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Greek Fallacy?

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

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

It is the matter of columns. In writing on architectural style, I’ve always felt rather incomplete repeating the Greek-Revival mantra: “...so popular because our new Republic, renouncing British design after the War of 1812, looked to the noble democracy of ancient Greece in its quest for a National Style” blah blah blah. Yes, well, shaft and volute; is the obvious really so obvious, or is a frankfurter just a hot dog?

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

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

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

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

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

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

—Iris J. Miller Harrisburg, Penn.

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

The house is otherwise quite simple—a 1904 eastern shingle cottage. But what a unique masterpiece we have in the dining room!

—Pria Graves Palo Alto, Calif.

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

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

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

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

Floorcloths have a long history in which homemade versions play a very small part. Certainly, homemakers produced their own floorcloths and itinerant craftsmen did a lively trade, but the vast majority of floorcloths were factory produced. As early as the 1760s, wealthy colonists imported commercially manufactured floorcloths from England. American entrepreneurs established factories as early as the first decade of the 19th century. Far from being considered an inexpensive substitute for carpeting, floorcloths were highly prized items, appearing in the household inventories of prominent colonial Americans.

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

The "do-it-yourself craze" has a venerable tradition. Since the 18th century, books and magazines have carried instructions for homemade floorcloths. Those given in your article are not reflective of earlier methods. In some ways this is appropriate; for instance, we now know that oil-based paints are detrimental to the environment. In other cases, historical methods are sound and probably should be followed. Of particular note is the matter of hemming. Historical floorcloth-making instructions advised against seams and hems; these form ridges that show increasingly with wear. Extra material at the edges was sim-
LEFT: On a block-printed floorcloth from the early-18th century, the raised dots of paint, made by tiny squares cut into the surface of the block, give it characteristic "tooth." RIGHT: A roller-printed floorcloth, produced in the last half of the 18th century, imitates a Brussels carpet. Both floorcloths are in the collection of the Society for the Preservation of New England Antiquities.

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

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

I wonder how many readers noticed that the picture of composition ornament on page 90 ("Compo Apropos," Fall 1995) is printed upside down? The last time I looked, festoons swagged downward and birds did not fly on their backs.

—Gene R. Siler
San Antonio, Texas

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

—the editors

CORRECTION: The wrong address was listed for Michael Adams, maker of the hammered copper lamp pictured on page 71 (Fall). The correct address is: Aurora Studios, 109 Main St., Putnam, CT 06260.
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For more information see page 102
Garden Centerpiece
Gazing balls were considered a delight in late-19th-century gardens because they reflected the beauty of their surroundings; $44 for the ball and $50 for the pedestal. From Wind & Weather, call (800) 932-9463.

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For more information see page 102
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For more information see page 102
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Made of rattan, this Victorian style rocker is faithfully adapted from a high-back child's rocker in the National Museum of American History; $75. From The Smithsonian Catalog; call (800) 322-0344.

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Wicker Rocker
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For more information see page 102
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FRANCES BENJAMIN JOHNSTON WAS a one-woman H.A.B.S.," says Carol Highsmith. "No one else did what she did, and she knew how important it was. I will do what I can to carry on her work. She was the master."

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

ABOVE: Carol Highsmith's self-portrait in her studio. RIGHT: Frances Benjamin Johnston’s self-portrait, in her studio. ABOVE RIGHT: Highsmith’s photo of the restored Willard Hotel.
The same room at the Willard, as the two women saw it. ABOVE: Frances Benjamin Johnston portrays it in 1901. BELOW: Carol Highsmith shows the same room before its late 1980s renovation, which was based in large measure on Johnston’s record.
buildings—all kinds, in all parts of the country. A century ago, when Frances Johnston began to do this, architectural photography didn't exist as such. Though some of the most historic structures of the Northeast had been recorded, countless old buildings in the South, West, and Midwest were soon to be lost without a trace.

"In the beginning, [Johnston] went after high society, and she led to an astonishing body of work. When Frances Benjamin Johnston died, she left 50,000 photographic images to the Library of Congress. The overwhelming majority are architectural. Consider the very fact of a woman carrying a heavy camera around the countryside, almost unheard of during the late-19th century. And, if that weren't enough to define Frances Johnston as a unique individual,
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she photographed rural southern blacks, Native Americans, and schoolchildren.

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

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

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

Carol Highsmith came to photography when she took a night course to bring some creativity into her corporate-executive life. As she wan...
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Frances Benjamin Johnston photographed the Green Room at the White House in 1890, above, and again in 1893 after redecoration, below. The earlier picture demonstrates Victorian sensibility in the round center table, the patterned wallpaper and carpet, and the heavy frieze. Later, art and the furnishings remain, but the room is now classical and restrained.

ilihan's work has docu-

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

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

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

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

Most visitors have a far more positive response. But Caruso’s timing was terrible. What awakened him at the Palace Hotel, of course, was the earthquake that is now San Francisco’s historic watermark.

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

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

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

A fragment of the early boom years remains in JACKSON SQUARE, an 1860s industrial area. Among chic galleries and condominiums, a brick wall displays the faded legend, “Hoating’s Whiskey.” A bit of post-1906 doggerel teased the moralists who claimed an earthquake was God’s reprimand to a sinful city:

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

Then, as now, San Francisco had an attitude.

