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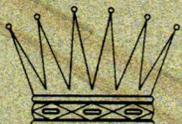
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BY REGINA COLE

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BY LYNN ELLIOTT

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BY PATRICIA POORE

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BY REGINA COLE

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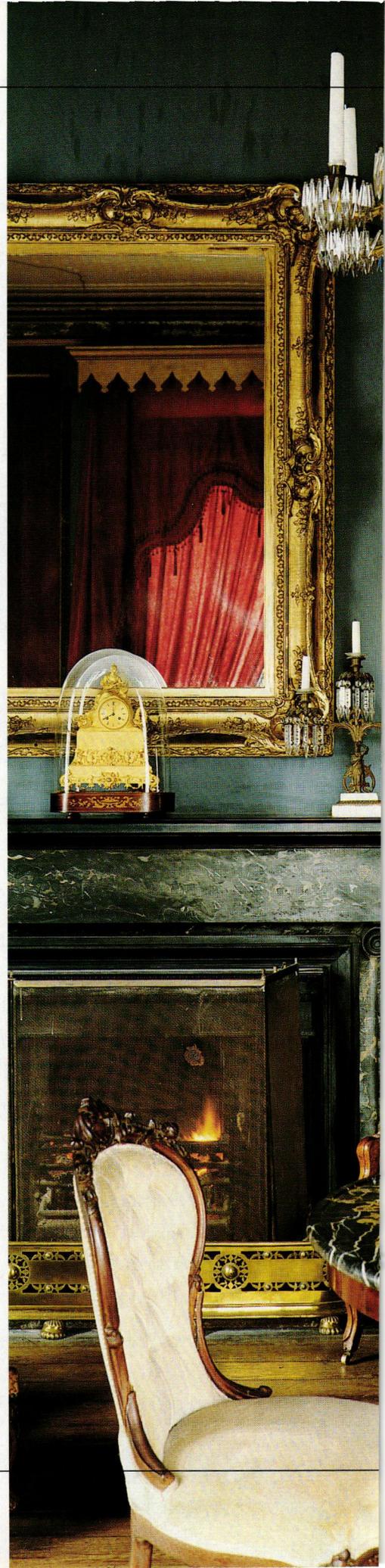
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ON THE COVER: The kitchen is new and it's not plain, but it owes more to rural farmhouse tradition than to current fashion. Photograph by Rob Gray.

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WINTER 1996

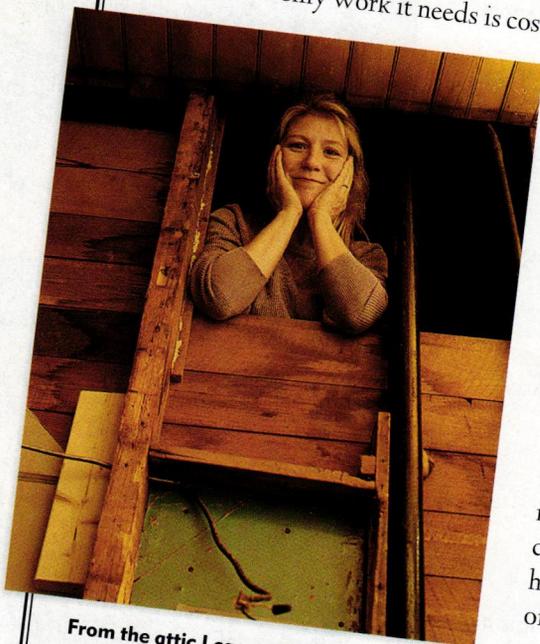
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EDITOR'S WELCOME

Here we go again...

THE DEADLINE IS CHRISTMAS BUT I don't think we're going to make it. "Well, so what?" I thought the other day. Hmm...the wisdom of age, or am I just too tired to get up the momentum? Not that this is a big project. It's just cosmetic, I said, it's just a little bathroom. We gutted it. As you can see, the room didn't really have walls—just bead-board separating it from the unheated attic stair. By cosmetic, real-estate agents and new buyers usually mean decorating details: "You can move right in; the only work it needs is cos-



From the attic I can peek into the kids' bathroom. "Just cosmetic," I assured Carl.

metic." Paint the walls, select a new color for the broadloom if you must. In this house, we have our own definition: If it doesn't require structural steel and the relocation of exterior walls, it's cosmetic.

No, it's not exhaustion—I really am more patient. Maybe it's because I no longer take the self-denial route,

which goes: (1) Thou shalt work every spare minute on the house; have no hobbies or social life because you have neither time nor money for them. (2) Thou shalt do all the yucky stuff first—plumbing, stripping, Sheetrock. Never, never do anything pretty, even if it won't interrupt workflow, because it will distract you. (3) Going room by room is inefficient. Do all the demolition, then all the systems, then all walls, etc. Your comfort is not a priority now.

With the addition of an artist husband and two children, this time the rules are more like these: (1) If we have time, we'll work on the house. Twice a year, we'll promise each other a deadline, but we won't hurt anybody trying to make it. (2) As we tackle the structural work on a room, we'll actually plan to live in it. We'll paint and wallpaper it, we'll buy a rug. (3) We will not tear up the whole house unless we can move out. We are done with living on construction sites.

Please note that I am not offering my story as advice. That would scare me, because the way I'm living is 180 degrees from actual advice I regularly handed out in *Old-House Journal* fifteen or ten years ago. There is still part of me that believes renovation is something to push through with total immersion, comfort be damned.

As we relocate the waste stack in the cosmetic renovation of the little bathroom, we also design wainscot and shelves; I've ordered sconces. The towels will be pumpkin and forest green. This, I must say, is more fun.

Patricia Poore

OLD-HOUSE INTERIORS

VOLUME II, NUMBER 4

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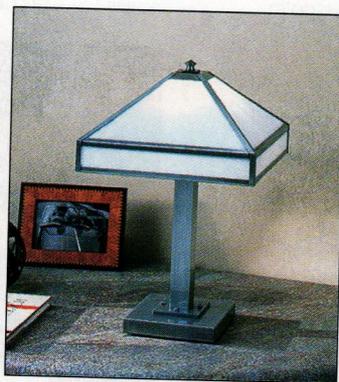
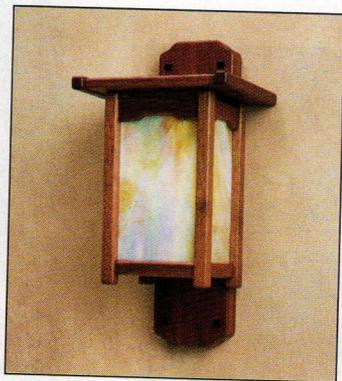


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Poetry & Cubbies

THE RECENT "MORRIS IN AMERICA" ISSUE [Fall 1996] was superb. Mr. Morris's bed is wonderful. May I trouble you to publish the entire "for the bed at Kelmscott" poem?

Oh, and one more thing: Geeks restore houses, too—are there any plans for an Old-House World Wide Web site?

—John Davis
Patchogue, N.Y.

Even Marshmallow Fluff has its own Web site, but we don't. So far we can't think of anything it would do for us that we can't do conventionally, and an interactive site (the only kind worth doing) will cost us a full-time employee at least. We are, however, actively exploring both the medium and the possibilities for editors, readers, and advertisers. We'll keep you posted. Meantime, here's your poem. —Patricia Poore

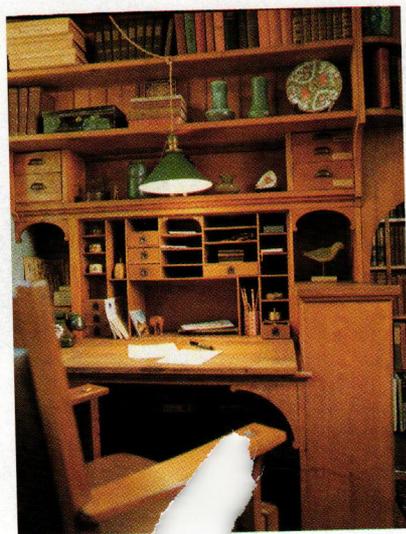
FOR THE BED AT KELMSCOTT
(1891)

The wind's on the wold and the night is a-cold
And Thames runs chill twixt mead and hill
But kind and dear is the old house here
And my heart is warm midst winter's harm.
Rest then and rest, and think of the best
Twixt summer and spring when all birds sing
In the town of the tree and ye lie in me
And scarce dare move lest earth and its love
Should fade away ere the full of the day.
I am old and have seen many things that have been
Both grief and peace and wane and increase.
No tale I tell of ill or well
But this I say night treadeth on day
And for worst and best right good is rest.

MY RECENT RESEARCH PROJECT INVOLVES locating [period photographs] and information about a 19th-century pastor's study [or] library. I have visited local churches and spoken to national organizations. I have not been too successful. Our organization shares an 1886 Queen Anne Shingle-style building with a church. It's been suggested we arrange one of the rooms as a pastor's study of the period. If you have any sources I would be most appreciative.

—Janice G. Owens
Preservation Foundation of Palm Beach
356 So. County Rd.
Palm Beach, FL 33480

We could offer generalities on 1880s-era studies, but we know of no particular source for a period photo of a pastor's study. We've printed your address so that readers may respond. —the editors



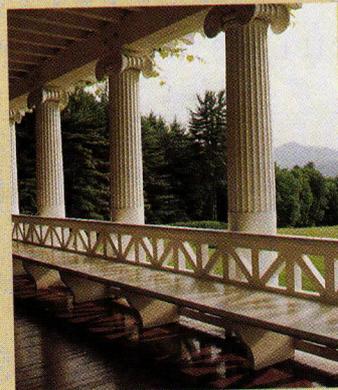
Cubbies at Trustworth.

I'VE RECENTLY DISCOVERED OLD-HOUSE Interiors and I love it! I read your Fall issue and fell in obsessive love with Henry Turner Bailey's home office at Trustworth. Is there any way of reproducing the furniture? Would it be possible to find the blueprints?

—Aaron W. Bennett
Morris, Illinois

Obsessive is the word, isn't it? Furniture was built over the years as Bailey expanded his filing system. There were never any blueprints made! Then as now, it took an expert cabinetmaker. You may find someone who can come up with a scheme by studying the photos. Your chosen cabinetmaker may prefer to work with an architect who first lays out a scheme for your room. —the editors

COMING UP
Spring 1997



Italianate gardens at the home of sculptor Augustus Saint-Gaudens create a superb linkage between architecture and environment . . . original kitchens and butler's pantries give an accurate period picture . . . turret rooms are a challenge and a joy to decorate . . . the Ainsley House in California is a unique Arts and Crafts vision.

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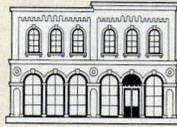


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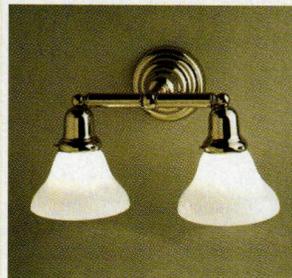
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Broadway Sconce with Alabaster Cup



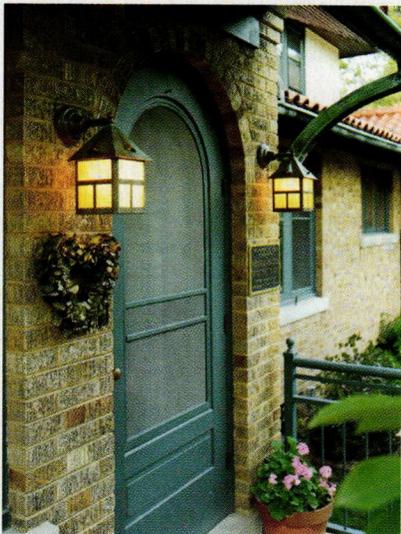
Englewood with Acorn Globe



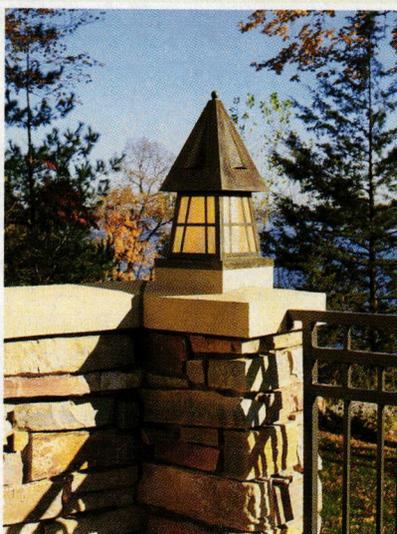
Shoreland Wall Sconce



Evanston Wall Sconce



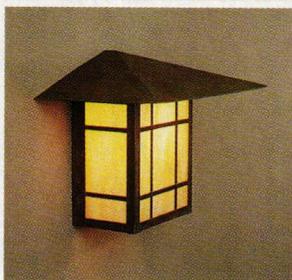
Cottage Lantern



European Country Lantern



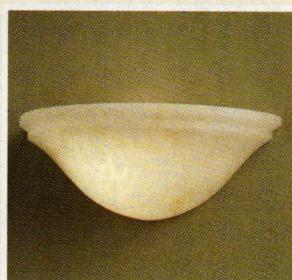
Sheraton Rosette Wall Sconce



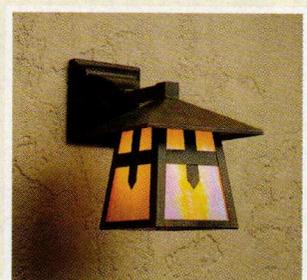
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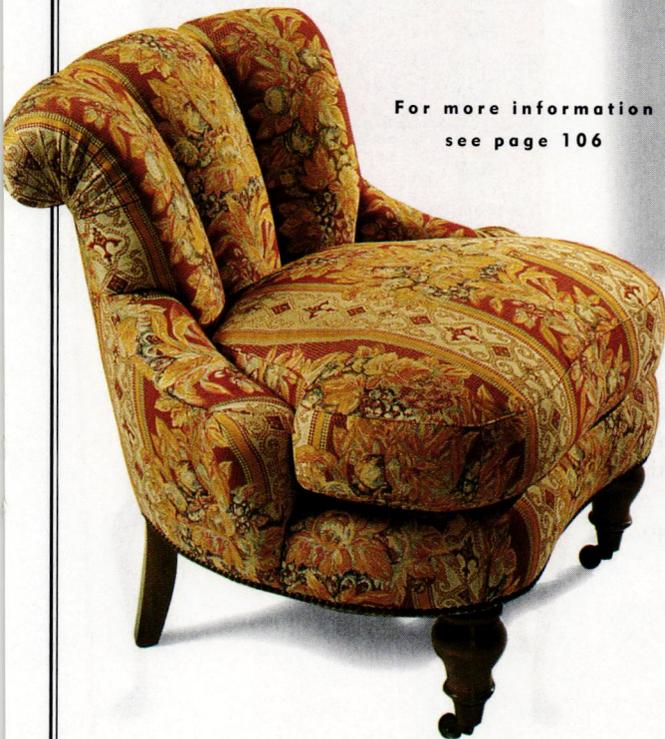
Stitches In Time

Hooked rugs and needlepoint pillows bring warmth into a room, even when the design is called "Summer Afternoon." This Katrina's World pattern is inspired by the naturalistic friezes of the Arts and Crafts period. Offered by the Katha Diddel Home Collection. Call (212) 725-6045.

Sitting Pretty

Leavitt/Weaver calls this their "Victorian Chair." A recent addition to a line of mostly Art Moderne furnishings, it has the ample curves of a belle époque beauty. Call (209) 521-5125.

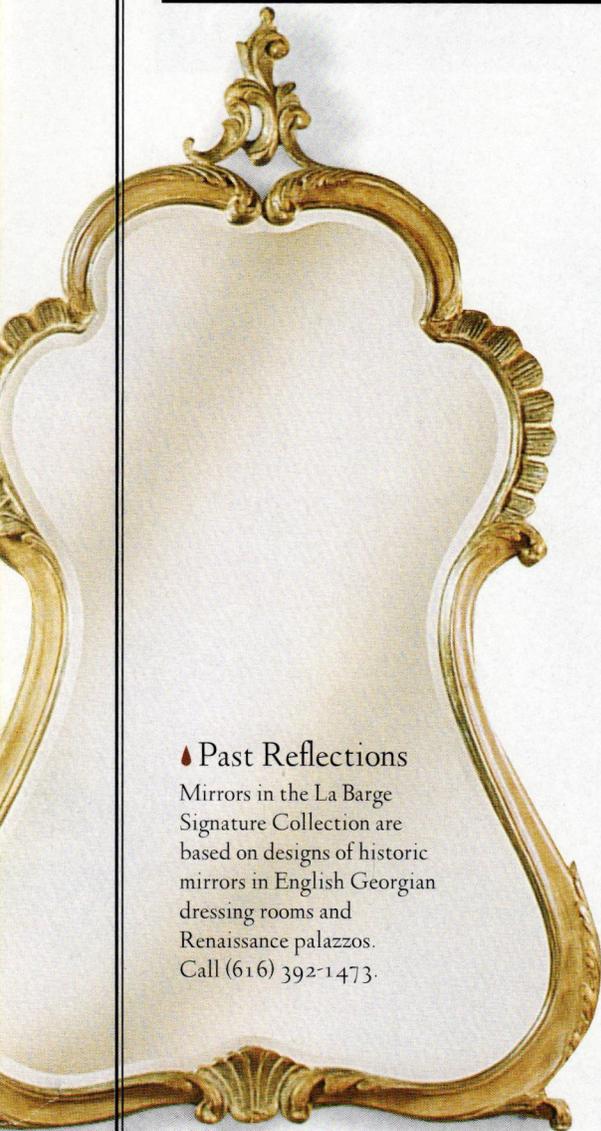
For more information
see page 106



King of the Room

Any object placed on this 29-inch lion pedestal gains in stature. Available in grey marble or bisque finish from the Home Decorators Collection, \$159.00. Call (800) 245-2217.



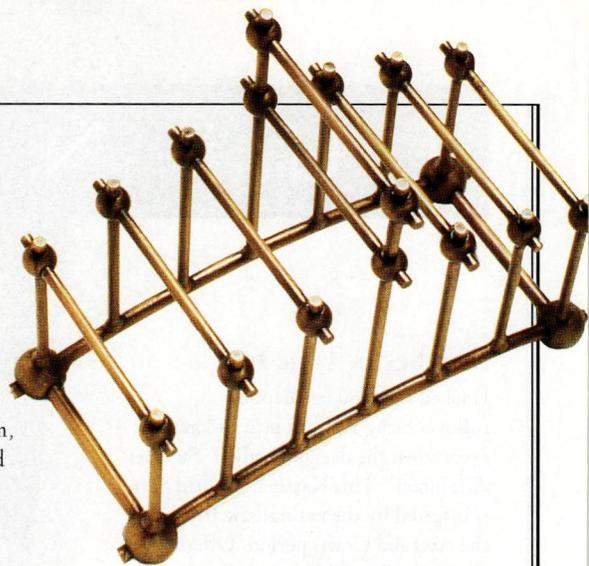


▧ Past Reflections

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Writ Large ▧

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Boy With Flat Top ▧

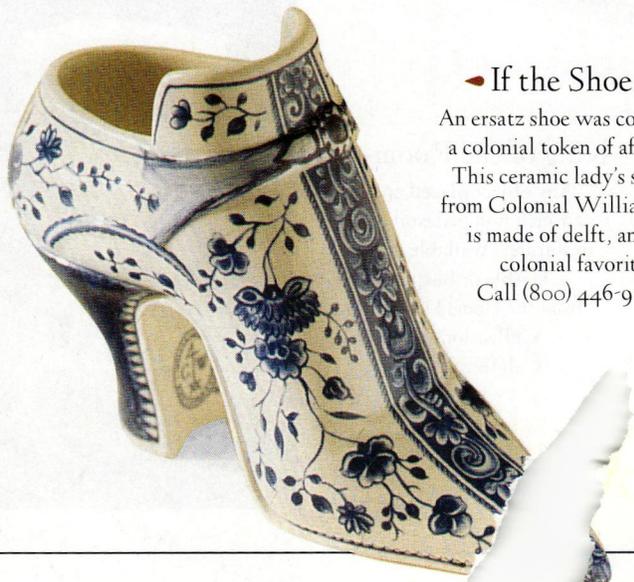
This curly maple Philadelphia flat-top highboy is one of the handcrafted pieces of reproduction period furniture available from Ford Crawford, a furniture and accessories shop located in Concord, Massachusetts. Call (508) 369-8870.

Close To Hand

Solid brass lever door handles from Gainsborough come in polished brass, antique brass, and bright chrome finishes to look as good as they feel. Call (800) 845-5662.



For more information see page 106



▧ If the Shoe Fits

An ersatz shoe was considered a colonial token of affection. This ceramic lady's slipper, from Colonial Williamsburg, is made of delft, another colonial favorite. Call (800) 446-9240.

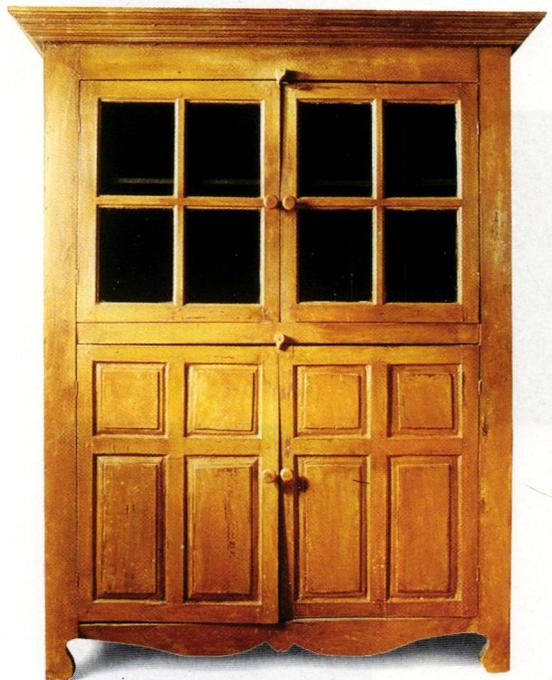


Jelly and More

This reproduction of an Amish jelly cupboard is brightly painted mahogany or teak. The original harks back to Ohio, ca. 1870. Available from American Homestead. \$1,895. Call (610) 346-7301.

View Finder

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For more information see page 106



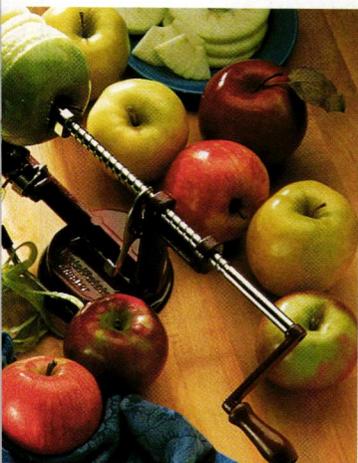
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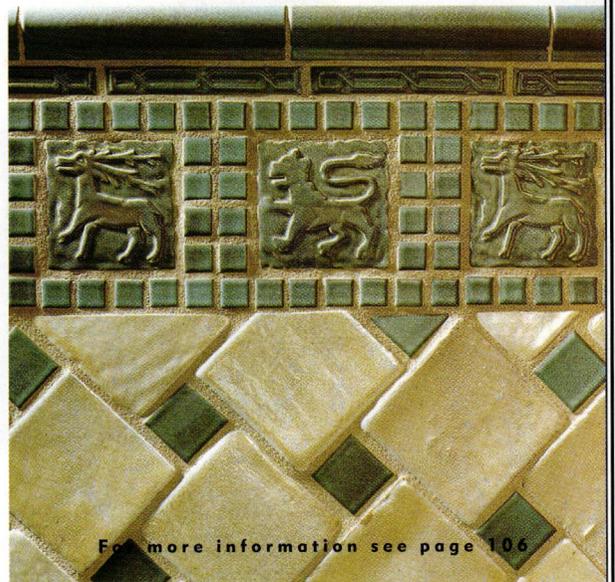
• Designs In Tile

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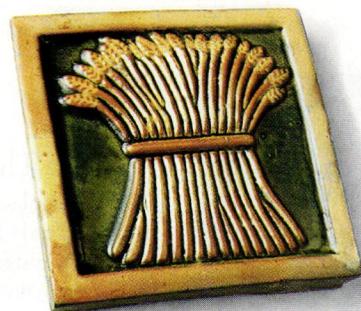
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For more information see page 106



• Moravian Pottery and Tile Works

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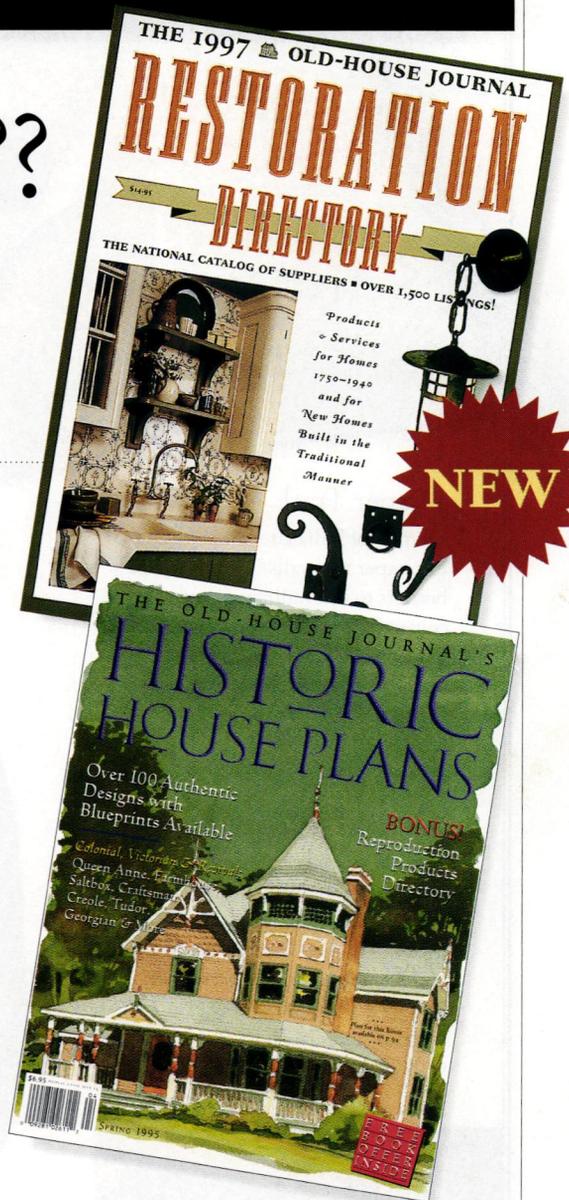
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Renaissance Revival



For more information see page 106



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STILL IN PRODUCTION

When is it not a reproduction?

