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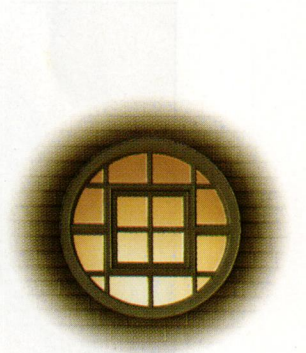
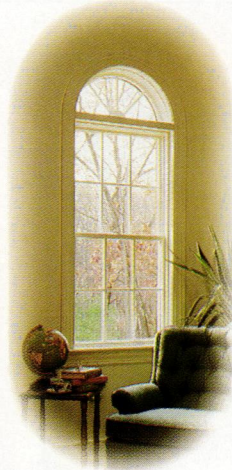
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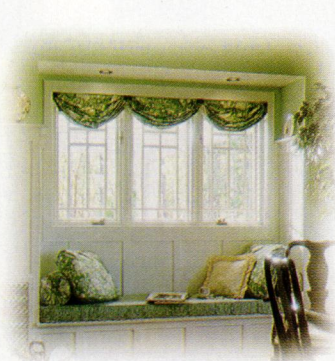
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Awaking from the white cloud of Modernism

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In the 1960s, pre-eminent antiques dealer Richard Wiggins restored this 18th-century Federal house with his son David.

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Decorator and dealer David Wiggins, inheriting his father's love of old houses, builds one to suit.

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70 Wm. Morris and the Spinning Wheel

What to do with those late Victorian interiors that defy style labelling? Comfort and individuality have always come first, of course — and that was especially true in the “Old Colonies” style.

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SCATTERED You can find historical design precedent for almost anything you want to do.

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ON THE COVER Photograph of Ron and Vikki Evers'

Bar Harbor B&B "Nannau" by Susie Cushner.
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At Last, the Reward

YOU HOLD IN YOUR HANDS *Old-House Journal's* gift to readers who've stuck with the hard work of restoration – the demolition and stripping and shoring up. Renovation has many rewards, but none so sweet as the day when the big projects are done and you start thinking about wallpaper and furniture. Satisfaction in finish work is immediate – not like those early projects, when things got worse before they got better! The fatigue of months spent patching plaster and sanding woodwork disappears as soon as that first coat of paint goes on.

I want *Old-House Interiors* to be as motivating – and as useful – as *OHJ* has been. That's why we built the issue around big color photographs: a house tour can inspire as well as provide practical ideas. But there's more here than pretty pictures. For example, we've credited all sources, providing names and addresses throughout the magazine.

Unlike decorating magazines featuring newer houses, we've kept an eye on historical precedent. Most of these houses are not museums, of course. We've tried to build a bridge between the curator's approach and that of the traditional decorator.

Old-House Interiors is, too, a bridge between the picture book and the service magazine, between architecture and decoration. In ad-

dition to the decorating-magazine staples – finishes, furnishings, carpets, and drapery – you'll see here wainscot, stairs, hardware, lighting, and plumbing fixtures.

We set out to do this special issue for *Old-House Journal* folks. Yet I hope this magazine will introduce even more people to the pleasures of old-house living. After all, down-and-dirty renovation

is not everybody's cup of tea – but who could deny the beauty and livability of the rooms in the old houses featured here?

Each of us has his own reasons for tackling a renovation. But, as work progresses and we find ourselves inti-

mate with the details of the house and even its history, most come to feel that the house "deserves better." We toil to bring it back, to erase the decades of neglect and abuse. We seek to salvage not only the materials in the house, but also its place in neighborhood history. At last, we get the best reward: a beautiful home.



A REQUEST: PLEASE FILL OUT AND RETURN THE EDITOR'S SURVEY BOUND IN NEAR PAGE 51. YOUR SUGGESTIONS WILL HELP US PLAN FUTURE ISSUES.

OLD-HOUSE
INTERIORS

VOLUME XXII, NUMBER 3

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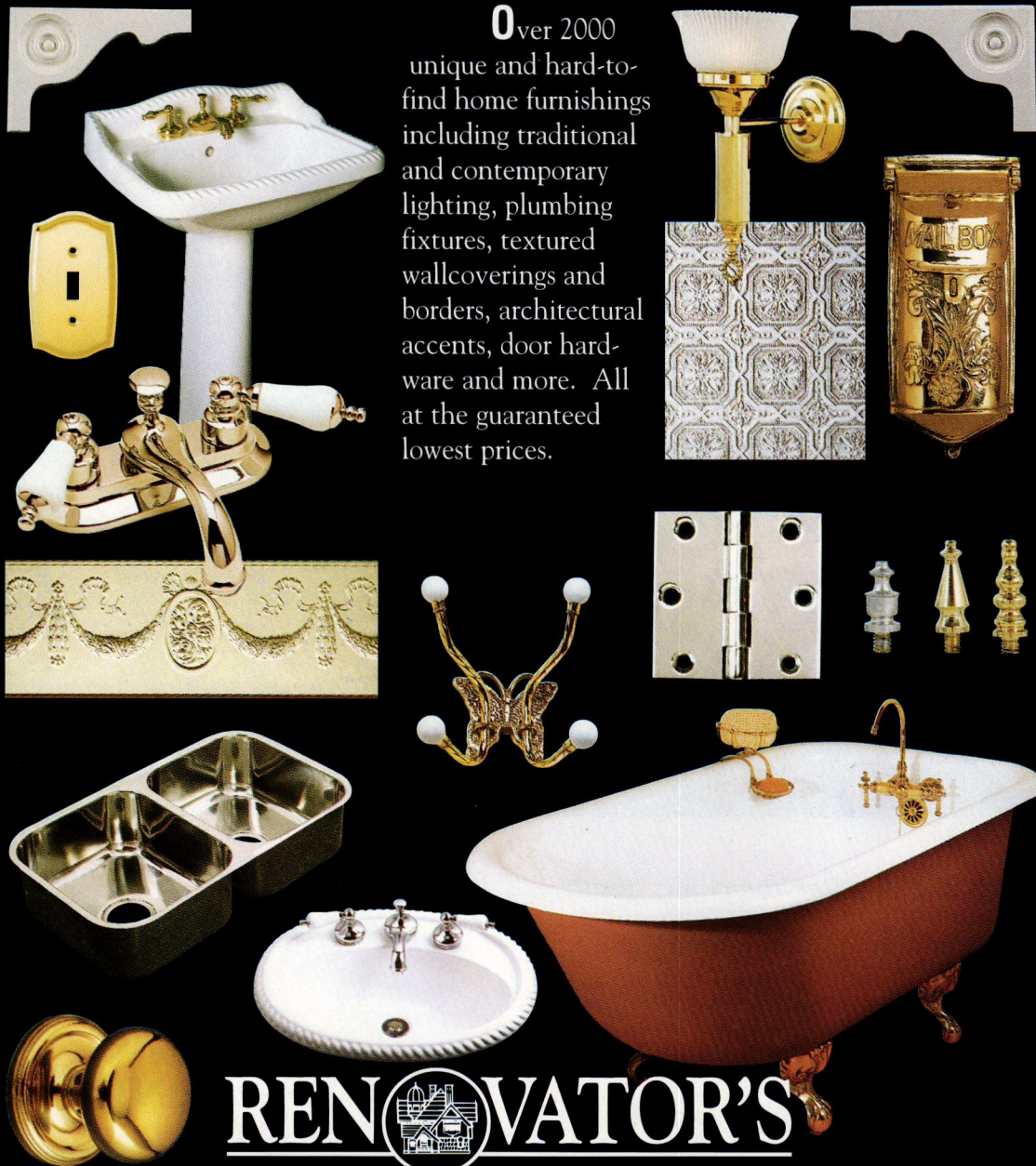
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OHI-94



Excitement Builds for Historical Decorating

LET ME OFFER A WORD OF ENCOURAGEMENT as you begin a challenging new venture. The prospect of a magazine focused on historic interiors and carrying the standards of *OHJ* is very exciting indeed. I look forward to your coverage of recent restoration work, your practical advice and support for homeowners, and the information to be gleaned from your energetic quest for appropriate and hard-to-find materials. I'm sure your readers would appreciate a regular feature that reprints period designs from obscure sources. Good luck!

— Jane Nylander, President
Society for the Preservation
of New England Antiquities
Boston

OLD-HOUSE JOURNAL READERS ARE an intelligent, kooky, and picky lot — just our cup of tea. Most important, they are doers, and that is what keeps us in business.

So you can imagine our excitement at hearing about your new publication focused on interiors. We're thrilled about a quality publication that combines a focus on period interiors with your ability to reach people who are proven doers.

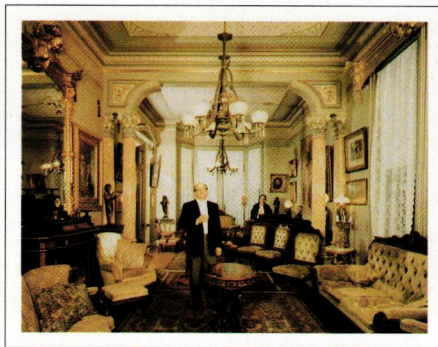
It has been great to watch *OHJ* grow and change through the years, from a small homeowners' newsletter to your four-color magazine format. In par-

allel, we too have changed, from our inner-city architectural junk-store roots to a nationally recognized lighting company. My company has been an *OHJ* advertiser from the time you first started accepting ads. Our relationship with *OHJ* has played a major role in our own transition. Best of luck with the new venture!

— Jim Kelly
President
Rejuvenation Inc.
Portland, Ore.

I HEARD THROUGH the grapevine [Artistic License artisans' guild, San Francisco] about your special on restored interiors . . . my house has been photographed a number of times during its 28-year-long restoration. At this point, the house is pretty pure 19th century; very few items are newer. I enclose a Polaroid of the just-finished parlors.

— Richard D. Reutlinger
San Francisco

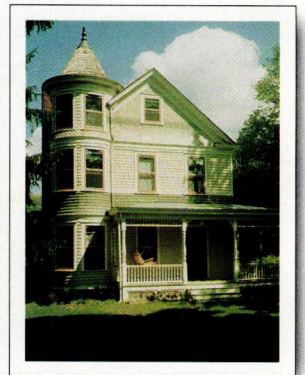
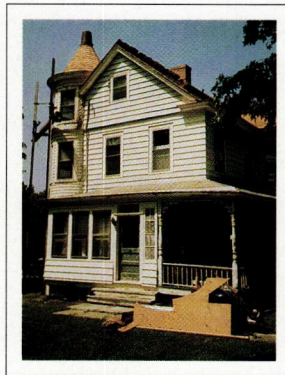


Mr. Reutlinger in his Renaissance Revival parlor.

years restoring the house. Upgrading wiring and insulation, water-proofing the basement, removing an added extension and designing

a compatible yet functional kitchen: I had to learn it all from scratch, usually with the help of *OHJ*.

This summer I actually finished all of the construction, including the restoration of the wrap-around porch and a cedar shingle roof. I've scarcely begun interior decoration, however. One remodeled fireplace redone to match the period, with the help of Selene Selzer at Designs in Tile. The walls have been repaired,



David Schulz has moved his restoration focus to the interior.

and several now have wonderful wallpapers from Bradbury and Bradbury. But no drapery or rugs and precious little furniture.

Finding hardware and plumbing fixtures, matching wood mouldings, repairing floors, installing tile, replacing windows — you name it and I've probably done it. As far as interiors go, well, give me a year or two.

— David A. Schulz
Barrytown, New York

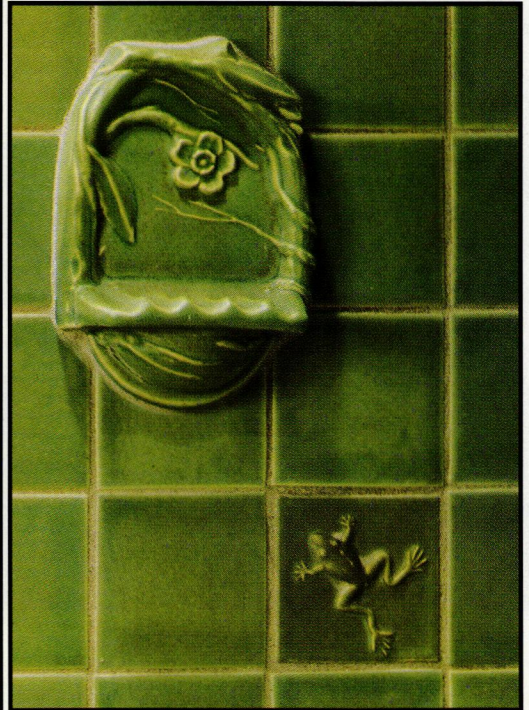
IN RESPONSE to your interest in photographing my home: On almost any aspect of restoration, I could provide a case study! I've spent the last six

IT'S GREAT TO HEAR ABOUT THE UPCOMING Interiors issue. I think it will fill a large void in the magazine world. I know many people who would love to help, and I have some ideas. There are so many incredible interiors, original and renovated, that have never been shown.

I look forward to the first issue.
— Joni Monnich
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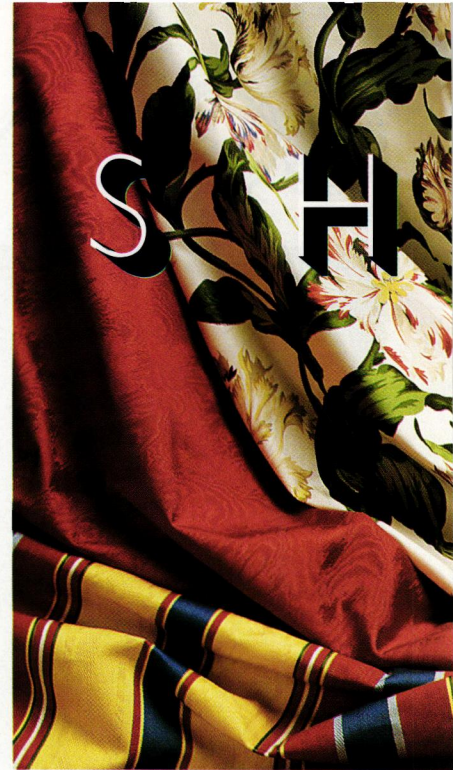
BY LYNN ELLIOTT



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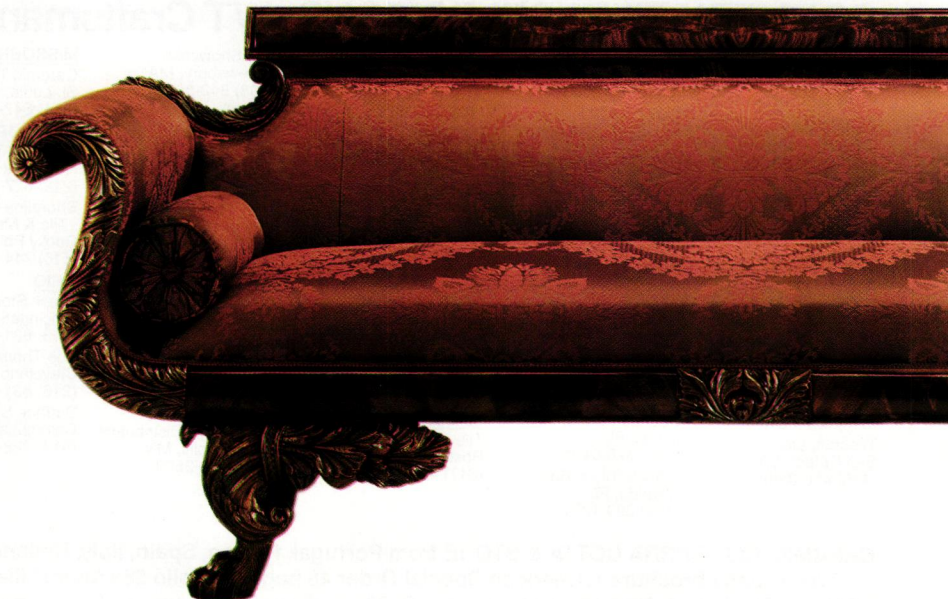
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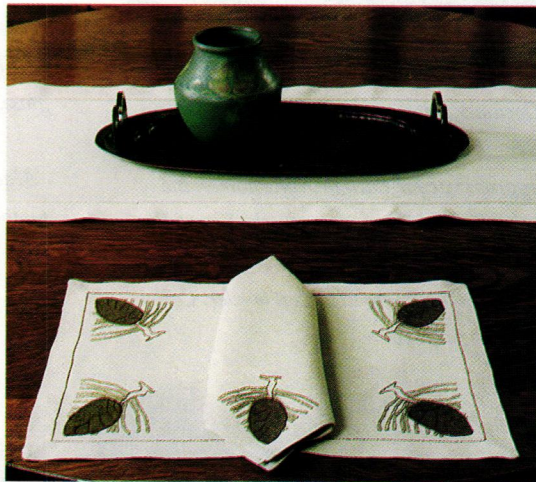


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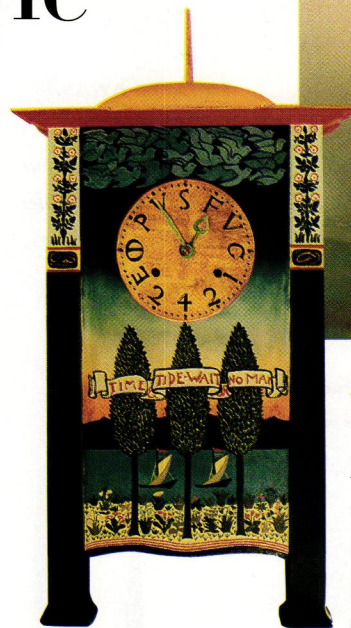


▼ FLOOR SHOW

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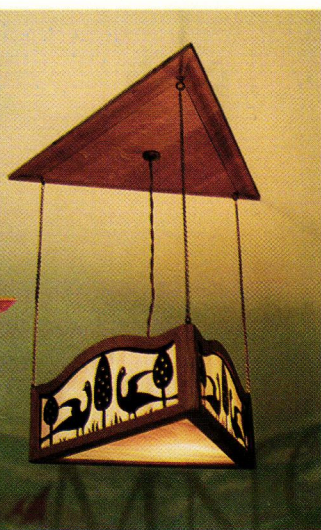
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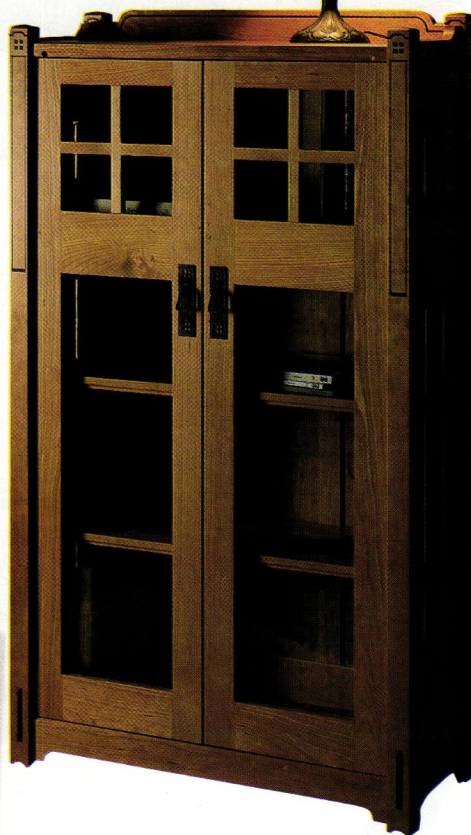
▶ AESTHETICALLY PLEASING

The eye-catching art of David Berman, such as the handpainted clock (left) and the copper triangular light (above), is inspired by Voysey; \$2,500 and \$1,000 respectively. Call (617) 545-5289.

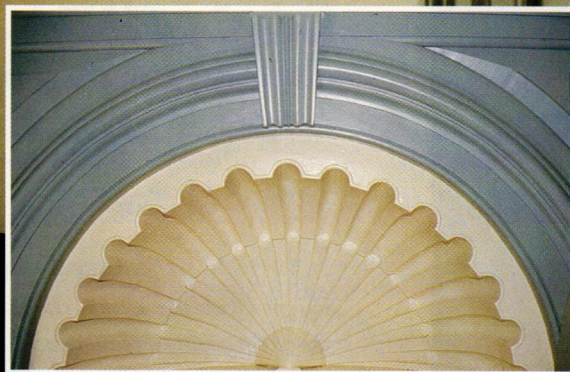
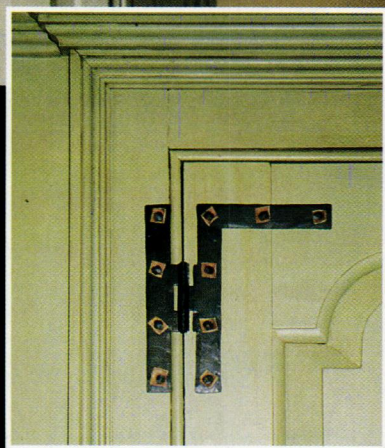
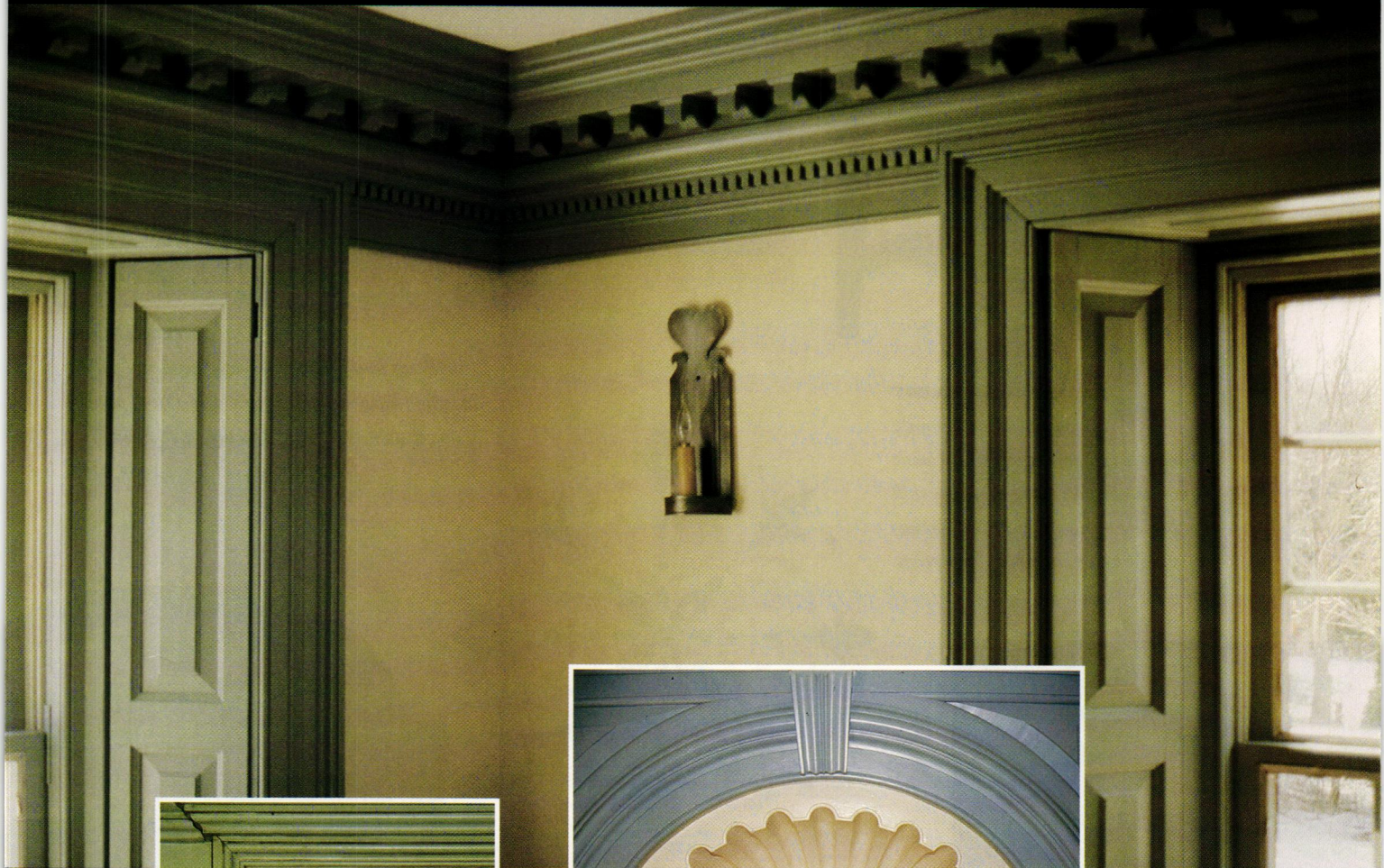


▶ NOVEL CASE

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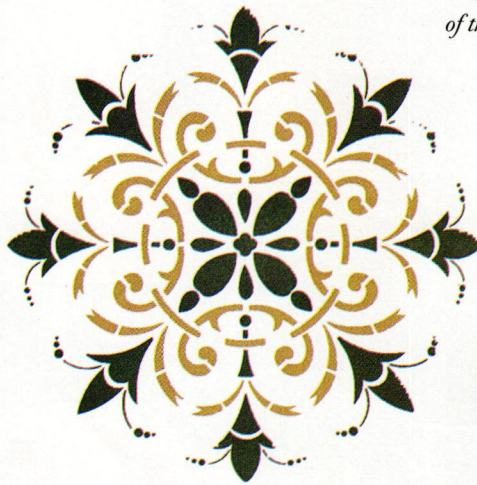
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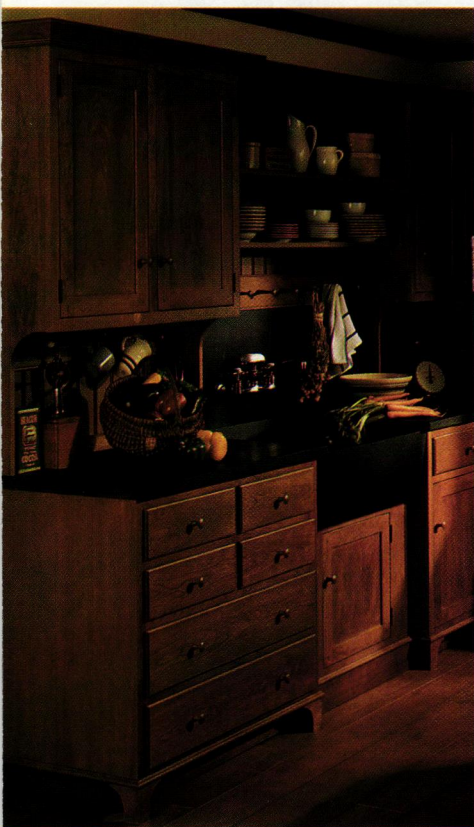
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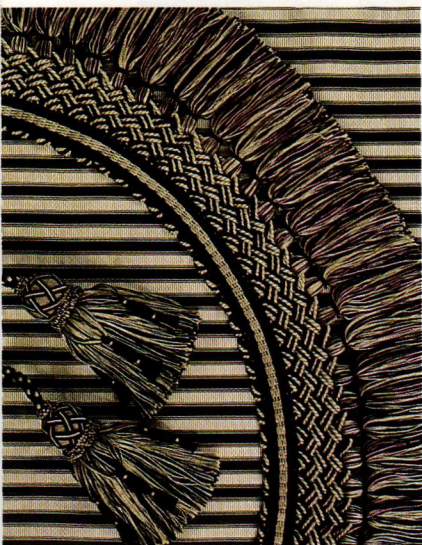
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◀ ▲ SHUTTER STYLE

Maine Cottage Furniture's pieces are whimsical – yet practical – takes on tradition: Shutters for headboards (above) and beadboard for cabinets (left); \$825 and \$870 respectively. Call (207) 846-1430.