AN 1868 EARTHQUAKE (until 1906 it was called the Great Earthquake) demonstrated that frame houses survive better than brick. As redwood was cheap and plentiful, San Francisco was a wooden city by 1900. A few stone structures loomed over the downtown, including the 1875 Palace Hotel at the corner of Market and New Montgomery Streets. Under
San Franciscans who create lavish Victorian interiors have plenty of precedent. These views of homes that were destroyed on April 18 and 19, 1906, show that the city was a treasure trove of elaborate, highly ornamented interiors. Some, like the mansion of Claus Spreckle, whose rococo drawing room is pictured on the right, were blown up by the U.S. Army to create a fire line on Van Ness Avenue. Others, like the Nob Hill home of James Ben Ali Haggin, whose very Victorian drawing room is shown on the lower right, burned to the ground.

The Crocker home, with its arched entry hall, below, stood at the corner of Van Ness Avenue and Washington Street. The photograph showing the devastation of those two days, above, was taken at the same street corner.
a seven-storey-high, glass-roofed central court, carried guests. It burned to the ground when the hotel's private water supply was commandeered by the Army in 1906 to save the United States Mint, a massive 1869 Greek Revival temple three blocks away at Fifth and Mission streets. The mint still stands, and the "new" 1909 Palace Hotel boasts the amber-glass-roofed Garden Court restaurant in place of the former carriage entrance.

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

The Haas-Lilienthal House was built the same year as Richard Reutlinger's Western Addition home (see "Touchstone Victorian," page 40).

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

Two-thirds of San Francisco burned in 1906, and when the urban renewal of the 1960s tore down many of the remaining Victorians, a passionate preservation movement began. Today some of the "Painted Ladies" that exemplify the Victorian Revival are bed-and-breakfast inns. The Inn San...
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Francisco, The Victorian Inn on the Park, The Archbishop's Mansion, and the Alamo Square Inn each give guests a taste of what it's like to live in the Victorian city. Chief among the many places that give visitors a uniquely San Francisco experience is the venerable **FAIRMONT HOTEL**. Directly across the street is the elite Pacific Union Club. Once the James Flood Mansion, it is the last representative of the great Nob Hill estates.

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

San Franciscans are sentimental about their past. Near Marina Drive is the 1915 **PALACE OF FINE ARTS**. In **GOLDEN GATE PARK**, reflected in the waters of **LOYD LAKE**, stands a pair of marble Corinthian columns, at one time the columned entrance porch of the Nob Hill home of A. N. Towne. It is San Francisco's monument to the events of 1906, sentimentally called Portals of the Past.
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37 WINTER 1995
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Welcome to a photographic tour of America’s extraordinary architectural heritage! Start with three seats—literally: the sofas pictured here. It’s hard to miss what they represent: three different eras, three philosophies, three design vocabularies. With its voluptuous curves, the Empire sofa (below) takes you to the Greek Revival classicism of Savannah and Natchez. The richly upholstered Rococo love seat (center) is at home in the ultimate San Francisco Victorian interior. And the Roycroft oak settle (above) defines Arts & Crafts sensibilities. In three photographs, a century of style... and a historical summary, from the optimism of the new Republic through Victorian industrial-age exuberance and on to 20th-century utopianism. What started out as visits to friends old and new produced for us an issue of remarkable contrasts. Take the tour offered herein. Then stop by three articles that bring you deeper into the art of design. Explore the decoration of the frieze, that embellishment of interior architecture that survived the decorating trends of the 19th century to make it into Tudor Revival houses and Bungalows. To add an old-fashioned air to your garden, and stature to plants, use the winter months to plan and build a trellis or arbor. Then let decorating historian John Burrows give you permission to paint the trim white. Or not.

—The Editors
TOUCHSTONE VICTORIAN

BY REGINA COLE / PHOTOGRAPHS BY JEREMY SAMUELSON
In San Francisco, where the Victorian Revival was born, all the elements come together in a Western Addition row house. Here we look towards the dining room from the double parlors, richly furnished with Renaissance Revival furniture.
I t's a Sunday nigh t in San Francisco, and some people have gathered at Dick Reutlinger's house to talk about old furniture. In the basement, surrounded by his collection of player pianos, they look at slides. Then they wander up the stairs and, over coffee and dessert, trade opinions and stories. The long dining table comfortably accommodates people as they come and go; the warm light from the chandelier and wall sconces illuminates faces as they lean over tiny porcelain cups. It is close to midnight before the host closes the door behind the last of his guests, but the next morning he greets a group of newcomers with a fresh pot of coffee and a ready smile.

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

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

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

"I — and other people like me—could buy up and restore houses because of the FACE Program: Federal Assistance to Code Enforcement. We were called 'urban pioneers. We didn't care, we just liked the houses.'"

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

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

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

RIGHT: San Francisco Italianate.

BELOW: The ultimate Victorian room—the Turkish Parlor. Reutlinger's has a stone snake charmer, a Turkish chaise, and an 1880s steer-horn chair.
the house at a cost of $7,500. He (and other newly affluent San Franciscans) built finished basements so that they could entertain. Brune’s six children had their friends in to rollerskate down there. For twenty years the family was happy in the house. Immediately after the 1906 earthquake, they sold it and moved to Marin County.

