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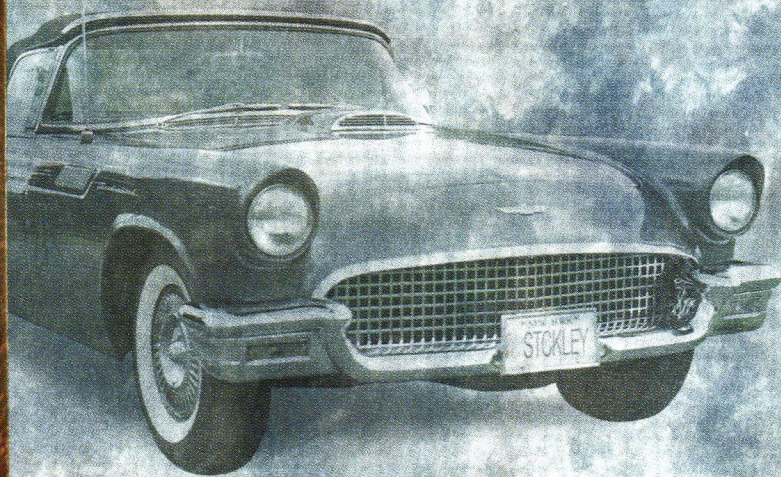
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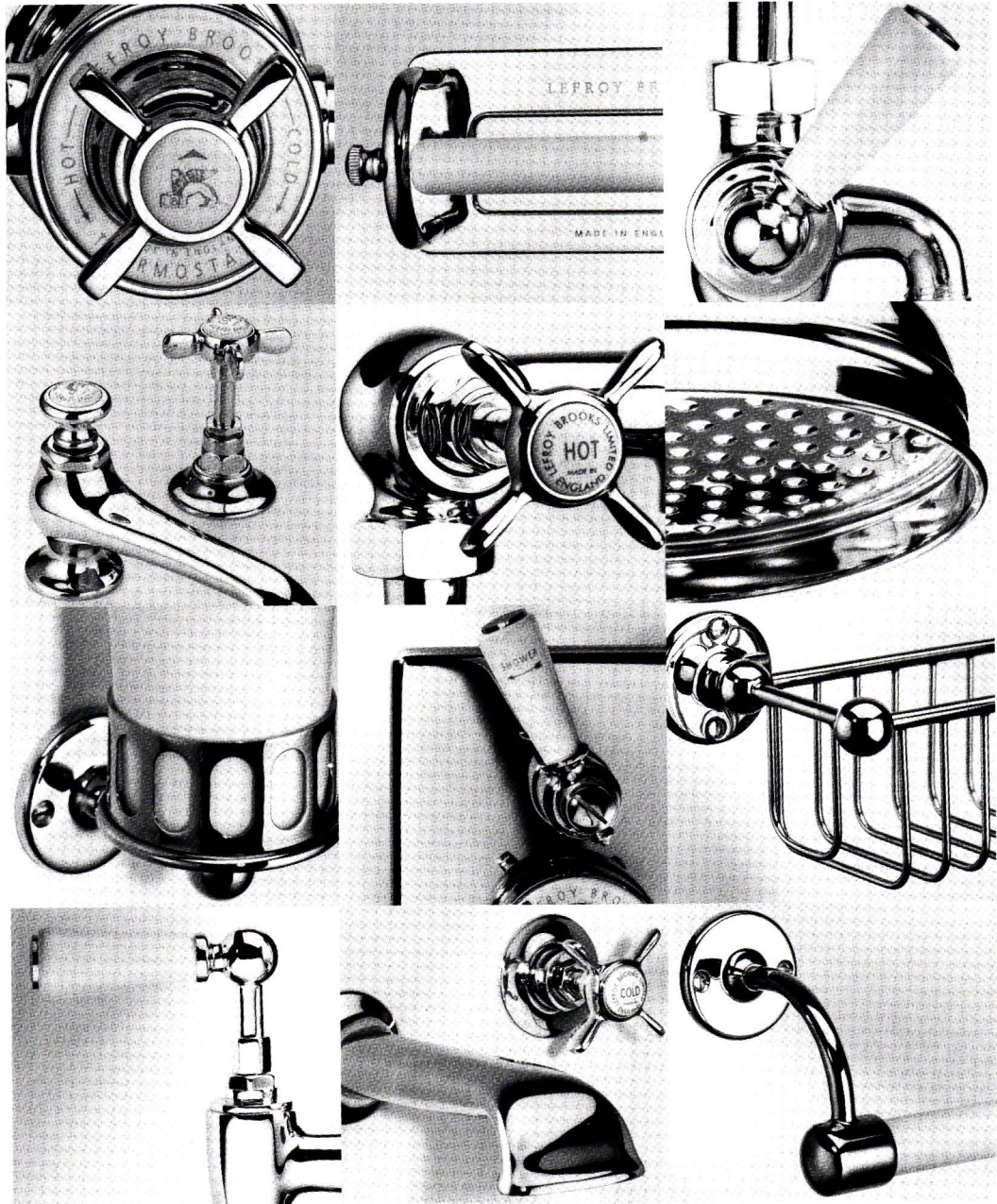
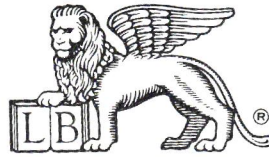
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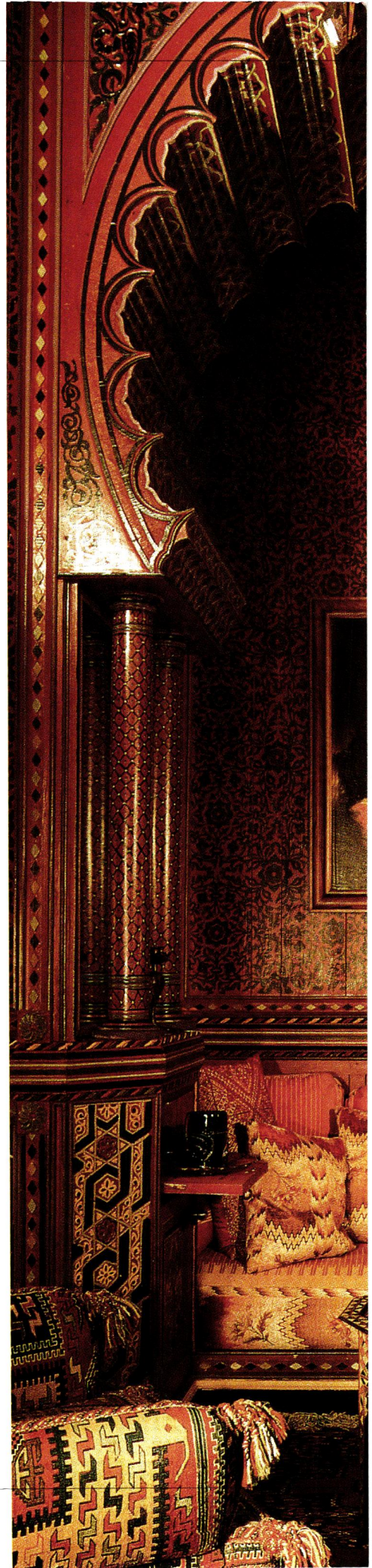
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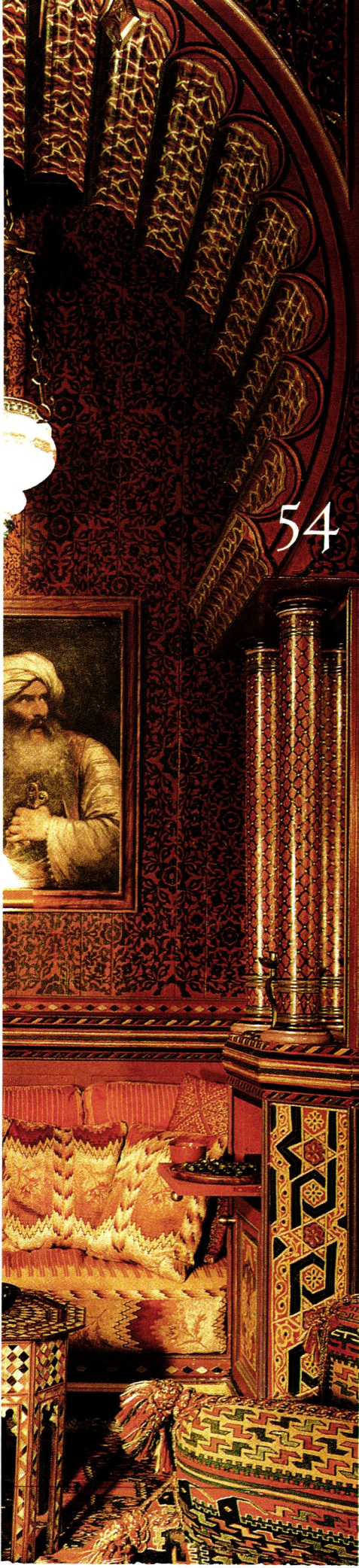
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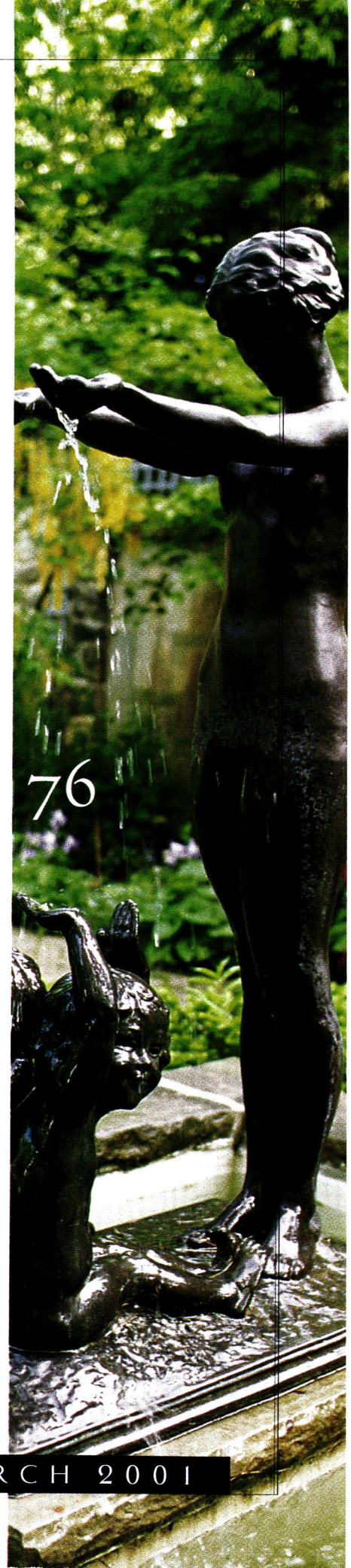
BY NINA A. KOZIOL

ON THE COVER: *The new kitchen in our featured Salt Lake City house includes a hand-hammered copper hood and green-glazed Arts and Crafts tiles. (See page 48.) Cover photograph by Mikel Covey.*





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Bill and I at our new office building, a reborn 1860s Italianate. We fell in love with the acorn brackets. (The paint job is unfinished here.)

MY OLDER SON, Will, has never liked clothes that match. He wants to pick his jeans and T-shirt as the mood strikes. (He will, however, wear black head to toe, even though he was only ten months old when we left New York.) Now Peter, not quite six, has arrived at the same sartorial aesthetic. He will wear his flax-colored fleece vest, and he will wear his flax-colored fleece pants. But never together. "But they match!" I wail (thinking: and they look so cute with your orange hair). "That's the problem, Ma," Will chastises. "We don't want to wear *oufits*. It's gross when stuff matches." ■ Moms and grandmas think kids look adorable in ensembles, but the last thing a boy wants to be is adorable. (Girls, too, probably, but I don't have any of those.) There's more to it—I do understand, and even kids know. Too much matching is distasteful or untrustworthy. It suggests that you let somebody else do your thinking for you. ■ That's why, in our renovated office building, most of it quite nicely done, my own personal office remains empty, a brand-new plaster box in a dormer, begging for character. I could furnish it overnight according to a decorating vision: midcentury Modern, Arts and Crafts, neoclassical. But I abhor a purchased look with no frayed edges, a room without a past. Everything might . . . match! ■ Where to start? The harbor view might seem to call for blue and white and sisal. Not this one, with neither sailboats in a quiet cove nor crisp ocean horizon, but rather work: battered trawlers and boat storage and a seafood packer and gulls, the dear-to-me skyline of Gloucester's churches and City Hall across the harbor. ■ In winter I will want tangerine-sponged walls and Moroccan tables, bejeweled lanterns, plush carpet ablaze and pillows and padding in a window seat, a spot for sipping Darjeeling. In the summer I will want spare black leather and white walls, finish early and go to the beach. ■ I think I shall move in with a few hand-me-downs, to wait and see how it feels.

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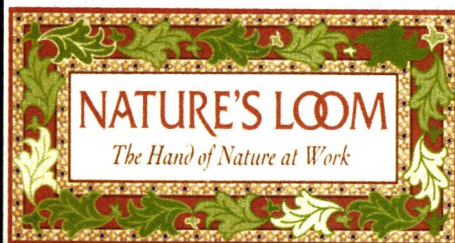
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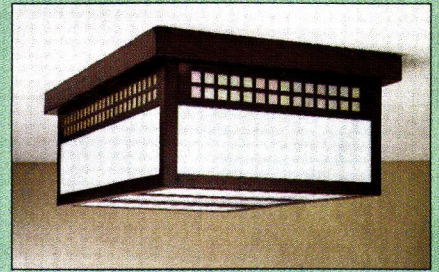


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LETTERS *from readers*

GHOSTS IN LOUISIANA

IT WAS WITH SURPRISE and sadness that I read Richard Sexton's "OtherVoices" essay in the January 2001 issue. In 1973, my college thesis was on the evolution and development of Louisiana plantation houses. The sad plight of some of the River Road's plantation structures is not a new development. According to my research, such decline has been visited on the area a number of times.

Based on this excerpt, the author's account seems to be much like a volume first published in 1948—*Ghosts Along the Mississippi*, by Clarence John Laughlin.

I'm sorry to see that, despite man's best efforts, a state of ruin continues to revisit these beautiful examples of French colonial and Greek Revival architecture. The fact that industry and modern housing now rub shoulders with those grey-beards probably does much to hasten their decline.

—SYLVIA DOHNAL
Arcadia, Calif.

ATOMIC EGG

WOW! YOUR MODERNIST stories in the January 2001 issue were an Atomic blast from the past, but feel I must point out that the caption under a pair of Arne Jacobsen chairs on page 35 isn't correct. The red chair is an Egg, and the orange is a Swan. I wonder which came first?

—HARRY NEIL
Los Angeles, California

Thanks for catching our mistake! Actu-

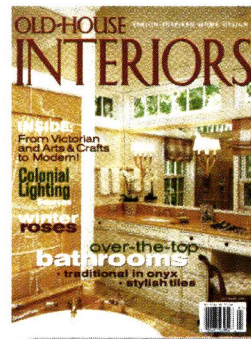
ally, both chairs have the same birth date—1959. —Mary Ellen Polson

FLOOD OF BATHS

THANKS SO MUCH for publishing our request for photos for our new book, *Bungalow Bathrooms*. The response has been fabulous. We have received letters and e-mails from all over the country with wonderful bathrooms: Art Deco baths with Vitrolite, art tile baths, even a secret "sunken" bath-

room behind a tiny door. *Bungalow Bathrooms* will be released in Fall 2001. It's not too late to send your snapshots.

—JANE POWELL
P.O. BOX 31683
OAKLAND, CA 94604
E-MAIL: hshedressing@aol.com



DREAM DIMENSIONS

IN REFERENCE to [Patricia Poore's September 2000] wonderful editorial about your old-house dream: It is reassuring to know that I am not crazy (or that many of us are equally crazy). I wonder if the new gene mapping will find an old-house "crazy gene"?

I, too, have a recurring dream of my house, but it is ten times bigger, fancier, has every Victorian detail any old-house lover would wish for, and needs more work in every category than anyone (except us) could ever imagine.

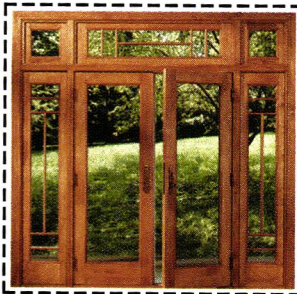
Thanks once again for reminding me we are not alone in the old-house Fifth Dimension. There are others feeling, imagining, fearing, dreaming, and doing the same. Patty, you are not alone!

—JIM BOONE
Springfield, Mass.

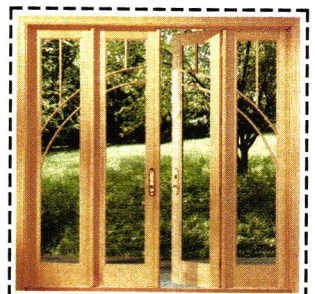
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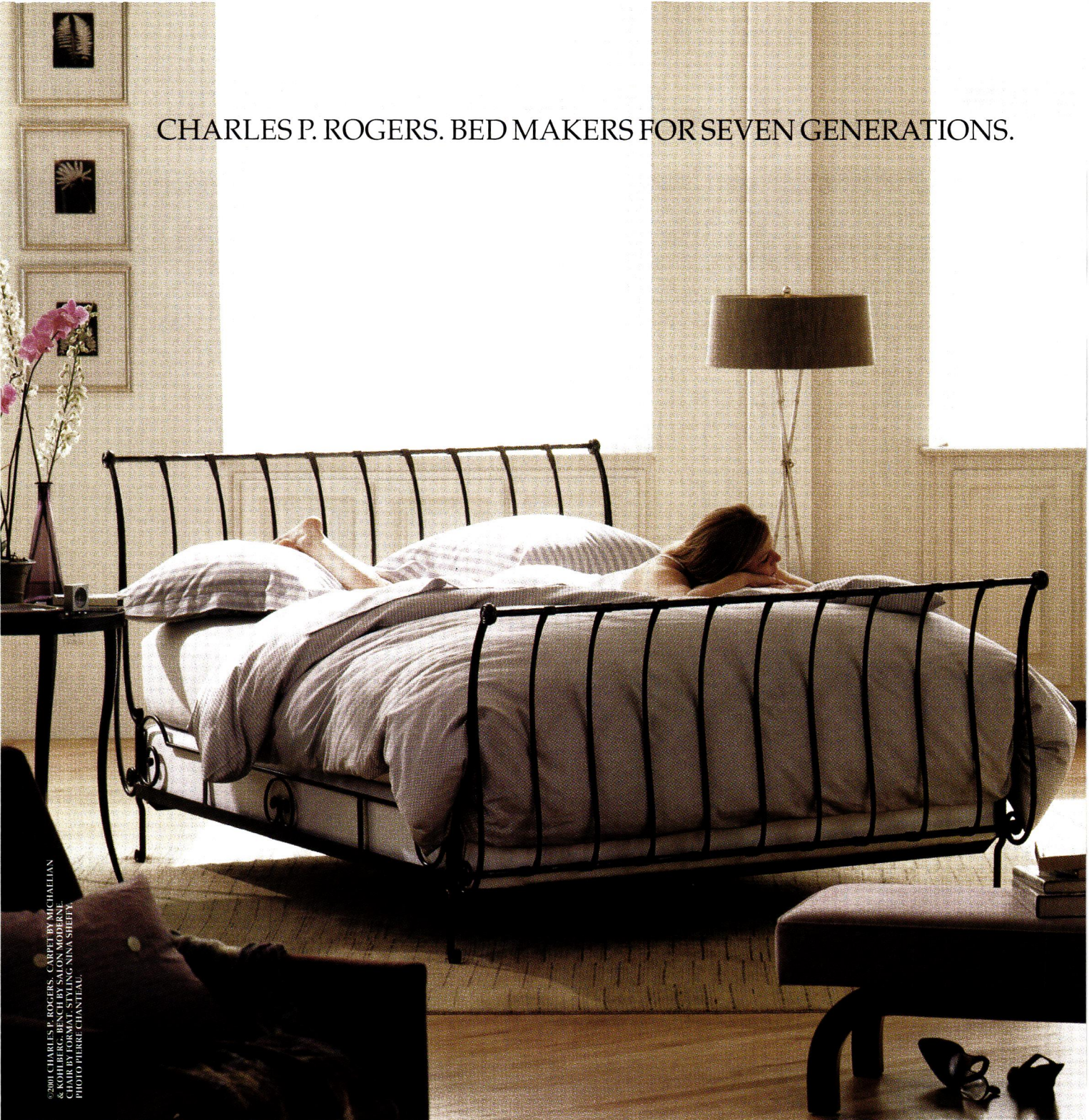
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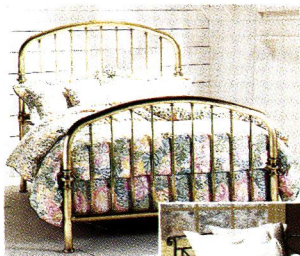
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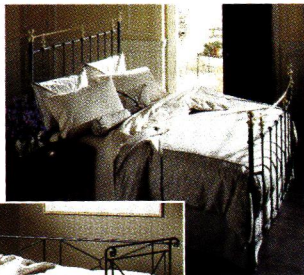


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news & VIEWS

RICHARD THOMAS KEIT grew up on fabled Catalina Island, where Malibu Pottery tile was as common as cobble stones are on Nantucket. When he came across a piece of Malibu Pottery in a table in the late 1970s, he was hooked, giving up a job in the fledgling computer industry to make tile full time. Keit and **MARY CATHERINE KENNEDY**, his partner of 10 years, specialize in hand-glazed tile in the Malibu Pottery tradition—a fusion of Spanish, Moorish, Art Deco and other historic designs, redone from an Arts and Crafts perspective. In the process, they've developed formulas for some 40,000 glaze patterns—out of necessity, says Keit, since most California art tile makers of the 1920s and '30s kept their glazing formulas secret. "What typically drives the experimentation is those accidental glazes that have an almost magical character—glazes that burn out to another color on the edge, or halo in some dramatic way that gives you a certain application or technique in a mural," Keit says. Even if the result is an accident, "if you know where it came from and you know how to control it, you can use it to your advantage." Projects by **RTK Studios** (805-640-9360) include re-creations of the 1926 tile Persian carpets made for what is now the Malibu Lagoon Museum, and a Hollywood movie-star pool and patio in a distinctive Art Deco-meets-Moorish style. The couple are in the midst of a six-month working sabbatical, exploring "a lot of ideas that have been accumulating for 20 years for me and 10 for Mary," Keit says. Can more glazes be far behind?



Gilded Guild

Who says the decorative arts that flourished under the European guild system are a lost art in our upstart nation? Not Jesse Fahrer, who learned enough decorative finishing techniques in a unique, one-year program at his local community college to launch his own restoration business.

Fahrer, whose first projects included faux-finishing the walls in his parents' Asheville home (right), recently landed the contract to restore the exterior terra cotta on Asheville's Grove Arcade, a 269,000-square-foot commercial building. "Right now we're [approximating] terra-cotta brick," says Fahrer, the owner of Fine Finishes (828-215-2399).

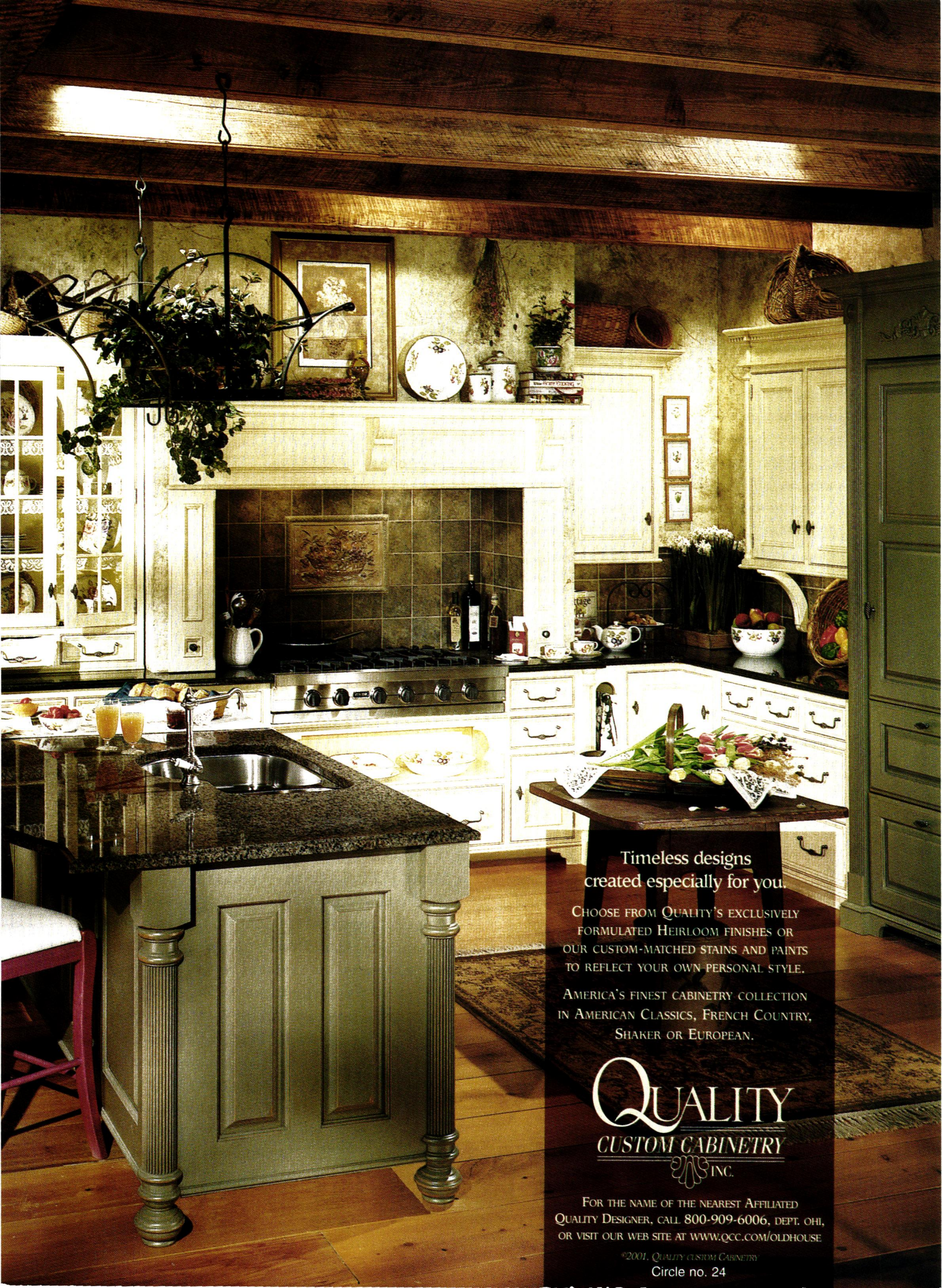
The Decorative Techniques and Restoration Program at Asheville-Buncombe Technical Community College is the brainchild of Derick Tickle, a master artisan who both trained and taught

at the prestigious City and Guilds of London Institute. In the 24-week foundation course, students learn the basics of many decorative painting techniques, including glazing, graining, and marbling. The advanced course (20 weeks) includes training in gilding, ornamental plaster, Venetian plaster, wallcoverings, and advanced graining and marbling. Graduates are [continued on page 18]



“There were always getaways in American history: immigrate, migrate, head west, settle and sell, mine and move, hit the road. We believed in the road. But no one outruns history.”

