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A Grand Intimacy
In St. Louis, color and pattern make for a cheerful, warm Victorian Revival interior in a stunningly restored Beaux Arts "chateau."
BY DAN COOPER

'30s Glamour
As witnessed in this Greenwich Village brownstone, glamour is back with a refined opulence.
BY BRIAN COLEMAN

Color, Comfort & Change
An artist, colorist, and interior designer shares her ideas for enlivening interiors and providing comfort by surrounding ourselves with color.
BY SUSAN SARGENT

Boscobel
Federal-era extravagance—and a brilliant, historical use of color: in a word, Boscobel.
BY GLADYS MONTGOMERY

Mantels Plain & Fancy
The fireplace embellishment provides clues to style and era. Empire to Arts and Crafts, here are some conventions for study.
BY DAN COOPER

ON THE COVER: The chairs are charming, granted—but it's the unabashed use of color that elicits a smile. Color adds comfort (without remodeling). Cover photograph by Eric Roth.
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Wintertime Thoughts

IN THIS ISSUE WE HAVE Boscobel, a house that tells two stories. One is that of the original owners, unabashed in their occupancy, filling the Palladian-classical house with exuberant color and good furniture—local, New York furniture, not European. Boscobel’s second story is that of its resurrection by the gifted and controversial curator Berry Tracy, who sought to re-create the house as it was for those owners—colorful, new, and lively—not as a museum house of grey ghosts. • Bruce Bradbury, a dear but faraway friend, has announced his retirement. (How can that be?—I was 23 years old when he walked into the offices of Old-House Journal in Brooklyn, fresh from study at the V&A Museum [and installing radios in Japanese cars], to announce his plans for a wallpaper design company.) Meanwhile, Arts and Crafts cabinetmaker Debey Zito emailed me photos of a new piece, a project done in concert with colleagues working as a guild: cabinetmaker, woodcarver, stained-glass artist. The wallpaper in the room is Bradbury’s. The custom piece is not a commercial offering, though she makes her living this way; it’s more an expression of imagination and skill. • Last week I went to buy chairs for my new bedroom; they are vaguely Edwardian, plush and dumpy. I placed the order through a furniture salesroom, where “art objects” for sale sat on factory-lacquered coffee tables: obelisks made of resin, dog sculptures cast by the thousands in some “bronze-finish” alloy. Decoration. What does it mean? Soul work, or cheap trimmings? Is this a decorating magazine? Am I a snob if I think it’s more than that? • I know a family, happy and healthy and full of life, where the father cannot see his place in their past, cannot imagine a future. As he was preparing to leave them, he said, “It’s all illusion, anyway. What will it matter, in a hundred years, if I stay or go?” • Does it matter whether the object is made by an artist—artisan, or is one of a mass-produced and anonymous run? How are we to live our lives? This is what I think: We must live keeping in our hearts two truths. That nothing matters. And that every little thing matters. Very much, it matters.
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Arts & Crafts Tours
Ashton-Drye Associates will offer two insider’s tours of Arts and Crafts sites in southern California and Great Britain this spring. Join the Roycrofters on the West Coast Arts & Crafts Exhibit & Tour, which includes visits to landmark houses by Greene & Greene, Irving Gill, Bernard Maybeck, and Frank Lloyd Wright. Also included is a visit to the new exhibition, “The Course of Invention: The Arts and Crafts Movement in Europe and America, 1880-1920” at the Los Angeles County Museum of Art. The 2005 Tour of England and Scotland (April 12–20) visits John Ruskin’s Lake District home, half a dozen other houses of great significance to the Arts and Crafts Movement, and includes a stop at the Victoria & Albert Museum’s largest-ever international Arts and Crafts exhibit. For full itineraries and prices, contact Ashton-Drye Associates. (716) 667-3359, ashton-drye.com

Pottery in L.A.
From Clarice Cliff to Beatrice Wood, California has an astonishing pottery tradition, most of it just from the 20th century forward. Now in its fifth year, the Los Angeles Pottery Show is the largest show and sale of American and European art pottery and tile in the United States. The event will be held Jan. 29–30 at the Pasadena Center Conference Building, Pasadena, Calif. Guest speakers include art pottery experts and “Antiques Roadshow” appraisers David Rago and Suzanne Perrault. Several large and unusual private collections will be on display, including Roseville “Ferella,” an unusual mottled rose pattern, and work from Bauer Pottery and Barbara Willis. Many California potters and historic manufacturers are sure to be represented, and if it’s an art pottery collectible on eBay, you can expect to find it here. The Los Angeles Pottery Show, (760) 342-9160, lapotteryshow.com

Gil Shapiro and Judith Stockman are partners in life and in business, but their professional association at URBAN ARCHAEOLOGY is much younger than their marriage. Gil, who likes to collect big things, is a whiz at adapting architectural salvage to new environments, and Judith, a designer, is a master of anything visual. Shapiro started out selling entire ice cream parlors in Soho in the 1970s (how about that for a new kitchen?). He quickly learned that there are never enough of the good originals, so he began to replicate individual pieces—which resulted in the classic lighting and bath fixtures and accessories that mix with monumental architectural antiques on the Tribeca showroom floor. “We now salvage only things that are historically important, or things that we want to copy,” Gil says. Upstairs is the carefully edited tile and stone showroom, filled with beautiful and original vignettes. “I felt the showroom should be like a workshop, a studio where you could lay out architectural drawings and pull out library boards,” says Judith. Shapiro and Stockman—whose client roster includes Ralph Lauren, Paloma Picasso, and the late Jed Johnson—see themselves as translators of an unusual mixture of products into ground-breaking design. Their hard work was recognized in October when the firm won an International Design Award from Elle Décor. Urban Archaeology also has showrooms in New York’s Upper East Side, Bridgehampton, and Boston. Urban Archaeology, 143 Franklin St., New York, (212) 431-4646, urbanarchaeology.com —MEP

TOP: Urban Archaeology’s Gil Shapiro and Judith Stockman. ABOVE RIGHT: The Bon Marché pendant with prismatic glass is a subliminal ode to the Chrysler building. LEFT: A bin pull with Gothic flourishes.

“Probably when another woman would be dreaming of love affairs, I dream of the delightful houses I have lived in. I think that is why some people like my rooms—they feel, without quite knowing why, that I have loved them while making them.” —Elisie de Wolfe, The House in Good Taste, 1913, now back in print (Rizzoli, 2004, $26)
Avid readers tell us they'd like a whole issue devoted to their style. So we've introduced three Special Editions, each focusing on one period—the whole house, inside and out. Each contains lavish photos and plenty of product sources. Buy them on the newsstand, or call us at 978-283-3200 to order yours, sent straight from the publisher.

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Here's a restoration event that packs a one-two punch. The Greater Philadelphia Historic Home Show is a great resource for homeowners who want to restore almost any conceivable aspect of a period house—or to build a new one. The Designer Craftsman Show is a juried, invitational event featuring nearly 100 exhibitors offering the highest quality in traditional crafts, contemporary folk art, museum quality replicas, original artworks, and fine furniture reproductions. Once again, Old-House Interiors is an event sponsor (here's your chance to meet the editors). The Greater Philadelphia Historic Home Show and Designer Craftsman Show of Philadelphia, Jan. 28–30, Valley Forge Convention Center, King of Prussia, Penn. (717) 796-2379, historichomeshow.com

A fanciful cutlery tray from Tom Douglass, typical of the juried early American crafts at the show.

OPEN HOUSE

For those familiar with the sad shabbiness of so many house museums, the Hammond-Harwood House in Annapolis is a real treat. The whole place is in superb condition—it still looks and feels as though a flotilla of servants maintains it. The high-style, Anglo-Palladian villa was designed in 1774 by eminent colonial architect William Buckland for patriot and planter Matthias Hammond. Consisting of a red brick central block and two wings connected by hyphens, it is elegant in proportion and detail, with an exquisite carved entranceway. Inside, the cornices and mouldings are extraordinary, particularly in the dining room, and there's a soul-satisfying use of rich paint colors. This house isn't just about good bones, though. It showcases an important collection of decorative arts and early Maryland furniture. Especially dazzling are portraits by the “first family” of American art—Charles Willson, James, and Rembrandt Peale—and a fine assemblage of furniture by Annapolis cabinetmaker John Shaw. There are plenty of homey objects that bring the home and era to life: colonial card decks, clay pipes, even the actual, time-battered doll that appears with its little owner in a 1789 Peale portrait. Hammond—Harwood House, 19 Maryland Ave., Annapolis, Md. (410) 263-4683, hammondharwoodhouse.org—CATHERINE LUNDIE

RIGHT: The Hammond—Harwood House, a high-style Anglo-Palladian villa that dates to 1774, has largely escaped the ravages of modernization. Tours are conducted without the intrusion of artificial light. ABOVE: A full 90% of the furnishings are original.
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Bruce Bradbury to Retire
The energetic visionary who founded Bradbury and Bradbury Art Wallpapers in the late 1970s has announced his retirement—and his plan to close the shop at the end of 2005. "It's been an honor—and such a pleasure," Bruce says about his thirty years dealing with restoration-minded clients. He's president of the company that was certainly a main catalyst in the Victorian Revival. He was there, too, when interest in Bungalows returned, launching an Arts and Crafts collection of pendants, papers, and friezes. Bruce says he has loved serving the restoration community—but I want to thank him for leading the way.

The company offers the world's largest selection of historical, coordinating wall and ceiling papers—over 600 pattern and color choices, from Anglo-Japanese to Neoclassical. Documented and interpreted designs recall William Morris, Walter Crane, Christopher Dresser, Gustav Herter, and others. Bradbury almost single-handedly brought back the papered ceiling in this country. The company's closure will leave quite a void.

"We know that many clients already have plans to use wallpapers, so we're giving everybody a full year's notice," Bruce explains. "I will personally be here until we print our last roll—and I promise we'll give every order the same close attention we have since the early days." Bradbury and Bradbury will accept orders until December 31, 2005. Customer service will remain open until the last roll is delivered in 2006. Bradbury & Bradbury, (707) 746-1900, bradbury.com.

