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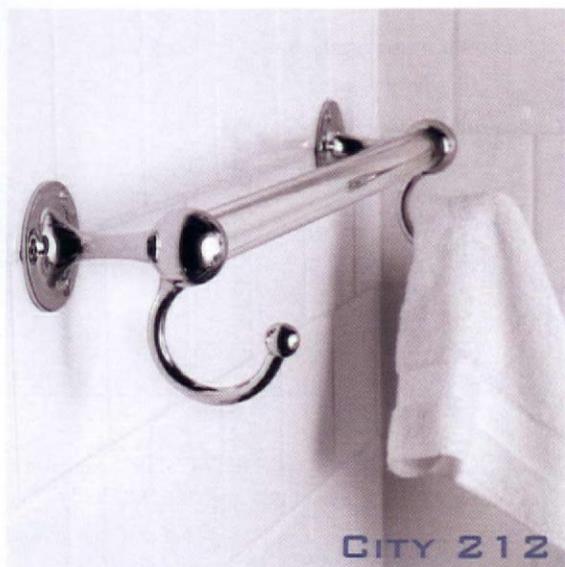
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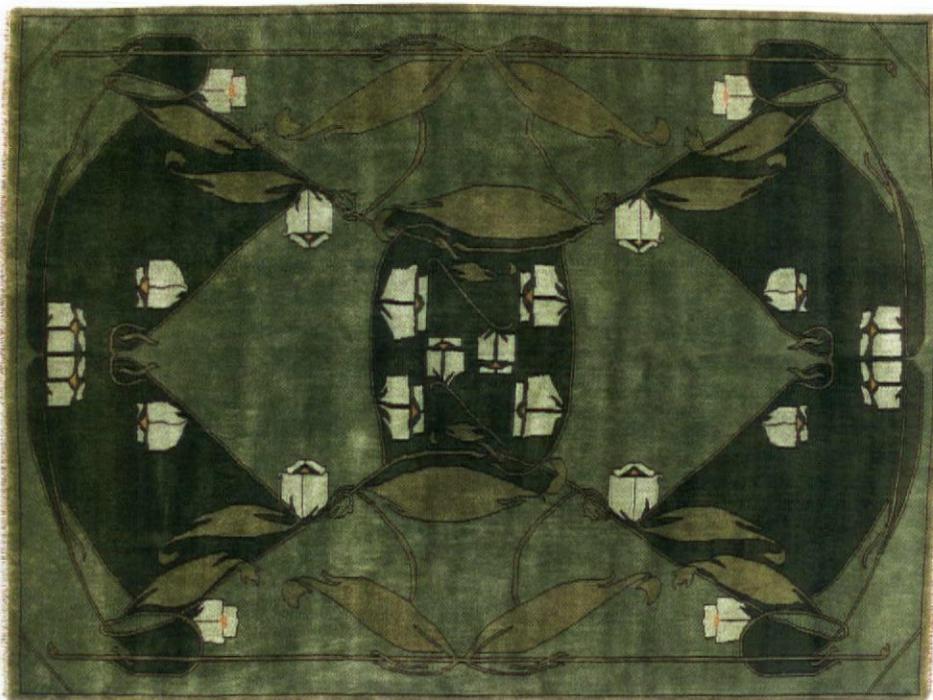
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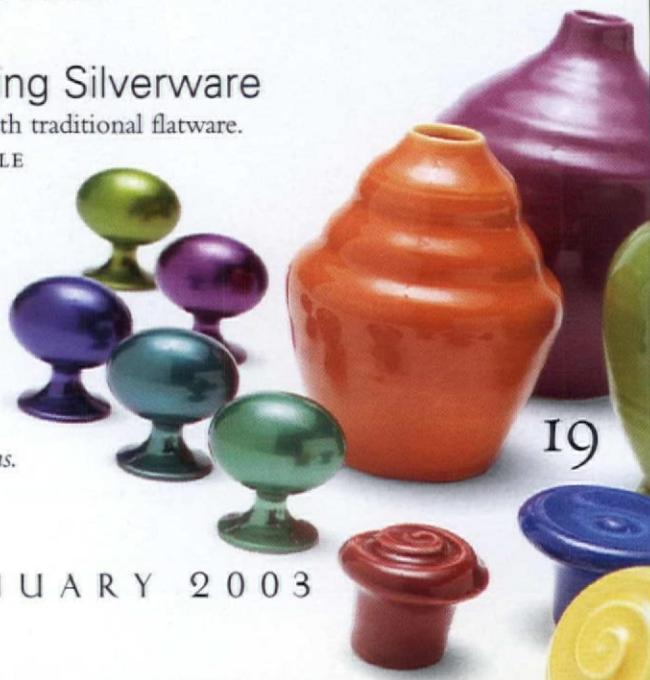
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ON THE COVER:

*Elements of today's new
yet traditional bathroom
include fabulous fittings
and a welcome return
to the basics. Cover
photograph: Anna Williams.*

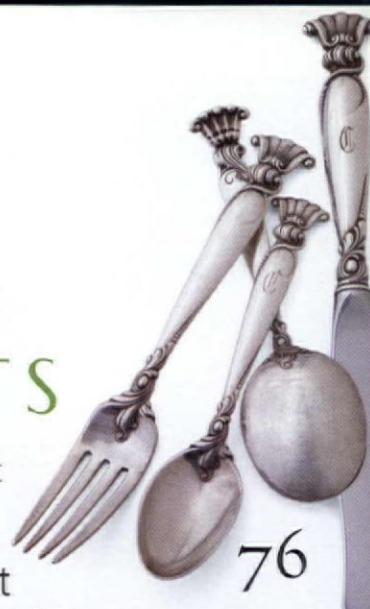


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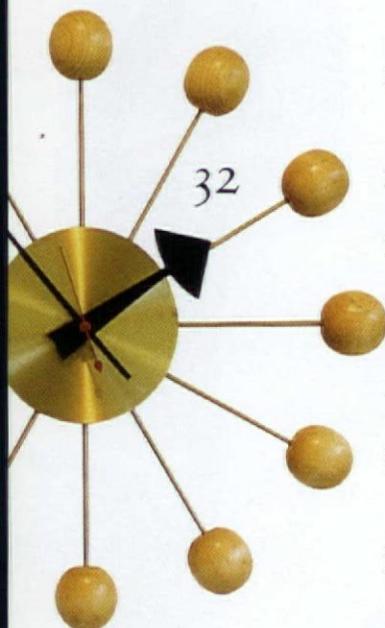
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VOLUME IX, NUMBER I

My view across the harbor

DARTH VADER. That's what townsfolk have been calling the church spire I see from my office window, now surrounded by scaffolding (\$67,000) and draped in black mesh behind which Yankee Steeplejacks and LeadSource strip 200 years of paint (\$130,000 for the tower and just one façade) and repaint in the historic colors (\$49,500). Then they'll replace the slate roof (\$135,000), which as far as I can tell has been up there since the 1860s. We'll replace slate with slate, all gutters and flashing in lead-coated copper. Churches think in 100-year cycles, not seven years like the average homeowner. ■ It's my first big volunteer project. I could hardly have avoided it: the 1806 Federal-era Palladian meetinghouse is one of Gloucester's most important landmarks, and, besides, I'm a member of the congregation. (I join so many of you active in preservation. Recently my partner called a very private-sector colleague at home in the evening and was told by her husband that she was out "rescuing some historic building.") ■ Everybody sees the paint—it's the sizzle we're selling—but fundraising is 80% of our committee's job. It's hard work, invisible and delicate work, parting people from their money. The architectural plan, on the other hand, turns out to be 20% of our job. It's very visible and loaded with attaboys (or attagirls). At least that's how I see it. I've learned, though, that our fundraising consultant gets a kick out of *her* job, a bizarre but satisfying mix of psychology, demographics, and accounting. Lots of people on the committee, too, enjoy the money part, despite the stress of "getting to the ask." I, of course, prefer dealing with the building.

■ Here, circulation development (getting readers through newsstand and direct mail) can be equated with fundraising. It is the business we are in. Making the magazine, like the architectural plan, is the glory work—tangible, creative, and pretty. I'm grateful to others who prefer the mathematical thrill of cash flow. ■ If there's something you think you oughtta do, go do it. Others have their own callings, and we're not getting any younger.



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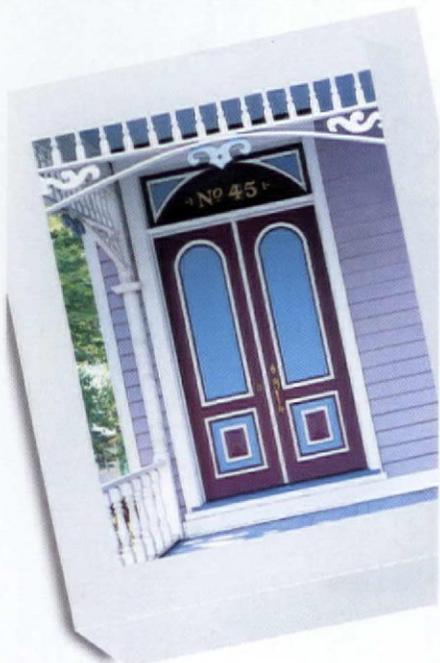
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UTTERLY TAKEN

I AM NOT IN THE HABIT of writing to magazines, but when your November 2002 arrived, I was so taken aback by the "Manhattan Aesthetic" article, I feel compelled to praise you. Each photograph is breathtaking. Mr. Coleman's inclusion of the many people involved in the evolution of this home added great impact, well received.

—KENNETH SHANK
Palm Desert, Calif.

FRAMING CUSTOMERS

I AM A CUSTOM framer. [See "Framing a Question," p. 94, Nov. 2002] In our framers' magazines, at trade shows, and in online forums the debate is about how to best "educate the consumer."

What goes into fine custom framing? Yes, it's expensive. High-quality custom craftsmanship always is—there's more to it than cutting a mat. The customer must be taught many things in order to protect framed items. For instance, the term "acid-free" carries no more weight than "low-fat." It can mean anything!

Much like a doctor, the professional custom framer must first "seek to do no harm." Great strides have been made in the materials and methods available for the conservation of items to be framed. (And who knows when purely ordinary things may become valuable?)

For more information on the higher standards to which many framers ascribe, check out the FACTS (Fine Art Care and Treatment Standards) website at artifacts.com or the Professional Picture Framers

Association at ppfa.com.

Restoration, decoration, and preservation must go hand in hand as your magazine [teaches].

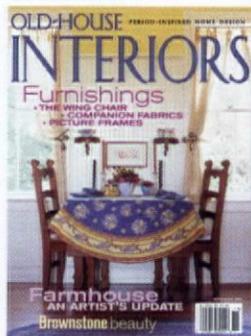
—BETTY J. NEWMAN
NEWMAN VALLEY STUDIO
Kodak, Tenn.

MY UGLY DUCKLING

I'M REMODELING a 1970s-era house with absolutely no charm. I'm trying to take it back in time to a 1920s Craftsman or Shingle Style.

Is there any place in your magazine for houses like mine? I'd love to see what others have done with ugly ducklings and I'm open to suggestions.

—MARCIA JONDAHL
Albany, Oregon



Whole tracts of houses bad and good were built since the postwar boom of the 1950s; some are worth preserving as products of their time, and others are merely a template for upgraded remodeling. Shingle Style sounds like a stretch, but certainly others have made a transition from rancher to Arts and Crafts Revival—check out the cover story, March 2002.

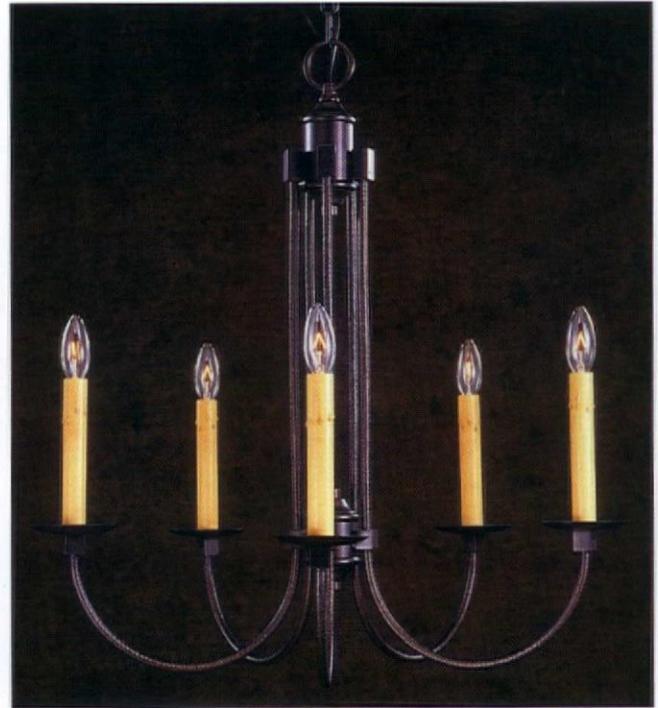
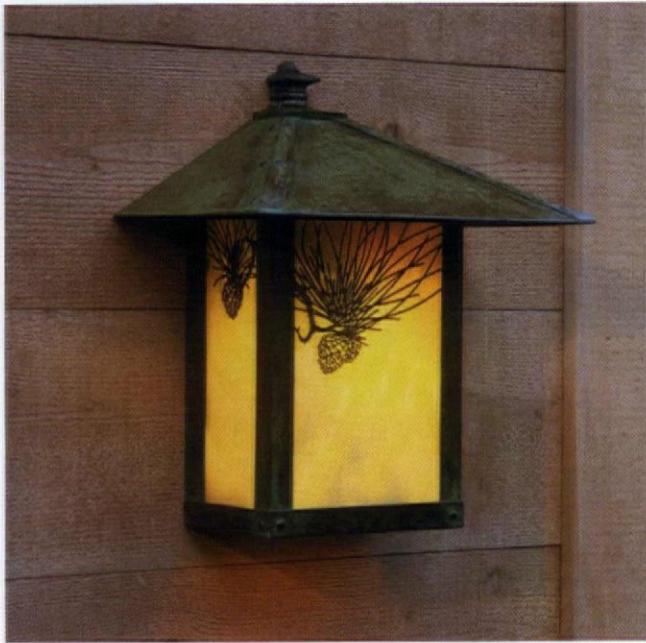
A BATHROOM CONTEST

HI THERE, I'm a subscriber. You've helped my husband and me create a great '40s-'50s bathroom. I know you had a kitchen renovation contest, but do you have one for bathrooms? If so, when is it?

—ELIZABETH ASDORIAN
via e-mail

Good timing! This year it's bathrooms; see p. 105. —Becky Bernie

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news & VIEWS



BRUCE SMITH and YOSHIKO YAMAMOTO

What do you get when you combine Japanese artistry with American creativity? For this couple, the result is some of the best Arts and Crafts printing around. Their **Arts and Crafts Press** prints everything from original notecards designed by Yoshiko to an annual poster for the Grove Park Inn Arts and Crafts Conference. Bruce and Yoshiko

first met in Japan, when both were students there. After settling in California, they became enamored of the Arts and Crafts Movement. In 1996, they wrote *The Beautiful Necessity, Decorating with Arts and Crafts* (Gibbs Smith, 1996), which remains a classic. Inspired by William Morris's Kelmscott Press, they opened their own press works in Berkeley. Arts and Crafts Press publishes limited-edition, hand-printed and -bound books, greeting cards, and *The Tabby*, a magazine chronicling current and historic Arts and Crafts trends. Up next is a book on the Japanese influence on the Arts and Crafts Movement in America, organizing a yearly conference on the Arts and Crafts Movement for New York University, and (they promise) another issue of *The Tabby* very soon. The Arts and Crafts Press, (360) 871-7707, artsandcraftspress.com —Brian D. Coleman

Hand-printed notecards and books from Arts and Crafts Press, like these John Wesley Dow designs, are miniature works of art. **BELOW: A hand-bound book.**

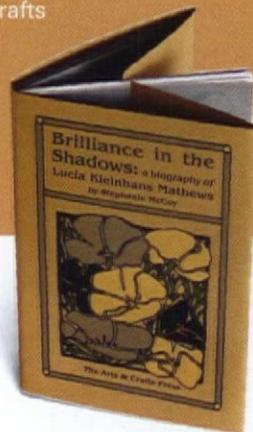
18th-century American furniture, the Williamsburg Reserve Collection. Bob Dillon, John Widdicomb's most recent owner and president, will head the new John Widdicomb division.

To the Rescue

John Widdicomb, the maker of high-end reproduction furniture that shut down last summer, will not vanish after all. In August, Stickley announced it would buy the designs and rights to the 105-year-old manufacturer's extensive lines, which include classically inspired contemporary designs. A

specialist in 18th- and 19th-century European furniture, Widdicomb's designs range from 18th-century Louis XVI Regency commodes and Adam consoles to 19th-century Austrian Biedermeier side chairs and reproductions by the 1940s French designer André Arbus.

Stickley is best known



for its reproductions of original designs by Gustav and L. & J.G. Stickley. In recent years, the company now owned by Alfred and Aminy Audi has also produced a well-received line of reproduction

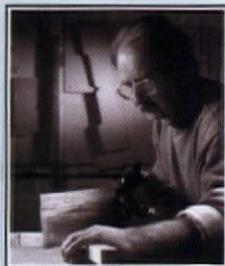
Christmas in Salem

The Massachusetts seaport of Salem is famous for the witchcraft hysteria of 1692, for native sons Nathaniel Hawthorne and Nathaniel Bowditch, and for some of the finest early architecture in America. Nine historically significant private homes will open their doors during *[continued on page 16]*

“The most boring style is to re-create a period of time. Your house is a private domain, not a commercial showroom.”
—Trading Spaces' designer Vern Yip, in *The New York Times*, 2002.



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Andrea on the air

Andrea Ridout is a home-improvement self starter. Having launched two successful restoration businesses in less than 25 years, Andrea is pioneering what may be the first home-repair radio show for women. "Ask Andrea" (which has a companion website, askandrea.com) airs at 4 p.m. each Saturday on KRLD-1080 AM in Dallas, Texas. Having sold her first business, Hardware+Plus, after 18 successful years, Andrea launched Nostalgic Warehouse in 1997. When she sold the company in 2001, you could buy her products at Lowes, Home Depot Expo, and Sears. Encouraged to try radio by an experienced talk-show host, Andrea decided to take the plunge. "Since people call me all the time for home-repair advice anyway, I thought a call-in show would be a good way to share my experiences with a wider audience."



Historic Salem Inc.'s 23rd annual Christmas in Salem house tour, December 7-8. Federal, Greek Revival, Italianate, Queen Anne—each style is represented. Additionally, tour tickets will admit visitors to the Gardner Pingree House, one of the superb Federal homes designed and built by Salem architect Samuel McIntire, as well as to the Gothic Revival St. Peter's Church. Tickets are available by phone at (978) 745-0799, or order via e-mail at info@historicsalem.org



A delicate favrile glass vase (1902-18) on display at the Met's new Tiffany Gallery.

