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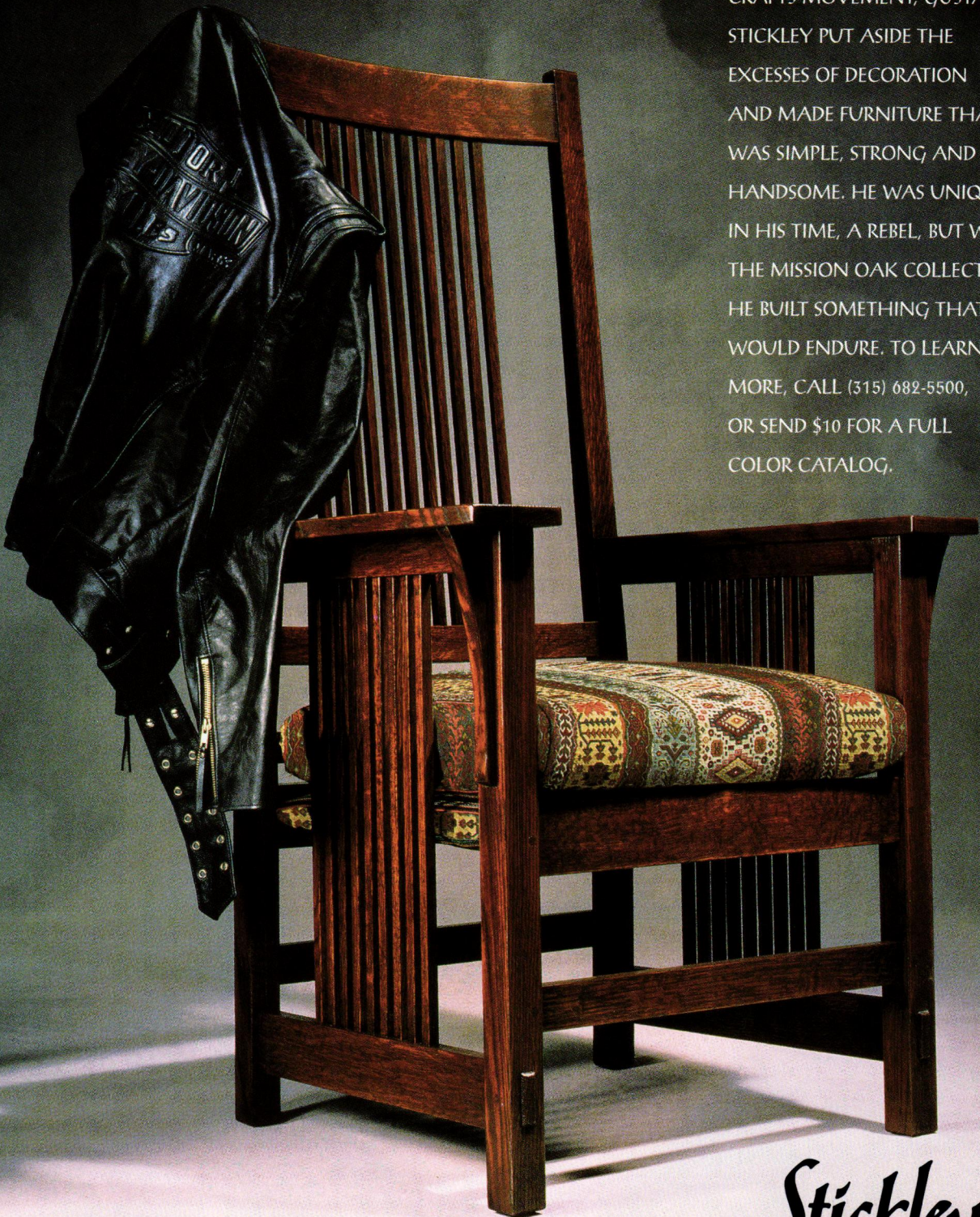
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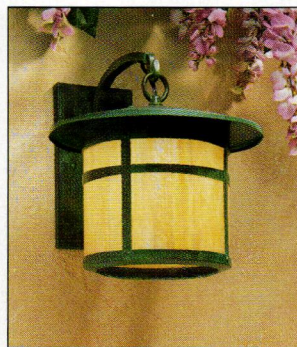
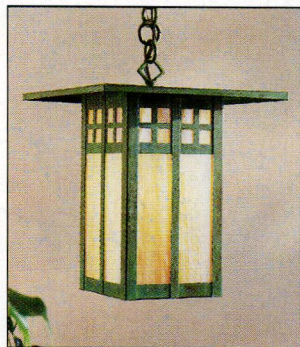
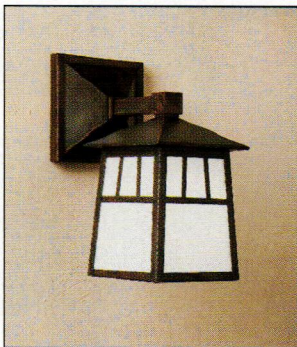
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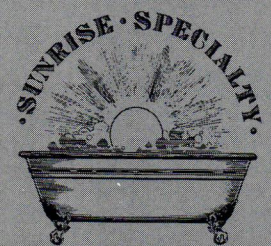
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BY REGINA COLE

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BY ELMO BACA

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BY REGINA COLE

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PHOTOGRAPHED BY GEOFFREY GROSS

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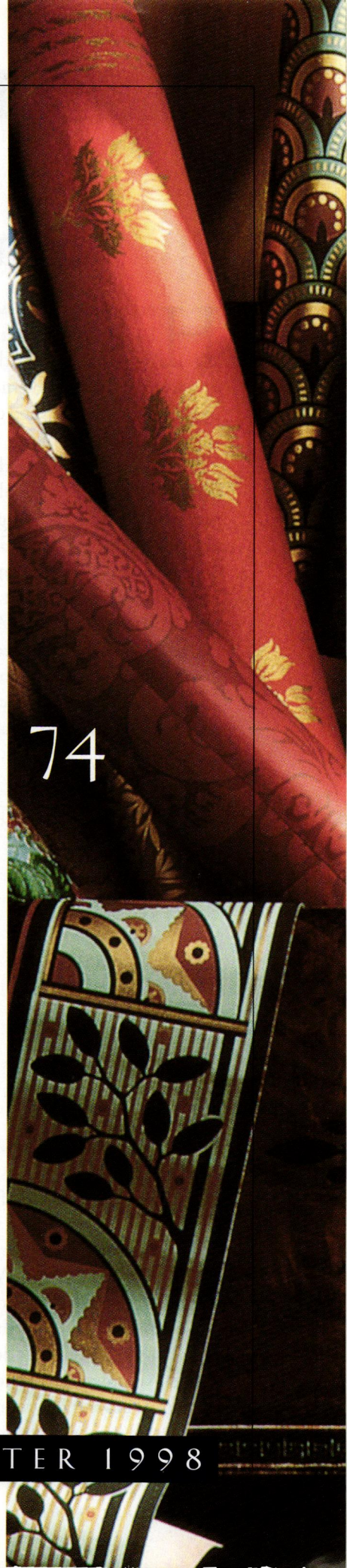
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Colonial color at Gunston Hall.

**ON THE COVER:** A Mission Revival bed by Arroyo Design anchors the room in a contemporary and diverse new interpretation of Mission style. Cover photograph by Tim Fuller.





# Beat the Blues

**H**ELLO, LONG MARITIME WINTER! I am ready for you this time. Because I have discovered sunflower gold and tavern green and persimmon, Indian red and ocher. This is how I'll beat the blues.

Odd that I never made the connection before, between blue and the blues. Generally speaking, blue has not been good to me in Gloucester. We had moved into Tanglemoor, which before us had been a summer-only house close by the Atlantic. I imagined sandy sunburned children playing in whitewashed rooms, golden sunlight and strawberries against the placid coolness of azure sky and sea. I painted my bedroom twilight blue, the first year, and the living room's beadboard a cool grey-blue remembered from porch ceilings. I bought a gorgeous picture book titled *The Blue and White Room* and I was off.

Months later, suffering eye strain and headaches in the deep-blue bedroom, I realized the bank of windows faced north, the sky was grey, the sun didn't shine for days. (Months.) I had painted my interior in colors that worked for eight weeks of the year.

FIVE YEARS LATER I FINALLY CORRECTED the mistake. This past August we vacated for a week to allow a small army of house painters their space. Newly renovated rooms downstairs, primed white when we left, would be colored in when we returned. I was confident. I had been planning this for

years, while living in the house year-round. Noting my color samples on walls, the painters were, however, skeptical. They wanted our phone number away. I said just do it.

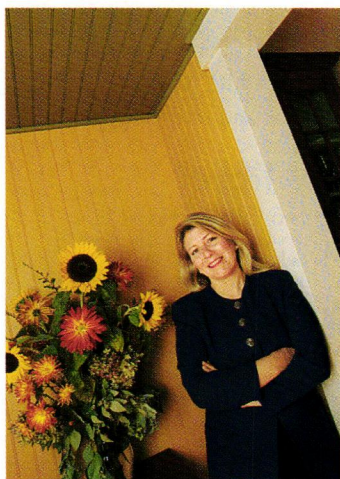
When we got back the crew called me a color genius. (I'm not. I'd pored over the colors in Carl and Karin Larsson's house in Sweden, another cold grey place by the sea.) They'd had serious reservations about green ceilings and gold paint custom mixed to a computer match of a printed rate card. But when it was done, they loved it. I told them it was for February and they understood.

I did make one mistake: Palladian

Blue (surprise), a whisper of color oh-so gloriously ethereal, pastel, and timeless, I hadn't bothered to do a sample. I'm fond of blue and I wanted it somewhere, so up it went on the walls of the sunporch, safely facing to southeast. Unlivable—the

room looked like a big chlorinated aquarium. (When I dithered on repainting, my mother settled the matter, declaring it made her want to [rhymes with fluke].)

Not every room is strongly colored; a major theme is soft green. But I'll never use white paint again. Or blue.



*Patricia Poore*

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**Bringing It Back**

I ENJOYED THE ARTICLE BY MR. HARRISON ["The Master Bedroom," Fall 1998]. It depicts thoughts and events all of us experience as we go through life, and brings back memories. Accompanying that text is a picture showing an old bed which appears to be Mission style. Years ago I purchased a bed like this to redo for my son's room. We had his sandblasted and painted high-gloss black and we polished up the brass caps.

—PAMELA K. WHALEY  
Red Rock, Texas

*The bed was photographed at Westwood, near Uniontown, Alabama. The essay will be a regular feature in future issues, a place to explore what's really behind all our nest building.* —the editors

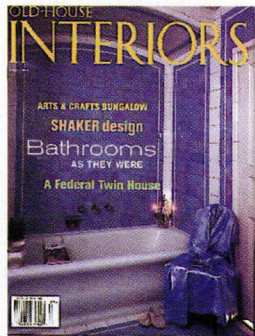
YOUR EDITORIAL ABOUT MARITAL STRIFE during the decorating phase brought back memories. ["Behind the Sofa," Fall 1998] Nearly twenty years ago my husband and I were having similar discussions as we finished a lengthy renovation: Can we really share an office? Whose dresser near the window? Is a guest room a waste of space?

Hang in there! It's good therapy and when you're done slugging it out you'll probably have a house you can live in well. (We made little mistakes, but no big ones.) Weary from years of demolition and plastering and unfinished cabinets, I'd begun to hate the house and to doubt whether our lives would ever be normal. But it turned out to be worth all the trouble. The house has been comfortable and accommodating all these

years, the guest room well used.

A home should be central in one's life, and nobody appreciates that like those who've restored a good old house.

—SUSAN STOCKARD  
Montpelier, Vermont



**Grout Detail**

"BATHROOMS AS THEY WERE" [Fall 1998] could be bathrooms as they are. My 1924 bungalow bathroom has the same 3 x 6 inch white tile on the walls (but tiny

white rectangular floor tiles in a herringbone pattern on the floor). The fixtures are white, as is the plaster, but the art glass window is vivid with blue water, white swan, green tree, pink water lily.

Fortunately our old family home has never been abused. But we have wondered about cleaning the grout. I recently bought some grout cleaner in a spray can. But now I am afraid to use it because it says not to let it dry on surfaces as it contains 7% volatile organic compounds.

I enjoy both *Old-House Journal* and *Old-House Interiors*. St. Louis has so many beautiful old homes, bungalows, Spanish Colonials, Foursquares, Victorians, you name it. You could do a whole magazine on the homes here.

—LAVERNE TELLE BOEHMKE  
St. Louis, Missouri

*Your wall tiles and grout look remarkably clean and intact. The greyish grout is common. Grey grout is appropriate for the floor, too, but it has undoubtedly picked up soil over the years. Commercial grout cleaners work by dissolving a minute amount of the grout with acids. Test in an inconspicuous area, and always rinse thoroughly. New grout*

*comes in many kinds of white, grey, bone, biscuit; you can go see samples at a good tile store.* —P. Poore

**In Touch**

MONTHS AFTER YOU PICTURED MY tavern table in your Furnishings section [Summer 1998] the calls continue to come in. Thank you! I am in amazement at the shelf life of an issue of your publication. Great work.

—JIM RANTALA  
WINDSOR WOODWORKS  
(616) 941-5080  
Cedar, Michigan

I WOULD LIKE TO SINCERELY THANK YOU for the copy of *Old-House Interiors* in which the Old Convent on Chartres Street is shown. [History Travel: "Oldest Houses," Fall 1998]

If the termites don't eat it up, it will probably be there for many years to come. God bless you!

—SISTER JOAN MARIE AYCOCK  
URSULINE CONVENT ARCHIVIST  
New Orleans, Louisiana

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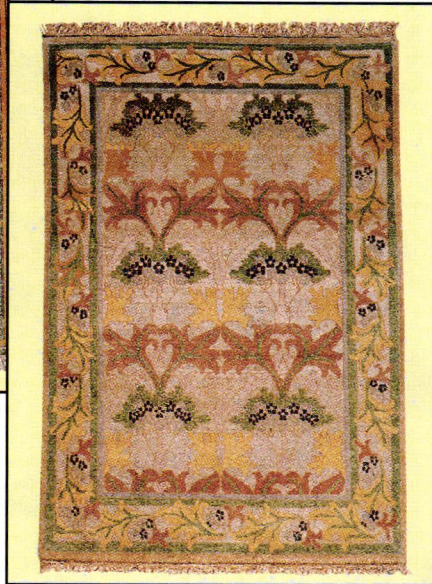
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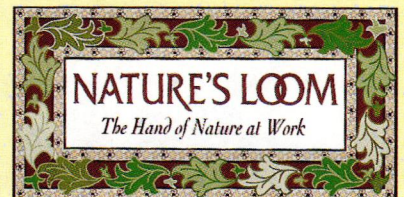
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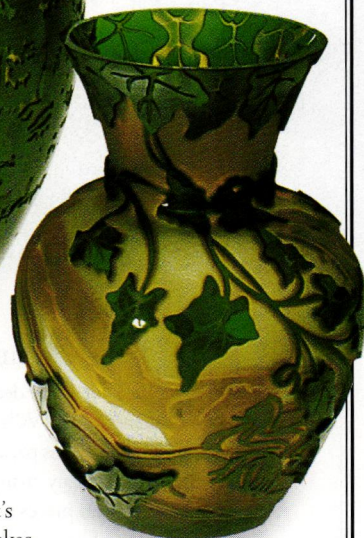


# FURNISHINGS

by Regina Cole

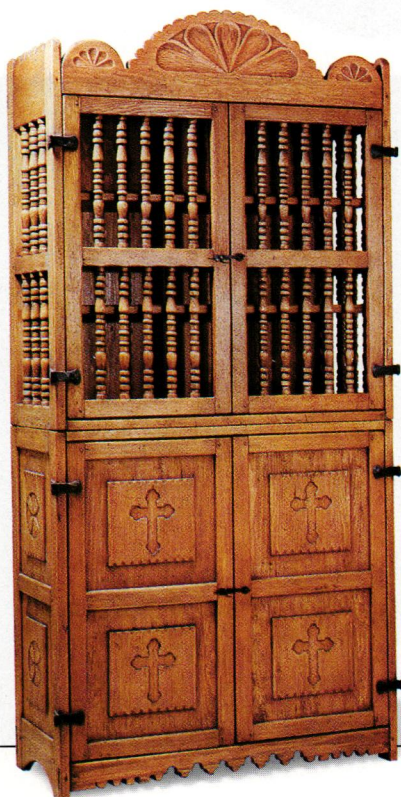
## A Lovely Light

Cameo Glass is the name for a very old technique of layering glass. It is first applied in melted layers, then blown, then carved by means of sandblasting. Pilgrim's Cameo Glass is made in West Virginia. The pieces above cost \$500 and \$1200. Call (304) 453-3553.



## Paint It Black

Simon Pearce of Vermont is known for glass that's as clear as rainwater. This line of black pottery evokes Eastern influences, which may reflect the time Simon spent learning the craft from master potter Harry Davis in New Zealand. Also available in celadon and crackled cream, the square plates are \$35 and \$30. Call (888) 774-5277.



## New Mission

Southwest Spanish Craftsmen of Santa Fe, New Mexico, understands how the furniture based on ancient Moorish traditions suits modern homeowners. With generous proportions and fine carving, the San Raphael Trastero can be the focal point of a room. \$4500. Call (800) 777-1767.





# FURNISHINGS



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Rejuvenation has long been a name associated with light. Now the Portland-based company has launched a line of 1930s reproduction furniture. Pictured are pieces from the Laurelhurst Collection. Sofa: \$2950; chair: \$1850; ottoman: \$590. Call (503) 238-1900.

## Picture Perfect

Many of us have made decoupaged objects, if only at summer camp. What Julia Black does is a world apart: she applies paper to china, metal, and wood, and applies many, many coats of varnish. These one-of-a-kind pieces are hand washable. From \$200 to \$300. Call (914) 657-7273.



## Dripping With Glamour

Crystal chandeliers are practical, reflecting light into the dark corners of the room. But it's hard to think of function when facets sparkle like extravagant jewels.

From Schonbek; \$19,485. Call (800) 836-1892.

## Home Fires

Black cast-iron kitchen ranges: A generation ago homeowners threw them out; today they are prized as functional antiques. Good Time Stove Company offers beauties like this Glenwood in prices ranging from \$2800 to \$4800, depending on size. Call (413) 268-3677.



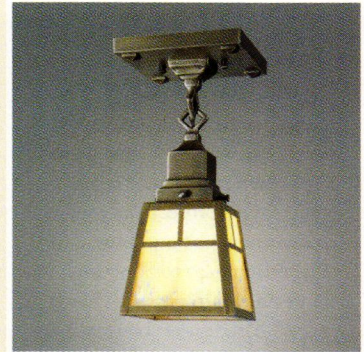




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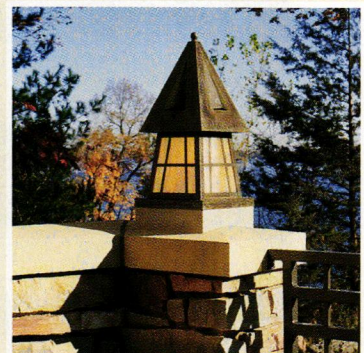
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For the Important Books

M. S. Rau Antiques of New Orleans recently offered a pair of circa 1895 Chippendale-style bookcases. One might not want to put the tattered paperbacks into one of these. The pair is offered for \$165,000; each can be purchased for \$85,000. Call (800) 544-9440.

Make Music

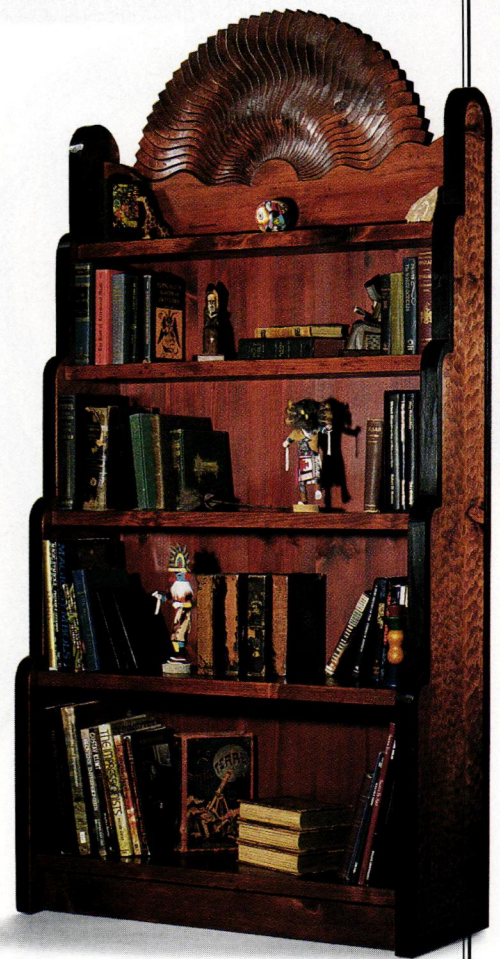
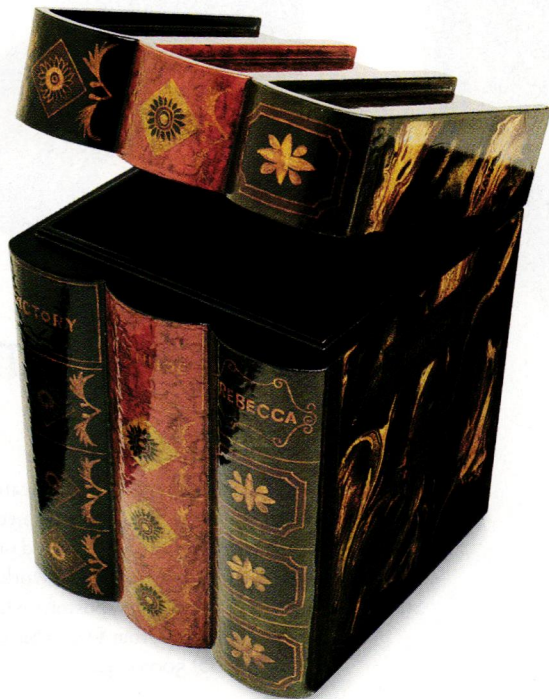
Or rest your book at eye level. Everyone should have a music stand like this, not just violinists. Made by R. Thomas Tedrowe Jr., it incorporates bent wood and tapered steel. It is available in natural or ebonized cherry, walnut, and mahogany. \$975. Call (312) 492-8316.





