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INTERIORS

FALL 1998

ARTS & CRAFTS BUNGALOW

SHAKER design

Bathrooms

AS THEY WERE

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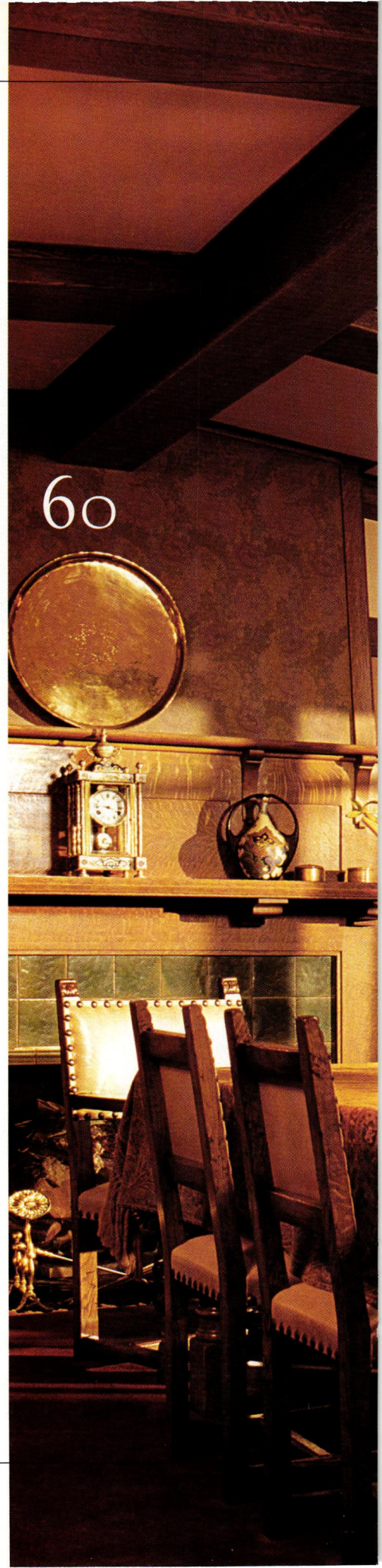
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ON THE COVER: *The elegant lavender bath here was built in a 1928 house on Queen Anne Hill in Seattle. Cover photograph by Linda Svendsen.*



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FALL 1998

Behind the Sofa

YOU DON'T BUY GOOD FURNITURE when you don't know what the room is going to look like. Now, however, the big renovation is—well, not quite done, but we are back, living in our house, and occasionally we would like to sit down. The futons are gone, given away or trashed when we moved out last year. It is time to buy a sofa (or two or three—it's a big house). I think I have no idea how to do this. Leather or upholstery?

\$1,400 or \$5,200? full-size, personal size, love seat? tight back, semi-attached, pillow back? what fabric? what skirt type? feet? slipcovers? These, I will find, are the easy questions.

Many catalogs and shopping trips later, I finally buy a wicker settle for the front porch. This seems safe. Carl and I agree on a very old-fashioned style; more importantly, we agree that the long verandah indeed deserves a couch. A place to read to the children, a place for romantic murmuring on moonlit nights, a place for guests.

And that is the extent of our furniture purchasing, except for a yard-sale lamp table. The wicker settle arrives; months later it is still in the family room pending a calm moment to work out the larger Sofa Question.

It turns out that, for us, picking a sofa is a sort of lightning rod attracting every unspoken conflict between our philosophies of life. I swear I am not exaggerating. Consider: I, the

partner more likely to pick aesthetics over comfort, am proud of my personal growth as I measure the family room. Despite a weird asymmetry, I have decided to push the sofa to one end of the room so that my little boys can lie toe to toe, as they loved to do in the furnished houses we rented last winter, and watch tv. This placement will allow easy viewing without putting the tube front and center.

Carl sees me measuring. "Nobody actually sits in love seats, so I'm going for a sofa; the boys will love it," I burble. "I'll put it down here so they can watch tv without blaring the sound." Carl's jaw drops.

"You're putting a tv in the family room?!" he sputters. This is the man who insisted we not put a cable hookup in either the living room or the master bedroom. "If there's a tv in here, Patty, they'll watch it!"

Well, yeah. They lived without television last summer. But in winter it gets dark at 4:00 on this Atlantic rock and I like a little peace while I'm cooking . . . besides, I watch when I have insomnia. Carl won't actually forbid a tv in the house—or a sofa. I ask what he really wants.

After some mutually silly arguing Carl says ok. But he wants a smallish sofa centered on the bay and he wants a 13-inch tv down at the end of the room, behind closed wooden doors. This is, of course, unworkable.

Still no sofa in the family room. The living room, thank goodness, remains under construction.




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SUBSCRIPTIONS: Subscription service (800)462-0211, back issues available at \$6.50 per copy (978)281-8803. ADVERTISING: (978)283-4721. EDITORIAL: (978) 283-3200. 2 Main St. Gloucester, MA 01930. We do accept freelance contributions to OLD-HOUSE INTERIORS. Query letters are preferred. All materials will be reviewed, and returned if unacceptable. However, we cannot be responsible for non-receipt or loss—please keep originals of all materials sent. WEBSITE: oldhouseinteriors.com POSTMASTER: Send address changes to OLD-HOUSE INTERIORS, PO Box 56009, Boulder, CO 80328-6009. ©Copyright 1998 by Gloucester Publishers. All rights reserved. Printed at The Lane Press, South Burlington, Vermont.

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Tudor Intent

THE ARTICLE "TUDOR INTENSIVE" FEATURES a house that is unusual, to say the least [Summer 1998]. I am pleased that Richard Dayne restored it. However, I am a little offended? annoyed? at the comment about America's rampant bad taste. I do not feel an entire country should be labeled because someone painted the interior of his house white.

I have a question for Mr. Dayne: In regard to the skull of what was surely a dignified animal (his late Great Dane Baghdad) which now rests on a table waiting to be gilded, which of his categories does this fit into: bad taste or criminal behavior? To each his own . . .

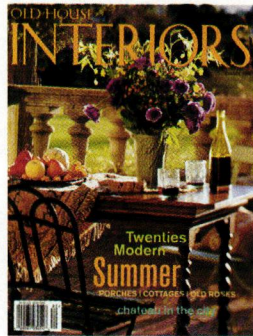
—JOAN FICETO
Wolcott, Connecticut

Is It Cottier?

CAROLE SMITH, AUTHOR OF THE ARTICLE on the Frick mansion in Pittsburgh in the Summer issue, referred to the stained-glass windows on the main staircase as "by an unknown artist." I am a stained-glass historian and consultant. To me, the windows look very similar to others from England and Scotland dating from 1850 to 1900, corresponding with the Aesthetic Movement. "Neoclassically posed figures set on a background of pale and delicately painted quarries"—this describes a set of ca. 1875 windows by Daniel Cottier, from Glasgow and then London, who opened a branch of his stained-glass studio in New York in 1873. (Before 1900, there was a real bias

against American studios, and few of them employed artists competent to draw a classical human figure.)

—BARBARA E. KRUEGER
Hartland, Michigan



Well Born

YOUR ARTICLE ON WELBOURNE in the Spring issue, presenting the house's history from a Southern point of view, was fascinating to another John Pelham. I sent him a copy so that he

might swap material with the other men who have shared his name. [This] 1921 John Pelham has quite a bit about his ancestor; he himself was named by his father's cousin John Pelham, who had no children, and asked cousin Samuel Pelham to name his next child John and thus carry on the name. The baby received a comfortable legacy; this John has a son also named for "the gallant Pelham."

—CAROLYN HILL CORR
Birmingham, Alabama

Tea Trivia

IN THE SUMMER ISSUE, A LETTER REFERS to a tea bag [on the cover of] the Spring issue. My correction refers to the comment that tea bags were not even invented when the kitchen shown was built. I disagree. The kitchen appears to be 1920s vintage. Gertrude Ford—of the Gertrude Ford Tea Co., Poughkeepsie, N.Y., still in business—is credited with inventing the [paper] tea ball in 1909 [shown at left]. I have been a Gertrude Ford tea drinker for years. The company furnishes tea for restaurants and hotels. The distinctive tag and ball [are familiar] even if they say 'Pebble Beach Golf Club,' or whatever.

—DOLORES MUNDAY HAWKINS
Otisville, New York

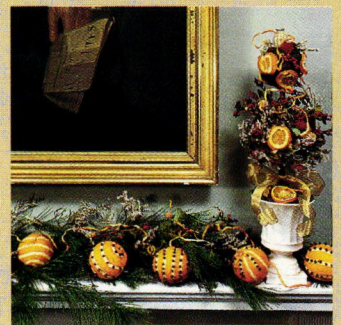
A Detroit Jewel

I HAVE A 1930S ERA DETROIT JEWEL gas stove. It is grey and white porcelain, and I was told it still worked. Is any conversion necessary to connect it for modern usage?

—ANNA MARIE ANZALONE
Manchester, Michigan

What a coincidence! Here in the land of Glenwoods, I just bought a ca. 1915 Detroit Jewel ("They Bake Better") gas/coal cookstove, salvaged from a Boston tenement. As far as I could see, it was a pile of rust—but cast iron, porcelain, and nickel are wonderfully renewable, and stove maven Dave Erickson refurbished it beautifully. The gas inspector loved it! Yours sounds in better shape and is probably safe, but local codes rule. Ask a representative from the gas company or a building inspector. To those looking for one already renewed: Erickson's Antique Stoves, Littleton Depot, 2 Taylor St., Littleton, MA 01460; (978) 486-3589. —Patricia Poore

COMING UP
Winter 1998



The mantel is dressed for the holidays—and for the period year-round . . . A look at inspiring home libraries past and present . . . The genteel opulence of Poplar Grove in Louisiana . . . A new Mission style looks beyond the Southwest, to old Spain and North Africa . . . Dutch colonial homestead preservation at the von Steuben House.

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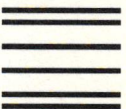
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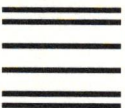
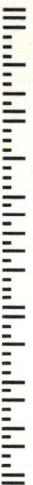
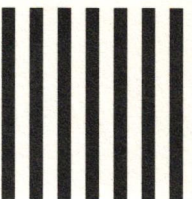
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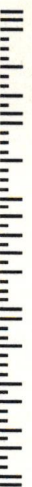
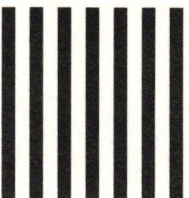
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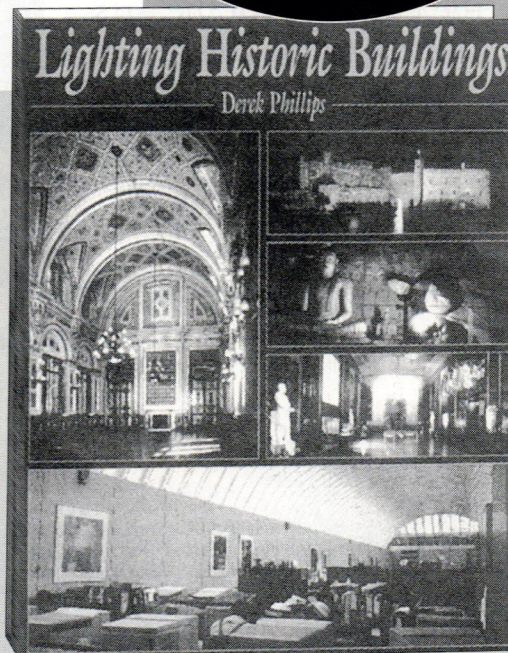


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For more information see page 108



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◀ Repeating Patterns

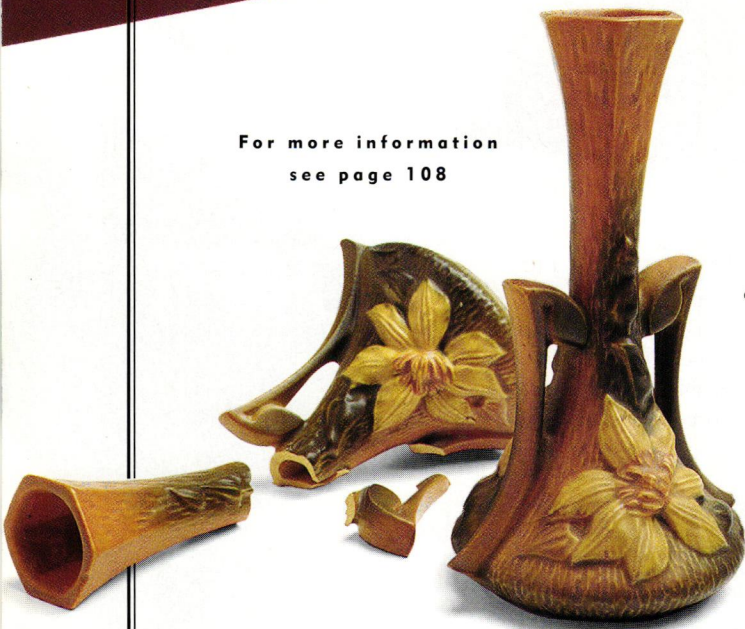
Victorian rooms need the rich ornamentation provided by wall and ceiling stencils. Epoch Designs provides a range of stylistic patterns. Pictured is one named after the dining room frieze in Little Rock's Kavanaugh House. Prices range from \$14.95, to \$149 for complete room sets. Call (610) 565-9180.



For more information
see page 108

From the Earth ♠

Liz Vigoda makes porcelain dishes whose designs are rooted in medieval manuscripts, Renaissance tapestries, and Dutch delftware. Hand-thrown or slab-formed and hand-painted, each piece is lead-free. The clawfoot cache pot is 8" tall and 10" wide; \$110. The 16" long hors d'oeuvres tray is \$90. Call (518) 434-1620.

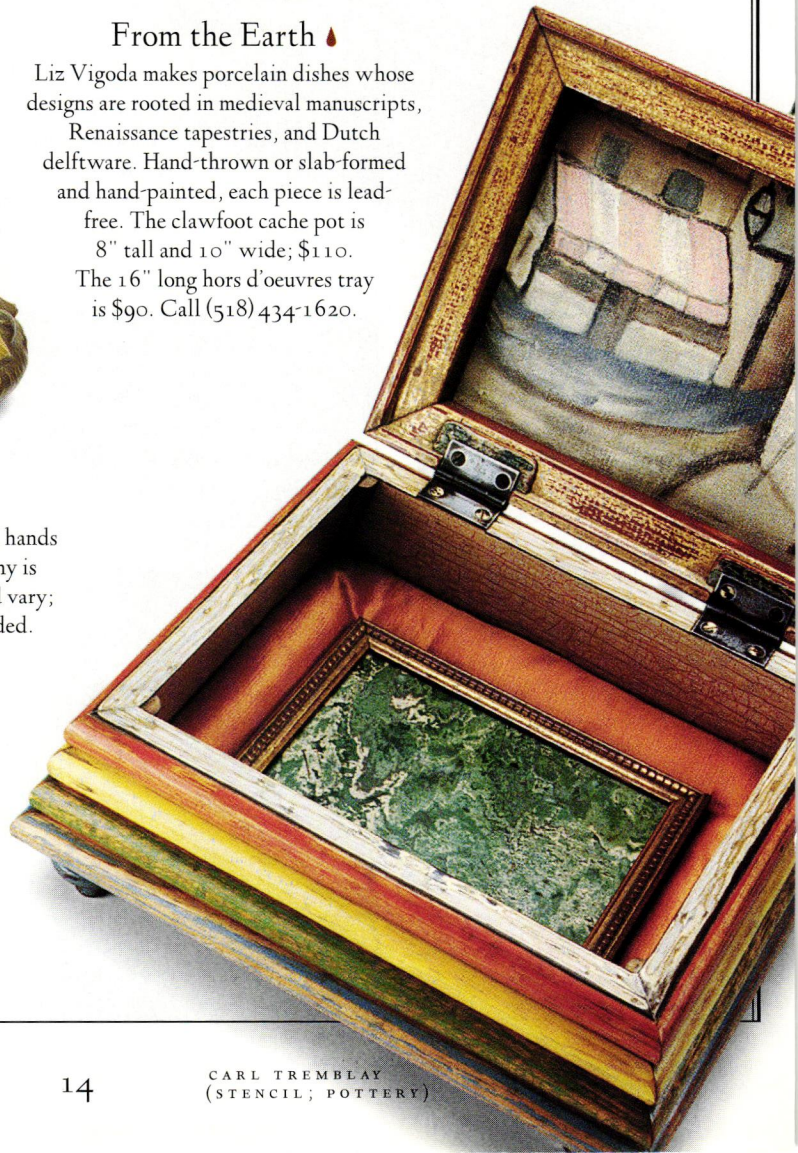


Broken Hearts ♠

are hard to mend. Broken pottery is restored in the skilled hands of Janelle Johnson. Appropriately, her home-based company is called The Treasured Teapot. Costs and the time required vary; a rough estimate based on a \$20 per hour fee can be provided. Call (978) 281-5387.

Hold the Memories ▶

Buff Brown calls his creations "personal boxes." They are, indeed, for personal use, but just as personal is the mixture of salvaged wood and other discarded materials used in their construction. In each one, the artist tells a story with pieces of Hoosier cabinets, broken picture frames, broom handles, or old linoleum flooring. From \$325 to \$550. Call (610) 935-2243.

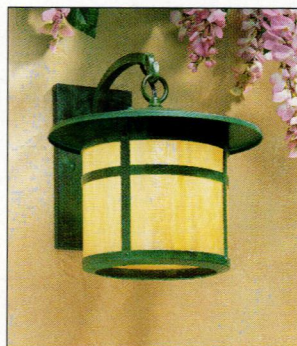
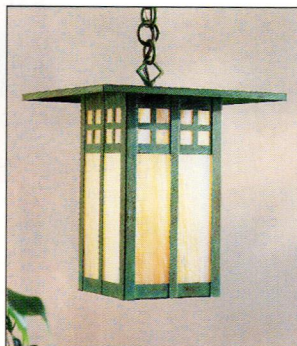




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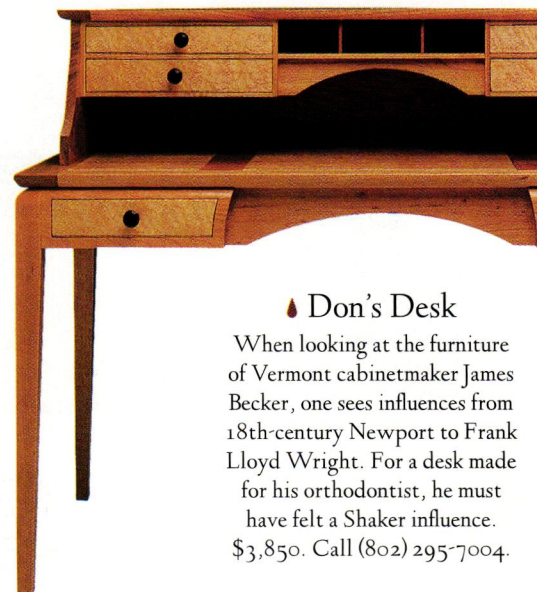
The Mount Lebanon Shakers were famous for chair production, but they made few youth chairs. This adaptation from a child's rocker is in rock maple. Assembled and finished for \$227.50, in kit form: \$113.74. From Shaker Workshops. Call (800) 840-9121.



'Tis the Gift to Be Simple

Milk Paint

The appealing oval boxes of New England country heritage are indelibly associated with the Shakers. These, from the Shaker Shop of Wickford, are modern reproductions: nine milk-painted graduated boxes sell for \$360; individually they range from \$22 to \$77. Call (401) 294-7779.



Don's Desk

When looking at the furniture of Vermont cabinetmaker James Becker, one sees influences from 18th-century Newport to Frank Lloyd Wright. For a desk made for his orthodontist, he must have felt a Shaker influence. \$3,850. Call (802) 295-7004.

• **Light and Graceful**

Much of the furniture of C. H. Becksvoort is patterned on Shaker pieces. His jack-in-the-pulpit light is not, but the laminated holder for a candle has a stunning simplicity and utility. \$200 each, three are pictured. Call (207) 926-4608.



Elegance Is Simple •

Simplicity and uniformity of design are hallmarks of Shaker styling. The Kennebec Company crafts Shaker-style cabinets in hand-planed pine, and will help you fit them into your kitchen and into your home.

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• **Under the Counter**

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For more information
see page 108



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For more information
see page 108



Bring Home the Spa

Wash Your Hands

Image, a French company, carves their Glasgow sink of iroko, an African hardwood similar to teak. The Iroko Bowl costs \$1954, the chrome support structure, \$1976. Wall-mounted faucets with iroko handles: \$1598. In the United States, they are distributed by PS Craftsmanship. Call (718) 729-3686 for showroom and product information.

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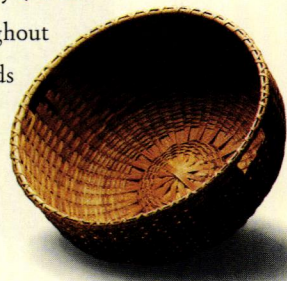


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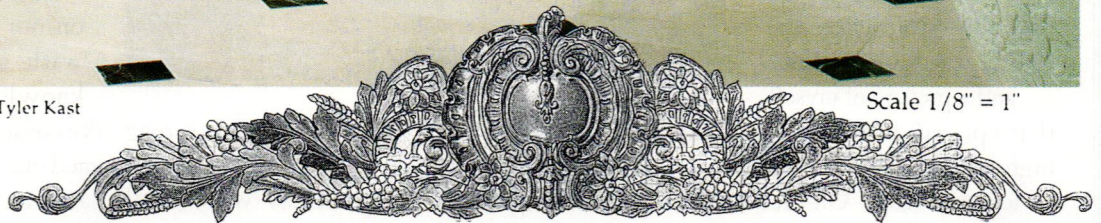
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The Master Bedroom

by Colin Harrison

WE WERE IN OUR TWENTIES THEN AND HAD BEEN married a mere five months. We inspected the bedroom solemnly, trying to imagine ourselves sleeping and living in what was only a vacant room in a vacant house in Brooklyn, the floors dusty, the air stale. The building dated from 1883, but the old horsehair plaster was newly patched and painted around the Victorian mantel and walnut window moldings. My wife and I stood on the oak parquet, thinking of the unknowable lives lived in that room. Perhaps, in addition to babies and children and the cry of pleasure, there had also been malaise, suffering, death. It seemed only likely.

We populated the room slowly. Our first bed was a metal-framed piece of junk that I'd bought at an Iowa yard sale for ten dollars. Our first child was conceived in that bed. We put photographs on the mantel: wedding pictures . . . and a picture of myself that I prized, in which I was running the mile relay in high school, about to hand off the baton—seventeen, all legs and lungs. On the floor we laid a silk rug we'd bought in India on our honeymoon. We'd had a Quaker wedding, in which the husband and wife sign a large, hand-inked certificate, which in turn is signed by all those present at the wedding. Ours, bordered by purple and green vines, contained a hundred signatures on it, some slanting left, some, right, some tightly inscribed or tiredly looped or brightly flourished, some scrawled by children, others shakily inscribed by octogenarians. We framed the certificate and put it on the wall.

Our next bed was a French antique of sorts. My wife, six months pregnant, found it at a stoop sale in our

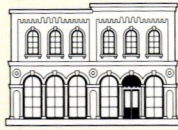
Brooklyn neighborhood, arriving at home breathlessly with the news "I found a bed, only two hundred dollars." The seller was a woman in her early fifties. Frosted hair, worldly as the Wife of Bath. The bed was lovely; but would it hold up? "Well," the woman said with a shrug, "my last husband weighed three hundred pounds, if that tells you anything."

It was while lying in this bed, late one February night, that my wife told me her water had broken. By now an empty bassinet sat expectantly at the foot of the bed, and a shelf had been given over to various baby-rearing books. My wife consulted one of these, then called her doctor. The next night I slept in that bed alone, exhausted, exultant, a new father. Three nights later my wife and baby daughter nursed happily and slept there . . . later, we laid our baby on our bed and I knew, with an innate animal knowledge, that some-

thing was terribly wrong. We consulted another of the baby books on the shelf. I timed our daughter's fluttery respirations, which I calculated to be occurring more than ninety times a minute. *Seek medical attention immediately.* Back to the hospital went mother and daughter. Our daughter had pneumonia and was placed in an oxygen tent. My wife seemed inconsolable at first, then retreated to a far, deep place within herself, summoning a kind of hard-arsed determination. The bedroom was now a vault of solitude, the bassinet empty again, the French bed a torturous place where I tossed, worried for my daughter, for my wife, for us.

