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RIGHT: Detail of Lenna's Country Ceiling, RMF 2000. This corner was originally composed of 18 "compo" pieces. It now comes in one TROUBLE-FREE CASTING for fast installation. JPW sculptors added greater detail & undercuts by enhancing the original assembled layout. It was then moulded & cast in our modern flexible material which allows us to create reproductions that have the delicacy of porcelain and a strength that exceeds the hardest of woods. Eight castings make up this ceiling.It was installed by two inexperienced people in one day. (Ceiling only, under \$1,000 as shown.) LTK. to the trade to the trade

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ON THE COVER: Some owners prefer simplicity in a small bath, as in this example; others opt for creative excess. Photograph by Brian Vanden Brink.

SUMMER 1997

EDITOR'S WELCOME

A Funny Word

HE WORD'S USAGE DATES TO 1864, not so long ago but a time, maybe, of harsher consequences: DEADLINE— 1: a line drawn within or around a prison that a prisoner passes at the

risk of being shot 2: a date or time before which something must be done; specif: the time after which copy is not accepted for a particular issue of a publication*

Deadlines do inspire a fight-or-flight response, but the leap between definitions made me laugh

out loud. (When we're approaching deadline, we say we're "under the gun." I guess hyperbole is a risk in professions that pose no real danger.) Yet ask a writer, editor, or art director about deadlines. After we're through complaining about the stress, we'll admit deadlines are a blessing. "Once I'm on deadline, I can't waste time," says one writer. "I'm tempted to keep fixing, fixing, fixing," says another, "but you can't be perfect and on time. You hand it over on deadline and end the agony." (A writer's existential dilemma: If a piece is perfect but nobody gets to read it, was it ever really written?)

Being constitutionally made for them, it's no secret that I love deadlines. "I work best under pressure" is an understatement. I naturally move in cycles of contemplation (i.e., laziness) followed by manic activity. Without a time limit I'd never stop gathering information (i.e., procrastinating). In the thick of it, my con-

* Webster's Ninth New Collegiate Dictionary

fidence is so shaky that I need the coercion to wrap it up. At first I assumed deadlines were bad medicine, but after twenty years of them I'm convinced they won't kill me. (Just the opposite. I rarely get sick on deadline—too busy,

too focused.) I even loved the deadline of pregnancy. Ready or not, no way to squeeze an extra month out of that one.

I have deadlines for everything; some are announced and some are secret. Deadlines at work, at the gym, at home. Deadlines, especially, for

renovation. How would you ever get around to painting the hall if you didn't turn Grandma's visit into a deadline? Why suffer through messy demolition if you couldn't promise a porch "by summer"? I can't imagine a person tackling a house project without deadlines. No, I just couldn't have imagined that person . . . until I found I'd married him.

Carl has taught me that tight deadlines hurt the spontaneity of family time—and he's pointed out that I no sooner "make deadline" than I create a new one. On the other hand, I've convinced him that there's a certain exhilaration to working like a maniac under pressure. We agree that our deadlines lead to long-lasting rewards. The idea of compromising on a deadline is silly. (Refer to the first definition.) But that's just what many old-house owners learn to do.



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LETTERS

Kitchens strike a chord...

THANK YOU, THANK YOU!—FOR YOUR brilliantly conceived and meticulously executed feature on original kitchens [Spring 1997]. The richness

of detail that you've captured will bring me and my clients—back to these articles again and again. This issue of the magazine has found a permanent place on my reference shelf.

> —Jean Dunbar Lexington, Virginia

YESTERDAY I SENT THE FOLLOWING letter to you: "I am a subscriber and big fan of your magazine, and appreciate most of it. I urge you to do more articles on the vernacular architecture of the late-18th and 19th centuries...not more magazine articles on pseudo-Colonial or whatever, but period rooms, especially rooms other than the formal parlor and dining rooms."

Today I received the Spring issue, et voila! Your article on original kitchens was exactly the kind I was dreaming of, even though they are later [than my period of specialization]. —Leigh Johnson

Dorset, Vermont



IT WAS A VERY GOOD ARTICLE ON kitchens. We still use our original kitchen, including the 1920 Clark Jewel Stove and the 1927 General



Electric Refrigerator. Both still work great and are in daily use. When people come through on house tours, they often ask where our "real" kitchen is! Keep up the good work.

—Jim Boone Springfield, Massachusetts

MARTHA STEVENS DANIELS, WHOSE request for advice on the storage of leatherbound books appeared in the Spring 1997 issue, might find useful a recommendation in *The National Trust Manual of Housekeeping*. It suggests removing an inch at the back of each bookshelf, with similar gaps at the top and bottom, to allow for the circulation of air behind the books. In addition, an inch gap is recommended between the back of a bookcase and interior wall.

This is just one piece of advice in a whole chapter devoted to the care of books and documents.

> —Penelope S. Watson, AIA Bridgeton, New Jersey

I HAVE SOME INFORMATION REGARDING Whittall's Anglo-Persian Rugs [Decorating Answers, Spring 1997]. They were not made by Whitehall

Several readers wrote and called about Whitthall's, the last Massachusetts carpet weaving company. Susan Bodeker of Glenwood, Minnesota, sent us this photograph, probably taken on Glenwood's Main Street during the 1920s. of England, but rather the M.J. Whittall Company of Worcester, Massachusetts, who advertised the Anglo-Persian as having a "lustrous sheen" and being "the most closely woven and finest of texture of any rug produced in America."

> —James Gunn Dallas, Texas

READERS OF YOUR SPRING HISTORY Travel article might be interested to know that more of Jane Iseley's pictures of Savannah are available in a new book, Savannah Homes and Gardens. It is available in area bookstores, or by calling us at (912) 233-7787.

> —Anne-Marie Andrews Historic Savannah Foundation Savannah, Georgia



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FURNISHINGS

by Regina Cole

For more information see page 106



Anglo-Japanese •

The ultimate expression of the Aesthetic Movement: a western woman in a kimono, holding a fan. This needlepoint canvas was handpainted by Valerie Manning after Monet's "La Japonaise." \$1,800, including woolen yarns, from The Sampler. (508) 746-7077

Simple Storage

Custom woodworker Jeff Lind's 10-drawer dresser with its book-matched, contrasting drawer-fronts draws on his experience in making musical instruments. Its pure lines and ebony knobs might also be in the language of the East. \$1,900. (207) 384-2621

Dragon Fly -

Meyda Tiffany (no relation) has re-created a Louis Comfort Tiffany lamp design first produced 100 years ago, the Dragonfly. The shade is stained glass, the base verdigris brass. Suggested retail price: \$714. Call (800) 222-4009





After Mackintosh

♦ Tea Cozy

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J. R. Burrows and Company found a use for "Roses and Teardrops" Mackintosh fabric that would have been appreciated in the Glasgow tea rooms. Tea cozies are available in other designs as well. \$28. Call (617) 982-1812

Tulip and Lattice Tie -

Mackintosh's love of flowers was incorporated into his textile designs. The Boxelder Company has reproduction rights to several. Printed on silk jacquard and sewn in Italy, ties are available through museum gift shops and catalogs. Call (414) 963-1201

Beauty for Books

Woodworker Kevin Mack makes allusions to Mackintosh in several of his pieces of handcrafted furniture. He calls this his Cerridwen Bookcase. In cherry, as pictured here, it costs \$3800; in oak, \$4000. Call (207) 688-4483



Chair As Art -

Paint decorator John Canning, who grew up in Glasgow, commissioned Tom Dahlke to adapt the Mackintosh furniture of his home town. This silver chair, with its stained-glass insets and velvet seat, is the most extravagant piece they (or the Scottish master himself) came up with. Call (860) 434-3589

Chair As Screen

In Glasgow's Willow Tea Room, this chair served the reception desk while screening the room from the entrance. 37 inches wide black-stained ashwood, the seat is upholstered in green or beige woven silk. From Cassina's licensed Mackintosh reproduction line, \$3,070. Call (516) 423-4560

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In the Bathroom



For more information see page 106

Faucet Forms -

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The Adams Antique deck mounted bath shower mixer is brass and comes with hose and handset, or fixed riser. Call (212) 599-5177

Old-World Luxury •

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-OLD-HONSE INTERIORS



Bird Basin ►

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- Clean and Smart For those who like to read while soaking in the tub, Samuel Heath makes an expandable soap and sponge tray with book rack. Call (212) 599-5177



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For more information see page 106



Made in the Shade

Wood Classics, known for its handsome furniture, also makes a generously proportioned umbrella with teak pole and ribs. The Market Umbrella is available in five sizes and a variety of shapes. Natural or forest green, from \$495 to \$995. Call (914) 255-5599



- By Any Other Name "Lady Banks" is a fragrant yellow climbing rose that was introduced from China in the early-19th century. Unpretentious, ideal for fences and arbors, it is available from Wayside Gardens. Call (800) 845-1124



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Garden Design: How to Be Your Own Landscape Architect

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#G115, \$32.95 produced, but more importantly it's concise, readable, comprehensive, and organized. The basics are laid out for you: design principles; surveying, working plan; contouring and drainage; surfaces, steps; vertical elements; walls and fences; decorative structures; furnishing; plants; water and rock features; games. The final section showcases actual plans with photographs and includes rose, rock, grass, seaside, country, and city gardens. This is the best book for beginning landscape designers; for the experienced, it's an idea book and a checklist.

Decorating Eden: A Comprehensive Sourcebook of Classic Garden Details

edited by Elizabeth Wilkinson and Marjorie Henderson With its focus on the architecture and ornamentation of the landscape, this is the garden book for everyone even those with a black thumb who leave it to others to choose the plants. It's a pictorial idea book of garden accessories: arbors, bird houses, bridges, fences, fountains, furniture, gazebos, lighting, pavings, pools, topiary, treillage, walls, and more. Decorating Eden draws on historical designs and gardens around the



world. Organized by topic in encyclopedic fashion, it is an inspirational reference for any size or type of garden in any location. And it's an unparalleled sourcebook of suppliers.

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The Old-House Journal Guide to Restoration

Great Books

edited by Paricia Poore What if Old-House Journal were not a periodical but a one-volume reference? This is it: The how-to and technical highlights of OHJ, organized by project, in a big hardcover. Not a pretty picture book, this hands-on Guide is for those actually involved (whether do-it-yourself or specifying for others). It opens with evaluating and buying an old house: inspection, restoration planning, tools. Part II covers exterior work: sills and foundation, roof, painting, porches and ironwork, and masonry. Part III goes inside: plumbing and electrical, energy efficiency, basements and structural repairs, windows and doors, plaster and drywall, floors, woodwork, and kitchens and baths. (Wow.) A lot is old-house-specific, such as wiring a ceiling medallion and fixing sliding pocket doors. Technically accurate but conversational language. Even a beginner will understand every word with the help of 700 close-up photos and drawings. No better manual for serious restorers.

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ABOVE: The Sommers Parlor at the Museum of Early Southern Decorative Arts displays both Thomas Chippendale's famous pattern book and the library bookcase an unknown local cabinetmaker made from his Director. FROM LEFT: John Swisegood's china press, made in the early-19th century, is an excellent example of Backcountry furniture. The Charleston library bookcase is shown with the illustration from Chippendale's pattern book that inspired it. High-style furniture from the late 18th century was influenced by accepted European precedent. Backcountry design was less constrained. Some cabinetmakers even had fun.

PLAIN & FANCY

HOEVER MADE THE BOOKcase in the Sommers Parlor at the Museum of Early Southern Decorative Arts (Winston-Salem, North Carolina) had a copy of Thomas Chippendale's The Gentleman and Cabinet-Maker's Director. We don't know who the cabinetmaker was, but influence on his design is so clear that MESDA displays its copy of the Director in the same room as the bookcase. The similarity is immediate and obvious. Thomas Chippendale published three editions of his famous pattern book. With it, cabinetmakers whose customers demanded the latest London styles could deliver fashionable Chippendale furniture, even if they lived and worked in places the famous English furniture maker never visitedsay, the American Colonies.

