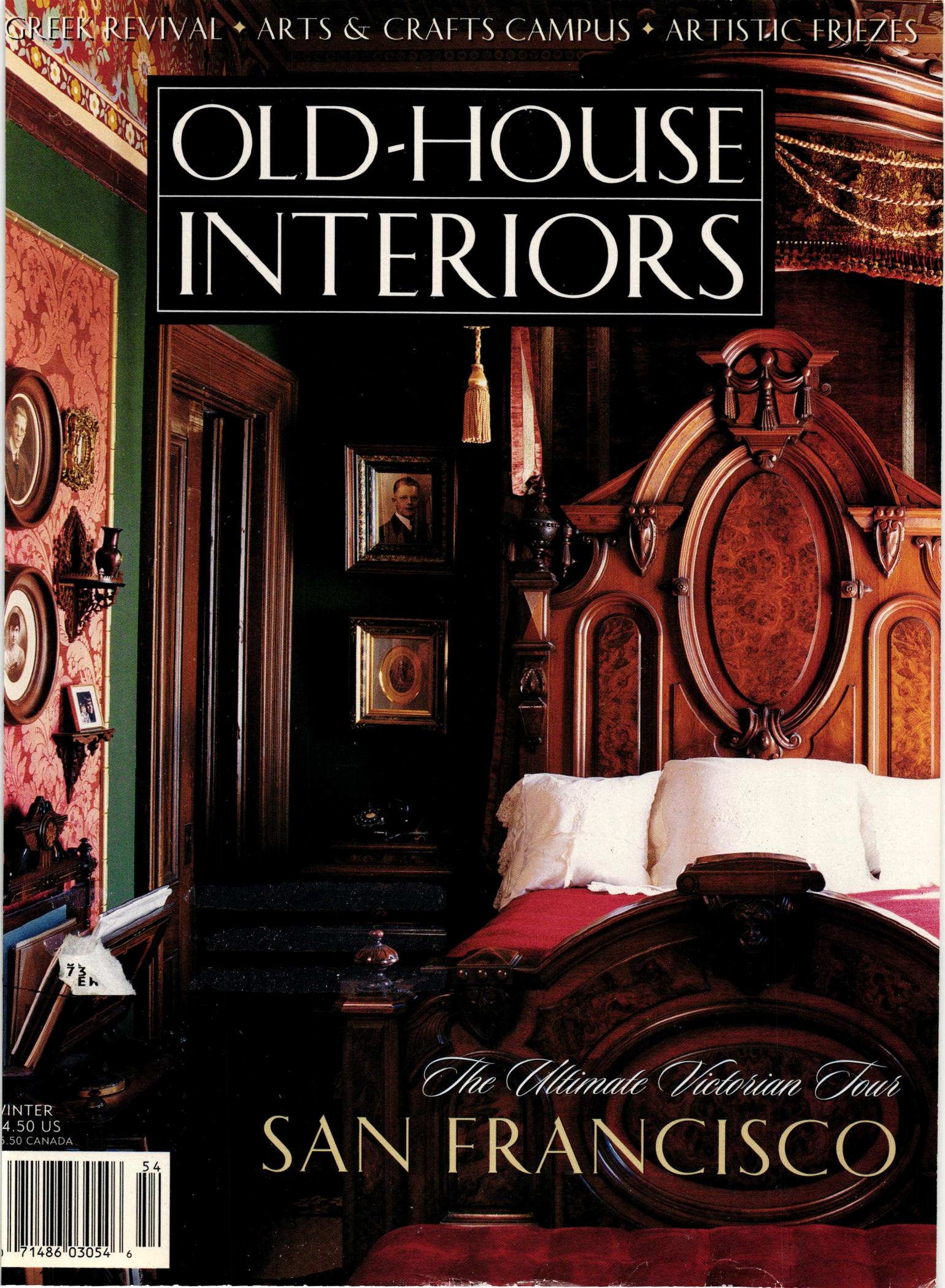


GREEK REVIVAL ♦ ARTS & CRAFTS CAMPUS ♦ ARTISTIC FRIEZES

# OLD-HOUSE INTERIORS



*The Ultimate Victorian Tour*

## SAN FRANCISCO

WINTER  
\$4.50 US  
\$5.50 CANADA



73  
EN

# CHARLES P. ROGERS. AMERICA'S BED MAKER FOR SEVEN GENERATIONS.

Original 19th and 20th century headboards, beds, canopy beds and daybeds are now available direct from America's oldest maker of brass and iron beds. Please visit or call a factory showroom for a catalog and sale price list.

NEW YORK: 899 FIRST AVENUE, BETWEEN 50 AND 51 STREETS, NYC, 10022. 212-935-6900.

NEW JERSEY: 300 RTE. 17 NORTH, 1 MILE NORTH OF RTE. 3, EAST RUTHERFORD, 07073. 201-933-8300.

MARYLAND: 11134 ROCKVILLE PIKE, OPP. WHITE FLINT MALL, ROCKVILLE, 20852. 301-770-5900.

OUT OF STATE CALL 1-800-272-7726. OPEN DAILY 10-7, SAT 10-6, SUN 12-5. PHONE ORDERS ARE WELCOME. WE SHIP ANYWHERE.



Queen size cast iron Rutherford Bed. Catalog price \$1899, Sale \$999. Queen headboard catalog price \$1099, Sale \$599.



Charleston Bed



Florentine Canopy Bed



Putnam Bed



Iron Scroll Bed

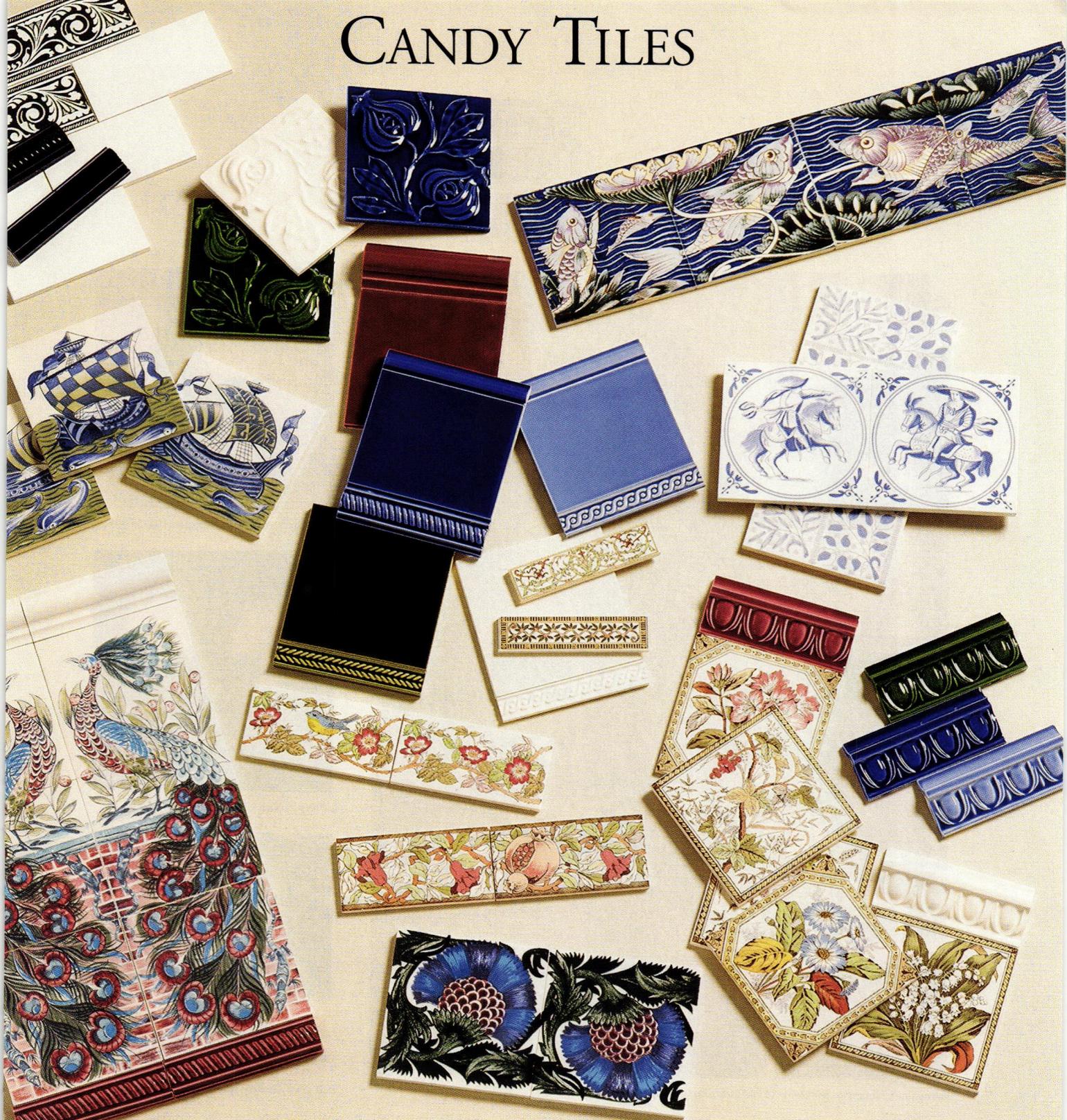


Hampton Canopy Bed



Campaign Bed

# CANDY TILES



## TRADITIONAL CERAMIC ART

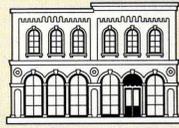
Discover a gallery of colour and beauty in a class of its own, produced by craftsmen using a portfolio of period ceramics. A collection of faithful Victorian reproductions on original 7mm and 9mm white body bisque, designed to beautifully complement any decor.

Now available in the U.S. and Canada.

For the dealer nearest you and a free catalog, call 1(800)852-0922.

**TILE SHOWCASE**  
*The tile resource for architects, designers. . .and you.*

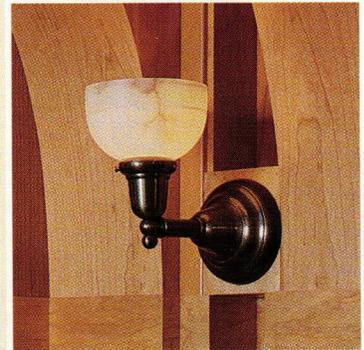




**BRASS LIGHT GALLERY**  
MILWAUKEE



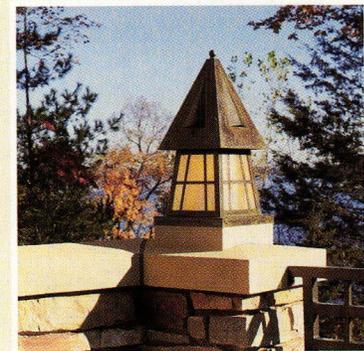
Fairmount Ceiling Pendants with 14" diameter Etruscan Seafoam Ash Shades



Broadway Sconce with Alabaster Cup Shade



LeFleur Sconce with Pleated Ivory Shades



European Country Lantern Column Mount

Order direct from one of America's leading designers and manufacturers of better reproduction lighting for your home and garden.

- Arts & Crafts • Mission • Prairie School • Classic Exteriors
- Original Restored Prismatics • Neo-Classic Alabaster • Traditional

*Request our free 12-page Product Sampler, or send \$6.00 for complete mail order product literature (refundable with purchase):*  
1-800-243-9595

**BRASS LIGHT GALLERY**

131 South 1st Street  
Milwaukee, WI 53204

# FURNITURE MADE BY HAND NOT A FACTORY.



CUSTOM HANDCRAFTED FURNITURE MADE EXCLUSIVELY FOR US BY CRAFTSMEN FROM AROUND THE COUNTRY. CHOOSE FROM A BROAD RANGE OF STYLES INCLUDING 18TH CENTURY, SHAKER, PRAIRIE AND FARMHOUSE. BECAUSE EACH PIECE IS INDIVIDUALLY HANDCRAFTED, YOU CAN SELECT FROM A VARIETY OF FEATURES AND FINISHES TO MEET YOUR SPECIAL NEEDS.



## SAWBRIDGE STUDIOS

CUSTOM HANDCRAFTED FURNITURE

406 NORTH CLARK STREET CHICAGO IL 312/828-0055

HOURS: WEEKDAYS 10AM - 7PM SATURDAY 10AM - 5PM

**VISITS**

- 40 **Touchstone Victorian**  
 Dick Reutlinger's home in San Francisco is known and loved by fans of the Victorian Renaissance.  
 BY REGINA COLE

**HISTORIC HOUSE TOUR**

- 50 **Roycroft Again**  
 Elbert Hubbard's campus of the Roycrofters sees new life as Arts & Crafts artisans return.  
 BY LYNN ELLIOTT

**PERIOD INTERIORS**

- 58 **Greek Revival**  
 Decorating approaches for the interiors of classical houses built 1825-1855.  
 BY PATRICIA POORE
- 62 **Town House Classic**  
 An 1855 town house in Savannah is a surviving example of Greek Revival grace.  
 BY REGINA COLE
- 68 **Plantation Classic**  
 With only a few changes, this house on the Mississippi remains as it was built in 1853.  
 BY REGINA COLE
- 74 **In the Vernacular**  
 A new farmhouse, built in the rural tradition of the 1830s.  
 BY PATRICIA POORE

**PERIOD ACCENTS**

- 78 **Frieze Frame**  
 Insights on decorating the all-important frieze, Victorian Aesthetic to Arts & Crafts.  
 BY JEANNE LAZZARINI

**HISTORY GARDENS**

- 84 **Trellis**  
 Old-fashioned and practical, a trellis adds vertical emphasis to your garden.  
 BY PATRICIA POORE

**KNOW-HOW**

- 90 **Does White Unite?**  
 A brief history of interior trim color and value.  
 BY JOHN BURROWS



40



50

- 8 **Editor's Welcome**  
Greek fallacy?
- 10 **Letters**  
Rustic memories.
- 13 **Furnishings**  
Victorian luxury, Arts & Crafts accents, copper & oak wares, and treasures for children.
- 22 **Profile**  
Two women, two eras, and the documenting of America.
- 30 **History Travel**  
San Francisco—a walking tour of the City by the Bay.
- 96 **Books**  
Nineteenth-century revolution and the birth of interior decorating.
- 100 **Decorating Answers**  
Off-the-wall furniture: is diagonal historically accurate?
- 102 **Resources**  
Find it here—or send away for more information.
- 114 **Open House**  
The faded splendor of Wilderstein on the Hudson.

**ON THE COVER:** *Comfortable opulence in a bedroom of Mr. Reutlinger's 1886 Italianate house. Photograph by Jeremy Samuelson.*



WINTER 1995



# Greek Fallacy?

I NEVER EXPECTED TO LOVE AUTUMN in Massachusetts so much, right up through the holidays and even into the brittle snows of January. (The rest of the winter, we won't talk about.) Cool evenings—then in rapid succession orange leaves, cider, pumpkins, turkey, and the busy anticipation of December rush at me, a background of colors and smells and feelings against which, this year, the five-year-old became eerily articulate and the baby stood up and walked. I began planning the locations of wreaths and garlands as soon as we took down the bats and ghosts. Decorating for the season was almost a visceral need, a reflex—accounted for, I guess, by the presence of children in an old house in New England. An American archetype insinuating itself—on me, who didn't put up a tree until I was 34.

ARCHETYPES AND SYMBOLS DO HAVE A WAY of sneaking up. In the photo, I am reading Roger Kennedy's *Greek Revival America* (Stewart, Tabori & Chang, 1989), an immense work notable not just for its spectacular full-color plates, but also for Kennedy's social insights. It was in his book that I was astonished (and relieved) to find vindication and even discussion of a thought that had occurred to me long ago—although I would not be telling you this were it not for such esteemed corroboration.

It is the matter of *columns*. In writing on architectural style, I've always felt rather incomplete repeating the



Greek-Revival mantra: "... so popular because our new Republic, renouncing British design after the War of 1812, looked to the noble democracy of ancient Greece in its quest for a National Style" blah blah blah. Yes, well, shaft and volute; is the obvious really so obvious, or is a frankfurter just a hot dog?

Anyway, I learned that "much classical architecture was seen in its own time as bluntly phallic." What could this have meant in 19th-century America? I agree with Mr. Kennedy that it's doubtful the carpenter-builders (or even the architects) of the period understood the full symbolic significance of what they were doing (although "one cannot traffic in potent symbols without contamination"). But, as always, architecture records society, not merely fashion preference.

Might the columns out front have implied male dominance, at least at the doorstep? Is it a coincidence that the 1830s marked the beginning of "home" as the domain of women and children? Father was becoming a distant figure who saw to business out in the world, leaving early in the day and arriving home, in a bad mood, at dusk. (We are only now beginning to consider ways out of that detour.)

Thank you, Mr. Kennedy, for assuring me that there's more here than a poisoned mind. I find my education about the decoration of the home more fascinating every day!

editor-in-chief  
Patricia Poore

art director  
Patrick Mitchell

associate editor  
Lynn Elliott

contributing writer  
Regina Cole

contributing editor  
Susan Mooring Hollis

associate art director  
Inga Soderberg

production manager  
Jim LaBelle

art associate  
Claire MacMaster

circulation manager  
Ellen Higgins

office manager  
Joanne Christopher

customer service  
Cathie Hull  
Nicole Gaspar

national sales manager  
Becky Bernie

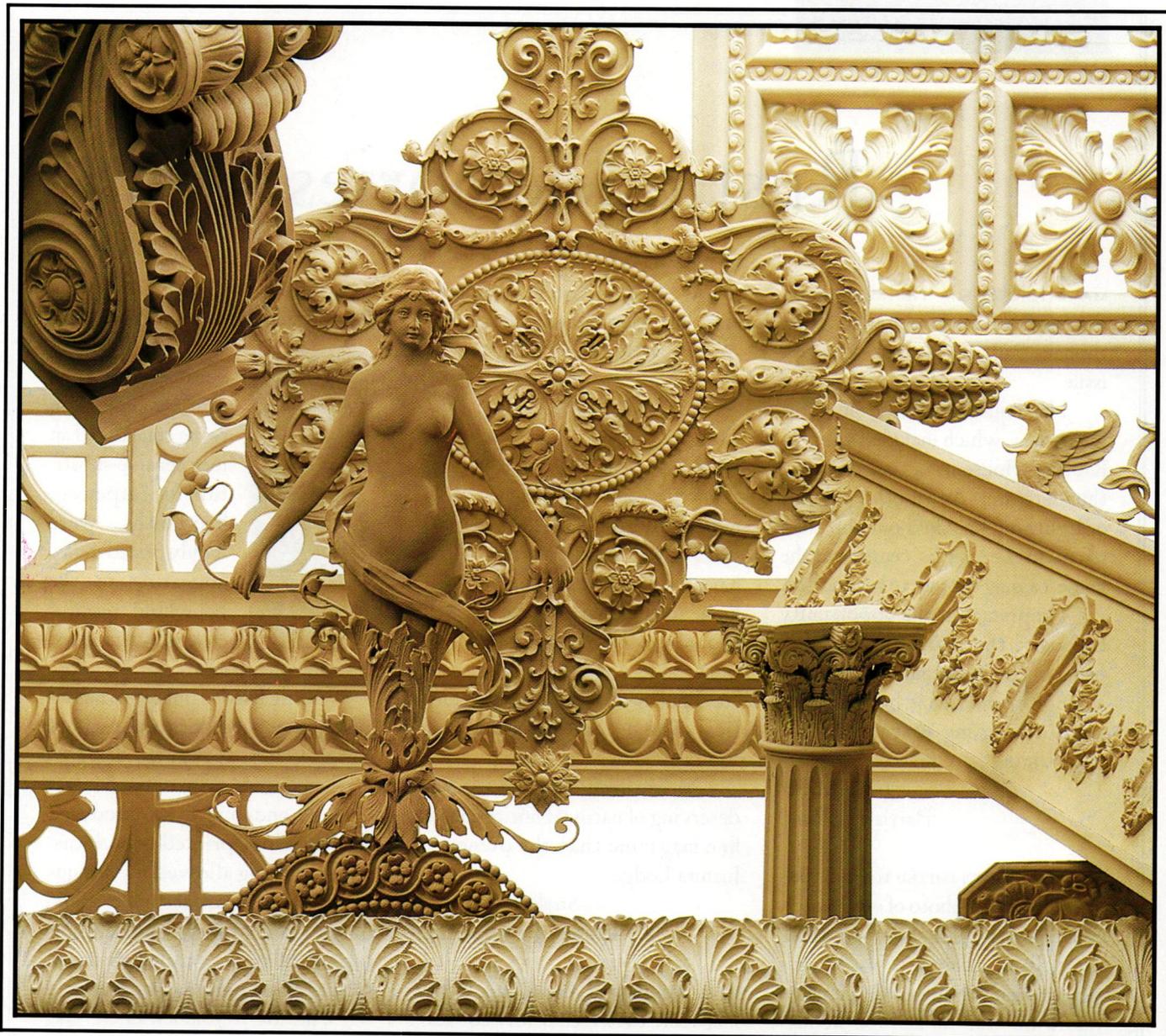
sales associates  
Sherrie Somers  
Nancy Bonney

administrative assistant  
Shannon Tarr

midwest representative  
Robert R. Henn

publisher  
William J. O'Donnell

SUBSCRIPTIONS: Subscription service (800)462-0211, back issues available at \$5.50 per copy (508)281-8803. ADVERTISING: (508)283-4721. EDITORIAL: We do accept freelance contributions to OLD-HOUSE INTERIORS. Query letters are preferred. All materials will be reviewed, and returned if unacceptable. However, we cannot be responsible for non-receipt or loss—please keep originals of all materials sent. © Copyright 1995 by Dovetale Publishers. All rights reserved. Printed at The Lane Press, South Burlington, Vermont.



# The Master Touch

**Artistic --- Authentic --- Affordable**

For more than a century, designers and architects have enriched their projects with accent elements created by THE DECORATORS SUPPLY CORPORATION.

Today we offer replicas of some fifteen thousand original designs, produced in varied materials readily installed by tradespeople or do-it-yourselfers. Whether you are involved with period restoration, remodeling or a new-building

project we can help you add the distinctive Master Touch.

For further information call (312) 847-6300  
or Fax: (312) 847-6357.

Or send \$25.00 for our five-book set of copiously-illustrated catalogs, useful resources which will help you create new dimensions of beauty.

## THE DECORATORS SUPPLY CORPORATION

Providing Architects and Decorators Fine Detailed Replicas of Exquisite Hand Carvings for Over a Century

3610 SOUTH MORGAN — CHICAGO, ILLINOIS 60609 — PHONE (312) 847-6300 — FAX (312) 847-6357

# Rustic Memories

MANY THANKS FOR THE ARTICLE ON Flagstaff's Riordan House ("Rattlesnake Rustic") in your Fall 1995 issue.

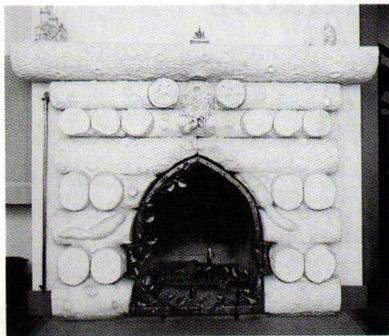
I have just returned from a trip to Arizona, which included a stop at Riordan House for a tour during a thunderstorm. An unfortunate bolt of lightning knocked out the electricity to the visitors' center and the house, causing the tour to be canceled.

I appreciated the opportunity to "visit" the house through the pages of your magazine, which was among the mail that had accumulated during my absence. What good timing!

—Iris J. Miller  
Harrisburg, Penn.

RUSTIC WAS NOT LIMITED TO REAL LOGS—enclosed is a photo of our mantel, constructed of hand-carved sandstone. Rumor claims it was a wedding present for the builder, created while he was in Europe honeymooning. His stone-mason friends/co-workers took a break (and some stone) from building Stanford University to create this "surprise."

The house is otherwise quite



The rustic tradition expresses itself in wood—and here in stone.

simple—a 1904 eastern shingle cottage. But what a unique masterpiece we have in the dining room!

—Pria Graves  
Palo Alto, Calif.

I HAVE ENJOYED THE LEGENDARY hospitality of Juanita Lodge (featured in "Lakeside Rustic,") and, as well, have visited Will Rogers's home in the Santa Monica Mountains on many occasions. So far as the main house plans are concerned, they are almost identical. The decorating is also quite similar.

No one in my experience is more deserving of national notice in your fine magazine than the owners of Juanita Lodge.

—Stephen Baum, M.D.  
Concord Township, Ohio

IT IS WONDERFUL TO FINALLY HAVE A magazine that specifically addresses historic interiors. Aspects of old-house interiors are misunderstood or under-represented in research and literature. Lynn Elliott's article "Custom Make a Floorcloth," in your Summer 1995 issue, illustrates one of these. However, I would like to correct some of the statements.

Floorcloths have a long history in which homemade versions play a very small part. Certainly, homemakers produced their own floorcloths and itinerant craftsmen did a lively trade, but the vast majority of floorcloths were factory produced. As early as the 1760s, wealthy colonists imported commercially manufactured

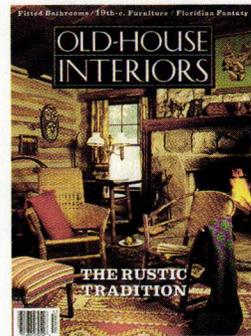
floorcloths from England. American entrepreneurs established factories

as early as the first decade of the 19th century. Far from being considered an inexpensive substitute for carpeting, floorcloths were highly prized items, appearing in the household inventories of prominent

colonial Americans.

While hand-painting and stenciling may have been the earliest method for applying designs, Nathan Smith, who opened a factory in London in 1763, produced the first block-printed floorcloths. Block printing allowed for designs in imitation of parquet and carpets. Later, giant rollers produced imitations of very complex designs, such as those of Brussels carpets.

The "do-it-yourself craze" has a venerable tradition. Since the 18th century, books and magazines have carried instructions for homemade floorcloths. Those given in your article are not reflective of earlier methods. In some ways this is appropriate; for instance, we now know that oil-based paints are detrimental to the environment. In other cases, historical methods are sound and probably should be followed. Of particular note is the matter of hemming. Historical floorcloth-making instructions advised against seams and hems; these form ridges that show increasingly with wear. Extra material at the edges was sim-





**LEFT:** On a block-printed floorcloth from the early-18th century, the raised dots of paint, made by tiny squares cut into the surface of the block, give it characteristic "tooth." **RIGHT:** A roller-printed floorcloth, produced in the last half of the 18th century, imitates a Brussels carpet. Both floorcloths are in the collection of the Society for the Preservation of New England Antiquities.

ply trimmed with a sharp knife; the paint buildup prevented fraying.

—Bonnie W. P. Snyder  
P.S. Preservation Services  
Sacramento, Calif.

I WONDER HOW MANY READERS NOTICED that the picture of composition ornament on page 90 ("Compo Apropos," Fall 1995) is printed upside down?

The last time I looked, festoons swagged downward and birds did not fly on their backs.

—Gene R. Siler  
San Antonio, Texas



**Thanks to our observant reader! We've turned that picture so those birds can straighten up and fly right.**

—the editors

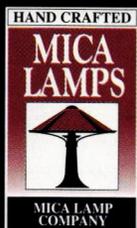
**CORRECTION:** The wrong address was listed for Michael Adams, maker of the hammered copper lamp pictured on page 71 (Fall). The correct address is: Aurora Studios, 109 Main St., Putnam, CT 06260.

American Arts & Crafts Lighting

# MICA LAMPS

Authentic Turn-Of-The-Century American styles. American made.

Hand crafted in solid copper. Mica mineral shades.



TM

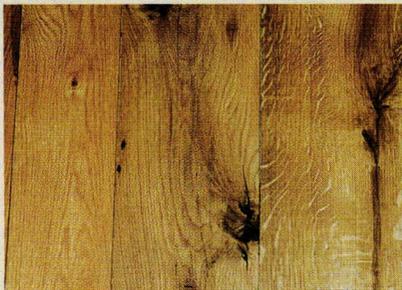
MICA LAMP COMPANY  
517 State Street  
Glendale CA 91203  
Toll Free: 800-90-LAMPS  
Fax: (818) 241-5439

Call for our complete brochure of American Arts and Crafts Lighting

*Furniture Makers, Designers,  
Architects and Builders!*

PINE ♦ OAK ♦ CHESTNUT

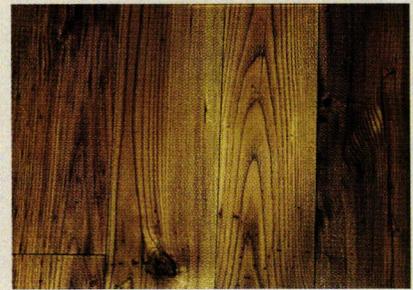
ALSO AVAILABLE: HEWN BEAMS AND SIDING



ANTIQUÉ OAK

WIDE FLOORING  
AND PANELLING

18TH CENTURY WIDE PINE  
FLOORING WITH AN  
UNTOUCHED ORIGINAL  
SURFACE RANGING FROM  
8" TO 30" WIDE. NATURAL  
WEAR AND PATINA  
MATERIAL (PINE, OAK,  
AND CHESTNUT) HAS BEEN  
SALVAGED FROM HOUSES  
WHICH PRE-DATE CA. 1800.  
ORIGINAL SURFACE  
UNTOUCHED. THE THICK-  
NESS IS 7/8S OF AN INCH.



RESAWN AMERICAN  
CHESTNUT



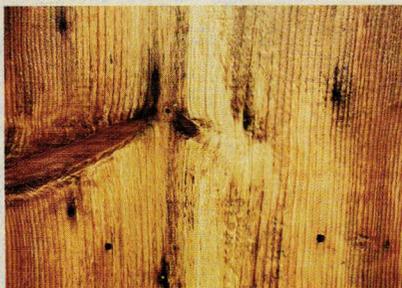
ANTIQUÉ WHITE PINE

REMILLED  
PRODUCTS

NORTHFIELDS  
150-200 YEAR-OLD WIDE  
PLANK FLOORING  
(SOUTHERN YELLOW PINE,  
OAK, AND CHESTNUT) CUT  
FROM OLD GROWTH  
TIMBERS FROM BARNs AND  
MILL BUILDINGS—VARIETY  
OF OTHER FLOORING  
PRODUCTS, FINISHES, AND  
HAND-WROUGHT NAILS  
ARE ALSO AVAILABLE.



RESAWN SOUTHERN  
YELLOW PINE



WHITE PINE



HEART PINE

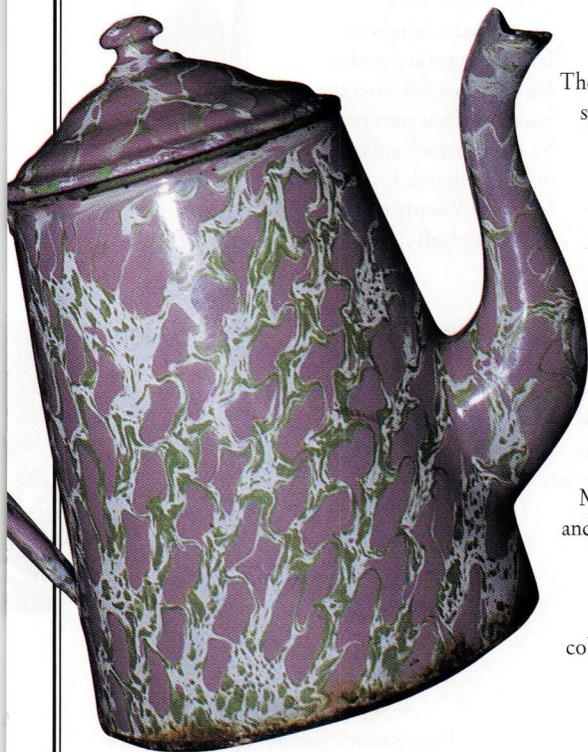
**NORTH FIELDS RESTORATIONS, INC.**

*Antique Wide Flooring—An American Tradition*

ROUTE ONE, P.O. BOX 575, HAMPTON FALLS, NEW HAMPSHIRE 03844  
PHONE/FAX (603) 926-5383

# FURNISHINGS

by Lynn Elliott



## Vintage Wares

The Chuctanunda Antique Company specializes in vintage French and European enameled wares.

The antique pieces, made from the 1880s to the 1940s, sport floral motifs, checker patterns, or stripes to brighten kitchens or baths. Call (518) 843-3983.

## Folk Art Rugs

Making rag rugs is a family art—and business—at Lizzie & Charlie's.

Since the turn of the century, the fly-shuttle looms have woven these durable, custom-colored rugs; \$4.50 per square foot. Call (801) 326-4213.



## Bogey's Chair

Sitting in this 1920s-style desk chair makes you feel like Humphrey Bogart looking for the Maltese Falcon. The Great American swivel chair comes in a medium oak or dark cherry finish; \$499. From Levenger; call (800) 544-0880.

For more information see page 102





• Garden Centerpiece

Gazing balls were considered a delight in late-19th-century gardens because they reflected the beauty of their surroundings; \$44 for the ball and \$150 for the pedestal. From Wind & Weather, call (800) 922-9463.

• Antiques Maven

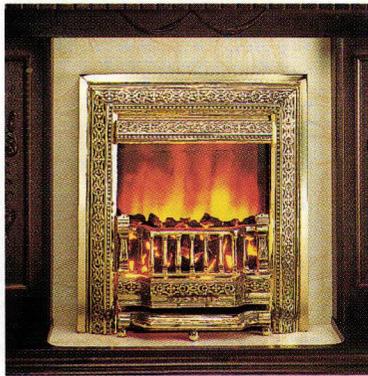
Is 19th-century furniture from Belter, Roux, Meeks, or Herter to your taste? Then Joan Bogart is your antiques source. Call (516) 764-5712.



Elegant Illuminations •

For authentic period lighting from the 1850s to the 1930s, look no further than Gaslight Time. Call (718) 789-7185.

# Victorian Opulence



• Fire Light

Create a cozy fireside atmosphere—minus the ashes—with electric, Victorian-style fireplace inserts from Imperial Fires; \$660.80. Call (818) 549-0339.

Fabulous Fabrics •

Damasks, silks, chintzes, laces, and needlepoints—Danielle Swanson, proprietor of Swan Antiques, carries an extensive stock of 19th-century fabrics and pillows, not to mention decorative objects, carved furniture, and Persian rugs. Call (508) 768-6373.

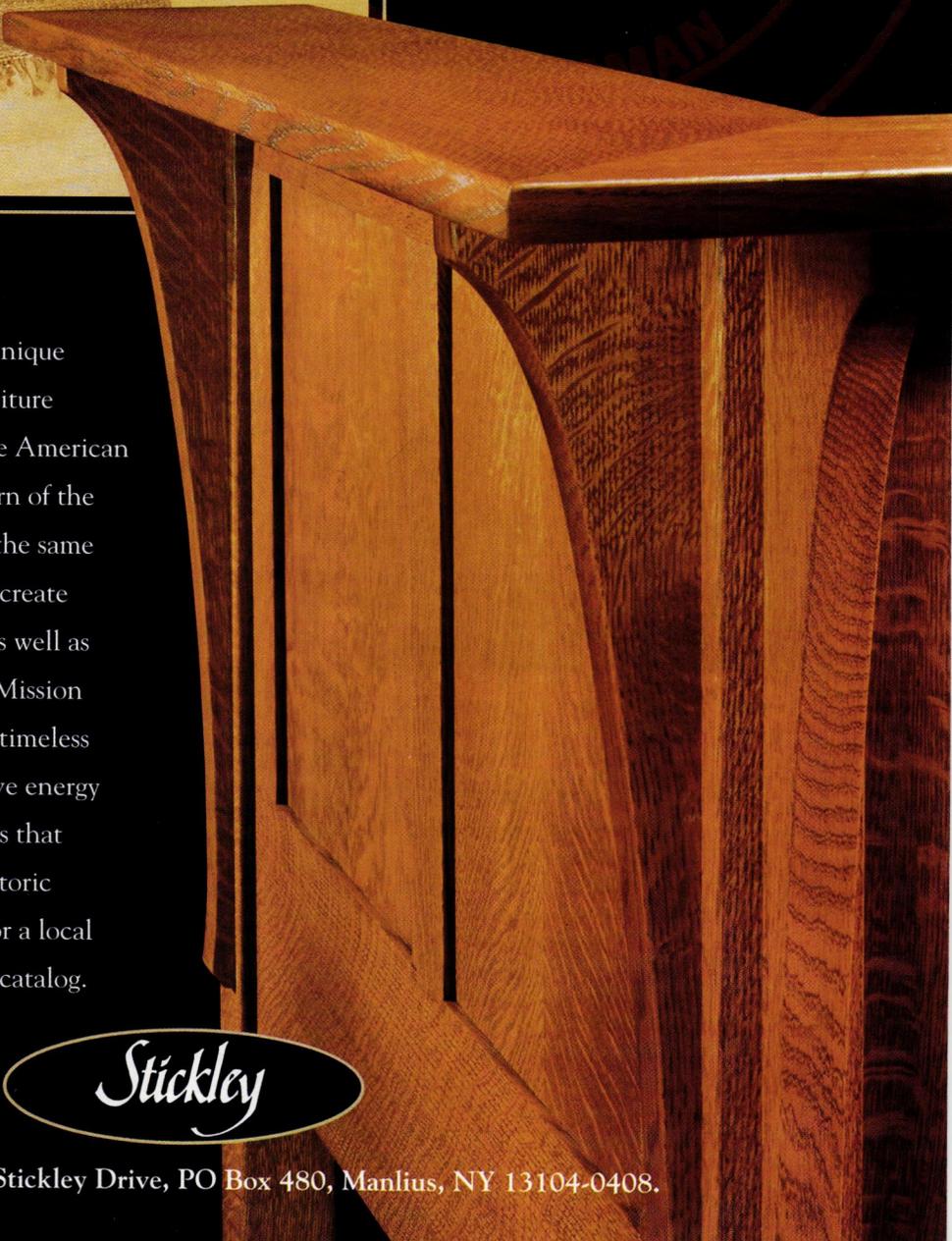
For more information see page 102





# BRING HISTORY HOME

**D**istinctive furnishings with a past, bring unique character to the present. Enter Stickley, furniture craftsmen who were among the leaders of the American Arts & Crafts movement. Founded at the turn of the century, the company today uses essentially the same materials, such as quartersawn white oak, to create line-for-line reissues of the original designs as well as reinterpretations of classic themes. Stickley Mission Oak and Cherry collections offer more than timeless style. They represent an era of unique creative energy and discovery. A time captured in furnishings that are perfectly at home today. Discover the historic character of Stickley. Call (315) 682-5500 for a local authorized dealer or send \$10 for a full color catalog.



*Stickley*

L. & J.G. Stickley, Inc., Stickley Drive, PO Box 480, Manlius, NY 13104-0408.



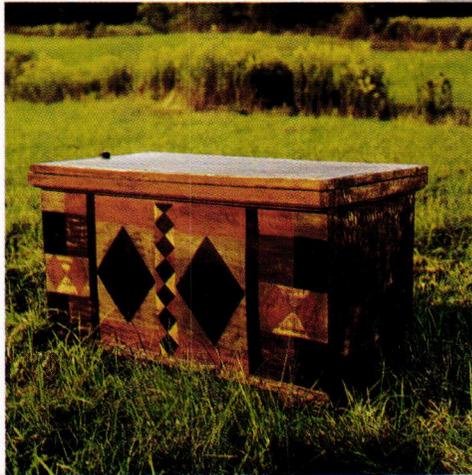
Unique Knobs

Get a grip on these handcarved, wheel-thrown knobs that suit Arts & Crafts or early American kitchen cabinets; \$8-\$10 each. From Earthly Possessions; call (508) 948-2355.



Blanket Chest

Drawing from Pennsylvania German and early American motifs, the Shenandoah County blanket chest is designed to have the well-worn look of a family heirloom; \$575. From the American Homestead Collection; call (609) 397-0052.



