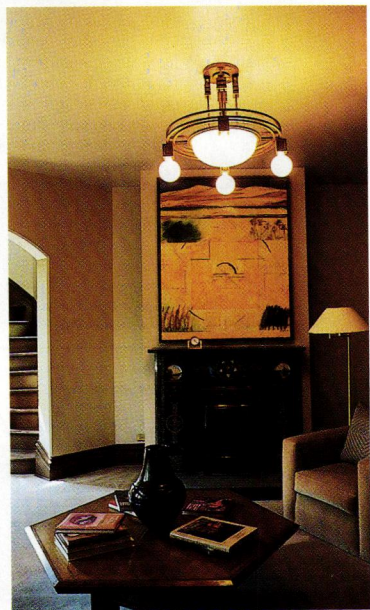


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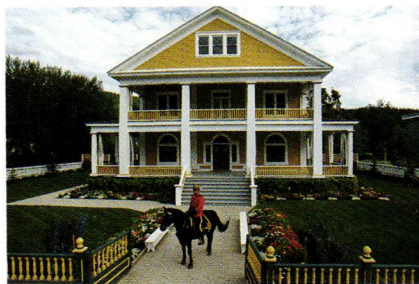
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