This particular library bookcase was made in Charleston, South Carolina, sometime between 1765 and 1775. Constructed in two sections of mahogany and cypress, the design proportions were altered slightly to accommodate the tall ceilings customary in Charleston dwellings at the time. The four oval panels at the base of were placed vertically, instead of horizontally as shown by Chippendale, but these minor alterations don't change the overall appearance of the piece of furniture.

It's less clear what influenced

another piece in MESDA's collection. A china press made by Davidson County cabinetmaker John Swisegood during the early years of the 19th century is also a handsome, commodious piece intended to store and display household goods. But it is highly unlikely that Swisegood, or any other cabinetmaker isolated in the North Carolina Backcountry, had access to a pattern book published in Europe. The northeastern corner of the county was the site of a large German settlement, which spawned a small but significant school of cabinetmaking along Abbotts Creek in the early nineteenth century. John Swisegood (1796-1874) was the most important; those surviving pieces positively identified as being of his manufacture show an admirable sense of design and proportion, and superb workmanship.

While the Charleston library bookcase descends from carved furniture made for city parlors, Swisegood's china press seems a descendant of the kitchen cupboard. Although many such presses were made in Pennsylvania, they were not common in the Carolina Backcountry. The Charleston library bookcase is mahogany, considered a more prestigious wood because it was imported. Swisegood's china press is constructed of locally available black walnut and cherry, with yellow pine and poplar used as secondary woods in

THIS ARTICLE WAS PREPARED BY THE STAFF OF THE MUSEUM OF EARLY SOUTHERN DECORATIVE ARTS, WINSTON-SALEM, NORTH CAROLINA



the drawer liners, base, and shelves.

Other differences emerge as we look at the two pieces. The Charleston library bookcase follows strict neoclassical design parameters in its overall shape and in its ornamentation. But the embellishment of the Backcountry china press was not hampered by fashionable good taste. Especially playful are the herringbone inlay ornamenting the upper case and central drawer, and the comma-like inlays on the drawers. John Swisegood's ornamentation would have been too folksy, too informal to be considered chic in well-to-do Charleston parlors.

Yet each piece of furniture served a similar function, and was probably equally important. In a home in the newly developed North Carolina Backcountry, a large china press would have had pride of place and contained the family's most precious possessions—crockery, books (one Bible, most likely), and mementoes of a European past. Although local commerce and industry thrived in the Yadkin Valley during these years, communication and trade with coastal centers were rare. The need for skilled craftsmen—such as cabinetmakers, carpenters, and the like—did exist, but there was less competition, and clients were less demanding, than in the urban society of Charleston.

In addition to furniture making the backcountry cabinetmaker fulfilled related needs, often working as a carpenter or housewright. John Swisegood also made coffins.

Bookcases were sold in Charleston as early as the 1730s. Charles Warham, a Charleston cabinetmaker, advertised in 1734 that



TOP: MESDA's Piedmont Room is a re-creation of a Backcountry interior from the mid-eighteenth century. ABOVE: The formal clock from Baltimore (left) has eight-day works, its North Carolina counterpart has less sophisticated thirty-hour works.



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CLOCKWISE (from top left): The grapevine and husk inlay of the Baltimore clock is a strong statement of neoclassical style. The face inlay of the Rowan country clock, and the inlay around the dial, argue for a German cabinetmaker. The inlay on the waist of the high-style clock is typical of clocks made in Baltimore toward the end of the 18th century.

he made bookcases. Rouland Baughan's estate inventory of November 1736 listed "1 mehogany (sic) bookcase with 16 square glasses £ 20." From June 1771, a notice of the auction of Thomas Shirley's household furniture said that "A Mahogany Library Case with eight doors, four above and four below, is nine Feet two-inches high, and seven feet wide, has a scroll Pediment Head with dentiled Cornice and Frize (sic); is in nine Pieces for the Convenience of moving, and fixed together with Screws." According to Thomas Elfe's account book, he sold John Dart a "library bookcase with Chinese Doors and drawers under them £ 100" in 1772. These prices show that only the wealthy could afford furniture like this piece.

Wealthy as the owners of the bookcase must have been, they

would have cherished their books, and proudly displayed the piece of furniture made to hold them.

ANOTHER LESSON: THE CLOCKS

A MORE IMMEDIATE EXAMPLE OF THE differences expressed in Southern high-style and Backcountry furniture during this time is the contrast between two tall-case clocks. One was made in Baltimore circa 1796, the works made by William Elvins of Fells Point. The other was made by an unknown maker sometime between 1805 and 1815 in Rowan County, North Carolina.

Since the close of the seventeenth century the tall clock has been a symbol of prestige. Because the tall clock was a major investment, the quantity that survives is quite large. But while the Baltimore clock resembles many others made California Arts & Crafts Tiles
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in that city at about the same time (and includes the inlay work Baltimore furniture became known for), the Rowan County clock is unique in its lavish display of folk motifs. The Baltimore tall-case clock's inlay work shows neoclassical elements. But the inlay work on the Rowan County clock depicts, among other fanciful symbols, a cheerful-looking face. The country clock, too, was a significant household possession. But just as John Swisegood lined the drawer faces of his china press with commas, the cabinet maker who ornamented the case of this clock allowed himself whimsy.

The production of a tall clock called for a division of labor, and not only for the casework, where specialists executed veneers, cross-banding, stringing, and fluting. A different trade was called upon to manufacture the clock movement, as well. We don't know how cases and clock movements were

brought together. Several Baltimore clockmakers advertised that they had clock cases in their shops. For example, Joseph Townsend in 1792 offered "A few elegant 8-day clocks—with or without cases, as may best suit the purchaser." By the nineteenth century, the three elements of a tall clock—the movement, the dial, and case—all involved completely different skills and separate trades. Therefore, the name on the dial is rarely a clue to the maker of the case.

The name of William Elvins is on the dial of the Baltimore tall-case clock. He worked at four different addresses in the Fells Point section of Baltimore between 1706 and 1816. Tall clocks were made in profusion in Baltimore after the Revolution, and the clockmakers readily procured cases from among the over 70 cabinetmakers working in the city by 1810.

Thirty-hour works were less costly than eight-day works. A single weight would drive the going and striking trains, and there were no winding holes in the dial. The eight-day movement had separate trains; the dial had two winding holes for a crank to raise the weights.

The brass thirty-hour works of the Rowan County tall-case clock are attributed to piedmont North Carolina's prolific clockmaker Johann Ludwig Ebenhardt. Eberhardt's shop was inventoried in

Each of these

pieces of furniture-

the Charleston

library bookcase and

Swisegood china press

—served a similar

function, and was

probably equally

important.

1809; included in the inventory were "one 8day clock with case \$60.00/one 30-hour clock \$30.00."

The folk motifs include the face, the sun piercing a quarter-moon, and the bicolored fylfot at the bottom of the door. Motifs on the clock's case are poorly

understood, clearly indicative only of unrestrained Backcountry ornamentation. We don't know much about the original owners of either the high-style or Backcountry clock. We do know that urban sophisticates would not have wanted a face on an important piece of furniture.

We overlay our own aesthetic on these examples of early Southern furniture. While we admire the formal elegance of the Chippendale bookcase and the Baltimore clock, many of us respond more immediately and emotionally to the Backcountry pieces. We know less about their origins and design influences than we do of their city counterparts. But, because we see more evidence of the individuals who created them, they appeal to us.

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UMMERTIME AND EASYGOING STYLE ARE DEAR TO OLD-HOUSE LOVERS-WHO choose not a carefree condo but another old house as their retreat. Visit two vacation homes . . . the first is spare, an 18th-century Long Island SALTBOX ON THE SHORE full of heirlooms. The second, owned by collectors with more rustic tastes, is a cheerful spot for lake sports and leisure at a CAMP IN THE MAINE WOODS. . Victorian period decorating is the subject of an essay noting that stick architecture dates to the vernacular ramblings of Downing and evolved through pattern books even before architects built houses that would represent a full-blown STICK STYLE. One is the Sanford-Covell house, a restored landmark of the late GOTHIC IN NEWPORT. It was built in 1869remarkably, just two years before a house in the West handed down through four generations of the same family, frontier stories and furnishings pretty much intact. The interior of this NEW MEXICO RANCH is an honest look at the past, free of movie-set visions and cowboy rustic. Another truth: old houses have SMALL BATHROOMS. No matter. One-of-a-kind spaces turn limitation into virtue. Amidst the white tile and clawfoot tubs of old, you'll find a California BUNGALOW with an Arts and Crafts reproduction bathroom. There's another comeback in the NEEDLEPOINT of the past. The beautiful work of a coterie of artisans speaks of human endeavor, a complement to a period room.

DOWN BY THE SEA

Mariners' trunks, an 18th-century chair, furniture from the attic . . . great-grandfather, himself a sea captain, stares defiantly out of his portrait's frame, a counterpoint to simple and serene rooms that reflect Pi Gardiner's practiced eye and her family's history on Long Island. BY LYNN ELLIOTT | PHOTOGRAPHS BY STEVE GROSS & SUSAN DALEY



HE MUST NOT HAVE PLANNED IT THIS WAY—SHE HAS AN M.B.A. IN FINANCE, after all—but today her life is all about old houses. Houses not only old but even historic. "I am purist," says Margaret Halsey Gardiner. She gave up a successful "real" job in the business world to become executive director of the Merchant's House Museum in New York City. And she has recently finished restoring an 18th-century saltbox on Long Island. | Although both houses are pristine, in their way, and both in New York, they could not be more different. The old Merchant's House is an urbane Federal-era survivor in Manhattan notable for its intact Greek Revival interior. Owned by one family since its construction, the house became a museum in 1936. Visitors remark that it looks as if the occupants just left. "What is unique is that it does not [present] a curator's aesthetic," says Gardiner. Inside, "the 19th century is real and tangible."



TOP: At home near the bay in Quogue, the 18th-century saltbox is a summer retreat. ABOVE: Behind family journals hangs a map recording the 1820s voyage of the ship Dawn, Pi Gardiner's great-grandfather's vessel.

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LEFT: In the living room, once the keeping room, an 18th-century vase-splat chair with a rush seat is comfortable with a mix of attic finds. ABOVE: The dining-room corner cupboard with a carved sunburst was part of the first renovation, ca. 1790–1810. RIGHT: Held by one family for over a century, the saltbox will henceforth share heritage with another; the screen door, for example, comes from this owner's great-grandparents' house. Her collection of bent-wire and iron implements creates sculptural silhouettes above the black-slate kitchen counter.

Her summer house on the Long Island shore was in less perfect condition. "I wanted to restore it as accurately as I possibly could," remembers Margaret Gardiner (who is universally known as Pi Gardiner). Like the Merchant's House, Pi's saltbox owed its relative purity to having been in the hands of one family, the Hortons, for a hundred years. The unassuming dwelling had seen little change since the early part of the 19th century. Wrought-iron hardware hung from weathered doors;









LEFT: In the upstairs playroom, the timeless and unfussy mood is set by old-fashioned sock monkeys hanging from the rafters. The Turkish rug is antique. ABOVE: In the reading room, the 18th-century full-front desk is a family heirloom. BELOW: In the bedroom, everyday objects made dear by provenance: an antique quilt on a sea-captain's chest, a whale-oil lamp, a wicker chair from an Adirondack camp. OPPOSITE: Rope beds of the 18th century furnish the bedrooms.


scars in floorboards before the hearth were axe marks left by an unconcerned family chopping firewood.

Pi bought the house in 1979 and moved it from the North Fork of Long Island to her family's long-held land by a canal in Quogue. ("I saw your house today. It corners very well," deadpanned a neighbor on the big day.) Downstairs, the keeping room is now the living room; the parlor today is the dining room. The loft has been converted into three bedrooms and two bathrooms. Old additions house the kitchen, a study, and a bedroom.

Construction of the original house dates to 1750–1775, according to the late Daniel Hopping of the Metropolitan Museum of Art. The "renovation" that added two rear additions most likely happened between 1790 and 1810. At that time, a corner cupboard with sunburst carving and a mantel were added in the dining room. Pi feels fortunate to have met Long Island craftsman Nathan Tuttle, who has reproduced damaged woodwork. He also reopened a doorway that had been shut up and rehung the original door, which had been stored in the attic.

