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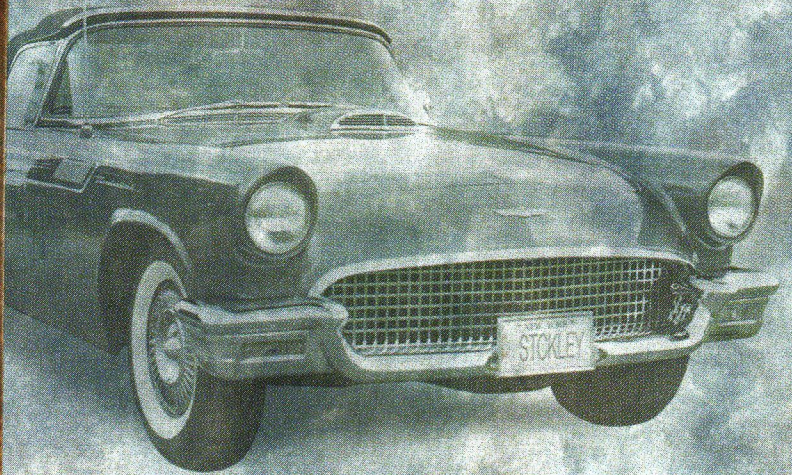
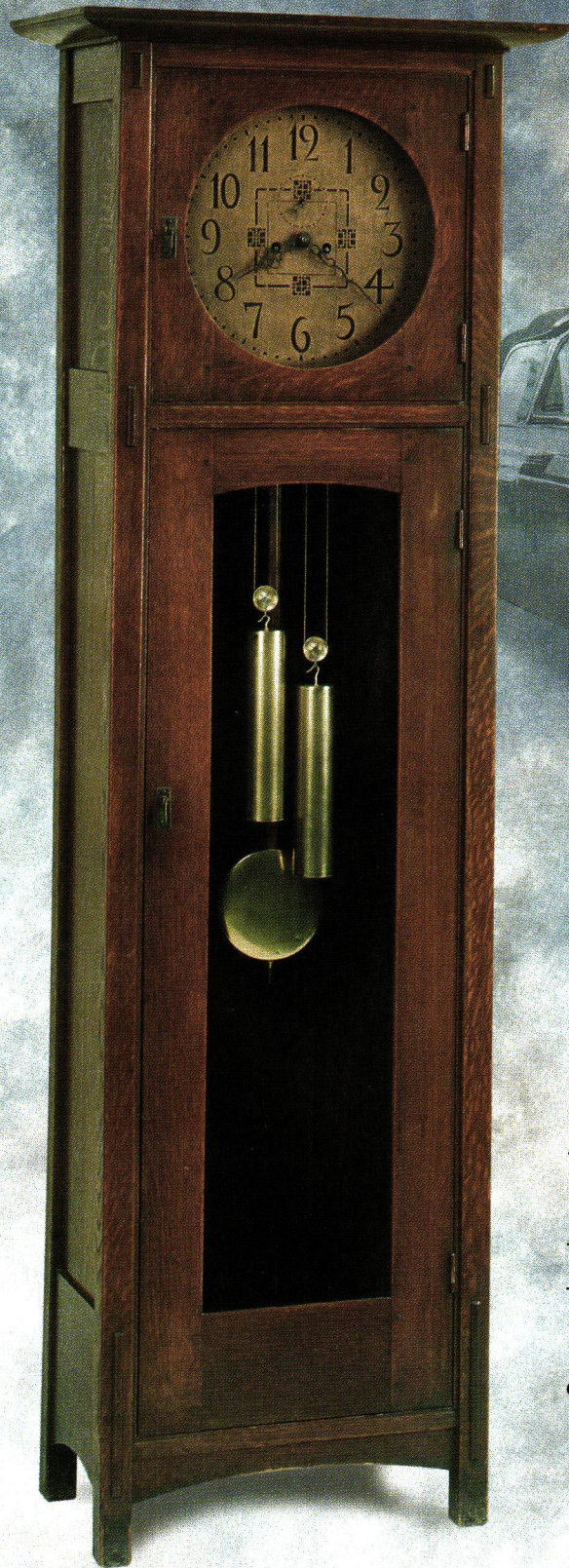
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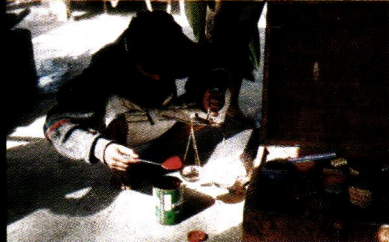
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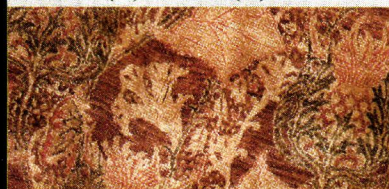


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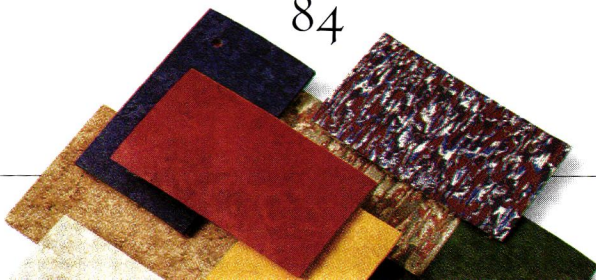
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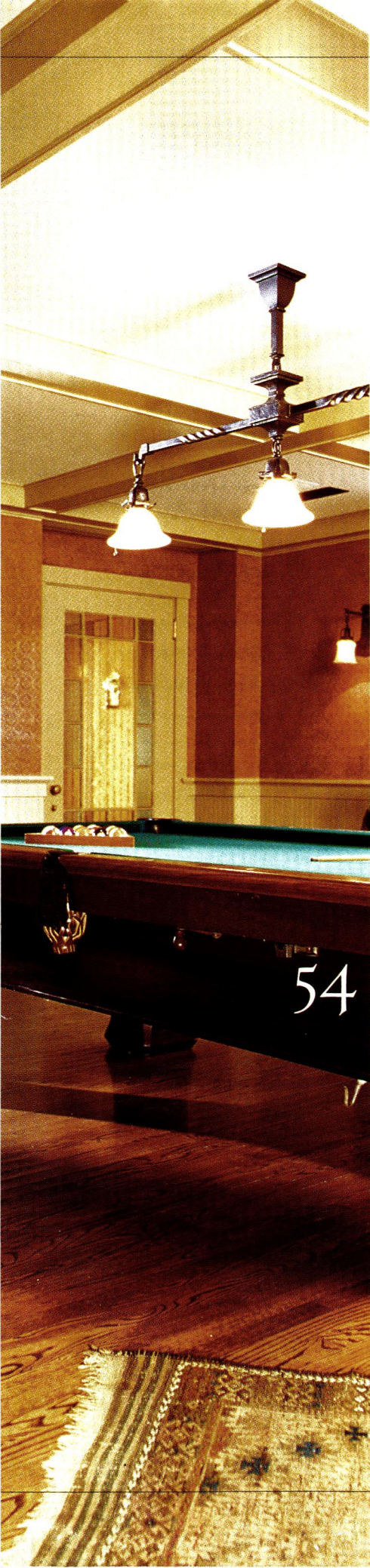
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The rose is a beautiful source of scent, flavor, and maybe a cure for the common cold.
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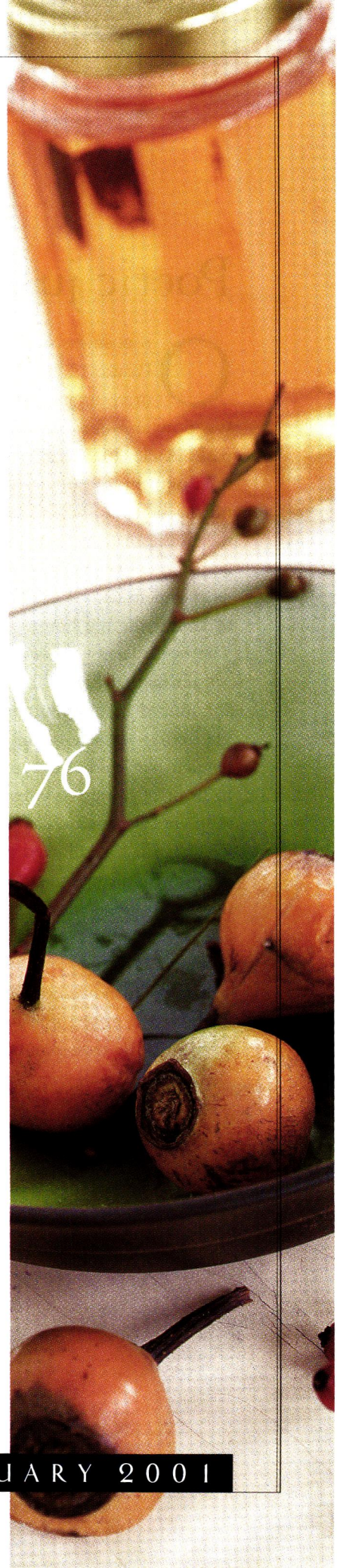
ON THE COVER: Neoclassical cabinetwork designed by Rob Orlando at Classic Restorations accompanies honey onyx panels and counter in a new, traditional bath. Cover photograph by Bruce Martin.

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Poetic justice?

ON BUSINESS IN NEW JERSEY, I'd unexpectedly turned south on Route 17, the "far trip" road of my childhood. Where a drive-in and gas stations had once studded woodlands, there was now an unbroken rash of fast food, mini-malls, and corporate parks. A cloverleaf and new housing tracts surrounded the former right turn into my old town. (I looked for the blue split-level, third house off the highway, where my high-school sweetheart had lived. But all the houses had been repainted, and I no longer knew where to start counting.) Two miles, under the Erie-Lackawanna tracks, left onto the dead-end street. ■ I grew up in a 1951 "colonial ranch," one of six or so amidst the old houses of residents who hadn't sold to the developer. The horse farm—where my brother Billy got his first job, and a nasty rooster named Eloise almost tore our cat apart—was gone. A bland sign announced condominiums squatting in the narrow triangle between the houses and the tracks. The land felt congested; I remembered what seemed like wild afternoons spent back there, beating skunk cabbages. In front of the place where my house should have been, I was momentarily confused. Which one was ours? Oh. A two-storey neo-Victorian had swallowed it. Its buff vinyl siding was surprisingly well considered; the pediment of my parents' bedroom wore fishscale shingles; multi-light sash had taken the place of picture windows. Our creosoted picket fence and the silver birches were gone, replaced by specimen plants and sculpted rock gardens too professionally placed. The street trees were different—mature, meeting overhead to give quiet shade. (We'd played line-dodge on sunbaked asphalt.) It struck me that I was not one owner removed from this place, but many. "Like a

Twilight Zone episode," I thought: sunshine and birdsong, and me long dead. ■ So. Winter is back and time passes too quickly, for these are the best days: our children still small, dear old Luke (now twelve) hanging in, his thyroid and arthritis medications working wonders. The early sunsets and long nights have a storybook quality, cozy and snug. My reverie won't wane until February's end, when it dawns on me that spring is still two cold, damp months away.




VOLUME VII, NUMBER I

editor-in-chief

Patricia Poore

art director

Inga Soderberg

senior editor

Mary Ellen Polson

art associate

Claire MacMaster

production associate

Betsy Gammons

contributing editors

Regina Cole BOSTON

Brian D. Coleman SEATTLE

Elmo Baca SANTA FE

contributing writers

Lynn Elliott VISITS

Vicki Johnson GARDENS

Susan Mooring Hollis DESIGN

customer service

Karen Taormina

office manager

Joanne Christopher

national sales manager

Becky Bernie

senior sales associate

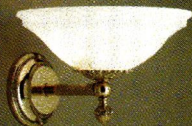
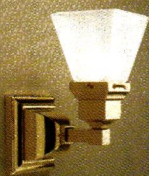
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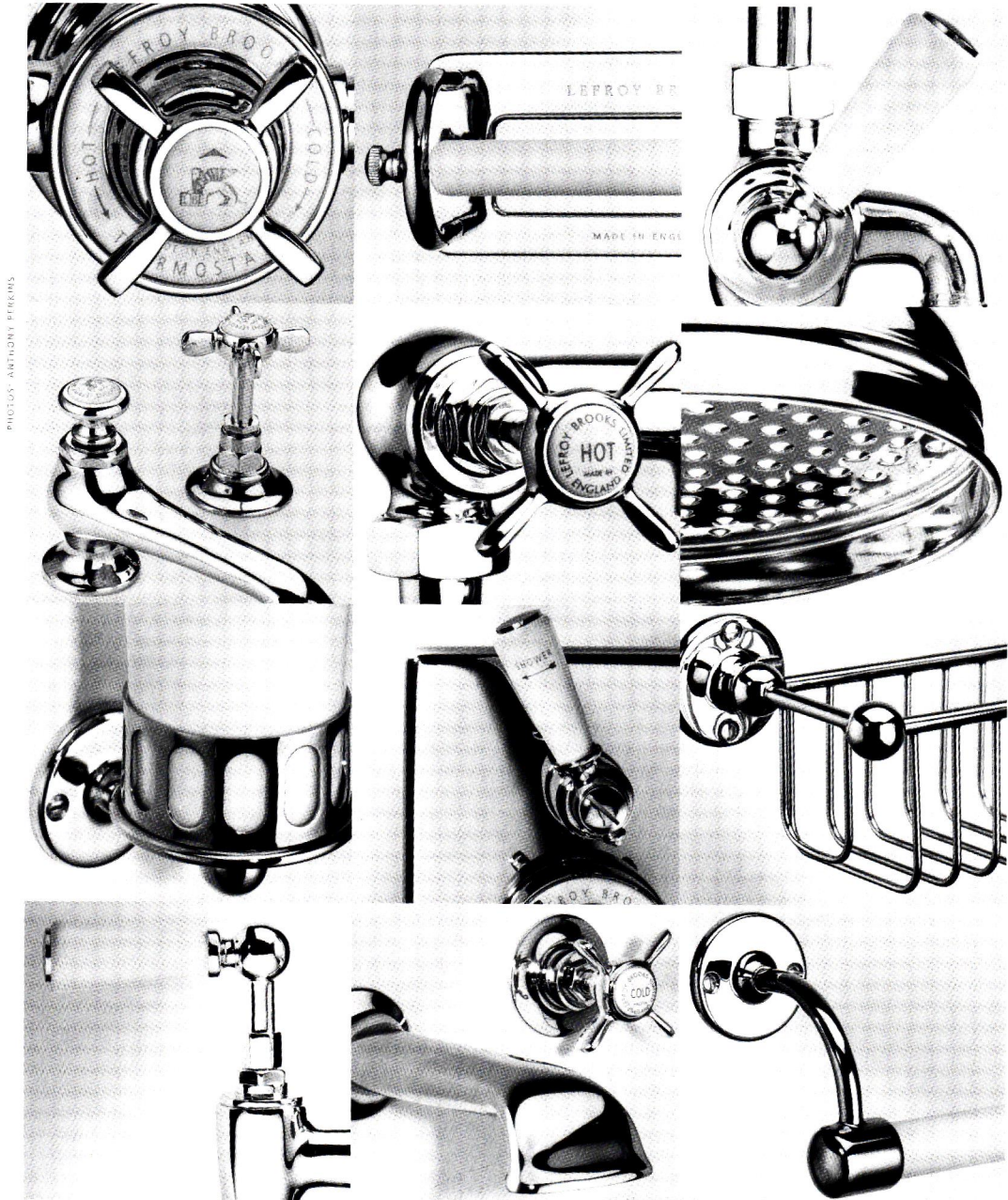
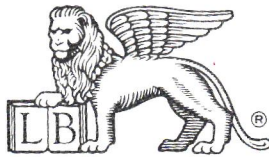
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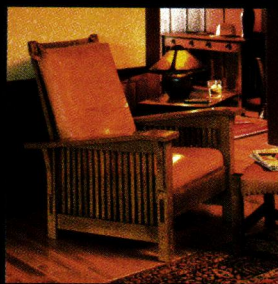
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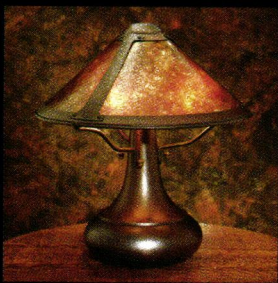


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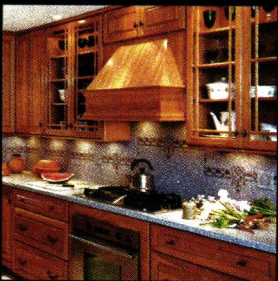
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LETTERS *from readers*

CONTEST COMMENTARY

WHEN I SAW the cover ["Winning Kitchens," Nov. 2000] I was taken aback—it's so contemporary! Granite counters and all . . . I was ready to write a letter pleading for authenticity. I felt better, though, when I saw the article. I love the Warner's Victorian woodwork, and the urban example is different from anything I've seen. And, okay, even the white one makes sense for 1908. I guess you can show us Modern as long as you keep writing articles like the one on Wilderstein [Nov. 2000].

—MARY KING
Nyack, New York

OH, PISH-POSH. Your rules for the Kitchen Redesign Contest included contemporary renovations and yet none was included in your winners issue. Like mine, for instance.

—STEVEN SCHREIBMAN
Columbus, Ohio

WONDERFUL WILDERSTEIN

THE OLD-HOUSE INTERIORS article on Wilderstein is wonderful. We were so pleased to see the house featured in the November 2000 issue. I expect that Patricia Poore's prose and Steve Gross and Susan Daley's photography will entice many visitors to the site. The photographs captured details we have not seen on film before.

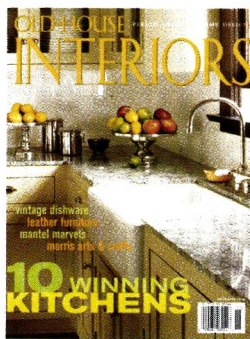
We hope that granting agencies will enjoy the magazine as much as we have.

—LINDA L. WATSON
Chair, Collections Committee
Wilderstein Preservation
Rhinebeck, New York

NEVER TOO LATE

I WAS READING through the November issue of *Old-House Interiors* and was pleased to come upon the article by Catherine Fallin in the History Travel section ["Hudson Valley Sites," p. 107]. I expected to see my town mentioned, but it was left out. I am referring to Hurley, N.Y. Hurley has a large collection of old stone houses owned and lived in by local people. We so appreciate your magazine.

—LOIS J. ANDERSON
Hurley, New York



We hope you didn't miss the article "Dutch Treat" in our January 2000 issue. It focused on the Van Deusen house, a 1723 stone cottage, and gave a brief history of Hurley. You can purchase a

back issue by calling (978) 281-8803.

—THE EDITORS

WARM TOUCH

PLEASE [RUN] a larger article on soapstone products. I remember an old house: fourteen-foot ceilings in a dilapidated neighborhood, and bathing my two children in soapstone wash-tubs. Soapstone is not cold. Also, soapstone stoves will not burn adult or child if they happen against it. My ambition is to be able to afford a soapstone stove.

—MARGARET TONER NORTHROP
Norwalk, Conn.

WHEELER BUFFS?

I THOROUGHLY ENJOYED your article on Candace Wheeler and Pennyroyal, the house which she designed at Onteora, New York [Aug./Sept. 2000]. I had not been aware of her contri-

bution to the Arts and Crafts movement in this country. I was charmed by the quotation used as a frieze in one of the photos: "Who Creates a Home Creates a Potent Spirit Which in Turn Doth Fashion Him That Fashioned." Do you happen to know the original author of the statement?

—CHARLES M. WATSON
Beaver, Penn.

We've thrown Mr. Watson's question out to our Candace Wheeler experts, but they're stumped, too. Can you help? E-mail leads to edit@shore.net, or write to us the old-fashioned way at 2 Main St., Gloucester, MA 01930. —THE EDITORS

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HOOKED ON SUMMER CAMP

I ALWAYS LOOK FORWARD to my next copy of *Old-House Interiors*. My joy was doubled when the September issue arrived with a photo of a hand-hooked sheep rug and your encouraging comments. I'm one of thousands who practice this American art form for its therapeutic and practical value. The renaissance has spawned several regional camps where fiber artists gather. One of the best is the Cambria Pines Rug Camp. Located half way between L.A. and San Francisco, it occupies the Cambria Pines Lodge, a rustic retreat built by an eccentric European baroness in 1927. Next year's camp, July 3–8, 2001, will feature six gifted teachers and over 80 students, and a public show of nearly 100 hand-hooked rugs. The creative environment is . . . well, just plain dynamic. I went as a skeptic to my first rug camp. Now I am "hooked."

—GENE R. SHEPHERD
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by Mary Ellen Polson



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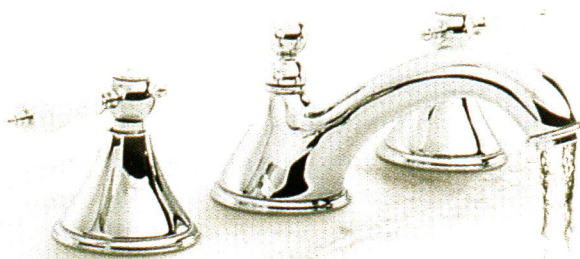
These hand-forged copper vessels from Cobré are worked by hammer and anvil, using a traditional Native American bonfire technique. From left to right are the 9" Hannah Tutt vase (\$312), the 12" van Erp vase (\$198), and the 7" van Erp vase (\$174). Call Susan Hebert Imports, (503) 248-1111.



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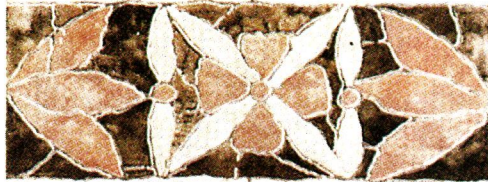
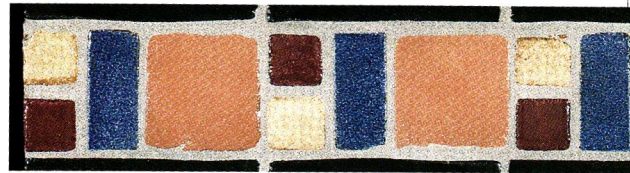
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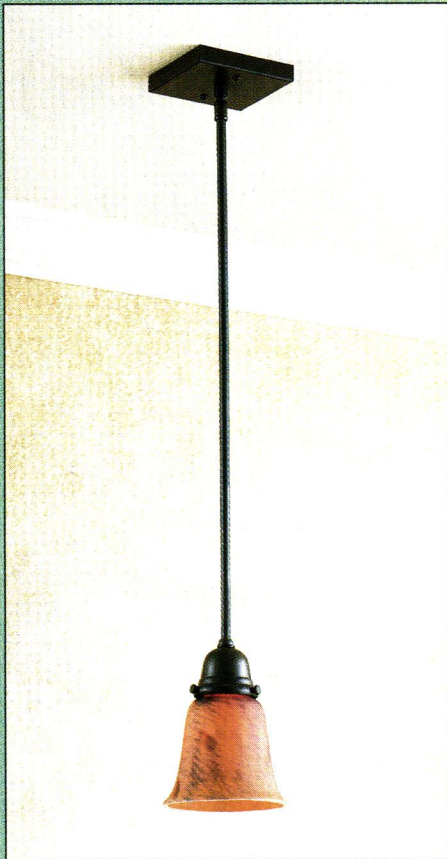
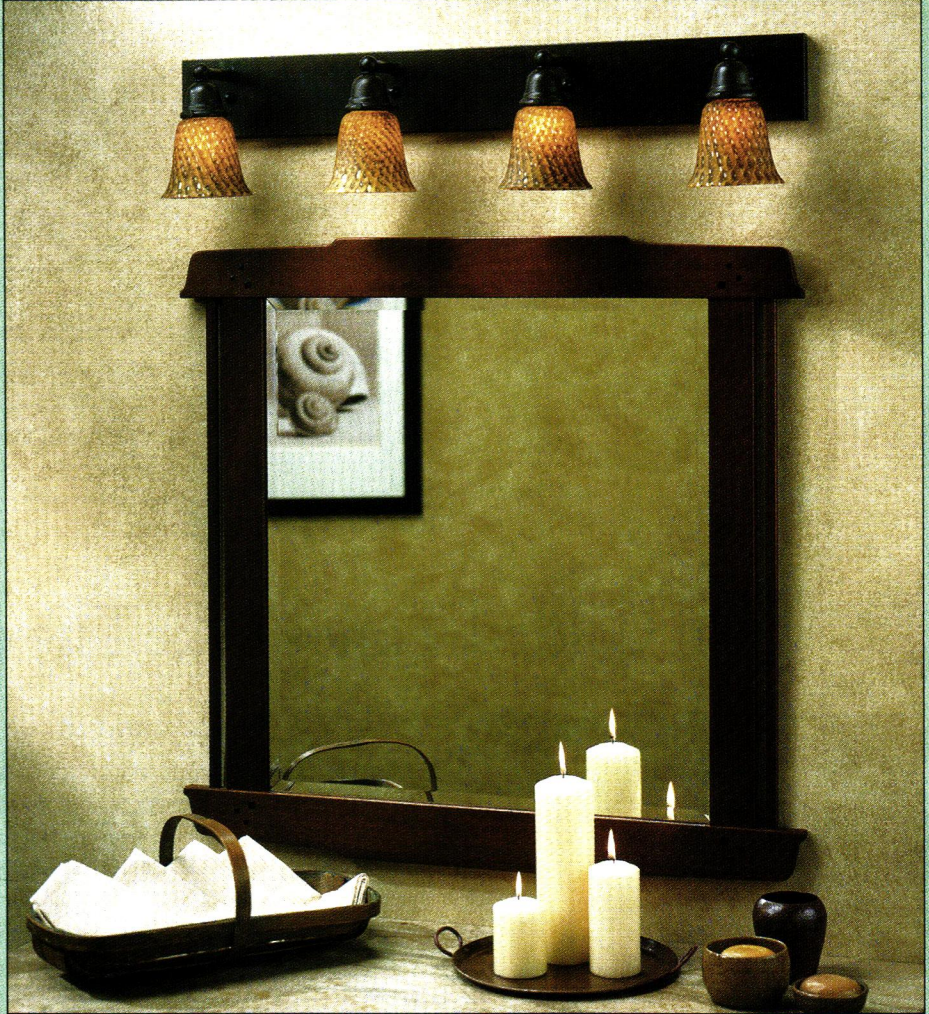
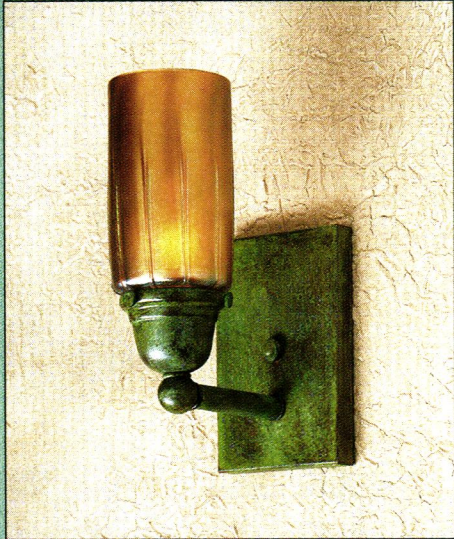


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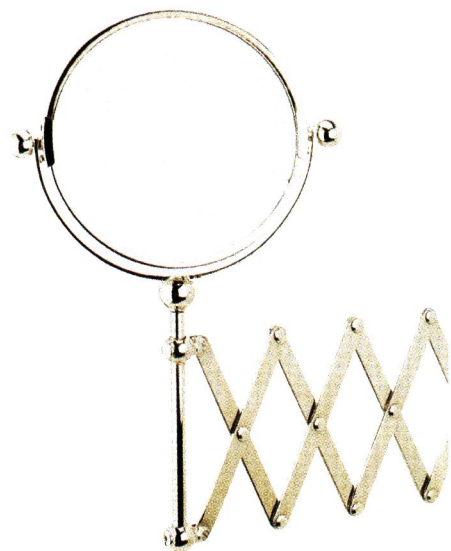
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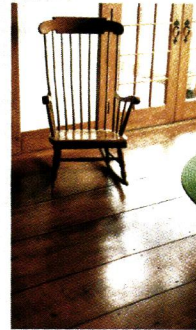
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NEWS

LIZ GORDON & TERRI HARTMAN

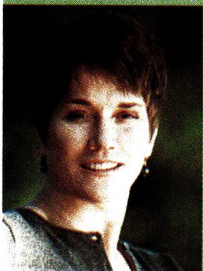
Finally! Someone has written the definitive book on period decorative hardware. Liz Gordon (right), owner of Liz's Antique Hardware in Los Angeles, has been up to her elbows in doorknobs, latches, locks, and hinges



for 20 years now. Co-author Terri Hartman (below, left) is a writer and architectural historian as well as the store manager at Liz's. Together, they've produced a chapter by chapter history of American hardware, followed by a look at hardware, room by room. "We were mostly interested in the history, but we also wanted to show people how they could use the hardware in their homes," says Terri. Finding period homes sporting the right hardware proved to be their greatest challenge.