—from *In the Memory House* [Fulcrum Publishing, 1993] by Howard Mansfield



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Virtual Victoria

You can now visit the Victoria and Albert Museum online. Prowl through virtual representations of the 150-year-old institution's 146 galleries to explore furniture, textiles, ceramics, sculpture, and metalwork from the far-flung reaches of the British Empire—then



and now. One recent web exhibit introduces you to the Great Bed of Ware, England's most famous bed and the star attraction of the V&A's new British Galleries, which open this year. Mentioned in Shakespeare's *Twelfth Night* (1601), the bed was

New Worlds to Decorate

At *Old-House Interiors*, there's nothing we love so much as an old house in need of restoration—unless it's an old house in need of period decoration. Just before the holidays, Gloucester Publishers moved into its new quarters in East Gloucester. New, of course, is a relative term; we've renovated a mid-19th-century Italianate commercial building for our new offices. Fitted out with hardwood wainscot, reproduction light fixtures, and period paint colors, it's a dream come true. Yes, we'll miss the Blackburn Tavern that's been home for nearly 10 years, but we're happy to say that that venerable 1810 building is getting a new lease on life: It will be refurbished as part of a historic hotel complex. Our new address is 108 E. Main St., Gloucester, MA 01930. Phone (978-283-3200) and fax (978-283-4629) remain the same.

the largest of its time, measuring just over 11' long by 10' 8" wide. The V&A has restored it to its Elizabethan appearance. To view this and other treasures of the V&A, visit www.vam.ac.uk.

Return to Mecca

Arts and Crafts aficionados from Parsippany to Pasadena look forward to February, when the annual National Arts and Crafts Conference and Antique Show is held each year at the historic Grove Park Inn in scenic

Asheville, North Carolina. This year's dates are Feb. 16–18. If you haven't booked a room at the 1913 stone and rolled-roof inn by now, be prepared to seek high

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ture, rugs, and decorative furnishings in the house are family originals (the McFaddin-Wards occupied the house until 1982). The McFaddin-Ward House, 1906 McFaddin Ave., Beaumont, Texas, (409) 832-2134.

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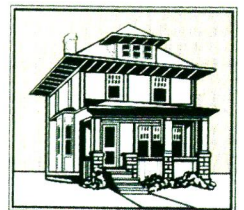
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FURNISHINGS



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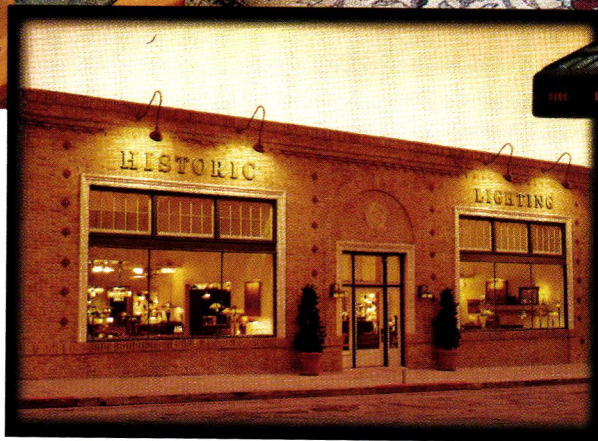
Voluptuous Andorra brocade and woven vine-and-floral striped Malta lend richness to a cache of pillows. Available in a range of sizes and colors, the pillows cost about \$300 to \$560. The 108"-wide fabric is \$398 per yard. Both from Anichini, (800) 553-5309, www.anichini.com.



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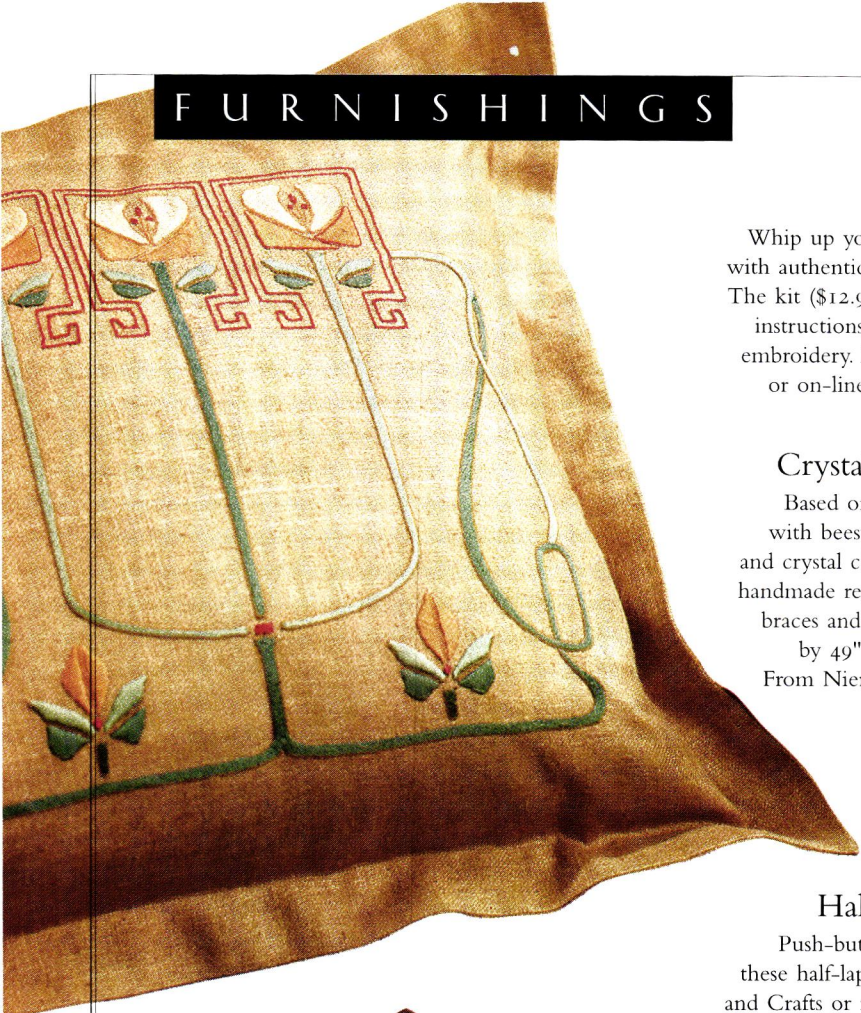


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▶ Stone Revival

With its arched opening and acanthus leaf keystone, the Rothton is suitable for the parlor of a Second Empire row house or a Neoclassical Revival mansion.

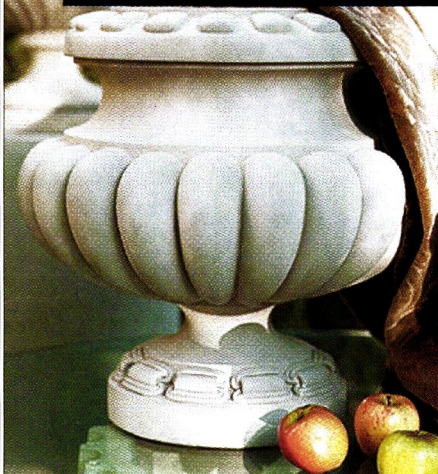
Shown with a 36" opening, the cast-stone mantel sells for \$2,035 from Old World Stoneworks, (800) 600-8336, www.oldworldstoneworks.com.

Collectible Quilts ▶

Double wedding ring, tumbling blocks, log cabin, circle of life. For more than 20 years, Linda Koe has been collecting antique and vintage quilts in these and other patterns. Made between roughly 1840 and 1950, they are available at prices that range from \$125 to \$1,500. Contact Kirkwood Quilts, (203) 968-1985.



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PATRICIA POORE, EDITOR-IN-CHIEF

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Nothing But Remember

BY HOWARD MANSFIELD

AFTER PRAGUE'S OLD GHETTO WAS TORN DOWN, AROUND 1900, FRANZ KAFKA WROTE: *They are still alive in us, the dark corners, the mysterious alleys, blind windows, dirty courtyards, noisy taverns and secretive inns. We walk about the broad streets of the new town, but our steps and looks are uncertain. We tremble inwardly as we used to do in the old miserable lanes. Our hearts know nothing yet of any clearance. The unsanitary ghetto is much more real to us than our new, hygienic surroundings. We walk about as in a dream and are ourselves only a ghost of past times.*

WHEN IT WAS OVER, when the wrecking cranes and the bulldozers had been through, when the copper and lead had gone for scrap and the bricks for landfill, all that remained were streets and streetlights, a city as flat as a child's game board. And then most of those streets were wiped from the map and two cities began to rise: the developer's city of luxury towers and the exile's city of memory. It has been 30 years, and today two cities occupy the same land: the one of bricks and steel, and the other a city of memory houses.

"I remember old man DiMaggio sitting on his chair at the corner of Green and Staniford streets, nursing a bad leg and breathing gently through his bad lungs, me-

mentoes of fragments and mustard gas incurred during World War I," recalls Joe Caruso. "Years later, just before [Boston's West End] was destroyed, the city erected a memorial to the old man's only son, a boy killed on the beach at Anzio during World War II, Jimmy DiMaggio . . . The city named it James DiMaggio Square and then tore it down."

Barbara LoVuolo has a photo in her wedding album, 1963. The world she knew was also the West End. In the background, the photo shows the West End as it appeared on her wedding day: a 48-acre vacant lot in the heart of Boston, a wedding on the edge of a wasteland. LoVuolo and thousands of others remember the lost neighborhood, and when they meet, their talk is filled with a vanished geography of streets no longer on city maps, delis and bakeries long closed, and a web of family names, associated even now with their old addresses. Do you remember? they ask one another. *Do you remember?*

The West End they knew was a poor neighborhood of Italians, Jews, Poles, Greeks, Russians, Irish, Ukrainians and Albanians, just down the slope from Beacon Hill. To these new immigrants the West End was home. The Boston Housing Authority called it a slum "detrimental to the safety, health, [continued on page 30]

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morals and welfare of the inhabitants." The housing authority portrayed the West End as a den of the ten plagues—among them, rats, vermin, tuberculosis, juvenile delinquency, "social disorganization" and narrow streets, a street plan unchanged since the 1840s.

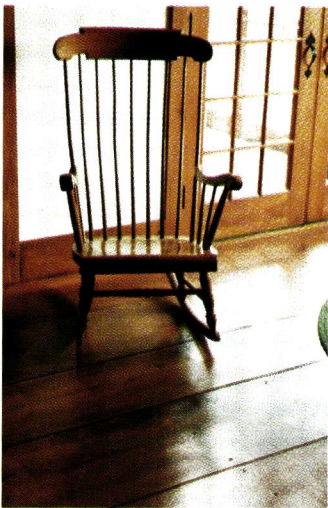
To many Bostonians, the West End was a strange and depressing place. They read in its foreign manners a criminal threat. "The West End today is definitely a slum area," *Boston Herald* columnist Bill Cunningham wrote in 1957. The neighborhood was a "cesspool" that needed "cleaning out."

"GRANDPA WAS A KIND, friendly man. He would sit in front of his house with his cat Martha by his side from morning till night," remembers his grandson, Joseph Lo-Piccolo. In the summer, Grandpa would walk over to the park, where he'd meet his friends, play Bocce or Motta (a card game), or "they would just sit and enjoy the sun and reminisce about their boyhood days in Italy. On rainy days Grandpa would stroll up Leverett Street to Charlie Papa's Cafe for a cold beer, wander over to Gagi's pool

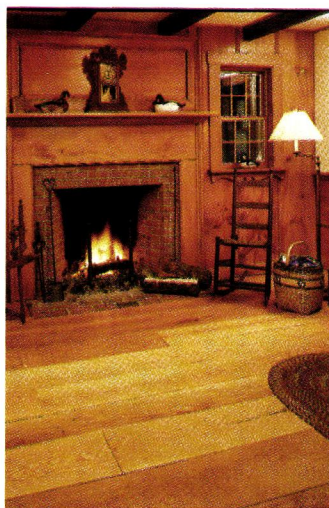
room to watch the young guys play pool and sit and chat for hours with Sonny LoPresti's grandfather." Other times he would stop by the Italian American Club, or at Barney Sheff's Deli for a glass of wine, and then go to Baldi's Barber Shop . . .

Like his neighbors in the pre-refrigerator era, he made the daily rounds. "Every morning he would be first in line at Nicolosi's Bakery . . . Grandpa would buy a watermelon from the Watermelon Man who would travel the streets with a horse and wagon yelling 'Watermello'. . . Fridays came the Crab Man with fresh crabs and fish, yelling 'gowedy'. "Everyday he would make a run to Spring Street, where Jackie the Bookie took his bets in the hallway. Grandpa would always play 35 numbers, a penny a number.

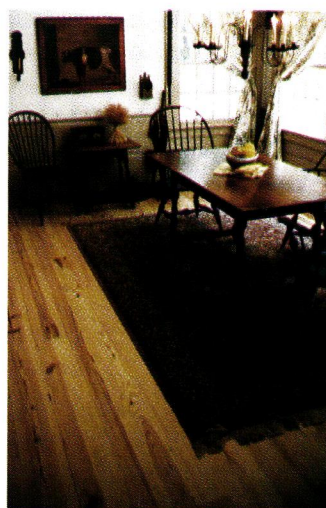
"Each September a hundred cases of grapes would be delivered to his house. I would help him carry them into the cellar . . . and the wine making would begin . . . The aroma of it would filter throughout the building for many months." In the fall, a truckload of coal was delivered to keep the potbelly stove going.



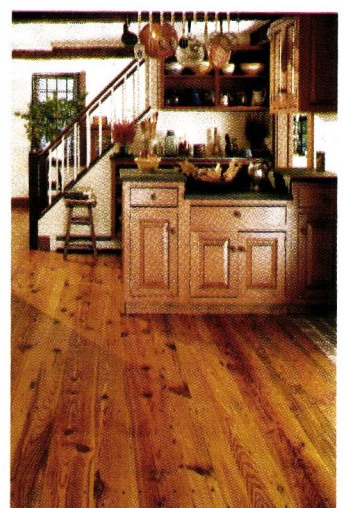
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Then the eviction orders came. "Everybody had to move. Grandpa was devastated. At his age he could not understand what was happening, why his house, his friends, his neighborhood, his life was being taken from him. Is this America? Is this the United States, the land of the free? . . .

"It was such a sad day when we moved Grandpa to the projects in East Boston. Soon afterward his health began to fail. He could not get used to his new surroundings. He was lost, depressed, shattered. Then it was off to the Don Orione Nursing Home. Grandpa would just sit and cry all day. He missed his home, the West End. He had this empty feeling . . . shortly thereafter he died."

The language of urban renewal was cancer language. Cities were sick. Slums were cancer. And so—the cancer had to be removed. In a television documentary of the era, a Boston banker says: "There's only one way you can cure a place like the West End, and that is to wipe it out. It's cancer in the long run on the community.

"I am quite certain that under the present set up,

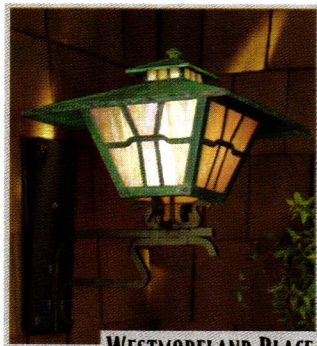
the rights of people are being respected as much as possible, but it's silly to say that when you're having a major municipal hysterectomy like this that everybody's going to come out exactly the same. You just aren't."

Boston's citizens were told that nothing less than the city's future was at stake. "If the West End can be switched from dilapidation to delight . . . it may be the trail-blazing spark which could revitalize Boston," said the *Boston Globe* in December 1959.

To reject this plan, said the head of the Boston Redevelopment Authority, would "constitute a body blow to Boston's attempts to revitalize itself economically and socially through urban renewal."

In the face of this, the West Enders were not organized. They were unwilling to believe that an entire neighborhood could be taken from them. This perception was reinforced by the decade-long bureaucratic process: announcements would be made, nothing would happen and years would pass. In 1958, after seven years of preparation, the city began leveling the neighborhood. Ten thousand people were

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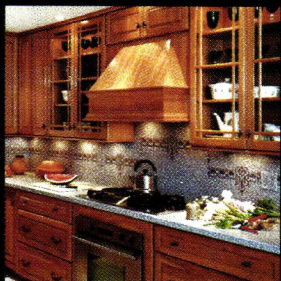
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dispersed. It was the opening act for urban renewal in America.

SORROW WAS NEWS to the social scientists of the 1950s. They set about quantifying it. In response to one survey question, 54 percent of the women and 46 percent of the men reported “severely depressed or disturbed reactions.”

“These figures go beyond any expectation,” wrote sociologist Marc Fried, who reported: “Relocation was a crisis with potential danger to mental health for many people.” Among those who identified the West End as home, 81 percent grieved and two years after exile showed all the signs “strikingly similar to mourning for a lost person.”

“In fact, we might say that a sense of spatial identity is fundamental to human functioning.”

The sociologists wanted to know how these “slum residents” had created an “interlocking set of social networks . . . so profoundly at variance with typical middle-class orientations.” The West Enders were studied in papers with titles like “Some Sources of Residential Satisfaction in an Urban Slum” and “Personal Identity in an Urban Slum.” Wrote Fried: “A closer examination of slum areas may even provide some concrete information regarding . . . the physical and spatial arrangements typical of slum areas and slum housing, which offer considerable gratification to the residents.”

West Enders are still angry at hearing their old neighborhood called a slum. “I never knew that I lived in a slum until outsiders told me that I had,” said one. And another said: “Slum? Every Saturday before [we could go] out to play, the stairs had to be scrubbed, the sidewalk had to be swept and washed.”

IN A FAMOUS Ray Bradbury story, *Fahrenheit 451*, all books are destroyed by the state, but people keep the legacy alive. Each person memorizes a book. They become that book. In America, we have not destroyed books, but we have destroyed cities, and now people walk around who are the West End in Boston or the Bronx in 1940.

Nearly 30 years after the West End vanished, there was a neighborhood reunion in 1986. It was planned for 700 people. Word spread and 1,200 showed up, overfilling the Wonderland Ballroom in Revere, Mass. People had to be turned away. Old West Enders came from Arizona, Texas, California. “Many of these people hadn’t seen each other for 30 years. All they wanted to do was reminisce and see what had happened to whom,” said Vincent LoPresti, who helped organize the reunion. They wanted to find childhood friends, people who, when they had last been seen, were known as Babe, Spud, Yoyo, Beebo, and Sparky.

For Mary Carnazzi, the reunion was “like a dream, because for 30 years I had no past.”

“Every person there had a big smile,” said Barbara LoVuolo. “The thought that raced through my mind was: I wish the whole world could feel this way all the time.”

Eleanor Wojciechowski watched with her mother, Anna, as a crane crushed the roof of St. Mary’s Polish Church. “That little church inconspicuously sandwiched between houses, which represented the lifeblood for so many and which existed because of the sacrifices of all those Polish families who gave their first very hard earned dollars to the church—their church. In silence my mother stood watching, then shook her head and after a while turned slowly to leave.

I looked up and saw tears streaming down her face. Did anyone care what impact this had on my mother, who saw her first home and her first church in America reduced to rubble?"

Urban renewal was not for the benefit of the slum dweller. "Only one-half of one per cent of all federal expenditures for urban renewal between 1949 and 1964 was spent on relocation of families and individuals," wrote Herbert J. Gans in a 1965 critique of the failures of urban renewal. The basic error is that urban renewal is "still a method for eliminating the slums in order to 'renew' the city, rather than a program for properly rehousing slum-dwellers."

Jane Jacobs, author of the 1961 classic *The Death and Life of Great American Cities*, says, looking back now: "You know, there was lot of nonsense talked about how you were doing them a favor by throwing them out, that they really hated it, that it was not the kind of place to bring up children." The West Enders lost their homes for a lie.

Thirty years later, narrow streets and ethnics are desirable. High-rise towers set in green parks are lamentable. Now, sometimes, the developers describe Charles River Park as West End neighborhood. When the towers went up, they wouldn't dare use that slum name. The same newspapers that called the West End a "dirty slum" and "a breeding ground for criminals" and a "cesspool" now praise the vanished neighborhood's ethnic diversity and close families. The politicians now say a terrible wrong has been committed. "We remember the old West End as one of the finest, most integrated and stable neighborhoods in America, and it was destroyed," said Massachusetts governor Michael Dukakis in 1986. ★

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Sizing Up the Sofa BY DAN COOPER

THE SOFA IS THE ICON of American indoor leisure. Yet the centerpiece of the parlor is one of the most difficult pieces to incorporate into a historically inspired interior and still remain functional by today's standards. Period sofas may look wonderful, but have you ever tried to nap on a grape-carved Belter piece? Even cats will avoid it.

So we compromise, often poorly. Yes, we'll put up the hand-blocked wallpaper in document colors, French polish the Federal console and properly arrange the saber-leg sidechairs along the parlor walls, but when it comes to that big beastie in the middle of the room, we say, "Antique sofas are soooo uncomfortable. You can't lie on them or watch tv." Then we drag in some vaguely colonial 1930s thing that in no way resembles our 18th- or 19th-century furnishings. But it's comfy. What's an old-house dweller to do?

One can scour the usual venues,

looking for the appropriate antique. Of course, this writer knows people who are still sitting on lawn furniture as their quest continues. Buying a period sofa with intact upholstery is another solution, but finding the right one may overchallenge the budget. Often, the best decision may be to follow the path of least resistance and buy a reproduction. Fortunately, today's furniture makers offer many accurate and comfortable pieces in a virtually unlimited choice of appropriate fabrics.

Browsing antiques shops and auctions and examining period examples in museums and on the web provides the best education for selecting a reproduction. Sofas are comprised of two basic sections: frames and upholstery. Pay attention to both when searching for a piece acceptable for a period interior. Look for crisp carving and a fullness in the proportions of the exposed woodwork when regarding [continued on page 36]



TOP: (left) An upholstered Arts and Crafts settle suits a bungalow living room to a T. (right) A reproduction of the tufted loveseat Ogden Codman Sr. ordered for his country house, ca. 1869. **ABOVE:** A Neoclassical rosewood *recamier* dates to 1830.

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Look for crisp carving and a fullness in the proportions of the exposed woodwork when regarding the frame of a prospective sofa. Legs and arms should be sturdy, yet graceful and true to the period.

WHAT'S IN A NAME?

Seating names are ambiguous at best, and often used interchangeably. The word "sofa," from the Arabic "suffah," first appeared in 1717, according to Webster's. A **SOFA** is a long upholstered seat, usually of spring construction with a fixed back and arms. That description also sums up the **COUCH**. A **SETTEE** is just a smaller version of the sofa, while a **DIVAN** is a long backless couch, especially one set against a wall with pillows. A **DAVENPORT** is a large sofa, often convertible into a bed.

In today's furniture market, a few newer terms have originated. **OVERSIZED** is just as it sounds: All of the dimensions are just a tad longer, deeper, and wider. The comfort of an oversized sofa may be seductive, but don't let its increased massing throw off the proper relative proportions of the piece and its role in an interior. **LOVESEATS** are small sofas that seat two, although in close proximity. Excellent for a smaller space or as auxiliary seating; the occupants, if not familiar with each other, will soon be so. **PERSONAL SIZED** is basically a large, luxuriously proportioned armchair that can work en suite with a larger sofa or as a favorite perch for an individual.

WHERE TO FIND IT. See Resources, page 110.



TOP: A reproduction Chippendale-style camelback sofa, in the perennially popular chintz. **ABOVE:** Drexel Heritage's rolled-arm Pelham sofa is reminiscent of the 1930s. **RIGHT:** Larry Laslo's spare, elegant chaise is a marriage of mid-century Modern and Napoleonic Empire.

the frame of a prospective sofa. Legs and arms should be sturdy, yet graceful and true to the period. An exact species match may not be necessary. Mahogany, always a desirable choice for many sofas, is often substituted for now-scarce species like walnut.

The most common mistake in upholstery is that of historically inappropriate padding. Avoid overly bulbous stuffing. The overall shape of the piece should be crisp and taut. Since loose seat cushions did not

become common until the turn of the 20th century, 19th-century reproduction sofas with loose cushions are an immediate giveaway.

For those working with a colonial or Colonial Revival interior, the most popular motifs are variations of Chippendale designs with what is often called the camelback, with a single hump in the middle. Federal pieces often sport a flat-topped back rail with exposed wood trim, either plain or with bas-relief carving. There





TOP: Royal blue- and gold-stripped upholstery complements an opulent daybed. **ABOVE:** The tufted, brass-studded Chesterfield is a 19th-century classic.

can be a fair amount of ornamentation on the arms and legs, but today, as in the late-18th century, examples with restrained decoration are also very common.

The overall feel of the Empire style is much heavier than that of colonial furniture. Legs and arms are usually composed of broad scrolls and massive mouldings. In searching for the appropriate sofa for a Neo-classical interior, it is critical to avoid skimpy lines [continued on page 38]

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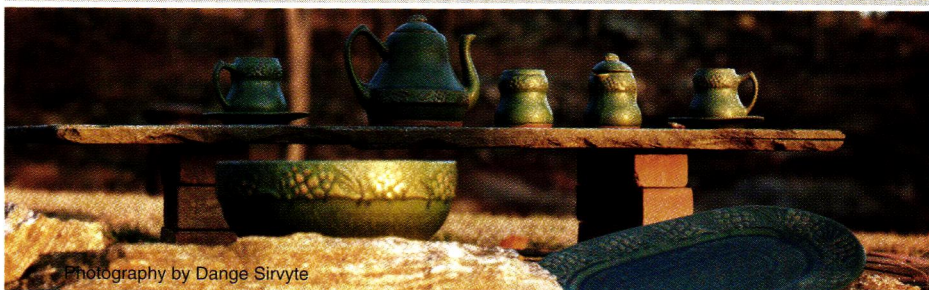


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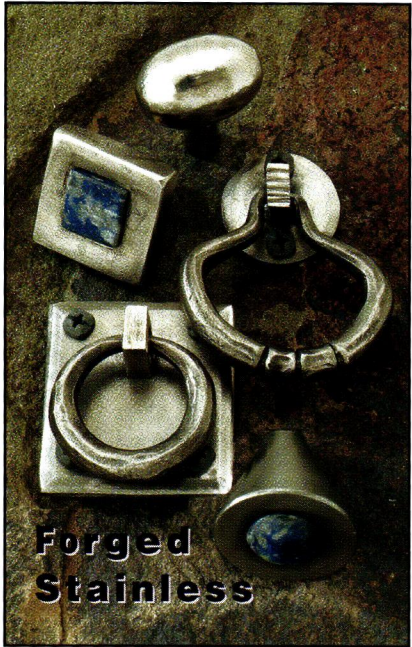
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A carved Belter settee.