◀ **ALL THE TRIMMINGS**

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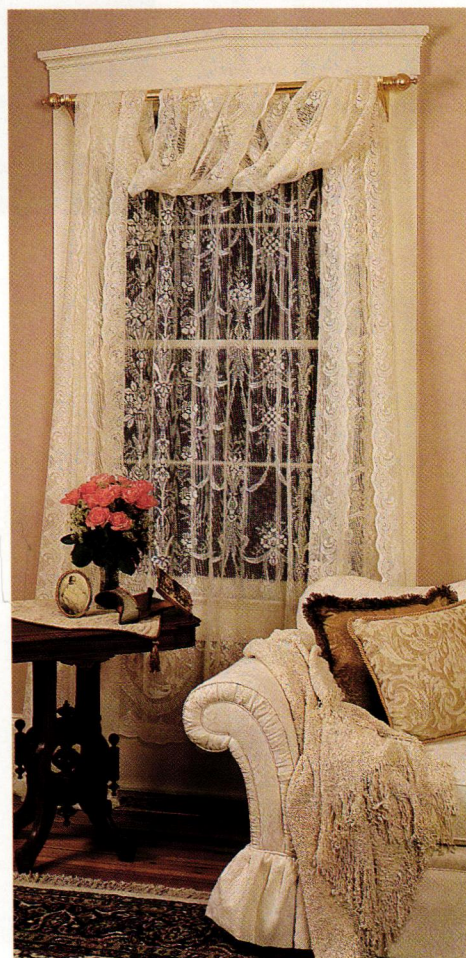


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Linen and Lace's 19th-century lace panels decorated with bouquets of primrose and ribbons come in long sizes for all Victorian windows; \$21-\$69 each. (800) 332-LACE.

◀ **ASSORTED ACCESSORIES**

Draped on the arrowhead curtain rods and held by gilt 18th-century tiebacks is the swirling pattern of the c. 1880 Japanese Carp fabric. Rods from Steptoe & Wife, \$79.95 (Can), (416) 530-4200; tiebacks from Christopher Hyland, \$90-\$234, (212) 688-6121; and fabric from J. R. Burrows & Co., \$31 per yard, (617) 982-1812.





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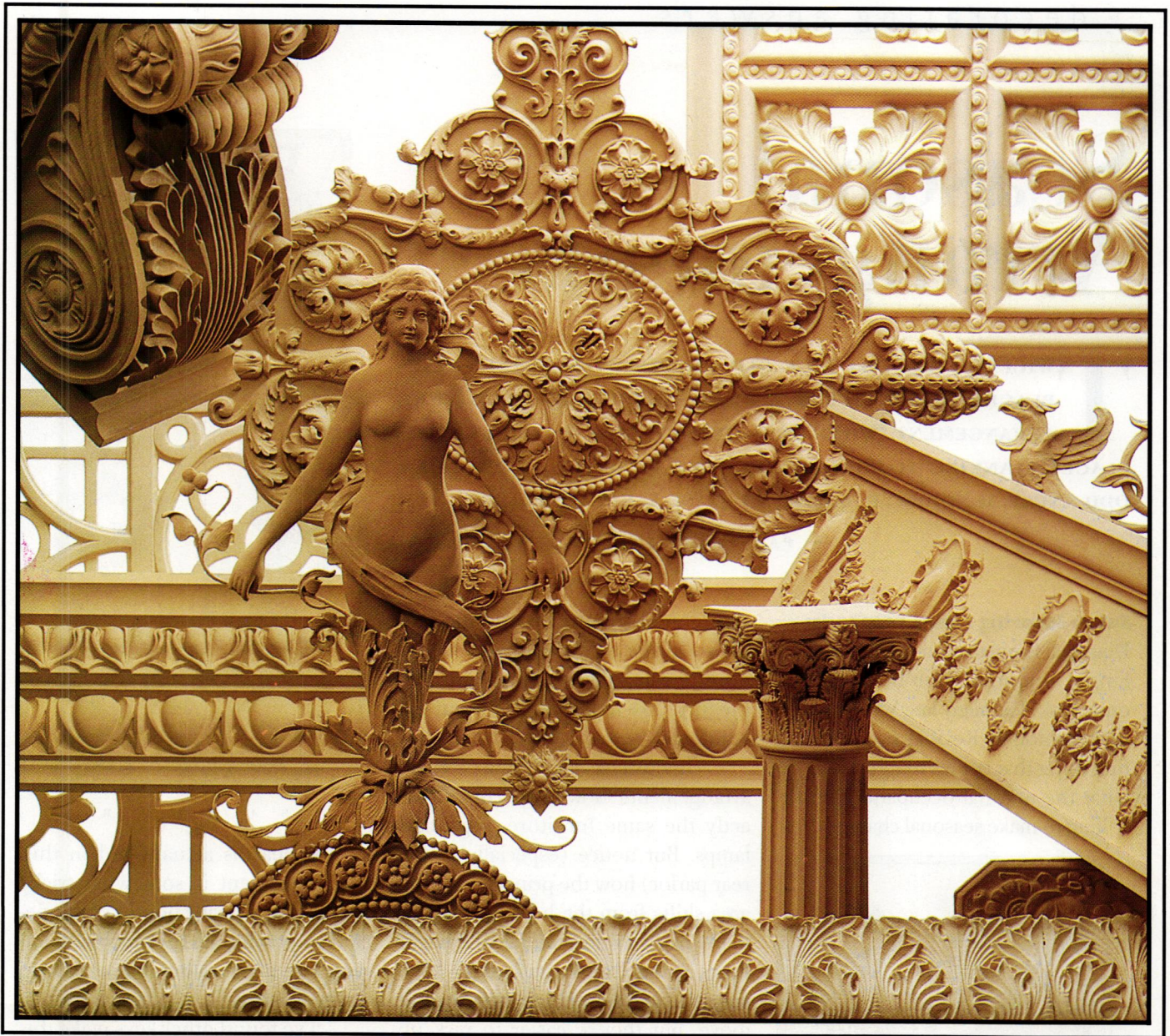
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CLOCKWISE: THE ARTS & CRAFTS earthtone glazes of Fulper Tile, (215) 736-8512; circular patterns from L'Esperance's reproduction tile work, (518) 465-5586; the three-part William De-

Morgan crane tile from Designs In Tile, (916) 926-2629; cloisonné Julia Morgan replica tiles from Deer Creek Pottery, (916) 272-3373; Victorian Peony and Poppy tiles from the Amster-

dam Corp., (212) 644-1350; the iridescent glazes of Pewabic Pottery tiles, (313) 822-0954; and the stylized bloom of an Art Nouveau tile from Charles Rupert Designs, (604) 592-4916.



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Seasonal Arrangements

TWICE I'VE BOUGHT NICE OLD HOUSES WITH CORNER FIREPLACES, AND TWICE I'VE BEEN STUMPED ON FURNITURE ARRANGEMENT. WHAT DOES ONE DO WITH A CORNER FIREPLACE? FLANKING IT BRINGS SOFAS OUT INTO THE ROOM AT AN ODD ANGLE. IGNORING IT MAKES NO SENSE ALL WINTER. HELP!

— PAT THOMSEN, RIDGEWOOD, N.J.

Susan Mooring Hollis responds:

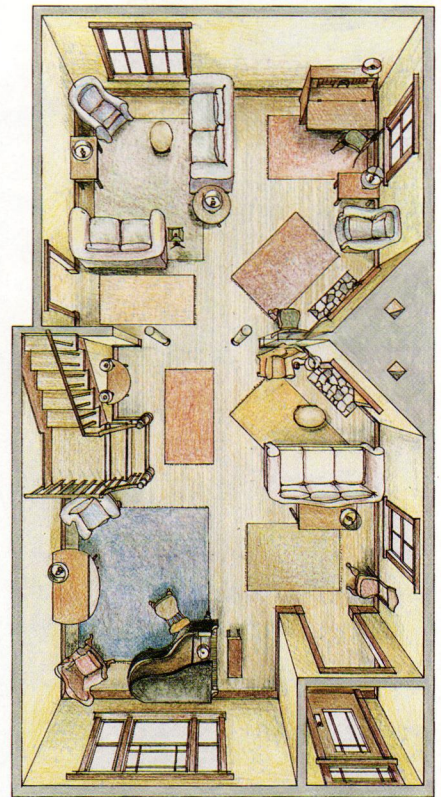
Diagonal fireplaces are indeed a challenge, although your floor plan is quite typical of many late Victorian and early Colonial Revival houses. The first thing that comes to mind is to do what the original occupants did: Be willing to make seasonal changes. You

can center furniture around the fireplaces in the cold months, then “ignore” the hearths in summer, turning the furniture to face the view out the windows.

The “winter” and “summer” room arrangements shown here contain exactly the same furniture, rugs, and lamps. But notice (especially in the rear parlor) how the principal seating area shifts from the hearth in winter to the rear view in summer. The heavy items (piano, desk, and rugs) keep their places. True, sofa and loveseat must move, but they’re easier to pick up than your average Christmas tree. If you consider what people go through to decorate for a three-to-four week period during the holidays, and that these seasonal arrangements can improve life all year-round, the idea seems pretty sensible.

In each scheme, the paths of circulation are kept open. It’s always a good idea to define small, multiple seating areas when space permits; the di-

Diagonal or corner fireplaces do present a challenge, but can actually aid in creating cozy sitting areas. Shown here are slight modifications in room arrangements for summer and winter.

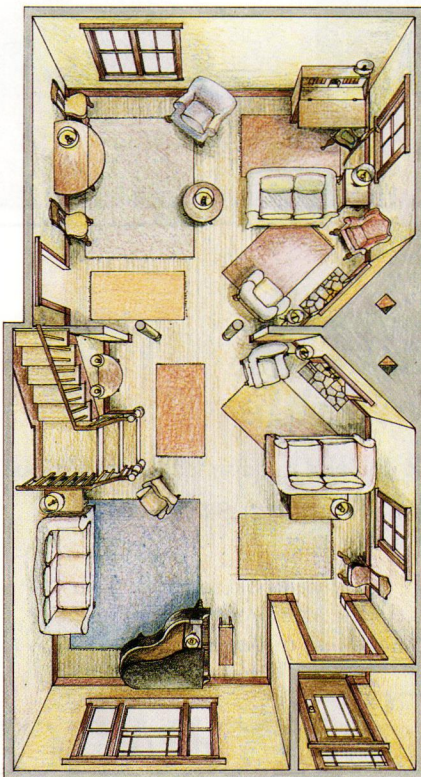


S U M M E R

agonal hearths actually aid in this. Rug placement is somewhat tricky but, as shown, many houses of this period used multiple rugs placed at appropriate angles rather than one large, room-size rug.

I’ve found other keys make this idea work. One is a color scheme shared by the two rooms, so that pieces work in either room. (Double parlors should have complementary color schemes anyway, whether you plan to change the furniture around or not.) Another key is the installation of in-floor duplex electrical outlets, so that furniture and lamps can “float” in the center of rooms. An especially important consideration is functional picture moulding below the crown mouldings; it usually coexists with corner fireplaces in houses of this period, and would allow pictures to be moved along with the furniture.

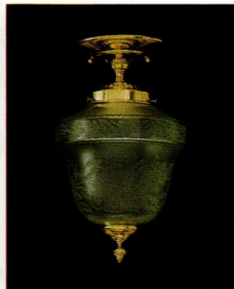
Finally, of course, the smaller



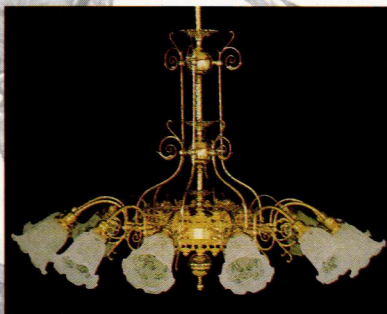
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and more multi-purpose your furniture, the easier it is to rearrange. Think loveseats instead of long sofas. (I placed a long sofa in the front parlor shown because most people have one. But the floor plan would work better without it.) Adjustments can be made even with rooms, like these, full of furniture; the shift

would be much simpler with fewer pieces. Keep in mind that the French word for "furniture" is *meuble*. It means "movable."

SUSAN MOORING HOLLIS is principal of *Historic Interiors, Inc.*, 77 Lexington Rd., Concord, MA 01742; (508) 371-2622.

Stencil Patterns Uncovered

WE'VE DISCOVERED ORIGINAL DECORATIVE STENCILLING ON THE FIRST-FLOOR WALL AND CEILINGS OF OUR 1900 ARTS & CRAFTS HOME. WE WON'T DESTROY THE STENCILLING WITHOUT MAKING COPIES, TAKING PHOTOGRAPHS, AND OTHER RECORDS, BUT WE MAY WALLPAPER OVER THEM. CAN YOU TELL ME ANY INFORMATION ABOUT THE STENCILS?

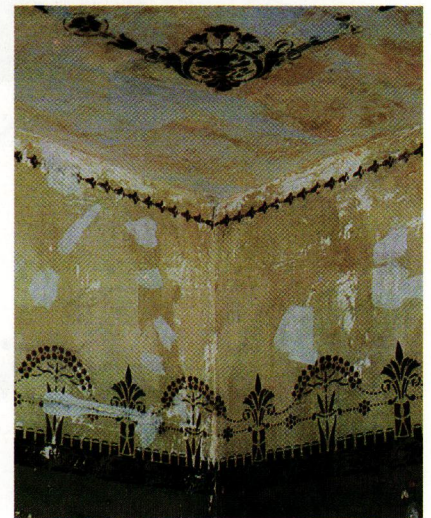
— SHEILA M. GRABER, BERNE, IND.

Helen Foster responds:

During the first two decades of the 20th century, decorative stencils became widely available commercially. Stencil manufacturers such as Sheffield Decorative Stencil Co. and Excelsior Fresco Stencils offered a selection of designs to interior painters, who then offered the art of stencilling along with wall painting and glazing. Paint companies also furnished free booklets and low-cost stencils in simple, modern designs (many in the Arts & Crafts style) to promote their products, further educating the public. By the 'teens, this new look was in demand in homes and public buildings.

The Grabers discovered this early-20th-century stencilling beneath the wallpaper during their restoration.

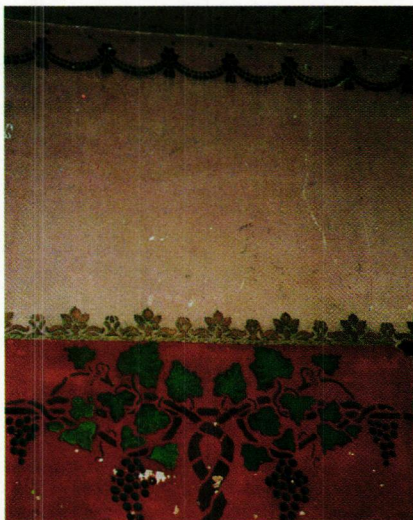
As most stencil catalogs were published between 1910 and 1920, the stencilling of the Graber house probably took place then and not immediately following the house's construction in 1900. The Graber sten-



cils are painted with color glazes in the greens, umbers, and siennas which early 20th-century decorators endorsed. The lower wall design (see opposite, below) is, in fact, stencil #1129 from Excelsior Fresco Stencils of Chicago. The ceiling pattern is typical of stencil application: elaborate corner designs were featured with companion borders.

Swag friezes (see below) were popular in stencils of the 1820s and 1830s. However, the braid and tassel on this pattern are held up by a rosette, a common device in 1918, but not earlier. Above the swag, there is a "diaper" or all-over pattern applied to the ceiling as a background. The painters who practiced such decoration looked down on wallpaper as an inferior substitute for their on-site labors. The large grapevine stencil may have been repainted at a later time; or, possibly, the glaze did not contrast sufficiently with the deeply colored background, so a second opaque green was added. The vine portion is used to visually divide the expanse of wall. ◆

HELEN FOSTER specializes in early-20th-century stencils. She offers a catalog of pre-cut stencils for *Arts & Crafts interiors*, \$4. *Helen Foster Stencils*, 20 Chestnut St., Tilton, NH 03276; (603) 286-7214.



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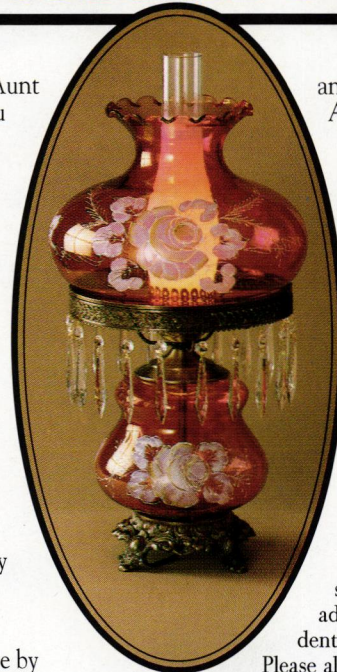
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Text by
PATRICIA POORE
Photographs by
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DEPTH of FIELD

John Canning
talks about Ruskin,
his apprenticeship
in Glasgow,
and architects
good and bad.

“WHAT IS A MODERN SKYLIGHT, AESTHETICALLY speaking?” John Canning asks, the Glaswegian lilt apparent. “An abomination: a hole in the ceiling, is what it is. It’s functional, has a great *purpose* – light and openness. But it’s given no *support*! You would never see such a thing in Victorian architecture. A skylight would be a structure visually *supported* by columns, or some other way.”

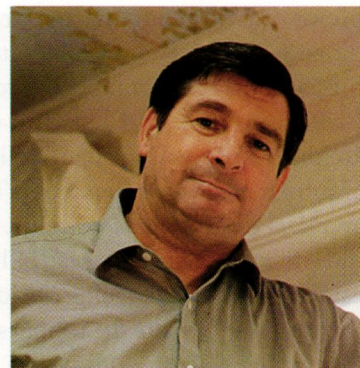
John is in the historic Governor’s Mansion in Hartford, Connecticut. The just-completed modern kitchen is the site of a recent painting project. Over his head: three new skylights. Against subtle clouds in a field of sky, vines intertwine on trelliswork. A visitor, on close inspection, might find the robin, mountain laurel growing in a corner, and (if it’s pointed out) a praying mantis – all State emblems.

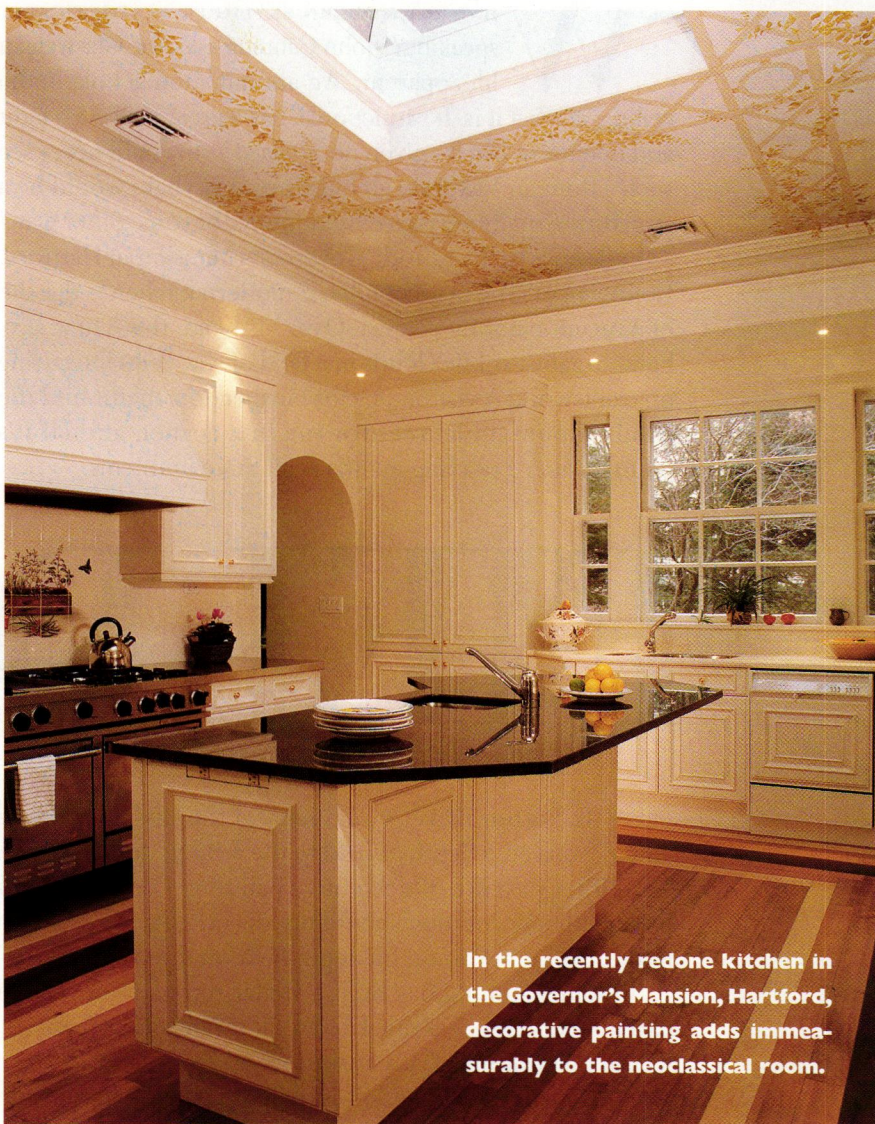
“The arbor makes visual *sense* of the skylights. We’ve added, you see, a depth of field to the ceiling,” John testifies. “And it’s a *good* use of decorative painting. I do agree with Ruskin, that decoration should not deceive. As Owen Jones wrote, the paint should be dependent on the architecture.”

John Canning has built a stellar reputation over the past 30 years. Yet he is quick to credit his historical mentors, whom he quotes with great sincerity.

“Do you know where Ruskin moralizes about the time and effort wasted marbleizing shopfronts in London? [“The Lamp of Truth,” XVI in *The Seven Lamps of Architecture* (1889).] There was, all through the 1980s, this trend in New York and elsewhere: in modern apartments, the crown moulds were marbleized. A stripe of dark green or deep red – but against white walls and a white ceiling! What would [marble] be doing there? There is no context.”

Owen Jones referred to the principle of context, too; it’s one of his Propositions in *The Grammar of Ornament* (1856). John calls it the practical book of the trade. “You have to know the rules before you can practice. *The Grammar* is the bible for decorators. Everybody says they’ve read it, but they should pay better *attention* to it!





In the recently redone kitchen in the Governor's Mansion, Hartford, decorative painting adds immeasurably to the neoclassical room.

Then there would be more harmonious schemes around.

"I'll tell you this story. I am working on a job now, a church decoration. The scaffolding in the nave, the scaffolding *alone*, cost \$65,000. In the arch, there are two-inch gold stripes, and gilded emblems introduced for the Archdiocese, for the Knights of Columbus, and for the Dominican Order. I took one look and I said to the architect, 'You will need an outline around the gold to bring it out.' The architect didn't want an outline. We did the job, and all the scaffolding came down. It has become obvious: the gold ornament disappears. It *should* have had an outline.

"Now I'll tell you about Owen Jones' Proposition #31 in the *Grammar of Ornament*: It says, 'Gold ornaments on any coloured ground should be outlined with black.'"

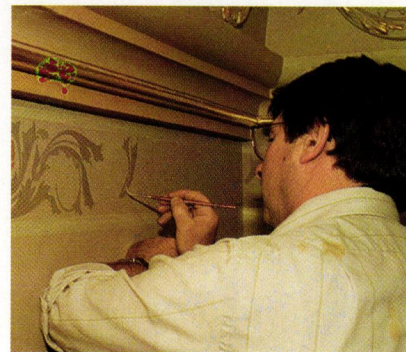
WHEN JOHN CANNING WAS 15 years old, he entered a pre-apprenticeship course in the building industry, where he spent a month in each of six trades. His early interest in decorating got stronger. So he found work at a commercial-artist studio. "I lasted not three months there," John confesses. "'Ticketwriters,' we were called, because we lettered sale signs. One day I had been working, all day, with nothing but red. My

eyes were *flabbergasted!* I walked outside and a fire engine went by. It was orange – to my eyes – because its paint had more yellow in it than the red I'd been working with. I felt disoriented, like they'd gone and painted all the fire engines orange while I was at work. It doesn't sound important, but that incident struck me. I wasn't cut out to sit at a drawing board six days a week for the rest of my life."

John returned to Stowe College, then the Scottish Decorative Trades Institute, where he was recommended for a five-year apprenticeship with a house and church decorator. For three months he worked in the shop: "'Slab boy' was what we were called, from the time when an artist apprentice spent his time grinding and mixing color on a marble slab," John recalls.

He remembers, too – with apparent fondness – a program with the almost penal-sounding name "Day of Release." The standard work week, not so long ago, was 44 hours, including Saturdays until noon. But this program released apprentices for two days a week to attend college, with full wages paid by arrangement of the Master Painters Federation and the government.

John paid, too: a requirement was night school on his own time. "Three nights a week in a Glasgow winter for a teenager; a hard time," John avows. "You couldn't miss. If you missed one night, or one release day, they could cut you off! Even



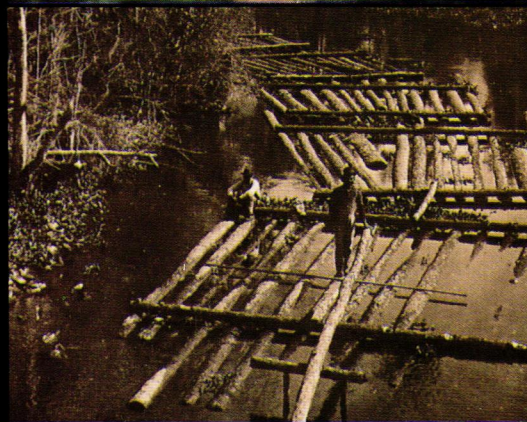
ne day out needed an endorsement from the employer."

John has good memories of the hops. "Apprentices were assigned to a journeyman, and you were called 'his boy.' The half-dozen men I was assigned to were brilliant decorators. Of course, every apprentice felt that his journeyman was 'the greatest this-or-that in Scotland,'" John laughs. On the other hand, he says, Glasgow was generally recognized for its decorating trade."

In the old system, the stages in the tradesman's worklife were apprentice, craftsman, journeyman, and master. Journeyman, a term dating to the Middle Ages, quite literally meant qualification and permission to travel and earn a livelihood in the trade. Master is misunderstood these days to mean mastery; actually, a master was by tradition a tradesman who opened his own shop and employed journeymen and apprentices. Master meant employer.

