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*On the Cover:* Saturated paint colors and Colonial Revival woodwork are the soft backdrop for family furnishings in a 1913 Philadelphia Tudor. Cover photograph by Jon Wallen.

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Circle no. 323
editor's WELCOME

Better Perspective

IT EMBARRASSES ME to admit that I hadn’t attended a meeting of the National Trust for Historic Preservation since my older son was born eleven years ago, until this year’s conference in Providence. That’s an easy drive from Gloucester, and I really felt a need to cross the bridge, get out of town. • At the conference, I saw lots of once-familiar faces (“but they were wearing white wigs!” I reported to my husband). And I felt a familiar energy come back—the youthful excitement I once had for the broader field I’m in, beyond magazine publishing. • The biggest change over the years, I realize, had happened in me. In my twenties and thirties, I found Trust meetings abstract, sometimes even bureaucratic. Back then I was more interested in preservation technology, in exhibitions of beautiful restoration materials, and in seminars that reached out to homeowners desperate for practical guidance. The Trust’s emphasis on “issues” left me restless. I guess I’ve since grown up. Somewhere along the line, those issues became mine. • In Providence, I couldn’t get to enough events: funding for historic churches (my current extracurricular project!); waterfront controversy, smart growth, managing tourism (Gloucester! Gloucester! Gloucester!). And I’d forgotten how brilliantly the Trust does tours: the inside track on Newport, New Bedford, Block Island. • For all the swirl of ideas and optimism, speakers and attendees were appropriately sober about world events. In speaking about the “national automobile slum” created in the past 60 years, New Urbanism author Jim Kunstler “decided not to do [his] nightclub act”—slides of sprawl—and instead talked about what’s worth defending about American life. The issues preservation people hold dear took on much bigger significance this year. With that lightbulb over my head snapping on at every talk, I felt an urgency to understand and to act. • My old house is done, and so is my old office. But I’m not. That Trust meeting nudged open a door I’ve passed without entering. I’m more curious now about what’s behind it.

The next Trust conference is in Cleveland, Oct.8–13, 2002.
Check out nationaltrust.org or become a member at (800)315-NTHP
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Circle no. 56
LETTERS from readers

REVIVAL OF ARTISANRY

Your last issue [November 2001] is beautiful—I only recently discovered it. (I let my subscription to Old-House Journal lapse a year or so ago, but I didn’t realize you were doing an interiors magazine!) What really strikes me, though, are the ADS! Some of them are as gorgeous and exotic as the articles. It looks like we’re in the midst of a revival period for artisanry. I hope they all do well, they deserve it.

—CHRISTIAN GUERIN
Brooklyn, N.Y.

HOUSE AS ALBUM

Thank you for your editor’s page [“Simple Gifts,” October 2001]. What I get from it is this: real people live in these old houses, which they love and work on. The house is real life, aesthetics and laundry. Life is fleeting and a house is not so fleeting; the reality is bittersweet that the design and structure and even the color you pick may outlast the lives within. It’s as true of your readers’ lives as it is of yours.

A house, I feel, is an almost-permanent record of our impermanent lives: the house as photo album writ large in metaphor.

It’s a good magazine.

—DAGMAR ERICKSON
Milwaukee, Wisc.

PRE-1840 HOUSES

Regarding Nancy Britain’s letter about restoring her 1819 farmhouse, July 2001: Your farmhouse was built at an interesting time. The Georgian classical ideal is giving way to Victorian asymmetry and romance. The Industrial Age is just beginning. A resident of White River Junction (Vermont), on the Connecticut River, would have known what was fashionable in the cities downriver and would have seen technological advances: sawmills run by water power, the circular saw.

To get a better feel for period colors, furnishings, and equipment, visit house museums that date around the time of your house. Sturbridge Village (Mass.) is circa 1840 but they are knowledgeable about material culture before that date. Another is the Amos Blanchard House, ca. 1820, of the Andover, Mass., Historical Society.

—JANE GRISWOLD, architect
Andover, Massachusetts

HISTORIC PHILLY

The Philadelphia area has a 300-year-old tradition in the crafts relevant to old houses, from cabinet- and furniture-making to hardware and stone masonry. It’s the perfect spot for the inaugural Greater Philadelphia Historic Home Show, to be held Jan. 25–27 at Valley Forge Convention Center in King of Prussia, Penn.

The show runs concurrently with the Designer Craftsmen Show, which features 75 of the best artisans from the U.S. and Pennsylvania. Admission is $12 for both shows.

Contact (717) 796-2379, historichomeshow.com
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fascinating new exhibit about the metal opened in
December at the Wolfsonian in Miami, Florida. The
history of aluminum production is traced from its debut in Paris in 1855 as an exotic, luxury
metal (used only on a limited basis for the decorative arts) to its present role in everything from skyscrap-
ers to pots and pans. More than 180 objects shown range from a sleek Sears vacuum cleaner ca. 1930
to furniture by Frank Lloyd Wright.

"LEAD A SIMPLE LIFESTYLE" was a basic tenet of
Gustav Stickley, guru of the American Arts and Crafts
movement. He advocated "honest," simple furniture
and design, a focus on nature and family, and making
time for intellectual and social pursuits. There's no
better place to experience this philosophy firsthand
than at Stickley's own 1908 home, Craftsman Farms
in Parsippany, N. J. In residence are a couple who practice what
Stickley preached: Tommy and
Beth Ann McPherson, Executive
Director and Curator respectively. They have been at
Craftsman Farms for five years,
living on-site in one of the original
cottages built for farmworkers.
They have become nationally in-
fluential in the Arts and Crafts
community, leading events from
symposia to crafts fairs. Their new book, American
Arts and Crafts Textiles (due from Abrams Spring 2002), surveys textiles from 1890 to 1920. * Experience
the simple life by visiting Craftsman Farms.
A popular family event is the "1915 Christmas"
program beginning Dec. 1st. Call Craftsman Farms
at (973) 540-1165, or visit stickleymuseum.org

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from our happiness."* —Frank Lloyd Wright, quoted in the November 1955 issue of House Beautiful
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she was known especially for her finely crafted, uniquely American textiles. The show runs until Jan. 6, 2002. Contact the Met at www.metmuseum.org, or (212) 535-7710.

**UA in Boston**

Urban Archaeology has made an art of refurbishing and reproducing exquisite bath furnishings at its four locations in New York. "Almost every single thing we make was a 'found' product that we thought was incredible and should not become extinct—or an architect saw one and wanted 10," says Judith Stockman, UA's design and marketing director. In October, the company opened its first showroom outside New York, at the Boston Design Center (617-737-4646). "It's a good cross-section of all the products we manufacture—tile, mosaics, stone, and bath fixtures from over 100 craftsmen," Stockman says. The flagship store in Tribeca (212-431-4648, urbanarchaeology.com), which was closed for a week after the World Trade Center disaster, continues to produce fittings and furnishings that defy classification, straddling the antique and reproduction worlds.

**Kabin Fever**

Need some help furnishing the lake house? Check out Kabinfever.com (800-542-2246), an on-line source for rustic furniture, sheepskin lampshades, and the odd pair of antique snowshoes. "Our sheep- and cow-skin shades are guaranteed not to crack," says Warren Wolf, who founded the retail site in Fort Worth, Texas, in 1995, and followed with the website a year later. In fact, kabinfever.com's skin-shade supplier is the grandson of the fellow who perfected the process that keeps the shades supple. (Legends rustic furniture maker T.C. Molesworth was granddad's best customer.) Even if you don't have a second home in the woods, you'll enjoy offerings that range from Monroe Salt Works' moose motif dinnerware to pinecone door knockers and Fifties Texas Ranch Oak furniture (imagine a rustic version of your parent's Heywood-Wakefield dining-room set).

**OPEN HOUSE** Fresh from a seven-year European tour and with bride-to-be Elizabeth Willing at his side, young, wealthy Philadelphian Samuel Powel bought a grand Georgian row house in Society Hill. Powel, the last colonial mayor of Philadelphia and the first under the new Republic, entertained at least two future presidents (George and Martha Washington were frequent guests; John Adams gleefully reported indulging in "a most sinful feast," which included 20 different tarts). Parts of the interior were sold to the Met in 1917, but Powel House retains elaborate carved work including the mahogany staircase. It's furnished with Philadelphia and English antiques of the Revolutionary period. Frances Ann Wister saved the house, now owned by the Philadelphia Society for the Preservation of Landmarks, in 1931. **The Powel House**, 244 S. Third St., (215) 627-0364. Tours Thurs.-Sun. year round. Call first.
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Luminous Moon

With its luscious amber Vianne shade and brushed stainless finish, the Luna Sconce has a sleek, pared-down elegance reminiscent of the 1920s. It measures 9" high by 9" wide and takes a 60-watt bulb. It's about $200. For a distributor, contact Framburg, (800) 796-5514, framburg.com
Green as Glass

Gussy-up bungalow cabinets or cottage furniture with Victorian Green glass knobs and pulls. The 1 ⅛" and 1 ½" knobs are $7.50 and $8, respectively. The 3" pull is $14.50. All from Restoration Hardware, (800) 762-1005, restorationhardware.com.

In the Willows

Intertwined leaves and branches are synonymous with William Morris. Morris & Co.'s Tulip and Willow, a surface-printed wallpaper, is based on original Morris documents and colors. To the trade from Sanderson, (201) 894-8400, sanderson-online.co.uk/morrisandco.

Shades of Jade

The iridescent green in Oceanside Glasstile's Haiku line comes from melting recycled bottle glass with earth oxides. Decos like Tatami (upper left) retail for about $5 to $12 each, while field tiles are $1.40 to $4 per piece. Ask for them at a local tile dealer, or check glasstile.com for a distributor.

China Green

Chinese motifs first entered the West in 18th-century Europe. This green-on-green mercerized cotton jacquard from Paloma Picasso's Chinoserie Collection retails for about $60 per yard. From Motif Designs, (800) 431-2424, motif-designs.com.
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Circle no. 24
- Sunny Comfort

Brighten up that Morris Chair with the Prairie Sunflower Pillow. Measuring 20" x 20", the hand-embroidered pillow buttons over a 90% goose feather/10% goose down insert (included). The silk and linen pillow retails for $210 from Prairie Home Accents, (972) 208-6338, prairiehomeaccents.com

- Lunar Light

Snooze by the light of a blue moon with one of Joline El-Hai's fanciful luminettes. The copper-framed nightlights house durable, translucent images in 42 different designs. They measure 5" x 6" x 2" and retail for about $40. Contact Bella Luz, (206) 364-8053, bellaluzstudio.com

- Rule Britannia

The Empire is an accurate reproduction of a traditional British lavatory stand first made in 1876. Hand-cast of hand-polished aluminum, fitted with the Lissa Doon lavatory basin, and accompanied by a matching mirror, it's $4,460 from LeFroy Brooks, (212) 226-2242, lefroybrooks.com

- Red, White, and Gold

The name is French, the pattern is 19th-century English, and the look is patriotic. Vincennes, a woven fabric of red and white stripes highlighted with gold bands and dark pinstripes, is perfect for window treatments or walls.

