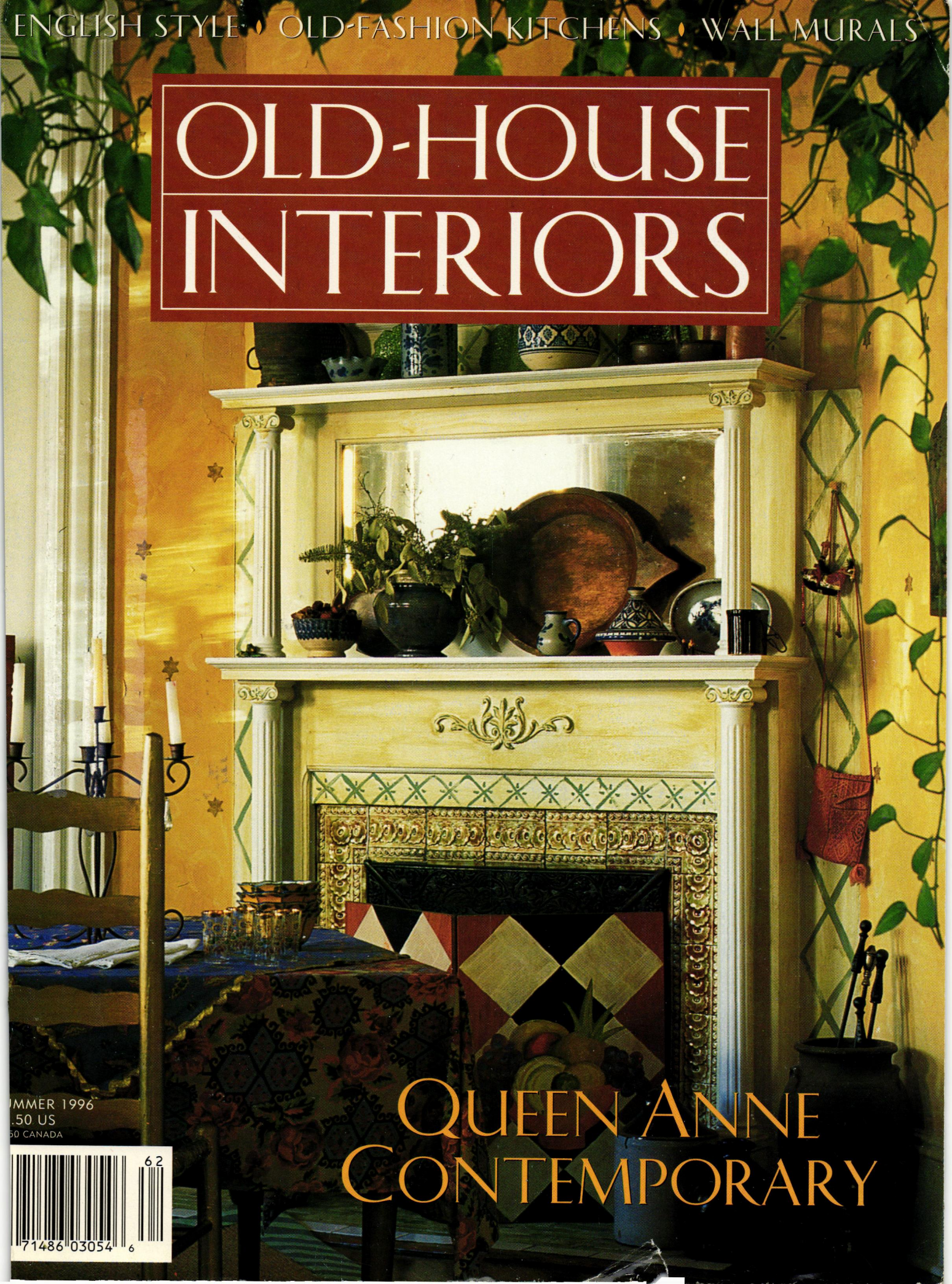


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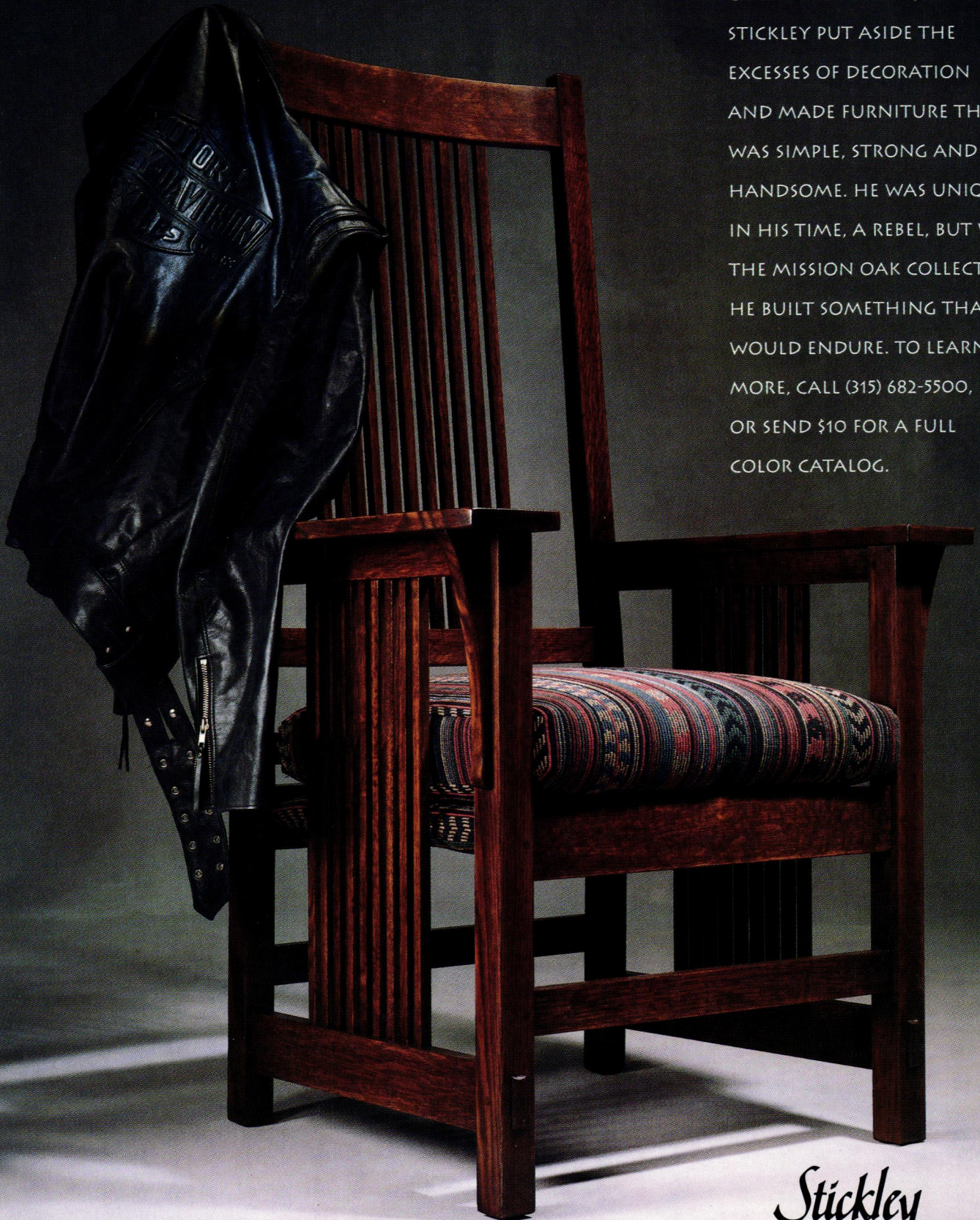
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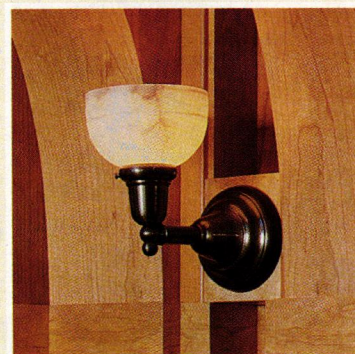
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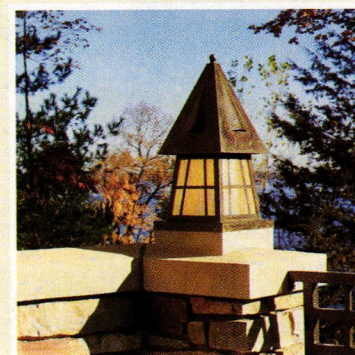
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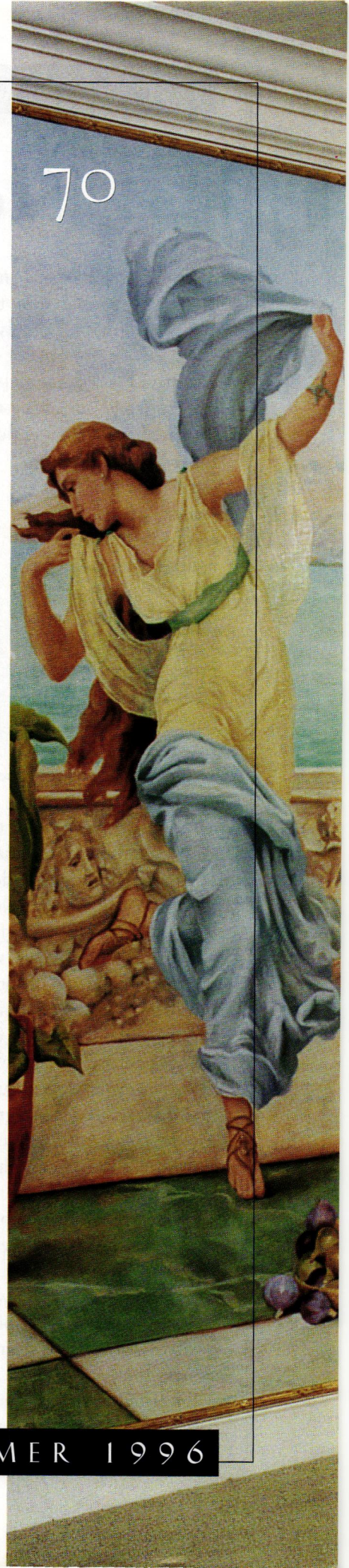
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ON THE COVER: Decorative painting brings a Savannah Queen Anne new life. Photograph by Steve Gross & Susan Daley.



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SUMMER 1996



Stories Told

OUR EDITORIAL MEETINGS ARE animated by the stories that inevitably accompany photos of offbeat or evocative houses. Before long, we're interrupting ourselves to tell of favorite houses from childhood and those happened upon. Only this morning, a reader's question about an old-fashioned footbath sent me off on a tangent about a huge Italianate that a real-estate agent showed me in Brooklyn. Built before 1870, it was decrepit but extraordinarily intact. The bathrooms were as-added in the 1880s: needle showers, clawfoot tubs, and, yes, footbaths. Toilets were water closets, literally: one pull-chain crapper was tucked behind a closet door in the hallway. Would you believe the house had a ballroom-size conservatory with a glass ceiling? The kitchen was downstairs, in back, still with its cast-iron woodstove and enameled sink on legs. The man who lived there (rent-free?) was an odd duck who sculpted, and he had many, many cats but no kitty-litter boxes. I passed—regretfully, let me add. I wanted the house (believe it or not). But the neighborhood was a little scary.

There I go again on old houses! But I'm not alone in my penchant for the houses that tell stories. Any occasional thought I might have that our features are eccentric is countered by positive reaction. From interior designers looking for more authentic inspiration, to friends and relatives flipping the pages of our latest issue,



I note an enthusiasm for houses less styled, less up-to-the-minute than those usually featured in decorating magazines. The prettiest room is stifling if it is too fussy for comfort. It is not of interest if it tells nothing of the lives lived there, or of the history that went before.

For better or worse, I guess, ours is not a group of editors whose tastes run to the latest fashion. Now we've made friends with photographers similarly inclined. Their scouting photos come with stories that sometimes prove irresistible. And so it was decided to shoot the family home in Charleston which stands arrested in time, and the very plain farmhouse kitchen, and the original pantry in New Hampshire, and the idiosyncratic interior that mixes Art Deco pieces with Mission.

I SENT THE FIRST ISSUE OF THIS MAGAZINE to the printer just days before my son Peter was born, less than 18 months ago. It has been wonderful and strange to watch each develop in unexpected and delightful ways. The magazine, like the baby, is of course the sum of all the little decisions made day to day. But children and magazines so soon take on lives of their own. *Old-House Interiors* will grow and it will change, it will become familiar and it will occasionally surprise. But I'm happy to say it will always be itself.

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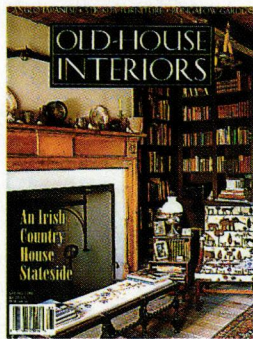
Stories from All Over

I WAS DELIGHTED TO SEE MY DECORATOR'S house "Scarriif" ["Pennsylvania Irish," Spring 1996].

Richard Smith is, as you say, a faux-finish and portrait painter, but he is first and foremost an interior decorator.

Through those talents he was able to make his house so attractive and authentic.

—Mrs. William Boyd Jr.
Sewickley, Penn.



Richard C. Smith can be reached at 501 Broad St., Sewickley, PA 15143; (412) 741-3737.

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—Sophia C. Hart
Colonial Williamsburg
Williamsburg, Virginia

THANKS FOR THE WELL-DESERVED profile of the Nylanders and SPNEA ["Married... with Antiques," Spring 1996]. That's it: I'm joining and visiting the Maine–New Hampshire–Massachusetts house museums this summer! How do I contact the Society?

—Cheryl Jones
Newburyport, Mass.

A family membership costs \$35: Society for the Preservation of New England Antiquities, 141 Cambridge St., Boston, MA 02114; (617) 227-3956.

—the editors

I READ WITH GREAT INTEREST THE ARTICLE ["Portals of the Past," Winter 1995] about San Francisco and the great earthquake of 1906. However, the quotes by Enrico Caruso were never uttered by him since he

wasn't in the hotel at the time. Please let me explain briefly.

My grandfather Paolo was an 18-year-old violinist. Caruso helped him gain immigration status, and kept him under his protective wing. The night before the quake, Caruso gave in to the pleas of his wife to get out of the city. She had a dream for 3 or 4 days that the earthquake was going to happen. Caruso announced backstage that there would be a party "up on the hill" and that if anyone wanted to get paid, they would have to attend. When the quake hit, my grandfa-

COMING UP Fall 1996



• A Creole cottage in New Orleans is a colorful example of Southern comfort.

• Few designers are as revered as William Morris, yet most of us have never seen what he had in mind. Here's the Morris Interior in his idealized form.

• When Bungalow owners lament that their house's woodwork is so dark, they may try to "brighten up" the surfaces between boxed beams and above high wainscoting. We'll show you why the best approach is "anything but white!"

ther fell. He landed on his pocket watch and broke it. The time was 5:17 a.m. Until a few years ago, I owned this piece of history.

—John Paul Ranieri
Milwaukee, Wis.

A FRIEND RECENTLY GAVE ME A CHARMING stand. It has a small knockout in the left rear corner, which we thought someone cut in order to place it against a door frame. Imagine my surprise (and pleasure!) when

we found the exact same piece, knockout and all, in the beautiful Victorian Revival bathroom ["Touchstone Victorian," Winter '95]. Is this a telephone stand, with the notch providing for a cord, or are we missing a more profound purpose? I only wish my bathroom were worthy of such a beautiful piece.

—Barbara Schuck
Sioux City, Iowa

Richard Reutlinger replies:

I had forgotten about the little notch in the top of the stand, but the cabinet was at one time attached to a more-or-less full-length mirror. The cabinet was part of an oak bedroom set, originally bought back in the 1940s when we were furnishing a summer house in Nebraska. The little cabinet did indeed hold a chamber pot for years—we had no electricity or plumbing out at the lake until the mid-1950s. While "antiquing" in Colorado I saw the exact type combination dresser/mirror set-up with the little chest on top of a larger one-drawer chest with side mirror and the little cut-out in the corner of the small chest.

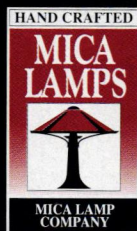
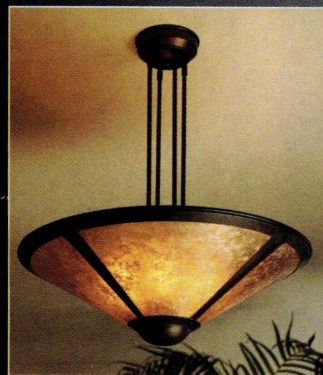


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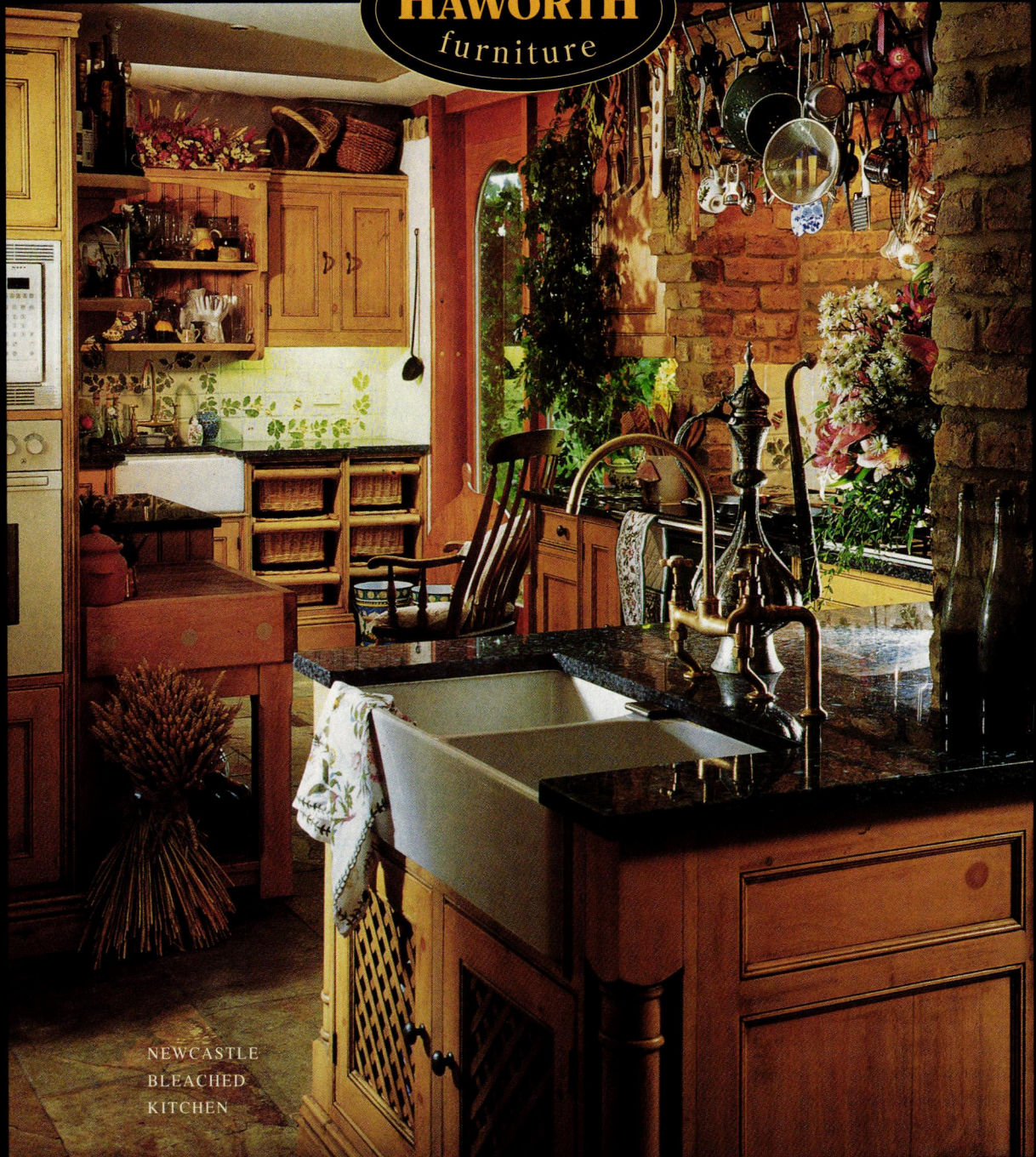
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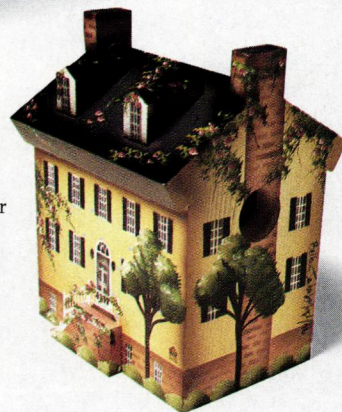


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see page 100

Stickley meets Roycroft

Contemporaries Gustav Stickley and Elbert Hubbard never had a joint project—until now. L. & J.G. Stickley Co. is reproducing a line bearing the Roycroft shopmark.

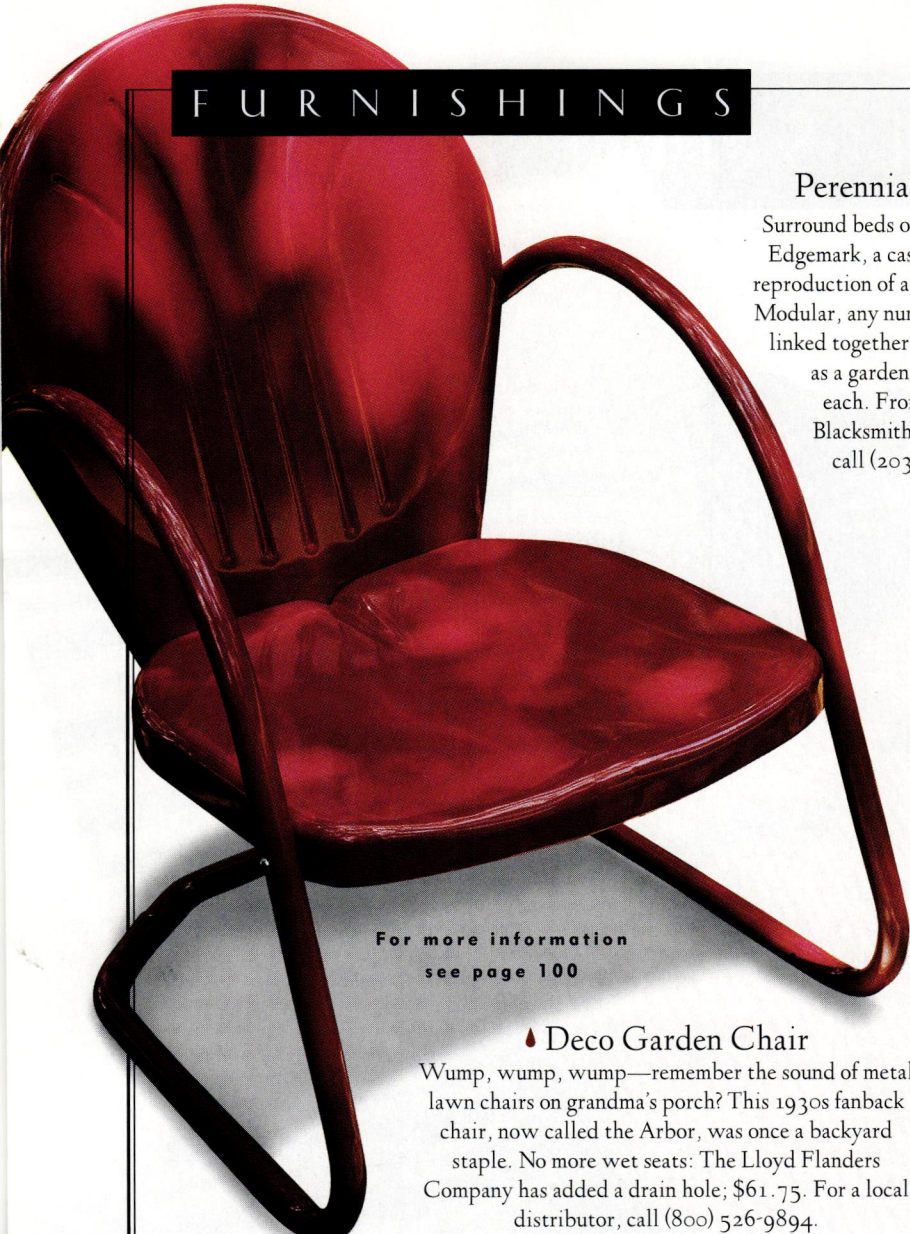
This oak magazine pedestal features keyed tenons and canted sides; \$1,666. Call (315) 682-5500.



Flights of Fancy

Hand-painted birdhouses are replicas of landmarks in Savannah, Georgia: The President St. House (right), The Pink House, and The Andrew Lowe House; \$50-\$225. From The Mulberry Tree. Call (912) 236-4656.

FURNISHINGS



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Deco Garden Chair

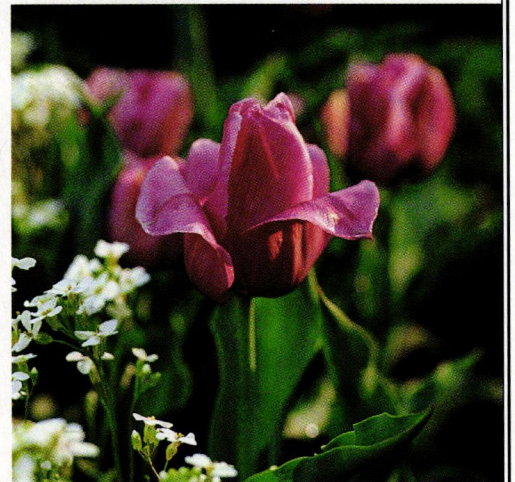
Wump, wump, wump—remember the sound of metal lawn chairs on grandma's porch? This 1930s fanback chair, now called the Arbor, was once a backyard staple. No more wet seats: The Lloyd Flanders Company has added a drain hole; \$61.75. For a local distributor, call (800) 526-9894.