AT AGE 19, I SAT THE LONDON CITY AND Guilds Exam," continues John. The exam, a full week long, covered theory and practice. One exercise presented a panel, 4-feet by 2½-feet. Written instructions said to prepare it, which meant priming and sanding until the surface was like glass. Applicants could finish with any field they chose: stippling, marbleizing, even simple enamel – "but they were checking your brushmanship," John explains. "I chose a walnut wood-grain. We had to create a border of two lines of different width, with intersecting keys at the corners. Then . . . then, we had to sign-write in the center, in Gill Sans lettering. Now Gill Sans is the most difficult of all styles. The O is a perfect circle, and the S is two perfect partial spheres, connected. It has no serifs or ornament to camouflage mistakes! Two Ss on one sign was considered very difficult, because they had to match perfectly. Now this is indelibly stamped in my mind: We had to sign-write Business Systems Anonymous."

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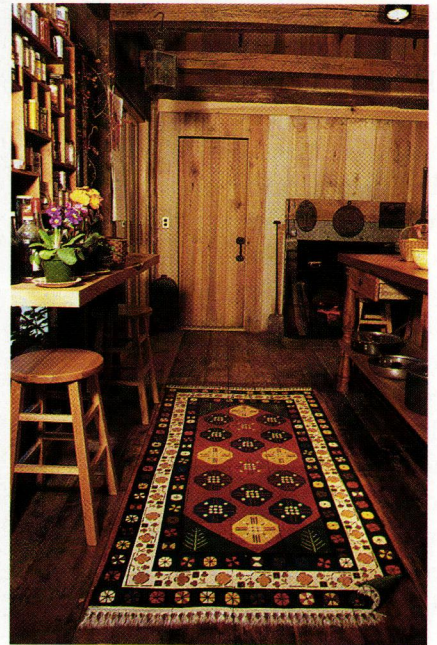
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The "rug" is actually a fancifully painted floor. Below, John Canning's overmantel painting in an early house recalls the style of 18th-century itinerant painters.

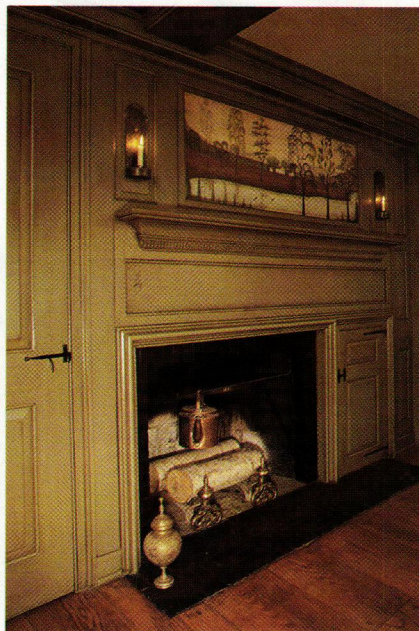
You had to know how to do the work, as John puts it. He was awarded the London City and Guilds Certificate. When he concluded his apprenticeship, he was 20 years old. John went right into business for himself, in a one-man shop that became three-man before he emigrated, at age 26 or so, to the United States.

John Canning and Co. Ltd. does little residential work nowadays. But John recalls that residential work was where he found success upon arriving in the U.S. Startled to find that Americans otherwise interested in the decorative arts had white ceilings, John recommended ceiling ornament. He claims people looked at him like he was crazy.

History is the textbook for ornamenters, so John studied American painted decoration of the past, especially of the 18th century. There he found his meal ticket: painted floors! He created his own market: faux marquetry, scattered roses. "It was the absolute reversal of what I was trained to do," John comments, his Scots burr only slightly diminished since those days. "But it was fine: no scaffolding!" His floors were featured in decorating magazines throughout the '70s.

His traditional training inevitably led to involvement in historic preservation. John recollects a project where the ceiling had a subtle, mottled effect – and the architect called it water damage. When John suggested that it was paint mottling, the man wouldn't believe him: "He had had no experience to help him interpret what he was seeing."

MARRIED AT THE AGE OF 21, JOHN emigrated with wife Sadie and three small children. Today, two daughters work with him: Dorothy manages the office, and the youngest, Jackie, is a journeyman decorator. Her training, as with John's other apprentices, was guided by the Syllabus for the State of Connecticut Apprenticeship Program in Ornamental Painting – authored by John Canning. It specifies 6,000 hours (about three years) of apprenticeship in various disciplines including gilding, glazing, conservation and cleaning, striping, and woodgraining. A coveted diploma is then awarded by the state.



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Daughter Jackie was an integral part of the Governor's Mansion project, which may be one reason John refers to it often and with enthusiasm. Another is that the joy of collaboration included working with the architect. "The architect created the scheme, but let us develop it. It was *our* work.

"Ruskin said that architects and designers do not contrive architectural laws, they merely discover them. Too many designers try to be creative and [they think that means] ignoring all the laws." John speaks again about the architect who didn't heed Owen Jones. In the same church, the column capitals have flowers. "Absolutely no *attention* is paid to what the flowers are. We are painting lilies red 'because it looks nice.' Is this the *intention* of the ornament?"

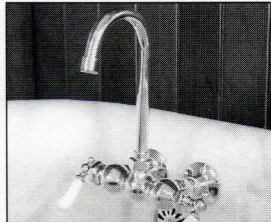
The whole is the sum of the details. John is upset when a detail overlooked breaks the laws of ornament. Although he brushes off suggestions that his training was unusually rigorous, John can find himself in the uncomfortable position of executing work he knows is flawed. But that same training drew a line for him. "You must remember, we are a service industry. We do give our opinion. I *must* do that. But if it is not heeded, we carry out the work.

"I will tell you something all good architects have in common, besides their talent. They will *pay attention* to the workmen, including trades like electrician and plumber. A good architect knows where the knowledge is.

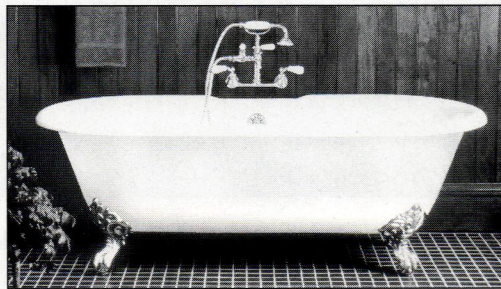
"There is nothing I hate more than to work with a designer who doesn't know his *limits*." What is a bad architect? John Canning answers with an almost embarrassed laugh. "A bad architect," he says, "is one who can't listen to a guy in overalls." ♦

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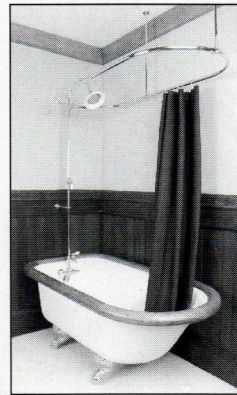
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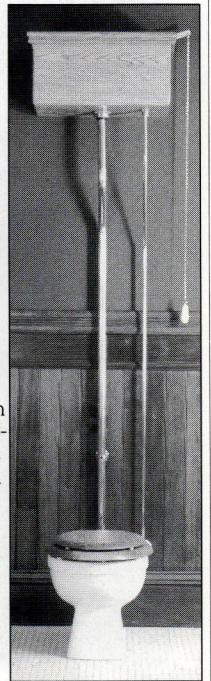
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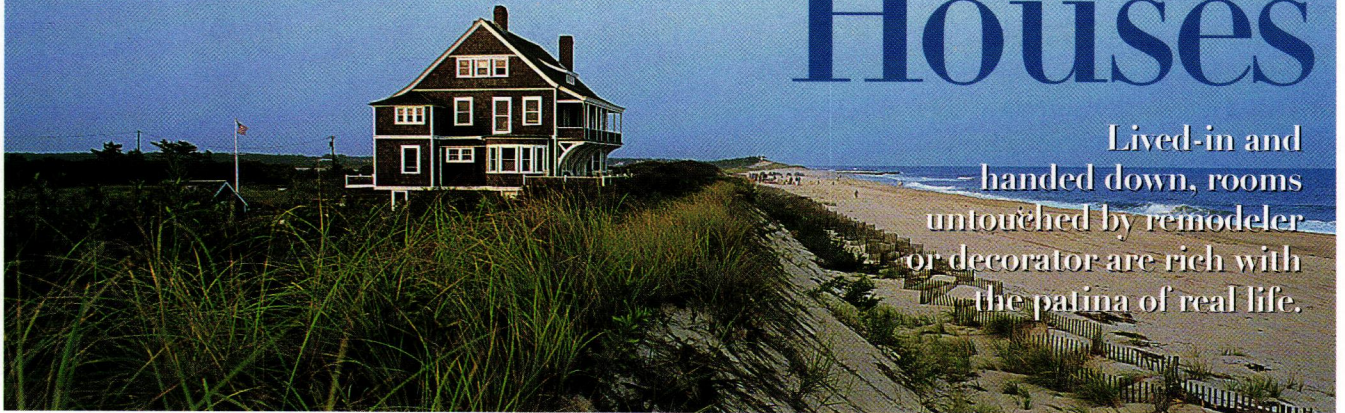
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Family Houses

Lived-in and handed down, rooms untouched by remodeler or decorator are rich with the patina of real life.



“WOOD-PANELED WALLS, HEIRLOOMS, books and kerosene lamps. Nothing much has changed since the house was built in 1896,” writes Alexandra d’Arnoux about a house in Maine. Who among us, searching for clues in our own restorations, hasn’t wished for a private tour of such houses, well kept but not remodeled? And who hasn’t peeked into warmly lit windows, just before the shades are drawn, to catch glimpses not only of bookcases and kitchens, but also of the life inside?

Best of all on our tour would be old houses with interiors that retain bits and pieces of the past – family houses that have seen generations pass through. Our eyes would spot the odd detail in the architecture. We’d

Above: In the almost monastic, brown-and-white rooms of Kilcare on eastern Long Island, photos of generations past sit among collected seashells. **Right:** An irrepressibly happy kitchen in a house called Whitherwind, on Chappaquiddick Island. No showroom design here — or in rooms furnished with striped sofas and old reading lamps.

take away simple ideas for our own homes. Most important, though, would be our realization that the houses we love best are eccentric and imperfect, full of the unretouched evidence of family life.

Ms. d’Arnoux has given us just such an intimate look inside. Her own passion is houses by the sea, and that is the theme of her tour. As expected, Shingle-style houses predominate among the American examples, whether in New England or Shelter Island. But she goes beyond that icon, bringing us into houses of all ages, from southern California to the Mediterranean: a rustic retreat, a cottage on the Isle of Wight, a hard-angled weekend estate



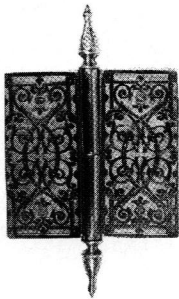
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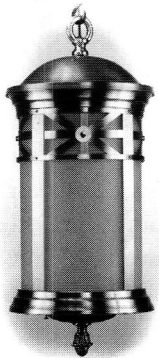
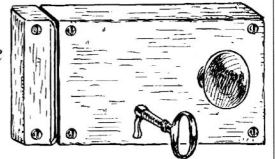
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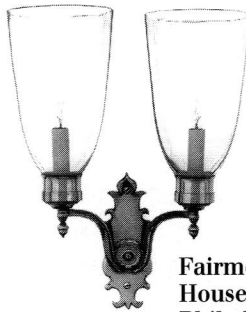
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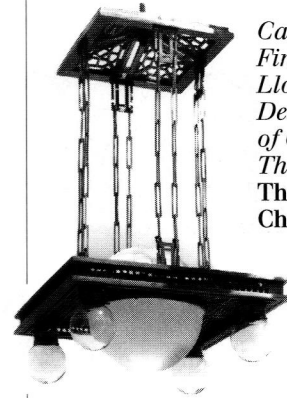
*Door Hardware
Shirley Eustis
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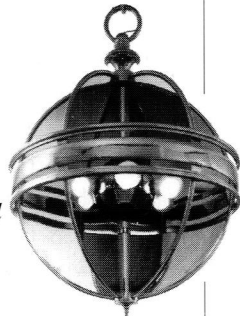


*Fairmount Park
Houses
Philadelphia, PA*

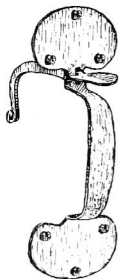


*Cast Iron, Bronze
Finished, Frank
Lloyd Wright
Designed. Copy
of Original from
The Light Court,
The Rockery
Chicago, IL*

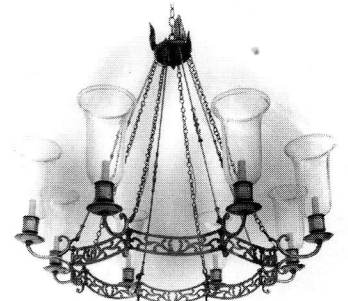
*Chrome Finished
Brass Lamp. Copy
from 1928 Original
Ariel Rios Building
Washington, DC*



*The Capitol Building
Senate Hallway
Washington, DC*



*Builder's Hardware
The Russian
Bishop's House
Sitka, Alaska*

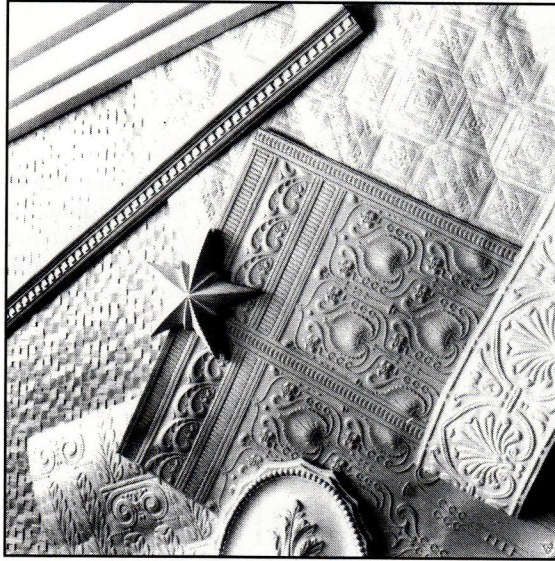


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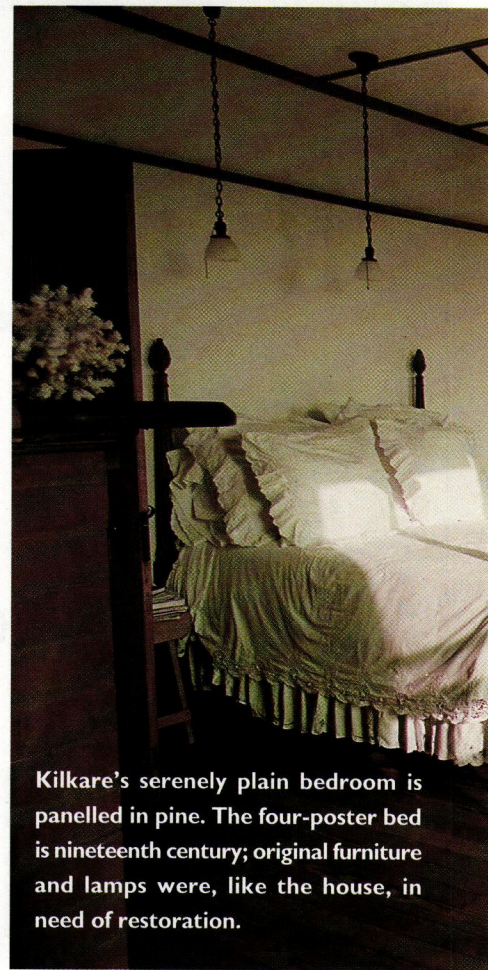


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by an architect in Malibu, a Gustavian cabin near Stockholm. Six European seashore resorts, survivors all, are on the tour as well. All are beautiful and approachable, thanks to the brilliant photography of Jérôme Darblay.

These are interiors that exist in apparent ignorance of decorating fads. They are carefully tended, whether by family tradition, or by a recent owner with a good eye. But they are not "done up." In a whitewashed attic bedroom, an old red-and-white patchwork quilt inspires the playful painting of iron bedstead and chest of drawers in red enamel, offering a strawberry bedroom to a lucky summer visitor. In a comfortable kitchen, old-fashioned linoleum is only slightly marred by sandy shoes, but modern countertops are conspicuously absent. In these homes, the past is there in finishes and furnishings that sur-

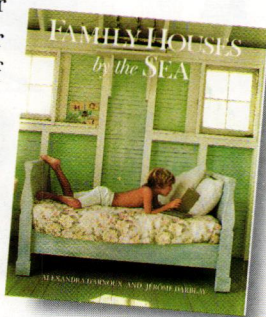


vive; the present is clear in the accoutrements of daily life. These houses are real.

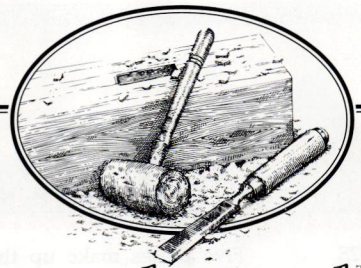
Some houses conjure lifestyles that are universally appealing. Houses by the sea are perhaps the most appealing of all, evoking memories (real or archetypal) of dune breezes, waves crashing against rocks, of sun and sand and shortcake and grownups whispering on the moonlit porch. For those of us who have ever spent time stooped over tidepools in search of starfish and sea urchins, nodding off to the sound of surf, the smell of salt air and seaweed evokes strong memories of a time and place. Darblay and d'Arnoux leave us with a record of that memory, one we can pore over, deriving inspiration

from the details of the picture.

FAMILY HOUSES BY THE SEA BY ALEXANDRA d'ARNOUX, with photographs by Jérôme Darblay, invites us into 21 seaside houses and resorts around the world. Highly recommended for the study of surviving interiors, as well as for those seeking inspiration from the first-person narratives of family traditions in seashore homes.



Translated from the French by Patricia Southgate. American edition published in 1993 by Clarkson Potter/Publishers, New York. 239 pages; 9x12 format; hardcover. Order through your bookstore [ISBN 0-517-59165-0]. To order by mail, call Clarkson Potter at (800) 733-3000. \$45 U.S., plus about \$3 shipping. ◆



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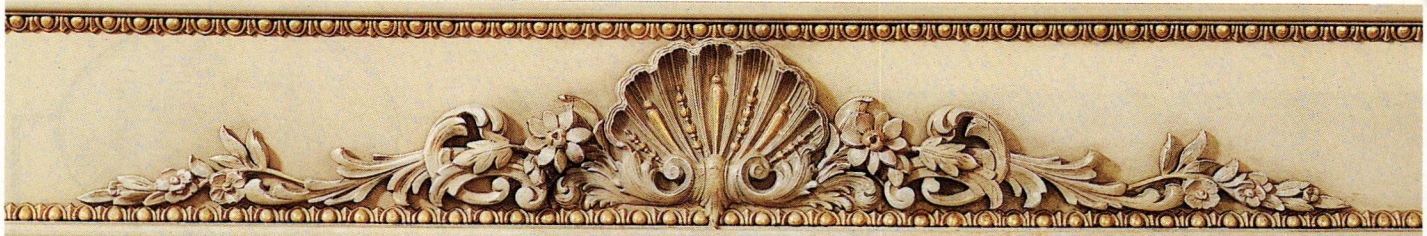
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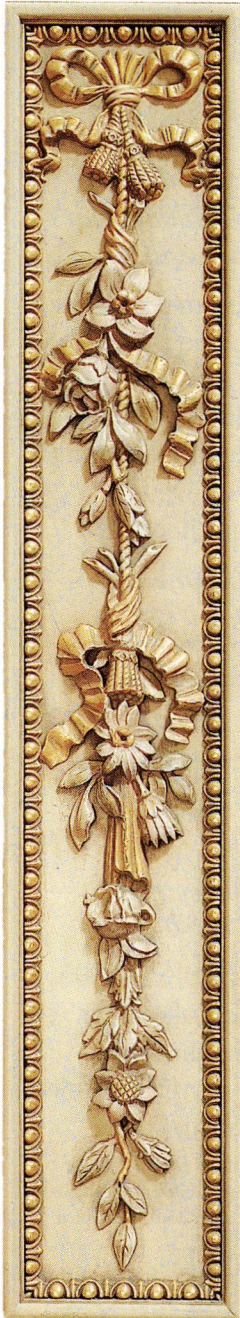
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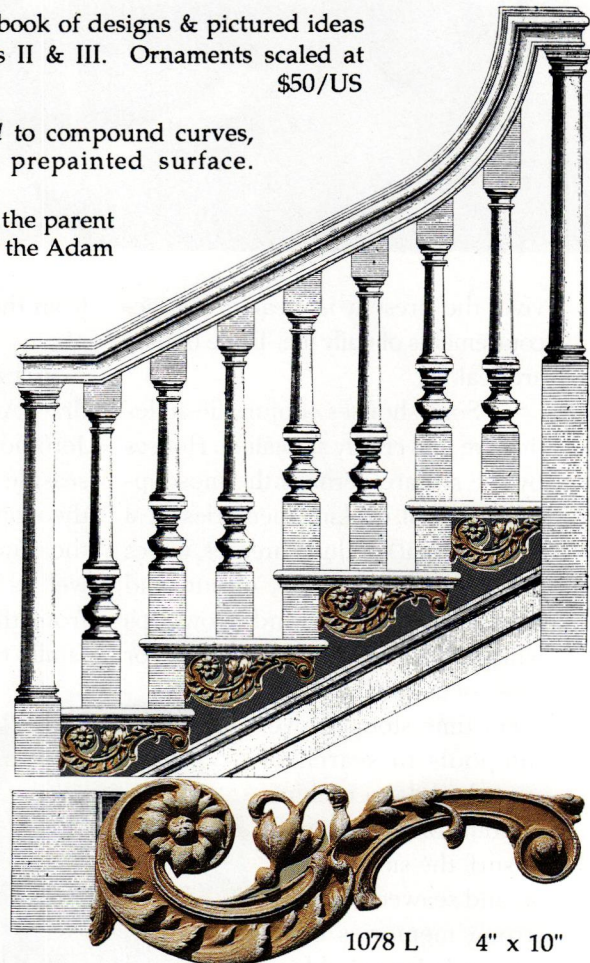
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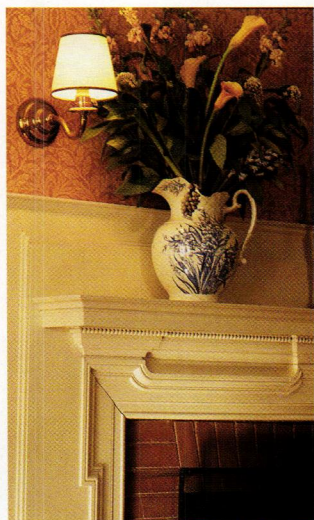
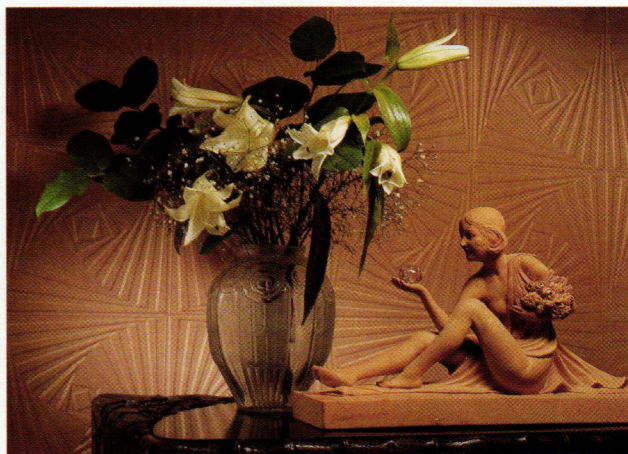
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“T COLOR SENSE

THE MODERN SENSE OF COLOR IS MORE SOPHISTICATED THAN THAT OF THE Victorians,” the late famed painting decorator Larry Boyce used to tell us. “It *must* be: People today can differentiate 30 shades of white!” He had been up against too many clients for whom “color” meant a few tablespoons of pigment added to the bucket of white paint. ♦ Fair warning: Don’t peek at the features that follow if you’ve always been partial to beige and white. Color and pattern is used in a way too long stifled by the modern movement. You will be warmed by the saturated hues and educated, as we



were, in the subtle use of pattern. You will see a room in repose, and be surprised to note that its colors were selected for contrast as well as harmony. Thus our warning: You may never again tolerate a room with white walls. ♦ The houses in this issue reflect decorating traditions from colonial to Art Deco. A mini-theme developed in the pages that follow, however: that of transitional interiors at the close of the 19th century. Their decoration has variously been called Queen Anne, early Colonial Revival, and Arts & Crafts. It is, actually, a hybrid of these styles, from the time when the English Aesthetic Movement met the first stirrings of

American colonial nostalgia. Look for interpretations of this period in the Shingle Style houses, in Richardson’s Glessner House, and especially in the beautifully balanced parlor in the home of John Burrows. — THE EDITORS

Rooms in My



Running from the front to the back of the house, this south-facing bedroom is bright and cheerful, with windows on three sides. The quarter-canopy beds partially enclose sleepers' heads.

Father's House



Richard Wiggins and twin brother Robin were pre-eminent New England antiques dealers. In the 1960s, Richard restored this 18th-century Federal-era house with his son David.

Text by Laura Marshall / Photographs by Steve Marsel

"This house was different. It was the right time in his

ANTIQUES AND OLD HOUSES WERE LIFELONG passions for Richard Wiggins. He and his twin brother Robin were farm boys who made a name for themselves as the Wiggins Brothers. Robin minded the store in Sanbornton, New Hampshire, while Richard travelled throughout New England collecting prize antiques. "The heyday of my father's antique dealing occurred between 1960 or '62 and 1975," David Wiggins recalls. "It was not unusual in those days to settle estates that had been in the same family for five generations. Churchpeople and undertakers would put things away for [my father], saving them for his next trip through town. I travelled with him in those days . . . and have not seen anything like it since."

As the Wiggins Brothers' antiques business thrived, Richard was able to devote time and money to his second passion: the old houses of Sanbornton that nobody seemed to care about or want. After World War I, Richard began buying these houses one by one, restoring them to the style of their original periods. "He knew how to restore a house with warmth. You never lost the sense of being near hearth and home," says David.

Word spread quickly about Richard's period restorations. When people heard that Richard Wiggins was working on another house, they came to bid on its purchase. "He never had to advertise his houses," son David remembers. "There was always someone just waiting to buy them. He put so much money into them that he couldn't afford them otherwise, so this became another business for him.

"In 1964, my father bought an 18th century Federal-style house that was to become his home. While his other houses were always bought and restored with the intention of selling them, this house was dif-

ferent. It came on the market at the right time in his life and career, and it was the house he had always wanted. He really loved this house.