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

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

From 1952 until Reutlinger bought it in 1964, the house served as a church. There were no front steps and small flats throughout the building. Windows were boarded up, doors broken out. Only the congregation’s lack of money kept them from enacting their plan to rip out the floor and make a two-storey sanctuary, with housing for the pastor above.

“Thank heavens,” Reutlinger smiles.

Even without a missing floor, the house required so much work when Dick Reutlinger bought it that he didn’t move in for eight months. Even then, he “camped out” in the front parlor. The thirty years since have
seen a painstaking process as Reutlinger first made the house structurally sound, then restored the original floor plan, and finally re-created the rich ornamentation that was expected in an upper middle class home of 1886.

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

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

Over the years, a veritable army of craftspeople has worked in Reutlinger's house. For many, the house has led to lasting connections with other artisans, and some have formed guilds. More than one Bay Area company's brochure shows off its work in these large Victorian rooms.

"I personally got into the house-tour thing in the 1970s, when a friend took his class through. Now, six different tour companies bring people in from all over the world." Few people are as comfortable with guests
The suite consisting of the bed, its matching nightstand, and the Princess or drop front dresser, pictured on page 47, were all found by the homeowner before Victorian furniture came back into style. Surrounding the bed are family photographs. The tester was made by New Orleans furniture maker Prudent Mallard.

as Dick Reutlinger.

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

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

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

“I’m a purist as far as the interior of this house goes,” he says.

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

BY LYNN ELLIOTT / PHOTOGRAPHS BY STEVE GROSS & SUSAN DALEY

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

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

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

ABOVE: A statue of the new Roycroft mark, designed by Rixford Jennings and used by the current generation of craftsmen, is a symbol of the campus's revitalization. LEFT: The beamed ceiling and lancet windows of the reception room are reminiscent of a medieval hall. Oak Arts & Crafts-style sofas and Morris chairs are grouped around the massive, brick fireplace.
Like many of his contemporaries in the Arts & Crafts Movement, Hubbard favored inspirational mottoes. This one, engraved on the oak door leading into the reception room, leaves no doubt about the Roycroft mission. As printing was the primary craft at the Roycroft, the beautifully printed and illuminated books are highly collectible today. This cupboard full of rare editions was originally from the Inn.

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

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

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

Hubbard’s business skills served him well in running the Roycroft. He promoted campus crafts and the Arts
& Crafts doctrine through his publications and lectures. The public took notice and bought Roycroft wares — and they started to visit the campus. “The [Arts & Crafts] Movement was not a style; it was a philosophy,” explains Kitty Turgeon-Rust. “It appealed to people’s hearts.”

As more and more visitors came, Hubbard began using the old print shop as a modest inn. Eventually, he tore down his home and rebuilt a 50-room guest house over the foundation. A peristyle was run across the front to visually connect the new building with the Phalanstery next door. A covered walkway, the peristyle was meant to be “where the philosophers met” — a place for lofty discussions that harks

**ABOVE:** In the original Copper Shop, now a gift shop, the brick fireplace with a hand-hammered copper hood is flanked by antique Arts & Crafts settles. **ON THE NEXT PAGE, CLOCKWISE FROM TOP LEFT:** Once a workroom, the great hall was converted by Hubbard into an elegant dining room with leaded-glass windows and French doors. The grand staircase in the reception room was painstakingly reproduced by local craftsmen working from archival photographs. (The original had been torn out to make room for a bar.) In the salon, the unadorned space above the wainscot is where Fournier’s mural hung; it is currently being restored. A stonework fireplace dominates the cozy setting in the small dining room that was the location of the first print shop.
ABOVE: While restoring Alex Fournier's home adjacent to the campus, the Rusts accidentally discovered, under layers of wallpaper, this mural depicting the French countryside from sunrise to sunset. BELOW, FROM LEFT: Potter Janice McDuffie draws inspiration from the Roycroft philosophy to create works of art. Ivy covers the castellated turret of the Chapel. The pottery is currently the only craft active on campus; its kiln was originally in the blacksmith's shop.
back to ancient Greece. It encloses a flower-filled courtyard and overlooks the campus.

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

HUBBARD'S PHILOSOPHY WAS VERY PROGRESSIVE FOR THE TIME. HE ENCOURAGED HIS WORKERS TO EXERCISE, AND HE BACKED WOMEN'S SUFFRAGE. RIXFORD U. JENNINGS, THE SON OF ROYCROFT COPPERSMITH WALTER JENNINGS, REMEMBERS A COMMUNITY BOUND TOGETHER BY THE CRAFTS THEY PRODUCED; BOUND, TOO, BY SOCIAL AND CULTURAL ACTIVITIES. "HUBBARD HAD BASEBALL GAMES FOR THE WORKERS. AND EVERY SUNDAY NIGHT THERE WAS A SPEAKER OR A SINGER. HE WOULD INVITE SPEAKERS THAT LECTURED ON TOPICS AHEAD OF THEIR TIME. ON SUNDAY MORNINGS, THERE WERE ALSO DANCING LESSONS AT THE INN. EVERYONE ENJOYED IT [THE DANCING]—BUT I DIDN'T!"

