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<table>
<thead>
<tr>
<th>Page</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>34</td>
<td>My Creole Belle</td>
</tr>
<tr>
<td></td>
<td>In New Orleans, an 1807 house is restored with important Creole and Acadian furniture.</td>
</tr>
<tr>
<td>42</td>
<td>An Old House on the Thames</td>
</tr>
<tr>
<td></td>
<td>A quiet tour of Kelmscott Manor, the country home of William Morris.</td>
</tr>
<tr>
<td>50</td>
<td>Morris in America</td>
</tr>
<tr>
<td></td>
<td>A decorating style followed his genius.</td>
</tr>
<tr>
<td>54</td>
<td>The Morris Way</td>
</tr>
<tr>
<td></td>
<td>Designer Susan Mooring Hollis looks to Morris for understatement.</td>
</tr>
<tr>
<td>58</td>
<td>The Home Office</td>
</tr>
<tr>
<td></td>
<td>Hardly a modern concept, it actually belongs in an old house.</td>
</tr>
<tr>
<td>58</td>
<td>At Trustworth</td>
</tr>
<tr>
<td></td>
<td>An educator's office survives intact in an 1880s Shingle-style house.</td>
</tr>
<tr>
<td>62</td>
<td>Home Office Remedy</td>
</tr>
<tr>
<td></td>
<td>A Victorian office suits a doctor's modern practice.</td>
</tr>
<tr>
<td>64</td>
<td>Gentleman's Quarters</td>
</tr>
<tr>
<td></td>
<td>The carriage house is a better location for a businessman.</td>
</tr>
<tr>
<td>66</td>
<td>Down the Garden Path</td>
</tr>
<tr>
<td></td>
<td>A brick walk adds beauty, history, and function to any garden.</td>
</tr>
<tr>
<td>70</td>
<td>Anything But White!</td>
</tr>
<tr>
<td></td>
<td>A hearty dose of color will best show off the woodwork in your Bungalow.</td>
</tr>
</tbody>
</table>
Editor’s Welcome
Kinder-garden.

Letters

Furnishings
Morris today, basin beauties, and home office necessities.

Profile
Susan Jacobs Lockhart of Taliesin encountered Frank Lloyd Wright when she was just a child.

Books
Ultimately, you’ll get to curtains. Here are some helpful ideas.

Before & After
A Craftsman comeback.

Decorating Answers
A frame should suit the art.

History Travel
Chicagoland is on the architectural must-see list.

Resources
Find it here—or send away.

Calendar

Open House
Whipple House is Old New England in Ipswich, Mass.

ON THE COVER: A Morris-influenced interior designed for an American Shingle-style house in New Jersey. Photograph by Rob Gray.
Throughout the winter of 1996 we watched with concern as deterioration on the north wall accelerated. The dormer roof sprang a leak. The concrete front steps imploded during one freeze-thaw cycle. As we surveyed the signs of a losing battle last April, the summer that is now past seemed to stretch before us, uninterrupted months of good weather and a light work schedule. We made plans. Scaffold the north side: fix the gutter, patch the rot, repunt the windows. Paint the back of the house. Inspect the roof. And, of course, finish Will’s room—the spring project that had mushroomed.

So what did we do? We planted more flowers. We walked to the beach, often three times a day. We went to Rockport for fudge. We made up beds for a parade of summer visitors. Seeing the house through the children’s eyes, we decided that the most pressing project was in fact a swing set/pirate ship. (In one big push just before a cousin arrived, we did manage to finish Will’s room—the only thing I could check off the To Do list.)

Now fall has arrived and as my brother Bill says, it’s “time to go back to school.” I am more comfortable at this time of year, because I am irrefutably goal oriented, always with my To Do list. For 35 years I was proud of it. Since the children came, though, I am less so. Days that should live in happy memory have been spoiled by my impatience: blue sky; Peter naked behind the fence, squirting a hose in the direction of plants that need water; Will engrossed in a game that has him throwing five-inch Power Rangers off the big rock into the lilies; Carl mowing the grass and me surrounded by plants actually thriving even though I’d never had a garden until this one. Then my private cloud: oh my god just look at the back of the house we’ll never get this done I’m so behind what’s happened to me all I’ve done all day is plant half a flat of ivy. Panic.

The garden has been a good thing. I can be “doing something,” but the kids don’t feel left out. William may remember that the spindly coreopsis he chose grew happy yellow flowers, or that the first thing he ever planted outside was hot pepper plants. (That mystified us all until he said, “It’s because you like them, Mama.”) He will remember the beach and the cousins.

But it is highly unlikely that he will remember the stained, inelegant futon sofa that to me symbolizes my failure as both breadwinner and homemaker, or the leaking gutter on the north side.
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Interior Directions

wow—what wonderful words! ["Getting Your Hands Dirty," the book reviews in the Summer 1996 issue, included praise for the Marxes' book Professional Painted Finishes.] This issue, especially, is dear to our hearts [with its feature on a Savannah Queen Anne]—we were visiting professors at Savannah College of Art and Design, winter quarter 1994. And what a warm, delightful, real "editor's welcome."

—Ina Brosseau Marx and Allen Marx
The Finishing School
Great Neck, N.Y.

I am generally pleased with Old House Interiors, but I note a tendency within its covers to drift, in form and content, towards its sibling, the Old House Journal. I wonder why a largely exterior-oriented photo essay [Period Interiors: Queen Anne, Summer 1996, pp. 42-47] gets such extensive space.

Simply put, I believe the layout of the article in question was improperly focused. For every exterior view of period embellishments, interior views would have been more useful—perhaps with an occasional small inset image of the related exterior.

—Kevin Bunker
Sacramento, Calif.

help! What did kitchens in 1900 Queen Anne homes look like? We own and operate a bed-and-breakfast in Spearfish, South Dakota, in our historic home. We want to rework the kitchen with a period flavor, but have no clear picture of what a kitchen in the 1900s would look like. Please do an article with lots of pictures, ideas, decor and furnishings, centered on kitchens.

—Sandy and Brad Young
Spearfish, S. Dak.

You don't, of course, want a true-to-period 1900 Dakota kitchen to prepare for your guests in, but you can get close to the spirit with layout, cabinet details, and materials. Several excellent cabinet companies offer semi-custom period kitchens; look for them in these pages. Also: Summer 1996 featured two period-inspired kitchens, and the upcoming Winter 1996 issue will show farmhouse kitchens.

—The editors

You're magazine has been a revelation to me. The current crop of Victorian ladies' magazines had only corroborated my assumption that 19th-century interiors were fussy, feminine, and often tasteless. The more accurate rooms you show—such as those in the Wren's Nest [in Atlanta, Summer]—have corrected my perception. Apparently, many Victorian homes were simply and classically colored and furnished, almost modern in their livability.

—Annie Leavell
Seattle, Wash.

Coming Up
Winter 1996

• Farmhouse kitchens . . . the words conjure up images of mudrooms, shelves crowded with last summer's preserves, and windows on distant fields. See what homeowners have done in two real kitchens in farmhouses of today.

• Teddy Roosevelt's historic house, Sagamore Hill, was recently restored to more accurately reflect the years he lived there. Unlike other wealthy families, the Roosevelts didn't hire a decorator—and they bought some of their furniture by mail.

• Visit Aiken House in Charleston, South Carolina, one of the South's most dramatic surviving American Empire homes.
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Get Framed
Searching for a particular period frame? Mary Webster can help. She has an extensive collection of antique picture frames, mainly from the 19th and early-20th centuries. All of the frames have their original finish. Call (607) 723-1447.
Mostly Morris

- Needlepoint Rug
  Made of 100% wool, the design of this needlepoint rug is adapted from a William Morris pattern. Called William Morris 333, the rug is available in standard sizes from 5' x 8' up to 10' x 14'. From Peel & Co. Call (504) 674-0087.

Period Reflection
  Interior design consultant Todd Schwebel has decorated numerous homes in the Morris style, as well as other 19th-century styles. Schwebel uses high-end, hand-blocked wallpapers that are color-matched to archival documents. Call (312) 280-1998.

- Fabric By Mail
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Echoes of Mackintosh can be seen in the doors of Peter Shepard's cabinet. Made of cherry, the cabinet features blue windows with ebony pulls. Shepard can custom-design furniture in any stylistic vocabulary. Call (508) 369-2403.

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Cabinet Appointment
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For more information
see page 106

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Lady of Taliesin

Artist Susan Jacobs Lockhart's life leads her to Frank Lloyd Wright's Taliesin. by Lynn Elliott

On the day she was born, Susan Jacobs Lockhart's father interviewed Frank Lloyd Wright—a coincidence that would have impressed Herbert Jacobs. Susan eventually joined Taliesin, the fellowship set up by Wright to train architects in his theories of design, at the invitation of the famous architect himself. She has spent 40 years here in various roles as musician, artist, and teacher.

But Susan doesn't believe in coincidences. "I chose my parents carefully," she says with a smile. Herbert and Katherine Jacobs gave Susan firsthand exposure to Wright's work: they built and lived in two houses designed by him.

The Jacobses weren't typical Wright clients. Funds were tight. "We were architecturally rich, cash-flow poor," notes Susan. Her family became involved with Wright during the 1930s. Recently relocated to Madison, Wisconsin, the family wanted to build a home. Katherine's cousin suggested Wright as the architect. Herbert Jacobs recorded their

ABOVE: Artist Susan Jacobs Lockhart and a colleague work on a draft at Taliesin.
RIGHT: East meets West. The staff migrates seasonally between Taliesin in Wisconsin and Taliesin West in Arizona.
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reaction in his book Building With Frank Lloyd Wright: "We were dubious, sure that the famous man would not care to trouble himself with our small needs..."

Nonetheless, the couple challenged Wright, architect of the rich, to build them a decent $5,000 house. Wright, intrigued, had always been interested in creating well-designed, low-income housing. From their agreement came Wright Usonia I (meaning “of the United States”), an L-shaped house incorporating innovative structural systems.

In effect, the Jacobses were willing to test Wright's experimental theories in return for an affordable house. Radiant heating, utilities grouped in a control stack, and a carport—all familiar today—were radical ideas then. In the end, the Jacobses' house was built for $5,000 (well, $5,500 including an extra bedroom).