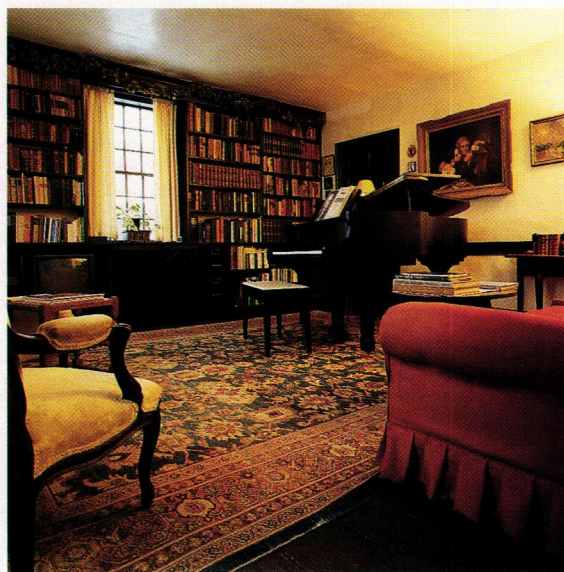
"He knew the two elderly women who had lived in it: the widow Alice Blaisdell, who owned the house, and Mertie Sanborn, her nurse-companion. The town was named after Mertie's family. Father used to help them out from time to time. But Mertie was always suspicious of him. She'd say, 'Those Wiggins are never gonna get this house.'"

"The basement door in the house had a latch that would sometimes pop open, seemingly all by itself. After Alice and Mertie were both gone, my father bought the house from the estate. We'd be sitting in the kitchen and the basement door would creak ajar, and Father would say, 'Here comes Mertie!' He eventually fixed the latch, but we used to get a big kick out of that."

Richard's house remains true to its Federal period, complete with a center hall. To the right is the living room and, to the left, a library. The living room is actually the original, late-18th-century, one-room settlers' cabin that stood on the site. The bigger house was built around this cabin between 1810 and 1820, so that there is a separate frame over the original structure. The living room's ceiling is lower than those of the rest of the house, and its front windows reach up to the ceiling beams to match the other windows across the front of the house.

The kitchen was the biggest challenge of the restoration. It was what used to be called a summer kitchen, without a proper foundation beneath it. (In the

18th century, during summer weather, people cooked in these attached rooms to keep the heat out of the main house.) These kitchens were very cold in winter weather. To use this room year-round, Richard and David tore down the original structure, and reconstructed the kitchen as a warmer gathering place for the family.



The library (above) reflects the eclectic, lived-in style of furnishings in the house. The kitchen (opposite) was reconstructed during the restoration of the house, from a "summer kitchen" to a year-round room — with appropriate Federal-period details.

life; it was the house Father had always wanted.”



The Federal-style house (below) was built around a one-room settlers' cabin. The cabin became the living room (opposite) of the bigger house. The decorative hall floor seen through the doorway was painted by David Wiggins about 30 years ago, during the restoration of the house.

Despite his success, Richard Wiggins would not have called himself an interior decorator. In his mind, his restorations were simply a natural extension of his antiques business. The furnishings in his home are an eclectic collection. Some of the pieces are European antiques, while others are family heirlooms; some, Richard made himself. Their personal connections and meanings for the family are what brings them together.

Richard grew up in Vermont, where his family had been farmers for ten generations. He had never gone to school, and came to New Hampshire during the Depression to find work. "Mother was educated and couldn't believe that she'd married a man who wasn't ever going to have a regular job," says David. "There was something about the two of them. By the end of his life, you would never have known that Father wasn't educated. They were self-made people, and ours was a very happy home."

The Wiggins family has grown and moved on. They are planning to put Richard's house on the market this year. As generations of people move in and out of the rooms of David's father's house, we can imagine the memories of the Wiggins family joining the spirits of Alice and Mertie before them. Future owners may continue to appreciate this wonderful old house in their own ways. ◆



"My father knew how to restore a house with warmth. Y



I never lost the sense of being near hearth and home."

A PASSION INHERITED, AND A LIVELIHOOD

DAVID WIGGINS BEGAN TO TAKE AN INTEREST in antiques at about age 16 or 17, helping his father first with his antiques business and then with his house restorations. "My father was always very encouraging," confides David. "Even when my ideas weren't perfect, he gave me confidence to pursue them." As an artist, David was fascinated by the decorative elements he discovered hidden under linoleum and wallpaper in many of houses they restored. "When we bought the Federal house, I convinced my father to let me paint the hall floor in a decorative pattern. I followed a historic design that I knew had been popular in the 18th century," says David. That floor was the beginning of David's career in New England period decorative tech-

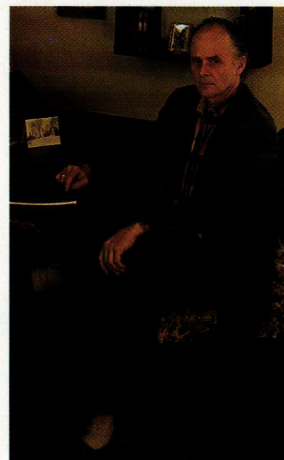
niques. After that, people began to call on him for specialized period painting in their houses. He soon had a business for himself.

David calls himself an interior decorator in the tradition of the itinerant artists of the 19th century. These artists would go from town to town painting mantels, fireboards, floors, and even portraits. They might stop with a family for a week, a month, or a whole season. Some taught music and dance, and people looked forward to their visits. "Every New England town has stories connected to the decorative elements in its houses — who painted them and under what circumstances," David says. "The stories are usually too elaborate now to seem true. But they originated with those itinerant artists."

In 1976, after travelling abroad, marrying and starting a family, David moved back to the Sanbornton area. There weren't any houses on the market at that time — so he *built* one. As David explains it: "My house is not a period house, but I tried to counterbalance its newness by using salvaged materials. It is a simple house, built in an old pasture outside of town."

David is also an antiques dealer in his father's tradition. He says, "It's more difficult to find my [father's] kind of antiques these days. I don't even go into the antiques shops anymore because the Queen Annes and Chippendales just aren't there." David also continues to restore old houses. Now his daughter helps him. He muses, "When you've been doing something for 25 years, it's no longer what you want to do, it's what you do." ♦

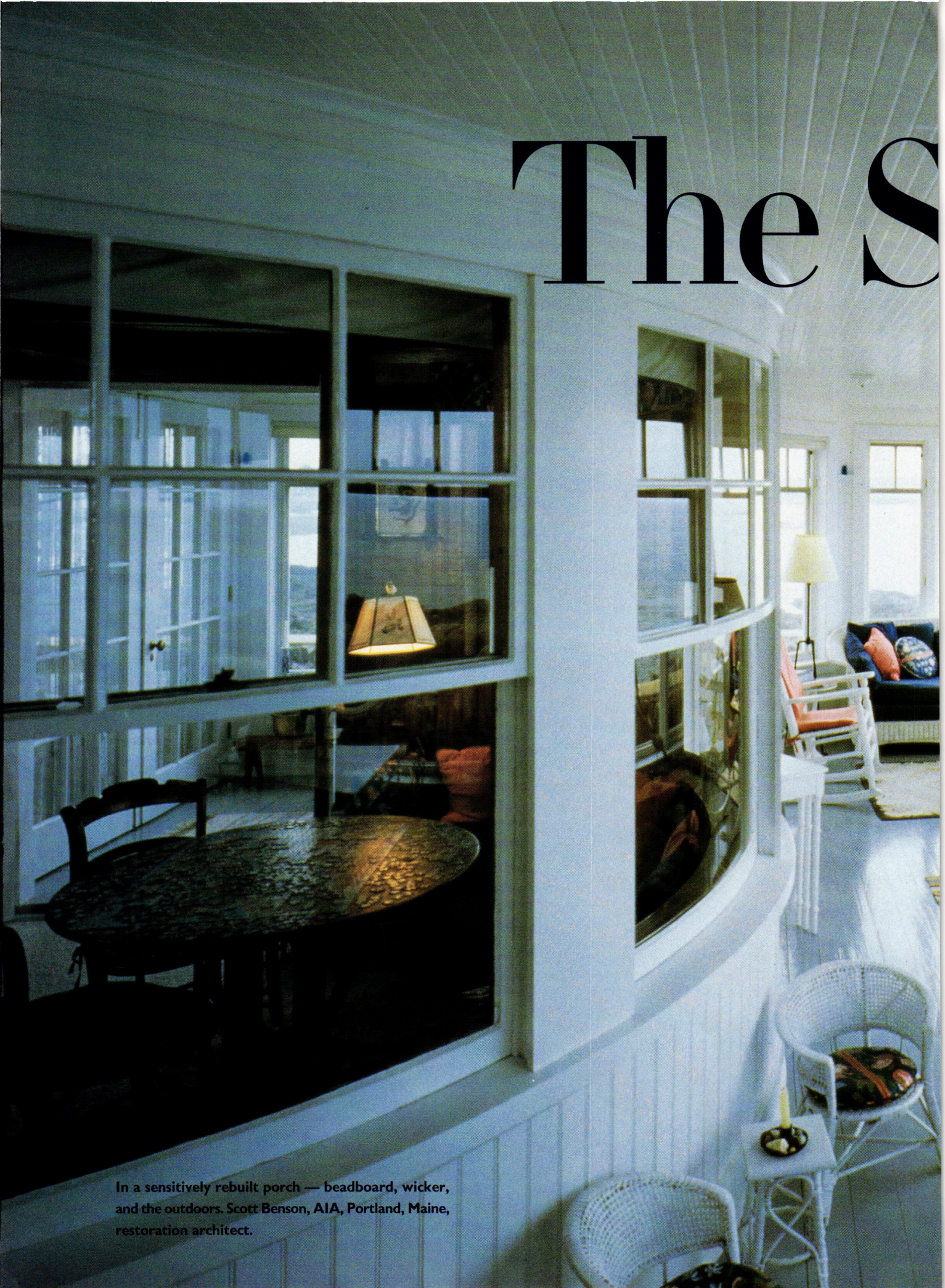
David Wiggins (above) inherited his father's love of old houses. Unable to buy one in his hometown, he built a house from salvaged materials. As an interior decorator, David specializes in period decorative elements such as the stairs he painted in his own home (left). A bedroom in David's house (opposite) displays his paintings, antiques, and the old-house sensibilities that have been part of his life since childhood.





“Tradition continues as
my daughter now helps me
restore old houses.”

The S



In a sensitively rebuilt porch — beadboard, wicker, and the outdoors. Scott Benson, AIA, Portland, Maine, restoration architect.

Shingle Style



W

text by

PATRICIA POORE

photographs by

ROBERT PERRON

WHEN THESE RAMBLING HOUSES WERE BUILT in the 1880s and '90s, they were a departure from the European-derived Victorian styles that had preceded them. The Shingle Style has, in fact, been fondly referred to as "the first modern American style" ever since historian Vincent Scully gave it a name in the 1950s. Rooms were uncluttered, floorplans open, furnishings informal. In Shingle Style houses, we find an emerging restraint in architecture and decorating.

First built in New England, loosely based on the 17th-century house forms of Massachusetts Bay, these were seaside resort homes: mansion-sized cottages for the wealthy. The style is still associated with that region, but it did have a presence in midwestern suburbs (take a look at Frank Lloyd Wright's own home and studio in Oak Park, Illinois, built in 1889) and in California, where some of the best examples are found. Unlike the contemporary Queen Anne, the Shingle Style was not popularly disseminated through planbooks and vernacular adaptation. Yet the style's influence on



This c.1884 house in Kennebunk, Maine, was recently rescued from aluminum siding and rot. Porches are rebuilt.

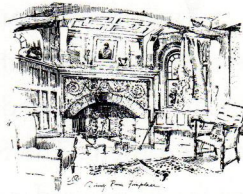
'round Shingle homes still included elements of the rustic . . . and colonial revival pieces could be found in dark interiors otherwise almost Gothic. Aesthetic Movement motifs and English Arts and Crafts papers found their way into both.

Decorating Cues Decorating the Shingle Style house is particularly rewarding right now, with the recent revival of furnishings from its period. The house itself will offer clues for major influences: Are the mantels Adamesque? Or do bead-board ceilings lurk behind the dry-wall – even in the parlor? Surviving exterior elements – multi-light sash, Palladian windows, prominent if simple chimneys, “Greek” porch columns – may point to a Colonial Revival interpretation.

Look to archival sources and you'll find as many interpretations as houses; a house in Maine featured *interior* walls clad in neatly laid cedar shingles! Certain motifs repeat: dark ceiling beams against white plaster; oriental rugs (of all sizes, but

what followed was enormous. Rustic Adirondack lodges, Stickley's Craftsman houses, Greene and Greene's California Bungalows, and the Prairie School drew from and perpetuated innovations of the Shingle Style.

The style's new concepts in massing, floorplans, and decoration became 20th-century commonplaces. Walk into a good Shingle Style interior even today, and the house has a curiously modern feeling. The rooms don't fit our ideas of Victorian.

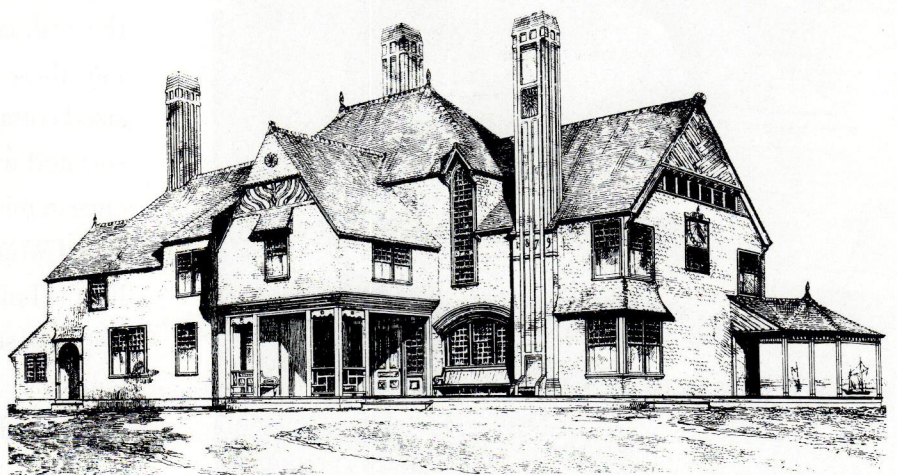


even among the old-moneyed set. Antiques survived unnoticed. Yet, amidst the castoffs, an evocative style developed. Wicker furniture, sheer curtains, and rag rugs fit their close-to-nature surroundings.

You'll find, looking through archival photographs, that the interiors of the period are divided between the “woody” and the classical. There is room for cross-over. The most elegant of later, year-

Beloved by fans of the early Shingle Style, Boston architect William Ralph Emerson has been credited with the first fully developed Shingle Style house, built in Mount Desert, Maine, in 1879 (below).

The Summer Home In decorating historic interiors, the two common starting points are clues from the house itself, and decorating trends that belonged to the house's period. When it comes to Shingle Style interiors, a third consideration looms in significance: The style originated with summer homes by the sea. “Understuffed Louis XV couches next to rickety Windsor chairs,” is how Lynn Elliott described the summer-house interior in a recent article for *Old-House Journal*. Out-of-style and well-used pieces were given new life in a vacation home,



never wall-to-wall) laid on polished floors; wrought ironwork in the colonial mode, from chandeliers to andirons.

Wall divisions in parlor and dining room often consisted of paneled wainscot and fill, without the picture mould, frieze, and cove of other Victorian styles. Kitchens and pantries featured beadboard. Many original owners took the advice prescribed by tastemakers from William Morris to Philadelphia's Frank Furness: a wainscot of plain plaster, painted dark, capped by a varnished chair rail, and paint or paper in a lighter shade in the fill area. Generally, woodwork was dark in early houses, giving way to white enamel as the Colonial Revival took hold; there are exceptions on both sides.

Virtually every house included something Japanese, whether peacock feathers or straw matting. Arts & Crafts influence is only rarely absent. Yet many of the finer houses were furnished almost exclusively with good pieces from the 18th century. On windows, one most often finds simple (by Victorian standards) valances over lace curtains and a pull shade.



A rustic interpretation of the colonial revival is apparent in the beams and fieldstone. Below: Summer-house simplicity in the original butler's pantry.

"Outdoor rooms" must not be underplayed. Porches and balconies, often closed off from the street by canvas blinds, were furnished with electric lanterns, oriental rugs, and ladderback rockers. Bearing no resemblance to the formal Victorian conservatory, these were comfort-

able, sit-and-snooze rooms full of wicker furniture, vine-covered trelliswork, palms and ferns.

Shingle Style interiors were decidedly more delicate and lighter than those of the contemporary camp style or mountain rustic. The Adirondack Great Camps based entire interiors on the rustic, and it was wildly popular. But few other interiors of the period used more than one or two rustic pieces. Bentwood of curved hickory or white oak was a more adaptable, genteel rustic style, with a heyday from 1880 to 1940 or so. An Indian blanket, a rustic side table — these pieces found their way into Shingle houses. Mounted rifles and snowshoes, four-posters with the bark still on — these belong to a different aesthetic.

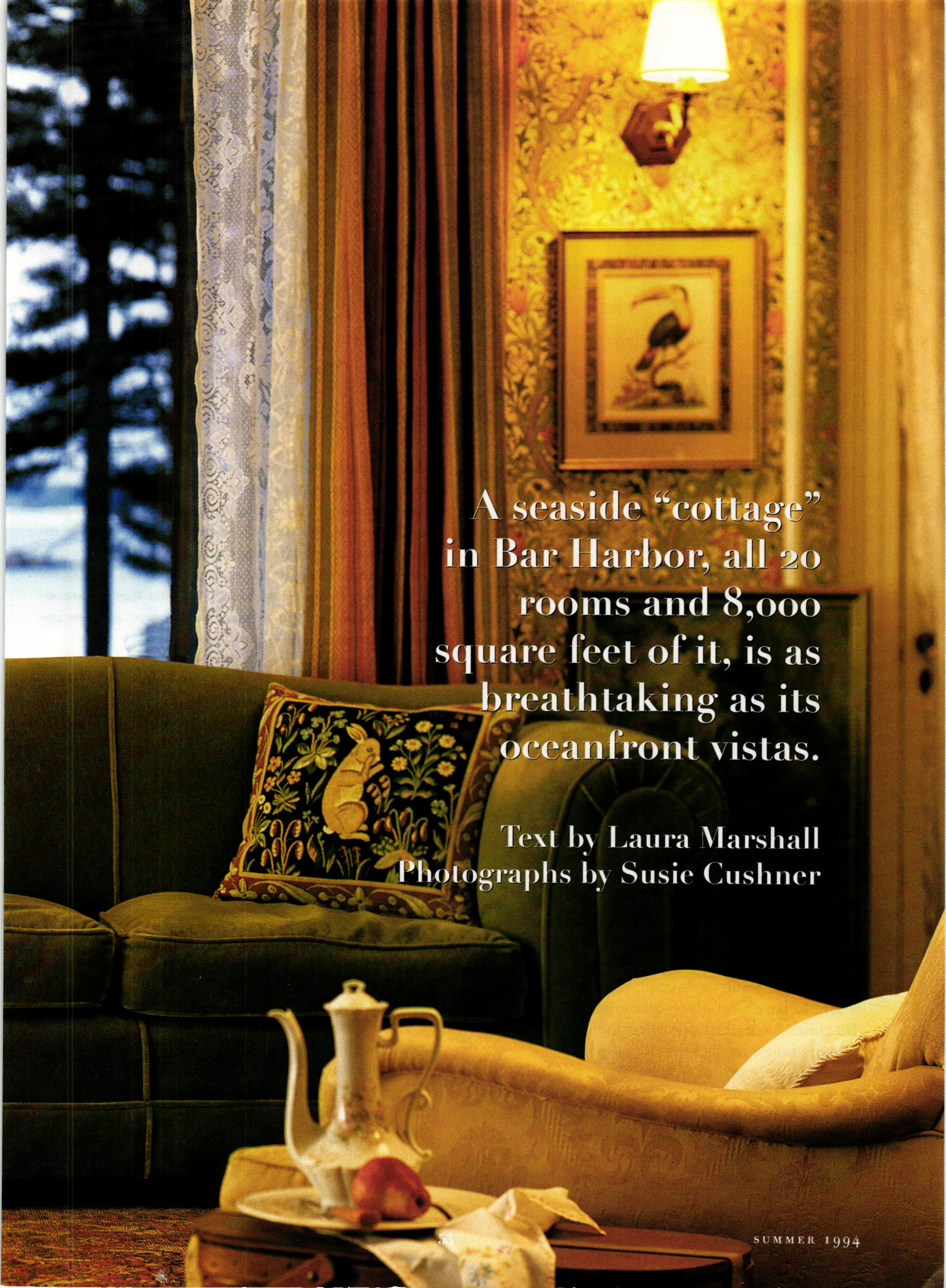
The designer has so many appropriate sources to draw from. The English Aesthetic Movement, English and American Arts & Crafts pieces, Victorian and Mission wicker, Japanese floorplans and art, Moorish fabrics, colonial architecture and antiques — all of these influenced houses in the Shingle Style. ◆



FOR BOOKS RELATED TO THE SHINGLE STYLE, SEE P. 94.

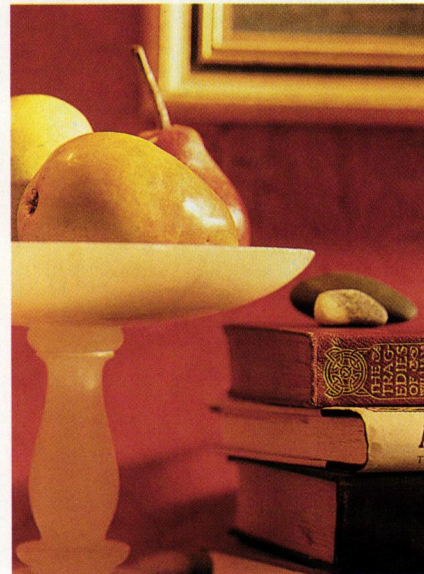
the shingle style

ON THE COAST OF MAINE

A photograph of a cozy living room. In the foreground, a green sofa is partially visible with a dark green and gold patterned pillow featuring a rabbit. To the right, a light-colored armchair is partially visible. In the center, a white teapot and a red apple sit on a tray on a small table. The background features a wall with floral wallpaper, a framed picture of a bird, and a lit lamp. A window with lace curtains is on the left, showing a view of trees and a body of water.

A seaside “cottage”
in Bar Harbor, all 20
rooms and 8,000
square feet of it, is as
breathtaking as its
oceanfront vistas.

Text by Laura Marshall
Photographs by Susie Cushner



WHEN VIKKI AND RON EVERS fell in love with the architecture of their house, Nannau (as it has always been known) had stood empty and untended for several years. Plaster had fallen from the ceilings, wallpaper hung off the walls, and the house held the pervasive smell of mold and dead rodents. Fortunately for the Evers, the house, very well built, was structurally sound. Still, the size and style of the house made this their most ambitious repair project ever. Nannau has “more historic character,” says Ron Evers. “It demanded a higher quality of decoration.”

Nannau was built in 1904 by the Boston architecture firm of Andrews, Jacques, and Rantoul as a mother-in-law residence for the family that still owns the house next door. This 20-room, 8,000-square-foot Shingle Style house was originally occupied only about six weeks of the year by a New York attorney’s mother and her staff. The Evers are the fourth owners. Between the early 1930s and 1976, a naturalist and outdoorswoman resided there for three seasons of the year with her chauffeur, gardener, and cook-maid. (Her winter residence is said to have been three times the size of Nannau.) The third owners intended to live there year-round, but sold the house to the Evers in 1983.

“We were probably naive about how much [the restoration] would cost, given the scale of the house,” Ron admits. Although intending to resell the house after a year or two, the charm of Nannau soon worked its magic on them, and they decided to open the house as a bed-and-breakfast inn instead. “We thought

Sage and persimmon, olive and spice: an unusual but satisfying play of color welcomes visitors. Dominated by a spectacular ocean view, the parlor (previous page) needs no more than comfortable furnishings. The house is informal but carefully considered: objects (above) were chosen to echo the colors used throughout the first floor. In the living room (opposite), Colonial Revival woodwork is nicely set off by Morris’s “Acorn” pattern paper. Oriental carpets are antique.

we’d try it, and if it didn’t work out, we’d sell the house as originally planned,” recalls Ron.

With a background in art history, Vikki decorated Nannau herself. “We made a few false starts,” say Vikki and Ron, “beginning with the wallpaper.” Having never hung wallpaper before, Vikki shut herself into a third floor room with some paper bought at a local discount store. When she’d finished, they thought “it actually looked pretty good, and was inexpensive besides.” Then Vikki started reading about early 20th century styles and getting samples. “We had wallpaper samples tacked up all over the house,” Ron recalls. “The Victorian-inspired papers were too formal for us – both personally and for the house. I felt like I’d have to live up to my house – change my wardrobe and all.”

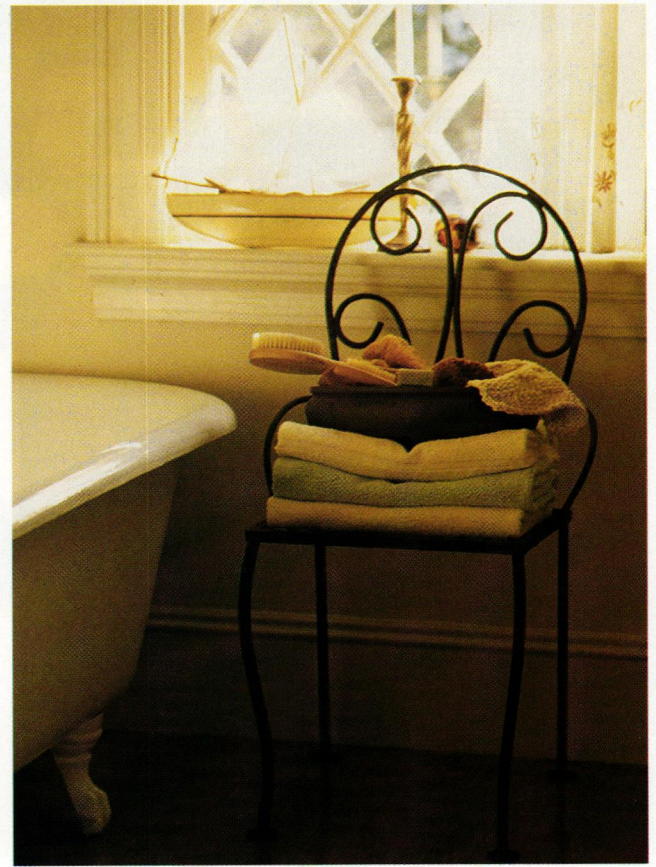
Upon discovering the 19th century designs of William Morris and the English Arts and Crafts Movement, the inexpensive papers they’d hung on the third floor were suddenly all wrong. Vikki sent to England and chose Morris patterns for the wallpapers and much of the fabric she used. Only later did Vikki read that architect H.H. Richardson had recommended William Morris designs for his Shingle Style houses. Her instincts had been right on the mark.





Dominated by a royal-blue AGA stove, the sunny kitchen combines freestanding cabinets and open shelves with painted tiles and old-fashioned crockery.







The bedroom above successfully mixes design both old and new: Morris-patterned drapery fabric with contemporary bedding from Ralph Lauren. On the opposite page, details closeup (clockwise from top left): One of the seven bathrooms features "Trellis," William Morris's first wallpaper design; on a Colonial Revival mantel sits classic blue-and-white china; wicker and wrought iron are the essence of simple comfort and beauty.

