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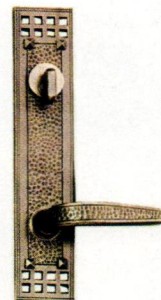


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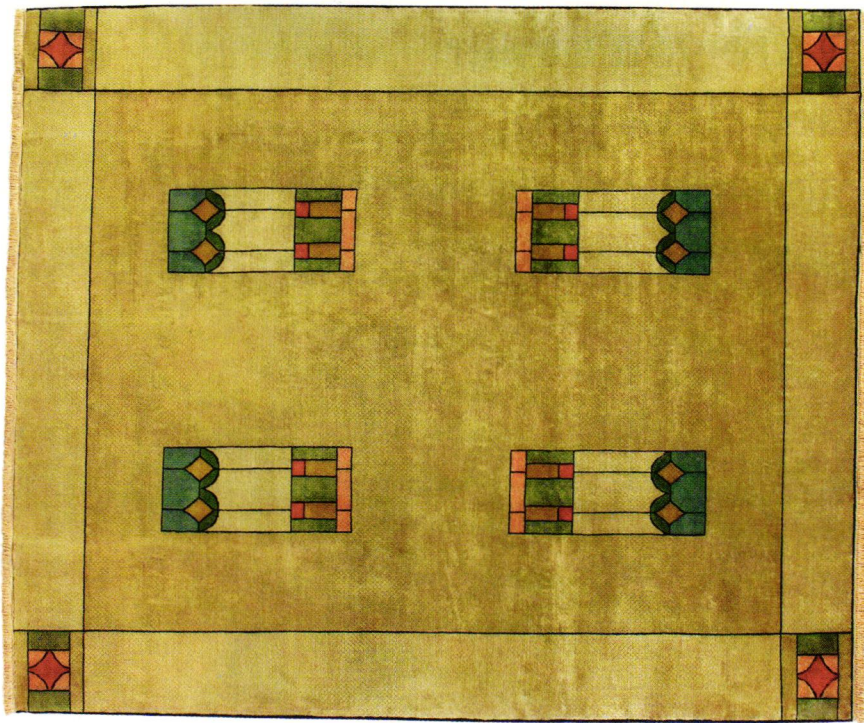


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Wanted to be an astronaut.

Afraid of heights.

Wouldn't settle for a window that blocked a single star.

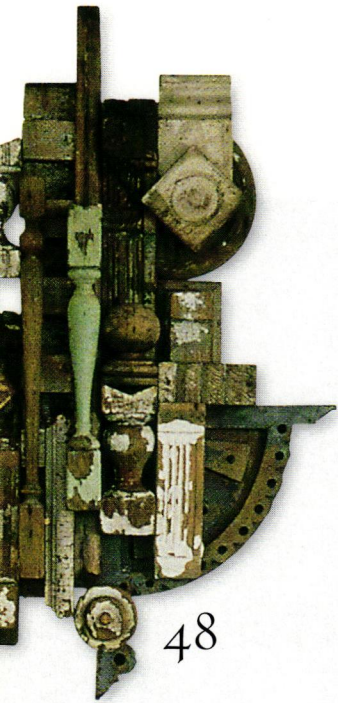


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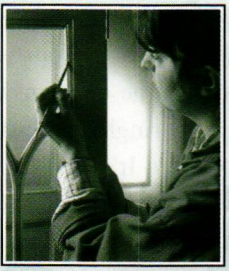
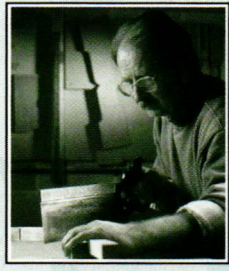
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VOLUME IX, NUMBER 3

What's old could be new

THE PAST is like a giant treasure box. We hurry past it every day, and it sits there, ignored and dusty, a big closed vessel so familiar we no longer notice it. But there's good stuff inside, forgotten memories that can tell us who we are. And surprises. ■ That lonely children and nostalgic old ladies are the only ones interested in treasure boxes is the stuff of movies and novels. I get the feeling that most people

think an interest in the past is a little suspect—the preoccupation of Civil War re-enactors and crazy people who restore old houses to look . . . old. We're bombarded with nowness and news; surely the breakthroughs of today are paramount and answers lie in the future. ■ I find this attitude when I talk about period design. Friends and decorators think I mean a narrow approach—words like museum and purist come up a lot. But I've actually found the opposite to be true. Where there's a notable sameness about interior design today—the same trends in so many showrooms and

magazines—there is no end, NO END, to the creativity of historical design. Looking at period design affords both more guidance—you have the building's date and style as starting points—and more choices. After 25 years at this, I've seen precedent for everything; I've seen many historic interiors that would be considered cutting-edge, even far-out, today. ■ In the book reviewed in this issue, I read about the courtyard apartments built around Los Angeles during the 1920s. They were mainly executed in an Andalusian Spanish Revival style, with pleasingly asymmetrical forms, human scale, privacy with intimacy, and lush plantings in courtyards that seem miles away from their busy street facades. Some of them, like those developed by Arthur and Nina Zwebell, are staggeringly successful models. This is medium-density housing, writ beautiful. ■ It's hard for me to imagine that the concept was abandoned in favor of the high-rise monstrosities favored by the Modern movement. What's even harder to imagine is that, given that gross mistake in architecture and social engineering, we have not gone running back to Spanish Revival courtyard apartments!



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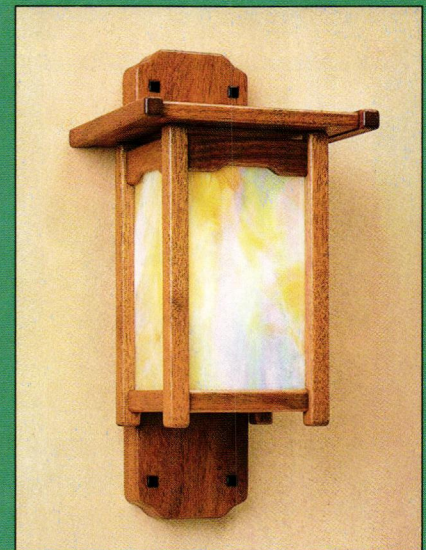
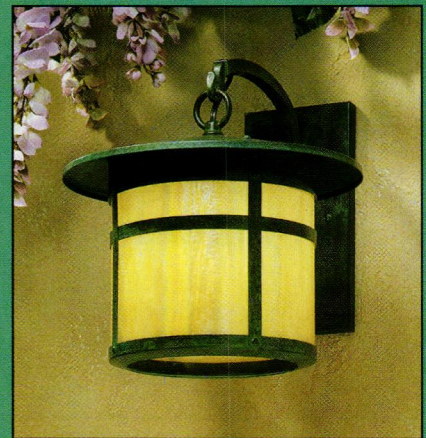
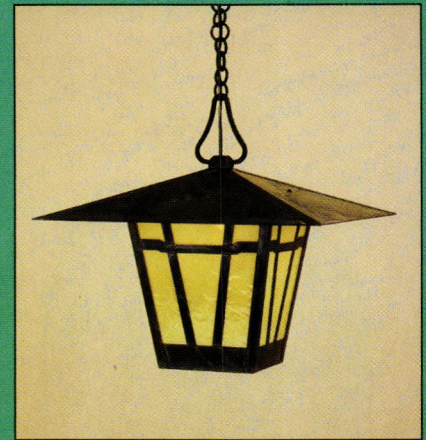
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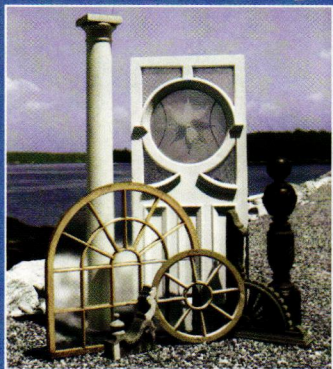
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DESIGN FLUIDITY

IF WE STOP to recognize just how many streams of thought are flowing right now—if we see all the revivals, renaissances, interpretations, and continuums that exist today—we can appreciate that it's always been so. [Editor's Welcome, "What Will They Call This?" in the March 2003 issue.] And we'll realize that any insistence today on Pure Period Style is bound to be revisionist.

—MARIANNE STICKNEY
Boston, Mass.

ANTIQUe WOOD

GREAT ARTICLE on wood floors! [Designer Specs, p. 86 in the March 2003 issue.] I did want to clarify one important point for homeowners who want to make sure they obtain the superior qualities of an antique wood floor. [You] noted that one company cuts down "mature old-growth pine" trees at least 100 years old. Yes, such trees are mature, but they aren't considered antique (also known as "original-growth") by scientists or wood-flooring specialists.

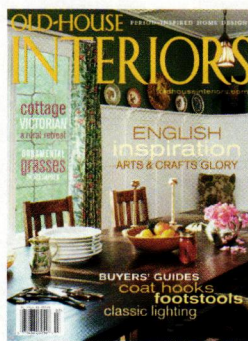
The USDA Forest Service book *Longleaf Pine* states that it takes at least 200 years for a longleaf pine to become mostly heartwood (and be considered antique). "New heart pine," as they call pine less than 200 years old, doesn't have as much heartwood, or the tight grain, hardness, and color richness that true antique heart pine does.

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A MAGAZINE for popular consumption that publishes the thoughtful essays I've found in *Old-House Interiors* deserves to be credited for encouraging readers to think. You seem to be resisting the market pressure to discourage thought that might interfere with mindless consumption. I recognize the . . . need for advertising dollars and [your] sense that you're producing just another shelter magazine. Rest assured that this reader, at least, sees you doing something more and appreciates that very much.

—NANCY HILLER
via e-mail



MY COMPLIMENTS on a very thorough, informative, user-friendly and useful website! [www.oldhouseinteriors.com] My sister just completed construction on a new farmhouse and we found your magazine helpful as well.

—PAULA (VIA E-MAIL)
Alexandria, Virginia

I PICKED UP the latest magazine [March 2002] due to the front cover with Mission-style chairs. (My husband and I like tiger oak since it fits well with our Aunt Virginia's 1940s oak kitchen table. We need a few more to complete the set.) I've been enticed to see and read more good things in future issues of *Old House Interiors*.

Our acreage and 1923 farmhouse is located on a spring-fed creek in southern Minnesota. I think of it as our own Walden Pond.

—YVONNE THIELE-BELL
Austin, Minn.

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The American Quilt

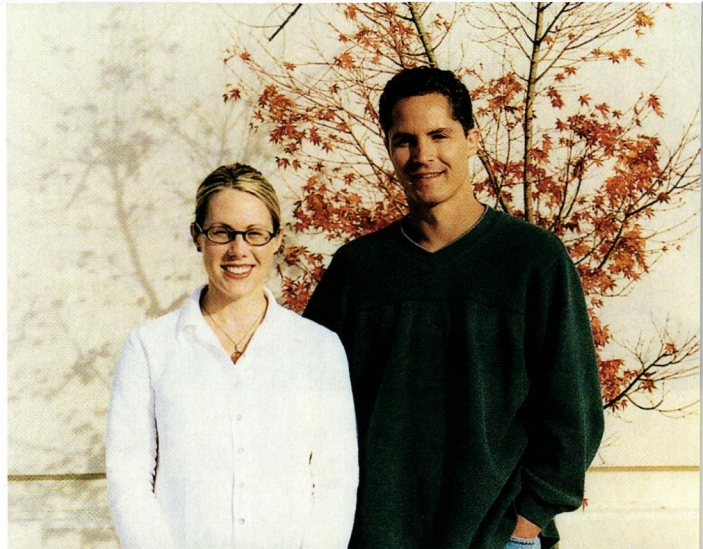
From Amish to appliqué, the history of the American quilt is as fascinating as it is colorful. Well-known for the depth of its textile collection, the Shelburne Museum will showcase 100 quilting masterpieces from the 18th through 20th centuries in "Art of the Needle," May 17–Oct. 26 at the museum in Shelburne, Vermont (802/985-3346, shelburne-museum.org). Many of the quilts have never been exhibited before. The varied styles include white work, the all-white quilts fashionable in the early 19th century featuring tufting and



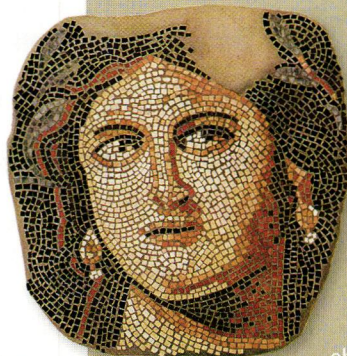
other embellishments; whole cloth quilts of a single color, elaborately stitched with patterns and designs; album quilts, which often depict narrative scenes; brightly colored Amish quilts, known for their simple geometric shapes; Victorian crazy and log-cabin quilts; and Revival quilts, made in the 20th century and based on much earlier designs.

Secret Gardens

Many of the best private gardens open their gates to the public as little as a single weekend per year. The nonprofit Garden Conservancy's "Open Days" program can serve as your entrée to more than 400 of these "secret" gardens in 21 states across the country between March and October. This year's directory includes the French-inspired Hedrick garden in Philadelphia's historic Chestnut Hill neighborhood, as well as Pergola Paradise,



For everything from backyard fountains to bathrooms, **hand-cut mosaic tiles** have never been more popular. And one of brightest new stars in mosaics is **Britt Poulsen**. Originally a landscape architect, Britt reevaluated her life after a family member's illness and opened **INDIGO STUDIOS** (425/741-1708) in 1996. Frustrated with commercially available colors, Britt began mixing her own, producing uniquely beautiful colors in multiple hues of red, rich golden browns, creams in several different tones, and even glazes of gold leaf. Byzantine angels and Roman profiles are frequent inspirations. Britt hand chips each and every tile for a more graphic, less uniform look, then hand sets them in a labor-intensive process that takes an average of 150 hours for a 3' by 4' panel. (Husband Edward helps out in a pinch.) Are the cut knuckles and chipped fingernails worth the results? Definitely, Britt proclaims. And her clients, from homeowners to churches, would certainly agree.



a Mediterranean-style garden draped in Chinese and Japanese wisteria in Del Mar, California. The softcover Open Days Directory (\$15.95) includes descriptions of each garden and detailed directions to each site on its open days. Contact the Garden

Conservancy, (888) 842-2442, or order online at gardenconservancy.org.

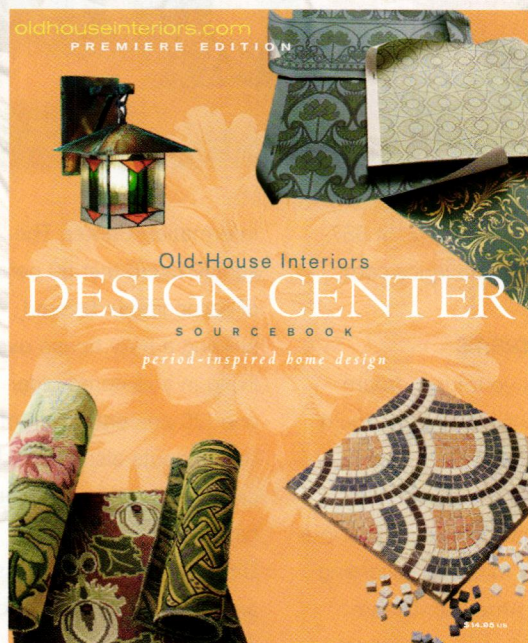
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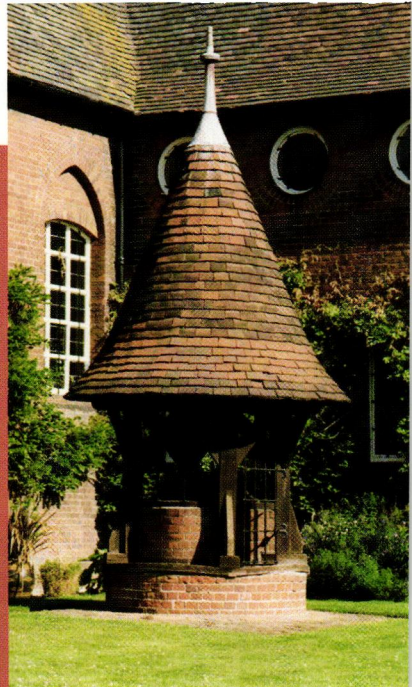
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in Racine. You can tour five private homes and two public sites in one fell swoop Saturday, June 7, with Wright and Like, a self-drive tour sponsored by Wright in Wisconsin, (608) 287-0339, wrightinwisconsin.org.

Philly Antiques

A privately owned collection of early-19th-century Blue Staffordshire is the star attraction at the Philadelphia

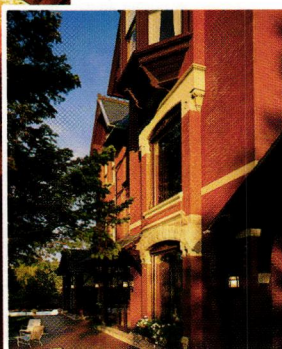
Antiques Show, April 5–9 at the 33rd Street Armory in Philadelphia. The show, an annual benefit for more than 40 years, features more than 50 dealers from across the country. Donna Corbin of the Philadelphia Museum of Art will lecture on the history and significance of the familiar blue transfer-printed tableware, first produced in America after the War of 1812. For reservations or more infor-

mation, contact (215) 387-3500, philaantiques.com.

Big Dreams

What's your ideal dream house? Chances are you'd prefer to live in a character-filled older home than a new one. That puts you in a distinct minority, according to the American Dream House Survey, a national sampling of 1,029 Americans conducted late last year for the Hardwood

Information Center. The survey found that 50 percent of respondents favored building a new house over living in a restored older one (20 percent). (Half of all respondents also wanted custom kitchens and marble baths with jetted tubs.) Unfortunately, most of us aren't there yet: only one out of three people—35 percent—said that their current home measured up to dream-house status.



OPEN HOUSE When Margaret Douglas Hall donated her eclectic Queen Anne mansion in the heart of Cedar Rapids, Iowa, to the National Trust, she didn't envision it as a stuffy house museum. After all, **Brucemore**—with its Art Deco swimming pool, 1940s Tahitian room, and legendary pet lion—is nothing if not fun. Completed in 1886 for wealthy widow Caroline Sinclair, the nine-bedroom mansion was transformed into a lavish country estate when the George Bruce Douglas family acquired it in 1907. The Douglasses added guest and green houses, tennis and squash courts, and formal gardens designed by Prairie School landscape architect O.C. Simonds. Indoors, the Douglasses enhanced the spectacular great hall and staircase with a magnificent frieze based on Wagner's Ring cycle. Decorated much as it was in the early Jazz Age, Brucemore is the scene of al fresco theater and concerts. The mansion is open for tours every month except January. Brucemore, 2160 Linden Drive SE, Cedar Rapids, IA 52403, (319) 362-7375, brucemore.org

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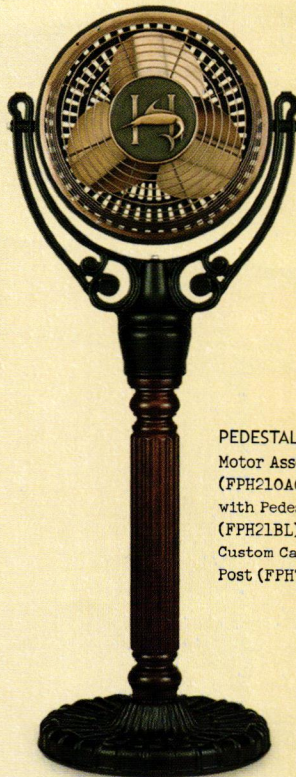


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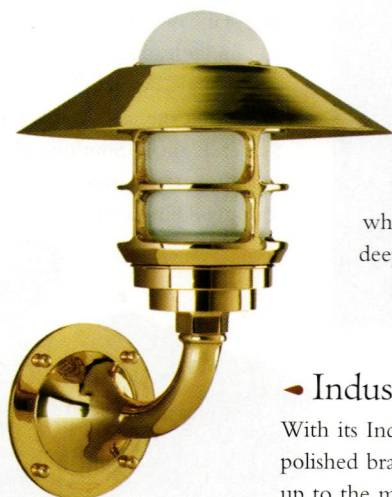
FURNISHINGS

by Mary Ellen Polson



♦ Berry Nice

The sensibility is English Arts and Crafts, but the source is New Zealand. The Blackberry Lily triple tile, shown with authentic framing by Dard Hunter Studios, measures 24" x 11 1/2" and retails for \$230. Individual framed floral tiles are \$82. From Fair Oaks Workshops, (800) 341-0597, fairoak.com



♦ Industrial Light

With its Industrial-Age protective grille, this polished brass exterior wall sconce should stand up to the most adverse weather conditions. It's 13" high, 9" wide, and projects 9 3/4". The back plate is 4 3/4" across. The fixture retails for \$550 from Roy Electric Lighting, (800) 366-3347, royelectric.com

Waxing Fancy ♦

Nancy Hiller's custom-made Edwardian hall stand is outfitted with a beveled mirror, tinted Indiana limestone, art tile, hooks, nooks, and crannies. Made of curly white oak, it measures 37 1/2" wide by 16 1/4" deep by 84" high. It's \$4,500 from NR Hiller Design, (812) 337-1903, nrhillerdesign.com



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FURNISHINGS



Irish Ayes



Everyday Damask

Waterford's damask table linens include Vermeil, in a luscious color called Tanzanite. Pieces include napkins, runners, and five sizes of tablecloths. Napkins are \$10 each; the 54" square table topper is \$100. Through better department stores, or contact W.C. Designs, (800) 457-1515, wcdesigns.com

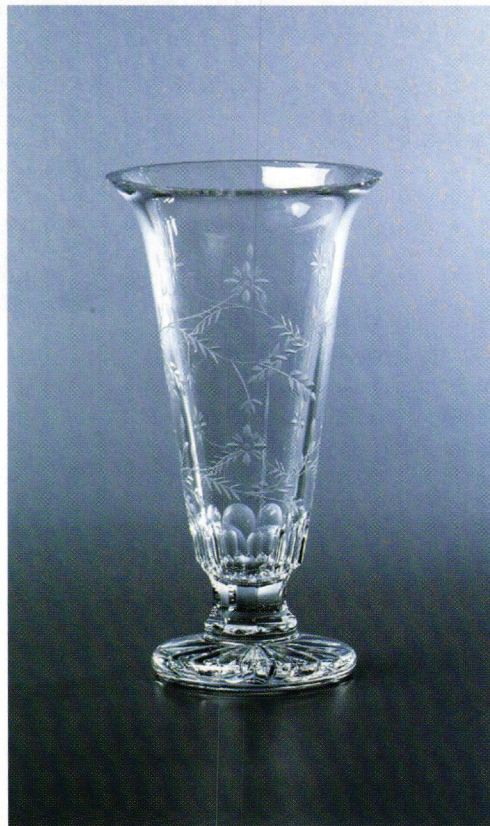
Erin's Earth

Creamy white Aranware is thoroughly Irish in both origin and its use of traditional Irish symbols. The line includes dinner and bake ware, a teapot, and a pitcher. Prices begin at \$12 for a salad plate; a covered 2 1/2-quart casserole is \$58. Contact Kara Irish Pottery, (800) 430-2008, karairishpottery.com



Ireland, 1760

Waterford makes its Irish crystal affordable with its 18th Century Vase, which incorporates an intricate pattern from company archives. The 6" high vase retails for \$115. A larger, 10" tall version is \$239. For a dealer, contact Waterford, (800) 955-1550, waterford.com



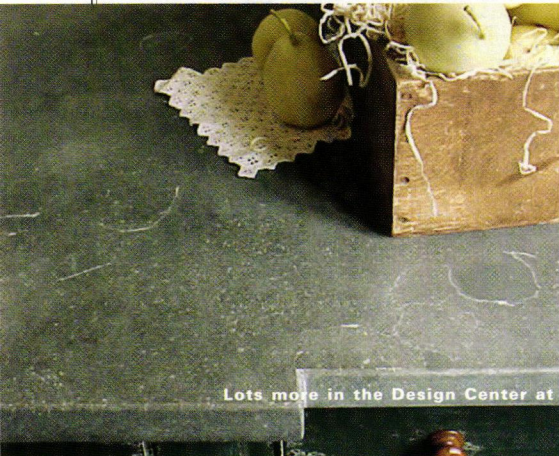
Irish Drum

A classic 18th-century reproduction, the Irish Drum table features a carved pedestal base with ball-and-claw feet and a leather top. It measures 36 1/2" wide by 29 1/4" high. In mahogany, the table retails for \$5,247. Contact Southwood Furniture, (828) 465-1776, southwoodfurn.com

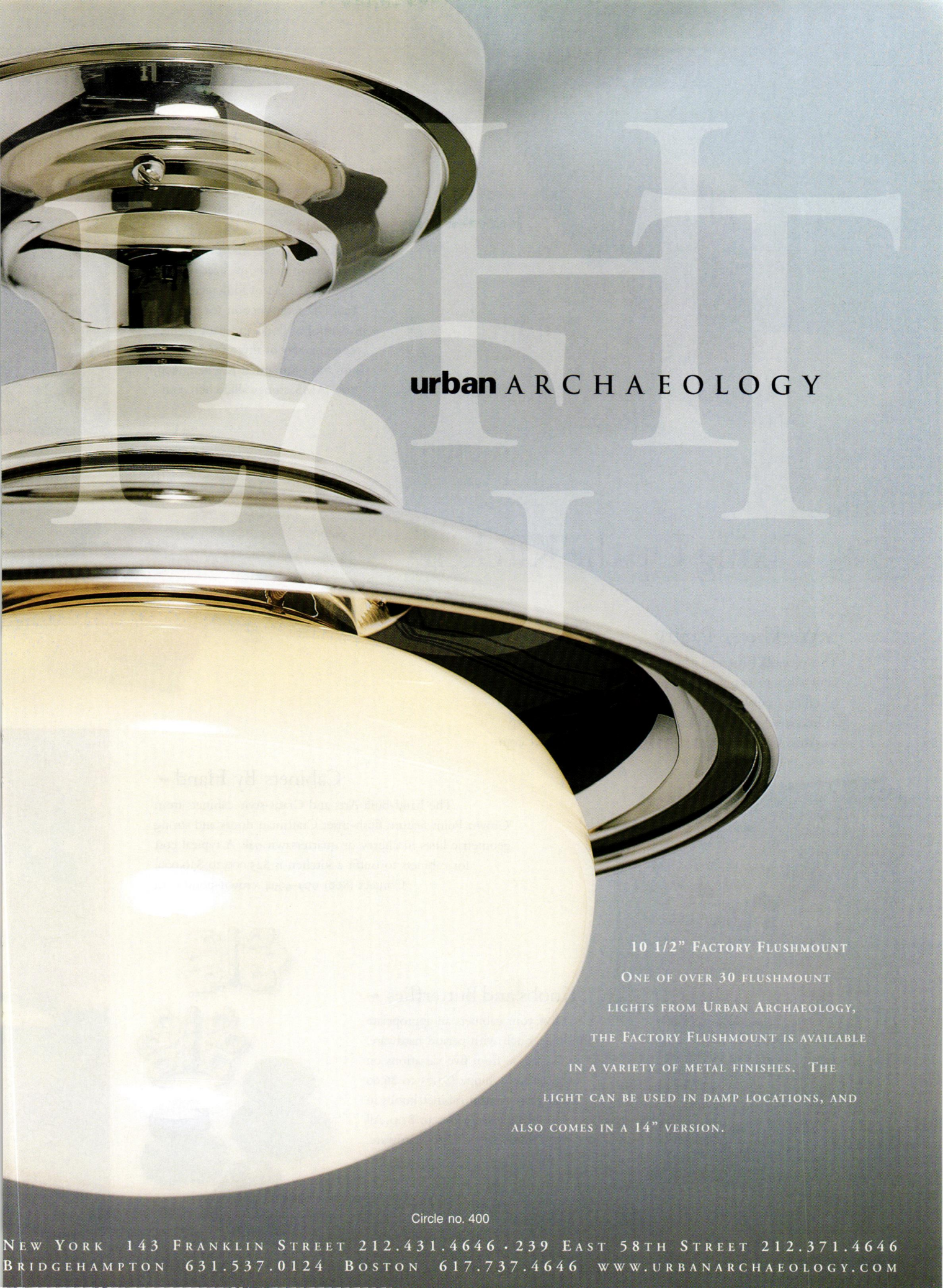


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Feel the old country beneath your feet with Shell Stone, a dense, dark-grey fossilized limestone from Ireland. Suitable for counters, tabletops, floors, and paving, the 1 1/4"-thick material retails for \$70. Contact Francis McCormack Stone, (617) 242-2422, francismccormack.com



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Fixing Up the Kitchen

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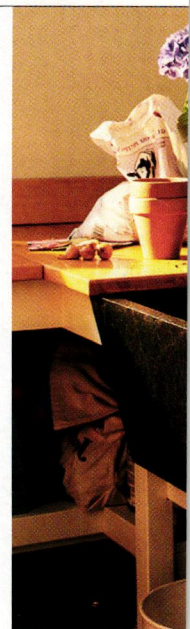
This versatile flat-panel armoire can stand alone, work with other pieces in the kitchen, or even travel to bedroom or office. Available in pine, maple, cherry, or mahogany, it measures 83½" high by 48" wide, and has a 24"-deep worktop. Contact Yestertec, (877) 346-4976, yestertec.com



Yellow Bowls & Tea Towels

Fluted yellow-ware bowls are prized kitchen collectibles, but it's rare to find them in superb condition.

