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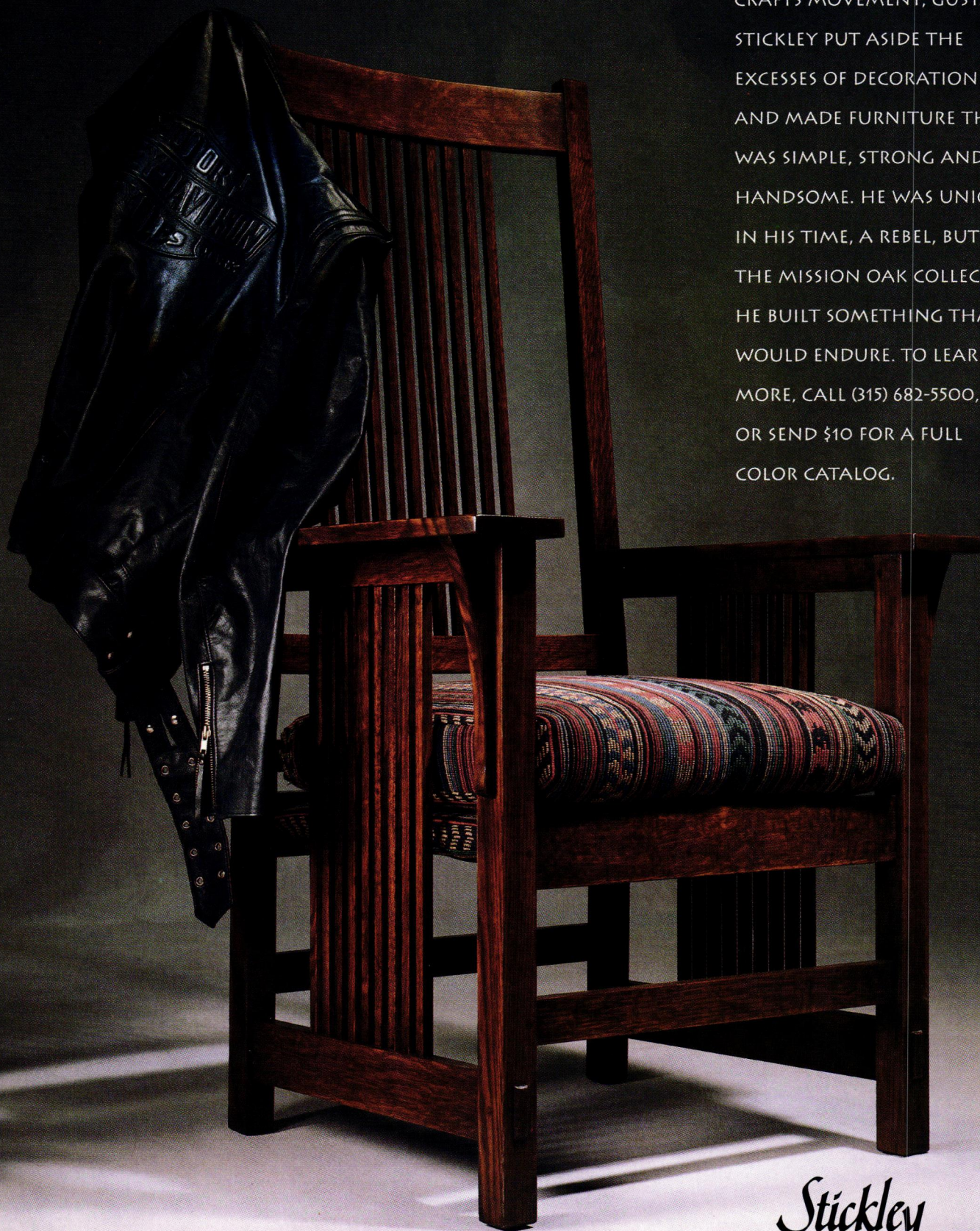


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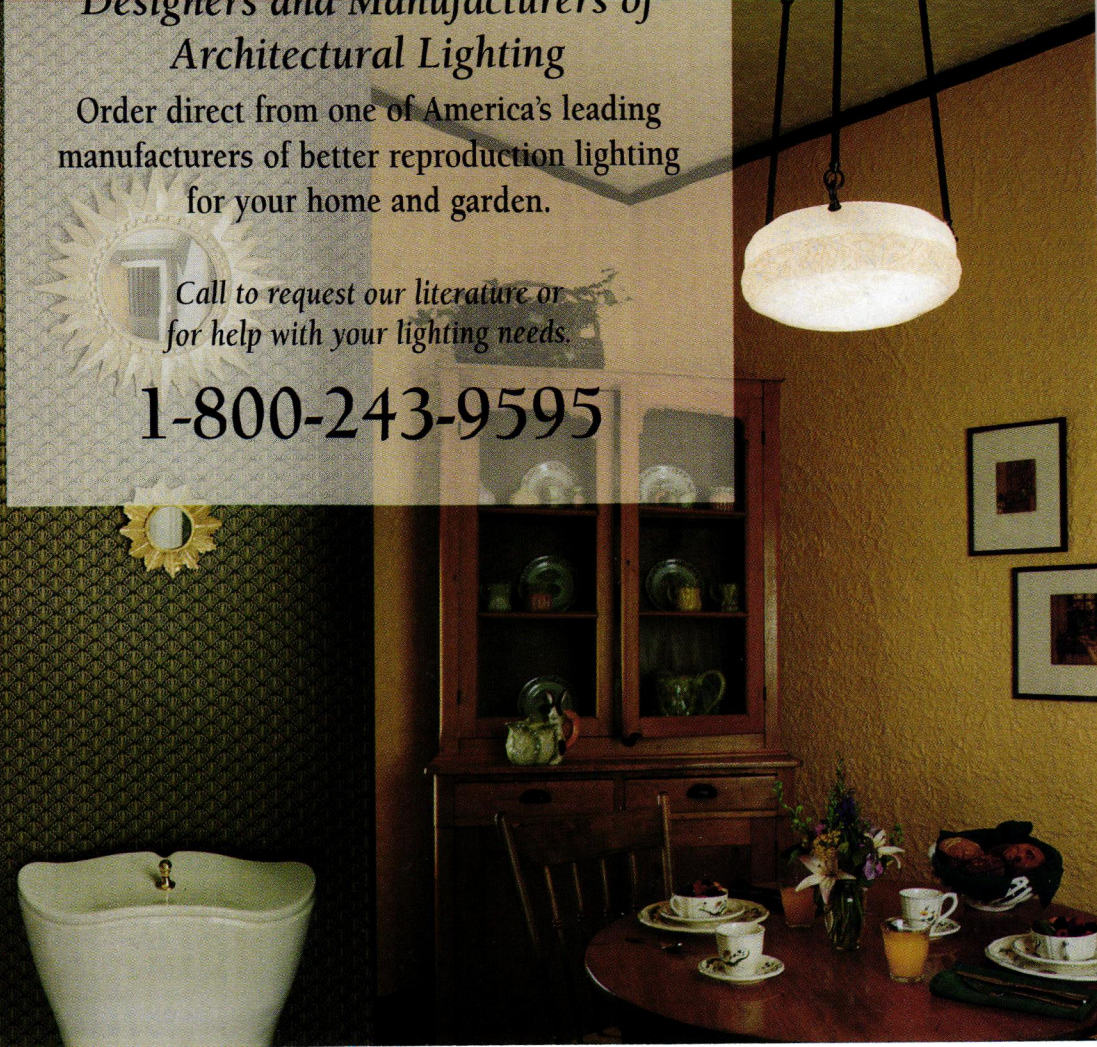
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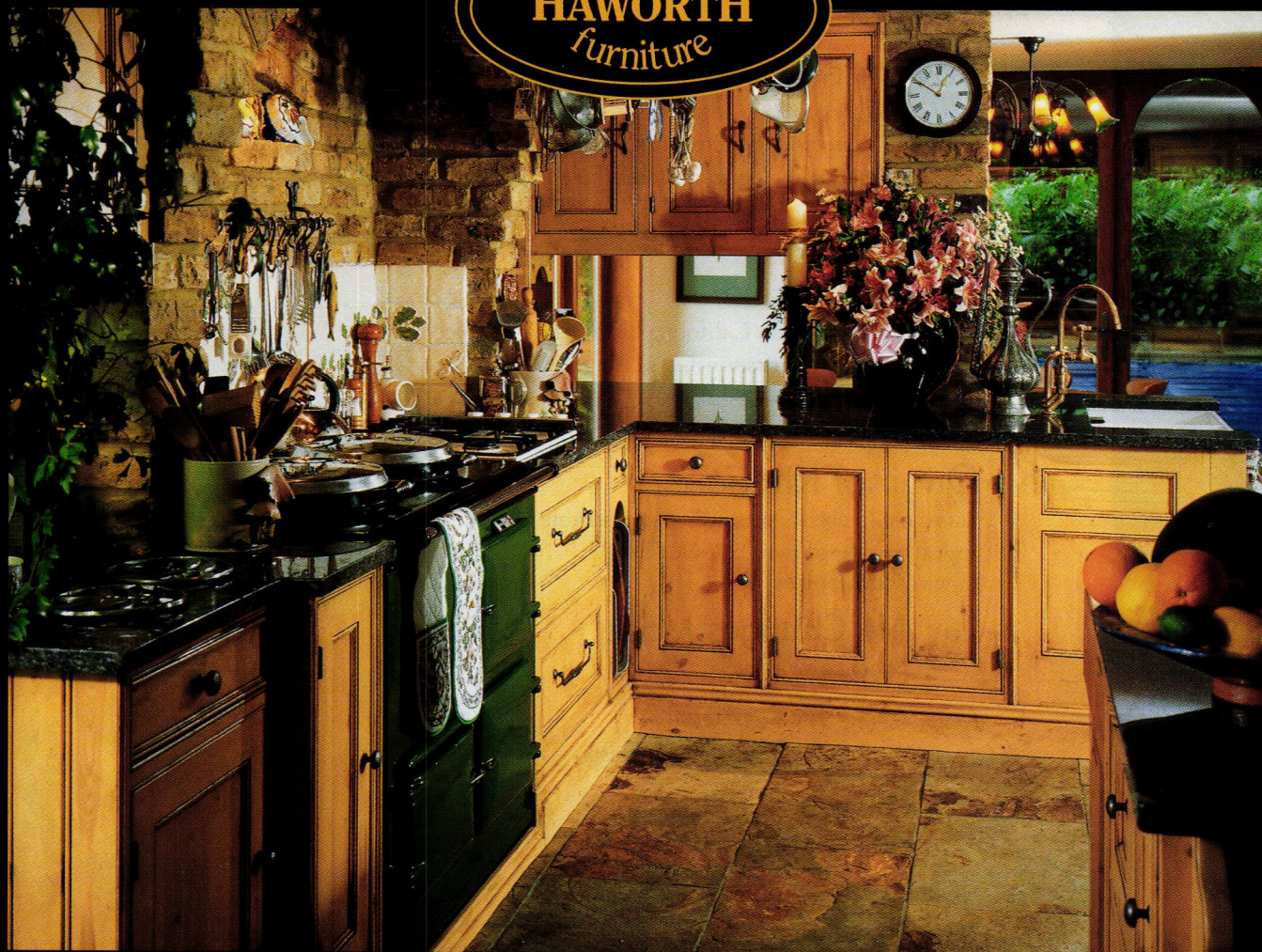
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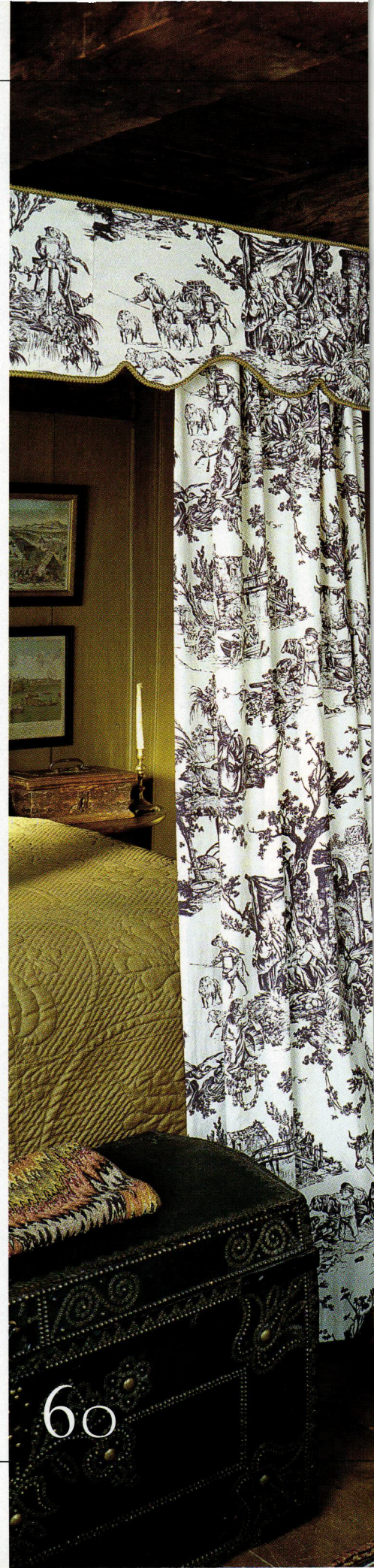
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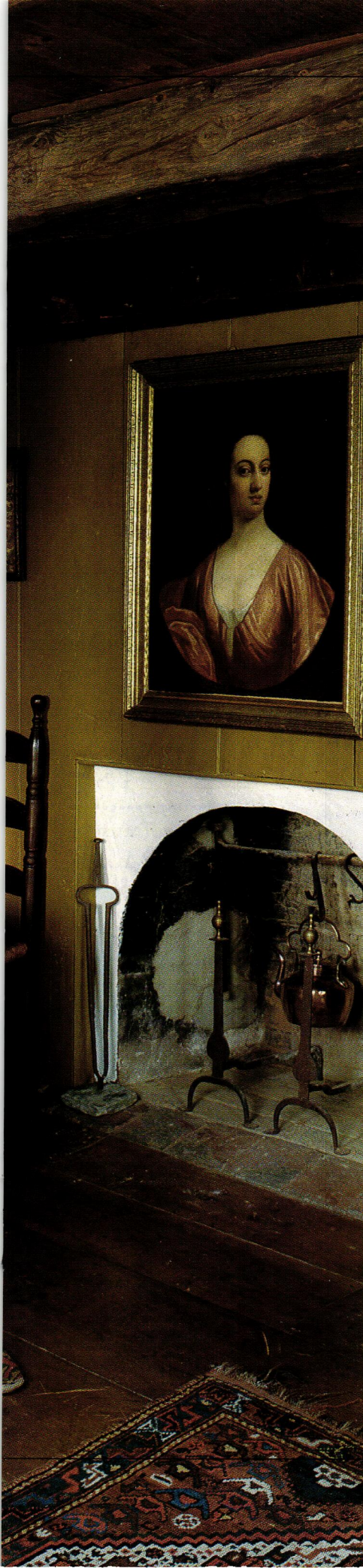
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ON THE COVER: *The front room in a ca. 1715 house owned by country-antiques dealers in Maine. Photograph by Sandy Agrafiotis.*



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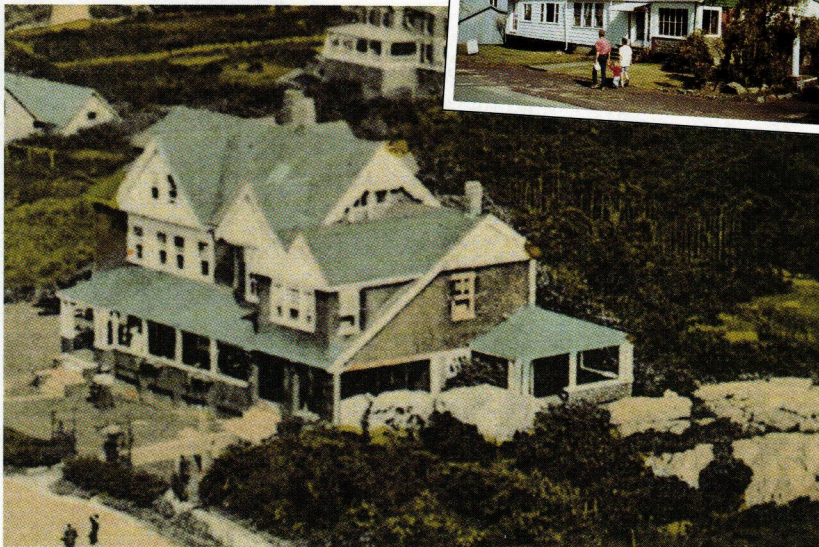
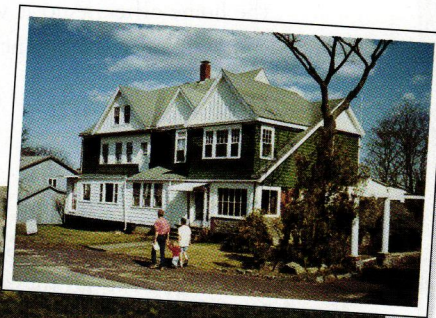


SPRING 1997

Tanglemoor

SO MANY PEOPLE HAVE ASKED ME about the house we're restoring, often referred to in these pages. It's too early for "after" photos. But I can show you what it's *supposed* to look like. (And here's a picture of it the day we bought it four years ago.) The old photo comes from a blowup of a souvenir postcard of 1910. Depicting grander houses and the Atlantic Ocean, it was taken from a tower of the hotel that used to be across the street; our house happened

widened. It's still near the ocean, though, and Carl and I knew it was the forever house, so we thought about naming it. Turns out it already has a name! Our librarian Ellen Nelson, whom we share with the Cape Ann Historical Association, found the original owner in the 1905 social register:



to be in the foreground. The blowup hangs in our future dining room. When guests see it, they're amazed: "How great—now you know what it used to look like!" But it has always looked this way to me. That's the truth, and there could be no other explanation for the purchase of a house that needs so much loving work.

The house was charmingly isolated when it was built (on top of a mid-19th-century cottage) in 1904. New houses have gone up around it since the 1950s, and the street has been

"Daniel Chauncey Brewer, Esq. (of Boston), Tanglemoor, Bass Rocks." (Bass Rocks is our section of East Gloucester, the interior of which is still a brambly moorland. *Tanglemoor* ... is that romantic?)

This year, the front porch will be restored, with reference to the old postcard.

Patricia Poore

editor-in-chief

Patricia Poore

contributing writer

Regina Cole

contributing editors

Lynn Elliott
Susan Mooring Hollis

art director

Inga Soderberg

production manager

Jim LaBelle

art associate

Claire MacMaster

art assistant

Susan Elisabeth Brillantes

circulation manager

Ellen Higgins

customer service

Nicole Gaspar

marketing manager

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retail sales associate

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office manager

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national sales manager

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Shannon Tarr

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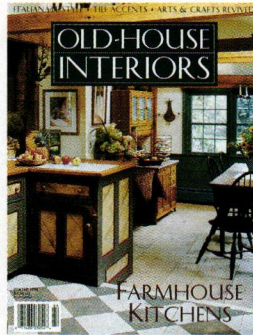
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Call for Authenticity

LIKE SO MANY PEOPLE, I HAD COME TO believe that kitchens have to have lots of overhead cabinets. I was (reluctantly) about to install them in my 1910 farmhouse. Now I know a modern approach is not necessarily best. Your two farmhouse kitchens in Winter 1996 inspired me to stick to my guns and keep what's there.

—Jennifer Shute
East Stroudsburg, Penn.

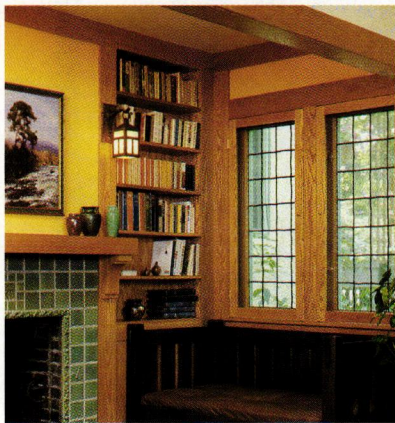


The feature on Original Kitchens in this issue should give you even more ammunition. A simple approach often the best, and sometimes you can leave well enough alone!

—the editors

I WAS ASTONISHED TO OPEN THE WINTER issue and find you applauding "A Return to 1908." With white ceiling and blond woodwork, it may be an improvement on what was there, but it's hardly an accurate restoration. All of us have seen far too many misguided "renovations." Please demand authentic look and feel.

Also, the [item] in the Fall issue



about suitable picture frames makes mention of different frame proportions, but fails to point out that our current fad for very large mats was not common at the turn of the century. We've often found that shrinking the mat and frame relative to the size of the picture diminishes the obvious modernity of the work.

—P. Graves
Palo Alto, Calif.

WHILE WE WERE REFURBISHING OUR 1870ish house, my husband and I relied on *Old-House Journal*. We have since moved to a cottage built in the 1930s, and finding information on '30s interior decoration is proving difficult. Could you suggest references? Better yet, dedicate an issue of *Old-House Interiors* to 1920s–1940s decor. I have to do something soon, because the previous owner of our home did it up in an overwrought "American Country" look. We can't take much more.

—Teague Speckman
Lawrence, Kansas

Stay tuned. I'm almost ready to consider the 1940s "historical"! First up: color consultant John Crosby Freeman on interior color schemes from 1920 through the second World War. —P. Poore

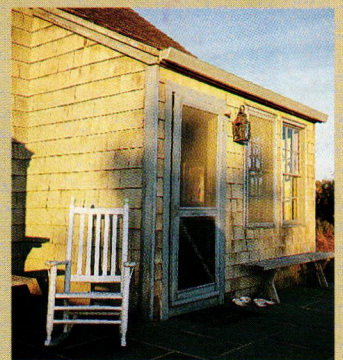
I HAVE JUST READ THE ARTICLE "KITCHEN Memories" in the Summer 1996 issue. The Westinghouse refrigerator on p. 64 brought back memories. My parents bought the identical refrigerator sometime around 1930.

I remember that the round switch surrounded by the escutcheon was the thermostat . . . the toggle underneath was the on/off switch.

During World War II the refrigerator stopped working That hot summer in Texas we used blocks of ice in one of the laundry tubs as a makeshift refrigerator, with the food around the ice covered with a towel. A rebuilt refrigeration unit was installed in the existing cabinet. The refrigerator was still in good working condition when my parents replaced it in 1948, and I wonder if it could still be running. My mother kept the instruction manual/cookbook for the old Westinghouse. I still make the chocolate mousse from that cookbook.

—Rennie W. Culver, MD
Metairie, Louisiana

COMING UP Summer 1997



An 18th-century family home on Long Island is spare and quiet, furnished for vacation living . . . reality is that period bathrooms are often on the small side; what to do? . . . this Stick-style house in Newport, Rhode Island, was an early project of architect William Ralph Emerson.

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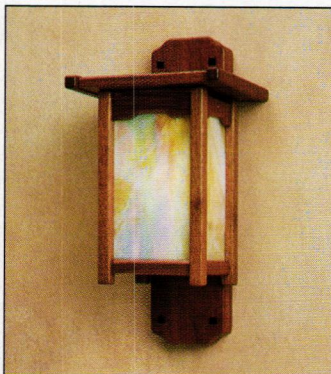
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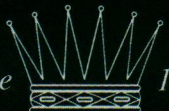
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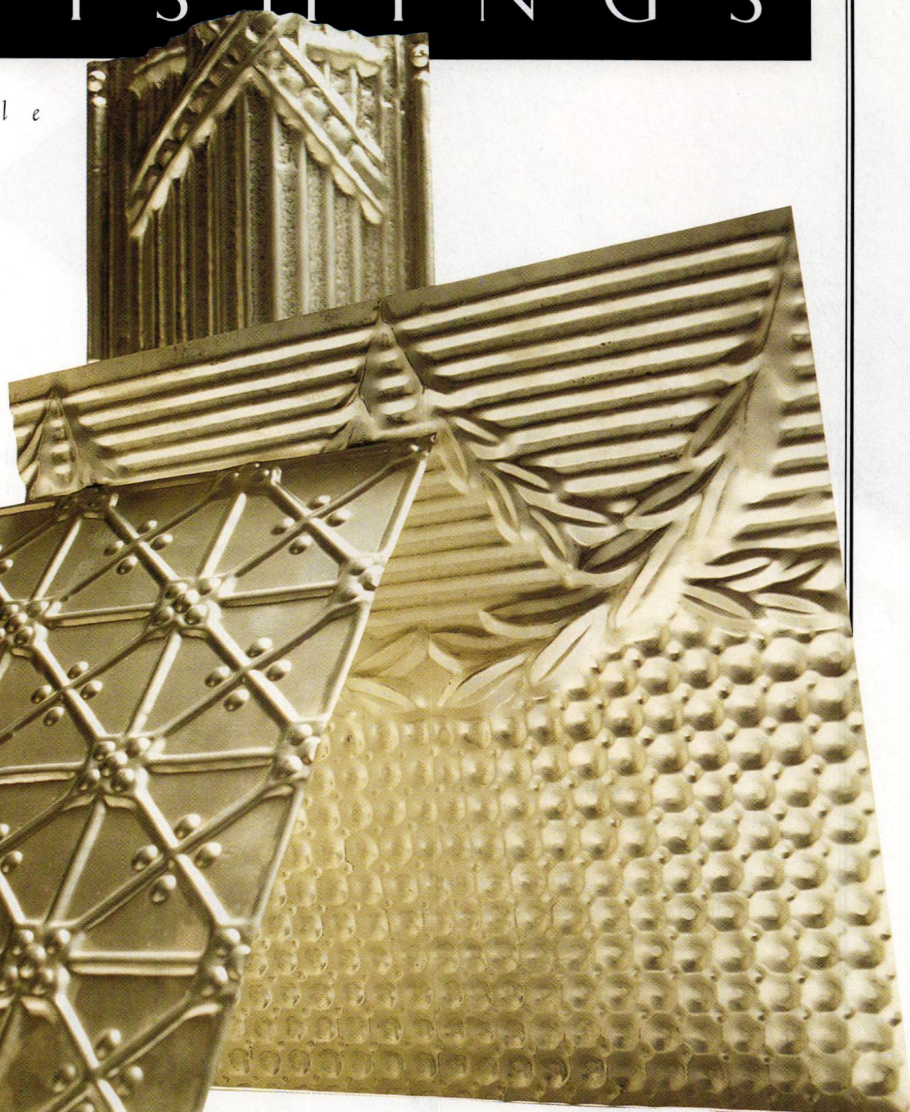
by Regina Cole

Patterns Overhead ▶

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For more information see page 106



▶ A Taste for Things French

The original of this table is in the 1745 Codman House in Lincoln, Massachusetts. Richard Codman bought luxury goods in France, among them a 33½ inch round table trimmed with marble and brass. By Southwood Furniture for the Historic New England Collection.