To the trade from Scalamandré, (631) 467-8800
Table With a Twist

Gigi Ronchietto calls himself a Renaissance craftsman with power tools. The Barley Twist Table, reproduced in walnut from an original discovered in Wales, measures 56 1/2" x 34 1/2" x 32". It retails for $6,539 as shown. Contact Ronchietto Restorations, (888) 899-2141, ronchietto.com

Splash With Panache

Lose yourself in the rain with this luxurious, 9" showerhead. The Victorian’s 76 picots create the sense of a gentle, enveloping downpour. The showerhead, part of a line of Victorian bath fittings, retails for $995 in chrome. Contact Harrington Brass Works, (201) 818-1300, harringtonbrassworks.com

Ides of Iris

Spring makes an early arrival with Iris, one of several floral-themed enamel treasure boxes from the Ian Marshall Collection. Hand-painted in shades of lavender, yellow, and green with a gilt rim, the box sells for about $1,490. For a dealer, contact Staffordshire Enamels, (800) 210-4462, staffordshire-enamels.co.uk

Berry Perfect

Juice up that kitchen backsplash with Strawberry, from the Meredith Art Tile collection. The hand-glazed 3" x 6" border retails for about $50 per piece. The rosemary liner (3/4" x 6") is about $15. The 2" x 2" dots are $15. For a dealer, contact Meredith, (330) 484-1656, meredithtile.com

Cool Cuts

Water-jet cutting allows Robinson Iron to precisely cut metals like bronze and aluminum without distortion—even when the subject is palm fronds and elephants. The process also halves the time needed for most projects, from three months to as little as six weeks. Contact Robinson Iron, (800) 824-2157, robinsoniron.com
Regal Seating

The Philadelphia Queen Anne side chair from Charles Bender & Co. is a faithful copy of an early example. Crafted of mahogany with a crotch-veneered backsplat, it's $2,350. Contact (610) 942-9886, acanthus.com

Windsor Style

Details like blunt-arrow feet and carved-knuckle arm-ends set the Philadelphia chair with bandsawn arms apart from its New England cousins. It retails for $950 from Windsors by Bill Wallick. Call (717) 252-1240.

American Fancy

Pennsylvania artisan Tom Douglass bases his hand-carved spoon racks and pipe boxes on 18th-century American pieces, but don't hold him to that. Individual, one-of-a-kind pieces like the cutlery tray shown here sell for about $200 to $1,500. Call (724) 438-4203.

Philadelphia Style

Case for a Clock

Lawrence W. Crossan makes reproductions of high-style Philadelphia furniture at his Chester County workshop, to order. The Philadelphia Chippendale tall case clock sports finials, rosettes, and a carved scrollboard. Contact L.W. Crossan, (610) 942-3886, lwcrossan.com

Early Empire

Each piece of early American painted furniture from Matthew R. Jacks is constructed by Amish artisans, then hand-finished by Jacks in his Lancaster County studio. The Merrill Empire Bureau, a reproduction of a circa 1840 piece from Augusta, Maine, sells for about $3,500. Contact (717) 786-0646, matthewjacks.com
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I'm looking on the Internet at a very old house for sale in deep countryside. It's a two-storey stone cottage with red shutters, at the end of a leafy lane. The asking price is 400,000—a steal, because frankly I'm not talking dollars.

France offers serious temptation for people who love really old houses. For $12,000, the price of a used car, you can buy a scenic shack (roof optional) in a sunny village where cats doze on doorsteps. Sixty thousand dollars would get you that first house I described. One million francs is roughly $150,000, which translates into something tres charmante—an ancient mill or farmhouse with a perky Perigordian tile roof, or a Renaissance townhouse built into city ramparts. We could trade our Arts and Crafts home in Seattle for an honest-to-gawd medieval castle with towers, turrets, rolling parkland, and ponds. Seems like a fair swap, since our house doesn't even have two full bathrooms (though it does have a pond in the basement when it rains real hard).

So it was with fairytale cottages dancing in our heads that my partner Kevin and I set out last summer to see if the dreamy bargains we saw on the Net are for real. The short answer is "yes," but pretty pictures don't tell the whole story.

Real estate in France has rarely been so affordable for Americans as it's been the past few years. That's because the franc is pegged to the euro, which has swooned nearly 30% against the dollar since its debut in 1999. You should know that we are looking at HOVELS, and not in Provence. Kevin and I can't afford much more than $20,000 for a second home unless we do cash in. To further boost our buying power, we have targeted less swanky but equally sunny areas in the South of France: the Languedoc and the Lot.

They are sleepy places where you can still find villages untouched by the neon lights of consumerism. That was appealing to me even before the events of September 11. It seems comforting to own property in a quiet corner of the world.

In the Languedoc—more specifically a region called the Corbières—our little white Peugeot rental car easily negotiates curving lanes climbing the hills from the Mediterranean into France's biggest wine-growing area. Above a sea of dark-green vineyards we see the fabled ruins of Cathar castles floating above rocky outcroppings.

We haven't been to this area tucked between the Pyrenees and the Mediterranean before, but from our Internet ramblings we had a hunch we'd like it. Reality did not disappoint. "This looks like California wine country without the Californians," Kevin said. "Wouldn't it be amazing if we could actually buy something here?"

Before we left the U.S. we'd [continued on page 28]
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Circle no. 273

6 - Ivy Ref No BP665. Chair painted in No. 1 Lime White
made an appointment with Home Hunters, a British real-estate agency. We rendezvoused with agency owner Anna Stowloff on a sunny, windswept morning, and drove the back roads until sunset on a day that proved intoxicating at times and just plain sobering at others.

Anna knew our fiscal limitations and stayed strictly within them. That meant we looked at a lot of “possibilities.” See that Citroën-sized fireplace? That could be the focal point of the future kitchen. Climb a winding staircase to the next floor, where a marooned clawfoot tub on a makeshift pedestal hints at the potential for indoor plumbing. Scale a rickety ladder and check out the view from the (purely theoretical) rooftop deck. (Oh, that thing spurting red ink over there? It’s the foreign property owner’s hemorrhaging bank account.)

“There is everything to do here,” Anna says cheerfully as we look at two little houses across the lane from each other in the sweet and sunny village of La Bastide du Val. One hundred twenty-five thousand francs (about $19,000) buys both homes, but Anna estimates it would take another 400,000 francs to make the 1600s cottages habitable for 21st-century occupants.

No one knows better than Robert McFarland how expensive it is to live in the past. His vacation home is literally his castle. The Atlanta businessman bought an imposing chateau in the Dromé (north of Provence) seven years ago. The Montchenu family had owned it for 1,000 years. “None of the kids wanted it,” explains Fred Hutchings, McFarland’s cousin, caretaker, and general contractor. “The castle had been for sale for years. Robert saw it and fell in love with it.”

As Hutchings takes us on a private tour, it’s easy to understand why you’d open your pocketbook wide for this place. You could not buy it for any price in America. Montchenu Chateau dominates its hilltop perch with views from the Alps to the Massif Central. It has everything you look for in a castle: double ramparts, arrow slits for repelling enemies, and an enormous guest wing for family and friends. “You buy a place like this for $350,000, which seems like a deal,” Hutchings says. “The problem being that it costs 20 times that to restore it.”
But McFarland has no regrets. He is king of the hill when he visits five times a year.

Nancy Wertheimer is no less enchanted with her French escape, a 12th-century townhouse in a perched village in Provence. Wertheimer restores old houses in Baltimore for a living. But the house in the village of Gran Bois wasn’t a fixer; all she had to do was move in with her antiques.

Wertheimer had no problem securing a 5 3/4% mortgage for her $260,000 house from an English bank. She quickly located an American agency that rents her house out when she’s not there, and isn’t bothered by the 13 hours it takes to get to her second home. “I am always busy when I am in America,” Wertheimer says. “France is the place where I am most at peace.”

ONE WAY AMERICAN OWNERS preserve that peace is by hiring a manager who lives near their second home. Managers take care of finding holiday renters, collecting money, dealing with repairs, and the like. They charge about 40% of the weekly rental, which is probably worth it when you’re thousands of miles away.

Kevin and I continue the hunt. Anna shows us a house that is a real possibility in an indescribably lovely burg called Palairac, population 40. The hamlet comes on you unexpectedly, nestled in the hollow of a high and wild valley. We are looking at a two-story, tiny stone cottage with electricity, running water, a modern bathroom, funky kitchen and fireplace downstairs, and two bedrooms overlooking a courtyard upstairs. There is no yard to speak of, just a little terrace in front. Asking price: 175,000 francs, or about $27,000.

“You could easily rent this place out to holiday-makers,” Anna says. “You could cover your operating costs and even pay for your plane ticket.” A little voice in my head says, “This is cool! Where’s my checkbook?” But Kevin wants to see more houses. We tell Anna we will keep this cottage in mind and move on to the Lot, a river and a department in Southwest France. We had heard the Lot was an unspoiled version of the Dordogne.

So, a few days later, we are driving through luscious, pastoral river valleys with clustered hamlets of golden stone
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and red tile roofs, on the way to see our first property in this area. At the real-estate office, the agent got us all excited about the possibilities (there’s that word again) for a charming cottage in the Lot. I was particularly intrigued when he told us about a cave that could be renovated into a guest wing. He instructed us to go look at the house ourselves. Many curvy kilometers later, I realized the cottage was nowhere near the Lot (the department or the river). Rather, it was in a region of gloomy forests punctuated by lumber mills and abandoned Industrial Age factories.

When we arrived at the house, it was charming on the outside. I particularly liked the tumbledown well covered in wild roses. However, the tilted, wilted, spiderwebbed interior was impossible to behold without terror. No electricity, running water, bathroom, kitchen, or much else for that matter. Just two pitch-black rooms and planks for floorboards with spaces between them big enough to fall through.

Oh, and the cave. Turns out that’s the French word for basement. I couldn’t conceive of putting guests in that dank space, with its ancient bread oven looking every inch like the portal to hell. (Though I might challenge the real-estate agent who sent us here to spend the night.)