### Reading is Fundamental

The library lamp with dark brown leaded glass shade and black glass inserts will grace any desk. Made by Mitchell Andrus, it takes one piano bulb. \$345. Call (908) 647-7442.



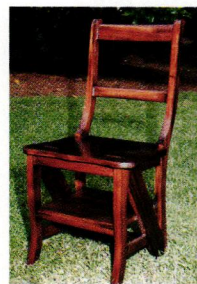
### True West

This simple bookcase from the Worrlein Studio in Lamy, New Mexico, would be equally at home in an Arts and Crafts home, a New Mission house, a traditional or a modern interior. Called "Pueblo Deco," the bookshelf retails for \$1700. Call (505) 466-7777.



### Hide the Evidence

Regardless of what's in it, a book box is always in good taste. This lacquered, lidded one will hold all sorts of things. It could even go on a bookshelf. \$198 from Payne Street Imports, call (847) 568-1100 for showroom information.



### Sit, Stand, Reach

Folding library steps must be among the most appealing pieces of furniture: they are not only handy for reaching the top shelf, but they serve to sit on when you've finally found that book. This one is from Authentic Treasures Unlimited; \$159. Call (843) 837-9796.



Seasonal Sparklers

Waterford Crystal is now producing Christmas tree ornaments in traditional styles and colors: a natural for a company that's been blowing glass for 200 years. Pictured are two pieces from their 1998 collection; \$35 and \$38. Call (800) 677-7860.



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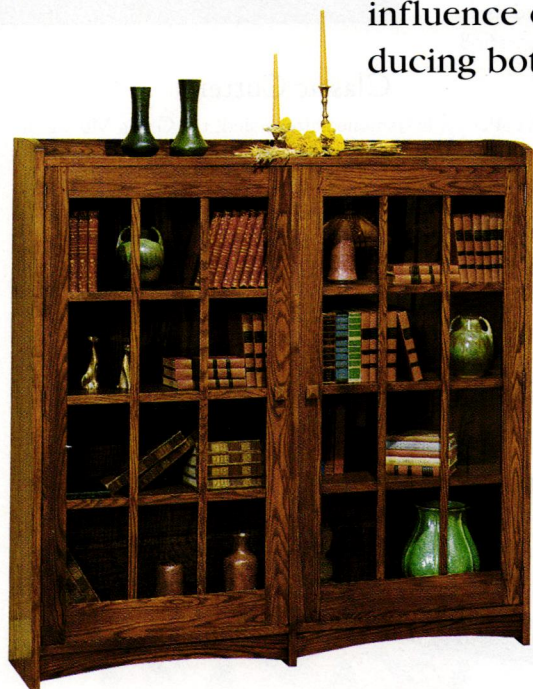




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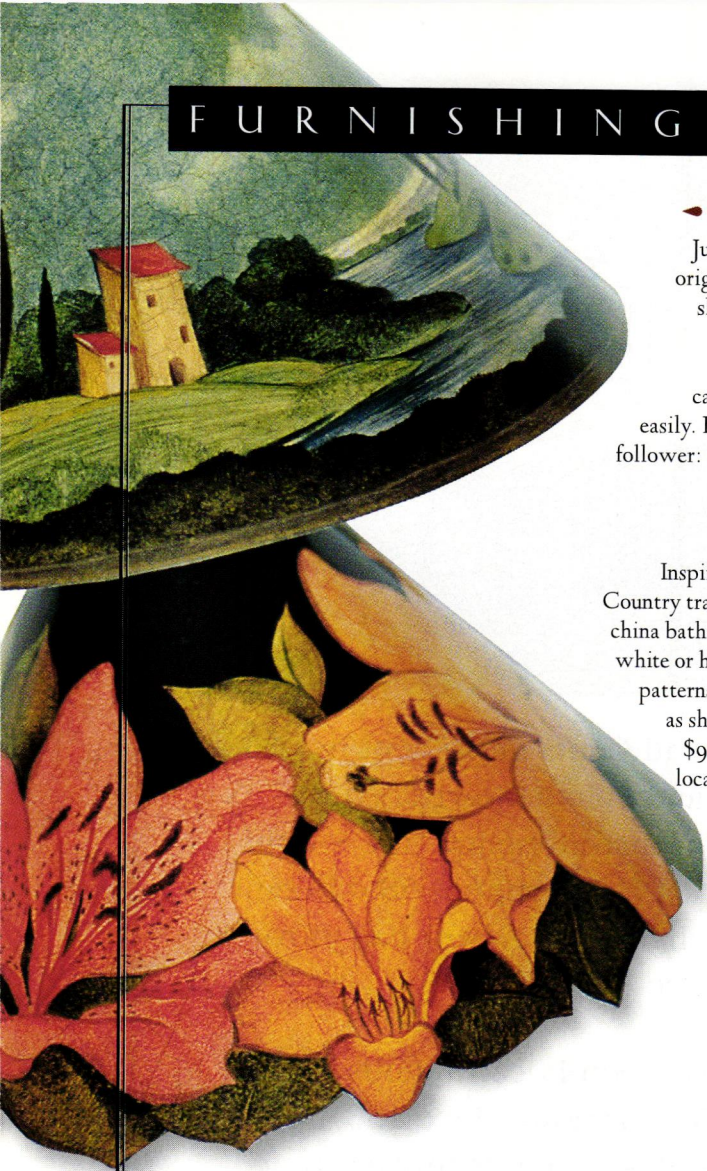
continues that tradition.

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## Paint on the Walls •

During the 1930s Americans began to appreciate the rare remaining Moses Eaton stencils in New England farmhouses. MB Decor publishes catalogs of reproduction Eaton stencils by their original locations. Catalogs are \$4 each or 3 for \$10, refundable with purchase. Call (802) 649-1790.



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*California's beauty inspired the work of Lucia and Arthur Mathews at the beginning of this century. Their work and their lives, in turn, have been inspiration for a creative couple today.*

## By Example Led

by Regina Cole | photographs by Linda Svendsen

**A**BOUT TWELVE YEARS AGO TIM Holton happened to be reading a book that referenced the decorative arts of Arthur and Lucia Mathews. Intrigued, he took his then-girlfriend Stephanie McCoy to the Oakland Museum to see their work. Tim and Stephanie list the milestones in their lives since that museum trip: They married, had a child, and began work that, they say, they couldn't have imagined without the example of the earlier couple. Each has followed a career path inspired and influenced by Arthur and Lucia Mathews.

"I was intrigued" by the exhibit, Stephanie remembers. Being applied art, "it was not just sculpture, or a painting that hangs on the wall. It seemed more integrated, more about life itself."

Stephanie's interest didn't abate. After years of research, she wrote the first biography of Lucia Mathews; it was published in 1998 by California's Arts and Crafts Press. And somewhat to her own surprise, she is now pursuing an advanced degree in fine art. She doesn't think such a course of action would even have occurred to her had she not known about Lucia Mathews' example.

"She went to Mills College!" Stephanie says. "It was my alma mater, too. I've come to identify with her."

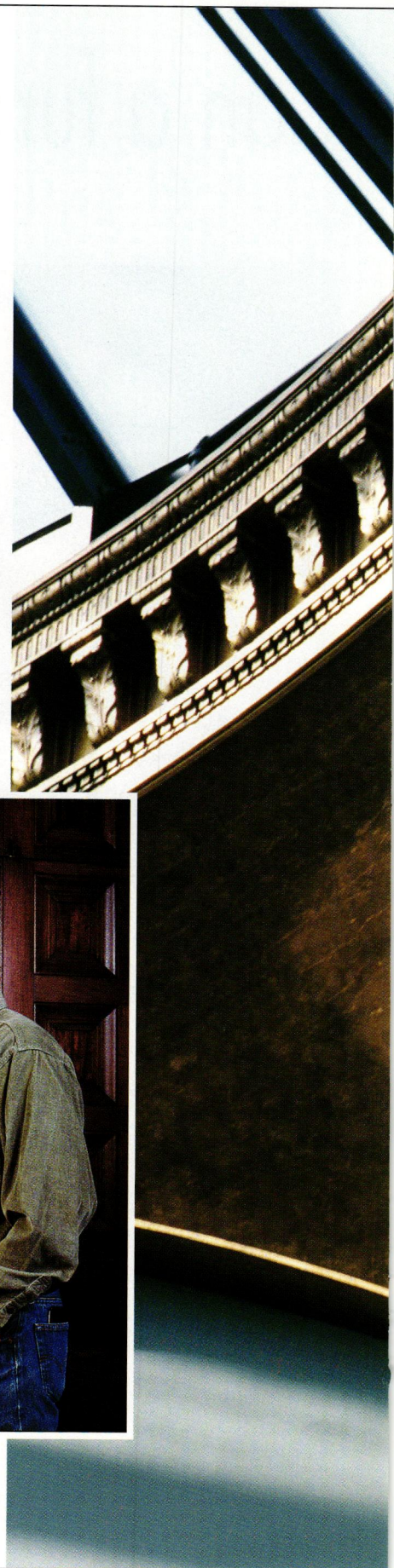
Tim Holton heads up Holton Fur-

niture and Frame, a company whose picture and mirror frames are based on the designs of the Arts and Crafts Movement. His recent products draw directly on the wood carving and ornamental painting with which Arthur and Lucia Mathews embellished their picture frames.

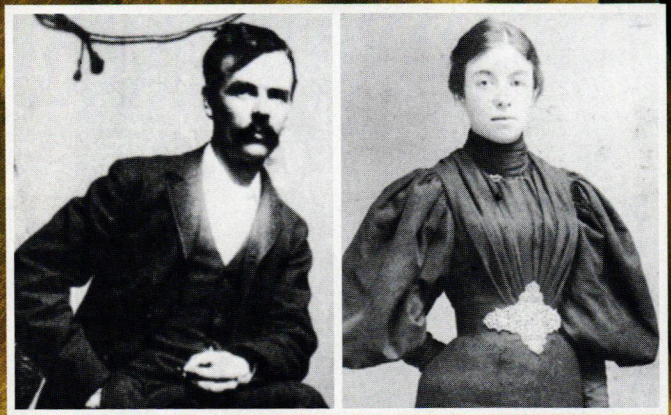
"I was working at a frame shop when I first became aware of the



**TOP:** Stephanie McCoy and Tim Holton in front of a door carved by Lucia Mathews in San Francisco. **RIGHT:** Murals in the former Masonic Temple are by Arthur Mathews.



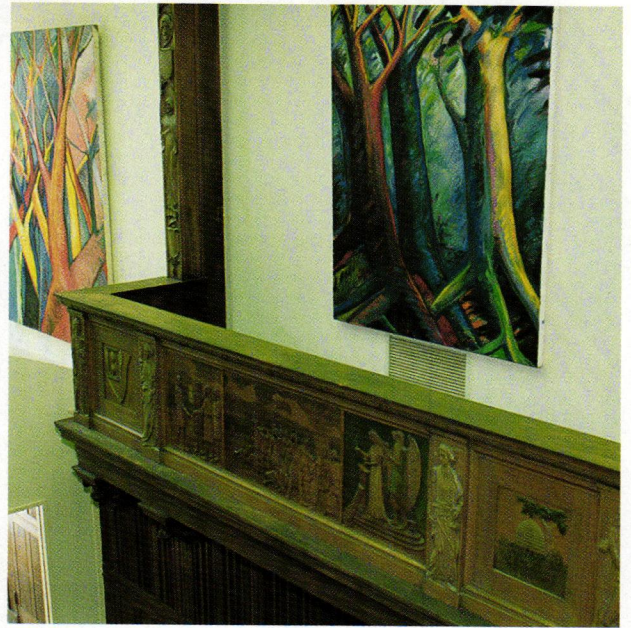
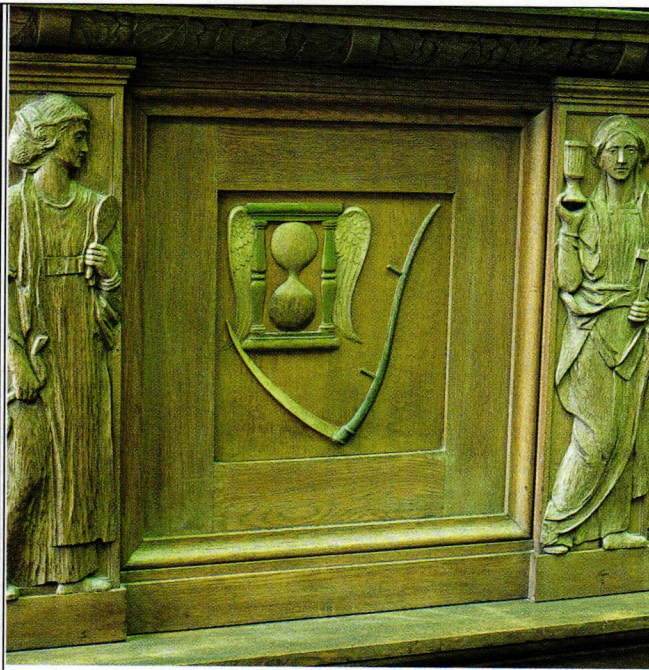




Arthur Mathews as a 30-year-old artist, and Lucia Kleinhaus as a 20-year-old student. Both portraits were photographed ca. 1890. The couple married four years later.







**Arthur and Lucia Mathews were friends of Bliss and Faville, the architects for San Francisco's Masonic Temple. Their interior work included all the decorative elements, including the carved wood paneling, wall murals, and plaster ceilings. Today the building belongs to the City and houses municipal offices. While much of the Mathewses' work has been lost, the carving in several parts of this building survives.**



Mathewses' work," he says. "But it was just a day job—at night I pursued a life in the theater."

Since he discovered the Mathewses, Tim has narrowed his focus, from furniture to frames, and his effort increasingly goes into embellishments more art than craft. The path from the Oakland Museum visit to his present work was direct.

"It was about 1987, the theater was losing its appeal. While still working at the frame shop, I started making some of my own frames,

and doing some carving. The style of carving *they* did is unusual. It's very shallow, there's not much relief. It's more modeling than it is traditional wood carving."

Tim and Stephanie are local to the San Francisco Bay area: Tim was born there, Stephanie's family moved there when she was a year old. But before their museum visit, neither had heard of the Mathewses. That wasn't unusual. The once-ground-breaking work of the couple was, like much of the Arts and Crafts

Movement, eclipsed by Modernism during the mid-20th century. For today's scholars it's hard to comprehend just how important Arthur and Lucia Mathews were during their lifetime. Between the 1890s and the 1930s the San Francisco couple developed what became known as the California Decorative Style. Together and separately, Arthur and Lucia painted, designed furniture, and executed the interior designs of many important buildings in San Francisco. [continued on page 26]



# AURORA STUDIOS

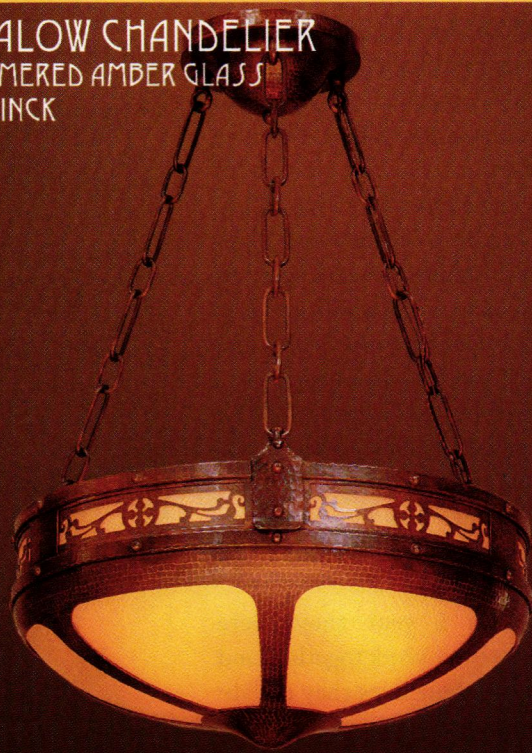
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Arthur was ten years older, already an established artist with a formidable reputation when he married Lucia Kleinhans. She was his student at the California School of Design, the San Francisco school that was soon to become the Mark Hopkins Institute of Art. Lucia had been forced to withdraw from Mills College when her father's financial fortunes took a downturn; she continued her art studies locally. They married in June of 1894 at the Fell Street home of her parents and, after a summer-long honeymoon in Santa Barbara, set up house at 508 Webster Street.

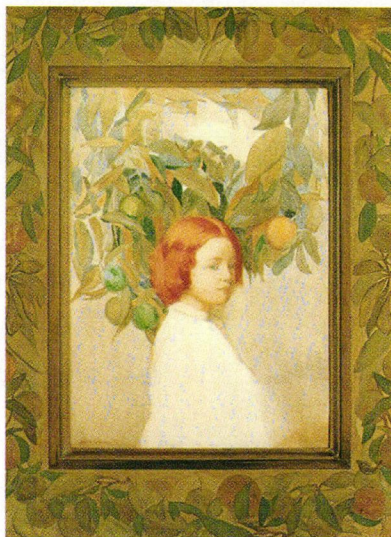
Within a year they were exhibiting their work together, and throughout their lives they collaborated on such important projects as the Mechanics' Institute and the Masonic Hall, both in San Francisco. The two started the *Philopolis* Press and published *Philopolis*, a monthly magazine that continued publication for ten years. The press also published a number of regional books, including *Gardening in California* and an early book of poems by Grace Hibbard. Arthur and Lucia founded the Furniture Shop, which manufactured furniture, frames, and decorative objects, all in wood. The company employed as many as 50 craftsmen at any one time.

Arthur Mathews' art had been highly regarded since his early student days in Paris. Until Stephanie McCoy wrote her biography, however, Lucia Mathews had been consistently portrayed as her husband's helper, not as a strong artist in her own right. Stephanie McCoy entitled her book *Brilliance in the Shadows: A Biography of Lucia Kleinhans Mathews*.

"She was in the shadow of obscurity after the California Arts and Crafts Movement fell out of favor," Stephanie explains. "But she was also in the shadow of her hus-



**TOP:** A desk made by the Furniture Shop ca. 1910–1915. **ABOVE:** A covered jar carved and painted by Lucia Mathews during the Furniture Shop years. It is, like much of her work, carved, painted, and gilded. **BELOW:** *Portrait of a Young Red Haired Girl* by Lucia Mathews.



band. How much of that was because she was a woman, we just don't know at this point."

Researchers are frustrated by the scarcity of available information about Lucia Mathews. Almost all of her early work was lost in the San Francisco earthquake of 1906. Much of Arthur's work was rescued from his studio. The couple was childless, so there are no direct descendants who might provide clues.

"We know that she studied with Whistler," Tim points out. "Intriguing bits of information—but they're just bits."

Tim Holton and Stephanie McCoy may know more about the Arthur and Lucia Mathews than anyone today. "Arthur worked on a larger scale," Stephanie says. "And Lucia worked on a smaller scale."

Tim adds, "Also, they broke down the distinction between fine art and 'lesser' art. They felt strongly that the whole interior was a work of art." "—like Whistler's Peacock Room," adds Stephanie.

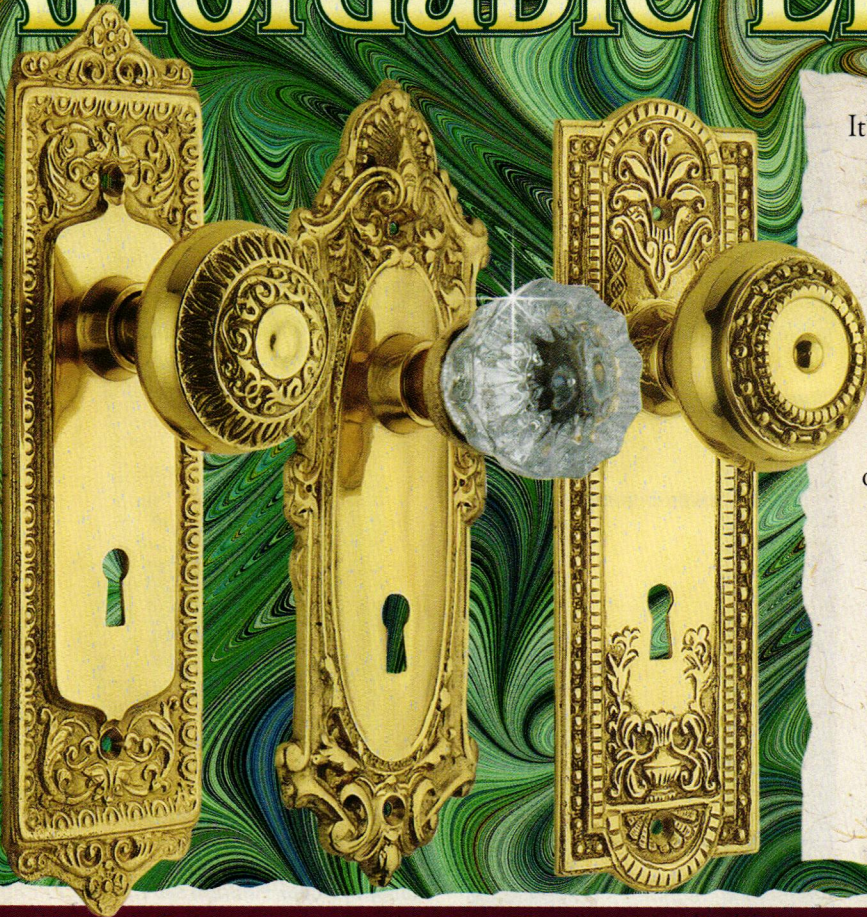
"It's sad that the Mathewses' interiors are gone. Things pass out of style, people redecorate."