"It's taken quite a few years to realize the dream," says

Liz, who considers her book partnership with Terri "a perfect match." Lushly illustrated with color photographs by Philip Clayton-Thompson, *Decorative Hardware* by Liz Gordon & Terri Hartman retails for \$35 from Regan Books (an imprint of HarperCollins).



and "Charles Rennie Mackintosh and the Northern Romantics," Ellis finds that the stock descriptions are usually jumping-off points for more personalized trips for groups of two to 10. "We found that the specific trip and time didn't always work for people," Ellis says. "The pace is flexible, too."

A typical 10-day tour might include visits to Standen, the British National Trust's

most popular 19th-century site; Munstead Wood, the house Edwin Lutyens designed for Gertrude Jekyll; the C.F.A. Voysey-designed Littleholme; Red House, and Cardiff Castle along with perhaps a dozen other sites. You'll be housed in four- and five-star hotels, and tours are priced accordingly, [continued on page 24]

Tour de Morris


Ever wish you could turn back the clock and hobnob with the leading lights of the English Arts and Crafts Movement? Then you may want to consider a vacation with Arts & Crafts Tours, a travel agency that specializes in visits to public and private sites associated with Morris and his contempo-

raries. "One of our strengths is that we get into a lot of private places, and a lot of public places out of hours," says Elaine Hirschl Ellis, a writer and Arts and Crafts enthusiast who began offering the tours in 1992. While the company brochure describes such trips as "Homage to William Morris"



“I have one word of caution from personal experience—if you accidentally hit your vinyl siding with a Weedwacker cable, it will cut through the siding.”

—a tip from Sharon Hanby-Robie in *My Name Isn't Martha, But I Can Renovate My Home* (Pocket Books, 1999).



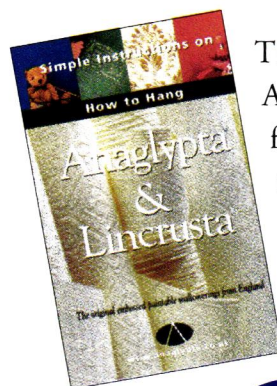
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Bungalow Calling Cards

Can't afford a California bungalow? Perhaps you'd settle for dropping one in the mail. Gibbs Smith, Salt Lake City publisher with a finger firmly on the pulse of bungalow living, just issued *Vintage Bungalow Postcards*,



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Restoration & Renovation 2001 returns to Washington, D.C. just in time for the inauguration of a new president, **Jan. 15-17, 2001** at the Washington Hilton & Towers. The national trade show and conference is a showcase for products, services, and expertise for the historic restoration marketplace. Highlights include sessions on the preservation of historic architecture in Cuba; secrets of historic Victorian wallpapers; lighting for historic interiors; and historic gardening from the gardener's perspective. For more information, visit www.restorationandrenovation.com, or call (800) 982-6247.

with color reproductions of 22 classic bungalows (from the postcard collection of photographer Doug Keister). Taste run more to monumental railway stations and skyscrapers? Check out *Greetings from Grand Central*. Paperback flip books are \$8.95 each; individual cards can be detached, addressed, and mailed—if not for a mere penny. To order, visit www.gibbs-smith.com or call (800) 748-5439.

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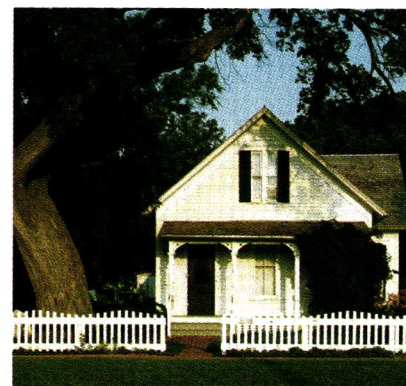
history, can apply for one of 10 spots in Historic Deerfield's Summer Fellowship Program in Early American History and Material Culture. Fellows receive a \$7,500 stipend that covers tuition, room and board, and field trip expenses. Participants will spend nine weeks (June 11–Aug. 11) at the museum complex in Deerfield, Massachusetts, and visit museums of history and art, including Colonial Williamsburg and Winterthur. Applications are due March 1. For more information, contact Joan Morel, Historic Deerfield, (413) 775-7201.

Holiday Tours

- **Old Salem** (Winston-Salem, NC) celebrates a Moravian Christmas Nov. 18–Dec. 31. Highlights include "Yuletide in the Early South" Dec. 2, and a candlelight tour Dec. 16. Call (888) 653-7253.
- **The Mark Twain House** (Hartford, CT) rings in the season with a tour of six private and two public historic homes on Dec. 3. Call (860) 242-1016.
- **Historic Salem** (Salem, MA) offers "Christmas in Salem," a walking tour of historic homes decorated for the holidays on Dec. 9 and 10. Call (978) 745-0799.



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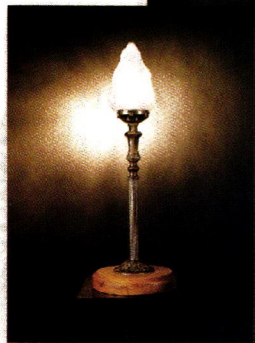


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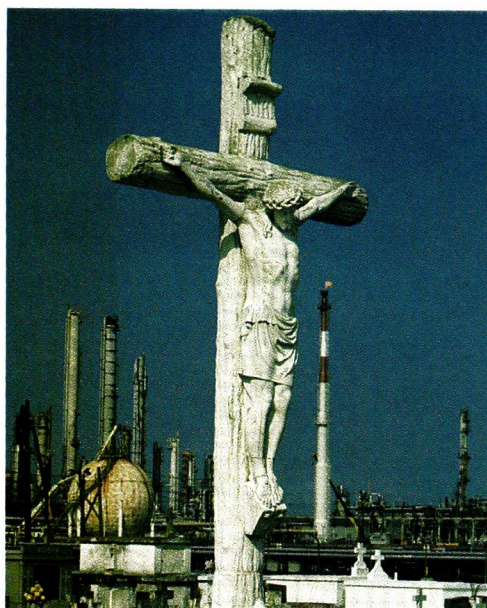
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Enigmatic Landscape

BY RICHARD SEXTON

Between New Orleans and Baton Rouge, along what has become very much a minor route, lies a low landscape haunted, in a poetic way, both by the historical myth of the Old South and by the contemporary trappings of a petrochemical empire. This meandering corridor is referred to locally as the River Road, a singularity that is thus a misnomer for the serpentine, narrow highways tracing both banks of the river at the levee's base. Between rows of sugar cane reaching a vanishing point at a swampy

infinity, industrial apparitions loom large—oil refineries, petrochemical and power plants, and a host of mysterious structures. Antebellum plantation architecture is sprinkled randomly along the Road interspersed with low-slung ranch houses and mobile homes.

The River Road today is not an environment of compelling harmony. Here and there, nonetheless, the adventurous explorer will readily uncover most extraordinary things. Exploring the River Road is a powerful and unique experience, yet this possibility may be lost on the casual observer, due to what might be termed “fragmentation.” What was once a rich agrarian culture has been supplanted by a modern industrial culture (of equal economic consequence) which fostered a different kind of architecture. The contemporary condition of the River Road is a random mosaic of historic frag-

ments separated by completely unrelated stuff.

My particular intrigue is not to be judgmental of the River Road's complex history and present, but rather to bear witness to the baroque spectacle of mankind's exploitation of a fertile landscape. A swampy wilderness became a compelling place of human habitation and entrepreneurship which, in about a century's time, was again completely transformed. Evocative vestiges of an ancient past survive to haunt the present.

It may seem presumptuous to consider a past this recent as ancient. But when viewed through an episodic perspective, which judges time more by the extent of dramatic change than by so many movements of a clock's hands, this antebellum culture and the feudal society it fostered are indeed ancient. In fact, they were ancient even when they were new.

Though the agrarian culture of the South was based predominantly on the cultivation of cotton, sugar cane was the money crop in south Louisiana—the young nation's only domestic sugar supplier. Through innovative agricultural techniques, cane, a tropical plant, had been made to thrive in subtropical Louisiana (though the endeavor carried constant risk). The cane harvest was a race against the first frosts of winter. It was labor intensive and required tremendous capital [continued on page 28]



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PATRICIA POORE, EDITOR-IN-CHIEF

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investment in a sugarhouse, where cane juice would be squeezed from the stalk, clarified, distilled into molasses, and then crystallized into raw sugar.

Those planters who were successful at it enjoyed unrivalled wealth. Before the Civil War, the majority of the millionaires in the United States lived between Natchez, Mississippi, and the mouth of the river. New Orleans was in a virtual tie with Baltimore as the nation's second largest city, behind New York. During this halcyon era, New Orleans was growing at a rate faster than any other American city. Its port, burgeoning with the abundant agricultural output of the region, rivaled New York's. The Civil War ended not only slavery, of course, but also the tainted affluence that relied upon it.

In the postbellum era, cane farming continued to provide livelihood, but slowly its lucrative stature eroded. The great houses and the supporting infrastructure of the antebellum planters became the victims of a reversal of fortune. The grand architecture slipped into serious decline; much of it disappeared altogether. Today many great houses, despite their great good fortune in surviving to

the present, sit vacant and derelict along the River Road. These captured my attention in a profound way.

Among the historic buildings

I photographed, I found particularly those plantation buildings mired in a state of partial or total ruin to be the most compelling subjects. Ruins are architecture stripped bare, revealed in a way that it can never be otherwise. Architectural ruins can possess, like the nude, a disturbing vulnerability. The predicament of ruin presumes a tragic ending. Our anticipated sorrow is buttressed, at least, by the notion that a transitory condition has been permanently etched on film. The photographing of ruins is thus a catharsis, and mitigates a sensibility pregnant with uncertainty, doubt, and melancholy.

The tension between the artist and the journalist within me characterizes my photographs of the River Road. I take great pains to glorify and immortalize my subject as only an artist would do . . . but my greater interest is to articulate and evangelize a cause, more as a journalist might. There is a simple answer to the proba-

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ble conceptual debate as to whether my work is an artistic interpretation of the River Road or a journalistic documentation of it: It is both.

My first exposure to the River Road came in the early 1990s, when a friend took me to see his family's ancestral house in Edgard, a languishing farming community above New Orleans on the west bank. The old Creole house was raised up on brick piers. Its elegant façade was punctuated by a succession of shuttered French doors shaded by a long, sagging gallery. From its solitary position in a mowed field devoid of landscaping, the house stared apprehensively at a massive levee. As impressed as I was with the old house, I was not prepared for its broader context. It recalled in the most dramatic way a personal experience from more than twenty years before.

In the late summer of 1976, I arrived in Athens, Greece, after an enervating overnight flight from New York. The true beginning of the trip, in my mind, was to have been Istanbul, not Athens; but the Greeks and Turks

were threatening renewed conflict in their perpetual war, and I couldn't immediately get a train. So with time on my hands, I did what most every other tourist of modern-day Athens has done: I ascended the Acropolis to gaze upon the ruins of the Parthenon. Although certainly I didn't realize it then, over time I came to acknowledge that at the Acropolis I had witnessed the ultimate fate of all architecture. Few buildings, in fact, leave as significant a ruin as a Greek temple. Most architecture ultimately requires an archaeological dig and an array of artists' conceptual drawings to show us what once was. Despite our fondest wishes otherwise, architecture is as undeniably mortal as the humans who build it.

Reflecting on my visit to the Parthenon, I remember most the whiteness of the stone. Earlier that same year I had seen the full-scale reproduction of the Parthenon in Nashville, Tennessee, which is made of exposed aggregate (or some similar, historically incorrect brown material). My second most memorable impression of the Parthenon—the genuine, Athenian one—was its context. Young, back-

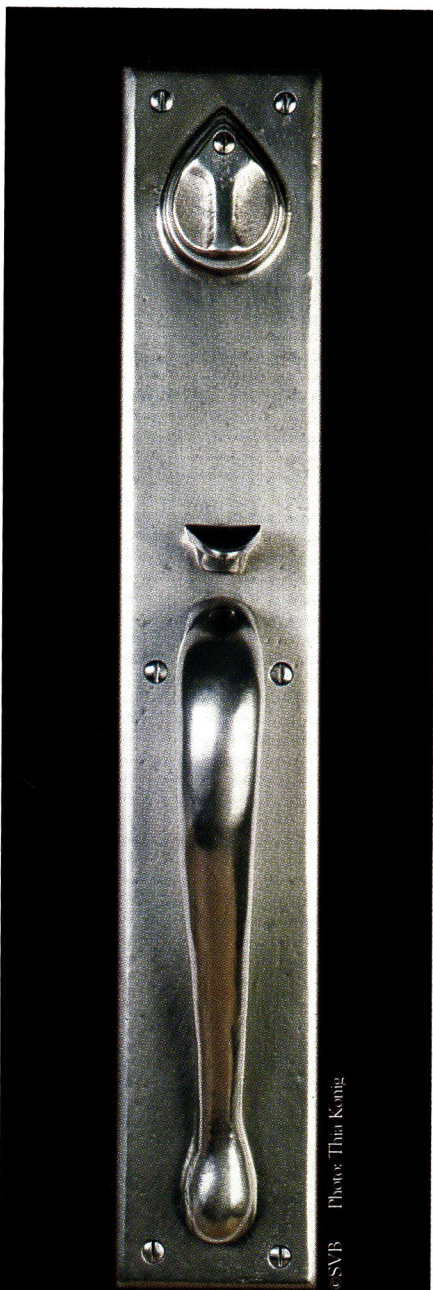


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Today many great houses sit vacant and derelict along the River Road. These captured my attention in a profound way.

packing tourists posed for snapshots on ancient rubble embellished by the carved initials and graffiti of previous and even less-restrained visitors. Nearby, sodas and postcards were purveyed from small wheeled carts. The auspicious icon that had come to symbolize the emergence of Western civilization had become, above all else, a tourist destination. Whatever my expectations might have been for the Parthenon, I was not adequately prepared for this.

The context of the plantations on Louisiana's River

Road was about as unexpected for me as the Parthenon's had been. To most observers, this plantation architecture and its current plight would seem to be merely a part of that interminable postwar Southern pathos—that inexplicable obsession with the antebellum South which Southerners, including myself, persist in purposelessly engaging. I see it quite differently, however. This is not a

Southern story, but a quintessentially American one. The willingness to tear down or defile almost anything we have ever built in the name of what we perceive, at any given moment, as progress is a hallmark of American culture. America is about the exploitation of fertile landscapes, and perhaps, more significantly, America is about freedom, including the freedom to do whatever one wants with one's property. The River Road of south Louisiana is a testament to this cultural

predilection, and an example of the outcome lamented by many of us. The evolution of the enigmatic landscape of the River Road is a Gothic tale encumbered by a Gothic form of beauty compelling and repulsive, tragic and romantic all at once. It engenders a nostalgic desire for a past to which no one can return, and a hope for a future that must be envisioned through a veil of impenetrable complexity. ✦

RICHARD SEXTON is the author and photographer of six books, most recently *Vestiges of Grandeur: The Plantations of Louisiana's River Road* (Chronicle Books, 1999). Sexton has written for many magazines including *Southern Accents*, and his photographs have appeared in *Harper's* and *Smithsonian*. He invites readers to visit his website: richardsextonstudio.com.

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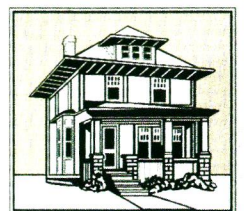
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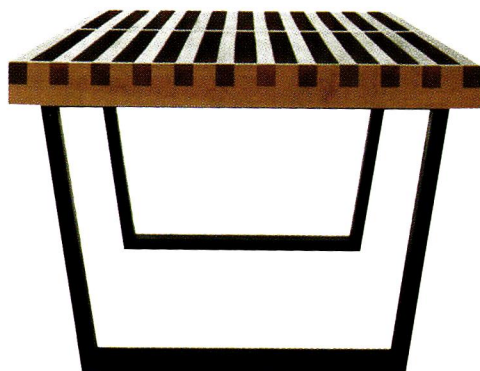


Forget the idea that Modern furniture is sterile and boxy. The best designs from the mid-20th century are organic, sculptural, and still available.



Mid-Century Modern

BY MARY ELLEN POLSON



CLOCKWISE: (from top left) Classics of mid-century Modern design include Verner Panton's colorful exclamation point, the Cone chair (1959), George Nelson's cushy Marshmallow sofa, designed in 1956, and the Nelson platform bench (1947).

AS A FRESHMAN in a college art class, I was stumped when the instructor told us to create a drawing where the space was an essential part of the composition. Little did I know then that I could have drawn a replica of Arne Jacobsen's Swan chair, or Bertioia's Bird highback chair, and aced the assignment. Both of these classics of Modern furniture brilliantly define the empty space around them with their technologically advanced, biomorphic shapes.

The fact that my art teacher even made the assignment (in 1972) is testament to the tremendous influence of such Modern architects and designers as Le Corbusier, Eero Saarinen, and Charles and Ray Eames. For these Modern Renaissance masters, furniture was an extension of Modern architecture: an exploration of sculptural, almost organic forms made possible by technological innovations with laminated wood, plastics, metals, and textiles.

While designers from Italy, Ger-

many, Sweden, and Denmark all contributed pieces that are rightly called mid-century Modern, the bonafide stars of the movement were George Nelson and the husband-and-wife team of Charles and Ray Eames. An architect, industrial designer, and managing editor at *Architectural Forum*, Nelson had never designed furniture before he joined Zeeland, Michigan, furniture manufacturer Herman Miller as its first director of design in 1946. Nevertheless, he gave the world such Modern icons as the Marshmallow sofa, the Bubble lamp, the Coconut chair, and the Nelson platform bench. Like the Eameses' designs, Nelson's best furniture was breathtaking in its purity of design, unsurpassed for function—and terrific, visual fun. The platform bench—perhaps one of the most timeless of mid-century Modern pieces—can stand alone, or support case goods. Nelson brought the notion of horizontal, wall-hung furniture to 20th-century living rooms. His wall-mounted Thin Edge phonograph case seems [continued on page 34]

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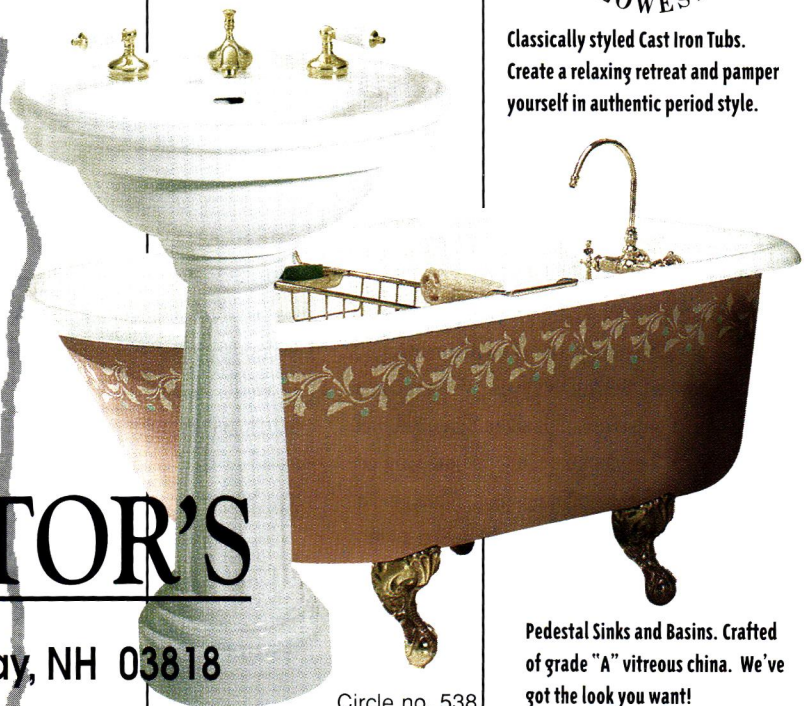
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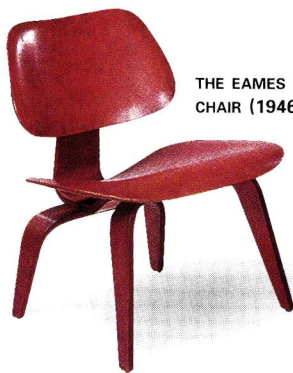


Designers took the idea of the bentwood chair in wholly new directions, as seen in Bruno Mathsson's webbed lounge chair (1934).

For Modern Renaissance masters, furniture was an exploration of sculptural, almost organic forms made possible by technological innovations with new materials.

to hover like a oversized hyphen against a neutral wall, in perfect counterpoint to his other linear pieces. For Nelson, designing Modern furniture for Modern environments was “nothing more or less than a process of relating everything to everything.”

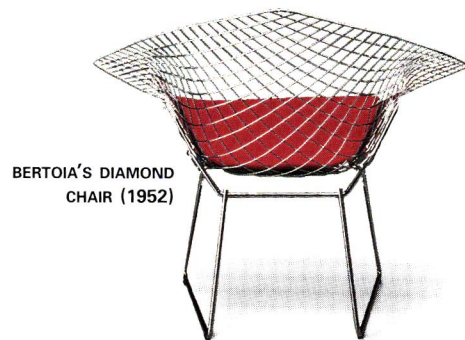
Ray and Charles Eames met at Cranbrook Academy, a hotbed of creative design and technological innovation in Bloomfield Hills, Michigan, in the 1930s. There they encountered Harry Bertoia and Eero Saarinen, both of whom were experimenting with biomorphic shapes, notably the “shell” chairs in wire and plastic. Together, Charles Eames and Saarinen entered the Museum of Modern Art’s “Organic Design in Home Furnishings” design competition in 1940 with prototypes for a sectional sofa, molded plywood chairs, and modular units that formed



THE EAMES LCW CHAIR (1946)

storage cabinets, benches, desks, and tables. Although their winning designs were never mass-produced due to the outbreak of World War II, the prototypes are easily recognizable as predecessors to later triumphs, notably Saarinen’s Womb Chair and Eames’s leather and rosewood executive lounge chair.