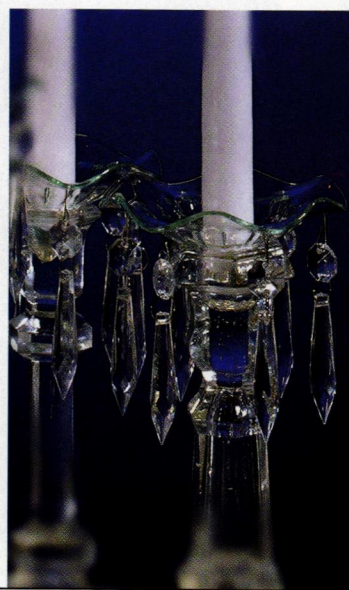
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Pretty and Practical ▶

During the 19th century these pretty bits of glass, called bobeches, kept dripping wax off the tablecloth.

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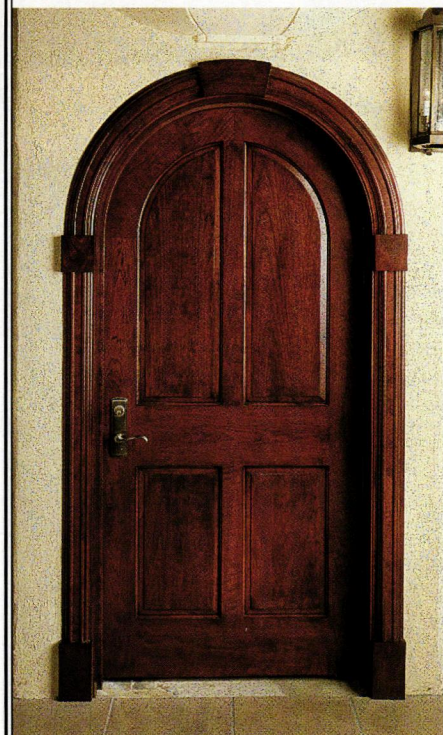
Sands of Time

Alcyon Woodworks makes an hourglass that really does measure one hour. There is also a fifty-minute version for mental health professionals. With a hand-blown glass bulb, its base and pillars are available in a variety of woods. \$160. Call (207) 657-3900.



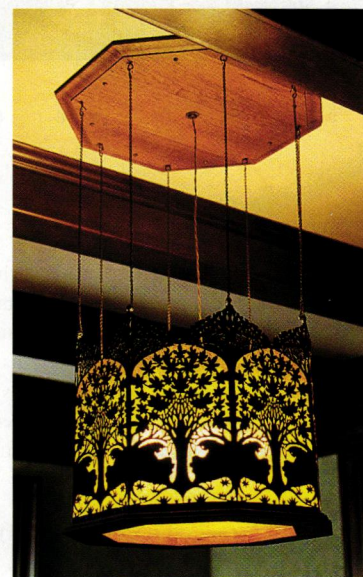
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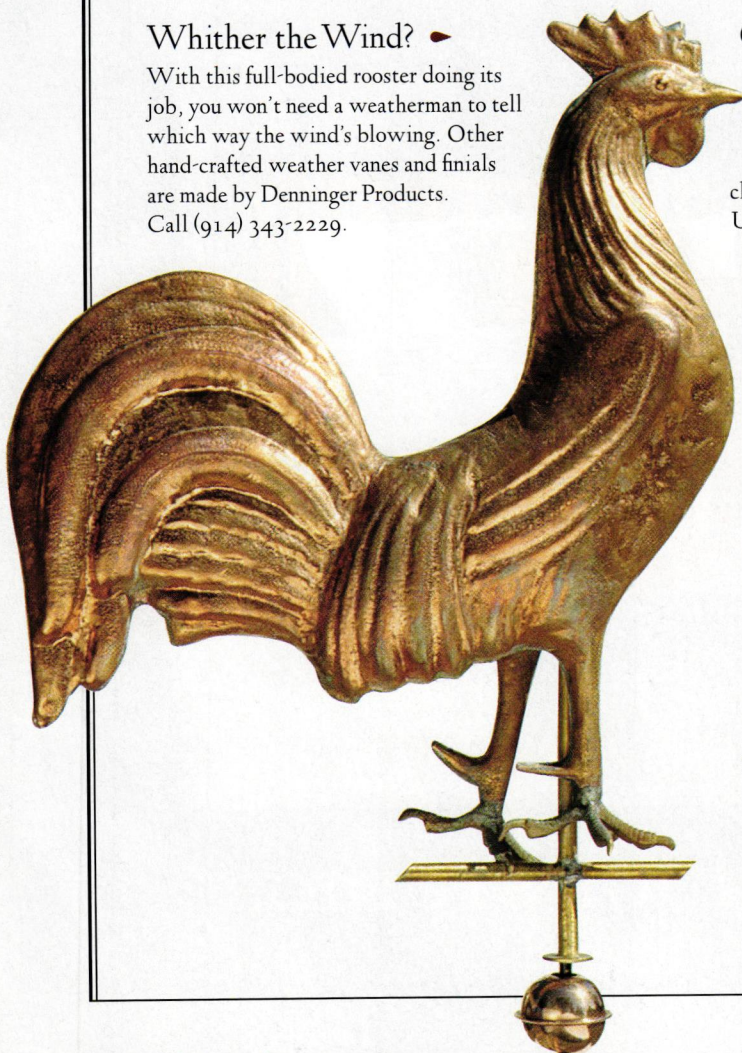
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For more information see page 106



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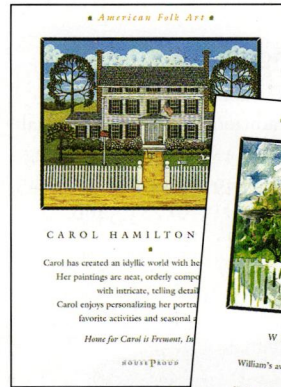
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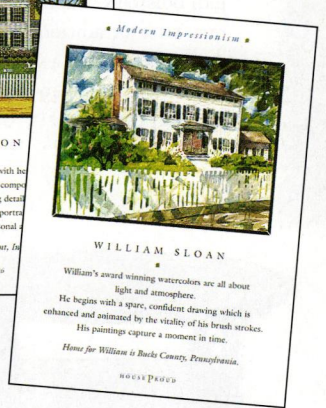
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CAROL HAMILTON

Carol has created an idyllic world with her paintings. Her paintings are neat, orderly compositions with intricate, telling details. Carol enjoys personalizing her portraits with favorite activities and seasonal details.

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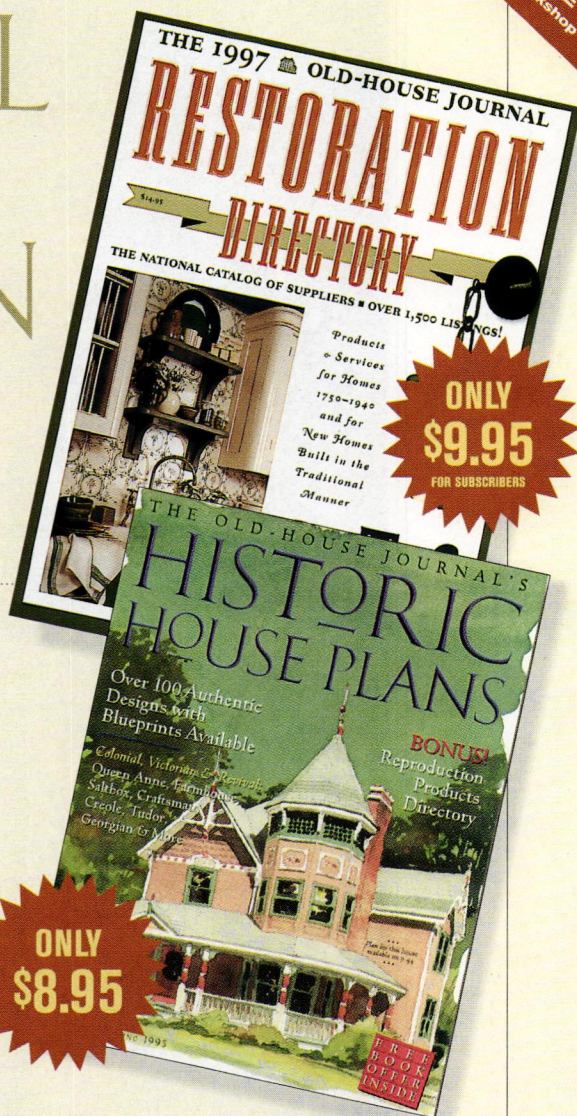
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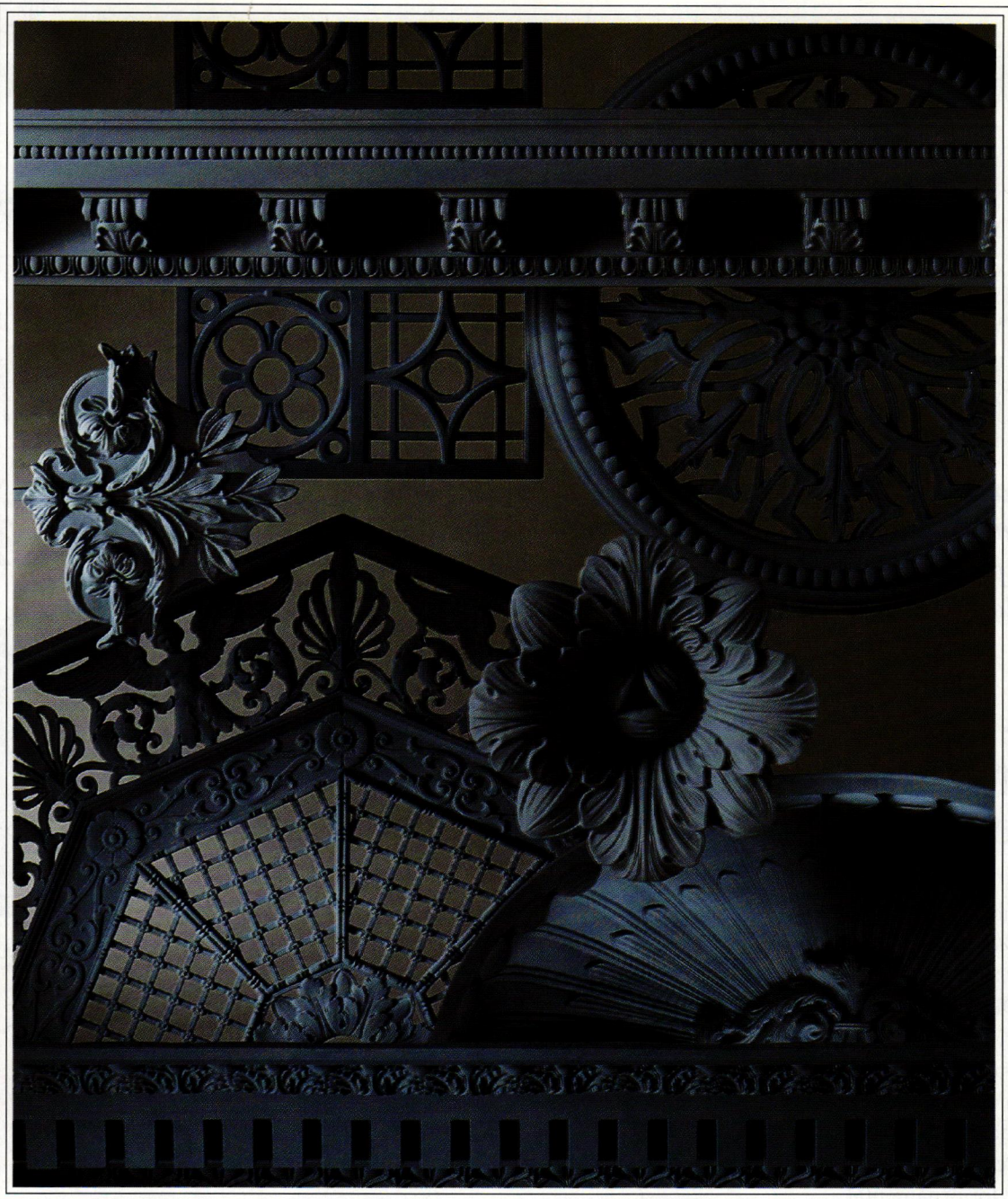
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Florence Schroeder: Her Paper Trail

This Milwaukee woman didn't intend to go into the wallpaper business. But then, she didn't set out to save the Pabst Mansion, either. When you have her energy and vision, things happen.

by Regina Cole | photographs by Kate Roth

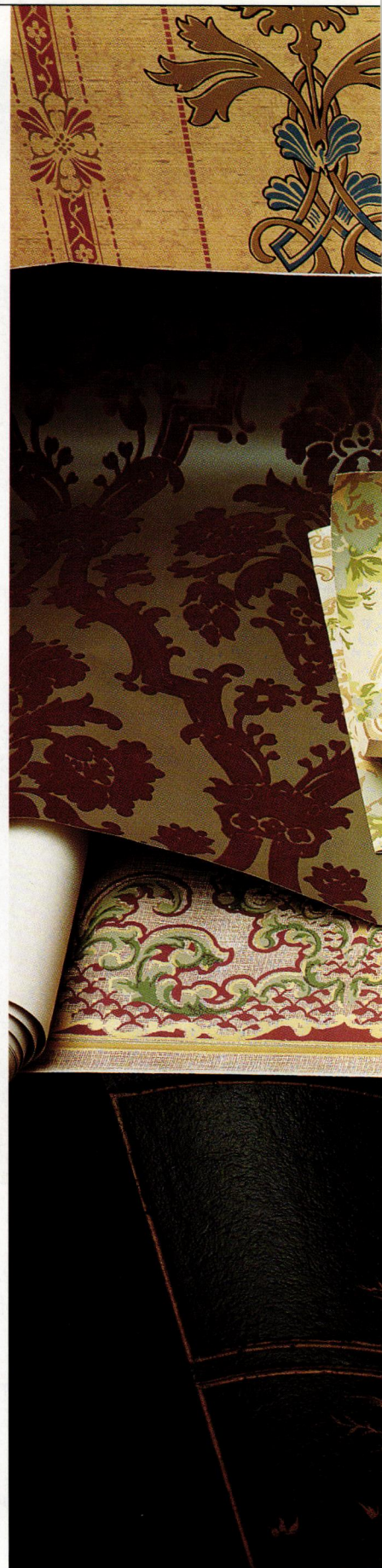
THE HAUNTED MANSION AT ORLANDO'S Walt Disney World has a properly gloomy atmosphere created, in part, by the wallpaper. Large red motifs repeat over a grey background. The effect is chilling.

"That pattern is called 'Regal Damask,'" says the paper's producer. "In other colorways, it's nice. But we

print our papers in any color, and they wanted that dark grey background."

Her wallpaper was also in "Forrest Gump." That that might be a career peak, but not for Florence Schroeder. After all, she was a flight control operator on the West Coast during World War II.

"We were the first contingent of





A wealth of color and design from the years 1850 to 1915 is represented in the wallpapers of Victorian Collectibles. OPPOSITE: Florence Schroeder traces the pattern of an old piece of wallpaper onto a sheet of mylar.



One of the most popular border papers manufactured by Victorian Collectibles is the Arts and Crafts design "May Tree Frieze," here used in a new home. **LEFT:** The General Crook House in Omaha, Nebraska, shows off "Millard" sidewall and frieze paper.

waves in the Navy, and they were afraid we'd lose our femininity," she laughs. "With 6 women among 3,000 men, fat chance!"

The same optimism saved Milwaukee's Pabst Mansion when it was slated for demolition during the 1970s. Even before historic preservation was chic, Schroeder poured her energy into what seemed impossible. Today, Milwaukee residents consider her a hero when they visit the restored Flemish Renaissance home of the beer magnate.

Her preservation activities led a stencil artist to ask whether she'd be interested in buying some old wallpaper.

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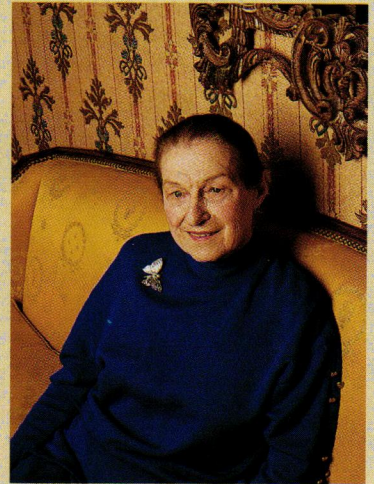
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FROM A FRAGMENT

Creating new wallpaper that reproduces an old pattern can start with a document, meaning a whole roll. But more often a designer works from a fragment, often blackened with coal dust and faded from exposure to the sun. Without the historical veracity Florence Schroeder found in the Brillion Collection, matching original colors is often a combination of guesswork and judgement.



The process begins with the document or the fragment, laid flat on a drawing board and overlaid with a sheet of mylar. One entire repeat of the pattern is traced; there is a separate sheet for each color. A ten-color design, for instance, will require ten sheets of mylar. These are referred to as color separations. The sheets are photographically transferred to screens—again, one screen for each color.

The almost inevitable misalignment of the rollers used in the 19th-



century printing process gave old wallpapers their characteristic imperfect registration.

The oldest and most labor-intensive way of printing wallpapers was with wooden blocks. A few companies still print from blocks that they've had since the 18th century.

'Some old wallpaper' turned out to be the 1850 to 1915 inventory of Andrews Drug Store in Brillion, Wisconsin—4,500 rolls of 1,377 different patterns. None had ever been unrolled. When she said 'yes,' Florence Schroeder had just founded Victorian Collectibles, her most ambitious project yet.

But she didn't know that at the time. An established interior decorator, she had no intention of going into the wallpaper business. When she tried to have one of the Brillion papers reproduced, however, it took

so long that she decided she could do it faster.

And better. An interesting thing about the old papers was their faulty registration. The twelve-color wheels of the 1800s didn't line up the patterns, so colors ran over, or outside the lines. When modern manufacturers corrected this "flaw," Florence Schroeder decided to make her own, historically accurate, reproductions. They have a raffish charm that modern perfection can't match.

Not that she's against modern technology. Her wallpapers are col-

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At the Hess House in Wheeling, West Virginia, "Emperor" sidewall, frieze, and ceiling paper re-create a formal mid-19th-century dining room.

or-fast, printed on vinyl, easier to hang than the 19th-century originals. The printing is done at a state-of-the-art Chicago plant, and Victorian Collectibles has a web site. But the creation of the designs is still slow, careful hand work.

Florence works out of her suburban Milwaukee home with a group of highly skilled assistants, including her daughter, Wendye Schroeder Girard.

In a varied and impressive career, Florence is justly proud of the many house museums for which she has created wallpapers. Her patterns hang in the Red Feather Saloon in the Yukon Territory, the Henry Ford Museum, the Jack Benny House, and in countless small historic sites from Washington to Nebraska to West Virginia. She gets

to know each site and its history, and she talks about America's 19th-century pioneers with genuine enthusiasm and respect.

Notwithstanding the success of her wallpaper collection, she has never taken off her interior designer hat. "We also do the carpet and everything to go with the paper," Florence Schroeder points out. "It harkens back to Thomas Jefferson, who would have a carpet echo the ceiling. And I do think that ceiling paper is important — without it, a room loses something.

"And," she hastens to add, "we manufacture everything in the United States." ♦



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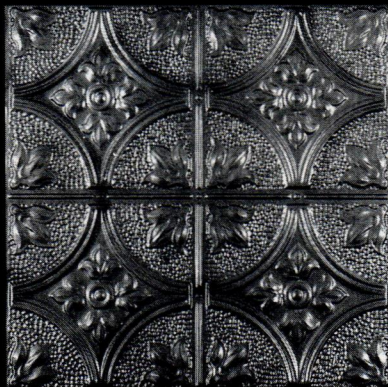
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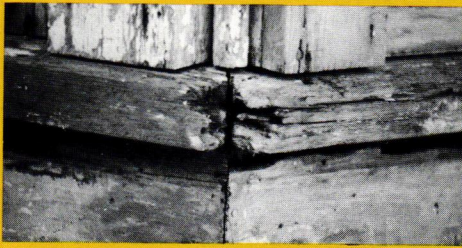
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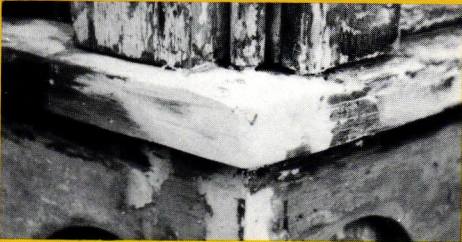
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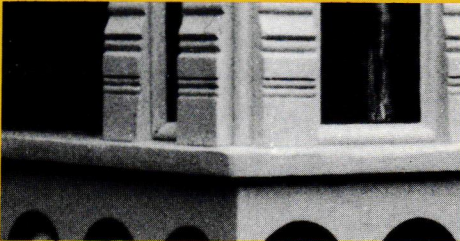
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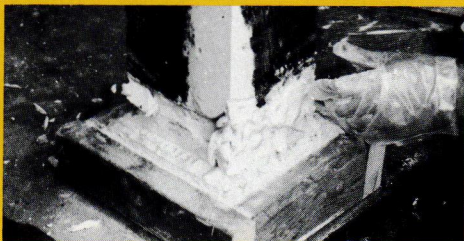
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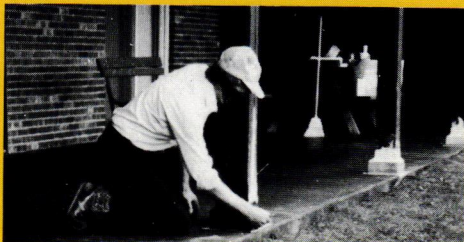
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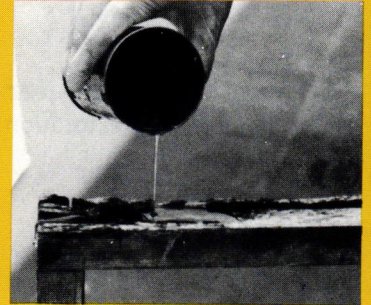
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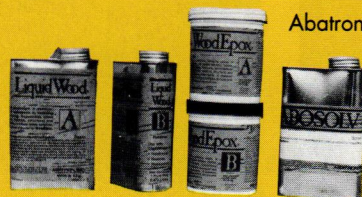
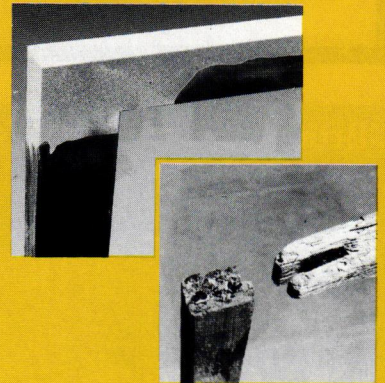
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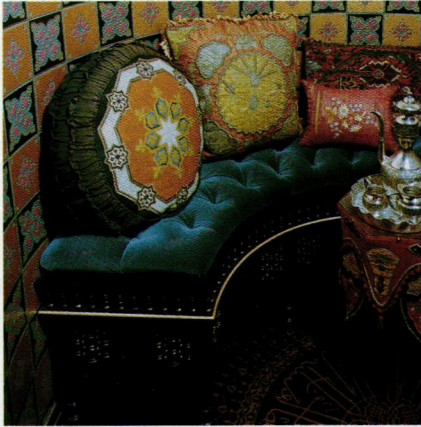
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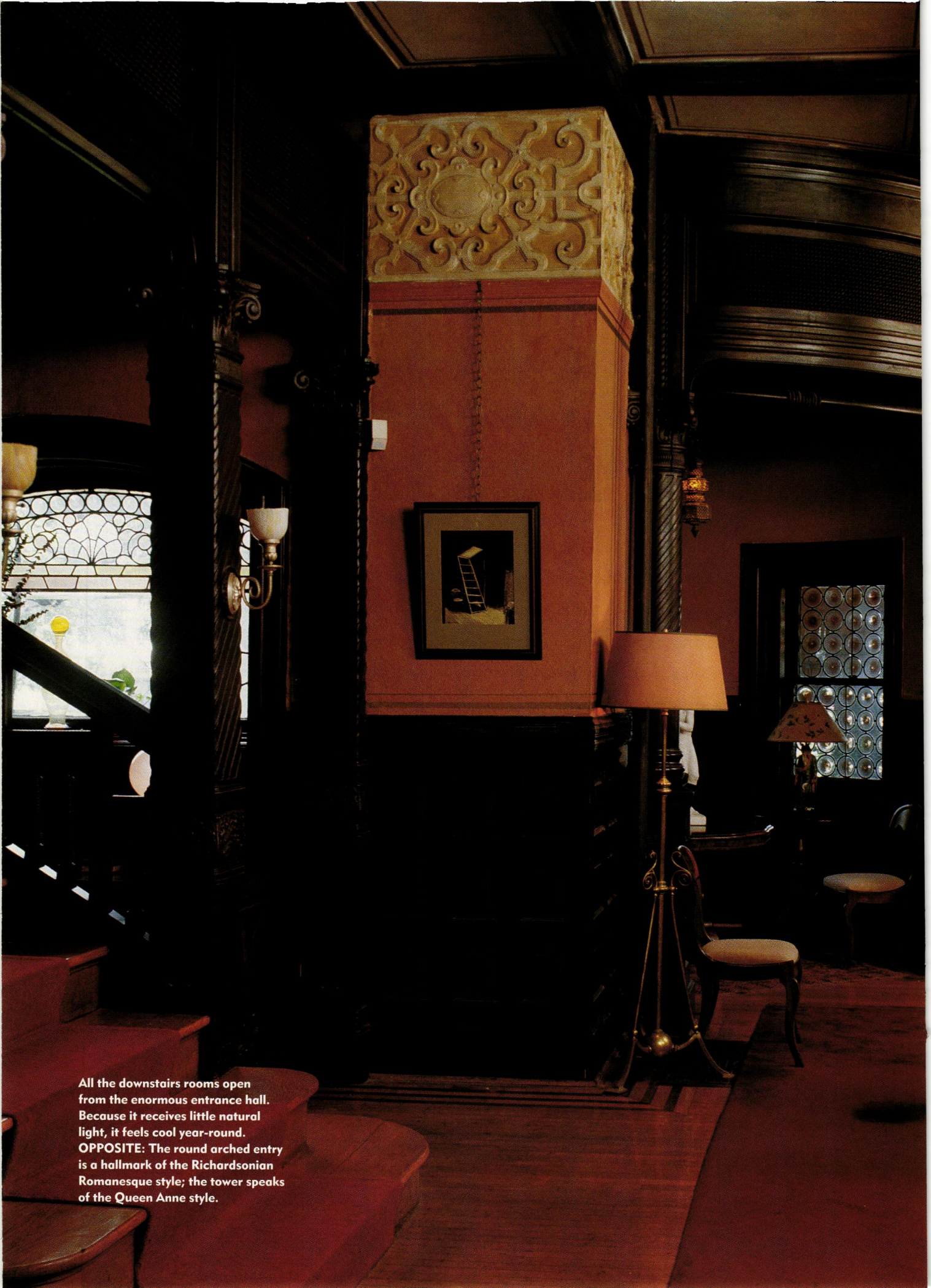
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OLD-HOUSE INTERIORS