They explain that the lines between the work of Arthur and Lucia Mathews get blurred.

"It's hard to know exactly who did what," Stephanie explains. "Though a niece of Arthur's says that Lucia had more to do with the carving and painting while he was in charge of the big themes—classical mythology, allegorical things. In the Masonic Temple, for instance, it's clear that Arthur played a large role in creating the interiors, but much of the work that survives has been attributed to Lucia, especially the carved and painted doors. Lucia was a gardener, fascinated by flowers and the natural landscape. Arthur was quoted as saying that she was the colorist." [continued on page 28]



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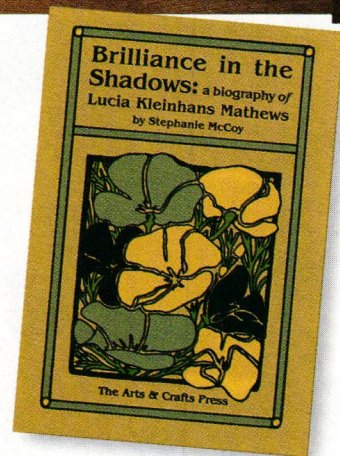
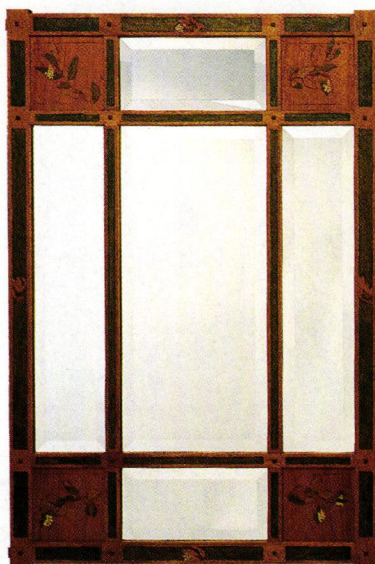
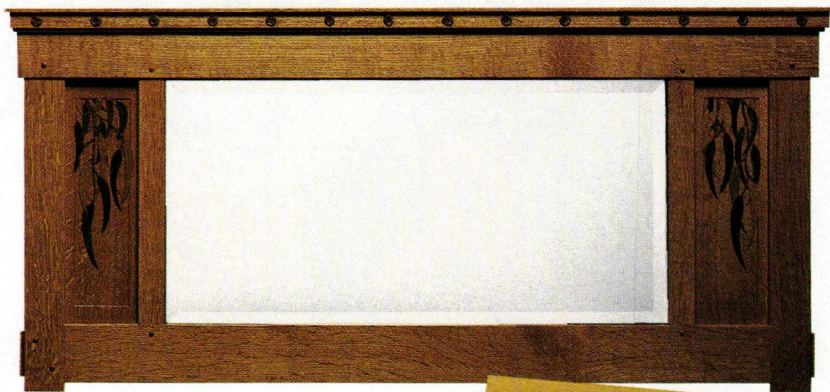
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**Two frames (left and top) directly inspired by the wood carving and color sense of the Mathews. They are contemporary, made today by Holton Furniture and Frame. *Brilliance in the Shadows* is illustrated with Lucia's trademark: California poppies.**

"The colors in their work are distinctive to California," Tim explains. "Their vision was a beautiful, spectacular landscape where people could start new. What was unfortunate was that California, and California artists, were not highly regarded by the rest of the world. When people in New England hear 'Arts and Crafts', they think Stickley. Like the Mathewses themselves, California is different. The Arts and Crafts Movement here was more open, not so rigidly defined. Unfortunately, the California Decorative Style didn't have thousands of practitioners.

"The Arts and Crafts Movement is a kind of doorway," he continues. "It's the spirit, not the objects, that's important. The

Mathewses show how much is possible. That we make whatever we make beautifully, not that we adhere to a rigid form. Too much emphasis in the Arts and Crafts Revival is on style. It should go far beyond that."

Stephanie McCoy thinks it's time for a Lucia Mathews show.

"There's enough work there—it's just that no museum curator has ever seen her as important enough to warrant a show of her own."

"Or it could be a joint show that's more balanced," suggests her husband Tim.

"We don't reproduce the work of Arthur and Lucia Mathews," Stephanie emphasizes. "Our work is inspired by them. They are teachers in the greater sense." ♦





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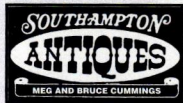
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# An Active Comfort

by Witold Rybczynski

THE GREAT AMERICAN INNOVATION IN THE HOME WAS TO demand comfort not only in domestic leisure, but also in domestic work. The earliest exponent of what would come to be called home economics was Catherine E. Beecher, who wrote *A Treatise on Domestic Economy for the Use of Young Ladies at Home and at School* in 1841. This textbook included a chapter "On the Construction of Houses." Like her English contemporary Robert Kerr in *The Gentleman's House*, Beecher emphasized the importance of health, convenience, and comfort in house planning, although she placed less emphasis on "good taste."

But there were other differences. Like all books on house planning written by men, Kerr's made no reference to women's activities in the home, or to the relationship between convenience and domestic work, except in the vaguest possible way. Beecher, although writing twenty years earlier, was explicit about this matter: "There is no point of domestic economy, which more seriously involves the health and daily comfort of American women, than the proper construction of houses." Unlike any of the many books on domestic architecture, Beecher's *Treatise* was addressed to women, not to men, and because she was dealing with the principal user of the house, she addressed a different set of issues. She dealt not with "fincial ornaments" and fashion, but with adequate closet space and comfortable kitchens; not with how the house looked, but with how it functioned.

HER DIFFERENT POINT OF VIEW WAS EVIDENT THROUGHOUT. Other architectural books depicted the kitchen as simply a large room labeled "Kitchen." She indicated not only the location of the major components such as the sink and the stove, but also a variety of other practical

innovations: drawers for towels and scouring powder beneath the sink, a continuous work surface with storage below and shelves above, the cookstove separated from the other work area by sliding glazed doors.

Catherine Beecher has been described as a precursor of modern architecture, but to call Beecher a revolutionary is to ignore the fundamentally conservative message of her books. Although she was an abolitionist like all her family (her sister was Harriet Beecher Stowe),

she was neither a radical nor a feminist and was in fact opposed to women's suffrage. Beecher did not dispute that the woman's place was in the home; what she did assert was that the home was not a particularly well-thought-out place to be.

What she was reacting against was the current male conception of the home, which was primarily visual. This idea was typified in Downing's *The Architecture of Country Houses*. Downing paid lip service to the idea that houses should combine

both utility and beauty, but there was no question which he considered to be more important. He devoted four pages to "the useful in architecture," but the following section, "the beautiful in architecture," was twenty-two pages long. When he did refer to convenience it was in a highly generalized way. A dining room was judged to be "convenient" because it was near the kitchen; a bedroom was "useful" because it was large. Robert Kerr also distinguished between comfort and convenience: comfort had to do with the passive enjoyment of the home by its owners, convenience had to do with the proper functioning of the house, which, Kerr assumed, was the business of the servants and needed little elaboration. Since Beecher, on the other hand, felt that some, if not all, of the domestic work would be done by the woman of the household,





*Christine Frederick timed herself, she made notes, she photographed women at work. As a result, she remodeled her kitchen and found she could do her housework with less effort.*

she singled out “the economy of labor” as the first consideration in planning a home.

Beecher was expressing a point of view that had not been heard since the seventeenth century in Holland—that of the user. Beecher, and many women writers after her, altered the European image of the home as a male preserve—the gentleman’s house—and in doing so enriched the definition of home. The masculine idea of the home was primarily sedentary—the home as a retreat from the cares of the world, a place to be at ease. The feminine idea of the home was dynamic; it had to do with ease, but also work. When electricity entered the home, it was by the kitchen door.

ONE OF THE DESIGNS IN C. J. RICHARDSON’S *THE ENGLISHMAN’S House* was entitled “A Suburban Villa.” This was, by Victorian standards, a small house—it had only three bedrooms. In addition to an attic (for the servants) there were three floors, over six thousand square feet of area in all. This area was not, Richardson felt, an extravagance. He specifically singled out the “compactness of arrangement” and the “economy of space” of this “small suburban villa,” which he claimed was based on contemporary American ideas.

Compare this house with one that Christine Frederick chose to illustrate the chapter “Planning the Efficient Home” in *Household Engineering*. This house had been built in Tracy, Illinois, a suburb of Chicago, in 1912, only forty years after Richardson published his book. It too was designed for a middle-class family, but in size it was much closer to Beecher’s model. Although it had four bedrooms, its entire area (not including the basement) was only one-fourth that of the English house. One-fourth! It was not that the American home had many fewer rooms. It contained both a living room and a dining room, although instead of a library it had a playroom. What accounted for the difference in sizes was that every room in the English house was considerably larger; the dressing rooms were bigger than most of the bedrooms in the Chicago house, and the bedrooms were, by modern standards, palatial, exceeding in area even the living room of the American home.

It would have taken the continuous labor of at least two persons to dust, sweep, and clean the seventeen large rooms of Richardson’s “small” suburban villa. By contrast, the American home was designed to be taken

care of easily by a single housewife, with perhaps part-time help. This consideration resulted not only in rooms of reduced size, but also in the extensive use of “built-in” furniture. The main advantage of built-in furniture, according to Frederick, was that it never had to be moved, and therefore simplified cleaning. The kitchen contained many useful features that would become common: high windows over the counter, drainboards on either side of the sink, cupboards of various sizes, and a closely related sink, refrigerator, and work area. Another American invention, dating from the early nineteenth century (it was present in Beecher’s plans), was the built-in closet. The shape and location of the closets is fully resolved and has not been improved on since: a coat closet next to the front door, a broom closet near the kitchen, a linen closet in the upstairs hall, a medicine cabinet in the bathroom.

One senses a suspicion of architects in general among proponents of domestic management, who were, without exception, women. Years before, Beecher had criticized “the ignorance of architects, house-builders, and men in general” for their failure to find effective and economical methods for ventilating homes. Frederick advised that detailed plans of what was required should be furnished by the housewife to the architect, whose role she limited to suggesting improvements to the external appearance of the house and preparing technical drawings. Another woman author warned that the housewife should expect to encounter opposition from the architect, since, “certain things have been done for so long—almost centuries—that the new ideas, so-called, of the housewife are often considered non workable.” To counter this, she provided her reader with a compressed course in architectural drafting so that she could make plans and “check” the architect’s drawings.

The idea of the efficient home that was being put forward by these “domestic engineers” arose out of an unlikely marriage between women’s efforts to rationalize and organize housework and theories that had been developed to improve industrial production in factories. Christine Frederick’s interest in the subject was stimulated by the fact that her husband George, a businessman and market researcher, happened to be working on a project with some efficiency engineers. One day she asked him: “If this new efficiency idea is all you claim, and can be followed in work as [continued on page 34]



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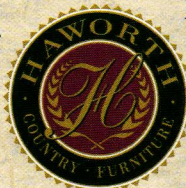


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widely different as iron foundries and shoe factories, why can't it be applied to housework as well?" He introduced her to his colleagues, and Frederick visited factories and offices where the new science was being put into practice. The proper height of work surfaces to eliminate stooping, the location of tools and machines to reduce fatigue, the organization of work according to a definite plan were recognizably domestic problems. She began to study her own work habits and those of her friends. She timed herself, she made notes, she photographed women at work. As a result, she remodeled her kitchen and found that she could do her housework more quickly and with less effort.

It might have ended there, as a hobby, except that, like Beecher and Richards, Frederick was trained as a teacher, and she was not satisfied with keeping her newfound knowledge to herself. In 1912 she wrote a series of four articles for *The Ladies' Home Journal* entitled "The New Housekeeping," later published as a book. Three years later, she wrote *Household Engineering*, organized as a correspondence course for women. With the aid of diagrams and many photographs she suggested how every aspect of housework could be made more efficient. It was a combination of textbook, tract, consumer guide, and do-it-yourself handbook.

The foreword to Frederick's *Household Engineering* had also been written by one of the industrial efficiency engineers—Frank Gilbreth. Gilbreth had more than a passing interest in domestic management. Much of his industrial research was done in collaboration with his wife, Lillian, a psychologist. Since the Gilbreths had a large family, this was not simply an academic venture; as a result of this per-

sonal experimentation, Lillian Gilbreth wrote several books on domestic management: *The Home Maker and Her Job*, and *Management in the Home*. It is remarkable how quickly comfort-as-efficiency established itself in the home.

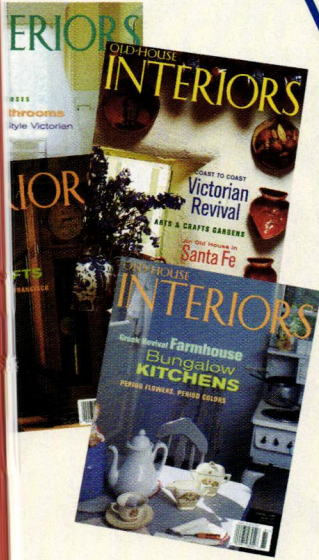
Of course, these early pioneers of efficiency in the home—Gilbreth, Frederick as well as their precursor Beecher—were remarkable women. Catherine Beecher wrote books and also established the first American college for women, in Hartford in 1821. Lillian Gilbreth not only had a long professional career as industrial engineer, consultant and writer, but also raised twelve children. Christine Frederick wrote and lectured widely on consumer affairs during the 'twenties and 'thirties; she also founded the advertising Women of America after being refused entry into the all-male Advertising Club. Did the movement for more efficient housekeeping assume that the woman's place was in the home? Of course it did; it could not separate itself from the reality of the time. But it should not be judged by what "might have been" but by what had been before... and by what followed. The reduction of hours necessary to do housecleaning, or cooking, or laundry, would eventually make it possible for women to free themselves, once and for all, from their domestic isolation.

Anyone who works comfortably at the kitchen counter, or takes dishes out of a dishwasher and places them in a convenient overhead shelf, or dusts the house in an hour, not a day, owes something to the domestic engineers. ♦

WITOLD RYBCZYNSKI is the author of *Home—A Short History of an Idea* and *The Most Beautiful House in the World*; he lives in Philadelphia.



# HERE'S SOMETHING WE CAN PROMISE WON'T LAST FOREVER



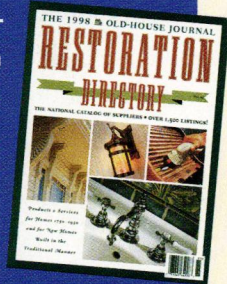
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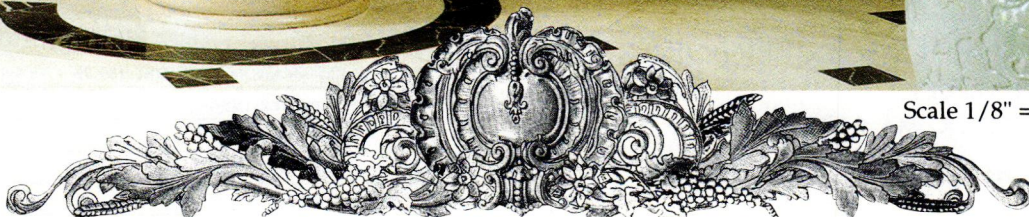
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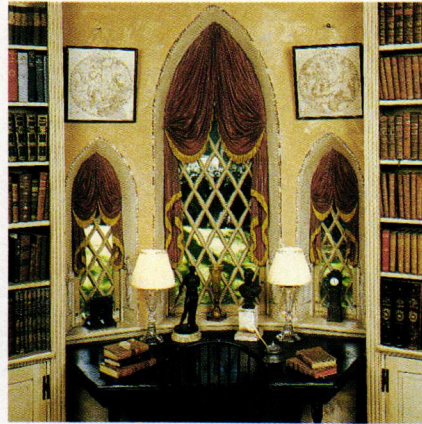
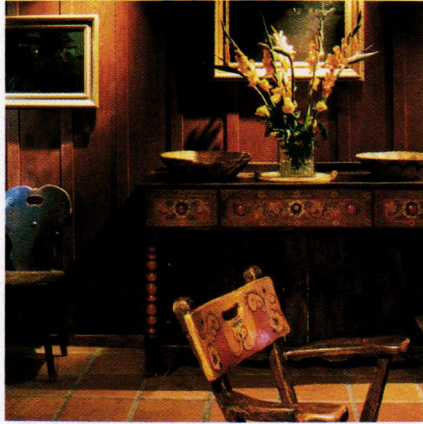
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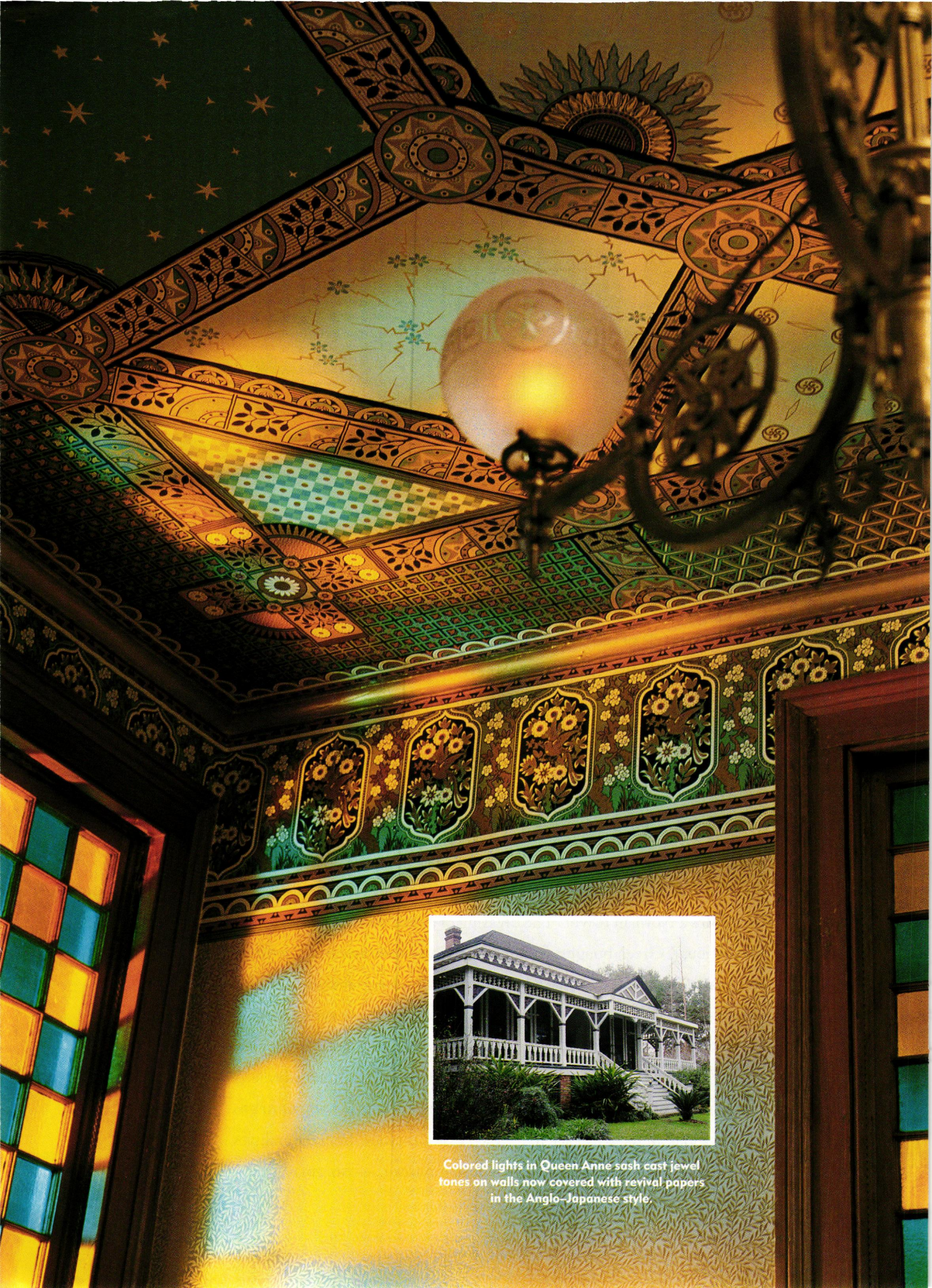
# OLD-HOUSE INTERIORS

WINTER 1998



W  
INTER WEATHER AND EARLY SUNSETS . . . BUT IN THE HOUSE CALLED Poplar Grove, slanting light dances through colored glass in spirit-lifting rooms—the enduring pleasures of the **AESTHETIC MOVEMENT**, an artistic style of the late Victorian period. Another historic decorating style is being interpreted anew today. Moorish Spain, old Mexico, native traditions, and the California decorative style underly the **NEW MISSION STYLE**, accompanied by hints of the East and a post-Modern sense. We see a rancho confidently remade; a new hacienda with Moroccan colors in contemporary space. ■ Traditions of New England are evident in four **HOME LIBRARIES**, in houses quite different—from a country Gothic retreat of the mid-19th century to a home filled with witty historical references, in which the round library occupies a Norman tower. The dressing of a **HOLIDAY HEARTH**, too, is traditional. Green boughs, fruit, and garlands make an early Victorian display nonetheless suitable for the classical Federal landmark. ■ Our early house is **DUTCH COLONIAL**, a picturesque house type that had less to do with Holland than with the blended culture of New Jersey. The Steuben House preserves a time long lost. ■ Good advice is followed by, perhaps, a chuckle. First, facts on **PERIOD WALLPAPER**. Then, a look all the way back to . . . the **1950s KITCHEN**, from the archives of a flooring company with its own design bureau. —THE EDITORS





Colored lights in Queen Anne sash cast jewel tones on walls now covered with revival papers in the Anglo-Japanese style.