The Eameses married and moved to California in 1941, where they began to experiment with bending plywood into organic and ergonom-



BERTOIA'S DIAMOND CHAIR (1952)

ically comfortable shapes in the living room of their Richard Neutra-designed Los Angeles apartment. The Eameses were among the first designers George Nelson brought into the fold at Herman Miller. Their molded plywood dining and side chairs (1946) were an instant hit.

Meanwhile, Hans Knoll, who had emigrated from Germany to the U.S. in 1938, bought exclusive rights to Marcel Breuer’s Wassily chair and Mies van der Rohe’s Barcelona, MR



A PAIR OF SWAN CHAIRS

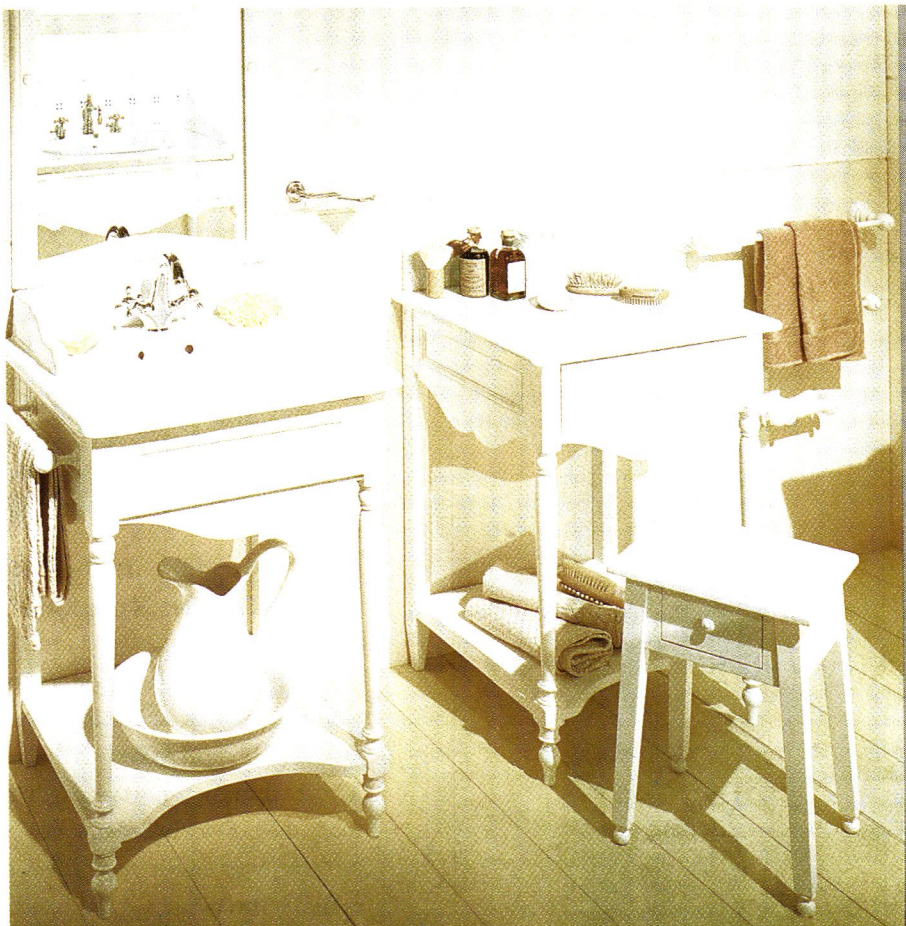


A FRANK LLOYD WRIGHT DESK



ABOVE: A kidney-shaped coffee table and a pair of ponyhide Hardoy Butterfly chairs complement the compound curves of a 1950s sofa.

and Brno collections—one reason why these early 20th-century pieces are among the most visible Modern classics. A list of the designers who produced pieces for Knoll is a roster of the mid-century Modern movement: Eero Saarinen, Jens Risom, Harry Bertoia, Isamu Noguchi, Arne Jacobsen, Jorge Ferraro-Hardoy (who

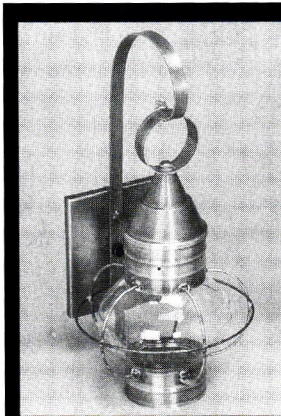


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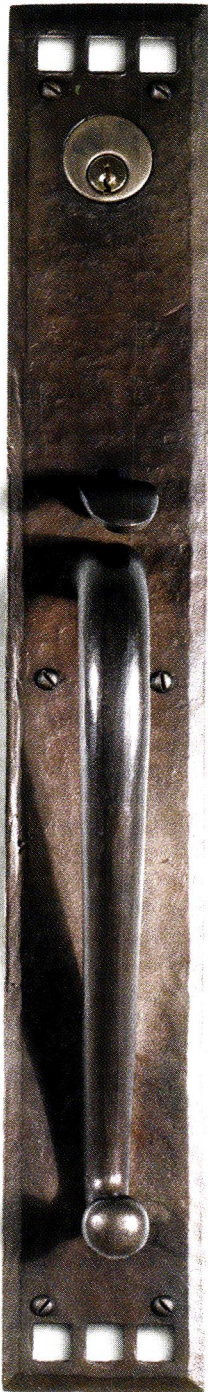
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LEFT: A pair of Bertioia Bird highback chairs, ready to nest, opposite a duo of Diamond chairs. The suspended wall cabinets are built-ins by the architect Marcel Breuer.

BELOW: Part fish, part guitar, this coffee table from the Fabulous Fifties is a great biomorphic example. The geometric 1950s rug is French.

gave the world five million Butterfly chairs), George Nakashima, and Florence Knoll.

By the 1950s, Modern furniture was so successful that its cleanest designs began to be widely copied. The technical innovations that had made the novelty of biomorphic curves possible was easily copied by other manufacturers, and U.S. courts refused to allow designers to patent their furniture designs. American classrooms, institutions, and businesses were flooded with a sea of knock-offs—leading, of course, to Modern furniture's fall from grace.

With the acceleration of modern living, this fall from favor has lasted only 30 years or so. As early as the 1980s, there were signs that mid-century Modern might be the next big wave in interior furnishings. As soon as Y2K was in sight, frankly Modern interiors furnished with pieces from the Barcelona group began to pop up in television commercials. Collectors are ready, will-



ing, and able to pay big bucks for designer pieces with intact labels—often on the basis of a single digital image on Ebay, the internet auction site. In the new millennium, designs first conceived in the 1920s, '30s and '40s still look fresh and new. Perhaps the best example of this phenomenon is La Chaise. A seamless biomorphic shell composed of fiberglass, rubber, and styrene, the lounge seems to float on its thin legs like an undulant bubble, rising through air or water. Although Ray and Charles Eames designed the prototype in 1948, Vitra produced the first run in 1990. ✦

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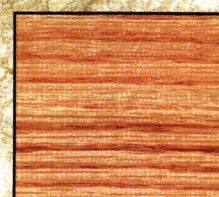
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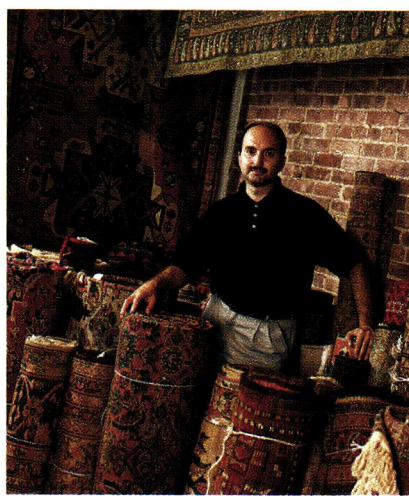
An editor's visit to the Lexington Avenue workroom of Hayko Oltaci reveals why good (that is, invisible) carpet repair is expensive. It requires design and color sense and practiced skill.



When Carpet Repair Makes Sense BY REGINA COLE

WHAT DO YOU DO when the puppy chews the corner of that antique prayer rug you love? When the hooked rug your grandmother bought in rural Maine many years ago begins to disintegrate, can it be repaired? *Should* it be? Let's say you're a collector, and you've got your eye on a wonderful Aubusson that's worn threadbare in the center. Should you buy it with restoration in mind, knowing how difficult it is to match the colors? You already know that a clumsily repaired old tapestry is worth less than one with holes.

Carpet lovers bring dilemmas like these to a narrow, unassuming door amidst the hustle and bustle of New York's Lexington Avenue in the



Sixties. Stairs lead to the second-storey atelier of Hayko Oltaci. New carpets (which he sells) are rolled up in one corner. Old carpets (which he loves) are everywhere else: stacked on the floor, draped over tables, hung on the

walls, and stretched like a canopy over his desk. The carpet restorer likes to tell visitors that his work, on display at prominent auction houses and galleries, is invisible.

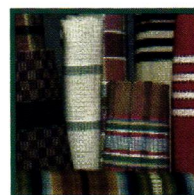
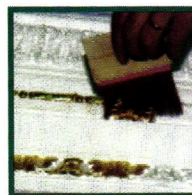
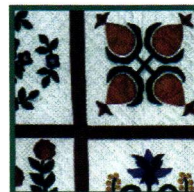
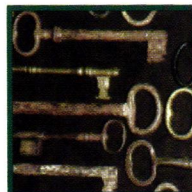
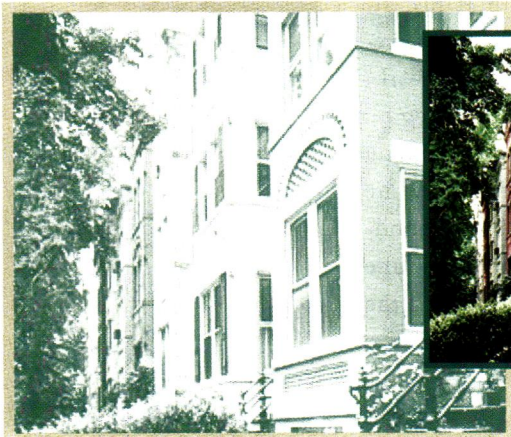
"Good carpet repair can't be seen," he says. It may seem that he's stating the obvious. But a few hours of looking and listening taught this visitor that the work of repairing carpets, more painstaking than incomprehensible, is hard to do so that it doesn't show. And you realize that Hayko, a Turkish-Armenian-American born in Istanbul, has something more than knowledge, skill, and experience, although he certainly has those. He has an instinctive understanding of the original weaver's intention. His is [continued on page 40]

TOP: Hayko Oltaci in his shop. **ABOVE:** To repair a hole in a Caucasian rug, a worker weaves fresh warp and weft threads into the cleaned-out area. As each thread surfaces, it's anchored in place with a line of push pins, then woven and knotted.

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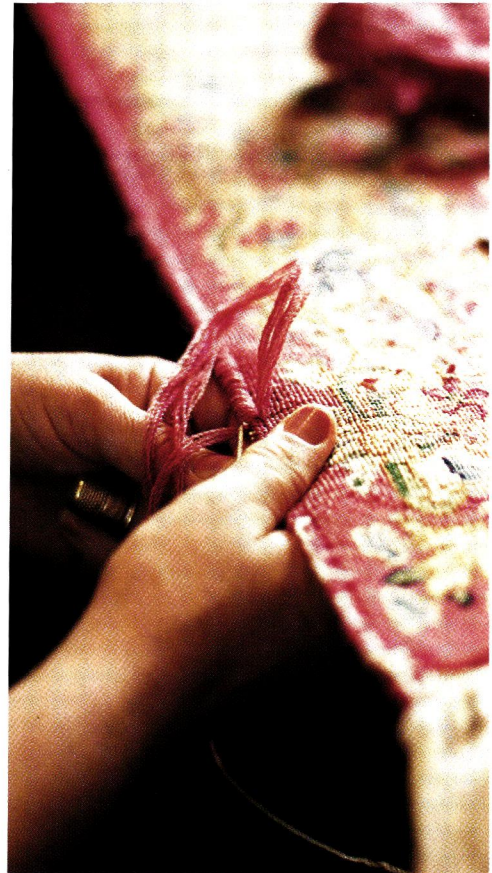
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a near mystical affinity for carpets.

A large Oushak is folded and draped before a woman seated at a large table in the back half of Hayko's long, narrow shop. The No. 20 tapestry needle in her hand flashes as she works on the damaged area spread out in front of her. She takes tiny stitches, ties knots, and trims the woolen yarn with fluid, sure movements while she talks with her workmates, who are similarly working on carpets spread out in front of them. Hung on the wall behind her are skeins of wool in colors corresponding to the ones in the carpet. All those different colors, and the scale of the individual knots compared to the size of the whole carpet, are a visual lesson in the complexity of the pattern,



"I can tell whether they'll be able to learn it from the first time they pick up a needle. They have to have good fingers, with sensitivity of feel, but strong. The dexterity—it's like a surgeon's."

the huge range of colors, the subtlety of their blending—in short, the enormity of the job. She'll be at this for a long time, I suppose.

"A rectangular piece in a Caucasian rug, approximately 8 inches by 3 inches," Hayko agrees, "will take one week."

Most of the skeins hung behind the workers are the crewel, Persian, and tapestry yarns known to needlepoint hobbyists: Anchor, Appleton, and Paternayan brand wools in one-, two-, and three-ply strands.

"We also use hand-spun woolen yarn," Hayko says. "Whatever is closest to what was originally used. If we can't make a close enough color match, then we have to dye the yarn ourselves. If there's a hole, you have to put back the warp *and* the weft."

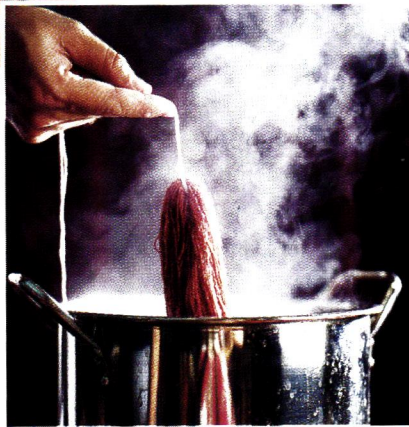
These are, in the case of ori-

ental rugs, usually made of cotton, wool, or a combination of the two. Several of the projects spread out on his worktables show rectangular areas with the contrasting brightness of new threads being woven into old carpets. But no two jobs are exactly the same. To do this work well, you have to know fibers, be able to tie Ghiordes, Jufti, or Senneh knots, needlepoint in tent, cross, half-cross, or basketweave stitches, do plain weave and weft wrapping, overcasting, chain stitching, and be able to differentiate between vegetable and aniline dyes, right- or left-hand lays. In short, repairing rugs requires what is needed to make them in the first place: sure, practiced hands, a good sense of design and color, appreciation for the materials. Since Hayko does not limit his work to oriental rugs, but also re-



LEFT: Repairing a carpet is much like weaving the original carpet, but with sensitivity to the old designs and colors. **BELOW:** There are so many varieties of good yarn available that color matches are usually possible. Even so, sometimes it is necessary to dye wool to get an exact match. When this is done the dye, too, must be like the original for a faithful reproduction.

LEFT: A fresh edge is over-cast to a repaired kilim. Here, as elsewhere, stitches of the same size, shape, and in the same direction as the originals produce the best results.



CARPET CARE

The best way to keep expensive repairs to a minimum is to take good care of your rugs in the first place.

Keep them dry. Moisture promotes rot. If your rug gets soaking wet, take it up and dry it thoroughly before putting it back. Spills are a part of life; mop them up as they happen.

Use a pad. A cushioning rug pad softens impact, thus wear. Experts recommend firm carpet pads, claiming that soft ones promote wear. Also, avoid attached foam rubber backing on natural-fiber rugs: you want grit to travel through the backing and onto the floor. Trapped to grind against the fibers of the rug, the tiny particles will wear it down prematurely.

Clean, but not too much. Vacuum, but keep beater bars away from fringe (try going from side to side, parallel to the fringe end.) Don't vacuum hooked or rag rugs; shake them out instead. Once or twice a year, take up rugs, drape them over a sturdy clothesline,

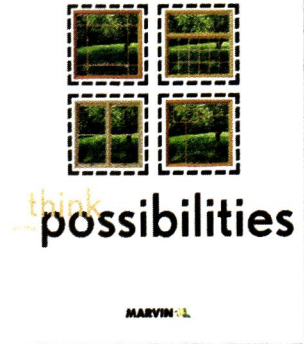
and, from the back, wallop them with a wicker or metal carpet beater.

Reposition rugs in high traffic areas.

Shift them slightly, turn them 180 degrees, or put them into another room to avoid wear patterns. Put old hooked rugs into bedrooms, not halls. Hang very fragile or valuable rugs on walls; drape "Turkey carpets" over tables.

Canine or feline accidents. Treat promptly. Blot as much as you can, using only white towels. Then mix one capful of pH-neutral shampoo or dishwashing liquid with 12 ounces of lukewarm tap water. For urine stains, substitute ammonia for the soap. Gently lather, blot (with a white towel), rinse repeatedly until suds are gone. Blot again. Prop up the damp areas to expose both sides for quick drying. For urine stains more than 2-3 days old, treat as above without ammonia, adding one part white vinegar to six parts rinse water.

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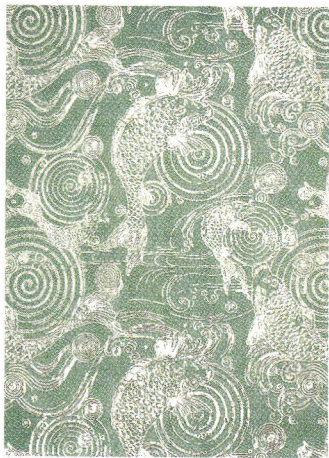
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pairs tapestries, kilims, needlepointed rugs, hooked and rag rugs, encyclopedic knowledge of the huge world of carpets is only a beginning. With becoming modesty, he claims that, after 20 years in carpet repair, he is still just learning.

Hayko was not born into this business. His passion was sparked when, as a teenager, he was disappointed at a rug his father had sent out for repair.

"They didn't ruin it," he says. "But they did shoddy work, and the carpet deserved better."

Upon leaving school, Hayko served a two-year apprenticeship at a famous



You have to love a carpet to take on the job of repairing it.

And, it has to be worth the expense.

Istanbul carpet repair shop, then moved to France to ply his chosen trade. Here, too, he was disappointed by the quality level of the workmanship he encountered. And he felt unappreciated.

"In France, you work, you work, you don't make any money," he recalls. "It was seven years of agony."

He left for California and employment at a large firm, and eventually came to New York, where he started his business in the Chelsea Antiques Building. At first he worked for the surrounding carpet dealers. Three years ago he moved to this location, and now his clients include Christie's, Bloomingdale's, high-level collectors, and homeowners from the nearby Upper East Side. His hands spend less and less time holding a needle as more and more of his time goes into the mechanics of running

a business. But he trains each of his employees in the methods he first learned in Turkey.

"It takes three to six months to be able to do it," Hayko says. "But I can tell whether they'll be able to learn it from the first time they pick up a needle. They have to have good fingers, with sensitivity of feel, but strong. The dexterity—it's like a surgeon's, with that kind of focus, that

ability to concentrate on very tiny things while working on a very big thing." And, he adds, a good sense for color is extremely important. The lighting in the working end of his shop is neces-

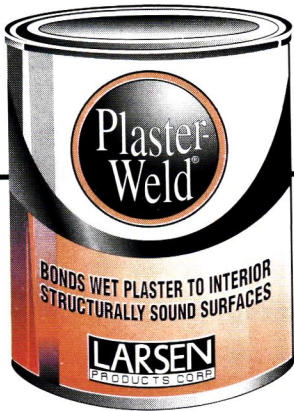
sarily strong, and color matches are best done in daylight.

This kind of work is expensive. Often Hayko has to explain to potential clients that the cost of repairing their rug is greater than the value of the carpet itself.

"From a picture I can tell them if it's worthwhile," he says. He bemoans a business in which customers are often told that their purchase is rare and precious when, in fact, the carpet they are buying is very ordinary, indeed.

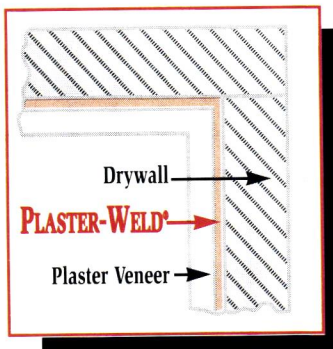
Has damage ever gone too far for repair? Like so many things in the world of rugs, the answer is both yes and no. If the pattern is recognizable, even a tiny scrap can be expanded into a large carpet.

"But you get to point where you have to ask whether it's worth the bother [or the expense]." ✦



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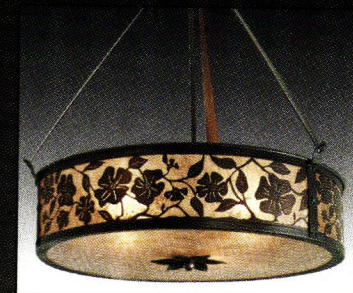
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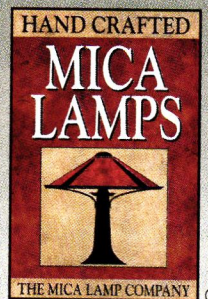
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BILLIARD ROOMS

Whether it's a writer's retreat, game room, or gentlemen's parlor, a billiard room can be medieval or Modern. (page 54) ▶



A SUNNY DISPOSITION

A rambling Queen Anne with French and Italian touches has taken on the personality of its owner. (page 46) ▼



MODERN FRAME OF MIND

Conceived in the conservative '40s, an International Style house and its Modern artwork and furnishings are still light-years ahead of the curve. (page 60) ▲



REVIVAL LIGHTING

Colonial lighting motifs are a safe bet in America, where the colonial era lasted for 200 years—and has been in revival ever since. (page 72) ▲



ROSES FOR OTHER REASONS

Bright as rosebuds, the hips of old roses are meat for the festive season, and a reminder of the winter garden. (page 76) ▶





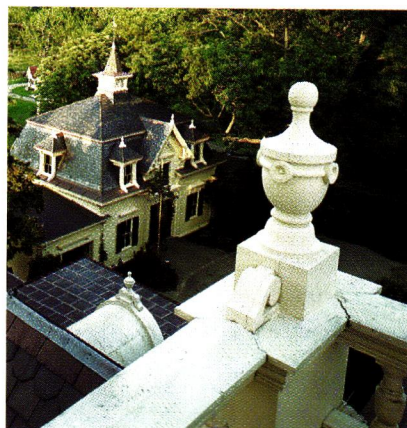
A Sunny Disposition in Maine

On an estate rolling gently down to the Kennebunk River, a collector of fine art and fine old houses holds an eclectic Queen Anne in trust, anticipating a golden future.

by Mary Ellen Polson | photographs by Brian Vanden Brink

FLOWING ON A RIBBON of medieval script along the cornice frieze in Robert Beardsley's dining room, literary quotes exhort guests to eat, drink, and be merry. Among the most recognizable is 'Please sir, I want some more,' from *Oliver Twist*, and possibly Miss Piggy's 'Never Eat More than You Can Lift'.

Less obvious is the couplet that fills most of the bay window: "The stag at eve had drunk his fill/Where



danced the moon on Monan's rill' are the opening lines from Sir Walter Scott's *The Lady of the Lake*," says Beardsley, whose passions run the gamut from epic poetry to marine art and Teddy Roosevelt. "One night I was standing here in the dining room. It was winter. An eight-point buck came walking up in the moonlight—he was going after the berries on the juniper bushes. He was just a magnificent sight."

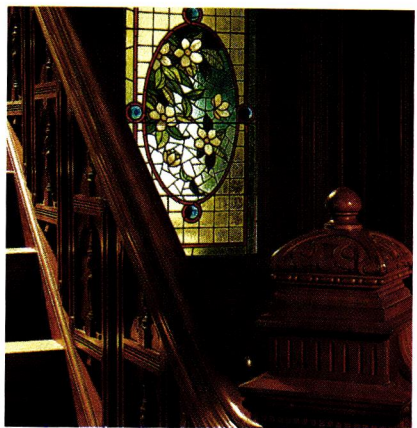
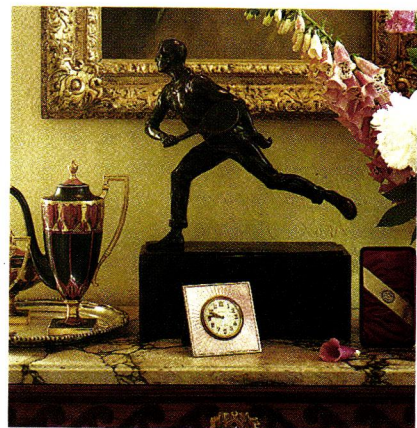
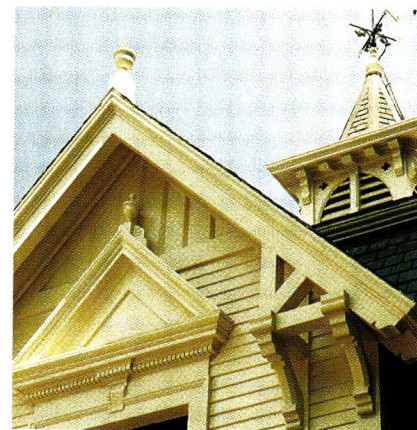


An Italian landscape of the now lost Pontine Marshes and a marble, *The Little Fisher Boy*, frame a family picture display on a 125-year-old piano scarf. Beardsley (as a boy) is second from right. OPPOSITE: A view of the carriage house from the widow's walk.



Although they look like they've been guarding the center hall forever, Beardsley bought the Chinese temple jars in a Shanghai "people's store" in 1982. The *bombé* chest with its salmon, grey, and white Belgian marble top is a good 19th-century example of the Louis XV style.