In a few years, the city of Madison encroached and the Jacobses decided to move to the country. By 1943, they again approached Wright. The Jacobses settled on another experimental design, the Solar Hemicyle. By building into a berm of earth, Wright protected the house from the wind through the application of aerodynamic principles: the semi-circular design directed the wind over the house, rather than against it.

Wartime restrictions on building materials and larger projects, such as the Guggenheim Museum, consumed Wright's attention and delayed the project until late 1946. Even then, the house was barely begun. As Herbert Jacobs records: "Seeing the dirt fly was exciting, for

CLOCKWISE FROM LOWER LEFT:
Susan Jacobs Lockhart's abstract art encompasses many media. This piece of stained glass is called "Blue Garden." The deeply carved glass sculpture on a marble base is dramatically illuminated. Inspired by beautiful surroundings, the artist in her office. Her "plate art" is colorfully decorated wood plates with geometric designs.
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ABOVE: Native stone from a local mountain was used to build Taliesin West. LEFT: A bust of Frank Lloyd Wright provides inspiration for the next generation of architects. BOTTOM: An ancient stone marker, created by Native Americans, remains near Taliesin West where Wright found it.

Surely we would be in the new house soon. . . . We did not envision a wait of nearly two years, including, near the halfway point, a potentially disastrous break with Wright. . . ." The Solar Hemicycle was completed in 1948, and the fence mended with Wright.

Throughout these years, Susan had visited the Wisconsin Taliesin with her parents, often playing the piano for Wright. She was studying music in New York when Wright invited her to join Taliesin. After spending much of her time shuffling around in New York, she found Taliesin attractive because all of the arts were gathered under the umbrella of architecture.

Starting as an administrative secretary, Susan eventually became a student. Still playing piano, she performed solo and in groups. She also became involved in the dance program directed by Iovanna Wright, Frank’s wife.

Soon she integrated her fine-arts background with the study of architectural ornament. Taliesin students are taught the theory of architectural abstraction—translating the patterns of nature into abstract forms, gestures, textures, geometry, and structure.

The group at Taliesin moves seasonally, spending a few summer months in Wisconsin and the remainder of the year at Taliesin West in Scottsdale, Arizona, a pattern established by Wright. "The rotation is a wonderful physical change that brings about other changes," notes Susan.
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TOP: The Wisconsin landscape provides a dramatic backdrop for Taliesin.
LEFT: Frank Lloyd Wright’s famous barrel chairs in the living room. RIGHT: Sandstone and oak buildings are set in broad lawns. BELOW: Susan (right) with her mother Katherine and her sister Elizabeth standing on the living room terrace of the first Jacobs house, Usonia I.

By the 1970s, Susan was working as a graphic designer for the firm. Her commission work included glass sculptures. The quality of light is often the inspiration for her glass work: "For Frank Lloyd Wright, light was one of the great unbuilt qualities of a building. He used it beautifully." Susan now incorporates other media, such as fabric and plate work into her art.

Susan teaches students to use the natural world as a design resource, whether they are creating a structure or an ornament. "Frank Lloyd Wright always pointed to the natural world [for inspiration] because it never duplicates itself."

Susan prefers to work in a series and often improvises on the same theme. "Every time I revisit a design, I have a new idea," she says.

Susan Jacobs Lockhart says, "The world of art needs to carry a strong message of the best. Art can be transformation."

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Nostalgic Warehouse
BUILT TO LAST UNTIL THEY REALLY ARE OLD.
TREASURED HOME PLACES

Sentiment may be what binds this issue after all. Not silly nostalgia, but ideas colored by emotion, attitudes and life judgments prompted by feeling. It's there in John Burrows's picturesque account of his visit to Kelmscott Manor, the home of William Morris and family in the English countryside; it's there in Morris's own words about his house. Surely sentiment played a role in the survival of a New Orleans cottage built in 1807, and in the owners' fondness for Creole and Acadian antiques. Even the photos that accompany our article on historic brick walks evoke emotion: walking along a brick path half sunk into earth, its edges blurred by creeping green, who hasn't felt the ghosts of long-ago strollers and ruminated on the cycles of nature? This issue brings you the legacy of William Morris, whose patterns and color sense are as popular as ever on the centennial of his death. But first, we invite you into a wholly different place and time, to a survivor in early New Orleans. Then take a look at three home offices, all quite unlike the computer cubbies you've seen. Each belongs in an old house, technology or not. Finally, don't miss the instructive essay that proves it's strong color, not white paint, which brings out the natural woodwork in Bungalows.

— THE EDITORS
A French chair from 1800 and a harlequin statue on an 1840 sewing stand anchor one of the three spiral staircases. The harlequin is a symbol of Mardi Gras. The 1800 Louisiana wash stand is in the master bedroom.
Lovingly restored, this charming house in one of New Orleans’s oldest neighborhoods is as colorful as its history. A layout designed to adapt to growing families is also ideal for guests.

“THIS IS A CREOLE HOUSE,” says Eugene Cizek. “There’s no front yard, there are three beautiful cypress and mahogany spiral staircases, it’s one and a half storeys tall, and the house’s history mirrors the complex ethnic and social mix that is New Orleans.”

The house, called “Sun Oak” after a massive tree that shades the back yard, is a combination home, bed-and-breakfast, and house museum in the Fauberg Marigny section of this southern city. Built directly onto the edge of Burgundy Street, the house’s three units are each accessible through a separate entrance. “It looks like a triple house, and that’s how it functions,” Cizek explains. “But it was built as a single. What is now the guest house is where the children were raised. It is typical of Creole cottages to have two, three, or four openings. Five or six are very rare.”

Equally typical, according to Cizek, a Tulane University architecture professor, is the exuberant paint scheme of his historic house. Behind a gallery created by simple white columns, the red and cadmium yellow façade is punctuated with indigo blue
shutters. "It's a color combination you see a lot in the Caribbean, and New Orleans had a lot of economic, social, and cultural ties to Cuba and the West Indies."

Cizek and his partner, Lloyd Sensat Jr., bought the house in 1976 and have worked ever since to show how it exemplifies the fascinating history of early-nineteenth-century New Orleans. It was built in 1807 by Constance Rixner Bouligny, a freewoman of African, German, and French ancestry, in what was then New Orleans's latest subdivision. The house's next owner, a Jewish merchant named Asher Moses Nathan, remodeled and Greek Revivalized the house for his black, Catholic cohabitant in 1836. Cizek is proud of the house's multicultural history, which he says reflects the heritage of the city.

Cizek and Sensat have filled the Creole cottage with artifacts and with Creole and Acadian furniture from central Louisiana that dates to the 1807 to 1830 period when the house was new. There are a few Victorian
pieces," Cizek says. "But mostly it's all of a piece."

The house is also full of sun images. They refer to the house's name and to its namesake, the venerable live oak in what is now the back yard. Soon after Cizek and Sensat bought Sun Oak, the tree was threatened with destruction in a bid to make room for a parking lot. The oak tree was saved when the two bought the land, and Eugene Cizek went on to establish the Fauberg Marigny Neighborhood Association. The group has saved many historic buildings in the area, and continues to raise local consciousness about the value of saving old trees and old houses.

When it was built, the house's triple layout was intended to provide space and privacy for expanding and contracting families. Children and guests could be accommodated in the one-and-a-half storey house inside the three entrances, each with its own staircase and parlor. Today, this layout lends itself to a house in which the owners live, hold meetings and classes, accommodate guest-house visitors, and display artifacts particular to the house's history.

One source of historic materials was an archaeological dig conducted in the privy directly behind the house. As in countless other cultures, the outhouse also served as the dump, and Eugene Cizek's students found it a rich source of information in the form of cast-off household objects. A feather-edged platter on the dining room sideboard had been identified...
as being of 1820 New Orleans manufacture, but it was the archaeological dig that confirmed that feathered dishes were very common in the city at the time.

Also in the dining room is another object from local history: a crucifix carved in New Orleans in the late-18th century by a now nameless Bohemian sculptor, looming over an 1840 New Orleans library table and a set of walnut American Empire chairs. One of the homeowners' proudest possessions, it came out of the city's St. Louis Cathedral, built in 1780 and torn down in the mid-19th century.

Cypress is a local building material especially well suited to the climate: New Orleans's humidity is notoriously hard on lesser woods. This Creole cottage attests to the longevity of local cypress in beaded tongue-and-groove paneling, in the mantel over the kitchen's cooking fireplace, and in the construction of those three graceful staircases. Floors are built of red heart pine, their original natural finish mellowed and beautified through years of constant use.

While reverence for the local past is celebrated throughout the house, this Creole cottage is very much a home of today. In the kitchen, a stainless-steel sink is as proudly placed as a schoolroom portrait of George Washington, and guests can FAX reservations to this house ten minutes from the heart of the French Quarter. In a city preoccupied with its history and its image, Sun Oak is a traditional Creole cottage that makes the visitor comfortable while honoring a colorful history.

LEFT, FROM TOP: Inside bright blue shutters, a quiet retreat. In the courtyard, a water nymph frolics. A door fronts the sidewalk. The kitchen door opens into shade and privacy. RIGHT: Polished heart-pine floors, fine old furniture specific to the area, and iconographic sun images throughout the house make for a personal, elegant ambiance.
A Visit to an Old House on the Upper Thames

KELMSCOTT MANOR IS THERE AT THE end of a narrow country lane after it passes through a modest village, itself come by along a single-track road through farm fields. After the scenic Cotswold Hills to the north and the Marlborough Downs to the south, one is pleasantly struck by the plainness of the level terrain in the Thames Valley around Kelmscott. It is a landscape of subtle features, dominated occasionally by the spires of village churches and spotted with ancient stone bridges arching over the waterways. This region retains a surprising remoteness, given the proximity of London and Oxford; it does not draw tourists in great numbers even today.

The meadowland between Faringdon and Lechlade was an even quieter spot when William Morris chose it for his home in the early 1870s. Kelmscott village, sited for convenient water access in an earlier century, has been nearly passed by in the age of trains and paved roads. A pervasive sense of isolation from the modern world distinguished my pilgrimage to the country home of William Morris. KELMSCOTT IS A PLACE TO BE APPRECIATED with a leisurely visit, not rushing on the way from here to there. As a teenager, I had spent a summer not far from Kelmscott, and I had explored the rural villages and ancient churches. Upon arriving, I stopped first by habit at the little parish church, which Morris was instrumental in keeping in repair (it emphatically was never “restored”). Then I paid a visit to the graves of Morris and his family on the east side of the churchyard, following a path worn by countless visitors before me.