# POPLAR GROVE

*The house on the levee was at first not a home, but rather the Bankers' Pavilion for the World Industrial and Cotton Centennial Exposition of 1884 in New Orleans. After the fair, it was floated upriver to West Baton Rouge Parish to be the home of a sugar planter. Ever since, descendants in the same family have cherished Poplar Grove, an Aesthetic Movement jewel.*

*by Regina Cole | photographs by Susan Daley and Steve Gross*





**ABOVE:** The wide center hall was probably incorporated into the structure after the pavilion became a house. **BELOW:** The dining room includes an inglenook that dates to the turn of the century. A part of the wraparound porch was used to create the fashionable bay.



ADAPTIVE RE-USE PRESENTS ITS OWN SET OF problems. What was originally designed to be a barn, a lighthouse, or a cobbler's shop will bring would-be homeowners face to face with materials and proportions that don't necessarily lend themselves to comfortable living. But Poplar Grove, a house that proves adaptive re-use is at least 115 years old, is different. This stunning example of Aesthetic Movement splendor was designed by noted New Orleans architect Thomas Sully to serve as the Bankers' Pavilion at the World Industrial and Cotton Centennial Exposition of 1884. To serve the needs of visiting bankers and their families, the structure was placed on the fairgrounds—located on the site of the present-day Audubon Park in uptown New Orleans. When the fair was over, the house was floated up the Mississippi River to West Baton Rouge Parish, where it became home to the manager of a sugar plantation known as Poplar Grove. Today his great-granddaughter, Ann Wilkinson, lives in the house.

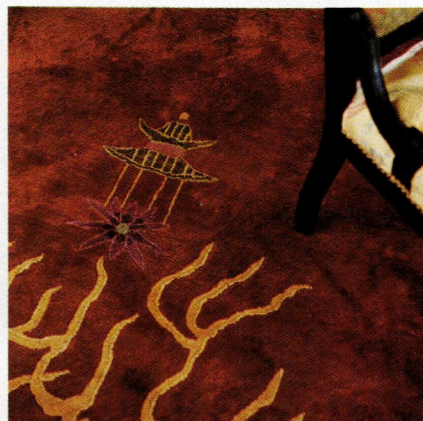
Poplar Grove can best be described as a wood-frame, galleried pavilion featuring a combination of Chinese, Italianate, Eastlake, and Queen Anne elements. Exterior features include Chinese dragons set in each of the gallery brackets, and spindle screens that resemble an abacus. The Queen Anne Revival windows, designed by Sully, have upper sashes which feature sixty panes of stained glass in a checkerboard pattern. Unusual for the period, Poplar Grove has galleries surrounded by a separate hipped roof. This in turn is trimmed with an elaborate Italianate modillion cornice. A now-missing belvedere was the crowning touch.

Ann Wilkinson speculates about which changes Horace Wilkinson





**ABOVE:** A delicate Aesthetic Movement cabinet stands in a corner of the ladies' parlor. **BELOW:** (left to right) A fanciful panel in a leather game table. The gentlemen's parlor is home to a Renaissance Revival cabinet. Above it is an oval picture and papier-mâché frame, both made by the homeowner's aunt, a Newcomb Pottery student who studied with Ellsworth Woodward. A detail of the antique Chinese carpet.











**LEFT:** A Hunzinger chair in the bedroom, where a childhood portrait of the homeowner looks over a mid-19th-century bed brought to the house by her parents. **ABOVE:** The deep porch provides shade that cools the interior. It is used as an outdoor room.

might have made when he and his family moved here in 1886.

"We think the center hall did not exist in the pavilion. Literature of the time says that the doors between the ladies' and the gentlemen's parlors were opened for large gatherings; now those parlors are separated by the hall."

The hall is a traditional Southern one that provides air circulation and serves as a room. Doors open into a dining room, a bedroom, and what Ann still refers to as the "ladies' parlor" and the "gentlemen's parlor," even though she admits that she has no idea which was which when the house served visiting bankers and their families as a place to rest and refresh themselves.

"The one with the Anglo-Japanese wallpaper I call the ladies' parlor. And the one with the Egyptian Revival paper I refer to as the gentlemen's par-

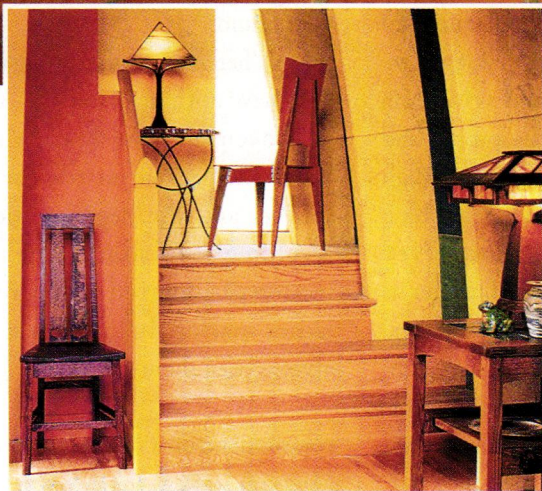
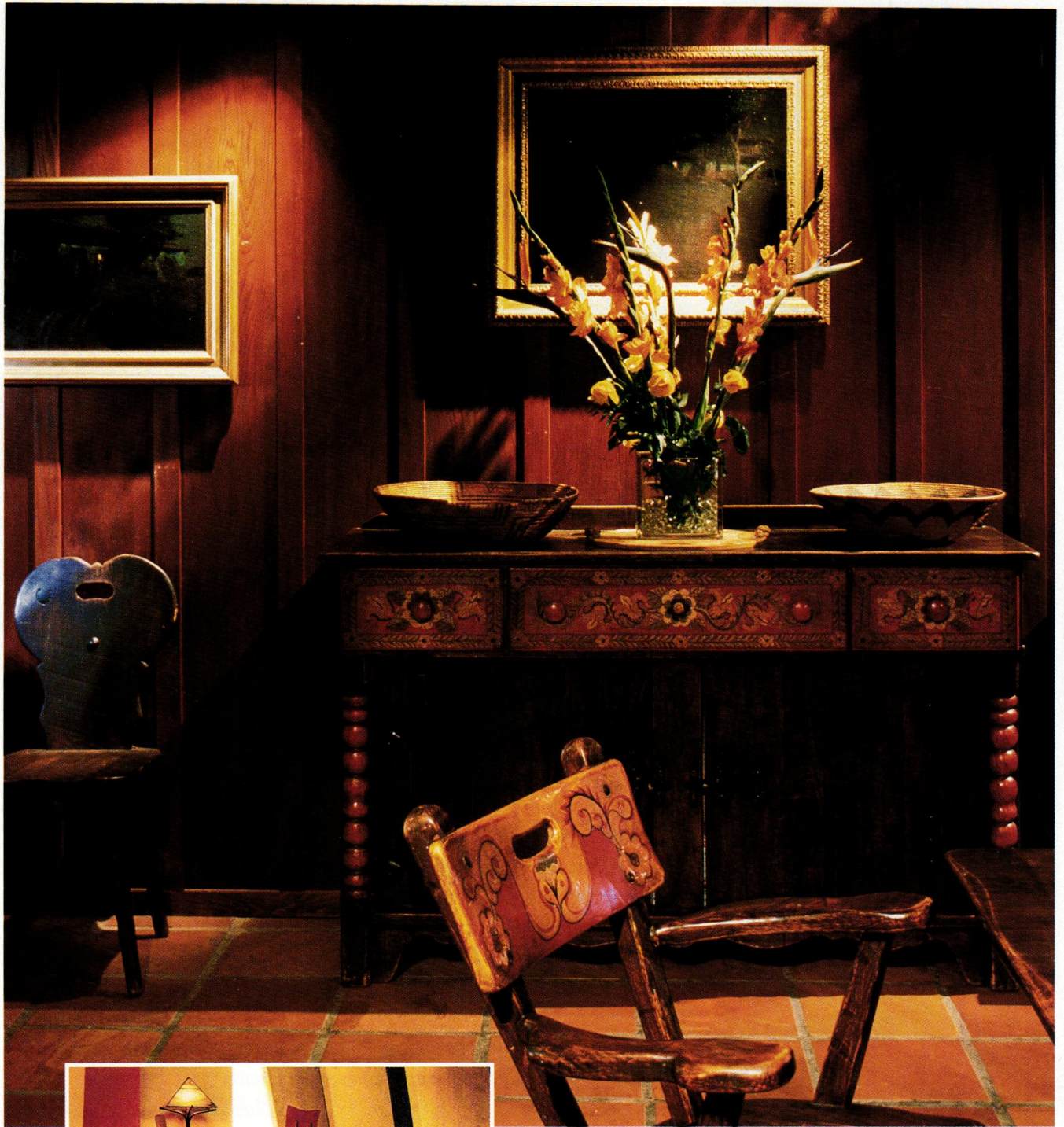
lor. I think it looks more masculine, and it has a picture of my father in it."

Horace Wilkinson installed the fireplaces. "Original pictures of the pavilion in New Orleans show it without chimneys," she explains. "Also, the mantels are the same in every room, and very plain. If Sully had designed them they would have been very grand."

When Ann was growing up here, she knew nothing about the Aesthetic Movement. She heard the term when she became mistress of Poplar Grove, and she began to decorate accordingly. Of special note is a collection of ebonized furniture in the ladies' parlor. It looks as if it had always been there. ♦

FOR MORE INFORMATION about the Aesthetic Movement, see Resources on page 110.

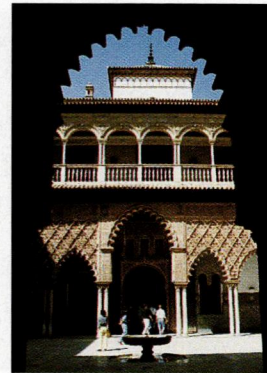




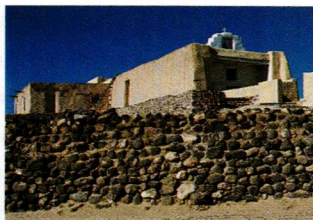
*The Mission style continues to develop and is today one of the world's most recognizable architectural expressions. Beautiful gardens, graceful architecture, solid furniture, and natural materials are recalled in the multi-cultural New Mission Style, as is a longing for romance.*



**A**NOTHER MISSION REVIVAL IS TAKING PLACE—ONE THAT LOOKS TO NOT ONLY THE Mexican and Indian traditions of the American Southwest, but also to a century of California style, to the Far East, North Africa, and early Spain. This revival remembers the Craftsman movement but evokes the eighth and ninth centuries, when the Moorish armies of North Africa sailed across the narrow straits of Gibraltar and conquered the Iberian peninsula of Spain. Renewed by rediscovery and several major revivals, the Mission style continues to develop. ■ The Mission Revival was not, of course, limited to architecture. Related art, crafts, and decoration contributed to contemplative rooms reminiscent of the original missions. In the century since the great Mission Revival experiments of the 1890s,



## THE NEW MISSION STYLE



the style has come full circle to embrace and express all of its influences. A new school of talented designers, furniture makers, and architects is making Mission style multi-dimensional and multi-cultural. The philosophical underpinning remains the same as the Arts and Crafts-era ideal: sturdy furniture, natural colors and materials, and an open, flowing architecture contributing to a harmonious family life. But today's designers use the pure forms of Mission design in combination with Japanese, Shaker, New Mexican, Rustic, and English traditions. Designers today may hold fast to an almost scholarly Craftsman ideal. Or they may take the eclecticism of the previous revivals a step further, manipulating forms and cross-mixing styles. Though most popular in the West, the New Mission Style goes anywhere: adobe, bungalow or cottage, tepee — or the penthouse. *by Elmo Baca*



**OPPOSITE:** The New Mission Style has many moods, from the Hispanic rooms of the rebuilt Rancho Diablo to the soaring, post-Modern, Maybeck-Gothic interiors of the Jordan house. **THIS PAGE:** As in the first Mission Revival, the style draws from such inspiration as Moorish Spain (the Alhambra), Native American culture (including Pueblo architecture), and the early Missions of the Southwest.





## NEW MISSION FURNITURE: BOLD

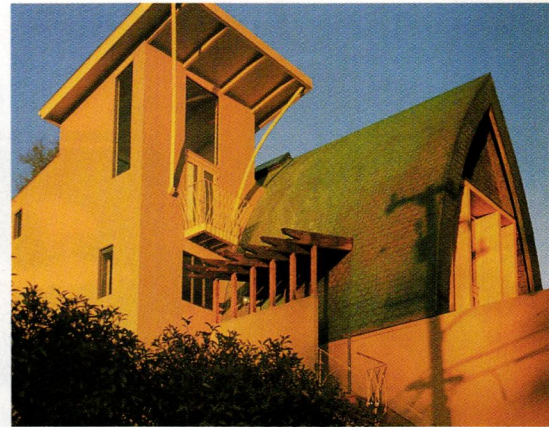
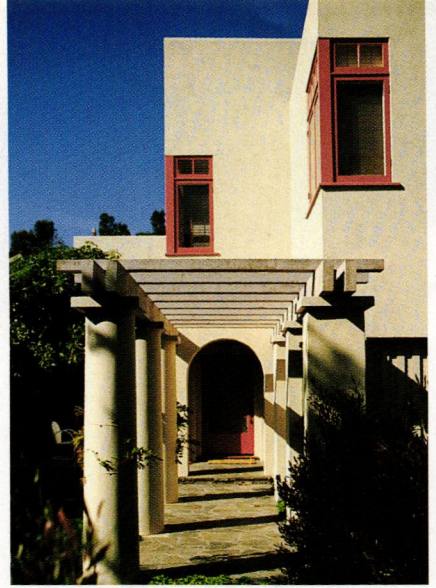
The Mission Revival of eighty years ago was eclectic, romantic, expressive, playful, and not particularly historical. But today's Mission furniture designers reach even further, incorporating antecedents and motifs from farflung times and lands. Yes, there is a nod to Arts and Crafts and traditional Mission Revival design. The paradisaical motifs of California's Arts and Crafts movement are evident, as is Asian influence. But there is also a more confident use of Native American design, often combined with other influences. And some designers look past the Spanish-influenced design of the Southwest and Mexico to a broader South American Hispanic/Indian tradition, and to Old World precedents from medieval Spain and Moorish North Africa.

In furniture, the Mission Revival palette was instantly recognizable: brown-stained or fumed oak, brass and copper hardware, dark leather upholstery. Today's innovations in modern Mission furniture include color, carving, hybridizing with other styles, and many options in upholstery (as with other textiles). Design precedents include all the Spanish styles and the Craftsman tradition. Form and decoration incorporate Shaker, Japanese, Rustic, and Native American motifs. By definition, Mission style today requires an attitude both romantic and bold.

Mission furniture today goes beyond the rectilinear Arts and Crafts pieces we associate with the label. Some craftsmen are strongly influenced by original Mission furniture or by such California design greats as Greene and Greene or Maybeck. Many designers incorporate American Indian design. Others look to more ancient Spanish and North African roots. SEE RESOURCES ON PAGE 110.







*Today's Mission is exuberantly eclectic. Mission forms may be juxtaposed with a Japanesque sensibility, or minimalist Modernism, or fantasy Gothic.*

CLOCKWISE: ARROYO DESIGN; APPLETON & ASSOCIATES; ACE ARCHITECTS

THE IDEALS AND AESTHETIC CONCERNS OF the Arts and Crafts movement in England and America were shared by practitioners of the Mission Revival. (It may be useful to define Mission furniture as the Western Craftsman style.) In the West, however, high-style Craftsman furniture and interiors acquired an exotic personality mostly unknown in the Midwest or the East. California and Southwestern designers fused the Craftsman aesthetic with Spanish, Japanese, and Native American influences (Pueblo pottery, Navajo rugs, and Apache baskets) to create a truer Mission Style. Most Western architects sought to complement Spanish or Mission architecture, but not to

completely integrate Mission furniture with their interior designs.

Today's Mission architecture is largely a California revival. The old California missions were a summary and climax of all previous Spanish mission architecture. Their design assumed and reflected the character of Moorish, Roman, Castilian, Gothic, and Mexican architecture in splendid details. The California missions reveal an architectural style full of historical and eclectic influences, at one extreme garishly polychromatic and at the other severely minimal in decoration. In contrast to the popular misconception of the Mission style, which assumes white walls, clay roof tiles, and plain

wooden furniture, the original California missions used a remarkable palette of colors, textures, materials, and themes for artistic interpretation. Church interiors had dazzling painted decoration. As in New Mexico, some were inspired by Native American imagery and symbolism.

The first Mission Revival, too, was in California an eclectic expression in the years from about 1895 until 1930. Architects found inspiration in the rounded arches of medieval Spain and France, the minaret towers of North Africa, the decoration of the Alhambra, the baroque facades of Mexico—and, of course, in the pure geometry of the missions themselves. ♦





Sharing the bedroom with a contemporary Mission bed is Mexican religious art, long a tradition in Mission interiors. This 1930s ranch house in Northern California was recently upgraded, and its salient features restored. **OPPOSITE:** Three views of the house at Rancho Diablo, where David Weingarten of Ace Architects interpreted Mission style and added a devilishly appropriate cactus garden.



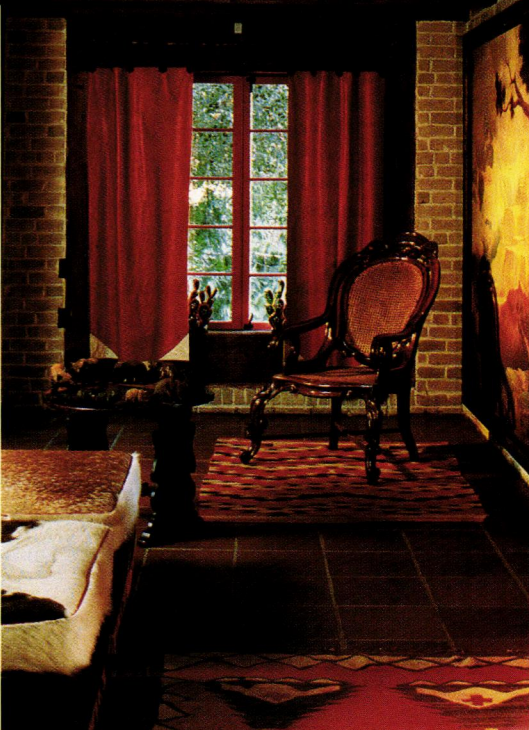


*Historical but undeniably post-Modern, indigenous and Old World, spare with baroque flourishes... the New Mission Style has many forms, all of them romantically adventurous.*

# RANCHO DIABLO

NEW MISSION IS NOT THE FAMILIAR STYLE marketed as “Mediterranean,” the predictable arcades and stucco, clay tile roof and fountain in the courtyard. For the most part, architects in the New Mission Style are youthful and have few preconceptions. They share a respect for California’s architectural heritage and its builders: the Franciscan friars, the Mission Revivalists—and the Modernists. They share a post-Modern attitude about experimentation, exaggeration, and juxtaposition of histori-

cal forms. They are dramatic. The traditionalists choose a historical approach, using Craftsman-era products from Stickley or Roycroft and adding Spanish, Moorish, or Southwestern ceramics and textiles. The more progressive (and bold) designers use strong Moroccan colors, fine Spanish antiques, luxurious upholstered furniture, and Southwestern Indian textiles and pottery. Romantic and adventurous, Mission today is a kind of post-Modern baroque.



*by Elmo Baca | photographs by Alan Weintraub/Arcaid*



**Familiar elements define the style: glazed or patterned tile work, imposing wood furniture, weavings and textiles by native (preferably ethnic) craftsmen, elegant pottery of graceful form and earthy colors. In New Mission, wrought-iron architectural accents have Arabesque or Spanish designs.**

Ace Architects of Oakland is led by principals Lucia Howard and David Weingarten, who exhibit a facility with historical architecture along with a fine sense of whimsy. Ace Architects is loyal, in their way, to Bay Area design traditions. Recent projects include an exaggerated pink Spanish Colonial Revival town house and the Maybeck-inspired Jordan house [page 47]. More of a restoration was the firm's work on the ranch house that David Weingarten and his wife Margaret have painstakingly brought back. Rancho Diablo is a significant property with spectacular views of Mount Diablo, designed by architect Lillian Bridgeman in the early 1930s as a private hunting lodge. Unfinished redwood beams share space with Arts and Crafts tile and expanses of brick. The house was in poor condition and lacked plumbing and electricity. Upgrades were necessary, but distinctive elements such as the terra-cotta tile roof were retained. The interior design, although coherent, is more interpretive.