Wright Lamp

Inspired by the designs of Frank Lloyd Wright, the Interpretations Collection offers table lamps and ceiling fixtures in brushed stainless steel with bound, satin, or honey iridescent glass; \$1,499 suggested retail. For a Fredrick Raymond distributor, call (800) 743-7266.



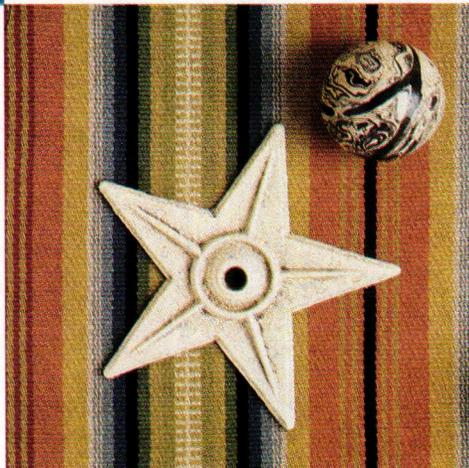
French Delights

Taken from the archives of Tassinari & Chatel, this French Empire silk fabric is designed as an ensemble, each pattern to be used for a specific purpose: a chair and seat back, the outside back and arms of a chair, and (the borders) for drapery and walls. To the trade. From Scalamandr ; call (718) 361-8500.



Well Woven

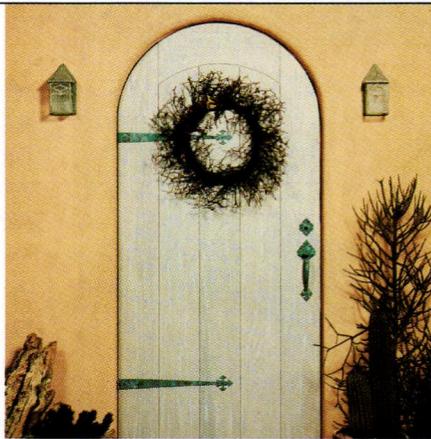
As the supply of 19th-century rugs dwindles, the Woodard Weave collection fills the gap with faithful replicas of antique flat-woven rugs; \$12.95 per square foot. Call Thos. K. Woodard at (800) 332-7847.



For more information see page 102

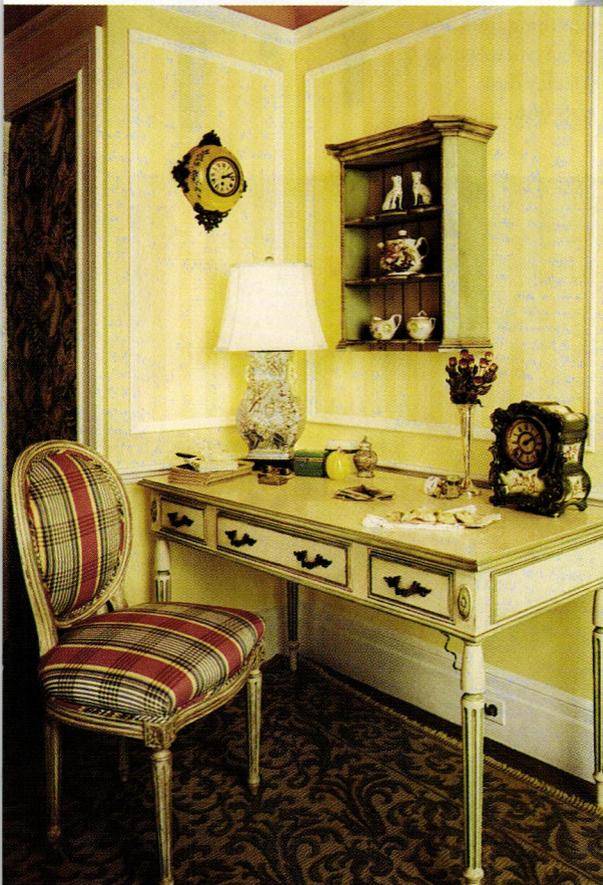
## Southwestern Hardware

Check out the Adobe Iron hardware's new eye-catching patinas in verdigris, russet, or nine other finishes; \$6-\$600. From Acorn Manufacturing; call (508) 339-4500.



## Finishing First

It's the hand-applied finishes—achieved through staining, painting, hand highlighting, and dry-brushing—that sets Renaissance Cabinetmakers' custom furniture apart. Call (203) 526-4275.

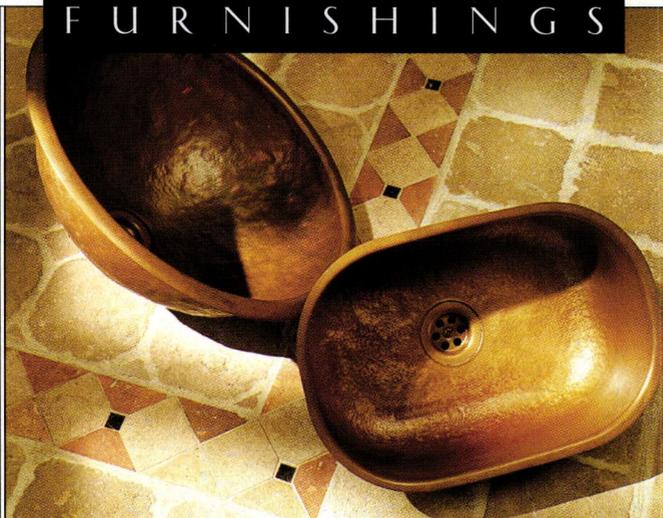


## Now You're Cookin'

Made in Ireland for 100 years, the Stanley Cookstove—a wood-burning oven—is the perfect centerpiece for an old-house kitchen; \$1,920-\$2,045. From Waterford Irish Stoves; call (603) 298-5030.



## FURNISHINGS

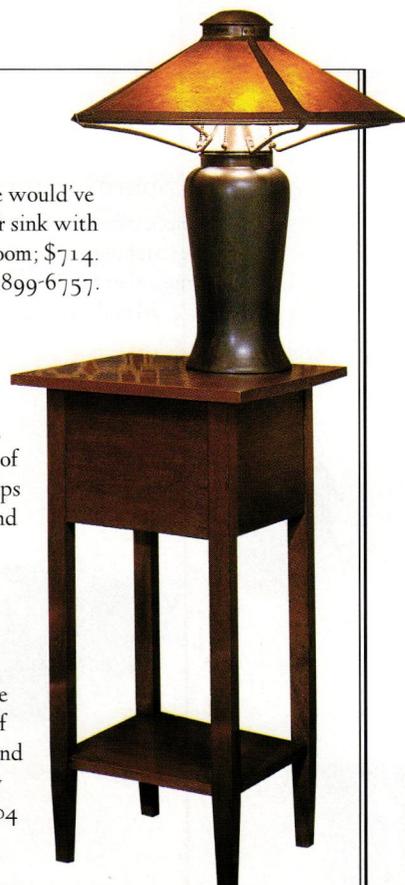


### Super Sinks

If Gustav Stickley could've, he would've put a Bruges hammered copper sink with weathered patina in his bathroom; \$714. From Waterworks, call (800) 899-6757.

### A Shade Above

Michael FitzSimmons, noted Arts & Crafts antiques dealer, has introduced a stunning line of copper Dirk van Erp-style lamps with deep amber or pale almond mica shades; \$350-\$1,250. Call (312) 787-0496.



### Roycroft Revival

Raymond Tillman, a Roycroft Renaissance artisan, creates custom furniture and lighting in metal, stained glass, and wood. The 20" high Foursquare table lamp features etched bronze; \$1,200. Call (518) 392-4603.



### A&C Resource

The Craftsman Home Resource Center features a cornucopia of Arts & Crafts reproductions and antiques—anything from new "motto doors" in oak to a c.1904 L. & J.G. Stickley desk. Call (860) 928-6662.

## Copper & Oak



### Plate Rail Beauties

Hand hammered from raw copper ingots and signed by the artists, these decorative plates and vases are beautiful accent pieces for Arts & Crafts sideboards; \$58-\$497. From Rejuvenation Lamp & Fixture, call (503) 238-1900.

For more information see page 102

*Specializing in furniture, lighting, metalware, paintings, ceramics & textiles  
of the American Arts & Crafts Movement  
Selected Reproductions*

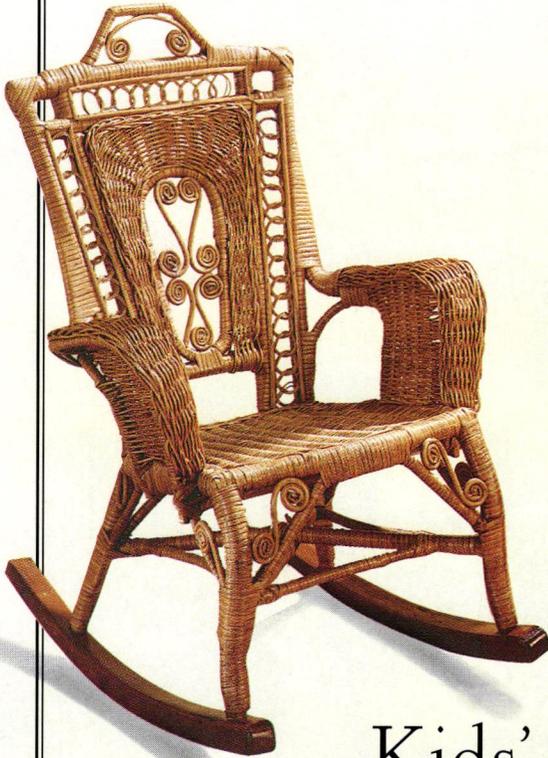


**MICHAEL FITZSIMMONS  
DECORATIVE ARTS**

**311 WEST SUPERIOR STREET  
CHICAGO, ILLINOIS 60610**

**TELEPHONE 312•787•0496**

*Please write for our quarterly newsletter*

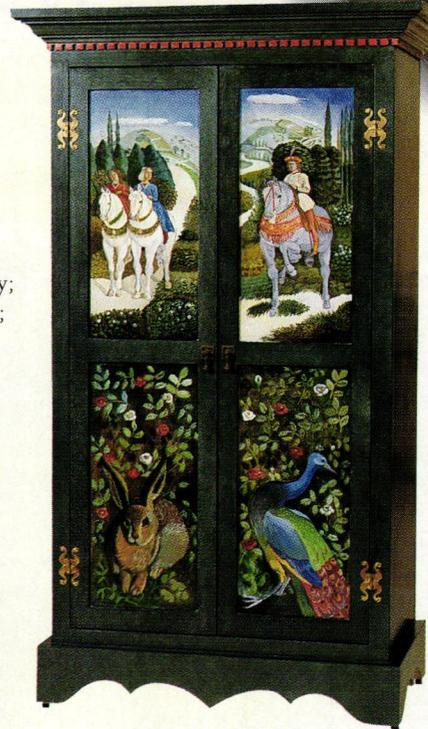


Rattle Rabbits

The bunny motif on this sterling silver rattle is adapted from 19th-century Dedham pottery in the American Decorative Arts galleries. It features soothing chimes—not the typical tinny rattle sound; \$90. From the Museum of Fine Arts, Boston; call (800) 225-5592.

Wicker Rocker

Made of rattan, this Victorian-style rocker is faithfully adapted from a high-back child's rocker in the National Museum of American History; \$75. From The Smithsonian Catalog; call (800) 322-0344.



Mini Masterpiece

Fragments of Renaissance paintings adorn the doors of this child's armoire. Bonnie and Tim Lalley will create masterpiece-inspired cabinets and screens for adults, too; \$5,200. Call (616) 458-5316.

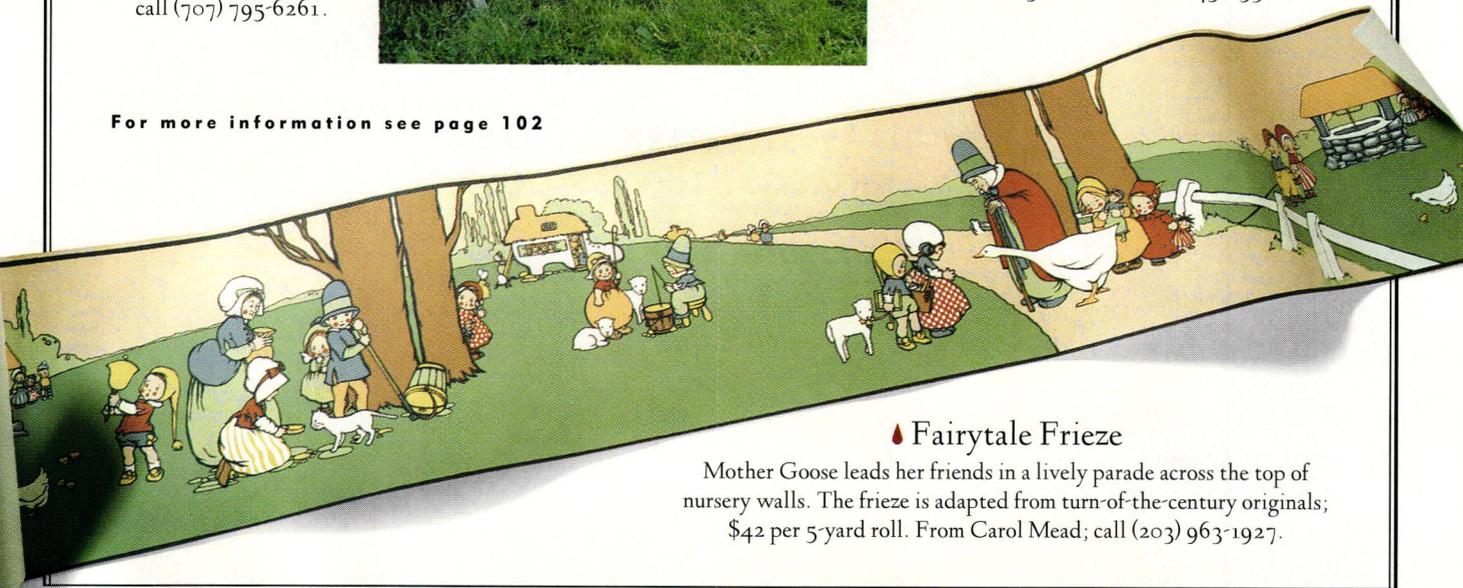
Kids' Corner

Sitting Pretty

These handcarved, redwood benches and chairs for children will become prized family heirlooms—and they look great in the garden; \$440 for the bench and \$335 for the chair. From Reed Bros.; call (707) 795-6261.



For more information see page 102



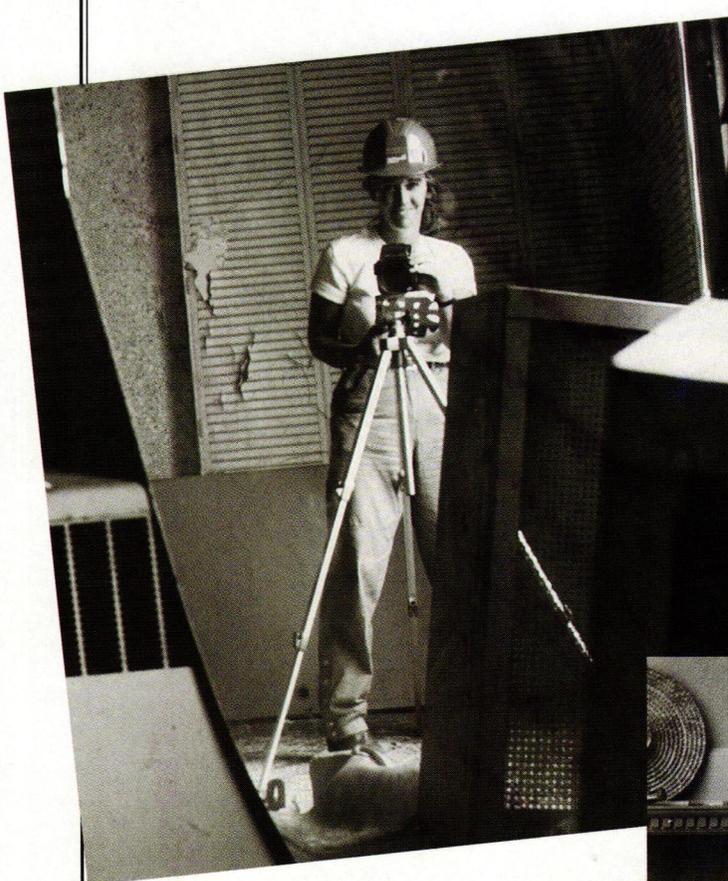
Fairytale Frieze

Mother Goose leads her friends in a lively parade across the top of nursery walls. The frieze is adapted from turn-of-the-century originals; \$42 per 5-yard roll. From Carol Mead; call (203) 963-1927.



# Camera-derie

*Two Women Document America • by Regina Cole*



“FRANCES BENJAMIN JOHNSTON WAS a one-woman H.A.B.S.,” says Carol Highsmith. “No one else did what she did, and she knew how important it was. I will do what I can to carry on her work. She was the master.”

The Historic American Buildings Survey, or H.A.B.S., begun after Johnston’s time in 1960, recognizes that architecture is ephemeral. Even the most solid buildings suffer alterations, decay, and demolition. What Frances Benjamin Johnston did, and what Carol Highsmith is doing, is to photograph American

**ABOVE:** Carol Highsmith’s self-portrait in her studio. **RIGHT:** Frances Benjamin Johnston’s self-portrait, in her studio. **ABOVE RIGHT:** Highsmith’s photo of the restored Willard Hotel.



The same room at the Willard, as the two women saw it. ABOVE: Frances Benjamin Johnston portrays it in 1901. BELOW: Carol Highsmith shows the same room before its late 1980s renovation, which was based in large measure on Johnston's record.

# The Beauty Of Recycling

*Authentic Ready-Laid™  
Country Plank Flooring  
brings out the lasting beauty  
in hundred-year-old  
Antique Heart Pine timbers.*

*For a look that's elegantly  
formal, simply country  
or somewhere in-between,  
our flooring is sure to  
enhance the warmth and  
beauty of your home.*

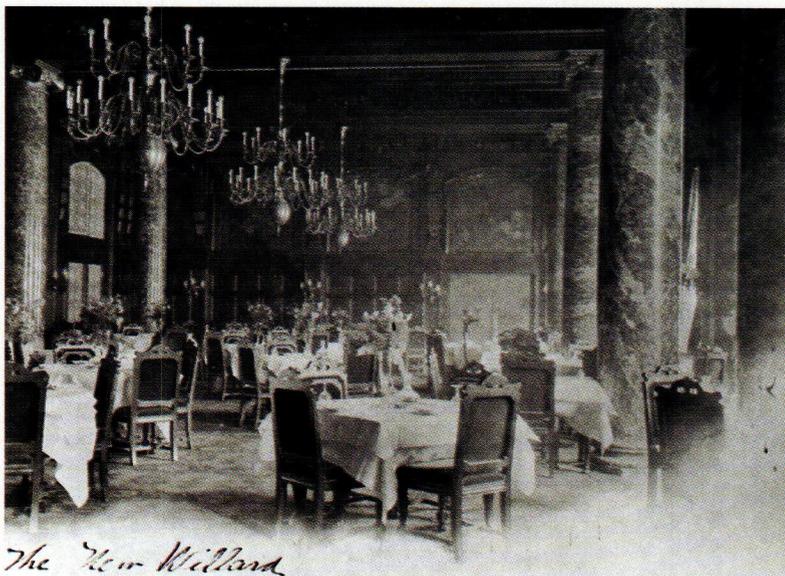
- Little or no sanding needed.
- Easy installation.
- Packaged in nested bundles for easy handling.

Call for a FREE portfolio & price list, or a Sample Kit of our fine woods (the Kit is \$15, refundable with your first order). Credit cards accepted.

**THE  
JOINERY CO.**  
*Antique Heart Pine Flooring*

Dept. OH • PO Box 518 • Tarboro, NC 27886

**(800) 726-7463**



*The New Willard*



A showplace then, and a showplace again: both Frances Johnston and Carol Highsmith were drawn to the landmark on Pennsylvania Avenue in Washington.

**ABOVE:** Johnston's picture of the Willard Hotel, 1901.

**LEFT:** The newly renovated Willard, photographed by Highsmith in 1986.

photographed President Grover Cleveland's family and the wives of his cabinet members," Carol Highsmith explains. "But then she saw architecture as the thumbprint of man."

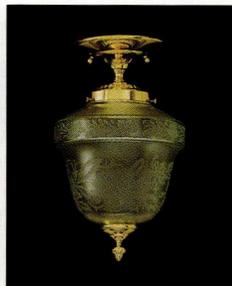
That recognition led to an astonishing body of work. When Frances Benjamin Johnston died, she left 50,000 photographic images to the Library of Congress. The overwhelming majority are architectural. Consider the very fact of a woman carrying a heavy camera around the countryside, almost unheard of during the late-19th century. And, if that weren't enough to define Frances Johnston as a unique individual,

led to an astonishing body of work. When Frances Benjamin Johnston died, she left 50,000 photographic images to the Library of Congress. The overwhelming majority are architectural. Consider the very fact of a woman carrying a heavy camera around the countryside, almost unheard of during the late-19th century. And, if that weren't enough to define Frances Johnston as a unique individual,

"In the beginning, [Johnston] went after high society, and she

# Painstaking attention to every detail.

This was a quality prized in the fine Victorian chandeliers and wall sconces created long ago. Today, authentic reproductions by Victorian Lighting Works, Inc., recapture all that cherished beauty—at an affordable cost to you.



We welcome the opportunity to create unique custom designs made to your exact specifications, as well as classic favorites.



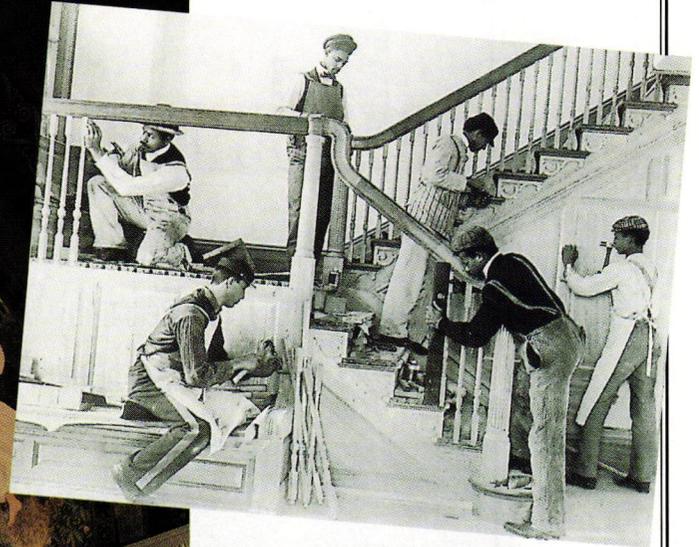
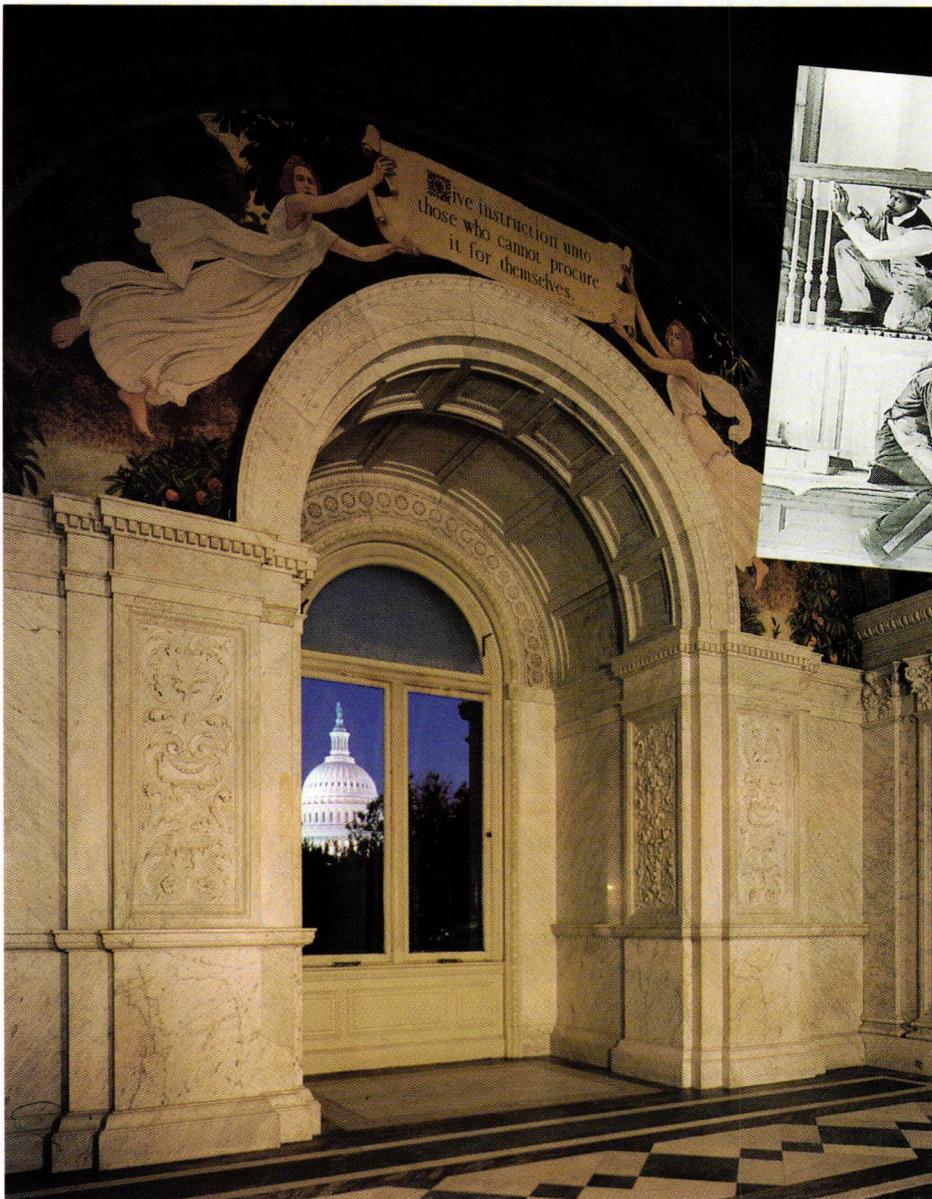
Send \$5 for our full color catalog. (refundable with order)

251 s. pennsylvania avenue  
po box 469, centre hall, pa 16628

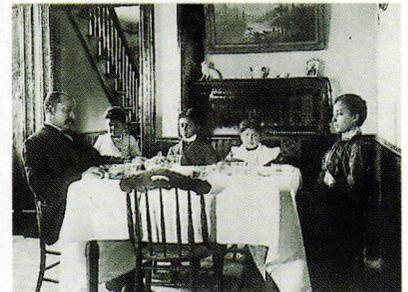
814-364-9577  
fax 814-364-2920

## *Victorian Lighting Works*





**LEFT:** Carol Highsmith caught the Capitol Dome through a window at the Library of Congress. Highsmith intends to leave her work to the Library of Congress, just as Frances Johnston did. **ABOVE and BELOW:** Frances Johnston's series of pictures showing black life in rural Virginia was commissioned to showcase the benefits of a Hampton Institute education. Her work went far beyond its public-relations mission.



she photographed rural southern blacks, Native Americans, and schoolchildren.

There is a famous picture of Frances Benjamin Johnston: In it, the striking young woman is posing for her own camera, in her studio. Her skirts are hiked up, showing her petticoats and her legs clear up to the knees. In one hand she holds a cigarette; in the other, a beer stein.

"She was a colorful character," Carol Highsmith admits. "We would think it was unusual for anyone to have a studio like hers, and to live the way she did. But for her to have lived that way at that time, was unheard of. And for a woman...!"

Related to Mrs. Grover Cleveland, Frances Johnston came from a conventional background. Her earliest photographic work earned her the sobriquet "the photographer of the American Court." She never married, she held parties in her bohemian studio, and in her work she depicted what was important, even profound, about the simple and the everyday. Like that of many important women, her work was almost forgotten after her death in 1952.

CAROL HIGHSMITH CAME TO PHOTOGRAPHY when she took a night course to bring some creativity into her corporate-executive life. As she wan-

# Wood Restoration System



*This rotted – and irreplaceable – woodwork...*



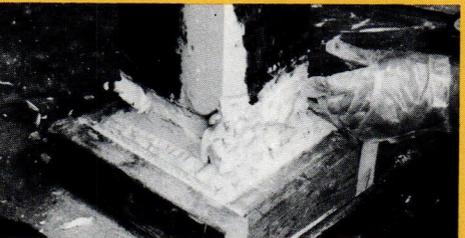
*...can be easily and permanently restored...*



*...sanded, nailed, stained or painted.*



*10" rotted bottoms of these load-bearing columns...*



*...were completely sawed off and replaced with...*



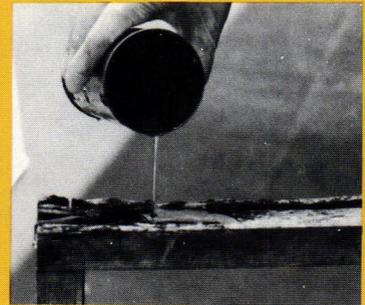
*...WoodEpoxy, which outperforms and outlasts wood.*

## The New Standards To Restore & Replace Wood

Specified by the U.S. Government, national restoration centers, museums, architects, contractors and other professionals, Abatron's restoration materials handle virtually any wood repair problem. Results are guaranteed by years of incredible performance and our service.

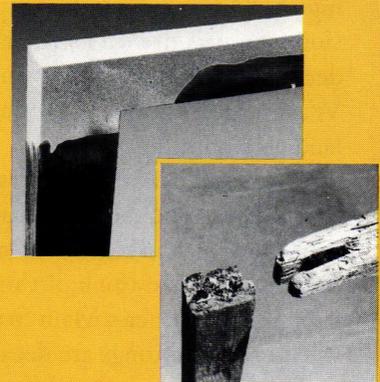
### LiquidWood®

Deep penetrating wood consolidant. High-strength and strong adhesion, clear, transparent, low viscosity. Regenerates and waterproofs wood by hardening after penetrating. Can be brushed or poured on. Ideal for rotted windowsills and frames, columns, doors, furniture, sculptures structural and decorative components of any size in/outdoors.



### WoodEpoxy®

The most versatile, STRUCTURAL & decorative wood substitute & no-shrink adhesive putty used in any thickness to replace, repair, extend or fill wood and other materials in structures, frames, furniture, boats, components, sculptures, in/outdoors. Can be sawed, nailed, planed, stained, painted. Often stronger than the original, unaffected by water, weather and termites. A NEW STANDARD IN WOOD RESTORATION.



Abatron's **Wood Restoration Kit** contains **LiquidWood A** (resin) and **B** (hardener), **WoodEpoxy A and B**, and **Abosolv** solvent. Available in 5 pint, 5 quart, and 5 gallon sizes.

1-800-445-1754

414-653-2000

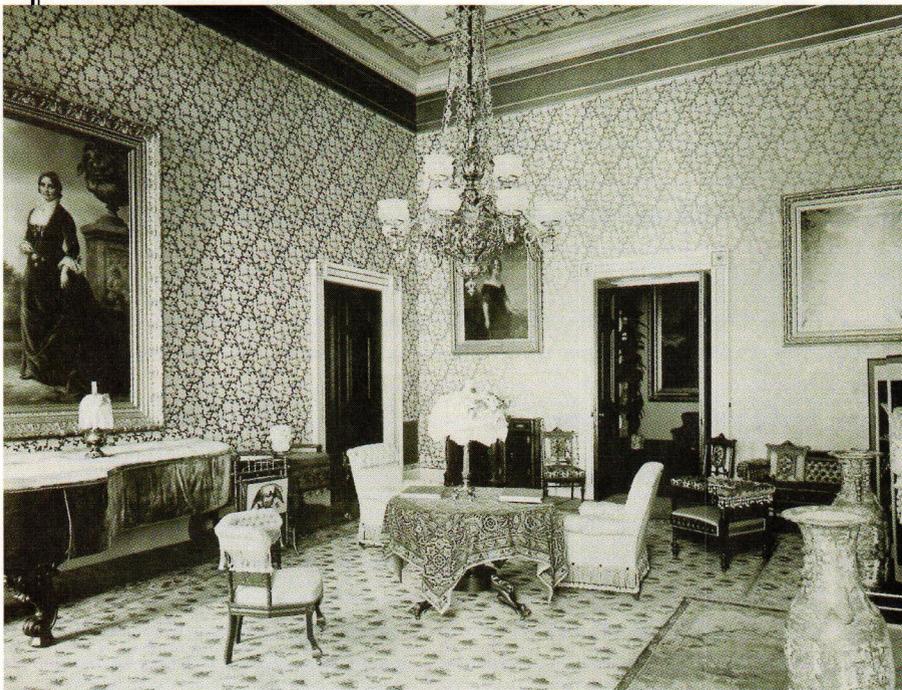
FAX 414-653-2019



## ABATRON, INC.

5501 95th Ave., Dept. OH, Kenosha, WI 53144 USA

Since 1959, manufacturers of: Structural adhesives and sealants  
 Protective and waterproof coatings – Seamless floors – Grouts for pitted and spalled surfaces  
 Terrazzo systems – Expansion joints – Anchoring grouts for posts, precasts and structures  
 Underwater patching compounds – Resins for fiberglass and composites  
 Caulks – Crack injection resins



**Frances Benjamin Johnston photographed the Green Room at the White House in 1890, above, and again in 1893 after redecoration, below. The earlier picture demonstrates Victorian sensibility in the round center table, the patterned wallpaper and carpet, and the heavy frieze. Later, art and the furnishings remain, but the room is now classical and restrained.**

dered around downtown Washington, D.C., looking for inspiration, she was drawn to the then-decrepit Willard Hotel, one of Washington's huge, mouldering landmark buildings.

"It was full of rats and dirt and fallen plaster, and the only occupant there in 1980 was a bum," she remembers. "I started to think, if this can happen to America's Main Street, what other buildings are decaying that we don't even know about, and who's documenting them?"

When Carol Highsmith found that Frances Benjamin Johnston had not only thought the same thoughts at the turn of the last century, but that she had also been drawn to the architecture of the Willard, and photographed the hotel in all its Victorian splendor, a symbiotic work relationship was born.

"Someone should do now what she did then," Carol Highsmith remembers thinking. "I want to put my camera where she put her camera." Since that amateur excursion, she has been doing just that.

Highsmith's work has docu-

mented the full range of American buildings, from Washington's lavish embassies to midwestern sod houses to the Boott Cotton Mill in Lowell, Massachusetts. Her book *America Restored*, has been a best seller for the National Trust.

"Quite a few things I documented in *America Restored*, [Frances] did before me. She photographed Parlange Plantation in Louisiana; she did the Lowell mill."

In fact, Johnston's photographs of southern houses are the only record we have of some of this country's vanished architecture. For her part, Carol Highsmith is already planning her next cross-country trip.

"Some of our mansions are terribly fragile. People can't afford to heat them or keep them up. They won't be around much longer."

With only a brief interruption during the 20th-century decades between Johnston's death and the beginning of Highsmith's work, the two women have documented generations of America. ♦





*Specify  
a  
classic-*

Raymond Enkeboll Designs

ARCHITECTURAL WOODCARVINGS  Since 1956

For your copy of our Product Catalog and Design Portfolio, please send \$20.00 Visa/MC welcome.  
Complimentary brochure available.

16506 Avalon Blvd. OH1125 Carson, CA 90746 Tel: (310) 532-1400 Fax: (310) 532-2042



**SOUTHAMPTON  
ANTIQUES**  
MEMO AND BRUCE CLUMKINDS

**Largest Selection of Antique American  
Oak and Victorian Furniture  
in New England**

**Three Large Barns Full!**

Video tape (\$25) individually  
made for your specific needs.  
Store brochure, \$2.00

**(413) 527-1022**

Route 10, Southampton, MA 01073

Open: Thu., Fri., Sat. 10-5—Closed August  
Appointments welcome.

Directions: Exit 3 off Mass. Pike (I-90),  
go 7 mi. north on Route 10.

San Francisco inspires extreme reactions in visitors. If you love cherished fragments of the past, architecture, and the immediacy of a city meant to be "walked," it's a best bet.

# Portals of the Past

**E**VER SINCE HALF A MILLION FORTY-NINERS RUSHED to the City by the Bay, San Francisco has been one of the world's premier tourist destinations. With a cost of living as steep as its fourteen famous hills, and a social climate that welcomes entrepreneurs and free spirits, it's a city that inspires extreme reactions in its visitors. Cutting-edge social trends, giddy economic booms, breath-taking views, and proudly beautiful neighborhoods are the norm—and then there are those cataclysmic events. Take the one that happened during Enrico Caruso's stay in 1906.

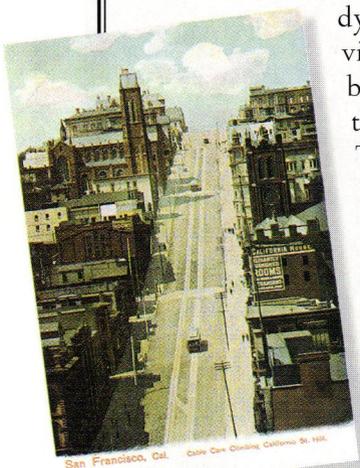
The famous tenor ran out into Market Street at 5:12 a.m. on Wednesday, April 18, wearing only a towel. "This place is a hell-hole!" he screamed at the top of his famous lungs. "I'm getting out of town and I'm never coming back!"

Most visitors have a far more positive response. But Caruso's timing was terrible. What awakened him at

the Palace Hotel, of course, was the earthquake that is now San Francisco's historic watermark.

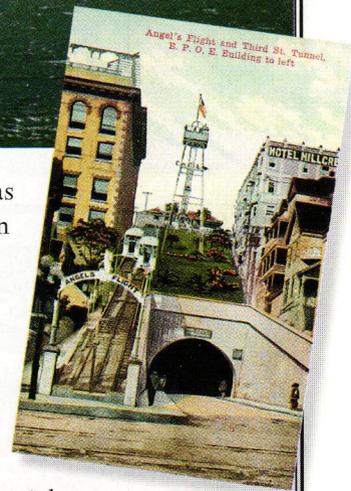
Before it, the 60 years that San Francisco had been an American city had already seen earthquakes, fires, and unprecedented growth. Growing from a distant Spanish backwater called Yerba Buena (after a perennial herb that grew on the sand dunes) with less than 1,000 people, to a city of 57,000, took less than ten years. During the 1850s, San Francisco resembled a giant train station, with people passing through from all over the world. Early neighborhoods reflected the international flavor: there was Chiletown, Germantown, Sydneytown and, of course, Chinatown.

The Gold Rush city grew up around Portsmouth Square, today the park and underground garage in Chinatown that fronts on Kearney Street. **STOCKTON STREET** was the first prestigious residential address, but downtown fires sent the elite to build on remote **RINCON**



San Francisco, Cal. Cable Cars Climbing California St. Hill.

**ABOVE:** Early views of cable cars climbing California Street. **RIGHT:** The Union Ferry Depot on the Embarcadero.



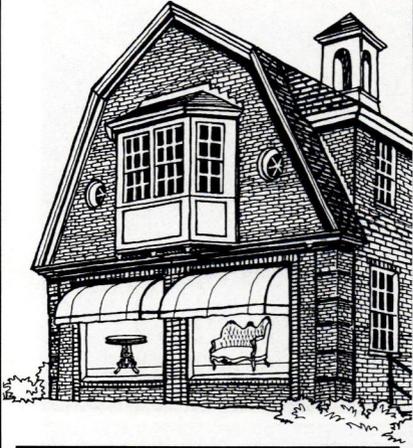
**Third Street Tunnel, ca. 1905.**



32 - Union Ferry Depot, San Francisco, California.