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Outdoor Details



Garden Antiques

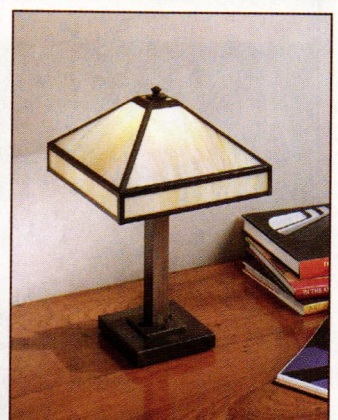
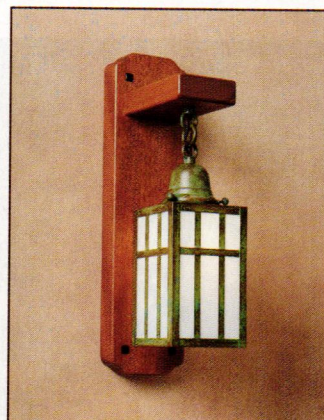
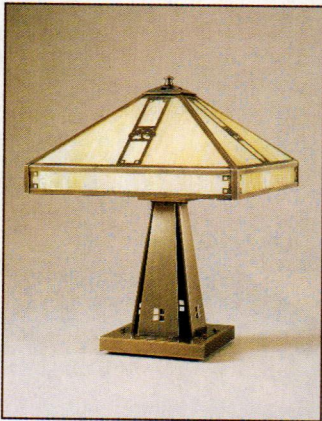
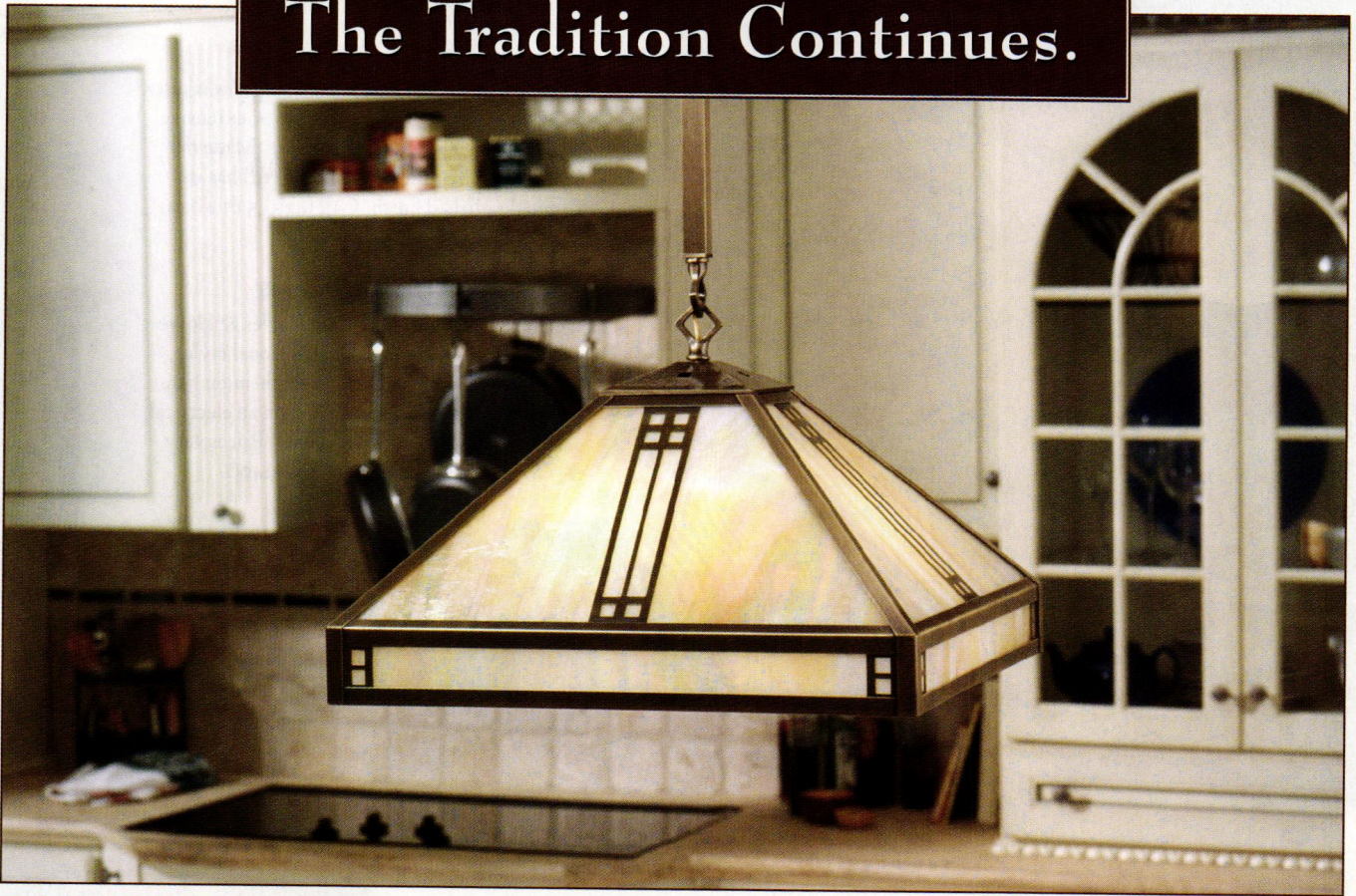
Landscape historian Scott Kunst sells nearly 100 heirloom bulbs—daffodils, crocuses, hyacinths, gladiolus, and tulips—through his Old House Gardens catalog. Devoted to rare antique bulbs, it is filled with dates, histories, fragrances, and colors. Send \$2 to Old House Gardens, 536-1 Third St., Ann Arbor, MI 48103.

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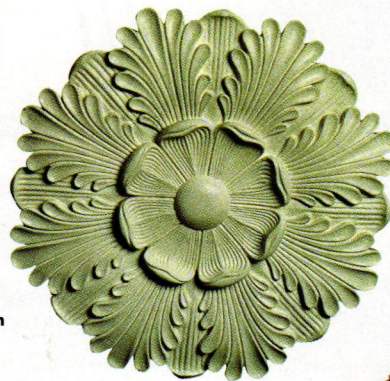
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Want to dress a plain ceiling? Hayles & Howe offer plaster medallions in traditional styles, such as the Georgian Fan and Anthemion Fan. The ceiling roses can be mounted on an electrical cap that twists onto a back plate. Prices vary with size. Call (410) 385-2400.



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Corner blocks and mouldings on these architectural mirrors are enhanced by crackled and distressed finishes. The beveled mirror with a 4" deep ledge is the perfect replacement for medicine cabinets; the mirror with floral corner blocks is for any room. Mirror with shelf costs \$265-\$300; smaller mirror, \$100-\$125. From Williams Cabinetry; call (207) 422-9532.



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In Line Lighting

The three lantern pendants of this Mission chandelier throw elegant light above work island or table.

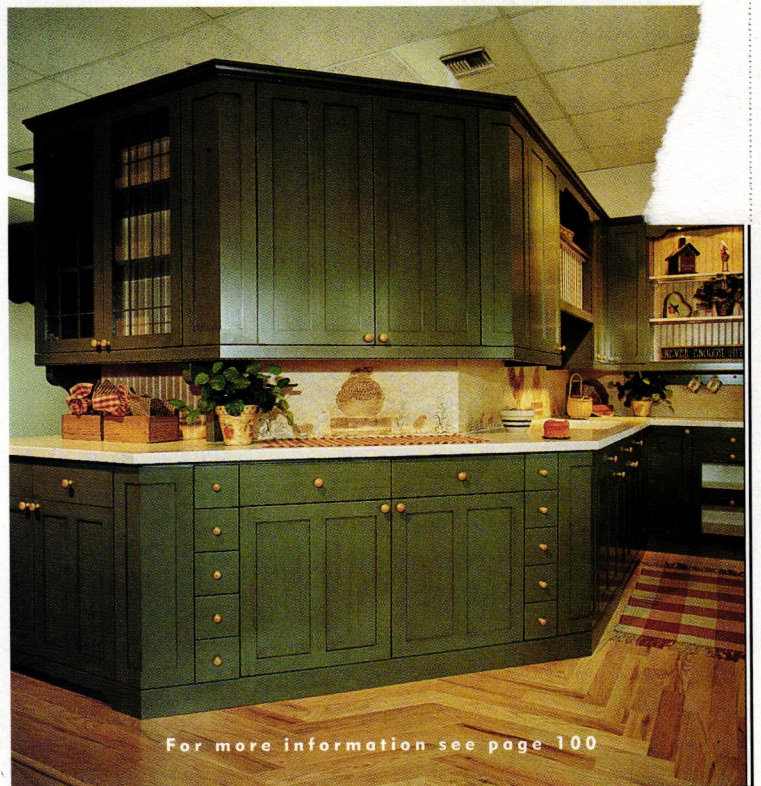
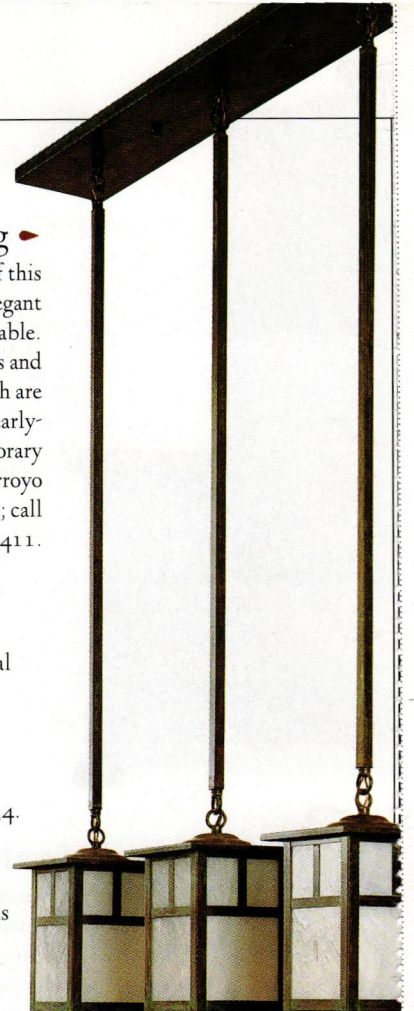
White, opalescent art glass and verdigris patina finish are equally at home in early-20th-c. or contemporary kitchens. From Arroyo Craftsman; call (818) 960-9411.

A&C Tea Towels

Ulster Linen Co. has introduced royal blue Snakeshead to its Morris line of linen tea towels; others include Pink and Rose (top), Myrtle, and Rose Chintz. Patterns shown, \$10-\$12. For a distributor, call (212) 684-5534.

Edwardian Kitchen

British designer Mark Wilkinson was inspired by the Edwardian period to create "The Cook's Kitchen." Curved cabinets are complemented by soft greens in tiles and finish. Wilkinson showrooms design finishes and countertops; tiles and floors to appliances. Call (617) 482-1580.

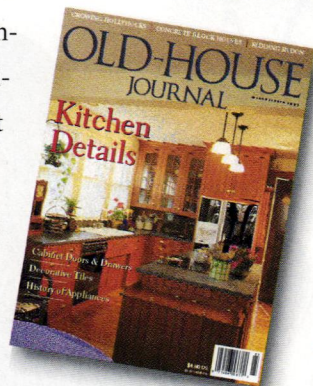


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assure good workmanship while they save you money. **OHJ** isn't all preservation nuts and bolts. We also feature articles about landscaping, and the history of various house styles. ◀ Over the years, our readership demand has actually been able to persuade manufacturers to reintroduce such long-neglected items as push-button light switches and Lin-crusta-Walton wallcovering. ◀ We think you'll be delighted and fascinated by our unique publication. Subscriptions to **Old-House Journal** are \$27 per year. Send to **OHJ**, PO Box 58017, Boulder, CO 80322-8017.

OLD-HOUSE JOURNAL

FURNISHINGS



Thumbs Up

Early-20th-century cups had a thumb guide (indent) along the rim—a detail lost to mass manufacture. United Crafts brought it back on its hand-glazed and moulded stoneware. Pine-cone pattern dishes come in a matte-green, dishwasher-safe glaze; 5-piece place setting, \$145. Call (203) 869-4898.

Retro Rose

The Tudor Rose pattern was produced in the early-20th century by Onondaga Pottery (now Syracuse China)—and is still being made. Offered at Dalton's, this elegant china is dishwasher-safe and microwaveable; 5-piece place setting, \$79.95. Additional pieces available. Call (315) 463-1568.

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A Victorian Primer

American Empire, Gothic Revival, Rococo and Renaissance . . . the rustic, the mass-produced, the Japanesque . . . Arts & Crafts and Colonial Revival. All of these are Victorian, an era that broke any sequential ordering of architecture and interior design. **BY HARVEY GREEN**

WE ARE USED TO THINKING of domestic architecture and furnishings as a linear succession. But, beginning in the middle decades of the 19th century, revolutions in manufacturing, transportation, and credit-buying made more goods available to all sorts of consumers. Dramatic changes in papermaking and printing fed and reinforced interest in fashion. Understanding American Victorian architecture and interiors means that we recognize the multiplicity of rapidly changing and simultaneously popular styles.

Furnishings from the mid-18th century through the 1830s had taken inspiration from the classical Greek and Roman forms rediscovered during the Renaissance. In the United States, moreover, columns, acanthus leaves, and other neoclassical devices seemed fitting for a democracy. There were, however, subtle indications already of a romantic enthusiasm for the exotic, the mysterious, and the (cultivated) "primitive," as well. The leaven of exotic "Chinese" decoration can be found in Thomas Chippendale's work, for example.

The introduction of the Gothic style in the 1830s, and its obvious European roots, signaled a change in

American taste. By 1840 in many urban areas, Gothic-inspired houses, chairs, bedsteads, tablewares, and other domestic goods were commonly available in most price categories. But the appearance of the Gothic style did not continue a sequential ordering and linking of architectural and interior decorative styles. Andrew Jackson Downing's *Landscape Gardening and Rural Architecture* (1843), *Architecture of Country Houses* (1850), and *Rural Essays* (1853) are considered the prime sources of the Gothic style in the United States—but each also contains illustrations decidedly not Gothic. The *Architecture of Country*

Houses included plans and elevations for Rural Gothic, Anglo-Italian, Classical, Pointed, Bracketed, English Rural, Swiss, Symmetrical, English, Gothic, and Romanesque cottages, houses, and villas.

Romanticism and historicism became widely dispersed in architecture and domestic furnishings. Like Downing's works, George Woodward's *Architecture and Rural Art* (1867) and S.B. Reed's *House Plans for Everybody* (1878) contain plans and elevations for houses and outbuildings in various architectural styles including, among others, French, Italian, Gothic, and Rustic.

Moreover, the furniture remained popular long after the so-called "Gothic revival" had allegedly run its course. Factories continued to produce Gothic pieces in all price ranges well into the 1870s. Indeed, almost as soon as the Gothic became popular, and certainly by the 1850s, rococo (or "French") furniture, full of elaborate S- and C-curves, scrolls, and machine-carved fruits and flowers, found favor with well-to-do urban buyers. This metropolitan version of the French style had a more limited appeal in the countryside, even among the wealthy. Still, more restrained and cheaply manufactured curvilinear furnishings were soon in



OPPOSITE: Victorian opulence at its mid-century height: the Gothic Revival masterpiece Lyndhurst, designed by A.J. Davis in 1842 and remodeled by him in 1864.

ABOVE: A Victorian ormolu-mounted, brass-inlaid, tortoiseshell and walnut center table from the mid-19th century.

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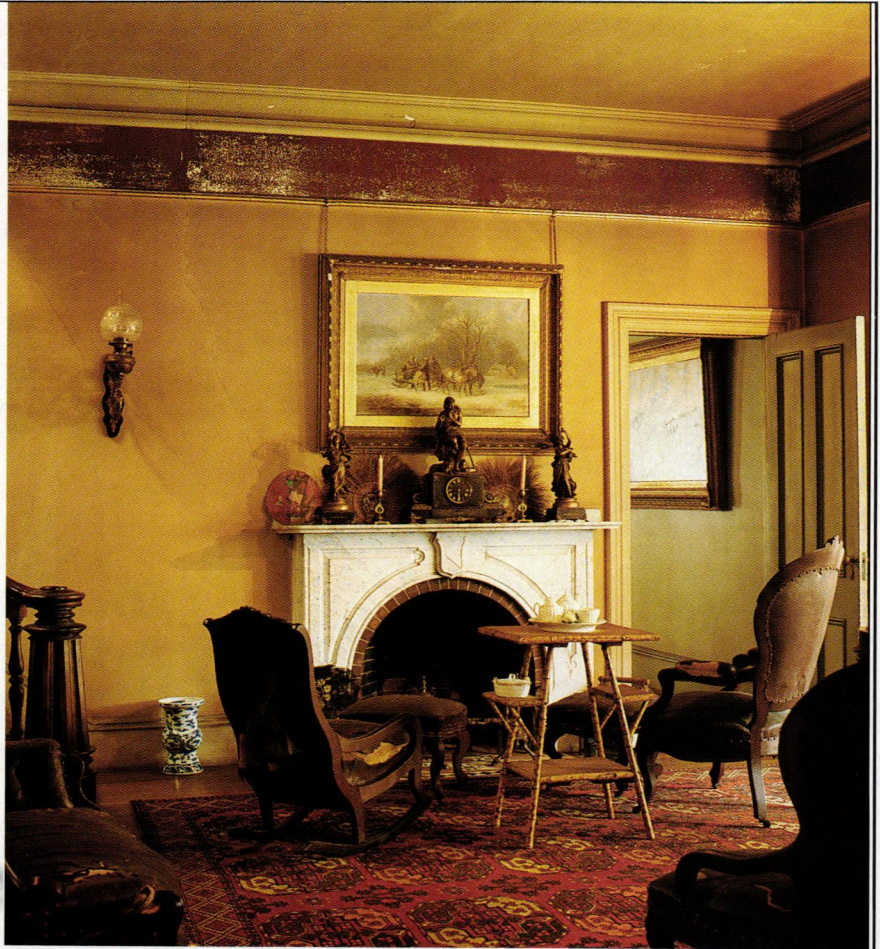


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the inventories of most high-volume furniture dealers.

At roughly the same time, “Renaissance”-style furnishings, which looked nothing like furniture of the Renaissance, were big sellers. Architectural in their inspiration, they included the columns, shields, and turnings more likely to be found on the urban buildings of 16th-through 18th-century Europe, than as part of the furniture of the era. Renaissance-revival furniture might also include, for example, decorative devices such as a machine-sculpted head of a woman (the third-generation interpretation of a European Renaissance rendition of a classical Greek or Roman sculpture) or a medallion with marquetry inlay of Renaissance musical instruments. Such furniture might have been expensive, but it was available to the middle and upper-middle class-

es, who could buy it on credit. Consumers and manufacturers attached themselves to a glorious Western intellectual and artistic heritage—and did so with mass-marketed, machine-made goods.

Less expensive furniture had less expensive decoration (paintings or decals rather than inlay) and was made of cheaper woods (pine or oak rather than mahogany, walnut, or rosewood). Mass-produced bedsteads such as those manufactured by Heywood Brothers and Company of Gardner, Massachusetts, in the 1870s were made of ordinary pine, elaborately painted. Painted panels in the headboard commonly showed a still life of fruit, or a farmhouse scene, or a mist-shrouded castle reminiscent of Staffordshire tablewares and European Romantic paintings.

Such furniture would have certainly been appropriate in the Ital-

LEFT ABOVE: Armchair and console table, both Renaissance Revival, by Gustave Herter, ca. 1860; rococo-style bench from the mid-19th century by John Henry Belter. **ABOVE:** This Victorian room in an 1860s house remains unchanged since about 1890.

ianate or “villa” style of architecture popular after 1850, since the motifs of these goods resonated with the monumental spaces and scale of these buildings. But consumers found it comfortable to include these furnishings in older houses as well, both for economic reasons and aesthetic rationale. The symmetry of Renaissance goods worked well with that of neoclassic Greek Revival architecture, as well as with the “European” sophistication implied (for some) by the Gothic style.

Mingling historic and other exotic “styles” created a tactile and visual culture of complicated, dense, and often disguised and surprising

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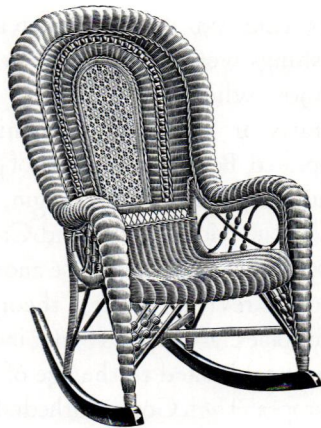
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references. Victorians combined textures and patterns in ways that still startle and often confound the modern eye. For Victorians, small zones of color and intricate pattern were pleasingly complete units, to be appreciated individually, rather than as part of an entire room or building. An architectural parallel came in the 1870s with the Queen Anne style, which combined many textures on building exteriors. The eclectic exterior of these large (and therefore middle-class or well-to-do) structures often housed an equally varied assortment of furniture styles.

GOthic, ROCOCO, AND RENAISSANCE FURNISHINGS coexisted in the marketplace with explicit references to the wild areas (or at least semi-domesticated and park-like places) about which European Romantics rhapsodized. Architectural renderings of rustic buildings and accoutrements appeared as early as the 1840s, and cast-iron rustic furnishings for the garden or porch were readily available by 1850. These goods continued to be popular until the end of the 19th century.

By the late-19th century, cast-iron rustic was joined by furnishings made of real branches and twigs, or wood machined to look like them. Intended for sheltered or interior use, some of this furniture was made

by independent workers in the woods, but much of it was made in urban factories. An occasional piece of rustic furniture or picture frame became a commonplace in late-Victorian households, a fashionable gesture to the wilds or the great "camps" of the wealthy.



Between 1870-1900, wicker was immensely popular. This rocking chair is from the 1898 Heywood Bros. and Wakefield Co. catalog.

Asia, and in particular Japan, were also sources of inspiration. When the Japanese showed up at the Centennial Exhibition in Philadelphia in 1876, their quiet workers and radically different Pavilion were a sensation. Unlike the Chinese, who came by the thousands to work on the railways and mines and who endured vicious prejudice, the Japanese seemed uninterested in emigrating. By the late-19th

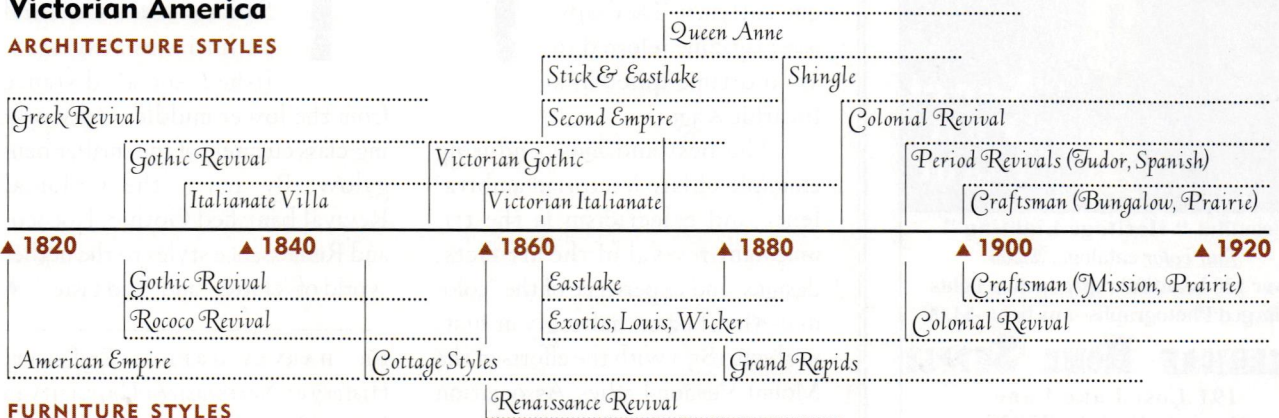
century, and until they established themselves as a military power after 1905, they were looked upon with admiration by American cultural critics because of their reputation for grace and stern discipline.

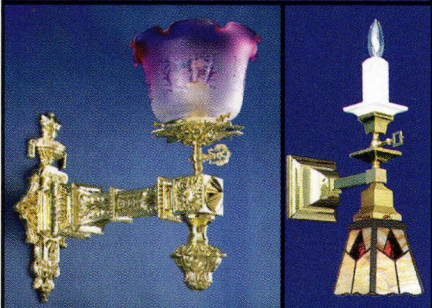
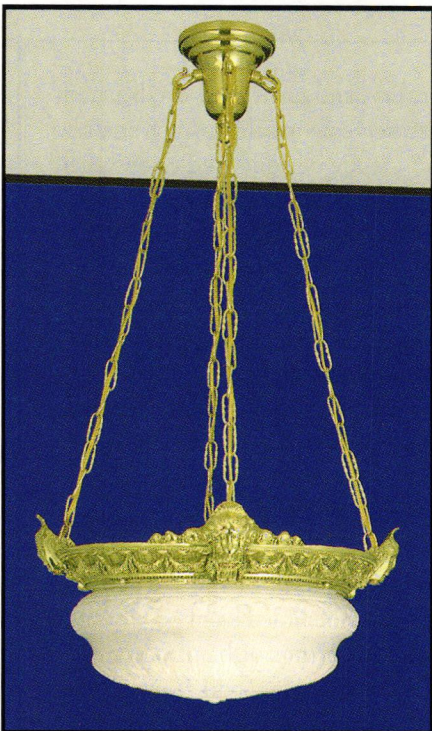
By the 1880s, actual replicas or originals of Japanese and Chinese furnishings, especially fans and decorative ceramic wares such as vases and urns, were used as accents in American homes. Furniture manufacturers also produced all sorts of furnishings with structural elements (legs, stretcher, frames) or applied decoration that resembled bamboo, or with incised carvings of bamboo stalks, chrysanthemums, and leaves. The seeming serenity of Japan inspired late-century architects such as Greene and Greene of California and their clients to not only build houses in the Japanese style but also to employ Japanese workmen. Less wealthy people contented themselves with the occasional *objet d'art*, an inexpensive kimono, or, in time, with the architectural derivative of houses like the Greenes', the Bungalow.

For some householders, the flat and incised surfaces of Japanese-inspired furnishings seemed a continuum with contemporary English Reform or Eastlake furnishings, which also featured restrained, flat, rectilinear surfaces with incised decoration, rather than deeply carved

Victorian America

ARCHITECTURE STYLES





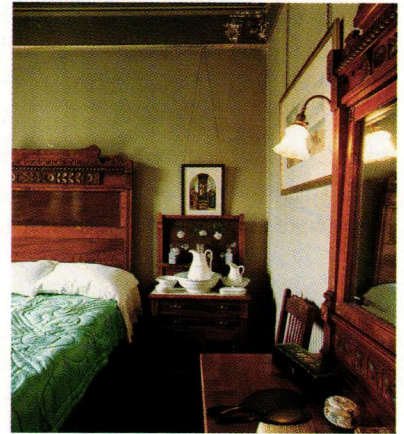
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or ornate, applied ornamentation. Named for Charles Locke Eastlake, whose *Hints on Household Taste* first appeared in 1868, the style in some pieces combined what appeared to be hand-wrought hardware with simple lines, lighter woods, and an occasional reference to the Gothic.

EASTLAKE AND ASIAN-INSPIRED FURNISHINGS were still popular in the 1890s, when American Arts and Crafts or "Mission" furnishings appeared. Born of the theories of John Ruskin, Augustus W.N. Pugin, and William Morris, Arts and Crafts furnishings were in a sense another Gothic revival, as these theorists and some craftworkers (if not industrialists) looked to the age of the European High Gothic cathedral for models of communities that integrated hand and heart, production and art.

In architecture, the new Bungalow style seemed the perfect counterpart to the Arts and Crafts style. The Bungalow, Arts and Crafts, rustic, Eastlake, and Asian styles of architecture and furnishings are unified in a social and cultural sense, their popularity in part arising from Americans' concern for their physical and mental well-being, what one author in *The Craftsman* magazine referred to as "old-time quiet in a breathless age."

The best and most enduring example of late Victorian ambivalence and eclecticism is the triumphant revival of the artifacts, designs, and experience of the "colonial" that began, haltingly at first, in about 1850 with the efforts of the Mount Vernon Ladies' Association to preserve Washington's planta-



ABOVE: A full suite of Eastlake furniture purchased in the 1880s. **BELOW:** A William and Mary-style side chair, ca. 1900.

tion. The 1876 Centennial Exhibition, and in particular its "colonial kitchen," helped stimulate what *Godey's* in February 1880 termed "the present quaint style of house furnishing" that employed "old-fashioned bookcases" and "relics of olden time." By the 1890s, the "relics," or antiques, had been joined by replicas and adaptations.