Tiffany Debut

It's hard to get enough of Louis Comfort Tiffany's work, and now more than 70 of his most beautiful creations are on view in a new, permanent installation just opened at the Metropolitan Museum of Art in New York. Located between the McKim, Mead, and White Stair Hall and the Frank Lloyd Wright Room, the new Tiffany Gallery gives visitors a stylistic progression of the best in American 19th- and early-20th-century decorative arts. Richly hued,

leaded-glass windows, shimmering mosaics, art glass lamps, and rare furniture are all featured. Pieces from the 1890s to the 1920s, from some of Tiffany's earliest favrile art glass to later enamelwork and pottery, are on display. A recently acquired Queen Anne's lace hair ornament in silver, copper, opal, and garnet, made for the 1904 St. Louis Exposition, is one of the stars of the show. The Met, Fifth Avenue and 82nd Street, (212) 535-7710, metmuseum.org

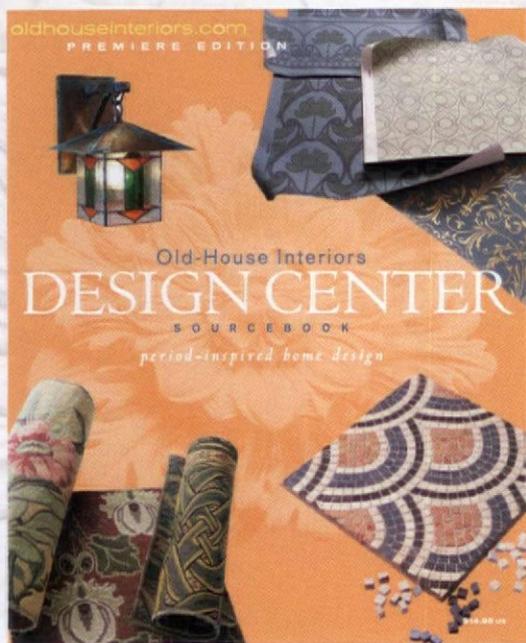


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◀ Grandma's Kitchen

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Enter Here ▶

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▶ Glaze Craze

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▶ Paris End Table

Inspired by a Parisian design of the 1930s, the Jolet table features a cranberry finish, antique mirror top, and gilded tip feet. Measuring 31 1/2" wide by 24" high, it's available to the trade from the Amy Howard Collection. Contact (901) 547-1448, amyhowardcollection.com





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▲ Twenties Casting

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Lighting Through the Ages

▲ Walnut and Cherry

The Aurora Accent lamp's curving cherry legs with walnut accents turn a translucent shoji shade into a well of light. The Japanese-inspired, 20"-high lamp retails for \$350. For a dealer, contact Cherry Tree Design, (800) 634-3268, cherrytreedesign.com

◀ Heroic Lighting

Appropriate fixtures for houses built before 1850 are difficult to find. With its Empire-style black-nickel center urn, antiqued castings, and glass shades, the Napoleonic answers the challenge. Dimensions are 28" by 28". The chandelier is about \$1,200 from Framburg, (800) 796-5514, framburg.com





• A Capital Sconce

Named for the most ornate of the five classical orders, the Corinthian Leaf Alabaster Sconce has egg-and-dart edging rimmed by deeply cut acanthus leaves. Measuring 16" wide by 5 3/4" deep, the sconce is \$486 from Brass Light Gallery, (800) 243-9595, brasslightgallery.com



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Known for its elaborate, forged wrought-iron lanterns in Spanish Colonial Revival style, Arte de Mexico is pioneering gaslight reproductions certified for wet and dry locations outdoors. The wall-mount lamp measures 48" high by 15" wide. It retails for \$1,865. Contact (818) 753-4559, artedemexico.com

Edison Envy •

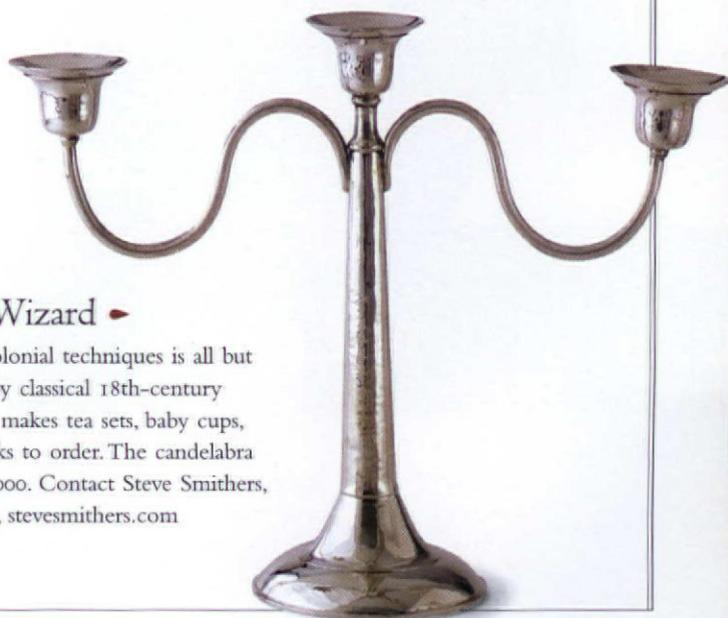
These decorative bare bulbs date to the early years of the Electric Age.

Styles include the 3-watt flicker flame (\$2.65), the 60-watt Art Deco bulb (\$14.25), and the 60-watt double-loop filament bulb (\$14.25). All from Luminaria, (800) 638-5619, luminarialighting.com



• Charleston Victorian

Trimmed with Venetian crystal, the Charleston's graceful arms hold six etched-glass chrysanthemum shades. The Victorian gaslight reproduction measures 34" wide by 34" long and is available in smaller and larger versions. Including the shades, it's \$2,415 from King's Chandelier Co., (336) 623-6188, chandelier.com



Silver Wizard •

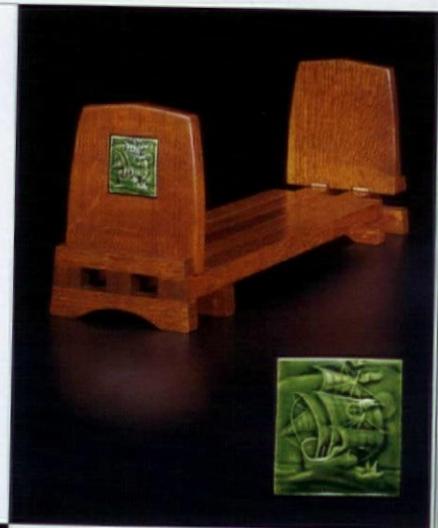
Silversmithing using colonial techniques is all but a lost art. Inspired by classical 18th-century forms, Steve Smithers makes tea sets, baby cups, chalices, and candlesticks to order. The candelabra shown here is about \$2,000. Contact Steve Smithers, (413) 625-2994, stevesmithers.com

FURNISHINGS



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Accent your desk with this expandable book rack in quartersawn white oak. On one end-panel is a relief tile of a galleon under full sail; on the other, a poem on friendship. The book rack is \$250 from Old Ways Ltd., (612) 379-2142, oldwaysltd.com

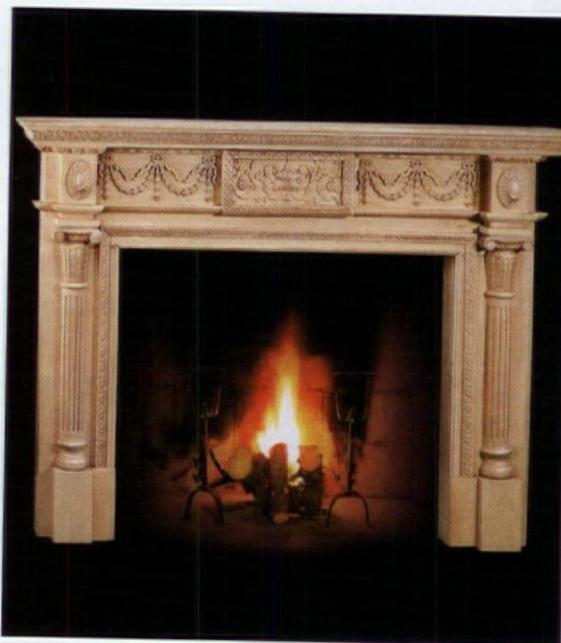


In the Classic Sense

Sense and Sensibility is based on an original late-18th-century wallpaper at Winterthur. The design focuses on two of the five senses, taste and smell. It's available the trade in five colorways from Brunswick & Fils, (212) 838-7878, brunswick.com

Carved Adamesque

Gracefully proportioned and unmistakably Adam in style, this mantel is hand-carved in Europe. Offered with an interior opening measuring 50" wide by 40" high, it's \$2,190 as shown. Contact CVH International, (201) 703-9444, cvhcarvings.com



Wheat Back

This hand-carved, painted Provençal side chair features a rush seat and a whimsical wheat-sheaf back splat. Available in several colors and finishes, the French import retails for \$550 from Vintage Pine, (312) 943-9303, vintagepine.com



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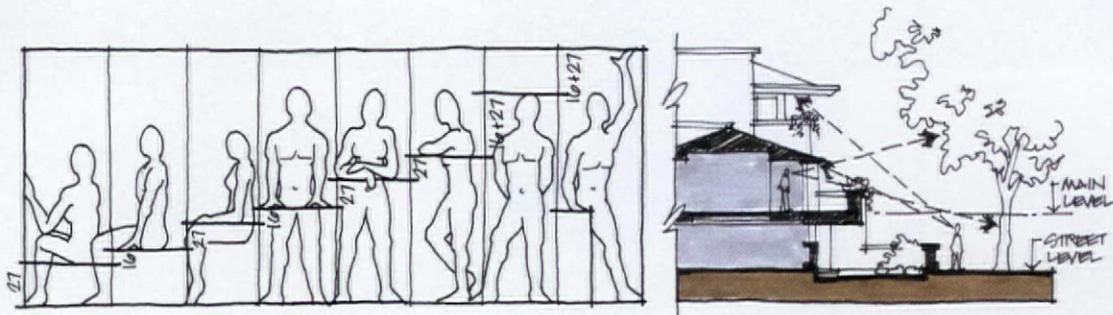


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Inhabiting the site THINK OF THE HOUSE AND ITS SITE AS A SINGLE THING BUT ALSO AS PARTS SHAPED BY A LARGER ENVIRONMENT. The site is a part of a large place—a neighborhood, a ridge, a region—and the house itself, no matter how large and complex, is a part of this larger order. In some sense, the house must participate in the larger whole: a whole that includes views; the path of the sun; the presence of neighbors, sound, sidewalks, and roads; the nature of the soil; the places that are good to be in just as they are; the ugly places. Getting the feel and sense of the site, finding the order latent in the site, placing the house to preserve and relate to the best of the site. Get all this right, and design will flow smoothly.

Creating rooms, outside and in

BUILDINGS GIVE SHAPE TO THEIR INTERIOR SPACES BUT ALSO TO THE EXTERIOR SPACES AROUND THEM. Imagine the site as containing a mosaic of rooms, some inside and some out. The walls and the wings of the house, as well as the paths and features of the site, define these rooms. Think of the outdoor rooms of the site as every bit as positively formed and invested with meaning as the indoor rooms. Identify the best outdoor places and use the elements of the building to help define them. If you don't plan the house to shape rooms both outside and in, the outdoor rooms will end up as leftover spaces. Similarly, the indoor rooms will lack the coherence of design and feel detached from the site if they are organized without attention to the interplay of in and out. In a well-designed house, there is a lively balance of indoor and outdoor rooms, making an interlocking quilt of the site.

Sheltering roof

ONE OF THE DEFINING COMFORTS OF HOME IS THE FEELING OF BEING ENVELOPED BY A SIMPLE, SLOPING ROOF. More than any other single element, the form of the roof—as experienced both outside and in—carries the look and meaning of shelter. The overall roof plan, how it orients and shapes the spaces below and around it, how the parts [continued on page 28]

THIS INTRODUCTORY ESSAY is excerpted from *Patterns of Home* (Taunton, 2002). Two of its authors were on the team that produced the influential 1977 book *A Pattern Language*. Reading their criteria for “the good [new] house,” it’s impossible not to recognize those same qualities we appreciate in old houses, old neighborhoods. —ed.



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of the roof are linked, the details of roof construction and how they will be expressed inside and out For a house to convey the meaning of home, its roof must express how the house is inhabited. The most powerful houses are those in which, in some form, the whole building is conceived as a sheltering roof.

Capturing light A SHELTERING ROOF IS PRIMARILY A DEFENSE AGAINST WEATHER, BUT A HOME MUST ALSO OPEN ITSELF TO THE LIGHT AND WARMTH OF THE SUN. Arrange interior spaces to gather light, each according to its needs, over the course of a day and over the course of the seasons. Important rooms deserve balanced light from at least two sides. And try to let light surprise you somewhere: a drop of light on a landing, a wash of light on a north wall. Above all, use natural light and the forms employed to collect it—windows, dormers, skylights, monitors and wells—to reinforce the order of the plan: the important centers, edges, paths, and goals are all revealed by capturing light.

Parts in proportion A HOME IS AN ASSEMBLY OF PARTS, MATERIALS, AND SPACES—ENTRY, ROOF, GARAGE, KITCHEN, BEDROOM—AND IN SOME GRACEFUL, RHYTHMIC WAY, ALL THESE PARTS MUST ADD UP TO AN ORDERLY AND SENSIBLE WHOLE. What are the major parts going to be? How big will they be? How will they contain or support the minor parts? Is the building a sequence of parts, strung together like beads; one overall form, a center with appendages; a great suitcase packed with minor parts; or something in between? Each element is both a part of something larger and a whole with its own constituent parts: A wall is part of a room or wing, but also a whole that contains windows, which contain sashes, which contain glass, which contain muntins.

The flow through rooms HOW WE ARRIVE ON A SITE AND HOW WE ENTER THE HOUSE AND MOVE THROUGH IT HAVE PROFOUND INFLUENCES ON OUR SENSE OF THE BUILDING AS HOME. Walk onto the site in your mind's



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eye and head toward the entry; walk through the front door and pause; continue to walk through the house, coming and going. The entire sequence of movement through and around the house determines whether we feel welcomed, invited to move farther, or encouraged to linger at a threshold. Movement through a room affects the room itself. Whether or not a room—a house!—feels settled and comfortable is directly related to how we move through it.

Private edges, common core AGAINST THE FLOW OF MOVEMENT, ROOMS ARE MEANT TO HOLD ACTIVITY, GATHER AND FOCUS THE LIFE OF THE HOME. Some of this activity is shared, like two people cooking together or a family playing a game of cards. Some of it is private, like reading a book. A good home balances private and communal space throughout. It offers magnetic and lively centers, reinforced by light and ceiling shape, with circulation at the edges; it provides claimable private areas for everyone, even if the

spaces are tiny (private niches, desks, window seats, and alcoves). Some spaces are exclusively common, some exclusively private; but most often good rooms are a subtle mixture of the two.

Refuge and outlook ONE OF THE ABIDING PLEASURES THAT HOMES OFFER IS BEING IN AND LOOKING OUT—PROVIDING A STABLE AND PROTECTED PLACE FROM WHICH YOU CAN LOOK OUT TOWARD A LARGER “BEYOND.” Think of how this drama can be enacted on the site—in both major and minor, social and private ways: caves with views, inglenooks open to larger rooms, carved-out terraces looking out on a distant view. Think about perches, playhouses, alcoves, and window seats: solid backs and open fronts. In all cases, the core of the experience is being able to observe the outer world from a position of relative security. Usually, the refuge is in a higher position and is enclosed and dark—the outlook is normally below, unenclosed, and light. At its simplest, we are inside looking out.

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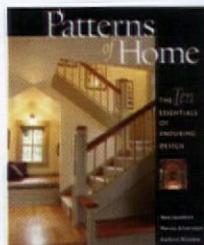
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Places in between MANY SPACES ARE NEITHER INSIDE NOR OUTSIDE; THEY ARE IN BETWEEN. And it is this in-between-ness that makes them so permanently appealing. The traditional front porch, carved into the mass of the house, is the archetypal "place in between." But such places can be imagined and found throughout a home: bay windows, window seats and beds, balconies, sleeping porches, breezeways, gazebos, summer rooms, rooms with walls that disappear. Places in between allow you to inhabit the edge, offer enough exposure to make you aware of your surroundings, and provide just enough protection to make that awareness comfortable.

Composing with materials FINALLY, A HOME IS NOT JUST SOMETHING OF THE MIND AND THE IMAGINATION. It must be made of something. Choosing its materials—to support, frame, fill, cover, color, and texture space—is the act of composing the home. What materials will establish the fundamental themes? What kinds of rhythms, repetition, variation will be played out around and within the home?—columns, overhangs, soffits; beams, smooth planes, thickness. Materials [are put] together in a way that promotes their individual qualities, longevity, and visibility. Materials can support and underscore, or offer counterpoint, or slow the progression. ✦

Patterns of Home
by Max Jacobson,
Murray Silverstein,
and Barbara Winslow;
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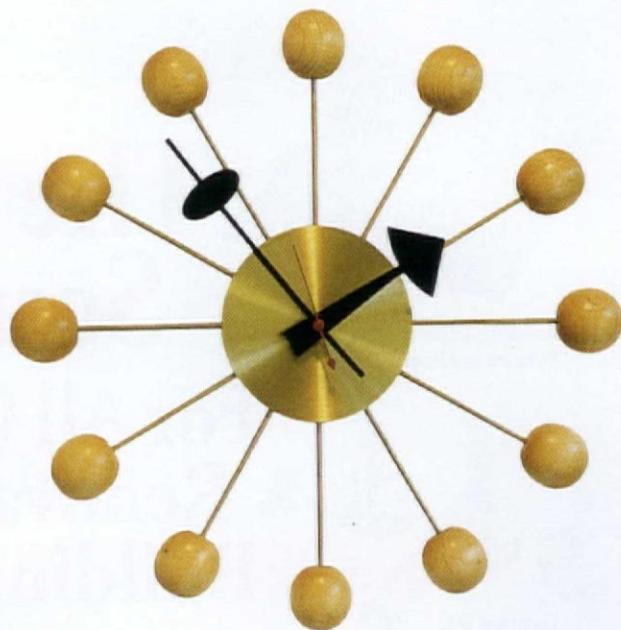
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The Case for Clocks

BY DAN COOPER

REMEMBER your parent's clock radio? It had a sunshine yellow plastic case with stark white numerals on little split cards that flicked downwards with the passing of each minute. You stared at it endlessly as you sprawled on their bed, battling the mumps. It was as much a part of your suburban Garrison Colonial's interior as the Formica dinette in the kitchen, and it dictated when your family arose and when it retired.

Unlike the hearth or television, the clock is seldom the focus of an interior. It is more of an *eminence gris* of the home, a looming presence in the principal rooms, seemingly alive, or at least testifying to the transience of time and thus life.

The first clocks made on these shores were known as tall- or long-case clocks; today we call them grandfather clocks. There were grandmother

clocks as well, and these were simply not-as-tall case clocks (less than 4' high). Even smaller versions were called shelf clocks. Economical, caseless versions of grandfather clocks were also available, and these were referred to as hanging clocks or wag-on-the-walls; their workings were freely exposed. All were weight driven, meaning that heavy weights supported by chains provided the tension to run the movement.

During the 18th and early-19th centuries, grandfathers were a prestigious possession; they were expensive and displayed prominently in a home. Case construction was of premium hardwoods and utilized the best cabinetmaking techniques, often with abundant ornamentation. The tall-case clock fell out of favor after the first quarter of the 19th century, then experi- [continued on page 34]



LEFT: Sligh Furniture's Arts and Crafts tall-case clock features precise modern workings. **ABOVE:** George Nelson's ball clock is a popular mid-century collectible, and affordably priced in reproduction.

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LEFT: A kidney-dial shelf clock in mahogany from Edward H. Stone. **ABOVE:** Bulova's Frank Lloyd Wright-inspired mantel clock. **RIGHT:** Canton from Howard Miller has a chinoiserie theme.

FAR LEFT: Edward H. Stone's triple-decker Connecticut shelf clock in an arctic bowhead whaling theme.

LEFT: The Lyre clock, also from Stone, is patterned after an early (1810–1830) banjo clock.

RIGHT: A fretwork pillar-and-scroll shelf clock (Edward H. Stone).

Antique clock faces uniformly used IIII instead of IV, in order to give the face a more balanced appearance.

enced a resurgence with the emergence of the Colonial Revival. (Mid-19th century examples are rare and were often the property of the wealthy or an institution instead of a middle-class family.)

During the Federal period, a uniquely American form of clock appeared that we know now as the banjo. Typified by its round dial case and slender vertical housing for the pendulum shaft, all atop a wider box for the weight of the pendulum, banjo clocks were fancifully decorated, often

with landscapes, nautical vistas, or patriotic motifs. Eagles were the finial of choice, although acorns appeared as well. Banjos were reproduced in quantity during the first half of the 20th century, but most or all had electrically driven movements.

With the dawn of the Greek Revival and Neoclassicism, clock design followed furniture's shift to heavier massing, and clockmakers began producing pillar-and-scroll and ogee forms, both rectangular in shape. Pillar-and-scroll clocks had columns



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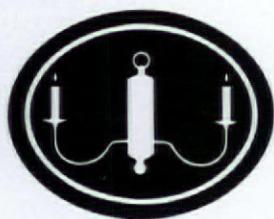
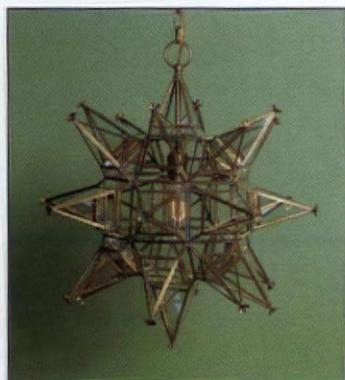
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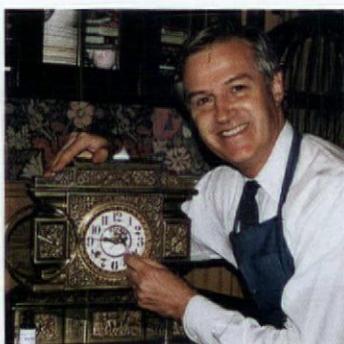


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Keep on TICKING

With his proper, British accent and natty attire (you'll never find him without a coat and tie), John Metcalfe is completely at home surrounded by ticking timepieces in his tiny clock repair shop in lower Manhattan. "What I really run is a beauty clinic for clocks," says Metcalfe, who has repaired

clocks for everyone from his landlord to Lauren Bacall. A graduate of the prestigious British Horological Institute and former conservator of the National Association of Watch and Clock Collectors' Museum, Metcalfe has been fascinated with clocks since childhood. (By the time he was 10, he couldn't sleep without 75 clocks ticking in his room.)