On our final day of house hunting we learned something we wished we’d known from the start: Many homes are for sale by owner and you can find out about them officially in the mayor’s office of the village or, unofficially, in cafes. That’s how we discovered an intriguing property in the Cele River Valley. We followed the cafe-owner’s hand-drawn map to a hamlet with a skinny castle standing guard over a handful of houses
and a couple of overgrown orchards. Two stone buildings came with this property: a grange and a cottage with a tall, tapered, red-tile roof designed for drying tobacco. Unlike other “fixer” cottages we’d seen, this house was welcoming and solid with plenty of windows. And oh my, the view. It was like an Impressionist painting.

“This is it,” I thought. “I’ve found my French Brigadoon!” As I stood on “my” enchanted knoll, a rainbow framed the lush river valley below. Then the rain came.

“Where’s the bathroom?” Kevin asked, then pointed to a single frayed wire. “Is this the electrical system? Hey, I can hear the highway from here. I wouldn’t spend $45,000 on this place.”

On the plane home to Seattle, we determined to buy the house that had me reaching for my checkbook in the first place: the Palairac cottage. It’s charming, practical, well-positioned for visiting mountains, vineyards, and beaches. Furthermore, it has those little luxuries Americans demand: running water and electricity. So we get home, screw up our courage to buy the cottage and find . . . it’s sold. Mon dieu!

But wait, there is a silver lining. Kevin has just found another house on the Internet for sale by owner in Palairac for 135,000 francs! We’ve faxed the owner and plan to visit it on our next trip to France. If it should sell before then? There’s bound to be another house around the bend. The only thing more fun than finding a house in France is shopping for a house in France.

When Jenny Cunningham isn’t dreaming about France, she works as a TV newswriter and special projects producer for the ABC affiliate in Seattle.
One of the trendiest approaches to cabinetry recalls the earliest kitchens: fittings with the look and build of fine old furniture, tailored to suit the ever-evolving kitchen.

Furnishing the Kitchen

BY MARY ELLEN POLSON

KITCHEN evolution is a funny thing. The more elaborate our kitchens become, the more they look like they've been furnished with antiques.

The “furniture look” kitchen nominally got its start in England in the 1980s, when Johnny Grey and Smallbone pioneered the concept of freestanding kitchen cabinetry modeled after antique cupboards and work tables. In the United States, the progression has been a gradual break from the L- or U-shaped kitchen of the 1940s and '50s, with its linear runs of standardized cabinets and uniform countertop heights.

Kennebec, a small cabinetmaker in Bath, Maine, had been modeling its period-look cabinetry after antique pie safes and slant-back cupboards for years when one of its clients nudged the company toward pieces that not only looked like furniture, but could be moved like furniture. The client was a builder who constructed 17th- and 18th-century reproduction houses one at a time, says co-owner Dave Leonard. “He wanted as many freestanding cupboards as possible, so that every time he moved, the only cabinet that would remain in place was the one that supported the sink. He wanted that pure colonial look.”

After that experience, it made sense to design cabinets for Georgian and Federal homes in an unfitted way. “Those structures didn’t have built-in cabinets to...[continued on page 34]
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The furniture look is spilling over into the rest of the house—not merely into the dining room, but into family rooms and bathrooms, anywhere that storage and work surfaces are needed.

...start with,” Leonard says, “so the whole idea was to make cabinets look as much like furniture as possible.”

Since then, Kennebec and other period-look cabinetmakers have pushed the concept further, toward cabinetry and case pieces of varied heights and depths that are artfully joined together. Instead of uniform rows of cabinets, work surfaces fluctuate from low to high and shallow to deep, depending on the intended purpose.

The result is a melding of the American quest for authenticity with an insatiable hunger for storage space. In fact, the furniture look is spilling over into the rest of the house—not merely into the dining room, but into family rooms and bathrooms, anywhere that storage and work or display surfaces are needed.

“People are looking for us to design things that work within the roomscape, that function in multifaceted ways, that also give them a period look,” says Vincent Achey, vice president of sales and marketing for Plain & Fancy Custom Cabinetry, which makes custom cabinets for clients primarily east of the Mississippi. Examples include armoire-lookalikes that house cooking uten-
The mark of good reproduction cabinetry is how well it resembles its inspiration. A versatile take on the classic early-20th-century Hoosier from L.L. Bean.

Features that give cabinetry the look of furniture include quarter-post turnings at the corners of islands, relief mouldings, and applied onlays. Some details are functional, like turned feet that support lower cabinets, or simply appear that way, such as brackets under top-mounted cabinets. Other details can be purely

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decorative: reeding and fluting on trimwork, for example.

Much of the borrowing is architectural, notably the trend for mantel hoods framing a stove or range, typically recessed into a niche, English style. Hutches, islands, and freestanding or built-in cabinets can serve as spatial dividers or focal points, creating transitions between the kitchen and the dining or family room.

Adapting the look of furniture to kitchen cabinetry requires careful planning, and a real designer's eye. "If you take furniture and cram it all together in one room, it doesn't work at all," says David Beer, owner of Yestertec Kitchen Works. "What makes freestanding and joined-together pieces work within a room is the spaces between the furniture."

Ideally, the components of a period kitchen should be hand-crafted and finished as closely as possible to the way they would have been built at the time your home was completed.

Invariably in old-house kitchens, existing doors, windows, fireplaces, flues, and other architectural elements interrupt the work space. That's one reason cabinetmakers tailor their products toward integrated pieces that fit the quirks of the room, rather than the other way around. Instead of recessing a standard-height counter back from a low-silled window, for example, reduce the counter height so that it becomes a place for kneading dough, or a spot for growing herbs.

This is an approach that allows you to furnish your kitchen with just the pieces you want or need. There's no imperative to fill every linear inch of wall space with cabinets and counters. "The furniture holds more, in less space," Beer says.

The result, one hopes, is a kitchen that retains the original elements that charmed us in the first place—the old glass windows, the door in an odd corner. The furniture look "lets a period room be what it was going to be, and we just furnish it," Beer says.

Although the components of a furniture-look kitchen may look like they're freestanding, the pieces are usually fixed to walls or floors, especially if they house appliances behind period façades. "They need to be anchored when they're tied to utilities, so they won't tip over," Beer says. Large components are built so they can be knocked down to fit through tight spaces. "Everything is cut ready to drop the appliances right in, so there's no mess at the job site."

Ideally, the components of a period kitchen should be hand-crafted and hand-finished as closely as possible to the way they would have been built at the time your home was completed.
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Go ahead, be authentic. Fill your home with antiques. Treat the walls, ceilings, and floors as they did a century ago. I certainly try to. But something always happens when it comes to historic lighting: I can’t see. If you’ve ever stumbled around an ancient saltbox that was illuminated by a betty lamp, or spent a sweltering August dinner in a brownstone lit with gaslight (acquiring a savage headache from trying to focus amidst all that flickering), you understand. Let’s be frank. We have different standards now for interior lighting, just as we do for refrigeration and indoor plumbing.

A Good Look at Lighting

“Chandeliers aren’t supposed to provide all the lighting,” says Max Ferro, a preservation architect in Weare, New Hampshire. “You need task lights. These can be as simple as floor and desk lamps. Or [you can be] discreet, concealing task lights inside the arms of a chandelier.”

Four basic types of lighting have evolved for residential interiors: decorative, ambient, task, and accent. While we prize historic fixtures and reproductions for their decorative and ambient qualities, many of these lights aren’t well suited to specific task- and accent-lighting demands, such as lighting a kitchen countertop or spot-lighting a plein air painting over the mantel. Luckily, a huge selection of low-profile and concealed fixtures has emerged in recent years to fill this void. The trick is to realize which fixture best suits a given need.

DECO RATIVE LIGHTING by nature features the fixture as art. Decorative fixtures include that big, honking eight-armed gasolier with gilt bronze cherubs which grazes the top of your dining table. It’s antique. It’s beautiful. It’s so dim that you have to differentiate forks from spoons by touch. Today’s better-lit reproductions usually are more than merely decorative—many deliver enough candlepower to illuminate a dining room table top, a hallway, or even the kitchen sink.

AMBIENT LIGHT is background lighting that illuminates the walls and ceiling but not necessarily the floor (you may still... [text continued on page 41]
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Accent a piece of art or spotlight the sink with a recessed disk light (above), shed light inside a cabinet with a concealed puck (right), and pinpoint the roving eye of a halogen swivel light (inset, below) on a masterpiece over the mantel.

(Below) Pencil-thin, low-voltage halogens and fluorescents mounted (and concealed) under top cabinets are perfect for illuminating kitchen work surfaces.

While we prize historic fixtures and reproductions for their decorative and ambient qualities, many of these lights aren't well suited to specific task and accent demands, such as lighting a kitchen countertop or spotlighting a plein air painting over the mantel.

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MR16: Small, low-wattage halogen bulbs about the size of a silver dollar suited to task, accent, and ambient lighting.

T-2 FLUORESCENT: Narrow-diameter tubes perfect for placement underneath upper kitchen cabinets. Concealed by trim moulding on the cabinets, these fixtures cast good task lighting on kitchen counters. Mounted inside cabinets, they also make excellent accent lights.

LOW VOLTAGE HALOGEN: Powered by a remote transformer, these tiny (pencil sized, for example) fixtures can be placed discreetly anywhere you can run a wire. Good for task or accent lighting.

PUCKS: Small, disk-shaped halogens that cast light downward inside or under cabinets.

MONOPINTS: Single track lighting heads with MR16 bulbs. A little more noticeable in size, but very effective at task or accent lighting.

RESOURCES for lighting

AAMSCO LIGHTING (New Jersey) (800) 221-9092, aamsco.com (antique lightbulbs, luminaries, and other hard-to-find bulbs) • ELCO LIGHTING (California) (323) 231-2600, elcolighting.com (low-voltage and low-wattage halogens and fluorescents) • KLAF'S (Connecticut) (800) KLAFSS1, klaf's.com (low-voltage and low-wattage halogens and fluorescents) • REJUVENATION LAMP & FIXTURE (Oregon) (888) 343-6548, rejuvenation.com (reproduction lightbulbs) • ROCKLER WOODWORKING AND HARDWARE (Massachusetts) (800) 279-4441, rockler.com (low-voltage and low-wattage halogens and fluorescents) • WOLFER'S (Massachusetts) (617) 254-0700, wolfer's.com (low-voltage and low-wattage halogens and fluorescents)
trip over the cat sleeping on the heating duct). Historic and reproduction light fixtures that fall into the decorative category—chandeliers, torchieres, table lamps, and wall sconces, for example—frequently do double duty as ambient lighting.

**TASK LIGHTING** illuminates an area to fulfill a specific function. We've always had task lighting; it's just the current euphemism for a reading lamp or a work light. Historic fixtures make fine task lights in most areas of a house, but it's in kitchens and bathrooms where the recent innovations in lighting technology shine.