The Weingartens have infused their home with romantic spirit—and filled it with Mexican sombreros, leather curtains, Monterey furniture of the 1930s, religious icons, Navajo rugs. Mexican folk art includes devils and Day of the Dead figures; bright red trim is diabolically colorful. In keeping with the ironwork already in the house, “we designed light fixtures and tables and chairs made of horseshoes welded together and then waxed,” David explains. “People complain that the chairs are uncomfortable, but I think they’re okay for horseshoes.” ♦





# HACIENDA MODERN

Spanish feeling, contemporary lifestyle. | photographs by Tim Street-Porter



Mission and Spanish Colonial style is evident in the contemporary furnishings for a New Mission house in Los Angeles.

BY 1910, MISSION STYLE WAS RATHER severe: dark wood furniture in white-plastered rooms heavily influenced by Craftsman ideals and products. Today, Mission has returned to its Spanish roots. Seattle designer Roy McMakin (he recently relocated from Los Angeles) summarized his design for actress Katey Sagal by observing that “we didn’t need period furniture. We needed *new* furniture with an old Spanish feeling.” Designers in California



and the Southwest consciously create dramatic spaces for living, and they speak of a “feeling” evoked by color, texture, and artifact. Walls are finished in earthy tones—apricot, Naples yellow, pale green. Antiques include those from the Old World, Native American art, and religious objects. Comfort is provided by modern upholstered furnishings.

Not only decoration but also form defines the New Mission Style. Motifs





Hallmarks of the Revival style are easily recognized even through a contemporary lens. Punctuated by shots of Mediterranean color, the sparseness is at once monastic and modern.







**In the New Mission Style, each room is anchored by massive wooden furniture; thus a Stickley Morris chair in oak, a Spanish cross-braced iron table, or a baroque Mexican armoire can provide the benchmark of a room's decoration.**

**ABOVE:** Such baroque flourishes as turned legs are evident even on contemporary pieces. Drapery and chaise longue (a family piece) are Anglo counterpoints.

of Spanish architecture that have become essential elements of contemporary building in the West were introduced in the missions of California. Ornamental entrances, for example, are a prominent tradition. The enclosed patio with a garden has direct associations to Mexico, Spain, and, ultimately, to the desert gardens of North Africa. A warm-weather architecture, the Mission Style (then and now) offers opportunity to create transitional living spaces; loggias, verandahs, courtyards, patios, and balconies are favorite devices.

Developed over a span of perhaps a thousand years, the Mission style is still evolving. Color, complexity, contradiction, tradition, abstraction, texture, and layering describe it today. The palette blooms with all the colors of the high desert and the coastal hues of Morocco and Spain. The simple floor plans of Mission cottages and bungalows have exploded into living spaces that resemble complex musical compositions. ◆



IN THE PRESENT

## Libraries in the Home

by Regina Cole

BOOKS DON'T FURNISH A ROOM IN THE New England literary tradition, they furnish the reader's mind. Spiritual descendants of the Puritans are less than approving of people who buy books to suit a color scheme or to fill the shelves. Books used strictly as decor offer about as much information as a decorators' show house: nobody lives there. Real home libraries reflect the interests, tastes, and strivings of their owners. They are not created as a whole, they grow. Thus libraries are much like the most beautiful homes themselves: varied, organic, well-used, and possessed of a specific point of view. ■ All of the examples here are in New England. Libraries with personality can be found around the world, of course; the wonderful ones have this in common: owners who cannot imagine living in a house without books. Created over a lifetime, their libraries betray a deep love of books that is both intellectual and aesthetic.





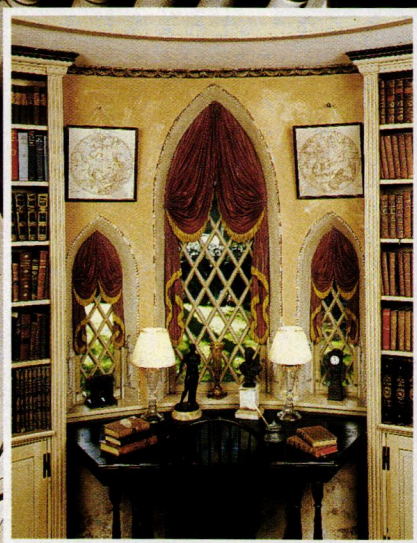
PEAL TO HEAVEN



1776



With its quirky historical allusions and lofty gallery, the octagonal library is anything but austere. Curtain valances on Gothic windows (below) are actually painted wood. Hung from the balustrade is an antique flag bearing the emblem of Massachusetts forces during the Revolution.



## BEAUPORT

was Henry Davis Sleeper's lifelong creation, begun in 1907 as a summer cottage in Gloucester, Mass. By the time he died in 1934, it had become a forty-room labyrinth of crooked passageways, shadowy nooks, false doors, internal windows. Sleeper added a Norman-style tower in 1911, a round room as new challenge for his decorative skill. The tiny room is a scholar's cell; it accommodates only a work space and a reading chair. ♦









# COUNTRY GOTHIC

*In the Vermont countryside remains the home library of a self-educated man.*

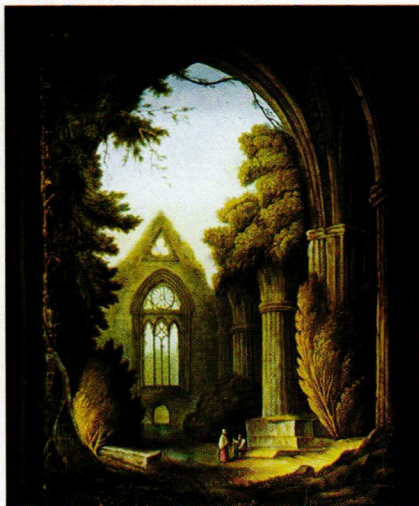
FEW 19TH-CENTURY MEN VALUED FORMAL education as much as Justin Smith Morrill. The Vermont native was a shopkeeper, banker, and businessman who never stopped wishing that he could have gone to college. He became wealthy lending money to farmers, retired at age 38, and in 1851 built a Gothic Revival house in his home town of Strafford. Most likely he was guided by A. J. Downing's *The Architecture of Country Houses*. In 1859 he added a library.

Morrill didn't live an anticipated quiet life of gardening and study. Local politics lead him to the U.S. House of Representative and then to the Senate. As a Senator, he fathered the 1862 Land-Grant Act, legislation that established 76 colleges and universities for students who could not otherwise afford higher education.

The Gothic Revival library is full of mementoes of his years in Washington and of his Vermont family. It also speaks of his life-long belief in the transforming power of books. ◆



**ABOVE:** Over the mantel hangs one of Senator Morrill's most cherished possessions: the beaded quiver taken from Cheyenne Indians in 1870. **BELOW:** The window was made in Paris by stained-glass artist Baillie in 1868. On the desk, an image of Justin Morrill in a stereoscope.





# FOR THE LOVE OF BOOKS

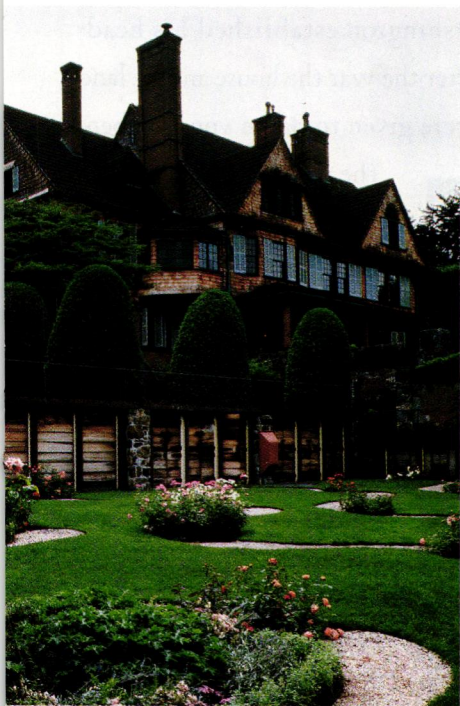
THE HOME OF MARGUERITE YOURCENAR IN Northeast Harbor, Maine, illustrates the dilemma faced by many book lovers: where to put them all. In the simple frame house she called *Petite Plaisance*, books fill every room. They rest above windows, in recessed niches, on tables, are stacked on the floor. They create an atmosphere of learning and of comfort. It is the appropriate environment for an intellectual French woman, particularly one of Yourcenar's stature. Historian and scholar, she was the first woman to be elected to the prestigious Académie Française since its founding by Cardinal Richelieu in 1635. ♦



Between the late 'fifties and her death in 1987, Yourcenar, the author of "Memoirs of Hadrian," lived on Maine's Mount Desert Island. In the living room of her house, books share space with comfortable old furniture and her personal belongings.







## A PRIVATE RETREAT

*In an otherwise open house, the study is sanctuary.*

NAUMKEAG, THE WESTERN MASSACHUSETTS summer house of Salem attorney Joseph Choate, was last in a series of perhaps six Shingle-style houses designed by Stanford White. The famed architect not only drew up the plans and supervised construction, but advised his clients on the house's interior decoration and furnishings as well.

Naumkeag also has a formal library, but Mr. Choate's study, pictured above, was designed for private work, study, and reading, all in the informal idiom of the Shingle style.

Bookcases curve around the wall of the tower bay as a slipcovered sofa invites comfortable reading. Naumkeag's library functioned as an alternative family living room, but this study saw more private, contemplative pursuits. Wide doorways connect the public rooms in this house, making for an open floor plan where rooms flow into each other. The study, however, is tucked deeply into the northeast corner and entered through the smaller doorway that also leads to the service wing. ♦





# Dutch Colonial Icon

BY REGINA COLE | PHOTOGRAPHS BY GEOFFREY GROSS

THE FABLED COLONIAL DUTCH HOUSES THAT SURVIVE IN northern New Jersey have no counterpart in Holland. They were the product of a creole (blended) culture and New World innovation. So it should come as no surprise that this most iconographic Dutch Colonial house was built in the 1760s by a man named Zabriskie, who hailed from Silesia, a Polish/Czech area of central Europe. ■ Known as the Steuben House in River Edge (then New Bridge), New Jersey, the dwelling was built as a five-room sandstone cottage in 1752 on land previously owned by a Johannes Ackerman. Strategically located at a crossroads and a bridge crossing the Hackensack River, the property included a mill landing that could accommodate 50-ton sloops. In the late 1760s Zabriskie enlarged the house to twelve rooms and added the bell-shaped

gambrel roof. ■ Zabriskie was a wealthy man; his home was described as a “large mansion house” in 1784. But by then he was gone. A Loyalist during the Revolutionary War, he was arrested and his property seized by the State of New Jersey. He fled to British-held Manhattan, while his New Bridge home was repeatedly visited by the armies of both sides. General Washington established his headquarters here, and after the war the house and its land and outbuildings were given to Baron von Steuben,

the Prussian Inspector-General of the Continental troops. It is said that the Zabriskie–Steuben House saw more Revolutionary War fighting than any other home.



**The Steuben House has the picturesque gambrel roof and stone first storey associated with Dutch Colonial. ABOVE: The date stone marks the 1752 construction. OPPOSITE: A curved settle is drawn up to the English-style fireplace in the keeping room.**









This may also be the only private home seized twice by the State of New Jersey. In 1932 the Steuben House belonged to the American Ink Company, a corporation owned by publisher William Randolph Hearst. He intended to move the house to his California estate, San Simeon—and build an ink factory on the Hackensack River site. It's been said that Hearst's mother-in-law hated California but was fond of all things Early American. Steuben House would

become a familiar piece of American colonial history at San Simeon, and his New York presses would be supplied by ink conveniently made just up the river. The Bergen County Historical Society, however, petitioned the State to stop the action, and New Jersey condemned the house, later taking possession of it. Local history buffs claim that it was the only time in United States history that a state seized a building for the purposes of historic preservation.

THE SO-CALLED DUTCH COLONIAL HOUSE has no common ancestor in any of the Netherlands. It is probably the first indigenous American house type. Most of its components come from the lower Rhine Valley and its delta. Later political divisions have called parts of those areas Holland, Belgium, Germany, Luxembourg, and France. Native traditions from those places blended into a whole new culture on the west bank of the Hudson River. Much later, nineteenth-century colo-





**LEFT:** The best bed and a trundle bed in the front room, where families ate, slept, and worked. **ABOVE:** One of several old *kas* local to the area. **BELOW:** The parlor is part of the late-18th-century addition. The cradle is the only piece of furniture known to be original to the house.

nial nostalgia called it Jersey Dutch. The blended culture was agrarian, based on wheat and dairy farming. Until New Netherlands passed into English hands in 1675, Dutch Roman Law ruled, and women had full equal rights to own property, to vote, and to address the courts. Under English Common Law, they did not regain those rights until the 20th century.

The Jersey Dutch spoke a common language, believed to be a mixture of European and African dialects. The











**ABOVE:** An old coat hangs in a bedroom.  
**LEFT:** The gate-leg table dates to 1790.  
It is surrounded by ca. 1850 ladderback chairs made one mile from the house.

1681 English-only Law made the Jersey Dutch bilingual. Since few late-17th century people were literate, little linguistic evidence remains. But we do know about the sturdy and picturesque houses developed by the Jersey Dutch; they are still in evidence in Bergen County. Like the culture, the houses represent a mix of ancient European traditions resulting in a form unknown in the Old World.

The style we call Dutch Colonial has a first storey constructed of stone, with a heavy beamed ceiling and floor, and a jamb-less fireplace. It reflects the simple box form of the standard medieval Netherlandish house, where the chimney is little more than a hole in the roof. A dramatic American improvement is in the second storey, which is drawn from a pole structure called the "Dutch barn." (Earliest known examples existed in Holland in 300 B.C.E.) Easy to build, with lots of storage space for grain and seed, the new house type saw countless later forms, including the popular one favored by suburban dwellers in the





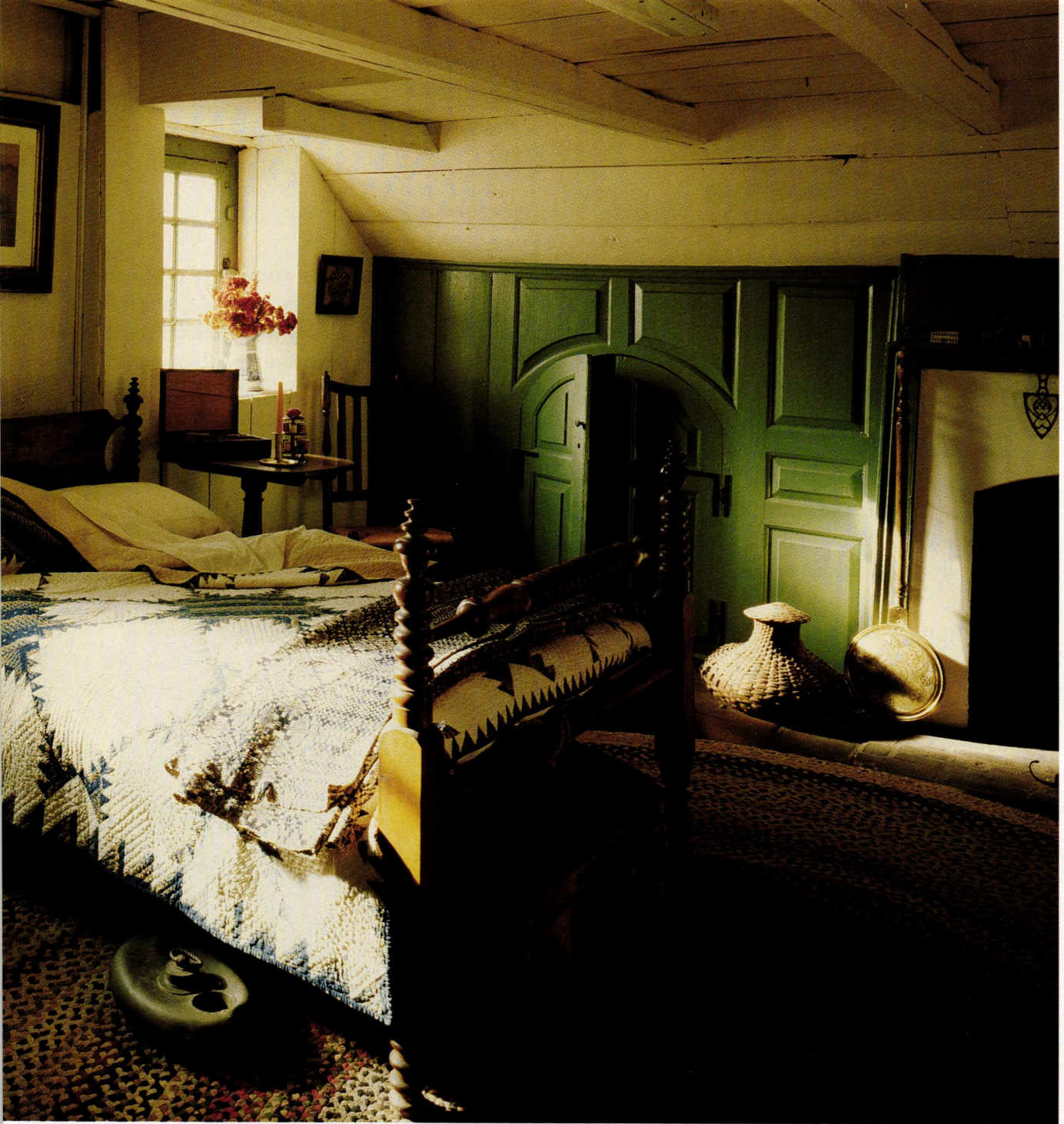
In an upstairs bedroom, the house's architecture is enhanced by raised paneling, behind which is storage space. A now-forgotten local carpenter carved scalloped shelves in the built-in cupboard areas that would have served Jersey Dutch farmers for grain and seed storage.



1910s and 1920s.

The main body of the collection that furnishes the Steuben House today was begun in 1902 by local families with deep roots in the area. It is an important collection, therefore, reflecting a distinctive regional culture more completely than do most house museums. Many of the major pieces are not only from the immediate geographical area, but are even identified by the names of their makers as well as those





of original and subsequent owners. Past president of the Bergen County Historical Society Tim Adriance is personally familiar with the museum's collection. While showing the house to a visitor he mentions that an especially fine Hackensack Valley cupboard was made by his great-grandfather.

Few parts of the world are more densely populated than the immediate vicinity of the Steuben House. That makes it all the more remarkable that

local historic preservationists have managed to hold on to this house, and to move several other endangered 18th-century Dutch Colonial houses to the site. Together with a 19th-century barn, a reproduction out-kitchen, and the vestigial wooden remnants of the 18th-century log mill landing, they form a pocket of history surrounded by shopping malls, highways, office towers—the intense urban sprawl around metropolitan New York.

The Hackensack River is no longer navigable this far upriver. But if we block out the sounds of traffic and the sight of tall modern buildings, we can imagine a time when the river was the easiest and most direct route to New York City and to the rest of the world. At that time this piece of land was not a pretty little dead-end off a side road. It was the crossroads at the center of the civilized New World. ♦

STEUBEN HOUSE: (201) 487-1739



# Mantel Tableaux by Allison Kyle Leopold

A SHORTCUT TO PERIOD STYLE IS THE display atop the mantel shelf. Here we've convincingly dressed a single mantel for three different eras. For the Federal period, evoke classical elegance with minimal ostentation. Options: an expensive clock; a pair of candlesticks; flowerpots; vases and imported ceramics; patriotic and military symbols, such as a gilded eagle. A mirror is especially appropriate (for reflect-

ed light in an era before gas or electric illumination).

On the Victorian mantel: a clock; urns and bowls; fossils, dried flowers or stuffed birds under glass; candlesticks or oil lamps; personal mementoes. For Aesthetic Movement interiors, asymmetrical arrangements are favored. Use Japanese fans; photographs or tiles on miniature easels; Indian ginger jars and blue-and-white

china; vases of peacock feathers.

The Arts and Crafts mantel has a hard-working ethic. Choose appropriate pottery (Rookwood, Grueby, Van Briggles); hammered copper and brass; medieval candlesticks; art tiles; beer steins. On the wall: a painting of the period, or a rectangular or oval mirror in a beaten copper frame. ♦

PHOTOGRAPHS BY LINDA SVENDSEN  
STYLED BY BRIAN D. COLEMAN

## THE FEDERAL PERIOD

**ca. 1789–1840: Four late-18th-century brass candlesticks, prized Chinese Export china (Perry didn't open trade with Japan until 1852), and a mid-18th century Continental oil-on-board portrait (as may have been brought over by a colonist): a simple, elegant display.**







## ARTS & CRAFTS

1895–1920: quality and meaning, not quantity. Original photographs of Native Americans set a theme. Honest art pottery has replaced opulent objects dear to an earlier generation. A charger (plate) by Christopher Dresser, turquoise pottery vases by Van Briggle, and a Heinz bronze-over-sterling vase are honored. The philosophical statement implied by the Roycroft books is part of the aesthetic.

**MID-VICTORIAN** ca. 1850–1875: Increasing wealth and trade-happy empire building meant there was a lot of stuff. A romantic oil painting backs a gilded figural Continental clock under a glass dome, blue Minton vases, brass figural candlesticks, fairy lamps with Burmese art glass shades, and a polychromed cigar lighter.