The center of this village, with a population of just over 100 people, is comprised of one pub, built in 1690, which still provides lodgings and meals to travelers. The Manor is a short walk from the Plough Inn. Nearly every building in the village is of grey limestone, every roof of thick slates covered with moss. The Manor itself is surrounded by a high wall of the same materials, beyond which are stone barns and cottages and fields of dairy cows and sheep.

Introduced by John Burrows • Photography by Jeremy Cockayne/Arcaid
Morris's favorite view, looking from the south window of the Tapestry Room toward the barn. The River Thames is beyond tall trees, which have rooks' nests in their crowns.
The main block of the house was constructed by the Turner family around 1570. An east wing, containing the great parlor and what Morris called the Tapestry Room, was added a century later. The trees and hedges around the house are filled with songbirds, but throughout the day the air is also pierced with the harsh cry of rooks, nesting in the tallest trees.

A stout door in the garden wall opens on the best-known view of the house, popularized by a woodcut in Morris's *News From Nowhere*. Steep,
stone gables pierce the sky: Kelmscott Manor is a house of seventeen gables. A slate-flagged path flanked by tree roses leads to a vine-covered porch. Entering this walled garden is like walking into the pages of a storybook, stepping into a tale familiar to most students of English decorative arts and literature. The legends of Morris and his circle—the poetry, the art, the gossip—converge at Kelmscott Manor, the domestic retreat of a great man and his family. It is an extraordinary feeling to be here, at the favorite home, after all, of the man Oscar Wilde described (in his 1882 American lecture “The English Renaissance”) as “a master of all exquisite design and of all spiritual vision…” and “the greatest handicraftsman we have had in England since the fourteenth century.”
LEFT: The front view of Kelmscott Manor, Morris's "old house" and country home, seen from the walled garden. BELOW LEFT: The great attics were not used by Morris and his family. Today, they house museum displays of items associated with William Morris. ABOVE: Drawings by E.H. New accompanied Morris's essay on the house in The Quest (1895). The back façade is the view from the meadow. The attics, "a fine place for children to play in," he called "too curious for description."

OPPOSITE: The Old Hall has in recent years been heavily restored, a decision that included exposing the old Tudor fireplace and means the removal of the Philip Webb-designed fire grate from the time of the Morrises. The Tudor furniture was in the house from the start of Morris’s tenancy. His "Strawberry Thief" fabric is hung as drapery on the walls.

Morris himself best described his remarkable home. Just a year before his death in 1896, he published an essay entitled "Gossip About An Old House On The Upper Thames," which describes the house in detail. He takes up his tour from the garden:

"The garden, divided by old clipped yew hedges, is quite unaffected and very pleasant, and looks in fact as if it were a part of the house, yet at least the clothes of it: which I think ought to be the aim of the layer out of a garden."
Many a good house both old and new is marred by the vulgarity and stupidity of its garden, so that one is tormented by having to abstract in one's mind the good building from the nightmare of 'horticulture' which surrounds it. Going under an arched opening in the yew hedge which makes a little garth about a low door in the middle of the north wall, one comes into a curious passage or lobby [. . .] that leads into what was once a great parlour (the house is not great at all remember) and is now panelled with pleasing George Ist panelling painted white: the chimney piece is no doubt of the date of the building, and is of rude but rather amusing country work; the windows in this room are large and transomed, and I have many a memory of hot summer mornings passed in its coolness amidst the green reflections of the garden. Turning back, and following a little passage leading from the lobby aforesaid to the earlier part of the house, one passes by a room [the Green Room]. . . almost level with the garden, with a stone chimney-piece rude enough as to its carving but well designed: and then at the end of the little passage is a delightful little room quite low ceilinged [the Old Hall], in the place where the house is 'thin in the wind,' so that there is a window east and a window west, and the whole room has a good deal the look of a particularly pleasant cabin at sea. . . This room is really the heart of the Kelmscott house, having been the parlour of the old house. . . Outside this little parlour is the entrance passage from the flagged path aforesaid, made by two stout studded partitions the carpentry of which is very agreeable to
Morris loved the old house at Kelmscott because it had "grown up out of the soil and the lives of those that lived in it... [on] some thin thread of tradition." Its interior, recently interpreted with better allegiance to his time there, has a quiet timelessness that sheds light on the true "Morris interior." What decoration there is in the house is unstudied. In the Green Room shown at left, which lies slightly below grade, Morris considered the risk of rising damp and avoided wallpaper, draping the walls instead with printed cotton in the "Kennet" pattern. (The woodblocks used to print it are shown at bottom center.) In his London home, Morris had chosen the more costly "Bird" woolen double-cloth; those drapes may have been recycled into the upholstery slipcovers in this room. Fireplace tiles installed around 1890 are early Morris & Co. designs; the brass plates are 16th-century German. The Tapestry Room is the subject of the drawing in The Quest (1895), shown bottom left. Below right is a personal vignette from Jane Burden Morris's bedroom. The jewel casket was a wedding gift painted by the artist Rossetti and his wife Elizabeth Siddal; hanging above it, against Morris wallpaper, is an 1893 copy of Rossetti's "Water-willow," portraying Janey during the summer she and Rossetti spent together at Kelmscott in 1871.
anyone who does not want cabinet work to supplant carpentry. The very pleasant kitchen is on the further side of this entrance. Going back to the little passage one comes to the staircase, of a common Elizabethan pattern with spherical knobs on the standards, and so on to the first floor which has the peculiarity of being without passages, so that you have to go from one room into another, to the confusion of some of our casual visitors, to whom a bed in the close neighbourhood of a sitting room is a dire impropriety. Braving this terror, we must pass through the only north room in the house [Morris's own bedroom], which is in the junction of the older and the newer house, and up three steps into the Tapestry, which is over the big panelled parlour. The walls of it are hung with tapestry of about 1600, representing the story of Samson; they were never great works of art, and now when all the bright colours are faded out, and nothing is left but the indigo blues, the greys and the warm yellowy browns, they look better, I think, than they were meant to look: at any rate they make the walls a very pleasant background for the living people who haunt the room; and, in spite of the designer, they give an air of romance to the room which nothing else would quite do.

Another charm this room has, that through its south window you not only catch a glimpse of the Thames clover meadows and the pretty little elm-crowned hill over in Berkshire, but if you sit in the proper place, you can see not only the barn aforesaid with its beautiful sharp gable, the grey stone sheds, and the dovecot, but also the flank of the earlier house and its little gables and grey-scaled roofs, and this is a beautiful outlook indeed. . . . The chimney-piece of this room is of stone, and of the date of the later work; again it is good after its rough country fashion; and in the middle of it, surrounded

ed by a mantling by no means inelegant, is the coat-armour of the Turners. Out of this best room let us pass through our present best bed-room over the little parlour, and leaving a very pleasant room on the right [Janey Morris's bedroom], called the cheese-room when I first came to the house, . . . we come to a newel stair-case, which comes up from the kitchen, and leads us up in the attics, i.e. the open roof under the slates, a very sturdy collar beam roof of elm often unsquared; it is most curiously divided under most of the smaller gables into little chambers where no doubt people, perhaps the hired field labourers, slept in old time: the bigger space is open, and is a fine place for children to play in, and has charming views east, west and north: but much of it is too curious for description. . . .

Here then are a few words about a house that I love; with a reasonable love I think: for though my words may give you no idea of any special charm about it, yet I assure you that the charm is there; so much has the old house grown up out of the soil and the lives of those that lived in it; needing no grand office-architect . . .; but some thin thread of tradition, a half-anxious sense of the delight of the meadow and acre and wood and river; a certain amount (not too much let us hope) of common-sense, a liking for making materials serve one's turn, and perhaps at bottom some little grain of sentiment—this I think was what went to the making of the old house. Might we not manage to find some sympathy for all that from henceforward!

—William Morris
Kelmscott, 25 October 1895

Morris's article "Gossip About an Old House on the Upper Thames" was originally published in The Quest, Number IV, November 1895. Birmingham: The Birmingham Guild of Handicraft.

John Burrows, a historian, has recently returned from a personal tour of Morris sites and influences in England. He is the principal at J.R. Burrows Historical Design Merchants, P.O. Box 522, Rockland, MA 02370; (617) 982-1812.
MORRIS IN AMERICA

A decorating style developed around his fabric and wallpaper designs, reflecting the genius of William Morris. BY PATRICIA POORE
The master bedroom in the Glessner House (1887), H.H. Richardson’s residential masterpiece in Chicago, reflects the unreserved use of Morris & Co. designs that makes this perhaps the most complete Morris interior in America.

Chair: “Pomegranate.”
Walls and drapery: “Golden Lily.”
PURCHASING MORRIS PATTERNS

ONLY VERY RECENTLY HAS THERE BEEN AN effort to coordinate Morris designs into marketing ensembles. Finally, commercial lines of wallpaper, fabric, upholstery, and accessories are available in the same designs and colorings. Morris-designed papers and textiles can be used as background or serve as the principal color and ornament in a room.

The original woodblocks for Morris's wallpapers were purchased by Arthur Sanderson & Sons. Sanderson opened its New York showroom in 1985, and since then Morris patterns have been available in America. The largest selection of handblocked papers comes from this company, sold only to the trade. Sanderson also has a retail line of machine-printed, Morris and Morris-inspired wallpapers, borders, and coordinating fabrics.

With the approval of the William Morris Society, Scalamandre issued its Morris Collection in 1980, which included screen-printed wallpapers and fabrics. This has been expanded with several handsome woven fabrics. Scalamandre sells through architects and interior designers.

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WILLIAM MORRIS NEVER SET FOOT IN America. Still, his work was relatively well known, as Morris & Co. goods were introduced as early as the 1870s, sold through department stores such as Marshall Field in Chicago, and were comprehensively displayed at the Foreign Fair in Boston in 1883.