Most clocks really only need a face-lift, he says—a resilvering of the dials, perhaps a polishing of the case and a good cleaning and oiling to restore them to working order. Clocks are pretty straightforward about letting you know when they need attention, he says: they stop. For a happy, healthy clock, you need to use it regularly, winding it routinely. Otherwise the oil congeals, the clock dries out, and the components stop running. If you need to move the clock, always remember to take off the pendulum first to avoid damaging the works. A common myth Metcalfe likes to dispel is that you can overwind a clock—not true. If your clock doesn't run when wound tightly, then its springs need cleaning. And although it's tempting to move the hands of a clock backwards, this is a dangerous practice and may damage the works. Give it a good cleaning every three to four years, and you'll be able to count on your antique clock for a lifetime. John Metcalfe, 1 Beekman St., New York, NY 10038, (212) 587-3715. —BRIAN COLEMAN

Cuckoo clocks, a variation of the wag-on-the-wall, were found in many mid-19th century houses. Some cuckoos had cases almost 3' high (not including pendulums!)

or pilasters bedecking the verticals along with a scrolled pediment and brackets. Essentially rectilinear, the faces of ogee clocks were framed in the highly prevalent S-shaped ogee moulding of the Empire style, often in flame mahogany.

The Gothic Revival and its obsession for Things Pointy threw a peaked roof on the shelf clock case and gave us the steeple clock. These were further adorned with spire finials and glazed doors that were embellished with etching and gilt or reverse

painting. Mass-produced and spring-driven, steeple clocks were made well into the 1880s. Variations include "beehive" and "acorn" cases.

Cuckoo clocks, which are really just a variation of the wag-on-the-wall, were found in many mid-1800s houses. While most of us are familiar with the small, walnut birdhouse format, some cuckoos could have cases almost 3' high (not including pendulums!) and might be adorned with carved deer heads, dead bunnies, and crossed rifles. [continued on page 38]

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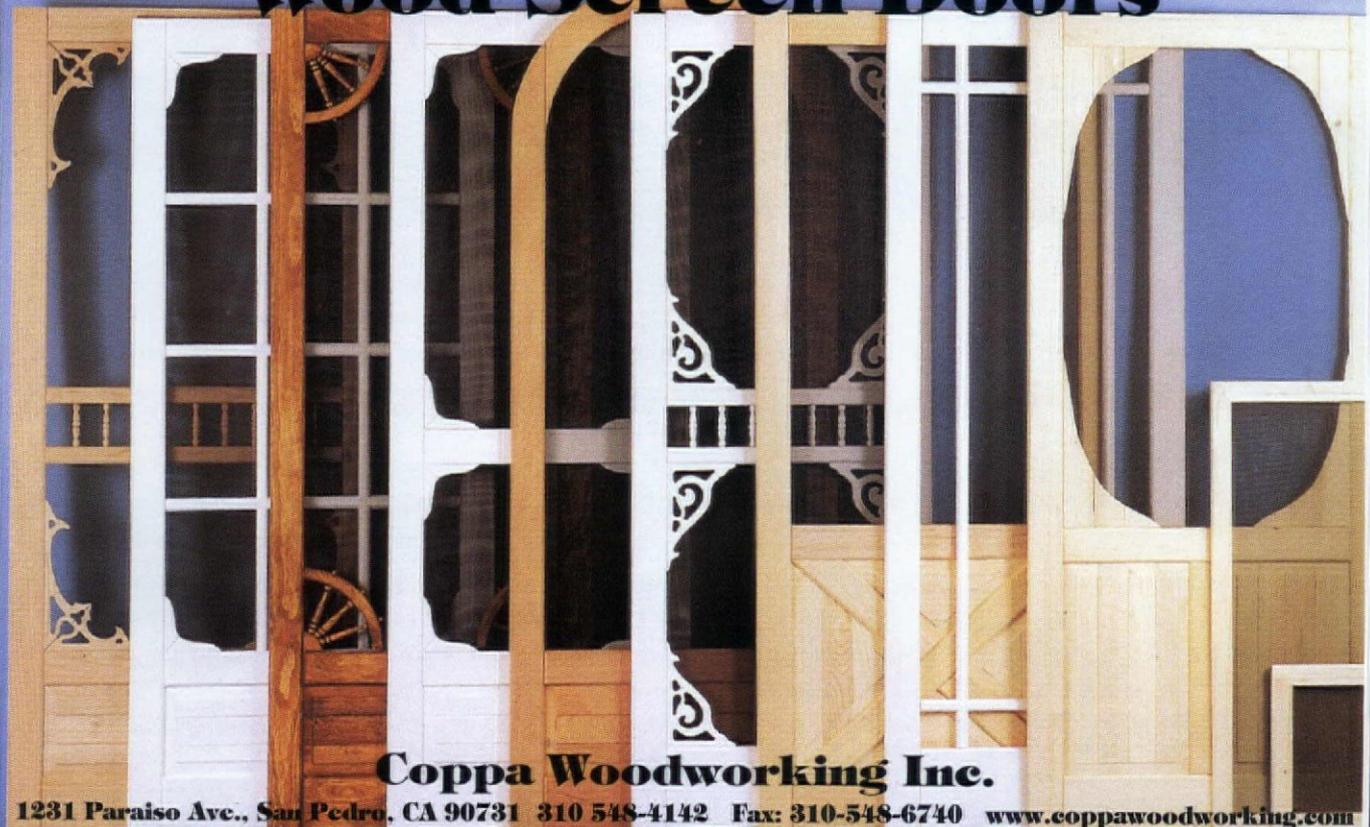
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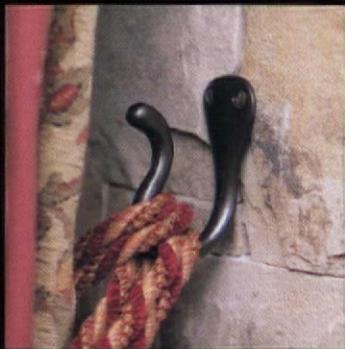
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During the second half of the 19th century, most shelf or mantel clocks were either black marble or gingerbread style. Marble clocks (and cheaper simulations in iron or wood) bore the trappings of the Renaissance Revival and displayed gilt mounts, statuary, and incised line-work along with polychromed pilasters. These were mixed-media wonders, made in infinite variety and occasionally sold *en suite* with two urns, creating a complete mantel garniture.

Most 19th-century kitchen or shelf clocks are referred to today as gingerbread clocks. Nicknamed



Sligh's English
tavern clock.

of quartersawn oak. While the shelf/mantel form remained in production, the Mission tall-case clock was an apparent favorite. These clocks varied from their colonial-era predecessors in that many had open cases. Although the movements might be hooded, the pendulum was exposed and swung between the four uprights.

As electricity became commonplace in American homes, clock cases were no longer constrained by the size of bulky mechanical movements. New materials and fabrication techniques permitted bold innovation in the design of timepieces, and

When shopping for an antique clock, aspire to a higher standard than you might with a piece of furniture. Pendulums can be replaced, dials repainted, and entire movements substituted or electrified.

“oaks” or “walnuts” in the clock-making trade, gingerbreads are about 1 ½' to 2' tall and feature a chiming eight-day movement. They are notable for their fanciful wooden cases that display innumerable variations of ornament, including the architectural crests of the Renaissance Revival, rectilinear Eastlake trappings, or the embossed fripperies of the Golden Oak period. Gingerbreads were inexpensive and present in every household. Some were fitted as alarm clocks, and this feature is discernible by a smaller inner dial ring with the hours embossed on it, which was turned to set the alarm time.

As with all Mission and Arts and Crafts furnishings, clock cases grew simpler at the turn of the 20th century and were predominantly built

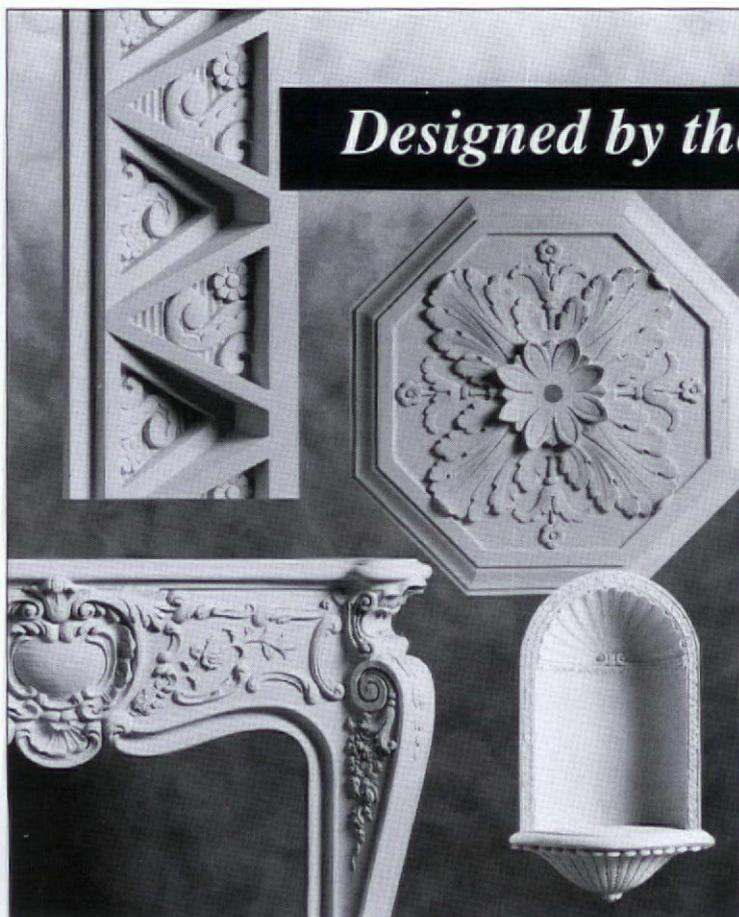
the miniaturization of electronic circuitry allowed radios and illumination to be combined into ever-shrinking packages. Modernist clocks exuberantly flaunted the limitations of previous centuries. The 1950s wall-mounted Starburst with its gold-tone arms and turquoise or faux wood-grain rays is a Modern icon, just as those Panasonic spheres and cubes in primary hues summon up the specter of the 1970s. Your yellow mump-clock now demands more in a trendy collectible shop than it originally sold for, and it is only a matter of another generation's maturation before the glowing red LED dual-alarm radio on your nightstand becomes the hot retro accessory. ✦

DAN COOPER *has no idea what time it is.*

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This *tour de force* of Bradbury exuberance aptly demonstrates the spirit of the English reform.

Victorian Wallpaper Wars

BY STEVE AUSTIN & DONNA PIZZI

MODERN-DAY Victorian enthusiasts sometimes politely debate the proper use of period wallpapers. However, more vehement “wallpaper wars” fought by decorators and wallpaper designers were far more common during the latter 19th century.

Early during the Victorian pe-

riod, French-style wallpaper dominated the walls of American homes—romantic images of cabbage roses, Roman columns, velvet draperies, even people, all shaded to appear three-dimensional. By the 1850s, leading English designers viewed these French-style wallpapers as dishonest attempts to fool the eye. To them,

disguising the flat nature of wallpaper was a sacrilege. In a revolt against French-inspired papers, they created more two-dimensional designs. Thus did the wallpaper wars begin.

One of these agents of change, William Morris, might have embraced this crusade as “revolutionary.” Morris was, [continued on page 42]

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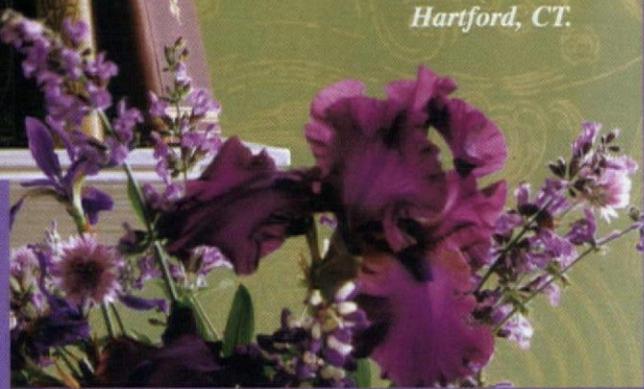
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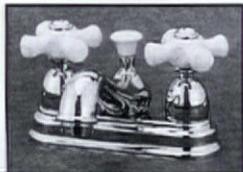


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Stylized, flat or two-dimensional design was in evidence long before the Victorian period—in Gothic motifs, in Japanese art, and in Turkish carpets.

among many other things, a Marxist. Other new-wave English designers, including the earliest, A.W.N. Pugin, would have disagreed. Pugin saw his flat-appearing designs as neither new nor revolutionary, but rather as a return to the design principles of the distant past.

Pugin had a point. Centuries

ABOVE: A William Morris's classic, "Chrysanthemum," is available through Charles Rupert: The Shop in Victoria, B.C., Canada. It looks as modern today as it did 125 years ago.

before Queen Victoria's reign, European Gothic designs, Japanese art, and oriental carpets all contained flat-appearing, two-dimensional designs—so the idea wasn't new. Each of the English designers was familiar with at least one of these art forms: Pugin knew Gothic designs, Morris was a connoisseur of oriental rugs, and Christopher Dresser, another English designer, studied Japanese art. They all produced flat-appearing wallpaper and each eschewed the realism of the French, though they were in-

spired by the aesthetics of vastly different cultures, none of which was new or revolutionary.

In his book *Hints on Household Taste*, Englishman Charles Eastlake said, "... all shaded ornament and patterns, which by their arrangement of colour give an appearance of relief, should be strictly avoided." Anything else would be "widely removed from true principles of taste." Not exactly a fan of French cabbage roses. Eastlake's book contained wallpaper samples, all in the mode of the Eng-



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available to you. In all cases, the character of the period-inspired papers, their colorways, and their fine proportions are a cut above "traditional" papers from contemporary showroom books. Prices range from quite modest for plain machine-made papers to expensive for hand-blocked papers in limited production. Take a look

at www.oldhouseinteriors.com (click on Walls and Ceilings) for examples and for links to our favorite manufacturers. Here's a start:

■ **BRADBURY & BRADBURY** (707) 746-1900, bradbury.com (*reproductions and creative interpretations of English-inspired papers*) ■ **J.R. BURROWS & CO.** (800) 347-1795, burrows.com (*Aesthetic Movement papers, including reproductions and adaptations of designs by William Morris, C.E.A. Voysey, and Candace Wheeler*) ■ **BURT WALL PAPERS** (707) 745-



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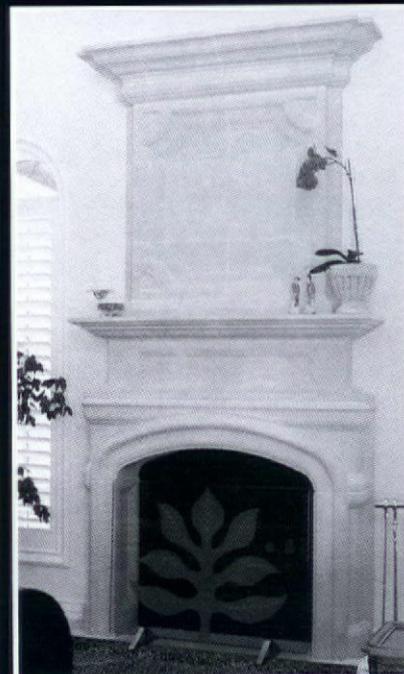
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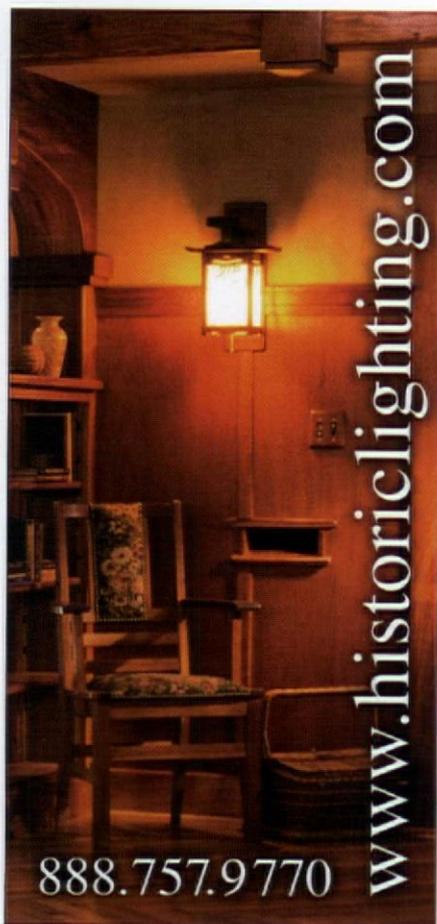
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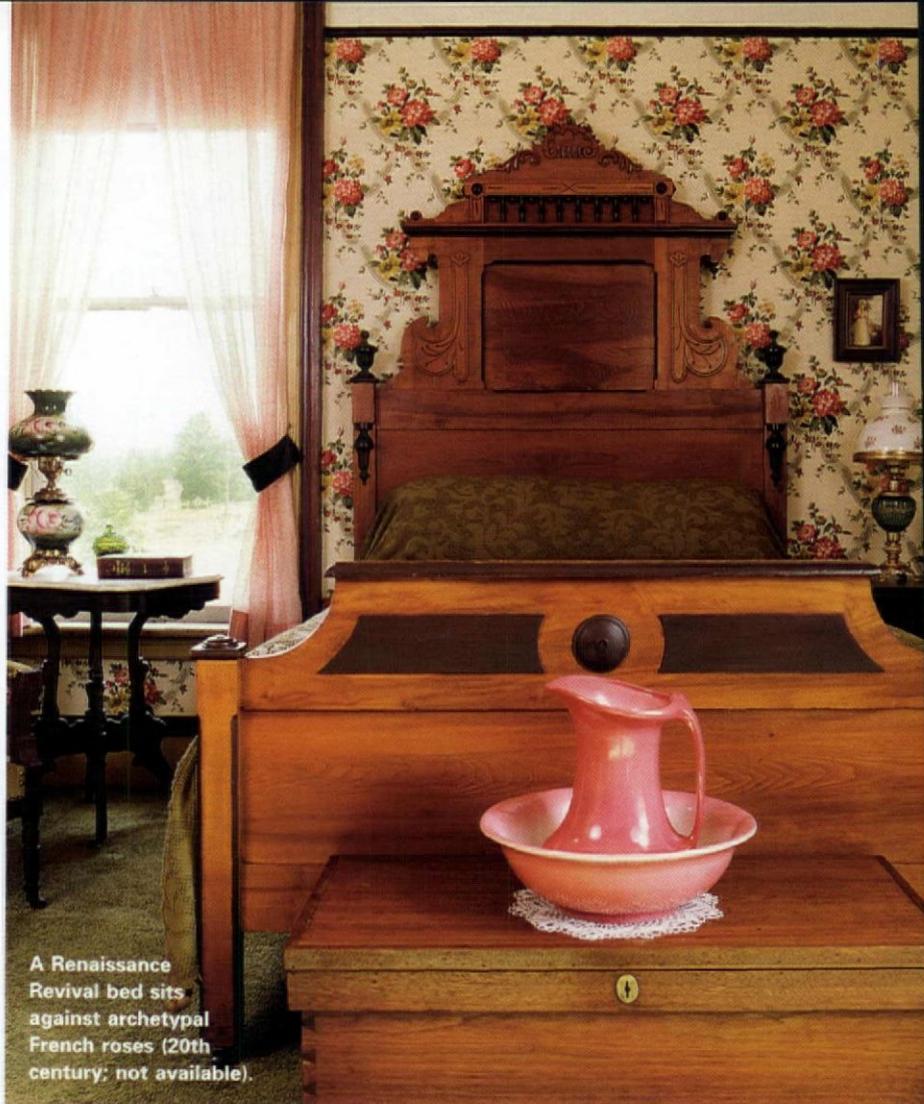


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A Renaissance Revival bed sits against archetypal French roses (20th century; not available).

