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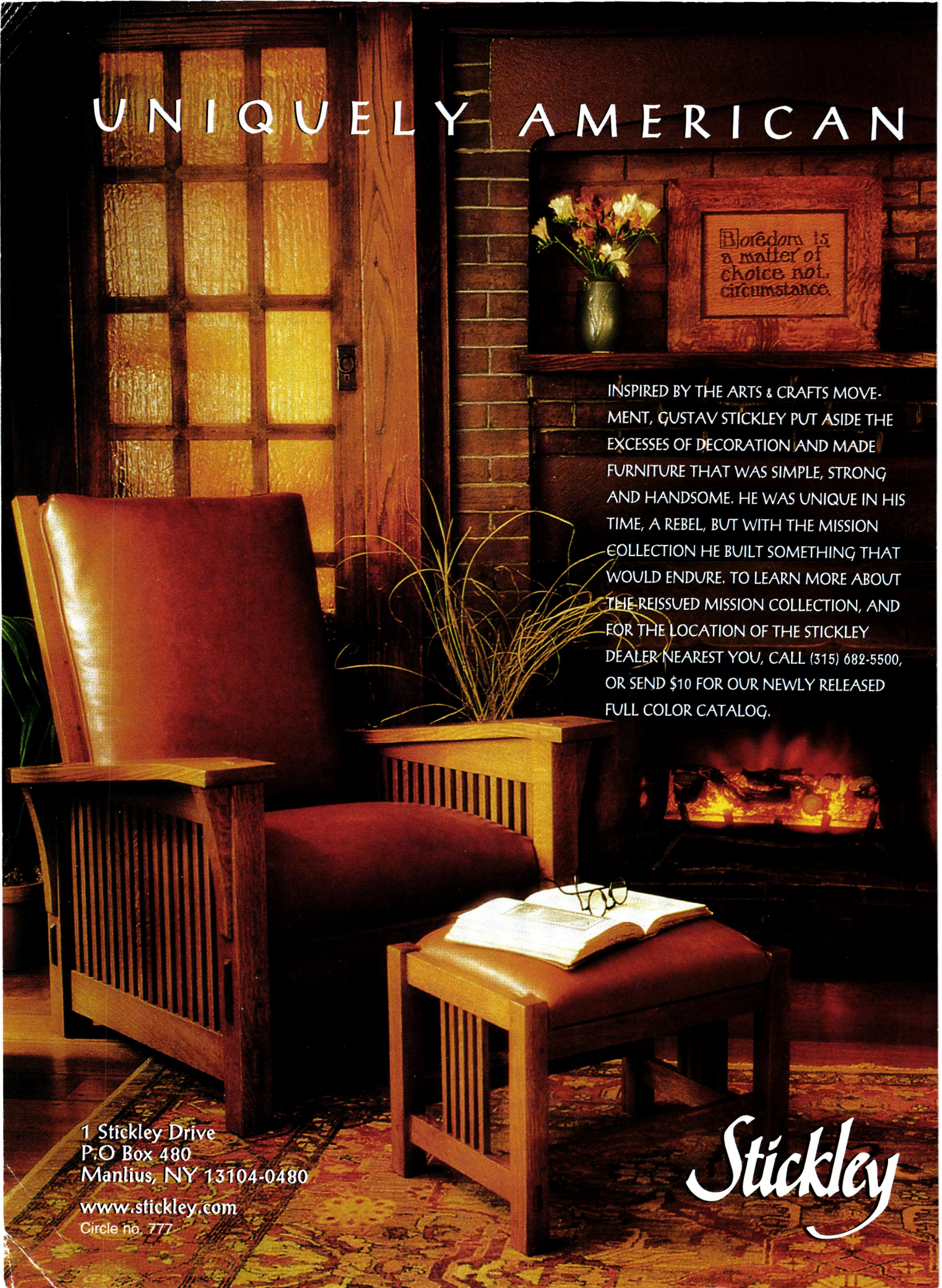
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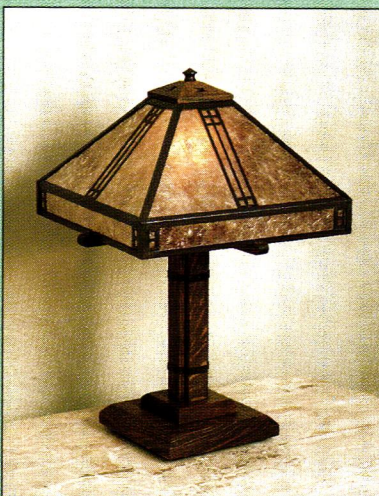
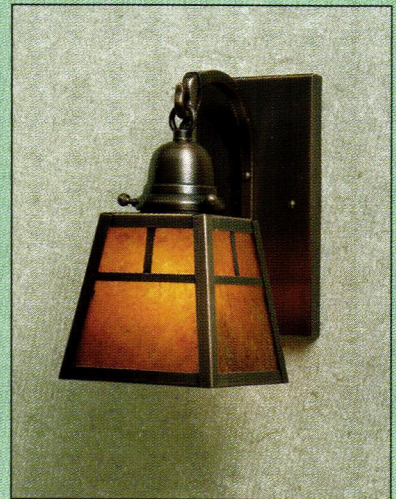
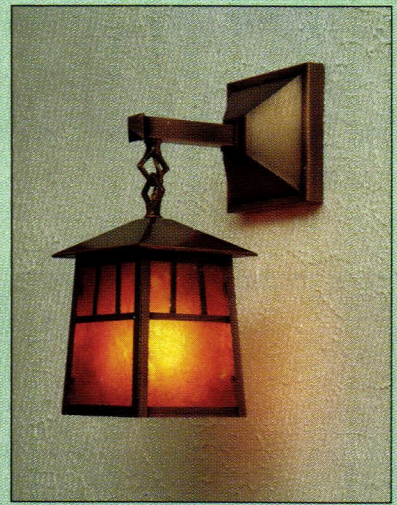
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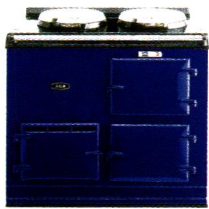
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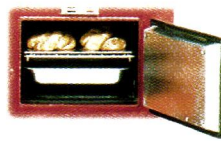
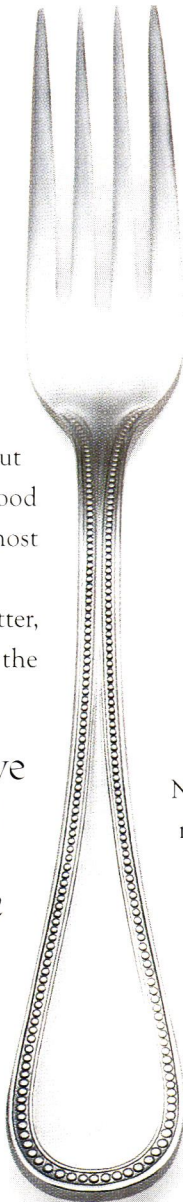
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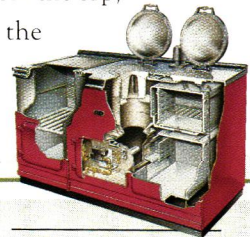


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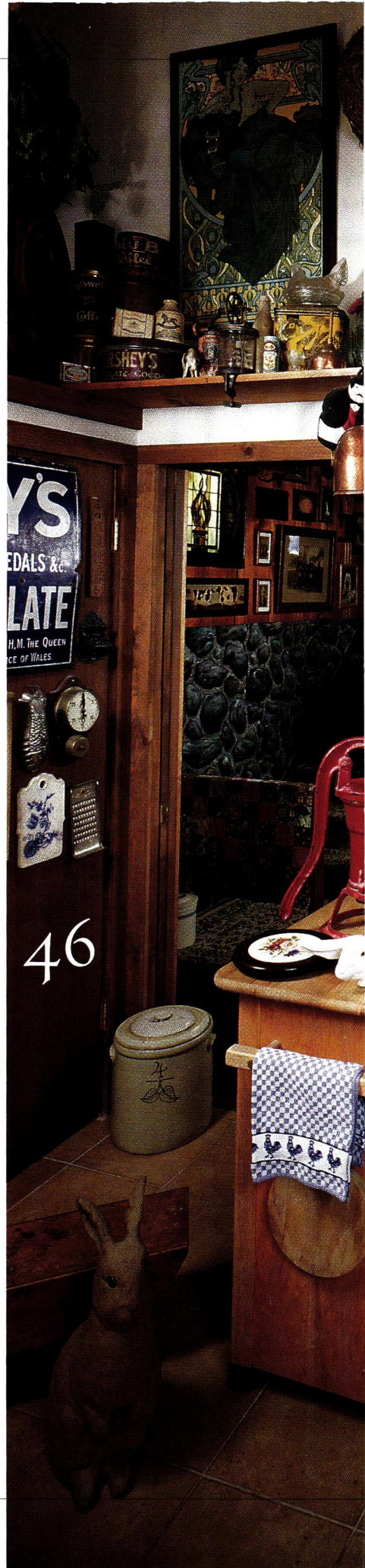
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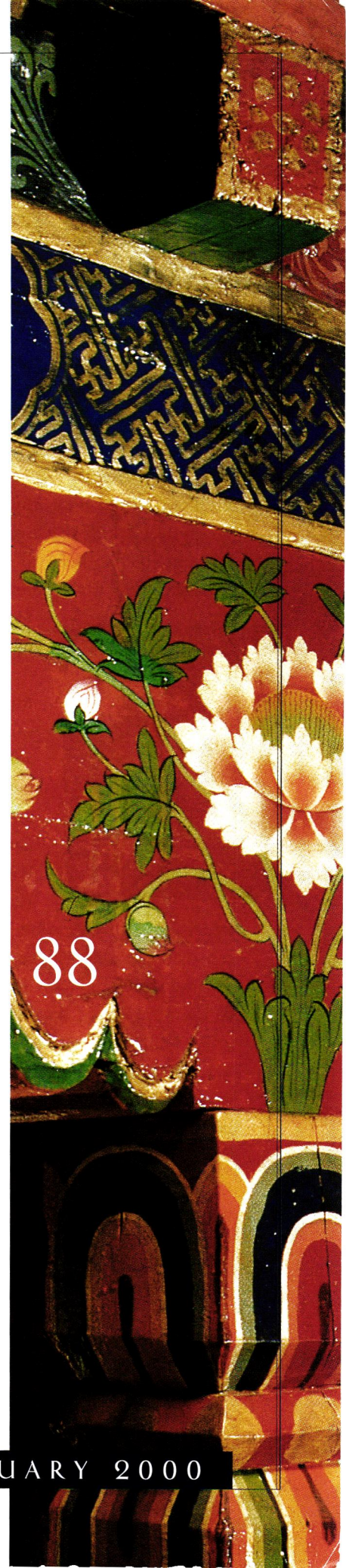
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ON THE COVER: *New York antiques fill the dining room in a Dutch house in Hurley, N.Y.*
Cover photograph by Geoffrey Gross.

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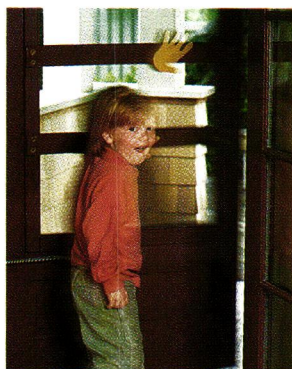


JANUARY 2000



Important Stuff

WHAT DO YOU REMEMBER about the house you grew up in? I remember stepping carefully along the joists in the attic, avoiding cloudlike batts of insulation as I searched out boxes of family photos or Christmas presents hidden in November. I remember using Pledge on the newel button (probably a bad idea) and making it shine. I remember a ca. 1954 "Morris chair" in stained maple with nubby red and black cushions: When I was three I got spanked for messing the arms with goopy black stuff that came out of a tube to make balloons. I put its cushions on the floor to watch TV. The chair was ugly, but I wanted it nevertheless; my brother made off with it and he won't give it back.



He must have gotten to second base on that chair, something like that.

Do any kids remember the good furniture, or the china? My husband and I just finished our seven-year restoration, and I'm unreasonably fond of some details: wallpaper, lamps, the bar. Knowledgeable and intuitive visitors compliment us just right on the points of interest. But, like children, so many others comment Rorschach-like on whatever catches their fancy. At best they smile widely at the family stuff,

necessities like the wood laths Carl, in exasperation, nailed across the screen door, adding jigsawed "hands" so the kids would stop pushing out the screens. (That's four-year-old Peter, little hand hastily matched to the template of his own.)

Architect-essayist Witold Rybczynski wrote that any house decorated by its owner is infinitely more interesting than the best house done by a decorator. Expert help is an asset, but don't let someone else take charge of making yours a home. Your house is not a stage set, it's the dialogue. Do what pleases you and don't look for approval.

A century ago, a family named Brewer built my house. I imagine their delight as they watched it being built. They are all gone. Almost too well, I can feel future generations using this house, well worn but well (re)built. Although some beautiful details will be part of the house forever, many of the supposedly fine things will be broken or sold by then. Comfort and, I hope, memory will remain.

editor-in-chief

Patricia Poore

art director

Inga Soderberg

senior editor

Regina Cole

art associate

Claire MacMaster

assistant to the editor

Betsy Gammons

contributing editors

Mary Ellen Polson

Brian Coleman

Susan Mooring Hollis

Laura Marshall Alavosus

circulation associate

Cathie Hull

customer service

Karen Lemieux

office manager

Joanne Christopher

national sales manager

Becky Bernie

senior sales associate

Sherrie Somers

home furnishings marketing manager

Susan Caamaño

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publisher

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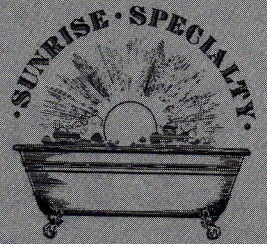
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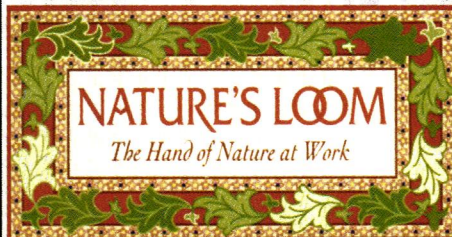
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ANOTHER PLACE AND TIME

WE WERE SHOCKED, shocked that Regina Cole failed to acknowledge the real groundbreaking exhibit of Arts and Crafts furniture and other decorative arts, namely the Princeton exhibit in fall of 1972 that was organized by Robert Judson Clark ["The Art that is Life," November 1999]. This exhibit contained nearly 300 items: furniture, copper, glass, textiles, pottery, books, etc. and went from Princeton to the Art Institute of Chicago, to the Smithsonian Institution. Within five years, antiques dealers and auction houses on both coasts were featuring works from the period—all this a good ten years before the Boston show which capitalized on an already established revival of interest in the Arts and Crafts movement.

—HARRISON & KAREN GRIFFIN
Kingston, N.Y.

DINNER IS SERVED

THANK YOU so much for giving us such a wonderful showcase. [Mr. Minasian's kitchen was featured in "Shades of Art Deco," November 1999]. Bruce Martin's photos tell the pictorial story with a special richness. We appreciate the chance to be a part of your magazine. Our dining room awaits your call.

—PETER MINASIAN
Magnolia, Mass.

RISKY BUSINESS

I READ WITH great interest your recent article on the house at 161 South Street in Portsmouth, New Hampshire ["House of a Different Color", November 1999]. I was especially surprised to read that the house was a brothel in the 1950s. I lived in that

house from 1951 to 1961, and although I was only 15 at the time I moved, I think I would have noticed if that type of activity was going on. I can assure you that my family was not engaged in that business.

—JOHN J. WHITE
Merrimack, N.H.

WYETH & URBAN

I ENJOY YOUR magazine so thoroughly that I hesitate to write with a correction to one of your stories.

That old house, Mar-a-Lago ["Mediterranean Revival", September 1999], was not designed by Addison Mizner but by Marion Sims Wyeth, a Palm Beach architect, and Joseph Urban who was the stage designer for Flo Ziegfeld.

Mizner designed many other houses in Palm Beach in the '20s, all of which appeared to be centuries old, a Mizner trademark. His is a success story of building old houses and actually changing the life style of a town, the town of Palm Beach.

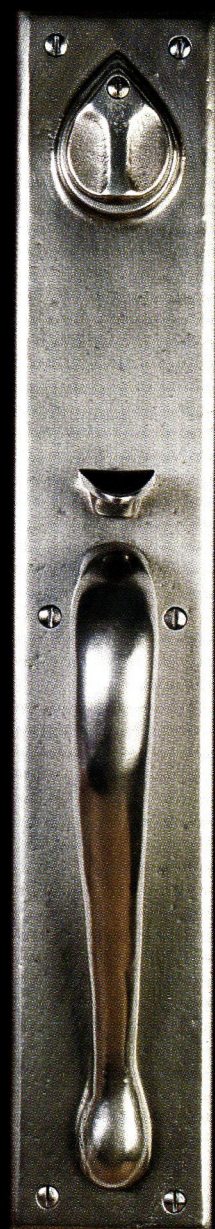
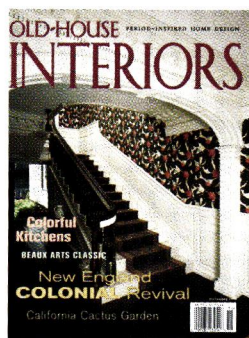
—JEAN MATHESON
Stuart, Florida

FOR THE RECORD

CONGRATULATIONS ON your informative and artful magazine. I was happy and intrigued to read the article on the Ocean-Liner House [Summer 1999] by Laura Marshall Alavosus.

The house was built in 1937 by John Malloch, who was my father's uncle. John became a builder in San Francisco after the devastating earthquake. What I would like to verify is, who is the architect—designer of record? My parents have always said John's son Rolf Malloch was the designer.

Thank you again. Your magazine



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was enjoyable to read and very informative.

—DUNCAN MALLOCH, ARCHITECT
Minnetonka, Minn.

I have been told that the architects of record were the Malloch father and son, John and Rolf. The best information I have is that John and Rolph Malloch collaborated with the English architect Irvin Goldstine.

When I moved to 1360 Montgomery in 1983, Chris Olds, the manager for the restoration, told me that the architects for the 1982 renovation had to make drawings from building measurements because the original plans had been destroyed by fire at Goldstine's studio. To my knowledge, there are no remaining original plans, except a poor copy of the site plan that remains in San Francisco city records.

—SCOTT KING
San Francisco, Calif.

NATURAL CAUSE

“THE GREAT BARBECUE” [September 1999] quotes Thomas Church as declaring, “Gardens are for people.” Actually, I disagree with this anthropocentric, selfish view. Humans aren't the only animals on the planet—they just act as if they were.

—SUSAN GORDON
North Plainfield, N.J.

WHENCE SCONCE?

A number of readers have asked us where to get the double sconce that appeared in the August/September 1999 issue (page 76 and left). The “Double Twist” is available from O'Lampia Lighting Design Studio, 155 Bowery St., New York, NY 10002. Call (212) 925-1660.



Recall a bygone era that's not quite gone

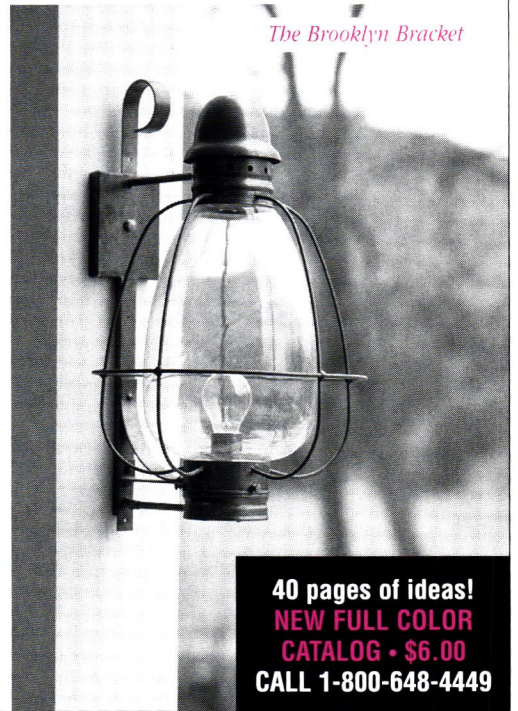
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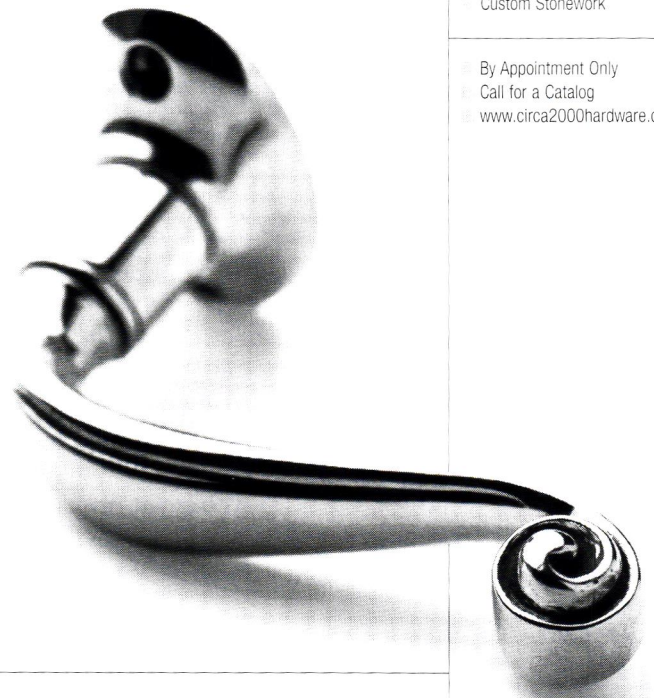
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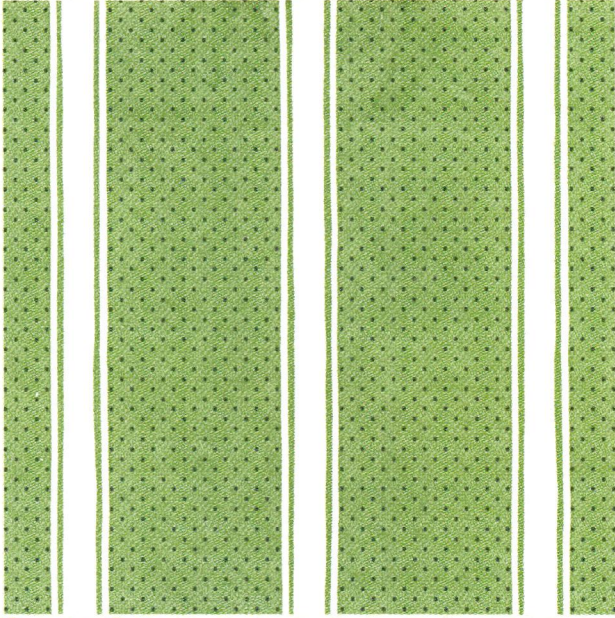
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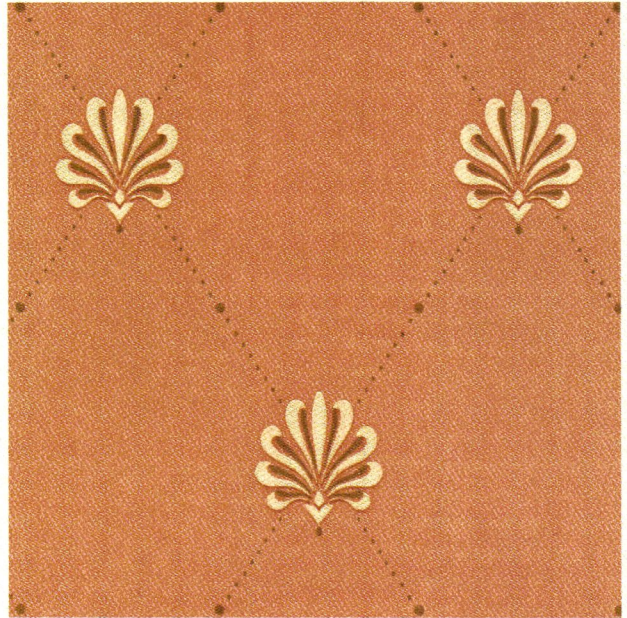
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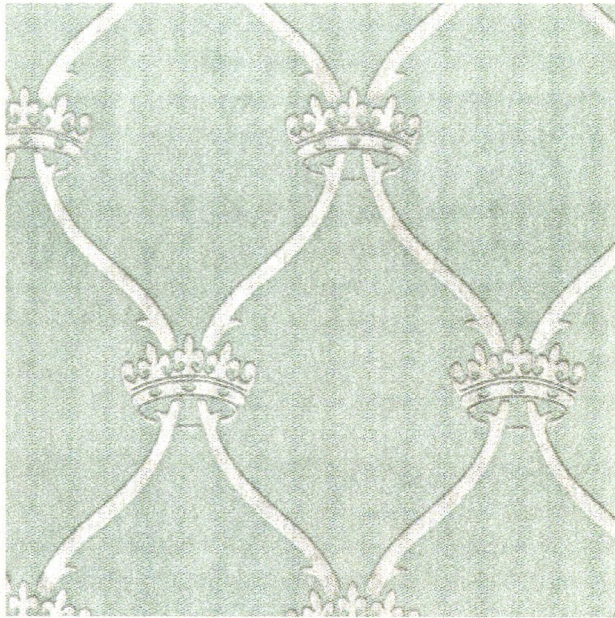
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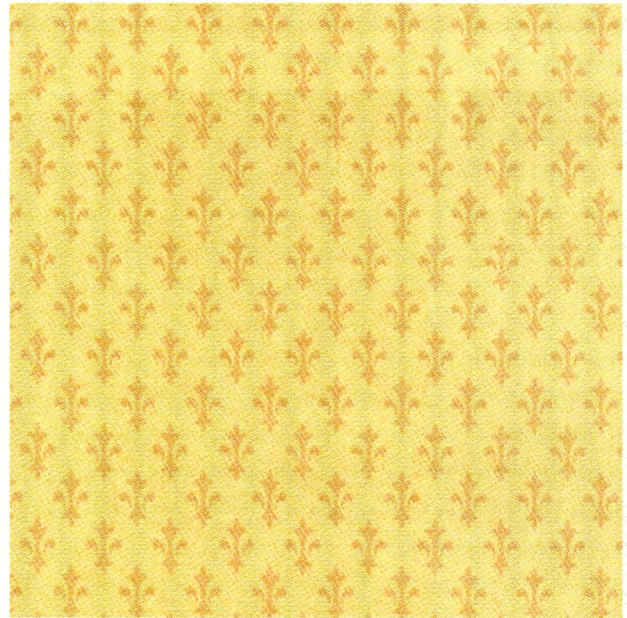
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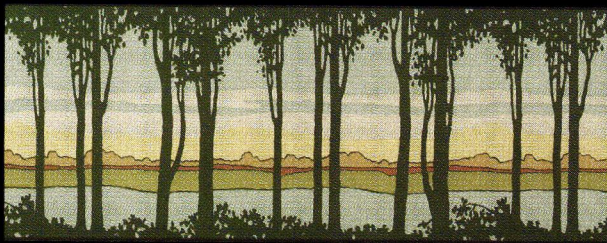
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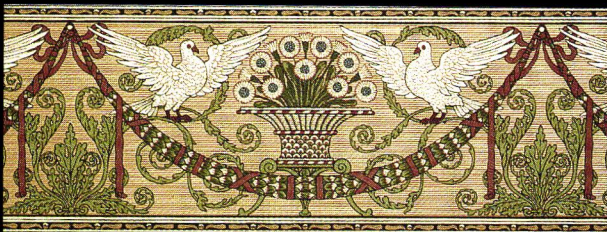
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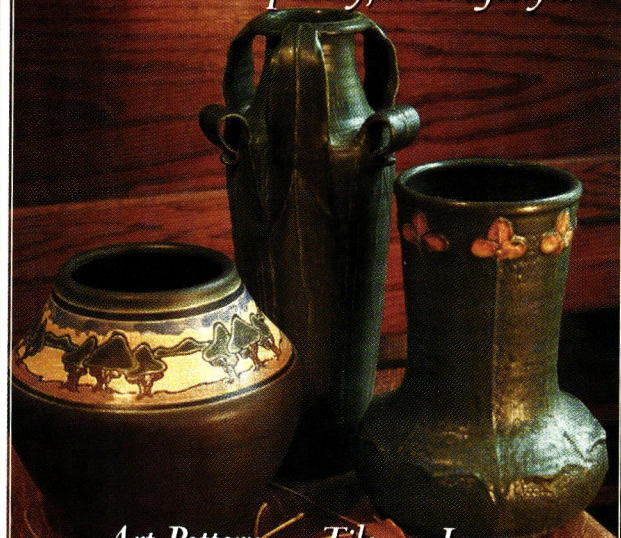
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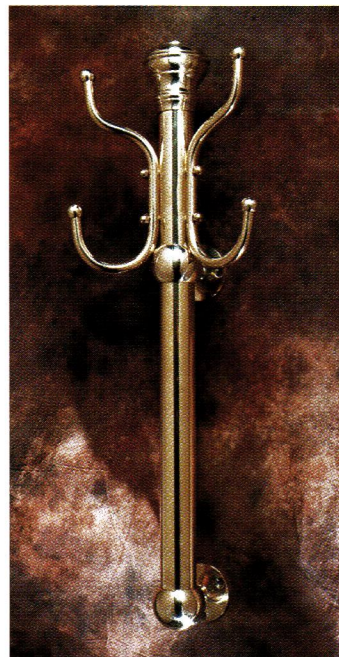
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see page 112