Not so long after that, as our daughter made cooing noises from the crib, I stood in front [continued on page 24]

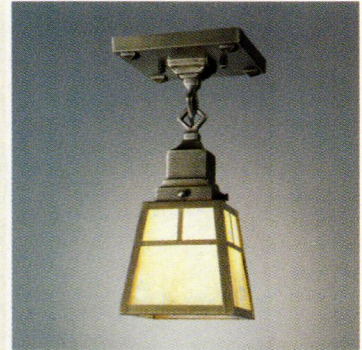




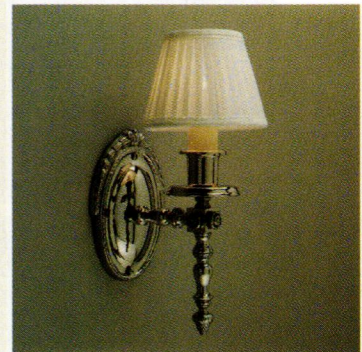
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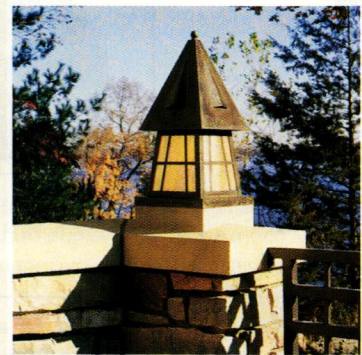
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of the framed wedding certificate and counted the people who had died. Several older relatives, some family friends. My own grandmother, who had starved herself to death in her nursing home, in despair over the death of her roommate of fifteen years. And now some of the married couples who had signed the certificate were divorced.

MY WIFE AND I CONTINUED TO LEARN about each other in that bed, in that bedroom. In the dark, within the pressure of children and jobs and money, our appetites found new expressions.

When we had dinner parties, the guests would deposit their coats in our bedroom. While downstairs, I could tell that they often lingered a moment or two upstairs, inspecting the room, glimpsing the many pictures on the mantel, staring at the bed, seeking the secret that is a marriage and a family. It gave me pleasure to know they were doing this.

The bedroom had a small color television, and among my most sublime relaxations was to watch professional football games on it while sitting on the bed, often eating a peanut-butter and honey and banana sandwich. It was on such an afternoon that my wife called frantically from the kitchen downstairs. I flew down the steps. Our son had fallen from the high kitchen step that leads to the backyard. He had hit his head badly and was now unconscious. I called the ambulance and we laid our son on the sofa. The ambulance arrived and left quickly with my son and wife. I needed to stay at home with our daughter. I drifted disconsolately upstairs to the bedroom and lay down on the bed, looking up at the ceiling cracks.

EACH MORNING, BEFORE THE SMALL WASH-basin adjoining the bedroom, I shaved with an electric razor, washing the whiskers down the sink afterward. Often my daughter would watch, fas-

cinated, and I would ask her if she would like to shave too, and she would squeal excitedly and run away.

Most nights the children padded into the bedroom and climbed aloft into the land of Mom and Dad. Sometimes they would sleepwalk their way in, burbling sweet incoherencies, like happy drunks. Other times they ran fiercely through the dark, as if late for an appointment. This got out of hand and soon we had one or two children in the bed at all hours of the night. Inevitably they settled in the valley between my wife and me; we were then forced to the outer perimeters of the mattress, where we would balance precariously on the edge. I myself suffered a number of dreams in which I accidentally plunged off cliffs, tops of buildings, lighthouses. The children, meanwhile, had a propensity to lay crossways, to flail their feet grumpily, to pull the covers, to fart unconsciously. I was kicked any number of times in the face, stomach and testicles. Some nights they peacefully wet our bed. In time, when the children arrived in the night, I would get up, wish them all a good night (generously or bitterly, depending upon the projected number of hours of sleep), and then trudge upstairs to the guest bedroom. If we had guests, I would trudge downstairs to the couch. Often I slept quite well.

I began to spend a little more money on clothes. To have a box of laundered shirts on my bedroom dresser, from which I could choose before going to work, was a small but keen satisfaction.

During this time my wife and I fought, as is usual and even strangely comforting. Typically we were able to be mad at each other for only about twenty minutes before the conversation devolved into a brilliant exposition of how tired we were, how sick of working all the time, the relentlessness of caring for children, and so on. We had these [continued on page 27]

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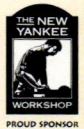
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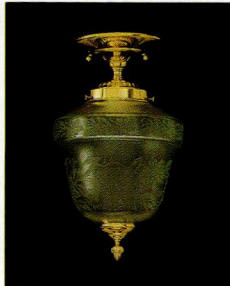
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While downstairs, I could tell that guests often lingered a moment or two upstairs, inspecting the room, staring at the bed, seeking the secret that is a marriage and a family.

arguments in the living room, never in the bedroom.

It was in the bedroom on the bed that I contemplated what had just happened to me. Walking home late at night, three men had jumped me and pressed a gun into my left shoulder. My reflective impulse had been to piss in my pants. "Don't let it be homicide," the tallest had warned. I didn't. I gave them everything I had—my money and watch and even a bag of old baby clothes I was carrying. The three of them took these things, took the clothes my children had worn, and fled into the dark.

I inspected the ceiling cracks, which were getting worse. I looked for a pattern, but couldn't see one.

FROM TIME TO TIME I OBSERVED MY WIFE AND THOUGHT, "She's aging." And when I look in the full-length mirror screwed to the inside of her closet door, I saw that I was aging too—and maybe faster. My wife, I realized, would age like a beautiful wooden sailboat—signs of wear but all the lines intact. My own aging pattern resembled a mud slide in slow motion. In the mirror I would inspect the gray hairs, pull out a few, and think myself ridiculous. For a while, I did push-ups on the Indian rug, but eventually I gave it up.

In the bedroom we watched the collapse of the Soviet Union, the Los Angeles riots, Bush debating Clinton, Nancy Kerrigan skating against Tonya Harding, O.J. Simpson's famous ride in the white Ford Bronco, the nerve gas in Tokyo's subways, the Oklahoma bombing. And while my children were in the bath, I laughed at "The Simpsons," a show my wife found idiotic. In the mornings, sitting on the bed, our children watched "Shining-Time Station," which featured a magical train conductor played by Ringo Starr. The conversion of a Beatle into an actor on a children's show seemed the final bizarre proof that we were not locked in time, all was moving always, I was aging, my children growing, the twentieth century almost done.

One winter our children kept getting sick, and finally my wife put the following items next to the bed: spare pajamas, a device that measures body temperature by being inserted into an ear, a towel for vomit, and a glass of Gatorade. In the worst incident our son vomited perhaps ten times in an hour, and my wife sat over him as he lay wan and feverish in our bed. "What if he's really sick?" she asked. I reminded her that the emergency room

of our local hospital was really not the place to take a sick child. He would wait for hours under harsh lights and get minimal treatment. We stared at each other. All I could think of was the fact that my son had my father's middle name and my father had prostate cancer. "He's sleeping," my wife said. We watched him breathe. There was a bubble of spit on his lip. In the morning he was okay.

THE NEW BED IS HUGE. KING-SIZE, MADE OF CHERRY, ORDERED from a lifestyle catalogue. The cost? I didn't care how much it cost, I was tired of a small bed. Two Mexican men dragged it up the stairs and my wife tipped them ten bucks each, the same amount that our first bed cost. I assembled the bed while our children scribbled on the cardboard packing boxes. The bed is gigantic. Now the children come into the bedroom at night or in the morning and there is enough room for everybody. As I drift upwards toward consciousness, our daughter grabs my hand and demands to be given arithmetic questions that require counting fingers. After breakfast my children and I return to the bed, where I am commanded to invent new games—involving hidden socks, caves made of blankets, a witch puppet, imaginary bugs, lost stuffed animals, junkyards of Matchbox cars. The newness of the bed contrasts with the wear that the room is taking. My wife and I talk sometimes about getting the plaster fixed and having the room painted, but at heart we don't care that much. There is too much else to do.

There will come a time, of course, when we will leave our bedroom. We will move, and the big bed will be dismantled and movers will take the mattress and box springs down the stairs. The photos on the mantel and the knickknacks on the dresser will have been packed away, along with the rug from India and the framed Quaker wedding certificate. I dread such a day, because it will mean either that calamity has befallen us or that a lot of time, our time, is gone. The bedroom will be empty again, quiet again, until someone else stands there, looking at the window and walls and floor, mindful perhaps that the last occupants, my wife and children and me, were only passing through. ♦

COLIN HARRISON is an editor and novelist. The essay above was excerpted from *Home, American Writers Remember Rooms of Their Own* (1995) by permission from Random House, Inc.

HISTORY OF FURNITURE



Ebonized furniture, long disdained by serious collectors, has a unique charm that's beginning to be appreciated among devotees of the Aesthetic Movement.



Black Beauties

by Dan Cooper

MICK JAGGER, THE ROLLING Stones: "I see a red door and I want it painted black." Most of us recognize the words from the song. Some of us take them literally.

Ebonized furniture is the DeLorean of the furniture world; few other styles speak so directly of their time and place. In an antique shop full of Rococo, Arts & Crafts, Shaker, or Renaissance Revival furniture, the occasional ebonized piece stands out as distinctively as the sleek stainless steel of a DeLorean in a showroom laden with Jaguars, Porsches and BMWs.

For others, of course, the DeLorean merely conjures up visions of 1980s: Ronald Reagan, skinny ties and pop bands with far too much hair gel. And so it is with ebonized furniture. Those enamored of the austerity of the Shakers or the brilliant carving and massing of the Goddard-

Townsend of Rhode Island usually snort derisively when presented with these quirky black treasures of the Aesthetic Movement.

But to those of us who understand, who seek our ebonized grails in dingy antique malls (invariably

named "Aunt Ethel's Privy" or some such ghastly moniker), amongst the overpainted, stenciled Hoosier cabinets and chamberpots mislabeled as tureens, awaits the exhilaration of the Discovery.

When we refer to "ebonized," we usually mean the black finished American or English furniture from the 1870s to the 1890s. It was not made out of ebony (a very dense and difficult wood to work, usually reserved for inlay and musical instruments). Rather, these pieces rode the crest of the fascination with the exotic of the time (Anglo-Japanese, Moorish, Modern Gothic, and Egyptian Revivals) by imitating lacquer or the glossy black of polished ebony.

Real lacquer, the extremely hard and glossy surface coating found on antique Chinese and Japanese furniture, was laboriously created from the toxic exudation of the lac tree of eastern Asia. Lacquer is not



OPPOSITE: At Chateau-sur-Mer in Newport, Rhode Island, ebonized furniture anchors an Aesthetic Movement bedroom. **TOP:** The Herter Brothers offered this cabinet in an ebonized and in a "plain" version. **ABOVE:** A wealth of ebonized furniture in the Moorish Smoking Room of the now-demolished John D. Rockefeller home, which stood on Fifth Avenue in New York.



ABOVE: Most Americans placed an ebonized accent piece among older furniture of various styles. This table is in the Park-McCullough House in Vermont. **BELOW:** Stylish ebonized chairs in the library at Craigside, Northumberland, in England.



related to, but often confused with, the resin of the lac beetle, which is used to make shellac. Lacquered furniture found a ready market among wealthy patrons in 17th-century England; western imitation of the finish was referred to as Japanning.

It is not surprising that the Anglo-Japanese craze of the late 19th century prompted a newly popular way to make furniture look exotic. There had been black furniture before the opening of “the Japans” started a craze for all things Japanese. Black furniture was created in Europe by the Ebenistes, cabinetmakers for the 17th-century French court. In the United States and England, Rococo and Renaissance pieces of the 1850s and 1860s were occasionally ebonized, but this was in imitation of the Ebenistes. It was not until the Americans and British caught their first glimpse of new and exotic Japanese export objects that a large market for ebonized items developed.

To create an ebonized finish, the cabinet-maker would take a piece created from a close-pored wood, often cherry, maple, or poplar (in descending order of quality), or more rarely, an open-pored wood such as oak or mahogany, and stain it with a black aniline dye. It was then finished with a shellac or varnish that had also been tinted black, either with aniline dye, japan color, or lamp-black. A majority of these pieces had shallow incised decorative carving on them; this was often gilded with a bronze powder in a varnish medium. Top-quality pieces had actual gold leaf burnished into the carving. Some pieces also received polychroming (the application of multiple colors, often turquoise or Venetian red) as additional decoration, although this is far less common than the gilding. On very high quality pieces, there could be inlays [continued on page 32]



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Today's collector is most likely to find chairs, side tables, and wall cabinets or shelves, which were the most commonly made pieces.

of a variety of decorative veneers, Minton tiles, or metal plaques. Better quality pieces might also have high relief carving and fancy brass mounts and feet.

Today's collector is most likely to find chairs, side tables, and wall cabinets or shelves, which were the most commonly made pieces. Étagères and cabinets can be found with perseverance. Bedroom and dining furniture will be discovered only with great luck. Only the wealthy could afford to furnish whole rooms in the latest, trendiest style; most folks settled for an accent piece or a parlor suite as a concession to popular taste.

As with all antiques, condition is the prime criterion when considering the purchase of a piece of ebonized furniture. Be cynical; Aesthetic Movement pieces usually had a fair amount of ornamentation. Always train your eye to look for what is missing as opposed to what is there. Look for brad holes that indicate a fancy brass hinge blind has disappeared. Finials, spindle galleries, and drop aprons are often knocked off in moving. When confronted with a missing bit of trim, the unscrupulous dealer's inclination is to remove the remaining pieces to achieve symmetry rather than fabricate a replacement. Sometimes, the same dealer will attempt to touch up the resulting finish flaw with black paint that doesn't match the old finish. If that proves unsatisfactory, he will then perform a full-immersion baptism of the piece in satin-finish barbecue-black Rustoleum. This may also occur when an ebonized piece was "spruced up"



The design heritage of ebonized furniture is that of the Aesthetic Movement, the Moorish Revival, and the Gothic Revival. Collectors are urged to look for evidence of ornamentation that's now missing.

earlier in this century with a nice thick coat of spray paint, usually metallic gold or white.

The most prominent makers of ebonized furniture in the United States were Herter Brothers, Kimball and Cabus, Herts Brothers, George Hunzinger, and Horner (check for initials).

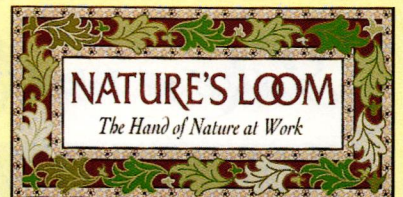
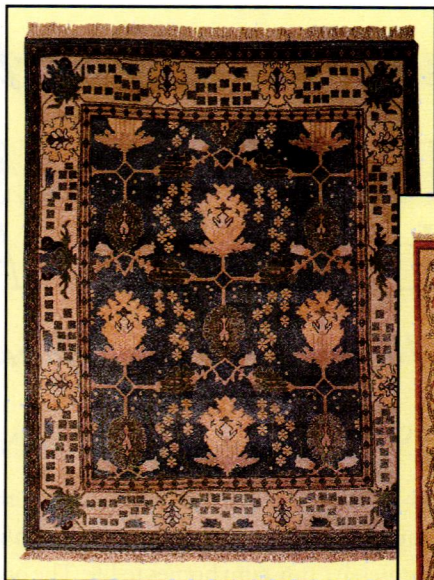
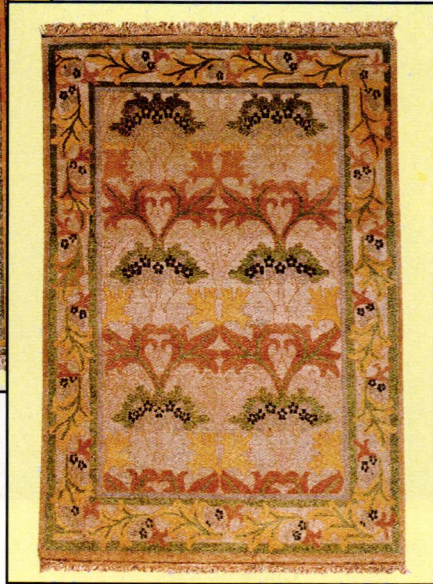
Never reject a piece because it is not attributable to someone; the "look" of the piece is its main attraction. Exuberantly carved cranes, owls and sunflowers grace even middle-class pieces; there is an abundance of shiny gold bits and rakish, asymmetrical angles. The

allure of ebonized furniture is in its distinctiveness.

The joy of Aesthetic Movement collecting is in the quest for the exotic; it is a rebellion against the staid smugness of the Rococo and the Renaissance Revivals. Let everyone else yearn for Shaker or Sheraton. The ebonized collector dreams of Whistler and Wilde, paper lanterns glowing on a summer's night, and the serene call of the East. ♦

DAN COOPER, an antiques dealer and specialist in the field of ebonized furniture, is the business manager of J.R. Burrows & Company.

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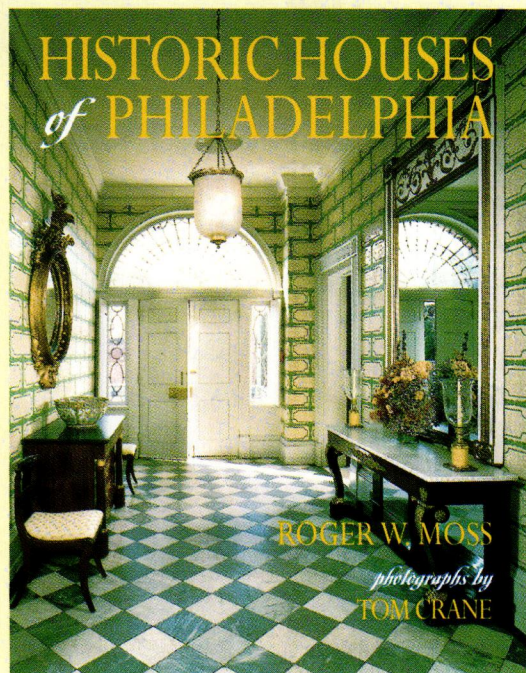
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A Tour of the Region's Museum Homes

by **ROGER W. MOSS** *photographs by* **TOM CRANE**

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Circle no.139

OLD-HOUSE INTERIORS

FALL 1998



AUTUMN ARRIVES, LIFE BEGINS TO MOVE INDOORS. A QUICK TRIP MAY BE planned, to New England, perhaps, where the draw is not the historic architecture alone, and not merely the colorful foliage. We are attracted by the sense of place that comes from a practiced relatedness between the built and the natural. Visit three comfortable homes in that region where history is alive. First, the house that John and Henry Whitcomb built in New Hampshire—in 1813. A symmetrical **FEDERAL TWIN**, it was the family home for these brothers and their families; today, it has been kept and sensitively updated by another extended family. ■ Then on to Sabbathday Lake in Maine, where a **SHAKER VILLAGE** is still a living community, not a museum. In contrast to the severity of Shaker rooms, those of a Gilded Age manor on Lake Champlain offer a more opulent welcome. Its family gardens, all cottage flowers, English color, and Italian terraces against the blue of the lake and the Adirondacks beyond, have been restored at beautiful **SHELBURNE FARMS**. ■ History has a different time frame on the West Coast, where Arts and Crafts style exerts strong influence. Turn-of-the-century California style met an English sensibility in a **BUNGALOW IN VICTORIA**, British Columbia. ■ For those contemplating period bathroom design, we offer a glimpse of historic reality. These **ORIGINAL BATHROOMS** date from 1882 to 1928, and have more personality than the typical revival bath.—THE EDITORS

The house that John and Henry built

THE FAMILIES OF A TWIN FEDERAL IN NEW ENGLAND

"THE TWO BROTHERS WERE REMARKABLE for perfect unity of feeling. In business matters they shared all things in common . . . They planned for two houses under the same roof . . . built to suit the tastes of the period, which included little ornament, but it was substantial and commodious." So stated

The History of the Town of Hancock in 1889 on the business and domestic acumen of two prominent early citizens. John



and Henry Whitcomb had built and furnished their Federal period home by December 26, 1813—the very day they

both married, carrying (one supposes) each their respective brides over adjacent thresholds, and up separate staircases.

Ever since, the Whitcomb House has had a stately

presence on the main street of Hancock, New Hampshire. It was built with unusual mirrored interior symmetry,



by Catherine Seiberling Pond
photographs by Steve Gross & Susan Daley

Fall's low, raking light passes into the kitchen ell through the porch, much repaired and reconfigured with Doric columns since this photo was taken. The spare Federal façade of the foursquare main block, built in 1813, remains intact. **OPPOSITE:** Catherine and Temple Pond converse from opposite "households" over the twin entries of Whitcomb House.





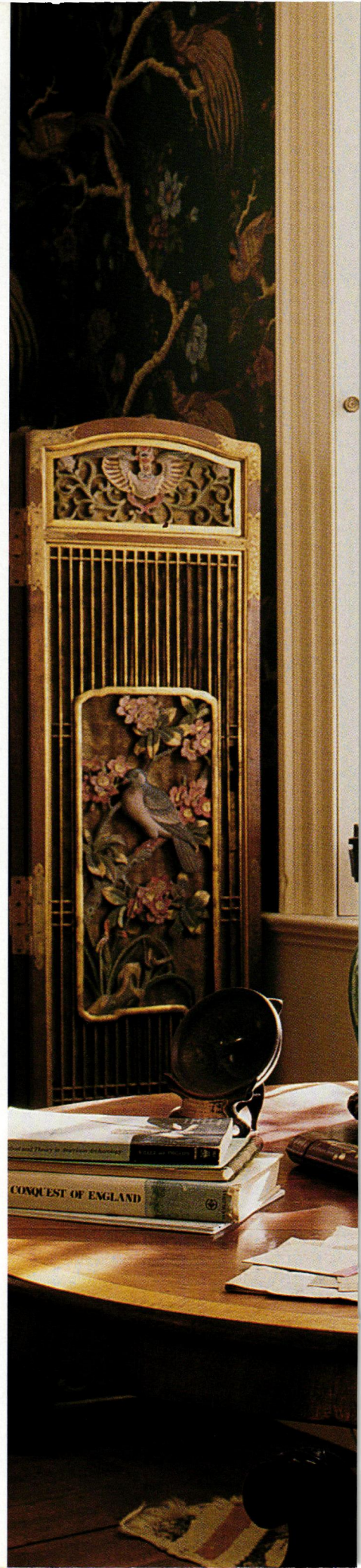
The southeast parlor, referred to today as the Chinese Parlor, displays Asian objects collected by several generations of the Pond family. The Regency table on which they are displayed once belonged to Queen Victoria's father, the Duke of Kent.

classically proportioned. An ell on the north end included two matching kitchens with a shared central hearth and two woodsheds. Even the kitchen cupboards were duplicates; today, these are the only vestige of those earliest keeping rooms.

Remarkably, both sides of Whitcomb House would remain in the same family until the 1920s, when Foster Stearns, of R.H. Stearns department store in Boston, purchased the entire building. In their 25-year tenure, Foster and his wife Martha were responsible for preserving the old house, as well as saving the Hancock Inn from the benign neglect typical of rural New

England at the turn of the century. The Stearns family restored and furnished their house under the influence of the Colonial Revival. The house was considered notable once again, photographed extensively by nostalgia documentarians Samuel Chamberlain and Wallace Nutting, and then featured, in its Colonial Revival splendor, in a 1933 issue of *House Beautiful*.

THE WHITCOMB HOUSE HAS BEEN IN MY husband's family since 1959, when his grandparents purchased it at their retirement from life in Boston. Thomas Temple Pond and his wife Virginia became the third owners since the





ABOVE: In the southwest parlor, a portrait of Thomas Temple Pond, the author's father-in-law; he lives in the east side of the house. **BELOW:** The Yorkshire cupboard came from a Georgian estate in Ireland.



Whitcomb family departed in the 1920s. Martha Stearns was delighted with the Ponds' occupancy, having reacted strongly to some remodeling by an interim owner during the 1950s. "I am filled with contentment and, somehow, fulfillment, every time I think of your being there," Mrs. Stearns wrote to Virginia Pond in 1961, "and hope you will love [Whitcomb House], too." An avid gardener, Virginia continued the work begun by Martha Stearns, and many plantings remain today from both eras.