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During the early Victorian period, French-style wallpaper dominated American walls—romantic, realistic, shaded images of cabbage roses, Roman columns, velvet drapery—in rooms with Rococo or Renaissance Revival furniture.

lish reform. When his book debuted on this side of the Atlantic in 1872, it was an instant hit. American author/decorator Harriet Spofford wrote, “Not a young marrying couple . . . were to be found without *Hints on Household Taste* in their hands, and all its dicta were accepted as gospel truths.”

The work of these English rebels remains in style today. That’s what our love affair with Bradbury & Bradbury wallpapers is about. Much less focus, however, has been placed on the French styles against which the English were rebelling. The truth is that many

(reproduction) Victorian wallpapers continue(d) to be manufactured in the French tradition of realistic representation—both now and in the late-19th century. Period photographs of American interiors in William Seale’s book *The Tasteful Interlude* prove that walls of many parlors remained covered in flowers trying their best to look like the real thing—throughout the late Victorian period and beyond. So the French fashion never disappeared, despite the English designers’ efforts to rid the world of “bad taste.” [continued on page 46]

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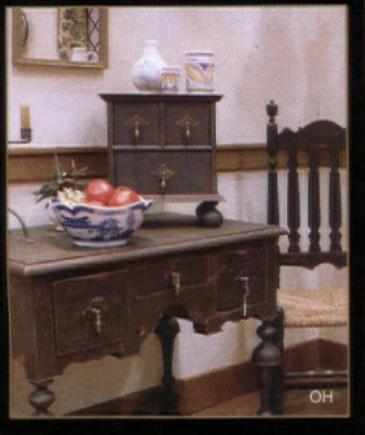
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WHEN IT'S TIME to paper your walls, consider *these* household hints: Wallpapers from the French school, such as Carter & Company's "Katherine's Bedroom" (ca. 1890s; not shown), give Victorian houses a homey, traditional feeling. Papers from the English school (see "Honey Bee," p. 43), although completely authentic to the late-Victorian period, have a more modern look—as they did in Victorian times. Today, the English-style papers are sometimes part of room sets that include splashy ceiling and frieze papers, offering design possibilities not available with many French papers.

In choosing wallpaper styles, let your furniture guide you. Empire, Rococo and Renaissance Revival pieces were designed to blend with traditional, French-style papers. Eastlake, Aesthetic Movement, and Anglo-Japanese furniture fit better with the new-wave English wallpapers. Still, don't get too caught up in trying to match furniture to wallpaper. Most people in the 19th century mixed different styles of furniture. Even when their furniture was consistent, they didn't always use the "right" wallpaper to go with it. Old photos prove that many housewives ignored the dictates of the fashion writers, doing whatever suited their fancy.

The Victorian designers of wallpaper may have been at war with one another, but we're not forced to join either army. Enjoying the artistry of both design schools expands our choices and increases the fun of decorating a Victorian house. ✦

STEVE AUSTIN is a veteran restorer and a published writer in several fields. DONNA PIZZI writes frequently on historical design.

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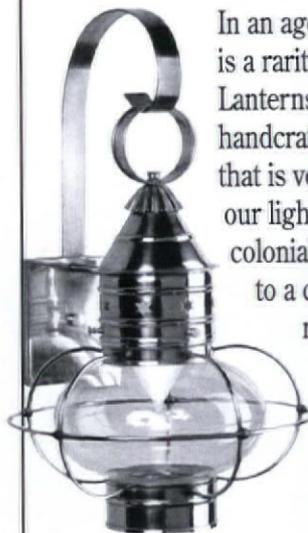
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FROM CARETAKER TO HOST

Once the college-student resident, he became owner of this 1859 mansion that had a Colonial Revival makeover. (page 50)



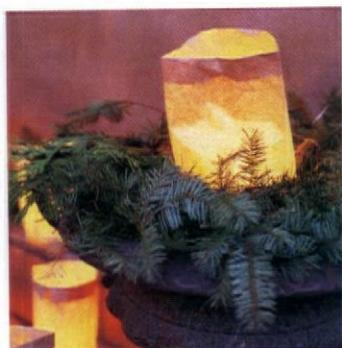
FAMILY VICTORIAN

It's the stuff of dreams: inheriting the Queen Anne that your great-great uncle built in 1888—and it's intact! (page 62)



ELEMENTS OF THE BATH

The new bathroom combines elements of the traditional with a back-to-basics modernity. With so many choices in fixtures, styles, and accessories, where do you start? (page 70)



CELEBRATION

Beautiful photographs from the Southwest inspire us to treat holiday decorating as an expression of our own region and its wonderful particularity. (page 54)

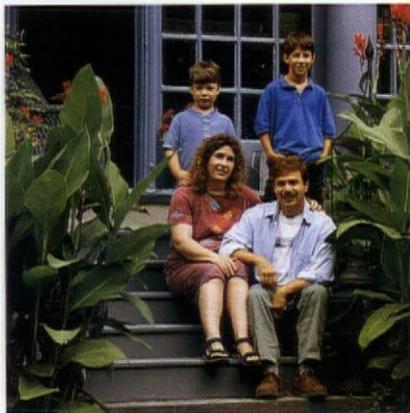
SILVERWARE

Period flatware is fun to collect, and it sets the table right. Here's where to find replacements and reproductions. (page 76)





RIGHT: The chair on the right of the mahogany-paneled living room came from the Whomsoever Gospel Mission. **BELOW:** Jeffrey, Cristopher, Tom, and Karen on the back-porch steps. **OPPOSITE:** The side chairs in the formal dining room, reflected in a gilt convex mirror, are inherited 18th-century Hepplewhite. The carving set on the sideboard was made from the Revolutionary War sword of one of Karen's ancestors.



From Caretaker to Host

Special houses have a way of finding the right owners. A fateful inquiry allows a family of modest means to make a home in a superb historic mansion.

by Mary Ellen Polson | photographs by Jonathan Wallen

AS A GRADUATE student in psychology, Tom Schwartz liked to admire the mansions he passed every morning on his way to the university. One of the grandest had a strangely unoccupied air. On a hunch, he wrote the owner a note, and a few months later, he lucked into a spot as caretaker for a jaw-dropping 1859 mansion that had undergone a serious Colonial Revival makeover in 1906.

Karen Stevens, now a school teacher, joined him about a year later. She and Tom were married under the

double mahogany doorway between the living and dining rooms. "We had a combination Quaker/Jewish ceremony, done by a Unitarian," Karen says. "There were lots of candles. This house is very happy and glowing under candlelight."

Fifteen years after Tom wrote that fateful letter, he and Karen and their two children, Cristopher and Jeffrey, still call Twelve Chimneys home. "We feel very fortunate to have the house after having lived in it for so many years," says Tom, noting that

he and Karen bought their home only two years ago. "We've kind of grown with the house."

Committed preservationists, Tom and Karen are also avid collectors of everyday, vintage items. Apple peelers, crockery, countertop appliances, garden implements, '20s furniture, antique toys—if you can find it at a yard sale, you'll find it in their eclectic, 22-room home, which doubles as a bed-and-breakfast. "We like to feel and hold things," Karen says. A favorite find is an old shortening can.



LEFT: The rocking horse in the music room, another piece from Karen's family, is more than a century old. **BELOW:** Built in 1859, Twelve Chimneys was extensively enlarged and made over in the Colonial Revival style in 1906 by Philadelphia architect George Pearson.

BOTTOM LEFT: The sun porch is chock-full of yard sale finds, from wicker chairs reupholstered by Karen to vintage bikes and baseball gloves.



"It says, 'Family Lard.' Imagine that."

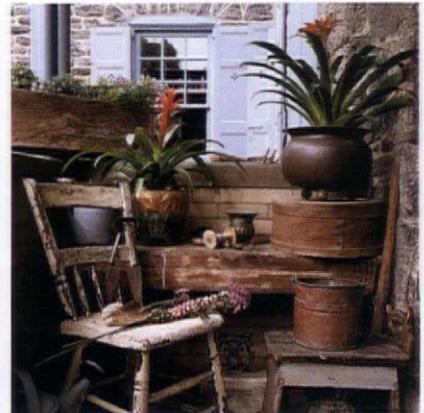
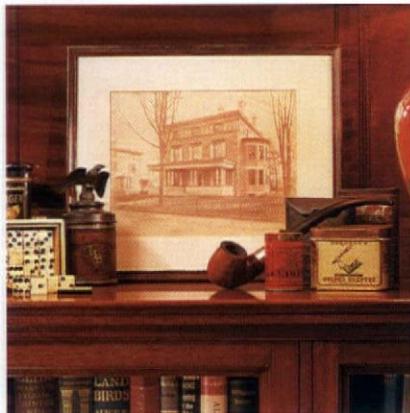
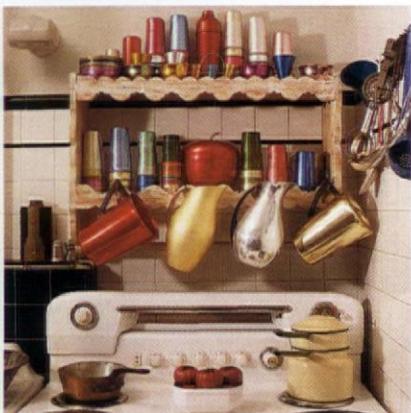
The lard can is up at the family's summer cottage in rural, upstate Maine—"where we go to get away from our possessions," Karen says—where she also found one of the deep-dish yellow-ware bowls in the breakfast room. An elderly woman had used it for years to set her bread on the back of a wood stove. Karen treasures the piece because she knows its history. "It had a family; it served people. It was a vital part of this lady's life."

Occupying such a large house for so many years may lead to over-collecting, Karen admits. "We kind of warehouse a lot of things. It would be better to have just a few things and take very good care of them." ♦

For TWELVE CHIMNEYS lodging information, contact bnbphiladelphia.com, (800) 448-3619.



ABOVE: A Hoosier cabinet and old wooden table display vintage kitchen utensils, old appliances, and yellow ware.
BELOW: (left) Spun aluminum cups and pitchers in a rainbow of colors over the stove, which came with the house.
 (middle) A drawing of the house after its 1906 makeover. (right) More yard sale finds on a side porch.



EVOCATIVE PHOTOS FROM NEW MEXICO INSPIRE US TO
TREAT HOLIDAY DECORATING AS A THOUGHTFUL EXPRESSION
OF OUR OWN REGION AND ITS PARTICULARITY

BY PATRICIA POORE | PHOTOGRAPHS BY STEVE GROSS & SUSAN DALEY

celebration in kind

AS IN MANY towns and cities in the Southwest, when Corrales celebrates, glowing *farolitos* line the streets and every courtyard. Piñon and chiles hang from adobe walls and wrought iron. Holiday decorating is in the spirit of the architecture itself: local, spare, organic, and Spanish. Susan Westbrook, the owner of this house, is both an architectural historian and an interior designer—and very much involved with local building history. Her house is a combination of Pueblo Revival

(in its stacked roof lines, for example) and Spanish Colonial Revival forms, especially on the interior. • It's hard for an observer to pin a date on this house—which was designed and built during the 1960s by Pete Smith. "He built it for my mother," a transplanted New Englander. "Pete Smith is considered one of the most important Revival architects in the region," she explains. "His work innovates and integrates; it's a synthesis of such modern concepts as

Farolitos (little lanterns) are votives in kraft-paper bags; this one nestles amidst fresh juniper in a French iron urn. OPPOSITE: Pepperberry and piñon are among the native plants that decorate an old folk-art chandelier.





"Mantel" greens and a Christmas tree join a chair brought from Connecticut—a touch of New England around the kiva fireplace and *banco* of plastered adobe. **RIGHT:** Our Lady of Guadeloupe anchors the dining room, seen through a lathe-turned gate.



BRICK, ADOBE, AND FIRE ARE COMPLEMENTED BY VOLUPTUOUS

Holiday greens burst from the piña (pineapple) wrought-iron chandelier in the kitchen alcove, where a raised fireplace warms the adobe wall and thus the whole room. Candlesticks are Revival style, from Mexico. The antique chestnut table is Spanish, ca. 1840s.





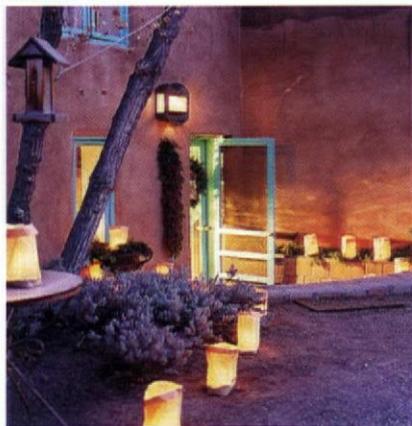
Swagged fir boughs add softness to beams on the living-room end of the big room. The “lily-pad green” of the walls, done in limewash, is a traditional color in central Mexico. **RIGHT:** The 1930s Mexican headboard is heavily carved and gold-leafed.

PLASTER AND HIGHLY DECORATED OBJECTS—CARVED, COLOR-WASHED

solar heat and environmentally sensitive building with architectural continuity”—building in the vernacular.

Floors are brick, widely used after the 1840s settlement because, unlike adobe, it was a stable, low-maintenance material. Another Territorial period element is the so-called lathe gate that separates the lower part of this house from the main upper room. The style dates from the arrival of mill-sawn lumber to the region.

A standout feature of the house is the limewashed and glazed plaster in gorgeous colors reminiscent of Colonial Mexico and the Spanish Southwest. Susan’s husband is Stephen Bennett, a plasterer with expertise in Italian limewashing and other specialty finishes; the walls are his work.



Susan Westbrook has furnished the house with native, Mexican, and old Spanish Colonial Revival pieces. A rug hung on the dining-room wall is probably a lodge rug, given its immense dimensions, woven in the Four Corners area ca.1910 by Navajo weavers. Chairs in the dining room are armless *curno* chairs of the early

Spanish Colonial period, commissioned by the owner. The sun carving in the living room is Mexican folk art of the 1920s. A small, raised fireplace in the kitchen alcove backs up to the main chimney. It warms the entire wall, making this the favorite gathering spot on snowy winter days.

Corrales, where Susan Westbrook also has her design studio and store, is a northern suburb of Albuquerque, about 45 miles south of Santa Fe. Westbrook was born in Corrales and sits on the board of the Albuquerque Museum. She was eager to talk about her next project: “the last raw adobe building in Albuquerque’s Northern Valley . . . parts of the building may be more than 250 years old!” ✦



antique brilliance

EUROPEAN AND COLONIAL SALVAGED MATERIALS ARE AN ARCHITECTURAL BACKDROP

LOCATED ON FABLED Canyon Road in Santa Fe, this is the house of architect John Midyette. At its core, it's an old house: a log section, now buried in the interior, dates to the early 1700s. Changes and additions were made in the late 19th century, in the 1940s and 1960s, but it was Midyette's remodeling ten or fifteen years ago that pulled the house together. The most notable feature is the use of architectural salvage. "I owned a

salvage company, too, for 25 years," the owner tells us. Arresting front doors came from an office building that burned in Mexico City 40 years ago. Just inside, space is defined by a superb French column resting on a Mexican stone capital as its pedestal. A monastery's robing table, used in dressing *santos* for festival times, was adapted for use in the dining room, where the broad window came from a convent. Towering candle stands

from Spain are hundreds of years old.

In the new section, an ox-eye window is set in the *torreon*, or stair tower. On an old sideboard, bold silver and ceramics announce the Spanish and Mexican past. Inside and out, the house sparkles. At holiday time, Midyette follows the local custom: natural materials. "You see lots of autumn branches, pine boughs, chiles, and candles. I'm from Connecticut; this isn't New England." ♦

TOP: (left) *Nichos* in adobe walls hold wooden *santos*, Indian crosses, and carvings from Spain, Portugal, and Mexico. The front doors were salvaged in Mexico City. The column is French; its pedestal is a stone Mexican capital. (center) The large window, eight feet across, is from a Mexican convent; the turn-of-the-century table was once in a monastery. Floors are remilled white oak.



Antique and salvaged objects themselves lend festive brilliance: candlesticks of Mexican coin silver; locking Talavera spice jars of the mid-1700s for expensive cumin and saffron; torch holders, several hundred years old, from a church in Spain.



The headboard is a Peruvian window grille, and the heavily carved Peruvian armoire, perhaps a century old, is made of an extinct softwood. The pots on the Mexican beam are pre-Columbian from New Mexico.





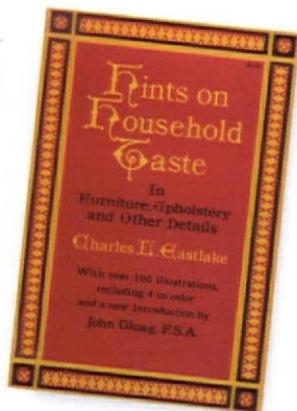
Before the word was misapplied to all manner of ornament, Eastlake was the most popular variant of the Aesthetic Movement in America: bold and muscular, woody, neo-Gothic.

THE QUESTION IS ASKED even by people who know that the style is named for the English tastemaker Charles Locke Eastlake, a major influence during the Aesthetic Movement of the late Victorian period. In wider circles, even that much knowledge is arcane. "The first piece of 'Eastlake' furniture I ever purchased, while reasonably close to C.L.E.'s tenets, was carefully labeled 'Westlake' on its price-tag by the well intentioned but clueless dealer," reports decorative-arts historian Dan Cooper. More often, 'Eastlake' is a label applied to dark and clunky furniture of the period. But for those interested in the decorative arts of the 1870s and 1880s, including houses in

considered a furniture type, it also refers to interior decorating and even architecture. "Not surprisingly, the Eastlake style hit its apogee in San Francisco," says Bruce Bradbury, the ornamentalist whose wallpaper company was a progenitor of the Victorian Revival. "Here was a wealthy city unencumbered by architectural tradition and blessed with an abundant supply of redwood that could be easily turned, chamfered, and incised; entire facades became a testimony to the woodturner's art." Bradbury adds: "Eastlake himself was not amused, and scolded the citizens of San Francisco in a newspaper article, disavowing any responsibility for the flamboyant architectural style that now bore

WHAT IS EASTLAKE?

the Stick, Queen Anne, and Shingle styles, Eastlake is worth getting to know. ■ It began in England during the 1860s, when rebels including William Morris and Bruce Talbot helped usher in the so-called Aesthetic Movement, a reaction to the carved rosewood furniture and garish coloring of the mid-Victorian period. These neo-medievalists looked back to pre-industrial artisanry. They championed subdued, natural colors and simpler furniture, and preached for flat, stylized ornament in carving and on walls and textiles. ■ The style came to America by the 1870s. By then, Eastlake (1836–1906) was a household name, owing to his popular book *Hints on Household Taste*. American writers including Harriet Spofford and Clarence Cook, calling the style Modern Gothic, advanced Eastlake's ideas further. Although Eastlake is often con-



sidered his name." ■ Eastlake was the most popular variant of Aesthetic style in America, but it was not the only one. Tiffany and Associated Artists (including the textile designer Candace Wheeler) produced interiors that owed much more to the English movement. Such rooms were highly decorated, iridescent, often with Arabic or other exotic touches. It was wall decoration, glass,

color, and textiles that defined a Tiffany (Aesthetic) room, not the furniture. By contrast, Eastlake interiors were decorated with wood—in dadoes, beamed and coffered ceilings, massive bracketed mantels with overhoods and shelves, and heavily corniced, neo-Gothic bookcases with incising. It might be useful to think of Aesthetic Movement interiors as tending toward the feminine, while Eastlake is undeniably masculine. ✦

by Patricia Poore

The ball and spindle screen is Eastlake, set in a Modern Gothic interior that is close to defining the style: bracing and diagonals, chamfers, stylized ornament, and medieval motifs. **INSET:** Stick-style houses in the San Francisco Bay area are called Eastlake; note sawtooth ornament. **ABOVE:** The book that changed interiors.



FAMILY VICTORIAN

A sparkling restoration results when a couple inherits a Queen Anne in rural New York.

by Dan Cooper | photographs by Eric Roth



IT'S THE STUFF of dreams: imagine inheriting the mansion that your great-great uncle built in 1888.

Moreover, imagine that it hasn't been redecorated since 1894. Everything is still intact, from the wall and ceiling treatments to the leaded glass; even the folder containing the original contractor's bills exists.