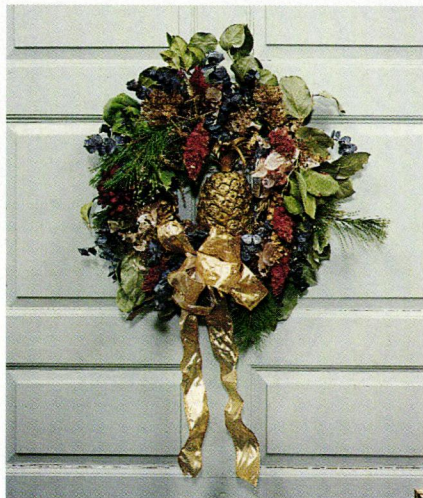


# A holiday hearth

photographs by Bruce Martin

AMERICANS DIDN'T DECORATE THE HOME for Christmas until the 1850s. Prince Albert brought the German tradition of a secular Christmas celebration to England when he married Queen Victoria; the practice spread to the United States shortly afterwards. If you are fortunate enough to have a Georgian or Federal-era home, you may want to embellish its fine woodwork with colorful and fragrant seasonal decorations. No, the original homeowners wouldn't have done it, but they probably would approve of your doing it today.

Several years ago a group of trustees at the Sargent House Museum in Gloucester, Massachusetts, decorated the house for a private party. The



**ABOVE:** A handsome old door needs no more than a classic swag. **RIGHT:** A Federal sitting room was added to the Sargent House in 1804. The fireplace in that room is the only one in the house with a mantel. On it are oranges studded with cloves and simple greenery. **FAR RIGHT:** A classical swag adorns a Georgian fireplace wall.







## THE SARGENT HOUSE MUSEUM

The grand Georgian home erected on the main street of downtown Gloucester in 1782 was home to Judith Sargent Murray, who is just now gaining fame as a woman far ahead of her time. (One of her early publications was entitled

*"On the Equality of Women."*)

Her own fame as a writer has always taken a backseat to that of her second husband: John Murray, who brought Universalism to the United States. The first Universalist Church in America is a block away from their house. Judith Sargent Murray's home is a museum open to the public



between Memorial Day and Columbus Day, from noon to 4 p.m. Appointments can be made to arrange for special tours. The house is located at 49 Middle Street in Gloucester, Massachusetts; telephone (978) 281-2432.





**LEFT:** Mantels appeared in American homes during the Federal era; older Georgian portions of the house have impressive woodwork above the hearth instead. **ABOVE:** The splendid woodwork of the Easterly Room is hung with Christmas greens. Over the Georgian fireplace hangs Fitz Hugh Lane's 1850s "View of Gloucester Harbor."

results were so pleasing that it has become an annual tradition. To keep the decoration from becoming too anachronistic, the emphasis is on natural things that would have been available to the early residents of the house—fruit, cloves, dried flowers, nuts, greens, and ribbons. Decorations are cued to the architecture of the house: columns, cornices, and fireplace mantels are convenient surfaces on

which to drape greens. The fireplaces are filled with tubs of holly, balsam, or pine. (If this were a private home, fires would be lit at Christmastime.)

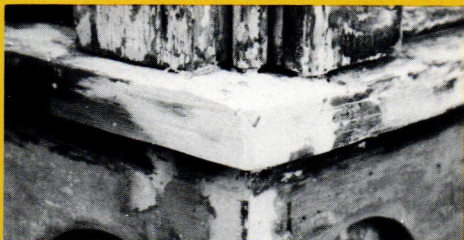
The results show that, just as the same mantel can be dressed for different periods (see the previous article), a Georgian house can gracefully accept early Victorian-style decorations more in keeping with today's festive celebration of the holiday. ♦



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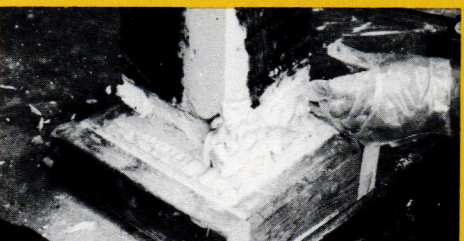
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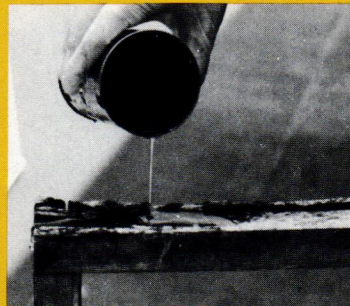
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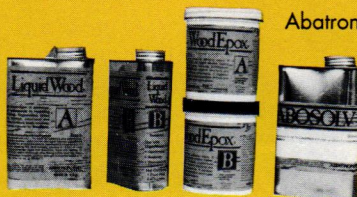
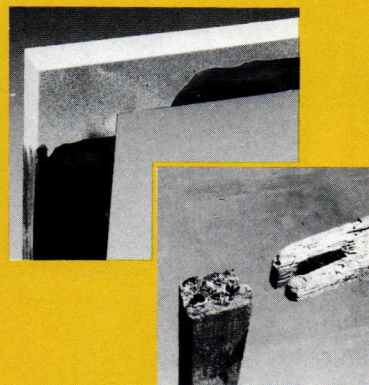
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*Are you looking for affordable, period-style wallpaper appropriate to the style and age of your house? Do you have a historic sample you want cleaned up and reproduced? Here are your options with some idea of what each one will cost.*

COMPANIES ARE LISTED IN RESOURCES ON PAGE 110.



# Buying Period Wallpaper

by James C. Massey and Shirley Maxwell

**P**ERIOD WALLPAPER IS READILY available. But are you after a reproduction, printed by the same process as the original in the document colorway and scale? Could you use an adaptation of a period design—its scale slightly modified for today's rooms, perhaps, or printed efficiently by machine? Maybe the paper that suits the room best is simply one designed after a *period style*.

Most historic house museums, and a few private owners, want the historical accuracy of a reproduction. Using a design of the house's period, in its original scale and color, printed by the original method (or as close as practicable), tells the truest story. Often tied to a specific house or artist, reproductions are printed in original colors and should be specifically identified. (Thibaut, for instance, stamps "document" on the back side of such paper.) But in addition to the historic colorway, most companies today offer colorways that they believe they will appeal to current tastes, or be easier to use with modern paints and textiles.

Others choose adaptations. The size, scale, or repeat may be stretched or narrowed to accommodate modern printing processes or room dimensions. Or the number of original colors may be reduced: some 19th-century block-printed or silk-screened papers would have had 40 or more colors, and that's costly business. Some changes are necessary, as when designs that worked well with fifteen-

foot ceilings are scaled down. Other changes are arbitrary, the result of taste and judgement. The manufacturer should be able to tell you whether a paper is a reproduction, an original or new colorway, or an adaptation. If it's an adaptation, you may want to compare it to the actual period paper (or similar historic papers).

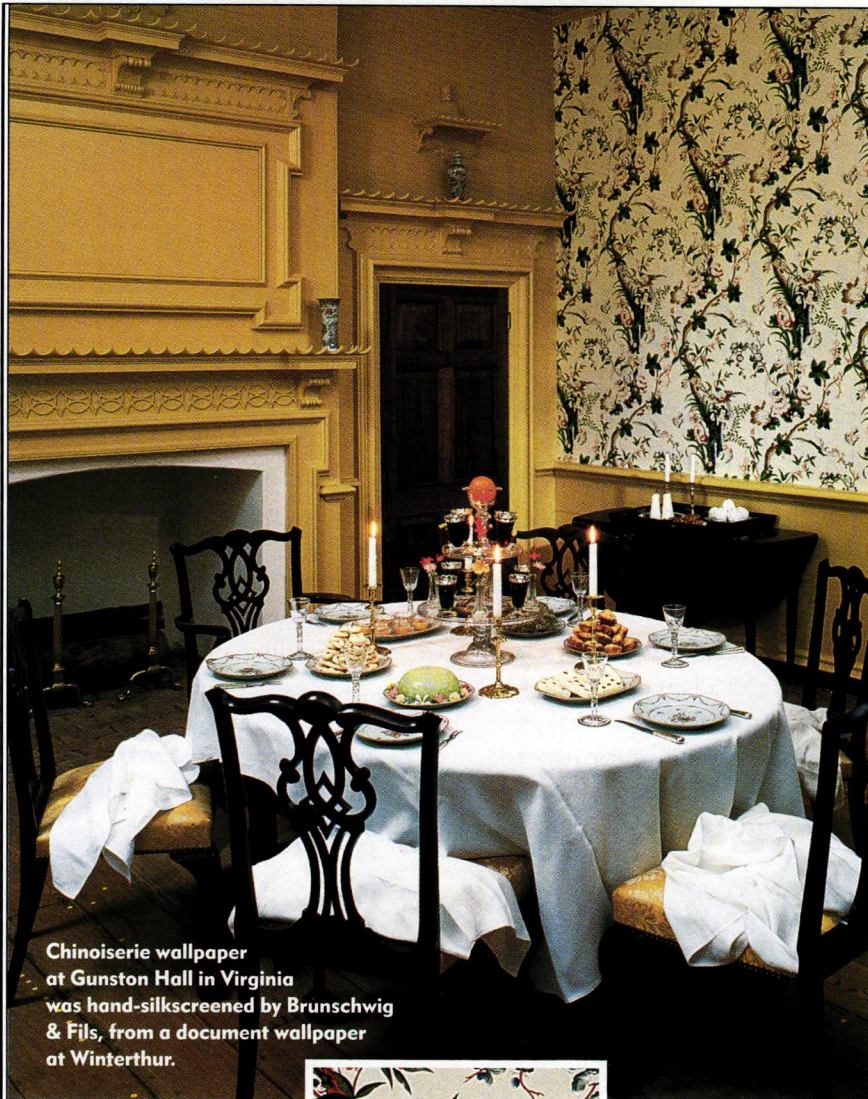
Besides reproductions and adaptations, a third type might simply be

termed "period designs." For the most part these are new designs that use the vocabulary—the styles and colors—of a particular period, such as Late Victorian or Arts and Crafts. Sometimes this is done in the spirit of a revival. Other designs only vaguely recall the past. Practically, a new period design may be created to provide, say, a suitable companion paper for a document border.



Period wallpaper is available, including ceiling papers, borders, and friezes of the 19th century. OPPOSITE: Morris's original "Fruit" ("Pomegranate") wallpaper, and a custom colorway with blue ground at Wightwick Manor (1887) in England.





Chinoiserie wallpaper at Gunston Hall in Virginia was hand-silkscreened by Brunswick & Fils, from a document wallpaper at Winterthur.



THE COMMON PAPER meant to hang over the wall expanse is called a *field paper*. In recent years, there has been strong interest in *borders*. Victorian papers may be sold in *room sets* of complementary designs for the dado (low wainscot section), chair rail, field or fill, and frieze (top of wall). *Frieze papers* are like deep borders. They are pasted at the top of the wall, sometimes accompanied by a border (or two). *Scenic papers* reproduce mural painting-like views, often historical and representational. Zuber, leading French manufacturer of scenics in the 19th century, is still in business today.

For most periods and in most styles, *ceiling papers* are innocuous; the term “oatmeal paper” expresses their blandness. In the late 19th century, however, ceilings were often elaborately papered. Bradbury and Bradbury specialize today in the revival of ceiling papers.

Some wallcovering firms sell direct to customers, some have showrooms available to the general public, some sell through a network of retail dealers (like home centers or paint stores). Many at the high end of the market sell only “to the trade”—through interior designers, decorators, and [continued on page 78]

## THE PRINTING

Technology hasn't much changed. When Thibaut copied the document for the Lincoln Theater (1), an artist painstakingly started the process. Different colorways (these from Victorian Collectibles, (2) often means a design has been adapted for today. The most expensive papers are block-printed by hand, to order, like this swag from Classic Revivals (3). There is a breakthrough on the horizon: a computer-generated wallpaper stands in for expensive reproduction (4) at the Elizabeth Perkins House in York, Maine.







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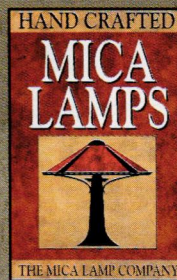
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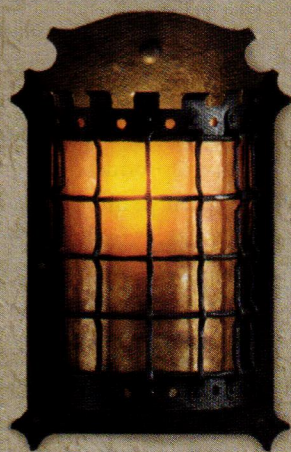
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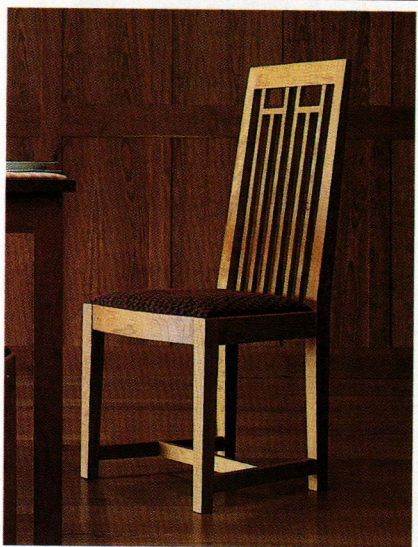
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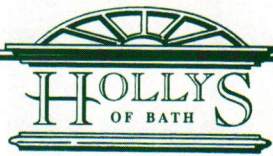
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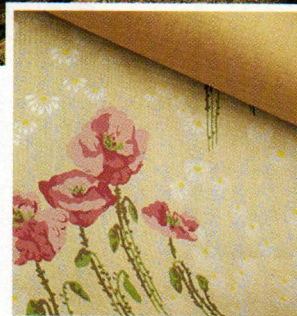
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**At Wren's Nest, a Queen Anne house museum in Atlanta, the girls' bedroom wallpaper was reproduced on kraft paper from an original document by Carter Co./Mount Diablo Handprints.**

architects. Occasionally, a company has a large number of designs available, but each order has to be custom printed from the original

blocks. This is the case with Zuber's scenics and with Sanderson's hand-blocked William Morris papers.

Most of us buy machine-printed reproductions or adaptations in the range of \$30-50 per roll. Screen-printed papers can run upwards of \$150 per roll. Block prints are even more expensive. But it's possible to spend even more on custom reproduction, often sought for museum houses and for historic homes that have significant early paper which has seriously deteriorated. Many companies do custom work, and the cost ranges dramatically depending on the design and, especially, the number of colors. Custom-reproduced papers are usually screen-printed. It might cost from \$5,000 to \$30,000 for the paper to do a complete room (with enough to do it over again in the event of damage).

A problem with today's custom-screen print reproductions is, ironically, their crispness and clarity of color. In papers from the early 20th-century Arts and Crafts period (and inexpensive machine-printed papers in general), colors and tones blended and muddled, an effect difficult to achieve with screen printing. An accurate reproduction (using a machine roller printed paper) can run \$30,000 or more, largely due to the set-up cost for today's massive machines, all for a mere room's worth of paper. Companies have occasionally done machine reproductions of machine-printed documents for a private client, then including the paper in their regular collections. The original client has his cost amortized over a much bigger run of paper—about the only cost-effective way to get a machine reproduction. ♦



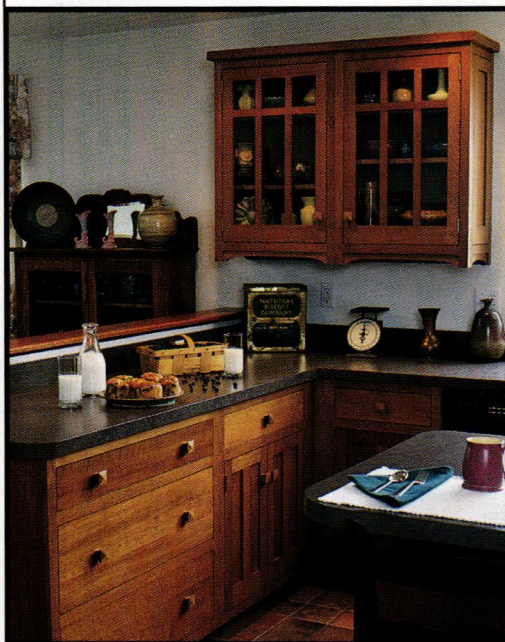
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by Patricia Poore

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bathroom or kitchen, but in the hall and the boys' room, the living room and the rec room. To that end, the company established the Armstrong Bureau of Interior Decoration, employing designers. The rooms they created affected public taste through ad campaigns in popular magazines. Recently those images were compiled by retired public relations director Gene Moore and published by Schiffer Publishing. That's where we found these kitchens. The designs run from dreamy to tortured. [more on page 82]



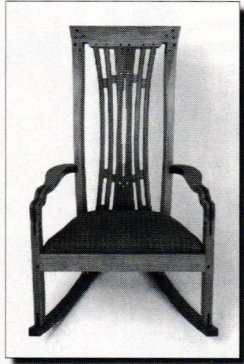
**YELLOW:** The secret to cleanup efficiency in a large old kitchen, said Armstrong, was remodeling with easy-maintenance materials. **BLUE:** Efficiency inspired by a soda fountain! The linoleum flooring is inlaid with transverse stripes.



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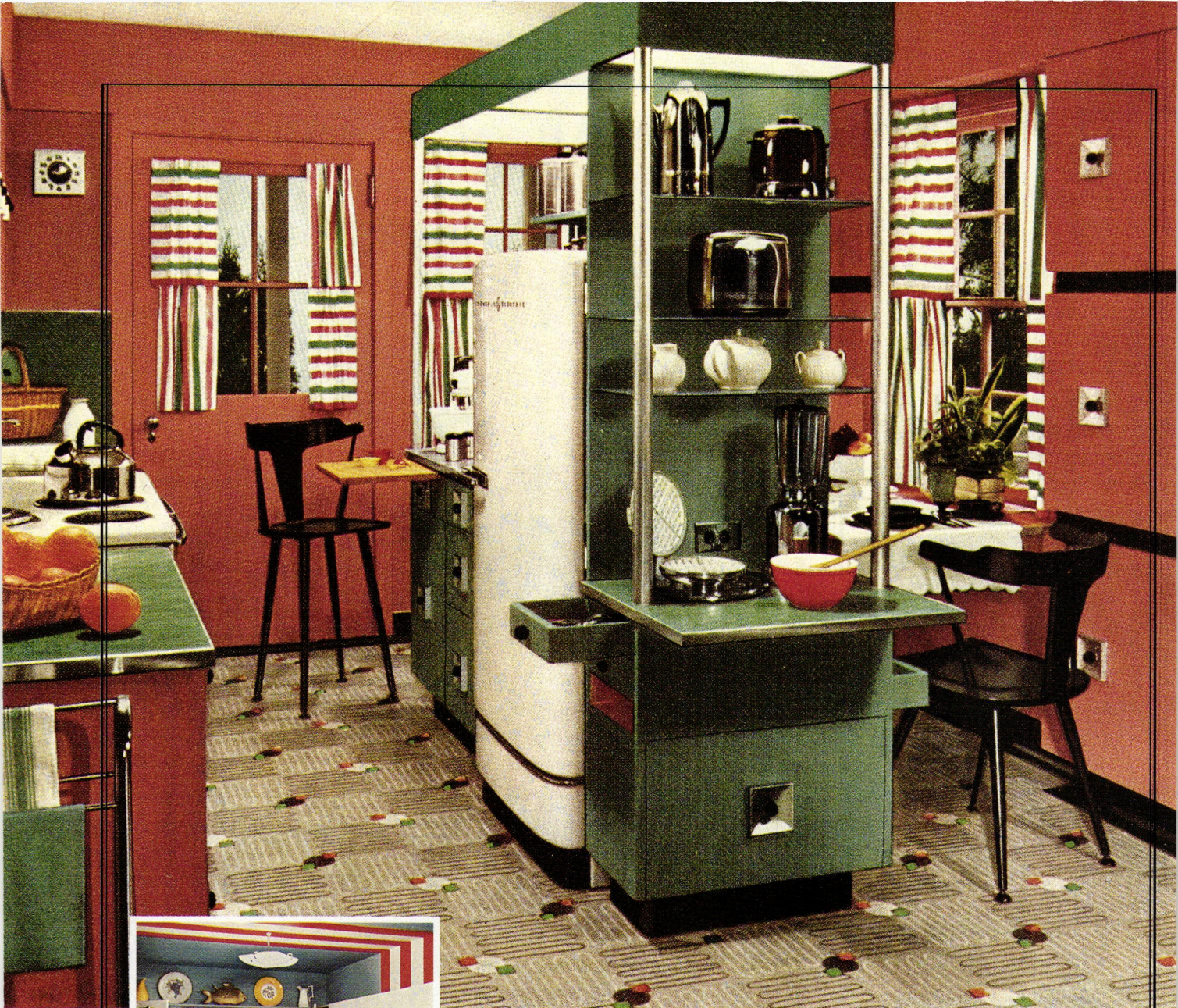


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**YELLOW & RED:** Cheery colors chosen from the linoleum. [more on page 84]