Rooms in the Glessner House provide an exquisite example of an American Morris interior. The Glessners and Richardson, their architect, were well versed in English design, and they collaborated on the choice of seven Morris wallpapers, eleven fabric patterns, four handwoven Morris carpets, and silk embroideries designed by the firm. Furnishings included Morris & Co. Sussex chairs (ebonized, with rush seats) and the upholstered armchairs with adjustable backs that would come to be known as Morris chairs. Lamps and DeMorgan ceramic tiles marketed by the Morris firm were purchased from American suppliers. The family's collection of Japanese fabrics and oriental objects continued the Aesthetic sensibility. [Glessner House, 1880 S. Prairie Ave., Chicago; (312) 922-3432.]

Another American interior studied by Morris aficionados is that of Villa Louis, a large, brick Italianate mansion built in 1870 in Prairie du Chien, Wisconsin. It was redecorated in 1885 in the Aesthetic mode, with numerous Morris papers and fabrics in an opulent color scheme of red, blue, and gold. [Interior restoration is in progress; for more information call (608) 326-2721.]

The room shown above is less pure but instructive nevertheless. The photo (from the archives of the Society for the Preservation of New England Antiquities) shows Dr. Arthur Little ca. 1890 in his house in Boston. “Don’t call it a Morris interior,” says SPNEA chief curator Richard Nylander, “call it a typical use of Morris fabric and
wallpaper in a Colonial Revival parlor. Indeed, that's how you'd describe most Morris interiors in Boston and New England, if not Chicago. The paneling and mantel look so convincingly 18th century because they are, salvaged from an earlier building. The wall is covered with fabric, not paper, in Morris's "Wandle" pattern; "Honeysuckle" covers the daybed.

For most, Morris in America meant a purveyor of goods sold through secondary suppliers, not a singular decorating style. His designs have remained popular through more than a century of shifts in taste; a knowledge of the man behind them enhances our respect for his genius and offers guidance on creating beautiful interior spaces. It may be that, over here at least, a considered Morris style is emerging only now.
THE MORRIS WAY

by Regina Cole / Photographs by Robert Gray

William Morris has never gone out of style. His sinuous curves, stylized tendrils, and bold botanicals are reproduced on countless objects and on miles of fabric and wallpaper. A hundred years after his death, Morris is more popular than ever.

But what, exactly, is a Morris interior? When we see how Morris himself designed rooms, it becomes clear that a Morris interior is more a matter of the right sensibility than the right wallpaper.

"When I began work, I didn’t set out to do a Morris interior, but I did want to do a period interior," says Massachusetts-based interior designer

Rooms in this turn-of-the-century house not only feature his patterns, but also recall the spirit of William Morris’s design legacy. Beautiful, antique crewelwork became functional draperies, set off by plain walls and white woodwork. Although the room is full of color and pattern—including "Bird" ingrain fabric on the Morris chair—the effect is light and personal rather than overwhelming.
English Arts and Crafts style meets the American Colonial Revival in a period interior designed for an eastern Shingle-style house. Morris, of course, figures prominently.
Susan Mooring Hollis. "The perfect interior for Shingle-style houses is English Arts & Crafts. Hence, Morris."

A surprising thing about Morris is that his designs are easily at home in varied house styles. The English Arts and Crafts home is, of course, their milieu. But they work equally well in American Arts and Crafts and Colonial Revival houses. In an American Shingle-style house, Morris's patterns are as comfortable as they are at Standen Hall. Standen, in West Sussex, was one of Morris's famous projects, worked together with his friend, the architect Philip Webb.

"At first, I wanted to use Morris wallpaper in the living room," Hollis explains. "But after I found the crewel draperies, that changed the direction of the design."

Though he designed a lot of it, William Morris never liked wallpaper, preferring to hang tapestries on his own painted walls. Hollis painted these walls what she calls "Colonial Revival Green—a mixture of two or three colors." The embroidered panels at the diamond-paned leaded glass windows give the living room the handcrafted, medieval-inspired sensibility so dear to Morris's heart.

"Bird" ingrain fabric is used on two Morris chairs and on cushions. The 1878 pattern was one of Morris's own favorites. A footstool is covered with needlepoint worked in "Peony." The final element, a corner cabinet, houses electronics.

Hollis says, "The woodwork is designed after that at Standen Hall, echoing the diamond pattern of the windows."

In the bedroom, the work of another Aesthetic Movement designer, Candace Wheeler's "Lily" on the loveseat, is a crisp contrast to Morris's "Willow Bough" bed hangings.
IN THE PRESENT

THE HOME OFFICE

It's hardly a modern concept. Professionals worked from home until the automobile age. Virtually every farm and large house was run from its home office. If they seem like something new, that's because we grew up in the one age when home offices were scarce. During the 40 years when Dads commuted and Moms tended smaller households, the office was downgraded to a desk for paying bills. The den was really a TV room.

Now the home office is back. Its revival has something to do with personal computers, of course, but there's more to it. We're finding out that everybody can't be out all day, every day, or there's no "home" to come home to. We start by putting a pleasant work space back in the house. Then the room itself has its own effect on the rhythm of daily life.

Filing cabinets and fax machines are not cozy, so some people put their office in the attic or behind a closed door. But why hide something that belongs in an old house? A personalized home office looks appropriate even with computer and phones . . . .

In any home office, the greatest challenge is one of organization. Henry Turner Bailey, educator, editor, and writer, saved countless pictures and documents. Here's how he devised a reference system in an office that's a model of organization.
TRUSTWORTH
THE EDUCATOR’S OFFICE

In a famous 1880s Shingle-style home, an office survives.  | by Regina Cole
To organize our documents today, we use the file manager of our word processing software. Henry Turner Bailey's file manager was a set of boxes, designed to fit on shelves in wooden cabinets. SchoolArts magazine said, "The boxes of pasteboard, with linen re-enforced corners, and covered with manilla paper, are large enough to take a magazine page without folding. They cost about five cents each, made to order." Above, the drawers in one cabinet pull out and drop down to display art, stored flat. The 1902 photographs of the home office at Trustworth, below, show that it hasn't changed much since Henry Turner Bailey worked there.

"A good brain is a perfectly indexed reference cabinet," said SchoolArts magazine in 1902. The monthly publication—still a vital resource for today's art educators—was announcing that it had a new editor, Henry Turner Bailey, and was describing his office at Trustworth, Bailey's home in North Scituate, Massachusetts.

If that statement about indexing is true, then Bailey had a superb brain. In his personally designed office, built at a right angle to the shingled house and accessed across a portion of the curving drive, Bailey installed cabinets that are wonders of organization. There is room for any piece of printing, any drawing or painting the occupant might want to save.

Bailey apparently saved everything. What raises his office system above the average jumble of paper is the fact that everything can be retrieved by following Bailey's highly personal indexing system. Labeled by subject matter, the 250 boxes bear legends like "Modern Architecture," "Historic Architecture," "Mediums and Processes," "Symbolism," and "Theory of Beauty." Bailey called this system his "scrap-book." The 12 deep drawers in another wood cabinet swing down when pulled open, revealing storage bins where art work can be stored flat. It, too, was carefully referenced and labeled.

The whole setup, intact and preserved by the present homeowners, is that of a lifelong educator. In addition to editing SchoolArts magazine, Bailey was director of the Cleveland School of Art, and author of books on the fine arts. In Henry Turner Bailey's office, the cubbyholes, shelves, nooks and crannies speak to the mind of a pedagogue who is aware of the potential future use of every magazine clipping.
The examining room has a refurbished 1870s examining table, originally owned by a doctor in Dodge City, Kansas. The cast-iron fireplace, which was always faux painted to look like marble, is one of six in the house.
"I've tried to create a friendly and personal environment," says Dr. Charles Brantigan, a vascular surgeon, about his office and examining rooms in Denver, Colorado. "Not a sterile one."

Dr. Brantigan purposely chose to restore an 1880s Victorian near his home for his practice, rather than situate his office in a hospital. He believed his patients would feel more comfortable—and they do. Although taken aback at first, most find the rooms filled with period wallpaper, antique furniture, and original lighting to be reassuring.

In every room, samples of the vintage wallpaper are framed so that visitors can compare them to the reproduction wallpapers. Dr. Brantigan has also hung photographs of the building's previous owners, creating a sense of continuity and reflecting a very personal approach to medical practice.
gentleman's quarters

A carriage house location is the solution for a businessman’s office. | by Lynn Elliott

Working from home sounds like an ideal situation, but often the reality is quite different. Whether it’s phone calls or children, there are many distractions. Working with Restore ‘N’ More, an international business executive avoided this problem when creating his home office in Lancaster, Pennsylvania.

A communication room—with a phone line, fax, and other amenities—was created in the attic of the main house for any early morning business. But he also needed to be out of the house—mentally, if not physically—to concentrate on work. So the carriage house was chosen as the location of the home office. The short “walk to work” provides the much-needed psychological separation from home.

These rooms are strictly meant for business, with a computer and printer. To prevent distractions, there is only a business phone, not a house line.

The original trophy room was expanded by robbing unused space in the adjacent garage. Lavish raised paneling was installed, creating an English gentleman’s club atmosphere.

TOP: The library features an antique English fireplace surround flanked by cherry bookcases. Vintage long-leaf yellow pine flooring was retrieved from a 1870s school house.
ABOVE: Situated poolside, the carriage house incorporates a home office with a library, guest quarters, and a garage.
A three-part, arched window and French doors illuminate the work area. Although function was clearly important when furnishing the office area, so was style. The antique desk in the office area was made in the early 1900s for Julius Heil, a former governor of Wisconsin.
HISTORY GARDENS

DOWN THE GARDEN PATH

Behind a handsome but undistinguished brick house in southern California, the garden is only subtly distinguished by a curving brick path leading to a traditional bench. Cascading perennials include Pelargonium (common geranium) and Erigeron karvinskianus.

OPPOSITE: Interstitial growth is to be encouraged.
Nothing in the garden of an old house is so earthy, practical, and old-fashioned as a brick walk, preferably uneven and overgrown.