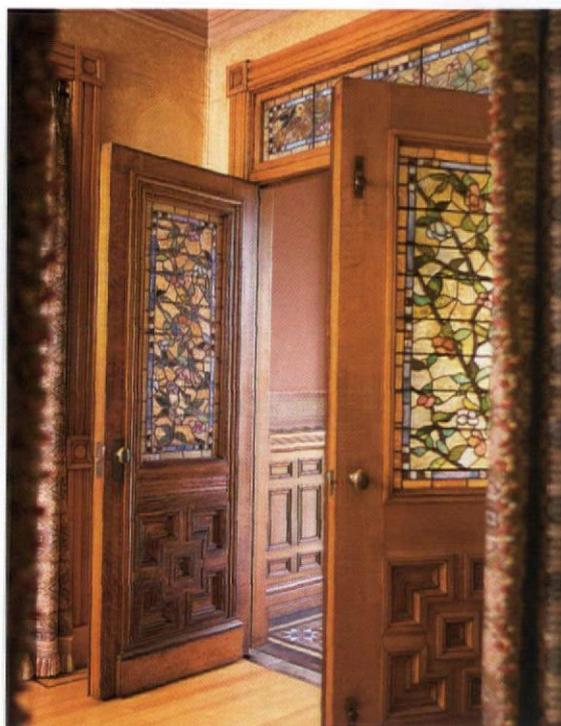
Yes, fortune smiled upon an upstate New York businessman and his wife, giving them the opportunity to return to the family seat. Not that this was a turn-key operation:

ABOVE: The consummate Victorian, complete with turret and broad, sweeping verandah. **RIGHT:** The owner's passion for historic textiles and lighting is reflected in the selection of portières and ceiling fixtures.

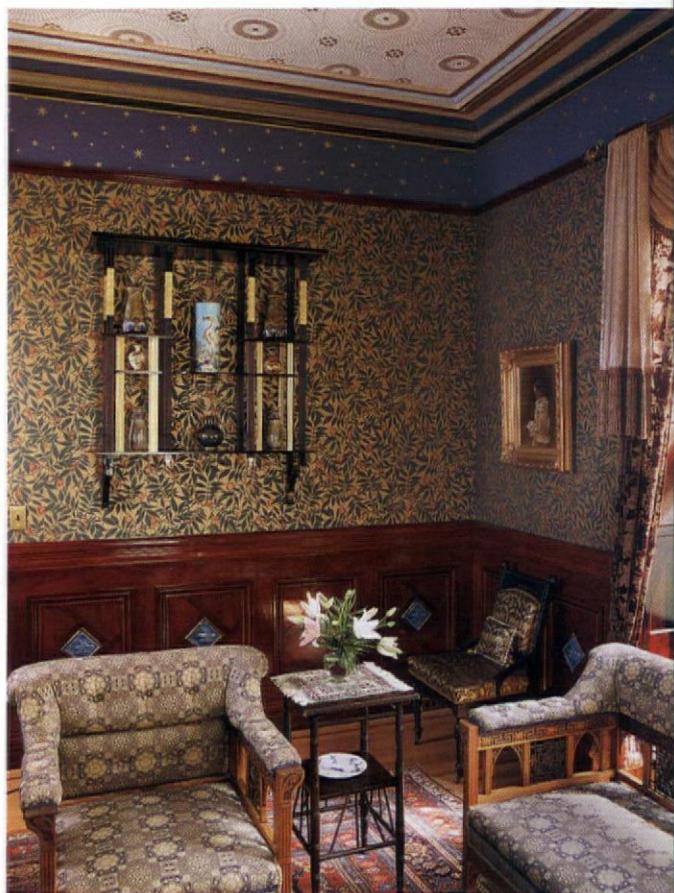




ABOVE: The grand staircase with its ornate balusters and paneling. The newel lamp and painting are from the owners' extensive collection. **BELOW:** The Aesthetic Movement leaded-glass doors and transom welcome guests into the main hallway.







The "new" parlor honors the spirit of the house, while indulging the owners' passion for Anglo-Japanese. **LEFT:** The "old" parlor is resplendent with Turkish revival seating, Bugatti center table, and cherished paintings and porcelains.

the 13-room Queen Anne stood empty for several years. At least one bedroom was badly water damaged, and many of the beautifully stenciled canvas walls and ceilings were coated in a century's worth of coal and oil residue.

Along with a love for their home's history and craftsmanship, the couple were also equipped with other skills necessary for this daunting task: She is an American art dealer with a special fondness for the second half of the 19th century, and he, aside from being a long-time antiques aficionado, has the fearlessness only a racer and collector of vintage automobiles can possess.

"The house has always told us



LEFT: A wall of glazed, built-in bird's-eye maple bookcases and a fall-front secretary in the library display family memorabilia. **RIGHT:** The owners recolored a wallpaper frieze and applied it to the ceiling as a border to enhance the dining room's intact original wall treatment.

what to do," she says. "We would not have dreamt of redecorating, but only restoring, cleaning, and buying furnishings sympathetic to the palette and scale of the rooms."

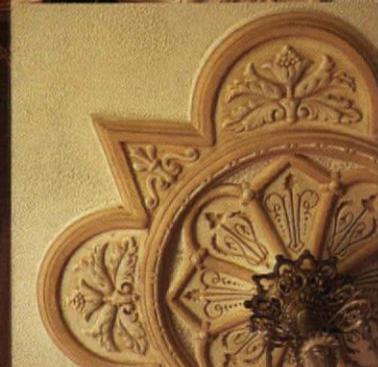
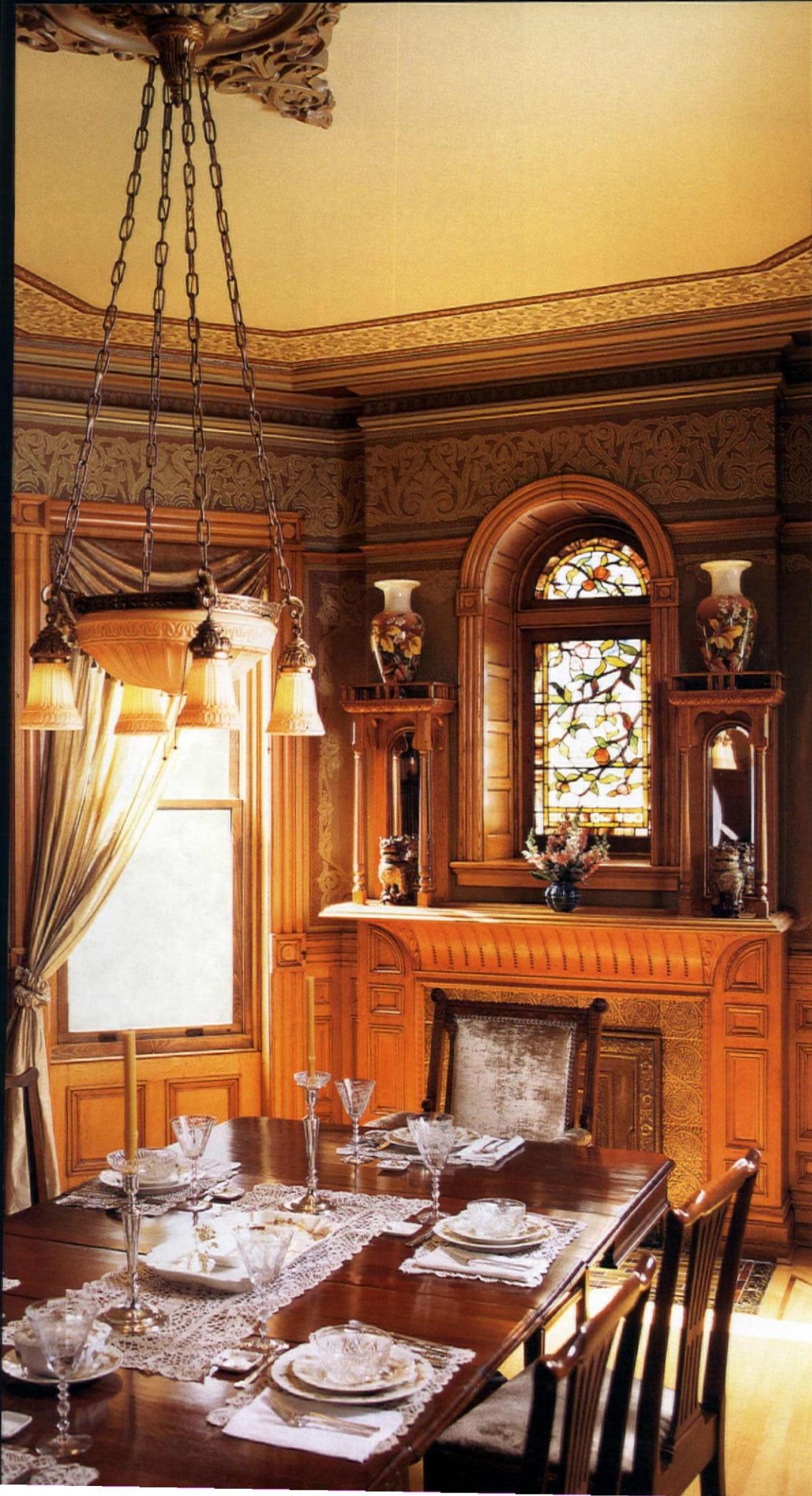
After initially struggling to find the right decorating materials, she discovered the historical design merchant John Burrows, who not only led her to a period-appropriate carpet for one of two grand entry parlors, but also introduced her to the world of restoration—with its many resources for wallpaper, upholstery, draperies, and carpet.

Burrows also impressed upon the couple that this family house was indeed a period treasure. There are leaded-glass windows in almost every

room, including a spectacular example with a demilune transom directly over the dining-room fireplace. Bird's-eye maple appears on nearly all of the interior woodwork, including a sea of raised panels, turned balusters, and exuberantly carved mantels. The *pièce de résistance* is the master bedroom, where even the faux-bamboo bedroom set is bird's-eye.

Aesthetically, the greatest challenge for the homeowners was a large front parlor that had been gutted in the 1950s and turned into a studio apartment, complete with bath and kitchenette. With few clues as to how the room was originally furnished, the couple indulged their passion for the Anglo-Japanese style. "Rather





ABOVE: Variations on a theme: many of the original ceiling medallions remain intact, revealing nuances from an age of prolific ornamentation. The mouldings and carvings were subtly picked out with a delicate palette of original colors.



ABOVE: The sun-washed seating area in the turret off the master bedroom. **RIGHT:** The master bedroom is a symphony of bird's-eye maple, from the doors and mantel to the original faux-bamboo bedroom set, bartered from the relative who inherited it.

than try to re-create the bits that we could see remaining, we used those scraps as prompts—the mahogany-colored woodwork, the decorated ceiling, and the picture rail—but we added the darker, richer palette,” she says.

While it may appear that this old manse has been entirely returned to its 19th-century glory, the residents are waiting for the muse to visit and inform them what to do with the kitchen, the only remaining non-Victorian room in the house.

One can only imagine what they'll think of. ✦







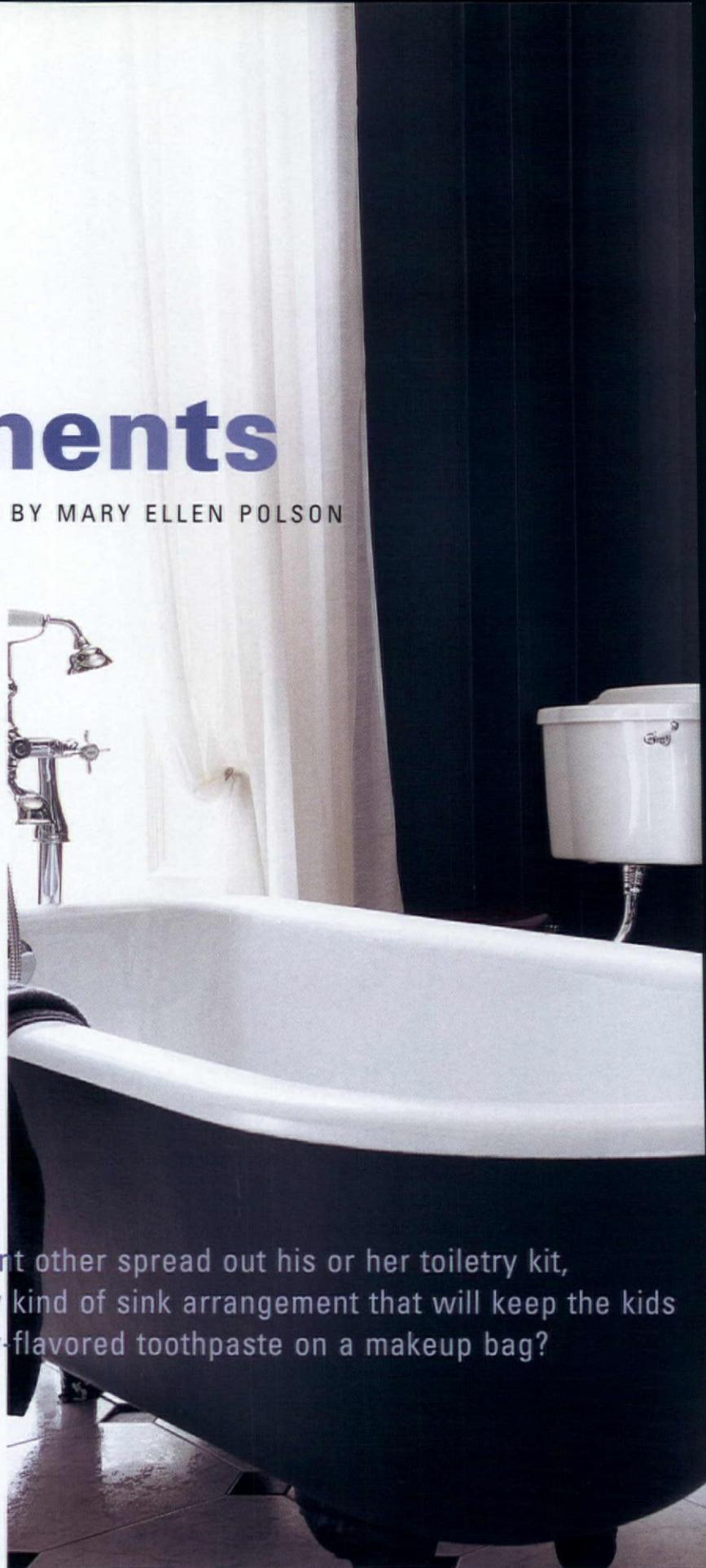
elements of the bath

BY MARY ELLEN POLSON

A PERIOD BATH needn't be large to be lavish, but before you plunk down the plastic for that free-standing Roman tub, consider how you want the room to function. Do you want to be able to grab towels from a rack, or hide them in a custom-made cabinet? Should you choose a shower with exposed works, for instance, for a luxe nod to the early-20th-century sanitary movement? Where will your significant other spread out his or her toiletry kit, and what arrangement will keep the kids from smearing cherry-flavored toothpaste on a makeup bag? Yup, there's a lot more to consider when updating or creating a bathroom than where the tub, toilet, and sink will go.

Where will your significant other spread out his or her toiletry kit, and is there any kind of sink arrangement that will keep the kids from smearing cherry-flavored toothpaste on a makeup bag?

ABOVE: A classically styled lav set from Kallista's Country Collection. **RIGHT:** Half the fun of outfitting a new or original bath is choosing complementary fixtures and accessories, from period-style toilets and sinks to beveled-glass shaving mirrors. **FAR RIGHT:** A chrome and acrylic towel bar from Ginger's Motiv line.





The WORKS

These companies offer bath fixtures, fittings, and accessories.

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■ **ANTIQUE HARDWARE & HOME**

(800) 422-9982, antiquehardware.com

■ **CHATSWORTH BATHROOMS** (866) 852-2847, chatsworthbathrooms.com

■ **CLAWFOOT SUPPLY** (877) 682-4192, clawfootsupply.com ■ **DEA BATHROOM MACHINERIES** (209) 728-2031, deabath.com

■ **HERBEAU** (800) 547-1608, herbeau.com ■ **KALLISTA** (888) 4 KALLISTA, kallistainc.com ■

KOHLER (920) 457-4441, kohlerco.com

■ **KOLSON** (516) 487-1224, kolson.com

■ **MAC THE ANTIQUE PLUMBER** (800) 916-2284, antiqueplumber.com ■ **PORCHER BY AMERICAN STANDARD** (800) 359-3261, americanstandard-us.com/porcher

■ **RENOVATOR'S SUPPLY** (800) 659-0203, rensup.com ■ **ROHL** (714) 557-1933, rohlhome.com

■ **SOHO CORP.** (800) 969-SOHO, sohocorp1.com

■ **ST. THOMAS CREATIONS** (619) 474-9490, stthomascreations.com ■

VINTAGE PLUMBING (818) 772-1721, vintageplumbing.com ■ **VINTAGE TUB & BATH** (877) 868-1369, vintagetub.com

■ **WATERWORKS** (800) 988-BATH, waterworks.com ■ **WHITEHAUS** (800) 527-6690, whitehauscollection.com



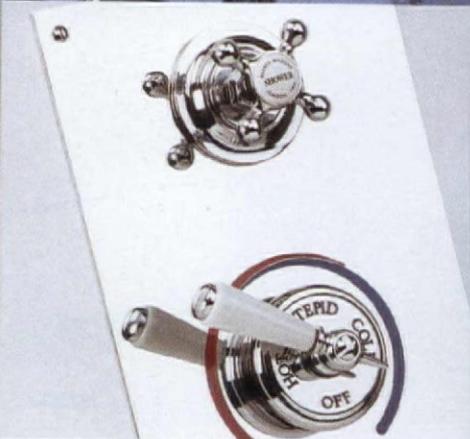
TUB, TUBE, and TOILET

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(Antique and period reproduction bathtubs only) ■ **DIAMOND SPAS** (800) 951-7727,
 diamondspas.com ■ **DURAVIT** (888) 387-2848, duravit.com ■ **DUSCHQUEEN**
 (800) 348-8080, duschqueeninc.com *(glass shower and tub enclosures)* ■ **PEARL**
BATHS (800) 328-2531, pearlbathtubs.com ■ **SUNRISE SPECIALTY** (800) 444-4280,
 sunrisespecialty.com ■ **ULTRA BATHS** (800) 463-2187, ultrabathtubs.com



The Pedestal bath from Sunrise Specialty in enameled cast iron, fitted with a polished brass tub-fill and hand shower.



TOP: (far left) The Naos tub from Ultra Baths can stand alone. **ABOVE:** The Barber Wilsons shower arm and concealed thermostatic mixing valve with triple control, both from Soho Corp.



The SINK

Look here for handmade sinks.

- **BATES & BATES** (800) 726-7680, batesandbates.com
- **SUSAN HEBERT IMPORTS/COBRÉ** (503) 248-1111, ecobre.com
- **KREIGH ART CERAMICS** (608) 257-1229, kreighceramics.com
- **LINKASINK** (866) 395-8377, linkasink.com
- **MARZI** (831) 394-9382 ■ **SINKWORKS** (877) 746-5967, sinkworks.com

Chrome and nickel fittings continue to outpace polished brass. Keep in mind that a large fixture, such as a Belle Epoque-style console sink, needs fittings with a higher profile than does a small basin.



TUB, TUBE, AND TOILET Even so, it makes sense to start with the largest fixtures: the tub, shower, and ever-necessary toilet. The possibilities are legion, from custom-built showers finished with reproduction tiles, to extra-deep bathtubs. Clawfoot tubs are perennial favorites, and Clawfoot Supply offers both double-ended and slipper clawfoot tubs in cast-iron and acrylic, complete with decorative feet. Duravit's streamlined Foster tub comes in freestanding, built-in, or wall-mounted versions, with or without jets. Affordable Antique Bath and More sells Art Deco-style toilets; Bathroom Machineries offers a high-tank pull style. Want a freestanding shower with minimal impact on your décor? Consider an all-glass enclosure from Duschqueen.

THE SINK Would you prefer a drop-in basin (or a pair of them) set into a vanity, or a pedestal sink or console? You can opt for a white porcelain drop-in, or a handmade painted lady from Marzi or Kreigh Art Ceramics. What about a hammered-copper basin, such as those from Bates and Bates or Linkasink? Perhaps you'd prefer a classic pedestal with a floral design, like the polychromed Charleston from Herbeau. Or choose an entire suite built around a pure, white sink, like the scalloped-basin Bostonian or clean-edged Richmond, both from St. Thomas Creations.