The house retained its original "duplex" use, as well—and all in the family. For some decades, it was the shared home of my husband, F. Temple Pond, his father Thomas Temple Pond Jr., and his aunt, Cynthia



Deacon Pond. The house had been little changed. With a family to consider, my husband and I set about creating our own space on the west side, John Whitcomb's former household. To this day, the original foursquare design remains intact, with four parlors on the first floor, and access to four chambers via two front staircases. Rather than walling off spaces through the middle, we merely shut the doors. My husband insisted on "bringing the kitchen into the 20th century" and I was glad for the offer.

It became evident that the 30 x 60-foot ell needed substantial work: jacking, a new foundation to replace the crawl space, a rebuilt roof. It would have been economical to tear it down and rebuild, but we would have sacrificed historic material. We decided to remove the shared, 100-square-foot brick hearth that had been added in the mid-19th century to accommodate





ABOVE: The west kitchen features a Welsh cupboard designed after a Seiberling family piece preserved in a house museum in Ohio; it sits upon an antique chest. The hanging lamp is a Boston antique. **LEFT:** The Long Gallery, once the garret over the ell. **FAR LEFT:** Northwest bedchamber; chest on right is a reproduction. Southwest chamber is daughter Addie's room.



“modern” cookstoves; it had been unusable for decades. Little remained of the Whitcomb kitchens but for two cupboards. With the hearth gone, the space was 30 x 32 and well lit, easily divided into two. We designed the rooms with an eye to its becoming one large room again in the future. We saved the two cupboards.

Our changes affected John and Henry Whitcomb's original annex and shed on the exterior. We felt it important to have new porches. Plans were drawn according to my husband's and my design, inspired by the Greek Revival porch attached to the renovated Georgian farmhouse of Augustus Saint-Gaudens in Cornish, New Hampshire. [See *Old-House Interiors*, Spring 1997, pages 54 and 66.] In keeping with the mirrored symmetry,

matching porches were constructed along the entire east and west elevations of the ell. Colonnades of fluted Doric columns course along the periphery; classical porticoes grace and define each kitchen entry door.

“Home of my heart, what sunny hours, What golden dreams the past can tell— . . . And other feet those walks shall tread, And other hands these flowers shall rear . . . Each flow'ry walk, each shady nook, And every dear and sacred spot, Shall mem'ry grave upon my heart, Nor one shall fade or be forgot.” So wrote Love Foster Whitcomb, brother Henry's wife and mistress of the east side from 1813 until 1873. Each owner has left his and her unique imprint on our home. As present stewards, we have been careful to honor the past. ♦



SABBATHDAY LAKE

The Shaker village at Sabbathday Lake, Maine, is the only extant Shaker community of the nineteen that once reached from Maine to Indiana and Kentucky. The founders called it Chosen Land. A museum has been incorporated into the cluster of buildings for most of the 20th century, but the spirit is anything but museumlike. Here is how today's Shakers keep their faith alive. by Regina Cole | photographs by Craig Becker



WHEN VISITORS TAKING THE museum tour at the Sabbathday Lake Shaker Village walk into the 1794 Meeting House, they often gasp in delight. Many stay seated on one of the oak benches, reluctant to leave even after repeated reminders from the tour guide. The large room on the first floor of the frame building not only meets, but exceeds, many people's expectation of what a Shaker interior should be like. Large windows on three sides flood the room with light. The wide floorboards are burnished to a satin sheen. Blueberry-pigmented milk paint applied in 1794 stains the ceiling rafters, knee braces, peg rails, and wainscot. Except for a clock high on one wall and a wood box under a window, that's it.

What makes this room so special,

however, is not its intense color or satisfying proportions. Though it's on a museum tour, this is not a museum room. It is used by the Shakers at Sabbathday Lake for Sunday morning worship services during warm weather months, and as such, is the rare room still used for the purpose for which it was built over 200 years ago.

When the weather gets cold, worship services are held in the Meeting Room of the 1884 Dwelling House. A long time ago, the Shakers decided to stop using the wood stove in the 1794 Meeting Room to minimize danger to the building. It's a way of living with the past that's appreciative, but practical.

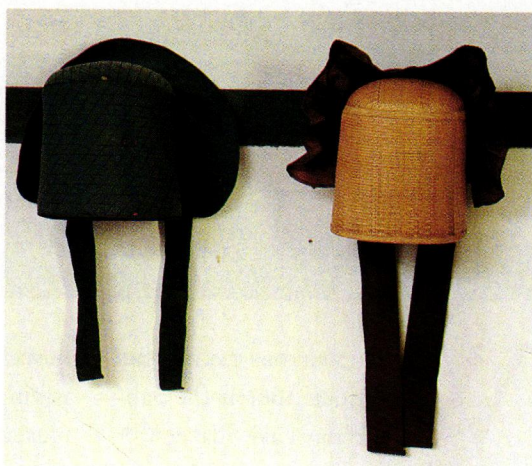
Practical might be the best word to describe the life of the seven Shakers here. Surrounded by a world that's



ABOVE: The Meeting Room occupies the first floor of the 1794 Meeting House. **LEFT:** Brother Arnold and Sister Frances in the music room of the 1884 Dwelling House. Sister Frances likes to wear her traditional Shaker dress for worship services and when she formally represents the community. Shaker sisters have not worn caps since the turn of the century.



CLOCKWISE: (from top) Elder Henry Green of Alfred, Maine, made these two sewing desks for two Sisters. They are designed to be equally useful singly or as a set. Two old bonnets recall the 19th century. Growing, packaging, and selling herbs is one of the economic supports at Sabbathday Lake. **OPPOSITE:** Upstairs in the 1794 meeting house are old Church family rooms, today maintained as museum exhibits.



developed a taste for Shaker objects that verges on the obsessive, the community continues to farm the land, raise livestock, print literature particular to their faith, sell herbs and craft items, and give tours of part of their village. Theirs are days filled with work—and with prayer, worship, spiritual reading, and Shaker studies. This is, above all, a religious community.

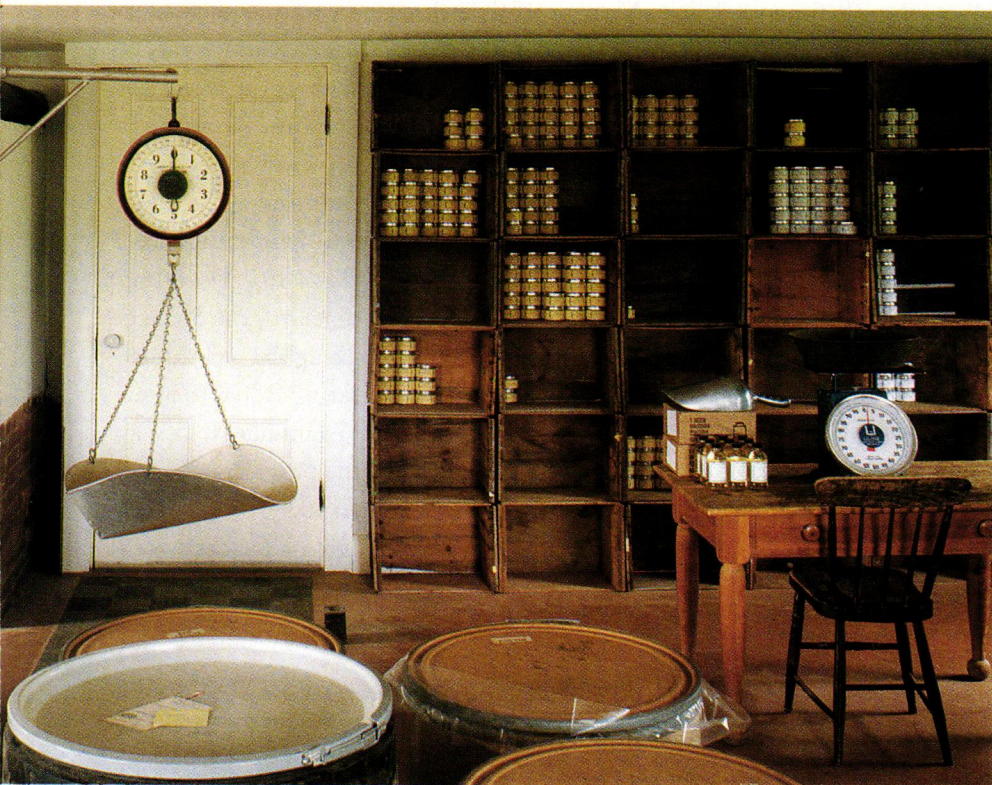
Until the 1950s, a building served as a schoolhouse. When regional school districts replaced one-room rural schoolhouses, that part of the Shakers' work ended. The community was similarly affected by a state and federal policy shift that placed orphaned children into foster homes. Starting in the 1830s, wards of the state had often been entrusted to Shakers.

Sister Frances Carr, leader of the community, would like to see children at Sabbathday Lake again. "My sister and I came here when I was ten, as did many children who were orphaned," she explains. "When we became adults, my sister chose to leave, and I chose to stay."

Brother Arnold came here when he was 21 years old. "I came here for a long weekend after corresponding with Brother Ted," he says. "I had never been anyplace that felt so much like home so immediately. This is where I wanted to be."

The most recent member joined two years ago. Each year, several dozen inquiries come from potential Shakers. A rigorous screening process weeds out most. New members go through a one-year novitiate period. "You have to be physically and mentally fit," says Sister Frances.

The Shakers grow much of their food, and support themselves with the museum, herb sales, and diversified management of their land, some of which is leased out. "We are the sec-









ond largest taxpayers in town,” Sister Frances and Brother Arnold explain.

But, as a religious group, aren’t they entitled to tax-exempt status?

“Oh yes,” Sister Frances says. “But Jesus said to render unto Caesar what is Caesar’s. And we believe that the best way to assure the separation of church and state is to pay taxes like any property owner.”

Visitors are welcome at Sunday morning services, a tradition even in times when outsiders came to mock the show. Since the late 19th century, Shaker worship has been without shaking.

But the musical tradition continues. The best-known Shaker hymn is “Simple Gifts.” Stenciled inside the wood box in the 18th-century Meeting Room is the name of the song’s originator: “Elder Brother Joseph Bracket West Gloucester Maine.”

On Sunday morning, the song fills the room. “Tis the gift to be simple, ’tis the gift to be free . . .” ♦

OPPOSITE: From an upstairs window, a glimpse of a field planted in herbs. The Shakers also grow fruit, vegetables, raise sheep, and one or two “beef critters.” **ABOVE:** The kitchen is in the 1884 Dwelling House. **BELOW:** The ancient wood-fired oven in a corner of the kitchen.



SHAKER DESIGN: THE WORD CONJURES UP IMAGES OF BUILDINGS PLAIN TO THE point of severity, of spare, white-walled interiors, ladder-back chairs with woven tape seats, windowpane-check cotton fabric, milk paint in dusty blue and chrome yellow. We associate words like “simple,” “elegant,” and “minimalist” with Shaker design. Even if our own taste runs to the ornate, we appreciate the commonsense usefulness of wall-hung peg rails and built-in storage. Industry knows the value of those associations: “Shaker” cabinets are favorites for today’s kitchens. ■ Logically, it’s weird. Could there be any group, religious or civil, seemingly less likely to influence architects and designers than the United Society of Believers? Christian separatists, they came together in the late 18th century, a time when outbreaks of frenzied spirituality were

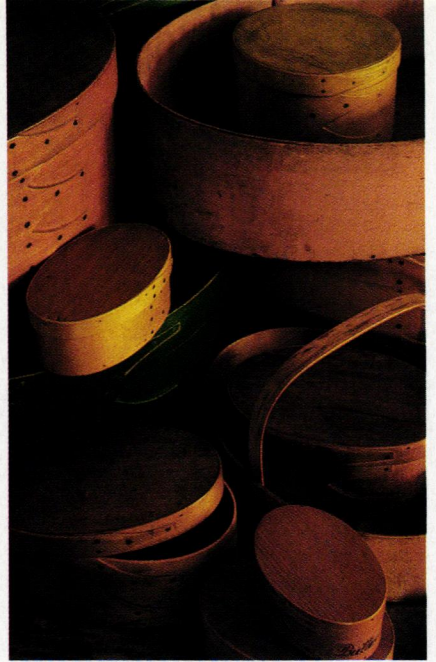
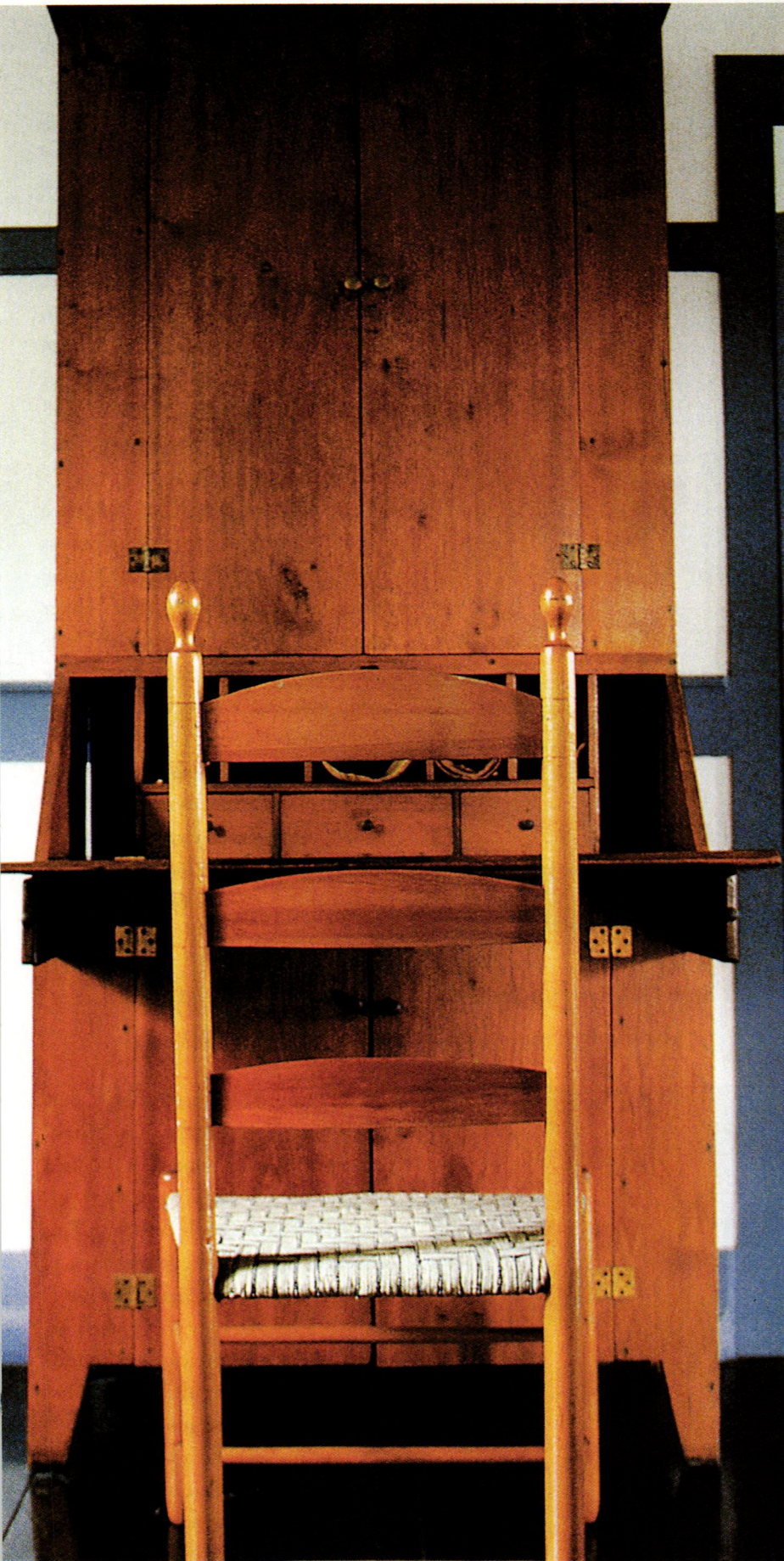
THE SHAKER INFLUENCE



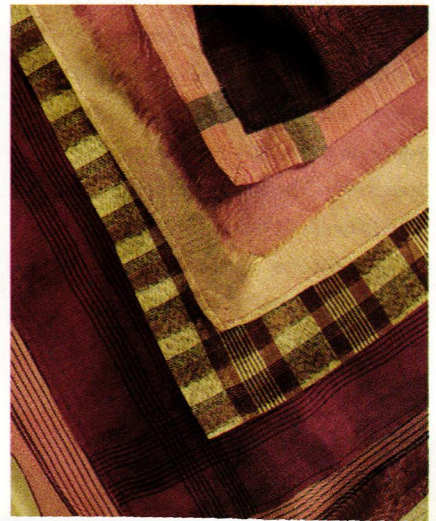
common throughout Europe. Known almost immediately as the “Shaking Quakers” because of their ecstatic, physical form of worship, they eventually found a leader in Ann Lee, an Englishwoman who, though much quoted, had never learned to write. Shakers live communally. Eschew private property. Dissolve ties of blood and marriage. Are celibate. Believe in spirit visitations. Try to create heaven on earth. ■ Mother Ann (as she has been called since her death) brought her small band to America in 1774, to hardship and persecution. They bought land,

withdrew from “the world,” and became self-sufficient. They were at their populist height just before the Civil War, when there were six thousand Shakers in nineteen rural communities. As their membership has diminished, the world’s fascination with their material culture has grown. *by Regina Cole*

Since early in the 19th century, Shaker-made goods have been prized. Icons of Shaker design today are baskets, furniture, oval boxes, flat brooms, and homespun fabrics. While they made the same objects as other 19th-century rural Americans, the quality of Shaker-made goods tended to be higher.



A Brother, responding to the way Shakers are identified with their physical culture, says, "We are the United Society of Believers, not the United Society of Furniture Makers."





FROM OUR LATE-20TH-CENTURY PERSPECTIVE, we love to see Shaker roots in sophisticated modern design. It pleases us to think that wood-frame meeting houses and light-filled rooms had a direct effect on Mies van der Rohe, Le Corbusier, Walter Gropius, the iconoclast Frank Lloyd Wright. After all, the Modernists shared a clean, spare sensibility with the Shakers. And didn't Louis Sullivan say that "form follows function," and Le Corbusier call his buildings "machines for living"? Both could be statements of the Shaker emphasis on utility.

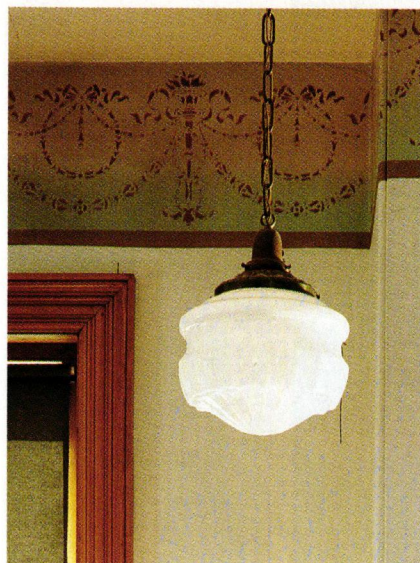
But to imagine Shaker influence in all design that strips away excess ornamentation is to fundamentally misunderstand the group. As one Shaker Brother said, "We are not the United Society of Furniture Makers." The group was and is religious. In a supportive environment, where hard work is a form of worship, and where decoration for its own sake is disdained, objects can—and often did—attain transcendent beauty. When their value began to be appreciated by the outside world, Shakers mar-

NOT WHAT YOU EXPECTED

The "Shaker" objects ubiquitous to mail-order catalogs are based on designs favored by Shakers before the Civil War. They didn't stay frozen in time, as these pictures show.

In the Trustees' Office at Hancock, Massachusetts (above), flowered wallpaper, an ebonized and gilded mirror, and porcelain knobs replacing wood on built-ins show a much later sensibility. The meeting room in the 1884 Dwelling House at Sabbathday Lake (right) has a stenciled frieze, tall windows, and a lighting fixture very much of its time.

"Form follows function" and "machines for living" could be statements of Shaker emphasis on utility.



keted their products accordingly. But, while furniture, herbs, and cloaks became financially important to Shaker communities, they were by-products. Hard as we look, we can't find any evidence that suggests that the Modernists saw the Shakers any differently from the way they were perceived by most Americans: as a rural, peculiar, Christian cult that sold distinctive, well-made goods.

The Shakers first associated with non-religious endeavors in the early 19th century, when they were the first to package and sell seeds and herbal

The physical culture of the Shakers is revered as they have never been. Before she died, Sister Mildred said, "I don't want to be remembered as a chair."

remedies. A Mt. Lebanon, N.Y., Brother brought a chair to the Shaker booth at the 1876 Philadelphia Centennial Exposition, starting the taste for Shaker furniture. Grover Cleveland's wife wore a Shaker cloak to his inauguration, setting off a fashion trend. At Sabbathday Lake, Maine, Sister Aurelia Mace was taking baskets and other "fancy goods" to sell to guests at the nearby Poland Springs Resort Hotel by the 1890s.

In the rural areas surrounding their villages, the Shakers had a reputation for honesty, hard work, and ingenuity. Yet their work wasn't universally admired. Charles Dickens, when visiting Mt. Lebanon in 1842, said, "Ranged against the wall were six or eight stiff, high-backed chairs and they partook so strongly of the general grimness, that one would much rather have sat on the floor than incurred the smallest obligation to any of them." He likened the dwellings "to factories or barns." Nathaniel Hawthorne said, after a visit to a Shaker village, that it was "... so neat it was a pain and constraint to look at."

It is useful to know that Dickens, a celebrity at the time, felt slighted during his visit. And mainstream mid-19th century America, which was enjoying the first commercial fruits of the industrial age, had no love for buildings that were still repeating the forms of the long-passé Federal period and for plain country furniture. But after the 1876 Exposition, sophisticated Americans began to see their collective past with a new appreciation for the hand-crafted objects of country life.

Connoisseurs became interested

in Shaker material culture. A room in the Sabbathday Lake dwelling house was devoted to a museum exhibit by turn of the century; in 1931 it opened formally. Clara Endicott Sears, a wealthy Bostonian, published "Gleanings From Old Shaker Journals" in 1916. The people most responsible for bringing Shaker culture to the atten-

trepreneur tables they made around 1830.