Situated on four private, wooded, oceanfront acres, the serenity of the grounds is carried indoors through a warm blend of colors, patterns, and antique furnishings. Throughout the everchanging New England seasons, Nannau is a restful haven. Each of the guest rooms has a sitting area, down comforter, and

feather pillows, and most of the baths have antique marble sinks and clawfoot tubs with European-style handheld showers. Ron muses that the baths "may not be for everyone," but for many, it is a place of comfort and beauty in true 19th century style.

Nannau has a natural division between servants' and owners' quarters, making it ideal as a bed-and-breakfast venture. At first, the Evers lived in the servants' quarters during the summer while they rented out the main rooms. Now they live in the owners' section year-round and rent out the servants' quarters. "Although now it's reversed," Ron laughs, "and the owners are the servants." As the Evers tell it, however, they have had wonderful guests. This summer will be their 10th season at Nannau. ◆



Taking Cues

ON HER BUSINESS CARD, SUSAN MOORING HOLLIS HAS written “Restoration & Period-Appropriate Decoration.” This interior designer with a master’s degree in historic preservation can restore a room to museum standards. But most of her clients have little interest in purist accuracy – even if there were enough original fabric left to guide accurate restoration. Instead, they ask for rooms that suit modern life and modern taste, yet reflect the period and style of their historic houses. And that’s when Susan has fun – because using the past can be a springboard to creative design that’s also uniquely appropriate for an old house.

When Susan first saw it, this room was dingy and unused, devoid of mouldings or character. She was asked to create a nursery classic enough to grow with the child. Taking cues from the turn-of-the-century house, Susan designed an Arts & Crafts bedroom, cozy enough for an infant yet richly appointed with historical details. Most striking, of course, is the alphabet frieze. Although its landscape and lettering are a new interpretation (after the style of A&C friezes), Susan found precedent for it in a watercolor (top) by the American artist/room designer Will H. Bradley for *The Ladies’ Home Journal*. Painted on Masonite panels, secured to the wall and held by crown and pic-

ture mouldings, the frieze is later removable.

Dresser, bookcase, and mirror are direct copies of pieces sold by the L. and J.G. Stickley Co. around 1905. Although a fumed-oak finish is most often associated with Mission furniture, Susan found examples that had been enamelled white from the beginning, particularly for bedrooms. She came across a small table she liked in a book on Liberty design. She had the little table copied, but with its original cut-out design stencilled in black.

The crib is reminiscent of one designed by Carl and Karin Larsson for their own children; it appears in Larsson’s 1909 watercolor *The Home’s Good Fairy*. Lighting fixtures are adapted from the designs of C.F.A. Voysey by David Berman of Trustworth Studio (whose company is named after his own Shingle Style house).

Textiles complement the blend of English and American A&C influences. The window treatment is a simple linen valance and panels. Cushions are covered in the “Brother Rabbit” pattern available from Scalandre. Stark Carpet’s Kilim rug fits right in, a riot of color for baby but quite sophisticated enough for us adults.




Susan Hollis loves this period of design. Her living room design for a Shingle Style house in York, Maine, appears on the following pages.

RESOURCES, SEE PAGE 94.



The frieze had precedent in a 1901 illustration by Will H. Bradley (top). The crib is after a 1909 Carl Larsson painting. A table in the c. 1899 Liberty’s catalog inspired the stencilled reproduction.



<p>WATHEL STAIR CHAIR</p>  <p>QUANT & COMFORTABLE SOUNDLY CONSTRUCTED FRONT WITH REVISED SEAT PRICE L. 3-7-6 D.</p>	<p>SVFTOLKE STAND</p>  <p>WITH SHELF BELOW 3 FEET HEIGHT PRICE</p>	<p>ETHELBERT CHAIR</p>  <p>2 FEET WIDTH L. 2-2-6</p> <p>SUBSTANTIALLY MADE IN SOLID OAK COLOR AND FINISH LIKE OLD WOOD WITH REVISED SEAT PRICE L. 3-7-6 D.</p>
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ENGLISH PRECEDENT

UNLESS A HOME WAS BEAUTIFULLY APPOINTED from the start and well kept to the present day, the designer will have to rely on knowledge of period and style. Archival sources are invaluable; Susan Hollis based her design for a bookcase on those in the drawing room (bottom, left) of Edward Burne-Jones, the English pre-Raphaelite painter and compatriot of Morris. This 1890 living room in a house called Short-acre was given scale by the simple addition of a picture moulding (opposite). Note the stacked pictures, hung down to eye level. The room includes elements of the Colonial Revival, the English Arts & Crafts Movement, and the Orient — all fashionable influences when the house was built. Reproduction Victorian transfer-print tiles surround the fireplace. The main hall is shown before and after redecorating. The built-in bench has mouldings copied from the mantel. Simple window dressing and scatter rugs were typical of summerhouses of the era, and exemplify the restraint seen in architect-designed houses following the High Victorian period.



Rock of Ages

CHICAGO'S GLESSNER HOUSE

H.H. Richardson's Romanesque Revival masterpiece stunned the neighbors in 1885, but it's stood the test of time.

TEXT BY SHIRLEY MAXWELL
PHOTOGRAPHS BY PAUL ELLEDGE

"If you meet Mrs. Glessner," H.H. Richardson wrote to his son Hayden in 1885, "be very polite to her—you know I am designing a house for her."

Young Hayden probably was polite to Frances Glessner, the wife of Chicago industrialist John J. Glessner, but his father needn't have worried. Henry Hobson Richardson and the lively, sophisticated Glessners had formed a nearly perfect designer-client bond. The Glessners loved the expansive first-floor plan that Richardson first sketched for them at a dinner party in May

1885. After they moved into the house, just before Christmas of 1887, the Glessners' delight in Richardson's innovative plan deepened. Not only did it exactly suit their young family, but it also provided a comfortable, elegant setting for the countless arts-related activities the Glessners sponsored in their home.

Still, the contrast between the Glessner house and the elaborate Victorian mansions surrounding it on then-fashionable Prairie Avenue must have raised a few midwestern eyebrows. The house



The massive stone exterior (above) of Glessner House exemplifies the Richardsonian Romanesque style, which shares many traits with Richardson's other favorite design type, the wooden Shingle Style: strong, simple massing recalling early American houses, more surface texture than ornament, emphasis on materials, and a serene sense of being rooted on its site. Opposite: The parlor fireplace.



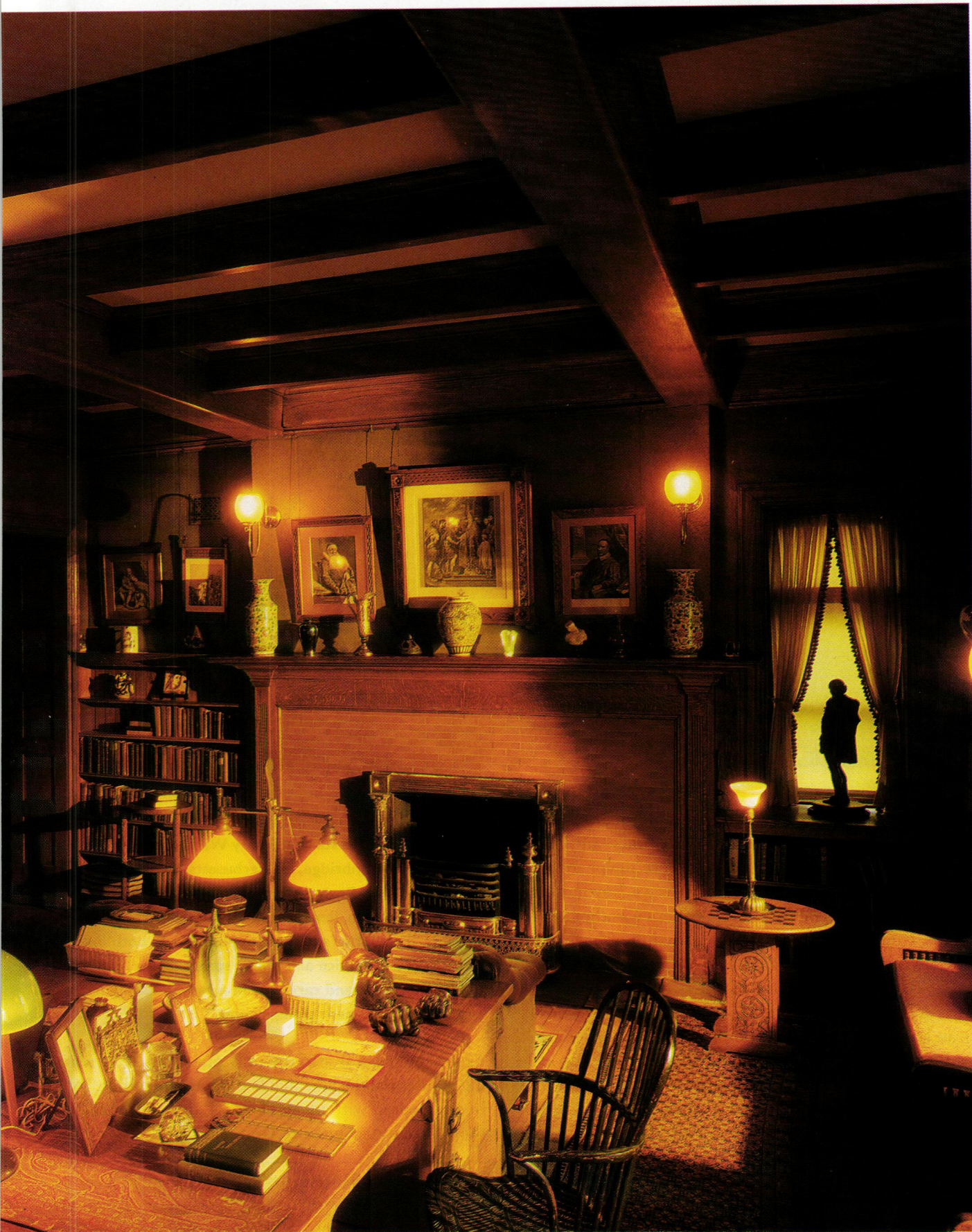
of rock-faced granite was deceptively simple, almost without exterior ornament, yet it was powerfully monumental. Although it was three storeys tall, with a prominent gabled roof, it seemed to hug the ground in a most un-Victorian way. No porches, huge chimneys, towers, or dormers showed from the street. The front door, set within a massive stone arch, was only one step up from the sidewalk, and the arched service and carriage entrances around the corner on 18th Street seemed as important as the main entrance.

The Glessner House was a puzzle, all right. It turned inward, away from a city that jostled its two street-front facades—just as urban mansions in Europe had done for centuries. Despite its ancient and alien roots, the style was startlingly new and very American—and so closely identified with its brilliant architect, one of the first Americans trained in Paris' École des Beaux Arts, that it could only have been called Richardsonian Romanesque. Its simplicity was part of a trend away from fussy ornament and overly complicated building shapes, toward something more like the straightforward architecture of the early United States.

The Glessner House, spread over three lots, was built almost to the lot line on three sides. As seen from the street, the sobering effect of its long fortresslike walls was only slightly leavened by small windows and the pinkish-grey color of the building stone. But if that view was forbidding, it was also misleading. The heart of the house was the sunny interior courtyard, and all the major rooms opened toward that joyous space. The carefully zoned, three-level interior plan was a triumph of modernity, allowing family, servants, and guests to move about with a new freedom. When the Glessners entertained on a grand scale—as, for instance, when the entire Chicago Symphony Orchestra performed at Gless-

The library sometimes served the Glessners' active social life, at other times sheltered more contemplative pursuits. Windsor-type chairs surround a quarter-sawn oak table similar to the one Richardson owned; many of the books on the shelves were also in Richardson's library. Throughout the house the Glessners displayed a major, trend-setting collection of Japanese and Arts-and-Crafts ceramics and American antiques.





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ner House—crowds moved effortlessly through the first-floor living core of hall, parlor, library, and dining room. Yet intimate gatherings were never frozen out by too-important spaces. And, always, beyond the large windows of the main rooms, there was the beckoning courtyard, with its curving rhythm of bays and towers in a warm brick facade.

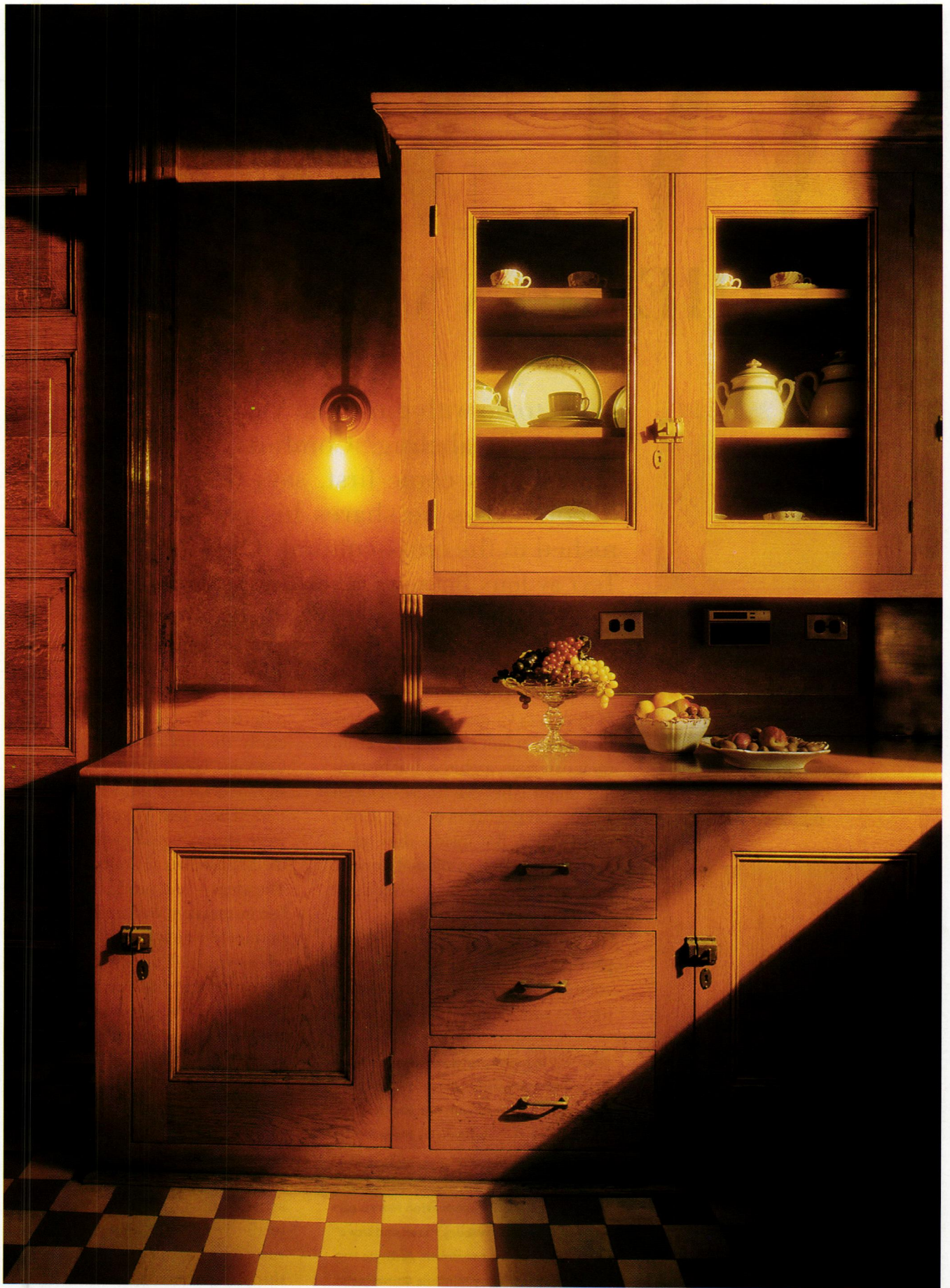
The interiors reflected the Glessners' interest in the Arts and Crafts movement, as well as in collecting American antiques, trends just gaining currency in the late 19th century. Simple Colonial Revival-style woodwork, paneled walls, and heavily beamed ceilings in dark oak set off an impressive collection of Japanese ceramics, William Morris wallpapers and carpets, and tiles by William deMorgan.

Although Richardson died before the Glessner House was completed, he is said to have told friends and colleagues that of all the houses he designed, this was the one he would have most liked to live in himself.

The main stairway's turned spindles in five different designs were inspired by the stairs in Henry Wadsworth Longfellow's 1759 house in Cambridge, Massachusetts. Quarter-sawn oak is used in Colonial Revival-style raised paneling. The living hall illustrates the open, flexible layout typical of Arts-and-Crafts interiors. The butler's pantry (opposite) was both link and buffer between service and public spaces. Silver, china, and glass were stored and cared for in a setting hardly less elegant than the adjacent dining room.

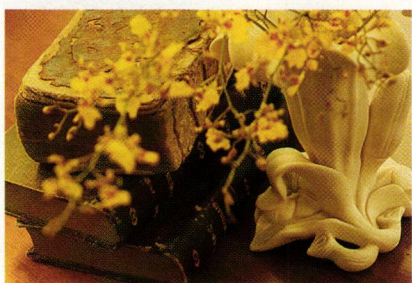
As it happens, it is also the only one of his few surviving residential designs that is open to the public. It has been restored with many of its original furnishings by the Chicago Architecture Foundation. ◆

The Glessner House, 1880 South Prairie Avenue, Chicago, Illinois, (312)922-3432. Museum Tours: Friday (1:00, 2:00 & 3:00), Saturday & Sunday (1:00, 2:00, 3:00 & 4:00)



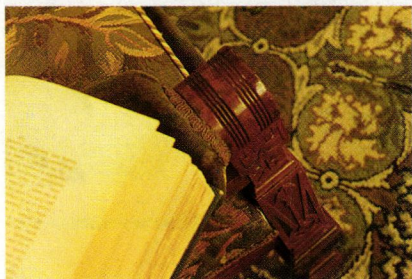
W.M. MORRIS

AND THE SPINNING WHEEL



What to do with those late Victorian interiors that defy style labeling? Comfort and individuality have always come first, says this historian and decorator, as he shares his parlor, livably furnished in the cross-cultural “Old Colonies Style.”

TEXT BY JOHN BURROWS / PHOTOGRAPHS BY SUSIE CUSHNER



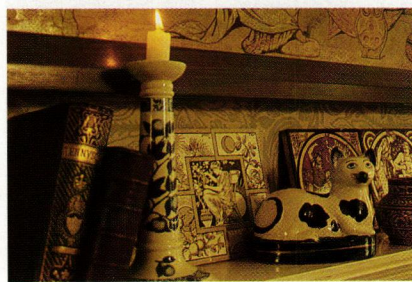
WHAT STYLE ARE THESE INTERIORS OF the late 19th century that combine elements of Georgian architecture with Arts & Crafts details and Aesthetic Movement sensibilities? From their exteriors, architectural historians might label the houses Queen Anne, Shingle Style, or even Colonial Revival. But inside, they are a pastiche. Not quite Colonial Revival, they deserve their own term: I call them Old Colonies Style.

My parlor is an exercise to explore this marriage of American colonial and English influences during the 1880s and '90s. I have been

aware of four elements such transitional interiors had in common. First, their features and furnishings reflected “by-gone days,” more precisely the period of the original Colonies. New England country design had special influence.

These late Victorian interiors were almost equally influenced by the English Arts & Crafts Movement. The ideas – and products – of English tastemaker William Morris were promoted widely in Boston and elsewhere in the late 1870s. The flowing patterns in A&C wallpapers, fabrics, and carpets provided an irresistible counterpoint to the crisp linear details of Georgian woodwork.

The English Aesthetic Movement, devoted to the appreciation of art and beauty, provided a third influence, chiefly on furnishings and decorative objects. And fourth, every artistic effort of the period needed, in the words of Gilbert and Sullivan, to be “surmounted with something Japanese – it matters not



Opposite: In John's parlor, English furniture sits comfortably with a spinning wheel, that emblem of the American Colonial Revival. The overmantel painting is by Moyr Smith, Minton's tile designer of the 1870s. **Top to bottom:** Parienware lily vase. American East-lake armchair on a reproduction Morris carpet. Bradbury & Bradbury “Lion and Dove” frieze paper on the firescreen. Antique English Aesthetic tiles by Mintons Chinaworks.

IS





what.” Japanese design, insisted art critics, was pure, untainted by Western mass production.

TASTE SETTERS OF ARTISTIC INTERIORS urged restraint in the use of pattern. Emphasis was on careful selection of a single, beautiful pattern, in subdued tones, for the walls. Additional

pattern could be found in carpet, upholstery, and fabric hangings – but probably not on the ceiling.

A simple pattern unifies walls hung with artwork, or a room broken by doors, windows, and alcoves. Strong patterns are to be preferred for halls, where wallpaper serves as principal ornamentation.

The heavily patterned papers available today work well in grand period houses, but are too bold for smaller houses, especially those that reflect the “Old Colonies” revival. Commercial, Victorian-“inspired” patterns are fussy with floral sprays and swags. The papers I’ve reproduced for my clients strike a balance.



Or they are too muted: faded colors and off-whites. Victorian decorators chose color combinations for both harmony *and* contrast.

My “experiment” uses a broad palette. This room originally had painted woodwork and it is blessed with ample sunlight. Views include a brick schoolhouse and library and a pair of copper beech trees. A light-green scheme affords a contrast to the colors seen from the window. Woodwork is an off-white (Benjamin Moore 939), tinted toward the putty and celadon of the wallpaper.

The carpet, Morris’ “Poppy,” is in its document (original) colorway: green and putty. Its accents of indigo blue are repeated in ceramics and in the valance fabric, balanced with pale golds (also next to green on the color wheel) in the painting, brass, mats on prints, and in the fabric of portieres (which typically do not match window hangings.) Opposite on the color wheel: the red in valances and cherry furniture.

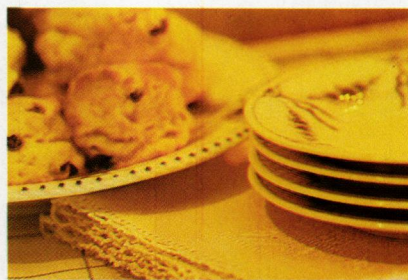
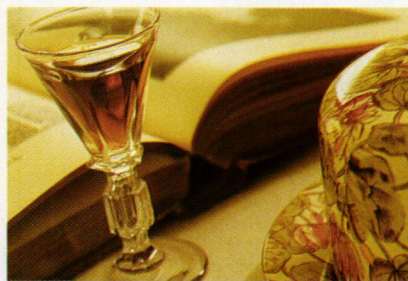
IF THIS ROOM HAS A MESSAGE, IT IS that we should feel free to pick and choose from the styles that interest us. Many of the best surviving Victorian interiors, as well as period photographs, show that comfort and individuality came before uniform notions of style. True, the professionally decorated homes of the 19th century featured matched suites of grand furniture. But homes more often than not featured odd collections, inherited or purchased, that defy easy stylistic description. The early Colonial Revival gave some degree of acceptability to these almost haphazard rooms. ◆

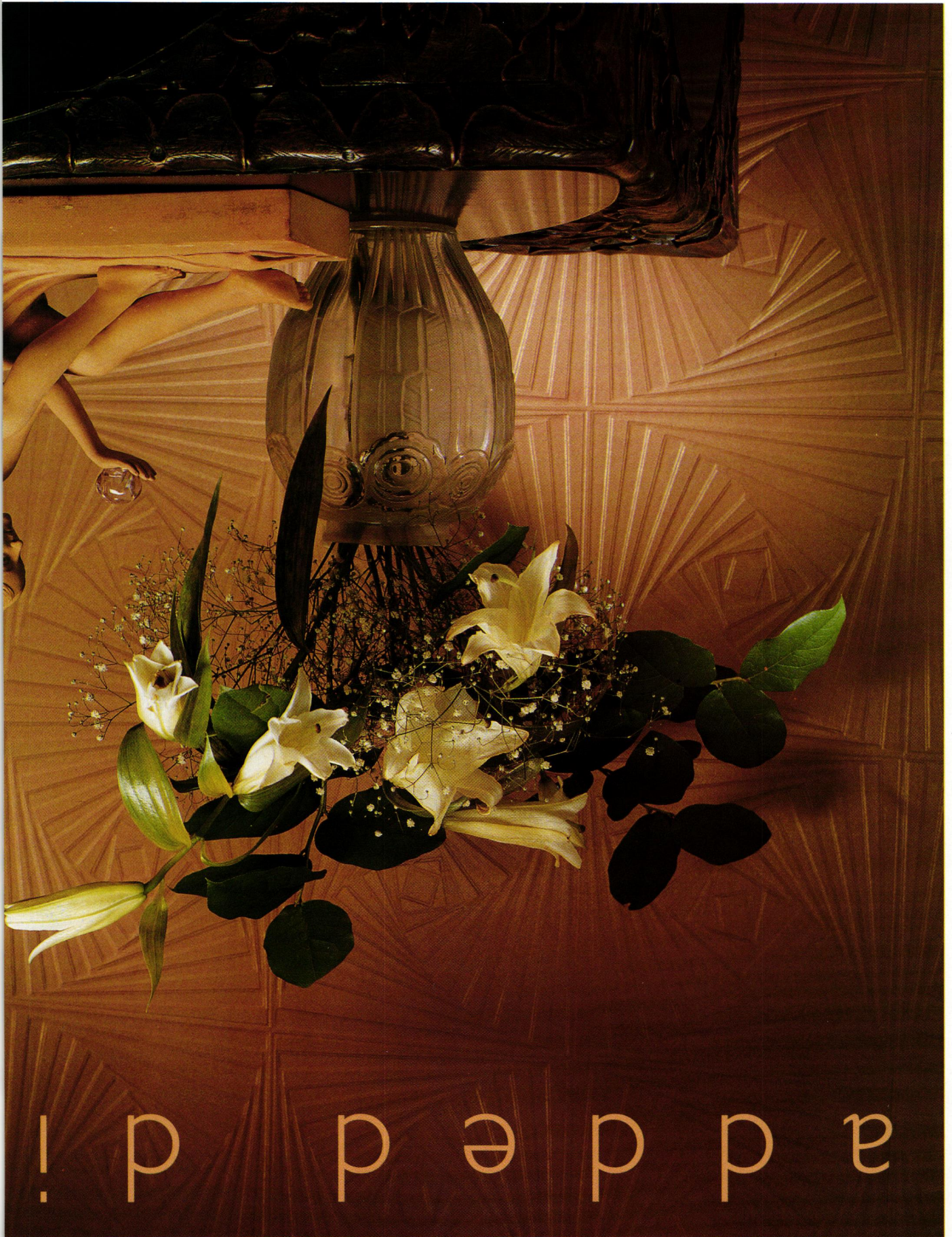
Historian JOHN BURROWS is a design consultant and importer/merchant. Contact Burrows & Company, P.O. Box 522, Rockland, MA 02370, (617)982-1812. For product information, see p. 94.

In my own parlor, I used a large-scale design of the mid-1880s to show how such a pattern, properly colored, can work even in a low room with a wainscot, where elaborate Victorian designs would not be well suited.

MODERN COLOR PALETTES ARE RESTRICTIVE, based on one or two hues.