SPRING 1997



VICTORIAN OPULENCE GREETES YOU IN THE TURKISH-BYZANTINE smoking parlor installed by a reader—in a turret, no less. The fact that the room is but six feet in diameter only adds to the visual explosion. It illustrates the joy of **DECORATING TURRET ROOMS** and other eccentric spaces. Victorian design is featured, as well, in our visit to a landmark private home in Savannah. Surviving with period features and then-state-of-the-art systems intact, the **RICHARDSONIAN ROMANESQUE** house dates to 1887. The end of the 19th century is represented in a historic New Hampshire house and its grounds. We visit Saint-Gaudens' Aspet, where home and studio are linked by a notable **ITALIANATE GARDEN** that combined Renaissance design with New England gardening tradition. ■ Other features showcase earlier and later periods. We visit an **ANTIQUES-FILLED COLONIAL** house in Maine. Built in 1715, owned by dealers in regional country furniture, it's an enlightened view accompanying our essay on the **ROOTS OF COUNTRY** decorating. Then we cross the nation to admire Ainsley House. Meant to resemble a thatched cottage, the mansion is a bold example of **TUDOR REVIVAL** architecture of the 1920s. Oak woodwork is highlighted by tiles and furnishings dear to California's **ARTS AND CRAFTS** proponents. ■ Kitchen design has come full circle, it seems. A catalog of design ideas is presented in our look at three **ORIGINAL KITCHENS**, dating from the 1880s to ca. 1915.

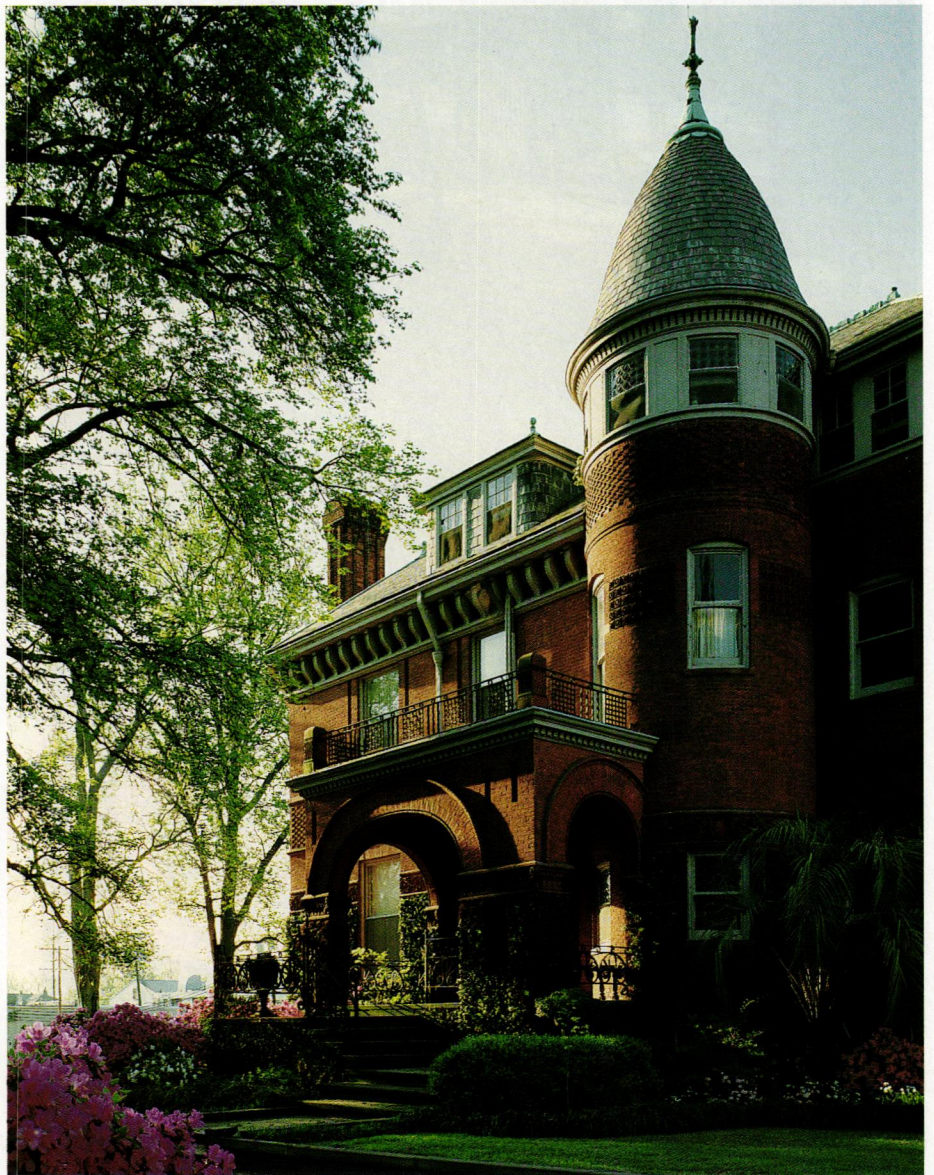


All the downstairs rooms open from the enormous entrance hall. Because it receives little natural light, it feels cool year-round. OPPOSITE: The round arched entry is a hallmark of the Richardsonian Romanesque style; the tower speaks of the Queen Anne style.

SAVANNAH GRACE

In a city famous for old houses, this one is a landmark. Its original owner was a Savannah native who went north for an engineering education, and then incorporated state-of-the-art technology into the house he built back in his hometown.

by Regina Cole | photographs by Rob Gray



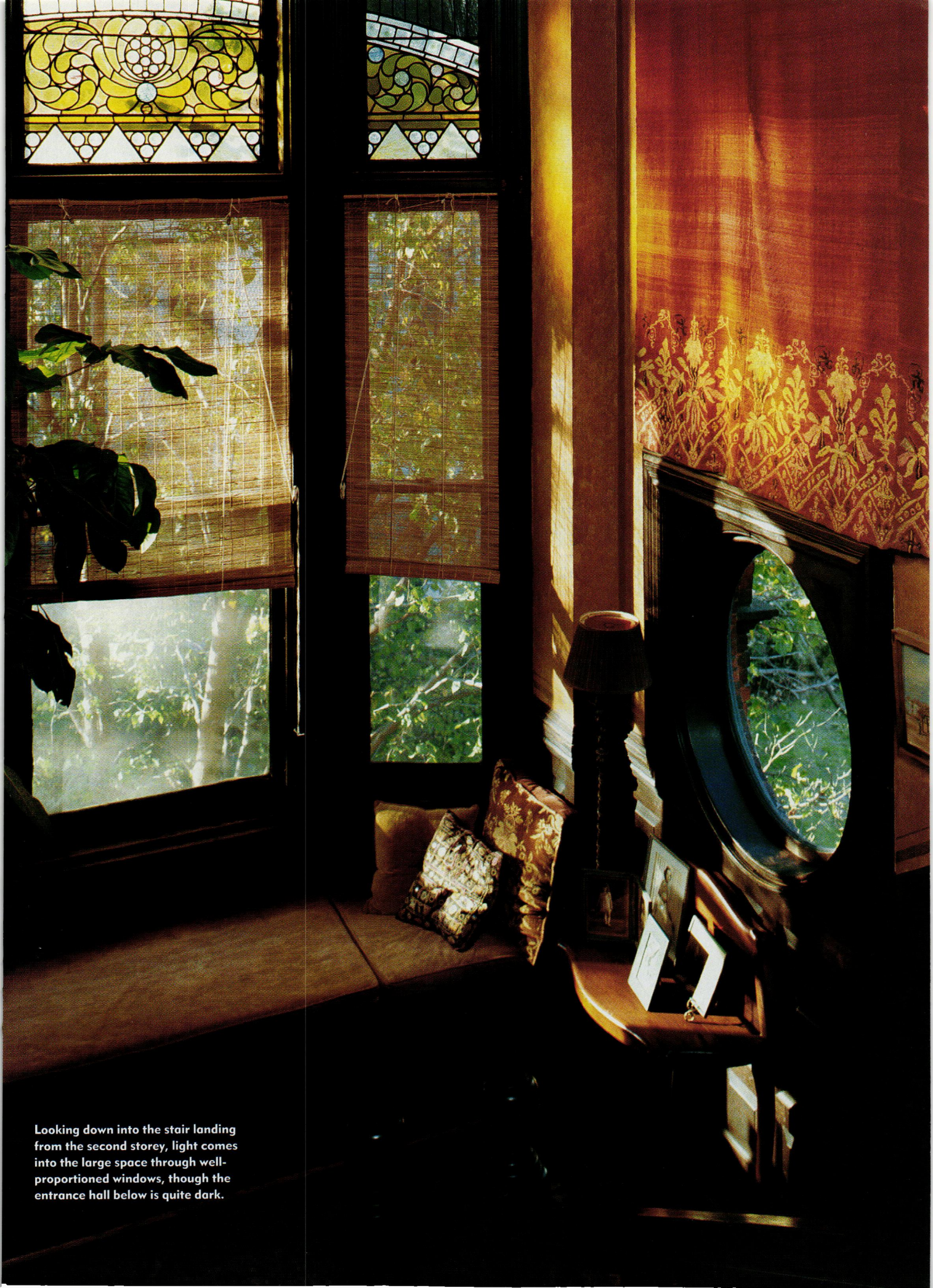


TOP: The porch that wraps around two sides of the house is a cool, shaded transition between indoors and out. **LEFT:** Over the porch a small deck opens off a bedroom, overlooked by an idiosyncratic dormer. **RIGHT:** The exterior is punctuated by decorative terra-cotta detailing. This house is not built of Savannah grey brick, but of the more durable and common red brick.

ALVIN NEELY BOUGHT THE 1887 RED BRICK Richardsonian Romanesque house on a corner lot of Savannah's East Hall Street in 1974. It had been vacant for about a year, but aside from trash strewn about as the result of vandalism, it was in good condition. It's hard to damage a house built as well as this one. The pocket doors glided easily, the plaster was intact, the leaded-glass windows were perfect. Today, Mr. Neely is happy to report that the original heating system is in good working order and that the original plumbing is just fine. Even the toilet, the faucets, and the shower head are functioning quite well, despite their age of 110 years.

Wait a minute—showers, indoor bathrooms—in the 19th century? It's not surprising that quality copper plumbing should last for over a century; what's surprising is the fact that a Savannah family had all the conveniences of the 20th century while most Americans still used outhouses, washstands, and chamber pots.

But George Johnson Baldwin, the house's original owner, was not your average Southern gentleman. He went north for his education, and he returned to Savannah with a bachelor's degree in engineering from the Massachusetts Institute of Technology, that bastion of dedication to a scientific future. To design his house, Baldwin hired the Boston architect William Gibbons Preston, a peer of H.H. Richardson. The house Preston designed is a combination of the style that has come to be known as Richardsonian Romanesque and Victorian Queen Anne. It incorporates modern conveniences that were considered avant-garde for their day even in Boston. The cellar houses an old but perfectly functional oil burner, and in the second-storey turret room is a large, tiled bathroom. George Baldwin



Looking down into the stair landing from the second storey, light comes into the large space through well-proportioned windows, though the entrance hall below is quite dark.



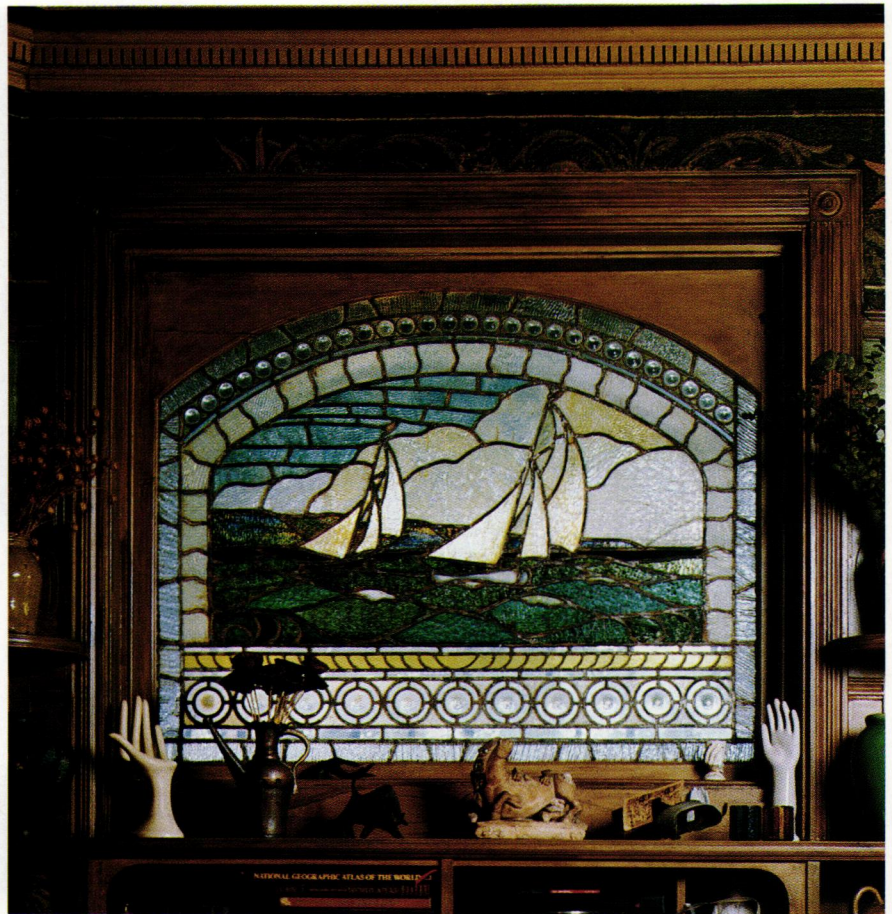
himself became the president of the Savannah Electric and Power Company, and he owned the electric trolley.

But while he applied technological sophistication to his work and his house, Baldwin was a traditional Southerner in his personal life. He married the daughter of the Confederate hero General Alexander, and the couple and their two daughters entertained lavishly. The second-floor turret room may be a modern marvel, but the turret room on the first floor is the sort of alcove ideal for the semi-private conversations of suitors who must remain in view of chaperoning adults. Today, descendants of the Baldwins still come to visit the house that figures largely in the family folklore.

WHEN ALVIN NEELY CAME TO SAVANNAH, he wanted to buy a traditional row house. The city is famous for them: streets are lined with gracious Federal-era town houses, often built of Savannah grey brick. After seeing many of those older, smaller row houses, Alvin Neely walked into this house. His response was immediate and overwhelming.

“The realtor took me in here, and the minute I saw the entrance hall, I said ‘Wow!’—even though the floor was strewn with trash,” Neely remembers. “These larger houses were not very much in demand; they weren’t considered typical for Savannah.”

As in other cities, Savannah’s oldest neighborhoods are closest to the waterfront, with later waves of construction moving outward towards the eventual mid- to late-20th-century sub-



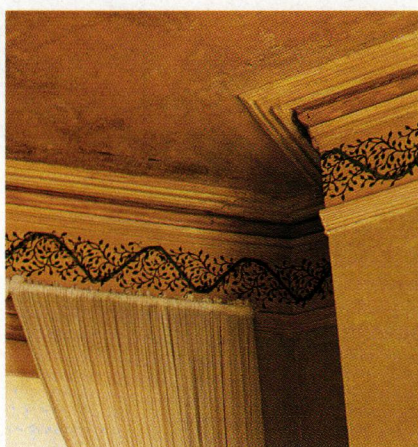
ABOVE: The stained glass picture of two sailboats is the focal point of the seven-sided library. **RIGHT:** A portrait of the homeowner’s grandmother hangs over the dining room mantel. **OPPOSITE:** In the living room, a large American Empire sofa is pulled up to a classic fireplace. The door on the right leads into the porch.



urbs. The Baldwin house is towards the outer edge of Savannah's historic city center.

In his years in the house, Neely has restored original colors to the interior. The library, an intimate seven-sided room off the cavernous front hall, again has a red and gold ceiling above frieze stenciling. Its beguiling stained-glass window, which depicts two sailboats, is probably of northern craftsmanship, but entirely suited to Savannah's nautical history.

"When the house was vandalized," Neely explains, "they tried to take that window, but they couldn't get it out. Actually it's very simple, but fortunately, they didn't figure it out."



TOP: A Mission chair, an antique armoire, and hand-crocheted bed hangings make for a restful guest bedroom. **ABOVE:** A painted vine creates a frieze in the master bedroom. **OPPOSITE:** Antique family furniture, gently aging walls, and draped muslin at the windows create an ambiance that is like Savannah itself: historic, serene, and beautiful.

For years it was white, but now the original brick-red color of the entrance hall has been restored as have the gold borders of the walls. A Savannah College of Art and Design student named Keith Howington restored plaster and stenciling during the summer of 1994.

The downstairs rooms open from an entrance hall that always seems to stay cool and dark. But one room is hidden, until the visitor walks through a small door off the dining room. The screened porch, which wraps around two sides of the house, is a leafy, shaded refuge. It, too, is original to the house, and feels as timeless as the city of Savannah itself. ♦



“An exile from home, splendor dazzles in vain — O, give me m




HISTORIC HOUSE TOUR

AINSLEY HOUSE

In Campbell, California, visit an English cottage exquisitely furnished with the best of American craftsmanship of the 1920s and 1930s. Rooms boast Batchelder tiles, Roycroft metalwork, and Dirk Van Erp lamps—a model interior for American Tudor Revival. **by Jeanne M. Lazzarini | photos by Mark Lazzarini**

...wly thatched cottage again,..."

(SCHOOL SONG KNAPSACK. HENRY R. PATTENGILL, PUBLISHER, 1899)



Oak paneling that covers walls in the entry hall is derived from Celtic post-and-beam design. At the foot of the stairs, a four-centered (or flattened) Tudor arch opens into the formal living room. INSET: The Ainsley House garage is also in Tudor Revival mode, with its eyebrow window, "thatched" shingle roofing, and period coloration. Earth-tone colors accentuate false half-timbering and the window bay.



THE HOUSE BUILT FOR JOHN AND Alcinda Ainsley in 1925 is a “lowly thatched cottage” only in sentiment; what you will find here is a delightful time capsule depicting Tudor Revival architecture and California craftsmanship. From ledgers and reading glasses in the study to a breakfast table quaintly set with English china, each detail accurately captures the good life in the 1920s and 1930s.

Designed by A. M. Whiteside, the Ainsley House was sited originally in proximity to the J. C. Ainsley Packing Company of Campbell, California, amidst orchards of apricots, peaches, plums, and cherries. Englishman John Colpitts Ainsley had immigrated to the U. S. at the age of 24 in 1884, and spent subsequent years perfecting the art of canning fruit. In partnership with his brother in England, John Ainsley made a fortune exporting canned fruit to enthusiastic Brits.

Highly respected, prominent in business, married and with two children, by 1920 Ainsley had a full life. Yet he longed for home. Nearing retirement, John decided to build a “thatched cottage” like those he’d known as a child.

“But Mr. Ainsley was 65 years old” when his Tudor cottage was built, explains museum supervisor Nancy Stillger. Only twelve years later, John passed away suddenly, in 1937. “Two years later, Alcinda died and nobody really lived in it after that . . . family and hired caretakers looked after the home for decades,” Nancy adds. Thus we have an unaltered view today.

TOP: Tudor-style doors and archways surround an elegant stair. Oak paneling is a hallmark of upscale Tudor Revival; note the acorn and oak-leaf carving on archway spandrels. **LEFT:** In the formal living room, Schumacher’s silk-brocade damask resonates with rich honey tones. A wool chenille Axminster carpet covers oak parquet.





THE TERM "TUDOR," OF COURSE, REFERS to the royal House of Tudor, dating to the last period of Gothic design in England (1485–1603). In the late-19th century, American reformers and revivalists created a Tudor Revival style that had less to do with Late Gothic design and more with the picturesque, half-timbered cottages of the medieval English countryside.

Both "useful and beautiful," as William Morris and Gustav Stickley would have put it, the Tudor cottage

was embraced as a comfortable house style, especially in upscale suburbs during the 1920s. Within a rustic garden setting, the Tudor Revival cottage lent itself to the prevailing Arts and Crafts notion of a house in nature, a cozy "hearth and home." Rich color and texture and reliance on the cabinetmaker also made Tudor Revival a favorite Arts and Crafts style.

Amidst larkspur and roses, sweet william and poppies, the house blended with the landscape in tones of sandy

Walnut table and other furnishings were made in 1925 by Berkey & Gay of Grand Rapids. Schumacher reproduced the silk brocade damask wallcoverings to replace water-damaged originals. During the 1920s, pale-green dining rooms were popular, said to create a soothing atmosphere.

brown with forest-green trim. It was said to have been designed after Anne Hathaway's famous 16th-century cottage at Stratford-on-Avon in England. The most arresting feature is the roof, a remarkable shingled lid. Each cedar shingle was hand-cut, dipped in lin-

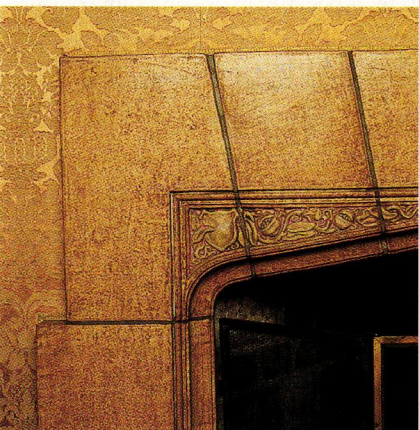
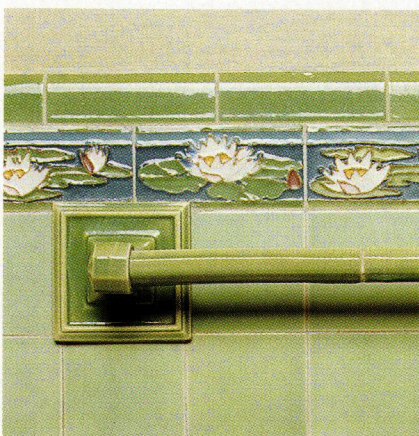
seed oil to allow it to bend, and then nailed to the roof in uneven wave-like patterns, made to wrap around dormers and eaves to mimic grass thatch. (See Resources, page 106.)

Although larger than a typical American Bungalow or Craftsman home, the Ainsley house throughout contains strong evidence of Arts and Crafts influence, along with Tudor Revival themes. Take, for instance, the fantastic oak paneling in entry hall and study. Although Tudor great halls often had timbered ceilings, here the hall ceiling is plain and rough-textured, more in the Arts and Crafts style, and painted a warm sandy-brown.