Housing in the colonial style showed a similar shift in consumer consciousness. Georgian colonial architecture, with its symmetrical façade and neoclassical detail, became popular among the middle class and the wealthy, due both to its considerable size and colonial Anglo-Saxon links. Colonial enthusiasms also established social distance from the lower middle- and working-class clientele of the smaller bungalow. By 1910, the Colonial Revival banished Gothic, Rococo, and Renaissance styles to the nether world of "clutter" and "bad taste." ♦

DR. HARVEY GREEN is Professor of History at Northeastern University in Boston, Massachusetts.

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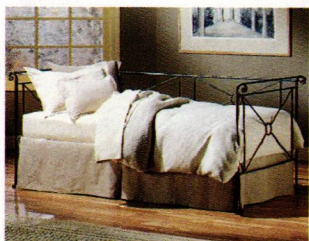


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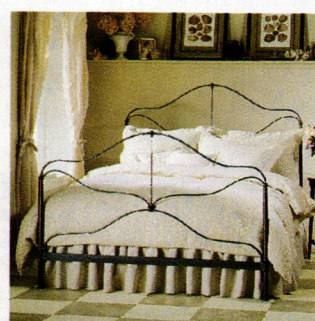
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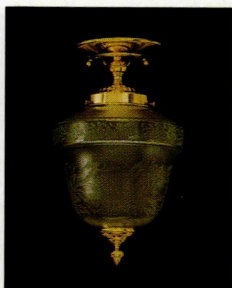


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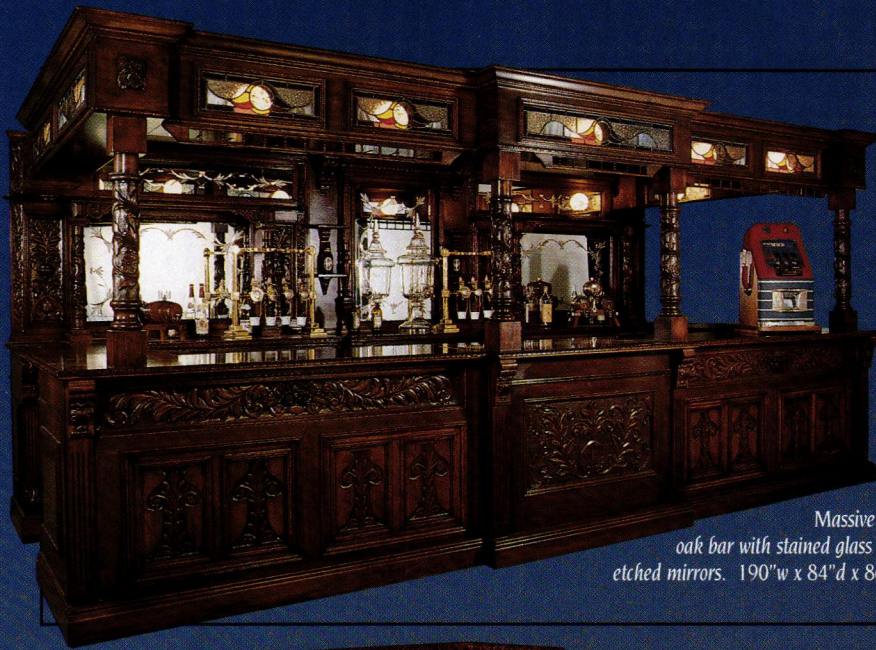
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HISTORY & INTERPRETATION

SUMMERTIME IS THE RIGHT SEASON TO VISIT A COUNTRY HOUSE in Connecticut whose very rooms seem inspired by English garden design. A Victorian mini-theme follows on the Queen Anne style and its eclectic interiors; here we introduce decorating trends of the 1880s. History is evident in the storybook Queen Anne—literally: it's the Atlanta house where Br'er Rabbit was born. Then on to Savannah for a look at one woman's fresh interpretation of the style. (If you have any doubt about the effect of painted decoration on prosaic space, check out the laundry room on page 53!) ¶ Now leave the 19th century behind and come with us to a pair of very individual kitchens, both old-house compatible. The Arts-and-Crafts kitchen delivers striking variations on familiar themes: its period-style woodwork is finished in the white enamel of the 1920s; and its timeless blue-and-yellow scheme is playfully modern with a celestial theme. The sec-



ond kitchen is almost a survival, unassumingly reminiscent of the 1930s. ¶ There isn't a historical decorating accent bolder than a mural painted on the wall. From antique Rufus Porter primitives to eye-popping trompe l'oeil done in the 1990s, our examples may have you thinking that you can't live without one. In the meantime, though, consider a do-it-yourself project that brings instant gratification: go plant flower boxes, a tradition that complements any old house.

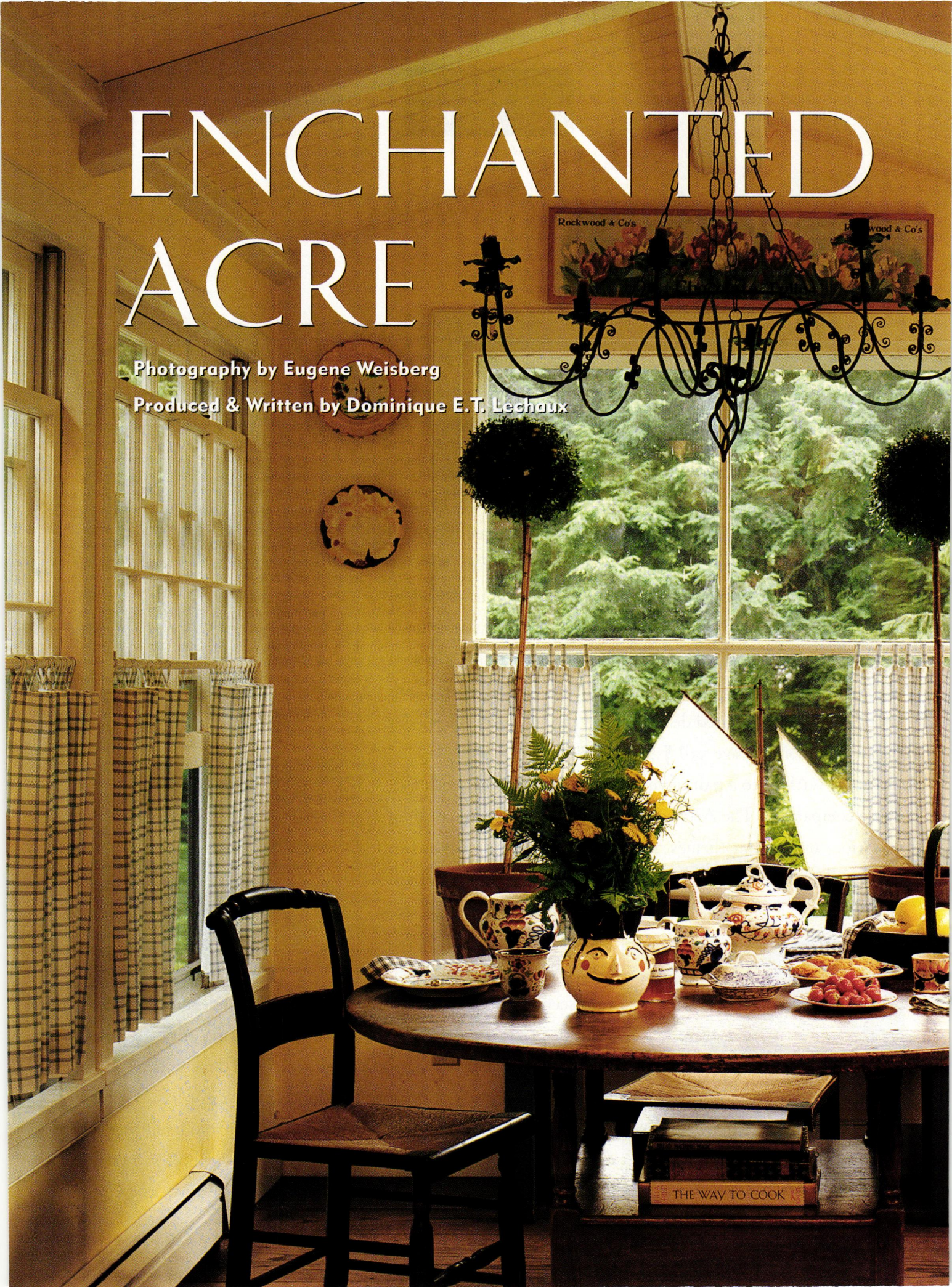
—THE EDITORS



ENCHANTED ACRE

Photography by Eugene Weisberg

Produced & Written by Dominique E.T. Lechaux



Englishman Tim Mawson creates a garden room, and finds room to garden in his Connecticut patch.

TUCKED AWAY IN THE HAMLET OF Washington Depot is a one-acre property that gives Eden some stiff competition. The white clapboard farmhouse perched on a soft rise of land with the slow-moving Shepaug river drifting below is surrounded on all sides by an exuberance of gardens. This is home for antiquarian bookseller Timothy Mawson, a transplanted Englishman with a wistful smile and schoolboy charm whose eponymous shop, minutes away in the sleepy but stylish village of New Preston, reflects his passion for gardening.



The back of the house is engulfed by window boxes overflowing with magenta and pink impatiens, English ivy, and fragrant flowering vines. **LEFT:** The cheery, beamed breakfast room with its buttery walls and simple blue-and-white-checked curtains began life as a humble screened porch. The 18th-century American hutch table is a gathering place for early morning tea and winter suppers.



The whimsical garden room—flanked by real gardens on both sides—is crowded with the books, prints, and objects Mawson treasures. Artist Carol Anthony painted an English sky with wisps of cloud on the cathedral ceiling and added a curious family of pears, symbolizing each member of the household.



Wandering through Mawson's domain is like stepping out of the pages of a garden memoir by such luminaries of the genre as Beverly Nichols or Vita Sackville-West. Myriad sensations enfold you: the sound of crickets, the soft snuffles of Millie the pug snoozing in the shade, the sweet and pungent fragrance of a hundred flowering things. Mossy paths, overflowing urns, and a rusty grillework gate. . . it all has a certain patina which belies the fact that this timeless spot was created only five years ago.

Tim and his partner, Gael Hammer, were smitten by the place the moment they laid eyes on it. Built in 1830, the house presented such a daunting renovation prospect that no one had been brave enough to take it on. "We couldn't resist bringing it back to life," says Tim.

"Back to life" meant virtually starting from scratch. Tim and Gael began by gutting the interior and modernizing things while remaining true to the house's character. "I love this house's little oddities," explains Tim, "its eccentricities, like the uneven floors and its irregular shape. We've tried to make these quirks work for us."

Ceilings were raised to expose original wooden beams. The three upstairs bedrooms were given dormers. Layers of 1920s wallpaper were peeled off the walls, and a new entrance was created on the site of the house's original bathroom. Gael's spacious first-floor bedroom, with its Damson plum-colored walls, once was a warren of tiny interconnecting rooms.

TOP: The painting of a young man holding a lantern and the old Japanese paper lantern hanging from the frame complete an exotic tableau. **RIGHT:** The garden enclosure on the desk is an American salesman's sample from the 1930s, the diminutive garden implements are French, and the tiny lead topiaries and urns are from England.





AN ASTONISHING RANGE OF BITS AND PIECES fill every square inch of the rambling house. "I never mind if something is chipped or faded," says Tim. "If its color or shape is beautiful, that's all that matters to me."

In the drawing room, a rose-and-cream-striped Chesterfield sofa sags comfortably as you sit down with a clutch of books from one of the stacks that spill over everywhere. A pair of '30s floral chintz curtains from an antiques sale just fit the windows. Antique fabrics were also used to create the shades and cushions for the room's bay window and window seat.

A rather threadbare and prickly mustard velveteen, horsehair-stuffed armchair is drawn up to the fireplace. Spotty Staffordshire dogs and a patchwork fireplace fan crown the mantel. Made up of hundreds of bits of 19th-century wallpaper, the fan is a veritable "cabinet of curiosities." In the summer, ivy grows out of the fireplace; the rest of the year, it's in constant use. The cast-iron, wood-burning stove, whose mate is in the Smithsonian museum (only two were ever made), was found by a neighbor.

Most of the house's furnishings were antiques fair, estate sale, or auction finds discovered on exploratory forays throughout New England and in Europe. "I love things that are whimsical and charming, not necessarily terribly valuable," says Tim, although things he once picked up for a song are now impossible to find.

THE HOUSE, OF COURSE, IS ONLY PART OF the story. The key to understanding the place, according to Gael, is the

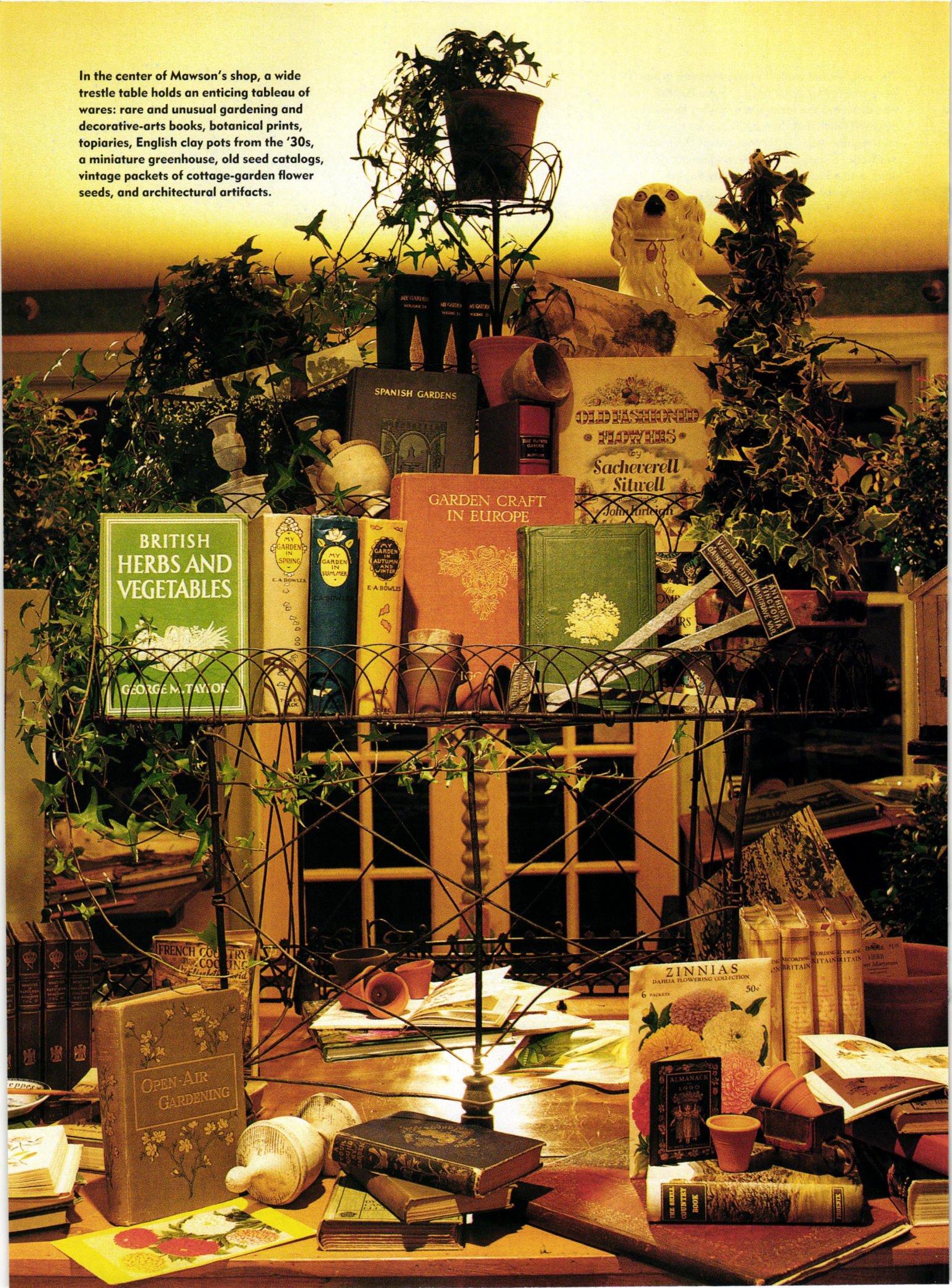


TOP: The bed hanging was originally part of an Arabian potentate's travel tent. Tim discovered this extraordinary object at the Brimfield fair in Massachusetts. **LEFT:** The clawfoot tub was gingerly maneuvered up the narrow stairs to Tim's bathroom.

The soft, glazed walls ("mossy Mawson green") were created by artist friend James Griffith, who achieved the ferny tint by laying down an eggshell finish and then adding color to create an irregular wash. It's a soupçon of Bloomsbury aesthetic, a suggestion of Sissinghurst's gardens, and a look that is timelessly English.



In the center of Mawson's shop, a wide trestle table holds an enticing tableau of wares: rare and unusual gardening and decorative-arts books, botanical prints, topiaries, English clay pots from the '30s, a miniature greenhouse, old seed catalogs, vintage packets of cottage-garden flower seeds, and architectural artifacts.



garden. Indoors and outdoors flow seamlessly in a succession of garden rooms. "I knew I wanted to be able to look out and see gardens from wherever I was in the house," notes Gael.

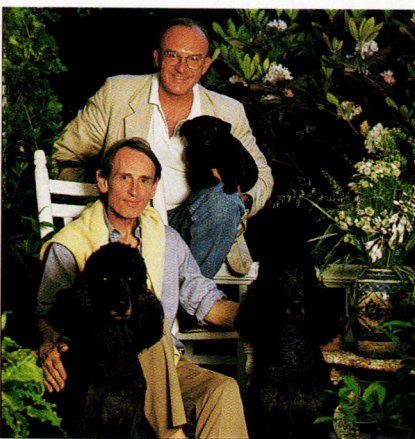
A series of brimming borders beckon with their color and scent; old roses ramble and twine with fragrant flowering vines; and eccentric surprises—palace-like antique birdhouses and topiary birds—are tucked in unlikely corners.

The moon garden, which pays tribute to Vita Sackville-West's white garden at Sissinghurst, is a haven of clematis, nicotiana, scented geraniums, daturas, and lilies that glow at dusk. Antique café chairs flank a mossy birdbath, and ivy cascades from stone urns.

From the moon garden, French doors open into the whimsical garden room, once the site of a primitive ice house and now Tim's study. A charming, small oval window is all that remains of the original room. The cathedral ceiling is a trompe l'oeil tableau of English sky and wisps of cloud. It was painted by artist Carol Anthony, who added the curious family of pears, each of whom stands for a member of the household.

A self-confessed "armchair gardener," Tim's gardens are just as likely to be gardens of the imagination—expressed indoors on a tabletop—as outside. He admits, "I'd rather be arranging flowers or directing from an armchair than grubbing in the soil."

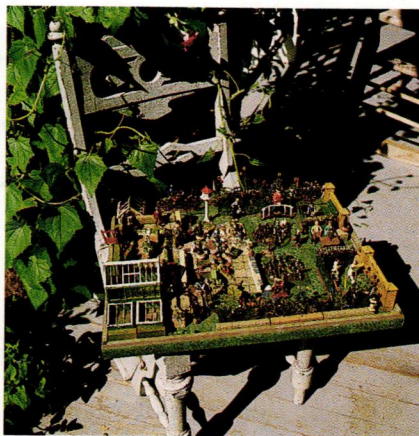
For people and pets, this is a place of contentment and calm. There is always gardening to be done or a shady spot in which to curl up with an enticing book from the trelliswork bookcase. "One is terribly lucky to live in a place like this, really," smiles Tim, handing his visitor a freshly cut bouquet from the garden. ◆



ABOVE: From late spring through autumn, meals are taken alfresco under a capacious Italian market umbrella on the deck.

MIDDLE LEFT: Tim's love of the garden finds expression through his beloved collection of garden literature and ephemera. Gael (standing) is the practical one, for whom staking and double-digging and composting hold no terrors. **MIDDLE RIGHT:** The shop's renowned window boxes contain a lush medley of cascading "Azure Pearls" petunias, lavender, miniature variegated ivy, and more.

BOTTOM RIGHT: An English lead miniature garden made in 1924—one of Tim's favorite treasures—is placed under the hibiscus on the front porch.





PERIOD INTERIORS

QUEEN ANNE

English-derived and popular from 1875 through the 1890s, the quintessential Victorian house is a period favorite. Robust but lighthearted exteriors, with their asymmetrical façades, towers, verandahs, and fancy-butt shingles, hint at the sweetly eclectic rooms inside. BY PATRICIA POORE



IT'S EASY ENOUGH TO DESCRIBE THE QUEEN Anne house—on the outside. Perhaps the most beloved of Victorian styles, it is an optimistic, dizzyingly asymmetrical tour de force. Despite English roots and classical motifs, it is peculiarly American in its mass-produced ornamentation and lavish use of wood.

The Queen Anne interior, however, is harder to pin down. The style itself hastened the end of the High Victorian concept of decorating—lavish, indiscriminating—toward the 20th

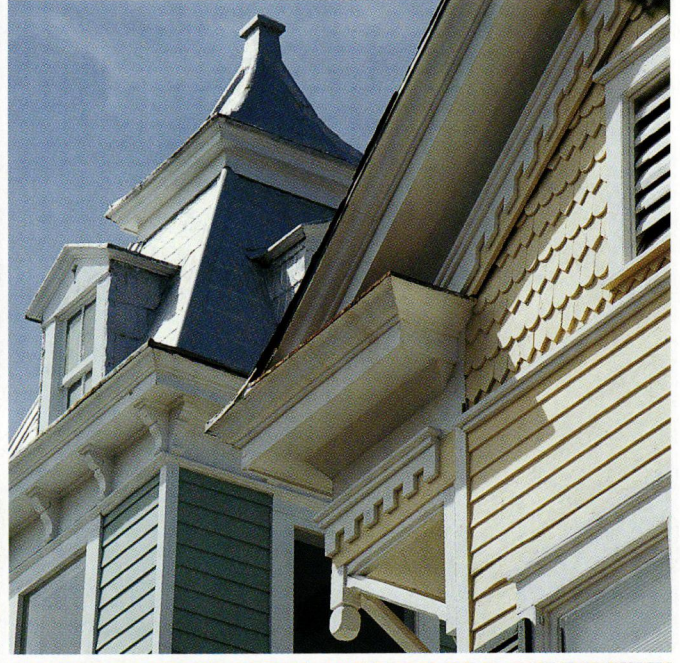
OPPOSITE: The basic rule of American Queen Anne is asymmetry. Towers round, octagonal, square, and even onion-domed create picturesque massing and charming spaces inside. **ABOVE:** The second rule is texture: clapboards or stone, shingles, decorative half-timbering. Facades are punctuated by balconies, bays and oriels, gingerbread, and decorative windows.

century's preference for simplicity. Experimentation abounded, and householders had unprecedented choice.

The Queen Anne interior drew from many styles including the avant-garde Aesthetic and Anglo-Japanese.

These mingled nostalgically with various antiques and symbols of the old days. Rooms were decidedly not overstuffed. Proper 1860s parlors were ridiculed by the new tastemakers, who hated floral carpets, florid mirror frames, and carved rosewood furniture with white marble tops.

THE QUEEN ANNE MOVEMENT BEGAN IN England at mid century, easily traced to the architect Richard Norman Shaw, a late Gothicist. He and other



Aesthetic reformers looked back to the reign of “good Queen Anne,” 1702–1714, as a simpler time, when workmanship was emphasized over superficial architectural detail. In its original philosophy, then, the Queen Anne movement paralleled that of William Morris and Arts-and-Crafts reformers.

When it arrived in America, of course, it was transformed. Ye olde simple brick house of the 1700s became, in its 1880s revival, the most complex and surface-ornamented of

Gables and dormers protrude. Medieval rooflines are high and complex. Verandahs and piazzas are embellished with both sawn and turned trim. Texture comes from shifts in plane, shadow lines, and the ever-changing skin of fancy shingles, clapboard, even stucco or stone.

Victorian house styles. Architect and critic Henry Hudson Holly, writing after a visit to England in 1856, is credited with bringing the style’s principles to America. Among his English-derived recommendations:

- that the important frieze/fill/dado

wall division allows creative opportunities (wood, paper, cloth, paint, and stencils) while keeping the middle space, the fill, relatively neutral.

- that the flatness of a wall be respected, with unobtrusive decoration (a reference to the reformers’ preferred use of stylized ornament, rather than the shaded, literal forms of the past).

- that the dining room (where “convivial conversation [and] wines are to be enjoyed”) be treated in dark colors as a backdrop for the table.



▪ that plants be used generously as an inexpensive method of decoration.

Middle-class America got a closer look at the English reform style called Queen Anne during the centennial Philadelphia Exposition of 1876. It caught on immediately, sweeping away the Victorian Gothic and French Mansard styles.

MANY HOUSES OF THIS PERIOD HAVE A LARGE entry hall, and this dominant space deserves attention. Dark oak wain-

Queen Anne gables and pediments are highly decorated, often with an Aesthetic sunflower motif or a sunburst, as here. Dentils, columns, and Palladian windows, swags and urns are common on later examples, giving the Queen Anne style its alternate name, "Free Classic."

scotting and, often, a baronial fireplace and massive built-ins extend an impressive, enveloping welcome. Embossed Lincrusta-Walton wallcoverings were popular, as was fabric including damask or velour. Patterns were exotic: Japanese or Moorish by way of English interpretation.

Traditionally, parlor decoration had belonged to the wife and the dining room was the husband's domain. Masculine wood panels, deep tertiary colors, and a few pieces of large, heavy furniture made up the usual scheme. This was challenged by Clarence Cook in his 1877 treatise *The House Beautiful*, a gospel of the Queen Anne lifestyle. Cook diverged from Holly when he said the dining room ought "to be a cheerful, bright-looking room . . ." You would not be wrong to continue

the “men’s club” look. But you no longer have to. In this public room, avoid golden oak in favor of mahogany, cherry, or ebony (stained or the real thing): the Queen Anne wood finishes of choice. Walnut was by now associated with the old-fashioned High Victorian (Renaissance and Rococo).

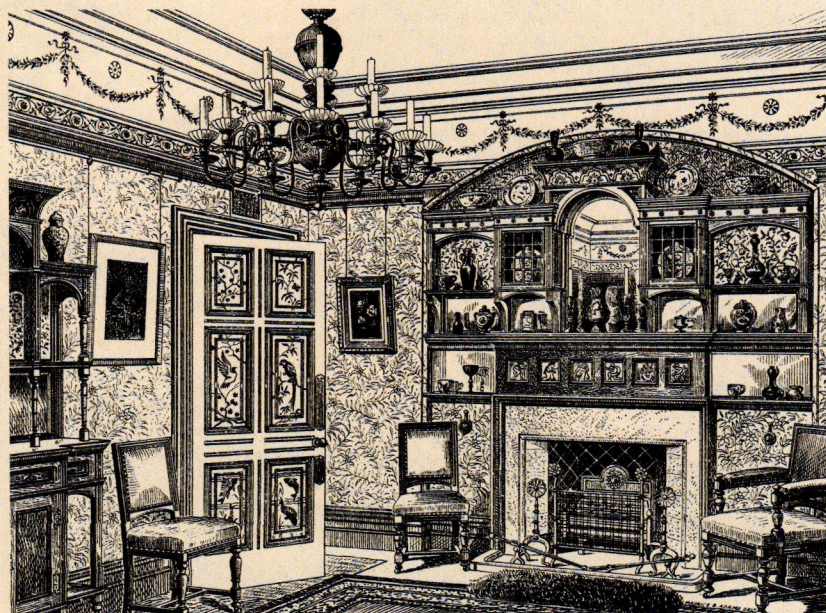
The basic decoration of a Queen Anne house was Art, as in paintings and prints, pottery, embroidery, handmade tiles, and art furniture—on top of the free use of art wallpapers and painted decoration. “The Queen Anne movement unleashed an army of lady decorators. Like the army, they tended to paint anything that stood still,” writes historian John C. Freeman.