ABOVE: A 19th-century Brunschwig chintz graces an 1880s springback sofa, side chair, and hassock. **RIGHT:** (top to bottom) The weathervane atop the carriage house is a gilded replica of a sled. Beardsley often rotates fine art work, such as this bronze tennis player, among his several houses—or sells them to finance restorations! One of several leaded glass windows in peacock colors throughout the house.

Magnificence rests easily upon Sunnyside, the rambling Queen Anne with Romanesque and Norman touches designed in 1885 in Kennebunk, Maine, by Boston architect George F. Meacham for wealthy merchant Hartley Lord. Beardsley calls the house Sunnyside, after the more famous Sunnyside in Rhinebeck, New York.

To the Lord family, who owned the house until Hartley Lord's great-

granddaughter Lucinda sold it to Beardsley in 1981, the house was always known by its street number. When the house becomes a museum after Beardsley's death—no doubt far in the future, judging from its owner's energetic vigor—it will be known as the H. Lord–Beardsley House.

A collector of Maine art, political memorabilia, and the autographs of royalty (Elizabeth II,

Victoria's daughters) and despots (a Christmas card from Adolph Hitler—not addressed to Beardsley—hangs in the entry hall), Beardsley is also a lover and conservator of fine old houses. He directs a foundation for Ruthmere, a Beaux Arts mansion built by his great-grand-uncle in Elkhart, Indiana, and owns homes in Portugal and Normandy as well as Sunnyside, where he summers.



SEBUDS WHILE YE MAY

JAM TOMORROW AND JAM YESTERDAY BUT NEVER

Literary exhortations to bite and sup encircle the dining room at Sunnyside. "Jam tomorrow, jam yesterday, but never jam today" is from *Alice in Wonderland*.



ABOVE: The “grand, unused space” of the attic is a casual repository for books, as well as furniture in need of restoration. **RIGHT:** ‘Spring’, a whimsical plaster bust by Maine artist Sharon Townsend, presides over the summer living room on the rear porch. The sage-green wicker set dates to the 1920s. **OPPOSITE:** The lemon-ivory paint scheme replaced the High Victorian olive with maroon trim about 1912. The house has kept its sunny appearance ever since.





Nestled into a 90-acre site on the south side of Kennebunk's Sea Captain's Row, Sunnyside and its attendant carriage house are awash in late afternoon light.

Collecting got into the Beardsley blood early. In the upstairs master suite is a Grant Wood lithograph of a man cooling off on a hot evening in rural Iowa. "‘Sultry Night’ caused quite a sensation when it was done in 1937 because the man was not nude, he was naked," Beardsley says. "Some of my family come from Cedar Rapids, and they befriended Grant Wood. Uncle John and Aunt Hilda Turner had a mortuary and gave the space over the garage to Wood, and that's where he did most of his painting. He was forever grateful to them,

and left them a great number of his oils on canvas."

Downstairs, the parlors are comfortably furnished in a mix of chintz and antiques; many pieces are original to the house, either by gift or purchase from the Lords. In addition to refurbishing the house's plumbing and electrical systems, Beardsley has restored most of the original decorated ceilings with the assistance of Fancy Painters of North Berwick, Maine. Many of the ceilings had been painted over after decades of wood and coal heating had spoiled them.

The rear parlor, once the most formal of the downstairs rooms, retains its stenciled, *trompe l'oeil* ceiling with the extra trick of applied wood mouldings. Still the music room, it's filled with family mementoes of both the Lords and Beardsleys. Like Lucinda Lord's mother, a professional singer, Beardsley plays a Steinway—though not the one that Mrs. Lord received as a wedding present in 1910. "This is my own," says Beardsley, who is fond of Rachmaninoff. "It's a 1960 Steinway B, and I tackle all the hard stuff with great bravado." ♦

What's old is new again—billiard rooms are sneaking back into residential interiors, in garrets and old-house additions. | by Patricia Poore

BILLIARD ROOMS



SOME THINGS are constant: the table is the centerpiece, the feeling masculine. The memorable ones have a *fin de siècle* sensibility about them—1880s to 1915 or so. Besides that, all bets are off. The billiard room may be public, at the center of the house, or hidden away in the eaves...highly ornamented, or cool and dark: stone firebox and antlers. Here are three originals, and three more interpreted anew.

Most famous is the billiard

room at the historic Mark Twain House in Hartford, Connecticut [above], a notable example of lavish, 1880s decorating in the Aesthetic Movement style. The billiard room, also the writer's workroom, features a ceiling and translucent wall panels decorated with pipes, cigars, and billiard cues. The family-style pool room on page 55 is outfitted in a contemporary Arts and Crafts style, suitable for this addition to a 1907 Shingle-style house in East Hampton (Long

ABOVE: The highly decorated billiard room (and writer's retreat) at the Mark Twain House is in the attic, away from family activities. **RIGHT:** An Arts and Crafts billiard room was added to this Shingle-style house.



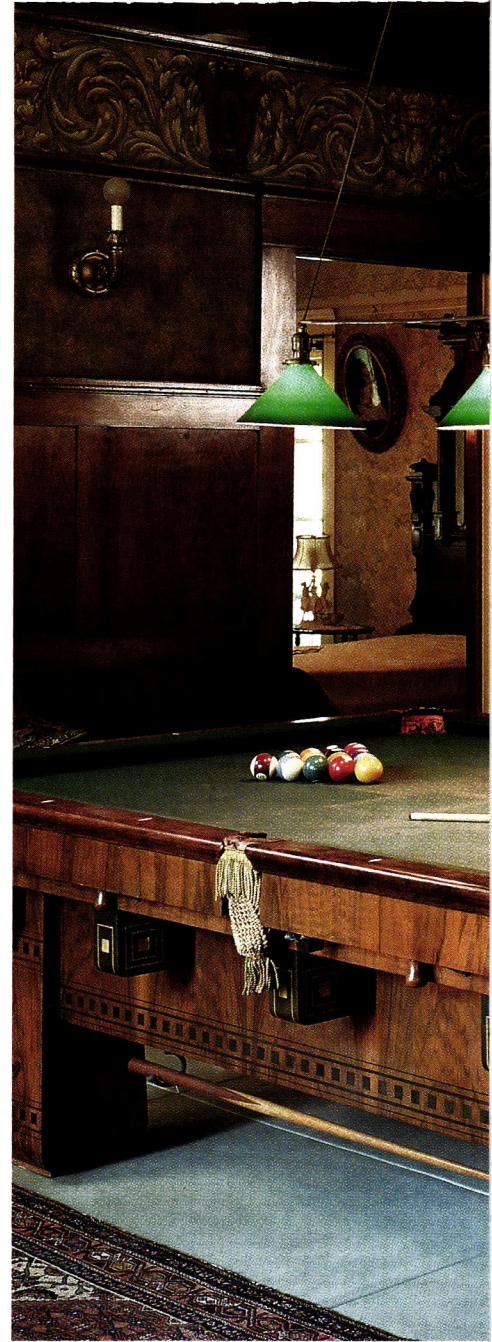


RIGHT: Owners of an 1880s house took cues from the High Victorian tradition of Mark Twain's billiard room for their own.

FAR RIGHT: Time capsule in Los Angeles County: the 1915 billiard parlor at the Lanterman House.

BELOW: The 1895 Game Room at Shelburne Farms in Vermont.

BELOW CENTER: This one dates to the 1980s, recalls 1955.



JON CRISPIN (TOP); CAPOLYN BATES (LEFT)
TIM STREET-PORTER (ABOVE)



Island), New York. An original room in Arts and Crafts style is shown above, the centerpiece of a large Bungalow designed by Arthur Hadley for Roy and Emily Lanterman—a house where masculine games won out over feminine refinement. Lived in and left unchanged by the original owners' sons until the 1980s, the house is a time capsule of period design ca. 1915. Under the Arts and Crafts staircase are stored the bumpers that transform the pool table into a billiard table.

Another original, this one dating to 1895, is still in use at the Inn

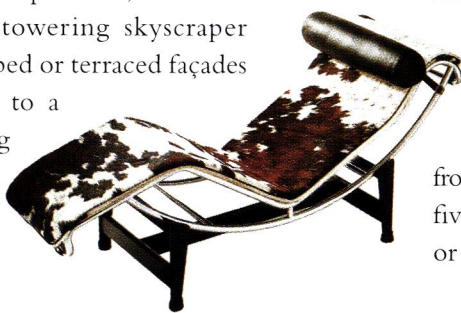
at Shelburne Farms in Vermont, an English Queen Anne-style summer home. The Game Room [shown far left] is dark and filled with trophies and medieval, masculine furniture. More like the Twain example is a billiard room recently completed by Jim and Merry Boone in Springfield, Mass. [above left]. Featuring wall and ceiling papers by Bradbury and Bradbury, it's a Victorian Revival gem.

Early billiard rooms are quite rare. Governor Gore of Massachusetts had a billiard table about 1807 at Gore Place in Waltham, as did

Wye House in Maryland during the last decade of the 18th century. Even in these wealthy examples the rooms were plain and rather bare. We don't often think of more recent decades for inspiration, either—but get a load of the lounge at left. In New York City, a videotape editing company chose mid-century pieces like Harry Bertioia's diamond chairs and inexpensive Butterfly (or sling) chairs to surround the pool table. Arne Jacobsen stacking chairs are a 1955 design that has been in uninterrupted production. ✦

THE SOPHISTICATED PENTHOUSE had replaced bungalow simplicity in the public's favor—in those dark days of the Depression, who wouldn't have wanted to trade places with Myrna Loy and William Powell? Handcrafted work was out, machine-made designs in. By the mid-'30s Modern was everywhere: Russel Wright salt and pepper shakers in curvaceous metal, aerodynamic Electrolux vacuum cleaners at Macy's and Wanamaker's. Critics who'd scoffed that the country had no real style of its own took a second look as an optimistic, American design emerged. The towering skyscraper became its symbol. Stepped or terraced façades (developed in response to a New York City zoning law of 1916, which required setbacks to ensure that daylight reached the

Manhattan, by Mies van der Rohe and Philip Johnson.) • International Style never really captured the heart of the general public—it was rarely used in residential construction. But “Modern materials for Modern interiors” became a rallying cry as the industrial arts took on a new meaning. Machines were recognized as works of art—mass-produced art, available to all. Such industrial products as cork, Masonite, linoleum, and rubber flooring made their way into home products. Aluminum, chromium, and Monel (a copper-nickel alloy and precursor to stainless steel) were used in kitchens, and sofas. Black “Vitrolite” glass graced storefronts from Madison Avenue to the five-and-dime; mirrors tinted blue or peach were applied to coffee



INTERNATIONAL STYLE

streets) provided a design motif copied for cocktail shakers and Paul Frankl's turquoise-studded “skyscraper” furniture in redwood. • It began, many concur, in Germany, with a new architecture that would be known as The International Style (after the 1932 book by that name, written by historian Henry-Russell Hitchcock and architect Philip Johnson). Walter Gropius's design for the Bauhaus in 1925 broke all the old rules. The War had ended, change was sought, “dead” historical styles were abandoned in favor of a “pure” and geometric architecture. Steel, concrete, and glass replaced wood, brick, and stone. Flat, sheer, unornamented walls best lent themselves to public and corporate buildings. By the 1950s, the Glass Box office building had become the image of corporate America. (The most famous is the bronze and glass Seagram Building in

by *Brian D. Coleman*

tables and ceilings. Black and silver, a deep orange called Tango, lush brown, and Pompeian red made a striking palette. Rooms such as Donald Deskey's 1927 “Man's Smoking Room” (with aluminum ceiling) and Herman Rosse's dining room (curved metal walls sprayed in blue lacquer), while a bit much for the public, were nevertheless sophisticated *tours de force* that left their mark. • With bullet locomotives, Lindbergh's flight, and modern oceanliners, speed was the thing and streamlined was in. Rounded corners were applied to automobiles and armchairs. Eventually even the architecture made its way from Miami to Minnesota, Main Street diner to Guggenheim Museum. (Frank Lloyd Wright was a pioneer of International Style; his Guggenheim commission, completed in 1959, was one of the last built in the style.) ♦

ABOVE: An early Modern classic, still in production (from Cassina): the 1928 flexible *chaise longue* designed by Le Corbusier with his cousin Pierre Jeanneret and furniture designer Charlotte Perriand.

OPPOSITE: Furniture by Mies in a room at architect Philip Johnson's own home in Connecticut.



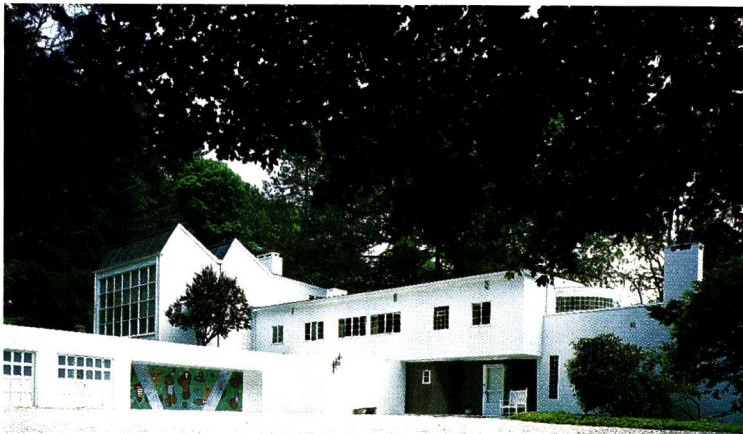
The style's architectural purity never captured the hearts of the American public. Yet, by the mid-20th century, a unique and optimistic Modern style for interiors had developed in this country, the result of history and new technology.

An architectural “mutiny in the Berkshires” revealed the unafraid vision of the couple who built it.

by Brian D. Coleman

photographs by Bruce Martin

frame of mind



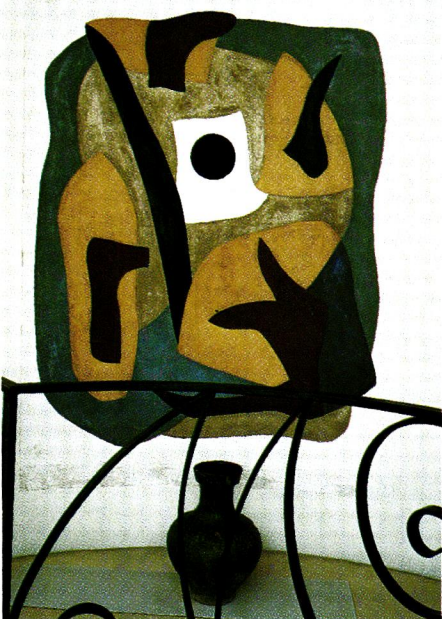
ICTURE THIS: *Town and Country* magazine features, in 1943, a spread on the International Style house recently completed in old-money Massachusetts. “Mutiny in the Berkshires” read: *Although the George L.K. Morris house did not actually create seismic disturbances in conservative Lenox and Stockbridge, mild tremors are rumored to have resulted from the first shock of its uncompromisingly modern architecture. Cousin Edith Wharton’s villa was just down the road, Tanglewood across the street. How could this have happened?!*

The startling house was built in 1941 by George Morris (1905–1975)





The iron railing by George Morris (deemed a necessary addition by its martini-drinking owners) describes the staircase's pure curve. The plated aluminum sculpture, also by Morris, is "Configuration"; bronze version is at the Whitney. **FAR LEFT:** Completed in 1941 in the conservative Berkshires, this was the first International Style house built in New England. **ABOVE:** A Camel in one hand, Suzy Frelinghuysen would mix her famous vodka martinis in the Art Moderne bar tucked into the curve beneath the stairs, where the floor was lowered to allow headroom.



ABOVE: At the top of the stairs, "Concretions," another of George Morris's frescoes—swirling abstractions to draw the eye. **RIGHT:** Painted a gritty, stippled grey, the dining room has an industrial look still *avant-garde* sixty years later. Corrugated steel is incorporated into Suzy's wall collages, which contain musical notes and other references to her career as an opera diva. **FAR RIGHT:** George's glass-ceilinged studio, inspired by Swiss architect Le Corbusier's design for a Paris painter's atelier, was built before the house, in 1930. Paintings are by Léger, Braque, et al.





and his wife Suzy Frelinghuysen (1911–1988), both of whom came from the best of families. Eyebrows went up when George announced, after college, that he was going to France to study modern abstract painting. When he returned in 1930, he built a Bauhaus-inspired studio. Sited below the family house—Brookline, a Georgian Revival mansion designed by Ogden Codman Jr.—the studio was quite a contrast. Suzy was introduced by friends to George Morris at the opera, where she impressed him by humming every opera he named. Married in 1934, the couple established their main residence at Sutton Place in New York. Suzy began a successful career as a soprano with the New York City Center Opera. George also encouraged Suzy to paint; soon both were creating Cubist compositions praised by critics (who, however, sometimes snidely referred to them as the “Park Avenue Cubists,” in reference to their pedigrees).

In the late '30s, the couple wanted a country home, and the logical thing was to add to George's studio. By this time Hitler had forced many of the stars of the Bauhaus out of Germany: Mies van der Rohe was in Chicago, Walter Gropius had become head of the School of Archi-

ecture at Harvard. Working closely with local architect John Butler Swann (a gentleman farmer who never designed another house), George and Suzy created an asymmetrical extension. Ornamentation was minimal, in keeping with the “rational” credo.

Days, for Suzy, consisted of practicing her singing in the morning, followed by a bit of gardening in the afternoon, then usually a game or



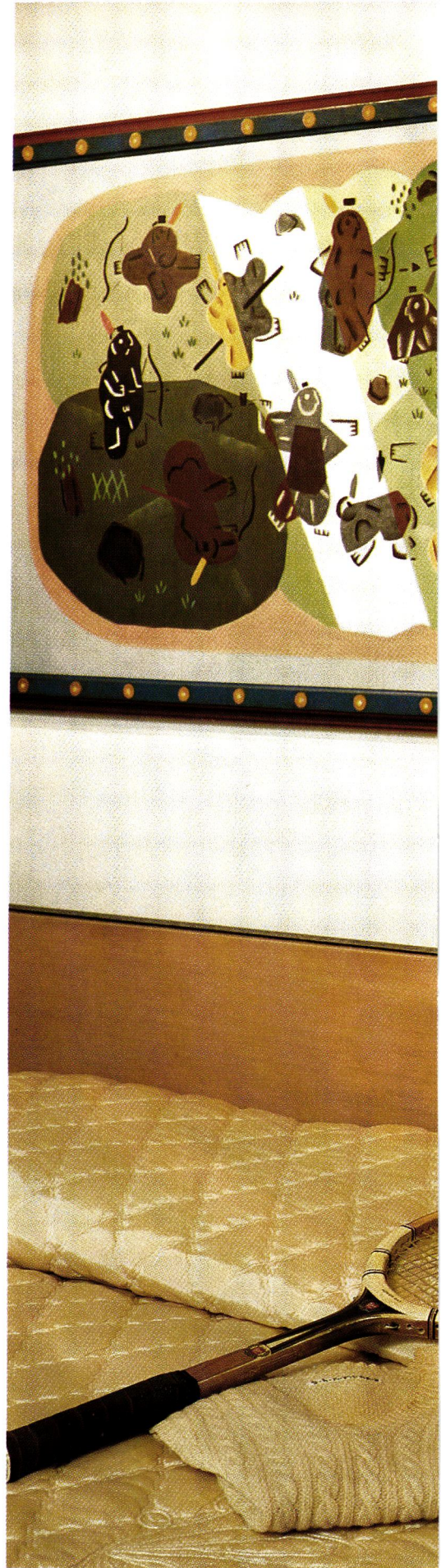
The living room features expansive windows looking out over the gardens. Simply furnished, the room is highlighted by George Morris's Cubist frescoes, which are embedded with ruby glass to help reflect the light.

RIGHT: George Morris's bedroom centers around his abstraction of an Indian battle, one of a series.

The photo of him is by Man Ray ca. 1935.

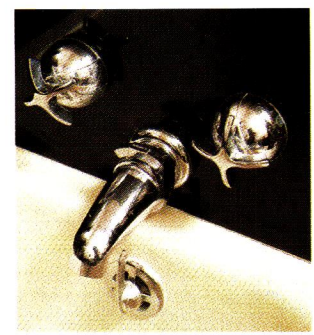
two of tennis. Evenings would begin with cocktails while Marguerite, the French maid (voted, by the way, the second best lady's maid in Paris in her younger days) served warm, then cold, *hors d'oeuvres* from a silver tray.

Regarded as eccentric patri- cians by their family and friends, Suzy and George never wavered in their support of abstract art and new American design. Secured by a foundation Suzy established in her will, the house and its contents have been preserved. Kinney Frelinghuysen, Suzy's nephew, and himself an artist, is the director. Following a ten-year restoration, the house was opened in 1998. ✦

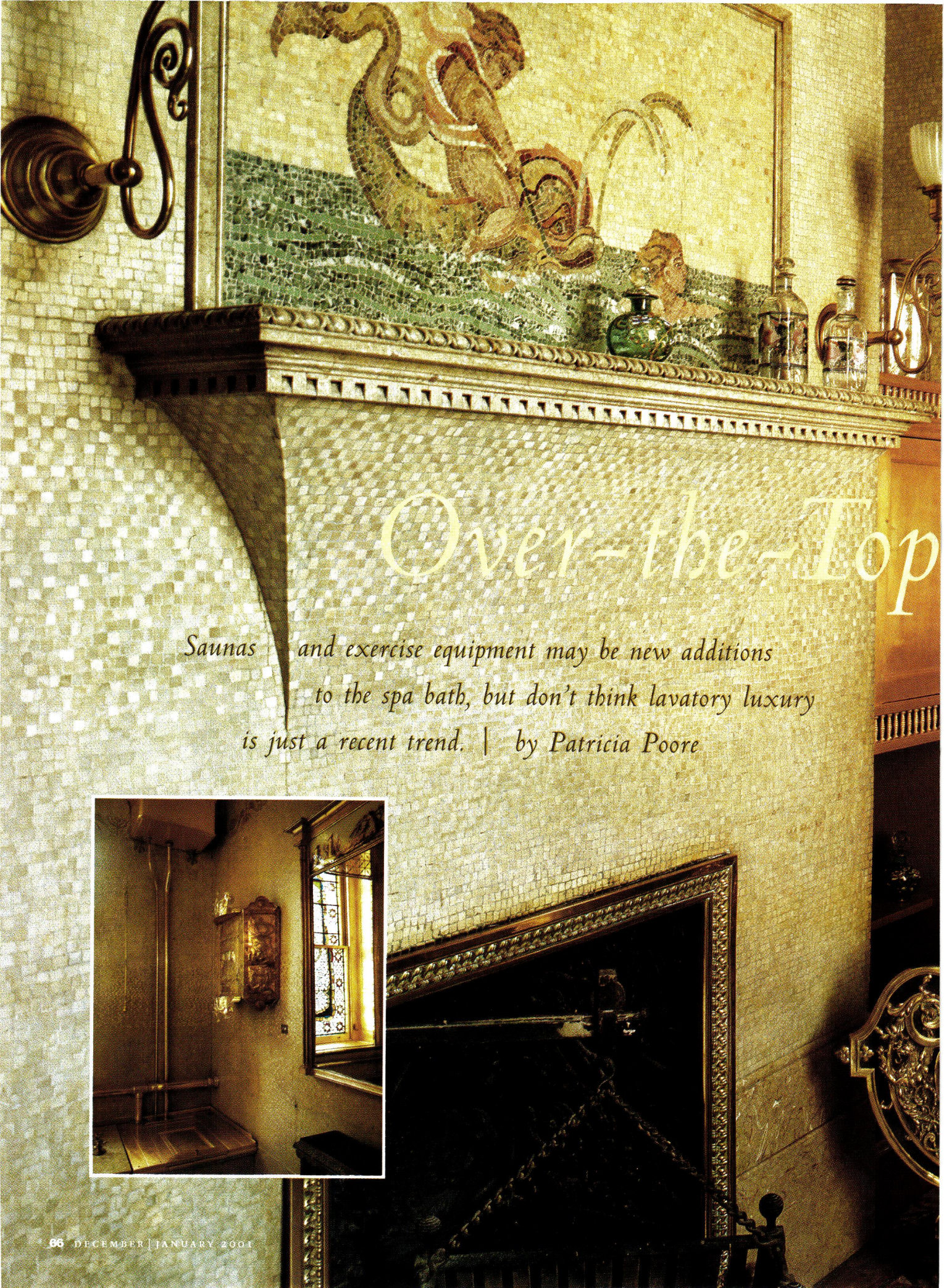




SUZY FRELINGHUYSEN
 1911-1997
 1911-1997
 1911-1997

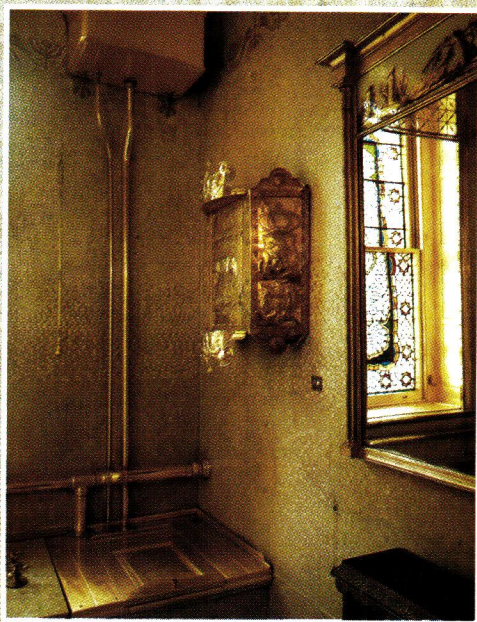


TOP: Suzy Frelinghuysen's bedroom is lightheartedly painted with favorite Italian scenes. Resting on the bedside table is the score from "Tosca," in which Suzy sang lead soprano. Glass blocks divide the dressing area from the bath with its Art Deco chrome and pink fixtures. **ABOVE:** Down to the details: the chrome-plated bathtub fittings feature streamlined design.



