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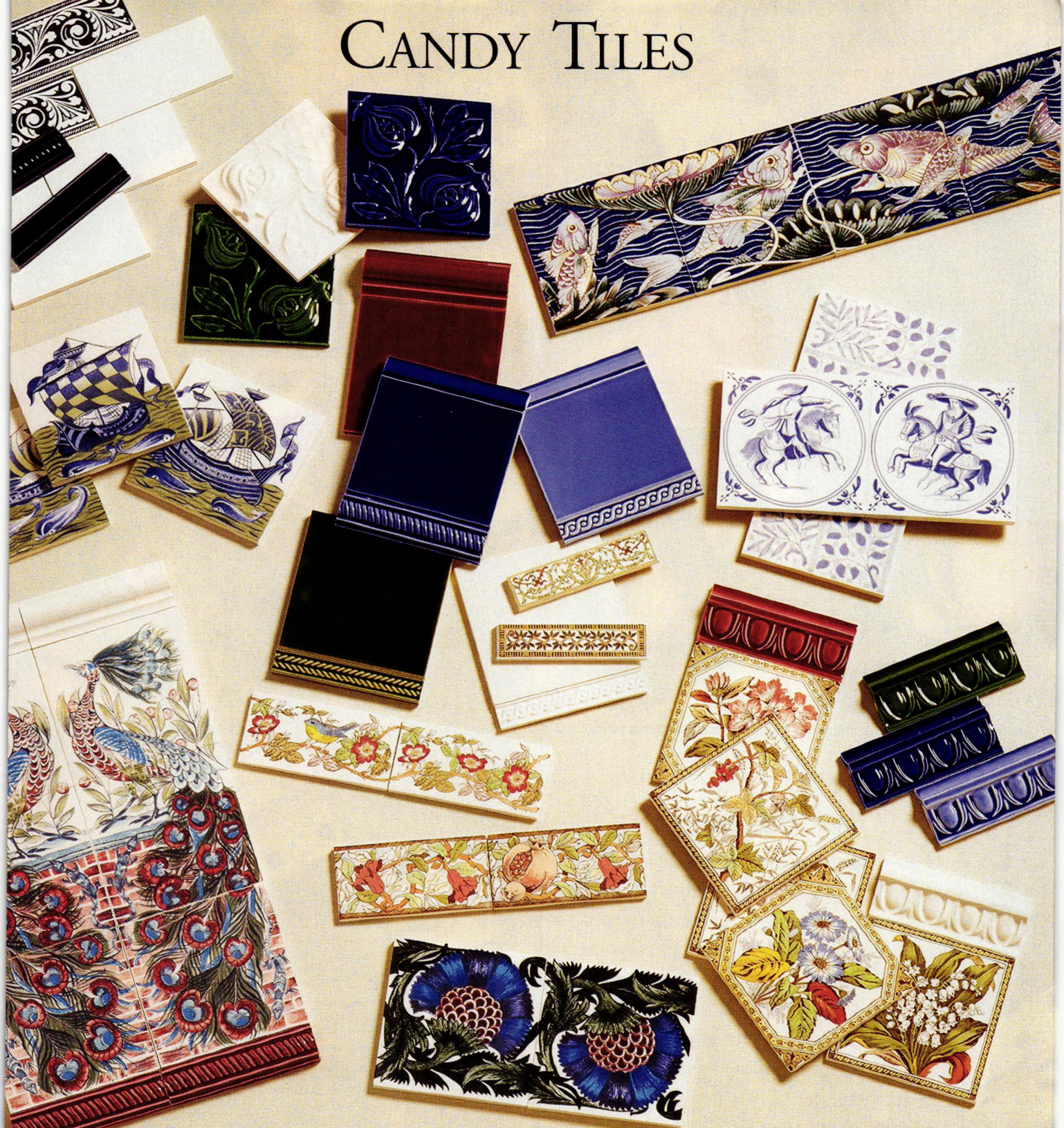
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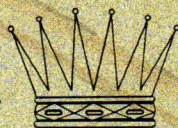
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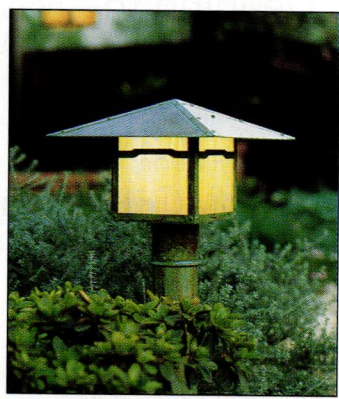
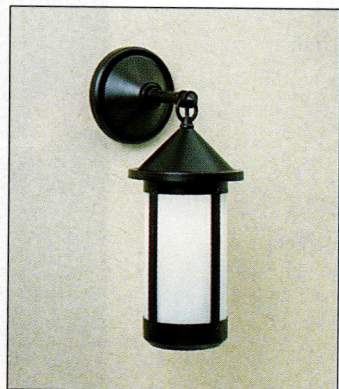
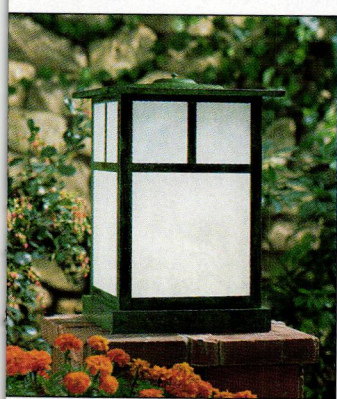


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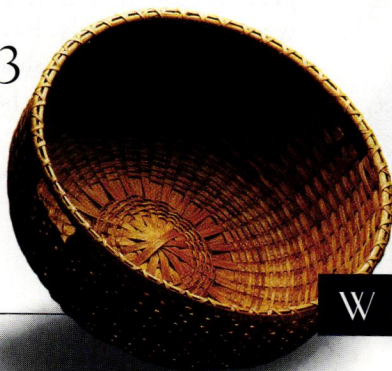
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ON THE COVER: Mexican, Spanish Colonial, and Italian furnishings fill an adobe house in Santa Fe. Cover photograph by Steve Gross & Susan Daley.

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WINTER 1997



Winter House

ANY HOUSE LOOKS GOOD AND FEELS good in summer. That which is dirty and worn in winter is merely rustic in summer. I know this from experience. First Salamovka, the old house on the Delaware River: hot scented days on the rotting porch, humid nights on a camp mattress on the linoleum floor. No matter. Our youthful well-being went unchallenged by poorly fitted windows that blended indoors and out, by rooms decorated only by wildflowers. Then, the first summer in Gloucester, very pregnant, living in a too-small rental (without a dishwasher) made tolerable by a deck overhanging the saltwater river and sunshine through skylights cut with modern disregard.

Or this house, Tanglemoor, thrown open to the sea and tracked with sand, smelling like dog and we the happier for it. In summer there are no icy drafts here; there are no fights about projects undone when low tide

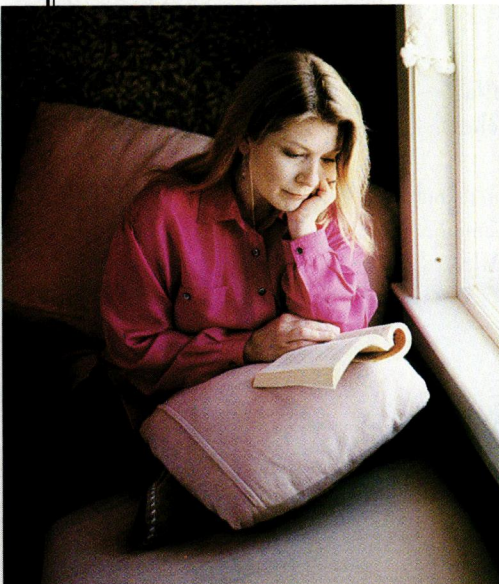
beckons at dusk. Ignoring decay, we work together happily in the garden. In summer we remember why we bought this house.

None of these houses would have been—are—tolerable in the cold darkness of winter.

In winter we find what's right with the home we have created, and what is lacking. In winter we live life cocooned inside, breathing the air we have exhaled and hearing our voices come back off four walls. If there is nowhere to read, to cry, to dream, we will find out in the months ahead. If rooms are dark or unhappy, dingy or bare, uncomfortable or ugly, it will be clear by February.

THIS IS GOOD. WINTER MAY BRING WITH it the vision that comes from the visit to the netherworld some call depression. Pay heed to the vision. Contemplation is good for the soul and may even bring action. After all, the fix might be simple: an upholstered couch or a floor lamp. Perhaps the too-white walls should be painted ochre. A bookcase creates warmth and anticipation and order; a rug brings color and comfort. Storm windows can make a room habitable. Live in an old house attentively and it will tell you what to do.

Then again, we may begin to suspect it's the wrong house, or the wrong place entirely. Pay heed and make your changes. You shouldn't have to wait for summer to be happy.



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Two on Gazebos

I ENJOYED YOUR ARTICLE "GAZEBOS IN Season" [Fall 1997]. While I agree that gazebos are not very successful paired with houses in the city or planned suburbs, the lattice house that was in my great-grandmother's back yard was perfect for a small town. My brother and I ate many jelly-bread sandwiches with great-grandma in the lattice house. It is a dream of mine to reconstruct one someday in my own back yard!

—MARCIA BRANDT
Herscher, Illinois

I, TOO HAVE BUILT GAZEBOS, BEING A general contractor. Neither native Chinese nor Japanese know the name: they say I built a summer-house. My architecture professor says "gazebo" is an American name for a belvedere.

—BILL COX
Raleigh, North Carolina

Bromeliads, Clivias, and Salal Leaves

WE'RE BIG FANS AND WERE INTERESTED in "Palmy Days" [Summer 1997]. The plants shown are *not* bromeliads, but Clivias—a dependable, dramatic member of the amaryllis family which hails from the Cape of Good Hope, introduced into cultivation in Victorian times. The plant is ever-green and, in spring, produces bunches of orange, bell-shaped flowers with yellow throats. A cool, dryish winter rest is recommended.

Plants in main rooms were generally set in decorative pottery jardinières. It's a good idea to protect the inside of a jardinière with a flexible plastic saucer. Never plant direct-

ly into a jardinière (or perhaps even a vintage pot. These often have surprising value.). Water can harm ceramics as well as furniture.

We have always had an abundance of plants in our old houses. As the article says, "presentation is the key."

—JOHN VEILLETTE
Victoria, B.C.

I'VE BEEN OVERWHELMED by the beauty and detail of your magazine. Further,

I like the simple and direct photo layouts. But—I have been a floral designer for almost twenty-seven years, and some of your florals are not at all appropriate for the homes, periods, or rooms which you otherwise so accurately display. Please, no more carnations and baby's breath with salal leaves in a Greek Revival home. [See page 94, Fall 1997] Instead, you could use antique roses (the David Austin Collection is a wonderful source) along with Lady's Mantle and camellia foliage.

—GARY K. WRIGHT
Milwaukee, Wisconsin

IN GENERAL WE DON'T STYLE the houses in photo shoots. The owners' flower arrangements we place in the category of personal ephemera, and we don't insist they be true to the period. The arrangement in the photo in question, however, does seem anachronistic in such a pure, museum-quality room.—ed.

Whittall Carpets Revisited

REGARDING WHITTALL CARPETS [SPRING 1997]: My husband's father, John F. Tidman, was brought over from Kidderminster, Worcestershire, England, by M. J. Whittall to be Superintendent of Whittall Mills in Worcester, Massachusetts.

A Whittall carpet in our living

room has been in the family since 1924. Indeed it has a "lustrous sheen," and is as beautiful today as when loomed under my father-in-law's supervision.

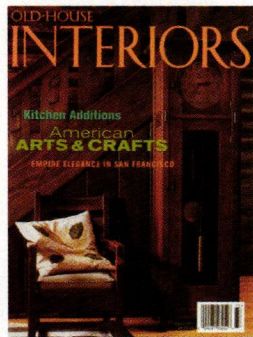
—JACQUELINE TIDMAN
Westborough, Mass.

Faux Plaster Effects

I WAS LESS THAN ENTHUSIASTIC ABOUT Kevin Mc Cloud's article [Plaster Effects, Fall 1997]. Maybe it's the countless hours I've spent removing a 1950s stucco job in our 1879 Victorian (nine rooms' worth). I don't profess to be a restoration purist, but adding stucco to an original plaster wall seems as historically accurate as nailing up brown "wood" paneling.

—JENNIFER WILLIAMS
Cardington, Ohio

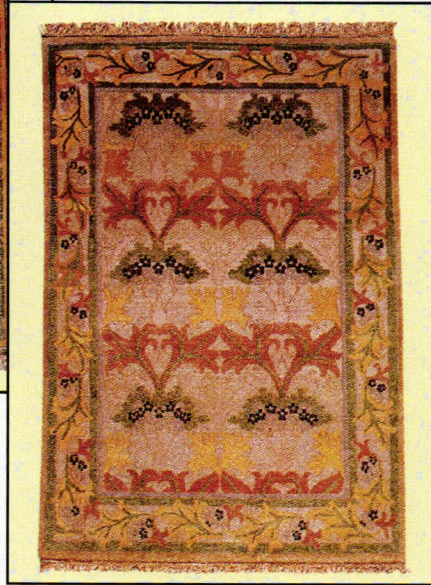
KEVIN MCCLOUD, who discusses this issue at length in his books, would agree! —ed.



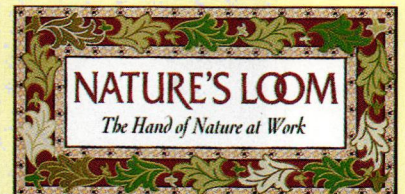
COMING UP Spring 1998



Among the verdant fields that were the battlefields of Dixie, a two hundred-year-old farmhouse is rich with history, atmosphere, and the collected books and furnishings of seven generations. A Greek Revival home expresses the vernacular tradition in northern New Jersey. Also: original Bungalow kitchens; antique flower arrangements; Federal style.



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by Regina Cole

Country Craft

Deborah Smith and her children took a lesson from a basket-maker years ago—and the Smithcraft line of baskets was born. The

Shaker-style utility basket measures 53" x 23" x 8"; the round Harvest basket is approximately 27 1/2" in diameter and 12" high. Both are made of hand-stained reed with a linseed-oil finish. The utility basket has hand-carved oak handles.

Prices range from \$85 to \$3,500.