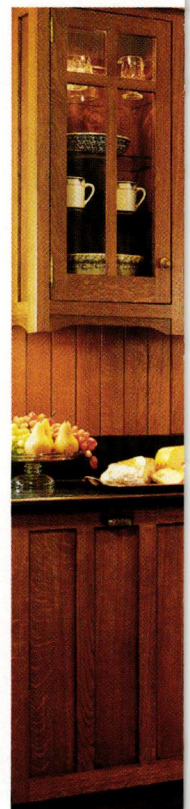
These versatile (and pristine) stoneware bowls are sized from 5" to 10". A set of four retails for \$99. The reproduction tea towels, in whimsical floral and fruit themes, come in sets of three for \$14.95. Both from Stonewall Kitchen, (800) 207-JAMS, stonewallkitchen.com



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The hand-built Arts and Crafts-style cabinets from Crown Point feature flush-inset Craftsman doors and strong geometric lines in cherry or quartersawn oak. A typical cost for cabinets to outfit a kitchen is \$25,000 to \$30,000.

Contact (800) 999-4994, crown-point.com



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Give your cabinets an appropriate finishing touch with period hardware.

Choose from five variations on the butterfly hinge (\$3.75 to \$6.60 per pair) or iron cabinet knobs in three sizes (\$12 to \$14). All from Crown City Hardware, (626) 794-0234, restoration.com





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Jazzy Marmoleum floor tiles are made from linseed oil, wood flour, pine rosin, and jute. The long-wearing flooring is priced from \$4.50 to \$9 per square foot, installed. Contact Forbo, (866-MARMOLEUM, themarmoleumstore.com)

▶ The Old Stone Sink

Soapstone has been used for kitchen sinks for so long that the earliest ones were dry. The sinks from Vermont Soapstone certainly hold water, and are precision-cut to your specifications. Sinks typically cost \$800 to \$1,200 each.

Contact (800) 284-5404, vermontsoapstone.com



▶ Glazed Copper

Lined with glittering Venetian glass mosaic tiles, this copper sink looks delicate, but nothing could be further from the truth. The tiles are mounted to a stout copper basin. Measuring 14" wide at the rim, the sink retails for \$1,200 to \$1,450 from Linkasink, (866) 395-8377, linkasink.com

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♥ Hand Dipped ♥

Jewel-like Artisan Tiles come in 26 colors and glossy, matte, and crackle finishes. Shown are 2" x 2" field, 4" x 7" rhomboid, 6" x 6" carved, and 6" x 6" trapunto tiles. Prices for the decos range from \$7.50 to \$33, depending on finish.

Contact Sonoma Tilemakers, (707) 837-8177, sonomatilemakers.com





♠ Baronial Scrolls ♠

The Victorian Scrolled Arm Sofa will wrap you in diamond-tufted luxury. The high-backed sofa on a mahogany plinth base measures 104" long by 35" high by 38" deep. From Baker's Stately Homes Collection, it lists for \$7,751 COL (customer's own leather). Contact (800) 59-BAKER, bakerfurniture.com

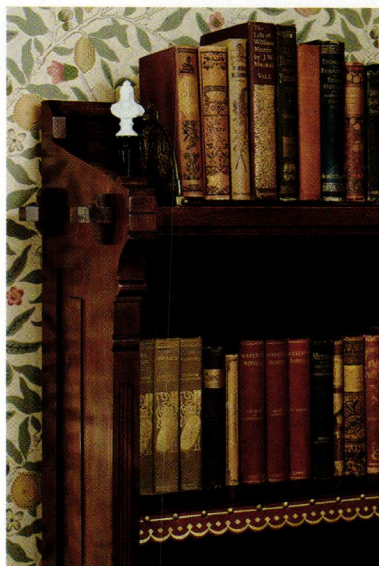


Short and Friendly ♠

This Mission-style side chair is one of several in the Brandywine series.

The chair has a back height of 41", and its slats are grouped in twos with a flirty little square cut-out. Each custom-made chair sells for \$650.

Contact Paul Downs Cabinetmakers, (610) 664-9902, pauldowns.com



♠ Gilded Edges

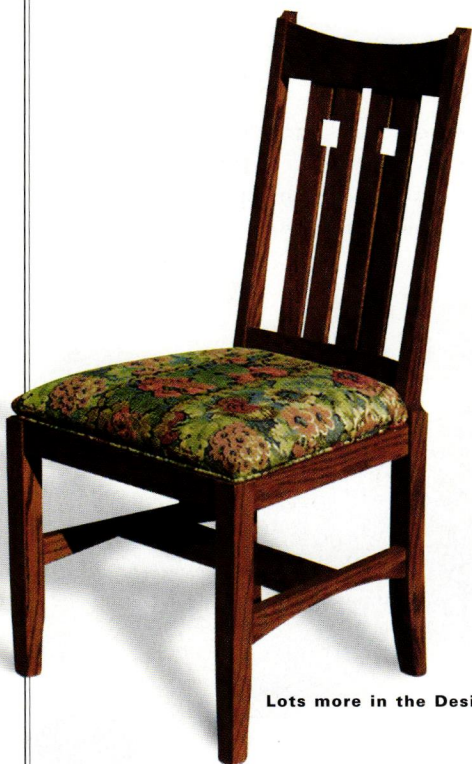
Trim your bookshelves with Victorian shelf-edging in scalloped gold-tooled leather. This little luxury is custom, but at \$15 per running foot, who could resist? The edging is about 1 1/2" deep and comes in 25 different colors. Contact Froelich Leathers, (800) 632-2228, froelichleather.com

♠ Symbol of Victory

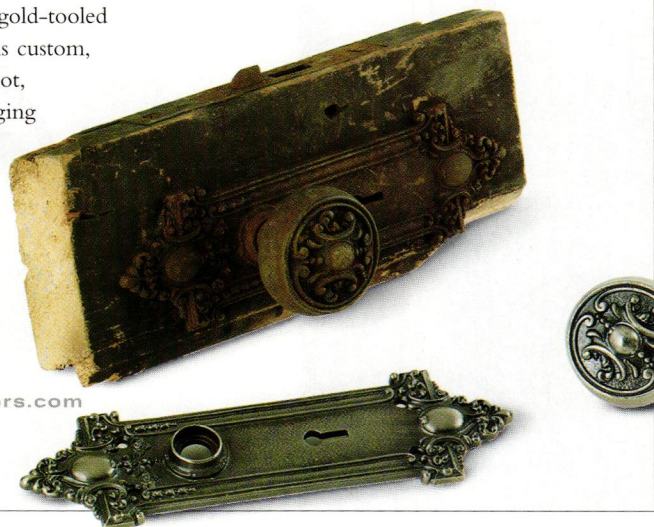
The Aetna Rooster fireback was first made at the time of the Revolution at the Aetna Furnaces in New Jersey. This museum-quality, cast-iron reproduction measures 22" wide by 26" high and weighs 65 pounds. It's \$285 from Pennsylvania Firebacks, (888) 349-3002, fireback.com

♠ Hardware Renewal

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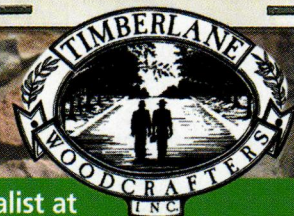
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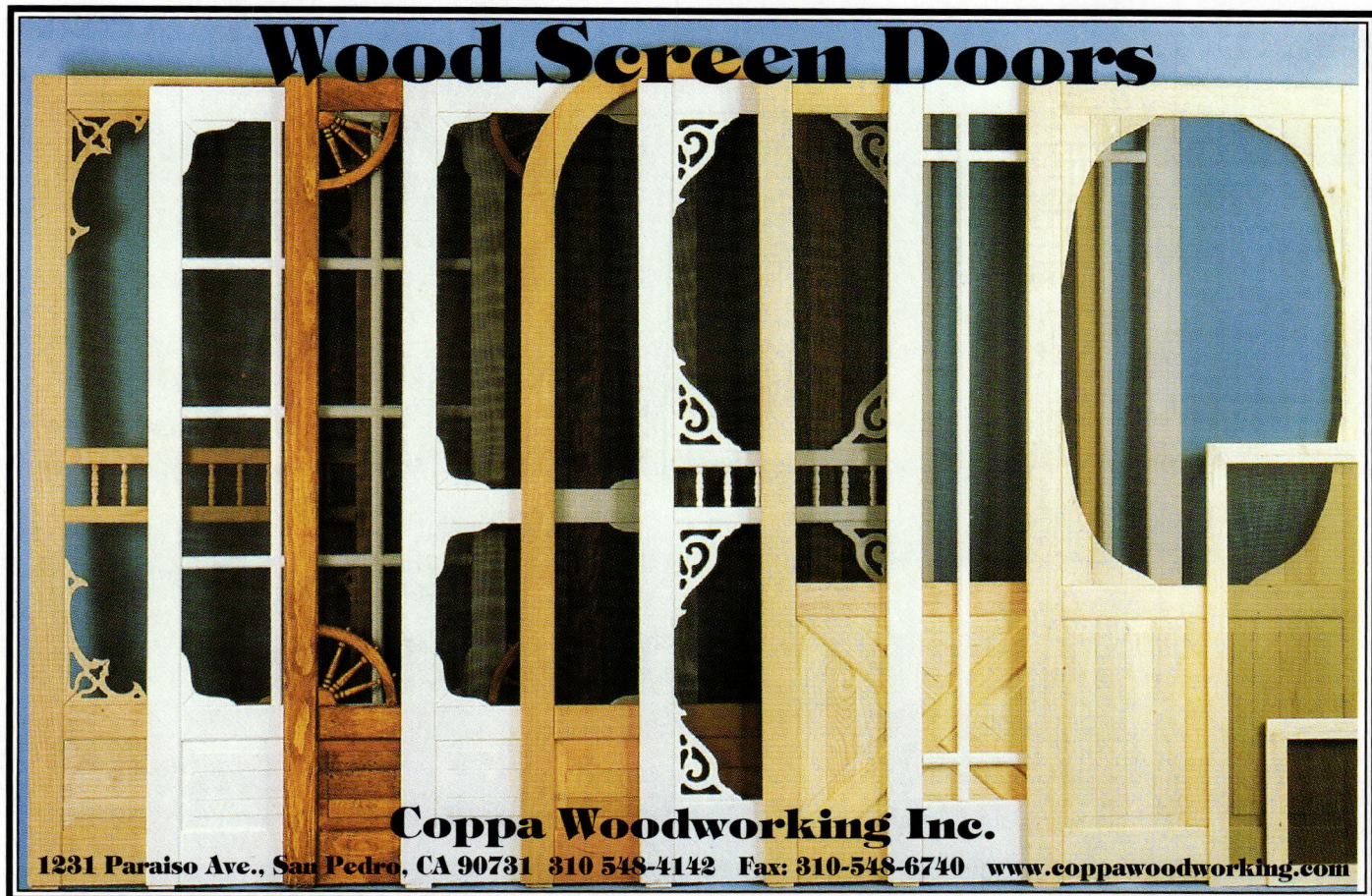
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Straightjacket Decorating

BY DAN COOPER

IDINE EVERY MONDAY with the legendary Butchy, creator of historical interiors so authentic, even the dust is period-appropriate. (I know this for a fact, because I saw him at an auction collecting it from the drawer rails of an antique dresser and stuffing it in to the billows of his smock. “Contemporary dust just isn’t as grey,” he grumbled; “it’s the coal particles that gave it a particular essence.”) Our dinner conversations ordinarily revolve around Butchy’s rantings on subjects such as why the two little screws in your switchplate should be tightened so that the slots are perfectly vertical (“it shows pride in workmanship”). Wallpaper hangers hate Butchy, who brings his own plumb-line to double-check their interpretation of the Earth’s gravitational pull.

This evening had promised to be a bit less semantic as our occasional cohort, Wildmuffin, was joining us. A fierce, petite blonde, Wildmuffin favors the Jack Russell terrier, which highstrung breed is no match for Wildmuffin’s own baseline energy hum. On this night she shot into Uncle Wally’s Clam Shack, a vortex of lobster bibs and Keno cards in her wake. Ever the coyote to Wildmuffin’s roadrunner, Butchy, who at that moment was packing his laundered and dustfree smock pocket with complimentary mints, stated flatly: “You’re late.”

“Put those back!” she squawked, in voice that brought to mind Oz’s Margaret Hamilton as if addled by

amphetamines, thus drawing attention away from her tardiness. Butchy gripped his wintergreen cache but a truce was tacitly declared as we were led to our table, where the talk quickly turned to our respective businesses, and why it seemed that we were all of us in the path of every loose cannon on the decks of the SS Period Interior.

Each of us is involved, you see, in the field of historical design, and each had noticed a pattern of late. When we worked with heterosexual couples, frequently the man and woman would undermine each other—sometimes deliberately, but usually subconsciously. Eventually we posed the question that became the Theme of the Evening: Why do straight couples have such a hard time decorating? We attempted to look at this as a social phenomenon, and did our best to avoid stereotypes.

There we were: Wildmuffin is decidedly straight (although I know nothing of her undergraduate experiences). The two gentlemen are ambiguous, one of undecided lusts and the other often assumed to be batting for the other team, even though both teams are wont to claim him on their roster, if I do say so myself.

“Look in the magazines,” I started. “Whenever there’s a unique place, one with real character, and not something bought off the shelf or even through a trade-only showroom by a glorified personal shopper, the text always reads: ‘Randall and his [continued on page 34]’

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ABOVE: Six courses of ornament decorate this tub enclosure in the style of a French antique bath cabinet. The BASKET (new) is RMF 2095, 13"W x 8-1/2"H. The ornament used here ran under \$850 and was installed in less than three hours. Also a perfect combination for fireplace, cornice or stove hood: *A Timeless Classic.* 5/03 PHOTOGRAPHY BY ADAM KAST

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RIGHT: RMF 2095 (BASKET) 13"W x 8-1/2"H x 1"D
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friend Marcus wanted a peaceful retreat from their demanding careers'. Still, somehow I just don't buy it that the sole reason you have a killer house is due to the fact that you're physically attracted to people of the same sex."

Butchy had been quietly buffing the last diner's lipstick off his wine glass. Now he explained: "I think the reason that it's apparently so easy for gay couples is that they're both on the same page. Culturally, more often than not, their home's appearance is very important. They might not agree on Victorian versus Bauhaus, but there's still the understanding that they do want the place to have a cohesive look. The average straight guy, without female intervention, would still be living like he did when he was 22, right down to the beer posters and the sprung sofa that smells of bong-water.

"Then again, the gay obsession with interiors can create a lot of tension. I was working with two guys who almost came to blows over whether or not the dining room should be executed in English or American Arts and Crafts."

"What DID they do?" I asked. "How could they *possibly* combine Voysey's gentle undulations with Stickley's unyielding rectilinearity?"

"Mr. American Arts and Crafts converted to the Aesthetic movement," reported Butchy, "and surrounded himself, in the attic, with Saracian arches."

Wildmuffin's eyes were narrowing as she considered a hostile takeover of the breadbasket. "It's *lonely* decorating by yourself," she sighed. "You're in a vacuum and there's no one to bounce your ideas off of. You hope it's working, but you second-guess yourself and grind to a halt. I'd rather have the tension and interplay of two people, no matter how stressful.

"Another thing," she continued, "—and this is *not* jealousy speaking: Gay couples don't have to contend with children. There're usually two head-of-household level incomes and no one to spend it on except themselves. Given a choice between the perfect sofa or taking the family away on a memorable vacation, I'll always opt for the kids."



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Even assuming children were removed from this equation (preferably with something sharp), I was still troubled by the male/female chemistry (or lack thereof). The next day, I sought the opinion of The Bear, an antiques dealer of no uncertain lusts, and possessor of the definitive collection of 19th-century erotica.

"Look," he woofed, wiping down an enameled snuff-box depicting activities that are still felonies in several Southern states, "here's the deal:

"The wife sees a dining room in a magazine, with Chinese red walls. It's bold and makes a dramatic statement. She goes and gets 47 different paint-chips, none of which is exactly the same as what she perceives she sees in the photograph. She asks her friends, her housekeeper, and the meter reader their opinions, and then agonizes . . . meanwhile, the husband, wishing to avoid anything to do with the house that doesn't involve a television set the size of Rhode Island, says cheerfully, "Whatever you like, honeybunch," and slinks off to the den to watch sweaty guys chasing a ball.

Finally, after three months of Cinnabar versus Per-simmon, the wife decides, and breaks out the roller while the husband is off golfing with three other guys whose wives are searching for the perfect Tuscan Sage.

"The wife finishes," continues The Bear, "arranges white irises in a sleek glass vase, and orders out Thai to complete the scenario. Her husband stumbles in, woozy from the 19th hole, and says "WHAT THE HELL DID YOU DO TO THE DINING ROOM?!" Next weekend, her bitter tears mix with Raspberry Frost semi-gloss, a variation on white, and now the dining room looks like the rest of suburbia."

SURELY ALL STRAIGHT COUPLES aren't this dysfunctional. I consider my friend Peaches, married to an army officer in one of her lifetimes. Peaches had been plopped down into the same cinderblock, on-base housing from Fayette-Nam to Fort Huachuca, where she still managed to Stencil and Tulle her way into something resembling a magazine shoot, only to have to rip it down every six

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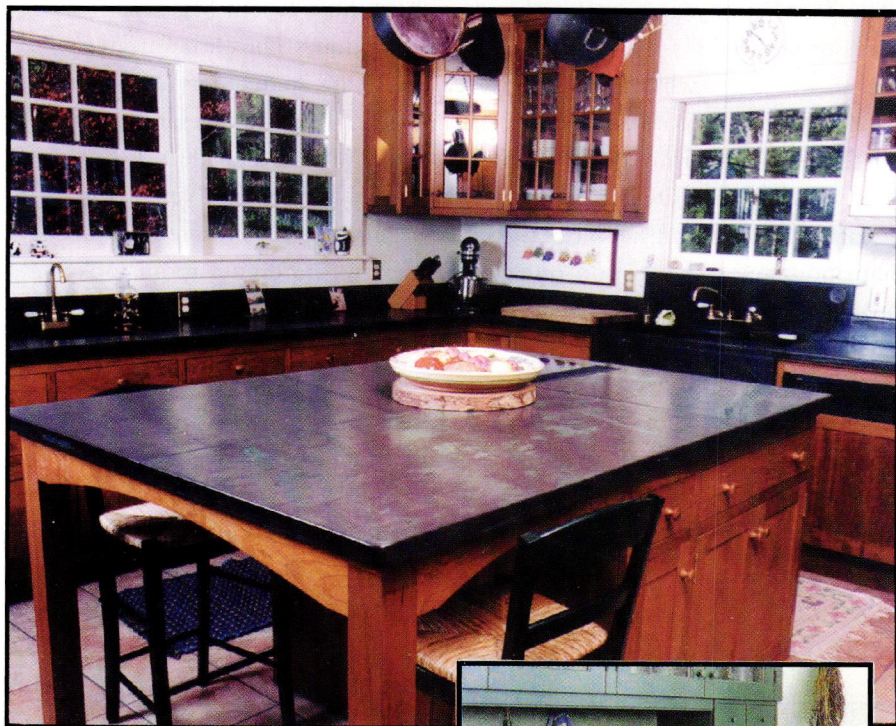
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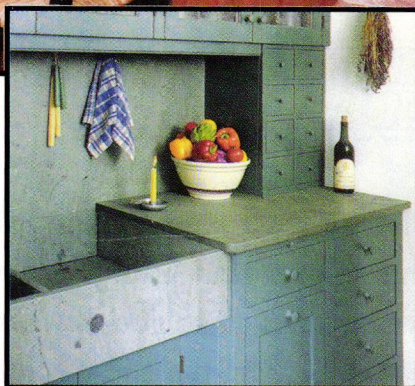
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months and drive on to the next God-forsaken bunker.

"Men just want to be allowed to say 'no,'" she hissed one day, as she placed marzipan roof cresting on a Gothic Revival birthday cake. "They don't want to help with the design or lift a brush. They just want to tell you that they don't like it and that you're wrong. Not that they have a *clue* as to what's right."

Did I sense a little bitterness?

BUT THIS SENTIMENT was echoed by, of all people, Wildmuffin's husband Derrick. "It's a control issue; I've seen it with some of our friends. The guy just can't let go, even though he has no interest in it. Or even worse, he decides it's time to get involved, design becomes a crusade. He devours publications and spends hours 'net surfing, comparing patterns and thread counts. (This happens with cooking as well. A woman can crank out supper for decades without notice, but as soon as a man discovers the kitchen, he has to micro-manage every detail right down to finding the perfect lemon-zester.)

"As far as *our* relationship goes, the house's appearance is Wildmuffin's turf. Insurance, taxes, and lawn care go on my desk. Wallpaper and drapery go on hers. I don't care, and I don't say anything about it."

Wildmuffin backs him up, if somewhat ruefully. "I redecorated three years ago, and he still hasn't noticed." ✦

The author eschews both Cinnabar and Persimmon, preferring instead to tweak Poppy with a little burnt umber. The cunning Wildmuffin shall be credited for providing the title to this piece. Butchy is still a figment of his own imagination.

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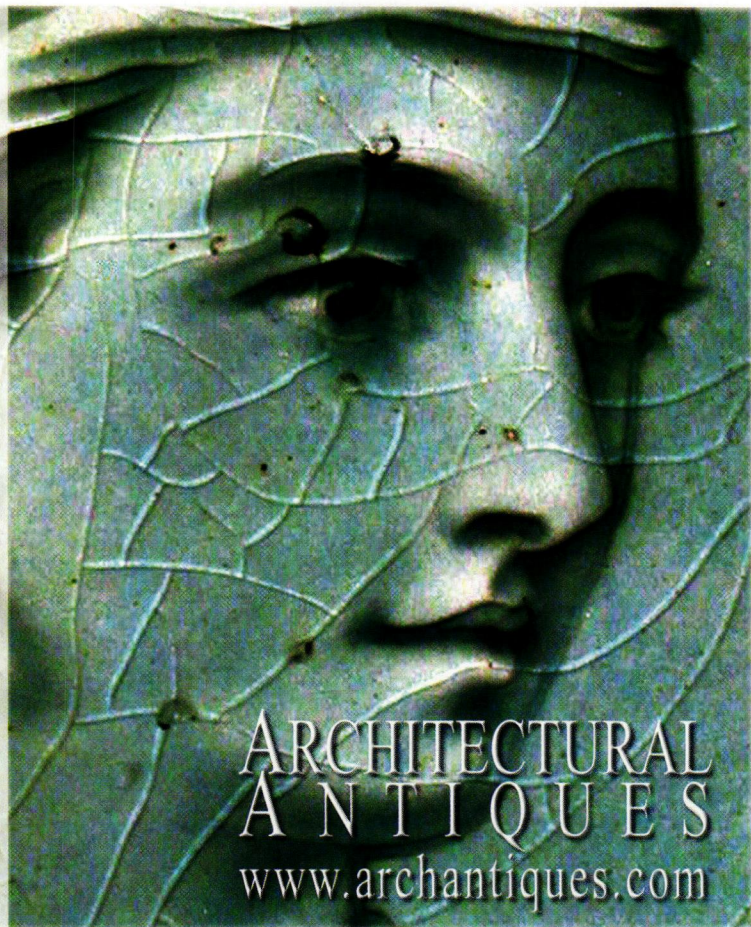
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Think you understand what the Colonial Revival is all about? Think again! You haven't lived until you've experienced the glories and oddities of late-19th-century Centennial furniture.