Over-the-Top

Saunas and exercise equipment may be new additions to the spa bath, but don't think lavatory luxury is just a recent trend. | by Patricia Poore



A RESTING bathrooms result when the best materials and lasting craftsmanship meet with artistic taste. It's not surprising that some of the earliest plumbed bathrooms were over-the-top lavish—after all, indoor plumbing came first to the wealthy, who outfitted their bathing rooms and water closets with furniture-

BATHROOMS

quality details and the decorative effects (e.g., lighting and wall decoration, even oriental rugs) found in bedrooms. The late-Victorian and Art Deco periods, as well as our own era, are notable for inspiring examples.

The Gold Bathroom in Baltimore's Evergreen House was designed by the Herter Brothers firm in 1885. Its Italian marble mosaic walls are perhaps its most over-the-top feature . . . or would that honor go to the woodwork (commode seat included) gilded in 23-karat gold?

THE THREE BATHROOMS shown here are from different periods. Each is defined by the gorgeous materials used: Italian marble mosaic and gold leaf; sculptural antique fixtures and custom tile; real onyx framing classical cabinetwork. Like kitchen do-overs, bathroom remodeling is almost a given when a house changes hands. But that's unlikely with these three beautiful rooms.

What do you do when your bathroom is in the historic Eldorado? Go over the top with custom tiles from the Pewabic Pottery, known for their period colors and iridescent glazes.

A hand-painted band and Pewabic floor tiles glorify the antique French porcelain tub. RIGHT: Tiles with a rich period glaze form a backdrop for elegant fixtures from Urban Archaeology in New York City. OPPOSITE: The bathroom opens onto terraces overlooking Central Park. The wicker chaise lends soft comfort to the hard-surfaced room.



Of the forty-eight arresting rooms in Baltimore's Evergreen House, the Gold Bathroom (part of an 1885 remodeling of the 1850s Greek Revival mansion) is one of the most magnificent. [See previous pages.] The unpolished marble mosaic floor and walls are in warm shades. A fireplace dominates one wall. The woodwork throughout the room is gold-leafed.

What do you do when your bathroom is in the historic Eldorado on Central Park West, with views of the Hudson, Central Park, and the Manhattan skyline? You go over the top with custom tiles from Pewabic Pottery, known for their period colors and iridescent glazes [this page].







Accompanying the honey onyx panels and floor, the neoclassical cabinetwork is ivory-painted in keeping with the light-infused room. Note the traditional furniture details used in construction.



Gold-plated faucets and fittings continue the theme established by light-enhancing onyx (below). **LEFT:** Sconces are mounted in the expanse of mirror glass. **FAR LEFT:** The new bath suite includes a neoclassical dressing room in gold-drenched bird's-eye maple.

Beautiful materials define the deluxe bathroom—whether custom tile made by a venerable pottery, or onyx, which can now be cut in large slabs and installed in the tradition of marble.

Active during the Arts and Crafts movement at the turn of the 20th century, Pewabic folded during the 1930s—but reopened in 1981 as a nonprofit tile maker and education center. Laid geometrically and accompanied by period fixtures, Pewabic tile is perfect for the Art Deco building dating to 1929.

Designed by architect Rob Orlando at Classic Restorations [see Resources, page 111], the brand-new bathroom shown here harks back to the gold-infused room at Evergreen House. “In the morning it’s like Midas’s treasure room,” Rob says; the honey onyx-clad walls catch and radiate the light coming through privacy-affording ribbon windows. Onyx is used, too, for the floor; it was acid-washed to provide a nonslip texture. Set into two inches of mud over the hydronic heating system, it’s pleasingly warm. Faucets and fittings are gold plated. Cabinets are in the firm’s signature neoclassical style. ♦



revival lighting



Given that manufacturers have been accurately reproducing early American light fixtures since the Colonial Revival era, how do you tell true colonial from authentic revival? | by Mary Ellen Polson

DETERMINING whether a light fixture is colonial or Colonial Revival isn't simply a matter of electrification, materials, or even when the light was made. What's most important is the physics controlling the design of the fixture—and all that those limitations imply.

Consider, for example, the mechanics of an 18th-century candlelit chandelier, suspended from a hook on the ceiling. "The early fixtures were made of solid wood or sheet metal," says Dan Krauss, of Authentic Designs in West Rupert, Vermont. "There's no place to hide the wire."

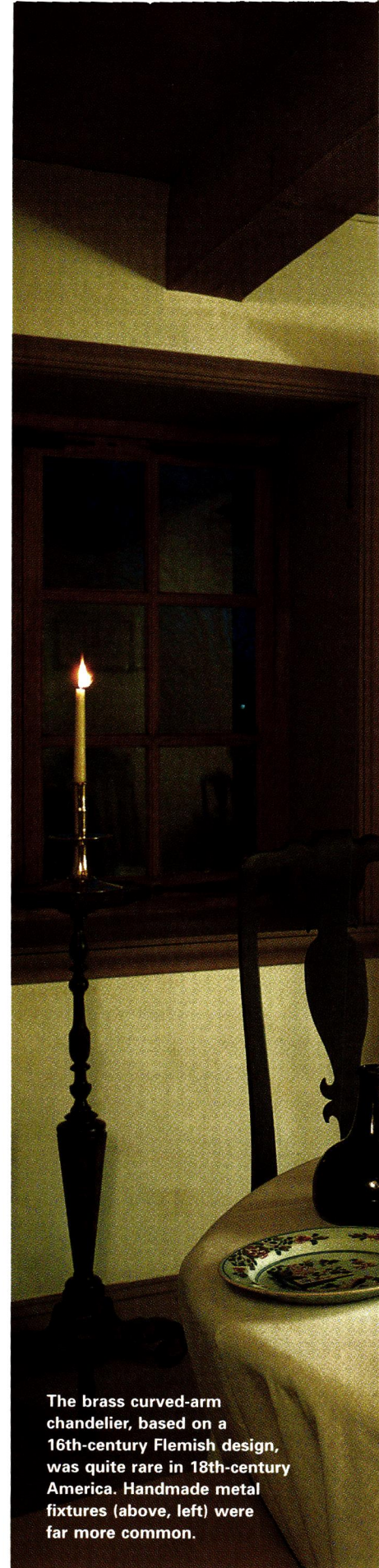
For obvious reasons, colonial sconces, lamps, and chandeliers were usually open to the air. At the same time, they had to be protected from drafts. For that reason, you'd never see an open-flame chandelier or sconce in a hallway near a door.

While you can buy an accurate reproduction of an early American chandelier with real wax candles, you can also order the same fixture in an

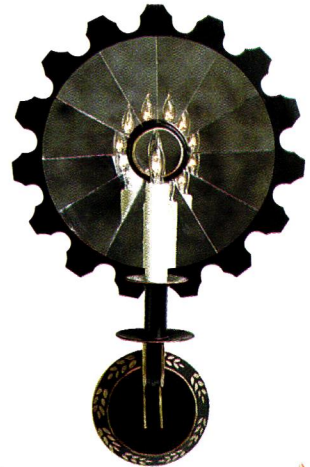
electrified version, with slight alterations to accommodate and conceal the wiring. Both are considered colonial reproductions because they follow the laws of physics regarding the placement of candles and the need for (real or imaginary) ventilation.

A Colonial Revival fixture, on the other hand, usually flaunts its ability to defy those same laws, even as it imitates the motifs of early America. With a thin electric wire suspended from the ceiling or concealed inside a wall as its power source, the Colonial Revival fixture can cast light up, down, or sideways, and sport a naked bulb, a paper or glass shade, or an alabaster bowl. Electricity gave us whole new categories of lighting, from the shower fixture (where two or more bulbs hang from a circular fixture suspended from the ceiling) to the *faux* candlelight sconce, shaded by flammable silk, and the pendant light, enclosed in a translucent glass globe.

Most well-done reproductions of colonial fixtures are cut and shaped out of sheet metal or turned on a



The brass curved-arm chandelier, based on a 16th-century Flemish design, was quite rare in 18th-century America. Handmade metal fixtures (above, left) were far more common.



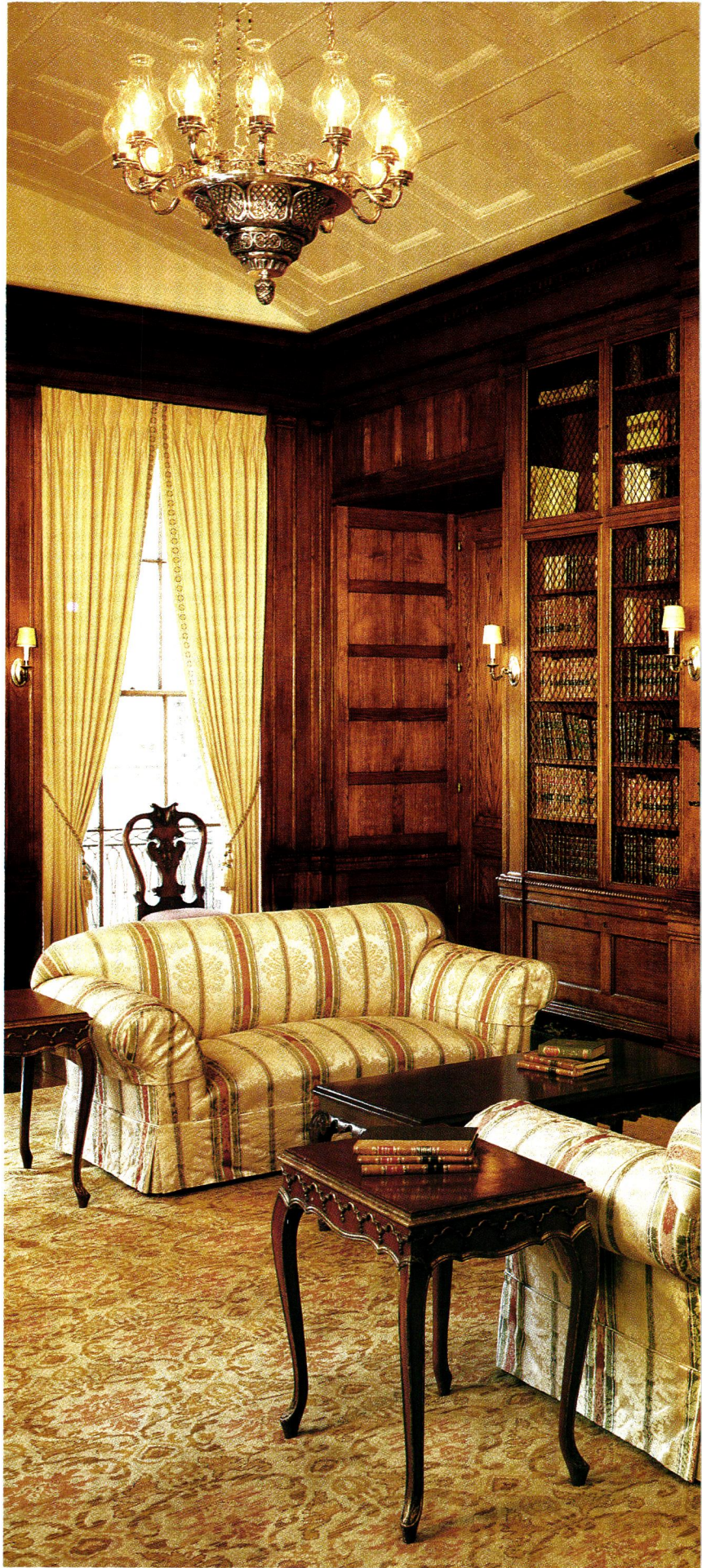
ABOVE: (from top) Typical colonial fixtures (shown here as electrified reproductions) include a six-arm chandelier with thin metal arms on a turned wood shaft; a single sconce with reflective backing; an unshaded double sconce; and a cut-glass globe with smoke bell.

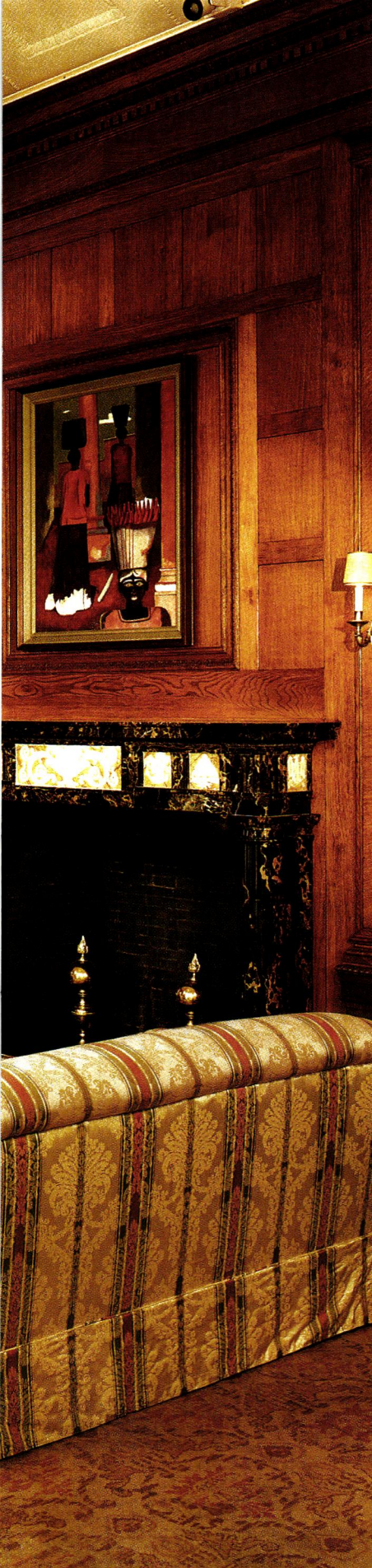
Fabric shades concealed the novelty of electric lighting in Colonial Revival interiors, like this neo-Federal room designed by McKim, Mead, and White. The ceiling fixture recalls the Argand lamps of the early-19th century.

wood lathe by hand—often by gifted artists who transform the simplest materials into real works of beauty. Although the thin metal arms lack the panache of a six- or eight-arm brass chandelier, they are delicate enough to support two or even three tiers of candles gracefully. The wooden shafts often resemble the profiles of fine 18th-century furniture. (The best feature authentic paint schemes, distressed or patinated to give the appearance of great age.)

Reproduction Colonial Revival fixtures revel in the possibilities of the machine age—even though many of today’s reproductions feature a remarkable amount of hand work. Metalwork can be polished, antiqued, or patinated to resemble any metal from antique pewter to polished nickel. The glass shades alone vary from iridescent, opalescent, frosted, satin, and etched glass to hand-painted and hand-blown art glass in a swirl of luminous colors. Silk and parchment shades were particularly popular for Colonial Revival fixtures.

Which style should you choose? That depends on the age and interior decor of your home. The simpler lines and materials of candle-powered colonial fixtures may better suit houses built before about 1850—especially since “colonial” style fixtures remained popular well into the 19th century. If your home dates from the 1880s or later, consider the possibilities of Colonial Revival lighting. Chances are that when your house was electrified, the new lights reflected colonial themes as well as modern technology. ✦





LEFT TO RIGHT: Although the antecedents are colonial, the technology of enclosed shades, down-facing shower fixtures, and shaded sconces with *faux* candle wicks is pure 20th century.

COLONIAL

These dealers make or sell early reproduction fixtures in materials from wood and wrought iron to brass and copper.

- **AMERICAN PERIOD LIGHTING** (717) 392-5649, www.americanperiod.com
- **AUTHENTIC DESIGNS** (802) 394-7713, www.authentic-designs.com
- **BALL & BALL** (610) 363-7330, www.ballandball-us.com
- **BRASS REPRODUCTIONS** (818) 709-7844, www.brassrepro.com
- **CHRISTOPHER NORMAN** (212) 644-4100, www.christophernorman.com
- **CLASSIC ILLUMINATION** (510) 849-1842, www.classicillumination.com
- **CLASSIC LIGHTING DEVICES** (860) 267-8814, www.classiclightingdevices.com
- **THE COPPER HOUSE** (800) 281-9798,

www.thecopperhouse.com

- **GATES MOORE LIGHTING** (203) 847-3231, www.imox.com/gatesmoorelighting
- **HERITAGE LANTERNS** (800) 648-4449, www.heritagelanterns.com
- **KING'S CHANDELIER CO.** (336) 623-6188, www.chandelier.com
- **NEWSTAMP LIGHTING** (508) 238-7071, www.newstampighting.com

COLONIAL REVIVAL

Purveyors & manufacturers of Colonial Revival-style lighting include:

- **ANTIQUE HARDWARE & HOME** (800) 422-9982, www.antiquehardware.com
- **ANTIQUE LIGHTING CO.** (800) 224-7880, www.antiuelighting.com
- **ARROYO CRAFTSMAN** (888) 227-7696
- **BRASS LIGHT GALLERY** (800) 243-9595,

www.brasslight.com

- **CONANT CUSTOM BRASS** (800) 832-4482, www.conantcustombrass.com
- **CONCORD LIGHTING** (619) 275-2303, www.concordlighting.com
- **LUMINARIA** (800) 638-5619, www.luminarialighting.com
- **MATERIAL PLANE** (541) 723-2750, www.materialplane.com
- **OMEGA TOO** (510) 843-3636, www.omegatao.com
- **ORIGINAL CAST LIGHTING** (314) 863-1895, www.theOCL.com
- **REJUVENATION LAMP & FIXTURE CO.** (888) 343-8548, www.rejuvenation.com
- **ROY ELECTRIC CO.** (800) 366-3347, www.westfieldnj.com/roy
- **STEVEN HANDELMAN STUDIOS** (805) 962-5119, www.stevenhandelmanstudios.com
- **URBAN ARCHAEOLOGY** (212) 431-4646, www.urbanarchaeology.com

ROSES

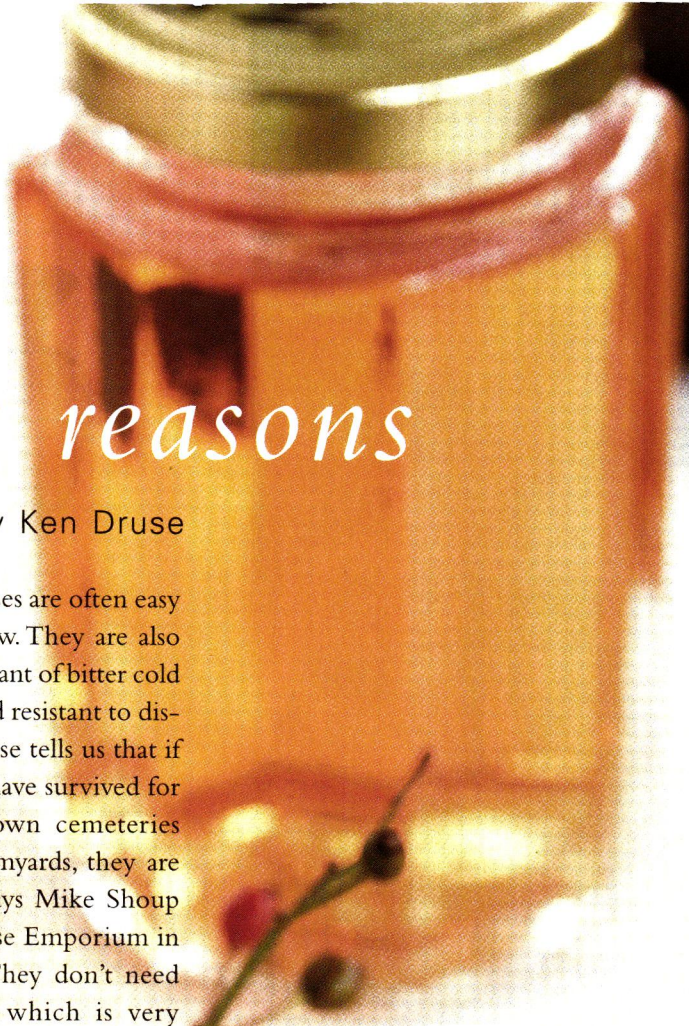
for other reasons

by Vicki Johnson | photographs by Ken Druse

FOR CENTURIES, the rose has been the epitome of beauty, a token of love, passion, and devotion. But the bright petals, heady fragrance, and buxom hips of the rose offer more than mere sensual delights. Early gardeners knew *Rosa rugosa* and other varieties of old roses to be useful as well as beautiful, offering the botanical essentials to scent a room, cure a cold, or flavor a stuffing for a festive meal.

Unlike many strains of mod-

ern tea roses, old roses are often easy to care for and grow. They are also generally more tolerant of bitter cold or summer heat, and resistant to disease. "Common sense tells us that if these old varieties have survived for decades in overgrown cemeteries and abandoned farmyards, they are tough survivors," says Mike Shoup of The Antique Rose Emporium in Brenham, Texas. "They don't need intensive nursing, which is very



ROSE HIP JELLY

8 CUPS ROSE HIP

6 CUPS WATER

1 BOX OF CERTO

OR SIMILAR DRY PECTIN

1/2 CUP LEMON JUICE

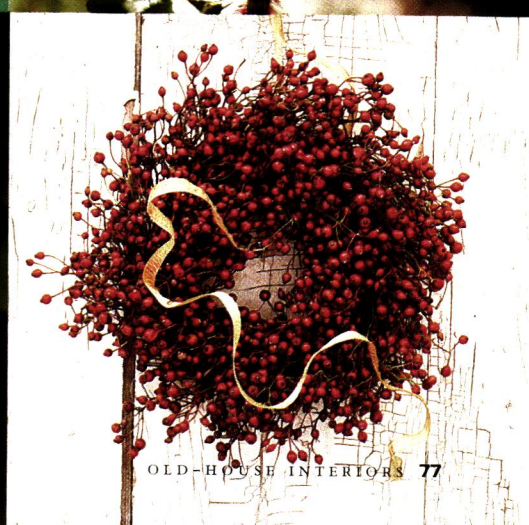
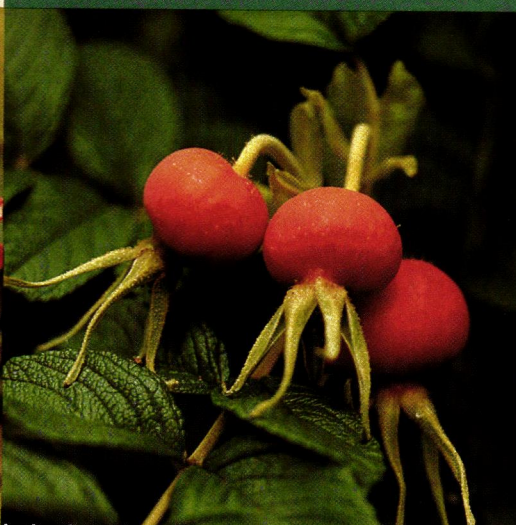
1 CUP SUGAR

Wash, then top and tail the hips. Place in a nonreactive pan (stainless steel, enameled, or glass), add the water, cover, and bring to a boil. Simmer until the hips are very soft, about 45–60 minutes. Crush the hips, then strain to remove the seeds (the seeds of some wild rosehips may contain irritating substances, so be sure to remove them all). Strain the pulp through jelly cloth or cheesecloth, and return to a clean pan.

For every 4 cups of juice, add one box of pectin and bring to a boil. Add lemon juice and sugar. Return to the boil, and boil for 2 minutes.

Remove from heat, pour into sterilized jars, and seal with caps and rings. The jelly will have the consistency of honey.

CLOCKWISE: (from top) Beauty, scent, and bountiful fruit characterize *Rosa rugosa*, the beach rose. • Even thorns can be beautiful; witness the translucent briars of *Rosa sericea pteracantha*. The only four-petal rose, it blooms white with yellow-gold stamens and forms small, bright orange-red hips. • A rose hip wreath makes a vivid burst of holiday color. • The fleshy hips lend a distinctive rose flavor to teas, syrups, and stuffings. • The white-petaled 'Carefree Delight' blooms in autumn.





The bushy beach rose offers brilliant color in fall and winter as well as summer. The showy hips shade from yellow to orange to deep red.

ROSES *in the* KITCHEN

Rose petals have long been an essential source for fragrant oils, waters, and syrups. A word of warning, though: If you plan to consume rose hips or petals, you must not use toxic chemicals on your roses, including spray or systemic pesticides and fungicides.

ROSE WATER

2 CUPS PACKED, FRAGRANT ROSE PETALS, preferably dark pink or red, such as *Rosa rugosa*
2 CUPS WATER

Place the rose petals and water in a stainless steel or ceramic saucepan and bring to a simmer. Cover and cook at a low simmer for about 10 minutes, or until the petals lose color and become translucent. Replace cover, let cool completely, then place in the refrigerator over night. Strain the petals and pour the rose water into a decorative bottle. Will keep for about two weeks, refrigerated.

ROSE-SCENTED SYRUP

This aromatic concoction can be used to sweeten lemonade, tea, or other light beverages. In a stainless steel or glass pot, combine:

1 CUP SUGAR
1/2 CUP WATER
1 TEASPOON LEMON JUICE
2 CUPS ROSE PETALS

Bring the mixture to a boil, stirring to dissolve the sugar. Simmer until the liquid thickens, then remove from the heat. Cool, and strain into a sterilized jar. The syrup may be stored in the refrigerator for up to a month.

liberating to the home gardener.”

