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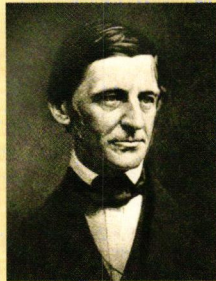
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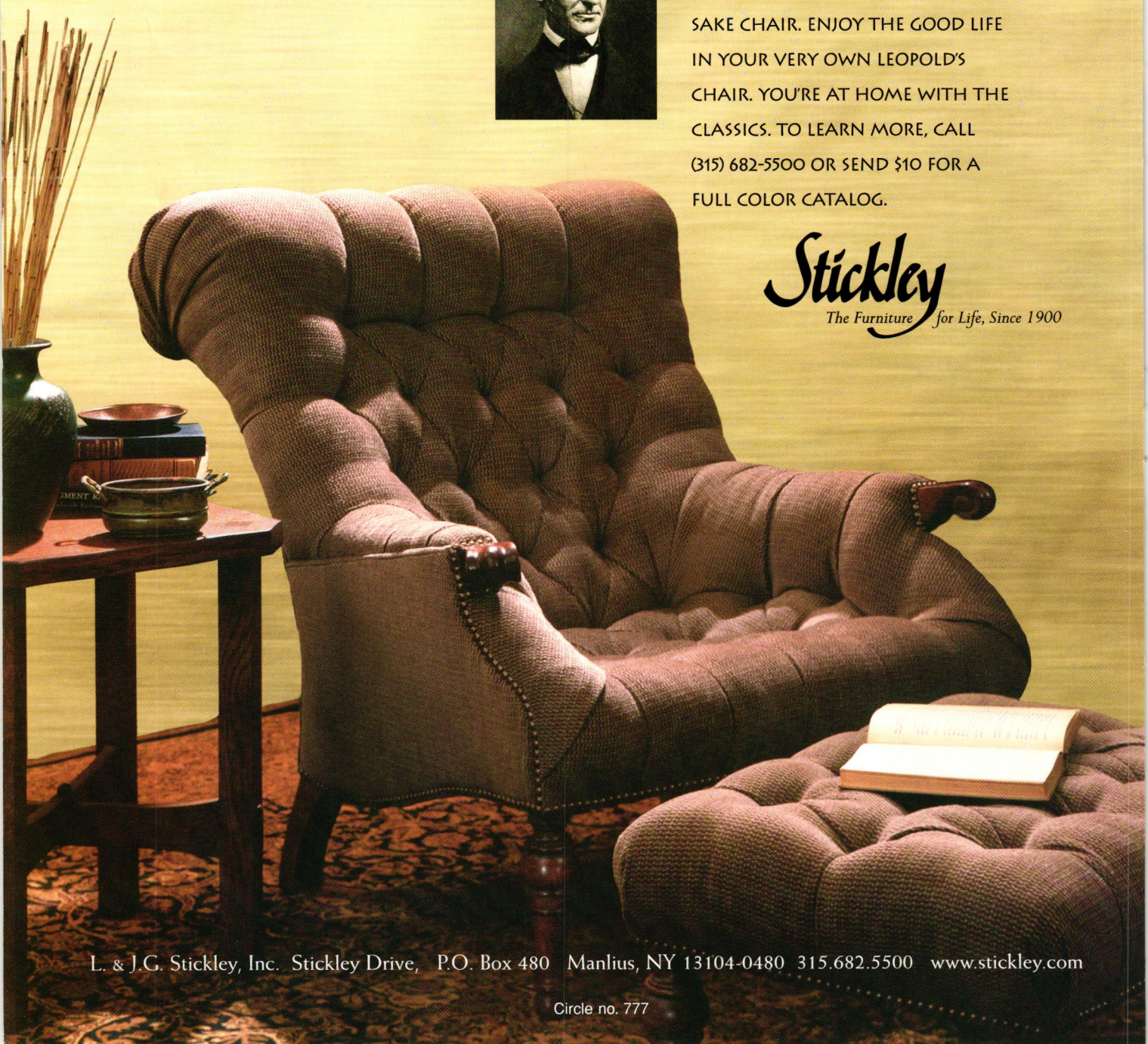
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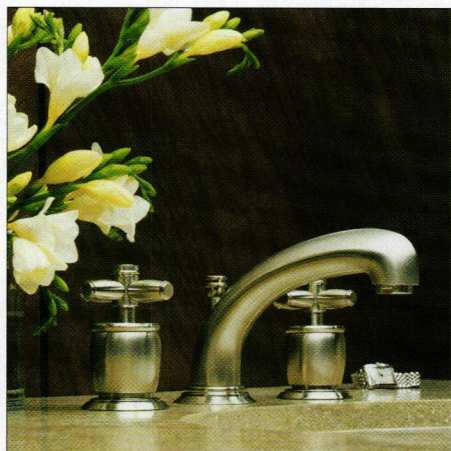
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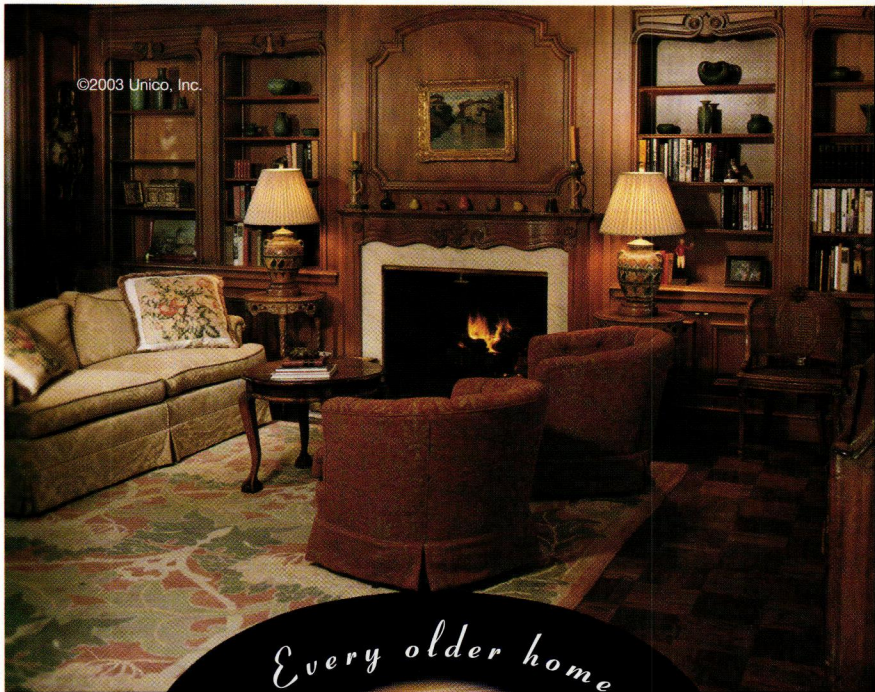
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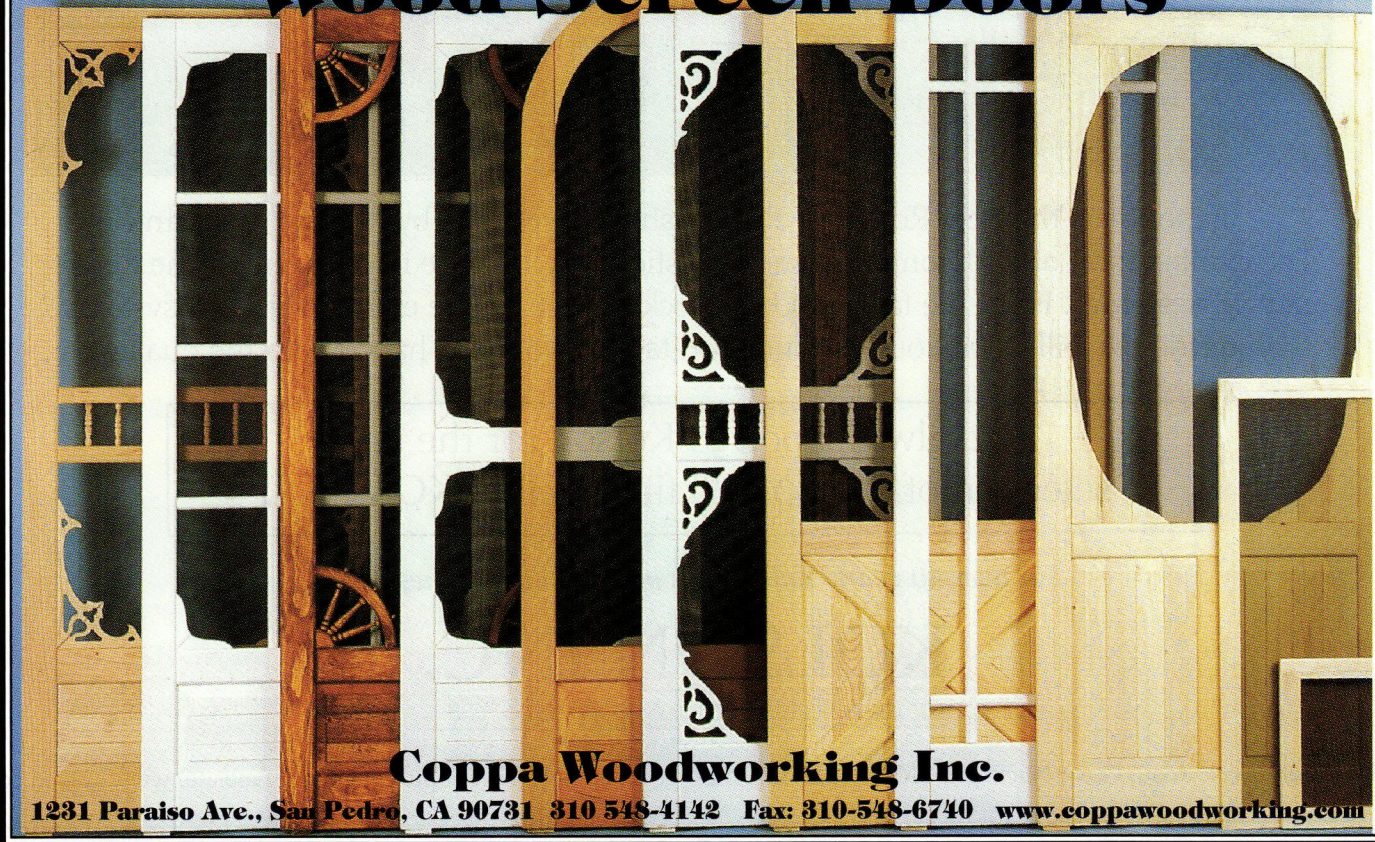
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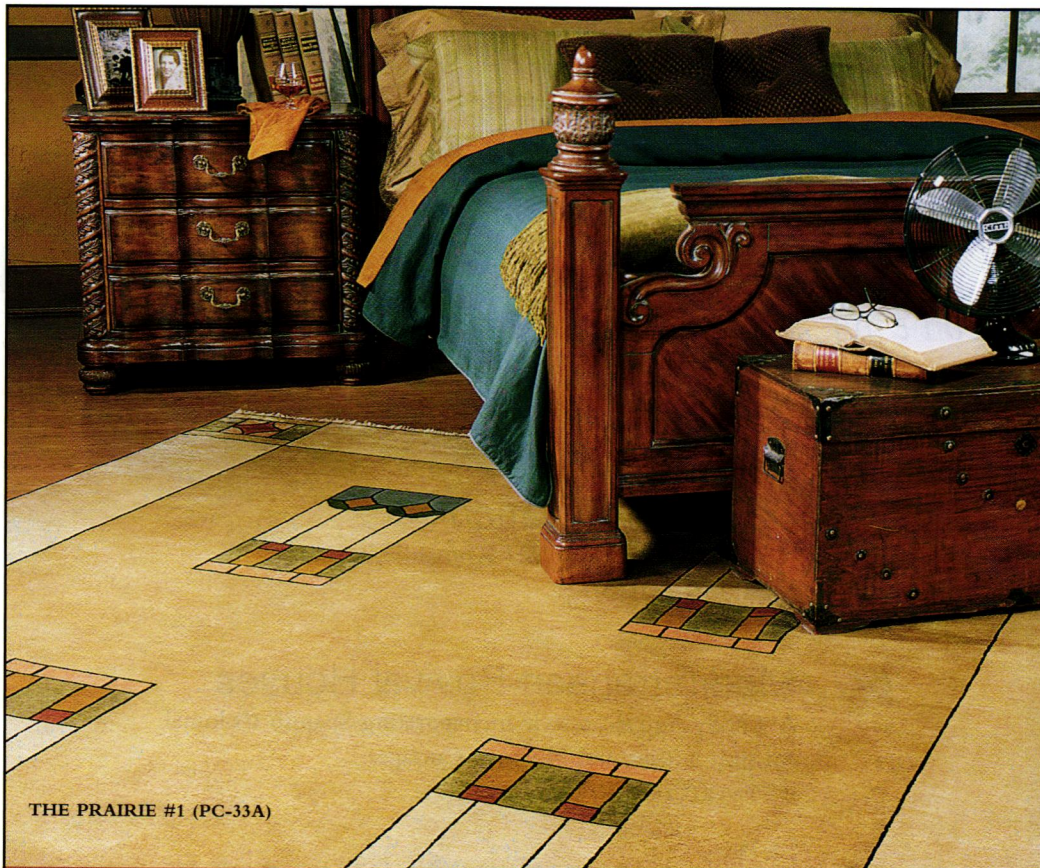
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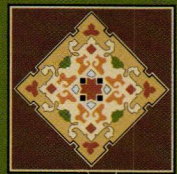
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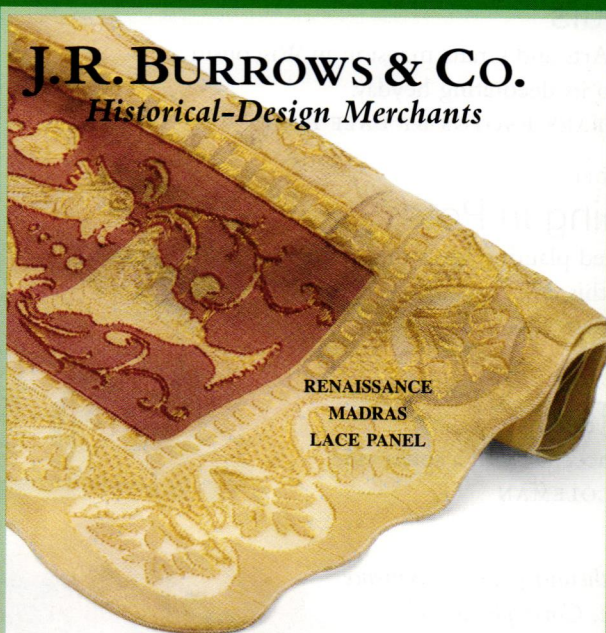
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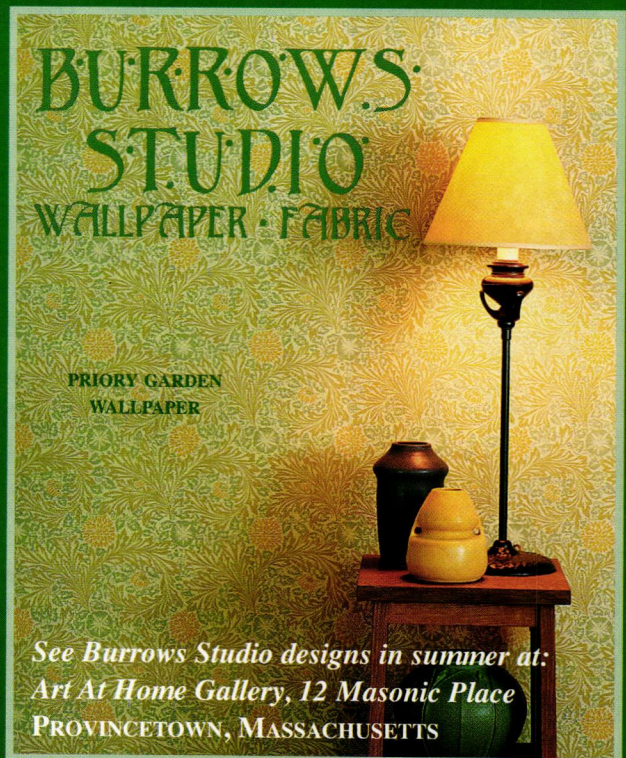


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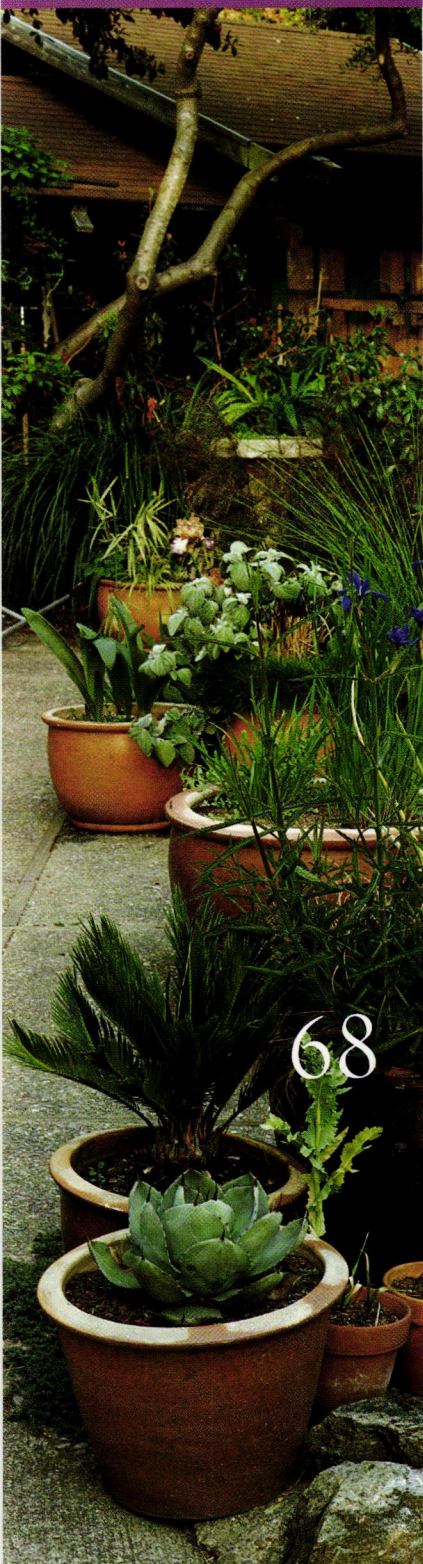
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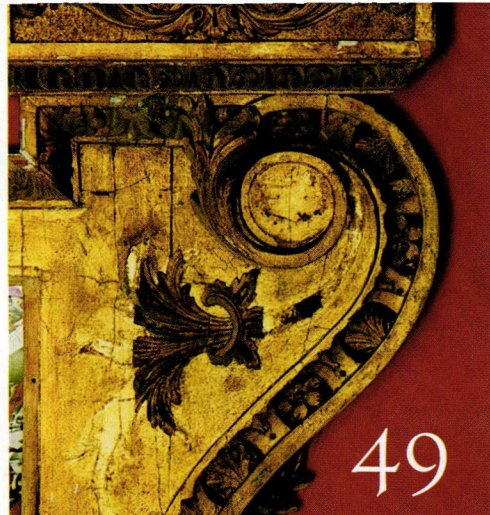
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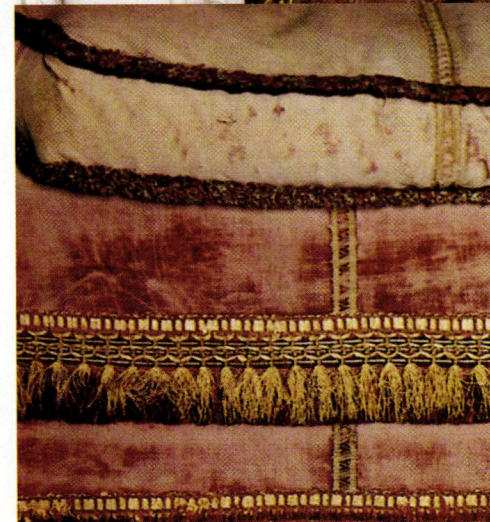
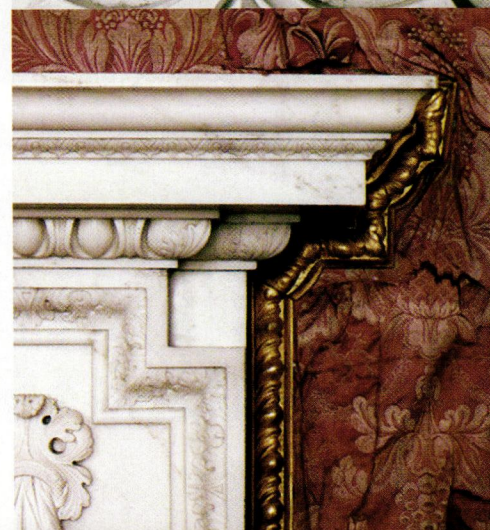
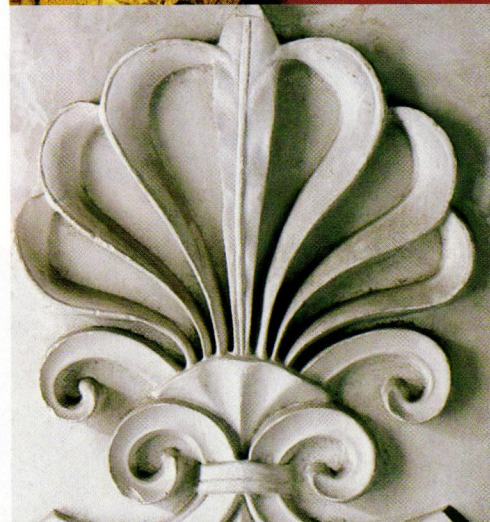
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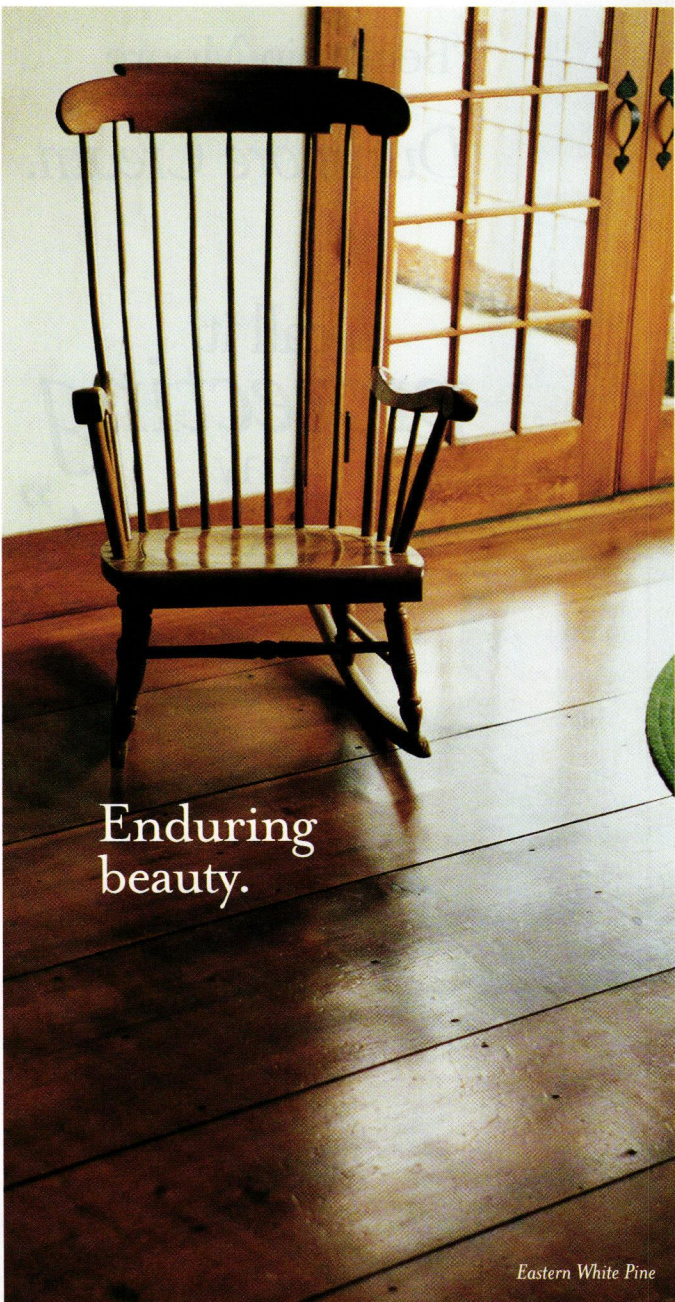


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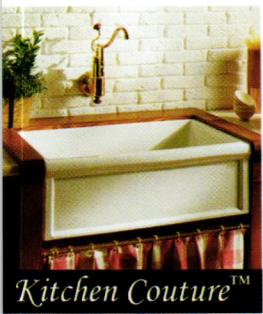
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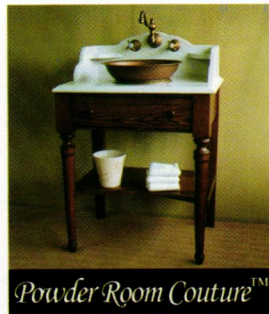
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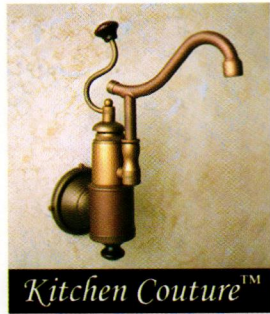
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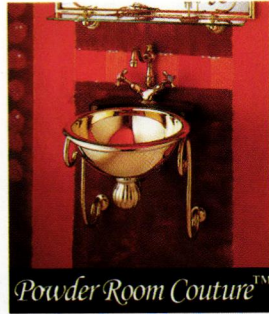
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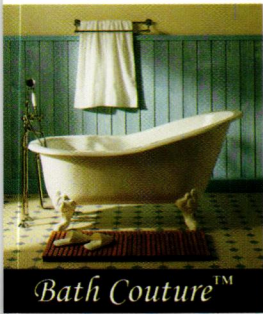
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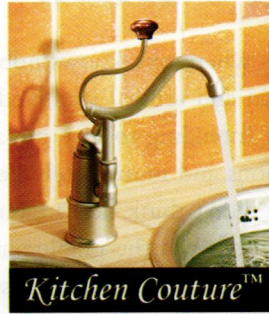
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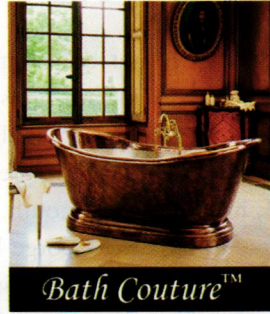
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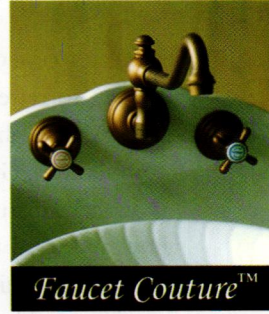
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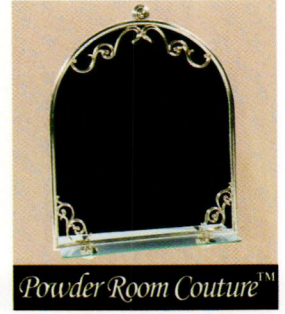
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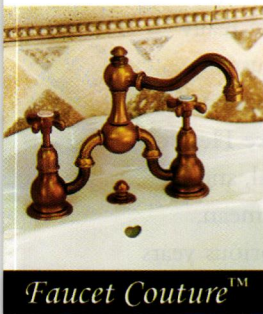
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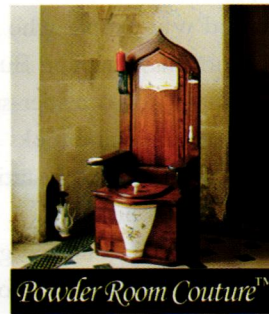
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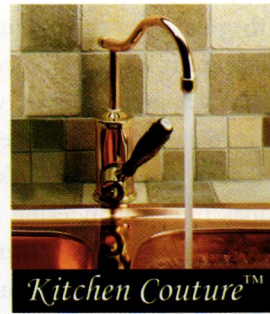
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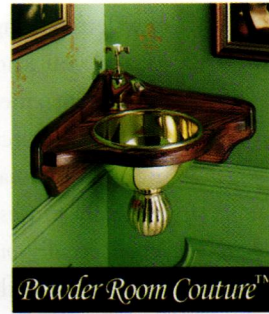
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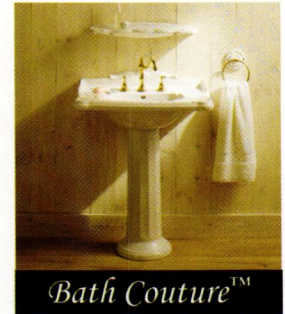
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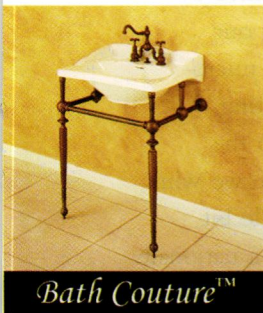
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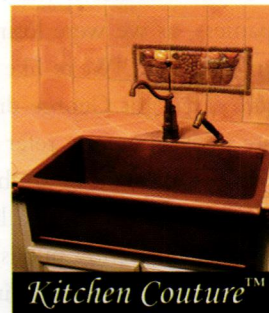
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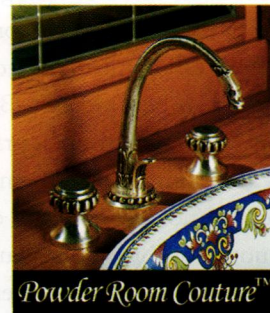
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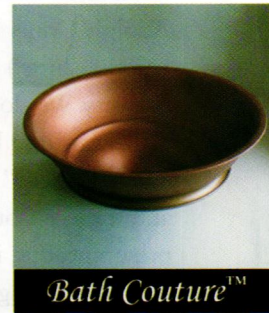
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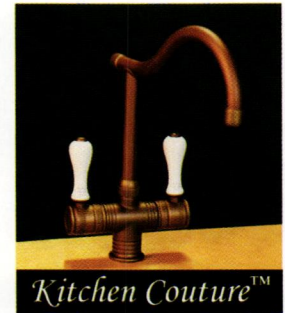
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## A pat on the back . . . I think