The physical culture of the Shakers is revered as they have never been. At auction, furniture sells to famous collectors for hundreds of thousands of dollars. The simplest tool is worth more if it claims Shaker provenance. The irony is not lost on the Shakers themselves. Before she died, Sister Mil-

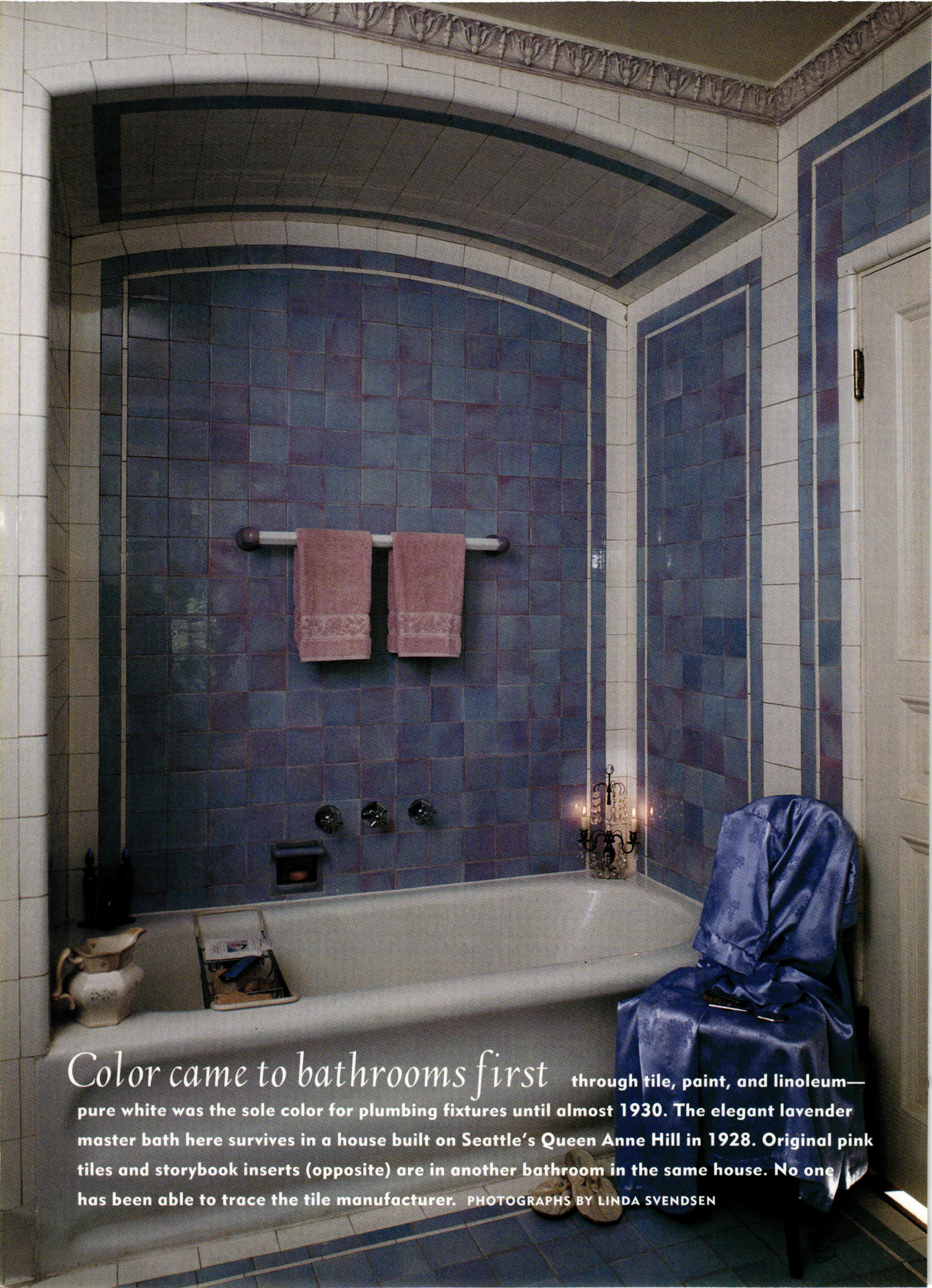


This room has the pegboard, stove, furniture, and fabric that represent quintessential Shaker design to us today. The Shakers themselves changed with the times, with none of the resistance to technology that characterizes other separatist religious groups.

tion of large numbers of Americans were Edward and Faith Deming Andrews, who, starting in the 1930s, collected Shaker furniture, published books, and organized museum exhibits. Many scholars today believe that the Andrewses fostered an image of the Shakers that has become accepted wisdom: a quaint group of 19th century Americans who are represented by the

dred of the Sabbathday Lake community said, "I don't want to be remembered as a chair."

But Sister Frances, the eminently practical leader of the Sabbathday Lake Shakers, is more philosophical. "Some of our best friends first came for the objects. We don't mind that they find them beautiful. And we are, after all, trying to create heaven on earth." ♦



Color came to bathrooms first through tile, paint, and linoleum—pure white was the sole color for plumbing fixtures until almost 1930. The elegant lavender master bath here survives in a house built on Seattle's Queen Anne Hill in 1928. Original pink tiles and storybook inserts (opposite) are in another bathroom in the same house. No one has been able to trace the tile manufacturer. PHOTOGRAPHS BY LINDA SVENDSEN

ANOTHER EXAMPLE OF PAST REALITY being more playful than a present revival: consider the truly old-fashioned bathroom. One would imagine, looking at today's nostalgic reproduction versions, that all historic bathrooms dated to the early 1920s and had cream-colored wood wainscot, white tiles, and a pedestal sink. The truth is more creative, as you'll see in these pages. We found original bathrooms that have survived,

turned the bathroom into a sanitary white chamber of glossy surfaces. Sinks were wall-hung with plumbing exposed, tubs freestanding. The hygienic standard for walls was 3x6-inch white tile. ♦ White fixtures did not, of course, dictate an undecorated room. Pedestal sinks, often sculptural, were introduced by 1910 and common through the 1940s. The pedestal tub was standard by 1920; within the decade, the bathtub was built in—

Bathrooms As They Were

intact and still serviceable, dating from 1882 to 1928. ♦ Indoor plumbing came, first to the upper classes and in urban areas, during the height of the Victorian era. Not surprisingly, early bathrooms were large and, well, furnished. Layout and decoration followed the conventions of other rooms: the walls had wainscot (wood or tile), fill, and frieze sections; sinks were set in Elizabethan or neoclassical cabinets; a small rug, a chandelier, and paintings on the wall completed the outfit. As the indoor bathroom became standard over the next 25 years, it got smaller. By the late 'teens, the general acceptance of germ theory had

sometimes with great panache, as in the bathroom shown on the opposite page, which takes the bath-as-bed tradition a step further with a kind of canopy. ♦ Color crept back in during the 1920s, largely the province of tile and flooring manufacturers. Paint companies sold the decorative virtues of color in bathrooms, but the record shows white and ivory paint predominated. Color exploded just before 1930, when manufacturers learned how to reliably color plumbing fixtures, starting right in with orchid and mint green. By 1937 you could buy your toilet in red and navy blue as well as pastels. *by Patricia Poore*





His and Hers

Most of us would not want to revisit, let alone reproduce, a true Victorian-era bathroom. Unless, of course, it was a stunner on millionaire's row.

PHOTOGRAPHS BY STEVE GROSS & SUSAN DALEY

AT THE HOUSE KNOWN AS CLAYTON, WHERE money and taste and a regard for family comfort all came together in aesthetic harmony, the original bathrooms are worth a second look. This is the house purchased by industrialist Henry Clay Frick and his wife Adelaide in the Pittsburgh of 1882. They set about turning the modest Italianate into a French chateau. The new turret provided a place for Mr. Frick's bath, shown on these pages. It dates to 1897;

the high, white-tile wainscot, classical plaster frieze, and marble sink are clearly of the period. The stained-glass dome is of the imagination.

This is not the first old bathroom to be found in a turret. The unusual shape—note the curved tile, the curved door—gives it its uniqueness. But there are plenty of other design ideas here for owners of turn-of-the-century houses to adapt. If you are looking for a pre-1910 ambiance, bring in elements from

His: The private bathroom of Henry Clay Frick at Clayton (Pittsburgh) was built into a turret added to the 1882 house in 1897. It retains original silver-plated fixtures and nickel-plated plumbing. A stained-glass dome serves as the skylit ceiling.



Hers: Mrs. Frick's bath was located between her bedroom and the nursery. So fond was she of this room, dating to the early 1880s, that she refused all suggestions for renovation. The windows are worthy of a parlor. Note the delicate marble washbasin and use of furniture.

other rooms in the house.

Mrs. Frick's bathroom at Clayton is even earlier, and that much more Victorian. It is said to have changed little since the 1880s. (The bathtub and toilet appear to be from the turn of the century, however.) Muscular woodwork worthy of a parlor, stained glass windows, colored marble vanity and chandelier and chest of drawers

and carpet—this is a furnished room, not the sanitary cell of later decades. The tile wainscot is tall, echoing the wall division in other rooms. Rushes, grasses, and irises—plants that thrive at water's edge—are a common decorative theme.

In a lesser Victorian house, a grand bathroom may mean that a former bedroom was later converted. ♦





Bathroom in a Bungalow

The eccentricities of a single family's ownership kept this bathroom exactly as it was built in 1915. It is in the Lanterman house, an overscaled bungalow in La Canada-Flintridge, California. Before curatorial cleaning (see top photo), the painted irises in the frieze were barely visible. Despite the decoration, this room is clearly of the "sanitary" era, all white tile and fixtures. PHOTOGRAPHS BY DOUGLAS KEISTER





These multi-jet showerbaths are familiar in period plumbing catalogs, but not many were actually installed. This one, probably dating from the late 'teens, is still in perfect working order. The bathroom around it seems typical in its fixtures and fittings. But it was uncommon to find both a bathtub and separate showerbath during this period.

State of the Art of Clean

PHOTOGRAPHS BY STEPHEN FAZIO

BATH, MAINE, BOASTED MORE MILLIONAIRES per capita than any city in America when this stunning Georgian Revival house was built in 1897. Gaslight, indoor plumbing, and then electricity were introduced as early as anywhere. Built well and with the finest materials and finishes, this house has seen little change over the years. Even the kitchen and butler's pantry remain as built, with only the cooker replaced. (See *Old-House Interiors*, Spring 1997, pages 46-49.)

All but one of the Victorian bathrooms, however, has been remodeled—albeit sometime before 1920.

This one near the family bedrooms is characteristic of its time, with white tiles on floor and wainscot. Pastel wall-paper and Colonial Revival sconces and curtains elevate it above mere utility. Behind the short door is a generous linen closet. The most surprising feature is, of course, the needle shower (behind the entry door in the photo above). Nickel-plated fittings deliver jets of water to various body parts, in addition to the overhead shower. It is almost standard in fancy bathrooms today to include both a bathtub and a shower. Here's an exceptional precedent you can cite. ♦



The strong architectural elements and the woodwork echo the houses of Greene and Greene. Beaten metalwork, Arts and Crafts lighting fixtures, oriental rugs, and custom-designed oak furniture carry out the theme. **OPPOSITE:** (top & bottom) An Arts and Crafts chandelier illuminates leaded-glass windows in the hall. Living rooms in 1912 Victoria were pale, soft, and Edwardian. The color scheme was based on the green fireplace tiles.





VICTORIA ARTS & CRAFTS

In Victoria, British Columbia, a house built in 1912 evokes the Pasadena of the previous decade. The house's heritage and interior, however, are very much of their time and place.

by Regina Cole | photographs by James F. Housel

STUART STARK, OF THE HISTORIC design shop Charles Rupert, was in the Victoria store one day when a new area resident walked in. "I just bought a Greene and Greene house," she said. "No, you haven't," Stark countered. "Yes, I did," she repeated.

They went back and forth like this a few more times, until they agreed: she had, indeed, bought a house very reminiscent of the distinctive homes built by the brothers Greene in Pasadena during the first decade of this century. Her 1912 house, in the prestigious Rockland neighborhood of the British Columbia capital had, however, been designed by California architect Charles King. It is often mistaken for a Greene and Greene house.

It's not surprising. The prominent roof brackets, pergolas, cloud-lift windows, and bungalow massing all echo Greene and Greene's famous designs. The interior, as well, features rich wood paneling, beamed ceilings, and tiled fireplaces.







"The original owners were the Wilsons, a family prominent in Victoria business," Stuart explains. "Mr. and Mrs. Wilson took their honeymoon in California, the story goes, and brought the architect back to design this house for them."

When Judith Finlayson and Andrew Joaquin bought the house, it showed the effects of being a designer's show house about twelve years earlier. The oak stairs were covered with wall-to-wall carpeting, the original light fixtures had been removed, plastic laminate had replaced some of the Douglas fir kitchen cabinets, and one of the bedrooms was papered in black.

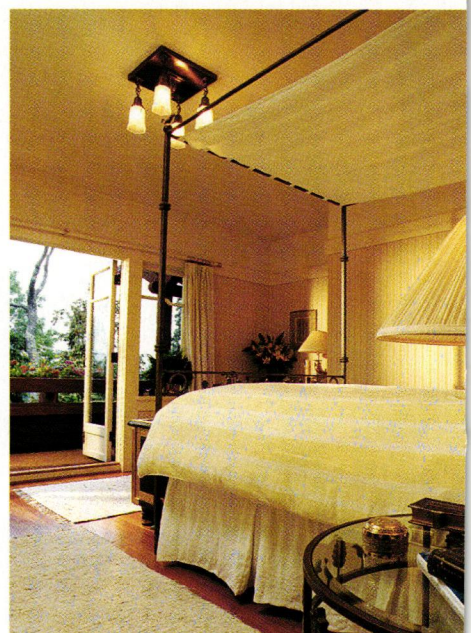
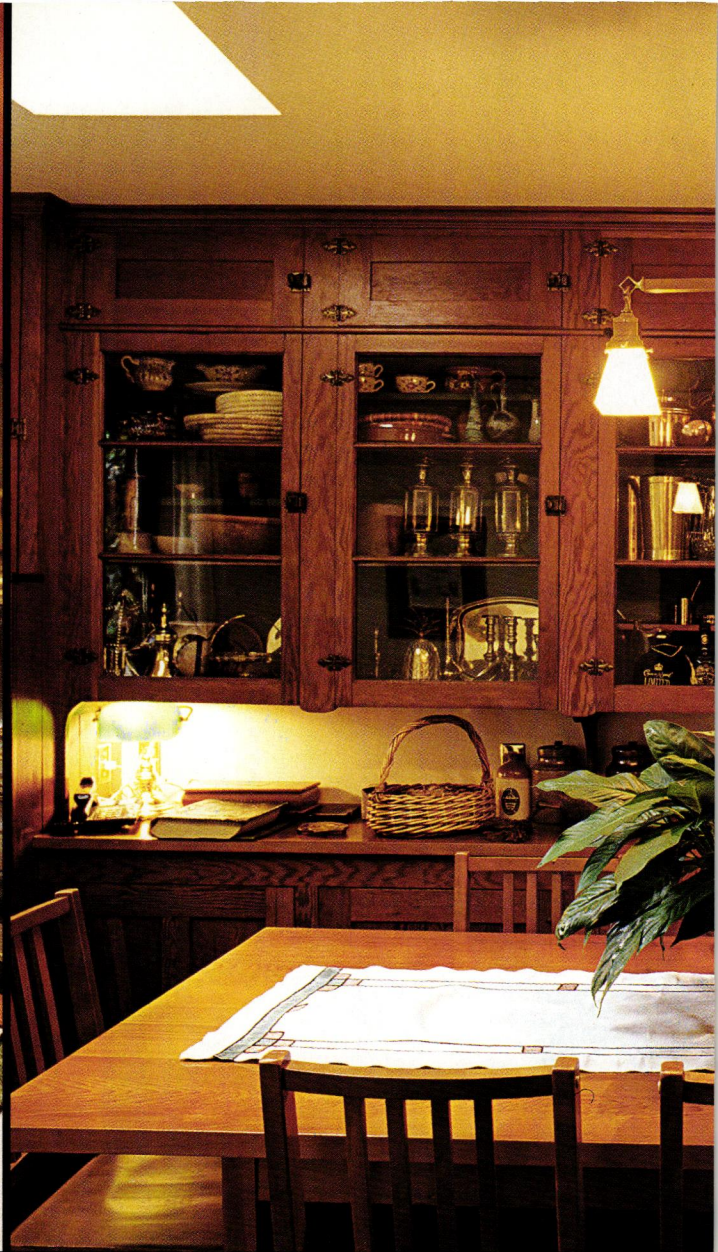
"The dining room light fixture was replaced by twin cylinders of glass rods. Even the plumber shuddered," Stuart recalls.

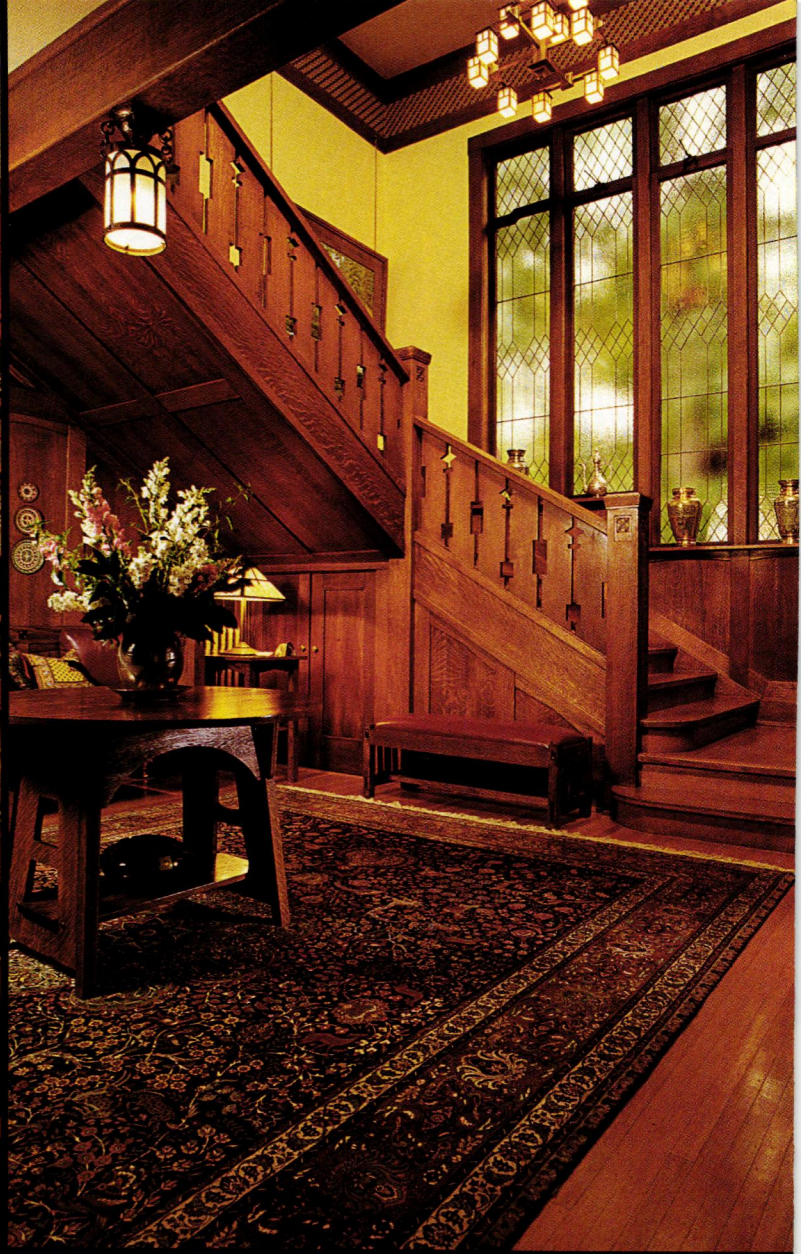
The new owners asked Stuart Stark to restore the house to its Arts and Crafts sensibility while incorporating existing possessions. From their most recent home in Saudi Arabia the couple had brought beaten metal pieces and Persian rugs. Those, and their English oak furniture, were easily at home. Yet they had the ability to edit things that were not. An enormous crystal chandelier, moved across continents for years, was clearly out of its milieu.

"Judith has instinctive good taste," says Stuart. "She didn't know about Arts and Crafts, but she saw that the chandelier wouldn't work in this house, so she got rid of it."

Stuart Stark's stated goal was to make the house look seamless, as though it had been loved and cared for all along. "It helped to know that social life in Victoria at the time this house

Reproduction English oak furniture in the dining room is in happy harmony with hammered metal from the Middle East. Both suit the dramatic woodwork. The cloud-lift windows are an element often used by the Greene brothers in Pasadena.





CLOCKWISE: (from top left) Reproduction Roycroft dishes suit a butler's pantry that also serves as a breakfast room. A wall of glass-fronted cabinets had been left intact during the 1970s renovation. The dramatic front hall is home to a Persian carpet and an old oak table, bought secondhand decades ago. A guest bedroom opens onto a sleeping porch. The living room, with its pale colors, opens from the dark front hall.

was built was in the big houses. The living rooms were inevitably pale and soft, more Edwardian than American."

The living room's color scheme was determined by the acid green fireplace tiles, a color not always easy to work with. Another challenge was posed by the room's enormous pocket doors and many windows; the limited wall space and broken areas could easily make for a scattered, unfocused design. Stuart divided the room with twin sofas of his own design. One is oriented towards the fireplace, the other

towards the garden. The cream-colored woodwork and the English floral wallpaper were carefully keyed to the green tiles. The result is a pale, serene refuge all times of day and year.

William Morris "Chrysanthemum" wallpaper was installed in the dining room. The dramatic front hall was papered with a Bradbury & Bradbury border that resembles tiles. Wooden inlay taken from it is set into the newel posts and into oak furniture built to Stuart's design. In the center of the hall is a handsome round table, bought

secondhand during the homeowners' student days. The once humble piece of furniture is now the focal point of the entry. Two-storey leaded-glass windows and large landscape paintings lead upstairs, where sleeping porches open off bedrooms.

In the butler's pantry, a counter was hinged for access to flour and sugar bins. Today the space hides cans, glass, and newspapers for recycling. "No, it's not an original use of the bins, but it's perfect for homeowners of the '90s," laughs Stuart Stark. ♦

HISTORY GARDENS

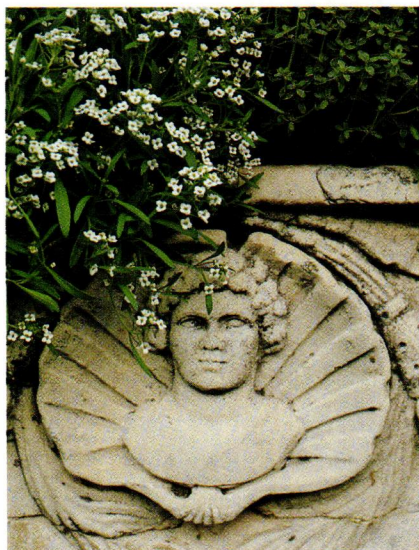
SHELBURNE FARMS

The Family Gardens



When Lila Vanderbilt married farming theorist Dr. William Seward Webb, the stage was set for a spectacular property to be built on the Vermont shores of Lake Champlain.

by Judith B. Tankard



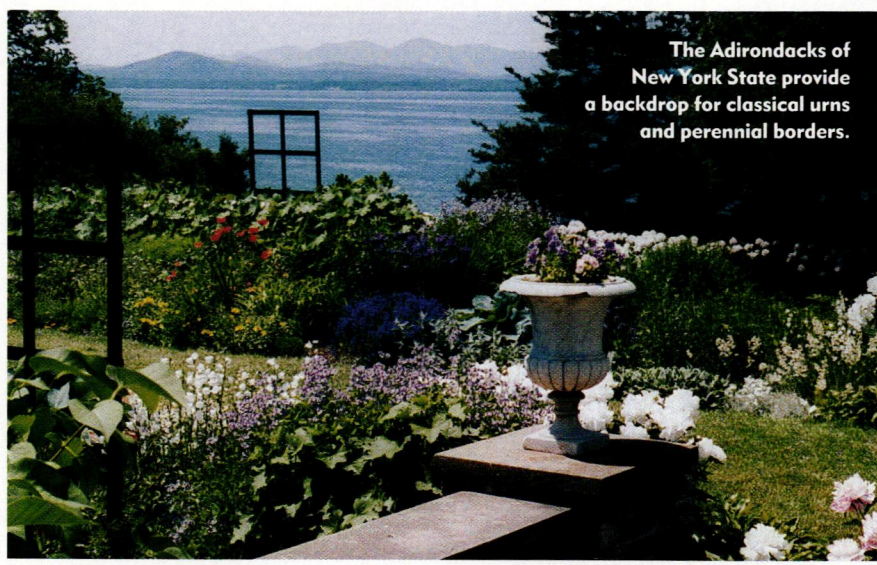
THE FLOWER GARDENS AT SHELBURNE Farms, with spectacular views overlooking Lake Champlain in Vermont, are a well-kept secret. Maintained by the same family for nearly one hundred years, these historic gardens were originally developed at the turn of the century by Lila Vanderbilt Webb, a granddaughter of millionaire Commodore Cornelius Vanderbilt who had vast financial resources at her disposal. Recently restored to their former glory, the gardens are now part of the Inn at Shelburne Farms.

Unlike her siblings, who chose



The best of Italian garden architecture and English garden practice come together at the Gilded Age estate on Lake Champlain.

more traditional watering holes such as Bar Harbor and Newport to establish their dynasties, Lila and her husband, Dr. William Seward Webb, sought out a more pastoral setting in the northern reaches of Vermont. (Lila's brother George established the French-inspired Biltmore Estate in another remote area: Asheville, North Carolina.) Dr. Webb followed his passion for model farming at Shelburne Farms, building what at one time was the largest breeding barn in the country, while Lila channelled her boundless energy into creating glorious gardens.



The Adirondacks of New York State provide a backdrop for classical urns and perennial borders.