Try Centennial

BY DAN COOPER

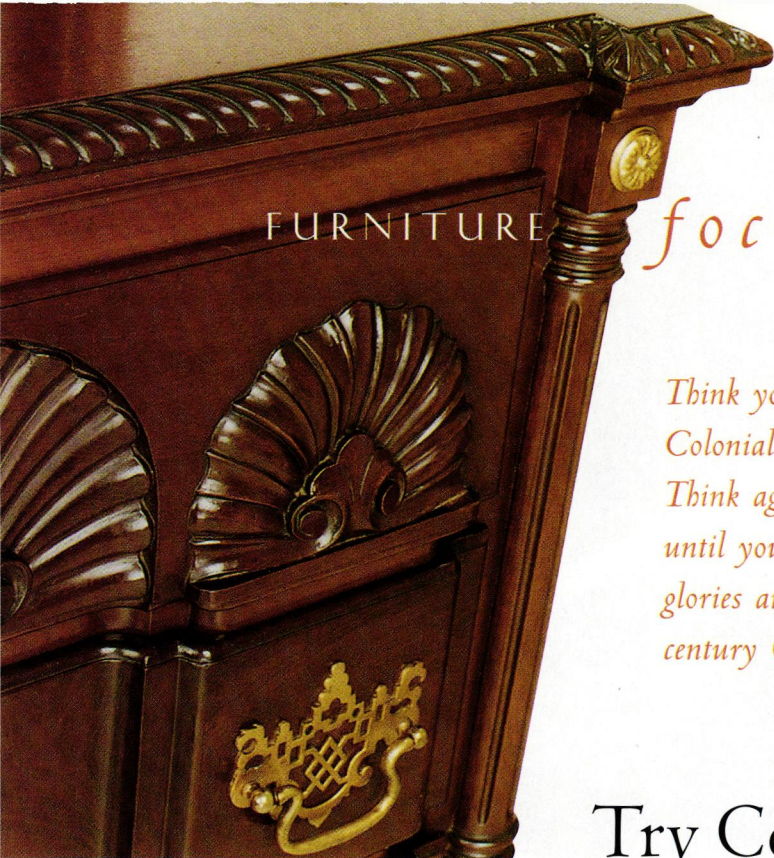
YOU SEE A LOT of strange stuff when you're an antiques dealer: Hummel infestations, barbed-wire collections, and the guy with the 48-foot-long Pullman car in his barn. But some of the weirder things to keep popping up are those Victorian chairs assembled from the parts of a colonial-era spinning wheel. It's not sturdy, nor is it comfortable, and you sit there wondering why anyone in their right mind would bother to make such a thing. Blame it on the Colonial Revival.

Before about 1870, most Americans didn't collect antiques; they were busy looking forward and building the nation. As 1876 and the Centennial approached, however, Americans became fascinated with their heritage and began to romanticize about their Pilgrim and colonial past. This new-found interest brought a sweeping change in taste known as the Colonial Revival, taking its design cues from the era before the

nation's independence.

The first generation of Colonial Revival furniture is referred to as "Centennial" for obvious reasons. Most of these pieces are fairly literal in form and appearance to the antiques they emulated, although many were produced using the new power tools (the circular saw, the jointer, etc.) rather than hand tools. Centennial pieces often bear Victorian style touches, some subtle, some quite flashy. Since 19th-century designers abhorred plain surfaces, hardware and ornamentation were more embellished than the original works, and fancier grains of wood and veneers were common. Many Centennial pieces were bench-made; that is, a one-off created for a specific client in a small shop. There were also production lines of factory pieces intended for mass consumption.

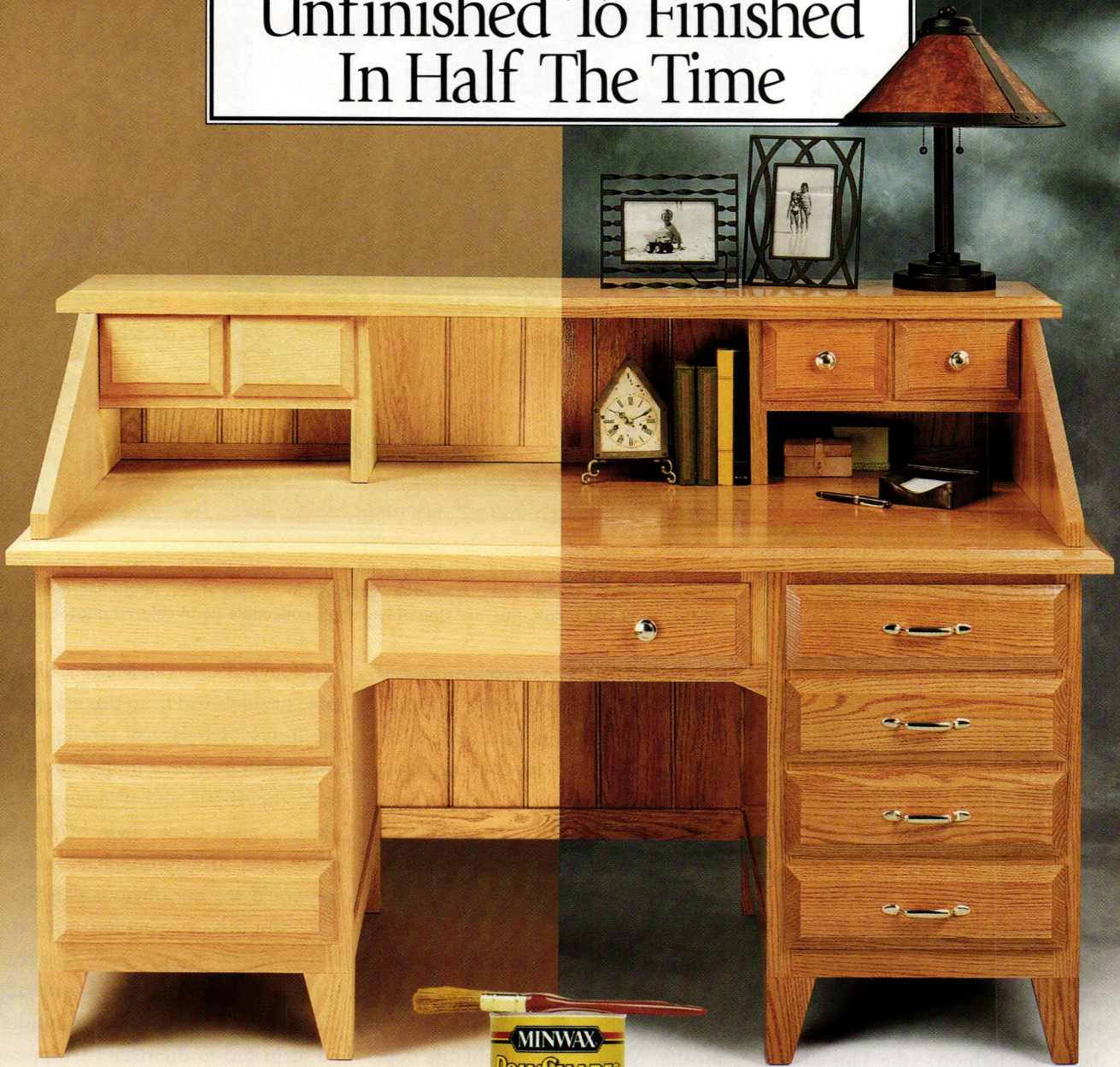
Occasionally, one might find a piece that appears to be Centennial in origin, such [continued on page 42]



TOP: A Philadelphia Chippendale-style mahogany tall chest, circa 1875. **ABOVE RIGHT:** A Victorian rocker, assembled from parts of a colonial-era spinning wheel. **ABOVE:** The Sudbury Cupboard, a Wallace Nutting original made between 1920 and 1930, is a faithful copy of an authentic 17th-century cupboard.



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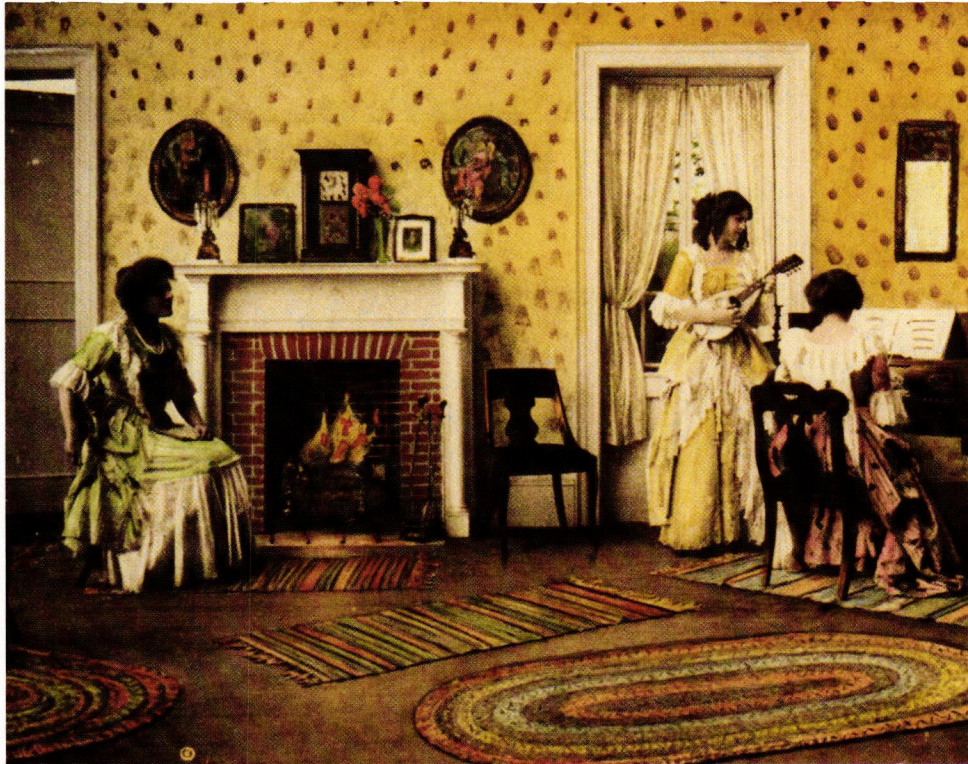
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TOP LEFT: A Governor Winthrop desk, a reproduction of a Wallace Nutting design made by Berea College. **LEFT:** A Martha Washington sewing chest, made nearly a century after her death. **ABOVE:** One of Nutting's collectible hand-colored photographs.

as a highboy with fancy burl veneer and finials. Closer examination will reveal that the piece is actually an 18th-century cabinet that was “updated” for fashion’s sake. This passion for creating a “Ye Olde Colonial” look produced some rather camp items. Aside from the aforementioned spinning-wheel chairs, there are published 19th-century suggestions for converting grandfather clocks into bookcases. Think of it as the Victorian version of Shabby Chic.

Add to this the concurrent rage for steer-horn furniture that cele-

brated our Westward Expansion, and you can visualize parlors that screamed “America” in a manner that hasn’t been seen since (with the exception of our Bicentennial, when every American consumer item was available in red, white and blue, from Sears wallpaper to Ford Mustangs).

The Aesthetic Movement, which blossomed simultaneously with the Centennial, was much less literal and freely interpretive of colonial-era motifs. Mystifyingly, cabriole legs might appear on an Anglo-Japanese table. An otherwise authentic Windsor chair could be fitted with brass Eastlake straps, and an 1880s Martha Washington sewing cabinet might be ornamented with fret-cut gingerbread accoutrements.

Many collectors don’t realize it, but most Golden Oak furniture from 1890–1910 can be defined as Colo-

nial Revival in style. Many a dining table or sideboard from this era sports the heavy Neoclassical scrolling and columns found on Empire furniture from the 1830s, and if you were to place a press-back chair of similar make next to a thumb-back Windsor, you’d see the obvious parallels.

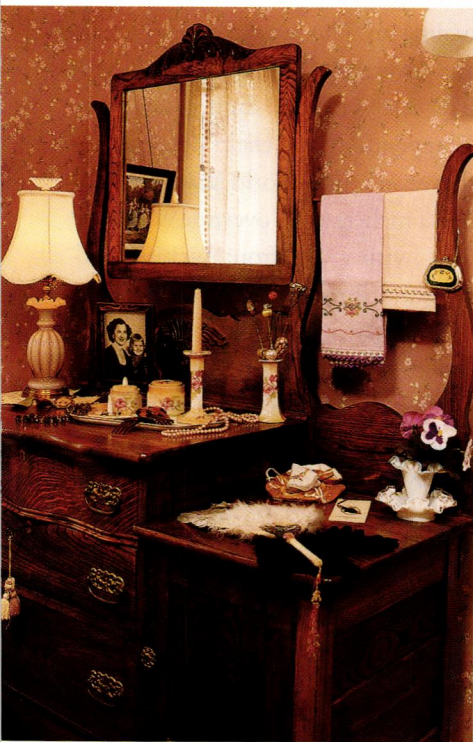
On a more peculiar note, the momentarily trendy Art Nouveau was selectively cross-bred with the Colonial Revival, and one shouldn’t be surprised to discover a Chippendale rocking chair (forefathers in Rockers!) with traces of Belle Epoque Paris creeping up the back splat.

After the turn of the century, an appreciation of Colonial design received another boost from the work of Wallace Nutting, an antiques dealer and scholar who promoted the study and preservation of the remnants of early American life that he felt were

The Colonial Revival is the longest-running design trend in U.S. history; for the past 130 years, furniture has mimicked 17th- and 18th-century forms without respite.



An early Colonial Revival mahogany dining chair with ball-and-claw feet.



Golden Oak furniture, widely produced between 1890 and 1910, has strong associations with the Colonial Revival movement, despite few antecedents in 18th-century America.



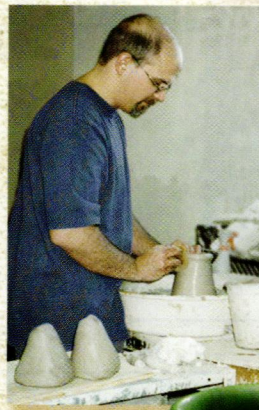
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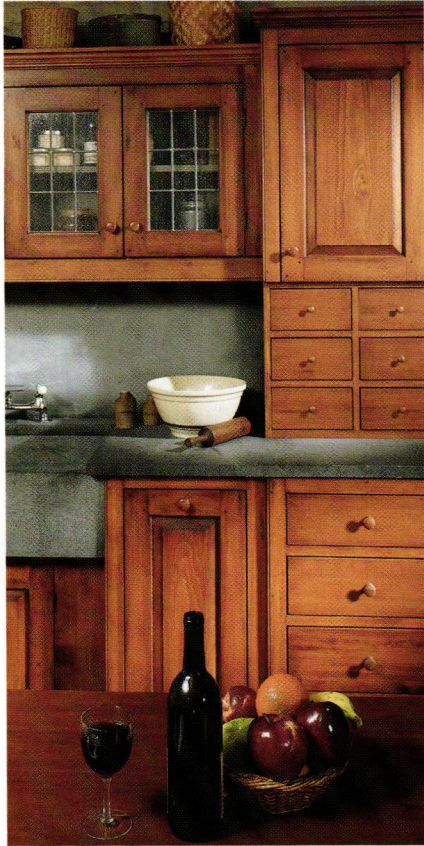
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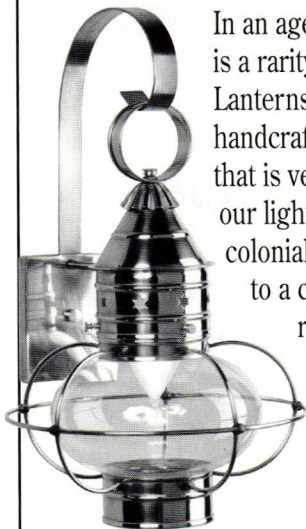
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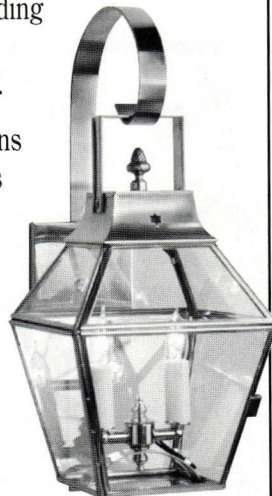
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rapidly disappearing. Phenomenally popular, his workshops produced many quality reproductions of early pieces, and these, along with his books and hand-colored photographs, jump-started the age of antiques collecting for the middle class.

A lot of the Colonial Revival furniture that we are familiar with was made during the second quarter of the 20th century. Auctioneers and antiques dealers refer to it as "custom" mahogany (although there is nothing custom about it, as most was produced in factories) and it is well made, stylistically honest furniture finished in either brown or red mahogany. The most prevalent pieces are invariably the Duncan Phyfe-like dual pedestal dining sets with Chippendale-style chairs. It also seems that every pre-World War II parlor had a mahogany Governor Winthrop desk with a fall-front writing surface and three drawers.

Today, in keeping with the sentiment that inspired the furniture of the first Colonial Revival, many small cabinet-making shops produce exact, one-of-a-kind reproductions of colonial-era furniture. Purists eschew the use of power tools, thus preserving all the period nuances such as hand-planed boards and linseed-oil finishes.

Furniture makers have never really stopped producing the basic colonial forms, sometimes modifying them to fit the whims of fashion, and other times hawking fairly exacting reproductions. At some point, everyone wanted a broken-arch bonnet topped highboy in the bedroom; it's the icon of American interiors. Just pick up the business card of any early American antiques dealer. ✦

*Several sources are listed on p.126.
See also oldhouseinteriors.com.*



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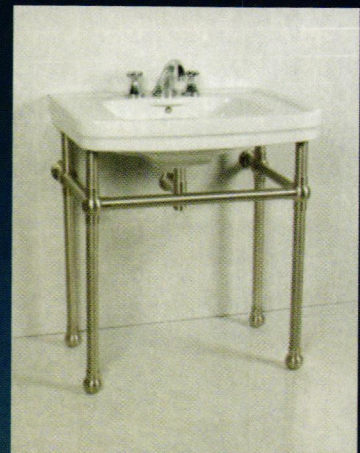
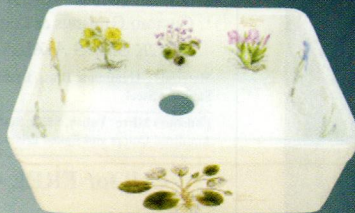
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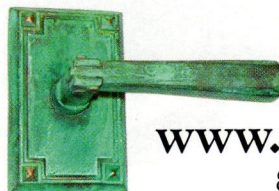
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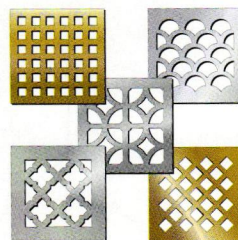
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We all know the practicality of reusing vintage hardware or a glazed clawfoot tub. But it's time to go further, to think decoratively.

WHETHER you're in New York or L.A., Boston or Birmingham, a good salvage shop looks pretty much the way it did 25 years ago. Belle Epoque light fixtures in various states of decay hang from the pipe-encrusted industrial ceiling. Cats slip in and out of sight behind chest-high plaster corbels. You can barely make your way between rows of just-delivered Rococo entry doors and cast-iron

Salvage reborn

BY MARY ELLEN POLSON

tubs. Inquire about the cost of a Neoclassical pressed-glass bowl pendant (\$3,250), however, and you'll realize that if appearances haven't changed much, prices certainly have.

The world of salvage—more recently known as architectural antiques—has come a long way from its Dumpster-diving, junque-shop days. No longer do you need to track down the owner to get a price on a particular item; everything's numbered and logged into a computer. A representative portion of inventory is available online, for sale directly through the company website, or at auction through vendors like Ebay. Christina Jones, owner of Historic

Houseparts in Rochester, New York, says her Internet website has doubled the company's business. "Unusual items that would sit for a while go out quicker," she says. "We're finding homes for them much more easily."

While many dealers report that about half their customers are traditional restorers looking to replace missing materials in their homes, there's been an surge in the number of people who want to use salvage decoratively, either as pure art, or as part of a novel installation. Some of the more creative uses include headboards crafted from old porch posts or metal grilles, terra-cotta gargoyles converted into display art, and Vic-

Doric and Corinthian columns, wrought-iron grilles, classical busts, friezes, and oil jars can find new uses in old houses, with a little imagination.

torian chimney pots pressed into service as umbrella or plant stands. The Old House Parts Company, a venerable salvage dealer in Kennebunk, Maine, has a craftsman who will make you an "antique" medicine cabinet from 200-year-old pine or hardwood. Or perhaps you're in the market for a small outdoor shed, hand-built from century-old boards.

Novelty aside, there's nothing as satisfying as incorporating architectural artifacts seamlessly into a new setting. Salvaged [continued on page 50]





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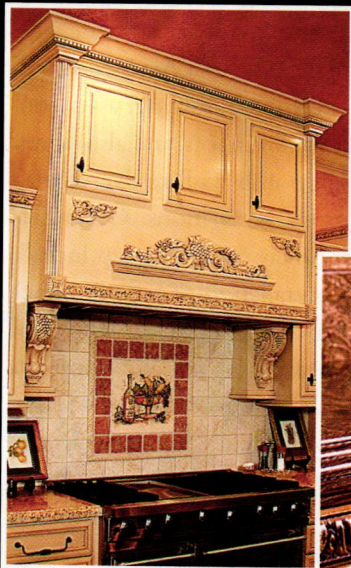
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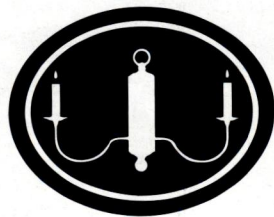
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Created from individual pieces of terra cotta, this mantel began life as a window pediment. The supporting corbels have been incorporated into the design.



items can help smooth the transition between old house and new addition. A pair of salvaged colonnades placed between an old kitchen and new family room, for example, defines the space both architecturally and psychologically. Or install a leaded-glass panel or refurbished openwork grille in an old window or doorway between old rooms and new. This trick introduces openness while enhancing the period feel.

Although many dealers give you the option of buying an item in as-is condition, others offer refurbishment services as a matter of course. Light fixtures, hardware, bath fixtures and fittings, grilles and other metalwork, fancier doors and windows, and smaller items such as medicine cabinets are all candidates for in-house makeovers. One New York dealer, Evan Blum of Irreplaceable Artifacts and Demolition Depot, likes to keep

each artifact as found—complete with hardware, fittings, and peeling paint—until it's selected for a new use. He's sold the same type of Art Deco medicine chest in crumbling, as-is condition for film shoots, and also honed to a high polish with resilvered glass for custom installations. Other services you may be able to tap include custom installation of built-ins, such as a bar or set of cabinets—provided the cost warrants the effort on the part of the dealer.

The public's increasingly discerning taste for architectural antiques means there's a shrinking supply of certain styles, so a number of salvage dealers are replicating hard-to-find items. Rejuvenation, the reproduction lighting and house-parts specialist in Portland, Oregon, started out as a salvage house, as did Urban Archaeology in New York. Some dealers keep a toe in both ponds, like

Some of the more creative uses for salvage include headboards crafted from old porch posts, terra-cotta gargoyles converted into display art, and Victorian chimney pots pressed into service as umbrella or plant stands.