Planting roses that will display both beautiful blooms and colorful, bulbous hips extends the rose season deep into autumn. “There are dozens of roses that produce hips ranging in glowing colors from tomato red, orange and gold, to deepest purple,” says Ken Druse, author of *The Natural Garden* and *The Collector's Garden*. “They come in all shapes and sizes. Some are covered with fine, prickly spines, others are pear-shaped, or elongated and bulbous, resembling miniature flagons.”

Continuous-blooming hedges

can be created from a line of rugosas such as ‘Fru Dagmar Hastrup’ (single pink), ‘Hansa’ (magenta), or ‘Blanc Double de Coubert’ (pure white). All three carry gorgeous hips as each bloom fades.

Because rose hips are rich in Vitamin C, they became an important source of the essential nutrient during World War II. As fresh fruit and citrus became scarce, children in Great Britain began showing signs of scurvy. When scientists discovered that rose hips were loaded with the vitamin, an army of volunteers gathered 40 tons of hips [continued on page 80]

HOW TO FIND OLD ROSES

Check the American Rose Society website, www.ars.org/experts/experts.html.
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Dried hips can be stored in an airtight container for several months in the refrigerator and up to a year in the freezer. Then, when you need a vitamin-rich tea, simply steep the dried hips in boiling water for five minutes, then strain. Or use them in recipes that call for cranberries or raisins. ✦



Rose hips burst into a bright confetti of rosy color in this easy-to-make winter wreath.

3



MAKING A ROSE HIP WREATH

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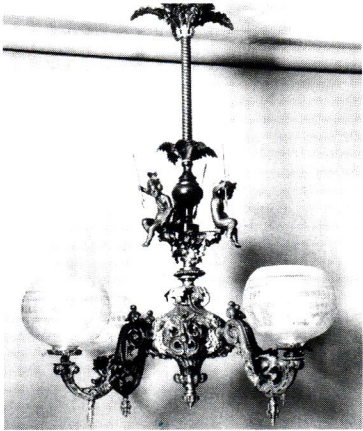
ONE 6" TO 7" GRAPEVINE WREATH

To harvest the hips, be sure to wear long sleeves and gloves. The hips will be in small, multi-stemmed clusters attached to the main, thorn-infested stems. Carefully cut the clusters of hips from the main stems.

To make the wreath, attach the floral wire securely to the back of the wreath. (1) Position two or three clusters of hips in a bunch on the front of the grapevine wreath. (2) Holding the clusters in place, use your other hand to wrap the floral wire over the stems and around the wreath. Pull the wire tight, so that the stems are snug against the wreath. Continue to add clusters, overlapping very closely, until the wreath is completely covered. The finished wreath will be approximately 12" in diameter (3).

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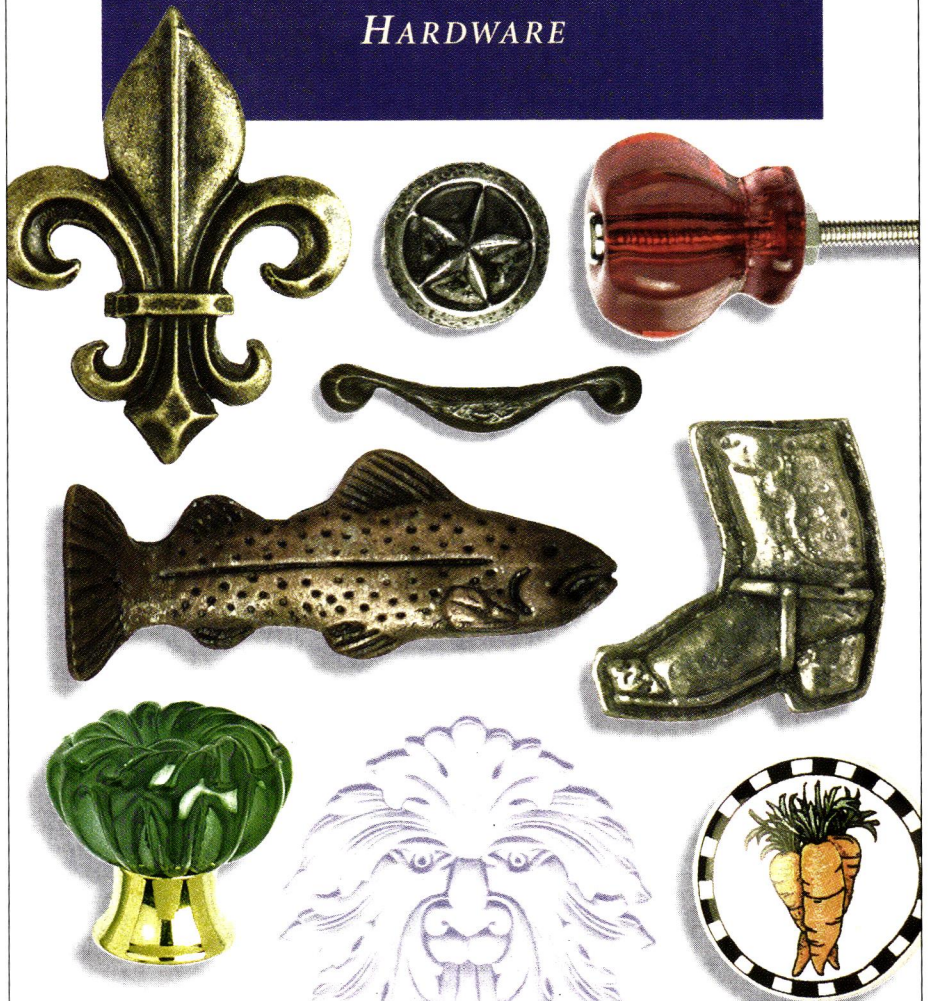
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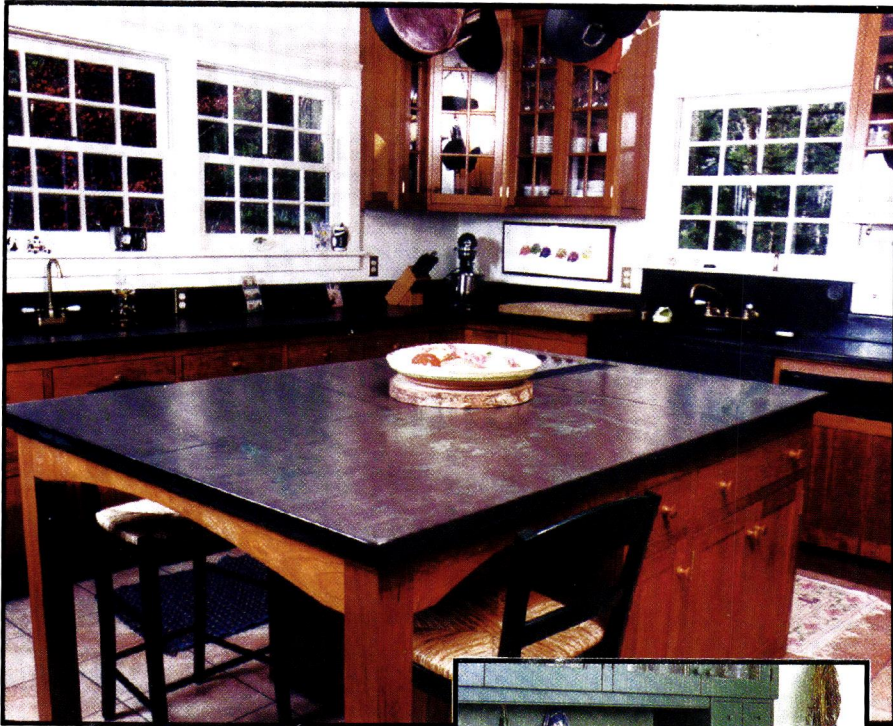
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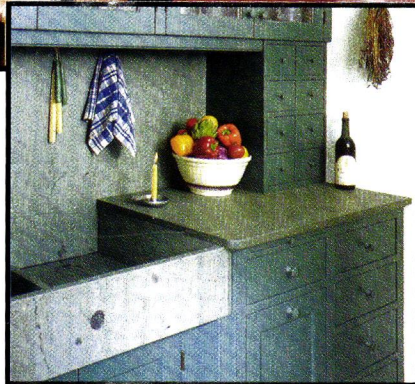


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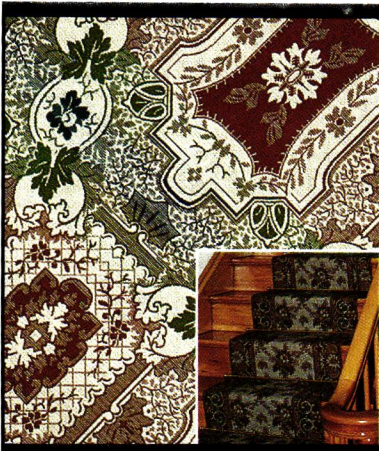
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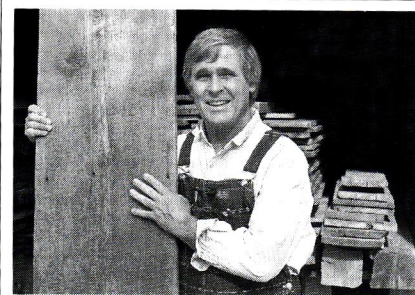


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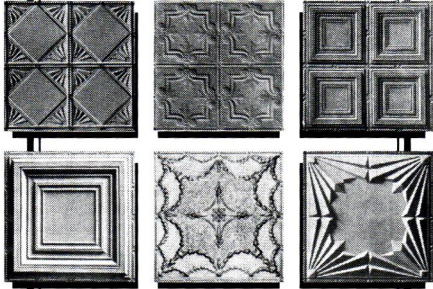
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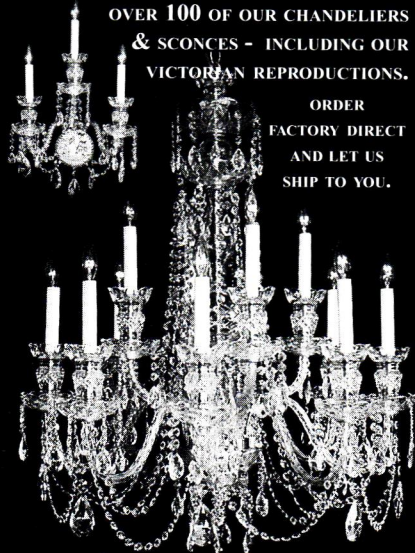
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Resilient floors have been part of the residential picture for at least a century. The good news is that cork, linoleum, rubber, and vinyl are available today in a slew of period-friendly patterns.



Resilient Flooring BY REGINA COLE

IF YOUR HOUSE was built after 1890, chances are that some type of resilient flooring was installed in at least one of its rooms. Early varieties of resilient sheet and tile flooring include rubber, cork, vinyl, and that venerable 1863 invention, linoleum. As a class, these durable, nonabsorbent flooring materials possess just what the word “resilient” implies: the convenient ability to bounce back from scuffs and abrasions.

The oldest, **linoleum**, was a man-made amalgam of ground cork and linseed oil on burlap backing. The earliest linoleum designs resembled marble and granite; later patterns were offered in flecked and speckled Jaspé, geometrics, and florals. Bold and con-

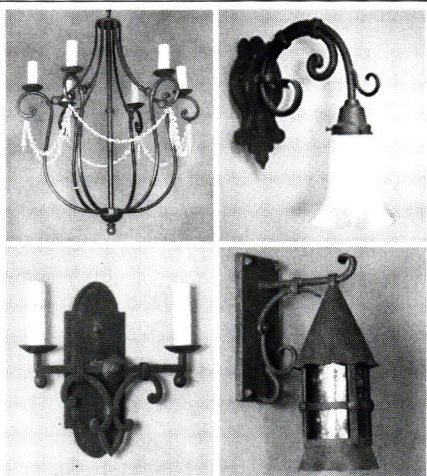
trasting border designs suit Colonial Revival and Art Deco rooms, and the geometrics intended to evoke brick, stone, and ceramic tile can bring halls and kitchens right back to the 1940s. Natural-hued linoleum had the best wear properties of the early colors because it required less pigment, which affect resilience.

The first **rubber** floors were made of interlocking rubber tiles that had been rolled and vulcanized. (The famous Philadelphia architect Frank Furness patented his version in 1894.) If you are fortunate enough to have a floor of interlocking black and white or green and white rubber tiles, keep it; nothing like it is available today. Rubber flooring is primarily avail-

able in sheet lengths and 18" marbled squares aimed at the commercial market. Patterns aimed primarily at the commercial market include black sheet flooring and the familiar raised-coin brick-red squares.

Cork tile—made from ground-up cork chips pressed into molds—was first put on American floors around 1899. Always a select portion of the resilient flooring market, cork was most popular in the 1920s (although Walter Gropius chose it for his Bauhaus-influenced home built in Lincoln, Massachusetts, in 1938). Cork’s natural properties of warmth, color, and texture suit it to International Style houses and to luxurious Arts and [text continued on page 88]

Easy to clean and care for—and with an enviable ability to bounce back from scuffs and abrasions—resilient flooring is as much a flooring favorite in kitchens, baths, halls, and pantries today as in 1900.



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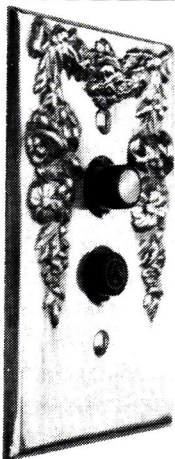
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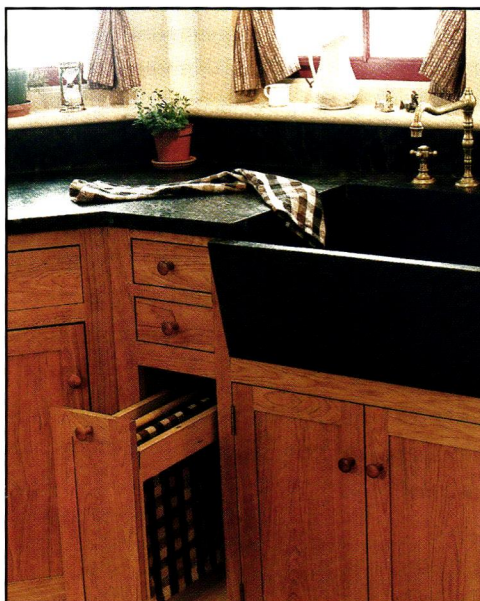
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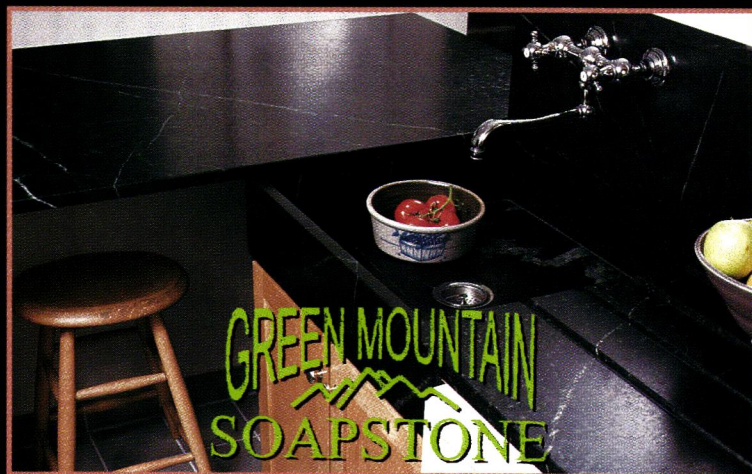
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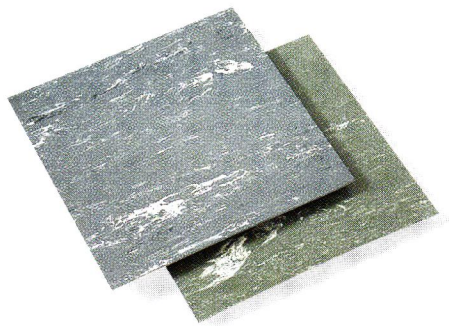
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RUBBER

A rubber floor has superb wear ability. Rubber is hard, has good insulating qualities, and projects Retro high-tech classicism. It's available as sheet goods and in marbled tiles measuring 18" x 18". Like vinyl, many contemporary patterns embrace the colorful striations of Jaspé linoleum. Sources include:

■ **FREUDENBERG BUILDING SYSTEMS**, (800) 336-5096 (Nora sheet and tile rubber flooring) ■ **GERBERT LTD.**, (717) 299-5035 (commercial rubber tiles and sheets) ■ **MARLEY FLEXCO**, (800) 633-3151 [www.marleyflexco.com] (rubber tiles and sheets)

LINOLEUM

Linoleum is primarily made of natural materials, and it only gets harder with time. A brown or Battleship grey sheet linoleum floor (or a vinyl version) is a good choice for late-19th-century period flavor. More arresting choices include Jaspé (a striated, or moiré, pattern in subdued blues or reds), and rug-effect patterns. While quite a few vinyl patterns mimic early linoleum's inlaid geometrics, it's also possible to create an inlaid linoleum floor in a Retro design by cutting pieces from tiles of different colors and sandwiching them together. Avoid pure white, rich blue, and purple: early linoleum could not be manufactured in these colors.

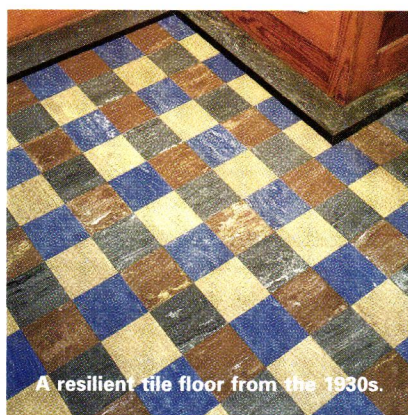
Sheet linoleum comes in 6'6" wide rolls; tiles measure 13" x 13" and 20" x 20". Linoleum borders and corners are also available; the squares measure 4³/₈" x 4³/₈", and the borders are 4³/₈" x 39³/₈". Sources include:

■ **AZROCK COMMERCIAL FLOORING**, (800) 877-8453 [www.domco.com] (sheet linoleum and vinyl composition tile) ■ **FORBO INDUSTRIES**, (800) 842-7839 [www.forbo-industries.com] (tile and sheet linoleum) ■ **LINOLEUM CITY**, (800) 559-2489 (linoleum, cork, custom floral vinyls).

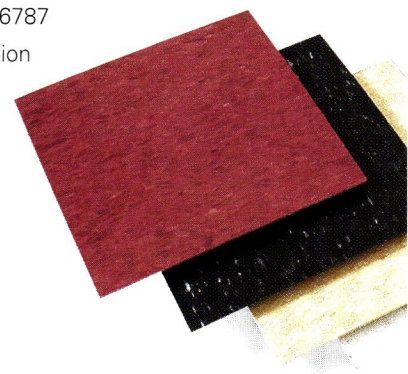


VINYL

Today's asbestos-free vinyl is available in sheet stock, measuring 6' and 12' wide. Vinyl floor tiles measure 12" x 12" and 18" x 18". The best vinyl patterns for period homes often come from commercial lines. Suppliers include: ■ **AMTICO**, (800) 270-9313 [www.amtico.com] (vinyl that resembles natural materials) ■ **ARMSTRONG**, (800) 292-6308 [www.armstrongfloors.com] (commercial vinyl sheet flooring in Retro styles) ■ **CONGOLEUM**, (800) 274-3266 [www.congoleum.com] (residential and commercial sheet vinyl and vinyl tile, including patterns that resemble early linoleum patterns) ■ **MANNINGTON MILLS**, (800) 356-6787 [www.mannington.com] (commercial vinyl composition tile and sheet vinyl) ■ **TARKETT**, (888) 639-8275 [www.tarkett.com] (commercial sheet vinyl and vinyl tiles, including linoleum look-alikes).



A resilient tile floor from the 1930s.

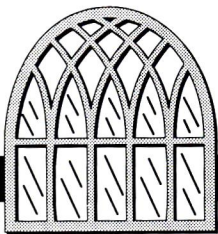


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Suppliers include: ■ **CORK AMERICA**, (800) 795-2675 (Robinson Cork floor and wall tiles) ■ **BANGOR CORK CO.**, (610) 863-9041 (Linoleum; cork by special order) ■ **EXPANKO CORK CO.** (800) 345-6202 [www.expanko.com] (cork flooring).





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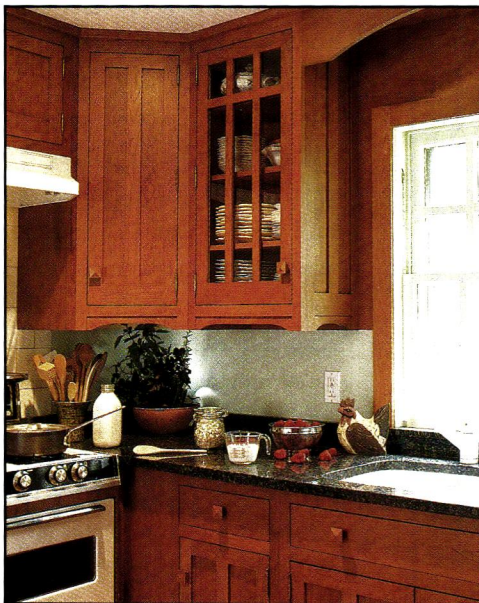
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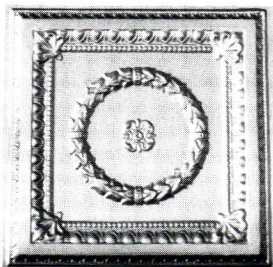
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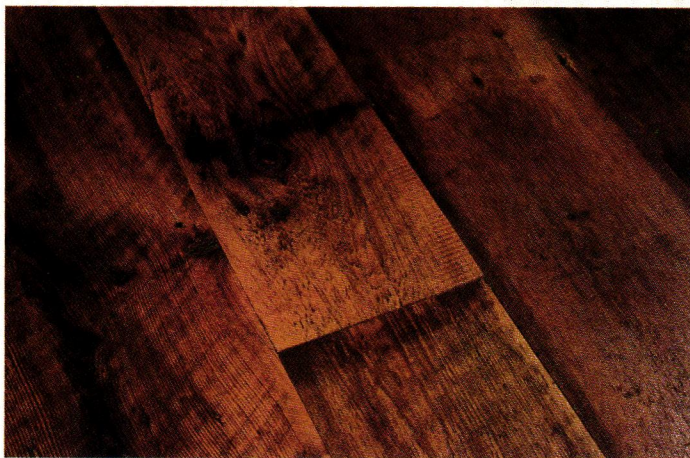
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Crafts cottages. It's a wonderfully quiet floor to walk on—or to live under.

Even **vinyl** tile has been around for a while: it is a direct descendant of Bakelite, the first completely synthetic plastic, introduced in 1909. While the first vinyl tiles appeared in the 1930s, the Great Depression and World War II interfered with widespread marketing. In 1950s and '60s, vinyl literally floored the American home, taking over the resilient flooring market. Several manufacturers have revived classic linoleum patterns in state-of-the-art commercial and residential vinyl.

Of the four materials, vinyl is the most affordable option, but it also spans the greatest price range. A high-end vinyl floor can cost as much as cork. Most vinyl flooring is priced at

Both sheet and tile vinyl flooring can be installed over concrete, wood, ceramic tile, or an existing vinyl floor. Avoid walking or moving furniture onto newly installed vinyl flooring for a day, so that the adhesive can dry properly. Seams should be left undisturbed for a minimum of 24 hours.

Cork, a wood product, should not be installed over linoleum, vinyl, or rubber because the different materials experience different rates of expansion and contraction. Cork floor tiles can, however, be laid directly over wood or cement. Cork should only be installed in an area where constant temperatures between 65 and 85 degrees are maintained for two days before, during, and after installation. The flooring material must

Of the four materials, vinyl is the most affordable resilient flooring option, but it also spans the greatest price range. A high-end vinyl floor can cost as much as cork.

the low and middle range of the spectrum, however. Linoleum is a mid-range product, but is often priced at the high end by dealers who cannot stock it in large quantities (thus paying top dollar themselves). Cork has always been expensive; today, cork flooring is comparable to hardwood (although it offers resilience and sound-proofing qualities that hardwood can't match). Rubber flooring is very expensive, though less so if the cost is amortized over its long life.

Resilient tiles and sheets are among the thinnest flooring materials made—usually measuring 1/4" thick or less. The importance of a good subfloor can't be overstated: it must be smooth, dry, clean, and flat, and free of paint or anything else that would hinder a good bond.

also be allowed to acclimate to the site for a minimum of 24 hours.

A natural phenomenon, referred to as a "drying room film," occurs when linseed oil rises to the surface of newly installed linoleum. The yellow film will disappear on exposure to light. This can take from a few hours to a few weeks. Exposure to sunlight helps speed up the process. Once the film disappears, the linoleum color does not continue to change.