The salon was the entertainment center for inn guests and the Roycrofters. In Head, Heart and Hand: Elbert Hubbard and the Roycrofters, Jennings describes Hubbard's typical entrance into the room: "Finally, the time came. A slight stir among the grownups and the great Fra Elbertus made his appearance and took his place in the huge, leather-upholstered Morris chair under Dard Hunter's green leaded-glass floor lamp. All became very quiet and the program began." Hubbard used to sit on the Rostrum, a throne-like dais placed on one side of the room, to listen to—and participate in—the evening's entertainment.

A mural painted in 1903 by Roycroft artist Alexis Fournier created a magnificent decorative band across the top of the woodwork in the salon. Now removed for restoration, the mural depicts eight manmade wonders of the world, including Venice, the Egyptian pyramids, Caesar's tomb—and, of course, the Roycroft Campus. Hubbard did not think on a small scale.

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

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

The Roycroft community thrived for many years, even after Hubbard's death on the Lusitania in 1915. But by 1938, the Depression had taken its toll and the Roycroft closed in bankruptcy. Many of the campus buildings have had number of lives since the original Roycrofters worked there. With the restoration of the Inn and the optimistic revival of the artisans' guild, the Roycroft legacy survives.
Overlooking the peristyle, the stained-glass tulip on the lancet window was designed by Dard Hunter, a turn-of-the-century Roycroft artist whose work is highly sought-after for its distinctive style.
The interior decoration of Greek Revival houses may seem curiously under-described, considering the sheer number of houses built (or remodeled) in the "Greek style" over a period of at least four decades. Arriving in the 1820s, for public buildings at first, the "Greek Mania" was virtually the only game in town during the 1830s and 1840s; its popularity remained high during the 1850s and, especially in the middle and western parts of the country, held sway until the Civil War. The style was enthusiastically adopted in the development of Indiana, Illinois, Ohio, Michigan, Wisconsin, and Minnesota, the old Northwest Territory, where every kind of American Greek Revival structure can be found in wood, stucco, and brick. The Greek Revival style was popular enough to have entered the vernacular.

So why are the interiors of these houses lesser known than those, say, of Federal houses, or of Queen Anne Victorians? I think it is because the interior decoration most closely associated with the style—coolly classical rooms boldly and starkly furnished with American Empire pieces—had a much shorter run, in a narrower range of houses, than did the exterior motifs of the Greek. In other words, the majority of Greek Revival houses were either vernacular, with country vernacular interiors; or they were very early, with Federal interiors; or they were late, with more typically mid-Victorian interiors.
As to the architecture, the rather obvious model was the Greek temple. All of the Greek orders (Doric, Ionic, Corinthian) were used, somewhat loosely, in American practice, as well as the (Roman) Tuscan. Nevertheless, these buildings were never seen as replicas, but as an innovative and politically appropriate form.

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

During the 1830s and 1840s, the Greek Revival interior was about restrained elegance. Walls and woodwork were painted in similar colors, with contrast in upholstery and window hangings. The American Empire style in furniture emerged from the confluence of the Empire style in France, and the Regency in England. Like that massive furniture, ornament whether simple or elaborate was always bold, even obvious, in contrast with the delicate (and now distastefully British) Adamesque ornament of the Federal period. Mantels were decorated with composition ornament in Grecian motifs: wreaths, swags, honeysuckles, fans, and discs. In grander homes, columns between parlors would be marbleized, their capitals gilded. Classical sculpture stood in niches.

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

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

By the 1840s, paper was preferred to paint for walls, certainly in the par-
lor and best bedroom. In the French manner, field paper was applied from baseboard to cornice, with borders for ornamentation. (Borders might be florals, trailing vines, or architectural details; those representing swags of fabric are still readily available.) Architectural papers created detail, including imitation panels, cornices, friezes, mouldings, and columns. Besides the popular ashlar (fake stone) papers, landscape papers, historical and biographical papers, and imitation damask were recommended. Chinese landscape papers might be used where money was no object.

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

Floorcloths were used in hallways, vestibules, and parlors. Most common were tile designs, imitation wooden floors, and diamond or square traditional patterns. Some borrowed patterns from Turkey carpets. Many were marbleized. Ceramic tiles, too, were used: quarry tiles six inches square in red, blue, drab, black, or brown-yellow. By mid century, encaustics and geometrics were arriving, in earthy colors.

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

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

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

Hepplewhite, Sheraton, and Phyfe had been using Grecian motifs in the delicate furniture of the Federal period; this furniture remained popular throughout the 1820s. "Greek" furniture soon became evident, as with the splayed legs of the klismos in chairs and sofas. A typical sofa had identical headrests in the form of scrolls as arms. The girandole, or convex round mirror, was popular. Pairs were frequently used—two mirrors, two chairs, two sofas, two small tables—to create classical balance.
In Savannah, the classic shapes and superb building materials of an 1855 town house have survived a century of alterations. Fully restored, it exemplifies the grace inherent in the Greek Revival.

"People don't think this can possibly be a southern Greek Revival house because it isn't surrounded by white columns on all sides," James Morton laughs, referring to his town house. There may be no columns, but the spirit of Greek Revival is emphatically present on this corner in one of Savannah's old residential squares. It speaks from the brownstone pediments, the lintels over the doors, and from the restrained, classical proportions of the Savannah grey-brick construction.