Call (914) 758-0327

For more information
see page 106

Bull's-eye

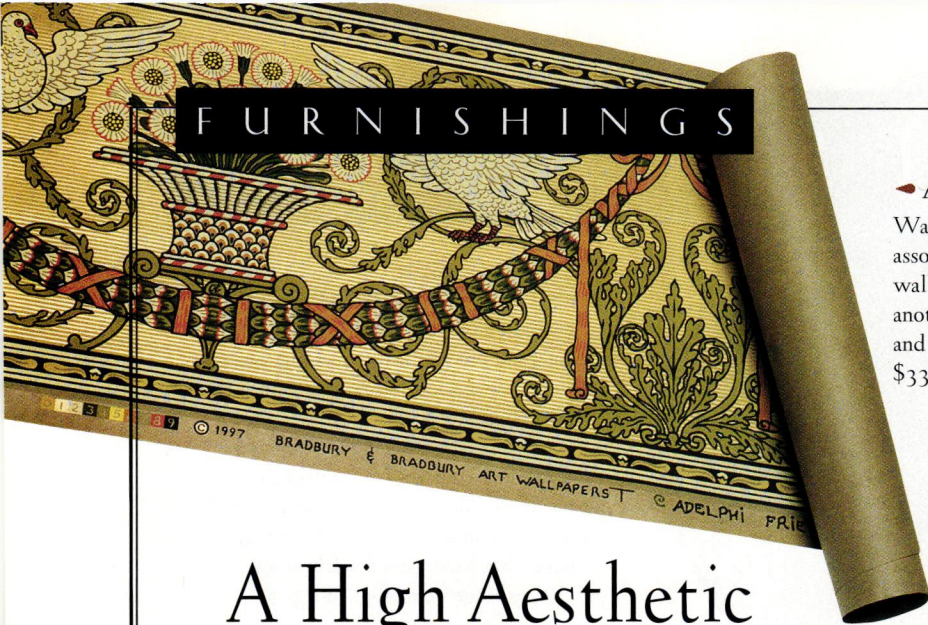
These glass rondels—so appropriate to the transom of a Colonial doorway—depend on centrifugal force for their bull's-eyes. The way light loves them is flattering to a new house, too. Several sizes are available from Alex Pifer's Seraph; a 6" x 8" panel costs \$45. Call (800) XSERAPH



Materials Mix

The charm of this buffet or sideboard derives from the contrast of a pine slab inset with mother-of-pearl accents, and set on a forged steel base. The door pulls, too, are steel.

From Cocopa; \$2,570. Call (303) 670-0684



A High Aesthetic

Show and Tell

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Adelphi Frieze

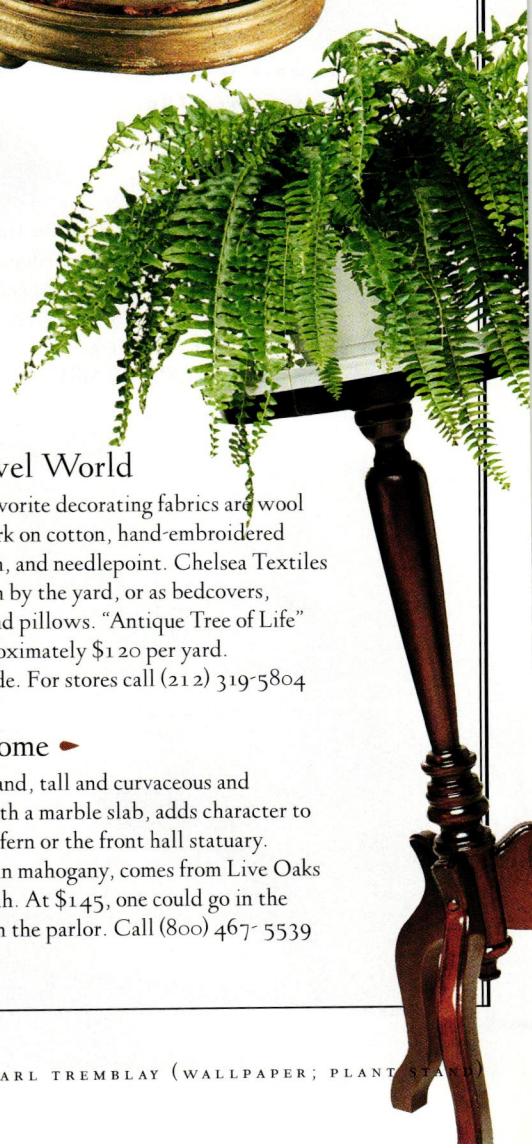
Walter Crane, the famed English designer, is usually associated with book illustrations. This playful yet stately wallpaper frieze, produced in four period colorings, shows another aspect of his creative genius. From Bradbury and Bradbury Art Wallpapers, the Adelphi Frieze costs \$33 per yard; two borders per yard. Call (707) 746-1900

Crewel World

Age-old favorite decorating fabrics are wool crewelwork on cotton, hand-embroidered linen union, and needlepoint. Chelsea Textiles offers them by the yard, or as bedcovers, throws, and pillows. "Antique Tree of Life" costs approximately \$120 per yard. To the trade. For stores call (212) 319-5804

Fern Home

A plant stand, tall and curvaceous and topped with a marble slab, adds character to the parlor fern or the front hall statuary. This one, in mahogany, comes from Live Oaks of Savannah. At \$145, one could go in the hall, one in the parlor. Call (800) 467-5539





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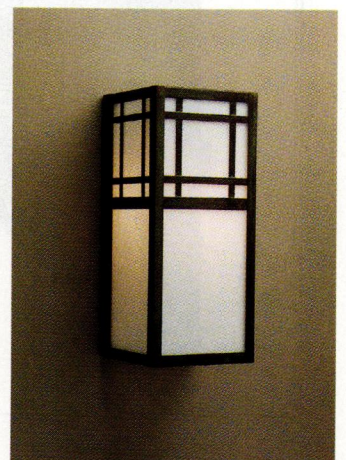
Pantheon Alabaster Pendant



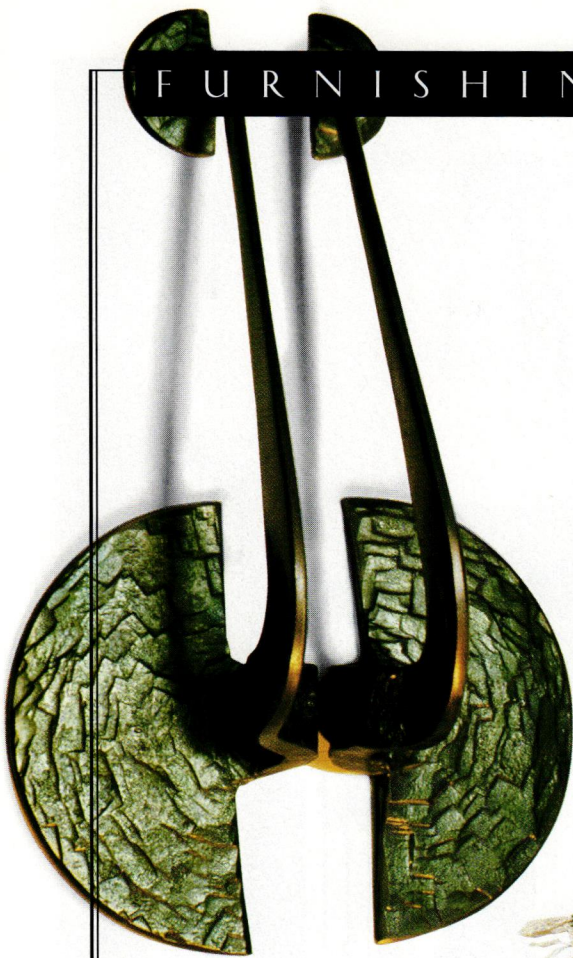
European Country Lantern



Sheraton Rosette Sconce



Studio Lantern with Macintosh Design

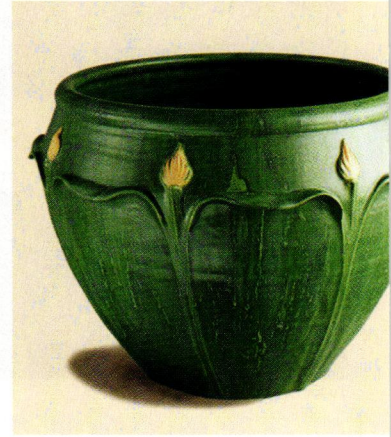


◆ Show Their Metal

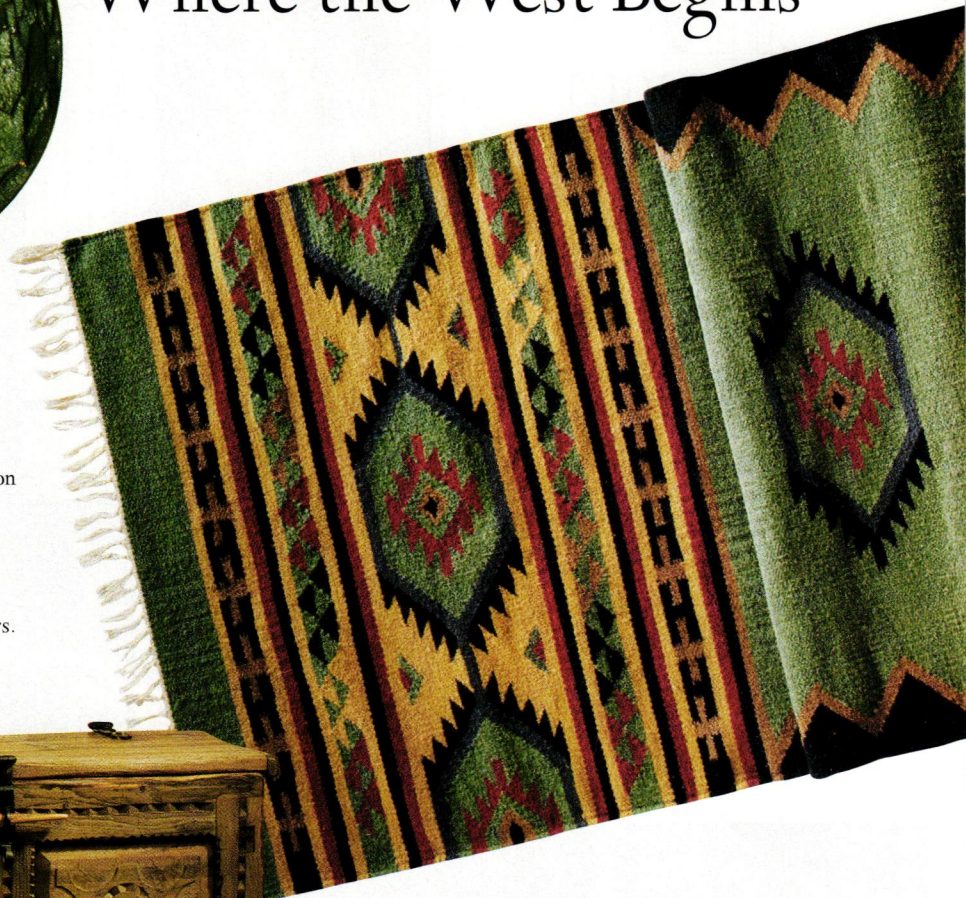
Architect and artisan Lars Stanley of Austin, Texas, makes wrought-iron lamps, fireplace tools, garden gates, stair railings, and these organic-looking door handles. The essence of Southwestern style, they'd lend Craftsman panache to northern doors. Call (512) 445-0444

► Pots for Plants

Ephraim Faience Art Pottery limits production of each of their pieces to 500; in the case of this jardiniere, production stops at 100. Glazed in a green color reminiscent of Grueby's, each numbered jardiniere measures 10" high x 13" wide and costs \$398. A smaller version is available for \$298. Call (888) 704-POTS



Where the West Begins



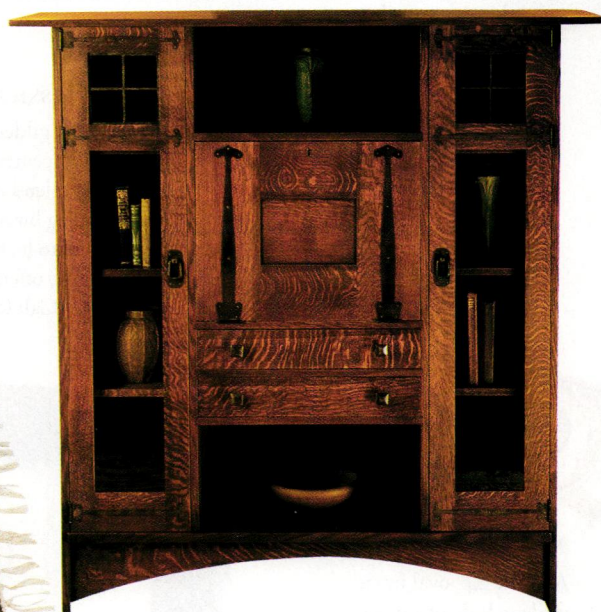
► Chip off the Old Block

Chip carving was a traditional decoration for the simple yet massive pine furniture that was made in colonial New Mexico. Today, Taos Furniture reproduces some of the timeless designs, such as this chip-carved chest. Made to order, the antique finish is standard. \$2,995. Call (800) 443-3448

For more informati

♥ Running to Color

This runner is woven of a small amount of cotton combined with wool: the fabric absorbs dyes beautifully and wears well. In the colors we associate with the Southwest today, it is 2 1/2' wide, and available in 8-foot and 12-foot lengths. \$99.50 and \$159, respectively. From the Sundance Catalog. (800) 422-2770



♥ Oak with a Mission

This reproduction quartersawn oak secretary from Warren Hile Studio reminds us of the design relationships among Mission, Arts and Crafts, and Craftsman furniture. The original (sold at auction in 1977 for \$60,000) was designed by Harvey Ellis and produced by Gustav Stickley just after the turn of the century. Details are executed in leaded glass and hand-hammered copper hardware. \$5,200. Call (626) 355-4382

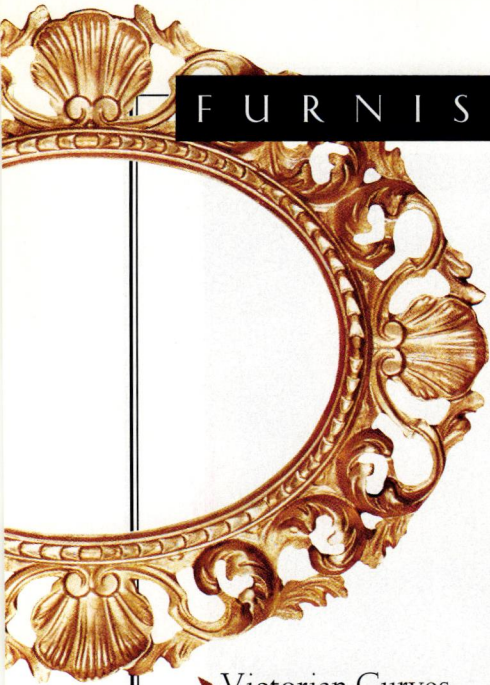
Hearts and Flowers

Anglo-Hispanic beds were often decorated with rosettes, hearts, finials, and cylindrical ornaments between 1839-1870. A Truchas *carpintero* was inspired to create the original using Hispanic and Anglo techniques in its construction. It was painted bright brown over red, yellow, blue, and green.

Blue Canyon Woodworks hand-planes this reproduction, and hand-paints it with buttermilk paint. Queen-sized, \$2,125.