Four-centered (or flattened) pointed arches, again Tudor style, lead off the entry hall. Oak leaves and acorns were hand-carved into the spandrels of each arch. (A favored motif during the Middle Ages, the oak symbolized strength.) Spandrels finished in California-made Batchelder tiles have pomegranate and heraldic shield motifs, upholding the Tudor motif. Quatrefoil doorknobs with lancet-shaped escutcheon plates appear on heavy oak doors, and medieval griffins crawl across unglazed Batchelder tiles surrounding another fireplace.

Popular period elements complement the Tudor Revival setting. A large 1920s copper bowl by San Francisco craftsman Harry Dixon rests on a window sill. A mica-shaded Dirk Van Erp lamp in the downstairs entry hall casts a breathtaking amber glow across rich oak paneling. "Traditional"-style furniture of the 1920s by Berkey & Gay of Grand Rapids, Michigan,

TOP TO BOTTOM: Ornate, carved oak corbels in typical medieval style support this massive "thatched" door hood. A border of decorative bathroom tiles by Solon and Schemmel, ca. 1925. At night the mica shade of the Dirk Van Erp lamp casts amber glow across oak walls in the hallway. Heraldic motifs on another Tudor fireplace.



sits in most rooms. Silk damask brocade wallcoverings, thick wool-chenille Axminster carpets, handwoven oriental and Persian carpets, velveteen and silk draperies—all of these illustrate popular choices in color, texture, and pattern for people of some means during the 1920s and 1930s.

Curator Nancy Stillger comments that the much-loved breakfast room illustrates the thematic decorating of the period. One motif, a basket with flowers, appears on wall sconces, on an overhead light fixture, on the china, and even in a fireplace grate. The fireplace surround is decorated with moss green and deep purple grapevine relief tiles, with a small footing of rustic square floral tiles by Solon and Schemmel (now Stonelight Tile in San Jose, California).

Upstairs, four bedrooms and two bathrooms were up to the minute, with softer colors and more light than in more formal public areas downstairs. Bedrooms in this period were often patterned after European hotel rooms, a glamorous style portrayed in Hollywood movies. Multi-faceted crystal doorknobs and private vanities provided elegance.

The Ainsley house and garage were donated to the City of Campbell in 1989 by the granddaughters of John and Alcinda Ainsley. To make way for new development, in 1990 the 5,000-square-foot, two-storey structure and garage were moved two miles to the present location next to City Hall. Since treated to \$2 million worth of research and restoration, Ainsley House was made a part of the Campbell Historic Museum Complex. ♦

JEANNE LAZZARINI is an insider in today's Victorian Revival in California. She's written about portières, wallpaper friezes, and Bungalow color for *Old-House Interiors*.

John Ainsley's favorite room was the study, just off the entry hall. The essence of cozy, post-Victorian "hearth and home" spirit, it nestles around a central fireplace with hand-hammered copper hood, built-in bookcases, and a Batchelder-tiled fireplace.

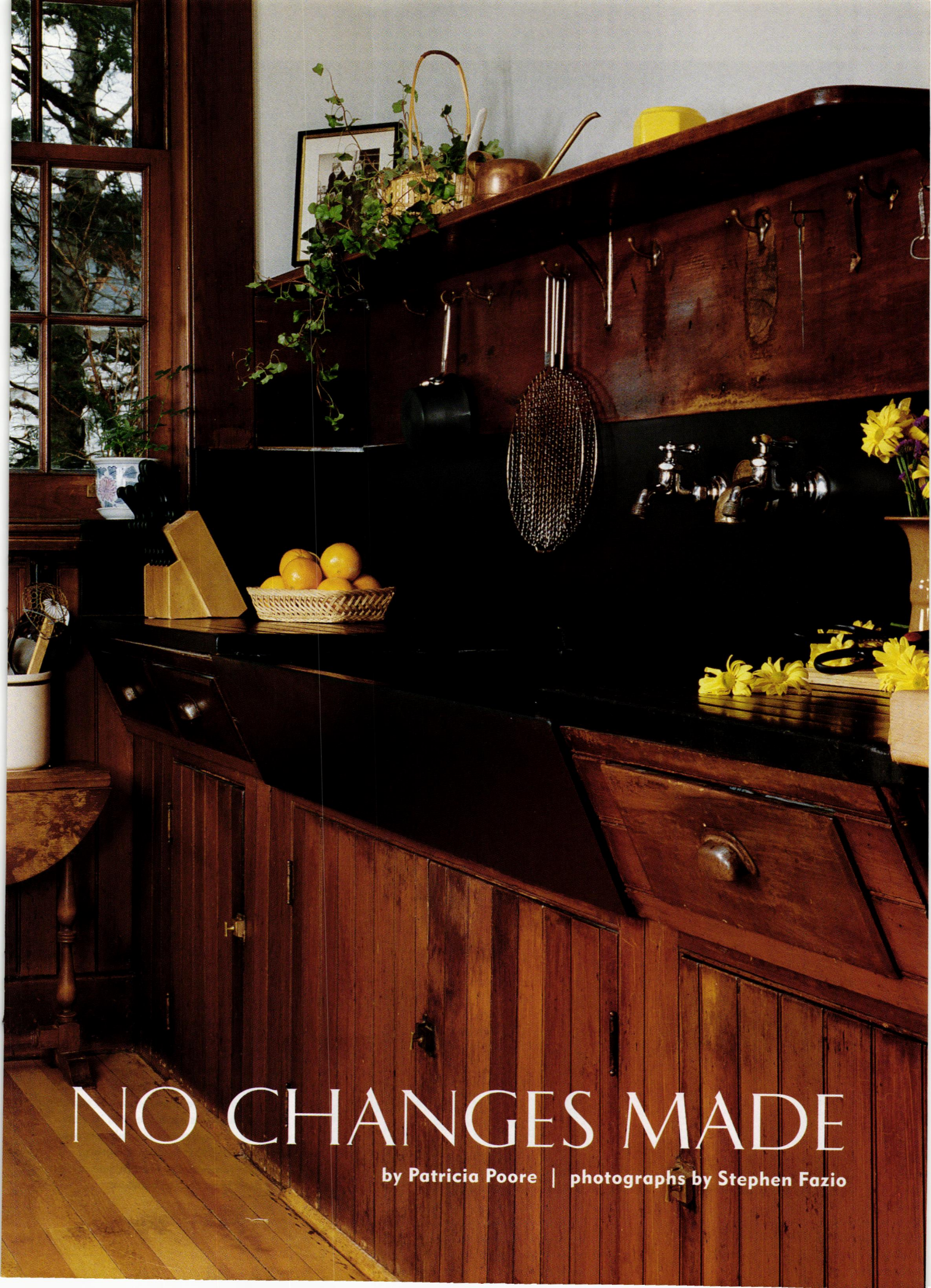


1920—SERIES OF STOCK CRASHES
San Jose Ill.
Missing hiker found after
Liner Reaches London After
Shelter After Night in Woods
COLLECTOR
ILL FOR
FURNITURE

ORIGINAL KITCHENS AS THEY WERE

WHY REMODEL WHEN YOU'VE INHERITED A PERIOD kitchen that still works? Ironically, a true original is more likely to please than any subsequent, more "modern" remodel—invariably the first thing a new owner wants to tear out! When the kitchen is contemporary with rest of the house, it simply fits. In a good old house, a surviving kitchen may also be big, constructed with enviable craftsmanship, and outfitted with plenty of attractive storage. ■ Uniform counters and hung wall cabinets have lost favor in the past few years. Instead, people seem to want exactly those things found in very old-fashioned kitchens. Pantries are back. So are freestanding ranges, drainboards, and unfitted furniture. The kitchens on these pages are a century old, yet they have more in common with current trends than any kitchen fad since the 1930s. ■ Look closely at the plans, the woodwork, the storage, the fixtures. The three kitchens have some things in common: space for several cooks, imposing cabinets, large sinks. Each is unique in floor plan and details. Because they're originals, these examples offer invaluable reference for those designing a period kitchen. Your new kitchen will most likely be interpretive—an updated version. But, rather than taking all your cues from conjectural, adapted, reproduction kitchens, isn't it a treat to look at the genuine article?





NO CHANGES MADE

by Patricia Poore | photographs by Stephen Fazio



PREVIOUS PAGE: A utilitarian feature of this 1897 kitchen is most arresting: the long black slate sink and drainboard. **THIS PAGE:** Best building practices and up-to-date features distinguished the Georgian Revival home. The tall wood cabinet contains a pass-through to the china pantry, which has a marble sink; its walls are lined with glass-fronted cabinets over drawers. **OPPOSITE:** Counter surface changes from wood to marble; one section may have been cork or linoleum.

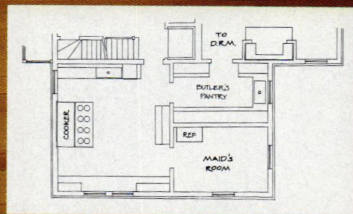


MORE THAN THE OBVIOUS historical value of this kitchen, it was its spacious utility that led Richard and Kathryn Klingaman to “just leave it be.” Apparently, the original kitchen has worked fine for the three owners since 1897, when the imposing Georgian Revival house was built in Bath, Maine. Its plan accom-

modates several people, as the basin accommodates several pots. Details are deceptively simple: shelf and hooks over the sink, task lighting provided by sconces. (The house was built with both electric and gas fixtures.)

Little has changed, and little will. A massive, black iron range was replaced by a massive, black enamel Aga cooker. The Klingamans consid-

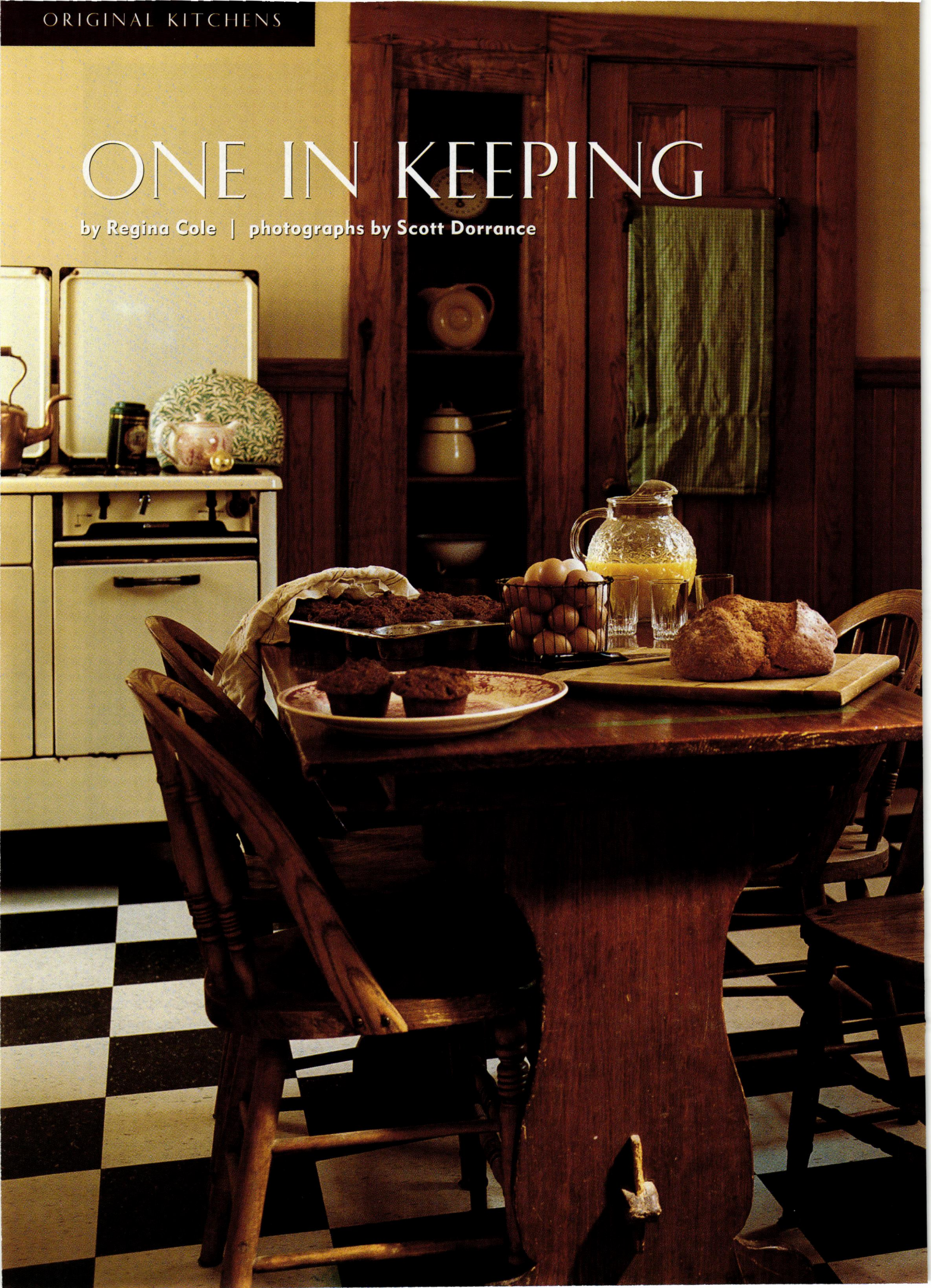
ered adding a center island, even enlisting neighbor Dave Leonard from the Kennebec Company, which builds period kitchens. “I told them no, don’t ask me to introduce something new, even though I could reproduce the patina,” says Leonard. “This is the most remarkably intact kitchen I’ve ever seen.” So the Klingamans will hunt up an antique wood table instead. ♦

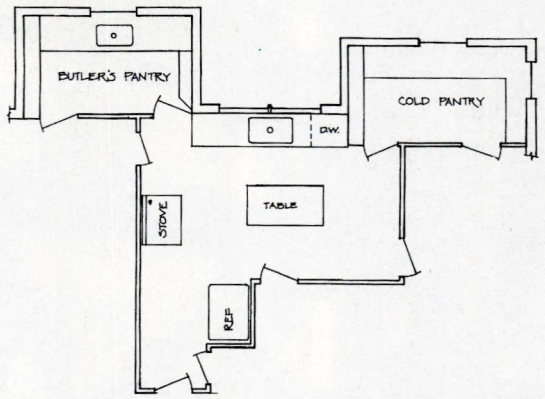


ORIGINAL KITCHENS

ONE IN KEEPING

by Regina Cole | photographs by Scott Dorrance





ALL TOO OFTEN ARE THESE ACCEPTED AS GIVENS: **A** When you buy an old house, you will have to rip out the kitchen and start over. Old houses never have enough storage space. And bachelors don't cook.

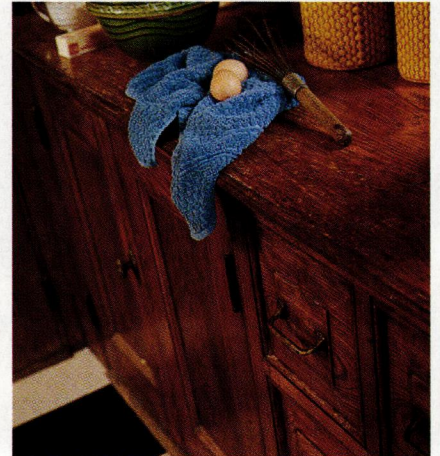
At the house dubbed Sconehege, David Berman proves every one of those chestnuts wrong. He's operating a bed-and-breakfast establishment from the 1910 Shingle-style house (also his home and studio). When he bought the place, it needed a level of restoration that meant a dumpster parked outside for months. Yet he didn't touch the kitchen's old-fashioned floor plan. In fact, David sings the praises of his quite original kitchen suite as he serves his trademark scones (and more) to guests.

"Edwardian kitchens are very functional," he says. "They have lots of space: a great, big, open room to work in, and plenty of nicely com-



No kitchen island could work as well as the center table surrounded by stove, sink, refrigerator—and the two pantries. **ABOVE:** The exterior of the Shingle-style house in Plymouth, Massachusetts, designed in 1910 for a descendant of one who came over on the Mayflower.

LEFT: The cold pantry is a veritable gold mine of shelving and under-counter cabinets for food storage. It is also the perfect cool environment for mixing pastry dough. **BELOW:** The original hardware in the cold pantry. **BELOW LEFT:** (top and bottom) A corner of the open shelves in the butler's pantry; a freshly baked Berman scone. Scones are traditionally served with a dollop of jam, preferably home-made. **BOTTOM RIGHT:** The butler's pantry stores bottles and dishes in glass-fronted cabinets. The woodwork in butler's pantries was usually nicer than in utilitarian work areas. This one has graceful open shelving with turned support columns.





Looking from the kitchen towards the sink in the butler's pantry. Everything can be prepared here, then carried out to the dining room.

partmentalized storage places for putting things away." The kitchen at Sconehege includes two pantries. The butler's pantry has a sink and many shelves and cabinets. The other, a cold pantry, is for food storage. Built on the northwest side of the house, this room is a mirror image of the butler's pantry but without plumbing. It stays cool in summer, and it's a walk-in refrigerator

during the winter. While there is no storage space in the kitchen proper, it does have a work area in the center table, and easy access among sink, stove, and refrigerator. Berman says that its flow is that of a commercial kitchen: endless places to put things away and a central food-prep island. But no stainless steel.

"I refinished the wood in the main

kitchen, but the two pantries I never touched," he says. (Southern yellow pine in the main room had been painted what he calls strawberry.) "When I finished with the floor, I put everything back where it was because it was all logical."

He pauses, considering his favorite feature. "It has all the storage people always complain about not having." ♦

TIMELESS UTILITY

by Patricia Poore | photographs by John Hall



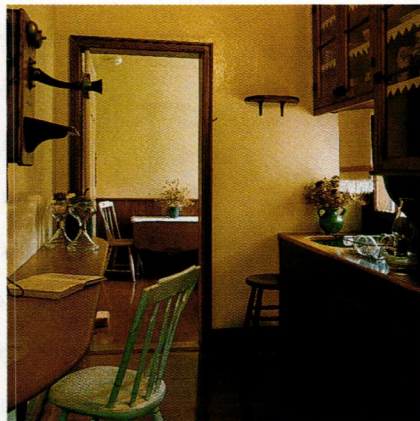
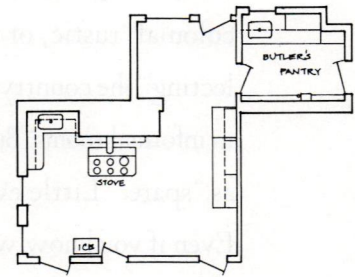
Details for study present themselves in this 1890s kitchen at an artist's summer estate. Like the other old kitchens shown, this one is plain—none has the color, varied materials, and decoration associated with more modern kitchens. Large-scale cabinets, darkened wood and stone seem refreshingly unfussy and homey, even as they suggest age.

THIS KITCHEN IS NO LONGER in regular use, which, you might assume, explains the lack of clutter. It is, however, an accurate picture of a kitchen that did see constant use. Located in a historic summer estate, it's typical of a turn-of-the-century kitchen in a large house that would have employed domestic help.

Sculptor Augustus Saint-Gaudens lived in his home Aspet in Cornish, New Hampshire, from 1885 until 1907. [His gardens are featured on page 66.] A ca. 1800 roadside tavern, the house was completely remodeled over the years by the artist. Saint-Gaudens was meticulous in his renovations of both house and garden, and the com-

fortable kitchen reflects that. Take note of the high wainscot and wooden sink counter, and the impressive bank of built-in storage cupboards.

The family continued to summer at Aspet until 1919, when they established a memorial organization to preserve the place as a historic site. (It has been a property of the National Park Service since 1965.) The house, therefore, is authentic. ♦



THE ROOTS OF COUNTRY

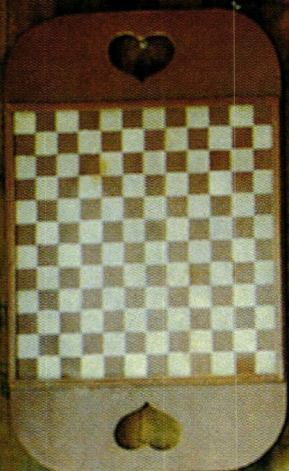
EVERYBODY RECOGNIZES COUNTRY, AND ALMOST EVERYBODY, IT SEEMS, LOVES IT. BUT DO WE really recognize Country when we see it, or do we apply the term to rooms variously colonial, rustic, or fussy? I thought I knew what Country meant. It was about collecting “the country arts”—furniture, utilitarian objects, crafts—and displaying them in informal rooms. But you hear a lot today about the New Country, invariably described as “spare.” Little evidence of collecting here. I’ve seen reference to Urban Country. Even if you know what they mean, you have to admit the lines are blurring. Country is not urban; definitions and allusions are implied by the labels. Country implies limited

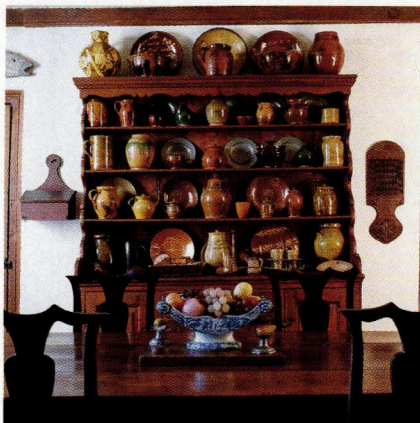


means, tradition, householder decorating, a sense of wide space, handmade items, and the vernacular. Urban implies the opposites: wealth, trendsetting, professional decorators, limited space, goods purchased, and the consciously styled. ■ Does Country usually imply colonial, as in the room shown at left? (This clearly colonial-period interior appears in the book *Perfect Country*

Rooms.) What about the room (not in a colonial house) shown opposite? It has all the hallmarks of Country. The building is rural and plain—board walls, no wallpaper, butted trim. A “folk” collection, in this case old checkerboards, has been elevated to artwork status; baskets and mounted fish are also collectibles. The fish also make a statement about locale. Informal furnishings, yard flowers, and unsophisticated needlework complete the nature-loving picture. Yet some people would term this room Rustic, reserving Country for lighter, more decorated rooms. ■ A handsome book on country decorating tells us “Country is not a style but an attitude.” There’s certainly a lot of truth in that—and the attitude has historical roots.

by *Patricia Poore*





When did 'country' begin to refer to a decorating style? Jane Nylander is tempted to credit collector/author Nina Fletcher Little, who by the 1940s used the term 'country arts' instead of 'folk art' to differentiate it from native or European folk art. Bertram and Nina Little filled their 18th-century summer home with an unparalleled collection of country arts, documenting each piece. Photos show the first-floor chamber and a sideboard displaying redware. Cogswell's Grant (Essex, Mass.) is now an SPNEA property.

ROOTS IN NEW ENGLAND—AND MODERNISM

"It's a buzzword, but Country is a real thing," asserts Jane Nylander, the President of the Society for the Preservation of New England Antiquities. "The idea dates back to the 1820s, I'd say, though you didn't hear much reference to it until after World War II. Its popularity—and even use of that word 'country'—peaked only during the 1980s.

"SPNEA has probably contributed. It was early in recognizing the vernacular and regional, the idea of houses and objects in context. And SPNEA has played a role in bringing the New England myth—Pilgrim fundamentalism and Yankee self-reliance—to the rest of the country.

"In some ways, I remember the roots of country!" Mrs. Nylander says. "I stud-

ied at Winterthur in 1960, when students were beginning to collect simpler pieces, preferring 'country furniture' to, say, high-style Chippendale. The interest certainly came out of Modernism and its design principles, and it coincided with the first wave of enthusiasm for Shaker furniture. The clean lines and lack of ornament appealed to the young people; we avoided anything rococo. It was also the time when collectors began to be aware they shouldn't strip old finishes away.

"Now, though, as I review slides I've collected of magazines, the 1970s rooms look downright spare! In the 1980s there's more stuff, and by 1990 you can't see past baskets full of dried flowers and, you know, the strings of onions or whatever."

COUNTRY STYLE WAS INEVITABLE GIVEN the number and strength of its historical roots. At first look, it seems to have grown out of the New England rural colonial myth. But I see at least three philosophical seeds from which grew a style with national impact.

WILLIAM MORRIS—the best known and, through the production of goods from Morris & Co., the most influential of 19th-century designers who favored the English vernacular. Consider Morris's abiding love of old houses, his decision to reproduce simple country furniture, the unaffected interiors of his own homes, his founding of the Society for the Protection of Ancient Buildings (which fought for preservation rather than restoration, protecting signs of wear).

THE COLONIAL REVIVAL—both in its earliest days and in the loose interpretations of the mid-20th century. True, architects and wealthy clients created a correct Colonial Revival style based on the classical architecture of the Georgian and Federal periods. But the early revival—what historian John Burrows has called the Old Colonies Style—introduced the use of sentimental and even primitive objects in an eclectic decorating mix.

Also, it is from the colonial period that country furniture and the country color palette derive. We now know that colonial-era colors were often bright; the now-repudiated, murky “colonial” palette was based on painted surfaces dirtied by soot and changed by sunlight. That beloved palette endures in Country decorating. Or consider a style that must surely have been an incarnation of Country: the Early American style of the 1940s–50s. Those shiny, unpainted

maple furniture “reproductions” were modeled after antique furniture that early collectors stripped and varnished to “restore” them. We know that much of that furniture was painted. The ivory-painted plaster, exposed beams, and braid rugs of the Early American style were also based on faulty or incomplete scholarship. Nevertheless, it was a revival of interest in colonial artifacts that spawned the style.



Reproduced from vernacular furniture, this “Sussex” painted settle with rush seat by Morris & Co. complements plain, painted woodwork and floor: a country-style vignette, long before the fad.

AMERICAN ARTS AND CRAFTS—in its inclusion of Native American and regional crafts, and especially in its embrace of nature. It’s easy to see the legacy of Arts and Crafts in today’s Country style: elevation of artisanry to *objet* status; appreciation for folk art and country crafts; reliance on natural finishes, rough textiles, wood, and bringing the outdoors inside.