Opposite: An amiable mix of Colonial Revival with English Arts & Crafts — an Eastlake “Windsor” sidechair, English sideboard, Colonial Revival “Queen Anne” armchair, and Voysey (reproduction) ceiling fixture. The wallpaper is “Summer Street Damask,” (c. 1885, reproduced from a home in Kennebunk, Maine); portiere drapery is “Japanese Carp” after Candace Wheeler. The Beidermeier/A&C clock by Kienzle is a family heirloom. **Below:** Antique blue-and-white service is the Danish “Empire” pattern. Linens and crystal are antique. The scene recipe comes from a Cotswold bakery owned by family friends.





addida!

m e n s i o n s

EMBOSSSED
WALLCOVERINGS,
REVIVED FROM THE
VICTORIAN AND
MODERNE ERAS, ARE
A CANVAS FOR
SPECTACULAR
EFFECTS

LD-HOUSE JOURNAL

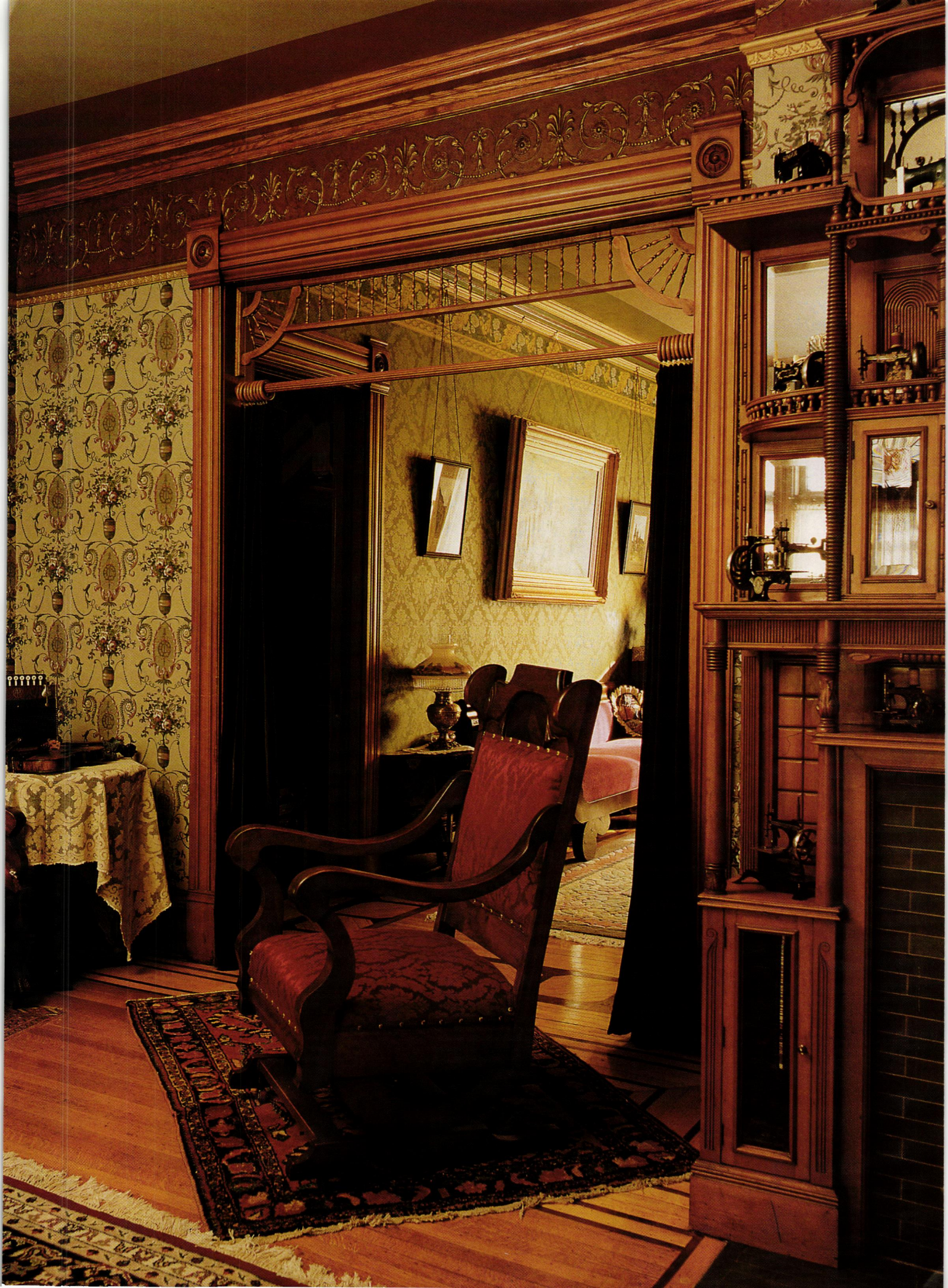
sponsored a unique decorating contest last year, inviting readers to show how they used Lincrusta or Anaglypta — historical embossed wallcoverings — in their rooms. The imaginative projects submitted were notable for the quality of finishing techniques. Entries spanned the years from 1860 to 1940, in styles Greek Revival to Moderne. Winners appear on these pages. Charlene Adkins chose an Art Deco pattern (*shown at left*) for her 1939 home in Columbia, Missouri. Martha and Duane Hubbs used Neoclassical friezes in their late Queen Anne in Stillwater, Minnesota. Christine and Charles Dunn, readers from Staten Island, New York, created a tooled-leather effect for an Edwardian dado. As you'll see, these inexpensive but high-quality materials lend themselves to many decorative effects.

BY LYNN ELLIOTT



he embossed wallcoverings Lincrusta and Anaglypta have been produced for over 100 years, in patterns appropriate for a host of styles. Lincrusta is akin to linoleum, Anaglypta is paper-based; both are available as friezes or on rolls for dado or fill. Designs available today include classical and Art Nouveau, as well as modern geometrics, nursery patterns, and florals. For homeowner Charlene Adkins, first-prize winner of *Old-House Journal's* contest, Anaglypta provided the appropriate backdrop for an Art Deco bedroom (above) in her 1939 house in Missouri. The owner had collected Art Deco antiques, including this vanity with an obelisk mirror. She wanted

a wallcovering that would set the mood. Charlene hunted through numerous patternbooks before coming upon the fan-patterned Anaglypta. "The geometric, Deco feel captivated me," she says. Charlene and interior designer Diane Huneke created a lustrous, ever-changing finish surface, using four color layers and an air brush. ♦ An Eastlake-style overmantel dominates the High Victorian music room (right) in Martha Hubbs's Queen Anne bed-and-breakfast inn, built c. 1890. She chose a delicate, Neoclassical frieze of Lincrusta, appropriate to the house's style and period. Finished to imitate tooled leather, it complements the cherry woodwork and cameo wallpaper. Burnished gold highlights bring out the swirling foliage of the embossing.





INCRUSTA-WALTON. IT SOUNDS LIKE A CONFECTION, and it can be – served up with glazes, its filigree patterns barely colored, like cream frosting. But it can be metallic, too, or as masculine as Spanish leather. Among embossed wallcoverings, Lincrusta is the opulent one. Before its invention in the 19th century, only the wealthy could afford walls of gilded leather, ceilings of repoussé metal, and cornices of ornate plasterwork. Lincrusta's chameleonlike quality, however, allowed the new middle class to imitate those rich materials affordably. It could be faux finished, gilded, ragged, or even simply glazed. Although entire surfaces were occasionally covered with the sturdy material, its most popular use was as a dado (low on the wall) or frieze (below the ceiling).

Frederick Walton, the Englishman who invented linoleum, patented Lincrusta in 1877. Its unusual name was derived from *lin*, for its main ingredient – linseed oil, and *crusta*, for the deep relief. In its manufacture, a mixture of linseed oil and fillers was run under great pressure between engraved rollers, creating the embossed pattern. The result was an incredibly durable product touted as “indestructible” in period advertisements. It was waterproof and wear resistant, it didn't rot or warp, and it was impervious to insects. These qualities made Lincrusta popular for halls and passageways, stairwalls, and public buildings.

Lincrusta was, however, heavy and difficult to apply to ceilings. Thomas J. Palmer, an enterprising employee of the Lincrusta-Walton Company, sought to solve this problem and came up with Anaglypta, a lightweight, machine-embossed wallpaper. Anaglypta was named from the Greek *ana*, meaning raised, and *glypta*, or cameo. Made of cotton pulp, Anaglypta is embossed on cylinders while still in the pulp stage. This means that

In the Hubbs' dining room, Victorian color and dimension are evident on the tripartite wall of cherry wainscoting, antique Anaglypta wallcovering in a Neo-Grec pattern for the fill, and a new Adam frieze of Lincrusta.

the paper has no “memory” of being flat, so its deep relief is permanent. Unlike Lincrusta, Anaglypta's relief is hollow and sometimes makes a popping sound when pressed. (Its noise-making potential didn't go unnoticed by naughty Victorian children.)

By the turn of the century, hundreds of Lincrusta and Anaglypta designs for friezes, borders, dados, and wallcoverings were available in America. You may, on rare occasion, even stumble across unused, original embossed wallcoverings in antiques or salvage shops. Martha and Duane Hubbs, whose house is shown on pages 77 and 78, were lucky enough to find five rolls of antique Anaglypta in a thrift shop. (The antique material is in the fill section in the dining room.)

“It was old stock from a decorating company that went out of business,” explains Martha. “It was brittle and yellowed – but it softened when glue was applied.”

No need to haunt salvage shops, however. These fabulous wallcoverings, imported from England, are still being made today on the original embossing rollers. With modern patterns added and 19th-century ones revived, the materials are available in more styles than ever. Victorian buffs can choose from many authentic 19th-century

patterns in Neoclassical, Edwardian, and Art Nouveau styles, to name a few. (One beautiful, tall dado is reminiscent of the designs of Scots designer Charles Rennie Mackintosh) Those interested in more modern interpretations are not limited to historical designs. Contemporary geometrics, nursery patterns for children's rooms, florals, and woven patterns are made, as well. These embossed wallcoverings are sold in a raw, unfinished state, ready for custom coloring after installation.

AN ENDLESS VARIETY OF FINISH EFFECTS CAN BE created on embossed wallcoverings, by combining traditional paint decoration techniques with the three-dimensional possibilities of the relief. A simple glaze over base coat will simulate plaster. Spectacular faux finishes require more expertise. Most of the



Even raw and unfinished, deeply embossed Lincrusta friezes of swags, curlicues, garlands, and cameos look sculpted.

readers who submitted their work for the decorating contest had taken cues from, but were not bound by, traditional techniques. Before starting any decorative finish, experiment on scraps to get the right effect. Oh – and always prime the wallcovering according to the manufacturer's directions.

ONE OF THE EASIEST TECHNIQUES IS SIMULATING plaster ornament for a frieze. First, paint the installed frieze with a pastel base coat: a grey-green is a favorite for a Colonial Revival look. Then use an artist's brush and off-white paint to highlight the embossment. If you'd like to create an antique plaster look, use a glaze tinted with raw umber (or black) over a white base coat. The Hubbs' antique Anaglypta, which was already tinted silver by the manufacturer, received a copper wash that accented the embossment.

Experienced decorative painters – or the adventurous among us – may want to try more complicated faux finishes that imitate tooled leather or stamped metal. Luminous effects can be created, too. For the lustrous decorative finish in an Art Deco bedroom, first-place contest winner Charlene Adkins, with the help of designer Diane Huneke, layered four different colors. "Paint finishes were chosen to make the whole space glow," explains Diane. "Charlene didn't want a flat finish, and she wanted to avoid a metallic look." They experimented with paint colors and an air brush on scraps of Anaglypta until they came up with the right approach.

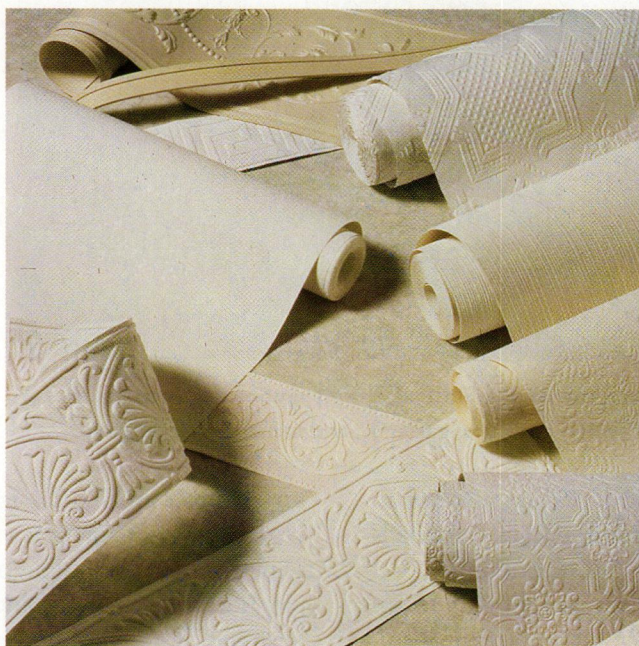
First, the Anaglypta was painted with a base coat of terra cotta. Then an uneven coat of pale peach was lightly sprayed on, followed by a second uneven coat of pale cocoa. The wall was finished off with a fine mist of interference gold, an artist's pigment. "The interplay of texture, pigment, and light gives the walls an ever-changing appearance. The interference gold looks flat in some light, and ethereally gold in other illumination," Charlene says. "When you walk in a step or two, high-

lights appear in one area and vanish elsewhere." To complete the room, the ceiling and woodwork were painted antique white, and the original red oak floors were refinished with clear polyurethane. A pleased Charlene notes, "The result is a strikingly contemporary version of Art Deco."

Martha and Duane Hubbs found that a more traditional decorative finish suited the dining-room frieze in their c.1890 Queen Anne bed-and-breakfast inn. Placed above the antique Anaglypta wallcovering, the new Lincrusta frieze needed to blend with original's copper glaze. So it was finished to imitate repoussé copper. A base coat of gloss enamel, tinted green, was applied. Then a coating of burnt umber glazing liquid was ragged to create a mottled effect. Copper metal powder in a wax medium was rubbed on to highlight the swags and urns of the embossment. Two protective coats of satin varnish finished the job.

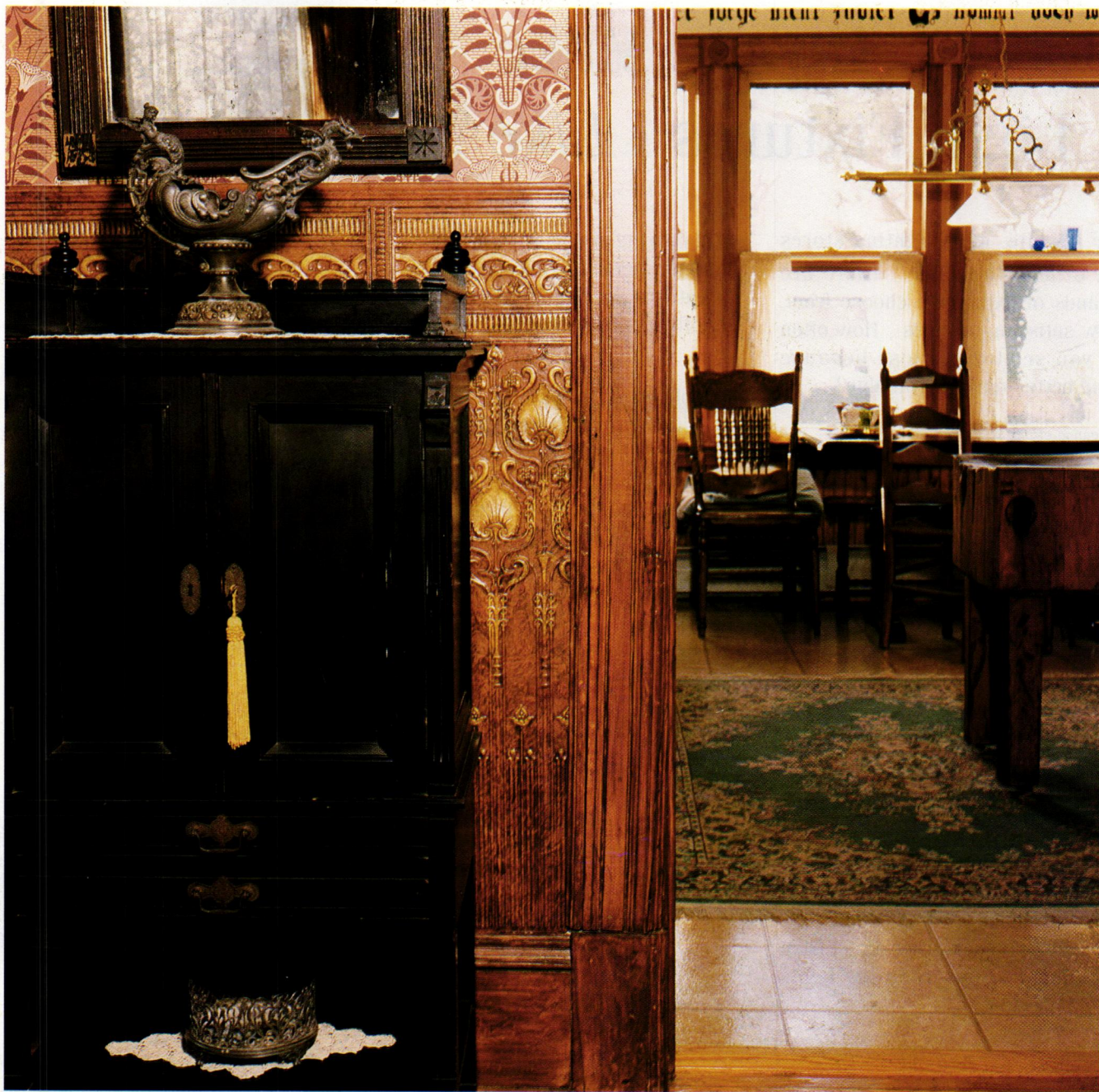
The high-traffic areas of the dining room and hallway in Christine and Charles Dunn's c.1893 Victorian home called for the durability of Lincrusta. An Edwardian dado pattern was finished to imitate Cordovan leather because, according to Christine, "we wanted a red tone to go with the cherry stain on the woodwork and the [Bradbury & Bradbury] Lily wallpaper."

Their dado was primed with a coat of terra cotta, which picked up one of the colors in the wallpaper. A custom glaze of burnt umber, turkey red, and burnt sienna japan colors was ragged and scumbled. Highlights from paste gold were applied. The result is unabashedly Victorian. "Everyone who sees this room wants to know, 'what is that stuff?'" boasts Christine.



Paint, glazes, and creative techniques will transform plain rolls of Anaglypta into gorgeous, custom-decorated walls.

THE VERSATILITY OF LINCRUSTA AND ANAGLYPTA extends beyond finish possibilities to its utility. Reader Anthony Cinturati's entry was notable because he used a Lincrusta frieze, mounted on drywall to add dimension, as an affordable, do-it-yourself replacement for a deep plaster cornice that had been destroyed in remodeling. Other contestants were equally inventive. Kevin and Cindy North added elegance



to a Victorian bathroom with the subtle texture of neo-classical Lincrusta dadoes, finished white-on-white. Other owners wrapped columns or created wall panelling with Lincrusta borders.

The durability of the materials are their strongest suit, in some applications. After regretfully removing badly damaged original Lincrusta in his 1892 house, Michael Shannon discovered the reissued version. He installed it in a stair hall that gets tremendous traffic – from camera crews shooting movies and commercials, from the 7000 house-tour visitors he receives every year, and from two teenagers. Michael is delighted to find that, after three years, it has sustained no damage. ◆

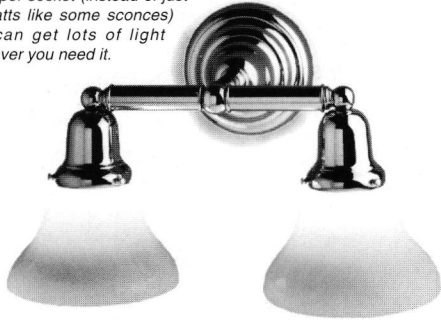
In the dining room of the Dunns' c.1893 Victorian home in Staten Island, tooled-leather finish with gilded highlights enhances the Edwardian dado, which might be mistaken for a period survival.

The editors would like to thank the more than two dozen readers who submitted photos. The contest was sponsored by OLD-HOUSE JOURNAL and Crown Berger Ltd., the only manufacturer of Lincrusta and Anaglypta. Prizes were awarded by Virgin Atlantic Airways and the Welcombe Hotel, Stratford-Upon-Avon, U.K. Three winners were selected, and three entrants received honorable mention (all in the article preceding). We'd also like to thank the judges: Architectural historians and preservation consultants James C. Massey and Shirley Maxwell; J. Randall Cotton of the Philadelphia Historic Preservation Corp.; John Canning, master painting decorator; Editor Gordon H. Bock representing OHJ; and Annette Mahon representing Crown Berger.

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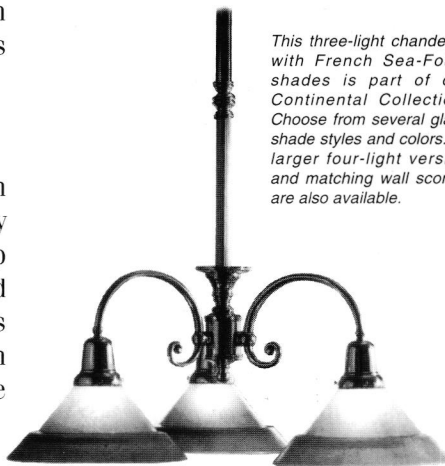
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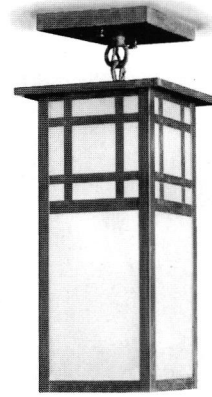
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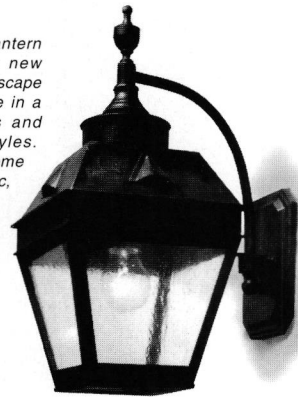


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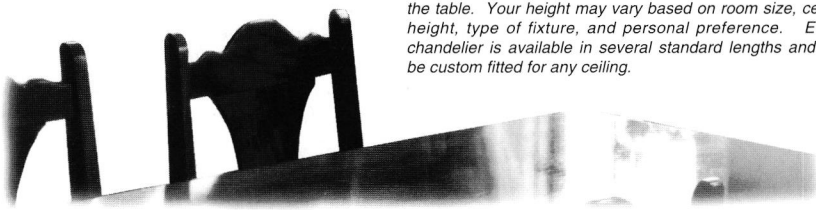
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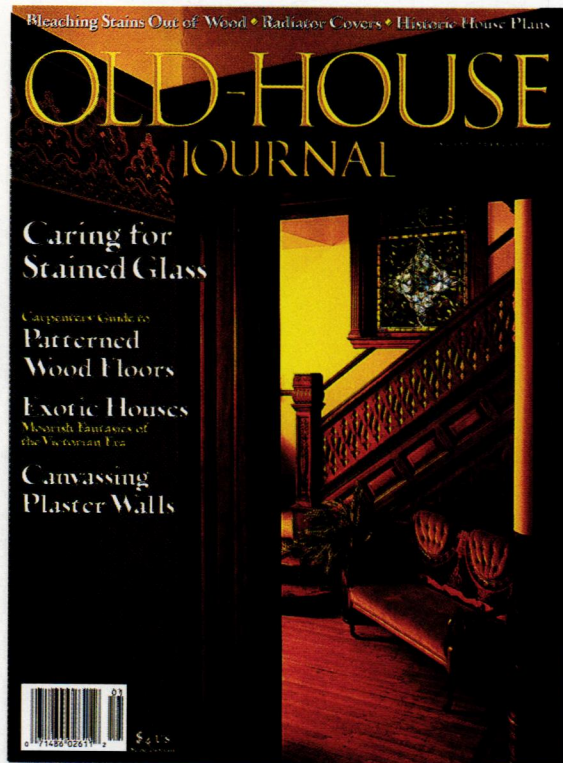
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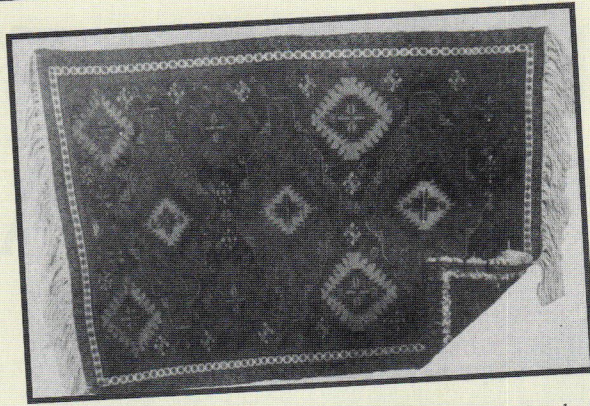
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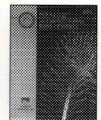
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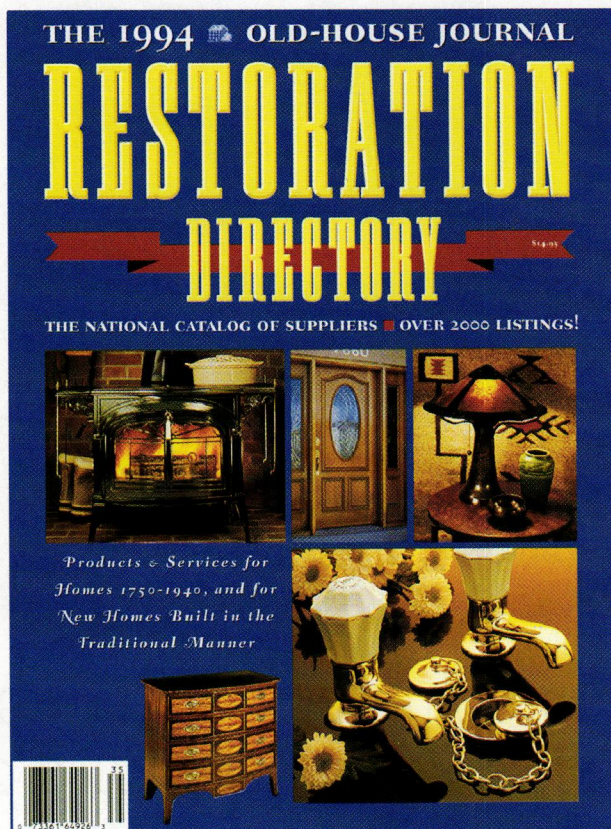
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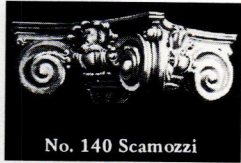
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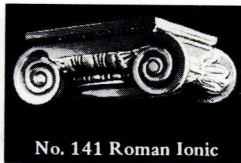
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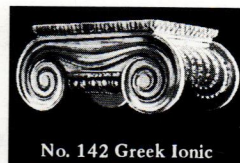
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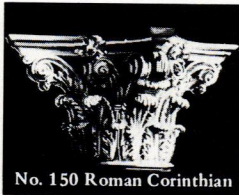


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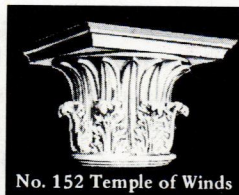
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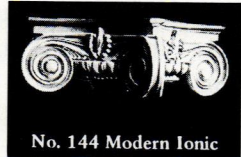
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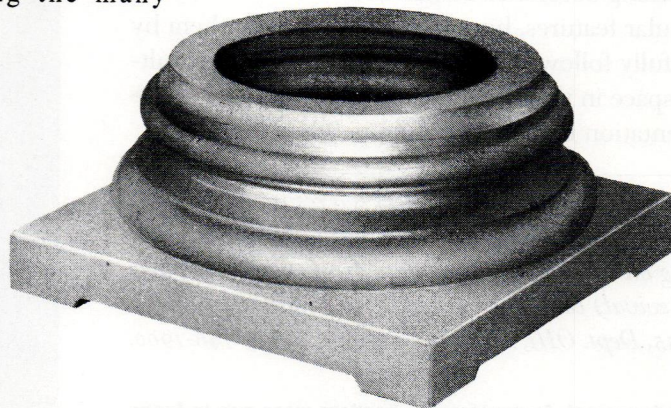


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FLAUNTING HIGH

BY BRUCE BRADBURY

ALTHOUGH THE VICTORIANS HAVE A WELL-EARNED REPUTATION for excess, they did manage to create a sophisticated and highly personal form of interior ornamentation suited to the proportions of their walls and ceilings. In houses with 9-foot-high ceilings, 19th-century decorators would have considered those ceilings as well as the walls in their decorative schemes. A 9-foot ceiling might have a simple stripe around its perimeter with tiny corner fans. Generally speaking, however, the higher the ceilings, the more elaborate the decorations. If you've got it, flaunt it.