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'30s glamour

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TASTES EVOLVE, AND SO DOES TECHNOLOGY. FORTUNATELY, LIGHTING MANUFACTURERS SEEM TO ANTICIPATE OUR INCREASINGLY DISCRIMINATING WHIMS. BY MARY ELLEN POLSON

WHEN IT COMES to lighting in a kitchen, you can eat your cake and have it, too. In just the past few years, period-style fixtures have become more versatile, and high-tech tube and spot lights, meant to be concealed or minimized, have gotten less obtrusive. Interestingly, that means that lights that might be seen as purely decorative—the Mission sconces shown on pages 28-29, for instance—can work as task lighting in the right setting. In another flip of the coin, you can convert the pencil-thin low-voltage halogen and fluorescent lighting, commonly used as under-cabinet task lighting, to ambient lighting. Just install the tubes face up on

ABOVE: Low-voltage tube lighting tucks invisibly away underneath upper cabinets.
RIGHT: Well-positioned Mission brackets are functional and decorative. OPPOSITE: For general illumination, choose a ceiling light that suits your kitchen’s style.
KEEP IT CLASSIC. TRENDS COME AND GO, EVEN IN PERIOD LIGHTING. If you want to keep your new kitchen timeless, choose period reproductions that closely resemble true originals, but still look fresh and current today. (Many of the companies listed in "Kitchen-friendly Lighting," p. 30, offer copies of vintage pieces.) If it was handsome in 1905 and it still sparkles in 2005, you can bet it will carry its good looks forward well into the future. Classic styles for a kitchen include ribbed glass prisms (once standard in early 20th-century industrial shops), the ever-popular schoolhouse globe, and for later 20th-century kitchens, fixtures with hand-painted or decorated shades, like those offered by Schoolhouse Electric and Rejuvenation.
Hidden RESOURCES
(sources for concealed and recessed lighting and dimmers, such as T₄ and T₅ microfluorescents and MR16 recessed spots)

**ELCO LIGHTING** (800) 522-2626, elcolighting.com (recessed and under-cabinet lighting)
**KLAFS** (800) KLAFFS1, klaus.com (kitchen-specific recessed and concealed lighting; interactive lighting laboratory in stores)
**LIGHTINGUNIVERSE.COM** (425) 814-2515, lightinguniverse.com (under-cabinet, display, and recessed lighting)
**LITESPEED LIGHTING** (800) 221-7726, litespeedlighting.com (low-voltage recessed lighting)
**PEGASUS ASSOCIATES** (724) 846-5137, pegasusassociates.com (wide range of microfluorescent and recessed halogen lighting and dimmers)

Commonplace in industrial settings a century ago, ribbed prismatic-style fixtures—either antique or reproduction—are a natural for task lighting or illumination in a turn-of-the-century kitchen.

---

**Kitchen-Friendly LIGHTING** (sources for reproduction fixtures)

**ALC** (800) 224-7880, antiquelightng.com
**ARROYO CRAFTSMAN** (800) 400-2776, arroyocraftsman.com
**AUTHENTIC DESIGNS** (800) 844-9416, authenticdesign.com
**BRASS LIGHT GALLERY** (800) 243-9595, brasslight.com
**CHERRY TREE DESIGN** (800) 634-3268, cherrytreedesign.com
**GATES MOORE** (203) 847-3231, gatesmoorelighting.com
**H.A. FRAMBURG** (800) 796-5514, framburg.com
**MEYDA TIFFANY** (800) 222-4009, meyda.com
**OLD CALIFORNIA LANTERN** (800) 577-6679, oldcalifornia.com
**PERIOD LIGHTING FIXTURES** (800) 828-6990, periodlighting.com
**REJUVENATION** (888) 401-1900, rejuvenation.com
**RENAISSANCE ANTIQUE LIGHTING** (800) 850-8515, antique-lighting.com
**REVIVAL LIGHTING** (509) 747-4552, revivallighting.com
**ROY ELECTRIC LIGHTING COMPANY** (800) 366-3347, royeliclighting.com
**SCHOOLHOUSE ELECTRIC CO.** (800) 630-7113, schoolhouseelectric.com
**URBAN ARCHAEOLOGY** (212) 431-4646, urbanarchaeology.com
**VICTORIAN LIGHTING WORKS** (814) 364-9577, vlworks.com

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Pendants are ideal for lighting a sink, counter, or small table. Or gang them in twos or threes over an island.

CLOCKWISE: (from top left) Examples from Rejuvenation, Schoolhouse Electric, and (two) Urban Archaeology.

top of your upper cabinets (behind the top moulding), and the fixture will throw a soft ambient glow on the ceiling.

Purists may shun them, but recessed lights like the low-wattage halogen spots called MR16s are as small as a silver dollar. While many halogen spots can produce intense light, some styles can be put on dimmers. That means you can turn them up when you’re doing prep work for a dinner party, and lower them once your guests arrive. In essence, a dim-
Circa 1850-60
Gasolier now re-created as electric by
Heritage Lighting

Enclosed "school-house"-style fixtures date to the early 20th century. These versatile lights can be hung as long or short pendants, or as ceiling-mounted fixtures. Still relatively easy to find as antiques, they're also ubiquitous in reproduction.

Pendants are probably the most versatile: use them alone over a sink or small work area, or line them up in rows over a counter or island. Or choose a billiard-style fixture with two or three identical pendants in one housing.

High-tech lighting, used judiciously, can be a real boon for a kitchen in an early house. While none of us would advocate recessed spot-lights in a house built in 1840, there's no reason you can't install task or even ambient lighting invisibly, and then hang a period-appropriate fixture front and center—say, a hand-turned wire-arm chandelier over a 200-year-old farmhouse table. Nobody has to know that you don't mince the garlic in the dark.
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Colonial Revival, Like It or Not

BY RICHARD GUY WILSON

WHAT DO WE MEAN by the term “Colonial Revival house”? To some people it evokes the typical New England stockade-styled house with a big overhang at the front and, inside, a great cooking hearth around which the family would be clustered. Wallace Nutting (1861–1941), at various times a minister, an important Colonial Revival furniture manufacturer, and a restorer of early homes, felt that the early hearth was “the glowing source from which emanated all humane civilizing currents.”

For some, the typical Colonial Revival house is not unlike the fine, two-story, Georgian-style mansion that American poet Henry Wadsworth Longfellow lived in. For others, it is the large brick-faced James River estates in Virginia, or George Washington’s Mount Vernon (1743–ca. 1780). The great Potomac River porch of Washington’s house ranks as one of the most imitated architectural motifs in America.

Still more images are associated with the Colonial Revival house, including the Cape Cod cottage and the Dutch Colonial variation. Farther afield, the term Colonial Revival is applied to houses that adopt the style of Spanish missions of the Southwest and California. Another variation is the Spanish Colonial that became very popular in Texas, Florida, and California in the 1920s and 1930s and continues today.

COLONIAL AMERICA was not a monolith but contained many groups, and the term “colonial” continues to be indiscriminately linked with an elastic date range. “Colonial” in American history usually means the period of initial European settlement (beginning in 1607 in Jamestown, Virginia; or 1620 in Plymouth, Massachusetts) until the achievement of independence in 1783 and the Treaty of Paris. Also considered part of the legacy of the colonial era are Spanish- and French-style buildings that date into the 19th century. The term “Colonial Revival” came to encompass post-Revolutionary War buildings of not just the subsequent decade, but through the so-called Federal period (1780–1820 and to 1840 in some areas) and...
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OLDER-HOUSE INTERIORS 36
also the Greek and Roman revivals that thrived between the 1820s and 1860s. One very popular idiom of the 1890s was the large columnar house known as the “Southern Colonial,” which in many ways recalled the typical post-colonial-era, antebellum plantation house.

A fascination with early America led many architects to act as preservationists while at the same time drawing inspiration from this work for their new designs. One of the great American preservation efforts, Colonial Williamsburg, Virginia, is in many ways a Colonial Revival town of the 1930s. Many of the saved or preserved colonial houses are really more Colonial Revival, since frequently they have been extensively altered and re-interpreted.

Colonial Revival, in all of its manifestations, acts as an instructive tool, informing people how to live—what their house and furnishings should look like. How we literally view the past, whether as tourists on a back road in New England admiring a clapboard house, or browsing an antiques shop in pursuit of pewter dishes, or walking down Duke of Gloucester Street in Colonial Williamsburg, is part of the Colonial Revival phenomenon. In some cases, its appeal comes down to a quest for simplicity and a yearning for the “good old days,” while in others it is about having a protective barrier from modernism and present-day traumas. In all of its modes, however, Colonial Revival acts as part of the national memory and helps uphold our cultural identity.

Out of this need for a historical identity, Americans have created a pantheon of emblematic individuals, places, and objects—Plymouth Rock, John Hancock, Mount Vernon, the missions of the West and Southwest, tall case clocks, and Rip Van Winkle among them. Colonial Revival, as it celebrates and evokes the American past, is, in a sense, our autobiography, but a fictional history.

Although there are many competing forces and fads in the public consciousness, such as the current interest in mid-20th-century modernism or the Arts and Crafts movement, a fundamental core of the American memory views the colonial period as the bedrock for an American idiom. How true this is remains open to question, but history is in many ways a fable agreed upon.
COLONIAL REVIVAL has been interpreted as distinctly anti-modern in the sense that it offers a safe harbor from the pressures of modern urban life. Obviously modernization, or modernity, occurred not just in America but also internationally, and similar quests for the comforts of the past took place outside the United States. The Colonial Revival's emphasis on home, hearth, and an image of the family offered a respite from the strain of change, whether in the 19th, 20th, or 21st century. That the neurasthenia prevalent during the turn of the 20th century led to a retreat into the past—currently the popular assumption—is a dubious theory, unless depression has gripped most of the Western world for the past two centuries.

In spite of the long-lived popularity of Colonial Revival, many individuals continue to be suspicious of the integrity of the idiom when it comes to houses. Many architects, architectural critics, and commentators have condemned it as banal and outmoded, announcing its death repeatedly since its beginnings in the 19th century. Frank Lloyd Wright found what he called the "Colonial pretense" to be "foolish," characterizing such houses as "ribald and inebriate freaks of fashion bedecked with painful deformities." Architecture critic Lewis Mumford once said that Colonial Revival "has precious little to do with a living architecture." Despite claims by some historians that Colonial Revival was exclusively a 19th and early-20th-century phenomenon, it consumed most of the American architectural discourse of the 20th century and threatens to do the same in the 21st.

Colonial Revival invites parody. A born modernist and an admirer of modern art, architecture, and furniture, I have realized as a historian that many Americans remain uncomfortable with, and frequently loathe, modernist design, preferring Colonial Revival. This is not to say that they are right and I am wrong. But to ignore Colonial Revival, which has existed for nearly two centuries, is to gloss over a great deal of man-made America.

RICHARD GUY WILSON is a professor of architectural history at the University of Virginia and the author or co-author of 14 books. An advisor to PBS and A&E, he's recently appeared on 65 segments of America's Castles.
Named for a famous 19th-century excavation site in Egypt, these three- or four-legged stools were popular during the Victorian period and again in the 1920s. The design resurfaced during the Modern Movement.