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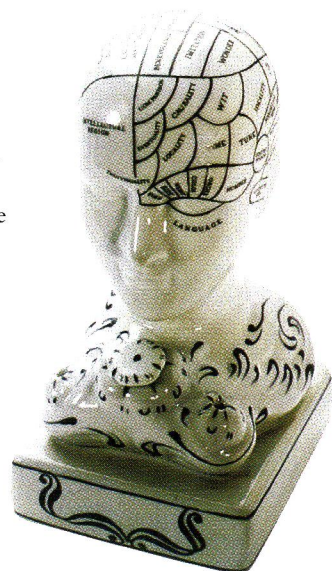


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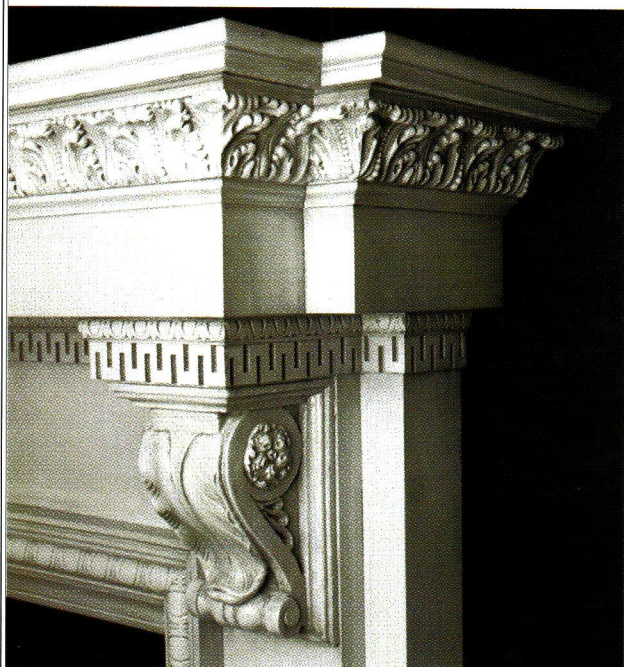
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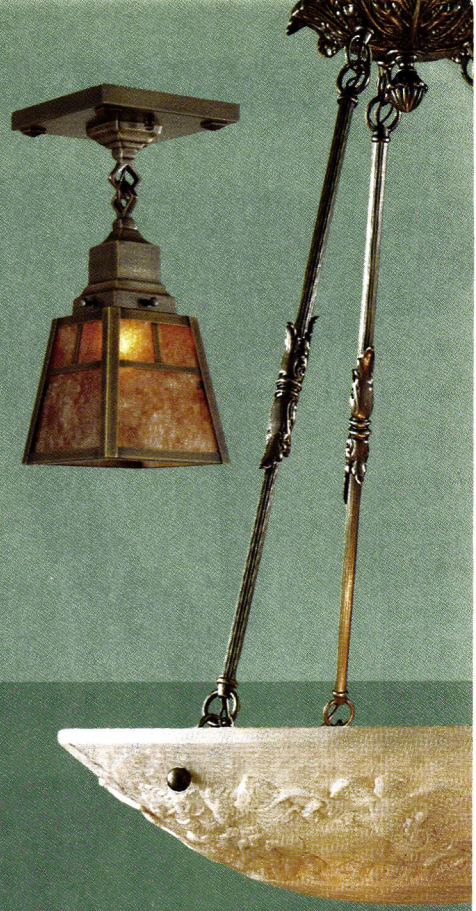
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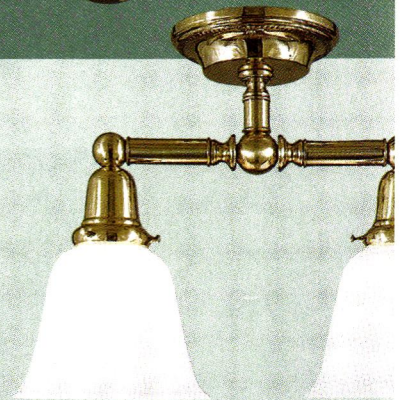
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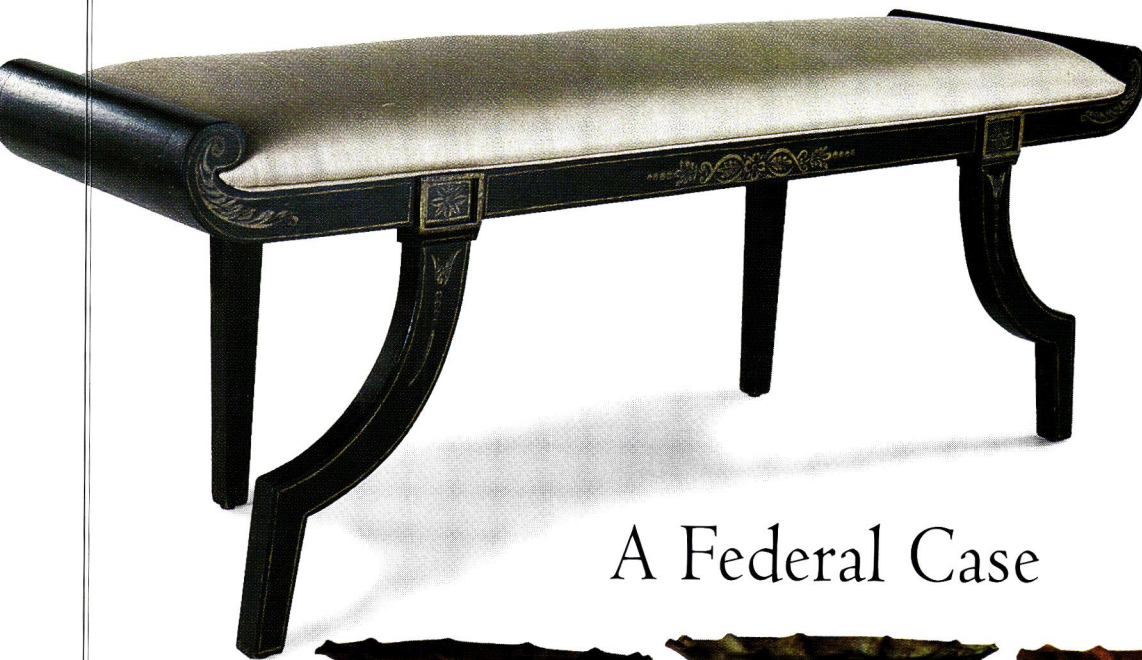
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For more information see page 112



◀ Boldly Show ▶

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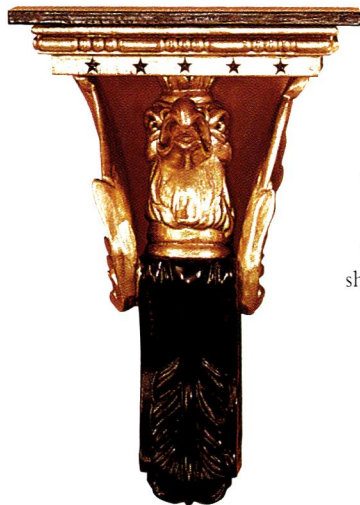


◀ Carpet the Empire ▶

Peel & Company has expanded its line to pillows and furniture, but the Louisiana company still sells Aubusson-weave carpets. Pictured is Napoleon Black; also available in other colorways. 8'x10': \$5,000. Call (800) 814-3589.

◀ Carved in Stone ▶

This hand-carved alabaster ceiling pendant is "Race to Millennium," offered in a limited edition by Brass Light Gallery. The bowl depicts winged warrior gods racing into eternal battle. 24" diameter: \$2,940, 30": \$4100. Call (800) 243-9595.



◀ Light Choices ▶

Wildwood's Floral Garland Lamp, made of hand-decorated tole with a semi-bell-shaped ivory silk shade, has classic form that recalls oil lamps. \$422, call (800) 733-1396 during business hours (EST) for retailer information.

◀ Sitting Pretty ▶

A Regency-style chair is like none other: racy, yet classic, extravagant, but spare. The Trafalgar Chair from Baker reproduces the original at central England's Ragley Hall. \$4,529, call (800) 59BAKER for showrooms.

◀ Inspiring Antiquity ▶

A bust of Zeus dating to 150 B.C. is at the Louvre, but a limestone reproduction with bronze finish can top your bookcase. Boston's Giust Gallery has busts galore, some cast directly from originals during the late 19th century. \$200, call (617) 445-3800.



• Mister Snowman

Hand-blown glass snowmen come from Germany, available for hanging or standing.

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From \$11 to \$20, call (800) 962-7669.

For more information see page 112

• Turn to the Music

Revolving musical tree stands were popular at the beginning of this century. Now they are back, with internal Swiss music boxes to play out the holiday spirit.

From Reuge Music, \$1,250. Call (310) 410-7040.

Light in the Forest •

Beeswax candles made from antique molds are finely detailed to brighten midwinter. From la Postina; pine cones and Father Christmas candles are also available. Pine tree candles in small, medium, and large: \$10, \$14, and \$20. Call (914) 663-9509.



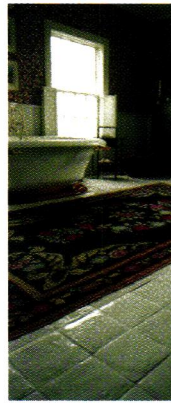
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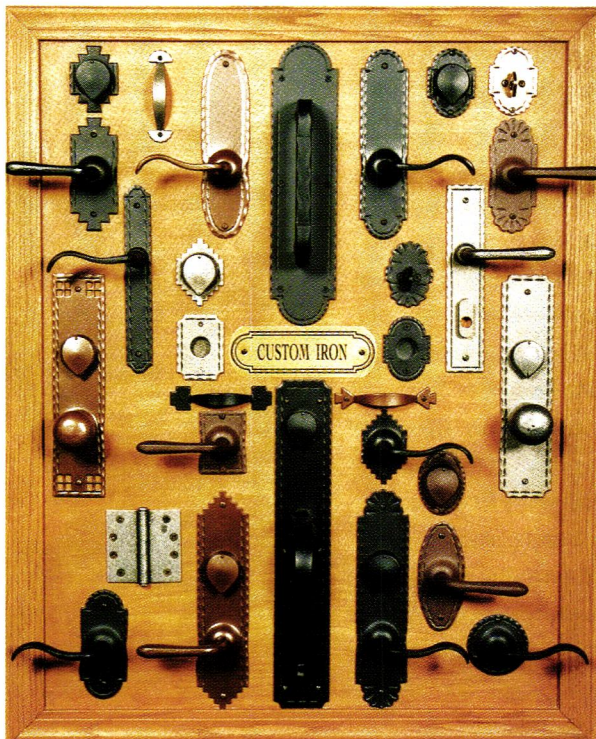
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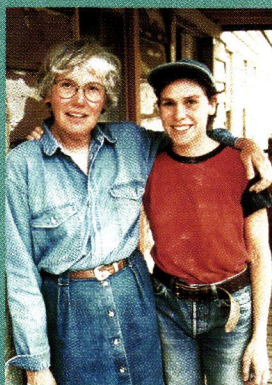
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Circle no. 171

news & VIEWS



MARIE GLASSE TAPP, who began her pottery career in 1968, credits a California upbringing with her love of Arts and Crafts-period tiles. Restoring them led to her first historically accurate reproductions in the 1980s, which, in turn, convinced her that the methods used by famed tilemaker Ernest Batchelder are still the best. Thus was born Seattle's **Tile Restoration Center**. In 1992 **DELIA TAPP** went to a Los Angeles tile meeting, then left her career as a psychotherapist, apprenticed herself to her mother, and became TRC's first employee. The youngest of Marie's five daughters, Delia is now co-owner of the business, which sends reproduction Batchelder tiles, as well as original designs, to architects, retailers, and designers around the country.



For more information, visit website www.tilerestorationcenter.com, or call (206) 633-4866.

Holiday Tours

Across the country, historic houses decorated in period splendor for the holidays are open to the public. If there's one near you, by all means go—it's festive and inspiring. Two holiday tours, at least, merit national attention. ■ "Christmas at Crafts-

man Farms" in Parsippany, N.J., offers up Gustav Stickley's magical Arts and Crafts log house decorated as it would have been just after the turn of the 20th century. There's cider, cookies, and music as well. [Dec. 4–5, 11–12, and 18–19, 10am–3pm; (973) 540-1165] ■ Magnificent homes in New Orleans's

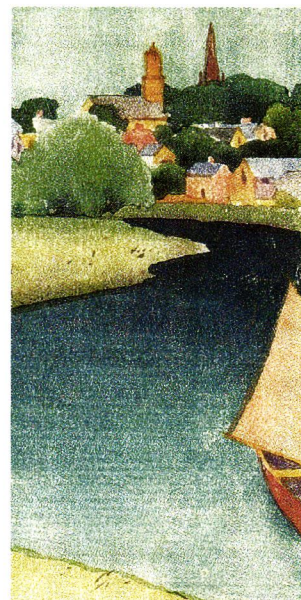
Garden District are decorated and open for the Preservation Resource Center's 25th Holiday Home Tour, Sat., Dec. 11 and Sun., Dec. 12, 10am–4pm. Live music, a boutique, and more; call (504) 581-7032.

Dow's Lasting Influence

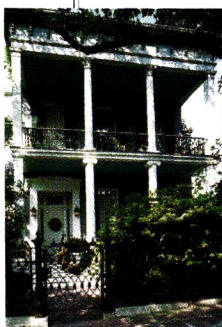
Arthur Wesley Dow exemplifies a teacher whose fame is far outstripped by that of his students. Georgia O'Keeffe, Gertrude Käsebier, Alvin Langdon, the furniture of the Byrdcliffe Colony, Newcomb pottery—all were shaped by the Arts and Crafts-era artist whose Ipswich (Mass.) Summer School of Art is legendary. Curator of Japanese Art at Boston's Museum of Fine Arts, he went on to teach at the Pratt Institute, Columbia University, and the Arts Student League. In 1899 he produced "Composition:

A Series of Exercises in Art Structure for the Use of Students and Teachers."

The manual changed the teaching of art in this country, and became a standard text for the study of art and design. Dow's importance as an educator eclipsed Dow, the artist, but when we look at his paintings, woodcuts, and photographs, we see evidence of his two [continued on page 26]



In March 2000, Georgia Women's History Month will pay tribute to Women in Historic Preservation. If you would like to nominate someone (living or deceased)—a Georgia native or someone who worked extensively in that state—contact the Committee at fax number (404) 876-2618; ask for a nomination form and give your address and phone number.





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philosophical passions: harmonious composition and abstraction. His work, and that of his protégés, is featured at Chicago's Terra Museum of American Art in "Arthur Wesley Dow and American Arts and Crafts." The exhibition continues through January 2; in July it goes to Ft. Dodge, Iowa. A catalog is available. Call (312) 664-3939 for more information.

Radio City Revs Up

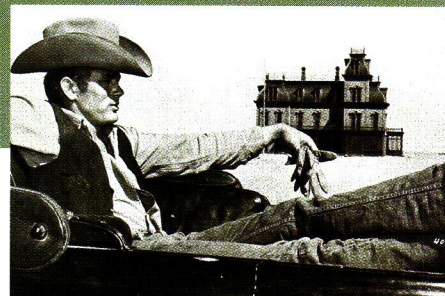
When Radio City Music Hall debuted in December 1932, its Bakelite walls, aluminum sculptures, plate-glass tables, and metal tube chairs gave



OPEN HOUSE The Swan Turnblad Mansion, a 33-room Minneapolis Chateau with carved turrets and catwalks, was constructed in 1904. Turnblad, who made his fortune publishing a Swedish-American newspaper, donated his family's home in 1929 to create the American Swedish Institute. Visitors can see the grand hall, with its massive central fireplace built of Honduran mahogany, the oak-paneled dining room, the Gustavian-style breakfast room, and the regal music room. Second and third floors provide space for exhibits. The mansion is best toured at Christmas, when holiday decorations pay tribute to all the countries of Scandinavia. On Sunday, December 12th, the Institute celebrates St. Lucia's Day. The American Swedish Institute is at 2600 Park Avenue, Minneapolis, Minnesota. For more information call (612) 871-4907. —KRISTA FINSTAD HANSON

Houses in the Movies

How many times was the best part of a movie the *house* that starred in it? Think of the English interiors in *Howard's End*, the spectacular setting of Olmsted's Maine summer home in *The Man Without a Face*, the iconic Victorian in *Giant* (with James Dean, below). Sometimes I find myself effusively praising a movie everybody else thought was so-so: "The interiors are incredible!" I'm collecting a list of Houses in the Movies; help me out with your favorites. Send name of movie, year of release and stars if known, and your comments to Patricia Poore, Old-House Interiors, 2 Main St., Gloucester, MA 01930.



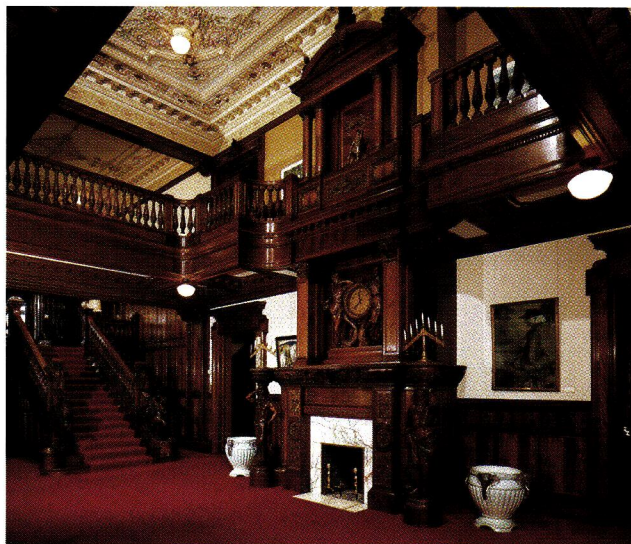
patrons a taste of the future. Decades later, the landmark hall's gilt ceiling had been painted black, its spectacular murals were coated with polyurethane and grime, and its floor and wall treatments had faded beyond recognition. After a \$70 million restoration headed by architect Hugh Hardy, every mural, wall fabric, floor covering, and piece of furniture in the Donald Deskey-designed interior has been cleaned, reupholstered, or completely rebuilt. Pompeian-red brocatelle wall cov-

erings, 30-foot tubular glass chandeliers, and gold drapes four storeys high grace the foyer, just as they did 67 years ago, and a Scalaman-dré gold silk curtain shimmers from under the world's largest proscenium arch. Settle down into one of the plush salmon-pink seats and enjoy the show. For ticket information, call (212) 307-7200, www.ticketmaster.com.

www.spnea.org

Lots of websites walk you through old houses; the

Society for the Preservation of New England Antiquities does that on-line, too. But there's more: Real help for the old-house owner. One page answers frequently-asked questions (What color should I paint my old house? Is there financial assistance available to old-house owners?) They list their preservation services, and a phone number billed as the "Old House Resource Line."



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Circle no. 81



Housekeeping Truths

BY CHERYL MENDELSON

I WAS RAISED to be a rural wife and mother, but I was born too late to find many openings for farm wives. Until I was about thirteen, I lived in the Appalachian southwest corner of Pennsylvania, for most of the time on a working farm where I received an old-fashioned domestic education quite unlike the experience of the average girl in the fifties. Early on, I learned baby care, housecleaning, laundering, gardening, cooking, embroidering, knitting, and sewing. I slopped the pigs, herded the cows, and helped out with the milking. I was proud to be able to pin a cloth diaper around a baby when I was six, and cook breakfasts of eggs, bacon, toast, and coffee for a large family and the hired help when I was nine.

Because housekeeping skills got respect in my world, I looked forward to keeping a house of my own one day. [But] by the time I reached young adulthood, I found myself in modern suburbia, which had little interest in housekeeping and even less respect for it. Gamely, I concluded that if the world no longer admired girls who sewed and cooked, I would be up-to-date. I threw myself into studying, writing, and an academic career, and, not one to do things by halves (and determined to give myself much to regret in middle age), I made a youthful marriage to the campus radical—a man whose dislike of home, family, and domesticity was even more intense than his dislike of the Bourgeois Power Structure. But my upbringing was not so easily overthrown. After an enjoyable year or two of antidomestic posturing I sensed my true nature starting to re-emerge. One day when I ar-

rived home in a rainstorm to find three wet, muddy dogs (our and two friends) curled up in our unmade bed, I cried. That was a turning point. There followed a stage of rational discussion of our differences. At one point, I remember, I desperately constructed an analytical philosophical defense of dusting under the furniture. Then things got less rational, and you know the rest.

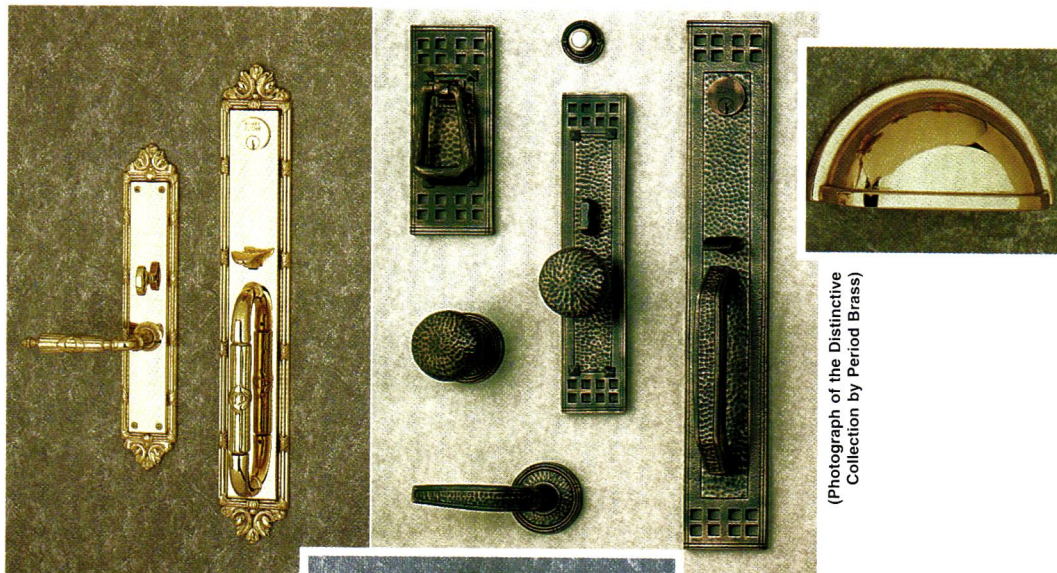
But there is nothing like law school to take your mind off a divorce. Despite the strenuous studies, as a newly single law student I reverted to domestic type, [making] a cozy, orderly little nest for myself in which I could study, make dinner for friends, listen to music, nurse my wounds, and live, unapologetically, the way I had wanted to for a long time. My father, amazed at the transformation, relaxed in my ample second-hand wing chair, and sighed, "At last you have a comfortable place to sit."

My Golden Age of domestic singledom was short-lived because inevitably I was graduated and began working excruciatingly long hours. At first, I succumbed. My apartment was like a hotel room; I slept, showered, changed, and left. I did not cook, listen to music, or knit. I hired someone to clean, put up with dust on the books and grime in the corners, and entertained by meeting friends at restaurants. I felt like a cog in a machine.

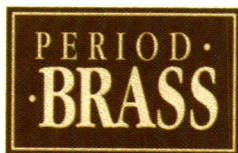
Then one weekend I found myself with guests who needed to be fed. I was precipitated into some serious thinking about cleanliness, sheets, the state of my pantry, and kitchen equipment. After this, I began to try to control my hours at the office and to [continued on page 30]

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get at least a little time at home. Even a few hours, I found, were comforting and cheering. I got a good reading lamp to go with the wing chair, and started on a novel. Before long, I had a home once more, and living in it made me feel like a new person and made me think about housekeeping and how strange my life would appear to my grandmothers.

THERE WERE REASONS outside my own home that gave impetus to the idea of a housekeeping book.¹ Over and over I found myself visiting homes where the predominant feeling was sepulchral, dusty, and deserted, or even hotel-like, as my own had once become. Perhaps a book that tried to explain not only the how, but the why and the meanings of housekeeping, was something the world could use. I learned that housework was meaningful through painful feelings of deprivation in my adult life, but I had also absorbed this lesson by observing my grandmothers. Understandably, each of my grandmothers wanted me to make a home in which she could feel at home.

This sense of being at home is important to everyone's well being. If you do not get enough of it, your happiness, resilience, energy, humor, and courage will all decrease. In part, it is a sense of having special rights, dignities, and entitlements—and these are legal realities, not just emotional states. Being at home feels safe; you have a sense of relief whenever you come home and close the door behind you, reduced fear of social and emotional dangers as well as of physical ones. When you are home, you can let down your guard and take off your masks. Home is where you be-

long or, as the poet said, the place where, when you go there, they have to take you in. Coming home, and letting all this sink in, is your major restorative in life.