Here is a look at some long-running classics. **by Regina Cole**

THERE'S A CHARMING STORY about how King George III lent his name to the Windsor style after discovering an unusually comfortable chair in a cottage where he had taken shelter from a sudden rainstorm. In fact, the first written reference to the Windsor chair dates from 1724, fourteen years before the king was born. But the story does illustrate

the essential truth of this popular furniture style: it originated among anonymous country folk, not in the workshop of an urban cabinetmaker. In its countless modern incarnations, it is still utilitarian country furniture. The chair called Windsor put a back on a stool, and its practical design hasn't gone out of production since.

It has been stretched into set-

tees, armed with writing surfaces, and crowned with high crest rails. American Windsors have their own stylistic heritage; the continuous-arm back, made of a single piece of bent wood, is said to be an American refinement. But, regardless of the nomenclature or the folklore, the traditionally made, brand-new Windsor chair is essentially the same as a 250-year old museum piece.

“The way the chair is made utilizes the high technology of lumber,” says Jim Rantala of Windsor Wood Works, a one-man shop in Cedar, Michigan. “The legs are turned of maple, and they go into a slab seat, fairly thick, which is carved of pine. With stretchers, that forms an H-shaped undercarriage. The upper carriage is separate, which, incidentally, is not the way other chairs are made. The upper carriage is a row of oak, ash, or hickory spindles fitted into the seat. The tension of the bent bow or comb creates a design that’s surprisingly strong for its weight. Traditional construction,” Rantala continues, “is of green wood. The shrinking joints, and the fact that the wood for the back is riven from the log, meaning the grain is straight, makes the whole thing work.”

No one company has ever patented the design or owned the rights to Windsor chair manufacturing, though Wallace Nutting did produce what he claimed was a purely American form. His Windsor chairs, made during the early part of this century, are now valuable antiques in their own right. As a rule, American Windsors are lighter in weight and appearance than their English counterparts. In addition to the continuous-arm back, American variations include the writing-arm Windsor (Thomas Jefferson sat in one to draft the Declaration of Independence), the Windsor settee, and the Windsor-inspired Boston Rocker. Captain’s chairs and smoker’s bows are low-back versions of the Windsor chair.

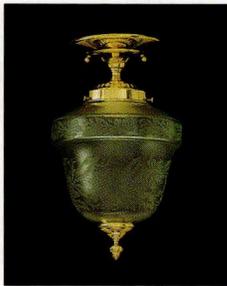
The Windsor chair may be an obvious example, but there are other furniture designs that have never lost their appeal. While collectors buy rare old pieces, the new pieces that are made to yesterday’s standards are near-perfect reproductions, the collectibles of tomorrow. For



The continuous-arm back of the Windsor chair is stretched into a modern settee, and given an elegant turn in a traditional arm chair. Today’s version, made of green wood by Windsor Wood Works, is structurally the same as the antique collector’s item. The piece that forms the back is riven from the log in one piece; the straight grain gives great strength.

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example, Shaker furniture, hotly desired at antiques auctions, is being reproduced to *Shaker specifications* by a number of manufacturers today. The simple country pieces are no longer made by Shaker brothers, but contemporary furniture makers use the original shop drawings those men left behind to make what are essentially the same pieces.

The reproduction of Shaker furniture points to the issue of ownership in furniture design. The Windsor chair is a vernacular form, long passed into common usage. However, identifiable Shakers did invent the patterns for specific pieces of furniture. An argument could be made that, if anyone owns the right to reproduce them today, the right should belong to extant Shaker communities. But Shakers did not copyright their designs. When a piece is in private hands, reproduction rights belong to the furniture's owner, just as permission to reproduce a work of art has to be granted by the art work's owner, not its creator. The right to reproduce furniture from an original drawing belongs to whomever owns the drawing.

Shaker Workshops of Ashburnham, Massachusetts, makes faithful copies of Shaker furniture from original blueprints and drawings. Many come from the now-extinct Shaker community at Mt. Lebanon, New York, which had a highly regarded chair factory.

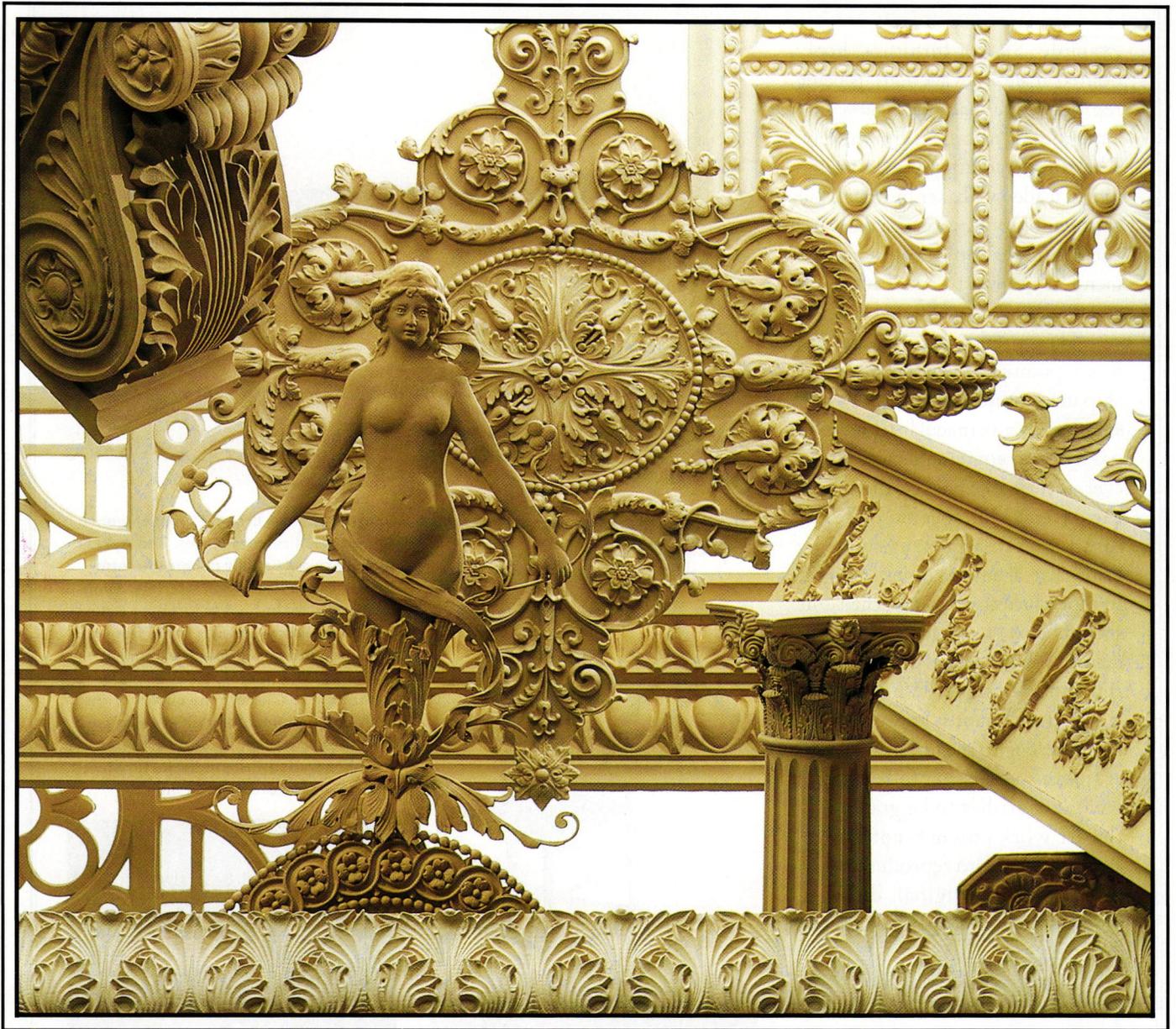
The early-20th-century furniture of Gustav Stickley, like Shaker tables and chairs, fetches dizzying prices at antiques auctions. Like Shaker and Windsor furniture, Stickley's Arts and Crafts designs have modern counterparts. Stickley furniture, however, is actually in production at a company called Stickley.

It would not have happened if Gustav Stickley didn't have so many



Shaker furniture brought great elegance to functional country pieces. The style's plain lines are equally at home in farmhouses or in spare urban interiors. Many companies make Shaker furniture today; Shaker Workshops makes theirs from drawings that came from the Shaker village at Mt. Lebanon, New York. This is a furniture style where the quality of the materials and the attention given to each step of construction is all-important. A time-honored favorite material for Shaker chair seats is woven cotton tape.





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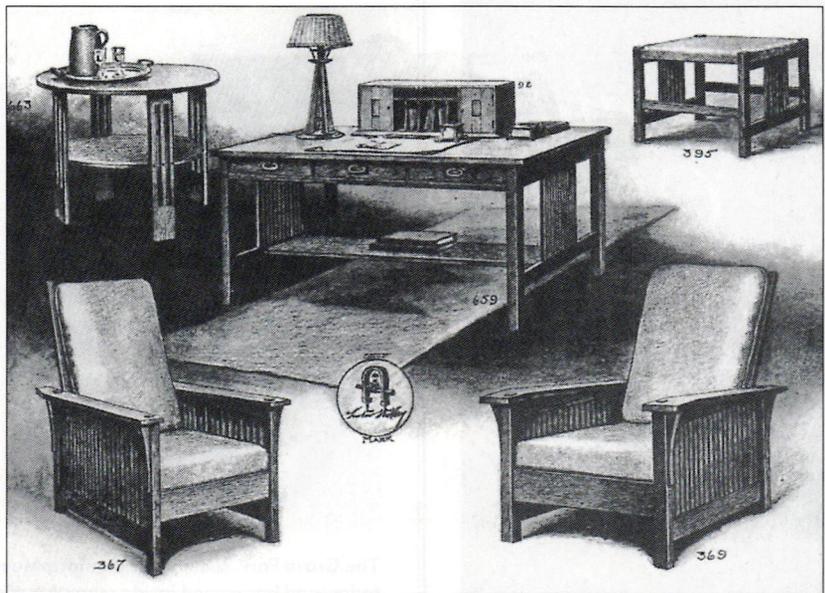
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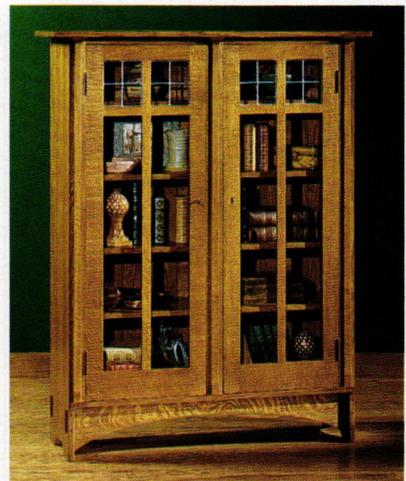
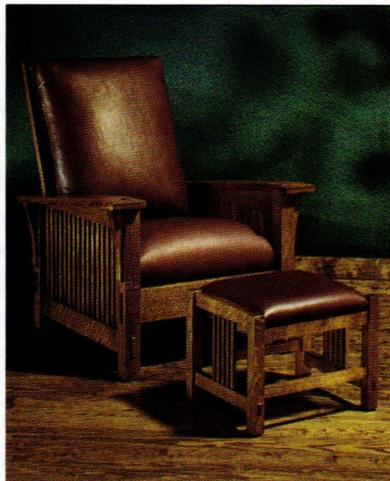
brothers who also went into the furniture business. While Gustav was the undisputed master of Arts and Crafts design, his younger brothers Leopold and J. George established their own Arts and Crafts furniture company a few years after Gustav had begun his. Many of their designs were clearly derivative of their older brothers' ground-breaking work. But they were shrewder at business and marketing than their famous brother. Gustav Stickley's company failed in 1916, never to recover, but his less idealistic brothers changed their furniture styles to suit changing public taste. The company of L. and J. G. Stickley survived both World Wars and the Depression, manufacturing Colonial Revival furniture or early American reproductions, as the marketplace dictated.

When interest in the designs of the Arts and Crafts period resurfaced, the L. and J. G. Stickley Company (no longer owned by Stickley family members) found that it had a highly desirable product potential in the form of Gustav Stickley's shop drawings. The spindle Morris chair sold by Stickley today is manufactured from those drawings. The Morris chair, along with other pieces designed 90 years ago, are called "reissues" by the company to underscore the fact that they are virtually identical to the originals.

Indiana hickory furniture may be the most genuinely American furniture style we know. At one time manufactured by two major and countless minor companies in Indiana, rustic hickory furniture doesn't look like anything else. The framework of each piece is made from solid hickory tree limbs, the bark still on them, and seats and backs of woven bark strips. The result is a furniture style that is so at home in lakeside camps



A page from Gustav Stickley's 1910 Craftsman Furniture catalog shows the same pieces proudly displayed by the L. and J. G. Stickley Company today. The Morris chair is ancestor to today's recliner, still considered by many the most comfortable chair in existence.



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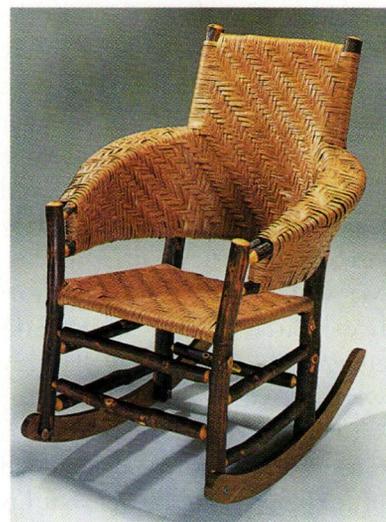
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that countless vacation homes were furnished with it for the first few decades of this century. Many Americans today associate it with memories of summer camp.

The Old Hickory Furniture Company is in Shelbyville, Indiana. They trace their beginnings to a bearded craftsman named Billy Richardson, who made hoop chairs from the locally plentiful hickory wood during the 1880s. On weekends, the folklore goes, he put his chairs on the town square of nearby Martinsville, and people bought them. The Old Hickory Company grew out of this homespun beginning, and by 1913 was making rocking chairs for the Grove Park Inn in Asheville, North Carolina.

Americans have never stopped appreciating the appeal of rustic furniture. While it experienced a stylistic eclipse during the 1960s and '70s, it is back in full force. Most of the companies that made it in the past have fallen by the wayside, but Old Hickory Furniture is making the same rocking chairs today that it made for the Grove Park Inn in 1913.

It is probably no accident that Arts and Crafts furniture and rustic

hickory furniture are experiencing simultaneous revivals. They emerged during the same era, at the turn of the 20th century, when designers reacted to the overwrought and upholstered interior styles of the high Victorian period. While the Arts and Crafts Movement originated with erudite philosophers in England and then found expression among American furniture makers like Gustav Stickley, Indiana hickory furniture is the spontaneous product of craftsmen who may have been unschooled, but were wise to the ways wood works. The two very different styles are, not surprisingly, compatible.

A number of dedicated cabinetmakers are manufacturing the antiques of tomorrow today. Some, like Windsor Wood Works, make historically proven designs using traditional techniques. Others, like Shaker Workshops, use modern technology to reproduce what has pleased Americans ever since a particular style was first introduced. The key, however, is a respect for design, material, and technique that come together to produce furniture that provides comfort and longevity, yet never goes out of style. ♦

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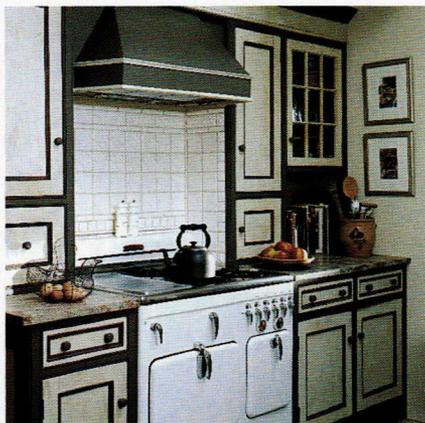
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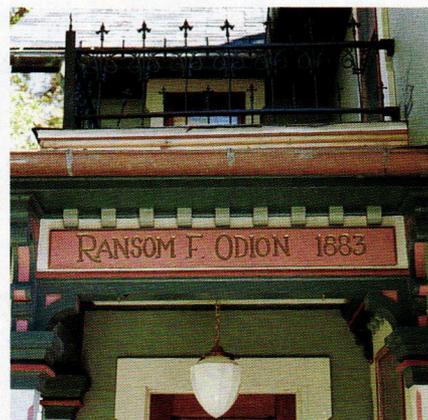
TRUE VIEWS & NEW VISIONS

YOU'LL DISCOVER, IN THE PAGES THAT FOLLOW, several rooms that speak with voices from the past. In Charleston, South Carolina, time stopped in a house ignored during the city's decades of restoration, a house

where imposing portraits, crystal chandeliers, twilight-blue walls and gilded frames are all the more genteel for the cracked plaster and tarnish that surround them. The ample rooms inside this Greek Revival gem survive in fine neoclassical style, and give us a truer view of history than we had hoped to find. ¶ Unedited views come to

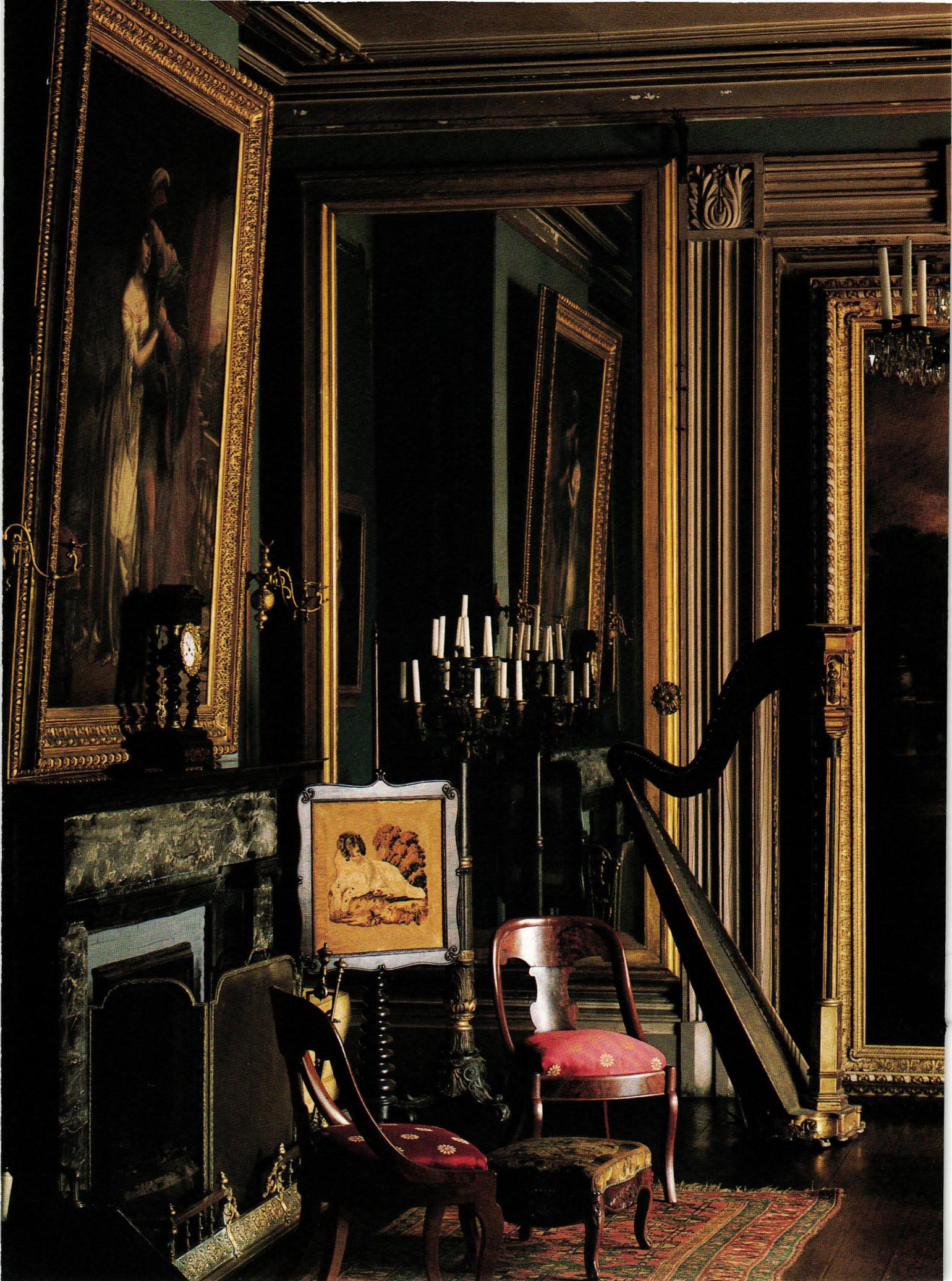
us, too, of rococo rooms in the country's finest Italianate houses. They breed appreciation for a style that has

seemed remote to modern eyes. Teddy Roosevelt's Sagamore Hill is another survivor of times and mores past, filled as it is with idiosyncratic pieces and hunting trophies. But we have new visions in this issue, as



well—rooms restored or rebuilt by old-house owners who possess uncanny understanding. ¶ An Arts and Crafts treasure once lost to remodeling is revealed to owners who respond with enthusiastic and accurate restoration. A Midwest couple decorate a vernacular Italianate house with antiques in period style. Two farmhouse kitchens, despite their modern amenities, are at home now and will never go out of style, because each responds to the house it is in, rather than to this year's kitchen fads. Finally, a historical look at ceramic tile as decorative art invites other visions of beautiful utility.

— THE EDITORS





A CHARLESTON MEMORY

The Aiken-Rhett House was the grande dame of South Carolina homes. Even after the Civil War and Reconstruction, after the Depression and two World Wars, the house stayed in the family, unchanged. Today, this 1817 beauty retains an astonishing collection of original furnishings, and clings to an elegant past.

BY REGINA COLE | PHOTOGRAPHS BY JOHN HALL



When Harriet Aiken's life-sized portrait was hung in the salon in about 1856, a large window was permanently closed to accommodate the picture. She dominates the room to this day. **RIGHT:** A corner of her bedroom.

RIGHT: In Charleston, Federal-era houses reflect the English Adam style. Built in 1817 as a double house, it had its original entrance on this side. The two-storey piazza is original, but the Greek columns most likely date from the 1833 remodeling.

BELOW: When the entrance was moved to the Judith Street side, the arched passage into the dining room was closed. It now serves as a dramatic backdrop to a stair landing.

OPPOSITE: Imported crystal chandeliers, carved rosewood and mahogany American Empire furniture, gilt mirrors, and marble mantels have remained intact for over 150 years.

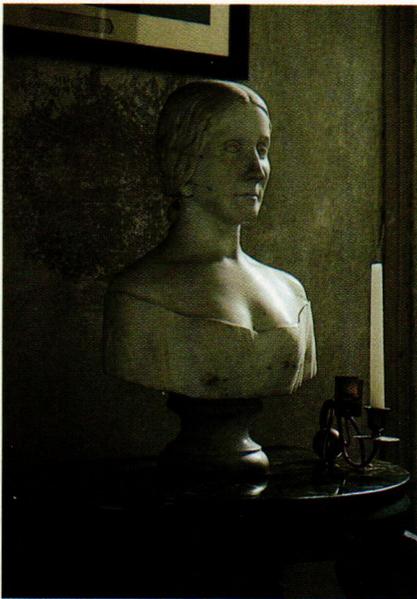


WHEN HURRICANE HUGO blew the roof off the Aiken-Rhett House, it was the most drastic structural change that had been made to this 1817 house since William Aiken Jr. and his wife Harriet renovated it in 1833. They had inherited it from William's father, who won it from the original owner, John Robinson, in payment of a debt. Robinson had built an Adam-style double house whose main entrance fronted Elizabeth Street in what was then the Charleston suburb of Wraggsborough. William and Harriet shifted the entrance from Elizabeth to Judith Street, turned it into a single-family house, and made it into an American Empire showpiece. During those flamboyant antebellum days, the house headquartered William Aiken's campaign for the South Carolina State Legislature. He subsequently went on to serve as the state's governor, and then, from 1851 to 1856, its representative in the U.S. Congress. By that time he was the state's largest slaveowner and one of its wealthiest citizens.