The interest in folk art or country art is a branch of influence in itself. Early collectors were motivated by the antiquarianism accompanying

rapid growth and change after the turn of the 20th century. And it’s probably no coincidence that Country, so-called by then, took off as a national fad after the important and well publicized folk art exhibit at New York’s Whitney Museum in the early 1970s.

Perhaps due in part to these influences, an informality in lifestyle and decorating has grown in the past fifty years. Country style answers a lot of needs. It is, for one thing, affordable to a large middle class who are better educated but not as wealthy as their historical counterparts. It complements the back-to-the-land movement that started in the 19th century and burgeoned in the 1960s. Country style is approachable and feeds the longing for self-reliance. High-style interiors are less immediate in that they demand rare skill in the cabinetmaker, discernment by the designer, money from the owner.

WE DON’T HAVE YET THE ADVANTAGE of hindsight. Future decorative-arts historians may see Country as a family of styles, differentiated by subtype and decade: Early American Country, Rustic Country, English and, yes, even Urban Country.

If you have a period house and love Country, rest assured the “attitude” has been around for a long time. The same advice applies as always: Do the obvious research. What were prevailing tastes when your house was built? What were the means of its owners? What realities do you encounter in specific local history and paint analysis in your house? A Country interior need not include all the accumulated motifs and fantasies associated with the word. ♦



A cornhusk garland wends its way in the front room, where a settle is pulled in front of the huge fireplace filled with antique iron cooking implements, now icons of country colonial style. **OPPOSITE:** An oriental rug (once too dear for the floor) covers a table; a candle dipper hangs from the ceiling.



MAINE COUNTRY ANTIQUÉ

by Regina Cole
photographs by Sandy Agrafiotis

IN THE RECENT PAST, THIS HOUSE WAS A restaurant as well known for atmosphere as for food. Located in York, Maine, it has a central chimney, small windows, two rooms up and two rooms down off a tiny hall. In other words, it is a typical ca. 1715 rural New England colonial house.

The more recent and better use of the generous rooms is to showcase antiques specific to the period and

style of the house. If there were a textbook illustration of early country style, this would be it, the work of Marie Plummer and John Philbrick—dealers who specialize in 18th-century country furnishings. The best way to describe the overall effect of plain, painted country furniture, pewter, delft, old candles, pottery, engravings, and portraits against the paneled and whitewashed walls, is

to say that they look at home. The fact that Plummer and Philbrick live here, and have the accoutrements of modern life scattered among their antiques (which are for sale), does not diminish that impression at all.

In the antiques world, country and formal furniture are differentiated by hardwood or softwood. High-style furniture of the 18th century was carved of mahogany or walnut, while







humbler country pieces were painted to hide their inferior softwood construction. This plain, colorful furniture is what Marie Plummer and John Philbrick sell. "We also deal in old surface—original surface is very rare," explains Plummer.

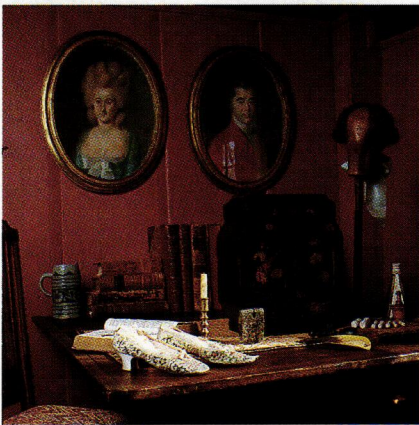
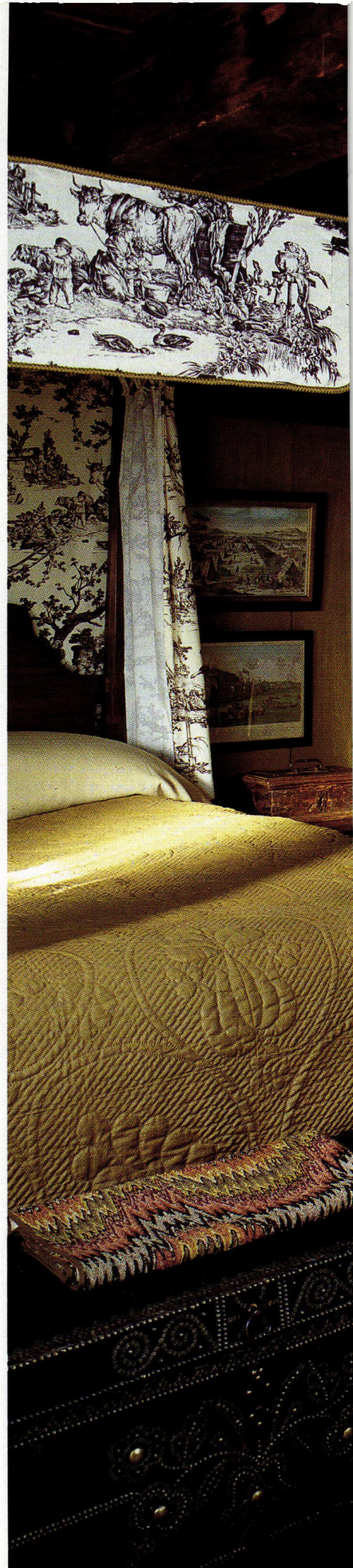
The house they live in and work out of was reputedly built by John Sedgeley and may be the oldest farmhouse in Maine. The Sedgeley family probably would not have owned the great variety of furniture that Marie and John now keep here. What pieces they did own would have been like these—locally made of pine or maple, with perhaps a precious book or picture brought from England.

In one room, a chestnut and pine refectory table made in Massachusetts about 1700 is surrounded by bannister-back chairs from all over New England. An open pine dresser filled with English and American pewter rein-

LEFT: Stone fruit was made in Italy throughout the 18th and 19th centuries; today it is prized by collectors. ABOVE: Beside a red 1720 blanket chest, over a Dutch gin box, this couple makes an interesting study. (Maybe he had the looks, while she had the money.)

forces the modern image of a dining room. A portrait of John Endicott, a 17th-century Massachusetts colonial governor, presides over Italian stone fruit gathered on a pewter charger.

Many Americans are still revising their notions of the colonial use of color; the upstairs shows how well saturated colors work in such atmospheric rooms. The paneled walls of the "best" room are painted an assertive greenish khaki, while the other bedroom is beige rose with cobalt bedhangings. Not at all garish, the colors create a restful, harmonious environment. It seems apparent that, in a time when candles were rare luxuries, strong colors were necessary to survive the long, dark winters. The



TOP: The clock of wood and pewter has a tin painted dial framed by two anatomically impossible mermaids. The glazed coverlet is a linen-wool blend commonly known as linsey-woolsey. **ABOVE LEFT:** The human-hair wig is very old; portraits are of John and Mary Winslow from Plymouth Colony. **ABOVE RIGHT:** The picture is quillwork. **RIGHT:** A portrait of an 18th-century woman, a 17th-century Dutch bed warmer, and a bookshelf are precious objects.

ancient tallow, beeswax, and spermaceti candles throughout the house are a specialty of Marie Plummer's.

Marie repeats that every object in the house is for sale, but then she

picks up a tiny book of Psalms from the 17th century. Where she holds it, its needlepoint cover is worn bare. She speaks of the comfort it has brought to generations of women.

"This was probably the only book they owned," she says. "They read from it every day, and took it with them wherever they went. I love this book."

Watching her, it is easy to believe that this is an antiques dealer who wouldn't mind at all if some of her objects were never sold. ♦





GARDENS OF SAINT-GAUDENS

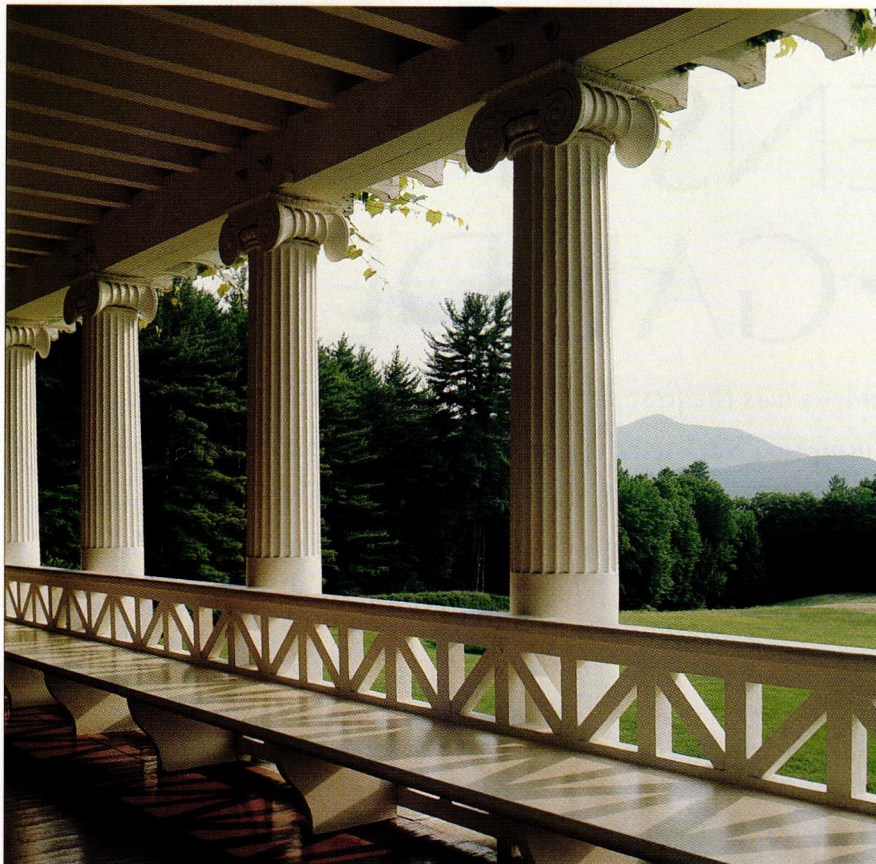
The sculptor Augustus Saint-Gaudens was the first summer colonist in New Hampshire's fashionable town of Cornish, arriving in 1885 to rent an abandoned turnpike tavern he would eventually remodel. The artist himself designed the Italianate gardens, which superbly link architecture and environment. **BY JUDITH TANKARD | PHOTOGRAPHS BY JOHN HALL**



MIDSUMMER AND A GRAND New Hampshire garden is awash in peonies, delphiniums, and hollyhocks—as are many of the country gardens that dot the New England countryside. But this one is in a class by itself, owing to a million-dollar view of Mt. Ascutney, remarkable high hedges reminiscent of an Italian garden, and an artist's vision. The house known as Aspet and its extensive grounds were once the retreat of renowned American Renaissance sculptor Augustus Saint-Gaudens (1848–1907), whose talent for design extended to planning his gardens.

The terraced gardens that descend between house and studio, enclosed with high clipped hedges and brimming with perennials, evoke the spirit of an Italian Renaissance garden. Yet Aspet's gardens are deeply rooted in traditional New England country gardens: borders

Aspet, the house, at center (2); terraced flower gardens (3); the Little Studio (1), now a museum Saint-Gaudens' work. Hedges divide grounds into rooms such as the bowling alley (5) with the Shaw Memorial at its far end (4). A line of white paper birch makes a pleasant walkway along the green. OPPOSITE: The flower gardens in midsummer are filled with astilbes and lilies.



chock-full of annuals and perennials, green turf terraces, and brick paths. Saint-Gaudens successfully married the two philosophies, and it is this which makes Aspet so outstanding.

SAINT-GAUDENS' REPUTATION WAS JUST emerging when he arrived in Cornish in 1885. He had recently completed the Farragut Monument in Madison Square Park; that summer, he would model his famous standing figure, "Lincoln: The Man," in his new studio. Like other New Yorkers seeking relief from the city's oppressive heat, Saint-Gaudens was drawn to Cornish by the prevailing summer breezes and dramatic views across the hills—so reminiscent of Italy, where he had trained. His first glimpse of the 18th-century, Dutch-gabled brick tavern was less than promising. Fortunately, his wife Augusta persuaded him to rent it that first summer.

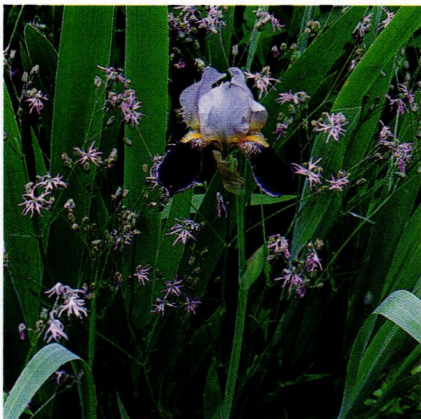
Over a twenty-year period, Saint-Gaudens transformed his 150-acre complex into a quintessential artist's home complete with near-magical gardens. Taking the name "Aspet" from his father's birthplace in France, he set about softening the harsh lines of the house (likened by a friend to "an upright New England farmer with a new set of false teeth"). He created an Ionic-columned porch (the piazza) along the west side. To his studio, converted from the old hay barn, he added a sixty-foot-long pergola with Doric columns smothered in grapevines.

To create an intimacy between house and grounds, and to link them with the studio, Saint-Gaudens created a series of garden "rooms." He estab-

TOP: The million-dollar view of Mt. Ascutney from the front piazza of Aspet.
LEFT: The sixty-foot-long pergola near the Little Studio, covered in Concord grapevines with tall hollyhocks planted beneath, is a shady summer retreat.



ABOVE: Part of the appeal of the terraced gardens between house and studio is this inviting bench, shaded by the birches, embellished with zodiac heads representing the seasons. Sculptor Augustus Saint-Gaudens combined Italian Renaissance landscape principles and New England tradition to create grounds that beautifully connect the house with its environment. **BELOW:** In June, borders on the middle terrace are ablaze with iris, and drifts of peonies and lady's mantle. Saint-Gaudens pioneered the integration of architecture, landscape, and sculpture.





Gilded bronze Hermes overlooks the flower borders backed by hundred-year-old hedges. In midsummer, the borders are filled with delphiniums, daylilies, and astilbe, with tall hollyhocks in back.

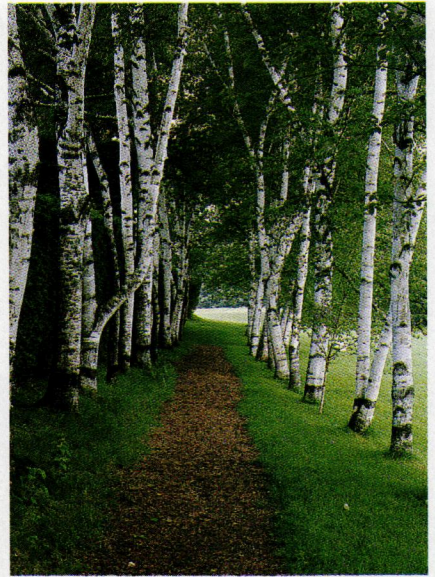
lished high, linear hedges and used white balustrade fences (matching the house) to define the terraces. These spaces are ingeniously designed; the visitor feels as if she has stepped from the house into a parlor outdoors, one decked out in “furnishings” that include an array of statuary and dense clusters

of flowers. Hermes and Pan linger among old-fashioned perennials.

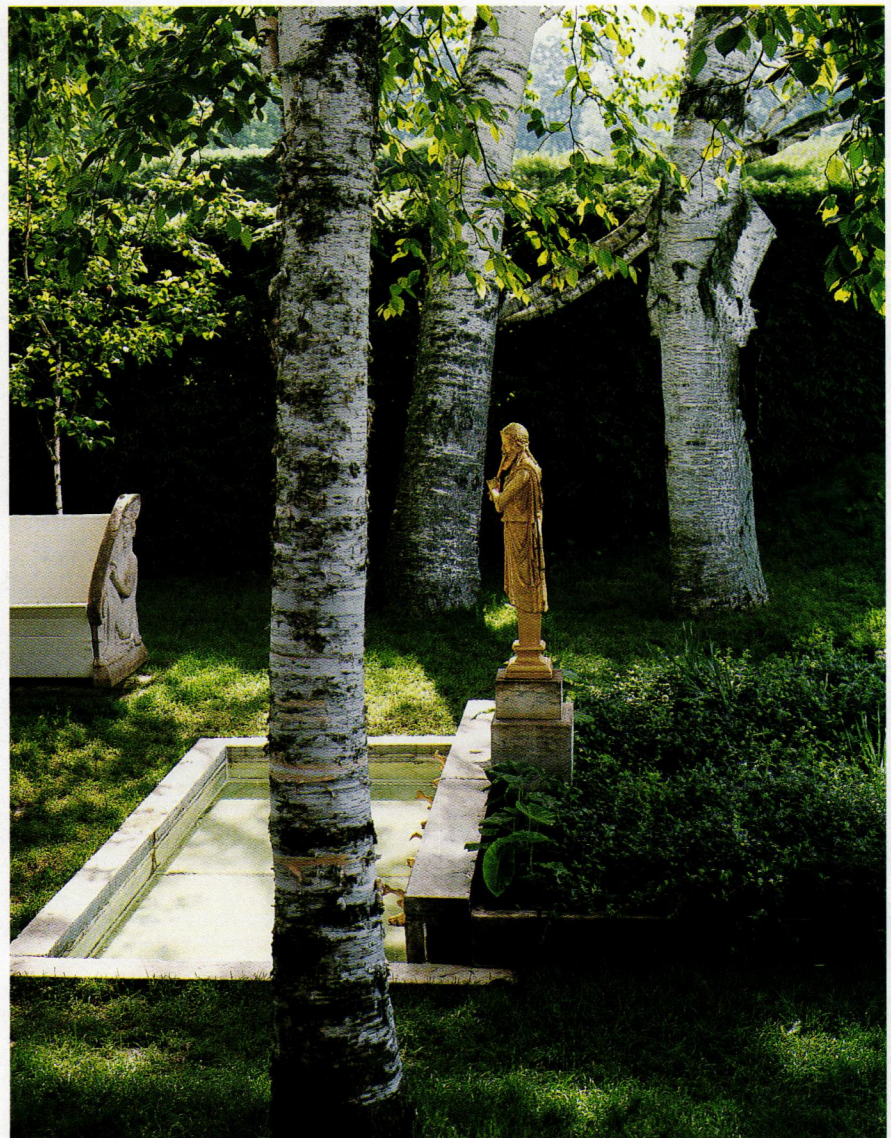
Even though New Hampshire has a short growing season and poor soil, by the turn of the century, Cornish had earned a reputation for being the most beautifully planted village in America. And no wonder, considering the talent there. After Saint-Gaudens arrived, a circle of artists including painters Thomas Dewing and Maxfield Parrish, and sculptors Paul Manship

and Herbert Adams, settled in Cornish. The Cornish Colony boasted the pre-eminent country-house architect Charles Adams Platt, and also etcher Stephen Parrish (father of Maxfield), both of whom had exceptional gardens. Ellen Biddle Shipman, one of America’s most important landscape architects, got her start in her own Cornish garden. Saint-Gaudens truly inaugurated a gardening renaissance.

After 1900 and until his death,



ABOVE: High clipped hedges line the brick path leading to the entrance. **TOP RIGHT:** A grove of white paper birch provides a shady walkway to the Farragut Monument. **BELOW:** The Pan pool, in the courtyard adjacent to the Little Studio, is a delightful outdoor garden room.



the artist lived at Aspet year-round. Now owned by the National Park Service, Aspet is open to visitors, its beautifully replanted flower gardens spectacularly set amidst Saint-Gaudens' house and studio. ♦

JUDITH B. TANKARD, a historian, teaches landscape design history at Radcliffe Seminars in Cambridge, Mass. Her new book, *The Gardens of Ellen Biddle Shipman*, has just been published by Sagapress—Harry N. Abrams.

PERIOD ACCENTS



DECORATING THE TURRET



by Allison Kyle Leopold

AMONG THE JOYS OF A VICTORIAN house are its odd spaces: its inglenooks and crannies, turrets and niches. From the exterior, they lend asymmetry and architectural flamboyance to houses rendered in the picturesque styles of the nineteenth century. Inside, they provide decorating . . . well, opportunities. What, indeed, is inside that tower?

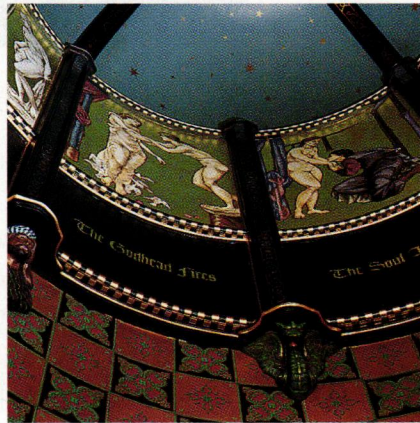
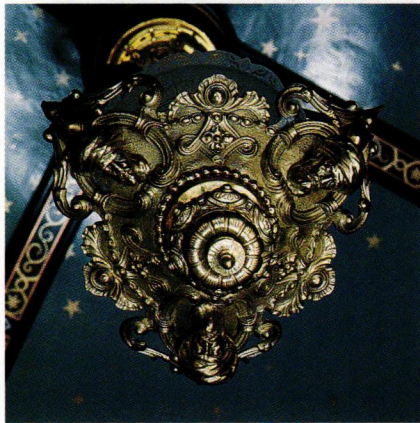
It depends on the house. Some towers and turrets contain minimal space; others enclose full-size rooms; others offer no access whatsoever and simply decorate the exterior. San Francisco's 1886 Haas-Lilienthal House has a graceful, round cor-

ner turret with a conical roof, left unfinished inside. "It was a status thing," says a steward of the house. "You added a turret to prove you could afford it."

Often, though, the space inside is functional, fitted up as a tower bedroom or sitting room or "cozy corner." One 19th-century builder's planbook designated the turret as space for exiled smokers. English architect Francis Goodwin, author of *Domestic Architecture* (1850), recommended furnishing a turret with a bookstand and a harp—just what one required for " . . . a delightful snuggery, a kind of aerial boudoir, equally fitted for

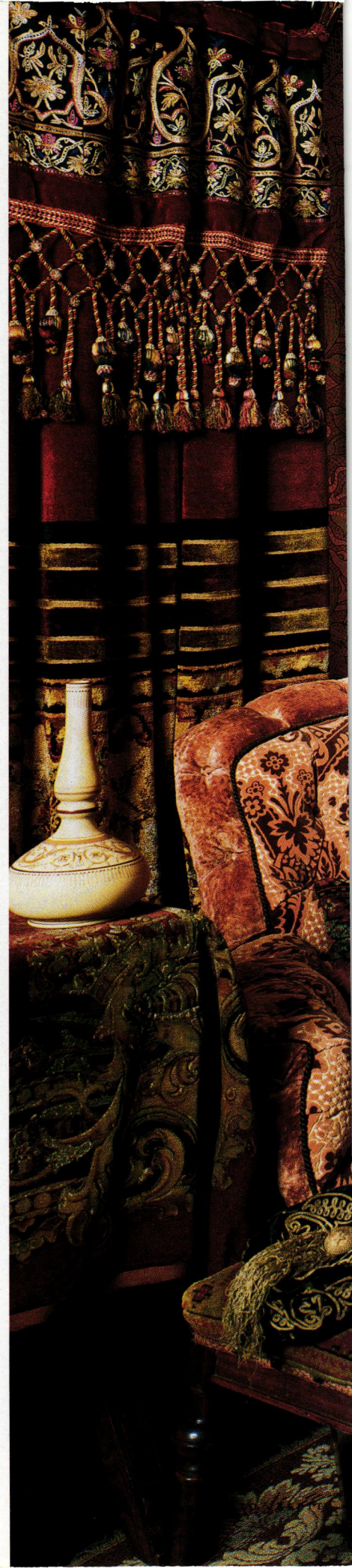
ABOVE: The 1890 House in Cortland, N.Y., a limestone chateau with towers, turrets, and bays. Prominent in the photo is a tower, which extends to the foundation. (A turret hangs from a building and does not reach the ground.) **LEFT:** A 1895 photo shows what's inside the tower's first-floor space. Note the ceiling and frieze embellishment.