While there may not be many reproduction Eastlake sofas available today, it is still fairly simple to find an accurate sofa for a Modern Gothic or Aesthetic-movement interior.

and seek out substantive frame elements. The upholstered backs and seats of this time are based on broad, flat planes, reminiscent of ancient Grecian designs.

The ubiquitous French-influenced Rococo Revival sofa has been reproduced almost perpetually since its inception. The overall lines of many reproductions are fairly accurate, but the quality of the carvings varies wildly. Arms and legs should be graceful, not squat or contorted.

While there may not be many reproduction Eastlake sofas available, it is still fairly simple to find an accurate sofa for a Modern Gothic or Aesthetic Movement interior, as the popularity of Middle-Eastern influences brought the Turkish style into many homes. This is when the expression "overstuffed" came into the furniture lexicon. Late-19th-century upholstery was heavily tufted and pleated (as in that 19th-century classic, the Chesterfield), and laid over frames with little or no wood exposed. Even the turned legs were obscured by fringe. Furniture in the Aesthetic-movement style continued to be popular well into the early-20th century.

Eventually, overstuffed Victo-

rian furniture was supplanted by the simpler, down-to-earth lines of Arts and Crafts and Mission Revival pieces in quartersawn oak. Several manufacturers are reproducing exacting, accurate reproductions in the style of the Stickley Brothers, Limbert, and their Grand Rapids kin. The typical sofa for this period is often referred to as a settle, as it is essentially a wooden bench with a padded seat.

Leather club sofas and chairs are among the most popular styles of reproduction seating. Available in endless variations of shape and color, their popularity is due largely to their vintage appearance and their undeniable comfort. These pieces work well in a broad range of periods from Edwardian through the 1930s.

The davenport and divans of the Modern era are now old enough for us to be nostalgic about them as antiques (as opposed to laughing at them 'cause they belonged to our parents). These clean-lined, foam-padded pieces are available as collectibles (at increasingly higher prices), or as accurate reproductions. ✦

The irrepressible DAN COOPER wrote about Cottage Pine furniture in the July 2000 issue of Old-House Interiors.

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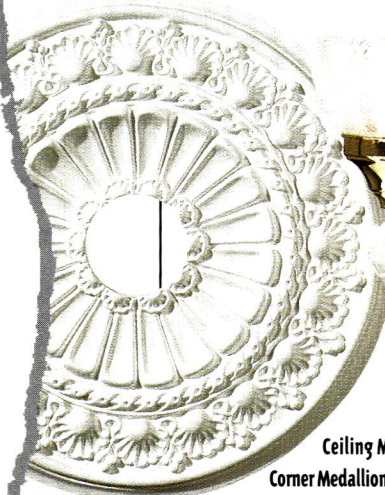
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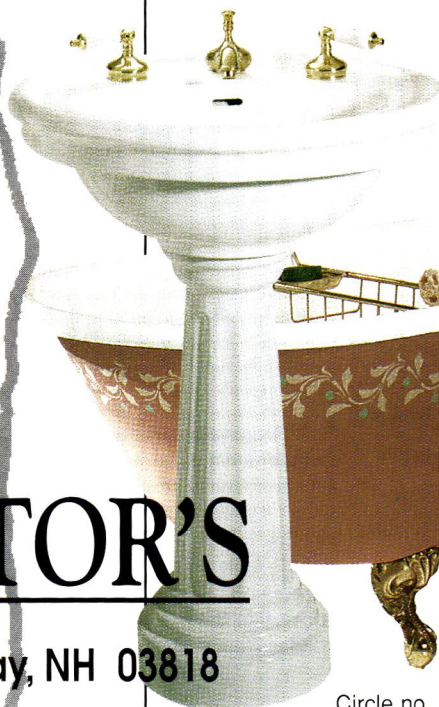
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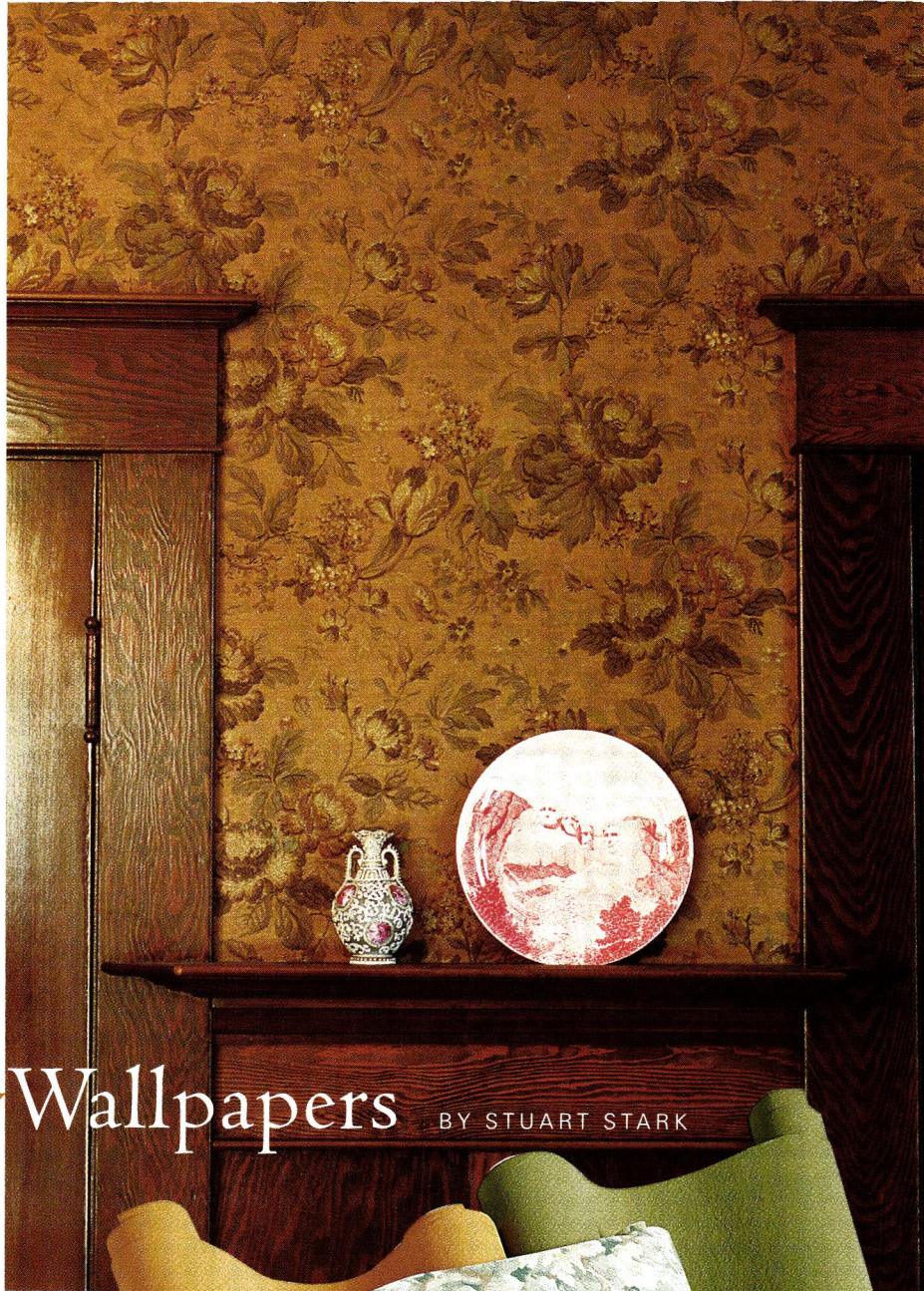
Wallpaper designs of the Teens and '20s often lagged behind the high-style Arts and Crafts designs we find fashionable today.

THE CURRENT WAVE of Arts and Crafts design is powerful. In bungalow neighborhoods across North America, carefully restored homes resonate with painstakingly matched furniture, carpets, wallpapers, and even breakfast dishes in documentary patterns. But is this emphasis on the best the Arts and Crafts movement had to offer a true evocation of historic tastes? Or, rather, is it a full-fledged emergence of a newly minted revival?

20th-century Wallpapers BY STUART STARK

Despite the thorough documentation (and reproduction) of Arts and Crafts material culture, the historical experience was far different. In the first decades of the 20th century, families were rarely able to start completely fresh when furnishing a new house, even one as demanding design-wise as a bungalow. Like many of us today, most people took their old furniture with them, carting Aesthetic-movement parlor furniture or Renaissance Revival sideboards into a new Arts and Crafts home. Taste in interior decoration followed, bringing Victorian sensibilities in wallpaper and draperies along with the furniture. Although most period reproductions today are hand prints, the originals [continued on page 42]

TOP: A tapestry paper complements a wainscoted Arts and Crafts interior.
RIGHT: Lesser known Arts and Crafts reproductions include solid-color oatmeal papers and tapestry leaf prints, like these from Charles Rupert Designs.



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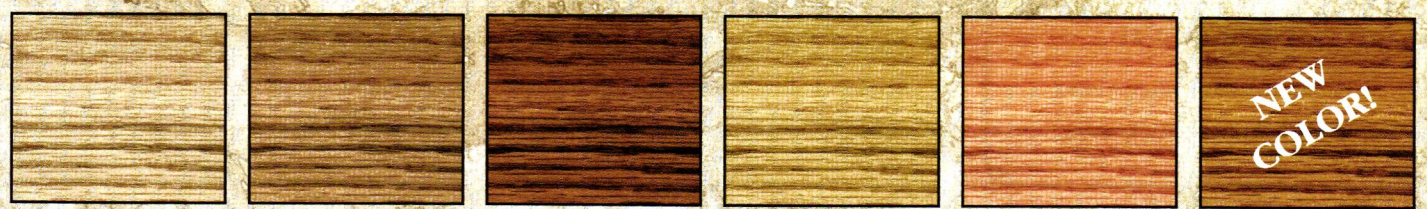
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ABOVE: Authentic Arts and Crafts room sets featured deep borders, floral accents, and invariably, stripes. The papers shown at left were reproduced for the Burnaby Heritage Village Farmhouse outside Vancouver, British Columbia, by Bradbury & Bradbury.

were almost exclusively mass-market papers, sold at hardware, paint, and wallpaper stores, or by mail order.

Mail-order wallpaper suppliers included Sears Roebuck, Montgomery Ward, and Larkin Wallpapers in the United States, and Eaton's and David Spencer in Canada. Customers received catalogs made up of actual wallpaper samples, with handy hanging instructions and decorating hints bound into each volume.

Thumbing through these catalogs today, it's immediately apparent that the latest offerings for 1907 would have looked quite at home in the 1890s. Heavy, dark colors of burgundy and green, sometimes offset with cream grounds, were embellished by swags of roses, and decorated further with metallic inks in gold, bronze, copper, or silver tones. Virtually noth-

ing was available to harmonize with an Arts and Crafts interior.

The notion of wallpaper collections of specific design types had yet to appear. Kitchen papers—including "granite" designs which wouldn't show dirt and "Sanitary" papers that were pre-varnished for washability—were intermingled with posh parlor papers, or Japanese-inspired cloud design ceiling papers, printed in softly reflecting mica inks.

With such a wealth of choices, most homeowners would be guided more by personal choice rather than by designs that matched the style of their home. In other words, a housewife who liked a wallpaper with sprigs of lilac joined with silk ribbons would undoubtedly have triumphantly installed that paper in the bedroom of her bungalow.

RIGHT: Striped papers were anything but drab, as these reproductions from Charles Rupert Designs (left) and Bradbury & Bradbury (right) demonstrate.

BOTTOM RIGHT: Hand-printed reproductions from Victorian Collectibles' Brillion Collection reflect the best of common taste in mass-produced household wallpapers.



The heavy Victorian patterns began to fade after 1907, disappearing altogether by 1917. Although we tend to think of the 1910s and '20s as the heyday of heavily decorated, floral Arts and Crafts papers, striped papers were far more prevalent. About half of all wallpapers in 1920 offered some sort of stripe, often incorporating small floral or stylized decorations as part of the design. Creams, browns, and dark greens predominated, but vibrant turquoises, purples, apple greens, greys, and pinks were also common.

Where Victorian wallpaper borders of the 1890s were usually around 8" or so wide, by 1910, borders had doubled in width, often reaching 18" or 20" deep. In older homes, the picture mouldings often had to be repositioned in order to accommodate the wider borders. Proportionally, these massive borders and matching sidewall patterns were reserved for the largest rooms in the house: parlors, libraries, halls, or occasionally large-size bedrooms.

In addition to a taste for stripes, manufacturers popularized several specialty papers that are still available today, including oatmeal (or ingrain) papers, and tapestry papers. Oatmeal papers were made with a wood pulp that was colored before it was rolled into paper, producing a lush, solid-color paper with a velvety finish in

PAPERS from the Source

Authentic early-20th-century designs can just as easily be late Victorian or Colonial Revival as Arts and Crafts.

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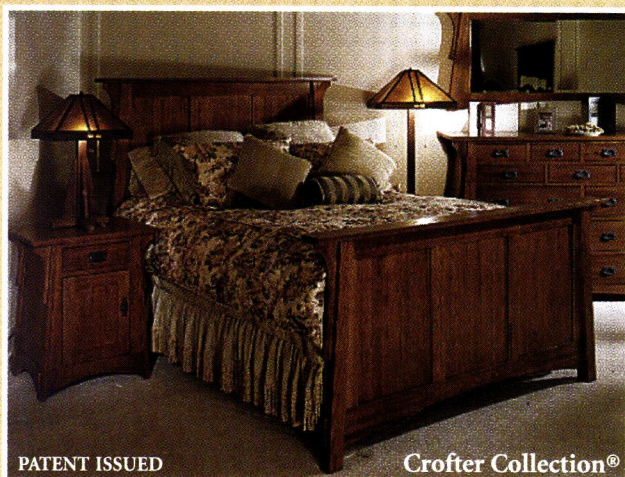


Arts and Crafts wallpapers never cornered more than one-third of the market. More often than not, homeowners would simply have picked out papers that they liked.



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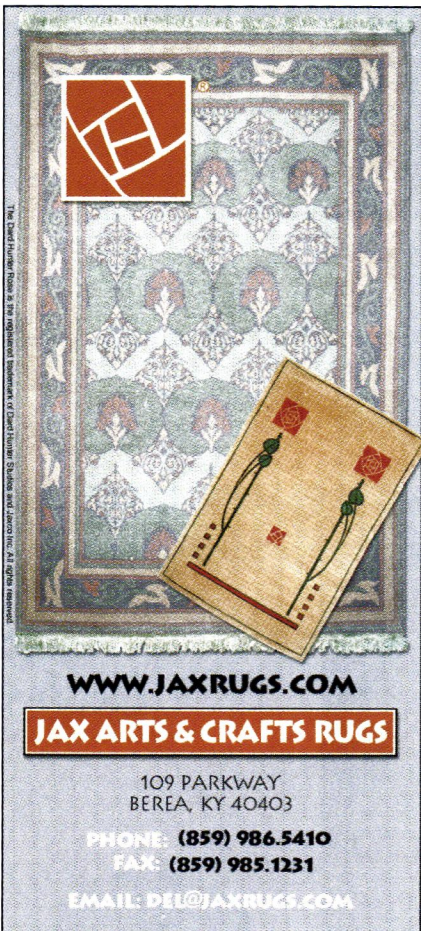
Oatmeal papers were frequently overprinted with Arts and Crafts patterns, and sometimes given "a sparkle from an expensive green bronze wash," according to one catalog. Due to their rich coloring and printing effects, oatmeal papers were recommended for dens, libraries, halls, and dining rooms. The papers were often used as a fill between the vertical battens of a plaster wainscot, or on the walls above an all-wood wainscot.

Tapestry papers, introduced as early as 1908, simulated the look of fabric on walls. By the 1920s, at the height of their popularity, tapestry papers in patterns of overlaid leaves, grape vines, or other fruit rivaled striped papers for dominance. Like oatmeal papers, tapestry papers were most frequently found in halls, dining rooms, dens, and libraries.

Even at the height of their popularity—around 1921—Arts and Crafts wallpapers never cornered more than one-third of the market. More often than not, homeowners would simply have picked out papers that they liked, without reference to their home's architectural style.

Today, blessed with hindsight, we have the luxury of reaching back and plucking the best history has to offer. Wallpaper reproductions, representing the purest of the historic designs, are more widely available than ever before, and can add the appropriate dramatic background for your bungalow or revival interior. And like the denizens of early-20th-century bungalows, you still have the latitude to select a paper just because you like it. ✦

STUART STARK, proprietor of *Charles Rupert Designs in Victoria, British Columbia*, owns an extensive collection of 20th-century wallpaper catalogs.



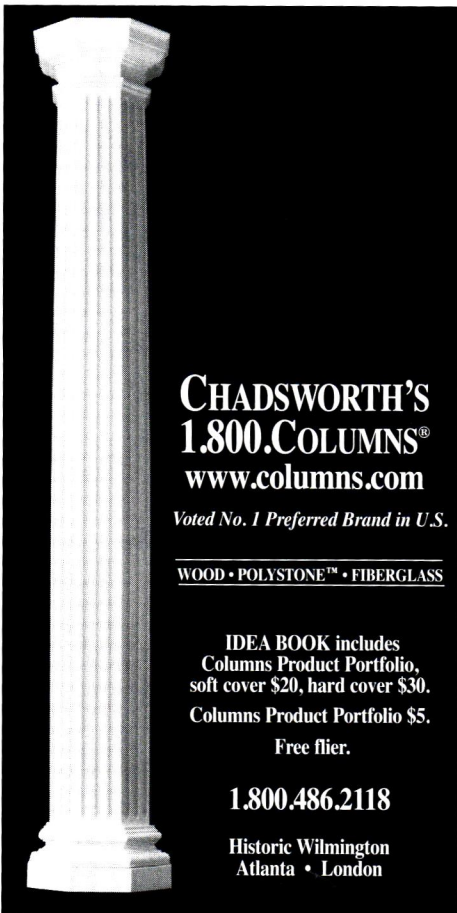
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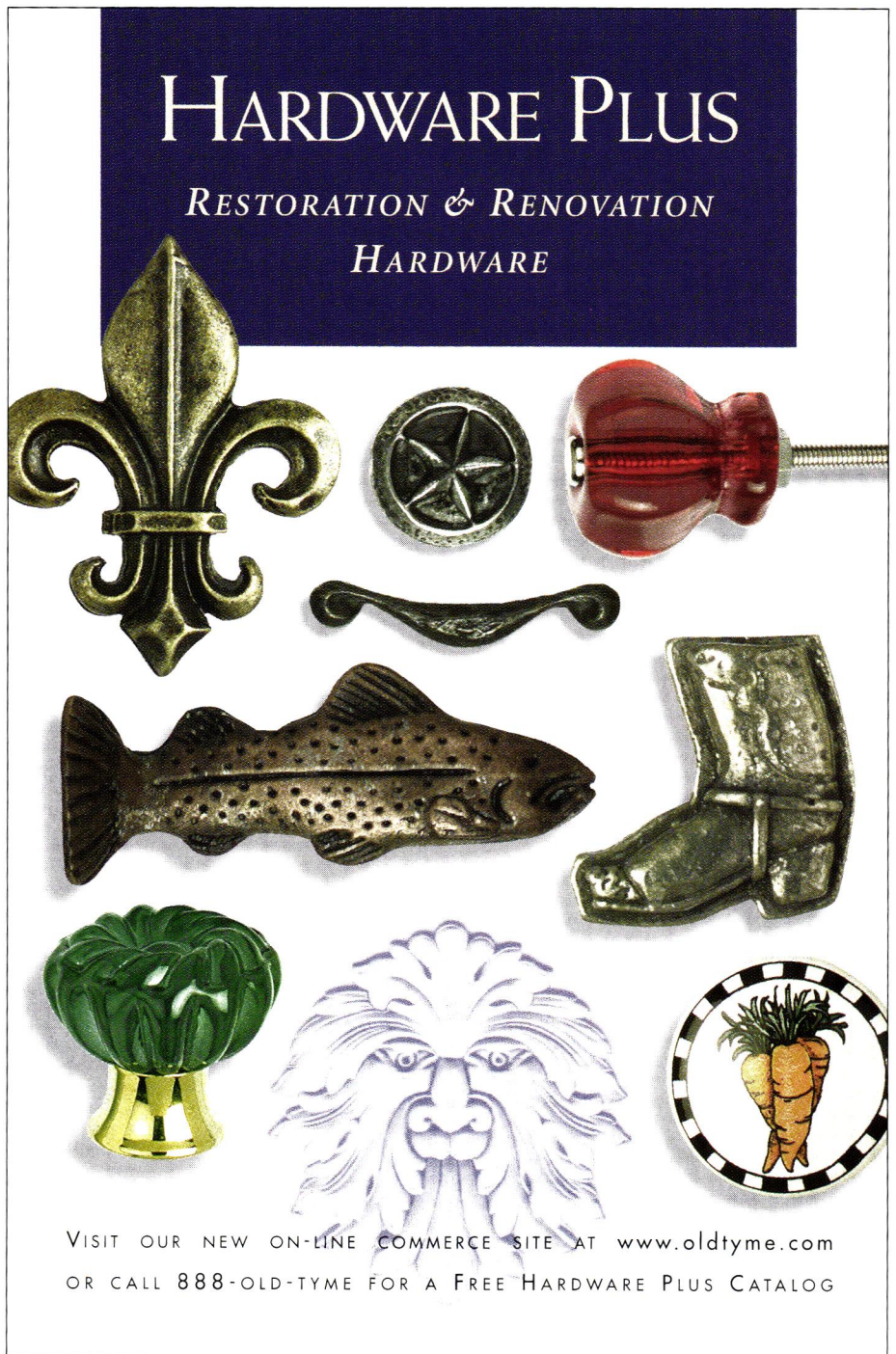
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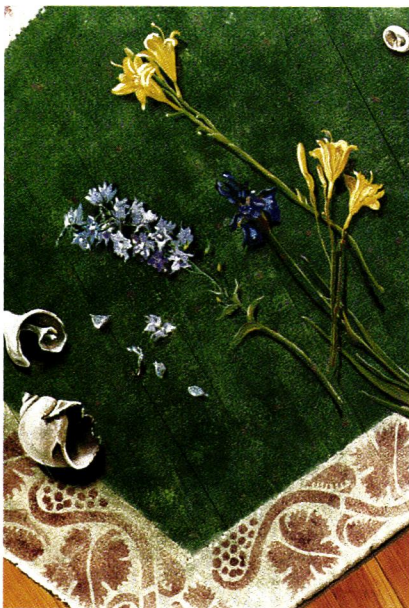
DETAILS BY STICKLEY

Interpreting Craftsman style for a new kitchen, owners incorporated details from the master himself.
(page 66) ▶



A HOUSE FANTASTIC

Church, landscape painter of the Hudson River School, built a Persian castle that excites all senses still. (page 58) ▼



EXOTICS SO LUSH

The often-pious Victorian embrace of motifs from the Holy Land had become a wild release from repressed desire by the 1920s, as Orientalism went mass market. (page 54) ♪



DECORATED FLOORS

Paint-decoration of wood floors has a rich history this artist has mined for ideas made new, from checkerboards to trompe l'oeil effects. (page 70) ♪

A GARDEN'S ACCENTS

Pots and fountains, statuary and sundials provide focal points and a sense of history. (page 76) ♪





In this west entry, a tall case clock of unknown origin flanks the dining-room door. Happily, that room has retained its original lighting fixtures, leaded-glass windows, oak built-ins, and hammered iron hardware.

A museum-worthy Arts and Crafts collection found its soul mate of a house in a historic Salt Lake City neighborhood.

by Regina Cole | photographs by Mikel Covey



A Perfect Marriage

JUST EAST OF TEMPLE SQUARE, between the State House and the Governor's Mansion, is a 10-by-20-block residential section called the Avenues. It was built in an orderly grid at the turn of the 20th century, conveniently sited near (but a little above) the commercial and civic hub of Salt Lake City. The leafy streets of the Avenues are lined with landscaped lots containing handsome Tudor, Arts and Crafts, and Georgian Revival houses. At the neighborhood's outer edges, roads wander up into the spectacular mountains that surround the city. In a town known for scenery, the Avenues resemble a

utopian vision of suburbia: serene, verdant, neighborly, rooted.

This house is located on a corner lot. Steeply pitched roofs and dormers, a mixture of siding materials, substantial, exposed rafter tails, and a deep, columned front porch identify a particularly stylish Arts and Crafts home. It was built in 1906 by a newcomer named Treganza. Originally from "somewhere in the East or Midwest," he is credited with introducing the Arts and Crafts style to Salt Lake City. Treganza built several other homes in the Avenues (including one in the locally unknown Prairie style) before continuing his westward



ABOVE: Treasures of the inglenook: Iris-glazed Rookwood pots, a Scottish firebox, and a painted iron fireplace hood bound with iron straps and brass rivets. **BELOW:** A statuesque Frederick Leuders table lamp with a shade of copper and abalone shell. **OPPOSITE:** The living room has Newcomb and George Ohr pottery; paintings by Willard Nash, John Hafen, Birger Sandzen, Leon Moran.



journey to San Diego. The house is full of original and livable Arts and Crafts details: oak built-ins, leaded-glass windows, inglenooks, beamed ceilings, and hooded fireplaces. The quality of the woodwork is superb and, what's more, it has never been painted or refinished.

These were all features that attracted a new owner in 1983. Now, 18 years later, the house's splendid style is complemented with Limbert and Stickley furniture, Tiffany lighting, Roseville and Newcomb pottery, and the Impressionist and Cubist art of the time. In other words, the house's architecture and interior

design are all of a piece, brought together in the best way possible.

"When I bought this house I had two or three Arts and Crafts pieces," the homeowner explains. "Before, I'd lived in an Art Deco house with an Art Deco collection."