Call (505) 471-0136





◆ Victorian Curves

A 20" x 24" oval frame, made in Italy of molded composition. This lush style could hold its own in the most over-the-top-Italianate parlor. From J. Pocker & Son; \$275. Call (800) 443-3116

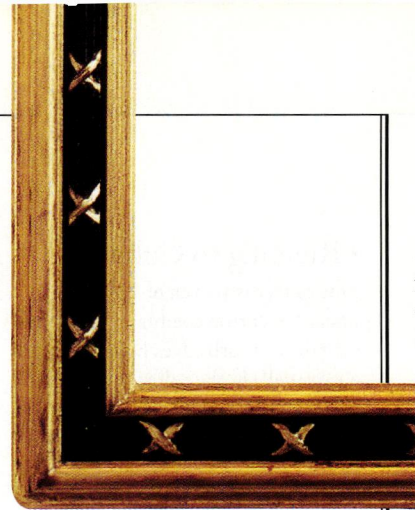
◆ Tabletop Taliesin

Based on the familiar motifs developed by Frank Lloyd Wright during his long career, the Taliesin frame holds a 4" x 6" photo. It is available in either silver or gold-toned metal from Fair Oak Workshops; \$32. Call (800) 341-0597



Classical Splendor ▶

With its gilded edges and column-like banded black center, this two-toned traditional frame would lend importance to even the most unassuming bit of artwork. It is especially well suited to historic prints. From J. Pocker & Sons, who offers frames in a range of styles. Call (800) 443-3116



◆ Quintessential Arts and Crafts

In the Bungalow or Craftsman house, picture an American Impressionist landscape in Holton Picture and Frame's peaked-top frame, made of stained quartersawn white oak with mortise-and-tenon joinery. Available in custom sizes or in a stock size to fit a matted 8" x 10" image; prices start at \$250. Call (510) 450-0363

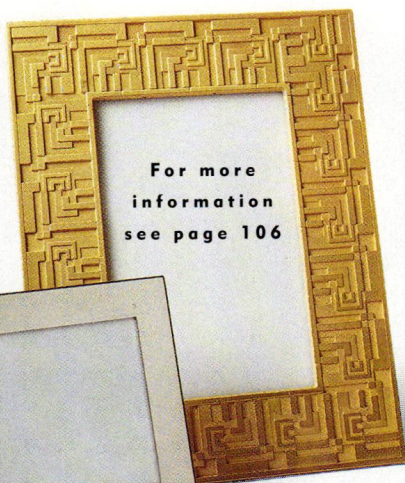
Frames of Reference

◆ Wood Marquetry ▶

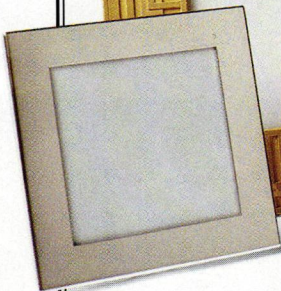
Italian wood inlay work distinguishes these frames from Exposures. In styles called (from top) Padua, Au Lait, and Staccato, they come in sizes from 3 1/2" x 5" to 8" x 10". Prices range from \$36 to \$49. Call (800) 222-4947

◆ Display of Affection

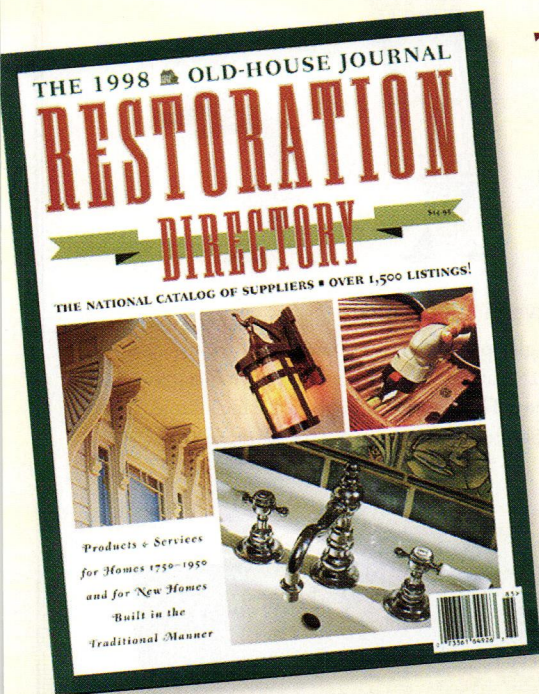
The elegant simplicity says it all: a classic 4-inch square sterling silver frame to surround a favorite face on the desk or mantel. From Tiffany & Company, available by mail; \$145. Call (800) 526-0649



For more information see page 106



WHAT DOES IT TAKE TO RESTORE & DECORATE AN OLD HOUSE?

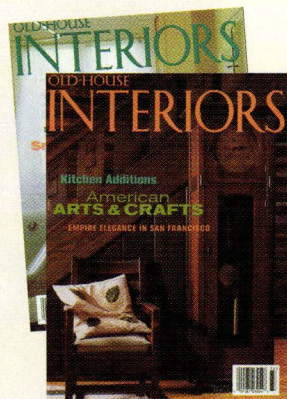


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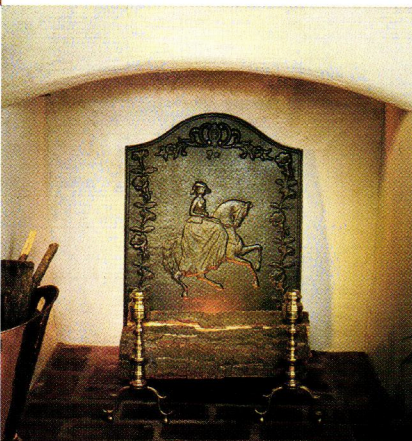
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"I love art, and I love history; but it is living art and living history that I love. If we have no hope for the future, I do not see how we can look back at the past with pleasure."—William Morris (1834–1896)

Artistic License

by Jeanne Lazzarini

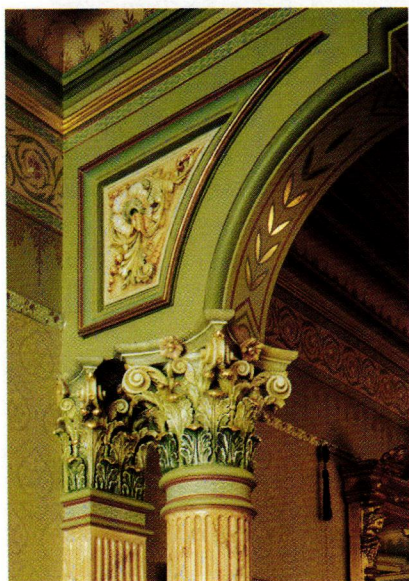
“WE KEPT RUNNING INTO EACH OTHER!” REMEMBERS INTERIOR designer Erik Kramvik. “Plasterer Keith Tartler, wood turner Gail Redman, colorists Jill Pilaroscia and Bob Buckter, a stenciler named Larry Boyce . . . Architectural designers Steve Rynerson and David Modell were re-creating row-house façades at San Francisco Victoriana. Bruce Bradbury was starting his wallpaper company.”

Today, it sounds like a who’s-who of the West Coast Victorian Revival. But back in the 1970s, reviving Victorian buildings was novel. These artisans and others like them would become the core of an artisans’ guild, the first of its kind in America and still unique in the business community. “When Artistic License started,” states former (charter) member John Burrows, “restoring Victorian homes did not yet have national appeal.”

The concept isn’t new. Medieval guilds were societies of artisans united to encourage the preservation of traditional craft skills among people in the same trade. During the reform movements of late-Victorian England, philosopher-artisans such as William Morris formed guilds that embraced multiple disciplines—artists and craftspeople united in the pursuit of handcraft, good design, high quality, and public education.

A century later, in the California of the late 1960s and 1970s and against a backdrop of social reform and counterculture, a different sort of guild would, like its Victorian predecessors, look to the past for artistic inspiration. Officially founded in 1982, Artistic License became a forum for diverse trades to exchange knowledge and educate the public.

THE “PAINTED LADIES” PHENOMENON MAY have spiked old-house fever: the public at large hadn’t paid attention to the efforts of a few craftspeople. But “suddenly the brightly painted Victorian exteriors of the 1970s were a

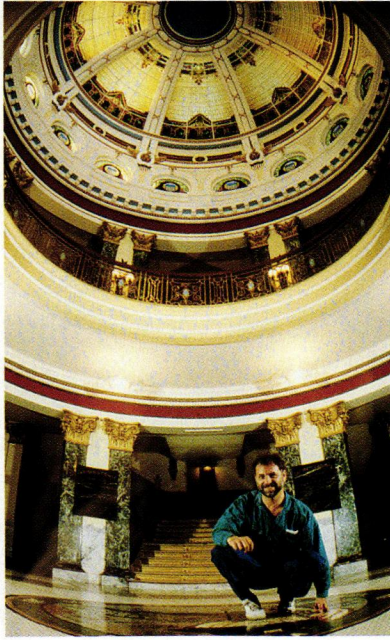


The Guild’s “greatest collaboration”—striping, gilding, polychromy, and hand-printed papers at the San Francisco home of Richard Reutlinger.





The members of Artistic License meet in a Berkeley Arts and Crafts-era home. The hand-painted frieze by Ruby Newman represents the surrounding area during the 'teens, when the house was built.



CLOCKWISE (from left): Allen Dragge, who is sought-after around the country for his work, poses below the leaded-glass dome of the San Mateo courthouse, which he restored. George Zaffle, also known for his decorative painting, graining, and trompe l'oeil, cuts a stencil in his studio. Scott Wynn's specialty is hand-carving; here he works on a bas-relief sign featuring mythological creatures.



new art form indigenous to the San Francisco Bay area," reflects Artistic License associate founding member Bruce Nelson. His company, Local Color Inc., specializing in painting restoration since 1973, was a leader in the trend.

Without knowing it at the time, architectural color consultants Jill Pilaroscia and Bob Buckter, together with Bruce Nelson, were pioneers of a national "color movement." It was history with a twist. Especially in the early days, when the effects could be... well, psychedelic, colors were not always historically accurate. But the painted houses fascinated the public.

"People were looking at Victorians with fresh eyes, thinking 'I don't want a tract house, I want a house with character, a past, some detail. Maybe we'll have to fix it a bit'—but that attracted young urban pioneers," adds historian and interior designer Paul Duchscherer.

And one day, over fifteen years ago, painter Jim Gibson had an idea as he restored window sills for Bruce Nelson. As Nelson tells it: "Jim had noticed the same artisans crossing paths from one job to the next. He thought we should form a guild out of the different trades."

It was Gibson who came up with the name Artistic License, and became the first director. (He has since relocated to the San Diego area, where he is still involved in restoration.) A few founding members were well known, but most were just getting started in their crafts. "Excellent lectures were staged by the Guild," charter member and past director Erik Kramvik recalls. "Almost everyone gave talks about their craft."

Kramvik notes that "the group has always had strong characters. We began with outspoken, knowledgeable people like Bruce Bradbury,

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IT IS 1972. A KNOCK AT THE DOOR . . . OPENING IT, YOU FIND STANDING BEFORE YOU an adroit, whimsical man—smiling, dark, bearded—a large portfolio in one hand, dressed in Victorian frock coat, top hat, and Inverness cape.

You consider closing the door but he steps forward to declare, “You don’t know me. My name is Larry Boyce and you must have one of my ceilings!” With the theatrics of a traveling show, he opens his portfolio of hand-stenciled

ceiling designs. You’ve never seen anything like them before. “I want to design and paint a ceiling for you,” he concludes, “in exchange for room and board!”

Boyce took this business scenario all across the nation, peddling over a quarter of a million miles on a worn red bicycle with an American flag fastened to a fishing pole mounted on the handlebars. (He didn’t trust cars or planes.)

“He was bigger than life,” exclaims fine decorative painter George Zaffle. “He lived in the moment—always magical and genuinely passionate.”

Boyce plunged into Victorian interior design, making it his mission to spread the gospel of Gilded Age ornament, for interiors as well as façades. His friend Paul Duchscherer recalls: “Besides his stories of travel and adventures, he gave fabulous lectures; his witticisms were remarkably rapid-fire and so clever that many of us wish he’d written them down.”

A Michigan native, Larry was drawn to the American West. After studying old buildings in Denver, Aspen, Seattle, and San Francisco, he’d assimilated vast background knowledge about Victorian architecture. Together with artisans George Zaffle, Ken Huse, and Emma Wright, he formed Larry Boyce and Associates in 1973. Based in San Francisco, they became early Artistic License members, best known for their elaborate ceiling and wall stenciling, mural restorations, and gilding, secco-fresco, infill painting, glazing, and decoupage wall coverings.

His works grace hundreds of buildings, from private homes to the Fairmont Hotel in San Francisco, including

Bette Midler’s house in Hollywood and the office of then-Vice President George Bush. “He always said the ceiling was the one surface of a room that wouldn’t be obstructed by people’s bad taste in furnishings,” George Zaffle laughs. “His most quoted remark was ‘a room without a painted ceiling is like a world without a sky.’”

His last commission started with a knock at the door at San Francisco’s First Presbyterian Church (“Old First,” the oldest Protestant church in California) in 1991. It was a three-year journey both artistic and spiritual.

Boyce’s task was to transform the church’s exonarthex (or outer lobby) from a grey, cheerless room into a polychromed space of inspiration. He spent weeks studying existing ornamentation in the church, from plaster relief patterns to stained-glass windows, as he produced scale color drawings of the ceiling to be. Then Larry taught volunteer members of the congregation how to make Mylar stencils from his drawings. But before a drop of paint ever

touched the ceiling, Larry passed away (from complications of AIDS). The congregation carried on for three years, led by their principal artist Nancy West-Smith under the direction of Zaffle. On February 12, 1995, a Service of Dedication was held in honor of Larry Boyce. A feeling of rebirth resonates through Larry’s magnificent gift to the congregation.

Grapevines flow from golden chalices to represent Communion; wheat stalks spill from breadbaskets; doves edged in silver leaf

alight. Ancient symbols of baptism, fan-shaped seashells fill corners of the room. A gold-leaf inscription reads, from Psalm 100:2: “Worship the Lord with gladness; come before God’s presence with singing.”



John Burrows, David Modell, and Larry Boyce. Belonging to Artistic License means associating with strong individuals with talent and passion.”

Today’s “characters” are universally known for their enthusiasm, none for arrogance. They obviously enjoy each others’ company. “Guild members don’t keep trade secrets from each other,” relates Duchscherer. “We feel that it is very important to educate each other, and to do that you cannot be afraid of talking about what you know.”

“IT ISN’T EASY TO JOIN ARTISTIC LICENSE,” recognizes current Director (and Arts and Crafts furniture-maker) Debey Zito. “You must be very strong in your craft and business practices.” One or more guild members checks the quality of work of any potential new member. Then the guild contacts clients to check references. The prospective member speaks to the membership about his work, showing slides, before a vote is taken. “This process assures us that we can freely refer each other to our clients. We maintain a reputation for the guild,” says Zito.

Monthly meetings convene at a building of historic interest; often it is one that members have worked on. After some pot-luck food and wine, meetings include an educational segment and sometimes a slide presentation by one of the members. Topics in the past year have included discussions on ancient Greek architecture, post-WW II modernist American furniture, traditional stenciling decoration of houses in a Spanish village, and Byzantine and early Islamic architecture in Turkey. There might be a tour of the meeting site, during which technical discussion invariably critiques the effectiveness of the results.