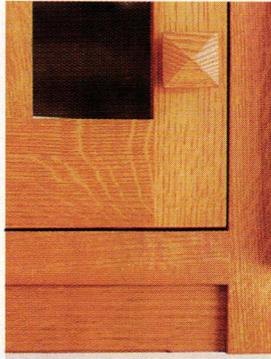
Nineteenth Century American  
furniture specialists

# FARM RIVER ANTIQUES



26 BROADWAY  
NORTH HAVEN, CT 06473  
(203)239-2434 FAX (203)239-6691  
*Authenticity and condition guaranteed*  
*Send or fax for brochure*

## Mission Statement



Arts and Crafts cabinetry, beautifully reproduced with distinctive details that include Craftsman doors, Mission rail treatment, and Quartersawn White Oak. Fine quality, full custom cabinetry, available nationwide.

Only from:

CROWNDPOINT  
CABINETRY

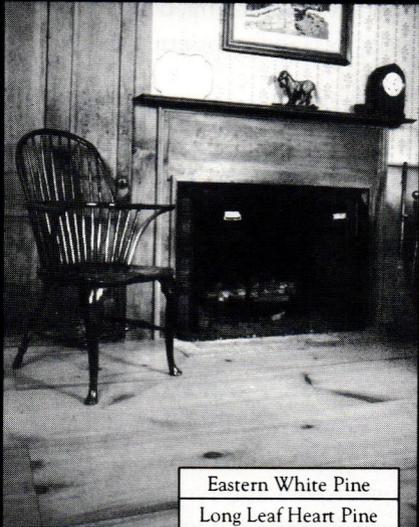
PO Box 1560  
Claremont, NH 03743

8 0 0 • 9 9 9 • 4 9 9 4

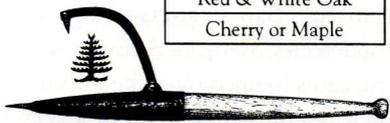


CALL FOR FREE COLOR LITERATURE OR SEND \$12 FOR 200-PAGE SPECIFICATION GUIDE

## WIDE PLANK FLOORING



Eastern White Pine  
Long Leaf Heart Pine  
Red & White Oak  
Cherry or Maple



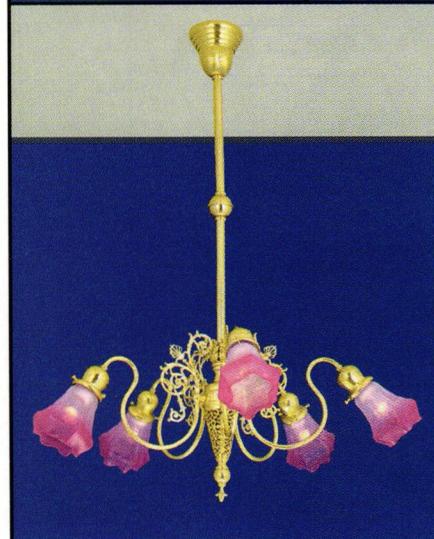
**Carlisle Restoration Lumber**

For Portfolio @ \$5 or Sample Kit @ \$16, Phone or Write:  
Tel. (603) 446-3937 - Fax (603) 446-3540  
HCR 32 Box 606D, Stoddard, NH 03464-9712



## CRAFTSMAN HOME RESOURCE CENTER

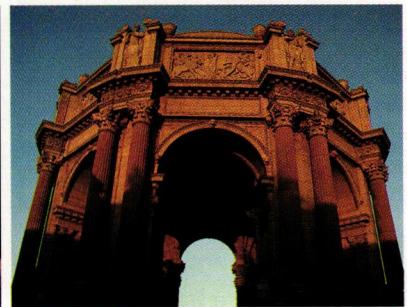
AURORA STUDIOS LAMPS - STICKLEY, RUSTIC & COWBOY FURNITURE  
SCENIC TILES FOR FIREPLACE, KITCHEN AND BATH - PICTURE FRAMES  
OVERSTUFFED SEATING IN SOUTHWESTERN FABRICS  
OPEN BY APPOINTMENT - INTRODUCTORY BROCHURE FREE  
50 BULL HILL ROAD, WOODSTOCK CT 06281 (860)928-6662



Beautiful "Heritage Lighting"  
*four color* catalog.....\$2.00  
 Over 120 beautiful reproduction lights  
 Enlarged Photographs--any light--\$1.00

**AMERICAN HOME SUPPLY**

191 Lost Lake Lane  
 Campbell, CA. 95008  
 Phone: 408-246-1962



**TOP:** The lobby of the Fairmont Hotel.  
**ABOVE LEFT:** Chinatown.  
**RIGHT:** The Palace of Fine Arts

**HILL**, south of Market Street.

Little remains of those early neighborhoods, but the **MISSION DOLORES**, founded in 1776 as the sixth in the chain of California missions established by the Franciscan fathers, still stands on Dolores near Sixteenth Street. The little mission church is dwarfed by a modern basilica, but its four-foot-thick adobe walls, redwood timbers lashed with rawhide, and primitive painted ceiling have survived intact.

A fragment of the early boom years remains in **JACKSON SQUARE**, an 1860s industrial area. Among chic galleries and condominiums, a brick wall displays the faded legend, "Hoating's Whiskey." A bit of

post-1906 doggerel teased the moralists who claimed an earthquake was God's reprimand to a sinful city:

"If, as some say, God spanked the town for being over-frisky, Why did He burn the churches down, and yet save Hoating's Whiskey?"

Then, as now, San Francisco had an attitude.

**A**N 1868 EARTHQUAKE (UNTIL 1906 it was called the Great Earthquake) demonstrated that frame houses survive better than brick. As redwood was cheap and plentiful, San Francisco was a wooden city by 1900. A few stone structures loomed over the downtown, including the 1875 Palace Hotel at the corner of Market and New Montgomery Streets. Under



# BEFORE THE EARTHQUAKE

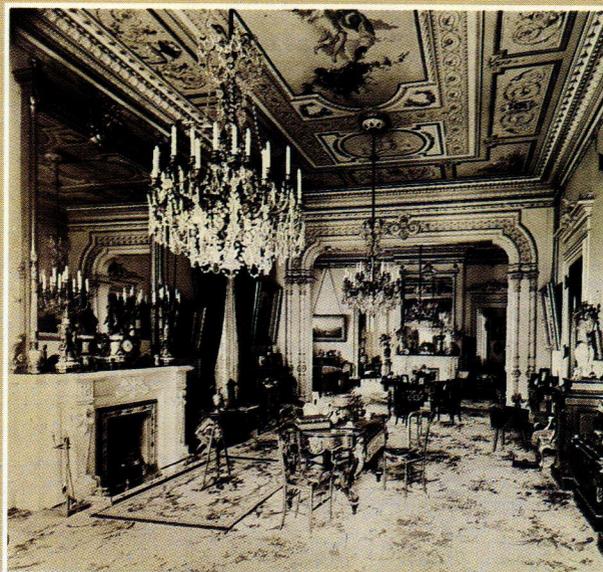
San Franciscans who create lavish Victorian interiors have plenty of precedent. These views of homes that were destroyed on April 18 and 19, 1906, show that the city was a treasure trove of elaborate, highly ornamented interiors. Some, like the mansion of Claus Spreckle, whose roccoco drawing room is pictured on the right, were blown up by the U. S.



Solid homes like Louis Sloss' at 1500 Van Ness Ave. were dynamited.

Army to create a fire line on Van Ness Avenue. Others, like the Nob Hill home of James Ben Ali Haggin, whose very Victorian drawing room is shown on the lower right, burned to the ground.

The Crocker home, with its arched entry hall, below, stood at the corner of Van Ness Avenue and Washington Street. The photograph showing the devastation of those two days, above, was taken at the same street corner.

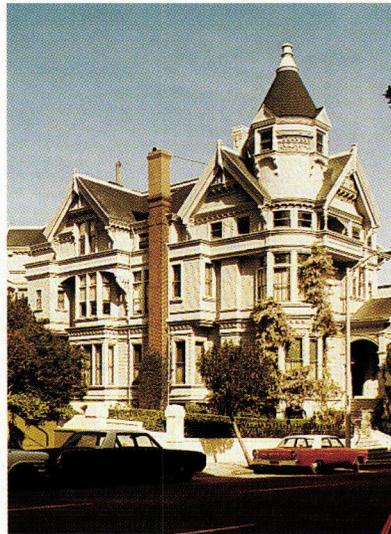




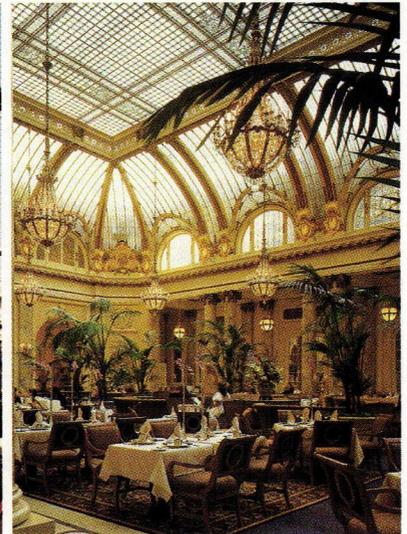
**Top Picture:** Rococo Chandelier by Starr, Fellows, New York C: 1857  
**Center:** Deer's Head sconce by Gibson Gas Fixture Works, Phila., PA C: 1890  
*ONLY TWO OF MANY LOVELY DOCUMENTED REPRODUCTIONS*  
**Bottom:** A small sample of our hardware

Two beautiful *four color* catalogs available:  
**"Heritage Lighting":** 16 color pages..\$2.00  
 Over 120 beautiful reproduction lights &  
**"Brass Hardware":** 28 color pages....\$2.00  
 Over 900 items of brass hardware  
 O R  
 Order both catalogs for only \$3.00

**AMERICAN HOME SUPPLY**  
 P.O. Box 697  
 Campbell, CA. 95009  
 Phone: 408-246-1962



**LEFT: The 1886 Haas-Lilienthal House.**  
**RIGHT: The Garden Court at the Palace Hotel.**



a seven-storey-high, glass-roofed central court, carriages deposited guests. It burned to the ground when the hotel's private water supply was commandeered by the Army in 1906 to save the **UNITED STATES MINT**, a massive 1869 Greek Revival temple three blocks away at Fifth and Mission streets. The mint still stands, and the "new" 1909 **PALACE HOTEL** boasts the amber-glass-roofed Garden Court restaurant in place of the former carriage entrance.

The Gold Rush that jump-started San Francisco petered out by 1854, yet the city expanded even faster during following decades. Nevada's Comstock Lode was controlled out of San Francisco, and the merchants who came, first to service the gold and then the silver miners, prospered. The 1886 **HAAS-LILIENTHAL HOUSE**, at 2007 Franklin Street, was built by one of those merchant families; today it is one of San Francisco's only two house museums. (The other is the **OCTAGON HOUSE** at 2645 Gough Street.) The Haas-Lilienthal House was built the same year as Richard Reutlinger's Western Addition home (see

"Touchstone Victorian," page 40).

**CHINATOWN** and **NORTH BEACH** became the city's first slums and the downtown noise drove the wealthy to the top of **NOB HILL**. When they outgrew that neighborhood, Van Ness Avenue was laid out as a broad, European-style boulevard for the most lavish mansions of the 1870s and '80s. They were destroyed in 1906, and the wealthy climbed another hill to **PACIFIC HEIGHTS**. North Beach today is home to City Lights, the bookstore made famous by beat poets Kerouac, Ginsberg, and Ferlinghetti. Visitors flock to Chinatown, and Van Ness Avenue hosts car dealerships, including the former Packard showroom designed by Bernard Maybeck. But Pacific Heights is still genteel and lovely. Visitors can enjoy heady views of the Golden Gate and downtown while walking among beautifully kept private homes and apartment buildings.

Two-thirds of San Francisco burned in 1906, and when the urban renewal of the 1960s tore down many of the remaining Victorians, a passionate preservation movement began. Today some of the "Painted Ladies" that exemplify the Victorian Revival are bed-and-breakfast inns. The Inn San



## When it comes to restoring an old house, it helps to know people who have done it before.

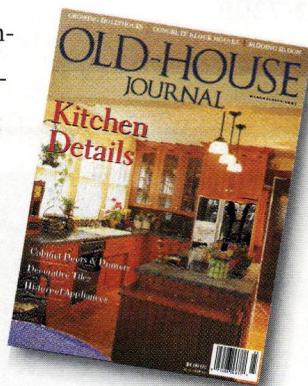
For over 20 years, **Old-House Journal** has been the only publication devoted exclusively to the restoration, maintenance, and decoration of pre-1939 houses. Our plainly written articles show you practical and economical ways to turn that old house “with a lot of potential” into the house of your dreams. ← **OHJ** is written and edited by people who have restored old houses themselves. We’ve learned how to balance history with convenience, lasting quality with a budget. Our first-hand articles explain the do-it-yourself procedures that

assure good workmanship while they save you money. **OHJ** isn’t all preservation nuts and bolts.

We also feature articles about landscaping, and the history of various house styles.

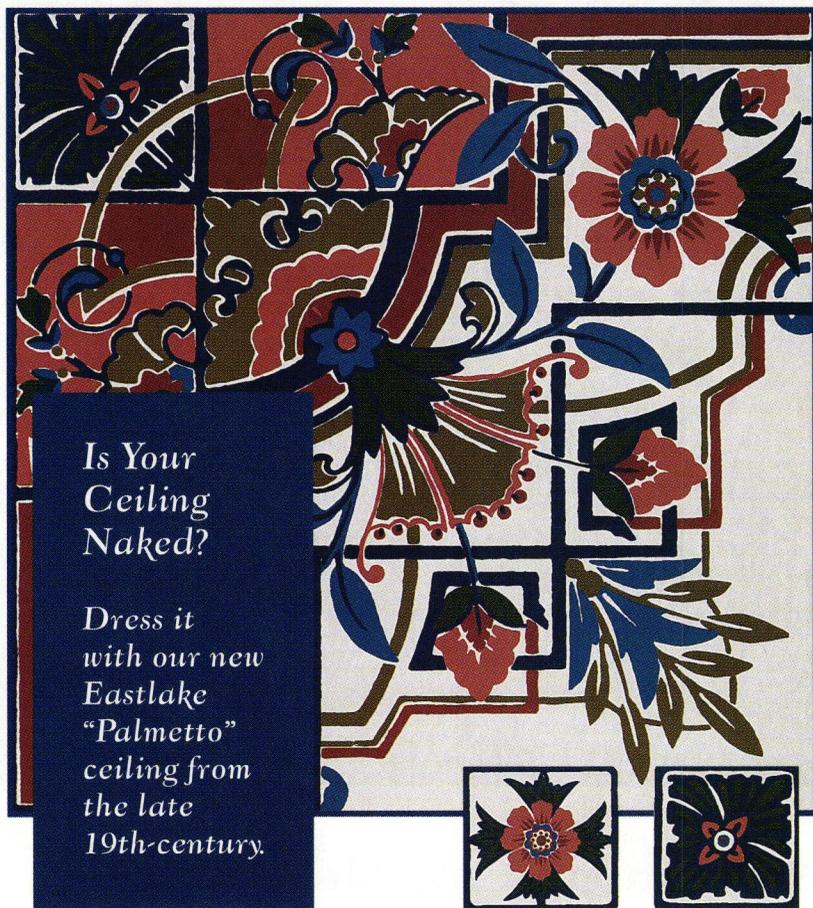
← Over the years, our readership demand has actually been able to persuade manufacturers to reintroduce such long-neglected items as push-button light switches and Lin-crusta-Walton wallcovering. ← We think you’ll be delighted and fascinated by our unique publication. Subscrip-

tions to **Old-House Journal** are \$27 per year. Send to **OHJ**, PO Box 58017, Boulder, CO 80322-8017.



# OLD-HOUSE JOURNAL

# RESTORATION WALLPAPER



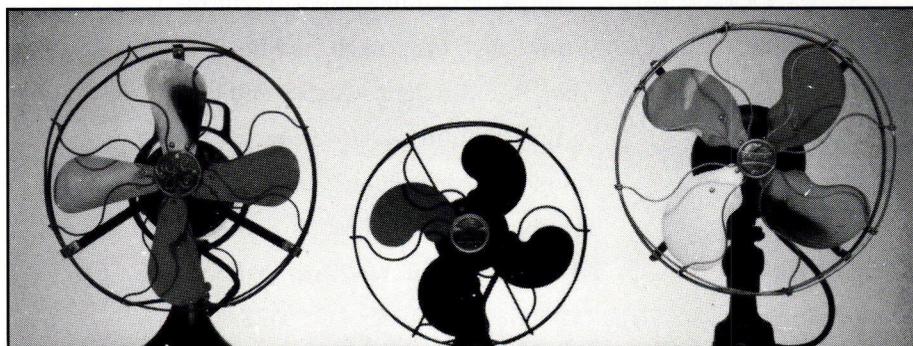
Is Your  
Ceiling  
Naked?

Dress it  
with our new  
Eastlake  
"Palmetto"  
ceiling from  
the late  
19th-century.

*A Brillion Collection exclusive*

**VICTORIAN COLLECTIBLES, LTD.**  
RESTORATION PROFESSIONALS OF THE VICTORIAN PAST  
845 East Glenbrook Road, Milwaukee, Wisconsin 53217  
414-352-6971 Fax 414-352-7290

For more information, video tape or brochure call (800) 783-3829  
VISA/MC accepted



ELECTRIC FANS FROM THE 1890s TO 1990s  
**SALES • RESTORATIONS • PARTS • RENTALS**  
THE FAN MAN • 1914 ABRAMS PARKWAY • DALLAS, TX. 75214 • (214)826-7700  
SEND \$2 FOR BROCHURE

Francisco, The Victorian Inn on the Park, The Archbishop's Mansion, and the Alamo Square Inn each give guests a taste of what it's like to live in the Victorian city. Chief among the many places that give visitors a uniquely San Francisco experience is the venerable **FAIRMONT HOTEL**. Directly across the street is the elite Pacific Union Club. Once the James Flood Mansion, it is the last representative of the great Nob Hill estates.

**ALAMO SQUARE** boasts many of the city's loveliest Victorians, including the Imperial Russian Embassy, which was never Russian, nor an embassy. Local architectural pride extends to other styles; a walk in the **MARINA DISTRICT** reveals superb Art Deco apartment buildings. One block uphill from **HAIGHT-ASHBURY**, where nostalgic head shops and teenagers hope to re-create the Summer of Love, is **ASHBURY HEIGHTS** and Ashbury Terrace, a neighborhood of superb early-20th-century houses on tiny, steep hillside lots. And no trip to San Francisco is complete without a visit to **COIT TOWER** atop **TELEGRAPH HILL**, where dizzying views of the city are rivaled by the 1930s WPA Project murals depicting urban and rural California life. Also on Telegraph Hill is what is affectionately known as the Ocean Liner House, an Art Deco apartment building that was once the set for a Bogart-Bacall movie.

San Franciscans are sentimental about their past. Near Marina Drive is the 1915 **PALACE OF FINE ARTS**. In **GOLDEN GATE PARK**, reflected in the waters of **LLOYD LAKE**, stands a pair of marble Corinthian columns, at one time the columned entrance porch of the Nob Hill home of A. N. Towne. It is San Francisco's monument to the events of 1906, sentimentally called Portals of the Past. ♦

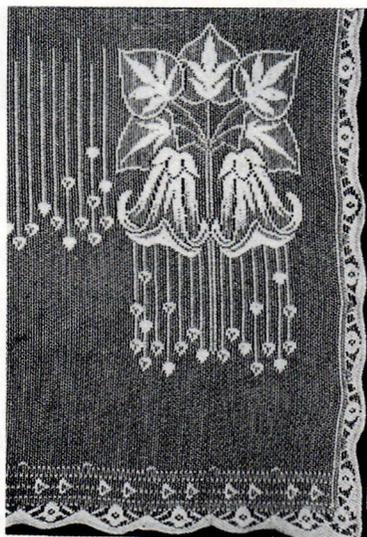
## BURROWS STUDIO

Arts & Crafts Movement  
Wallpaper, Fabric & Carpet  
Premiere on the World Wide Web  
at: <http://www.burrows.com>



Our newest pattern designs:  
C.F.A. Voysey wallpaper & fabric.  
"The Stag" wallpaper (above)  
and "The Bird & Poppy" fabric &  
wallpaper, designed c. 1895-1900.

For product information contact:  
**J.R.BURROWS & COMPANY**  
P.O. Box 522, Rockland,  
Massachusetts 02370



### "MEADOW LILY"

An Arts & Crafts Movement  
Nottingham Lace Curtain

American Design, c. 1910.  
Please Request Catalog on Victorian  
and Edwardian Lace Curtains.

PHONE: (800) 347-1795

# Vintage Victorian



Beaded inset  
styling. Mortise  
and tenon joinery. All  
wood construction. The  
finest quality, full custom  
cabinetry. Available  
nationwide. Only from  
Crown Point.

**CROWNPPOINT**  
CABINETRY

PO Box 1560  
Claremont, NH 03743  
800-999-4994

CALL FOR FREE COLOR LITERATURE OR SEND \$12 FOR 200-PAGE SPECIFICATION GUIDE

## AT 90 HE WAS STILL PLAYING WITH BLOCKS.

Geometry was inspiration to  
Frank Lloyd Wright. So were nature, music and Japanese prints.  
The designs built from this inspiration continue to intrigue, delight  
and engage architecture enthusiasts from around the world.  
The Frank Lloyd Wright Home and Studio offers tours and



programs for all ages that encourage  
creative thinking and increase awareness  
of the built environment.

Taliesin III lamp.  
Cherrywood blocks  
climb in  
geometric  
sequence  
around a  
central column.  
Available through  
the museum  
catalog.

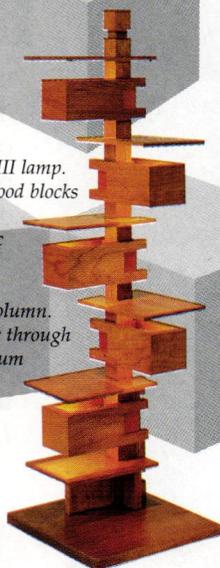


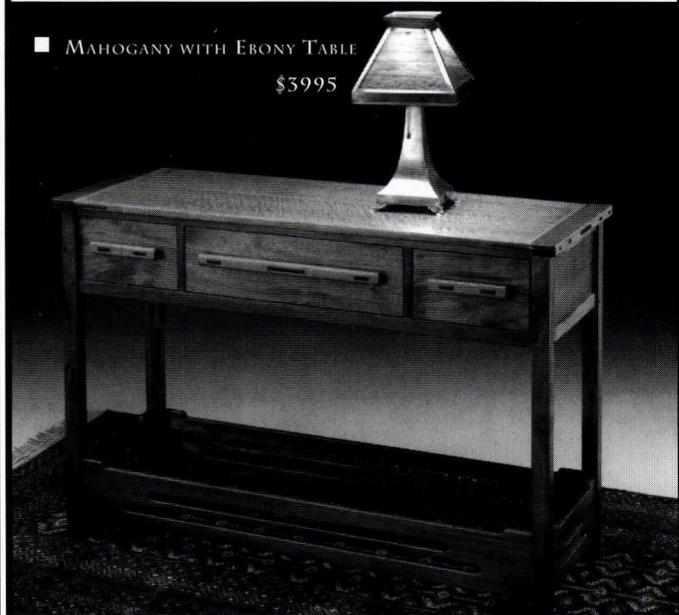
Photo: Balhazar Korab

For more information or our new merchandise  
catalog, please write to Member Services,  
The Frank Lloyd Wright Home and Studio,  
951 Chicago Avenue, Oak Park, Illinois 60302

INSPIRED BY THE DESIGNS OF  
ARCHITECTS GREENE & GREENE

■ MAHOGANY WITH EBONY TABLE

\$5995



AMERICAN ARTS & CRAFTS  
FURNITURE

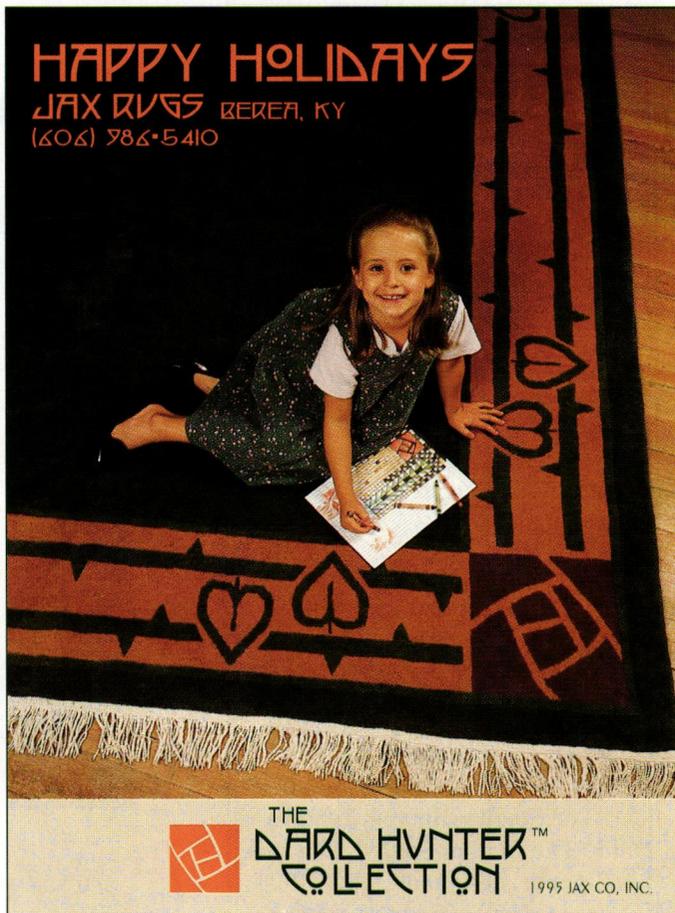
DAVID B. HELLMAN  
CRAFTSMAN

86 HIGHLAND AVENUE ■ WATERTOWN, MASSACHUSETTS 02172

■ (617) 923-4829

HAPPY HOLIDAYS

JAX RUGS BEREA, KY  
(606) 786-5410



THE  
DARD HUNTER™  
COLLECTION

1995 JAX CO. INC.

*Designed by the ages. Crafted by hand.*

**F**ischer & Jirouch has been hand-crafting plaster ornaments by the same methods for nearly 100 years. We use only traditional plaster in replicas of our 1,500 designs from a variety of periods. Architects, tradespeople, and do-it-yourselfers rely on our pieces to enhance their exterior and interior projects. We also offer custom reproduction.



Hand-crafted Fischer & Jirouch ornaments are as easy to work with as wood and authentic throughout. Send for our 144-page catalog (\$10 US, \$15 Canadian).



**THE FISCHER & JIROUCH CO.**

4821 Superior Ave. • Cleveland, Ohio 44103

Tel. (216) 361-3840 FAX (216) 361-0650



# THREE SEATS OF ARCHITECTURE

**W**ELCOME TO A PHOTOGRAPHIC TOUR OF America's extraordinary architectural heritage! Start with three seats—literally: the sofas pictured here. It's hard to miss what they represent: three different eras, three philosophies, three design vocabularies. With its voluptuous curves, the Empire sofa (*below*) takes you to the Greek Revival classicism of Savannah and Natchez. The richly upholstered Rococo love seat (*center*) is at home in the ultimate San Francisco Victorian interior. And the Roycroft oak settle (*above*) defines Arts & Crafts sensibilities. In three photographs, a century of style . . . and a historical summary, from the optimism of the new Republic through Victorian industrial-age exuberance and on to 20th-century utopianism. What started out as visits to friends old and

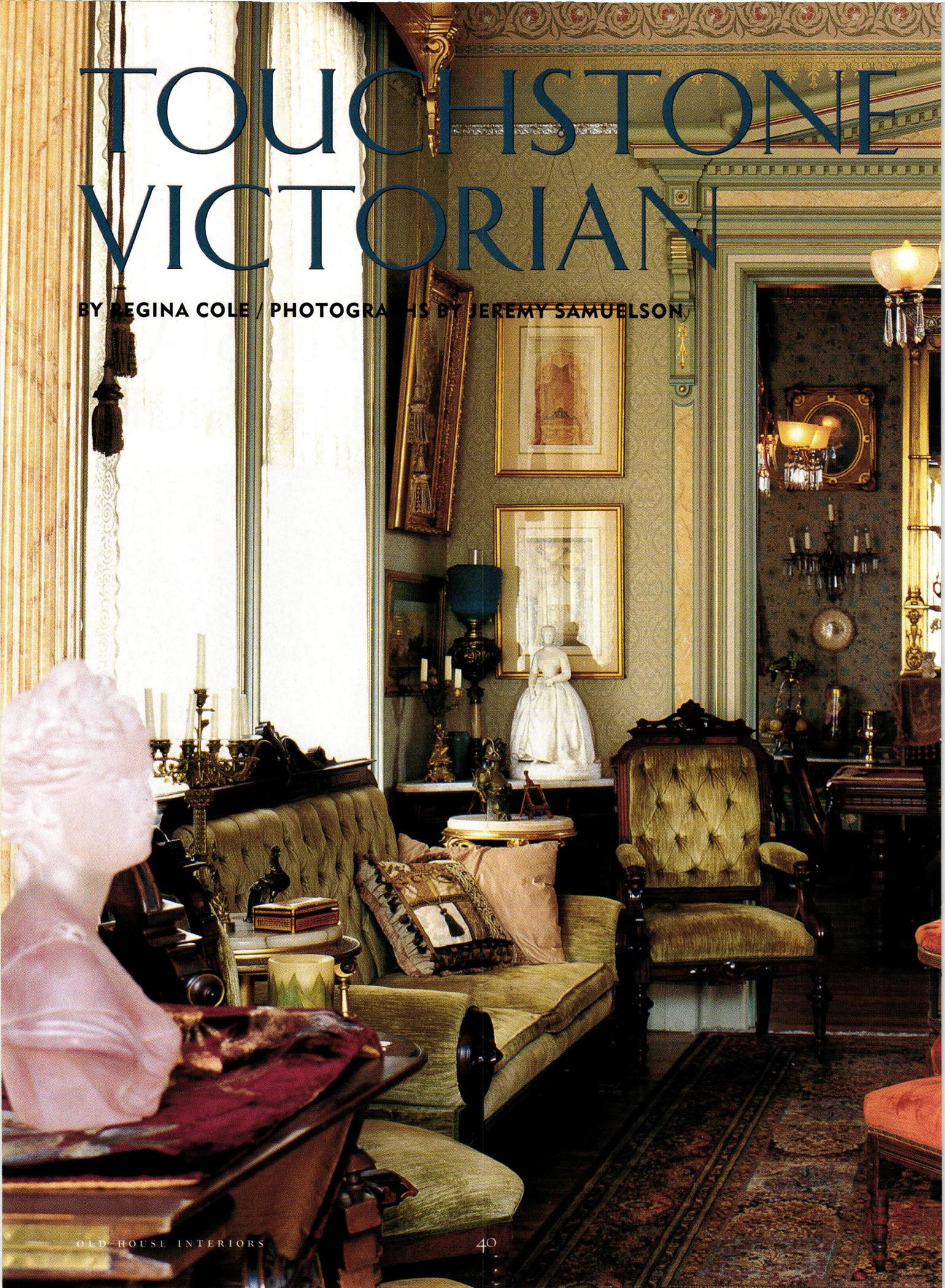


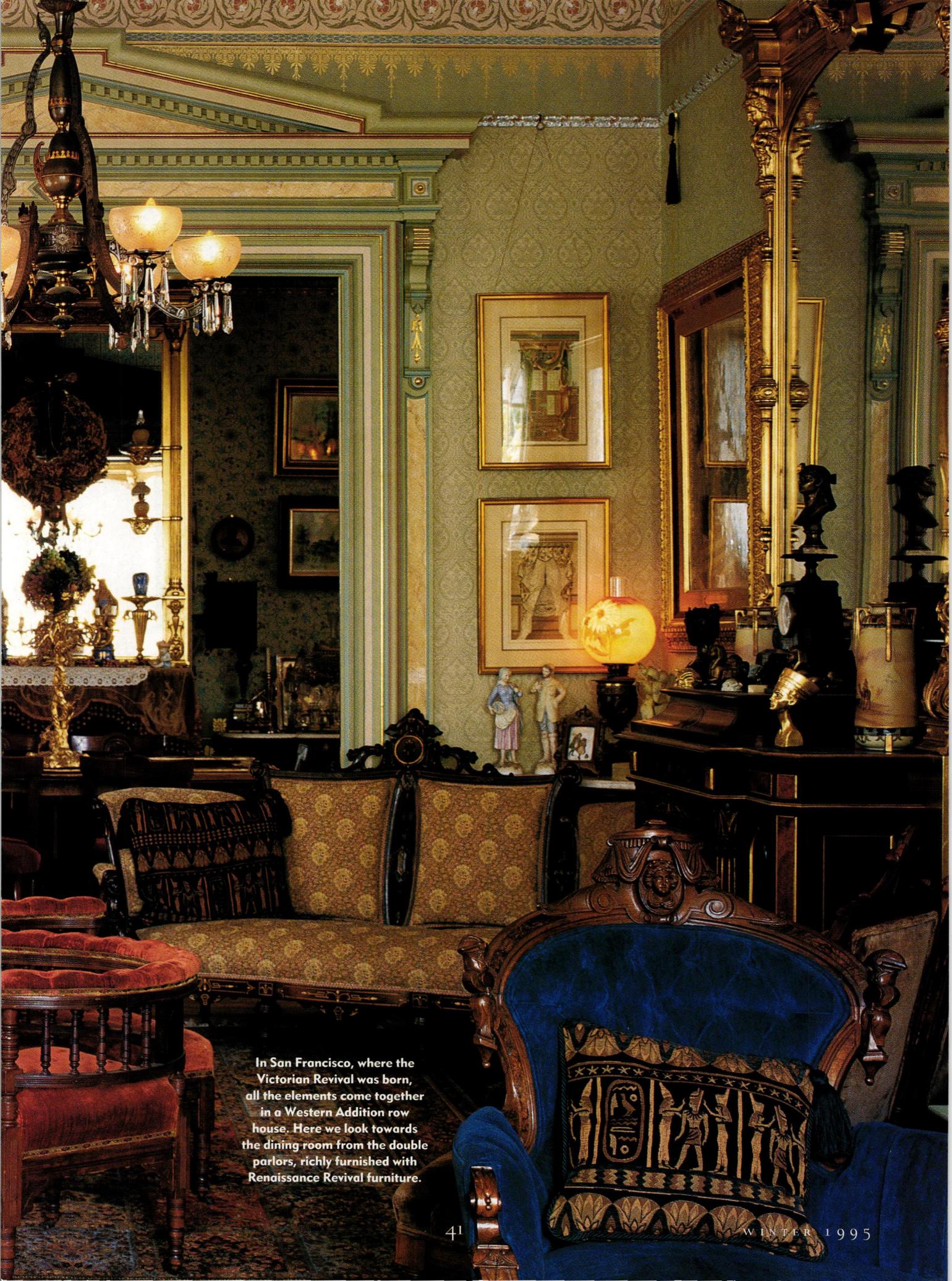
new produced for us an issue of remarkable contrasts. ¶ Take the tour offered herein. Then stop by three articles that bring you deeper into the art of design. Explore the decoration of the frieze, that embellishment of interior architecture that survived the decorating trends of the 19th century to make it into Tudor Revival houses and Bungalows. To add an old-fashioned air to your garden, and stature to plants, use the winter months to plan and build a trellis or arbor. Then let decorating historian John Burrows give you permission to paint the trim white. Or not.

— THE EDITORS

# TOUCHSTONE VICTORIAN

BY REGINA COLE / PHOTOGRAPHS BY JEREMY SAMUELSON





In San Francisco, where the Victorian Revival was born, all the elements come together in a Western Addition row house. Here we look towards the dining room from the double parlors, richly furnished with Renaissance Revival furniture.



IT'S A SUNDAY NIGHT IN SAN FRANCISCO, and some people have gathered at Dick Reutlinger's house to talk about old furniture. In the basement, surrounded by his collection of player pianos, they look at slides. Then they wander up the stairs and, over coffee and dessert, trade opinions and stories. The long dining table comfortably accommodates people as they come and go; the warm light from the chandelier and wall sconces illuminates faces as they lean over tiny porcelain cups. It is close to midnight before the host closes the door behind the last of his guests, but the next morning he greets a group of newcomers with a fresh pot of coffee and a ready smile.

There are countless Victorian houses in San Francisco, and some of them are very grand. But none are as well known and loved by the cognoscenti as Dick Reutlinger's Western Addition home. In the thirty years since he rescued the Italianate row house from abuse and decay, it has become a hospitable beacon to lovers of the Victorian style and to curious visitors in this city that is the birthplace of the Victorian Revival. Reutlinger and his house have become a touchstone in Victorian San Francisco.

"Actually," he says, "I was born in Nebraska. As a child, I always liked to read about architecture and by high school, I was hooked on Victorian architecture. In 1956 I thought I'd go to Alaska, but when I passed through San Francisco on the way, I loved it. I've been here ever since."

After living on Nob Hill and in the Mission district, he found the house he wanted near Alamo Square in 1965. It was uninhabitable.

"I — and other people like me — could buy up and restore houses because of the FACE Program: Federal Assistance to Code Enforcement.

We were called 'urban pioneers.' We didn't care, we just liked the houses."

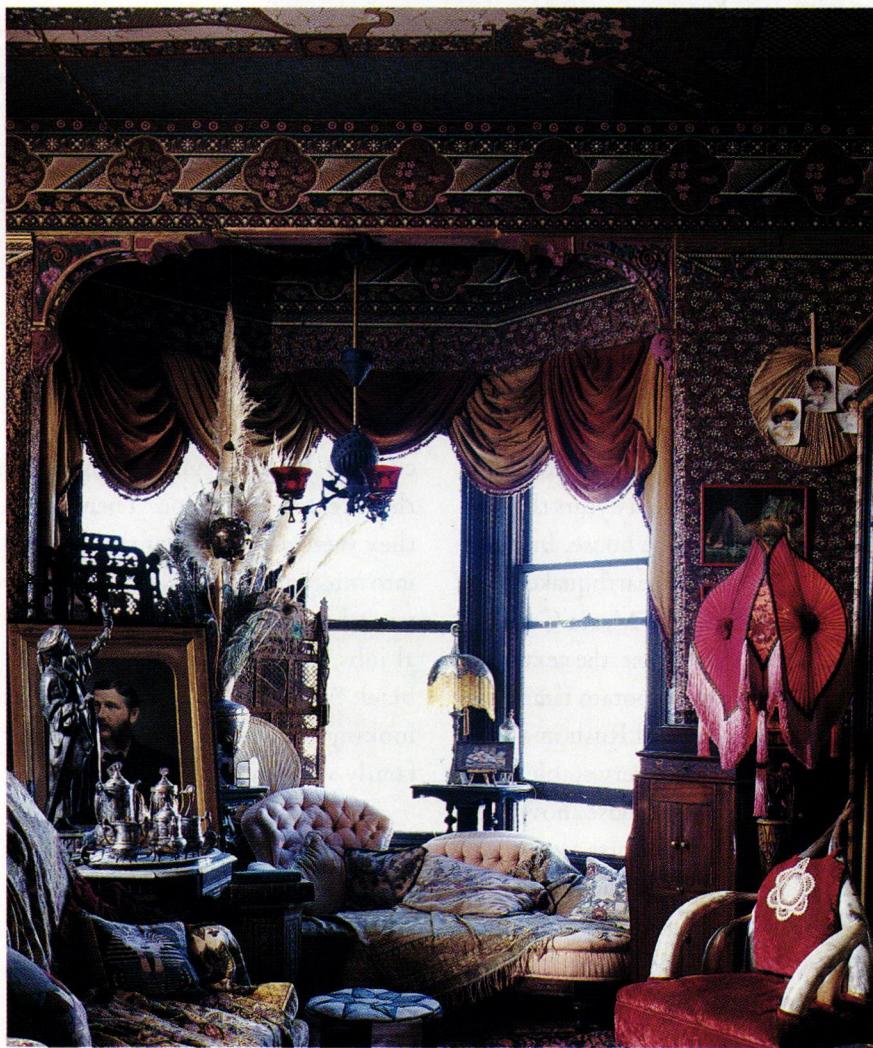
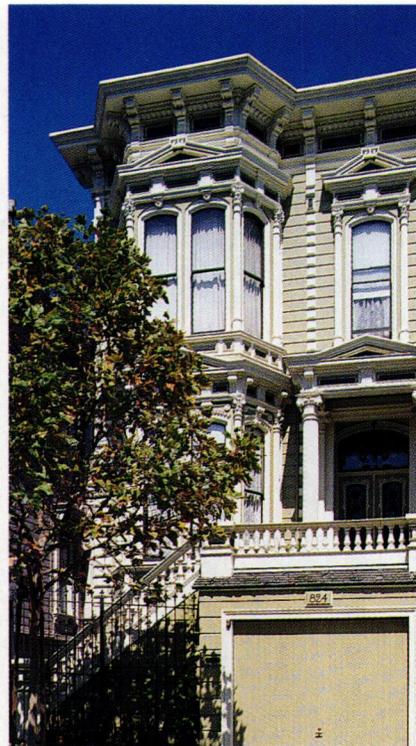
Like thousands of other San Francisco row houses, his was built during one of the city's frantic building booms. Architect Heinrich Geilfuss built about 400 houses in the city during his career, between 1875 and 1900.