BY PATRICIA POORE

Easy to lay and maintain, beautiful in color and texture, and compatible with creeping plant material, bricks are the ideal paving; a brick walk can be made plain or fancy according to its pattern. Use traditional methods to lay a new walk, and nature will, before long, make it fit right in. If you work in the garden, you can lay a brick walk; the only projects requiring a mason’s assistance are sharp curves and very intricate layouts. Instructions appear regularly in home-center books and magazine articles. In well-drained areas, you need dig out a flat bed only an inch or two deeper than the bricks, to fill first with packed sand. You will have to cut bricks, no avoiding that, but a brickset—a broad-bladed masonry chisel—is easy to master. When bricks are in place, pour a thin layer of sand over the entire walk, sweep it in, and mist with a hose, repeating until the sand is flush. Don’t use old bricks not meant as pavers. One season of freeze-thaw cycles and you won’t have a walk.
FAMILIAR WALKS

Brick, being versatile and the oldest manmade building material, is always appropriate. As a garden feature, it was used more or less depending upon region and period. House style is less predictable an indicator of previous use. Rambling and informal Shingle style houses often had informal brick walks and sitting terraces; Georgian and Colonial Revival houses may have more formal brick walks and paved areas. As always, a little research quickly leads the way toward sympathetic design. Look in historical gardening books for situations similar to your own, and don't forget that you'll come upon all sorts of examples, now that you're looking for them, in strolls around town.

If you have a particular passion for historical brick walks, you'll want to have Peter Harrison's hardcover monograph Brick Pavement, The Architects and Builders Companion. In it, he documents bond patterns, joints and intersections, corners, designs for borders and straight walks, entry pavements, layouts for courtyards, terraces, and porticoes, and brick steps, from the Hudson Valley to Savannah. (Examples are shown, greatly reduced, below left.) The collectible 163-page book is available from the author for $29 postpaid: Peter Joel Harrison, (919) 676-0659.  

TOP: In its very simplicity and arrow-straight length, the herringbone walk becomes the elegant backbone for a compartmented, 45-foot-wide garden at The Orchard in Southampton, Long Island (1896). The garden, which takes advantage of the flat native landscape, includes 200-foot-long pergolas, parterres, and box-edged perennial beds. The photo is reproduced from a rare, hand-colored glass lantern slide. LEFT: Historic brick walks. Top row: elaborated intersections. Center row: herringbone bond with borders, stretcher bond whirling from center, and stretcher bond laid diagonal. Bottom row: handling corners.
At Branham Park, an English estate home in Northumberland, well-worn brick pavers provide the path beneath an open arcade or gallery of broad, wire arbors. Honeysuckle (Lonicera) rises above iris, sedums, Rodgersia, catmint (Nepeta), and saxifrage. **LEFT**: Geranium incanum grows along a narrow basket-weave walk in Santa Barbara, California. **ABOVE**: Lending inimitable texture, maiden pinks (*Dianthus deltoides*) border an old brick path.
PERIOD ACCENTS

ANYTHING BUT WHITE!

Paradoxically, it's a hearty dose of color—not white paint—that will show off the woodwork in your Bungalow.

by Jeanne M. Lazzarini

TODAY, MORE OFTEN THAN not, box beam ceilings and friezes are painted white in an effort to "lighten up" wood-filled Arts & Crafts interiors. Regardless of what many think, white against richly toned wooden beams does not lighten up the room. The effect becomes almost black and white and is uncomfortable to the eye: white advances as the wood recedes. Such a scheme is (quite literally) in glaring contrast to what Arts & Crafts decorating philosophy was all about.

A box beam ceiling is one that is broken by decorative beams: hollow boxes. Emphasis is placed on its weightiness and three-dimensional quality. In Arts & Crafts houses, as well as many Tudor and some Colonial Revival ones, transecting beams create "coffers" with recesses that just beg for subtle decoration. Similarly, the frieze, that horizontal band below

The typical box beam ceiling in this Arts & Crafts Bungalow, and the deep frieze above the high wainscot, are hallmarks of the style. ABOVE: Don't do this: paint the walls and ceiling white in an attempt to lighten up the woodwork. Harmony is lost, color is absent, and the wood is darker than ever. LEFT: Compare the difference! Warm ochres and period pattern bring it all out.
the cornice, is a focus area that can be treated for harmony with the plate rail and woodwork below.

Reminiscent of earlier, medieval wood-beamed ceilings, the decorative box beam ceiling became popular during the English Arts & Crafts Movement for its historical associations, its (fake) structural honesty, and its decorative possibilities. In North America, it is a feature associated with the heyday of the Bungalow and is common in houses of the period (1900–1930). As mentioned, Revival houses—English, Spanish, or Colonial—often have ceilings with decorative beams. Common practice was to leave the wooden beams unpainted, and to add color and perhaps texture or a simple design to the inner recessed panels.

At the turn of the century, publications such as The House Beautiful and Gustav Stickley’s The Craftsman extolled the virtues of ceilings with exposed beams (including nonstructural box beams), especially for middle-class dining rooms. By 1915, decorating authorities on the Arts & Crafts style were exaggerating the importance of high wainscoting and ceilings “supported” by hand-crafted beams. That meant, of course, that the frieze above the wainscot and panels between beams were important architectural features, ideal locations for adding color and emphasis to a room. Whether papered, stenciled, or decoratively painted, the frieze drew the eye upward to a coordinated ceiling display, providing a visual continuum in the room. Patterned and richly colored friezes and ceiling panels were specifically meant to accentuate the warmth of surrounding woodwork. These areas never appeared in plain white.

The idea of the craftsman-inspired home as a cozy refuge reflective of its natural surroundings popularized earth-toned colors for interiors. Wall and ceiling design during this time demonstrated a great understanding of nature and the applications of color, particularly the use of deeper tones that included crimson, moss-green, ochre, terra-cotta, “Pompeian” reds, and indigo blue. Color in the frieze and ceiling, combined with handcrafted woodwork and dim lighting, created an overall sense of tranquility and spatial balance.

So instead of white painted panels, what can you do to bring about an effective period look for a box beam ceiling? It’s really quite simple once you consider that treatments favored during the time are still available today. As the Journal of Decorative Art said in 1908: “The general tone of the ceiling would be best not white, but a tone complementary to the general colour of the rest of the home.”

The most popular method was to fill the entire flat surface of each recessed area with the same solid color, using paint, paper, or burlap-like fabric. If the panel area of the box beam ceiling was decorated (whether painted, stenciled, or papered), it was generally in a single, flat overall pattern without a dominant direction, or with a simple border and corner design. The most prominent colors were found in stripes and corner ornaments, with the background tending toward lighter colors.
Typically, panels of this box beam ceiling have a light background, with stronger color used in the borders and corner sections. Greens and orangey-russet wood tones create a harmonious scheme. Besides their decorative potential, beams and linear woodwork define the straightforward, orderly design of the Arts & Crafts style.
Rarely (but occasionally) were the beams themselves decorated.

Even though painted stencil decoration, with its clear craftsmanship, was most desirable, ceiling papers were in fact more commonly used, owing to their affordability and the popularity of William Morris papers. A seemingly infinite variety of paper borders, corner blocks, and trims were made available for the ceiling, designed to coordinate with various wall friezes, fills, and dado designs. Even papers resembling gilded burlaps in gold and bronze tones were very popular insets for the box beam; touched by light, they brought a stunning yet calming effect into the room. Various textured finishes, including embossed Anaglyp-
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Another way to introduce color—and texture—to the ceiling or frieze was with embossed Lincrusta or Anaglypta. This frieze is made up of a currently available Lincrusta border, faux-finished to look like leather. A section of paper frieze, also in production, is framed on the chimney breast.

ta and other raised surfaces, were also favorites for wall and ceiling areas.

William Morris suggested that homeowners be guided by the color of the woodwork in choosing a hue for the wall or ceiling. Christopher Dresser, in the 1888 issue of The Decorator and Furnisher, found dark colors on ceiling panels gave a room a “cozy” effect when set against the wood. Others, including one editor from the 1916 Journal of Decorative Art, stressed: “The great thing in arranging ceiling schemes is to keep clear of muddy colours on the one hand, and crude ones on the other. As a rule, the colours should be on the light side, but the finer the line, or the smaller the . . . ornament, the stronger can the colour safely be.”

In living and dining rooms, preferred colors for recessed ceiling panels and frieze areas were rich earth tones, including burgundy, russet, fern green, sages, blues, ochre, and greys, as well as a variety of gilded effects in gold, bronze, and copper. Tones that harmonized with natural woodwork—and accentuated handcrafted textiles, pottery, tilework, and furnishings—always responded to “the exposure of the room in relation to the points of the compass, the time of day it would most often be used, and for what purposes.”

Clearly, color on the frieze areas and on the ceiling was a primary concern, but by 1916 most agreed that “on the ceiling, even more than on the walls, simplicity (in design and color) is all-important.” It was suggested that few
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* The Morris patterns are available through J.R. Burrows & Co.
This paper resembles gilded burlap, a popular choice for ceilings during the Arts & Crafts period because it both blended warmly with the surrounding wood and softly glowed when light touched upon it.

arrangements had any better effect than a simple band or ornament in the recessed panel. By 1920, it was hoped that “the color [be] kept cool and not too obtrusive…” Alas, wall and ceiling colors became so light that color was all but forgotten when the Age of Modernism brought glaring whites onto the scene. Just as box beams have recently been stripped of their unwanted paint, period colors are being rediscovered as the way to restore rooms as their designers intended them to be, enhancing interior proportions and the beauty of natural woodwork.

Photos from The Bungalow: America’s Arts and Crafts Home courtesy of Douglas Keister and Penguin Books. Available through bookstores or by mail: call (800) 931-2931; item #R111.
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Even the most astute observer of period architecture may cringe at the task of choosing curtains and drapery, which after all fall into the unfamiliar territory of textiles. Don't be afraid! Window dressing is the shortcut answer to so many decorating questions. Curtains can lend period style. Add pattern or texture. Mask bad woodwork or a worse view. Pull together a color scheme. Control light and temperature. Suggest formality or simple living. Enhance height and proportion. And they are not unattainably expensive, either, despite your shock at the per-yard cost of high quality fabrics. Certainly, they run less than comparable furnishings, and may even be a do-it-yourself undertaking.

There is help for the curtain-wary. Start not with the formidable sample rooms at a design center, but with a good book: one that leads you gently toward familiarity with a chapter called "Practical Considerations." Consider your own taste. London decorator Isabella Forbes cautions, because it's less likely to change than are the whims of fashion. Decide how faithful you want to be to period style. Be aware of special needs for different rooms. Decide how much light you want to invite in, or block. Consider heating and cooling, privacy, view, cleaning. Approach color armed with basic rules of thumb, and get to know the three golden rules for choosing fabrics. Now take a look at examples of window treatments for different rooms (including nurseries and bathrooms). In this chapter and throughout the book, hundreds of color pictures inform and inspire you. (Aha: here's a solution for a dormer window!) You're beginning to feel comfortable about your ability to decide what you want.