As for old stuff, the Queen Anne period was the beginning of “flea-market decorating,” says John Freeman. “Besides the Eastern wares, American ‘Old Colony’ and ‘Revolutionary’ furniture of the 17th and 18th centuries was prized.” Rush and cane chairs were admired, as were wicker and rattan, and oriental bamboo. Very popular was the so-called Eastlake style, usually in oak, with incised ornament. The first wave of the Colonial Revival accepted any neoclassical style: Louis XVI, Hepplewhite or Sheraton, vernacular Windsor. Also consider plain country Empire, which was made regionally from the 1830s through the 1930s (by which time it was called Early American).

Queen Anne rooms are easy enough to approximate. Common Aesthetic Movement-inspired furniture is still around; oriental carpets are available in every price range, as are bamboo and rattan furniture, and Japanese fans and porcelains. Colonial Revival furniture is still reasonably priced, as are Windsor chairs. Simply avoid high-style Greek and Empire furnishings, 1850s Gothic, and all things French. ♦

THE QUEEN ANNE KIDS

by John Crosby Freeman



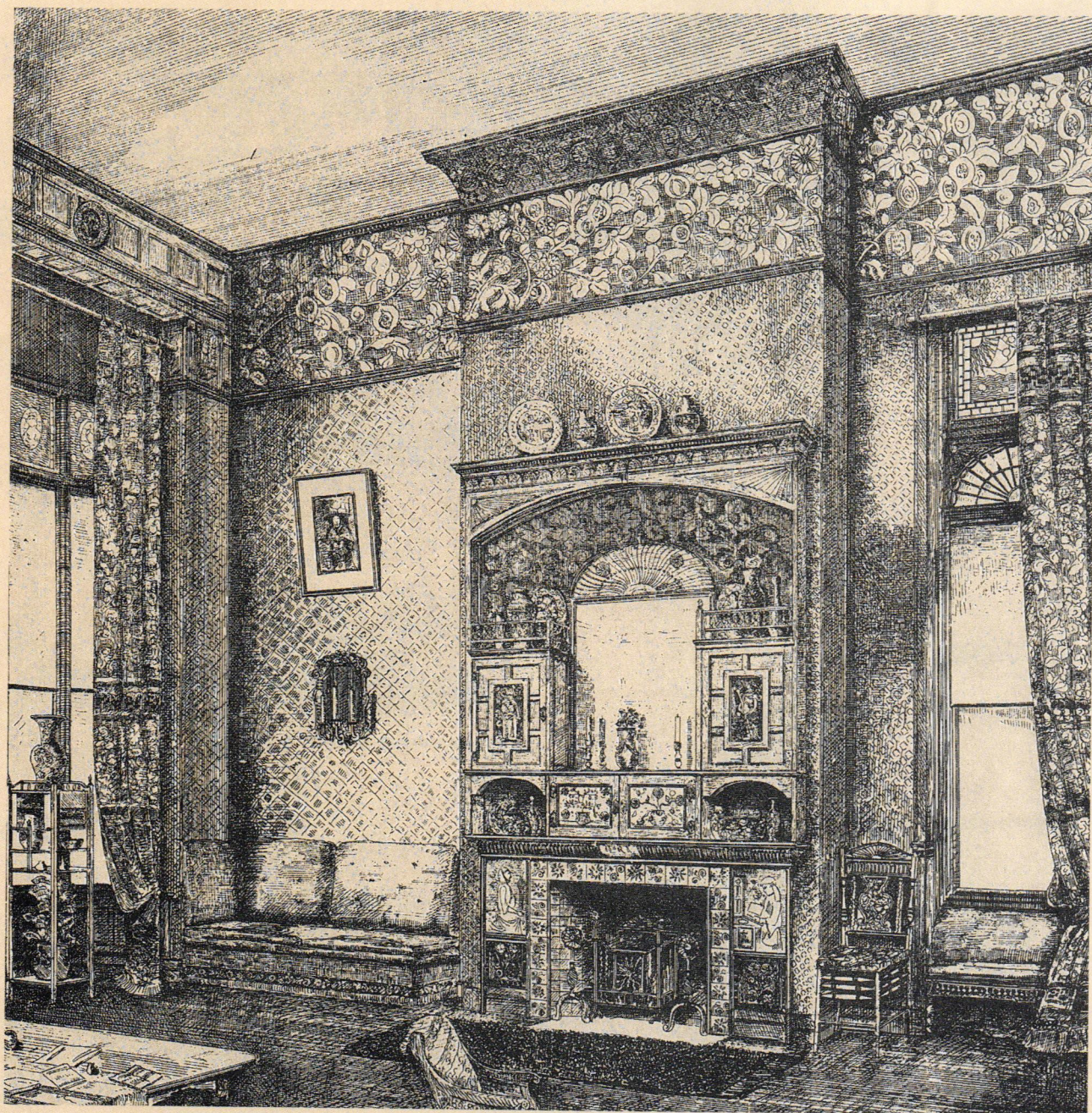
I CALL THE ARCHITECTS, ILLUSTRATORS, designers, and decorators who created this Victorian style the Queen Anne Kids, because they were nearly all in their 30s and detested everything their parents had done. If they had a philosopher, it was Walter Pater, who coined the Aesthetic calling card: Art for Art’s Sake. He was an artistic Will Rogers who might have said, “I never met a style I didn’t like.”

With few exceptions, it is possible to do what you want with late Victorian rooms and call them Queen Anne. When jewelers are shown an odd stone mixed with many different minerals, they call it agate. Queen Anne is the agate of Victorian design.

Such decorative freedom is heady stuff. And I suspect many of you are like me: too much house, too much taste, too little cash—we are the old-house poor. Remember the social

grace of the era and follow this principle in creating your interior: don’t spend so much decorating your home that you can’t afford to entertain your friends in it. You may be timid or bold. Make a stage set, or artist’s studio, or Bohemian den. Make a tea-room fit for Prince Edward . . . or a Lily Langtry salon. Most of all, have fun: Queen Anne is delightful entertainment!

The illustration above is from *Decoration and Furniture of Town Houses* (1881) by London architect Robert W. Edis. Queen Anne decoration commingles, not atypically, with classical revivals: the 17th-century chairs and chandelier, an 18th-century swag frieze. Overscaled elements characterized the bold Queen Anne interior. This over-mantel crowds the wall, breaks into the frieze, and becomes the backboard to the altar of the home, the hearth. Art is the true



religion here—and the room itself, the chief work of art.

With its sumptuous combination of textures, patterns, and materials, the elegant parlor shown above is a visual guide to decorating in the historical Queen Anne style. [From Wm. B. Tuthill's *Interiors & Interior Details* (1882).] On the walls, a rich sunflower-and-pomegranate frieze (favorite motifs of the Art

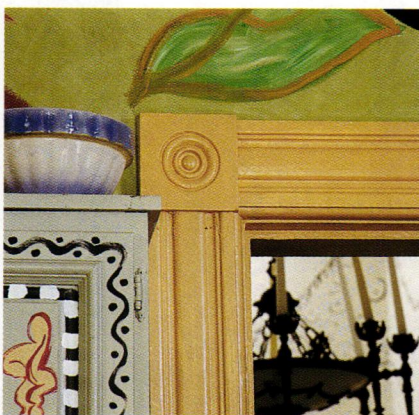
Movement) is placed over a restrained geometric wallpaper. The massive yet delicate mantel has art tiles surrounding the firebox, which contains Aesthetic Movement sunflower andirons. Oriental ceramics embellish the mantel top and niches.

Window drapery with horizontal banding hangs from rings held on stout brass poles. Behind the drape on the right

is a tantalizing glimpse of an Adamesque fanlight surmounted by a picturesque sunburst art-glass panel. The fan motif is echoed in the panel over the mantel mirror. A Japanese print hangs on the wall; in the window bay, an oriental vase sits atop a delicate Japanesque stand. Candles illuminate the mantel shelf and wall sconce; they were preferred over gaslight by the Queen Anne reformers.



The French doors were the first thing that captivated the owner, a decorative painter. She calls the wall color in the dining room "Provencal yellow."



TOP: An upstairs room does double duty as a laundry room and child's playroom.

ABOVE LEFT: The house's traditional woodwork is comfortably at home with playful decoration. **RIGHT:** In the laundry room painted and live greenery share wall space.

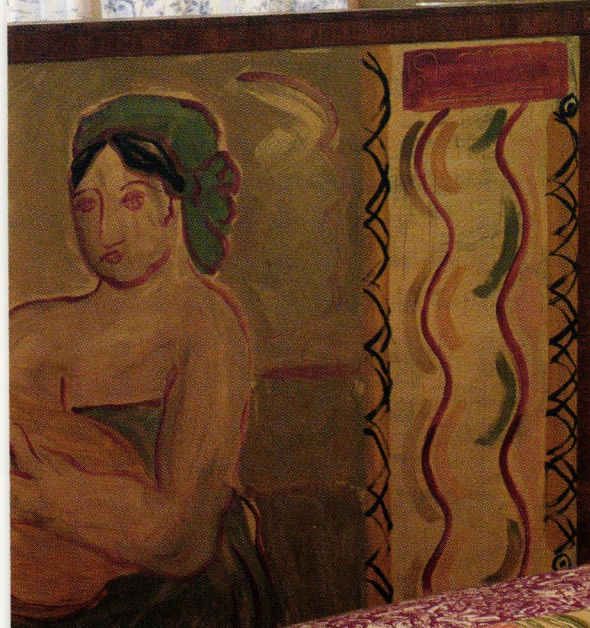
"It was just calling out; it was saying 'please save me,'" Buckwald laughs.

Today, the house is the very antithesis of dingy. Buckwald's decorative painting has banished all traces of brown. In a personal style that is still evolving, she says she aspires to

emulate the Bloomsbury group, the artists and writers who celebrated natural forms and colors in England from 1907-1930. Charleston Farmhouse, Vanessa Bell's home, is Abby Buckwald's model.

"I love the whole look," Buckwald says. "I feel such a connection with these people, the way they lived and painted."

The decoration of Buckwald's house didn't all happen at once. After



RIGHT: Motifs from nature abound throughout the house. Here they accent a light-filled child's bedroom. **BELOW:** English ivy creeps up the tiled steps and into the tub enclosure in the bathroom. **OPPOSITE:** In a guest bedroom, a fanciful headboard painted by the owner recalls Picasso.

a wash of color, she was happy to live with rather plain walls for a while. Then, intrigued with fig ivy, a favorite landscape plant in Savannah, she painted tendrils of it vining around the living room woodwork. Another ivy variety joined in. Then she painted the dining room walls an assertive "Provençal yellow." Soon color and pattern found their way up the stairs, onto bathroom tiles, over pieces of plain wooden furniture, and onto the kitchen walls and cabinets. Abby Buckwald found that one thing just naturally led to another.

"In the kitchen, once I did the walls, the white cabinets and woodwork didn't cut it."

Looking back, Buckwald now feels that the staid brick houses she saw before buying this Queen Anne would have been all wrong for her.

"I wanted a wooden house. It's impractical in Savannah because the extremes in temperature and humidity make exterior paint peel so quickly. But I love the warmth of a wooden house. And I love all the gewgaws of the Queen Anne style," she continues. "It's a very feminine style, with its rounded shapes and its many decorative elements. This house is very me—it's a very female house."

To Buckwald, the project is as much for the joy of doing it as for the end result.

"It's all growing and evolving. When I moved here, my view of what is possible grew and expanded. I see these walls as canvases, and this house as a celebration of everything that's happened to me since." ♦





HOUSE of UNCLE REMUS

The Atlanta home of the newspaper editor who, between working and raising nine children, recorded a well-loved oral tradition brought from Africa by American slaves. | BY REGINA COLE

"WREN'S NEST" IS NOT A FANCIFUL NAME for this house. In fact, the home of Joel Chandler Harris, newspaper editor and folklorist, is named literally for the birds who nest in a blue wooden mailbox. To accommodate their namesakes, the staff of this Atlanta house museum puts a

basket on the porch for the mail during the spring.

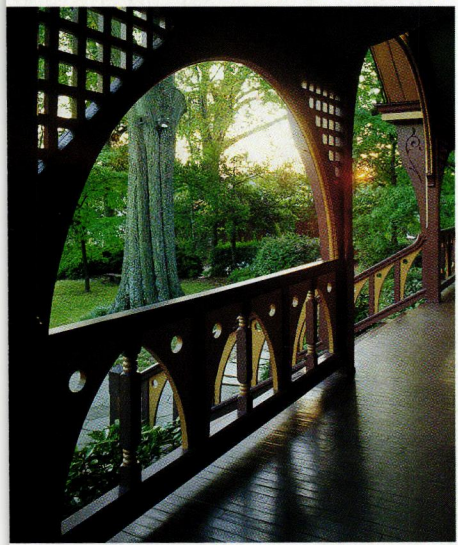
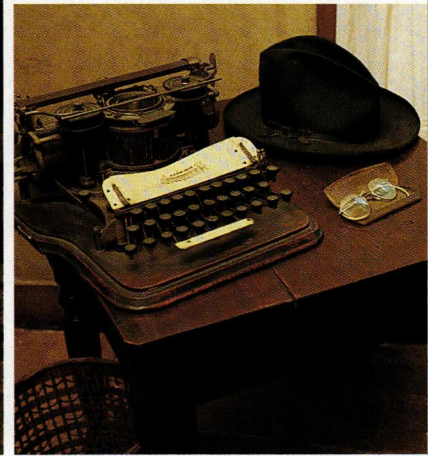
And what a porch it is! Broad and shaded, it is the epitome of a long evolution from the tiny (and flimsy) farmhouse first built in the 1870s, to a generous Queen Anne that housed Mr. and Mrs. Harris,

their nine children, Mr. Harris's mother, and Mrs. Harris's niece.

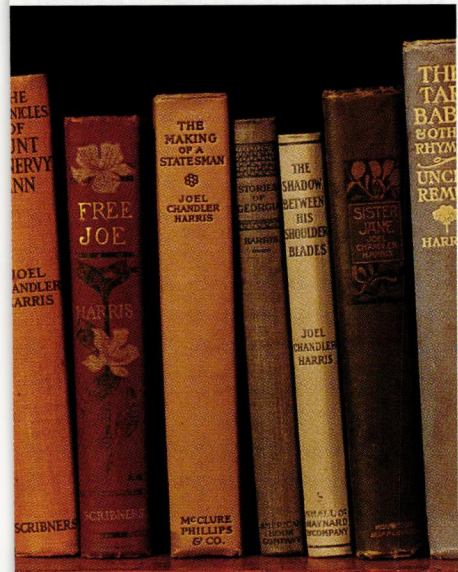
Joel Chandler Harris and his young, growing family moved into the house in 1881, when the Atlanta Constitution rented it for their new star associate editor. The house had grown, from a basement kitchen with two upstairs rooms, into a typical Southern "dog trot" (so named because a dog could trot in the front door and out the back by way of the



The central hall that makes this house a Southern "dog trot" aids in ventilation, and is wide enough to function as an additional room. Looking through the portière, we see a coat rack Mrs. Harris brought to the house, of which she was particularly proud.



FROM TOP LEFT: After Harris died in 1908, his widow sealed off his bedroom. It has remained as she left it ever since. **TOP RIGHT:** From Bohemia, an admirer sent Harris, a non-smoker, a cigar humidor depicting Br'er Fox arresting Br'er Rabbit. **ABOVE:** The writer's typewriter, spectacles, and the hat that became his trademark. **BELOW:** The front parlor displays a typical middle-class ambiance. **BOTTOM LEFT:** A collection of Harris first editions. **LEFT:** Passers-by slowed down to see Harris sit on his porch once he became famous.





central hall). Developers hoped to boost the neighborhood's cachet by naming it after London's West End, and by luring prominent citizens. Harris, who was already one of the South's most respected newspaper editors when he came to Atlanta, helped transform the West End from boondocks to city proper. He bought the house from his employer, added to it in 1884 and 1900, and, as his fame grew, received visitors in his Brumby rocker on the generous front porch.

Joel Chandler Harris became famous for publishing the slaves' stories he heard at Turnwald, the plantation

of Joseph Addison Turner, who published the magazine *Countryman*. Harris, the stammering, only child of a single mother, had a job as a printer's devil and a home at Turner's antebellum Georgia plantation.

The stories he heard at Turnwald, which Harris came to believe were of African origin, all share one theme: how the small and weak triumphs by using his head. Harris invented the character "Uncle Remus," who retold the stories of Br'er Rabbit and Br'er Fox in the common vernacular of central Georgia. Harris published 200 stories in all, incidentally tapping into

The floorcloth under the dining-room table is a replica of the original ordered from the Montgomery Ward catalog. The box on the table served a special purpose: If any of the nine Harris children wanted to complain, they had to deposit a penny in the box first.

a deep well of Southern nostalgia. He maintained throughout his life that he was the collector, not the author, of the popular folk tales. But from the publication of *Tales of Uncle Remus*, Joel Chandler Harris was synonymous with his fictional invention.

Today, the Wren's Nest commemorates Harris, his literary creations, and the middle-class life of a late-19th-century Southern family. ♦

ARTS & CRAFTS IN

Surprise! Woodwork is painted white in this beautifully integrated period kitchen.

Sun and star motifs add to the ambiance.

TEXT BY LYNN ELLIOTT

PHOTOGRAPHY BY CHERYL PENDLETON

“**W**HEN I GET A PICTURE IN my head, I try to find a way around it,” says Bob Coartney.

A true handyman, Bob found his “way around” plumbing and wiring—as well as making stained glass windows and plaster medallions—while restoring a 1924 Bungalow in New Albany, Indiana.

Bob and his wife Resa purchased the Bungalow in 1989. “I just bought the house to throw a coat of paint on it, but I fell in love with it,” says Bob, who eventually sold the house to Brian and Sherry Haehl.

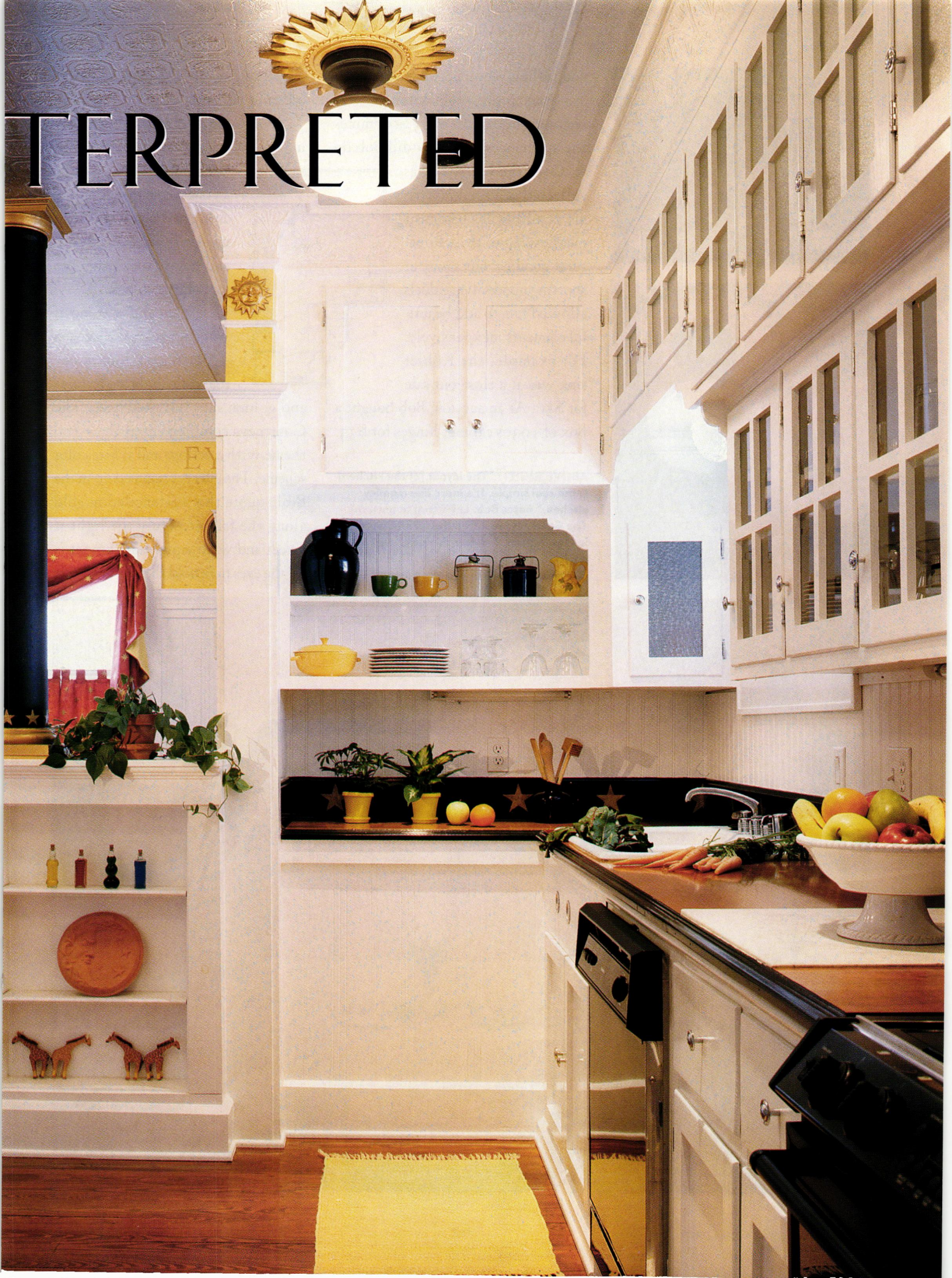
The first project the Coartneys tackled was the kitchen, which was a mess. The original details were gone and the floor needed replacing. The space was also cramped. By knocking down the walls to an adjacent small bedroom, Bob increased the kitchen’s space. Now the floor plan is a combination of a galley-like work area plus a spacious breakfast room.

After the damaged floor was replaced with 3½” tongue-and-groove pine, the cabinetry dilemma needed to be solved. None of the original cabinets existed, so there were no stylistic guidelines to follow. Bob studied over 300 archival books, particularly focusing on the built-ins for mail-order houses, and came up with a 1920s-inspired design. The new built-ins have two tiers of upper cabinets with four-pane glass doors

A star and sun motif, white paint, and a bold use of color updates this Arts & Crafts kitchen. The faux tin ceiling is made of Anaglypta.



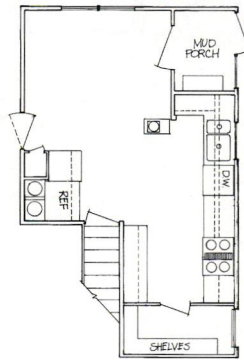
TERPRETED





and walnut veneer countertops.

Amazingly, the kitchen was restored on a budget of \$3,000 (minus the appliances). So how did Bob do it? Over the years, he has collected salvaged materials, resulting in a basement overflowing with architectural goodies. His savvy at spotting good salvage deals allowed him to add beautiful elements inexpensively. For example, the Kohler sink was at a close-out sale for \$50. At an auction, Bob bought a box of 1930s cabinet hinges for \$35.



ABOVE RIGHT: "The layout [of the kitchen] is not real simple. It's more like a galley kitchen," notes Bob. **LEFT (top to bottom):** The Coartneys restored this 1924 Bungalow in New Albany, Indiana. A plaster medallion encircles a schoolhouse globe. The red curtains echo the room's star pattern.

Those hinges now adorn the new period-style cabinetry.

Bob was also creative when making the crown moulding. He installed 7 1/2" wide Anaglypta in a concave shape along the cornice. Then wood strip moulding was added above and below the Anaglypta for a finished look.

A sun and star motif was chosen for the kitchen —plaster starbursts surround the lighting fixtures and golden suns dot the frieze. The Coartneys complemented the astral theme with a yellow and white color scheme. The effect is summed up in the Bible quote that is stenciled in gold along the frieze: "Truly the light is sweet and what a pleasant thing it is for the eyes to behold the sun." ♦





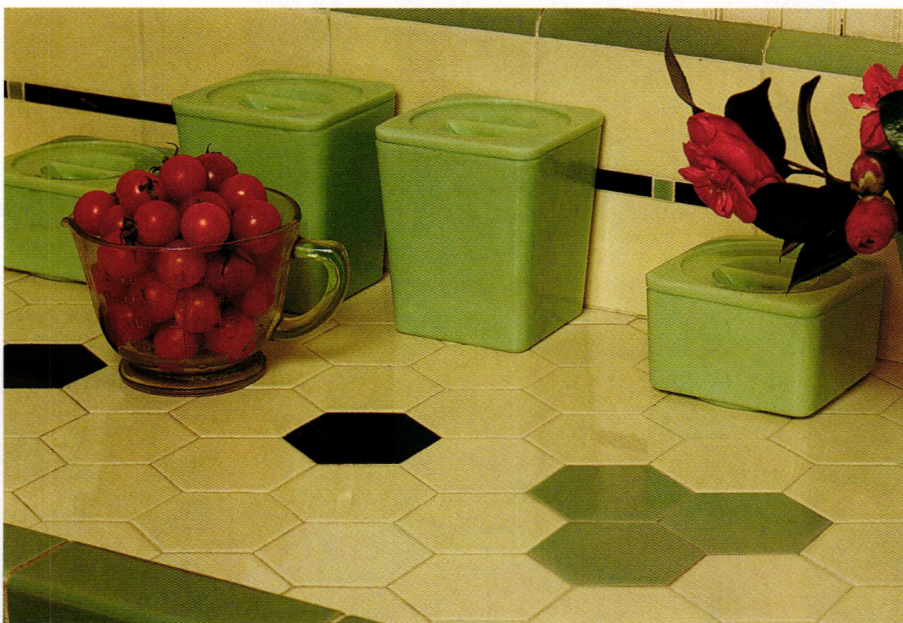
The countertops were made from walnut veneer desktops that were sold as seconds. After being fitted, the edges of the desktops were painted black and a star motif was stenciled along the backsplash.



Steve's barber sold him this 1926 Westinghouse refrigerator that has been in continuous use for seven decades. **OPPOSITE:** Antique flour and sugar canisters pick up the turquoise of the vintage hexagonal tiles.

KITCHEN MEMORIES

Green and white and old appliances too: Gently restored, this could be the half-remembered kitchen from your childhood.



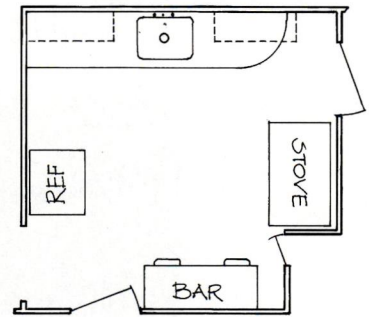
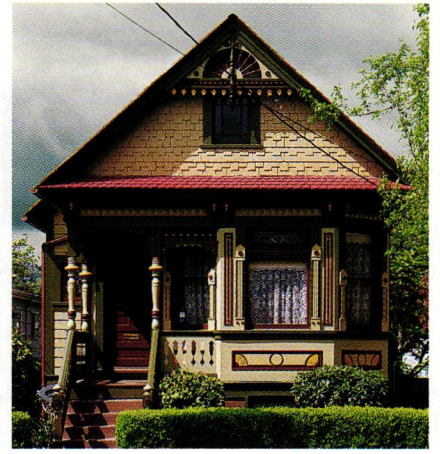
IN THE TEN YEARS SINCE DR. STEVE Austin and his wife, Cathy Hitchcock, a licensed social worker, purchased this 800 sq. ft. “common laborer’s home” (as this 1899 vest-pocket Victorian was once dubbed by the Portland, Oregon, City Directory), they have become the savviest, hands-on renovators in town. Not only has Steve’s passion for research “grandfathered” an entire wave of renovation fever in their neighborhood, but their once-humble home has become an Victorian showcase in the

process. Only the kitchen, where they chose a more functional decor, reflects a different era.