The attic was a trove of forgotten treasure. It contained, among other things, an old loom; its walls had been half-finished with wainscot. The rest of the wood dado was stacked on the floor, still waiting to be installed. Pi referred to original paint on the wainscoting as one clue to appropriate colors. Her scheme was guided, too, by paint samples taken from scrapings on doors and mouldings.

Downstairs, the old buttery, with original shelving, still has use as a pantry. Modern conveniences exist but are unobtrusive in the simple kitchen with its black Vermont slate cabinet tops and floor. An 18th-century cupboard is used for food storage.





CAMP IN THE PINES

Other summer houses have come to ring its shore in the years since, but Camp Calm was the first cabin built on a Maine Lake in 1903. The now-forgotten builders chose the premier location: a point at the eastern end of the lake. Though still small and simple, Camp Calm has become more comfortable, furnished with Arts and Crafts furniture and Indian collectibles. Furniture, lighting fixtures, flat-weave rugs, and birchbark miniatures all date from the time of the camp's construction, collected with a keen eye and a sense of humor. But the sunsets, the sound of the wind in the pines, and the calls of the loons haven't changed. **BY REGINA COLE** | **PHOTOGRAPHS BY SANDY AGRAFIOTIS**

The porch of Camp Calm was recently expanded to wrap around the corner of the small house. It is favorite place for the primary activity: listening to the sounds of nature. The green Heywood-Wakefield wicker furniture is traditional to Eastern camps.

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PERCHED ABOVE A WOODEN DOCK IN A grove of tall pines, the little cabin has one big room that rises into the pitched roof. Two small rooms, a kitchen and a bedroom, are tucked into one corner. Until recently, there was no indoor plumbing. Two tiny outbuildings have become guest rooms.

The essentials for relaxation are here: a front-and-center location for summer sunset viewing, a screened porch furnished with comfortable old wicker and hickory furniture, a canoe tied to the dock, an offshore loon's nest.

Camp Calm has been lovingly tended as the favorite rustic retreat of Jimmy Aruda and the late Randy Robertson. Before Robertson succumbed to cancer in 1996, the two created a camp interior whose elements all date to about the age of the cabin itself. Arts and Crafts furniture mixes comfortably with rustic hickory pieces, and the familiar green Heywood-Wakefield wicker made in Springfield, Massachusetts. Roseville, Weller, and Rookwood pottery lines the shelves. The collectors also amassed a lot of what Aruda terms "Indian cheesecake"-art used primarily in advertisements and calendars hung on poolroom and barber shop walls at the turn of the century. These pictures feature seductive Indian maidens or noble-looking chiefs in full feathered headdresses. Birchbark canoes and their tiny carved paddles navigate a mantel crowded with miniature wild animal sculptures. One huge Maine black bear skin (bought second-hand at a local shop) hangs on one wall high above the colorful collection.

ABOVE: When the owners added on to the porch, they lined the eaves with pieces of stained glass and provided electric lighting. The rustic hickory furniture, also traditional camp furniture, blends with the wicker pieces. LEFT: An oak table houses a collection of bears.



The camp's main room is a happy jumble of Arts and Crafts furniture, flat-weave rugs, and early 20th century American Indian memorabilia. BELOW (from left): Camp Calm is aptly named. On the fireplace mantel is a rustic vignette. For ten years, Camp Calm was the favorite home of these dedicated collectors, Jimmy Aruda, left, and the late Randy Robertson, right.











ABOVE: A light-filled corner is home to a collection of turn-of-the-century pottery. LEFT: The master bedroom looks down onto the dock. OPPOSITE: One of the two guest bedrooms is illuminated with the ultimate summer camp project: a popsicle stick lamp.

As befits a camp, the collection is more serendipitous than serious. But it fits the rustic theme in origin as well as chronology. Over the dining table hangs a Spelter elk-patterned lamp from about 1910, made of slag glass for people who couldn't afford the more refined stained glass. In this environment, no lighting fixture could be more suitable.

The effect is comfortable, personal, and lighthearted, contributing to Camp Calm's primary function: to provide for relaxation. One of Jimmy Aruda's favorite anecdotes describes how a stressed visitor who arrived with a cellular phone and a to-do list went into a near-vegetative state after just fifteen minutes of lying on the porch, listening to birds and rustling wind in the ancient pines.



IN THE PRESENT

BATHROOMS IN SMALL SPACES

by Patricia Poore

LET'S FACE IT, SHALL WE?—THE SMALL bathroom is a fact of life in old houses. Even if you follow the advice in today's remodeling magazines, reworking your floor plan or bumping out an addition to house a master suite complete with sauna, you will still be left with a small second bath or half-bath. These spaces are thrifty, simple, and pleasantly oldfashioned. They may even have original fixtures. And they will be no less period-style if you inject them with some personality and color. Old-house bathrooms come with space constraints and, as always, limitation breeds creativity. The sloping eave or oversize window may be a blessing, not a curse, if it leads to a unique space. The most delightful bathrooms are often found in houses built during the mid-Victorian period or earlier because their bathrooms, however historic they may now seem, were installed long after the rest of the house was built. Such bathrooms can be downright quirky. [continued on p. 48]



Two extremes in approach for tackling the small bathroom: treat it like a jewel (above) or keep it simple and lighthearted (right). In either case, period style is evident in material, be it copper or porcelain, and in finish, be it gilt or whitewash.







BUNGALOW BATHROOM

For the past decade, a reproduction period-style bathroom has inevitably conjured up an image of Victorian style: white tile, clawfoot tubs and pull-chain toilets, gas-era fixtures. Now the popularity of 20th-century styles—especially Arts and Crafts, as appropriate in this Bungalow—contributes another vocabulary. Like many Victorian-style bathrooms, this one is conjectural and, perhaps, prettier than the prototype. Reproduction or not, though, everything in this room is appropriate to the period and style of this West Coast house.

For homeowner Marti Wachtel, there was no debate as to decorating style: the house, located in a historic Bungalow neighborhood, is a textbook example. To furnish the room in anything but an Arts and Crafts style was unthinkable. At 7 ½feet square, however, the room was small. Bathrooms of the early-20th century were rarely more than simple, functional spaces. By furnishing this bathroom with some of the best of today's Arts and Crafts reproductions, Marti matched the bathroom to the period of her home, while introducing the color and pattern that today's revival prefers.

Few original bathrooms of this period had wallpaper. A papered bathroom was not unheard of, but white tile and gloss paint were the ubiquitous wall treatments of the time. This room is wallpapered from baseboard to cove, and the Arts and Crafts reproduction paper was carefully coordinated with reproduction Arts and Crafts tile. Every element reinforces the style: linen panels at the window have reproduction period embroidery; stylish sconces light either side of the mirror; an assertive tile motif rescues that modern concept: a combination tub/shower built into the corner. The linen closet doors carry out the theme. The pastoral green color dominant in this bathroom is itself a quintessential Arts BY REGINA COLE and Crafts color. PHOTOGRAPHS BY LINDA SVENDSEN

This bathroom with its one window is still small, not inappropriately for this modest Bungalow. The owner relied on reproduction fixtures, period cabinetwork, and colorful Arts & Crafts tiles in a white field to make the room as stylish as the rest of the house.









THIS PAGE: A reproduction bathroom in Seattle mixes still-available standbys including beaded-board wainscot and unglazed hexagonal floor tiles with Victorian-era antiques: sitzbath, toilet, and needle shower. OPPOSITE: A surviving period bath, ahead of its time in 1887, in a Savannah turret.

Bathrooms have generally been simple from the beginning, with farflung exceptions: the Victorian parlorbathrooms of the urban rich; the glassy Art Deco bathrooms that enjoyed a short vogue; the bathroom as California spa. But simple doesn't mean dull. Even plain white tile can be laid in a pattern or with a border. An antique chest can be brought in. It's a mistake to think that a small room must be white or pastel. A small room, treated to intense colors and lavishly appointed, becomes a jewel. In a small room, it is easy to create a strong impression, carry out a theme. [continued on p. 52]



MACKINTOSH INF

Lack of space wasn't the primary problem in this late-19th-century house in New Jersey. The 12 x 8 room was adequate, if small by spa-bath standards. The layout, however, presented a classic old-house problem. The room had been a bedroom; when it became a bath 90 years ago, one of three doors was removed, but the two remaining created a bisecting traffic pattern. A later remodel covered the floor in brown carpet and the walls with Masonite wallboard—the first things to go when homeowners Wayne Mason and Cheryl Wolf tackled the room. They moved the bathtub into the middle of the room, creating wall space for a much-needed linen cabinet. A shower was built into a corner.

Wayne Mason, a self-described "Mackintosh nut," used the blank slate to incorporate design motifs inspired by Glasgow architect Charles Rennie Mackintosh. This being a bathroom, he could do it on a budget. Motifs include the rose pattern stencil applied to walls and linen curtains, and the squares decorating the cabinet door. Shoji screen, black chair, and sconces, all compatible, are production pieces.

The floor plan was cluttered, but the owners' decorating whim contributed to the serenity apparent in this room. BY REGINA COLE PHOTOGRAPHS BY ROB GRAY





JENCE SIMPLE AND STYLISH DESIGN









This bathroom has a spare and functional beauty owing to the limited palette and modern design motifs inspired by Charles Rennie Mackintosh. Its serenity belies the room's small size and problematic floor plan. FROM TOP: A linen closet was built into a corner freed by the unusual placement of the tub. Compatible lighting was readily available. Cheryl Wolf finished her stenciled linen panels with a row of chain stitch.





Fixtures in old-house bathrooms are more furniture than plumbing. The distinction suggests treatments akin to those in other rooms: faux paint finishes, artwork, ambiant lighting, wood furniture. OPPOSITE: By 1920 the "sanitary bathroom" was small and white. Sometimes simple really is best. The wood floor, rather than white tile, adds warmth.

A general rule-of-thumb is that Victorian-era bathrooms included more wood and were more likely to be "furnished" with stylish fixtures, floor coverings, even paint decoration. Early 20th-century bathrooms were most often of the "sanitary" variety: white, tiled, easy to clean. There were exceptions and there's precedent for almost anything.

I've been in a ca. 1870 urban house in which the bathroom was, in fact, for bathing, a lavish, tiled space with tub and shower and footbath and sitzbath and sculpted pedestal sinks. The W.C., probably installed a decade or more later, was not in the original bathroom at all, but relegated to a literal closet off the hallway. In another house, a half-bath was next to the kitchen but accessible only from the garden. I've noted tile wainscot installed to sink height, picture-rail height, and up to the ceiling; utterly plain bathrooms in fancy homes and surprisingly wellfitted bathrooms in simpler old houses. The bathrooms on these pages, original and brand-new, are in old houses. Look for personality and unique solutions in every one.





OLD-HOUSE INTERIORS

PERIOD INTERIORS

INSIDE THE STICK STYLE

IT'S TEMPTING TO DISMISS THE QUESTION OF how to furnish a Stick-style interior with one word: Eastlake. You could do worse. Eastlake furniture suits these houses far better than, say, classically inspired Empire or Renaissance Revival pieces would. But the parallel, Stick = Eastlake, doesn't always work in practice. | For one thing, many vernacular Stick-style houses were built before Eastlake's Hints on Household Taste was even available in this country (1872). In those



houses, the architecture came before Eastlake's derivative furniture style; what were their interiors like? Then there's the whole confusion about what Eastlake furniture is, after all. The Englishman Charles Locke Eastlake was a critic, not a manufacturer. He disavowed much of the American factory-produced furniture that carried his name, calling it ugly. If Aesthetic Movement furniture is appropriate for Stick-style houses of the late 1870s, does that mean every piece of heavy, incised, vaguely Gothic furniture is, too? | It is useful, nonetheless, to examine the common ground between Stick architecture and the furniture style credited to Eastlake's influence. Based on medieval English forms, both are interpreted from the Gothic; both are linear, structural, abstracted, and incised. Therein lurks a hint for interior design and decoration: Stickstyle houses are part of the continuum from English medieval (Gothic, Tudor) and 17th-century American colonial through the Gothic Revival and Reformed Gothic, the Aesthetic Movement, the Queen Anne and Arts and Crafts styles. Stick houses are largely outside the influence of classical and Renaissance styles, the Italian and the French. | Let's start at the beginning, with Downing. Through his hugely influential householder's treatises on architecture and landscape, it was A.J. Downing who brought vernacular wood construction to the American public. **BY PATRICIA POORE**

Built in 1878 and designed by noted Philadelphia architect Frank Furness, the Emlen Physick house in Cape May, New Jersey, exemplifies the "Stick style" at a high level of refinement. Inside and out, structure seems expressed through elements that, although English in derivation, come together in a peculiarly American style.