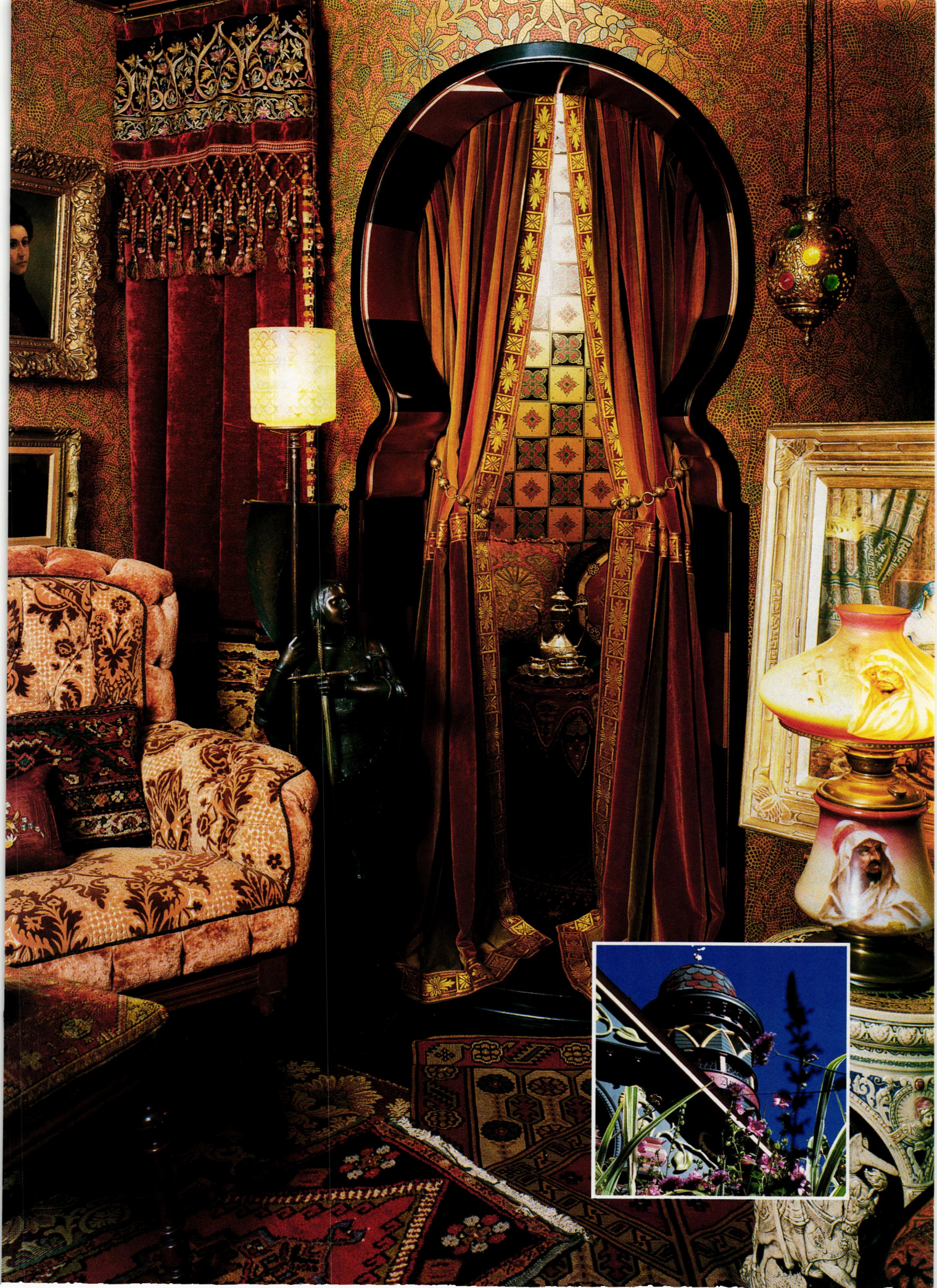




“When people walk in, they just say ‘My God!’” laughs Brian Coleman, a Seattle psychiatrist who, with hotel executive Howard Cohen, added an extravagant turret with a six-foot-diameter interior to their 1906 house. The domed roof is painted sky-blue, with random gold stars—inspired, the owners say, by Cardiff Castle. Arching beams intersecting at center are polychromed black, copper, and gold in “a Byzantine–Turkish pattern”; from them hangs an 1880s Turkish-style light fixture.

“It was a challenge to work with the room’s curves,” Dr. Coleman says. A geometric pattern with arabesque design covers the walls. Sconces resemble bird’s claws; antique stained glass adorns the turret’s windows. Above, a series of four paintings on canvas were inspired by Pre-Raphaelite painter Edward Burne-Jones. A Turkish bench was built into the circumference. At center stands a Turkish table and samovar. Through the keyhole doorway, its drapery drawn to reveal the swirling paper and ornate ceiling, the effect is a visual explosion. PHOTOGRAPHS BY LINDA SVENDSEN







Owners/innkeepers Maureen & Walter Keller have recently decorated Denver's Lumber Baron Inn in sumptuous Victorian style. The tower room shown above is furnished as a private retreat within the parlor. The special architectural features of the little "room" are enhanced by the curving papered frieze and the custom-designed ceiling treatment, part of the Neo-Grec Series roomset (here in Jasper Green) by Bradbury and Bradbury Art Wallpapers. Simple lace panels do justice to the transomed windows.

speculation or meditation."

The topmost room of the 65-foot-high mansard tower on The Abbey, built in 1869 and now a bed-and-breakfast establishment in Cape May, N.J., was and is purely decorative. Outside you see glittering ruby-glass windows, but the interior is a 10-foot-square storage space, a pass-through to the captain's walk, according to innkeeper Jay Schatz. "Towers, cupolas, and belvederes all decorated exteriors, but were used mainly for ventilation," Mr. Schatz explains. The Abbey's first-floor tower room holds the main entrance; the second- and third-floor tower rooms were originally sitting rooms. "With windows all around, it would have been a nice place to read or sew," he says. Today, both are redone as bathrooms—a use with precedence in the late-Victorian period.

TOWERS AND TURRETS CAME INTO PROMINENCE at the same time that popular interest in nature and gardening flourished. These small, light-filled spaces provided a place for indoor plants, but even more a place from which to survey one's well-kept grounds. And there was the practical consideration; even a hundred years ago, one wanted to be on the lookout for unwanted visitors—"any bores, for instance," noted architect/writer Goodwin.

Decoration of tower rooms, of course, depends on placement and use. A first-floor tower room adjoining the parlor would have been elegant, says Philadelphia design historian Gail Caskey Winkler. In the 1890 House in Cortland, N.Y., a gabled chateau-style mansion with towers, turrets, and Tiffany interiors, the East Parlor's richly colored, stenciled ceiling motifs extend into the rounded turret. (See the antique photo on page 72.) "When the Queen Anne style

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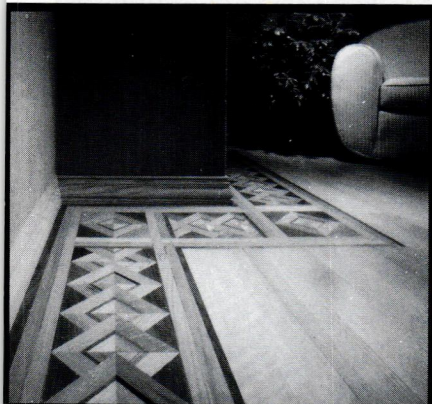
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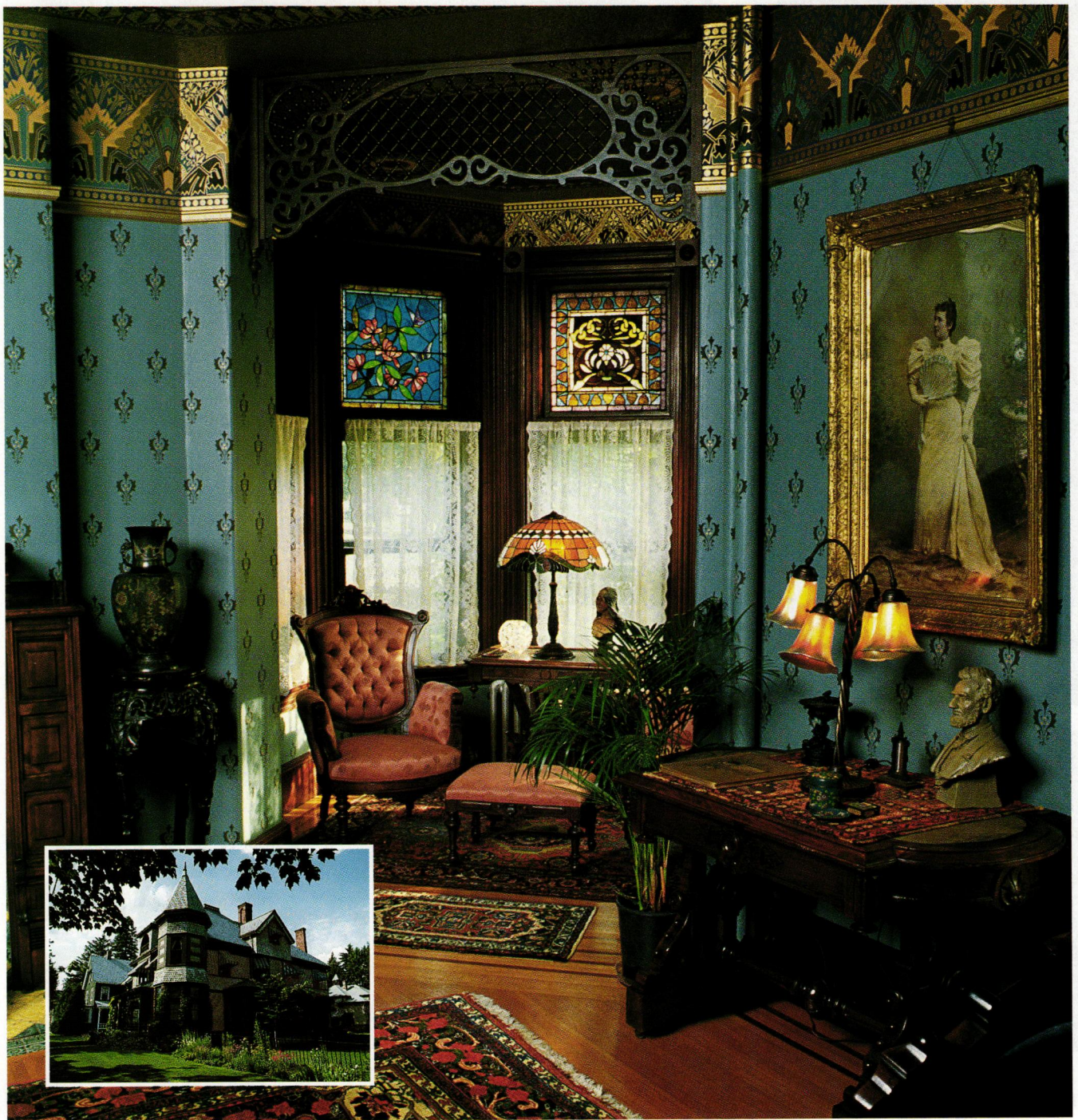
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Wood fretwork sets off the parlor's little tower room, here again ornamented by wall and ceiling papers, in Jim and Merry Boone's 1887 Queen Anne house in Springfield, Mass. (The papers are from Bradbury's Dresser Series.) The antique Renaissance Revival furniture is the final period touch in the intimate sitting area.

introduced turret rooms, decorative painting and ornamentation in general were at their height," explains Gail Winkler. Decorating effects, she

notes, were all the more intensive in a small, enclosed space.

Built-in furniture, also a trend during this period, was one good furnishing solution for odd spaces. Frequently, seating was built into the circumference of a small, round tower room. There may have been nothing else in the room, other than wall and ceiling ornamentation.

Generally, and happily for enthu-

siastic owners today, the furnishing and decorating of towers and turrets were left to fancy. These spaces provide great opportunity for personal style and fun. ♦

ALLISON KYLE LEOPOLD is the author of many books on 19th-century design, including *Victorian Splendor* and *The Victorian Garden*. She is currently writing a biography of artist May Alcott.



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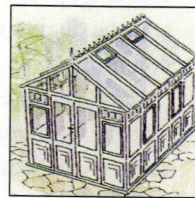
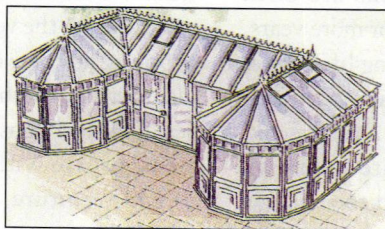
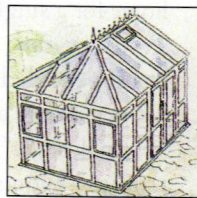
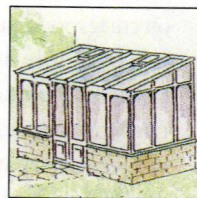
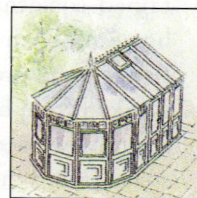


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An Office in the Old House

by Patricia Poore

PERHAPS THE HOME OFFICE STRIKES us as a modern concept, and therefore incompatible with an old house. Or maybe we're afraid that the computer and fax machine and ergonomic chair will ruin the ambiance we've taken such care to preserve. Whatever the reason, old-house people are especially sensitive about this subject. The fact is, there's nothing new about working from home. If your house predates the 1880s—or even the 1930s—it almost certainly contained something like a home office in the past. Farmers and professionals worked from home until recently; women had office space from which to run their households and carry on correspondence. It's only since people left family farms and cottage industries for wage-earning jobs in factories that “going to work” has meant leaving home for a single, separate location.

Now that the Information Age has superseded the Industrial Revolution, things are changing again. A “virtual office” is the result of electronics. Moms and dads are both working, people work for more years, and the quality of working life is now considered as important as other perks. Multiple careers, interests given time to evolve, and late co-parenting have all contributed to a change

in the concept of “going to work.” An important development is the return of the home office.

Integrating an office into an old house is not hard if you keep in mind several guidelines. (1) Be open-minded about what and where the “office”



is. Having a separate room is ideal, but with organization it can be a corner of the upstairs hall, a second function for the little-used dining room, or part of the kitchen or bedroom. (2) Personal items and real furniture, including even antiques, are the very things that make working at home comfortable. These also visually tie the office space to the rest of an old house. (3) In a well-considered space with compatible finishes and furniture, the computer is a

minor anachronism. It is not necessary to hide TV sets, phones, equipment, or modern office appliances.

LOOKING FOR MORE SPECIFIC INSPIRATION toward planning your own home office? Get hold of *The Home Office Book*, which offers everything from grand schemes to hidden storage solutions. Design editor Donna Paul put together this handsome book working out of her own home office in New York. While it's not specifically about period styles, it has many useful approaches and ideas for the restorer. All of the office spaces shown are attractive and personal; style inspiration ranges from Shaker, Japanese, and country through Victorian, Mission oak, Art Deco, and Southwestern. For city dwellers (and those rehabbing barns), a whole chapter looks at creating an office in loft-like space. What about sharing an office? This book shows how spouses and other

OPPOSITE: A Mac and a laminate desk have little impact in a room with bold architecture: kiva fireplace, beamed ceiling, and stucco walls with Indian rugs and Southwestern elements. Although comfortable and personal, this office in a Spanish Colonial Rancho-style house is businesslike. **THIS PAGE:** What's important to the mood are the house and furnishings, not ephemeral office equipment (which need not be hidden).





LEFT: Pocket doors and a coved frieze suggest the 1887 vintage of this San Francisco house; utilitarian shelves and a modern desk do nothing to detract, because they are simple, organized—and reversible. **BELOW:** “Just do it,” this photo seems to say; nothing seems odd about the copy machine in a corner of an otherwise residential stairhall with built-in bookcases, polished handrail, and quilt.

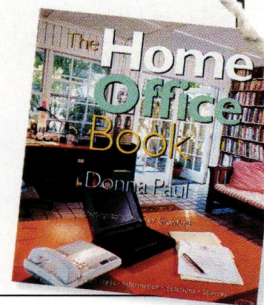


partners have carved out separate work zones that allow sharing of equipment—feasible even if the idea of facing each other across an antique partners desk makes you run back to corporate city.

The ideal home office is a private workroom. Often that ends up being a small bedroom, but other options exist: the third-floor stair landing, a space in the attic, the sunroom. If the house is small or the office is to be used only occasionally, work may share space with another function. Dining rooms and guest rooms are likely places for a floating office. But you can carve workspace out of the living room or master bedroom, too. And it doesn't have to be an unattractive compromise, proven by examples from *The Home Office Book*. As you plan, consider both integrating the furnishings into the rest of the room and, alternately, hiding the work area (for psychological reasons as much as visual ones) behind a screen, door, or custom-built enclosure. Another option is to take over a large closet or old-fashioned trunk room, fitting it with bookcases and even fold-down work surfaces.

Photos show that sometimes a home office is simply the result of the well-considered use of furniture: a stand-alone bookcase, an easy chair,

The Home Office Book by Donna Paul; Artisan, 1996. Through your bookstore or by mail from Old-House Bookshop: (800) 931-2931. Hardbound, 255 pages, \$40 + \$4.50 S/H. Order #L114.

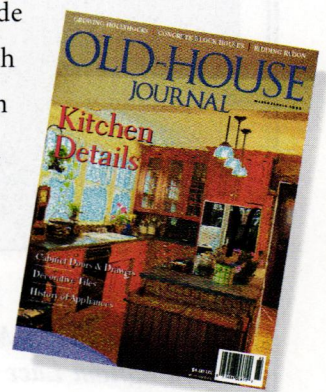




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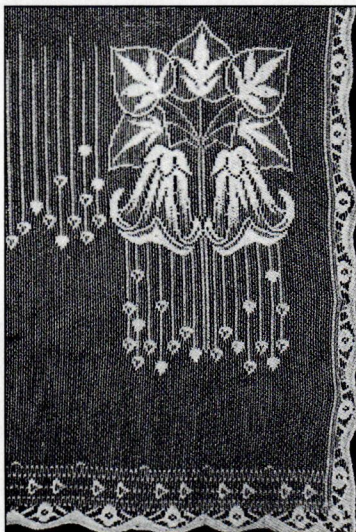
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Another solution: move into the garage (below). Inexpensive plasterboard and wood panels from an earlier renovation combine well with a few Arts and Crafts pieces and the simplest of office furniture: butcher-block countertops straddling yard-sale file cabinets.

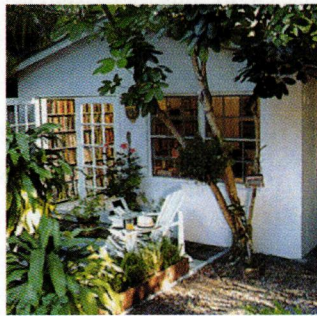
an old desk and a small table (to hold the fax machine or printer). On the other hand, customized work areas beckon with gorgeous cabinetwork, media cabinets, and lighting. You'll see a spacious, traditional office flooded with light from high arched windows under a soaring ceiling; a comfortable conference area set before a roaring fire; a warm home office fitted with specially designed Shaker furniture. One office looks like a quiet bookstore, another like an art gallery.

Outbuildings provide another whole set of ideas: you're at home, but not in the house. See what peo-

ple have done with garages, carriage houses, and little buildings newly designed. Solutions that Donna Paul terms "quixotic" include offices in a stone tower, a houseboat,

offices in a stone tower, a houseboat, a 300-year-old hacienda, a polygonal tent, and a 1960s Miami high-rise.

I have a dusty computer on an old oak desk in a corner of my bedroom. Neither this awkward "home office" of mine, nor the sorry bedroom around it, has gotten any attention because I am unhappy with the juxtaposition. This book shows me I should have known better. I'm going home to face that bedroom corner with a little more confidence. ♦



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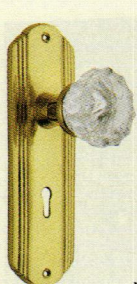


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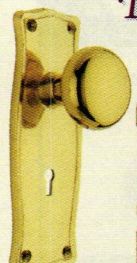


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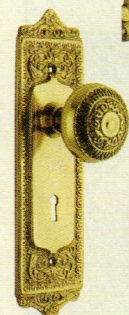
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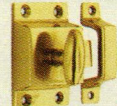
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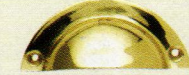
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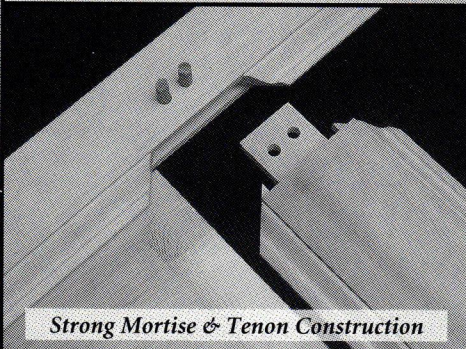
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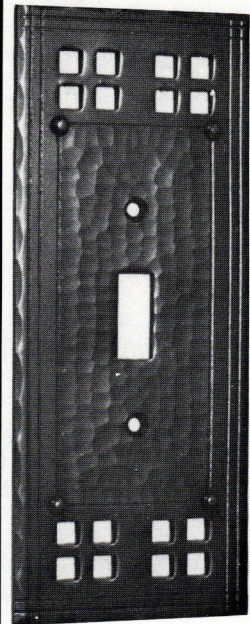
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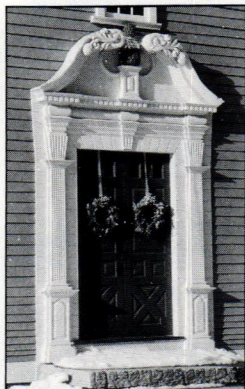
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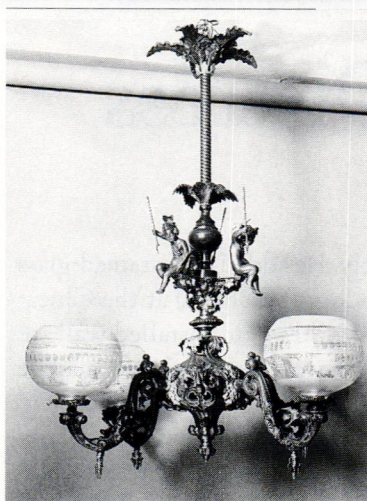
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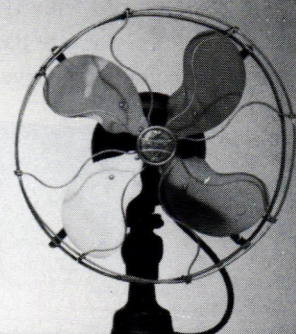
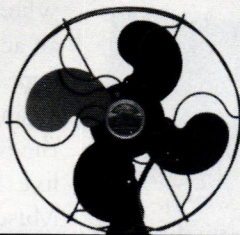
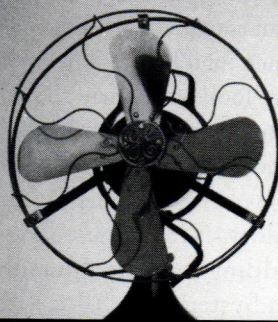


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Rescuing Damsels in Distress

by Regina Cole

ASK THE AVERAGE PERSON ABOUT late-19th-century interiors, and they'll tell you that they're dark. They may refer to heavily carved furniture or

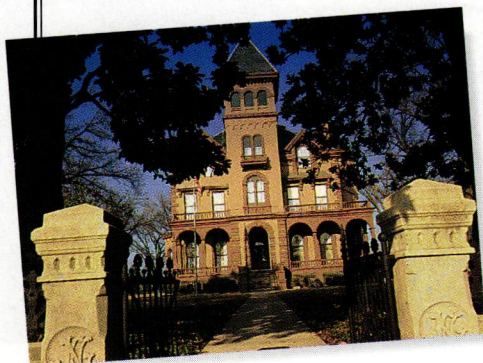
richly draped windows; mostly they just have an overall impression of dark, oppressive colors in Victorian rooms.

In fact, much of what we see when we look at historic rooms is an accumulation of coal dust, gas fumes, and soot. The value of a good cleaning is being demonstrated at the Mallory-Neely House, one of five buildings of the Memphis Museum System. The 1850s Italian Villa was redecorated in 1893 by then-owner James Columbus

Neely. He added two stained-glass windows purchased at the Chicago World's Fair, installed wall-to-wall carpeting, replaced marble mantels with mahogany, hung new doors embellished with faux graining, and decorated the parlor with an elaborate plaster frieze that featured fully modeled women's heads

ABOVE: Darkened with coal dust and soot, the women of the plaster frieze appear almost like photographic negatives—until they're cleaned.

LEFT: The Mallory-Neely House in Memphis, Tennessee.



RIGHT: The floor in the yellow bedroom was temporarily removed to allow access for re-keying the parlor's plaster ceiling. The ceiling here shows the kind of damage that ceilings in other rooms had sustained over the years. **BELOW:** The newly finished green bedroom usually has a 1940s television set on a table. This room was occupied by Daisy Mallory's black maid, Annie Bess, which caused considerable scandal in Memphis.

looking down into the room.

Because the home was continuously occupied by Neely's daughter, Frances Neely Mallory, for eighty-six years until her death in 1969, no further changes were made. During her long life there, the house stayed as it was: a prime example of lush Victorian decorative high style.

After her death, the house was opened to the public with most of the original furnishings intact. In fact, the Mallory-Neely House was a virtual time capsule—until May of 1995, when a piece of the parlor ceiling fell down. Plaster restoration stabilized the structural elements. To help match new plaster to original work, a cleaning process was begun by a group of volunteers and part-time employees under the direction of Museum Conservator Larry Anderson. The results have been astonishing.

"First the workers do the dry phase of the cleaning," Anderson explains. Because the colors of the ceiling and frieze were applied in milk and water-based paints, a wet cleaning process would dissolve the original finishes. "They pull off the heavy, loose soot with a vacuum cleaner that has a very small attachment, about the diameter of a pencil. Then they use soft erasers and the document pads architects use—they're basically bags full of crumbled-up erasers. It takes one person, using the vacuum attachment and the document pads, about two hours to clean one of the women's heads."





After a dry surface cleaning, Anderson brushes the plaster with a consolidant to fix the paint to the surface. Then, with squares of medical gauze, mild soap and water, he works his way through more layers of soot and grease until he is down to the original color.

“Then I use conservation-grade acrylic paint and fill in to match the original paint as best I can.” The paint Anderson uses is dissolvable in mineral spirits or turpentine, so that his work is reversible.

“That way, if they decide in a few years that I’ve done it all wrong, they can undo my work without touching the original,” he laughs.