ABOVE: The wall-mounted Country Console from Kallista stands on graceful, fluted legs with slender supports that can double as towel bars. **TOP:** (left) In a bathroom designed by Sheila Bridges, a pair of streamlined console sinks are topped with sleek, matching mirrors. The lav sets have enough architectural presence to stand up to the fixtures. (right) A copper basin from Susan Hebert.



Go with the FLOW

Lav and shower-set specialists

ALTMANS (310) 559-4093, altmansfnf.com

■ **DELTA** (800) 345-3358, deltafaucet.com ■ **HANSGRÖHE** (770)

360-9880, hansgrohe-usa.com ■ **HARRINGTON BRASS WORKS** (201)

818-1300, harringtonbrassworks.com ■ **JADO USA** (480) 951-2675,

jadousa.com ■ **JB PRODUCTS** (708) 343-0783 (showerheads) ■

KRAFT HARDWARE (212) 838-2214 ■ **LEFROY BROOKS** (212) 226-2242,

lefroybrooks.com ■ **SUNFLOWER SHOWERHEAD** (206) 722-1232,

sunflower showerhead.com ■ **THG USA** (954) 425-8225, thgusa.com

■ **WATERMARK DESIGNS** (800) 842-7277, watermark-designs.com



TOP: Cross-handled taps accompany a graceful, swan-necked faucet from Harrington Brass Works. **ABOVE:** A petite center-set lav faucet from Rohl would add elegance to a small lavatory basin. Imported from northern Italy, it's available in chrome, nickel, brass, and chrome-and-brass finishes. **RIGHT:** The Empire sconce from Ginger features a flared shade and Art Deco styling. Far right: Vanity Flair's console has the look of fine period furniture.



GO WITH THE FLOW Now that your fixtures are in place, it's time to choose the fittings. Keep in mind that a large fixture, such as a Belle Epoque-style console sink, needs fittings with a higher profile than does a small basin. One luxury you'll appreciate in the shower is a thermostatic mixer, like those from LeFroy Brooks, Harrington Brass Works, or Rohl. Top it off with a soothing, pan-style showerhead; the solid-brass pans from Sunflower Showerhead are authentically mounted flat for a rain-shower effect.

HOLD IT! When it comes to storage in the bathroom, think creatively. Strategically placed towel warmers, like those from Myson or Windy Ridge, hold everyday towels; a suite of accessories adds period flair while keeping many frequently used items close at hand. Urban Archaeology offers period-inspired accessory sets suitable for 19th- and 20th-century homes. If you're planning a vanity or other cabinetry, manufacturers such as Owen Woods, Quality Custom Cabinetry, and Delmondo will outfit your bath with furniture-quality fittings. Another opportunity for convenient storage is the medicine chest. Omega Too, Roborn, and Wood Essentials all offer traditional looks. ✦

HOLD IT!

From towel rods and soap dishes to custom bath cabinetry.

BOUVET (415) 864-0273, bouviet.com (bath hardware and accessories)

- **DELMONDO** (978) 449-0091, delmondop.com (bath furniture, mirrors, and accessories)
- **GINGER** (800) 842-4872, gingerco.com (towel racks and accessory sets)
- **MYSON** (800) 698-9690, mysoninc.com (towel warmers)
- **OMEGA TOO** (510) 843-3636, omegato.com (medicine chests, towel racks)
- **OWEN WOODS** (800) 735-6936, owen-woods.com (Mission and Shaker-style bath cabinetry)
- **QUALITY CUSTOM CABINETRY** (800) 909-6006, qcc.com (custom bath cabinetry)
- **REJUVENATION** (888) 343-8548, rejuvenation.com (medicine chests, hardware, metal accessories)
- **ROBERN** (800) 877-2376, robern.com (mirrored bath cabinets in traditional styles)
- **ROCKY MOUNTAIN HARDWARE** (888) 788-2013, rockymountainhardware.com (bath hardware and accessories)
- **RUNTAL NORTH AMERICA** (978) 373-1666, runtalnorthamerica.com (towel warmers and radiators)
- **STONE RIVER BRONZE** (435) 755-8100, stoneriverbronze.com (towel rods and rings)
- **URBAN ARCHAEOLOGY** (212) 431-4646, urbanarchaeology.com (towel racks, lavatories, and accessory sets)
- **VANITY FLAIR** (888) 479-4108, vanityflair.net (custom bath cabinetry)
- **WESAUNARD** 540-582-6677, wesaunard.com (towel warmers)
- **WINDY RIDGE** (800) 639-2021, veha.com (towel warmers and radiators)
- **WOOD ESSENTIALS** (212) 717-1112, woodessentials.com (traditional wood medicine chests)

LEFT: With styling inspired by seaside cottages of the early-20th-century, Robern's Fairhaven medicine cabinet is water-resistant aluminum under its period-friendly finish.

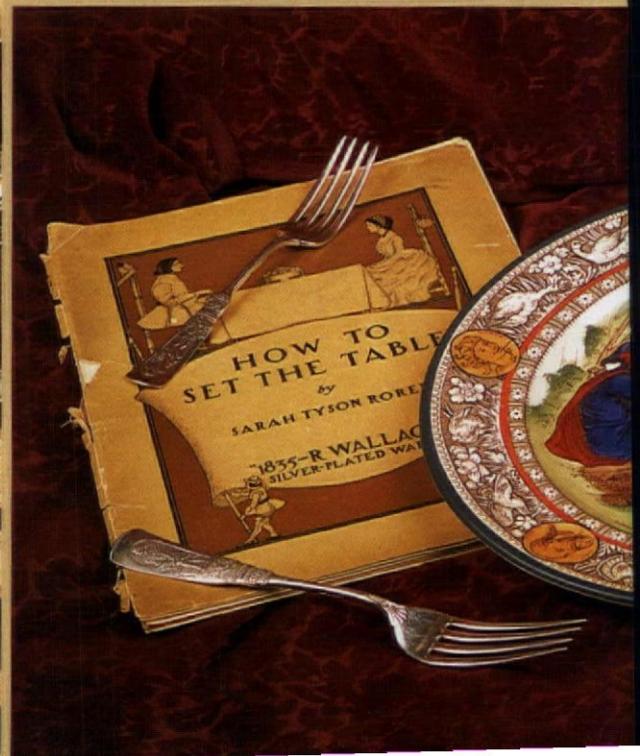
Towel warmers, like those from Myson or Windy Ridge, can hold everyday towels; a suite of accessories, from towel rods to toothbrush holders, adds period flair while keeping many frequently used items handy.



ABOVE: (left to right) Why hide the toothbrush and hand towel under the sink when you can choose from elegant accessories, like these from Ginger. Shown here are the Circa single wall tray; Circa hotel shelf with bar; Circa toilet tissue holder; and the Motiv tumbler and toothbrush holder.

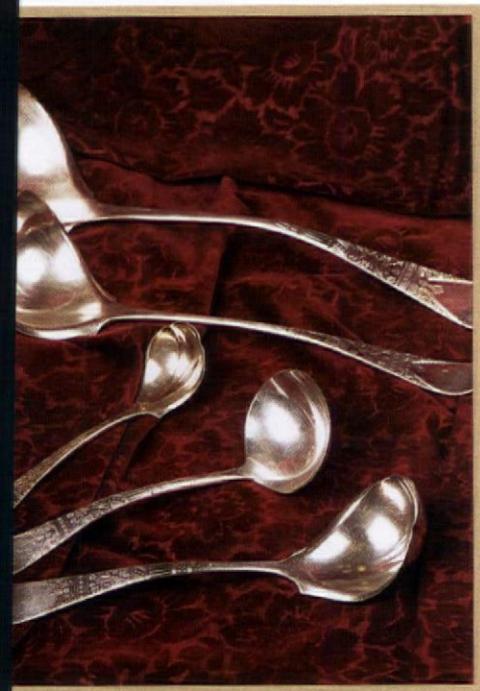
PERIOD ACCENTS

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IN YOUR OLD HOUSE. BY REGINA COLE

SILVERWARE



LEFT: Before silver patterns there were coin silver spoons (ca. 1800). **BELOW:** Art Nouveau silver bridged the gap between late-19th-century ostentation and simpler taste. "New Art" salad servers by Wm. B. Durgin Co., 1904.



KNIVES, FORKS, AND SPOONS are intimate expressions of period style. Tableware is wonderfully collectible; a vast range of 19th- and 20th-century silver flatware can be found in styles from Egyptian Revival to Machines Made for Living, and everywhere from flea markets to high-end antiques shops. As American silver production continues to decline, old and antique flatware becomes a better

value than buying new. Buying old silver is often the only way to replace missing pieces: Manufacturers have reduced production (while moving it offshore) to just a handful of best-selling patterns.

The silver pattern itself is a product of the Industrial Revolution, unheard-of before the 1840s, when the average home's cutlery consisted of horn or wood spoons and a few

knives. With manufacturing and a booming economy, a burgeoning middle class ate newly introduced foods such as asparagus, oysters, and ice cream. Suddenly, table manners and silver flatware were social signifiers. It mattered whether or not you could afford to own a complete silver service, and whether or not you knew when and how to wield berry spoons and fish sets. [text continued on page 82]

ABOVE LEFT: Serving pieces are especially collectible as they need not match the flatware. **OPPOSITE:** American 19th-century flatware reflected design trends such as the 1870 Egyptian Revival. **INSET:** Knowing one's way around a silver service became an important social skill in the mid-19th century.



STANDARDS

In 1852, the United States joined England in adopting the standard that defines Sterling Silver as 925 parts pure silver per thousand. Coin silver, so-called because it is (erroneously) said to be melted-down Spanish doubloons, is 900 parts pure silver. Electroplating was introduced to the U.S. in the 1840s, making silver plate the late-19th-century choice for countless Americans who wanted the look for less.

LOVE OF ORNAMENT *in silver*

Oyster forks engraved with owls, butter knives banded with bamboo, swallows sailing across soup ladles. . . . Commodore Perry had finally unlocked the mysterious secrets of Japan in 1854; design reformers here and abroad were enthralled with the feudal East. Here at last was a truly pre-Industrial society, uncorrupted by the evils of modern machines, whose "honest" designs were based on nature!—just what John Ruskin and William Morris spoke for. Soon everything Japanese was popular, and silverplate patterns didn't take long to follow. By the mid-1870s, the more traditional Rococo and Gothic styles were being replaced by flatware in Anglo-Japanese designs. As silversmiths innovated, silverware became rather unconventional: dragonflies on knives, beetles on the bowls of spoons.

Dye roll imprinting of decoration was perfected during the period, allowing designs to cover the surfaces of silverware from edge to edge. All major

manufacturers introduced patterns in the new style. Aesthetically minded householders could choose silver decorated with worm holes or leaves of grass or Geisha girls. Tiffany's "Japanese" was one of the first, featuring lotus flowers and a delicate bird perched on a branch. Pairpoint produced "Laurion" with naturalistic bugs on the handles, while Reed and Barton's "Japanese" was decorated with three sparrows in flight. Appliquéd metals, hammered surfaces, and colored alloys were popular Japanese details favored by Gorham and Tiffany. Place settings became outrageously complex. Separate utensils were made for every type of food imaginable.

The Anglo-Japanese craze lasted a mere 20 years. The 1876 Philadelphia Exposition heralded a sweeping revival of interest in our own country's heritage; by the mid-1890s, exotic decoration had lost favor as the Colonial Revival took hold. —BRIAN D. COLEMAN



ABOVE: A rare find of a complete service of Rogers Brothers' 1870s Lorne pattern silverplate with even the box and lace cloth intact. **TOP LEFT:** A proper Anglo-Japanese place setting includes a knife rest, butter pat, a whimsical napkin ring, and a multitude of forks, knives, and spoons to go with Aesthetic-style plates ("Rustic" pattern).

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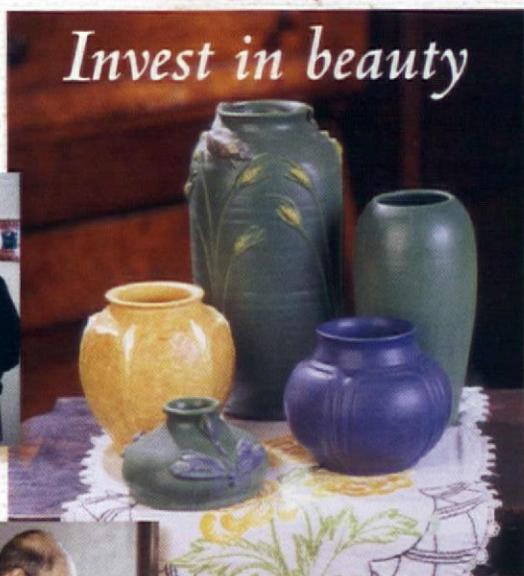
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"VERSAILLES": GORHAM, 1888



"POINTED ANTIQUE-HAMMERED": REED AND BARTON, 1895



"LOVE DISARMED": REED AND BARTON, 1899



"GEORGIAN" DEMITASSE SPOON: TOWLE, 1900

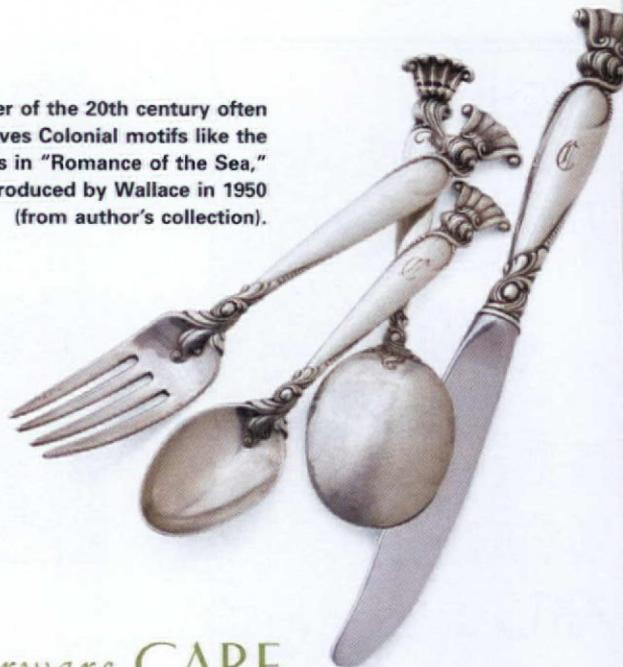


"ACORN": GEORG JENSEN, 1915



"HAMMERED ANTIQUE": REED AND BARTON, 1995

Silver of the 20th century often revives Colonial motifs like the shells in "Romance of the Sea," introduced by Wallace in 1950 (from author's collection).



silverware CARE

Silver's characteristic black oxidization develops quickly; using your silver flatware daily is the best way to prevent tarnishing. Simply wash it and dry with a soft cloth, and it will develop the soft patina that is so beautiful in well-worn silver. If you do use your silver only occasionally, store it (clean) in tarnish-retardant sleeves, available at jewelry stores. Occasional polishing will be necessary, but new silver polishes leave a protective film, somewhat reducing the need for this chore. Don't store your silver in plastic wrap as it promotes a blotchy surface. Don't put it in the dishwasher. Above all, says antiques dealer Roger Pheulpin, don't use dipping liquids to clean your silver. "They take all the patina off—it'll end up looking like aluminum!"

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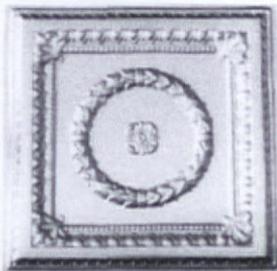
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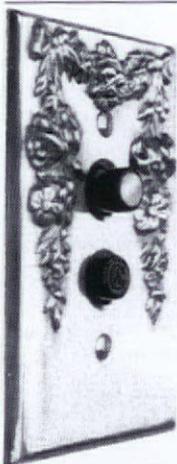
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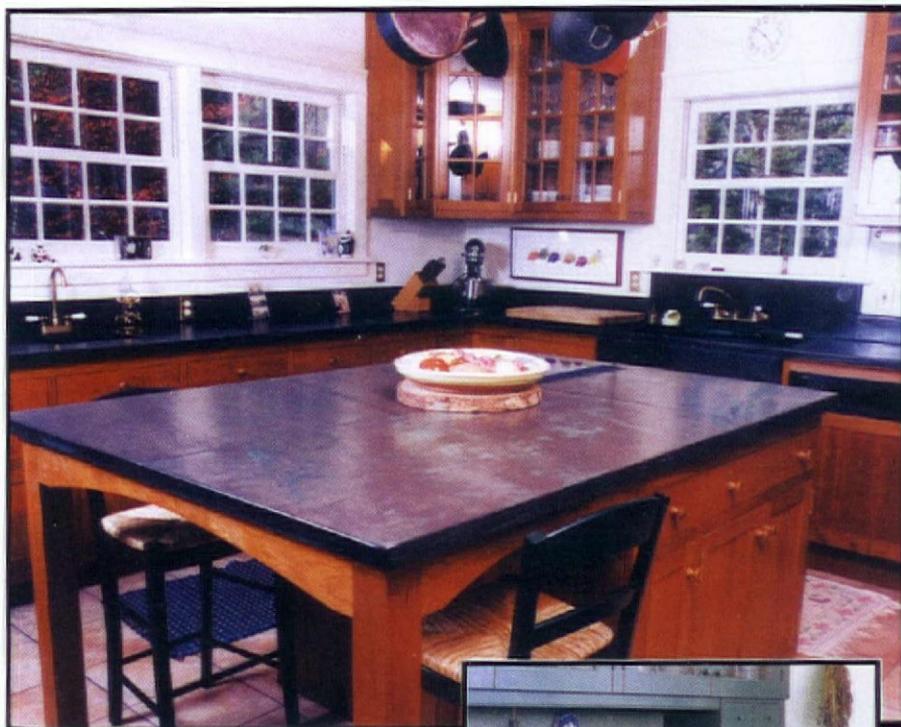
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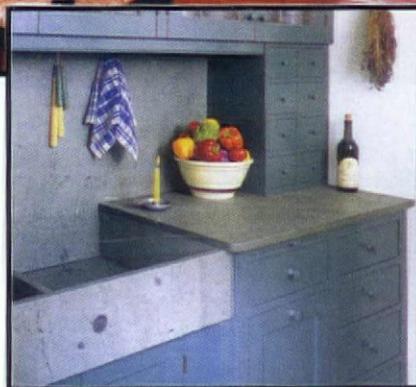
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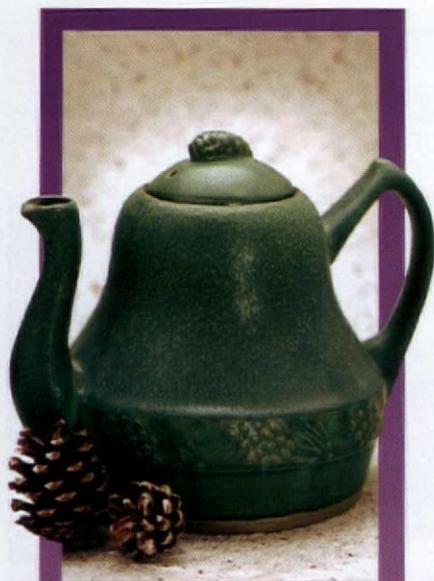
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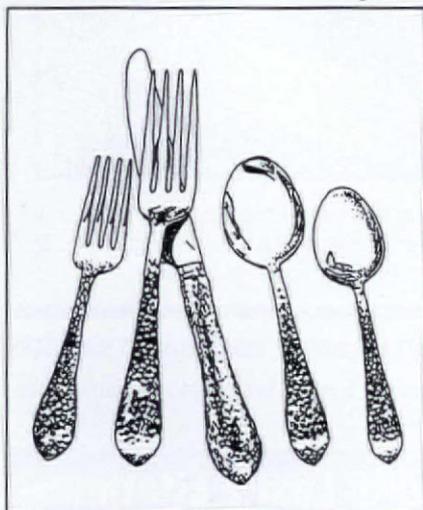
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Collectors covet European silver of the Arts and Crafts Movement: "Continental" by Georg Jensen, 1906-08.

Saarinens "Contempora" for Reed and Barton recalls the Chrysler Building . . . during the past 50 years, however, Americans have strongly favored Colonial Revival designs.

"One of the first real flatware patterns, called 'Gothic', was patented in 1847 by New York silversmiths Gale & Hayden," says Spencer Gordon of the antiques firm Spencer Marks. Until the 1860s, most flatware was styled along either Gothic or Roco-coco Revival lines. The end of the Civil War launched another boom.