The descendants of William and Harriet Aiken, unlike many Southern families, never lost their money. But they didn't spend it on house renovations. In fact, from 1918 until 1932, the occupants of the fourteen-room house were the bachelor brothers I'on and Burnet Rhett, whose only nod to modernization was to install electricity in a few of the rooms and to add one indoor bathroom. They drew the line, however, at a new kitchen or central heating, and as they grew older and their needs shrank, they lived in fewer and fewer of the rooms, mostly spending their days in the dining room, waited on by a large household staff. At age 55 I'on married, and after his death in 1959, his widow stayed on







ABOVE: The dining-room table, original to the house, is said to have come from a plantation on one of the South Carolina barrier islands. **LEFT:** A bust of Mrs. Joseph Daniel Aiken, fashioned after a plaster bust done by her husband. **OPPOSITE:** A portrait of William Aiken Jr. at 80, painted by an unknown artist in 1886, hangs in the library.

in the house until the 1970s.

When the Aiken-Rhett house was finally seen by outsiders after I'on's widow Frances died, it revealed itself to be an intact treasure trove of American Empire high style. Wallpaper put up in the 1830s was clinging to the walls, and from the ceilings hung the dusty chandeliers Harriet Aiken had bought in Paris in the 1850s. The salon

was still dominated by her life-sized portrait. Painted in 1856 by local artist George Flagg, it depicts Harriet Aiken as a splendidly dressed beauty with a determined gaze.

Today, with the roof repaired, the Aiken-Rhett House is open to the public, managed by the Historic Charleston Foundation. Some of the furniture has been removed, but the house is essentially a time capsule—a remarkable glimpse into how this Southern family interpreted the Greek Revival. Wood carving represents acanthus-leaf motifs, as does the cast-iron balustrade of the curving double

stairway. Those stairs and the entrance hall of the 1833 renovation are in classic white marble. In Harriet Aiken's bedroom, a settee and matching chairs reflect her 1857 Rococo Revival renovation, contrasting with the American Empire furniture found throughout the rest of the house. In her room, as well, is the splendid bed whose elaborate headboard and tester were

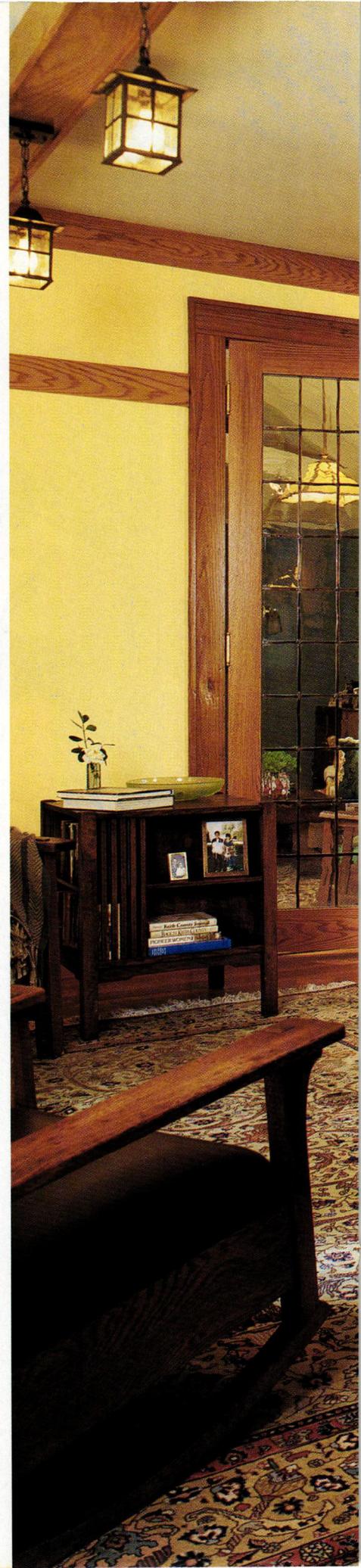
RIGHT: Harriet Aiken's bedroom was closed off after her death. A mirror reflects her bed, of carved rosewood inlaid with mahogany. The settee dates to her late 1850s Rococo Revival period. **BELOW:** In this house, it seems as though a past inhabitant might walk in, sit at a dressing table, and continue the life of 100 years ago.

probably carved by Prudent Mallard, the great New Orleans furniture maker of the 19th century.

Few houses survive as the Aiken-Rhett House has. The ruined plaster, bare floors, and peeling wallpapers may startle some modern visitors, yet they underscore the classical elegance of the American Empire style and do nothing to detract from the house's graceful proportions. This house is rare for its wealth of original furnishings, carefully preserved by a family with greater regard for the past than for modern improvements. For those interested in the period, it is a voice from the past. ♦







A Return to 1908

A house bought for its location turned out to have more than a pretty lot: a documented history as an Arts & Crafts treasure.

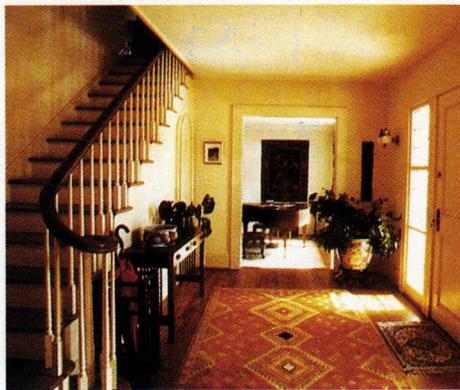
BY REGINA COLE | PHOTOGRAPHS BY NORMAN McGRATH

"WE WERE ATTRACTED TO THE HOUSE BECAUSE OF THE YARD AND THE LOCATION," SAYS this homeowner in Westchester County. "It was four blocks from the train station, and it was a lovely spot for children to play."

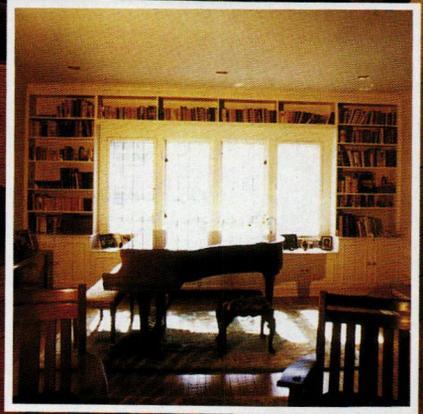
The house itself was billed as "English" by the realtor, and was not immediately recognizable as any particular style. In fact, the homeowner says, it looked downright odd.

"Though the interior flowed beautifully, something had to be done. I knew I had to redecorate."

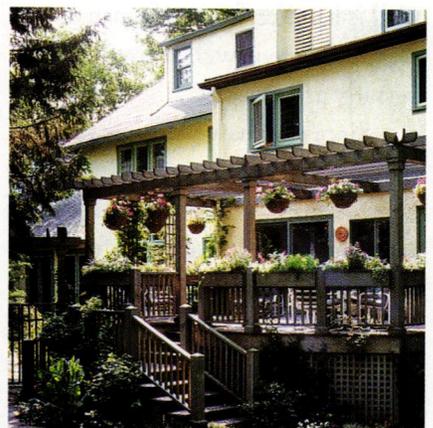
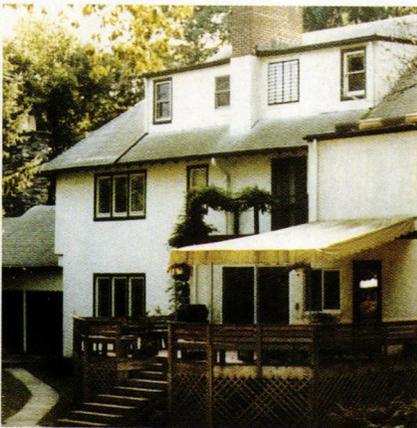
To this end, she hired the architectural firm of Peter Gisolfi Associates, and interior designer Suellen De Francis. They began to recognize the house's heritage.



The warm woodwork so representative of an Arts and Crafts house was torn out during a 1940s renovation (inset). New woodwork reproduces what had been there. With its return, the house is again colorful, stylish, and inviting.







Then, a 1912 *House and Garden* magazine article surfaced, showing the house as it looked shortly after its 1908 construction. Designed by William A. Bates for Francis Wurzburg as an exemplar of the Arts and Crafts style, it had been a classic, but that was hidden under a vigorous 1940s renovation—an attempt to turn it into a Colonial Revival house.

“I hadn’t heard of the Arts and Crafts movement, but after I read the article I bought a Limbert table,” the homeowner continues. “I put it next

LEFT: In a misguided renovation, earlier owners did their best to remove the inglenook. It is again the living room’s focal point. **TOP:** The dining room has the plate rail, the lighting fixtures, and the windows that are hallmarks of this style. **ABOVE:** New windows and a shed-roof entry gave the exterior an unbalanced look. The owners have undone most of that work, and will replace the iron railings with wooden ones with built-in planters.

to this Georgian piece, and it fit. The house said: Yes!”

Thus started a restoration that is bringing the house back to its 1908 glory. The woodwork had been ripped out—including chestnut dining room

paneling—and few original features remained. When the inglenook was restored, however, the Arts and Crafts fireplace tiles were found, hidden under layers of white paint. The obliteration of the inglenook was emblematic of what had been done. The 1912 article in *House and Garden* said: “The inglenook is almost as spacious as a room and has the advantages of one. Within it two leather cushioned seats flank a spacious fireplace of Harvard brick, rich in color, and with occasional insets of Moravian tile . . . This is just the sort of room that one would find comfort in after busy days. . . .”

The magazine described the original owner’s furniture collection. “What he most wanted was first of all the sort of comfort that is suggested by the wide leather cushioned chairs, solid and of natural finished wood. . . . Call it handicraft or craftsman or mission, the type is well known and universally approved.”

Since their new old house revealed its uniquely American heritage, the homeowners have become students of the American Arts and Crafts movement. They’ve restored leaded-glass windows, and the exterior is balanced and graceful again. Rich paneling has replaced white-painted walls, and new doors have been installed. The billiard room is again a warm refuge, presided over by a massive fieldstone fireplace.

“Since that first Limbert table, we’ve found interest in this period has grown a great deal. Things became more readily available as we went along and the Arts and Crafts revival became more widespread. For us, it has been a great pleasure to put back what used to be.” ♦

This inviting space, a few steps down from the living room, was a billiard room. It is now a family room focused around the dramatic fireplace. Key to its restoration were the tall windows.



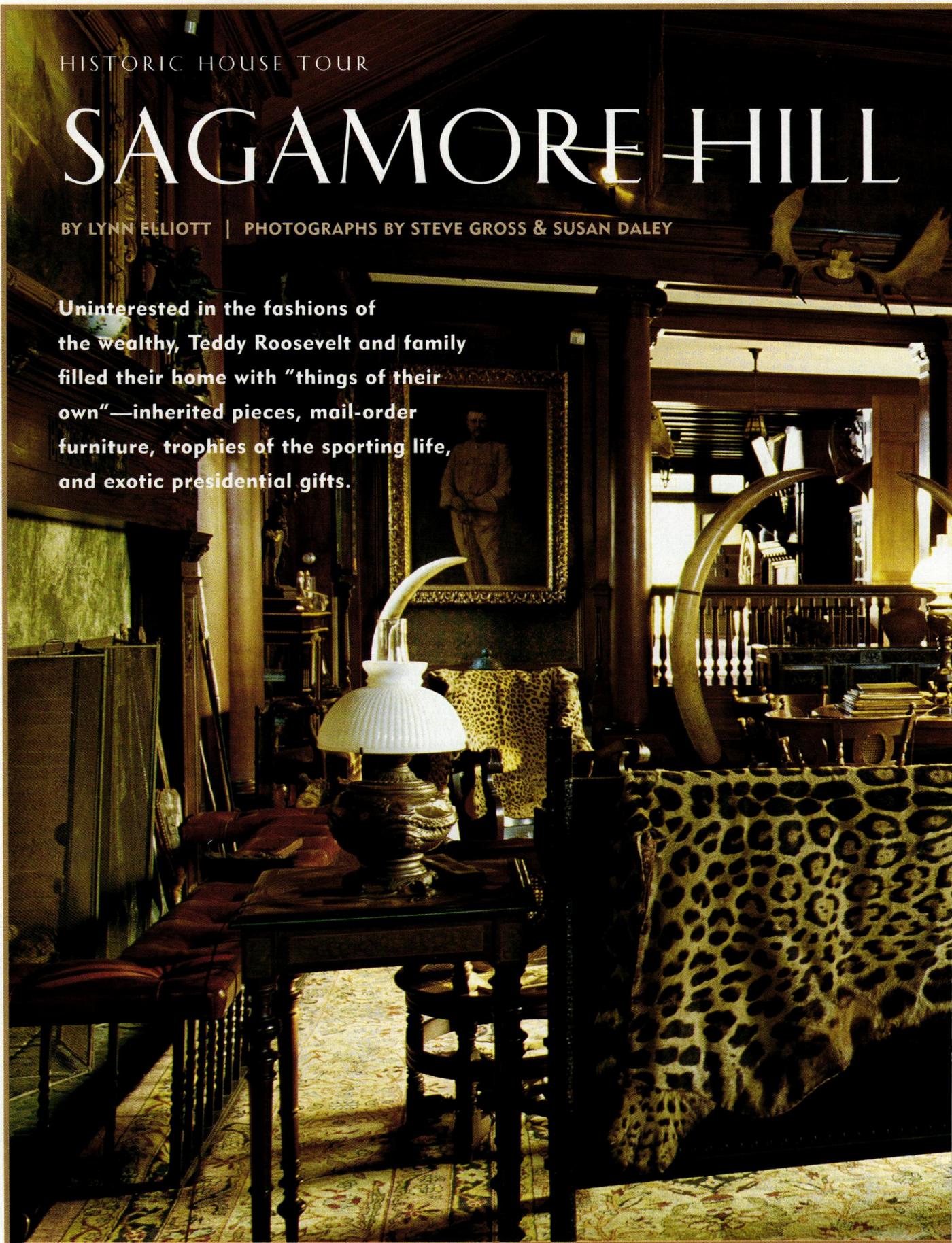


HISTORIC HOUSE TOUR

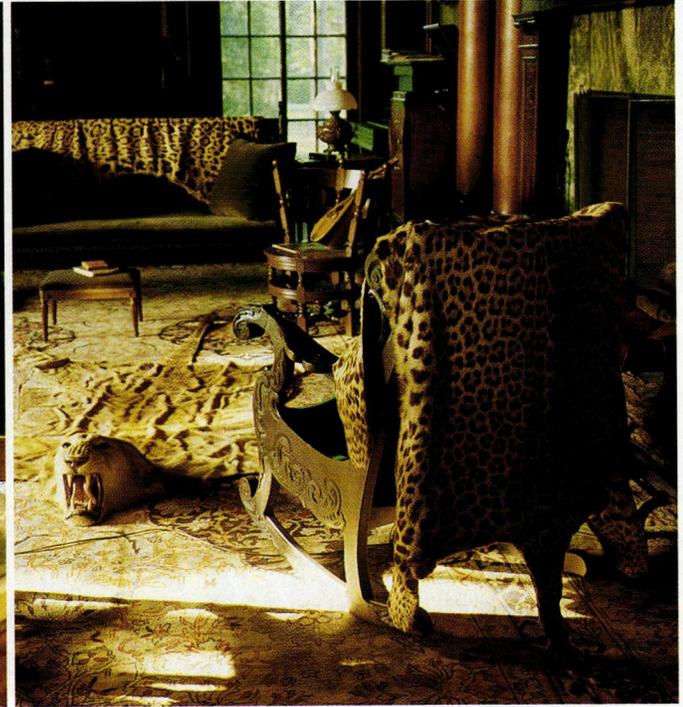
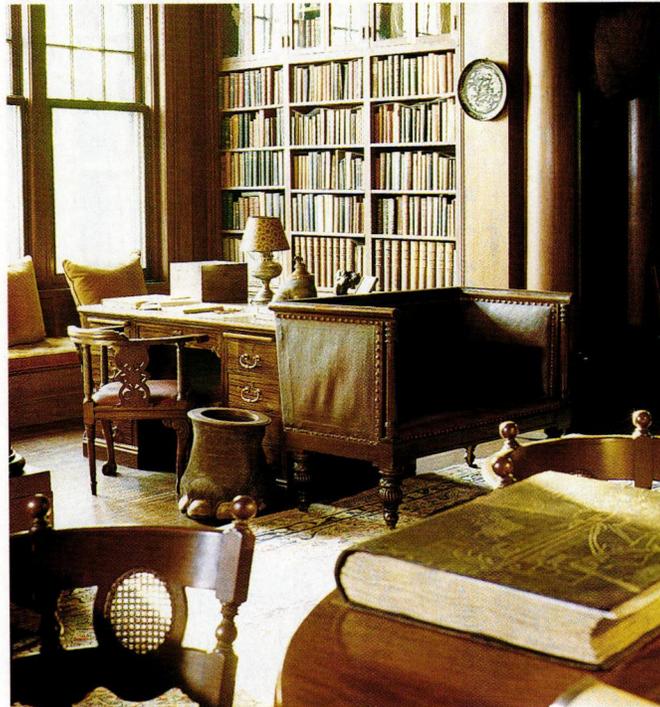
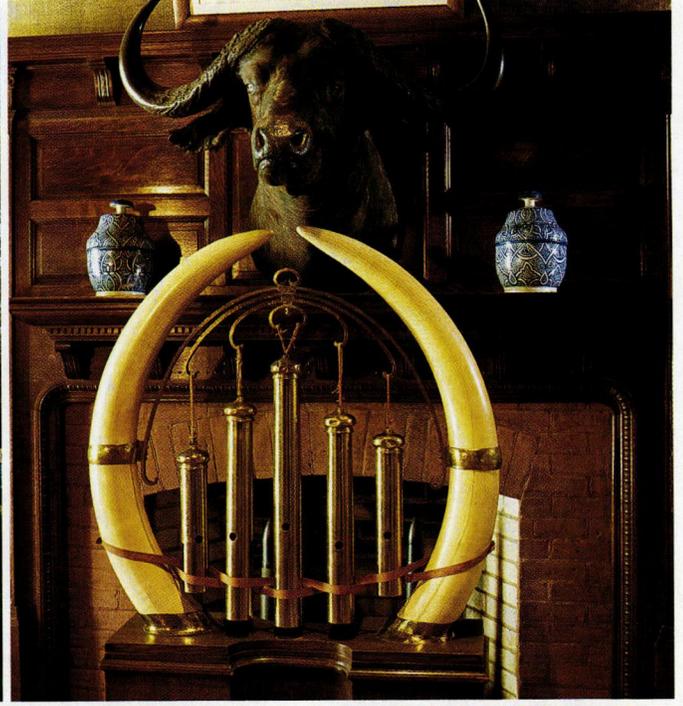
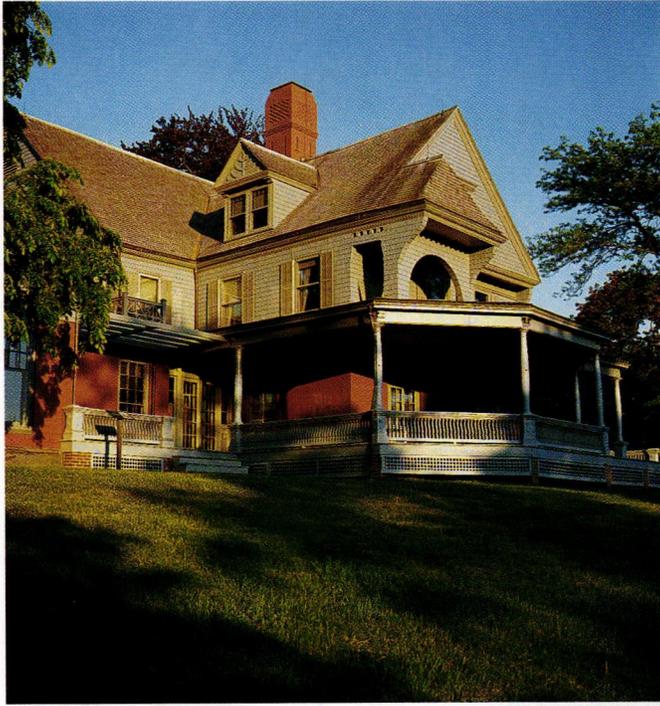
SAGAMORE HILL

BY LYNN ELLIOTT | PHOTOGRAPHS BY STEVE GROSS & SUSAN DALEY

Uninterested in the fashions of the wealthy, Teddy Roosevelt and family filled their home with “things of their own”—inherited pieces, mail-order furniture, trophies of the sporting life, and exotic presidential gifts.







LIKE THE MAN WHO LIVED THERE, SAGAMORE Hill is a house with a strong personality. Set on a majestic rise of land in Oyster Bay, New York, the Queen Anne-style house was built for Theodore Roosevelt in 1884. Its interiors are dominated by stuffed animal heads, skins, and tusks—a dramatic display that is a personal reflection of Roosevelt’s active outdoor life.

Sagamore Hill was not a pristine

CLOCKWISE (from top left): The robust Queen Anne house, built in 1884, sits on a rise where Teddy Roosevelt played as a boy. ■ An elephant-tusk gong and the head of an American water buffalo dominate the massive hall fireplace. ■ The unremarkable Victorian rocker draped with a leopard skin was a favorite resting spot. ■ Filled with rare editions, bookcases designed by McKim, Mead and White came from the White House. **PREVIOUS PAGE:** The large North Room was added by the Roosevelts in 1905, twenty years after the house was built. Designed by Christopher LaFarge specifically for social functions, it’s a monumental space.

showplace of the latest furniture fads for the wealthy, and was never meant to be. The Roosevelts didn’t use a decorator, choosing instead to informally fill the rooms with a collection of inherited furniture, mail-order pieces, and exotic gifts from Roosevelt’s time in office. The combination creates a sense that this place was truly loved by the family who grew up in it and eventually left it to the public.



The construction of Sagamore Hill began during a dark period in Theodore Roosevelt's life. The house was to be called Leeholm, after his pregnant wife Alice Lee. Soon after giving birth, however, Alice Lee died—on the same day and year, and in the same New York City row house, as TR's mother.

A young widower, Roosevelt went ahead with the building plans

A carved eagle soars above TR's portrait. The North Room has an eclectic mix: a miniature suit of Japanese armor enclosed in glass; a hat and sword from the Spanish-American War on an elk's head; "The Bronco Buster," a bronze statue by Frederic Remington, on the mantel.

to provide a home for his newborn daughter Alice. He changed the house's name to Sagamore Hill, after a local Indian chief, and had his sister move in with the baby. Stricken with grief,

Roosevelt established a cattle ranch in the Dakota Badlands, but soon returned to New York.

In 1886, Roosevelt married Edith Kermit Carow, a childhood friend. Together they had five children: Theodore Jr., Kermit, Ethel, Archibald, and Quentin. What with six children, numerous visiting cousins and politicians, and a whole menagerie of pets, Sagamore Hill was a lively place.



Extensive grounds surround Sagamore Hill, which once had a view of Oyster Bay (now blocked by century-old trees). The 22-room house, adorned with a porte-cochère and a wraparound porch, was restored in 1993. Original family furnishings from Roosevelt's time have been added, or returned to more authentic locations. Window treatments are plain, so to protect the light-sensitive collection from ultra-

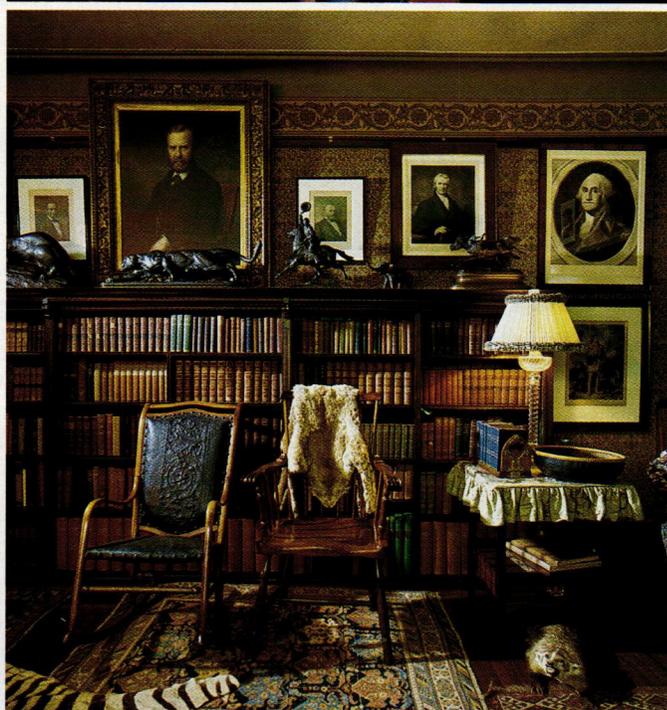
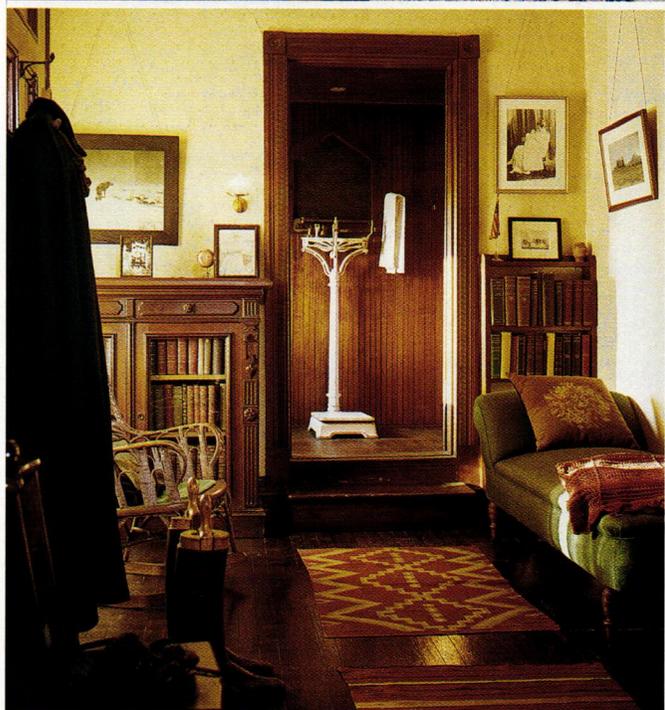
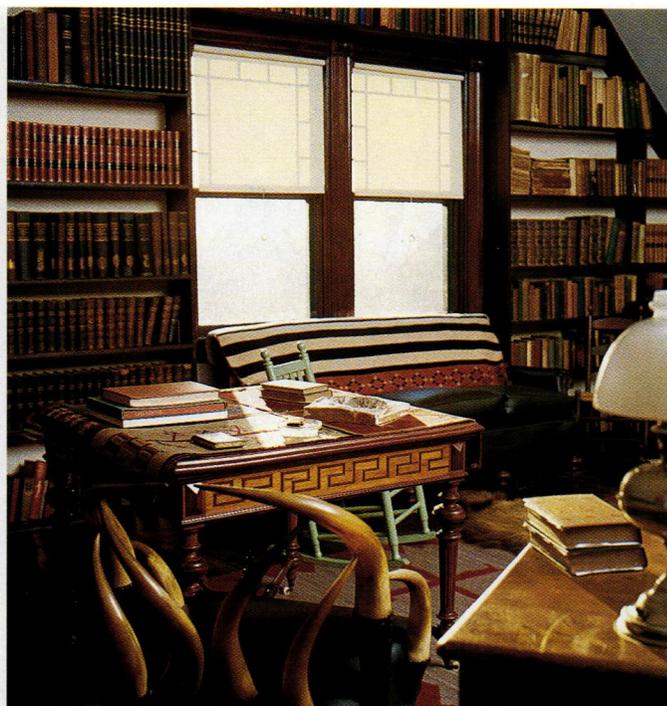
Theodore Roosevelt may have run the country, but Mrs. Roosevelt ran Sagamore Hill. The sitting room, where she received guests and dealt with staff, displayed Carow family heirlooms, such as a rosewood étagère and Sévres porcelain bowl. The Herter Brothers cabinet was from Theodore's family.

violet damage, window glass was invisibly covered with Vista film.