First owner Henry Brune was a saloon keeper and, later, a wholesale liquor distributor and distiller. (Phoenix Bourbon Whiskey was the name of his product.) In 1886, he built

**OPPOSITE:** When the Suez Canal was opened, the Egyptian Revival swept the United States. A pair of 1870s Nippon vases, bronze and gilt, express it here.

**RIGHT:** San Francisco Italianate.

**BELOW:** The ultimate Victorian room—the Turkish Parlor. Reutlinger's has a stone snake charmer, a Turkish chaise, and an 1880s steer-horn chair.





the house at a cost of \$7,500. He (and other newly affluent San Franciscans) built finished basements so that they could entertain. Brune's six children had their friends in to rollerskate down there. For twenty years the family was happy in the house. Immediately after the 1906 earthquake, they sold it and moved to Marin County.

William Gallagher, the next owner, had left Ireland's potato famine for San Francisco's Gold Rush in 1848. He ran a successful livery stable; soon after he bought the house, however, he decided that the horse was on its way out. Gallagher bought a fleet of Pierce Arrows, which he garaged in what is now a block of newer houses. In 1929, perhaps coincidentally with the financial crash, he dropped dead in

the front hall of the house.

His descendants continued to live there until 1952, while their fortunes and the neighborhood around them changed. Japanese families moved into the Western Addition. Then, when they were moved out of the city and into internment camps, black families moved in, attracted by the industrial jobs of the war years. When the black Antioch Baptist Church was looking for a home, the Gallagher family was ready to leave.

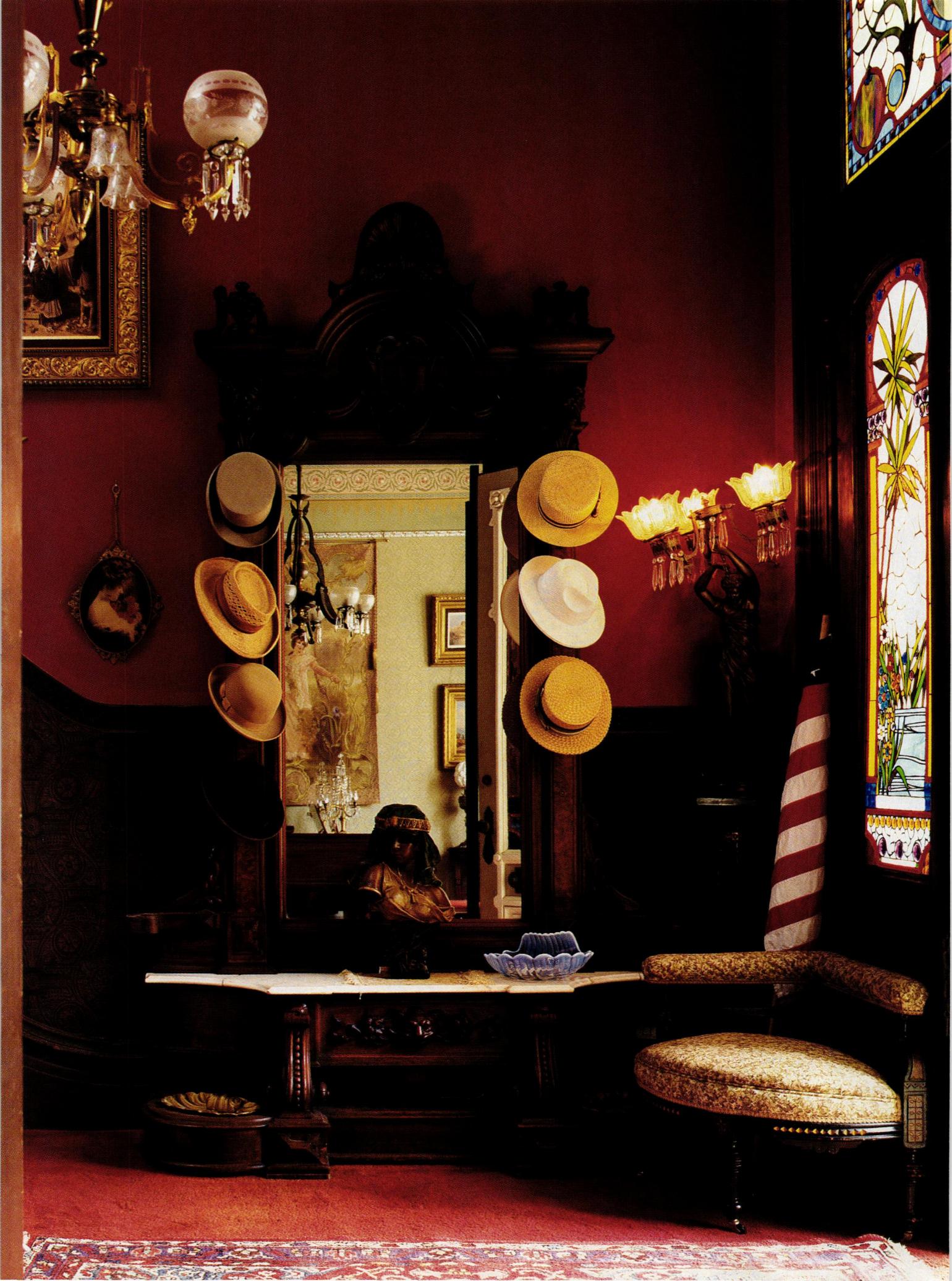
From 1952 until Reutlinger bought it in 1964, the house served as a church. There were no front steps and small flats throughout the building. Windows were boarded up, doors broken out. Only the congregation's lack of money kept them from

**ABOVE:** The built-in dining room cabinet is walnut; the redwood over the door is grained to match. Around the table are 1880s American Eastlake chairs. **RIGHT:** By the front door, a collection of hats is at home on a late 1870s Renaissance Revival mirror. The top hat dates from the 1880s; the straw hats go back to the 1820s.

enacting their plan to rip out the floor and make a two-storey sanctuary, with housing for the pastor above.

"Thank heavens," Reutlinger smiles.

**E**VEN WITHOUT A MISSING FLOOR, the house required so much work when Dick Reutlinger bought it that he didn't move in for eight months. Even then, he "camped out" in the front parlor. The thirty years since have







seen a painstaking process as Reutlinger first made the house structurally sound, then restored the original floor plan, and finally re-created the rich ornamentation that was expected in an upper middle class home of 1886.

"This house came before the [current] Victorian Revival," Dick Reutlinger explains. "During the first year, I found a man who did the plaster cornice work—no one could do this kind of work then. I found artisans who knew how to do graining, Perry George and Frank Bourquin. Perry is dead, but Frank still does graining and faux finishes. Artisans whose crafts were dying out—they were hard to find back in the mid sixties. Now they

and their work are back in demand."

As Reutlinger talks, it becomes clear that the Victorian Revival he describes is a much greater thing than people painting their old houses in pretty colors. It is a revival of traditional crafts, where artisans combine creative ability with finely honed skill. Plastering, graining, gilding, carving, stenciling, marbleizing—many, many specialties were in danger of becoming extinct until people like Dick Reutlinger decided that they wanted their houses to look the way they were intended to.

Over the years, a veritable army of craftspeople has worked in Reutlinger's house. For many, the house

**ABOVE:** The master bedroom was the first room to get the ornate treatment when the late Larry Boyce painted the ceiling friezes.

He took the colors from the small 1870s needlepoint sofa. **OPPOSITE:** The wallpaper in the bathroom was copied from that found in a mansion in Melbourne, Australia; most likely, it was 1880s English paper.

has led to lasting connections with other artisans, and some have formed guilds. More than one Bay Area company's brochure shows off its work in these large Victorian rooms.

"I personally got into the house-tour thing in the 1970s, when a friend took his class through. Now, six different tour companies bring people in from all over the world." Few people are as comfortable with guests





The suite consisting of the bed, its matching nightstand, and the Princess or drop front dresser, pictured on page 47, were all found by the homeowner before Victorian furniture came back into style. Surrounding the bed are family photographs. The tester was made by New Orleans furniture maker Prudent Mallard.

as Dick Reutlinger.

Then there's the furniture. Reutlinger points out that, when he first bought the house, he didn't intend to create a period interior. "I was going through the house, doing repairs and renting out rooms." But as his repairs progressed, he developed a vision of his home, and he articulates it precisely:

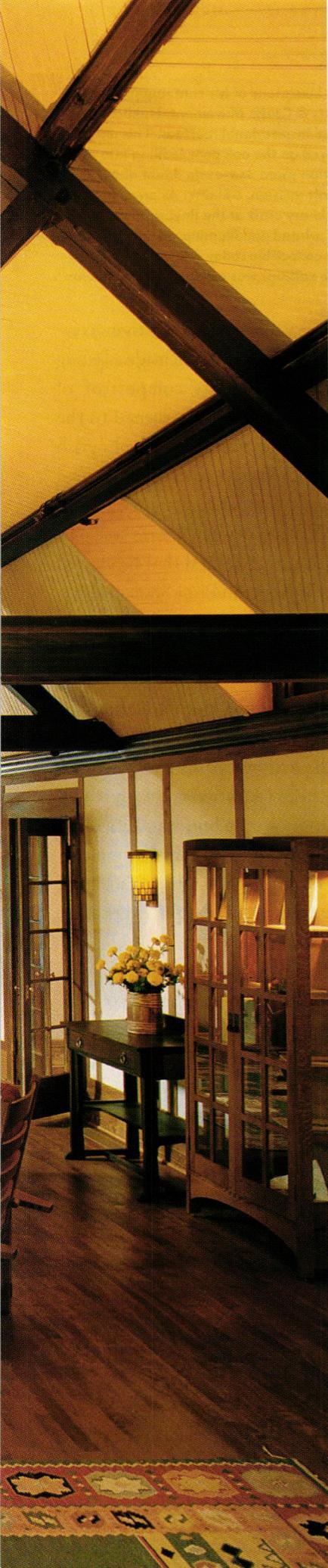
"The exterior is Italianate, with some Eastlake details. The interior is Renaissance Revival, which would have been a very old-fashioned style for the 1880s. It was popular right after the Civil War. Generally, it's heavy furniture, with much carving. My philosophy is that each bedroom is in a different Victorian style of the 1880s. The master bedroom is very Renaissance Revival, one bedroom is Japanesque, and I've turned the back bedroom into a cozy corner—that's the Turkish Parlor."

Dick Reutlinger isn't like other owners of period houses, who incorporate a late-20th-century nook where they can take off their period hats and relax into overstuffed modern comfort, clicker in hand. When he kicks back, he does it in the utterly Victorian surroundings of his Turkish Parlor, an over-the-top symbol of late 19th century comfort and decadence.

"I'm a purist as far as the interior of this house goes," he says.

It shows. It may have taken thirty years—and Reutlinger claims that he's not finished yet—but to walk into his house is to step into what many describe as the most authentic interior in San Francisco. It is certainly among the most welcoming. ♦





# ROYCROFT AGAIN

BY LYNN ELLIOTT / PHOTOGRAPHS BY STEVE GROSS & SUSAN DALEY

“WE ARE NOT TRYING TO BE LIKE WILLIAMSBURG AND DRESS EVERYONE up,” says Kitty Turgeon-Rust, explaining that the Roycroft campus is not a history exhibit. Kitty and her husband Robert owned the Roycroft Inn and campus during an important period of transition. “Right now, it [the campus] is still in the discovery stage. [But] there isn’t a touch of Disney here.”

True enough: The Roycroft campus has not been frozen in time. It is a place of active history. Since the 1970s, a new Roycroft guild has been creating handicrafts in metal, wood, glass, and clay—all of which are displayed in the campus’s Roycroft Shops. In 1987, the Margaret L. Wendt Foundation took over the ownership of the Roycroft Inn, which needed extensive repairs, as well as the campus. The Inn, since treated to an \$8 million restoration, recently reopened.

The Roycroft campus was the brainchild of Elbert Hubbard, the successful co-owner of the Larkin Soap Company in Buffalo, New York. After selling his share of the company to his partner, Hubbard briefly attended Harvard and then set sail for Europe. A

**ABOVE:** A statue of the new Roycroft mark, designed by Rixford Jennings and used by the current generation of craftsmen, is a symbol of the campus’s revitalization. **LEFT:** The beamed ceiling and lancet windows of the reception room are reminiscent of a medieval hall. Oak Arts & Crafts-style sofas and Morris chairs are grouped around the massive, brick fireplace.



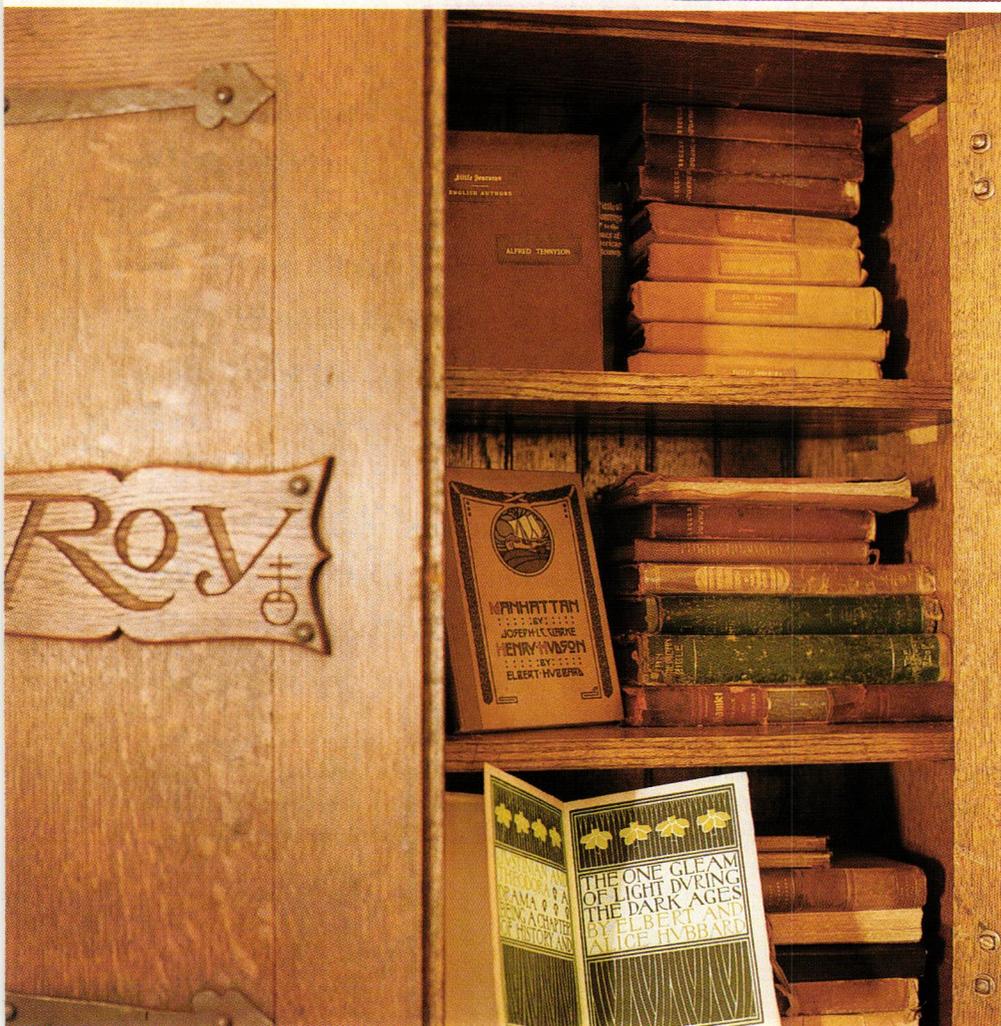
**LEFT:** Like many of his contemporaries in the Arts & Crafts Movement, Hubbard favored inspirational mottoes. This one, engraved on the oak door leading into the reception room, leaves no doubt about the Roycroft mission. **BELOW:** As printing was the primary craft at the Roycroft, the beautifully printed and illuminated books are highly collectible today. This cupboard full of rare editions was originally from the Inn.

visit to William Morris's artisans community at Hammersmith made a lasting impression on this competitor of Gustav Stickley. He returned to the United States inspired by the English Arts & Crafts movement, determined to create a similar community.

Writing was Hubbard's true passion, so it was natural that he started with the Roycroft Print Shop in 1897. The Roycroft name, which means "king's craft," was taken from two 17th-century printers, Thomas and Samuel Roycroft, whom Hubbard admired. As his plans for the Roycroft grew, so did the original print shop. After a three-storey addition and a great hall were put on, the building was often referred to as the "Phalanstery" (meaning a building that houses a socialist community) and would eventually become part of the Inn.

Currently, the Phalanstery houses a grand reception room full of Arts & Crafts furnishings and an elegant dining room known as Hubbard Hall. Both rooms feature stained-glass lancet windows designed by Roycroft artist Dard Hunter, as well as reproductions of his lime-green and lavender glass lighting fixtures. The three-storey addition contains one room on each floor, named in ascending order of importance by Hubbard. Above the print shop (Hubbard's office) is the middle-level Morris room and, at the top, the Ruskin room, now being restored.

Hubbard's business skills served him well in running the Roycroft. He promoted campus crafts and the Arts





& Crafts doctrine through his publications and lectures. The public took notice and bought Roycroft wares — and they started to visit the campus. “The [Arts & Crafts] Movement was not a style, it was a philosophy,” explains Kitty Turgeon-Rust. “It appealed to people’s hearts.”

As more and more visitors came, Hubbard began using the old print shop as a modest inn. Eventually, he

**ABOVE:** In the original Copper Shop, now a gift shop, the brick fireplace with a hand-hammered copper hood is flanked by antique Arts & Crafts settles. **ON THE NEXT PAGE, CLOCKWISE FROM TOP LEFT:** Once a workroom, the great hall was converted by Hubbard into an elegant dining room with leaded-glass windows and French doors. The grand staircase in the reception room was painstakingly reproduced by local craftsmen working from archival photographs. (The original had been torn out to make room for a bar.) In the salon, the unadorned space above the wainscot is where Fournier’s mural hung; it is currently being restored. A stonework fireplace dominates the cozy setting in the small dining room that was the location of the first print shop.

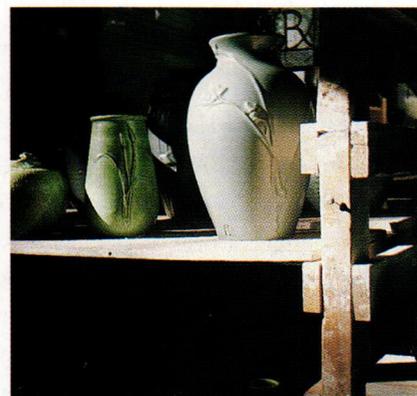
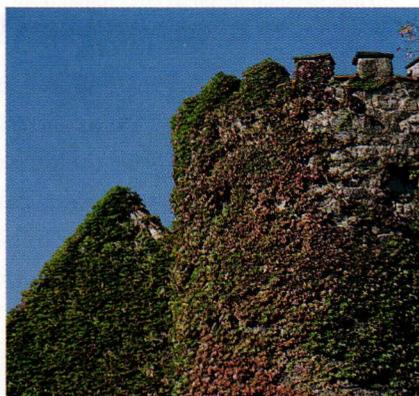
tore down his home and rebuilt a 50-room guest house over the foundation. A peristyle was run across the front to visually connect the new building

with the Phalanstery next door. A covered walkway, the peristyle was meant to be “where the philosophers met”—a place for lofty discussions that harks





**ABOVE:** While restoring Alex Fournier's home adjacent to the campus, the Rusts accidentally discovered, under layers of wallpaper, this mural depicting the French countryside from sunrise to sunset. **BELOW, FROM LEFT:** Potter Janice McDuffie draws inspiration from the Roycroft philosophy to create works of art. Ivy covers the castellated turret of the Chapel. The pottery is currently the only craft active on campus; its kiln was originally in the blacksmith's shop.

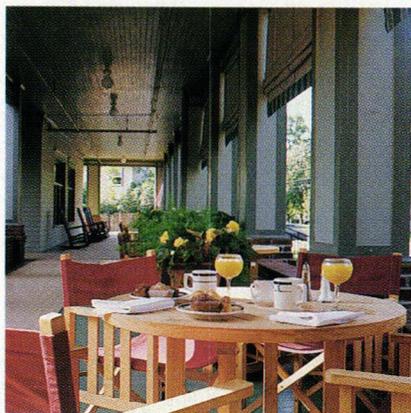
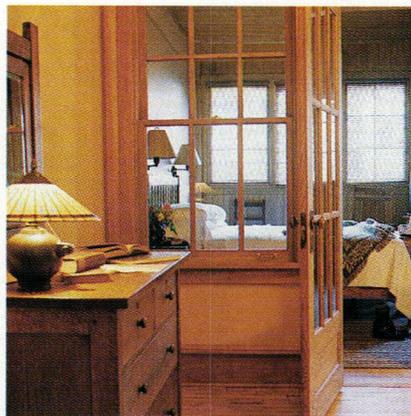


back to ancient Greece. It encloses a flower-filled courtyard and overlooks the campus.

During the recent restoration, the 50 guest rooms were converted into 22 suites, but the original floor plan remained untouched. Martha Augat, the Roycroft innkeeper, points out, "Because the inn is historically significant, we couldn't move any of the walls or windows." Each suite of three or four smaller rooms is named after a great figure in science, art, literature, or music—a tradition begun by Hubbard. Doors carved with the names of Beethoven, Jane Austen, Benjamin Franklin, John Burroughs, and George Eliot line the halls. Furnished with Arts & Crafts reproductions, the generously sized suites prove that simplicity can be luxurious.

HUBBARD'S PHILOSOPHY WAS VERY PROGRESSIVE for the time. He encouraged his workers to exercise, and he backed women's suffrage. Rixford U. Jennings, the son of Roycroft coppersmith Walter Jennings, remembers a community bound together by the crafts they produced; bound, too, by social and cultural activities. "Hubbard had baseball games for the workers. And every Sunday night there was a speaker or a singer. He would invite speakers that lectured on topics ahead of their time. On Saturday mornings, there were also dancing lessons at the Inn. Everyone enjoyed it [the dancing]—but I didn't!"

The salon was the entertainment center for inn guests and the Roycrofters. In *Head, Heart and Hand: Elbert Hubbard and the Roycrofters*, Jennings describes Hubbard's typical entrance into the room: "Finally, the time came. A slight stir among the grownups and the great Fra Elbertus made his appearance and took his place in the huge, leather-upholstered Morris chair under



**TOP:** Uncluttered, light-filled rooms lend a restful atmosphere to the guest suites. **MIDDLE:** The peristyle is the place to read a book or enjoy a leisurely breakfast with lofty conversation. **BOTTOM:** The exterior of the Inn has strong horizontal lines taken from the Prairie School; inside it is pure Roycroft.

Dard Hunter's green leaded-glass floor lamp. All became very quiet and the program began." Hubbard used to sit on the Rostrum, a throne-like dais placed on one side of the room, to listen to—and participate in—the evening's entertainment.

A mural painted in 1903 by Roycroft artist Alexis Fournier created a

magnificent decorative band across the top of the woodwork in the salon. Now removed for restoration, the mural depicts eight manmade wonders of the world, including Venice, the Egyptian pyramids, Caesar's tomb—and, of course, the Roycroft Campus. Hubbard did not think on a small scale.

At the turn of the century, the rest of the campus was taking shape. In the end, it was comprised of a second, much larger print shop, a copper shop, a blacksmith's shop, greenhouses, a tea shop, a power station, and the Chapel. Aside from beautifully bound books, Roycroft artisans made exquisite metalwork, leather goods, stained glass, wrought iron, and some furniture.

A new Roycroft crafts guild started in 1976, pioneered by Kitty Turgeon-Rust. Using a new mark based on the old one, today's Roycrofters capture the spirit of the period in their artwork, rather than making reproductions. In fact, "They can't use the mark unless they do original work," explains Kitty. Roycroft Shops now consist of a gift shop featuring Roycroft antiques, such as original editions, copperwork, and furniture; a cooperative of eleven antique dealers; Norberg's, an art gallery that displays Kathleen West's Arts & Crafts-inspired prints, among others; and the Roycroft Pottery, the only craft active on the campus itself. Janice McDuffie, the potter, fires her work in the old blacksmith's kiln.

The Roycroft community thrived for many years, even after Hubbard's death on the *Lusitania* in 1915. But by 1938, the Depression had taken its toll and the Roycroft closed in bankruptcy. Many of the campus buildings have had number of lives since the original Roycrofters worked there. With the restoration of the Inn and the optimistic revival of the artisans' guild, the Roycroft legacy survives. ♦

Overlooking the peristyle, the stained-glass tulip on the lancet window was designed by Dard Hunter, a turn-of-the-century Roycroft artist whose work is highly sought-after for its distinctive style.



# AMERICAN GREEK REVIVAL [ 1 8 2 5 - 1 8 5 5 ]

BY PATRICIA POORE

THE INTERIOR DECORATION OF GREEK REVIVAL houses may seem curiously underdescribed, considering the sheer number of houses built (or remodeled) in the “Grecian style” over a period of at least four decades. Arriving in the 1820s, for public buildings at first, the “Greek Mania” was virtually the only game in town during the 1830s and 1840s; its popularity remained high during the 1850s and, especially in the middle and western parts of the country, held sway until the Civil War. The style was enthusiastically adopted in the development of Indiana, Illinois, Ohio, Michigan, Wisconsin, and Minnesota, the old Northwest Territory, where every kind of American Greek Revival structure can be found in

wood, stucco, and brick. The Greek Revival style was popular enough to have entered the vernacular.

So why are the interiors of these houses lesser known than those, say, of Federal houses, or of Queen Anne Victorians? I think it is because the interior decoration most closely associated with the style—coolly classical rooms boldly and starkly furnished with American Empire pieces—had a much shorter run, in a narrower range of houses, than did the exterior motifs of the Greek. In other words, the majority of Greek Revival houses were either vernacular, with country vernacular interiors; or they were very early, with Federal interiors; or they were late, with more typically mid-Victorian interiors.





AS TO THE ARCHITECTURE, THE RATHER obvious model was the Greek temple. All of the Greek orders (Doric, Ionic, Corinthian) were used, somewhat loosely, in American practice, as well as the (Roman) Tuscan. Nevertheless, these buildings were never seen as replicas, but as an innovative and politically appropriate form.

Besides columns—barely discernible as corner pilasters on many buildings—it is the use of Greek motifs that define the style. (See page 59.) Inside and out, look for the anthemion, the American eagle, the Greek key fret, and paterae, round or oval discs usually ornamented with a rosette in the center. Egg-and-dart

mouldings and formal swags appeared on columns, friezes, and mantels.

During the 1830s and 1840s, the Greek Revival interior was about restrained elegance. Walls and woodwork were painted in similar colors, with contrast in upholstery and window hangings. The American Empire style in furniture emerged from the confluence of the Empire style in France, and the Regency in England. Like that massive furniture, ornament whether simple or elaborate was always bold, even obvious, in contrast with the delicate (and now distastefully British) Adamesque ornament of the Federal period. Mantels were decorated with composition ornament in

Grecian motifs: wreaths, swags, honeysuckles, fans, and discs. In grander homes, columns between parlors would be marbleized, their capitals gilded. Classical sculpture stood in niches.

**WALLS** Our preference for white paint started during the Greek Revival; white was associated with antiquity. Outside, houses were painted white with green shutters, the beginning of a long-lived American tradition. On the interior, however, the pale colors did not include today's bright white. Instead, walls and ceilings were painted in marble tones: creams, greys, off whites. Trim was almost always pale.

Interiors were decorated according to the general advice of the period, which considered function and exposure. Entry and stair halls were painted or papered in sober grey, stone, or drab (dull yellowish brown) so as not to fight with rooms opening off the hall. Parlors and drawing rooms were to be brighter and elegant. Later in the period, Downing disapproved of bringing the white and gilt found in neoclassical city houses to rural cottages. Walls, he said, should be ashes of rose (grey-pink), pearl grey, or pale apple green, with woodwork and mouldings in darker shades of the same hue. Green was particularly popular. Dining rooms, the tastemakers said, should be in somber hues; Downing recommended strong, warm, rich colors, with contrast. Bedrooms could be chaste or cheerful, light colored and, if the budget stretched beyond the public rooms, papered. Yellow was popular, but so was crimson and claret, stone, tan, light green, even dark green for a sunny room. White was sometimes used on ceilings, but critics preferred a lighter, near-white tint of the wall color.

By the 1840s, paper was preferred to paint for walls, certainly in the par-



lor and best bedroom. In the French manner, field paper was applied from baseboard to cornice, with borders for ornamentation. (Borders might be florals, trailing vines, or architectural details; those representing swags of fabric are still readily available.) Architectural papers created detail, including imitation panels, cornices, friezes, mouldings, and columns. Besides the popular ashlar (fake stone) papers, landscape papers, historical and biographical papers, and imitation damask were recommended. Chinese landscape papers might be used where money was no object.

**FLOORS** The majority of floors were still bare softwood. Painted floors were immensely popular. Paint imitated carpeting, or was laid in stripes, in the 1830s. There was a fashion for paint in imitation of large marble squares, often black and white, sometimes marbled; or peach and black, or grey and black. The matting, floorcloths, and cheap, protective druggets of the 18th century were still common.

Floorcloths were used in hallways, vestibules, and parlors. Most common were tile designs, imitation wooden floors, and diamond or square

traditional patterns. Some borrowed patterns from Turkey carpets. Many were marbled. Ceramic tiles, too, were used: quarry tiles six inches square in red, blue, drab, black, or brown-yellow. By mid century, encaustics and geometrics were arriving, in earthy colors.

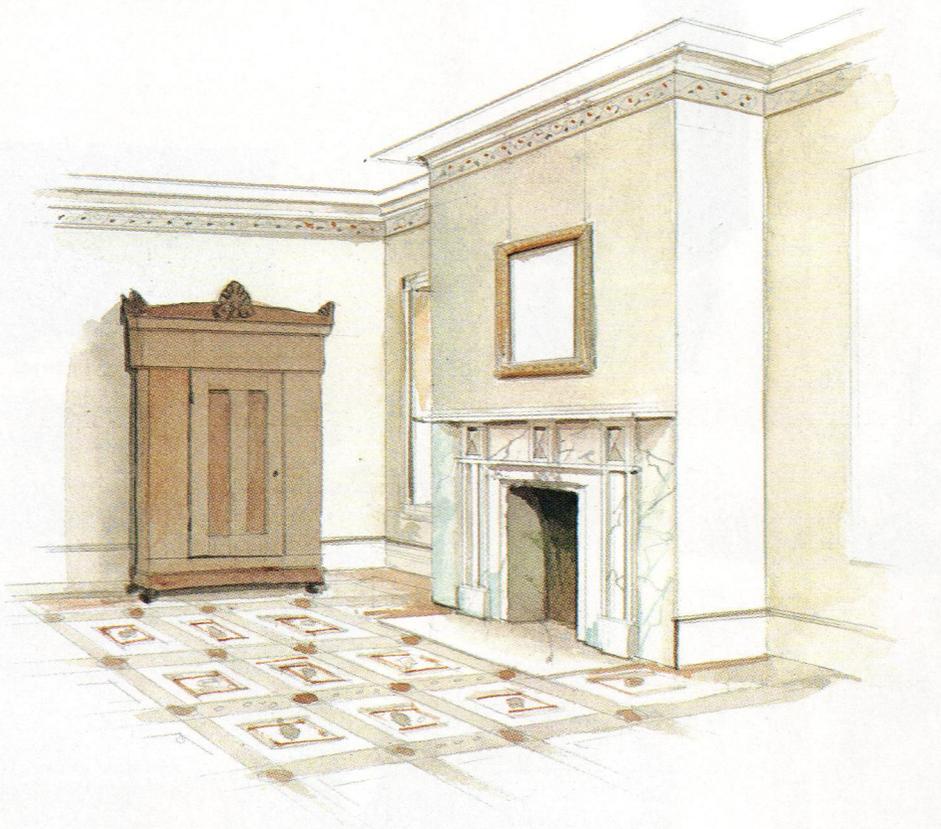
Carpeting was desired but still dear. Flat-woven carpets—rag, Venetian, or ingrain—were machine-made and so affordable. Brussels carpet was available to the wealthier citizens.

**FURNISHINGS** Truth be told, many homes in the 1830s and 1840s did not have the elaborate curtains and expensive drapery seen in house museums today. Both English and American writers recommended blinds, meaning, variously, the wooden blinds we call shutters (with or without louvers) or, for the interior, Venetian blinds made with cloth tapes. Most common of all was the erstwhile roller blind, or fabric window shade; these were oper-

ated by pulley at the time.

By mid century, rich fabrics in French designs did hang in the special rooms of the affluent. Generally, however, window hangings were simple, often of muslin and cotton. Plain panels hung from wood rings at the top, with or without a valance. A fully draped window consisted of a wood cornice, an upholstered drapery or a simpler hung valance, and one or more curtains.

Hepplewhite, Sheraton, and Phyfe had been using Grecian motifs in the delicate furniture of the Federal period; this furniture remained popular throughout the 1820s. "Greek" furniture soon became evident, as with the splayed legs of the *klismos* in chairs and sofas. A typical sofa had identical headrests in the form of scrolls as arms. The *girandole*, or convex round mirror, was popular. Pairs were frequently used—two mirrors, two chairs, two sofas, two small tables—to create classical balance. ♦



# TOWN HOUSE C

BY REGINA COLE / PHOTOGRAPHS BY STEVE GROSS & SUSAN DALEY



# CLASSIC



In Savannah, the classic shapes and superb building materials of an 1855 town house have survived a century of alterations. Fully restored, it exemplifies the grace inherent in the Greek Revival.

“PEOPLE DON’T THINK THIS CAN POSSIBLY be a southern Greek Revival house because it isn’t surrounded by white columns on all sides,” James Morton laughs, referring to his town house.

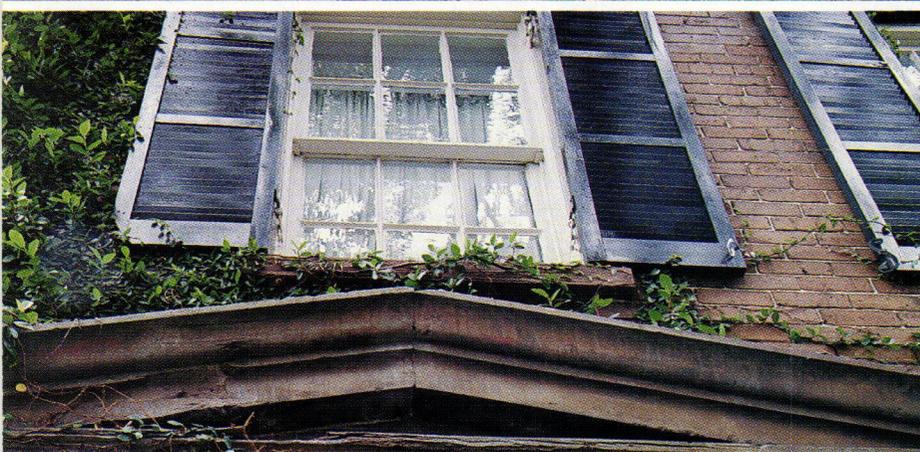
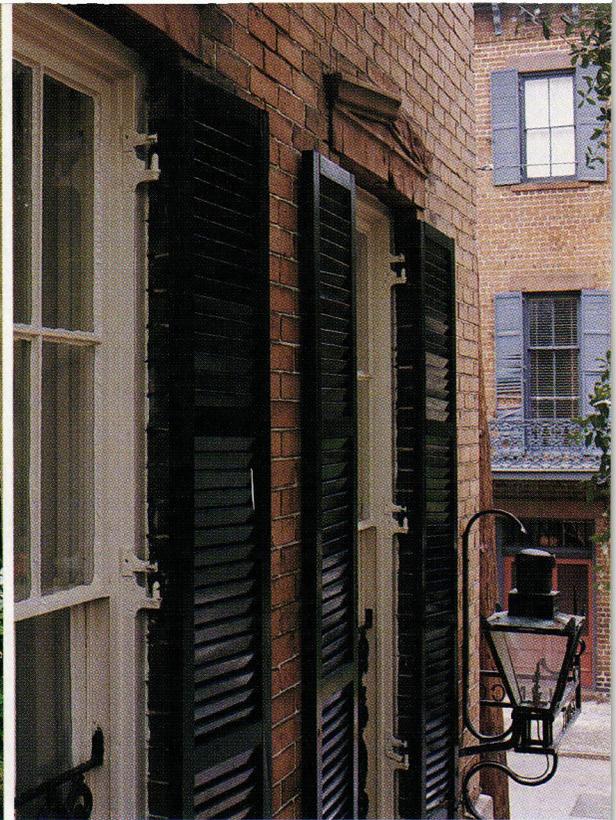
There may be no columns, but the spirit of Greek Revival is emphatically present on this corner in one of Savannah’s old residential squares. It speaks from the brownstone pediments, the lintels over the doors, and from the restrained, classical proportions of the Savannah grey-brick construction.

Augustus Barrie, a speculator, built the house in 1855 to suit the stylish but conservative population of this city. Mr. Morton explains, “Savannah was usually 20 years late with any style or fashion. The Greek Revival was big elsewhere during the 1820s and 1830s, but here in Savannah it caught on during the 1850s. This row-house type of Greek Revival fit in well with the city plan.”

The house also reflects the Savannah practice of a raised first floor. In a city surrounded by swamps, basements were built at street level to prevent subterranean water collection. Steps led up to the front door from dusty, unpaved streets. Tradition calls for twelve to fourteen steps; Morton’s house has thirteen.