I'll admit to drapery-phobia myself. My impression has long been that, beyond roller shades, we have two choices, both bad: ready-made curtains—often cheap, ugly, and ill-fitting, or custom treatments—usually fussy, requiring a decorator and lots of money. This book changed my perception. In it I found simple treatments that are perfectly elegant, and sumptuous period effects I could probably make myself. I found pretty solutions to old-house problems, including how to handle bow windows, casements, and window seats. But I think I was most delighted by the surprises. In one photo, a powerful kilim rug hangs from huge rings at ceiling height over a double door. Grandmother's crochet makes a simple valance. An antique embroidered banner is pinned bow-tie fashion over a stairway opening.

The Ultimate Curtain Book is full of ideas; what makes it "ultimate" is that it goes beyond pictures to specifics. When you're ready, go to the fabric directory, where colors and patterns, textures and weaves are explained, accompanied by photos that show the draping qualities of various fabrics. You might decide to stop here, taking your design to a decorator, a curtain store, or a seamstress who will come measure and then make up the curtains.

But if you sew, you may choose to save money (and, usually, time) by making up the window dressing yourself. You need to be rigorous about measuring, and you need to learn how to determine yardages. Isabella Forbes explains all

**OPPOSITE (clockwise from top left):** The pinch-pleated valance is deep, proportioned to floor-length draperies. Blue silk and gold swagged curtains, on the gilded pole with its Napoleonic laurel wreath, match windows to French Empire furniture. Cups and saucers complement an informal balloon shade. Metal arms hold a Scandinavian-type swag of black-and-white cotton; the top of the swag is tacked to a board above. Inward-opening casements are unobstructed by floral curtains (wrapped around existing pipe) and plain lace panels.
GLOSSARY

BALLOON SHADE A shade that has fullness at the width, sometimes formed into inverted pleats, and is raised and lowered by cords threaded through rings at the back.

CASCADE Pleated fabric that hangs at either side of a swag.

CORNICE A decorative structure with a flat surface, mounted above a window to hide the curtain rod and the top of the curtain or drapery. Made from painted plywood or from plywood or buckram (a stiff interfacing) covered with fabric, it may have either a straight or a shaped edge.

CURTAIN A window covering to floor or sill length, usually with fullness in the width, which is sometimes hung alone or on one side of a window but more often is used in pairs. It hangs from a rod or pole by means of hooks or tabs, or is slotted onto a rod. A term often used to mean drapery.

DRAPERY A heavy, full-length curtain with a pleated heading, the term is often shortened to "drap." Also, draped fabric such as a swag.

FINIALS The decorative end pieces of a brass, wrought iron, or wood pole.

GLASS CURTAINS Sheer undercurtains hanging behind the main curtains or behind drapery.

LAMBRÉQUIN A flat, stiff cornice extending down each side of the window; the inner edge frames the window.

RETURN The part of a curtain, drapery, cornice, or valance that goes around the side. To hang flush with the wall at right angles, it is usually equivalent to the distance between the front surface and the wall.

ROMAN SHADE A flat shade with dowels slotted horizontally up the back, so it can easily be pulled up into soft, horizontal folds.

SASH CURTAIN Rod-pocket curtain with a second pocket gathered onto a rod at the base of the curtain. Usually sheer.

SWAG A sweeping drape at the top of a window, appearing to hang from points at either side. The term is often used to include the cascades that hang at the sides.

VALANCE A gathered or pleated panel that hangs above the curtain to hide the curtain rod. An attached valance is attached to the top of the curtain, but other types usually hang from the front edge of a valance shelf. Unlike a cornice, a valance is not rigid.

— from The Ultimate Curtain Book

HEMS

Even simple curtain-making techniques are not common knowledge anymore. Here is how to sew a mitered hem, for crisp corners and less bulk.

First, turn in the side hem, then the lower hem, and press with an iron.

Open it all out again. Turn the triangular corner over, using the finished corner point of the fabric as the pivot, matching the foldlines.

Turn up the single (or double) lower hem and side hem to form the miter. Slip stitch the hem as shown below.

If the mitered corner remains bulky, trim excess fabric, but follow the same instructions. Trim excess interlining if necessary.
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of this in step-by-step detail, along with how to match patterns, decide on curtain length, position a rod, use tiebacks, and place shades. (A chart does the figuring for you on calculating fabric quantities.)

Then, instructions are given for projects plain and fancy, from sewing unlined curtain panels to fabricating and upholstering a cornice for a Gothic-arch window. Finally, fitting and hanging are explained. An illustrated appendix of sewing techniques provides reference for everything from hemming (see p. 82) to making pleats. And a maintenance section tells you how to clean blinds and remove stains from fabrics.

This is, I found, a very empowering book.
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Craftsman Comeback
by Ula Ilnytzy

My mouth dropped and my eyes bulged when my husband Ray said, "This is it." We were looking at a three-storey, hollow-tile house that was an eyesore in the tree-lined community of Oradell, New Jersey. Our two-year hunt for the perfect Arts & Crafts house had lead us to this place. Covered with a layer of dark grey stucco, the house had deservedly earned the neighborhood nickname of "The Prison."

Inside, the chestnut paneling and beamed ceilings on the first floor were covered with paint. The dining room's plate rail had been torn off and a pair of bench seats had been

TOP: Pergolas flanked the entrance in the original Stickley plan, but no longer existed when we bought the house. After the peeling, thick grey paint was repaired and painted, we rebuilt the pergolas with columns that matched the ones on the front porch. ABOVE: In 1984, the dark-grey exterior casts a somber atmosphere over the Craftsman house. Built in 1911 for a patent lawyer, the Stickley house plan was designed for a family of four.

LEFT: After stripping the woodwork in the dining room, we discovered a "ghost line" where the original plate rail had been. The new plate rail displays our collection of Arts & Crafts pottery.
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ABOVE: When we moved in, layers of white paint covered the fireplace. A pair of bookcases in the living room hinted that an inglenook had once existed. BELOW: Using a drawing from The Craftsman as a guide, we re-created the benches and posts of the inglenook. A combination of sand/water blasting stripped the paint from the fireplace. Filled with original Stickley furniture, the room is visually unified by a cattail frieze.

ripped out of the inglenook to accommodate a large sofa. Gold foil "giftwrap" wallpaper lined the bathroom walls; a green jungle pattern enveloped the kitchen.

That was back in 1984. Twelve years—and much work—later, the house is a showcase of the Craftsman style, placed on both the New Jersey and National Historic Registers.

Soon after moving in, we perused an 1911 issue of The Craftsman magazine and discovered that our house was Craftsman House 104, one of the house plans that Gustav Stickley published. We were delighted that the house was truly a Stickley design.

The magazine was also a useful guide during the restoration. An ink drawing of the missing inglenook helped us re-create the benches and posts on either side of the brick fireplace. At least seven layers of paint had to be stripped from the woodwork. As the layers fell away, outlines of never-stained areas revealed precisely where the dining-room plate rail and inglenook had originally been.

The staircase, a central and integral part of the house, was stripped up to the second floor. We also removed the two lowest stair treads and added a newel post because the original treads were replaced in the 1950s. This brought the staircase back to the style in Stickley's published plan. The stairs wind up past a settle-back type balustrade that dominates the second floor. The other woodwork on the second floor—windows, doors, and baseboards—were left painted. We think that the interiors of the second floor rooms were always painted, but the desire to someday strip the woodwork in the upper hall is there.

A problem area was the small enclosed porch (once a screened-in porch) adjacent to the living room.
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The interior stained-glass window overlooks an enclosed porch. Its amber color serves a dual purpose: It allows light to enter the living room and effectively separates the two spaces.

Double-hung sash windows with clear glass separated the two rooms, but more privacy was needed. We replaced the clear glass with a gold stained glass, similar to the kind Stickley used on many of his door windows. Now the warm glow of the light through the stained glass complements the Arts & Crafts living room and gives each space some privacy.

The upstairs rooms are boxy. To give our daughters' bedrooms a more Craftsman look, we added four-inch-wide wood strips that run level with the top of the window and door frames. In one of the rooms, between this wood border and the ceiling, we stenciled a stylized rose design by the English architect Charles Rennie Mackintosh. We cut the stencil ourselves by first photographing it from a book and then blowing it up to the desired size.

In the second bedroom, we asked an artist friend to paint a frieze directly onto the plaster wall. (We chose a scene depicting a little girl fishing by a pond, from a wallpaper border once featured in The Craftsman.) She faithfully re-created it on one wall and then used her imagination to create more scenes in the same style for the other three walls. The results: images of children playing hide-and-seek in the wood; a carnival showing a big circus tent, hot-air balloons, and children running; and a variety of animals in the woods—these encircle the room.

We used different stencil designs in the remaining two bedrooms. And most recently, we hired a carpenter to build Arts & Crafts-style cabinets for our upstairs bathroom, as well as put up an early-20th-century wallpaper—a far cry from the "gold foil" days!

A layer of thick grey paint mixed with sand that was peeling badly on the exterior was removed by power-washing. Now painted close to the original, natural concrete color, "The Prison" has been reformed. We feel Stickley would have approved.

Ula Ilnytszky is a writer/editor for the Associated Press. Ray Stubblebine is working on a book on Craftsman Homes and would appreciate information on other Stickley homes (Fax 201/599-1852 or e-mail RStubblebi@aol.com).
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FALL96
Hang 'em High
by Susan Mooring Hollis

We've never had curtains because we love lots of light in the rooms—but now, we see that our Oriental rugs have been fading. Apparently, curtains do have merit, but how do you know how long or short they should be? Is there a rule of thumb?

CHRISTOPHER AND JANE STEVENS
WOODSIDE, CALIFORNIA

There's been considerable anti-curtain sentiment since the 1960s and 1970s—but letting the sun shine in has faded a lot of rugs, furniture, paintings, and upholstery. After water, light is the most damaging daily element affecting maintenance. Curtains can certainly help prevent fading as well as keep a room warm (or cool) and, of course, provide privacy.