AT ONE OF THOSE AFFAIRS one attends where one knows nobody and so retreats to a corner with one's gin and tonic, I stumbled, oddly enough, upon a subscriber to OHI. Intending to give me a compliment, George blurted some impressions and immediately began to act as though he'd stuck his foot in his mouth. (I didn't think he had, but you know how awkward these things are.) George had been in the graphic-arts business and he is a writer, so his view of magazines is something of an insider's. "I have *never* been able to figure you guys out!" he put forth. "I read it, and it's got that newsletter thing, that 'amateur' thing—in a good way, people who are really into it, you know? I mean it's got a voice. It's not mass-market. But usually those magazines are, well, pretty dowdy, with out-of-focus reader-supplied photos, and arcane articles that nobody edits. Your magazine looks like Hearst, though—I mean that in a *good* way!—it's so excellent, it's so beautiful, and it's really professional. I keep wondering how it could be both . . . I mean, who actually *owns* it?" ■ (*Déjà vu* to GARBAGE . . . during our few glorious years of publishing that independent environmental journal, Bill and I followed, in stunned fascination, an Internet dialogue about whether it was funded by Adolph Coors or a consortium of oil companies—as we were losing our tattered shirts.) ■ "Bill O'Donnell and I own it," I said. "We're like a micro-brewery. We don't aim to be Anheuser-Busch." That got George drifting off toward the bar. ■ Bill and I have a private joke where we refer to the "management" of this company as "them," and every once in a while we wink and ask each other: "Who *does* own the company?" Because it's a little bit presumptuous, if not insane, to think you can independently publish a nationally distributed magazine in the Time-Warner era. Where's the marketing tie-in with Home Depot, the newsstand distribution subsidiary, the TV cable network?! ■ Actually, I guess we're more like a Mom and Pop store. A vanishing breed, in general, but a few thrive in special places. We sure appreciate *our* customers—our readers and advertisers—more than I can say. What a discerning lot!



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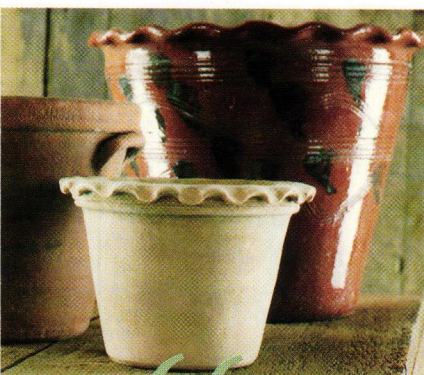
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### Lots of Pots

If you've ever been curious about the pots, urns, and planters you've seen in archival pictures of American gardens, here's your chance to see them in the clay and concrete. "A Place to Take Root: The History of Flower Pots and Garden Containers in America," will be on display in Bar Harbor, Maine, Aug. 10–Sept. 11. The show includes more than 50 different pots, from 18th-century British horticultural ware and Tuscan terra-cotta urns to contemporary frost-proof planters by Lunaform of Maine.

As part of the exhibit, Master Potter Guy Wolff has re-created pots based on early American originals or fragments, including examples from Monticello, Bartram's Garden in Philadelphia, and the Hearvey Brooks Pottery, originally of Goshen, Con-

**BELOW:** Garden pots from the 1700s and 21st-century reproductions at the College of the Atlantic.



necticut. "It's difficult to believe these pots—especially the American pots—have been so long neglected," says Wolff, who has spent more than 30 years researching and making traditional flower pots. "They're beautiful sculptural objects. Each pot has clues that tell you where the potter came from, what generation American he was and where he was working."

Many of Wolff's designs reflect the profusion of American terra-cotta designs produced from the late-18th century through the early 20th. In the New World, terra-cotta pots originally were imported, and often they arrived containing living plants. Gradually America developed its own pottery industry, with regional variations based on climatic differences and the cultural origins of the potters. In New England, for example, where winters brought hard frost and freezing, flower pot potters began adding rolled clay "ears" to their pots—the better to haul them into a sheltered environment and then out again once spring had returned.

Contact the Blum Gallery, College of the Atlantic, 105 Eden St., Bar Harbor, Maine 04609 (207) 288 5015, [coa.edu](http://coa.edu).



### PROFILE

**JENNIFER CARRASCO** has taught art, kindergarten through college, everywhere from snow-buried schools above the Arctic Circle (where her ink would freeze) to bamboo huts in the Philippines where she worked as a Peace Corps volunteer. Along the way she exhibited her own work from Manila to South Carolina. In the late 1980s, Jennifer launched a decorative painting business, beginning with the restoration of antique, wooden carousel animals for Spokane Riverfront Park. ■ Now nationally recognized as one of the country's leading decorative painters, Carrasco particularly enjoys designs based on historical research or artifacts, such as the mural she re-created for the dining room in an 1890s Victorian home, based only on a blurry period photograph. Carrasco Murals and Decorative Art, (206) 938-0863, [carrascomurals.com](http://carrascomurals.com) —BDC

### Insiders' Portland

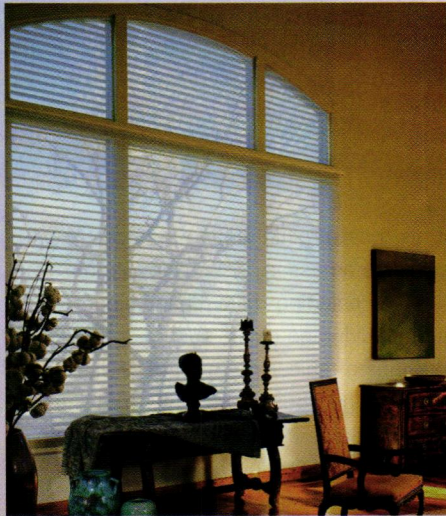
Historic Seattle will sponsor a weekend tour of Portland, Oregon, Sept. 10-12. The trip will include guided walking tours of Portland's downtown, a driving tour of Portland's superb parks based on plans designed by the Olmsted Brothers, and visits to the Pittock Mansion, a French Eclectic

chateau completed in 1914. Also on the tour is the Architectural Heritage Center, the home of the West Coast's largest collection of architectural artifacts. The cost of \$575 includes lodging at the 1909 Governor Hotel, most meals, entrance fees, and transportation. To register, call Historic Seattle, (206) 622-6952.

“ Tradition is not a form to be imitated, but the discipline that gives integrity to the new. ”

—painter Robert Jay Wolff, father of master potter Guy Wolff, in *Interiors* magazine, 1949

# All this is Hunter Douglas.



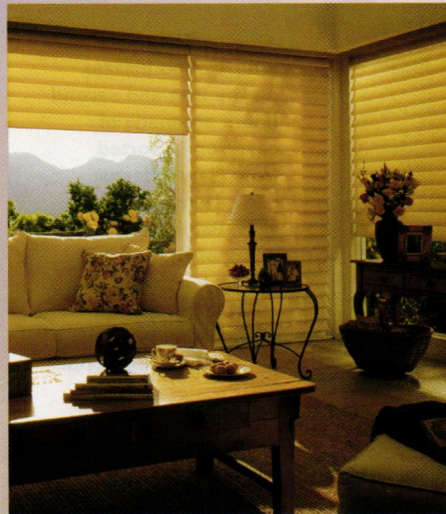
Silhouette® window shadings



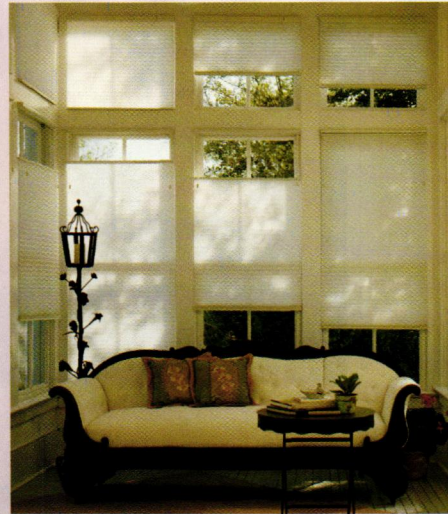
Alouette® LightLouvers



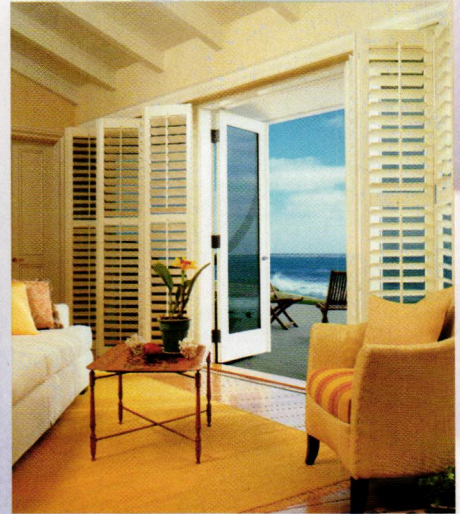
Luminette® Privacy Sheers



Vignette® window shadings



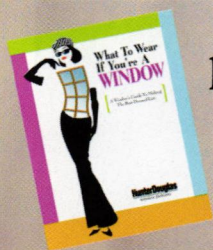
Duette® honeycomb shades



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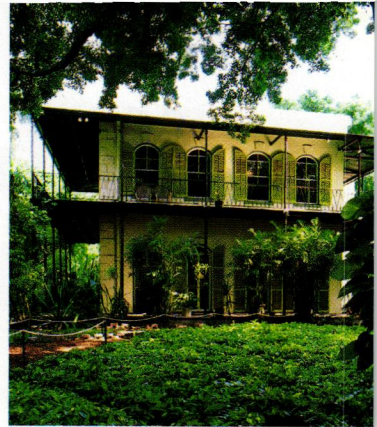
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## OPEN HOUSE

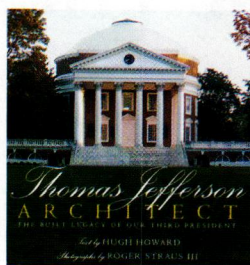
**HEMINGWAY HOME** Key West has a long history of colorful residents. One of them was Asa Tift, a salvager of shipwrecks who in 1851 built a Spanish Colonial beauty of a house from limestone blocks quarried on site. In 1931, the house gained another unique inhabitant: Ernest Hemingway, who lived here with his second wife, Pauline, during one of his most prolific writing periods. The house is filled with European antiques amassed by Pauline when she worked for Paris *Vogue* in the 1920s, including many chandeliers. The most charming is a froth of pale blue Murano glass, suspended over a severe 18th-century Spanish walnut dining table. The myth of "Papa" lives on in Hemingway's second floor carriage house studio; it's furnished with a Royal typewriter, his Cuban cigar-maker's chair, and various hunting trophies. The grounds are wandered by 60 well-tended felines, many of them the polydactyl (extra-toed) descendants of Hemingway's favorite pet. The Ernest Hemingway Home & Museum, 907 Whitehead St., Key West, Fla., (305) 294-1575, [hemingwayhome.com](http://hemingwayhome.com) —CATHERINE LUNDIE



**ABOVE:** The graceful wraparound piazzas on the first and second floors are made of cast iron imported from New Orleans.  
**LEFT:** Hemingway's wife, Pauline, replaced many of the original ceiling fans with antique European chandeliers, like this one in the living room.

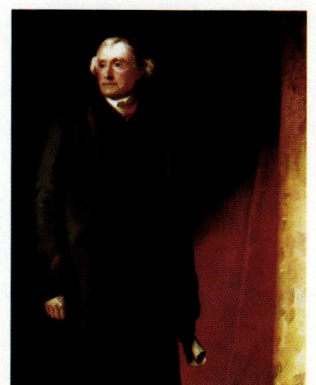
## Our Founding Architect

Schoolchildren know that Thomas Jefferson was the primary author of the Declaration of Independence and the third President, but rarely is he also credited with being "the father of America's national architecture." Jefferson's reputation as a designer has been steadily growing since scholar and architect



Fiske Kimball published his ground-breaking book *Thomas Jefferson, Architect* in 1916. Partly in homage, largely because it is the most apt title,

author Hugh Howard gave the same name to his recent book on Jefferson's built legacy [Rizzoli, 2003; 204 pp.]. Photographs by Roger Straus III take us to Jefferson's most famous buildings as well as those he designed for family and friends; along the way, Howard uncovers clues and debunks a few old myths. This is a good read. —P. POORE



WERNER J. BERTSCH  
(TOP, LEFT & RIGHT)





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You can see how your counterparts lived through the ages in middle-class period rooms like this Regency parlor (left) or 1930s London flat (below), or simply browse collections, which include a chair designed by Philip Webb (right).



### Geffrye Museum

Shoreditch, in London's congested East End, is normally not a place you would want to visit. Teeming with factories, workshops, and overcrowded housing, it nevertheless is home to a secret oasis: the Geffrye Museum. The only museum in the UK specializing in middle class domestic interiors, the Geffrye was established in 1914 in a series of 14 small, 18th-century almshouses built for impoverished ironmongers. The period rooms sequence is one of the best I've seen, from a simple, circa 1600, oak-paneled Elizabethan room to a Postmodern 1930s flat. (I would like to have taken home several of the pieces in the Aesthetic parlor.) The surrounding gardens have been extensively restored into a series of garden rooms, showing representations of town gardens from 1600 to 1900. The museum's comprehensive reference library makes it popular with designers and students, along with a constant series of fascinating exhibits and workshops. "Kitchen Voices, Still Lives," an exhibition of photography that explores the kitchens in typical Victorian London terrace houses, opens in October. If you go, be sure to have tea in the restaurant. Geffrye Museum, Kingsland Road, London, (011) 020 7739 9893, [geffrye-museum.org.uk](http://geffrye-museum.org.uk) —BDC

### Don't miss . . .

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(845) 255-1660, [hhs-newpaltz.org](http://hhs-newpaltz.org)

#### ▪ ARTS AND CRAFTS SAN FRANCISCO

Aug. 14–15, San Francisco Design Center, San Francisco, (707) 865-1576, [artsandcrafts-sf.com](http://artsandcrafts-sf.com)

▪ ADIRONDACK MUSEUM  
RUSTIC FURNITURE FAIR Sept. 11,  
Blue Mountain Lake, NY (518) 352-7311, [adirondackmuseum.org](http://adirondackmuseum.org)

▪ BUNGALOW & CRAFTSMAN  
HOME FAIR Sept. 25–26, Town Hall Seattle, Seattle, WA, (206) 622-6952, [historicseattle.org](http://historicseattle.org)

▪ SUMMIT HILL HOUSE TOUR  
Sept. 19, St. Paul, MN  
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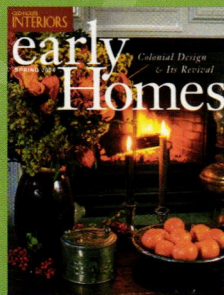
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# Brand new

# OLD-HOUSE INTERIORS

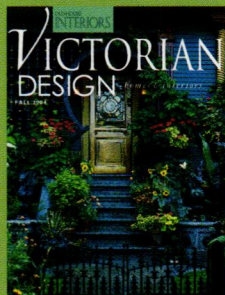
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# Special Editions



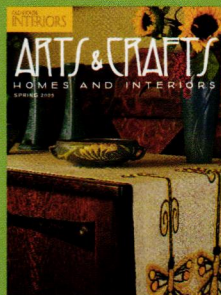
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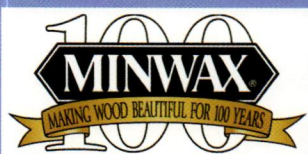
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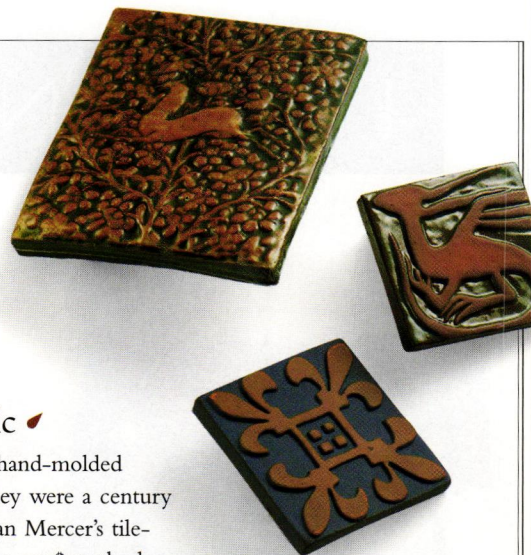
Modern Slate is a flat concrete tile that's blended in a three-color sequence, so the roofline undulates from charcoal grey to light green to hazy grey. For a custom quote, contact Vande Hey Raleigh, (800) 236-8453, [vhrtile.com](http://vhrtile.com)



Lots more in the Design Center at [oldhouseinteriors.com](http://oldhouseinteriors.com)



## Traditions in Clay



### Mercer's Magic

Earthenware tiles are hand-molded and glazed the way they were a century ago at Henry Chapman Mercer's tile-works. The 4" x 4" tiles are \$10; the larger stag tile is \$20. All from the Moravian Pottery and Tileworks, (215) 345-6722.

### Redware Revival

Greg Shooner uses lead glazes and traditional methods like drape-molding and quilling to create his traditional American redware, which is distressed to look old. Platters like this sell for about \$70 to \$120 depending on size. Contact William and Mary Antiques, (513) 932-4030, lebanonantiques.com

### Batchelder Style

These handmade tiles are dead ringers for Ernest Batchelder originals in shape, pattern, glaze, and finish. Plain field tiles range from \$2.50 to \$9.50.

Relief tiles ("decos" or scenics) are \$40 to \$50. For a distributor, contact Tile Restoration Center (206) 633-4866, tilerestorationcenter.com



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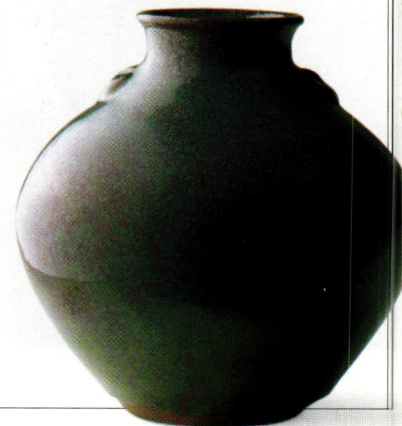


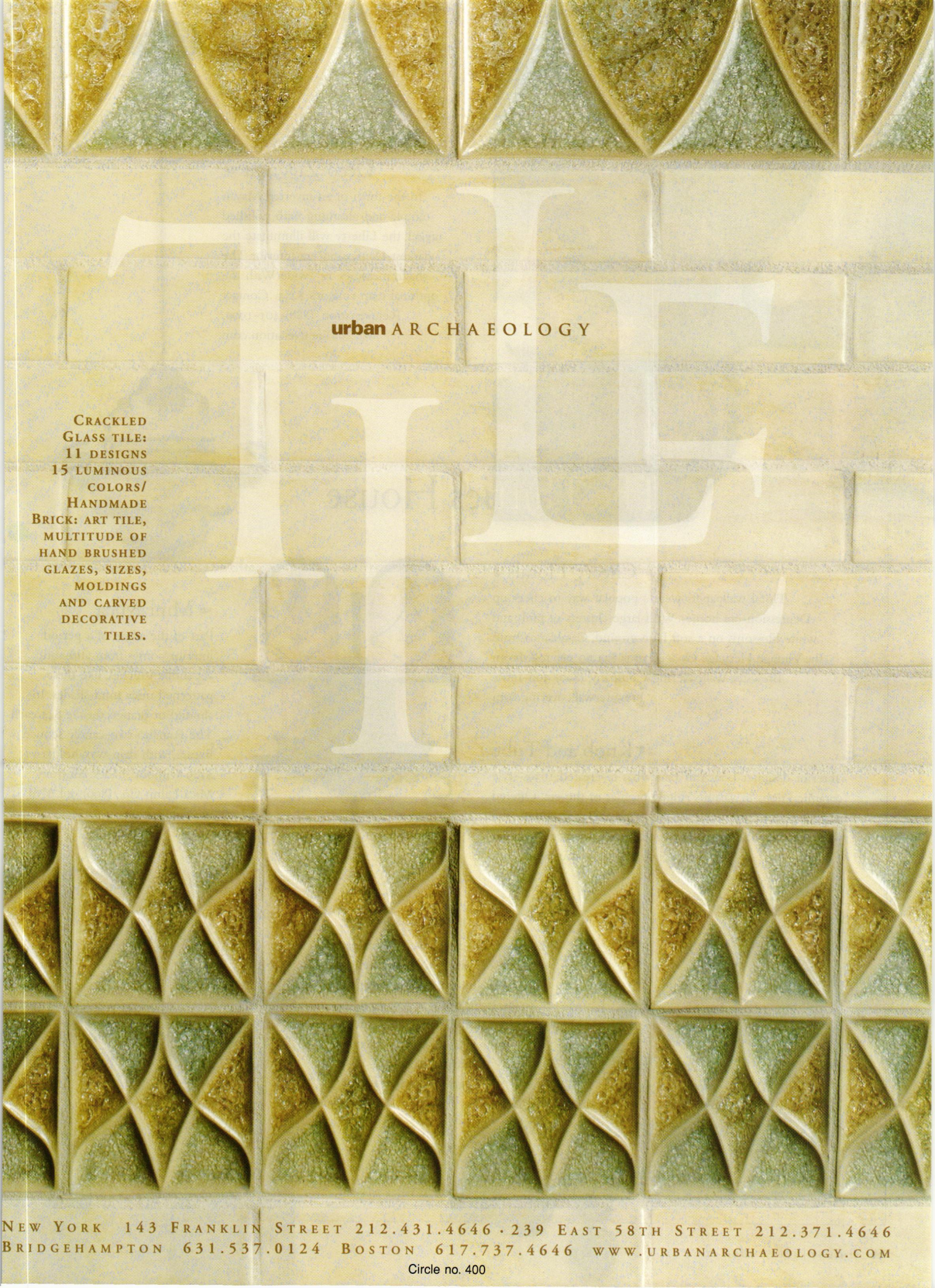
### Mocha China

Mochaware of the 18th century is prized for its distinct, slip-decorated colors and worm, tree, and cat's-eye patterns. The hand-thrown covered soup tureen and platter set was decorated on a hand-turned lathe. It sells for \$650 from Don Carpentier's Pottery, (518) 766-2422, [greatamericancraftsman.org](http://greatamericancraftsman.org)

### Dirt Dishes

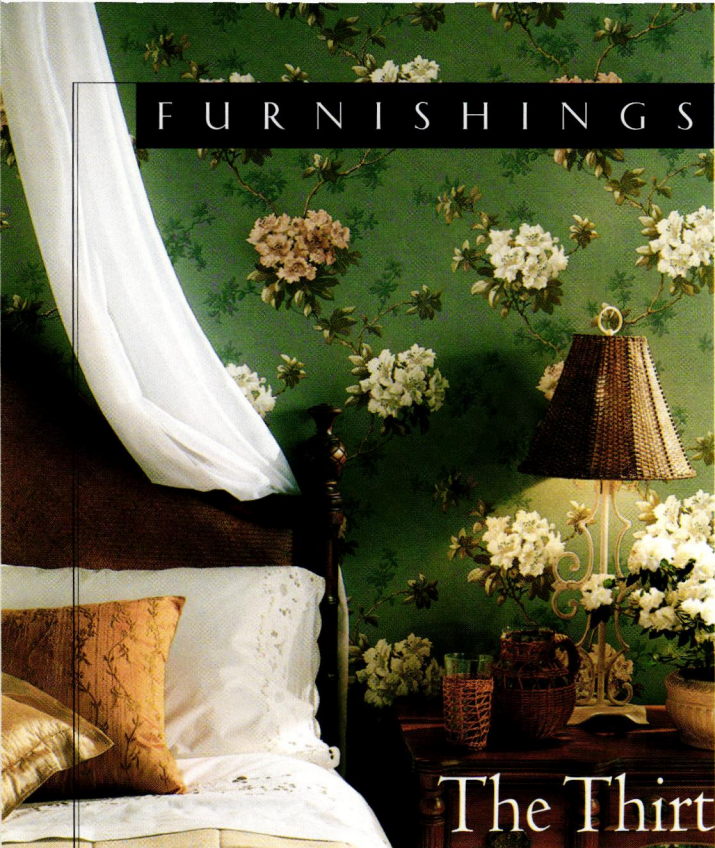
In North Carolina, where throwing pots is an inherited art, Vernon and Pam Owens are keepers of the tradition at Jugtown, established in 1917. A piece like the dogwood vase shown here would retail for about \$100. From Jugtown Pottery, (910) 464-3266, [jugtownware.com](http://jugtownware.com)