Arts and Crafts was a new and little-known revival style in Salt Lake City during the early 1980s, which presented challenges to an owner determined to do right by his house. It was not yet possible to furnish a home with choices from the large selection of reproduction wallpapers, fabrics, and lighting fixtures that are now widely available. On



The COLLECTION

In 1995 the University of Utah's Museum of Fine Arts presented "The Bungalow Lifestyle and the Arts and Crafts Movement in the Inter-Mountain West." It is remembered as one of the better exhibitions of its kind. Central to the event was this collection, which made up the backbone of the museum's furniture, pottery, lighting, and metalwork display. In fact, the homeowner admits that his home's furnishings were "about 70% of the entire exhibit."

He's also an active participant in a local Arts and Crafts club, an informal gathering of area homeowners and *cognoscenti*. They meet periodically "but not on a regular schedule," the photographers of this story, also participants, hasten to explain. Members talk, eat and drink, swap stories, show off recent acquisitions, give advice, go on house tours together . . . all the things done by friendly people who hang around together because they have common interests. Members, of course, love it when meetings are held here.





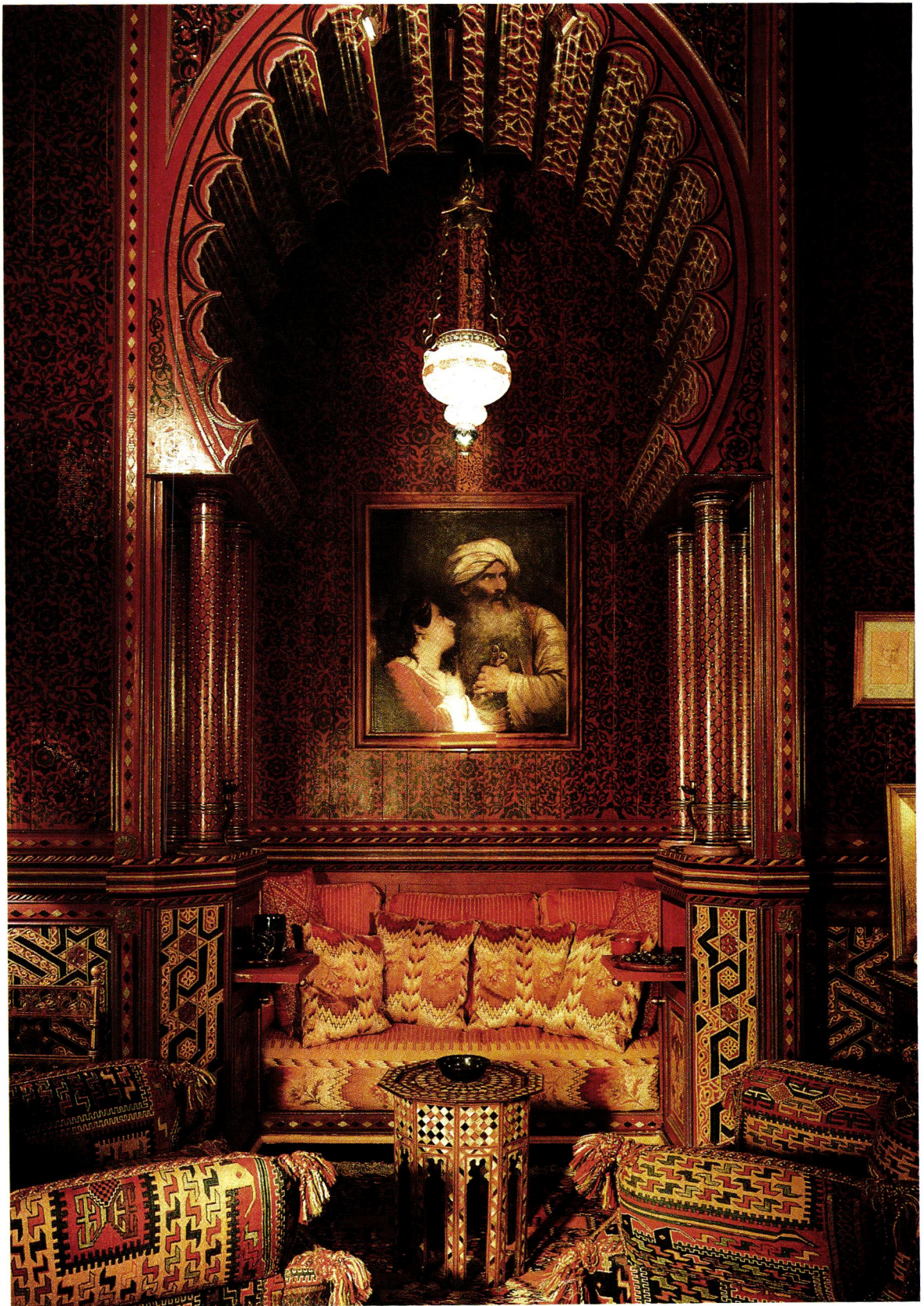
Reproduction "Eastlake" Japanesque paper provides a backdrop to a Limbert dressing table and a painting by English Deco-era artist Merritt Hodges.

ABOVE: Stained glass from a demolished Salt Lake City hotel was installed in the stair hall.

the other hand, original pieces of furniture, lighting, and pottery then turned up at antiques fairs and auctions, where they went unrecognized by all but connoisseurs. As a result, the house realized the benefit of a collector who systematically educated himself during the beginning of what was to become a very hot market indeed.

Some pieces are surpassingly rare and precious, among them a Byrdcliffe magazine stand and a copper and abalone shell lamp by Frederick Leuders. Found at a swap meet at the Salt Lake City Fairgrounds, the massive table lamp (six bulbs encircle the base under the domed shade) is one of only two known examples. Its placement on a table before a living room window is stunning (see page 50); it casts a warm light in a room full of warm colors and textures.

"But I almost never turn on more than one or two bulbs," its owner laughs. "Otherwise, it's really, really bright!" ✦



Moorish, Persian, and Turkish motifs were freely combined in a wave of “Orientalism” that swept Victorian England and America. Islamic design and wild exoticism remained popular for decades.

PERIOD INTERIORS

THE 1870s found America tired and disillusioned, worn down by the Civil War and the grimness of increasingly industrial cities. Perhaps romantic escapism was the reason for the allure of the exotic East. Moorish, Persian, and Turkish as well as Indian (both Hindu and Islamic) decorating conventions were combined in a style referred to simply as “Oriental.” (Chinese and Japanese influences resulted in different styles.) Moorish design, with its interlocking geometric patterns, its horseshoe arches and mosaic domes, was said by Owen Jones to be “the most refined and elegant” of the “Islamicisms” in his famous pattern bible

famed Crystal Palace Exhibition of 1853 included full-scale models of the Alhambra’s Court of the Lions, as well as a Byzantine Court.

Sir Frederic Leighton’s house was built on the crest of this fascination with the exotic, in the decade after the Crystal Palace. It is a prime example of the English interpretation of “Oriental style” during this period. Leighton, a well known painter, had constructed a picturesque Queen Anne brick manse in the fashionable artists’ district of Holland Park in London. A working studio as well as a showplace for his *objets d’art*, the house was centered



The EXOTICS

of 1856, *The Grammar of Ornament*. Moorish design reached its zenith in the famous mosque at the Alhambra in Granada, Spain. Persian patterns incorporated naturalistic depictions of flowers. If it had a dome, an arch or a tunnel vault, or repeating geometric patterns, it was “Oriental.”

Like so many trends, it had begun across the Atlantic. England had been long fascinated with the East—John Nash trans- forming the classical Royal Pavilion in Brighton into a Indian confection of domes and minarets as early as 1815. The

around a domed, two-storey Arab Hall. Leighton purchased antique Isnik tiles in Tangier to decorate every inch of the domed Hall, which showcased a gurgling fountain of black marble in its center. Fellow artist Walter Crane contributed to the Hall’s decor, producing a gilt mosaic frieze of peacocks around the top of the room. A carved *zenana* (harem) brought from Cairo was installed on the second-floor landing. The house’s woodwork was ebonized with designs inspired by Christopher

by Brian D. Coleman

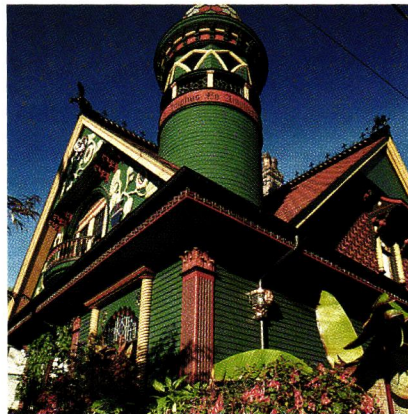
OPPOSITE: A neo-Moresque interpretation in Yves Saint Laurent’s house in Morocco, built in 1924, brings the style full circle. Note the Islamic ornament, nonrepresentational and geometric, and intense color, “cozy corner” and octagon table, cusped horseshoe arch, and Turkish fabrics.

ABOVE: Antique Islamic tile at Leighton’s home in London, built 1866.

Dresser. Leighton's large home, now a museum, was built with one bedroom and one bath, as the artist did not intend for visitors to stay. They interrupted his work.

MEANWHILE, in the United States, Americans recovering from the war were beginning to travel abroad and bring back souvenirs. Painters making pilgrimages to Jerusalem and the Near East began to paint mystical

landscapes: saracenic arches, mosques and temples shimmering in desert sands. The Holy Land—Palestine, Jerusalem, Egypt, and Syria—had always been a popular subject, associated with old-fashioned, Protestant morality. Such paintings as Frederic Church's 1870 "Jerusalem from the Mount of Olives" were considered properly pious subjects.



The Turkish parlor in the author's Victorian-era house in Seattle is a re-creation of 1880s American exoticism. Centered around a 19th-century Moorish night-sky globe featuring ancient signs of the Zodiac, the room is a den of vintage oriental textiles, period "Turkish" lighting including an asymmetrical brass chandelier with multi-colored globes and, of course, the requisite stuffed peacock. The horseshoe arch leads into the turret. **RIGHT: The author's house.**



Frederic Church carried his fascination with the Orient one step further. After an extended tour with his family, he created his own painterly version of the Holy Land high above the Hudson with the Islamic fantasy house Olana (built during the 1870s), featured in the article that follows. Here he assembled collections from his travels: holy water from Jerusalem, pottery from Persia, furnishings and metalwork set against exotic interiors and amidst his own radiant canvas landscapes.

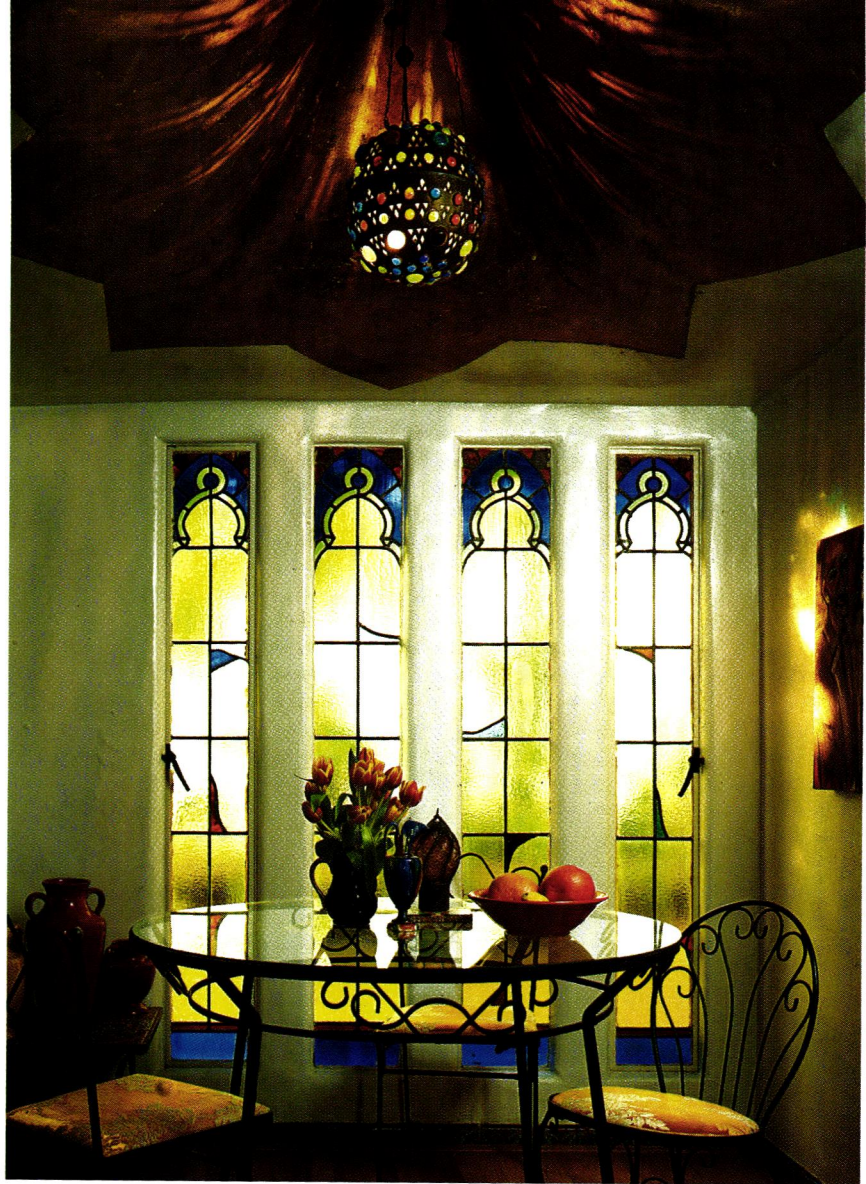
Soon oriental motifs were part of this country's design vocabulary. Lockwood de Forrest, a member with Louis Comfort Tiffany of Associated Artists, went so far as to establish his own workshops in India. His imports—inlaid teakwood tables, and massive carved pillars—were affordable only by the Potter Palmers and Andrew Carnegies of late-19th-century America.

Finally it was the 1893 Columbian Exposition, or Chicago World's Fair, that made the Orient available to the masses. The "Great White City" on the shores of Lake Michigan celebrated the materialism and technological prosperity of the country (albeit during a major economic depression) and forecast the age of mass consumerism. National identity was glorified (the Pledge of Allegiance originated at this Fair) and our assumed cultural supremacy was flaunted, particularly over ethnic groups displayed along the Midway Plaisance. Here you could wander through bizarre re-creations of "authentic Oriental streets" complete with snake charmers, fortune tellers, whirling dervishes and, most popular of all, the "hoochy-coochy girls," who were really North African belly dancers. The reclining Odalisque, recognized

The recently restored (private) Mosque House in Los Angeles, built in the 1920s, is relatively spare and influenced by Spain's Moorish architecture.

symbol of the seductiveness of the Orient, had jumped out of the painting as Americans experienced “real live” examples. The repressed desires of the Victorians were liberated, meat-packers from Milwaukee imagining themselves as Moorish caliphs, masters of a harem’s languid concubines.

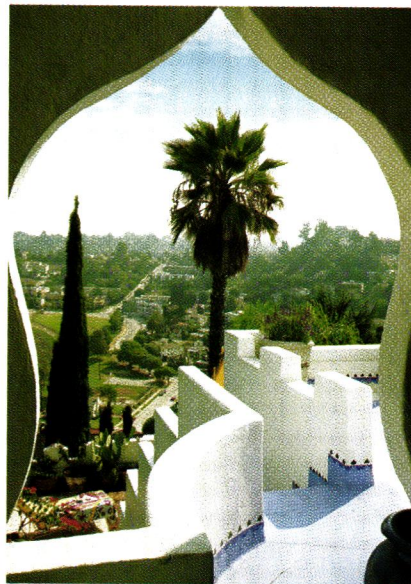
Orientalism became a mass market. You could lie on your Turkish fainting couch (ordered from Sears for \$9.95), drawing on the “sweet, Oriental tobacco” of your Camel cigarette while humming the popular song “My Turkish Opal From Constantinople.” Advertising used oriental allure to market everything from Edison’s light bulbs (with Maxfield Parrish’s painting “The Lamp Seller of Baghdad”) to “Garden of Allah” perfume. Fraternal organizations, phenomenally popular by the turn of the 20th century (nearly a third of American men belonged to one), adopted



Desirable (but forbidden!), alluring (yet wicked!), Orientalism’s popularity reflected the dichotomy of America’s sexual liberation. Women threw out their corsets—only to land back in the harem?

oriental costumes and symbols as part of their mystique. Lowell Thomas’s travelogues popularized the heroic adventures of Lawrence of Arabia.

By the mid-Twenties, with the advent of motion pictures, millions of housewives imagined the wicked pleasures they would experience in the hands of Valentino’s “The Sheik.” Dance schools across the country taught Salome’s infamous Dance of the Seven Veils (which by this time bore little relation to the Biblical story of the peasant girl who danced for King Herod and received the head of John the Baptist as reward). “The

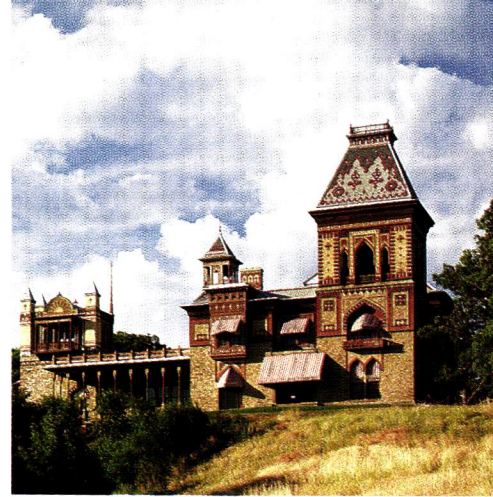
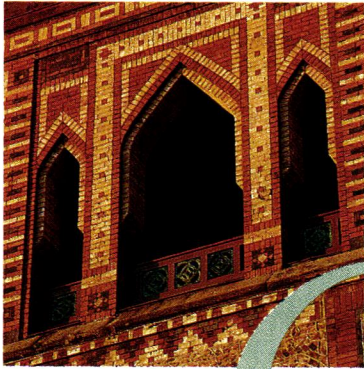


Rubaiyat of Omar Khayyam,” a Persian poem popularized by Rossetti and the Pre-Raphaelites in England, extolled the wonder and romance of the desert and was ensconced in Western literature; children thrilled to the adventures of the *Tales of the Arabian Nights* and *Sindbad the Sailor*.

Orientalism’s influence on popular American culture, all-embracing, didn’t wane until after World War II. Love of Eastern mystery continues today—Camel cigarettes, teak tables, oriental carpets. Now, of course, you needn’t make the tour abroad for furnishings; just click a mouse. ✦



In Isabel Church's sitting room, doors are stenciled in metallic paints. The stenciled decoration surrounding them was adapted by Frederic Church from Arabic designs.



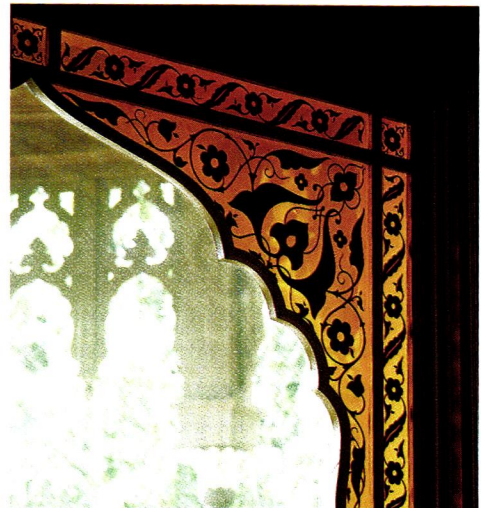
OLANA

A Persian Fantasy

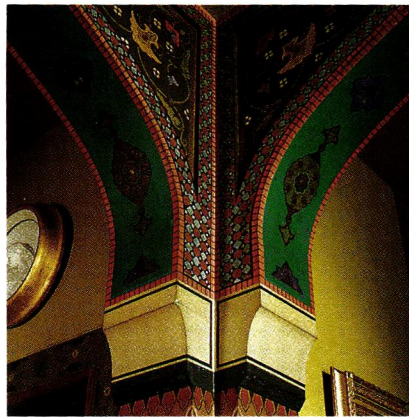
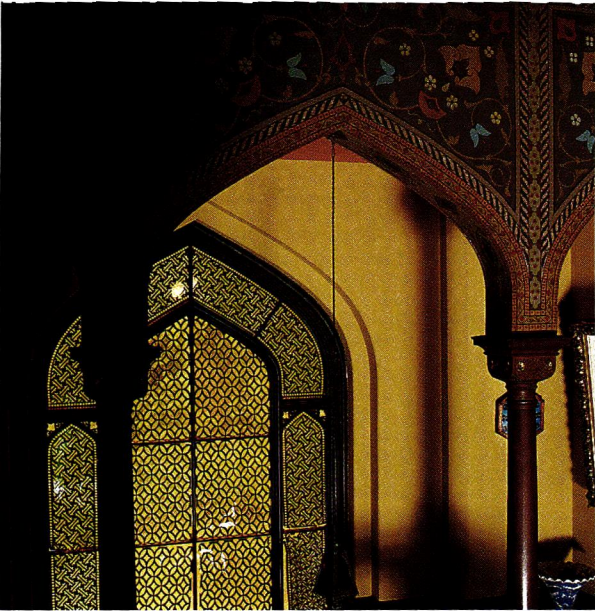
BY CATHERINE FALLIN | PHOTOGRAPHS BY STEVE GROSS & SUSAN DALEY

“ALMOST AN HOUR THIS SIDE of Albany is the center of the World, (and) I own it,” boasted landscape painter Frederic Edwin Church in a letter. Seeing his Hudson River site and the house Olana, itself a work of art, the visitor understands his enthusiasm. The Moorish castle of polychromed brick stands high on a hilltop, majestic in its architecture and in the panoramic views it frames of the great river and the Catskill Mountains.

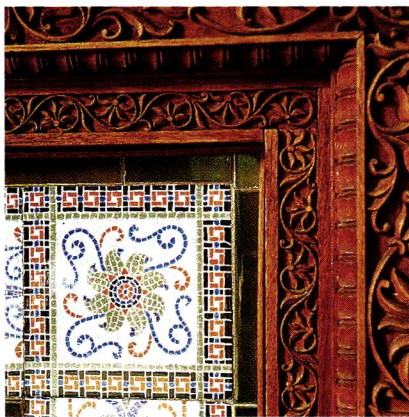
Church envisioned a Persian palace—by his own admission, one created from his imagination. He had never been to Persia. He and his wife Isabel had, however, traveled extensively in the Middle East: to Jerusalem, Jaffa, Balbec, Beirut, and Damascus. In Egypt, Church alone made the journey to remote Petra, believed at the time to be a hidden treasure house—a concept that grew into the couple’s vision for Olana. The colors of the desert and in the houses they visited fascinated them; both wrote of their interest in Moorish design. They acquired numerous furnishings to be



Painted brick, and wood cornices elaborately decorated with stenciled pattern, create a mosaic effect on the exterior of Olana, Frederic Church’s Islamic-design fantasy house in New York. Stenciled ornament in black on the studio window echoes details of the porch.



FAR LEFT: (top) The window in the stair hall has a design made by stencils cut out of black paper sandwiched between glass. (below) Imported carved teak panels and 19th-century tiles adorn a fireplace. **LEFT:** Stenciled spandrels in the court hall, in colors mixed by Church. **BELOW:** An American chair sits before a Chinese carved table with an Islamic lamp. The tabouret table is Kashmiri; Middle Eastern ewer.



sent home. The Churches also traveled to Constantinople, Cyprus, Rhodes, and the Black Sea—all of which would influence decorative details for the new house.

Building began when the family returned from their nearly two-year journey abroad. Church had purchased the hilltop site above his farm before the trip, and had hired architect Richard Morris Hunt (who had designed their previous house on the farm). Church had begun planting trees and preparing the site.

Apparently Hunt did make sketches for a house with Moorish influence; and at least one sketch survives, but there is no further record. Ultimately Church worked with land-



Painted and carved wood chairs and a tabouret table, inlaid with ebony, ivory, and mother-of-pearl, were sent from Kashmir.



This photo is taken from the central court hall. Paint colors and stencils were created by Church specifically for this room, and are repeated in different combinations throughout Olana. TOP LEFT: Tiles in the studio fireplace were made by 19th-century tilemaker Ali Mohammed Isfahani of Teheran.

scape architect Calvert Vaux on final plans for the house that was begun in 1870. Church considered himself Olana's architect. Vaux lists himself as consultant to Church. Copious sketches made by the painter survive, along with many letters and revisions between Church and Vaux.

THE HOUSE IS DESIGNED around a central "court hall," an idea Church noted on visits to homes in Beirut. Olana's court is in the shape of a symmetrical cross; other main rooms are located in the corners formed by the cross. The entrance is on the east, vast landscaped grounds enhancing the dramatic views toward the west. Just inside is the vestibule, designed around

four sets of dark-painted wooden doors that open to the outdoors, into the court hall ahead, to the dining-room picture gallery to the right, and into the east parlor to the left. Intricate stencils adapted from Middle Eastern tree-of-life patterns are painted in metallic colors to reflect the light from the amber-glass window over the entry doors. A visitor is enchanted by the colors and exquisite stenciling, the exotic and very personal choice of furniture and artifacts—and by the views of naturalistic landscape from every window, contrived by a painterly eye.