**ACCENT LIGHTING** focuses light solely on a specific object, such as a painting, statue, or cherished collection of commemorative thimbles. Some accent lighting has been around for years (the brass lamps mounted above framed artwork), but now there are discreet mini-spots that will not mar the aesthetics of the historic interior you've taken pains to create.

“The challenge is to avoid being obtrusive while creating sufficient lighting levels for modern needs,” notes Bonnie Forbes, showroom manager for Wolfier's Lighting in Waltham, Massachusetts. “Fixtures are much smaller and less noticeable than they were just a few years ago.”

For example, recessed lights with slotted or pinhole apertures can be mounted in the ceiling as accent or task lights. “The aperture directs the light toward the desired area, so that your eye isn’t drawn upwards towards...
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High Lights Past and Present

As this illustration demonstrates, combining new, high-tech lights with antique or reproduction fixtures can give you the light you want without sacrificing period effect. The task light over the sink is a reproduction of an early-20th-century Prismatic fixture; period sconces are both decorative and ambient; narrow-diameter tube lights, recessed behind upper cabinet mouldings, boost ambient light levels; under-cabinet down lights illuminate the counter.

the fixture,” Forbes says. There are also pencil-sized, low-voltage halogens with remote transformers that can be mounted almost anywhere as accent or task lighting. Another option is the monopoint. This is a small disk that supports a single track-light head. Mounted on a wall, beam, or ceiling, a monopoint can accent a painting, flood a work area with task light, or simply create ambiance.

Illuminated cove mouldings are another period-friendly means of creating ambient light. These are crown moldings, slightly recessed from the ceiling or walls and fitted with concealed lamps. They light the ceiling and upper parts of the walls with a warm glow that gently reflects downwards. A good lighting designer can help you determine how far down from the ceiling the mouldings should be placed, the spacing of bulbs inside the cove, and the color and wattage of the bulbs.

Sandra M. Stashik, an interior designer for Grenald Waldron Associates in Narberth, Pennsylvania, combines the latest in high-tech fixtures in bathrooms lit by historical decorative sconces. “There are now MR-16 fixtures that are suitable for high moisture areas such as showers and baths,” says Stashik. “We’ve even placed them over the commode.”

So go ahead—light your rooms with the very best of the old and new. Just as demand for historical lighting created excellent reproductions, technology has finally filled the void for those wishing to dwell in the past while not banging their shins on the coffee table.

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(page 68) →

TWO COLLECTORS AT HOME

In the old town of Ipswich, Mass., a couple who've been antiquing for years have a one-of-a-kind house.

(page 46) →

THREE EGYPTIAN REVIVALS

It happened around 1800, during the 1870s, and again in the Jazz Age 1920s: a fascination with Egyptian form and ornament led to an exotic revival.

(page 56) →

ULTIMATE TILE FLOORS

During the Victorian period, inlaid encaustic tiles were revived following medieval practice. Matched and laid with geometric plain tiles, they create breathtaking marquetry effects.

(page 74) →

JAPANESE GARDENS

Simplicity and tranquility in gardens meant to be viewed up close, asymmetrical as nature and evoking the orient.

(page 64) →
Joan Richards and Harry Zeltzer own the 1725 Baker Sutton House in Ipswich, Mass., a coastal town north of Boston known for its beach and its old houses. Even here, theirs is a standout: the big, center-chimney saltbox has a beautifully carved pediment over the door. The form is associated with Colonial doors in Deerfield, another historic Massachusetts town. The Puritans of Ipswich would not have sanctioned so curvy a decoration; it was applied during one of many “restorations.” Most did not affect the massive timber-framed bones, or the classic proportions of the rooms.

They boast chamfered summer beams, linenfold paneling, enormous fireplaces, and wondrously wide floor boards. Furnishings are 18th-,
A house that's 277 years old welcomes antiques from all three centuries it has known.
A Hitchcock chair stands by a ca.1840 Canadian pine cupboard crowned by an unknown 19th-century man. Below: Joan's father made the dining-room table. Opposite: In a keeping room window are two of Harry's large collection of Santos.

Elegance and comfort come from the carved English oak chair, a settee in the manner of Duncan Phyfe, a Victorian armchair, and an authentic Chippendale table (long ago cut down to be a coffee table).
19th- and 20th-century antiques and reproductions appropriately hefty in scale. Individual pieces tend towards the curvaceous, colorful, and personal.

“Our thing is comfort or what appeals to the eye,” Joan says. No stiff, museum-like period interior, this is a home. Harry and Joan have lived here since 1983, working, raising children, entertaining friends, and entering into town life.

“This is not an isolated, grand old house,” Harry says. “Ipswich has many, and it is really an exceptional community—giving and generous.”

Their careers (as an optometrist and a midwife) winding down, the couple’s shared passion for collecting resulted in Baker Sutton House Antiques. Favorite pieces, though, tend to find their way into the house.

“This décor has evolved,” Joan explains. “Things are forever coming and going.” She claims the deep sense of comfort is not due to skillful decorating, but to the house itself.

“Whenever I come home from a trip,” Joan says, “this house is very warm and quick to receive me. And it isn’t the furnishings. It’s the house’s spirit.”

SEE RESOURCES, PAGE 110
From the street, the half-timbered, granite-block Tudor is imposing, in a welcoming, storybookish way. With at least 15 rooms, the Tinari home in Philadelphia's historic Overbrook Farms neighborhood qualifies as a mansion, but somehow you feel right at home. Especially once you've taken in the comfortable sweep of the pink, gold, and cocoa-brown living room and entry hall. "I want people to be able to put their feet on the furniture," says Carol Tinari, who supervised a year-long refurbishment and decorated her home herself. "Just be as comfortable as you want to be."

by Mary Ellen Polson | photographs by Jonathan Wallen

LEFT. White columns and woodwork lighten the classically proportioned living room and entry hall. The dining room beyond is furnished with dark, glowing woods. ABOVE: The façade may be Tudor, but the interior is light-filled Colonial Revival.
Carol and her husband Nino, a trial attorney, moved into this National Register neighborhood two years ago. Three grown daughters, Mia, Kim, and Nina, are in and out between various universities and jobs. The house may be a 1913 Tudor Revival, but the front-to-back center hall and large, gracious rooms remind Carol of her Louisiana roots, specifically the 19th-century home of her Uncle Moise and Aunt Dorise. (Think those names are unique? Carol’s great-grandfather, Onezi-
Creamy cocoa walls marry perfectly with lavish white Colonial Revival woodwork, playing up a subtle palette of rose, gold, and buff. Unburdened of its plastic slipcover, a gilt-and-pink velvet couch from a favorite aunt is the centerpiece of the living room.
Warm, feathery browns enrich the library, which is furnished with old family pieces, reupholstered in fabric that looks as vintage as the furniture.

More silver teapots and a distressed bureau grace a gable bedroom, formerly a maid’s room.

“I usually see the room in color,” she says, “and when I get the right colors, I get the things that go with it.”

The paint crew thought she was crazy when she told them she wanted the living room walls and ceilings painted brown. But the creamy cocoa marries perfectly with the lavish white woodwork, playing up a subtle furnishings palette of rose, gold, and buff.

Not everyone would make a gilt and pink velvet couch the centerpiece of a period living room. What’s more, “this was one of those sofas that was covered in plastic in the 1960s,” says Carol, who inherited it from a favorite aunt. “So I took the plastic off, and it looks just right.” The color is unfaded, but the piece shows enough wear to look well loved.

The library is entirely furnished in brown, from the light fawn of feathers in a jar to the dark woods of the tufted loveseat and matching chairs. The effect is both masculine and feminine.

The butcher’s scale on the sun porch came from an antique store in nearby Newtown. “Being Italian, I’d always gone with my mother to the butcher’s and watched her order the sausage for gravy.” That’s Italian gravy, of course, known to non-Italians as spaghetti sauce.

Carol spent her early years in the South, where she became aware of civil rights issues. “I began to notice when I went to school, I walked on one side of the road and the black kids walked on the other,” she says.

She would later work as a social worker in prisons, as a literacy tutor, and a teacher. “Anything that didn’t pay any money, I did,” she says.

One of those low-paying jobs came with a few perks. As a teenager living in Philadelphia, she started working as a promoter for Universal Record Producers. Not only did she get front-row seats and backstage passes to the great rock concerts of the late 1960s, she met the bands—the Rolling Stones, the Supremes, Crosby, Stills, and Nash, and the Beatles. (You met the Beatles? Who was your favorite? “Paul,” she says without a moment’s hesitation.) She admits the experience spoiled her for less-than-perfect seats at any performance. “Now I won’t go to a concert unless I’m in the first, second, third, or fourth row.”
ABOVE: Casement windows on the second-floor landing make a perfect stage for a tableau of decorative vignettes. BELOW: In the master bedroom, less is more: lightly patterned throw pillows dress up a tufted white bedspread.
Something sphinx . . . three discrete Egyptian Revivals in architecture and the decorative arts coincided with major events in the Land of the Nile, introducing obelisks and pylons, scarabs and winged disks to Western art.
As a relatively young culture, we are fascinated by the civilization of Ancient Egypt. Our exposure to things Egyptian usually begins at age eight, when we are first dragged to the museum on a class field trip and we get to see an actual mummy! It’s a real dead guy! Following this visceral, introductory portion of our education, we go on to learn about the Pharaohs, about the construction of the pyramids, and about all the aspects of the period that our young brains can handle.

It appears that this same interest in Egyptian culture has haunted Europe and America for at least two centuries. From the spread of Colonialism into the Middle East, to the subsequent exportation of its heritage (i.e., the plunder of artifacts and wholesale grave-robbing), and into the present, we often look to Ancient Egypt for a long sense of history, with an especial fascination with the afterlife, as we hurtle into the future.

Egyptian design motifs appear frequently in Western decorative arts, paintings, and architecture.

Most scholars, however, recognize three distinct Western Egyptian Revivals: around 1800, during the 1870s, and in the 1920s. These revivals each coincide with a profound event or discovery that took place in Egypt.

**CIRCA 1800** Egyptian culture was first brought before Western eyes when Napoleon invaded Egypt in 1798. In his campaign he was accompanied by artists, poets, and historians who documented this exotic land and returned with many treasures, including the Rosetta Stone. Napoleon was immediately repelled by the English Navy, led by Lord Nelson. Thus both preeminent European cultures, the French and the English, were exposed to and shared enthusiasm for Egyptian design.