Each member is a leader in his or

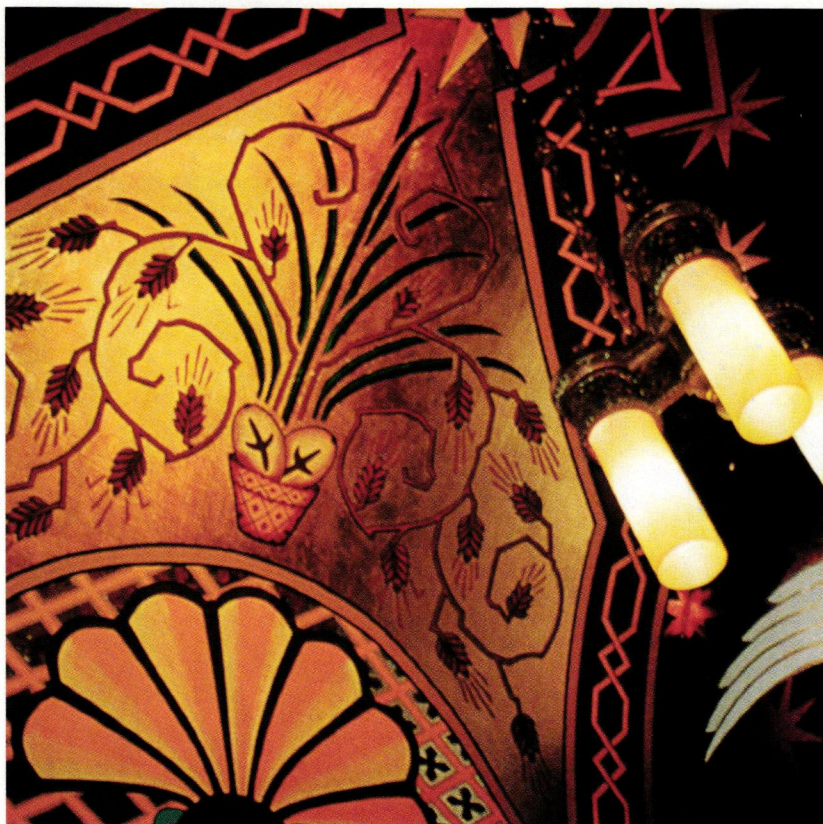


ABOVE: Bob Buckter, one of the first to polychrome San Francisco’s Victorian houses, designed this recent paint scheme for one of a row of Queen Annes on Waller Street. **BELOW:** Buckter at work on a colorful turret.

her profession. Some are mavericks, like Allen Dragge, one of the country’s few thriving leaders in stained-glass restoration, who specializes in delicate domed glass ceilings. Ordinary craftspeople avoid the highly specialized work that Artistic License members engage in; restoration is often unprofitable, very difficult, or both.

An important point: Artistic License has never been (and never could be) set up as a single business. “Each person has a mind and a business of his own,” comments Erik Kramvik. “Members sometimes find work together, but it isn’t run as a business. Being a member doesn’t necessarily give you recognition—you make that on your own.” On their own, many of these artisans are hired for high-profile jobs; several consistently win distinguished





ABOVE: The stenciled exonarthex ceiling at Old First Presbyterian Church, Larry Boyce's last design. **BELOW:** Peter Bridgman, a specialist in the application of wallcoverings, prepares to hang Bradbury & Bradbury wallpapers in a client's home.



awards in national competitions.

Members know that what often gives any historic period a bad name is not the original work, but the debasement of a style through cheap imitations. "Guild members want the 'good' stuff to be associated with its historic period," says Duchscherer. "For example, Bradbury's wallpaper designs aren't the cabbage roses that many still think of as 'Victorian,' but rather reflect the cutting edge of progressive ornamental design of the late 19th and early 20th centuries."

Naturally, referrals are made across the guild. But business truly does seem to be an afterthought. Tile artist Riley Doty is the newest member; he says he joined because "the Guild is a community of craftspeople seeking a loftier understanding of design, and its execution through craft." Paint-decorator George Zaffle says it brings him out of his "cocoon of private creation." The group bolsters each member's dedication to high standards despite what might be more practical in today's economic reality. "We're kindred spirits," Duchscherer comments.

GUILD MEMBERS GET EXCITED ABOUT collaborations. "In the conceptual design phase," Paul Duchscherer points out, "we bounce ideas off each other, and that often results in solutions different from what we might have come up with alone."

The greatest collaboration to date occurred in 1993 at the home of Richard Reutlinger in San Francisco's Western Addition. (Richard's lavish 1886 Italianate Victorian was showcased in the Winter 1995 issue of this magazine.) For his Renaissance Revival double parlor, eighteen members of Artistic License waived profit for the sake of producing a collaborative showcase of what they do—on a grand scale. The

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"When love and skill work together, expect a masterpiece."

—John Ruskin (1819–1900)

finished product is one of the most magnificently decorated private homes in the High Victorian style in the country.

In recognition of the exceptional work by the members of Artistic License at the Reutlinger residence, the double parlor was honored in May 1994 with the first-place award for excellence in interior painting by the Painting and Decorating Contractors of America (est. 1884).

OTHER PROJECTS BY MEMBERS APPEAR in historic buildings, in the homes of celebrities and ordinary people, in churches, in state and federal buildings—you name it. Though San Francisco Bay Area-based, many members take their craftsmanship throughout the nation and, in some cases, overseas. George Zaffle, for example, is also a devoted teacher of painting techniques. "I'll be traveling with two partners and twenty students to Naworth Castle, just below Hadrian's Wall in Northern England. In wine cellars, we'll be painting trompe l'oeil murals of hunting and fishing scenes, and applying gold leaf onto faux limestone walls."

Public education continues to be a focus. Guild members have presented classes on the restoration arts to the public through University of California Extension courses. Artistic License also periodically sponsors a lecture series to the public for a nominal fee. [See the Resources section on p. 106 for information on guild members and the upcoming lecture series.]

The guild has been known to set up elaborate displays at conventions and trade shows, includ-

ing the National Trust Conference held in San Francisco in 1991, where large-scale mockups of Victorian and Arts and Crafts rooms wowed the public. Demonstrations of wallpapering and decorative painting kept the exhibit lively. Thousands of people said they'd never seen anything like it.

Artistic License has expanded beyond the Victorian period. Members are especially noted for design work that springs from the Arts and Crafts movement. Artisans work on interiors and exteriors, from construction to furnishings. And while members have always been known for superb restoration work, today they are increasingly involved with renovation and even new construction in period styles.

Artistic License doesn't claim more credit than is due. Many artisans, and many preservation and heritage groups, have been instrumental in the revival of period styles. But there's no question that the group and its individual members have had a major impact. Sadly, dynamic personalities including David Modell, Larry Boyce, Keith Tartler, and Michael Shields have passed away. But they and their proteges and successors leave us with a treasure of craftsmanship and style tradition, which might have been lost without their efforts. Theirs will be the works beloved by old-house restorers of the next millenium. ♦

Members' expertise includes design, ornamental plasterwork, wallpaper printing and installation, decorative painting, stained glass, color consulting, furniture, wood carving/turning, tile manufacture, period-style textiles, lighting, and more. See the listings on page 106 in Resources.

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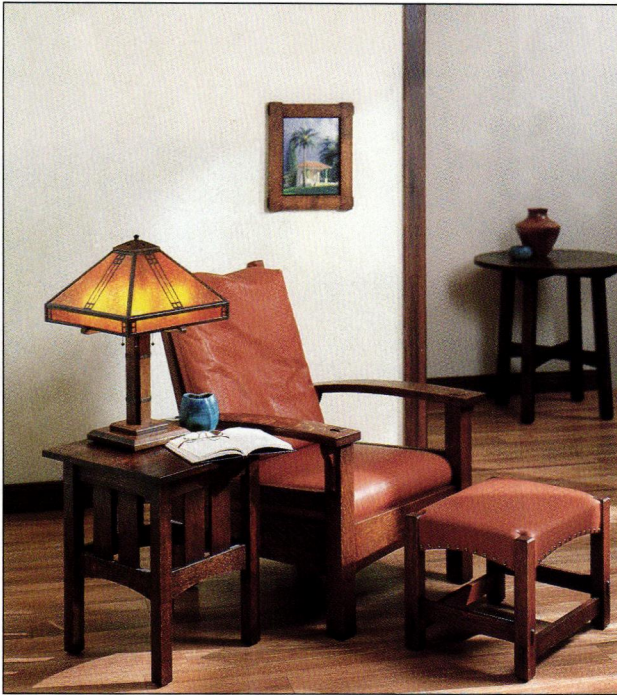
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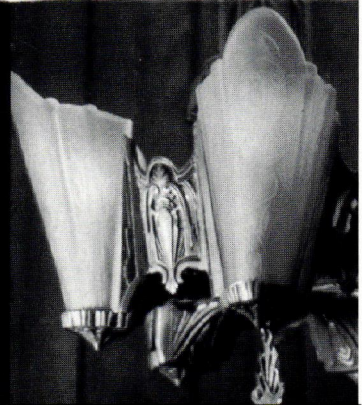
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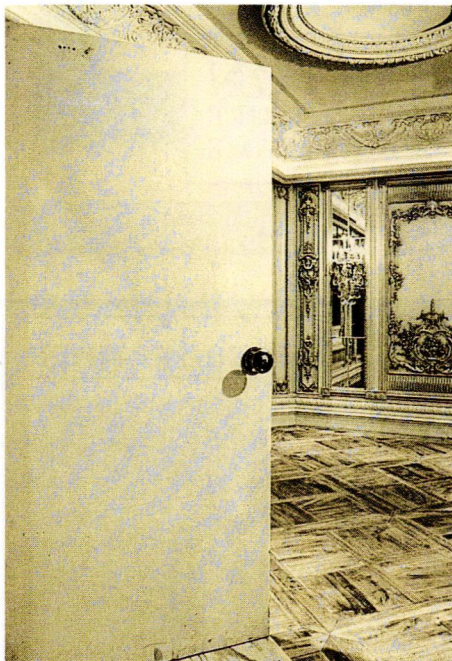
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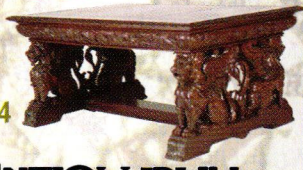
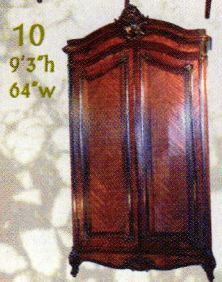
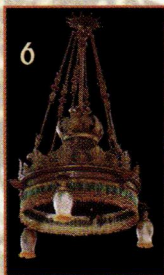
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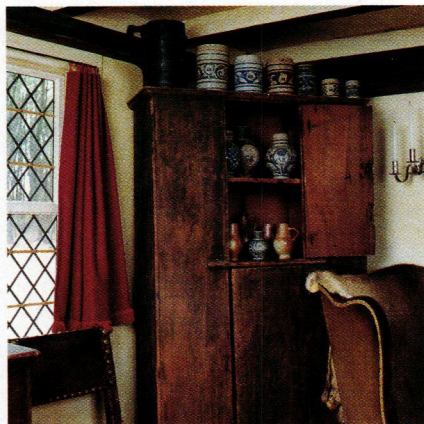
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OLD-HOUSE INTERIORS

WINTER 1997



OLD-HOUSE LOVERS ARE DRIVEN BY AN APPRECIATION OF BEAUTY, AN OVERRIDING aesthetic that often takes them places the modern condo-dweller might think impractical. But such places can be deeply satisfying, as demonstrated by a **COLONIAL RE-CREATION** in Maine. In Brooklyn, a once-neglected brownstone seemed the right house to accept the owners' prized possession, an antique **AESTHETIC MOVEMENT** table. In another labor of love, the row house has been brought back to its Victorian splendor. ■ We see how a wealthy South Bend family lived at Copshaholm, **THE ROMANESQUE** dream house of a plow inventor and businessman. For those of us in houses much older or much less grand, period cabinetwork provides **OLD-HOUSE STORAGE** solutions. ■ Colonial, of course, refers to different cultural heritages in different parts of the country; in Santa Fe, the time before statehood was dominated by the **SPANISH MISSIONS**. They set the parameters of style for Spanish Colonial houses; the interior of a 19th-century adobe house in **SANTA FE** continues the tradition. ■ It is not the horticulture but rather the structure that defines **ARTS AND CRAFTS GARDENS** in England and America. ■ An interior decorator can solve problems, but many homeowners are discouraged by the exclusive reputation the field has developed—and by the baroque **SHOWROOM SHOPPING** system. Here's how the system works, and how to negotiate its hidden shoals.

The BROWNSTONE AESTHETIC

by Lynn Elliott | photographs by Rob Gray

BLAME IT ON THE ANTIQUE CENTER TABLE. For Trudi and Wayne Smith, a 17-year-long restoration of a Brooklyn, New York, row house began with the purchase of an ornate table made by Kimble & Cabus. In the late 1970s, Wayne spotted the ebonized cherry table at an antique shop. Its style and construction intrigued him.

Wayne and Trudi, however, realized that its proportions and style were all wrong for their working-class row house. The table was Reformed Gothic in design—a style dear to the Victorian Aesthetic Movement. This grand table demanded a location with high ceilings and a grander scale.

“We realized that if we wanted to collect this type of furniture, we would need a place that suits it,” said Trudi. The house hunt was on.

First, the couple roamed the streets of Park Slope, a historic district in Brooklyn filled with brownstone row houses. They picked houses by their style and proportion, not necessarily by their availability.

The Smiths wrote letters to the landlords of three or four prospective homes, hoping one would be for sale. One landlord was only too happy to sell his row house to the Smiths.

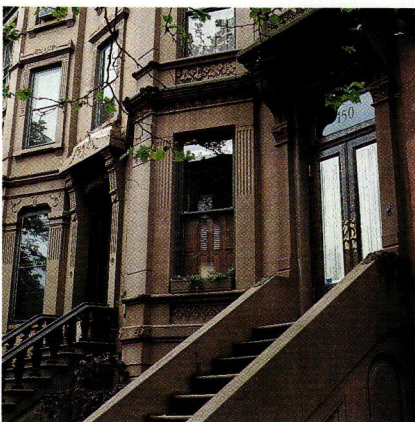
Located on Lincoln Place, the brownstone had once been a single-

family home. Converted to an eight-family apartment building in the 1950s, the house boasted a six-foot-long list of violations on record.

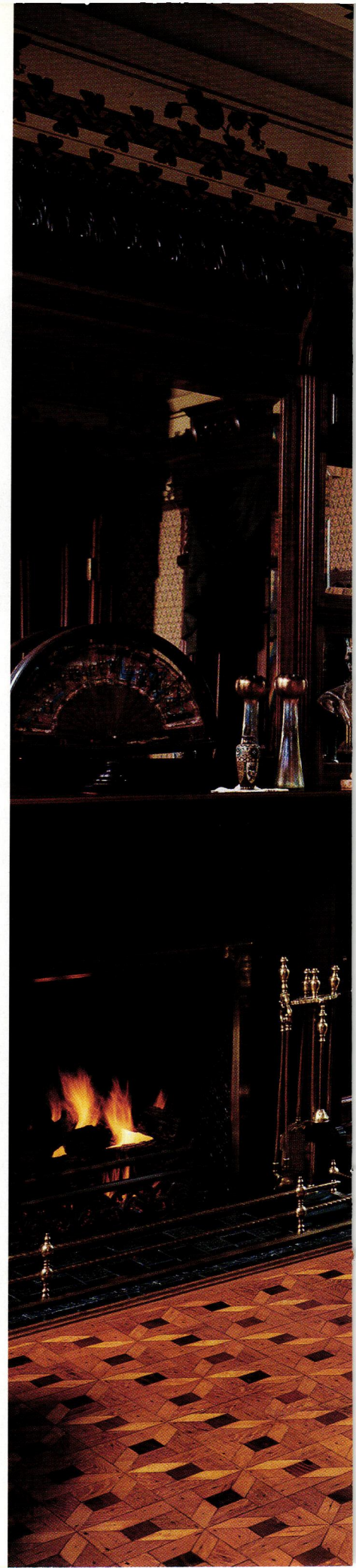
Restoring their first house had been simple for Trudi and Wayne; it took only one year. The couple thought restoring the Lincoln Place house would take three years. Instead, it took 17.

Each of the four floors had been divided into two apartments. Except for the main stairway and the vestibule door, no original woodwork remained.