The Thebes Stool
BY BRIAN COLEMAN

The western fascination with the culture and design vocabulary of ancient Egypt goes back to the Greeks and Romans, who frequently incorporated sphinxes, obelisks, palmettes, and other Egyptian motifs into designs we call classical. A popular "orientalism" in England and France during the 18th century fostered interest in Egypt as well as other lands of the Near and Far East; paintings of pyramids were common, and armchairs with the heads of sphinxes were made for Marie-Antoinette at Fontainebleau. After Napoleon invaded Egypt in 1798, another period of fascination began. The English Regency designer Thomas Hope, who published his influential *Household Furniture and Interior Decoration* in 1807, included many Egyptian-inspired designs. American cabinetmakers such as Duncan Phyfe were in turn influenced by Hope; their furniture included Egyptian paw feet and delicately carved lotus leaves. Still, Egyptian-inspired furniture was never a mainstream style in either the United States or England.

Major excavations at Thebes, site of the present-day city of Luxor, were organized during the first quarter of the 19th century by the British Consul-General in Cairo. The ancient capital of Egypt, Thebes was where many of the pharaohs had been entombed. Hundreds of objects were recovered—mummies, of course, being the most evocative. Furniture was quite rare, as most pieces had disintegrated, but a few examples were found. One popular type was a simple, three-legged, wooden funerary stool that dated from Egypt's New Kingdom (1550-1069 BC). An exquisitely detailed, four-legged stool with ivory supports and inlay (ca.1400-1300 BC) was also discovered. Eventually both were put on display in the British Museum in London.

Museums such as the British Museum in [continued on page 40]
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London and the Louvre in Paris were sources of artistic inspiration during the 19th century. Artists who could not afford foreign travel would visit the collections to learn about foreign cultures, often sketching objects of interest for their records and portfolios. In the 1850s the two small stools from Thebes captured the fancy of Pre-Raphaelite painters including Albert Moore and William Holman Hunt, as well as the designers Christopher Dresser and Edward William Godwin. In 1851, Owen Jones helped design the Egyptian Court at London’s Crystal Palace Exhibition, and soon the pharaohs and their mysterious afterlives had caught the public’s fancy. Householders showed their educated and artistic taste when they purchased a life-sized Nubian card receiver for the front hall, or a pair of bronze sphinx andirons, or a mantel clock decorated with papyrus columns and winged discs. A little Thebes stool set next to the parlor fireplace was one of the most popular accents, tasteful and not terribly expensive.

Among the first furniture designs registered by Liberty’s of London were two Thebes stools, a three-legged example based on drawings by the painter Albert Moore, and a more elaborate, four-legged variety inspired by the inlaid example at the British Museum. Liberty’s, founded in 1875 by Arthur Lasenby Liberty, became Victorian England’s leading emporium of “artistic furnishings” all under one roof. Advertised in Liberty’s first catalog of 1884, the Thebes stools were available in walnut, mahogany, or oak, in finishes from a natural stain to a deep Egyptian red, and with a leather seat (thonged or studded) for £4.15.

Both models quickly became good sellers, as they were inexpensive yet comfortable, the curved seat conforming to one’s natural anatomy and alleviating the need for back support. Thebes stools were popular in nurseries as they were low, but were also often used as casual, moveable parlor seating for adults. Their popularity soon spread across the Channel to Paris, and when Siegfried Bing opened his groundbreaking store in 1895 called the Salon (or Maison) de l’Art Nouveau, he of course stocked a Thebes stool. As Bing’s store gained recognition, lending its name to the Art Nouveau movement, collectors and museums from across Europe visited and added Thebes stools to their collections. Liberty’s continued to carry three different heights of the three-legged stool in its yearly Christmas catalogs until World War I. (The 1916 catalog was the last to show a Thebes stool; by this time the piece had been relegated to the “inexpensive furniture” section, and were cheaply constructed, costing only £1.19.)
Well made and quite comfortable, this walnut American stool ca. 1890 is in the author's collection.

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Finding SOURCES

We haven't found any reproduction stools, but the author has some favorite sources for antique ones. "Since Thebes stools originated in the U.K., that's where it's easier to find them," Brian explains. For stools and also Thebes benches and plant stands:
- MARK GOLDING: achome.co.uk
- TONY GEERING: puritanvalues.co.uk
- In the U.S., dealers who specialize in Aesthetic Movement antiques have Egyptian Revival furniture from time to time: • JOAN BOGART ANTIQUES [NY]: (516) 764-5712, joanbogart.com • TURNER ANTIQUES [NYC]: (212) 645-1058, blittturner@att.net • DAVID PARKER ANTIQUES: (203) 255-2281, associatedartists.net • JOHN ALEXANDER LTD. [PA]: (215) 242-0741, johnalexanderltd.com

Expect to pay about $100 for a stool, more for unusual varieties.

Brian Coleman and the editors extend our thanks to DONATO ESPOSITO, former curator at the British Museum, for his assistance.
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Look at 365 art-quality photographs of gardens, one after another, and your consciousness will be filled with discoveries. For example: after a hundred or so, I could tell whether the garden was in the United States, the U.K., or Italy—without looking at the caption. I got a sense of recurring rhythms in the way foreground meets background. I saw the freedoms inherent in a formal plan.

This happened as I plowed undistracted through Mick Hale’s category-defying picture book. Arranged from Jan. 1

Rose Cottage, Yorkshire, England: Garden and house are one. In cottage gardens, flowers and vegetables are planted together.

BELOW: Hunters Hill, Nashville, Tenn.: The stone house called for strong line and shape.
RIGHT: Peter Wooster Garden, Conn.: The garden near the house is enclosed by a wood trellis fence with two gates opposite each other on a central grassy axis. Special features include birdbath, sundial, seating area, obelisk, and antique benches. BELOW: Hidcote Manor, Gloucestershire, England: Illustrating the concept of “borrowed landscape,” the hedge arch at one end of a garden room reflects the roofline of a thatched cottage nearby.

“Garden photography is a specialized art form . . . it takes consummate patience along with a flexibility that embraces rising with the dawn and foregoing dinner . . .”

to Dec. 31, his beautiful but odd book is not a calendar. Nor do the gardens reflect the month they accompany; wildflowers in Southampton are in full bloom when they appear on page “December 20.” The garden names are alphabetized, so that the Brant Garden in Connecticut follows Bandolini Garden in Italy. Mick Hales admits the

GARDENS AROUND THE WORLD: 365 Days
by Mick Hales
Abrams, 2004
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images are "random, as they were photographed over a period of twenty years for a variety of purposes." Nevertheless, whether he meant it to be or not, Mick's book is a document of late-20th-century gardens.

Gardens here run from the grand—the grandest—to the humble. A few are Modern, including the Mediterranean garden surrounding a Frank Gehry-designed house in Los Angeles. But most are old or traditional, and a few are ancient. Roughly two-thirds are North American. A directory of public gardens Charles Platt Garden, Cornish, N. H.: The house becomes part of the garden. Platte (1861-1933) published *Italian Gardens* in 1894, placing him at the forefront of the American revival of formal gardens.

gives addresses and phone numbers.

"Garden photography [requires] an understanding of aesthetics and architectural principles," writes Frank Cabot in the book's Preface. "... Not only should the garden element be captured at its apogee, but the light must be just so and the breeze non-existent. Mick Hales is one of the accomplished handful of garden photographers who succeed ... we are privileged to accompany Mick through more than 150 gardens, from the Alhambra to Zelum."

*Reviewed by Patricia Poore*
Polly Forcier re-creates a stenciled room by Moses Eaton Jr. in the ca.1780 Cape where the artist once lived.

Stenciling at the Source

BY CATHERINE SEIBERLING POND

Who knows how many more walls there are, yet to be discovered?” says Polly Forcier, a paint-decoration historian and practitioner in New England. She knows that not a few owners of historic houses dating from the mid-1700s through the 1840s inherit a special, often hidden, treasure. They may have found a frescoed mural or stenciled decoration on the wall behind layers of wallpaper, or a paint-decorated floor under the linoleum. Those who want to preserve, or re-create, the designs often find Polly Forcier—or she finds them. She travels about, following in the path of itinerant decorators Rufus Porter and Moses Eaton Sr. and Jr., documenting historic stencil patterns and consulting with homeowners.

A unique [continued on page 50]

This unassuming but well preserved ca. 1780 Cape in Harrisville, New Hampshire, is where Moses Eaton Jr. lived with his family after his itinerant period. Remnants of his vivid stenciled decoration were found and re-created by Polly Forcier (top).
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In the house's southwest parlor, you can see the re-created stenciling compared to the original panel that had been preserved. (It remains as a historic document.) The board propped in the corner was found in the house; it accurately shows the authentic salmon-color ground, to which the new color was matched.

**SOURCES**

For this historic project, Polly Forcier cut her own stencils to ensure accuracy. But pre-cut stencils that are virtually identical to those used in this house (based on original Eaton patterns found elsewhere) are available from Forcier's mail-order company, MB HISTORIC DÉCOR.

ORDER #507 F2 for the swag frieze; #511 VH1 for verticals; #520 H2 for horizontals; #531 M1 for the willow; #539 M2 for the geometric; and #537 M2 for the flower spray. 

Hers is the only company dealing exclusively with documented stencils of this period. She offers over 450 stencils plus paints, tools, and finished floorcloths, as well as custom stenciling services for historic or modern walls and floors. Go to mbhistoricdecor.com or contact the store in Quechee, VT. (888) 649-1790 or (802) 295-8001; or MB Historic Décor—West in San Francisco: (415) 695-1480 (floorcloth division).

Wall and trim paint were matched to Behr Paints from Home Depot. Stencil colors are from the JO SONJA line from MB Historic Décor, which Forcier uses exclusively: “Red Earth” (directly from tube) and “Green Oxide” mixed with a bit of “Cadmium Yellow Medium” and “Burnt Umber.”

Polly’s **POINTERS**

- With surprising ease, one can assemble the necessary supplies and enlist a friend, spouse, child, or GO IT ALONE.
- For the ANTIQUE WALL look, sand the wall to “knock back” the ground color, and use a stippling motion to apply stenciled decoration for translucence.
- Your project can be carefully measured, somewhat measured, or PLACED BY EYE as is one’s style. There is precedent for all of these methods.
- Always START WITH THE HORIZONTALS. The frieze will start in the least noticeable corner of the room because when you come around all four walls to meet that corner, it may not be a perfect ending.
- You may want to CENTER YOUR PATTERN over a fireplace, if you have one.
- A stencil can be used in lieu of a CHAIR RAIL to create the illusion of one.
- Usually, baskets of flowers or willow-tree motifs were reserved for SPECIAL PLACES such as over a fireplace mantel or between two windows.
- Sometimes people think they just a frieze but later proceed with the baseboard and chair rail horizontals. Stenciling can always be DONE IN STAGES. Later, it may seem easy enough to go for a “wallpaper” look with repeated vertical patterns and a wall space filled with motifs.