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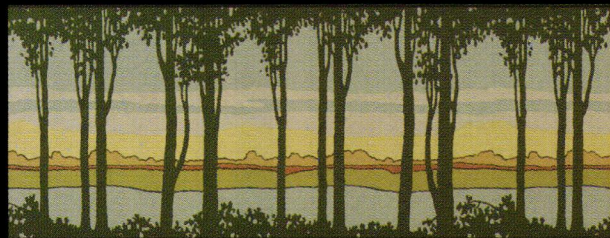
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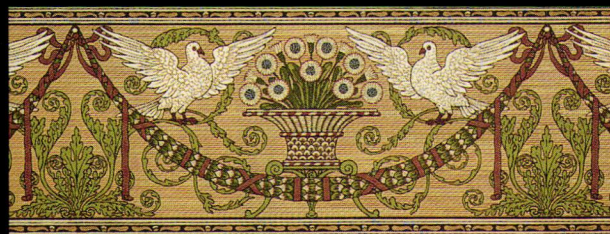
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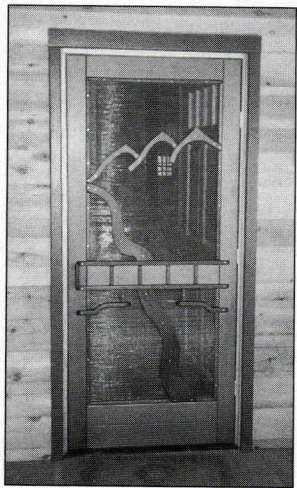
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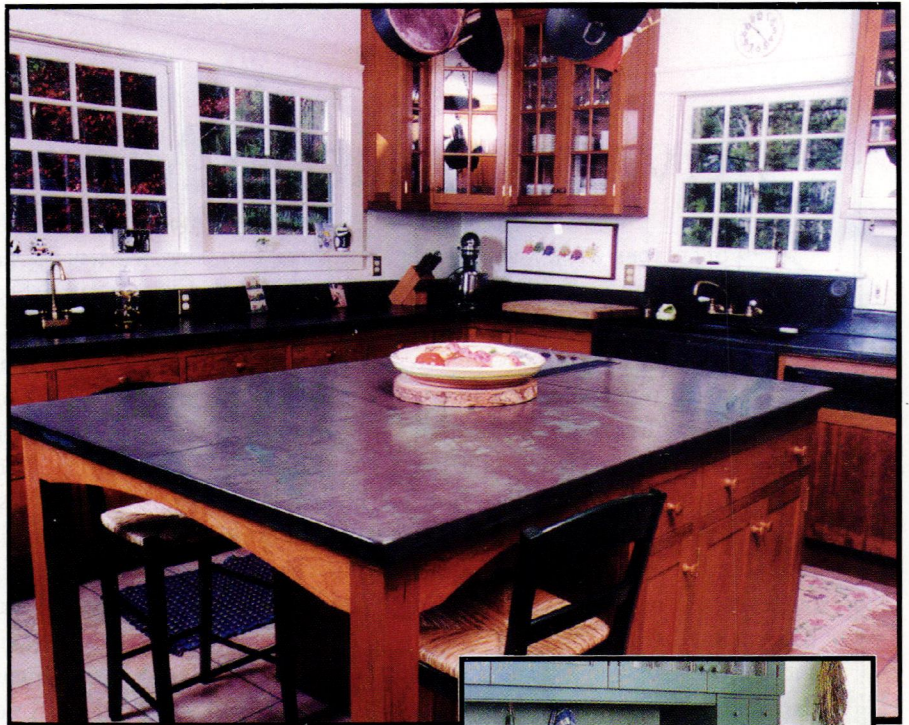
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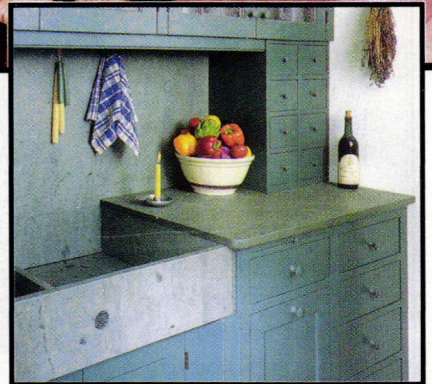
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# Always a Little More

**C**OLLECTORS WALK A FINE LINE: what is a joyful hobby can easily teeter into obsessive pursuit. It's hard to know when to stop, or even whether stopping is a good thing. The collector is a hero when he or she is Henry DuPont or Abby Aldrich Rockefeller. Both turned carefully and systematically assembled personal collections into museums. Winterthur (which was DuPont's creation) and Williamsburg (Rockefeller's) are at the pinnacle of historic collections: beautiful, educational and ongoing, and responsible for some of the best scholarship today.

But everyone knows of a horror of a house where the collection (of electrical insulators, of tea cozies, of Elvis art, of beanie babies) has grown to monstrous proportions, and where there is no longer any evidence of joy or purpose in the pastime. These crowded and unlovely homes remind us that the acquisition of things for their own sake, without any sense of their meaning in our lives is, at best, futile and at worst, an illness.

Anyone who's ever wanted to understand how to build a meaningful collection should read Nina Fletcher Little's *Little By Little: Six*



*Decades of Collecting American Decorative Arts*. The book was first published in 1984. Out of print for most of the years since then, it has been published again in large paperback form by the Society for the Preservation of New England Antiquities. Nina's husband, Bertram K. Little, was an early president of the organization, and their summer home in Essex, Massachusetts, Cogswell's Grant, is SPNEA's most recent house museum. (It will soon be featured in the pages of *Old-House Interiors*.) Herself a highly regarded scholar, Nina Little's books on American wall painting, early American boxes, and about the Abby

Aldrich Rockefeller Collection are still classics in their field. Her most important scholarship, however, is in the field of what is now called folk art. Nina Little herself disliked the term; she preferred to use "country arts" to describe what was, until recently, mostly overlooked and unappreciated.

But not by the Littles. By 1927 Nina was combing the pages of dusty books in the Cambridge Public Library, looking for information about blue English Staffordshire pottery. When she and Bert, as she calls him

**TOP:** Nina Fletcher Little with her husband and fellow collector, Bertram K. Little.

**RIGHT:** The first-floor bedchamber at Cogswell's Grant is full of the sorts of country arts favored by Nina Fletcher Little: hooked rugs, pottery, old country furniture, carved birds.







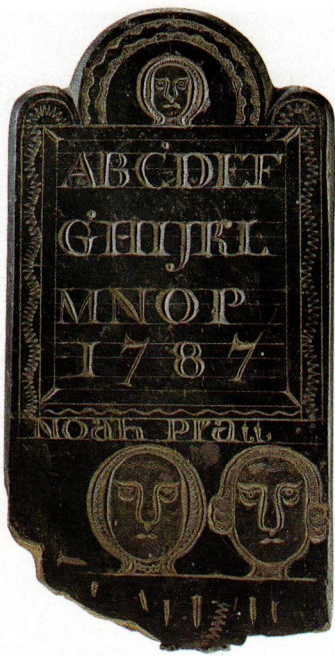
**TOP:** A shell cupboard displays eighteenth-century English pottery.

**RIGHT:** Hooked rugs were particularly appealing to Little, and she found many splendid ones.

**BELOW:** When Nina bought furniture like this very early New England chest of drawers, it was rare but undervalued. Now it is highly prized by collectors.







**ABOVE:** A sample gravestone by Noah Pratt of Freeport, Maine, was carved in slate in 1787. **RIGHT:** A rare topical view by the artist known as Corné, ca. 1800. This one is of a farm in Salem, Mass.



throughout the book, were first married, they were drawn to the old and the personal, and their homes were gradually filled with old, personal objects made by artisans and craftspeople, not by famous furniture makers or high-style designers. Her chapter headings are a list of the things they collected: pictures—including landscapes, portraits, interiors, and family records; carvings; furniture; textiles; children's items. Early on she talks about the dilemma of display: should things be lined up on shelves or in display cases? The Littles decided to do neither; they integrated their treasures into their daily lives. Their children explain:

“Although the houses in which we were raised . . . were certainly different from those of most of our friends and neighbors, they gave off a feeling

of warmth, of informality, and especially of *home*. It never occurred to us that others did not eat off blue Staffordshire plates or use old leather firebuckets for waste baskets.”

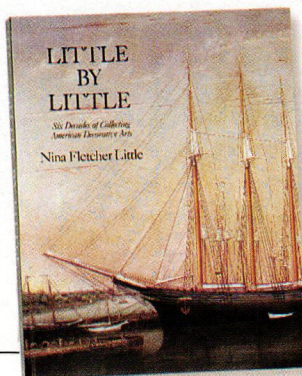
Early in the book, Nina Fletcher Little discusses the particular value of a group of China Trade objects: they are from a clipper ship sailed by an ancestor of her husband's. The pieces have meaning to her because of the family connection, not simply because they are old. She does not fall into the trap that causes collecting to be synonymous with obsessive-compulsive behavior: she knows what role a piece will play in her life. Whether that is to illustrate a part of family history, or to provide

furnishings for the home, it keeps her focused.

In the years since she began collecting, many overlooked and humble things have become very “hot” items: samplers, carved bird decoys, New England redware, weathervanes. Nina Fletcher Little was probably as responsible as anyone for the boom in the country arts. But we don't get a sense, while reading her book, that she collected as an investor. She bought what she liked, and it doesn't seem that the joy ever went out of the pursuit.

There's another reason to read her book. *Little By Little* does what those old library books did for Nina: it provides information for a new generation of collectors. ♦

REVIEWED BY REGINA COLE

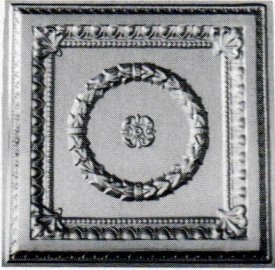


**Little by Little** *Six Decades of Collecting American Decorative Arts* by Nina Fletcher Little is published by the Society for the Preservation of New England Antiquities and distributed by University Press of New England, Hanover, NH 03755. ISBN# 0-87451-866-0. To purchase a copy call SPNEA at (617) 570-9105 [ext. 227], or order through your local bookstore. [\$29.95]



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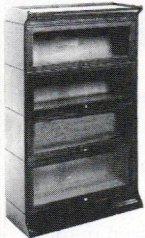
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# Rural Victorian

by Regina Cole

**My problem is finding interior information about rural houses. Mine was built in 1878. It seems as though I either make it more ornate than it should be, or go primitive. Local historical societies and libraries have given me some great information, but when I've spoken to people in the community, they don't understand what I'm trying to accomplish or don't understand why I want to do this. Do you have any suggestions?**

**Gina Swartfager  
Knox, Pennsylvania**

YOU ARE QUITE RIGHT TO STEER CLEAR of a "primitive" decorating style. The "country look" is a late-20th-centur-

ry conceit, and has little relevance to farmhouses of the 19th century. Even though it was far from the nearest town, the original owners probably would have decorated their home in the most fashionable style available to them, especially in the parlor, dining room, and other public rooms. However, you are again correct in avoiding overly ornate decorating schemes.

The most influential voice in 1870s American decorating was Charles Eastlake (his *Hints on House-*

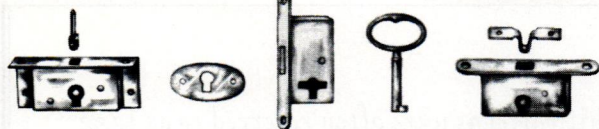
*hold Taste* was first published in the U.S. in 1872, to huge popular acclaim.) He was interpreted in countless American interiors with mass-produced furniture, often made in Grand Rapids, Michigan. Your house might originally have had middle-class Victorian furniture: Renaissance Revival, perhaps, but more likely "Eastlake" or Golden Oak. The tripartite wall treatment popular then, and dear to the hearts of today's Victorian revivalists, is probably too lavish. The walls

**Walt Whitman's bedroom on the second floor of his Camden, New Jersey, home is furnished with modest, late-nineteenth-century furniture. This is the way many rural houses looked during the 1870s and 1880s, as opposed to the lavish high-style revivals we often see today.**

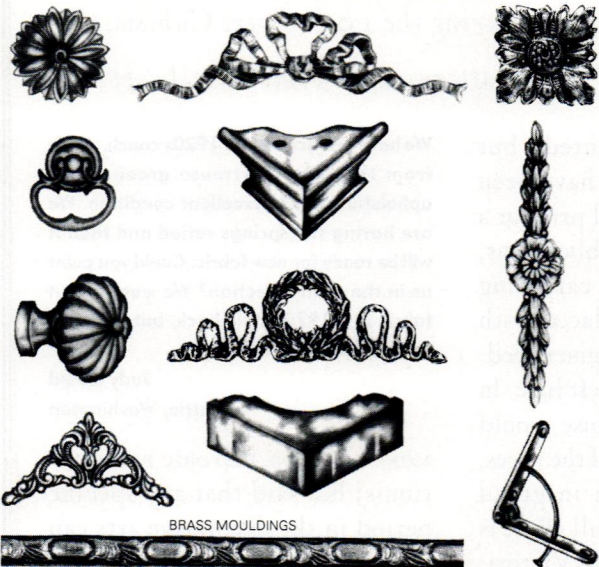


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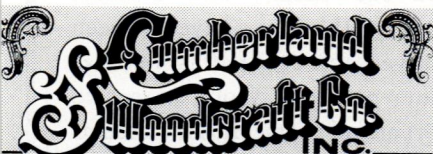
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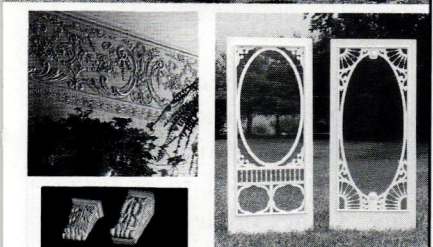
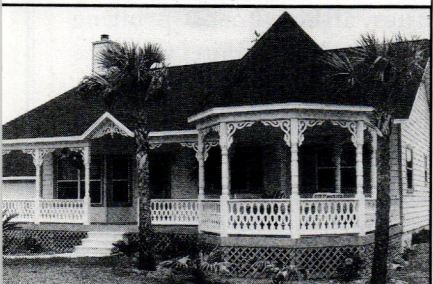
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Jagged-edged graphic patterns were often referred to as Jazz designs. Other influences during the 1920s were Cubism, the Bauhaus, African tribal patterns, and "Soviet textile art."

might have been painted, but would more probably have been papered in a small floral print or a vertical stripe. In the public rooms, floors would have had carpeting wall to wall, often replaced with grass matting in the summer. Bedroom floors were often left bare. In its furnishings, your house would have reflected the taste of the times, but more simply than in grand urban houses. The overall effect is one we might call "Folk Victorian." It is of the period, but simpler. It's best, however, to keep to the vertical proportions of the times, and to stay true to period colors.

The first place to look for decorating cues is, of course, the house itself. Surviving original details will indicate just how ornate or plain your home was. But these are often gone. As you already know, area house museums and local historical society can be full of information.

Another source is archival photography. *The Tasteful Interlude: American Interiors Through the Camera's Eye, 1860-1917*, is now available in paperback, as is *Victorian Interior Decoration* by Winkler and Moss, illustrated with a mixture of old and new photographs, drawings, illustrations from catalogs, etcetera.

A third book, recently published, that might help is *Country Victorian* by Ellen Plante. Although it is geared to a modern sensibility—combining the Victorian Revival with country decorating—its introductory remarks at the beginning of each chapter can be culled for intelligent advice.

**We have just acquired a 1920s couch. Aside from the '70s chartreuse green velvet upholstery, it is in excellent condition. We are having the springs retied and then it will be ready for new fabric. Could you point us in the right direction? We want to put fabric in a 1920s style back, but we don't really know what that is.**

Judy Gould  
Seattle, Washington

MORE THAN ONE HISTORIC PRESERVATIONIST has said that any specific period in the decorative arts can be immediately recognized by its color sense. This makes your quest both easy (because once you learn to recognize the kinds of fabrics used during the 1920s, you'll know them whenever and wherever you see them), and difficult (because the 1920s have not been revived and studied as much as other periods). Good places to start are, of course, house museums of the time. Decorating magazines of the 1920s should also show fabrics, although most printing was in black and white. Costume designers can also be of help, as can vintage clothing stores. There are good books that show examples of '20s fabrics. One is *Fabric for Historic Buildings* by Jane Nylander; another is *Fabrics and Wallpapers: Twentieth-Century Design* by Mary Schoeser.

The 1920s saw new and disparate influences in textile design. Jagged-edged graphic patterns were often referred to as Jazz designs. Other influences were Cubism, the Bauhaus, African tribal patterns, and what was referred to as "Soviet textile art." Besides these edgy new fabrics,





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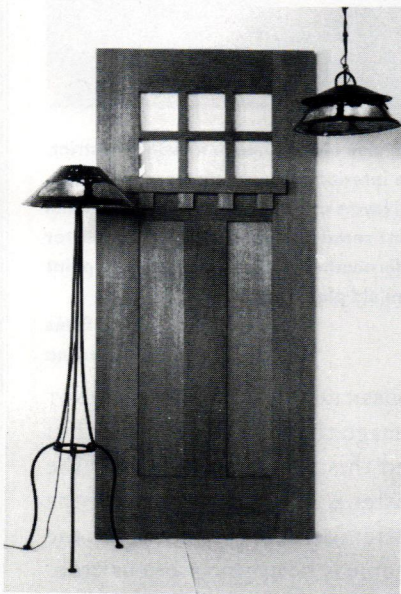
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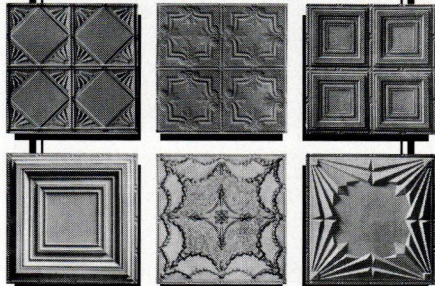
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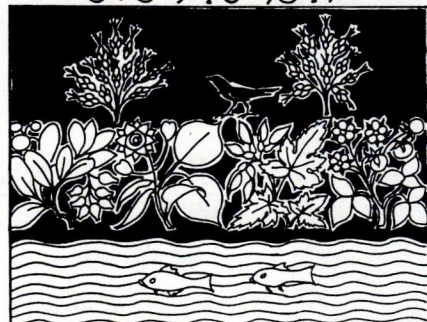


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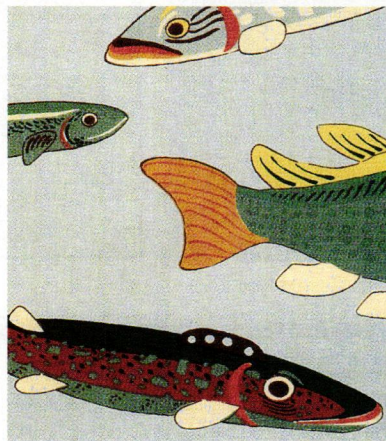
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Fabrics from the 1920s reflect tribal African influences, and have a specific color sense. However, traditional florals never went out of style, albeit with a "modern" twist.



traditional French-inspired floral designs were still very much in vogue. In fact, French dominance in the American textile industry did not abate until the Second World War. Let your furniture's styling dictate whether to go "modern" or "traditional." If there is no clear direction in the couch, choose whatever appeals to you. You may still be able to find 1920s fabric in antique stores and flea markets in your area. If not, good reproductions are available in a range of prices. You may also find some textiles, popular during the '20s, that are still in production. Be careful to check the colors, however, as documentary patterns are often produced in more "modern" colorways.

**I have an older home in a historic district. The interior walls are plastered with several layers of paint on them. Will chemical paint removers damage the old plaster underneath? If so, how can I remove paint from old plaster walls?**

**Paul Estes**  
Phoenix, Arizona

MODERN PAINT REMOVERS SHOULD NOT damage the plaster underneath if (and this is always the big if) the plaster is in good condition. If the plaster is crumbling, however, the paint may be masking serious problems. Layers of paint are sometimes all that's holding an old wall together. When in doubt, a good approach is to first try the paint remover on an unobtrusive area. That way, you can decide whether to continue your project now, or wait until you're ready to tackle a bigger one. ♦



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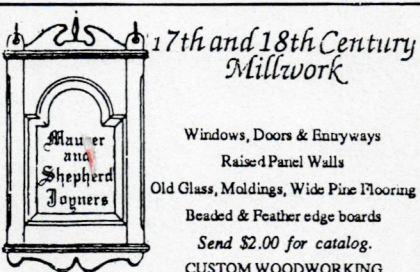
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Monticello, the mountaintop home of Thomas Jefferson, is the brilliant culmination of a history tour from Richmond to Charlottesville.

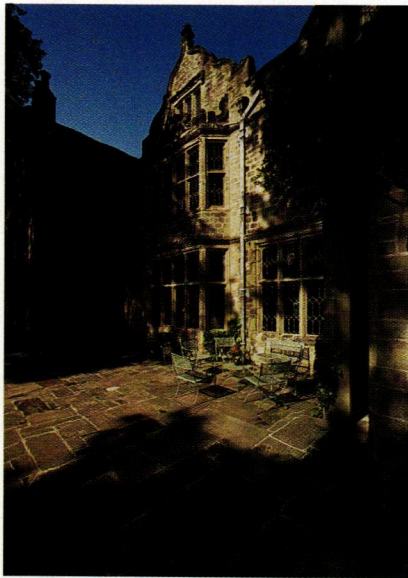
# FROM OLD VIRGINIA



**R**ICHMOND, VIRGINIA, IS AT THE headwaters of the **JAMES RIVER**, convenient for ocean shipping while offering inland protection. Tobacco, the crop that built the Commonwealth of Virginia, was brought here from all over, making the city the premier tobacco market of the world. Before it was called Richmond, the settlement Captain John Smith founded in 1609 was called "None Such." In 1737 Colonel William Byrd laid out the city, and in 1779 it was designated the state capital.

The fact that Richmond is the capital of Virginia brings to mind Williamsburg, a town associated with more political importance during the 18th century. But even during the 1760s and 1770s, when Virginia was a hotbed of political dissent, Richmond's location made it safer for revolutionaries. The second Virginia Convention was threatened by British troops, who found Williamsburg easily accessible. It was moved to Richmond's **ST. JOHN'S EPISCOPAL CHURCH**. Visitors can watch re-enactments of





**CLOCKWISE:** (from left) Virginia House is a reconstructed 16th-century manor house moved to Richmond in 1928. A bedroom boasts superb wood carving. Wilton was built in 1753. A bedroom and music room show the wealth of early James River plantations.



one of history's great oratorical events every Sunday between Memorial Day and Labor Day at 2 p.m., when the hilltop church hosts actors who play the parts of Thomas Jefferson, George Wythe, George Washington, Peyton Randolph, and Patrick Henry. Goosebumps rise when the man playing Henry paces the aisle and proclaims, "I know not what course others may take; but as for me, give me liberty or give me death!"