In the back parlor, Wayne had to redo the pinwheel design on the damaged parquet floor piece by piece. “I don’t know why I bought this house, frankly,” laughs Wayne, as he remem-



ABOVE: Over the years, past owners tried to “modernize” the Lincoln Place house by ripping out most of the woodwork. **RIGHT:** The focal point of the back parlor is the Kimble & Cabus table that started this restoration.







bers all of the meticulous restoration work that the house needed.

Most of the replacement material in the house came from another Park Slope building that was being gutted. Other architectural elements are also from salvage operations: the gilt mirror in the front parlor came from a house in Fort Greene, another old Brooklyn neighborhood. Wayne and Trudi bought it right off a contractor's

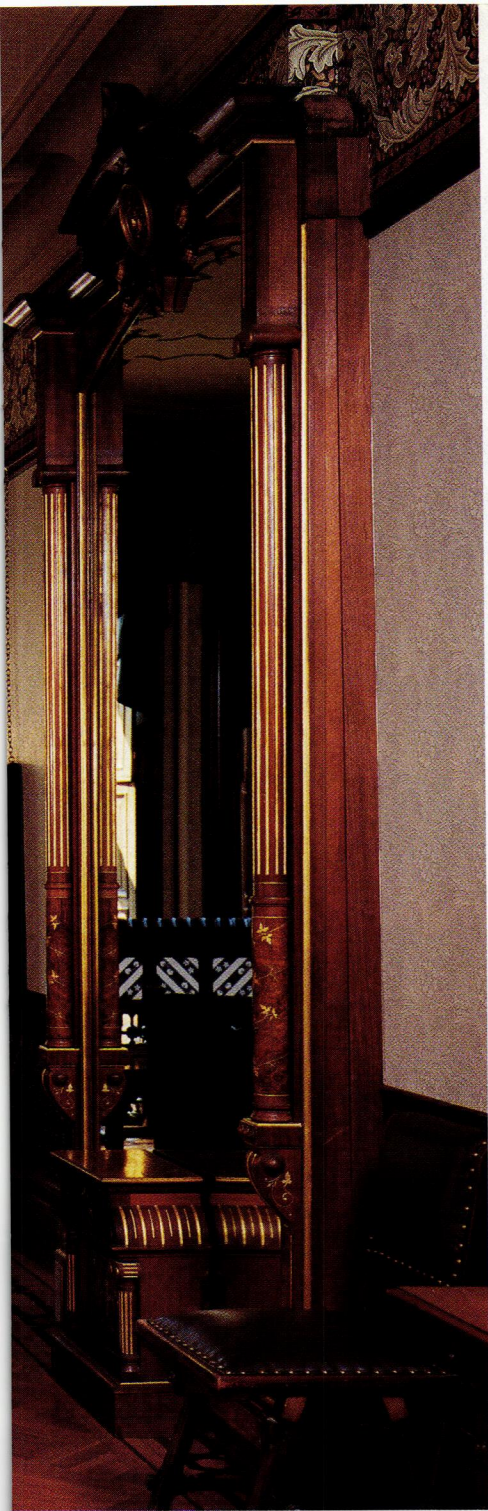
truck. "We were lucky that [when we moved in] it was a time when you could go in a dumpster and find doors and hinges," said Wayne.

When he wasn't hunting for salvage, Wayne put an interpretive spin on the art of Victorian wallpaper hanging. Cutting and pasting, he used his skills as a graphic designer to create surprising pattern and intricate detail. His handiwork shows in corner blocks,

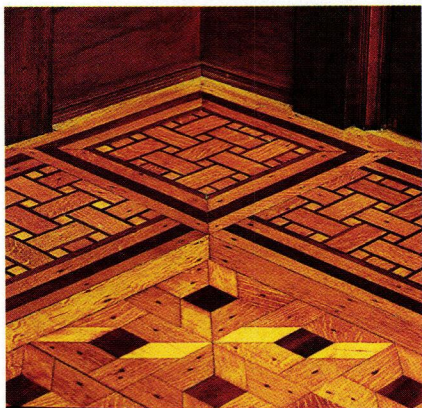
medallions, friezes, and, especially, on the unique ceilings.

As the restoration progressed, the couple filled the house with their collection of late-19th-century furniture. Many pieces were by Kimble & Cabus in the Reformed (modern) Gothic style. All Kimble & Cabus furniture was custom made, so each piece varies.

Furniture by Kimble & Cabus was not widely collected when the



CLOCKWISE (from left): An interpretive spin on Victorian wallpaper: zigzag pinstripes cross the ceiling. The clawfoot tub is original; the marble sink counter is of the period. An antique tapestry of entwined dragons hangs behind a Kimble & Cabus desk. Parquet floor detail.





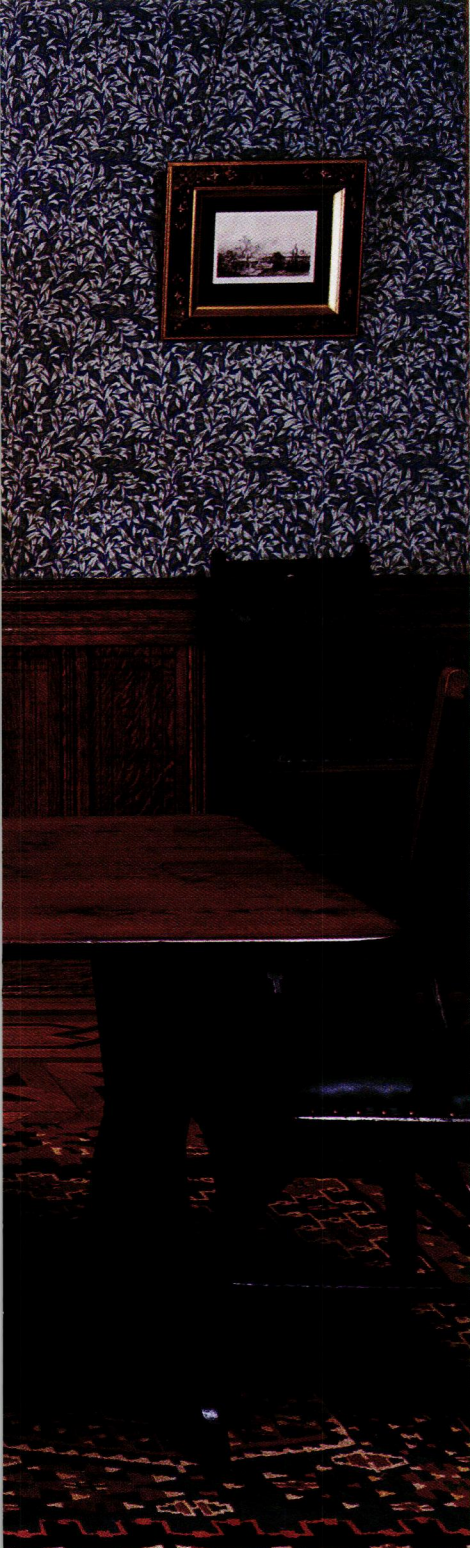
Smiths began buying pieces in the early 1980s. But with the recent Metropolitan Museum of Art exhibition of the furniture of the Herter Brothers—peers of Kimble & Cabus—Reformed Gothic furniture has become harder to find, and more expensive to purchase. Kimble & Cabus, however, are still not widely known.

“I don’t know why Herter Brothers

furniture has become so much more popular,” said Wayne. “A lot of Kimble & Cabus may not have survived. I haven’t seen a piece in six years.” Wayne also acknowledges that the preference for Herter Brothers may be because the furniture is more refined. “Modern Gothic furniture became finer as the Aesthetic Movement progressed,” said Wayne.

The house is now finished. But instead of enjoying the fruits of their labors, Trudi and Wayne have decided to move to upstate New York.

Happily, the brownstone’s new owners will keep it a one-family home. They’ve even bought some of the Smiths’ antique furniture. That first center table, though, will stay with the Smiths. ♦



CLOCKWISE (from top): In the dining room, a long trestle table is paired with an Eastlake sideboard inlaid with colorful tiles. In the kitchen, the corbeled mantel was purposely built with a pass-through so that pots could be transferred from fireplace to sink without hitting the pier. Iridescent blue tiles, set above simple, Shaker-like cabinetry, catch the visitor's eye. The Aesthetic Movement decoration in the house was not carried through to the new kitchen, which is sympathetic but firmly late-20th-century.

OLD THINGS ONLY

A Maine family who loves the colonial past
leads us into New England's early building tradition.

BY REGINA COLE | PHOTOGRAPHS BY SANDY AGRAFIOTIS





A HOMEOWNER IS GIVING a tour. "There are three parts to this house," explains Ed Hopkins. "The original structure represents the mid-seventeenth century or maybe about 1680, no later. Then, the right hand side of the house, the dining room and above, is early-eighteenth century. The saltbox addition is within 10 to 20 years of that addition."

His love for the house is evident. "It shows the progression of time and history, the types of woodwork used in different periods. It's more authentic, actually, than a house that's all one period. It's aesthetically pleasing."

Ed and Barbara Hopkins built the house just ten years ago. In 1988 they and their son moved into the colonial recreation, and ever since, passersby have commented on the magnificent exam-

ple of first-period architecture on southern Maine's Salmon Falls River. Most never know that this house has electricity, a wood boiler, modern plumbing, and one staircase that meets building codes; they say that it's unusual for so old a house to be in such a fine state of preservation. If such a house had been available, Ed and Barbara might have bought it. But by building their own, they've created a personal environment unlike one that had survived for three hundred years.

"This house is very much us," Barbara says. "We love old things. We've bought very little that wasn't old since we were first married."

Ed and Barbara have always loved houses from New England's first period. Even as they painstakingly restored their last house, an 1810 Cape, they felt it was too new for them.

LEFT: In the "ca. 1680" part of the house, the fireplace is the focal point of the keeping room. Above the mantel is one of Ed's cherished possessions, a reproduction of a 1690 French fowler with silver furniture. **ABOVE:** A new house presents a historic face.



“Earlier houses are so *pristine*,” says Barbara, “—without all that later ornamentation.”

“I especially like the early woodwork,” adds Ed. “There’s not much plaster. It’s more primitive, rustic.”

For someone who loves early woodwork, Ed is in an ideal position to build a house full of it. An arborist, he saved the best white pine and oak trees he encountered for two years. He milled, dried, and hand-planed them on site, and much of the wood in his house is completely knot-free. The bricks, glass, and hardware are all old, salvaged from old houses. The construction utilizes wooden pegs and hand-made reproduction nails.

“They cost 11 to 50 cents each!” Barbara recalls. “After the workers left every day, I went around and picked up any nails they dropped.”

The expense of building a 1680 house with a 1720 addition, using 17th-century building techniques, is about three times what a new house of comparable size would cost to build. But Ed and Barbara say that this is the way they’ve always wanted to live, despite what others might consider inconveniences. Over 6 feet tall, Ed has to stoop to walk under the door lintels. Does he mind?

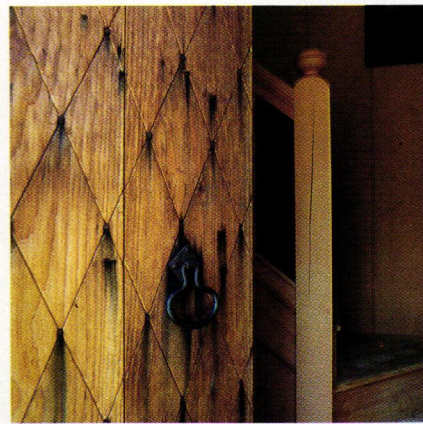
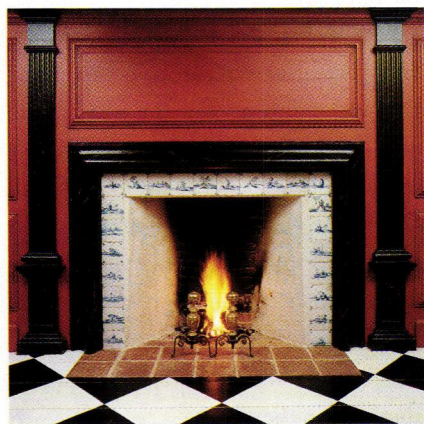
“Making them higher wouldn’t be right,” he says. “There was no problem with the building inspector—he likes old houses. We had to make only a few concessions. One staircase had to meet the building code, so the back stairs are wide, deep, and not so steep. The front stairs are historically accurate.”

With the exception of a modern kitchen, everything in the house that

TOP: From the 1680 front hall, a view into the 1720 dining room. **LEFT:** An antique corner cabinet in the older living room houses salt-glazed pottery.



ABOVE: A prized piece of furniture is the tall chest in the dining room, made in Portsmouth, New Hampshire, in the early-18th century. Portsmouth is about ten miles away. **BELOW** (from left): The shallow dining-room fireplace is re-created from a 1710 design. The painting on the plaster re-creates that of the historic Boardman House. The front door is studded with antique nails and finished with period hardware.





From the upstairs hall, a view into the master bedroom, where the four-poster bed is angled into a corner.

isn't old is a re-creation. For their exterior model, the Hopkinses used the Hooper-Hathaway House in Salem, Massachusetts. For the interior, they found inspiration in books and in museum houses. The painting on the keeping room's plaster wall, for instance, is copied from similar decorative painting on the walls of the 1687 Boardman House in Saugus, Massachusetts.

"Some people don't get it," Barbara says. "My parents are among them. Whenever they come to visit, they ask how we can live this way. But we much prefer the old to the new. I love it when there's a winter storm and the power goes off. We're so cozy and warm, and the house is so atmospheric, that it's a little like living in another time."

Ed and Barbara, who might prefer that time to the present, have found a slice of it in their home. ♦

OPPOSITE: Diamond window panes, a beamed ceiling, plain wood floors, and old furniture: the environment is period-authentic, but cozy. **THIS PAGE:** An upstairs guest bedroom is tucked into an out-of-the-way corner. The antique rope bed and tin sconce suit the house's apparent age.



IN THE PRESENT

CUPBOARDS & DRAWERS

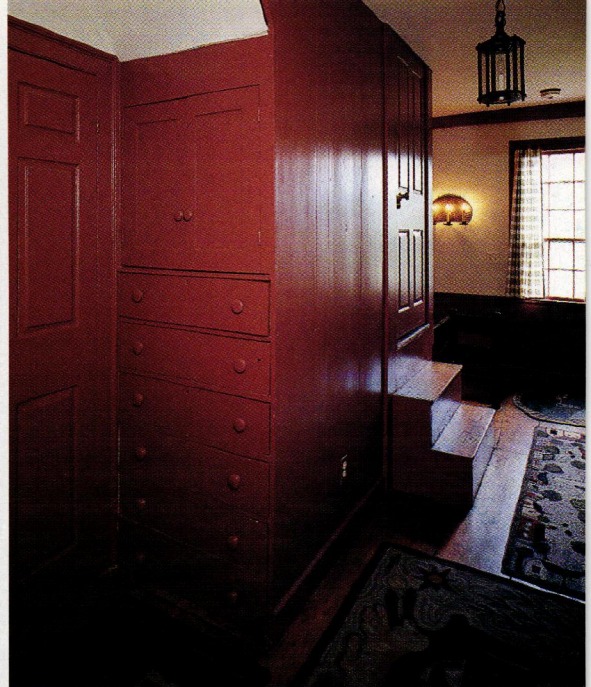
Finding storage space is a perennial challenge for old-house owners. But these pictures show that ingenious ways of stashing stuff are neither new nor contrary to history.

