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PHOTOGRAPHED BY GEOFFREY GROSS

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Open House
In the Yukon Territory.

ONTHE COVER: Built in 1908, electrified in 1928, and gently remodeled in 1940, this Bungalow kitchen extends old-fashioned welcome. Cover photograph by Linda Svedsen.
Fear Not Chance

What a wonderful thing it is to get an award out of the clear blue sky. Carl and I got one last spring. Best of all, it was an award we didn’t compete or apply for, an award we didn’t even know existed.

A handwritten postcard arrived. We were to be honored for our door-yard gardens—would we please come to the ceremony at the library? The Civic and Garden Club wanted to convey their appreciation for our contribution toward a prettier city.

Ladies and gentlemen of the Garden Club, you have no idea how thrilling this was for us. We are ex-New Yorkers. My gardening experience in the 18 years before I moved to Cape Ann consisted of sweeping a stoop. Carl and I started our experiments with nature out there by the busy road for two reasons: It is a confined area where we couldn’t get into too much trouble. And we wanted to “give something to the street” (i.e., divert the attention of passers by from the eyesore that was our unrestored house). Apparently someone did indeed notice. Perhaps the award was meant to encourage: “Nice fence, folks; now how ‘bout that house?”

I learned a valuable lesson from all this: The best results may come from not thinking too hard. The door-yard garden, you see, was not planned. It was almost an artistic endeavor... we were winging it. First Carl surprised himself by building a neo-Gothic fence for the practical purpose of masking street noise and deterring youths who threw beer bottles against the granite outcrop. I picked a stain color to match the lichen on the rock.

Then I decided red roses would go well with lichens and be visible even by speeding motorists. Then we transplanted grasses that weren’t doing well in one of the painstakingly planned garden areas I was working on (with little success). Now and again I filled in with plants rather haphazardly chosen by only two criteria: they had to be species that stayed alive in neighbors’ yards in this harsh Atlantic micro-climate, and I had to like them.

Nature took over. Everything worked out.

I’m going to keep all this in mind as I consider my interior.

[Signature]
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LETTERS

His Last Commission
THANK YOU SO MUCH FOR YOUR BEAUTIFUL magazine with the [tribute to] Larry Boyce and his art. [The Incredible Tale of an Itinerant Stencil, Winter 1997] Church administrator Tom Kearney will be pleased to see it.

—TRACY CLAGETT
Old First Presbyterian Church
San Francisco

Row House to Adobe
BROWNSTONE BROOKLYN REVISITED . . . [Winter 1997] I remember when Old-House Journal was a little newsletter produced in a brownstone basement in Park Slope [a historic district in Brooklyn, New York]. That magazine and this new one have come a long way. It was nice to see the row house type celebrated, even though you've moved to old New England.

—PETER MARSHALL
Brooklyn, N.Y.

A FRIEND TOLD ME TO LOOK FOR YOUR magazine—she said it was about historic houses. I imagined something with museum-like rooms. But what a delight! A Santa Fe adobe, a log cabin in New Jersey, plain bathrooms: I wouldn't have thought of all this as "historic" but, you've made me see how one can approach an old house with sensitivity yet allow for personal taste. Thanks, and keep it up.

—DOLORES KENDA
Tuckerton, N.J.

A Western Fan
I WAS DELIGHTED by your recent features on Santa Fe houses and the Mission style [Winter 1997]. Patricia Poore's review of my book Romance of the Mission has been most gratifying to me because she astutely recognized the fact that the Mission style is dynamic and inventive, currently enjoying an artistic "redefinition". Kudos to your staff for introducing the classic design styles of the Southwest to a national audience.

—ELMO BACA
Santa Fe, New Mexico

Decorated Stairs
IN FALL 1997, YOU HAVE AN ARTICLE ON "Decorated Stairs." I have carpeting and the old brass rods, but how do you fasten the rods to the stairs? Could you kindly explain what fixture I need to secure the rods? Thank you for any help you can give me.

—MRS. NOEL R. JONES
Union Dale, Penn.

TRIANGULAR BRACKETS that hold metal or wood stair rods in place are usually made of brass. They come in pairs, and can be purchased separately. When choosing stair rod brackets, be sure to measure the thickness of your carpet runner, including pad (if used), since brackets have different space allowances for different thicknesses of carpets. Thin to normal spacing is 5/16", a thicker carpet may need a clearance of 11/16" —ed.

Real Kitchens
JUST A NOTE TO LET YOU KNOW THAT, since I started subscribing to Old-House Interiors, I have completely changed my mind about what I want my kitchen to look like! I am more inclined to go with a practical plan that looks like it evolved over time, keeping some of what is here, using antiques, and not being afraid to add modern conveniences. The obsessively correct "period reproduction" kitchen has started to look false to me. I think that's because the kitchens you show are more real.

—SUSAN FLEMING
Mountain Lakes, N.J.

WE TRY TO KEEP AN OPEN MIND about kitchens, publishing good ones whether they're original, remodeled, or interpretive. Check out two near-original bungalow-era kitchens in this issue, followed by a beautiful example of today's Arts and Crafts thinking. —ed.

COMING UP
Summer 1998

In Victoria, a turn-of-the-century house betrays English Arts and Crafts influence . . . Baronial comfort in a gutsy neo-Tudor . . . The universal appeal of plain and simple summer homes, barely decorated . . . The beauty of old roses . . . Living on the porch . . . Dressing rooms for the season.
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Bright Light, Gentle Light
Authentic Designs makes reproduction Colonial-era lights in both electric and candle-powered versions. The Sturbridge Leaf chandelier measures 16" x 32", the center turning is maple, arms and acanthus leaves are aged and darkened brass. $1,260. (802) 394-7713

Swiss Chicks
Switzerland's René Burri is a glassblower who fashions subtly colored chickens out of marbled, translucent glass. Then he dresses some with hats and sets them to pecking, sitting, and roosting. From Deborah Cowan & Company, Inc., to the trade. Prices range from $10 to $28. (800) 778-4111
Napoleonic Grandeur

The original of the Ram's Head chair is in the Codman House in Massachusetts. Chairs like this were made in France during the early 19th century, when designers were inspired by the newly uncovered frescoes of Pompeii. From Southwood Furniture, $1,703. (800) 345-1777

Milano Modern

Everything about this chair—the black and white leather fabric, streamlined shape, and color blocking—says "modern." From Ferguson Copeland, the generous proportions give it old-fashioned ease. $700; call (704) 439-9990

Rock On

David Heilman makes furniture after the designs of architects Greene and Greene. This rocking chair, based on one in Pasadena's Blacker House, is made of mahogany and ebony with an oiled finish. $6,000. (617) 923-4829

Have a Seat

Scandinavian Spirit

Designer Finn Juhl first introduced his Chieftan Armchair in 1949; Baker has reintroduced the sculptural design that helped define modernity. The floating seat rests on crossbars, and a turned, carved walnut frame supports the shaped back and floating arm pads. $3,995. (616) 361-7321

For more information see page 104

Victorian Comfort

In 1880 Mr. and Mrs. David King of Newport, Rhode Island, bought a tufted club chair from Leon Marcotte of New York. The reproduction is from E. J. Victor. In customer's own material: $3,369. (704) 437-1991
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Tea for Two in the Kitchen

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This tea cozy pattern, called "The Hare," is available as a needlepoint kit from Trustworth Studios. It comes with hand-painted canvas, Appleton crewel yarns, and instructions. The reverse side, naturally, shows a tortoise. $110 each; call (978) 746-1847.

Robert Jarvie's candlestick designs were named after letters of the Greek alphabet. "Theta" is solid bronze, made from the original mold by United Crafts, $265. The teapot, sugar, creamer, and cups are in a dark green pottery that the Craftsman would have liked. The seedpod and pinecone motifs of the linen placemat and napkin are hand-embroidered and hand-appliqued. They are also available in pillows, tablescarves, and curtain panels. From United Crafts. (203) 869-4898.
Lined Up in Pears
Heather Goff presses and glazes her tiles by hand, which adds to their charming folk-art quality. The "Pear" tile measures 4" x 4" and comes in glazes varying from sky blue to satin blue to green. $14.50; (978) 758-6743

Wood Is Warmer
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The Chicken Came First
In the late-19th and early-20th centuries, many American kitchens had chicken dishes like these. The brooding hen is the lid; her tail feathers make a handle. Large blue chicken dish: $18 from Fishs Eddy. (212) 420-9020

Red in Tooth and Claw
Every kitchen needs a few good bowls that are sturdy, simple, roomy, and bright. This one, from Fishs Eddy, is perfect for mixing batter, setting dough to rise, or for holding fruit. $20; (212) 420-9020

City Lights
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The designs of C. F. A. Voysey are as appealing today as they were in England a hundred years ago. Clockwise from top left: A fine, 10-point cotton lace panel in Voysey's "The Stag" design, from J. R. Burrows & Company; 72" x 95"; $125; 72" x 118"; $150. Needlepointed wall hanging from Trustworth Studios; $125. The barometer is from Trustworth Studios; $1,500. Trustworth Studios' Voysey needlepoint kits include: "The Lighthouse," $130; "Floral Heart," $150; and "The Crow," $160. They are on "The Tortoise and the Hare" carpet from J. R. Burrows & Company. The oak chair is made from original 1902 drawings; $1,700 from Trustworth Studios. Draped over it is "Bird and Poppy," a cotton-linen union fabric at $45 per yard from J. R. Burrows & Company. Call Trustworth Studios at (508) 746-1847, J. R. Burrows & Company at (800) 347-1795.
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Old-House Interiors back issues are a wealth of information. Check the topics listed below to find which issues suit you best, or buy them all! In addition to the topics listed, each issue contains our regular features such as decorating answers, good books, resources, history travel, before and after, and a whole lot more.