These are formidably good things, which you cannot get merely by finding true love or getting married or having children or the best job in the world—not even by moving into the house of your dreams. Nor is there much that interior decorating can do to provide them. Making a home attractive helps you feel at home, but not nearly so much as most of us seem to think if you gauge by the amounts of money we spend on home furnishings. In fact, too much attention to the looks of a home can backfire if it creates a stage-set feeling instead of the authenticity of a place that feels genuinely homey. And going in for nostalgic pastimes—canning, potting, sewing, making Christmas wreaths, painting china, or decorating cookies—will not work either. I find these things fun to do, but you cannot make a home by imitating the household chores and crafts of a past domestic era. Ironically, people are led into this error of playing house instead of keeping house by a genuine desire for home and its comforts. “Nostalgia” means, literally, “homesickness.”

What really does work to increase the feeling of having a home and its comforts is housekeeping. Housekeeping does this by creating cleanliness, order, regularity, beauty, the conditions for health and safety. Whether you live alone or with ten children, it is your housekeeping that makes your home alive, that turns it into a small society in its own right, a vital place with [continued on page 32]

¹ Lawyer, professor, mother, and housekeeper Cheryl Mendelson has written a book called *Home Comforts: The Art & Science of Keeping House*, just published in November by Scribner.

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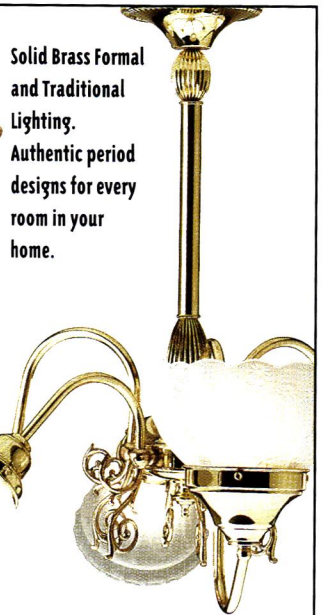


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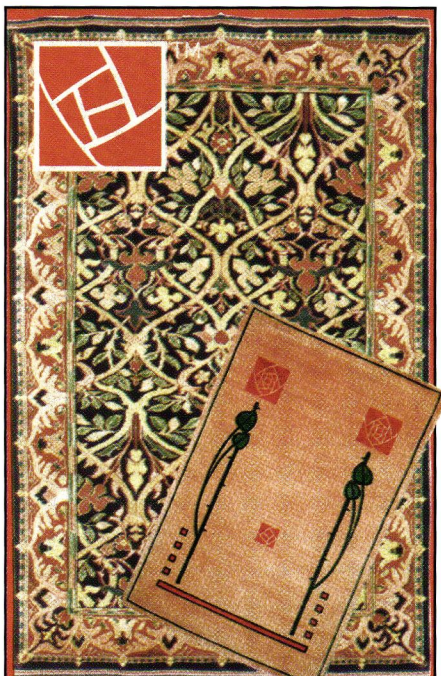
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its own ways and rhythms, the place where you can be more yourself than you can be anywhere else.

Despite all this, American housekeeping and home life are in a state of decline. Comfort, engagement, and satisfactions at home have diminished to the point that even simple cleanliness and decent meals—let alone any deeper satisfactions—are no longer taken for granted. Cleaning and neatening are mostly done when the house seems out of control. Bedding decreases in refinement, freshness, and comfort, even as sales of linens, pillows, and comforters increase. It is not in goods that the contemporary household is poor, but in comfort and care.

Household activities of all kinds are haphazard, not only cleaning, cooking, and laundering. Television often absorbs everyone's attention because other activities (such as music making, letter writing, socializing, reading, or cooking) require at least a minimum of foresight, continuity, order, and planning that the contemporary household cannot accommodate. Home life as a whole has contracted. Less happens at home. Like the industrial poor of 1910, many people now, in order to work long hours with rare days off, must farm out their children for indifferent institutional care. People are tired, sleeping two hours less per night than people did a hundred years ago. There are fewer parties, dinners, or card games with friends in homes. Divorces break up countless households, and even in intact families frequent moves break ties. The homes that re-emerge are thinner, more brittle, more superficial, more disorganized, and more vulnerable than those they replace. These plagues rain on the lives of both rich and poor. Many people

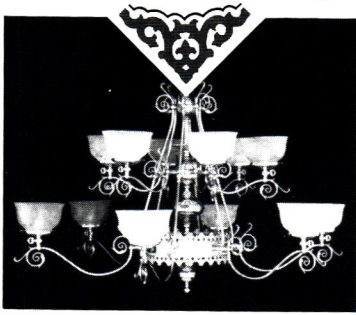
lead deprived lives in houses filled with material luxury.

It is not easy to distinguish cause and effect. Inadequate housekeeping causes a cycle of negative effects. People turn more and more to outside institutions to meet their needs (for food, comfort, clean laundry, relaxation, entertainment, society, rest). This, in turn, produces even more diminished domestic skills and expectations, and smaller chances that people's homes can satisfy their needs. The result is far too many people who long for home even though they seem to have one

A couple of generations find themselves quite conflicted about attempting domesticity. Their thinking is: I may do this dusting or laundry, but this is not really me. I am not a housewife; my soul is somewhere else.

Unfortunately, what a traditional woman did that made her home warm and alive was not dusting and laundry. Someone can be hired to do those things (to some extent, anyway). Her real secret was that she identified herself with her home. Of course, this did not always turn out well. A controlling woman might make her home suffocating. A perfectionist's home might be chilly and forbidding. But it is more illuminating to think about what happened when things went right. Then her affection was in the soft sofa cushions, clean linens, and good meals; her memory in well-stocked store-room cabinets and the pantry; her intelligence in the order and healthfulness of her home; her good humor in its light and air. She lived her life not only through her own body but through the house as an extension of her body; part of her relation to those she loved was embodied in the physical medium of the home she made. ✦

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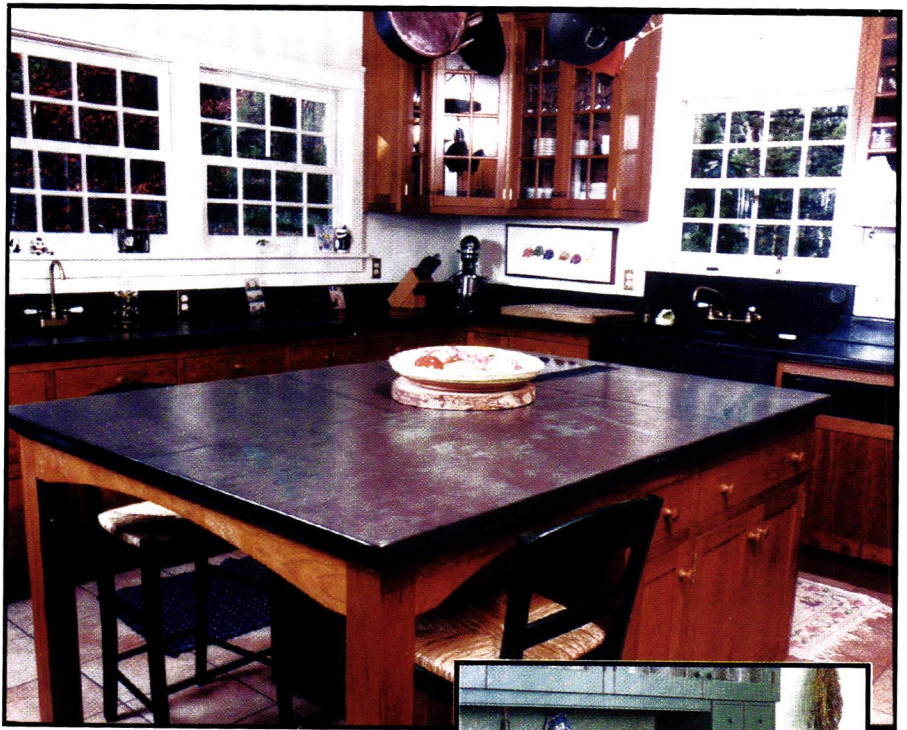
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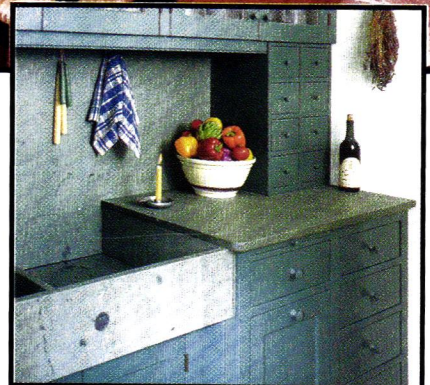
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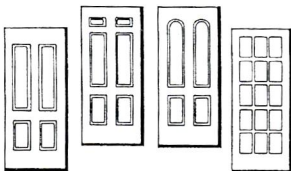
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The golden age of the picture postcard coincided with the popularity of the California Bungalow. Visitors sent colorful snapshots of the sunshine life to winter-weary friends back home.



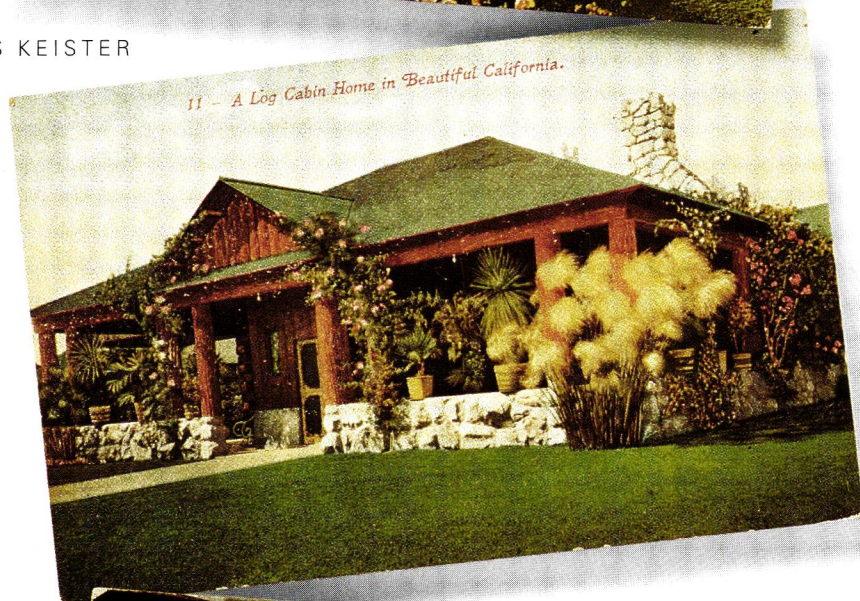
Postcards BY DOUGLAS KEISTER

I HAVE COLLECTED hundreds of California Bungalow postcards. On the back of one of them is a message written in 1910 to Miss Ella A. Larson of Sheldon, Iowa, from her friend Mabel.

My dear Ella—Rec'd your photo, just like my little girl, how I would love to see the original of that picture. The mountains are beautiful today, covered with snow and down here it is sunshiny and warm. Our windows and door wide open as in summer. Have been sitting out in the sun looking at the mts. They make me almost homesick yet I would not go back there for worlds. I never was happy there and here I am. Will have some real good news for you soon about myself. Mabel.

Her sentiment on the allure of California is as direct as the postcard views themselves.

"California in Winter" and "Beautiful California" were recurring themes. BOTTOM: This particular "Japanese Garden," more amusement park than Zen retreat, was (we hope) not typical.

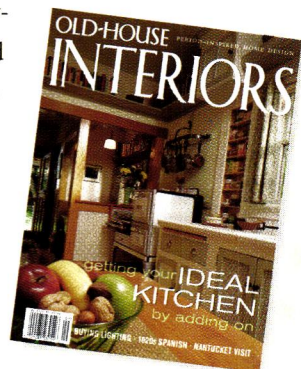




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A Bungalow among the Flowers, California.



Inexpensive, pretty, practical: the picture postcard became a marketing device for all manner of products and destinations, even the new Bungalow house type. Many cards boasted about the beauty of winter gardens in California.

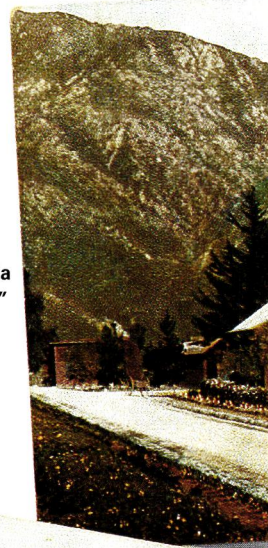


The penny postcard was popular from the 1890s until the 1950s, but the heyday ran from 1907 (when Congress allowed the divided back side for address and message) and 1915 (when World War I interrupted printing them in Germany).

A Bungalow Home among the Flowers.



Surrounded with flowers: "A California Bungalow in Winter" and "A Typical Altadena Home in Winter." Could the marketing point be more obvious?



DOUGLAS KEISTER collects vintage postcards, writes the Tomb of the Month column for American Cemetery magazine, and is working on his eleventh book. Next August, Gibbs-Smith will publish his book featuring vintage Bungalow postcards.



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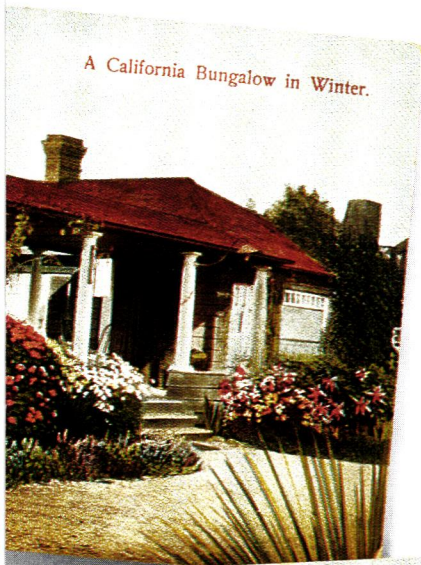
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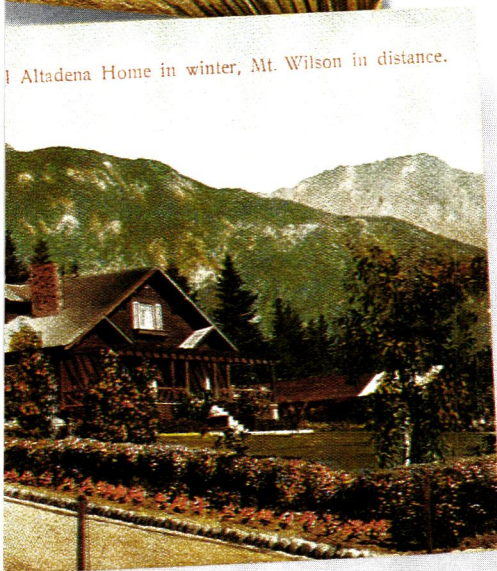
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Circle no. 172



A California Bungalow in Winter.



Altadena Home in winter, Mt. Wilson in distance.



Postcards were taken of the showiest gardens, of course. They capture both flower-heavy cottage gardens and more native plantings.



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Circle no. 767

Getting Under the Carpet

BY MARY ELLEN POLSON

FOR THOSE OF US who took our first baby steps on synthetic wall-to-wall, choosing a fine rug or carpet for a home built between the Civil War and World War II can be a baffling experience. In a market flooded with wool broadlooms, imported Persian and Chinese rugs, Arts and Crafts reproductions, Jacquards, bordered Wiltons and Axminsters, hooked and needlepoint rugs, and even shag revivals, who wouldn't be?

Properly coaxed, experts will tell you that the key to choosing a period-appropriate rug isn't the weave, whether or not the rug is handmade, or even its place of origin. The crucial distinction is whether the carpet pile is *woven* or *tufted*.

Before about 1950, most area and wall-to-wall carpets were woven, either by hand or machine, and were usually made of wool. Hand-knotted Orientals and machine-made Axminsters and Wiltons are classic examples of woven carpets. In a woven rug, the pattern usually goes clear through the rug, and different colors of yarn are pulled through the warp and weft to create crisply defined patterns. The surface pile can be clipped or looped to create different effects, such as Jacquards and sculpturing.



After World War II, textile manufacturers in the South adapted a stitch used in candlewicking (the same one used to produce fluffy chenille bedspreads) to create tufted rugs. In tufting, the fibers are passed through a backing, and then clipped to form a turf-like “tuft” on the surface. While tufted rugs lend themselves to many sculptural and textured effects (there are even hand-tufted rugs), patterns are typically silk-screened on undyed, woven grey goods. The end design is slightly fuzzy, not as crisp and clear

as an Axminster or Wilton made from skein-dyed yarns.

Tufting quickly revolutionized the carpet industry. By 1965, the year polyester yarns came on the scene, 85% of the carpet made in America was tufted. Although today's figure is probably closer to 90%, woven carpets that reflect period styles, textures, and weaves have made a remarkable comeback, in designs and colors our grandmothers would envy.

Ironically, innovations like the one that swept aside woven wool carpeting in this century—however briefly—are a tradition in modern rug making. [continued on page 40]

Karastan's machine-made Orientals were hailed as “miracle rugs” when they debuted in 1928. While contemporary Karastans are still woven on a modified Axminster loom, colorways have changed over the years, as the ad from 1949 demonstrates (inset).



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Bluntly put, the goal has always been to pull the rug out from under the competition by making a high quality carpet faster and more cheaply than the other fellow. That's essentially what Thomas Witty did in the 18th century when he copied the hand-knotted "Turkey" rug—now as then the gold standard in luxurious room rugs—to create the first Axminster on English looms.

Nineteenth-century American inventors went Witty one better by duplicating the appearance of the hand-knotted Axminster on a mechanized loom. When Erastus Bigelow presented his power-loomed Brussels and Wiltons at a London exhibition in 1851, it was clear a fledgling industry had arrived on American shores. The exhibition judges deemed Bigelow's carpets "better and more perfectly woven than any hand-loom goods that have come under the no-



Many beautiful woven carpets of the 1930s and '40s featured sculptured or textured designs, like this 1949 Wilton broadloom by Mohawk.

Bluntly put, the goal has always been to pull the rug out from under the competition by making a high quality carpet faster and more cheaply than the other fellow.

tice of the jury," according to a Bigelow company history published in 1925.

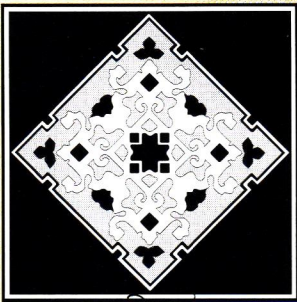
In spite of rapid improvements to Bigelow's power loom, weaving fine woolen Axminsters, Brussels, and Wilton carpets remained a labor-intensive and time-consuming proposition well into the 20th century. Most of these rugs were woven in strips that were 27", 36" or, ultimately, 54" wide, then seamed together to create a uniform, wall-to-wall floor covering. While today's fine woven carpets can incorporate as many as 30 to 50 colors in a single rug, color combinations during the Victorian era were limited to about eight hues; the carpet palette tended toward brown, maroon, and cream, accented with red, blue, and olive green.

In the early-20th century, the popular press urged homeowners to abandon strip carpeting for area rugs, which could be turned within the room, were easier to keep clean, and were considered more economical. To adapt to the new style, Wilton and Brussels rugs sprouted elaborate borders and corner motifs. Woven carpets sporting huge bunches of pink and red flowers at the center of a green or black background were considered the height of fashion about the year 1900.

Manufacturers under pressure to meet the growing demand for affordable rugs introduced cheaper grades of carpet that used less wool and fewer knots per inch. As a result, rugs once considered luxurious by

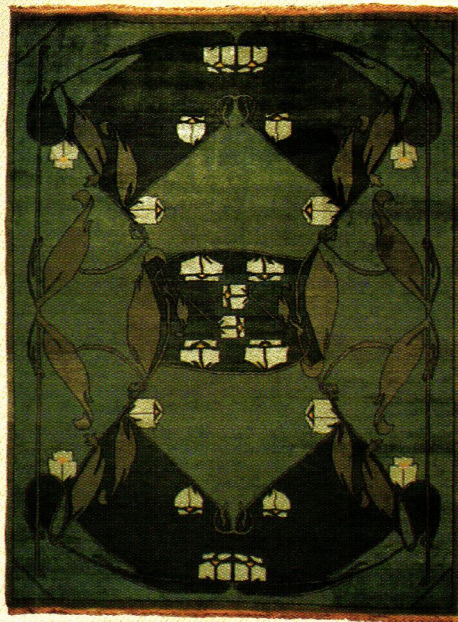
mere name association could no longer be counted on in quite the same manner. "When my mother was furnishing the 'new house' back in 1914, the weave of the rug was her primary buying guide," wrote Mary Davis Gillies, an editor at *McCall's* magazine, in her 1940 book, *Popular Home Decoration*. "Into the living room went a fine worsted Wilton because that was considered the best rug fabric on the market."

Gillies' mother chose a lesser grade of Brussels carpet for the dining room because of its long-wearing characteristics, then settled for a cheap Axminster for the parlor. "The crab-like design was a family joke," Gillies continued. "Now Axminsters are made [continued on page 42]



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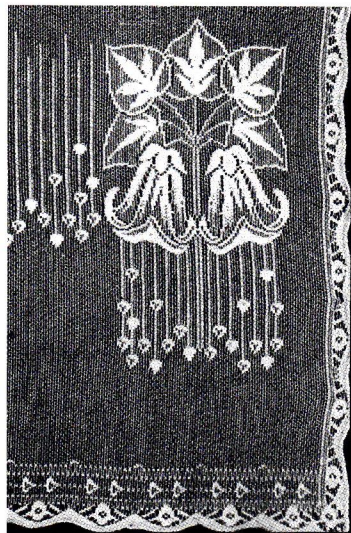
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Circle no. 22

*What kind of carpet would stylish homeowners of the
The answer, quite simply, was*

in excellent designs, as well as plain colors, and a good Axminster is better than a poor Wilton.”

Gillies may have had a particular kind of Axminster in mind when she penned that sentence in 1940. In the late 1920s, Fieldcrest Mills began manufacturing close copies of Kashan, Sarouk, and other classic Oriental patterns on a specially modified Axminster loom in Eden, North Carolina. At a price point of roughly \$125 for a 9' x 12' rug, Karastan's power-loomed “domestic Orientals” were an immediate success. Just like hand-knotted Orientals, Karastan's rugs were woven from individually skein-dyed worsted wools. The completed rugs were treated with

a special bath to mellow the colors in the rug, then buffed with bundles of soft cloth dragged across the surface to imitate the sheen of an antique Oriental.

As early as 1934, *House Beautiful* was recommending Karastan's Oriental designs as a “fine foundation for an 18th-century room.” Even though colorways have changed with the times (avocado and harvest gold made an appearance in '70s models), the rugs in the original “700” series are still woven the same way they were in the early 1930s, when the manufacturing process was perfected. While the jury is still out on whether Karastan's early rugs (which have hand-knotted fringes) will become

collectible, many have weathered the years in fine shape. “We have a number of people who pick them up at estate sales,” says Anne Carley, Karastan's director of products and marketing. “And the comment always is that it's in beautiful condition.”

Persians weren't the only popular designs in the 1920s and '30s. Florals—some in truly hideous patterns—were perennial favorites. In the 1920s, noted tastemaker Elsie de Wolfe weighed in on the eternal ques-



tion of wall-to-wall vs. area rugs when she advocated laying hand-knotted Chinese rugs on velvet wall-to-wall in neutral solid colors. In other words, you can make a case for either in an early 20th-century room.

By the 1940s, manufacturing giants like Alexander Smith promoted rugs sized to fit a specific room, with only a hint of flooring around the perimeter. Wall-to-wall carpet made an impressive comeback, this time in the form of textured and sculpted Wiltons and Axminsters that anticipated the possibilities of tufted rugs.

So what kind of carpet would stylish homeowners of the teens, '20s, '30s, and '40s have chosen for their floors? The answer, quite simply, was the finest carpet they could afford. Usually, that meant a tightly woven carpet of high-grade, skein-dyed wool on a cotton warp. The higher the wool content and the tighter the

teens, '20s, '30s, and '40s have chosen for their floors?
the finest carpet they could afford.

weave (in knots per inch), the better the carpet.

Gillies, the *McCalls* editor, offered rug-choosing tips for her readers that are still valid today. She recommended working with a reliable store and evaluating a rug based on the following guidelines.

- The quality of the wool. The best rugs are woven from worsted yarns (long, smoothly combed fibers); today, the best wools come from New Zealand.

- The excellence of the dye. Rugs made of wools that are dyed before weaving are better than those dyed after weaving.

- The closeness of the weave and the length of pile. The length of the pile is not as important as the closeness of the weave. If the rug is sculpted or textured, also consider how well the rug achieves its goal.

On the cusp of the tufting revolution, Gillies wasn't always so prescient. She advised against buying Orientals, for example, since "they are likely to be too intricate in design to be pleasant to our eye today. Imported Orientals are exquisite fabrics, but they belong in museums." ✦

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GLOSSARY

PILE—The raised loops or tufts, cut or uncut, that form the surface of a carpet.

PILE CARPET—Spun yarns in different colors knotted to a warp to form an upright tuft, held in position by a weft. This produces a surface similar to a field of wheat, with all the fibers (sheaves) standing on end. Pile carpet can be either woven or tufted.

BROADLOOM CARPET—Carpet woven in widths of 54" or greater. The term is not an indicator of quality; both area rugs and wall-to-wall carpets can be broadloomed.

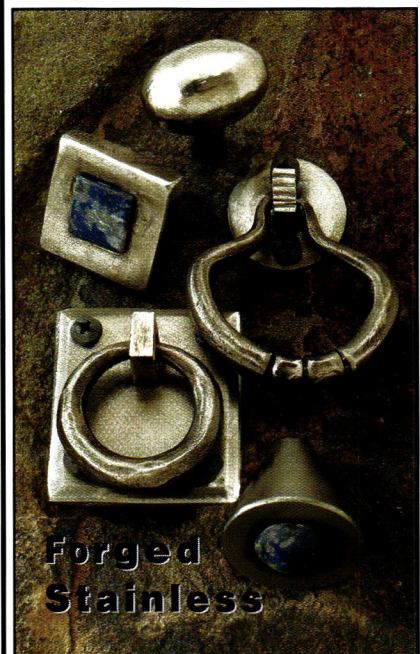
AXMINSTER—The original imitation Turkish carpet. In 18th-century Europe, Axminsters were hand-knotted on a vertical loom; seamless, machine-woven Axminsters closely resembling the hand-knotted originals were perfected in the 1870s.

WILTON—Loom-woven from fine worsted wools, the Wilton rug's cut pile resembles *petit point*. All of the colors in the carpet are embedded in the warp, and are simply pulled to the surface when needed for the pattern.

BRUSSELS—Woven similarly to Wilton, the Brussels loop pile is left uncut.