"... in the Swiss style"; from S.H. Brooks' Designs for Cottage and Villa Architecture (London)



Cottage design from Henry William Cleaveland's Village and Farm Cottages (1856)



Design by Gervase Wheeler from Downing's The Architecture of Country Houses (1850)



House at Lenox, Mass., by Alexander F. Oakey, 1876, published in American Architect

56

From Swiss and English prototypes to the fully formed American Stick style, an evolution can be teased out of drawings selected from mid-19th century pattern books.



EVOLUTION OF STICK

Look up "Stick style" in any architectural style book written in the past 25 years. You will find architect-designed examples dating to after 1862 or even later. The style is easier to define after it passes from patternbook examples to a vocabulary embraced by trained architects (including H.H. Richardson, the most important architect of the time). But the handful of high-style Stick houses is only a small part of the story. Go back to the seminal work that gave us the epithet "stick style" itself: Vincent Scully's The Shingle Style and the Stick Style (first published in book form in 1955 and revised in 1971.) Scully acknowledges, of course, the relationship of American stick-style architecture to the Gothic revival. But he emphasizes American innovation: the indigenous use of wood, the spread of architectural ideas through popular pattern books, the free mixing of Scandinavian and even Japanese woodbuilding traditions with English and colonial ones. In Scully's thesis, Stick houses show an evolving approach to vernacular building which started in the 1840s.

PHOTOS: Now termed "Picturesque" (rather than stick style) by historians associated with the museum, the Mark Twain house (Hartford, Conn.) has long been included in surveys of Stick architecture. The masonry house is defined by a timber exoskeleton of stick trusses, braces, plates, and grilles. Inside, decorative diagonals, posts, and beams continue the theme of structure revealed.

It was a time when carpenter-builders (rather than trained architects) designed houses for the prosperous middle classes.

Downingesque houses (ca. 1845-1865) were relatively plain in exterior style and traditional in plan. Simple, local "cottage" furniture and family hand-downs would have been found inside. General decorating advice on this period is easy enough to come by. Wallpaper, machine-made and affordable, was popular for living rooms and halls. Much of it was still decidedly Rococo-flowery, full of cartouches and three-dimensional shading despite critics' pleas for flat ornament. It was applied from baseboard to cornice, with perhaps a narrow band of contrasting border. Elizabethan motifs such as quatrefoils were popular. Contrasting colors were used in public rooms, but bedrooms were cool and quiet. Softwood still predominated. Floors and woodwork were painted. Chair rails came back in style. For the first time in our history, carpeting was generally available: mostly ingrain and three-ply, with Brussels, Wiltons, and tapestry carpet available to the wealthy. Strips were laid wall to wall.

Stick-style houses continued to be built according to patternbook and even mail-order plans; the designs of the Pallisers, carpenter-architects publishing between 1876 and 1908, come to mind. Eastlake took over Downing's place as a household name after 1872, spawning the "Eastlake decades," if it's helpful to call them that. By then many more options were available in decorating and furnishing. Rococo was finally dead, and gone with it were curved lines, ornate carving, and highly polished surfaces. The reform movement gained credence in America, where the late or Reformed Gothic and the Aesthetic Movement, the





English Arts and Crafts Movement, Walter Crane and William Morris were by now familiar. A full quarter of the U.S. population attended the Centennial Exposition in Philadelphia in 1876, going home with a taste for the exotic and a stirring nostalgia for the early days of the Colonies.

Henry Hudson Holly extolled the practical virtues of the dado in 1878, helping along the trend toward a tripartite wall treatment: dado (wainscot), fill, and frieze. Clarence Cook, who advised sparing use of wallpaper in a room, noted that a wainscot solved the problem. The embossed wallcovABOVE: A bedroom in the Physick house is typical of the mid-Victorian period. Note the simple picture rail and frieze (rather than a tripartite treatment) on the walls. Eastlakederived furniture is suited to Stick-style architecture: it is properly medieval, linear, abstract, and English. LEFT: The same regard for half-timber work that had inspired Downing produced the J.N.A Griswold house at Newport, Rhode Island, built in 1862 by Richard Morris Hunt.

ering Lincrusta–Walton was introduced in the 1880s, the same decade when decorated ceilings reached their height of popularity. After 1875, the Moorish and the Japanesque in decoration exerted strong influence. However exotic the origins of influence, it was from England that American decorating trends emerged.

The full-blown Stick style, as practiced by architects, is associated with this later period. Surviving interiors, although they are extravagant and not representative, provide clues for decorating more typical Stick-style houses. Note that the Mark Twain house shown on page 56 was decorated by no less than Louis C. Tiffany and Company; it portrays the pinnacle of Aesthetic taste in America. In 1869 a house designed by William Ralph Emerson in the Stick style was built on Newport Harbor. Years after much bigger houses went up in other parts of town, this one is still inspiring.

by Regina Cole photographs by Sandy Agrafiotis



R. M. H. SANFORD, A WELLknown New Yorker, has just completed the finest house, as far as interior decorations and finish are concerned, ever built in Newport." So began an article in the *Evening Post* of August 10, 1870. It went on to describe the varied woods used in the floors and staircases, the 35-foot-high main hall with its projecting balconies and their gas lights, the frescoed walls, and the superb site on Newport Harbor (Rhode Island). The newspaper did not, of course, name the architecture as Stick style.

GOTHIC INSPIRATION



But, 1 27 years later, this exemplar of the style boasts a restored interior that represents the appointments and decor of the period.

The Sanford-Covell House has many of its original furnishings, including a needlepointed Tudor Revival settee and two matching chairs that were built for the house. Fireplace mantels and lighting fixtures are original: Mantels have the flat ornamentation that indicates Eastlake influence, and chandeliers and sconces echo the Pompeiian motifs of the wall paintings. The interior is all of a piece; wood paneling applied in several rooms and on ceilings has been the only later addition. (The story goes that a son-in-law was in the lumber business, and thus some of the decorative wall and ceiling painting was covered up.)

LEFT: The entrance hall rises thirty-five feet above the floor, bands of ornamental painting marking the floor levels. OPPOSITE: The floor is composed of cherry and black walnut, the staircase is black walnut and walnut burl. Throughout, the lighting fixtures are the ones originally made for the house in 1869.





ABOVE: Contemporary accounts describe the wall covering in the dining room as being "green and gold paper, in imitation of leather, costing \$18 per roll." That longgone wall covering is one of the few original elements that have not remained and not been restored. The ceiling decoration is original. FAR RIGHT: The needlepoint fire screen in the living room was worked by Mrs. Sanford, who was rumored to be an illegitimate daughter of actor Edwin Booth, brother of Lincoln's assassin John Wilkes Booth. RIGHT: The Tudor settee in the hall was built for the house.











ABOVE: Kate Field, a niece of Mrs. Sanford's, lived with the family. Her room was paneled in wood sometime during the late-19th century. OPPOSITE: A third-floor playroom was originally the designated smoking room. Small photos show Stick ornamentation.

Noted architect William Ralph Emerson, cousin of the famous transcendentalist Ralph Waldo Emerson, designed this house to be a summer residence for the New York Sanford family. It was finished just before the beginning of the opulent era that saw the construction of so many grand "cottages" on Newport's Belleview Avenue. A visitor to the Sanford–Covell house who goes on to Chateau-Sur-Mer can see how Emerson's work here influenced Richard Morris Hunt in his famous 1871–72 remodeling of that gilded-age cottage.

In 1895 William Covell bought the house, and it belongs to a descendant of his today. It is open year-round as a bed-and-breakfast inn.



TRUE WEST

In 1871, Manly and Theresa Chase built a sturdy house in the old ranching town of Cimarron, New Mexico. Today, their great-granddaughter Gretchen Sammis continues to raise cattle, living in the ranch that quietly chronicles the history of a family and a region.

LONG RIDGES OF THE SANGRE DE CRISTO MOUNTAINS REACH OUT INTO THE grassland plain of northeastern New Mexico, creating a series of beautiful valleys. Walled in by bare, steep-sided mountains, the valleys are broad-mouthed on the east, narrower on the west as the mountains close in. The old ranching town of Cimarron stands in the shadow of the Sangre de Cristos at the beginning of Cimarron Canyon, the pioneers' route to Taos and Santa Fe. Tucked into the valley of Poñil Creek, just to the north, is the adobe ranch house built by Manly and Theresa Chase in 1871 and owned today by their great-granddaughter. **BY HENRY WIENCEK PHOTOGRAPHS BY STEVE GROSS & SUSAN DALEY**



The Chase Ranch is tucked into the valley of Poñil Creek, just north of Cimarron, where long ridges of the Sangre de Cristo Mountains reach into grassland plain. The ranch house is simple, sturdy, and full of family history. FAR RIGHT: The sitting room has a relaxed and comfortable ambiance created by old furniture and colorful local weaving.



In 1879, after the birth of their sixth child, Manly and Theresa Chase broke through a wall and linked two original rooms to create this large parlor.

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Two storeys high and covered by light brown stucco, shaded by apple trees planted by the Chases in the 1870s, the house is as sturdy, plain, and practical as its builders. It was built in stages, and on both occasions the builders were in a hurry.

When the Chases came to Cimarron in 1867, Manly was twenty-five, Theresa twenty-one. They had already been toughened by life in the West. Theresa had seen her first two children die in infancy. At fifteen Manly was on a wagon train that was attacked by Commanche; only nine of thirty-eight men escaped. Then Manly and his father opened a store in Central City, Colorado, to sell supplies to miners. He met Lucien Maxwell, owner of an 1843 Mexican land grant in New Mexico and Colorado, with headquarters in Cimarron. At Maxwell's urging Manly bought a few hundred acres in Vermejo Canyon, built a cabin, planted oats, corn, and wheat.

In 1869 the Chases bought another thousand acres, in partial payment for which Manly rounded up a hundred wild horses and delivered them to Maxwell. In 1871 the Chases moved onto their new property and built a four-room adobe house, which Theresa enlarged in 1879 after the birth of their sixth child. Manly imported fruit trees, to the amusement of neighbors who insisted apples, plums, and pears could not be grown here.

Manly went into the cattle business in 1873. For the next two decades Chase rode the economic roller coaster of the Beef Bonanza, wealthy in some years, scrambling for loans in others, always locked in contention with what he called "the growing band of scheming men of the age."

In the 1870s and 1880s, Cimarron was one of the wildest of Wild West towns. Its gunmen were not as



TOP: The front porch looks out on the apple orchard where Lew Wallace wrote portions of *Ben Hur.* LEFT: In the hallway a pitcher holds pheasant and turkey feathers. Next to it are an early 1900s Apache basket and a cowbell. RIGHT: Family albums in the living room.

famous as those of Dodge City or Tombstone, but their victims were no less dead. Most of the fights erupted over land rights. In 1870 Lucien Maxwell sold his grant to a syndicate of Colorado mining men, the Colorado governor, a judge, and London investors, who organized the Maxwell Land Grant and Railway Company and sold parcels to farmers and ranchers. But squatters were already occupying many choice spots, and more illegal settlers came during the 1870s. While lawyers in Santa Fe and Washington debated the validity of the original Mexican grant to Maxwell's father-in-law, the people of Cimarron shot it out. But Manly was a Westerner of another sort: he firmly opposed violence. He never wore a gun, forbade



TOP: A wood-burning stove dating to 1935 is used for cooking and heating. The ranch house does not have a central heating system. LEFT: Colored glass catches the light. RIGHT: Among the family silver is a cream pitcher in the shape of a cow. OPPOSITE: The sideboard and table in the dining room once belonged to land-grant owner Lucien Maxwell. The Holland Delft china belonged to Gretchen's great-aunt, Lottie Chase.

his men to carry them, and (unsuccessfully) pushed for laws against cowboys wearing guns on the range.