Although a wall of cupboards and drawers like the one shown in the 1758 Peter Wentz farmhouse in Worcester, Pennsylvania, was rare for the time (most people didn't own enough things to need such extravagant storage), the picture above shows that out-of-sight stowage has always been the tidier way.

The dining-room fireplace's cabinet wall is original to the house. Space-efficient, period-style storage can be designed even for a very old house. The niche behind the attic stairs (photo, top right) provides ideal storage in an 18th-century New England house. Likewise, the kitchen in the same house (middle

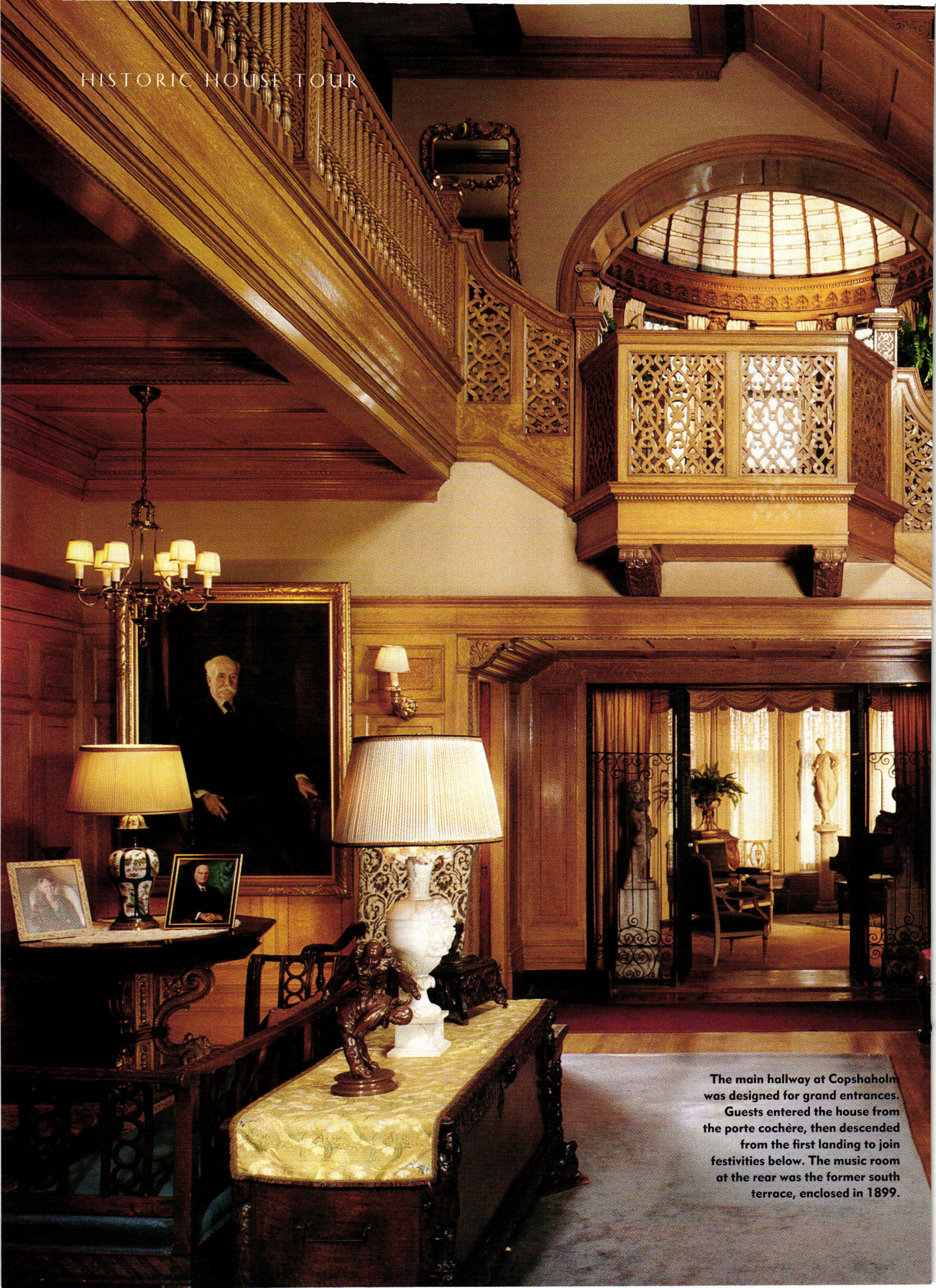
photo) makes good use of cupboards. Even the Shakers, who made simplicity a principle of faith, provided for hidden storage. At the Hancock Shaker Village in Pittsfield, Massachusetts (bottom), wall built-ins in the 1830 dwelling house are an elegant counterpoint to the peg rail's utilitarian exposure. ♦

AWERS



PAUL ROCHELEAU (OPPOSITE)
SANDY AGRAFIOTIS (TOP & MIDDLE)
HANCOCK SHAKER VILLAGE/PAUL ROCHELEAU (BOTTOM)

HISTORIC HOUSE TOUR



The main hallway at Copshaholm was designed for grand entrances. Guests entered the house from the porte cochère, then descended from the first landing to join festivities below. The music room at the rear was the former south terrace, enclosed in 1899.

COPSHA HOLM

by Regina Cole

photographs by Bob Shimer

JAMES OLIVER'S IS AN AMERICAN CLASSIC, AS SUCCESS stories go. He emigrated from Scotland in 1835 at age 11. Two years later his father died. He found work in an Indiana iron foundry, and in 1855 bought an interest in a foundry on the west race of the St. Joseph River, the South Bend Iron Works.

James Oliver worked as bookkeeper and salesman, but at heart he was a tinkerer and inventor. He focused his efforts on one of his company's important products, the common plow. In 1857 he received the first of 45 patents for improvements to the plow design. His "chilled" plow was made of quickly-cooled cast iron, producing a smoother and harder surface.





TOP: The library was the favorite room for informal family gatherings. A pair of carved mahogany mythological figures supports the overmantel. **ABOVE:** The second-storey hall, surrounding bleached oak woodwork, is dominated by a portrait of J.D. Oliver by Louis Betts.

The Oliver Chilled Plow—affordable, yet as strong and efficient as far more expensive steel plows—was the basis for a family fortune. And James’s son, J. D., was a superb manager whose business acumen carried the company through the financial crises of the late 1800s.

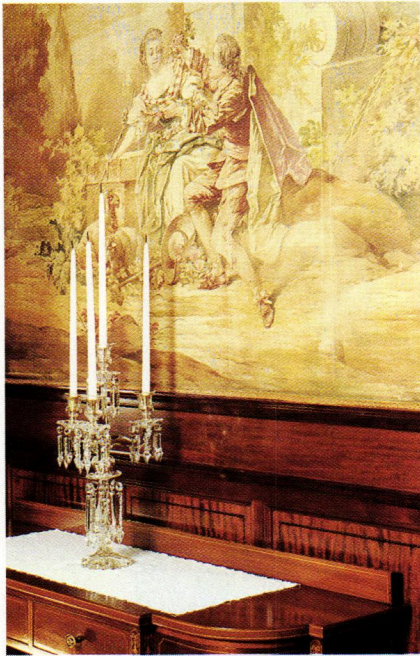
In 1895 J. D. Oliver commissioned architect Charles Alonzo Rich (designer of Sagamore Hill, the Theodore Roosevelt home on Long Island) to build a house, and on New Year’s Eve, 1897, the Oliver family moved in. Built of native granite, with nine bathrooms and 14 fireplaces, the three-storey house has 12,000 square feet of living space, plus cellar and attic. It is set on 2.5 landscaped acres on a corner of a handsome residential street in central South Bend. In 1900, to honor his parents’ 56th anniversary,



J. D.'s den is full of pictures of his friends: Edsel Ford, Andrew Mellon, and John D. Rockefeller, among others. It is also a repository of mementoes gathered on trips abroad.



After his wife died from the effects of a riding accident during the first year of their marriage, Joseph Jr. lived out his life on the third floor of Copshaholm, surrounded by his pipe collection and his horse memorabilia.



ABOVE: The dining room walls are covered with painted canvas. **RIGHT:** The butler's pantry boasts a German silver sink. **BELOW:** Above Joseph Jr.'s marble sink are his seven shaving brushes, all in a row.



J. D. named the house "Copshaholm" after the Scottish village of his father's birth. (The name was Copshawholm, but the "w" was dropped.)

The Queen Anne-Richardsonian Romanesque house, convenient to the now-named Oliver Chilled Plow Works three blocks away, was home to J. D., Anna, and their four children.

The grandchildren decided to give the house to the Northern Indiana Center for History to serve as a museum and a veritable time capsule.



When the last of J. D. and Anna's children, Joseph Jr., died in 1972, the house was turned over to the public as a tribute to the life of the descendants of James Oliver.

Catherine, the youngest of J. D. and Anna's children, also lived at Copshaholm all her life. She moved into the master bedroom and supervised the only renovation the house ever received, after the death of her parents in the 1930s. This included stripping the oak woodwork in the front hall of 17 coats

of varnish, then bleaching it to the blond color seen today. The only room that retains the original dark oak is Catherine's father's study (J. D.'s den).

Copshaholm today is a great compilation of dark mahogany and blond oak, of venerable carpets and light-hearted souvenirs, of family portraits and fading snapshots slid into mirror frames. The overall impression is of a wealthy family's home, large and lavish but, still, full of the comforts and quirks of everyday life. ♦



ABOVE: An Italian mirror above a small, 18th-century Italian credenza reflects the living room, with a few of Chris Hill's Santos.
OPPOSITE: More saints preside over 19th-century Paris flea-market chairs, and a 1927 Spanish Colonial Revival chest from San Antonio, Texas.



DESERT SOUTHWEST

When Texas architect Chris Hill bought an old house on one of Santa Fe's historic streets, he wanted its interior to reflect the area's history. Fortunately, he wasn't the first member of his family who collected Spanish Colonial furnishings. His great-uncle's superb collection of 1920s reproduction pieces are blended with his own eclectic finds to create a personal interior that suits the house.

BY REGINA COLE | PHOTOGRAPHS BY STEVE GROSS & SUSAN DALEY



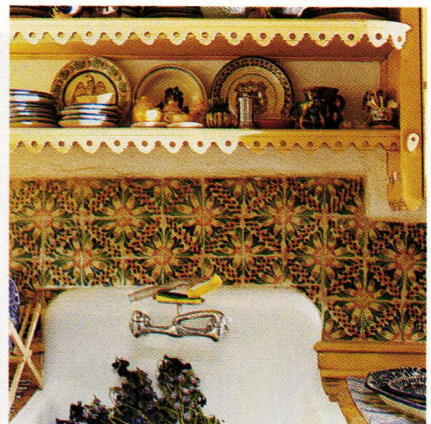
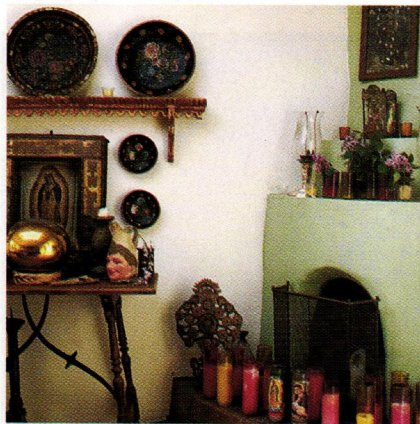
“WHEN I BOUGHT THIS house, I knew that I didn’t want to do hollering coyotes,” says Chris Hill, describing a populist version of Santa Fe style. “This is a crusty old house. It needed crusty old things. A lot of the artwork, in particular, is Spanish Colonial. Spanish Colonial was, after all, the real Santa Fe style.”

The house he refers to is a mid-nineteenth century adobe home on Santa Fe’s Canyon Road, “one of the oldest streets in the United States.” The front two rooms, the bedroom and

TOP: The apple tree in the back yard is ancient. It probably owes its life to the Acequina Madre, an irrigation ditch off the Santa Fe River that flows through the yard for part of the year. **LEFT:** An unmatched assortment of rush-bottomed chairs are Spanish, or perhaps Italian. **OPPOSITE:** The dining room is the oldest room in the house.







LEFT: The entrance room houses a 1920s Spanish-style table and contemporary Mexican rattan and pigskin chairs. **TOP:** New kitchen shelves are patterned after a small *repiso*. **ABOVE:** The *repiso*, or shelf, is probably Peruvian (left). The tiles were installed in the 1950s (right).

the dining room, are the original part of the house, “whether built in 1850 or 1870 is unclear—with adobe houses, you really can’t tell.”

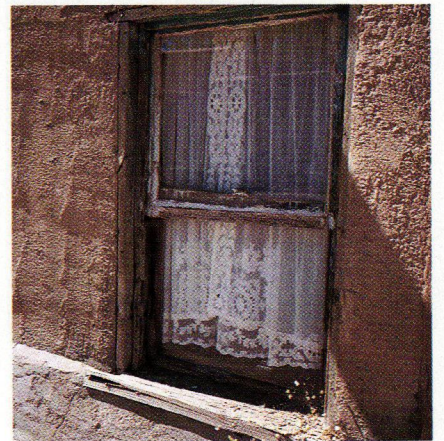
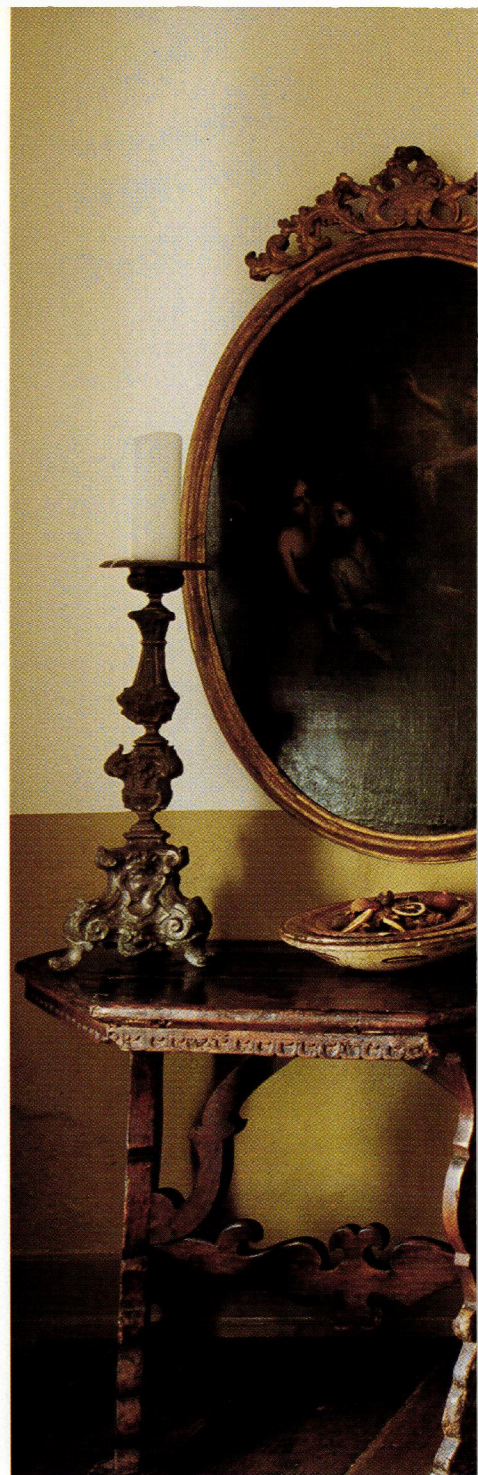
In 1846 the United States Army moved into what had been a Spanish colonial outpost since 1609. New Mexico became an American territory in 1850; statehood didn’t happen

until 1912. During the late 19th century, the Canyon Road area was agricultural, with a few scattered houses owned mostly by Spanish farmers.