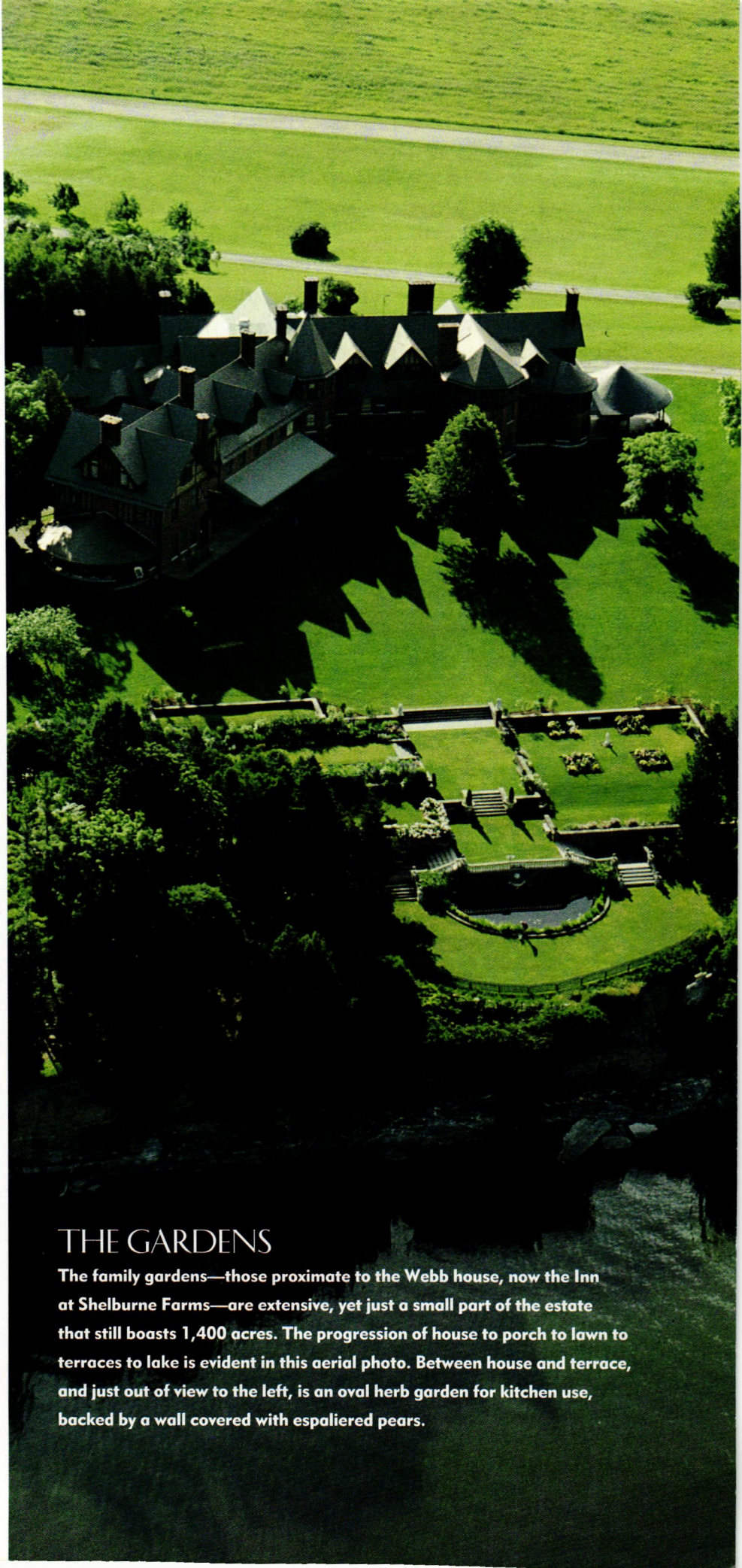
Between the house and the lake, terraces lead to an allée of flanking perennial beds. In June the peonies reign.

Their expansive Queen Anne house (now the Inn) was the grandest example of a Gilded Age mansion in the state, but Vermont farmers were understandably indifferent to Dr. Webb's agricultural theories, especially his French stallions which he thanklessly offered local farmers for stud.

While her husband was methodically plotting his 4000-acre estate, Lila was devouring gardening books, for ornamental gardening was all the rage. At first the gardens were formal geometric beds, filled with patterns of brightly colored greenhouse-grown annuals best viewed from the house, but Lila soon grew tired of them. Annual trips to Europe fueled her imagination, while her formidable library of garden books, with classics by British and American writers, was rapidly growing. After returning from Italy one year she decided to make some dramatic alterations.

Beginning in 1912 she reconfigured the gardens into the structure that can be seen today, a series of terraced garden rooms between the house and the lakefront, defined by low brick walls and decorated with Italian statuary purchased on her trips. For the next eight years or so she installed a lily pond filled with Japanese iris, added a rose-covered classical pergola and oval reflecting pool, created a lakefront balustrade, laid out numerous flower borders, and in general moved walls and widened steps as her fancy took her.

As Lila's ever-changing ideas evolved, her sweeping directives to her tireless gardeners could be awesome. One year she instructed them to "curtail upper long border and remove all perennials from the pergola and replace with large clumps of cedars." She would also order plants by the hundreds. One year, for instance, Lila



THE GARDENS

The family gardens—those proximate to the Webb house, now the Inn at Shelburne Farms—are extensive, yet just a small part of the estate that still boasts 1,400 acres. The progression of house to porch to lawn to terraces to lake is evident in this aerial photo. Between house and terrace, and just out of view to the left, is an oval herb garden for kitchen use, backed by a wall covered with espaliered pears.

ordered over 250 pot-grown roses (she had dozens of varieties of climbers and hybrid teas all over the garden), and another 560 phlox in subtle shades of white, pinks, and lavenders for her phlox border.

But gardening in northern Vermont, then as now, was not without its challenges. Even though tender plants, such as the potted bay trees that lined the balustrade, were religiously over-wintered in the estate greenhouses, one year the bay trees froze in an early cold snap and had to be replaced by yews. Fortunately, descendants of Lila's renowned June-blooming white

Queen Victoria peonies (once underplanted with special Shelburne hybrid petunias) are an outstanding feature of the garden today.

As Lila's knowledge deepened, she began to focus more on hardy perennials. By 1920 she was especially smitten with the informal cottage-garden style popularized by English writers such as Gertrude Jekyll and William Robinson. Guided by Alice Martineau's book *The Herbaceous Garden* (her dog-eared copy is in the library today), Lila began to fill the Grand Allée—long flower borders separated by a wide turf walk—with mass-

es of achillea, aquilegia, campanulas, coreopsis, delphinium, dianthus, eryngium, hollyhocks, lilies, and other traditional perennials. She anchored the seventy-foot-long double borders with boxwood pyramids, replacing the Victorian-style potted dracaenas of earlier years.

The garden, which was in its glory in the 1910s and 1920s, slowly began to fade as Lila grew older. After her death in 1936, Aileen Webb, Lila's daughter-in-law, changed the Grand Allée, substituting semi-circles of hostas and annuals for Lila's artistic perennial groupings. Eventually the

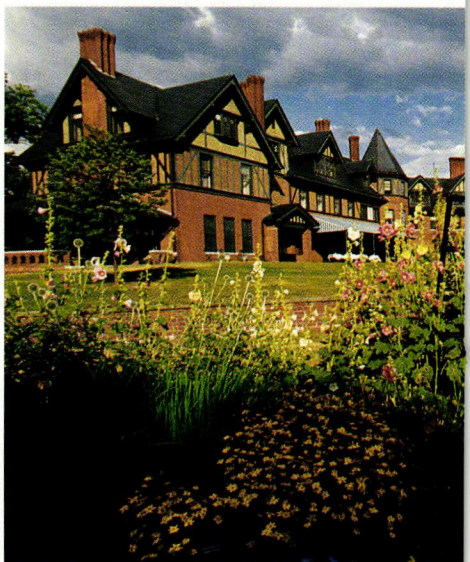


Like the large photo on page 66, this view lays out the Grand Allée below the lawn—but from the opposite end. A wall of cedars defines the space.





Summer in Vermont is short but intense. In the humid heat of July, the softer borders of June are superseded by blazing color—lilies, poppies, hollyhocks. They are especially effective against a backdrop of evergreens, the lake shimmering in the distance. While the house stood unchanged, the garden declined after its creator died. It was brought back in the 1980s.





close relationship of the gardens to the house was lost due to subtle changes and well-intentioned attempts to simplify the gardens.

Happily, Lila's gardens were brought back to life in the early 1980s when the Grand Allée was replanted, using Gertrude Jekyll's scheme for color-graded borders as an inspiration. In the Shelburne Farms borders today (one 10 1/2 feet wide, the other 14 feet wide), the colors gradually shade from cool whites, blues, and pinks in the north ends, through deeper purples, to vivid reds and yellows in the center,

and back to cool tones at the south. In midsummer these borders are ablaze with bold stands of some of the original *Macleya cordata* and *Baptisia australis* plants, as well as other hardy perennials: hollyhocks, lilies, achilleas, poppies, coreopsis, and aconitums.

During the restoration, cuttings were made from the original Queen Victoria peonies and the pink Shelburne petunias, although they no longer bloom simultaneously. A formal rose garden was recently re-established, with old roses (such as 'Fantin-Latour', 'Maiden's Blush', 'Boule de Neige', and

'Madame Hardy') along the brick walls and floribundas (such as 'Gruss an Aachen' and 'Iceberg') in the central beds. The statuary and remaining architectural features have been restored, but the balustrade, which has suffered from serious lakefront erosion over the years, is being reconfigured.

Sparkling against the blue lake from June through early September, the gardens at Shelburne Farms owe much to a dedicated garden staff. ♦

JUDITH B. TANKARD is a landscape historian and garden writer.



The House at Shelburne Farms

AT FIRST IT WAS A SUMMER COTTAGE—rather large, designed by R.H. Robertson in 1887. But Dr. and Mrs. Webb became so involved with agricultural experimentation, and the land in Vermont, that they soon made Shelburne Farms their year-round home. Architect Robertson remodeled the house in 1895, tripling its size. It is

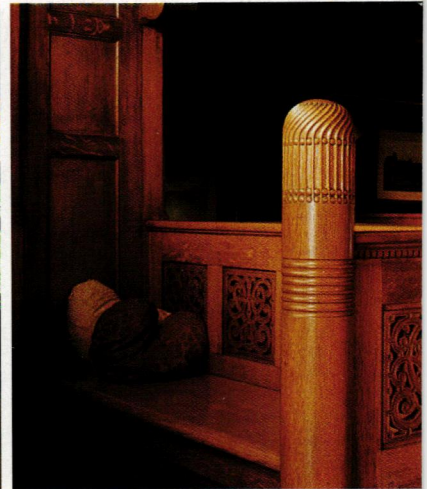
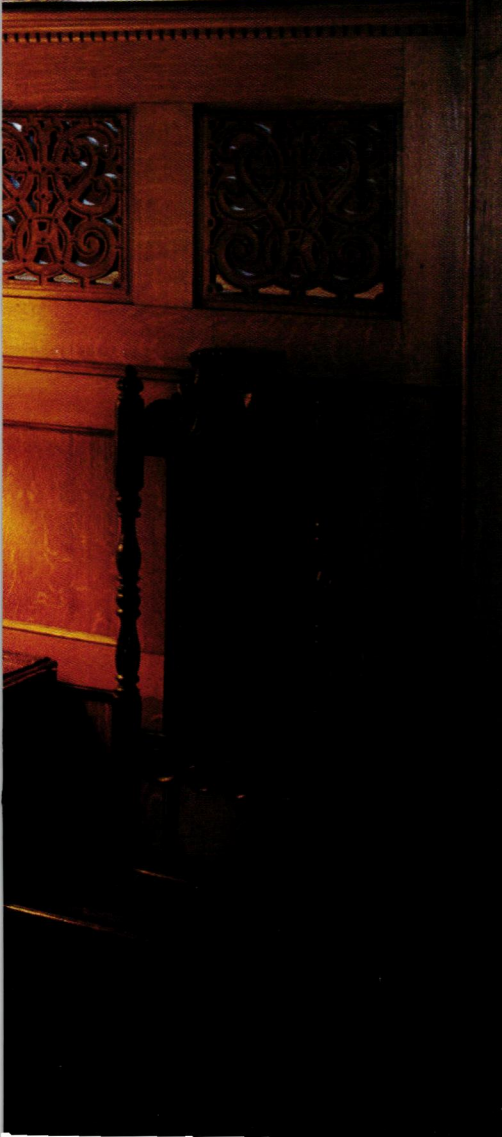
a handsome brick house, in a sober, English Queen Anne style. Comfortably large rooms—the library, the dining hall, the parlor—allow for both solitude and society. Living porches face north and south, and a vast Game Room invites cards, billiards, and fireside conversation. The house wears its age well, and without revival

clichés. | Shelburne Farms today is a 1,400-acre working farm and non-profit environmental education center that welcomes visitors. Call (802) 985-8686 for information. The house is operated from May through October as The Inn at Shelburne Farms; call (802) 985-8498 for reservations.

PHOTOGRAPHS BY CAROLYN BATES



The interior typically combines English and Colonial Revival elements. A favorite room is the library (above); the trophy-filled Game Room is cool and dark even in summer (below). Dr. Webb's bedchamber (now a guest room) features Morris wallpaper ("Pimpernel").



FROM PAPIER-MÂCHÉ TO PARIAN WARE

Victorian Decorative Arts and Technology

by **Brian Coleman** | photographs by **Linda Svendsen**

QUEEN VICTORIA WOULD HAVE LOVED COMPUTERS. THE ATTITUDE of enthusiastic acceptance regarding the latest scientific advances began in the mid-19th century, as the Victorians warmly embraced new technologies and inventions. Industry was, in fact, considered a branch of the Fine Arts. Novel materials and media were exhibited at the Crystal Palace exhibition in London in 1851, fueling public interest and setting style standards for both industrial and decorative arts. Victorian-era periodicals championed the versatility as well as the exotic beauty of papier-mâché; displayed on the parlor table, a sculpture in Parian Ware of Wagner or of Her Majesty showed to one and all the owner's



Although the papier-mâché was invented centuries before, it took the Victorian love of ornament to elevate it in status and to find a vast variety of uses for it. OPPOSITE: A pair of Parian Ware figures represent Fall and Spring.







Papier-mâché was used to make fans, pencil cases, and thousands of other useful and decorative objects.

progressive good taste. These Victorian decorative materials seem charming and even quaint to our eyes, but they were quite innovative and greeted with excitement when they were developed. Let's take a closer look.

PAPIER-MÂCHÉ According to antiques dealer Andy Jopol, one could find just about anything imaginable made from papier-mâché in the late 19th century, from simple sewing boxes or spectacle cases to ornate and elaborate chairs, tables—and even a complete piano at the 1851 Exhibition. (It reportedly had extremely poor acoustics!) Papier-mâché was made by soaking sheets of thick, porous

paper in a solution of flour, glue, and water, which were then laid in a metal mold and baked. The process was repeated until the required thickness was obtained (a $\frac{1}{4}$ -inch-thick tray required 10 layers). Influenced by the Victorians' love of nature and the exotic, designs ranged from simple floral patterns to romantic, turreted castles or faraway oriental scenes.

Invented in China in the second century, papier-mâché for decorative objects was introduced in Europe when Englishman Henry Clay patented a process for its manufacture in 1792. The French had been using papier-mâché before this for architectural ornamentation, taking advan-

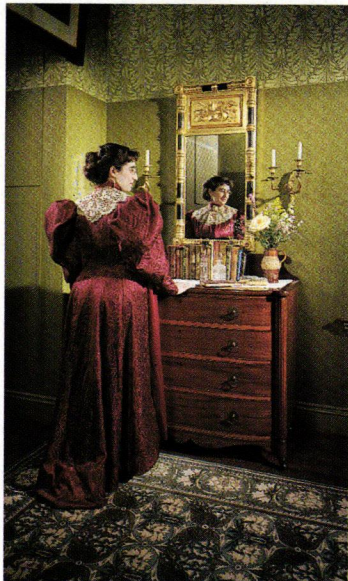
tage of its durable but lightweight qualities for ceiling and wall mouldings. (George Washington had the ceiling mouldings at Mount Vernon made of papier-mâché.) By the middle of the 19th century, more than thirty companies in England produced everything from letter openers to bedroom suites made of papier-mâché. The Arts and Crafts movement's emphasis on simpler, less ornate objects put papier-mâché in a bad light; production finally ceased by the end of World War I.

PARIAN WARE First called "Statuary Porcelain," Parian was developed in England in 1845. Fine porcelain had

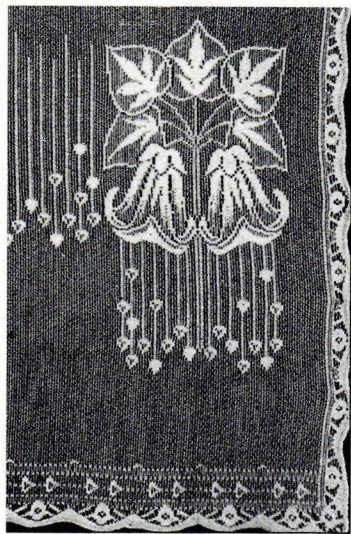
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A Parian Ware sculpture had distinct advantages: it fit on the parlor table, it was affordable, and it showed off the owner's progressive good taste.

Sheffield area manufacturing ivory knife handles were the largest consumers. By the mid-1800s, elephants were being hunted to the point of extinction, however. In 1868, John Wesley Hyatt succeeded in refining cellulose (raw vegetable matter obtained from guncotton) with camphor to produce a plastic material easily molded and shaped by machines and mass production.

CELLULOID Its name reflecting its origin from cellulose, the new material proved unacceptable for making billiard balls. So Hyatt and his brother Isiah Smith turned to a more practical application: dentures! Tinted to imitate everything from ivory to tortoiseshell, this plastic material was fashioned into toilet articles, shirt cuffs and collars, elaborate hair combs and brooches, and photo albums. Because of its low cost and wide use, however, celluloid was soon regarded by the upper classes as "vulgar and artificial," appropriate only for the clerical workers who used celluloid cuffs and collars to make a shirt last between wash-

ings. Celluloid soon proved to have one serious drawback: guncotton was very flammable. *Scientific American* published the story of one poor young woman who sat too close to a cozy fire and watched in horror as the celluloid buttons on her dress burst into flames, "forcing her to choose between her modesty and her life." Celluloid denture wearers found, to their dismay, that their dental plates had a tendency to warp and melt if they drank hot liquids! Replaced by more durable plastics, celluloid production ceased by the turn of the century.

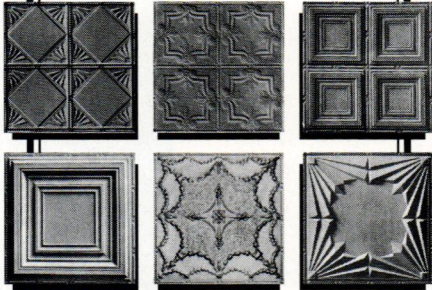
AND THERE WAS MORE, AN ENDLESS LIST of new and wondrous products introduced during the reign of Victoria.

CUT STEEL was used as a fashionable substitute for diamonds. A brown-black rubber derived from the sap of the Malaysian paraquium tree, **GUTTA PERCHA** was used in jewelry and daguerreotype frames. It is hard to escape industry's influence on culture and life today. But that started with the Victorians! ♦



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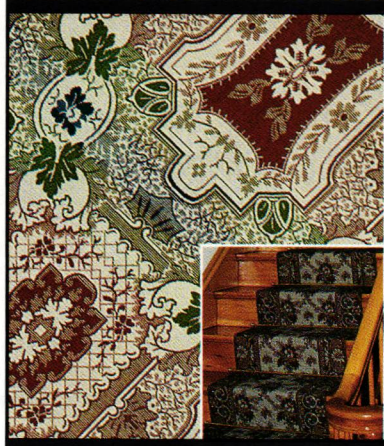
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Faux Tile, Crackled

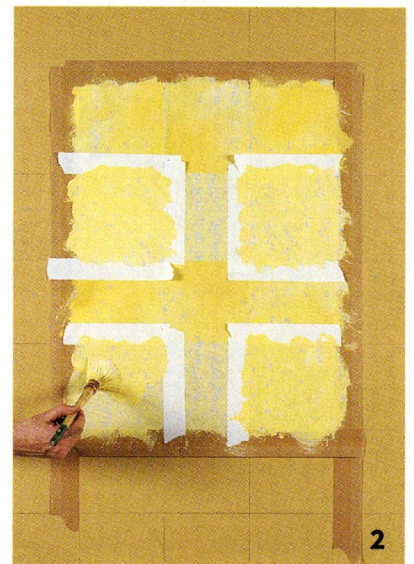
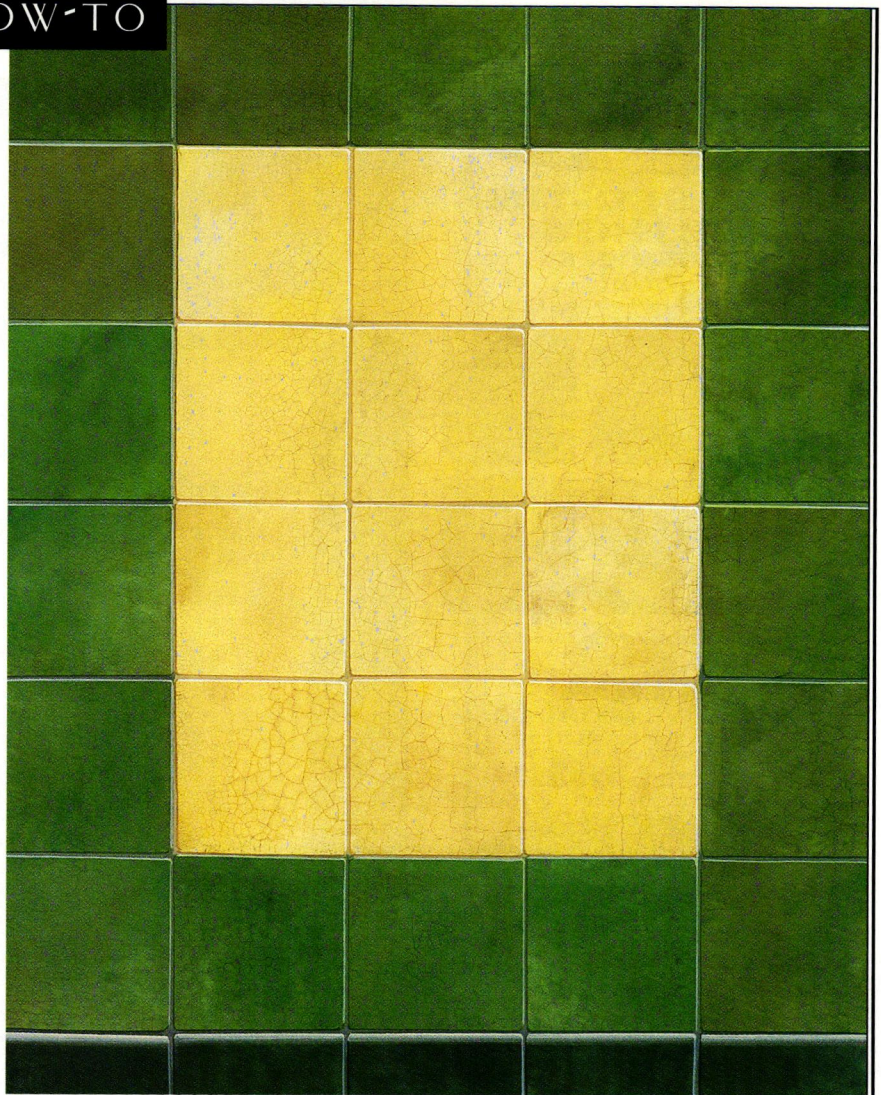
by Pierre Finkelstein

IT ISN'T NECESSARILY CHEAPER TO create faux tile than it is to install actual handmade tile. But simulation allows you to work on curved surfaces and other places where tile is hard to install. You can also create particular color combinations and other custom effects. (Floors and surfaces that get wet need special preparation and finishing.)

This demonstration assumes 3x3 or 4x4 squares. (Visit a tile store to survey a range of shapes and dimensions.) I recommend an oil-based primer followed by two coats of eggshell-finish alkyd base paint. Because it dries quickly, most faux tile is painted in acrylics.

STEP 1. Lightly sand and dust the dry, base coated surface. Draw your grid with a 5H pencil. Using a glazing brush, glaze the surface for the yellow tiles heavily with glaze #1 (see Material Notes) + white + chrome yellow + a touch of yellow ochre. Stipple the surface with a stippling brush, then smooth out with a codtail or badger brush. Let dry.