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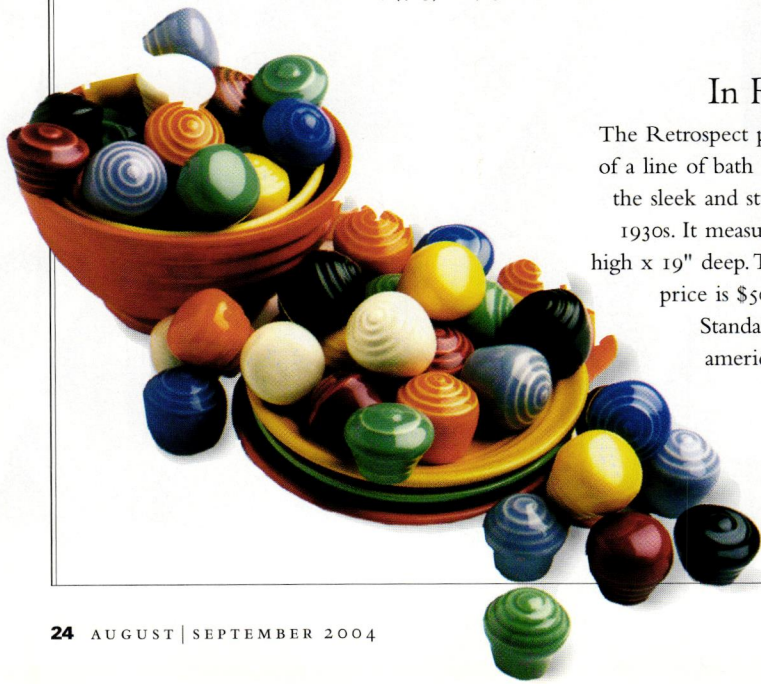
## The Thirties House

### Cheery Florals

Floral wallpapers were a popular way to cheer up Depression-era homes. With large clusters of pink and white blossoms on a soft blue ground, Casablanca from the Vintage Heritage Collection is \$31.99 per roll. From Brewster Wallcovering Company, (800) 366-1700, [brewsterwallcovering.com](http://brewsterwallcovering.com)

### Knob and Tube

Interior designer Lou Ann Bauer has re-created 1930s-style ceramic knobs in various ringed profiles of the era. Offered in eight glazes reminiscent of the original Bauer Pottery, the 1 3/8" diameter knobs are \$15 each from Bauerware Cabinet Hardware, (415) 864-3886, [bauerware.com](http://bauerware.com)



### In Retrospect

The Retrospect pedestal sink is part of a line of bath fixtures inspired by the sleek and sturdy designs of the 1930s. It measures 27" wide x 36" high x 19" deep. The suggested retail price is \$504. From American Standard, (800) 442-1902, [americanstandard-us.com](http://americanstandard-us.com)



### Deco Ziggurat

In the form of an inverted Mayan temple and gleaming with polished nickel, the Liberty will illuminate the darkest Depression-era interior. The shade measures 14" wide. With the optional trim ring, it's \$253. Contact Rejuvenation, (888) 401-1900, [rejuvenation.com](http://rejuvenation.com)



### Mini Mica

Part of the allure of a period interior comes from authentic yet subtle touches, like these patterned mica mini-shades. In almond or orange, they're \$45 each. The Rancho two-candle sconce fixture, with drip-wax holders, is \$329 without shades. All from Mica Lamp Co., (800) 90LAMPS, [micalamps.com](http://micalamps.com)

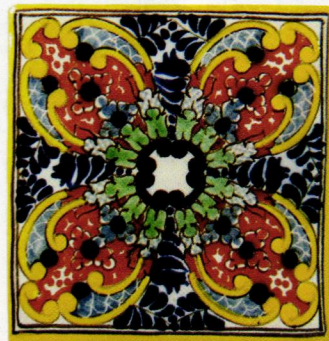






### Off the Grid

Electricity didn't reach parts of rural America until the 1930s. Perhaps that's why the non-electric Lincoln Drape table lamp was invented, in 1939. With an emerald-green base and clear chimney, the lamp sells for \$109.95. Add a floral shade for \$90. All from Lehman's, (888) 438-5346, lehman.com



### Mexican Color

Talavera goes back centuries in Mexico, yet the Old World antecedents of these hand-painted designs are closely related to the California art tiles of the 1930s. In eight colorful patterns, the 4" x 4" tiles are \$14.50 each. From Native Trails Kitchen and Bath, (800) 786-0862, nativetrailskitchenandbath.com



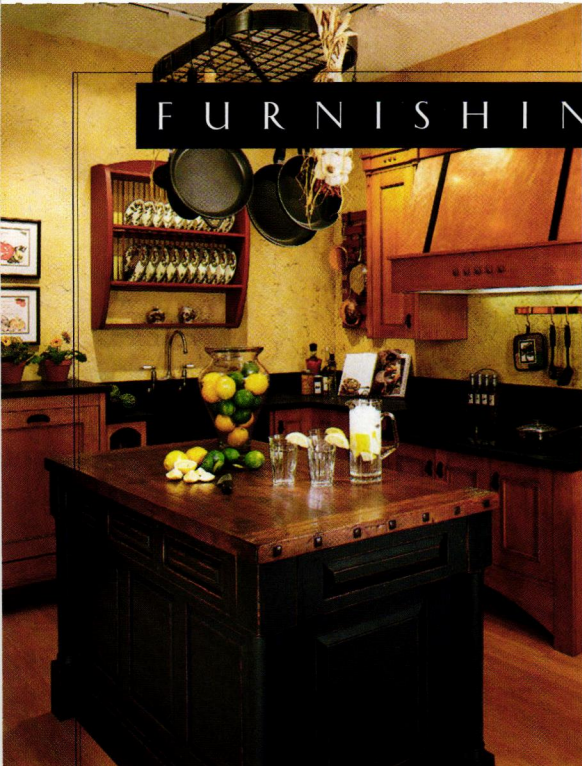
### A Cherry a Day

Add a dollop of fresh fruit flavor or a dash of candy-colored stripes to a Thirties kitchen with Tutti-Frutti linens. In 100% cotton, the table and kitchen linens are priced from \$6 for a potholder to \$28 for a set of four placemats. From Retro Redheads, (978) 857-8898, retro-redheads.com

### Bakelite Beauties

Nothing says Thirties like Bakelite, the colorful resin that was shaped into everything from jewelry to cabinet pulls and knobs like these. Offered in five vintage colors, the pieces sell for \$8.75 to \$15.50 each from Vintage Hardware (408) 246-9918, vintagehardware.com





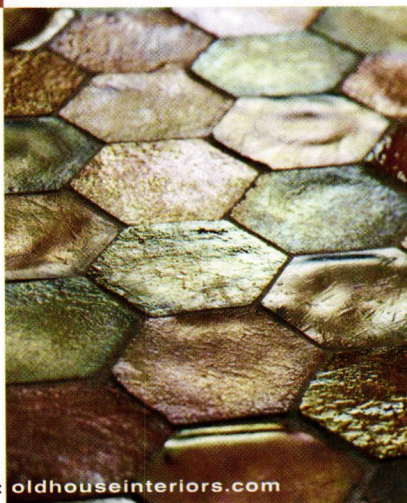
## ◀ Classy Kitchens

Hand-built of fine woods like alder and poplar with natural sepia and ebony finishes, this custom kitchen bridges style inspirations from Biedermeier to Arts and Crafts. For a distributor, contact Cottonwood Fine Kitchen Furniture, (801) 572-6550, cottonwoodcabinets.com



## Honeycomb Hexes ▶

Hand-cut glass mosaics are a shimmering new take on the standard hex tile. The 1 3/4" Tessera tiles come in more than 40 colors including iridescent and non-iridescent finishes. Sold in sheets, they retail for about \$30 to \$40 per square foot. From Oceanside Glasstile, (760) 929-4000, glasstile.com



Lots more in the Design Center at [oldhouseinteriors.com](http://oldhouseinteriors.com)

## Luxe Leathers ▶

Does your Morris chair need a makeover? Choose from traditional aniline-dyed leathers in Arts and Crafts colors to bison or ostrich, priced from \$6.50 to \$8.50 per square foot. Contact Roden Leather, (800) 521-4833, rodenleather.com, for free samples.



## Cord and Tassel ▶

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## ◀ Ambient Amber

Michael Adams based his glass-panel table lamp on a Gustav Stickley original. The 33"-tall lamp is constructed of cast iron, with etched amber glass held in place by copper bands. It retails for \$8,500 from Aurora Studios, (315) 343-0339, aurorastudios.com



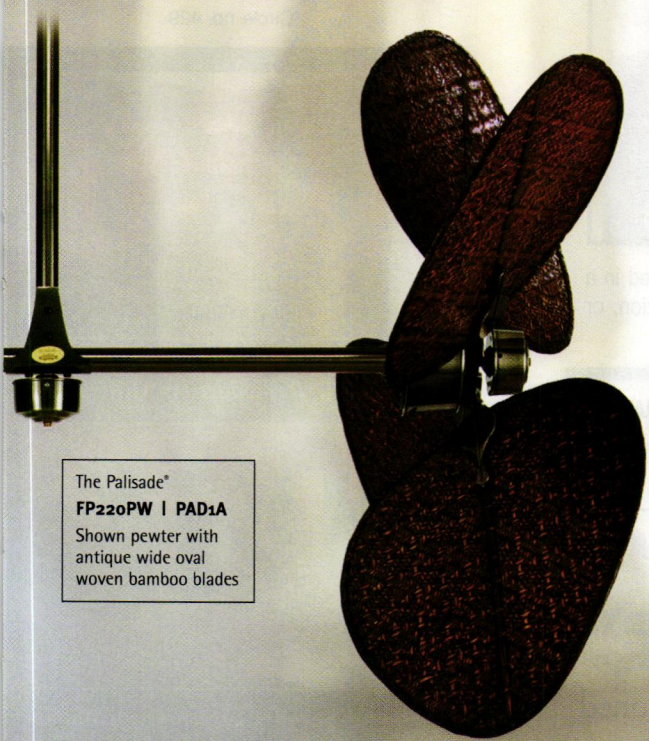


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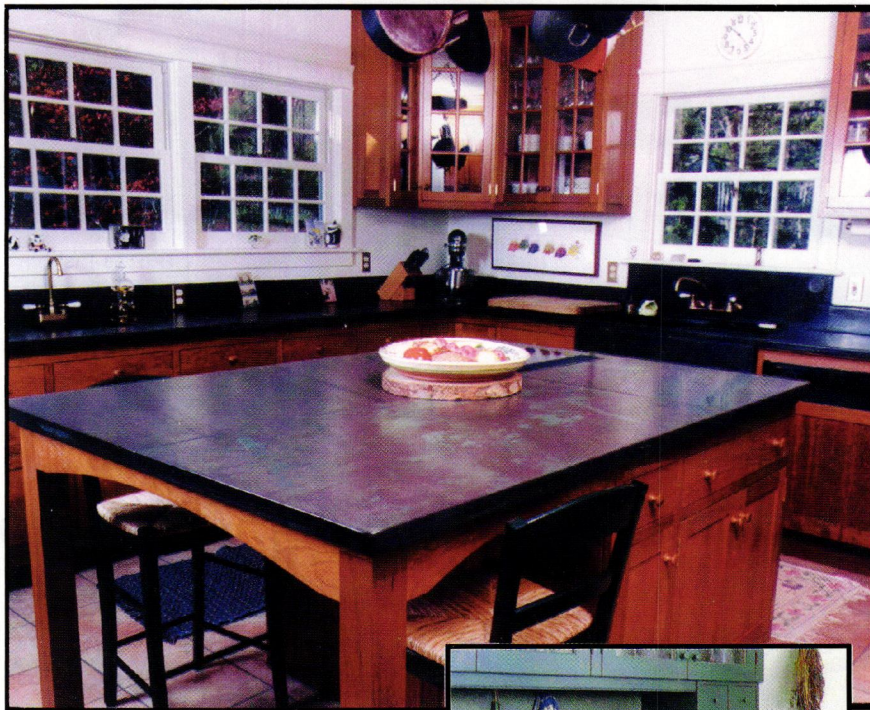


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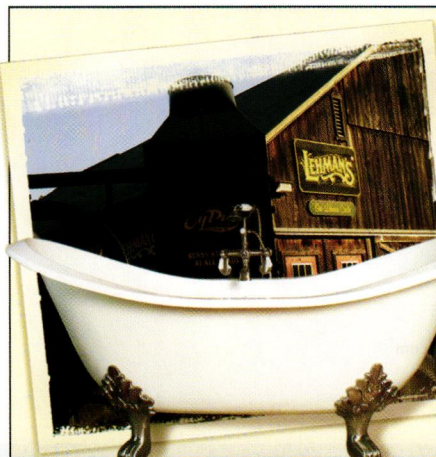
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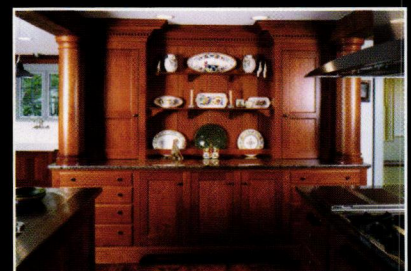
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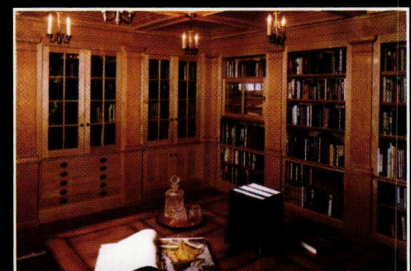
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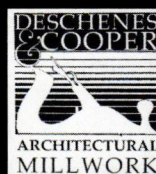
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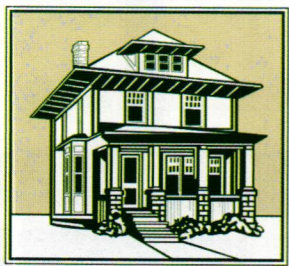


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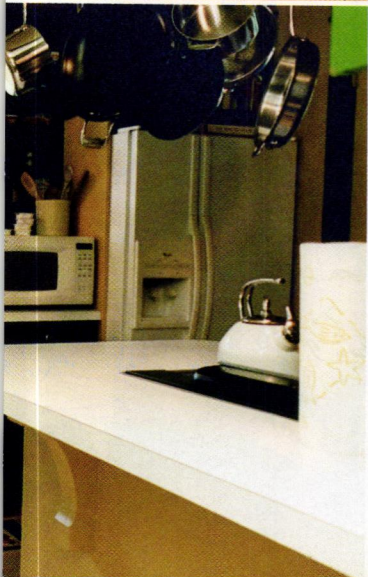
**LEFT:** Cabinets were dropped from the ceiling, period-style, leaving room for the display of blue-and-white china. A telephone found at the Portland Antiques Expo functions in today's world. **RIGHT:** Early-20th-century graphic art lends authenticity.



Cued by **nostalgic** memories, homeowners got expert help to re-create a more authentic kitchen.

**R**OBERT and Melissa Hogan had already met with a designer from one of Portland's best-known remodeling companies. But they hadn't seen eye to eye: the designer had shaken her head in disbelief when the couple talked of wanting more wood in a period-style kitchen. "Why would anyone want wood countertops or wood floors?" she asked. (Nostalgia, answers Robert, who cherishes the memory of sitting on a little stool in his grandmother's Southwest Portland home, watching her make custard pies on a wood countertop.)

Then the homeowners met Steve Austin and Cathy Hitchcock (of Austin & Hitchcock Restorations) during a tour of historic kitchens. Melissa and Robert approached them about undoing the kitchen remuddling in their 1914 Arts and Crafts Bungalow. The consultants remember their first visit: Their eyes fell upon a large peninsula that ate up most of the room's modest square footage; an ugly 1970s gas stove; out-of-place wood-look laminate floors; industrial lighting. Only the 1934 GE Monitor Top refrigerator, which the Hogans had





## In Search of AUTHENTICITY

Cathy Hitchcock and Steve Austin share some of their tried-and-true methods for making a restoration “look right.”

- They recommend the palette approved by the Society for the Preservation of New England Antiquities (SPNEA): “Historic Colors of America” by Color Guild International, through various paint manufacturers; (303) 751-5330
- Reproductions are getting better all the time, but sometimes only an original will do. Steve and the homeowner found antique push-button light switches, preferring the satisfying mechanical “clunk” of their bakelite and mother-of-pearl buttons. They say that the modern reproductions [which, however, are UL-listed] go “click.”
- Keep it simple and in-period. Use nickel-plated hardware and lighting (instead of chrome), and appropriate lighting such as the Arts and Crafts shades and clear lightbulbs shown.
- If you choose wood countertops: Avoid placing hot objects on the wood; wipe up spills immediately; rub in butcher-block oil once a week to increase stain resistance.

**ABOVE:** Using historic-paint guidelines, the consultants chose a creamy beige that recalls an off-white paint applied 100 years ago and grown discolored over time. **RIGHT:** A broom closet became this glass-door cabinet, with old glass found in the house. The Hogans pasted unused period canning labels to standard, turn-of-the-century-sized cans (like Trader Joe’s crushed pineapple). Consultant Steve Austin suggested a portière to mask the door opening to a dark hallway; homeowner Melissa Hogan responded with her idea for an Arts and Crafts stencil on the rough linen.







**It took a house call by the appliance restorer to make fine adjustments to the gas valves on the 1905 Orbon stove. Now Robert Hogan can make a perfect reduction sauce, and stir-fry veggies.**

purchased, made them smile. “A sore point for us,” Steve explains, “is the way kitchen designers try—usually unsuccessfully—to hide gigantic refrigerators behind massive cabinet doors.” That would not be an issue.

“The tendency in period kitchen design,” continues Steve, “is to overdo, because in today’s households, the kitchen is the center of activity. When this house was built, in the early Teens, kitchens were simpler. Guests rarely entered the kitchen.”

Melissa and Robert engaged in lively discussions with Austin & Hitchcock—about budget, convenience, and about “what is authentic?” They marvel at the solutions that evolved.

A generic old porcelain sink found in the Hogans’ basement was rejected; it would have cost too much to reconfigure the cabinets for its use. Steve lowered and extended the existing cabinets, and asked contractor Mike Edeen of New Building Solutions to create simple, period-appropriate doors. They concealed a just-purchased dishwasher



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**Fir countertops glow in this close-up. The stylish 1929 electric toaster is just one of hundreds of pre-pop-up toasters the owners have purchased on eBay. The 1900–1910 cherry pitter is authentic, too.**



Under failing and unattractive linoleum, they had discovered clear, vertical-grain fir—and weren't happy about letting a paintbrush anywhere near it.

in a recess built behind the cabinets.

Robert asked Steve if soapstone sinks were in use in Portland during the early Teens. Steve explained that soapstone sinks have been made since the 1840s, but they were in use mostly in New England (where soapstone is mined). It was unlikely that someone would have shipped a soapstone sink from Vermont to Oregon in 1914, he said. That prompted the Hogans to create a “back-story” about the family who'd lived in their home.

“They were from New England,” posits Robert, “and so they wanted a soapstone sink. Later, when they got tired of the inconvenience of their icebox, they bought a new GE fridge in 1934.”

Robert found a rare 1905 Orbon woodstove on eBay for \$500. Following Steve Austin's advice, he paid another \$2,000 to have Paul Nelson of Bee Jay's Appliances restore it to its original working order—spending, all in all, about half what the price usually is for a restored stove.

For the wood countertops, Mike

Edeen had to match grains and laminate three pieces of vertical grain fir when he was unable to find a single 24"-wide piece. It was a challenge to reach a compromise between desire and authenticity for the wood flooring. Under failing and unattractive linoleum, they'd discovered clear, vertical-grain fir. “Two common floors of the period were linoleum and painted wood,” Steve reports. “But I could see from Robert's face that he wasn't happy about letting a paintbrush anywhere near that pretty wood floor.” The Hogans had the fir floor refinished—but not polyurethaned. Instead it was sealed with Waterlox, a linseed oil-based floor finish that lends an old-fashioned glow.

It was Melissa who painted the little mouse on an insert behind the cut-out doors under the sink. “We're so pleased with the wonderful job that Steve and Cathy did,” she says, “that we've asked them to help us restore the rest of our house!” ♦

PRODUCTS AND RESOURCES, P. 120.

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## On Matters of Taste

BY NANCY HILLER

**T**HE OTHER DAY I was telling a friend about a new house I'd seen in our town's latest "most desirable" subdivision. With 7000 square feet for a family of four, the house has 10' ceilings throughout and a chandelier with 120 bulbs in the entry hall. The building plans describe the home's style as "neotransitional." Sighing, my friend wished that the financial resources of those who can afford such grandeur could somehow be matched by a corresponding degree of taste.

"*De gustibus non disputandum,*" you may respond: In matters of taste, there should be no argument. We each see the world from a different perspective. Objects have different meanings for us depending upon their associations. Since taste is inescapably subjective, it's pointless to think we can bring reason to bear in discussions of beauty and style. Anyway, it doesn't matter that we can't argue productively about such things, because they're frivolous, the icing on the cake of life.

Please! Spare me. While tolerance of others' preferences is in principle good, advocating complete relativism in matters of taste results from lazy thinking. No one can seriously deny that one man's trash is another man's treasure (or tell me I'm mistaken in preferring the look of my 1940s cut-velvet sofa to my neighbor's 1974 Naugahyde). But for thousands of years, philosophers

**ABOVE: English tea, ca. 1909: décor, decorum . . . etiquette, ethics.**

have understood that reason is relevant to taste.

For human beings, taste is largely a product of culture, not instinct. We learn from parents, peers, and teachers what we should and should not like, what is and is not "appropriate." Far from being only subjective and beyond the realm of argument, taste is something we are constantly developing, modifying, and refining.

Who liked her first taste of coffee? As adolescents, most of us had to mask our coffee with cream and sugar before we could take anything like pleasure in its flavor. What motivated us to swallow so many cups of this bitter libation in an effort to learn to enjoy it? Perhaps we wanted to emulate our more sophisticated friends, or to claim our own place in a tradition we associate with artists, writers, and European cafés. Some of us went on to become connoisseurs.

THE SAME CAN BE SAID about the decorative arts. As children, most of us preferred bold shapes, bright colors, and lots of shine. As we mature, we learn to appreciate other elements of design, such as the ways in which horizontal and vertical elements of a building's façade relate to each other, or the subtleties of figure and grain in a table's wooden top. While only some of us develop aesthetic appreciation through formal training, almost all of us gradually develop a degree of

[continued on page 38]

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sophistication through associations that various artistic and architectural elements possess for us, which enable us to endow a newly encountered object with the positive value held for us by the things it brings to mind.

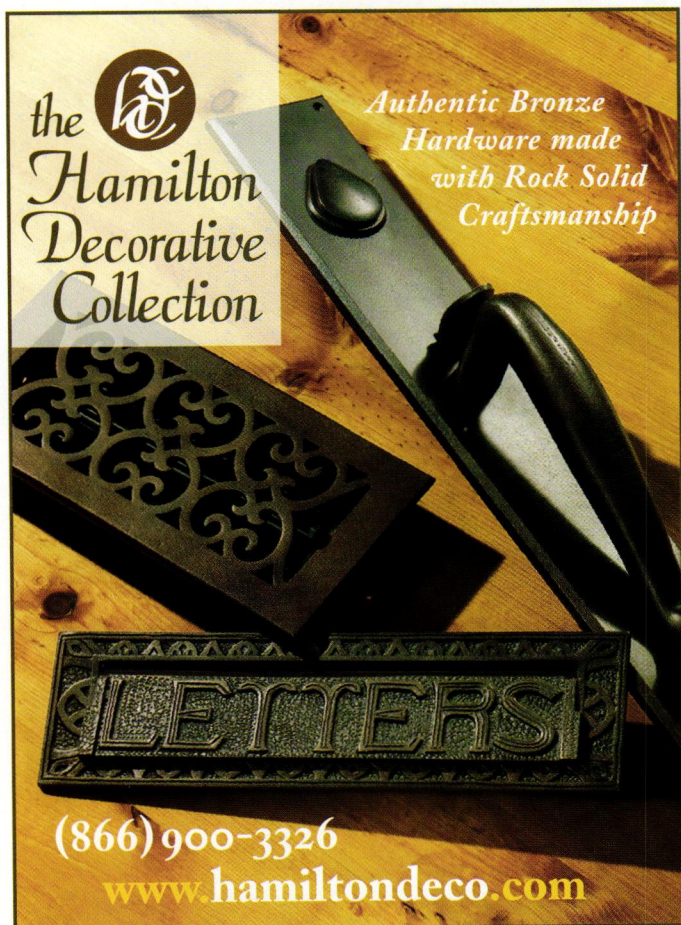
Consider the rebirth of interest in 20th-century ranch houses. I, for one, used to swear this was the style I could never learn to like. But recently, I've come to appreciate the ranch style's place on a continuum of 20th-century design that I associate with such idealists and iconoclasts as Klimt and Klee. The association has sweetened my perception of the horizontal lines, dark wooden beams, and cold terrazzo floors that used to repulse me. I am able to discern and savor in many "ranch" elements the influence of architects whose work I admire.


Perhaps the most common example of how aesthetic perceptions can be affected by associations may be the influence of "grandma's house" on current kitchen design. It's a rare soul for whom the idea of "grandma's kitchen" does not conjure associations of comfort and plenty; we should not be surprised by the popularity of kitchens designed to evoke such positive feelings.

IN EACH OF MY EXAMPLES, taste may be seen as *implicitly* expressing value. Ranch style has grown on me because I associate it with movements that I respect; old-fashioned, painted kitchens have become popular because we associate their style with happy memories. But taste can express values *explicitly* as well. Think about linoleum, a product that's becoming popular even for new homes, not just for its looks (because a few sheet vinyls are almost indistinguishable from it), not only for its nostalgic appeal, but because the materials from which it's made are natural and sustainably produced. Think about the growing fondness for smaller homes, which require less consumption of energy and materials. Or think about practical objects made by skilled artisans using traditional techniques.

Those of us who consider such things attractive do so precisely because those things are consistent with values we avow: healthy environment, the self-discipline and perseverance required to become skilful in a trade.

Conversely, what offends our values will repel us. When my friend wished that good taste could somehow be provided in equal measure to financial resources, she



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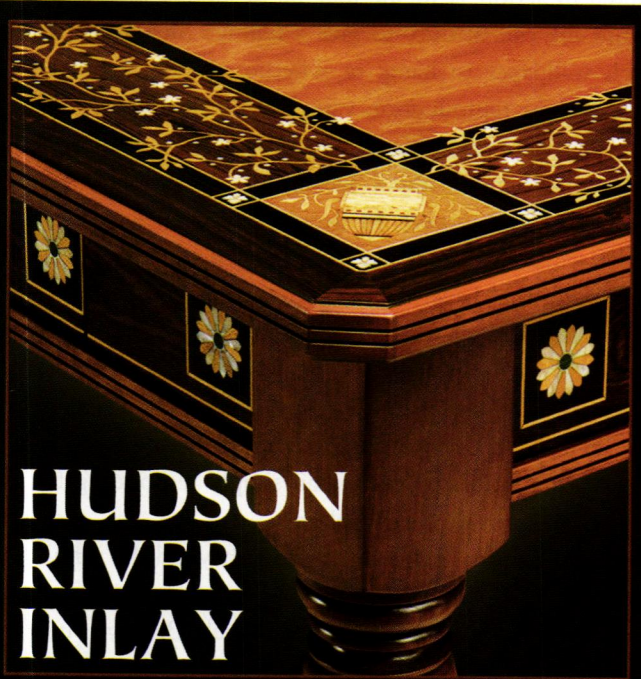
was in part lamenting the values expressed in the oversized house—most notably, conspicuous consumption. This is because beauty and goodness are inextricably linked, arguments to the contrary notwithstanding.

Even the etymology of the words “good” and “beautiful” supports this assertion: our word “beauty” comes from the Latin *bellus*, a diminutive form of *bonus*, which means good. There is a sense in which a thing cannot be beautiful without being good. Whenever I talk about goodness and beauty, I imply a perceiving subject to whom a thing appears beautiful or good: I need not subscribe to the notion of some objective, universally acceptable standard. I can accept that the goodness of an object may depend on the purpose for which it is used, the goodness of a deed may vary with the reason it is done, etc. I can also say “a thing cannot be beautiful unless it is good” knowing fully that something which is bad or intended to further a shameful cause can appear beautiful. The point is, once we know about the object’s connection with something we deem bad, or once we comprehend that beyond the beauty of a surface exists an ugly reality, the

object, deed, or whatever will cease to be beautiful to us for as long as we keep its “badness” in mind. Our minds cannot associate beauty with badness and still perceive it as beautiful.