The back two rooms, the living room and another bedroom, were added in the 1890s. A kitchen addition happened during the 1920s. The most recent project, dating to the



ABOVE: An Italian fourposter bed of the 18th century graces the master bedroom.
BELOW: From the living room, the view through the baroquely trimmed doorway is of the fifty-year-old entrance room. Note the *viga* ceiling. **BELOW (right):** Adobe, gracefully aging.





1950s, added what is called the “entrance room.”

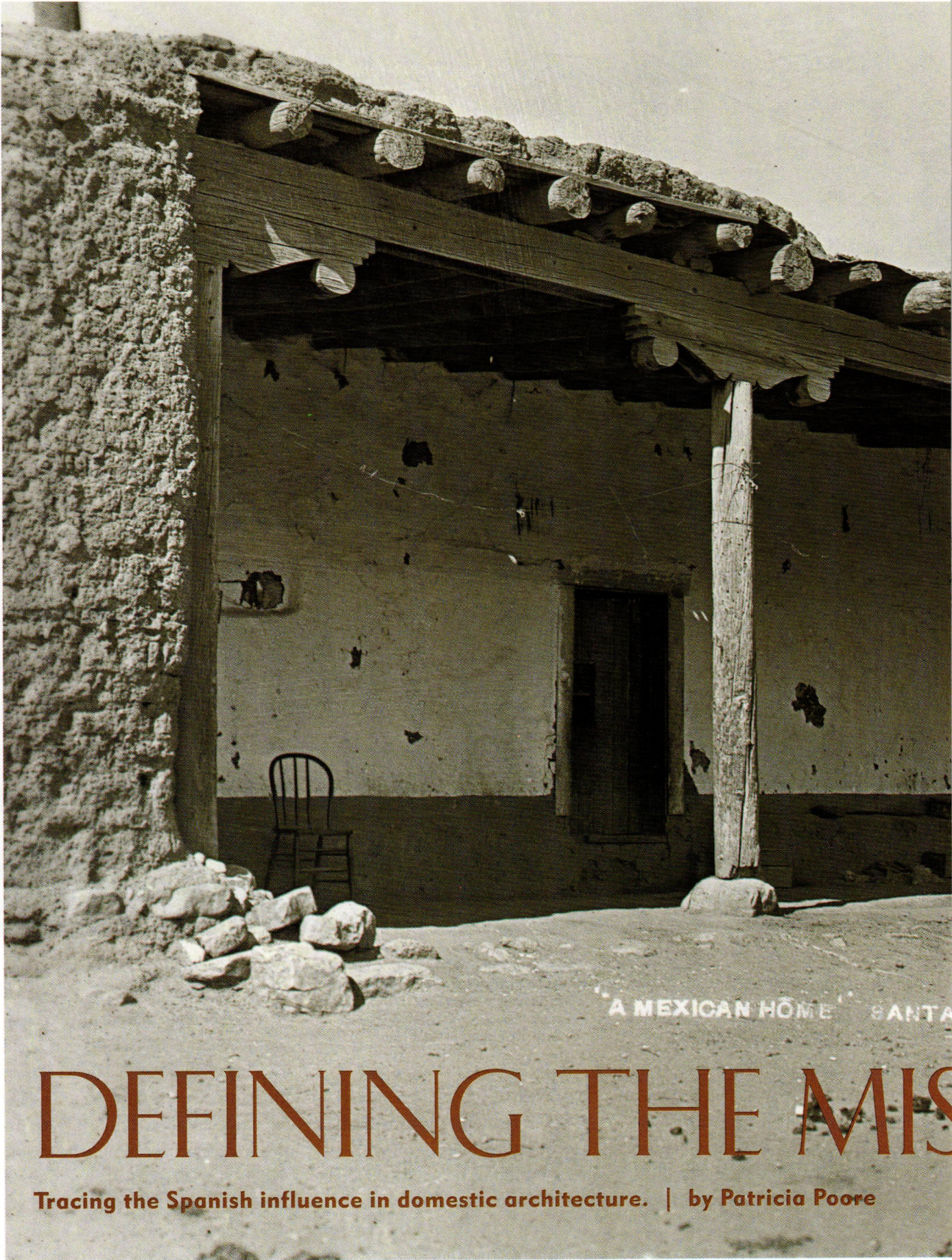
When Chris first saw the house, he was especially attracted to the *viga* ceilings. *Viga* means “beam,” and in this traditional building technique, round peeled logs of either fir or ponderosa pine are used. In the earliest houses, *latillas*, or rows of little sticks, filled the space between the logs. Later Anglo applications used plaster. The Canyon Road house has the later

Two Italian 18th-century console tables are made to hook together to create one octagonal table. Above them, the 18th-century Mexican oval paintings depict two Stations of the Cross.

Anglicized *viga* and plaster ceilings.

Chris has long been a collector; he says that he likes to buy broken-down old furniture, “and then *not* fix it up. I like to hang it on walls, if it can’t be used any other way.” He also has gathered together an impressive

collection of Italian, Spanish, and Mexican ecclesiastical art. There are Paris flea-market finds, and some contemporary Mexican *equipale* chairs that blend right in. Scattered among this eclectic assortment are the pieces that may be most suitable: the furniture his great-uncle bought during the 1920s, when the early Spanish Colonial Revival appealed to just a few collectors. “He was way ahead of his time, and he had great stuff,” Chris says. ♦

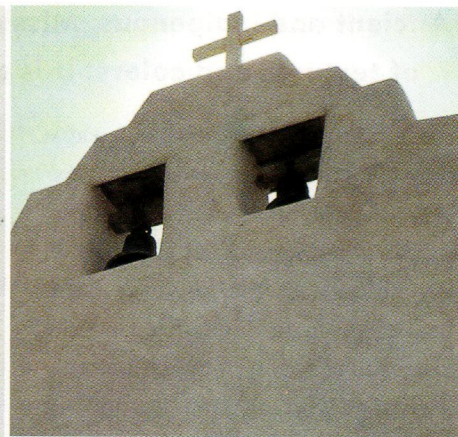


A MEXICAN HOME SANTA

DEFINING THE MIS

Tracing the Spanish influence in domestic architecture. | by Patricia Poore

Spanish colonial architecture in the Southwest was mission architecture: fortress churches. Few early residences survived when this photo was taken in 1912 in Santa Fe. With its flat roof carried on *vigas*, adobe construction, *portal* (arcaded porch), and carved *zapatas* (corbels), it typifies houses in the 18th-century Pueblo-Spanish vernacular. RIGHT: The parapet of the Mission Church of San Jose at Laguna Pueblo (N.M.) follows a Pueblo "cloud" design.



SION

Ancient and indigenous, Mission is an ethnic stew, an eloquent vocabulary, a playground of textures and colors. It is adventurous, genuine in its artifacts but wholly made up.

MISSION STYLE HAS MANY FORMS, FROM the naive adobe tradition of New Mexico to the decorated interiors of America's Arts and Crafts-period houses. In any incarnation, it is, however, peculiarly American. Consider that the Spanish vocabulary of Mission style derives not directly from Europe but rather through Mexico. And in it is incorporated American Indian building conventions, forms, and art. No other architectural tradition on this continent is as indigenous, or as old.

Thus the Mission style has had a strong influence on American architecture and the decorative arts, even beyond the Southwest. It is an ethnic stew, an eloquent vocabulary, a playground of textures and colors. To practice Mission style well, without slipping into its kitsch, we need to understand its essence. Let's start with a bit of history and terminology.

Mission has meant different things over time and regionally: the mission (church) architecture of the Spanish colonies, and the revivals that derived from them; the Pueblo tradition; regional styles in New Mexico, Arizona, and southern California; one manifestation of the Craftsman style; a booming, contemporary revival. It is the most recognizable and most reinterpreted dialect of the broader Spanish Colonial style. Mission is not, for example, the Spanish Colonial of Florida and the Mississippi, with their strong French and West Indian influences, but rather a Spanish–Mexican–Indian-derived style. (A related style,

the Pueblo Revival, was also popular during the early decades of the 20th century. Rigorously Southwestern, it featured flat-roofed or parapeted adobe buildings in sugar-cube massing.)

Mission's vocabulary exploded during the early-20th-century Mission Revival—which coincided with the popular Arts and Crafts period. Gustav Stickley wrote extensively about



Spanish Colonial chairs, carved in Mexico or Guatemala, are typical of a style that has survived over centuries. Mission-style furniture of the early 20th century shares the wide, linear, massive form.

the preservation of the California missions, introducing Spanish colonial architecture to a national audience. The Craftsman movement he championed embraced indigenous construction (including adobe) and Native American pottery and textiles.

SPANISH COLONIAL INFLUENCE AS IT APPLIES to houses is, of course, wholly interpretive. Little if any domestic architecture was built in the early days of

Spanish colonization; the missions that give the style its name were fortified churches. In the Southwest, the traditions of the ancient stone and adobe pueblos merged with the Spaniards' history of building in masonry. Ornament was sparse, indeed almost absent in such farflung areas as present-day New Mexico, where building was more Indian than it was Spanish.

Along with classical motifs, the rose windows, carving, and baroque ornament admired in 18th-century Spain appeared on the grandest of Mexico's churches. But the Moorish–Spanish–Mexican decoration we recognize as "Mission" on domestic dwellings belongs entirely to the revivals.

In looking to Spanish colonial precedent for ideas, we can include 250 years of history. The term "colonial" in New England or the mid-Atlantic takes us to the 17th and early 18th centuries. Not

so in New Spain, which both pre-dated English colonization and remained colonial for much longer. For Spanish Colonial style influence, look not only to the Spanish missions of the 1600s, but also to the Mexican Colonial period (1821–1848) and the transitional years of the American Territorial period before statehood (1848–1860). Relatively simple and indigenous building continued in Spanish-settled parts of the country, even as Victorian styles competed for favor in the East.

What distinguished Spanish Colonial architecture was not its details, then, but rather plan and its masonry construction. Houses turn



toward a central court; *placitas* are formed by flanking rooms arranged along a line. Arcaded *portales* lend covered passage outdoors. Of particular note in the Southwest, and ubiquitous in Mission Revival houses, are tiled roofs. Rounded clay “barrel” roof tiles do have 18th-century precedent, although they were quite expensive. The California Mission style relies on enclosed courtyards, lush plantings, private patios, and pergolas.

On the interior, Mission-style rooms incorporate Spanish and Indian conventions. (The California Mission style often betrays oriental influence.) Walls are plastered, wood is dark, carving is rough. Simple, geometric forms predominate in rooms colored like Southwestern clay. A typical Mission Revival architecture—bungalows

Wildly popular in some regions during the 1920s and 1930s, the Mission style borrowed Spanish details from the mission period. The rose windows prominent on the Santa Monica house above are meant to evoke such ornament as the church window of Mission San Jose in San Antonio (1768) with its Churrigueresque carving (right).

with parapets like the Alamo—did take place in the West during the 1920s. Nationwide, though, the first Mission Revival was largely a decorating style overlaid on the Craftsman aesthetic: Navajo rugs and Apache baskets in an Arts and Crafts room.

In the revival of the 1990s, Spanish precedent is once again the focus. Much Spanish ornament is actually Moorish; today’s Mission Revival rooms incorporate North African textiles and art. Wrought-iron hardware and lamps are Arabesque rather than



Pueblo. A sturdy oak table may be accompanied by Spanish or Latin American carved chairs. Mediterranean antiques find a home. It may seem that this revival is more historical. But it is as eclectic and adventurous as previous styles. The artifacts and colors are genuine, but domestic Mission style is made up. ♦

Architectural gardens, from
Old England to the American
West. | by Judith B. Tankard

ARTS & CRAFTS GARDENS

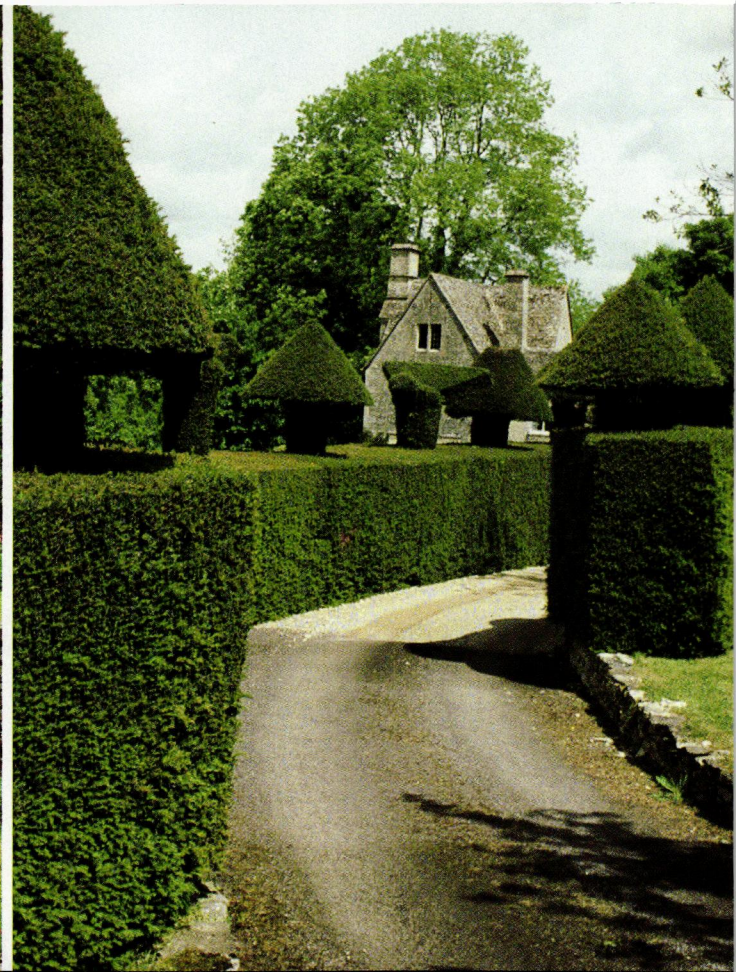
GUSTAV STICKLEY'S OBSERVATION that in an ideal garden, no one can tell "where the house ends and the garden begins" is still good advice today. Cozy enclosed gardens, harmoniously linked to the house with pergolas—a feature which Stickley thought provided the perfect connection between house and the healthful outdoors—and handcrafted garden architecture are part of the rich design legacy of the Arts and Crafts era. ¶ This legacy had a profound influence on modern garden design, especially concepts of enclosure, rustic detailing, and restraint of plantings. In the early 1900s, when large, Beaux Arts style estates were proliferating across the country, Arts and Crafts architects were heralding small houses with intimately scaled gardens. These houses and gardens, so often built with indigenous materials, embraced the Arts and Crafts movement's aesthetic of the vernacular.