SOURCES

EAST

- **ARCHITECTURAL ANTIQUES**

EXCHANGE Philadelphia (215) 922-3669, architecturalantiques.com

- **ARCHITECTURAL**

ANTIQUITIES Harborside, Maine (207) 326-4938, archantiquities.com

- **BRASS KNOB** Washington, D.C. (202) 332-3370, thebrassknob.com

- **DEMOLITION DEPOT**

New York (212) 860-1138, demolitiondepot.com

- **HISTORIC HOUSEPARTS**

Rochester, N.Y. (888) 558-2329, historichouseparts.com

- **IRREPLACEABLE ARTIFACTS**

New York (212) 777-2900, irreplaceableartifacts.com

- **THE OLD HOUSE PARTS CO.**

Kennebunk, Maine (207) 985-1999, oldhouseparts.com

- **RESTORATION RESOURCES**

Boston (617) 542-3033

SOUTH

- **ADKINS ARCHITECTURAL**

ANTIQUES Houston (713) 522-6547, adkinsantiques.com

- **ARCHITECTURAL**

SALVAGE W.D. Louisville (502) 589-0670, architecturalsalvage.com

- **METROPOLITAN ARTIFACTS**

Atlanta (770) 986-0007, metropolitanartifacts.com

- **PINCH OF THE PAST**

Savannah, Ga. (912) 232-5563, pinchofthepast.com

- **THE EMPORIUM**

Houston (713) 528-3808, the-emporium.com

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Minneapolis (612) 332-8344, archantiques.com

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- **OHMEGA SALVAGE** Berkeley,

Calif. (510) 204-0767, ohmeegasalvage.com

- **OMEGA TOO** Berkeley,

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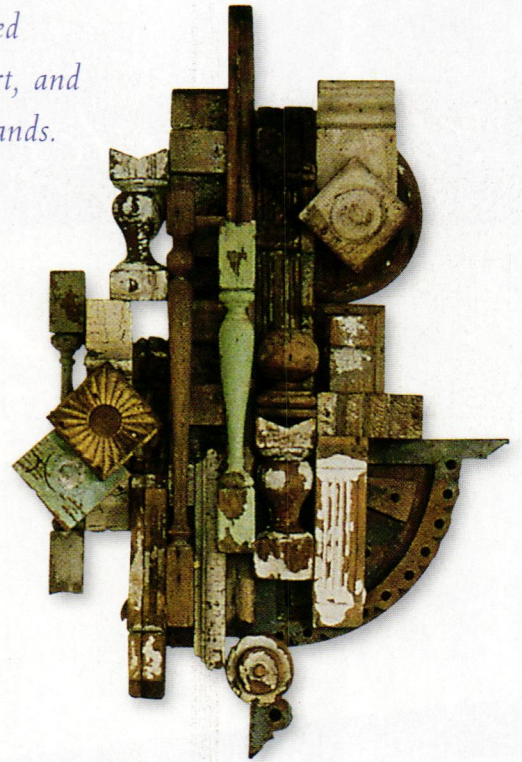
- **REJUVENATION** Portland,

Ore. (888) 401-1900, rejuvenation.com

- **VINTAGE PLUMBING**

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Northridge, Calif. (818) 772-1721, vintageplumbing.com



SHOPPING SALVAGE

In addition to your imagination, you'll need a few simple tools when you shop for architectural antiques, says Evan Blum, who with his sister Leslie authored *Irreplaceable Artifacts: Decorating the Home with Architectural Ornament* (Clarkson Potter, 1997). First, always carry a tape measure—an 8' steel tape is a practical size—along with measurements for the areas you're trying to fit. Take along some graph paper to sketch and scale out your finds. If you're shopping for metal items, a magnet can help you determine if there's any iron content under that peeling paint. (Magnets won't stick to brass, bronze, tin, zinc, copper, lead, nickel, or aluminum.) If you want to incorporate salvage into an entire room or addition, bring your architectural drawings or room measurements, along with photographs.

Omega Too in Berkeley, California (itself an offshoot of Ohmega Salvage). The reproductions these companies produce tend to be accurate representations of period style because they are patterned on actual artifacts.

That said, it's still possible to completely restore a very old house with nothing but salvage. When Carol and Richard Crossed moved into an 1826 Erie Canal house in Brighton, New York, there was little in the kitchen besides worm-eaten floor-

boards. The couple added a tall step-back cupboard with glass doors, a single soapstone countertop with a built-in sink, reclaimed from a chemistry lab, and replaned vintage wood. The result looks original down to the window hardware. Carol, who has no idea whether she saved any money by using salvaged materials, wouldn't have it any other way. "I love the idea of using something that someone else used," she says. "I think that's the way to live." ✦

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AUTHENTIC KITCHENS

Even if your intention is a contemporary interpretation of period style, look to real old kitchens for non-trendy details. (page 80) ▶



RIVERTOWN JEWEL

In a tiny town on the Delaware, a gem of a Victorian gets the full treatment, inside and out. Wait till you see this garden! (page 61) ♥



EARLY FABRICS

Fine textiles as well as domestic plain goods were a key part of early interiors. You can buy them today, for 18th-century and Colonial Revival houses alike. (page 85) ♥

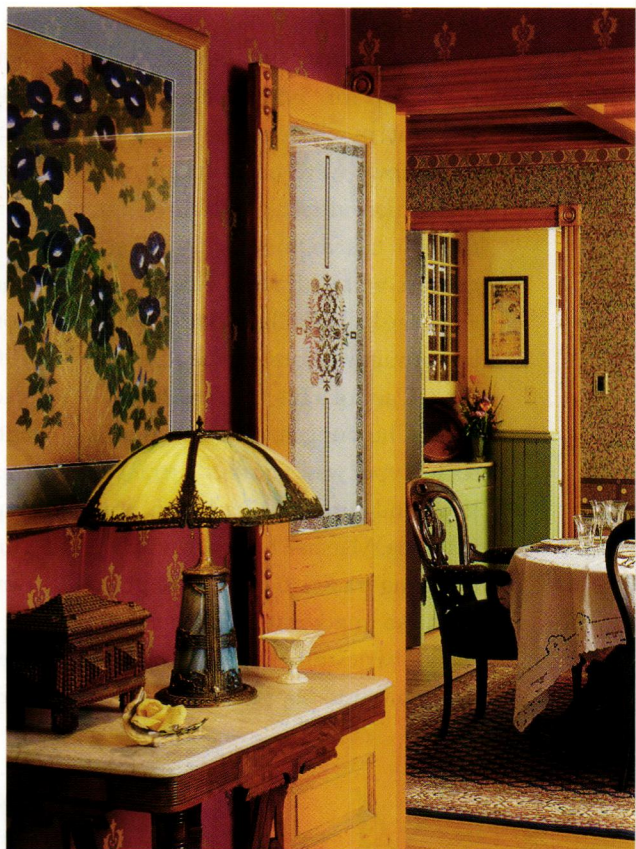


FAULTLESS PEDIGREE

Imagine a Frank Lloyd Wright residence of the Prairie School era, purchased in 1955 by owners smart enough to contact the master and his studio for decorating advice. (page 72) ♥

MINOR BULBS

Crocus and scilla, iris and snowdrops were favorites in the best colonial gardens and have enjoyed a 50-year revival. (page 68) ▶





How sensitive owners and a simpatico decorator brought out the beauty in a turn-of-the-century home.

WARM AND INVITING, bungalows are celebrated for “honest” construction without much pretense or display. Bungalows were never meant to be big, which in fact contributes much to their charm. Simplicity and scale are just what attracted Geoff Corzo and Marshall McClintock to this basic but attractive house in Seattle’s historic Capitol Hill neighborhood.

The bungalow’s place as a historic type was another attraction. Born and raised in Charleston, South Carolina, Marshall had grown up with that long tradition of historic preservation so important in Southern cities like Charleston and Savannah. So Marshall was happy to roll up his

sleeves and dig into research. He learned that Seattle was a boomtown at the turn of the 20th century; this house, built in 1901, was part of the development that followed extension of a trolley line along the neighborhood’s main avenue. Typical of “spec” houses built in Seattle in the early 1900s, the house had elements of Victorian formality (including an entry hall and double parlors), but this was tempered by Shingle-Style massing of its upper gables, and the curved sidewalls and recessed windows typical of the style.

After moving in, Marshall and Geoff hit the books once again before they began their restoration. For



Adorned with an antique Arts and Crafts-era linen runner, a Stickley Brothers sideboard in the dining room holds a collection of Roseville, van Briggle and Rookwood pottery. LEFT: The simple home combines late-Victorian and Craftsman styles. Shade-tolerant plantings were added by the current owners.

A BUNGALOW Done Just

BY BRIAN D. COLEMAN | PHOTOGRAPHS BY WILLIAM WRIGHT



Right





Stained glass in a simple floral design was added to the stairwell's window. Sanderson's "Sunflower" wallpaper in a gold-on-gold tone adds a warm glow. **OPPOSITE:** The dining room is the center of the house, as all of the rooms radiate from it. It set the theme for color and design throughout.

over two years they read everything they could find on the Arts and Crafts style of the period, falling in love with the rich, dark wood tones of the furniture and the simplicity of the patterns. They visited friends' bungalows to get ideas. Then they began, adding a bathroom upstairs and removing a later bedroom wall to restore the space at the top of the stairs to its original use as a sunroom. They put in a modern kitchen with seamless Arts and Crafts style. The pair incorporated into the exterior of the house some of their favorite local details, gleaned from long walks around the neighborhood. They added, for example, a course of irregular river rocks beneath the water table and a

bowed apron of shingles. The exterior was treated to an Arts and Crafts scheme: fir-green trim and coffee-color shingles.

WHEN THEY WERE eventually introduced to Laurie Taylor, Marshall and Geoff knew they had met a kindred soul. She's an interior designer who specializes in Arts and Crafts restorations. In a working relationship that has continued for over seven years, Laurie's expertise has helped them create a period-perfect interior that's simple, warm, and comfortable. The center of the house is the dining room, which can be seen from every first-floor room. It became the focal point, setting the colors and style for



The pantry divides the kitchen from the dining room, and is a favorite potting place for Geoff. **RIGHT:** (bottom) Arts and Crafts-influenced cabinets and Morris-designed wallpaper complement the tiles in Aesthetic green and ochre.

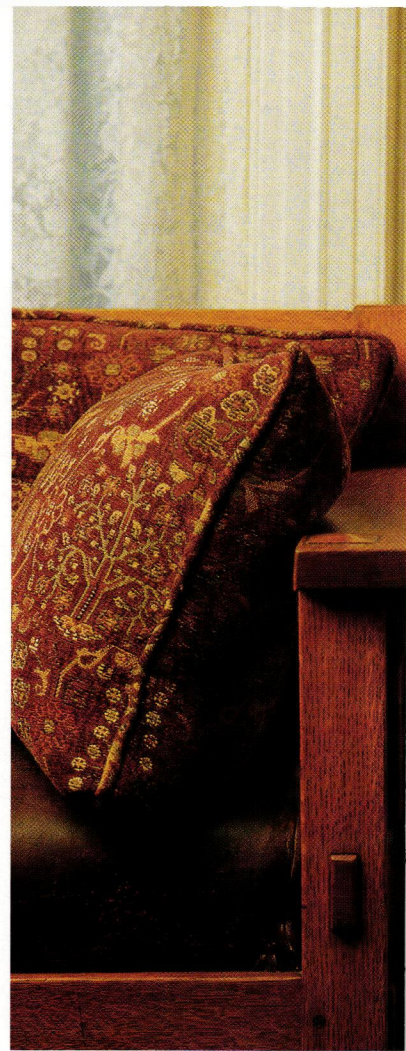
the rest of the house. Bradbury & Bradbury's "Fenway" room set, featuring irises, cattails, and dragonflies, was chosen for its cheerful naturalism. The walls here were covered with Bradbury's complementary "Willow" pattern fill in a watery green. The team found a period chandelier in japanned copper to center the room, then had three sconces made to match the antique fixture. Curtains are an elegant but straightforward linen-velvet. They soften the edges of windows, as the portières add softness and color in doorways to the hall and pantry. An antique sideboard and a china cabinet by L. and J.G. Stickley complete the room.

Although unafraid of color,

Laurie and her clients opted for pale neutrals in the dim front parlor. Beige and ivory tones were used for the Morris-patterned papers on the ceiling and walls. Art glass adds color. They found more Stickley furniture, including a triple-door bookcase and a paddle-arm Morris chair.

To re-create the sunroom at the top of the stairs (the space had been walled into a bedroom), the balustrade had to be rebuilt. That project cost more than the house did in 1901, when it was built for \$2,000!

Marshall McClintock and Geoff Corzo, with Laurie Marshall in tow, have recently embarked on another restoration of a Craftsman-style house. Why are we not surprised? ✦

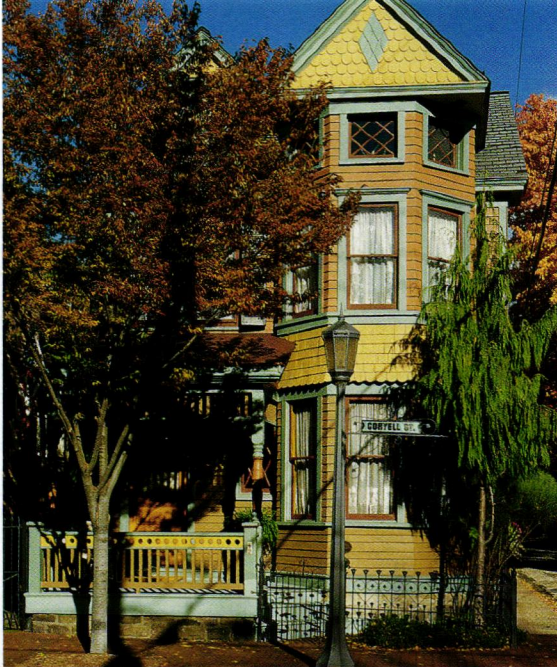




LEFT: An early-20th-century table lamp curves in counterpoint to the straight lines of the Arts and Crafts settle. Sander-son's "Acorn" wallpaper in neutral beige keeps the room light. Furniture in this room is by L. and J.G. Stickley. **RIGHT:** (top) The Shingle Style-inspired river rock and apron kick are details added by the owners. **RIGHT:** (bottom) A sun-room was created at the top of the stairs, centered on a rattan daybed heaped with cushions upholstered in fabrics from Archive Editions.



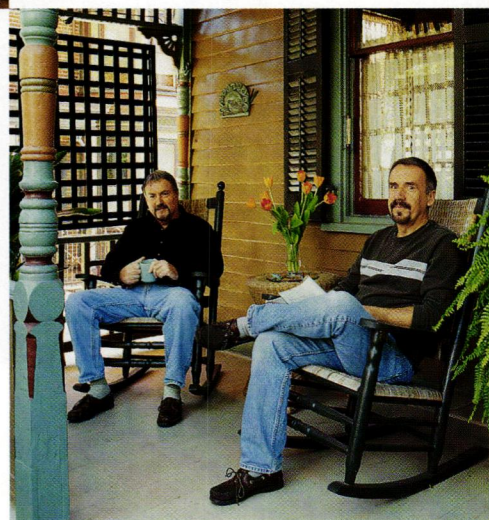




RIVERTOWN Jewel

LAMBERTVILLE is one of those fabled places where the choicest houses only change hands by word of mouth. Lou Toboz and Ron Walker had been looking longingly at an early-19th-century house nearby, hoping to persuade the owner to part with his vacant treasure, when the small-boned 1887 Queen Anne they now call home literally fell into their laps. “It was truly a diamond—although it wasn’t really in the rough,” says Lou, a social worker who is also the town historian. “Nothing had been done to it in decades.”

In a sale arranged by a relative of the previous owner (who lived across the street from Lou), the two men got a house that hadn’t been



TOP: A rich Victorian palette revived the shingled, triple-bay façade. **ABOVE:** Ron Walker and Lou Toboz enjoy their rear rocking porch. **LEFT:** Walker, a landscape architect, transformed a bland back yard into a multi-layered courtyard retreat. **OPPOSITE:** Petite French doors, fitted with locally etched glass, lead into the box-beamed dining room.



IN A TINY TOWN ON THE JERSEY SIDE OF THE DELAWARE,
A VICTORIAN DIAMOND GETS BACK ITS SHINE.

BY MARY ELLEN POLSON | PHOTOGRAPHS BY BRUCE BUCK



LEFT: Although neither Ron nor Lou had previously collected mid-Victorian furniture and furnishings, the house inevitably bent them to its will. The lace-curtained front parlor is furnished with a mix of early Victorian and Eastlake furniture. The Bradbury & Bradbury paper is Algernon, with a Dresser ceiling and Fallon borders.

SPRAY-PAINTING THE RADIATORS WITH INEXPENSIVE GOLD PAINT "IS ONE OF THE THINGS PEOPLE NOTICE THE MOST, AND IT'S ONE OF THE EASIEST THINGS TO DO," SAYS LOU.



ABOVE: A window box on the sunny west wall trails ivy and vinca.
RIGHT: Joey, a miniature schnauzer, refuses to climb the Lincrusta-bordered stairs. Ron and Lou found the bamboo cane in the attic.





The dining-room table, set with Lenox china made in nearby Trenton, is embellished with a silver *epergne* and *caster* set and locally made beeswax candles. The green and terra-cotta wall fill is Bradbury's Walden; the panel is Pomegranate.

messed with, a rarity in a Victorian town whose downturn lasted for decades. All of the woodwork, doors, and mouldings were intact, including the Lincrusta wainscot in the entry hall. The flat, grassy back yard was a blank slate for Ron, a talented landscape architect.

Not that there wasn't plenty of work to do. The large front bedroom had suffered severe water damage, the kitchen area was a warren of rabbit-sized rooms, and all of the trimwork had been covered in hospital-green

paint. The chest-high wainscot in the small front hallway may have been Lincrusta, but it was also overpoweringly dark. "We did some research and discovered that a chair-rail height was more appropriate in scale," says Lou. He reduced the wainscot by 18 inches, then painted it a lighter color. "It was supposed to be terra cotta, but it initially came out looking like Barbie's Playhouse," Lou laughs. A nicotine stain mellowed the bright pink to an aged salmon.

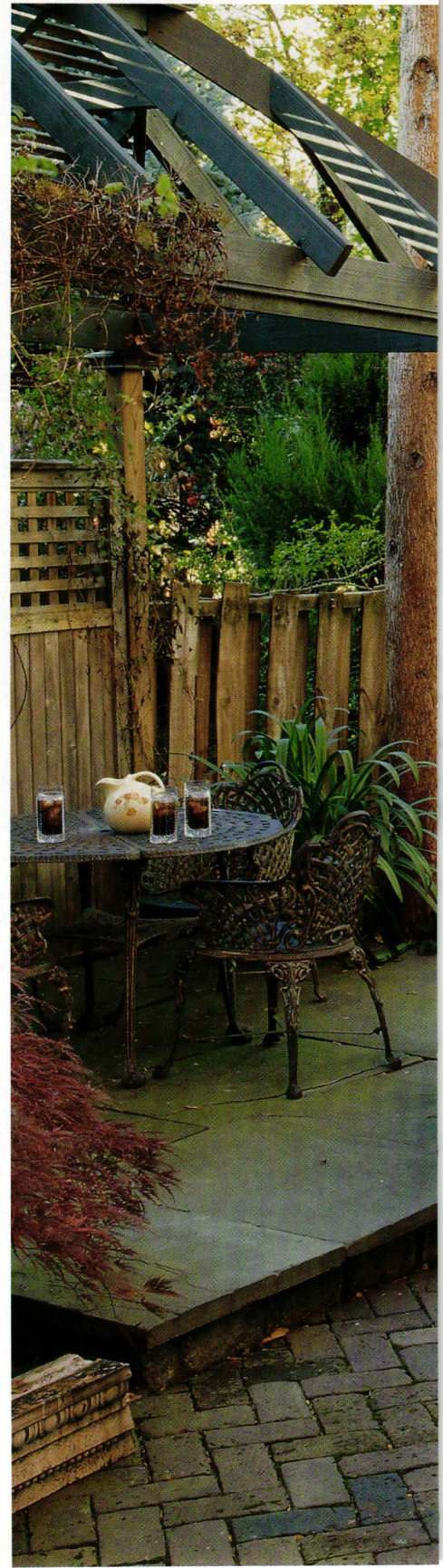
Although Ron and Lou ini-

tially thought to decorate the house in neutrals, a well-timed trip to San Francisco changed their minds. Once they'd seen the spectacular tableaux on display at the Bradbury & Bradbury showroom in Benicia, they "got" Victorian room sets—and decided to throw caution to the wind.

Each year since, they've saved up enough to paper another room, tapping the services of certified wall-paper hanger Holly Fisher of Wallingford, Pennsylvania. The results are remarkable, considering that most of



RON SET TO WORK ON THE
LITTLE BIT OF EVERYTHING



ABOVE: Ron modeled the kitchen on this small original pantry. **RIGHT:** Before Ron and Lou added the gas stove-top island, an enormous vintage stove (ruefully dubbed "The Buick") blocked the entrance to the back stairs. **OPPOSITE:** Lush and layered, the enclosed rear garden features a pergola and a shaded eating area.



BACK YARD IMMEDIATELY, CREATING A MULTI-TEXTURED GARDEN WITH A
FROM A BRICK PATIO TO CLIMBING ROSES AND BOXWOOD BORDERS.



ONCE RON AND LOU HAD SEEN THE SPECTACULAR TABLEAUS AT THE BRADBURY SHOWROOM IN BENICIA, THEY "GOT" VICTORIAN ROOM SETS—AND DECIDED TO THROW CAUTION TO THE WIND.

the rooms are 12' wide or less. The deep, almost dark colors give the house a cocoonlike feel, but the experience is like stepping inside a jewel box. The downstairs rooms are especially breathtaking at night, when original and carefully collected antique chandeliers and sconces play up gold highlights in every fill and enrichment. The prism-draped ruby shade in the middle parlor spatters light on the pale blue ceiling.

Ron set to work on the backyard immediately, creating a multi-textured, many-layered garden with a little bit of everything, from a brick patio to climbing roses and boxwood borders. He designed the country kitchen, patterning new cabinetry after a simple flat-panel and bead-board cabinet in what had been the pantry. When he spotted a pair of oak colonnades at a local salvage shop, he rightly thought they'd be perfect dividers for what are now the two double parlors. Although he'd restored a Victorian house previously, "it was earlier, and it didn't lend itself to this kind of feel," he says.

In the upper hallway, family photos include not only Ron and Lou's ancestors, but also photos of the family who lived here in 1904. A woman had seen an article about the restoration in the newspaper, and realized it had been her family home. "Her grandfather built the house," Lou recalls. "She called us and said, 'Do you mind if I come over? I have pictures'." ★



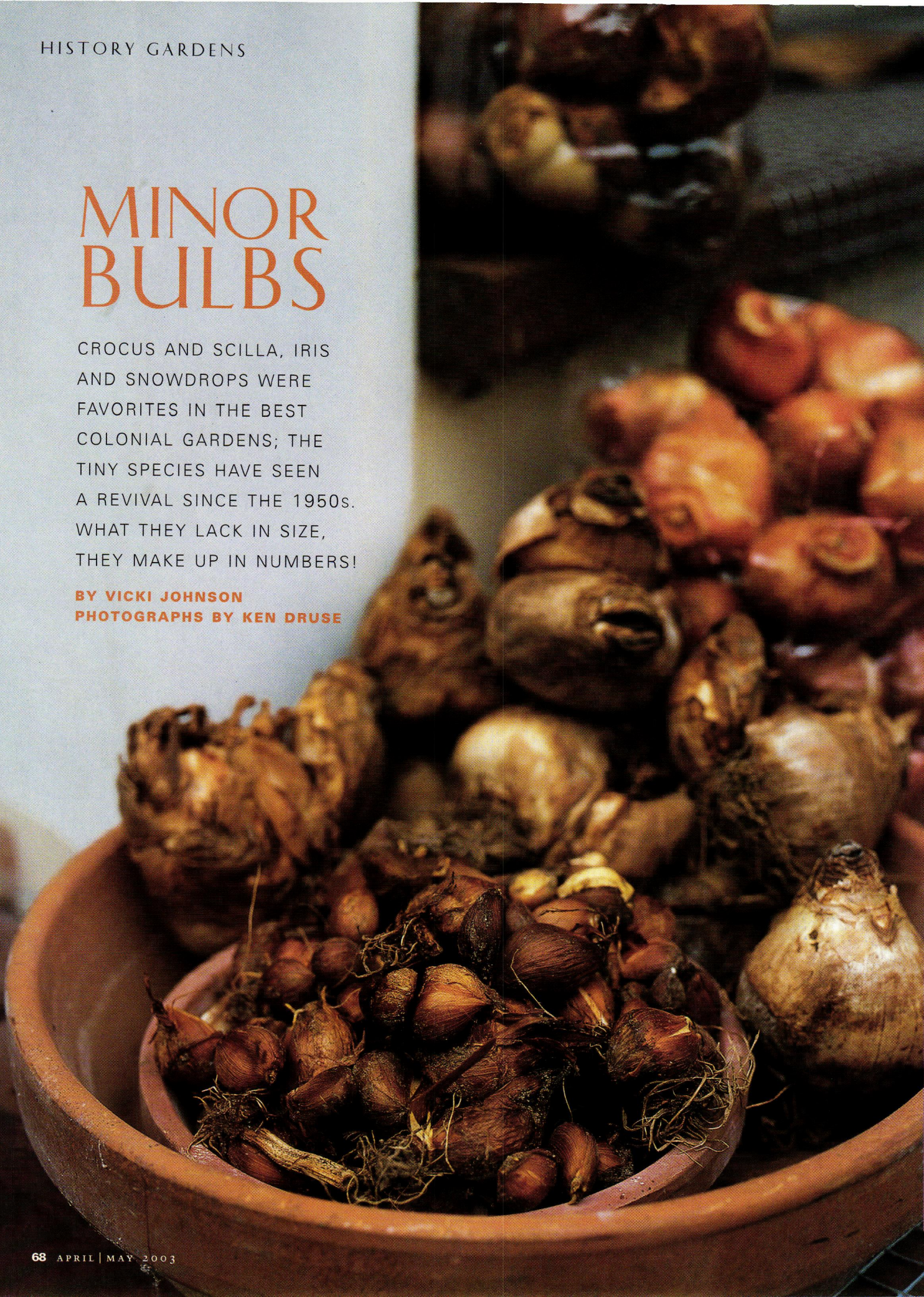
Ron and Lou spotted the high-backed Eastlake bed frame as they were driving past an antiques store near Hershey, Pennsylvania. Luckily, the tall headboard cleared the stairwell ceiling, by a mere half inch.



MINOR BULBS

CROCUS AND SCILLA, IRIS
AND SNOWDROPS WERE
FAVORITES IN THE BEST
COLONIAL GARDENS; THE
TINY SPECIES HAVE SEEN
A REVIVAL SINCE THE 1950s.
WHAT THEY LACK IN SIZE,
THEY MAKE UP IN NUMBERS!

BY VICKI JOHNSON
PHOTOGRAPHS BY KEN DRUSE





A mass of starry flowers, undemanding *Puschkinia* naturalizes easily.

BELOW: The bell-shaped, checkered flowers of *Fritillaria meleagris*, also known as "snake's head fritillary," appear in white and various purples. They love the loamy soil and moist shade of woodland gardens. OPPOSITE: *Iris reticulata* bulbs, with daffodils and tulips in the background.