The length of curtains depends on a lot of things—budget, the formality of the room, the desired function of the curtains, and the style and period of the window and the house. But there is a rule of thumb which holds true for all windows: there should be an architectural reason for curtain length. The window itself, the architectural trim around it, and its placement on the wall—all provide guidelines. For the typical double-sash window, there are four possible lengths for curtains: at or just below the meeting rail (for swags and jabots); just above the sill (especially for cafe curtains); at or just below the bottom of the window apron; and to the floor. Casement windows, especially if high up on the wall, often look best with apron-length curtains. Generally, the more formal the room and curtain style, the more likely it is that the curtains should be floor-length. Certainly, if curtains have an elab-
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ARROW fireplace inserts are available in models that produce from 20,000 to 40,000 Btu/hr. Optional high gloss baked enamel finishes include Black, Creme, and Green.
For a look that elegantly surrounds the room, choose curtains that complement your decor. Heavy draperies work best in a room with a heavy wood floor or a period-style fire surrounds. If you have a high ceiling, you might consider using taller rods or rings to hang the curtains. But remember, shorter curtains can be very effective in a room with a low ceiling.

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As always, the best sources of information for curtain styles for old houses are magazines and photographs of old interiors.
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how eclectic or period-perfect that setting is. A good analogy is the fabric choice for a fine piece of upholstered furniture. Cover an eighteenth-century easy chair in wool damask, or a Hepplewhite side chair in horsehair, and those pieces will look at home anywhere. Each is a complete statement in itself. But just as there are different colors of wool damask, there are different shades of gilding, different colors of mats, and different proportions of frames; within the range of appropriate choices for a given artwork, there will be some choices which will best suit both your taste and your interior.

The best way to learn about framing is to visit museums and art galleries and observe the framing choices. The works of art often will be in their original frames; this is sometimes noted on curators' labels. You will soon associate frames with certain periods and styles of art— heavy black frames for Dutch and Flemish genre scenes, elaborate gilded frames for French landscapes, wide Mission-style oak frames for early-twentieth-century woodcuts. Artists themselves often designed frames; the Whistler frame, a stylized reeded frame either gilded or painted black, is a good choice for nineteenth- and early-twentieth-century prints. Mats, either of colored paper or covered in silk, play a big role in the framing of works on paper. Mats may be further enhanced with lines or marbled paper borders. There is a tradition of light-blue mats within narrow gilt frames for pencil or charcoal drawings.

The photograph on p. 94 is from Wightwick Manor, a William Morris–designed house in the West Midlands of England. The portrait by Frederick Sandys is in a frame designed by Dante Gabriel Rossetti. What looks like a colored mat is actually made of a light wood, which accents the hair of the subject. The addition of small gold medallions and a gold fillet molding demonstrates the impact of simple elements used in perfect harmony. While this work of art was indeed framed to complement its interior, this portrait with its distinctive frame would look equally at home in a Georgian, Greek Revival, Gothic Revival, or Modernist interior.

A good art gallery or private dealer can advise you on the best frames for your pieces and can recommend a framer in your area. Two well-known sources for restored antique frames (as well as excellent reproduction frames) are Eli Wilner & Co. in New York City and Guido in Boston. For more information on framing, consult "Displaying Pictures and Photographs: A Complete Guide to Framing, Arranging and Lighting Paintings, Prints and Photographs," by Caroline Clifton-Mogg and Piers Feetham.

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ROSALIE MERRITT
GALVESTON, TEXAS

A source for new, brass-plated hooks is S & W Framing Supplies, 40 Smith Street, Farmingdale, NY 11735, (800) 645-3399. Their "#297 S-molding hook" is available through picture framers. The wholesale cost of a box of 100 is $9.80. A large Victorian house can easily use 50 hooks; why not go in with a neighbor and order a box from your favorite framer? (Thanks to Powers Gallery and Fine Framing of Acton, Massachusetts, for naming this source.)

Susan Mooreing Hollis is the principal in Historic Interiors, Inc., 77 Lexington Rd., Concord, MA 01742 508/371-2622.
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Photo: Balthazar Korab

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EW CITIES WITH UNPROMISING beginnings have developed as dramatically as Chicago. In 1779, Jean Baptiste Point DuSable established a trading post on the north bank of the Chicago River, and four years later Fort Dearborn was built on the south bank. But by 1812 the military abandoned the fort, and when Chicago was incorporated as a town in 1833, its population was less than 200. When the Erie Canal opened in 1825, the Great Lakes became a well-used travel route. A canal crossed an old portage from the Illinois and Des Plaines Rivers to the Chicago River in 1836, and the next year Chicago became a city.

But the railroads put Chicago on the map. Before the first ten miles of track were laid in 1848, it was a small frontier city served by sailing vessels, prairie schooners, and stage coaches. Grain started to move into the city in wagons during the 1840s, and when the railroads grew, so did the city. When the Civil War created a huge, sudden demand for grain, Chicago was ready; during 1862 more than 65 million bushels of grain were shipped from the city. Two years later, the Union Stock Yards opened.

Today, Nebraska and Iowa process more meat than Chicago, but Carl Sandburg's famous lines still describe the city best: "Hog butcher for the world, Tool maker, stacker of wheat, Player with railroads and the nation's freight handler; Stormy, husky, brawling, City of the big shoulders."
The visitor to the Chicago of today can be dazzled by the city's muscular modernism. The railroads, the stockyards, and the attendant commerce created an urban garden of ever-newer high-rises that reach from the flat landscape into the midwestern sky. Looking forward is so pervasive that traces of the pre-industrial past can be surprising. But they are there, despite the famous 1871 fire that destroyed the whole downtown, killing three hundred people, and leveling a third of the city. There is, for example, the 1836 Greek Revival house built by Henry and Caroline Clarke. It survived the fire because the isolation-craving Henry Clarke built it along the lakeshore, far from the center of town. It is known as the WIDOW CLARKE HOUSE, now a museum at Prairie Avenue and 18th Street, where it was eventually moved.

The Clarke House stands close to a different kind of Chicago home. Across the street at 1880 Prairie Avenue is the GLESSNER HOUSE, H. H. Richardson's monumental 1886 masterpiece, now open to the public. Like bookends, the two house museums sum up the best of Chicago's architectural past: one, the sturdy frame home of a pioneer, the other, even sturdier, and just as pioneering in its uncompromising use of modern design and materials.

A memorial to Chicago's first permanent settler is the DU SABLE MUSEUM at 740 East 56th Place, reminding visitors that Jean Baptiste Point DuSable was the first, but certainly not the last, African-
American to make Chicago his home. In addition, at least eight different museums scattered throughout the city are each devoted to one of the many ethnic groups that built Chicago. And no exploration of Chicago's immigrant past is complete without a visit to the JANE ADDAMS HULL HOUSE at 800 South Halsted Street.

Since the railroads were so important to Chicago's development, a visit to the historic PULLMAN DISTRICT is especially apt. This National Historic Landmark, located at 11141 Cottage Grove and easily accessible by Metro, is the remainder of the planned industrial community George Pullman built around the factory that produced his famous sleeping cars. Once called "the world's most perfect town," it contains original row houses, as well as the lovely FLORENCE HOTEL and the GREENSTONE CHURCH.

Chicago's big, sprawling personality doesn't make it a driver's city. In fact, the staggering number of neighborhoods, public sculptures, fountains, artistic, and architectural sights are best seen on foot. For the visitor who really wants to see Chicago, no one is more helpful than the CHICAGO ARCHITECTURE FOUNDATION. From their two locations on Michigan Avenue, they show the sights by bus, foot, or boat. Their ARCHITECTURAL RIVER CRUISE spotlights 53 historic and architecturally significant sights, and does it all from aboard.

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Out of the charred remains of the Great Fire of 1871, Chicago's early skyscrapers rose as the prototype of the modern industrial metropolis. In 1884 the city saw the beginning of construction of the MONADNOCK BUILDING, the world's tallest commercial building with load-bearing masonry walls. Completed in 1893, it was
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the beginning of the Chicago School of Architecture. Some of the best examples of those early, exciting buildings are the Art Deco CHICAGO BOARD OF TRADE BUILDING, the AUDITORIUM BUILDING, a Louis Sullivan masterpiece, and the ROOKERY, a national landmark that saw an important 1907 interior renovation by Frank Lloyd Wright.

No trip to Chicago is complete without a visit to at least some of the shrines of this important western architect. In the suburb of OAK PARK, the FRANK LLOYD WRIGHT HOME AND STUDIO can be a jumping-off point to the architecture of the Prairie School. A few other Wright sites in Oak Park include UNITY TEMPLE, CHENEY HOUSE, and the HORSESHOE FOUNTAIN. The FRANK LLOYD WRIGHT PRAIRIE SCHOOL NATIONAL HISTORIC DISTRICT contains 25 of Wright’s buildings, as well as George Maher’s opulent 1897 Prairie School prototype, PLEASANT HOME. Also in Oak Park is the ERNEST HEMINGWAY MUSEUM AND BIRTHPLACE. Hemingway left Oak Park and never looked back, calling it the community of “broad lawns and narrow minds.”

Even if time won’t allow a visit to Oak Park, one of Frank Lloyd Wright’s best houses can be seen in Chicago. ROBIE HOUSE, at 5757 Woodlawn Street, is one of his earliest and some say his best residences. At Robie House, Frank Lloyd Wright’s Japanese influence is serenely evident.

For sculpture buffs, or simply for walkers who like art, Chicago’s LOOP provides one of the most rewarding walking experiences available in any American city. One can stroll and stop at Claes Oldenburg’s BATCOLUMN, at the CALDER SCULPTURE at Federal Center Plaza, Louise Nevelson’s DAWN...
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TOP LEFT: The entrance to Frank Lloyd Wright's studio in Oak Park.
TOP RIGHT: The vaulted ceiling of the playroom in the Frank Lloyd Wright home.
ABOVE LEFT: Charnley House, built in 1893, was one of Wright's projects while he was in partnership with Louis Sullivan.
ABOVE RIGHT: The staircase at Charnley House.