Despite his encounter with the Commanche, Manly was friendly with the Ute and Apache Indians who lived in the mountains around his ranch. Meanwhile, the Ute and Apache were having their own problems with whites. The Indian agent at Cimarron was corrupt. In 1878 the territorial governor was replaced by the retired Civil War general Lew Wallace, who paid frequent visits to the Chases in the summer. He needed privacy to finish his novel, *Ben Hur*. He wrote in the shade of Manly's apple orchard, sipping Theresa's dandelion wine. Despite Manly's good management and regular infusions of cash from investors, the hugely expanded Chase cattle operation began to run into trouble in the 1880s. The range was overstocked, making it more expensive to feed the cattle just as beef prices were coming down. Dry summers and harsh winters cut into the herd.

Manly himself would have fallen victim to the weather had he not been such a tough character. One autumn he, his son, and several men were rounding up cattle when an eight-day blizzard struck. Trapped in a mountain valley, they huddled against the bottom of a cliff to escape the wind. Manly went out into the storm. Pawing around in the snow, he found a fallen tree and extracted a rat's nest, which provided the kindling they needed. They had no food until one of their horses froze after standing in the snow for two days.

Theresa had her own brush with death. On a late spring afternoon, she was walking near the ranch when a wildcat sprang on her from a tree. As the cat tore at her face and arms, Theresa locked her hands around the animal's throat and kept squeezing until it fell unconscious. Then she smashed its head with a rock. Her life had been saved by her amazing strength and by her corset, which protected her chest from the animal's claws.

The Chases faced their worst crisis in the early 1890s, when a national financial panic caused banks to fail. Burdened with debt, the Chases decided to sell the ranch in 1894 but could find no takers. They managed to ride out the financial storm until cattle prices rose in the late 1890s. Theresa Chase died in 1900, and Manly turned the day-to-day running of the ranch over to his sons Mason and Stanley. He spent his own time









ABOVE: Manly's daughter, Mary Chase Springer, and her husband Charles built a stone coach house nearby in 1904. LEFT: Gretchen today sleeps in the room and in the bed where she was born. The cherry-wood bedroom suite was carried by oxcart over the Santa Fe Trail from Missouri when Manly and Theresa Chase came out to New Mexico.

tending to his fruit orchards until he died in 1915.

AFTER SON STANLEY'S DEATH IN 1954, HIS granddaughter Gretchen Sammis bought out the other heirs and operated the ranch while also working as a teacher. Except for the addition of a metal roof, the ranch house has not significantly changed. Most of its furnishings date to the 1880s: handsome leather-covered chairs, an Aubusson carpet, fine bedroom sets and cabinets, paintings and prints of hunting scenes, and an ample stock of books. Some of the furniture is older, hauled by oxen over the Santa Fe Trail. Old rifles, saddles, and spurs hang on the wall in the cluttered ranch office. The expensive imported carpet came to the house in an odd way: When a friend was fired

from the presidency of the Maxwell Land Grant Company and lost his company-provided mansion, he invited Theresa to sneak into his former home with him at night and take out anything she liked, in payment of a debt he owed the Chases. She chose the carpet.

Just a few steps from the house is the family cemetery. The first person to be buried there was the Chase's daughter Lottie, who died in 1893 several months after giving birth. She lies near her parents, the rancher who refused to use a gun and the woman who could strangle a wildcat.

This article was adapted from Old Houses by Steve Gross and Susan Daley with Henry Wiencek. We would like to thank Gretchen Sammis for her gracious help.

PERIOD ACCENTS

STITCHES

Ornamental needlework was the creative side of women's work. Almost every woman did it; a few achieved artistry.

by Regina Cole

T IS ALMOST IMPOSSIBLE FOR US TO UNDERSTAND HOW inescapably women were yoked to the burden of sewing. Through centuries of change, there was one constant: a woman made under- and outer-garments for all family members, mended them, made sheets, blankets, pillowcases, curtains and draperies, diapers and shrouds. Even in affluent European households, where the services of the local tailor might be employed, a woman's hand held a needle more than any other tool.

Yet, the urge to decorate is strong and universal. American examples of canvas work, appliqué, crewel embroidery, and beading show the triumph of a joyous human spirit over the toil of daily work. Two well-



ABOVE: An 18th-century woman goes fishing on a firescreen at Historic Deerfield, Mass. RIGHT: Victorian beading, embroidery, and needlepoint, used on countless household objects.








LEFT: The bed was a colonial family's most valuable possession; beautifully embroidered hangings were a woman's pride and joy. TOP: Colonial-era stitching was often astonishingly fine, given the limited light. ABOVE: This needlepoint stitch is known as Bargello, or Florentine flame-stitch. BELOW: Two Queen Anne wing chairs (one shown in front and back views) are covered in mid-eighteenth century needlepoint, a superior upholstery fabric.







AMANDA MERULLO, HISTORIC DEERFIELD (TOP LEFT, RIGHT AND CENTER); WINTERTHUR (BOTTOM LEFT); METROPOLITAN MUSEUM OF ART (BOTTOM CENTER AND RIGHT) known examples of drudgery transcended are quilts and samplers: both have achieved the status of highly regarded works of art.

Less well known is the needlework that elevates countless household objects. Two kinds are embroidery and needlepoint, each expressed in a variety of stitches. In embroidery, cotton or silk thread is used to ornament cloth. Its uses, almost endless, range from bed hangings to table linens. In needlepoint, woolen yarn is drawn through a canvas mesh, resulting in a very strong fabric suitable for rugs and upholstery. Needlepointed fabric has exceptional longevity.

The ornamental needlework of colonial American women is a wonder, not only for its high level of artistry, but for the very fact of its existence. In a life that must have been overwhelming in its demands and hardships, the average housewife applied exquisite crewel embroidery to the all-important family bedhangings. Needlepointed canvas was fashioned into purses, firescreens, card tables, and upholstery fabric. Some examples of colonial crewel embroidery and needlepoint are of extraordinary quality in their design and execution.

In Victorian homes, the preference for a layered approach to decoration provided many opportunities to use ornamental needlework. Beaded and needlepointed fabrics lined a room, from the lambrequin over the fireplace mantel to the bell pull by the door. By then, not every piece of needlepoint or embroidery was stitched by a sin-

FROM TOP: Lambrequins that lined mantels and shelves were embroidered or needlepointed during the late 19th century. Pillows and screens are two of the best places to show off decorative embroidery. A late 19th century table cover. Over it is its modern reproduction. Today's embroidery stitch can be executed by computer-programmed machine; chenille is still applied by hand.









gle hand. Family and friends often worked on the same large piece together. As industrialization took hold, much ornamental needlework was done in ruthlessly efficient, factorylike settings. It is interesting that, as leisure time became available to middle-class American women, fewer of them used the time to do needlework. Immigrant women lined sweatshop benches, applying stitches by hand or with newly invented embroidery machines. Many pieces of "hand work"



were a combination of hand and machine stitching.

Quality-conscious consumers recognized the value of hand-executed needlework, and the British and American Arts and Crafts movements saw a revival, exemplified in England by May Morris (William Morris's daughter) and in the United States by Candace Wheeler. The revival was shortlived, however, as women increasingly entered the workforce.

Machine-stitched cloth has freed



in a technique known as "gaufrage."

today's woman from the necessity of sewing, and few choose ornamental stitching as a hobby. But the handful of companies and individuals who provide it thrive, because the beauty and longevity of silk or wool worked on linen or wool cloth has not yet been duplicated. And, to date, a machine has not yet been invented that can do needlepoint.

Today's high-quality needlework companies do what their 19th century predecessors did: they take advan-

LINDA SVENDSEN (TOP LEFT, BOTTOM LEFT & CENTER); DIANE AYRES (TOP RIGHT) DANIEL VAN ACKERE (BOTTOM RIGHT)



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ABOVE: A modern needlepointed bed rug re-creates Voysey's "Green Pastures" design. A pillow is embroidered in a "Tree of Life" pattern. At the foot of the bed is a piece of fabric partially worked in Candace Wheeler's "Carp." BELOW LEFT: "China Tree" by United Crafts and "Poppy" by Ann Wallace and Friends. RIGHT: "American Beauty" by Arts and Crafts Period Textiles.





tage of the speed of an embroidery machine, incorporating hand work, but today the machine is computer programmed. The products are expensive; both the skill and the time required is considerable.

Perhaps, as we move further away from the forced sewing that was a woman's lot, more hobbyists will come to enjoy needlework for its own sake. But until that happens, hand-done needlework is a rare find.

For more information about contemporary pieces, see Resources on page 106.

ERIC ROTH (ABOVE) DANIEL VAN ACKERE (BOTTOM LEFT) DIANE AYERS (BOTTOM RIGHT)





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BOOKS

A Garden Vernacular

HO SAYS AMERICA DOESN T have a national gardening tradition, particular to our own history? Whether you call it "the oldfashioned garden" or "grandmother's garden," it is a tradition aligned with this country's beloved early days much like its architectural counterpart, the Colonial Revival. It is a garden type obvious in paintings and photographs of the late-19th century, documented in the now-obscure writings of the period, but largely ignored by recent garden historians. Most of all, it is a garden tradition so rich with sentiment and favorite flowers that it continues to influence design and planting today.

Typically, a "grandmother's garden" was close to the house, arranged in rectangular beds bordered by planks, stones, or some low-growing plant (often dwarf box). The arrangement of the flowers within the beds was informal and exuberant, seemingly haphazard but often planned with a painterly feel for harmonies and contrasts. Hollyhocks, phlox, sunflowers, and roses were perennial favorites. Because it was their owners who planned, planted, and maintained them, these gardens were (and are) a vernacular American form.

The trend began soon after the Civil War, as the approaching centennial aroused interest in the colonial past. Magazines and gardening manuals promoted an old-fashioned

by Patricia Poore

garden of hardy perennials, self-sown annuals, and native American plants based on remembered or imagined colonial gardens. By the 1890s, this old-style American garden—most often called grandmother's garden had been embraced by critics, novelists, and garden writers.



If the old-fashioned American garden reminds one of the contemporary English cottage garden, there is good reason. They had a lot in common. Both were created by a new middle class looking for gentility. As in England, the gardens were tucked into restricted spaces, especially the new American suburbs. In appearance and intent, they were distinct from professionally designed estate gardens, and from gardens on working farms. ART HISTORIAN MAY BRAWLEY HILL WONdered about the phenomenon of the old-fashioned garden. As a historian and a beginning gardener, she had noted that "an immensely appealing garden, small in scale but generous in its planting, frequently appears in American paintings of the late 19th centu-

ry with titles such as Old Garden, The Old Fashioned Garden, or Grandmother's Garden. I looked into general surveys of garden history and drew a blank." In the published histories, she notes, the highly contrived Victorian bedding-out schemes of ribbon borders or carpet beds (mostly derived from English prototypes) are apparently succeeded at the turn of the century by an assortment of rather forgarden styles labeled mal "Italian," "French," or "English." Historians consistently documented the influence of English writers William Robinson and Gertrude Jekyll and the English Arts and Crafts Movement.

Clearly, something was missing. "Since the gardens [in the peri-

od's paintings] seemed nothing like English ones, I turned to American gardening books published after the Civil War, many of them written by

OPPOSITE: Depicted in the painting "A Corner of Grandmother's Garden" by Charles Courtney Curran (1916): pinks, bellflowers, and phlox beneath the foxgloves. Her tunic echoes the foxglove blossoms. **THIS PAGE:** In "The Cottage Garden" by J. Otis Adams (1899), the nostalgically costumed young woman sweeps a brick terrace near bulb bed and trellis.







women," Hill recounts. "And I discovered that most either mention or describe at length the sort of garden I had seen in the paintings. Here was an American style of gardening just waiting to be discovered!"