ETYMOLOGY can offer another perspective on beauty and values. Consider “décor” and “decorum.” How often do we think of these words being related? Decorum typically relates to manners and propriety, aspects of social life that are nice enough, but in our day far down the scale of matters we deem weighty. When we think about decorum in this vein, we may not be surprised to see it associated with something as “lite” as décor.

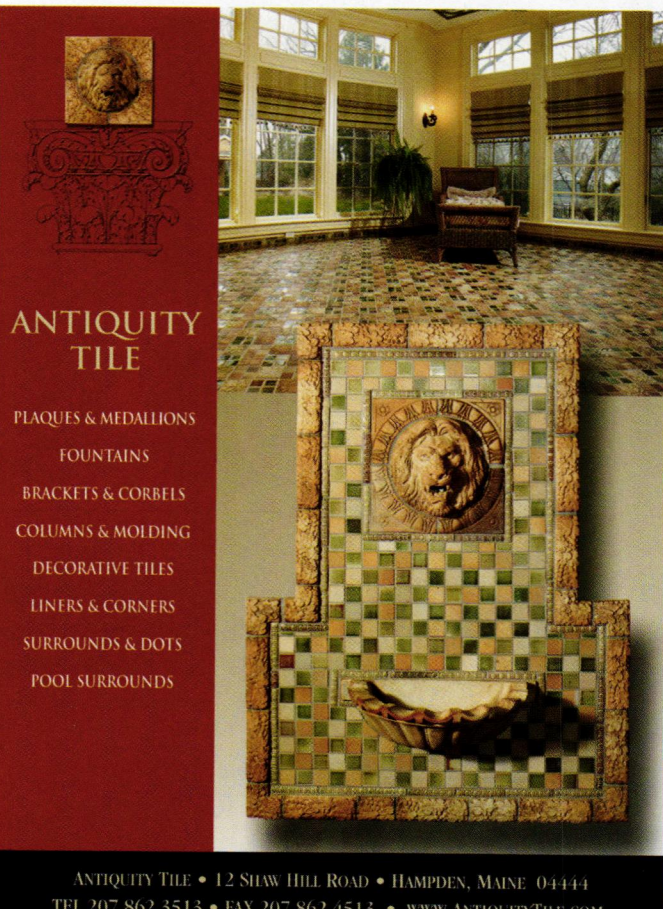
But recall how Wilfred Owen used the word “decorum” in his poem decrying the massive violence of the First World War. When Owen wrote “*dulce et decorum est pro patria mori*”—it is sweet and honorable to die for one’s country—in commentary on the excruciating death of soldiers poisoned by mustard gas, he was being sarcastic, not literal. When the word “decorum” is used in this sense, it becomes almost impossible to imagine that it



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could have anything to do with matters as supposedly inconsequential as décor.

The concepts of honor and decoration, so seemingly unrelated, are united at their root by the notion of what is fitting. Each implies a context: fitting to what, or in what situation? It may indeed be honorable to die for one's country—if the cause for which one is required to risk one's life is just, and if the authority requesting that sacrifice is legitimate. In the absence of these conditions, however, to die "for one's country" is a tragic waste, the abuse of an individual's honor.


Where décor is concerned, how do we determine what is fitting? Some people like chrome and glass, others leather. Most readers of *Old-House Interiors* will agree that 1970s-style flower-power wallpaper does not belong in a Victorian house. Yet I don't doubt that there are knowledgeable professionals in the field of historic preservation and interior design willing to argue about this. It may be impossible to judge worthiness between competing expressions of beauty, as a degree of cultural relativism is an undeniable aspect of human reality.

Still, the word "decorate" has historically connoted honor, respect, and recognition (hence its use in a military context). A soldier may be decorated for wounds suffered in action. A medic may be decorated for going beyond the call of duty to save a fellow's life. Granted, which wallpaper to hang, or whether to buy a Frank Lloyd Wright reproduction vase, are not decisions with the power to prolong life or cause death. Yet in both the military and domestic senses, decoration can express honor, recognition, and respect. In deciding how to decorate, we can consider the house's history. We can recognize the families that have lived there, the tradespeople who built it, and the now-irreplaceable materials. Insofar as home is an expression of identity, we can honor those values we hold dear through our decorating choices. Conceiving of decoration in these terms at least suggests a more thoughtful approach than simply responding to promptings from the marketplace.

Taste is not simply subjective, or beyond the influence of reason. Our values play a large part in determining what we do and do not find lovely. Beauty is indeed in the eye of the beholder. But when someone cites this truism in a disagreement about taste, the saying may not so much preclude argument as invite it. ✦

NANCY HILLER is a cabinetmaker in Bloomington, Ind., with a background in religious ethics.






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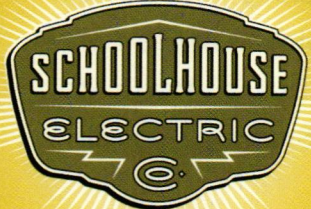
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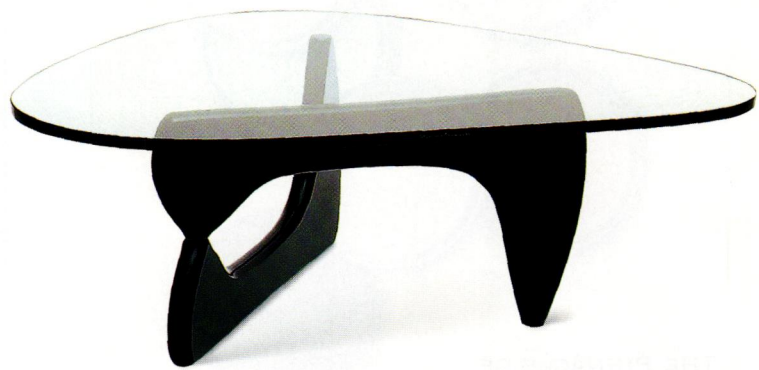
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A modern form, the cocktail or coffee table is nonetheless available in styles from "Duncan Phyfe" to "Spanish Colonial."



**TOP:** Embellishments on the essential form make this table from Karges "Directoire." **TOP RIGHT:** Free-form style in keeping with the cocktail-table era, from Herman Miller. **ABOVE:** Peter Maynard's "Ships Chest" open-out table with butler's tray.



## The Low-Down on Coffee Tables

BY DAN COOPER

**I**T'S BEDTIME and you forgot your book downstairs. Not bothering to flick on the light, you pad into the living room and slam a shinbone into the damn coffee table. As your cursing subsides, you wonder: When in the course of human events did they start building odd-shaped tables on which to lay coffee mugs and snacks? Why are they designed to be so precariously low?

Modernism plays a role, but I say blame it on Marconi. Prior to the advent of visual electronic media as the centerpiece of home entertainment, we lay our teacups on quaint little side tables and stands. It wasn't until late into the first quarter of the 20th century that what we now recognize as the coffee or cocktail table came along. Watching the tube, our gaze is no longer directed at eye level to guests. For the past half-century, the norm has been to look downward at the electronic hearth. Thus the low table.

Of course, by the dawn of the TV era, interior lighting had improved to the point where people no longer needed to huddle underneath the gasolier every night to see—making the parlor's center table obsolete. Entertaining had also become less formal, and sofas and chairs were upholstered more for comfort than for a particular posture.

TEA TABLES were ubiquitous in 18th- and 19th-century parlors. These were distinctly different from the dining table, as tea tables were sized to hold a tea service, and they were in the seating area of the home, not in the dining room. Popular forms included such "occasional tables" as large tilt-top stands (which could be placed efficiently against the wall when not in use), as well as small side tables set adjacent to a chair or sofa. The latter category included the dumbwaiter, a table with two or three graduated [continued on page 44]

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For over fifty years, historical design has been borrowed successfully for interpretations of the low “coffee table,” which would be an anachronism in a museum—perfect period room.

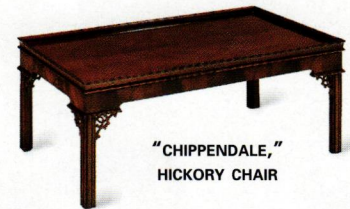


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The “Lolling Occasional Table” from Thos. Moser is billed as a reading table, but its coffee-table height renders it perfect as the familiar centerpiece in a modern seating arrangement.



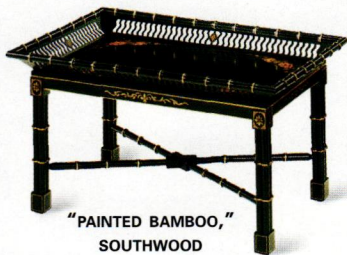
“SPANISH,”  
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“DUNCAN PHYFE,”  
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The essential “slab” can be dressed convincingly in any style (left)—or allowed its pure form (above). High-quality “reproductions” (but of a modern piece of furniture) closely follow historical styles (right).

shelves mounted on a center spindle; on them, tea service and food could be presented without the help of a servant.

When the coffee table—at a height of 16 to 22 inches, rather than the tea table’s 26 to 29 inches—came into use, they were simply a new form to which traditional design was applied. The common styles tended to be late Colonial-Revival permutations of Chippendale or Queen Anne styling in the legs and frame, with wood or a sheet of glass as a top. It wasn’t until the ascent of Art Deco furniture styles that new forms emerged: blue mirror tops, and fanciful veneers over curvilinear forms. As the timing coincided with the cocktail era (during and after Prohibition), the coffee table was as often referred to as the cocktail table. Sleek martini shakers

and stylish bar glasses graced it at least as often as did a coffee urn.

The advent of Modernism dramatically changed the role and shape of the coffee table, and it became a staple of the American living room. Suddenly, this humble accessory was a central design statement, unfettered from staid tradition that had had it mimicking other furniture. Designers embraced an ever-expanding choice of materials and technologies to create something quite untraditional. The unpredictable coffee table was Something More than mere furniture—a focal point and a chance for expression, like a wow necktie worn with a business suit.

People have had fun ever since with the coffee table, because its function is so much simpler than that of any other piece of furniture: all you

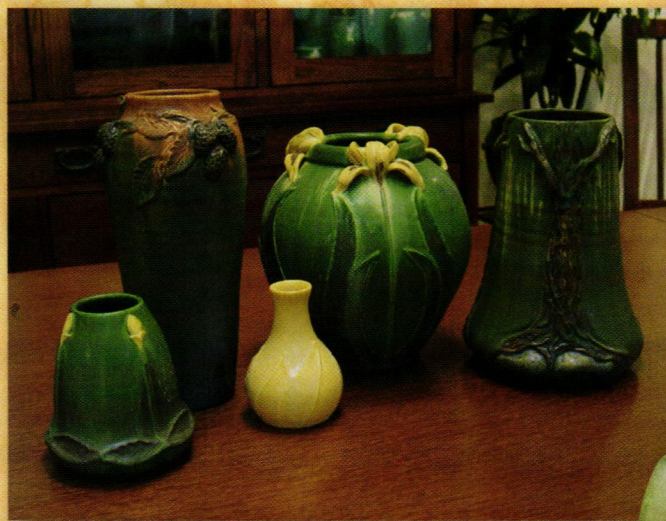


really need is the horizontal surface. Unlike chair design (constrained by human anatomy), unlike the design of case pieces (constrained by cabinetmaking norms that keep them from tipping or collapsing), the coffee table was open to the designer's whim. It could be shaped like a surfboard or boomerang, it could have staggered levels or inset ashtrays.

In the counter-culture of the 1960s, the coffee table of choice was an empty cable spool liberated from ConEd and turned on end. Need we discuss the New England favorite?—a sheet of glass on an old lobster trap. The 1970s gave us a classic, the better examples of chrome-and-smoked-glass coffee tables. Like any object representative of its period, these will be collectible—they're on the cusp right now, as a stroll through edgy (or junky) urban antiques centers will attest. (Laugh now, late boomers, but you'll be buying your childhood back on eBay very shortly.) Wood, metal, glass, and plastics all have been employed in novel forms in a trend that continues to this day.

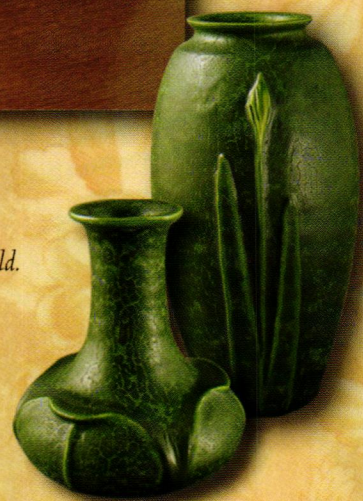
Over the years, a certain revisionism has occurred. It started in the late-20th century, when people savagely amputated half the height

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Coffee tables in traditional, "early American" styles debuted early on. Other choices included space-age Modern pieces—or an old parlor table, sawed down.

of the pedestals of perfectly good Victorian center tables. People were taking a second look at the once-reviled furniture, but it wasn't dear enough to escape permanent modification. It's not unusual now to stumble across (literally) an entire 48"-diameter Golden Oak dining table awkwardly but handily chopped down to coffee-table height. More egregious are instances where a truly fine, marble-topped Rococo or Renaissance Revival center table has been lopped a good 15 inches. (One envisions a chamber in Antiques Heaven where the forgotten chunks of walnut languish, waiting for their resurrection to wholeness.)

The apparent interest in creating an "antique coffee table" did not escape the notice of contemporary furniture manufacturers, who responded to the demand. It is quite easy today to purchase Victorian-style and Craftsman-style coffee tables that have no real precedent, but that nevertheless display fair to excellent style

and proportion. Buying a Mission Oak coffee table today is no different from our parents and grandparents acquiring cocktail tables that interpreted, in mahogany, colonial design; these they set before their vaguely Federal sofas.

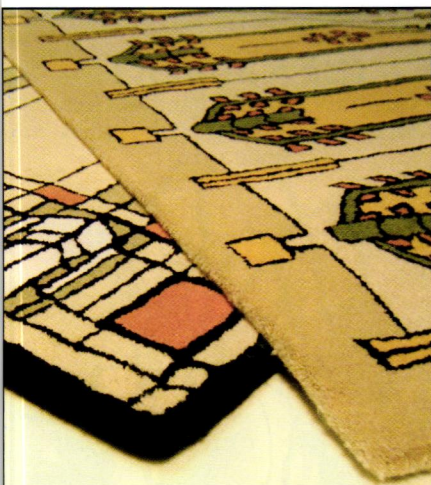
Today's cabinetmakers and artisans lavish as much attention on the



**TOP:** Cut down 25 years ago, this fine table from Southampton Antiques still fetches \$3,400. **LEFT:** Adapted and proportioned for coffee-table dimensions, this new one in alder is by Guy Chaddock.

design of the coffee table as they would have spent on a center table 150 years ago; the former is now often the most visible piece in the room. And, much more than a surface for beverages, the coffee table has become the equivalent of the Victorian parlor easel or étagère, the place where we proclaim our interests and taste through glossy books and *objets d'art*. ✦

DAN COOPER tells us his laptop has a cupholder. For coffee table RESOURCES, see page 120.



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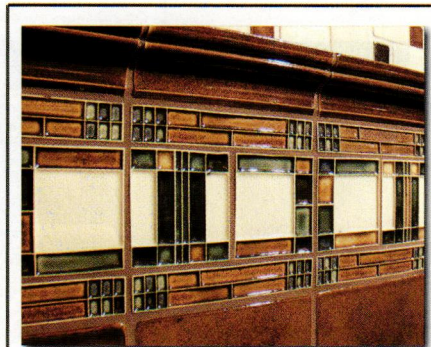
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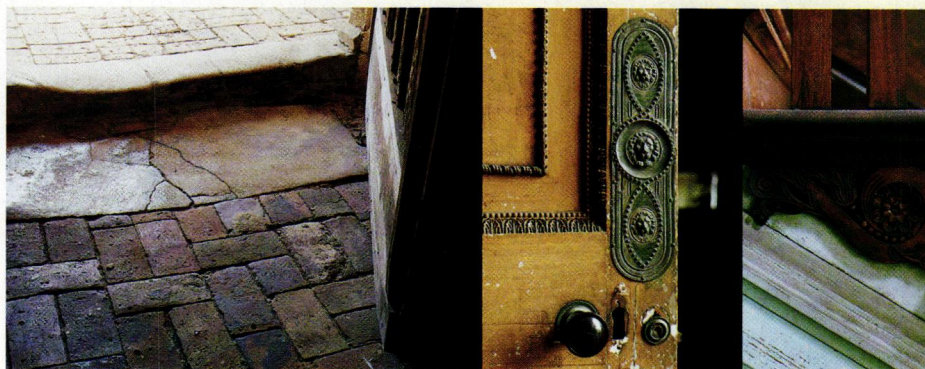


"The beauty of the time-worn room, whatever its particular components, is the manner in which it can accommodate an eclectic mix of objects, furniture, or uses. Artfully composed, the antiquated and the modern combine to create a romantic interior."

## The Well-Worn Interior

THE INTERIOR that truly shows its age is an anomaly here, though less so in Europe. Homeowners unmoved by patina, and armed with affordable modern materials, rush to remove the signs of time, hastily throwing wallboard and a fresh coat of paint on rooms that have a story to tell. Some houses survive, multiple layers intact, through abandonment. But the purposeful "well-worn interior" combines artful neglect, an appreciation both of past traditions and technological advancement, and an awareness that life changes daily. Rooms allowed to show signs of age bear witness to lives that went before and to shifting tastes. Stories emerge in rooms that have a faded beauty, with trodden floorboards and vintage fabrics grown threadbare or shiny where they were most used.

A Georgian ancestor's red dress complements the original velvet on this late-19th-century Knole sofa in a Shropshire manor house. Hinged arms allowed the piece to become a daybed (as shown) or, let down, to provide more seating.



The book's moody photographs depict "faded and gently decayed interiors"—with peeling paint, worn fabrics, damaged floors, and all the other testaments to history.

Hundreds of photos make the point in *The Time-Worn Interior*, a recent book by Londoners Robin Forster and Tim Whittaker. The book is, at least, a documentary of unretouched period rooms in various locales (Dublin, London, Vichy, Charleston, S.C.). But its real point is that we should appreciate the contribution of various aspects on the whole: woodwork, paint, flooring, textiles, plasterwork, and wall treatments.

Evocative photographs provide details of "faded and gently decayed interiors"—testaments to history. (Many of the rooms shown are quite neglected, even dirty, and sparsely furnished.) The authors sense that the peeling layers of time comprise no less than archaeology; the rooms shown are the very opposite of the modern aesthetic of "out with the old, in with the new."

The book's jacket copy promises "simple strategies for achieving an intimate, lived-in aura without waiting

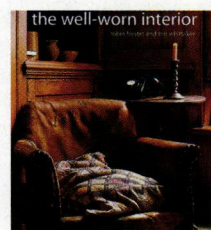
all those years." Happily, on this point the authors don't deliver. "Suppliers of flat oil paint are listed on p.191," "certain companies will undertake the costly business of reproducing [wallpaper] designs," and "scour antique shops for textiles" are as close as they come to practical advice on faux-aging. Rather, it is up to the perceptions and intentions of the reader to decide how having studied these real interiors will affect their choices in furnishing rooms today.

The book's real value is in the implicit directive to recognize, value, and preserve whatever signs of history you do encounter. That's still a hard sell in a country where love of the "worn" is an acquired taste. ✦

REVIEWED BY PATRICIA POORE

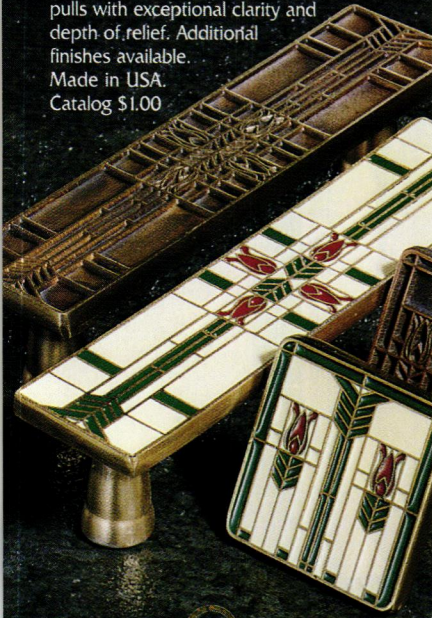
In the archaeology of the worn interior, finishes and details tell the story. **TOP:** Shown here: 19th-century velvets and a ca. 1880 William Morris printed linen. **ABOVE RIGHT:** All time-honored materials acquire patina over time. **ABOVE:** Survivors in a changing world: gilt, plaster, and torn wallpaper.

**The Well-Worn Interior** by Robin Forster and Tim Whittaker; Stewart, Tabori & Chang, 2003. Hardcover, 192 pages, \$35. Through your bookstore.



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Forget about today's fashionably wide grout lines. In period homes, lines between tiles were either infinitesimal, or varied from thick to thin.

**Y**OU'RE PROBABLY familiar with the look of early ceramic or porcelain tiles in homes built between 1880 and 1910: fireplace surrounds of brick-shaped Majolica tiles laid horizontally in a broken bond pattern; larger "subway" tiles in utilitarian white on bath and kitchen walls, and bathroom floors patterned with tiny white six-sided "hex" tiles, with or without scatter patterns and borders incorporating other colors.

## Tile Around the House BY MARY ELLEN POLSON

The tiles were plain and the shapes were simple. Then Henry Chapman Mercer decided to create hand-patted earthenware tile with fanciful relief figures near his home just outside Doylestown, Pennsylvania, and an entire new world of tile was born. (Mercer greatly influenced Ernest Batchelder, who started up a tile-making plant in his Pasadena back yard.)

So there's a split right at the cusp of the 20th century, between the uniform shapes of factory-made tiles, and the earthy, hand-molded tiles of the Arts and Crafts Movement. The early factory-made look is one of unity and order, while original Arts and Crafts installations are often a dense jumble of colorful images in bold relief. *[continued on page 54]*



**TOP:** Good art tiles offer variations in shade and tone that make even a single-color installation interesting. In a row of field tiles, the "deco"—the shell relief tile—acts as a personal signature. **LEFT:** Early ceramic tiles, like these 1" hexes, were tightly packed together with minimal grout lines.



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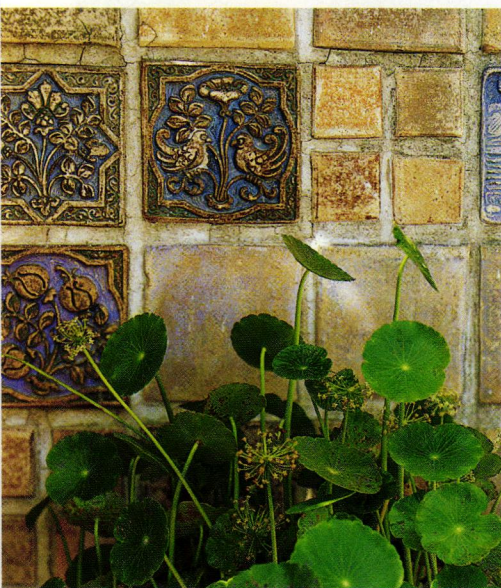
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**RIGHT:** When Ernest Batchelder refaced a brick fireplace in his Pasadena bungalow, he added a bracketed hood and personalized accent tiles to represent himself and his wife, Alice. **BELOW:** Blessed with dozens of art tile manufacturers in the 1920s and '30s, Californians lavished tile on every surface imaginable. **BOTTOM:** The grout lines vary at will in an original Batchelder fireplace.



Then as now, thin, flat ceramic and porcelain tile is almost universally hard-fired (vitreous or semi-vitreous). While Mercer's thick, earthy clay bodies were (and still are) low-fired decorative tiles, most of today's Arts and Crafts tile is at least semi-vitreous—hard enough to withstand use on walls, floors, and fireplaces, although it may not be guaranteed

for wet areas like showers.

As for what style is right for you, that's between you and your house. Are early ceramic and porcelain tiles most appropriate? Or does your home lean toward the exuberance of Mercer or Batchelder tiles? If you live in a house built in the 1920s or '30s, perhaps you'd prefer the fabled California Hispano-Moresque style, or the geometric look of Art Deco.

To make any installation authentic, pay attention to the details that go with each style. While there are many reproductions of early tiles on the market (hexes, bricks, and squares, for example), most are slightly shaped at the edges, like post-World War II tiles. Before about 1920, tiles were usually small and flat (edge-cut), with grout lines as tight as  $\frac{1}{16}$ ".

Art tile is an entirely different story. "People then seemed to be very relaxed about how they used tiles," says Marie Glasse Tapp, the co-owner of Tile Restoration Center, a company that specializes in Batchelder reproductions.

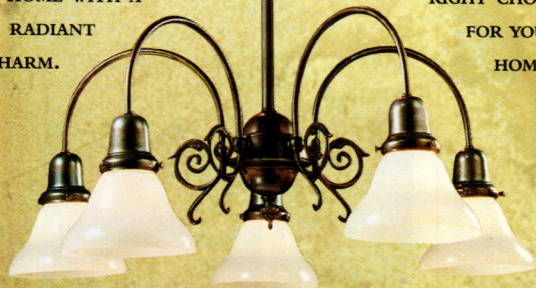
"In one original fireplace, they might have a knight in armor, and a lady with a cone-shaped medieval cap," she says. "And then they'd have a frieze that showed wagons going west in our country, then mountain scenes, and then seacoast scenes—all in one fireplace. It works, because the colors are so similar."

There was no such thing as a uniform grout line, however. Grout line widths can vary from  $\frac{1}{8}$ " to  $\frac{1}{2}$ " all in the same installation, Tapp says. Such variations [continued on page 56]

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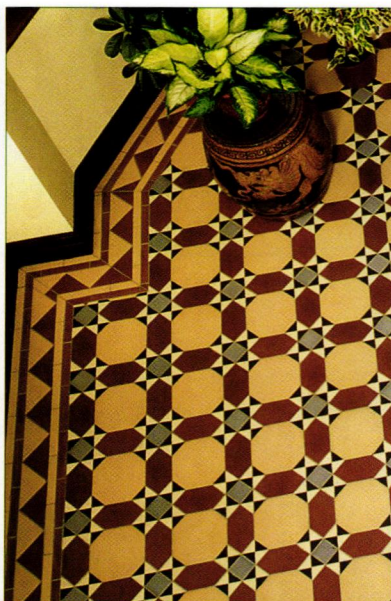
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**Don't be put off by the multiple colors or "busy" patterns of traditional tiles, such as Talavera or Hispano-Moresque. The patterns are designed to blend together into a unified whole.**

often stump tile installers, who are used to starting with one tile in the center, then working outward. The trick is to establish a grid for the entire field, then make subtle adjustments as you work.

In Arts and Crafts interiors of the Teens, tiles covered floors, walls, and fireplaces, and accent tiles appeared on exterior walls and even porch pillars. The lavish use of tile continued into the early 1920s, when tile wainscots came into vogue in bathrooms. In California, Florida, and the Southwest, tile moved easily between indoors and out, as flooring for porches and patios, on fountains, around doors, and ascending staircases.