When visitors come to Virginia looking for history, they tend to go to





**TOP:** The Wickham House has a curving Federal-era staircase. **LEFT:** The White House of the Confederacy has been carefully restored to reflect 1850s life in Richmond. **RIGHT:** The Fan, named for the shape of its streets, is one of the city's livable historic districts.

Williamsburg, the James River Plantations, and Yorktown, all in the tidal peninsulas of the James and York Rivers. But to go to Richmond and to look west towards Charlottesville will give the traveller a much broader sense of history, one that includes Virginia's Civil War period, its importance in the tobacco market, and the way cities like Richmond have grown to exemplify what is called the New South.

The **JEFFERSON HOTEL** dates to 1895; in its prominent downtown location, its tradition of hosting debutante balls, and in **LEMAIRE**, the five-star restaurant named after Thomas Jefferson's chef, it recalls the Old South. The amenities and sophistication, however, are of the New South. From here the visitor can walk to the **JAMES RIVER AND KANAWHA CANAL LOCKS** at Byrd and 12th Streets, a canal system built in 1854 and first proposed by George Washington to connect the river to the Tidewater. While in the area, stroll through the 19th-century milling and tobacco warehouse area called **SHOCKOE SLIP** to see how historic districts are being revitalized in the city. The **JEFFERSON HOTEL** was built by Lewis Ginter, a 19th-century entrepreneur and inventor of the paper-rolled cigarette. Another of his legacies is the 80-acre **LEWIS GINTER BOTANICAL GARDENS**.

Other neighborhoods to seek out include **THE FAN**, a stroller's haven of Victorian row houses, colorful **CARYTOWN**, locally known as "the Georgetown of Richmond," **SHOCKOE BOTTOM**, another historic industrial area that now hosts galleries, shops, restaurants, and loft apartments. What must be one of America's great boulevards is **MONUMENT AVENUE**. **COURT END** is home to **THE VALENTINE**, a museum that includes the elegant Federal-era home of **JOHN WICKHAM**. Nearby is the classical





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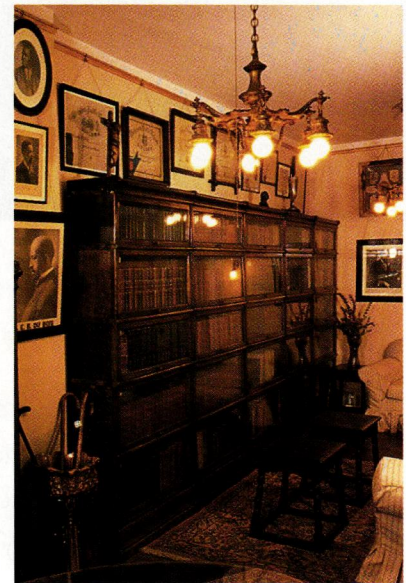
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**CLOCKWISE:** (from left) Maymont is one of Richmond's favorite museums. Its stone exterior boasts a grand porte cochère. The Maggie Walker house reflects middle class African-American life during the first decades of this century. The gardens at Maymont.



Thomas Jefferson-designed **CAPITOL**, and the superbly restored mid-19th-century **WHITE HOUSE OF THE CONFEDERACY**. **JACKSON WARD** became a thriving African-American neighborhood after the Civil War, and is worth a visit to see some of the finest ornamental ironwork in the country. The neighborhood is home to the **MAGGIE WALKER HOUSE**, the early-20th-century home of the first American woman to become a bank president. Maggie Walker started her work life as a washer-woman. Also in Jackson Ward is a

monument to dancer **BILL "BOJANGLES" ROBINSON**, who was born in the neighborhood. A short drive away is the surprisingly interesting **POE MUSEUM AND RICHMOND'S OLDEST HOUSE**. And no visit to a great Southern city is complete without a visit to its cemetery. **HOLLYWOOD CEMETERY** is laid out amid acres of rolling hills and, of course, holly trees above the James River. Here are the graves of 18,000 Confederate soldiers, as well as those of several presidents, Confederate generals, and other historic figures.

On the eastern end of Richmond, in an early 20th-century neighborhood called **WINDSOR FARMS** are **AGECROFT HALL** and **VIRGINIA HOUSE**, both brought here from England and reconstructed in the 1920s. Also moved to the area is **WILTON**, the 18th-century plantation home of William Randolph III. Between Hollywood Cemetery and Windsor Farms is the splendid 100-acre estate and 1893 house known as **MAYMONT**.

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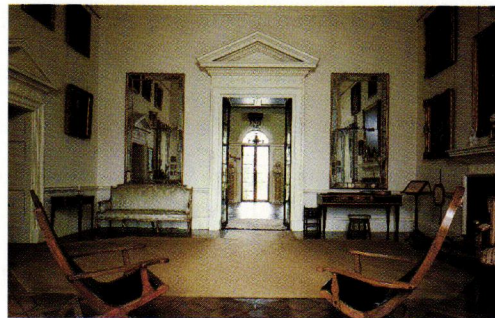
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Even people who usually have no interest in house museums go to **MONTICELLO**, the home of Thomas Jefferson. Usually, this means crowds; those in the know claim that in February the crowds lessen. But despite long waits and cattle drive-like tours, Monticello is a must: the house is intimate and personal. Thomas Jefferson's other great Charlottesville site is the **UNIVERSITY OF VIRGINIA**, where the campus is a classical temple of learn-

ing in the center of the city.

Charlottesville's historic downtown includes **COURT SQUARE** and the **OLD COURTHOUSE** where Jefferson practiced law. James Monroe's home, **ASH LAWN-HIGHLAND**, is a good example of a ca. 1800 tobacco plantation. Convenient to both Monticello and Ash Lawn-Highland is **MICHIE TAVERN**, owned and operated as a stagecoach stop and inn by the same family for over 150 years. Visitors today can tour the gristmill and assorted outbuildings, or they can enjoy 18th-century fare in **THE ORDINARY**, a 200-year-old log cabin.

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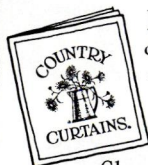
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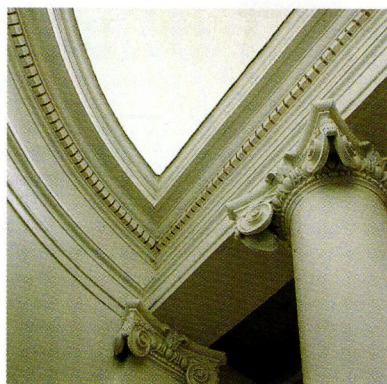
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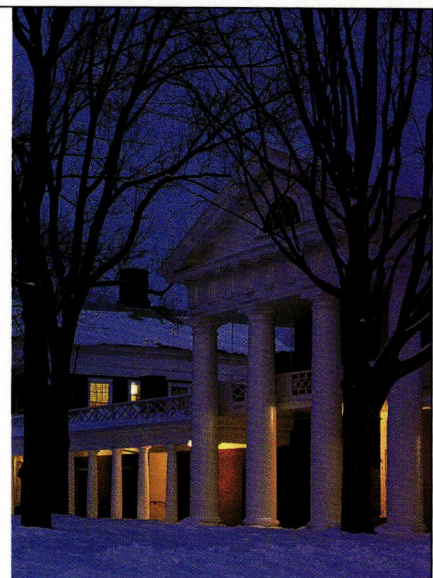
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honors them and (to the relief of history buffs who long felt that their Indian guide has not received enough credit for her role in their success) **SACAJAWEA**. William Clark's older brother, George Rogers Clark, was a notable frontiersman famous for his extensive exploration of the Northwest Territory. He is also memorialized with a monument.

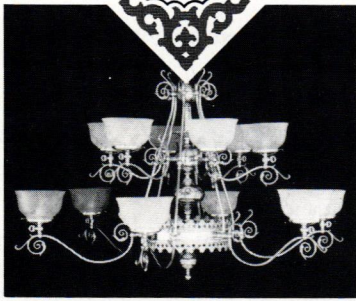
Thomas Jefferson was one of the first area residents to grow grapes for wine, but he wasn't the last. In fact, the vintners of today are far more successful than he ever was. When Jefferson planted grapes at Monticello, he approached the project like a scientist, planting many different varieties in order to find

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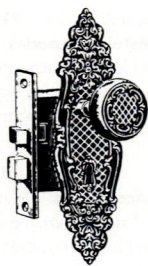
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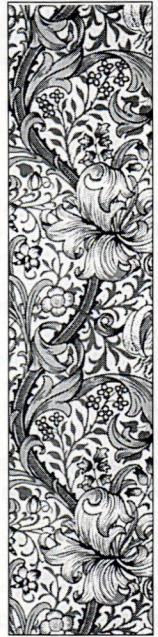
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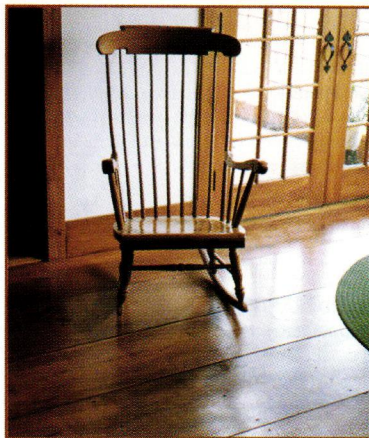
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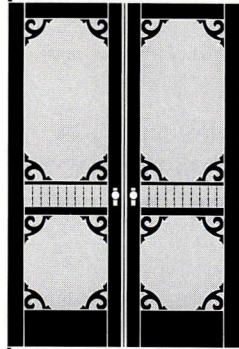
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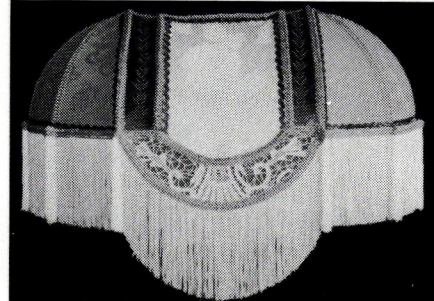
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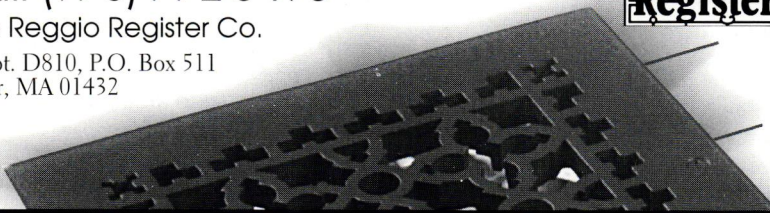
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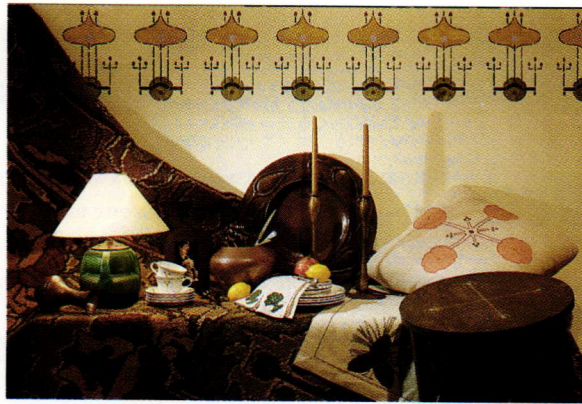
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## Profile

pp. 22-28

For reference: *The Arts and Crafts Movement in California, Living the Good Life*, ©1993 was produced by the Oakland Museum, ISBN#1-55859-393-4. ■ *Brilliance in the Shadows: A Biography of Lucia Kleinhans Mathews*, by Stephanie McCoy, a limited edition chapbook, letterpress printed and hand-bound. (\$55.) A limited leather-bound, hand-tooled edition is also available. (\$75.) Call Arts & Crafts Press (510) 849-2117. ■ Holton Furniture & Frame, 5515 Doyle Street, Suite #2, Emeryville, CA 94608 offers brochures for \$8. Call (800) 250-5277.

## Essay

pp. 31-34

"An Active Comfort," was excerpted from the book, *Home, A Short History of an Idea*, ©1987 by Witold Rybczynski. ISBN #0-1-401.02310. Printed by permission from the publisher, Penguin Books.

## Poplar Grove

pp. 38-43

The Aesthetic Movement took the United States by storm after Admiral Perry opened "the Japans" to western trade, literally at the point of a gun. Early influential figures were Oscar Wilde and James McNeil Whistler who exposed "Art for arts sake." Anglo-Japanese decorative motifs went out of style as quickly as they came into fashion; the period only lasted from 1875-1885. ■ Poplar Grove Plantation is a private home. Tours can be scheduled by appointment. Call Ann Wilkinson at (504) 344-3913.

## The New Mission Style

pp. 44-47

Elmo Baca is the author of *Romance of the Mission*, available for \$37.95 from the Old-House Bookshop. Call (800) 931-2931 to order. ■ **p. 46** Arm chairs & table by Arroyo Design, 224 North 4th Avenue, Tucson, AZ 85705, (520) 884-1012. ■

Chair, bottom left, by Blue Canyon Woodworks, Santa Fe, NM (505) 471-0136. ■ "Andalusian Armchair" by Southwest Spanish Craftsmen, 328 South Guadalupe, Santa Fe, NM 87501, (800) 777-1767. ■ **p. 47** Top left, bed by Arroyo Design (see above). ■ Top right, Nasatir Residence, Santa Monica, designed by Appleton & Associates, 1556 17th St., Santa Monica, CA 90404. (310) 828-0430. ■ Bottom right, Jordan Residence, Oakland, CA, designed by Ace Architects, 330 Second Street, Oakland, CA. (510) 452-0775. ■ Other resources for Mission-style furniture and accessories: Taos Furniture, (800) 443-3448; Warren Hile Studio, (626) 355-4382; and Stanley McKinney Studio, (512) 445-0444. The New-Mission Style is celebrated in the Sundance mail-order catalog. Call (800) 422-2770.

## Libraries in the Home

pp. 54-59

■ **p. 54** Beauport, the Sleeper-McCann House, 75 Eastern Point Boulevard, Gloucester, Mass. Museum operated by the Society for the Preservation of New England Antiquities, open June 1 to October 15, tours Mon-Fri. only, 10am to 5pm. (617) 227-3956. ■ **p. 56** The Justin Smith Morrill Homestead in Strafford, VT, open late May-mid-October, Wed.-Sun. Call (802) 828-3051 for information. ■ **p. 58** Petite Plaisance, Box 403, Northeast Harbor, ME 04662. Open to the public, 12 years of age or older, June 15-August 31 by appt. by letter or telephone. (207) 276-3940. ■ The book *Writer's Houses* by Erica Lennard can be purchased from Vendome Press for \$54. (212) 957-8802. ■ **p. 59** Naumkeag, in Stockbridge, Mass., is owned by the Trustees of Reservations and operated as a house museum. It is open to the public Memorial Day to Columbus Day. Tours daily. (413) 298-3239.

## Buying Period Wallpaper

pp. 74-78

Historic wallpaper reproductions: Carter & Company/Mt. Diablo Handprints, 1543 Santa Clara Street, Richmond, CA 94804. (707) 554-2682. European & American early-19th-mid-20th century. www.carterandco.com. ■ Classic Revivals, Inc., 1 Design Center Place, #534, Boston, MA 02210. (617) 574-9030. Includes British and Swedish reproductions. To the trade. ■ Craft House at the Williamsburg Inn, 307 South England Street, Williamsburg, VA 23185. (757) 220-7503. ■ Schumacher, 79 Madison Avenue, New York, NY 10016. For dealer: (800) 332-3384. Reproductions from Colonial Williamsburg and Monticello. ■ Winterthur Museum, Route 52, Winterthur, DE 19735. (800) 448-3883. ■ Richard E. Thibaut, Inc., 480 Frelinghuysen Ave., Newark, NJ 07114. (973) 643-1118. "Historic Homes of America Collection." ■ Bradbury & Bradbury Wallpapers, P. O. Box 15, Benicia, CA 94510. (707) 746-1900. Late Victorian and Arts & Crafts adaptations; avail-

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able by mail order. ■ J.R. Burrows & Co., P. O. Box 522, Rockland, MA 02370. (800) 347-1795. Arts & Crafts and Aesthetic Movement designs. ■ Charles Rupert Designs, 2004 Oak Bay Avenue, Victoria, BC, V8R1E4, Canada (250) 592-4916. William Morris and others. Retail and by mail. ■ Victorian Collectibles, Ltd., 845 East Glenbrook Rd., Milwaukee, WI 53217. (414) 352-6971. The "Brillion Collection," 1377 different original designs 1850-1920. ■ Christopher Norman, 41 West 25th Street, New York, NY 10010. (212) 647-0303. ■ Sanderson, N.A., 979 Third Avenue, New York, NY 10022. (212) 319-7220. Machine-printed Morris reproduction papers. ■ Stroheim and Romann, 31-11 Thomson Avenue, Long Island City, NY 11101. (718) 706-7000. Florals predominate. 18th & 19th century documents from England, Scotland, Ireland. To the trade. ■ Scalamandre, 34-24 24th Street, Long Island City, NY 11101. (718) 361-8500. Custom reproductions. To the trade. ■ Brunschwig & Fils, 979 Third Avenue, Ste. 1120, New York, NY 10022. (212) 838-7878. website: www.brunschwig.com. Wintertur and SPNEA wallpapers. To the trade. ■ Burt A. Kallander Historic Wallpaper Reproduction, 2453 Orange Street, Martinez, CA 94553. (925) 370-9049. ■ Christopher Hyland, Inc., Ste. 1714, 979 Third Avenue, New York, NY 10022. (212) 688-6121. To the trade. **p. 78** The Wren's Nest is a Queen Anne-style house museum in Atlanta, Georgia. Tours are given daily, year round. Call (404) 753-7735.

### Primary Kitchens

pp. 80-84

*Inspiring 1950s Interiors*, a Schiffer Design Book, ©1997 by C. Eugene Moore is available for \$29.95 from Old-House Bookshop: (800) 931-2931.

### Always a Little More

pp. 86-88

Cogswell's Grant, summer home of the Littles, is open to the public seasonally. Located on Spring Street in Essex, Mass., it is owned and operated by the SPNEA. (617) 227-3956; www.spnea.org.

### History Travel

pp. 96-104

**p. 96 & 102** Monticello, Charlottesville, VA, open year round for tours. Call (804) 984-9822 or www.monticello.org. **p. 98** The Valentine Museum and Federal-style Wickam House are located at 1015 East Clay Street in Richmond. Tours Mon-Sat 10 a.m. to 5 p.m. Call (804) 649-0711. ■ The White House of the Confederacy is at 1201 East Clay street in Richmond. Guided tours provided. Call (804) 649-1861. **p. 100** The Maymont House Museum, Gardens and Nature Center are on the north bank of the James River in Richmond. Grounds open daily 10 a.m.-5 p.m. April 1-Oct. 31. (804) 358-7166. ■ The Maggie Walker House is a National Historic Site, 3215 East Broad Street in Richmond. Tours Wed.-Sun. from 9 a.m. to 5 p.m. Visit www.nps.gov/mawa or call Visitor Center, (804) 771-2017.



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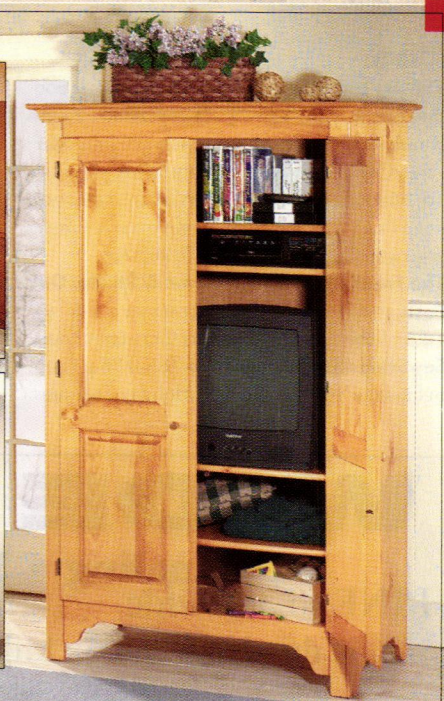
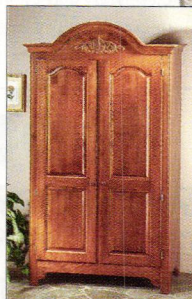
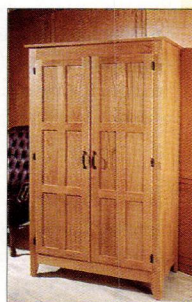
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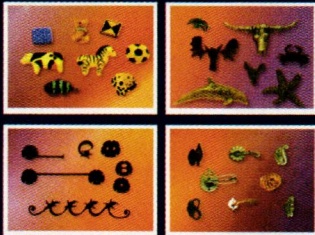




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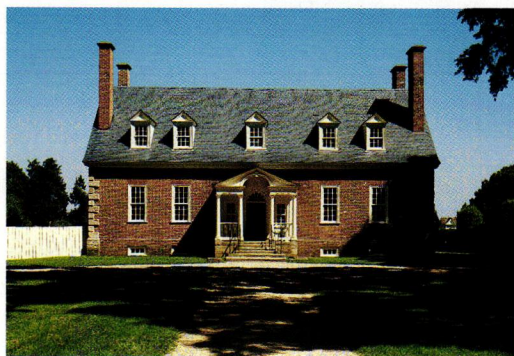




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