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Gustav Stickley studied Morris's furniture... early Stickley is very medieval, with large strap hinges applied to great, monolithic case pieces.
The Bold and the Beautiful

A Gentle Comparison of American and English Arts and Crafts Furniture  

BY DAVID BERMAN

The ethics, theories, and dreams that became what we call the Arts and Crafts Movement did not come together in Syracuse, or New York—or, for that matter, in America. The Movement was given initiative by some idealistic young artists in Red Lion Square, London. With the passion of youth, liberal educations, and no small amount of talent, William Morris and Edward Burne-Jones railed against the shoddy, mass-produced furnishings that had flooded the market during the mid-19th century. Two artistic college boys furnish their rooms, in other words. Initially they focused on the boxy simplicity of medieval forms as the "true" and "honest" representation of proper English furnishing. Eschewing florid applied carvings and mouldings, they embellished their first efforts with gorgeous paintings portraying a fabled medieval golden age. Thus began a spiral that continues to circle: begun in England with a revolt against mass-produced furniture, progressing to simple but competently made pieces, to very sophisticated handmade goods, back to mass production of mixed-quality furniture, and, finally, to today's ongoing simultaneous production of cheap knock-offs with high-quality studio furniture. Artists who rebel against shoddy goods are copied—cheaply.

In England, the movement stayed comparatively pure even through an evolution from its beginnings in the late 1850s until World War I. Starting with the very simple, medieval plank forms favored by the young William Morris, furniture design moved toward the elaborately joined pieces of CFA Voysey and, still later, of Ernest Gimson and the Barnesly brothers in the Cotswolds. The English preference—and premise—was for traditional handwork in the execution of simple, often elegant, design. Seeing and feeling the effects of the hand tool on the wood was desirable. Pegged mortise and tenon joints, exposed dovetails used decoratively and constructively, simple and compound chamfers to relieve heavy stiles and rails, hand-planed multi-fielded panels—all these were used to demonstrate the skill of the cabinetmaker. By the time the English Arts and Crafts Movement was past, furniture had progressed to the beginnings of the modern studio furniture movement—the benchwork (hand-made) that thrives today.

In America, arts and crafts furniture evolved less than did its English counterpart. By American Arts and Crafts furniture, I mean production furniture rather than contract work. Architect-designed furniture in this country was quite equal to designed furniture in England. As in...
Ironically, what began in England as a revolt against mass-produced furniture of poor quality saw its greatest success in the factory production of mixed quality furniture in America.

England, American furniture makers at first interpreted heavy medieval forms. But while the English used authentic medieval coffers and case pieces for reference, American work was often imitative of English Arts and Crafts furniture. Gustav Stickley studied Morris's furniture; Stickley's early pieces are very medieval, with beautiful, large strap hinges applied to great monolithic case pieces. This was medieval interpretation with an American twist. The best of this early work incorporates mortise and tenon joints with through tenons that beveled and pegged. For surface interest, these pieces rely far more on large expanses of highly figured quartersawn oak with prominent ray patterns. The pity is, as time went on and the Movement's popularity increased, furniture remained heavy, the hardware was less integrated, and the effect became oppressively dark and massive. This was especially true of the work of companies trying to cash in with cheap knock-offs.

Three fundamental characteristics describe the differences between English and American Arts and Crafts furniture. The first and most important is that the English furniture is mainly handmade; American furniture is mostly machine work. Remember that the genesis of the Movement was a reaction against poor quality machine production.

The second point is that English furniture was mostly limited or "one-of" work, contracted for specific houses. By its very nature, it was more diverse in design. American furniture (whether Stickley, Limbert, Shop of the Crafters, etc.) was conceived for mass marketing; the work of the Greene brothers in Pasadena and Frank Lloyd Wright in the Midwest are notable exceptions. During the 1980s, when American Arts and Crafts furniture was stratospherically high-priced, attendees at various auction houses could be heard sputtering, "Look!—its a Gus #631 1/2!" Compare such labeling to the romance of the so-called Sussex Chairs handmade for Morris & Co., or King Rene's Honeymoon Cabinet, which describe English pieces.

Third, English work quickly became lighter in design, in color, and in weight, and remained so during most of its popularity. American furniture remained (mostly) heavy and dark. English designers began to take pleasure in reducing the structural members of furniture to essentials.

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The English preference—and premise—was for traditional handwork in the execution of simple, often elegant, design. Seeing the effects of the hand tool on the wood was desirable.

Stickley, of course, being the most prominent for furniture. The differences now are the same as they were at the beginning of the century; handmade is handmade and machine is machine. Nevertheless, both cabinetmaker and factory today offer excellent value for their respective prices. My advice: Do a bit of homework to learn the characteristics pertinent to either English or American furniture. Old American furniture is, of course, easier to find than old English. Good antique pieces of English Arts and Crafts furniture are rare and costly; reproductions are not inexpensive, being custom. American furniture, particularly Stickley, is widely available either through antiques dealers or as reissues. With this renewed popularity, naturally, comes the merchandiser out for profit alone: bad kits and shoddy, stapled and screwed work are also available. Full circle? Time for revolt? Artisans, students, romantic dreamers: don your smocks and work on.

David Berman—historian, innkeeper, and artisan—dons his smock in Plymouth, Massachusetts, where his Trustworthy Studios makes reproduction Voysey furniture, needlepoint kits, and lighting fixtures.
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IN THE ARTS & CRAFTS TRADITION

Whether antique or reproduction Arts and Crafts furniture is better made or a better buy is hotly contested. We won't attempt to resolve it, but here is a partial list of today's sources.

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REPRODUCTION
Berkeley Mills East-West (CA); (510) 549-2854
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Cassina USA (NY); (516) 423-4560
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David Hellman (MA); (617) 923-4829
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Dovetail Woodworks (MA); (978) 853-3151
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MENTION A PERIOD OF TIME, OR A STYLE, AND YOUR MIND'S EYE WILL SEE A
picture characterized as much by color as by finishes or furniture. Each era has conventions of chroma and intensity, harmony or contrast, color placement in the room. The essay IMPRESSIONS OF COLOR explores that color sense, and predicts a surprising revival. • Keep color in mind as we visit two homes, one elegantly atmospheric, the other vernacular. A PLANTATION HOMESTEAD in Virginia has seen auspicious times, and remained in the hands of a single family, since its construction in 1775. On the Hudson River, a simple GREEK REVIVAL house is handsomely furnished with area antiques. • Our landmark house is Naumkeag, the grandest survivor of the SHINGLE-STYLE COTTAGES, so many of which have been lost to fire or vandalism. The young Stanford White designed this livable jewel. Lost to remodeling, rather, are most original kitchens, but we found two dating to circa 1910. These BUNGALOW-ERA KITCHENS expose the sanitary realities of post-Victorian service rooms. A third kitchen, in full ARTS AND CRAFTS garb, suggest an alternate approach for today. • The best period rooms may suffer an unnecessary anachronism in their flower arrangements. Guidelines here are easy enough to follow. Finally, a most dramatic restoration: before and after the devastating fire that gutted the SALT LAKE CITY CHATEAU known as the Kearns mansion.—THE EDITORS
This history-rich part of the Virginia countryside has seen Revolutionary fervor, Civil War battles, famous residents, venerable fox hunts, and expensive horse flesh. Seven generations descended from the 18th-century builders of this farmhouse have provided continuity while inhabiting rooms filled with memories, antiques, and atmosphere.

by Regina Cole | photographs by Geoffrey Gross

The music room was added in 1840; doors lead directly outside as well as into the next room. The large portrait is of Rebecca Tasker, who married Daniel Dulany in the mid-eighteenth century.

ABOVE: From the back, Welbourne's graceful growth is evident.
Welbourne was built in 1775 on rolling farmland in Middleburg, Virginia. Periodic additions grew the house while the original vast acreage was reduced, but the family never left. Today the seventh-generation descendant of the first homeowner lives at Welbourne.

Continuity is the most striking feature of this home. Big, with generously proportioned rooms and views of the lush countryside, Welbourne has a sense of history not often found in our young country. Civil War artifacts, battered monogrammed silver, faded diary entries, ancestral portraits, furniture bought in 1800 London, cracked photographs of long-ago fox hunts: all remain in the house as relics of the Dulany family. The current inhabitants remember their ancestors, and more. They share space with them, with the effects of their lives. They tell their stories as readily as they discuss tomorrow's weather.