The porte-cochère leads into a wide hallway. Looming over the fireplace is an African Cape buffalo; a gong

strung on elephant tusks called the family to dinner.

The liberal use of animals skins and mounted heads might be surprising to today's sensibilities. But these items reflect an enthusiasm for sport that was the rage in the Roosevelts' time. Exercise was considered the antidote to the unhealthy atmosphere of the office. Theodore Roosevelt, who was asthmatic as a child and built up his



strength through physical activity, was practically a poster child for the movement. Eventually, “sport architecture” developed—rooms or decorations devoted to an owner’s enthusiasm, whether it was riding, billiards, or (most commonly) hunting.

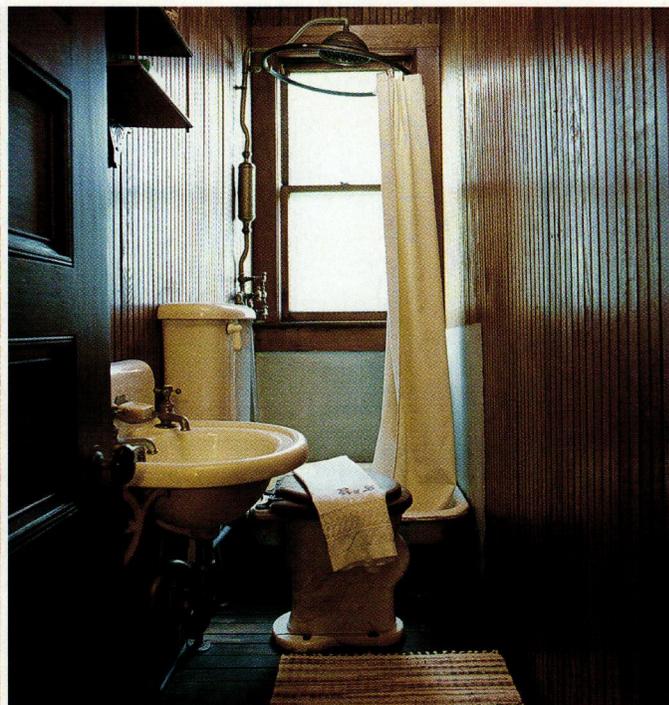
The dark wood and animal skins in most of Sagamore Hill’s rooms gives the house a manly ambiance. The exception is Mrs. Roosevelt’s sitting room,

CLOCKWISE (from top left): At this desk in the library, Roosevelt ran the country from the “summer White House.” ■ The gun room was his retreat, reflecting Dakota days. ■ In the library, Josiah the badger peeks from under the table. ■ Prodded by wife Edith, TR would weigh himself in the dressing room.

where a lighter touch reigns. Light-colored walls and painted woodwork are paired with delicate 1890s reproduction furniture in pastel silk upholstery. Her only concession to the theme

in the rest of the house is the polar-bear skin on the floor. A place of honor, the children were allowed to sit on the skin only if they had been good.

In TR’s office, the walls are lined with portraits of men whom he admired: his father, Abraham Lincoln, Saint Thomas Aquinas, Oliver Cromwell, George Washington. Military history books on the American and European armies fill the shelves.



Sitting at his desk by the window, President Roosevelt ran the country from this room during the summer months.

There was no telephone and no electricity at Sagamore Hill until after the turn of the century. By 1905, the President and Mrs. Roosevelt also realized they needed a large room appropriate for entertaining dignitaries and heads of state, so the monumental

CLOCKWISE (from top left): The bird's-eye maple veneer bed in the master bedroom is attributed to architect Frank Furness and Daniel Pabst, a Philadelphia cabinetmaker. ■ The red bathroom was the only one in the house for twenty years, and was used primarily by the children. ■ That massive bird's-eye maple bed is part of a Gothic Revival bedroom suite bought in the 1870s by Roosevelt's father. Here, the flag quilt commemorates the Spanish-American War. (The original bedspread of Chinese silk embroidery is currently being restored.) ■ The Minton plate, a Carow heirloom, on the dining-room mantel was also displayed at the White House.

North Room was added.

The entrance to the North Room is flanked by an immense pair of elephant tusks, a gift from an Ethiopian king. Filled with other trophies and presidential gifts, the addition was designed by Christopher LaFarge, son of artist John LaFarge. A variety of American and exotic woods was used for the paneling, columns, and moulding—making an impressive room.



The dining-room set with curule chairs was brought back from Europe while the Roosevelts were on their honeymoon. The table is set with presidential china.

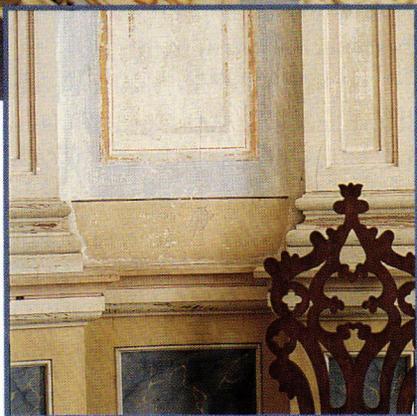
On the second floor, a seven-piece Gothic Revival bedroom suite is one of the more spectacular antiques collections. Not surprisingly, the ensemble was inherited. "Considering Roosevelt's social prominence and

The Italian dining-room furniture, a souvenir from Edith and Theodore's honeymoon, was just large enough for the Roosevelt brood. The silk needlework screen was a gift from the Empress of Japan; the table is set with family linens and glassware.

personal wealth, this is a modest house," says Amy Verone, supervisory curator at Sagamore Hill. "It's more in keeping with the old-money way of thinking. The Roosevelts were

uninterested in the latest styles; the best pieces are inherited."

At Sagamore Hill, the Roosevelts left an indelible impression of a home where family came first. In a 1906 letter to his daughter Ethel, Theodore Roosevelt wrote: "Fond as I am of the White House, there isn't any place like home, like Sagamore Hill, where things are our own, with our own associations and where it is real country." ♦



What are the key concepts in decorating a Victorian Italianate house? Creative ostentation, a joyous use of polychromy, and sinuous curves are always in order. Rococo, Renaissance Revival, and cottage furniture made their appearance depending upon date and degree of fancy: this Romantic style remained popular for nearly half a century.

ITALIANATE

ARCHITECTURAL STYLE IS OFTEN A CLUE TO INTERIOR DECORATION.

By the 1850s, though, they by no means matched. Italianate architecture is relatively easy to identify, but there is no particular “Italianate style” for interiors. A broad generalization suggests itself if we study the period rooms of prosperous families: Rococo was the vogue during the 1850s and 1860s for houses in the Italianate style, and the Renaissance Revival style held sway after 1870. ♦ The typical Italianate house probably had a Gothic Revival piece or two. These glorious Romantic-era styles were contemporaneous, both advocated in Downing’s influential pattern books of the 1840s. While the Gothic edged out the Italian in England, the opposite was true here. Architect-designed Italian Villas of the 1840s and 1850s were followed by all manner and means of Italianate houses, extending the popularity of the style through the 1880s. Obviously, one approach to furnishing will apply to a mansion, where money and skilled labor were available and the architect may have chosen Rococo Revival pieces from established cabinetmakers.



Another makes sense for a Midwest builder’s house of the 1880s, one most likely furnished with production Renaissance Revival pieces and cottage furniture. Instead of the mansion’s florid cast-plaster brackets and cartouches, the more vernacular house had perhaps ceiling medallions; the rich man’s trompe l’oeil frescoes were recalled in simple panels painted on plaster walls. ♦ By the 1850s, styles were intermingling as householders faced unprecedented choice. For someone planning a period-inspired interior today, decorating generalizations are as valid a cue as the study of a particular style. We’ll start there. **BY PATRICIA POORE**

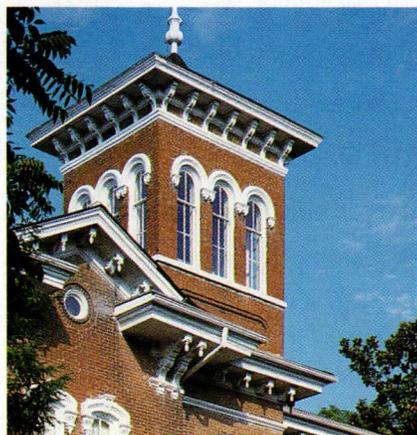
In the 1850s Italianate house called Coolmore in Tarboro, North Carolina, ten major rooms were handsomely decorated and furnished by its Baltimore architect. Formal parlors held rosewood and black walnut furniture, gilded flourishes, and Rococo details. Highly ornamental cast-plaster elements and exquisite painting (as on the ceiling of the entrance hall opposite, and the faux-marble niche above) make it emblematic of the style.



THE ARCHITECTURE

Several Italian styles developed in this country, derived not from buildings in Italy but from the revival in England of Italian Renaissance architecture. The Italian Villa is large, and asymmetrically anchored by a square tower (*campanile*). Unendingly picturesque, it has a deeply bracketed cornice, round-topped or pedimented windows, and balustraded balconies. The Tuscan Villa has a foursquare shape, its nearly flat roof topped with a square cupola called a *belvedere* (literally, beautiful view).

The so-called Italianate house appeared after the Villa styles were established and extended the popularity



of this Romantic style through the 1880s. Italianate, a looser designation, refers to a combination of Italian shapes and details in simplified or exaggerated fashion. (Its name along the Hudson River is the Bracketed Style, after hard-

to-miss carved brackets on roof eaves, porches, even doors and windows.) Look for the brackets, a tower, hood moulds, bay windows. And use the properly romantic names: *campanile*, *belvedere*, and *loggia* (an open, arcaded gallery); *piano nobile* (for the main floor); *piazza* (a porch). Italianate houses are made of everything from brownstone to wood. Stucco over brick, wood "ashlar blocks," and simulated quoins (corner blocks) imitate the stone construction of Italy. Simple paint schemes in beiges and grey-greens suggest stone.

This house is Magnolia Manor in Cairo, Illinois, built in 1872. The formal parlor is furnished with high-quality Rococo Revival pieces.

As with exterior color for Italianate houses, neutral stone hues were often suggested inside: greys, pinks, pale blues and greens. (After 1860 or so, stronger colors were advised.) Halls were to be cool and neutral, often papered or painted in imitation of ashlar, or smooth stone blocks. Graining was as common in this style as in others. Marbleizing was more so, used on (usually high) baseboards, columns, niches, and even entire walls. Marble designs used for a paneled effect were available as machine-made papers.

From 1830 until 1850, narrow paper borders were common, decorated with florals, trailing vines, or architectural details. Paper borders representing swags of fabric continued their previous popularity.

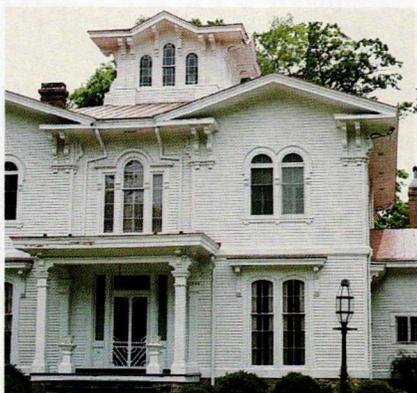
Floors of narrow softwood were meant to be carpeted wall to wall. Later in this period, hardwood floors were laid in patterns including alternating stripes of dark and light. Stone or marble squares (real or painted) were preferred for halls, as were encaustic tiles in terra cotta, buff, and black. Flat-woven Venetian carpeting and ingrain—reversible carpets made up of narrow strips sewn together to span the room—were most common because they were affordable. Luxury (pile) carpets included Axminster, Wilton, Brussels, and tapestry. Florid patterns were nearly universal.

En suite furniture was now available, the uncomplicated choice for parlor or bedroom. Heavily proportioned neoclassical or Empire furniture was still acceptable. Gothic and Elizabethan Revival furniture styles were very popular and found their way in.

High Victorian profusion was still to come; nevertheless, there was stuff everywhere: clocks, vases, figurines, glassware, sculpted or cast busts. Statuary big and small was available, in

marble for the rich and plaster for the rest. “Whatnots” and that French piece so associated with Italianate houses—the *étagère*—were treasured.

THE ROCOCO INFLUENCE (1850–1870) For those with taste and a decorator, the Italian Villa’s counterpart was the (French) Rococo interior. In millwork, furniture, objects, and decoration, Rococo decor had a much greater impact than that of the Elizabethan style of the same period.



Rococo decoration is characterized by the S curve or serpentine line, seen in the cabriole legs and curved backs of furniture pieces and gilded frames, in curtain valances, and in overmantels. Plaster work on ceilings curves and curls. “The reader [seeking decorating advice] was clearly expected to have an insatiable appetite for the wildest excesses of the revived rococo style; there is hardly a straight line to be seen in any part of the room,” writes Charlotte Gere in *Nineteenth-Century Decoration* (1989).

Started in 1857, Coolmore was designed by Baltimore architect Edmund G. Lind. A stylish but unassuming façade opens to a highly decorated interior, mostly in French Rococo fashion but incorporating Gothic Revival pieces and mid-Victorian conventions. Mercury holding the newel lamp below is but one embellishment of the black-walnut elliptical stair, which spirals up three storeys to the belvedere. The ethereal stair hall is decorated with delicate *trompe l’oeil* frescoes. On the floor is an elaborate floorcloth.



The furniture more than anything created this interior style. By the 1850s the preference for French Rococo scrolls and foliage overwhelmed all other choices. The nomenclature was never really clear: Downing, for example, promoted the Rococo Revival but spoke of several styles of French furniture and termed “Louis XIV” furniture that was clearly derived from Louis XV examples—the style most closely followed by the Victorian Rococo.

Profusely decorated, this furniture was strong and expensive. Dark hardwoods—mahogany, walnut, rose-

wood—were preferred. John Henry Belter of New York City was foremost in creating the expensive version of the style. By the time its popularity waned around 1865, not all of it was expensive. Other manufacturers mass produced the style, usually in walnut upholstered in black horsehair.

After the furniture, it is the mantelpiece that defined the room, wearing round arches, cartouches, and curving lines. In wealthy parlors, drapery

was uniformly heavy and elegant (and often red), cut full and long to pool on the floor. Window furnishings were extremely expensive (and flammable), so most households actually had rather simple treatments.

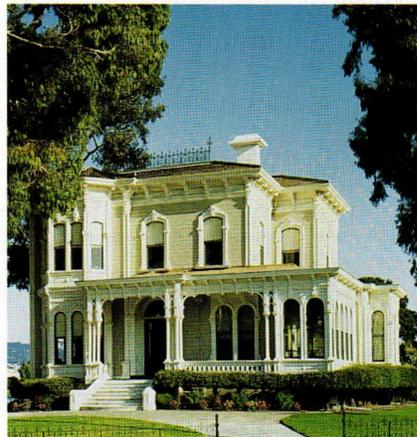
RENAISSANCE REVIVAL (1860–1900) More style choices were introduced in the 1860s and 1870s (without the former styles disappearing), making their biggest impact through furniture. Each movement also had its wallpapers and ceiling designs, its color preferences, and its *objets*. Today’s Victorian Revival interiors usually reflect an integrated vision, but that was rarely the case in the 19th century.

The Renaissance Revival style was fashionable from the 1860s until the mid-1880s. But it continued to be popular in rural areas and in less fashion-conscious homes until the end of the century. It was characterized by massive furniture with deeply carved ornament, portrait medallions, and caryatids. A variation was the neo-Grec, in which Greek palmettes, egg-and-dart designs, fans, or urns were applied to Renaissance shapes.

Urban centers produced spectacular furniture. But by 1876, Berkey and Gay Co. of Grand Rapids was mass-producing Renaissance designs—and they weren’t bad.

The Italianate was still popular in the 1880s, by which time Charles Eastlake’s *Hints on Household Taste* (1872) had exerted influence. Eastlake, of course, *hated* the Rococo Revival, hated fancy ornament, veneers, and shiny finishes. His book was illustrated with the medieval furniture praised by early British Arts and Crafts designers. Householders were bound to be affected. Late Italianate houses are likely to contain at least a few pieces of Eastlake-derived furniture. ♦

This is Oakland’s Camron-Stanford house (1875), which housed the Oakland Public Museum from 1910 until 1967 and has been restored in a fashion appropriate for an Italianate residence. The back parlor (below) represents the family parlor in 1878. Its rosewood and marquetry cabinet is from New York. The bronze gasolier is English, 1876; wall sconces flank a gilt overmantel mirror. The carpet reproduces a design in an 1881 book; the wallpaper is copied from a ca. 1876 sample at the Cooper-Hewitt Museum.





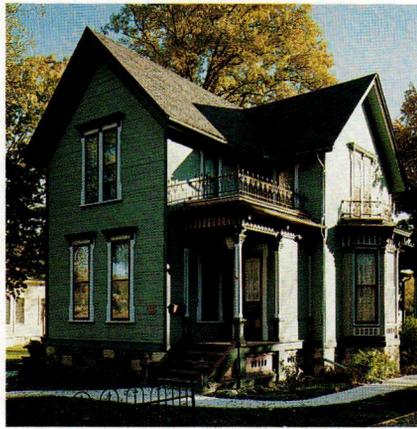
RICH AND WORLDLY

The finest surviving American Italianate house is in Portland, Maine. It is the Morse-Libby House, also called the Victoria Mansion, built in 1858 for hotelier R.S. Morse and his wife Olive. The house is as grand a statement as the New Orleans hotels Morse ran for wealthy clients. Its architect was Henry Austin, a trendsetter in both the Italian and Gothic Revival styles. Here he combined the classicism of a formal Renaissance town house with the picturesque-ness of an Italian farmhouse.

Dominating the huge entrance hall is a center stair, over which hangs an 18-foot-tall gas chandelier suspended from three storeys above; carved brackets support flanking balconies. The reception room features exquisitely painted walls and ceiling. Following Victorian propriety, the smoking room has Turkish motifs; the library is done in Gothic Revival style.

The drawing room (above) is a meticulously integrated statement of the Romantic: Cherubs and roses appear in the wall painting, over the mirrors, in furniture carvings, in the rug, and in the chandelier. The coordinated design, in French Rococo fashion, has been attributed to a young Gustave Herter, the New York furniture maker who designed the center table and chairs. Below, a view of the bedroom in the master suite.





Few Italianate houses were built by people who could afford the grand scale of a Italian Villa. From coast to coast, most houses in this style are more like this 1883 builder's home—modest yet stylish, inside and out.

**BY REGINA COLE
PHOTOGRAPHS BY ROB GRAY**

ROMEO ITALIANATE



SINCE THEY BOUGHT THEIR HOUSE IN ROMEO, Michigan, in 1988, Lowell and Peggy Hamilton have become fascinated by the life of Ransom F. Odion. That's because Odion built this house. And the better they know the house, the more they admire its late builder.

"He built the Congregational Church and other grand buildings here in town," Peggy Hamilton says. "This, he built for himself. He used a lot of the elements of those bigger projects, but on a smaller scale."

Some of those elements, she explains, include the use of two kinds of wood in the door and window frames, and the the cross-gabled layout of the house, which allows light to come into the rooms from three directions.

"He was very practical with his own home. This stairway wastes no space. And there were no fireplaces here. They used parlor stoves."

The Hamiltons have furnished their home with antique (but still affordable) production furniture in the Victorian Renaissance Revival style, which is suited to the smaller scale of

LEFT AND ABOVE: The tall windows and ornamental ironwork of the Italianate style, as interpreted by Ransom F. Odion.

OPPOSITE: The view towards the front parlor. Light washes into the room from the parlor's window bay.







the house. And, where an East Coast Villa might have an imposing belvedere (cupola), the Hamiltons played up their pretty and typical bay with iron cresting.

The village of Romeo is 32 miles north of Detroit. It grew up as a summer retreat from the city, and its original name of "Indian Village" was changed at the urging of an early white settler's wife.

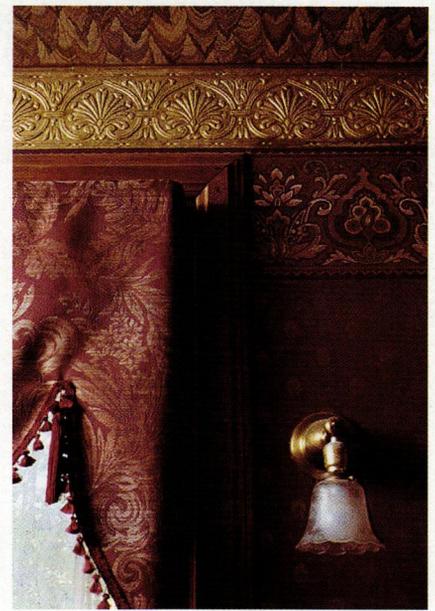
Today, Romeo is little changed from its 19th-century heyday, its village center now a historic district. The main street is lined with handsome Greek Revival and Italianate houses, set back from the sidewalk by deep lawns and shaded by old trees. At the northern edge of this district, just before the road curves away out of town, is the tidy house the Hamiltons have been restoring for the past eight years.

"It took us five years to strip and paint the exterior," says Lowell Hamilton. "And the two sides that get the sun and wind have to be done again."

This attention to detail is typical of the couple's approach to their home. In the same spirit that led them to find out everything there is to know about the builder, they have carefully restored and furnished the interior to reflect the way his family might have lived here in the 1880s. Their approach is to do one room at a time. When it is again a period piece from parquet floor to ceiling paper, they start work on the next room. Much of their inspiration comes from visits to house museums. When the Hamiltons are on vacation, they like to be in their favorite environment: an old house.

"When we bought our first old

In the front parlor is a Renaissance Revival parlor set made by John Jelliff. A hallmark of this Victorian style is the use of bizarre faces known as "masks" carved on the arms of the sofas and chairs. The furniture is especially well suited to Italianate houses.



LEFT: In the bay is the ultimate Victorian object, a Wardian Case. Its contents change with the seasons. **BELOW LEFT:** Above the Renaissance Revival settee, a framed vignette. **ABOVE:** Two borders: one paper, one Lincrusta. **OPPOSITE:** Light streams into the guest bedroom.



house, a woman said to me, 'You're a smart girl, you'll figure it out,' Peggy remembers. "She meant that buying a *new* house is the intelligent thing to do. Well, I haven't figured it out yet!"

The Hamiltons laugh when they remember how they chose their home. Lowell's career had dictated a move to Romeo, and they fell in love with this house at first sight.

"After we'd agreed to buy it, we couldn't remember the heating system, the plumbing, or the house's closet space. We just remembered the beautiful woodwork, the lovely proportions of the rooms. That's why we bought the house."

The pride the Hamiltons take in their home is evident in their conversation as well as in their home's appearance. "I've heard people talking about a house, about how they love to see it every time they drive into town," Peggy says, "And it was wonderful to suddenly realize that they were talking about *my* house!" ♦



IN THE PRESENT

*Two kitchens in New England:
both new, and each a different
take on the farmhouse kitchen.*

IT'S AN IDYLIC SPOT IN SOUTH KENT, Connecticut. Set on Spooner Hill, a charming 1790 house sits on the last five acres of what was once a 150-acre farm. Occasionally a herd of horses, escaping through a neighboring farm's broken fence, runs past the kitchen in the back yard.