Discovery was made in the small, white-painted Cape Cod house that is now the home of Joyce and Ray Jorgenson in Harrisville, New Hampshire. Besides being remarkably preserved, the otherwise ordinary ca. 1780 house just happens to be the one where Moses Eaton, Jr. (1796–1886) settled into farming after traveling the New England countryside—and even well beyond, paint kit in hand. His descendants are the Richardson family, who recently sold the house.
The PROCESS

TOP: The cut stencil is sprayed with an aerosol repositionable adhesive and tacked to the wall. Picking up some pigment with her round stenciling brush and wiping it off on a palette, Forcier applies the paint in either a contact motion (swirling the brush clockwise and counterclockwise) or in a stippling (jabbing) motion—depending on effect desired. The former, more historical method produces strong color and edges; stippling gives a more faded “old wall” appearance.

MIDDLE: Almost immediately, the stencil can be pulled back for the reveal. The spray-on adhesive allows continuous re-sticking without the mess and interruption of applying more adhesive.

BOTTOM: The second color can be applied very soon, as these colors dry quickly. Invariably, however, stencilers continue along the wall with the same pattern and color, allowing the paint time to dry before the second (or additional) stencil pattern and color is applied. Early New England stenciled decorations, as on this wall, usually have just one or two layers of application.

to the Jorgensons. They had carefully preserved a stenciled panel by Eaton behind the door to the hall in the southwest parlor, which, though darkened somewhat by time, revealed original patterns and colors. An intact wall board—still a bright salmon pink—was found concealed in the summer kitchen.

As there was sufficient evidence, the Jorgensons wanted to replicate as best they could Eaton’s original design. Early on, they made a visit to Forcier’s Vermont showroom to gather stencils for their intended re-do. Through her many connections, Polly already knew of the Jorgensons’ purchase of the Eaton house, and she offered her expertise and assistance. [Though virtually identical stencils are available through Polly’s company, she hand-cut three of the original stencils from the motifs on the wall, to ensure accuracy in this project.] Just like the old itinerant painters, Forcier shared meals and fellowship
In the Footsteps of the ITINERANT PAINTERS

MOSES EATON SR. (1753–1833) moved from Massachusetts to Hancock, New Hampshire, in 1792—and soon realized there was a market for his talents among the country farmers and tavern owners who couldn’t afford fashionable but expensive imported wallpaper. By 1800, Eaton had stenciled rooms throughout Hancock as well as in nearby Dublin and Peterborough. His son, MOSES EATON JR., born in 1796 [d.1861], would follow in his path, often collaborating or exchanging stencil patterns with his father; he also worked for a time with the renowned muralist RUFUS PORTER. (Porter and his students painted from ca. 1824 to 1845 in New Hampshire, Massachusetts, and Maine. His style was freehand and portrayed trees, harbor scenes, mountains, even volcanoes. Stenciled on top of this scenery were villages, houses, or clipper ships, something he learned perhaps from Eaton.)

Itinerant artists mimicked the repetitive patterns and vibrant colors of wallpaper, and transformed rooms through their scenic murals. Property owners paid these artists affordable wages and often bartered room and board. According to Polly Forcier, stenciling at the Moses Eaton Jr. house was most likely the result of collaboration between father and son, as it displays “the simple, unencumbered placement of Eaton Sr. and early Eaton Jr.” Several motifs and even the paint colors in this room were found, too, in a house in Peterborough, N.H.

ABOVE: Moses Eaton Jr.’s paint box and many stencils, kept by his descendants in the attic of this house, were donated to SPNEA during the 1970s.

with the Jorgenson family. Unlike her predecessors, however, she got the family to help. After Ray finished the background painting—“it was crucial to get the salmon-pink right”—and measured for placement of verticals and motifs, Joyce and Polly sanded the wall to “knock back” some of the color and give the plaster a weathered look. Forcier and her daughter, along with the Jorgensons and their daughter, then were able to complete the stenciling in a matter of days. “The family were so excited themselves and eager to have a hand in the process,” Polly adds. Even the Jorgenson grandchildren painted a motif.

The Jorgensons marvel at the stunning re-creation, remarking on the brightness of period colors, so striking when compared with the faded evidence—and our preconceived notions of the past. As in the past, stenciling is an affordable (and unique) alternative to wallpaper. There are practical benefits, too: “Old walls are often uneven, a problem when wallpapering,” Polly Forcier notes. “Stenciling will disguise or adjust for any irregularity.”
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A GRAND INTIMACY
A modest homeowner with an unerring eye picks wallpapers, colors, drapery, and furnishings for his Beaux Arts mansion. (page 56)

'30s GLAMOUR
A pair of talented dealers decorate their Greenwich Village brownstone with the glitz they love. (page 64)

BOSCOBEL
This Federal-era house in the Hudson Highlands was among the first to be restored to its original brilliance; forget white walls and worn patinas. (page 74)

COLOR, COMFORT & CHANGE
A show-and-tell on the power of color in an old house. (page 69)

MANTELS PLAIN & FANCY
Neoclassical design prevails, but mantels have come in all shapes, sizes, and materials; a survey 1796–1912. (page 80)
A Grand Intimacy

The imposing exterior of this Beaux Arts stunner in St. Louis belies the cheerful character inside, where color and pattern are a warm backdrop to a marriage of old and new sensibilities. BY DAN COOPER 

WHICH IS MORE impressive: the imposing façade of this 1897 mansion, or the changes wrought inside? The interior of this formerly creaky Victorian ark, once a perfect illustration of the old “white elephant” epithet, is now warm and intimate despite the grand scale.

The turn-of-the-century dwelling in St. Louis, Missouri, was built for a wholesale grocery magnate. It possesses the finest kind of neoclassical details, including railings, columns and arches, belt courses, and lintels of carved stone, which frame its Chateauesque brick exterior. No expense was spared inside, either, as evidenced by the massive and ornate staircase of quartersawn oak, or any of several fanciful fireplace surrounds throughout the house.

The current homeowner, who works in the medical field, purchased the partially restored (but as yet undecorated) house in 1997, its 100th year.

OPPOSITE: The parlor “before” and “after,” from cold and white to dramatically enhanced with wall and window treatments. It’s a period look even with the comfortably contemporary furniture placement.

ABOVE: That roof alone made for a major renovation project.
The staircase—with its profusion of turned, raised-panel, and carved quartersawn oak—is augmented by a stained-glass triptych. BELOW: This window borrows a motif from ornamentation on porch columns and in parlor wallpaper.

OPPOSITE: The study went from rambling to cozy; wing chairs face the fireplace while the desk has moved into the ample tower.

Besides the wallpaper, window treatments figured prominently in the redesign of the grand interior. Depending on the interpretation of each room, there might be drapery panels on rings, or classically influenced swags.

and finished the work. He chose a decorating and furnishing plan centered on room-sets of Victorian Revival wallpaper. He understood the luxury of having high ceilings and big architectural elements, like the mantels, which worked with bold patterns. In fact, the wall and ceiling papers contribute proportion that humanizes the dwelling’s oversized dimensions, and draws the architectural elements into the scheme.

Paper alone cannot create a successful interior, of course; also figuring prominently in the design are the window treatments. Depending on
The oft-remodeled old kitchen, as found, was decked out in black linoleum and white metal cabinets. The owner had little to go on—and, besides, he had no illusions about “authenticity.” This is, of course, a large, urban Victorian house, which would have had a utilitarian servants’ kitchen. So “I considered what the Victorian owners might have done if they’d used their kitchen the way we use ours today,” the owner explains. Then he designed this beautiful, functional kitchen. • The soapstone countertops have a honed finish for soft sheen. The “German silver” sink was selected not only for its unique design and historical appearance, but also because the metal alloy’s softness buffers china and glassware if they are dropped. (And it doesn’t require as much maintenance as a copper sink.) When it came to appliances, the creative owner used two Fisher & Paykel drawer-style dishwashers and a paneled Sub-Zero refrigerator to minimize the impact of modern conveniences.
the interpretation of each room, there might be drapery panels on rings, or classically influenced swags. “The inspiration for the dining-room drapes came from the ‘oriental’ paintings in the room,” explains the owner, “and the inspiration for the drapes in the tower came from a photo of the Governor’s Mansion in Salt Lake City.”

Indeed, the drapery’s lushness contributes two-fold, not only beautifying the room but, again, tempering the impact of such huge fenestration. (These are big windows.)

The palettes being used for many contemporary rugs, even so-called reproduction rugs, often coordinate poorly with historic wallpaper colors. So finding appropriate floor coverings is often a challenge when a designer is working with wallpaper sets. In this house, though, rugs blend with the papers seamlessly. “The rugs are gifts from my father, who brought them over from the Middle East,” notes our host, who says modestly, “I never really try to coordinate rugs; I just assume that beautiful things

The kitchen features a geometric- and encaustic-tile floor, furniture-quality cabinets, subway tiles on the wall with large grout lines to resemble bakery brick (rather than a bathroom), a “German silver” sink, period lighting—and such modern accoutrements as dishwasher drawers.
Veterans of old-house restoration will tell you, if they’re being honest, that for every disaster you get a lucky break. “The stairway was never painted over,” the owner says with a sigh of relief—a blessing that saved time and money.

“I have no training,” he notes. “I read a lot and have a huge collection of architecture and design books. I soak things up through observation.”

The original Adam-style oval window had long ago gone missing. The homeowner designed and commissioned a new one that embraces other aspects of the house: “Its central motif was taken from ornaments on the front porch columns, as well as the wallpaper in the parlor.”

Veterans of old-house restoration will tell you, if they’re being honest, that for every disaster you get a lucky break. “The stairway was never painted,” the owner tells us with a sigh of relief; “as far as I can tell, except for the dining room, none of the wood was ever painted.”

The owner considers the interior work—much of it paint and paper—easy compared to other projects. For example, going above and beyond the call of preservation, our host had all the main chimney-tops rebuilt to period specifications. When he purchased the Beaux Arts mansion, the chimneys were truncated and fitted strange, individual flues, giving the impression of periscopes peering from each chimney. Now the appropriate roofline caps the showplace facade. “All the architectural elements inside the house are original,” the owner says. “[Now] all the exterior roof ornaments are replicas of the originals,” patterned on those in old photographs of the house.