And what stories there are to tell! Like Zelig, Woody Allen's fictional film hero, the Dulans of Welbourne were apparently at the center of his—

Top: Seen from the circular front drive, Welbourne is a classic southern plantation house with a colonnaded verandah. Above: The banjo clock just inside the front hall has hung in the same spot since 1830. The hall portrait shows a teenaged Richard Dulany.
Portraits of ancestors are everywhere. Over the classical fireplace mantel in the library is one of many depicting Colonel Richard Dulany.
It started with the first generation: Daniel Dulany, son of the settler who moved to Maryland from Queen’s County, Ireland, in 1686, is said to have caused the Revolutionary War. It seems he was ordering an expensive carriage in London when Lord North asked who it was for. Dulany replied, "An American gentleman." Said Lord North, "If Americans can afford to ride such fine carriages, they can pay more taxes."

Benjamin Dulany, who married George Washington’s rich and beautiful ward, Elizabeth French, gave the first president the horse Blueskin, Washington’s favorite hunter. In 1840 Colonel Richard Henry Dulany founded the Piedmont Hunt, which continues today. It was long a favorite of Jacqueline Kennedy Onassis, who built a house nearby while John F. Kennedy was President. Pamela Harriman, the late Ambassador to France,
lived in the neighborhood. Book editor Maxwell Perkins was a frequent guest while Welbourne was in the hands of the current owner's great-aunt Elizabeth. (They say that Perkins loved her.)

Because Perkins believed the bucolic atmosphere and southern hospitality would do them good, he often brought two of his authors, F. Scott Fitzgerald and Thomas Wolfe. Their Welbourne-inspired stories are kept in a scrapbook in the front hall, and frequently read and shown to guests. A visitor sleeping in the downstairs bedroom off the library is told that it was where F. Scott Fitzgerald always stayed. "But that bed wasn't there then," is the quick assurance, lest the sheer romance of it all overwhelm the impressionable guest.

The Civil War period evokes the deepest reflection here. Richard Dulany's youthful image hangs in the front hall, but the position of honor in the library is given to his portrait in the uniform of the 7th Virginia Cavalry. He was a hero of the South, fighting with John Singleton Mosby, the famous "Gray Ghost of the Confederacy." Colonel Dulany's descendants still have his bugle, hat, gloves, and sash. They are cherished as much—or maybe more than—first-edition books or brass-bound Regency desks.

A pane of glass in the parlor was etched by Major John Pelham in 1862,
A Sheraton bed is in one of the rooms added in 1820; this was the bedroom favored by F. Scott Fitzgerald when he stayed at Welbourne. A door leads onto the front verandah.
supposedly with a diamond ring given to him by his commanding officer, J.E.B. Stuart. The graffiti of the young hero, killed soon after his stay at Welbourne, has become a shrine to students of the Civil War. Mary Dulany, who was thirteen when Pelham visited, later named her own house "Pelham" after the young officer.

**Welbourne was built as a simple, though substantial, stone house.** Wings were added to either side in 1820, the columns in front date to 1830, and a brick music room was added in 1840. The house was named after the family home of Mary Ann Welby of Lincolnshire, England, the first lady of the house. Today's homeowner, Nathaniel Morison, is her direct descendant and a distant cousin of the Earl of Welby.

His mother started to take in paying guests over thirty years ago. Nathaniel's wife Sherry takes care to tell potential guests that staying at Welbourne isn't like staying at a posh, contemporary inn. "The atmosphere is one of faded elegance," she says. "Not everyone likes that."

But those who accept the passage of time may briefly experience a way of life that is as inaccessible to most as the ante-bellum South itself. They can sit on the broad verandah and play with friendly hounds, or step out the bedroom door and visit over the fence with horses. They can eat sausage, biscuits, eggs, and grits served on china bought over a hundred years ago. They can even believe that the gentle fields go on forever, only occasionally crossed by ancient tumbledown stone walls, and that life never moves any faster than it does here at Welbourne.
GREEK VERNACULAR

A house deeply rooted in local tradition is restored and furnished with antiques and art that speak of the area’s history,

by Regina Cole | photographs by Geoffrey Gross | styled by Susan Piatt
In the dining room a Dutch door was designed to let in air and light, but to keep out animals. The chairs are grain-painted pine half-spindle Windsors.
NEW YORK AND NEW JERSEY were once wilderness. As the mid-Atlantic states were settled, pockets of agriculture developed by Dutch farmers began to appear along the Hudson River. The descendant of one of those Dutch settlers built a home rooted in local tradition: a vernacular Greek Revival structure with the frieze windows common to the mid-Atlantic area. It was built in 1836 by Peter D. Haring. He had inherited the land from his father, and the house and land stayed in the family until 1896. Ownership had been established in 1682, when his great-great-great-great-grandfather, John Pietersen Haring, had bought, along with 13 other men, 16,000 acres of land west of the Hudson River from the Tappan Indians.

The old house was, in their words, "rough around the edges" by the time Lee and Rich Williams saw it. But an inspection by local builder, designer, and restorationist Timothy Adriance pronounced it sound, so they launched into a five-year project. They

**LEFT:** The front parlor is a more formal room, as it would have been in 1836. American Empire furniture from the region is the perfect fit for an 1836 Greek Revival house. **TOP:** The front hall floor is covered by a wall-to-wall floorcloth. Wall murals are of scenes from area history, including this one depicting the British scaling the Palisades to attack Fort Lee.
ABOVE: New cabinetry with simple lines and glass doors fits into an old kitchen. LEFT: (from top) The barn serves as garage. The black walnut tree by the well is one of a pair of so-called "marriage trees" planted when the house was built. The hayrack actually hides garbage bins. The new fence follows a classical design that remained popular during the 19th century.

discovered surprises, like the original wainscoting in the dining room hidden under layers of 1920s Beaver Board and wallpaper. They also learned that the bricks for the foundation had been made on site, as had the hardware and the siding; Haring had had a sawmill, brick yard, and blacksmith shop.

The Williams' experience echoed that of many new old-house owners. As they stripped away layers of later work, they saw the house's lineage reveal itself. The experience lead them to hunt down late 18th- and early 19th-century furniture local to the New York-New Jersey-Pennsylvania area, and to commission floorcloths, furniture, and murals that drew on local design and history.

The murals in the entrance hall are a special source of pride. The main scene depicts the British as they are scaling the Palisades to attack Fort Lee (in New Jersey). Everything is authen-
tic, down to the uniform colors worn by the different regiments.

Early in the twentieth century, the original kitchen had been turned into a garage. Lee and Rich restored it, taking cues from the jamless fireplace, typical of local historic Dutch design, that remained. Once again, a valance along the beam serves as a "soft" lintel, keeping smoke from entering the room—but protecting heads from banging they would suffer if the lintel were made of wood.

Although Haring's shops are long gone, the outbuildings bring together modern needs with old design. The pegged barn was re-created from an 18th-century design. What would have been its granary is now an unexpected cedar closet. And the picturesque hay barracks, which were used by 18th-century Dutch farmers and based on medieval precedent, cleverly disguise garbage bins.
SHINGLE COTTAGE
Shingle-style houses are rare; comparatively few were built, and many have since burned or been radically altered. Naumkeag is the grandest survivor. by Patricia Poore

This splendid house by architect Stanford White is an arresting survivor of the late-Victorian Shingle style, a style more in fashion today, perhaps, than it was in 1880. Architects seem to cherish the style's grand informality. The rest of us like it, too: colonial period zealots and lovers of Victoriana, nobody doesn't like Shingle style. Reasons come clear on a visit to Naumkeag, the grand survivor in the Berkshires of Massachusetts. A cross between cottage and castle, the house is both comforting and regal. Formal rooms, gorgeous antiques, mahogany paneling downstairs allow spirit and ego to soar. Netted bed canopies and cozy corners upstairs call for introspection in pajamas. Such was the talent of Stanford White, and such is the Shingle style. Naumkeag was the Indian name for the place that became Salem, Mass., the boyhood home of attorney Joseph Choate. On the advice of his friend Charles McKim, Choate retained White (McKim's young partner in the firm of McKim, Mead and White) to design his summer "cottage" in Stockbridge. It was an unlikely pairing, one that led to such compromise as this modern-leaning architect's design of the French Norman Revival street façade of the house at his conservative client's behest. The rest of the house, inside and out, is fully Shingle style. A huge living hall with fireplace and...
The Colonial Revival dining room was a Shingle-style convention; this one is furnished with Sheraton, Hepplewhite, and Georgian-period pieces. BELOW: The Art Deco Blue Stairs and white-birch wall. OPPOSITE: A picture of comfort in one of nine bedrooms.