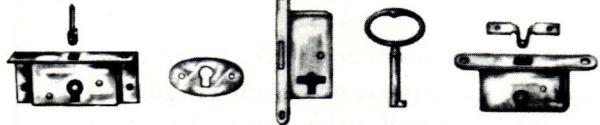
STEP 2. Your grid [continued on p. 84]



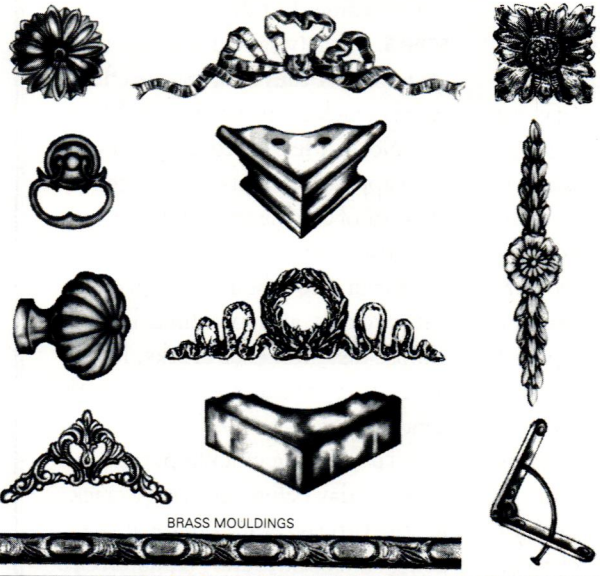
At top: The finished project: faux tile with a crackle finish. 1. Glaze the surface heavily, stipple, then smooth out with a codtail or badger brush. Let dry. 2. Redraw the grid if necessary, tape off every other tile, then glaze, stipple, and smooth out each tile.

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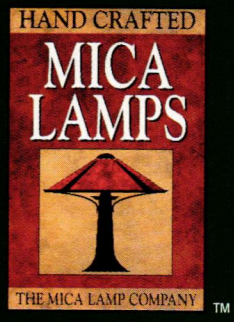
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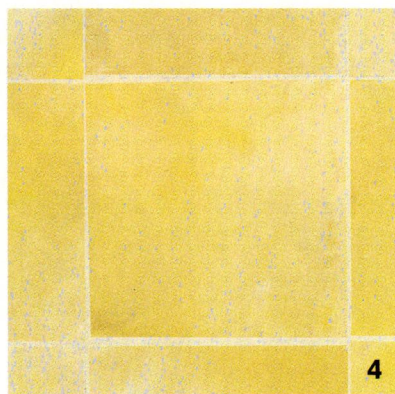
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3. Vary the tonality by adding darks and lights to each "tile." **4.** Remove the tape, then repeat steps 2 and 3 for the remaining tiles. Let dry. **5.** Glaze, stipple, and smooth out the surrounding green tiles as described before. Let dry.

MATERIAL NOTES

BASECOAT

terra cotta (white + red + ochre + yellow ochre) eggshell alkyd

GLAZES

#1: acrylic (1: matte medium + 1: water)

#2: acrylic (1: gloss medium + 1: water)

#3: oil (3: turpentine + 1: oil + drier)

CRACKLE VARNISHES

#1: 3-hour gold size

#2: gum arabic solution or clear shellac

ARTISTS' ACRYLICS

white

chrome yellow

yellow ochre

raw sienna

burnt sienna

chrome green oxide

chrome oxide deep

ARTISTS' OILS

raw umber

chrome oxide deep

should still be visible (though just barely); if not, redraw it lightly. Tape off every other tile with low-tack white tape, then glaze the exposed tiles individually with glaze #2 + white + chrome yellow + yellow ochre, varying tonality by adding raw sienna, chrome yellow, and white. Stipple, then smooth it out with a codtail or badger brush, wiping the brush often. Let dry.

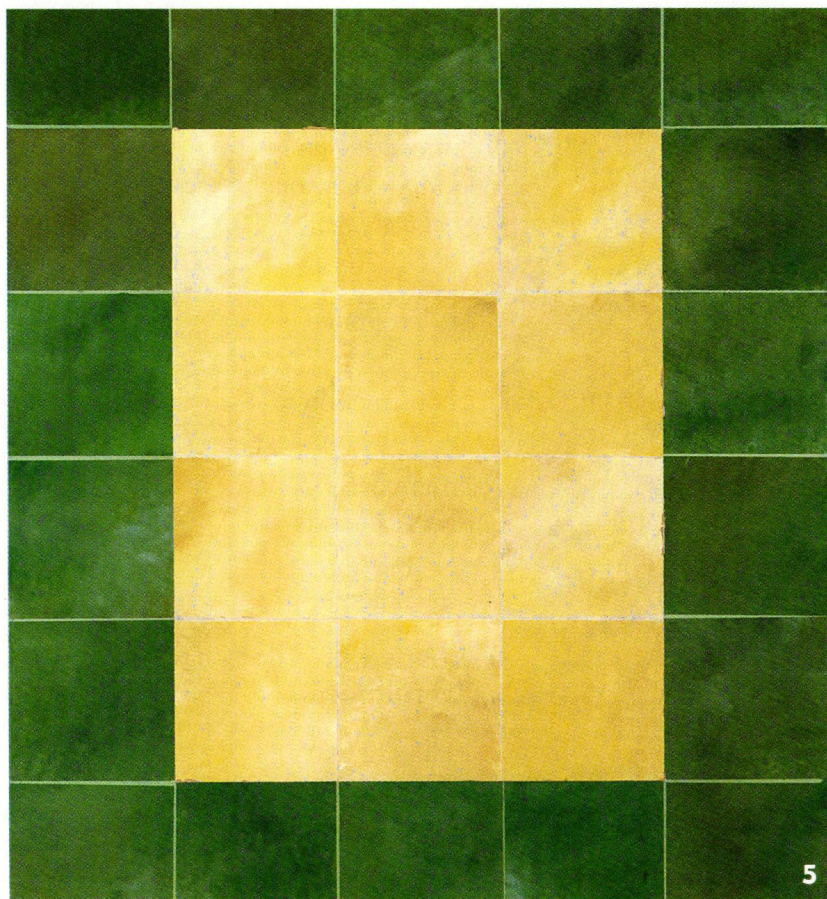
STEP 3. Gently remove the tape; you can use a hair dryer to soften the adhesive. Repeat step 2: tape off remaining tiles, then apply glaze. Although adjacent tiles should be glazed to create a contrast of value (dark to light), this should not be done in a systematic way. Let dry.

STEP 4. Using glaze #2 + chrome oxide deep + chrome green oxide + raw sienna + yellow ochre + a touch of burnt sienna (to tone down the greens), paint the Amazon green

tiles as described in step 2. Note that the row of darker green rectangular tiles along the bottom are a darker value. Let dry.

STEP 5. Lightly sand and dust, then glaze yellow tiles for a crackle effect: Apply crackle varnish #1 (see Material Notes), let set to proper tack, then apply a well-stretched, generous coat of crackle varnish #2. If simply allowed to dry, cracks will appear in 2 to 4 hours. To speed up the process and produce larger, almost instantaneous cracks, let set for 15 to 30 minutes, then dry with a hair dryer.

To vary the crackle patterns, I waited a day before applying a crackle effect to the Amazon green tiles, using a commercial transparent crackle varnish product by Lefranc & Bourgeois, applied and manipulated in the same way as my crackle varnish recipe. [continued on p. 86]



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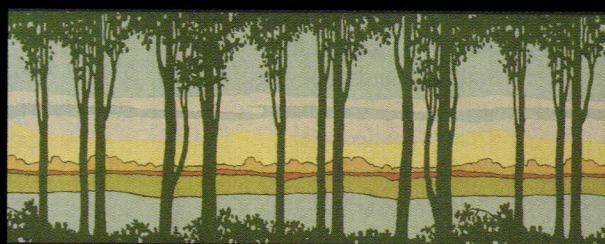
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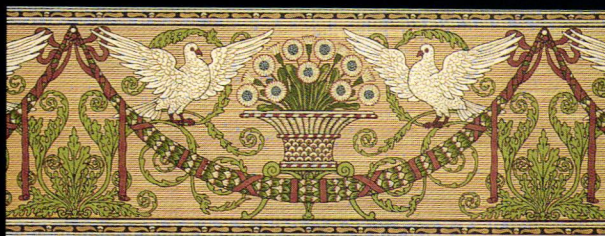
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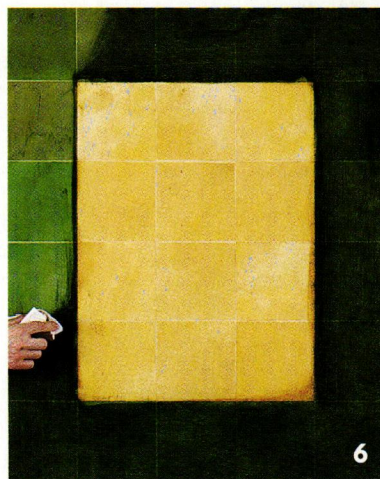
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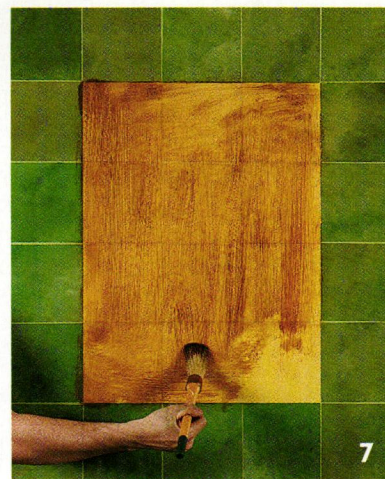
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Circle no. 48

OLD-HOUSE INTERIORS



6. For crackle, apply 3-hour size, let set to proper tack, then apply a coat of gum arabic. Let cure 24 hours. **7.** Apply oil glaze, let set 15 minutes, wipe off to leave only in fine cracks. **8.** Varnish and let dry. Use a striping brush and edge to paint "grout lines."



Let dry for 24 hours.

STEP 6. Using the glazing brush, coat the yellow tiles with glaze #3 + raw umber. Stipple the glaze, allow it to set for 15 minutes, then wipe it. Fold a cotton rag several times to make a hard pad, or wrap it around a small block of wood. Keep unfolding the rag to expose clean areas so that it wipes off the surface effectively, leaving dark tones only in the cracks. Repeat for the green tiles, but this time tinting glaze #3 with chrome oxide deep. Let dry.

STEP 7. Varnish all the tiles with a gloss- or semigloss-finish oil-based varnish. While imparting a nice sheen to the tiles before adding the trompe l'oeil grout lines, which will have a matte finish, it also seals the

gum arabic portion of the crackling varnish. Let dry.

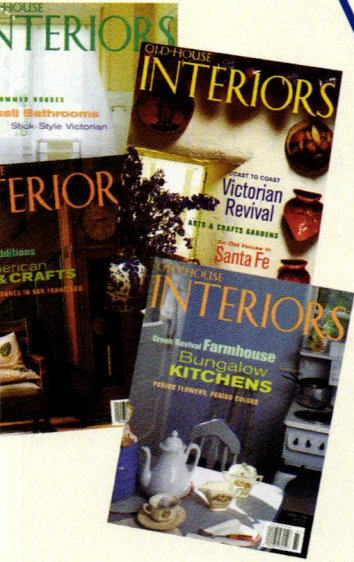
STEP 8. Using a striping edge and flat brush, paint the grout lines in medium-grey acrylic (white + raw umber + burnt umber) thinned with water. Paint lines one tile at a time for an uneven effect. Let dry.

STEP 9. With an off-white acrylic mixture (white + yellow ochre + raw umber), paint the highlight beneath the grout lines and at the edges of each. Let dry.

This technique is not for beginners. For more information, see resources on page 108. ♦

PIERRE FINKELSTEIN is the author of *The Art of Faux* and *Recipes for Surfaces*, and owner of *Grand Illusion Decorative Painting, Inc.*

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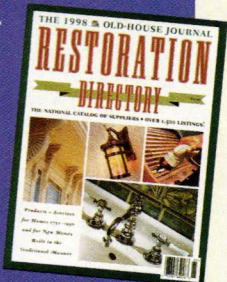
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They're going quickly; don't be left out. Once they are gone, they will not be reprinted. Interiors back issues are brimming with design ideas, resources, and down-to-earth, helpful advice. Check the issues listed below to find topics that suit you best, or buy them all! Each issue, of course, also contains our regular departments. If you haven't yet discovered the wealth of information we have to offer, you really don't know what you're missing.

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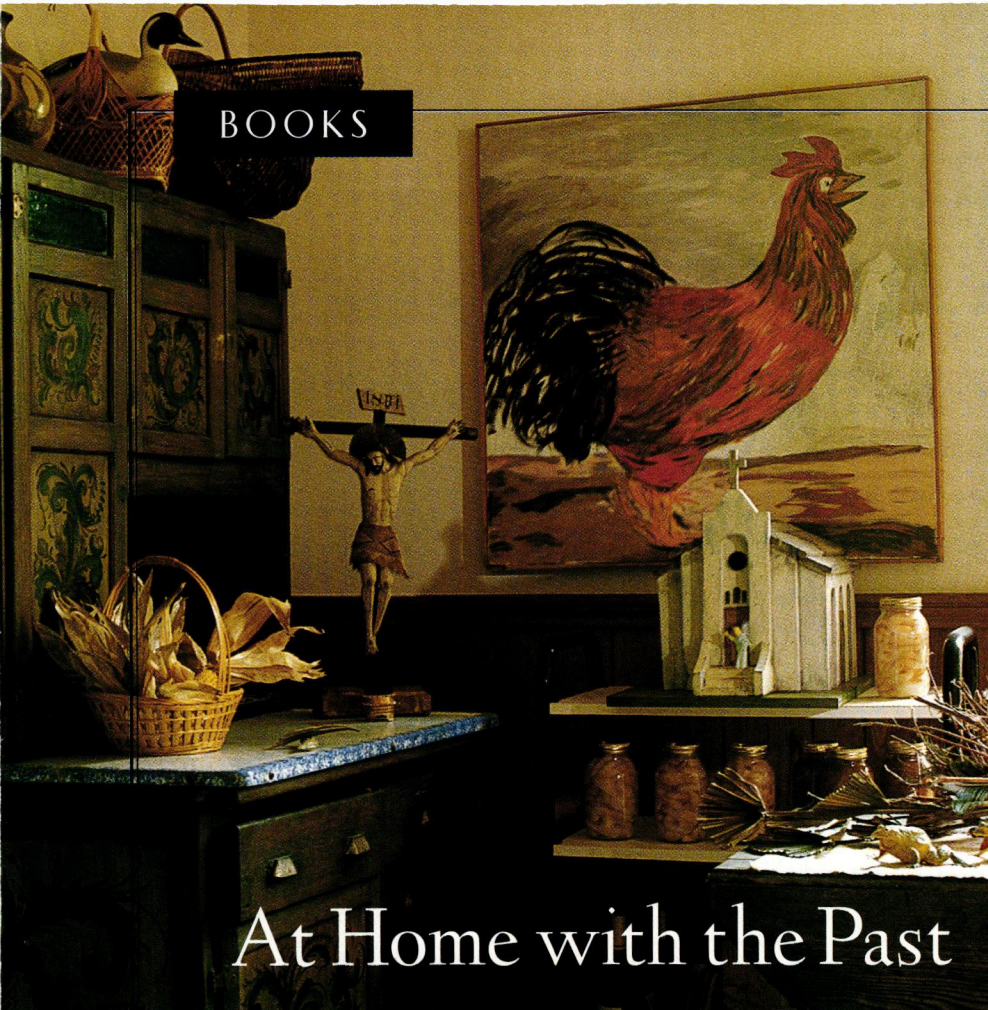
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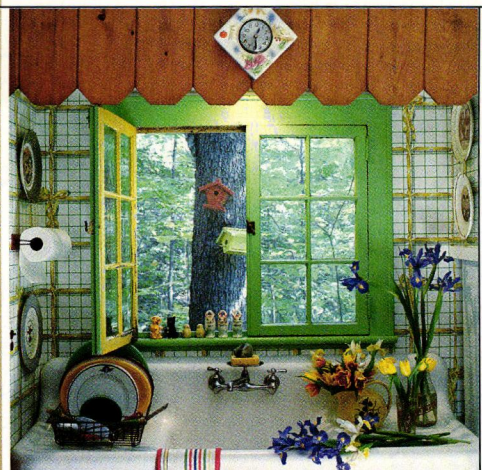
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At Home with the Past



WE WHO LOVE OLD HOUSES aren't like everybody else. We might crave mainstream acceptance, or we might persist in believing that, if educated, indoctrinated, or won over in some way, the rest of the world will come to understand what it is we love so much. But, in fact, most people want a new house. They want the corners well-lit and empty, the floors level, the walls untouched by long-gone inhabitants who had their own tastes, histories, and messy lives.

It's not just an appreciation for historic architecture that drives old-house lovers. Although there are the avid devotees of particular period styles (who can become more dogmatic in re-creating an era than that era ever was), the love of old houses is both more complicated and sim-

pler than that. We appreciate that the past is with us, we love the beauty of aged surfaces, we like to see ourselves as part of a continuum. Loving an old house is exhilarating—and humbling. We know that preserving it won't end wars or cure disease, but we know that it will make the world a little more... honest? beautiful?

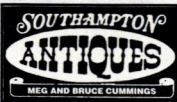
That's the mindset that keeps us in houses threatening to fall down around our ears. We take on a thousand chores, at often considerable inconvenience and expense, because we prefer the results to living in what some of us think of as sterile white boxes. We are not mainstream; we are proba-

bly crazy. And, like crazy people everywhere, we recognize our off-beat sensibility when we encounter it in others. We are the people who sigh over the original paneling in a friend's dining room, we drag our children through house tours in obscure hamlets, we pore over the pictures in old books and magazines, looking for clues that will help us to understand the mystery of the past. We don't want to live in the past, but we do want the past to inform our lives today.

The love for old houses extends to the old things that fill them. The fact of an old object's existence impresses us. [continued on page 90]



It is the juxtaposition of the past with the contemporary personal that creates beautiful (and unexpected) interiors. Collections are often more meaningful for their associations than for their value. INSET: Sue Daley and Steve Gross with their assistant, Mabel.



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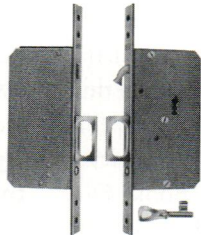


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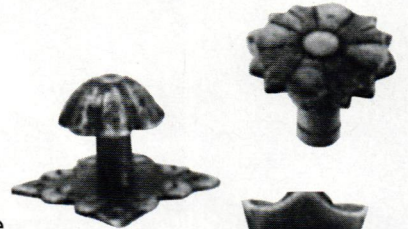
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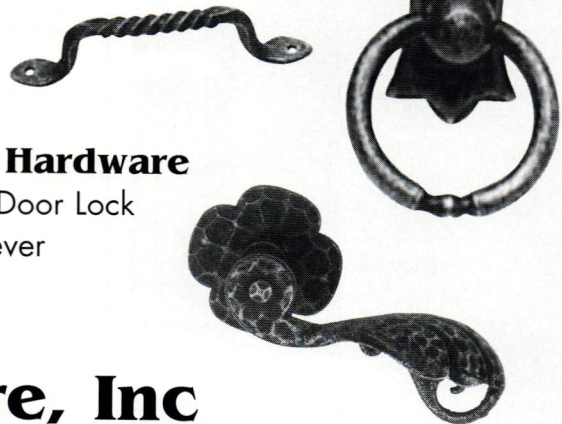
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Stained-glass windows original to a 1920s Hollywood Moorish Revival house illuminate a coved, vaulted ceiling which the homeowner gold-leafed into a ten-pointed star.

This chest has survived for two hundred years, who am I to mess with it now? is the way we think.

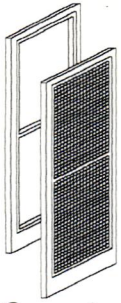
Photographers Steve Gross and Sue Daley, who are *Old-House Interiors* photographers, have a new book out. Called *At Home with the Past*, its subtitle helps to explain this obsession of ours: *How the Love of Old Things Creates Beautiful Interiors*. Unlike their previous book, *Old Houses*, this one doesn't focus exclusively on historic houses. They show decommissioned firehouses, fishing camps, lofts, reconfigured churches, tenements. They have not applied any rules of authenticity: these are the houses they found beautiful, full of character, and, therefore, worth photographing. With their eye for the telling detail, they show peeling walls, rusted radiators, shelves crammed with pink flamingos, curvaceous American Empire settees, 1930s Paris club chairs, and collections of all sorts.

Not that the book doesn't have its share of history and period ele-

gance. An 1820 Greek Revival house in upstate New York is furnished with a superb collection of formal early-19th-century American furniture, including a gorgeous Empire sleigh bed that reportedly held Joseph Bonaparte. The new owner, who had spent years collecting fine 18th-century English Queen Anne furniture, realized that those pieces were wrong for this house. He devoted eight years to finding furniture that was right. It's a good story, but the story of the ghosts that haunted the abandoned house during the late 1970s is fascinating. It is told by Alexandra Enders, who provided all the text.

We travel from New York to Louisiana to California, and to places in between. There are no 17th-century houses, and no stark modern interiors. There is, however, a Moorish fantasy in Hollywood, a fifties cabin in the Catskills, and a home furnished with what is described as a "glitzy disco look."

The book [continued on page 92]



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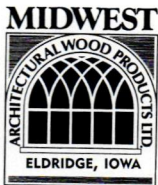
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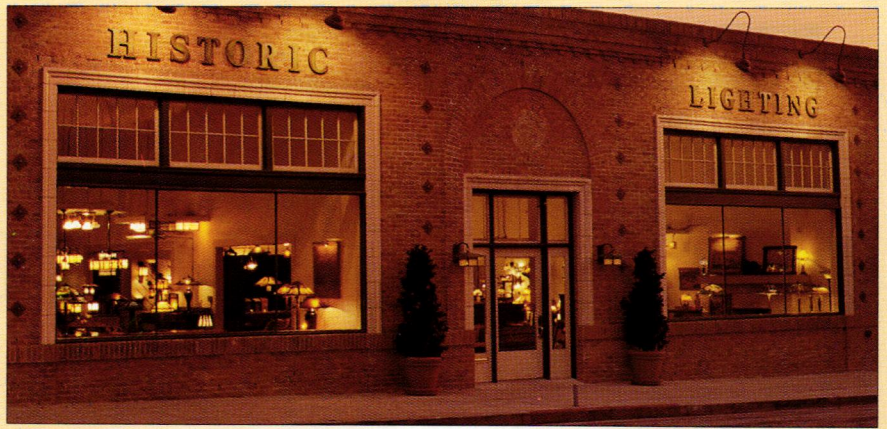
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Secret of the Hearth

by Susan Mooring Hollis

I am restoring an 1872 Italianate. The fireplaces have mantels, but no real fireboxes and no tiled hearths. Because of a hole drilled in the floor and a telltale ring above the mantel, I've been told the house had gas heat. What is it supposed to look like?

**Ronda David-Burroughs
Greenfield, Indiana**

WITH THE ADVENT OF CENTRAL HEAT IN the 19th century, wood-burning fireplaces were no longer the best source of heat. But the symbolic importance of the fireplace led builders to adapt the traditional hearth as a surround for the heat source.

It is possible that your house had gas heat. The last quarter of the 19th century was the heyday of coal-gas heat in the U.S. Gas fires were installed flush with the wall, with no firebox required. The cast iron unit reproduced the look of register grates, which had made wood fireplaces much more efficient; the gas fire would have contained heating elements, perhaps of asbestos, which imitated the look of glowing coals. Coal-gas companies piped gas into houses; other houses had a coal furnace in the basement to produce the coal gas. The ring above your mantel *might* have been for a gaslight sconce, but two flanking sconces would have been more likely.

On the other hand, it would have been very unusual for a fireplace, even a purely decorative one, to have lacked a hearth. Perhaps your flooring was replaced at some time, and the hearth tiles removed.

Then again, the ring above your

mantel could indicate a smoke pipe for a woodstove. Woodstoves were sometimes placed on a large piece of stone, usually soapstone, instead of on a tiled hearth. The hole in the floor suggests a gas fire, but it could have had some other purpose.

You could do research locally.

Are there any other similar houses in your neighborhood or by the same builder in your town? Was there a coal gas company operating in Greenfield in 1872? To find out, look at the ads in 1870s newspapers on microfilm at the town library. *[continued on page 96]*



Outfitted just like a hearth, this ca. 1889 fireplace contains a furnace register; it never burned wood.