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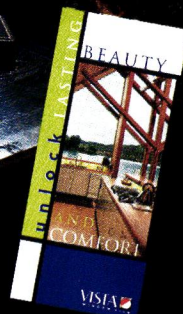
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DETAILS FOR THE BATH

You can get the look of a period room with accessories, fittings, and finishes. (page 70) ▶



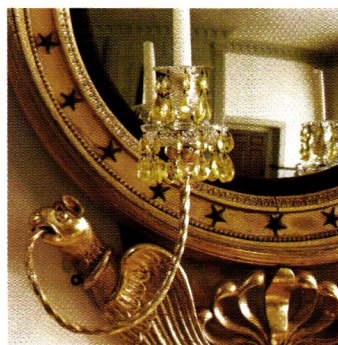
HOME AND STUDIO

Artists in stained glass left San Francisco for a stonemason's rustic lodge in the heart of redwood country. (page 46) ♡



DUTCH TREAT

The Van Deusen House was built in 1723 and sympathetically renovated in 1909. Today the charming Dutch stone house is furnished with local antiques. (page 54) ♡

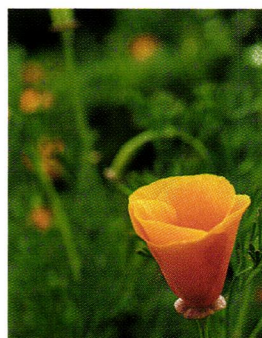


AYR MOUNT

This Federal jewel in North Carolina is open for public enjoyment, showcasing Richard Jenrette's meticulous restoration and fine period furniture. (page 64) ♡

PAGEANT OF FLOWERS

Do you know your State Flower? There's a place in your garden for these traditional, well-adapted plants. (page 76) ▶





HOME AND STUDIO

A Visit with Artists in Stained Glass

Successfully pursuing urban careers when they met in 1971, neither Roy Little nor Jim Raidl imagined himself as an artist living in an old logging town. But when they found they had a passion (and talent) for art glass, the pair happily traded their San Francisco Victorian for a stonemason's rustic lodge. by Brian D. Coleman | photographs by Linda Svendsen



In this retreat in northern California's Russian River region, the redwood glass studio flanks one end of a large flagstone courtyard.



HERE IN THE HEART of old-growth redwood country, the cluster of buildings assembled by a stonemason in 1949 comes as a surprise. More surprising still are the interiors: stained glass, Victorian furniture, clutter and whimsy energizing the pleasantly rustic home and studio. The traffic and smog of the Bay Area are only 90 minutes by car, yet they are worlds away—the very reason glass artists Roy Little and Jim Raidl moved to Cazadero (population 1500) in 1994. Here, they say, they are sequestered, able to concentrate with a minimum of distractions. “The solitude gives us inspiration and creativity,” the men agree. Indeed, their work has been

compared to that of past masters; their client list is international.

A carved eagle greets the visitor arriving in the 35 x 45-foot central courtyard paved in irregular flagstones. Already the pair's sense of humor is apparent. Immediately, too, it's obvious that the owners have an unusual affinity for color and design. The setting is rustic and comfortable but also artful and full of personality. The studio structure is built of redwood, like the main lodging house. With its raised roofline “it looks like a San Francisco streetcar,” quips Jim. The California sun streams into the workspace where Jim and Roy work seven days a week. “Because we're a two-man team and pretty well organized, we have a short turnaround



LEFT: The owners designed and crafted the spectacular dogwood lightbox for the window in the sitting room. The flowers are handpainted. **ABOVE:** Roy Little (slicing) and Jim Raidl in the exuberantly full kitchen of their California lodge.



CABIN VICTORIAN

Jim Raidl and Roy Little have done a remarkable job of marrying a Victorian sensibility to their rustic lodge, built in 1949 in California redwood country. "We like to call this our Small Ahwahnee," Jim jokes. And like that grandly rustic lodge at Yosemite, theirs is a pleasing combination of comfort and over-the-top decorating. The heart of the house is the magnificent great room (shown above left), cozy with pine and table lamps under a vaulted ceiling from which hangs a carousel horse and more. Appropriately, outdoor rooms, a central courtyard, and patios are individually furnished to create various moods for various functions (left).



The Eureka vintage stove is but one exclamation point in the kitchen. Collectibles, whimsical decorating, and vibrant color belie the serious utility of the room, where Roy is a gourmet cook.



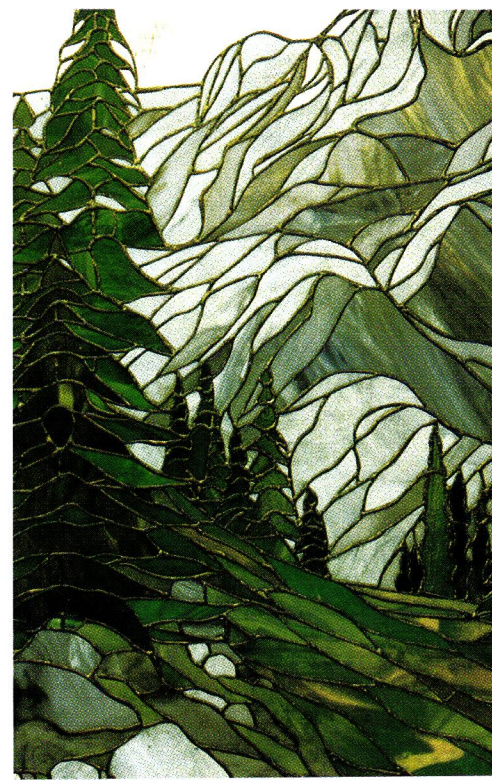
THE ARTISTS In 1971, Roy Little was art director of a television station and Jim Raidl was in fashion marketing. By 1977 both had become full-time antiques dealers. Then, in 1983, "I took a stained glass class," says Jim. "I came home and said to Roy, 'I think we have new careers.'"

With a team approach that combined their unique talents, the pair had commissions almost immediately. Drawing upon his art training, Roy designs the work, and selects and cuts the glass. Jim is the artisan, grinding each piece of glass and encasing it in copper foil, the technique pioneered by Louis Comfort Tiffany: "Lead comes break down after about 50 years, but copper foil can last forever. Foiling also allows more delicate details." Jim solders and both install. With a marketing background, Jim is also the publicity manager; the pair has clients around the world.

Their patterns exhibit masterful combinations of color and bold design, ranging from intricate Victorian re-creations that feature bevels and jewels (see page 45), to sinuous vines and handpainted flowers.



Once a television art director, Roy has been a glass artist for seventeen years.



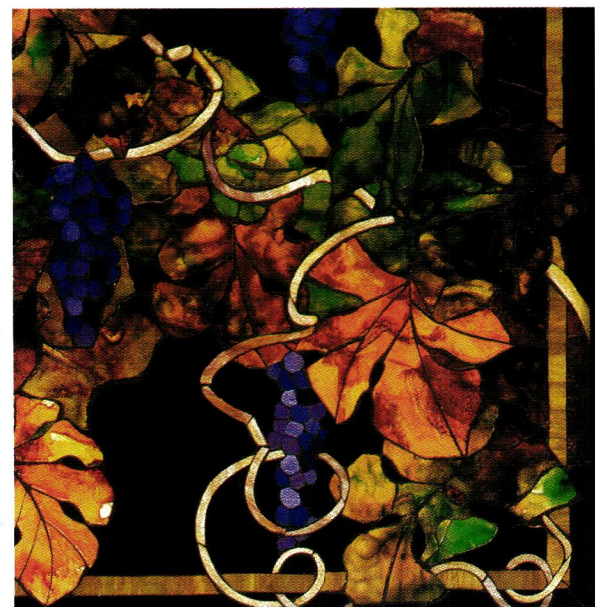


time, often just a few weeks.”

Several intimate garden spaces open off the main lodge, expanding living space outdoors. A private shade garden paved in bluestone flags opens of the guest bedroom; mossy green baby’s-tears grows between the stones. The original outdoor barbecue grill, built by the stonemason with the house in 1949, centers the back courtyard. The 200-gallon Chinese pots are antique; Roy covers them every evening to keep raccoons from snacking on the koi and albino catfish that live in the pots.

IN THE MAIN HOUSE, ceilings vault 20 feet over the river-rock fireplace and knotty-pine paneling. Jim calls the place their Small Ahwahnee, referring to Yosemite’s famed rustic lodge. Strong, warm color is the backdrop for an eclectic collection of antiques. Beneath elaborate Eastlake-style wall sconces, a ca. 1900 tiger maple sideboard sporting carved griffins holds part of an extensive collection of Victorian and Art Nouveau figural silverplate. Different periods mingle in the dining room, where a gilded Rococo mirror with cherubs is mounted over a walnut sofa. The ever-whimsical Great Room, center of the house, is part rustic lodge, part Victorian parlor, part amusement arcade, and part Phantom of the Opera (the chandelier is on a pulley so that it can be lowered and the candles lit). A carousel horse hangs from the soaring ceiling; the 1920s floor lamp has its original silk shade complete with fringe; tufted leather sofas mingle welcomingly with furniture pieces of different periods; an oak hutch overflows with flow blue china and pressed glass that belonged to Roy’s grandmother.

The highlight of every room is the owners’ stained glass work. In the



FAR LEFT: The rustic studio is carefully, if informally, landscaped. **ABOVE:** Their piece “Old World Architectural in Roses” was installed in a San Francisco dining room in 1999; it accompanies their earlier piece “Rose Nouveau” visible at left. **LEFT:** Two recent commissions (for a home library in Colorado and a kitchen in California) showcase the bold design, confident detailing, and color sense of the pair’s work.



LEFT: Site of gourmet dinners, the dining room is more formal than the rest of the house, albeit eclectic and just as intense. **BELOW:** The stonemason who built the lodge in 1949 also built this outdoor hearth and grill, which anchors the back yard.

library, a skylight of Byzantine design is recessed into the paneled ceiling. The German, English, and American glass are in colors that include root beer, orange and red, turquoise and mottled blues. Curves are inset with multifaceted jewels, to dazzling effect. Like the skylight, the trompe l'oeil window of library books was made for a designer show house "but we couldn't part with them," Roy says.

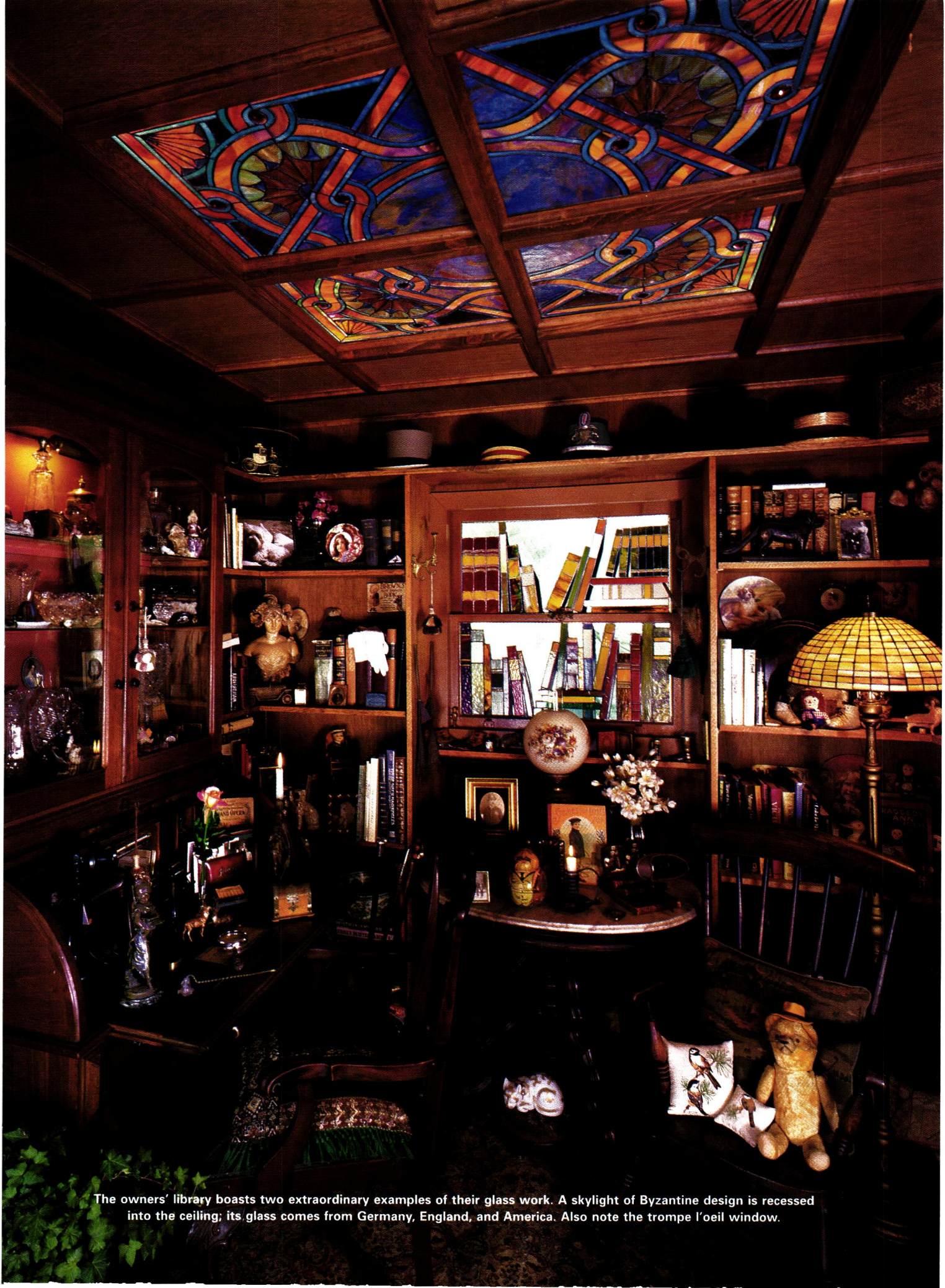
"Roy is quite a gourmet cook," Jim says proudly from the lavishly furnished dining room. "We love giving dinner parties." The food comes from a kitchen that's as lavish in its own way with wonderful clutter, every surface and square inch hung with

They left urban careers and a Victorian row house in San Francisco for a life of fewer distractions among the redwoods. Great personal style (and an international clientele) followed them.



antique enameled-tin signs or crammed with canisters, boxes, and kitchen utensils. "We wanted to create the busy look of a French country store," Jim explains. Roy faux-painted the cabinets, changing doors into "open shelves" brimming with vintage paraphernalia. Here's that humor again: toy stuffed chickens, a sousaphone light over the sink. "You have to smile when you come into this room," Roy chuckles. It's a good life. ✦

To reach Little/Raidl Studios, you can view their website at www.sonic.net/little-raidl/ [e-mail: cazguy@sonic.net]. They create windows, panels, mosaics, sconces, skylights, screens, lightboxes, etc. (707) 632-5569; brochures are available.



The owners' library boasts two extraordinary examples of their glass work. A skylight of Byzantine design is recessed into the ceiling; its glass comes from Germany, England, and America. Also note the trompe l'oeil window.



DUTCH TREAT

BY REGINA COLE | PHOTOGRAPHS BY GEOFFREY GROSS

IRIS AND JONATHAN OSIUS moved to Hurley, New York, over 30 years ago, drawn by cornfields, old stone houses, and the rural serenity so prized by parents of young children. Both antiques dealers, they appreciated the town's history and were especially delighted by the prominent role their new home, the Van Deusen House, had played. (See "Early History in Hurley" on page 58.)

The Van Deusen House was built in 1723 as a storey-and-a-half stone cottage with a kitchen ell. This sim-



The rattle latch on the back door is original to the house's 1723 construction, most likely made by the house's namesake blacksmith. **ABOVE:** Front door and exterior shutters are painted sky blue.

ple form (and not the bell-shaped gambrel we usually dub Dutch Colonial) is rooted in medieval Dutch architecture. The house underwent a major renovation in 1909 when three dormers were added, the central staircase was reconfigured, and fireplaces that had been bricked over during the 19th century were uncovered. Otherwise, the house has remained more or less as built. The Osiuses were conversant in different types and eras of antiques, but living in the Van Deusen House [continued on page 60]

In the kitchen is an 18th-century English swing-leg table surrounded by Pennsylvania plank-seat chairs. The crock nearest the center box on the mantel was made by a member of the Van Deusen family.



EARLY HISTORY IN HURLEY

The most compelling feature of the village located between Kingston and Woodstock, New York, is the superb collection of stone houses lining either side of Main Street. They were built starting in 1669, after the first log huts erected by twelve Dutch and Huguenot families in 1661 were burned by the Esopus Indians of the Algonquin Nation.

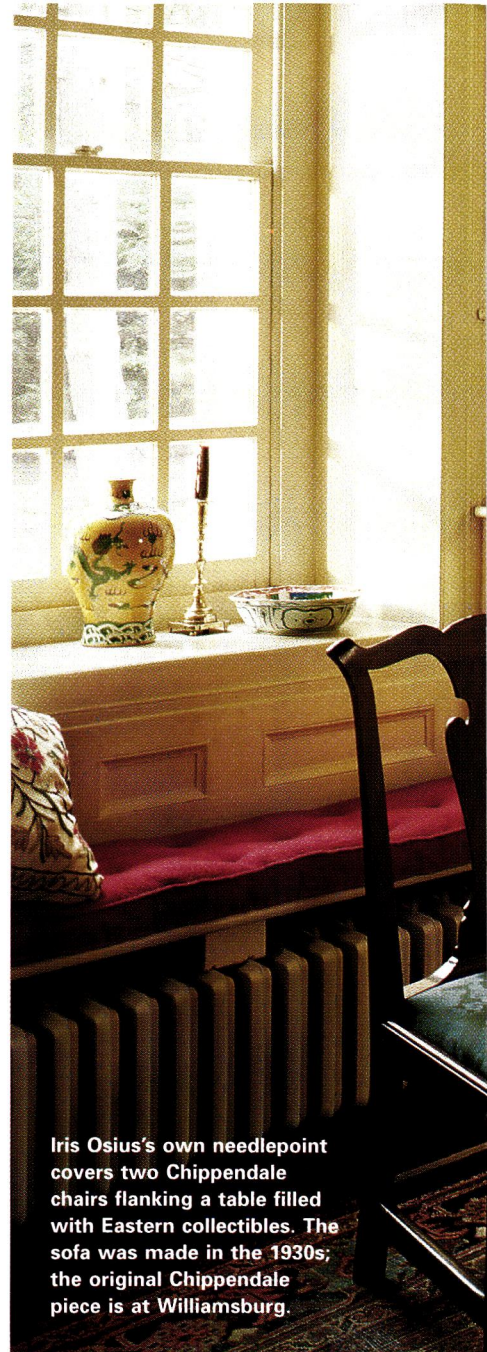


By then the territory was English, and *Nieuw Dorp* (New Village) was renamed Hurley, after Governor Francis Lovelace's ancestral home in England.

During the American Revolution the English burned Kingston, New York's colonial capital. Hurley became a refuge for Kingston residents, and for one month in 1777, the state's capital. The Senate chamber was in the Van Deusen House's dining room, reportedly because the living room was too cold. The house was also a hiding place for state papers and a prison for the noted Tory Cadwallader Colden.

Around 1797, Isabelle Hardenberg was born a slave in another of Hurley's stone houses. She became famous as the abolitionist and evangelist Sojourner Truth; rumors persist claiming the town was on the Underground Railroad.

The Ashokan Reservoir, which provides water to New York City, was completed in 1913, cutting Hurley in two: Old Hurley and West Hurley.



Iris Osius's own needlepoint covers two Chippendale chairs flanking a table filled with Eastern collectibles. The sofa was made in the 1930s; the original Chippendale piece is at Williamsburg.





OPPOSITE: Curly- and bird's-eye maple chairs in the dining room were made by Smith Ely, New York chairmaker between 1825 and 1844. **BELOW:** (from far left) Blue and white Chinese porcelain in the collection. The kas was made in Kingston in 1730. The owner patterns her needlepoint pillows after the antique Chinese porcelain.





LEFT: The quilts and rugs in a bedroom are from Hurley. **BELOW:** In the bathroom window, an old chamber pot does decorative duty. **OPPOSITE:** In the master bedroom, American Empire furniture shares space with the current owner's own crewel embroidery, 18th-century Austrian ironwork, and an early-19th-century Chinese oxblood flambé vase.



Iris Osius tells of her first local historic-preservation venture, which concerned the neglected ancient cemetery. "Let's get the historical society to help," she suggested to a neighbor—who promptly replied, "Why don't you start one?"

heightened their appreciation for furniture, ironwork, fabrics, and crockery made in this area. Piece by piece, they filled the house with things that fit the mellow old rooms: hooked rugs and quilts made in Hurley, furniture produced for country homes by long-ago area cabinetmakers, locally hand-hammered metal. Metalwork was especially interesting; the house's first owner and namesake had been a blacksmith, and much historic ironwork was original to the house.

The furnishings in the Van Deusen House are not all from the 18th cen-

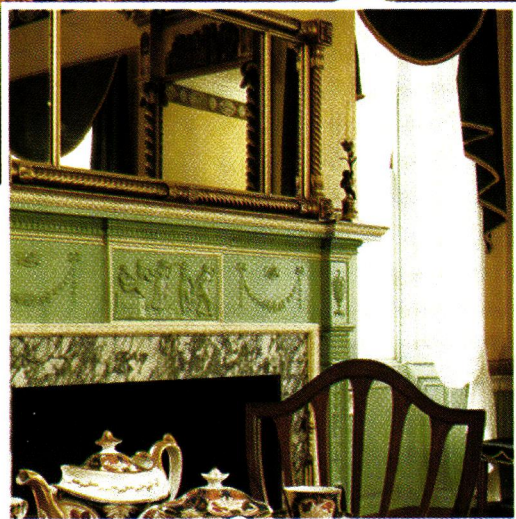
tury, (though many are) nor is there a strict geographical criteria. Well-loved objects originate from this very house, from this town, from China, and from places in between. But the collection, as a whole, is personal and specific. It relates to this house and to the agricultural history of Hurley. Iris and Jonathan's home is furnished with antiques that show us things about the lives of Hudson River Valley farmers through three centuries.

It isn't surprising that Iris and Jonathan have assembled a collection so sensitive to local history. From the

moment they moved here, they began to work to heighten appreciation of Hurley's antiques. Iris tells of her first local historic-preservation venture, which concerned the neglected ancient cemetery. "Let's get the historical society to help," she suggested to a neighbor, who promptly replied, "Why don't you start one?"

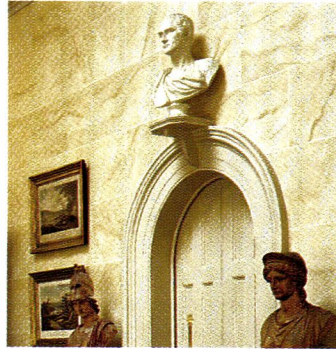
The Hurley Heritage Society is the result, and pride in the stone cottages lining Main Street is high. An annual house tour is held on the second Saturday in July, and Hurley itself is a National Historic Landmark. ♦



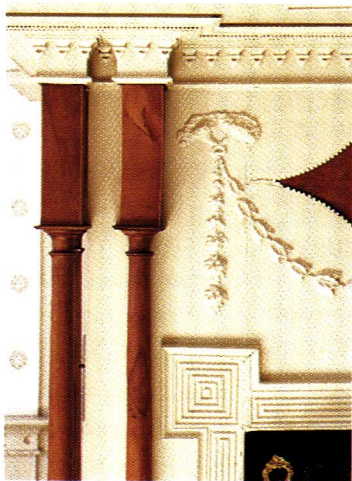


*Adam, Federal & Neoclassical Styles,
1770–1840: A period of superb delicacy in
classical design came between the robust Georgian
of the 18th century and the Empire interiors of
the Greek Revival that took hold after 1830.*

AT TIMES THE NOMENCLATURE of architectural styles is maddeningly unclear. It's no wonder "Colonial" gets attached to everything built in America between 1700 and 1850: even the architectural historians can't seem to agree on what's late Georgian, what's Federal, what's Adam. All of these classically inspired trends—whether based on Italian Renaissance buildings or the original Greek and Roman structures themselves—were filtered through England before they came to America. Now add the different building traditions of North and South, urban and vernacular . . . it's a web of influences, not a straight lineage. ■ I'll explain how and why, in this magazine, we use words like Federal and Adam, and what clues those words may provide for those designing interiors of the period. We'll start with Georgian houses, which, along with the earliest dwellings, deserve to be called "colonial," as most of them pre-date independence. ■ The Georgian period is named for the English Kings George who ruled during most of the 18th century. A classical revival based on buildings of the



BEYOND FEDERAL & ADAM



Italian Renaissance had flourished in England from 1650 until 1750, under such illustrious architects and master builders as Inigo Jones and Christopher Wren. The style came to America as the Colonies grew more prosperous, here replacing the postmedieval traditions of the 17th century. Classical houses were built from 1700 until 1780 (and to ca. 1830 in some areas). Despite inevitable adaptations—the use of wood-frame construction and clapboards, for instance—Georgian houses in the Colonies were closely related to English precedents, built according to planbooks published in England. The style became bold and sophisticated after 1750;

dormers and decorative quoins (blocks at the corners) were common, brickwork was more refined, and two-storey pilasters (flat, engaged columns) and roof balustrades were added. Georgian houses were of course confined to the eastern seaboard, from coastal Maine to Savannah.

by Patricia Poore

OPPOSITE: (top) An Empire dining table (New York, 1825) with six chairs made by Duncan Phyfe furnish Edgewater, an exceptional Early Neoclassical house of 1820. (below) Adamesque mantel at the Harrison Gray Otis House (1796), Boston. **THIS PAGE:** (top) Classicism at Edgewater. (above) Adamesque delicacy at the Ruggles House (1819) in Maine.



In America, a few stylish houses—and certainly many individual rooms—deserve to be called Adam. But this was not England. Local tradition, American cabinetmakers, and a new national sensibility resulted in a Federal style that is recognizable whether in the North or the South.

THE FEDERAL PERIOD, from about 1780 until 1820 (and to 1840 in some areas) saw a shift in architectural styles. A thorny labeling issue is the question of whether to call houses built in America during this period “Federal” or “Adam.” We favor “Federal” as more general and more American. The Adam style is named for brothers Robert and James Adam, classicists who had the largest architectural practice in Britain during this time. Their work was a refinement of Georgian styles; Robert had done the great tour, and based his work more on the classical buildings of Italy and Greece than on Renaissance interpretations. He also introduced such

motifs as swags and urns, lending a more delicate, decorated finish to mantels, friezes, and other interior elements.

In America, a few houses deserved to be called Adam. But this was not England. Regional traditions, local building materials, and American cabinetmaking resulted in a Federal style that can be recognized whether it is vernacular or high style, in the North or South. Classic in every sense, Federal houses are the epitome of taste and comfort.

American Federal interiors used more pastel colors compared to the bright (even acid) colors of English Adam rooms. Compare rooms actu-

ally designed by the Adams’ firm to, say, Samuel McIntire’s famed houses in Salem, Mass., and McIntire seems chaste. American Federal is dignified, restrained, and monumental. Motifs, too, changed: Roman torches in England, eagles and sheaves of wheat over here. In both variants, the circle and ellipse are recurring motifs.