Still, there are mercifully few horror stories here of rotted sills and ceiling collapses. This St. Louis restoration offers more the joys of old-house ownership—which, however, require no less thought.

DAN COOPER worries that his own home always seems to look better in the “before” shots.
Dealers decorate a Greenwich Village...
'30s glamour

BY BRIAN COLEMAN
PHOTOGRAPHS BY DAN MAYERS

30s glamour is in. It's a modern opulence accented with black and silver and mirrored furniture, strong shapes and luxurious furs. Homeowners and apartment dwellers are feathering their nests in the style of the silver screen—when sirens Mae West and Gloria Swanson swept through rooms glittering with crystal chandeliers and beckoning with chaises piled high in fur pillows and soft throws.

Mark Fields and Greg Ventra decided to open an antiques store several years ago. Their specialty: glitter and glamour. The partners' store in New York's Greenwich Village—Venfield Antiques—is filled with mirrored tables and chests from the 1930s and 1940s, silver cigarette boxes and crystal lamps, and fabulous (real and fake) fur pillows and throws. Back in 2002, Mark and Greg set out to find a place for the store in a building they could live in as well—and they were not afraid of work. They'd just finished restoring a 19th-century row house uptown.

When they found a brownstone on Bleecker Street in the West Village, they didn't hesitate to make an offer. Built in 1859 by contractor William Snodgrass, the building was a modest, four-storey structure designed to house the servants of wealthy neighbors who lived in grander homes around the corner. Given that many of the buildings on Bleecker already incorporated retail stores at street level, Snodgrass included a shopfront in his, too; it's accented with a large window edged in handsome copper trim. The build-

Black, white, and soft grey walls are the backdrop for a spare and refined opulence that comes from classical forms and shine. The 19th-century mantelpiece was added to the master bedroom. Mirrored chests and black suede ottoman date to the 1940s.
The carved mantel in the living room was salvaged from an 1870s mansion in New York City's Gramercy Park neighborhood. Silver and crystal set the mood. In the entry, a life-sized 1920s marble horse's head from China greets visitors with panache. Mirrored furniture of the 1940s, fur pillows and throws, and a chair covered in zebra skin add to the graphic impact and luxe exoticism.

The perfect fit for their needs, with the shopfront below and rooms for their own apartment above.

With such affection for the glamorous years bracketing the 1930s, Mark and Greg decided to decorate the building as if tasteful patrons from the old beauty salon had lived upstairs. Historic Review Board standards for the exterior restoration were based upon 1920s specifications, and this helped guide their decision as well. Six-over-six windows replaced modern sashes, floors were rebuilt, and missing moulding and trim were replaced. (Raised panels under the windows were, fortunately, intact.) Replacing the metal staircase was a major part of the renovation. Antique balusters (spindles) were found at a salvage yard and a mahogany handrail

Tufted chaises and leather club chairs are lush...
Greg Ventra calls “feel-good furniture.”
Another big attraction of “glam” is how well it mixes with both a 19th-century period look and modern interiors.

was commissioned to match the gracefully curved original. The pair found vintage mantels and fireplace surrounds at Harlem demolition sites and upscale New York salvage yards. Hardware had been updated during the 1920s with glass doorknobs; these were retained to keep with the Arts Deco-era feel, and the escutcheons were silver-plated for a touch of class.

The master bedroom is an ode to Moderne, centered on a pair of 1940s mirrored chests of drawers. Elegant sophistication comes from a 1940s black-suede ottoman with nickel-plated studs, the bold stripes of zebra skin, a nickel-plated alabaster pendant light overhead. The guest bedroom centers on a simple salvaged mantel, dressed up with a whimsical collection of Staffordshire dogs. An amethyst and rock crystal chandelier of 1910 from France fills the room with sparkle.

Glamour was introduced to the living room as well, where walls are painted a rich charcoal-grey. The room boasts an elaborate 1870s mantel from a Gramercy Park mansion, which the men found at a salvage shop. More mirrored furniture, including an Italian coffee table from the 1940s, shares the space with an 1840s leopard skin found in Paris. New mink and chinchilla pillows and throws are the same as those carried in the shop. A 19th-century Portuguese chair was recovered with a zebra skin (including the tail) to add to the exotic look. In the foyer, the partners placed a massive, 750-pound marble horse’s head, which originally came from the Belgian Embassy in China. Dating to the 1920s, it sets the tone in an apartment made gorgeous with architectural salvage and glamorous touches.

the glamour market

Minimalist interiors devoid of comfort have begun to disappear in favor of glitz and glam that recall 1930s and 1940s Hollywood. Tufted chaises and leather club chairs, Regency-style tables and mirrored commodes, silver and crystal chandeliers are the rage from L.A. to New York. What’s behind the trend? Hollywood again, for one thing, says Greg Ventra of Venfield Antiques. Stars including Julianne Moore, Liv Tyler, and Matthew Broderick are regular customers. “Feel-good furniture,” as Ventra describes it, is lush, inviting, and comfortable. Another big attraction of “glam” is how well it mixes with both a 19th-century period look and modern interiors. Ventra says he can’t keep 1970s Lucite lamps and Venini glass vases in the store. And while it’s nice to have an original mirrored console or table (running $5,000-6,000), reproductions are available through such stores as Neiman Marcus and from designers including Julia Gray. • Fur is back on the runway, from Gucci to Yves St. Laurent, but many women who love the look shy away from wearing fur in public... so they use it at home. (All fur sold in the store is from non-endangered species—or it’s faux.) Take, for example, a well-known romance novelist who recently ordered a custom baby-pink fox blanket with a cashmere lining from Ventra. Anyone for a coyote blanket trimmed in leather ($5,800)? How about a Mongolian lamb- or zebra-hide pillow ($350)?
As an artist, textile designer, dyer, weaver, painter, and transformer of interiors, I have been obsessed with color all my life. My mission: To share my conviction that color, in the form of vivid textiles, paints, and objects, is a surefire way to beat the blues, as well as combat the monotony, lack of originality, and sheer charmless-ness of most generic interiors—modern or historic. My goal is to achieve comfort through color, which will nurture us at home. Here I take a show-and-tell approach in a house with subtle stripes. The rooms were lovely. Still, the house had a formal-ity that didn’t go with the family’s mountain-biking sensibilities.

What really made the house theirs was a remodeling of the back wing, which transformed an imperfect kitchen and mudroom into a big, open, family kitchen with a fireplace. For the seating area, Nancy recruited a century-old couch that had belonged to Paul’s grandmother. “When we got it, it was covered in a quilted chintz that belonged in Palm Beach,”

**COLOR, COMFORT & CHANGE**

*by Susan Sargent | photographs by Eric Roth*

we all can relate to: historic but plain, with a normal decorating budget.

Twenty years ago, Nancy and Paul Schwindt bought an 1814 house with nice proportions. With Paul’s architectural savvy and Nancy’s decorating talent, they turned the house into a comfortable home for their children, which was also a showplace. They furnished it, for the most part, with inherited pieces. The house has a formal foyer, a grand piano, a banquet-size dining table, and perfectly framed fireplaces. At one point, Nancy painted the living room red—not cardinal-feathers red, or Santa Claus red, but a warm, subdued, historical color. She also glazed the dining-room walls.
The sunny breakfast table is in a corner of the remodeled kitchen wing. Antique chairs with cushioned seats pair-up with a bright floral rug. RIGHT: In another view of the room, the lime chairs and blue sofa create a warm seating area in front of a new fireplace.

she said. She added two formal upholstered wing chairs—and surprised herself by choosing fabrics from my Grover Farm collection. Retaining its classic shape and carved mahogany legs, the sofa went jazzy and casual in periwinkle blue. The Queen Anne armchairs might have been covered with toile or brocade. Instead, Nancy reupholstered them in a lustrous, bright-green fabric. These good, antique chairs used to be invisible (when they were covered in a dull and so-called “historic” fabric). Now they have renewed appeal.

That blue sofa became the essence of home, an antidote to sadness. The colors surrounding it—indigo, bright greens, touches of yellow and magenta, by far the liveliest hues in the house—had a positive effect on her emotions, Nancy recalls.

“These were breakthrough colors for me,” admitted Nancy. “At first, they were a bit of a shock for both of us.” Centered on a vibrant rug in front of the fireplace, the grouping quickly took on a life of its own and became the family’s favorite gathering place.

COLOR PSYCHOLOGISTS have learned that, for most people, blue is calm-
Colorpower

Changing colors is neither expensive nor permanent. Why not play around with color before you think about major renovation? You may not even need to paint the walls.

BEFORE AND AFTER: What a difference, though this is hardly a “remodeling” — no structural changes, no new appliances. The difference comes 90% from color and 10% from accessories. In both photos, you’ll note, the walls and trim are white.

This kitchen is in what’s called “the white apartment” in my newest book, The Comfort of Color. Some people can’t paint their walls—because of cranky landlords, skeptical spouses, fear of ladders, whatever. There are other ways to bring in color. Consider the near-lack of color in the “before” photo at right. The “after” photo shows how we used ceramics, rugs, painted furniture, and plain but colorful fabrics to change the mood. In some ways, the limitation of vanilla walls made it easy and fun to transform the room. (Despite my color fetish, I will admit that I liked the Zen-like “natural” look, too; something in-between might work for many people.)
Yellow is optimistic, and green inspiring. *Feng shui* practitioners teach that both blue and green enhance harmony and growth. But these beliefs run up against a piece of Western conventional wisdom: that people who are upset should be shielded from all but the blandest environments. That vivid colors in appealing doses would deepen the pain of someone in distress is an odd idea for me. The chilling monotony of an all-white box would push most of us closer to despair than any well-thought-out color scheme! I’m convinced that colors offer solace in inexplicable but real ways.

There was a time, before the makeover, when Nancy and Paul thought their house was colorful. But their bright, friendly scheme set the bar higher for using color. Because of the Schwindts’ newfound color vision, other rooms in their house began to look faded. First, they redeid the master bedroom around one of my high-impact rugs.

Today, the couple is looking at other ways to ratchet up color in the house. They cherish its history, its flow, and its scale. They remain true to its good old bones. They haven’t made irreversible changes. But they’ve come to realize that there’s more than one way to honor architecture. Color fills the house with life, launching it into a new century.

**In the old house, classic design co-exists with a more modern sensibility.**

*An antique staircase and traditional toile-printed wallpaper look great with a contemporary rug in the entry hall.*

Susan Sargent is an artist and interior designer whose new book is *The Comfort of Color* (Bulfinch, 2004), written with Todd Lyon and photographed by Eric Roth. For more about her many collections, retail stores, and workshops, go to susansargent.com
If there were a single word for Federal-era extravagance, it'd be Boscobel

by Gladys Montgomery
photographs by Steve Gross & Susan Daley

Hidden in the Hudson Highlands fifty miles north of New York City, the mansion completed in 1808 commands a sweeping curve of the river and a view encompassing West Point and the Bear Mountain Bridge. Now a museum, Boscobel "overlooks a fine prospect," to use 18th-century parlance, a prospect more than matched by the house itself.