As an artist, Church was particularly influenced by light and how it entered the house. The largest win-

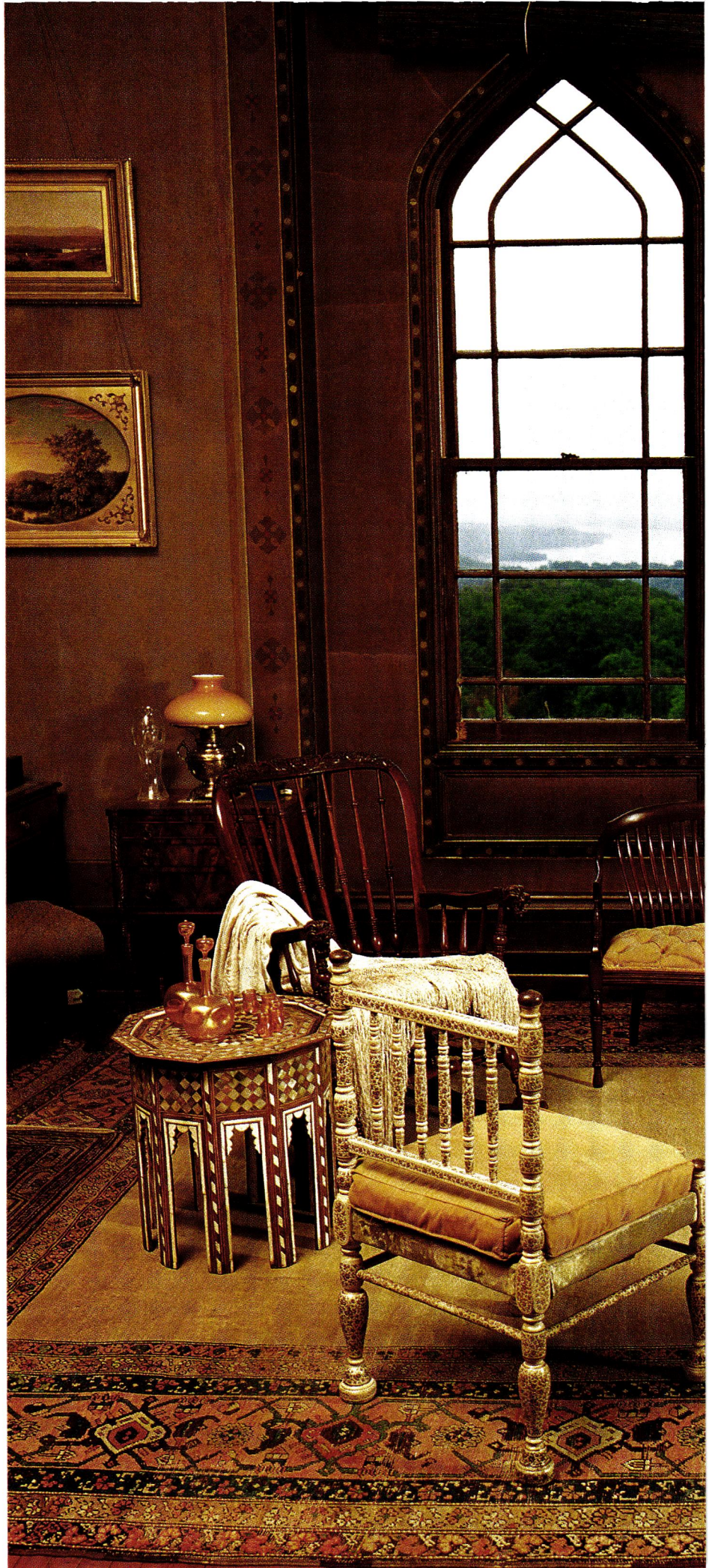
The east parlor was the formal reception room. Tall arched windows surrounded by stenciled pattern frame the spectacular view of a bend in the Hudson. The property was carefully landscaped by Church and Vaux to enhance views.

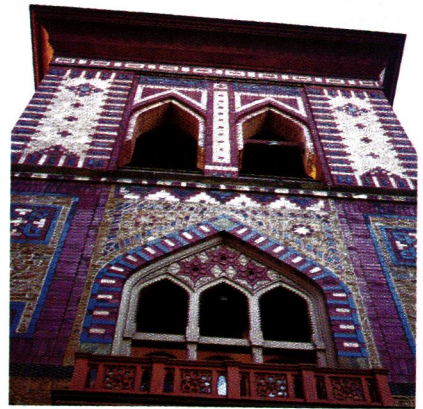
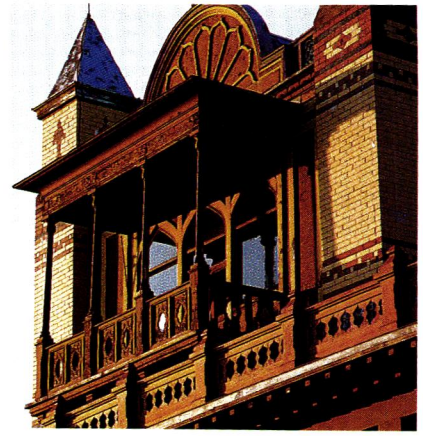
dows are on the south and west sides for their spectacular views. Amber-color arched windows illuminate the stair hall and his studio. These windows are decorated with stencils taken from Arabic and Islamic design. Some of these patterns are painted, others formed by cut black paper sandwiched between the layers of glass.

The formal east parlor has a grand view of the river and mountains to the west, framed in tall, arched windows. An imported teak fireplace and mantel, intricately carved, are further decorated with mosaic tile patterns. The astounding views mirror Church's famous landscapes, many of which, large and small, hang on the walls at Olana.

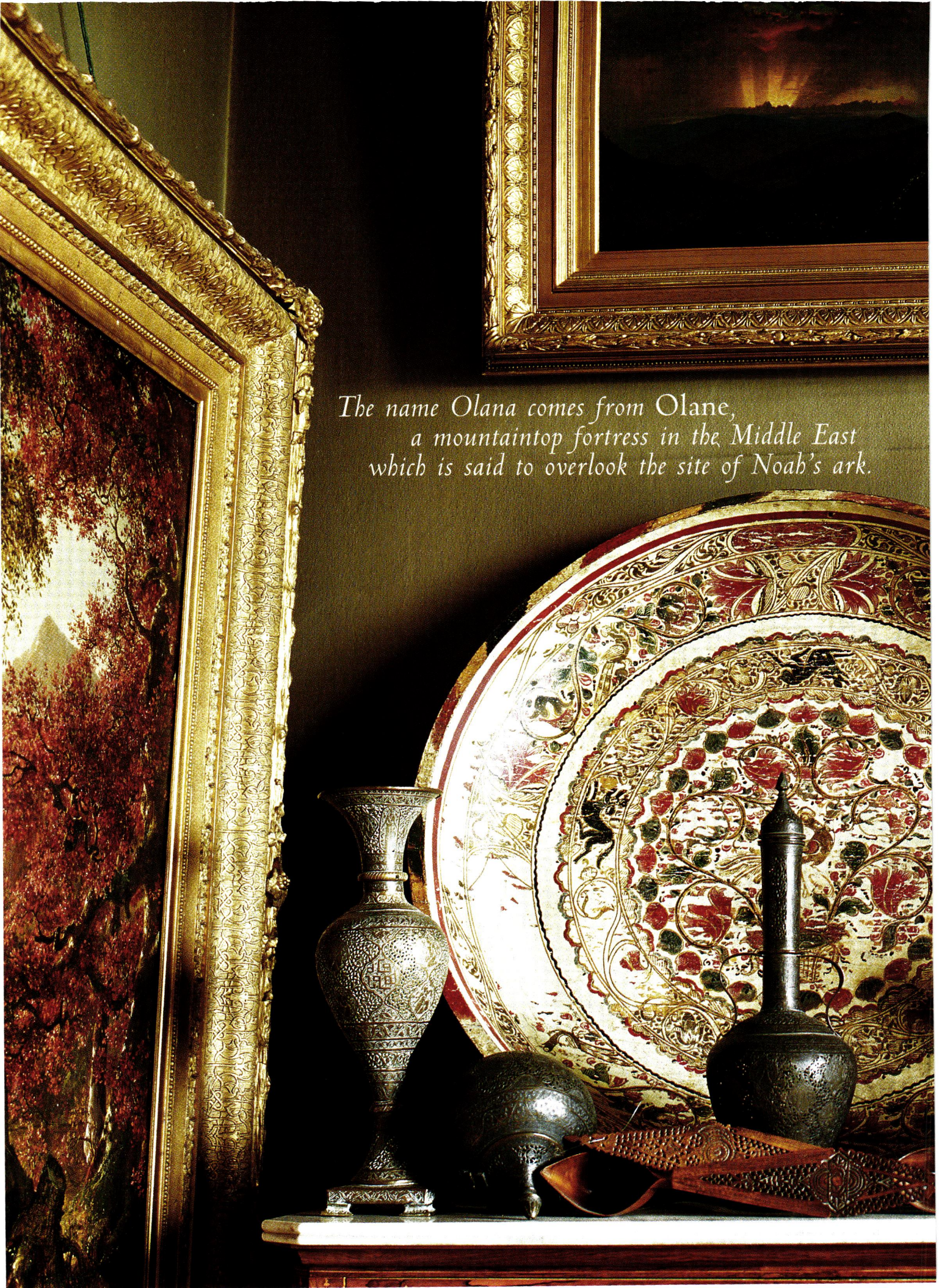
A door from the east parlor leads into the *ombra*, one of the small rooms at the end of an arm of the court's cross. Its high arched window framing the view creates a painting itself. Church wrote to his friend Erastus Dow Palmer in 1884: "I have made about one and three-quarters miles of road this season, opening entirely new and beautiful views—I can make more and better landscapes in this way than by tampering with canvas and paint in the studio."

THE CENTER COURT has high arches at its perimeter, emphasizing the cross axes. The colors—of the ceilings, the spandrels, the walls—are dazzling. Church spent endless hours mixing the palette, reminiscent of the Middle East, for this hall. All of the colors in the house are repeated from those chosen for this room. Stencil





TOP: Carved and painted woodwork decorates an upstairs porch. **MIDDLE:** Frederic Church, highly regarded painter of the Hudson River School, chose the site for Olana for its magnificent views of the Hudson and the Catskills. **ABOVE:** The exterior of the house is highly decorated.



*The name Olana comes from Olane,
a mountaintop fortress in the Middle East
which is said to overlook the site of Noah's ark.*



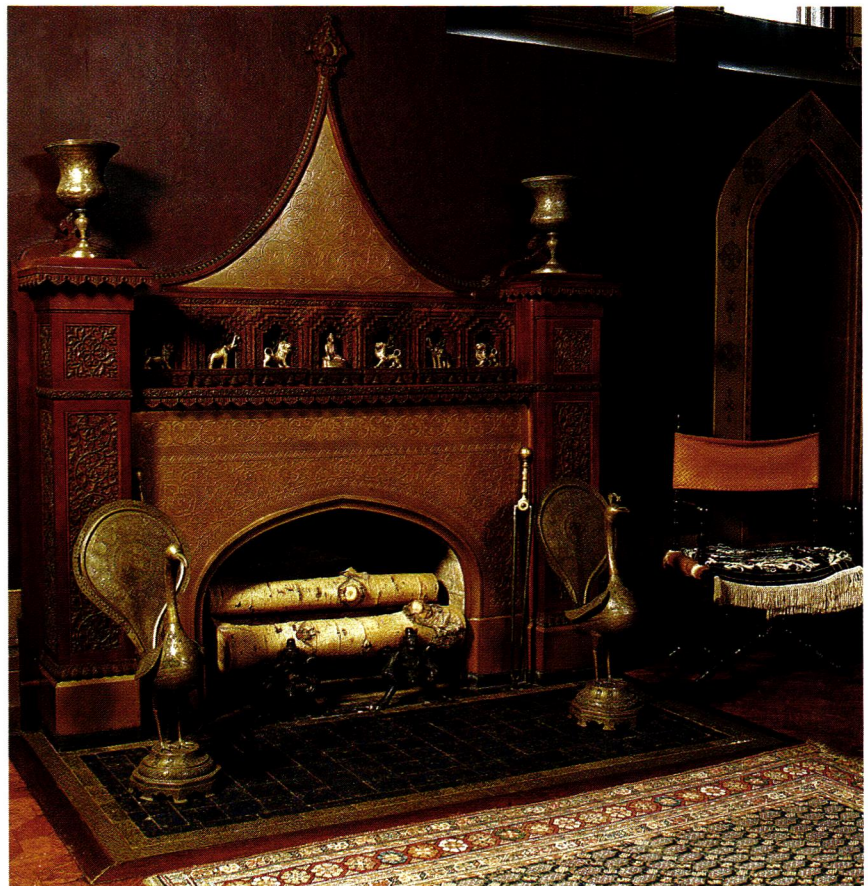
LEFT: This view is from the library into the court hall with the vestibule on the other side. The arched transom displays the Arabic symbol for welcome. BELOW: An incense burner hangs before a pierced wood screen.



OPPOSITE: A painted Mexican bowl and pierced metalwork sit atop a Gothic Revival desk. "Sunset, Jamaica" is an oil sketch by Church for his larger work "After Glow." BELOW: The medieval dining room has a carved teak fireplace with figurine niches, faced with copper. High windows provide north light for viewing Church's art collection in this room.

patterns adorning the spandrels and trim were adapted or designed by Church from his recollections, aided by works on Persian architecture such as *Les Arts Arabes* by Jules Bourgoïn, published in Paris in 1868, and *Monuments Modernes de la Perse* by Pascal Coste, Paris, 1867. Hundreds of sketches remain of the evolution of these patterns, and dozens of color samples accompany the sketches.

Furnishings throughout are an exotic mélange of American Aesthetic-movement pieces with imported, carved wood chairs and inlaid tables from Kashmir, Persian rugs, and pierced wooden screens. Doors and mouldings decorated with Arabic symbols, pierced tin objects from the Middle East, brightly painted Mexican pottery, minor works of Old Masters collected during European travels, and Church's own paintings fill the comfortably exotic home. ✦



An old house in Craftsman style had an unfortunate kitchen—until its owners learned to interpret period details to remodel today.

BUILT CIRCA 1930 and sited on a scenic lake in New Jersey, the house is a good one, boasting its original oak woodwork in Craftsman style, beamed ceilings, and a magnificent inglenook. But the kitchen was awkward. Last remodeled in the 1970s, it had dark, cherry-veneer cabinets—and, in the middle of the room, a closet built to hide a ventilation duct. Susan and Frank Finkenberg, methodical people, did not rush. It took eight years to find the right architect and craftspeople. ■ The couple had begun twice before with architects, but both times gave up in frustration. No one seemed to understand their goal: to replace the out-of-character kitchen with a simple yet finely detailed one based on Arts and Crafts styling. Then a friend suggested they visit Craftsman Farms, Gustav Stickley's turn-of-the-century house in Parsippany, New Jersey. "We fell in love!" Susan says. By their third visit they were volunteers and soon thereafter members of the foundation's Board. "Uncle Gus" (as Susan affectionately calls Stickley, whose work she and Frank have meticulously studied) became



Uncle Gus' Influence

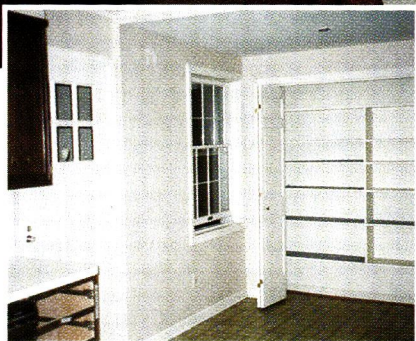
BY BRIAN D. COLEMAN

PHOTOGRAPHS BY ROB GRAY



The Modern pottery of Russel Wright, Frank's mother's collection, fills glass-fronted cabinets with seafoam green and coral. Fumed oak and copper pulls, tiles in glossy green, create a sympathetic tableau. **INSET:** The kitchen "before" shot reveals unsympathetic color and proportions. **ABOVE:** This is a modern kitchen in the Arts and Crafts spirit.






A Stickley table with clipped corners at Craftsman Farms inspired this version. North Carolina pottery sits atop the bench back and fills the hutch. The window was enlarged in the part of the kitchen that became the breakfast nook (inset).

Finding the KITCHEN DETAILS

COPPER HOOD AND SWITCHPLATES: *Archive Designs, Eugene, Oregon (541) 607-6581, www.ArchiveDesigns.com* ■ **QUARTER-SAWN OLD GROWTH WHITE OAK:** *Talarico Hardwoods, Mohnton, Pa. (610) 775-0400* ■ **CABINET PULLS:** *Arts & Crafts Hardware, Warren, Mich. (810) 772-7279* ■ **BACKSPASH TILE, "CHICAGO GREEN":** *Handcraft Tile, Inc., Milpitas, Calif. (408) 262-1140, www.HandcraftTile.com* ■ **DINING ROOM BORDER:** *Bradbury & Bradbury Wallpapers, Benicia, Calif. (707) 746-1900, www.bradbury.com* ■ **DINING ROOM LIGHTING:** *Rejuvenation Lamp & Fixture Co., Portland, Oregon (503) 231-1900, www.rejuvenation.com* ■ **DINING ROOM FURNITURE:** *Reissues L. & J.G. Stickley Co., Manlius, N.Y. (315) 682-5500, www.stickley.com* ■ **CHESTNUT WOODWORK** restored by *VIP Restorations, Montclair, N.J. (973) 239-1146* ■ **HOT WATER DISPENSER:** *Franke, Hatfield, Pa. (800) 626-5771, www.franke.com* ■ **FIRECLAY SINKS:** *Kallista, Kohler, Wis. (888) 4KALLISTA, www.kallistainc.com* ■ **RANGE:** *Viking Range Corp., Greenwood, Miss. (888) 845-4641, www.vikingrange.com* ■ **REFRIGERATOR:** *Sub-Zero, Madison, Wis., (800) 222-7820, www.subzero.com*





The dining room's original, pegged-oak floorboards were preserved, with just new coat of wax needed. L. and J.G. Stickley furniture, of the period and reissued today, is the appropriate setting for an ever-growing collection of art pottery.


their inspiration. A fellow volunteer turned out to be the right architect.

The house guided the remodel. Thus, for example, the actual size of the kitchen was not enlarged as it fits within the original footprint. Once the awkward closet was removed and ventilation rerouted, the room's layout came clear. Modern appliances were installed—the refrigerator hidden behind panels joined with butterfly hinges (a Stickley signature).

With his architect and cabinetmaker in tow, Frank traveled to Erie, Pennsylvania, to shop for old-growth, quartersawn oak. The lumber was placed in a rented truck with several pans of ammonia and closed up for several days. The oak acquired the right grey-brown patina, later refined with additional staining and sealing. Hand-hammered copper was used throughout for a rich period look right out of Craftsman Farms.

Glossy “Chicago green” brick (i.e., 3" x 6" tiles) were found on a trip to Seattle for the backsplash. Susan had no qualms in selecting creamy brown granite countertops. She points out that the goal was not to reproduce a kitchen, but to interpret one. Stickley was a supporter of new products. Had granite—natural, beautiful, and impervious—been available as counter slabs, she says, he would likely have used it himself.

When they bought this house, Susan and Frank began collecting Arts and Crafts pottery, old and new. Attending the annual Arts and Crafts Conference at the Grove Park Inn in Asheville, N. C., they met a group of enthusiasts. That's what this remodel was about, says Frank: meeting people who share their passion for Stickley and Craftsman design, and learning to interpret the style in a contemporary but sympathetic way. ✦



the REVIVAL of decorated FLOORS

by Patricia Poore | photographs by Sandy Agrafiotis

THE TECHNIQUES ARE TRADITIONAL. AND YOU GET A BANG FOR YOUR BUCK WHEN YOU DECORATE WITH PAINT. BUT MAYBE THE BEST REASON IS TO SHOWCASE THE SKILL OF THE ARTIST.

AT EDGEWATER, the Greek Revival gem restored by Richard Jenrette in New York state, the hall floor surrounding the classical staircase appears to be inlaid with exotic woods. Subtle and exquisite, it is actually paint, a clever deceit of the period yet executed quite recently, in 1980. In this as in other museum-quality houses, paint decoration is a craft and an art. ■ The tradition of decorating floors continues to evolve. In Maine we met with Fancy Painters, a company of fine artists who made the move into decorative painting after a good grounding in restoration. Their living tradition of excellent and personal work uses historical motifs and techniques, yet it's fresh and lively.

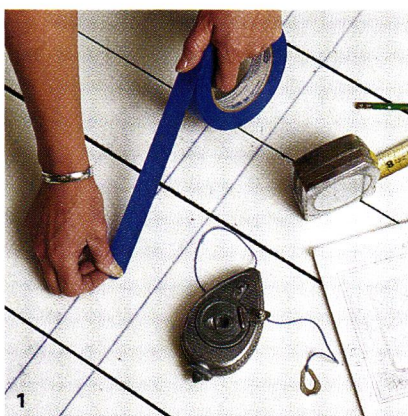


A collaboration between designer Louise Hurlbutt and artist Susan Amons, this "marine and botanical carpet" was rendered with stencils, tracing, lining, and freehand work. (A real carpet is overlaid on this design during the winter—thus the summertime motifs in paint.) **BELOW:** Susan Amons with her (almost finished) work.

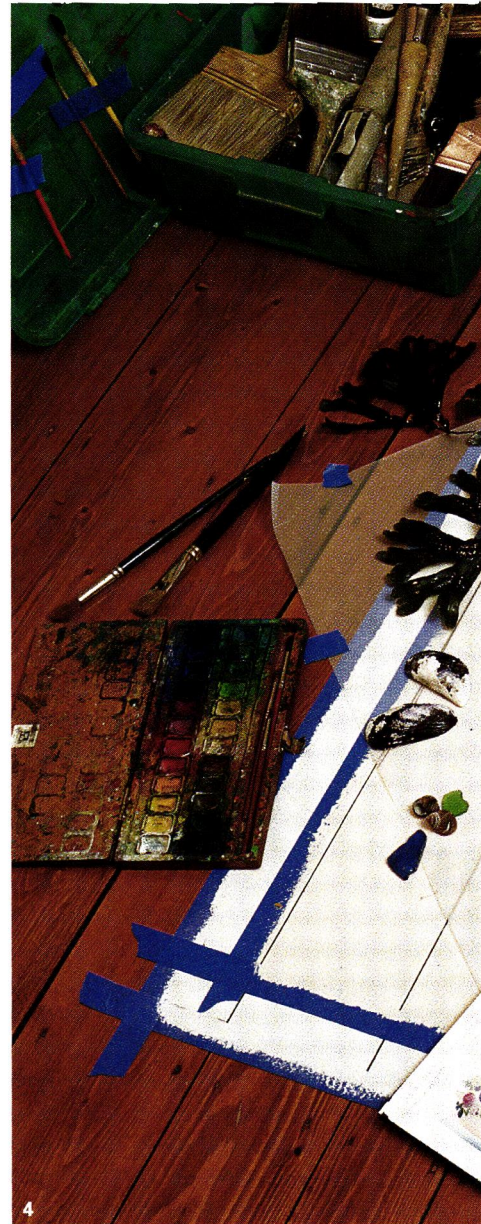
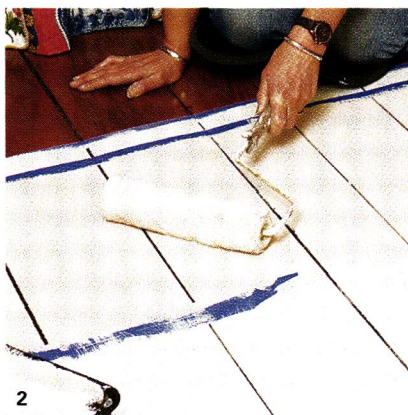


STEP BY STEP TO A DECORATED FLOOR

Even if you're your own client, the first step is to narrow the possibilities. Decide on the look and the techniques you'd like to use: stenciling, marbling, banding, freehand painting. Pick the color palette and the motifs. ■ Now work out the size and the design. Susan Amons shows clients miniature watercolors of proposals. Scale the sizes of elements and repeats to the size of the room. [Note: before decorating begins, sand and prime the floor, and apply two alkyd basecoats of ground color.] ■ Measure the floor and layout the design in chalk. Because you can't paint adjacent to a section that's still wet, carefully plan your paint-decorating sessions in advance. ■ Stenciled areas come before freehand elements. ■ When the paint is thoroughly dry, apply three coats of polyurethane according to label directions.



1
ABOVE: Straight lines are marked out by snapping a chalk line. Edges of the design, stripes, etc. are marked out in painter's blue masking tape.
BELOW: Broad areas of color are rolled; the paint is interior alkyd.



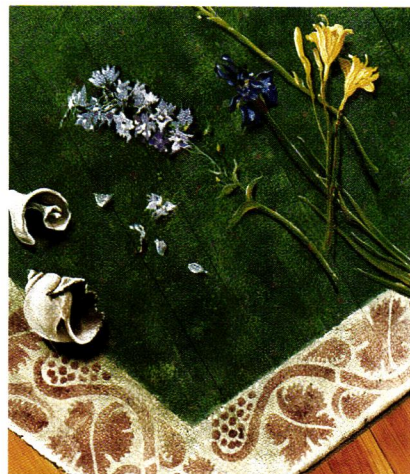
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LEFT: Major decorative elements are stenciled. **TOP CENTER:** To inspire painting of the marine and botanical elements, Susan brought in shells and local flora. **ABOVE:** An artistic hand finishes the design with freehand modeling. (Painted by Susan Amons for Hurlbutt Designs.)

5



TROMPE L'OEIL

Vines overhead and the “rug” that’s apparently strewn with wildflowers and shells are all fool-the-eye painting on wood floor and ceiling. The needle-point effect of the “rug” comes from stenciling the design through a piece of window screen. (Susan Amons and Pat Hardy for Interiors by EETA.)



WHERE DO IDEAS ORIGINATE—with the owner or the artist? “Some people have nothing more than a color in mind, and I come up with an idea and we work out the details,” Susan answers. “Others know exactly what they want.”

The homeowner who commissioned the Matisse-like vine for a floor (on page 74) took an active role. “I talked to her about a faux carpet, about banding or a border. She couldn’t relate to any of that,” says Susan. “She wanted a meandering vine. So that’s what Diane Zaitlin and I did—the leaves are stenciled, the vine was mapped out freehand in chalk. Then we hand-

ainted the berries and connectors, and scratched in ‘veins’ with the handle of the brush.”

In the paint-decorator tradition, Susan Amons has worked with partners Pat Hardy and Michael Walek since 1985 as Fancy Painters Inc. (The trio worked on the house featured in “A Sunny Disposition in Maine” in the January 2001 issue.)

Is their work historic? “I’ve done a lot of restoration and I own Victorian pattern books, which I use for inspiration,” Susan says, “so I think my work has a historic component even though I’m responding to contemporary clients. And I often use motifs from other 19th-century fancy-



FREEHAND

Susan Amons calls this commission “the Matisse vine.” Amons and Diane Zaitlin did the work for Hurlbutt Designs. But it was the homeowner’s creative input that had the vine meandering, unbordered, from wall to wall; she also chose the rich green background.

“I know some of the old tricks now—like handpainting over a stenciled design, which makes [the work] appear to be all handpainted. That’s very 19th-century,” Susan confides.

“Many of the special techniques I know came to me through restoration work,” she says—restoration of everything from Moses Eaton stenciling of the colonial period to gilded Victorian ceilings. “You’d have to reproduce something and to do that you’d have to figure out what the original decorator had done. So—a technique rediscovered, which then I can use. Red walls, blue ceilings, black and gold ornament . . . these are all conventions I learned through restoration.”

Beautiful or wild objects scattered on painted “rugs” is a favorite motif, judging by Amons’s portfolio. “Do people ever trip?” she was asked. “Well, I step over the objects, myself,” Susan confessed. “I tell myself it’s so I won’t wear out the paint. But—I don’t know—maybe it’s so I won’t squish the flowers!” ✦





TRADITIONS STILL FRESH

The checkerboard floor is an ancient design. Traditional embellishments include marbleizing, as here—in black and white, a popular look for formal entry halls during the mid-19th century. Putting the squares on the diagonal is a classic twist; a fine job usually includes a border. Recent innovations include squares that alternate between painted and natural wood, and pickled finishes to keep the entire floor pale. In this country-classical bathroom, the countertop in the retrofitted chest is also faux-marbled with paint. Susan Amons of Fancy Painters executed the work for Hurlbutt Designs.