For practicality’s sake, Steve and Cathy chose not to revert their twice remodeled kitchen to its original Victorian look. “After all,” asks Steve, “what were we going to do with an icebox, a woodstove, and no electricity?”

Once some of the gross inequities spawned by a 1950s kitchen remodel were eliminated—namely, plastic hardware and vinyl flooring—Cathy and Steve began to restore some of the bet-

TEXT BY DONNA PIZZI | PHOTOGRAPHS BY PHILIP CLAYTON-THOMPSON



LEFT (Clockwise l. to r.): The Depression glass collection started as a gift for Steve's birthday. Previous owners twice remodeled the kitchen in this tiny 1899 Portland, Oregon, Victorian—once during the 1930s and again in the 1950s. Although extensive work was done in the kitchen, the original floor plan remains. Today Steve and Cathy have painstakingly restored the kitchen to its 1930s era.

ter 1930s additions, such as the hexagonal tiles and original cupboards.

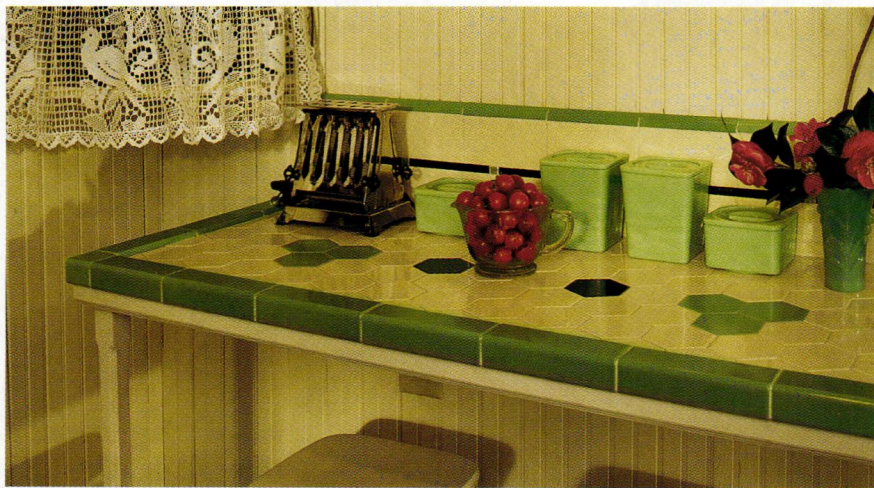
"We made a lot of mistakes," say the now-seasoned renovators. Like many people, Steve and Cathy thought 1930s kitchens had brass plumbing and fixtures. When they learned that nickel plating was the order of the day, they removed all the brass hinges and replaced them with nickel.

Part of the joys of restoration are the moments of discovery in the most unusual circumstances. "My barber mentioned he had a refrigerator he wanted to sell," recalls Steve. It was a 1926 Westinghouse refrigerator. Now the couple worry about future repairs to the refrigerator: it operates on Freon, which will soon be illegal to manufacture.

When it came to matching the vintage 1930s turquoise border tiles and the 2" white hexagonal tiles for a breakfast bar the couple wanted to build, things got even tougher. A trip to Roedel Tile uncovered stacks of old tile that offered a similar appearance.

One of the last things Steve and Cathy tackled was replacing the vinyl floor covering. The couple paid handsomely to have a craftsman brought out of retirement to inlay new, deep green linoleum with a black strip, a 1930s tradition.

Cathy and Steve are very pleased with their work—accomplished on a budget of less than \$5,000. One piece of advice they'd most like to share is "study old photos." And adds Steve, "To be authentic, avoid getting cutesy." ♦



ABOVE: One of the first projects Cathy and Steve undertook was to build this breakfast bar using vintage tile. **BELOW:** Electricians told Cathy and Steve this 1930 Lang Wood Electric stove was unfixable, but Steve devised a way to connect the old knobs to the new switches.





HISTORY GARDENS

FLOWER BOXES

TEXT & PHOTOGRAPHS BY LINDA YANG

THEY'LL NEVER BE FOUND ON A list of the world's great landscapes. But window boxes do bring spirit to lifeless buildings, color to barren streets, and pleasure to those who tend them—all this in less than 30 inches. And they're not even a new idea. As early as first-century Rome, Pliny the Elder wrote of villas with blossom-filled windowsills where "every day the eyes might feast on this copy of a garden, as



though it were a work of nature."

Obviously, no old house should be without one.

Ready-made boxes of wood—rectangular, in cedar or redwood—are durable and blend well with any historical style. For period motifs, look for cast cement and molded terra cotta, or the new, lightweight plastics. The only boxes to avoid are those of metal. These rust quickly, and on sunny sills transmit the heat, burning roots

OPPOSITE: Tuberous begonias create a display of foliage and color that stands up to the textured stucco of this early-20th-century house. Flower boxes don't need windows; here they enliven a symmetrical Federal entry. **RIGHT:** A cool display of geraniums and petunias against dusty miller and variegated vinca. **BELOW:** Marigolds, ageratum, vinca, and geraniums for strong color but a feathery effect. Hot colors brighten a city box of *browallia*, *lobelia*, *alyssum*, glacier ivy, and the expected geraniums.

and increasing the need for water.

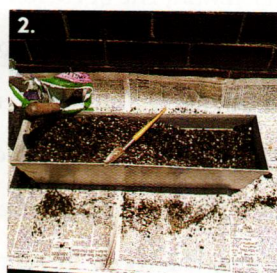
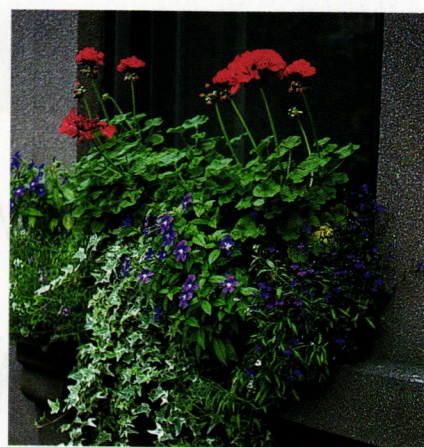
For instant gratification, choose from among the ready-to-use young transplants found in small pots or market-packs at nurseries. Look for species with contrasting leaf sizes, shapes, and color tones. For an effective design, combine bushy species (for bulk), tall species (for vertical accents), and pendulous species (for graceful, over-the-side cascades). Consider limiting flower colors to a single theme—maybe all white, or shades of pink and purple only—or go ahead and make a rainbow.

Keep in mind that windowsills are not for flowers only. Culinary herbs, small vegetables, fancy-leaved houseplants, hardy perennials, and even dwarf evergreens are as comfortable in a box as they are in the ground.

For a rich effect quickly, plant your selections closely. Then trim or cull when they grow and crowd each other, later in the season. Once the plants are in place, maintenance chores are hardly taxing. Remove the dead leaves and spent flowers every few days, and keep the new ones coming with a biweekly feeding of any water-soluble plant food.

Just don't forget to water. It's not unusual for container plants in the sun to need two waterings per day. ♦

LINDA YANG gardens one-fortieth of an acre in Manhattan. She is author of *The City & Town Gardener* (Random House, 1995), full of tips for gardening in small spaces. See the review on page 84.

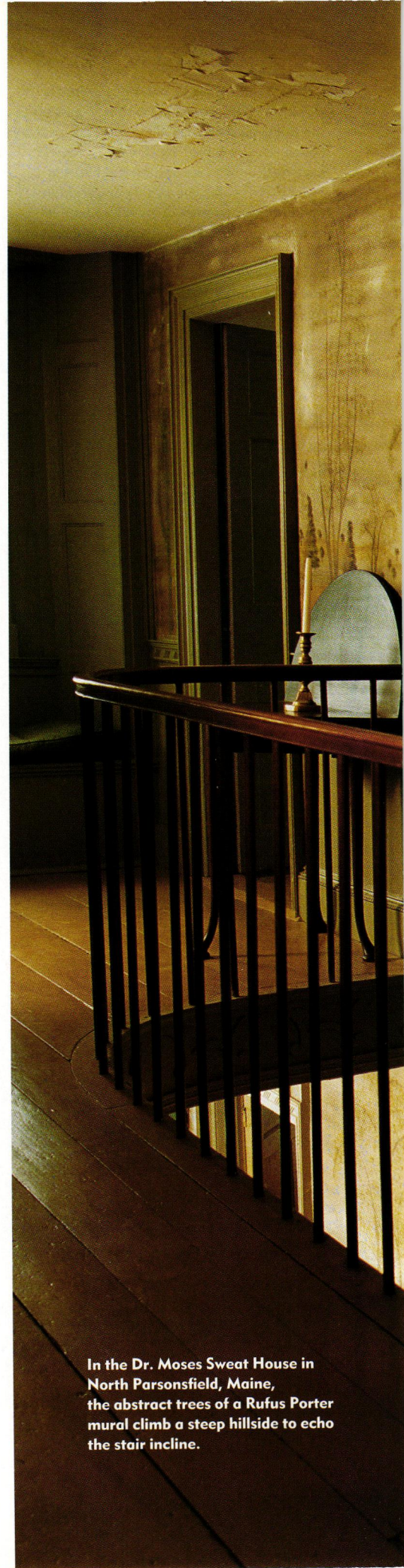


STARTING A WINDOW BOX GARDEN 1. After drilling two or three holes in the bottom for drainage, add a half inch layer of broken crockery or polystyrene chips. 2. Cover this drainage layer with a fiberglass screen or burlap, and fill the box half full with any commercial potting soil mix. 3. After adding the plants, fill in with extra soil. Add water. And enjoy.



DRAWING ON WALLS

INSIDE HOUSES, THERE IS ALWAYS THE QUESTION OF SURFACES. MORE specifically, the most elemental decorating decision regards the treatment of the inside walls. Residents of prehistoric caves painted on their walls; nomadic tent dwellers did, too. The rough stone walls of castles need tapestries to keep out drafts and to bring color into the room. It seems to be as old as the concept of home itself: the urge to soften and to decorate the skin that is between us and the outside. *By Regina Cole*



In the Dr. Moses Sweat House in North Parsonsfield, Maine, the abstract trees of a Rufus Porter mural climb a steep hillside to echo the stair incline.





Primitive paintings with great impact decorate the stairway walls of the Warner House in Portsmouth, New Hampshire. The two Indians flanking the window have been identified; the fresh-faced man on horseback has not.

Of the things that are applied to walls—paper, wood, washes of paint, stenciling, fabric—murals are surely the most individual. Using the wall as canvas for a picture that's as big as the wall itself is extravagant and egotistical; it makes a statement that's way beyond color, pattern, and style. Their scale and impact make murals an ideal vehicle for public or corporate art; in a home, murals speak of a confident sensibility that is bigger than life.

The earliest surviving residential

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INVENTOR, PUBLISHER, TEACHER, PORTRAIT PAINTER, MUSICIAN, DANCING INSTRUCTOR, journalist, pamphleteer, muralist—this is a partial list of the occupations of Rufus Porter. He invented the revolving rifle and sold the design to Samuel Colt. He founded “Scientific American” magazine. He invented an “air-locomotive” and advertised it: “New York to California in Three Days!” People thought he was crazy. Three weeks would have been too radical. But Rufus Porter, the optimistic Yankee, far ahead of his time, never lost faith. His talent, energy, and vision might be compared to that of the greatest artist-inventor, Leonardo da Vinci.

On mural painting, Porter explains in “Curious Arts,” one of his many publications, “Strike a line around the room, nearly breast high; this is called the horizon line.” He goes on to give recipes for paint colors and techniques for achieving distance and perspective. He signed only one of his murals, but several bear the initials “JDP,” for Jonathan Poor, his nephew and chief assistant.

Except for one depicting New Hampshire’s Old Man of the Mountain, Porter’s landscapes don’t show specific places, but he incorporated references to events or to his travels. In one, a volcano erupts in a serene New England landscape. In his youth, Porter had traveled to Hawaii.

While many of his murals are lost, the occasional homeowner still finds an undiscovered Rufus Porter mural: a treasure under layers of wallpaper.

ABOVE RIGHT: A young assistant known as “Paine” signed Porter’s murals with a dead tree leaning into a live tree crotch. When antiques dealer Nan Gurley bought this house, the realtor described the murals as “funny old pictures.”





murals in the United States, in the Warner House of Portsmouth, New Hampshire, have a primitive, untutored quality. Executed in about 1718 by an unknown artist, they fill the walls surrounding the main staircase at the center of the house with large, intensely colored portraits showing a typically colonial mix of biblical and domestic imagery. Most arresting are two life-sized portraits flanking either side of the Palladian window on the stair landing; they depict two of the four American Indians who were taken to London and



While breakfasting at Coe Hall in Oyster Bay, New York, William and Mai Cowe could transport themselves to their Wyoming ranch. Robert Chanler, the muralist, was best known for his decorative screens.

presented to Queen Anne in 1710.

It took another hundred years for the American mural to find its ultimate expression. Between 1824 and 1845, Rufus Porter traveled northern New England and painted his distinctive murals on the walls of scores of rural homes and taverns for room, board, and ten dollars per room. Porter, a practical Yankee, claimed that a chief advantage of his wall paintings over paper was that wallpaper "is apt to get torn off, and often affords behind it a resting place for various kinds of house insects." In fact, Porter's admi-

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ration for the New England countryside, and his feeling for design, came together to create a unique style in American landscape painting.

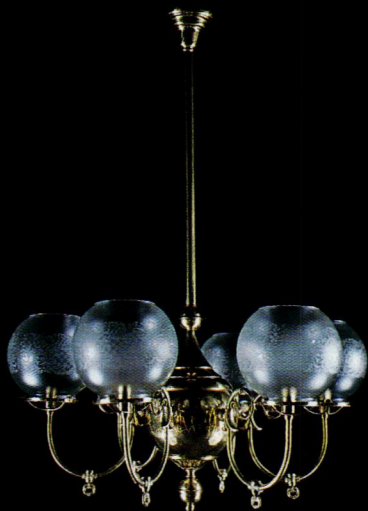
Today, Rufus Porter murals are treasured, and the rest of this astonishing man's achievements are coming back to light. (Some call the murals frescoes, although "fresco" implies work done on wet plaster. Porter's, and the other murals pictured here, are painted on dry plaster.) But as recently as 1940, homeowners were often perplexed by the strong colors and the almost abstract designs of what they regarded as the mysterious work of unknown artists. Many Rufus Porter murals were papered over, still more were destroyed. We don't know how many murals Porter produced, but we do know that, with two teenaged nephews as assistants, he worked fast, generally finishing a room in two days or less. Over two decades, his style became more sure, his designs an integral part of the architecture of the room.

After Porter moved on to other pursuits, the domestic scenic mural fell into disuse in the United States. But artists never stopped being intrigued with the idea of filling a room with their images.

One such artist was Robert Chanler, a member of the Astor family and a great friend of Gertrude Whitney. When William and Mai Cowe built a Tudor Revival house in Oyster Bay, New York, they hired their society friend to paint a mural in the breakfast room that would remind them of another of their homes; they had

ABOVE: The blank wall of a conservatory end becomes a classic vista with distant one-point perspective. The contemporary artist, Rob Leanna, says his inspiration was an Italian theater designed by Palladio. **BELOW:** A kitchen addition created a blank wall until Leanna painted it to echo the view from the far kitchen windows.





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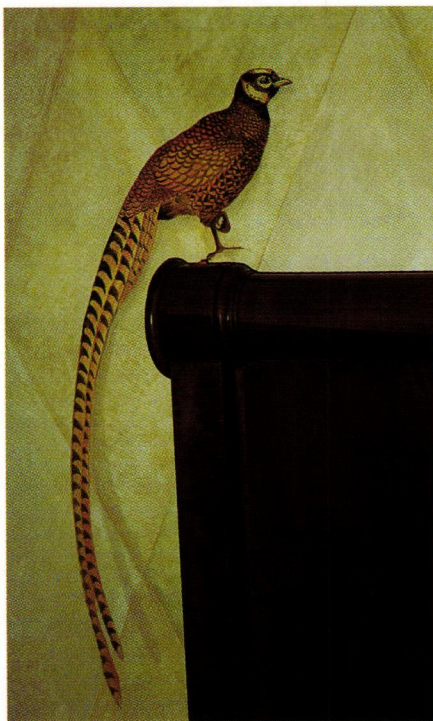
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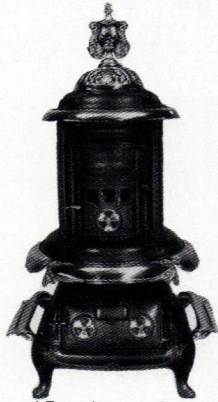
recently purchased a Wyoming ranch from Buffalo Bill Cody. Chanler painted a Rocky Mountain landscape in a scene that has, ever since, been called the "Buffalo Room."

Today's muralists reach all the way back to antiquity for inspiration. When Rob Leanna was hired to disguise the seams between an old house and its new kitchen and solarium additions in Manchester-by-the-Sea, Massachusetts, he used the eye-fooling trompe l'oeil technique to turn blank

CLOCKWISE FROM FAR LEFT: A pheasant perches, seemingly on the bed headboard. The flowers and fruit in an Aspen bathroom are from a Hufnagel illuminated manuscript. A circus elephant peers out from behind drapery. All murals on this page and on page 80 are by Lena Fransioli.

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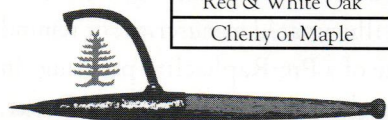
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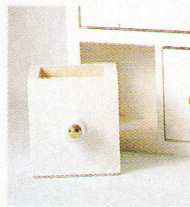
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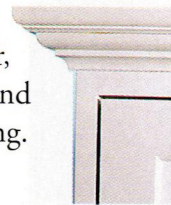
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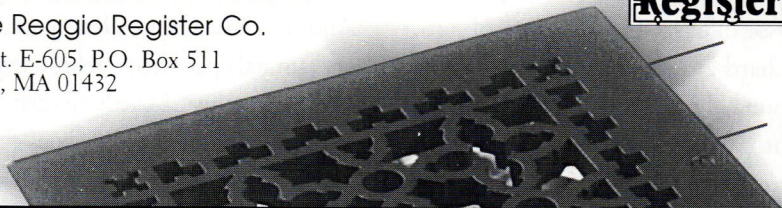
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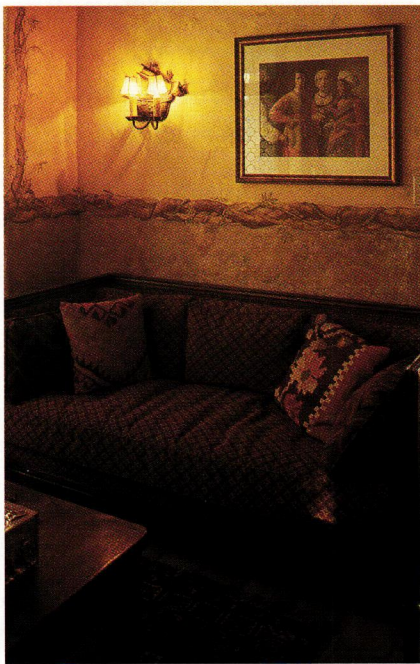
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ABOVE: In a tiny Pasadena bathroom, an Italian hillside opens the view. **BELOW:** A painted, twisted vine creates a dado.



In a Bel Air dressing room, a cavorting Pre-Raphaelite nymph. The room is now called "the goddess room."

walls into classic scenic vistas that incorporate elements of the actual views from the house.

Lena Fransioli, another contemporary muralist, achieves a great variety of effects. In the home of actor Richard Dreyfus, she painted a twisted vine along the walls of one room. With different wall finishes above and below, it gives the room the quality

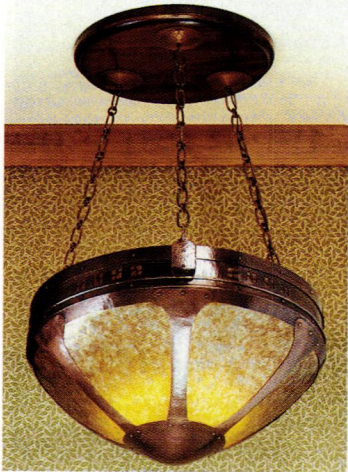
of wainscoting. In Pasadena, a tiny bathroom is transformed by a distant mountainside view. A suburban New York dining room is dramatically painted in the style of Edward Hopper. And, in a Mt. Kisco, New York, nursery, animals peer from behind drapery or perch on headboards against a harlequin background that echoes the colors of the carpet. Fransioli's versatility

is astonishing. Her style can echo an illuminated manuscript, or remind one of a Pre-Raphaelite painting. In this she is the opposite of Rufus Porter, whose murals were so identifiably his.

Interestingly, she quotes Porter as one of her greatest influences. ♦

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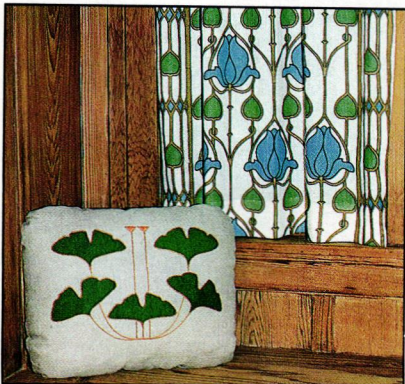


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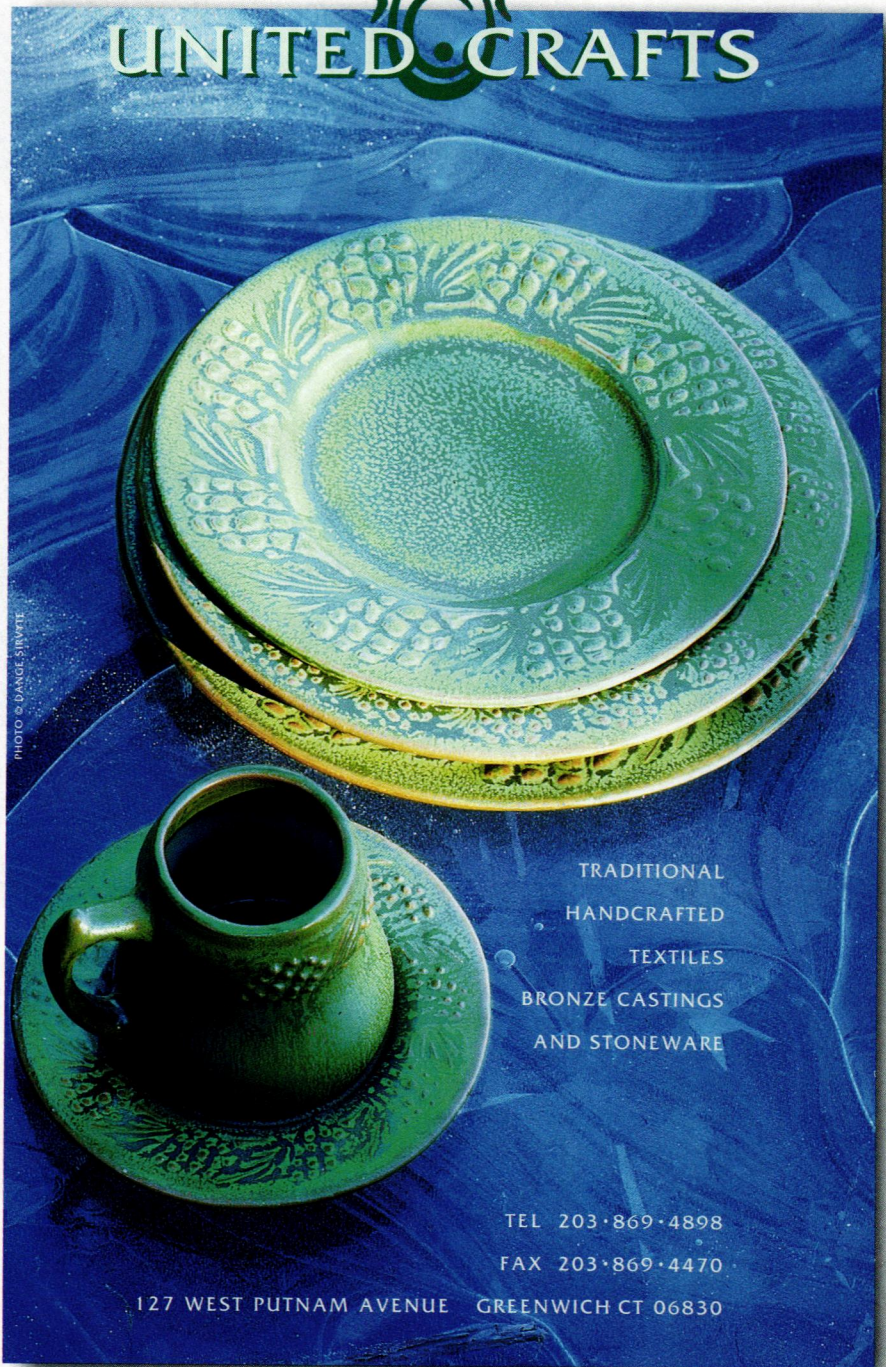


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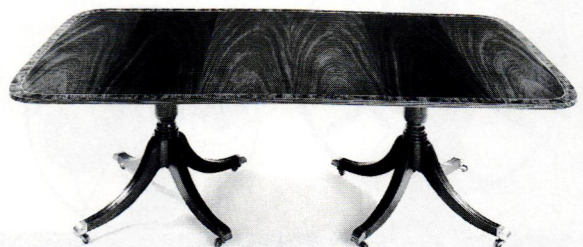
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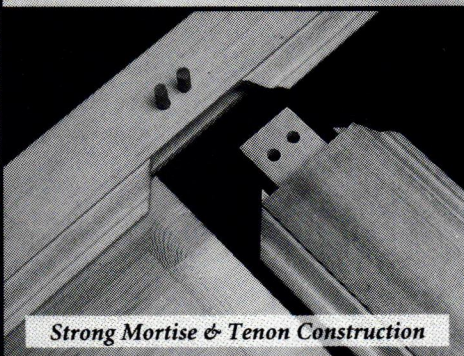
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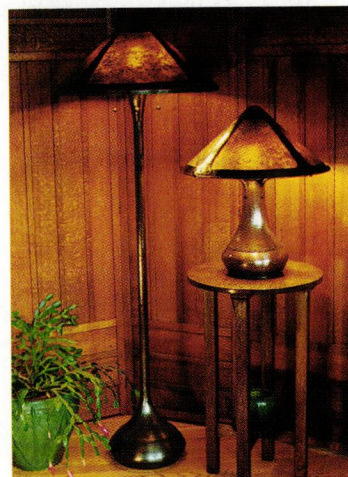
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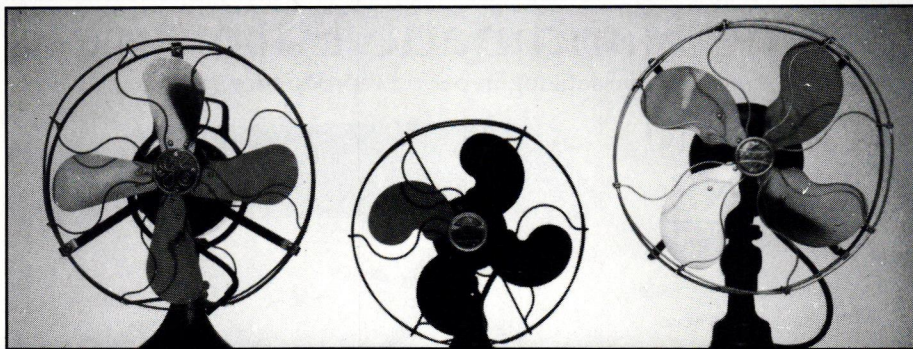
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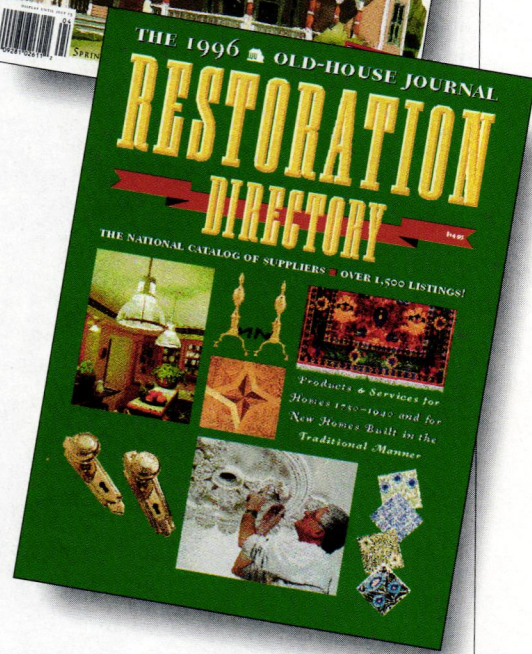
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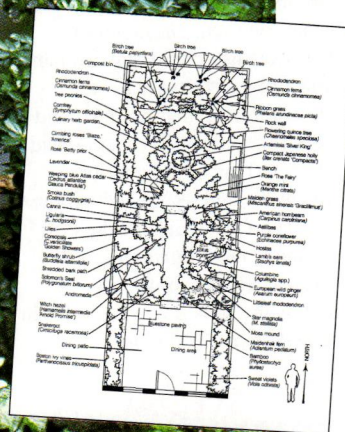
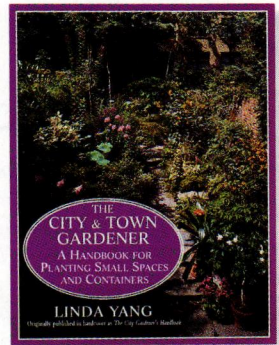
GETTING YOUR HANDS DIRTY

by Patricia Poore

DIRTY HANDS . . . WHETHER it's garden soil or renovation crud, the stuff under your fingernails is a sure sign that you're in love with your old house. You may be thankful to the hired crew that replaces crumbling plaster or puts on the new roof. But you will remember most fondly, and be proudest of, those projects you do yourself.