Napoleon’s campaign was a dismal failure, but the cultural riches brought back to Europe and its respective colonies instantly created a mania for Egyptian design. Elements began to appear on all manner of decorative arts and furnishings. In France, block printers created...
RIGHT: A vibrant Anglo-Egyptian textile of the Victorian period.

BELOW: Medal cabinet, French ca. 1809-19, mahogany with silver inlay and ornaments: this superb Revival piece is in the shape of a pylon with cavetto cornice.

LEFT: Nineteenth-century carved wood fireplace mantel with Egyptian shapes and symbols. (Courtesy Southampton Antiques, Southampton, Mass.)

BELOW: Egyptian Revival carpet border of the 1870s, reproduced by Woodward Grosvenor for J.R. Burrows & Co.
spectacular wallpapers that portrayed Egyptian scenes. The most famous Egyptian Revival interior of the time was the one created by the English designer Thomas Hope. The Egyptian rooms in his London home incorporated custom furnishing inspired by the designs and objects that had recently been imported. They were so revolutionary as to cement his place in history.

In the early 1800s, it was not uncommon to find Regency and Empire furniture and architectural elements such as overmantel mirrors and fireplace surrounds embellished with caryatids—carved figures of women as supporting pilasters. The stylized lotus blossom was incorporated into many pieces as well. In its budded form, it served as the capital of a column. Fanned out in full bloom, it was applied as a decorative motif. Another popular Egyptian decorative element was the winged sun, a disk with splayed and elongated feathered wings.

It was at this time that the park-like cemetery became fashionable. The best examples are Greenwood Cemetery in Brooklyn, New York, and Mount Auburn in Cambridge, Massachusetts. The obelisk—a pyramidal, flat-sided column—suddenly appeared in funerary design from headstones to the Washington Monument. The pylon—an architectural structure that tapers inward as it ascends—was frequently employed in cemetery architecture and as the entrance door surround on many a residence and institutional structure.

**The 1870s Egyptian Revival was brief—really, just a fad—with minor impact on architecture. Most examples from this period involve interior design, including paintings and decorative objects. Egyptian motifs often were applied to Renaissance Revival furniture.**

1870s Egyptian Revival architecture as compared to the previous incarnation; most examples from this period involve interior design including paintings, furniture, and decorative objects. As this revival was so brief—really, just a fad—it featured design motifs applied to Renaissance Revival furnishings and interior design. Electroplated silverware, newly developed, was often a medium for these motifs, as were soft furnishings such as fabric, wallpaper, and carpets.

In 1856, the Englishman Owen Jones published his *Grammar of Ornament*, an exhaustive collection of the design elements of every known culture at the time. It proved hugely influential and inspired for many designers well into the early 20th century. Although it in itself did not spawn another Egyptian revival, the book was a catalyst for the coming
Most scholars recognize three distinct Western Egyptian Revivals: around 1800, during the 1870s, and in the 1920s. These revivals each coincide with a profound event or discovery that took place in Egypt.

infatuation with exotic lands.

Egyptian Revival furnishings of both periods, ca. 1800 and during the Victorian period, share a common factor: Design motifs were applied to existing forms, and were never an attempt to re-create ancient furniture. It was the same for wallpaper, fabric, and accessories; the trend was similar to that of Anglo-Japanese and chinoiserie goods. And these trends were brief, unlike the Colonial Revival, which has persisted since the American Centennial, or Classicism, which is usually in fashion or at least lurking somewhere in the wings.

JAZZ AGE The discovery of King Tutankhamen’s Tomb in 1922 was the inspiration for the third Egyptian Revival. This time, the revival focused mainly upon architecture, although some residential furnishings did appear. Simultaneous with the tomb’s discovery, society witnessed the ascension of Hollywood’s film industry and, with it, the building of our modern temple—the movie-house. There were countless stately cinematic palaces built in every city and town in North America, and it seems as if half of them were built in the Egyptian Style. These grand halls often aped the structures of their Egyptian counterparts and were painted in brilliant palettes. Other public buildings, especially banks, also bore the trappings of Egyptian design, most notably in their exterior columns, capitals, and entryways. Some Art Deco furniture and decorative items are to be found with Egyptian ornamentation. These were often higher-end pieces that streamlined the motifs and used them loosely, with little historical accuracy.

In a way, it seems that we are overdue for another Egyptian Revival (along with Gothic, also in eclipse since the 1920s). Yes, Postmodernism flirted with exoticism, but it was superficial, an architectural pun elbowing sterile Modernism in the ribs while never focusing on a specific style (aside from blanketing the land with Palladian windows). Are we past the age of Romantic Revivals? Have all of the great discoveries been made? We’re currently struggling with a strange juxtaposition—the Jetsons at tea with the Brady Bunch, but this also shall pass. The only constant about architecture and design is that it always takes one step forward into the future . . . and then one step back into the past.
WHAT'S A PROPER ACCENT FOR A VICTORIAN PARLOR? OBELISK, SCARAB, MUMMY, AND LOTUS FLOWER . . . IT ALL STARTED WITH NAPOLEON'S INVASION OF EGYPT IN 1798, WHEN WESTERN EYES OPENED TO THE DELIGHTS AND MYSTERIES OF THE "CULTURE OF THE NILE." BY THE TIME THIS SAN FRANCISCO ROW HOUSE WAS BUILT FOR $7,500 IN 1886, DESIGNERS THE LIKES OF ENGLAND'S WALTER CRANE AND NEW YORK'S LOUIS COMFORT TIFFANY HAD BECOME ENAMORED OF EGYPTIAN MOTIFS. RICHARD REUTLINGER BOUGHT THE FOUR-STOREY HOUSE IN 1965, AFTER A BAPTIST CHURCH HAD DIVIDED THE ONCE-GRAND SPACES INTO OFFICES AND APARTMENTS. SEVERAL YEARS INTO HIS RESTORATION, RICHARD MADE A TRIP TO EGYPT. RETURNING WITH VISIONS OF HIEROGLYPHICS AND PYRAMIDS IN HIS HEAD, HE STUMBLED ACROSS AN ORNATE, 1870S WINDOW CORNICE, COM-

A GILDED CORNICE DECORATED WITH CLEOPATRA'S HEAD STARTED RICHARD REUTLINGER ON EGYPTOMANIA; THIS EXAMPLE CROWNS A PIER MIRROR.

EXOTIC VICTORIAN

MOVE OVER, QUEEN VICTORIA! HOW EGYPTOMANIA CROWNED THE QUEEN OF THE NILE IN THIS SAN FRANCISCO ITALIANATE.

BY BRIAN D. COLEMAN | PHOTOGRAPHS BY LINDA SVENDSEN
plete with a gilded bust of Cleopatra, which just fit over a parlor window. Soon he had copied additional Cleopatras for the remaining windows. Later, he discovered a matching pier mirror at auction. The Queen of the Nile had superseded Victoria, Queen of England.

During the 19th century, racy Egyptian motifs were watered down with appropriate religious and historical subjects—to satisfy the morals of proper Victorians. These allusions bore no relationship to the ancient pharaohs, but no matter. In eclectic period fashion, Richard hung oversize lithographs, complete with their original gilded frames, on either side of the Egyptian pier mirror. Now Mary Stuart and the Doge of Venice flank Cleopatra.

In Richard’s recast Egyptian parlor, a tea set topped by sphinxes, polychromed bronze statues of Egyptian slaves, and a collection of delicately painted, 1890s Nippon-ware vases (featuring caravans of camels trekking in blazing desert sands) add to the exoticism. The pre-Raphaelite artist Holman Hunt, who considered Victorian furniture “vulgar,” designed a line of furniture with the “honest and pleasing” attributes of Egyptian design. His most popular piece was the Thebes stool, based on the famous example in the British Museum, and soon copies were made by Liberty and Company and others. (Richard has a pyrographic example, not shown here, in his parlor.) An elaborate bookcase of the 1870s, polychromed and ebonized, features inlays of stylized scarabs.

It wasn’t long before the scarabs and sphinxes spilled out into Richard’s entry hall. Visitors are now greeted by a pair of Egyptian slaves holding lamps that illuminate artifacts on a hall table, including a 1920s clay tablet of hieroglyphics copied from one discovered in King Tut’s tomb.
The Egyptian parlor features an elaborate, gilded pier mirror crowned by the head of Cleopatra. The Land of the Nile theme is carried through by busts and statues of Egyptian figures, Nippon-ware vases of desert scenes, and an Egyptian piano scarf.
JAPANESE Gardens

The hallmarks are well known—simplicity and tranquility in a garden meant to be viewed up close, naturally asymmetrical, with fences, rocks, water, and garden ornaments evoking the spirit of Japanese design.

Japanese-style gardens have been created throughout the United States, especially along the Pacific Coast. It might be said, in fact, that 20th-century Japanese-style gardens are a distinct type of Western garden. Two approaches to Japanese garden design have been taken in the West. One adapts the essence of oriental design (rather than using specific plants or trappings), and the other relies on imitation, using such elements as moon bridges, stone lanterns, and torii gates. The best of these gardens project an air of mystery arising from asymmetrical design, winding paths, aesthetic vignettes and views, and the sound of trickling water. Shown on these pages are two unusual residential-scale gardens. The first, on Martha’s Vineyard off the coast of Massachusetts, is a sublime blend of New England tradition and Eastern sensibility. The next is a whimsical take: Japanese motifs on a rooftop in the English Cotswolds. Finally, we present inspirational glimpses of two exemplary public gardens: one in Los Angeles, the other in Portland, Oregon. [text continued on page 67]
Down-island on Martha's Vineyard, this garden reflects the owner's love of oriental philosophy and design. When Dorothy Jampel began her garden, she planted to attract birds, placing bird baths and, later, the water garden. Adding to the character are a flowering crab apple (*Malus 'Red Jade'*), a pink dogwood (*Cornus florida rubra*), mountain laurel (*Kalmia latifolia 'Ostbo Red'*), and a Chinese dogwood (*Cornus kousa*). The Japanese style lily pond is enhanced by a cut-leaf Japanese maple (*Acer palmatum 'Everred dissectum'*) and horsetail grass (*Equisetum hyemale*). A high fence of simple planks with a cap provides a serene backdrop.