If you are planning a tile installation that will have a major presence in your home, add at least one tile that has meaning only to you, Tapp says. It's a way of leaving a personal signature for generations to come. "It's nothing that jumps out at you, but it's there." ♦



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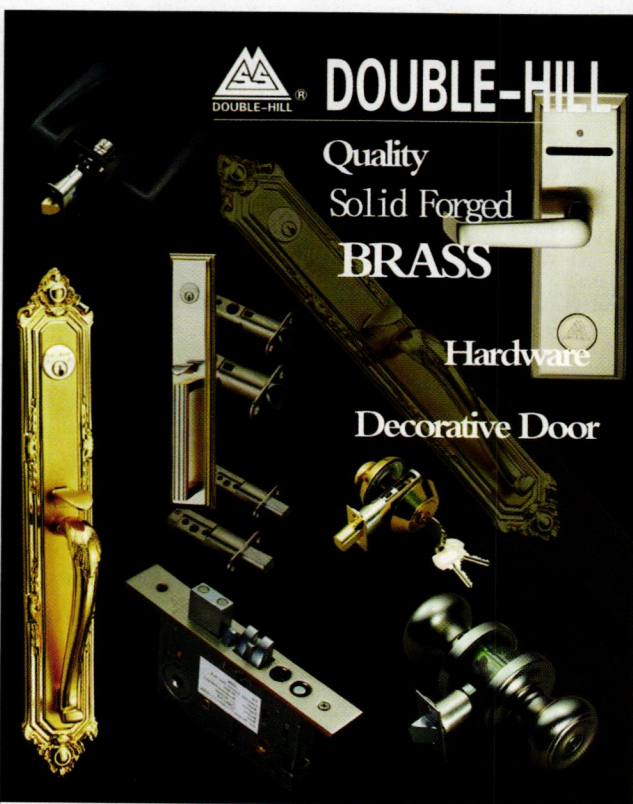


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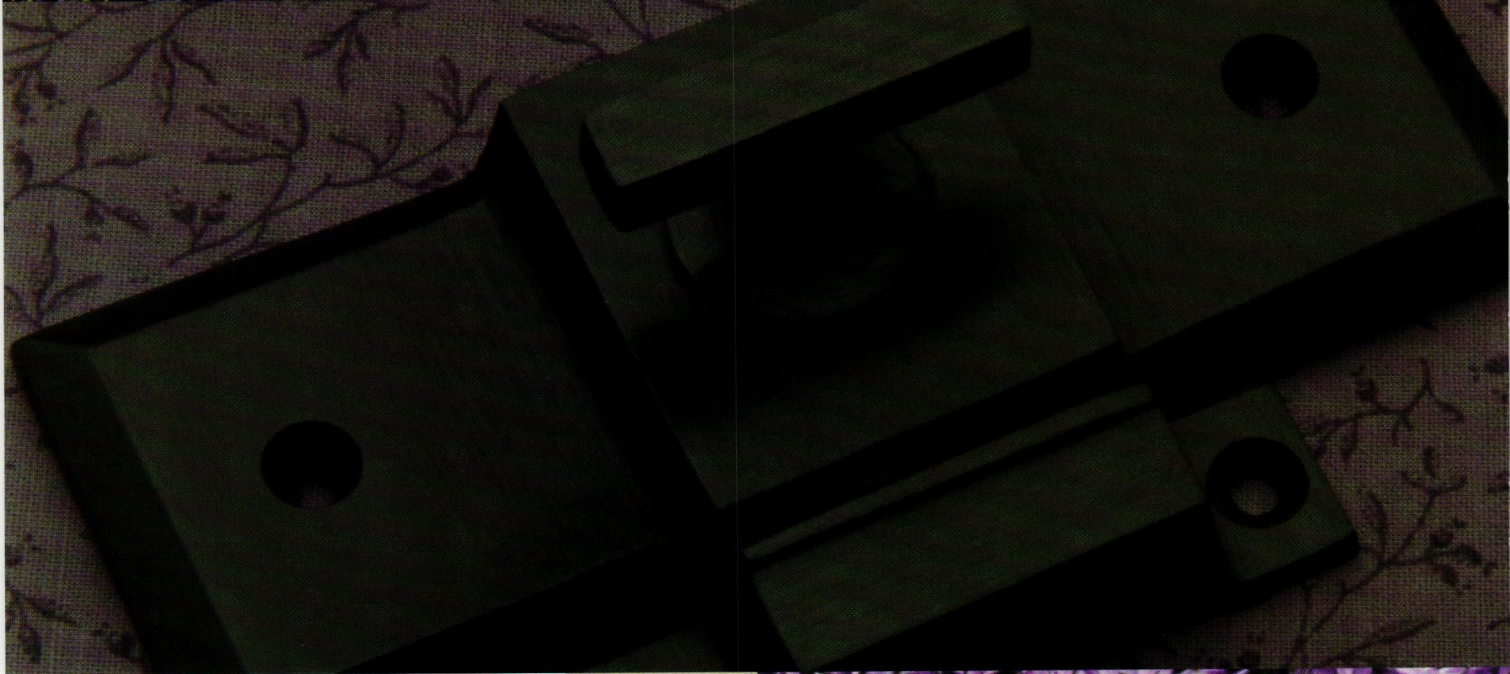
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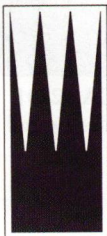
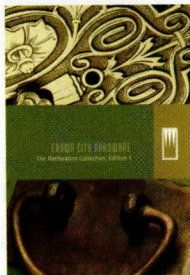
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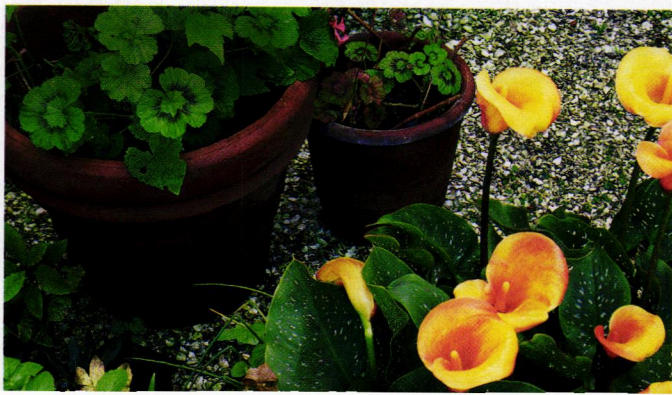


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# SPANISH *sensation*

*by Brian Coleman | photographs by Linda Svendsen*

SOUTHWESTERN SAN FRANCISCO was for many years a beachcomber's paradise, populated only by simple seashore cottages and fishermen's shacks. But by the 1920s even these outskirts had been discovered by the expanding city. Former grassland was replaced by the winding lanes of affluent suburbs filled with homes in the popular historical revival styles. Balboa Terrace was one of these picturesque new developments. Houses were built

to buyer specifications: one could choose anything from a whitewashed and "half-timbered" English cottage to a turreted French chateau in miniature, or a stucco-and-tile Mediterranean Revival hacienda. Well planned, the tract's service alleys and garages were built to the rear so that driveways were not visible from the street. No two houses were exactly alike, and home buyers were given a choice of details, depending on their bud-

**ABOVE:** The charm of this 1927 Mediterranean Revival house was restored: balconies replaced, wooden sash windows installed, and details such as wood and wrought-iron shutters replaced. **OPPOSITE:** The dining room retains its beamed ceiling. Spanish Revival furniture was added and a period-appropriate, wrought-iron chandelier found.



**LEFT:** (top) The tile roof and casement windows are typical of Revival houses. (middle) A keen collector, Ken Snowden converted a downstairs bedroom into a den with storage for his collections of player-piano rolls and kerosene lamps. (bottom) A small balcony with a wrought-iron railing divides the back hall from the far end of the living room. **ABOVE:** A colorful 1920s carved and inlaid music cabinet rests in the upper hall. Note arches and textured plaster, typical of the style and era.

gets: sunken living rooms, Romeo and Juliet balconies.

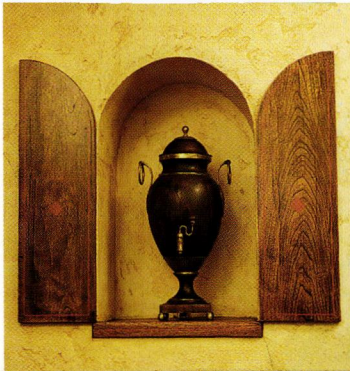
A half-century later, Balboa Terrace's romantic cottages still had curbside appeal. And so, when Ken Snowden went house-hunting one afternoon in 1998, it didn't take long for him to make an offer on a 1927 Mediterranean Revival house. Never mind that post-war owners had been in the metal kitchen-cabinet business and had installed their cast-offs; in another measure of economy, those owners had taken photographs of linoleum and affixed the pictures to

a backing to make a cheap kitchen floor. Never mind that subsequent owners had painted the walls a frightening combination of dirty white, dusty pink, and brothel purple, or that they'd replaced original wrought-iron light fixtures with cheap "crystal" chandeliers.

Ken recognized that the original layout of rooms was intact. He noted the sunken living room and the curving stairs. Arched and mullioned windows in the living room remained. Wrought-iron railings and hardware had never been altered; the

Wrought-iron spandrels were added to anchor the living room's cathedral ceiling. The walls were returned to their original cream and gold glazed finish. Upholstered furniture of the 1920s, and two pianos, fill the room.





**TOP:** An original niche in the dining room holds a bronze coffee urn. **LEFT:** The wrought-iron stair railings were laboriously hand-stripped, uncovering their original patina. **BOTTOM LEFT:** A heavily carved Spanish Revival cabinet enhances the living room. Period wall sconces replaced missing fixtures. **BELOW:** The beamed dining-room ceiling is accented by original plaster masks; stenciling was added by the current owner.



woodwork was copied for the rest of the upstairs, and mouldings added in bedrooms where the first owners had economized.

AFTER TWO YEARS of remodeling, the plaster dust settled and Ken was able to turn to furnishing his home. A longtime collector, he realized that his Victorian furniture was out of place in the Twenties interiors. Por-ing over period magazines, he edited out his Empire sofa and traded in his

bedroom had an ocean vista (when there's no fog). Ken moved in.

After a difficult start (the first contractor quit in the middle of the job), Ken located a capable crew of local craftspeople. He decided to upgrade, giving his a bit of the grandeur of the more expensive Balboa Terrace models. Wooden sashes matching the few remaining originals replaced cheap aluminum ones. The cathedral ceiling in the living room, awkward and cavernous, was finally completed as it was meant to be—with wrought-iron spandrels based on those in a neighbor's house. He matched the patina to that of original bronze, verdigris, and gold-finish stair-hall railings, uncovered beneath many coats of paint.

He found traces of the room's original colors when the living-room

Ken upgraded, giving his house some of the details found in more expensive Balboa Terrace models. The cavernous cathedral ceiling finally got wrought-iron spandrels; vintage 1920s light fixtures replaced fake crystal; period mouldings were added where the first owners had economized.

heat registers were removed for cleaning. The walls then were restored to their original finish, a delicate cream enriched with a golden glaze wiped over the textured plaster. Stenciling was added over the windows, around the front door, and in the dining room. Mahogany woodwork was stripped and re-shellacked, and the floors refinished. Ken located light fixtures of the 1920s at local salvage yards and antique shops. The kitchen was returned to a period-appropriate look with wooden cabinets, vintage patterned linoleum, and an enameled 1920s stove on legs. The original stippled finish on the hallway's

Victorian parlor tables for 1920s Revival furniture. Pieces include a Tudor Revival dining set made by a local San Francisco firm, a Spanish Revival hall chair, and a curious, heavily carved chest—most likely a clever forgery of a medieval Spanish example. Ken was able to place two pianos in the large living room, including the 1927 Steinway once owned by Anna Dodge Dillman, widow of the auto magnate Horace Dodge, who had bought it for her yacht.

Would he do it again? Probably, he says, although Ken admits he dreams of Wallace Neff's more traditional Regency rooms . . . . ✦



## PERIOD INTERIORS

**I**N ONE WAY, this revival was the Hispanic counterpoint to New England's Colonial Revival; in another, a nostalgic memory of the Old World brought back from a disorienting war. It was often infused with Hollywood's re-imagining of the Old West. The genre is certainly related to the greater Romantic Revival: In the East and Midwest, some older suburbs boast grand Georgians, homey English cottages, and a Mediterranean villa—all in the same or nearby neighborhoods.

Building innovations had made romantic associations more affordable: masonry veneer over wood frame, cement-based stucco. Exposed timbers were fake, decoratively superimposed on modern wall systems. "Weathered"

were designed after the ranchos and other buildings of the colonial period. Motifs were, however, chosen from the rich, long history of Spanish architecture, and include Moorish, Byzantine, Gothic, and Renaissance elements. The Spanish Revival was in full swing at the turn of the century and through the 1930s.

Provincial French houses provided the vocabulary for another romantic style after the First World War. Informal "Norman cottages" share similarities with other Mediterranean houses—and also with Tudor Revival houses of the same period. These are the almost-storybook houses with steep roofs, a round tower (which often contains the front door), and mixed materials including stone, stucco, and decorative "half-tim-

# MEDITERRANEAN REVIVAL

stucco was applied to look as though ancient portions of it had fallen off.

THE MISSION REVIVAL came first, one result of a preservation movement that had begun in the 1880s. Designers and builders adapted easily recognized motifs from early Spanish-American adobe church buildings, most notably the curvaceous mission dormer or roof parapet. Mission houses, most common in California and the Southwest, have red tile roofs and walls of smooth stucco. The style lost momentum by 1920.

Spanish Colonial is the most common of these related styles, and the dominant type in California, the Southwest, Texas, and to some extent in Florida. In the West, these houses



*by Patricia Poore*

Renaissance precedents are often more refined. Arched windows and stucco (or masonry—never wood) are still in evidence, but look for symmetry and classical motifs. The low-pitched roof may or may not be tiled; the eave (sometimes with brackets) is quite different from the Spanish variant. Look for corner quoins, balustrades, window pediments, and belt courses.

bering." While never common, French-inspired houses were built in eclectic suburbs throughout country during the 1920s and '30s.

A few houses, too, were built in Hispano-Moresque, Andalusian, and even Egyptian variants. Their dates of construction mark them as part of the Mediterranean trend.

Houses with Italian

**ABOVE:** The Hopalong Cassidy Ranch (now a children's camp) was built for actor William Boyd in Malibu in 1934. It is, like so many others, a romantic interpretation based on the region's Spanish ranchos. (The living room is shown on p. 67.)

## MEDITERRANEAN REVIVAL

It's a wholly American style—at its core, perhaps, a Spanish-colonial revival, but with some Italian or French, or both, in the mix. Mediterranean Revival is an umbrella term for several related styles, and also a handy label in itself for the more eclectic houses. Sometimes it's hard to pin down just what's being referenced in a revival style. That's as true of architect-designed mansions, in the case of these romantic 20th-century houses, as it is of builders' tracts. [1915–1940]

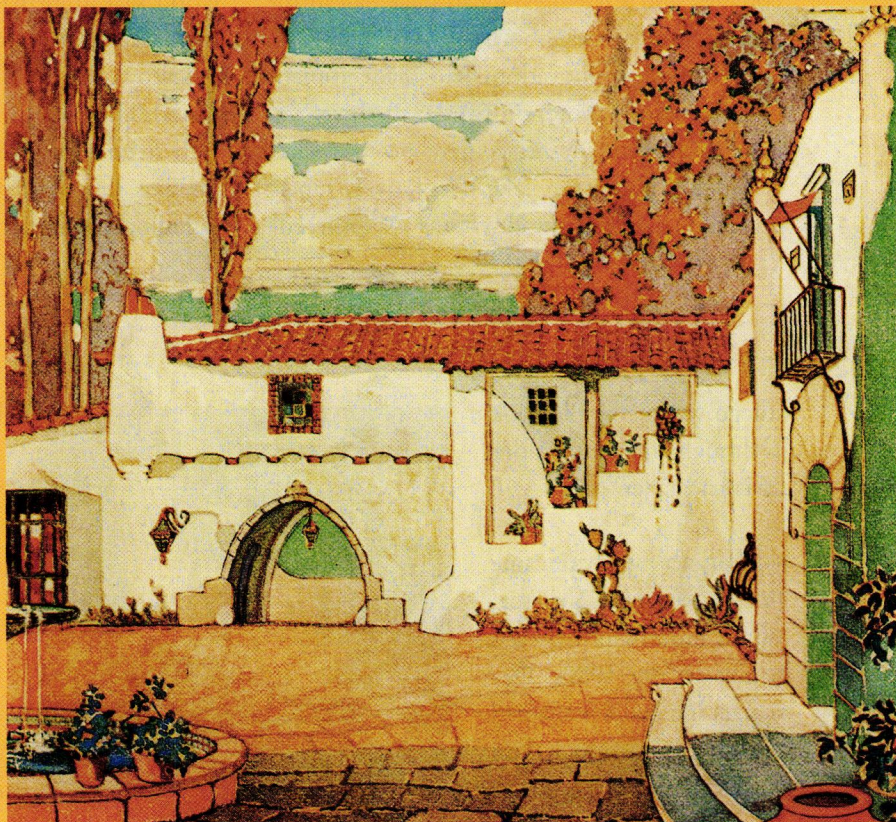
### The VARIANTS

■ **SPANISH COLONIAL** dominates. In the American West, these houses were designed after the ranchos and other buildings of the colonial period. Motifs come from the rich, long history of Spanish architecture.

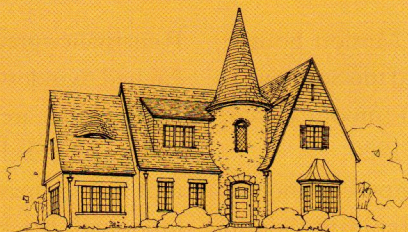
■ **MISSION** is a peculiar rendition of Spanish Colonial. Designers and builders adapted recognizable motifs from adobe church buildings, most notably the mission dormer or roof parapet (think of the Alamo). Baroque ornament and the occasional mission bell tower made their appearances.

■ **NORMAN COTTAGE** or French Revival style shares similarities with other Mediterranean houses—and also with Tudor Revival houses: steep roofs, stucco, and half-timbering. A few were built in eclectic suburbs during the 1920s and '30s.

■ **ITALIAN** is based on buildings of the Renaissance. Arched windows and stucco are still in evidence, but look for symmetry and classical motifs. The low-pitched roof may or may not be tiled.



**MISSION** Look for red tiled roofs and smooth stucco accompanied by “mission” parapets or dormers. Spanish Baroque ornament may decorate walls or door surrounds. The “bell tower” appears on some examples.



**FRENCH NORMAN** This cottage sub-type, never common but built around the country, has steep gables, often a round tower with conical roof, and sometimes medieval “half-timbering.” Materials are brick stone, and stucco.



**ITALIAN** Look for deeper eaves (and, in finer examples, corner quoins, balustrades, pediments, and belt courses). Before World War I, this was an architect's style. The style is associated with the East and Florida.

## On FURNISHING the Romantic House

Interiors are even more eclectic than the exterior treatments. A few motifs define Mediterranean: arched openings between the main rooms, rough plaster walls, wall niches. Floors are often of waxed tile or wide oak boards; linoleum, however, was enjoying its heyday. There is almost always a studied use of wrought iron, for hardware and grilles, stair rails, or lighting fixtures. Neutral color in the plaster and, sometimes, a beamed or wooden ceiling conspired to produce monastic rooms. But this was the Jazz Age, and the style a celebration of sunny climes, so vivid color was introduced through tile, painted accents, and fabrics. Moorish patterns are often in evidence. ■ Reference to period photographs shows Spanish (or Mexican) Baroque or colonial pieces anchoring 20th-century Mission furniture and the usual array of traditional upholstered pieces. —ED.

## Recommended

- **RED TILE STYLE** by Arrol Gellner and Douglas Keister (Viking Studio, 2002) Contemporary photos and smart text on Spanish Revival architecture.
  - **MEDITERRANEAN DOMESTIC ARCHITECTURE** in the United States by Rexford Newcomb (Acanthus Press 1999 reprint of the 1928 folio) In b&w photos and plans, shows 77 examples, mostly in California and Florida. Architect-designed estates and some middle-class houses.
  - **WALLACE NEFF** edited by Wallace Jeff Jr. (1986), text by Alson Clark Hennessey + Ingalls, 2000) Period and contemporary photos of houses by California's leading architect of Mediterranean styles during the '20s and '30s.
  - **FLORIDA ARCHITECTURE** of Addison Mizner (Dover 1992 republication of the 1928 original) With 185 b&w plates of Mizner's over-the-top Italian Renaissance and Mediterranean houses.
- All still in print; check [amazon.com](http://amazon.com)

The 65-foot-long living room in this stylish 1934 ranch has the hallmarks of Spanish Colonial style: note the corbels supporting the mantel, the metalwork, and foot-thick beams rubbed with paint to highlight the adze marks. Vaguely "Mediterranean" motifs such as arches, rough plaster, and tile mix it up, in most examples, with Mission pieces and traditional American furniture.



Motifs that link the Mediterranean styles are stucco and tile, a preponderance of arches, wrought-iron artistry, casements, awnings held aloft by spear-like rods.

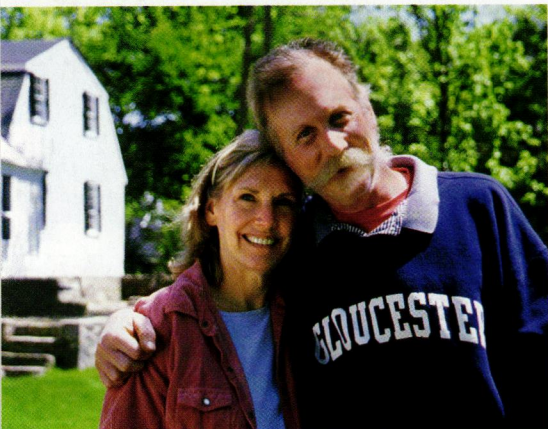
Before the First War, Italian-style houses were generally architect-designed. The style became a vernacular one with the availability of masonry veneers after the 1920s. Italian-leaning houses are more likely to be found in Florida and in Eastern cities than in the West.

INSIDE, MEDITERRANEAN houses were a pleasant mix of imported motifs and materials with tried-and-true building conventions and American furniture. A look at period photographs of the finest houses reveals carved and painted wood ceilings, tiled interior and exterior patios, antique furnishings from Spain, and imported wrought-iron light fixtures. Yet in the living room there might be wing chairs, in the bedroom a Victorian walnut bedstead. Almost always, wrought iron is prominent. Tile, painted accents, and

fabrics brought vivid color. Moorish patterns are often in evidence. A few Spanish ranches take the Hollywood cowboy style to new heights.

Rustic, wicker, iron, and Mission Oak furnishings fill out rooms in houses both grand and modest. Middle-class houses are often built around a simple bungalow plan; only the rough-troweled plaster, a wall niche, or Spanish or Moorish tile work in the entry are clues to style.

Today's owners continue the tradition of eclecticism, mixing Old World, Mexican, Moorish, and Mission furnishings with traditional pieces. Region plays a big part: the Southwest's version of a Spanish room is different from a Mediterranean room in Florida. There is an emphasis now on textiles, and tile continues to be a way to introduce Mediterranean style and color. ✦



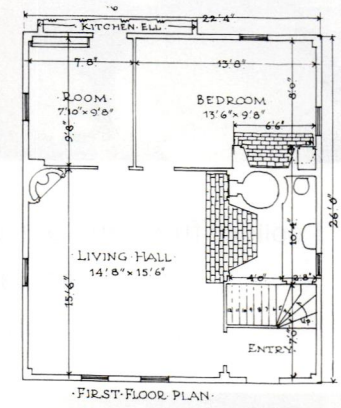
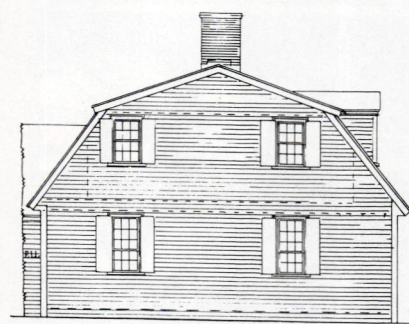
**W**HEN THE OLD COTTAGE went on the market in 2002, the neighbors in historic Annisquam (part of Gloucester, Mass.) got nervous. Would new owners gut the cozy interior, dwarf the house with an addition—or raze it to claim this prime real estate a stone’s-throw from the sea? Not to worry; colonial-house lovers Peggy and Dennis Flavin were standing by.

Built in the mid-18th century as a gambrel-roofed half-house two rooms deep, the house now included several in-scale rear extensions on the north side. It had had sensitive treatment; from about 1923 until the Flavins bought it, the owners had been Dorothy Norton and her family. A member of Folly Cove Designers, Norton designed some of the 333 linoleum-block-printed textiles the collaborative produced between 1941 and 1955. At the Annisquam cottage, Dorothy and her daughter

# The Cottage at the Head

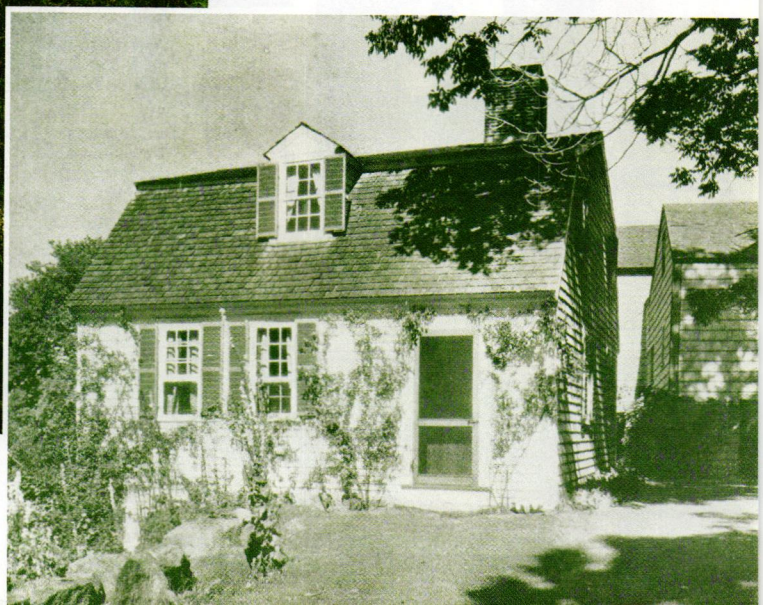
BY GLADYS MONTGOMERY    PHOTOGRAPHS BY ERIC ROTH





Drawings and the 1933 photo are from *The White Pine Series* [see p. 71]. **OPPOSITE:** Peggy and Dennis Flavin recently restored this 1760s Cape Ann cottage; they'd had their eye on it for years.

# of the Cove



Antiques and high-quality reproductions are casually combined. **BELOW:** A ca. 1790 English black basalt teapot and ca. 1800 "pea fowl" pearl-ware punch and tea set are treasures in a cabinet filled out with reproduction mocha ware.



"I collect from 'my period', which is mid-18th century to about 1830, but a few things are later. This was a fisherman's cottage, not fancy. The previous owners had kept it cottagey during the Colonial Revival—it all just fit together."



**LEFT:** The mid-18th century Chippendale table with cyma-curve corners is an antique. All paneling and doors in the house are original.

The  
**WHITE PINE**  
SERIES OF  
Architectural Monographs  
Volume II Number 5

Early  
WOOD BUILT HOUSES  
of Central New York

With Introductory Text  
by Carl C. Tallman

The  
**WHITE PINE**  
SERIES OF  
Architectural Monographs  
Volume VIII Number 2

DEPENDENCIES OF THE  
OLD FASHIONED HOUSE

Proceedings of Seventh Annual  
Architectural Competition  
on Paper, Plans and Section

With Introductory Text by  
Irving B. Eventworth



**ABOVE:** The original early 18th-century fireplace with beehive oven was still there behind an 1830s modification; the Flavins couldn't resist having restoration mason Richard Irons bring it back. **LEFT:** The cottage was well documented in the 1930s.

## The **WHITE PINE** Series

In 1914, the White Pine Bureau, a trade association of manufacturers from Minnesota, Wisconsin, Michigan, and Idaho, set out to “acquaint the architect with White Pine—Its Qualities—Its Availability—Its Cost.” The resulting White Pine Series of Architectural Monographs was one of the most high-minded public-relations efforts of all time. With noted architect Russell F. Whitehead as editor, the series documented “the most beautiful and suggestive examples of architecture old and new” with “classified illustrations of wood construction.” ■ For ten years, the Monographs emphasized white pine as a residential building material, and indeed the early focus is on New

England houses. But in 1924 the manufacturers' association ceased all advertising, including the Monographs. Whitehead forged on independently, enlisting Weyerhaeuser Forest Products to purchase four pages of advertising in each issue to offset editorial and printing costs. Whitehead broadened the focus beyond white pine, which meant that the series could feature more buildings in the South, and to show “any little town . . . completely, including such of its old churches or public buildings as still remain.”