adjacent grand stair connects to a parlor, dining room, and library, each elegantly but comfortably furnished, mostly with antiques. The interior remains much as it was conceived by White and Choate’s wife Caroline, who acted as decorator. Naumkeag is well known, too, for its remarkable gardens. Frederick Law Olmsted had been retained to plan the landscape, but he excused himself over immediate differences with the Choates. The unexpectedly formal landscape (terraces and topiaries) designed by Bostonian Nathan Barrett was reworked after 1926 by daughter Mabel Choate, who collaborated with famed 20th-century landscape architect Fletcher Steele over a period of 30 years. Most of the great Shingle houses are gone; summer homes are especially prone to fire and demolition. This one is a landmark.
Yes, finish and furniture define these instantly recognizable rooms of the 1950s, the Empire style, and the Georgian era (opposite). But just look at the colors! Orange and green, blue and yellow are constants across the centuries. Salmon and cerulean, however, are not.
Hester Prynne (rhyymes with sin) was right. Beauty can convert any color of private passion into a thing of public pride. Students of American literature will recall how Nathaniel Hawthorne’s famous heroine of his pioneering 1850 psychological novel was forced by the black-garbed prudes of 17th-century Puritan Boston to wear a scarlet letter on the front of her dress, and how she embroidered it with such beauty, and conducted herself in public with such grace, that she was privately admired for the conviction of her passion. Likewise, in America, no interior color has ever been judged shameful when graciously presented in the context of beauty. * Every generation has its signature color. I can get sniggers and snorts out of any audience of a certain age simply by saying, “Who remembers avocado green and harvest gold?” (Blessed are those too young to have been exposed to pea-green appliances in the 1960s or bilious mustard in the 1970s.) * Turquoise! She had always regarded the color turquoise, like shocking pink and chartreuse, as the color equivalent of the word ain’t: quaint when seldom used but vulgar in great doses. —E.L. Konigsburg, the view from saturday* * This delightful passage from Konigsburg’s Newberry Medal book evokes memories of turquoise from the Pop-Art 1960s, and acid green-yellow chartreuse from the 1970s, and intense shocking pink from the 1930s. It also introduces two of the biggest anxieties Americans experience when selecting interior paint colors—“Is it proper for a person like me to use them in my home?” and “Will the ‘big-house’ paint colors I see in the magazines look good in the smaller rooms of my house?”

by John Crosby Freeman
I believe there is nothing about the scale of your rooms to prevent you from considering any paint color...as long as you adjust its tonality, lighting, and accessories accordingly. I believe that any "historic" interior color is fair game for any private room in your home. It could very well be considered, too, for any public room, as long as it doesn't do battle with the room's architectural imperatives.

If the deep and lustrous, glazed emerald green of the recently repainted Brush-Everard House in Colonial Williamsburg appeals to you, for example, put it in your bedroom, your bathroom, your home office without thinking twice. If your home is an Arts and Crafts bungalow, however, resist the temptation to put that green in your living room or dining room. Interior colors of bungalows would have emulated, say, the dull sheen of olive greens ca. 1700, not the glossy emerald of the 1790s.

Today's practice of pricing custom paint colors the same as white and other so-called packaged or shelf colors has taken the sting out of the old trade distinction between common colors and luxury colors. Common colors, now called earth tones, were made from inexpensive earth pig-
Mid-Victorian reds and golds and blues (as in the Farnsworth Homestead, ca. 1850) are utterly unlike the "greenery-yallery" tertiaries of the 1880s.
The classical palette gains especial favor at least twice a century: cool colors, simple schemes. Even the most restrained, however, rely on pure chroma and deep accents such as the green drapery in the bedroom of Nottoway (near New Orleans, built 1857). Our modern reliance on white, barely tinted, has no precedence save perhaps rural whitewash. LEFT: The designs for the parlor at Nottoway were created by Henry Howard.
Muted is not the word to describe Federal colors—check out the parlor at the Otis House, Boston headquarters of SPNEA, revolutionary in its scholarship.

ments: red, yellow, and brown iron oxides, plus lampblack. Luxury colors, on the other hand, were made from expensive pigments. They were not as durable and tended toward translucence. The first and most famous chemical colorant was Prussian Blue, formulated in 1720. Brilliant lead-chromate yellows and reds appeared at the end of the 18th century.

Luxury colors (and the luxury, in fact, of paint itself) intensified the social distinction in America between those who painted and those who didn’t. This was tartly expressed in a famous saying from the Old South, about a family "too poor to paint, too proud to whitewash." Any age is more likely to be remembered for its luxury paint colors than its common colors.

Americans looking back at historic color palettes often forget that our colonial-era, early American, and Victorian predecessors also looked back at historic palettes important to them. Studying their points of reference makes it easier for us to get close to them and grasp what was important to them in their palettes.

The wall paintings of Pompeii, buried as a time capsule in 79 AD, had an enormous impact on interior color. Pompeian red and Pompeian blue-green, most often associated with late-Victorian dining rooms and parlors, enjoy fresh popularity.

Riding the rising tide of 19th-century enthusiasm for anything associated with Ancient Greece, the color of Greek pottery decoration gave credence to the colors of Aesthetic Movement interior (1875–1890): purples, pinks, mauves, greens, and yellows.

Fashionable colors of late colonial
and Federal interiors were perhaps the freshest and most original palettes seen in America until the Jazz Age (Art Deco) colors of the 1920s and 1930s. Porcelain colors created by Josiah Wedgwood—especially his famous blue, green, lilac, and yellow—were touchstones for the elegant, formal interiors of Charleston, Baltimore, Philadelphia, and New York. The brilliant Scots neo-classical architect Robert Adam introduced cucumber greens as delicate as a watercolor.

William Morris and the British Arts and Crafts movement he founded can be credited with a backlash against the chemical artificiality of Victorian colors, especially the aniline-dye colors of mauve and magenta, to those derived from natural colorants. Gustav Stickley and other leaders of the American Arts and Crafts movement married this palette to what they imaged were similar paint colors of the 17th century—good old Colonial color.

New color cards place an emphasis on authenticity and the importance of period-specific colors. Martin-Senour is banking on the revival of a color card created by Frank Lloyd Wright in 1955.

THE 20TH CENTURY HAS SEEN TWO REVOLUTIONARY PALETTES, WITH A THIRD IN PROGRESS. The first came during the Jazz Age, with Art Deco colors. The second had to be the Pop Art colors of the 1960s.

This century will see one more color revolution before its end. This one is the result of neither chemistry nor self-conscious creative expression. Rather, it comes from the scientific investigation of colonial-era colors, which has begun to reveal, finally, the authentic Colonial palette. These discoveries promise to affect both our view of history and our future color choices.

The time is right for public acceptance of the newly authenticated Colonial colors. Historic Colors of America is a palette of interior and exterior colors authenticated by the Society for the Preservation of New England Antiquities. It is now available in the paint stores served by the Color Guild.

Later this year, the eagerly anticipated revision of Colonial Williamsburg Colors by Martin-Senour will appear. These two color cards may well revolutionize the look of American interiors.

Are you ready? I hope so, because I believe it is the most exciting development in historic-color consciousness since authentic Victorian colors were revived during the 1970s and 1980s.

It’s like Pompeii all over again!

JOHN CROSBY FREEMAN is co-author with Patricia Eldridge of Joy of Color: Romantic American Interior & Exterior Paint Colors, 1900–1950. He also is The Color Doctor® and Valspar’s color and design consultant to the customers of Lowe’s Home Improvement Centers, for whom he designed Southern Heritage® historic color cards.
Kitchens of the Bungalow Era

... three good ones in houses built around 1910, give or take. One kitchen is close to original. The second retains historic character and cabinets but with a practical owner's updates ca. 1928 and 1940. The third is a stylish interpretation. • All are in Bungalows, informal houses influenced by the Arts and Crafts movement. Kitchens of the period generally did not, however, pick up on Craftsman styling. On the contrary, original bungalow-era kitchens are usually of the “sanitary” variety popular in the post-Victorian period: creamy enamel on built-in cabinets, white tile wainscots, linoleum. Easy to clean and modern, kitchens were similar in bungalows, foursquares, and revival houses. • These offer alternative approaches for period-inspired design. —Patricia Poore
Reality Check 1915

This was modern comfort in a well-to-do house, a kitchen unchanged during a single family’s ownership through the 1980s. It is very much a bridge between the spacious but utilitarian kitchens of the late Victorian era, and the better-equipped homemaker kitchens of the 1920s.

photographs by Linda Svendsen

The Lanterman house, now a historic site, is a fabulously intact California Bungalow near Los Angeles. Its kitchen is behind the breakfast porch shown in this view.
Most of the interior in the Lanterman house is rich and warm, handsomely outfitted in wood from staircase to wainscot and billiard-room beams. Furnishings and fittings reflect the masculine side of Arts and Crafts design. [See Lanterman House, Old-House Interiors Spring 1995 issue, pp. 52–59.] With its white-tiled wainscot and enameled cabinets, the kitchen seems at first anachronistic. There's not a fumed-oak cabinet to be seen, no slate or copper, no embroidered linen. This kitchen is, however, rather typical for the period. It is bigger than some others, perhaps, and better appointed, but it otherwise presents an accurate picture of the times. Which is to say, it is serviceable and even friendly, but not of furniture quality.