Inside, Federal interiors were quite different from the previous Georgian style. Wood-paneled walls and overscaled elements gave way to openness and refinement. Decorations were finely carved in wood and cast in plaster. In their ambitious book of architectural vocabulary, *A Field Guide to American Houses*, the McAlesters

acknowledge that Adam and Federal houses are characterized as light and delicate (compared to Georgian ones). But, they say, “While the scale is smaller in many Adam *details* (mouldings, columns), the scale of many *structural parts* (windows, ceiling heights) is enlarged.” The Federal house is more modern than the Georgian. This period was the golden age of fine American-made furniture, which was often preferred over English and French imports.

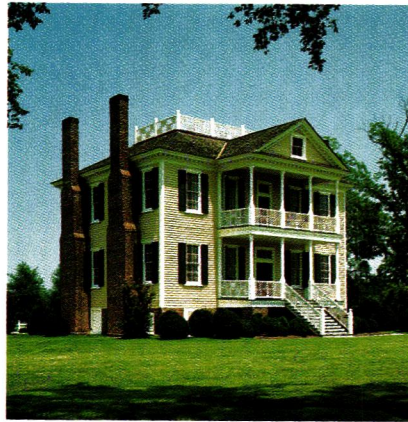
Chippendale furniture was old-fashioned by the 1780s. Federal furniture encompasses Sheraton, with its turned or reeded supports, and Hepplewhite, characterized by delicate inlays and carvings on linear pieces with tapered legs. American furniture is distinctly regional. Boston, New York, Philadelphia, Baltimore, and Charleston produced distinct variants. Coastal towns favored mahogany; cherry was used in the Connecticut River Valley; northern New England cabinetmakers used birch and maple. Duncan Phyfe of New York was the most successful of the businessman-cabinetmakers. His furniture, interpreted from English Regency and later incorporating Greek forms, was widely copied in New York, and became popular around the country (ending up in the White House, among others). After 1815 or so, the Late Federal style was marked by a heavy boldness. Marble-topped tables with columnar supports are more properly called Empire style.

ANOTHER KIND of classicism made its mark during this period (1770–1840), variously called Early Neoclassical, Early Classical Revival, and Jeffersonian Classical. Based on the interpretations of Italian Renaissance architect Andrea Palladio, this was the

architecture of republican Rome, adopted as the model for American civic buildings. Most Neoclassical houses of this period are in the South. Nearly all have a vertical emphasis with a striking use of Roman columns supporting a portico, one-storey or full height. High-style residential landmarks such as Jefferson’s Monticello had great influence in the South, where neoclassical entry porches and

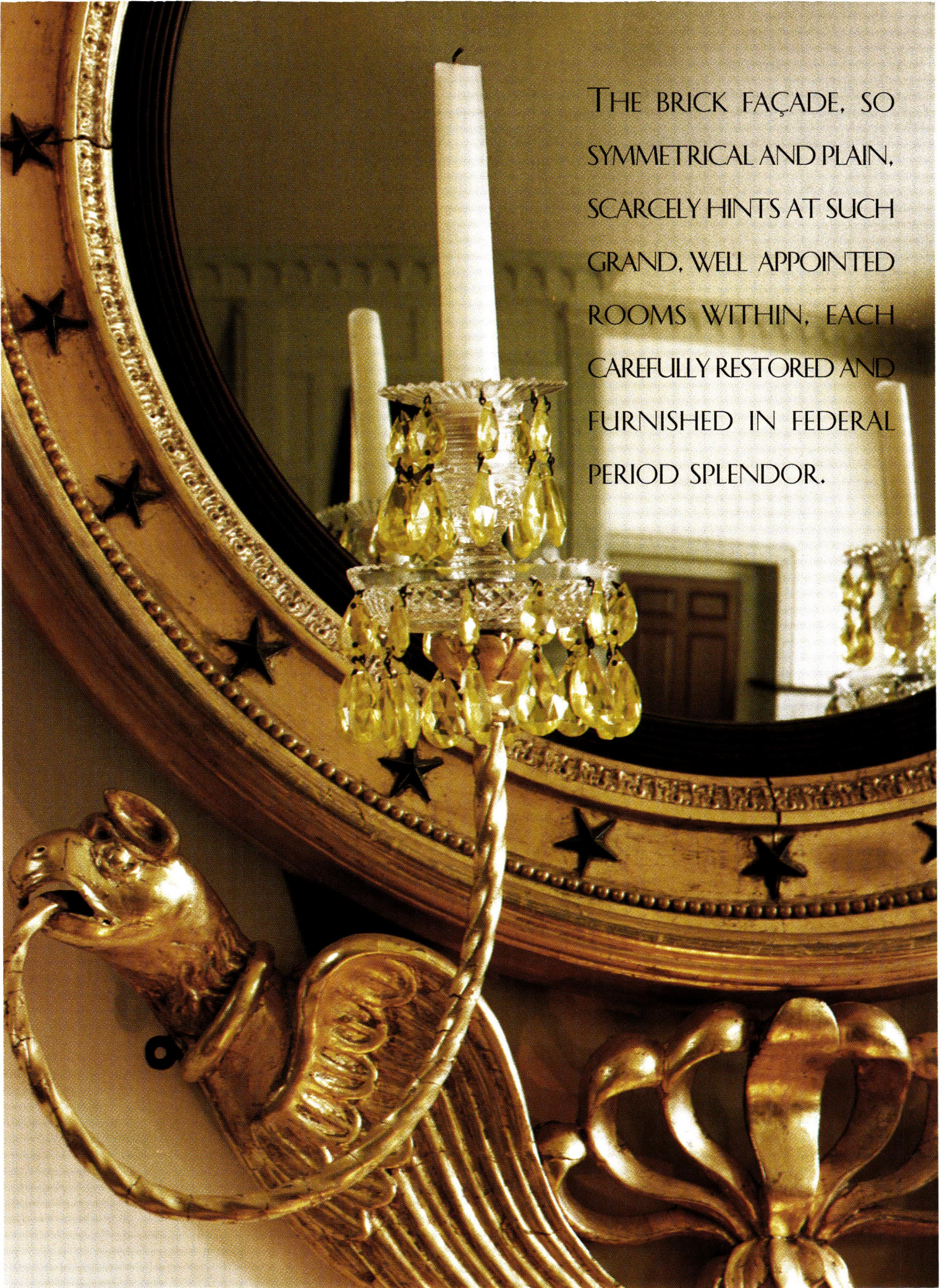
pediments were a feature of new construction and were even added to existing Georgian buildings. The interiors of Classical Revival houses were most likely to have Adam-style Federal interiors.

Finally, the Greek Revival became America’s National Style from about 1820 until the Civil War. The deep cornice and frieze band, full or broken pediment, and gabled roof mark the style, whether or not a particular house has pilasters or columns. On the interior, generous rooms accepted the large-scale American Empire furniture of the period. ✦



All views: Hope Plantation (1803), North Carolina. OPPOSITE: A formal entertaining parlor of the Federal period. The painted raised-panel wainscot, dentilled cornice moulding, and plain but architectural mantel are typical. BELOW: Painted canvas floorcloths line the central hall in this house of pine and cypress (left), built by a relocated New Englander.





THE BRICK FAÇADE, SO SYMMETRICAL AND PLAIN, SCARCELY HINTS AT SUCH GRAND, WELL APPOINTED ROOMS WITHIN, EACH CAREFULLY RESTORED AND FURNISHED IN FEDERAL PERIOD SPLENDOR.



AYR MOUNT

by Patricia Poore | photographs by John Hall

SOUTHERN FEDERAL AT its purest: a fine and symmetrical house, unimposing, set mildly into rolling acreage. Inside, classically proportioned rooms delight the visitor with their unexpected grandeur and tall ceilings (almost thirteen feet on the first floor, scarcely lower upstairs). Handsome Ayr Mount was built by a Scots immigrant, merchant and investor William Kirkland, in 1814–16 near Hillsborough, North Carolina.

“The house has a great feeling of antiquity and timelessness,” says Richard Jenrette, who in 1985 bought Ayr Mount from the nephew of the



widow of the last Kirkland in residence. Lived in by four generations of the same family, it had been neglected but never remodeled. Mr. Jenrette’s meticulous research and restoration brought the house as near as possible to its original appearance. (To make it a usable residence, a kitchen was installed in a small warming room adjacent to the

The Federal survivor called Ayr Mount (after its original owner’s birthplace in Scotland) has been restored and reapointed by Richard Jenrette. Once his winter home and now open to the public, the house is decorated for the holidays in a restrained manner suited to the period.

THE MAN WHO BROUGHT IT BACK

The most talented and sought-after classical artisans know Richard Jenrette and his houses. His other life—as founder of the investment firm Donaldson, Lufkin & Jenrette and, later, as Chairman of Equitable—have given him the wherewithal to do things right. He owns a house “for every day of the week,” he quips. The first was in Charleston—the Roper House at 9 East Battery, no less than a Neoclassical monument (1838). There are two in New York City (neo-Georgian), the spectacular Millford Plantation (1841) in South Carolina (which has supplanted Ayr Mount as a winter retreat), and Edgewater (below), built on the Hudson River in 1820 and his summer home since 1969, the house he is most in love with. ■ Dick Jenrette gets some 100 requests a year to look at venerable houses his correspondents think need rescuing. “I have something of a reputation as a sucker,” he relates cheerfully, trying to sound put-upon. “You should come out and look at this old Greek Revival . . .” He is strict about “his period,” the first half of the nineteenth century. Simply put, “I like pre-Civil War houses with columns. I like to concentrate . . . for example, I know New York furniture, 1800–1840; that gives me a fighting chance with the dealers. And by now they know to come to me.” ■ He rescues houses but doesn’t freeze them in time, preferring to update them as seamlessly as possible. All have new HVAC, electrical, and plumbing. But he tries to find the original furniture—not just



antiques of the region and period, but the actual pieces that were in the house. This is more than a hobby. “I thought I would be an architect,” he confesses. ■ Dick Jenrette’s last book was a successful how-to-succeed-in-business memoir entitled *The Contrarian Manager* (McGraw-Hill). Wyrick Press is soon to release *Adventures with Old Houses*, a cocktail-table book that includes photos of his seven houses and the antiques collection at his offices. In it he describes his passion. But don’t expect a real-estate search methodology or a no-fail list of criteria for purchase. “I have no conscious plan,” he says. “I stumble upon them and sometimes they are irresistible. For example, with Ayr Mount . . . I didn’t need another house and had no intention of buying it. But when I drove onto the grounds . . .

I felt this was the time and place to help preserve great architecture in my home state. And I had just sold DLJ to Equitable, so I had some money jingling in my pocket.” Only later did Mr. Jenrette find the family connections between Ayr Mount and Edgewater. When pressed on such unexplainable coincidences, he muses: “I don’t really believe ghosts are leading the way. But I always research the history of the family [connected to the house]. And it does seem that, if you do a good job, the spirits look kindly on you.” He allows that an unexpected number of portraits and furnishings “came tumbling back” during his restorations, almost as if orchestrated.

dining room, and children’s bedrooms in the attics of the flanking wings became bathrooms.) Mr. Jenrette made Ayr Mount his winter home until 1994, when he gave it to the Classical American Homes Preservation Trust.

Although plain on the exterior, Ayr Mount contains extraordinary woodwork, Georgian in character and rather old-fashioned for the time of construction. In two major rooms the cornice is Gothic and complex; every fireplace mantel is different. An unusual paneled wainscot runs through all major rooms, supported by a baseboard painted black and surmounted by a robust chair rail picked out, as it was originally, in a rich brown paint. “The total concoction continues to defy classification by my architectural historian friends,” Dick Jenrette writes, “although all concede it is pleasing.” The architect is unknown.

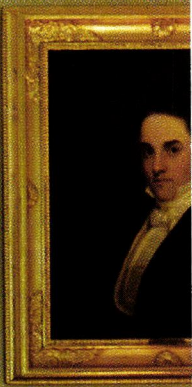
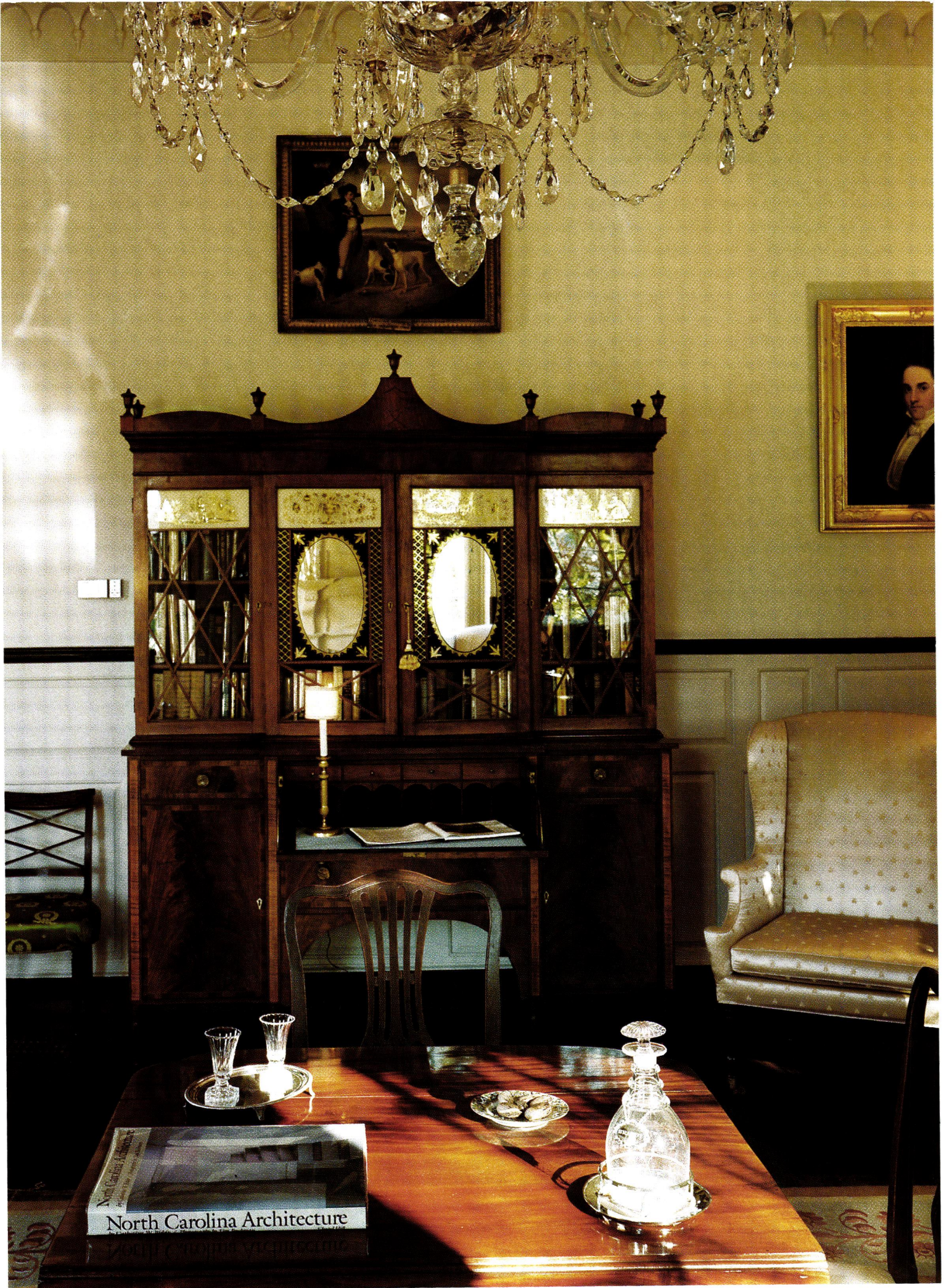
Paint analysis undertaken by George Fore of Raleigh revealed all the original colors, which have been reapplied. In most rooms the woodwork was a shade of blue or green. The drawing room or music room had ivory woodwork. Together with white-painted plaster walls, it made for an elegant all-white scheme, today restored. Original Kirkland furnishings—some of which remained and many of which Mr. Jenrette has reacquired—are mixed with his own collection of Federal-period Duncan Phyfe antiques. The Kirkland family’s old Broadwood fortepiano, fully restored, remains in the drawing room. Mr. Jenrette has added crystal chandeliers of the period.

There is still a country feeling about Ayr Mount, despite its proximity to the burgeoning Raleigh–Durham–Chapel Hill research triangle. “A visit to Ayr Mount is like



The Federal-period mahogany dining-room table (now in the east parlor) is original to the house. Exquisite woodwork throughout is in a late Georgian style, and each of the eight mantels is of different design. The house is furnished with Kirkland family pieces either left in the house or reacquired by Dick Jenrette, and by his collection of Duncan Phyfe pieces of the period.





North Carolina Architecture

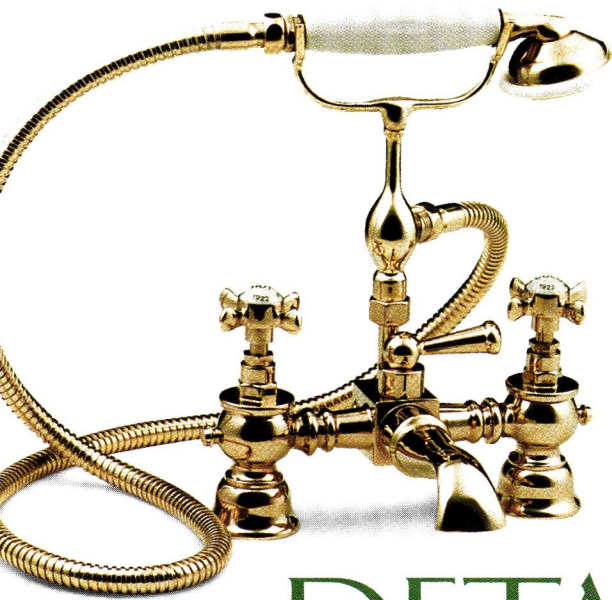


OPPOSITE: A 52-inch-high wainscot runs throughout, with a black baseboard (perhaps in imitation of marble) and a dark chair rail that is strikingly graphic. Note the Gothic cornice. **ABOVE:** Simple and suitable draperies are by David Byers of Atlanta, Georgia. **RIGHT:** The original dining room boasts the most elaborate chimney-piece of eight in the house.

turning the clock back 185 years," according to Dick Jenrette. The house is situated on a high ridge overlooking the Eno River Valley. The Trust was able to acquire more land to protect the house's viewscape. The current 265 acres and surrounding countryside have just recently become a nature preserve with woodland trails open to public without charge. ✦

TOURS OF AYR MOUNT can be arranged through Preservation North Carolina or by calling Ayr Mount at (919) 732-6886 (e-mail: Ayr.Mount@USA.net).





If you've been longing for a period-look bath, but aren't ready to ditch the tub and toilet, there's an easier way: Do it with accessories and fittings.

BY MARY ELLEN POLSON

DETAILS *for* the BATH

AS SHE FLIPS through an early American Standard catalog, Dale Kolson mulls over what's past and what's present in plumbing fittings. "Looking through this catalog is like looking at what we have on display in the showroom now," says Kolson, vice president of the eponymous company, a bath and hardware distributor based in Long Island. "It seems what was popular at the turn of the last century is popular again at the turn of this century."

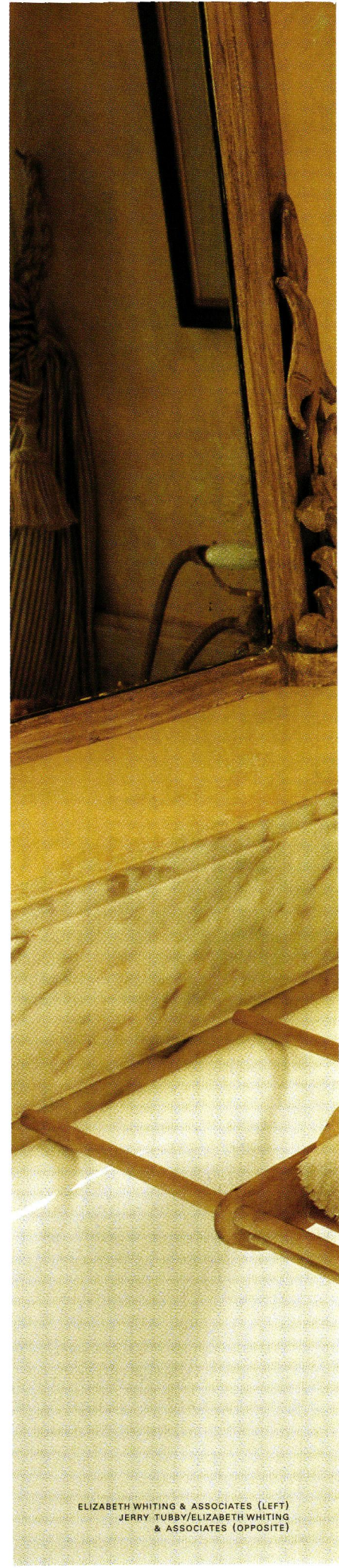


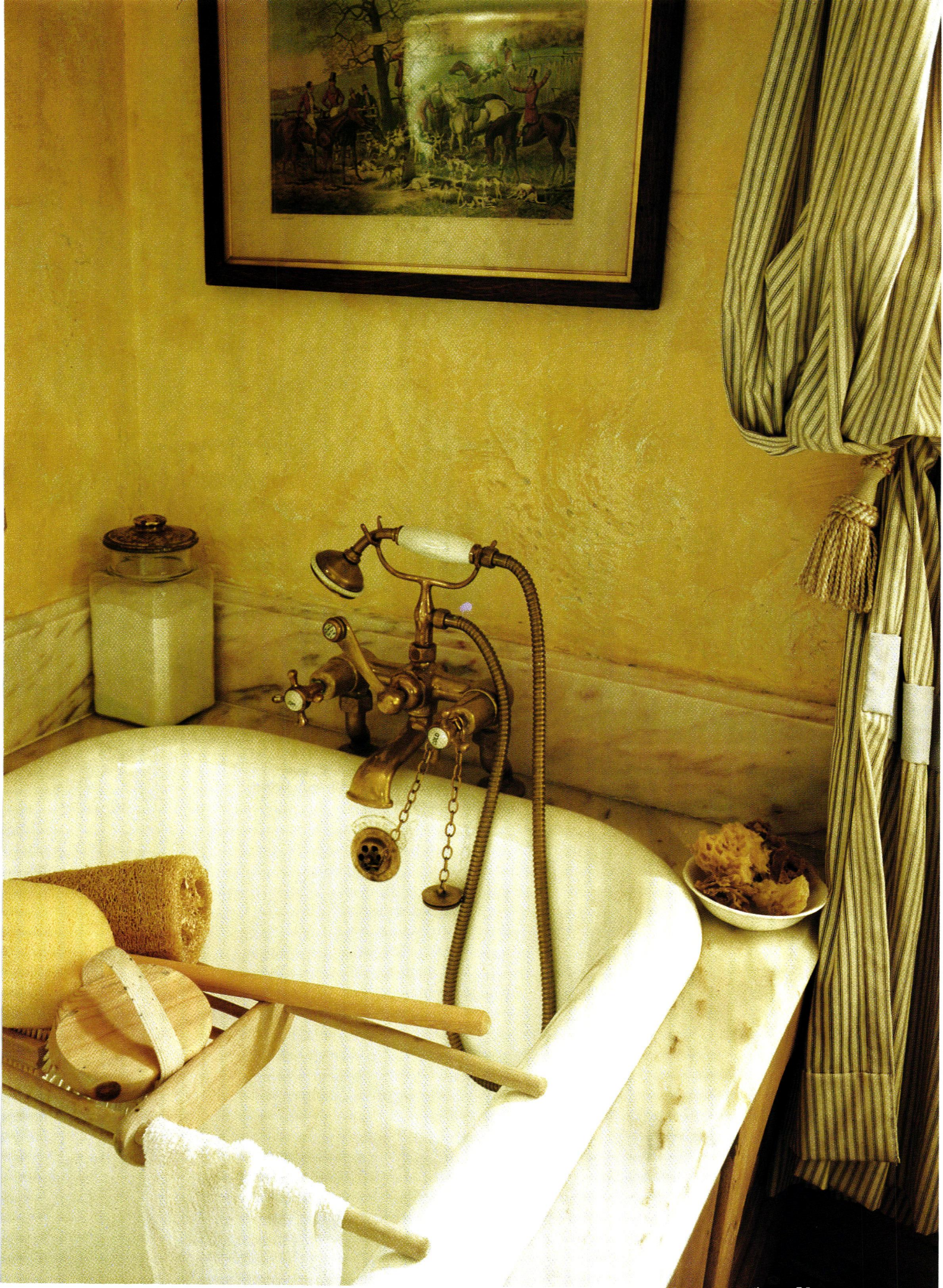
At the dawn of the new mil-

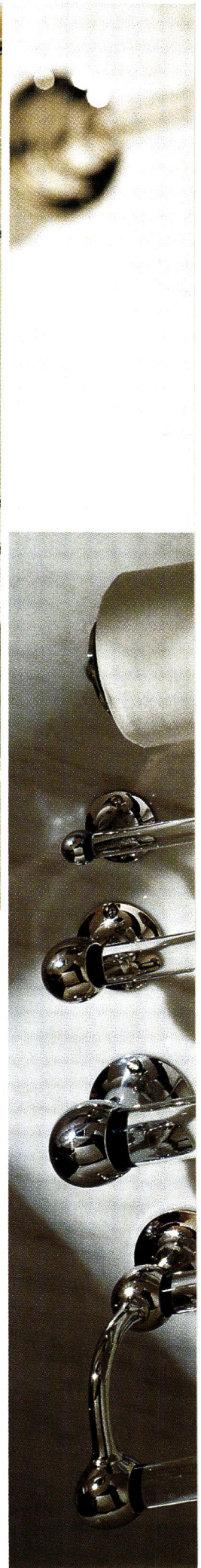
lennium, elegant period design has made a successful marriage with up-to-the-minute craftsmanship. While you might fall into a Victorian reverie as you shower under the gentle flow of a pan-style showerhead, keep in mind that you can adjust the temperature with pinpoint precision using the thermostatic mixer on the exposed riser. And there's no need to worry that the gleaming metal works will lose their luster; these faucets and fittings are designed to shine indefinitely.

TOP: An Edwardian-style "telephone" shower from Samuel Heath & Sons. **INSET:** You can simulate the look of antique brass by selecting the right finish for new fittings.

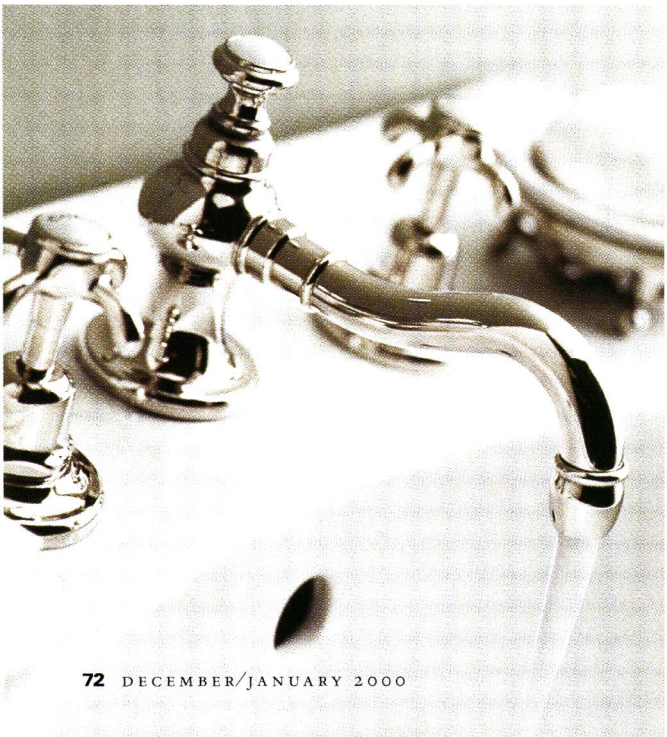
OPPOSITE: A vintage hand-held shower and wooden rack add Victorian texture.