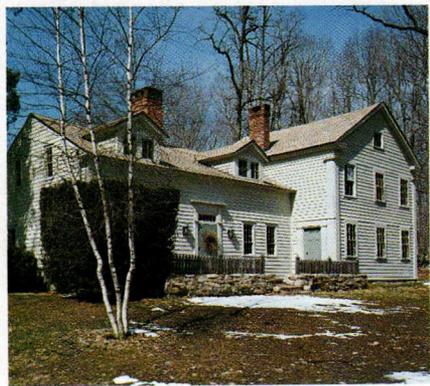
"They come to check on our progress," remarks artist Deborah Chabrian, looking through her kitchen window. Deborah and her husband, Edward Martinez, also an artist, have restored the farmhouse, lavishing attention on the largest room: the kitchen.

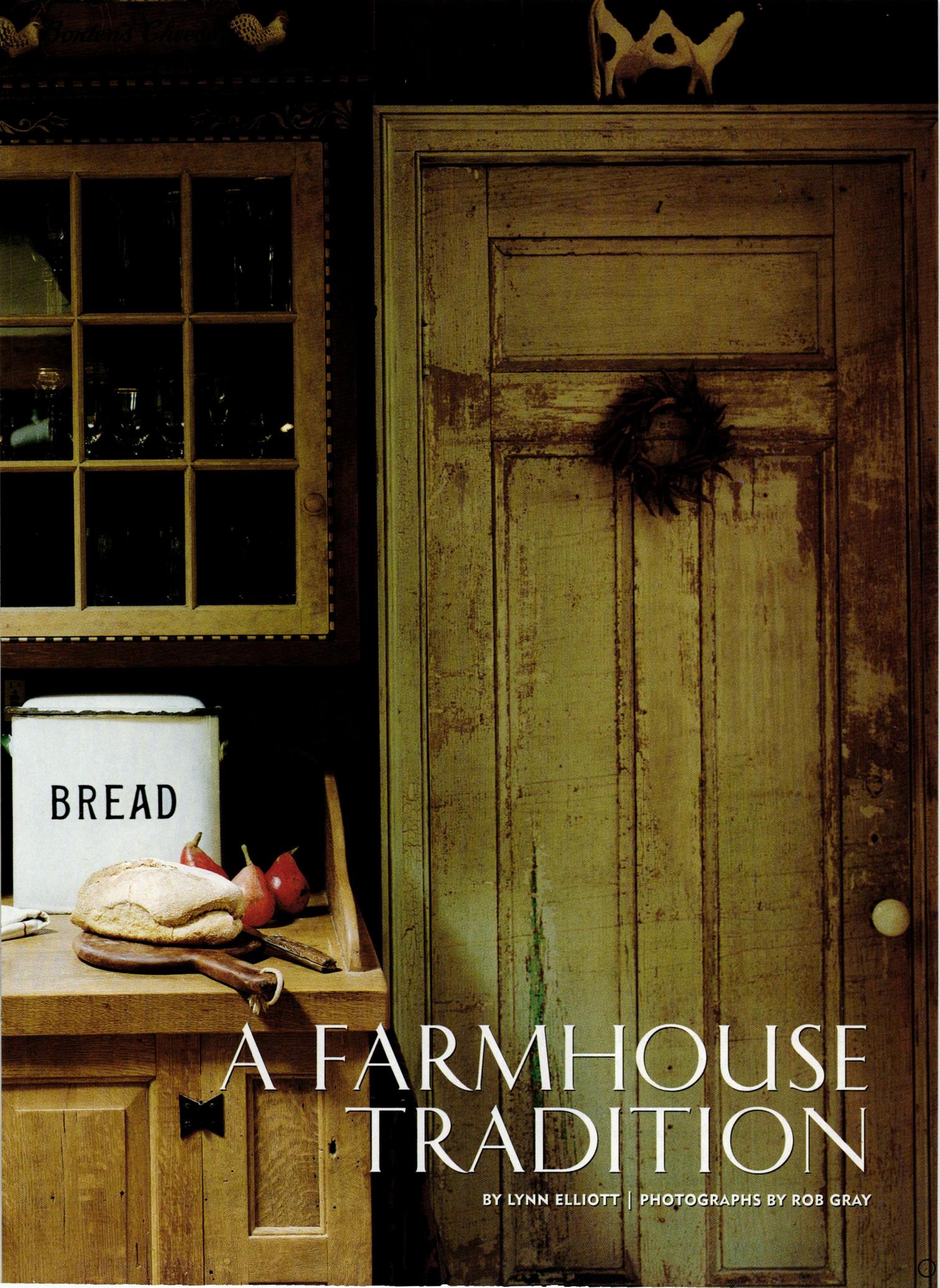
It started when they had to repair the rotted foundation for the back porch. Needing more space in the small kitchen, the couple decided to build an addition, rather than replace the porch (which wasn't original). To make the new area compatible with the old section, they left timbers exposed in the ceiling and put in architecturally compatible windows.

Drawing on their artistic talents,

BELOW: Built in 1790, the colonial home remained in the same family until 1912. By the 1980s, the house needed extensive repair.

RIGHT: Modern appliances would look out of place in the rural kitchen. Here, tucked next to the soapstone sink, a pair of cabinet doors with butterfly hinges hides the dishwasher.





BREAD

A FARMHOUSE TRADITION

BY LYNN ELLIOTT | PHOTOGRAPHS BY ROB GRAY

Deborah and Ed had a particular vision for the rest of the kitchen. They designed each cabinet to be different, uniting them through decorative painting and complementary colors: reddish-browns with slate grey; moth grey layered over bronze and trimmed by seaweed; salmon under graphite.

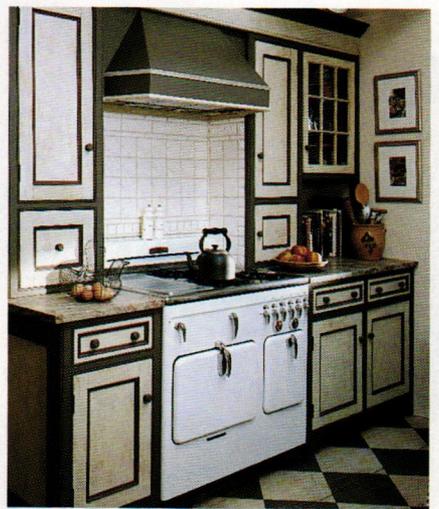
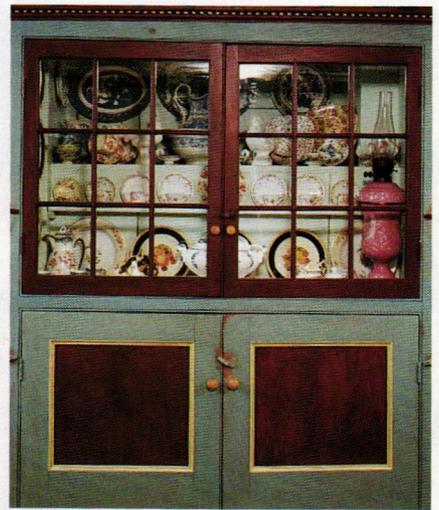
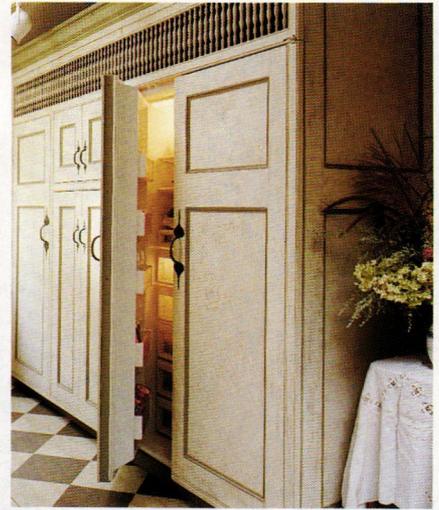
Ed designed and built the cabinetry in a style typical of the late-18th century. He asked Maurer & Shepherd Joiners, who specialize in early joinery techniques, to make the mortise-and-tenon doors.

The kitchen has work stations: cleanup, preparation, cooking, and storage. The butterfly-hinged cabinetwork around the soapstone sink (hiding a dishwasher) was inspired by a Dutch *kas* and made with salvaged, quarter-sawn oak. The nine-paned cabinet door echoes old windows; its decorative painting is reminiscent of Pennsylvania Dutch stenciling the couple saw on a blanket chest. Some of the cabinets were created with salvaged woods, and Deborah and Ed opted to leave those pieces unpainted. The new cupboards, notes Deborah, "acquired the patina of age with decorative painting."

Marble, better for baking and food preparation, was inset into a 200-year-old chestnut countertop on the L-shaped island, salvaged from an old barn. Ed created ingenious extra drawers in unusual places. One can be found behind the marble panel by the step.

A granite countertop, more durable for hot items, surrounds the 1951 Chambers stove from a remodeled old house. Antique cupboards influenced the design of the large cabinets that house refrigerator and pantry; their crackle finish was inspired by the original 1830s door near the sink. It's still a work in progress: Deborah will paint botanical designs on the cupboards. ♦





LEFT: Each kitchen cabinet is unique. The L-shaped work station features marbled panels and weathered corners. **ABOVE (top to bottom):** A crackle finish ages the new doors of the refrigerator. The china hutch is built around one side of the chimney; stepped brickwork became shelving. Soft, layered colors give depth to the muted tones on the stove cabinets.



AT WISEACRES

by Regina Cole / photographs by Bruce Martin

THE RURAL TRADITION IS EVIDENT in the new kitchen of this Northeastern farmhouse. But the interpretation is modern, even witty. "We didn't want a period piece," say the owners. "We wanted an eclectic farmhouse with a working kitchen."

The couple left the city so that they could grow food and keep geese and chickens. That meant buying farmland, which they found in the rolling meadows of Millis, Massachusetts, still in commuting distance of Boston. They knew that the house they'd bought had once housed farm workers. "They were not rich people. We knew we needed to keep the kitchen simple. But we really wanted a beehive oven . . ."

When their builder dismantled the wall in front of the chimney, there it

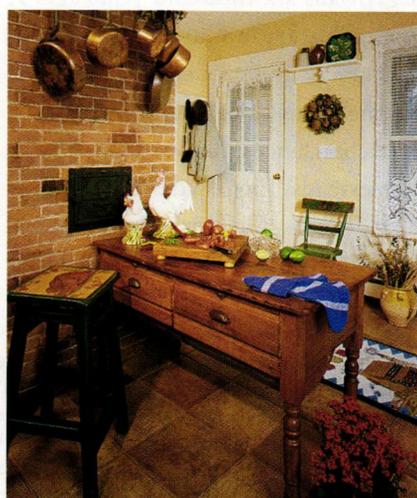
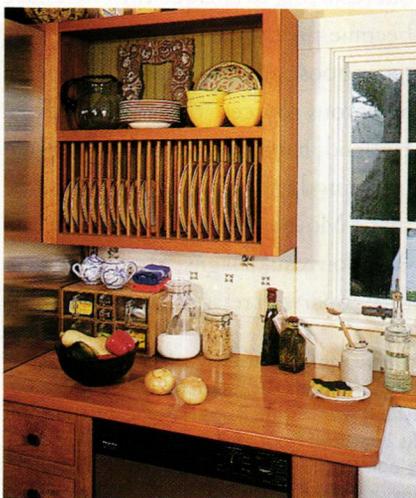
was: a beehive oven original to the 1854 structure. Such happy surprises matched with a traditional sensibility created this unpretentious room, where an old baker's table serves as a work surface, Italian tile makes a practical floor, and the simple cabinets are built of cherry.

Design and construction assistance was lent by Classic Restorations, the well-known, Boston-area architectural design-and-build firm that specializes in the restoration of old houses.

The owners chose the rooster as symbol of the farm. The image pops up in ceramic sculpture, in folk art items, and as the house's weathervane. Perhaps in self-conscious irreverence of themselves as farmers, they named the place Wiseacres. The renovation, though, has been a respectful (and comfortable) one. ♦



LEFT: The new farmhouse kitchen is homey but not fussy: simplicity and function in warm colors of brick, terra-cotta tiles, and hardwood. **BELOW:** Growing up in earthquake-prone San Francisco, the homeowner had always wanted open shelves. The center baker's table, found at an antiques fair, has two drawers that slide open for access to flour and sugar bins.





CERAMIC TILE ART

by Patricia Poore

OVER THE COUNTERTOPS IN my Arts and Crafts-style kitchen in Brooklyn, I used large, handmade Mexican tiles with a deep eggplant glaze. Our otherwise simple bathroom now features a tiled, fish-motif frieze in impossibly beautiful blues, set above two old-fashioned sizes of creamy field tile. Is it just me, or is ceramic tile experiencing a renaissance?

It wouldn't be the first time. Fired-clay tile was invented by the Egyptians six thousand years ago. It was a fine art in China in the third-century BC, and it's since been featured on the floors of medieval cathedrals, in Renaissance courtyards, in Dutch homesteads, English dairies, Victorian ballrooms, Craftsman living rooms, and Moscow subways. Delft from Holland has long been collectible; so now

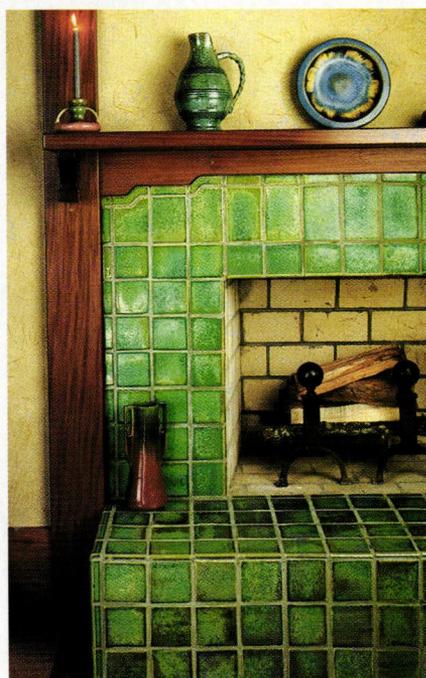
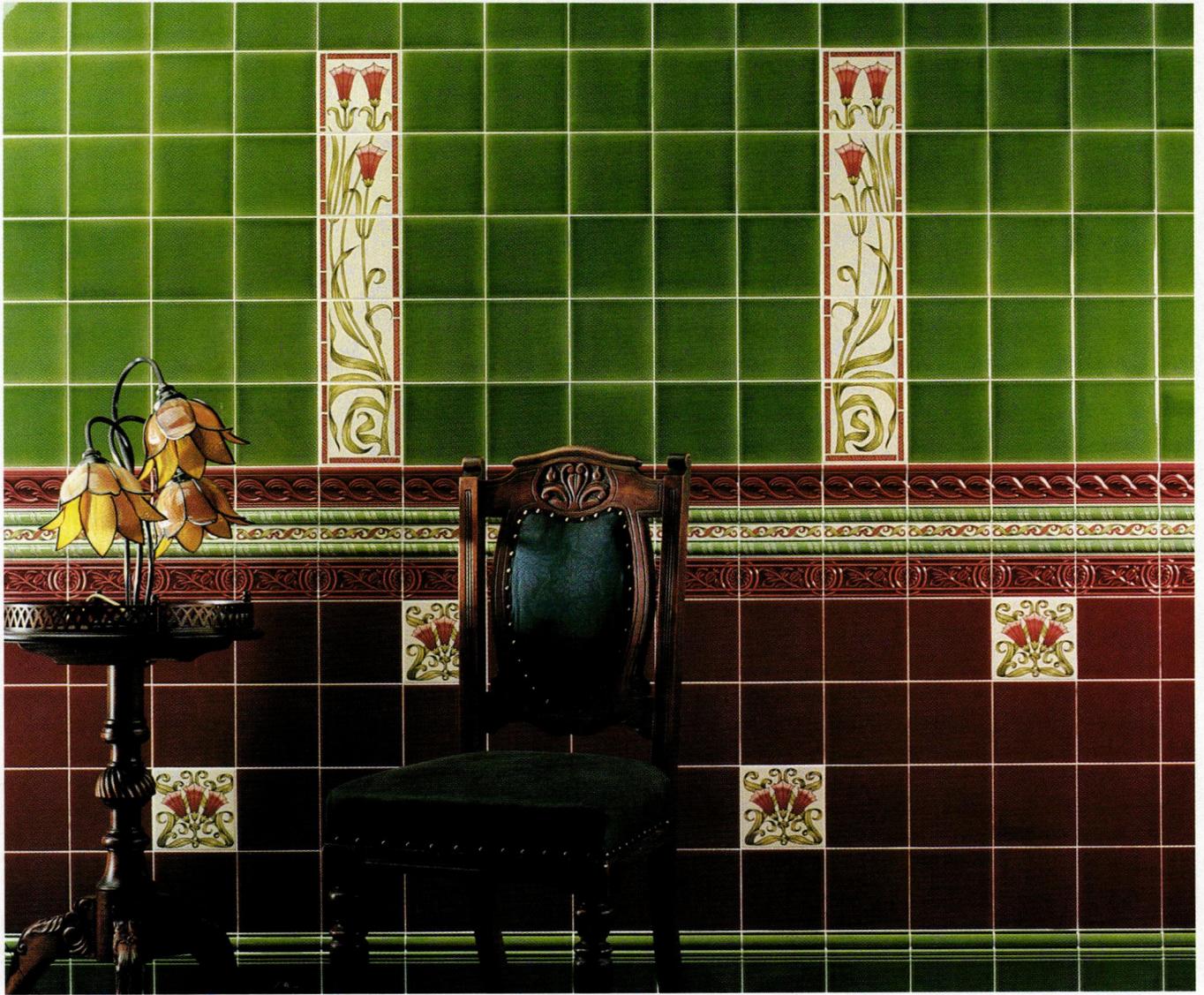
are the English Arts and Crafts designs in tile of William De Morgan. The only mystery is how tile came to be used so prosaically during the middle part of our own century. Black bull-nose over mauve squares, indeed!

Today, the choices are greater and more affordable than at any time in history. Our interest starts with reproduction work and period-inspired design, but it needn't stop there. New work, after all, continues a long tradition. Our options are staggering; without resorting to antique tiles that have become prohibitively expensive, we can choose among new work from numerous sources: there is delft from Holland; handmade artists' tiles; English reproductions with Victorian, Aesthetic Movement, Arts and Crafts, and Art Nouveau designs; early-20th-century American reissues; imported tiles

ABOVE: One of several different tile designs depicting a rook, the trademark of Rookwood Pottery of Cincinnati (1880–1960). **OPPOSITE:** A panel depicts the month of October in a prototype of Henry Mercer's Mosaic-Brocade style; it was installed at his home, Fonthill, in 1929. Mercer's Moravian Pottery and Tile Works operated from 1897 until 1969, and reopened in 1974. Often categorized with the Arts and Crafts movement, his tile art is like no other, drawing themes from the Bible, mythology, and medieval history.







from around the world. Choose from sets put together by manufacturers with admirable sophistication. Create your own scheme using tiles from different sources, and even different periods. This is undeniably an art form.

Strong interest in ceramic tile was renewed in the 1850s during the Gothic Revival—at which time Herbert Minton, a potter friend of Pugin's, rediscovered the lost art of making encaustic tiles (the durable, matte tiles used in old churches). Encaustics and geometrics were soon used in public buildings in England and the United States, with homeowner interest soon to follow.

In this country, prosperous fami-

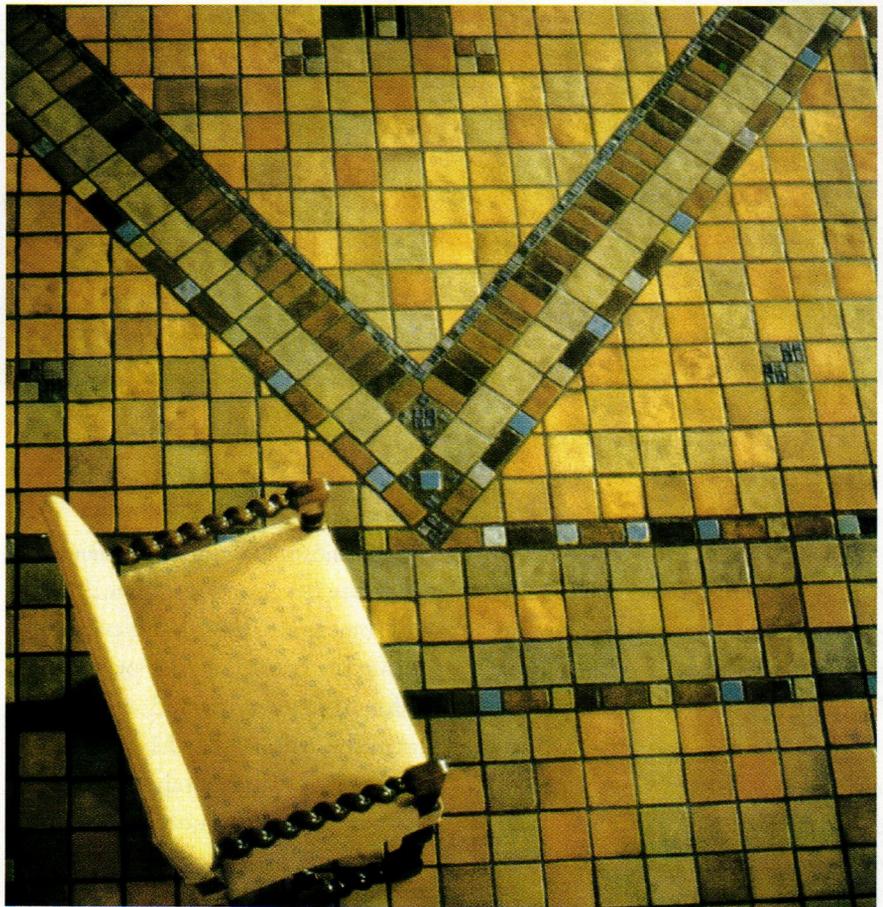
lies imported delft from Holland or England in the 18th century. It wasn't until the middle of the 19th century, however, that ceramic tile was commonly used with flamboyance and in diverse applications: for fireplaces, entries, dadoses and walls, kitchens, bathrooms, and floors. The renewed interest that began in the 1850s grew to a near-mania that extended from the 1870s through the early-20th century. The heyday of American tile art was during the Arts & Crafts Movement. Philosophically, it was the perfect building material, the perfect decorative material: earthy and naturally colored, with a handmade quality, artistic glazes, and utilitarian beauty. Tiles



THIS PAGE: The fireplace hearth above was restored by L' Esperance Tile Works, using glazed, cut geometrics. On a remade fireplace and mantel, field tiles with Fulper Tile's "flowing ivory" glaze are outlined with borders of tiles glazed in "Venetian blue crystal" and "cat's eye" beneath the Victorian Lily border. Below is a detail of the floor in the fountain room at the 1930 Hershey Hotel, where Batchelder tiles were also used on walls and stair risers. Batchelder Tile operated from 1909 until the Depression.

OPPOSITE: Top, a new installation of reproduction Minton Hollins "Fanfare" tiles, made today by H. & R. Johnson. The fireplace below has handmade Arts and Crafts tile from Fulper Tile with "leopard-skin" glaze, producing shimmering color variations from green-blue to olive to brown.

during this period were, in fact, mass produced; hundreds of tile companies were operating in the U.S. and England by the 1880s. English firms had dominated artistically and in sales for three decades, but American companies took over with patterns and glazes aimed specifically at the domestic market. Big American names included the Trent Tile Co. of Trenton, N.J.; Art Tile Works of Covington, Kentucky; Rookwood Faience and Pottery of Cincinnati; Grueby Faience Co. of Boston; American Encaustic Tiling Co. of Zanesville, Ohio; Pewabic Pottery of Detroit (still in operation); the Moravian Tile Works of Doylestown, Penn. (in production today).





The four major types of ceramic tile sold during those glory days are still available. Unglazed and generally used for floors or protected outdoor areas, *encaustic* tiles are more accurately called *geometrics* when they are undecorated. These are of the middle Victorian period.

Then there are two basic types of *majolica* tiles. Designs were painted in opaque color on flat or low-relief tiles before glazing to create the enamel tiles. The embossed tiles were coated

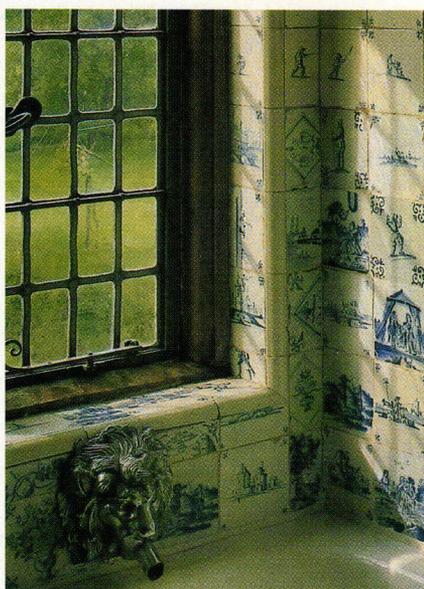
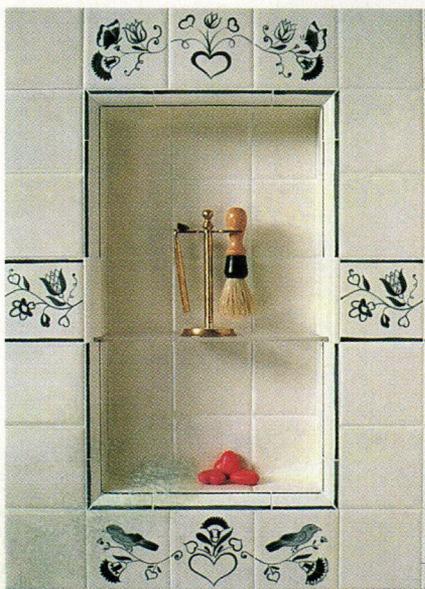
with a glossy, translucent glaze in a single color. *Majolica* was common from about 1850 to 1915.