If you have an old kitchen of uncertain vintage, the details shown here may be clues to dating it. They are also points of reference for those designing a new but sympathetic kitchen. The wainscot of 3x6 white tiles is a carryover from service areas in Victorian houses, as is the tile floor. The leggy porcelain-on-cast-iron sinks, plain cabinets, mix of drawers and cupboards, open shelving, and light sconces provide a timeless vocabulary.
Well Managed 1908/1940

A place for everything, and everything (still!) in its place. Mrs. Bennett raised six children in her Bungalow, adding on as necessary but never obliterating the past. Even after renovations in 1928 and 1940, her kitchen gives us a true picture of early 20th-century housekeeping.

photographs by Linda Svendsen
There's an old-fashioned aura about this kitchen, because its workable and attractive features were retained during each inevitable update. The long wall of cabinets [page 61] was built by an accomplished carpenter (and father of Mrs. Bennett, one of the original owners) in 1916. These cabinets incorporate pull-out bins for flour and sugar [below].

The signature blue linoleum floor and early appliances—refrigerator and stove—date to a 1928 renovation, at which time the house was electrified. (This linoleum is an accurate reproduction.) The unobtrusive metal cabinets and sink were added around 1940, when prefab kitchen units were coming of age.

Kitchen functions spilled over into the sunny, enclosed back porch. That's where the hand-cranked washing machine sat, along with a set tub and racks for hanging clothes on rainy days.

Relocated from downtown Old El Toro to Heritage Hill Historic Park, Lake Forest, California, Bennett House has been gently restored and is open to visitors.

The old appliances, catalog furniture, and blue linoleum lend period character to this kitchen in a 1908 Bungalow. Built-in cabinets and a prefab 1940 countertop unit each contribute to a look that's clean and simple.
Arts & Crafts Sensibility
1990s

For a new kitchen, the interpretive approach has much to recommend it. Today we use kitchens as living space, not anymore as service rooms. Your bungalow-era house may be enhanced by a kitchen designed around authentic Arts and Crafts motifs.  

† photograph by Doug Keister
Flowers Old Style

by Pauline Runkle

The art of Western flower arrangement has developed mainly within the last one hundred and fifty years, but throughout history (with the exception of a long hiatus during the Middle Ages) human beings have arranged flowers for aesthetics, spirituality, and relaxation. Many recorded evidences confirm that ancient people brought flowers indoors to beautify their rooms and praise their gods. On display in the Vatican Museum is a famous mosaic, the Basket of Flowers, believed to date from the beginning of the second century. It shows a grouping of mixed flowers for the first time; included are tulips, roses, carnations, morning glories, hyacinth, and the double anemone.

With the advent of the Middle Ages, the flower art of the ancients went into eclipse. In Europe, art and
An Old Paris vase filled with over 20 varieties of flowers plus fruits, dried grasses, and peacock feathers epitomizes how the Victorians saw the art of flower arranging.
VICTORIAN ARRANGEMENTS

STYLE OF ARRANGING
Tight nosegays with graceful green foliage around the edges, bold colors and blossoms in big bouquets, feathers and grasses in tall bouquets. Use of fruit.

VICTORIAN CONTAINERS
FROM FRANCE  Fragile and slender vases with flaring rims, elaborate porcelain with hand applied decorations. Parian Ware.

GLASS  Milk glass, colorful molded or pressed Sandwich glass, satin glass, cut crystal, Bristol glass.

FROM AUSTRIA AND BOHEMIA  Overlay glass, ruby red glass with etched designs, opaque glass with gold decoration.

VICTORIAN MECHANICS
Flowers inserted into wet sand, which is covered with sprigs of greens such as myrtle, arborvitae, and geranium leaves.

For eperges (centerpieces constructed in tiers), shallow zinc trays were made in two pieces to fit around the central stem, and then filled with sandy peat and moss.

FAVORITE VICTORIAN FLOWERS
Dahlia, Geranium, Zinnia, Fuchsia, Hollyhock, Bleeding Heart, Violas, Camillas, Lily, Foxglove, Primula, Gladiolus.

FAVORITE COLORS
Dark Blue, Apple Green, Mustard Yellow, Turquoise, Lavender, Purple, Deep Red, Magenta, Mauve, Ashes-of-Roses.

DRIED BOUQUET MATERIAL
Pampas grass, skeletonized leaves, honesty, straw flowers, globe amaranth, statice.

HOUSEPLANTS
Palm, Dracaena, rubber plants and ferns.

CLOCKWISE: (from top left) A Roman mosaic is the first known example of a flower arrangement in art. Flowers in statuesque containers were favorite subjects for engravings. A 17th-century Flemish painting shows hollyhocks with other garden flowers.
cultural activities centered around the church. Flowers were rarely grown for aesthetic purposes, but the Renaissance brought a resurgence in learning and subsequent interest in gardening for pleasure. A garden book published in 1638 by Giovanni Ferrari pictured a pottery vase with a removable lid through which flower stems could be inserted. Ferrari also gave directions for the refreshing of flowers; directions that apply to arrangers today.

At the end of the fifteenth and the beginning of the sixteenth centuries we begin to see European paintings showing arrangements of flowers. Until this point, flowers appeared incidentally in paintings of religious sub-
jects, in portraits, and in landscapes.

The late seventeenth century was a time of great horticultural development. Holland and England had mighty merchant marines that traded in remote corners of the globe and brought plant specimens back with them. The advent of the engraved metal printing plate made accurate detail possible and from this advance came the botanical book known as the flori-legium. Books now showed flowers not only for their medicinal or horticultural use, but for their beauty. Jan van Huysum (1682-1749), the best known of all flower painters, composed carefree floral bouquets made from previous studies of particular flowers, rather than from actual arrangements.

In France with Louis XIV at Versailles, the art of flower arrangement came into its own. A portrait of Marie Antoinette by Mme. Vigee Le Brun prominently displays a crystal vase holding an assortment of garden flowers.

In the East, contests for excellence in flower arranging began in the late sixteenth century. Because flower arranging is part of the Shinto worship of nature, it has achieved the same level of regard as other fine arts in Japan.

In America, the development of flower arranging was delayed by harsh physical realities and the puritanical nature of early settlers. With the advent of mass manufacturing, there was a new middle class that looked for ways of distinguishing themselves. During the reign of Queen Victoria, colored, black, dark green, and pure white or silver. This article, written as instruction for young girls, went on to advise that, "every group of mixed flowers requires one little touch of yellow to make it vivid." Books were published on the new romantic language of flowers, and nosegays were created to deliver special messages.

In his book, The English Flower Garden, William Robinson advocated that flowers be arranged to "seek unity, harmony, and the simplicity of effect rather than complexities, many of which involve much wearisome labour." In reaction to the earlier, flamboyant Victorian arrangements, a new style slowly emerged. Simplici-

"When asked what kinds of flowers to use in antique arrangements, or how to suit flowers to period interiors, I always say that the easiest answer to all the questions is: roses. Roses go back to ancient history, and many antique strains are still available."

— Gary Wright, floral artist, Milwaukee, Wisconsin

Americans had access to the first publication devoted to horticulture. Godey's Lady's Book also counseled its subscribers on how to take care of their flowers and which ones to grow. Victorian books and magazines agreed that arranging flowers was an accomplishment all ladies should aspire to.

The Victorian era was also the age of the artificial flower, composed of feathers, wax, shells, paper and silk. Flowers, plants, and grasses were collected for pressing and drying; large dried bouquets were found in foyers, porches, and solariums.

Victorian women were given very specific directions on how to arrange flowers. Godey's Lady's Book suggested placing a blue flower next to an orange and a yellow near a violet. A St. Nicolas Magazine article gave readers a list of containers to use, in colors of bronze
ty of design took precedence over imagination and creativity. Godey's Lady's Book and St. Nicolas Magazine offered the following advice, "Avoid gaudy vases; use a round bowl or tall vase; do not crowd the flowers in tasteless bunches; do not put more than one or two varieties of flowers in the same vase; and do not clash colours."

The Victorians showed a strong love for their flower arrangements: at first, bold was beautiful; later, simpler was better. Along the way, they got lots of advice on "how-to." As the new century dawned, a new era saw an emphasis on naturalism where the flowers themselves, rather than the design or the containers they were in, reigned.

Pauline Runkle is a floral designer in Manchester-by-the-Sea, Massachusetts.
AFTER THE FIRE
Uncompromising Restoration at the Governor’s Residence in Utah | by Carolyn Steele

On a snowy December day in 1993, Jacalyn Leavitt, wife of Utah Governor Michael O. Leavitt, left her bedroom to investigate a crackling noise. A 20-foot tree in the Grand Hall soared through an oval ceiling well, rising nearly to the top of the second floor. Peering over the curving balustrade, Mrs. Leavitt saw flames racing up the Christmas tree toward her. “The fire just zipped up that tree,” Mrs. Leavitt recounts. The tree was lavishly decorated to celebrate the Leavitt’s first Christmas in office; a short circuit in the lights nearly brought the mansion’s tragic end.