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

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

As soon as the house was built, it was sold to the John Cunningham family. "They were what I would call slightly above middle class," Morton explains. The Cunninghams lived in their handsome town house for forty years. After they sold the house, in 1890, and until James Morton bought it in 1973, it was never owner-occupied again. During those 83 years the homeowner has restored the original terra-cotta color on the walls. A carved cypress overdoor centered above the mantel repeats the acanthus-leaf motif of the frieze.
A civilized, urban cityscape was what James Oglethorpe intended when he laid out the streets of Savannah, Georgia, along a series of residential squares in 1733. His city plan was based on the Georgian squares being built in London at the time. If he saw the Morton residence today, one knows that he would approve. Known as Savannah grey brick, the house's building material takes its soft coloration from the area's marshy soils.

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

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

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

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

“With all the changes that had been made to the house,” Morton says, “none of it hurt the structure. Things were just tacked on. Mouldings were cut, but that was the worst thing that happened. These walls measure fifteen inches, four bricks thick. Anything done to a house built like that is superficial!”
A 1746 French map of North America dominates a grouping in the dining room. It is one of the first international maps that showed Savannah. Many of the furnishings come from Morton's family home, an 1840 house in Wilmington, North Carolina, known as deRosette.
Morton, who is a museum designer, says he is still bringing back the interior, while repairing damage to the exterior. The double doors between the two front parlors are gone, and he hopes to replace them some day. During the heavily polluted fifties and sixties, the brownstone pediments suffered decay. “At least it’s not getting any worse. The air has gotten a lot cleaner,” Morton points out.

The house has again become a reminder of how gracious urban life can be. An iron gate that opens into the walled side garden from the street is original, but for years a second, wooden door stood just behind it.

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

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

BY REGINA COLE / PHOTOGRAPHS BY STEVE GROSS & SUSAN DALEY
Natchez, Mississippi, was a home site of choice for wealthy plantation owners during the mid-19th century. They farmed cotton in the rich lowlands of Louisiana while building their homes in companionable clusters across the river, high on a bluff overlooking the Mississippi.

"There was a lot of wealth in Natchez during the 1850s," says Devereaux Nobles who, together with her brother, George Marshall IV, owns Lansdowne, a splendid Greek Revival house built by their great-grandfather in 1853. "When the cotton gin was perfected, cotton became a viable and profitable crop. There are old pictures of steamboats piled high with cotton at the docks."

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

OBSOLETE: On the banks of the Mississippi River, Natchez provided homes with splendid views to cotton farmers whose crops grew in the lowlands across the river. The shipping on the river took their crops to market and brought elegant European furnishing to their homes, such as this Zuber wallpaper. Today, excursion riverboats stop at the Natchez docks. Although Lansdowne's second story was never built, the house resembles a Greek temple in its classic proportions. ABOVE: The lily carvings on the marble mantel presage a Victorian sensibility. The cypress woodwork of the baseboards is painted to look like marble. A small wooden box holds a collection of antique crystal.
Copies by Scalamandre of the original drapery complement the upholstered French rosewood furniture, and the reproduction carpet echoes the original Brussels floral wall-to-wall pattern. The gaslight chandelier, now electrified, was made by Cornelius and Baker of Philadelphia.

Her father gave the couple several plantations across the river in Louisiana. Like other newly affluent southern plantation owners, the couple built a house and furnished it in the height of fashion. The docks that made shipping the cotton crop so convenient also made it easy to travel. George and Charlotte Marshall bought furniture and wallpaper in France, and named their new house after an English friend, the Marquis of Lansdowne.

"I think he liked the sound of Lansdowne—it made him feel a little like the English landed gentry," Devereaux Nobles says. And though the illusion didn't last long—Charlotte sold butter and eggs in town after the Civil War—the house has the distinct honor of providing a home still to the same family. The acreage that once supported Lansdowne dwindled away, so that by the 1950s the last of the cotton lands were subdivided for new houses, but George Marshall’s and Charlotte Hunt's descendants still live in the house and, with only a few
notable changes, have kept it the way it was when it was completed in 1853.

In fact, the house was never really completed. The extreme height of the house’s six chimneys, and the fact that each chimney has two flues, indicates that a two-storey house was planned. Whether the Civil War put an end to further building is unknown, but Lansdowne is a one-storey house. There is an enormous (65-foot by 14-foot) central hall, with three rooms opening on either side, and a highly finished attic, complete with gaslight fixtures.

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

The front parlor is home to the heavily carved rosewood furniture and the Zuber wallpaper that the young couple brought home from France.

CLOCKWISE: The middle bedroom was intended to be a library, but has never been used as anything other than a bedroom. Family mementos grace the dressing tables. The Prudent Mallard bed is so big that it was placed in the room at an angle; behind it is a private corner for a washstand. The rope hanging from the tester pulls forward a rod that holds mosquito netting.
CLOCKWISE FROM TOP LEFT: In the dining room, an old silver coffee urn and crystal cruets rest on a marble-topped table. Wide pocket doors, framed in classical simplicity, open into the parlor. Family silver rests on a small Elizabethan Revival piece. A view of the generously proportioned central hall. OPPOSITE: The butler's pantry now serves as the family's kitchen. Its lovely old woodwork has survived intact.