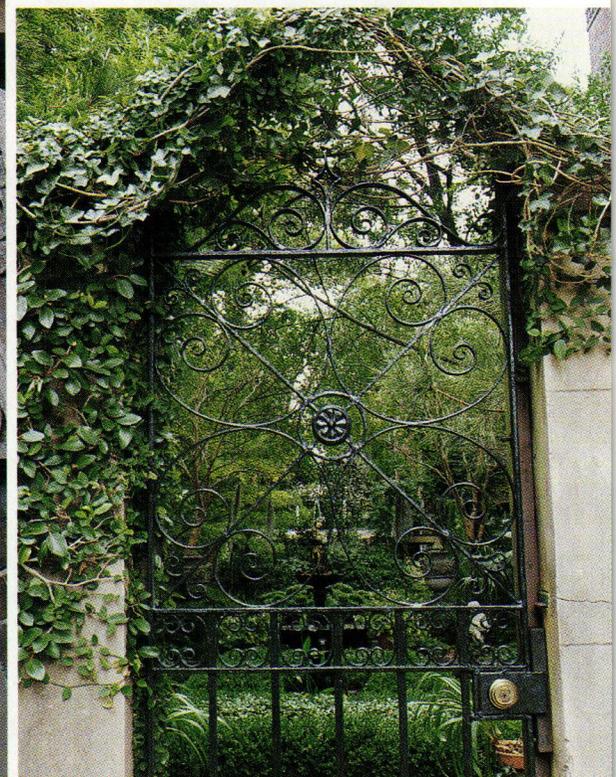
As soon as the house was built, it was sold to the John Cunningham family. “They were what I would call slightly above middle class,” Morton explains. The Cunninghams lived in their handsome town house for forty years. After they sold the house, in 1890, and until James Morton bought it in 1973, it was never owner-occupied again. During those 83 years the

**In the front parlor, window pediments, mouldings, and mantel show off the restrained, classical proportions of the Greek Revival. Today they are again painted white. The homeowner has restored the original terra-cotta color on the walls. A carved cypress overdoor centered above the mantel repeats the acanthus-leaf motif of the frieze.**



A civilized, urban cityscape was what James Oglethorpe intended when he laid out the streets of Savannah, Georgia, along a series of residential squares in 1733. His city plan was based on the Georgian squares being built in London at the time. If he saw the Morton residence today, one knows that he would approve. Known as Savannah grey brick, the house's building material takes its soft coloration from the area's marshy soils.

**LEFT:** The front door's massive, yet elegant, brownstone lintel, "the largest stone pediment over a door in Savannah," is a Greek Revival motif. **BELOW:** An old wrought iron gate affords a tantalizing glimpse into the half-hidden garden.



house suffered a steady decline.

“When I first walked in, the beautiful proportions were all gone. The house had been turned into three apartments. Bathrooms were built in the hallways. Closets were stuck into the corners of rooms. There were three deteriorating, old-fashioned kitchens.”

The outside hadn't escaped remodeling, either. Someone had attached a wooden Victorian-era entryway in front of the triangular brownstone pediment over the front door. “When I started to restore the house, I knew that wooden contraption wasn't supposed to be there,” Morton says. “But it was wonderful to find such an elegant entryway.”

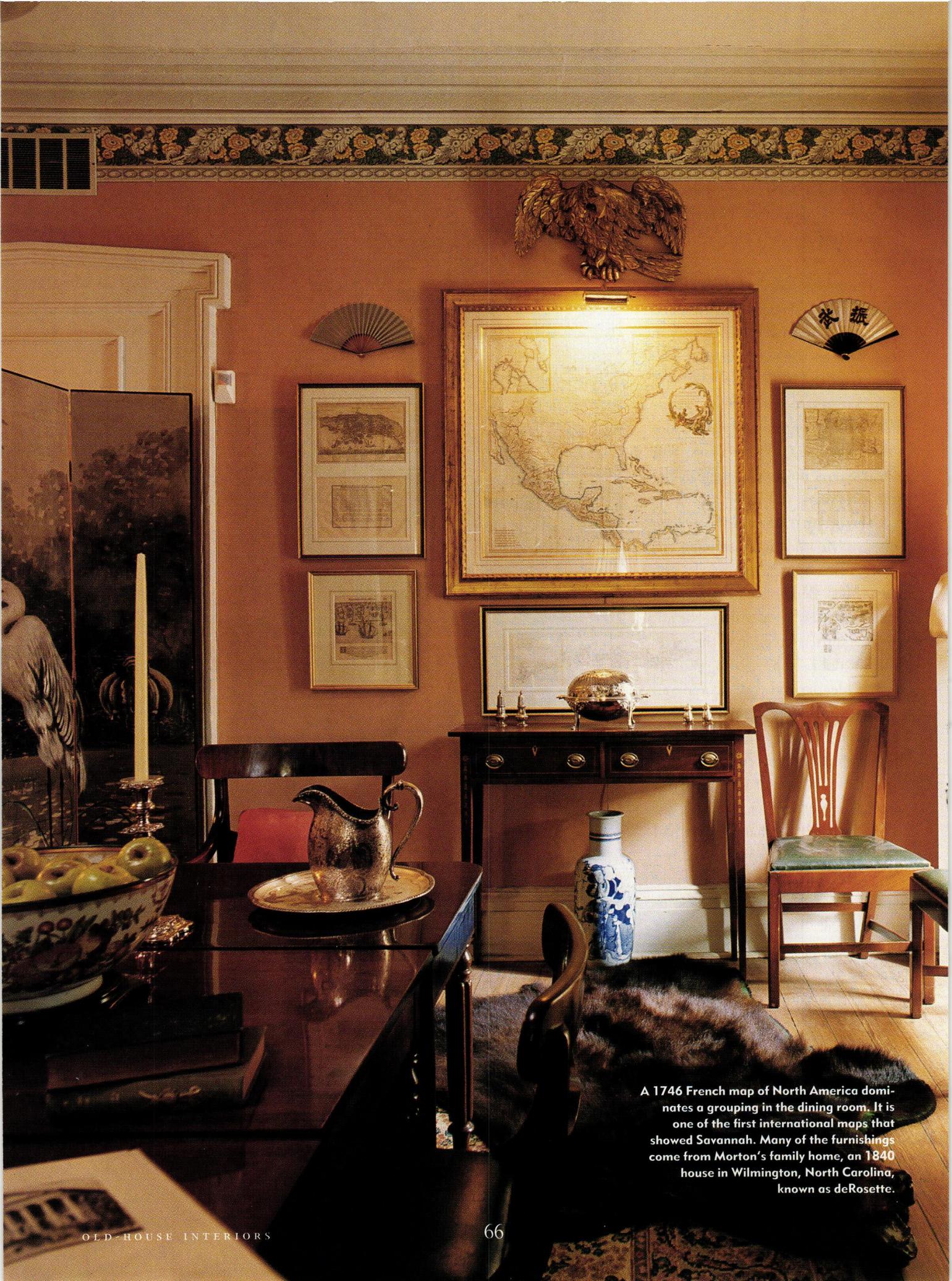
The original ironwork was long gone, so Morton commissioned the Georgia blacksmith and master ironmonger Ivan Bailey. He designed and fashioned a new iron railing that follows the thirteen steps up to the graceful front door. Representing indigenous sea life, the ironwork incorporates sea oats, marsh grass, cattails, a wild heron, and a sandpiper. A reminder of old Savannah's unpaved streets: the bird at the bottom of the steps also serves as a boot scraper.

“With all the changes that had been made to the house,” Morton says, “none of it hurt the structure. Things were just tacked on. Mouldings were cut, but that was the worst thing that happened. These walls measure fifteen inches, four bricks thick. *Anything* done to a house built like that is superficial!”

**TOP:** Once providing space for an added bathroom, the front hall is again the gracious entry to a single-family home.

**RIGHT:** The architecture of the Greek Revival frames a marble bust on a pedestal. It is by Robert Barrett Browning, the son of Elizabeth Barrett and Robert Browning. Inscribed on the pedestal is a fragment of his famous mother's poetry.





A 1746 French map of North America dominates a grouping in the dining room. It is one of the first international maps that showed Savannah. Many of the furnishings come from Morton's family home, an 1840 house in Wilmington, North Carolina, known as deRosette.

Morton, who is a museum designer, says he is still bringing back the interior, while repairing damage to the exterior. The double doors between the two front parlors are gone, and he hopes to replace them some day. During the heavily polluted fifties and sixties, the brownstone pediments suffered decay. "At least it's not getting any worse. The air has gotten a lot cleaner," Morton points out.

The house has again become a reminder of how gracious urban life can be. An iron gate that opens into the walled side garden from the street is

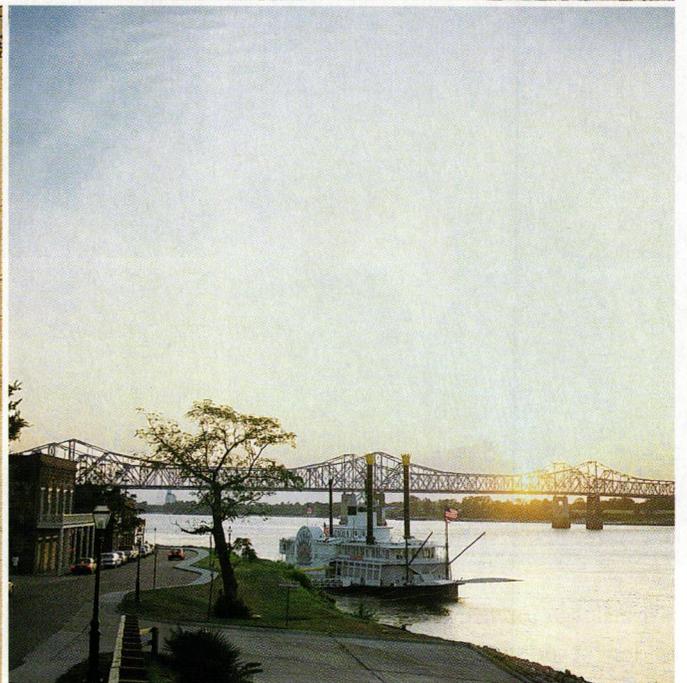
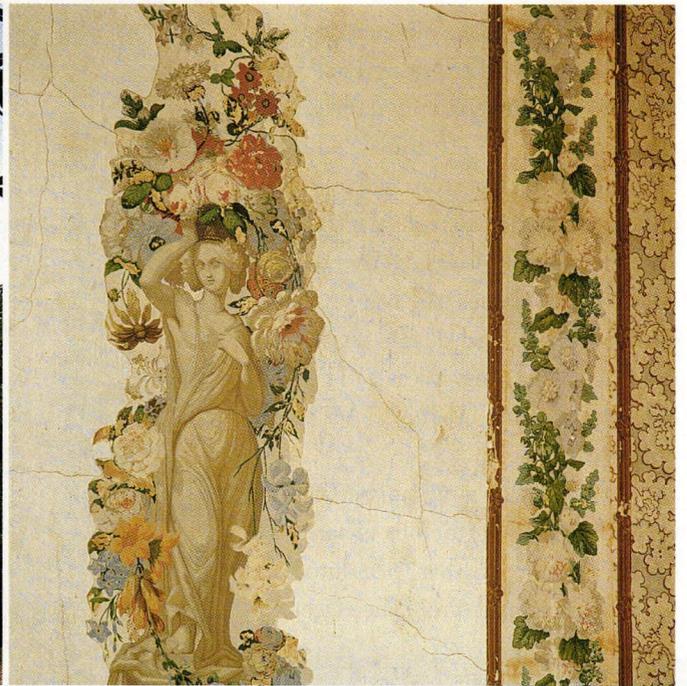


original, but for years a second, wooden door stood just behind it.

"As the garden started to come along, I took away the wooden door. Now passersby can see the garden. They must enjoy that, because a lot of the time I see people standing at the iron garden gate, looking in." ♦

**TOP RIGHT:** In the front hall, two chairs that were in James Morton's family frame a Chinese porcelain lamp, a 19th-century ship's model, and an old map. **ABOVE:** A Regency decanter and a silver buffet communicate southern hospitality. **RIGHT:** Morton's collection of antiques and American Empire furniture are at home in his Greek Revival parlor.





# PLANTATION CLASSIC

BY REGINA COLE / PHOTOGRAPHS BY STEVE GROSS & SUSAN DALEY



NATCHEZ, MISSISSIPPI, WAS A HOME SITE of choice for wealthy plantation owners during the mid-19th century. They farmed cotton in the rich lowlands of Louisiana while building their homes in companionable clusters across the river, high on a bluff overlooking the Mississippi.

“There was a lot of wealth in Natchez during the 1850s,” says Devereaux Nobles who, together with her brother, George Marshall IV, owns

Lansdowne, a splendid Greek Revival house built by their great-grandfather in 1853. “When the cotton gin was perfected, cotton became a viable and profitable crop. There are old pictures of steamboats piled high with cotton at the docks.”

Devereaux’s and George’s great-grandfather, George Marshall I, was a handsome and charming Princeton graduate who made a brilliant marriage when he wed Charlotte Hunt.

**OPPOSITE:** On the banks of the Mississippi River, Natchez provided homes with splendid views to cotton farmers whose crops grew in the lowlands across the river. The shipping on the river took their crops to market and brought elegant European furnishing to their homes, such as this Zuber wallpaper. Today, excursion riverboats stop at the Natchez docks. Although Lansdowne’s second storey was never built, the house resembles a Greek temple in its classic proportions. **ABOVE:** The lily carvings on the marble mantel presage a Victorian sensibility. The cypress woodwork of the baseboards is painted to look like marble. A small wooden box holds a collection of antique crystal.



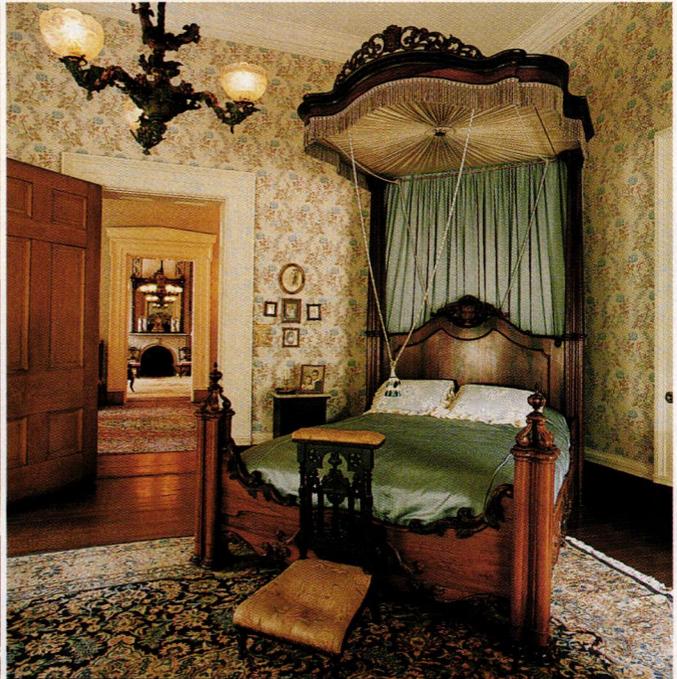
**Copies by Scalamandré of the original drapery complement the upholstered French rosewood furniture, and the reproduction carpet echoes the original Brussels floral wall-to-wall pattern. The gaslight chandelier, now electrified, was made by Cornelius and Baker of Philadelphia.**

Her father gave the couple several plantations across the river in Louisiana. Like other newly affluent southern plantation owners, the couple built a house and furnished it in the height of

fashion. The docks that made shipping the cotton crop so convenient also made it easy to travel. George and Charlotte Marshall bought furniture and wallpaper in France, and named their new house after an English friend, the Marquis of Lansdowne.

“I think he liked the sound of Lansdowne—it made him feel a little like the English landed gentry,” Devereaux Nobles says. And though the illusion

didn’t last long—Charlotte sold butter and eggs in town after the Civil War—the house has the distinct honor of providing a home still to the same family. The acreage that once supported Lansdowne dwindled away, so that by the 1950s the last of the cotton lands were subdivided for new houses, but George Marshall’s and Charlotte Hunt’s descendants still live in the house and, with only a few



notable changes, have kept it the way it was when it was completed in 1853.

In fact, the house was never really completed. The extreme height of the house's six chimneys, and the fact that each chimney has two flues, indicates that a two-storey house was planned. Whether the Civil War put an end to further building is unknown, but Lansdowne is a one-storey house. There is

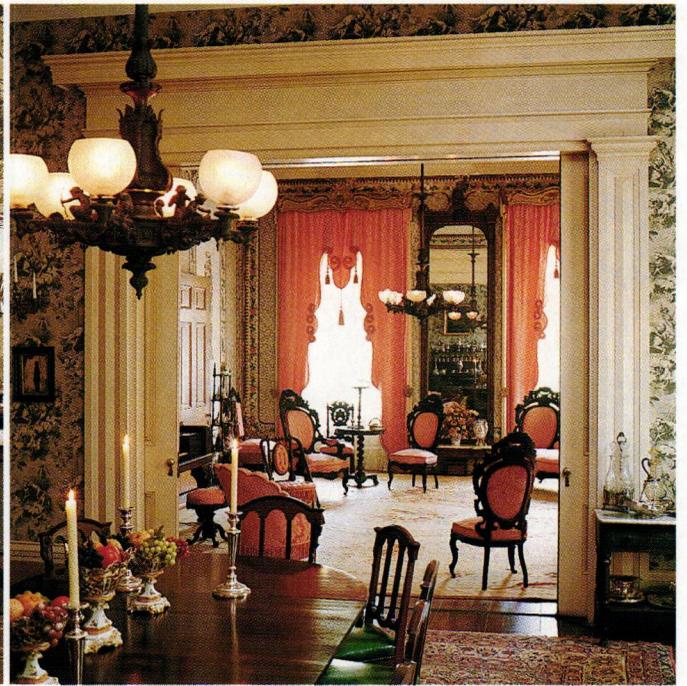
an enormous (65-foot by 14-foot) central hall, with three rooms opening on either side, and a highly finished attic, complete with gaslight fixtures.

"When you come inside, the house is a lot bigger than it appears to be from the outside," Devi Nobles says. "My mother was a great party giver, and that hall lent itself wonderfully to gatherings of people."

The front parlor is home to the

**CLOCKWISE:** The middle bedroom was intended to be a library, but has never been used as anything other than a bedroom. Family mementos grace the dressing tables. The Prudent Mallard bed is so big that it was placed in the room at an angle: behind it is a private corner for a washstand. The rope hanging from the tester pulls forward a rod that holds mosquito netting.

heavily carved rosewood furniture and the Zuber wallpaper that the young couple brought home from France.



**CLOCKWISE FROM TOP LEFT:** In the dining room, an old silver coffee urn and crystal cruets rest on a marble-topped table. Wide pocket doors, framed in classical simplicity, open into the parlor. Family silver rests on a small Elizabethan Revival piece. A view of the generously proportioned central hall. **OPPOSITE:** The butler's pantry now serves as the family's kitchen. Its lovely old woodwork has survived intact.

Although the colors of the paper have faded, their elegance remains the focal point of the room. The drapery that

hangs from the gold cornices today are reproductions; the originals were taken down in 1980 and given to the domestic furnishings collections at the Cooper-Hewitt Museum (New York) and to Bayou Bend, a small museum in Houston. Those lavish draperies, the floral wallpaper motif, the heavy gold cornices, and the elaborate carving of the furniture show that the Greek Revival style, which is evident in the

house's simple lines and the rooms' classic proportions, was giving way to a more ornate sensibility in Natchez by 1853.

When Lansdowne was built, the kitchen was a separate building behind the house, in true plantation style. Plantation owners didn't want cooking smells in their living rooms, and servants brought prepared dishes into a butler's pantry, which was



equipped with warming dishes. From the butler's pantry, steps led down to wine and dairy cellars. In today's world, where servants don't carry trays of food through rain and mud, the butler's pantry serves as the kitchen, its original handsome woodwork intact.

The biggest architectural change made to the house was necessitated by the installation of indoor plumbing.

"Across the back of the house was a gallery," Devi Nobles explains. "When my grandmother put in plumbing, one side of that back gallery was closed off for a bathroom. That's the only problem with this house—the way it's designed, you can't figure out where to put bathrooms without disrupting everything."

In modern life, people do want kitchens and bathrooms under the same

roof as their living rooms, dining rooms, and bedrooms. In that way, Lansdowne is clearly a house built for a lifestyle long gone. But its solid construction and its classic proportions are timeless.

The handsome rooms that were so chic over 140 years ago are still elegant, and still provide a home to the descendants of George and Charlotte Marshall. ♦

# IN THE VERNACULAR



**Homesteads built in the 1830s and 1840s invariably were influenced by the Greek Revival, however rural or plain the house.**

**BY PATRICIA POORE PHOTOGRAPHS BY SCOTT DORRANCE**



S

IMPLICITY REIGNS AND THERE IS NO MISTAKING THE GREEK REVIVAL influence: tall, hooded windows, cornice returns suggesting a pediment, corner pilasters, narrow frieze windows. The interior is finished with simple, classical wood details. The only surprise? It was built in 1993.

"We liked the arrangement of rooms, the quirkiness of old houses. But it was no fun dealing with old electrical and plumbing systems," Steve Easudes explains as his wife Anna nods in agreement. The couple had owned, and loved, a Victorian. When the city of Chelsea, Michigan, bought and moved it to make way for a parking lot, that left Steve and Anna free to follow their dream of living in a plain, rural house. Anna, who raises sheep, grew up among avid gardeners, and Steve's family included farmers. So the Michigan natives found themselves in Washtenau County.

The Easudes had been for years regular visitors to historic Greenfield Village in Dearborn, where they'd fallen in love with Plymouth House, a post-and-beam structure. It became one of the models for their new construction. They'd already purchased ten acres of a larger holding where agricultural use still predominates.

From the beginning, the couple's relationship with architect Marc Rueter was "a good fit. They had a clear idea of what they wanted — something smallish, a place for the simple antiques they'd collected—and Greek



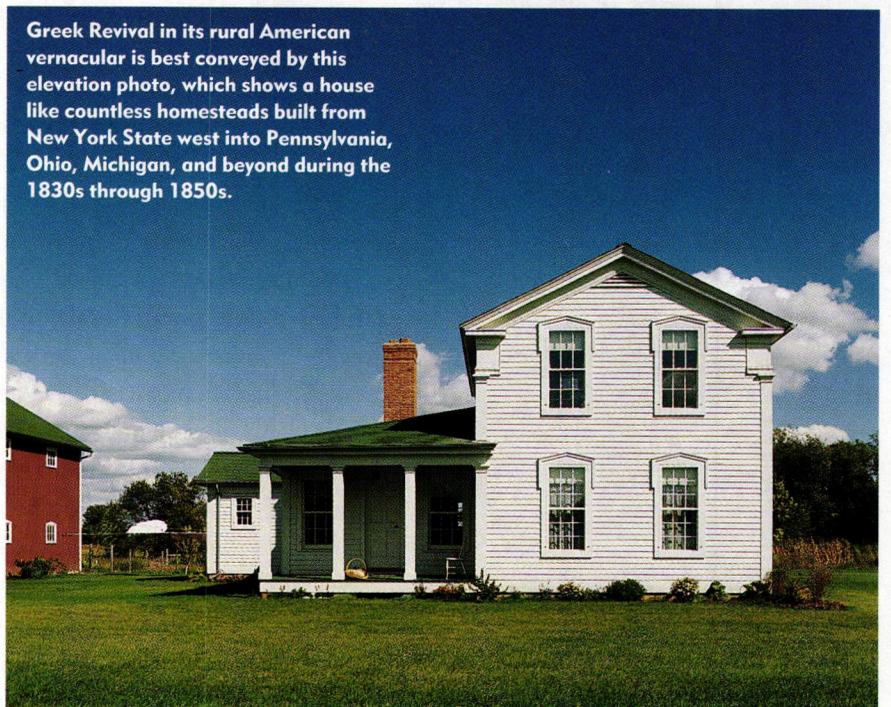
Modest and authentic, the kitchen looks like a survivor from the early part of this century. "It's OK to come in with your boots on," says Anna. A ca. 1928 gas stove sits between characteristic tall windows. Hardwood floors throughout are hickory, not an uncommon local wood.

Revival was natural, a mutual understanding," Marc explains.

Anna summarized the assignment: to build a Greek Revival farmhouse of the 1830s, as if it had been added to several times, and hadn't seen a remodeling since the late '20s or '30s.

Rueter and associate architect Paul Darling visited 20 surviving farmhouses between Ann Arbor and Marshall to measure and document details.

"I knew what kind of clients they'd be when I saw the barn [designed and built by Steve Easudes]. The proportions were very good, the fenestration and details made sense historically." In sitting the house itself, Rueter considered both the barn and a centuries-old white oak at the back of the property.



Greek Revival in its rural American vernacular is best conveyed by this elevation photo, which shows a house like countless homesteads built from New York State west into Pennsylvania, Ohio, Michigan, and beyond during the 1830s through 1850s.



As you approach, the plain white house is silhouetted against the red barn and the tree. The main block of the house is modest in scale, and “additions” in the vernacular manner provide extra square footage without bulk.

Although the house is in no way a replica — it’s not timber-framed, for example — the owners’ decisions preserve a historical ambiance. Steve insisted that interior casings be installed before wall plaster, in the mid-19th-century tradition. “We spent several months in an unheated warehouse one winter, trying to find rimlocks and door knobs that matched,” Anna says. To avoid ducts and registers, radiant heating is buried in the floors. Refrigerator and microwave oven hide in a pantry

copied from a historic farmhouse.

Timelessness is less a result of architectural style than a reflection of lifestyle — that of the small farm. The landscape, for instance, echoes history for practical reasons. As on farms in the past, little attention is paid to ornamental or foundation plantings, but the vegetable garden in back is impressive. There’s a blueberry patch and a small orchard has been started. “Next year, grapes,” says Anna.

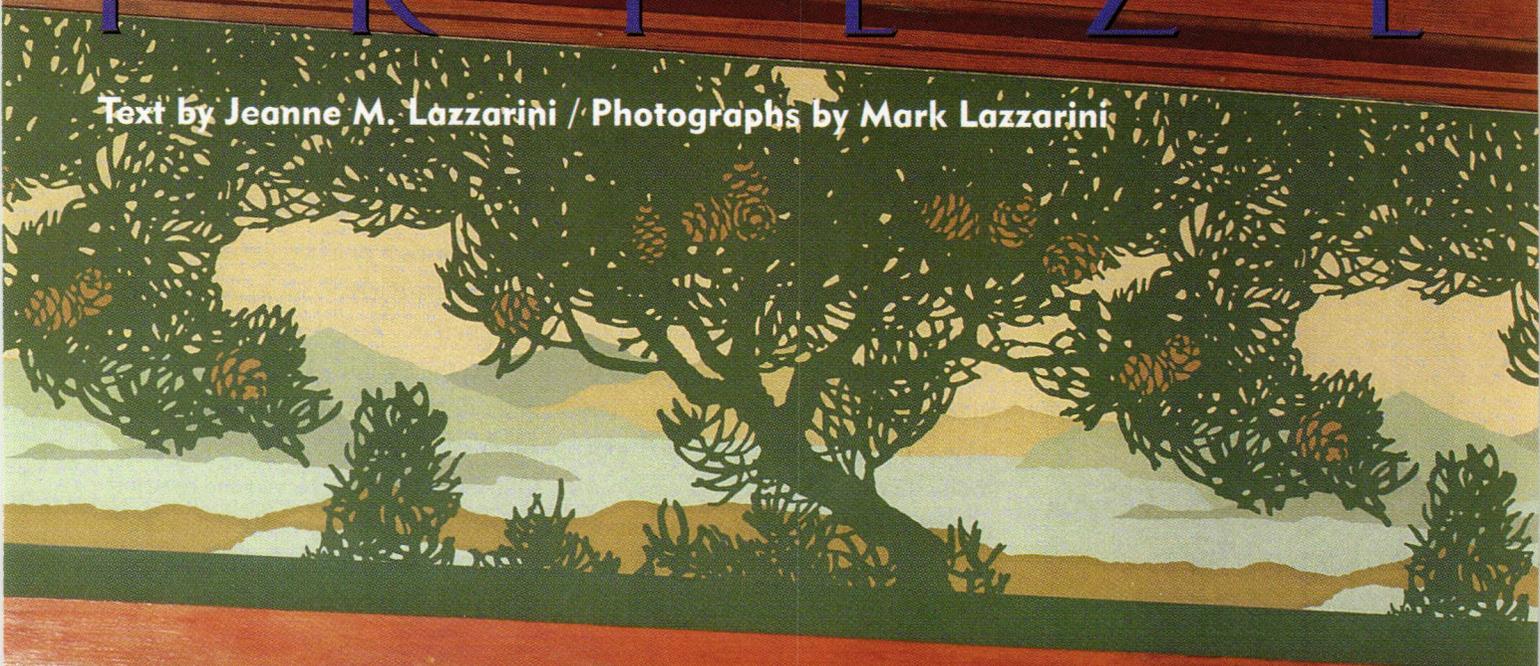
As the Easudes recall their housebuilding, it’s clear they love this place. Anna says, “People who visit . . . sit. Our society doesn’t leave time to just sit anymore, which is very healing. The kitchen porch faces due east: sunrises to die for; we sit there like cats.” ♦



“With five doors and four windows, the living room [plan] is obsolete. But it creates an authentic, cozy room,” says Steve. The house is furnished with 19th-century local pieces collected over a period of years; this sofa dates from the 1930s. Mantel and cabinetwork were copied from two historic houses at Greenfield Village. ABOVE: The 1920s sink was saved from a remodeling.

# F R I E Z E

Text by Jeanne M. Lazzarini / Photographs by Mark Lazzarini



F R

A M E

**Walls in the Victorian era were often decorated in a tripartite division: dado (or wainscot), fill, and frieze. By the turn of the century, the dado was disappearing or growing to plate-rail height. But the frieze, a wide band just below the ceiling, survived. Wallpaper experts discuss different approaches for embellishing the frieze during both eras, from the Aesthetic Movement to the Arts & Crafts style.**

**T**HE MOST DISTINCTIVE ELEMENT OF WALL decoration from the 1860s into the early 20th century was the frieze. It united the entirety of a room by forming a horizontal band along the upper part of a wall. Sometimes used as a contrasting accent, more often the frieze bound together all of a space's colors, designs, and textures into one complete theme. Today reproduction wallpaper friezes offer one of the most influential ways to bring about a period look in a Victorian house or Bungalow.

The frieze, generally highly patterned and richly colored, is closely associated with the British Aesthetic Movement, which peaked in the 1880s, and with the Arts & Crafts style. An ideal Aesthetic room created a total feeling of harmony and visual balance, especially when some handwork was included. The term "artistic" came to refer to all crafted items, such as wallpaper, porcelain, furniture, and textiles, which had achieved, through their design, a sense of perfect balance in an interior. The frieze became an important constant in this equation.

Aesthetic Movement "art" wallpapers generally departed from conventional historicism and instead favored delicate motifs from exotic cultures, especially those of Japan. The tripartite (or three-part) wall divisions included a standard 18"- to 22"-wide frieze at cornice level, a dado below the chair rail level about 3' high, with a fill area of wallpaper between the two borders. These divisions were a sharp contrast from typical mid-19th-century wall schemes that had more vertical emphasis and fewer, if any, wall divisions.

The frieze, often coordinated with fills and dados into complete roomsets, drew the eye upward to the matching ceiling. It provided a continuum from the vertical wall to the ceil-

In Arts & Crafts rooms, the dado was often extended as high as the frieze. Here the "Fir Tree" frieze was chosen to complement the woodwork of the built-in cabinetry.

By the time of the Aesthetic Movement, most critics agreed on the appropriate use of wallpaper, including the frieze. In 1868, Charles Eastlake's book *Hints on Household Taste* defined rigid guidelines for the placement of papers, suggesting that "paper-hangings should in no case be allowed to cover the whole space of a wall from skirting to ceiling. A dado, or plinth space of plain colour, either in paper or distemper, should be left to a height of 2' or 3' from the floor. . . . A second space, or frieze, left just below the ceiling, and filled with arabesque ornament, painted on a distemper ground, is always effective."



ing, and a connective horizontal banding across open spaces, such as doors and windows. Even as ceilings lowered and patterns widened, the frieze remained an important visual connector between the architectural divisions of a room.

During the Industrial Revolution, the controversial effects of mechanization set the tone for change. The English Arts & Crafts Movement popularized the belief that, properly used, art and architecture had the capacity to improve society's ills. These ideas had an effect on the use of the frieze into the early-20th century.

Between 1901 and 1916, Gustav Stickley's magazine *The Craftsman* introduced an American perspective to the English Arts & Crafts Movement. Stickley stated that "next to the structural features that define the whole character of a room, its individuality depends upon the treatment of the walls. . . . In most rooms, this touch of decoration is found to be most effective in the frieze."

Noted wallpaper historian Bruce

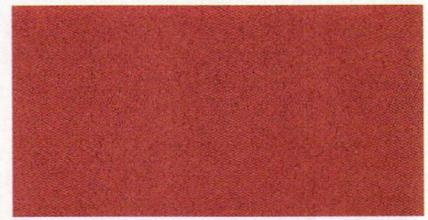
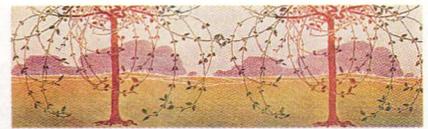
**Landscape friezes were often the widest type, varying from 9" to 5' wide. Notice the treatment of this 1914-15 landscape frieze around the doorways and in the inglenook.**



Bradbury notes: "At the turn of the century, most of the wallpapers in America were mass-produced by machine because manufacturers were set up with an essentially flawless production capability. However, high-style papers were still made by hand, using combinations of woodblock, airbrush, and other printing techniques.

"You see," Bradbury continues, "by the late 1890s, the tripartite wall (dado, fill, and frieze) almost completely disappeared from the scene. But the frieze survived and, in fact, became even more popular and pronounced than it had been during the previous decades. People think that because the year 1900 happened, suddenly everybody gave up using wallpaper. You know, it just wasn't that way—in fact, wallpaper production in the U.S. peaked in the early 20th century! By then the frieze was, at times, the only significant part of a wall's decoration."

Friezes grew wider throughout this century's first decade, with widths measuring up to 27" or more. The frieze came to dominate wall decoration. No longer limited by the narrow, standardized widths used for Victorian wallpaper (although the 18" wide

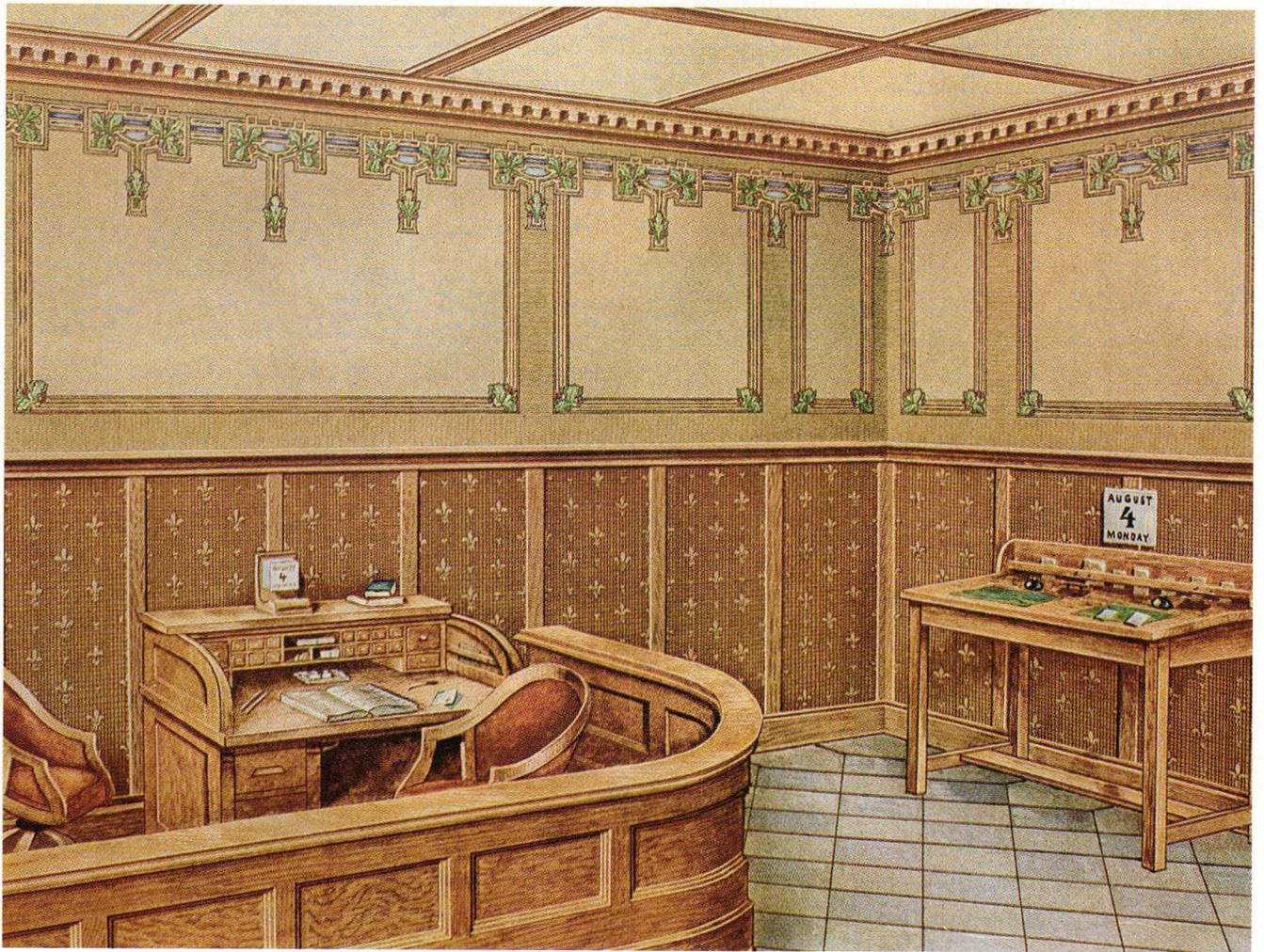


**From a 1905 issue of *The Journal of Decorative Art*, these striking, yet soothing, landscape friezes harmonize with the ingrain fills. Ingrain papers contained random specks of color that created a soft, textured look.**

size remained popular), improved manufacturing techniques produced a multitude of frieze widths, as well as many novelty colors and textural effects.

By 1920, both England and America were infatuated with the frieze—be it decorated with moulded paper, paint, plaster relief, or patterned paper. The frieze was prominent in interior design, and special pattern books offered hundreds of new styles. Although the majority featured flowers and foliage, paper friezes illustrated a wide range of conventional, classical, geometric, whimsical, scenic, exotic, and allegorical designs. Some friezes were hand-stenciled, but most were inexpensively printed on wallpaper. Occasionally, papers were made with a combination of hand-blocking and stenciling, although these types were generally much more expensive.

Some turn-of-the-century friezes

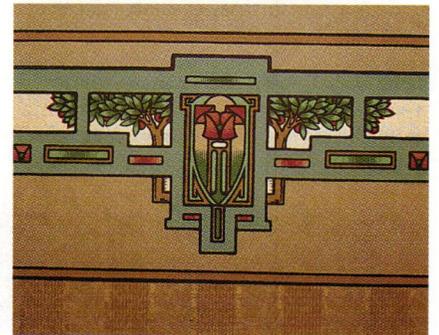


played upon the viewer's imagination. Pendant friezes, appearing in the first decade of the 20th century and disappearing by the late '20s, featured a narrow border (usually between 3" and 6" wide) from which a repeating pendant design or medallion hung at rhythmic intervals along, or sometimes below, the frieze area. Some pendants were designed as geometric or abstract representations of nature.

"Back then, people did a lot of things to their walls," Bruce Bradbury says. "For instance, one might have a pendant frieze above a paper-paneled wall area. Another person might do the opposite: drop a pendant frieze below the picture rail and add a small paper border to create panels above it. Maybe a small racing stripe could go right above the baseboard. A lot depended

**ABOVE:** Panelization, another wall treatment, combined narrow paper borders below a matching frieze and divided the wall area into a series of vertical panels. Sometimes the paper pattern used within a panel was different from the surrounding design.

**RIGHT:** One type of pendant frieze, referred to today as keyhole friezes, featured floral or landscape motifs inside stylized frames. Such pendants gave an illusion of peering through a keyhole at glimpses of scenery beyond the walls of the home.



on the proportion of the wall space to the room's size."

"Some of the widest and most distinguished of all friezes of the time were the English-inspired landscapes," explains Carol Mead, a wallpaper manufacturer with a strong background in the process of color separation and printing techniques. Pointing to her replica "Riverside" (an American version of a Walter Crane

design), she adds, "This is a landscape frieze that repeats a tranquil outdoor view of trees and rolling hills. It brings the beauty of nature back into the home, whether it is placed above a wooden wainscot, or above a textured, colored dado."