CLOCKWISE: (from top left) Mirrors and lav sets help stamp this bath as Art Deco; a 12" pan showerhead from Waterworks; glass towel bars and Art Deco countertop mirror, both from Urban Archaeology; Waterworks' low-profile lav set with cross-handled faucets.





Even if you're not ready for a complete makeover, you can boost your bath's period charm with fittings and accessories in sync with the style of your home. Begin by choosing a metal for the fittings and accessories—brass or nickel for Victorian-era homes, and chrome or nickel for houses built in the 1920s, '30s, or '40s. Fine-tune the look you want with the finish. Chrome places a house squarely in the 20th century, while antiqued brass that gleams like old gold can give the effective appearance of great age. To amplify the sense of authentic detail, use a second material in several fittings or accessories—for example, porcelain on soap dishes and cups, as well as the buttons on knobs and waste pulls.

Antique Bath & More, can emphasize the effect of existing vintage plumbing fixtures. Towel bars lend themselves to combinations of beautiful materials; at various times in the recent past, they've been made of glass and Lucite. Today, several manufacturers offer towel bars that combine chrome or nickel fittings with Pyrex bars. And certainly a heated towel rack, such as those offered by Wesaunard, makes an impressive accessory.

- Add a period-inspired mirror. Choose one with Rococo detailing to place over the lavatory in a Victorian-style bathroom, or select a round mirror with Art Deco curves or chevrons to complement a '30s pedestal sink. Even a small pull-out

Towel bars lend themselves to combinations of beautiful materials. At various times in the recent past, they've been made of glass and Lucite trimmed with chrome or nickel.

- One obvious place to start is with smaller items like robe hooks, soap dishes, cup holders, and paper holders. Several manufacturers offer coordinated lines of such accessories; Le Froy Brooks, for example, offers items ranging from toothbrush holders to grab bars in its Edwardian line. If you have a clawfoot tub, add to its cachet with over-the-rim wire baskets for soap and sponges, or a wire rack that bridges the tub, big enough to hold toiletries and a book or magazine. And don't overlook the lowly toilet bowl lever. "Get them in polished nickel," says Kolson. "Against white porcelain, they're really pretty."

- Towel bars, racks, and shelves can all make a huge difference in the appearance of a small bath. China shelves, like those from Affordable

nickel or chrome shaving mirror can create a touch of '20s glamour in a Revival-era bath.

- Update the showerhead. If cost is no object, an Edwardian-style hand-held "telephone" shower nestled in its own cradle—like those offered by Hollys of Bath and Czech & Speake—may be just the ticket for a Queen Anne bathroom. On the other hand, even a plain-Jane bath will show true Victorian colors with a switch to a pan showerhead, like those offered by Sunflower Showerhead Co. It's a simple matter to switch out an old, oxidized model and replace it with a pan that measures 3", 5", or even 8" in diameter. (For 12" heads, you'll need to call a plumber perhaps a carpenter; it must be ceiling mounted, and served by a 1" pipe, Dale Kolson says).

CLOCKWISE: (from top left) Exposed and undermounted shower fittings from Waterworks. The high Victorian bathroom in San Francisco's Haas-Lilienthal Mansion, with its exposed shower fixtures, porcelain faucets, glass shelves, and cup holders. Trimming reproduction cross-handled faucets with porcelain buttons enhances the vintage feel of a sink.

- Get rid of that stick-on-a-dish diverter valve and replace it with a porcelain-trimmed stopcock in a beautiful metal like satin nickel or antique gold. Naturally, if you're going to all that trouble (this replacement usually means calling in a plumber), you'll want to equip the new diverter with thermostatic shower control.

- Swap out a single-handled sink faucet for a spread lavatory set, perhaps with cross-handled knobs or porcelain levers in a Colonial Revival washroom, or even an elongated Streamline-style spout for a '40s bath. Coordinate the new set's design profile to other fixtures you'll be choosing—most obviously the showerhead, but also the accessories. A unified look will help pull together a period effect, especially in a bathroom in a house built after 1920.

- Flaunt the plumbing. Not only are mechanical problems easier to troubleshoot with an exposed riser, but also the works will stay shiny thanks to better finishing techniques, and in some cases totally new materials that look old. Waterworks, for example, offers some of its fittings in a material called lumin. Made from a combination of metals, the material resembles polished brass, but it won't tarnish.

"Who would have thought 100 years ago that this look would be popular again?" says Dale Kolson. "The design may be turn-of-the-century, but the technology underneath is 21st century all the way." ✦





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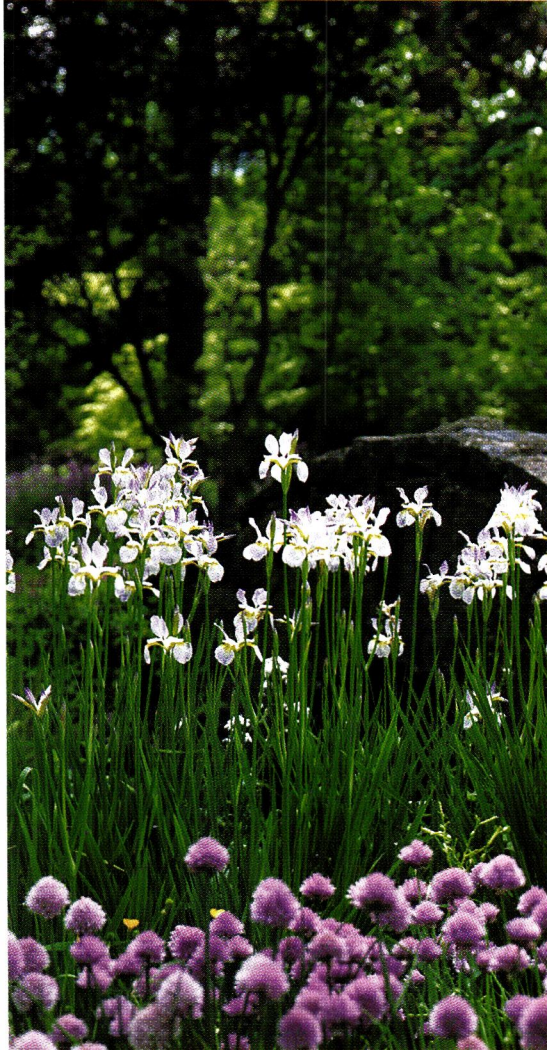
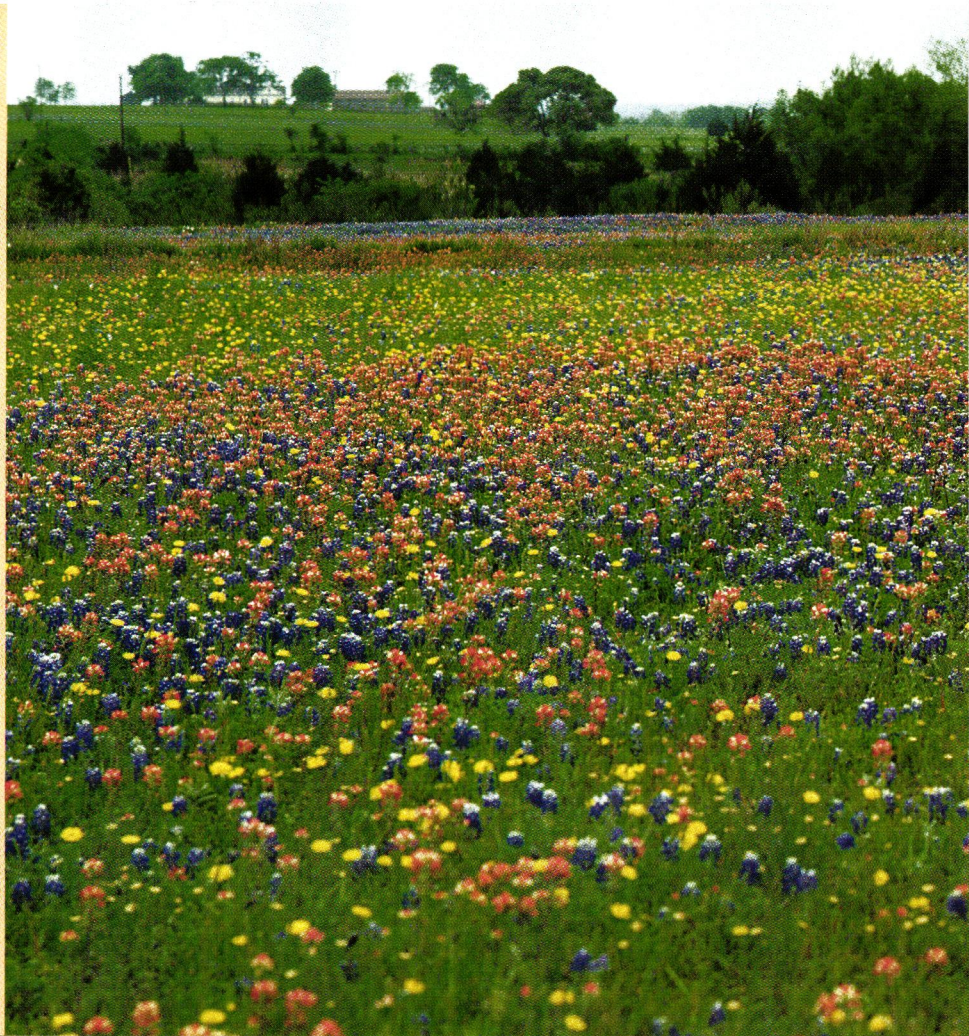
DOUG KEISTER (TOP)
NANCY HILL (OPPOSITE BOTTOM & RIGHT)

A Pageant of Flowers

Do you know your State Flower? These traditional plants, always well adapted and usually native, have a story to tell, and a place in our gardens.

BY VICKI JOHNSON

PHOTOGRAPHS BY KEN DRUSE



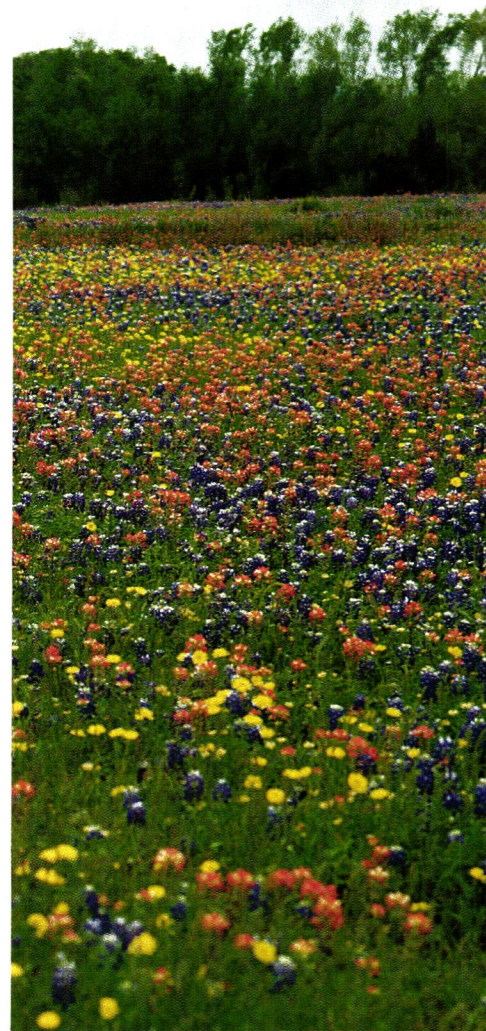
I KNOW as well as anybody how much time and effort goes into research before restoration can begin. Every house

has a story. What's appropriate, what materials are authentic or acceptable? I think that care and study should be given to the landscape as well. You may want to research what was actually there. Easier still to determine is what *might* have been there. One piece of the puzzle may be your state's flower. At the very least, learning about official State Flowers will prove that, like every house, every flower has a story.

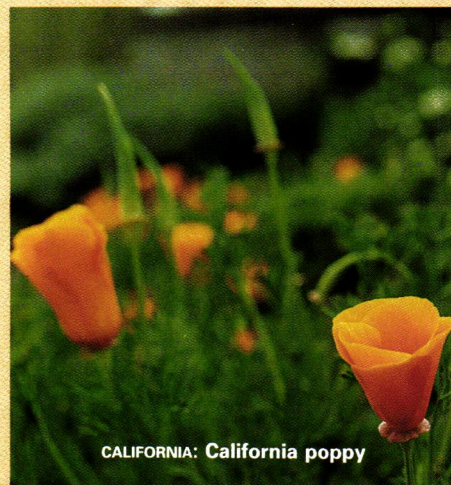
Each one of the United States has adopted a particular flower (or floral emblem) to represent the character of its land, or the history and heritage of its population. The ma-

jority of chosen flowers are native: wildflowers that grow in great abundance, resilient to the vagaries of storm and drought, bitter cold and blistering heat. A few states, however, adopted beloved imports that flourished in the new soil and became part of the landscape. Because they are reliably well adapted, most of the State Flowers would make great additions to home gardens.

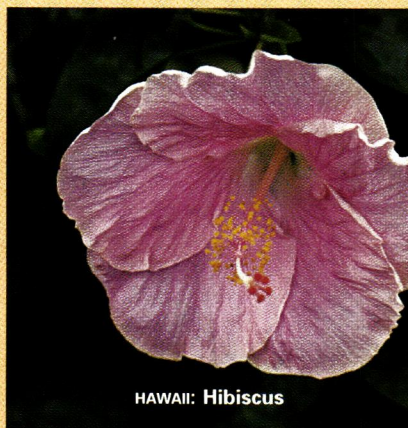
American native species have not always been the people's choice for State Flower status. (In a growing wave of patriotism and ecology consciousness, however, some states have recently replaced a nonindigenous State Flower with a native one, or added a State Wildflower category alongside a longstanding import.) Citrus trees, for example, are hardly native—but they have been the foundation of Florida's agricultural econ-



OPPOSITE: The iris (bottom) is one of Tennessee's official State Flowers; here they are underplanted by alium. **INSET:** The native sunflower, Kansas. **LEFT:** A field of Texas bluebonnets in summer. **RIGHT:** (center) Lilacs line the brick walk of a shingled cottage, appropriately enough in New Hampshire.



CALIFORNIA: California poppy



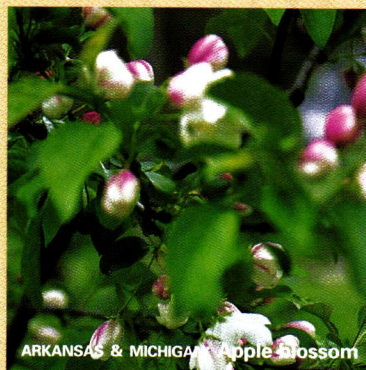
HAWAII: Hibiscus



omy. Similarly, those plants that signal the return of spring and summer to cold northern climates have won the deep affection of the majority. The common purple lilac is so beloved that many assume it is a native. Actually, it's a transplant by way of Europe. Historian Leon Anderson tells us, for example, that in New Hampshire the lilac was first imported in 1750, to be planted at the Portsmouth home of Governor Benning Wentworth. In that state in 1919, there was much "lively debate" as to the relative merits of various flowers. Up for consideration as State Flower: the apple blossom, purple aster, wood lily, Mayflower, goldenrod, wild pasture rose, evening primrose, and buttercup. But the purple lilac, which survives extreme winter temperatures and is a fragrant harbinger of spring, was selected as the official flower be-

cause it "is symbolic of that hardy character of the men and women of the Granite State." Seventy-two years later, the state legislature adopted the pink lady's slipper (*Cypripedium acaule*), a native, as the State Wildflower.

The peony is another remarkably long-lived and hardy plant. These magnificent, undemanding flowering plants can live a hundred years. Perhaps that's why, in 1957, the Indiana legislature was convinced to change the official flower from the zinnia (another non-native) to the peony (which hails from China). Then again, maybe it had something to do with political wheeling and dealing. According to Benjamin and Barbara Shearer (*State Names, Seals, Songs and Symbols*), "it has been conjectured that a commercial peony grower, also a state representative, had some influence in [text continued on page 82]



ARKANSAS & MICHIGAN: Apple Blossom

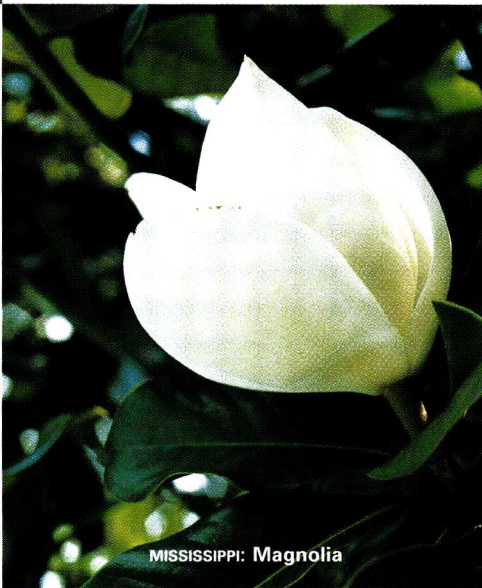


KENTUCKY & NEBRASKA: Goldenrod

DO YOU KNOW YOUR STATE FLOWER?

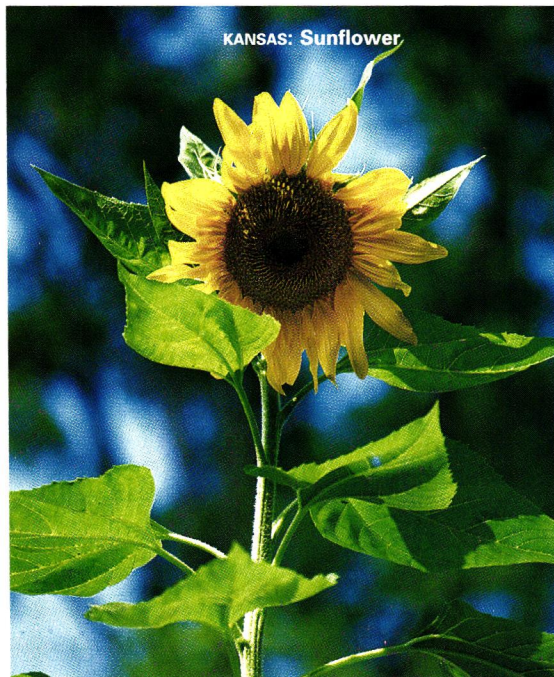
Most states have an official State Flower; some label them “unofficial” but traditional. Some states have added a State Wildflower. Others have Floral Emblems rather than State Flowers, most notably Maine, where the pine cone and tassel is official even though conifers don’t make flowers. A few notes: In Alabama, the red camellia with red and white colors similar to those in the state’s flag is unofficially considered the State Flower. Each island of Hawaii has an official flower. New York is vague: “The rose, in any color or color combination” In other words, choose any rose, wild or cultivated, in any variety and color. Questions? Check your state’s website.

ALABAMA camellia ■ **ALASKA** native forget-me-not, *Myosotis alpestris* ■ **ARIZONA** flower of the saguaro cactus, *Carnegiea gigantea* ■ **ARKANSAS** apple blossom, *Malus sylvestris* ■ **CALIFORNIA** California poppy, *Eschscholtzia californica* ■ **COLORADO** columbine, *Aquilegia caerulea* ■ **CONNECTICUT** mountain laurel, *Kalmia latifolia* ■ **DELAWARE** peach blossom, *Prunus persica* ■ **FLORIDA** orange blossom, *Citrus sinensis* ■ **GEORGIA** Cherokee rose, *Rosa laevigata* ■ **HAWAII** yellow hibiscus, *Hibiscus rosa sinensis* ■ **IDAHO** syringa, *Philadelphus lewisii* ■ **ILLINOIS** violet ■ **INDIANA** peony ■ **IOWA** wild prairie rose, *Rosa pratincola* ■ **KANSAS** native sunflower, *Helianthus annuus*



MISSISSIPPI: Magnolia

■ **KENTUCKY** goldenrod, *Solidago serotina* ■ **LOUISIANA** *Magnolia grandifolia* ■ **MAINE** “pine cone and tassel” of *Pinus strobus* ■ **MARYLAND** black-eyed Susan, *Rudbeckia hirta* ■ **MASSACHUSETTS** Mayflower, *Epigea repens* ■ **MICHIGAN** apple blossom, *Malus sylvestris* ■ **MINNESOTA** pink & white lady slipper, *Cypripedium reginae* ■ **MISSISSIPPI** *Magnolia grandifolia* ■ **MISSOURI** red or wild hawthorn, *Crataegus mollis* ■ **MONTANA** bitterroot, *Lewisia rediviva* ■ **NEBRASKA** goldenrod, *Solidago serotina* ■ **NEVADA** sagebrush, *Artemisia tridentata* ■ **NEW HAMPSHIRE** purple lilac, *Syringa vulgaris* ■ **NEW JERSEY** meadow violet, *Viola sororia* ■ **NEW MEXICO** yucca,



KANSAS: Sunflower

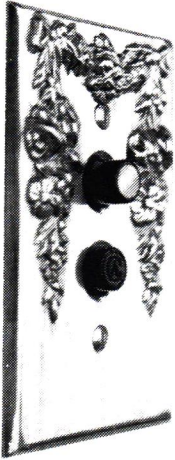
Yucca glauca ■ **NEW YORK** rose ■ **NORTH CAROLINA** dogwood, *Cornus florida* ■ **NORTH DAKOTA** wild prairie rose, *Rosa blanda* or *R. arkansana* ■ **OHIO** scarlet carnation, *Dianthus caryophyllus* ■ **OKLAHOMA** Indian blanket, *Gaillardia pulchella* ■ **OREGON** Oregon grape, *Mahonia aquifolium* ■ **PENNSYLVANIA** mountain laurel, *Kalmia latifolia* ■ **RHODE ISLAND** violet, *Viola palmata* ■ **SOUTH CAROLINA** yellow jaessamine, *Gelsimium sempervirens* ■ **SOUTH DAKOTA** American pasque flower, *Anemone patens* ■ **TENNESSEE** passion flower (wild-flower); *Iris* (cultivated) ■ **TEXAS** bluebonnet, *Lupinus subcarnosus* ■ **UTAH** sego lily, *Calochortus nuttalli* ■ **VERMONT** red clover, *Trifolium pratense* ■ **VIRGINIA** American dogwood, *Cornus florida* ■ **WASHINGTON** *Rhododendron macrophyllum* ■ **WEST VIRGINIA** big laurel, *Rhododendron maximum* ■ **WISCONSIN** wood violet, *Viola papilionacea* ■ **WYOMING** Indian paintbrush, *Castilleja linariaefolia*



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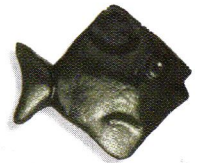
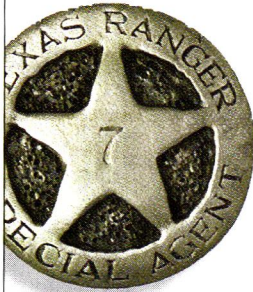
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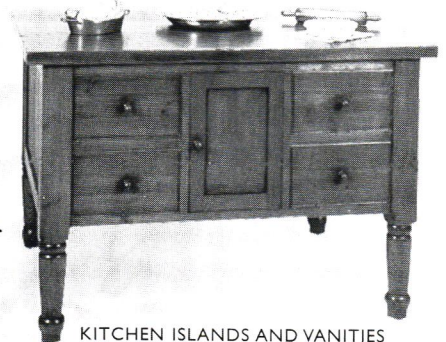
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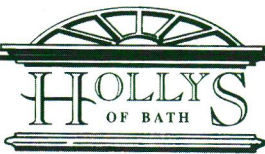
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In a growing wave of patriotism and ecology consciousness, some states have recently replaced a nonindigenous State Flower with a native one, or added a State Wildflower category.

this decision." Beautiful as it is, the peony has long been criticized as inappropriate to be State Flower. Naturalist agitators, say the Shearers, may soon try to change its status.

Glancing over the list on page 78, you may be struck that some State Flowers are so common as to practically be . . . weeds. Goldenrod, wild roses, and red clover aren't always so honored. Wild roses in fact are the bane of farmers and ranchers. And goldenrod has the worst reputation of the bunch—unfairly! This wildflower blankets roadsides and fallow fields over a great portion of the nation and is blamed for all the sneezing, wheezing, and watery eyes that plague Americans from late August until the first hard frost. But the beautiful, arching racemes of goldenrod are not to blame! Rather it is sneaky ragweed with its subtle green blossoms releasing an especially irritating pollen that is the culprit. Ragweed grows in amidst the goldenrod.

Nebraska must have known the truth as far back as 1895, when its state legislature declared goldenrod the State Flower. Resident Ida Brockman wrote: "There is probably not a nook or corner of the state where one or more of the numerous species of goldenrod are not found. It is a native, and only a true native should be our representative. It has a long season, and nothing could better represent the hardy endurance of Nebraska's pioneers."

Pioneer gratitude—indeed, survival—is at the heart of Utah's choice. From 1840 through 1851, Utah residents endured near-famine condi-

tions due to a crop-devouring plague of crickets that swarmed the entire state. Daughters of the Utah Pioneers president Kate C. Snow wrote in 1930: ". . . families were put on rations, and during this time they learned to dig for and eat the soft, bulbous root of the Se-go Lily." The flower, which can be white, pink, or yellow, grows in great abundance throughout the rangelands of the entire Great Basin of the Rocky Mountain West. Schoolchildren voted in 1911 to remember the sego lily.

The Massachusetts State Flower, too, is an indigenous wildflower, but an elusive one. Trailing arbutus—is its double-entendre common name is the Mayflower—is softly fragrant, and that is frequently the only way it is detected. Pink or white flower clusters lie protected beneath leathery



ARIZONA: Saguaro cactus flower

leaves in the woodland litter in May.

Trailing arbutus has a long taproot. Break the taproot with a trowel or shovel and the plant will probably die. This is not a plant that should be collected in the wild. Likewise, the pink and white lady slipper, Minnesota's emblem, is a rare wildflower, an orchid that thrives in bogs and damp woods, growing very slowly. It takes from four to sixteen years to produce a first flower. In protected conditions a plant may reach a height of four feet and live 50 years. People who remove them from the wild threaten them with extinction.

Minnesota's lady slipper and many other State Flowers are on protected lists, making it illegal to dig them up. (It is also against the law in any state to dig plants from state or federal property.) Collection in the wild happens also to be the least effective method for acquiring good specimens for the private garden. You'll have far greater success if you plant healthy nursery-grown stock. Professional horticulturalists know how to safely gather seeds and tissues of rare plants to propagate them for sale. Buying propagated plants, not wild-collected species, assures the survival of native flora. Local horticultural societies, county extension agencies, and libraries have compiled lists of indigenous plants that make excellent garden plants. They also assist homeowners in finding nurseries that offer them for sale.