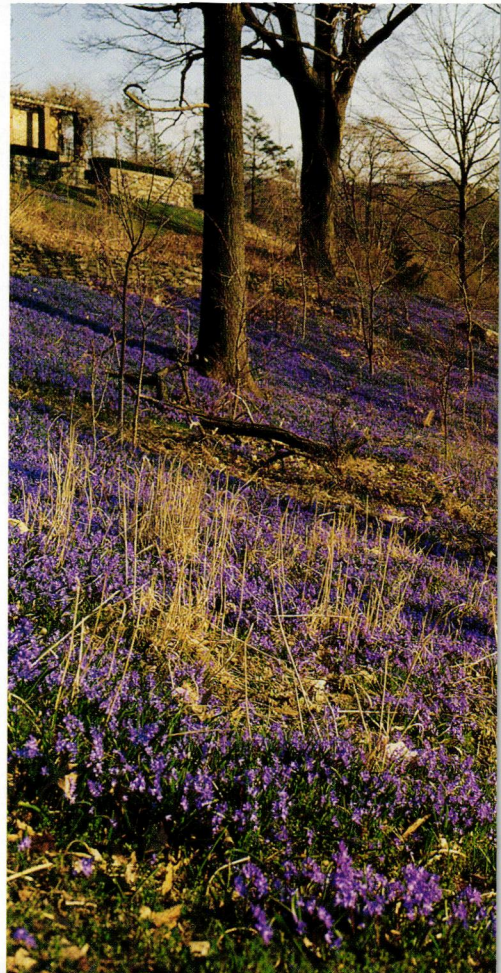
COLLECTED from the mountains of Asia Minor in the sixteenth century, crocus and scilla were so valuable for their medicinal properties that colonists brought with them to the New World. Many more of the so-called minor bulbs were treasured (and planted) for their beauty alone. After all, these tiny bulbs took up little space and required little care. In this new land where winters could be harsh and seemingly endless, golden puddles of

winter aconite, delicately fragrant snowdrops, and miniature cups of purple crocus were living proof that spring was on its way.

Thomas Jefferson and other early collectors eagerly awaited new bulb species discovered here and abroad. Pioneers carried them westward to plant on new homesteads. It's not unusual today to find a colony of snowdrops popping up through the weedy gardens of abandoned farm-

WHEN PLANTED where they will not be disturbed, as under deciduous trees and shrubs, many smaller species such as galanthus, crocus, eranthis, muscari, scilla, chionodoxa, and *Anemone blanda* will spread naturally. ■ Chionodoxa, a lovely star-like blossom, was collected in the mountains of Asia Minor. Miss Lawrence wrote of them: “Even in the days of Croesus they must have been astonished at the blueness of these flowers against the waning snowdrifts, a sight which later moved a French botanist to call them glory of the snow.” At Wave Hill in the Bronx, chionodoxa have been allowed to reseed along with *Scilla siberica*, covering a hillside [right] in a blanket of blue for three weeks every spring.

SOURCES ■ **BRENT & BECKY’S BULBS** 7463 Heath Trail, Gloucester, VA 23061; (804) 693-3966, brentandbeckysbulbs.com ■ **CINCINNATI NATURE CENTER** 4949 Tealtown Road, Milford, Ohio 45150; (513) 831-1711, cincynature.org ■ **JOHN SCHEEPERS, INC.** 23 Tulip Drive, PO Box 638, Bantam, CT 06750-0638; (860) 567-0838, johnscheepers.com ■ **THE LITTLE BULBS: A TALE OF TWO GARDENS** Elizabeth Lawrence, Duke University Press ■ **OLD HOUSE GARDENS—HEIRLOOM BULBS** Catalog \$2; 536 W. Third St., Ann Arbor, Michigan 48103-4957; (734) 995-1486, oldhousegardens.com



LEFT TO RIGHT: *Anemone blanda* ‘White Splendor’. *Fritillaria pontica* is greenish-yellow and brushed with pink. *Eranthis hyemalis*. ‘Spring Star Flower’ *Ipheion uniflorum*. One of many varieties of crocus.

houses, or hundreds of crocus nestling amongst the roots of a giant beech planted 150 years ago.

WHEN FALL’S BULB catalogs arrive, gardeners satiated by luxuriant summer blooms may have forgotten the delight given by those first spring blossoms. In 1957, the noted garden writer Elizabeth Lawrence observed: “[*Anemone blanda*] flowers so long and is so easily grown, it is hard to understand

why it is so little planted, especially as the tubers are cheap enough to allow planting in quantity. It is well to begin with a lot, for they will be wanted once they are seen.”

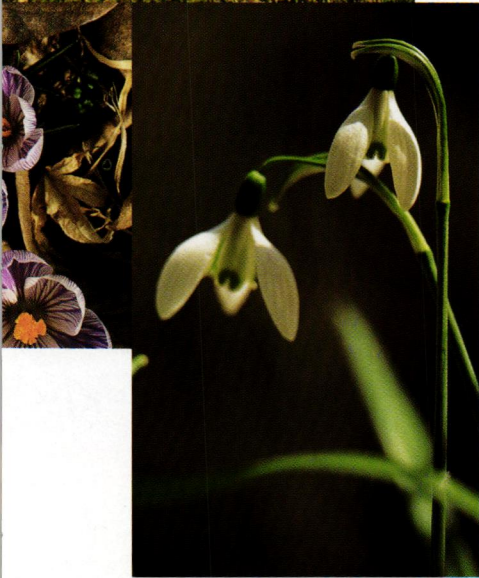
A devotee of minor bulbs, Miss Lawrence wrote in *Little Bulbs: A Tale of Two Gardens*: “No garden is too small to hold them all if only a few of each are used, and no forest is too large to show them off if enough of one kind is planted.” Indeed, the two

gardens she writes about are hers in North Carolina—“a small city backyard laid out in flower beds and gravel walks, with a scrap of pine woods in the background”—and her friend Mr. Krippendorf’s, which consisted of “hundreds of acres of virgin forest.”

Scott Kunst is the owner of Old House Gardens—Heirloom Bulbs, a mail-order nursery in Ann Arbor, Michigan. “It strikes me more and more,” he says, “just how low-main-



THERE'S EASILY ROOM FOR A HUNDRED CROCUS OR SNOWDROPS UNDER SHRUBS OR PEONIES. MINOR BULBS GROW WELL OUTSIDE OF CULTIVATED BEDS.



TOP CENTER: Naturalized *chionodoxa* at Wave Hill in the Bronx. **ABOVE:** Snowdrops are a favorite heirloom which like a little shade and often appear while several inches of snow cover the ground. The species *G. elwessii* blooms earliest. **TOP RIGHT:** *Fritillaria meleagris* and *F. meleagris* 'Alba'.

tenance some of these minor bulbs are. These little things spread and colonize more than most gardeners realize. People just don't believe that all you have to do is plant them and they will be there for 50 or 100 years—but it's true!"

Winter aconite, *Eranthis hyemalis*, is one of the earliest to bloom each spring. Its glistening, buttercup-like flowers are the perfect antidote to winter blues. Mr. Kunst planted some in an area visible from a window that he and his coworkers walk past every day. "We enjoy them from the moment the leaves emerge," he relates. "Some years, when cold spells linger, the process from leaf to bud then flower lasts several weeks. Because they are just outside that window, we get to witness the unfolding drama of spring actually arriving.

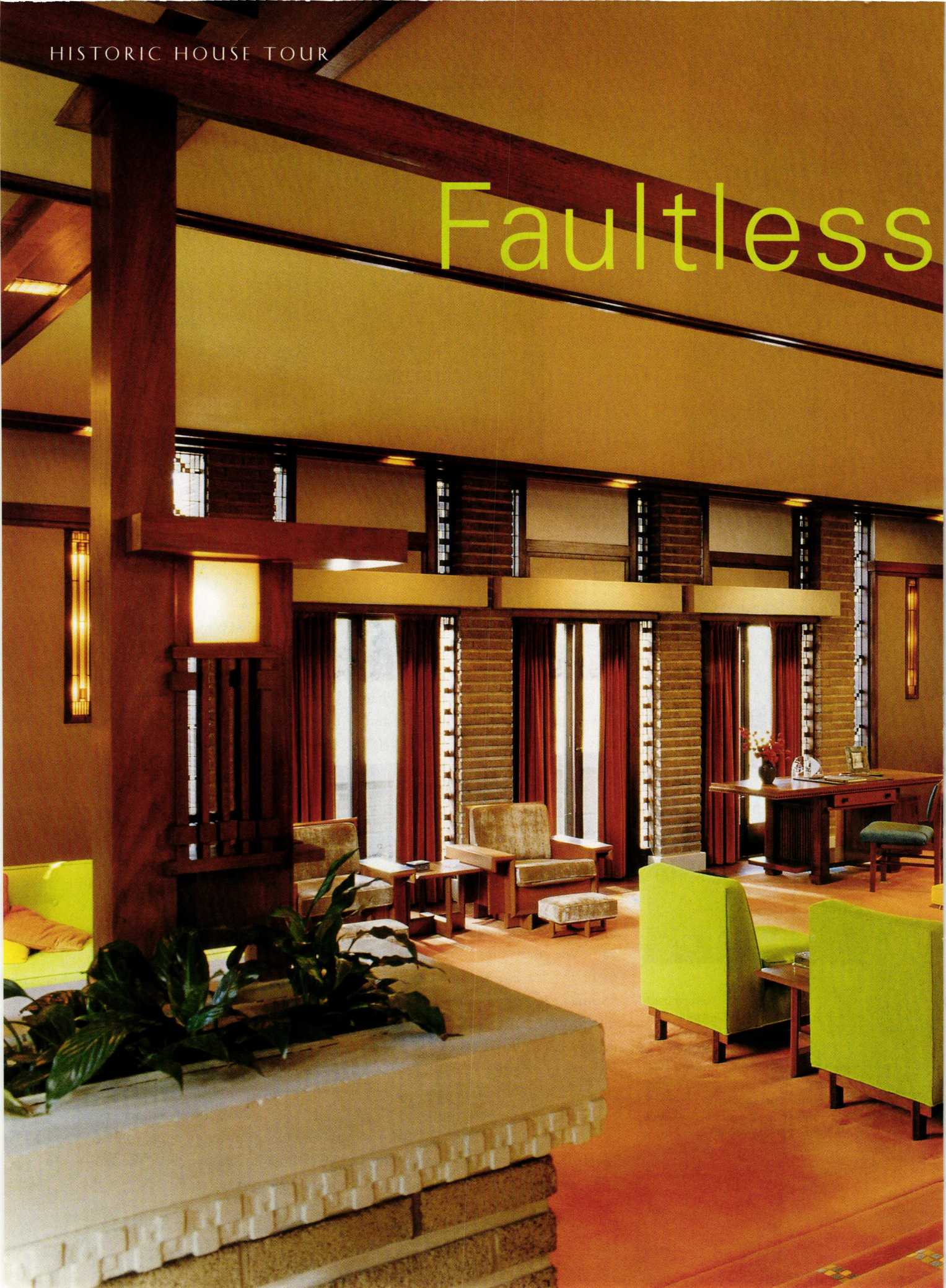
"People often tell me, 'I don't have room for a hundred snowdrops and crocus,'" Mr. Kunst continues,

"but there is always room under shrubs or peonies, and bulbs work well outside of cultivated flower beds. Unlike daffodils and tulips, which can be an eyesore as the foliage ripens after flowering, nobody ever complains about crocus foliage."

IT'S A GOOD IDEA to plant early-flowering bulb species with late-flowering perennials. A beautiful sequence might begin with snowdrops and crocus, followed by Grecian windflowers (*Anemone blanda*) and miniature irises such as *I. reticulata* 'J. S. Dijt', which Miss Lawrence described as "claret-colored . . . with the fragrance of violets."

All of these will grow and multiply to great effect in a bed occupied by herbaceous Japanese anemones that don't flower until August but whose beautiful leaves appear in late May—just in time to cover the fading foliage of the bulbs. ✦

Faultless



pedigree

THIS MILWAUKEE HOUSE WAS DESIGNED BY
FRANK LLOYD WRIGHT IN 1916 AND REDECORATED
UNDER HIS DIRECTION IN THE 1950S.

BY BRIAN D. COLEMAN
PHOTOGRAPHS BY CRAIG DUGAN,
HEDRICH BLESSING

IN THE SPRING OF 1955, it took uncommon perspective for Barbara and Bob Elsner to purchase this older house, located on a tree-lined street of substantial homes by then considered unfashionable. The Bogk House, east of downtown, is the only private residence in Milwaukee designed by Frank Lloyd Wright. Mrs. Bogk had been a fastidious housekeeper; to avoid soiling the interior, she'd never even lit a fire in the hearths! The house was thus in near-original condition on the day forty-seven years ago when the Elsners saw the "For Sale" sign.

Barbara and Bob wrote to Mr. Wright soon after they moved in, asking for decorating advice. Nearly 90 years of age, Mr. Wright was at Taliesin, his home and studio, in

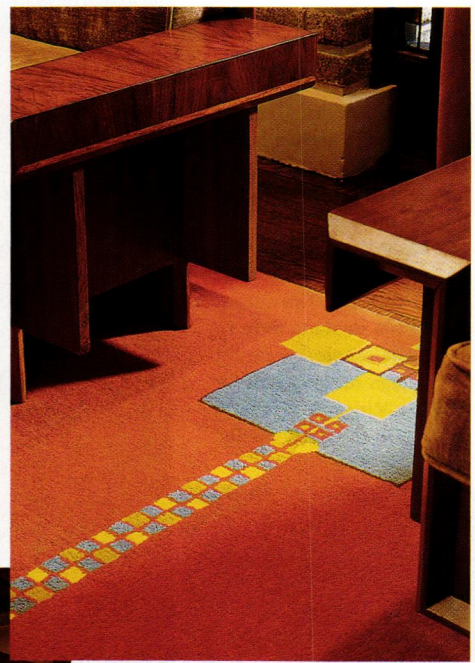


The imposing brick and concrete façade bears some resemblance to Wright's Imperial Hotel in Tokyo, a contemporaneous commission. **OPPOSITE:** Flowing space characterizes Wright's interiors. Vertical windows are in counterpoint to the horizontal design.



OPPOSITE: The central hearth is surrounded by built-ins.

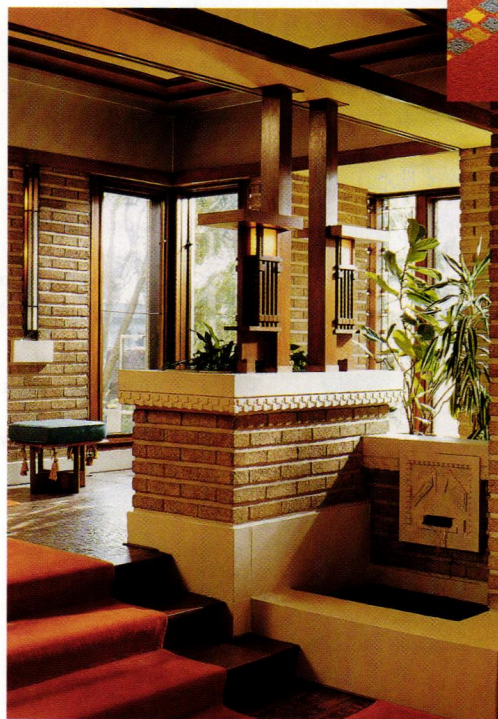
Tasseled footstools were designed at Taliesin during the 1960s. Vibrant Sixties colors warm the room. **RIGHT:** Under-eave decoration includes Maya-inspired heads in concrete. Wright looked to both Maya and Japanese motifs in his architectural designs.



ABOVE: Armchairs designed by the Taliesin studio complement Wright's abstract carpet design. **LEFT:** Stylized storks grace the interior fountain. (Fresh water is pumped through a separate line from Lake Michigan.) **FAR LEFT:** Recessed lighting behind art glass plays off horizontal brickwork with raked mortar joints.

Wisconsin. He responded in characteristic brief style, saying he was glad they were preserving the house. He suggested that they look at the line of furniture he was then producing for Henredon. Following his advice, they purchased several sofas, chairs, and side tables—which did indeed harmonize with his 1916 design.

The interior was in need of repainting. At first Barbara consulted a local decorator who recommended a “more contemporary” scheme: white walls and a turquoise ceiling. (Remember, this was the Fifties.) Another designer suggested replacing the “awkward” windows with “nice picture windows.” But Barbara remembered the Arts and Crafts sensibility of the house where she was raised. (She ruefully recalls her mother



throwing away all the Stickley furniture after World War II.) Her instincts told her not to tamper with the Master's unified design. So Barbara did some research.

Paint analysis revealed Wright's 1916 colors for the interior. Walls were restored to the original gilt tones of silver and gold, and the ceiling was painted with the original pale celadon. Then Bob and Barbara had an architect from Taliesin visit to help them remodel the kitchen.

The 1916 carpets, designed by Wright in a Secessionist pattern of abstract squares and rectangles, were an integral part of the interior design. By the 1960s, they were badly worn. Mrs. Wright herself stepped in, helping the Elsners coordinate the carpets' reweaving and selecting an updated palette: the ground a bitter-sweet orange, with accents in bright blues, pinks, and yellows. The vibrant Sixties colors beautifully complemented the Prairie house.

Barbara and Bob commissioned a pair of armchairs, along with a group of tasseled footstools, from the Taliesin studio. Word was out about this house, and Wright scholars from near and far began to come by. A visiting researcher helped Barbara get in touch with Mrs. Bogk's daughter, who had

RIGHT: A detail of the table shows inlaid ebonized squares, a motif repeated on the edge of the built-in buffet. The Ming dynasty scroll is original to the house.

BELOW: The carpet and tile designs date to 1916; the recolored carpet was rewoven under Mrs. Wright's direction in the early 1960s.



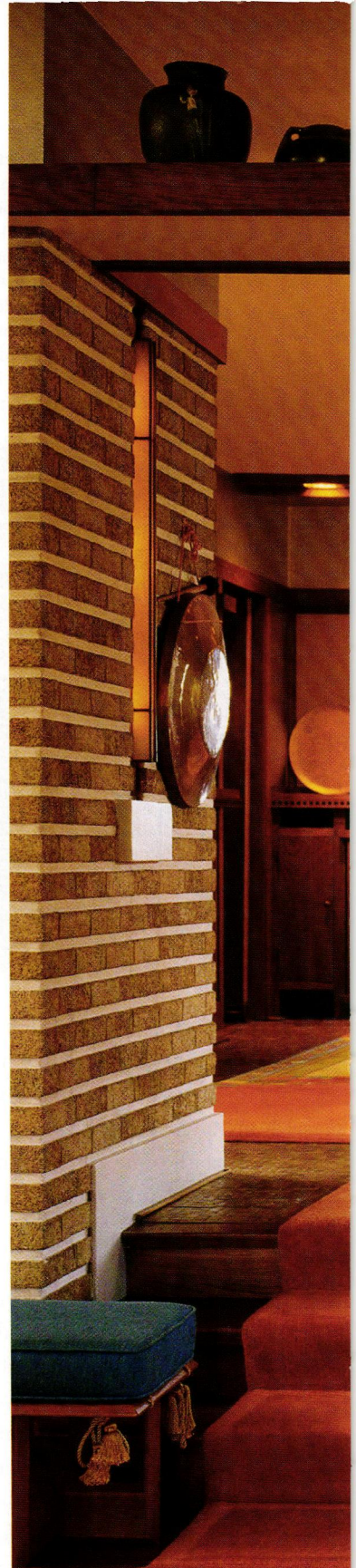
LEFT: This is part of the desk designed by Wright for the living room. Gold, mirrored squares catch the light in the narrow windows, echoing the inlay in the edge of the desk.

retired to Florida. Barbara was able to purchase back from her the original dining-room table and chairs.

Mrs. Bogk had commissioned Wright to design her home after visiting her friend Mrs. Coonley's Wright-designed masterpiece in Riverside, Illinois (1907). For Mrs. Coonley, Wright designed everything—the house, art glass, furniture, even her hostess dresses. But Mrs. Bogk considered Wright “too severe” for her taste and had engaged George Niedecken, a Milwaukee “interior architect” and frequent Wright collaborator, to interpret some of Wright's interior designs. Wright's dining-room chairs were updated by Niedecken,

who replaced “dust-catching spindles” with caned insets, and added corresponding caned panels to the dining-table design.

Frank Lloyd Wright had become a passionate interest for Barbara Elsner by the time public interest in his work was revived. She was honored last fall by the Wright Conservancy with a special award for her stewardship of the Bogk House. Barbara says she has loved meeting people who appreciate Wright's genius and want to safeguard his work for the future. ✦



A change in levels defines the space. Sofa and center table are part of Wright's 1950s collection for Henredon. The dining table and chairs were Wright designs interpreted by George Niedecken for the original owner.



The PRAIRIE INFLUENCE

AFTER HIS VISIT to Milwaukee, and to the Wright-designed house featured in the preceding article, West Coast editor Brian Coleman reported a surge of interest in Prairie-School architecture there. "Historic Milwaukee is organizing lectures and tours of Prairie homes,"

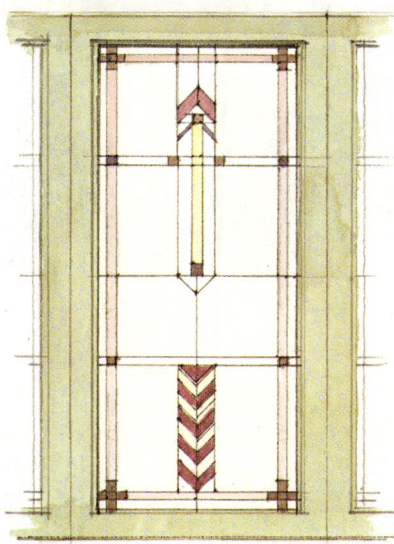
he says, "and baby boomers are restoring them." Not all of these houses are by Wright—or Elmslie or Tallmadge and Watson. In the period 1900 to 1920, many architects and even spec builders put up homes in the modern, regional style. ■ American styles tend to be derived from other countries and cultures. "You have to admit, it's a reason to feel good when a style develops right here in our own back yard, 'out on the prairie,'" Brian laughs.

Architect Louis Sullivan's teachings and philosophy were the inspiration for the style, which began on the drafting boards of the shared drafting-room loft of the Steinway Piano Company Building in 1890s Chicago. Frank Lloyd Wright set the standards for the genre, which was based on the tenets of the Arts and Crafts movement. (Indeed, Gustav Stickley embraced the designs of the Prairie

School, publishing Wright and others early on in the pages of *The Craftsman* magazine.) Yet it was, on purpose and by design, a Midwestern style: "modern" and "progressive," and linked to the broad landscape of the prairie.

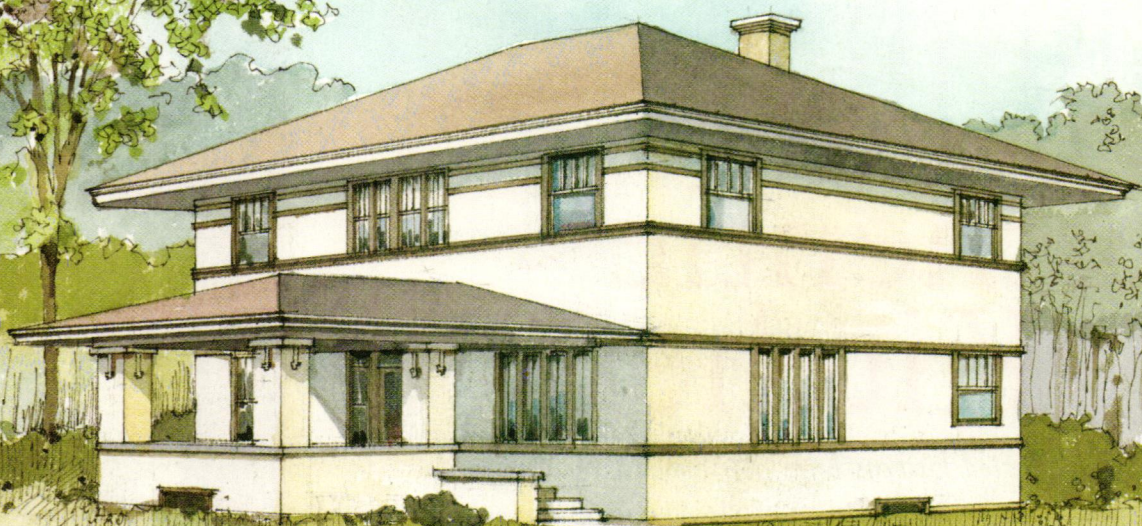
Horizontal lines, overhanging eaves, and low-pitched roofs were hallmarks of the style. ■ Believing that Victorian rooms were boxy and confining, Wright (building on such precedent as H.H. Richardson's designs and those of architects who developed the Shingle Style) redefined the American house, creating open, free-flowing space. These interiors were dramatic and even shocking with their open floor plans (often centered around a large central chimney), their rows of small windows, and their one-storey projections. Architects who

worked with and around Wright over the next 25 years developed a style that reached throughout the Midwest, to Minneapolis, Milwaukee, Madison, and Des Moines. ■ The style's influence was far-ranging, reaching all areas of the country and changing the 20th-century domestic interior. Lowered ceilings, using a change in level to demarcate space, open

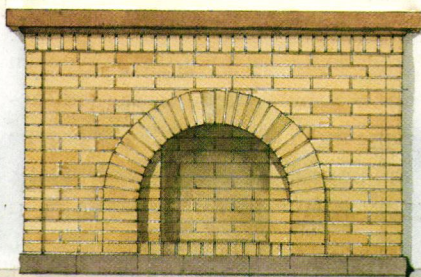


ABOVE: Mass-produced versions of Wright's Prairie art glass made it into thousands of houses.
OPPOSITE: (top) Dwellings like this one built from Kansas City to Des Moines incorporate Prairie School-influenced massing and details: grouped windows, vertical in counterpoint to horizontal banding; low-walled porch and stoop, modern ornament. (below) An arched firebox in Roman brick recalls Prairie designs.