FAUX EFFECTS

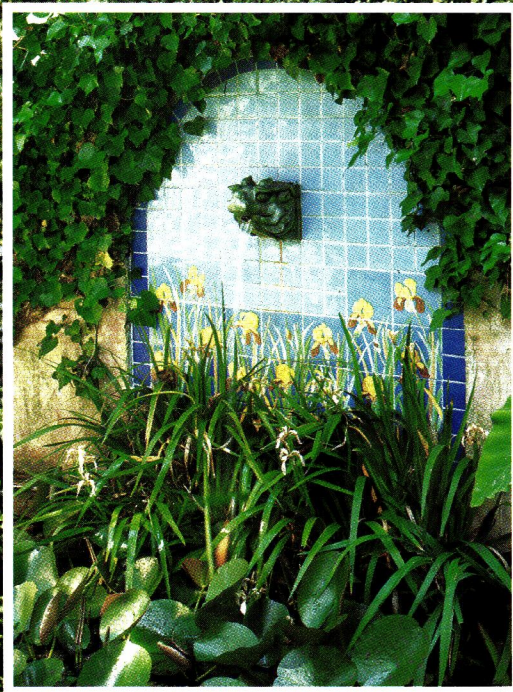
Using paint to suggest other materials is often done for reasons of practicality or budget, but the trick has become an art form on its own merit, as it was in the Victorian period. Fancy Painters has done several compass rose designs; this one reproduces the look of inlaid wood species, but of course it's all done in paint. (Susan Amons and Pat Hardy for Collins and Rutherford Interiors)

ACCENTS *for the* GARDEN

TRADITIONAL ORNAMENT AS FOCAL POINTS | BY NINA A. KOZIOL



A Maya-influenced fountainhead from the 1920s shows a small wetland of iris. Fountains in period gardens can be as small as a bas-relief mouthpiece, or as grand as a three-tiered monument in concrete or cast iron.





ORNAMENT IN THE GARDEN is as old as Pompeii. In America, of course, we lag behind the times. While the colonial gentry accented their formal gardens with sundials or a bit of classical statuary, garden decoration came into vogue for the rest of us only in the mid-1800s, when architect and tastemaker Andrew Jackson Downing advised homeowners to decorate their lawns with urns of

marble, stone, pottery, or cast iron.

Once the technology for casting metal into almost any shape became available, the possibilities for cast ornament seemed limitless. Cast-iron deer, stags, dogs, lions, boars, and classical figures leaped and capered across the lawns of posh Victorian homes.

Later in that century, wealthy Americans returned from their grand tours [continued on page 82]



Architect Stanford White and his cronies popularized the grand estate in the Gilded Age, populating the grounds of great houses with imported statuary and classically inspired pottery. ABOVE: The oil jar, cast of heavy concrete or clay, is a purely decorative (and usually weather-hardy) garden pot.



PLANTING ACCENTS

A different sort of Civil War was fought in the gardens of mid-19th-century America: carpet bedding versus natural-looking beds and borders.

Despite the hostilities, both camps endorsed the placement of statuary, urns, and vases on the home grounds. Circular carpet beds filled with brightly colored annuals often featured a terracotta or stone planter at the center. The naturalists (who won) filled rustic vases with petunias, geraniums, vinca, begonia, thyme, cineraria, nasturtiums, and sweet alyssum.



CLOCKWISE: (from top left) A moss-covered pot in an ancient pattern. The bronze statue of a water goddess in the English Garden at Stan Hywet Hall in Akron, Ohio, dates to 1916. These substantial, leaf-embellished planters filled with tulips (also at Stan Hywet Hall) stand up to all weather. A minimalist obelisk recalls a tradition as old as the solo column.



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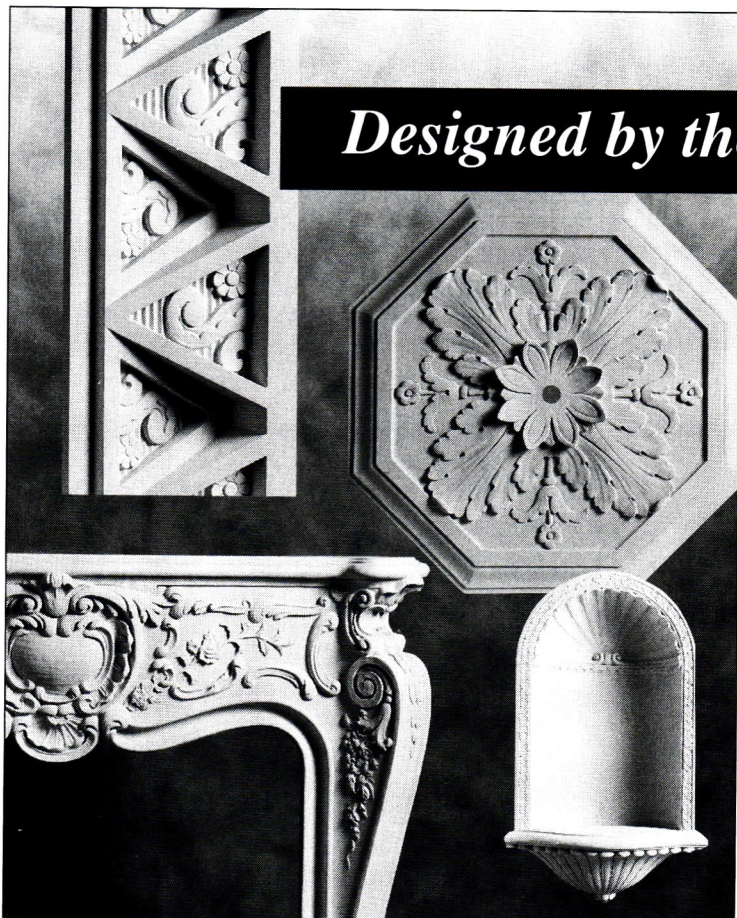
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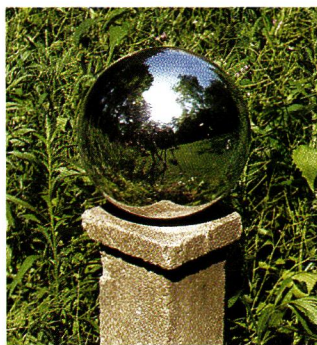
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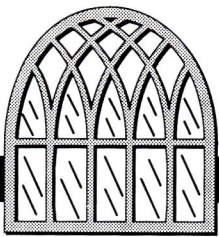
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CLOCKWISE: (from above) Cast iron and bronze have been fashioned into such ornaments as these graceful herons in a bed of *Salvia superba*. Gazing globes proliferated in early-20th-century gardens. A sundial encircled by formal paths. At Lotusland, in Montecito, Calif., a stone lantern, basin, and wooden bridge bring intimacy to a Japanese tea garden.

PHOTO CREDITS: JERRY PAVIA (TOP AND BOTTOM RIGHT); DOUG KEISTER (CENTER); MELBA LEVICK (ABOVE)





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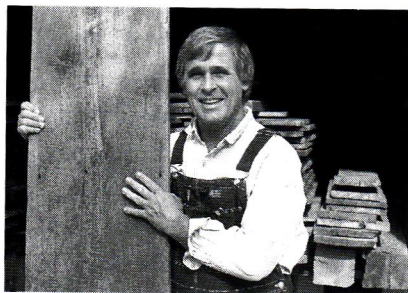
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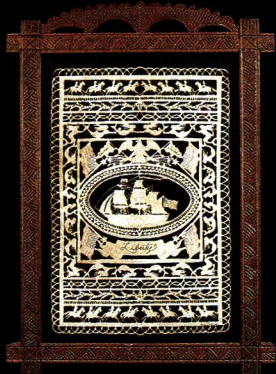
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of Europe with sophisticated design ideas from the Renaissance gardens they'd seen in France, Italy, and England. Moss-covered terra-cotta urns, oil jars, jardinières, and statues were considered indispensable features of a classically influenced garden. The central ornament might be a fountain, or a sundial mounted on a decorative pedestal at the axis of two paths.

By the turn of the 20th century, imported statuary—cherubic heads, lion-head fountains, or full-fledged, three-dimensional statues of gods and goddesses—became prized garden accents. Outdoor dec-



Cast from concrete, an asymmetrical fountain gave a restful, cool aspect to the garden. Concrete urns in simple designs also became essential elements for the Roaring Twenties garden.

oration continued to evolve with the introduction of Craftsman-style bungalows and Prairie Foursquares. Frank Lloyd Wright created horizontal planters to complement his architectural designs. Many of these planters are still available today as reproductions.

The broad availability of concrete made garden accents more affordable. Fountains “need not be the possession of the large estate owner alone” touted the *Garden Guide's Amateur Gardener's Handbook* in 1920. An asymmetrical fountain gave a restful, cool aspect to the garden. Concrete urns in simple designs also became essential elements for the Roaring Twenties garden.

Whimsical concrete bunnies and cherubs captivated many middle-class homeowners in the early decades of

the 20th century. The ultimate down-scaling of garden design occurred in the 1950s, when pink flamingos and colorful gnomes took their place as outdoor kitsch.

Statuary, obelisks, decorative birdhouses, oil jars, and terra-cotta and stone containers continue to embellish our gardens today. Buy quality pieces, advises Scott Mehaffey,

landscape architect of the Morton Arboretum in Lisle, Ill., and use them sparingly. A Georgian or Federal-style house calls for wood planter boxes or faux lead containers flanking the front door, Mehaffey says.

A simple turn-of-the-century farmhouse can support carpet bedding adorned with a flower-filled urn. Tudor and Norman Revival houses are good settings for a rustic planter or obelisk covered with sweet peas. More formal gardens call for design elements with classical lines. Use a large urn or a statue as a focal point at the end of a walkway.

The best garden accents are the ones that will complement and enhance your home. “If you've got a 1950s-modern ranch house with Prairie-style lines, use a Frank Lloyd Wright-style urn,” Mehaffey suggests. “The design lines in the house will become more obvious.” ♦

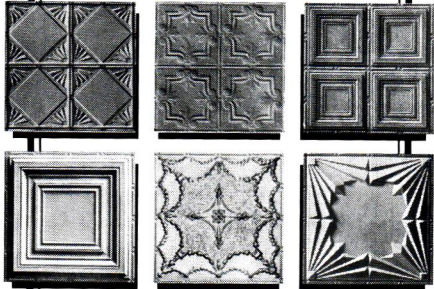
NINA A. KOZIOL is a garden designer in Palos Park, Illinois.



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Custom Kitchen Cabinets BY MARY ELLEN POLSON

WHAT'S THE BEST approach to fashioning the finest period kitchen you can afford? That depends, of course, on what you want. For an older house with pedigree, the most desirable kitchen is one that meets modern standards in terms of function, strength, and ease of use, but appears to be original to the house. "When you buy a fine quality custom kitchen that looks like it belongs in your period home, 30 years down the road, it should still look that way," says Brian Stowell, manager of direct sales for Crown Point Cabinetry in Claremont, New Hampshire.

There are degrees of custom, of course. There are custom cabinetmakers that offer a total of 16 different door profiles in four style lines.

Then there are manufacturers who will cut custom door profiles to match existing mouldings elsewhere in your house. While many cabinetmakers offer cabinets in widths and heights that fit your space exactly, other manufacturers may be able to accommodate you with cabinets that vary in 3" increments. Whichever end of the custom spectrum you find you occupy, here are some guidelines for ensuring that you get the best quality for your money.

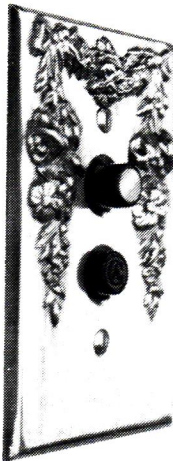
MATERIALS If you can afford it, specify solid-wood framing and all-wood construction, preferably with an all-wood interior. While the material selection on the face of the cabinet should be selected for grain, color, and the elimination of defects, the

quality appearance should extend seamlessly to the rest of the cabinet box as well, Stowell says. Side panels should be furniture-grade plywood or better. One way to hold down the cost of cabinets is to specify engineered woods, including laminated plywoods and MDF (medium density fiberboard), both of which come in various grades and strengths. In some applications, an engineered wood may be preferable to a solid wood (i.e., for cabinets that will have a painted finish, in some cases). Make sure side and interior surfaces are finished in true furniture veneer rather than vinyl or melamine.

CONSTRUCTION DETAILS For a period kitchen, a typical cabinet should be a solid wood, [continued on page 88]

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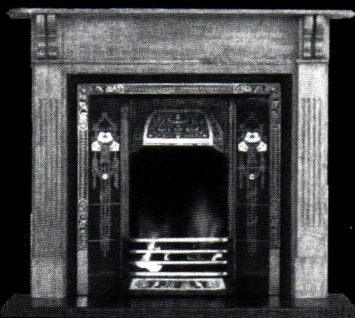
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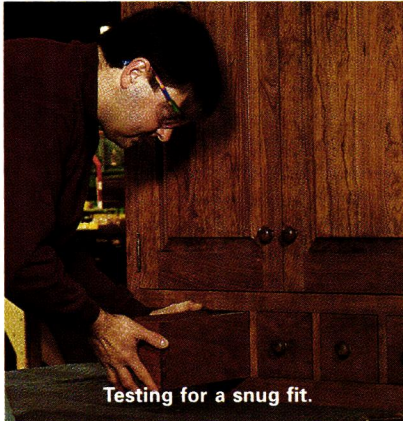
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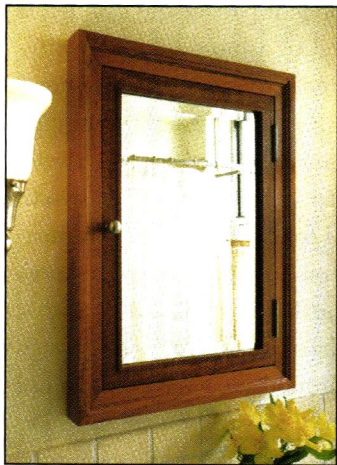
FITTING A DOOR

One of the hallmarks of fine custom cabinetry is the fit of the door. Since cabinets tend to shift and settle (especially in old houses), look for doors that are hand-fit to the cabinet with an extremely tight reveal (as little as 1/32"). The door should also be adjustable once the cabinets are installed. Crown Point boasts of a hinge design that allows the door to be adjusted up, down, left, right, or in and out at all four corners, with a Philips-head screwdriver.

In most cases, the adjustment will take place at the hinge. Despite the popularity of European-style hinges, these stout, durable, and invisible devices are intended for frameless cabinets with full overlay doors—not usually the look you want in a period kitchen. Instead, use a barrel or butt hinge—the same kind you're familiar with from period interior doors. The frame of the cabinet door is routed out to receive the leaves, which mount flush. Solid brass hinges are preferable to plated brass.

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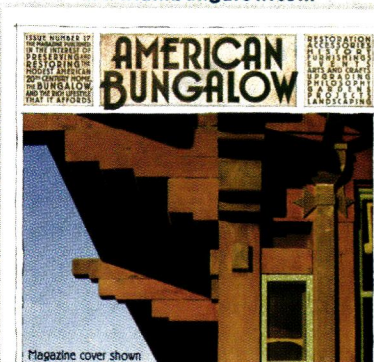
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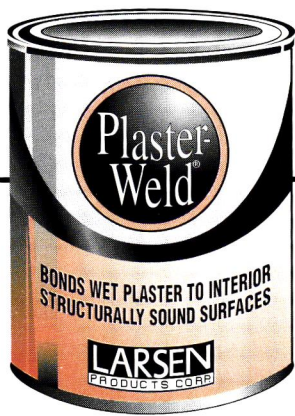
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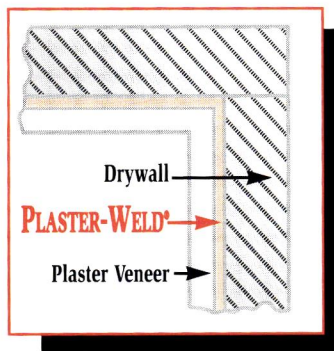
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front-frame box with raised-panel doors, preferably constructed with stiles and rails and mortise-and-tenon joinery. The doors should be inset, and customized with an integral bead as good craftsmen would have done a century ago, Stowell says.

Sides should be ½" to ¾" thick, while the cabinet tops, floors, and backs should be a minimum of ½". On finished ends, all of the surfaces should be flush, says John Peipher, a product engineer for Rutt Custom Cabinetry in Goodville, Pennsylvania. "That way, you're left with extremely nice sides to the cabinets."

Shelves should test at 15 to 20 pounds per running foot, says Peipher. A custom manufacturer should be able to accommodate heavier demands, too. The shelves should be ad-

ments of the space, allowing for irregularity in walls," says Martin. "They would provide for the framework to be an integral part of the cabinet, as compared to a loose filler." Specifying cabinets to tight measurements (⅛" to 1", versus 3", for example) will eliminate wasted space between individual components. This avoids the need for "spacers" that can measure up to 3" between boxes, and prevents the belated discovery that a drawer that appears to be wide enough to accommodate a standard utensil tray is only 5" wide on the interior. In both low- and high-ceilinged kitchens, the ability to specify the height of upper cabinets by the inch (instead of standard measurements like 24", 30", or 36") can mean all available head room is put to good use.

"A custom manufacturer will size the cabinets according to the measurements of the space, allowing for irregularity in walls."

—HAROLD MARTIN, QUALITY CUSTOM CABINETRY

justable; concealed shelf mounts are preferable to visible ones.

All of the box components should be dadoed to fit snugly together. Drawers should be solidly built with dovetail construction and hold at least 75 pounds. "Make sure you get substantial, long-lasting drawer guides," says Harold Martin, vice president of sales and marketing for Quality Custom Cabinetry in New Holland, Pennsylvania. Specify invisible undermount, full-extension drawers that completely fill the space.

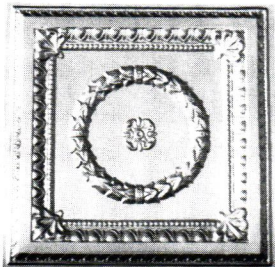
THE FIT Good fit is crucial to the function and ease of use of good cabinetry, especially in older houses, where walls and floors are seldom square. "A custom manufacturer will size the cabinets according to the measure-

FINISH Whether your cabinets are stained or painted, you'll need to add a layer of protection, inside and out. A conversion varnish is more stable and longer-lived than a lacquer finish, says Martin. A hardening catalyst is added to the finish to make it durable and household-product resistant. "There's elasticity to it, and the finish is less susceptible to chipping," he says. For painted cabinets, an oven-baked finish is also superior, says Crown Point's Stowell. "We want our cabinetry to look old as soon as it's installed. Milk paint helps achieve that."

Also look for UV-cured coatings on interior surfaces. "When you're dragging pots and pans out of the cabinet," Stowell says, "you want the toughest finish you can get on the inside of the cabinet." ✦

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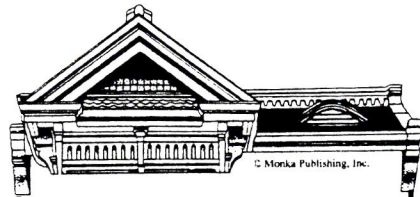
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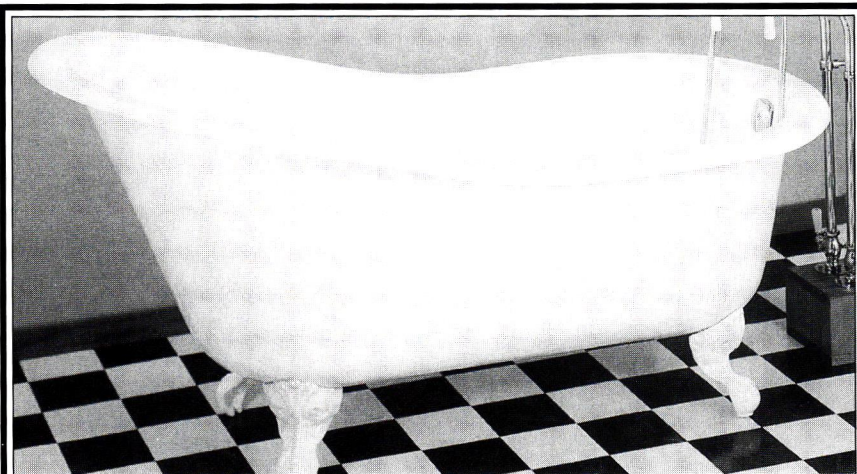
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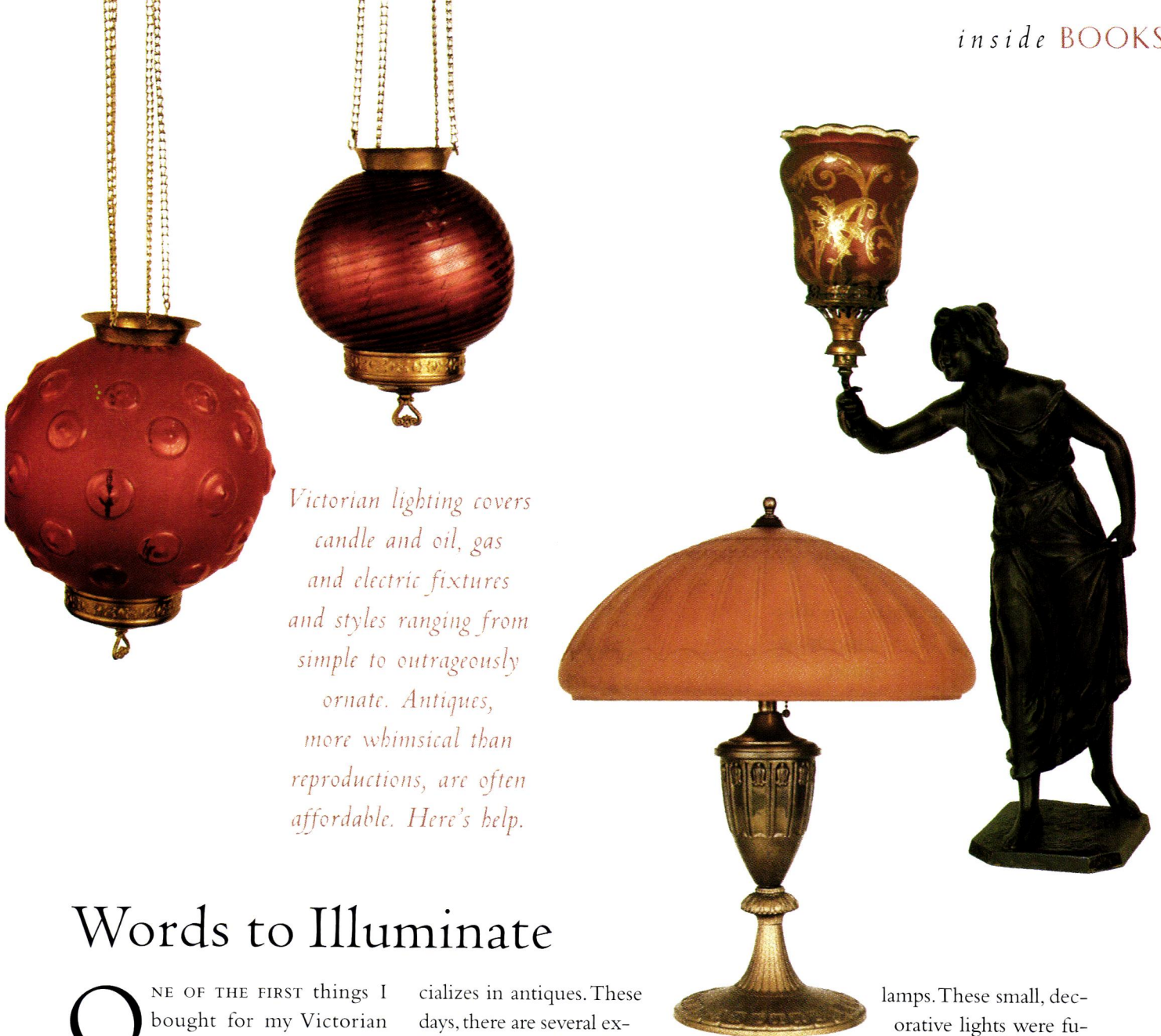
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Victorian lighting covers candle and oil, gas and electric fixtures and styles ranging from simple to outrageously ornate. Antiques, more whimsical than reproductions, are often affordable. Here's help.

Words to Illuminate

ONE OF THE FIRST things I bought for my Victorian house was a fancy chandelier with Eastlake styling. It had it all: rose-brass sunflowers and its original, etched-glass shades. But before I plunked down a month's mortgage payment on a light fixture, I wanted to do a little research. I looked in vain for books about 19th-century lighting, finding not much more than a merchandise catalog reproduced by Dover. I had to rely on my intuition (which, in hindsight, wasn't bad!) and the advice of a good friend who spe-

cializes in antiques. These days, there are several excellent books to fill the information gap. (The photos accompanying this review all come from Schiffer's *Antique Lamp Buyer's Guide*.)

One beautiful book—*Fairy Lamps*, by Bob and Pat Ruf—traces the development of the Victorian-period “fairy lamp,” a type used as accent lighting or night lights. By 1885, Samuel Clarke of England had filed patents in both Britain and the U.S. for his candle-burning “night lights,” which he also named fairy

lamps. These small, decorative lights were fueled by a squat tallow candle set into a glass or porcelain cup, which in turn was covered with a glass dome. Fairy lamps were soon used as night lights in the nursery, as well as for flickering romance at the dining-room table.

By the 1880s, decorative art glass was at the height of popularity. Fairy lamps were manufactured in a myriad of art-glass styles, ranging from creamy Burmese glass domes glowing on Aladdin's lamp porcelain bases,

TOP LEFT: Two kerosene hall lamps, ca. 1880, the first with clear glass bulls' eyes in red satin glass, the next swirled dark cranberry glass. **CENTER:** This Edward Miller brass table lamp with original orange-matte glass shade might bring \$900 to \$1650. **RIGHT:** An Art Nouveau figural metal lamp with bronze finish, gas burning, ca. 1900; the ruby glass shade is unusual.

to the swirling stripes of Nailsea designs on clear, pressed-glass candle cups. The Rufs organized their book around the three main sizes of fairy lamps: Pyramid (the largest), Fairy, and Wee. There are color photographs of patterns and styles to whet the collector's interest. The Rufs conclude with a helpful chapter on contemporary lamps and reproductions (where I discovered to my dismay that my owl's-head fairy light is ac-



ABOVE: Antique pendant fixture ca. 1905–1910; the Halophane prismatic shade is of the period. **BELOW:** This original Mission-style chandelier dates to 1915. **BOTTOM:** Pairpoint art lamp ca. 1920 with original reverse-painted glass shade could fetch \$6500.