The most numerous were *transfer-printed* tiles, decorated with line drawings sometimes then hand-painted (within the lines). Transfer-print tiles are found in every period; since the turn of the century they have actually been made by a lithographic or photographic process. (*Majolica* and transfer-print tiles overlapped in period of use, and each had a long run.)

ABOVE: Now converted to a kitchen, this room was an English dairy ca. 1885. The walls are covered with printed tiles by Minton Hollins & Company. The panel over the stove is based on a William Wise design. The large corner panel was painted by W.P. Simpson. Original blue and white mosaic tiles cover the floor.

OPPOSITE: Rich and artistic tile schemes are often found in pubs and hotels; this is the basement bar at the Royal York Hotel in England. Walls and even ceiling are lined with tiles and faience made by Burmantofts, ca. 1885. Cleanliness is clearly not the only attribute sought by the use of ceramics. The splendor of tile art was integral to memorable public interiors that also featured polished brass and mahogany woodwork.





ABOVE: New, hand-painted tiles in a Pennsylvania-Dutch folk motif, designed and produced by Designs in Tile, California. A remarkable collection of 17th- and 18th-century Dutch tiles covers walls and window wells in a bathroom at Packwood House in Warwickshire, England. Several 18th-century English delftware tiles are intermingled. **BELOW:** A new, Victorian Revival bathroom wears vibrant reproduction English tiles on walls and floor.



Art potteries large and small produced Arts & Crafts tiles celebrated for their unique glazes, for glowing colors solid or mottled, and for varied surface finishes ranging from hard and glossy to soft and ever-so-subtly textured. American art tiles were common from 1890 to 1930.

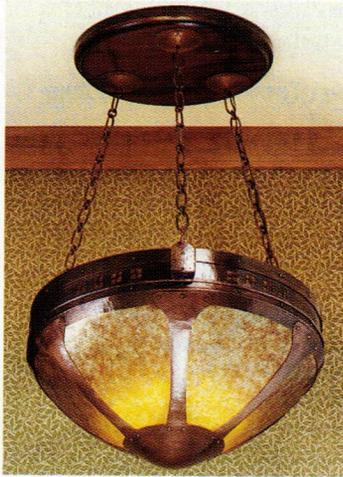
In the 1870s, flat-surfaced tiles with pictorial designs were popular. In the late 1870s and during the Aesthetic 1880s, transfer-printed designs included sunflowers, lilies, birds, and bamboo. (William Morris himself designed tiles, mostly in medieval-style, two-color encaustics. Much of what's attributed to him is actually the work of his associate, artist and craftsman William De Morgan.)

Art Nouveau florals sold well through 1915. The Art Deco tiles of the 1920s and 1930s are worth another look for their artistry, but they were not produced in great number. Generally, the demand for tile remained strong in the 1920s. After the Depression it was popularly seen as a utilitarian material for uninspired use in kitchens and, especially, bathrooms.

Ceramic tile is really not so expensive when you consider its impact and longevity. Commercial reproductions are gorgeous and affordable enough; almost every period is represented so you will certainly find something appropriate. You have a choice of near-replicas of antiques, interpreted designs or colors, and modern adaptations in new designs. If you want an exact match (impossible anyway; and matching glazes is extremely tricky and time-consuming), you will pay for custom replication. Of course, collecting antique and art tile is nothing new. Your individual pieces or panel can always be used as the *pièce de résistance* within a monochrome field of less expensive tile. ♦

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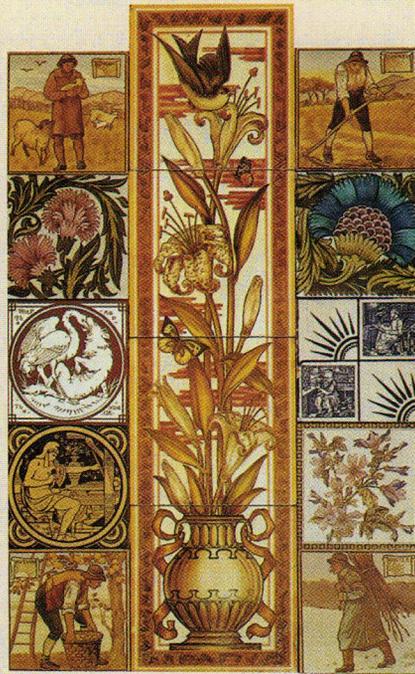
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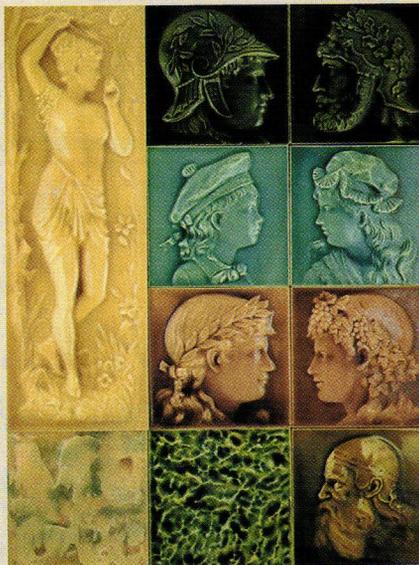
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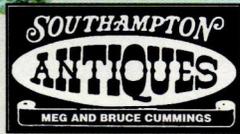
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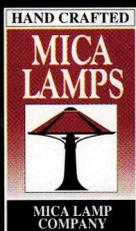
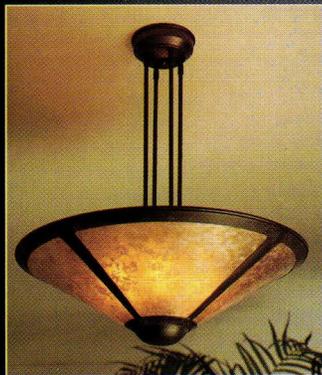
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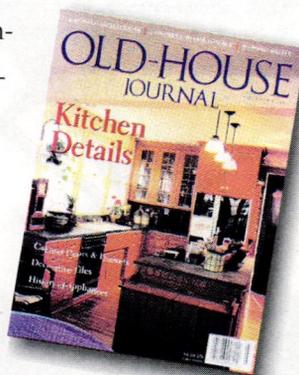
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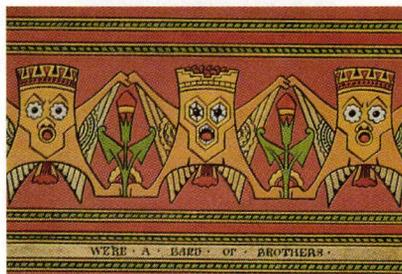
Pugin to Mackintosh

by Patricia Poore

WHAT A CAST OF CHARACTERS. First: A.W.N. Pugin, the passionate and prolific Gothic reformer. Here is William Morris, of course—poet, philosopher and philanthropist, artist, metalsmith, publisher, designer, manufacturer and merchant. Now Christopher Dresser and E.W. Godwin, design geniuses with an almost eerie prescience. Owen Jones, Bruce Talbert and Charles Eastlake, Walter Crane, William Burges and C.F.A. Voysey, William De Morgan, the Herter Brothers, Louis Comfort Tiffany, C.R. Ashbee, M.H. Baillie Scott, and finally Charles Rennie Mackintosh and Frank Lloyd Wright. How to account for such a succession?

In their Introduction, the authors of *Nineteenth Century Design: From Pugin to Mackintosh* write: "The decorative art of the Victorian period is still in a cultural twilight. The old aphorism 'Good taste ended in 1820' has continuing currency."

They don't believe it, of course; theirs is the very book that will dispel lingering 20th-century doubts regarding the virtuosity of Victorian design. Charlotte Gere and Michael Whiteway are au-



thoritative and rigorous in their documentation of objects (glass, metalwork, ceramics, textiles, and furniture) that meet the highest standards of aesthetics and craftsmanship. The result is an important new appraisal of nineteenth-century design—a scholarly book that can leave no doubters. Nevertheless, I was drawn to it as a vivid celebration of art. From the Gothic Revival through Art Nouveau, Gere and Whiteway have given us an opportunity to fully appreciate the boundless creativity and innovation that characterized the period.

The Introduction discusses interior decoration and the consumer culture, rural architecture and the 1880s recession. The section on the Reformed Gothic moves from Pugin through Ruskin and on to Morris and his contemporaries. Then, the Art Movement: professional designers after 1860; the influence of Japan and the Queen Anne Revival; Christopher Dresser; the American Renaissance. Part Three is about the Arts and Crafts Movement (with a revisit to Morris and Co.); Liberty and Art Nouveau; the work of the guilds; and Voysey, Ashbee, and Mackintosh.

If you're just easing into a study of this period, don't be put off. This is probably the best book for aspiring

A modern appeal (top to bottom): A ceramic plate made by Minton in the encaustic process, designed by Pugin ca. 1849. Colored and gilded vase designed by Christopher Dresser, 1866. Electroplated bowl with zigzag legs, mid-1860s by Dresser. Dresser's 'Band of Brothers' frieze pattern (for a Minton cylindrical vase), exhibited in 1871.



Nineteenth Century Design: From Pugin to Mackintosh by Charlotte Gere and Michael Whiteway; Harry N. Abrams, 1994. Hardbound, 312 pages. \$95 + s/h. Through your bookstore or by mail from Old-House Bookshop, item # H112, (800) 931-2931.



experts, too: All of the period's design leaders are introduced, and their work is discussed in understandable detail. The superb illustrations (of 350, 200 are in color) pull you in. The works shown are set against the background of the artistic movements afoot in England, Europe, and America. There is also a helpful appendix of some 100 architects, designers, and manufacturers. A concise biography with significant achievements and relationships is given for each.

THE IMPRESSIVE BOOK JUST DESCRIBED ends with Scottish architect and designer Charles Rennie Mackintosh (1868–1928)—fittingly, as he is the clearest bridge between the art movements of the nineteenth century and the modern movement. An internationally recognized architect and designer known for his interiors and furniture designs, Mackintosh was also an artist who drew and painted plant forms throughout his career.

Drama and finesse (clockwise): 'Pericles' Gothic cabinet in oak and fruitwood with marquetry and brass, by Bruce Talbert, 1867. From the 1880s, a strikingly modern design by E.W. Godwin, abstracted from his "Greek" chairs. Copper plant urn, ca. 1898, designed by Frank Lloyd Wright. Stained-oak writing table designed by Charles Rennie Mackintosh for the Blue Bedroom at Hous'hill, 1904. Coffee pot in silver, copper, and brass in the Japanese style by Tiffany & Co., ca. 1879.



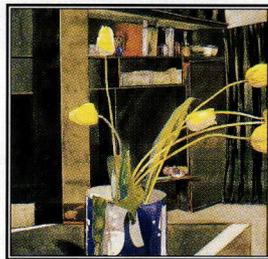
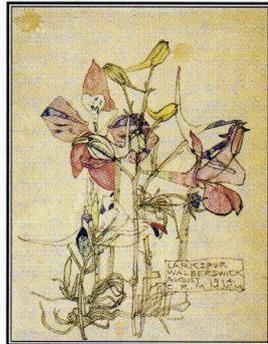
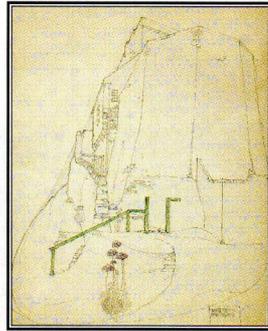
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Published amidst strong renewed interest in Mackintosh design and furniture, a quiet little volume is the first to trace the development of his botanical works. Its author, curator Pamela Robertson, looks at the artist's use of plant forms as decorative and formal sources for his designs in architecture, interiors, textiles, and graphics. In 60 full-page color plates, we see early sketchbook drawings in pencil done while Mackintosh was an apprentice architect and student at the Glasgow School of Art, and watercolors made on England's North Sea coast in 1914-15. Later years produced the sophisticated still lifes shown.

His plant studies show scientific understanding, but their decorative organization is as important. Mackintosh's renowned skill as a draftsman is apparent in his flower paintings. He used outline and hatching, devices of a trained architectural draftsman, but he produced works of art by the grace of his line, his judgment in positioning the drawing, the details rendered, the willful overlaps, and his idiosyncratic lettering. Motifs that accompanied the draw-

Flowers: Charles Rennie Mackintosh by Pamela Robertson; Harry N. Abrams, 1995. Hardbound, 112 pages. \$24.95 +s/h. Through your bookstore or by mail from Old-House Bookshop, item #A107, (800) 931-2931.



FROM TOP: "The Castle, Holy Island," ca. 1901; pencil and watercolor sketch of sea pinks (*Armeria maritima*). "Larkspur, Walberswick," 1914; *Consolida ambigua* in pencil and watercolor. "Yellow Tulips," 1923; unique among Mackintosh's watercolor still lifes for presenting the flowers as part of a room setting (the interior of his Chelsea studio).

ings show, early on, that he knew the potential of natural forms to inspire ornament.

The book's author, curator of the Mackintosh Collection at the Hunterian Art Gallery of the University of Glasgow, traces Mackintosh's use of the rose, a stylized motif closely associated with the designer, which for him symbolized art, beauty, and love.

Mackintosh's flower-based textile designs have been somewhat overlooked. This book includes them: 1920s abstractions that sent Mackintosh to the fore of Britain's avant-garde. Photos of his architecture and interiors are also included.

Mackintosh dissolved the conventional boundaries between art, craft, and design. That is perhaps easiest to grasp in the flower paintings. ♦

"Art is the flower—life is the green leaf. Let every artist strive to make his flower a beautiful living thing—something that will convince the world that there may be—there are—things more precious—more beautiful—more lasting than life."

CHARLES RENNIE MACKINTOSH





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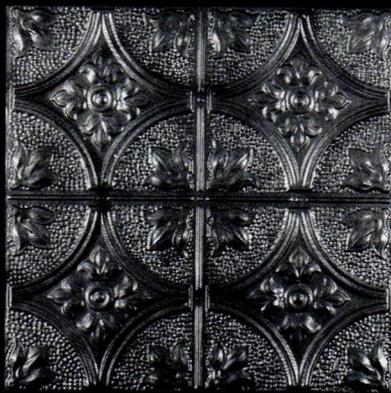
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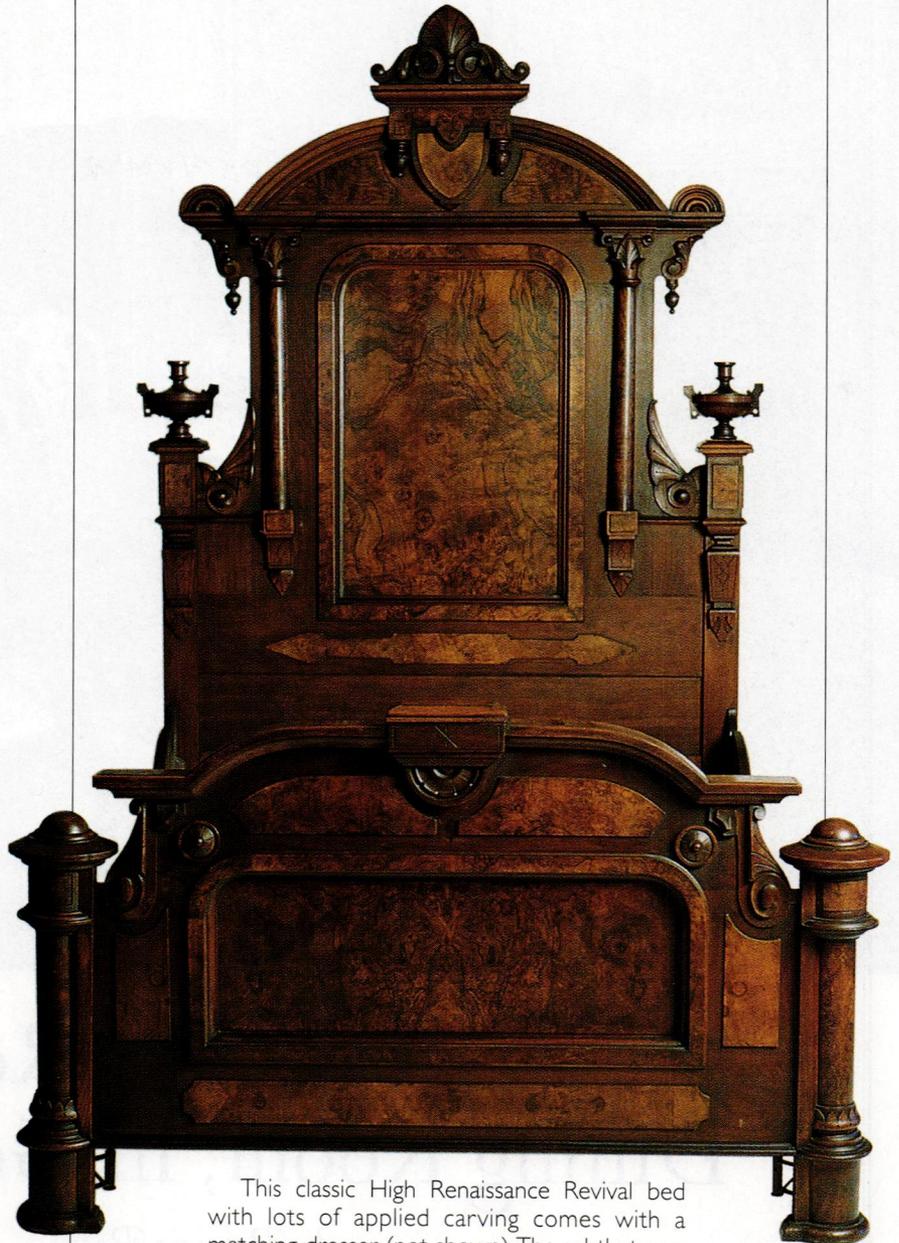
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The Colonial Revival Dining Room, In Good Taste

by Patricia Poore

WITH ALL DEGREES OF accuracy, the Colonial Revival interpreted the architecture, furniture, and motifs of the colonial era in the eastern part of the U.S. Much of the furniture and many of the rooms freely mixed details taken from the late-17th century through 1820 or even 1840. Olde New England hearths, Georgian architecture, English Adam style, country Federal: all were honored. If you are

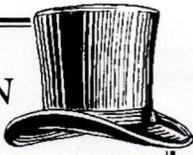
engaged in the restoration of a Colonial Revival house—built between the 1880s and 1930 or so—you have ready sources. Tastemakers of the early-20th century left words, pictures, and rooms to visit.

These rooms come from a 1919 book. A few Tudor and French rooms were included, but most photos show tasteful, middle-class Colonial Revival rooms, with furnishings and fabrics “selected from current patterns in the American market.”

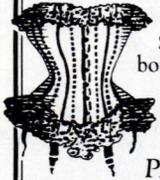
“The dining room,” said the book’s authors, “due to the formal type of its furniture, is less personal than any other room . . . it seems to call for a unity of style which almost demands a suite. A safe rule is not to combine furniture of massive structure with that of delicate lines.”

By this time, dark-stained floors, unfigured walls in middle tones, and light ceilings were standard. “Simplicity is very often another name for ‘good taste’, and a safe guidepost.”

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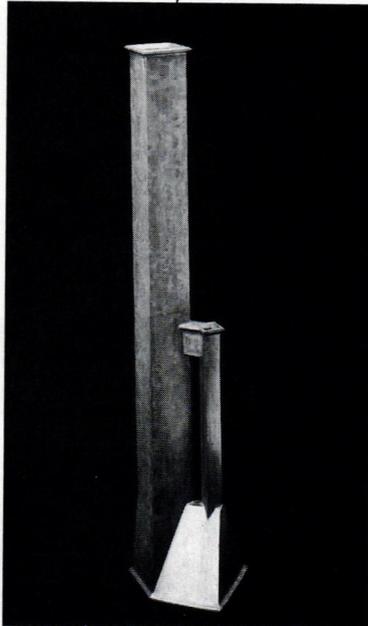
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OPPOSITE: Described as a "formal Chippendale Georgian dining room," this one typifies Colonial Revival taste by 1920; note the accurate if monumental mouldings and the period furniture.

ABOVE: A very different concept is this "large dining room in Early American style," which interprets a much earlier and more primitive colonial hearth room. **LEFT:** With the "formal dining room in Hepplewhite style," we see an almost curatorial approach to decorating.

BELOW: The reproduction scenic wallpaper defines one "colonial dining room with ...Phyfe furniture." Next to it, a room with a new suite of "modernized Phyfe furniture" and self-consciously "colonial" hardware, sconces—and Minuteman andirons.



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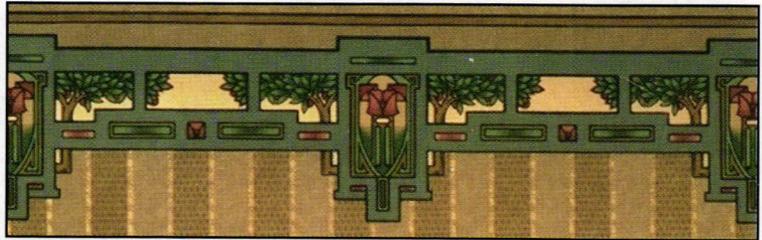
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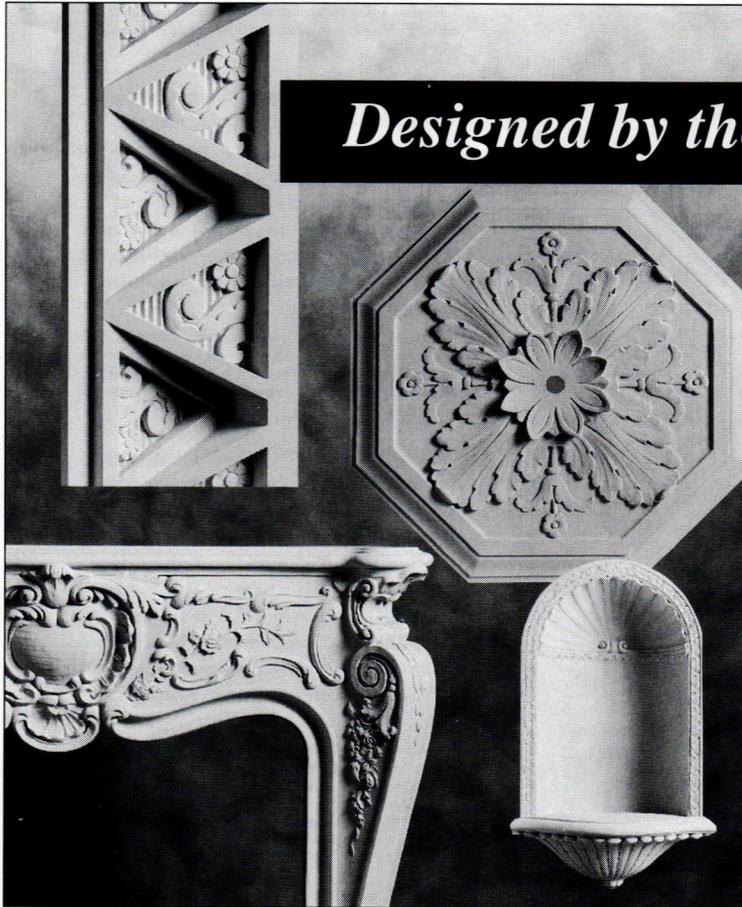
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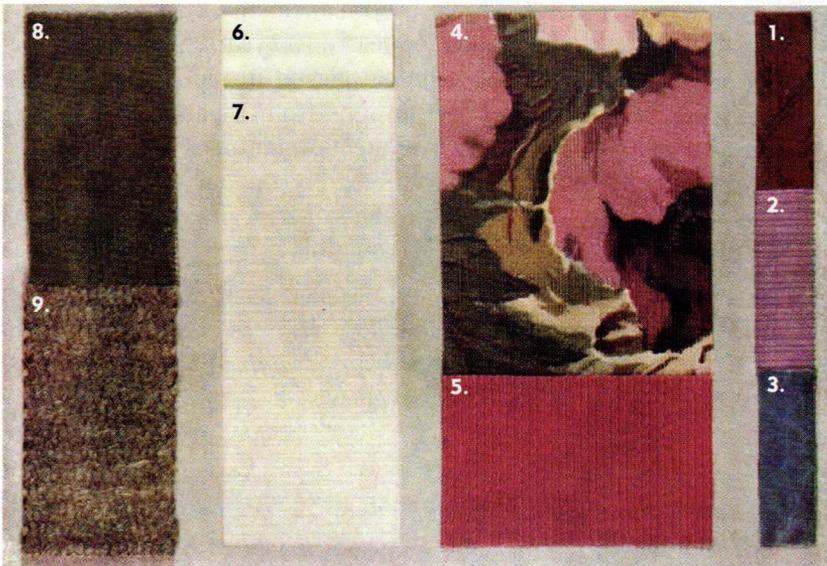
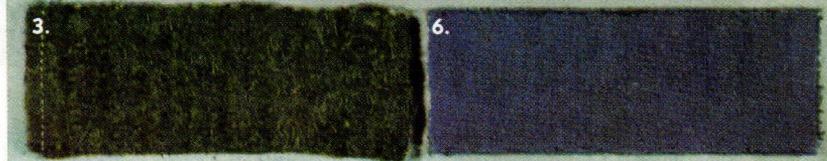
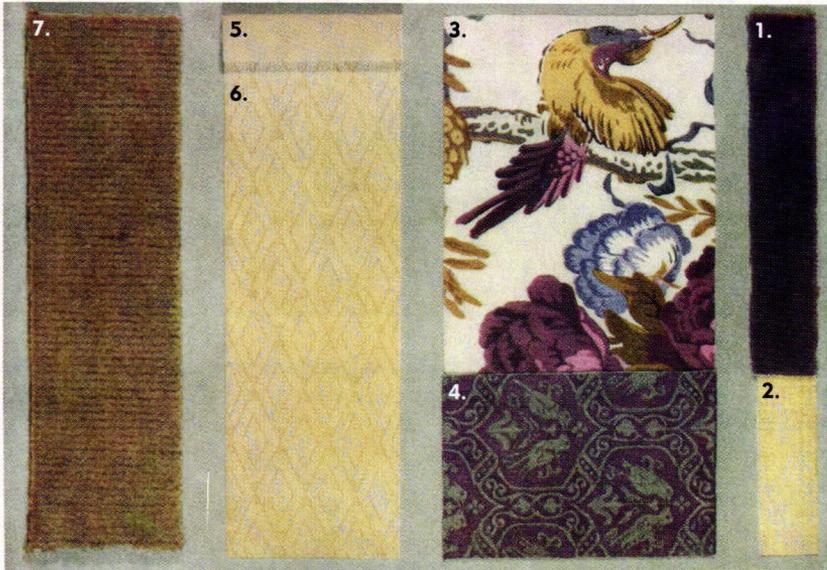


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THE DINING ROOM, IN COLOR

THE DINING ROOMS SHOWN ON PAGES 88 and 90 were reproduced from *Color Schemes for the Home and Model Interiors*, by Henry W. Frohne and Alice F. & Bettina Jackson (1919). The same book offers numerous color plans, complete with complementary fabric choices, woodwork finishes, and rug options. Here we've chosen three schemes considered tasteful for dining rooms in the Colonial Revival mode.