---CATHERINE FALLIN

At the quiet entrance to the property (below), a crab apple and candytuft steal the show in early May. **LEFT:** Blossoms on crab apple branches evoke Japanese paintings. **ABOVE:** An elegantly simple privacy fence backs the Japanese maple that dominates the lily pond. **RIGHT:** The brick terrace melds colonial and oriental conventions; specimen plants include a Chinese dogwood and a bird's nest spruce.
In the English Cotswolds, country lanes bordered by low walls and privet hedges wind past ancient stone houses. Here the village of Stroud boasts the Victorian villa of interior designer Phil Porter. Porter carved an 8 x 10-foot terrace out of the hill behind his house. Climbing the rather slippery bamboo ladder to reach it adds to the enchantment. Level with the third floor (due to the slope of the hillside), the terrace looks out over tiled roofs. Its motifs are Anglo-Japanese: A trompe l’oeil painting of a moon gate framing a Blue Willow scene covers the north wall. Two built-in planters hold a creamy white, autumn-flowering magnolia and a hardy palm tree. Oriental pots are filled with bamboo, pastel flowering peonies, and clematis. The terrace faces north but gets good sun when the clouds part, sited as it is at rooftop level. Porter added blue-and-white garden seats and bamboo chairs, making it a favorite spot for morning tea. Multicolor Tibetan flags send prayers out on the wind.

Tibetan prayer flags flutter above a terrace in the Anglo-Japanese taste, with blue-and-white ceramic seats from the Orient and a moon gate.
Although Japanese-style gardens have been sporadically popular for 140 years in the West, they peaked at the turn of the 20th century and again starting in the 1960s. If earlier popularity overlaid a feminine, Victorian idea of romance on the Japanese garden, the mid-20th-century interest related more to Modernism—the Japanese garden was spare, simple, philosophically pure, a study in form and line. Indeed, the Japanese-style garden is a survivor of Modernism.

It has been written that, during the 20th century, more large-scale, public "Japanese gardens" were built outside of Japan than within. Many of the best examples are along the Pacific Coast of the United States and Canada. On this page are close-ups taken at The Japanese Garden in Portland, Oregon, and at the UCLA Hannah Carter Japanese Garden in Bel Air (Los Angeles). The Portland Garden offers five distinct garden styles, designed by Takuma Tono during the mid-1960s. The Los Angeles garden now under the stewardship of UCLA was built between 1950 and 1961 by oilman Gordon Guiberson and his wife after their trips to Japan; in it, Southern California meets Kyoto.
We arrived at the Shady Dell in late April, just in time to greet wildly blooming California poppies scattered like blazing orange popcorn throughout town. Hidden away on the southern fringes of Bisbee, Arizona, the Shady Dell trailer court looks, at first glance, like any other RV park in America.

We'd headed north from the southwestern Arizona border town of Douglas, through a Sonoran desert landscape of mesquite and mirages. This part of Arizona still conjures raw, rugged passion and timeless isolation. Near Bisbee, the road climbs above the desert floor, scraping along hillsides and gulches up to the copper mountains. The earth here is a rich, reddish brown, tainted by its copper treasure.

We spent our first night in a 1957 El Rey trailer. The Shady Dell boasts a collection of eight fully restored vintage trailers, neatly assembled around a courtyard and small buildings housing the office, showers, and laundry. A restored yellow taxi-cab, circa the Truman years, is parked at the end of the lane next to Dot's Diner, a tiny, shiny metal café.

The 1957 El Rey is ultra compact compared to a standard 2001
We'd headed north through a Sonoran landscape of mesquite and mirages. Settled into our 1957 El Rey, the table radio bellowing the jazz melodies of Charlie Parker, we felt the years fly backward, an impression aided by fine tequila.
Comfort Inn room. But it expands in eye and mind as one unpacks. Every detail in the overnight capsule is vintage 1957—from the chenille bedspread to antique kitchen appliances and green melamine tableware. The interior architecture of the trailer is genuine, boasting oak veneered paneling, Formica countertops, and retro light fixtures. The classic television set hails from the days of Sid Caesar and Imogene Coca.

The apparent mood of Shady Dell changes; what was an initial foreboding (like a Twilight Zone episode or a Hitchcock scene—it does look like a movie set, after all) transforms to the zany fun of Lucille Ball. The elegant ’50s martini set on the kitchen counter inspires an excursion into Bisbee to find good gin, olives and ice. None to be had, we settle on Mexican martinis (tequila and limes) instead.

As we get back from town, the sun is setting on the Shady Dell, a perfect time for a stroll in the tangerine light. I notice a cemetery next door and walk over. From here, the 1950s trailers line up in a row, their gleaming and aerodynamic fuselages cooler and more contemporary than today’s oversized RVs. The juxtaposi-
tion—trailers neatly arranged and tombstones in orderly rows—makes an ironic statement on the transitory nature of life.

It’s finally martini time at the El Rey trailer. The clear night sky is animated by the neon glow of Dot’s Diner. Our table radio (a reproduction) bellows the jazz melodies of Charlie Parker from a cassette tape (provided by management). Magically, the years fly backward, an impression aided by the fine tequila.

We pick up an early-style 3-D Viewmaster and photo disks of the Grand Canyon. There’s a Howdy Doody board game and VHS movies to play on the cleverly adapted (and hidden away) VCR player: “Giant,” “It Came From Outer Space,” and “The Man Who Shot Liberty Valance.” On the nightstand, a 1957 Time magazine issue features Teamster boss Jimmy Hoffa on its cover. Advertisements include some for television sets with built-in radios, and “Manhattan dress shirts” for $5.

Owners Ed Smith and Rita Personnette indulged their fascination with twentieth-century antiques by opening the Shady Dell in 1995. They added the diner in 1997. A coin-operated bucking bronco greets me out-
pre-War models

PHOTOGRAPHS BY DOUGLAS KEISTER

1936 Airstream CLIPPER

a trend is taking hold, albeit in isolated pockets: several collectors now salvage mid-century travel trailers. One pioneer is Vince Martinico of Auburn, California, who specializes in pre-World War II trailers of the 1930s and says he “buys ’em in any condition. A lady in South Dakota gave me one; I just had to go get it.” Vince hopes to move his Auburn Travel Trailer Collection, now numbering 20 and sheltered in his backyard chicken coop, to a museum he plans near Yosemite National Park. Formerly a docent at a carousel museum in San Francisco, Vince has the encouragement of his three kids and wife: “She used to want to divorce me, now she wants to commit me—still, we’ve been together since ninth grade,” he says.

1936 Airstream

Vince Martinico’s Airstream Clipper (above) was the trailer company’s first streamlined design with an aircraft-aluminum skin; 1936 was the first production year. The carefully joined, eye-popping interior is made of red-ribbon mahogany and stained birch. Note the cat-eye windows.

1934 Bowlus

Bowlus produced the original streamline-design trailers; when the company went out of business, Airstream copied it. Martinico has furnished this model with travel souvenirs of the period, including pennants from the National Parks etc. Streamlining creates compact interiors; note the V-berth bunk room.

ROAD CHIEF
Glenn Curtis invented the fifth-wheel concept: this trailer fits into the modified trunk of a 1935 Buick coupe. The rig tracks and tows so well, it was legal for passengers to ride in the trailer underway. The spiffy interiors in this and other trailers in Martinico’s collection were inspired by images in pre-War travel-trailer magazines.

Most people are lonesome and the most lonely time is when you have to eat alone. The diner is small and personal. You cannot sit at the counter without getting involved in conversation. Someone might come in for coffee, but they come back for the company.

Indeed their advice works. I can’t help but overhear conversations in the intimate space (smaller than a living room). The menu of fried eggs, pigs-in-a-blanket, hashbrowns, biscuits and gravy, hot dogs and hamburgers is known across America; the Bisbee berry “pie in a cup” is unique.

Tonight I’ll splurge ($75) on the top trailer at Shady Dell, the 33-foot-long 1951 Spartan ‘Royal Mansion’. It has a brass-tack martini glass on the inside of the front door, and a leopard-look carpet in the living room. Full of animal patterns and prints, deep-purple lounge sofa, jade curtains and kitchen seats, and yellow accents, the Royal Mansion is tropical, Brazilian, Carmen Miranda.

I also get to peek into the ‘honeymoon’ trailer, a 1949 Airstream. Highly polished, reflective aluminum ceilings at both ends of the Airstream (and that includes over the bed) kindle the imagination. The guest book is full of wistful and poetic memoirs of couples from around the world who spent their honeymoons or anniversaries in here.

Next time, I plan to arrive in a ’57 Chevy Bel Air with my sharkskin suit and fedora in place.
Encaustics & Geometrics

The ULTIMATE TILE FLOOR patterns

During the Victorian period, inlaid encaustic tiles were revived following medieval practice. Matched and laid with geometric plain tiles, they create breathtaking marquetry effects.
ALTHOUGH they’re earthy, these tiles are neat and classic. Their extraordinary, matte colors have a surprising softness. Associated with the Victorian period, geometric and encaustic tiles nevertheless enhance most styles—they are a 19th-century revival of a medieval practice with Moorish origins. They’re striking enough for a great hall, yet practical in a mudroom or toilet. They are exotic yet utterly unfussy. And not everybody has them, so they offer great “uniqueness” value. Of course, they’re expensive.

The same English companies have been associated with encaustic-tile manufacture for over 150 years. Herbert Minton, son of the founder of Minton China, rediscovered the lost art of encaustic-tile manufacture in 1843. Cistercian monks of the 12th century had invented the process of making durable, matte floor tiles with an inlaid pattern. The skill was lost during the 16th century with the dissolution of the monasteries by Henry VIII. During the Victorian period, Minton’s method made tiles available from London to New York and Singapore. Cheaper ceramic tiles and a backlash [text continued on page 80]
SUNROOM worth the wait

Ever since my Brooklyn days, I'd wanted an encaustic-and-geometric floor like the ones in brownstone vestibules and old courthouses. I got my chance when I converted the dilapidated rear porch of an English Arts and Crafts-style summer house into a year-round sunroom. (I also ordered cut geometrics for the mud- and laundry rooms.) This project took place before the less expensive faux encaustics and cushion-edge geometrics were introduced, and ordering (then) from England through Customs took over a year. Still, I'd do it again. —PATRICIA POORE

Using geometric and encaustic tiles in a new installation makes for a unique room; these are authentic, square-edged tiles. Given the earth tones and high quality of the material, it's hard to make a mistake—even though the possibilities for pattern are endless. INSET: Geometric tiles in shapes based on the six-inch square arrive precut to fit the design.
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Price varies widely with color, pattern, and number of encaustics. A geometric floor generally runs $20 to $50 per square foot, more if many small tiles are used (midrange: $3,780 uninstalled for a 9'x12' room). A geometric floor with encaustics runs $35 to over $100 per square foot. Original Style geometrics (more limited color range) are half the price of the square-edge ones. Price of Original Style decorated tiles are about 25% that of true encaustics. (That is, a $12 faux tile simulates a $50 encaustic.)