Although the colors of the paper have faded, their elegance remains the focal point of the room. The drapery that hangs from the gold cornices today are reproductions; the originals were taken down in 1980 and given to the domestic furnishings collections at the Cooper-Hewitt Museum (New York) and to Bayou Bend, a small museum in Houston. Those lavish draperies, the floral wallpaper motif, the heavy gold cornices, and the elaborate carving of the furniture show that the Greek Revival style, which is evident in the house's simple lines and the rooms' classic proportions, was giving way to a more ornate sensibility in Natchez by 1853.

When Lansdowne was built, the kitchen was a separate building behind the house, in true plantation style. Plantation owners didn't want cooking smells in their living rooms, and servants brought prepared dishes into a butler's pantry, which was
equipped with warming dishes. From the butler’s pantry, steps led down to wine and dairy cellars. In today’s world, where servants don’t carry trays of food through rain and mud, the butler’s pantry serves as the kitchen, its original handsome woodwork intact.

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

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

In modern life, people do want kitchens and bathrooms under the same roof as their living rooms, dining rooms, and bedrooms. In that way, Lansdowne is clearly a house built for a lifestyle long gone. But its solid construction and its classic proportions are timeless.

The handsome rooms that were so chic over 140 years ago are still elegant, and still provide a home to the descendants of George and Charlotte Marshall.
Homesteads built in the 1830s and 1840s invariably were influenced by the Greek Revival, however rural or plain the house.

BY PATRICIA POORE PHOTOGRAPHS BY SCOTT DORRANCE
Simplicity reigns and there is no mistaking the Greek Revival influence: tall, hooded windows, cornice returns suggesting a pediment, corner pilasters, narrow frieze windows. The interior is finished with simple, classical wood details. The only surprise? It was built in 1993.

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

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

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

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

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

"I knew what kind of clients they'd be when I saw the barn [designed and built by Steve Easudes]. The proportions were very good, the fenestration and details made sense historically." In siting the house itself, Rueter considered both the barn and a centuries-old white oak at the back of the property.
As you approach, the plain white house is silhouetted against the red barn and the tree. The main block of the house is modest in scale, and "additions" in the vernacular manner provide extra square footage without bulk.

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

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

As the Easudes recall their house-building, it's clear they love this place. Anna says, "People who visit . . . sit. Our society doesn't leave time to just sit anymore, which is very healing. The kitchen porch faces due east: sunrises to die for; we sit there like cats."
Walls in the Victorian era were often decorated in a tripartite division: dado (or wainscot), fill, and frieze. By the turn of the century, the dado was disappearing or growing to plate-rail height. But the frieze, a wide band just below the ceiling, survived. Wallpaper experts discuss different approaches for embellishing the frieze during both eras, from the Aesthetic Movement to the Arts & Crafts style.

The most distinctive element of wall decoration from the 1860s into the early 20th century was the frieze. It united the entirety of a room by forming a horizontal band along the upper part of a wall. Sometimes used as a contrasting accent, more often the frieze bound together all of a space’s colors, designs, and textures into one complete theme. Today reproduction wallpaper friezes offer one of the most influential ways to bring about a period look in a Victorian house or Bungalow.

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

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

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

In Arts & Crafts rooms, the dado was often extended as high as the frieze. Here the “Fir Tree” frieze was chosen to complement the woodwork of the built-in cabinetry.
By the time of the Aesthetic Movement, most critics agreed on the appropriate use of wallpaper, including the frieze. In 1868, Charles Eastlake’s book *Hints on Household Taste* defined rigid guidelines for the placement of papers, suggesting that “paper-hangings should in no case be allowed to cover the whole space of a wall from skirting to ceiling. A dado, or plinth space of plain colour, either in paper or distemper, should be left to a height of 2 or 3’ from the floor... A second space, or frieze, left just below the ceiling, and filled with arabesque ornament, painted on a distemper ground, is always effective.”
ing, and a connective horizontal banding across open spaces, such as doors and windows. Even as ceilings lowered and patterns widened, the frieze remained an important visual connector between the architectural divisions of a room.

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

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

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

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

Friezes grew wider throughout this century's first decade, with widths measuring up to 27" or more. The frieze came to dominate wall decoration. No longer limited by the narrow, standardized widths used for Victorian wallpaper (although the 18" wide size remained popular), improved manufacturing techniques produced a multitude of frieze widths, as well as many novelty colors and textural effects.

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

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

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

“Some of the widest and most distinguished of all friezes of the time were the English-inspired landscapes," explains Carol Mead, a wallpaper manufacturer with a strong background in the process of color separation and printing techniques. Pointing to her replica "Riverside" (an American version of a Walter Crane design), she adds, “This is a landscape frieze that repeats a tranquil outdoor view of trees and rolling hills. It brings the beauty of nature back into the home, whether it is placed above a wooden wainscot, or above a textured, colored dado.”

Arts & Crafts-inspired wall schemes favored an exaggerated importance of the dado or wainscot area and extended the chair rail all the way up
Contrary to today's typical preference for near-white walls and woodwork in Victorians and Bungalows, the main living spaces would have colors chosen to harmonize with the natural hues of a room's woodwork and furnishings. Pale color schemes were reserved for bedrooms and utility areas, such as kitchens and bathrooms.