"Silver from the 1870s is highly collectible," says Gordon. "Some [patterns] sell for \$100,000 a set, some for \$2,000. The difference," he explains, "lies not in quality, but in how well-known a pattern is—as opposed to other antiques, where the rarest thing is usually the most desirable."

Scholars agree that silver artistry reached its zenith during the late-19th century, but they disagree about what started its long decline. In his 1993 book *Silver in America*, Charles Venable presents the Arts and Crafts preference for simple shapes and a hand-hammered look as a step backward for skilled craftsmen.

Not so, says Jeannine Falino, a curator at Boston's Museum of Fine Arts. "Great, talented silversmiths worked at that time. Charles Gebeline, who looked to Paul Revere as

his spiritual ancestor; Arthur Stone; Mary Whitlock; Mary Knight; Henry Petzel—all were important artisans."

"Arts and Crafts silver is highly desirable," agrees dealer Roger Pheulpin. "Silver from that time really shows how tastes changed. A pattern like 'Louis XV', made by Whiting in 1891, is very ornate, while 'Fairfax', made in 1910 by Durgin, is streamlined, reflecting the new aesthetic."

The mid-20th century saw some outspoken design statements, such as Eliel Saarinen's "Contempora" for Reed and Barton, which recalls the Chrysler Building. During the past 50 years, however, Americans have strongly favored Colonial Revival designs. This conservative taste, combined with a preference for the convenience and economy of stainless steel, has threatened to make the bridal silver pattern a quaint rite from the past. But the trend may have broken after September of last year, says Liam Sullivan of Replacements, which trades in contemporary and discontinued flatware. "October and November 2001 were our best two months in 20 years. Americans want to set the table with family silver again." ♦



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Moving from the blacksmith's shop to the super-heated factories of the Industrial Revolution, American hardware evolved as a merger of technology, materials, and fashion.



Hardware Style BY MARY ELLEN POLSON

MOST OF US have an easy familiarity with hardware styles, except when it comes to choosing the right fittings for our own houses. Is hardware from a high-style 1790 Federal townhouse appropriate in a farmhouse of the same era? What kind of entry set best suits a mid-19th-century Victorian? The answers aren't always obvious.

EARLY AMERICAN Before 1800, most household hardware was hand-forged at a blacksmith's shop. More rarely and expensively, brass hardware was imported from England. Rat-tail hinges, rim locks with slide bolts, and S-shaped shutter dogs were com-

ABOVE: Hardware follows fashion. Some early style influences shown here include Hepplewhite (top center), Chippendale (bottom center), and Sheraton (center left).

monplace pieces of art. High-fashion hardware for furniture and entries about 1750 meant elaborate Chippendale plates and pulls. In the Federal period, furniture was finished with delicate, die-stamped oval Hepplewhite plates. Classically proportioned Sheraton knobs and rosettes appeared on the best front doors in the first years of the 19th century. About 1820, the first cut-glass knobs were produced in America.

VICTORIAN Pioneering industrialists began turning out mineral knobs in white, black, and Bennington brown by 1840. Ten years later, they'd perfected mercury glass, the result of silvering the inside of a glass knob with mercury to produce a shimmering knob that looked for all the world like silver. After the Civil War, man-

ufacturers geared up to produce some of the most beautiful decorative hardware ever made. Stylistically, Eastlake and early Aesthetic Movement hardware showed a fascination with things Japanese. (Think of the motifs in Bradbury & Bradbury wallpaper condensed onto a rosette or backplate, and you've got the idea.) Steeple-tipped finials in brass and bronze, nickel-plated brass escutcheons, doorknobs covered with incising and figures in relief; even door hinges received lavish decoration.

To make these exotic, elaborate styles, manufacturers used sand casting. In this very old method, sand is packed around a hand-carved model; the model is removed and molten metal is poured into the mold to produce a knob or rosette with finely grained [text continued on page 86]



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detail. (Another ancient method, lost-wax casting, is capable of producing even finer detail. The best reproduction Victorian hardware is typically made by one of these methods.) Less expensive hardware was stamped rather than cast in the same fashionable designs. After about 1880, designs became even more elaborate and romantic, drawing on historic motifs from classical Greek to Rococo. By then, manufacturers were perfecting the art of plating, which made it possible to finish light-weight, less expensive stock with a high-end nickel, copper, or bronze finishes. Fashionable, low-cost builders' hardware had arrived.

ARTS AND CRAFTS Rebellious against Victorian busy-ness, proponents like Gustav Stickley and the Roycrofters adorned their furniture with simple, hand-hammered plates and pulls in brass, cop- [text continued on page 88]

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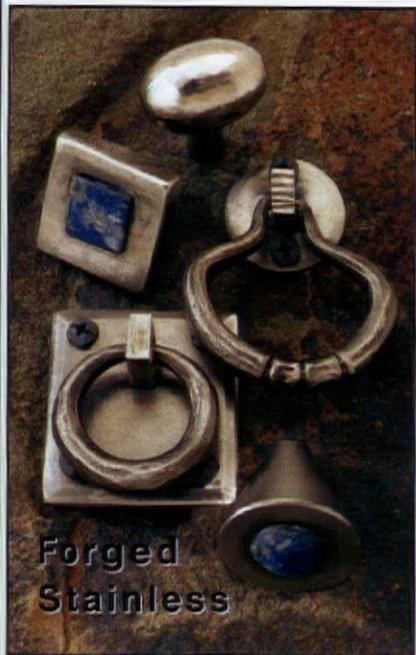


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per, and iron. As the Movement evolved into a full-blown style, manufacturers of builders' hardware jumped on the bandwagon, mass-producing versions of Stickley-style escutcheon plates in stamped brass.

ROMANTIC REVIVALS By the 1920s, Arts and Crafts hardware was passé. Many Americans had gotten their first look at Europe during the Great War, and they brought back romantic notions about Tudor England and medieval France. On the home front, the colonial past had never been more popular. History was hip. Although some hardware was custom made for Revival-style homes, manufacturers were soon churning out largely interchangeable reproductions in every material and style to outfit houses in the newly fashionable Tudor, Spanish Colonial, Mediterranean, Italian Renaissance, and Norman Revival styles. Along the way, they introduced historical designs that had rarely if ever been seen in America before, such as open-work filigree or twined wrought iron in levers and handles.

ART DECO TO MODERN High style still existed, of course, primarily in cities like New York, and mostly in commercial applications. Deco, Streamline, and Moderne influences didn't really begin to percolate into American homes until the 1940s, when the first plastics (Lucite and Bakelite) and futuristic metals (aluminum and stainless steel) began showing up in hardware. By the 1950s, however, the undecorated, almost invisible shapes of Modern hardware were ubiquitous. Now considered Retro, floating organic cabinet knobs and streamlined cylindrical lock sets are often available in unused, virgin form—sometimes still in the original packaging. ✦



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A Man's Home is His Castle

REVIEWED BY BRIAN D. COLEMAN

WHEN I WAS in college, I spent my year abroad in Tours, France, in the heart of the chateaux country. I have fond memories of the French castles there. I often daydreamed, in fact, about buying my own little chateau; I even had one picked out: Balzac's Sacher Chateau in the picturesque Loire Valley would have been just about the right size. Unfortunately, I lacked a family inheritance. Baron Ferdinand Rothschild, on the other hand, did not. When he inherited a substantial fortune in 1874, he promptly bought a barren hillside of dairy farmland in Buckinghamshire outside of London. There he built Waddesdon Manor, named after the local parish, in the manner of a French chateau and surrounded by lush English gardens.

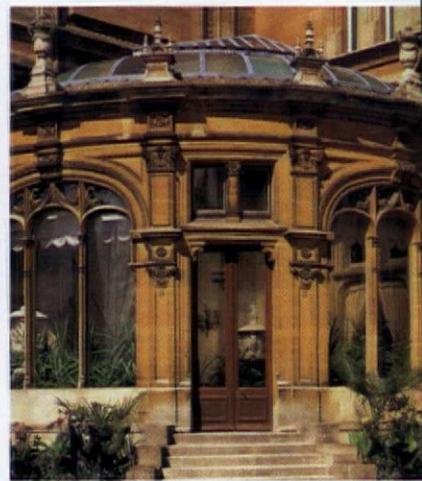




LEFT: Attention to detail, such as the choice of fabrics, is an outstanding characteristic of the house. The French screen is made from 18th-century Beauvais tapestry panels; the daybed is strewn with 19th-century silk cushions.

BELOW: The Conservatory is positioned at an angle near the Breakfast Room.

BOTTOM: A detail of the Morning Room's massive secretaire, made for a Prussian or Russian patron ca. 1770.

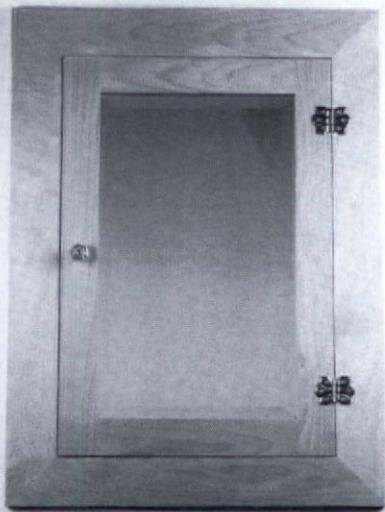


The account of the Manor's creation—as well as its miraculous survival into the twenty-first century—is fascinating. So thought architectural historian Michael Hall, an editor at *English Country Life*, who has written an ambitious book about the house. Accompanied by photographs by John Bigelow Taylor, the book starts off with an absorbing account of the servants' preparations for a typical Saturday of houseguests on 12 June 1891. The last chapter tells

a similar story of a Saturday's preparations on 23 June 2001, as the staff gets ready to open for public tours.

THE MANOR IS MOST romantically seen from a distance, its towers shimmering in the distance on top of the hill. Built of brick faced with Bath stone, now aged to a honey color, the castle incorporated up-to-date technology, including steel structural support beams and even central heating. No costs were spared [continued on page 94]

“Waddesdon continues to best express the Rothschild attributes of an eye for country, a taste for art and entertaining, and a ‘characteristic boldness and originality’.” —COUNTRY LIFE, 1898.



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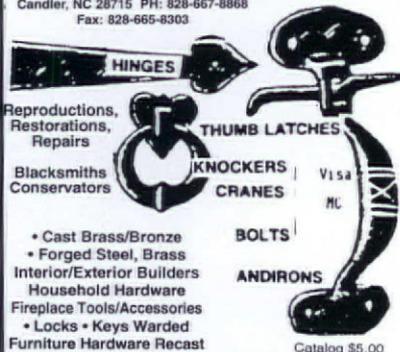
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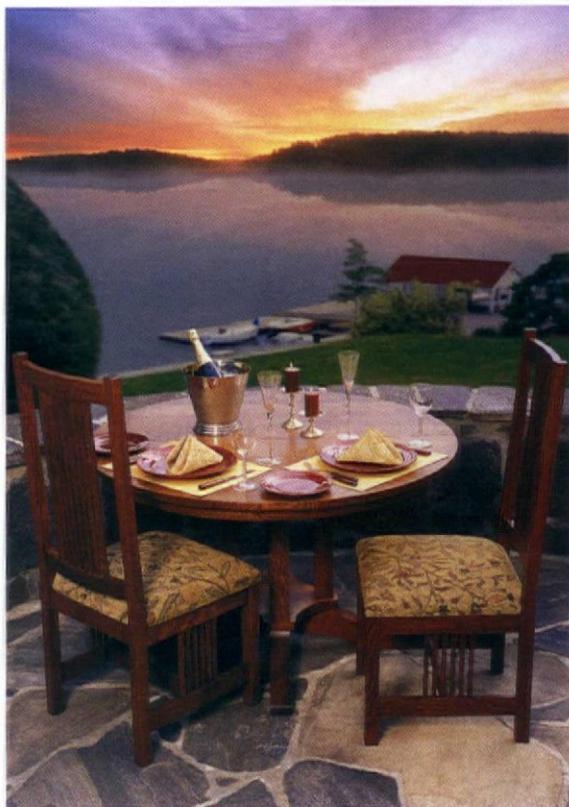
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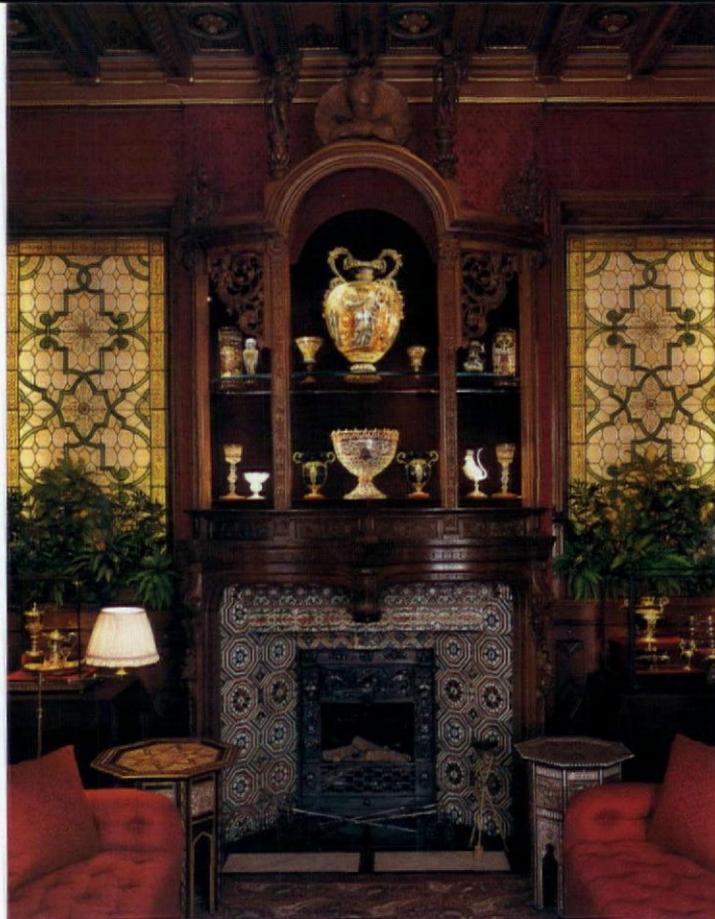


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In the Moorish-style Smoking Room, Renaissance treasures are dominated by a 15th-century pot from Valencia.

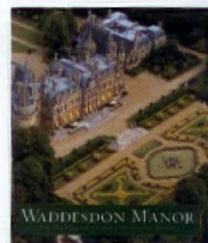
in the construction of Waddesdon.

Ferdinand shared the Manor with his unmarried sister Alice, and left it to her when he died unexpectedly in 1898 at the age of 58. Alice instituted conservation practices thought draconian at the time (such as keeping the blinds drawn and sunlight off the delicate fabrics and furniture, and regularly packing away the fine porcelain at the end of each season)—which, in fact, protected the furnishings remarkably well. On Alice's death in 1922, a French cousin, Jimmy Rothschild, and his English wife Dorothy inherited Waddesdon and maintained Alice's strict guidelines for preservation until the estate was bequeathed to the National Trust on Jimmy's death in 1957. Rothschild family members are still involved in supporting Waddesdon, the only major Rothschild house now open to the public.

Anything French has long been synonymous with good taste, and at no time was this more so than in the late-nineteenth century, when Americans of means were building their own chateaux: George Vanderbilt his Biltmore in the Blue Ridge Mountains, the elite their "summer cottages" along Bellevue Avenue in Newport. (Biltmore, in fact, has been described as a larger version of Waddesdon; Vanderbilt is known to have visited.) This book is a look at the social forces behind this phenomenon. Above all, it's a tale of how one person through vision and persistence may create a home as his life's work. ✦

Waddesdon Manor

by Michael Hall;
Abrams, 2002.
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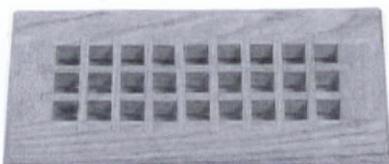
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ask THE EDITORS

Stumped by Stripes

Stripes are very traditional for home furnishings, but I'm not sure how to use them. When and where are stripes appropriate in a period home?

—JEANNINE SHERWIN
CLEVELAND, OHIO

“Many people are frightened by stripes because they feel they are too bold,” says New York interior designer Sheila Bridges, author of *Furnishing Forward* (Little Brown, 2002). But stripes are ideal for unifying an interior. “Finding a stripe composed of many of the colors already existing in your room can impose order on a seemingly chaotic space.”

Bridges likes to choose stripes for window treatments. Thin or wide, “the verticality of the stripes seems to elongate windows, making them seem bigger and more substantial.”

Upholstering a large sofa in broad stripes can diminish its apparent size, especially if the colors are in the same tonal range, writes Melanie Paine in *The Textile Art in Interior Design* (Simon & Schuster, 1990). Don't be afraid to use stripes in historically appropriate materials, patterns, and colors. Stripes and plaids were especially fashionable between 1860 and 1880, after Queen Victoria had her portrait painted wearing her ancestral Scottish Tartans. Between 1880 and 1900, manufacturers wove shiny silk and mercerized cotton threads into striped patterns, just as wallpapers



It's a misconception that smaller-scaled stripes belong in small spaces, and wider stripes in larger rooms. Bold stripes in small spaces can make a big impact.

sported shimmering mica effects. Wide stripes were especially popular in the 1930s and '40s.

Reusable Appliances

I'd like to use vintage appliances as part of the restoration of a large 1870s Harlem townhouse. We have a 1940s electric stove with two ovens, a ca. 1950s electric fridge, and a pre-electric icebox. These appliances still work, but they need restoration. Can you recommend sources?

—SID WHELAN
NEW YORK, NY

Antiqueappliances.com (706-782-3132) in Clayton, Georgia, specializes in vintage appliances restoration. The refurbishing process includes upgrading or replacing refrigeration and electrical systems to meet

current codes; a complete overhaul of surface finishes and trims, including custom replating and reporelaining; and repainting in period colors. Each restored appliance is equipped with new high-efficiency insulation and custom door gaskets. The company also offers vintage refrigerator gaskets for \$4.95 to \$6.95 per foot. An option for your pre-electric icebox may be a conversion. Roseland Ice Boxes (877-423-2693, iceboxes.com), in Blacksburg, Virginia, considers conversions on a case-by-case basis, and can arrange for pickup and delivery. Since your appliances are still working, you may want to investigate buying parts; sources include Macy's Classic Stove Works (713) 521-0934, macysclassicstoveworks.com and Antiquestoves.com (517) 278-2214.



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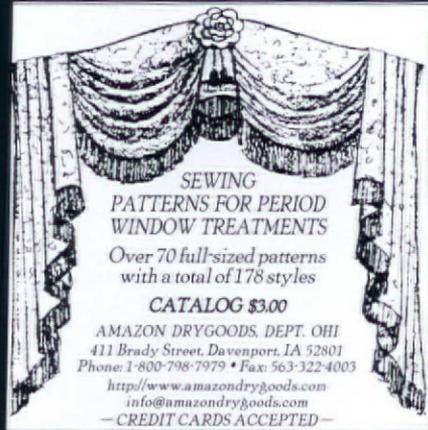
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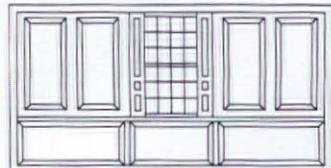


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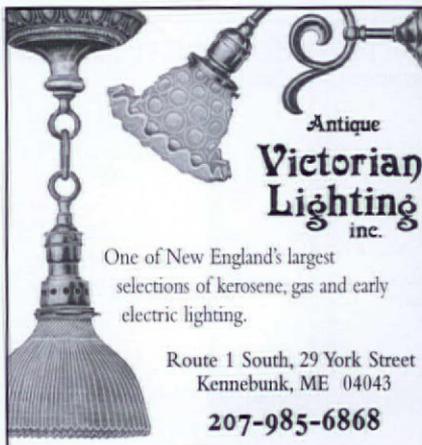
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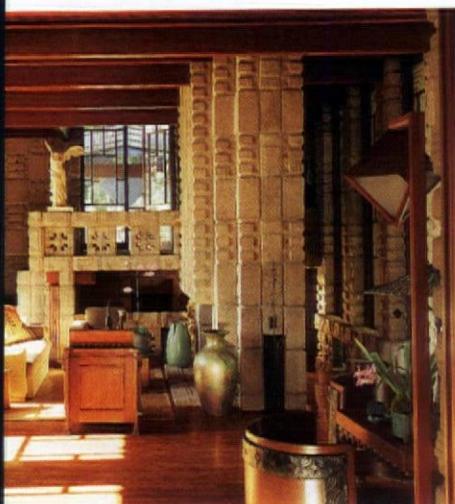
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LA Residential

BY THOMAS SHESS



CLOCKWISE: (from top left) Spanish Colonial Revival motifs in Los Feliz; the Mayan-style Ennis Brown House; the futuristic Bradbury Building; and an interior of the Storer House.