The dwelling that once stood in Montrose, New York, was begun by States Morris Dyckman, descendant of one of New Amsterdam's founding families, who worked for the British Army during the American Revolution. In 1797, Dyckman, then 39, married Elizabeth Come, aged 18, granddaughter of a wealthy Loyalist neighbor. From 1779 until 1789, and again from 1800 to 1803, Dyckman lived in London. He shopped there in 1803, anticipating a neoclassical mansion in the style of Robert Adam, which he began building in 1804. When Dyckman died in 1806, the foundation was in place. Elizabeth finished construction and in 1808 took up residence with their son Peter.

The Dyckman family had the house until 1888, after which it passed through several owners, until the property was acquired by the Westchester County park system in 1924. But this was the height of the Colonial Revival, when people were more

In the library, period paint colors and textiles surround a rare Grecian-style chair by Duncan Phyfe. FAR RIGHT: Boscobel's detailed, Palladian-inspired front façade.
Talladian, jidam,

The stunning, graceful exterior details on Boscobel set it apart from most other Adamesque—or, as the style is often known in America, Federal—buildings. The perfectly proportioned, symmetrical structure features hand-carved wooden swags with tassels and bowknots, regal columns, fanlight windows, dentil work, fretwork balustrades, wide boards simulating stone, and expansive windows and glass totaling one-third of the front façade. These details afford Boscobel a delicacy rare even in the Federal period, when architecture emphasized the light, airy, and elegant. What makes Boscobel even more of a rarity is that it is a relocated house: one of the first, and one of the finest and largest, ever to have been dismantled, mothballed, and then reconstructed.
In 1977, Berry Tracy, curator of the Metropolitan Museum of Art's American Wing in New York, redid Boscobel's interiors. It was a tour de force: the first restoration in America to use bright color and polished surfaces, "fancy chairs," and a green baize floorcloth in the dining room. The china and candelabra were purchased during Loyalist Dyckman's 1803 London shopping spree.
"Rooms have been repainted in the colors Tracy used...we recognize that his 1977 restoration is a significant historic document in its own right," says museum director Charles Lyle. Since then, the museum has made subtle refinements including green Egyptian marbleizing in the dining room. Based upon an 1824 inventory discovered in the 1980s, curators have added objects either documented to Dyckman family ownership, or appropriate to their time, place, social status, and Loyalist sentiments.

Boscobel's mahogany stair includes a few iron balusters for strength; the reproduction "ashlar" (cut-stone) wallpaper is an architectural pattern popular in the Federal period. The ca.-1790 New York case clock by Effingham Embree keeps perfect time.
The library’s ca.1810 furnishings include a mahogany secretary and writing table with brass escutcheons decorating four true and four faux drawers. The sea-grass floorcloth is documented in an 1824 inventory.

Below: The drawing room mantel’s Greek fretwork ornamentation is not carved; it’s plasterlike composition or “compo,” newly mass-produced when the house was built. On top is a ca.1800 Chinese export porcelain garniture. The ca. 1820 English chandelier and candelabra were installed in 1977.

assumed Dyckman had owned.

In 1976, however, States Dyckman’s 1806 probate inventory was discovered. Berry Tracy, curator of the American Wing of New York’s Metropolitan Museum of Art, redid the interiors in a tour de force. Boscobel’s restoration, which predated the one at Mount Vernon, was, along with the Harrison Gray Otis House in Boston, among the first to jettison white walls, muddy hues, and worn patinas in favor of bright paint colors, wallpapers, and surfaces that shined as brilliantly as they would have when the Dyckmans occupied the house. Tracy decorated Boscobel with period-authentic wallpapers and textiles and European and American antiques including the largest collection of New York Federal furniture in the nation. The result, in a word, is Boscobel.
A Hudson River view is the backdrop for a ca. 1815 Chinese export porcelain tea service. The reproduction Wilton flower-and-ribbon carpet was based on an Elizabeth Dyckman purchase. Argand lamps, ca. 1790 and since electrified, once burned whale oil, affording a new brilliance. The ca. 1788 English hot-water urn features a bowknot garland and States Morris Dyckman's monogram.
ROUND-ARCH MARBLE mantels were a Victorian-era standard from about 1850 until 1880—well beyond their height of stylishness. LEFT: A high-style Renaissance Revival example. BELOW: This mantel anchors an 1860s room in Brunswick, Maine. BELOW LEFT: Apparently similar but decidedly less fancy, this one in an 1875 Second Empire house is soapstone, meant to be painted or marbleized.
FEDERAL-ERA MANTELS were made of wood, were classical, and projected little from the wall. Neither of these is "plain," but they illustrate two styles. ABOVE: Reeding and panels in an 1811 house in Newport. R.I. LEFT: Delicate, Adam-style swags and classical figures, plus a marble surround, at the high-style Harrison Gray Otis house, 1796, Boston.

MANTELS Plain & Fancy

BY DAN COOPER

S

EVEN LETTERS, gibberish to the uninitiated: "Wkg Frpl." But to folks combing the old-house real-estate ads, it means "working fireplace," and that usually holds the promise of a mantel, maybe even a fancy one. Mantels are the focal point and centerpiece of the home; mantels offer clues to the style of the house, a place for favorite collectibles, and a romantic connection to the hearth.

The mantel is the shelf over the firebox opening, upon which we place the knick-knacks we don’t want the cat to knock over, or the structure incorporating the mantel shelf. The embellishments around the firebox are referred to as the surround. Any architectural structure resting directly over and above the mantel is an overmantel. The hearth is a stone or tiled area on the floor directly in front of the fireplace, which protects the (usually) wood floor from stray embers.

Mantels came into their own during the Federal period; before that, most Georgian-era fireplaces were surrounded by paneled wall treatments, not a mantel per se. As a rule, the fancier the building, the fancier the mantel, but one is occasionally surprised by a modest home where someone sprung for a fancy parlor mantel. The reverse is even truer: it’s not uncommon to find an upscale structure where taste, a historical style reference, finances, or some vestige of Puritanism caused the builder to install something decidedly plain.

Neoclassical design prevails when it comes to mantels; the composition
EMPIRE-STYLE MANTELS, often marble or marbleized wood, have architectural, neo-Grec styling. Both of these date from an 1833 remodeling in the "Greek style" at the Aiken-Rhett House in Charleston, S.C. [built 1817]. RIGHT: Fancy woodwork and a marble mantel with carvings in the formal drawing room. BELOW: The library's mantel is in a simpler neoclassical style.

The Rise and Fall of the OVERMANTEL

Until the middle of the 19th century, residents usually placed a mirror or framed object above the mantel. With the advent of the Rococo and Renaissance Revivals in the 1850s and '60s, we begin to see matching overmantel mirrors, which were gilded or of walnut with gilt embellishments. From the 1880s through 1910, in the Eastlake and Colonial Revival styles, overmantels were frequently part of the entire structure, incorporating étagères and mirrors (usually beveled). Overmantels were passé in the styles and forms of Arts-and-Crafts Movement fireplaces.

VICTORIAN STYLES were numerous and varied. ABOVE: (left) Restrained and stylish, this one fits with the frieze and Empire sofa in an 1887 Richardsonian Romanesque house in Savannah. The gilded mirror was a style-bridging convention throughout much of the 19th century. (right) In an 1886 Queen Anne in Grafton, Mass.: an "Eastlake" mantel and overmantel, with Anglo-Japanese details including sunflower-motif tiles.
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Until the 1870s, mantels were frequently of stone such as marble; if made of wood, they probably had a marble or slate inner course to prevent the wood from charring (sometimes fitted with an iron edge to frame the firebox). With the popularity of Eastlake-inspired design and the Aesthetic Movement, art tile became phenomenally popular. Medieval-revival encaustic tiles came first, quickly followed by the use of majolica transferware and hand-painted tiles. Delft tiles were also revived.

AH, THE 1890s: by the turn of the century, Classical and Rococo Revivals were back again. These three images are of houses dating to within a few years of each other. ABOVE: The Adamesque Colonial Revival maple fireplace and majolica tile surround date to an 1896 remodeling in the classical style, of an 1880s house.

HISTORICAL REVIVALISM is over the top at Copshaholm, built in 1897 in South Bend, Indiana: the parlor boasts this Rococo Revival Revival mantel. LEFT: In a 1903 Shingle Style house on Long Island, this unobtrusive mantel (a kind of Arts and Crafts take on Colonial Revival) was moved from the bedroom to the living room, and the custom tile surround added.
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ARTS AND CRAFTS may suggest oak and art tile, and even the "fancy" mantels of the period were often comparatively plain. High style came from artisanal materials: handmade tile, hammered copper, naturally finished hardwood (below). A surprise to many: brick was popular in Bungalows high and low—as the surround, or with corbelling to support the mantel shelf or built-in niches like this one (left) in an upscale, Japanese-style 1912 Bungalow near Los Angeles.

The Colonial Revival and Arts and Crafts styles often co-existed in the same house. Mantels assumed traditional proportions in the Romantic Revivals of the 1920s.

of columns or pilasters supporting the horizontal entablature simply works to frame a fireplace opening. Gothic or Adam influences might be evident, but, until the 1850s, the post-and-lintel form was standard. Of course, interpretation could range from dimensionally cut lumber all the way to fluted columns with fanciful capitals and mouldings on the entablature. As a rule, these mantels were painted and rarely clear-finished, or they were made of marble.

IN THE 1850s, mantel fashion changed dramatically and for at least the next 15 years: Italianate mantelpieces were of stone with an arched opening, the seem concealed with a carved pediment. The prototypical piece was composed of white Vermont marble with incised line-work. Anything that could be carved from stone was added to imply prosperity, with the finest pieces made from exotic marbles. For those of more modest means (and for bedrooms and servant wings), there were slate and cast-iron mantels. Slate was often marbleized with paint—often discovered by accident today by zealous cleaners and strippers.

Marble became less popular, thought certainly not extinct, with the rise of Eastlake's art-movement sermons. Mantels were now usually of wood with tile surrounds to buffer them from the flames. "Low-style" Eastlake-inspired mantels were little more than four paint-grade planks with some cursory "railroad track" moulding (that is, parallel beaded grooves). "High-style" pieces incorporated massive, integral structures replete with beveled mirrors and étagère shelving. These might have polychromy and gilded line-work.