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

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

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

Bradbury adds, "People often think that the Arts & Crafts period just used subdued, muted colors. But that's not completely true! Colors were often vibrant and full of life. And one of the most effective ways to bring a color accent into a room was with the frieze!"

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

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

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

"Bunnies" is a nursery frieze adapted from 1903 drawings by Harvey Ellis. Ellis thought that colors "must soothe rather than challenge the eye of the child."
In winter we see the bare bones of landscape and garden, the better to plan (and build) those simple structures that add dimension and give stature to plants. The flat trellis, the arch, the arbor or bower—these are pleasantly old-fashioned.

TRELLIS

BY PATRICIA POORE

A TRELLIS CAN BE . . . ANYTHING YOU WANT, actually: Homemade and ephemeral, trellises were exceedingly simple or wildly ornamental, classical or whimsical. Usually they were of wood, because it looks good in the garden and plants like it (metal conducts cold). Flat trellises—freestanding, propped against walls, and placed to screen windows and porches—were used throughout the 19th century and into the 20th. Arched trellises were ubiquitous, dividing the garden, directing the eye, or (in series) marking a pathway.

In 1914, a garden writer defined an arbor as a structure "designed to give shade by means of the foliage it supports, in no sense weatherproof." In 1915, Gustav Stickley recommended that trellis be painted cream, green, or white, or the color of the house trim.

Arbor, pergola, gallery: any of these may incorporate trellis or lattice for the support of plants.
For painted trellises, white, dark green, and mid-range greens historically have been popular. The deep green of this arbor, a gateway in a trellislike fence, highlights the delicate pink of Clematis montana 'Rybrum,' thriving in Oregon. RIGHT: Three trellises bring plant life right up to the house.
LEFT: A rather wild, rose-covered trellis stands behind the rather wild, Long Island Victorian restored by World of Interiors American editor Carol Prisant. Indoor conservatory plants summer in its shade.

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

BELOW: The object is to unite house and garden—and side-wall trellises do it without harming the building, by keeping plant materials trained on an ephemeral structure rather than on clapboards or shingles.
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WINTER 1995
TOP: Painted trellises appear as portico columns, as support posts for a connecting pergola, and as a training grid for climbers on a side wall (and roof!). The look is New England; in fact, the garden pictured is in the San Francisco Bay Area.

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

ABOVE: Design for a simple lattice wall ornament, easy to build and infinitely adjustable in height, width, and pattern.
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Choosing paint colors for interior woodwork is as personal as choosing a wardrobe. Although the easiest choice is white trim, there is, for many periods, stronger historic precedent for other colors. The choice is influenced by the coloring of the carpet, wall paint, or wallpaper. The architectural style of the house and regional traditions also affect selection.

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

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

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

When woodwork was painted, it was polychromed, banded and striped with accented panels and occasional touches of gold. On painted trim, the base color typically complemented the wall color and accents were picked out in contrasting hues. A fashionable combination, for example, was sage and olive greens with red striping. Just as it was common, during the 1870s and 1880s, for different natural wood finishes to be used in adjoining rooms, so did painted trim harmonize with the artistic scheme of each separate room. Rarely was color uniform throughout a suite of rooms.

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

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

The house itself, of course, may offer clues. Some builders used matching wood trim throughout,
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On contemporary staircases, two faces of the Colonial Revival: white-enamed woodwork (Grand Rapids, Mich., 1890s) versus varnish (woodwork from the 1893 Columbian Exposition in a mid-1890s house in Dowagiac, Mich.).

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

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

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

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

You don't have to do your research alone. Charlotte Gere, the decorative arts historian noted on both sides of Atlantic, wrote a book that takes an in-depth look at the design and decoration of domestic interiors in Europe and America during the 19th century. Its illustrations include artists' watercolor designs, engravings from treatises on design, illustrations from magazines, and printed advertisements from leading firms like Liberty's and Morris & Co.

You are led into the homes of artis-
ABOVE: Henry Cole and his family are portrayed in the drawing room of their 1740 Georgian house in England around 1852. Walls are painted in a pale stone color in keeping with the style of mantel; pictures are symmetrically arranged. Chintz curtains are tied back from the paneled shutter cases. Furnishings are solidly made and unpretentious. The large print of the interior of the Crystal Palace is not a detail peculiar to this house, as the Great Exhibition represented a national triumph (as well as a personal one for organizer Henry Cole). Painting: Evenings at Home by George Smith. LEFT: Documented in this watercolor of the English school is the window wall of a library. Tall sash windows with deep shutter cases, typical of an 18th-century country house, are curtained in a voluminously swagged and gathered style that dates the picture. This scheme—soon to be replaced by the exuberant curves of mid-century—has some characteristics common to the comfortable English Biedermeier style.
tocrats and artists, members of fashionable society, and the bourgeoisie. You see firsthand their salons, studios, bedrooms, libraries, and even bathrooms. Here is fascinating insight into domestic life, from architectural arrangements to furniture and the overwhelming importance of personal taste.