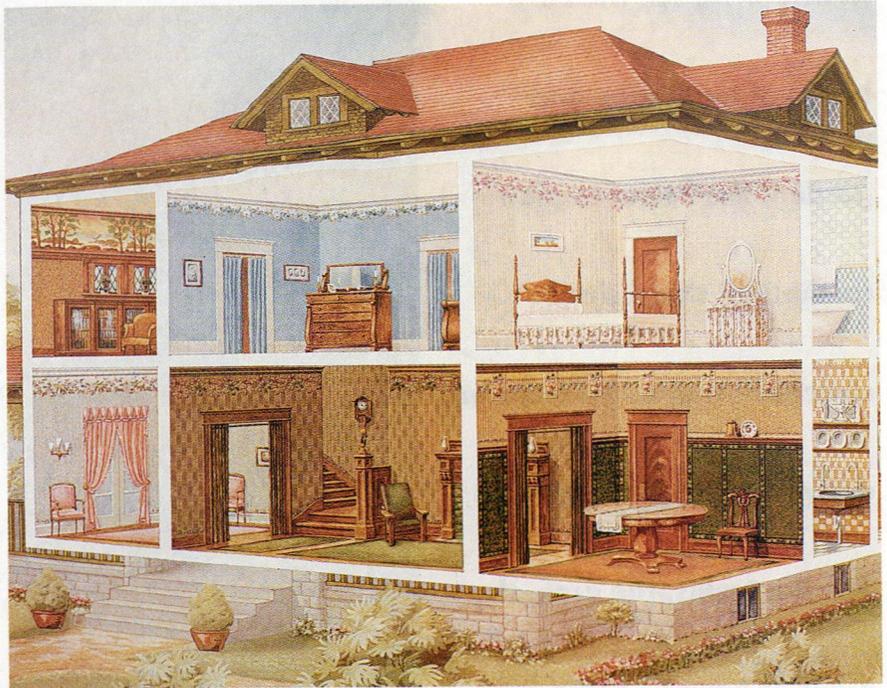
Arts & Crafts-inspired wall schemes favored an exaggerated importance of the dado or wainscot area and extended the chair rail all the way up

Contrary to today's typical preference for near-white walls and woodwork in Victorians and Bungalows, the main living spaces would have colors chosen to harmonize with the natural hues of a room's woodwork and furnishings. Pale color schemes were reserved for bedrooms and utility areas, such as kitchens and bathrooms.

to a wide frieze. A projecting plate rail replaced the chair railing, emphasizing the importance of the frieze's colorful banding around the room.

The most charming friezes of the period were made for children's rooms. Known as storybook friezes, these were often rendered as boldly outlined, flat-colored motifs to be pasted at the top or in the middle of walls. "Sometimes you'd see a storybook frieze hung at the child's eye level on a wall," Carol explains. "Then they would hang another smaller frieze, or cut out wallpaper characters, at the top of the wall, nearest the ceiling. You'd even see another nursery motif, and sometimes a small border or cut-out paper figures above the baseboard as well!"

Crown hangings were another elaborate way to connect wall pat-



terns with friezes. Printed pattern elements, like tree trunks, wisteria, grape vines, or trellised roses, traveled their way from the base of walls in widely spaced "stripes" to align perfectly with horizontal frieze motifs that "crowned" the tops of the walls.

Bradbury adds, "People often think that the Arts & Crafts period just used subdued, muted colors. But that's not

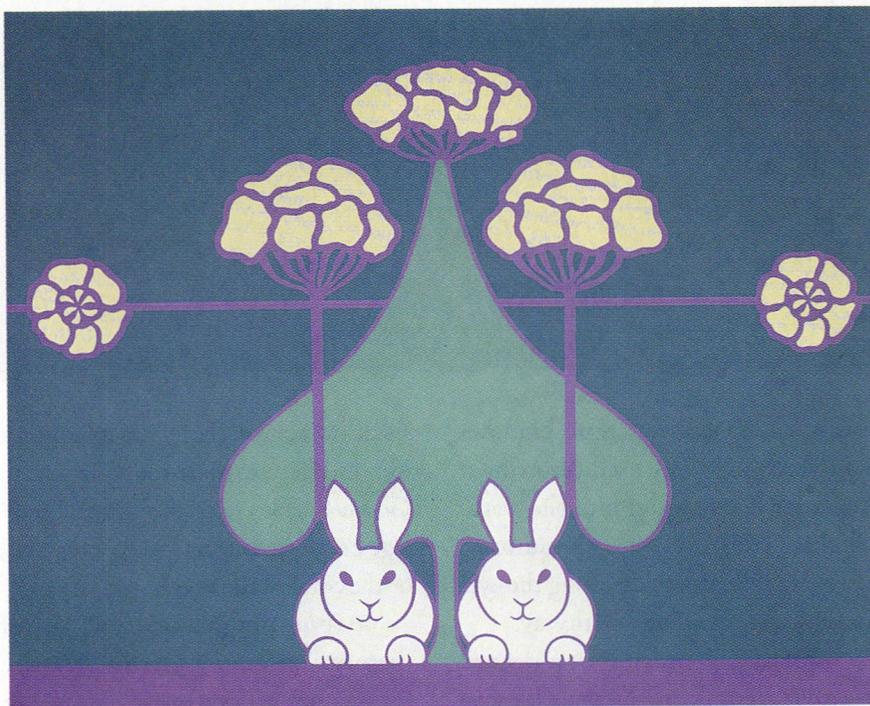
completely true! Colors were often vibrant and full of life. And one of the most effective ways to bring a color accent into a room was with the frieze!"

Walls rich in tones of crimson and brown, moss-greens, olives, deep blues, dull Pompeian reds, terra-cottas, and earthy hues were popular for main living areas. Metallic gold-bronze appeared on wall and ceiling papers, usually textured to resemble fabric, and had a warm, soothing effect on a room. Light reflecting off this color was striking.

Effectively lost since the age of Modernism, the frieze is making a dramatic comeback into homes again. Whether part of a grandly scaled room scheme or the only decoration in a small bedroom, the frieze is a most versatile ornament for an interior. ♦

JEANNE M. LAZZARINI edits and writes about period architecture, lifestyles, and design from her 1887 Victorian in San Jose, California.

**"Bunnies"** is a nursery frieze adapted from 1903 drawings by Harvey Ellis. Ellis thought that colors "must soothe rather than challenge the eye of the child."



**In winter we see the bare bones of landscape and garden, the better to plan (and build) those simple structures that add dimension and give stature to plants. The flat trellis, the arch, the arbor or bower—these are pleasantly old-fashioned.**



# TRELLIS

**BY PATRICIA POORE**

A TRELLIS CAN BE . . . ANYTHING YOU WANT, actually: Homemade and ephemeral, trellises were exceedingly simple or wildly ornamental, classical or whimsical. Usually they were of wood, because it looks good in the garden and plants like it (metal conducts cold). Flat trellises—freestanding, propped against

walls, and placed to screen windows and porches—were used throughout the 19th century and into the 20th. Arched trellises were ubiquitous, dividing the garden, directing the eye, or (in series) marking a pathway.

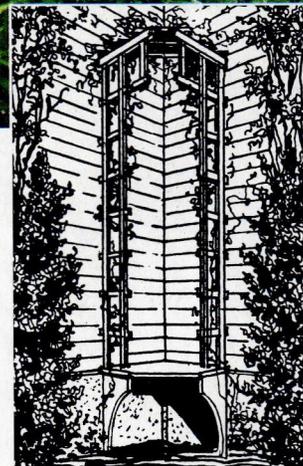
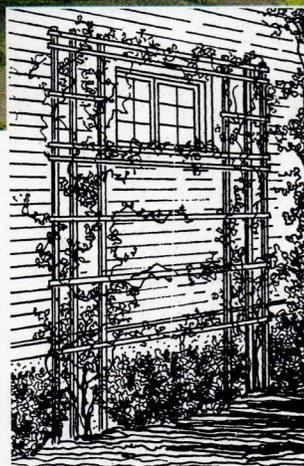
In 1914, a garden writer defined an arbor as a structure “designed to give

shade by means of the foliage it supports, in no sense weatherproof.” In 1915, Gustav Stickley recommended that treillage be painted cream, green, or white, or the color of the house trim.

Arbor, pergola, gallery: any of these may incorporate trellis or lattice for the support of plants. ♦



For painted trellises, white, dark green, and mid-range greens historically have been popular. The deep green of this arbor, a gateway in a trellislike fence, highlights the delicate pink of *Clematis montana* 'Rybrum,' thriving in Oregon. **RIGHT:** Three trellises bring plant life right up to the house.

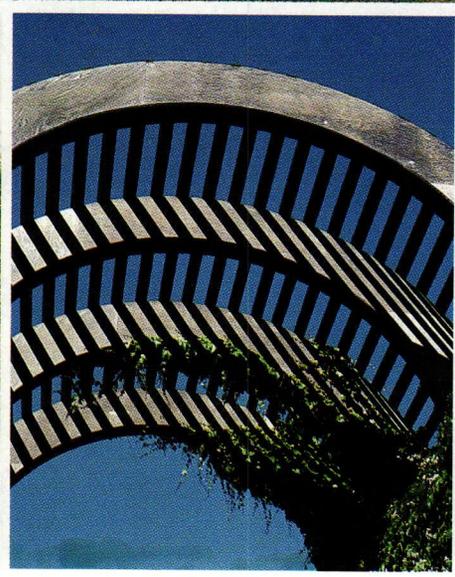
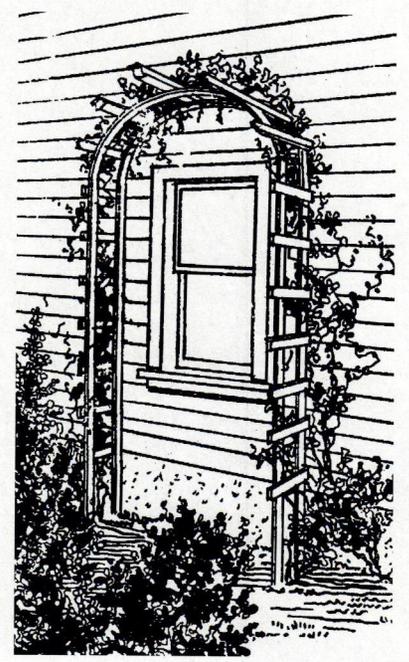




**LEFT:** A rather wild, rose-covered trellis stands behind the rather wild, Long Island Victorian restored by *World of Interiors* American editor Carol Prisant. Indoor conservatory plants summer in its shade.

**BOTTOM (left to right):** An unpainted arch trains wisteria in East Hampton, N.Y.; the strong California sun casts architectural shadows on another wood arch; behind a white picket fence and romantic gate, garden writer Suzanne Bales's vegetable garden is set off by roses.

**BELOW:** The object is to unite house and garden—and side-wall trellises do it without harming the building, by keeping plant materials trained on an ephemeral structure rather than on clapboards or shingles.



## Lizzie & Charlie's Rag Rugs

Quality rag rugs made with the same thrift as our pioneer ancestors from all-new, salvage material, helping to save our environment. Same craftsmanship since 1897.

Rugs can be custom color-matched to your decor using multiple colors and color combinations. 24"-60" widths

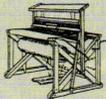
APPROPRIATE FOR ANY STYLE INTERIOR:  
**COLONIAL  
 VICTORIAN  
 ARTS & CRAFTS  
 RUSTIC**

"We still make them the way they used to."

## Lizzie & Charlie's Rag Rugs

P.O. BOX 126, 210 E. BULLION AVE.  
 MARYSVALE, UT 84750

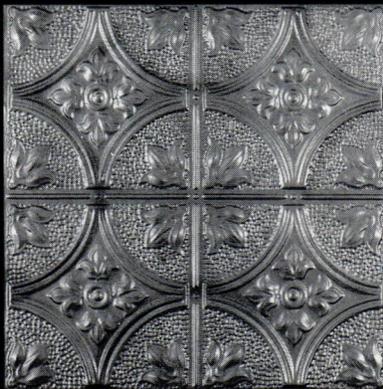
**(801) 326-4213**  
 FREE BROCHURE



**A LOVE OF THE HEART...**  
 America's premier flooring manufactured from antique heart pine timbers

**J.L. Powell & Co. Inc.**  
 (910) 642-8989 • (800) 227-2007  
 600 South Madison Street  
 Whiteville, N.C. 28472

## Bring Back The 1890s In The 1990s



### TIN CEILINGS ORIGINAL DESIGNS VICTORIAN-ART DECO

Send \$1.00 for Catalog to:

CHELSEA DECORATIVE METAL CO.  
 9603 Moonlight Dr., Dept. OHI  
 Houston, Texas 77096

Questions: 713-721-9200

2' X 4' Sheets For Easy Handling  
 Shipped Anywhere



## Antique Styled Appliances by

# Elmira Stove Works

Colors, White, Black, Almond

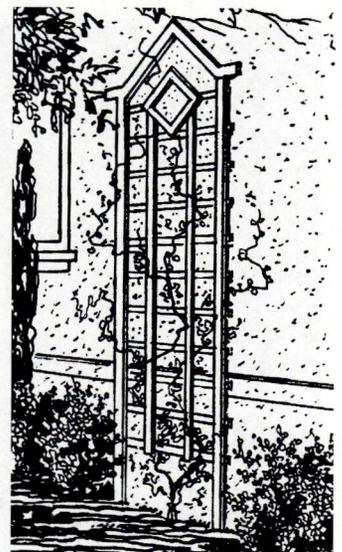
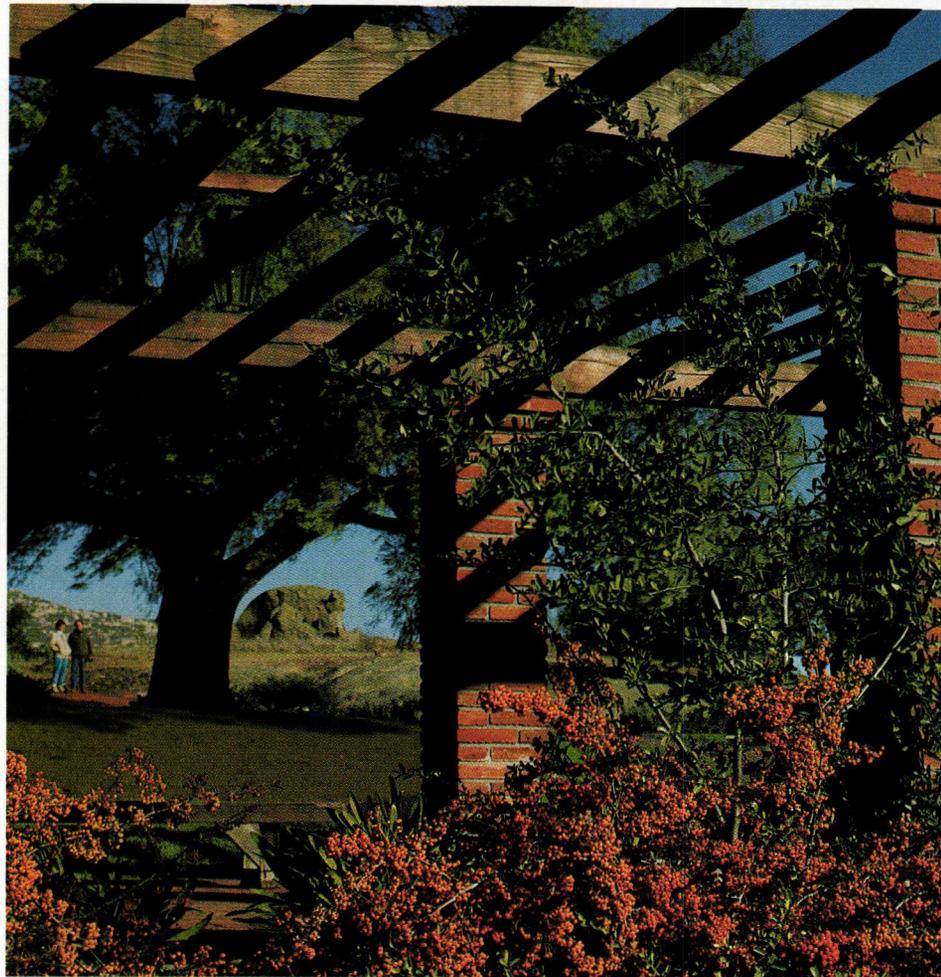
- For information kit & catalogue send \$5.00.
- Above kit & catalogue plus 12 minute color video send \$15.00.

Name: \_\_\_\_\_

Address: \_\_\_\_\_

Phone: \_\_\_\_\_

Elmira Stove Works, 145 Northfield Drive, Dept. OHI95, Waterloo, Ontario N2L 5J3

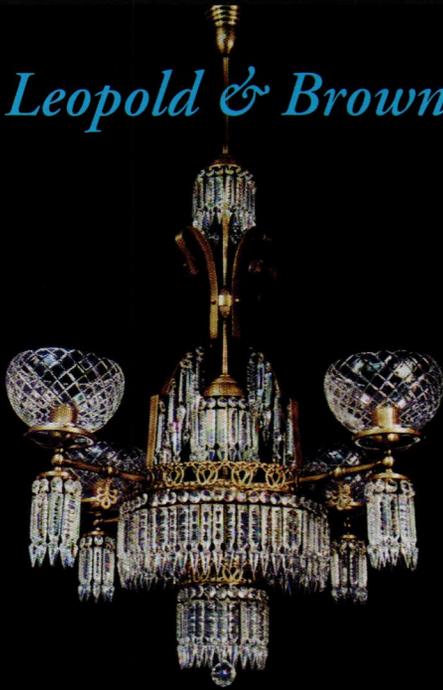


**TOP:** Painted trellises appear as portico columns, as support posts for a connecting pergola, and as a training grid for climbers on a side wall (and roof!). The look is New England; in fact, the garden pictured is in the San Francisco Bay Area.

**LEFT:** Very different is this muscular arbor, also in California.

**ABOVE:** Design for a simple lattice wall ornament, easy to build and infinitely adjustable in height, width, and pattern.

# Leopold & Brown



Manufacturers of fine lighting for old homes, including this c.1890 Art Nouveau gaslight reproduction (electrified) with hand-cut crystal and intricately detailed solid brass frame.

12837-116th Ave. Surrey, B.C.  
Canada V3R 2S5 (604)522-1894  
Fax (604)580-1798 Catalog \$1.00

# A Victorian Secret

Acquire a lamp from Aunt Sylvia's — and only you will know it isn't a museum original. That's because all our authentically reproduced designs are hand crafted, hand blown and hand decorated by the most-skilled American artisans.

You'll also be the only one to know how affordable true elegance can be. For a limited time, our best-selling "Cranberry Glass" lamp is **\$60 off the regular sale price.**

Cranberry glass is made by adding gold dust to the glass batch. When blown and reheated, a rich cranberry shade develops. Beautifully appointed with silver and antique white



flowers. Antique brass finish. 23" tall with 3 1/2" cut glass prisms. Night light in base. 100% Satisfaction Guaranteed!

**\$269.00**

REG. \$329.00

MasterCard®/Visa® orders, call

**1-800-231-6644**

24 hours a day, seven days a week! Or send check/money order for \$269 plus \$16 for shipping and handling to the address below. (MA residents, add \$13.45 sales tax.) Please allow four weeks for delivery.

Aunt Sylvia's Victorian Collections, P.O. Box 67364, Dept. OHI, Chestnut Hill, MA 02167-0364

**A distinctive range of quality decorative drapery accessories...**

**Distributed by Bentley Brothers:**  
Louisville, Ky. → (502) 969-1464  
1-800-824-4777

**Best Window Coverings:**  
Portland, Or. → (604) 251-2401  
1-800-663-0601

**Step toe & Wife:**  
Toronto, Ont. → (416) 530-4200  
1-800-461-0060

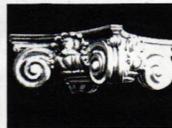
C  
U  
R  
T  
A  
I  
N  
S  
U  
P



# SCHWERD'S

**Quality Wood Columns**  
the standard of quality since 1860

Our 130+ years of experience in manufacturing wood columns has proven that the durability of a wood column depends upon the strength of the joint and the quality and thickness of the wood. Schwerd column construction was developed to meet each specific requirement. The wood is thoroughly seasoned Northern White Pine. The pride of craftsmanship and skilled techniques acquired by 130 years of specialized experience is applied. The resulting product is a "Schwerd Quality Column" specified by architects with complete confidence. Both standard and detail columns can be furnished from 4 in. to 50 in. diameter and up to 35 ft. in length with matching pilasters.



No. 140 Scamozzi



No. 141 Roman Ionic



No. 142 Greek Ionic

Aluminum ventilated plinth and aluminum turned member base are manufactured of thick metal and are recommended for all exterior columns in the diameters listed below to provide a maintenance free, seamless base which is guaranteed against deterioration for a lifetime.



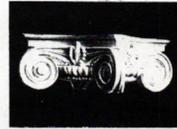
Schwerd's complete aluminum bases are available for 8, 10, 12, 14, 16, 18, 20, 22, 24, 26, 28, and 30 in. dia. columns.



No. 152 Temple of Winds



No. 150 Roman Corinthian



No. 144 Modern Ionic

Call or write for our free catalog

A.F. SCHWERD MANUFACTURING COMPANY  
3215 McClure Avenue, Dept. OHI • Pittsburgh, PA 15212 • (412) 766-6322



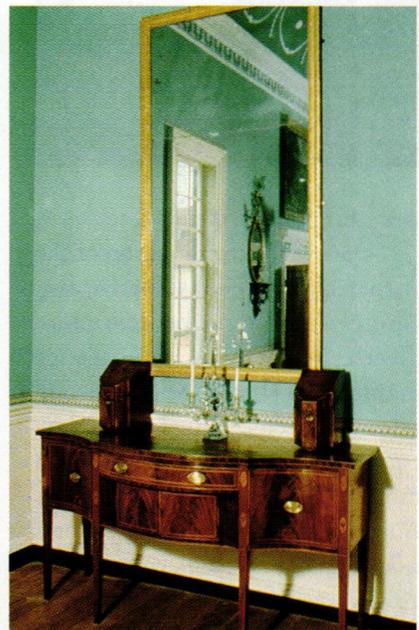
# Does White Unite?

WHEN DO YOU PAINT TRIM DARKER THAN THE WALLS; WHEN IS THE TRIM LIGHTER? AND WHAT ABOUT THE CURRENT DECORATING TREND THAT SAYS TO PAINT ALL THE WOODWORK WHITE ("BECAUSE WHITE UNITES"), REGARDLESS OF WALL TREATMENT? **BY JOHN BURROWS**

**C**HOOSING PAINT COLORS FOR interior woodwork is as personal as choosing a wardrobe. Although the easiest choice is white trim, there is, for many periods, stronger historic precedent for other colors. The choice is influenced by the coloring of the carpet, wall paint, or wallpaper. The architectural style of the house and regional traditions also affect selection.

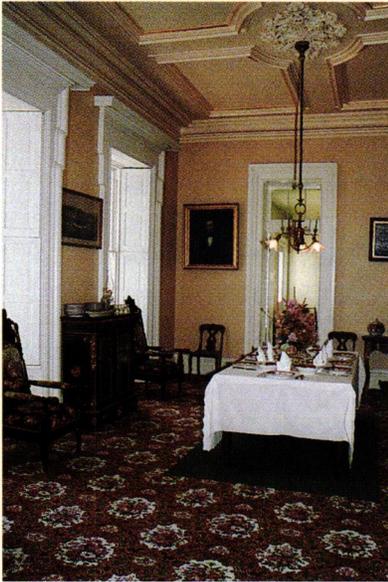
Painted woodwork was common until the last quarter of the 19th century. But after 1880 or so, stained natural woods predominated. Paint colors ran in cycles of fashion—and, as with all fashion, old styles carried over as new ones were introduced. In the late 18th century, bright pigments of full intensity were favored, including intense Prussian blues and vibrant verdigris greens, both costly and most often used in principal rooms. Other natural earth colors, such as ochre yellows, greys, drabs, and browns, were less costly and used in greater quantity. A practical reason that larger wall surfaces were lighter than the woodwork: to reflect candlelight.

During the Federal period (1780–1830), a lighter color palette was favored in the high-style homes of sea-coast merchants, to offset the brightly carpeted floors and bold wallpapers of the period. Light tints and near-whites prevailed as popular trim colors through the mid-19th century, competing with an increased popu-



**ABOVE:** Bold carpet and a lighter palette for trim in the ca.1804 parlor of the Gardner-Pingree house, Salem, Mass.; pale woodwork at Mount Vernon, 1790s. **BELOW:** New woodwork appropriately colored in a ca. 1784 house in Chestertown, Maryland. **OPPOSITE:** Pumpkin trim in the 1828 Zadock Pratt House, Prattsville, N.Y.





scheme of each separate room. Rarely was color uniform throughout a suite of rooms.

THE REVIVAL OF "OLD-FASHIONED" white-painted woodwork began in the 1880s with the eclectic Old Colony Style, forerunner of the Colonial Revival. Pure white was seldom used in decorating, but creamy or greyed off-whites had been used throughout much of the 19th century. As the Colonial Revival gained popularity at the end of the 19th century, stained wood or white-painted woodwork became the prerequisites for a stylish room. The purity of white paint increased as the century closed.

larity for grain painting.

During the third quarter of the 19th century, the fashion for finishing wood trim became more diverse; I can't do the topic justice in this quick sketch. Stained wood trim was tremendously popular, becoming the most common finish in the last quarter of the century. A new fashion for artistic decoration of houses swept America in the 1870s, calling for elaborately patterned walls, and ceilings of wallpaper and stenciled decoration. The Aesthetic or Art Movement banished white woodwork from fashionable houses.

When woodwork was painted, it was polychromed, banded and striped with accented panels and occasional touches of gold. On painted trim, the base color typically complemented the wall color and accents were picked out in contrasting hues. A fashionable combination, for example, was sage and olive greens with

red striping. Just as it was common, during the 1870s and 1880s, for different natural wood finishes to be used in adjoining rooms, so did painted trim harmonize with the artistic



From a practical standpoint, a near-white or light-tinted woodwork will lend continuity to the decoration. This is a worthy consideration in late-Victorian and 20th-century homes, where rooms tend to open into each other. Selecting one uniform color throughout a suite ensures harmony and easier touch-ups. Even the smallest amount of color added to white produces a light tint that can be chosen to complement the wall color.

The house itself, of course, may offer clues. Some builders used matching wood trim throughout,



**TOP:** 1850s taste, Ham House, Dubuque, Iowa; 1880s painted wood grain in California. **CENTER:** Typical (original) polychromed trim in the ca. 1884 Cohen-Bray house, Oakland, Calif. **RIGHT:** "Artistic decoration" of the 1870s-80s banished white woodwork, as in Mr. Wetmore's bedroom at Chateau-sur-Mer in Newport, R.I.

# CHADSWORTH COLUMNS

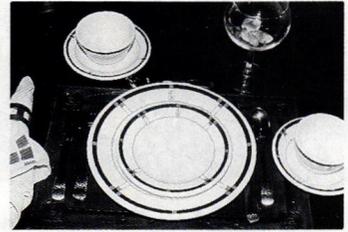


THE DESIGN IS OUTSTANDING - THE COLUMNS ARE CHADSWORTH  
 CAST STONE • WOOD • FIBERGLASS  
**1.800.COLUMNS**  
 1.800.265.8667

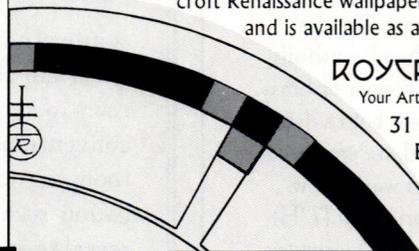
# ROYCROFT CENTENNIAL CELEBRATION

## A SPECIAL ARTS & CRAFTS CHINA REISSUE

Now for the Roycroft's 100 year anniversary Roycroft Shops introduces another version of the classic china designed by Dard Hunter for Elbert Hubbard's Roycroft Inn. It carries the single "R" and double line most prized by collectors when an original can be found. This durable hotelware is dishwasher and microwave safe. The six-piece place settings are specially priced for the Centennial.



The Roycroft China reissue is forest green and terra-cotta on an off white background and is an arts & crafts stylized interpretation of a Native American motif. The companion Roycroft Renaissance wallpaper is handscreened and is available as a border.



**ROYCROFT SHOPS**  
 Your Arts & Crafts Style Resource  
 31 South Grove Street  
 E. Aurora, NY-14052  
 716/655-0571  
 Fax-716/655-0562



# CAROL MEAD

HAND PRINTED  
 TURN OF THE CENTURY  
 HISTORICAL  
**WALLPAPERS**

ARTS AND CRAFTS

NEW!!! Wm MORRIS STYLE  
**C.F.A. VOYSEY**

COLOR CATALOG \$5.00

434 Deerfield Road  
 Pomfret Center, CT 06259  
 203-963-1927



ORIGINAL ART - CARDS  
 STATIONERY - PILLOWS



# Timeless & Enduring



Sofa  
**\$995**  
 Sugg. Retail  
 \$1925

Matching  
 Ladies &  
 Gents Chairs  
**\$445**  
 Each  
 Sugg. Retail \$820



## FACTORY DIRECT VICTORIAN FURNITURE

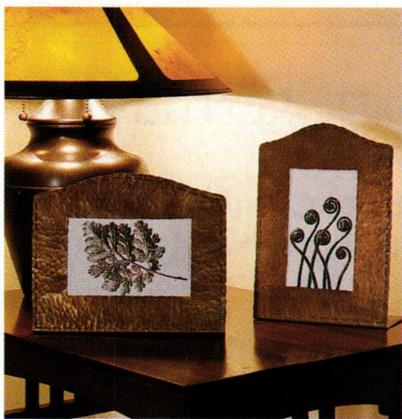
Shop with us at Heirloom Reproductions for the finest, most authentic Victorian furnishings. Choose from a vast selection of Victorian pieces, **all hand-carved in solid mahogany!** Our 150-page catalog offers everything needed to make your home a Victorian treasure - sofas, chairs, marble-top tables, bedrooms, dining rooms, hall trees, curios, lamps, wardrobes, clocks and entertainment centers *plus* hundreds of fabrics and custom finishes!

For more information, call toll-free: **1-800-288-1513**

MasterCard / VISA Accepted  
Alabama Residents add 4% sales tax.

OR SEND \$3 FOR CATALOG TO:

HEIRLOOM REPRODUCTIONS, 1834 West 5th Street, Dept. OHI, Montgomery, AL 36106



**A Fair Oak exclusive**—In the Arts & Crafts period, the average photograph was considerably smaller than the prints we know today, making period frames unsuited for contemporary use. Our exclusive hand-hammered frames solve that problem beautifully. Crafted in solid copper or brass, they are sized to hold a 4x6 photograph, and are patinated to give them a warm glow. Available in horizontal (7"H) or vertical (9 1/2"H) formats, and copper or brass, they make wonderful gifts. \$115 each, postage paid. Illinois residents please add \$9 sales tax.

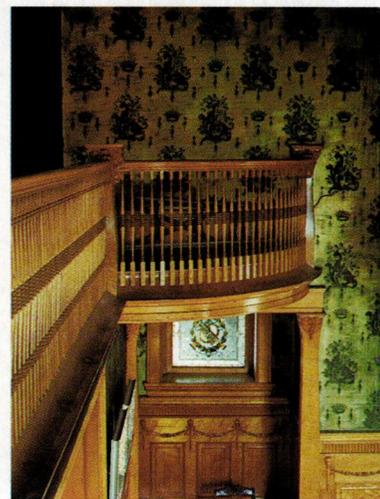
**Fair Oak Workshops Ltd.**, the single source for high-quality, Arts & Crafts-inspired, and reproduction accessories. Please write or call for our introductory brochure.

FAIR OAK 



WORKSHOPS

P O BOX 5578  
RIVER FOREST IL 60305  
800 341 0597



**On contemporary staircases, two faces of the Colonial Revival: white-enameled woodwork (Grand Rapids, Mich., 1890s) versus varnish (woodwork from the 1893 Columbian Exposition in a mid-1890s house in Dowagiac, Mich.).**

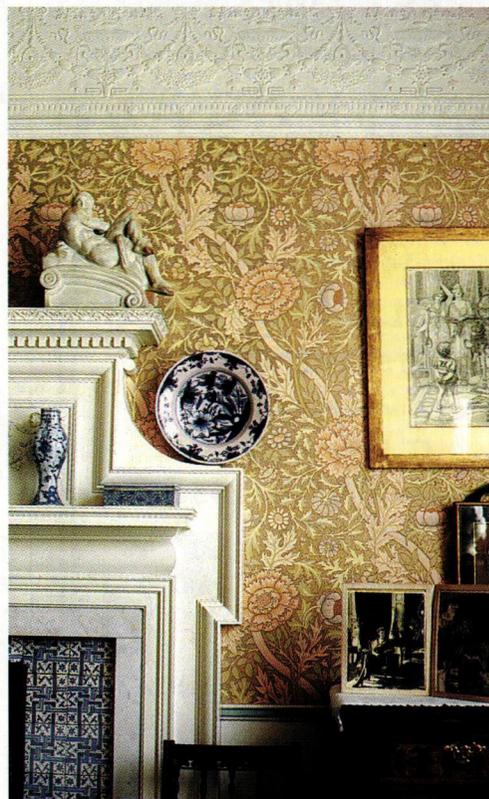
while others intentionally chose architectural trim of different styles room to room, in keeping with the convention of approaching each room separately. A quick investigation, such as paint scraping, may reveal the original scheme.

As to the question of whether the walls or trim should be lighter (or darker), the issue often comes down to personal taste, historical precedent aside. One important Victorian designer offered practical advice. To his Boston clients in 1883, William Morris wrote:

“White or light-toned paints may be useful if the woodwork is well designed. If the moulding be heavy or coarse, it is better to make the woodwork darker than the wall. If the shapes be bad—too many and too irregular—the ugliness will be reduced by painting pretty closely to the tone of the paper, and when this is neces-

sary, choose for the wall the richest and most interesting design the room will bear.” ♦

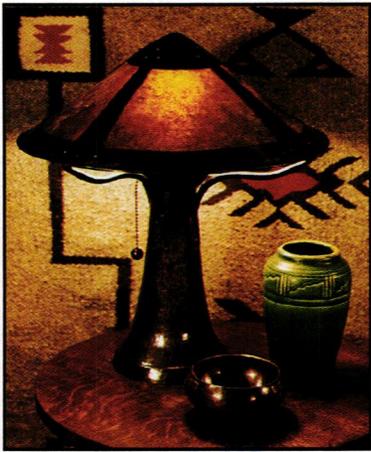
JOHN BURROWS is an architectural historian and historical-design merchant. J.R. Burrows & Co., P.O. Box 522, Rockland, MA 02370. Phone: (617) 982-1812.



**Classicism, and white trim, return for a long run (Linley Sambourne House, London).**

## ARTS & CRAFTS LIGHTING

HAND HAMMERED COPPER & MICA TABLE LAMPS,  
FLOOR LAMPS, SCENES, & CHANDELIERS

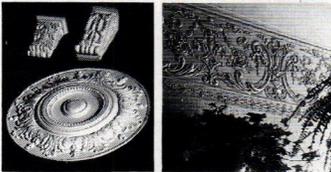


V. MICHAEL ASHFORD

6543 ALPINE DRIVE SW  
OLYMPIA, WA 98512  
360-352-0694

SEND \$8.00 CATALOG  
99 PHOTOGRAPHS

## Everything Victorian



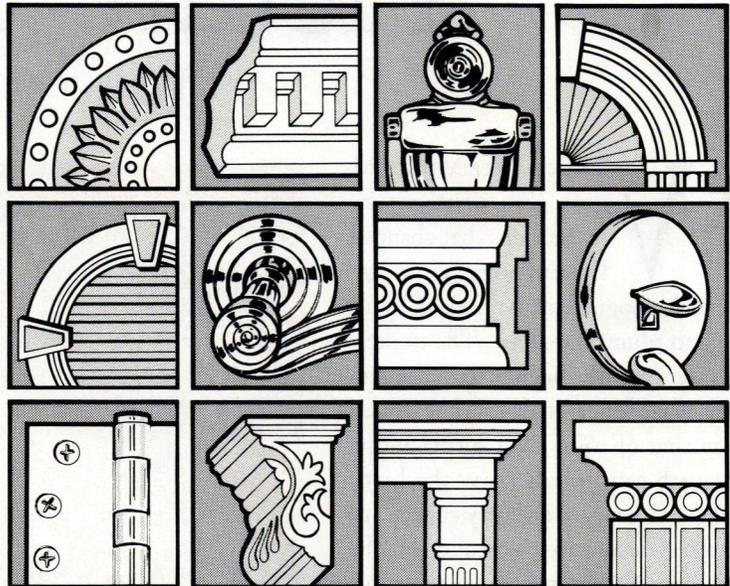
- Fretwork gingerbread and lots more for interior and exterior use; most complete line available.
- Save with factory-to-you pricing.

Send \$4.50 for full color, 52-page product and design idea catalog.

**Cumberland  
Woodcraft Co.  
INC.**

P.O. Drawer 609,  
Carlisle, PA 17013  
717/243-0063  
Dept. 203

# Decorative Hardware, Columns, Millwork & More...



Architectural Products by Outwater, L.L.C. invites you to experience the beauty and elegance of its extensive product line. Styling and Design for distinction and lasting impressions.

Quality products perfect for both Interior and Exterior applications.

Most items stocked in our 52,000 square-foot facility and can be shipped in 24 hours. COLUMNS. MILLWORK. MOULDINGS. NICHEs. PILASTERS. SURROUNDS. All types & styles of Decorative Items and Builders Hardware. All under one roof and just a phone call away.

When you need variety and immediate availability, you need Architectural Products by Outwater, L.L.C.

Call today for one of our catalogs.

**1-800-835-4400**

Fax: 1-800-835-4403



**Architectural  
Products** by  
OUTWATER, L.L.C.

P.O. Box 347, 52 Passaic Street, Wood Ridge, NJ 07075

## Arts & Crafts Pillow Classics

*Symphony of Simplicity*



Recreated in their striking, authentic beauty; handcrafted (appliqué & embroidery) on natural silk.

SEND \$5.00 CHECK AND RECEIVE:  
18 FULL-COLOR PICTURES (3.5" X 5" EA.)  
SILK SWATCHES

DETAILED INFORMATION ON HOW TO GET YOUR:

"Heirlooms—Timeless in Their Beauty!"

HEIRLOOMS, P.O. BOX # 59455, CHICAGO, IL 60659-0455

# Picture This

by Patricia Poore

**W**E CAN SCARCELY IMAGINE now the 19th-century revolutions that changed life and home. Consider the technological innovations in lighting and plumbing alone. The domestic interior at the beginning of the century was, functionally, far removed from that of 1900. Not surprisingly, the 19th century also saw the birth and ascendancy of the very concept of “interior decoration,” so-called for the first time. By century’s end, the coordinated rooms of such designers as William Morris, E. W. Godwin, Ogden Codman, Louis Comfort Tiffany, Gustav Stickley, Eugene Viollet-le-Duc, and Joseph Maria Olbrich were an assumed goal. But the idea would have been irrelevant earlier.

As the notion of interior decoration gained currency, so did the practice of depicting the interior as an art form. An honest picture of 19th-century rooms is available by studying contemporary paintings, drawings and, later, photographs. This record of now-historic interiors contains revelations for the historian, and a truer source of inspiration regarding 19th-century interior decoration. Truer, because it predates the revivals which have left their own impressions. Period-contemporary art would be, of course, untainted by the 20th century’s colonial memory, by its reproduction furniture, by the current Victorian Revival.