Even those who seem to be all thumbs inside can have a green thumb, of course; gardening is probably the number-one do-it-yourself activity for the sheer joy it brings. (Besides, it's not dangerous and mistakes are easily corrected.) Old-house owners often must deal with limited space: so much older housing stock is in cities and built-up towns. If that's the case with your lot, and you've got a do-it-yourself mentality, you'll love the way Linda Yang explains everything in her handbook *The City and Town Gardener*.

This is not just for city dwellers. Sure, I'd have loved it when I lived in a Brooklyn row house, but I've found it surprisingly helpful even for my large, boulder-strewn yard in Gloucester. My house is tight to the street, so I



Levels and paths are used to impose order on an informally planted 18-by-50-foot yard. Throughout the book, color photos are accompanied by plans, training the eye.

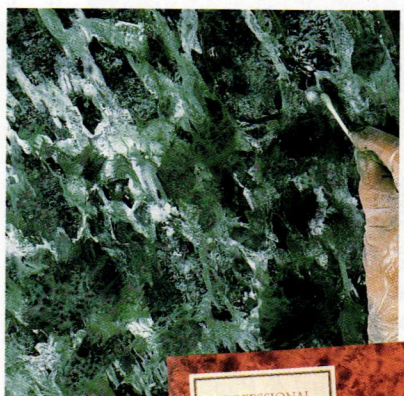
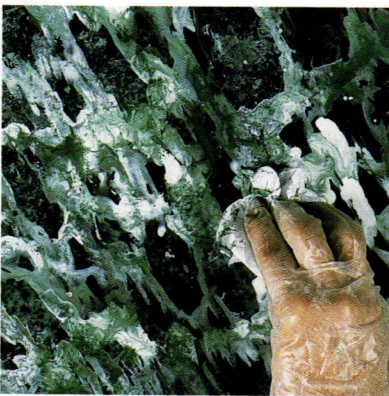
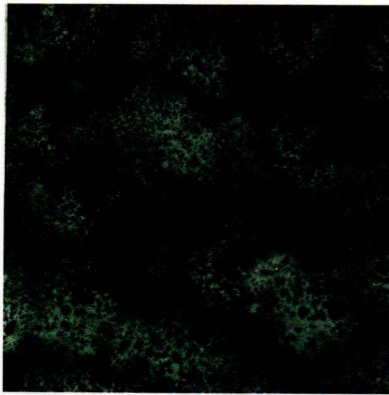
plan a dooryard flower garden; our privacy fence needs climbers that won't get out of control; I'm planting a lot of pots while bigger landscape dreams wait until the house is finished. All of these are covered.

With emphasis on the how-to details, she writes from years of personal experience (gardening in Manhattan) in an ever-optimistic writing style. She lists, with tons of notation, the shrubs, trees, flowers, foliage plants, and climbers you ought to consider. Soil, fertilizers, paving materials, awnings, containers, "quick-filler" plants, watering, autumn gardening, pruning for size control, pests . . . the information just keeps coming. A seasonal summary reminds me what to do when. Many will find the comprehensive mail-order sourcelist invaluable.

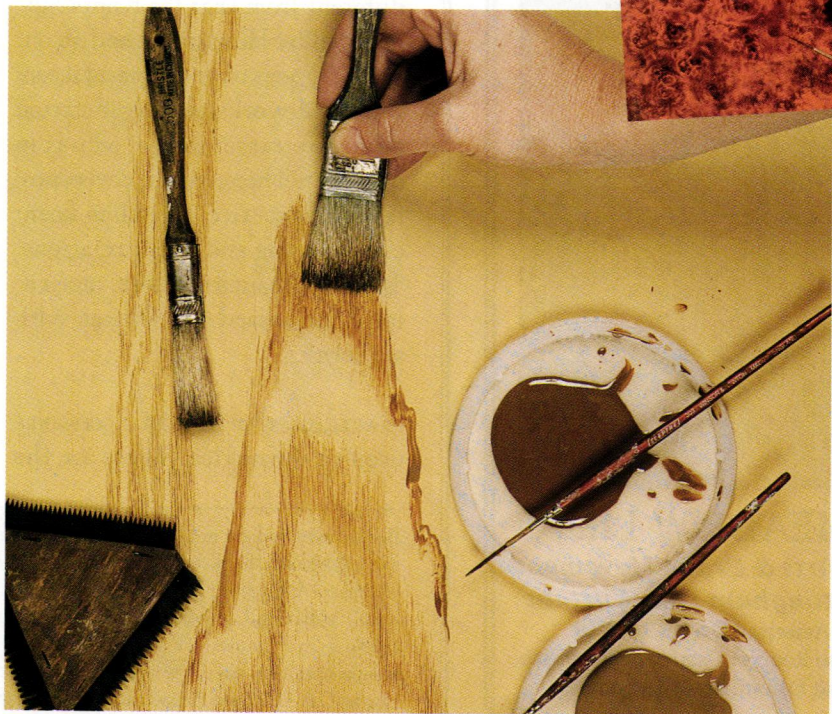
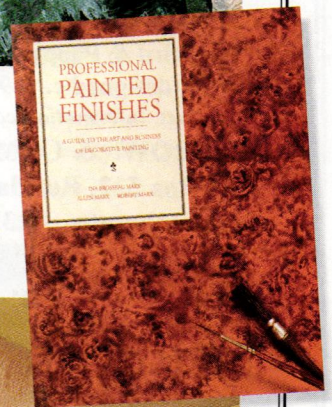
City and terrace gardeners need this book. But if you have a narrow side yard, or if you like window boxes and patio plants, you'll find it useful, too. (Ordering information for three books is on page 86.)

IF EVER THERE WERE A DO-IT-YOURSELF material, it is paint. Some people consider it daring simply to pick a color other than white; others can't wait for the end of restoration so they can faux-finish a wainscot or paint a mural over the stairwell. If you are among the latter, and a perfectionist to boot, consider Ina Marx's professional course-in-print. With husband Allen and son Robert, the founder of New York's The Finishing School has written perhaps the most detailed, exacting, historical, and professional of the decorative painting books.

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ABOVE: Some (not all) of the steps in rendering Tinos Green, a serpentine marble. Over a black base coat, green paint is sponged on. White casein is applied. Later, the surface is dabbed with cheesecloth to blend the paint. Last, small breccia shapes are removed with a cotton swab. **BELOW:** Over a beige-yellow sheened alkyd base, painted fibers are whisked with a brush in the direction of the grain to simulate American oak.



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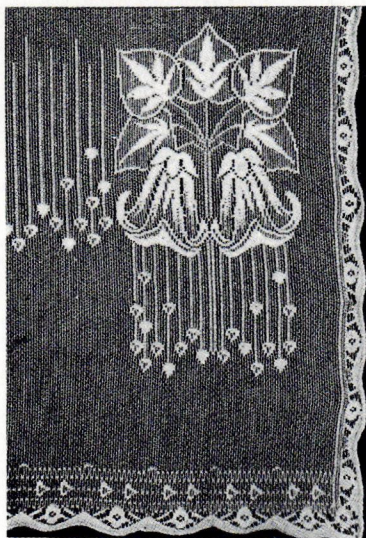


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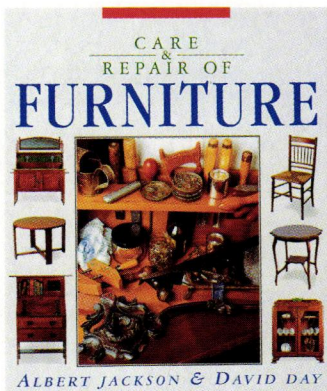


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Parts and construction of a balloon-back frame chair. Frame chairs that feature strongly curved lines and carved features are likely to be harder to repair than simple, unornamented chairs: they require large sections of wood from which to cut the shaped part.



ing beginner will certainly be able to follow many of the techniques given. But it is assumed that the reader is ready to go beyond "marbling" to malachite, travertine, and red levanto. The technique for Knots Surrounded by Straight Grain is different from that for Knots Surrounded by Heartgrain, and so on. Early chapters on environmental concerns and workspace organization point to a target reader who is in deep. Part Three, in fact, covers professional practice, including financial planning and client relations. This is a beautiful effort, meticulously organized and written with authority.

PRACTICAL. STEP-BY-STEP. ACCESSIBLE even to the novice. These are the

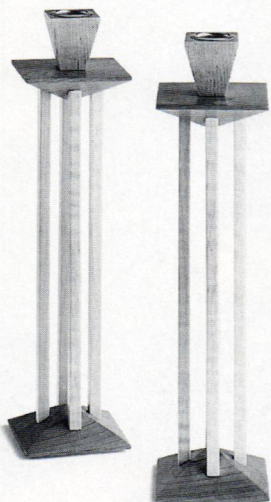
qualities that should be present in a how-to book. *Care and Repair of Furniture* is a no-nonsense, meat-and-potatoes guide to maintenance and repair of furniture, aimed specifically at the amateur restorer.

Over 700 illustrations are very instructive, particularly the exploded views of furnishings. You need not be an expert joiner or seamstress to mend your old pieces, although basic woodworking and sewing skills are necessary for the more advanced repairs discussed. If you're a D-I-Y-er, the book will pay for itself. In its clear descriptions of joinery and wood types, the book will educate you on furniture so you can make better purchasing decisions—even if you don't intend to repair anything yourself. ♦

Books reviewed are in print and can be ordered through your bookstore, or by mail through the Old-House Bookshop [order numbers below]: (800) 931-2931. (1.) *The City and Town Gardener, A Handbook for Planting Small Spaces and Containers*, by Linda Yang (Random House, 1990), softbound, 318 pages #G109, \$18. (2.) *Professional Painted Finishes, A Guide to the Art and Business of Decorative Painting*, by Ina Marx et als. (Watson-Guptill Publications, 1991), hardbound, 282 pages, #P101, \$45. (3.) *Care and Repair of Furniture*, by Albert Jackson and David Day (Taunton Press, 1994), hardbound, 160 pages, #M109, \$27.95.

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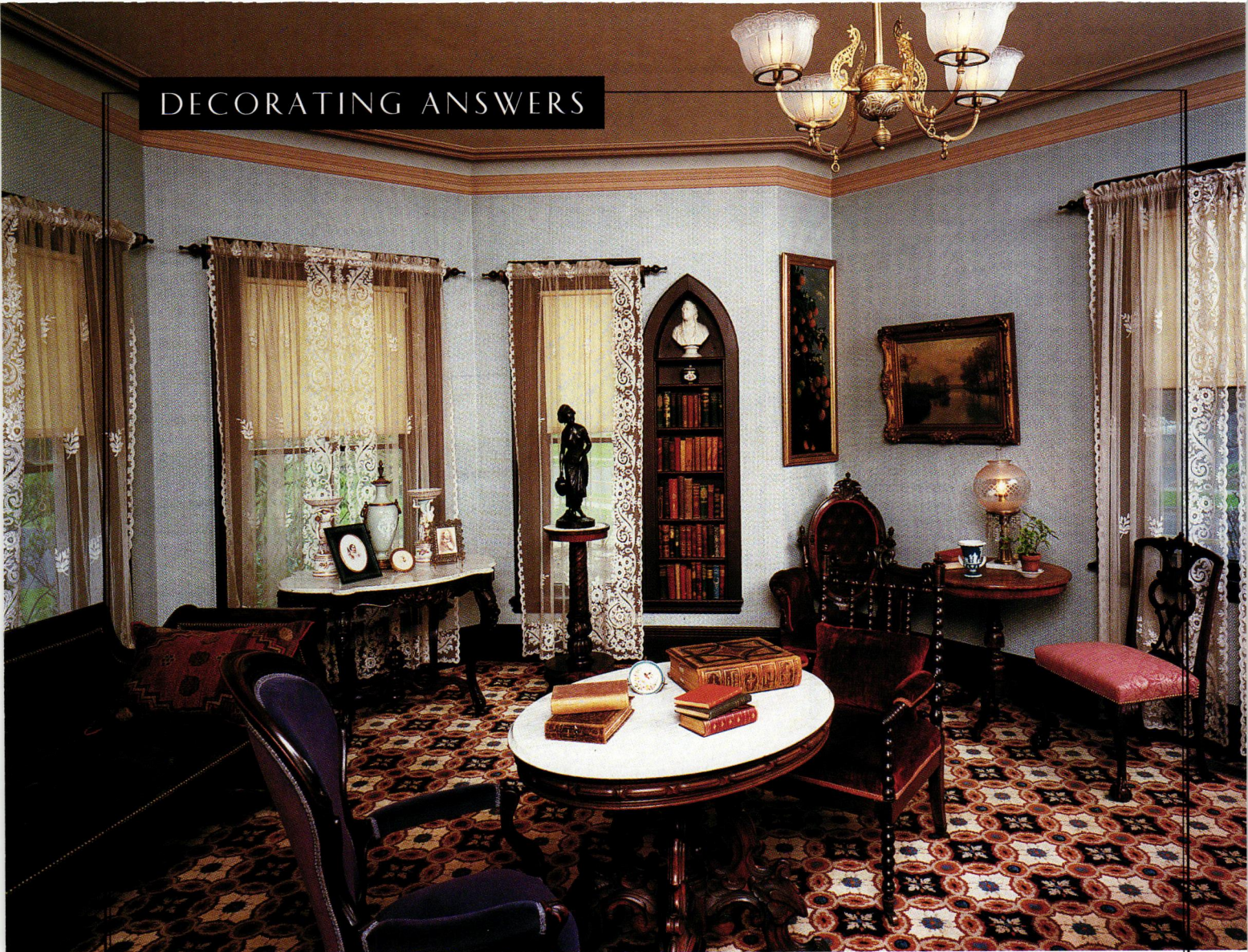
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In the Vernacular

by Susan Mooring Hollis

Can you guide us in the proper decor for a vernacular Kansas farmhouse? Our home was built around 1870 and does not seem to fit into any particular architectural category. It has two storeys, is not ornate, has low ceilings (especially upstairs), and is part of what was once a large cattle farm. We are looking for some ideas on wallcovering, floorcovering, and furnishings, as well as window dressings and color schemes.

—KEVIN AND SHANDY VOLLRATH
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CONGRATULATIONS ON YOUR KANSAS farmstead! There is no place like a well-decorated, historic, vernac-

ular house—it is a breath of fresh air when compared to its numerous high-style brethren. Generally, a vernacular exterior did not contain a styleless or outdated interior, especially not as late as 1870. The time lag between the introduction of a new style for the wealthy and its adoption by the masses had grown shorter as communication improved. Think of it as trickle-down decorating.

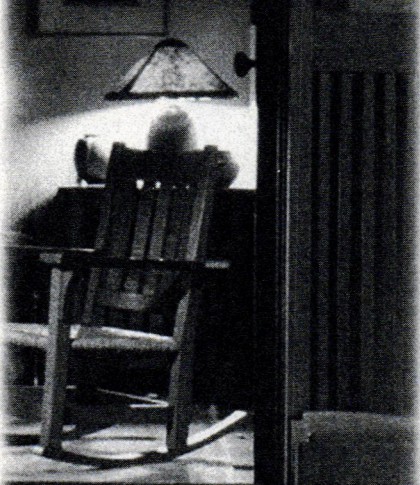
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The layering of styles implied by that “and/or” is a key part of

Combining the three revival styles was typical for 1870s interiors. Note the Gothic niche, the Elizabethan chair, and the Rococo table in the parlor of the Harriet Beecher Stowe House in Hartford, Connecticut.

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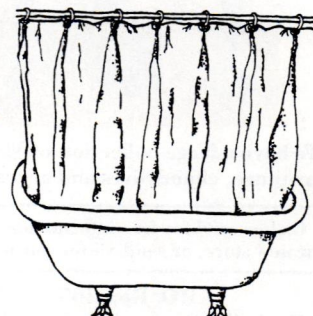
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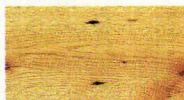
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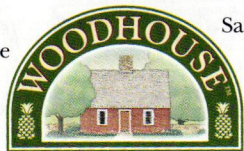


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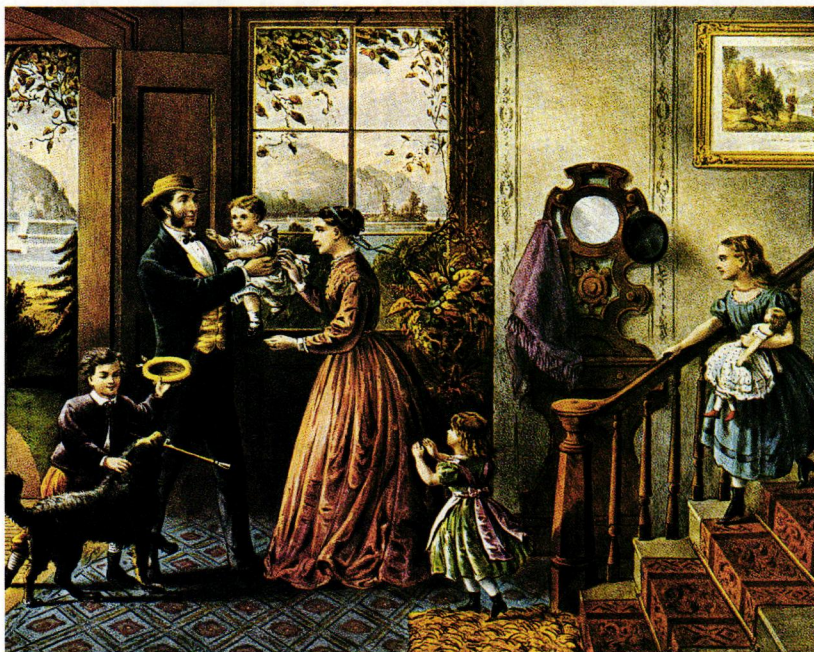
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Sentimental scenes of romanticized family life, such as this Currier & Ives print, were extremely popular in late-19th century vernacular houses. Note the plant in the window, the carpets, the wallpaper, the Renaissance Revival hall tree, the framed print—and Mother at the center of it all.

furnishing an 1870 vernacular house. Then, as now, no one could afford to discard old possessions and decorate an entire house in one style. The three revival styles coexisted in the 1850s and 1860s. Presented as a romantic antidote to the severity and ubiquity of the Greek Revival, part of the revival styles' appeal was their supposed appropriateness for modest, cottage-sized homes.

The furnishings were loose interpretations of medieval English and 18th-century French styles. Gothic Revival furniture often used in hallways was less common, being based on cathedral models and more for looks than for sitting. The so-called Elizabethan furniture (characterized by spool turnings) filled the perceived need for English-style pieces. Rococo Revival was the most popular. Lots of curved rosewood, white marble tops, carved flowers à la Belter, balloon-back chairs that was America at mid-19th century. The

1860s brought other dubious French Revivals (Louis XIII & XIV, Marie Antoinette), as well as the popular Renaissance Revival style, but these were seen as appropriate for the wealthy. At the other end of the spectrum was Cottage furniture, which was depicted by Downing and produced by the thousands in Grand Rapids. This style of lightweight, painted and caned furniture was favored for bedrooms. Keep in mind that proper upholstery fabrics and techniques are very important for this period.

Elaborate color theories abounded in the Victorian era, complete with charts, wheels, and dictatorial treatises on the appropriate colors for given rooms. Colors could be very subtle "drab" was popular or quite gaudy. It was the proper harmony of colors that was considered crucial.

Woodwork was, of course, an essential part of any room scheme. If the woodwork was not

painted a coordinating color, it was often grained in imitation of more costly hardwoods. This was common even for very plain trim, especially for doors.

Wallpaper was common and relatively cheap by 1870. The patterns were often French in style, with realistic depictions of flowers and foliage. Other popular styles were masonry papers for hallways, stripes (especially with flowers), "rainbow" papers (wallcoverings with a subtle gradation of color), and scenics.

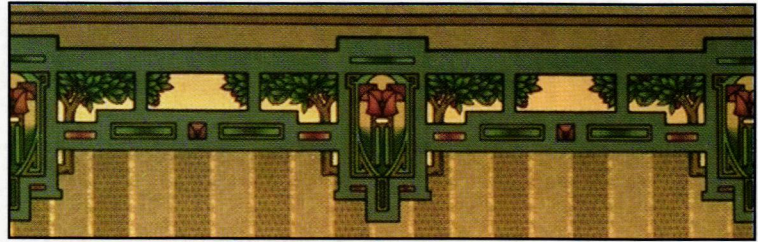
Some Aesthetic Movement ideas were seen by the early 1870s, particularly in wallpapers and color schemes. If your taste inclines in that direction, it makes sense to include an element or two. However, this period definitely preceded the Colonial Revival—so spinning wheels, Chippendale settees, and white woodwork would be anachronistic.

Floorcoverings, usually Brussels carpets sewn in strips wall-to-wall, were always patterned in large-scaled designs with strong colors. Other options for floors include painted floorcloths and straw matting. Oriental rugs were not in wide use in 1870.

Windows could be elaborately draped or not; often only the parlor had the formal, layered and trimmed designs featured in *Godey's Lady's Book*. Other rooms might have roller blinds and cotton or lace panels at the windows. Lambrequins flat, shaped valances—were popular over lace curtains.

Once you have done the research, take another look at your house. Choose furnishings according to the tastes of your house's builders, as well as your own. ♦

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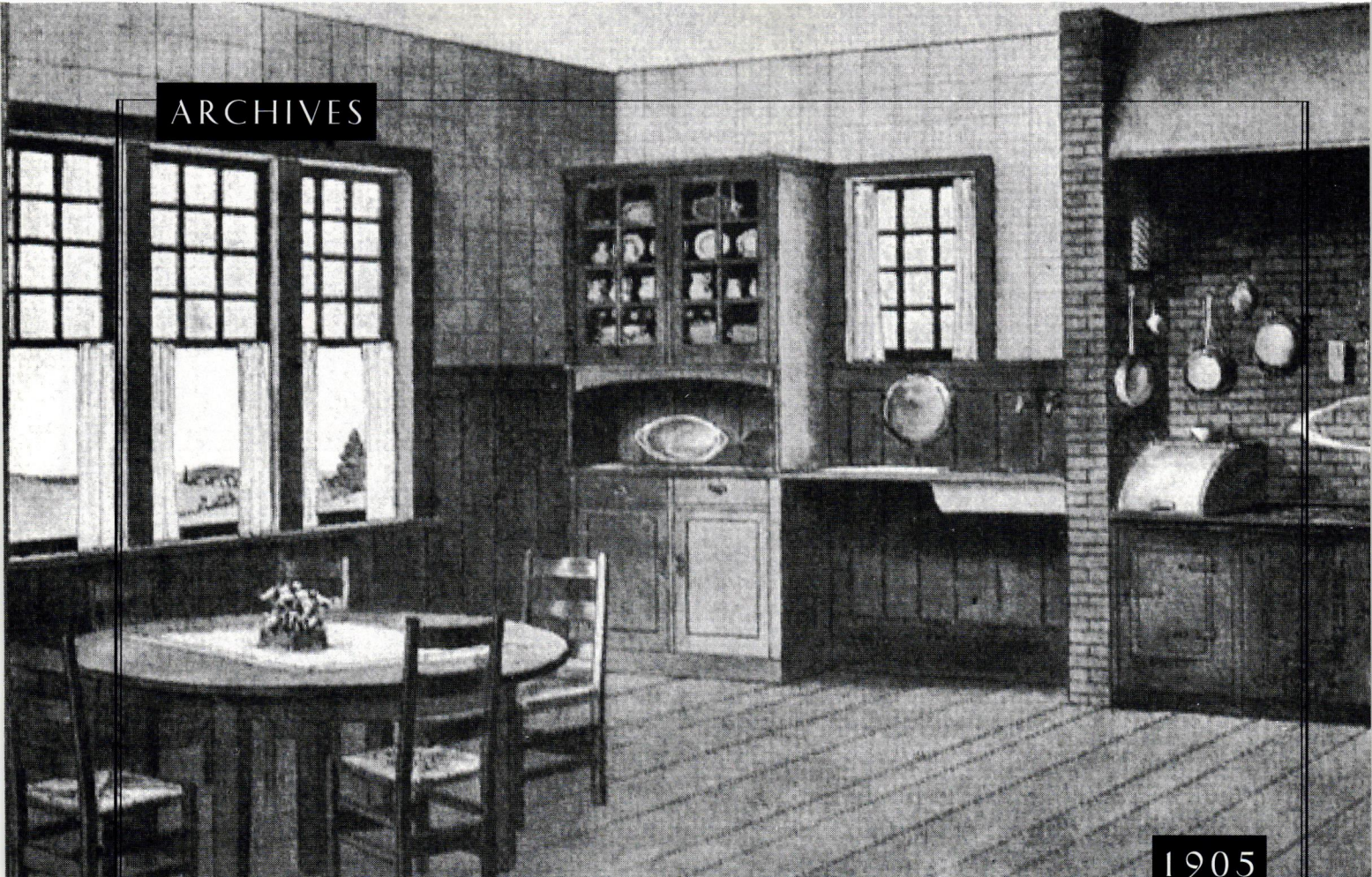
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1905

Kitchen Built-Ins

by Patricia Poore

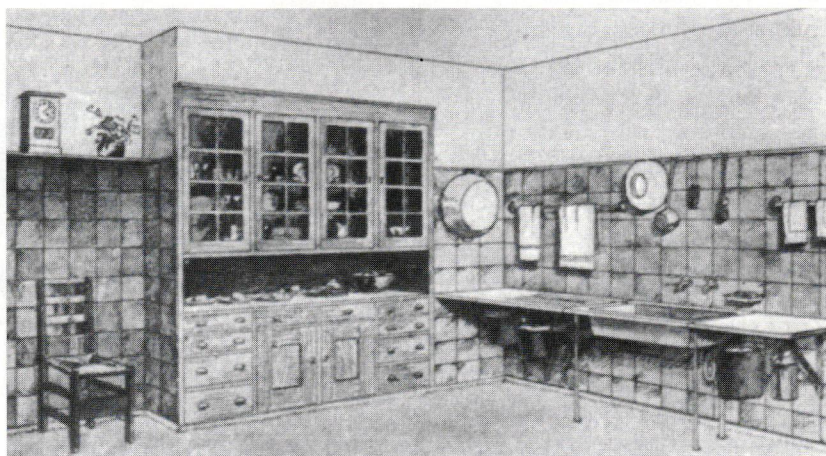
CONSIDER THE EVIDENCE as you design your old-house kitchen. Built-ins date to the 1880s. From 1905 through the 1920s, the concept of the modern kitchen was invented, and it included electrical appliances, the work triangle (refrigerator, sink, stove), a place for the family to eat informal meals, built-in storage, and linear counters. It offered efficient ideas lost in the obsessive/compulsive days of appliance garages: flexi-

ABOVE: Stickley suggested the kitchen, pantry, and dining room be combined into a family room more like the colonial hearth kitchen. Note the wood floors. **RIGHT:** The corner of a large, tiled kitchen with built-in cupboard and sink. Tools hang in easy reach; dishes are stored conveniently.