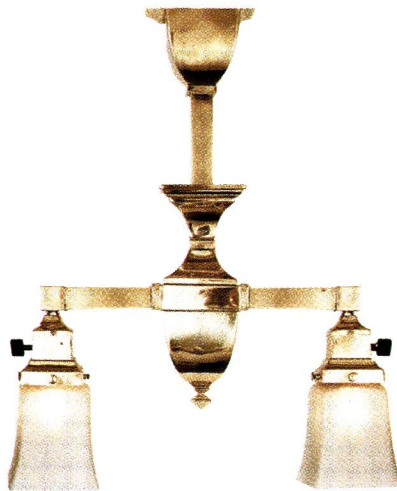
whimsical swinging-arm bracket sconce in the form of a stylized heron's head. (It looks to me like a praying mantis!) Volume Two reproduces the 1890 catalog of Brooklyn's W.C. Vosburgh Company. Electricity was becoming widely available by the 1890s, reflected in this catalog in gas/electric fixtures. (Arms pointing up were for the gas jets, arms pointing down for electric bulbs.) Most electrical sockets were turned on by individual

Nadja Maril discusses the development of electric light: The incandescent bulb was invented in 1879—and by 1882 New York's Pearl Street Station was providing electricity to its first customers.

tually a recent reproduction by Westmoreland Glass). Price ranges are included with each description.

ONCE YOU'RE READY to consider purchase of an antique chandelier, you'll need Cindy and Chris Allen's three-volume set *Antique Lighting of the Nineteenth Century*. As the Allens point out in their introduction, plenty of information circulates about the high-end lighting of Tiffany, Handel, and Pairpoint—but little is available about mid-range lighting of the 19th century. The Allens have shared their knowledge by publishing annotated versions of three rare Victorian-period catalogs. Each volume contains extremely clear (digitally enhanced) photographs of popular styles alongside knowledgeable commentary and price guidelines.

Volume One is a reproduction of the ca.-1880 C.H. McKenney Company of Boston's catalog. Layers of prisms, elaborately turned designs, and opulent art glass shades fill the pages. Aesthetic-movement details were popular during this decade; this catalog shows everything from pierced and filigreed, jeweled hall lights to a



switches rather than wired to a wall switch. Electricity was still quite unreliable, so people weren't ready for "wire men" (as electricians were called) to tear up the plaster. Gone, in this catalog, are the jewels and prisms of the 1880s. Most of these fixtures are in a restrained, neoclassical style.

Volume Three reproduces the 1890s catalog of the Mitchell Vance Company of New York. A competitor of Philadelphia's Cornelius and Sons, Mitchell Vance provided lighting for such fashionable addresses as Richard Morris Hunt's Tribune Building in New York, H.H. Richardson's Brattle Square Church, and Harvard's Memorial Hall. Although the fixtures in this catalog are more subdued than the exuberant examples of the 1880s, interest was introduced in patinas (metal finishes) in dark greens, blues, browns, and different golds, both matte and gilt.

What I especially enjoy is the Allens' good advice on restoration; they don't limit themselves to discussions of the fixtures and pricing. One handy tip: Try soaking a dirty fixture in warm, soapy water before anything else. [continued on page 94]

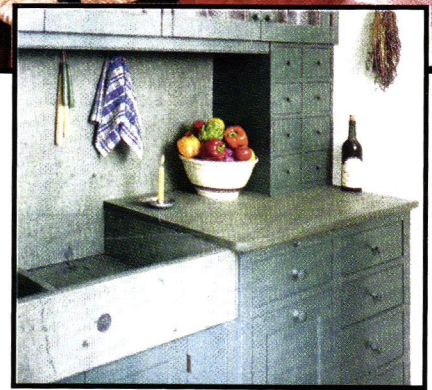
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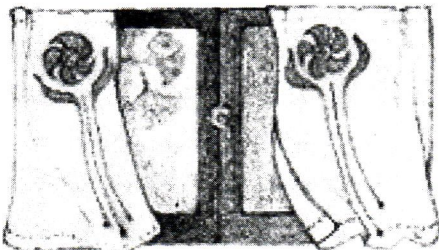
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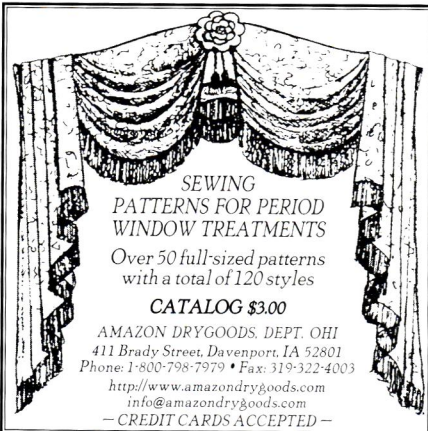


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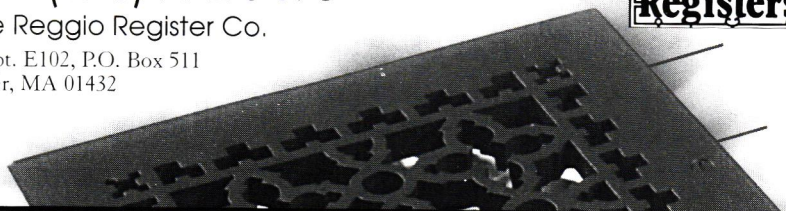
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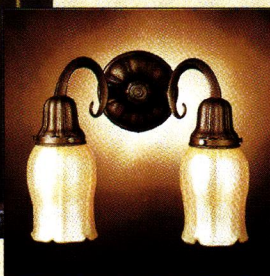


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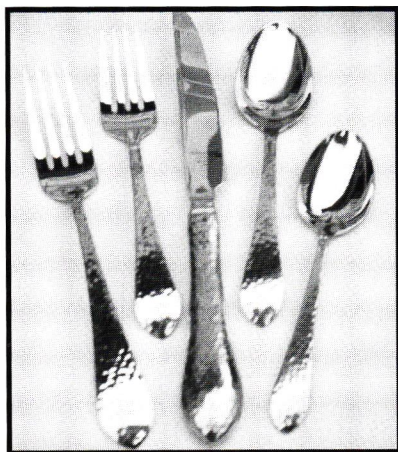
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Often a bath works wonders bringing out a long-lost patina. Don't use abrasives or scrubbing pads! And put that drill away: Almost any fixture can be rewired internally, the Allens explain—with a vacuum cleaner, some fine jeweler's chain, and a lot of patience.

VICTORIAN LIGHTING spans a wide time period, of course. A good and practical review is Nadja Maril's *Antique Lamp Buyer's Guide*. Maril covers the subject from pre-Civil War whale-oil lamps beyond Victoriana to 1920s and '30s electric fixtures. She traces the evolution of the gas lamp from portable table lamps connected by hose to an overhead or wall-mounted gas fixture to many-armed chandeliers. Photographs and period illustrations are included. Examples range from rare (and now pricey) reverse-painted Handel lamps to common "pan" fixtures for ceilings. Especially helpful are her chapters on restoration.

As the Allens promise in their Introduction: Once you discover the beauty of a vintage lighting fixture, it's hard to use anything else.

REVIEWED BY BRIAN COLEMAN

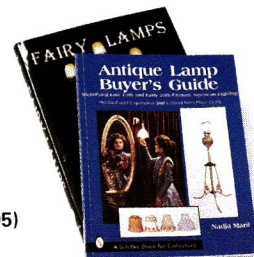
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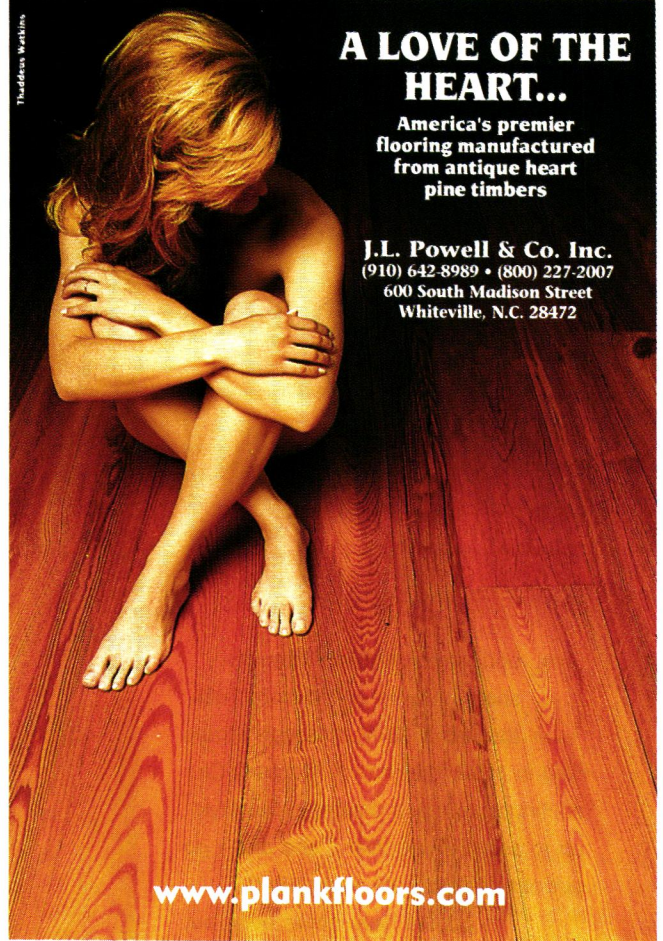
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ask THE EDITORS

Morris Appeal

I am curious about the use of William Morris wallpapers in a non-Victorian home. Is it appropriate to use Morris papers in a later house?

STEVE O'BRIEN
BOSTON, MASSACHUSETTS

Good question! Morris papers span the time period from 1864 to around 1914. Although Morris died in 1896, the firm of Morris & Co. continued to make papers in the style up to about World War I, and didn't go out of business until about 1940.

The papers have never been out of production, which attests to their universal appeal and good design. They are particularly suitable to Arts and Crafts-style homes, which in North America usually date from 1900 to 1930 or so. (In England, the Arts and Crafts movement dates from as early as the 1860s through 1900.) However, Morris papers were hung in a variety of house styles, from palaces to modest bungalows. Certainly, art-movement papers including those of Morris were regularly used in transitional, early Colonial Revival interiors.

If you like the papers, go ahead and use them. After all, wallpaper is not as permanent an installation as woodwork, tile, or hardware. The papers can always be changed or removed in the future. For a Colonial Revival home, see if the tone-on-tone patterns appeal to you, especially for a parlor. For most other rooms—particularly dens, dining rooms, and halls—hang darker, richer colors. —STUART STARK



The English Arts and Crafts designs of William Morris have universal appeal; many of his patterns look beautiful in Colonial Revival rooms.

French Picturesque

We have had the joy of living in a Norman Cottage for the past 16 years. Everything was original when we moved in, down to the rose-colored wool carpet. The original owner used the windowless round tower as a library, where she could read to her heart's content during the blackouts of World War II. Could you tell me more about this style of architecture?

LEANN MOSER
NAPOLEON, OHIO

Your home is a lineal descendant of the fairytale French castle at Azay le Rideau, built ca. 1518–27 on the banks of the Loire at Indre. More specifically, the Norman Cottage style is one of several Romantic Revivals built in the new streetcar

suburbs of the early-20th century—particularly during the building boom between the two World Wars. While Colonial, Tudor, and even Mediterranean Revival-style houses were far more common, the Norman Cottage is one of the most picturesque of these builders' houses.

Instantly recognizable by its round tower with conical roof, the Norman Cottage is the simplest of the several French Revival styles of the time, variously referred to as Chateausque, French Renaissance, or French Eclectic. Vaguely modeled after the country manors of France, Norman Cottages typically have steeply pitched hipped roofs and are clad in brick, stone, or stucco. The tower is usually placed at the center of the front

façade, creating an almost magical entrance. Diamond-paned casement windows and wrought-iron railings complete the fanciful picture.

Look for Norman Cottages in the close-in suburban neighborhoods of major cities, especially New York, Philadelphia, and Chicago. The Piedmont neighborhood of Oakland, Calif., offers a cache of French Revival-style houses, as does the neighborhood along Vista Avenue in Portland, Ore.

—MARY ELLEN POLSON

Find That Stove

I'm looking for a stove like the one shown on page 55 of your September 2000 issue ["Whimsy in Red & White"]. Who manufactured the stove, and how can I get one like it?

SHEILA HARTMAN
NIXA, MISSOURI

The homeowners tell us that the stove is actually a commercial range built by the South Bend Commercial Range Co. The owners bought the stove more than 20 years ago, and the company no longer appears to be in business. Fortunately, there are many state-of-the-art commercial ranges available for the home market today. Sources include Heartland Appliances (800) 361-1517, heartlandappliances.com; Fivestar, (800) 251-7485, fivestarrange.com; Viking Range Corp. (601) 455-1200, vikingrange.com; Thermador (800) 656-9226, thermador.com, and others.

If you must have a vintage range, try looking in the classifieds of your local newspaper or newspaper web site. You can search on a global auction site like Ebay, but you may want to confine your search regionally. Vintage six-burners usually weigh several hundred pounds, and shipping could be very expensive!

—Mary Ellen Polson



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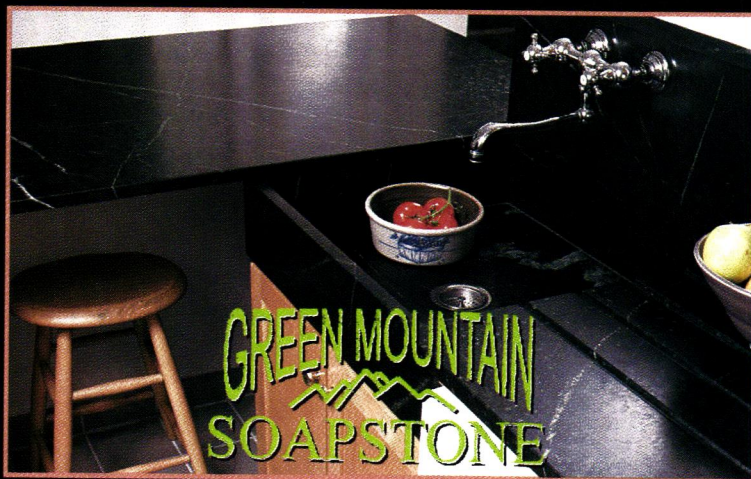
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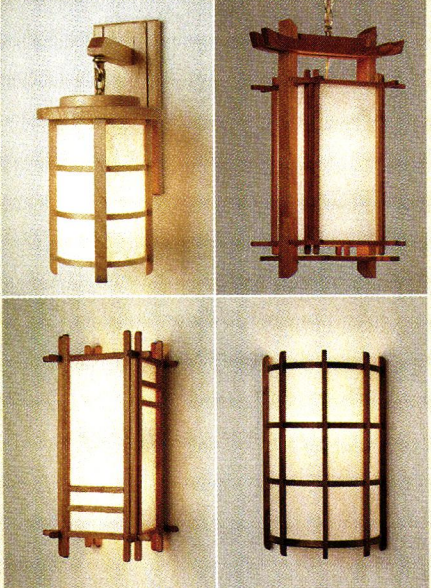

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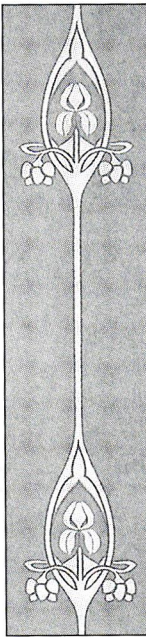
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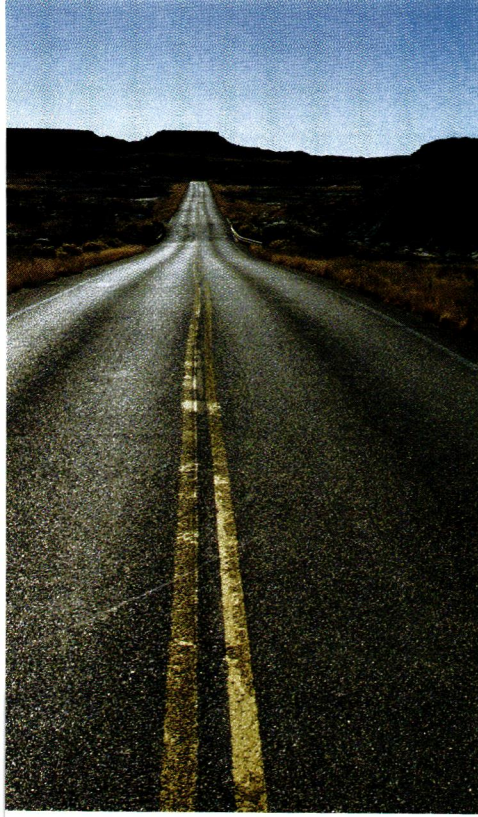

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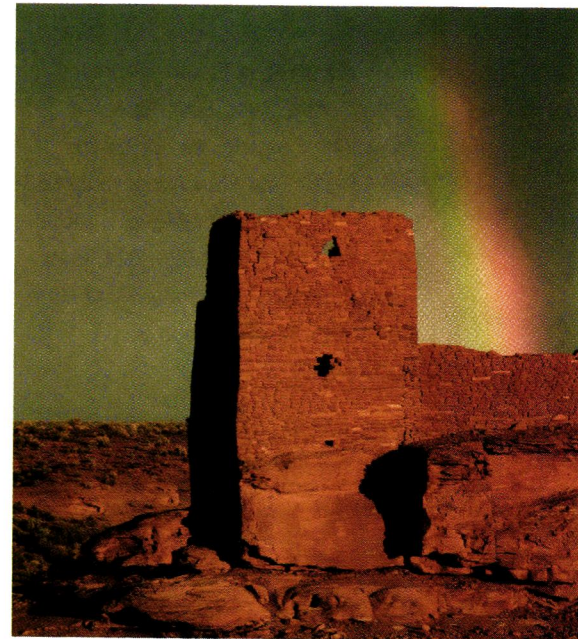
West on Route 66 BY ELMO BACA



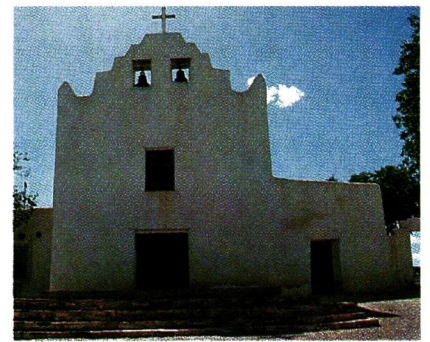
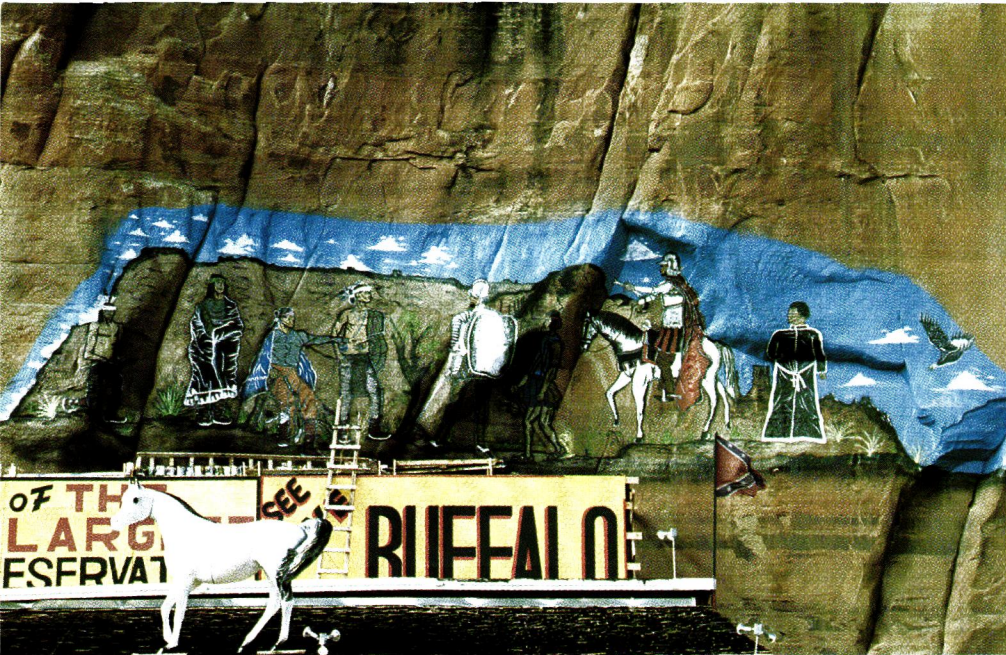
CLOCKWISE: (from top left) Open road, Route 66, New Mexico. Neon art by Jerry McClannahan celebrates an American icon. Wukoki ruin, Arizona. A sign near Albuquerque, on old Route 66.

THE HIGH DESERT between Santa Fe and Flagstaff slakes its thirst by drinking freely of the dreams, tall tales, and fears of countless adventurers who dared cross it. Before the first dirt roads for automobiles were built—including old Route 66, in 1927—the Southwest’s incredible array of natural and cultural marvels was largely inaccessible to most Americans. It was, and largely remains, a foreign country. The jagged shawls of legendary mountain ranges

drape both Santa Fe (New Mexico) and Flagstaff (Arizona), beginning and end of our drive. Santa Fe’s Sangre de Cristo peaks inspired religious devotion in Spanish explorers and colonists, who saw Christ’s passion in the deep sunset hues of the ridges. Flagstaff’s snowy mantle of San Francisco Peaks is sacred to the Navajo and Hopi, and was a beacon to pioneer lumberjacks and, later, legions of Dustbowl-era refugees who found relief in the cool pine breezes. Between Flagstaff and



Route 66 offers cheap thrills: roadside motels, diner food, trinkets and Indian jewelry, abandoned gas stations, even prehistoric ruins. Drive into the sun with the stereo full-tilt.



CLOCKWISE: (from left) Chief Yellowhorse Trading Co. on the Arizona/New Mexico state line. The Mission at Laguna Pueblo near Grants, N.M. A panoramic view of Albuquerque, which will host a Route 66 festival in June.

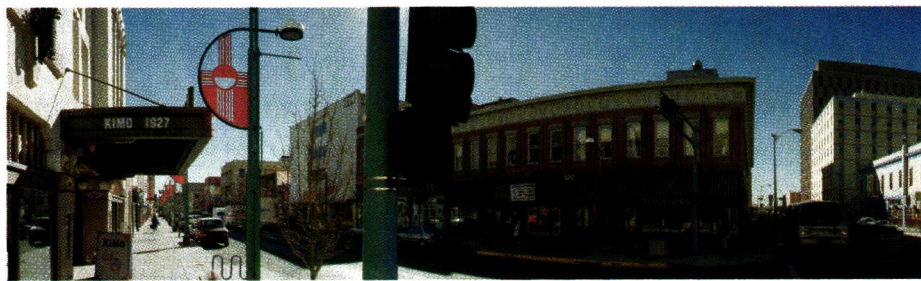
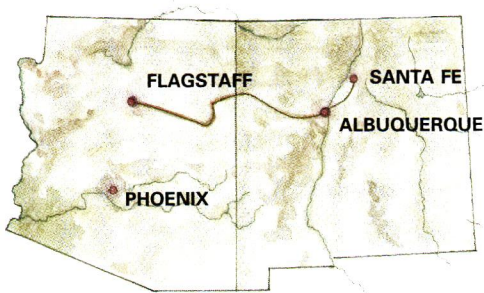
STAY HERE

Road warriors are likely to seek out the local experience, unique architecture, the place where history hasn't been rewritten (entirely). Here are some of my Route 66 favorites, each described in the article. **SANTA FE, NM** Hotel St.

Francis (downtown, at 210 Don Gaspar Ave.), (505) 983-5700. ■ The El Rey Inn (Cerrillos Road), (505) 982-1931.

■ **ALBUQUERQUE, NM** La Posada de Albuquerque (125 Second St., NW), (505) 242-9090. ■ El Vado Motel (2500 Central Ave., SW), (505) 243-4594. ■ **GALLUP, NM** El Rancho Hotel (1000 East 66th Ave.), (505) 863-9311. ■ **HOLBROOK, AZ** Wigwam Motel (811 West Hopi Dr.), (520) 524-3048.

■ **FLAGSTAFF, AZ** The Monte Vista Hotel (100 North San Francisco Blvd.), (520) 779-6971.



Santa Fe, Route 66 (and now Interstate 40) snakes its way through some of the best car cruisin' country on earth, immortalized in scores of John Ford westerns, Marlboro-man ads, and television sagas.

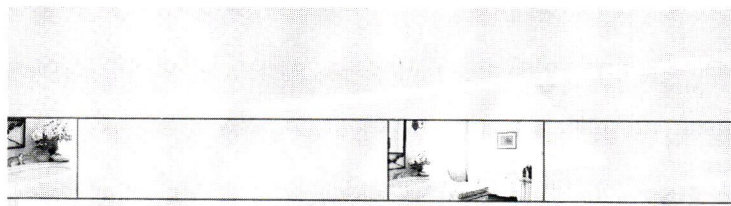
This is a road-trip romance we can't get enough of. For a chilling, post-modern update, check out "Natural Born Killers" at the video store. I prefer to remember the baby-boomer lyrics of the Eagles, who spotted "a long cool woman in a black dress" in a Route 66 town—Winslow, Arizona; or the band America's observation in their hit "Horse with No Name"—in the desert, you can (can't?) remember your name.

Route 66 fans from all over the globe are tuning up for the diamond jubilee of the mama road in 2001. Albuquerque is hosting the official 75th Anniversary Route 66 Festival in June. Rumor has it an organized expedition of at least 10,000 Harleys

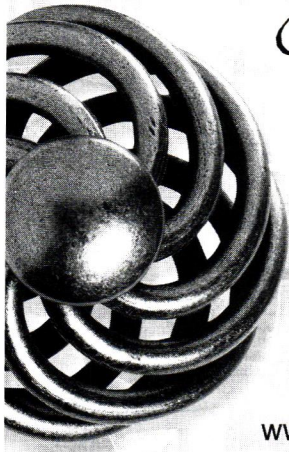
will roar down 66 towards Santa Monica under the summer sun.

For the rest of us, navigation of the Route 66 corridor should include the following cheap thrills: stays in historic hotels and roadside motels; diner food and apple pie *à la mode*; shopping for trinkets, T-shirts, and treasures at Indian jewelry and curio stores; taking corny pictures at "commercial archaeological sites" such as abandoned gas stations and motor courts; exploring prehistoric ruins such as Chaco Canyon.