Lowered ceilings, using a change in level to demarcate space, open planning, indirect lighting—all these can be traced to this modern, American style that changed the 20th-century domestic interior.



planning, indirect lighting—all these can be traced to this modern, American style. It helped that the *Ladies Home Journal* in 1901 published an article with a plan by Wright, with the headline “Home in a Prairie Town.” (Thus was the name coined.) In broad strokes, the style was popularized throughout the country in pattern books. In Radford’s widely distributed books, for example, many designs featured smooth stucco, horizontal banding, low projecting roofs, Prairie windows, and abstract ornament. The ubiquitous Bungalow books published in this same period often included houses labeled “Midwest Bungalow” or something similar, which were clearly derived from the Chicago school. If half



the American Foursquares in the country are Colonial Revival, the other half surely have Prairie lineage; you can see it in their porch roofs and columns, grouped windows, and articulated water tables.

- In a recent architectural survey, the Prairie Style was picked as the favorite style for “dream houses.” Surely this points to a resurgence in interest—and a revival. Low houses with sheltering eaves and open-plan interiors are being built from New England to California. Wright’s houses were stark and startling when he built them at the end of the Victorian era. But he was ahead of his time. Now the horizontal informality seems familiar and relaxing. ✦

Unretouched old kitchens are great study documents,

Towards a more **Authentic Kitchen**

Studying real period kitchens helps you remodel in a way that's plain-spoken and timeless, not overly cutesy.

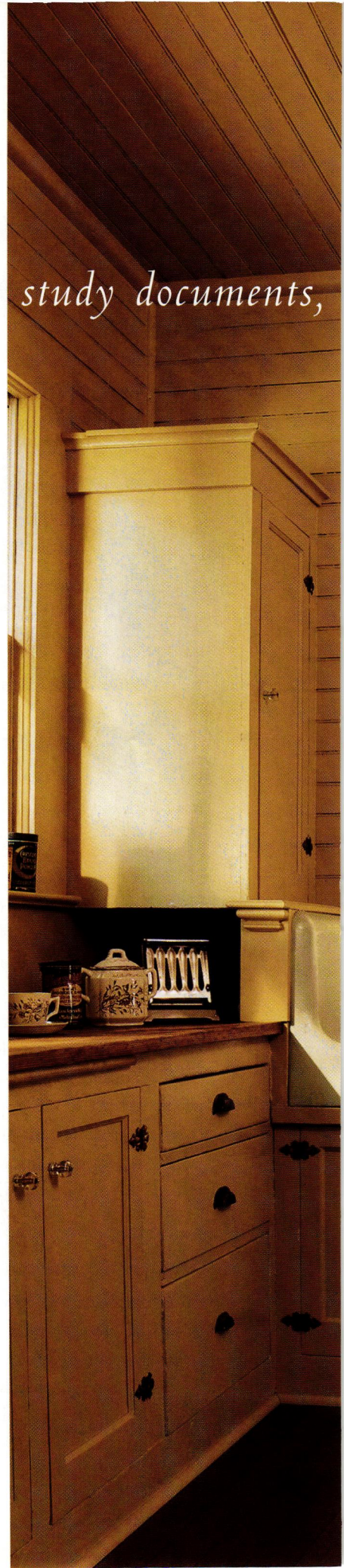
by Steve Austin | photographs by Philip Clayton—Thompson

A LOT CAN BE GAINED by looking at old photos and visiting museum-house kitchens. It will help you design a kitchen that fits your old house for the long term—and you'll avoid some of the current expensive (and not particularly historic) trends. Not that it's an easy search: Few accessible photos of old kitchens remain. Perhaps the best source, Joseph Byron's *Photographs of New York Interiors at the Turn of the Century*, contains only seven kitchen pictures out of 131 photos.

Museum houses show us that some turn-of-the-century kitchen walls and ceilings were covered with beadboard. Alternatively, plaster walls and ceilings sat atop beadboard wainscots of varying heights. Most often, walls were either painted off-white or cream. Beadboard was sometimes covered with amber shellac or stain and varnish. Wallpaper occasionally

dressed up the kitchens of modest homes—not those of the wealthy, whose utilitarian kitchens were designed for servants.

Fir or pine in 2" or 3" planks provides an authentic flooring material. Tung oil-based finishes mixed with darker stains will read old while handling water spills better than the other traditional finish, shellac. Wooden floors were sometimes painted, because the "natural look" of fir or pine was not valued a century ago. Think twice before using contemporary synthetic finishes. They may promise low maintenance, but they give a decidedly modern appearance and will not repair well when the softwood under them dents and the hard finish delaminates. Linoleum was used as far back as the turn of the century in kitchens, but the old patterns are not available. (The marbled linoleum





even if your intention is a contemporary interpretation.

patterns sold today match those used on kitchen floors from about the time of World War I.)

Window coverings were simple, often limited to ecru or dark-green cloth roller shades. White muslin and lace are other period-appropriate options.

Kerosene lamps are authentic in rural settings and can be electrified with parts from hardware stores. City dwellers should know that reproduction turn-of-the-century bulbs hanging from cloth-covered cords with white porcelain or nickel-plated canopies are once again available. Strategically placing several of these above workstations provides the right look. (You might prefer using modern bulbs to achieve better illumination.) Simple nickel-plated fixtures originally used in larger kitchens are also being reproduced.

A look at old photos and museum-house kitchens also reveals that counter space was minimal, often compensated by freestanding wooden tables. When countertops came into vogue, they were typically 20" to 22" deep (or less), had no toe kick, and were topped with a solid slab of softwood. Combining several boards of clear, vertical-grain fir produces a reasonable facsimile. Frequent coating with butcher-block oil helps protect

The removal of Sheetrock during restoration revealed beadboard everywhere. Plumbing and light fixtures are nickel-plated reproductions.



against water damage. Marble and soapstone are more durable, upscale, period-appropriate alternatives.

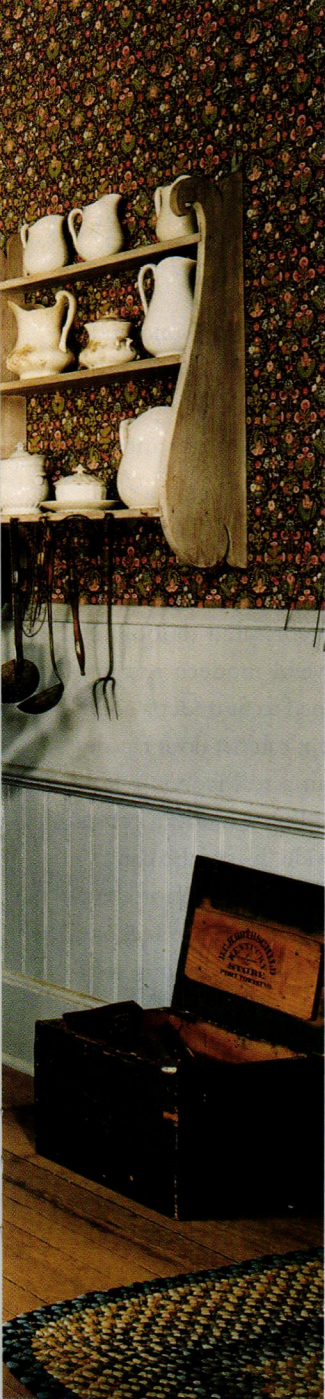
Most cabinet doors and drawer fronts were mounted flush with the front of the cabinetry, not sitting on top of the cabinet façade as they do in modern kitchens. Period hardware can be found on the Internet and in salvage shops. Great reproduction hardware is readily available.

Okay—they didn't have dishwashers. But remember: if you don't

charge admission, your kitchen is not a museum. Dishwashers require either a deeper (24") countertop or, for the purist, the fabrication of a recess in the wall behind the counter. Height is not a problem, even if you want a dishwasher to tuck under the low apron of an antique porcelain sink. Dishwasher "drawers" are available that are barely more than 16" tall. These and several more standardized dishwashers are designed to accept wooden facings that can be

matched to existing cabinetry.

Although soapstone kitchen sinks appear only rarely in historic photos, the current reproductions are exact copies of the originals. Porcelain reproduction "farmer" sinks do look similar to their Victorian counterparts, but the huge porcelain sinks of the early-20th century are not being reproduced. Architectural salvage shops sometimes sell the real thing, but finding an old sink with good porcelain takes time, and most



LEFT: An early built-in fir countertop survives in the kitchen of the Rothschild Museum House in Port Townsend, Washington. The cabinet doors beneath the counter are made of beaded board. **TOP:** The Point Ellice House kitchen in Victoria, B.C., has simple wallpaper above a low wainscot and a stained fir floor. Plain shades cover the windows above a freestanding table. **RIGHT:** The kitchen of the Roedde house museum in Vancouver, B. C., has a stained and varnished wainscot topped with modest wallpaper. **ABOVE:** This antique charmer was converted from wood burner to gas by Antiquestoves.com. Dials disappear behind the small door to the left of the main oven.

Look carefully: Nickel reads old, warm, and yellow. Chrome appears bright, blue, and modern. In a pre-1920 kitchen, choose nickel for lighting and faucets.

re-enameling processes hold up poorly under the inevitable banging of pots and pans. As a result, many restorers do buy “farmer” sink reproductions, even for early 20th-century kitchens. They’re pretty, and they have enough porcelain to last a lifetime.

Faucets were nickel-plated and mounted in the backsplash. Chrome wasn’t popular until the twenties. Reproduction and upscale plumbing sup-

ply stores are beginning to carry nickel-plated faucets once again. Put a nickel-plated piece next to one that has been plated with chrome. Look carefully. Nickel reads old, warm, and yellow. Chrome appears bright, blue, and modern. If you’re a purist and the faucet you choose comes only in brass or chrome plate, buy the chromed version and ask a plating shop to strip the chrome, then polish the layer of

nickel that’s conveniently found under the chromium. Shiny brass in turn-of-the-century kitchens? For the most part, that’s a figment of our modern imaginations.

Most early kitchens had iceboxes. Modern refrigerators can be hidden behind a cabinet door façade, which can be fabricated to look like an icebox. Several modern refrigerators are designed to fit under a countertop and accept cabinet door façades. Purists may put a real icebox within the kitchen, hiding a modern refrigerator just outside (in, say, the pantry). Local commercial refrigeration companies can convert antique iceboxes to refrigerators; it’s a fabulous solution but it costs thousands.

Gas ranges were manufactured by the late-19th century, but a hundred years ago, most kitchens still had mammoth wood-burning stoves. Antiques of all sorts and a few reproductions are available (left). Some suppliers can convert wood-burning stoves to gas or electric.

In just a decade, your friends’ \$50,000 kitchen remodel will look dated. Your antique, one-with-the-house kitchen will appear more appropriate every year, often at great savings. ✦

Serial renovators and old-house consultants STEVE AUSTIN and his wife Cathy Hitchcock own Austin & Hitchcock Restorations in Portland, Oregon (503-235-9691). Their Victorian house was featured in our May 2001 issue. Their 1902 restoration of the Hope Holdiman kitchen appeared recently on This Old House. (p.81)

SOURCES for Authenticity

BEADBOARD Endura Wood Products (503) 233-7090, endurawood.com (*old-fashioned beaded board*)

WALLPAPER Carter & Co. (707) 554-2682, carterandco.com (*many old-fashioned papers*)

LIGHT FIXTURES

Rejuvenation Lamp & Fixture Co. (888) 343-8548, rejuvenation.com (*makers of the “Upshur,” a utilitarian electric fixture available in nickel-plate, also the “Burnside,” a naked bulb plus cloth-wrapped cord*)

HARDWARE House of Antique Hardware (888) 223-2545, houseofantiquehardware.com (*both antiques and reproductions*) ■ **Crown City Hardware** (626) 794-0234, orders only: (800) 950-1047 restoration.com (*reproductions*) ■ **Eugenia’s**

Antique Hardware (800) 337-1677, eugeniaantiquehardware.com (*antiques; use keyword “kitchen”*)

DISHWASHERS Bosch Appliances North America (800) 944-2904, boschappliances.com

■ **AM Appliance Group [Ask]** (800) 898-1879, askousa.com/dishwashers

■ **Fisher & Paykel** (800) 863-5394, fisherpaykel.com (*dishwasher drawers; hidden dials; accepts cabinet door*)

SOAPSTONE SINKS Green Mountain Soapstone (802) 468-5636, greenmountainsoapstone.com

■ **M. Teixeira Soapstone** (973) 478-1001, soapstones.com

■ **Vermont Soapstone** (800) 284-5404, vermontsoapstone.com

ANTIQUE SINKS Vintage Plumbing (818) 772-1721, vintageplumbing.com

REPRODUCTION ELECTRIFIED ICEBOXES Roseland Icebox Co. (877) 423-2693, iceboxes.com

ANTIQUE ICEBOXES Wyoming Antiques (940) 692-2486, wftxantiques.com/wyoming

REFRIGERATORS that accept cabinet doors

Sub-Zero Freezer Co. (800) 222-7820, subzero.com/home.html (*product line also includes a refrigerator that fits under countertops*) ■ **Viking Range Corp.** (866) 451-4133, vikingrange.com

ANTIQUE STOVES Good Time Stove Co. (888) 282-7506, goodtimestove.com (*capable of converting wood-burning stoves to gas or electric*) ■ **JES Enterprises** (805) 643-3532, antiquestoves.com

■ **Keokuk Stove Works** (217) 847-2107, keokukstoveworks.com

REPRO STOVES Elmira Stove Works (800) 295-8498, elmirastoveworks.com

■ **Heartland Appliances** (800) 361-1517, heartlandapp.com

Fine & Early Fabrics

Textiles Before Victoria's Reign

YOU CAN THANK the Colonial Revival for the many luxurious textile reproductions on the market today. Woven damasks, brocades, and taffetas in wools and silks, rich, boldly colored printed chintzes and toiles in linen and cotton may have their antecedents in the 18th century or even earlier, but they've been legion only since the early-20th century. Luckily for us, high-end manufacturers like Brunshawig & Fils and Schumacher faithfully reproduce favorites from their archives as long as they remain popular.

The reality for most early Americans was different, of course. Before the Revolutionary War, the English made sure that the only fine fabrics imported into the colonies were made in Britain or India. Most

folks made do with plain wools and linens in vegetable-dyed colors—a palette dominated by browns, indigos, and reds. Well into the first decades of the 19th century, no American textile mill was capable of producing fine brocades, velvets, or a true chintz—although its kissing cousin, calico, was available.

Considering that even middle-class Americans had no window curtains before about 1840, it's not surprising that a high quality plain wool, like the now-hard-to-find moreen, was considered the height of affordable luxury. Only the wealthy few upholstered their precious chairs and draped their six-over-nine windows with imported woven fabrics like damasks, brocades, and taffetas. The newly fashionable chintzes and toiles [text continued on page 88]

BY MARY ELLEN POLSON

Brocades are among the most luxurious of period fabrics. The floral sprays are created using extra threads that only surface when required by the design.

The bed hangings and chairs are upholstered in Brunschwig & Fils' Banyan, a print based on a late-18th-century hand-painted Indian fabric. Coventry Coverlet, on the bed, was adapted from a ca. 1780 natural wool "bed rugg."



Jacquard

Textile TERMS

BROCADE A figured silk or velvet fabric, where the design is woven in wefts that float to the surface to create a raised design.

CHINTZ A glazed cotton cloth first made in India, then widely imitated in 18th-century England. Usually printed with large-scale floral designs in at least five colors.

DAMASK A reversible figured fabric, usually with a high sheen.

JACQUARD A figured fabric, loomed on the machine of the same name.

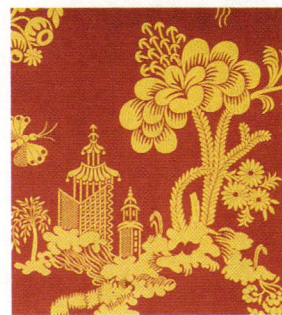
LAMPAS A figured satin-weave fabric where

additional wefts and warps form a design in one texture on a ground of another. The effect is that of a two-color damask, but the pattern is not reversible.

MATELASSE Double-woven cloth that simulates quilting by interlocking some areas to produce a puckered effect.



Matelasse



Lampas

MOIRÉ Watered effects on finely ribbed silk or wool, achieved by applying



ABOVE: In brocades like Pillemont, the embroidery-like design is created by bringing wefts to the surface.

RIGHT: The figured pattern in damasks such as Colemont is reversible. Both from Stroheim & Romann.

SOURCES for Early Fabrics

BRUNSWIG & FILS (212) 838-7878, brunswick.com (Fine documentary reproductions, some more than 200 years old, to the trade) ■ **CLASSIC REVIVALS** (617) 574-9030, classicrevivals.com (18th- and 19th-century reproductions from Europe and America, to the trade) ■ **PIERRE DEUX** (888) 743-7732, pierredeux.com (Fabrics in the French country tradition, including toile, chintz, and Jacquard; online store) ■ **SCALAMANDRÉ** (800) 932-4361, scalamandr .com (traditional and historic reproduction textiles, to the trade) ■ **SCHUMACHER** (212) 415-3900, fschumacher.com (Reproductions based on 17th-, 18th-, and 19th-century documents, to the trade) ■ **STROHEIM & ROMANN** (718) 706-7000, stroheim.com (Reproductions based on early documents, to the trade) ■ **THIBAUT** (800) 223-0704 (Traditional fabrics and reproductions)

For more options, consult the Design Center at oldhouseinteriors.com

intense, uneven pressure to dampened fabric.

MOREEN A durable wool or cotton-wool blend, often embossed with a figured design, commonly used for upholstery.

REP Closely woven fabric with crosswise ribs. Solid wools and worsteds were popular after 1835 for upholstery and heavy curtains.

SATIN A fabric that is shiny

on one side and dull on the other; usually silk or synthetic look-alikes.

SATEEN Smooth, satin-weave cloth, usually made of shiny, mercerized cotton.

TAFFETA A closely woven fabric of even weight and tension with a characteristic glossy surface. Can be silk, linen, or blends with synthetics; the appearance is the same on both sides.



Toile

TOILE A cotton or linen fabric, typically French, copperplate-printed in one

or two colors on a white or beige ground.

VELVET A pile fabric, usually in cotton, silk, or wool, made by using an extra series of warps passing over wires in loops.

WARP Strong, tightly spun threads stretched lengthwise on the weaving loom and crossed by the weft.

WEFT Cross-wise threads interwoven with the warp.

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ABOVE: Both sateen (top) and taffeta are prized for their glossy surfaces; taffeta is reversible. **RIGHT:** Chintzes, like Porcelain Bird, usually have a slightly shiny, glazed finish. All from Stroheim & Romann.

Considering that even middle-class Americans had no window curtains before about 1840, it's not surprising that a plain wool, like moreen, was considered the height of affordable luxury.

were slightly more affordable. First known as "painted cottons," from the French *toiles peintes*, toiles were copperplate-printed in one or two colors on a light muslin or linen ground. The French toile was itself a copy of the vividly colored, painted 17th-century Indian fabrics known today as chintz (from the Hindi word meaning "colored").

Bear in mind that until late in the 18th century, fabrics with elaborate patterns or multiple colors were time-consuming and laborious to produce. Fabrics with one or more colors printed on another had to be block-printed or resist-dyed (a process where portions of the fabric were coated with wax to "resist" the dye and create the pattern). Sculpted fabrics, such as cisele velvet, were produced by hand-carving the fabric after weaving. (Even broadcloth is shorn after weaving to produce the

characteristic velvety nap.)

Despite these limitations (or perhaps because of them), stripes, especially in combination with florals, were especially popular in the late 1700s and early 1800s. Once cylinder, or roller, printing was perfected in the late-18th century, multiple colors could be applied consecutively to bolts of fabric. Although cylinder printing meant shorter repeats, it also made possible a finer degree of detail. (Designers often added fine pindots to already elaborate prints.) In woven goods, the Jacquard device made it possible to weave complex figured patterns more easily by selectively shedding threads or nubs without hand cutting. Innovations like these led to an explosion of new possibilities in both weaves and prints.

Riding on the crest of the wave of roller printing, florals were abundantly available [*continued on page 90*]

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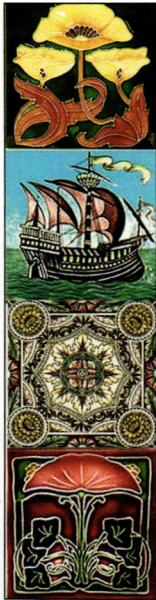
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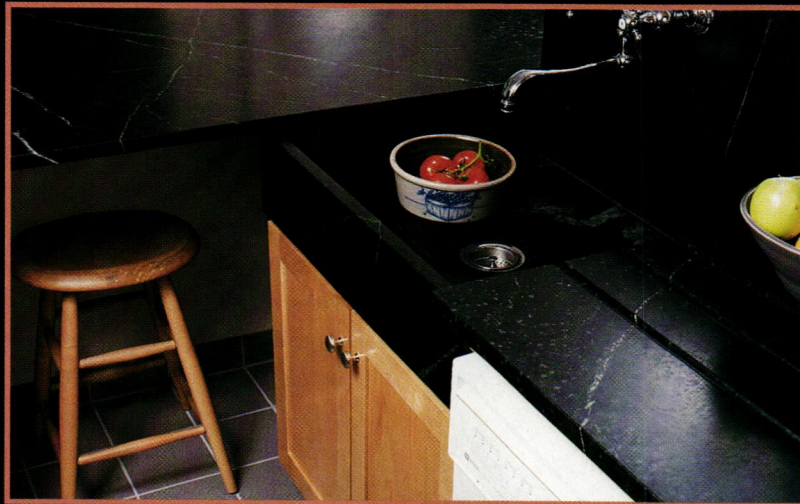
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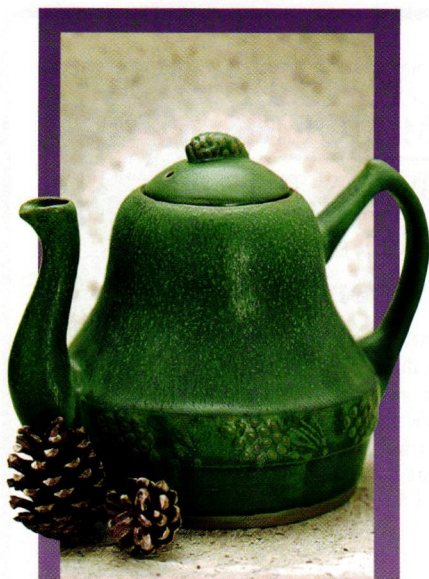
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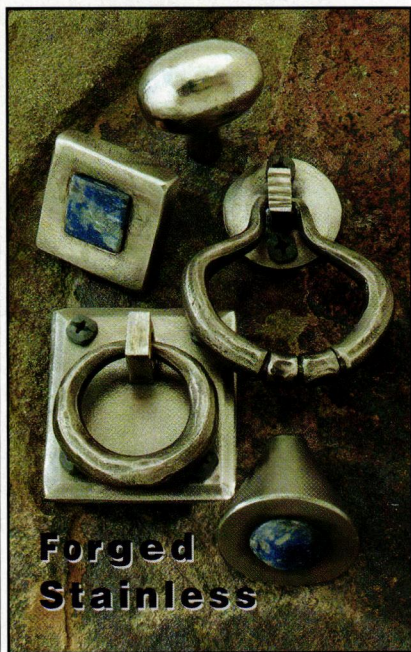
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Chintz—with its combination of colorful sprigs, bouquets, and trailing vines on a solid ground—had a lasting influence on the makeup of floral designs in the 19th century.

in a rainbow of colors and configurations. Chintz—with its combination of colorful sprigs, bouquets, and trailing vines on a solid ground—had a lasting influence on the makeup of floral designs in the 19th century. Stripes, too, reached maturity in this era. Before about 1830, stripes were often relegated to the background of prints and weaves—for example, a pinstripe black alternating with a broader white stripe, overprinted with irregularly scattered florals. Between 1830 and 1860, however, stripes became wider, dominating certain fabrics for the first time. By the time Victoria Regina

took the throne in 1837, Americans were well on their way to lavishly decorating interiors with fabrics.

As Jane Nylander notes in her classic guide on the subject, *Fabrics for Historic Buildings* (Preservation Press revised edition, 1990), today's reproductions often differ in several ways from their original sources. For instance, manufacturers often add synthetic materials to the silk or wool used in the original textile. Modern introductions of synthetics not only make close copies of original fabrics more affordable, they may also result in stronger, longer-wearing material without taking anything

away from period aesthetics.

Bear in mind, also, that a textile “based on an original document” may be borrowing a motif from the correct period, but from other media—an engraving on a porcelain teapot, for instance—rather than an original fabric. While such textiles convey a true sense of period design, they can't be considered authentic reproductions, Nylander argues. (When L.L. Bean lifts a Victorian wallpaper—itsself a reproduction by Bradbury & Bradbury—to use on its 200-thread-count Arts and Crafts sheets, you begin to see her point.)



Mistral Stripe's origins lie in an 1830 striped fabric made into a quilted coverlet.

Last, she advises not to blindly select fabrics based on an origination date close to the year your house was built. “Some of the interiors created by this procedure would probably astonish the original owners, who might never have dreamed of having silk draperies made from designs published in Paris the year they were married,” Nylander writes. Remember, earlier residents of your home probably made their selections from textiles available to them from periods both earlier and later than the era in which the house was constructed. Be as flexible as they were, and you can't go wrong. ✦

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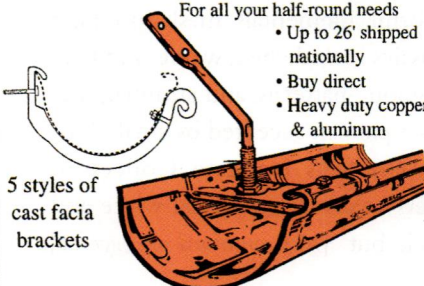
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Stone and tile are among the most enduring of flooring materials—and the most beautiful. Even in an upstart nation like ours, there's plenty of historic precedent for both.