MULBERRY & TAUPE A warmer scheme for a room of northern or eastern exposure. The paper, with its small pattern and taupe ground, has the semi-formal character desirable in a dining room. Woodwork and ceiling should be several tints lighter than the general hue of the paper. Furniture for such a setting would have been mahogany (red or brown) or walnut, in William and Mary, Queen Anne, or Georgian style.

1. Lambrequins and portières: Barbizon velour woven on yellow background. 2. Casement curtains: Shantung silk. 3. Side curtains: chintz. 4. Chair seats: damask. 5. Enamel finish for woodwork. 6. Two-tone paper for walls. 7. Plain-tone wilton rug with single or double-tone border.

BLUE OR GREEN With an inexpensive printed fabric as the key, this scheme (suitable for a breakfast room or informal dining room) could play up green or blue. Further suggestions from the authors included use of a tile-patterned linoleum in soft green and grey under the linen rug in the green scheme. Painted furniture was recommended.

For green harmony: 1. Draperies: printed rep. 2. Plain wallpaper. 3. Plain linen rug. 4. Chair cushions: plain rep. *For blue harmony:* 1. Draperies: printed rep. 5. Grey pulp wall paper. 6. Plain wilton rug. 7. Chair cushions: plain rep.

MULBERRY & GREY Combining warm and cool tones, this scheme applied to rooms of almost any exposure. Because of the mulberry tones, only mahogany (preferably red) should be used, advised the authors. Such a scheme was appropriate for "Georgian and Colonial [furniture] suites or Chippendale, Hepplewhite, Sheraton and American Empire lines. William and Mary or Queen Anne furniture could also be used."

1. Chair seats: patterned haircloth. 2. Shade covering: silk. 3. Chair seats: velour. 4. Over-draperies: Cretonne, printed rep. 5. Tie-backs and lambrequins, or portières and chair seats: plain rep. 6. Eggshell finish on woodwork. 7. Two-toned striped wallpaper. 8. Plain domestic wilton rug. 9. Plain domestic linen rug.

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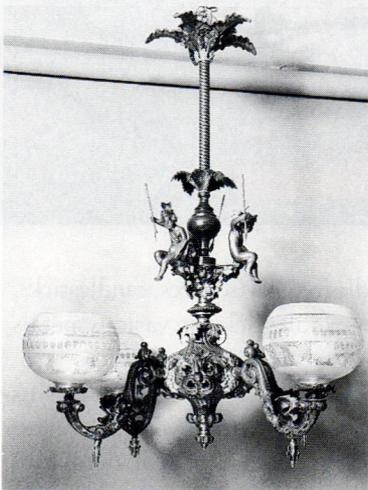
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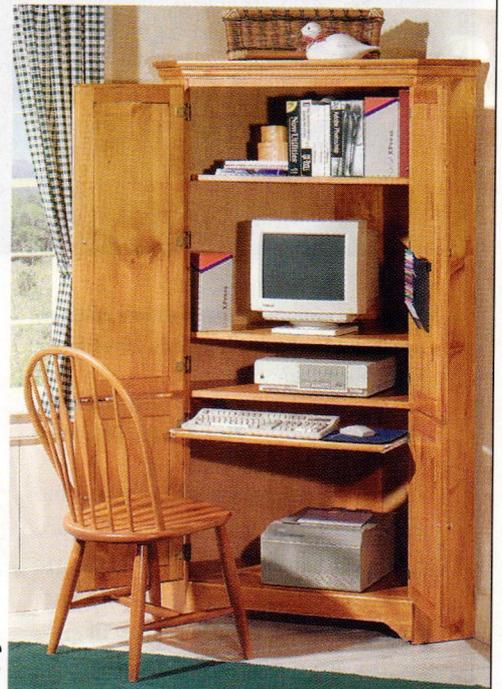
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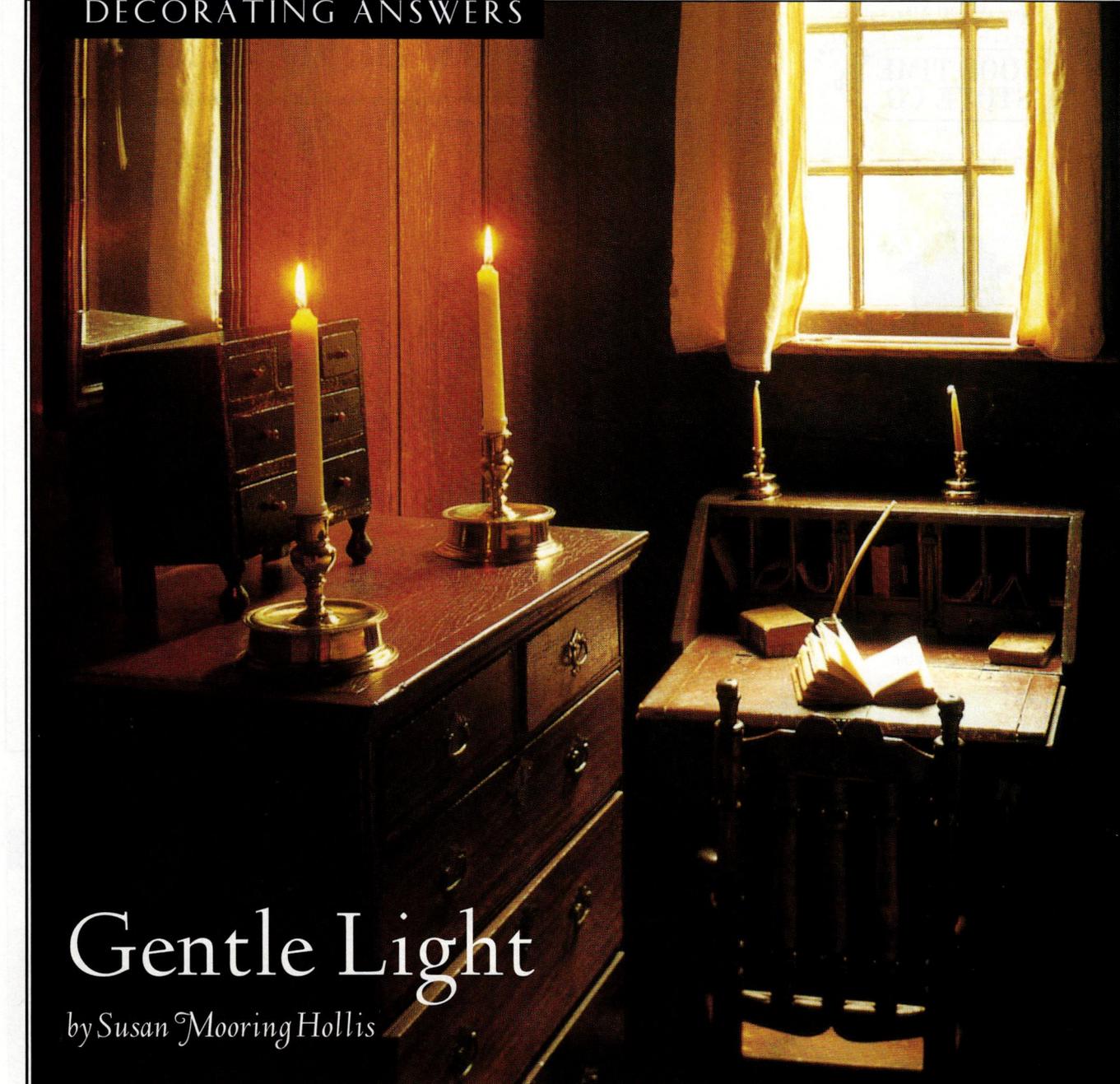
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Gentle Light

by Susan Mooring Hollis

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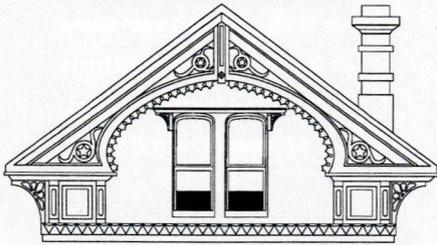
would not have been strongly lit. Candles were expensive, and other forms of lighting fuel were smelly and unpleasant. The interiors of the houses typically had whitewashed walls for reflectivity and cleanliness, and often the woodwork was painted in strong pigments not designed to be seen in today's harsh lighting. A matte-black modern lighting fixture can be your best option for reading and close work, and a mixture of electrified and non-electrified

candle fixtures (sconces, candlesticks, floor candlesticks) in various metals will look most appropriate.

Keep an open mind about this kind of house. It is lovely and atmospheric when not lit to modern standards. And remember how flattering candlelight is, and how much less you have to clean those shadowy corners.

ABOVE: Candles in simple metal candlesticks best illuminate the spare simplicity of colonial-era rooms.

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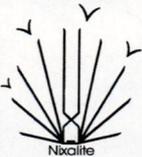
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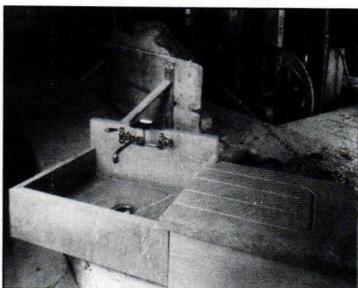
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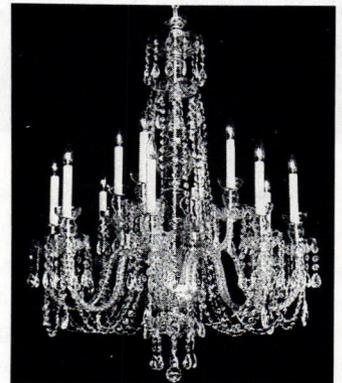
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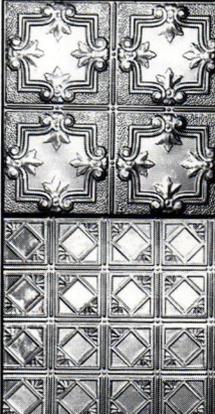
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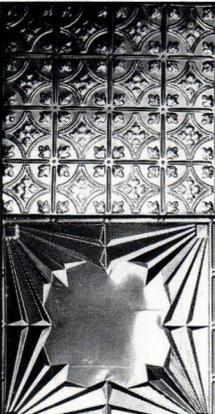
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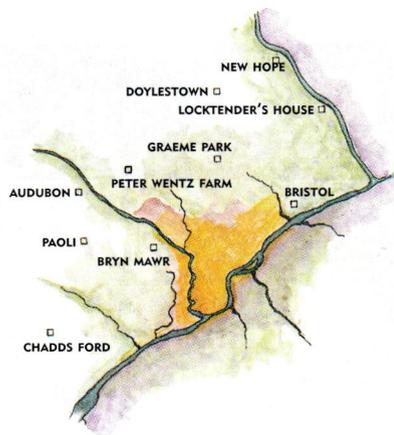
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A Drive in the Country

MAYBE YOU'VE SEEN THE historic shrines and the neighborhoods of Philadelphia many times; maybe you just want to get out of the city. The good news: it doesn't mean you have to choose between great architecture and rural beauty. The trouble is that there are so many old houses, museums, picturesque villages, and historic sites in the vicinity of the City of Brotherly Love that you may not know where to start.

Here are some of the places around Philadelphia well worth a visit as you partake of that great American pastime: the drive in the country. We might start by head-

ing south and west, to the venerable community of **CHADDS FORD**. This town is a tourist destination in itself, offering important sites to history, art, and architecture buffs — sometimes in the same building. Here at



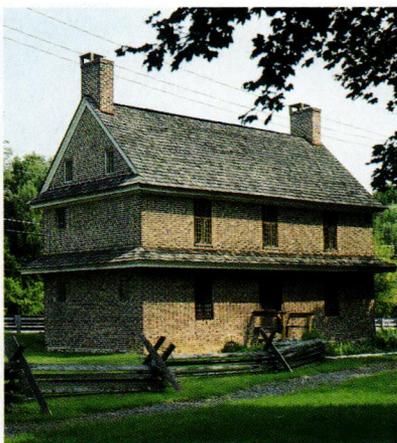
the **BRANDYWINE RIVER MUSEUM** is an important collection of paintings by the three famous members of the Wyeth family, with one gallery devoted to work by Andrew Wyeth. The museum itself is a restored 19th-century gristmill. Nearby are several historic houses open to the public, among them **LAFAYETTE HEADQUARTERS**, a farmhouse used by the Marquis de Lafayette during the Revolutionary War, now on the grounds of **BRANDYWINE BATTLEFIELD PARK**. **BARNES-BRINTON HOUSE**,

ABOVE: Pennypacker Mills, the 1901 Colonial Revival summer estate of Governor Samuel W. Pennypacker, is one of the pleasing sights encountered while driving through rural eastern Pennsylvania.

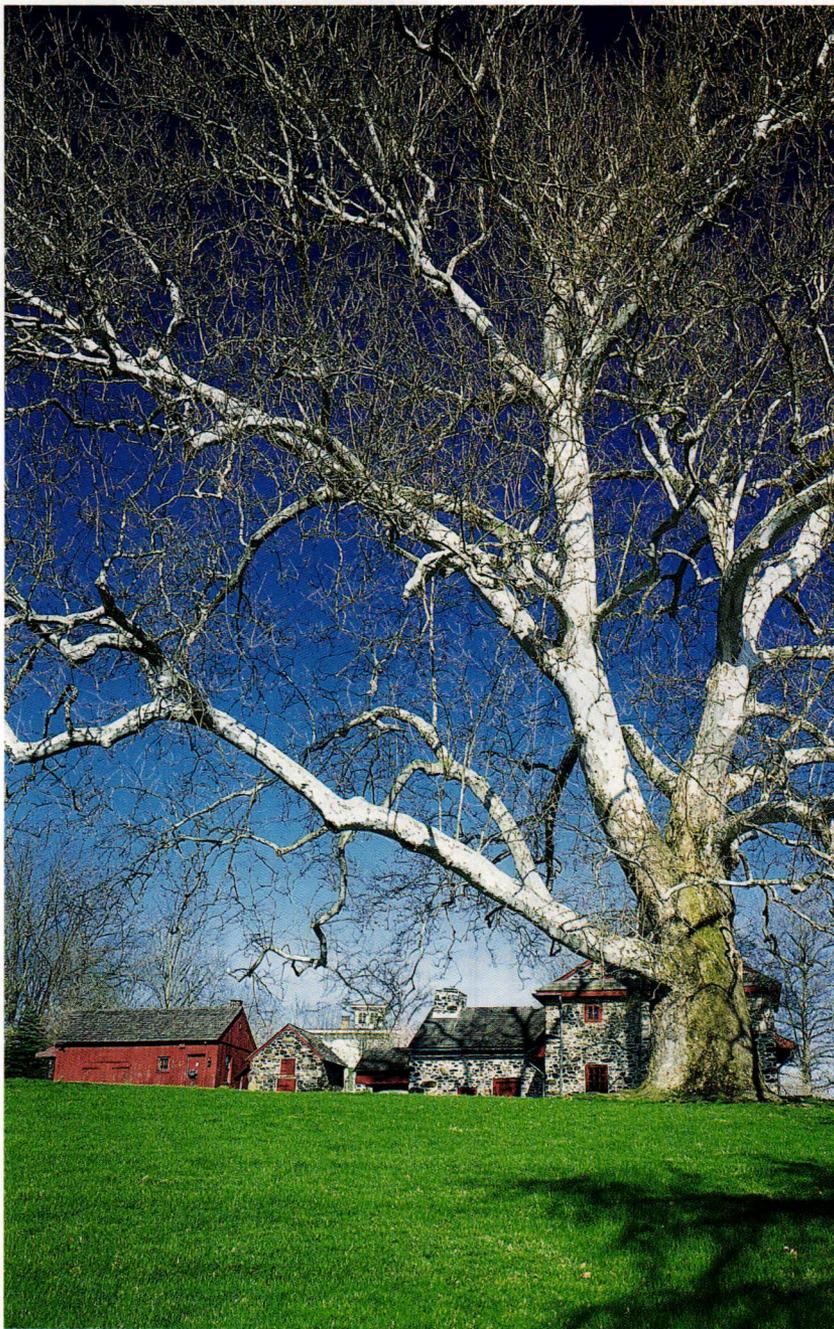
also in Chadds Ford, is an early-18th-century brick tavern. (History students will, of course, remember that the Battle of Brandywine was fought on September 11, 1777, when the defeat of the American forces under General Washington left Philadelphia open to advancing British troops.)

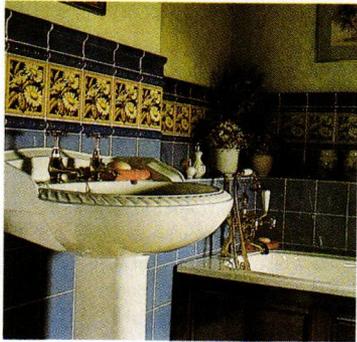
From Chadds Ford north to **PAOLI** is a short drive. It takes the traveler to another Revolutionary War monument: **WAYNESBOROUGH** was the home of Major General Anthony Wayne. This Georgian house is built of fieldstone, the attractive construction material common to the mid-Atlantic states. The interior of this house museum is 18th century and early-19th century. While in Paoli, students of American architecture, woodworking, and sculpture will want to visit the home and studio of **WHARTON ESHERICK**. Esherick was born in 1887, began his career as an artist, and was teaching drawing in 1919 when the widow of a woodcutter gave him her late husband's chisels. Esherick began to carve frames for his work, moved on to sculpture, and eventually became known as "the Dean of American Craftsmen." This individualistic building set on a wooded hillside is a perfect representation of his work. He made everything, from the structure itself to the cutting board in the galley-like kitchen.

The **PETER WENTZ FARMSTEAD** is just one of the treasures of **CENTER POINT**. About three miles west of Center Point itself is **SKIPPACK**, a village of more than 50 specialty shops and restaurants housed in restored turn-of-the-20th-century homes and buildings. The Peter Wentz Farm is a 1758 farmstead museum; it twice served as George Washington's headquarters. This Pennsylvania German working farm, set on more than 90 acres, offers period craft and



LEFT: Near the historic location of the Battle of Brandywine is the farmhouse used by the Marquis de Lafayette as headquarters in 1777. Today it is open to the public. George Washington's Brandywine Battle headquarters have also been restored and opened to the public. **BELOW:** Barns-Brinton House, a brick tavern restored as a museum, is one of the many historic sites that lure visitors to Chadds Ford. They also come to see the art of three generations of the Wyeth family displayed at the Brandywine River Museum. The museum is a restored 19th-century gristmill with hand-hewn beams and the original plaster walls.





Minton Hollins

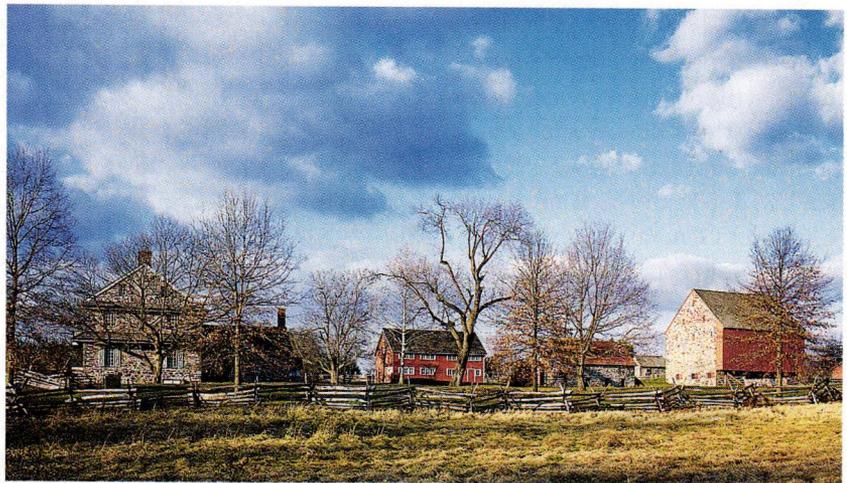
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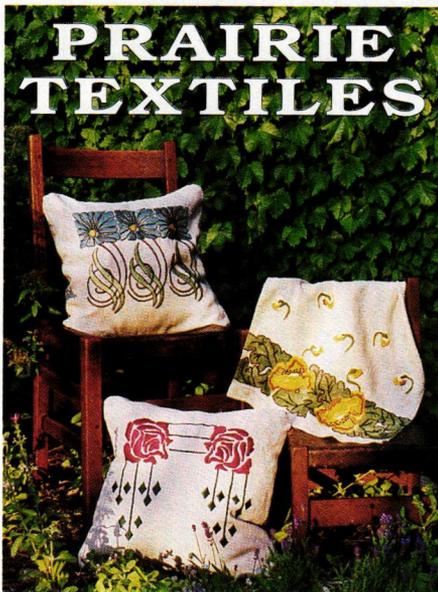


TOP: The Peter Wentz Farmstead, built in 1758, twice served as George Washington's headquarters. Today, visitors can take part in farming activities supervised by costumed guides. **ABOVE:** Waynesborough, the home of Anthony Wayne, is a handsome Georgian house built of native fieldstone. **LEFT:** Wharton Esherick carved these spiral stairs, and almost everything else, at his home and studio in Paoli.

farming demonstrations; costumed guides conduct tours.