Specialty Tile Sources

Order tiles from a distributor in the U.S., who will expedite design service and your custom order. First get the brochures offered and study them to narrow your color and design preferences. Work out a budget before ordering. - David Malkin at Tile Source Inc., Roswell, GA (770) 993-6602 Knowledgeable U.S. distributor of both traditional and faux tiles, with irreproachable ties to English tile manufacture.


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against Victorian decoration led to their disfavor and disappearance at the end of the 19th century.

Then, in 1974, successor company H&R Johnson was asked by the Smithsonian Institute to restore the tile floor in the old museum building. Research into Minton archives yielded the Victorian-era process; additional restoration work led to the availability of encaustics and geometrics for new customers.

In just the past decade, another English manufacturer has introduced geometric tiles with colors and sheen very close to those of the traditional tiles. Less expensive to manufacture, these “Original Style” tiles have a rounded (“cushion”) edge rather than the square edges of Minton tiles. Original Style also produces a faux encaustic line with silk-screened (not inlaid) designs approximating the traditional look. These decorated tiles are nevertheless quite durable and can be used in heavy residential or light commercial applications.

Red tiles inlaid with simple white patterns were among the first designs used in the 1840s, soon followed by brown and buff combinations. Striking blue tiles and medieval patterns became popular during the Reformed Gothic movement of the 1860s. By the 1890s refined, neoclassical combinations of white with black or gold were often used.

Today, use encaustics and geometrics in almost any Victorian-period house. Available colors complement Arts and Crafts interiors if laid in simple geometric designs. All of these tiles look great in entryways and conservatories.

Contributors to this article include David Malkin, Brian D. Coleman, Bob Taylor, and Patricia Poore.
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Chimney crumbling?
No cozy fire? No problem!
Adding a fireplace insert has never been easier. The hard part is making sense of some rather confusing terminology.

Space for a Fireplace  BY MARY ELLEN POLSON

This is the time of year when I really miss not having a fireplace. The fireplace openings in my house were removed or blocked off long ago, and the masonry flues have long since crumbled. If you think you’re in the same boat, you might be surprised to learn how many good options you actually have.

Most of us have at least a passing familiarity with wood-burning stoves and fireplace logs, gas or electric. There are even masonry fireplace kits. By far the largest share of the market today, however, is for fireplace inserts: factory-built heating units that fit into an existing fireplace opening.

While there are wood-burning inserts as well as gas inserts, the type you’ll be able to use depends, to a large extent, on how the fireplace will be vented. And the type of vent you can use depends on the state of your chimney and flue— if you have one at all.

If your 19th-century house has a fireplace with an unblocked flue, you’re in luck. “If the flue is unlined, which is typical for that time period, you can simply drop in a flexible, stainless-steel liner,” says Paul Henrichsen, regional sales manager for FireSpaces in Portland, Oregon. Once a safer flue is in place, you can install a fireplace insert that burns wood or gas, produces real heat, and vents through the existing chimney.

If you don’t have a usable chimney or flue, you can install a direct-vent fireplace insert. Because air intake and exhaust are funneled through separate channels in the same pipe, direct-vent inserts don’t require a chimney. They can be vented either through an outside wall or vertically through the roof.

Suppose you have a fireplace opening, but no usable chimney or flue, and no way to easily create one (in a row house, for example). Your best option is probably to go vent free, preferably in combination with a zero-clearance gas fireplace. “Zero clearance is just what the name implies,” says Rob Knechtel, owner of Fires of Tradition in Brantford, Ontario. “You can put it on a wooden floor or up against a wooden wall, with some sort of flame, provided it is vented properly.”

A zero-clearance box slips into the fireplace [text continued on page 84]
IN THE MIDST of gut-wrenching renovation, I planned my someday kitchen, imagined the period-style bathroom I would add, the leather chairs and wicker porch swing and Morris fabrics I would buy. Period design became my passion, which I share with you in the pages of OLD-HOUSE INTERIORS. There's nothing stuffy about decorating history, nothing to limit you. On the contrary, it's artful, quirky, bursting with ideas I couldn't dream up on my most creative day. Armed with knowledge about the period and style of your house, you'll create a personal interior that will stand the test of time... an approach superior to the fad-conscious advice given in other magazines. Join me. I promise something different!

PATRICIA POORE, EDITOR-IN-CHIEF

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Because they're made by the same companies that once made coal burners, the inserts and grates look genuine, as do the gas-fired coals, which glow orange as they heat up.

Opening and vents through two small slots on the sides of the chase (see illustration, above). Vent-free units aren't permissible in all states, and their BTU output is limited, so you get a picturesque effect more than the warmth of a real fire.

Venting is one issue; finding an insert that will fit the dimensions of your fireplace opening is another. Generally, old houses have fireplaces that are slightly taller than they are wide, says Knechtel. These older fireplace openings—including the cast-iron or masonry surround—tend to measure about 36” x 36” or 38” x 38”. Since most of fireplace inserts sold in North America are directed at the new construction market, they're slightly wider than they are tall.

Luckily, at least one North American dealer, Valor, produces fireplace inserts that meet classic firebox dimensions, and several other companies import English fireplace inserts with similar dimensions, such as Stovax and Grate Fires. The look is recognizable.

Glossary

**BTU** A British Thermal Unit, or measure of heat output.

**DIRECT VENT** A gas fireplace that does not require a chimney. The appliances are sealed systems that take in air for combustion from outdoors, and return the exhaust outside. The exhaust system can be power- or gravity-induced.

**FIREPLACE INSERT** A freestanding stove that can be installed in an existing, wood-burning fireplace. A fireplace insert can burn wood, pellets, coal, or gas fuel.

**VENTFREE** A gas appliance that does not require a flue.

**ZERO CLEARANCE** A factory-built fireplace that is constructed so that framing, drywall, or other combustible materials can be safely placed close to the unit.
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as an English coal grate—either as a cast-iron insert that mounts inside the firebox, or a freestanding cast-iron or nickel-plated grate. Provided you have a working flue, the insert can burn wood or gas-fired logs or coals; the grate are meant for gas- or electric-fired appliances only.

Because they’re made by the same companies that once made coal-burners, the imported inserts and grates look genuine, as do the gas-fired coals, which glow orange as they heat up. “The coals are loose, so they can be rearranged to create air pockets,” Henrichsen says. “When the flames come up through the coals, it looks real as opposed to an amalgamated mass.”

To trim out your cast-iron insert or nickel-plated coal grate, some dealers offer period—look tiles, surrounds, and mantels. Typical options include arched, cast-iron surrounds similar to those found in Italianate and Second Empire homes of the mid-19th century, and narrow cast-iron English grates flanked on either side by embossed tiles in Victorian and Art Nouveau motifs.

The trim package can be more important than the actual insert in terms of aesthetics. “People have a sort of mythic need to roast buffaloes,” Knechtel says. “They fail to assess the overall impact the fireplace will have once it’s fully dressed up with a facing, surround, and tiles. Scale and proportion are everything.”

If the proportions aren’t right, the look won’t be right, either. FireSpaces has had people order Victorian tile packages to trim out a more conventional zero-clearance insert. “When you look at the whole presentation, the tiles are gorgeous,” Henrichsen says. “Some of the zero-clearance units are not.”
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Call them whimsical, charming, cute, or quaint, these '20s houses are a theatrical take on Period Revival style.

**Storybook Houses**  
PHOTOGRAPHS BY DOUGLAS KEISTER

**Did you know** that the famous sign, when constructed, actually read HOLLYWOODLAND? That's right—it was the promotional sign for a subdivision begun in 1923. Advertisements touted the quaintness of the steep hillside setting and the quirkiness of its homes: the developers required that homes be built in “French Normandy, Tudor English, Mediterranean and Spanish styles,” a nod to the growing popularity of Period Revival styles at the time. The architecture police weren’t patrolling, however, and some of the homes constructed were, well, eccentric. A crack publicity staff succeeded in attracting the likes of Bela Lugosi, Humphrey Bogart, Gloria Swanson, Felix Adler (author of Three Stooges two-reelers), and cellist Efrem Zimbalist Sr. In Hollywoodland were built some early, and well publicized, revival houses that crossed a line into what can only be called Storybook Style.

Spadena House in Beverly Hills, “a cleverly wrought caricature of dilapidated antiquity,” is the ultimate example.
“Three attributes set Storybook Style homes apart… their often cartoonish interpretation of medieval forms; their suggestion of great age; and that indefinable quality known as whimsy.”

(But the way, the sign, constructed of telephone poles, pipe, sheet metal, and several thousand 40-watt bulbs, began to deteriorate almost immediately due to storms and vandalism, and by 1939, following stagnant development during the Depression, some portions had collapsed. In 1944 successors deeded the undeveloped land to the City of Los Angeles to be incorporated into Griffith Park. In 1949, the Hollywood Chamber of Commerce demolished the land, restoring the rest, which was to become the icon of the film industry.)

It’s no surprise that the center of the theatrical Storybook Style should be Hollywood, land of make-believe. The stars—and the star system dates back to silent films—wanted flamboyant, one-of-a-kind homes. Los Angeles was full of set designers and craftsmen used to evoking foreign locales and a sense of the past for movies. “As Hollywood [continued on page 92]
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flourished in the early '20s, Period Revival homes began to dot the area in growing numbers,” writes Arrol Gellner in the new book Storybook Style. “Most were relatively sober examples; yet tucked among them could now be found isolated outbreaks of Storybook Style madness. The upshot was at once ironic and fitting: Los Angeles, a city renowned for its youth and impermanence, would devise for America the consummate version of instant antiquity.”

Spadena House (see p. 89), for example, was designed by the art director Harry Oliver in 1921 and built for the Willets studio in Culver City to house offices and dressing rooms. It doubled as a movie set and appeared in silent films. (In 1934 it was relocated to Beverly Hills, and has since been a private residence.)

The style is easy to spot: battered walls, upswept roofs, deeply recessed front doors in archways with a random edging of bricks or stone and perhaps brick vousoirs, turrets and entry towers, exaggerated chimneys, metal casement windows, jerkinhead dormers, rough-troweled stucco. The roofs are often a giveaway: usually laid with wood shingles or slate, they may even have a sway or sag in [continued on page 94]
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the ridge, suggesting great age.

"Three attributes set Storybook Style homes apart from other Period Revival styles of the '20s: their exaggeratedly plastic and often cartoonish interpretation of medieval forms; their use of artificial means to suggest great age; and last, that all but indefinable quality known as 'whimsy'," Arrol Gellner explains.

"It remained for the elements of exaggeration, artifice, and humor to be fused into the Period Revival mixture . . . transmogrified into movie-caliber fantasy."