All types of resilient flooring must be rolled after installation. A rolling pin will do the job for linoleum and vinyl sheets and tiles. Cork and rubber require more weight; manufacturers recommend a 150-pound linoleum roller and caution that once or twice won't do. Roll often, making sure to remember the outer edges. ✦

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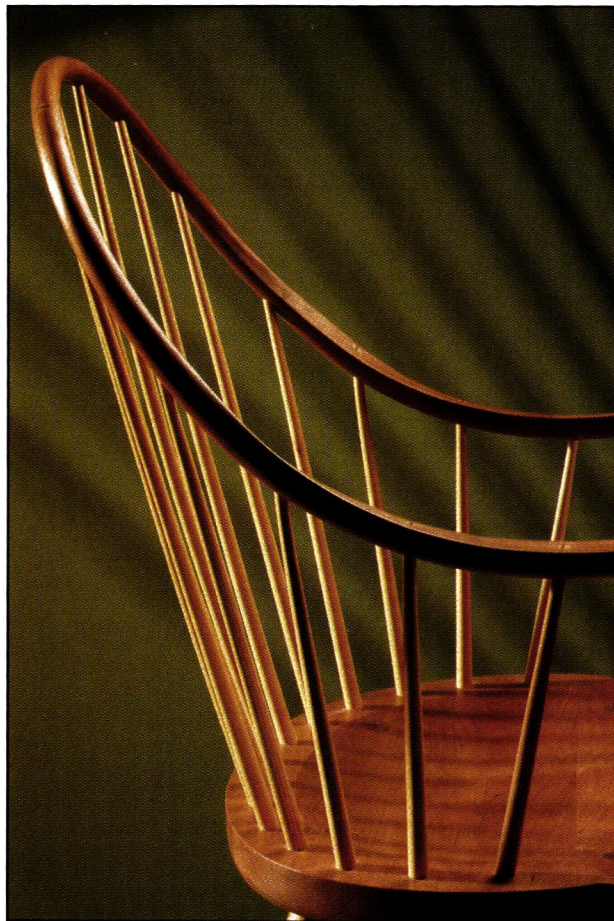
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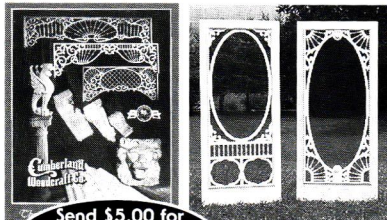
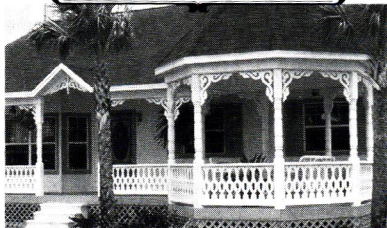
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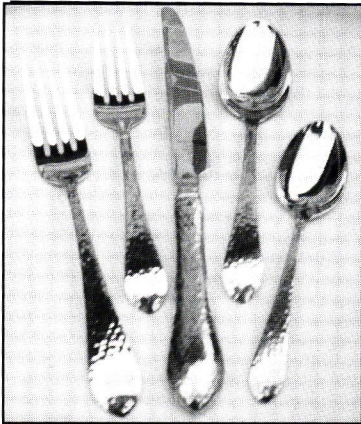
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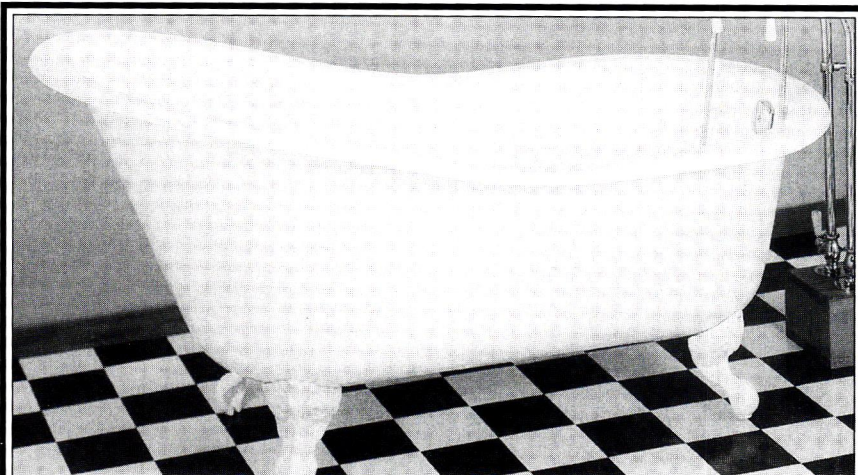
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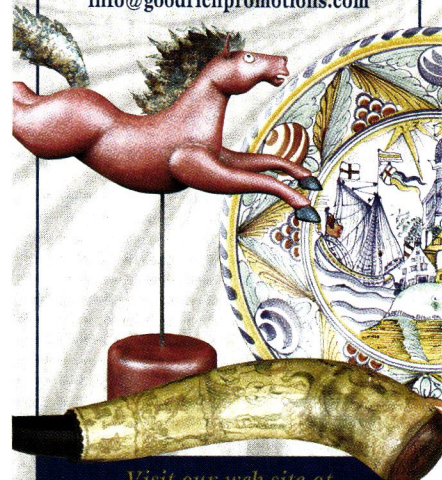
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American Arts & Crafts

PHOTOGRAPHS BY
ALEXANDER VERTIKOFF

FIRE CLEANSSES, in nature and perhaps in architecture: On Christmas Eve in 1901, fire destroyed most of the interior of Gustav Stickley's Colonial Revival house in Syracuse, New York. Stickley's rebuilding left the classical details of the façade. Inside, however, he remodeled according to principles that had been developing in his furniture-maker's brain. A year later he published it in his new magazine *The Craftsman*. Readers saw how the formal parlor had vanished. The first floor had become essentially one large space, divided by post-and-panel partitions, dominated by oak and chestnut fumed with a potent solution of ammonia to yield the mellow brown that would become Stickley's trademark. Seats and cabinets were built in to reduce clutter. At least one fireplace was faced with Grueby tile. This was the first Craftsman residential interior.

Rare Stickley bookends and hammered-copper plaques are poised on a rail above an L. & J.G. Stickley sideboard.



Gustav Stickley is the acknowledged father of America's distinctive Arts and Crafts style. Beyond sales of his own furniture and related products, he influenced an aesthetic vision.



TOP: Western Craftsman: The den in a 1912 California Bungalow features Batchelder scenic tiles, Indian baskets, copper pots by Dirk van Erp, and stained-glass windows depicting old missions. **ABOVE:** Stickley's hexagonal library table is a favorite of collectors.

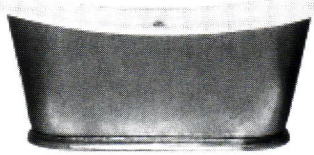
STICKLEY'S VISION centered around the sturdy oak furniture he designed and manufactured. Various labels—Craftsman, Mission, and American Arts and Crafts—describe the linear, unornamented pieces that are prized today by collectors, and reproductions are readily available. But Stickley was more than a furniture maker—he was a publisher, a tastemaker, and a philosopher extolling the virtues of a simple and natural lifestyle. (“We have from the first planned houses that are based on the big fundamental principles of honesty, simplicity and usefulness—the kind of houses that children will rejoice all their lives to remember as home,” he wrote in 1909.) He used the word “Craftsman” to refer to his furniture line, his influ-

ential magazine, and to the house designs he sold through his plan service. Although his business heyday lasted a mere sixteen years, Gustav Stickley had a profound impact on American homes and interiors.

Now, at the peak of an Arts and Crafts Revival, Stickley's particular influence is evident in the first major “coffee table” book to explore the central role the man had in creating an American Arts and Crafts style. The complementary work of competitors and colleagues—from Elbert Hubbard and his Roycroft empire to tilemakers and potters, architects and metalcrafters—is included, but it is Stickley's philosophy and furniture that take center stage. The author is David Cathers, [continued on page 94]

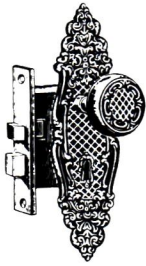


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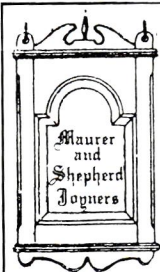


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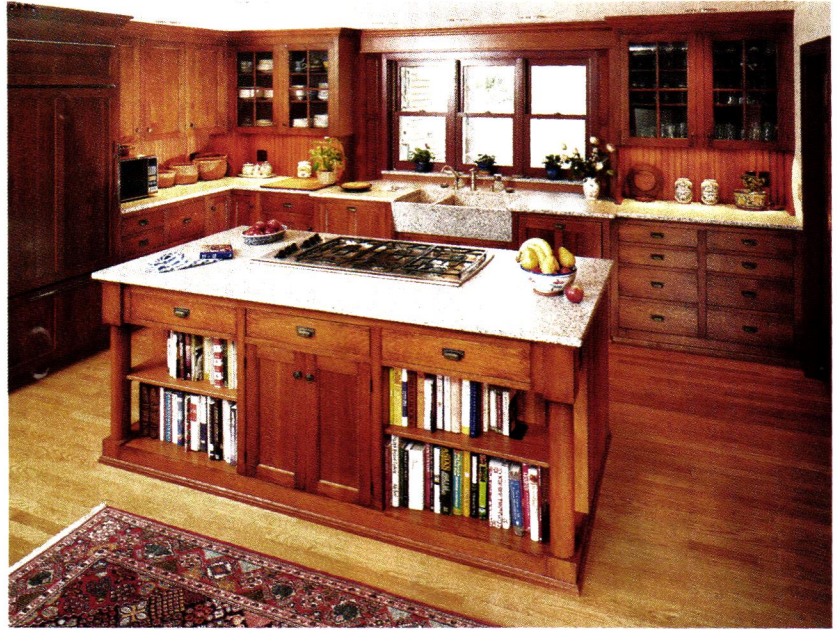


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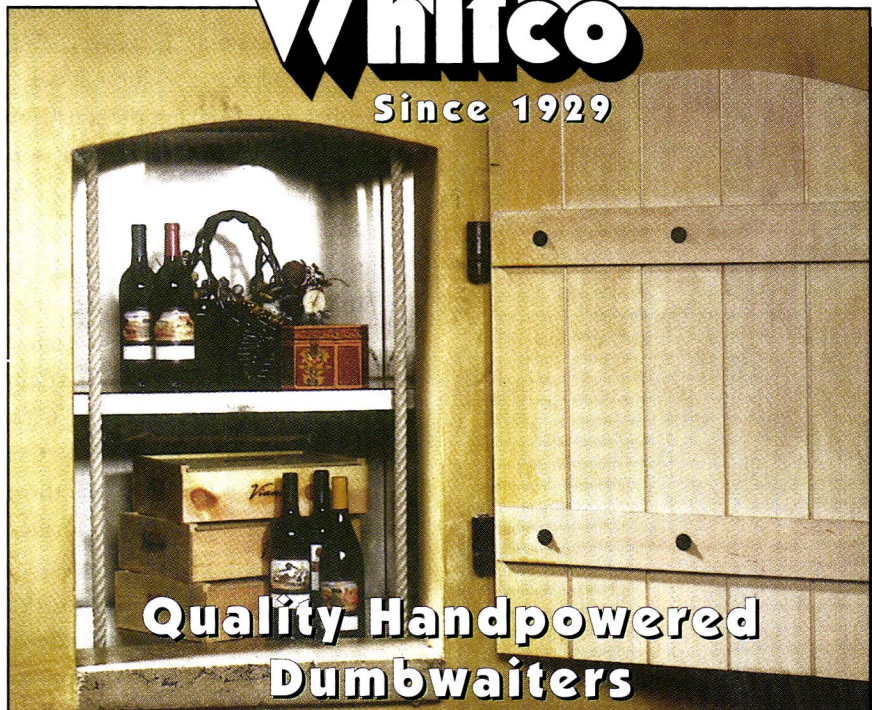
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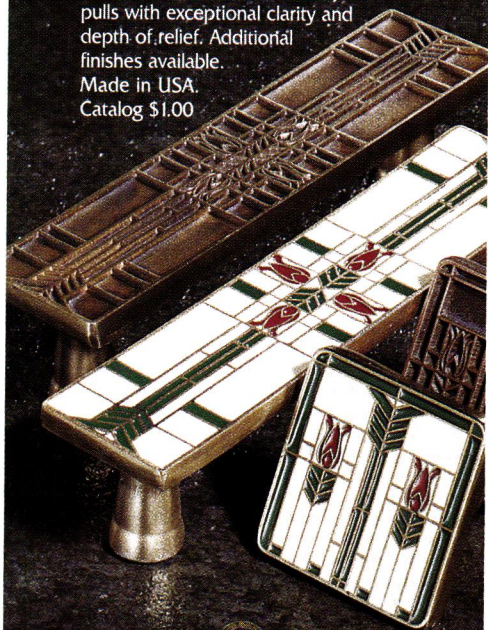
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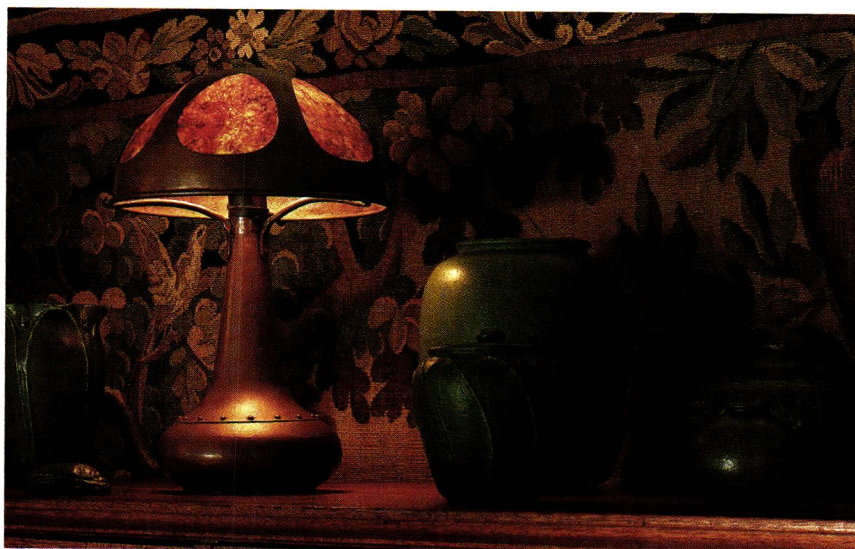
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The sturdy furniture is enhanced by those objects of beauty and utility which Stickley championed: Grueby pots, copper lamps by Dirk van Erp (above).

who frequently writes and lectures on the Arts and Crafts movement. He gives an insider's tour of important Stickley-inspired collections and interiors all around the country. In luxuriously homey photographs by Alexander Vertikoff (*American Bungalow Style*; *Greene & Greene: Masterworks*), we see the fumed oak and leather Morris chairs, the square-spindled settles, the hammered copper and medieval drawer pulls, mica lamps and embroidered table scarves—all promulgated by Stickley—that epitomize American Arts and Crafts style

That this post-Victorian aesthetic was revolutionary comes through in the book *Stickley Style*. Cathers opens with a description of the Craftsman credo, taking us as well through the Craftsman garden, exploring the concepts behind dining rooms and kitchens, focusing on metalwork and lamps, fabrics, rugs, and needlework. In the second part of the book we tour stunning Arts and Crafts homes, most of them private, to see the collections. The book concludes with an

illustrated "catalog" of appropriate reproductions available today from superb craftspeople: library tables and massive sideboards, tall clocks and copper latches.

STICKLEY VISITED California in 1904, and soon waxed poetic about the special Arts and Crafts movement operating out west. Through his magazine the East Coast's aesthetic (largely derived from the English Arts and Crafts movement of a generation before) met with and was influenced by the California movement, which was based on Hispanic and Native forms. The work of Greene & Greene (as well as Prairie School architects) was regularly featured in *The Craftsman*. This melding is apparent in the book. ✦

REVIEWED BY PATRICIA POORE

Stickley Style

Arts and Crafts Homes in the Craftsman Tradition
by David Cathers;
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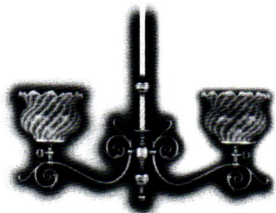
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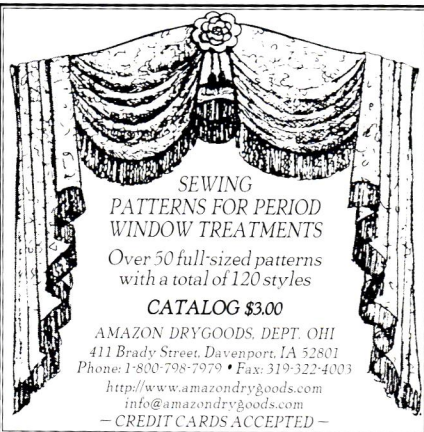


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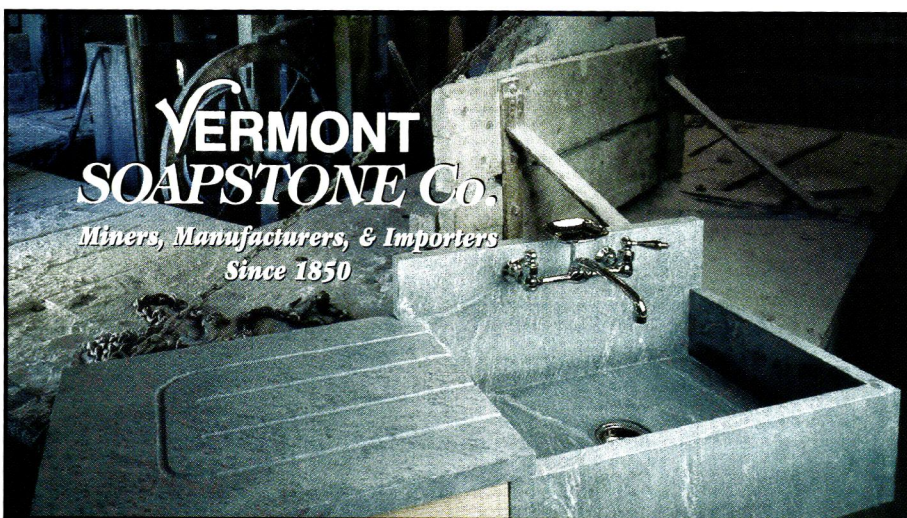
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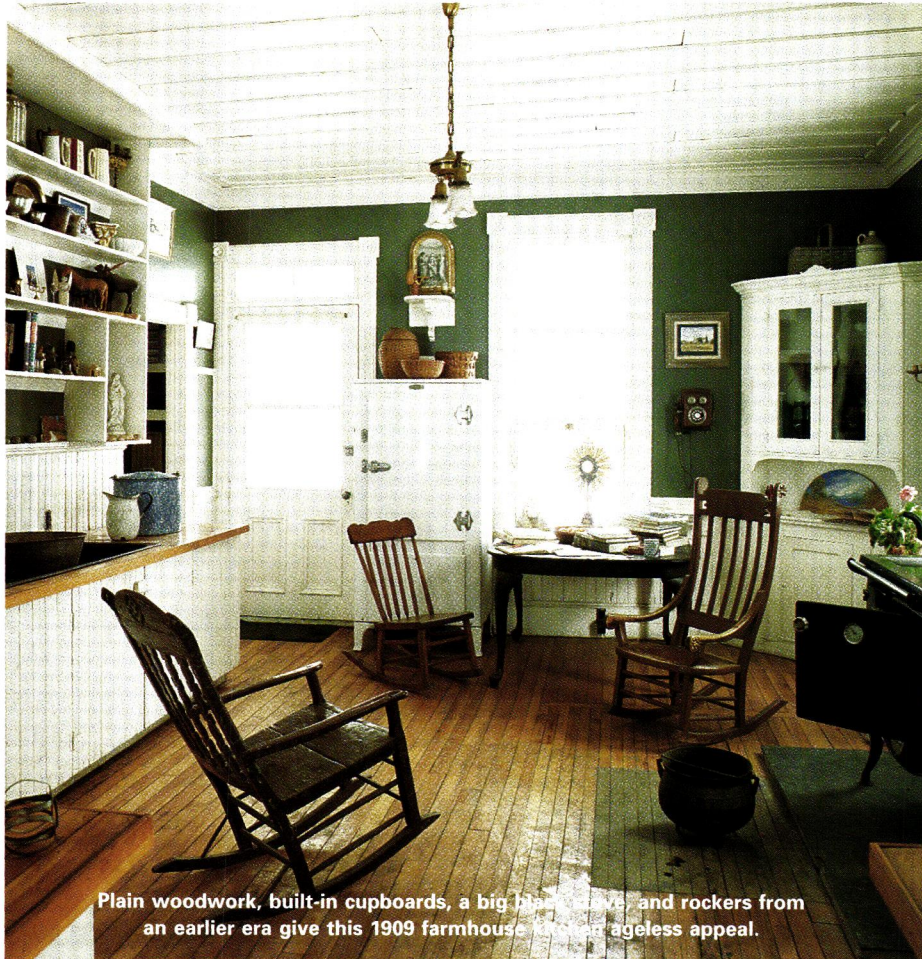
Forties Farm-Style

We are working with an architect to design a 1930s or '40s-style farmhouse. I've been unable to locate any information on authentic interior architectural detail, design, and furnishings. Can you provide any help?

—COLEEN AUSTIN,
SPOKANE, WASHINGTON

There's a good reason you haven't been able to find much information on farmhouses of the '30s and '40s. Relatively few homes were built in the United States in the depressed 1930s and during World War II, especially in rural areas. What you may have in mind is a farmhouse built in an earlier style—say, Greek Revival, or (more appropriately out West) Bungalow or Folk Victorian—but one with the modern amenities (like kitchen cabinets and electricity) you remember from the house of an aunt or grandmother. If a house that's not yet been built can be said to date to a period, think 1910 (or even 1890) rather than 1930. Then imagine it forward, with modest renovations from succeeding decades.

No matter what architectural style you choose, remember that any early-20th-century farmhouse would tend toward the plain and simple. Avoid the temptation to add over-the-top detailing reminiscent of architects Greene and Greene or Victorian Second Empire style. Keep interior details clean and spare, from mouldings and door surrounds to ceiling heights (8' or 9', rather than the 10' or 12' of high-style



Plain woodwork, built-in cupboards, a big black stove, and rockers from an earlier era give this 1909 farmhouse an ageless appeal.

Victorian homes). Colors and wallpapers should be unfussy, too—perhaps consciously reflecting the post-Victorian garlands of the 1910s, or the more sophisticated striped or floral papers of the 1920s.

You can really have fun in the kitchen, though. The marvelous built-in cabinets and pantries of an Arts and Crafts bungalow would still be appropriate in a rural home of the 1930s. Paint them a cheerful pastel pink, yellow, or sage green rather than the sanitary white popular at the turn of the 20th century. Add a vintage Wedgewood or Magic Chef range to anchor the sense of time and place.

For furnishings, choose from Victorian rosewood or Arts and Crafts sideboards to wicker and rocking chairs—or even a 1920s Chesterfield. (Just don't go overboard with high-style pieces from Limbert or the Herter Brothers.) For more decorating ideas, flip through vintage copies of *Country*

Life, House & Garden, or *The House Beautiful* at your local library (or look for them in antiquarian bookshops). You'll notice that even the new homes featured in these magazines borrowed from the past, even as they anticipate the future. —MARY ELLEN POLSON

More on Slag Glass

I have a table lamp with a green slag glass shade that's an exact match for the hanging lamp pictured on page 62 of your July 2000 issue. The base has an open filigree pattern. Can you tell me more about it? What exactly is slag glass, and when was it popular?

—CARROL L. WALKER
LARNED, KS

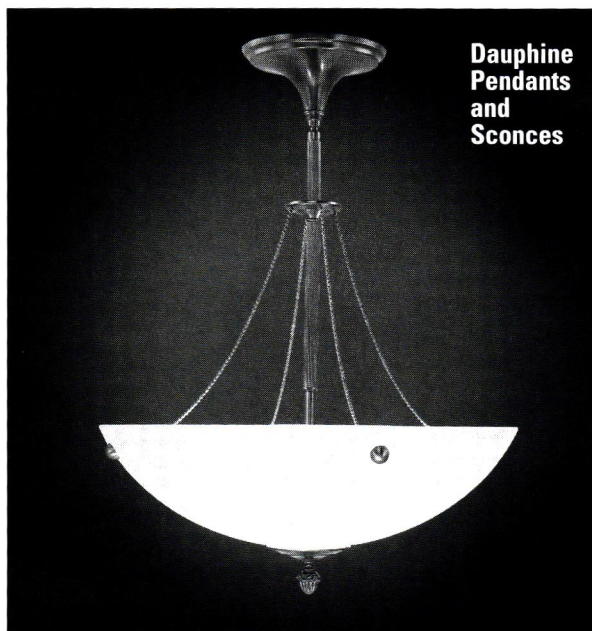
Your lamp is correctly termed a panel lamp with overlay, according to Greg Miller, owner of Greg Davidson Antiques in Seattle [(206) 625-0406], who specializes in 19th- and early-20th-century

lighting. When suspended from the ceiling, these lamps were meant to hang low over the dining-room table. Table lamps such as yours were advertised as "Portable Electrics," and date from the late 1910s to the early 1920s. They were made in a wide array of styles and overlays. Different types of glass were used for the panels, including stained, opalescent, and reverse painted.

"Slag glass" is a relatively recent term for pressed, opaque glass with colored streaks, first made in England in the 1880s. It was believed that the colored streaks were produced by the addition of slag from iron smelting works—hence the name. In the 19th century, slag glass was better known as marble glass, malachite, or marble vitro-porcelain.

Workers emigrating from the glasshouses of northeast England to the United States in the late 19th century brought with them the production techniques of the new marble glass. Soon major glass manufacturers were using the rich, swirling colors of slag glass in everything from lamps and chimneys to tableware and novelty glass products. Handel, Bradley and Hubbard, and even Tiffany produced lamps with slag-glass panels. Most lamps tend to incorporate shades of green and amber, as these look best when illuminated, although you can find examples from robin's-egg blue to royal purple. Slag glass reached the peak of its popularity during the Teens and early 1920s, when beautiful and delicate lamps with elegant, filigreed bases and frames such as yours were the most popular. By the 1930s, the soft, romantic look of slag glass had passed out of style as interiors became more streamlined and modern.