The most common Victorian ceiling layout ran a border along the front of the chimney breast and around the room at the same distance from all the walls. (Figure 1.) The space between the border and the cornice could be filled with paint (plain or embellished with pin-stripes), wallpaper enrichment, or stencils. This method of laying out ceilings resulted in a symmetrical center panel in an otherwise irregular room. Depending on the particular characteristics of the room, these center panels were usually rectangular, but could also be square or polygonal. Center panels were also painted, papered, or stencilled. The ceiling in a large, formal room was sometimes subdivided into geometric sections.

A second method of ceiling decoration sought not to minimize a room's irregular features, but rather to emphasize them by running borders that faithfully followed all the turns of the walls, resulting in an irregular central space in the room. (Figure 2.)

◆ A glossary of ornamentation terms appears on p. 90.

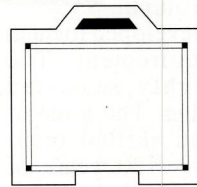


FIG. 1

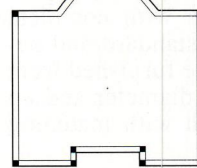
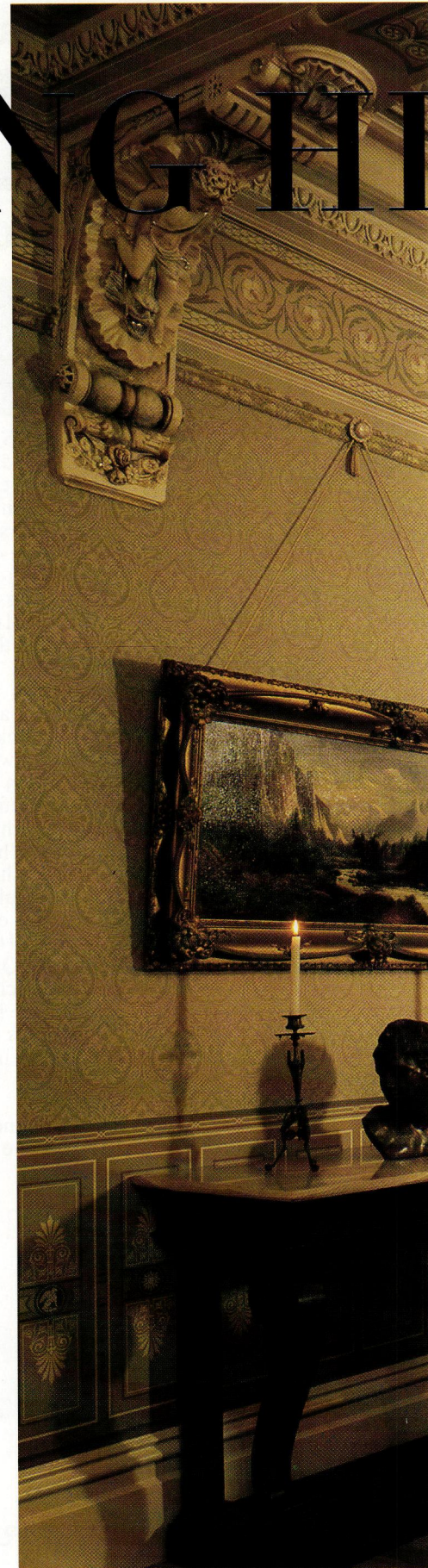


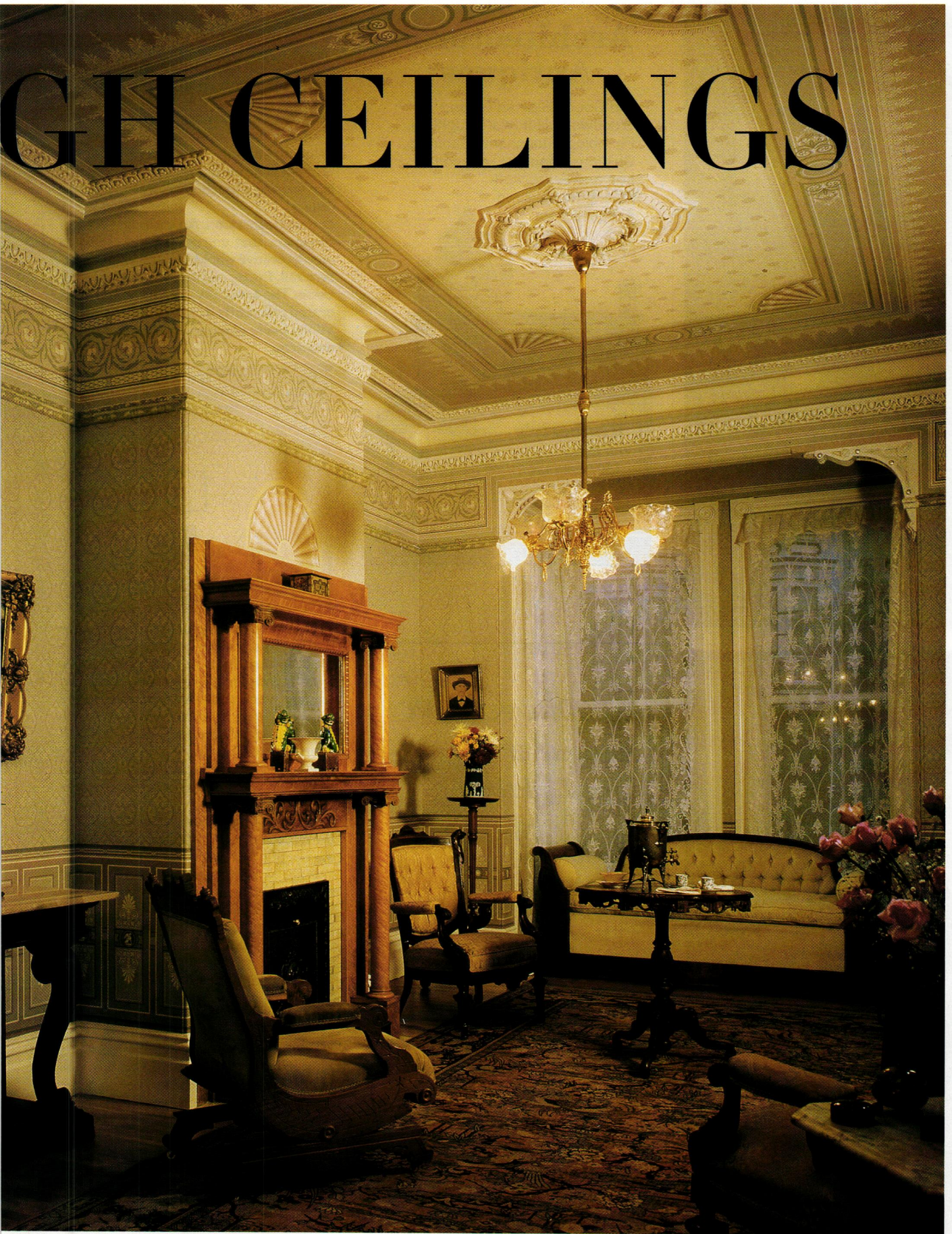
FIG. 2

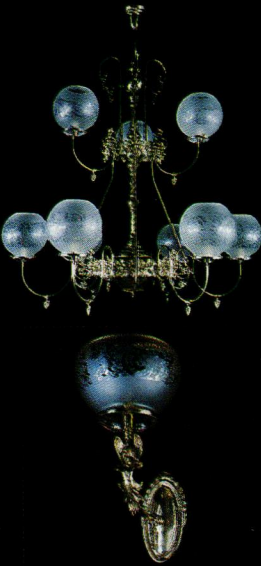
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To define the symmetrical center panel, four pinstripe borders were run in front of the chimney breast. Common in Italianate house interiors, pinstriping was de rigueur in the Renaissance Revival style. Haigh House, San Francisco.



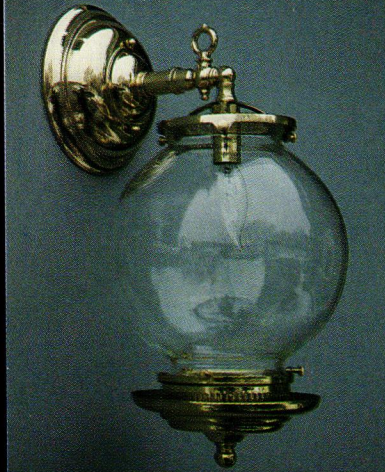
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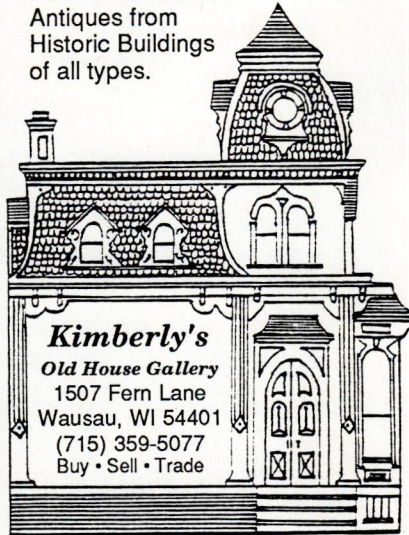


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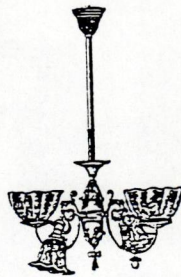
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decorator's how-to

Border: A band of ornament. In the domestic interior, it is usually 9" or less in height.

Cornice: The moulding, usually made of plaster or wood, at the top of the wall just below the ceiling.

Cove: A concave moulding or curved surface forming a junction between walls and ceiling.

Crown Decoration: An encircling band of ornament that unites wall and ceiling as one decorative whole. Usually includes picture rail, frieze, cornice, and enrichment.

Dado: The lower portion of the wall decorated differently from the upper section. When made of wood, it's usually called a wainscot.



Dado Rail: A railing of wood, wallpaper border, or stencilled band that separates the dado from the upper wall. Wooden rails were intended to protect wall surface from damage when chairs were placed around the walls, hence it's often called a chair rail.

Enrichment: A pattern, often a small geometric, richer in coloring than normally used on a full wall. May be used as a dado, in wall panels, in the cove, or as ceiling filling.

Fill: The main portion of a wall between the dado and frieze. Also, any wall or ceiling portion between two borders.

Frieze: A decorative horizontal band along the upper part of a wall or the design intended for such a space.

Hue: The dimension of color as it moves through the spectrum — red, orange, yellow, green, etc.

Picture Rail: A moulding (often 18" below the cornice) from which framed pictures could be suspended without damaging the wall surface.

Plate Rail: A broad, shelf-like moulding sometimes located below the picture rail, but often used in place of it. The top of the shelf is grooved to hold decorative plates.

Polychrome: Decorate in many or various colors, from the Greek: poly = many, chrome = color.

Shade: The dimension of color as it moves from light to dark — pink to red to burgundy

Wainscot: See Dado.

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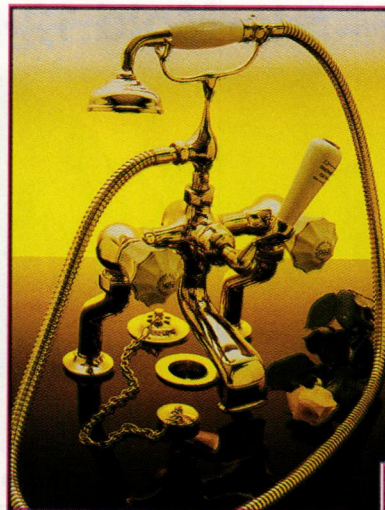
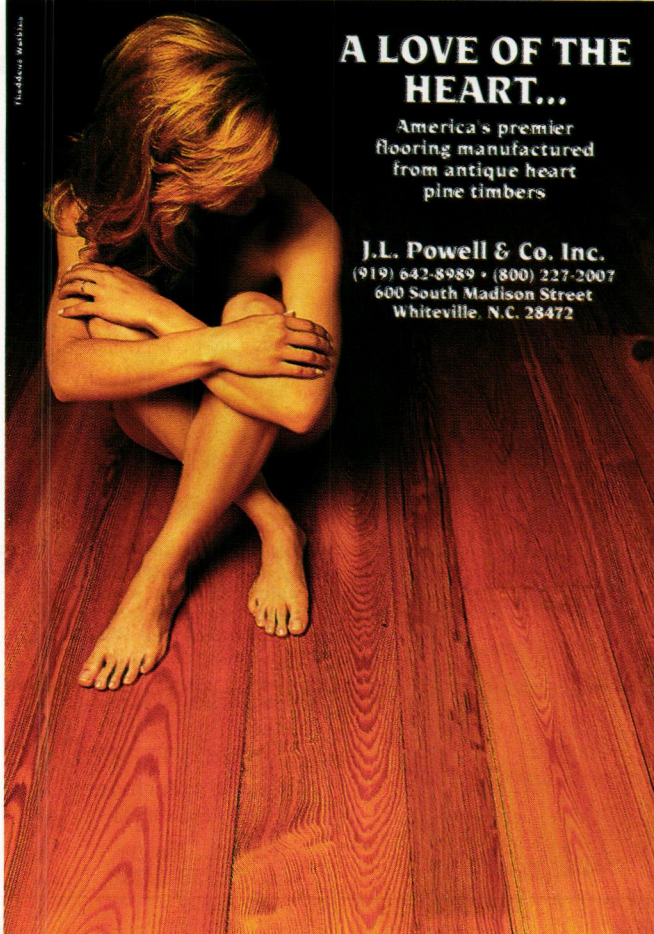
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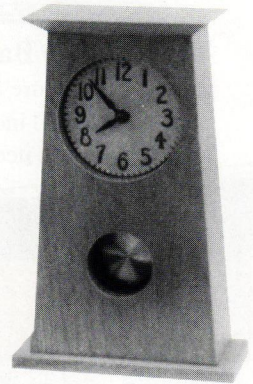
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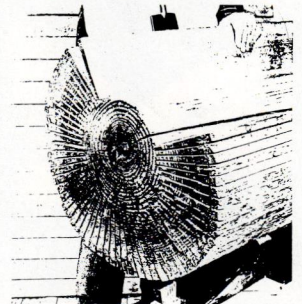
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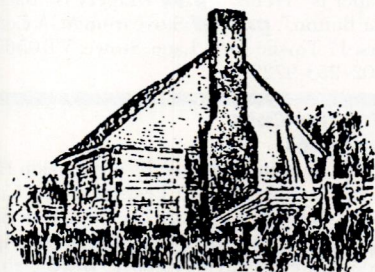
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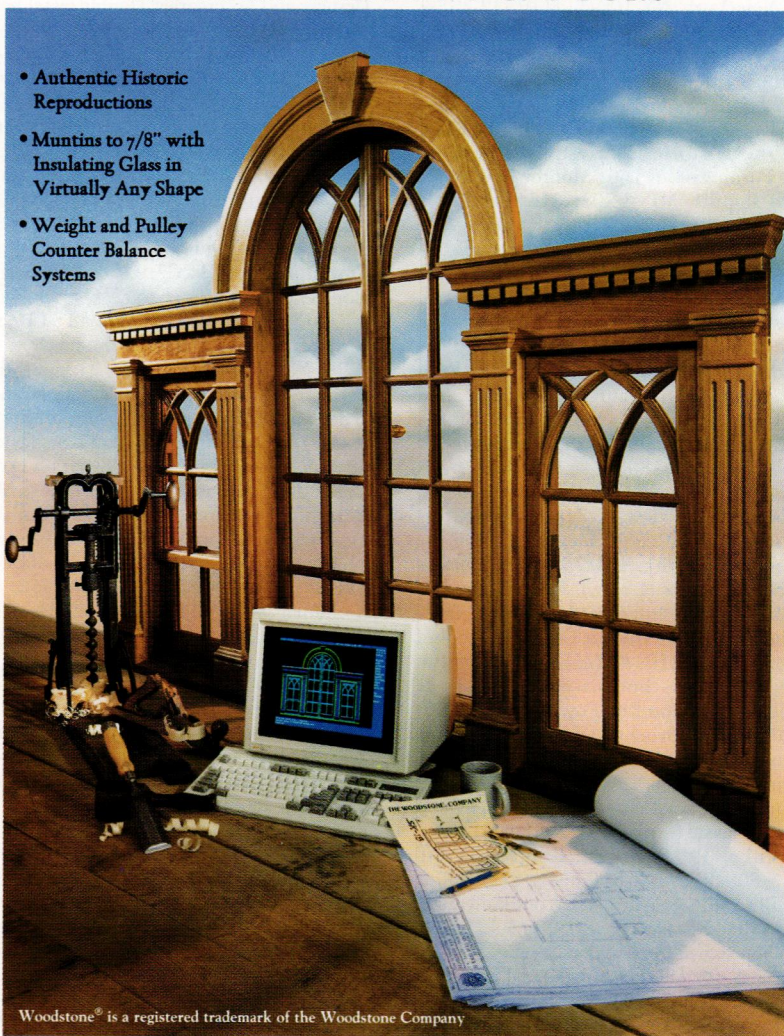
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INFORMATION ABOUT PRODUCTS AND SERVICES MENTIONED IN THIS ISSUE. OBJECTS NOT LISTED ARE GENERALLY AVAILABLE, OR ARE FAMILY PIECES OR ANTIQUES.

Furnishings

pp.14-22

p.14 Gold-leaf mirror collection from The Bombay Co., PO Box 161009, Fort Worth, TX 76161-1009; 800/829-7789 or for store locations 800/829-7759. Free catalog. ■ Lithophane lady's desk lamp from Jefferson Art Studio, 4371 Lima Center Rd., Ann Arbor, MI 48103; 313/428-8861. Catalog, \$1. ■ Fabrics, "Parrot Tulips," "Imperia," and "Callaway Stripe," from Schumacher, 79 Madison Ave., New York, NY 10016; 800/332-3384; to the trade. ■ Gaslight chandelier, #CS6-4 and shade #4-15, from Roy Electric Antique Lighting, 1054 Coney Island Ave., Brooklyn, NY 11230; 800/366-3347 or 717/434-7002. Catalog, \$5. **p.15** Butler's chest, #2534, from the Historic Charleston Collection. Baker Furniture Co., 1661 Monroe Ave., N.W., Grand Rapids, MI 49505; 616/361-7321. Free brochures; Hist. Charleston catalog, \$8. ■ Federal-style bed, #9A, from Irion Co., 1 So. Bridge St., Christiana, PA 17509; 215/593-2153. Free literature. ■ Acanthus leaf sofa, #24-800, from Sutton Fine Furnishings, a division of Century Furniture, PO Box 608, Hickory, NC 28603; 800/852-5552. Free brochures; Sutton catalog, \$20. ■ Pine cone placemat and napkin from United Crafts, 127 W. Putnam Ave., Ste. 123, Greenwich, CT 06830; 203/869-4898. Catalog, \$3. **p.16** The Shingle Style: Wallpaper (l. to r.), Alena, Eucalyptus, Corn Flowers, Parrots, The Riverside, from Carol Mead, RR #3, Box 3396, W. Addison, VT 05491; 802/759-2692. Portfolio, \$5. ■ Carpets (l. to r.), #93106 (body), #98664, #97703, and #93106 (border), from Classic Revivals, 1 Design Center Pl., #545, Boston, MA 02210; 617/574-9030; to the trade. ■ Ryan's bookcase from Mack & Rodel, 44 Leighton Rd., Pownal, ME 04069; 207/688-4483. Brochure, \$4. ■ Clock and lighting from Trustworth Studio, Box 324, No. Scituate, MA 02060; 617/545-5289. **p.18** Boston shield back chair from the American Federal Classic furniture collection. Thomas Schwenke, 390 Main St., Ridgefield, CT 06877; 800/FED-FURN. Catalog, \$15. ■ Rug from Blue Hills Studio, 400 Woodland Way, Greenville, SC 29607; 803/232-4217. ■ Medallion stencil from Epoch Designs, PO Box 33, Elwyn, PA 19063; 215/565-9180. Catalog, \$3. ■ Shaker-style kitchen with soapstone countertop from Quality Custom Kitchens, 125 Peters Rd., PO Box 189, New Holland, PA 17557; 717/656-2721 and Vermont Soapstone Co., PO Box 168, Stoughton Pond Rd., Perkinsville, VT 05151; 804/263-5404. ■ Diamond-back wicker, Green River seating, from Pier One Imports, PO Box 961020, Fort Worth, TX 76161-0020; 800/447-4371. **p.19** Antique quilt from Rocky Mountain Quilts East, 2 Ocean Ave., Rockport, MA 01966; 800/456-0892. Also

have a store in Palisade, CO. ■ Weathervane chandelier, "Sulky," from The Antique Hardware Store, 9718 Easton Rd., Route 611, Kintnersville, PA 18930; 215/847-2447. Free catalog. ■ Tidies from Penn and Fletcher, 242 W. 30th St., Ste. 200, New York, NY 10001; 212/239-6868. ■ Shutter bed and beadboard cabinet, twin bed #MC8051 and "Molly Cabinet" #MC9020, from Maine Cottage Furniture, PO Box 935, Yarmouth, ME 04096; 207/846-1430. Brochure, \$5. **p.19** Drapery and Accessories: Double tassel tieback #T2906-10, base fringe #FT1176-10, and shirred stripe fabric #121-11, from Scalmandre, 37-24 24th St., Long Island City, NY 11101; 718/361-8500; to the trade. ■ Drapery from Vintage Valances, Box 43326, Cincinnati, OH 45243; 513/561-8665. ■ Alexandra lace curtain from Linen & Lace, 4 Lafayette St., Washington, MO 63090; 800/332-5223. Catalog, \$2. ■ Curtain rod, #505, from Step-toe & Wife Antiques, Ltd., 322 Geary Ave., Toronto, ON M6H 2C7; 416/530-4200. Catalog, \$3. ■ Tiebacks (l. to r.), Ostrich Feather #TST11 and Classic Atlantic #TST10, from Christopher Hyland, 979 Third Ave., Ste. 1714, New York, NY 10022; 212/688-6121; to the trade. Catalog, \$15. ■ Fabric, Candace Wheeler's "Japanese Carp," from J.R. Burrows & Co. (see p.70 below). **p.22** Surface Appeal: reproduction tiles (l. to r.): Arts & Crafts tiles (seven tiles, lower l.), Rose Matte, Dark Blue Wistaria, Copper Dust, Cat's Eye, Flowing Ivory, Violet Wistaria, and New Cucumber, from Fulper Glazes, PO Box 373, Yardley, PA 19067; 215/736-8512. Free brochure. ■ Spiral tiles (l. to r.), Hearth series border, Low Tile pattern A, and Low Tile spiral, from L'Esperance Tile Works, 237 Sheridan Ave., Albany, NY 12210; 518/465-5586. Catalog and sample, \$20. ■ Wm. deMorgan Crane tiles, #DM-1, from Designs In Tile, PO Box 358, Mount Shasta, CA 96067; 916/926-2629. Brochure, \$3. ■ Julia Morgan tiles from Deer Creek Pottery, 305 Richardson St., Grass Valley, CA 95945; 916/272-3373. Call for distributors. ■ Peony and Poppy tiles, the Minton Hollis Collection #TR12 and #TR11 from Amsterdam Corp., 150 E. 58th St., 9th Fl., New York, NY 10155-0996; 212/644-1350. Catalogs, \$2.50 per set. ■ Iridescent tiles from Pewabic Pottery 10125 E. Jefferson Ave., Detroit, MI 48214; 313/822-0954. Free literature. ■ Art Nouveau tile, #V51B, from Charles Rupert Designs, 2004 Oak Bay Ave., Victoria, BC V8R 1E4; 604/592-4916.

Rooms in My Father's House

pp.40-47

David Wiggins is an interior decorator and "itinerant artist" specializing in period decorative techniques. He can be reached at Box 420, Hale Rd., Tilton, NH 03276; 603/286-3046.

The Shingle Style

pp.48-51

Vincent Scully's groundbreaking book of the 1950s, *The Shingle Style and the Stick Style*, is still in print. Through your bookstore or Yale Univ. Press, 92A Yale Station, New Haven, CT 06520. 203/432-0960. \$16.45 ppd. ■ For Scully's broader, post-Modern view of the topic: (exteriors and floorplans shown only): *The Architecture of the American Summer/The Flowering of the Shingle Style* (Rizzoli, 1989). Through your bookstore or Sales Dept., Rizzoli, 300 Park Ave. South, New York, NY 10010. 800/462-2387. \$17.50 + p&h. ■ The Colonial Revival in America by Alan Axelrod (W.W. Norton, 1986) contains information on Shingle Style design. ■ See also the many books in print on the work of William Morris and the English Aesthetic and Art & Crafts Movements.

On the Coast of Maine

pp.52-59

Nannau Seaside Bed & Breakfast, Lower Main St., Bar Harbor, ME 04609; 207/288-5575. Room rates: \$95-\$125 with private baths and ocean views. ■ All Wm. Morris wallpapers and fabric from Arthur Sanderson & Sons N.A., 979 Third Ave., Suite 403, New York, NY 10022; 212/319-7220; to the trade. **p.52-53** Wallpaper and drapery are "Golden Lily." **p.55** Wallpaper is "Larkspur" in the hall (foreground) and "Acorn" in the living room (background). **p.58** Bathroom wallpaper is "Trellis." **p.59** Drapery is "Bachelor Button." **p.56-57** Stove from AGA Cookers, 17 Towne Farm Lane, Stowe, VT 05672; 802/253-9727.