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We inherited my grandmother's Queen Anne house, but not her furniture. Any low-cost suggestions for furnishing it?

**Richard and Louise Andrews
Greensboro, North Carolina**

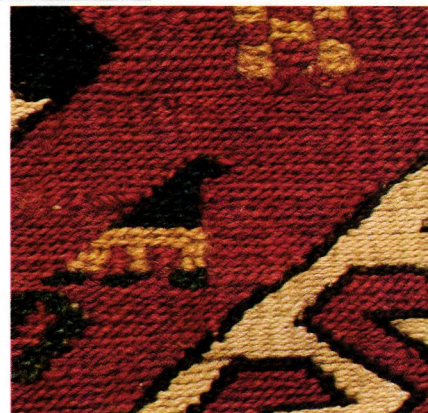
HAUNT ESTATE SALES AND FLEA MARKETS and unassuming antiques shops. One quick idea: make tables out of plywood and concrete blocks which you cover to the floor. Make a rather fitted cover or just drape it with velvet and then a shawl. Large rectangular tables look better than the ubiquitous little round draped tables. Block-based models won't work for dining, but make great buffet tables or behind-the-sofa tables or hall consoles or vanities. With an ornate mirror set on top, a rectangular table draped in velvet and linen makes a bedroom right out of a Dutch Master genre scene.

create partitions, and even as sunshades on poles outside of houses.

The most common weave for kilims is the slitweave, which is reversible. It is an easy weave to do, and produces stepped color blocks which work for geometric shapes. There are actual slits in the rug which can lead to tearing.



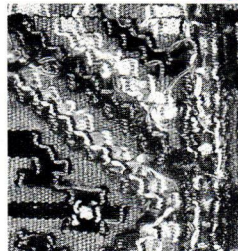
Kilims do not have as long a history of use in America as the hand-knotted rugs of the Middle East and Turkey. A few avant-garde world travelers such as



Is it true that a rug is a kilim if it is reversible? How long have kilims been used in American interiors?

**John Hemenway
Carmel, California**

A KILIM IS A FLAT-woven rug, as opposed to a hand-knotted rug, from the traditionally Islamic countries of North Africa, the Middle East, Southwestern Asia, and especially Turkey. "Kilim" is Turkish, but these graphic rugs have other names: "hanbel" in North Africa, "palas" in the Caucasus, "gelim" in Iran, "kelim" in Afghanistan. Other parts of the world produce rugs of similar weave, from Navajo rugs and Mexican sarapes to Scandinavian and Eastern European examples. Lighter than hand-knotted rugs, kilims have been used not just as rugs, but also as hangings in nomadic tents to



Only slitweave kilims are reversible. The double-interlock weave pictured (top) produces a firm texture, but ridges are formed along the back by the interlocking of the weft (left.) Weft wrapping (above) produces a non-reversible rug.

painter Frederic Church, who brought home many Moorish artifacts for his fantasy house Olana, used them in the late-19th century as portières and table covers. Kilims have been imported in large quantities only in the past several decades. Their strong designs make them at home in Mission and Modernist interiors. Kilims should be used in low traffic areas or as wall hangings or portières.

See Resources on page 108 for more information.

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AGE IS RELATIVE



WHEN TRAVELING, DO YOU EVER wonder where the oldest building in town is? Who built it, and when, and why? If so, you are like many Americans. Sixth-grade history lessons put us to sleep, but knowing something about the origins of an unfamiliar place helps us to understand it. We've explored some of those origins by finding the (arguably) oldest house in several key cities and towns.



THE OLDEST HOUSE STILL standing in the U.S. is in **SAINT AUGUSTINE, FLORIDA**. That is, the



A collection of the kinds of furnishings that would have been found in 16th-century Florida are in St. Augustine's Oldest House. **BELOW LEFT:** Although the original house was burned long ago, the early-18th-century parts remain.



CLOCKWISE: (from above) The first-floor storage room recalls the past. A portable writing desk. The Oldest House's rear faces an enclosed garden.



GONAZALEZ-ALVAREZ HOUSE is called the "Oldest House" by the St. Augustine Historical Society, which has run it as a house museum since 1918. However, the house built around 1565 by Pedro Menéndez de Avilés as part of a Spanish military outpost was raided and burned by Sir Francis Drake in 1586, sacked by English pirates in 1668, and reduced to ashes again in 1702 when English troops from the Carolinas attacked!

A more substantial tabby (a mixture of lime, shell, and sand) house was built after the 1702 fire. When Florida was ceded by Spain to Eng-

land in 1763, the 3000 Spanish residents of St. Augustine were forced to leave. Major Joseph Peavett, a retired British officer, purchased the house and started a chain of additions and alterations to what was almost certainly a flat-roofed, one-storey dwelling. The house we see today certainly does not include any parts of Pedro Menéndez de Avilés' 1565 home, but the site he built on has been continually occupied ever since. In an area where "old" often refers to the 1920s, this house is a reminder that Florida had a history before theme parks and land speculators.

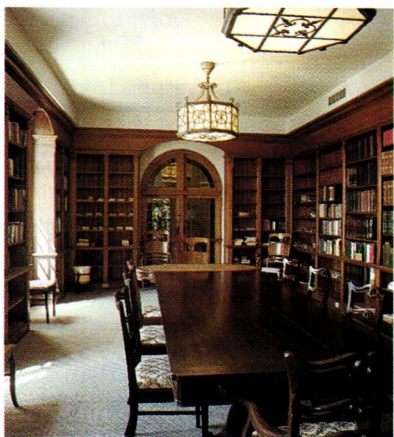
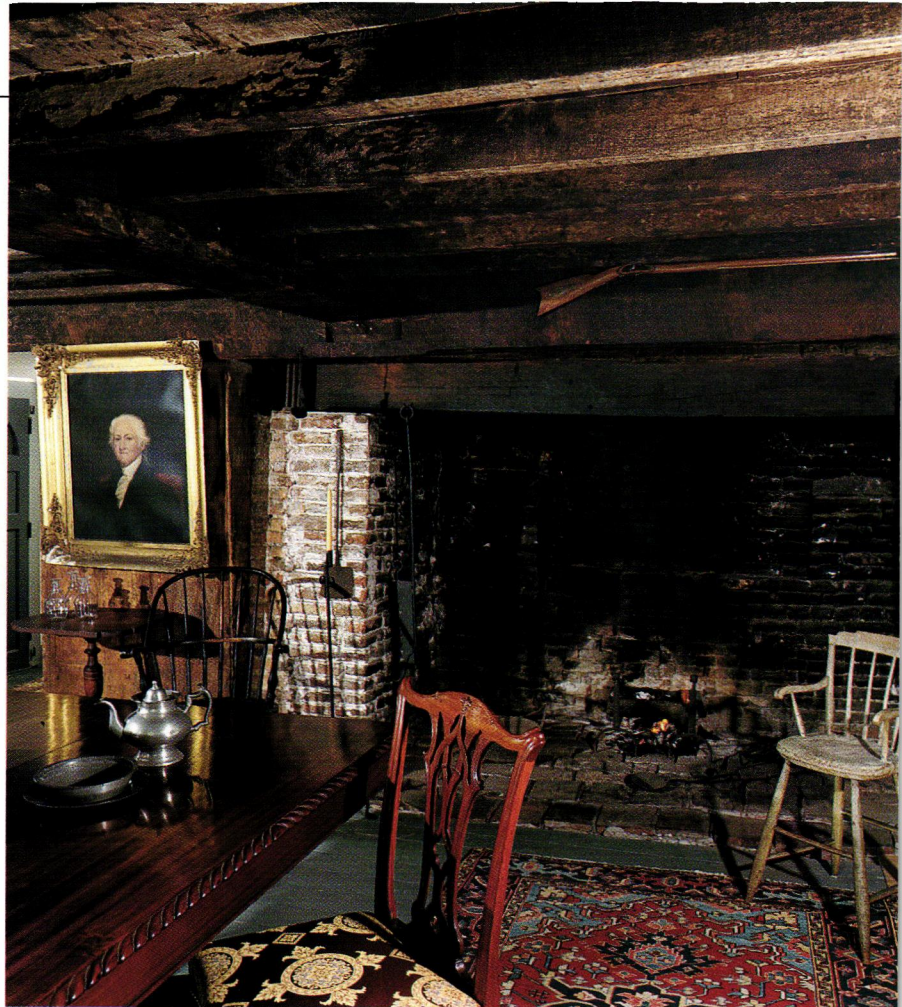
IPSWICH, MASSACHUSETTS was founded by English settlers in 1633 in order to claim the area during a period of French invasions from Nova Scotia. By 1634, the settlers had survived their first New England winter, and what must be the first subdivision in American history was created when house lots were laid out.

The **MERCHANT-CHOATE HOUSE**, in that subdivision, has a Federal façade, inside of which is a first-period cottage. The H-beam construction is typical of East Anglia during the 16th





ABOVE: Inside this Federal façade is a 1636 cottage. It is not unusual for such an early house to be surrounded by later construction. **RIGHT:** The main room of that cottage, in the front right of the building, is in remarkably intact condition. The fireplace is slightly shorter than it was originally. **BELOW:** The neo-classical Ursuline Convent in New Orleans dates to 1748, with an early-20th-century entry. **BOTTOM:** The library is a repository of church archives.



century, leading to speculation that it was built by an older person. The central summer beam has survived intact because it was boxed in shortly after the house was built. Also intact are the chamfered lintel and the lamb's-tongue lintel stops. The fireplace was originally about 1 1/2 feet wider, but the room's condition is remarkable.

Historians date the Merchant-Choate House at some time between 1634 and 1636. Well-known architectural historian and preservationist Abbott Lowell Cummings called the Merchant-Choate House "the oldest and the single most important house in North America." His enthusiasm is based on the fact that the house is still vital and alive, inhabited by 11 successive generations of owners. "When it becomes a museum house," says Jim Kyprianos of the Ipswich Historical Society, "a house stops living."

IN NEW ORLEANS, "colonial" means French. The Louisiana territory had been claimed for Louis XIV in 1682, but settlement in earnest started in 1718. A 1721 census showed a population of 470, including 277 whites, 172 black slaves, and 21 Indian slaves.



Destroyed by fire, the first **URSULINE CONVENT** was replaced in 1748 by the neoclassical building that still stands at the corner of Chartres and Ursulines Street.

Part of the building has been used, at various times, as a temporary home of the state legislature, the first orphanage and day nursery in America, a boy's college, and the first pharmacy in Louisiana. It is a repository for Catholic Church administrative archives, and is open for research. [continued on page 102]



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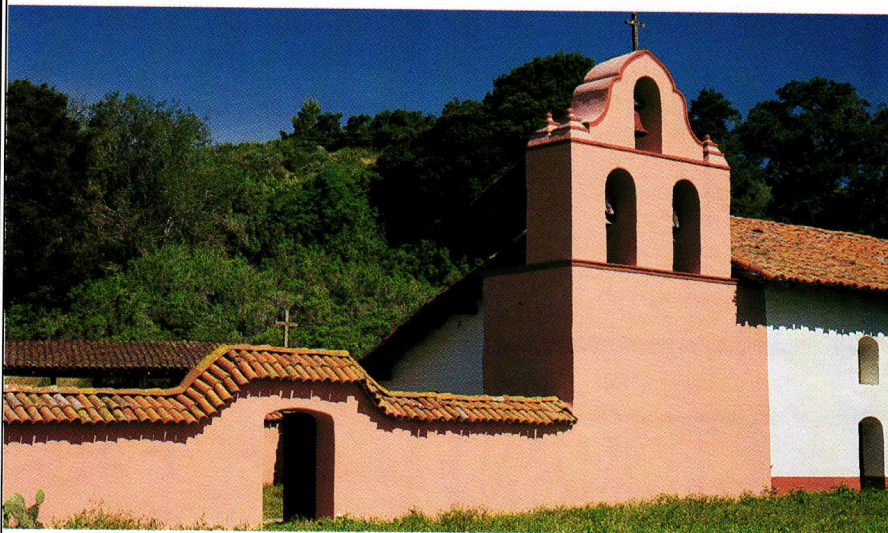
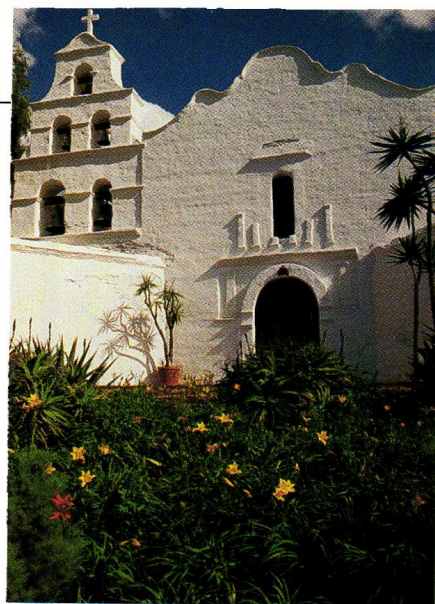
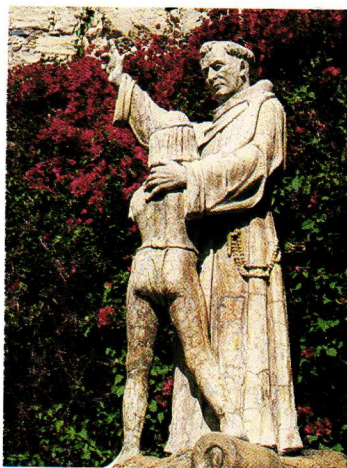
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CLOCKWISE: (from top left) At San Juan Capistrano, a statue romanticizes the conversion of California's native population. The earliest mission, San Diego de Alcalá, shows classical and Moorish influences. La Purísima Concepción was built in 1787.

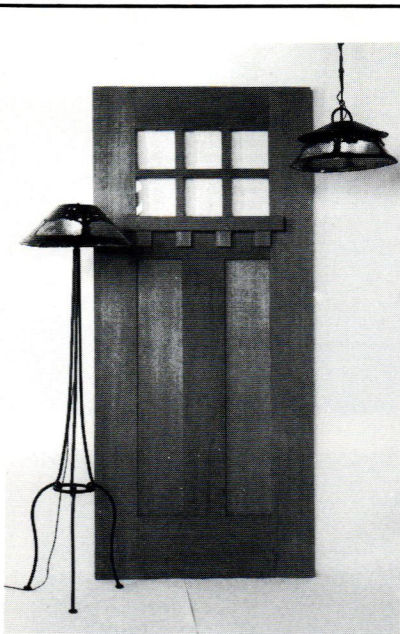


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for in California, settling there was troublesome; Mexico was too sparsely populated to send people north, and Spain did not allow foreigners to live in her colonies. A scheme for the settlement of California was devised by Spain and the Catholic Church: the church would convert the native Californians while the state sent soldiers to protect the missionaries and punish recalcitrant natives.

The missions are a mixture of classical Roman forms as they were recast during the Renaissance and the eighteenth century neo-classical period, and of Moorish decorative elements. [continued on page 104]



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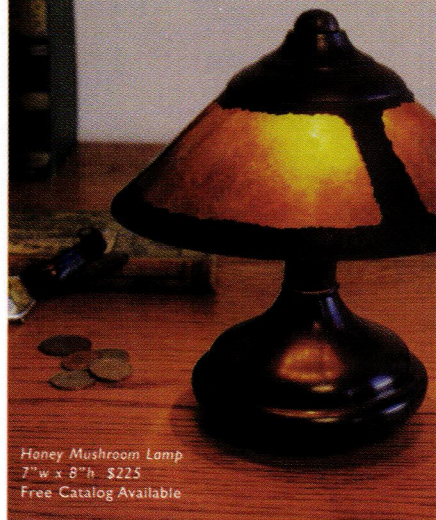
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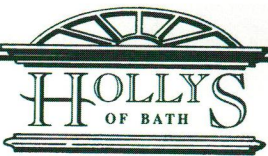


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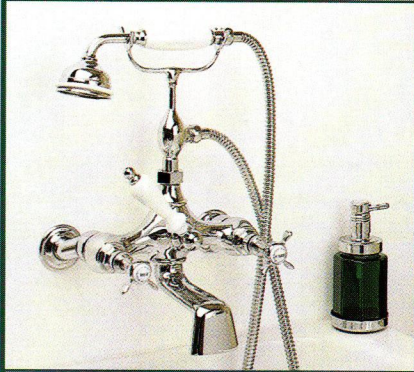
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OLD-HOUSE INTERIORS



CLOCKWISE: (from top left) A view of Colonial Russia's American capital, Sitka, Alaska. The Russian Bishop's house was abandoned in 1969. Beginning in the early 1970s, the National Park Service spent 16 years restoring the house.



ALASKA, OF COURSE, was colonized from another direction. As his last official act just before his death in 1725, Russian Tsar Peter the Great commissioned an expedition that was to investigate the unknown territory beyond the Russian Far East. Commanded by the Danish captain Vitus Bering, the crew brought back 600 sea otter pelts. Called the "Soft Gold," these pelts caused a sensation. They, more than the concept of manifest destiny, spurred the colonization of Alaska by Russia. Russia's first colonial capital was Kodiak, but the waters around the island were depleted of sea otters by the late 18th century. The Russian-American Company built a fortification north of a native Tlingit village called "Shee-Atika." Tlingit warriors soon destroyed it in a bloody battle, but Russian gunships pre-

vailed. In 1808 a new fort was built and the town was now called New Archangel. The name was later changed to **SITKA**. As the center of Russian power, a house was built for the Bishop of the Russian Orthodox Church in 1842.

For 127 years, until the building was finally abandoned, the **RUSSIAN BISHOP'S HOUSE** not only quartered the bishop and his staff, but also contained classrooms, a seminary, offices, a kitchen, a dining room, a formal reception room, and the bishop's chapel. Even after the transfer of Alaska to the United States in 1867, Russian Orthodoxy continued to be the most lasting legacy of Alaska's colonial past.

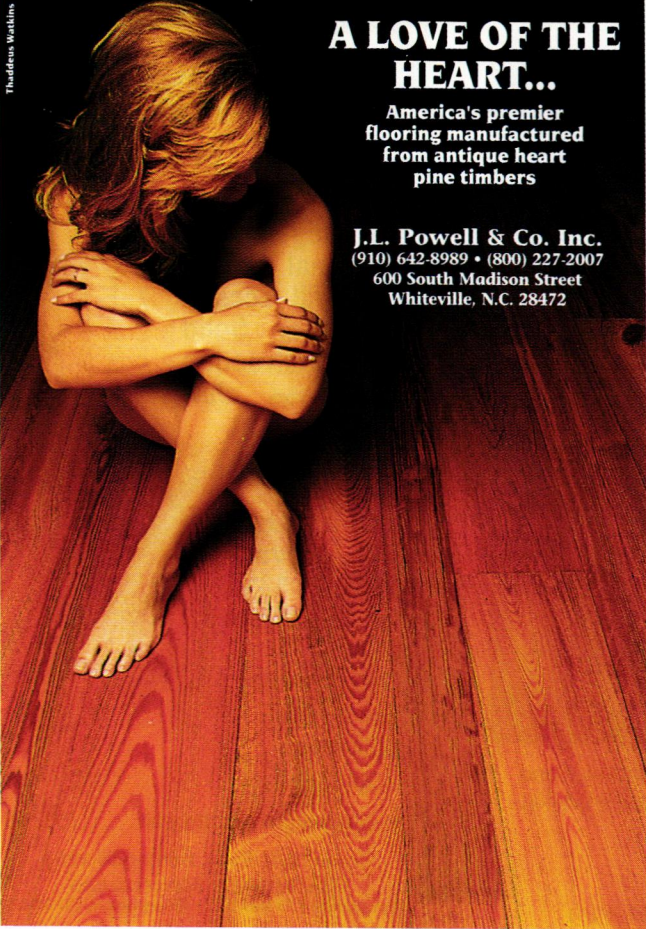
A decrepit Russian Bishop's House was painstakingly restored by the National Park Service between 1972 and 1988. Surprisingly, there was little involvement in the project by the former Soviet Union. It is now open to the public as a museum. ♦

Thaddeus Watkins

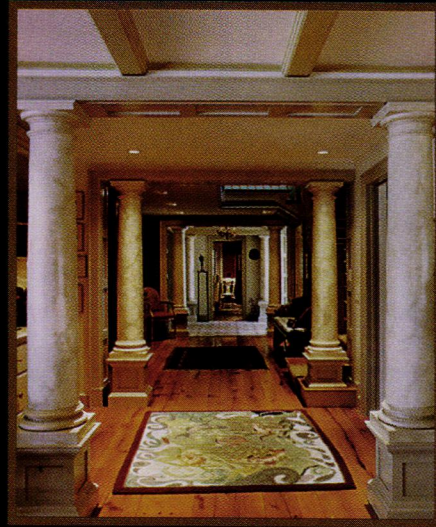
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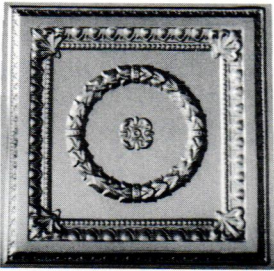
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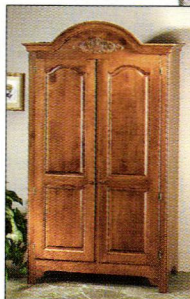
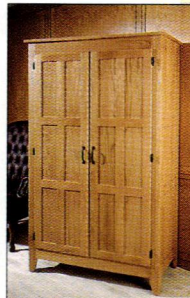
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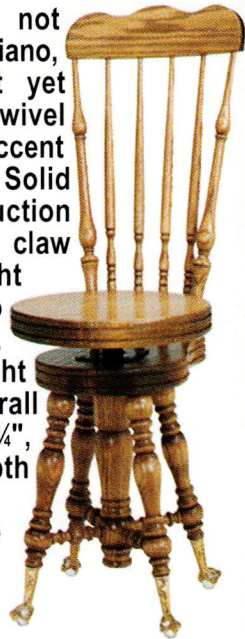
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Furnishings

pp. 13-20

p. 13 Carol Mead Design, 434 Deerfield Road, Pomfret Center, CT 06259, (860) 963-1927. **pp. 16-17** For a catalog of James Becker's furniture call (802) 295-7004. ■ Chris Becksvort does restoration work for the Shaker Community at Sabbathday Lake. Catalogs of his work are available for \$5 at P.O. Box 12, New Gloucester, ME 04260. His book, *The Shaker Legacy—Perspectives on an Enduring Furniture Style*, will be published by Taunton Press in October. ■ Call the Kennebec Company for a portfolio for \$10 at (207) 443-2131. **p. 18** Holly's of Bath offers brochures, specifications, and dealer showroom information. Call 516-746-8056.

Essay

pp. 22-27

"The Master Bedroom," ©1995 Colin Harrison, was excerpted from the book, *Home—American Writers Remember Rooms of Their Own*, edited by Sharon Sloan Fiffer and Steve Fiffer. ISBN #0-679-76885-8. Printed by permission of Pantheon Books, a division of Random House, Inc. Available from your local bookstore, or call Pantheon to order: (800) 793-2665.

Black Beauties

pp. 28-32

p. 28 Chateau-sur-Mer, circa 1860, is a house museum in Newport, Rhode Island. For information call (401) 847-1000. **p. 29** The Maple Herter Brothers Cabinet can be seen at Sagamore Hill in Oyster Bay, New York. For information call (516) 922-7866. ■ The ebonized Herter Brothers cabinet is on display at the High Museum of Art, 1280 Peachtree St. NE, Atlanta, Georgia. For information call (404) 733-HIGH. ■ The Brooklyn Museum of Art is located at 200 Eastern Parkway, Brooklyn, NY. For information call (718) 638-5000. **p. 30** The Park-McCullough House, North Bennington, Vermont is open daily from May through October. For information call (802) 442-5441. **p. 32** The Strong Museum is located at 1 Manhattan Square in Rochester, New York. Call (716) 263-2700 for tour information.