You don’t have to do your research alone. Charlotte Gere, the decorative-arts historian noted on both sides of Atlantic, wrote a book that takes an



**Deliberate culture shock was one aspect of Aestheticism, as illustrated in this exotic boudoir, the decoration of which required no expensive structural change to an older house. Japanese prints, No masks, and Samurai weapons are the theatrical backdrop to the lacquer cabinet. Silk cushions, an embroidered spread, and a leopard skin supply the utterly necessary air of luxuriant ease. Painting: *La Liseuse* by A. Grogart.**

in-depth look at the design and decoration of domestic interiors in Europe and America during the 19th century. Its illustrations include artists’ watercolor designs, engravings from treatises

on design, illustrations from magazines, and printed advertisements from leading firms like Liberty’s and Morris & Co.

You are led into the homes of artis-



**ABOVE:** Henry Cole and his family are portrayed in the drawing room of their 1740 Georgian house in England around 1852. Walls are painted in a pale stone color in keeping with the style of mantel; pictures are symmetrically arranged. Chintz curtains are tied back from the paneled shutter cases. Furnishings are solidly made and unpretentious. The large print of the interior of the Crystal Palace is not a detail peculiar to this house, as the Great Exhibition represented a national triumph (as well as a personal one for organizer Henry Cole). Painting: *Evenings at Home* by George Smith. **LEFT:** Documented in this watercolor of the English school is the window wall of a library. Tall sash windows with deep shutter cases, typical of an 18th-century country house, are curtained in a voluminously swagged and gathered style that dates the picture. This scheme—soon to be replaced by the exuberant curves of mid-century—has some characteristics common to the comfortable English Biedermeier style.

CHINA TREE NAPKIN



UNITED CRAFTS

127 WEST PUTNAM AVENUE  
SUITE 123  
GREENWICH CT 06830

TEL 203 869 4898  
FAX 203 869 4470

FOR A UNITED CRAFTS PORTFOLIO, PLEASE SEND \$10



### Minton Hollins

Fine English Tile Makers since 1843

### AN EXCLUSIVE COLLECTION OF CERAMIC TILES

- Hand decorated 1,2 and 5 tile designs.
- Coordinating plain colors, profiled capping and edge trims.
- Authentic Victorian, Art Nouveau and Art Deco designs.
- Complementary Geometric and Encaustic floor and hearth tiles.

Color brochures available for:  
Glazed wall/fireplace tiles.  
Unglazed Geometric/Encaustic floor and hearth tiles.

H&R JOHNSON Dept. OH  
P.O. Box 2335 • Farmingdale, NJ 07727  
Tel: 908/280-7900 • Fax: 908/280-7902



An "artistic" bedroom photographed in 1892 in Birmingham, England, shows a voguish use of Morris & Co. patterns. The fitted cupboards and overmantel in white were typical, as were the displayed china and cane chairs.

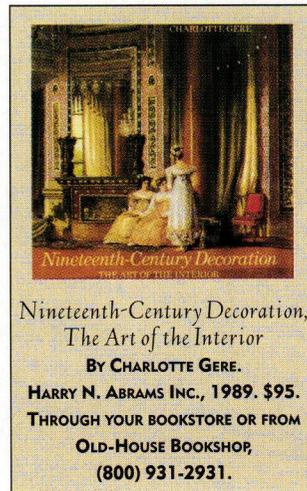
tocrats and artists, members of fashionable society, and the bourgeoisie. You see firsthand their salons, studios, bedrooms, libraries, and even bathrooms. Here is fascinating insight into domestic life, from architectural arrangements to furniture and the overwhelming importance of personal taste.

GERE'S BOOK IS ONE OF THOSE GRAND reference works—a heavy, square, 400-page hardcover with a cover price to match. It is brimming with information, too much for one reading. Gere includes quotations from the books, magazines, and journals of the time. Her long introduction, illustrated with historical black-and-white photographs, explores the period. She offers, too, a biographical index of the most influential designers and architects of the century. Then a section describes in

turn the themes peculiar to Victorian architecture: the town house, the country house, the conservatory, and the cottage. Primed with this background, you are ready for the true reference section of the book, which presents the art of the interior in five parts, each intensely focused on a twenty-year period. You have paid a reasonable price after all for such insight—and for 500 contemporary illustrations, half of them in full color and many never before published.

Harry Abrams has kept the book

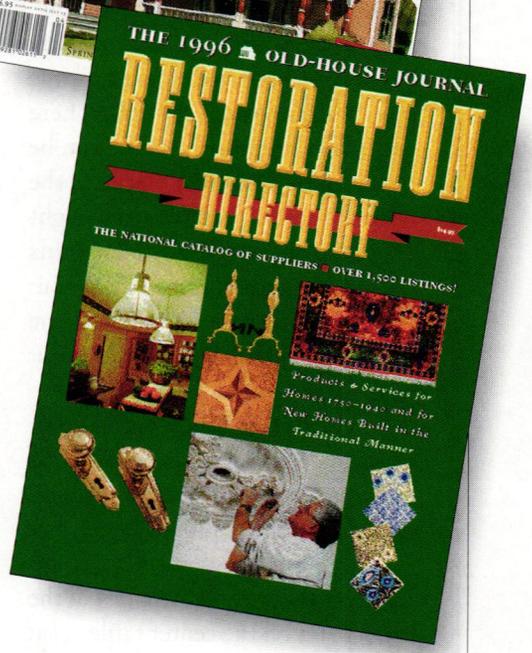
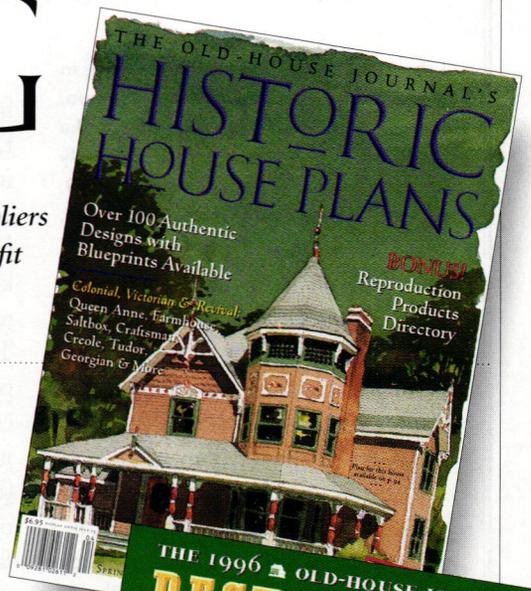
in print for six years, supporting the publisher's contention that Gere's work is "groundbreaking in scope and stunning in execution." A reference book that proves more valuable as a reader's knowledge deepens, it is, as the jacket copy promises, "a major contribution to the literature of interior design." ♦



**NEWLY  
UPDATED!**  
from Old-House Journal

# THE "OLD" HOUSE BUILDING KIT

*From start to finish, these two valuable resources will supply you with all the suppliers and contacts you'll need to design and outfit your reproduction "new" old house.*



## Historic House Plans

HERE'S YOUR CHANCE to choose from over 100 plans of authentic early American, Victorian, and post-Victorian designs. *Historic House Plans* also includes plans for period outbuildings, such as garages, sheds, gazebos, and even a children's playhouse. Drawn by reputable architects who specialize in historical reproduction, our plans combine authentic exteriors with updated floor plans that accommodate such modern comforts as walk-in closets and laundry areas. And, in typical OHJ fashion, every plan's style and special

features are described in detail. Square footage, ceiling heights, and overall dimensions are clearly specified. In *Historic House Plans*, you get much more than a collection of home designs. Our editors have selected a listing of 100 sources of antique and reproduction building materials. From floorboards to plumbing fixtures, historical materials make your reproduction house authentic. And, if you purchase a set of plans, you'll receive a free copy of *The 1996 Restoration Directory* with thousands of product listings!

154 pp., 200+ illustrations • Softbound, \$11.95 ppd.

## The 1996 OHJ Restoration Directory

THE DAYS OF FRUITLESS phone calls and settling for the mundane are over: *The Restoration Directory* gives you access to thousands of companies who offer the very best products and services for renovation. If you're serious about making your home an authentic reproduction, or if you just want to add some period touches to your historic design, the companies listed provide a wealth of resources. From doors, hardware, plumbing, and roofing supplies to chimney pots, dumbwaiters, and

library ladders, we'll help you find what you need. *The Restoration Directory* lists over 1,500 companies that provide you with a brief description of their products and services. Almost all sell nationwide through mail order, interior designers, and regional distributors. So, if you're looking for the stuff "nobody makes anymore," the original version, or the top of the line, look no further—It's in *The Restoration Directory*.

258 pp. • Softbound, \$16.95 ppd.

### Call (508) 281-8803

and use your MasterCard or Visa. Or mail this form with your check to: **Dovetale Publishers, 2 Main St., Gloucester, MA 01930.** (Mass. residents add 5% sales tax.)

- I have enclosed \$11.95 for a copy of *Historic House Plans*
- I have enclosed \$16.95 for a copy of *The Restoration Directory*

NAME (PLEASE PRINT) \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

# Off-the-Wall Furniture

*Tracking the Diagonal* • by Susan Mooring Hollis

**I see furniture placed on the diagonal in magazines and stores. Usually it's the sofa, but sometimes the bed or armoire. I like this look, but I wonder if it's historically accurate. My house was built around 1890.**

—JANE ABBOTT, LAWRENCE, KANS.

AS ALWAYS, THE ARCHITECTURE OF A room should be the cue. Your house is the perfect age for a diagonal furniture placement. The eclecticism and asymmetry of late-Victorian houses make diagonal furniture very natural. Corner turrets, if large enough, demand a diagonal scheme. Generous windows and pocket doors leave little wall space for large pieces of furniture, and often there are corner fireplaces, which can be balanced by a loveseat placed in the opposite corner, with chairs at right angles to the loveseat. Before this period, the only furniture commonly placed across a corner was the built-in (and later freestanding) china display cabinet.

A central gasolier with a plaster medallion suggests the use of a table underneath. It could be round or oblong, but it should be neither too large nor too small—30 to 36 inches is about right. The rest of the room plays off the center table... *but not every piece should be catercornered.* Large desks look best parallel to a wall, as do large sofas. Placing a large sofa diagonally can put it nearly in the center of the room, with too much bare space behind it.

**Documenting catercorner furnishing is this ca. 1890 painting. Opposite the cozy corner, with its lavish picture display, stands a grand piano.**

As for furniture style, take a cue from the Turkish cozy-corner craze of the period. These “corners” were installed in rooms not otherwise given over to that style. The supply of bazaar- and Indian-influenced knickknacks was so profuse, there are still many to be found in antiques shops. The seating should be low and preferably tufted; a mother of pearl-encrusted, octagonal Moorish table is almost necessary; and the fabrics (both on the furniture and draped over it) could be velvet, paisley, and Indian-printed cotton. You almost can't be too over-the-top with this style. If you prefer a cleaner look, give a corner loveseat an Edwardian feel with a large palm behind it.

Other pieces of furniture lending themselves to diagonal placement are freestanding mirrors and, especially, grand pianos. In bedrooms, the most common piece of furniture placed on the diagonal was probably the dressing table. Beds are generally too big, unless the room is huge, and chaise longues, very common in Victorian bedrooms, were virtually always placed at the foot of the bed. Large case pieces such as armoires were probably only rarely placed across corners, although there is an example of one in Mrs. Wetmore's bedroom at Chateau-sur-Mer in Newport, Rhode Island, redecorated in 1872 by Richard Morris Hunt.



## Moving Sale



### ANTIQUe PLUMBING AND LIGHTING SUPPLIES FOR THE ENTIRE HOME

Mac The Antique Plumber carries the best and largest selection of antique plumbing supplies in the world . . . and other places too! Our NEW catalog features 70 pages of plumbing supplies including leg tubs, shower enclosures, high and low tank toilets (including our new pillbox toilet), pedestal sinks, and a variety of bathroom parts and accessories; 13 pages of house hardware. In all, 2,000 different products are featured in our 96-page full-color catalog.

*Forget the rest, we're the best  
We will match or beat any advertised price, guaranteed*

### MAC<sup>THE</sup> ANTIQUe PLUMBER<sup>INC.</sup>

6325 Elvas Ave., Dept. OHI-1  
Sacramento, CA 95819 800-916-BATH (2284)  
916-454-4507 (CA) 916-454-4150 (FAX)  
Catalog \$6.00 (refundable on first order)

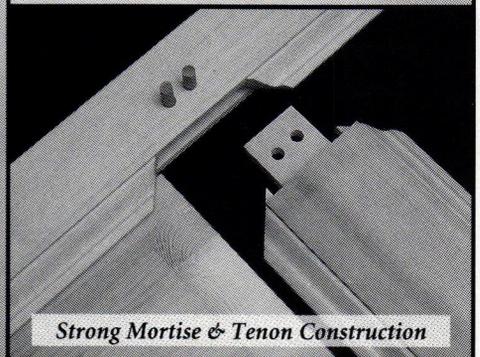
# Vixen Hill Cedar Shutters Stand the Test of Time!



Large Selection of Styles and Sizes



Full Shutter Hardware Selection



Strong Mortise & Tenon Construction

Finally! Authentic wood shutters that are beautiful, long-lasting and easy to live with.

The natural qualities of our hand-selected clear cedar keep your Vixen Hill Shutters "healthy" by repelling insects and preventing rot. In addition, our cedar's porous long-grain fiber provides exceptional strength and a superior surface for easy staining or painting.

Over time, Vixen Hill Cedar Shutters are the most cost-effective solution to your shutter needs—combining authentic shutter design with a better-performing, more-durable material.



**Vixen Hill**  
MANUFACTURING COMPANY

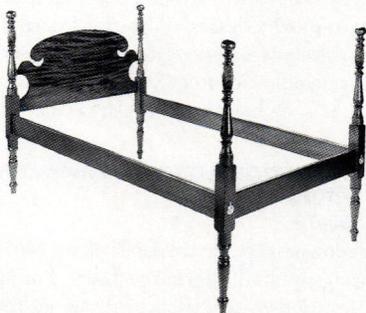
Main Street, Elverson, PA 19520

*For quote and/or brochure, call or fax your requirements.*

☎ 800-423-2766 • FAX 610-286-2099

## Fine Handmade Furniture

Specialize in period reproductions



## WILLIAM EVANS

Fine Cabinetmaker

For brochure, send 3.00 to:  
804 Main St., P.O. Box 757N  
Waldoboro, Maine 04572  
(207) 832-4175

**THE ORIGINAL  
TIN CEILINGS  
AND WALLS**

- 26 Patterns available 2' x 8' & 2' x 4'
- Finishes: Brass, copper, chrome, pre-painted
- Lay-in panels in 2' x 4' & 2' x 2'
- 13 Cornice styles ■ Pre-cut miters
- Quick ship available
- send \$1 for brochure
- call for Technical Assistance




**aa-abbington affiliates inc.**  
2149-51 Utica Avenue, Dept. OHI-C, Brooklyn, New York 11234  
718-258-8333 Fax: 718-338-2739

# Find it here

THE EDITORS HAVE COMPILED THIS SECTION TO GIVE YOU MORE INFORMATION ABOUT PRODUCTS AND SERVICES, INCLUDING ORDER NUMBERS AND CATALOG PRICES, MENTIONED IN THIS ISSUE. OBJECTS NOT LISTED ARE GENERALLY AVAILABLE, OR ARE FAMILY PIECES OR ANTIQUES.

## Furnishings

### pp. 13-20

**p. 13** Murat Empire Group fabric (#26303-1; 26305-1; 26306-1) from Scalmandré, 37-24 24th St., Long Island City, NY 11101; (718) 361-8500. To the trade. ■ Striped woven rug, Brookfield (#51-B), from Thos. K. Woodard, 799 Madison Ave., New York, NY 10021; (800) 332-7847 or (212) 988-2906. ■ Interpretations collection lamp (#2706-TL) from Fredrick Raymond, 16113 Manning Way, Cerritos, CA 90701; (800) 743-7266. **p. 14** Silver gazing ball (#GO-MS-GBS) on Athena pedestal (#SD-SF-441B) from Wind & Weather, The Albion Street Water Tower, P.O. Box 2320, Mendocino, CA 95460; (800) 922-9463. ■ Rosewood Victorian table, Belter slipper chair, and 19th-century accessories from Joan Bogart, P.O. Box 265, Rockville Centre, NY 11571-0265; (516) 764-5712. ■ Verona Brass inset fire (#VERO1BX) from Imperial Fires, 416 N. Glendale Ave., Ste. 206, Glendale, CA 91206; (818) 549-0339. ■ Antique chandelier from Gaslight Time, 5 Plaza St., Brooklyn, NY 11217; (718) 789-7185. ■ Antique fabrics and pillows from Swan Antiques at South Essex Antiques, 166 Eastern Ave. (Rt. 133), Essex, MA 01929; (508) 768-6373. **p. 16-17** Stanley Cookstove from Waterford Irish Stoves, 16 Airpark Rd., Ste. 3, West Lebanon, NH 03784; (603) 298-5030. ■ Wheel-thrown knobs from Earthly Possessions, 10 Ice Pond Dr., Rowley, MA 01969; (508) 922-2154. ■ Great American swivel chair (#FC525) from Levenson, 420 Commerce Dr., Delray Beach, FL 33445-4696; (800) 544-0880. ■ Shenandoah County blanket chest from American Home Collection, The Porkyard, 8 Coryell St., Lambertville, NJ 08530; (609) 397-0052. ■ Rag rug from Lizzie & Charlie's, P.O. Box 126, 210 East Bullion Ave., Marysville, UT 84750; (801) 326-4213. ■ Hand-finished furniture from Renaissance Cabinetmakers, P.O. Box 207 Chester, CT 06412; (203) 526-4275. ■ Adobe hardware from Acorn Mfg., P.O. Box 31, 457 School St., Mansfield, MA 02048; (508) 339-4500. ■ French enamel ware from David Pikul, The Chuctanunda Antique Co., One 4th Ave., Amsterdam, NY 12010; (518) 843-3983. **p. 18** Copper lamp and antique oak table from Michael FitzSimmons Decorative Arts, 311 West Superior St., Chicago, IL 60610; (312) 787-0496. ■ Foursquare lamp from Raymond Tillman, 9 Fairview Ave., Chatham, NY 12037; (518) 392-4603. ■

Bruges copper sinks from Waterworks, 29 Park Ave., Danbury, CT 06810; (800) 899-6757. ■ Arts & Crafts roomset from The Craftsman Home Resource Center, 50 Bull Hill Rd. Woodstock, CT 06281; (860) 928-6662. ■ Copper plates and vases from Rejuvenation Lamp & Fixture Co., 1100 SE Grand Ave., Portland, OR 97214; (503) 231-1900. **p. 20** Victorian Rocker (#3002) from The Smithsonian Institution, Dept. 0006, Washington, D.C. 20073-0006; (800) 322-0344. ■ Chiming silver rattle (#365816) from Museum of Fine Arts, Boston, P.O. Box 244, Avon, MA 02322-0244; (800) 225-5592. ■ Child's garden bench and chair from Reed Bros., 5000 Tunner Station, Sebastopol, CA 95472; (707) 795-6261. ■ Mother Goose frieze from Carol Mead, 434 Deerfield Rd., Pomfret Center, CT 06259; (203) 963-1927. ■ Renaissance armoire from Bonnie and Tim Lalley, 542 Walnut St., NE, Grand Rapids, MI 49503; (616) 458-5316.

## Touchstone Victorian

### pp. 40-49

San Francisco's Victorian Alliance has paved the way for preservationists since 1972. The mailing address is 824 Grove Street, San Francisco, CA 94117; or call at (415) 824-2666. ■ The American Decorative Arts Forum of Northern California presents lectures on the second Tuesday of each month in the Trustees' Auditorium, M.H. de Young Museum, Golden Gate Park, San Francisco. Doors open at 7:17 p.m.; coffee and cookies are served. Admission to non-ADAF members is \$7. For more information, call (415) 921-7300. ■ Much of Mr. Reutlinger's furniture was found at the auction house of Butterfield and Butterfield, 220 San Bruno Ave., San Francisco, CA, 94103; (415) 861-7500. **p. 47** Bathroom wallpaper is available on a special-order basis from Mt. Diablo Handprints, P.O. Box 726, Benicia, CA 94510; (707) 745-3388

## Roycroft Again

### pp. 50-57

For reservations at The Roycroft Inn, call or write to 40 South Grove St., East Aurora, NY 14052; (716) 652-5552. ■ For more about the Roycroft Renaissance Artisans, contact Rosalind Hess, Coordinator, Roycroft-at-Large Association, P.O. Box 417, East Aurora, NY 14052; (716) 457-3565. ■ For exact repro-

ductions of Roycroft furniture or lighting, contact Kitty Turgeon-Rust or Robert Rust at The Roycroft Shops, 31 South Grove St., East Aurora, NY 14052; (716) 652-3333. ■ The Foundation for the Study for the Arts & Crafts Movement—at Roycroft runs many programs about the A&C movement, such as elder hostels, trips to Wm. Morris's home in England, and symposia, as well as offering a highly informative newsletter. Contact the Foundation at The Roycroft Shops (see above). **p. 50** Reproduction Dard Hunter chandeliers from The Roycroft Shops (see above). ■ Reproduction Arts & Crafts furniture from L. & J.G. Stickley, Box 480, 1 Stickley Dr., Manlius, NY 13104; (315) 682-5500. **p. 52-53** Antique Roycroft books, antique settles, and accessories available in The Roycroft Shops (see above). **p. 54** Reproduction lighting from The Roycroft Shops (see above) ■ Reproduction dining room furniture from L. & J.G. Stickley (see above) ■ "Willow" wallpaper from Bradbury & Bradbury Art Wallpapers, P.O. Box 155, Benicia, CA 94510; (707) 746-1900. **p. 55** Pottery from Roycroft Potters, Roycroft Campus, 37 South Grove St., East Aurora, NY 014052; (716) 652-7422. **p. 56** *Head, Heart and Hand: Elbert Hubbard and the Roycrofters* edited by Marie Via and Marjorie B. Searl (University of Rochester Press; 1994). ■ Reproduction furniture from L. & J. G. Stickley (see above).

## Town House Classic

### pp. 62-67

**p. 62** Acanthus-leaf wallpaper border in parlor by Brunswick & Fils, available through showrooms; (800) 538-1880. **p. 66** Iron railing by Ivan Bailey, Atlanta, GA; (404) 633-3630. **p. 67** Glasses: Waterford, available through showrooms or call (800) 677-7860. ■ Silver candlestick from Shreve and Co., 200 Post St., San Francisco; (415) 421-2600.

## Plantation Classic

### pp. 68-73

Lansdowne is open to the public during Natchez' Spring and Fall Pilgrimage Tours. For more information write: Natchez Pilgrimage Tours, P.O. Box 347, Canal Street Depot, Natchez, MS 39121; (800) 647-6742. ■ Reproduction draperies by Scalmandre Silks, Inc., 950 Third Ave., New York, NY 10022; (212) 980-7220. ■ Zuber Wallpapers: Zuber and Cie, D & D Building, 979 Third Ave., New York, NY 10021; (212) 486-9226. To the trade. ■ Dining room wallpaper: "Escarpolette" by A.L. Diamant and Company, P.O. Box 36, Glenmoore, PA 19343; (610) 458-7158. To the trade.



# TILES

Survivors  
Of Our Past

## Tile Restoration Center

Reproduction and Restoration

Marie Glasse Tapp  
3511 Interlake N  
Seattle, WA 98103  
206-633-4866

Send \$7.50 for Color Brochure

Tile Pictured Above  
Two Peacocks-12"X12"

## VICTORIAN WALLPAPERS

- Handprinted Borders, Friezes, Ceiling Papers & Coordinated Wall Fills.
- Available Directly from our Studio by Mail Order.
- In-house Design Service.
- Color Catalog with Binder: \$10.00

**BRADBURY & BRADBURY**  
ART WALLPAPERS  
P.O. BOX 155-C • BENICIA, CA. 94510  
(707) 746-1900

**NOW AVAILABLE!**  
Edwardian / Arts & Crafts  
Collection  
Call for Details

## RECREATING THE PAST

The Finest in Victorian & Turn-of-the-Century Lighting  
Request our new 32-page color catalog, featuring hundreds of sconces, fixtures, pendants & glass shades

**ROY ELECTRIC CO., INC.**  
1054 Coney Island Ave.  
Brooklyn, New York, 11230  
(718) 434-7002  
Fax (718) 421-4678  
VISIT OUR SHOWROOM

## Does Your Bath Look This Nice ?

Just think what matching fixtures plus a few decorative touches could do to your bathroom! The nicest baths start at Renovator's. Look in our catalog for porcelain sinks, tubs and toilets, and the widest selection of lav sets and tub faucets anywhere. Plus lighting, floor and wall coverings, and decorating essentials for your entire home. If you're building, remodeling, or redecorating, look in Renovator's Supply first!

**RENOVATOR'S**

P.O. 2515, Dept. 9854, Conway, NH 03818-2515

Name \_\_\_\_\_

Address \_\_\_\_\_

City/State /Zip \_\_\_\_\_

Telephone \_\_\_\_\_

**All First Quality -  
Lowest Price.  
GUARANTEED!**

**FREE CATALOG 1-800-659-0203 Ask for Dept.9854**

California Arts & Crafts Tiles ■ Art Deco Tiles  
 Custom Ceramic Tiles & Murals  
 Historic Reproductions ■ Traditional Patterns  
 Coordinated borders ■ Quadrats ■ Corner blocks

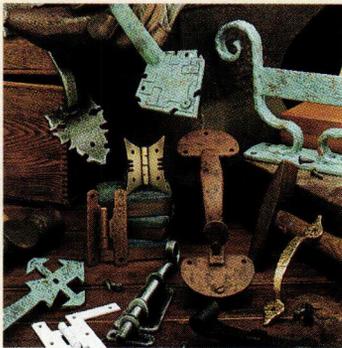
Victorian Transfer Tiles in the Anglo-Japanese Style ■ Persian Revival Tiles ■ Art Nouveau Tiles  
 Victorian Foliage Tiles ■ William Demorgan Style Tiles ■ Period Pavements ■ Spring Garden Tiles



Designs  In Tile

Box 358 ♦ Dept 1 ♦ Mt Shasta ♦ CA ♦ 96067  
 916/926-2629 Color Brochure \$3.  
 Country Tiles ■ Custom Murals ■ Folk Tiles

## Acorn Hardware



Reproduction forged iron hardware carefully duplicated to provide authenticity to your project whether it be a restoration or new construction.

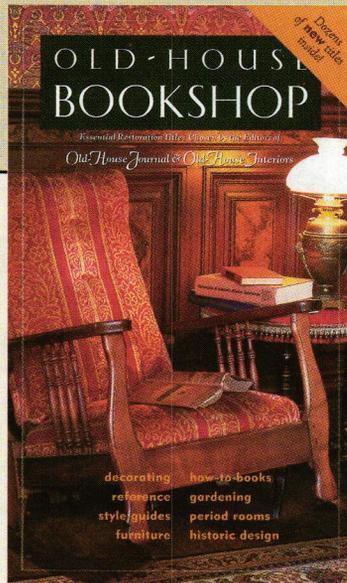
NEW TO THE COLLECTION:  
*Adobe iron hardware.*

*Unique designs to complement entrances, garages, gates, and cabinetry.*

MANY FINISHES AVAILABLE

FOR PRODUCT OR ORDERING INFORMATION

CALL (800) 835-0121  
 OR FAX (800) 372-2676



## DON'T MISS OUT!

*We have all the essential restoration titles for old-house lovers*

CHOSEN BY THE EDITORS OF  
 OLD-HOUSE JOURNAL AND  
 OLD-HOUSE INTERIORS:

**Decorating  
 Reference  
 Style Guides  
 Furniture  
 How-To  
 Gardening  
 Period Rooms  
 Historic Design**

EACH BOOK REVIEWED  
 BY EDITOR-IN-CHIEF  
 PATRICIA POORE

*Remember: Old houses and old-house owners deserve a present most of all.*

**508.281.8803**  
 FOR YOUR FREE COPY

## In the Vernacular pp. 74-77

The owners were inspired by study buildings at historic Greenfield Village, The Henry Ford Museum and Greenfield Village, PO Box 1970, 20900 Oakwood Boulevard, Dearborn, MI 48121. (313) 271-1620. This national museum of American history and technology was founded by Henry Ford in 1929. Historical resources include over a million artifacts and archives and a library of 25 million items. Free literature. **p. 74** Architect: Marc Rueter, Rueter Associates, Architects, 515 Fifth Street, Ann Arbor, MI 48103. (313) 769-0070. ■ General contractor and cabinetmaker: Doug Brink, 13910 Dexter-Chelsea Road, Chelsea, MI 48118. (313) 475-7052. ■ Doors and windows: Marvin Windows and Doors, PO Box 100, Warroad, MN 56763. (800) 346-5128. Free catalog. ■ All Greek Revival-style trim was custom fabricated. **p. 75-76** Historical paints: Heritage Village Colors from Gryphin Company Inc., 3501 Richmond St., Philadelphia, PA 19134. (215) 426-5976. These are high quality, oil-based paints for interior and exterior use, with colors based on those used in 18th- and 19th-century buildings. **p. 77** Many antiques from the Brusher-Ann Arbor Antiques Show. Approximately 300 dealers exhibit at this regular show at the fairgrounds in Ann Arbor, every third Sunday from April through November. For information call (313) 662-9453.

## Frieze Frame pp. 78-83

**p. 78** "Fir Tree" frieze from Bradbury & Bradbury Art Wallpaper, P.O. Box 155, Benicia, CA 94510; (707) 746-1900. **p. 80** "In the Dresser Tradition" roomset from Bradbury & Bradbury (see above). **p. 82** "Apple Tree" frieze from Bradbury & Bradbury (see above). **p. 83** "Bunnies" frieze from Carol Mead, 434 Deerfield Rd., Pomfret Center, CT 06259; (203) 963-1927.

## Trellis

### pp. 84-88

Photos courtesy: Garden writer and consultant Ken Druse, 105 Cambridge Place, Brooklyn, NY 11238. (718) 230-0184. ■ Landscape designer and eco-garden specialist Robert Kourik, Edible Landscape, 17200 Fitzpatrick Lane, Occidental, CA 95465. (707) 874-2606. **p. 86** Arch lower left in a garden designed by Carol Mercer, The Secret Garden, PO Box 959, 33 Ocean Ave., East Hampton, N.Y. 11937. (516) 324-6161. **p. 88** Top, landscape design by Ron Lutsko, Lutsko Associates Landscape Architects, Pier 1-1/2 The Embarcadero, San Francisco 94111. (415) 391-0777.

**Victorian**  
—AND COUNTRY—  
**Gingerbread**  
PLUS MANY OTHER  
*Architectural Accents*  
& Designer Details  
for  
**Interior & Exterior**

*Architectural Details*  
**VINTAGE WOOD WORKS**  
104 pages of hard-to-find  
*Architectural Details!*  
**Catalogue \$2**  
By Return Mail  
also - 208 page, illustrated  
**Porch Book - \$12.95 ppd.**

- Buy Direct and Save!
- Very Prompt Shipping!
- Satisfaction Guaranteed!
- Old-Fashioned Service!

Mail to us at the  
address below, or  
Call (903) 356-2158

**VINTAGE WOOD WORKS**  
Hwy 34 • Box R, #2845  
Quinlan, TX 75474

© VWV 1995



**NOW AVAILABLE!**

## Decorative Metal Ceilings

Original turn-of-the-century patterns

Using eighty year old dies, the W. F. Norman Corporation is once again producing metal plates for the design of ceilings and wall coverings. Their growing popularity stems not only from nostalgia but from their beauty, permanence, fireproofing and economy.

The fullness of the Hi-Art™ line — including center plates, corner plates, border plates, cornice and filler plates — permits classic designs to be produced that are architecturally proportioned for an exact fit.

Write for reproduction copy of 72 page illustrated catalog. Price \$3.

### W.F. Norman Corporation

P.O. Box 323 • Nevada, Missouri 64772 • 1-800-641-4038  
Fax: 417-667-2708

*From the Heart of the South...  
The BEST for Less\$*

## ANTIQUHEART PINE FLOORING

T&G Floors • Stairparts • Doors  
Cabinetry • Paneling  
Custom milled from Antique Beams  
**EXPOSED BEAMS**  
Dry • Aged • Superb

---

## ANTIQUHEART CYPRESS

Custom Milled • Quality Guaranteed  
**Albany Woodworks**  
P. O. Box 729 • Albany, LA 70711 • 504/567-1155

## What Makes A House A Home?

Fine furnishings and accessories that say "welcome." Choose from over 300 affordable items, including New England crafted Shaker style furniture. Call or write today to receive a



**FREE CATALOG!**

**1-800-659-0206**

Ask for Department YH107

**Yield House™**  
P.O. 2525, Dept. YH107, Conway, NH 03818-2525

Name \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_ State/Zip \_\_\_\_\_  
Phone \_\_\_\_\_

# Urban Artifacts



Specializing in Antique Wood and Marble  
Fireplace Mantels and Fine Home Furnishings.  
Featuring American Victorian and Empire Furniture  
for the Livingroom, Diningroom, and Bedroom

Call with specific requests; Photos & Shipping Available  
**Urban Artifacts, Philadelphia, PA**  
215-844-8330

## Timeless Elegance...

Anaglypta® & Lincrusta®



Quality embossed wallcoverings  
for a lasting impression

**Crown Corporation, NA**

3012 Huron St., #101 • Denver, Colorado 80202  
303-292-1313 800-422-2099 FAX 303-292-1933

# Send Away

THE ADVERTISERS IN THIS ISSUE HAVE LITERATURE AVAILABLE. IN THIS SECTION OF *OLD HOUSE INTERIORS*, YOU CAN ORDER AS MANY CATALOGS AS YOU LIKE BY FILLING OUT THE COUPON ON P. 113.

### Building Components

**1. Traditional Wood Columns** — From 4" to 50" diameter, up to 35' long. Matching pilasters and 6 styles of capitals. Ventilated aluminum plinth & column bases. Free catalog. Schwerd Manufacturing.

**2. Heart Pine Flooring** — Flooring cut from 200-year-old lumber. Edges and bottoms remilled for easy installation, patina of old surface remains. Wainscoting, hand-hewn beams, mantels, and stair parts. Brochure, \$5.25. The Joinery Co.

**91. Wide Boards** — Wide pine or oak ship-lapped boards and feather-edged clapboards. Design wood flooring and paneling. Brochure, \$5.25. Carlisle Restoration Lumber.

**242. Wood Columns** — For porches and pure decoration. Doric, Ionic, and Corinthian columns sculpted from Ponderosa pine. Catalog, \$3.25. Chadsworth, Inc.

**284. Dumbwaiters** — Residential and commercial; hand-operated with lifting capacities from 65 to 500 pounds. Free literature. Whitco/Vincent Whitney.

**401. Cedar Shutters** — Clear, old growth western red cedar shutters. Brochure, \$3.25. Vixen Hill.

**517. Flooring** — Antique pine and American hardwood flooring. Stair parts, cabinetry, paneling, antique beams. Brochure, \$1.25. Albany Woodworks.

**527. Antique Flooring** — Antique wide pine flooring. Antique oak and chestnut available. Free brochure. North Fields Restorations.

**631. Heart Pine Flooring** — Antique heart pine flooring, doors, mantels, mouldings, stair parts, cabinets, and lumber. Literature and samples, \$25.25. J.L. Powell & Company, Inc.

**679. Custom Cabinetry** — All-wood cabinetry in Shaker, Colonial, Victorian, and country styles. Free detailed, full-color brochure. Crown Point Cabinetry.

**684. Fiberglass Columns** — Sizes for structural support or decoration. Columns are ready to prime and paint. Lightweight, fire and impact resistant. Free literature. Chadsworth.

**848. Millwork & Homes** — Designs and constructs authentically detailed homes and millwork from colonial period. Raised panel walls, wainscoting, and kitchens for 18th century homes. Catalog, \$8.25. Sunderland Period Homes.

### Decorative Materials

**8. Custom Historic Hand-Decorated Tiles** — Coordinated borders and field patterns. Victorian Transfer Tiles, English and American Arts and Crafts, Colonial Revival, Persian Revival and more. Color brochure, \$3.25. Designs In Tile.

**20. Tin Ceilings** — 22 original Victorian and Art Deco tin ceiling patterns. Several patterns by special order in brass and/or copper. Brochure, \$1.25. AA Abbingdon Affiliates.

**22. Nottingham Lace Curtains** — Real Victorian lace, woven on 19th-century machinery, using original designs. Catalog, \$2.25. J.R. Burrows & Company.

**27. Victorian Roomset Wallpapers** — Collection of Victorian wallpapers that you can combine in infinite variations. Catalog \$10.25. Bradbury & Bradbury.

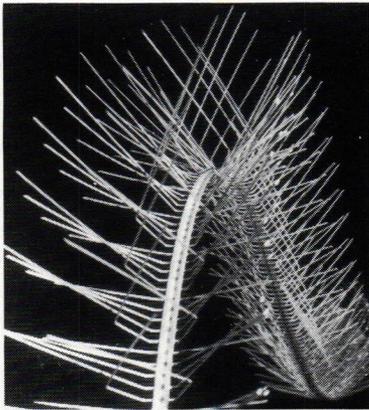
**40. Documentary Papers & Fabrics** — Fabrics and wallpapers based on originals found in America's great historic houses. Brochure, \$1.25. Richard E. Thibaut, Inc.

**42. Country Curtains** — Offering hundreds of styles in more lengths and widths than you'll find almost anywhere. Free 68-page color catalog. Country Curtains.

**47. Tin Ceilings** — 22 patterns of tin ceilings ideal for Victorian homes and commercial interiors. 2' x 4' sheets available. Cornices available. Brochure, \$1.25. Chelsea Decorative Metal.

**128. Tin Ceilings** — Producing richly ornamented metal ceilings in turn-of-the-century patterns using original dies. Center plates, borders, corner plates, cornice, and filler plates. Catalog, \$3.25. W.F. Norman Corporation.

**245. Plaster Ornaments** — Hundreds of plaster ornaments from late 19th & 20th century periods. Ceiling medallions, brackets, grilles, cornices, and more. Catalog, \$3.25. Decorator's Supply.



**IN A RECENT POLL  
100% OF THOSE  
BIRDS INTERVIEWED  
FOUND OUR PRODUCT  
TOTALLY REPELLING**



**Nixalite stainless steel needle strips**  
— Effective, humane bird control. For the whole story, contact us.



**NIXALITE of AMERICA**  
1025 16th AVENUE  
P.O. BOX 727 • DEPT. OHJ  
EAST MOLINE, IL 61244  
800-624-1189 • FAX 309-755-0077  
SPECIALISTS IN BIRD CONTROL



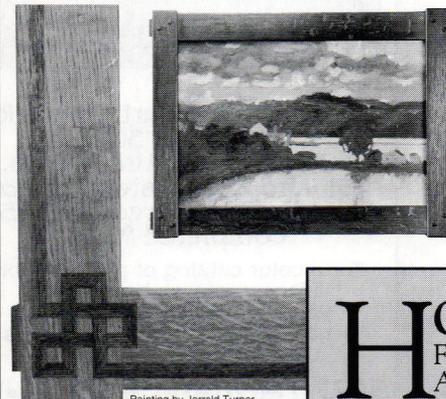
**CLASSIC CRAFTSMAN  
MIRRORS & FRAMES**  
in quartersawn white oak  
and other hardwoods,  
with true through  
mortise-and-tenon joinery.  
Simple, solid quality to  
compliment your home  
and fine art.



Write for brochure. \$3.00

5515 Doyle Street #2  
Emeryville, CA 94608  
510/450-0350

Visit our showroom  
Wed.-Sat. 11-5



Painting by Jerrold Turner

**HOLTON**  
FURNITURE  
AND FRAME

## NEW HOUSES THAT LOOK OLD!



**T**he Parkersville Collection, award winning designs from a National Historic District, has been featured in *Better Homes & Gardens* and *Builder Magazine*. It has received the prestigious Design for Better Living Award from the American Wood Council and a Design Merit Award from the American Institute of Architects. Traditionally styled, comfortable floor plans range from 1260 to 3760 square feet. AIA architecturally drafted, builder tested, construction drawings are available. Write or call for our 36 page booklet for just \$14. Visa and MasterCard accepted.