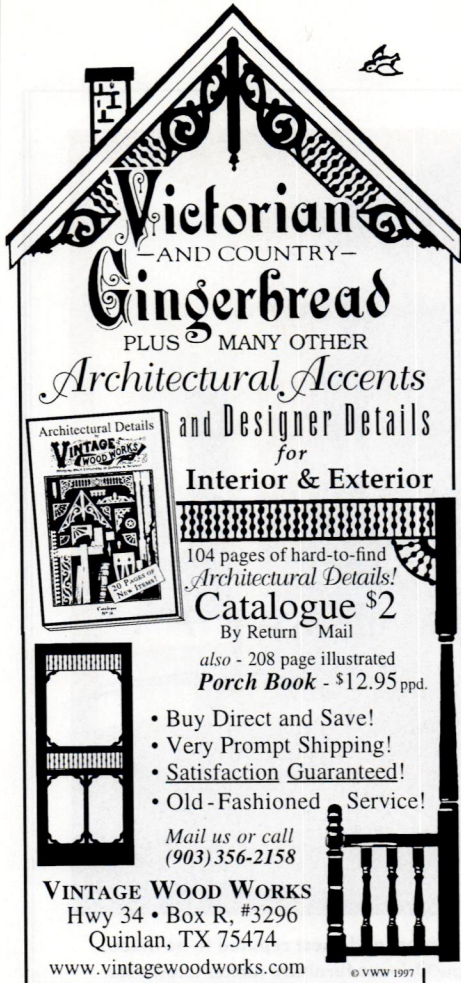
The results of the plaster cleaning have been so dramatic that Anderson and his staff decided to clean woodwork as well. Under their ministrations, rich colors returned, especially to the arched doors bought by mail-order when the house was built. Painted white in 1850, the doors were faux-grained during the 1890s redecoration.

During the early part of the 20th century, Daisy Neely, as Frances Mallory was known, got tired of the faux graining on the six parlor doors. She painted the hall white and varnished the woodwork of the doors.

“To remove the varnish, we use wooden tongue depressors,” Anderson points out. “With a bit of scraping, the varnish pops off in sheets, and the tongue depressor is soft, so it won’t scratch the wood.”

The project is taking a long time, since the Mallory–Neely House is using its own staff and volunteers to

TOP LEFT: A half-finished parlor door shows what the mahogany woodwork looks like before and after removal of years of polish and varnish. **LEFT:** Larry Anderson works on an 18th-century Flemish cabinet that is original to the house. When he’s finished, it will return to the parlor.



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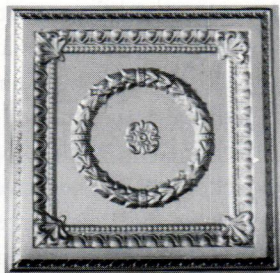
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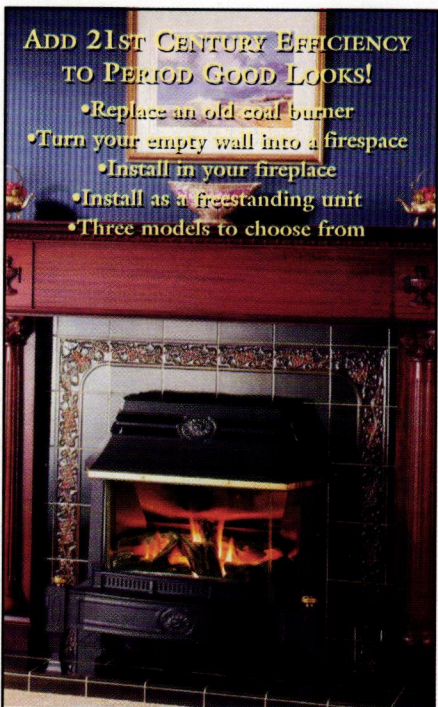
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Miss Daisy's bedroom has a bed, matching wardrobe, and chest reputed to be made by Prudent Mallard, the great 19th-century New Orleans furniture maker known for his carving. The ceiling shows the flaking plaster common in unrestored rooms.

do the work. Having a cleaning process like this one ongoing might seem to pose a problem for a museum that is to remain open to the public. But the experience of this house museum has been very different.

"Visitors love seeing the surfaces before and after cleaning. People don't realize how dark soot and gaslamp fumes can make everything, and here they can see the effects firsthand. They're also realizing that, when they apply a lot of organic things to wood, they add a sticky film that'll attract dust." Anderson says that the notion that wood needs to be fed, or moisturized, leads to the kind of darkening buildup he is finding on the woodwork as well as the furniture. "During the 19th century, they would often make a concoction of linseed oil, beeswax, and turpentine to slather onto the furniture. We're now removing years of that buildup. It darkens

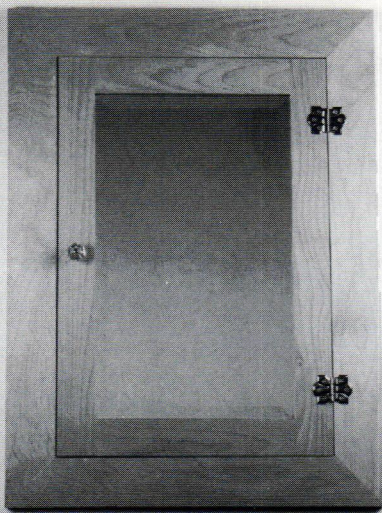
wood as well as attracting dirt."

The only cleaning wood needs, he goes on to say, is an occasional dusting.

The faces of the frieze women are so dramatically different after cleaning that museum staff have begun to call the uncleaned ones "damsels in distress." Juxtaposed to the freshly cleaned faces, they look almost like photographic negatives, their receding surfaces the darkest because that is where the most dirt has collected.

Some museum visitors will be sad to see the project completed around May. At this stage, they can see the effects of time and the value of simple cleaning. To many, that's a lot more interesting than a pristine museum.

"If I'm doing my job," Larry Anderson says, "it won't look brand new. It'll look normal. Just not so dark." ♦



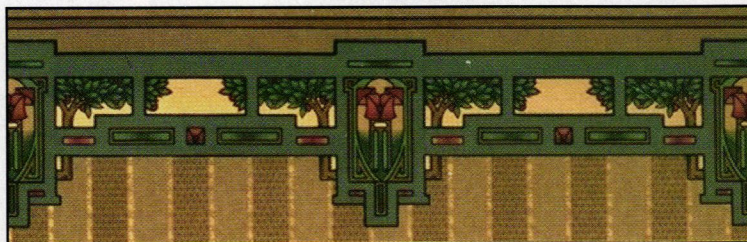
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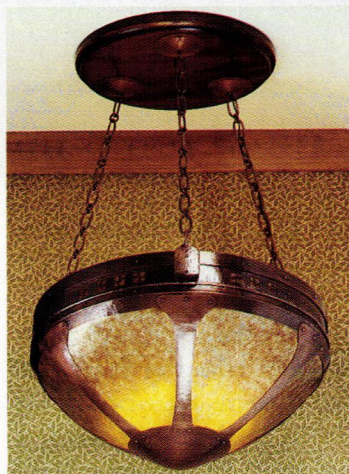
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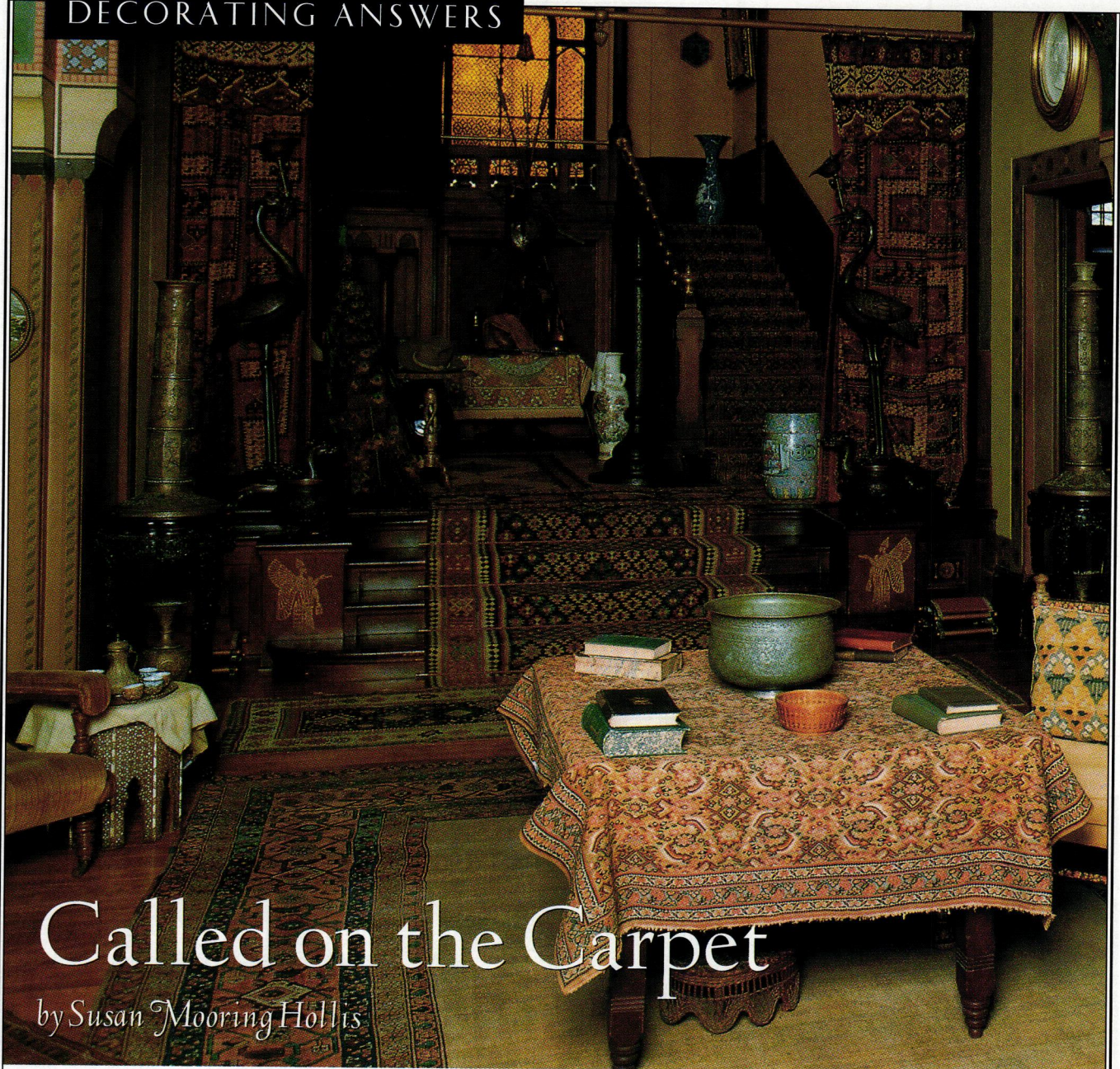
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Called on the Carpet

by Susan Mooring Hollis

What can you tell me about my carpet? It came with my 1925 house and has the words "WHITTALL'S ANGLO-PERSIAN" woven into the back (with the N's backwards). I would like to know if they are still in business, when it was made, what the worth was then and now, and who can clean the rug and repair the fringe.

**Cathy Linehan
Tracy, California**

YOUR RUG WAS PROBABLY MADE BY THE Whitehall Company, an English firm which produced machine-made Persian-style carpets in the early part of the century. I don't believe that

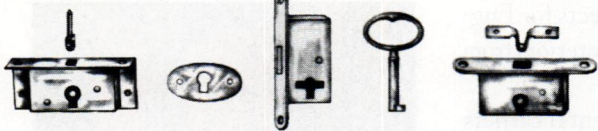
they are still in business. It might be fun for you to do a little detective work at a library to see what its original worth may have been, though—just find some 1925 newspapers on microfiche and look at rug ads. Alexander's, an Oriental rug dealer in San Francisco, should be able to advise you on the cleaning and repair of your rug. Don't be too disappointed if your rug, being machine-made, is not very valuable—it has considerable value as an original furnishing from your house.

Oriental rugs have been admired in America since Colonial times. They were so rare and valuable in early America, they were used on tables rather than floors. Later, their patterns were copied for machine-made strip Brussels and Wilton carpets. But the actual Turkish and Persian carpets themselves

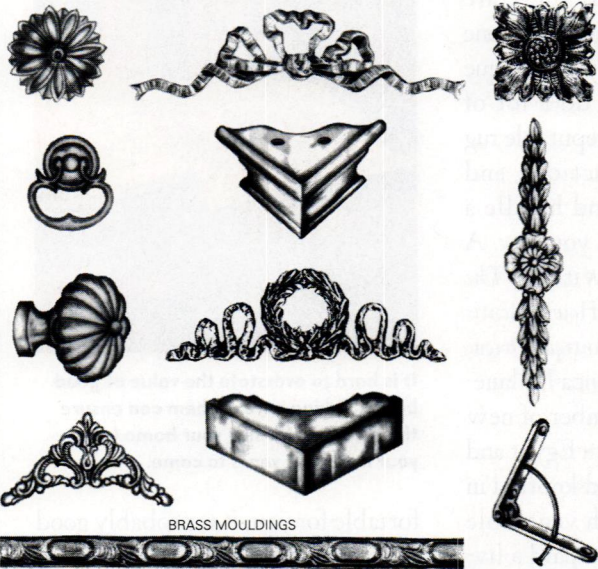
At Olana, artist Frederic Church's Moorish/Italianate fantasy perched above the Hudson River, rugs were used as portières, table covers, wall hangings, and chair covers as well as floor coverings.

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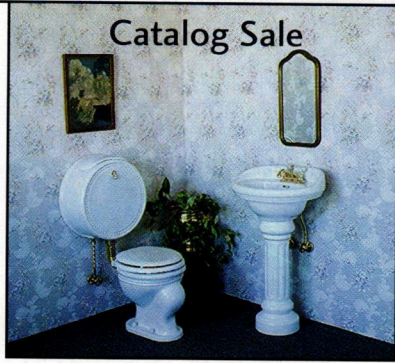
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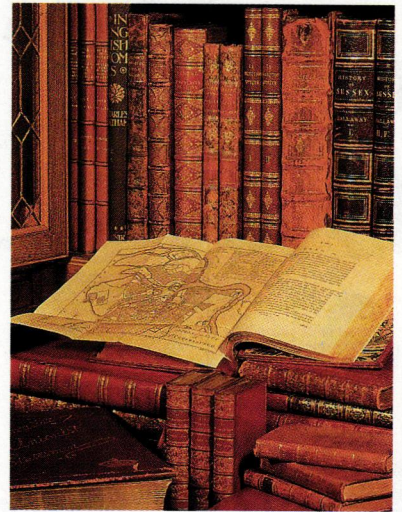
were the preferred objects for English-influenced artistic interiors from the 1870s and 1880s.

The world of Oriental carpets is a complex one, and there are many books on the subject. Anyone who is interested in buying antique carpets is advised to do a lot of research: read, consult reputable rug dealers, attend rug auctions, and most of all, look at and handle a number of rugs before you buy. A good book to start with is *The Bulfinch Guide to Carpets: How to Identify, Classify, and Evaluate Antique Oriental Carpets and Rugs* by Enza Milanesi. There are also a number of new rugs being imported from Egypt and Pakistan which are hand-knotted in traditional styles with vegetable dyes by people who are paid a living wage. These are a real alternative if you like the look of old rugs but can't afford the price. As for new machine-made rugs, these vary wildly in quality; their dyes can be very harsh (and not necessarily colorfast). It is best to purchase these only after you have studied the rugs they are imitating, so that you can judge their quality.

I have inherited some old family books, mostly leatherbound. Our frame house has a wraparound verandah. It is very humid here for much of the year, and I am concerned about keeping my books in good condition. Can you offer any advice?

**Martha Stevens Daniels
 Oxford, Mississippi**

WITH A NOD TO ANTHONY POWELL, books do indeed furnish a room, and in Faulkner country, it must be possible to keep books happy. You are right to have zeroed in on humidity as a prime danger to your collection, but there are others—light, heat, insects, the mold and mildew which humidity encourage, water, and the physical stresses of storage and handling. The good news is that if the environment in your house is com-



It is hard to overstate the value of good books. Taking care of them can ensure that they will furnish your home (and your mind) for years to come.

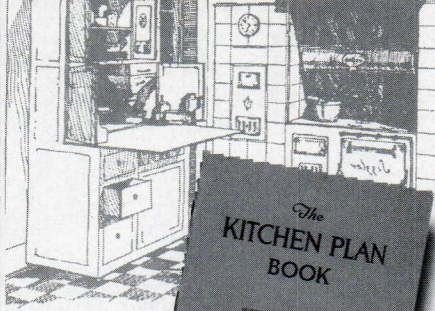
fortable for you, it is probably good for your books. The perfect temperature for books is about 68 F., and the best relative humidity (RH) is between 53 and 58%. It is also important to avoid big swings in temperature and humidity.

In warm weather, you will probably need air conditioning, and a dehumidifier may also be necessary. If this seems like a lot of trouble, remember that it is easier to prevent mold and mildew than it is to get rid of them.

Light is a big enemy of any works of art on paper; keep the books in a room which is shaded by your verandah. Keep them as free of dust as possible; a glass-doored secretary, as shown in the photo, is always a good storage option, and books look so much better in these pieces of furniture than do collections of bric-a-brac.

Make sure the books are well supported and are either perfectly vertical, or, if large, fully supported horizontally. Books should not stand on the slant. Finally, handle your books with care for their fragile bindings and keep them away from food. ♦

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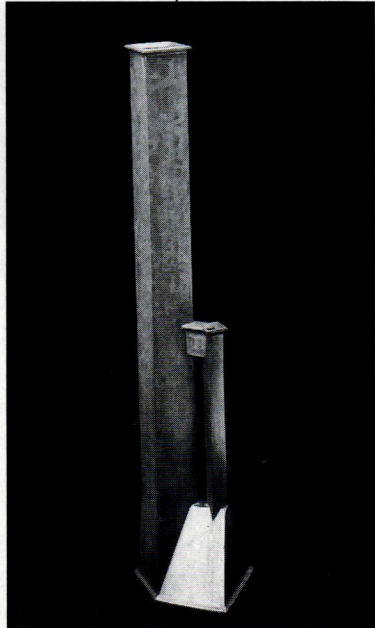
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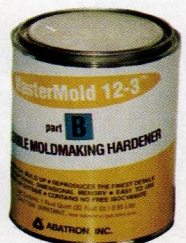


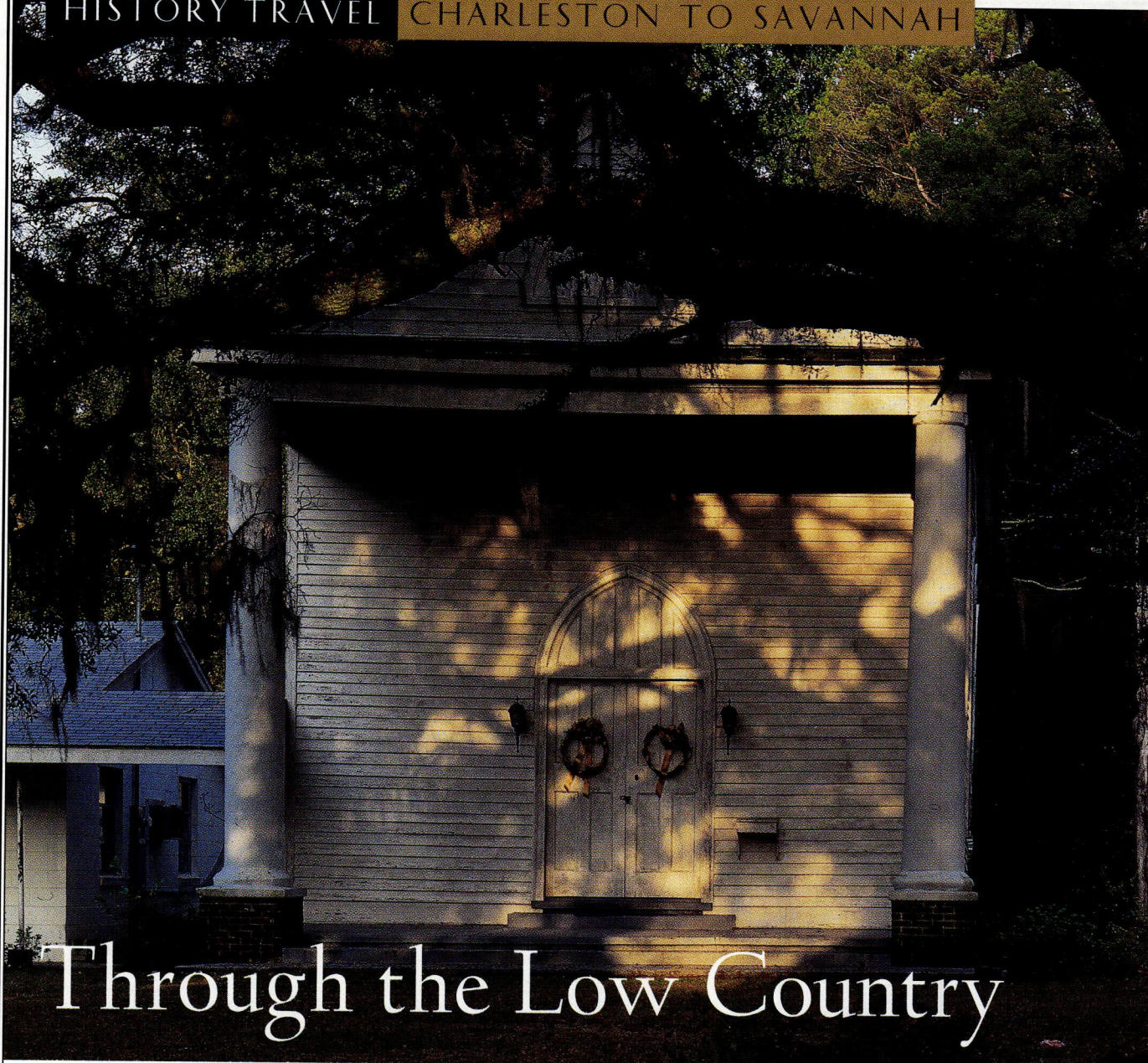
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Through the Low Country

BETWEEN CHARLESTON, NORTH CAROLINA, and Savannah, Georgia, lies a deeply indented shoreline formed by the mouths of countless creeks and rivulets that start in the cool blue mountains hundreds of miles

to the north and west. It is impossible to drive from one city to the other in a straight line. Snaking between high hummocks and marshy flats are the widening rivers, bays, and sounds that make the area such a magnet for fishermen and recreational boaters. This area is almost impossibly rich in both vegetation and sea life; the warm climate nourishes palmetto, live oak,

Spanish moss, and sea grasses. Endless miles of salt marsh are the ideal spawning ground for fish and shellfish. When area writer Pat Conroy describes the sunny islands and the muddy estuaries of this coast in best-sellers like *The Prince of Tides*, he does so in near-mythical terms.

The fertile, lush low country is a pleasant place to meander. Pockets of history and fine architecture dot the beautiful landscape, anchored north and south by two great preservation-minded cities of the South, Charleston and Savannah.

ABOVE: The Robertville Baptist Church, shaded by ancient live oak trees, is typical of the scenery encountered between Charleston and Savannah. **LEFT:** On St. Helena Island, the Coffin Point Plantation was built by a New Englander ca. 1800.



CHARLESTON is the elegant city whose easy-going manner can almost make the visitor forget that both the Revolutionary and the Civil Wars saw early, decisive battles here. The city is justly famous for its old houses; Charleston's historic district encompasses more than 2,000 buildings. Any list of Charleston's historic houses would have to include the Georgian Palladian **DRAYTON HALL**. This National Trust property is the only surviving plantation house on the Ashley River which survived the Civil War intact. Never modernized with electricity, plumbing, or heating, it is justly famous for its wood carvings and plasterwork. It is evocative as only a house empty of furnishings can be. Nearby are **MIDDLETON PLACE**, with its re-created oldest landscaped gardens in America, and **MAGNOLIA PLANTATION AND GARDENS**.

But the visitor needn't drive out of town to see antebellum residences. The city of Charleston itself is full of neighborhoods made up of narrow streets lined with well-cared-for old houses. A few of the best known are the **CALHOUN MANSION**, the **HEYWARD-WASHINGTON HOUSE**, the **JOHN RUTLEDGE HOUSE**, the **NATHANIEL RUSSELL HOUSE**, the **AIKEN-RHETT HOUSE**, and the **FRANCIS SIMMONS HOUSE**. Many of these houses were built by wealthy rice planters, rice being ideally suited to the marshy lowland and sub-tropical climate. Because growing rice is so labor intensive, and because waterfront real estate is now so desirable, little rice farming remains.

BETH ELOHIM, an 1840 Greek Revival synagogue, is the birthplace of Reform Judaism in the United

ABOVE: Charleston is known for its side-porch houses and pleasant streetscapes; the Francis Simmons house is a pristine example. **RIGHT:** A jewel of the Federal era: the Nathaniel Russell House.





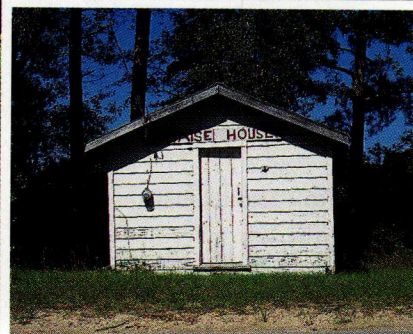
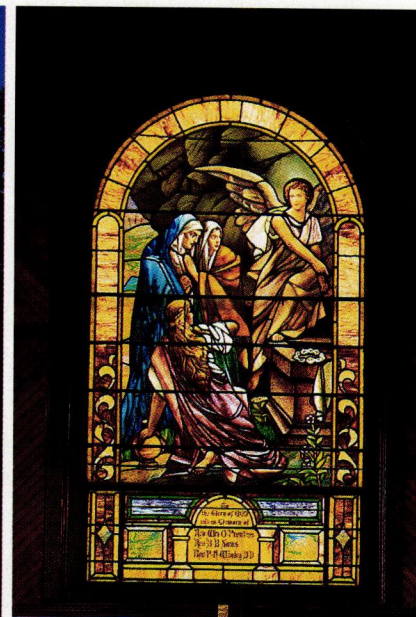
States. Another notable Charleston sacred site is **ST. MICHAEL'S EPISCOPAL CHURCH**, a 1751 re-creation of London's St. Martin's-in-the-Fields.