Gere's book is one of those grand reference works—a heavy, square, 400-page hardcover with a cover price to match. It is brimming with information, too much for one reading. Gere includes quotations from the books, magazines, and journals of the time. Her long introduction, illustrated with historical black-and-white photographs, explores the period. She offers, too, a biographical index of the most influential designers and architects of the century. Then a section describes in turn the themes peculiar to Victorian architecture: the town house, the country house, the conservatory, and the cottage. Primed with this background, you are ready for the true reference section of the book, which presents the art of the interior in five parts, each intensively focused on a twenty-year period. You have paid a reasonable price after all for such insight—and for 500 contemporary illustrations, half of them in full color and many never before published.

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

Tracking the Diagonal • by Susan Mooring Hollis

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

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

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

—JANE ABBOTT, LAWRENCE, KANS.

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

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

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

**pp.13–20**

**p.13** Murat Empire Group fabric (#26303: 126305: 126306: 1) from Scalamandre, 37-24 24th St., Long Island City, NY (11101; (718) 361-8900). To the trade. • Striped woven rug, Brookfield (#51-B), from Thos. K. Woodard, 799 Madison Ave., New York, NY 10021; (212) 288-2006. • Interpretations collection lamp (#2706-TL) from Fredrick Raymond, 1613 Manning Way, Cupertino, CA 95014; (408) 743-7266. • Silver gazing ball (#GO-MS-GS) from Athena pedestal (#SS-SE-441B) from Wind & Weather, The Albion Street Water Tower, P.O. Box 2320, Mendocino, CA 95460; (800) 822-9461. • Rosewood Victorian table, Belter slipper chair, and 19th-century accessories from Joan Bogart, P.O. Box 265, Rockville Centre, NY 11571; (516) 784-7152. • Verona Brass inset fire (#VERO1BX) from Imperial Fires, 416 N. Glendale Ave., Ste. 306, Glendale, CA 91206; (818) 549-0339. • Antique chandelier from Gaslight Time, 5 Plaza St., Brooklyn, NY 11217; (718) 874-7185. • Antique fabrics and pillows from Swan Antiques at South Essex Antiques, 166 Eastern Ave. (Rt. 133), Essex, MA 01929; (978) 683-6373. • P.16–17 Stanley Cooksey from Waterford Irish Stoves, 16 llairpark Rd., Ste. 3, West Lebanon, NH (603) 208-5030. • Wheel-thrown knobs from Earthly Possessions, 10 Ice Pond Dr., Rowley, MA 01969; (978) 922-2105. • Great American swivel chair (#FC532) from Levenger, 420 Commerce Dr., Delray Beach, FL 33445-4696; (407) 544-0880. • Shenandoah County blanket chest from American Home Collection, The Porkyard, 8 Coryell St., Lambertville, NJ (609) 397-0052. • Rag rug from Lizzie & Charles P.O. Box 126, 210 East Bullion Ave., Marysville, UT 84750; (801) 324-4213. • Hand-finished furniture from Renaissance Cabinetmakers, P.O. Box 207 Chester, CT (203) 526-4275. • Adobe hardware from Acorn Mfg., P.O. Box 31, 457 School St., Mansfield, MA 02048; (508) 339-4500. • French enamel ware from David Pikul, The Chucunanda Antique Co., One 4th Ave., Amsterdam, NY (518) 843-3983. • Copper lamp and antique oak table from Michael FitzSimmons Decorative Arts, 511 West Superior St., Chicago, IL 60611; (312) 782-0496. • Foursquare lamp from Raymond Tillman, 9 Fairview Ave., Chatham, NY (12037; (518) 392-4603. • Bruges copper sinks from Waterworks, 29 Park Ave., Danbury, CT (203) 743-6757. • Arts & Crafts roomsets from The Craftsman Home Resource Center, 50 Hill Rd., Woodstock, NY 12498; (845) 928-6662. • Copper plates and vases from Rejuvenation Lamp & Fixture Co., 110 SE Grand Ave., Portland, OR 97214; (503) 231-1900. • Victorian Rocker (#3003) from The Smithsonian Institution, Dept. 0006, Washington, D.C. 20073-0006; (800) 322-0344. • Chiming silver rattle (#36581B) from Museum of Fine Arts, Boston, P.O. Box 244, Avon, MA 02322-0244, (508) 225-5592. • Child's garden bench and chair from Reed Bros., 5000 Turner Station, Sebastopol, CA 95472; (707) 795-6261. • Mother Goose frieze from Carol Mead, 434 Deerfield Rd., Pomfret Center, CT 06259; (203) 963-1927. • Renaissance armoire from Bonnie and Tim Talley, 542 Walnut St., NE, Grand Rapids, MI 49503; (616) 458-5316.

**Touchstone Victorian**

**pp.40–49**

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**Roycroft Again**

**pp.50–57**

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**Town House Classic**

**pp.62–67**

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**Plantation Classic**

**pp.68–73**

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In the Vernacular
pp. 74-77
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Frieze Frame
pp. 78-83
p. 78 "Fit Tree" frieze from Bradbury & Bradbury Art Wallpaper, P.O. Box 155, Benicia, CA 94510. (707) 746-1900. p. 80 "In the Dresser Tradition" roomset from Bradbury & Bradbury (see above). p. 82 "Apple Tree" frieze from Bradbury & Bradbury (see above). p. 83 "Bunnies" frieze from Carol Mead, 434 Deerfield Rd., Pomfret Center, CT 06259. (203) 963-1927.

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pp. 84-88
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