The Parkersville Collection  
P.O. Box 4633  
Whitefish, MT 59937  
(800) 383-2677

## GASLIGHT TIME

Restored Antique  
Lighting

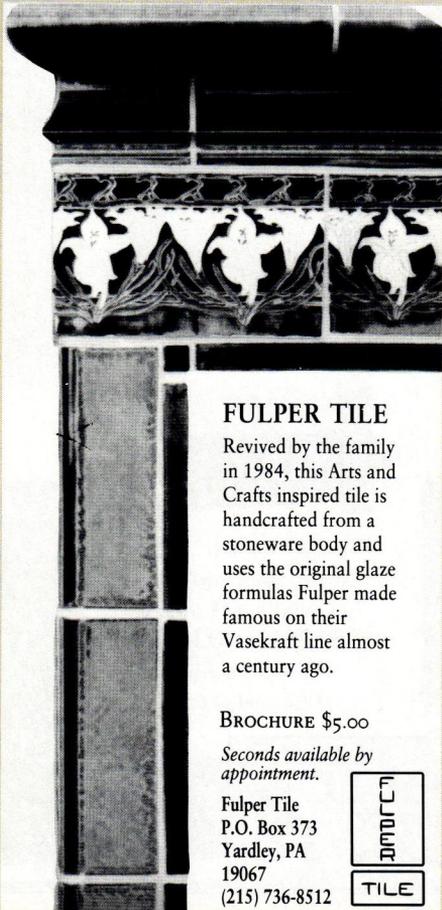


VICTORIAN  
8 branch transitional chandelier

**A** premier collection of Victorian chandeliers, wall sconces and other lighting from 1850 to 1930.

Send for our complimentary newsletter or \$4.00 for a unique catalog showing a fine selection from our current inventory.

5 Plaza Street West, Brooklyn, NY 11217  
Dept. OHI-W95 • (718) 789-7185



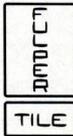
### FULPER TILE

Revived by the family in 1984, this Arts and Crafts inspired tile is handcrafted from a stoneware body and uses the original glaze formulas Fulper made famous on their Vasekraft line almost a century ago.

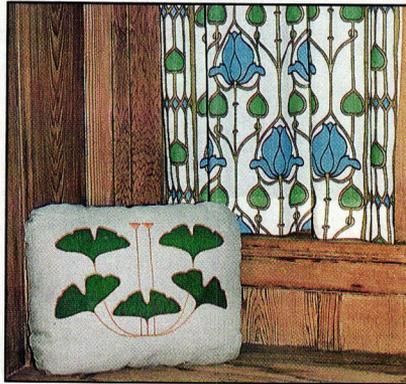
BROCHURE \$5.00

Seconds available by appointment.

Fulper Tile  
P.O. Box 373  
Yardley, PA  
19067  
(215) 736-8512



## Arts & Crafts Period Textiles by Dianne Ayres



Hand-printed curtain fabric "Echo's Rose" 36" wide, \$26 per yard. Also shown, Ginkgo Pillow, stencilled & hand embroidered, kit \$45, completed \$145.

For a color catalog of pillows, table linens, curtains, bedspreads, yardage, and embroidery kits send \$8. Includes fabric swatches. Or call for a free brochure.

5427 Telegraph Avenue, #W2  
Oakland, California 94609  
(510) 654-1645

**670. Anaglypta & Lincrusta** — Distributors of ceiling coverings, borders, friezes, and dados. Victorian and traditional wallpapers, columns, and flexible mouldings. Free catalog. Crown Corporation.

**687. Drapery Hardware** — Decorative metal drapery hardware available as well as a full line of cast iron spiral and straight staircases. 16-page stair catalog along with illustrated curtain information. \$3.25. Steptoe & Wife.

**761. Wallpaper, Borders, Friezes** — Handpainted in British and American turn-of-the-century patterns. Reproduction services for historical documents. Catalog, \$5.25. Carol Mead.

**773. Tile** — Ceramic tile, terra cotta, and natural stone products. The line ranges from handpainted wall tiles to rustic stone pavers. Free catalog. Tile Showcase.

**774. Handmade Linens** — Placemats, napkins, pillows, and table scarves from the American Arts & Crafts period. Portfolio, \$10.25. United Craft.

**784. Tile Restoration** — Batchelder Historic Tile Designs faithfully reproduced with accurate colors and methods. Wide range of tiles for fireplace & other installations. \$7.50 catalog. Tile Restoration Center.

**786. Arts & Craft Tiles** — Tiles using the original recipes from the early 20th century glazes such as Cooper Dust, Rose Matte, Cats Eye and others. \$3.00 brochure. Fulper Tile.

**788. Ceiling Tiles** — Products include ABS, acrylics, styrene, PVC alloy butarate and polyethelenes. Engineering and design developing of products is offered. Free literature. Snelling's Thermo-Vac.

**832. Custom Handcrafted Furniture and Accessories** — Made exclusively in our studio by craftsmen from around the country. Free literature. Sawbridge Studios.

**845. Minton Hollins Ceramic Tiles** — Glazed ceramic wall and fireplace tiles in plain transparent glazes, profiled pieces and hand decorated insets with complementary geometric and encaustic floors. Free literature. Johnson USA.

**847. Designer Pillows** — Symphony of simplicity and elegance created on silk; Arts & Crafts collection/French collection: 18th century French designs; Free literature. Heirlooms.

### Doors & Windows

**32. Wooden Screen & Storm Doors** — These doors have period look and are more thermally efficient than aluminum doors. Catalog, \$2.25. Old Wagon Factory.

**781. For Home & Garden** — Antique and reproduction lighting, antique and antique-style new plumbing, stained glass, old and new doors, and wrought iron curtain rods and garden ornaments. Door brochure, \$1.25. Omega Too.

### Finishes & Tools

**31. Rotted Wood Restoration** — 2-part epoxy system restores rotted wood so you can save historically significant and hard-to-duplicate pieces. Repairs can be sawn, drilled, sanded, and painted. Free brochure. Abatron, Inc.

### Furnishings

**672. Old Fashioned Appliances** — Victorian style cook stoves and gas refrigerators, slaters and blacksmith's tools. Hundreds of 19th century items you thought they quit making. Catalog, \$2.25. Lehman Hardware.

**209. Authentic American Victorian Furniture** — Three big barns full of antique furniture. One of New England's largest collections of American oak and Victorian furniture. Brochure, \$2.25. Southampton Antiques.

**221. Antique Fans** — Restoring and selling of antique fans and parts. Offering a large changing inventory. Detailed brochure, \$2.25. The Fan Man.

**470. Furniture** — Offers antique carved wood and marble mantels and American furniture. Turn-of-the-century oak, Victorian walnut, and mahogany furniture available. Catalog, \$7.75. Urban Artifacts.

**576. Reproduction Wallpapers** — Silk-screened sidewall, ceiling, border, and corner patterns dating from mid-19th to early 20th centuries. Catalog, \$3.25. Victorian Collectibles.

**593. 100% Cotton Shower Curtains** — Our tightly woven cotton duck keeps water in the tub and plastic liners out of the landfill. Brass grommets. 6'X6'. Free literature. Atlantic Recycled Paper.

**610. Victorian Ranges** — Cast-iron cookstoves with the convenience of the 1990s. Gas or electric, full-size, self-cleaning ovens. Literature, \$5.25. Elmira Stove Works.

**621. Furniture** — supplier of factory-direct Victorian and French reproduction furniture, lamps, and accessories at 40-50% off. Catalog, \$3.25. Heirloom Reproductions.

**708. Decorative Accessories** — Curtains, pillows, table scarves, and bedspreads with hand-embroidered and stencilled



### The magic of a period room . . .

Hand-worked wood, traditional joinery and 18th century patterns won't necessarily capture it. Unless they are brought to life with convincing design and detail. Then a room will feel unmistakably right the first time, and every time, you enter it. We have been creating interiors to this end for 25 years.

### SUNDERLAND PERIOD HOMES

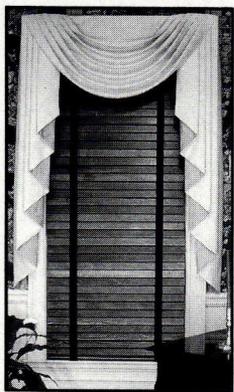
18th c. Houses - Period Rooms & Kitchens

P.O. Box 362, E. Windsor Hill, CT 06028 - 860.528.6608

**AUTHENTIC**  
PERIOD WOODEN BLINDS  
MOVEABLE LOUVER SHUTTERS  
OLD-FASHIONED  
WOODEN PORCH SHADES  
CUSTOM MANUFACTURED  
Call or write for free brochure  
and cost schedule

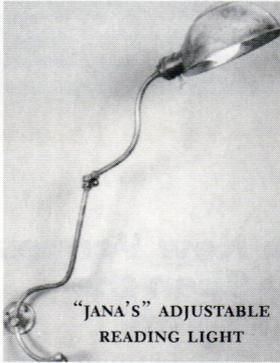
**DEVENCO**

120F Waller Miller Rd.  
Ste. 240, Dept. OHIW195  
Williamsburg, VA 23185  
1-800-888-4597



# OMEGA TOO

HOUSE AND GARDEN  
SPECIALTY BATHROOM FIXTURES  
LIGHTING  
WINDOWS  
DOORS  
GARDEN GATES  
POTS  
BIRDBATHS  
LIGHTING CATALOG \$6.00



"JANA'S" ADJUSTABLE  
READING LIGHT

2204 San Pablo Avenue  
Berkeley, CA 94702  
510.843-3636

# TIGER MOUNTAIN



# WOODWORKS

The craftsmanship of the  
"Arts & Crafts" period  
and "Camp" style of the  
Adirondacks have been  
the inspiration for our  
tables, chairs, cabinets,  
beds, lamps, mirrors,  
and other accessories.

- Meticulously crafted
- Mortise & tenon  
& dovetail joinery
- Free brochure



## Custom Lodge Furniture and Adirondack Reproductions

Barry and Paula Jones  
Tiger Mountain Workshop and Showroom  
P.O. Box 1088  
Highlands, N.C. 28741

Phone (704) 526-5577 FAX (704) 526-2702

# Country Curtains®

Hundreds of styles, fabrics and colors  
to choose from ... something for every  
style of home! Experience the joy of shopping  
at home at your leisure  
... and the convenience  
of buying by mail or  
phone. Money-back  
guarantee of satisfaction!



**FREE CATALOG!**

PLEASE CALL TOLL FREE  
1-800-876-6123, 24 HOURS A DAY

ASK FOR DEPT. 6625

Please send **FREE** catalog.

NAME \_\_\_\_\_  
ADDRESS \_\_\_\_\_  
CITY \_\_\_\_\_  
STATE \_\_\_\_\_ ZIP \_\_\_\_\_

**Country Curtains®**

At The Red Lion Inn  
Dept. 6625, Stockbridge, MA 01262



## Six sound reasons to specify a Whitco manual dumbwaiter

- ◆ Well-proven design
- ◆ Failsafe automatic brake.
- ◆ One year free service
- ◆ Six-year mechanical warranty
- ◆ Cabinet grade life car
- ◆ Capacities to 250 lbs.

Custom hardwood or stainless steel car, if desired.



Fine fittings for the  
finest homes  
... since 1929.

60 Liberty Ship Way, P.O. Box 335, Sausalito, CA 94965  
(800) 332-3286 FAX (415) 332-0816

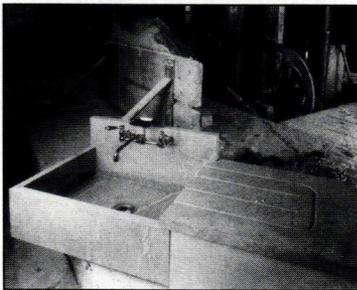
# VERMONT SOAPSTONE Co.

Miners and Manufacturers Since 1850

Authentic soapstone sinks made in the traditional manner for kitchen, bath or greenhouse. Custom-made to your print.

Also: Custom cutting of fire places, countertops, and table tops.

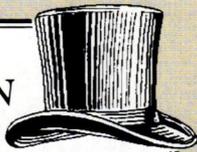
Call or write for a quotation



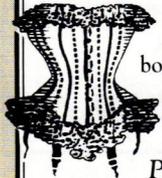
Stoughton Pond Rd.  
P.O. Box 168J  
Perkinsville, Vt. 05151-0168  
(802) 263-5404  
FAX (802) 263-9451

Also buying, selling and restoring antique soapstone sinks.

## TRUE VICTORIAN LIVING



THREE fascinating catalogs...filled with small indulgences, practical fantasies, and historical accoutrements to enhance your home, your garden, and your life.



**GENERAL CATALOG.**  
\$3.<sup>00</sup> ppd. Corsets, bonnets, hoopskirts, fans & snoods, paper dolls, kitchenware, cook-books, toys & more!

**PATTERN CATALOG.**  
\$7.<sup>00</sup> ppd. Over 1000 patterns available for Victorian & Edwardian clothing, plus Medieval, Civil War Military, 1920's, 30's & 40's...and more!



**SHOES & BOOTS CATALOG**  
\$5.<sup>00</sup> ppd. You've probably seen our footwear in the movies or on stage! Victorian, Edwardian, Medieval and Renaissance eras...plus more! Sizes available for men, women and children.

**AMAZON DRYGOODS**  
Dept. OHI  
2218 East 11th St.  
Davenport, IA 52803  
PHONE: 800-798-7979  
FAX: 319-322-4003  
CREDIT CARDS ACCEPTED



Thibaut

# DOCUMENTARY FABRICS WALLCOVERINGS



*Historic Homes of America*

AVAILABLE THROUGH INTERIOR DESIGNERS & FINE SHOPS  
SEND \$1.00 FOR FULL COLOR BROCHURE

RICHARD E. THIBAUT INC. AN RPTI CO • 480 FRELINGHUYSEN AVE., NEWARK, N.J. 07114 (201) 643-3777

## RESTORATION is ON THE MOVE and GROWING!

### With New Venues that Span the Continent.

Born in Europe in the mid 80's and brought to the U.S. in 1993, RESTORATION® has established itself as the largest trade event in North America for the historic marketplace.

RESTORATION 95 in Boston attracted 275 exhibitors, over 10,000 visitors and 1500 conference participants.

Now RESTORATION is on the move to other venues — giving more of North America easier access to this exciting event.



**RESTORATION 96**  
Baltimore  
March 17-19, 1996

**RESTORATION/Chicago**  
October 18-20, 1996

**RESTORATION 97**  
Atlanta  
April 20-22, 1997

**RESTORATION/Canada**  
Toronto  
June 22-24, 1997

#### If you are:

- ❖ a specialist in the restoration of historical structures and landscapes, art, antiques or other cultural artifacts
- ❖ or a professional, tradesperson or artisan developing an expertise in preservation or the re-creation of historical places, spaces and things

**RESTORATION should be on your calendar of "must attend" events.**



For more information:  
**RAI/EGI Exhibitions, Inc.**  
129 Park Street  
North Reading, MA 01864 USA  
tel 508.664.8066 (visitor hotline)  
tel 508.664.6455 (exhibitor info)  
fax 508.664.5822

® RESTORATION is a trademark of RAI/EGI Exhibitions, Inc.

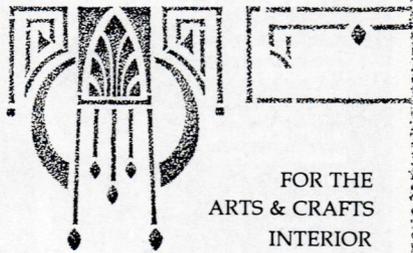
# STEERHIDES



- SOFTEST & FINEST QUALITY
- FREE COLOR BROCHURE
- 8 COLORS & PATTERNS
- MONEY BACK GUARANTEE
- PILLOWS AVAILABLE
- DEALER INQUIRIES WELCOME

M. C. LIMITED  
P.O. BOX 17696 • DEPT. F • WHITEFISH BAY, WI 53217

VISA **1-800-236-5224** MasterCard

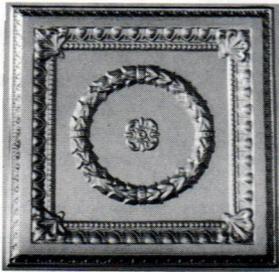


FOR THE  
ARTS & CRAFTS  
INTERIOR

Catalog \$5.

**HELEN FOSTER STENCILS**  
71 Main Street • Sanford, ME 04073

*The Elegance and  
Beauty of Yesterday  
for Today*



Exact replicas of the beautiful old tin ceilings are now available in durable, lightweight, high impact polymer plastic. They are easy to install, paintable and washable. Available in fire-rated materials and colors. Several patterns from which to choose. Please write or call:

**Snelling's  
Thermo-Vac**  
INC.

P.O. Box 210, Blanchard, LA 71009  
Office (318) 929-7398  
FAX (318) 929-3923

MANUFACTURER'S PRICES

## Elegance You Can Afford

FOR OVER HALF A CENTURY

Direct from King's, the Designers and Makers.

\$3.75 for 90-page illustrated catalog (1st class mail) of our All-crystal chandeliers; our genuine SWAROVSKY STRASS; our handsome, hand-polished brass and crystal (wired) Victorian gas reproductions. Satisfaction guaranteed.

**KING'S CHANDELIER COMPANY**  
910-623-6188

PO Box 667 Dept OHI-W-95, Eden NC 27289

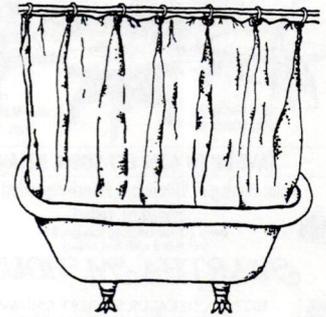


## 100% Cotton Shower Curtain!

Were they using plastic curtains when your house was built? Don't think so. Be authentic and environmentally correct with our tightly woven 100% cotton duck curtain. It keeps water in the tub (no liner necessary) and it's machine washable! Rustproof brass grommets. Size: 6' x 6'. White or Natural. List: \$38.75, SALE PRICE: \$29.95 (until 12/20/95). Send check to:

nope (non-polluting enterprises)  
21 Winters Lane, Baltimore, MD 21228.

Free price sheet. Wholesale inquiries welcome.  
VISA/MC orders: call 800-323-2811.



We print our catalog  
for the  
AMISH



Victorian-style wood, gas or electric cookstoves

The world's largest Amish community (it's here in Ohio, not PA) relies on our 2,000 item catalog. Traditional Heartland cookstoves are a favorite: Old World craftsmanship, breathtaking nickel trim & functional roast-size ovens. Choose wood-fired (money-saving airtight design) or elegant electric or gas versions. Grain mills, oil lamps, cast cookware, crockery & 100's of items you had no idea were still available! It's guaranteed different from any other catalog you ever saw!

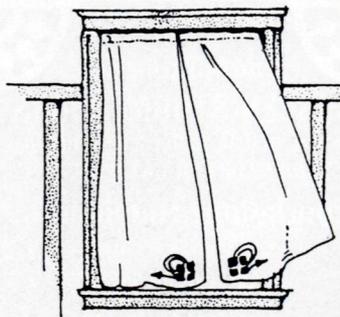
**LEHMAN'S**

Rush me your Amish country catalog. I am enclosing \$2.  
Mail to: Lehman's Box 41, Dept. 4-BGB, Kidron, OH 44636

Name \_\_\_\_\_

Address \_\_\_\_\_

Zip \_\_\_\_\_



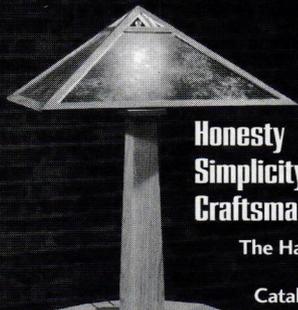
## CURTAINS

... custom made for historic homes in Arts & Crafts, Queen Anne, Shingle or Colonial styles. Choose stock or custom embroidery and applique in linens and raw silks.

Plain pin-stitched and other styles also, or make your own with patterns and yardage. Appropriate hardware, custom cut, available.

Call for free flyer or send \$8.00 (deductible with purchase) for color brochure & swatches.

**Ann Wallace & Friends  
Textiles For The Home**  
767 Linwood Avenue  
Saint Paul, MN 55105  
612-228-9611



**Honesty  
Simplicity  
Craftsmanship**

The Harmony  
\$229.  
Catalog \$6.

**JOHN HATCH STUDIOS**  
166 North St., Elgin, IL 60120



**WOVEN ART TAPESTRIES  
LARGEST CHOICE IN U.S.A.**

LOOMED IN FRANCE AND BELGIUM, THESE FINE REPRODUCTIONS OF 12-19TH CENTURY CLASSICS ARE SENT "SATISFACTION GUARANTEED OR REFUND". TALK TO THE TAPESTRY SPECIALISTS.

**1-800-699-6836**  
OVER 150 DESIGNS. EXCLUSIVES!

HEIRLOOM EUROPEAN TAPESTRIES  
NEW CATALOGS \$4 & \$18 (REFUNDABLE) VISA/MC  
BOX 539, DOBBINS CA 95935

**WEDGEWOOD HOUSE  
DESIGNS, LTD.**

AUTHENTIC  
HISTORIC INTERIORS  
SOLUTIONS FOR MODERN  
LIVING

LINDA S. HUTCHINSON  
ALLIED MEMBER ASID

909 COLUMBIAN AVENUE  
OAK PARK, ILLINOIS 60302-8694  
708-386-8694

**VICTORIAN**



Solid Mahogany  
Ship Worldwide

Italian Marble  
Tops

**SAVE UP TO 40% OFF SUGG. RETAIL.**  
Color catalog of Victorian & French reproductions.

Shipped frt. collect  
Send \$3 for catalog, foreign \$6  
(refunded with first order)

**MARTHA M. HOUSE**

1022 SO. DECATUR ST. DEPT OHI-W-95 Since  
MONTGOMERY, ALABAMA 36104 1954  
(334) 264-3558

**ALL STEEL RADIATOR ENCLOSURES**  
FOR HOMES, OFFICES, CHURCHES, INSTITUTIONS



FROM THIS TO THIS

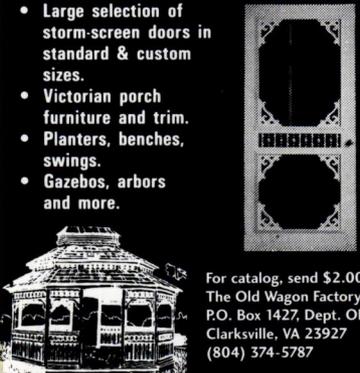
**FROM \$21<sup>85</sup>**

BUY FACTORY DIRECT & SAVE • EASY TO ASSEMBLE  
MANY STYLES & COLORS • BAKED ENAMEL FINISH  
Send \$1.00 for Brochures. Refundable with Order.

**MONARCH** Dept. OHI  
2744 ARKANSAS DRIVE, BROOKLYN, N.Y. 11234  
(201) 796-4117

**Wooden Storm-Screen  
Doors & Gazebos**

- Large selection of storm-screen doors in standard & custom sizes.
- Victorian porch furniture and trim.
- Planters, benches, swings.
- Gazebos, arbors and more.



For catalog, send \$2.00 to:  
The Old Wagon Factory  
P.O. Box 1427, Dept. OIB5  
Clarksville, VA 23927  
(804) 374-5787



**BALDWIN**  
No. 4706  
polished, forged  
solid brass  
1-1/4" diameter  
Cabinet Knob

\$3.50 each plus shipping cost (Miss. residents add 7% tax)

Call toll-free 1-800-821-2750

Ask for Hardware Department  
We also handle other lines of  
decorative cabinet hardware.

**Addkison**  
HARDWARE CO. INC.

126 E. AMITE ST., P.O. Box 102,  
Jackson, MS 39205

**HANDCRAFTED  
MAHOGANY  
SCREEN-STORM DOORS**

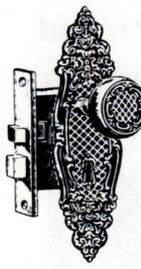
Styles include Victorian & Country  
SEND \$2.00 FOR CATALOG TO:

**Touchstone Woodworks**

DEPT. OHJI PO BOX 112  
RAVENNA OH 44266  
(216) 297-1313

**Authentic Antique  
Hardware**

- One of a Kind
- No Reproduction
- Door Hardware
- Furniture Hardware
- Door Knockers
- Curtain Tie-backs
- Twist Bells



*Eugenia's Place*

3522 Broad St., Chamblee, GA 30341  
800-337-1677 / Bus. (770) 458-1677 / Fax (770) 458-5966  
catalog \$1

**ANTHONY  
WOOD PRODUCTS**

Gable Trim  
Fretwork  
Brackets  
Corbels  
1979

Porch Posts  
Newel Posts  
Balusters  
Finials  
1994



Box 1081T Hillsboro, TX 78845  
817/582-7225  
Illustrated Catalog Available — \$3

**Full Size Carousel Horses**

- Authentic Reproductions
- Beautifully Hand-Painted
- Brass Pole and Wood Base
- Affordably Priced



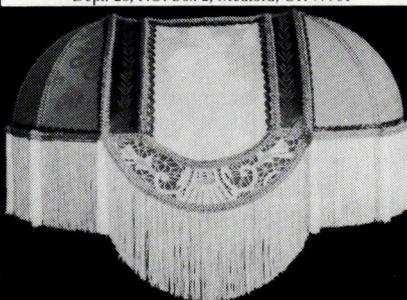
Call Toll Free  
**1-800-852-0494**

16 page color catalog  
available for \$ 5.00

Americana Carousel Collection  
dept OH 3645 N.W. 67th Street  
Miami, FL 33147

*Lampshades of Antique*

Dept. 28, P.O. Box 2, Medford, OR 97501



128 styles \$20-\$155 • Phone (503) 826-9737  
We can recover your frame. Catalog \$4.

turn-of-the-century designs. Catalog with fabric swatches, \$8.25. Arts & Crafts Period Textiles.

**713. Authentic Beds** — 19th and 20th century head boards, beds, canopy beds, and daybeds of every size, style, and description. Color catalog, \$1.25. Charles P. Rogers Brass & Iron Bed.

**722. American Country-Style Furniture** — Shaker, traditional, and oak tables and cabinets. Pillows, doorstops, rugs, and specialty items. Free catalog. Yield House.

**767. Arts & Crafts Furnishings** — Furniture, lighting, metalwork, paintings, textiles, and ceramics of the American Arts and Crafts movement. Literature, \$5.25. Michael FitzSimmons Decorative Arts.

**771. Arts & Crafts Furnishings** — Furniture, lighting, wallpaper, china, linens, leather, pottery, and furniture polish. Literature/newsletter, \$5.25. Roycroft Shops Inc.

**777. 18th-Century Furniture** — Manufacturing solid cherry and mahogany traditional furniture. Catalog, \$10.25. L. & J.G. Stickley.

**824. Natural-Fiber Curtains** — Appliqued embroidered on linen, silk or cotton for Arts & Crafts, Colonial, 19th century homes. Plain or pre-stitched styles. Custom cut hardware. Yardage, patterns and notions. Catalog, \$8.25. Ann Wallace & Friends.

**831. Adirondack Reproduction** — Lodge and country farm house furniture - tables, hickory chairs. Twig and bark mosaic cabinets are our specialty. Free brochure. Tiger Mountain Woodworks.

**837. Mirrors & Picture Frames** — Classic Craftsman style mirrors and frames in quartersawn white oak and other hardwoods. Authentic though mortise-and-tenon joinery. Free brochure. Holton Furniture & Frame.

**844. 19th Century American Furniture** — Original high style 19th century American furniture in the Northeast. Investment pieces, decorative accessories or complete room furnishings. Free literature. Farm River Antiques.

**846. Unique Arts & Crafts Carpets** — Inventory of the finest hand-selected Donegal and Voysey design carpets and our unique Dard Hunter Designs. Free literature. Jax Arts & Crafts Rugs.

**850. Craftsman & Rustic, Lighting & Accessories** — hammered copper lamps, mission & rustic furniture, matte green tiles, southwestern seating, rugs, hardware, china. Free literature. Aurora Studios.

**851. American Arts & Crafts Furniture** — Inspired by the designs of architects Greene & Greene. David B. Hellman Craftsman. Free literature. American Arts & Crafts Furniture.

**852. William Evans Fine Handmade Furniture** — Fine handcrafted reproduction furniture and traditionally inspired contemporary styles. Restoration of formal antiques. Apprenticed under Dutch Master. Brochure, \$3.25. William Evans Fine Cabinetmaker.

### Lighting Fixtures

**4. Lighting Fixtures** — Reproduction Victorian and turn-of-the-century, electric and gas, chandeliers and wall brackets. Solid brass and glass shades. Catalog, \$5.25. Victorian Lighting Works.

**10. Craftsman Lighting** — Reproduction craftsman chandeliers & sconces, mission, foursquare, or traditional home. Fixtures in solid brass or cast iron. Free catalog. Rejuvenation Lamp & Fixture Co.

**11. Victorian & Turn of Century Lighting** — Recreating fine period lighting of the 19th and 20th Century Americana. New large color catalog. Free. Roy Electric Company.

**21. Mission Style Lighting** — New arts & crafts lighting fixtures blend with all historic periods. Solid brass with polished or antique finish. Also offering 10 designs of sconces and chandeliers. Catalog, \$3.25. Brass Light Gallery.

**334. Gorgeous Chandeliers & Sconces** — Original designs of all-crystal, using genuine Stass. Solid brass and venetian crystal reproductions of Victorian gas styles (wired). Catalog, \$3.75. King's Chandelier Company.

**698. Victorian Lighting** — From 1850 to the 1930s. Original restored pieces include floor and table lamps, wall sconces, chandeliers, and gas burning fixtures. Catalog and newsletter, \$4.25. Gaslight Time Antiques.

**707. Lighting Designer & Builder** — Hand-hammered copper and mica lamps in the style of Dirk VanWerp. Mounted color photo catalog, \$8.25. Michael Ashford.

**712. Victorian Lamps** — Hand-blown and hand-painted in traditional designs and reproductions. Color catalog, \$3.25. Aunt Sylvia's Victorian Collections.

**779. Arts & Crafts Lamps** — Handcrafted copper and

mica mineral lamps. Mica shade panels. Free literature. Mica Lamp Company.

**828. Reproduction Lighting** — High quality reproduction lighting, from spectacular Victorian crystal chandeliers to elegant turn of the century brass fixtures. \$1.25 Leopold & Brown.

### Millwork and Ornament

**13. Victorian Millwork** — Porch and newel posts, baluster, mouldings, gables, brackets, corbels, folding screens, screen doors, stair parts, gazebo, custom-length spandrels, shelves, and window cornices. 104-page catalog, \$2.25. Vintage Wood Works.

**44. Victorian Millwork** — 19th-century designs in solid oak and poplar. Fretwork, brackets, corbels, grills, turnings, & gingerbread precision manufactured. Color catalog, \$4.75. Cumberland Woodcraft.

**101. Shutters & Blinds** — Custom-made colonial wooden blinds, movable louver, and raised-panel shutters. Pine or cedar, painted or stained. Free brochure. Devenco Louver Products.

**294. Plaster Ornament** — Restoration and reproduction with fiber-reinforced plaster. Complete catalog of 1500 items, \$10.25. Fischer & Jirouch.

**496. Architectural Accouterments** — Architectural embellishments carved in solid woods. Catalog available to the trade when requested on professional letterhead: 16506 Avalon Blvd., Carson, CA 90746. Brochure, \$1.25. Raymond E. Enkebol Designs.

**768. Architectural Details** — Moulding, millwork, structural and decorative columns, brass hardware, and more. Hundreds of HD polyurethane items. Free catalog. Architectural Products By Outwater.

### Plumbing and Hardware

**49. Renovation Hardware** — Brass cabinet hardware, lighting, weathervanes, pedestal sinks, old-fashioned bath-

tub showers, and fixtures. Mail-order catalog, \$3.25. Antique Hardware Store.

**110. Bathroom Fixtures** — Antique and reproduction plumbing, tubs, porcelain faucets and handles, pedestal sinks, high-tank toilets, and shower enclosures. 96-page color catalog, \$6.25. Mac The Antique Plumber.

**397. Hard-To-Find Hardware** — From the 16th century through the 1930s. Catalog includes 34 pages of informative text and 372 pages of high-quality restoration hardware, \$6.75. Crown City Hardware.

**538. Fixtures & Accessories** — Bathroom fixtures and accessories, hardware, lighting fixtures. Free catalog. Renovator's Supply.

**598. Forged-Iron Hardware** — Forged-iron builder's and home hardware. Free catalog, Acorn Manufacturing Co.

**599. Brass Hardware** — Hardware for furniture and home. Interior and exterior applications. Catalog, \$2.25. American Home Supply.

**776. Soapstone** — Manufacturers of soapstone sinks, countertops, vanity tops, fireplaces. Free brochure. Vermont Soapstone.

### Restoration Supplies and Services

**5. Pigeon Control** — Get rid of pigeons and other birds with inconspicuous stainless steel needles on roosting places. Free brochure. Nixalite of America.

**780. Books** — Over 1,200 books on architecture, lighting, interiors, clothing, and cooking. General catalog, \$3.25. Amazon Drygoods.

**825. Designs & Drawings** — New houses that look old. 36-page booklet of award winning designs from a National Historic District. AIA architecturally drafted. Catalog, \$14.25. The Parkhurst Collection.

**849. Memberships** — Offers free admission to the museum, discounts on books and merchandise. Programs, tours and lectures nationwide. Free literature. Frank Lloyd Wright Home & Studio.

## LITERATURE REQUEST FORM

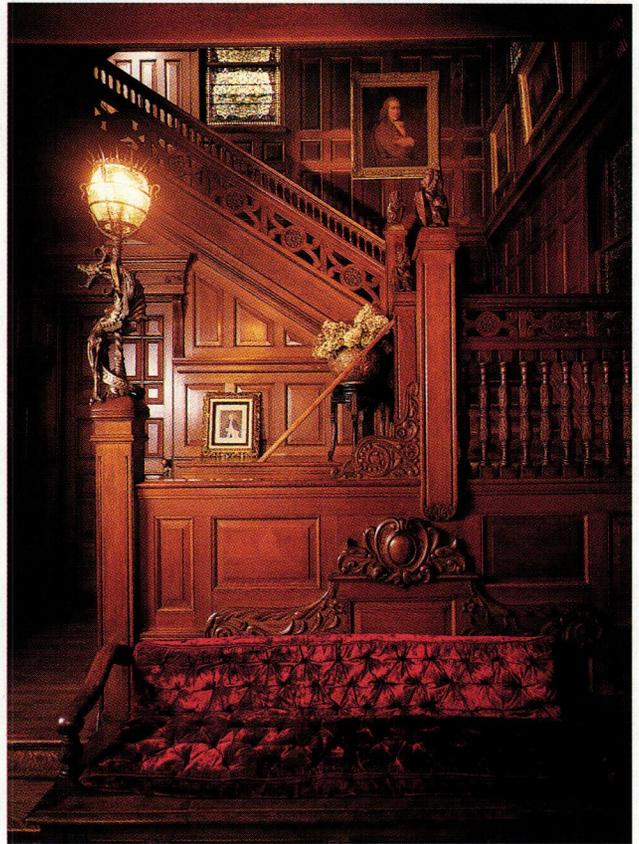
Circle the numbers of the items you want, and enclose \$3 for processing. We'll forward your request to the appropriate companies. They will mail the literature directly to you... which should arrive 30 to 60 days from receipt of your request. Price of literature, if any, follows the number. Your check, including the \$3 processing fee, should be made out to OLD-HOUSE INTERIORS.

1. Free	47. \$1.25	517. \$1.25	708. \$8.25	788. Free
2. \$5.25	49. \$3.25	527. Free	712. \$3.25	824. \$8.25
4. \$5.25	91. \$5.25	538. Free	713. \$1.25	825. \$14.25
5. Free	101. Free	576. \$3.25	722. Free	828. \$1.25
8. \$3.25	110. \$6.25	593. Free	761. \$5.25	831. Free
10. Free	128. \$3.25	598. Free	767. \$5.25	832. Free
11. Free	209. \$2.25	599. \$2.25	768. Free	837. Free
13. \$2.25	221. \$2.25	610. \$5.25	771. \$5.25	844. Free
20. \$1.25	242. \$3.25	621. \$3.25	773. Free	845. Free
21. \$3.25	245. \$3.25	631. \$25.25	774. \$10.25	846. Free
22. \$2.25	284. Free	670. Free	776. Free	847. Free
27. \$10.25	294. \$10.25	672. \$2.25	777. \$10.25	848. \$8.25
31. Free	334. \$3.75	679. Free	779. Free	849. Free
32. \$2.25	397. \$6.75	684. Free	780. \$3.25	850. Free
40. \$1.25	401. \$3.25	687. \$3.25	781. \$1.25	851. Free
42. Free	470. \$7.75	698. \$4.25	784. \$7.50	852. \$3.25
44. \$4.75	496. \$1.25	707. \$8.25	786. \$3.00	

Name \_\_\_\_\_ Total \$ \_\_\_\_\_  
 Company \_\_\_\_\_ P & H \$ 3.00  
 Address \_\_\_\_\_  
 City \_\_\_\_\_ St \_\_\_\_\_ Zip \_\_\_\_\_ Total Enclosed \$ \_\_\_\_\_  
 Phone \_\_\_\_\_

Mail to: Old-House Interiors, Send Away, 2 Main St., Gloucester, MA 01930  
 This card must be mailed before February 28, 1996

9512



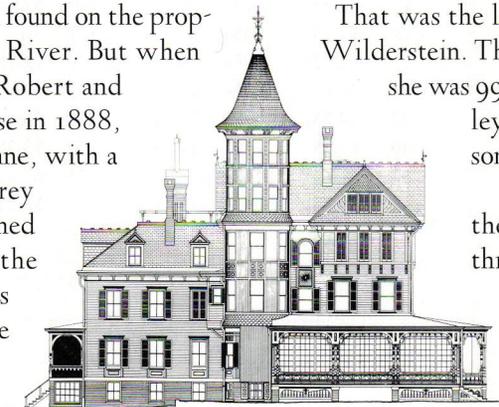
## On the Hudson River: the Faded Splendor of Wilderstein

IN 1852 THOMAS SUCKLEY AND HIS BRIDE COMMISSIONED John Warren Rich, the first secretary of the American Institute of Architects, to design a sober Italian villa. They named it "Wilderstein" (Wild Man's Stone) in reference to an Indian petroglyph found on the property, near a cove on the Hudson River. But when their son and daughter-in-law, Robert and Bessie Suckley, enlarged the house in 1888, it became an elaborate Queen Anne, with a multi-gabled attic and a five-storey circular tower. They commissioned Calvert Vaux to landscape the grounds and J. B. Tiffany, Louis Comfort's cousin, to redecorate the interior. Tiffany gave his style-conscious clients a multicultur-

al extravaganza: a Jacobean entrance hall and dining room, a medieval Flemish library, an American colonial parlor, and a Louis XVI drawing room with furniture from Pottier Stymus and Co.

That was the last time any changes were made to Wilderstein. Their daughter, who lived there until she was 99, did not redecorate. Margaret Suckley was Franklin D. Roosevelt's personal archivist.

Wilderstein is open to the public the last weekend of the months May through October, and for special tours by appointment. Call (914) 876-4818 for information, or write to Wilderstein Preservation, P. O. Box 383, Rhinebeck, NY 12572.



OLD-HOUSE INTERIORS (ISSN 1079-3941) is published four times per year for \$18 by Dovetale Publishers, The Blackburn Tavern, 2 Main Street, Gloucester, MA 01930. Telephone (508) 283-3200. Subscriptions in Canada are \$26 per year, payable in U.S. funds. Application to mail at second-class postage rates is pending at Gloucester, MA 01930 and additional mailing offices. POSTMASTER: send address changes to OLD-HOUSE INTERIORS, P.O. Box 56009, Boulder, CO 80322-6009.