One could spend weeks strolling the streets of Charleston, but you may find it worth leaving for the drive to Savannah. A wonderful detour is to take Route 17 to Route 174 south, to **EDISTO ISLAND** and **EDISTO BEACH**. Spanish moss hangs from live oaks that meet overhead, giving the sense that you've driven backward in time. Edisto Island's **PRESBYTERIAN CHURCH** has a window made by Louis Comfort Tiffany.

Another worthwhile detour, this one north on Route 21, goes towards **YEMASSEE**. Red dirt roads meander off into lush countryside; some end at plantations, many go nowhere. An interesting house at the end of one of those roads is **AULD-**

BRASS PLANTATION. Built to serve as a hunting lodge, it was designed by Frank Lloyd Wright. He sited his Prairie-style house among existing trees, and the combined effect of the low, horizontal house and the surrounding tall trees is strikingly dramatic. Also in the area: the **SHELDON CHURCH RUINS**. Coming here can make the visitor believe in the atmospheric fantasies of Sir Walter Scott.

ST. HELENA ISLAND is reached by returning to Route 17, and then heading south on Route 21. One reason to visit is the **PENN CENTER**, an 1862 school founded as an educational center for freed slaves. With eighteen historic buildings scattered over 200 acres, the school still exists. It recently launched what is called the **SEA ISLAND PRESERVATION PROJECT**, whose goals are to preserve the fragile island lifestyle and its old



LEFT: A field of flowers near Yemassee. **TOP:** The Tiffany window at the Presbyterian Church on Edisto Island. **ABOVE:** A St. Helena Island vignette.

houses, to stimulate the local economy, and to help preserve that most African of American cultures known as Gullah. While in the area, it would be shame to pass up on the opportunity to have Frogmore Stew. **FROGMORE**, a road crossing at the intersection of Route 21 and 45, has given its name to a boil of shrimp, sausage, and corn on the cob. It is served with beer.

To get to St. Helena Island, the driver must pass through **BEAUFORT**. This picturesque old port town is the second oldest town in South Carolina, with an extant house dating to 1717, the **THOMAS HEPWORTH HOUSE**.

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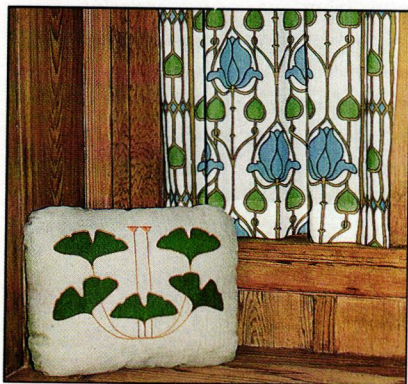
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borhoods are **THE BAY** and **THE POINT**. **BAY STREET**, which is lined with live oaks, culminates at the **WILLIAM ELLIOTT HOUSE**, also known as **THE ANCHORAGE**, forming a handsome backdrop to what is surely an ultimate Southern scene. Much of Beaufort looks like a picture postcard, which is one reason it has so often served as a movie set. Just a few of the movies filmed here: "The Great Santini" (the novel also written by Pat Conroy), "The Big Chill," and "Forrest Gump."

Beaufort owes its long history to one of the best harbors on the East Coast. Just a few of the houses worth seeing in this historic community are the **JOHN MARK VERDIER HOUSE**, the **THOMAS FULLER HOUSE** (also known as **TABBY MANSE**), the **JAMES RHETT HOUSE**, the **JAMES ROBERT VERDIER HOUSE**, and the **WILLIAM FRIPP HOUSE** (also known as **TIDEWATER**).

TOP: Beaufort's First African A. M. E. Church. **LEFT:** As well as many grand homes, Beaufort also is home to many charming vernacular cottages. **RIGHT:** One of the grand homes is the William Elliott House, known as the Anchorage. Today it is an inn.

South of Beaufort, the driver passes through **BLUFFTON**, with its (perhaps aptly named) newspaper, the Bluffton Eccentric. Here, the **CHURCH OF THE CROSS** is a good example of Gothic Revival board-and-batten construction. **DAUFUSKIE ISLAND**, just south of **HILTON HEAD ISLAND**, is accessible only by ferry (no cars). **HAIG POINT** boasts a beautiful old lighthouse; also on the island are the ruins of **MELROSE PLANTATION**. Its slave quarters, made of tabby, remain.

SAVANNAH was doing a respectable tourist business until the publication of *Midnight in the Garden of Good and Evil*. John Berendt's tell-

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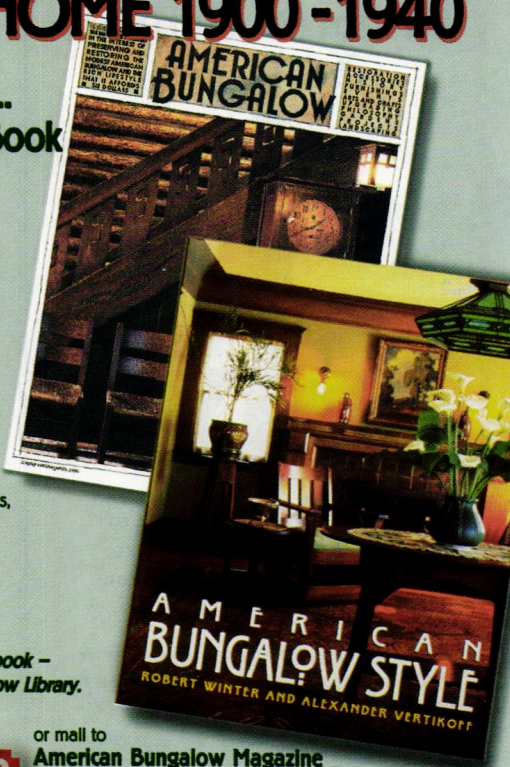
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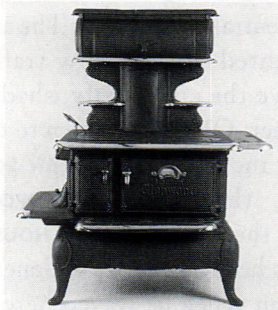


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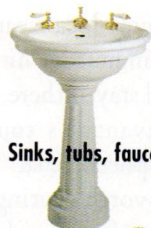
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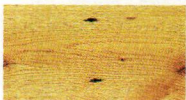
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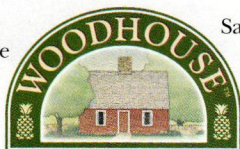
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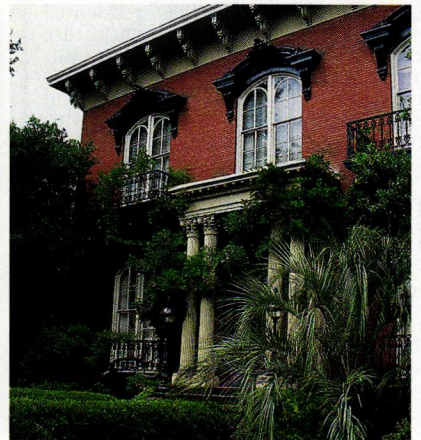
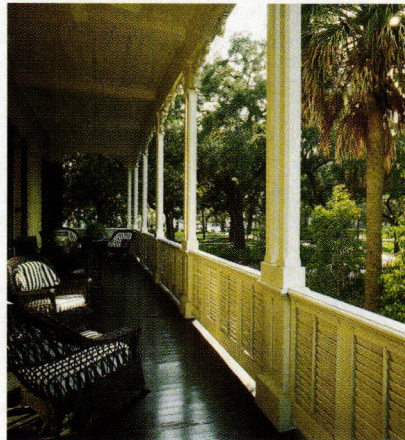
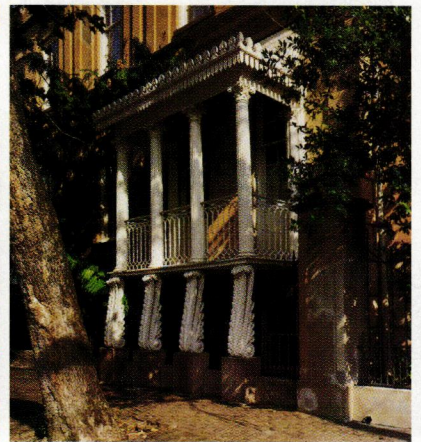
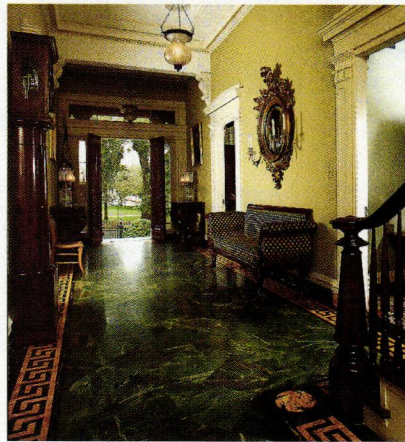
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CLOCKWISE (from top left): The entrance hall of the Andrew Low House. General Lafayette addressed the citizens of Savannah from this balcony while a guest here. Mercer House has long stood at the head of one of Savannah's lovely squares; today it is also locally known as the site of "the book." Savannah is gracious, green, and historic.

all account of a juicy local scandal that culminated in murder hit the best-seller list and stayed there, and the effect on Savannah's tourist industry has been phenomenal. This city was always worth visiting for its beautiful streets lined with old houses; now a whole "Midnight Tour" industry has sprung up. Readers come to gaze at the infamous and still quite handsome **MERCER HOUSE**. This scene of the celebrated crime is now inhabited by the sister of the man who was tried for the murder four times.

Savannah is one of America's great walking cities, with streets

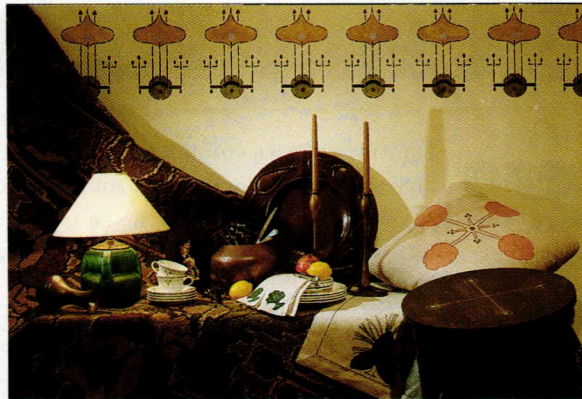
punctuated by the squares originally laid out by General James Oglethorpe in the early 18th century. Savannah benefitted from Georgian England's obsession with town planning. Streets were laid out on a grid regularly interrupted by central open spaces. The azalea-planted squares slow traffic and give the city a leafy, shaded character. Old houses open to the public include the **ANDREW LOW HOUSE**, the **ISAIAH DAVENPORT HOUSE**, the **GREEN-MELDRIM HOUSE**, used as headquarters by General Sherman when he stayed here at the end of the Civil War, the **OWENS-THOMAS HOUSE** with its graceful **LAFAYETTE BALCONY**, and the **TELFAIR MANSION**. Local lore has it that Sherman did not burn any of Savannah's lovely homes because he had a mistress in the city. It must be pointed out that he didn't burn Beaufort, either. —REGINA COLE

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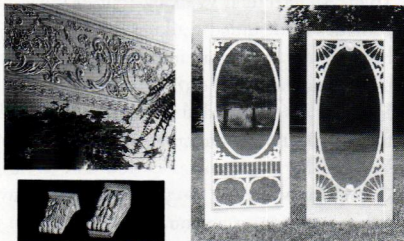
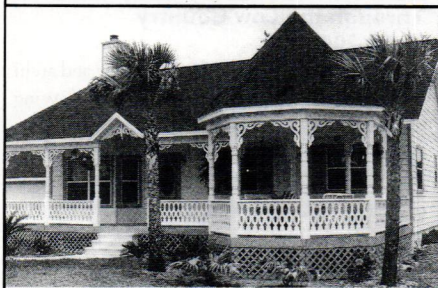
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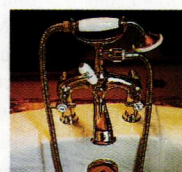
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Furnishings

pp. 13-18

p. 13 Pressed metal ceiling elements: W. F. Norman Corporation, P. O. Box 323, Nevada, MO 64772-0323; (800) 641-4038 ■ Codman Gallery Table: Southwood Furniture Corp., P. O. Box 2245, Hickory, NC 28603; (800) 345-1777 ■ Glass bobeches: Live Oaks of Savannah, 11 Delegal Rd., P. O. Box 16194, Savannah, GA 31416; (800) 467-5539 **p. 14** Linoleum: Linoleum City, Inc., 5657 Santa Monica Blvd., Hollywood, CA 90038; (213) 469-0063 ■ Chandelier: Trustworth Studios, 280 Sandwich St., Plymouth, MA 02362; (508) 746-1847 ■ Hourglass: Peter S. Turner, Halcyon Woodworks, P. O. Box 11165, Portland, ME 04104; (207) 657-3900 ■ Door: The Maimon Company, 3839 East Mustard Way, Springfield, MO 65803; (800) 641-4320 ■ Chair: Green Design Furniture, 267 Commercial St., Portland, ME 04101; (800) 853-4234 **pp. 16-17** Sink: Sheldon Slate Products, North Guilford Rd., Monson, ME 04464; (207) 997-3615 ■ Checked fabric: Scalamandré, 37-24 24th St., Long Island City, NY 11101; (718) 361-8500 ■ Weather Vane: Denninger, RD 1, Box 447, Middletown, NY 10940; (914) 343-2229 ■ Stove: Elmira Stove Works, 595 Colby Drive, Waterloo, Ontario, N2V 1A2; (519) 725-5500 ■ Quilt: Judi Boisson, 134 Mariner Drive, Southampton, NY 11968; (516) 283-5466 ■ Painted chest: American Homestead Collection, Inc., P.O. Box 587, Springtown, PA 18081; (610) 346-7301 ■ Table/Chair: The Tulip Tree Collection, P. O. Box 58, Washington Depot, CT 06794; (800) 410-9186 ■ Rugs: Sara Hotchkiss, 24 Hanson St., Portland, ME 04103; (207) 775-4918; For a catalogue, please send \$10 **p. 18** Swing: Barlow Tyrie Inc., 1263 Glen Ave, Ste 203, Moorestown, NJ 08057; (609) 273-7878 ■ House portraits: House Proud, 236 West 26 St., Suite 805, New York, NY 10001; (212) 337-0899 ■ Sideboard: Maine Cottage Furniture, Inc., P. O. Box 935, 83 Portland St., Yarmouth, ME 04096; (207) 846-1430 ■ Lamp: Willow Green, 15 East Second St., Newport, KY 41071; (606) 431-6800

Florence Schroeder: Her Paper Trail

pp. 22-28

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Ainsley House

pp. 40-45

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Ave., Campbell, CA 95008; (408) 866-2119 **p. 40** "Thatch"-effect shingle roofing is done today by C&H Roofing, PO Box 2105, Lake City, FL 32056; (904) 755-1102 **p. 43** Silk brocade damask wallcoverings by Schumacher, 79 Madison Ave., New York, NY 10016; (800) 332-3384 **p. 44** Tudor Revival sconce similar to antique in photo available from Rejuvenation Lamp & Fixture, 1100 SE Grand Ave., Portland, OR 97214. (503) 231-1900. ■ Bath tile from Stonelight Tile (historically Solon and Schemmel), 1651 Pomona, San Jose, CA 95110; (408) 292-7424 ■ Batchelder tile (on fireplaces) once again available from Tile Restoration Center, 3511 Interlake North, Seattle, WA 98103; (206) 633-4866. Catalog \$10. ■ Dirk Van Erp reproduction lamps available from several sources including V. Michael Ashford in Olympia, WA: (360) 352-0694; Aurora Studios in Putnam, CT: (800) 448-7828; Mica Lamp Co. in Glendale, CA: (818) 241-7227 **p. 45** Copper hoods can be custom-fabricated by Conant Custom Brass, 270 Pine St., Burlington, VT 05401; (800) 832-4482.

Original Kitchens

pp. 46-55

p. 47 Slate sinks made by Sheldon Slate Products, see p. 16 above **p. 49** Aga Cookers, 17 Towne Farm Lane, Stowe, VT 05672; (802) 253-9727 **p. 51** Sconehege Bed & Breakfast Inn, David Berman, 280 Sandwich St., Plymouth, MA 02362; (508) 746-1847 **p. 54** Saint-Gaudens National Historic Site, see p. 66 below.

Roots of Country

pp. 56-59

SPNEA, 141 Cambridge St., Boston, MA 02114; (617) 227-3956. Call for information about membership and properties open for visitation.

Maine Country Antique

pp. 60-65

Since their home was photographed for this story, Marie Plummer and John Philbrick have moved to another Maine old house, where they still conduct their antiques business. They can now be found at 24 East Main Street, Yarmouth, ME 04096; (207) 846-1158

Gardens of Saint-Gaudens

pp. 66-71

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Decorating the Turret

pp. 72-78

p. 73 The 1890 House, 37 Tompkins St., Cortland, NY 13045; (607) 756-7551 **p. 74** Most work custom or antique. Wallpapering and decorative paint finishes by Jeffery Tritt, Seattle: (206) 798-2652. Panel paintings by Terrell Lozada, Seattle: (206) 322-4659 ■ Antique lighting from Greg Davidson Antiques, Seattle: (206) 625-0406 ■ Drapery construction by Yazzalino Associates, Seattle: (206) 328-8282 **p. 76** Wall and ceiling papers all from the Neo-Grec Series room set by Bradbury and Bradbury Art Wallpapers, Box 155, Benicia, CA 94510; (717) 746-1900. Direct; catalog \$10 or call and specify ■ The Lumber Baron Inn, 2555 W. 37th Ave., Denver, CO 80211; (303) 477-8205 **p. 78** Papers (including Random Star ceiling, Watkins Glen frieze, Roland fill paper) from the Dresser Series by Bradbury and Bradbury, see above.

Damsels in Distress

pp. 88-92

The Mallory-Neely House, 652 Adams Avenue, Memphis, TN 38105-4902 (901) 523-1484 Hours: 10am to 4pm, Tuesday-Saturday and 1:00-4:00pm on Sundays March through December. Closed Mondays and during January and February ■ Consolidant used by Larry Anderson is Acryloid B-72, manufactured by The Rohm and Haas Company, Philadelphia; (215) 537-6935.

Through the Low Country

pp. 98-104

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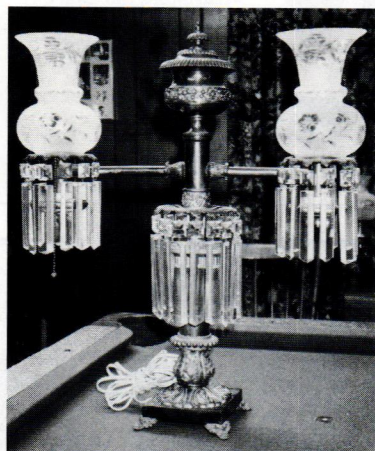
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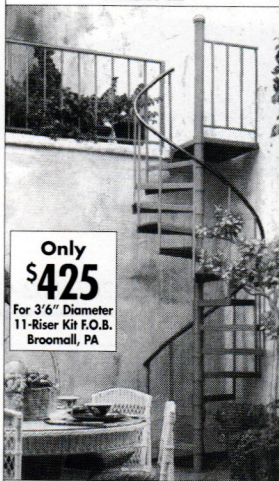
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Colorado

Denver Art Museum. (303) 640-4433. THROUGH JUNE 22: New Concepts: The Industrial Revolution, 1776-1996

Delaware

Historical Society of Delaware, Wilmington. (302) 655-7161. MAY 18-19: Masters of American Craftsmanship

Rehoboth Beach-Dewey Beach Chamber of Commerce. (302) 227-2233. MARCH 29: Merchants'/General Public Attic and Garage Sale

Georgia

Atlanta, Inman Park. (404) 524-3612. APRIL 25-27: 26th Annual Inman Park Spring Festival and Tour of Homes

Inforum, Atlanta. (508) 664-8066. APRIL 20-22: Restoration '97

Illinois

Art Institute of Chicago. (312) 443-3600. MARCH 29-JUNE 22: Charles Rennie Mackintosh: Architect, Designer, and Artist. THROUGH JUNE 22: Rooted in Chicago: Textile Design Traditions

Maine

Greater Portland Landmarks. (207) 774-5561. APRIL 5: Old House Trade Show

Maryland

Historic Annapolis Foundation. (410) 267-6656. MAY 10-11: William Paca Garden Annual Spring Plant Sale

Massachusetts

Davis Museum and Cultural Center, Wellesley College, Wellesley. (617) 283-2051. FEBRUARY 28-JULY 14: Inspiring Reform: Boston's Arts and Crafts Movement

Stonehill College, North Easton. (617) 982-1812. APRIL 19-20: Fred Holland Day Symposium

New Jersey

Mid-Atlantic Center for the Arts, Cape May. (609) 884-5404. APRIL 19-20: Restoration Exposition

New York

New York Public Library Center for the Humanities. (212) 340-0849. THROUGH MARCH 29: Artful Interiors: Rooms with a View

Ohio

Dayton Lane Historical Area, Hamilton. (513) 863-2000. MAY 18: Historic Homes and Gardens of Dayton Lane

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Victorian Society in America, Philadelphia. (215) 629-9357. MARCH 15: Your Victorian Home

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Sherman Preservation League. (903) 870-4205. APRIL 19-20: A Weekend Walk Through Sherman's History

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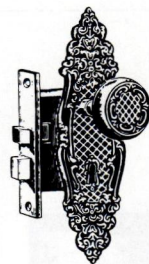
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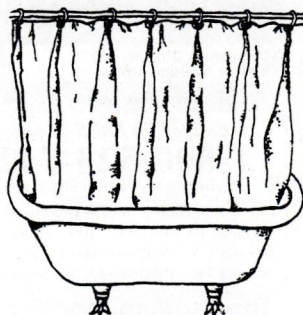


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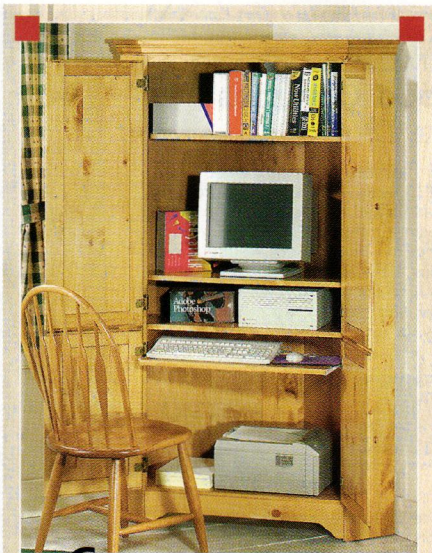
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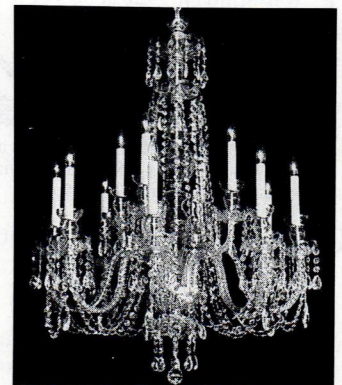
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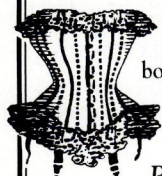
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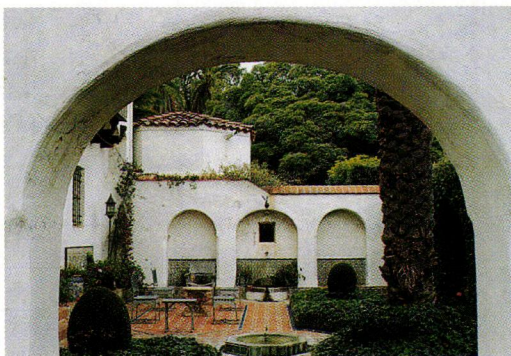
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The Pride of Santa Barbara

SANTA BARBARA OWES THE UNIFIED ARCHITECTURAL BEAUTY of its downtown to natural limitation and one disaster: buildable land is squeezed between ocean and mountains, and a devastating 1925 earthquake destroyed much of what had developed over 120 years. A forward-looking City Plans and Planning Committee encouraged reconstruction in the "Mediterranean" style. Today the low-pitched tile roofs, plaster walls, arched façade openings, and wrought-iron details represent what is, to many, the best of southern California style.

The acknowledged master of Santa Barbara's beloved look was Harvard-educated architect George Washington Smith, who had abandoned his trade to become a landscape painter.



He came to California in 1915 and found that people wanted (if not his pictures) white-washed houses like his. One of his finest designs is the Casa del Herrero (House of the Blacksmith). St. Louis industrialist George F. Steedman and his wife Carrie moved in on the day of the earthquake, June 29, 1925. The house survived, and was lovingly preserved by the Steedmans' daughter, Medora Bass.

A highlight is the 15th-century Spanish convent ceiling in the entrance hall. Gardens feature narrow water channels inspired by Moorish irrigation systems. They are, like the interior, richly decorated with tiles.

Schedule a visit by calling (805) 565-5653 between 1 and 5 p.m. Pacific time.

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