■ Monographs were published until 1932, when they became a monthly feature in *Pencil Points*, a magazine for draftsmen, which ceased publication

in 1940. ■ Since “the pictorial side of the work [was the White Pine’s] dominant feature,” Whitehead hired leading architectural photographers and draftsmen, including Frank Chouteau Brown, whose precise line drawings remain treasures of draftsmanship even (or maybe especially) today. ■ The White Pine helped define the architectural history profession, in its infancy when the series began. It was the forerunner of later efforts, such as the U.S. government’s *Historic American Buildings Survey*, which was launched in the 1930s and continues today. Republished in 1987 by the National Historical Society as *The Architectural Treasures of Early America*, The White Pine Monographs are available through [amazon.com](http://amazon.com) and other booksellers.







**OPPOSITE:** The charming butler's pantry is also a passageway to the kitchen in the 1920s rear addition; this view looks back through the sitting room to the gambrel cottage's original kitchen, now the parlor/dining room. **LEFT:** The unfussy kitchen retains its practicality and eccentricity. **BELOW:** A brick path winds between rear additions (1920s and ca. 1940) and the newly rebuilt barn.

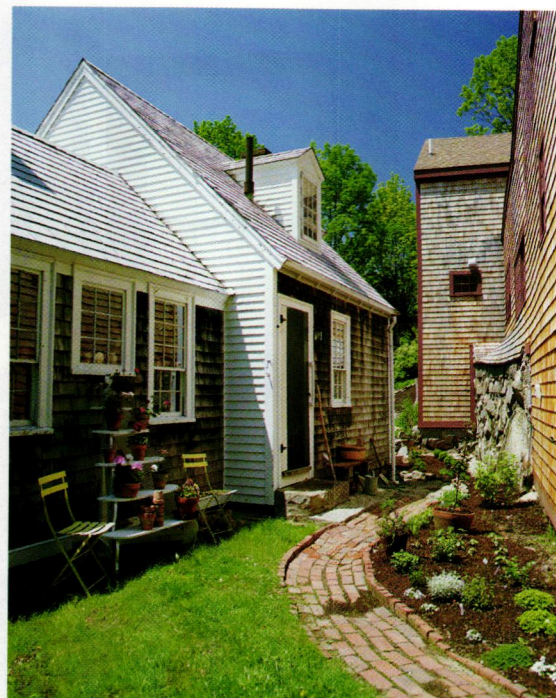
Photographed in 1933 and again, here, in 2004, the original house is a rare find and a remarkable survivor: an early-18th-century, vernacular cottage whose interior and exterior features haven't changed much since it was built.

once ran an herb farm with a landscaped garden, a shop, and a mail-order seed business.

The colonial-era cottage was documented in 1933, when writers and photographers for *The White Pine Series of Architectural Monographs* visited. They published ten black-and-white photographs along with two full pages of floor plans, and line renderings of the exterior and Georgian wall paneling, labeling the house The Cottage at the Head of the Cove.

Peggy and Dennis Flavin, who bought the property in February 2003, had two 18th-century restorations behind them. They have a knack for making an early house comfortable without changing it very much. Den-

nis is an artist and the owner of a Gloucester restaurant sited in a historic tavern—which he'd just recently restored after a fire. Peggy is an active preservationist and serves on the board of an important local house museum. Peggy had seen those *White Pine* photos and drawings. The Flavins valued the cottage's post-and-beam construction, its mid-18th-century Georgian corner cupboard and the raised-field paneling that remained around all three fireplaces, the wide pine floors and a unique country Chinese Chippendale balustade in the upper stairhall. Even though they were comfortably settled in a restored early house, and busy rebuilding the restaurant, this cottage kept calling them back.





## A work IN PROGRESS

When the Flavins took on this restoration, they knew it wasn't just the cottage that needed a friend. The property encompassed a troubled barn, guest quarters, a greenhouse, and a small stone building that previous owners had called "the bee house." Along with a crew of local carpenters, Peggy and Dennis tackled everything at once. Somehow they made the house livable, decorated and filled with antiques, in about a year—while removing 30 years of rampant overgrowth, replanting gardens, rebuilding the barn to contain an apartment and an art studio, and renovating the guest quarters. The greenhouse and stone bee house remain glorious "ruins," but Peggy has ideas . . .

Still to come: replacement of the roofing with wood shingles and, on the gambrel house, an upgrade to higher quality quartersawn clapboards. Old windows will be restored with diligent carpentry and, as necessary, use of restoration glass.



**TOP:** The kitchen window in the 1920s section.  
**ABOVE:** (and opposite, top) Active during the 1940s and '50s, restoration carpenter Harold Dexter created this room with feather-edge sheathing in the rear-most section (which was moved to the property ca. 1940). The fireplace wall was re-installed by him from 18th-century English pieces; it's unclear whether the unique design is faithful, or a Colonial Revival *pièce de résistance*.



Their previous experience corroborated the wisdom of restraint. They refused to demolish walls, enlarge rooms, or modernize the cottage's appearance. They unobtrusively updated electrical and plumbing systems, gently improved the three-bedroom cottage's three bathrooms, installed a laundry room off the master bedroom—and repaired plaster and painted. They enlisted New England's leading expert in antique masonry, Richard Irons, to restore the walk-in fireplace in the original kitchen. As for the 1920s-era working kitchen in the rear of the house, Peggy (who makes a mean Linzer Torte and other desserts for the restaurant) simply updated appliances.

"I didn't want a huge kitchen, where you spend all your time walking around an island from appliance to appliance," she says. "If you can cook, you can cook on a hot plate."

The Flavins furnished the cottage with antiques from the early-18th through early-19th centuries. Living in the house, so little changed over time, they found themselves repeating the past: Sliding an antique dry sink into place beneath the window in the small room behind the original kitchen, Peggy noted that the floorboards were worn just in front of the sink, an indication that someone had stood in that spot repeatedly—perhaps washing dishes! ✦



**OPPOSITE:** In the 18th-century blue bedroom, a rope bed, ca. 1820, retains its red paint. The late-18th-century chair has a rare paint-grained finish. Hat boxes (above) are variously decorated with Peggy Flavin's stenciled designs and with hand-blocked wallpapers.



## Views of the FRONT HALL

in 1898 and 2003 reveal near-identical architectural details and even furnishings. The Italianate house is furnished with early-Victorian heirlooms, Aesthetic Movement pieces, and hand-blocked wallpaper and fabrics in English Arts and Crafts style. The “panel moulding” ceilings are in every room except the parlor and service areas, and date to the 1880s. The Wilton carpet was reproduced by Langhorne. Scalamandré reproduced William Morris’s 1876 “Acanthus” cotton velvet.

# A Story of THEN & NOW



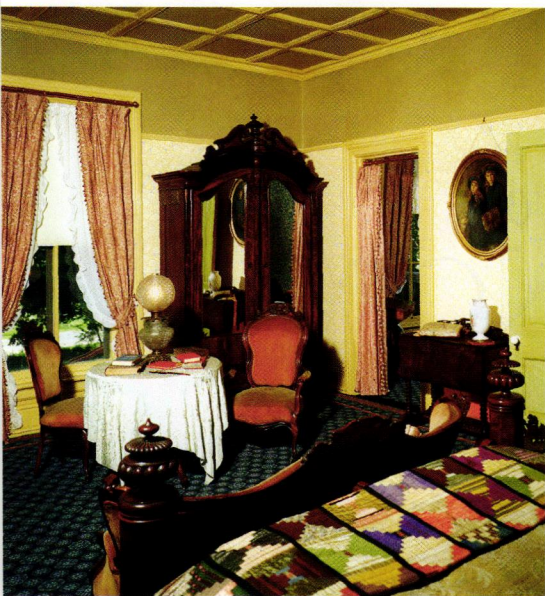
*Villa Louis* in Wisconsin has been meticulously restored to its decorating heyday—an English Arts and Crafts vision of the late 1880s—after once having being described as “an antebellum mansion.” **CONTEMPORARY PHOTOGRAPHS BY DALE HALL**

IN 1885 a large Italianate manse in Prairie du Chien, Wisconsin, was re-decorated in fine style by a Chicago decorating firm with ties to Morris & Co. in England. Fast forward now to the 1930s, when heirs decide to “restore” the old place as an homage to the family’s pioneer patriarch, a fur trader, and leave it to the city. For sixty years hence, the house and its interpretation are oddly out of sync.

Then, in 1995, curators from the Wisconsin Historical Society are

called to St. Paul to review the estate of a primary heir, a daughter who had helped close the house in 1913. They find furnishings, china, paintings, silver, letters and financial records from the Prairie du Chien house—as well as a footlocker filled with photographs that show all the details of how the rooms were decorated and furnished during the late 1880s and 1890s. Suddenly the 20th century’s wallcoverings, curtains, carpets, and portières seem “faded and spare.”





**ABOVE:** Wallpaper in the master bedroom is Morris's "Mallow," and the curtain panels are "Marigold." The carpet was reproduced by Woodward Grosvenor, through J.R. Burrows.

The Italianate home in western Wisconsin was built by the Dousman family in 1870, on the banks of the Mississippi River. It soon became the centerpiece of a large estate and stock farm for Nina and H. Louis Dousman, the son of a fur trader and frontier entrepreneur. The house was furnished with antiques and art and early-Victorian heirlooms. But in 1885, Nina Dousman decided to redecorate in the British Arts and Crafts style—a bold move for a country house in the Midwest, though the patterns of William Morris were being used by then in many fancy homes in major Eastern cities.

The Dousmans hired a Chicago firm that advertised as agents of William Morris & Co., who sent Joseph Twyman, a British-born decorator who undertook buying trips back to England for clients in the Midwest. He specified block-printed papers and velvets and stylish brass chandeliers. The color scheme was a regal red, blue, and gold. By 1886 the house



was a fashionable showplace of Victorian Aesthetic Movement and English Arts and Crafts sensibilities.

In 1913, the last family member moved away from Villa Louis, and the house was leased—first to a school and later as a boardinghouse. Then, in the 1930s, the heirs thought to donate the house to the city. They removed some of the Arts and Crafts details and furnishings and put them in storage. Billed as the family home

of a pioneer fur trader (actually, H. Louis Dousman's father), it became a tourist attraction.

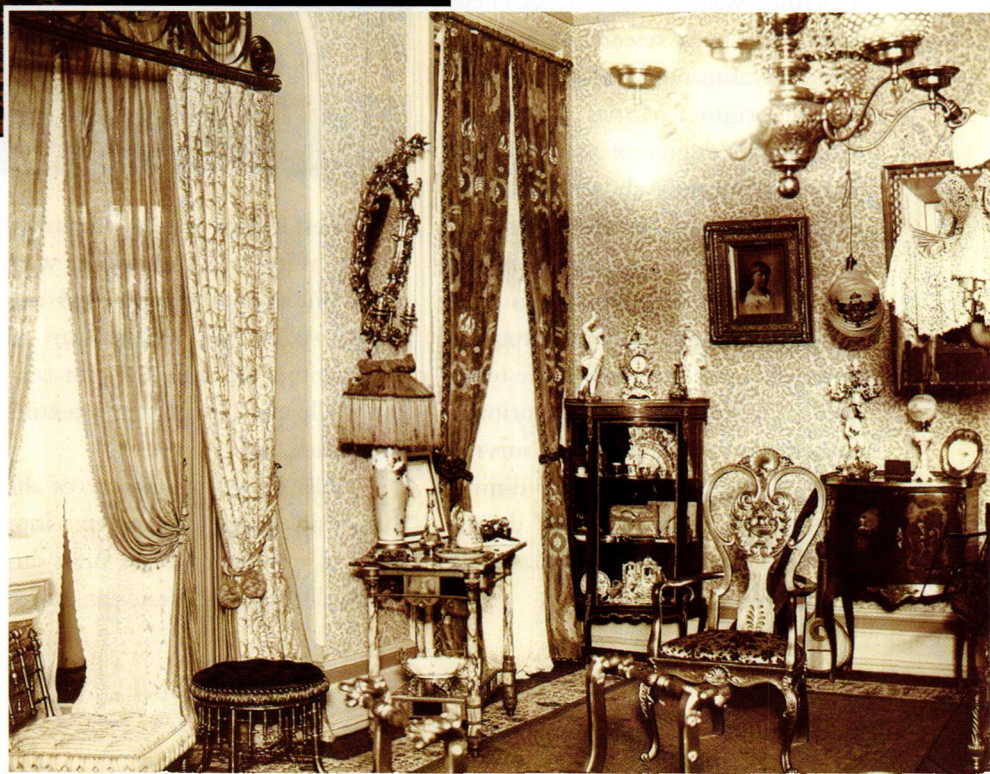
According to the Wisconsin Historical Society: "When the Villa first opened as a historic house museum in 1936, there was little interest in the Gilded Age of the late 19th century. Those decades were still too close, and the country was in the midst of the Depression. Instead, the Dousman family members



## *The* **PARLOR,** *Then & Now:*

Wallpaper is "Venetian" designed by William Morris. Scalamandré reproduced the window panels of cotton velvet, "The Royal Burgundy," from faded but intact originals. The 1882 design is registered to Thomas Wardle, who worked for William Morris. The portière across the bay is Scalamandré's reproduction of a Thomas Wardle 1884 cotton velvet, now known as "Villa Louis Persian Thistle." Carpet by J.R. Burrows & Co.

leading the first [restoration] decided to recall the times of the grandfather, Hercules Louis Dousman, the famed fur trader and frontier entrepreneur, who was among Wisconsin's founders. The [first] interpretation certainly saved the property, but it never really fit with the collection in the house—a mix of the later decorative scheme and things assembled after the old trader's death by his son Louis and family."





## The SITTING ROOM

The survival and restoration of the sitting room is almost eerie in its re-creation of another time. Much of the house was intact; 1890s photos discovered in the estate of an heir, along with furniture and decorative objects, dictated the rest. (Carpets reproduced by J.R. Burrows.)

AS NOTED, it was much later—1995—that restoration of the English Arts and Crafts was begun. Those family receipts and photographs the curators had found revealed the 1886 draperies, English wallpapers, carpeting, grained woodwork, and embossed Lincrusta-Walton wallcoverings. These have since been researched and re-created. Scalamandré reproduced many of the original Morris patterns—with such a degree of accuracy that two were recently chosen for use at Kelmscott Manor, Morris’s own country estate. The firm reproduced “Acanthus” cotton velvet, which was used on several chairs, a sofa, an ottoman, and two sets of portières in the main hall. “Windrush” is a surface-printed cotton reproduced from two surviving curtain panels for the dining room. An unnamed Wardle design has been reproduced as “Villa Louis Persian Thistle.”



Restoration was accomplished with private-sector funding, with phase one completed in 1998 and phase two in 2003. More than 25 document reproductions of 19th-century wallpapers, carpets, and textiles were made.

Villa Louis [a property of the Wisconsin Historical Society since 1952] is now one of the most authentically restored Victorian house

museums in the country. The restoration is based not on revival sensibilities or conjecture, but on historical research and documentary photos, together with the house’s original furnishings and artwork. It’s quite a study! ♦

MANY THANKS to Site Director Michael Douglass, and to Brian Coleman for sharing his work with Villa Louis and Scalamandré.





## *The* DINING ROOM

The 1880s redecoration added a lavish, bronze-gold wallpaper to the dining room, with a dado of mahogany-glazed Lincrusta Walton, an embossed wallcovering still available today. Scalamandré reproduced the curtain panels in Morris's 1883 "Windrush" from surviving textiles. All chandeliers date from the 1880s; they are gasoliers originally fitted with oil fonts and electrified in 1894. The room is set as if for a birthday party. *Then*: Nina Dousman and her daughters in the dining room during the 1890s.

HOW NICE THAT SOMETHING  
SO OLD-FASHIONED—GROWING  
PLANTS IN CONTAINERS—IS  
ALSO SO VERY PRACTICAL.

BY VICKI JOHNSON

PHOTOGRAPHS BY KEN DRUSE

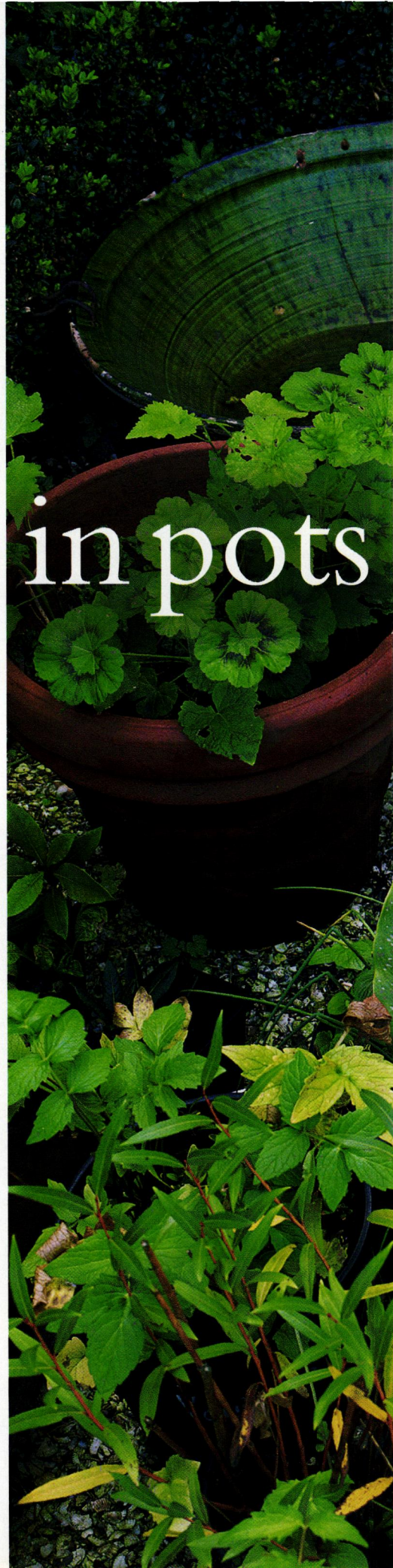
# gardening in pots

IT IS AN ANCIENT and very practical idea: Grow a favorite or indispensable plant in a pot, where it can be tended and protected. Clay vessels used by ancient European and Far Eastern cultures to store grain, oil, or water naturally made their way into the garden for just that purpose. Then, of course, the Italians and the French elevated the idea to an art form.

From the 1500s onward, pathways, walls, and courtyards in formal French and Italian gardens were punctuated with large, beautifully carved stone planters and ornately decorated terra-cotta pots filled with plants (and even trees). At Versailles, for instance, a thousand mature citrus, palm, and pomegranate trees

were, and still are, grown in individual planters so that they can be moved into the glass *orangerie* for the winter. By the 18th century, lead containers were popular, being impervious to frost and ice. When allowed to weather, lead develops a beautiful patina; lead containers were, however, sometimes painted and finished to look like old stone. During the 19th-century Victorian era, cheaper cast iron was used to make ornate urns and pots.

The smaller clay flowerpots we're familiar with today appeared during the 18th and 19th centuries, a time when



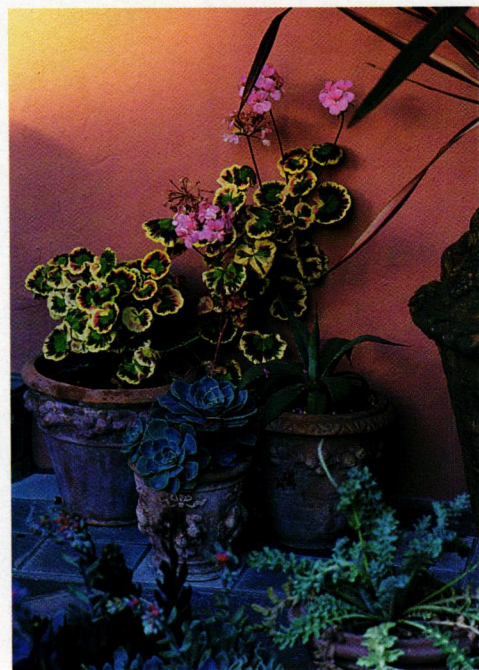


**OPPOSITE:** Containers can make gardens on paved patios or under trees where roots can be a problem. Outside of the studio of the late Berkeley, CA architect, Bernard Maybeck, designer Roger Raiche of Planethorticulture.com massed modern Asian pots. **THIS PAGE:** The pots can be as interesting and varied as the plants that fill them, like the bucket with orange calla lilies (left), and the container-as-sculpture planter by Ken Druse (above) with a spiky Yucca rostrata. A large planter out front (below) is welcoming.





**LEFT:** Massed containers of tropical plants at Wave Hill, the public garden in the Bronx, NY. **BELOW:** Garden artist Thomas Hobbs makes a special arrangement in what would have been an overlooked corner of his Vancouver garden. **OPPOSITE:** (top left) This classical white container in concrete could just as easily been made of plastic, as a copy is widely available. Pink geraniums, white petunias and spiky dracaenas spark the planter in summer. In winter, an arrangement of cut evergreens would be as attractive.



## Soil, Water: CARE GUIDELINES

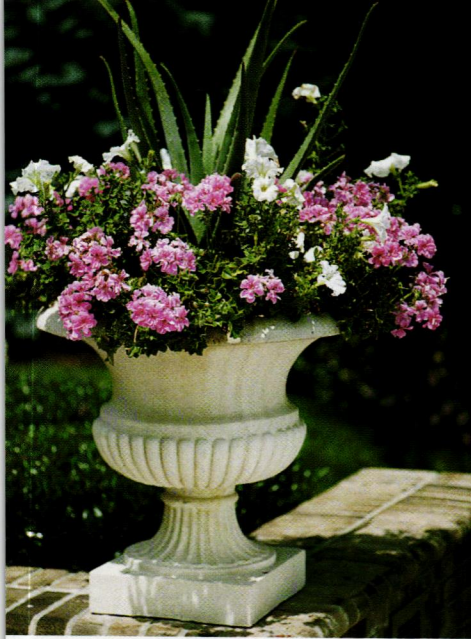
Flowerpots need regular watering—but do check the soil before you water. (It is possible to water plants to death.) The “finger-in-the-pot” method tests only the soil at the top. A more accurate way to check, particularly for very large pots, is to insert a slender pencil or smooth dowel several inches into the soil. If it comes out clean, the soil is dry and it’s time to water. If particles of soil are clinging to the pencil when you pull it out, the pot is still moist.

When containers will be set on top of soil or grass, do use stones, bricks, or trays under the pots to prevent the plants’ roots from growing out the drainage holes and into the ground. (Later, if the pot has to be moved, ripping off roots that have found their way into the soil could permanently damage plants.) Trays or saucers under pots protect decks and patios from stains.

When planting containers, it is

not a good idea to use regular garden soil—which is almost always too dense, and will compact into a hard mass that will not allow plants to absorb essential oxygen and nutrients. The basic soil mixture to use for most potted plants is equal parts potting soil, compost (or peat moss), perlite, and builder’s sand.

Since container-grown plants have a limited source of nutrients, it’s important to fertilize them regularly with small feedings. Slow-release fertilizers can be added to the potting soil, and will last three months or more.



**BELOW:** To extend the show into fall, containers at Wave Hill get planted right up until July 4, including this one with six-foot-tall red-leafed sugar cane. **RIGHT:** Thomas Hobbs planted low succulents in a modern pyramidal metal tray for a modern house. **BOTTOM:** Iron planters in the gardens of the Smithsonian Institute in DC.

Modern reproductions in fiberglass resin and plastics are lightweight and nearly weatherproof. These are a real boon to the gardener who loves large pots but hasn't room in the garage for a forklift.



(although very low temperatures and ultra-violet light eventually take their toll on everything). Also, the plastics don't wick moisture and dry out instantly the way real clay does.

European and American plant hunters brought home plants and seeds from tropical climates. During the 18th century, American colonists imported terracotta pots from Europe. But the containers were expensive to ship, and the fragile pots were often damaged in the crossing. Local potters filled the need; while they created their own designs, these echoed the classic shapes of ceramics from the Old World. Soon glass houses were built to protect the new-found plant treasures from northern winters. Potters began mass-producing custom-sized pots for gardeners eager to grow the "hot" new exotics.

Today, modern materials allow artisans to cast reproductions in fiberglass resin and plastics that truly do fool the eye. Your arms won't be fooled, though, as they are comfortably lightweight. The contemporary materials are almost completely weatherproof

GROWING TENDER herbs like rosemary or frost-sensitive figs, lemons, and oranges in containers may seem like a modern practice. Actually, these are very old notions, suited to the old-house garden. Almost anything that grows in the ground can be grown in a pot, a salvaged vessel, or a flower box. (Consult local experts regarding plants that must be transplanted or moved indoors for the winter.)

Pots overflowing with colorful foliage and blooms, even lettuce and tomatoes, beautifully enhance a sunny patio. Containers can be planted specifically for shady areas. You can replant and move pots around to fill out a border as perennials move past their prime-time bloom. Some containers, antique and reproduction, are showy enough to use as focal points in their own right—even without plants! ✦





**ABOVE:** Early-20th-century pillows include one with poinsettias, several made from Navajo rugs, and another (right) from an embroidery kit by H.E. Verran Co., ca. 1910. **LEFT:** Victorian beaded and embroidered pillows. **OPPOSITE:** (top) A stumpwork pillow, with cotton wadding sewn into three-dimensional flowers and fruits, centers a group of vintage Victorian pillows. (middle) Metallic threads and velvet appliqué embellish this hand-embroidered, reproduction heraldic pillow from Gerry Nichols. (bottom) Old and new: Arts and Crafts Textiles' Checkerberry and Dragonfly pillows with vintage lotus-blossom and yellow medallion pillows.



Accent pillows in many sizes, shapes, and fabrics were enormously popular during the Victorian and Arts and Crafts eras. Pillows were travel mementoes, or a showcase for handiwork—and comfortable!

STUFFED FABRIC has been used to cushion seating and beds since the times of ancient Egypt and Greece. Goose down-stuffed pillows were *de rigueur* for the stiff furniture of Georgian England, and down-filled pillows made it to colonial America to soften wooden benches. But it was during the late-19th century that pillows came into their own as works of artistry and even as social statements. (Example:



# PILLOW TALK

BY BRIAN COLEMAN

Candace Wheeler, the progressive artist of the late-Victorian era, dismayed by the lack of employment opportunities for “women in untoward circumstances,” helped establish the Society of Decorative Arts in 1877 in New York. Along with portières and painted china, artistic pillows were among the hand-crafted items sold at the Society’s showroom.)

Exquisite Victorian pillows softened taut horsehair chairs and settees. They might have intricate embroidery—flowers such as lily of the valley (signifying the return of happiness) or tea roses (“I’ll remember always”), or animals like the ever-popular English spaniel. Berlin work had become popular since the availability of Berlin wool needlework kits during the 1850s. In the 1860s and 1870s, as spring-tied upholstery was introduced, furniture became softer, [text continued on page 90]





**ABOVE:** Kit pillows were popular in the late-19th and early- 20th centuries. Motifs ranged from "Good Luck" to Geisha girls, and Indians and canoes. **RIGHT:** Missing threads and distressed colors lend vintage charm to the reproduction Spaniel pillow from Gerry Nichols. The French Aubusson pillow, too, is new, but carefully aged with small separations and even stains for just the right patina, again by Nichols.

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## CARE & CONSERVATION of Vintage Pillows

Textiles, by their nature, are fragile. Sunlight will destroy the fibers of nearly any fabric. Best **stored flat**, textiles should be separated by cotton cloth so that dyes cannot transfer. If you have to fold them, it's preferable that you refold the fabric along new lines once or twice a year to avoid permanent creases. Never store in plastic, which releases chemicals harmful to fabric. Dresser drawers or trunks are among the best places for storage.