According to the fire chief, fire engulfed all three floors and reached 2,000 degrees within 45 seconds. Mrs. Leavitt shouted the alarm, grabbed her four-year-old son and, along with her small staff, narrowly escaped being trapped in the raging inferno. For many
ABOVE: Craftsmen called the restoration project, which included rebuilding the three-storey floating staircase, "the largest woodworking project in the world in the past ten years."

BELOW: The Grand Hall was devastated in the Christmas 1993 conflagration.

years known as the "Grande Dame of Salt Lake City," the governor's mansion now stood in charred ruins.

In 1899, silver magnate and U.S. senator Thomas Kearns commissioned the building of a home on Salt Lake City's South Temple Street. Carl M. Newhausen designed a "chateau" in the French Renaissance style, similar to Vanderbilt homes in the East.

Completed in 1902, the Kearns mansion brimmed with exotic materials: Italian and African marbles, Honduran mahogany, Persian tapestries. A floating French oak staircase rose three storeys under a magnificent gilded dome. Truly, the mansion defined Victorian opulence.

Although Thomas Kearns died in 1918, his family continued living in the mansion until 1937, when they donated it to the state for use as the governor's residence.

Before the last embers cooled in 1993, experts converged to plan one of the most significant restorations in the United States. Researchers scoured architectural renderings, period photographs, even personal journals of past residents. The restoration process itself yielded clues to the mansion's character. Bits of painted canvas, discovered under wood mouldings and fireplace surrounds, revealed original colors and stencil designs.

Paint decorator Daniel Peterson used one such find to re-create the intricate pattern in the Grand Hall, penciling in the design before handpainting the various elements.

Interior designer Ellie Sonntag drew on her background in historical research to gather components from around the world. Hand-embroidered bobbinet lace curtains from France replaced the parlor's heavy draperies. An Arts and Crafts design inspired the
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The three-storey oak staircase was built of wood imported from France. Mantel ornaments, columns, and other decorative elements were replicated from blackened originals. The restoration was an opportunity to discover and bring back original colors and patterns.

English-made stair carpet. The ornate chair presiding in the Grand Hall once belonged to former British Prime Minister William Gladstone.

Artisans from across the United States contributed as well. Baltimore craftsmen fabricated a new dome of a durable gypsum compound modeled from burnt shards of the original. Atop three-storey scaffolding, workmen installed the dome and hand-applied Dutch metal leaf. Woodcarvers from Sausalito replicated intricate columns and mantel ornaments. The decade's "largest woodworking project in the world" also involved a painstaking restoration of the floating staircase.

State-of-the-art techniques combined with centuries-old conventions. For example, walls stripped of plaster underwent blasting with shredded sponge to remove smoke damage. Filigree mouldings made of compo—a historical mixture of plaster, sawdust, and rabbit glue—embellish newly plastered walls.

Anything not destroyed in the fire was preserved. The kitchen's marble ceiling, for ceiling, though not safe to reinstall overhead, became the wainscot in powder rooms.

Perhaps most inspiring was the overwhelming community response. Public-spirited citizens and preservationists, among many others, volunteered time, money, and expertise. Insurance money and donations covered the $8.4 million price tag.
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Rescue of Vintage Tiles

by Judi Freeman

My own quest for vintage tiles began with the discovery of a turn-of-the-century wood mantel in an architectural salvage store in Boston’s South End. The mantel still had attached to it six exquisite, cerulean blue tiles depicting flowers. Those tiles reminded me of several I’d seen in a frieze that sold for a not-insignificant amount of money at an auction a week earlier. Even if the mantel didn’t fit my fireplace, I thought, I could probably sell the tiles for more than I was paying for the mantel. Sold! The mantel turned out to be pieced together of different wood species, uncovered during my arduous stripping of much yellow paint. I turned my attention to the very interesting tiles. By comparing them to tiles illustrated in auction catalogs and museum books documenting the Arts and Crafts period, I found that these were Low tiles, made in Chelsea, Massachusetts, during the late Victorian period. I began to notice isolated tiles at antiques dealers, usually in green, brown, or ocher. If I came across a blue one, I’d buy it. For a typical tile, I might spend $10 here, $24 there. We installed the repainted mantel in our parlor. Too much of the brick hearth surround was exposed, and the later, cracked terra-cotta tiles on the hearth floor had to go. I had to find enough blue Low tiles to create a fireplace surround. According to my husband, I became obsessive. The kids told their friends about their addicted mother. On business, I’d take side trips to Atlantic Avenue in Brooklyn, [continued on page 78]
BRINGING VINTAGE TILES HOME

Already, however, a small number of dealers specialize in old tile. Commercial galleries, notably those that specialize in Arts and Crafts or Craftsman goods, have taken a serious interest.

On the Internet, enter the name of a tile manufacturer (or just the word "tile") into your search engine. Offerings of tiles will appear on your screen. A most useful site: http://www.aimnet.net/~tcolson/webtiles.htm.

Vintage installations can be reclaimed. It is possible to find original fireplace surrounds or wainscots, or to reconstruct them using original tiles with reproductions. Old mortar can be wetted and carefully chiseled off the back of period tiles. Small defects or chips on edges can be repaired, if necessary, through minute inpainting. It is probably best done by a professional conservator. Whether you embed a single vintage art tile among new ones on the wall, or reuse a small collection as a bathroom frieze, you'll preserve a neglected but beautiful aspect of American craft.

One of the art tile manufacturers that proliferated between 1876 and 1930 was Low, in Chelsea, Mass.

flea markets in Pasadena, vintage hardware stores in West Hollywood's La Brea. I combed the Internet. Turn-of-the-century tiles show up at antiques stores (especially collectives), at salvage places, and at art-pottery dealers specializing in the Arts and Crafts period. (See the list on p. 80.)

The Internet was helpful, and I found tile dealers. By now I'd found my original tile in a facsimile Low catalog reissued by the Tile Heritage Foundation of California, which allowed me to send specific "wanted" memos to dealers. My collection grew with 4 ¼ inch squares, a few 2 ½ inch versions, and some remarkable 6-inch examples. After nine months I had 22 blue tiles, only six short of what I needed for a simple surround.

Then my sources dried up! I didn't find any blue Low tiles for months and began to suspect someone was scooping them up ahead of me, plotting a ransom. Finally, pay dirt: a dusty box of cement-caked squares in a local antiques collective. Fifty dirty but matching blue tiles, with a price tag that was the lowest per-tile sum I'd paid yet.

Nine months later, after ordering reproduction tiles to fill in space gaps, our mantel is now decorated with Low tiles. The edging tiles were made by L'Esperance Tile Works (Albany, N.Y.). The hearth floor is bordered with Low tiles and filled in with field tiles that have a matching glaze. Leftover tiles will be incorporated into a dining-room server. But I haven't gotten over my obsession: I can't go into an antiques shop without searching for tiles, tiles, and more tiles.

Judi Freeman is a historian and curator who has a personal passion for the material culture of the American Arts and Crafts period.
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Cleaning Tiles

This 19th-century Minton tile was part of an installation hidden behind boards on the facade of a building in Troy, New York. Donald Shore, of L’Esperance Tile Works in Albany, NY, was called in to provide restoration services.

First, it is important to define what is on the tile. This tile was covered with tar, grease, and paint. All the loose stuff was scraped away with wooden scrapers. Tongue depressors or popsicle sticks work well for this. Don’t use metal: anything harder than the glaze can damage it.

The tile was then soaked in water. Since this tile had materials on it that water can’t remove, —tar and paint — the water bath was followed by the use of a diluted solution of muriatic acid, available in hardware or tile specialty stores, applied in a topical fashion. Make sure you wear rubber gloves and follow the directions given. The tile was not immersed in the acid because any crazing, or crackling, of the glaze will allow the liquid to go through, into the tile itself. Successive applications dissolved the caked-on material on the tile.

Don Shore also recommends the use of Trisodium Phosphate. Alkaline tar is a mild stripper that often softens paint enough to be dislodged with wooden scrapers.

Remember that any material on the surface of the tile (such as tar) can also be absorbed into the tile. It might be wise to apply a sealer to the surface of the tile. As with any potentially harsh process, always test a small area in an unobtrusive place before using it on the entire surface.

1. Tiles can survive intact under years of accumulated dirt, paint, and other materials. Scrape loose dirt and other materials from the surface of the tile with wooden popsicle sticks or tongue depressors.

2. After testing a cleaning agent, on an unobtrusive area, apply cleaners topically, rather than immersing the tile. The porous composition may absorb whatever is on the surface, as well as harsh acids or cleaning agents.

3. The removal of dirt and other materials can reveal a small piece of decorative history. This Minton tile has an Art Nouveau design, rare for this English company. Most of Minton’s tiles were in the Arts & Crafts style.

ART TILE RESOURCES

MANUFACTURERS

Fulper Tile (PA); (215) 736-8512 Back in the historic family business using turn-of-the-century glaze recipes.