—BRIAN D. COLEMAN



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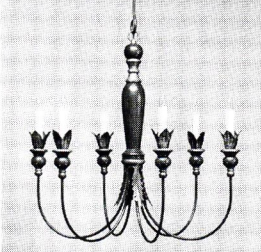


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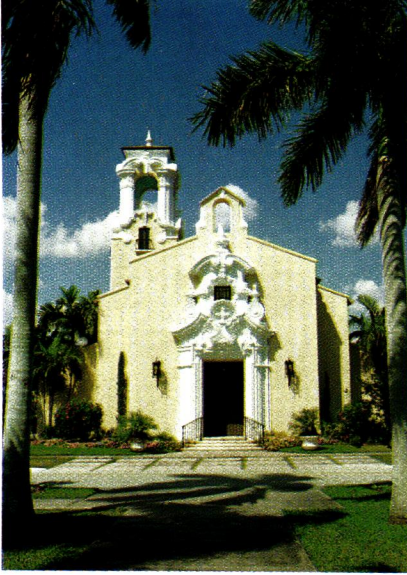
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ABOVE: The Congregational Church was one of the first buildings in the new suburb of Coral Gables. **BELOW:** The Coconut Grove Playhouse has survived hurricanes and multiple owners.

In Coral Gables

BY BETH DUNLOP

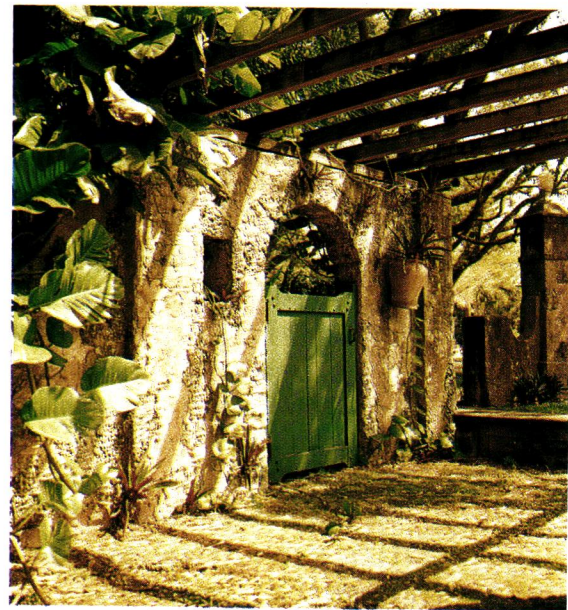


ABOVE: The main lobby of the extraordinary Biltmore Hotel, a vast Italian palazzo opened in 1925. **RIGHT:** The gate to Coral Gables sets a storybook mood.

AN ADVENTURESOME group of pioneers settled South Florida in the late-19th and early-20th centuries. Entrepreneurs and intellectuals, they were drawn to an uncharted and exotic landscape. They left buildings of imagination and beauty in the historic urban village of Coconut Grove and in the dream-suburb that is Coral Gables.

To visit these places is to visit the dreamers. Chief among these was George Merrick, as much poet as de-

veloper. He had come to Florida as a child with his minister father and artist mother; in the early 1920s, he set about transforming the vast family holdings into (as he once wrote) “the suburb where castles in Spain are made real.” Merrick’s plan for Coral Gables was one of an idealized and lushly landscaped city-in-a-garden. The Mediterranean Revival style of Coral Gables is rife with romantic allusions to Spanish courtyards and Italian villas. Start in **COCONUT GROVE,**



The dreamers who built South Florida left buildings of extraordinary imagination and beauty in the historic urban village of Coconut Grove, and in the dream-suburb that is Coral Gables.



LEFT: The Venetian Pool, constructed out of a rock quarry in 1924. **ABOVE:** At the Deering Estate, see tropical plants introduced by the amateur botanist. **RIGHT:** Fairchild Tropical Garden showcases native flora.



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where the pioneers started, too, among them Commodore Ralph Middleton Munroe. His house, **THE BARNACLE** (3485 Main Hwy.) was completed in 1891, expanded 1908. Just down the street is the **COCONUT GROVE PLAYHOUSE** [3500 Main Hwy.]. The Playhouse has survived a debilitating hurricane, eight owners, and its share of theatrical woes. Designed by Richard Kiehnel, it opened in 1927 as a Paramount movie house designed in a style proclaimed to be “domestic Spanish of the 15th Century of the kind produced in Valencia and Catalonia along the Mediterranean.” Down Main

Highway is the coral rock-clad **PLYMOUTH CHURCH** [3429 Devon Rd.], designed in 1917 and based on a Mexican church.

The house known as **EL JARDIN** is now part of the Carrollton School of the Sacred Heart [3747 Main Hwy.], and not generally open to the public. Kiehnel designed it in 1917, drawing on Spanish, Moorish, and Italian sources. Kiehnel also designed the Spanish Colonial Coral Gables **CONGREGATIONAL CHURCH** [3010 DeSoto Blvd.]. It sits across the street from the imposing **BILTMORE HOTEL** [1200 Anastasia Ave.]. [continued on page 102]

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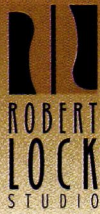
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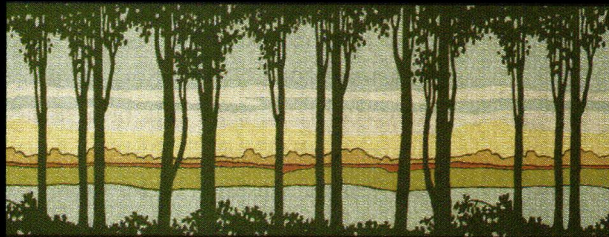


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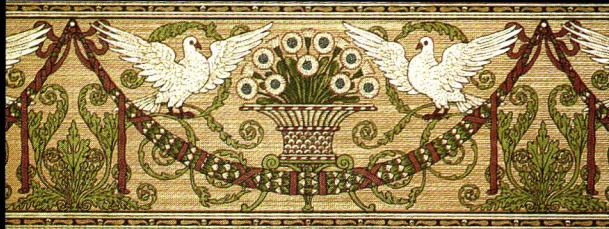
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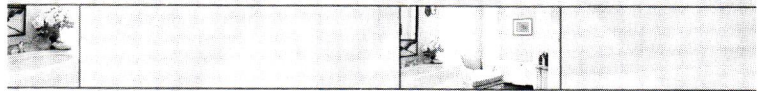
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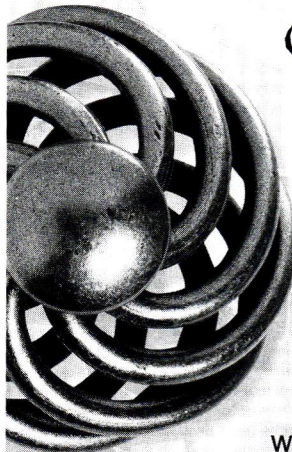
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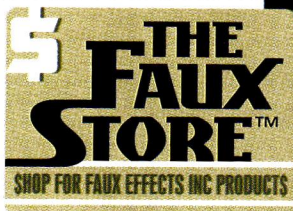
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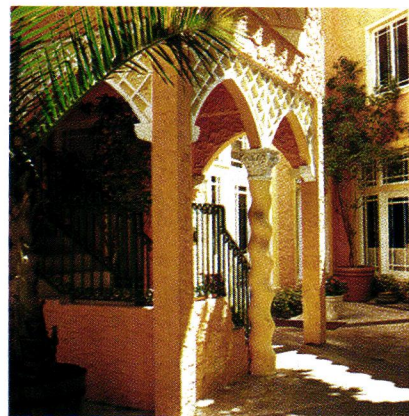
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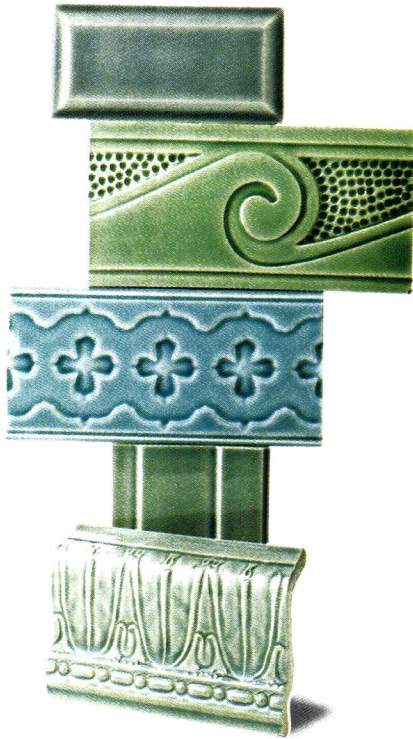
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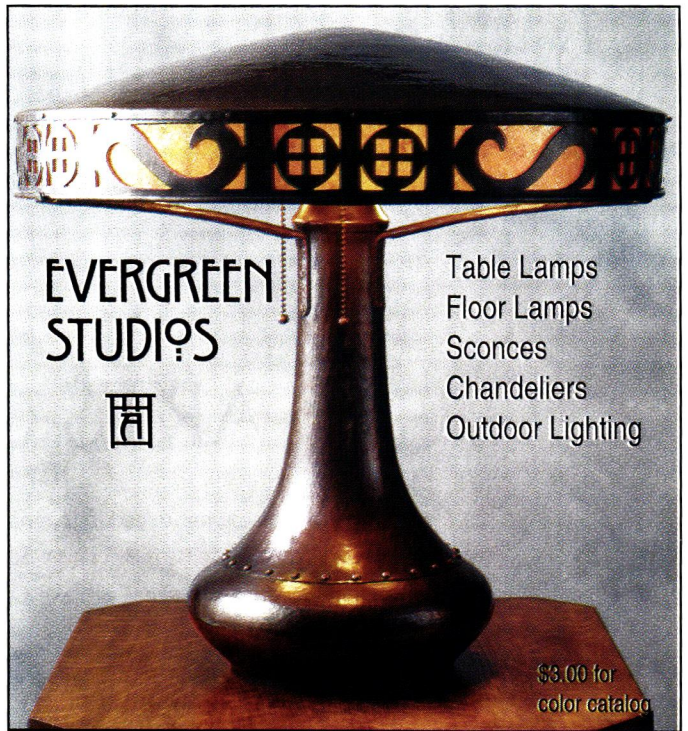
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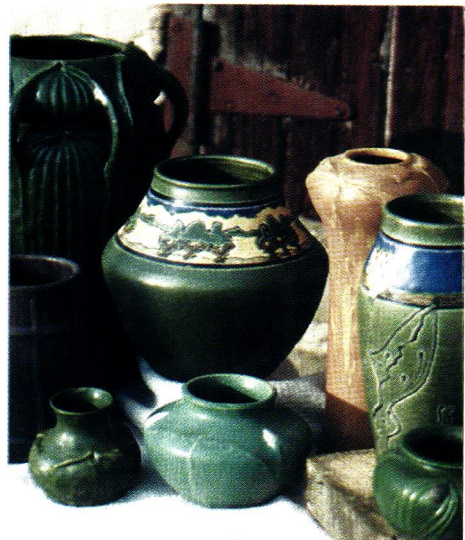
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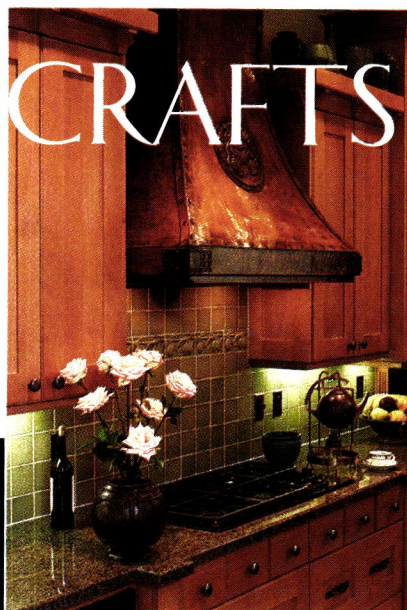
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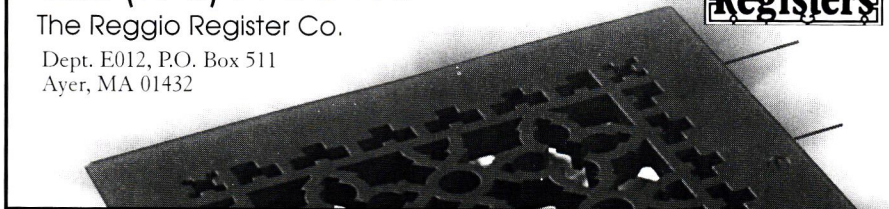
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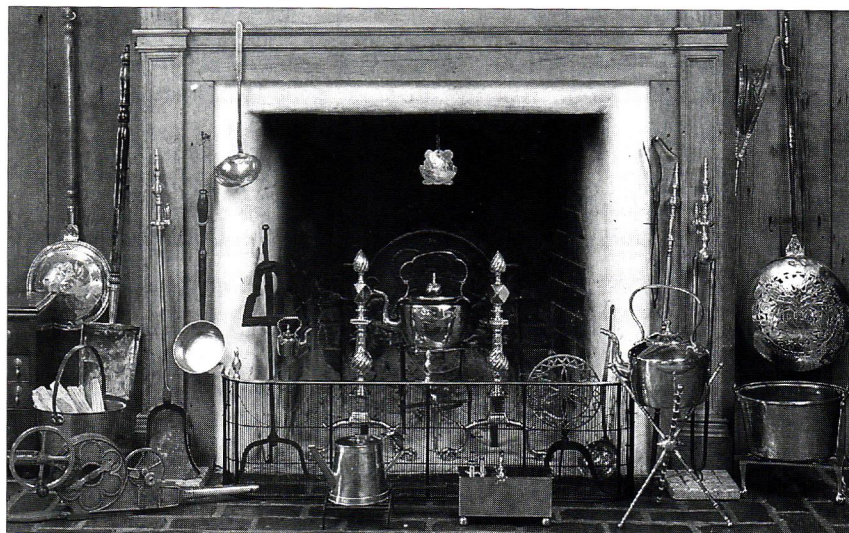
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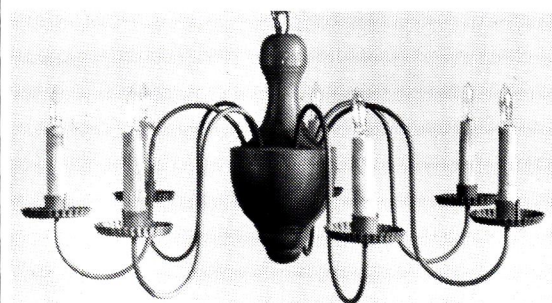
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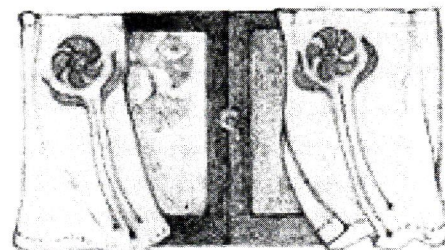


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When Carpet Repair Makes Sense pp. 38-42

Hayko Restoration and Conservation, 857 Lexington Ave. at 65th St., New York, NY 10021 (212) 717-5400, www.hayko.com.

Billiard Rooms pp. 54-57

p. 54 The Mark Twain House, 351 Farmington Ave., Hartford, CT 06105. (860) 493-6411, www.hartnet.org/twain. **p. 54-55** Rick Esposito Interior Design, 232 East 6th St., New York, NY 10003. (212) 598-1898. **p. 56** Top left: Bradbury & Bradbury Wallpapers, P. O. Box 155, Benicia, CA 94510. (707) 746-1900. Catalogs, \$12. E-mail: info@bradbury.com. ■ Shelburne Farms, 1611 Harbor Rd., Shelburne, VT 05482. (802) 985-8686, www.shelburnefarms.org. **p. 56-57** Lanterman House, 4420 Encinas Dr., La Cañada Flintridge, CA 91011. For tours: (818) 790-1421, www.lacanadaonline.com/lantermanhouse/.

Modern Frame of Mind pp. 60-65

Frelinghuysen Morris House & Studio, 92 Hawthorne St., Lenox, MA 01240. (413) 637-0166, www.frelinghuysen.org. ■ An excellent exhibition at the Metropolitan Museum of Art in New York, "American Modern 1925-1940, Design For A New Age" showcases the designs of the period. Show Dates: May 16, 2000-January 7, 2001, www.metmuseum.org. ■ Mint Museum of Craft and Design, Charlotte, North Carolina. May 3, 2002-July 8, 2002, www.mintmuseum.org. ■ Suggested Reading: *American Design Ethic: A History of Industrial Design*, Arthur J. Pulos, MIT Press, 1983. ■ *Depression Modern: The Thirties Style in America*, Martin Greif, 1975. Universe Books, New York. ■ *Modern and Modernism: The Sovereignty of the Artist 1885-1925*, Frederick R. Karl, 1985. Atheneum. ■ *International Style: Modernist Architecture From 1925-1965*, Hasan-Uddin Khan, 1998. Taschen.

Over-the-Top Baths pp. 66-71

For reference: *Bathrooms*, by Chris Casson Madden, Clarkson Potter Publishers, \$30. ISBN# 0-517-59938-4. **p. 66-67** Evergreen, 4545 North Charles St., Baltimore, MD 21210. (410) 516-0341. Open for tours Mon.-Fri., 10am-3pm. Weekends, 1pm-3pm. www.jhu.edu/~evrgreen. **p. 68-69** Designer: Johnson & Wanzenberg, 211 West 61st St.,

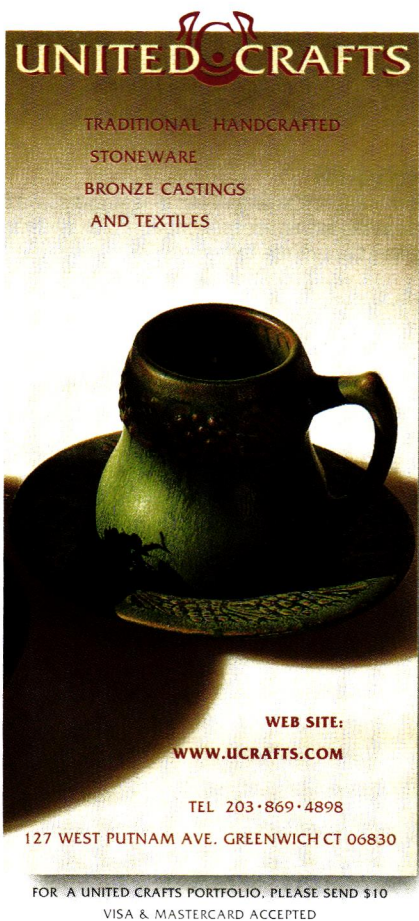
New York, NY 10023, (212) 489-7840. ■ Floor and walls: Pewabic Pottery, 101025 East Jefferson Ave., Detroit, MI 48214. (313) 822-0954, www.pewabic.com. ■ Antique fixtures: Urban Archaeology, 285 Lafayette St., New York, NY 10012. (212) 431-6969, www.urbanarchaeology.com. **p. 70-71** Architecture and design: Rob Orlando, Classic Restorations, 101 Walnut St., Watertown, MA 02472, (617) 926-0505. ■ Cabinet fabrication and installation by Classic Restorations (see above). ■ Onyx through Aldrich Stone, 525 Providence Hwy., Norwood, MA 02062, (781) 762-6111. ■ Perrin & Rowe (div. of Rohl) faucets and fittings, purchased through Ferguson Enterprises, 400 Lynnway, Lynn, MA 01905. (781) 592-1200. ■ Kohler sink basins and bathtub: Call (800) 4KOHLER. ■ Knobs: P.E. Guerin, 23 Jane St., New York, NY 10014. (212) 243-5270, www.peguerin.com. ■ Gold plating: South Shore Plating, 28 Forest Ave., Quincy, MA 02169, (617) 773-8064. ■ Transom windows: Marvin Windows & Doors: (800) 346-5128.

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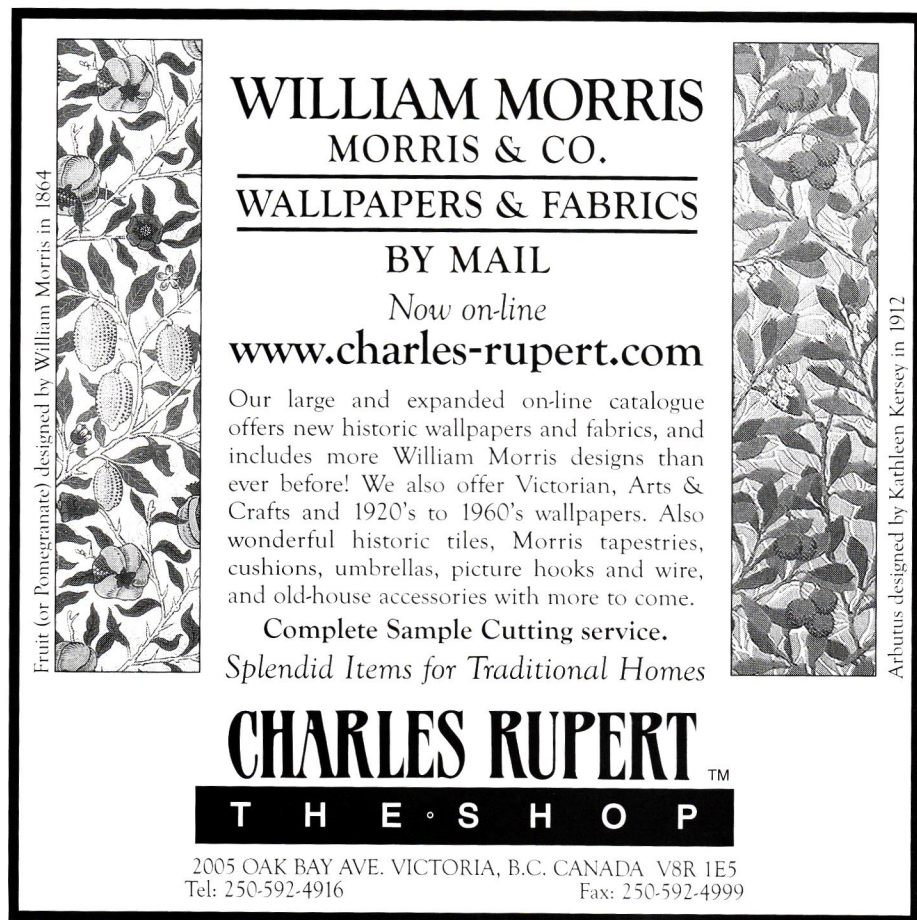
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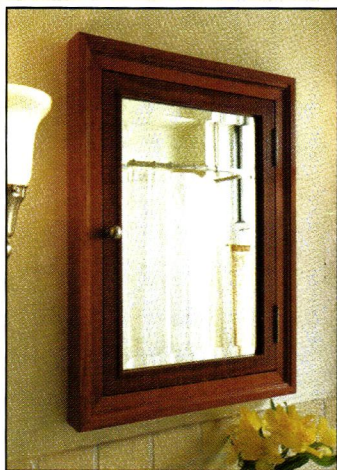
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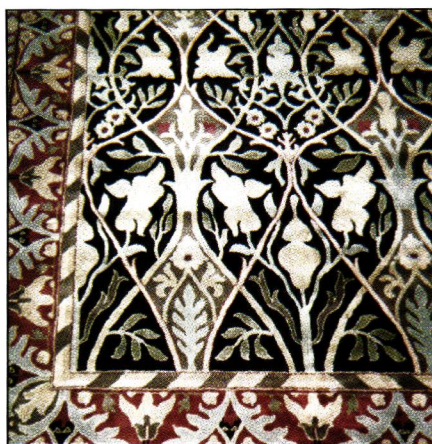
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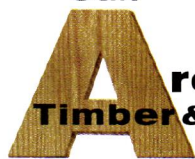
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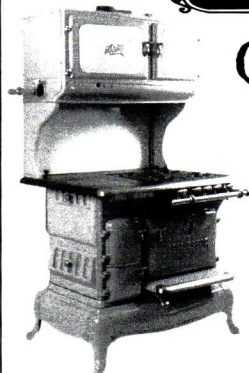
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MOTIFS

Turning up in ancient cultures, Islam, and Victorian America, the octagon is both form and motif.

the Octagon

SINCE EARLY CIVILIZATION, “eight” has symbolized renewal and rebirth. In ancient Eastern cultures, the eight points made by the angles of an octagon were called the “eight winds” or the “eight doors,” symbolizing passage from one state of enlightenment to the next. ✦ In Christian churches, the baptismal font is eight-sided, a reference to rebirth, and church domes are often supported by eight pillars on a square base to symbolize resurrection. From tiles to carpet design, Islamic art makes regular use of octagon geometry, representing transition and renewal; the octagon is a familiar motif in Hindu art. ✦ During the middle of the 19th century, American phrenologist Orson Squire Fowler promulgated the octagon as a house type, calling it “economical and the most harmonious with nature.” To us, a red octagon means, of course, STOP . . . I’ve yet to discover the roots of that symbolism.

—BRIAN D. COLEMAN



ABOVE RIGHT: Arrow and diamond motifs are organized in octagons in an Afshar (Islamic) wall hanging. **CENTER:** One section of an inlaid wall panel at an Islamic religious site in Fatehpur Sikri, India. **RIGHT:** At Caserta Palace in Italy (1762–1774), the mosaic floor is laid in octagons.



TOP LEFT: At Bramham Park in Yorkshire, a surviving formal garden of the early 18th century, The Octagon or Gothic Temple was originally a summerhouse.