From 1875 until 1900, fads included the Anglo-Japanese craze, Persian-inspired design, and Colonial Revival. By the 1890s, the forces of late Eastlake or English Arts and Crafts medievalism, the American Craftsman style, and the full-blown Colonial Revival battled it out, often within the same house. It's quite common to see Colonial Revival dwellings with Mission mantels, or Arts and Crafts-inspired Shingle Style house houses with Colonial Revival fireplaces and stairs.
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What makes one brand of door hardware better than another—especially if they’re all but identical in style? More than you might expect.

Hardware, High and Low

BY MARY ELLEN POLSON

IF YOU’RE SHOPPING for entry or interior passage hardware, there are many fine choices suitable for older homes, and for newly constructed homes with an old-house look. In fact, so many restoration hardware dealers are producing new stock based on old designs that it’s possible to find the same door set offered by more than one company—and that’s just when you consider the manufacturers listed on page 90. How can you evaluate which company’s offerings are right for you?

CONSIDER THE SOURCE. If you’re shopping at a home store like Lowe’s or Home Depot, you’re likely to encounter hardware at four different price points, says David Underhill, the general manager of Nostalgic Warehouse, a maker of affordably priced reproduction hardware. The cheapest is inexpensive hardware without a brand name, followed by Kwikset, Schlage, and Baldwin, in that order. Together, these hardware companies make more than 90% of the entry and passage hardware sold in the U.S.

If you’re comparing a budget-priced door set from a home store to a modestly priced $100 set made by a company that specializes in reproductions, the reproduction is likely to win hands-down, even if you pay a few dollars more. At the home center, you’ll be hard-pressed to find a set that even looks remotely like the builder’s hardware from a century ago or more; mass-market brands follow prevailing fashions. Less-expensive reproductions, while closer to old styles, will have been modified in size and scale to cover the pre-bored holes now standard in new doors.

HOW IS IT MADE? Even a budget reproduction, like Nostalgic Warehouse’s Victoria door set (p. 88, top right), is [text continued on page 92]
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machine pressed from a thick rod of solid brass, not stamped from thinner metal. "You can literally feel the difference because of the weight of the product," Underhill says. Another difference is detailing: a hardware set from a company like Baldwin will look and feel substantial, but it may not have the period detail of a comparably priced reproduction.

In another league altogether are high-end period reproductions made using the lost-wax process. The Victorian door set from Al Bar-Wilmette (p. 88, top left) may look identical to the Nostalgic Warehouse version, but it's about 10 times more expensive. Based on a Yale & Towne set from about 1890, it's a custom reproduction designed to use the labor-intensive lost-wax casting process. A custom piece by Williamsburg Blacksmiths are hand-forged much as they were 300 years ago. The most expensive hardware is generally made either in Europe or North America.

**HOW MUCH CHOICE?** No reproduction maker—not all of them together—begins to offer even a handful of the designs that were available between 1870 and 1920. But even modestly priced suppliers will give you a chance to pair a backplate or rosette of your choice with the knob or lever of your choice. You'll also get a choice of four to six finishes; several companies, such as Crown City Hardware, will allow you to specify custom finishes on some pieces. Beyond that, high-end manufacturers like E.R. Butler offer far more diversity in style and size. In brass like this "is not something you want to put in a house in a planned development," says Greg Bettenhausen, president of Al Bar. "More likely, Russell Versace's new old house."

**WHERE IS IT MADE?** Even if you buy in a local hardware store, you should know whether the maker hand-forges that entry set in rural Pennsylvania, or machine-stamps it in China. Most builder's hardware sold in the U.S. is made overseas, although many American companies, like Baldwin, import parts finished to their specifications for assembly here. Much of the good quality machine-forged and -cast hardware from makers like Stone River Bronze, Sun Valley Bronze, and Rocky Mountain Hardware is made in the U.S. And products from Kayne & Son, Woodbury Blacksmith and Forge, and doorknobs alone, for example, the Enoch Robinson Collection offers knobs in more than a dozen profiles and five diameters. Of course, fully custom hardware like the Al Bar set allows you to specify not just the design of the hardware, but the size, weight, and finish you desire.

**HOW DOES IT LOOK?** Don't select an entry set based on an image on a website—you must see it, and hold it in your hand. A piece of hardware should have good heft. The finish should be uniform (even if it's a variable or graduated finish like antiqued brass). Hardware with relief shouldn't look "dirty," as though the extraneous grit hasn't been filed off. And most of all, the hardware should appeal to you as the perfect complement to your house, to the full extent your pocketbook will allow.
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KEY WESTERS used to throng the waterfront to welcome returning “wreckers”—daring crews that salvaged booty from ships wrecked on Key West’s treacherous coral reefs. Now they and the island’s many visitors gather to toast the sunset. I’d expected little more from the famous laid-back island haven than margaritas and balmy breezes. What I found instead was a sea town rich in history and lore: pirates and a President, wreckers, writers, and refugees all at one time found a home here. And in Old Town Key West, some 3,000 historic structures still stand to tell their stories.

In the 1820s, the U.S. claimed Florida as a territory and established a naval station here. With a mid-19th-century peak of more than 100 ships per day, shipwrecks were frequent, averaging one a week. Successful wreckers often built their homes of wood salvaged from the hulls or cargo of wrecked ships. Fancy furniture

The playground of pirates, a President, and playwrights, Key West is the epitome of quirky exuberance. It’s also really out there—the town is as far south as you can get in the United States.
RIGHT: Ernest Hemingway lived here, in a limestone house built in the 1850s by one of the original (and richest) wreckers, Captain Asa Tift. FAR RIGHT: Fort Jefferson, a 19th-century coastal fort that now attracts birders and snorkelers in Dry Tortugas National Park, 70 miles to the west.

DON'T MISS... THE OLD ISLAND RESTORATION FOUNDATION (305/294-9501, oirf.org) publishes a walking tour brochure, "Pelican Path: A Guide to Old Key West," which highlights more than 50 points of interest. Don't miss the 1834 HERITAGE HOUSE and ROBERT FROST COTTAGE (410 Caroline St.), the 1847 AUDUBON HOUSE (205 Whitehead St.), and the CA. 1829 OLDEST HOUSE/WRECKER'S MUSEUM at 322 Duval. With its generous rear garden and intact outbuildings, it gives a true feel for the original Key West.

One of the year's biggest events is the spectacular PIRATES IN PARADISE FESTIVAL, held each November. THE MEL FISHER MARITIME HERITAGE MUSEUM (200 Greene St.) showcases maritime history from the 1500s to the late 1700s, with recovered treasure from sunken Spanish galleons, and the more poignant artifacts of an English merchant slave ship. More visitor information is available at fla-keys.com, the official tourism website for Key West, and the Key West Chamber of Commerce (305/294-2587, keywestchamber.org).

made its way from wrecking warehouses into freshly plastered parlors.

The richest of the wreckers was Captain Asa Tift, who in 1856 salvaged the Isaac Allerton, the most lucrative wreck in history. The remains of this deep-water wreck were rediscovered in 1985, and salvaged artifacts became the core of the Key West SHIPWRECK HISTORIUM and Museum (1 Whitehead St.), a replica of Tift's warehouse. Tift also gained lasting notoriety as the builder of what is now Key West's most visited house: the Spanish Colonial HEMINGWAY HOME (907 Whitehead St.), so-named for its most famous resident. Another high-profile resident was Harry S Truman, who spent 175 days during his Presidency at the LITTLE WHITE HOUSE at 111 Front St. Built in 1890, it is now a museum (305/294-9911, trumanlittlewhitehouse.com).

By 1886, Key West was the richest U.S. city per capita, its wealth flaunted in showy Victorian architecture: brackets and bargeboards abound. The fanciful pink GINGERBREAD HOUSE at 615 Elizabeth St. is considered its ultimate expression, but I prefer the quirky (and literal-minded!) gingerbread man cutouts at 1020 Southard St.

By the third quarter of the 19th century, sponging and turtling lured many Bahamians; descendants of these early settlers reserve the right to call themselves by Key West's highest accolade: Conch. A term designating anything native to the island, "conch"
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OLD-HOUSE INTERIORS 97
also describes its most charming vernacular architecture. These wooden houses capitalize on the shade and ventilation provided by louvered shutters, wide front porches, and roof hatches or scutles installed by the ship's carpenters who often built them. A petite and colorful Conch house is located at 1318 Angela St., a more grand edition at 426 Elizabeth St.

A second Bahamian-influenced style unique to Key West is the Eyebrow house, in which the “eyes,” or second-storey windows placed high on the façade, are partially hidden by the brow of an overhanging roof. Two examples can be seen at 512 and 643 William Street.

Today BAHAMA VILLAGE, a historic African-American neighborhood, offers charming streetscapes. Enter through the wrought-iron archway at Petronia and Duval Streets to discover art galleries and restaurants among its distinctive buildings. In late October, Bahama Village hosts the annual Goombay Festival, a two-day street fair.

Another industry thrived in Key West: cigar-making, made lucrative by Cubans fleeing political unrest at the start of the Ten Years’ War against Spain in 1868. Here, too, vast fortunes funded grand mansions, but it’s the modest CIGARMAKERS’ HOUSES built for factory workers that remain the industry’s great architectural legacy. These one-story, Shotgun-style structures were packed together on city lots, and rows of them can still be found on Olivia, Packer, Watson, and Varela Streets.

Descendants of early Bahamian settlers reserve the right to call themselves by Key West’s highest accolade: Conch, a term designating anything native to the island.

A colorful Conch house in Bahama Village.

Amid the glitz and kitsch of Duval Street stand two enduring symbols: the CUBAN CLUB at 1106 Duval and the 1924 SAN CARLOS INSTITUTE, now a museum, at 516 Duval. Take a step inside the Institute’s lobby to admire the majolica tiles.

The streets and lanes of Old Town are eminently walkable, and you’ll come upon many engaging structures that defy architectural categorization. At the other end of the spectrum is the grand CUSTOM HOUSE at 281 Front St. A splendidly restored Richardsonian Romanesque building in red stone, it was once the official point of entry to the U.S. It’s now accessible to the public as the home of the Key West Art and Historical Society.

Key West offers a final eccentricity: chickens. Yes, chickens. Be prepared to share your park bench, al fresco lunch, even the famed Mallory Square sunset celebrations with this beloved, protected species! +
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 our house's 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 far superior to the fad-conscious advice given in other magazines. Join me. I promise you something different!