Lilacs and roses, oranges, peaches, and peonies: all have beauty and value in the home garden. Many even have a long history in American soil. But nurturing native plants can be a most rewarding part of restoration. ✦

VICKI JOHNSON is a garden writer and photographer based in Newton, N.J.

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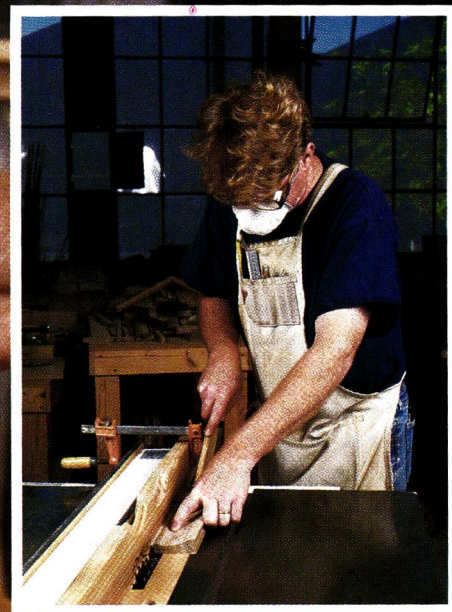
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Framed, Circa 1910

by Tim Holton | photographs by Linda Svendsen

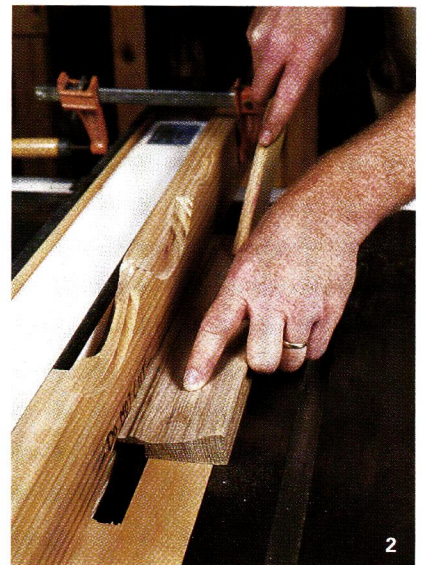
A STRIKING CHARACTERISTIC of circa 1910 interiors is the distinctive approach to framing pictures in two- to four-inch wide stained quartersawn oak frames and no mats. These elegantly simple mouldings, showing off the beautiful “ray flake” figure of quartersawn oak and coming right up to the image, is the opposite of our own tendency to use undistinguished narrow mouldings and wide mats. It was by no means the only approach to framing at the time, but was a popular treatment of prints and photographs in particular. The style contributes wonderfully to recapturing the atmosphere of the circa 1910 interior. ■ A 1906 manual for professional picture framers instructs “Frames for [prints] and photographs in general are now principally made of [black and brown stained] oaks all finished in the dead [i.e., flat, not glossy], and used in most cases close up to the picture without mats . . . The frames are used broad, yet very thin through, and the ornaments, if any, consist of delicate tracery of small classical designs, the same color as the frame.” A 1912 article in *School Arts* magazine promoting this approach stated: “Some decorators go so far as to say, ‘Mat no picture,’ but it is to a certain extent a matter of taste, and there are cases where an exception seems wise.” ■ The broad quartersawn oak frames turn up in attics, at flea markets, antiques and collectibles shops, yard and estate sales. Many frame shops have skill and equipment to cut them down to use anew. ■ Quartersawn woods being more stable, the frames can usually be broken apart and rejoined without too much difficulty. [text continued on page 86]



ABOVE: The framing style that is so evocative of the Arts and Crafts era can be used today. A wide oak frame can come right up to the image, but still conform to today's archival standards. **OPPOSITE:** With the use of hidden mats and hardwood flats, Tim Holton shows how.

FRAMING TECHNIQUE

How do you frame close using a mat? The answer is to *hide* the mat. We do this in one of two ways, depending on the amount of border outside the image. The first is to take advantage of the width of the frame, which leaves plenty of room to simply widen the rabbet, and install a narrow mat hidden underneath. But when there is too much paper outside the image for this solution, we draw on another period framing element. We create a 1/4" thick, lap-joined wooden flat inside a narrow frame. The flat lays on top of the glass (the glass buffers the acids in the flat from the artwork), hiding a mat and coming right up to the image.



Although no responsible conservationist would advocate altering original furniture, picture frames can be adapted to today's needs. In turn-of-the-century hardwood frames, the width usually leaves room to cut the frame. (1) Measure carefully, using your mat as a guide, then (2) carefully cut the hardwood to widen the rabbet.

THE ORIGINS OF THE CIRCA 1910 WIDE OAK FRAME

"There is something about oak that stirs the imagination, [suggesting] the rich somber time-mellowed rooms of old English houses which have seen generations live and die in them . . . Oak has come to stand as a symbol of strength and permanence, and a great part of our affection for it comes from the romance and rare old associations with which its very name is surrounded," Gustav Stickley wrote in 1909.

In Britain, where American Arts and Crafts furnishings have their roots, oak fell out of fashion in the mid-17th century, but returned to popularity with 19th-century design reform. Charles Eastlake and Christopher Dresser, among others, promoted the native wood. The picture frame, by nature given toward excessive and meaningless ornamentation, was a candidate for decorative reform. It was on the front line of the battle for unpretentious harmony and unity in interior design, inspiring most notably the oak frames of the Pre-Raphaelite artists.

Among the Pre-Raphaelites' innovations was the archetypal wooden flat inside a narrow moulding. This caught on at the popular level in the form of the oak or walnut veneer mat. Veneer mats tend to buckle and crack from moisture trapped

under the glass, which is why few have survived.

In America, artist's frames caught on in fine art, but production picture frames for the general market followed the new furniture styles. Arts and Crafts proponents distrusted ornament even more than did the British, giving rise to the more severe,

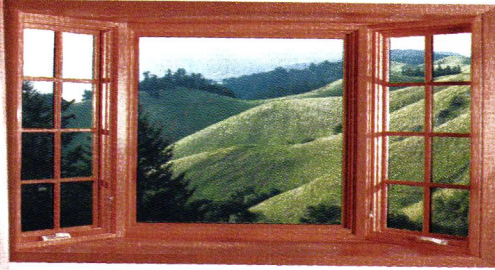
plain Craftsman or mission oak lines.

It's ironic that Stickley's designs for a distinctly American furniture were most typically made of a wood that, even for him, had foreign associations. The framing industry offered wide, spare profiles, which, like Stickley's furniture, embraced the dramatic markings of quartersawn oak as a counterpart to plain forms. In addition, the popularity of photography and inexpensive prints fueled



the market for simple frames. A 1913 *School Arts* magazine article on framing began: "With the figured wall paper, gaudy carpets, festooned curtains, and fussy upholstered furniture have gone ornate frames. A few of these may still exist, but there is a more and more thoughtful consideration of the harmony of frame and picture." Stickley's ideal of surrounding oneself with warmly finished quartersawn oak could be carried out at the very least in the framing of photographs and prints.

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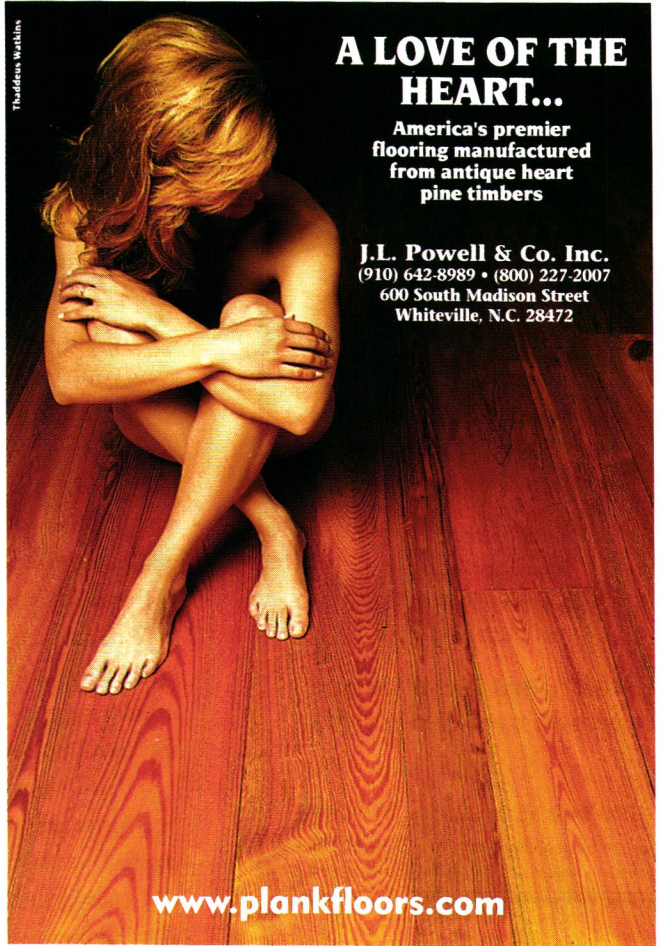
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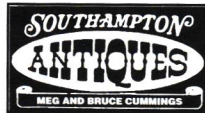
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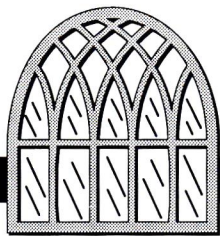
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*In 1910, mats were viewed purely as a visual element,
used (or not) for strictly aesthetic reasons.*

Quartersawn white oak is available through most hardwood dealers, and simple flat profiles can be made with a minimum of tools in a home shop or school, or by a furniture- or cabinet-maker.

The key to using these frames in a period manner is to remember the preference for simplicity. Even when there's no mat, a wide frame with much ornament can easily overwhelm the art. But sensitivity to the colors, lines and mood of the artwork usually suggests some simple detail on the moulding to enhance the art.

In 1910, mats were viewed purely as a visual element, used (or not) for strictly aesthetic reasons. But from the standpoint of today's considerably higher conservation standards, two fundamental rules make them less dispensable: 1) that the artwork be separated from the glass, and 2) that it never be cut or folded. Mats insulate the artwork from the moisture that invariably condenses inside

the glass. They also make it feasible to crop an image without cutting or folding. In the old days framers would mount, trim and fold as it suited them, but today, when we don't want to show an entire border, we cover it with a mat.

Sometimes, we have to decide whether to show the title and other text on the print just below the image. This would mean revealing a starkly contrasting line of off-white paper amidst the dark overall tones of the photograph and framing, which would be distracting and jarring to the eye. But we also confront the intriguing question of how we view pieces such as this today, compared to 1910. Today we tend to treat them as documentary objects—as information which is enhanced by the text, while the period tendency was to cover or trim off the text, allowing a more direct aesthetic experience of the image.

After World War I, modernism was for the most part cruel to the picture frame. Using wide mouldings recaptures a distinctive pre-modernist sensibility about frames as decorative enhancement. But keep in mind this was nonetheless a period of revolt against overdone, debased ornamentation—an impulse taken to its extreme in modernism's total rejection of decoration. The main point to remember is the period preference for decorative simplicity, bound by the purpose of a frame which is to enhance and protect artwork. The frame is a home, and for many prints and photographs—both contemporary and period—none is more suitable than a simple, wide quartersawn oak frame. ★

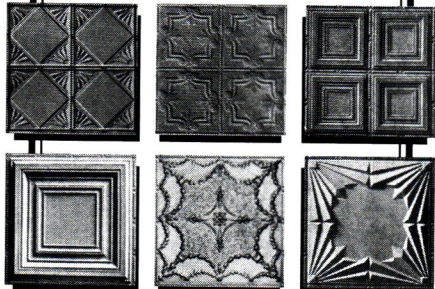
SOURCES

*Several companies reproduce the wide, quartersawn oak frames discussed here. Tim Holton's own company is **HOLTON FURNITURE & FRAME** 5515 Doyle Street, No. 2, Emeryville, CA 94608. Call them at (800) 250-5277. On the East Coast is **MITCHELL ANDRUS** 68 Central Ave., Stirling, NJ 07980. The phone number is (908) 647-7442. Also in the Garden State is **FINE LINES ARTS & CRAFTS FRAMING** PO Box 1415, Maplewood, NJ 07040. The phone number is (973) 763-2349.*



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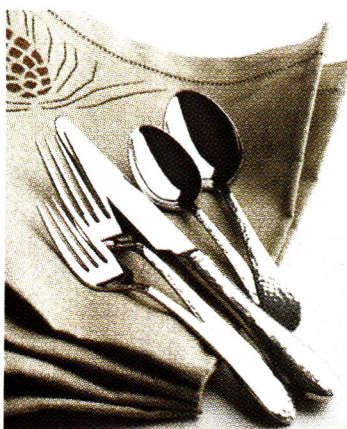
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Cross-Currents


FAST YOUR EYES as, indeed, the Victorians did, on the decorating traditions of faraway places. Islamic architecture and decoration have inspired the most prolific Western designers—notably William Morris, whose Gothic tastes turned toward a Moorish exoticism, forever changing the English decorating vocabulary. ■ Like me, you may find yourself with an appetite for Islamic design, whether by way of Morris's arabesques, or the rediscovery of those cozy (and deliciously decadent) "Turkish corners" in Victorian houses, or through your recent purchase of a Moroccan lamp or table, once again easy-to-find imports. For me, going to the source lets me do my own interpreting. Thus I daydream over two volumes of Taschen's international architecture series of books: *Moroccan Interiors* and *Indian Interiors*—big, beautiful, subjective books, turn-of-the-21st-century visions by their photographers and an editor. Pages devoted to both traditional and modern interiors are full of surprises: mosaics and courtyards, yes, but also Danish furniture in Morocco; or a Wrightian house built during the 1960s near Bombay. These volumes are testimony that we live in a world of cross-currents and borrowings, recurring themes and a yearning for the Other. [continued on page 90]

—REVIEWED BY PATRICIA POORE



The rich, polychromed prayer room in the 17th-century house that was once the Royal Palace in Leh, capital of Ladakh in Kashmir. The house is currently owned by progressive framers who grow flowers and exotic vegetables for summer trekkers and tourists.

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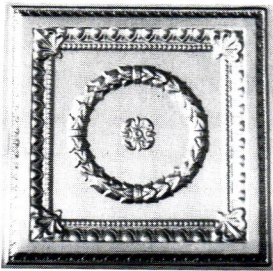
ABOVE: In a house dating from Morocco's colonial period (1923), forms are more North African than European. The art of *zouak* (painting on wood) is celebrated especially in the *koubba*, or ceremonial dome that forms a niche for the bed. **BELOW:** In Essaouira, Morocco, a Danish couple rescued the summer home of the last Pasha.

SUNIL SETHI TELLS US that more old buildings survive in India than in any European country: "Indians who bemoan the speed at which their country is changing—fearing it will soon be consumed by Maharaja McBurgers, digital technology, and urban sprawl—may be surprised to find how much of it remains unchanged." Here are the frescoes and mirrors of the Juna Mahal; the maharaja's sitting room in the palace at Jasdan, with its swing and bed of solid silver; the circular huts of the Rabari nomads (where little has changed save an occasional lightbulb and posters advocating breast-feeding tacked next to religious images). Here are the houses of Catholics and of Mahatma Gandhi, of old families and, also, of Americans, Danes, and Frenchmen, of nomads and in- [continued on page 92]



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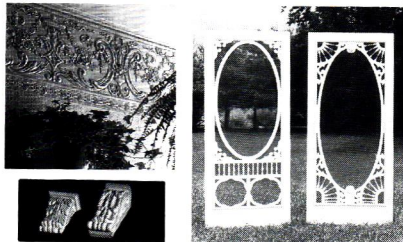
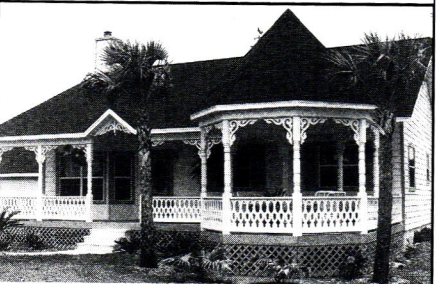
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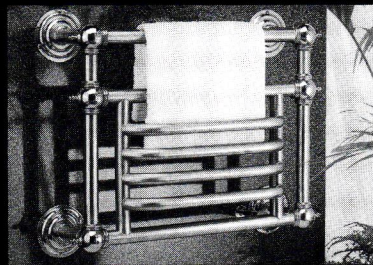
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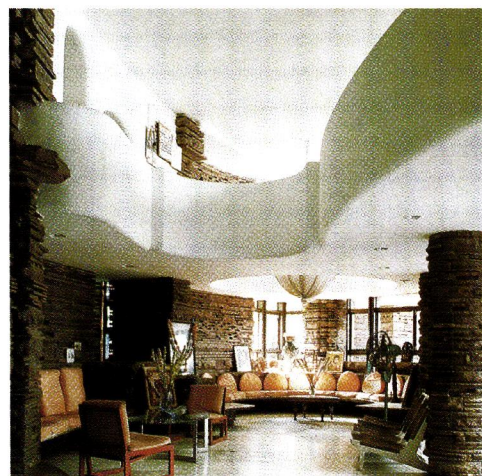


tellectuals. The 'thirties palace at Morvi is one of best Art Deco buildings in the world. The volume is not a survey, and that is its appeal. "It offers a scent of the Indian way of living at the start of the new millennium."

CASABLANCA AND RABAT. Tangier. The *medinas* are endangered, western influence in planning and architecture has changed everything. Yet "throughout Morocco, expatriate aesthetes maintain a valuable role in renovating traditional *riyads* and small palaces ... some Moroccan families who had chosen not to live in their traditional palaces are starting to restore them and even consider moving" back in.

About half the homes in this book belong to foreigners, and their homes show how tradition can be reinterpreted. This volume includes Berber tents, fishermen's caves in stone cliffs, town houses, a fantasy by an American diplomat, retreats of the jet set. Mostly it celebrates houses that mix vibrant Moroccan traditions with European decorating.

"... certain areas of the earth's surface [contain] more magic than others," wrote Paul Bowles. He must have meant Morocco. ★



TOP: An Indian writer and French-born businessman reconstructed centuries-old *havelis* (mansions) near Delhi. Only the stone wall is original; screens with a Jaipur print of Moghul poppies hang over glass doors. **ABOVE:** A cantilevered concrete balcony in a beach house near Bombay built in the 1960s by architect Nari Gandhi, influenced by F. L. Wright.

Indian Interiors

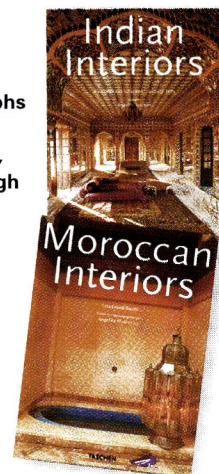
by Sunil Sethi; photographs by Deidi von Schaeuwen.

Taschen, 1999. Hardcover, 320 pages, \$39.99. Through your bookstore.

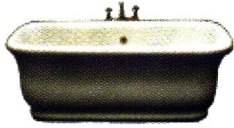
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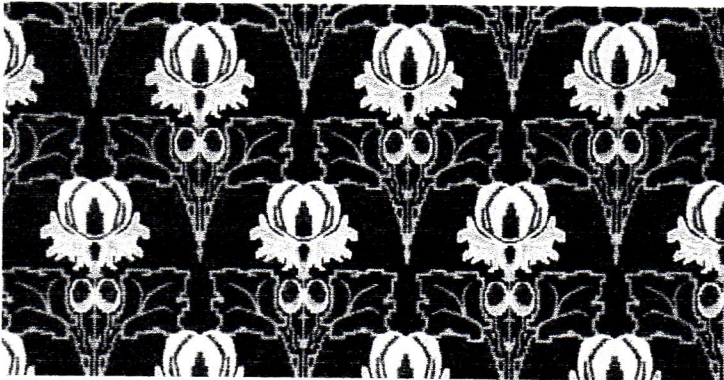
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ask THE EDITORS

Dark Down, Light Up

My gambrel-roofed 2-1/2 storey house (built 1905–1924?) has a rather Mission–Bungalow feeling on the interior. Most of the cedar woodwork on the first floor has been stripped. How do I treat the raw cedar doors, mantels, and baseboards? (I want to be restoration responsible.) The second-floor woodwork is all painted. I read somewhere that this was done to make bedrooms more cheerful.

WILLIAM DEVRY
NEW SMYRNA BEACH, FLORIDA

Someone else, we hope, had the pleasure of stripping your cedar woodwork, leaving you with nothing more painful than choosing the appropriate finish for it! I can think of no less pleasant chore (and that includes insulating attics in July). After all, insulating only takes a day, albeit a hellish one.

There are three appropriate clear finishes for post-turn-of-the-century woodwork. The most common are shellac and varnish; less prevalent is oil. I prefer orange shellac, as it lends a wonderful warm glow to wood that suggests patina. Thin the shellac down to a “2 pound cut” with denatured alcohol. (It is usually sold in 3 or 4 pound cut.) Buy the best brush you can for the job (badger bristle is my favorite), and apply three or four coats. Varnish is also acceptable; purists use oil varnish, not polyurethane. Oil finish, a blend of linseed oil and turpentine, is seductive because it is easy to apply and gives a nice low-luster finish.



Elbert and Alice Hubbard’s bedroom at Roycroft is a characteristically white-painted upstairs room of the Arts and Crafts era. This stylistic trend was economy driven.

Unfortunately, oil finishes have to be reapplied, and eventually turn sticky and black.

As far as second-floor woodwork goes, it does seem to be prevalent in bungalows to have dark, more formal finishes on first-floor trim and painted, light, informal trim on the upper floors. It does make things more cheerful, but the real reason was economy. Builders and owners could use cheaper, paint-grade lumber upstairs, where only the family was present, and spend more on expensive hardwood in the public areas of the house.

From Poland with Love

I live in Poland, and am interested in American East Coast architecture, especially from the Carolinas, Ten-

nessee, and Georgia. I like the rural houses. In a book I got in the American Institute in Warsaw, there is a picture of an 1808 house in Georgia. I plan to build a similar house in a forested setting. Could you give me some ideas as to how the inside of such a house might look, especially the kitchen and the living room?

JOANNA KRYSZEWSHA
ZDRÓJ, POLAND

While every region in early-19th-century America had indigenous features to their housing stock, their interiors had far more in common than they did differences. At that time, woodwork was painted and had some decorative moulding, ranging from simple boards to very fancy relief, depending on the

size of the owner's purse. Kitchens were very plain utilitarian rooms, and were centered around a large open hearth, usually made of brick. Your main goal will be to focus on using design elements of the proper scale. Many reproductions failed because they did not employ large enough door and window casings. Modern ones are thinner. Keep it simple and substantial. If you can acquire a set of scale drawings or blueprints from an old house, it will aid you immeasurably. If all else fails, visit a dwelling you admire and bring a tape measure. Many books have been published on the interiors of 18th and early-19th century houses in America.

Met My Match

I am furnishing the parlor of my 1860s Italianate house. I have a walnut Renaissance Revival sofa, and ladies' and gentlemen's balloon-back chairs that I like, but they don't match. The chairs have carved grapes, the sofa has a lot of burlled veneer. Didn't parlor furniture come in matched sets back then? Or am I being compulsive? I want to create a historically accurate room.

K. HOCKERSMITH
LITTLE ROCK, ARKANSAS

Parlor suites were indeed available in matched sets throughout most of the 19th century. Nevertheless, you should not feel compelled to have everything coordinate so exactly. In fact, furnishing with a combination of styles from different periods is probably more historically accurate, in most cases, than creating an entirely stylistically consistent interior. Very wealthy families could afford to buy everything at once, but the rest of the population bought things over time and kept inherited pieces. By 1900, it was not uncommon to see an Empire

sofa next to Eastlake chairs with a Mission writing desk. There is nothing wrong with trying to create a "museum installation" of 1860s life, but bear in mind that the average Victorian was as eclectic as the average yuppie.

Moulding for a Queen

My 1893 Queen Anne had picture moulding on the upper part of the walls. It was taken off when knotty-pine paneling was put up during the Eisenhower administration. The rest of the woodwork is golden oak. I've gone to all the local lumberyards; all they have is this dinky pine stuff that looks terrible. What's a guy to do?

BERT DICKSON
MONTPELIER, VERMONT

Fear not, there is a large and diverse array of substantial mouldings available in any species of wood that you might desire. The preservation movement spawned many small companies catering to restorers' problems such as yours, and because their potential clientele is spread all over the country, they are willing and able to ship to you, no matter how remote your location. One of my favorite resources is Old World Mouldings, located on Long Island in Farmingdale, N.Y. They have a catalog of dozens, if not hundreds, of mouldings that are available in paint-grade and finish-grade lumber. Poplar is stock, but they will run a larger-than-average picture moulding in hardwood for a small surcharge. It's easier than going to the mall. Call them at (516) 293-1789; a catalog costs \$3.

Answers in this month's issue were provided by DAN COOPER, a partner in Trustworth Historical Design and business manager of J.R. Burrows & Co.: (800) 347-1795.

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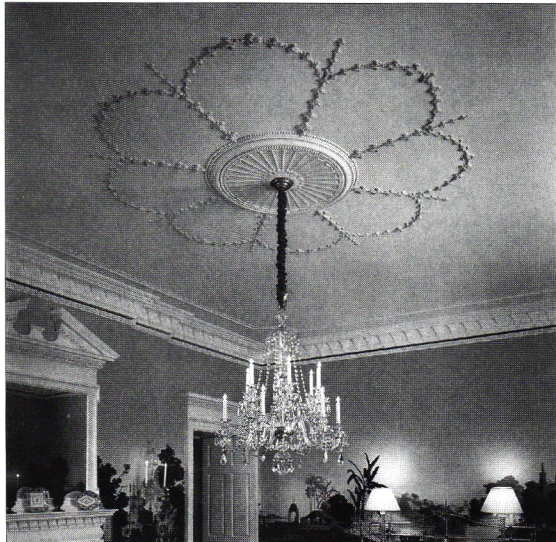
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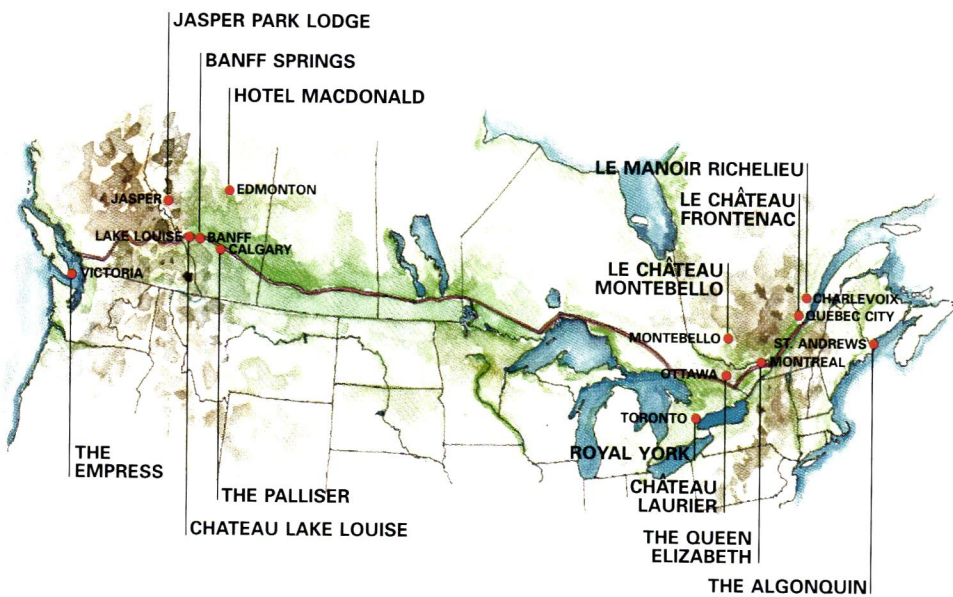
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Maybe because travel is now both humdrum and grueling, the romance associated with trains is stronger than ever. Grand hotels built by the railroads keep the romance alive.