The House that John and Henry Built

pp. 36-41

p. 36-37 Doric porch columns (not shown): Melton Classics, Inc. P. O. Box 465020 Lawrenceville, GA 30246 (770) 963-3060. ■ All paint finishes by Benjamin Moore & Company. **p. 38 & 41** Floor-

ing: Southern Heart Pine, Carlisle Restoration Lumber HCR 32, Box 556C, Stoddard, NH 03464, (800) 595-WOOD. **p. 39** Portrait artist: Numael Pulido, Forest Road, Hancock, NH 03449 (603) 525-4668. **p. 41** Kitchen cabinets, custom designed and built by Robert S. Huntley, Fairfield Road, Hancock, NH 03449 (603) 525-4094. ■ Welsh cupboard: Donald A. Dunlap, Cabinetmaker, Goodell Road, Antrim, NH 03440 (603) 588-6721. ■ Braided rug: L.L. Bean, Freeport, ME 04033, (800) 221-4221. ■ English farmhouse table & chairs imported by Windwood Antiques, Main Street, P.O. Box 730, Blowing Rock, NC 28605 (704) 295-9260. ■ New Hampshire Historical Society, 30 Park Street, Concord, NH 03301 (603) 225-3381. Website: www.nhhistory.org.

Sabbathday Lake

pp. 42-47

The Shaker Museum is open from Memorial Day to Columbus Day, Monday through Saturday, 10:00 a.m. to 4:30 p.m. Appointments are preferred for the Shaker Library Research Center. 25 varieties of organically-grown culinary herbs are sold through the museum store. Herbal teas, Shaker Rose Water, potpourri, fir balsam pillows, yarns, and a collection of books about the Shakers are also available. Purchases can be made on-line at www.shaker.lib.me.us, or call (207) 926-4597.

The Shaker Influence

pp. 48-51

Hancock Shaker Village is at the junction of routes 20 & 41 in Pittsfield, Massachusetts. Brochures and tour information: (800) 817-1137, or access their website at www.hancockshakervillage.org. ■ John Kirk explores the Shaker influence in *The Shaker World*, ISBN# 0-8109-4472-3.

Bathrooms As They Were

pp. 52-59

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West Coast Arts & Crafts

pp. 60-65

p. 61 Sofa built to Stuart Stark's design by William Roberts, (250) 478-7459. ■ William Morris "Chrysanthemum" wallpaper available from Charles Rupert Designs, 2004 Oak Bay Avenue, Victoria, BC V8R 1E4 Canada. (250) 592-4916. **p. 64** Dining table and chairs by William Roberts, see above. **p. 65** Inlay work by William Roberts,

see above. ■ Stuart Stark is available at Stuart Stark Patterson and Associates, 2049 Oak Bay Avenue, Victoria, BC V8R 1E5 Canada. (250) 592-1282.

Shelburne Farms

pp. 66-75

Judith Tankard's most recent book is *The Gardens of Ellen Biddle Shipman*, published by Sagapress, Inc. ISBN# 0-89831-033-4 (\$39.95). Call Timber Press at (800) 327-5680. ■ Shelburne Farms, a 1,400 acre working farm, offers walking trails, a children's farmyard, and guided tours. Call (802) 985-8686. The Inn and Restaurant at Shelburne Farms is open from mid-May to mid-October. For reservation information call (802) 985-8498.

From Papier-Mâché to Parian Ware

pp. 76-80

A source of Parian Ware for the collector is Singer Galleries in Seattle, Washington. Call them at (206) 285-0394. ■ *The Parian Phenomenon—A Survey of Victorian Parian Porcelain Statuary & Busts*, ISBN# 0-903685-221 is a valuable resource.

Faux Tile, Cracked

pp. 82-86

Courses are offered at the Pierre Finkelstein Institute of Decorative Painting, 175 Fifth Avenue, Suite 2162, New York, NY 10010. For registration information call 1-888-FAUXART or access their website at www.pfinkelstein.com. ■ In addition to *The Art of Faux* (\$45.), Pierre Finkelstein is the author of *Recipe for Surfaces* (\$20.), another how-to book on decorative painting published by Simon & Schuster. Both books can be purchased through the *Old-House Bookshop* by calling (800) 931-2931.

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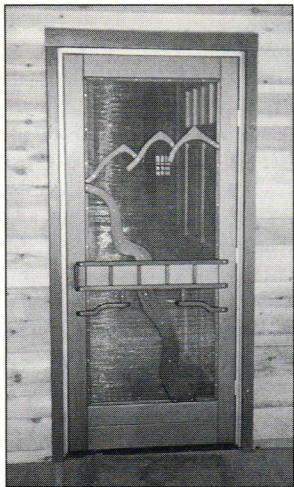
pp. 88-92

Steve Gross and Susan Daley's previous book, *Old Houses* can be purchased through the *Old-House Bookshop* (\$27.50) by calling (800) 931-2931.

Oldest Houses

pp. 98-104

The Gonzalez-Alvarez House is located at 14 St. Francis Street, St. Augustine, FL 32084. ■ The Ursuline Convent, 1112 Chartres Street, New Orleans, LA 70116-2596 offers guided tours Tuesday through Friday. Restored assembly room available for meetings and conventions. Call (504) 529-3040. ■ Photographer Hubert Lowman has created a photographic chronology of 21 California Missions. *The Old Spanish Missions of California* can be purchased for \$10. plus shipping by contacting Twice Told Tales (805) 462-9423. ■ The Russian Bishop's House is located on Lincoln Street in Sitka, AK. Call (907) 747-6281 or write to Sitka National Historic Park, Box 738, Sitka, AK 99835.



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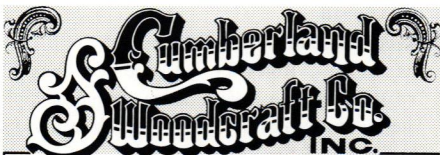
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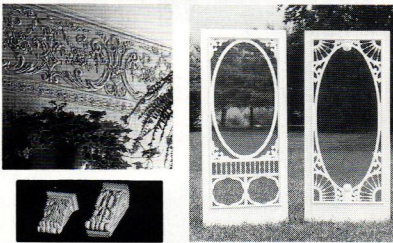
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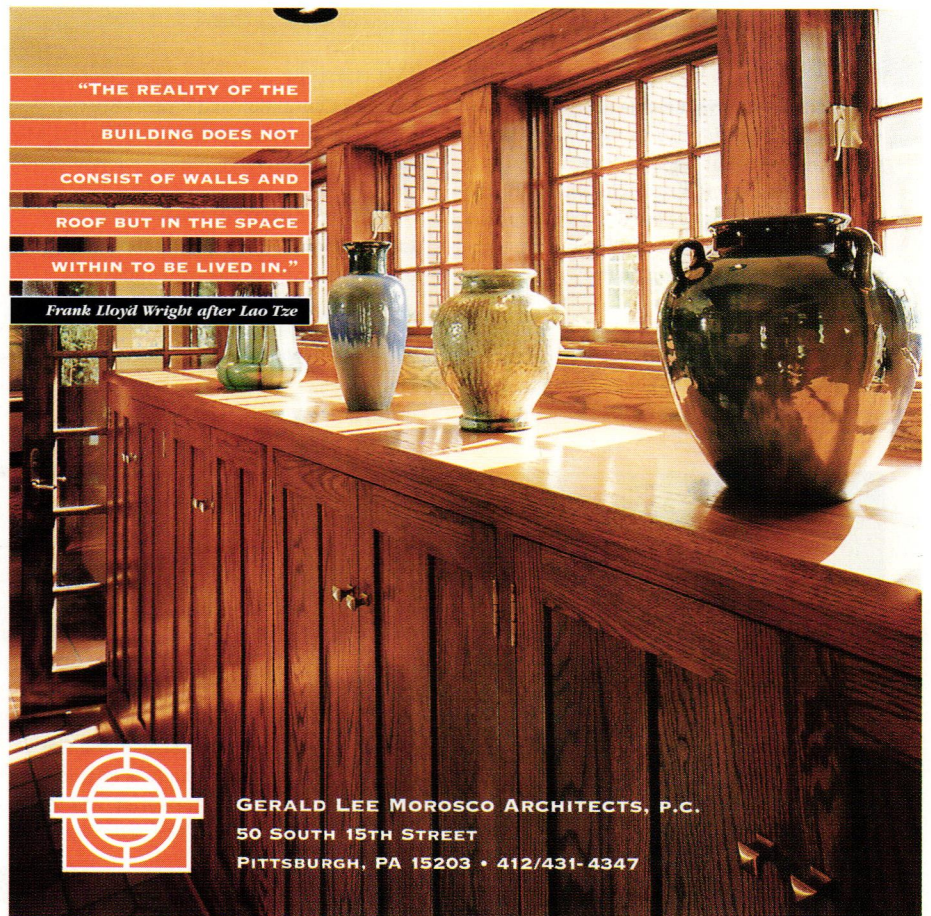
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Winterthur Museum, Garden & Library, Wilmington. (800) 448-3883. SEPTEMBER 5-6: Craft Festival.

District of Columbia

The Textile Museum, Washington, DC. (202) 667-0441. OCTOBER 16-18: 21st Textile Museum Rug Convention.

Georgia

Georgia Historical Society, Savannah. (912) 651-2125. SEPTEMBER 17: Saving Savannah's Architecture. OCTOBER 22: Back of the Big House: The Architecture of Plantation Slavery.

Illinois

The Frank Lloyd Wright Home and Studio Foundation, Oak Park. (708) 848-1976. SEPTEMBER 6: River Forest Walking Tour. SEPTEMBER 17: Education by Design: Friedrich Froebel and the Kindergarten Gifts. OCTOBER 1-4: Excursion to Pope-Leighey, Kentuck Knob and Fallingwater. OCTOBER 4: Victorian Tour.

Maine

Shaker Museum, New Gloucester. (207) 926-4597. SEPTEMBER 5: Baskets & Crafts Demonstration. OCTOBER 10: Weaving & Crafts Demonstration.

Massachusetts

Back Bay Harvard Club, Boston. (617) 536-2586. OCTOBER 22: Ayer Mansion Centennial Restoration Fall Benefit.

American Textile History Museum, Lowell. (978) 441-0400. SEPTEMBER 22: New Trends in Textile Design and Color. OCTOBER 6: Tartan: A Colorful History and a Bright Future. OCTOBER 20: New England Quilts and their Care. OCTOBER 24: Reading Between the Lines: Integrating Weaving with Language Arts.

Andover Historical Society. (978) 475-2236. SEPTEMBER 26: Andover's Tour of Houses and Gardens: Gates and Gables.

Hancock Shaker Village, Pittsfield. (413) 443-0188. SEPTEMBER 26-27: Autumn Fair Weekend.

Historic Deerfield. (413) 774-5581. OCTOBER: Pursuing Refinement in Rural New England: 1750-1825. OCTOBER 10 & 11: Antiques Dealers Association/Historic Deerfield Show.

New England Artisans Guild Seventh Annual Exhibit, Newton. (781) 982-1812. SEPTEMBER 18: Greene & Greene: Their Lives and Work. SEPTEMBER 19: Arts & Crafts Exhibit.

Peabody Essex Museum, Salem. (978) 745-9500. THROUGH OCTOBER 25: The White House Collection of American Crafts.

Mississippi

Natchez Convention and Visitors Bureau. (800) 647-6724. SEPTEMBER 26 & 27: Copper Magnolia Crafts Festival.

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Jackson House, Portsmouth. (603) 436-3205. SEPTEMBER 26: Jackson Hill Cider Day.

New Jersey

The Eastside Neighborhood Association, Paterson. (973) 742-9139. SEPTEMBER 6: 10th Annual House Tour.

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Brooklyn Museum of Art. (718) 638-5000. OCTOBER 23-JANUARY 24: Royal Persian Paintings: The Qajar Epoch, 1785-1925.

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Beaufort Historical Association. (919) 728-5225. NOVEMBER 21: Jumble Sale. NOVEMBER 22: Community Thanksgiving Feast.

Historic Salisbury Foundation. (704) 636-0103. OCTOBER 10 & 11: 23rd Annual October Tour

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Borough of Rose Valley. (610) 891-0730. SEPTEMBER 16: Sibling Rivalry: Rose Valley and Arden. OCTOBER 21: The Arts & Crafts Garden: A Living Ideal.

The Victorian Society in America, Philadelphia. (215) 627-4252. SEPTEMBER 17-19: The Culture and Influence of the Gothic Revival. OCTOBER 10 & 11: The Houses of McKim, Mead & White.

South Carolina

Historic Beaufort Foundation. (843) 524-6334. OCTOBER 16-25: Fall Festival of Houses & History.

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Avoca Museum, Altavista. (804) 369-1076. SEPTEMBER 15: Roles of Civil War Women. SEPTEMBER 22: Zouaves: America's Forgotten Soldiers. SEPTEMBER 29: James Dearing. OCTOBER 3: Brunswick Stew and Bake Sale.

Virginia Historical Society, Richmond. (804) 358-4901. SEPTEMBER 17: Cara Miles Turner on Prince Edward County and the Brown Decision. SEPTEMBER 19: The Story of Virginia, An American Experience.

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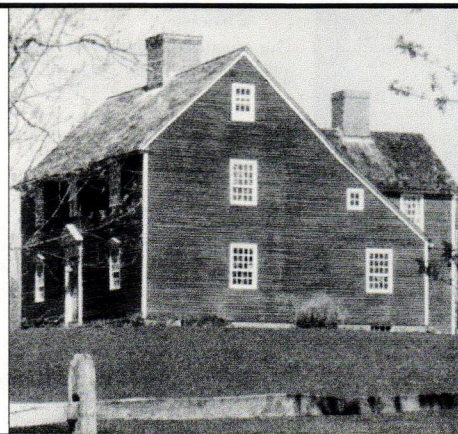
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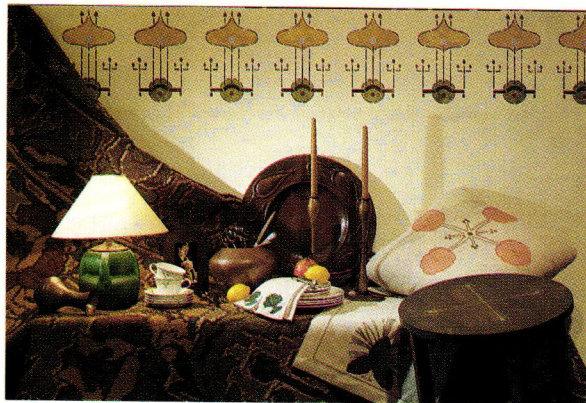
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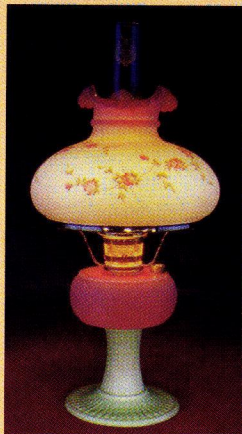
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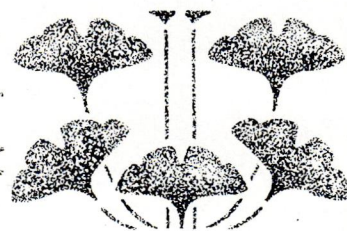


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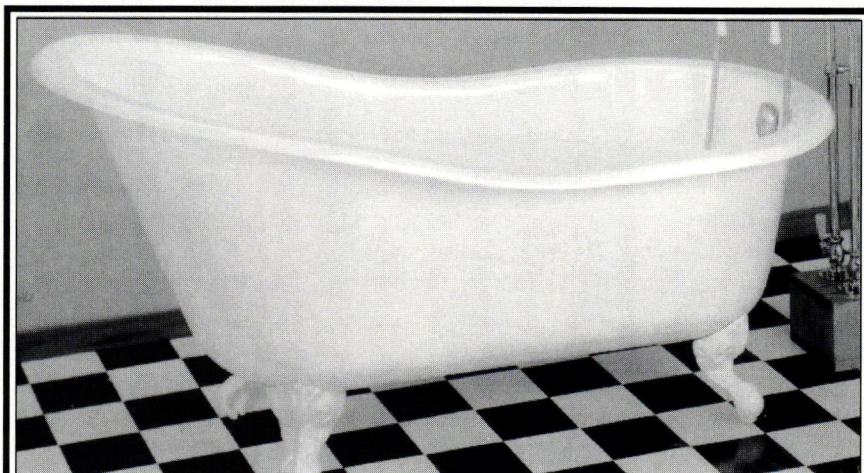
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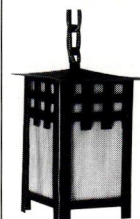
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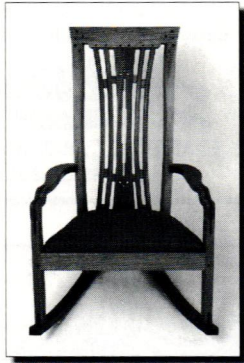
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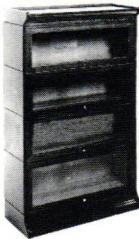
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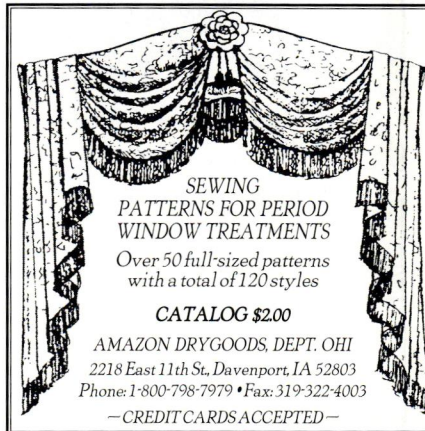
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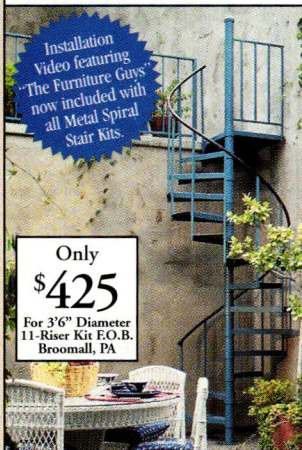
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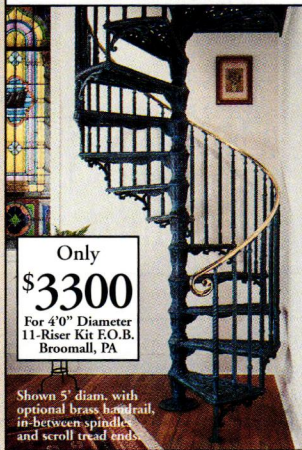


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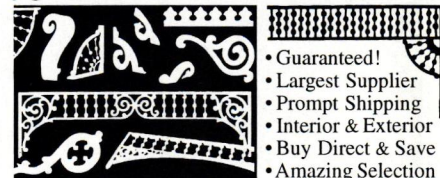
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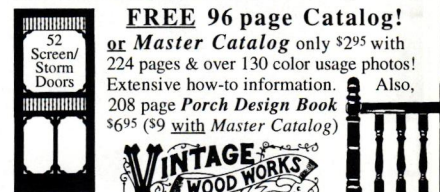
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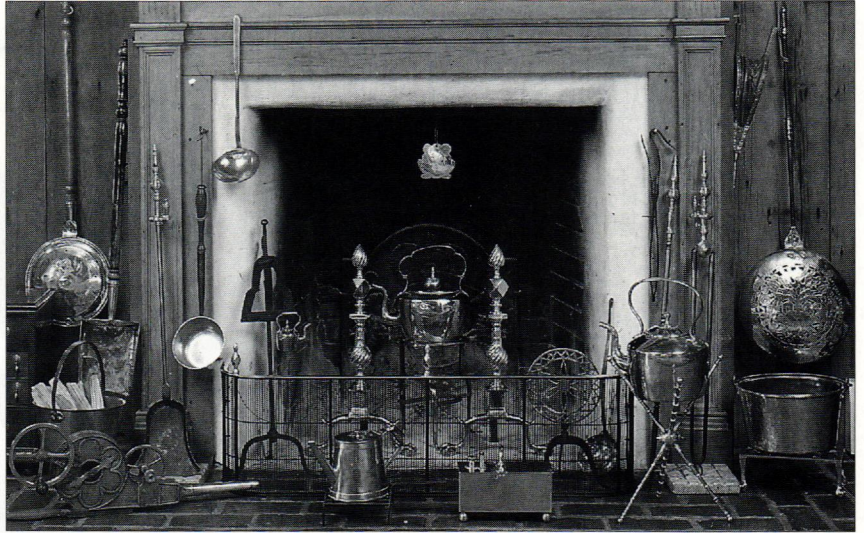
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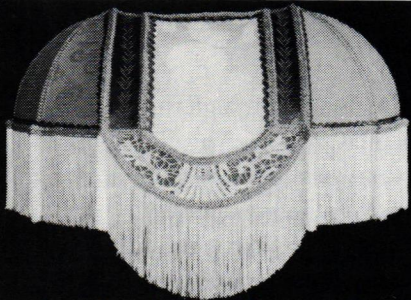
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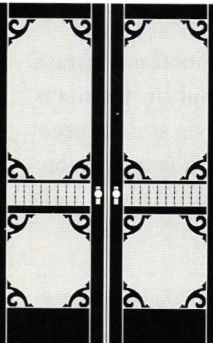


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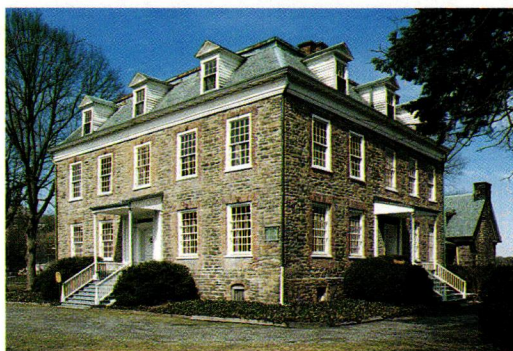
General George Washington twice used Van Cortland House as his headquarters: once at the beginning of the Revolutionary War in 1776, and again at war's end in 1783. The years between saw British and Amer-

ican troops move back and forth through the property. Afterwards, Augustus and Catherine Van Cortland and their two daughters went back to the business of living family life in the great stone Georgian house.

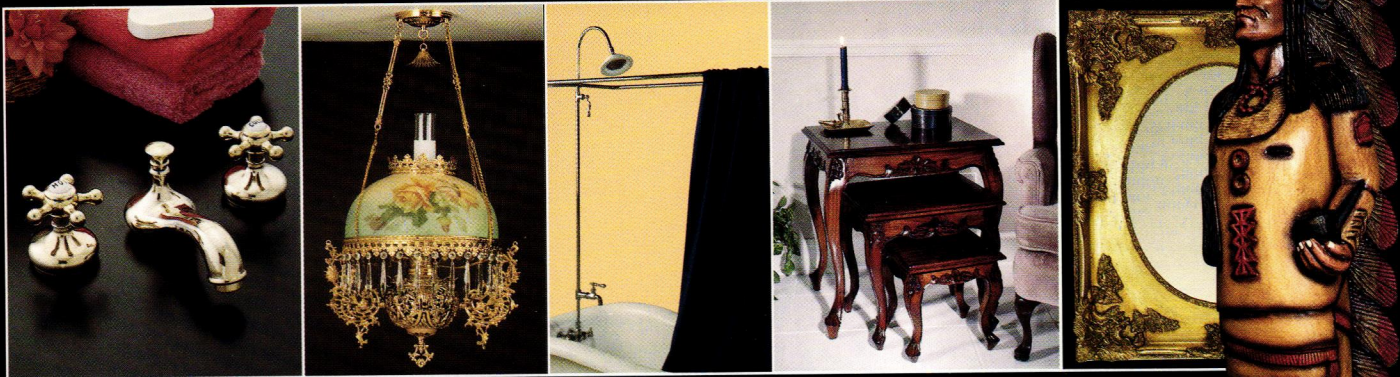
Operated by the National Society of Colonial Dames in the State of New York, it underwent an extensive restoration between 1913 and 1917. Architectural his-

torian Norman Isham installed interior shutters, paneling, and hearths that had been reconfigured for stoves during the 19th century.

The Van Cortland House is open to the public Tuesdays through Sundays, and is accessible via public transportation. For more information, call (718) 543-3344.



OLD-HOUSE INTERIORS (ISSN 1079-3941) VOL. IV, NUMBER 3 is published four times per year for \$18 by Gloucester Publishers, The Blackburn Tavern, 2 Main Street, Gloucester, MA 01930. Telephone (978) 283-3200. Subscriptions in Canada are \$26 per year, payable in U.S. funds. Periodicals postage paid at Gloucester, MA 01930 and additional mailing offices. POSTMASTER: send address changes to OLD-HOUSE INTERIORS, P.O. Box 56009, Boulder, CO 80328-6009.



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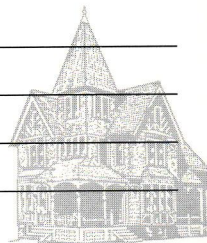
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