PATRICIA POORE, EDITOR-IN-CHIEF

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PERMISSION TO MIX

I enjoy all the gorgeous pictures in the magazine, but I was beginning to get frustrated. My [unease] with the immaculately matched suites of severe Mission furniture had me staring longingly at “cottage”-style interiors in other publications. There has to be some middle ground, some compromise between being faithful to a period style, and incorporating my more whimsical leanings. The November 2004 issue of Old-House Interiors addressed my points of frustration in the two articles “Impure Thoughts” and “Bungalow Progressive.”

I treasure my repro Mission bed frame, but I throw a floral duvet on in summer. And while I love the graphic nature of the “appropriate” Arts and Crafts prints, I just feel more comfortable with J.W. Waterhouse hanging over the bed. When showing the house to friends, I’d shrug apologetically ....

Imagine my delight and satisfaction when I read “Impure Thoughts” and realized my approach wasn’t crazy. I can mix my Mucha prints with my Stick-style loveseat. I can keep my A&C pottery lamp (an incredible thrift-store find) on that Colonial Revival table. The period style police won’t beat down my door. Thank you for granting a little permission in an overzealous world of “period correctness.”

—MELISSA COOPER, via email
(living in an East Coast Colonial, longing for my West Coast cottage)

NOT TRENDY

YOUR MAGAZINE becomes the more precious as others succumb to the mass-market (e.g., the erstwhile [magazine name courteously withheld], which was once a decent source for Canadians renovating century-old homes, now mostly a thinly-veiled catalogue snobbily flogging the season’s must-have trends .... Sigh.).

—RENNIE INNES
via email
[continued on page 102]

Arts and Crafts Walls

My house is a 1917 bungalow. It’s intact, with oak panels and a high shelf going around the dining room. I don’t want to change it into something it’s not, but I’m not crazy about Mission-type furniture. I don’t like any of the Arts-and-Crafts wallpaper friezes I’ve seen; they look too modern or geometric. I’m thinking more plush, with upholstered furniture. Would using an overall-pattern wallpaper be too Victorian? —TAMARA SCHWEITZER, VIA EMAIL

So many bungalows were built between 1900 and 1930 or so—and few of them had pure Craftsman interiors. The Arts and Crafts Revival has shown us many beautiful, purist rooms full of Mission furniture, Arts and Crafts rugs, sea-green pottery, and mica lamps. But you can honor your bungalow’s period look and nice woodwork with other schemes, too: an eclectic traditional look with heirloom furniture and some Colonial Revival sentiment, or a Twenties Jazz Age interpretation with bright color and plush furnishings.

On the walls? Deep or multi-hued walls with glaze finishes were popular in Jazz Age interiors. In wallpaper, stay away from “sweet” Colonial Revival patterns, and also white background, which contrasts too starkly with the darkened oak. Consider scale. Choose a color that harmonizes with the oak (green-golds, say), or one that contrasts but is of similar value (muted yellow-green, blue-green or teal, eggplant or plum). Stripes were popular, as were tapestry papers and oatmeal papers. All are available today from Charles Rupert Designs: charlesrupert.com, (250) 592-4916 —PATRICIA POORE

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Can you help with my pergola design?

I learned from your magazine that the open-roofed porch I'd like to build is called a pergola. My contractor is comfortable with its construction but is asking for photos to get the details right.

—NANCY SHAW, ANN ARBOR, MICHIGAN

Back issues of Old-House Interiors are now described (and available for sale) online at oldhouseinteriors.com; I searched the website myself to find your answer! An article with photos and these illustrations appeared in the September 2001 issue on pages 76–81.

Pergolas were popular as porches, porticoes, and stand-alone garden structures during the first quarter of the 20th century. They complement Arts and Crafts houses as well as Romantic Revival architecture. You'll often see a pergola on a Dutch Colonial Revival house. But there's a pergola for every style from formal Italian to Adirondack, California to Craftsman. Most tend toward the classical, with columns and white paint.

Wood columns or posts, or stone piers, support hefty beams or doubled plates, which in turn support rafters (and, sometimes, vines grown on lattice). At left you see a very classical example with doubled beams carried on a Tuscan column. At the bottom is a simple assembly with lap joints and knee braces. Horizontal plates (parallel 2x6s or 3x8s) are usually bolted to the column or, for piers, into an anchor plate mortared into the masonry.

Rafters are 2x4s or 3x8s set on edge, spaced 24 to 30 inches apart and anchored to the beams with metal straps or plates. Rafter ends were quite often sawn into fancy shapes. Those shown above, ranging from a simple ogee to the "clothespin," were redrawn from a 1920s carpenter's pattern book. —PATRICIA POORE
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—SEAN HOULIHAN
Saratoga Springs, N.Y.

OLD MONOGRAPHS A RESOURCE
Your September 2004 issue had a page about the White Pine Monographs. ["The Cottage at the Head of the Cove"] It was interesting to read about the history . . . . We retain about 40 copies of those publications in our library, all first edition. We use them, obviously not on a regular basis—but what treasures! Thanks for writing about them.

—JOHN H. WETHERELL, A.l.A.
Des Moines, Iowa

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—CONNIE M.
via email

Repair Steel Windows?
My late-Twenties Tudor has steel casement windows, which are in fair to poor shape. Are they repairable?

—N. SCHOFIELD, GROSSE POINTE, MICH.

A steel casement window that doesn’t work due to paint buildup or surface rusting is easy to repair. But if structural members are badly corroded or bowed, repair will be costly and the window will still have problems functioning. (Most new windows have thermal glass and gaskets to cut both heat loss and noise infiltration.) Seekircher Steel Window Repair Corp. offers new windows and repair services [Scarsdale, NY]: 914/725-1904, design-site.net/seekirch.htm.

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WOODSTOCK SOAPSTONE pg. 83

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Circle no. 143

Circle no. 194
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.

**Intimate Grandeur** pp. 56-63  
Wallpapers all from Bradbury & Bradbury  
Art Wallpapers: 707/746-1900, bradbury.com
- Window treatments sewn by Sunshine Drapery, St. Louis: sunshinedrapery.com, 800/251-0093 or 314/569-2980  
- Stained glass by Art Glass Creations, St. Louis: 314/832-6410  
- **p. 60 Tile floor** "Modern" geometric and encaustic floor tiles from Original Style: (11) 44-1392-474-011, originalstyle.com  
- A major U.S. distributor is Tile Source: 860/276-7700, tile-source.com
- **Tin ceiling** W.F. Norman: 800/641-4038, wfnorman.com  
- **Cabinets** Wood-Mode: 877/635-7500, wood-mode.com  
- **Sink** German Silver Sink Co.: 586/445-7741, germansilversink.com
- **Dishwasher drawers** Fisher & Paykel: fisherpaykel.com
- **Refrigerator** Sub-Zero: 800/222-7820, subzero.com

**30's Glamour** pp. 64-68  
Venfield Antiques, 392 Bleecker St., New York, NY (Greenwich Village): venfield-nyc.com, 212/627-5552

**It's Boscosbel** pp. 74-79  
Boscosel Restoration, Inc., 1601 Route 9D, Garrison, NY 10524; tel. 845/265-3638, boscobel.org  

**Mantels Plain & Fancy** pp. 80-86  
Mantels shown in the article are in situ in old houses, and not available as production pieces. Mantelpieces can be purchased as salvage, or they can be custom-fabricated, or they may be purchased from companies specializing in period woodworking, reproduction-style stone fabrication, fireplace tile sets, etc. Some resources known to the editors:  
- **Wood Mantels** Maple Grove Restorations, CT: maplegrovewo.com, 860/742-5432 [raised-panel work, fireplace surrounds, mantels]  
- **Maurer & Shepherd Joiners, CT;** 860/633-2383 [specializing in colonial, Georgian, and Federal periods]  
- **McCoy Millwork, OR:** mccoymillwork.com, 888/236-0995 [Victorian and Arts and Crafts]  
- **Iron Fires of Tradition, ON:** irontraditions.com, 519/770-0063 [Victorian fittings including cast-iron arches, inserts, and mantels; also wood mantels, slate mantels, all wood, gas, electric accessories]  
- **Victorian Fireplace Shop, VA:** gascoals.com, 866/ GAS COALS [Victorian-period fireplaces and accessories]
- **Plaster and Cast Stone** Decorator’s Supply, Chicago: decoratarsupply.com, 773/847-6300 [plaster/cast stone mantels, compo ornament]  
- **Wassmer Studios, MO:** wassmerstudios.com, 816/283-0333 [cast stone mantels]  
- **Stone and Marble** Chesney’s, NY: 212/627-5552, 866/840-0609 [antique and period reproduction]  
- **Stone Magic, TX:** stonestudios.com, 800/597-3606 [precast stone and marble fireplace surrounds]  
- **Vermont Soapstone, VT:** vermontsoapstone.com, 800/284-5404

**Fireplace Tiles**  
Tile created specifically for fireplace surrounds, including relief tiles and sets that create a figural design or mural, are available from many companies listed under “Tiles” at the Design Center at oldhouseinteriors.com.

See also “Additional Resources” listed with the January 2005 issue at our website.

**Motifs** p. 114  
- “Woodland Border” paper frieze, a.k.a."Deer and Rabbit," in the style of William Morris, by Bradbury and Bradbury Art Wallpapers: bradbury.com, 707/746-1900  
- "Bunny" deep paper border, after Harvey Ellis, by Carol Mead: carolmead.com, 707/552-9011
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Circle no. 122

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OLD-HOUSE INTERIORS 113
Hopping along with big eyes and bigger ears, the rabbit might be expected to inspire stories for children, yet the gentle animal is also a powerful figure of myth and folk tradition. The ancient Maya of Mexico and the Japanese of today see a rabbit (not a man) in the moon. It’s likely that the rabbit’s fecundity led to its association with Oestre ["cestruh"], the fertility goddess of the pagan Saxons whose name gave rise to our word for the pascal holiday. It was probably her companion animal that became the Easter bunny. * Victorian England’s Arts and Crafts designers Walter Crane and CFA Voysey often showed rabbits on pottery and textiles. Depictions were sometimes whimsical and in other examples a straightforward representation of the natural world. In the U.S., Dedham Pottery was famous for tableware and vases decorated with rabbits; Van Briggle Pottery’s rabbit paperweight was perennially popular. * Designers today use the appealing image as a motif on wallpaper, textiles, and other items most definitely not just for children. —RUTH E. ROSS

LEFT: Bunnies border adapted from 1903 drawings by Harvey Ellis in The Craftsman. Dedham Pottery’s Rabbit pattern was used as the company’s logo. SEE RESOURCES P.112

LEFT: Brother (Brer) Rabbit hand-printed cotton, designed by Wm. Morris in 1882. RIGHT: Tortoise Wilton carpet with adapted Hare border, both designed by Voysey.
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