TRAVELING EAST TO WEST BY RAIL

Train tracks growing weeds and rust, abandoned for interstate highways: a common but sad sight for train buffs. Fortunately the trans-Canada railroad is very much alive. In fact, the train trip between Halifax, Nova Scotia, and Vancouver, British Columbia, is one of the great travel adventures available today. Three distinct segments cover the 3,950-mile distance: an overnight ride for the 845 miles from Halifax to Montreal; a 5-hour train ride covers the 340 miles between Montreal and Toronto that are Canada's busiest stretch of rail; and finally, the piece loved by tourists from around the world—2,800 miles between Toronto and Vancouver, a 3-night voyage taken

in sleeping, dining, and dome observation cars. Travelers are allowed one free stop en route; the most popular one is an overnight stay at Jasper National Park. Business class cars are available between Montreal and Toronto; the other legs offer private and semi-private accommodations. Gourmet meals are included in the ticket price between Toronto and Vancouver. During the peak season of June to mid-October, an adult one-way ticket, including a private room and business class, costs approximately \$1,390 (American). Tour companies routinely put together travel packages that include hotel stays and sightseeing side trips; many travelers who like to do this for themselves. One reassuring fact: train departures are timed so that the most spectacular scenery in the Rockies is traversed during daytime hours, while the prairies are traveled primarily at night. For reservations, schedules, and more information, call Via Rail at (800) 561-3949.



TOP: Overlooking Passamaquoddy Bay on the eastern shore of New Brunswick, the Algonquin has an international reputation for scenery and golf. **ABOVE:** Quebec City's Chateau Frontenac epitomizes the architectural style of many of the Canadian Pacific hotels: gabled, turreted, imposing, with green copper roofs. **LEFT:** Modern travelers board the train on the station platform at Banff. The backdrop is the spectacular scenery of the Canadian Rockies.



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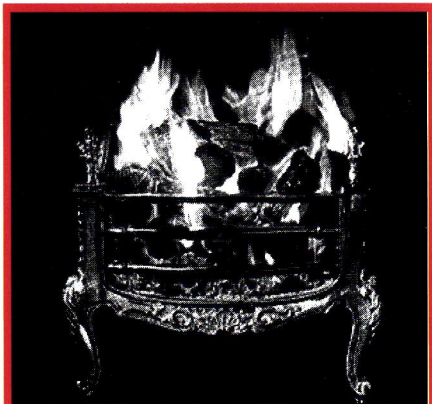
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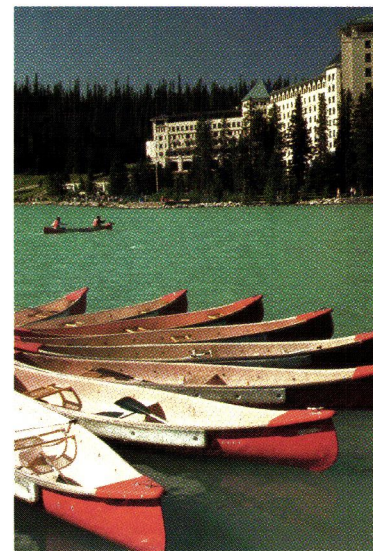
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TOP: Chateau Lake Louise, surrounded by mountains in Banff National Park. Canada's biggest ski area is ten minutes away. **RIGHT:** In the summer, guests canoe on Lake Louise. **ABOVE:** Overlooking the emerald-green waters of the famous lake.

Canada became one country in 1867. Confederation was spurred in part by expansionist threats from the south; Civil War veterans and zealous republicans considered British Columbia their next territory. The purchase of Alaska reinforced a common belief in the United States that it should control the Pacific seaboard clear to the Bering Strait. The best way to keep the staunch anglophiles of western Canada within the fold of the Commonwealth was to establish geographical continuity. And that was only possible if they were linked to Ottawa and Montreal by rail. After endless baroque land deals, charges of corruption, political reversals, and a Herculean engineering project, the rail lines be-

tween the east coast and the mid-western prairies were extended to the Pacific. Completed in 1885 by the **CANADIAN PACIFIC RAILROAD COMPANY**, the new railroad crossed five mountain ranges, and, for the first time, created an unbroken link between New Brunswick and British Columbia.

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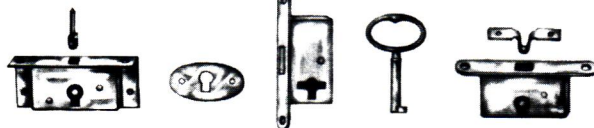
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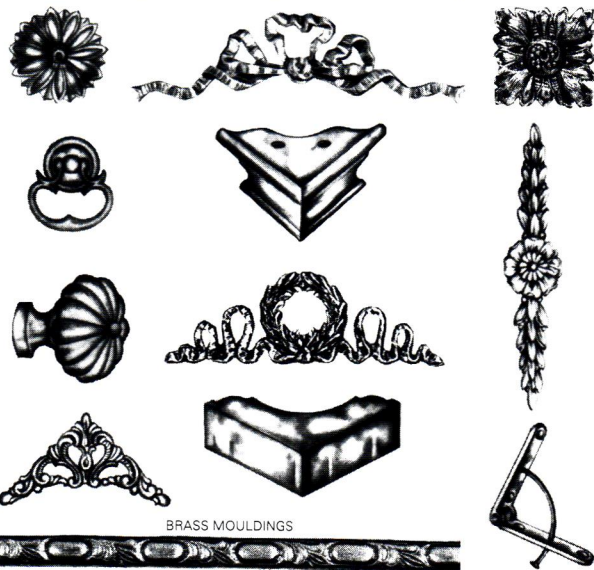
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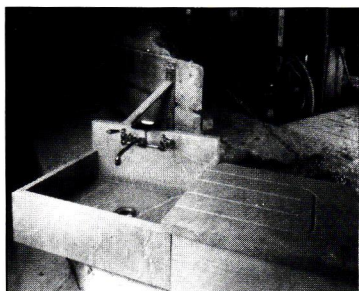
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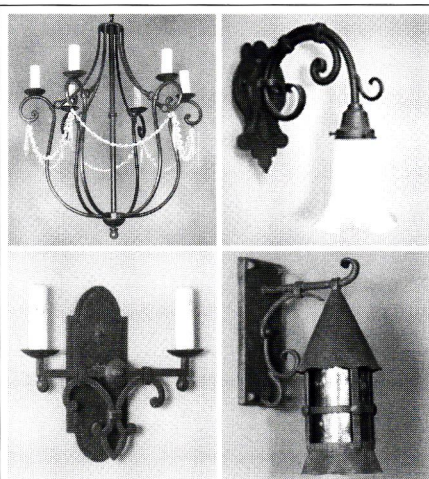
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ABOVE: The Empress is part of the landscape of Victoria's inner harbor. From front-facing rooms, guests can watch ferries, yachts, seaplanes, and fishing boats move in and out. They all make regular stops in the sheltered harbor of British Columbia's capital.

LEFT: Interiors at The Empress have recently been refurbished to regain their 1908 splendor.

selves at a series of "dining stations." The embryonic beginnings of the Canadian Pacific hotel empire started in 1886 with the **MOUNT STEPHEN HOUSE**, **GLACIER HOUSE**, and the **FRAZIER CANYON HOUSE**.

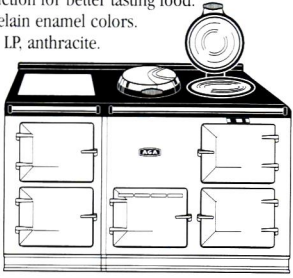
Modern travel is carry-on bags dragged through airports and motel rooms with ghastly art. The Canadian Pacific hotels uphold an image of a more genteel past with historic, castle-like buildings amidst scenic splendor. Today, they are most often reached via air and automobile, and passenger rail service in Canada is now government-subsidized. No matter. The trains still run, their stops still conveniently close. And the historic connection is strong: at Calgary's **PALLISER HOTEL** Canadian Pacific proposes to build a home for vintage railroad cars.

Architecture is part of each hotel's identity. Many share a Norman-inspired castle form, among them Ottawa's **CHATEAU LAURIER**, Victoria's Empress, and Quebec's Chateau Frontenac. The Algonquin overlooks the golf links like a rambling, half-timbered Tudor manse. **LE CHATEAU MONTEBELLO**, on the forested shores of the Ottawa River, is billed as "the largest log cabin in the world." **CHATEAU MONT TREMBLANT** and **LE MANOIR RICHLIEU** are utterly French in appearance; the building style is more British in Edmonton, where the **HOTEL MACDONALD** has an enormous limestone porte-cochère and public rooms painted in the style of Robert Adam. Montreal's **QUEEN ELIZABETH** and the flagship hotel, Ottawa's **ROYAL YORK**, have the substantial, no-nonsense style that befits their downtown settings. ✦ —REGINA COLE

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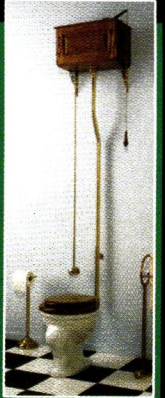
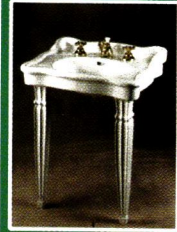
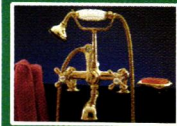


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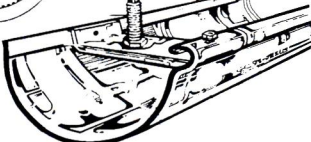
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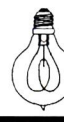


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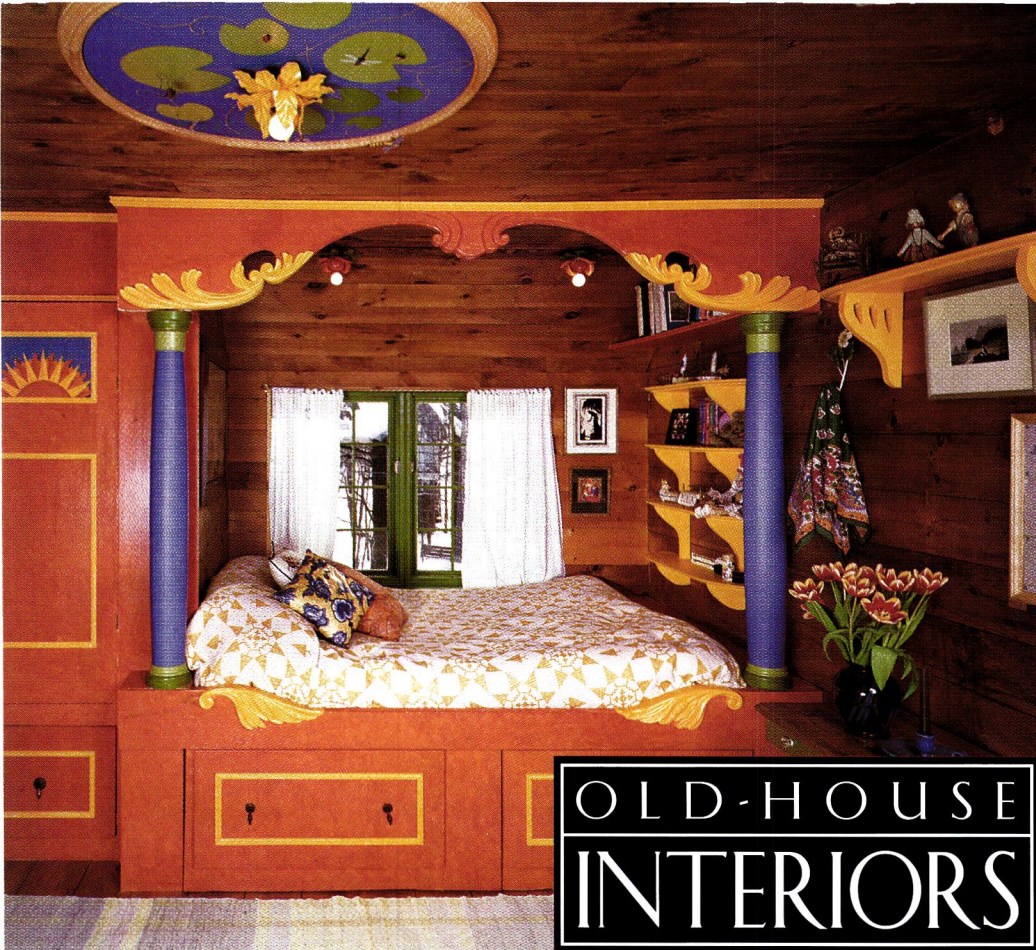
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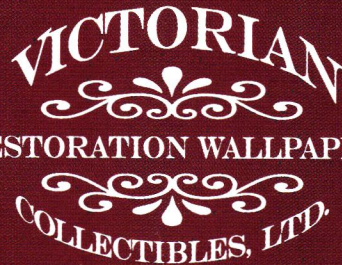
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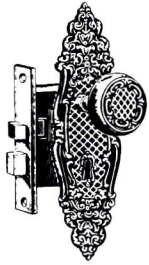


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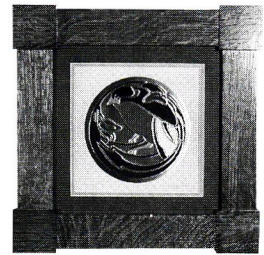
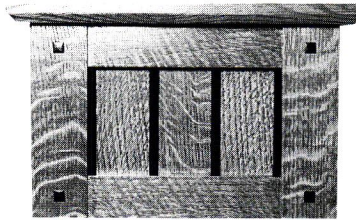
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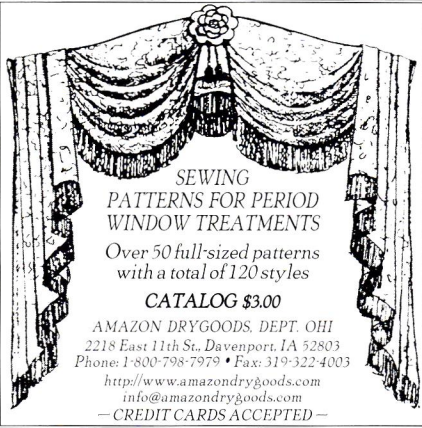
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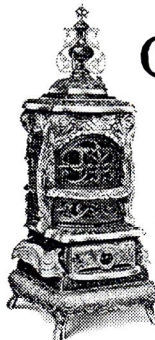
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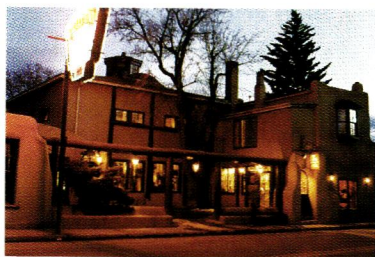
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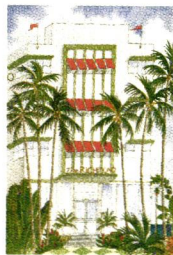
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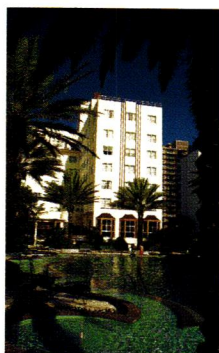
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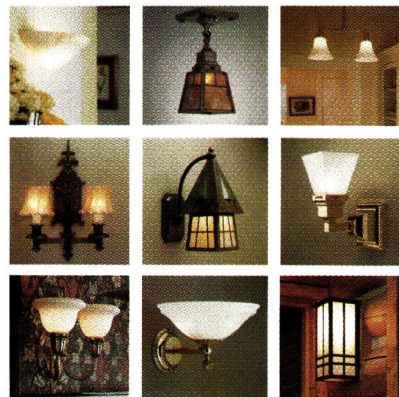
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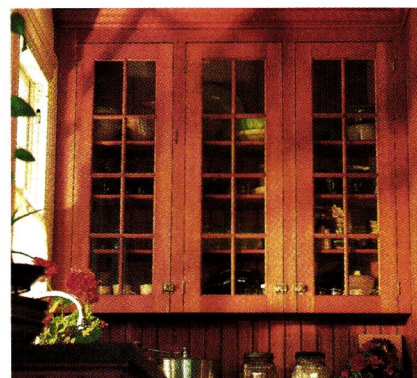
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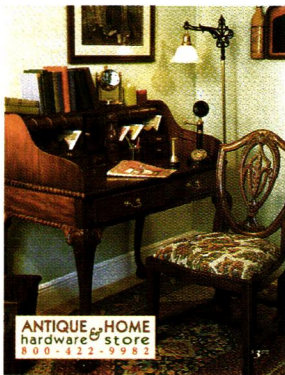
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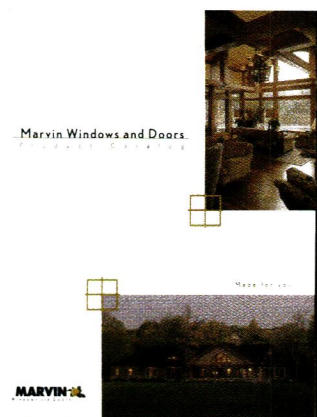
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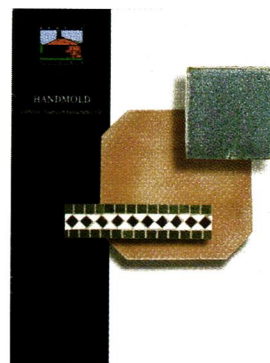
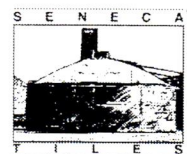
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Find it here

Furnishings

pp. 17-22

p. 17 Betsy Krieg Salm: www.betsykriegsalm.com. email: info@betsykriegsalm.com p. 21 Brass Light Gallery: www.brasslight.com p. 22 La Postina: www.lapostina.com ■ Old World Christmas dealer locator: 800-962-7669. ■ The Reuge Christmas stand is for an artificial tree only.

Postcards

pp. 34-37

Doug Keister: www.keisterphoto.com

Dutch Treat

pp. 54-59

Visit Hurley, N.Y. for the annual house tour sponsored by Dutch Reformed Church; or Corn Craft Festival third Saturday in Aug. Information: Hurley Heritage Society, Box 1661, Hurley, NY 12443. (914) 338-1661.

A Pageant of Flowers

pp. 76-78

Clarkson N. Potter, Inc. books by Ken Druse: *The Natural Garden* ©1989. *The Natural Shade Garden* ©1992. *The Natural Habitat Garden* ©1995. *The Collector's Garden* ©1996.

Framed. Circa 1910

pp. 82-86

Holton Studio Frame-Makers formerly Holton Furniture & Frame. Period frames provided by Robert Flanary, Flanary Art and Antiques, Spokane, WA. Thanks to Tim Hansen of Oakland, CA., for archival materials. Mary Webster Antique Frames: www.marywebster.com

History Travel

pp. 97-102

Chronicle of the building of the trans-Canada railroad: *Van Horne's Road* by Omae Lavallée. ISBN#0-919130-22-4. Canadian Pacific's *Millennium Calendar*: \$19.95. Both from Canadian Pacific Store, Royal York Hotel, 100 Front St., West, Toronto, ONT., Canada M5J 1E3. (416) 860-4572.

Motifs

p. 114

Preservation Society of Newport County: Isaac Bell House. (401) 847-1000. ■ J. R. Burrows & Co., P. O. Box 522, Rockland, MA 02370. www.burrows.com; free literature. ■ Trustworth Studios, (508) 746-1847. ■ Ann Sacks (503) 281-7751. www.annsackstile.com

Calendar

Please send calendar listing of lectures, workshops, exhibits, and other events of interest

The editors have compiled this section to give you more information about products and services, including order numbers and catalog prices, mentioned in this issue. Objects not listed are generally available, or are family pieces or antiques.

to: Calendar, Old-House Interiors, 2 Main Street, Gloucester, MA 01930.

Arizona

Desert Caballeros Western Museum, Wickenburg. (520) 684-2272. Through Jan. 16: Masters of Western Art, 1900-2000.

California

American Decorative Arts Forum, San Francisco. (415) 499-0701. Dec. 14: The Decorative Arts at Newport of the Aesthetic Movement.

Historic French Park Association, Santa Ana. (714) 543-5540. Dec. 11 & 12: Home Tour.

Colorado

Astor House Museum, Golden. (303) 278-3557. Dec. 1-Jan. 15: A Turn-of-the-(Twentieth)-Century Yuletide Exhibit.

Connecticut

Greenwich Civic Center, Old Greenwich. (860) 535-1995. Dec. 3-5: Antiquarius '99. Mark Twain House, Hartford. (860) 247-0998.

Delaware

Historic Houses of Odessa. (302) 378-4069. Through Dec. 31: Yuletide Tour.

Rockwood Museum, Wilmington. (302) 761-4340. Through Jan. 2: Rockwood Christmas 1895.

Winterthur Museum, Garden & Library. (302) 888-4600. Through Jan. 2: Visions of Sugarplums: Yuletide at Winterthur 1999.

Florida

Friends of the Lake Helen Library. (904) 228-3862. Dec. 4 & 5: Christmas Home Tour.

Illinois

Glessner House Museum, Chicago. (312) 326-1480. Dec. 11 & 18: Children's Holiday Event. Dec. 11, 12, 18, & 19: Candlelight Tours.

Maryland

Historic Newmarket. (301) 865-5544. Dec. 3-5: Christmas in New Market.

Massachusetts

Harrison Gray Otis House, Boston. (617) 227-3956. Dec. 31: Boston First Night.

Historic Deerfield. (413) 774-5581. Through Jan. 17: Christmas in Miniature.

Historic Salem. (978) 745-0799. Dec. 11 & 12: Christmas in Salem.

American Textile History Museum, Lowell. (978) 441-0400. Dec. 5: Third Annual Victorian Holiday Tea.

New Hampshire

Enfield Shaker Village. (603) 632-7810. Dec. 24-26: Christmas Weekend.

Langdon House, Portsmouth. (603) 436-3205. Dec. 10: Christmas Frolic.

New York

Historic Hudson Valley, Tarrytown. (914) 631-8200. Dec. 5-26: Holiday Candlelight Tours.

Mohonk Mountain House, New Paltz. (800) 772-6646. Dec. 3-5: Ballroom Dancing. Dec. 17-19: Christmas Gala. Dec. 19-22: Children's Holiday Special.

Van Cortlandt House Museum, Bronx. (718) 543-3344. Dec. 11, 12 & 18: Van Cortlandt by Candlelight. Dec. 19: Benjamin Franklin's Glass Armonica.

North Carolina

Biltmore Estate, Asheville. (828) 255-1174. Through Jan. 2: Christmas at Biltmore Estate.

The Preservation Society of Asheville and Buncombe County, Asheville. (828) 254-2343. Dec. 12: Holiday at the Inns.

Old Salem, Winston-Salem. (336) 721-7329. Dec. 18: Old Salem Christmas: A Festival Day. **Society for the Preservation of Historic Oakwood, Raleigh.** (919) 832-3159. Dec. 11 & 12: 28th Annual Candlelight Tour of Historic Oakwood.

Ohio

Worthington Historical Society. (614) 885-1247. Dec. 4, 11, & 18: Children's Nights. Dec. 5-19: Christmas Open Houses.

Texas

Galveston Historical Foundation. (409) 765-7834. Dec. 4 & 5: 26th Annual Dickens on the Strand.

Gillespie County Historical Society, Fredericksburg. (830) 997-2835. Dec. 11: Christmas Candlelight Tour.

Virginia

Colonial Williamsburg. (800) 603-0948. Jan. 20-22: The Art of 18th-Century Cooking: Farm to Hearth to Table.

Gunston Hall Plantation, Mason Neck. (703) 550-9220. Dec. 10 & 11: A Plantation Christmas.

Monticello, Charlottesville. (804) 984-9822. Dec. 3, 4, & 6: Wreath Workshops.

Olde Town Civic League, Portsmouth. (757) 393-9453. Dec. 10 & 11: Fourth Annual Olde Towne Candlelight Home Tour.

Virginia Historical Society, Richmond. (804) 342-9665. Beginning Jan. 3: Our Times: The Virginia Century.

Willow Grove Inn, Orange. (540) 672-6495. Dec. 4 & 5: Orange County, Virginia '99 Holiday Tour of Homes.

Wisconsin

Lincoln-Tallman Restorations, Janesville. (608) 756-4509. Through Jan. 2: Christmas Tours.

Taliesin Preservation Commission, Spring Green. (608) 588-7900. Dec. 4 & 5: Holiday Art Festival.

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MOTIFS

Aesthetic Fishes

ANCIENT AND mysterious is the fish symbol in religion and design, appearing in Greece, Rome, and Scandinavia; among Semitic peoples; in Buddhism and Hindu mythology; in Egypt, China and Japan, Oceania and Africa and the Americas. The fish is phallic and fecund yet, carrying the power of the waters and life itself, it is associated with the Mother. There is a universal belief that fish have a kind of pre-knowledge. Fish is also food, sometimes sacred but often a symbol of plenty. ■ Like many archetypal symbols, fish have been used as a decorative element with little thought as to their meaning. How to explain the recurrent use of the carp, say, in English and American Aesthetic Movement design of the late Victorian period? Tastemakers of the era were drawn to Japanese design. In Japanese art, the ubiquitous carp is a symbol of “youth, bravery, perseverance, strength, and self-defense” [*Encyclopedia Mythica*]. That, and not the fish’s complex Christian symbolism, probably explains its Western popularity during the 1870s and 1880s, extending then into Arts and Crafts and Art Nouveau design. ■ “Nothing I have looked at suggests that American designers were aware of the symbolism,” concludes historian John Burrows. ✦



ABOVE: The dolphin, divine intermediary between worlds, was also depicted during this period [Isaac Bell House, Newport, R. I., 1883]. RIGHT: “Japanese Carp,” from J.R. Burrows (here embroidered by David Berman of Trustworth Studios), is a pattern by American Candace Wheeler (1880). BELOW: Koi Fish Mosaic by Ann Sacks Tile.



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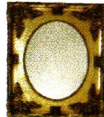


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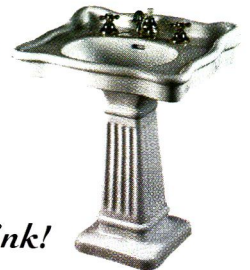


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