Be careful cleaning pillows, as many dyes were not colorfast. Ann Wallace, who specializes in both vintage and new pillows, recom-

mends testing with a moist Q-Tip for color stability. If colors do not run, then careful **hand washing** in cold water with Ivory or Woolite (never regular detergent) is the best way to clean an old casing. If the fabric is **yellowed**, try a solution of two tablespoons of lemon juice diluted in a small tub of water to gently bleach the fabric. **Stains** may be removed with a carbonated cleaner such as Chem Dry Stain Extinguisher, Zout, or Carbona. Roll the pillow or casing in a towel to dry, changing the towel as moisture is soaked

up; hanging encourages colors to run. **Never use starch** on a period textile, even though it was popular during the Arts and Crafts period, as starch attracts silverfish and moths. **Iron the fabric** upside-down between towels or white cloth. Never press hard on stitches; for if there is moisture remaining in the threads, ironing can drive loose dye into other parts of the fabric. Dry cleaning is not recommended as harsh chemicals ruin stencils and cause dyes to run.



**Carbona Color Run Remover**, dabbed on with a moist cotton swab, rescued a pillow badly stained by red dye that had run from the berries.



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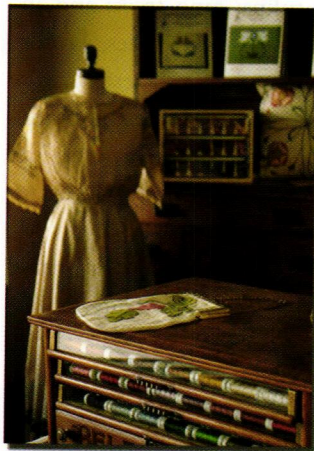
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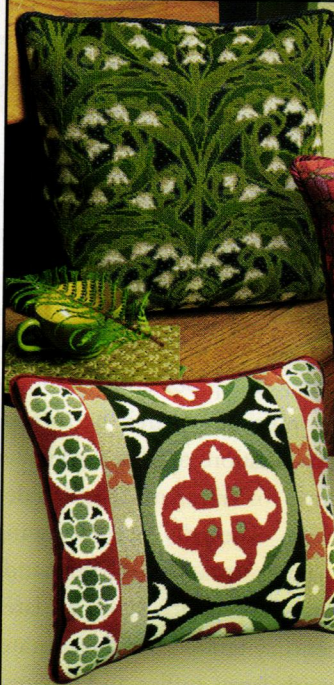
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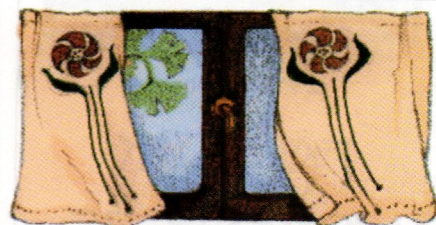
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OLD-HOUSE INTERIORS 89

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Makers of Victorian-style pillows may use vintage or reproduction fabrics. Textiles and kits are sold to make pillows in both American and British Arts and Crafts styles.

These members of the Seattle Arts and Crafts Guild gather for pillow talk: (left to right) Kim Covey, Jane Roe, Faire Lees, Jessica Greenway, Lori Moore.



yet cushions were piled on already overstuffed sofas, even sewn together for floor seats.

Pillows were popular as novelty and gift items. Women embroidered smoking pipes and paraphernalia on pillows for their betrothed, and representations of their alma mater on pillows for classmates. Beaded designs were especially prized, owing to the intricate and delicate handwork involved. Pillows of the late-19th century tended to be elaborate, often with large ruffles and fringes.

At the turn of the 20th century, while the conventions of the Arts and Crafts Movement swept away Victorian clutter, pillows remained popular. Now, however, they were often made of oatmeal-colored linen stitched with silk, cotton, or "artificial silk" (rayon) threads. Many Arts and Crafts pillows were made from kits in 22-inch to 24-inch squares. A standard for smaller pillows was 15 inches. Because it was

easier and more economical than needlework, fabric stenciling became popular. Geometric designs were common, as were motifs taken from nature: stylized ginkgo leaves, poppies, and tulips; pine trees; and insects including dragonflies, butterflies, and scarab beetles. Designs were stitched in colored threads; although practically every color was used, the "earth tone" greens, oranges, browns, and reds were favored.

Pillows were often coordinated with curtains and table runners. Articles advised on the proper placement of pillows from living room to sun porch. Seasonal change was suggested: pinecone and poinsettia motifs for fall and winter, daisies and tulips for spring, roses in summer.

Pillows are again an affordable way to add style. Vintage pillows of the 20th century are still a bargain in the antiques world, often selling for around \$25. But many people prefer to use period reproductions. ✦

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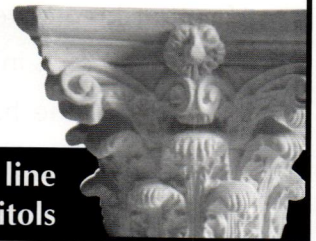
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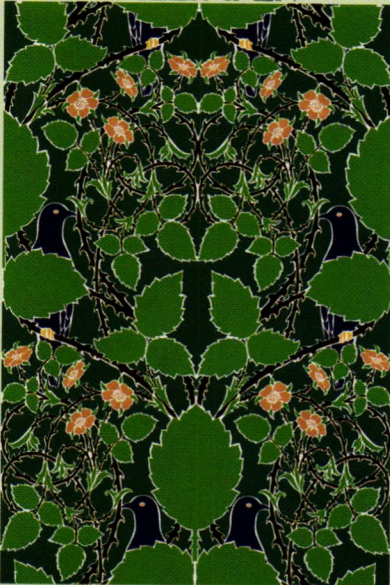


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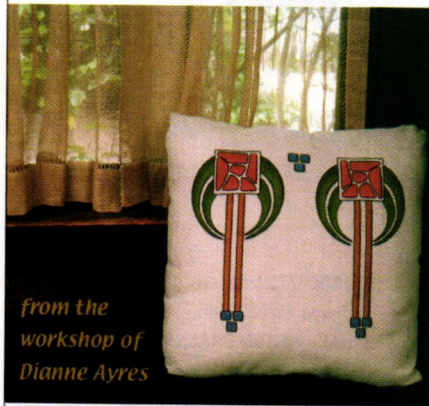
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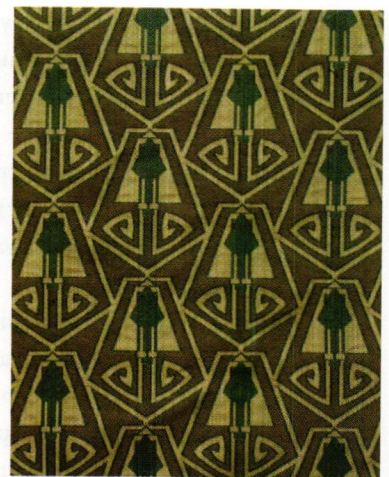


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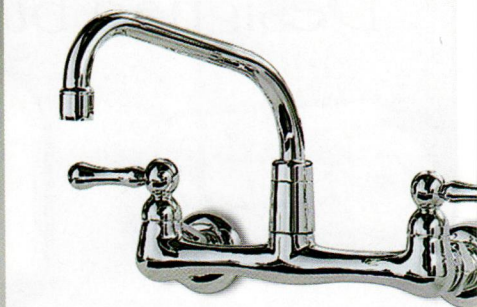
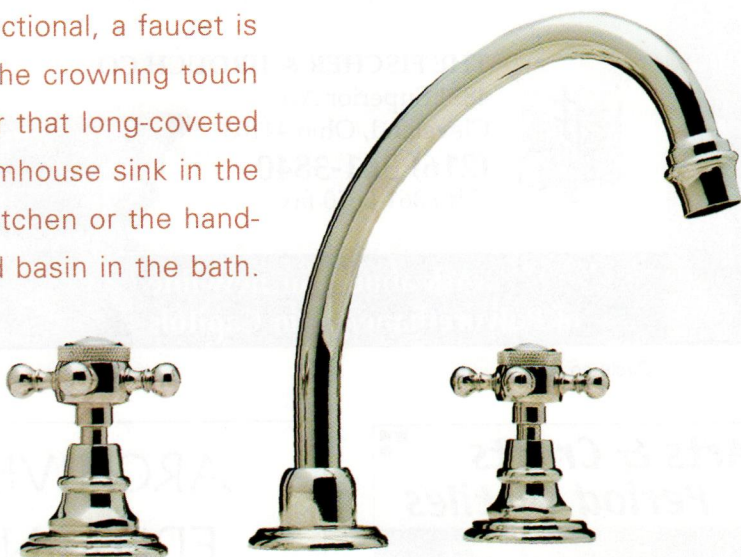
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OLD-HOUSE INTERIORS 91



1  
2

At once tactile and functional, a faucet is the crowning touch for that long-coveted farmhouse sink in the kitchen or the hand-carved basin in the bath.



3  
4



## Links to a Sink

BY MARY ELLEN POLSON

**C**ONSIDERING you'll have your hands on one several times a day, a faucet should never be an afterthought. Luckily, there are many stylish and well-made alternatives suitable for homes of various eras, as well as the sinks and lavatories to accompany them.

A classic style for early American and Victorian homes are variations on the old hand-pump: a post-style faucet with a long-neck spout that swivels, like Rohl's Perrin & Rowe bar faucet, available from Kolsen. Unlike the rustic originals, contemporary [text continued on page 96]

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5  
6





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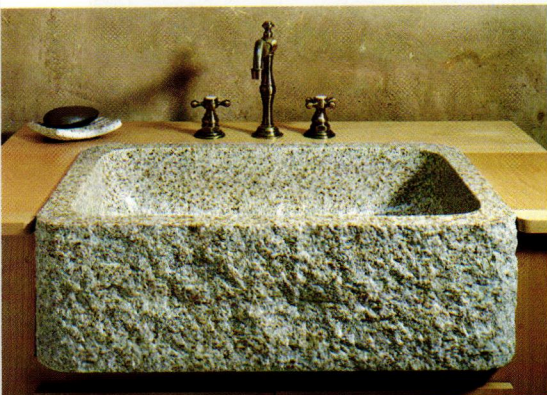
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**RIGHT:** An oval sink with fluted pedestal from Antique Hardware & Home suits baths of the early 1900s.

**BELOW:** Stone Forest's granite farmhouse sink recalls the rough-hewn look of early stone sinks.



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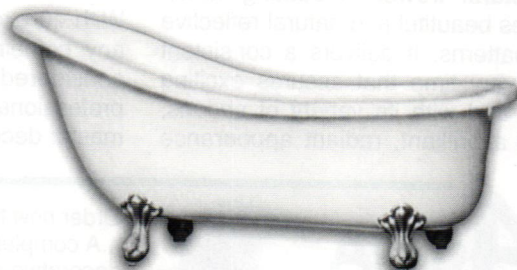
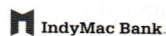
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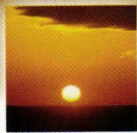
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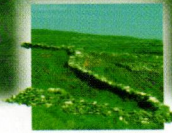
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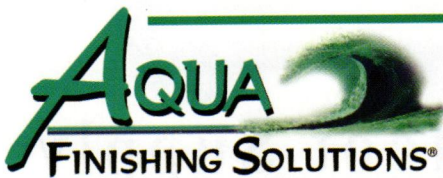


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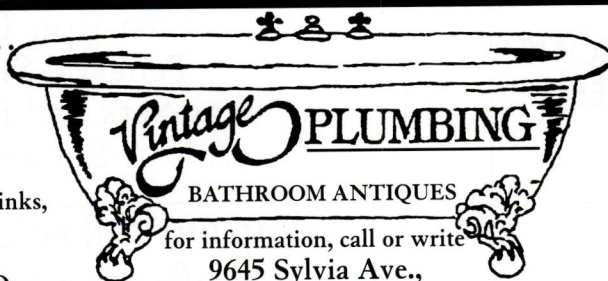
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A favorite for Thirties and Forties kitchens is the wall-mounted, swivel spout faucet with exposed tubing and separate levers for hot and cold water.

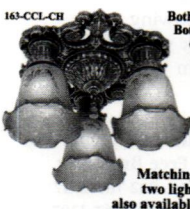
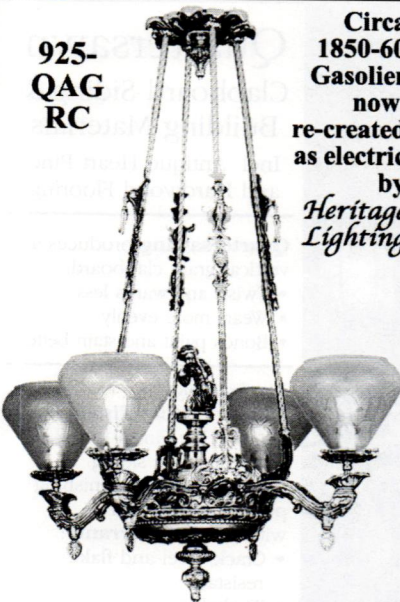
versions come in solid brass or any number of finishes, from brushed chrome to antiqued nickel. A smooth-sided or angled-front soapstone sink, or a rustic variation like Stone Forest's granite farmhouse sink, makes a wonderful accompaniment. Another standby for Victorian kitchens is the gooseneck faucet, available with integrated or freestanding cross handles or levers, like the Jolise from Harrington Brass Works.

For homes of the Teens and Twenties, there are center and widespread lav sets with cross handles—in chrome, nickel, or porcelain. The Hatteras widespread set from Jado, in antique nickel, has an almost Edwardian look, a nod to the popularity of British-style fixtures. A favorite for Thirties and Forties kitchens is the wall-mounted, swivel spout faucet with exposed tubing and separate levers for hot and cold water. Half a dozen companies, including Claw-foot Supply, Bathroom Machineries, Antique Hardware & Home, and Mac the Antique Plumber, offer this classic fixture—usually for about \$250 to \$300 (nickel versions are substantially higher). American Standard's Standard Collection is a reissue of a 1922 bath suite. The company has just introduced two 1930s-friendly suites: Retrospect and Town Square. Town Square's widespread faucet set and pedestal sink, both sculpted to Art Deco perfection, would be equally at home in a Forties bath. ✦



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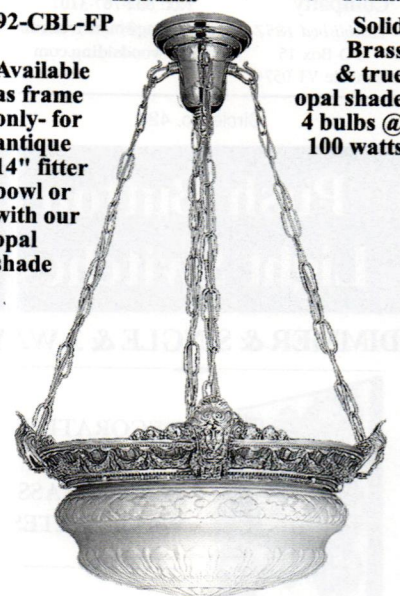
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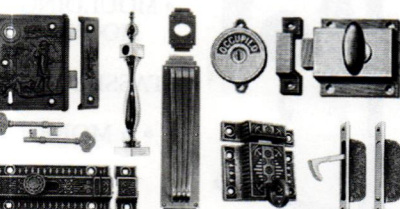
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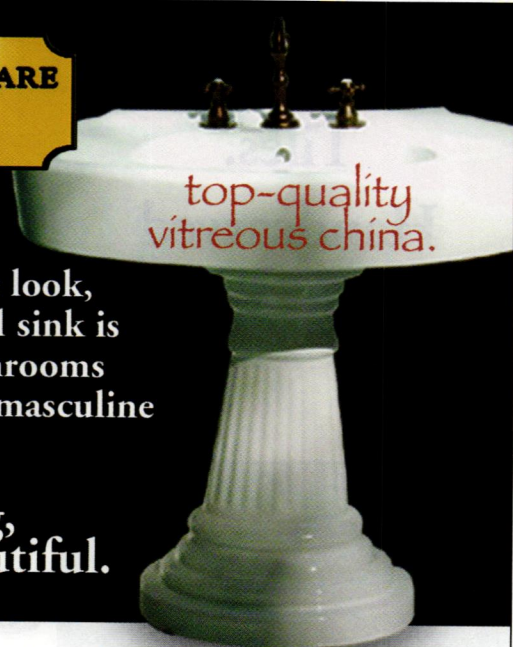
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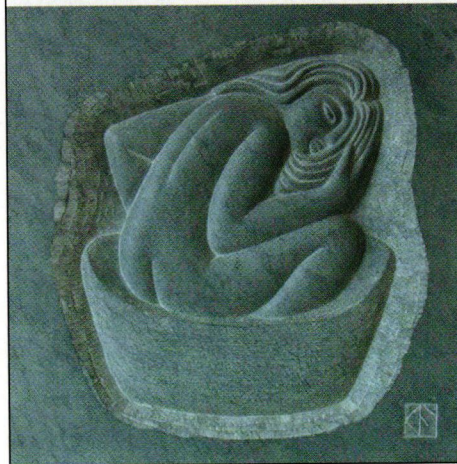
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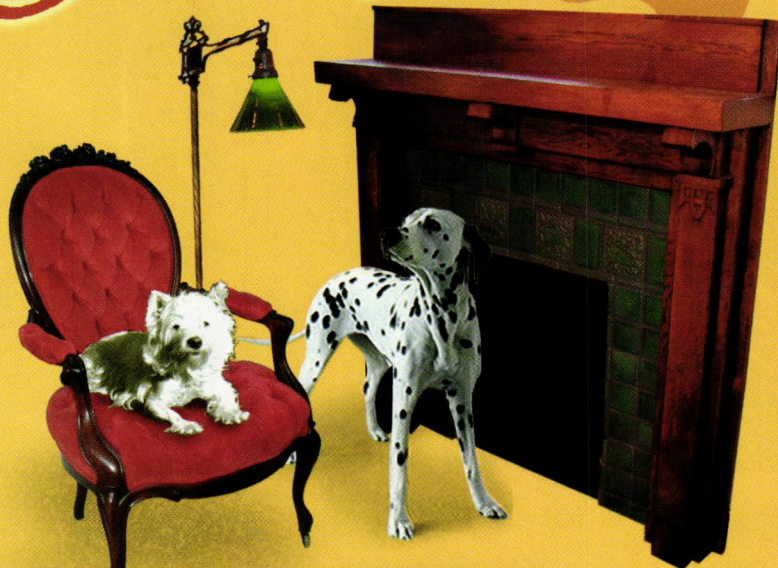
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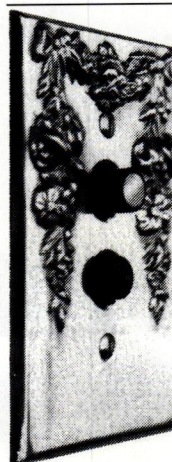


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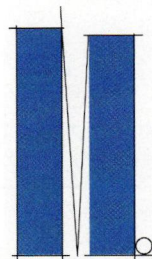
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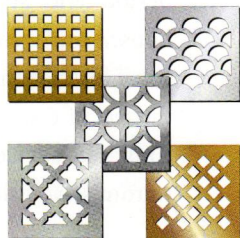
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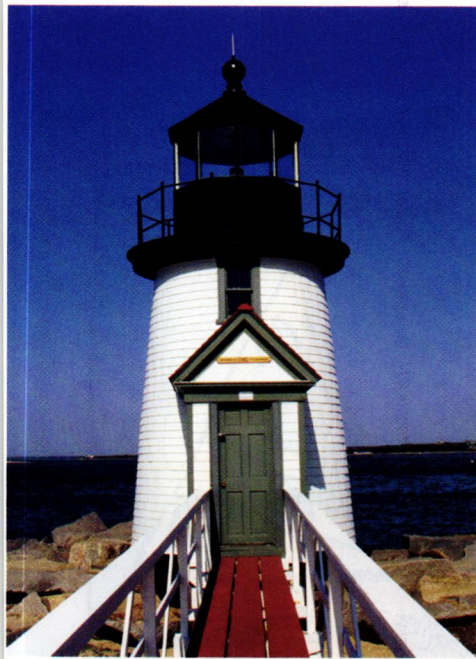
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# Fall in Nantucket

BY CATHERINE LUNDIE



**CLOCKWISE:** (from top left) Brant Point Lighthouse; Nantucket harbor at dawn; The east parlor of Hadwen House, a high-style Greek Revival mansion; grave markers in Prospect Hill Cemetery.



WHEN THE TEMPERATURE takes a little tumble and the hordes of summer people have gone home, I like to hop on a ferry to Nantucket. Others go to Nantucket for sun and surf; I go for its epic timelessness. Here I get to walk, sleep, and sup in surroundings forged by the unlikely alliance of Quakerism and whaling.

On this blissfully remote island 30 miles off Cape Cod in Massachusetts, small-town life goes on. The

truck from seventh-generation Bartlett's Ocean View Farm bumps its way up Main Street's cobblestones and offers farm-fresh produce from the tailgate. Fishermen ply Nantucket Bay for autumn's bounty of tender scallops. I sleep in a room with hand-hewn rafters, its floor slanted like a ship deck at sea.

My premier passion on Nantucket is its houses—more than 800 in **NANTUCKET TOWN** alone were built before 1840. It's fun just to wander

Unlike a big-city historic district (where you may turn a corner and come face to face with a 7-Eleven), Nantucket's charm is that it is all of a piece.



One of the “Three Bricks” built by the successful whale-oil merchant Joseph Starbuck on Main Street in 1837–1838.

the sandy streets, soaking it in. But the town’s remarkable architecture evolved in distinct stages, from the arrival of the first English settlers back in 1659. If you’d like to trace that evolution through some fine period examples, grab an apple from the back of Bartlett’s truck and follow these suggestions.

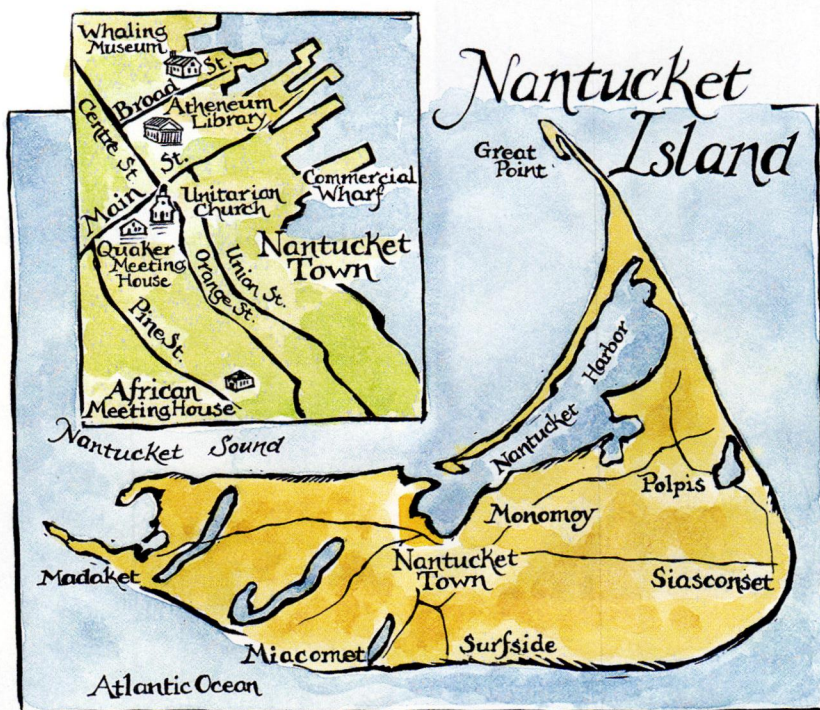
**THE RICHARD GARDNER II HOUSE** (pre-1690), 139 Main St., is an early English-style dwelling, with diamond-paned casement windows, immense chimney, and plain board doors. It also has a later, rear shed-like extension; on Nantucket, the “lean-to” gives its name to the style of architecture. I particularly like the

privately owned Captain Richard Gardner III lean-to house (1722–24) at 34 West Chester St. With its generous grounds near Lily Pond Park, it retains the feel of the early settlement’s rural nature. Another favorite is the **CHRISTOPHER STARBUCK HOUSE** (ca. 1690–1757), 105 Main St., which sits stubbornly at an angle to the road, a proud survivor of the early Nantucket penchant for siting a house facing south, a practice taken so seriously that foundation posts were set by compass! To view the interior

of an early gem, see the 1686 **JETHRO COFFIN HOUSE**, owned by the Nantucket Historical Society, a 15-minute walk from town on Sunset Hill Road.

While early lean-tos are rare, street after street is packed with “typical Nantucket houses,” severely beautiful shingled homes with restrained hints of Georgian or early Federal design. The interior plans are remarkably uniform. If you’re not already staying in one—many of the bed-and-breakfasts in town fit this description—visit the **MARIA MITCHELL HOUSE** at 1 Vestal St. (508/228-2896, [mmo.org](http://mmo.org)). The home of America’s first woman astronomer, Mitchell House was built in 1790 and has been a house museum since 1902.

Nantucket has some splendid samples of the Federal and Greek Revival architectural styles among its public buildings, churches, and homes. **THE HADWEN HOUSE** at 96 Main Street is a high-style Greek Revival mansion open to the public (see “Resources,” p. 108). Yet my preference lies with [continued on page 104]

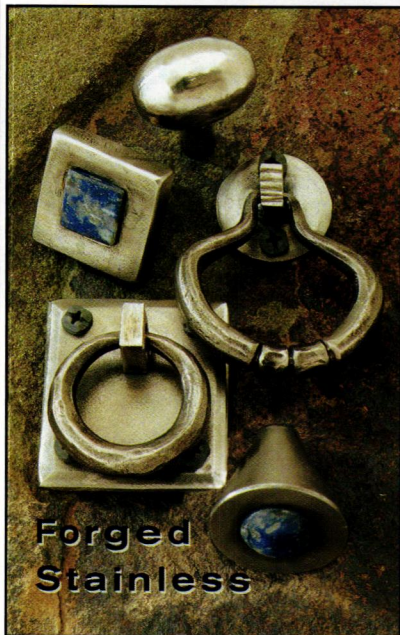


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Ferry tickets from Hyannis, Massachusetts: **THE STEAMSHIP AUTHORITY**, (508) 477-8600, [steamshipauthority.com](http://steamshipauthority.com) ■ General information, accommodations, and guide to events: **NANTUCKET CHAMBER OF COMMERCE**, (508) 228-1700, [nantucketchamber.org](http://nantucketchamber.org). ■ Hadwen House and the Jethro Coffin House are open through Columbus Day; contact the **NANTUCKET HISTORICAL ASSOCIATION**, (508) 228-1894, [nha.org](http://nha.org). ■ “A Celebration of Nantucket Architecture,” sponsored by the **NANTUCKET PRESERVATION TRUST**, (508) 228-1387, is on display at the Coffin School, 4 Winter St., through Oct. 11. ■ You can get a feel for the island from the website ([ack.net](http://ack.net)) of *The Inquirer and Mirror*, Nantucket’s newspaper since 1821. ■ **SEASONAL WALKING TOURS** are offered by the Nantucket Preservation Trust, (508) 228-1387, [nantucketpreservation.org](http://nantucketpreservation.org).



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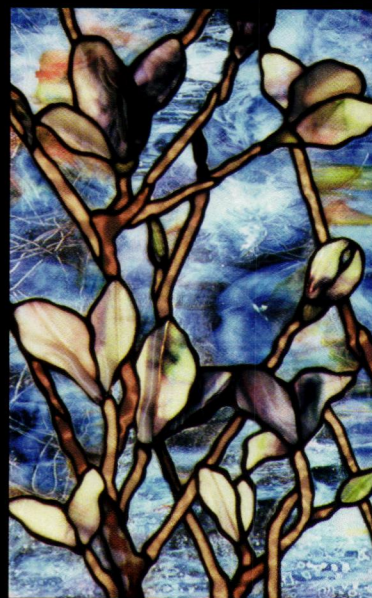


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A view of broad, cobbled Main Street in the center of Nantucket Town.

vernacular interpretations. The “Fish Lots,” an area of town along Pine Street once reserved for drying codfish but subdivided in 1717, boasts many delightful Greek Revival cottages. Take note of the charmer at the intersection of Pine and Darling Streets.