Taking Cues

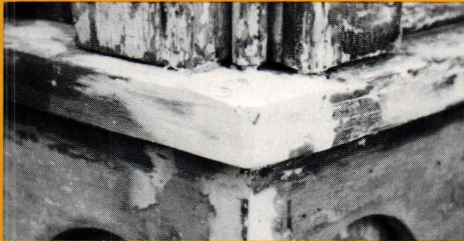
pp.60-63

Susan Mooring Hollis is the principal in Historic Interiors, Inc., 77 Lexington Rd., Concord, MA 01742. 508/371-2622. Her firm specializes in restoration and period design, both historical and interpretive. **p.60** Pierced copper ceiling fixture adapted from Voysey by David Berman, Trustworth Studio, PO Box 324, No. Scituate, MA 02060. 617/545-5289. ■ Voysey "Orchard House" clock, also Trustworth. ■ Romanian Kilim rug: Stark Carpet, 979 Third Ave., New York, NY 10022; to the trade. **p.61** Custom furniture reproductions by Jon Schmalenberger, Classic Woodworking, 40 Stowe St., Concord, MA 01742; 508/369-4277. ■ Copper sconces after a Voysey decorative hinge from Trustworth Studio (above). ■ Frieze painted by Lawrie Scharfenberg; 508/369-7307. ■ "Brother Rabbit" fabric from Scalmandre, 950 Third Ave., New York, NY 10022; to the trade. **p.62-63** Fireplace tiles from Boston Tile, 1 Design Center Pl., Ste. 616, Boston, MA 02210; 617/439-7047; to the trade. ■ Wing chair is an SPNEA-licensed repro. of a c. 1770 piece. For a brochure of vendors, contact Aaron Pyman, Merchant Coordinator, at 617/227-3956. ■ Morris fabrics for chair ("Compton"), window seat and drapery ("Willow Minor") from Arthur Sanderson & Sons

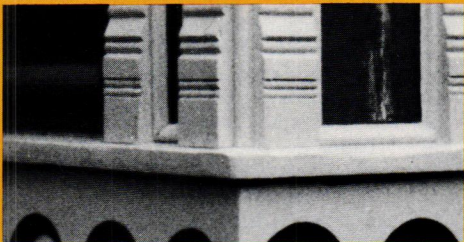
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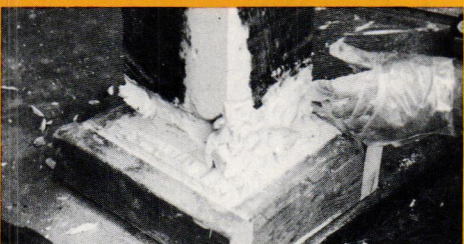
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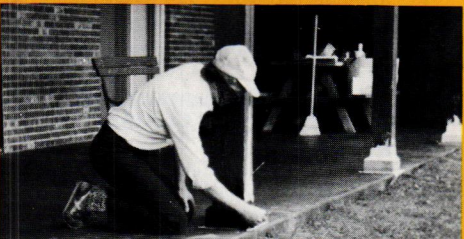
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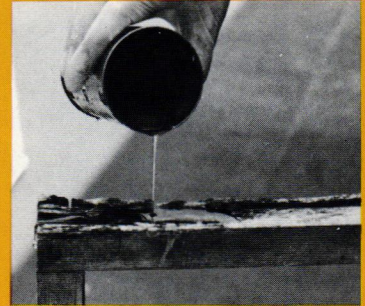
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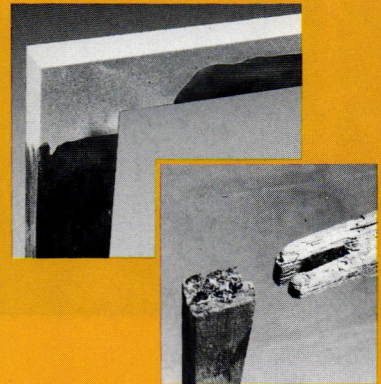
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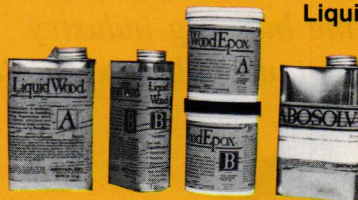
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Wm. Morris and the Spinning Wheel pp.70-73

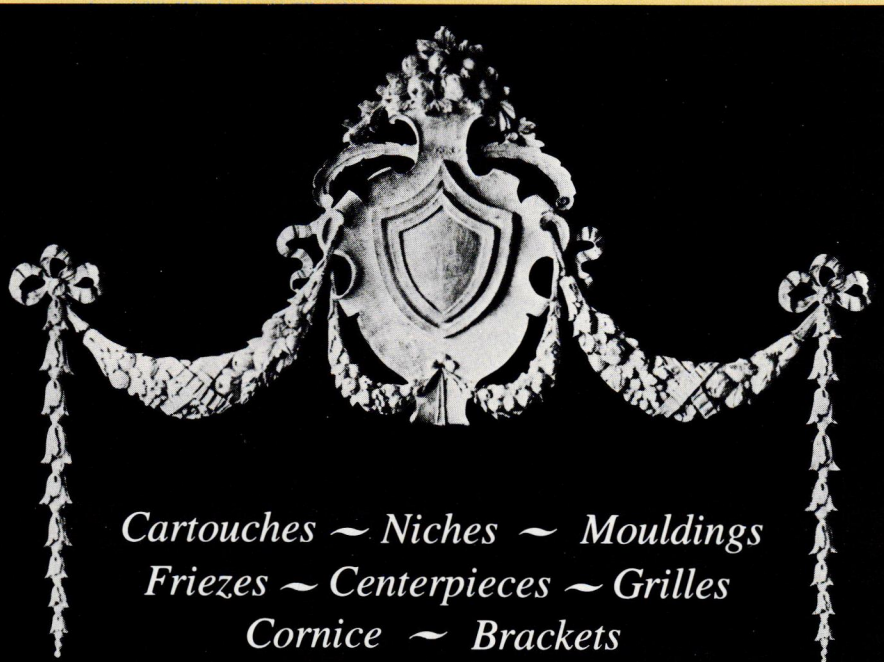
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Added Dimensions pp.74-81

Anaglypta and Lincrusta-Walton available from The Crown Corp., Denver, CO; 303/292-1313. Steptoe & Wife, Toronto, Ontario; 800/461-0060 or 416/530-4200. Decorative painter for Adkin's house is Diane Huneke, 1511 Ross St., Columbia, MO 65201; 314/443-2005. Custom designs special wall treatments, murals, and painted furniture. The William Sauntry Mansion Bed & Breakfast, 626 N. 4th St., Stillwater, MN 55082; 612/430-2653. **p.74 & 76** Anaglypta pattern is RD993. **p.77** Lincrusta pattern is Diana Frieze RD1958. **p.78** "Hobe Erwin" reproduction wallpaper from Schumacher, 79 Madison Ave., New York, NY 10016; 800/332-3384; to the trade only. **p.78** Lincrusta pattern is Adam Frieze RD1955. **p.79** Ceiling: Corner blocks are Neo-Grec Maidens from Bradbury & Bradbury, PO Box 155, Benicia, CA 94510; 707/746-1900. **p.79** Borders and fill from Schumacher, 79 Madison Ave., New York, NY 10016; 800/332-3384; to the trade. **p.79** Lincrusta patterns (top to bottom) are Anne Frieze RD1947, Cameo Frieze RD1948, and Adelpia Frieze RD1949. **p.81** Lincrusta pattern is Edwardian Dado RD1950. **p.81** "Lily" wallpaper from Bradbury & Bradbury (see p. 78 above).

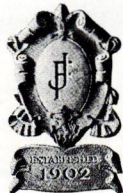
Faunting High Ceilings pp.88-90

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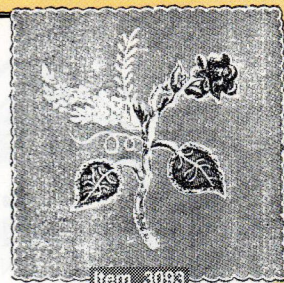
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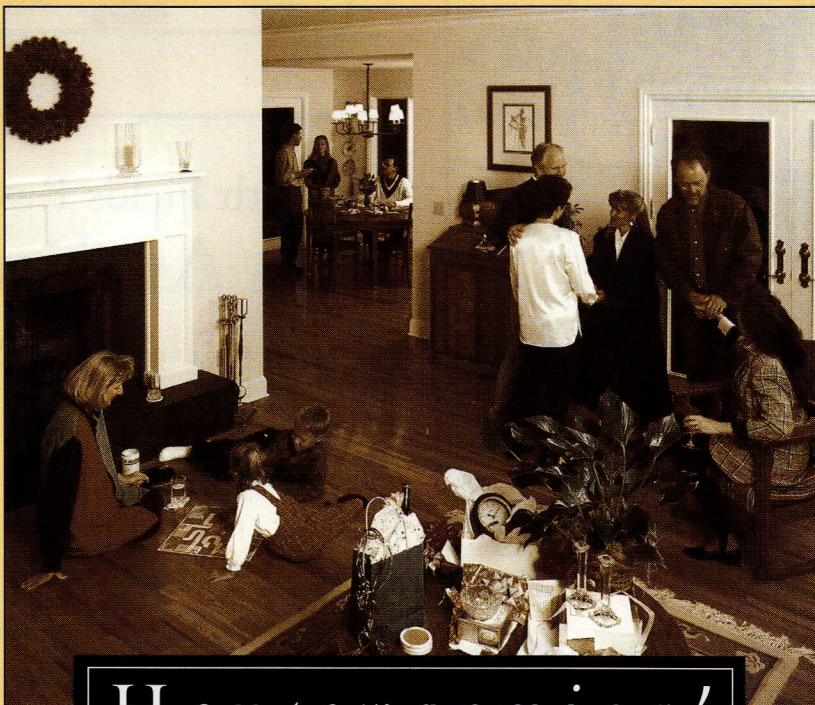


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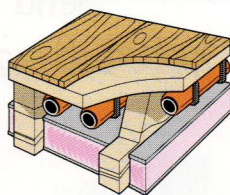
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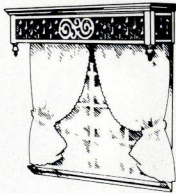
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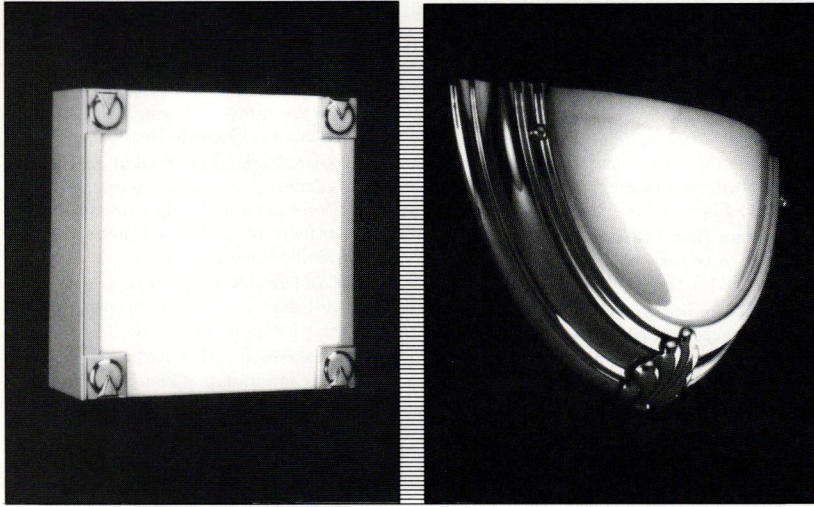
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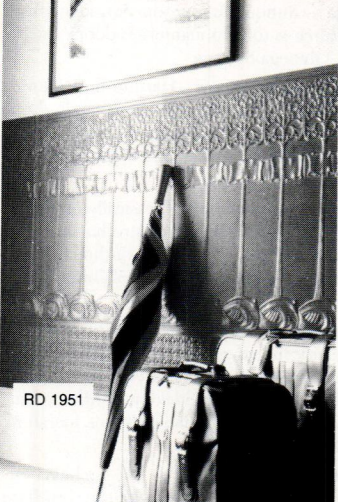
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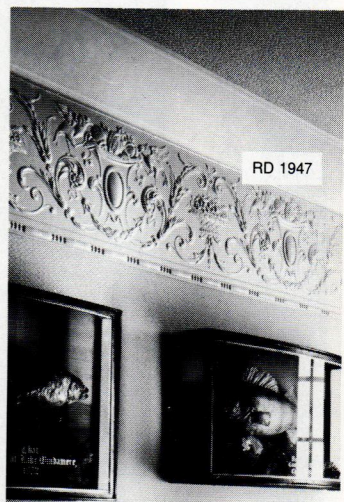
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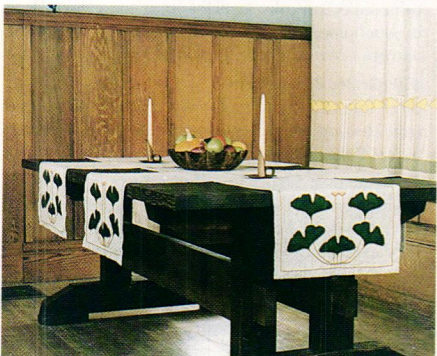
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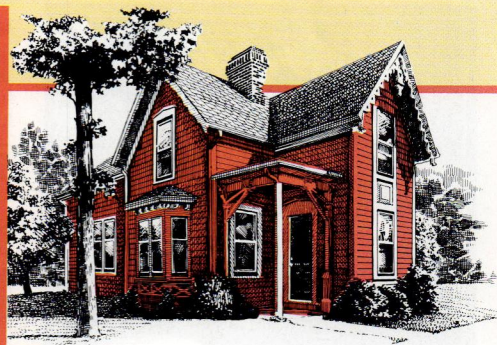
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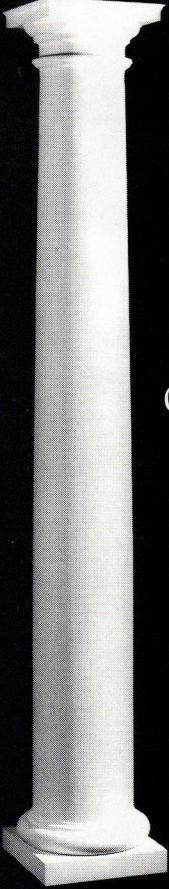
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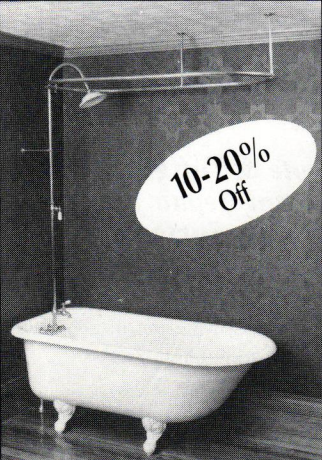
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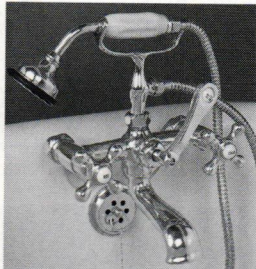
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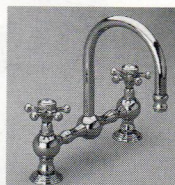
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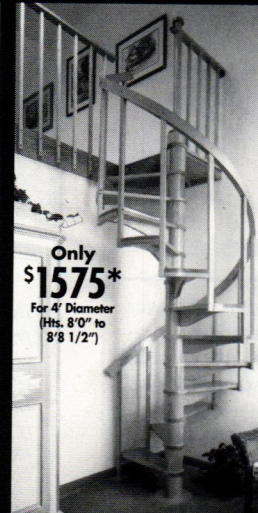
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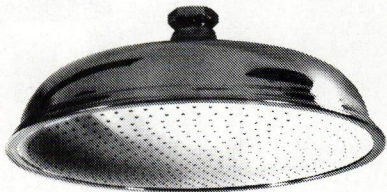
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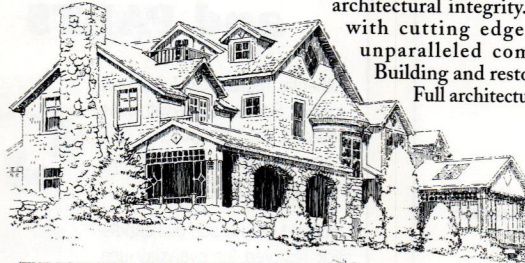


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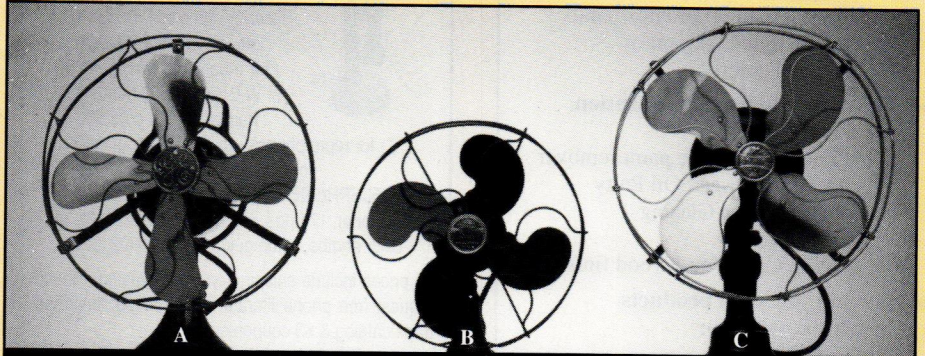
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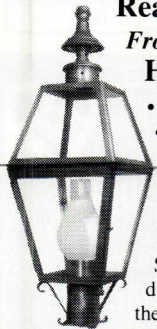


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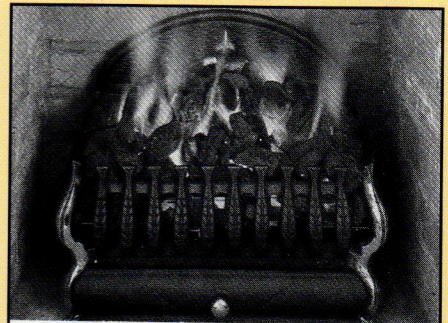
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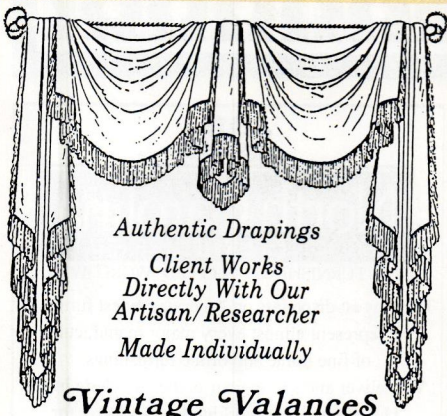
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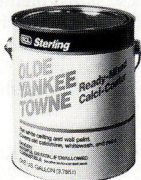


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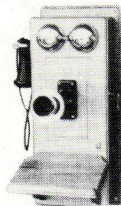
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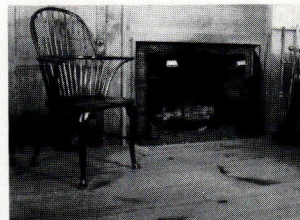
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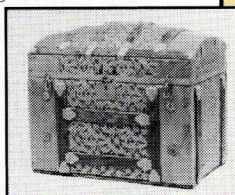
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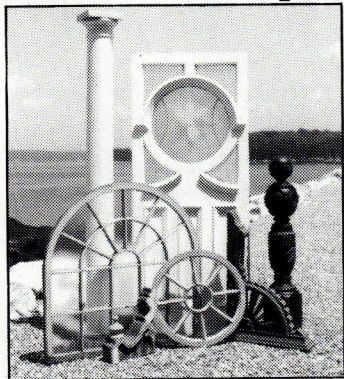
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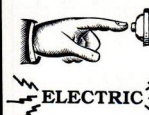
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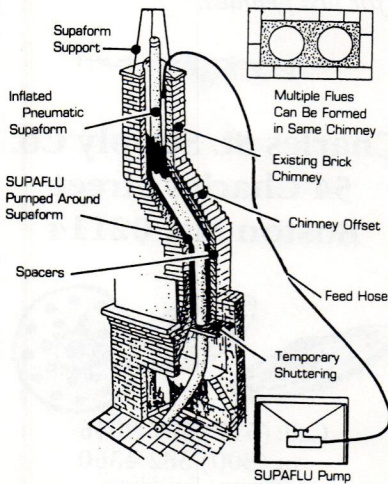
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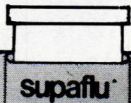
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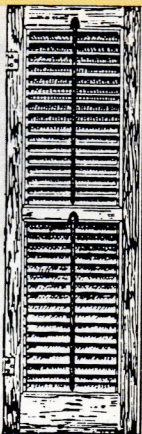
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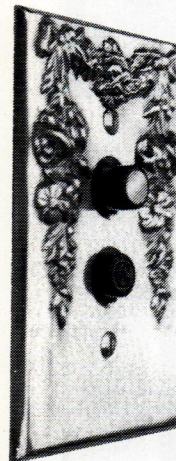
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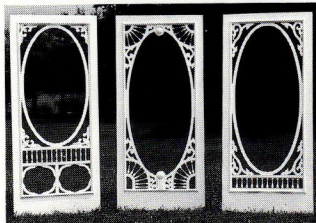
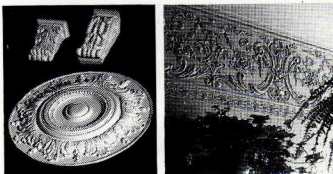
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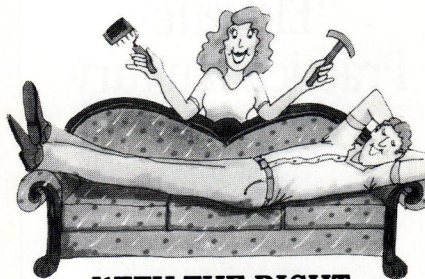


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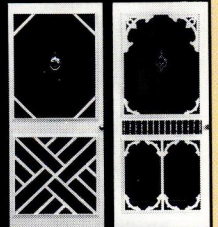
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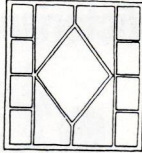
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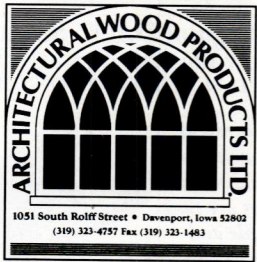
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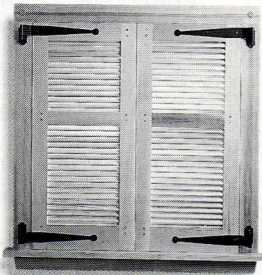
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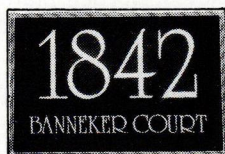
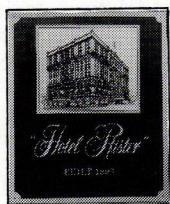
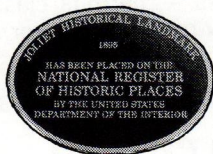
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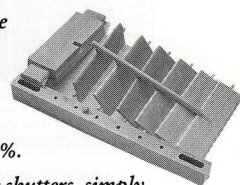
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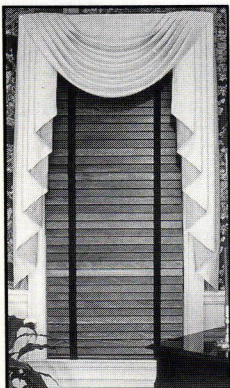
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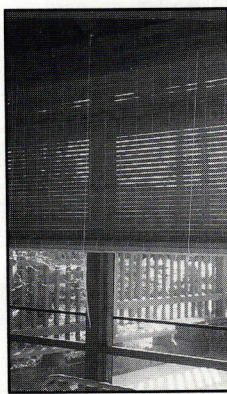
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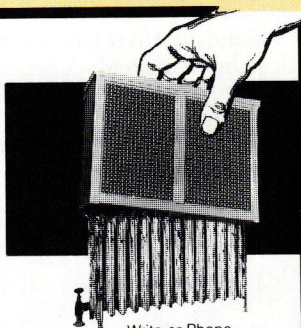
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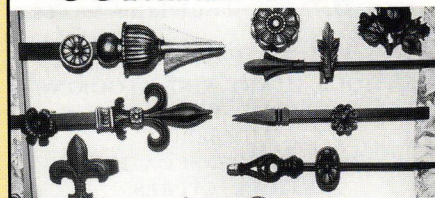
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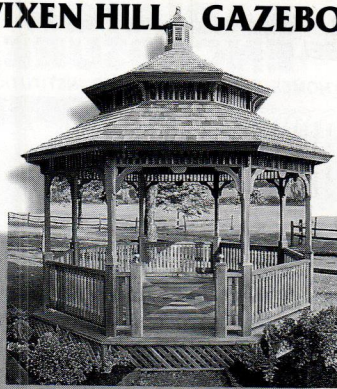
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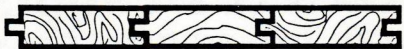
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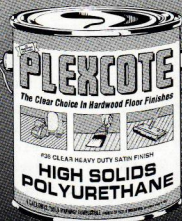


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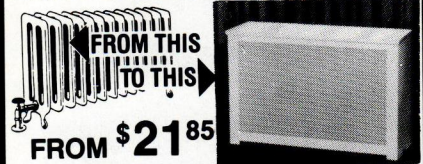
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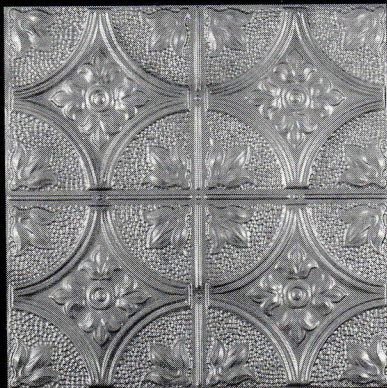
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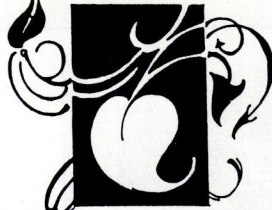


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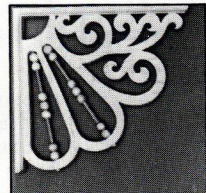
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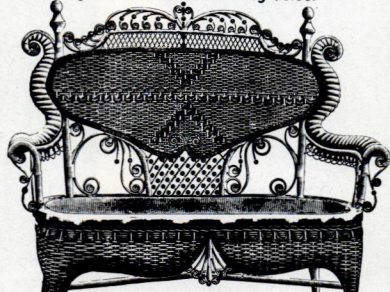
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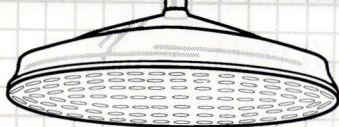
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