Earth and Stone Under Foot

BY MARY ELLEN POLSON

THERE'S NOTHING quite like a stone or tile floor to give a house a sense of permanence. Consider that the Romans lavished mosaic tile floors throughout Europe more than 2,000 years ago, and that the kings of France floored early chateaus with blocks of stone. In the Spanish American West, hand-molded clay tile was the flooring of choice for more than three centuries.

Stone floors were rare for much of our history, but natural limestone, bluestone, marble, and soapstone from France, Ireland, Belgium, and the United States are popular choices for foyers, kitchens, sunrooms, and patios. Beautiful stones even come from western Massachusetts, where **ASHFIELD**

STONE quarries two schists found only in the Berkshires. While you can certainly order stone tile in ever-larger variations on a square, other options include varied rectangular shapes in subtly changing color gradations, meant to be random-laid. Looking for unusual colors, or distressed surfaces? **SHELDON SLATE** offers deep, dense slate in shades of mottled green and variegated purple. **GREEN MOUNTAIN SOAPSTONE** tumbles its soft charcoal and ice-green soapstone tiles to create a slightly rough flooring, and can also hone the stone for a smooth finish.

Ceramic tile remains a bathroom classic. Many of the traditional shapes—hexes, octagons, oblongs, diamonds, and rhomboids—are back,

in sizes that range from ½" to 1" dots to field and deco tiles of up to 6" or 8". **AMERICAN TILE RESTORATION** creates custom designs using that early-20th-century standard, the 1" ceramic hex tile. One particularly lovely bath floor on the company website features ¾" "penny rounds" with blue rosettes and a border. Use **PRATT AND LARSON**'s diamond and hex tiles to create quilt-like patterns of tumbling blocks or stars and diamonds. **TRIKEENAN**'s equally colorful Elementals mesh-mounted mosaics include hex, weave, and herringbone patterns, and an intriguing offset pattern accented by small dots. **MEREDITH TILE**'s Irongate Collection offers hexes in traditional white and black, but [text continued on page 96]

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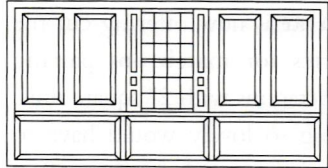
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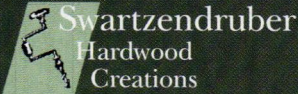


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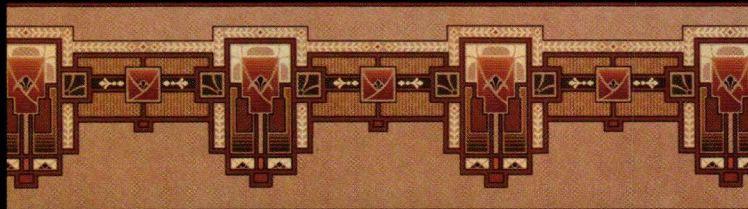


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in a 3" size. As always, it's a good idea to use matte finishes for floors in wet areas like bathrooms and pools.

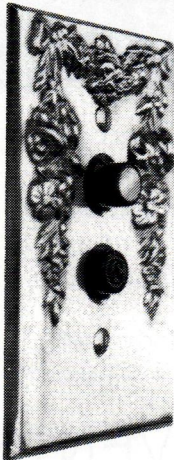
Hand-pressed red-clay tiles still thrive in California, where **HANDCRAFT TILE** has been turning out terra-cotta tiles from individual molds since 1926. Terra cotta pairs nicely with the boldly colored Moorish Revival tiles of the 1920s and '30s, made by companies working in the Malibu Tile tradition. **CALIFORNIA POTTERY AND TILE WORKS** just completed work on a Newport Beach house, where installations included a tile Persian rug modeled after the famous one at Adamson House.

Mosaics continue to make a big splash. Composed of tiny pieces of stone or glass called tesserae, mosaics can be laid in almost any pattern, from a simple border to a full-blown mural with many shades and nuances of color. Both **URBAN ARCHAEOLOGY** and **TILE SHOWCASE** offer myriad possibilities in every color under the sun, Roman or otherwise. Since tesserae tend to be small, it's often more affordable to combine them in larger tiles or on a mesh background.

The patterns in encaustic tiles are built up by pouring different-colored slips into molds, which means that the colors don't fade as the pattern wears down. Historic Minton-type tiles, distributed by **TILE SOURCE** and **CLASSIC CERAMIC TILE** in the U.S., are still laboriously made in the traditional way. Geometrics, which incorporate squares, triangles, hexes, octagons, and trapezoids, are less time consuming. **DESIGNS IN TILE** is now offering cut-tile geometrics for match-ups pairing 6" field octagons with 2" square dots. Something so lovely would have to have simulations: **ORIGINAL STYLE** offers good reproductions of traditional English encaustic patterns at about a quarter the price per tile. ♦

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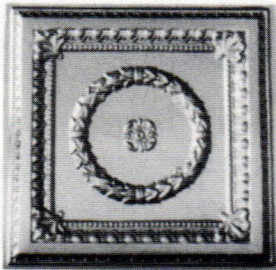
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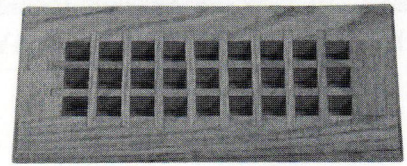
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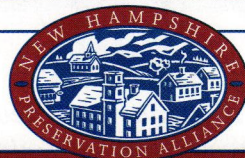
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Of all the picturesque styles, the Spanish Revival (in all its varied forms) is the most enduring.

Red Tile Style REVIEWED BY PATRICIA POORE

HERE'S A GOOD STORY: Arthur and Nina Zwebell were a married couple, she a talented musician, he a self-educated inventor who loved automobiles. (In 1920 Arthur marketed a roadster kit body called the Bub, which he designed to fit a standard Ford chassis.) Bringing with them a modest nest egg, the transplanted Midwesterners settled in Los

Angeles in 1921, where they decided to develop courtyard apartments. With no formal architectural training between them, they ended up setting the standard for this building type, producing such landmarks as the Andalusia (1926), a startlingly beautiful, intimate, asymmetrical complex built around a lush courtyard.

The Zwebells were players in a boomtown in a booming time—and Spanish Revival was the architectural vocabulary of the day. Not only courtyard apartments but also mansions and *casitas*, city halls, train depots, movie palaces, libraries, firehouses, schools, and filling stations were rendered in the style. In California from San Diego to

Exterior stairs, very practical for courtyard apartments, are a favorite design motif of the Andalusian vernacular.

Sacramento, through Arizona and the Southwest, in Tampa and other Florida cities, Spanish Revival was at once the official style, the romantic favorite, and the vernacular.

This was a vigorous, interpretive revival with many strains and variants. The earliest was the Mission Revival, which celebrated early Spanish Colonial architecture. A minor Pueblo Revival was characterized by flat facades reminiscent of native dwellings. There is a Monterey style, and a Moorish strain. Those famed courtyard apartments were done in Andalusian style, with forms and details borrowed from the Iberian Peninsula. Then, many houses (and movie theaters) might be better described as Hollywood Spanish.

One motif in common is, of



Movie-set Spanish: One 1926 house in Glendale also includes Egyptian, Arabic, and Italian Renaissance details—and has an engaged minaret projecting from a corner of the façade!



TOP: The Zwebells' El Cabrillo (1928) is another of their lush, intimate courtyard apartments. **ABOVE:** Hand-painted tiles cover the risers, and bull-nosed clay tiles the treads, in a staircase that leads to a private home's upper-floor entrance.

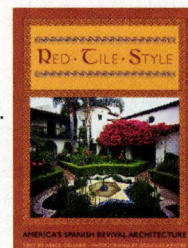
course, the red tile roof. Thus the title of another enthusiastic book from Arrol Gellner and photographer Douglas Keister: *Red Tile Style: America's Spanish Revival Architecture*. For an architecture buff conversant with the East Coast vocabulary (Georgian, oriel, H.H. Richardson), the book offers a lesson in foreign language (Churrigueresque, mirador, Spyros Ponti). Like their other books, this one rushes at you with a sense of excited discovery; they just can't include enough pictures, can't give you enough information. Though lavishly illustrated, it's not a coffee-table book. Images are there for show-and-tell, accompanied by long, accurate captions.

The authors emphasize details throughout and in a special chapter that looks at artisanry. The booming 1920s, which had both money and a penchant for revival styles, was an era

of exceptional skill—in trades like exterior plastering, blacksmithing, masonry, cast-stone and terra-cotta moulding, and tilemaking.

Unlike the Bungalow and English Cottages, the Spanish Revival style never completely went away, even after the double whammy of the Depression and World War II. (Santa Barbara, for example, has stuck with Spanish Colonial as a guideline ever since the 1920s.) Another revival started in the 1960s (—coincidentally, the first Taco Bell opened in 1962—), and grew as people admitted their disaffection for Modernism. ✦

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photographs by Douglas
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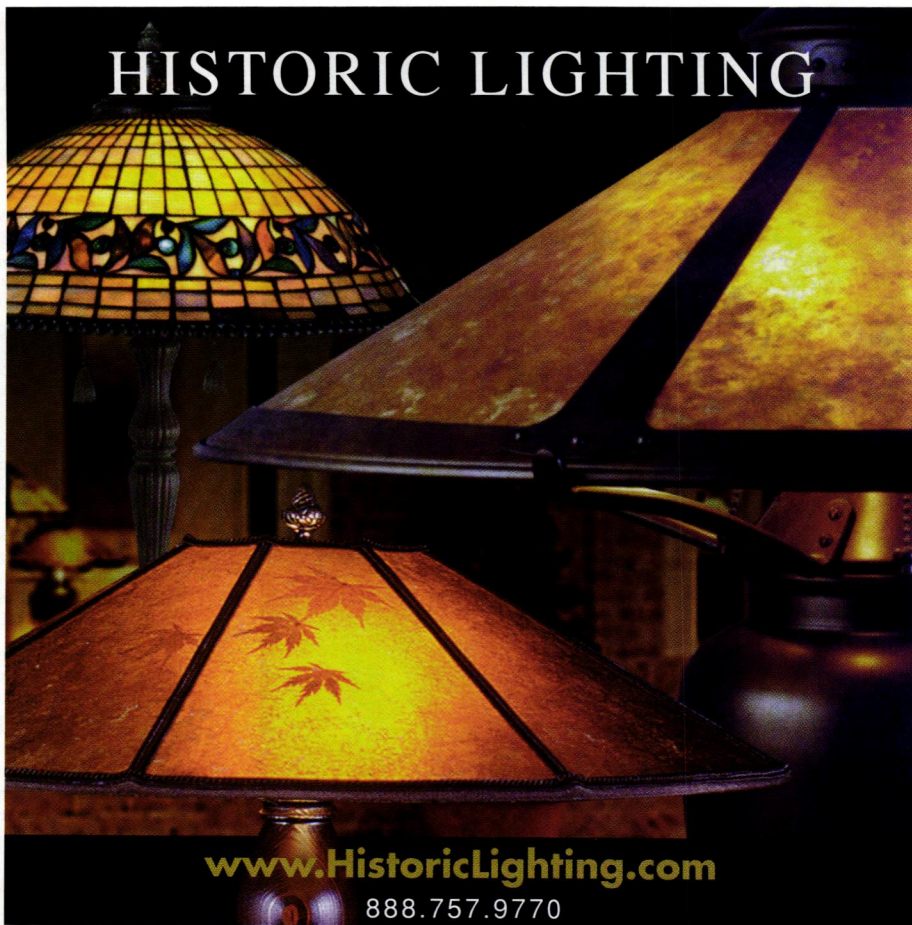
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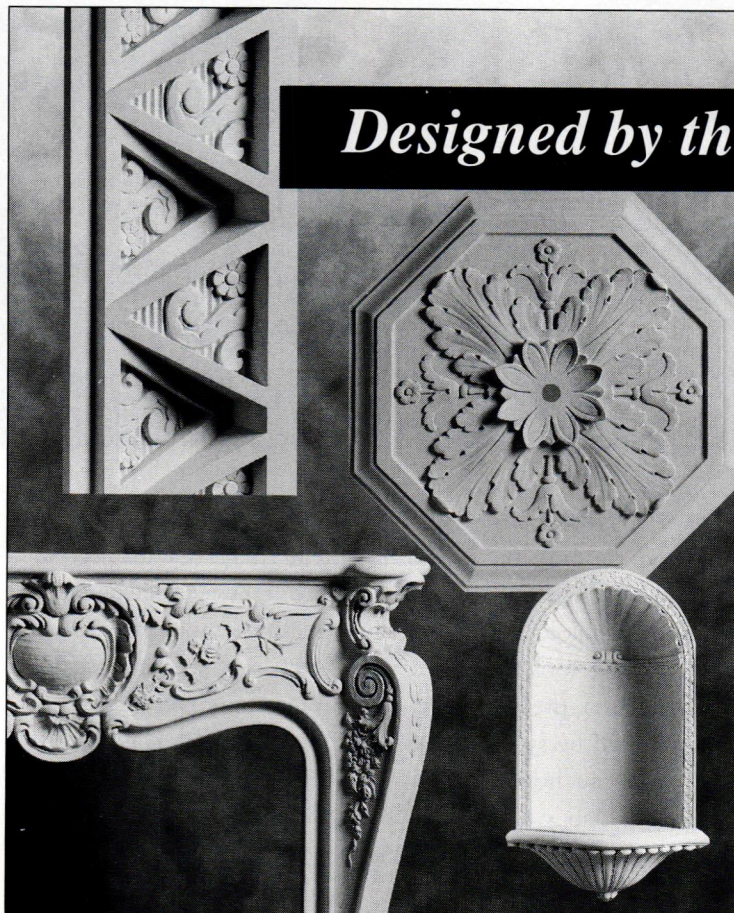
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United by Color

BY MARY ELLEN POLSON

KITCHENS in old houses are rarely perfect. It's a smart homeowner, however, who realizes that a quirky layout—even one with three doors and a run of stairs— isn't necessarily the problem. When Richard and Mary Ann Morrill were ready to update the early 1970s kitchen in their ca. 1850 Greek Revival, they wisely left the room

arrangement more or less intact. Instead, they focused on cleaning up the clutter with unified design elements and bursts of fresh color.

The Morrills weren't looking for an over-the-top kitchen, preferring something that would be sympathetic to the style of the house. Out went the frameless slab wood cabinets, the laminate island, and the

single-pane windows. In went well-proportioned, flat-panel cabinetry enhanced with architectural elements including pilasters, mouldings, and decorative feet; a new island with turned baluster supports; and windows with real muntins. The gracefully proportioned pediments over the doors, windows, and range hood are based on Greek Revival pedi-

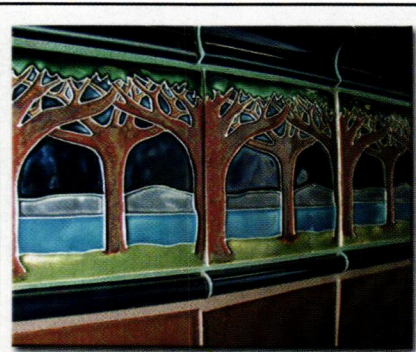


All the PIECES

Putting together a new kitchen means mulling countless decisions. The Morrills had **DESIGN HELP** from Dianne Aucello, **Weston Kitchens**, Wellesley, Mass., (781) 237-7100, westonkitchens.net

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LEFT: With cabinets flanking either side of the pediment-crowned range hood, the cooking area becomes the new kitchen's focal point, and the plate rack at the window adds festive color. **BELOW:** The "before" kitchen.



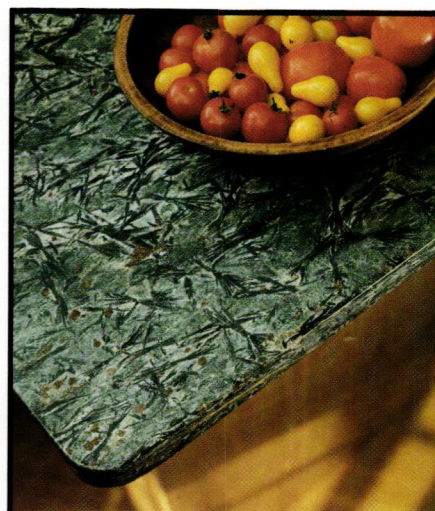
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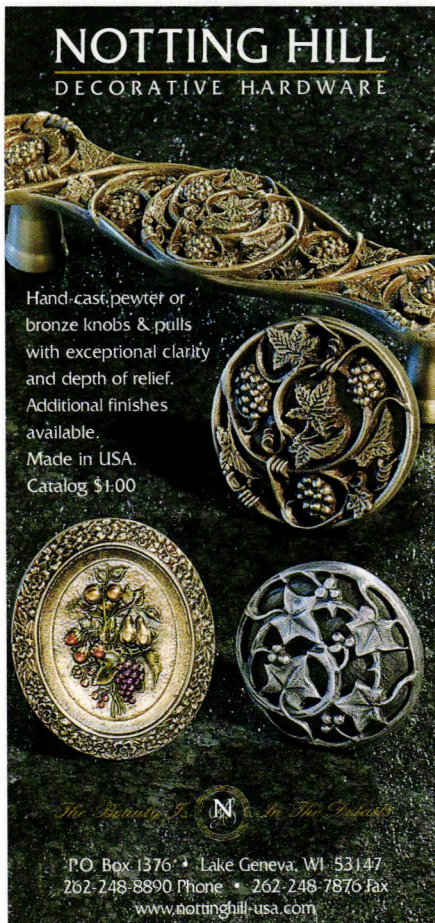
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Getting the wall color right makes the other elements in the room pop.

The refreshed kitchen is sophisticated, yet perfectly at ease with the Morrills' homey farmhouse Hoosier and their chicken and rooster decorations.

ments found over doorways elsewhere in the house. Other upgrades include a farmhouse sink, a Viking range, and an Amana refrigerator, just beyond the corbeled beam that divides the kitchen from the eating area.

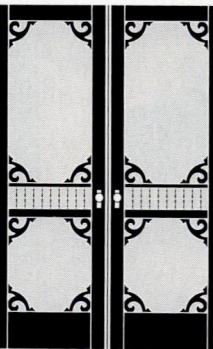
The Morrills chose a neutral-colored, subway-shaped tile for the backsplash, but considered dozens, if not hundreds, of shades for the walls. They finally settled on salmon, made deeper and richer with layering. Working with oil-based paint, the couple applied a base color, allowed it to dry, then added a second, darker color, wiping most of it off to get the desired effect. "We did it together," says Dr. Morrill, a psychiatrist. "I would say 'towel' like a surgeon, and Mary Ann would hand the crumpled-up paper towels to me."

The Morrills' favorite element in the kitchen is probably the plate rack, which spans a large window

over the sink. Rather than blocking the light from the window, the open rack becomes an accent point. When the morning sun breaks through, it lights up Richard's collection of Fiesta ware. "The room is so cheerful in winter," Dr. Morrill says. "It just dazzles with color."

Just as with every other element in the remodeled room, the Morrills took special care with the lighting. Pendant lights over the island enhance the sense of period style, while discreetly placed recessed lights overhead and under the cabinets provide task lighting and variable ambience. All of the lights in the room can be adjusted with just the touch of a switch on a Lightolier panel with pre-sets. "In one setting, Mary Ann and I can sit at the island with a glass of wine and have a light dinner," Dr. Morrill says. "It's very romantic." ✦

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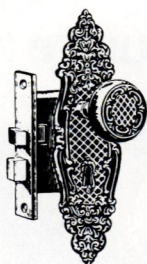
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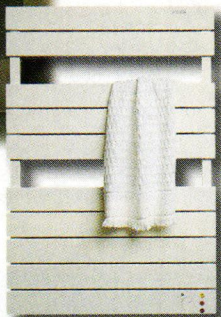
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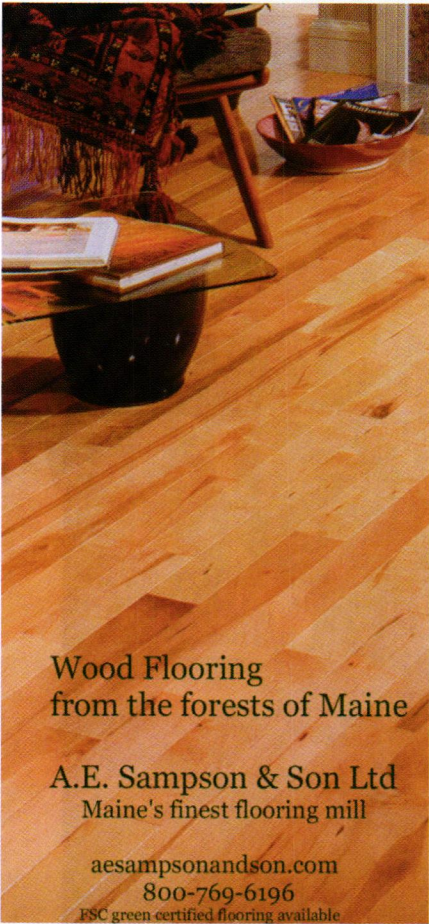
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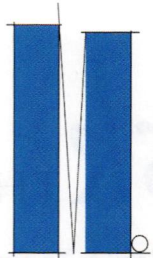
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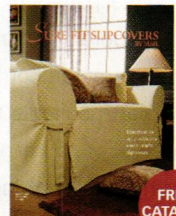
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ask THE EDITORS

Come Together

I have period furnishings in my 1921 Colonial Revival house, but the rooms don't seem to come together like the rooms I see in your magazine. Can you help?

—BERNADETTE HOLMES
MILWAUKEE, WISC.

Here's a trick those of us at *Old-House Interiors* have learned to use in our own houses: take a few snapshots of the room you want to make over. (A point-and-shoot camera is fine.) You'll need an overall and a few medium shots, plus close-ups for areas you want to play up as focal points or to showcase a collection.

Once you've got the pictures in hand, look at them objectively. What works in the room and what doesn't? Do the walls lack color? Do certain furnishings fit while others seem out of place? What types of patterns, colors, or tones seem to be missing? Should you add soft elements, like pillows and throws, or harder elements, like porcelain or silver display items?

If the room lacks color, consider changing the wall color or add a room-size area rug with an eye toward complementing what you already like in the room. Charles Rupert Designs (250/592-4916, charlesrupert.com) sorts its period wallpapers by era and style; Benjamin Moore's Historic Color Collection (benjaminmoore.com) is based on a colonial palette suitable for Colonial Revival homes. (For more options, consult the Design Center at oldhouseinteriors.com).



Deep, vibrant blues and rich dark woods are a marriage made in heaven for period rooms, as this stunning combination demonstrates.

With some searching, you might even find an affordably priced Persian or Turkish rug from the 1920s or '30s in a pleasing colorway, or you could order a new, period-inspired rug. The rugs in the Beresford Collection from NooNoo (201/330-0101, noonoorug.com) are antique-washed to look softly worn, just like a rug made in the '20s. Shop locally once you have a good idea of what's available online; try to work with a dealer who will let you try out a rug before the purchase is final.

Since wall and floor colors tend to ground a room, choose shades that play

up elements already present. Keep in mind that dark woods, like mahogany or stained poplar, pair well with deep blues. Earth colors—gold, sage green, and deep red—match up nicely with fumed oak. If upholstered pieces play a larger role in the room than wood furniture, consider the state of your upholstery. Is everything covered in solids? Recover (or slipcover) at least a few pieces in floral, figured, or striped patterns. And yes, you should hang curtains! (For more on upholstery, see "Choosing Companion Fabrics," p. 46, November 2002.)

Early Ranges

In a recent column [January 2003] you gave suggestions for dealers that restore old appliances. Can you recommend dealers that actually sell them? I'm looking for a vintage stove for my 1870s Victorian, and would prefer one that doesn't look 20th century!

—BERNICE JARVIS
PROVIDENCE, R.I.

Good Time Stove Co., in Goshen, Massachusetts, sells restored early kitchen ranges as well as heating stoves. A recent visit to the company's website found more than a dozen varieties of fully restored ranges built before 1930, including a ca.1890 Glenwood Grand with six burners. Although most of the earliest stoves are wood-burning, any stove can be converted to gas, electricity, or a combination of both for an additional fee. All parts are AGA (American Gas Association) and UL approved. These 19th-century beauties don't come cheap: a vintage six-burner costs upwards of \$3,500. For more information, contact Good Time Stove, (888) 282-7506, goodtimestove.com

Witch Balls

Where can I find witch balls like the ones at Shelburne Farms, shown on page 64 of your May 2002 issue?

—VIA E-MAIL

In superstitious colonial times, witch balls were hung in windows to keep evil spirits away. Although the ones at Shelburne Farms are antiques, these blown-glass ornaments are newly popular as holiday decorations. Glassmaker J. Long, of Fragile Glass in Plymouth, Massachusetts, sells his witch balls through Thegiftloft.com, (888) 272-8009. They're hand-blown in multiple colors, plus swirled and spattered patterns.