So May Brawley Hill wrote the book that traces the development of

this indigenous garden style. She includes more than 150 period paintings and photographs, and refers to a vast range of primary sources that include poems, letters, popular journalism, and garden writing. It is the story of the vernacular American garden, found in rural villages and sub-



TOP: An early example of a grandmother's garden. (Charles Herbert Moore: "Thomas Cole's House," 1868) LEFT: Wreathed in Virginia creeper, the Queen Anne house is surrounded by a tangle of perennials and annuals. (Theodore Wores: "Thomas Moran's House, East Hampton, Long Island," ca. 1894) ABOVE: Luscious plantings engulf the shingled house of painter Edward Lamson Henry. (Photograph 1908 by Jessie Tarbox Beale)

urbs not only in New England but across the country. This book explains a great deal about the roots of today's garden preferences.

As noted, documentation of the gardens was possible largely through paintings. Grandmother's garden was adopted by amateurs including



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artists and craftspeople who were taken by the aesthetic freedom provided by an informal garden of hardy flowers that could be maintained by one person. Documents came from the American Impressionists: Childe Hassam, Robert Vonnoh, John Leslie Breck, Blondelle Malone. Like Monet, the Americans planted their gardens in order to paint them. Thus a visual portrait was recorded in artists' colonies from New Hampshire to the West.

Grandmother's garden started with colonial revival sentiment in New England. It was perhaps transformed into a national phenomenon by the Chicago exposition of 1893, as was the colonial revival in architecture. Grandmother's garden was immensely popular, for example, in California, where it often incorporated subtropical natives with hardy common flowers. The Mission (or Spanish colonial) influence was apparent in the West; that vocabulary was soon incorporated into the national Arts and Crafts aesthetic by Gustav Stickley, who was taken with the Bungalow lifestyle and wrote constantly about California.

Colonial Revival sentiment grows with the roses in "Grandmother's Doorway" (ca. 1900) by Abbott Fuller Graves, who made a specialty of painting ancient houses in New England and their cottage gardens.

The book is not in any way a gardening manual, but its documentation of old-fashioned gardens provides an unedited list of suitable materials. I can't resist listing the plants most often mentioned: asters, bachelor-buttons, calendula, candytuft, clematis, coreopsis, dahlias, daylilies, delphinium, dusty miller, fuchsias, heliotrope, hollyhocks, honeysuckle, iris, larkspur, lavendar, lilacs, lilies, lily of the valley, lobelias, marigolds, mignonette, monk's-hood, morning glories, nasturtiums, nicotiana, pansies, peonies, petunias, phlox, pinks, poppies, primroses, roses (and more roses), snapdragons, Shasta daisies, stock, sweet alyssum, sweet peas, sweet william, tulips, valerian, veronica, violets, wisteria, zinnias. Note that homey common names prevailed, part of the nostalgia-as if each garden were a product of folk memory.]

MAY BRAWLEY HILL KNOWS THAT SHE'S uncovered a missing link. She's not afraid to say so, summarizing the legacy of grandmother's garden:



"By 1915, the horticultural innovations embodied in grandmother's garden had become part of the working vocabulary of landscape designers as well as amateur gardeners Gardening ideas we view as up-tothe-minute today, xeriscaping or the extensive use of native plants, for example, can be traced to innovative American gardeners before 1900 who had been freed from rigid ideas by the gentle revolution of grandmother's garden. The decorative use of vegetables and fruits in the flower garden was encouraged in grandmother's garden, as was the use of striking native 'weeds.' Intensive

Grandmother's Garden— The Old-Fashioned American Garden 1865–1915 by May Brawley Hill. Harry N. Abrams, Publisher, 1995. Hardbound, 240 pages. Please order through your bookstore.



DMOTHE

gardening in raised beds had been practiced in America since colonial days and was continued in the plank or box-bordered beds of grandmother's garden.

"Aesthetic ideas usually attributed to English writers can be found in American gardening literature before the English books were known here. The importance of a plant's foliage and structure as well as its flower color in making garden pictures and the value of planning for sequence of bloom throughout the season were recognized by Anna Bartlett Warner and other writers in the 1870s. Massing plants for greatest effect, planting inten-

sively for continuous bloom in the same spot, and orchestrating color harmonies and modulations were concepts recognized and used by Candace Wheeler, Celia Thaxter, and other American gardeners in the 1880s and 1890s. Certainly American gardeners were not isolated from English and European gardening ideas, but we emphatically have a national gardening tradition as well as regional ones"

ARCHIVES 1891

Colonial Revival Excess

The 1870s WERE SAN FRANCISCO'S bonanza years. Great Victorian mansions rose atop Nob Hill, manifestations of grandeur on the part of that wonderful era's newly rich. Their interiors were "vast treasures" of all that was then considered a proper background for a person of great wealth. It mattered little when critics complained "that art was purchased in San Francisco, like furni-

by Alexander Brammer

ture, 'because it was fashionable'" or that a bonanza queen would once reply to a friend who'd declared her house to be "simply full of Titians": "Good gracious! Ain't there no way of killing 'em?"

What did matter was that Nob Hill residents always wanted the best of everything, and willingly spent impressive sums to get it. There were frescoes, silver and gold doorknobs, marble and onyx mantels, rare silk tapestries, paintings, and elaborate furniture, literally by the ton.

For more than 30 years these colorful homes dominated San Francisco's skyline and stood at the apex of its social world, setting the style for an entire generation. Although they vanished in the smoke of the great earthquake and fire of April 18, 1906, the words "a mansion on Nob Hill" still evoke awe and wonder.

The fin de siècle 1890s tempered the frivolity and excesses of Nob Hill's bonanza days. Although gaiety and exuberance continued, it was more genteel, the change reflected in that decade's most popular architectural style, Colonial Revival.

PERHAPS THE BEST EXAMPLE OF COLONIAL Revival domestic architecture in the West was the home of Alban N. Towne, built in 1891 at 1101 California Street on the corner of Taylor Street. Using native California resources, architect A. Page Brown created an elegant study in buff, ecru, and cream. The six white-marble Ionic columns of the Greek portico framing the front door struck one first. The portico was a departure from the Colonial Revival style. "Perhaps," as one writer explained, "the particular reason for the use of this portico is that it is the only one of its kind in San Francisco." Suggestions of rounded towers were not 18th-century in origin either, but showed the transition from the Queen Anne style of the late 1880s.

The first storey of the house was built of a yellowish-gold Roman brick, the second faced with buffpainted boards. Above these was a band of carved rinceau; the cornice was surmounted by a white railing and a sharply pitched roof of ecru shingles. Over the roof towered four massive chimneys of reddish-yellow hue.

The cost of the building was \$125,000, a respectable price in those days, but it in no way competed with the amounts spent on many homes along California Street. A. N. Towne was only the second vice president and general manager of the Southern Pacific Railroad; his neighbors were its founders and owners. Nonetheless, the Towne mansion was much admired for its solid good taste.

Entering the vestibule through



OPPOSITE: An 1896 view of old and "new" Nob Hill. To the left is the Victorian Second Empire home of Richard Tobin, one of the finest homes in San Francisco when it was built in 1871. To the right is the 1891 Colonial Revival A.N. Towne residence. THIS PAGE: After the 1906 earthquake, the Towne mansion was in ruins, with only the marble columns of the portico left standing. Beyond them, the city of San Francisco was rebuilt with astonishing speed.







ABOVE: The tastefully restrained living room was said to be Mr. Towne's favorite room. Note the Windsor chair in the left foreground. LEFT: The entrance hall is the subject of another photo, ca. 1897.

the marble portico and heavy mahogany doors, visitors found themselves under an exquisite dome of blue and gold. The main hall, with its broad staircase and spacious landing, was the central feature of the house. Stairs and wainscoting were of quartersawn oak. The walls had coverings of leather, richly illuminated with gold.

Rooms on the first floor were arranged "en suite." The drawing room "apartment" was finished in ivory and gold, with delicate French silk panels. A carved mantel extended to the ceiling; the onyx for the

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chimney piece was brought from San Luis Obispo. The fireplace fixtures—tongs, andirons, and fender—were of oxidized silver. The prevailing harmony was illustrated in repeated motifs: delicate festoons on the frieze of the white walls were reproduced in the silver fender of Likea the fireplace and on the dooru border of the carpet. On the ha Sconces of oxidized silver were fitted for both electric and gas lights. The dining room

had a high wainscot of quartersawn oak. The ceiling was of the same

wood with Arabesque panels the color of burnt wood. Chairs covered with leather of an old Spanish design, gas fixtures in antique brass, a fireplace of rare green marble, and

ABOVE: Gleaming across Golden Gate Park's Lloyd Lake, the marble columns that were the portico of the Towne home remain as a memorial to the earthquake of 1906. LEFT: Alban N. Towne.

recessed sideboards were all especially designed for this apartment. The library and adjoining room were wainscoted in curly California redwood, giving the effect of richly watered silk.

Each sleeping apartment had its own bathroom fitted with ondemand water heaters. In the attic, a playroom for Towne's son contained, among other things, a small stage with curtain and all necessary appointments.

In 1895, less than four years after

Like a phantom Town doorway, giving attack On the hall of memory of 64 Stands the broken oline portal—living occup Threshold of the ten m used to be. was with

"THE VANISHED RUIN ERA" LOUIS J. STILLMANN the home was finished, Towne suffered a heart attack and died at the age of 64. His widow, Caroline Mansfield Towne, occupied the house for ten more years before it was destroyed along with all the furnishings and art objects; nature's holocaust of 1906 left

nothing standing but the white marble portico. San Francisco, sensing that it symbolized an era that was gone, moved the portico to Lloyd Lake in Golden Gate Park.

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As early as the 1860s it was popular to "curtain" one's windows, especially in summer, with vines such as ivy. One or more pots would be set beneath the window on a table or on the floor, and the ivy would be trained to grow around the window. Catherine Beecher and Harriet Beecher Stowe recommended this treatment in An American

Bromeliads on Egyptian Revival plant stands suit the restrained aesthetic of a Craftsman interior.



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"Life is Colour and Warmth and Light." J. Grenfell



Woman's Home, published in 1869. Ferns of all types were popular smaller, more delicate varieties in the early years; large, exuberant ones later on. Glass Wardian cases, the forerunners of terraria, were often used to display ferns and keep them moist. The cases were quite lovely, with brass frames and peaked tops like gabled houses.

As the nineteenth century progressed, rooms became more cluttered. Live plants, fresh cut flowers, dried flowers, artificial flowers (often under glass domes), and arrangements of feathers and grasses might all be seen in the same room. Ferns continued to be popular, but would sit on tall pedestals. Wrought iron stands held multiple small pots, used especially for violets, and bamboo stands were popular for palms. Palms would come to define the early twentieth century, when rooms began to lighten up again.

Don't forget that in the big cities, as early as the 1860s, florists supplied a steady stream of fresh cut flowers for a privileged clientele.

For owners of earlier houses, too, there are period-sensitive ways to enjoy plants indoors. During the long colonial era, plants were grown mostly for food or medicinal uses. A few American houses had early greenhouses called orangeries, in which they grew very expensive fruit and palm trees. The love of flowers appears in all the decorative arts of the colonial period: it would certainly be appropriate to the spirit of the era to arrange tulips and other bulb flowers in 17th- and 18th-century rooms.

Arts and Crafts interiors, with all their wood, are the perfect setting for houseplants. In keeping with the more restrained aesthetic, however, you might feature a bonsai tree on a tabletop or, as shown on p. 92, sculptural displays with a modern edge.

One last note—take care to protect your furniture and floors from water. Fear of water damage is the primary reason you don't see more real plants in house museums. It's a shame, because the plants add irreplaceable atmosphere. Copper trays lined with gravel are a good idea; besides offering protection without resort to plastic, they can be filled with water to keep the plants humidified.