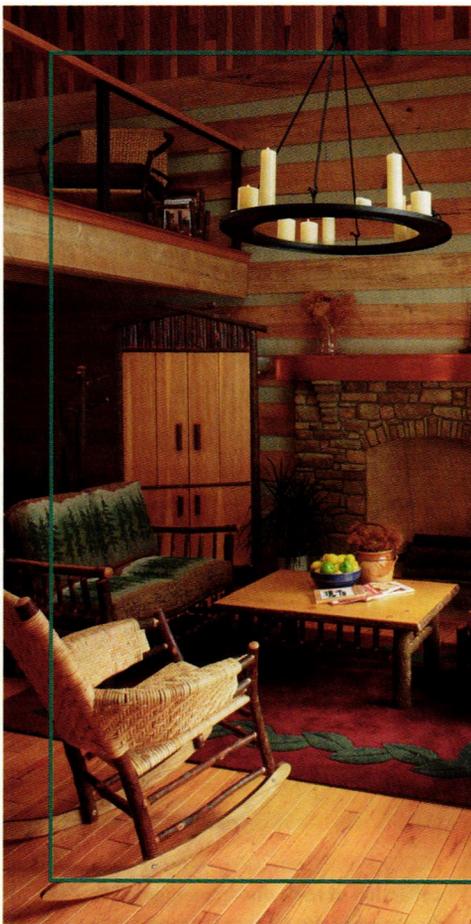
From just north of the city the driver heads northeast on Route 202 into **BUCKS COUNTY**, the destination of countless leaf peepers, antiques hunters, history buffs, farmstand shoppers, and Sunday drivers. **DOYLESTOWN**, a town of fewer than 10,000 people, gives the visitor ample reasons to come here for all of those pastimes, as well as housing the location of one of America's great, historic tile manufacturers. The **MORAVIAN POTTERY AND TILE WORKS** offers self-guided tours and a shop where visitors can buy samples of the handcrafted decorative tiles

still in production here. Nearby is the **MERCER MUSEUM**, established by Dr. Henry Chapman Mercer. Mercer was, among other things, the founder of Moravian Pottery and Tile works; the tiles are often referred to as Mercer tiles. When he realized that many of the common tools of the crafts and trades of pre-industrialized America would become obsolete and unknown, he collected them. The museum today is full of objects from the 18th and 19th centuries, displayed as a fascinating jumble of implements. **FONTHILL**, also in Doylestown, is the 1908 home that Mercer built. A 44-room concrete castle, it was designed from the



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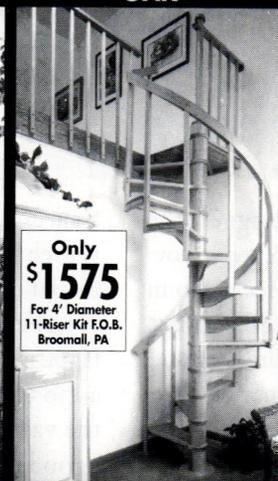
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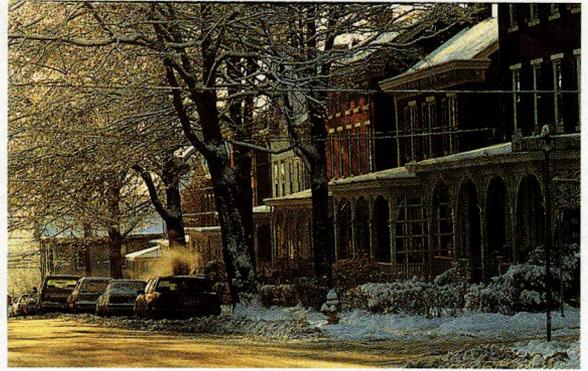
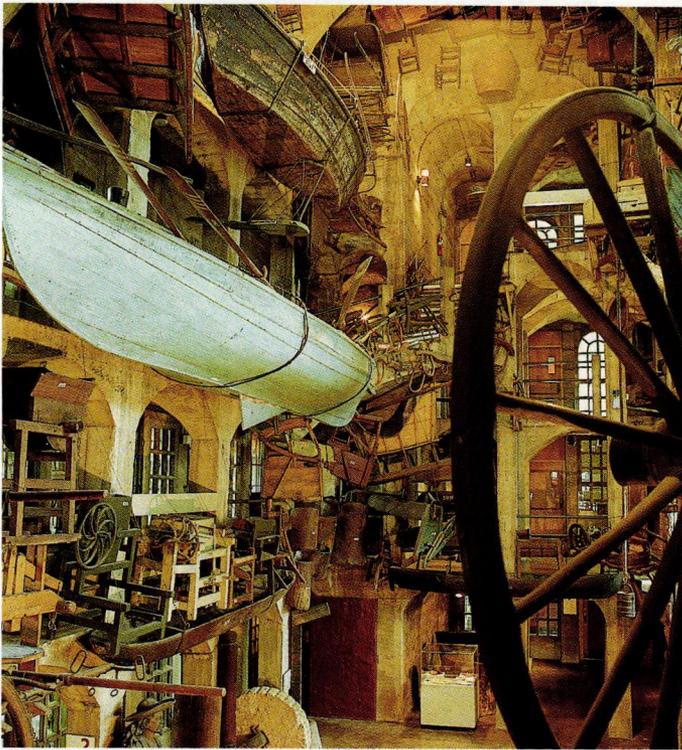
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CLOCKWISE (from left): Mercer's collection of tools and implements are displayed at the Mercer Museum; many represent trades that are obsolete. Downtown Doylestown, a street of handsome façades and old shade trees, is home to the Moravian Pottery and Tile Works, and was home to its founder, Henry Chapman Mercer. The Parry Mansion's interior covers a 125-year range of styles. Mercer built his home, Fonthill, around its interior rooms. At the Moravian Pottery and Tile Works, artisans still make hand-crafted decorative tiles.

inside out: Mercer designed the exteriors to accommodate rooms covered with Moravian tiles. Also in Doylestown is the 1884 **BUCKS COUNTY PRISON**, now the **JAMES A. MICHENER ART MUSEUM**, named after the author.

A scenic drive east on Route 202 leads to **NEW HOPE**, a picturesque town on the Delaware River. This artists' and writers' colony is a favorite spot for antiques hunting. The **BUCKS COUNTY PLAYHOUSE** is in a mill dating from the 1780s; the **NEW HOPE AND IVYLAND RAILROAD** offers a 9-mile round trip through the countryside. This 1925 vintage steam

train crosses **PAULINE'S TRESTLE**, upon which actress Pearl White was bound in the 1914 silent film serial "The Perils of Pauline." Also in New Hope is the **PARRY MANSION MUSEUM**, a 1785, 11-room house furnished in the various styles of the 125-year period from 1775 to 1900.

The **DELAWARE RIVER** provides scenic and recreational opportunities to visitors in the form of a canal that runs through the center of New Hope. Mule-drawn pleasure barges re-create the canal-boat experience of 100 years ago, and the **LOCK-TENDER'S HOUSE**, between the canal and South Main Street, is a well-

maintained relic of that time.

The **DELAWARE CANAL** continues into **BRISTOL**, the oldest town in Bucks County with a founding date of 1681. The evocatively named **ANDALUSIA** was the Greek Revival country house of the Craigs and Biddles from 1806 to 1836. **BRISTOL MARSH** is one of the last freshwater marshes on the Atlantic coast.

If, at this point, the driver were to circumscribe an even tighter circle around Philadelphia, the road would lead to the town of **HORSHAM**, where **GRAEME PARK** was the home of Sir William Keith, the provincial governor of Pennsylvania from 1717

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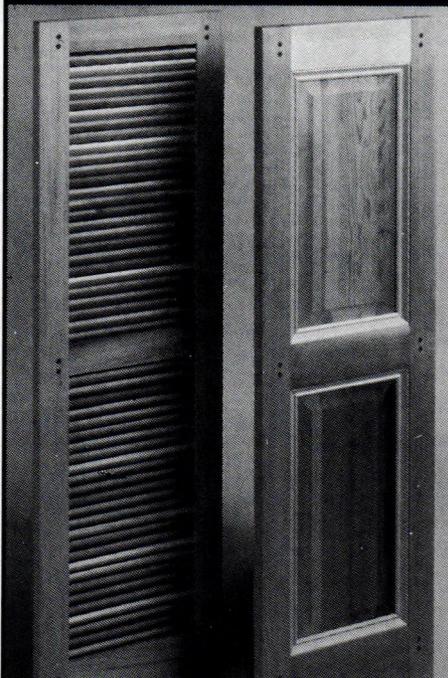
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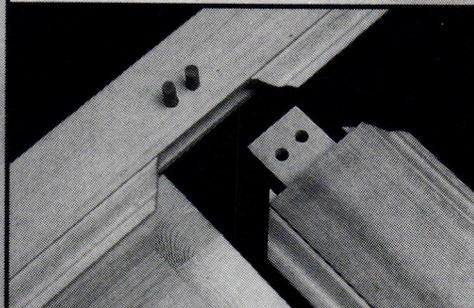
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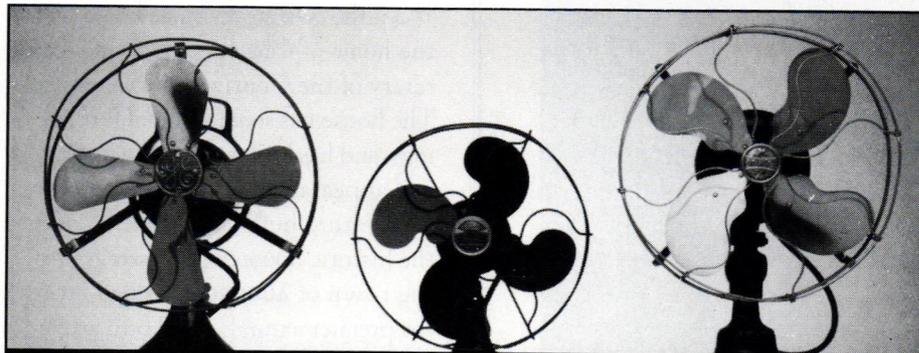


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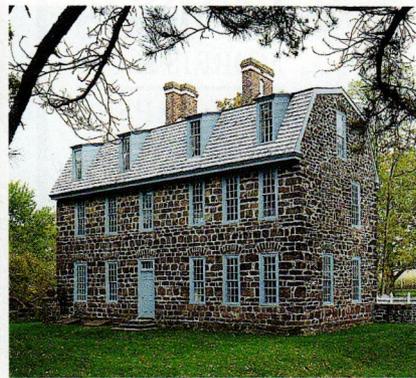
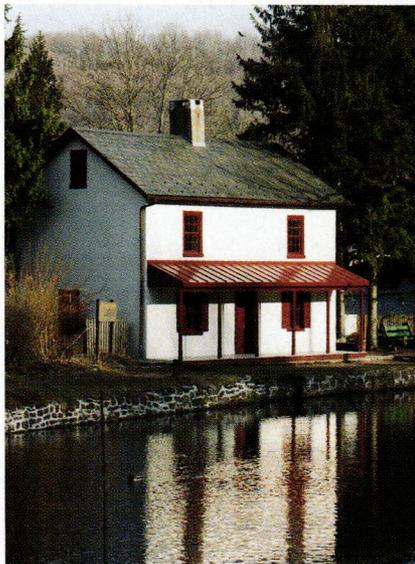
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to 1726. This stone house is a fine example of Georgian architecture, with outstanding period interiors. Following that circle just outside the city's boundaries then leads to **BRYN MAWR** and **HARRITON HOUSE**. Built in 1704, the two-storey stone house was the home of Charles Thomson, secretary of the Continental Congress. The house has some original furnishings, and has been restored to its original appearance.

Nature buffs may want to skip the historic houses and go straight to the town of **AUDUBON**, named after the premier naturalist and bird artist. But even here is an old house: **MILL GROVE** was the first American home

CLOCKWISE (from left): Mill Grove, the first American home of John James Audubon, is full of his work. The simple Locktender's house on the Delaware Canal is a relic of the days when the canal was important to local transportation. Graeme Park is one of the many historic houses built of the native fieldstone. Andalusia, the country house of locally prominent families, is a showcase of American Empire high style. Harriton House dates to 1704.

of John J. Audubon. Located in a 175-acre wildlife preserve, the early-19th century house features Audubon's numerous drawings and paintings, and is a testament to his prowess as a hunter: there are lots and lots of birds, perched here and there as taxidermy specimens. —REGINA COLE

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Furnishings

pp. 13-20

p. 13 Rug and pillow: Katha Diddel Home Collection; 225 Fifth Ave. Suite 804, New York, NY 10010; (212) 725-6045. To the trade ■ Upholstered chair: Leavitt/Weaver Inc., 451 Tully Road, Modesto, CA 95350; (209) 521-5125. In showrooms ■ Pedestal: Home Decorators Collection, 2050 Concourse Drive, St. Louis, MO 63146. Catalog sales: (800) 245-2217. **p. 14** Letter/magazine rack: Steptoe and Wife Antiques Ltd. for Museum Collections, 322 Geary Ave., Toronto, Canada M6H 2C7; (416) 530-4200. ■ Mirror: La Barge, 300 East 40th St., Holland, MI 49423; (616) 392-1473. To the trade ■ Door handle: Gainsborough Hardware Industries, 1255 Oakbrook Drive, Suite C, Norcross, Georgia 30093; (800) 845-5662. ■ Highboy: Ford Crawford, One-half Main St., Concord, MA 01742; (508) 369-8870. ■ China shoe: Colonial Williamsburg, P.O. Box 1776, Williamsburg, PA 23187. Catalog sales: (800) 446-9240. **p. 16-17** Pottery plate: Quimper Faience, 141 Water St., Stonington, CT 06378; (860) 535-1712. ■ Thermometers: Smith and Hawken, 117 E. Strawberry Dr., Mill Valley, CA 94941. Catalog sales: (800) 776-3336. ■ Kitchen cupboard: Crown Point Cabinetry, P.O. Box 1560, 153 Charlestown Road, Claremont, NH 03743; (800) 999-4994. ■ Basket: IKEA, 131 East 57th St., New York, NY 10022; (212) 308 IKEA. ■ Amish jelly cupboard: American Homestead, P.O. Box 587, Springtown, PA 18081; (610) 346-7301. ■ Curtains: Country Curtains, Stockbridge, MA 01262. Catalog sales: (800) 456-0321. ■ Tin spatterware: Lehman's Hardware and Appliances, One Lehman Circle, P.O. Box 321, Kidron, OH 44636; (330) 857-5757. ■ Stove: AGA Cookers, 17 Towne Farm Lane, Stowe, VT 05672; (802) 253-9727. ■ Apple peeler: L.L. Bean, Freeport, ME 04033. Catalog sales: (800) 221-4221. **p. 18** Fulper Glazes, Inc., P.O. Box 373, Yardley, PA 19067; (215) 966-9772. ■ Designs In Tile: P.O. Box 358, Mount Shasta, CA 96067; (916) 926-2629. ■ Ann Sacks Tile and Stone Inc., 8120 N.E. Thirty-Third Drive, Portland, OR 97211; (503) 281-7751. ■ Moravian Pottery and Tile Works, 130 Swamp Road (Route 313), Doylestown, PA 18901; (215) 345-6722. **p. 20** Wallpaper: Victorian Collectibles Ltd., 845 E. Glenbrook Rd., Milwaukee, WI 53217; (414) 352-6971. ■ Pillows: Twelfth Night Tailors, 7415 Greenwood Avenue North, Seattle, WA 98103; (206) 706-

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Still in Production

pp. 22-28

p. 23 Windsor furniture: Windsor Wood Works, 9250 E. Hoxie Rd., Cedar, MI 49621; (616) 941-5080. **p. 25** Shaker furniture: Shaker Workshops, P.O. Box 8001, Ashburnham, MA 01430; (508) 827-6554. **p. 27** Morris chair, bookcase, and sideboard: L. & J.G. Stickley, Stickley Drive, Manlius, NY 13104; (315) 682-5500. **p. 28** Rocking chair: Old Hickory Furniture Co., 403 South Noble St., Shelbyville, IN 46176; (800) 232-2275.

Return to 1908

pp. 40-45

Architect: Peter Gisolfi Associates, 566 Warburton Avenue, Hastings-On-Hudson, NY 10706; (914) 478-3677. ■ Interior Design: Suellen DeFrancis Architectural Interiors, Inc., P.O. Box 247, Scarsdale, NY 10583; (914) 472-8013. **p. 40** Umbrella stand: Woodsbridge Antiques, P.O. Box 239, Yonkers, NY 10705. **p. 41** Ceiling light fixtures: Woodsbridge Antiques, see above. **p. 42** Morris chair: L. & J.G. Stickley, Stickley Drive, Manlius, NY 13104; (315) 682-5500. ■ Fulper, Rookwood Pottery, Woodsbridge Antiques, see above. **p. 43** Chairs: L. & J.G. Stickley, see above. ■ Lighting fixtures: Brass Light Gallery, 131 S. 1st St., Milwaukee, WI 53204; (800) 243-9595. **p. 44** Hanging Lights: Rejuvenation Lamp & Fixture Co., 1100 SE Grand Ave., Portland, OR 97214; (503) 231-1900.

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pp. 46-53

Sagamore Hill National Historic Site, 20 Sagamore Hill Rd. Oyster Bay, New York 11771; (516) 922-4788. ■ *Sagamore Hill: An Historical Guide* by Hermann Hagedorn and Gary G. Roth, through the National Park Service. ■ *Vista Window Film* from Courtaulds Performance Films, Martinsville, VA 24115; (703) 627-3000.

Italianate

pp. 54-59

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Romeo Italianate

pp. 60-65

p. 60 Antonelli Construction, 3106 Dryden Road, Metamora, MI 48455; (810) 678-2811. **p. 61** Sideboard: Jennifer's Trunk, St. Clair, MI 48079; (313) 329-2032. **p. 62** Parlor lamp and knock-knock shelf: Carriage Trade Antiques, Romeo, MI 48065. **p. 63** Parlor table: Jennifer's Trunk, see above. ■ Piano case work restoration: Douglas Kossareck, Romeo, MI 48065. ■ Piano works: Patrick and LuAnne DeBeliso, Plymouth, MI 48170; (313) 455-4953. ■ Upholstery restoration: Diane Brauer, Romeo, MI 48079.

Farmhouse Traditions

pp. 66-69

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pp. 70-71

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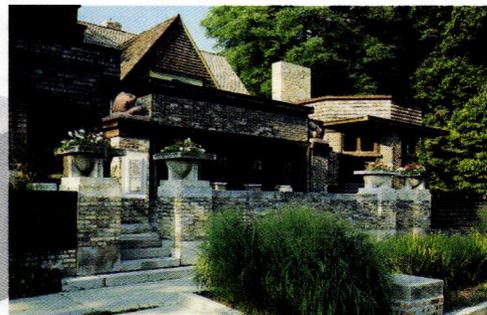


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Wadsworth Atheneum, Hartford. (860) 278-2670. DECEMBER 7-15: Festival of Trees

Delaware
Women's Club of Odessa. (302) 378-4900. DECEMBER 7: Christmas in Odessa Candelight House Tour
Rockwood Museum, Wilmington. (302) 761-4340. FEBRUARY 15: Valentine Tea and Tour

Florida
Waterhouse Residence Museum, Maitland. (407) 644-2451. NOVEMBER 29-JANUARY 5: Open House

Illinois
Art Institute of Chicago. (312) 443-3600. FEBRUARY 12: Rooted in Chicago: Textile Design Traditions
Hotel Florence Historic Pullman Foundation, Chicago. (312) 684-1414 XT 2201. DECEMBER 31: Annual New Year's Eve Gala Celebration
Prairie Avenue House Museums, Chicago. (312) 326-1480. DECEMBER: Holiday Candlelight Tours
Ukrainian National Museum, Chicago. (312) 421-8020. JANUARY 1-DECEMBER 30: Folk Art Exhibit

Indiana
Elizabeth Starr Historic District, Richmond. (317) 935-4981. DECEMBER 8: Early Victorian House Tour

Kentucky
Old Louisville Holiday House Tour. (502) 635-5244. DECEMBER 7-8: Victorian Tea at Conrad/Caldwell House
East Row Historic Foundation, Newport. (606)

291-1951. DECEMBER 7-8: 6th Annual Newport Victorian Christmas Tour

Maine
The Farnsworth Art Museum, Rockland. (207) 596-6457. DECEMBER 7-8, 14-15, 21-22: Holiday Open House
The Morse-Libby (Victoria) Mansion, Portland. (207) 772-4841. DECEMBER 14-15: Victorian Doll Parties

Maryland
City of Westminster Historic District Commission. (410) 857-8290. DECEMBER 14: Christmas in the Park.

Massachusetts
Boston Preservation Alliance. (617) 367-2458. FEBRUARY 8-9: Old House Fair
Paul Revere Memorial Association, Boston. (617) 523-2338. DECEMBER 7-8: Holiday Celebration at the Paul Revere House

Missouri
Midtown Neighborhood Association, Springfield. (417) 865-5161. DECEMBER 7-8: Fifth Annual Victorian Christmas Homes Tour

New Hampshire
The Museum at Lower Shaker Village, Enfield. (603) 632-4346. DECEMBER 7: Shaker Woodworking

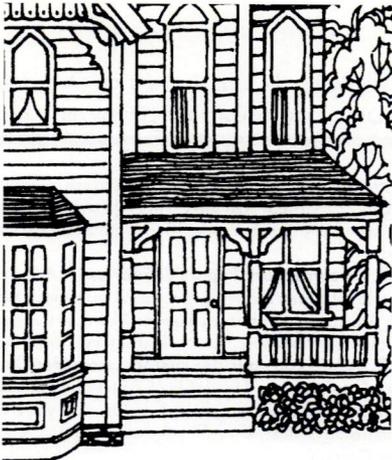
North Carolina
Grove Park Inn, Asheville. (704) 252-2711. FEBRUARY 19-23: 10th Annual Arts and Crafts Conference.
Concord Downtown Development Corporation. (704) 784-4208. DECEMBER 8: A Dickens Christmas

Ohio
Old Towne West Society, Newark. (614) 345-2409. DECEMBER 7: Holiday Tour of Homes

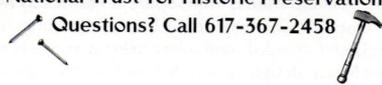
Pennsylvania
Allegheny West Civic Council, Pittsburgh. (412) 323-8884. DECEMBER 13-15: Old Allegheny Victorian Christmas House Tour.
Preservation Alliance for Greater Philadelphia. (215) 548-1146. JANUARY 18-19: Old House Fair.

Virginia
Colonial Williamsburg. (804) 220-7286. FEBRUARY 2-7: In the Yankee Tradition: The Arts and Crafts of Early New England

Washington
Historic Seattle Preservation and Development Authority. (206) 622-6952. JANUARY 28: Common Problems of Older Homes



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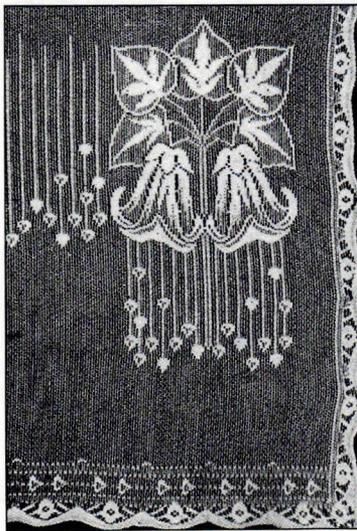
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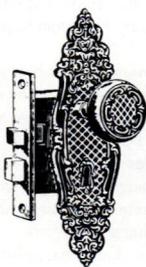
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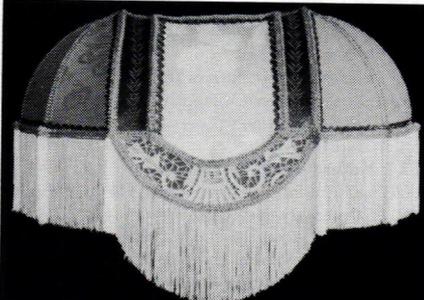


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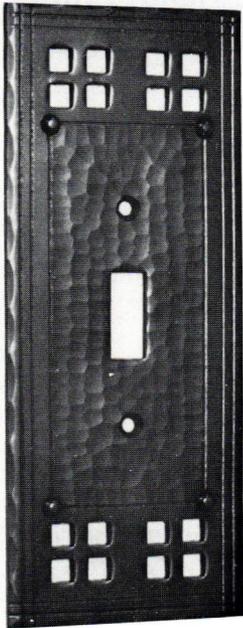
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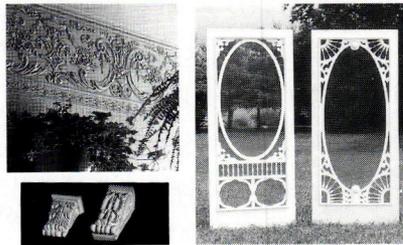
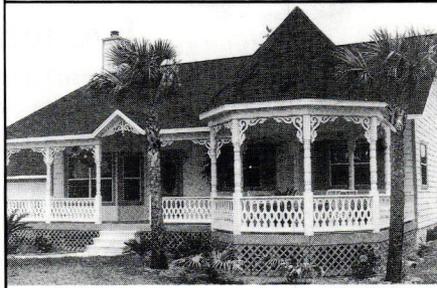
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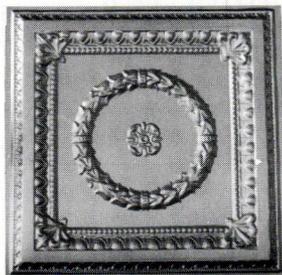
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Texas Grandeur at The McFadden-Ward House

AN ENTRANCE HALL THIS BIG JUST HAS TO BE IN TEXAS. INDEED, the McFadden-Ward House of Beaumont was home to a man who profited from all the opportunities the Lone Star State had to offer. His grandfather, James McFadden, had left Tennessee for the West. His father William had built a cattle, rice, and land development empire. So by the time W.P.H. (Perry) McFadden inherited the land in 1897, he was already one of the richest men in Jefferson County. When oil was discovered in 1901, he got richer.

W.P.H. bought this Beau Arts Colonial Revival house from a sister, who'd built it in 1906.



Both he and his wife Ida were collectors who filled their house with Oriental rugs, crystal chandeliers, imported porcelain, and the latest and most fashionable furniture. When their daughter Mamie married in 1919, she and her husband moved into her parents' house. They made few changes during their life there.

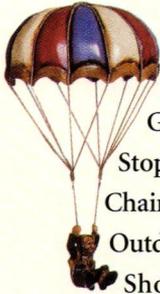
Mamie McFadden Ward established a foundation that manages her parents' house as a museum. Located at 1906 McFadden Avenue in Beaumont, Texas, it is open to the public Tuesday through Saturday from 10-4, Sundays from 1-3. For reservations, call (409) 832-2134.

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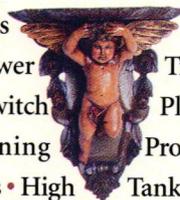
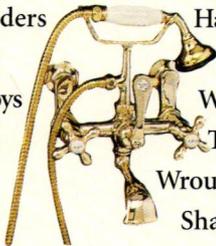
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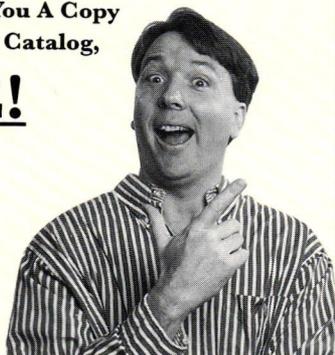


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