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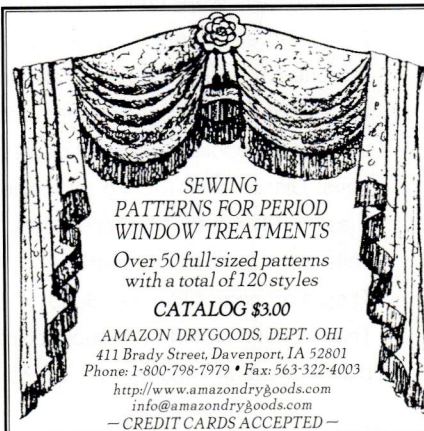
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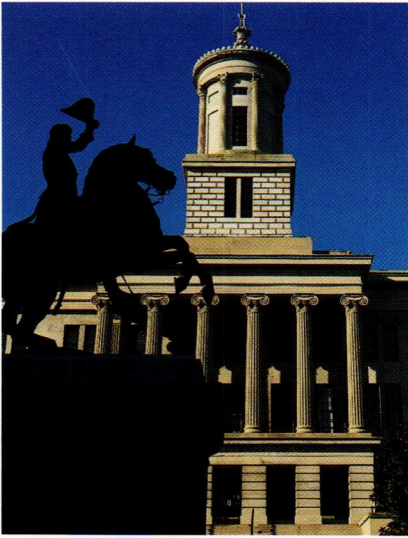
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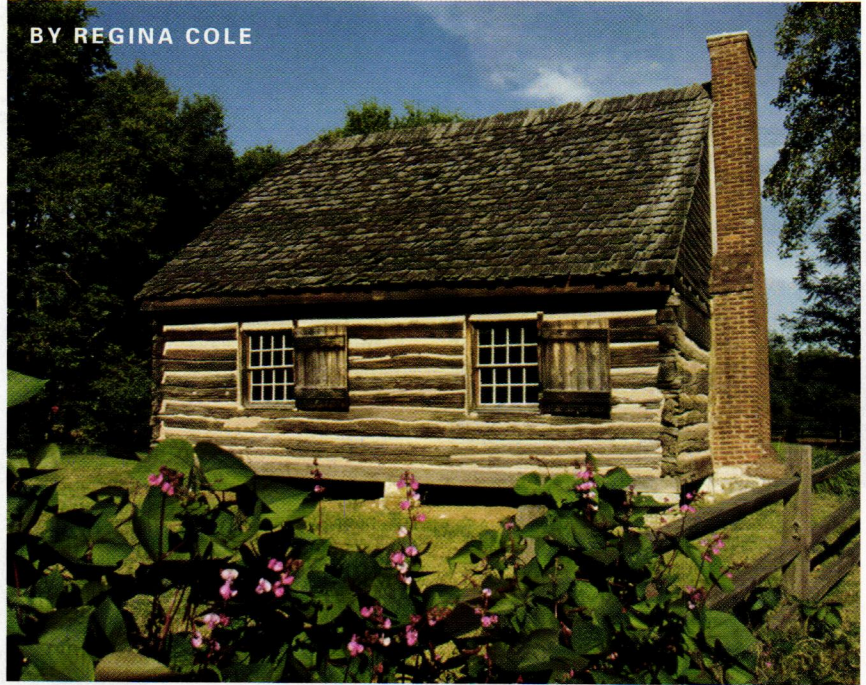
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Nashville, Beyond the Music

BY REGINA COLE

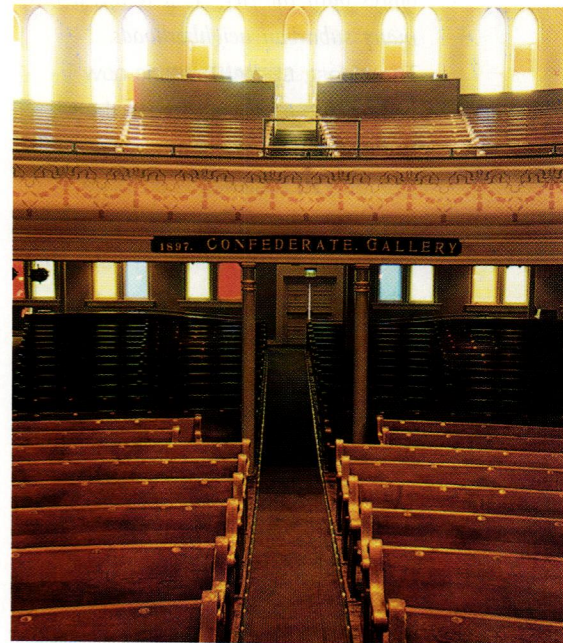


CLOCKWISE: A log cabin at The Hermitage. The Ryman Auditorium, the “Mother Church of Country Music.” Honky-tonks along Second Avenue. Jackson salutes the Greek Revival State House.

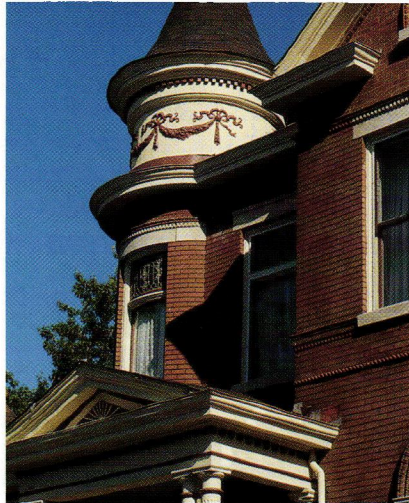
IF YOU GO TO Nashville for the music, you’ll be in concert with most visitors who flock to the Tennessee capital called “Music City.” But since Cornelius Vanderbilt endowed a university here in 1872, Nashville has also been known as “The Athens of the South”; before that, disgruntled 18th-century farmers called it “Rock City.” Long before the National Life and Accident Insurance Company launched radio station WSM (“We Shield Millions”) in 1925,

Nashville had an outsized reputation. Though the music industry that grew out of that radio station now dominates the city’s image, Nashville’s rich history asserts itself in its neighborhoods, house museums, and public buildings.

Nashville was founded in 1779, and some of the area’s best architecture dates to its early history. **THE HERMITAGE** was Andrew Jackson’s home after he completed his two terms as America’s seventh president.



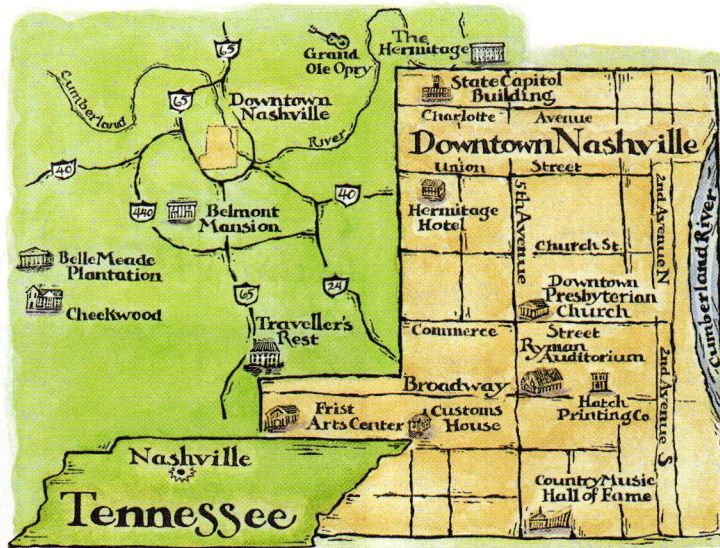
A pilgrimage destination for scholars of American roots music, Nashville is also home to beautiful neighborhoods and historic sites spanning from the eighteenth to the twenty-first centuries.



Nashville NEIGHBORHOODS

Full-scale industrialization never came to Nashville; government and business offices built the city. As a result, it has many suburban neighborhoods.

The oldest, **GERMANTOWN**, is now undergoing a revival. Across the Cumberland River via its own suspension bridge, **EDGEFIELD** is an 1850s neighborhood that was an independent city from 1868 to 1880. Nashville's first urban area to begin revitalization, it boasts Stick Style, Queen Anne, American Foursquare, and Colonial Revival homes. **EAST END**, an extension of Edgefield, has many fine Bungalows. **LOCKLAND SPRINGS**, the most intact of the historic neighborhoods, is full of Tudor Revival and Arts and Crafts homes. More Bungalows can be found in **EASTWOOD**, **RICHLAND-WEST END**, and **SYLVAN PARK**. And just to the north of the city is **OLD HICKORY**, built in 1918 as the only planned company town in middle Tennessee.



CLOCKWISE:
(from right) Every musical motif plays its part in the Country Music Hall of Fame. It houses historic radio station WSM. Belle Meade Boulevard is lined with substantial early-20th-century homes. Edgefield is rich with fine turn-of-the-century homes like this brick Queen Anne.



Originally a simple brick Federal house, an 1834 fire prompted a rebuilding into the Greek Revival mansion we see today. With its guitar-shaped driveway, Zuber wallpapers, and original furnishings, it stands in contrast to **TRAVELLER'S REST**, home of Jackson's close friend and presidential campaign manager, John Overton. His 1799 house saw three 19th-century additions, but still speaks of its frugal banker builder.

Later Nashville citizens outshone Overton's simple habits. Adelia Acklen was reputed to be the wealthiest woman in mid-19th-century America, and her 1850 **BELMONT MANSION** stands in testament to lavish tastes, foreign travels, and multiple marriages. Although her deer park, bear house, bowling alley, and zoo are gone, the

105-foot water tower still stands. **BELLE MEADE** affords glimpses into another aspect of local society. Originally an 18th-century depot for traders and travelers along the Natchez Trace, John Harding turned it into the ashlar centerpiece of a vast plantation in 1820. Iroquois, the first American horse to win the English Derby, was bred at Belle Meade.

Tennessee is justly proud of its **STATE CAPITOL**, a William Strickland-designed Greek Revival temple sited on Nashville's highest hill. Strickland, who apprenticed with Benjamin Latrobe, died before the building's completion; he is buried in a wall near the north entrance.

Other downtown 19th century buildings include the Victorian Gothic Customs [continued on page 116]



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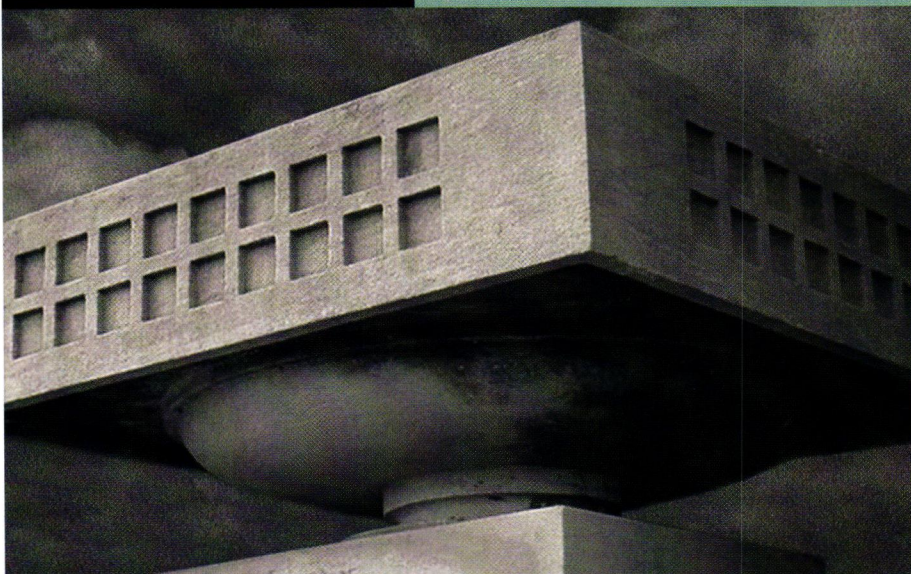
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House, the Richardsonian Romanesque **TULIP STREET METHODIST CHURCH**, and Strickland's Egyptian Revival 1851 **DOWNTOWN PRESBYTERIAN CHURCH**.

Nearby, **THE ARCADE** (1901) is patterned after a similar block-long enclosed shopping arcade in Milan. A block from **5TH AVENUE** is the Beaux Arts **HERMITAGE HOTEL**, still Nashville's posh downtown hostelry.

The 1933-34 Post Office is now the **FRIST CENTER FOR THE VISUAL ARTS**. Nashville's new art museum owes its pizzazz to the original Art Deco terrazzo and aluminum. Then there's the **PARTHENON**: a 1930 copy of an 1896 replica.

Music has its sacred sites, chief among them the **RYMAN AUDITORIUM**. A downtown tabernacle built for preacher Samuel Porter Jones in 1892, its stage has held Enrico Caruso, the Vienna Orchestra, Mae West, John Philip Sousa, and Isadora Duncan. It housed the **GRAND OLE OPRY** from 1943 to 1974; a 1994 renovation brought air-conditioning and renewed live music performances. **HATCH SHOW PRINT**, founded in 1879 and still in a 19th-century commercial storefront, turned performance posters into an art form. The graphic handbills and posters are affordable mementos with letterpress quality. **HONKY-TONKS** fill the Broadway, First and Second Street area. Located in former warehouses that back up to the Cumberland River, they host countless performers hoping to reach the **COUNTRY MUSIC HALL OF FAME**. This august institution's new building recalls a piano keyboard, a radio tower, a stack of records, and a C-clef among other motifs. It houses an unparalleled collection, from Nudie's Rhinestone Cowboy suits to the lyrics to "I Saw the Light," scribbled in pencil by Hank Williams. ✦



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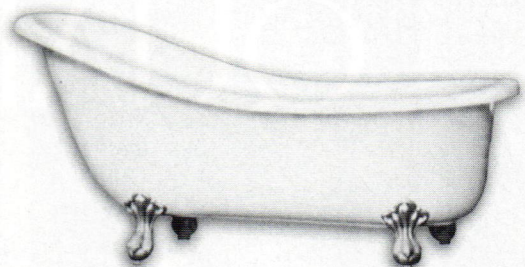
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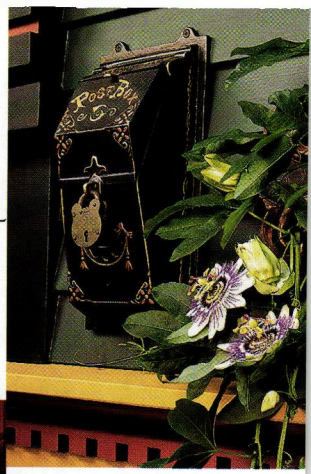
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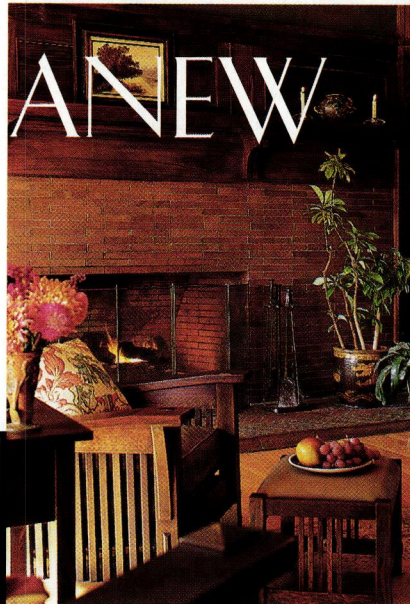


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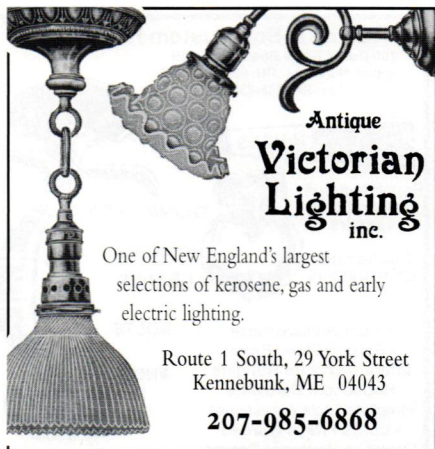
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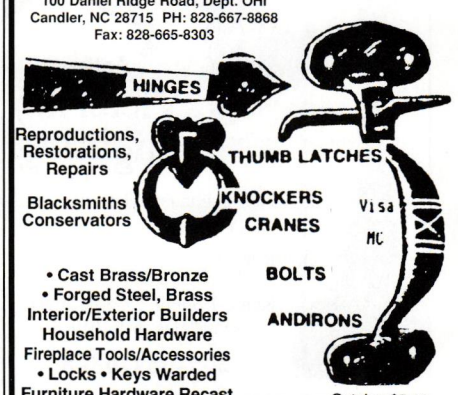
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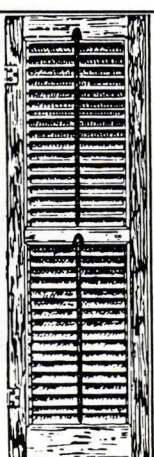
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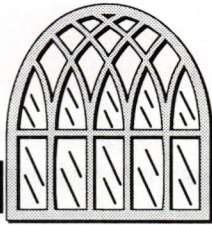
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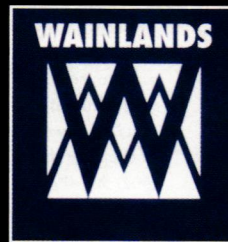
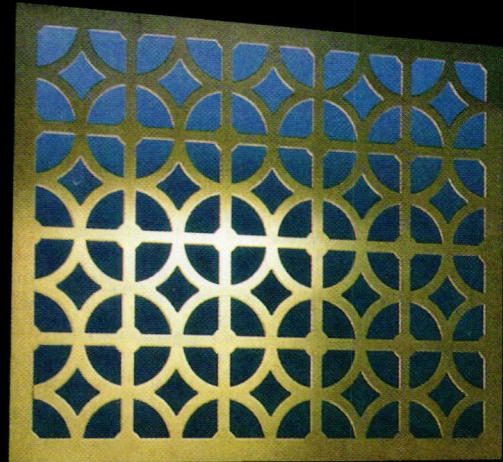


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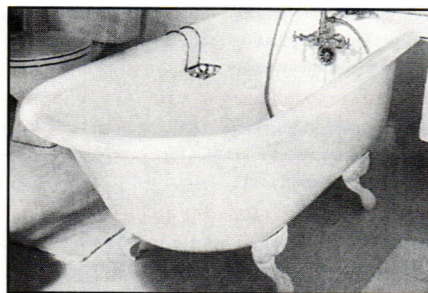
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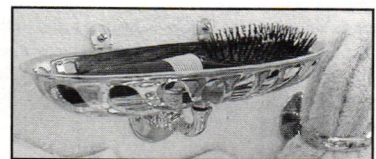
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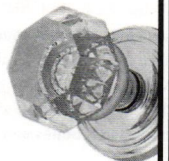


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Try Centennial, pp. 40-44

Wallace Nutting, the New England minister and philosopher who cemented the Colonial Revival's place in the American consciousness, had a long and close association with Berea College, the traditional hand-crafts school in Berea, Kentucky. The college owns nearly 200 pieces of early American furniture produced by Nutting, and its Woodcrafts program still reproduces many Nutting designs. A catalog is \$6 from Berea College Woodcrafts; 800/347-3892, bereacollegecrafts.com. • Originals of Wallace Nutting furniture are scarce and expensive, try Wallace Nutting Furniture; 860/523-9909, wallacenuttingfurniture.com, but Nutting's nostalgic, hand-tinted photographs are more widely available on the auction market. On a recent day, Ebay listed more than 100 prints, many of them signed and in their original frames. Most were selling for modest prices (\$100 to \$200). • Other sources for Centennial furniture include Southampton Antiques; 413/527-1022, southamptonantiques.com, and One of a Kind Antiques 860/526-9736, oneofakindantiques.com

Salvage Reborn, pp. 48-51

p. 40 Image courtesy of London Architectural Salvage & Supply Co., London; 011-44-2077-499-947, lassco.co.uk/antiques. • For more ideas, consult *Salvage Style: 45 Home & Garden Projects Using Reclaimed Architectural Details*, by Joe Rhatigan with Dana Irwin (Lark Books, 2001, Asheville, NC, 828/236-9730) and *Irreplaceable Artifacts: Decorating the Home with Architectural Ornament*, by Evan Blum and Leslie Blum (Clarkson Potter, 1997) through your book store or resellers like Amazon (amazon.com) or Alibris (alibris.com)

Bungalow Just Right pp. 54-59

Architectural Design and vintage lighting: Clinton Miller, 206/329-8511; cmmiller@qwest.net **p. 56** Papers from Bradbury's Fenway room set on frieze and ceiling: "Willow" on the walls: Bradbury & Bradbury Art Wallpapers, Benicia, CA, 707/746-1900, bradbury.com • Liberty Lace curtains "Ianthé" to the trade: osborneandlittle.com **p. 57** Stairway wallpaper "Sunflower" from Sanderson; 212/319-7220, sanderson-online.co.uk. **p. 58** Parlor walls in "Acorn" from Sanderson, above. • Liberty's "Strawberry Thief" lace undercurtains: osborneandlittle.com • Velvet curtains from old-world-weavers.com • Morris "Fruit" or "Pomegranate" wallpaper from

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Sanderson, above; or machine-printed through Chas. Rupert; 250/592-4916, charlesrupert.com p. 59
Sunroom cushion fabric: Archive Edition, 877/676-2424; archiveedition.com

Flawless Pedigree pp. 68-73

Official reproductions of FLW carpet designs avail. from costikyan.com (sold through dealers). • Another site listing FLW- and Prairie-inspired designs: apscencarpetsdesigns.com/FLW.HTM (including furniture and architects). • Over 120 items inspired by FLW, stained glass to clocks: maclinstudio.com

River Town Jewel pp. 60-67

The Bradbury and Bradbury wallpapers: 707/746-1900, Bradbury.com; installed by certified paper-hanger Holly Fisher of Wallingford, Pennsylvania 610/565-2456. p. 60 Treasures on the marble-topped Eastlake table include a hobo box given to Lou's aunt by a drifter during the Depression. The etched glass panels were done by Lambertville Stained Glass: 609/397-8155. p. 62 The living room rug was bought locally at Under Cover, Under Foot: 609/397-0044. p. 63 The locally made Beeswax candles are from High Country in Lambertville: 609/397-5400 p. 64 Kitchen cabinetry and the box-beamed ceiling in the dining room by Jeffrey Loux, of Morrisville, Pennsylvania: 215/736-2258.

Travel pp. 113-116

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Motifs p. 130

Turtle garden seat from Lucca Statuary, Seattle, WA: 206/789-8444 • Not shown (but not to be missed) is "Tortoise" Wilton carpet (with "Hare" border) by Voysey in English Arts and Crafts colors, from J. R. Burrows, MA; 800/347-1795; burrows.com

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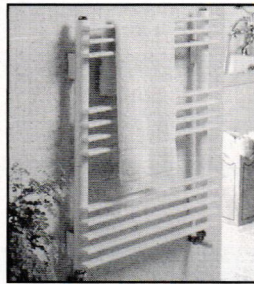
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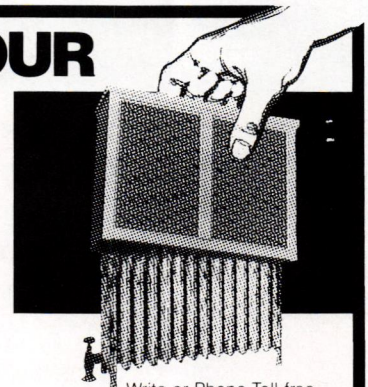
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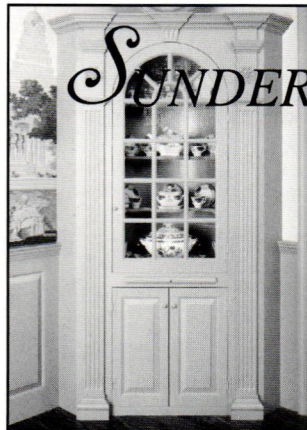
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it's time to enter the **Fourth Annual**
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HOME DESIGN CONTEST

Due to the continuing demand for both period bath and home office ideas, OHI is having a double-header contest for 2003! We hope that showcasing reader bathrooms and home offices will inspire others to preserve the character of their homes, while making them even more livable.

TWO SEPARATE ROOMS! TWO SEPARATE WINNERS!

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Winners announced in the November 2003 issue.

Renovating bathrooms and creating a home office are very product-intensive projects. Everything from windows and doors to hardware, paint & finishes, bath fixtures, and furnishings tie these new rooms to the house style. Where do readers find products for these projects? The pages of Old-House Interiors, of course! We hope that showcasing readers' baths and home offices will inspire others to preserve the character of their homes while making them efficient and comfortable. **Entry Deadline July 1, 2003.**

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GRAND PRIZE WINNER will win a weekend package in our home port: Gloucester, Mass. on Boston's historic North Shore.

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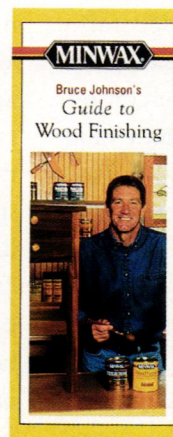
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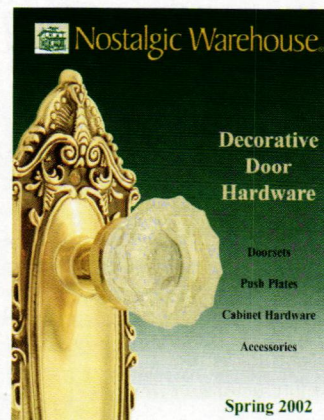
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MOTIFS

AN ANCIENT CREATURE, and long lived, the turtle has been used as a symbolic and decorative motif. In the markings on turtles' shells, the Chinese saw a map of the constellations. Turtles are both yin and yang, standing for water and also the Black Warrior. In China as elsewhere, turtles symbolize the wisdom of age. The Aztecs, on the other hand, saw in turtles a bragging cowardice, hard on the outside but soft and slimy within. ♦ Turtles often are depicted carrying the world on their backs. For Native

Americans and West African cultures, turtles were wise old tricksters. The motif was popularized during the late Victorian period; turtles stood for longevity and immortality in ancient Japanese culture and were a popular Japanese motif found on textiles, silverware and spittoons. ♦ Sagacious and without haste, turtles remained popular as an Arts and Crafts motif. Today they are more than anything an environmental symbol, decorating the sweatshirts and baseball caps of conservationists, suggesting nature's endurance. —BRIAN COLEMAN

the Turtle

What better way to sit in the garden than on the back of a stone turtle? **TOP:** A Victorian, Anglo-Japanese tea caddy is guarded by a watchful turtle on top. **MIDDLE:** Turtles swim across this wonderfully whimsical fabric by Scalamandre. **BOTTOM:** A cockatoo attacks a rather surprised turtle in this nineteenth century, brass table lamp by Bradley and Hubbard.



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