A steaming bowl of chowder—“clam or cod” to quote Melville—is a prerequisite on a crisp blue autumn day. But don’t be disappointed if it’s foggy; those days too possess an allure, making it easy to convince yourself you saw a figure in bonnet and Quaker grey turn down a lane just ahead. There’s something about the dying year that’s conducive to communing with the dead, and on Nantucket they’re never more than a short stroll away. The tombstones on **PROSPECT HILL CEMETERY** provide an island history in themselves. For my taste, though, nothing can vie with the eerie tranquility of the **FRIENDS BURIAL GROUND**. Quakers disapproved of headstones as idolatrous; this unstoned field contains thousands of graves.

Nantucket also rewards the night stroller. There’s a hush upon the town, and the past becomes palpable: the perfect time for a ghost tour. Before you dismiss it as campy, be warned that the island is rife with ghosts. When a chill wind whips up, tossing shadows across deserted streets and shuttered house-fronts, it’s no stretch

to believe in specters!

Even if you prefer to avoid ghosts, a night-time stroll is the perfect time to snatch glimpses of lighted period interiors. Don’t miss the Tiffany windows of **ST. PAUL’S EPISCOPAL CHURCH**. With luck, your visit will coincide with choir practice, voices of unearthly beauty floating out into the darkness. A guaranteed way to feel the centuries slip away is to climb the flared brownstone steps of the Pacific National Bank and gaze down an empty Main Street to the wharves.

No trip to Nantucket would be complete without a visit to **SIASCONSET**, or ‘Sconset in the local vernacular. Set on a high sandy bluff above the ocean at the eastern end of the island, it has plenty of good Victorian architecture. But it was the picturesque, diminutive 18th-century fishing shacks-turned-summer cottages that drew the Victorians here in the first place. Sprouting extensions known as “warts” in all directions, the quixotic dwellings are best seen on foot—it’s like walking through a village of children’s playhouses. Coming back through the rich-hued moorlands, take time to view the crimson splendor of a cranberry bog. It’ll make you want to stay on Nantucket until Thanksgiving. ✦



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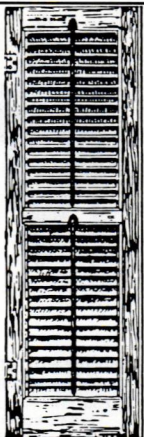
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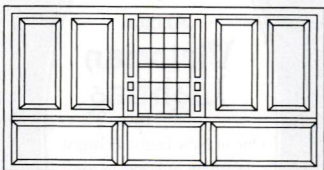
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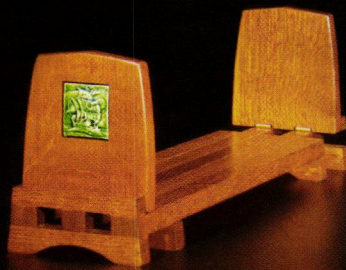
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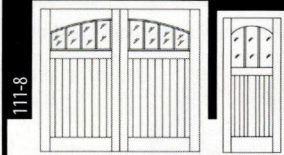


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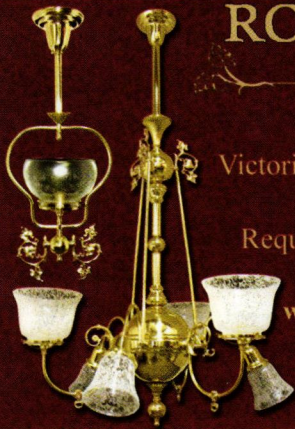
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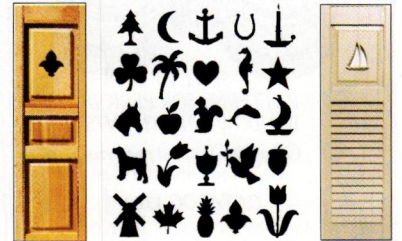
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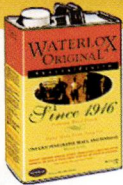
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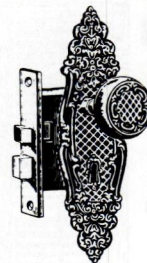
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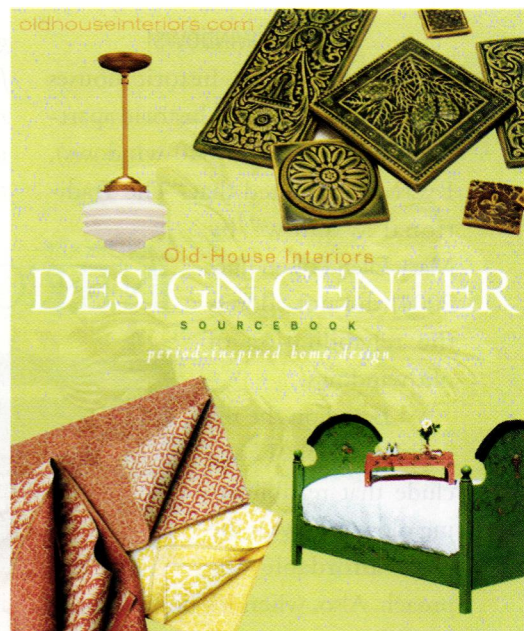
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# DIALOG

back&forth

## SAVE OLD WINDOWS!

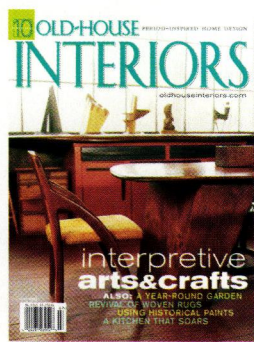
AS OWNER OF THREE historic houses and now a condo in a historic apartment building (with 840 windows), I was disappointed that “The Traditional Window” by Mary Ellen Polson [July 2004] did not address the rehabilitation of old windows.

Based on the research available, I conclude that rehabilitating old windows is the most affordable approach. Also, when it’s done right, it provides energy savings similar to replacement windows. Original windows are the most important character-defining element in old buildings; they’re made of old growth wood and often hardware that can’t be replaced. I hope readers will investigate the benefits of keeping old windows and rehabbing them. In many cases, they’ve served their purpose well for 50 or 100 years. With some work, they can serve another 100. That’s a guarantee that I think today’s window manufacturers would be hard pressed to match. No window is maintenance-free. Why not invest in windows whose parts are still available, rather than in windows whose manufacturer may not be around in 20 years?

—PAM O’CONNOR  
*Preservation Practices*  
Kalamazoo, Mich.

*Agreed—your argument has been ours for decades. The July issue’s Designer Specs department, a brief introduction with a source list, assumed the replacement decision had already been made or, as sug-*

*gested in the copy, that new windows were for an addition. The choices in replacement windows are vastly better than they were 20 years ago, and we want readers to know that. —eds.*



## VERY CAREFUL READERS

ARLENE BAXTER refers [to a buffet bought at auction, which she says] came from the Spanish Embassy in San Francisco. [“House of Redwood, Oak & Stone,” July 2004] Embassies are invariably located in the capital cities of the [continued on page 110]

**Circular convex mirrors were high-style items in the Federal period and are still popular in revivals. This one is adorned with matching sconces hung with prisms and lavender glass shades.**



## Con-vexing Name

I recently acquired an early-19th-century convex mirror. The gilt frame is studded with small balls and topped with an eagle. I know there is a more formal word to describe this type of mirror, but it escapes me. Can you help?

— SARAH GOTTFRIED, VIA E-MAIL

While it’s perfectly correct to refer to your new find as a convex or parabolic mirror, the word you are looking for is *girondole*. Roughly translated from the Italian, *girondole* means “explosion of lights.” With or without convex glass, circular mirrors were popular in Europe in the 18th century, especially in France, where most of the convex glass was made. The Rococo style of the earliest *girondoles* evolved from the carved, branching arms of the candelabra—which are also correctly referred to as *girondoles*.

By 1790, convex glass was available from England, and *girondole* mirrors were soon the height of fashion in the United States. *Girondole* wall clocks were a uniquely American invention patented by Lemuel Curtis in 1816. In the new Republic, the style was much as you describe it: a circular, giltwood frame topped with a finial in the form of a winged eagle, or perhaps a seahorse. The balls on the frame are said to represent the number of states in the union at the time of manufacture, so it may be possible to date yours. Be sure to hang your *girondole* in your most beautiful room, and it will reward you with a sweeping view at a glance.

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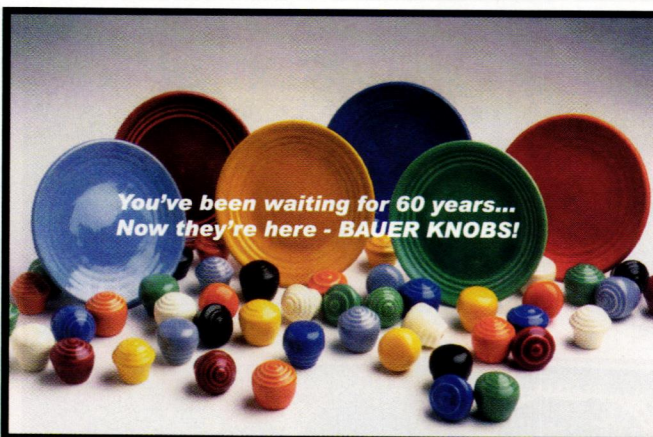
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nations to which they are accredited. At best, [the buffet must have come from] the Consulate General or Consulate. Consulates perform ministerial or administrative duties, such as issuing passports or legalizing documents. Embassies deal with politics and policy. This confusion is widespread; as a consul, I am repeatedly correcting well-intentioned callers who wish to promote me.

—DR. PAUL WILLIAM GARBER,  
CONSUL OF CHILE  
*via email*

ON THE SWAN MOTIFS page in the June issue, Ruth E. Ross mistakenly writes that Leto was seduced by Zeus while he was in the form of a swan. However, it was not Leto, it was Leda. Leto was the daughter of the Titans Coeüs and Phoebe, and was one of

the earliest loves of Zeus. Leda was approached by the god Zeus while he was masquerading as a swan. Zeus made love to Leda, not Leto, while in the form of a swan.

—TONIA MADEJCZYK  
*via email*

#### DESIGNING A SET

I APPRECIATED the coverage [of the set decorator's approach to interior design, p. 94, May 2004]. [Please] know how grateful I am for [Brian Coleman's] hard work putting it together. We love the momentum that this kind of exposure gives our public image . . . it will give ammo to our requests to the studios that they grant permission for good photography of our sets.

—ROSEMARY BRANDENBURG  
*Set Decorator's Society of America*  
*[continued on page 112]*

## Portière Rod Source

On p. 99 of the July 2004 issue, your subscription ad shows a photo of a dining room with a portière. Where does one find the hardware shown? The hardware in curtain and drapery catalogs, while serviceable I'm sure, doesn't look at all the same.

—JOHN HANCOCK, GLEN ROCK, PENN.

**Y**ou have a good eye! The hardware you admire came from a German company, Blome. The company, unfortunately, went bankrupt in the past year. I recommend you look at similar products from Stroheim and Romann [stroheim.com; go to "Decorative Hardware"]. It's pricey, but as you've noted it's a finishing touch that makes a room successful.

—BRIAN COLEMAN



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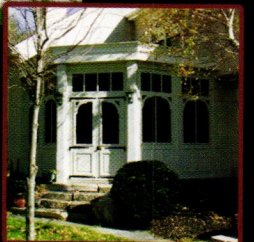
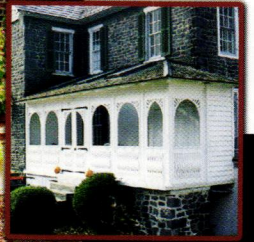
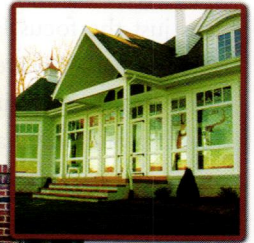
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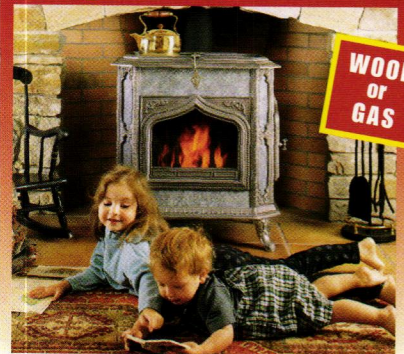
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### MORE EARLY HOMES

I PICKED UP the new Early Homes [Spring 2004] in my bookstore, and it is just the focus I wish *Old-House Interiors* had. We are always looking for guidance in maintaining and improving our 1780 half-Cape, and this issue was packed with things pertinent to the era of our home.

—E.L. MOAKLEY  
West Falmouth, Mass.

WE ENJOY our subscription [and] we would love to see more articles/photos/decorating ideas of and for older American homes. Our home is a 1796 Federal period, Cape Cod style in LaGrange, N.Y. We recently purchased it, are renovating, and attempting some period restoration. Suggestions as to resource guides?

—WALLY KRAUSE  
via email

*The editors of OHI recently produced what will be an annual special called Early Homes, available on the newsstand and directly from us at the number below. It covers exclusively houses built from ca. 1690 to 1850. (Go to our website for resources listed in that edition.) We're committed to continuing such coverage in the bimonthly issues*

*of Old-House Interiors, too: see the feature about a ca. 1760 gambrel cottage beginning on page 68. Also, our Design Center Sourcebook and companion website DO list resources for pre-1850 houses, as well as those for Victorian and early-20th-century homes. Order an illustrated, 250-page Sourcebook [\$19.95 ppd.] by calling (978) 283-3200. —eds.*

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My second question has to do with using glass blocks. The house has a one-car garage in front. I want to convert this space into a family room. My idea is to use a curved glass-block wall to fill the space of the original garage door. Does anyone have experience with a similar remodeling? Finally, I am interested in interior decor for this period and style. The house was built in 1937 and has a Deco/Modern look. Please respond to Ann Dahm c/o letters@oldhouseinteriors.com, or directly by mail: Ann Dahm, 1200 Springland Ave., Michigan City, IN 46360.

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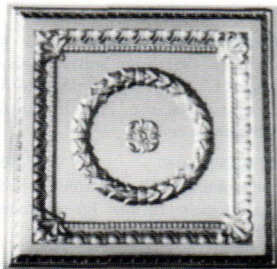
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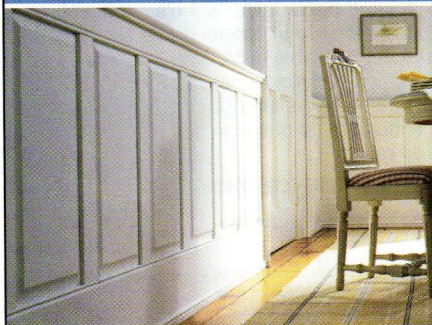
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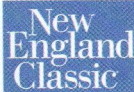


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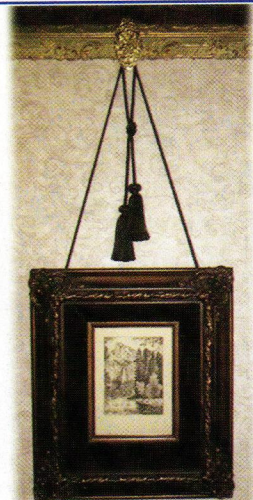


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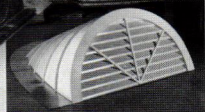
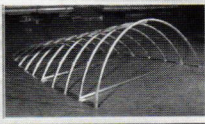
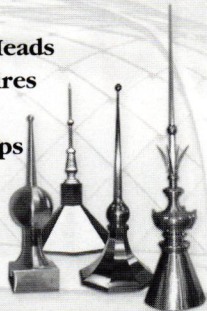
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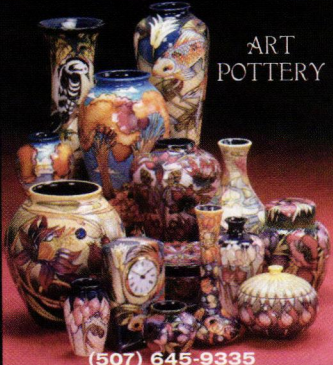
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The editors have compiled this section to give you more information about products and services in this issue. Objects not listed are generally available, or are family pieces or antiques.



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### Nostalgic Kitchen pp. 30-34

Design by Austin & Hitchcock Restorations, Portland, OR: 503/235-9691. • Contractor/ finish carpenter Mike Edeen, New Building Solutions, Portland, OR: 503/756-5743 or 503/252-5883. • Stove restoration by Paul Nelson, Bee Jay's Appliances, Milwaukie, OR: 503/771-7056. • Hardware from House of Antique Hardware, Inc.: 888/223-2545 or 503/231-4089, [houseofantiquehardware.com](http://houseofantiquehardware.com) • Lighting reproductions from Rejuvenation, Inc.: catalog sales 888/401-1900, [rejuvenation.com](http://rejuvenation.com) Portland retail store: 503/238-1900.

### Low-Down Coffee Table pp. 42-46

Coffee or cocktail tables are a standard item from almost any furniture manufacturer or fine cabinetmaker. A list of 20 "editor's picks" of companies with period-design tables, including price ranges, is listed at [oldhouseinteriors.com](http://oldhouseinteriors.com): go to "additional resources" under "current issue."

### Cottage at Head of Cove pp. 68-75

**p. 70** Museum-quality reproduction mochoware from Don Carpentier's Pottery, East Nassau, NY: 518/766-2422, [greatamerican-craftsman.org](http://greatamerican-craftsman.org) **p. 71** Restoration mason Richard Irons, Limerick, ME: 207/793-2113 • Early "country" textiles: [eatonhilltextiles.com](http://eatonhilltextiles.com), 802/426-3733 • [thistlehillweavers.com](http://thistlehillweavers.com), 518/284-2729 • [familyheirloomweavers.com](http://familyheirloomweavers.com), 717/246-2431

### Villa Louis pp. 76-81

Villa Louis, a property of the Wisc. Historical Soc., Prairie du Chien, WI: 608/326-2721, [wisconsinhistory.org/villalouis](http://wisconsinhistory.org/villalouis) Open May-Oct. **p. 76** Villa Louis fabrics available for purchase through a licensing agreement with Scalmandre (to the trade): [scalmandre.com](http://scalmandre.com) and through showrooms. • Wilton carpet by Langhorne Carpet Co.(PA): 215/757-

5155 **p. 78** "Marigold" curtain and portiere panels by Scalmandre. • Morris "Mallow" paper from Sanderson, 800/894-6185, [sanderson-online.co.uk/](http://sanderson-online.co.uk/) • Carpet: J. R. Burrows, 800/347-1795, [burrows.com](http://burrows.com) **p. 79** Parlor ceiling paint by Affiliated Artists of Wisconsin, Inc., Butler, WI: 262/790-1177 • Wallpaper Morris "Venetian" from Sanderson (above). • Scalmandre "The Royal Burgundy" panels; and "Villa Louis Persian Thistle" for portiere. **p. 81** Lincrusta-Walton embossed (unfinished) wallcovering from Imperial Home Décor Group, [ihdg.com](http://ihdg.com), 888/608-5943 • Carpet is "Art Square" (Chaldema) from Classic Revivals, Inc. (MA): 617/574-9030, [classicrevivals.com](http://classicrevivals.com) • [not shown] Reproduction fireplace tiles and restoration throughout by L'Esperance Tile (NY): 518/884-2814. **SERVICES** • House styled by Laura McCoy Designs: [mcdesign@optonline.net](mailto:mcdesign@optonline.net) • Wallpaper installations by WRN Associates: [paperhangings.com](http://paperhangings.com) • Furniture Restoration and upholstery by Kennedy Conservation Consortium, Mt. Carroll, IL: 815/244-9789 • Decorative painting by Faux Finishes, Ronald Post, Dubuque, IA: 563/556-0586

### Pillow Talk pp. 86-90

The author recommends the comprehensive book *American Arts and Crafts Textiles* by Dianne Ayers et al. [Abrams, 2002; \$60]. • More detailed information about pillow suppliers can be found at [oldhouseinteriors.com](http://oldhouseinteriors.com): go to "additional resources" at "current issue."

### Tile Around the House pp. 60-64

Tile makers and dealers aren't easy to categorize. We've grouped dozens of companies by the specialty for which they are best known: Victorian, Early Ceramic, Arts & Crafts, and California Art Tile. This list is available at [oldhouseinteriors.com](http://oldhouseinteriors.com): go to "additional resources" at "current issue."

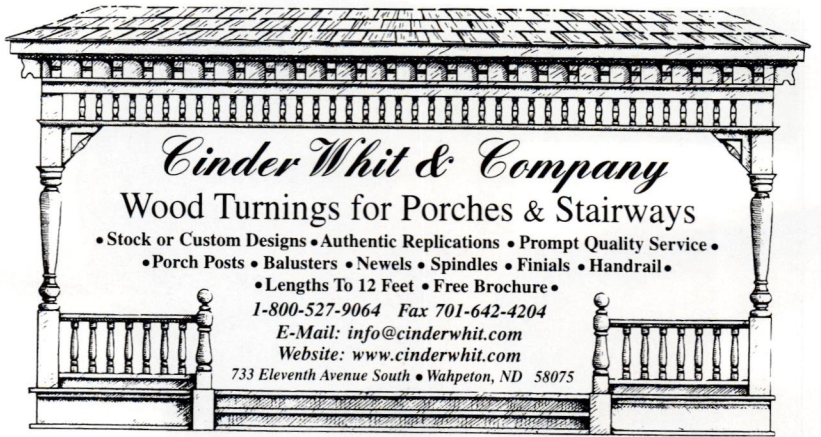


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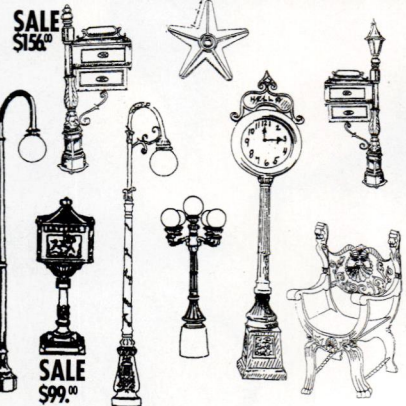
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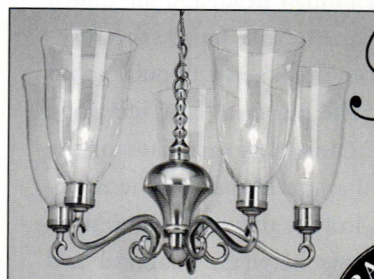
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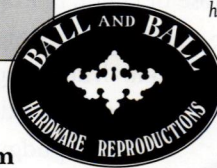
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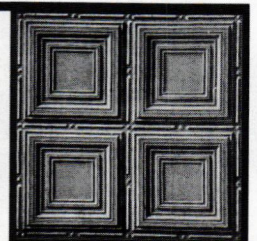
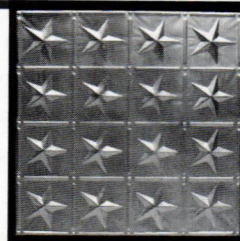
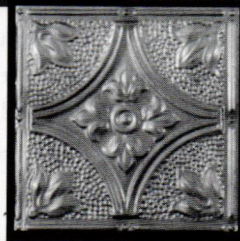
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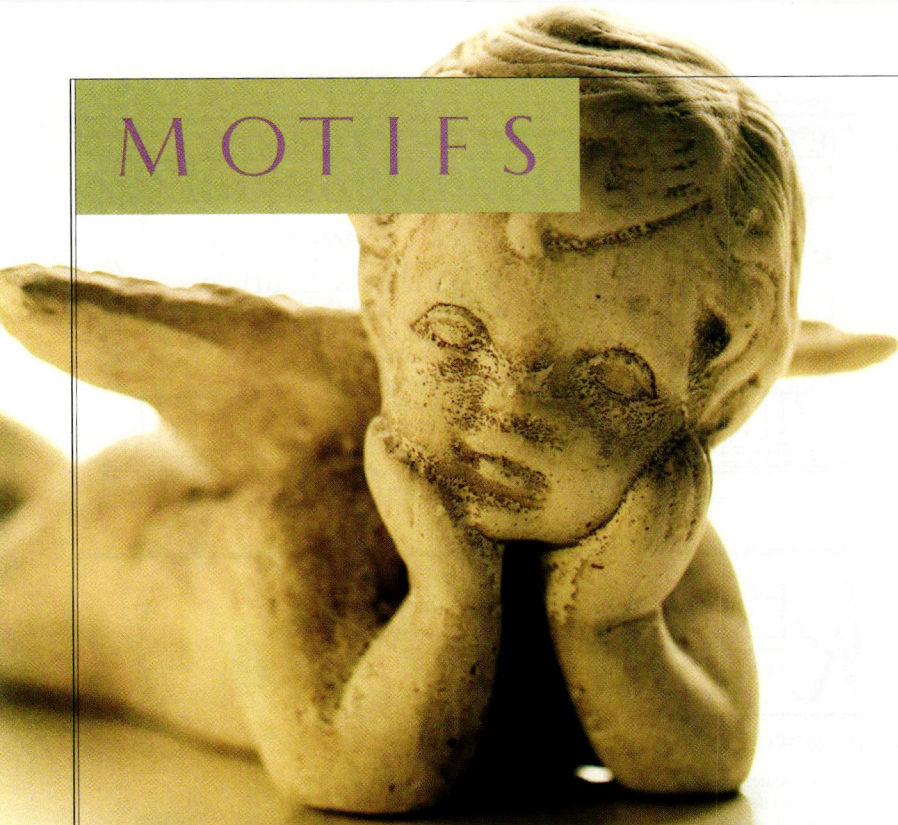
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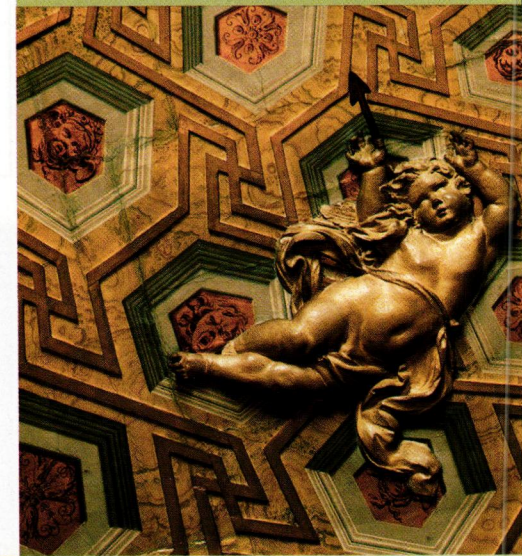
# Cherubim

**T**HE DICTIONARY defines cherubim (plural of cherub) as biblical figures represented with wings, a human head, and an animal body, or angels of the second highest rank. In art, the rosy-cheeked cherub with wings and child's body has been a popular motif since Greek and Roman times, suggesting the purity of new life along with spirituality. Described in the Old Testament as guardians of the gates of Heaven, cherubs still are portrayed as gatekeepers of the After-life on tombs, especially those of children. In Italy they were *putti* (from the Latin *putus*, meaning pure), intercessors between mankind and divinity. Favored by Raphael and Michelangelo, cherubs represented divine wisdom and inspiration. ■

When the pudgy little cherub carries a bow and arrows, he become Cupid, messenger of Eros. It was the Victorians who made cherubim sentimental symbols of love, printing them on Valentine's Day cards and painting them on their ceilings. Today cherubs decorate coffee mugs and tee-shirts—a reminder, perhaps, of lost innocence. —BRIAN D. COLEMAN



**TOP:** "Cherub Print" was designed by a teenaged Adriana Scalamandrè Bitter in 1947, for restoration of Hearst's San Simeon Castle. **ABOVE:** A Compton pottery plaque, ca.1900. **BELOW:** Ornate ceiling of the Palazzo Chigi, Rome. **LEFT:** St. Paul's Cathedral (London), designed by Sir Christopher Wren 1675–1710.



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