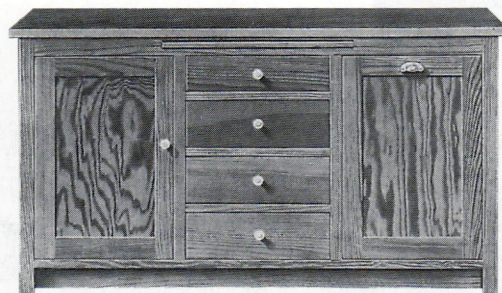
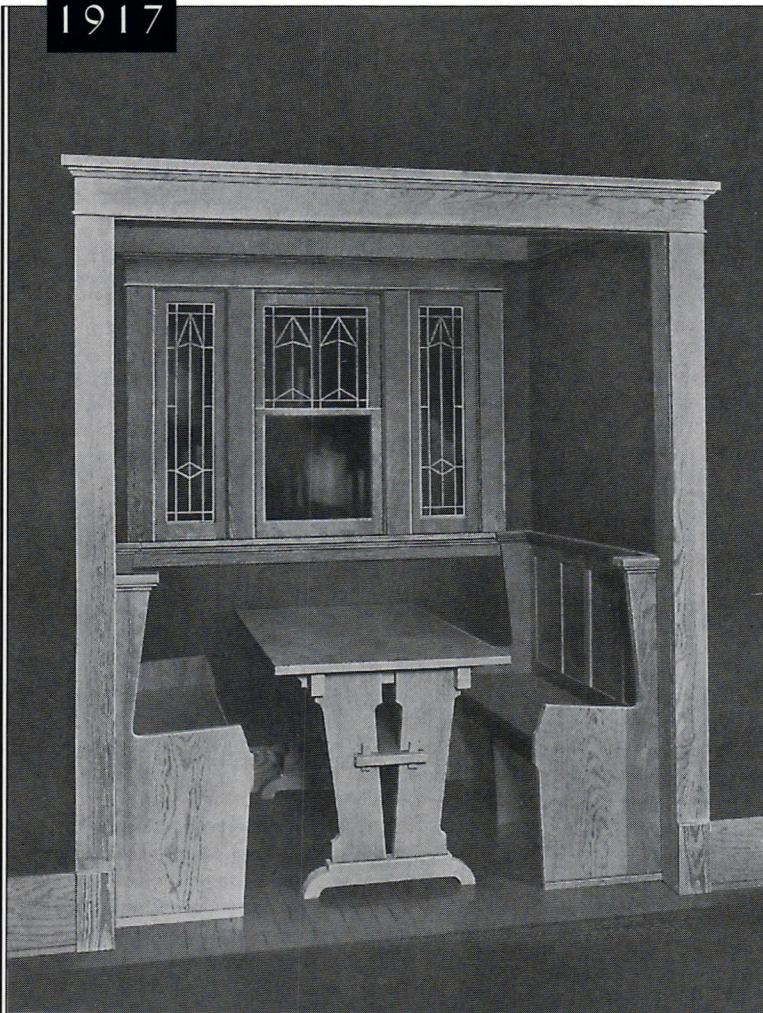
ble work heights including free-standing work tables, built-in drainboards, and utensils in full view.

The Craftsman magazine examples date from September 1905. 1917: from the Curtis Lumber & Millwork

Catalog (locations throughout the Midwest and in Pittsburgh and Washington, D.C.). 1927: from the *Universal Design Book No. 25 on Builder's Woodwork* from the Roach & Musser Co. of Muscatine, Iowa. ♦



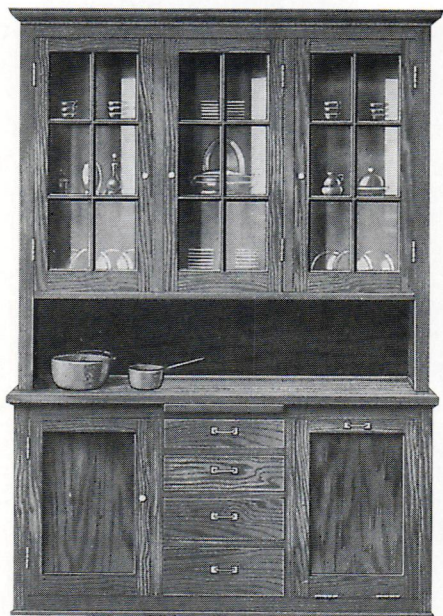
1917



LEFT: Built-in breakfast nooks were the rage, perhaps more so in millwork catalogs than in actual kitchens. This one has Prairie School influence. **ABOVE:** Work tables predate the kitchen island. **BELOW:** Kitchens then had fewer linear feet of cabinets than recently, but storage tended to go to ceiling height.



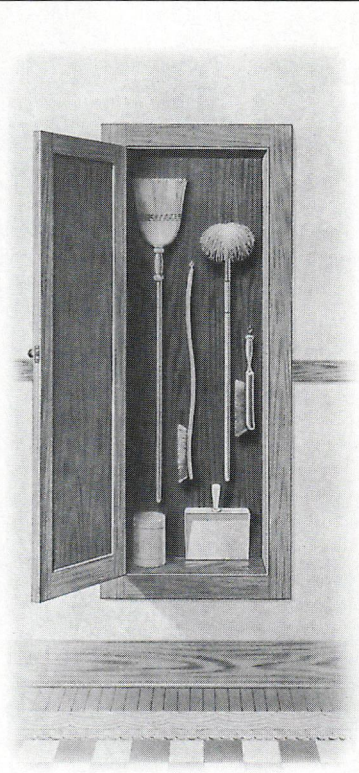
BELOW: A decade later, yet this model is more like an earlier Hoosier than a built-in. **RIGHT:** Common for 1927, this kitchen is shown in white enamel. Most period illustrations show linoleum, usually checkerboard or tile-like.



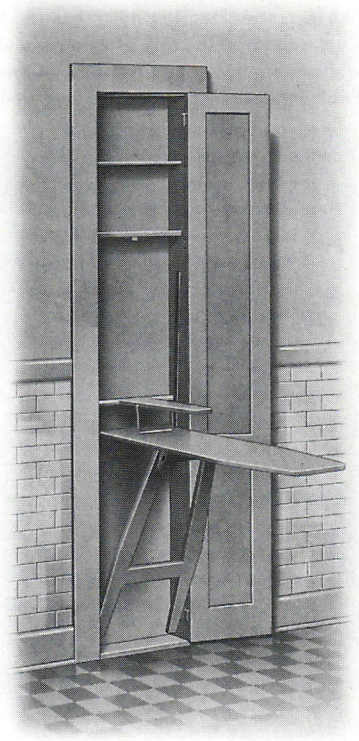
1927



1927



LEFT: Modular or imitating furniture, kitchen cabinets were seen as successor to the separate pantry. **ABOVE:** Built-in broom closets, linen closets, and medicine chests were regulation by 1920. **BELOW:** The common wainscot of 3x6-in. white tiles places this ironing board in the kitchen rather than bedroom.





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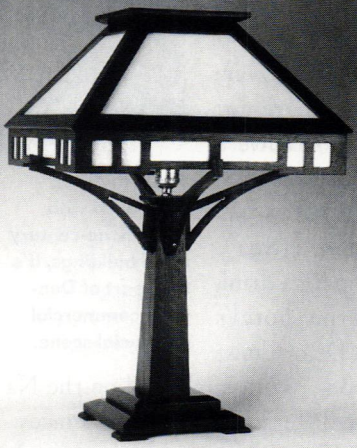
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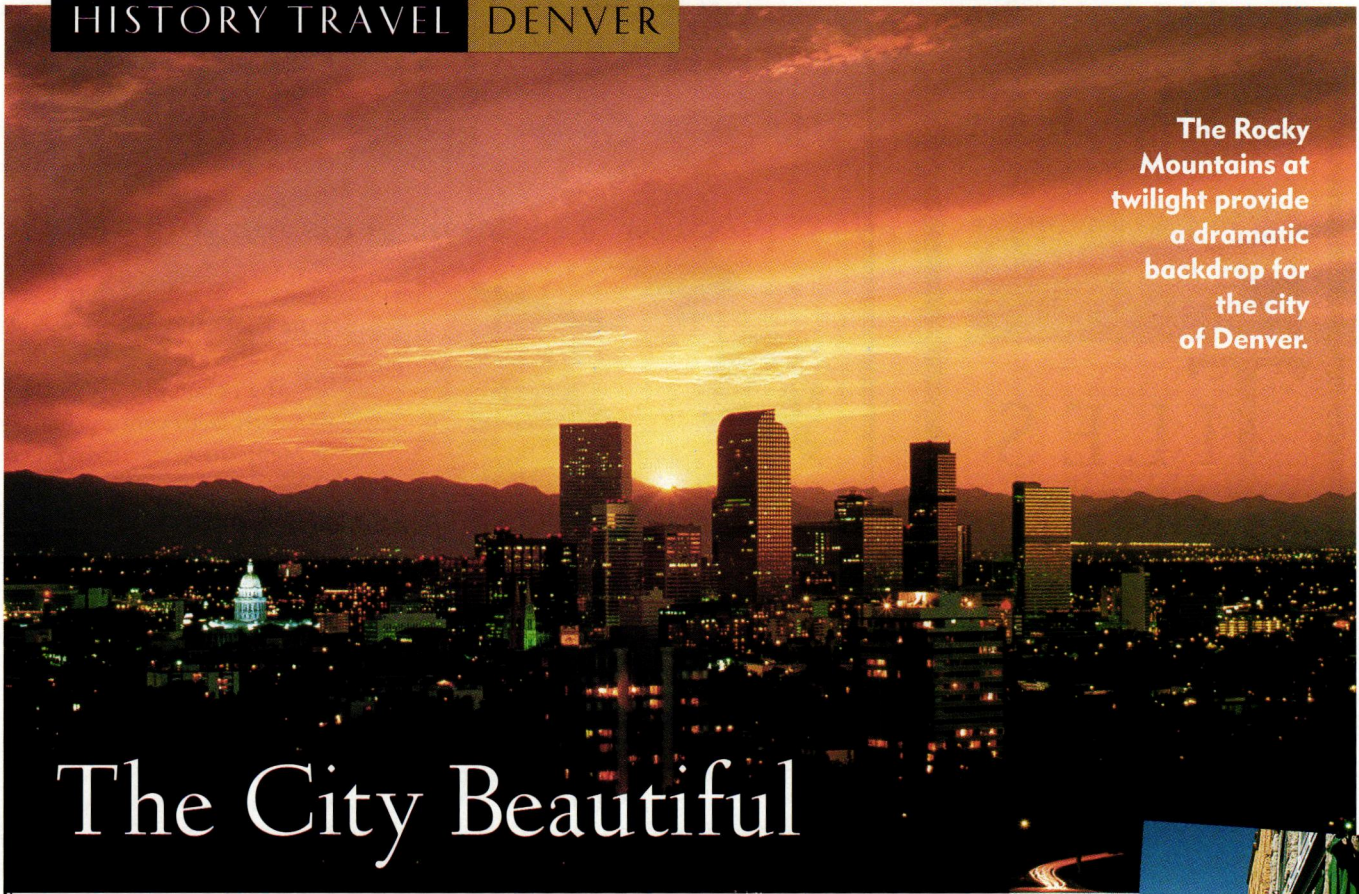
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ter, public parks, and streets formally laid out in a gridlike pattern.

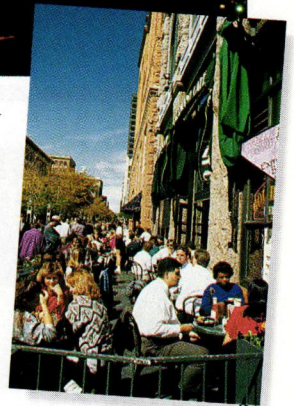
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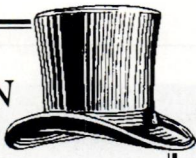
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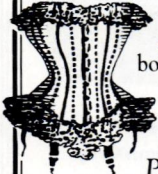


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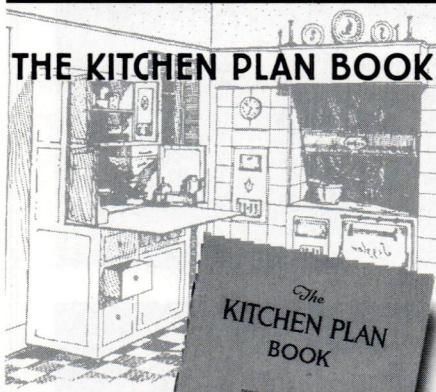
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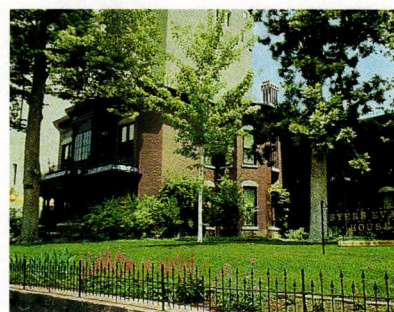
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ABOVE: Built in 1889 by publisher William Byers and sold to William Gray Evans, the Byers-Evans House is a testament to two pioneer Denver families and the city they helped develop. **LEFT:** The house is filled with original furnishings from the Evans family, including the pieces in Cornelia and William Gray Evans's bedroom.

located at 1340 Pennsylvania Street. After her husband J.J. hit the one of largest gold strikes in the area, the Browns moved into the eclectic-style house, designed by prominent Denver architect William Lang.

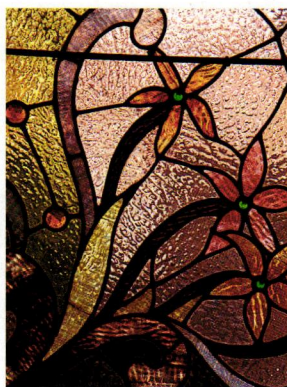
On 10th Avenue, the **CRAWFORD HILL MANSION** was the center of Denver society in the 19th century. Louise Crawford Hill ruled the social scene by establishing the "Sacred 36," an elite group of ladies who played bridge at her nine tables. (The number of tables was maintained on purpose.)

After touring the Capitol Hill District, head to the **CIVIC CENTER**, which lies in the heart of Denver. Here, Mayor Speer's influence on city planning is most evident (though his methods were often questioned). The Civic Center includes an open-air **GREEK AMPHITHEATER** and the **VOORHIES MEMORIAL**, among others. It is flanked by the **COLORADO STATE CAPITOL** and the **DENVER CITY AND COUNCIL BUILDING**. Nearby is the **U.S.**

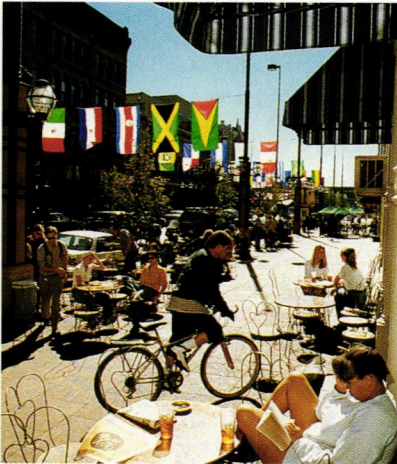
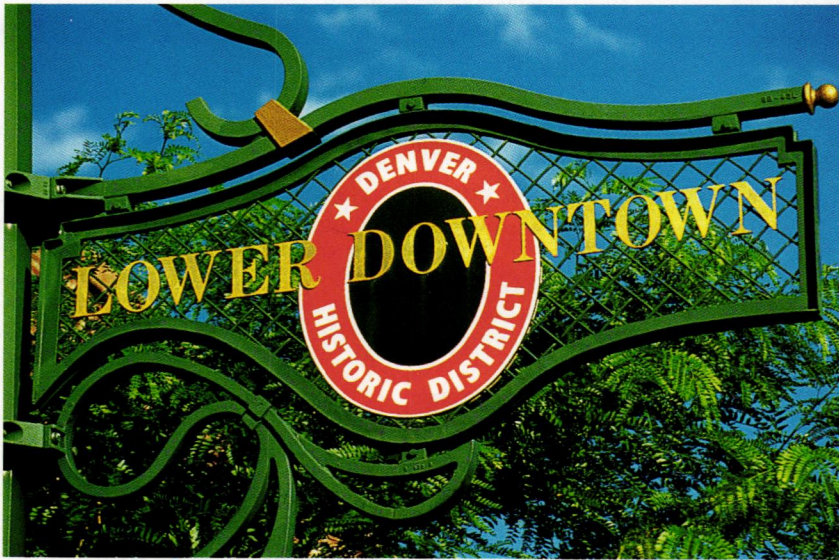
MINT, DENVER BRANCH, which grew out of a private gold coin company.

The **BYERS-EVANS HOUSE** is tucked on a side street near the **COLORADO HISTORY MUSEUM**. William Byers,

publisher of the *Rocky Mountain News*, built the Victorian residence in 1883 and eventually sold it to William Gray Evans, an officer of the Denver Tramway Company. A



CLOCKWISE (l. to r.): A stained glass window illuminates the main staircase. Built in 1889, the Molly Brown House has rusticated stonework. The exotic Turkish or "cozy corner" entry announced to visitors that the Browns were a well-traveled family.



ABOVE: The LoDo was declared a historic district in 1988. **LEFT:** Larimer Square was destroyed by a fire in 1863 and rebuilt in brick.

ing—literally. Its terra-cotta exterior is illuminated at night with 13,000 light bulbs.

The 1892 **BROWN PALACE HOTEL** on 17th Street and Broadway is just the place to revive a tourist's flagging spirit. The triangular-shaped, Italian Renaissance-style hotel has a stunning lobby where you can stop for tea or a drink. Overhead, six tiers of cast-iron balconies are topped by a stained-glass ceiling. Pop across the street to admire the **TRINITY UNITED METHODIST CHURCH**, one of the city's first stone structures.

A drive through the **WYMAN HISTORIC DISTRICT**, near **CHEESMAN PARK** and **THE BOTANICAL GARDENS**, shows Denver's eclectic mix of architectural styles. Built mostly between 1888 and 1893, the district also has many Foursquares—regionally called Denver Squares.

Many of Mayor Speer's dreams for Denver were put into action, including passage of a 9-storey ordinance to preserve Denver's view of the Rockies. (During the building boom of the 1950s–1980s, this rule was changed.) The result is truly a city beautiful. —LYNN ELLIOTT

tour through this elegant home is a great way to learn about the development of the mile-high city.

Next, take a stroll down the **16TH STREET MALL**, Denver's retail row. Keep your eyes peeled for buildings displaying a cornucopia of architectural influences, including Richardsonian Romanesque, Neo-Grecian, Moorish, and Art Deco. Notice the ornate carvings on the cornices and turrets of **KITTRIDGE BUILDING**. Its next-door neighbor, the red sandstone **MASONIC TEMPLE**, was extensively damaged by a fire in 1984 and then rebuilt inside. Make a slight detour off the mall to see the **DENVER GAS AND ELECTRIC LIGHT COMPANY BUILDING** at 15th St. and Champa, a shining example of commercial build-

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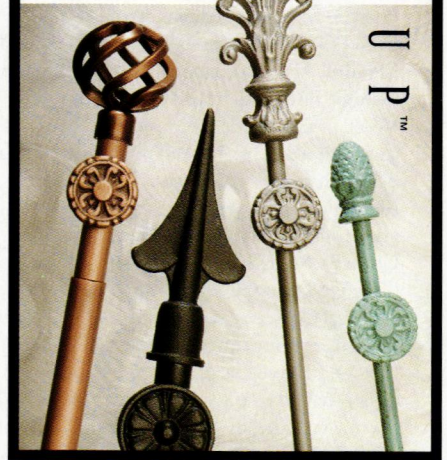
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AND SERVICES, INCLUDING ORDER NUMBERS AND CATALOG PRICES, MENTIONED IN THIS ISSUE. OBJECTS NOT LISTED ARE GENERALLY AVAILABLE, OR ARE FAMILY PIECES OR ANTIQUES.

Furnishings

pp. 13-20

p. 13 Antique fabric pillows from The Marston House American Antiques, Main St. at Middle, PO Box 517, Wiscasset, ME 04578; 207/882-6010. ■ Magazine pedestal in oak, #89-80, from L. & J.G. Stickley, Stickley Dr., PO Box 480, Manlius, NY 13104-0480; 315/682-5500. ■ Georgia Birdhouse from The Mulberry Tree, 17 West Charlton St., Savannah, GA 31401; 912/236-4656. **p. 14** Auburn chair from Flinders Industries, 3010 10th St., PO Box 550, Menominee, MI 49858; 800/526-9894. ■ Edgemark from The Woodbury Blacksmith & Forge Co., 161 Main St., P.O. Box 268, Woodbury, CT 06798; 203/263-5737. ■ Conservatory from Oak Leaf Conservatories, 876 Davis Dr., Atlanta, GA 30327; 800/360-6283. ■ Heirloom bulbs from Old House Gardens, 536-1 Third St., Ann Arbor, MI 48103-4957. Catalog, \$2. **p. 16-17** Plaster medallions, Georgian Fan (CE7) and Anthemion Fan (CR20), from Hayles & Howe, 509 South Exeter St., Baltimore, MD 21202; 410/385-2400. ■ Carved antique bed from Southampton Antiques, 172 College Highway, Rte. 10, Southampton, MA 01073; 413/527-1022. ■ Toile de Savile in the Lennox Park collection from Thibaut, 480 Frelinghuysen Ave., Newark, NJ 07114; 800/223-0704. ■ Southwestern floorcloth from Floorcloths of Arizona, 527 W. Lawrence Lane, Phoenix, AZ 85021; 602/371-9300. ■ Mirrors from Williams Cabinetry, PO Box 39, Hog Bay Rd., North Sullivan, ME 04664; 207/422-9532. ■ Batchelder tiles from The Tile Restoration Center, 3511 Interlake N., Seattle, WA 98103; 206/633-4866. **p. 18** Morris-design tea towels, Pink and Rose (#615PIR) and Snakeshead (#554SNA), from The Ulster Linen Company, 148 Madison Ave., New York, NY 10016; 212/684-5534. ■ Mission three-light chandelier from Arroyo Craftsman Lighting, 4509 Little John St., Baldwin Park, CA 91706; 818/960-9411. ■ The Cook's Kitchen from Mark Wilkinson at Dalia Kitchen Design, Boston Design Center, One Design Center Place, Ste. 635, Boston, MA 02210; 617/482-1580. To the trade. ■ Country-style kitchen from Aspen Leaf Kitchens, Ltd., 2601 South Lemay, Ste. 15, Fort Collins, CO 80525; 970/282-8479. **p. 20** Green matte stoneware, pine cone pattern, from United Crafts, 127 West Putnam Ave., Ste. 123, Greenwich, CT 06830; 203/869-4898. ■ Tudor Rose china from Dalton's, 1931 James St., Syracuse, NY 13206; 315/463-1568. ■ Roycroft Inn china from The Roycroft Shops, 31 S. Grove St.,

East Aurora, NY 14052; 716/652-3333. ■ Moonarc dishes from Taliesin West Bookstore, Taliesin West, Scottsdale, AZ 85261-4430; 602/860-2700.

House of Uncle Remus

pp. 56-59

p. 57 Reproduction wallpaper by Mt. Diablo Handprints, P. O. Box 726, Benicia, CA 94510; (707)745-3388. **p. 58** Brumby Rockers are still manufactured by The Brumby Chair Company, 37 West Park St., Marietta, GA 30060; (770) 425-1875. **p. 59** Wallpaper and ceiling paper both by Scalmandre, 37 - 24 24th St., Long Island City, NY 11101; (718)361-8500.

Arts & Crafts Interpreted

pp. 60-63

Antique lighting fixtures from Joe Ley Antiques, 615 E. Market St., Louisville, KY 40202; 502/583-4014.

Kitchen Memories

pp. 64-67

p. 64 Vintage tiles from Roedel Tile Contracting Co., 5512 N. Montana, Portland, Oregon 97217; 503/285-9878. ■ Local Forbo Linoleum distributor: Wanke Cascade, 6330 N. Cutter Circle, Portland, Oregon 97217; 503/289-8609. ■ 1930s light fixture from Rejuvenation Lamp & Fixture Co., 1100 S.E. Grand, Portland, Oregon 97214; 503/231-1900. ■ 1930s Lang wood-electric stove from Hippo Hardware & Trading Co., 1040 E. Burnside, Portland, Oregon 97214; 503/231-1444.

Drawing on the Walls

pp. 70-80

p. 72 The Warner House Museum is open to visitors early June through October, Tuesday through Saturday, 10:00 a.m. to 4 p.m. at 150 Daniel St., P.O. Box 895, Portsmouth, NH 03802-0895; (603)436-5909. Homeowner and antiques show organizer Nan Gurley is a wealth of information about Rufus Porter, American wall painting, and early American furniture. Her mailing address is RR 2, Box 374, Kezar Falls, Maine 04047. **p. 74** Coe Hall is open for guided tours Sunday through Friday, April through October, 12:30 to 3:30 p.m., P.O. Box 58, Oyster Bay, NY 11771; (516)922-9210. **p. 76** Rob Leanna's studio is located at 41 Green Street, Newburyport, Mass 01950; (508)462-5365. **p. 78** Muralist Lena Fransioli can be contacted at 4 Whitchall Road, South Hampton, New Hampshire 03827; (603)394-0219.