Moravian Pottery and Tile Works (PA); (215) 345-6722 A living-history museum reproducing Henry Mercer’s tiles. Sold only in the museum shop.

Pewabic Pottery (MI); (313) 822-0954 In operation since 1903, handcrafted tile with proprietary glazes.

Tile Restoration Center (WA); (206) 633-4866 California Batchelder tile (1903-1930), among other Arts-and-Crafts-inspired designs.

L’Esperance (NY); (518) 465-5586 Linda Ellett and Donald Shore. Preservation services and reproduces a range of American art tiles through the 19th and 20th centuries.

Perrault-Rago Gallery (NJ); (609) 397-1802 Offers a large selection of decorated and plain tiles from 1880 to 1960.

RepTile (MI); (810) 642-1274 Kathy Rae. Tile Antiques (WA); (206) 632-9675 Ron Endlich. Specializes in the sale of decorative Arts and Crafts, Art Nouveau, and Victorian-era tiles.

DEALERS & SPECIALISTS

Antique Articles (MA); (508) 663-8083 Sandee Fowler and Wendy Harvey.

Country Floors (CA); (310) 657-0520 Norman and Shannon Karlson. Tiles from Europe and South America.

JMW Gallery (MA); (617) 338-9097 Furniture and accessories of the American Arts and Crafts movement.

Friends of Terra Cotta (NY) (212) 932-1750 Susan Tumnick heads up this worthwhile New York City-based organization, devoted to the preservation of historic tiles.

Tile Heritage Foundation (CA); (707) 431-8453 Has reprinted a number of turn-of-the-century tile manufacturers’ catalogs; will give information and help to anyone interested in art tiles.

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81
I have always wondered about the deeper meaning of home. Why do we choose the houses we do? Why have I had, since childhood, recurring "house dreams"? Why do people spend more time and money on their houses than they need to for comfort? I have wondered why I knew, almost before I got out of the car on my first visit, that this house in Gloucester was the one where I would raise my family, this house that had scared away potential buyers for three years. [continued on page 84]

Reviewed by Patricia Poore
Questions on the nuts and bolts of restoration? 
Learn from the old-house experts.

For 25 years, OLD-HOUSE JOURNAL has been the only publication devoted exclusively to the restoration, maintenance, and decoration of pre-1939 houses. Our plainly written articles show you practical and economical ways to turn that old house “with a lot of potential” into the house of your dreams. * OHJ is written and edited by people who have restored old houses themselves. We’ve learned how to balance history with convenience, lasting quality with a budget. Our first-hand articles explain the do-it-yourself procedures that assure good workmanship while they save you money. OHJ also features articles about landscaping, and the history of various house styles. * Over the years, our readership demand has actually been able to persuade manufacturers to reintroduce such long-neglected items as push-button light switches and Lincrusta-Walton wallcovering. * We think you’ll be delighted and fascinated by our unique publication. Subscriptions to OLD-HOUSE JOURNAL are $27 per year. For convenience, use the postpaid order card opposite. Or call 1-800-234-3797 and charge to MC or VISA.
"Individuals transform a place, and hence make it particular, not by grand design but by the small celebrations of everyday life."

Other people’s houses, of course, hold endless fascination. We recognize the difference between house-proud owners who decorate to impress, and owners who imbue a house with spirit. We note that some people live amidst endless clutter, and others are obsessively minimalist.

What I mean to suggest, of course, is that a house is more than shelter. I find it strange that this subject is so rarely explored. Home magazines address it only peripherally, in nostalgic essays. I think I see why; the humanist side of home-making, like philosophy and spirituality, is always there, but it doesn’t come up in casual conversation. Or in magazine articles.

Still wanting, I went in search of books.

I found many books, particularly fiction, that treated “house” as more than habitation. But my mission was to find recent books that explored the topic deliberately. I was looking for readable, engaging books, not case studies or prose narrowed by academic rigour. I found three to recommend to readers who, like me, can’t help seeing the human condition reflected in the windows of every humble abode.

When I came upon a book with the promising title House as a Mirror of Self, I thought I’d found the essential work. Author Clare Cooper Marcus, I noted, was a professor of architecture (at UC-Berkeley). The subtitle told me she would be “exploring the deeper meaning of home.” I read it and found it occasionally fascinating, but the payoff never seemed to come. I had expected the book to start with architecture; instead it seemed more about Jungian analysis. I would recommend this book; it’s a unique take on a largely unexplored subject. But it wasn’t the book I was looking for after all.

THE BOOKS I MOST HIGHLY PRAISE ARE two that I had already read, not realizing how profoundly good they were at the time. If you haven’t read them, you must: Home, A Short History of an Idea, and The Most Beautiful House in the World, both by Witold Rybczynski. These little books make sim-
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ple promises: the first is arguably about how the concept of comfort evolved, the second is the author's reminiscence about building his own little house. I remember wishing each book were longer; the insights delivered are with me still.

In Home, we find out that privacy, comfort, home, and even family as we know them are relatively recent ideas. Rybczynski, an architect and luminous thinker, takes us through five centuries of home-keeping, mixing social and cultural history with talk of carpeting, children, and Ralph Lauren. He is studious, questioning, respectful, credible, and endlessly entertaining. From his foreword:

"During the six years of my architectural education the subject of comfort was mentioned only once

...by a mechanical engineer whose job it was to initiate my classmates and me into the mysteries of air conditioning and heating... This, apparently, was all that we needed to know about the subject. It was a curious omission from an otherwise rigorous curriculum; one would have thought that comfort was a crucial issue in preparing for the architectural profession, like justice in law, or health in medicine.

"I write, then, from ignorance. I do not apologize... this book is not intended to convince, it is an attempt, rather, to discover—first of all for myself—the meaning of comfort. I thought that this would be relatively easy, or at least straightforward. That was my first mistake. I also thought, having recently finished a book on technology, that mechanical devices would play a major role in the development of the home. Here, also, I was mistaken, for domesticity proved to be an idea that had almost nothing to do with technology..."

"This is not a book about interior decoration. It is not so much the reality of the home that is my subject as the idea of the home, and although history is here, it is the present that concerns me."

Bull's-eye. Just what I was looking for. The best part about writing this review was that I got to read the book again, some years later and (not insignificantly) three years into publishing this magazine.

SEVERAL YEARS AFTER HOME, RYBCZYNSKI WROTE THE MOST BEAUTIFUL HOUSE IN THE WORLD, ONSUSALLY THE STORY OF DESIGNING AND BUILDING HIS OWN

"The places that people have fashioned for themselves are more touching than those—no matter how splendid—that others have made for them."

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My house is a modern classic, built in 1934. Other than the occasional magazine or seed catalog from the '30s, I can't find any resources to help me with home and garden. It seems the best resource for materials from the 1930s is still a flea market! Will you do more on this period?

Stewart Plein
Morgantown, W.V.

Design in the 1930s reminds me of a Cole Porter lyric—as different as night and day, two dominant streams emerged. On the one hand: the sophistication of the machine aesthetic, all streamlined chrome and shiny surfaces. On the other: the sentiment of the late Colonial Revival, spinning wheels and stripped pine. The dichotomy had begun in the 1920s but was really felt in the next decade, when industrial design held sway in the look of consumer products.

By all means, consider classic movies of the period as a rich design resource. The 1930s were, of course, the Depression years, when Hollywood became the Great American Dream Machine with films depicting lifestyles unattainable by most. Giddy "screwball" heroines flounced from their impossibly sleek skyscraper apartments (and ocean-liner staterooms, and nightclubs) to their families' palatial country homes. Such movie sets beautifully depicted the split personality of '30s design (if on an exaggerated scale). The setup often provided, in fact, a none-too-subtle morality message: seduction of the modern versus solidity of the traditional.

In those uncertain times, the comfort of the known and the imposibility of buying new things meant that most people lived in traditional surroundings. The new look was little more than a welcome fantasy.

You already alluded to another resource, even more important: the home magazines of the period. Many university libraries—especially if the university has a good home-economics department—contain archives of House Beautiful, House and Garden, The Ladies' Home Journal, and other magazines such as Vogue that contained home-design articles. See what West Virginia University has to offer! Keep in mind that magazines, then as now, featured ideal-

This scene from the mid-thirties movie "Dangerous" exemplifies the comforting Colonial Revival interiors favored by most Americans at the time.
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ized and avant-garde interiors. You will learn as much from the interiors shown in advertisements as you will from editorial.

As always, your interior design should arise from the architecture. If your house is traditional, it may have both formal and informal spaces. Formal spaces in the 1930s tended toward white walls or clear, bright colors with Sheraton and English Regency furniture. The reign of Fine French Furniture, too, had definitely begun. Specific fashions included Chinoiserie wallpaper and wood libraries. Less formal spaces took on an "Early American" look with stripped pine woodwork, dry sinks, cobbler’s benches, and all the supposed contents of the colonial country kitchen.