Our 1912 Craftsman-style house has oak woodwork but no paneling or heavy wainscoting. Our design books on the period are all silent about bathroom design. We think our pedestal sink and toilet are original and perhaps the tub and wainscot as well. Most of the bathroom books we have found are too contemporary, too contrived, or too extravagant for our home's style.

> Susan Dziura Columbus, Ohio

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Plain white simplicity is just right for this interpretive period bathroom in a Craftsman-style house in Seattle, Washington.







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appreciation of your home's innate simplicity and with your identification of the room's probable original elements. Footed tubs were still common at the time your house was built, but built-in tubs *were* introduced as early as the teens, touted as being sanitary ("sanitary" being the buzzword used in bathroom and kitchen writing of the period) than their footed predecessors. Craftsman houses were seen as modern and forward-looking, and therefore ripe for such innovation.

Except for the grandest houses, bathrooms of the period were quite utilitarian. Generally, they were more like each other from house style to house style than they were different. That is, a bathroom in a Craftsman house would have been very similar to those in the Tudor cottages, Foursquares, and Georgian Revivals built at the same time in the same neighborhood. The only differences might have been found in the decorative details of the mouldings, lighting fixtures, and medicine cabinets.

A bathroom in a Craftsman house would have been similar to one in a Tudor cottage, a Foursquare, or a Georgian Revival—utilitarian.

Vast quantities of white tile were used for floors and wainscots, and white marble was used for shelves and vanity tops. Glass was used for shelves (on metal brackets) and for towel rods. The ceramic soap dishes and toilet-paper holders that are set in with the wall tiles were just beginning to be available. But the metal varieties were still common.

All this is not to say that color tiles have no place in the Craftsman bathroom. As you know, Arts and Crafts tiles were glorious, and today there are many excellent reproductions. The tiled bath surround shown below could serve as a model. You might replace the marble trim with a flat oak rail or cap mould.

An unpainted oak medicine cabinet (and small Mission chest,



Arts and Crafts tiles are beautiful surrounding this old tub. Instead of a marble cap moulding, however, an oak rail or moulding would better enhance the period look.

if there's room) would look great. Don't be afraid to mix natural wood with white tile. To continue the theme and keep an uncluttered look, you could use oak for shelves and towel rods, too, rather than glass. Use simple Craftsmanstyle sconces for lighting, preferably with a dark metal finish rather than bright brass.

The most common wall finish in the period would have been gloss paint in a light color or white. But if you're looking to add color and period style to your bathroom today, wall space above the wainscot or tile is the place to do it. Authentic papers are available for Arts and Crafts murals and friezes, and it's not hard to come by an appropriate stencil pattern.

What should you do if your early-20th-century bathroom has no original fixtures to guide you? Derive details, trim, and wall divisions from other rooms in the house. Keep it simple; try not to create an earlier Victorian room. White porcelain fixtures and tile with flat oak moulding is always a safe bet.





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Further Down East



HEN NORTH AMERICA'S WINDS reach their last landfall, they settle in Canso, Nova Scotia, and metamorphose into fog. All the fog in the northeast comes from Canso, the saying goes, the product of lots of weather from lots of other places.

Maybe it's true. There is a lot of fog in Chedabucto Bay and around **CANSO**, a fishing port since the 1500s and permanently settled in 1605. It's easy to believe that, somewhere among the labyrinth of docks that is Canso's waterfront, a tireless machine

TOP: Blue Rocks, in Lunenburg County, epitomizes the rock-bound fishing villages along Nova Scotia's Atlantic shore. Fishing is still a strong industry in the Canadian Maritimes. cranks out the fog that regularly blankets the coastline from here south and west to New England.

Then again, fog is the least of Nova Scotia's claims to fame. The gentle, fertile slopes and sandy beaches of the Northumberland Shore, the rugged Atlantic coast, the dramatic highlands of Cape Breton Island, and the astonishing tides of the Bay of Fundy provide natural beauty and variety. There are picture postcardperfect fishing villages, wide river valleys full of apple orchards, gentle, meandering country roads. There is also sophisticated city life, and evidence everywhere of a rich history.

Then, a short ferry ride to the north, is one of the sweetest islands along this coast. Prince Edward Island happens to be the smallest but most densely populated Canadian province.

Nova Scotia ("New Scotland") was so named by Scottish colonists who arrived in 1621 and disputed earlier French settlers' claim to what they called Acadia, or "peaceful land." Those who refused to take an oath of loyalty to the King of England were expelled, their story later told by Henry Wardsworth Longfellow in "Evangeline." Many of these Acadians became the Cajun population of Louisiana.

New British settlers were joined by colonists from New England. By the time of the American Revolution, roughly half of Nova Scotia's citizens were from the American colonies.

Nova Scotia is almost entirely surrounded by sea and anchored to the rest of Canada by a 20-mile-wide neck called the Isthmus of Chignecto. Most travelers from the south arrive by boat. YARMOUTH, at Nova Scotia's western end, hosts two seasonal daily car ferries from Bar Harbor and Portland, Maine. Another ferry from Saint John, New Brunswick, crosses the Bay of Fundy to land at DIGBY.

From Yarmouth, the traveler can



head north along the Bay of Fundy, or east along the Atlantic coast. Along the Bay of Fundy shore, Acadian villages are crowned with towering church spires. The 25-mile stretch of Route 1 between SALMON FALLS and ST. BERNARD boasts twelve French-speaking villages. Further along, the road heads through the ANNAPOLIS VALLEY, Atlantic Canada's richest agricultural region. Its economic center, ANNAPOLIS ROYAL, is lovely with old houses, stately churches, and a historic fort, and was CLOCKWISE (from top left): In Saulnierville, the Acadian heritage is memorialized before Église Sacre-Coeur (church). Sainte Anne-Du-Ruisseau is another Acadian church. The Church Hill House in Annapolis Valley. An eight-sided barn in Upper Granville. An Acadian cottage at Annapolis Royal.

the provincial capital from 1710 until HALIFAX was founded in 1749. Route 1 takes the traveler to the MINAS BASIN, where the highest tides in the world rise to 52 feet.

Also starting at Yarmouth, Route 3 follows the deeply indent-



ed Atlantic coast. Most of Nova Scotia's settlement is along its shores, but the visitor who ventures inland is treated to the special beauty of **KEJIMKUJIK NATIONAL PARK**, or the 19th-century working **ROSS FARM** at New Ross.

LUNENBURG, at the western end of Mahone Bay, is a magnet for tourists. Its colorful waterfront represents, for many, Nova Scotia's fishing and shipbuilding heritage.

Past the eastern end of SAINT MARGARET'S BAY is the provincial capital of HALIFAX. Its 1819 PROVINCE HOUSE (a fine example of Georgian architecture) is the oldest legislative building in Canada.

The long, unspoiled Eastern Shore of Nova Scotia eventually takes the driver to CAPE CANSO, across the Canso Causeway, and to CAPE BRETON ISLAND. The great inland sea known as BRAS D'OR LAKES (French for "Arm of Gold") are a relatively fog-free sailor's paradise, entered through the canal at ST. PETER'S. Near BADDECK is BEINN BHREAGH (Gaelic CLOCKWISE (from top left): A hooper makes a barrel at Ross Farm. The three churches on Mahone Bay are a favorite photo-op for visitors. Downtown Halifax contrasts old buildings with new. Lunenburg's famous waterfront.

for "beautiful mountain"), Alexander Graham Bell's summer home. The famous **CABOT TRAIL** wends its way around the northern tip of Cape Breton Island and the tundra plateau that is **CAPE BRETON HIGHLANDS NATIONAL PARK. SYDNEY**, the commercial center of Cape Breton Island, was settled by loyalists from New



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TOP: The Cabot Trail, which wends its way around dramatic highlands on Cape Breton Island, is a favorite drive for residents and visitors alike. LEFT: The summer home of Alexander Graham Bell still belongs to his descendants. RIGHT: In Parrsboro, Ottawa House is open to the public. The rooms reflect the area's shipbuilding heritage.

Next to Pictou is **CARIBOU**, site of daily ferry service to **WOODS ISLAND, RE.I.** Beginning June 1, 1997, the new Confederation Bridge will span the 9 miles from Cape Tormentine, New Brunswick, to **BORDEN, P.E.I.**

The Micmac Indians, who have inhabited Prince Edward Island for thousands of years, said that the Great Spirit, after creating the universe and the Micmac people, had leftover red clay. He shaped a crescent and placed it in the Gulf of St. Lawrence. French explorer Jacques Cartier discovered the island in 1534, calling it "... the fairest land





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TOP: Pictou is a center for art galleries and for the area's Scottish heritage. LEFT: From June 1, 1997, the Confederation Bridge makes it possible to drive to Prince Edward Island. RIGHT: French River, a serene fishing and farming community, epitomizes Prince Edward Island.

'tis possible to see!" Early French settlers, however, were expelled by the British, who divided the island into 67 lots of 20,000 acres each, and granted them to wealthy Englishmen. These lots were the basis of a century-long struggle by local farmers against absentee landlords.

Farming is still the primary industry on Prince Edward Island, evidenced in a patchwork quilt of brown and green fields that blankets the gentle hills. Although crops are varied, potatoes are the most famous.

Visitors looking for historic neighborhoods in CHARLOTTETOWN are directed to GREAT GEORGE STREET. The brothers William and Robert Harris, important in art and architecture in the late 19th and early 20th centuries, are commemorated at ALL SOUL'S CHAPEL in ST. PETER'S CATHEDRAL. Among the area's handsome churches, two notable examples are Charlottetown's ST. DUNSTAN'S BASILICA and ST. JAMES PRESBYTERIAN CHURCH.

Prince Edward Island's most interesting tourist phenomenon is the industry that has sprung up around the fictional character **ANNE OF GREEN GABLES**, created by Lucy Maud Montgomery. Several conjectural houses in **CAVENDISH**, now museums themselves, re-create the heroine's environment. They have, apparently, special importance to visitors from Japan, where Anne of Green Gables and Anne of Avonlea are perennial bestsellers. A steady stream of Japanese visitors comes to the Anne sites to get married.





R E S \mathbf{O} U R C E

THE EDITORS HAVE COMPILED THIS SECTION TO GIVE YOU MORE INFORMATION ABOUT PRODUCTS AND SERVICES, INCLUDING ORDER NUMBERS AND CATALOG PRICES, MENTIONED IN THIS ISSUE.

OBJECTS NOT LISTED ARE GENERALLY AVAILABLE, OR ARE FAMILY PIECES OR ANTIQUES.