Decorating Answers

pp. 88-91

The books listed below, especially those by William Seale and by Winkler and Moss, are extremely useful in understanding the elements of the Victorian interior. Period publications: *Godey's Lady's Book* magazine, 1830-1898. ■ John C. Loudon, *An Encyclopedia of Cottage, Farm, and Villa Architecture and Furniture*, 1833. ■ A. J. Downing, *The Architecture of Country Houses*, 1850. ■ Catharine Beecher and Harriet Beecher Stowe, *The American Woman's Home*, 1869. ■ Charles Eastlake, *Hints on Household Taste in Furniture, Upholstery & Other Details*, 1872. ■ Clarence Cook, *The House Beautiful*, 1878. ■ Modern publications: William Seale, *The Tasteful Interlude: American Interiors through the Camera's Eye*, 1860-1917 and *Recreating the Historic House Interior* (Nashville, TN: The American Association for State and Local History). ■ Gail Caskey Winkler and Roger W. Moss, *Victorian Interior Decoration: American Interiors 1830-1900* (New York: Henry Holt & Co., 1986). ■ Elan and Susan Zingman-Leith, *Creating Authentic Victorian Rooms* (Washington, D.C.: Elliott and Clark Publishing, 1995). ■ Edgar deN. Mayhew & Minor Myers, Jr., *A Documentary History of American Interiors From the Colonial Era to 1915* (New York: Scribner's, 1980). ■ Peter Thornton, *Authentic Decor: The Domestic Interior 1620-1920* (New York: Viking, 1984). ■ Katherine C. Grier, *Culture & Comfort: People, Parlors, and Upholstery 1850-1930* (Rochester, NY: The Strong Museum, 1988). ■ Jan Jennings and Herbert Gottfried, *American Vernacular Interior Architecture 1870-1940* (New York: Van Nostrand Reinhold Co., 1988).

History Travel

pp. 96-98

For walking tours of Denver, check out the Historic Denver Guides from Historic Denver, Inc. (821 17th St., Ste. 500, Denver, CO 80202; 303/296-9887), which cover the LoDo, the Wyman district, and a geology tour of Denver's building and monuments. Molly Brown: *Denver's Unsinkable Lady* by Christine Whitacre and *Molly Brown's Capitol Hill Walking Tour* by Gheda Gayou & Leigh Fletcher Grinstead are available from the Molly Brown House Museum, 1340 Pennsylvania St., Denver, CO 80203; 303/832-4092. A great resource about the development of Denver is *Denver: The City Beautiful* by Thomas J. Noel and Barbara S. Norgren (Denver, CO: Historic Denver, 1987). ■ Byers-Evans House/ Denver History Museum is located at the corner of 13th Ave. and Bannock St. in downtown Denver; 303/620-4933. ■ Ask at the reception desk at The Brown Palace Hotel (321 17th St., Denver CO 80202; 302/297-3111) for their walking tour brochure of the hotel.



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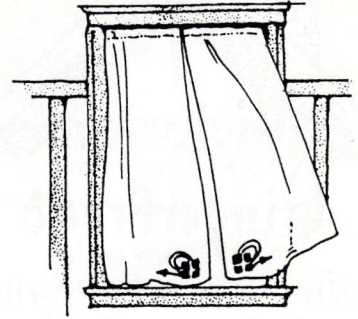
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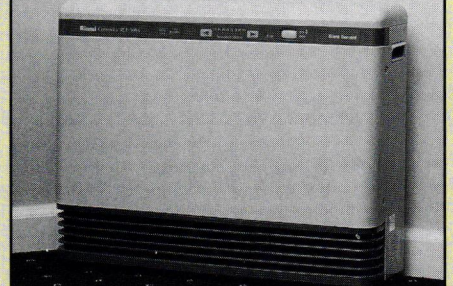
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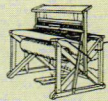
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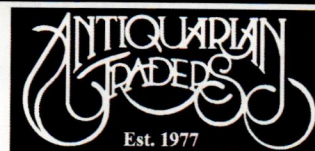
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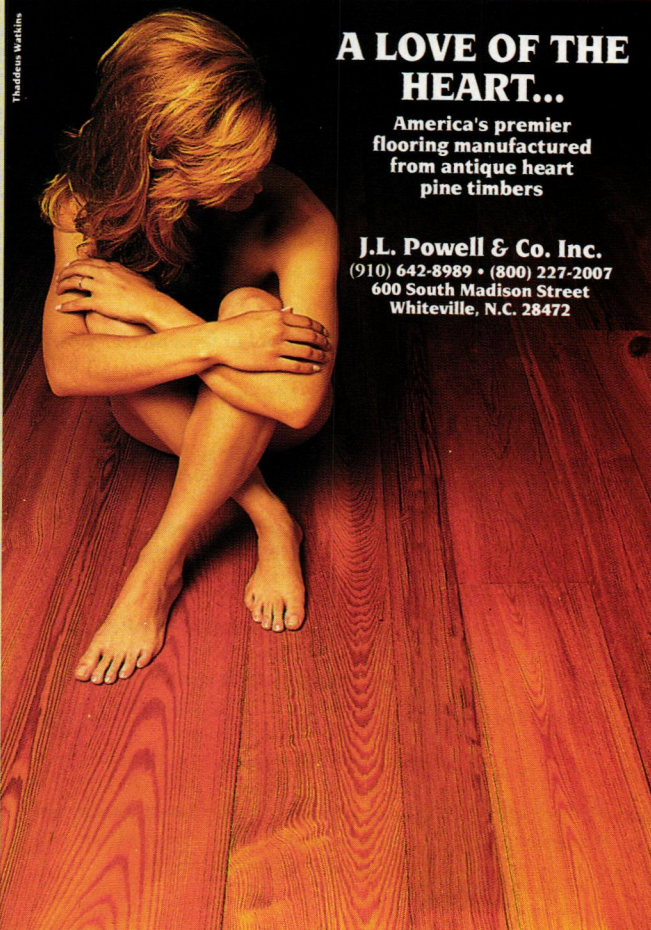


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Arizona Historical Society, Tempe. (602) 929-0292. ONGOING EXHIBIT: Foundations of Central Arizona History 1850 to 1910.

California

American Decorative Arts Forum of Northern California, San Francisco. (415) 921-7300. JUNE 11: The New World Comes of Age: American Jewelry, 1825-1925. JULY 9: Banishing Shadows: Nineteenth Century Lighting. AUGUST 13: Adirondack Furniture and the Rustic Tradition.

Delaware

Winterthur. (302) 888-4600. JULY 26-27: Historical Design Influences in the Decorative Arts.

Illinois

The Art Institute of Chicago. (312) 443-3626. JUNE 7 - SEPTEMBER 2: D.H. Burnham and Mid-American Classicism.

Frank Lloyd Wright Home and Studio, Oak Park. (708) 848-1976. JUNE 2: Prairie Bicycle Tour.

Indiana

Historic Lockerbie Square Sesquicentennial, Indianapolis. (317) 631-3000. JUNE 22-23: Home Tour, including that of poet James Whitcomb Riley.

Iowa

Breucmore (A National Trust Property), Cedar Rapids. (319) 362-7375. JUNE 22: Garden Party.

Kansas

Fort Scott. (316) 223-3566. JUNE 1-2: The Good Ol' Days 1899 street fair.

Maine

The Farnsworth Art Museum, Rockland. (207) 596-6457. JUNE 8: A Field Course in Old Houses. JULY 15, 16, 17, 18: Sticks and Stones: A Look at Maine Architecture for children and young adults.

Massachusetts

Harrison Gray Otis House (SPNEA), Boston. (617) 227-3956. JUNE 1-29, JULY 6-27, AUGUST 3-31: Magnificent and Modest: Beacon Hill Walking Tours. AUGUST 17: Bus Trip: The Gothic Revival in Maine.

Michigan

Marshall Area Garden Club. (800) 877-5163. JULY 13-14: Welcome to My Garden: tours of area private gardens.

Mississippi

Mississippi Arts Pavilion, Jackson. (601) 960-9900. THROUGH AUGUST 31: Palaces of St. Petersburg: Russian Imperial Style.

Nevada

Virginia City. (702) 847-9108. JUNE 17-21: Historic Interior Finishes Workshop.

New Hampshire

Gilman Garrison House (SPNEA), Exeter. (617) 227-3956. JULY 20: Exeter Festival—A demonstration of early trades.

New Jersey

Craftsman Farms Foundation, Parsippany. (201) 540-1165. JUNE 2: Restoring Craftsman Farms—Phase 2. JUNE 22: Textile Workshop. JUNE 22: Arts and Crafts Interiors. JULY 7 - OCTOBER 6: Women's Work: The Role of Women in the Arts and Crafts Movement. JULY 21: Blacksmithing demonstration. AUGUST 4: Timber framing and Traditional Joinery.

Drew University: James C. Massey. Course: American Architecture by an *Old-House Journal* contributing editor. (201) 408-3400. JUNE 2-13. **Museum of American Glass, Millville.** (609) 825-6800, ext. 2747. THROUGH OCTOBER 20: Flights of Fancy: The Quezal Art Glass & Decorating Company.

New Mexico

Museum of International Folk Art, Santa Fe. (505) 827-6350. MAY 19-AUGUST 22: Recycled/Re-seen: Folk Art from Global Scrap Heap. **Millicent Rogers Museum, Taos.** (505) 758-2462. THROUGH JANUARY: 40 Years/40 Masterworks.

New York

Roycroft, E. Aurora. (716) 652-3333. JUNE 8-9, 15-16: Chamber Music Festival. JUNE 29-30: Summer Festival.

North Carolina

Beaufort Historical Association. (919) 728-5225. JUNE 28-29: Old Homes Tour. **Morehead City.** (919) 728-5225. JUNE 28-30: Antiques Show and Sale.

Rhode Island

The Newport School of Decorative Painting. (401) 842-0068. JUNE 1-2: Trompe L'Oeil II. JUNE 4-5: Faux Marble. JUNE 6: Gilding. JUNE 8-9: Malachite, Lapis and Tortoiseshell. JULY 20: Beginning Wall Glazing. JULY 21: Advanced Wall Glazing. JULY 22: Stenciling. JULY 23: Cloud and Sky. **Providence Preservation Society.** (401) 831-7440. JUNE 7-9: Festival of Historic Houses.

Virginia

George Washington's Mount Vernon. (703) 780-2000. JUNE 13: Martha Washington's 265th Birthday. Anyone named Martha, or whose birthday is June 13, will be admitted free. JULY 4: Red, White and Blue Concert.

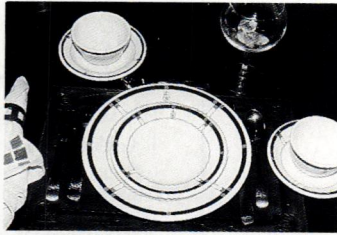
Belle Grove, Middletown. (540) 869-2028. JUNE 1-2: Shenandoah Valley Farm Craft Days.

Thomas Jefferson's Poplar Forest, Forest. (804) 525-1806. JUNE 10-22: Restoration Field School at Jefferson's summer home.

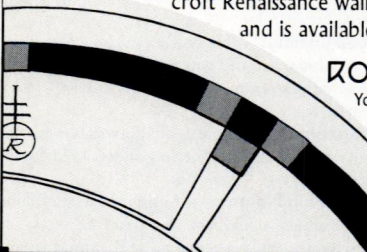
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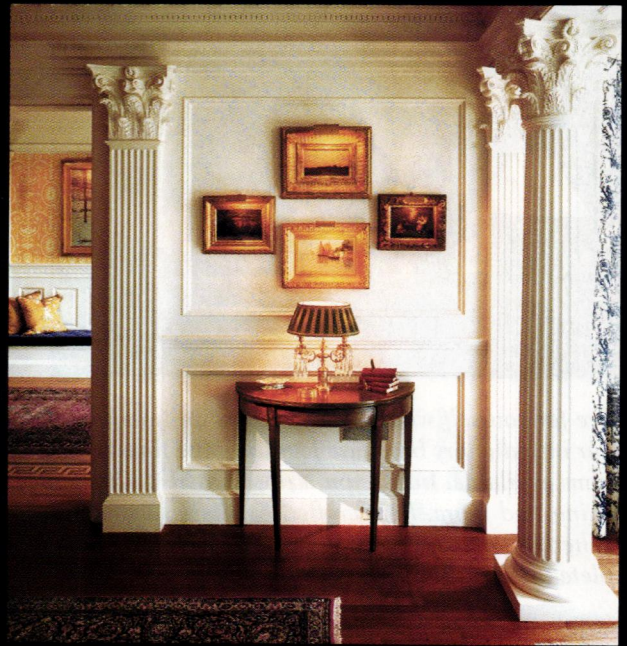


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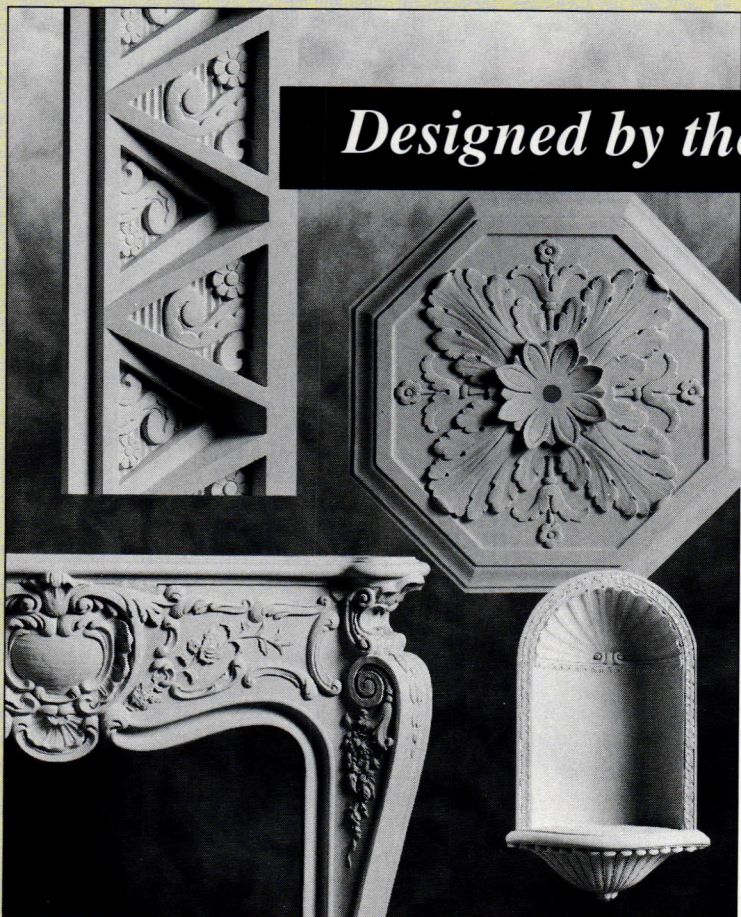
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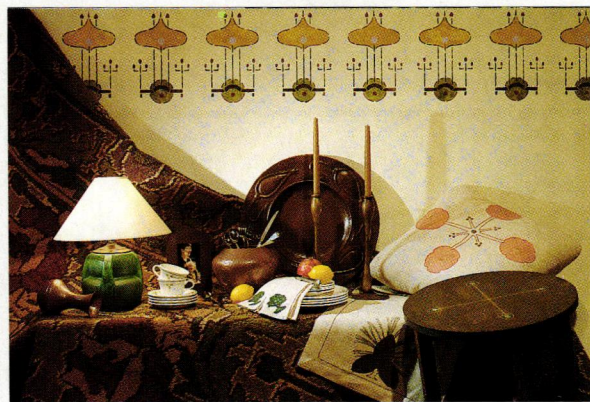


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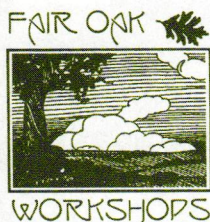
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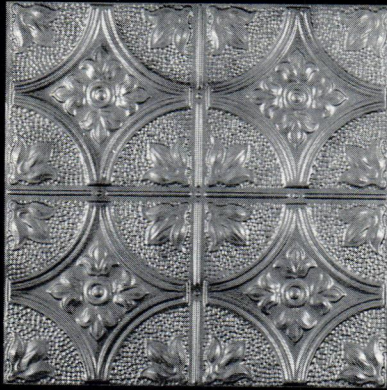
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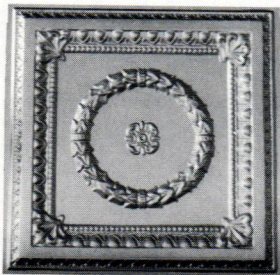
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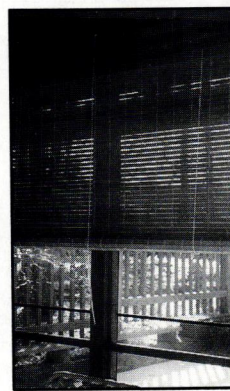
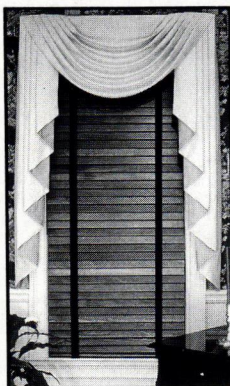
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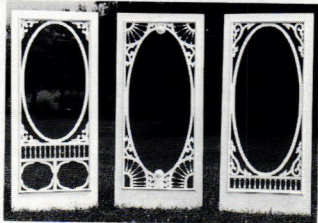
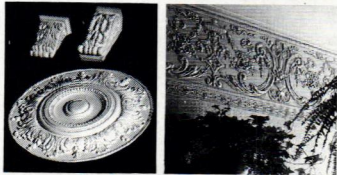
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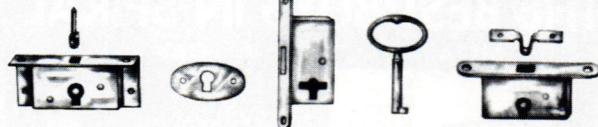
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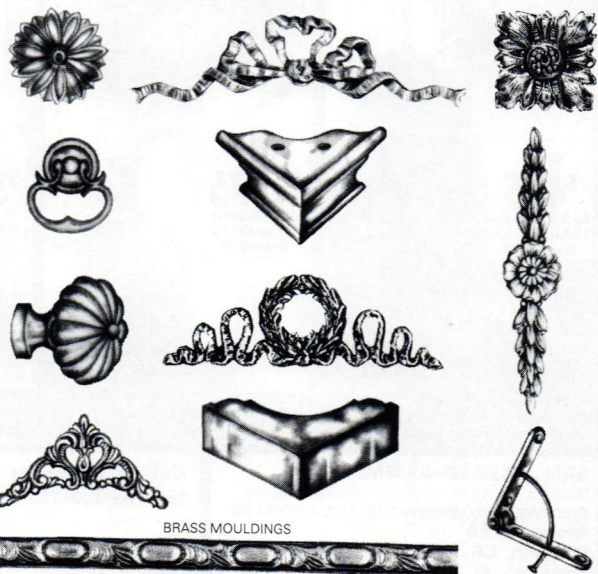


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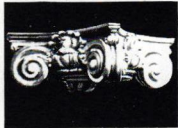
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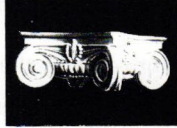
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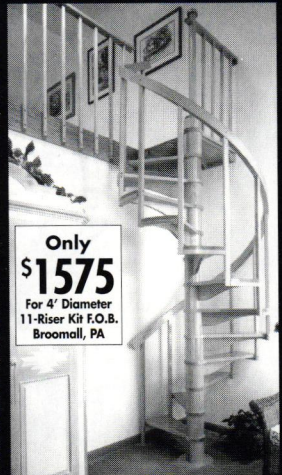
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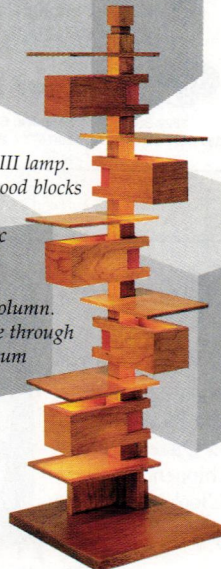
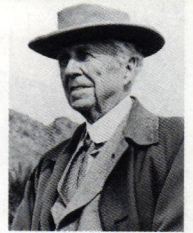
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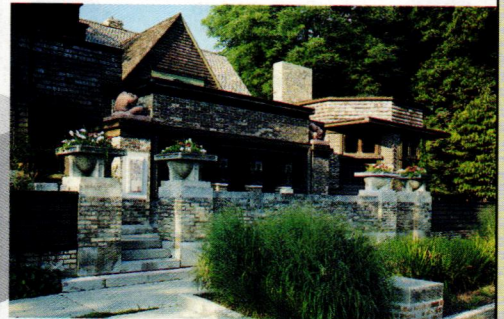


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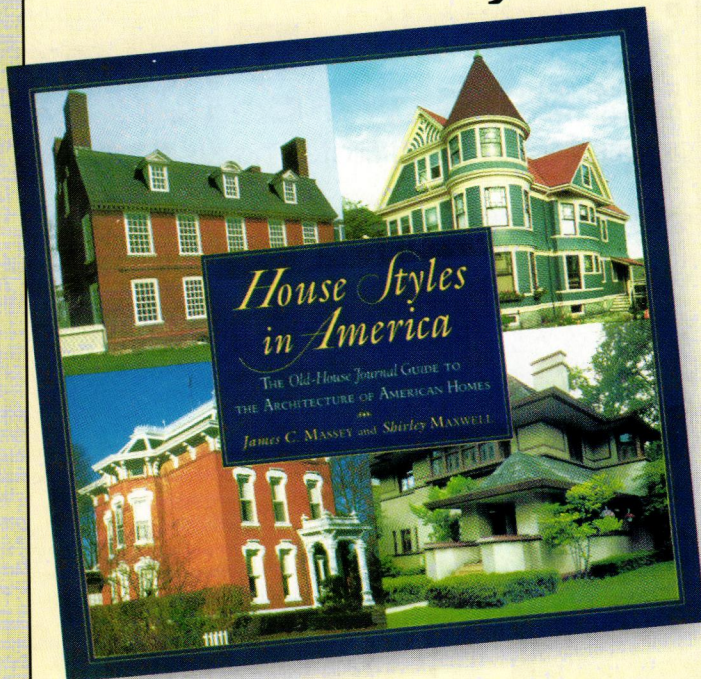
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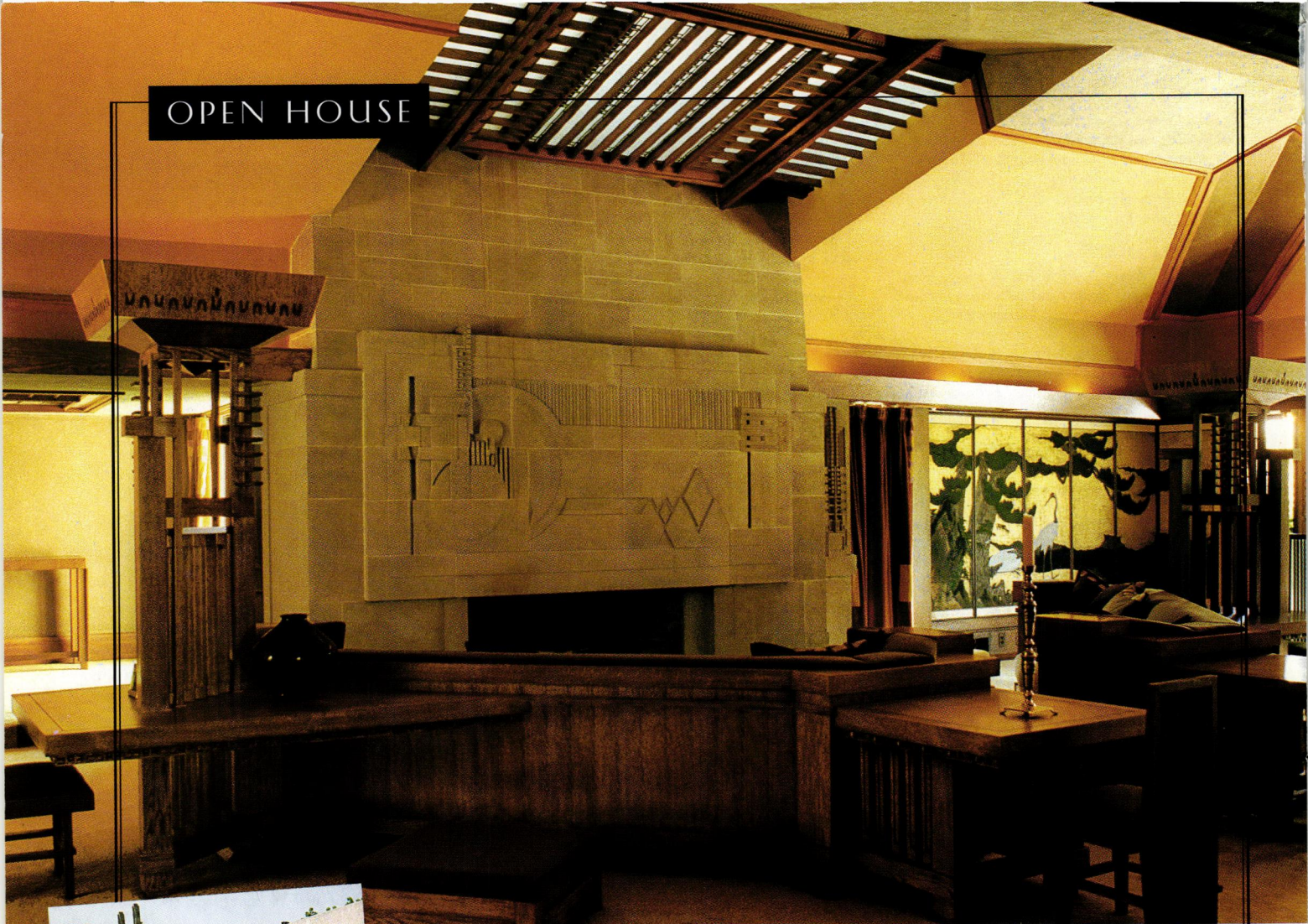
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Wright's Hollyhock House

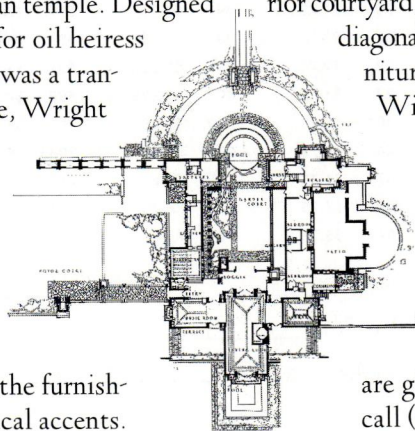
California, like a modern-day Mayan temple. Designed by Frank Lloyd Wright and built for oil heiress Aline Barnsdall, the 1921 building was a transitional one for the architect. Outside, Wright was experimenting with a new architectural vocabulary based on primitivism. A geometric abstract of the hollyhock (Aline's favorite flower) is the only adornment on the fortress-like, sloped exterior walls. Inside, he clung to the familiar tenets of the Prairie School for the furnishings—horizontal pieces with vertical accents.

THE MONUMENTAL EXTERIOR OF the Hollyhock House lords over Olive Hill in Los Angeles,

Due to budget constraints and Aline Barnsdall's preference for her own pieces, Wright designed furniture only for the living room and the dining room. Facing an interior courtyard, the living room is furnished with two sofas diagonally placed by the fireplace; the rest of the furniture is arranged in relation to those pieces.

With a half-octagonal pool in front and a skylight above, the fireplace represents the elemental triad of fire, water, and air. In the dining room, the high-back chairs repeat the exterior's hollyhock motif.

Donated to the city of Los Angeles in 1927, the Hollyhock House is located at 4800 Hollywood Blvd. Hourly tours are given Tuesday–Sunday, noon until 3 p.m.; call (213) 662-7272 for more information.



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