FIGURE ON AT LEAST A WEEK to do it up right. Starting in **SANTA FE** (part of New Mexico's original Route 66 alignment, 1926–37), stay at the St. Francis Hotel downtown or the El Rey Inn farther out on Cerrillos Road. The St. Francis, formerly the De Vargas Hotel, is a 1920s Mission Revival showplace. The El Rey Inn preserves the [continued on page 102]



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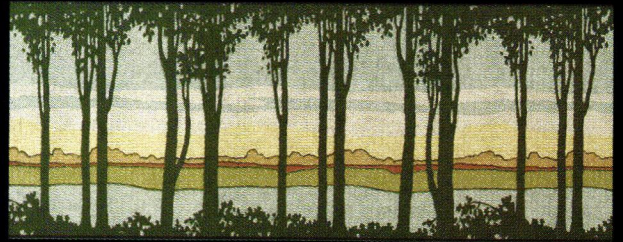
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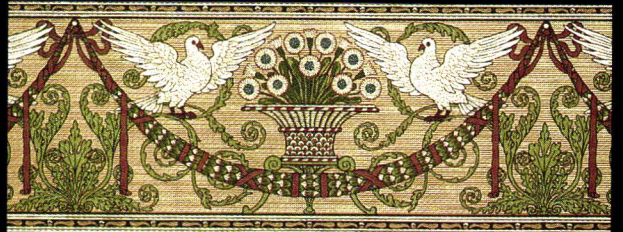
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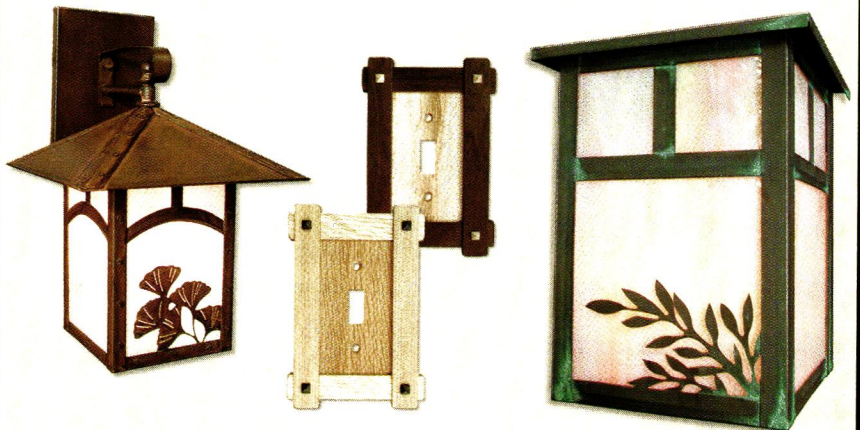
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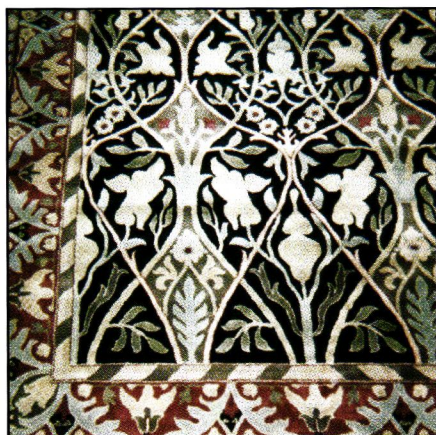
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ambiance of old motor courts. Head on west out of town, descending La Bajada hill into the Rio Grande valley. Look for signs to Bernalillo and follow Main Street past classic adobe homes all the way into Albuquerque.

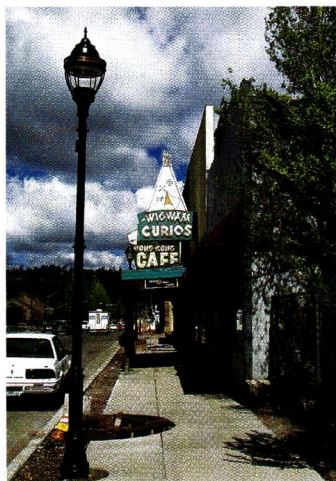
In **ALBUQUERQUE**, La Posada Hotel (one of Conrad Hilton's first) downtown, and El Vado Motel on west Central Avenue, offer the most authentic Route 66 sleeps in the Duke City. Central Avenue offers plenty of neon, greasy spoons, trendy college boutiques, and famous roadside buildings. Most road warriors make a pilgrimage to the Route 66 Diner on Central. Hop on I-40 and climb nine-mile hill on the way to Grants. The **LAGUNA PUEBLO** is about fifty miles west; exit the Interstate onto Route

66. Admire the white pearl of Laguna's mission church in the ancient village before experiencing one of the best stretches of the original two-lane highway. You'll pass ghost towns and ghost roadside businesses in Budville, Cubero, and San Fidel.

In **GRANTS**, a streetscape of vintage motel signs will lead you downtown to the Uranium Cafe, a '50s style hotbed of home cooking. Across the street, on the River Walk Park, the monumental sculpture "Fire and Ice" may put on a show. It's one of several Route 66 public art projects sponsored by the state Highway Department and New Mexico Arts Division, with federal transportation enhancement funds.

On the way to Gallup, side trips to the great ruins at **CHACO CANYON**

or the volcanic lava fields at **EL MAL-PAIS NATIONAL MONUMENT** are fun. **GALLUP** remains one of the West's great frontier towns, *de facto* capital of the Navajo Nation, mecca for Indian arts and crafts, and home to picturesque and kitschy streetscapes. Stay at El Rancho Hotel, a 1930s concoction, its lobby a compelling mish-mash of rustic woodwork, Navajo rugs, and movie-star nostalgia. At Earl's Restaurant, locals and Navajo families mingle.

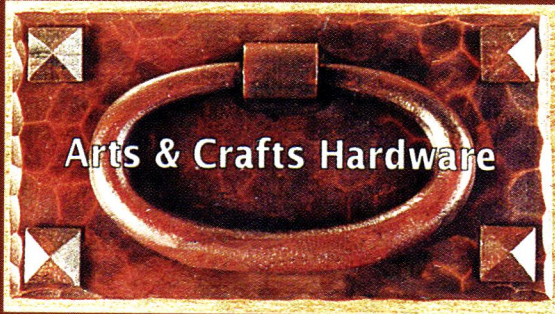


Wigwam Curios and other tourist oddities, on Santa Fe Ave. in Flagstaff.

Head west and pause to savor Chief Yellowhorse's spectacular tourist trap at the state line. Next up, **HOLBROOK, ARIZONA**, has always maintained a special status on the highway due to its proximity to the Petrified Forest and the Painted Desert. At the legendary Wigwam

Motel, the weary (or curious) traveler can rent a concrete teepee with TV, air conditioner, and bathroom.

At sunrise start the long, slow climb to **FLAGSTAFF**—epicenter of a very large playground that includes the Grand Canyon, Sunset Crater, and the new-age oasis of Sedona. Flagstaff has taken its strategic location seriously, revitalizing its downtown and Santa Fe Avenue (Route 66) commercial districts. From the historic Monte Vista Hotel, stroll past traditional businesses like Wigwam Curios and landmark buildings such as Babbitt Brother's Trading Post, an impressive brownstone beauty. Stop by the new Galaxy Diner on the west side—a be-bop reminder that, in an age of hyperreality, America still appreciates an honest cup of coffee. ♦



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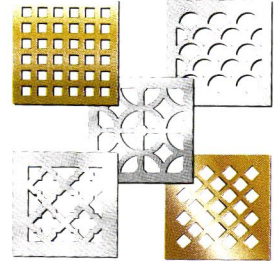
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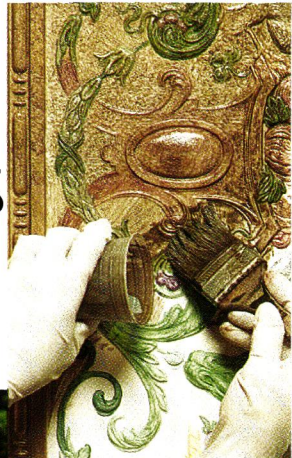
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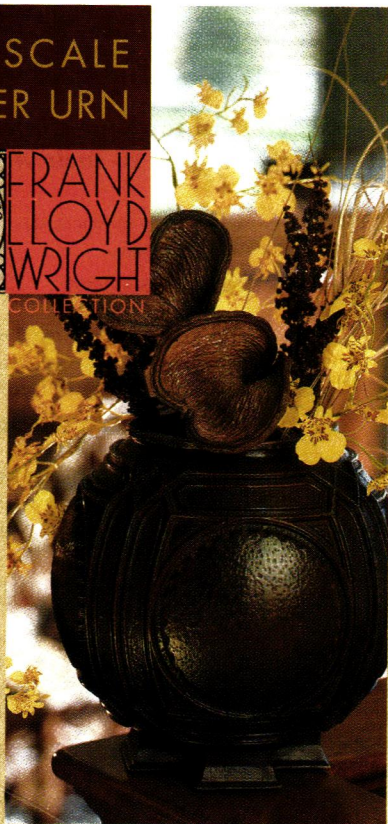


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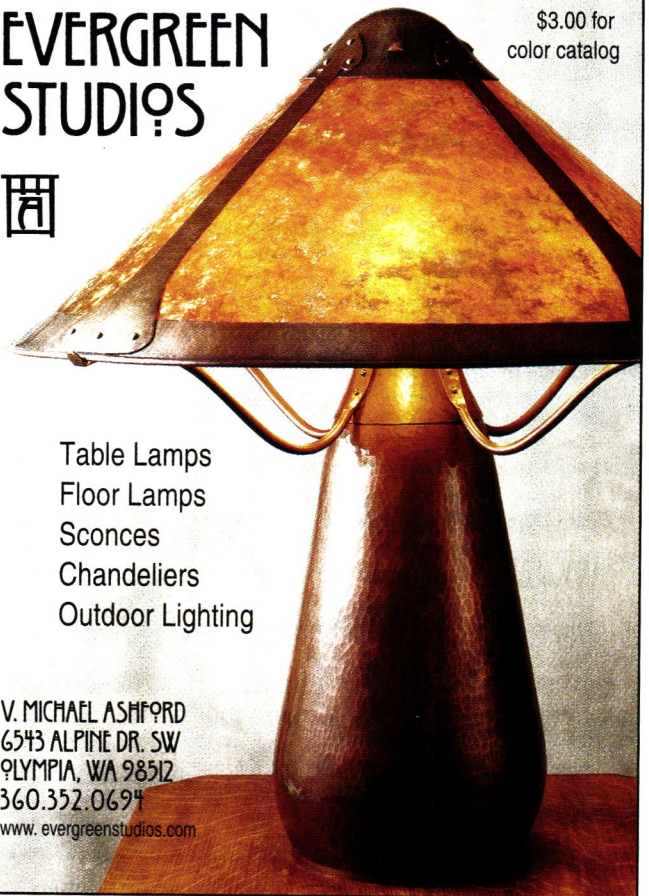


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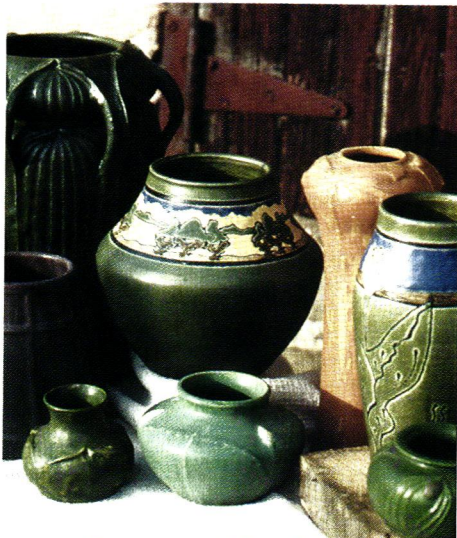
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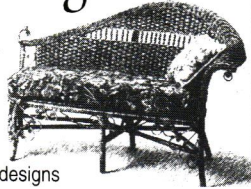
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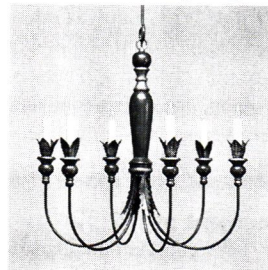


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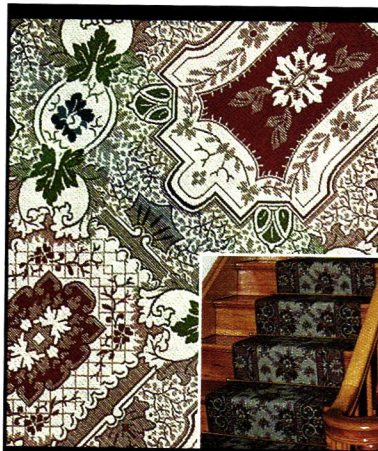
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The editors have compiled this section to give you more information about products and services in this issue. Objects not listed are generally available, or are family pieces or antiques.

Other Voices pp. 28-32

In the Memory House, by Howard Mansfield can be purchased from Fulcrum Publishing by calling (800) 992-2908 or visit their website at www.fulcrum-books.com.

Sizing Up the Sofa pp. 34-38

The antique Neoclassical rosewood recamier on p. 34 was probably built in Boston between 1820 and 1830. As of late November, it was available for \$8,500 from the Stanley Weiss Collection, (888) 884-5336, www.tildenthurber.com/stanleyweiss. The Codman Loveseat (p. 34) and the chintz-upholstered camelback sofa (p. 36) are SPNEA-licensed reproductions, available from Southwood Furniture Corp., (704) 465-1776, www.southwoodfurn.com. Drexel Heritage's Pelham sofa is one of several period-friendly sofas in its Lillian August Collection. Call (828) 433-3000, or visit www.drexelheritage.com. The

Larry Laslo Chaise (p. 36) is available from Bexley Heath by John Widdicomb, (800) 847-9433, www.johnwiddicomb.com. The period-look Chesterfield shown on p. 37 is from Hancock & Moore (828) 495-8235, www.hancockandmoore.com. Another source for a contemporary adaptation of the Chesterfield is Dapha, (800) 284-4063.

Olana pp. 58-65

Olana State Historic Site, Hudson, N.Y. Call (518) 828-0135 for reserved tours April-Oct., Wed.-Sun., 10am to 5pm.

Finkelberg A&C Kitchen pp. 66-69

The Finkelberg's kitchen was inspired by their passion for Stickley's farm and workshop, Craftsman Farms, Parsippany-Troy Hills, N.J. Information: (973) 540-1165 or www.parsippany.net/craftsmanfarms.html ■ Architect: Seth Leeb, AIA, Morris Plains, N.J. (973) 539-7040. ■ General Contractor: Frank DiPasquale & Son, Montville, N.J. (973) 263-3241. ■ Cabinetry: Jaeger & Ernst Cabinetmakers, Barboursville, Virginia (804) 973-7018. ■ Bench upholstery: American Upholstery Co., Long Valley, N.J. (908) 832-7233. ■ Granite counters: Stone Surfaces, Inc., East Rutherford, N.J. (201) 935-8803. ■ Painting: Tom Baruti & Co., Rockaway, N.J. (973) 625-1338

and Martin Mueller, Inc., West Orange, N.J. (973) 731-4855. ■ Floor Tile: Wayne Tile Co., Rockaway, N.J. (973) 625-3209. ■ Border hung by: Steven Paul, West Orange, N.J. (973) 325-8401.

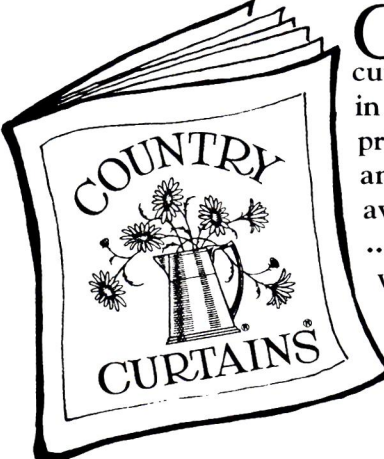
Decorated Floors pp. 70-75

Susan Amons, Fancy Painters Inc., 122 Granite Point Rd., Biddeford, ME 04005; (207) 283-6558. Besides mural painting in various historical styles—classical, Pompeian, chinoiserie—Amons and her partners have done seascapes and landscapes of painterly quality; faux stone; banding and borders; stenciling, freehand designs, grisaille decoration, and drapery swags. Their portfolio features cupids in the sky, rooms in Swedish decorative style, an American folk art hallway, and gold-leafed quotations in frieze. With Judith Harden and Harden Books Studios in Kennebunkport, Susan also decorates furniture pieces: some of it one-of-a-kind, other pieces much like the cottage furniture of the early-19th century.

Garden Ornament pp. 76-80

For reference: "Antique Garden Ornament: Two centuries of American Taste" by Barbara Israel, photographs by Mick Hales. \$49.50 Harry N. Abrams, ISBN #0-8109-4203-8.

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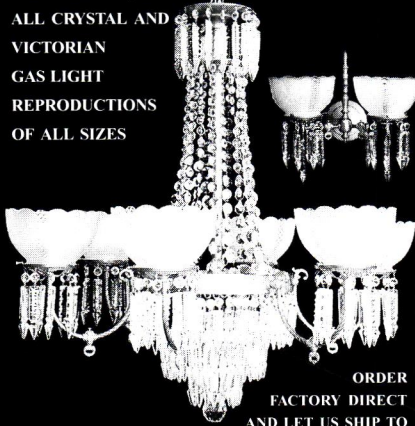
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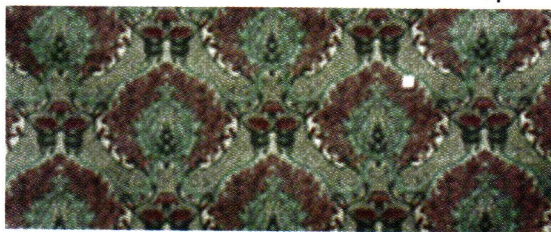
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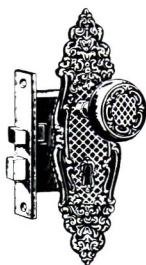
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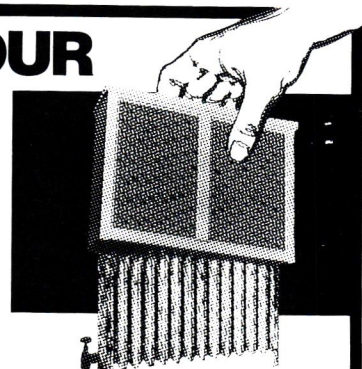
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OLD-HOUSE INTERIORS
KITCHEN CONTEST

The response to our 2000 Kitchen contest confirmed that OHI readers are doing fabulous jobs renovating their kitchens! Many readers have been inspired by last year's kitchens, and have demanded more editorial coverage. The best place to continue to find great kitchens is from you, our readers.

THIS YEAR'S THEME—ALL IN THE DETAILS

All sizes of kitchens integrating period sensibility and practical planning with outstanding attention to detail—in cabinetwork and hardware, lighting, surfaces, finishes (walls and woodwork), and overall workmanship.

All winners will be featured in the Oct./Nov. 2001 issue of Old-House Interiors and showcased at the Restoration/Renovation show to be held in New Orleans in September. Qualified kitchens must have been started in the past 5 years.

Entries due May 15, 2001.

To receive an entry packet, fill out and return this form.

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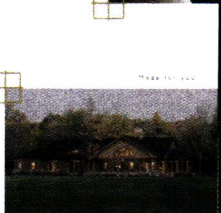
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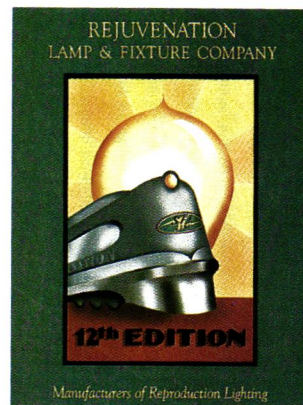


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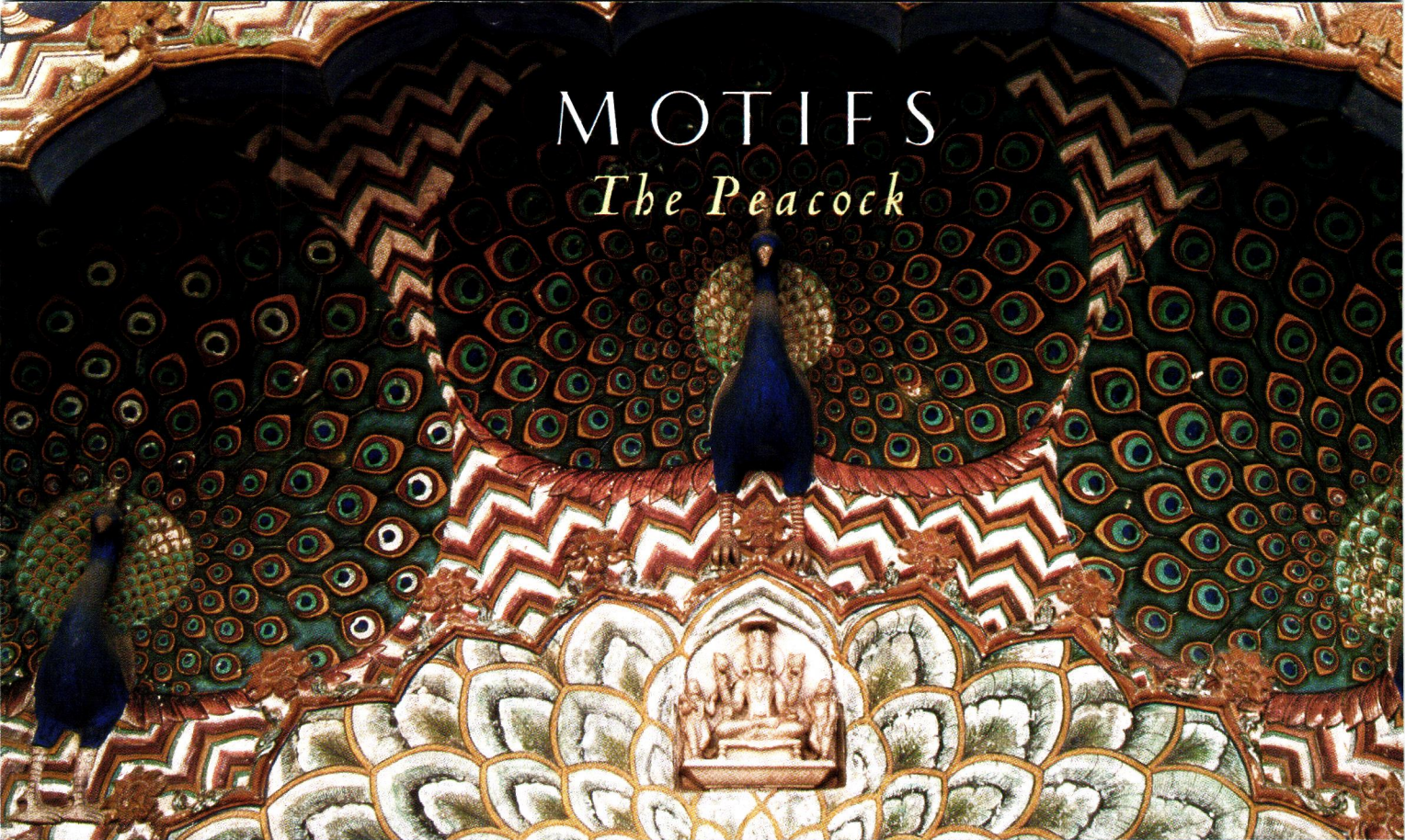
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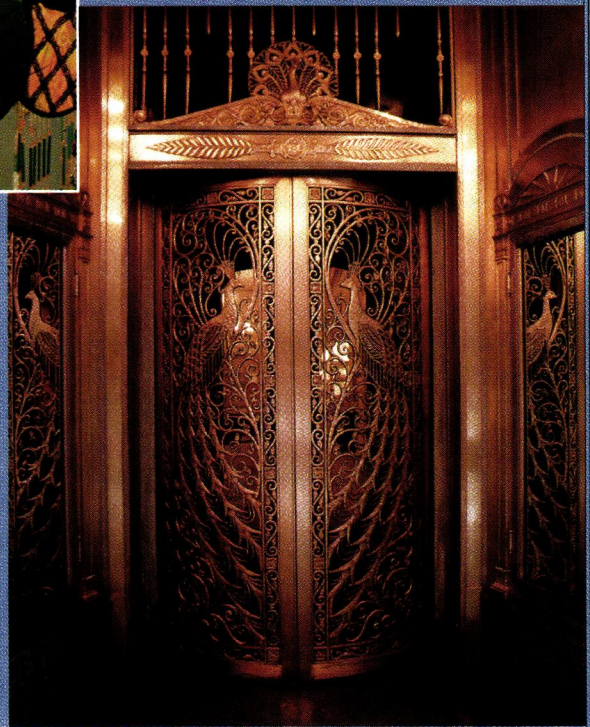
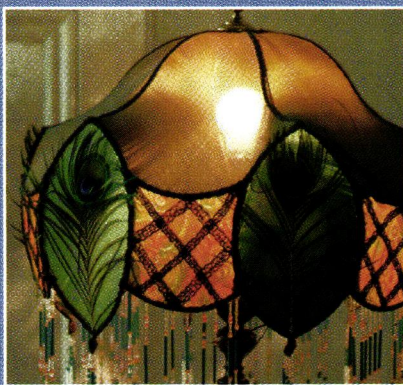
MOTIFS

The Peacock



ABOVE: A cusped arch frames a ring of sculpted peacocks and feather fresco in Jaipur, India. **CENTER:** A beaded lampshade with feather motif, ca.1920. **LOWER LEFT:** An Indian brocade. **BELOW:** Art Nouveau metal-work peacocks adorn a doorway in Chicago.

PEACOCK FEATHER fans suggest compassion and watchfulness to Buddhists; the Chinese used a peacock feather to award official rank and imperial favor. When ridden by the Hindu god of love, Kama, the peacock signals impatient desire. Persians call their throne the "Peacock Throne." The Greek god Hera's chariot was drawn by a pair of peacocks. Christians associate the bird with resurrection—its plumage and flesh incorruptible, its tail the "hundred eyes" of the all-seeing Church. ✦ Stuffed and mounted, real peacocks were all the rage in Victorian times. Vases of feathers and peacock motifs became favorites of Aesthetic design. Used in sinuous Art Nouveau as well as straightforward Arts and Crafts, peacocks nonetheless passed from popularity by the mid-20th century, associated with the fussiness, vanity and pride of the Victorians. —BRIAN D. COLEMAN



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