Furnishings pp. 13-18

p. 13 Needlepoint Canvas from The Sampler, 84 Court St., Plymouth, MA 02360; (508)746-7077 ■ 10-drawer dresser from Jeff Lind, 505 Emery's Bridge Road, South Berwick, ME 03908; (207) 384-2621. For brochure, send \$2.00 - Tiffany reproduction lamp, Meyda Tiffany, 55 Oriskany Blvd, Yorkville, NY 13495; (800) 222-4009. For catalog, send \$5.00. p. 14 Tea Cozy from J. R. Burrows and Company, P. O. Box 522, 393 Union St., Rockland, MA 02370; (617) 982-1812 -Bookcase from Mack and Rodel, 44 Leighton Road, Pownal, ME, 04069; (207) 688-4483 -Willow Chair, Cassina USA Inc., 200 McKay Road, Huntington Station, NY 11746; (516) 423-4560 Tie from Boxelder Neckwear, 2018 East Thomas Ave., Milwaukee, WI 53211; (414) 963-1201 Chair made by Thomas Dahlke, P. O. Box 418, Hadlyme, CT 06439; (860) 434-3589 pp. 16-17 Large medicine cabinet: Waterworks, 29 Park Ave., Danbury, CT; for a showroom near you call (800) 899-6757 • Faucet, Harden Industries, 13813 South Main St., Los Angeles, CA; (800) 877-7850 - Soap Duck and Fish from Anthropologie, 1801 Walnut St., Philadelphia, PA 19103; (215) 564-2313 . W. Adams Faucet by Samuel Heath and Sons, 111 East 39th St., Suite 2R, New York, NY 10016; (212) 599-5177 Linen Towel by Anichini, Rte 110, Tunbridge, VT 05077; (800) 553-5309 -Finial Art faucets, Kohler Co., Kohler, WI 53044; (414) 457-4441 • Parrott Sink from American Chinaware, 6615 West Boston, Chandler, AR 85226; (800)359-3261 • Tub tray with book rack by Samuel Heath and Sons, 111 East 39th St., Suite 2R, New York, NY 10016; (212) 599-5177 p. 18 Tuteur: Brian Foster's Garden Architecture, 719 South 17th St., Philadelphia, PA 19146; (215) 545-5442 Rose from Wayside Gardens, 1 Garden Lane, Hodges, SC 29695-0001; (800) 845-1124 = Terra Rossa Pots from White Flower Farm, P.O. Box 50, Route 63, Litchfield, CT 06759-0050; (800) 845-1124 -Gardener's Journals from Hot Stuff Graphics, P. O. Box 1443, Provincetown, MA 02657; (508) 487-6687 • Market Umbrella: Wood Classics, Box 97A, Gardener, NY 12525; (914) 255-5599. Catalogue, \$2.00. Arbor with bench from Jackson and Perkins, 50 Rose Lane, Medford, OR 97501-9813; (800)292-4769

History of Furniture pp. 22-28

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Down by the Sea pp. 32-37

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Small Bathrooms pp. 44-53

pp. 46-47 Interior Design by Gail Schwartz of Joseph and Joseph Interior Design, 135 College Ave., Los Gatos, CA 95032; (408) 354-9550 -Contractor: Paul Walters Building Inc., 529 East McGuire, Suite A, San Jose, CA; (408) 371-1600 Tile: Designs In Tile, P. O. Box 358, Mt. Shasta, CA 96067; (916) 926-2629 - Curtains: Ann Wallace and Friends, 767 Linwood Ave., St. Paul, MN 55105; (612) 228-9611 = Wallpaper by Bradbury and Bradbury, P. O. Box 155, Benicia, CA 94510; (707) 746-1900 - Cabinets custom made by Burman Cabinet Corp., 864 Mc Glincy Lane, Campbell, CA 95008; (408) 377-6652 Lighting Fixtures by Arroyo Craftsmen Lighting, Inc., 4509 Little John St., Baldwin Park, CA 91706; (818) 960-9411 Sink and Toilet: Kohler, Kohler, WI 53044; (414) 457-4441 p. 48 Vintage plumbing fixtures from Seattle Building Salvage, 202 Bell St., Seattle, WA 98121; (206) 448-3453 Antique rib-cage shower from Johnson and Johnson Antiques, 6820 Greenwood Ave. North, Seattle, WA 98103; (206) 789-6489 • Period lighting fixtures from Richard Miller Lamps, 309 E. Main, Ravenna, OH 44266; (330) 296-6499 = Bathroom design by owner Brian Coleman, Seattle pp. 50–51 Chair and Shoji screen: IKEA, 131 East 57th St., New York, NY 10022; (212) 308- IKEA

Inside Stick Style pp. 54-57

p. 54 Emlen Physick Estate, 1048 Washington St., Cape May, NJ 08204; (800) 275-4278. Open year-round, generally 11-3 days, 10-5 weekends; call for seasonal info. p. 54 Mark Twain House. 351 Farmington Ave., Hartford, CT 06105; (860) 247-0998. Open year-round, 9:30-5 daily; closed Tues except in summer. . To mail-order Scully's The Shingle Style and the Stick Style [item #R104; \$22 + s/H], call the Old-House Bookshop: (800) 931-2931 p. 57 The Aesthetic Movement had the biggest impact on Stick-style interiors 1867-1890. To mail-order Lionel Lambourne's The Aesthetic Movement [item #V108; \$59.95 + s/H], call the Old-House Bookshop: (800) 931-2931

Gothic Inspiration pp. 58-63

The Sanford-Covell Villa Marina is open to guests year-round, 72 Washington St., Newport, RI 02840; (401) 847-0206

Stitches in Time pp. 72-78

p. 75 Reproduction of 19th century table cover: Penn & Fletcher, Inc., 242 W. 30th St., New York, NY 10001 (212) 239-6868 = Embroidered "Sentimental" pillow, Penn & Fletcher, see above (this one says "Mother"; they are available saying "Father," etc., as well) - Embroidered blue and white pillows: Elizabeth Creeden, The Sampler, 84 Court St., Plymouth, MA 02360; (508)746-7077 p. 76 Victorian Needlepoint from the collection of Brian Coleman, 2018 Nob Hill Ave. North, Seattle, WA 98109; (206) 954-4572 • Gaufrage velvet pillows, Penn & Fletcher, see above p. 78 Tree of Life Pillow, Elizabeth Creeden, see above - Voysey reproduction bed-rug: Trustworth Studios, 280 Sandwich St., Plymouth, MA 02362; (508) 746-1847 • "Carp" fabric, J. R. Burrows and Company, P. O. Box 522, 393 Union St., Rockland, MA 02370; (617) 982-1812 " "China Tree" table linens by United Crafts, 127 W. Putnam Ave., Greenwich, CT 06803; (203) 869-4898 • "Poppy" table linens by Ann Wallace and Friends, 767 Linwood Ave., St. Paul, MN 55105; (612) 228-9611 . "American Beauty" Design by Arts and Crafts Period Textiles, 5427 Telegraph Ave., Oakland, CA 94609; (510) 654-1645

History Travel, Canadian Maritimes pp. 98-104

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California

American Decorative Arts Forum of Northern California, San Francisco. (415) 921-7300. JUNE 10: Paul Revere: From Artisan to Entrepreneur. AUGUST 12: Dressing the American Woman in the 19th Century.

Santa Ana Historical Preservation Society. (714) 953-1876. JUNE 1: Spring Home and Garden Tour.

Connecticut

Bowen House, Woodstock. (860) 926-4074. JUNE 1–2: Mrs. Tiggy Winkle Tea; JUNE 28: Garden Party; JULY 13: Hats! Hats! Hats!

The Mark Twain House, Hartford. (860) 247-0998. AUGUST 15-17: Mark Twain Days. Mystic River Historical Society. (860) 536-4779. JUNE 14: Doorways to the Past: A Walking Tour of Ten Homes.

Wadsworth Atheneum, Hartford. (860) 278-2670. APRIL-AUGUST: A Passion for Paisley.

Delaware

Lewes Historical Society. (302) 645-7670. JUNE 28: Antiques Fair.

Milton Chamber of Commerce. (302) 684-1101. AUGUST 9: Bargains on the Broadkill.

Rockwood Museum, Wilmington. (302) 761-4340. JUNE 2: The 100th Anniversary of Edith Bringhurst's Wedding. JUNE 6, 13,20,27: Summer Concert Series.

Winterthur Museum of Art, Wilmington. (800) 448-3883. MAY 24: The Campbell Collection of Soup Tureens.

Illinois

Art Institute of Chicago. (312) 443-3626. APRIL 12–JUNE 22: Drawings Rediscovered: Italian Drawings Before 1600. APRIL 12–JUNE 22: Michelangelo and His Influence: Drawings from Windsor Castle.

Champaign County Preservation Alliance,

Urbana. (800) 791-6010. JUNE 21–22: Fifth Annual Historic Homes and Garden Tour.

Frank Lloyd Wright Home and Studio Foundation, Oak Park. (708) 848-1976. MAY 17: Wright Plus Housewalk.

Joilet National Historic Register Neighborhood. (815) 722-3068. JUNE 22: This Olde Housewalk.

Spring-Douglas Historic District, Elgin. (847) 695-3186. MAY 18: First Annual Preservation Home Showcase.

Iowa

Old House Enthusiasts, Dubuque. (319) 556-8668. MAY 17–18: Tenth Annual Fest House Tour.

Kentucky

East Row Garden Club, Newport. (606) 441-1436. JUNE 21-22: First Annual Garden Walk. West St. Catherine Neighborhood Association, Louisville. (502) 635-5244. JUNE 8: Steeple Chase—An Old Louisville Church Tour.

Maine

Chocolate Church Arts Center, Bath. (207) 442-8455. JUNE 17-SEPT. 11: 10 private homes and 6 house museum tours twice weekly.

Hamilton House, South Berwick. (603) 436-3205. JULY 6, 27; AUGUST 3, 10: Sunday Concerts in the Garden.

Massachusetts

Beauport, Gloucester. (508) 283-0800 JUNE 25: Strawberry Tea; JULY 3: Evening Tour, Buffet and Fireworks.

Gropius House, Lincoln. (617) 259-8098. JUNE 6, 8, JULY 4: An Evening at Gropius.

Harrison Gray Otis House, Boston. (617) 227-3956. JULY 5, 26: Magnificent and Modest: Beacon Hill Walking Tour.

Hingham Historical Society (617) 749-7427.



JUNE 18: 73rd Annual Tour of Homes and Historic Buildings.

Historic Deerfield. (413) 774-5581. JUNE 27-20: Conference: Textiles in Early New England. JULY 6, 13, 20: Open-hearth cooking demonstration. JULY 10, 17, 24: Craft, Labor, and Community: The Northeastern United States in the Nineteenth Century.

Lyman Estate, Waltham (617) 227-3957, ext. 271. JUNE 3, 7: New Scholarship on Regional Furniture.

Missouri

Scarritt Renaissance Neighborhood Association, Kansas City. (816) 483-9299. JUNE 7–8: Historic Homes Tour.

New Hampshire

Historic Associates, Portsmouth (207) 439-2878. JUNE 18–0CT. 31: Treasures to Trash: Early Ceramics of the Portsmouth Region.

New Jersey

Craftsman Farms Foundation, Parsippany. (201) 540-1165. MAY 10–JUNE 15: Affirmation and Rediscovery; A Centennial Exhibition of the Society of Arts and Crafts, Boston. JUNE 1: Craftsman Era Fashion Revue.

Rhode Island

The Preservation Society of Newport County

(401) 847-1000, ext. 120. JULY 12–13: The Newport Flower Show at Marble House.

Washington

Seattle Architectural Foundation (206) 667-9184. MAY 17: Montlake: A Primer of Residential Styles. JUNE 7: Waterfront Renaissance. JUNE 21: Terra Cotta Seattle.

Wisconsin

Abatron, Inc., Kenosha. (414) 653-2000. мау 17: Restoration Faire.

Rock County Historical Society. (608) 756-4509. MAY 2-JUNE 27: Quilts from America's Flower Garden at High St. Museum. JUNE 14-JULY 12: The Glorious Fourth of July at the Lincoln-Tallman Restorations. AUGUST 10: Tallman Arts Festival.









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41. Architectural Services—Taliesin trained architects, qualified in preservation and rehabilitation, distinguished by their attention to detail and integration of new work into the fabric of existing sites and structures. Residential folio, \$10.25. Gerald Lee Morosco Architects, P.C.

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LITERATURE REQUEST FORM

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

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Mail to: Old-House Interiors, Send Away, 2 Main St., Gloucester, MA 01930 This card must be mailed before August 30, 1997.

9705



A Mid-Atlantic Farm, 1758

VISITORS HAPPEN UPON THE PETER WENTZ FARMSTEAD Museum because it enjoys a perfect location for Sunday drivers and history buffs alike. The Pennsylvania German working farm in Worcester Township (Montgomery County) is situated about halfway between Chadds Ford and New Hope, not far from

Philadelphia. Settled in 1758, the Wentz homestead twice served as General Washington's headquarters, the costumed tour guides will tell you; when you go outside to tour the 90-acre farm, you'll be treated to period craft and farming demonstrations. It's a nice stop for the whole family.



Old-house watchers, however, will be smitten by the restored house itself: sparse yet strikingly cheerful.

Furnishings are based on Wentz's written inventory of 1794. Philadelphia and English furnishings, good but not fancy, share rooms with local objects ca. 1760–1790. Per the inventory and custom, there are

> no window hangings or carpets. Decorative painted polka dots and crescents in dadoes occasionally have been copied by decorators for both colonial and modern interiors. The Wentz Farmstead is open year-round except major holidays, Tue–Sat 10–4; Sun 1–4. Call (610) 584-5104.

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