The style did not, of course, spring from nowhere overnight. It was, perhaps, a manifestation of the Picturesque movement that started in 18th-century England—architecture based on vernacular, medieval forms, meant to elicit emotion more than intellectual appreciation. By the 1920s the popularity of Spanish Revival architecture, especially in California, had broadened into a fascination with European revival styles in general. Storybook Style is simply the most exuberant. It spread across the country, courtesy of movie celebrity and magazines; Storybook houses can be found from Milwaukee to Maryland, in Washington, D.C. and Asheville, N.C., as well as Berkeley and Spokane.

"Recapturing the essence of Storybook Style has proved elusive. The style relies on spontaneity and whimsy—qualities that cannot be captured via today's necessarily slavish adherence to plans."

This new book was equally the brainchild of photographer Douglas Keister, a frequent contributor to this magazine whose previous books include the Arts & Crafts Bungalow trilogy written with Paul Duchscherer. His photos, documentary yet often subtly humorous, are enough reason to buy the book. And the text is a good read, too—a serious cultural and architectural examination of a style that often brings a grin. Among other things, author Arrol Gellner explains the influence of World War I on the popularity of European revival styles: "the quaint rural architecture of Flanders, France and Germany [was] firmly fixed in every soldier's mind." He tells us about the superbly executed

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**THE EDITORS**

**When to Upholster**

I inherited a 19th-century wingchair from my grandmother that's looking a little frayed around the edges. I'd like to reupholster it in a pretty cotton chintz, but I'm concerned about durability. How often should antique furniture be re-upholstered, anyway?

—Lisa Jenrette
Greenville, North Carolina

"As little as possible," says Richard Herzog, who specializes in custom furniture restoration from his studio in Paoli, Pennsylvania (610-695-9770). "If it's an early Chippendale or colonial wing chair or sofa, you don't want to do it often at all."

Like houses, good pieces of furniture have much longer lifespans than ours. Frames can be damaged and eventually destroyed by repeated tacking and nailing. For that reason, museum quality pieces are seldom reupholstered more than once every 50 to 60 years or so, Herzog says.

To ensure that kind of longevity, hire a professional who first upholsters the piece in muslin before finishing the job in the cover fabric. "The final cover really doesn't put that much stress on the frame," he says.

Muslin upholstery under the top cover will add years to the lives of delicate fabrics like silk or silk-and-cotton blends, provided they're kept clean and out of sunlight. If you'd prefer more durability, choose a tapestry fabric, like a flamestitch, that shows a pattern on both the front and back of the goods. Buy extra so that you (or your grandchildren) can make repairs without having to redo the entire piece.

**Cozy By the Stove**

We'd like to install a wood-burning stove in our 1928 Mission Revival-style home. Although the original brick fireplace is attractive and flanked by built-in bookcases, we can't use it for any kind of wood-burning device because of a tree (not on our property) near the house. We'd like to re-create the same look on the opposite wall, complete with matching bookcases. What suggestions do you have for appropriate cabinetry and fireplaces?

—Becky Rosas
Hutchinson, Kansas

Normally, we'd recommend finding a local cabinetmaker who could build you a new set of bookcases to match the old, using the same wood species, molding details, and matching stain. For the price you'd pay to re-create what you have on one end of the living room on the opposite side, however, you could probably afford to buy a set of antique Stickley bookcases.

An alternative you may not have considered is installing a zero-clearance unit in the existing fireplace. Zero-clearance fireplaces are factory-built fireboxes enclosed in steel so that they can safely abut framing, drywall, or other combustible materials. Zero-clearance fireplaces can burn wood or gas, and meet rigorous testing standards established by Under-
writers Laboratories and the American Gas Association. They're relatively inexpensive to buy and install, since they don't need additional footings or hearths. They do require some sort of venting mechanism, however. Given the proximity of your neighbor's tree, you may still be looking at a gas or propane direct-vent unit. (For additional options, see "Designer Specs," p. 82.)

If all else fails, you can always build a new masonry fireplace. There's even a kit from Walter Moberg Design, dubbed the Modern Rumford. Where traditional fireplaces are site-built from bricks or clay, the Modern Rumford is all steel and extremely clean-burning. The kit can be assembled on a job site, tested, then finished locally. Prices begin at about $1,530 for a basic fireplace with a 36" opening. Contact Firespaces, (503) 227-0547, firespaces.com

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Canada's Quebec City is a little bit of the Old World close to home. By far the most European city in North America, this bastion of French-Canadian culture feels almost medieval—especially once you've literally passed through the gates of this historic walled city.

Stone façades rise up from the narrow streets, and the lilting sound of spoken French fills the air. While the city is steeped in history, its true appeal is to be found by simply walking at a leisurely pace and drinking in the ambiance. Since OLD QUEBEC is easily covered on foot, leave your car parked at the hotel unless you plan to travel outside the walls.

Much of Quebec City's history revolves around its presence as a French fortress with strategic control of the Saint Lawrence River. The city eventually fell to the British in a battle in what is now BATTLEFIELDS PARK, on the Plains of Abraham just outside the old fortifications. Within the city walls is

CLOCKWISE: (from top left) A bust of Louis XIV guards an early stone building in the Place Royale; Chateau Frontenac at twilight; lower Old Town; the picturesque streetscape of the rue Saint Louis.

It's just about impossible to find a bad meal in Quebec City, whether you dine in one of the city's finest restaurants or in a bistro in a converted row house on a side street.
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Lodging options abound in Quebec, from the palatial to the quaint to the downright weird. • FAIRMONT CHATEAU FRONTENAC, 1 rue des Carrières, (800) 441-1414, fairmont.com. The city landmark is a deluxe hotel with wonderful rooms and spectacular views. • HAYDEN’S WEXFORD HOUSE, 450 rue Champlain, (418) 524-0524, haydenwexfordhouse.com. Charming house converted early in its life to an inn, now a bed and breakfast. Located at the foot of the Plains of Abraham. • AUBERGE SAINT-AUBIN, (888) 692-2211, 10 rue Saint-Aubin, saint-aubin.com. A small boutique hotel with thematic rooms, on the banks of the Saint Lawrence. • THE ICE HOTEL (877) 505-0423, icehotel-canada.com. Located in Ste-Catherine-de-la-Jacques-Cartier on the shores of Lake Saint-Joseph. Yep, it’s made of ice. Possibly the most unique dwelling in North America. Not for summer occupancy.

the Citadelle, a still-active military base. At the foot of the embankment is PLACE ROYALE, the location of first settlement. Quebec City’s architecture ranges from spectacular to sublime, and includes many government buildings, churches, shops, and private homes. You can’t miss the iconic CHATEAU FRONTENAC, a luxury hotel whose green copper roofs and stone turrets tower over the city ramparts. Even if lodging there is not on the agenda, you don’t need a room key to visit the spectacular lobby of this striking grande dame. The MAISON FRANÇOIS XAVIER GARNEAU, now a house museum on the rue Saint-Flavien (418-692-2240), offers a glimpse into upper-middle-class 19th-century life in this distinctly French-English city. The home of Garneau, a poet who also authored “The History of Canada,” it’s replete with inscribed marble mantels, antiques, and period furnishings.

Traditional French cooking is alive and well in Quebec. It’s just about impossible to find a bad meal here, whether you dine in one of the city’s finest restaurants, such as MARIE-CLARISSE, or in a bistro in a converted row house on a side street. At the latter, look for the table d’hôte, an excellent value that includes two to four courses. For those who shop, there are plenty of opportunities to indulge, including a fair amount of antiquing.

The Quebeccois embrace winter with the [continued on page 102]
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Quebec City also makes an excellent base for excursions to nearby attractions. In winter, there's superb skiing and snowboarding at the nearby Mont Ste-Anne, Stoneham, and Massif du Sud resorts. Year round, the Isle D’Orleans offers rustic beauty and 300 years of history. It's well worth the day-trip from Quebec. Or double your Francophone pleasure with a journey to Montreal, another French city just a three-hour drive away.

If you go, observe a little bilingual courtesy. French is the official language and primary tongue of the Quebecois. While many of the locals speak at least some English, it is very rude to assume this. Custom dictates that one utter, “Pardon-moi, parlez-vous Anglais?” when engaging someone in conversation. The usual reply is, “of course.”

same joie de vivre that their counterparts in New Orleans reserve for Mardi Gras, celebrating an annual WINTER CARNIVAL (this year’s events take place Feb. 1-17). In addition to a host of parades, concerts, and ice sculpture displays, amusements include a giant ice slide and even an ICE HOTEL where you can spend the night (see Stay Here, p. 100). Because of the immense popularity of Winter Carnival, it’s a good idea to make your lodging reservations early.
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The editors have compiled this section to give you more information about products and services in this issue. Objects not listed are generally available, or are family pieces or antiques.

Collectors At Home pp. 46–49
Antique shutters: White Elephant Shop, 32 Main St., Essex, MA 01939; 978/768-6901 • Other sources: Michael March, Blackwood March Auctions, 3 Southern Ave., Essex, MA 01939: 978/768-6943, blackwoodauction.com • John McNiss, 76 Main St., Amesbury, MA 01913: 800/822-1417, johnmcnissauctioiners.com • Tod’s Farm, Route 1A, Rowley, MA 01969: 978/948-2217 • L.A. Landry Antiques, 164 Main St., Essex, MA 01939: 978/768-6233

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Japanese Gardens pp. 64–67

Trailer Courts pp. 68–73

Geometric and Encasitic Tiles pp. 74–80
Mrs. and dist. listed on p. 76 Santa Fe lamps from owner’s collection: Reproduction antique-white wood from Smithsonian Collection of ‘Wicker by Henry Link’ divn. of Lexington Furniture: lexington.com • Flowers by Garden Patch, Gloucester, MA: 978/283-2806

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ASSOCIATING OWLS WITH WISDOM goes back to Greek mythology: their ability to see in the dark suggested penetration of ignorance. Goddess of wisdom and learning Minerva (Athena) held owls sacred. In many cultures, though, the owl is a symbol of darkness, its hoot warning of impending death. Egyptians considered them deathly birds of the night, and Hebrews associated owls with blindness. The owl was an ill omen in Japanese history; the Chinese used owls to portray ungrateful children. Christians, too, associated the owl with mourning, solitude, and darkness. Owls gained a more benign popularity during the Victorian era: The Owl and the Pussy-Cat went to sea / In a beautiful, pea-green boat. They took some honey, and plenty of money / Wrapped up in a five-pound note. Nineteenth-century objects from lamps to cigar lighters featured owl motifs, and institutions of higher learning depicted an owl perched on a stack of books. More recently, the owl’s keen eyesight and ringed eyes have made it a symbol for opticians and their spectacles. —BRIAN D. COLEMAN