Modern-style houses of the period, much less common, might emulate the work of Frank Lloyd Wright with wood and stone. Those with European modern influence would have had white walls and lots of chrome and built-in furniture. Traditional and modern might be incorporated into one house. Colonial was not the only Revival; many Tudor and Dutch Revival and French-style houses were built in the first decades of the 20th century.

Many of the greatest interior designers of the century—Sister Parish, Eleanor McMillen, Nancy McClelland, Billy Baldwin—began their careers in the 1930s. Their work influences good interior design to this day. Frank Alvah Parsons, then President of the New York School of Fine and Applied Art, described the best of high-style decoration in his book Interior Decoration: Its Principles and Practice (1931). Parsons acknowledged the continuing influence of period styles and espoused a design approach that adapted historical styles to modern needs and standards of comfort. Parsons’ book and Stephen Calloway’s Twentieth Century Decoration (1988) are two excellent sources for owners of 1930s houses.

Oh—and yes, the editors assure me that we’ll be covering this period in future issues.

I would like to hang curtains in my kitchen and butler’s pantry, but most window treatments I’ve seen look too fussy for these very simple spaces. My house was built in 1868. Any suggestions?

Anne Pinnell
South Bend, Indiana

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ON THE RIVER

Strategically placed on bluffs overlooking the Mississippi River, Natchez has been a frontier fortress, a home for wealthy plantation owners, and a destination for old-house lovers from all over.

I T MUST HAVE BEEN SOMETHING WHEN the Natchez Garden Club decided to buy the House on Ellicott’s Hill, important to the history of Natchez, Mississippi. It was 1932, and $2,000 for a run-down house built in 1798 wasn’t easily come by during the Depression. But the Garden Club members were determined; too many of the architectural treasures of Natchez had already been lost. The previous spring one of the country’s first house tours had been hastily arranged when a freak cold snap froze out a planned garden tour; the substitution had been surprisingly successful. People would actually pay money to see the inside of ante-bellum mansions, the women found, and thus the Natchez Pilgrimage was born. In 1935 the Natchez Garden Club bought the historic 18th-century home.

Over sixty years later, three annual Natchez Pilgrimages attract thousands of visitors from all over the world. House tours have become favorite fund raisers for historical societies and garden clubs, but it took forward-looking women who wanted to honor their town’s past to show the way.

Natchez has a past involving Spain, England, France, the Confederacy, and the United States, but the fate of this town has always been determined by the Mississippi River. A superb location on the only high land along the southern river made Natchez a primary port. With the
ascendancy of King Cotton, fabulous fortunes were made by plantation owners, cotton brokers, and bankers. Great houses were built, and Natchez was a center of wealth until the Civil War.

Before Europeans ever saw the “Father of Waters,” the area saw thriving, sophisticated cultures. When French colonizer Jean Baptiste le Moyne Sieur de Bienville established FORT ROSALIE in what is now Natchez in 1716, a matriarchal sun-worshipping
The carved marble mantel pieces at Stanton Hall were brought south from New York. To visitors, Stanton Hall looks exactly how an ante-bellum mansion should. The semi-spiral staircase at The Burn is perfectly engineered grace.

Tribe was living in villages scattered along the banks of St. Catherine Creek. Now known as the Natchez Indians, they represent what scholars believe may have been the last surviving remnant of an earlier group called the Mississippian Culture.

The Natchez Nation was completely wiped out by the French in 1730. Fragments of their life can be seen at the Grand Village of the Natchez Indians, where Emerald Mound, built about 1400 A.D., still stands. Covering nearly 8 acres, it is the second largest ceremonial mound in the United States.

The Natchez Trace was a post road and pioneer highway which evolved from an old Indian trail. For centuries, travellers used the river for southward passage, but found overland travel by foot or cart easier than struggling against the current. Militarily, politically, and economically the Natchez Trace was the most important highway in the southwest during the early 1800s, helping to link the lower Mississippi Valley to the Union. After the War of 1812, when river steamers came into use, the trace began a gradual decline. The National Park Service is in the process of developing the Old Natchez Trace into a 450 mile scenic highway between Nashville and Natchez called, appropriately, the Natchez Trace Parkway.

Natchez Pilgrimages take place during the spring, fall, and at Christmas time, but visitors can tour houses throughout the year. A hospitable industry has grown up around Natchez’s many private and museum-house ante-bellum mansions. Many are within a few downtown blocks, where brick-lined sidewalks and shade trees make for pleasant walking. Headquarters for house tour information is at the corner of Canal and State Streets, where the friendly office of Natchez Pilgrimage Tours sells tickets and dispenses information.

Some of the homes within the downtown area are Rosalie, where the union command headquartered during the Civil War, the now-revered House on Ellicott’s Hill, Magnolia Hall, home to the Natchez
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Looking from the entrance hall into the dining room at Melrose. The mahogany punkah over the table, designed to act as a fan, is locally known as the "honesuckle punkah."

Garden Club, and the imposing, white-columned STANTON HALL. Many more lie within a short drive: THE BURN, LANSDOWNE, D’EVEREAUX, LINDEN, AUBURN, and MELROSE. Some are bed-and-breakfasts, like the impressive MONMOUTH, and the downtown GOVERNOR HOLMES HOUSE which, with its 1794 construction date, is one of the oldest houses in town. LONGWOOD is famous as the enormous octagonal house of Dr. Haller Nutt. It was never finished; several generations of descendants lived in the basement until the turn of the century.

During her elegant heyday there was another side to Natchez. NATCHES-UNDER-THE-HILL was known as the wickedest waterfront along the whole of the river. Structures built into the sandy bluffs housed gambling, prostitution, and drinking establishments. Caves were dug out of the sandy soil for stored contraband. Periodically, parts of the bluffs were eroded by storms, and that was usually touted as divine retribution by the local temperance movement. Today, Natchez-Under-the-Hill still has a few saloons, but they are of the sort that cater to tourists. Unsuspecting guests are not usually drugged, beaten, robbed, or abducted. LADY LUCK NATCHES, the riverboat casino, is tied up here.

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TOP: Longwood is billed as "the world's biggest octagonal house." It was never finished. LEFT: A southern roadside attraction. RIGHT: Natchez-Under-the-Hill today.

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OLD HOUSE INTERIORS
Furnishings
pp. 13-20
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Welbourne
pp. 32-39
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Greek Vernacular
pp. 40-45

Shingle Cottage
pp. 46-49
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Impressions of Color
pp. 50-56

Kitchens of the Bungalow Era
pp. 57-69
p. 58 Lanterman Historical Museum Foundation, 4420 Encinas Drive, La Cañada Flintridge, CA 91011 (818) 790-1421 • Tours: Tuesday, Thursday and the first and third Sunday of every month p. 61 Bennett House, Heritage Hill Historic Park, 25515 Serrano Rd., Lake Forest, CA 92630 (949) 855-2028. Open to the public: 9 a.m. to 5 p.m.

Flowers Old Style
pp. 66-69

After the Fire
pp. 70-75
The following companies played significant roles in this restoration project: p. 71 Woodcarving: Agrall & Thorpe, Ltd., 10 Liberty Ship Way, Sausalito, CA 94965 (415) 332-7563 • Decorative Painting and Wood Refinishing: Daniel Peterson Co., 751 E. Linden Ave., Salt Lake City, UT 84102 (801) 324-0151 for Evergreen Painting Studios, 6735 W. 23rd St., New York, NY 10011 (212) 737-9500 • Dome Fabrication: Hayles & Howe, 509 So. Exeter St., Baltimore, MD 21202 (301) 355-2400 • Tile; Johnson USA, P. O. Box 2335, Farmingdale, NJ 07727-7312 (201) 280-7900 p. 71-75 Interior Design: Ellie Sonntag Art & Design, 1258 East Roosevelt Ave., Salt Lake City, UT 84105 (801) 534-5104 For information about public tours contact the Utah Governor’s Mansion, 603 E. South Temple, Salt Lake City, UT 84103 (801) 538-1005 or the Utah Heritage Foundation (801) 533-0858.

On the River
pp. 94-100
For a complete listing of Natchez homes open to the public, call Natchez Pilgrimage Tours at (800) 647-6742. They can make reservations at the bed-and-breakfast houses, as well. The closest major airport to Natchez is at Baton Rouge, convenient to the ante-bellum houses open to the public in nearby St. Francisville, Louisiana.

Open House: After the Gold Rush
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The Commissioner’s Residence in Dawson City, Yukon, is owned and operated by Parks Canada. In addition to telephone (867) 993-7337, and postal service, they are also available electronically at: rose_margeson@pc.gc.ca

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The building was virtually unchanged until it was acquired by Parks Canada in 1970. Meticulously refurbished to its 1915 appearance, it reveals an eclectic mix of Arts and Crafts detailing, frontier taxidermy, and expensive department-store furnishings.

The Commissioner’s Residence in Dawson City is a National Historic Site open for tours from late May through early September. For more information, contact (867) 993-7237, or write Klondike National Historic Sites, PO Box 390, Dawson City, Yukon, Y0B 1GO, Canada.