AH, LOS ANGELES. This sprawling home of Hollywood and the birthplace of freeways is easily teased as an archipelago of the bizarre in an endless sea of traffic. Others view LA as a multi-dimensional quilt, its dozens upon dozens of urban neighborhoods all linked by common freeways, if not language.

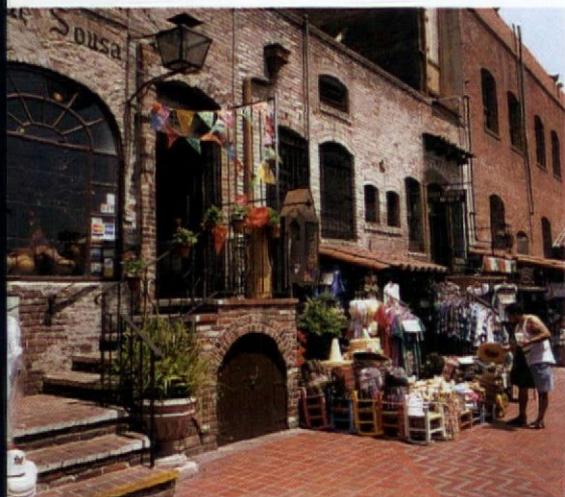
Amid the brash and crash of all things new and neon there are a few islands of old-house charm. Two such areas are the **CENTRAL/NORTHEAST** com-

munities, where growing legions of homeowners are ardently preserving the heritage of their neighborhoods.

Local real estate brokers say that there are more architecturally significant homes per square mile in **SILVER LAKE** than in other area of Los Angeles. Many now-famous architects—Neutra, Schindler, Lautner, Wright, and Ain to name a few—were commissioned to build residences in or around Silver Lake, five miles west of downtown Los Angeles.

Los Angeles may be brash, new, and splashy, but its close-in neighborhoods are linked by a historic Spanish influence, architectural innovation, and a healthy dose of California charm.

CLOCKWISE: (from right) The Colorado Street Bridge; the Argyle Hotel, once home to Errol Flynn and Clark Gable; Olvera Street, filled with delicious sights and smells.



STAY HERE

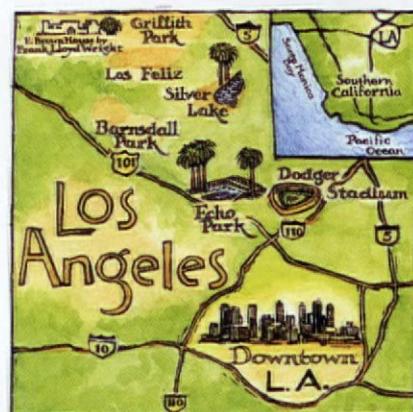
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- **THE ARGYLE**, 8358 Sunset Blvd. (800) 225-2637, argylehotel.com
Designed by architect Leland Bryant, *Sunset Towers* opened in 1929 as an Art Deco apartment palace to stars like John Wayne, Jean Harlow, Clark Gable, and Errol Flynn. It was converted into a hotel in the 1990s.

- **THE GEORGIAN**, 1415 Ocean Ave., Santa Monica (800) 538-8147.
One of the *Historic Hotels of America*, this stylish 1933 Art Deco triumph is near the Pacific and the famed Santa Monica Pier.



While many of these architects created avant-garde buildings in the 1930s, the more defining style is Spanish Mediterranean, with stucco, arches, and roof tiles.

Silver Lake and nearby **ECHO PARK** were home to many early motion picture studios. Many of the zany Keystone Cops chase scenes were shot along Glendale Boulevard. Filmmakers, directors, and actors like Gloria Swanson and Laurel and Hardy called Silver Lake home.

South of Griffith Park (LA's version of Central Park), **LOS FELIZ** became a remarkable bedroom community for the stars and non-

stars in the movie industry in the 1920s. Today, the area teems with well-kept bungalows and Spanish Revival houses.

In Northeast Los Angeles, a vast triangle bounded by Dodger Stadium, Griffith Park, and the Rose Bowl, you'll find an area rich with shingled Craftsman homes, many with fireplaces and walls made from river rock from the dry **ARROYO SECO**, which runs from the San Gabriel Mountains to the Los Angeles River near Elysian Park. Freethinking students attracted to the Arroyo by the new and exciting Arts and Crafts Movement arrived from all over to nurture an artist colony that still exists today. **MONTECITO HEIGHTS**, which overlooks the Arroyo Seco and downtown LA, is considered the birthplace of the Arts and Crafts [continued on page 102]

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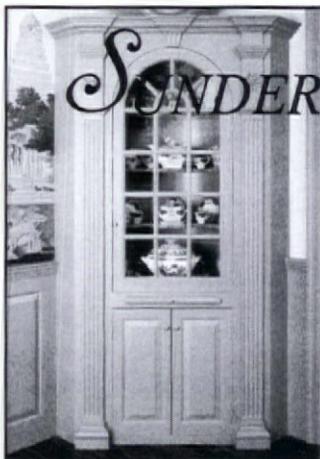
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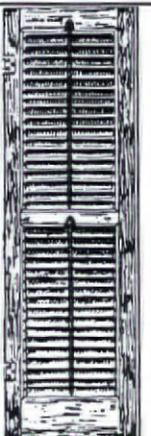
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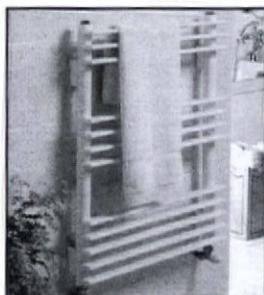
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Movement on the West Coast. In its early days, **JUDSON STUDIOS AND GALLERIES** (200 S. Avenue 66) created glass and tile for Frank Lloyd Wright's Ennis-Brown and Barnsdall Houses.

Frank Lloyd Wright's most significant work in cement and textile block thrives in Los Angeles. (FYI: Son Lloyd Wright designed the famed **HOLLYWOOD BOWL**.) You can drive by all of Wright's LA houses in a day if you plan ahead and pray to the traffic gods. Most are privately owned.

HOLLYHOCK HOUSE (1921), 4808 Hollywood Blvd, is part of the Barnsdall Art Park (213-485-4581). Wright's "California Romantic" house is closed for renovations; it's expected to reopen sometime in 2003.

Almost as famous, the **JOHN STORER HOUSE** (1923) is at 8161 Hollywood Blvd., near Laurel Canyon. Tours of the textile-block **ENNIS-BROWN HOUSE**

Freethinking students attracted to the Arroyo by the new and exciting Arts and Crafts Movement arrived from all over to nurture an artist colony that still exists today.

(1924), 2655 Glendower Ave., are available Tuesdays, Thursdays, and Saturdays by reservation: (323) 660-0607. The 1924 **FREEMAN HOUSE**, 1962 Glencoe Way, is one of three textile block houses built in the hills south of the Hollywood Bowl. **STURGES HOUSE** (1939), 441 Skyway in Brentwood, is the only Southern California Wright home built in his Usonian style. **ANDERTON COURT SHOPS** (1952), 333 N. Rodeo Dr., Beverly Hills, is a series of small shops around a central light well connected by an angular ramp. It hints at Wright's later design for New York's Guggenheim Museum.

The University of Southern California's website offers a walking tour of downtown Los Angeles, including many Art Deco icons from



One of a pair of magnificent Japanese-style murals in the Hollyhock House.

the 1930s (usc.edu/dept/geography/losangeles/lawalk/old). The **BRADBURY BUILDING**, 304 S. Broadway, was considered futuristic when designed in 1893 by George Wyman for industrialist Louis Bradbury. True to its LA roots, the Bradbury starred in

Blade Runner (1982). The **OVIATT BUILDING**, 617 S. Olive St., designed in 1928 by Walker and Eisen, is a favorite for TV and movie production teams because of its wonderful Italian and Art Deco features. The **EASTERN COLUMBIA BUILDING**, Broadway and Ninth, is a splendid example of 1920s Art Deco Moderne.

The fiesta is always happening on **OLVERA STREET**. This block-long Mexican-style marketplace near Union Station is lined with street vendors, cafes, restaurants, and gift shops selling Mexican dresses, leather huaraches, tooled belts, piñatas, and those irresistible churros snacks. ✦

THOMAS SHESS is a San Diego-based freelance writer and editor.

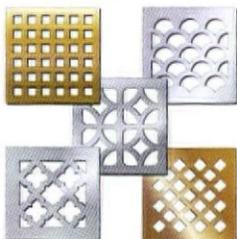
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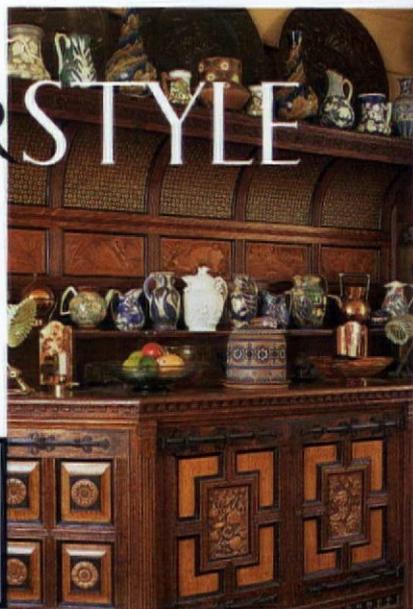


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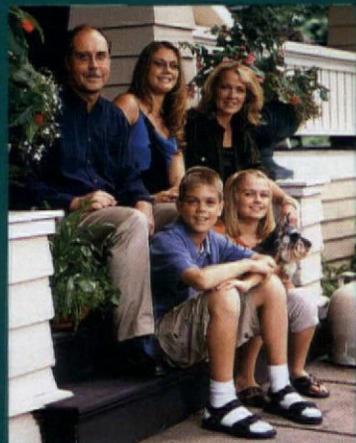
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Winners

Sensitive Additions

The editors invited

OHI readers to enter our Sensitive Additions contest last year—and the winners have been chosen! Thanks to all who were kind enough to share their projects with us.

We're grateful to the sponsors of our third annual Design Contest:



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CONGRATULATIONS TO OUR CONTEST WINNERS

BEST SENSITIVE ADDITION

OWNERS: The Shuberts

LOCATION: Cedar Rapids, Iowa

HOUSE: 1914 Arts & Crafts

ARCHITECT: Greg Sundberg

"Beautifully proportioned, this addition will always look right because of architectural details carried over from the original house."

See three winning projects in the Nov, 2002 issue, pp. 78–84.

Watch for the announcement in the March Issue!

**Fourth
Annual**

HOME DESIGN OLD-HOUSE INTERIORS CONTEST

Due to the continuing demand for both period bath and home office ideas, OHI is having a double-header contest for 2003! We hope that showcasing reader

bathrooms and home offices will inspire others to preserve the character of their homes, while making them even more livable. Keep your ideas coming!

TWO SEPARATE ROOMS! TWO SEPARATE WINNERS!

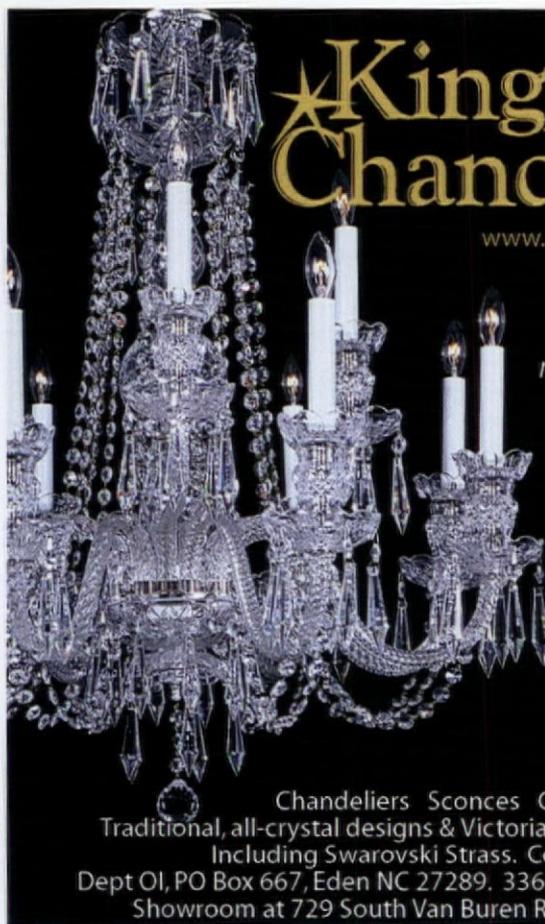
1. The best Period Inspired Baths from Colonial to Arts & Crafts and Beyond.
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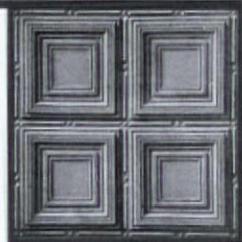
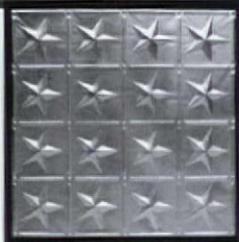
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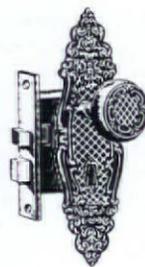
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The editors have compiled this section to give you more information about products and services shown or mentioned in this issue. Please note that, by popular demand, many articles now include their own source lists within their pages. Objects not listed are generally available, no longer available, or are family pieces or antiques.

Celebrating in Kind pp. 54-59

Susan Westbrook Interiors, Corrales, NM: 505/898-2484. Full-service design, from interior finishes to furniture and draperies. Also a store and studio. Ms. Westbrook, for years an import buyer, now takes small groups on buying trips to Colonial Mexico. For more info., call her design office. **p. 58** John T. Midyette III and Associates, Architects, Santa Fe: 505/983-2639. Contractor: Joe Babcock and Sons: 505/473-3908.

What is Eastlake? pp. 60-61

Eastlake's original book *Hints on Household Taste* was reprinted by Dover in 1986, and is still available from Amazon.com or by ordering through your bookstore.

Family Victorian pp. 62-69

p. 62 Draperies, portieres, and window treatments throughout by Audrey's Classic Designs: 518/762-7952. **p. 65** Bluebird tile from L'Esperance Tile Works: 518/884-2814. • Wallpapers in "new" parlor include Persis wall fill by J.R. Burrows: 800/347-1795, burrows.com; Star Ceiling frieze by Bradbury & Bradbury: 707/746-1900, bradbury.com; Cramer-Kenyon ceiling paper by Carter & Company/Mt. Diablo Handprints: 707/ 554-2982, carterandco.com • Millwork design by Historic Interiors by Dan Cooper: 413/218-5785. • Installation by Steve and Alden Witham, Contractor's Millwork Inc., Sharon Springs, NY 13459: 518/284-2040.

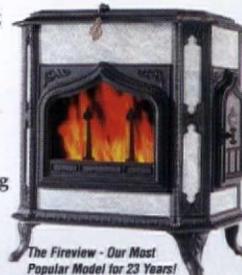
Ask the Editors, p. 96

Sheila Bridges can be reached at Sheila Bridges Design: 212/678-6872.

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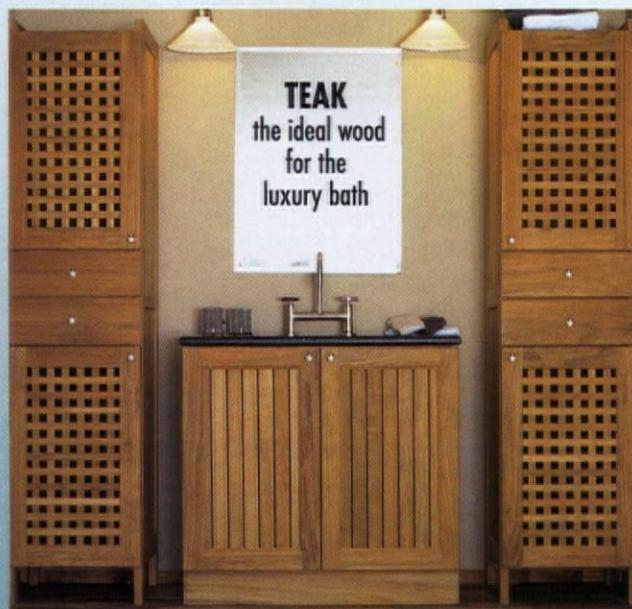
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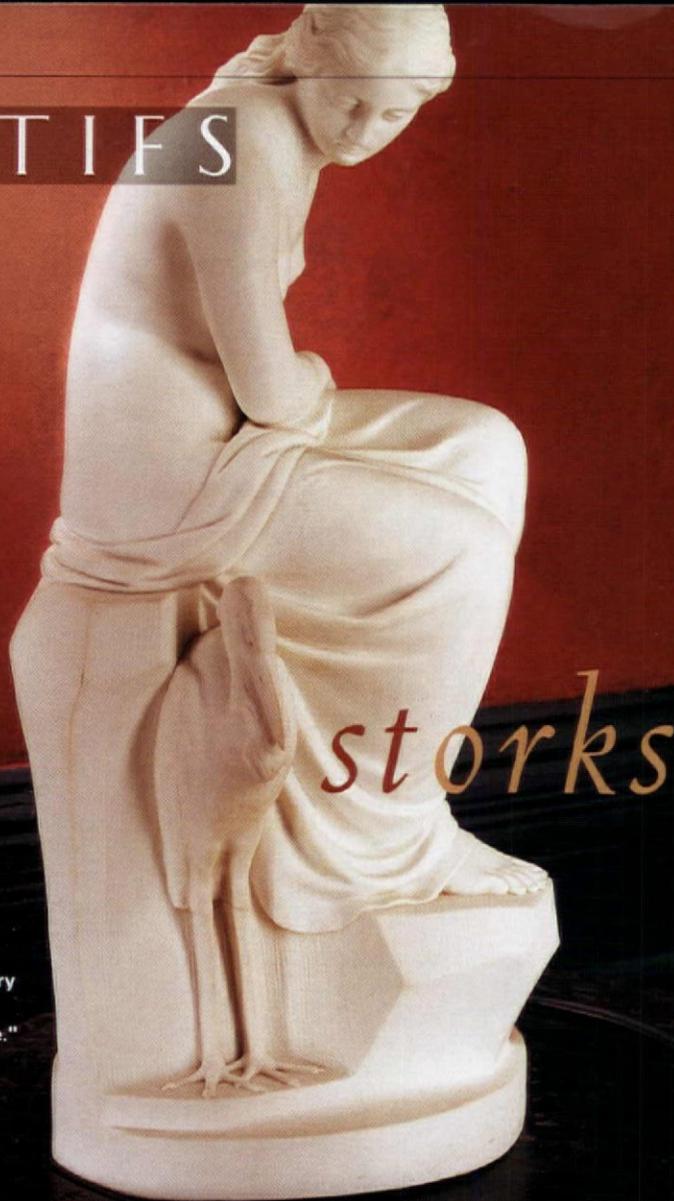
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A beautiful maiden gazes thoughtfully at a stork in the nineteenth century Parian statue entitled "Solitude."

STORKS have long been considered to bring good luck (not to mention babies). As migratory birds, storks signify the coming of spring, resurrection, and new life. For the Chinese, storks are equated with longevity and a happy and contented old age; the bird also represents old recluses. The stork's habit of standing on one leg makes it a symbol for meditation. Christians consider storks creatures of chastity, purity, and piety. Because storks kill snakes, they have been characterized as enemies of Satan. For

the ancient Greeks and Romans, storks were bringers of life and symbols of filial devotion, as a stork was said to feed its parents even when it could no longer eat itself. ✦ Popularized in the Western world in the late-nineteenth century by the Anglo-Japanese craze, storks soon became symbols of good taste and artistic sensibility, applied to everything from furniture to flatware. ✦ Storks have acquired the quaint, old-fashioned air of simpler times, having been superseded by early sex education. —BRIAN D. COLEMAN



ABOVE: (left) Considered the height of Victorian good taste, storks even decorated radiators. (right) An Anglo-Japanese silver candlestick, circa 1870. **BELOW:** Stylized storks on a textile border attributed to Christopher Dresser. **BOTTOM:** A carved marble fountain on a Victorian building in New York.



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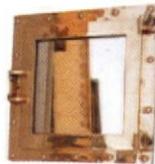
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