SHADOWS, Miro's CHICAGO, the BIG BEAVER TOTEM POLE at the Field Museum, the First National Bank Plaza's CHAGALL MOSAIC and HENRY MOORE SCULPTURE, Jean Dubuffet's MONUMENT WITH STANDING BEAST, and the PICASSO SCULPTURE at the DALEY CIVIC CENTER PLAZA. As if all that grandeur weren't enough, one can then rest in the splendid environment created by BUCKINGHAM FOUNTAIN, at GRANT PARK. At night, the fountain turns into a light show.

Chicago is, of course, famous for indoor, as well as outdoor, art. At the venerable and imposing ART INSTITUTE OF CHICAGO, there is a special treat for devotees of period interiors. The THORNE MINIATURE ROOMS create, in diminutive detail, a series of period rooms from the Colonial to the modern era. Each has the enchantment of the tiny and the veracity of scholarship.

If the many riches of Chicago's ethnic neighborhoods, its public squares and fountains, its imposing buildings and art treasures all become too stimulating, this big-shouldered city also provides tranquility. At 5900 Lake Shore Drive, behind the MUSEUM OF SCIENCE AND INDUSTRY, is OSAKA GARDEN. The Japanese garden was a gift to the city for the 1893 World's Columbian Exposition, and has been newly renovated. It includes a moon bridge, a Shinto gate, a pavilion, and a sense of perfect peace.

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Furnishings

pp. 13-20

p. 13 Grained table: Audley & Grace; (508) 371-9617 • Scroll curtain rods: Steptoe & Wife Antiques, 322 Geary Ave., Toronto, ON M6H 2C7 Canada; (800) 461-0060 • Antique frame: Mary Webster, 12 Edward St., Binghamton, NY 13901; (607) 723-1447 • Morris rug: Peel & Company, 4240 Hwy 22, #6, Mandeville, LA 70448; (504) 674-0087. To the trade: • Hand-blocked Morris wallpaper: Schwebel, 311 West Superior No. 114, Chicago, IL 60610; (312) 280-1998 • Morris fabric: Charles Rupert Designs, 2004 Oak Bay Ave., Victoria, B.C. V8R 1E4 Canada; (604) 592-4916 • Morris roomset in “Fruit” pattern: Arthur Sanderson & Sons, 285 Grand Ave., 3 Patriot Ctr., Englewood, NJ 07631; (201) 894-8400. To the trade p. 16-17 Frank Lloyd Wright vase: Historical Arts & Castings, 5380 W. Bagley Park Rd., West Jordan, UT 84088; (801) 280-2400 • Lur ”tribal carpet by Couristan, a Executive Dr., Fort Lee, NJ 07024; (201) 227-6186. • Games: Noble Games, 2011 E. Capitol, P.O. Box 2539, Bismarck, ND 58502; (701) 222-4486 • Pierced steel chair: Milling Road, 329 N. Hamilton St., High Point, NC 27260; (910) 885-1800 • Craftsmen wall sconce: Michael V. Ashleyford, 6534 Alpine Dr. SW., Olympia, WA 98502; (360) 352-0694. • Cabinet with blue windows: Peter Shepard Furniture, 43 Bradford St., W. Concord, MA 01749; (508) 359-2457 • Cottage Gothic cabinets: Crystal Cabinet Works, 1100 Crystal Dr., Princeton, MN 55371; 612/389-4187. p. 18 Hand-painted basin: Le Bijou Collection, 8150 Northwest 64th St., Miami, FL 33166; (305) 393-6142 • Blue glass basin in the Cora line: 405 W. Taft Ave., Unit A, Orange, CA 92665; (714) 283-8868 • Etched platinum basin: Absolute, a division of American Standard, 6615 W. Boston, Chandler, AZ 85226; (800) 359-3261. • Vessels basin in clay: Kohler Co., 444 Highland Dr., Kohler, WI 53044; (920) 457-4441. p. 20 Skylab computer cabinet: Sligh Furniture Co., 1201 Industrial Ave., Holland, MI 49423; (616) 392-7101. • Mey Meyer desk: Cassina, USA, 2000 McKay Rd., Huntington Station, NY 11746; (516) 423-4560. To the trade: • Pen: The Craftsman Home Connection, Suite 10B-343, 2525 E. 29th St., Spokane, WA 99223; (509) 355-5098 • Stationary: Carol Mead., 443 Deerfield Rd., Pomfret Center, CT 06259; (203) 956-1927. • Desk set: Exposures, 1 Memory Ln., P.O. Box 3615, Oshkosh, WI 54903; (800) 222-4947

My Creole Belle

pp. 34-41

Sun Oak Guest House is open to visitors. For reservations, write: 2020 Burgundy St., New Orleans, LA 70116; or call (504) 865-5389, FAX (504) 945-0322. p. 35 Shutters painted “Indigo Blue” by Devoe Paint, Devoe & Raynolds, 4200 Dupont Circle, Louisville, KY 40207; (502) 897-9861. p. 36 and 41 “Bosphorus” frieze by Bresnahan & Fils, D&B Building, 979 Third Ave., New York, NY 10022; (212) 858-7178

Kelmcott Manor

pp. 42 - 47

Reproduction tiles fashioned after those at Kelmcott Manor are available from Designs in Tile, P.O. Box 358, Mt. Shasta, CA 96067; (916) 926-2629. p. 44 Morris’ “Vine and Pomegranate” Ingram carpet by J.R. Burrows and Co., P.O. Box 522, Rockland, MA 02370; (800) 347-1795. p. 47 Morris’ “Willow Bough” wallpaper by Sanderson N.A., 979 3rd Ave., Ste. 403, New York, NY 10022; (212) 319-7220

The Morris Way

pp. 54 - 57

Historic New England reproduction of 1770 Boston wing chair by Southwood Furniture, (800) 345-1776. Historic New England is the licensed line of reproductions of objects in the collection of the Society for the Preservation of New England Antiquities. p. 55 Morris’ “Bird wool” woven fabric by Scalander, 37-24 24th St., Long Island City, NY 11101; (718) 361-8500 • Red mahogany finish on Renaissance Revival sofa by Scalander, see above. • Lace window panels, “Memento” by Anna French from Classic Revivals, 1 Design Center Place, Boston, MA 02210; (617) 554-1930. • Green damask on chesterton by Cowtan & Tout, Chester-Mart, Inc., 1 Design Center Place, Suite 111, Boston, MA 02210; (617) 951-2526. • Mohair and silk throw by Barbara Willis, Weaver, Emerson Umbrella for the Arts, 40 Stow Street, Concord, MA 01742 • Blue and white porcelain from Mottahedeh, 225 Fifth Avenue, New York, NY 10010; (212) 442-3660 • Drapery fabric by Nancy J. Barnard, H-K Designs, P.O. Box 474, Lincoln, MA 01773; (508) 558-7843. p. 56 Cabinet made by Traditional Line, Ltd., 143 West 21st, St., New York, NY 10011; (212) 627-3555 • Bed hangings are Morris’ “Willow Bough” by Arthur Sanderson & Sons, 285 Grand Ave., 3 Patriot Ctr., Englewood, N.J. 07631; (201) 894-8400. To the trade. • Candace Wheeler’s “Lily” by J.R. Burrows & Co., P.O. Box 522, Rockland, MA 02370; (800) 347-1795 • Bed: Leonard’s Antiques, 600 Taunton Ave., Seekonk, MA 02771; (508) 336-8858 • Pillow shams: Casa e Cose, 6 N. Dean St., Englewood, N.J. 07631; (201) 569-7770

Home Office - Trustworth

pp. 58-61

School Arts magazine, edited by Henry Turner Bailey at Trustworth, is published by Davis Publications, Inc., 50 Portland St., Worcester, MA 01608; (508) 754-7201. Swivel office chair by L. & J.G. Stickley, P.O. Box 480, Manlius, NY 13104; (315) 682-5500 • Green one-of-a-kind pottery: Roycroft Potters, E. Aurora, NY 14052; (716) 655-0571 • Chair and pottery courtesy of Westwood Furniture, 960 Washington St., Dedham, MA 02026; (617) 326-3220

Anything But White

pp. 70-78

The author wishes to thank the library of Tim Hansen at Arts & Crafts Period Textiles, 5427 Telegraph Ave., #W2, Oakland, CA 94609; (510) 654-1645. p. 70 “Oakleaf” frieze in Wheat colorway by Bradbury and Bradbury Art Wallpapers, P.O. Box 155, Benicia, CA 94510; (707) 746-1900 p. 73 “Apple Tree” border, “Apple Tree” frieze and “Glenwood” wallpaper in Forest Green colorway by Bradbury and Bradbury Art Wallpapers, see above p. 76 (top) 1906 “Tree of Life” Lincrusta Pattern reissued by Crown Decorative Products, English producers of Anaglypta and Lincrusta in original Edwardian patterns. U.S. distributors: Bentley Bros., 2709 South Park Rd., Louisville, KY 40219; (800) 824-4777, and Classic Ceilings, 902 E. Common wealth Ave., Fullerton, CA 92631; (714) 322-8700 • Walter Crane’s 1900 “Lion and Dove” Wallpaper panel reproduced by Bradbury and Bradbury Art Wallpapers, see above p. 76 (bottom) Reproduction Arts and Crafts period textiles by Diane Ayers, 5427 Telegraph Ave., #W2, Oakland, CA 94609; (510) 654-1645. • “Honeysuckle” wallpaper in Natural colorway used as a frieze, Bradbury and Bradbury Art Wallpapers, see above. p. 78 “Apple Tree” border over “Glenwood” wallpaper in Forest Green colorway, Bradbury and Bradbury Art Wallpapers, see above. Wallpaper hanger: Peter Bridgeman; (510) 653-9590

History Travel

pp. 98-104

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October 8: Head, Heart & Hand: Elbert Hubbard and the Roycrofters. November 12: Classical Fare: The Rage for the Antique in Early America

Connecticut
Wadsworth Atheneum, Hartford. (860) 278-2670. September 29-March 2: Petticoats and
Pantalettes: Victorians Undressed
Bowen House, Woodstock. (860) 928-4074. October 19 & 20: 14th Annual Fine Arts and
Crafts Festival

Illinois
Art Tiles: 1875-1995
National Trust for Historic Preservation 50th
National Conference, Chicago. (800) 944-6847. October 16-20: Preserving Community: City, Suburb, and Countryside
Restoration 96/Chicago. (708) 664-8666. October 18-20, Navy Pier. Restoration trade show and seminars

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