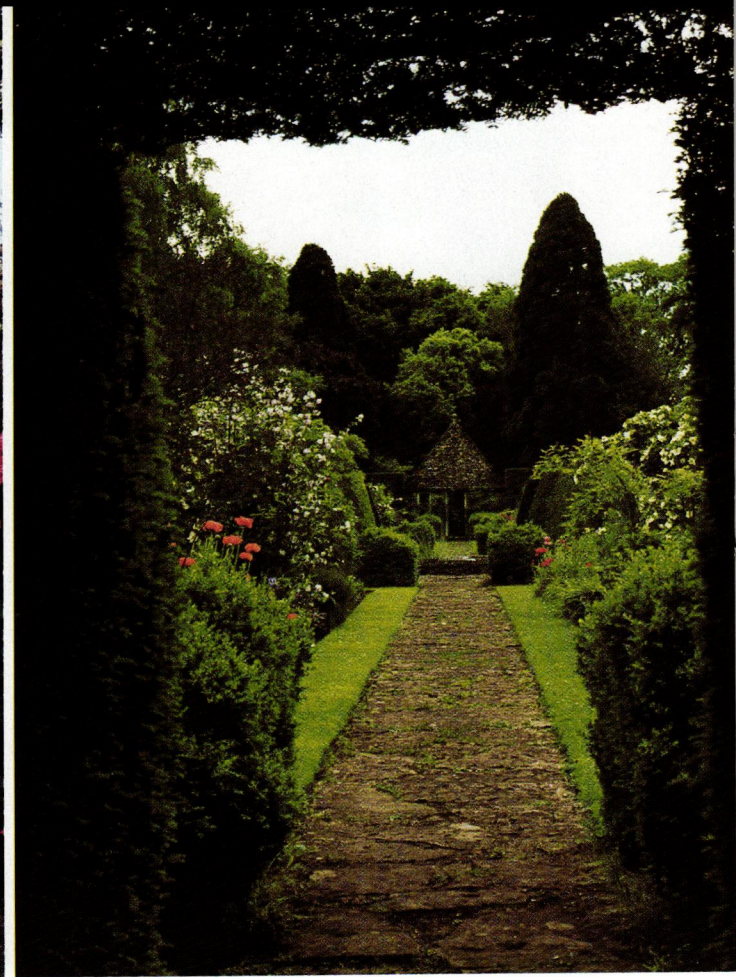
DENS



A picture-book garden, all in shades of green, perfectly complements the Cotswold stone house. The boxwood-edged beds are filled with miniature roses.



CLOCKWISE (from top left): Landscape architect Ellen Shipman used low stone walls to outline garden space in an apple orchard in Ohio, where brick paths and a white gate echo the Colonial Revival. Low stone walls and long hedges define "outdoor rooms" in a Cotswold garden. A stone archway in a Cotswold garden by Gertrude Jekyll is covered with swags of wisteria and climbing roses. At Rodmarton Manor, an opening in the hedge frames the view to the stone garden house.





THE CONCEPT OF OUTDOOR ROOMS linked to the house was at the heart of the Arts and Crafts garden—in fact, these gardens did not exist without the companion houses to which they were allied. This essential indoor–outdoor theme was also expressed by representations of trees, flowers, and garden elements in the house’s furnishings.

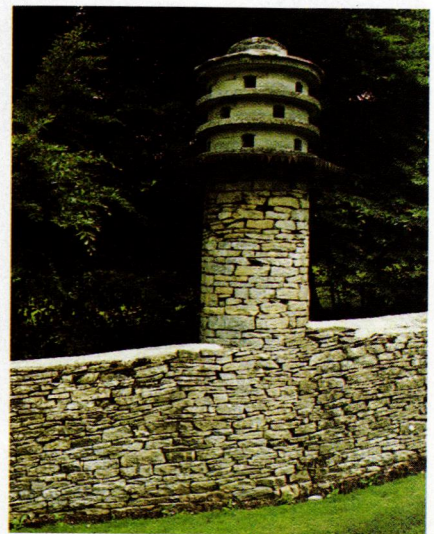
Arts and Crafts gardens usually were walled enclosures hugging the house, ranging from a simple courtyard to a series of elaborate garden “rooms,” each with a different theme. Rustic stone walls were a favorite device to define the outdoor enclosures.

Pergolas, loggias, and garden houses were used to firmly anchor the gar-

den to the house. Structures from tea-houses and birdhouses to trellises, arbors, and gates—all designed and executed in a vernacular style—were integral features of Arts and Crafts gardens. Exquisite garden architecture, in fact, was the distinguishing feature of these gardens.

Climate permitting, long rows of clipped hedges (“living fences”) and topiaries lent structural notes. Vines clambering over walls and arches, flower borders planted with an artist’s eye, and planters filled with bulbs and annuals finished the picture. Horticulture itself, however, was not the thematic basis in architectural gardens.

It comes as no surprise that William Morris, whose ideas for



Traditional double borders billow with shrub roses, fuchsias, lilies, iris, and delphinium at Rodmarton Manor in the Cotswolds. ABOVE: A stone dovecote, arising from the undulating wall like a beacon at sea, is emblematic of Arts and Crafts rusticity.



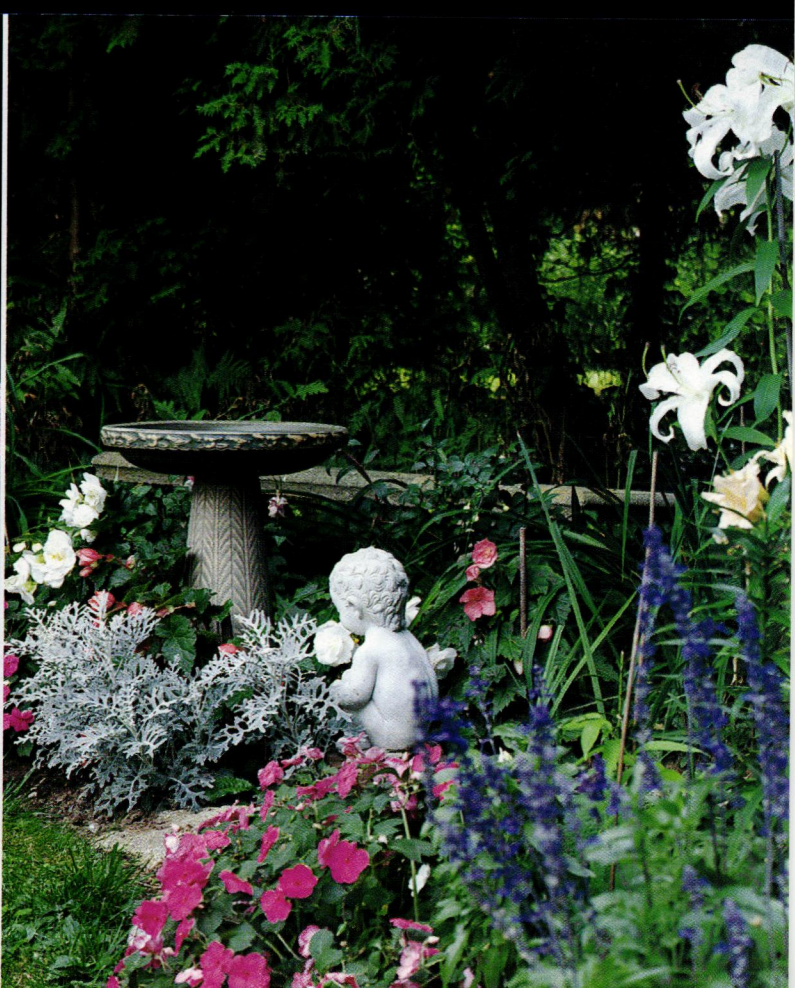
Janis Stelluto's New England garden suits her Craftsman-style house. Over 23 years of gardening, this owner has built upon elements and plantings she uncovered on the property. Architectural statements include the spare pergola, birdbaths, and "walls" of evergreens and flower borders—all planted with a painterly eye.

social and design reform touched upon so many areas, provided the inspiration for these gardens. His medieval-inspired walled garden at Kelmscott Manor in the Cotswolds, its borders filled with the old-fashioned flowers depicted in his textiles and wallpapers, an ancient dovecote in one corner, was a prototype.

Among the many architects who responded to Morris's call for honesty in design, Edwin Lutyens (with garden innovator Gertrude Jekyll) and Robert Lorimer (Scotland's answer to Lutyens) were the foremost proponents of



Strongly architectural, gardens of the Arts and Crafts period easily accommodate newer varieties (such as the Casa Blanca and Muscadet lilies here) alongside such old favorites as dusty miller, hydrangeas, and daylilies. The pergola on the Stellutos' 1915 house is the framework remaining from a secondary porch, since removed. The stone bench (below right) remains from the original garden.





ARTS AND CRAFTS GARDENS IN THE WEST

The Arts and Crafts garden is ideally suited to the American West, where the climate lends itself to outdoor living. Terraces and walled courtyards, copiously planted with trees and shrubs and decorative planters, provide easy transitions (as in the Salt Lake City garden above, designed by Traci O'Very-Covey). A dramatic natural landscape and the widespread use of indigenous building materials (such as adobe) were close to the heart of the Arts and Crafts philosophy. Arts and Crafts merged with the Spanish and Pueblo influences of the Mission Revival, still evident in this Hollywood house by Irving Gill (right).





the Arts and Crafts garden in Britain.

Ernest Gimson, Sidney Barnsley, and Ernest Barnsley, a group of Morris's disciples in Gloucestershire in the early 1900s, designed Arts and Crafts houses and gardens in their purest form. Working with the honey-colored limestone of the region, they crafted several imaginative gardens outlined with textured stone walls, some with dovetails built into them. They laid out the gardens at Rodmarton Manor, considered the most beautifully executed Arts and Crafts house in Britain, as a series of a dozen outdoor "rooms" linked together by low stone walls and hedges, and decorated with topiaries.

The work of British Arts and

Crafts architects became widely known after 1910 and inspired American architects to fashion small houses with integral, well-detailed gardens. Stickley's magazine *The Craftsman* hailed the work of English architects and helped translate their ideas into an American Craftsman style. The adaptable Arts and Crafts aesthetic would acquire strong regional identities from Prairie School to California adobe.

Stickley's advice was adopted from coast to coast, merging with existing regional traditions. In New England, where the foursquare Colonial Revival garden layout was firmly entrenched, stone walls and brick paths proved adaptable to Arts and

Crafts sensibilities. For linking indoors and out, verandahs, porches, pergolas, and arbors sympathetically followed the architectural style of the house.

In areas of the country where the Bungalow reigned as America's Arts and Crafts home, naturalistic gardens emphasizing native plants worked better than a formal layout. Dense stands of trees and shrubs marked the boundaries of informal outdoor rooms. The Arts and Crafts garden was, of course, ideally suited to California, where it merged with Spanish traditions. ♦

JUDITH B. TANKARD is a landscape historian and writer. Her current project is a book about Arts and Crafts Gardens.

KNOW-HOW



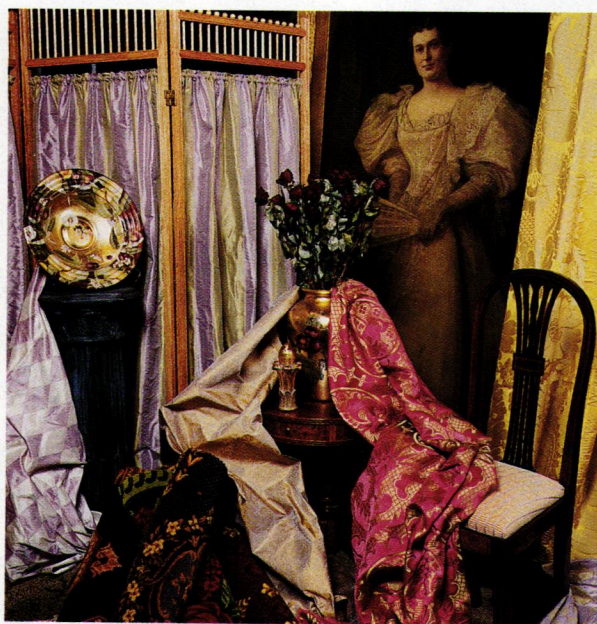
Many homeowners crave the polished, personal environment a good interior designer can achieve. Is it possible on a budget? | by Regina Cole

TO THE TRADE

IMAGINE A CONSUMER INDUSTRY where the most desirable products are not available to the consumer. If that sounds strange, then imagine this: the products are priced so that the consumer may pay anywhere from wholesale to twice that, depending on the arrangement he or she has with an interior decorator. Without a decorator, the consumer isn't even allowed into the showroom where the products are sold. If she is, she can't buy, nor will she be quoted a price.

Strange or not, this is the rarefied world in which interior decorators do business with their clients and their sources. Many of the choicest lines of furniture, fabrics, and wallpapers available in the United States are sold through showrooms that market to designers and decorators only. They buy for their clients and, in the process, apply whatever taxes and markups are relevant. The result is an industry with more than a faint aura of exclusivity, and a reputation for sometimes shadowy billing practices.

Americans remain hesitant about engaging the services of a decorator (less than 6 percent have ever done so,



according to a recent study), in part because, historically, designers have functioned as the purveyors not only of their own talent and experience, but also of merchandise.

Yet many homeowners crave the polished, personal environment a good interior decorator can achieve. And, although many department stores have begun to carry quality merchandise, and even have decorators on staff, experts in the field of interior design believe that there are no substitutes for block-printed wallpapers, cotton curtain lace, or hand-woven fabrics. Judicious use of the appropriate orna-

mentation can lift a room from the serviceable to the beautiful. Today, the way such luxury goods are sold shows signs of loosening up.

"The to-the-trade system is a carryover from the past. That whole industry is changing—but maybe not in the upper-crust showrooms," says Paul Duchscherer, author, lecturer, and interior designer. "The companies that sell this way are not set up to deal with the public."

"I couldn't legally even sell to retail customers," says

Bob Burgos, showroom manager at Classic Revivals in Boston. "We can't charge sales tax."

Still, the committed capitalist might argue, why shut out potential customers?

"The theory I've heard," says Bruce Bradbury of Bradbury and Bradbury Art Wallpapers, "is that the general public eats up all your time."

Limiting showrooms to decorators ensures that only qualified buyers come into the store; no one is "just browsing." Furthermore, when decorators pay wholesale and then resell the product, each effectively acts as

OPPOSITE: Paula Tomaso and John Buscemi, owners of Classic Revivals at Boston's Design Center, stand at the entrance to their showroom.

ABOVE: Hand-woven damasks, silks, historic Brussels and Wilton carpets surround a 19th-century portrait at Classic Revivals.



“When you hire a decorator, you should get good advice on where to spend your money.” — CAROLINE STRIDE, interior decorator

Caroline Stride’s dining room is a demonstration of how a decorator can achieve a desired effect while at the same time saving the client money. Long and relatively narrow, the room’s west wall has a row of windows overlooking Gloucester Harbor. Caroline intensified the room’s drama by papering it with “Beauport Promenade,” a documented wallpaper reproduced in its original bold colors by Brunschwig & Fils. The document is in the SPNEA’s Sleeper–McCann House, a museum also known as Beauport—which is just down the street from Caroline’s home.

“Because the paper is expensive, we saved money in other areas. We installed

a wainscot, so I wouldn’t have to paper all the way to the floor. The furniture is from the family. One of the two narrow doors was salvaged from a ship, the other was cobbled together to match.” Pointing to a grouping of objects on the sideboard, she names an antiques store and a mail-order catalog as sources. “When you hire a decorator, what you should get is good advice on where to spend your money. In this room, the money was spent on the wallpaper.”

The overall effect in this room is the indefinable look a talented decorator can impart: not “decorated,” or “done,” or “pulled together.” The room very simply looks and feels wonderful.



ABOVE: “Beauport Promenade,” a strongly patterned historic wallpaper from Brunschwig & Fils, is the backdrop for a collection. **TOP:** Caroline Stride in her dining room, where she incorporated personal history, found objects, and high-quality elements of interior decor.

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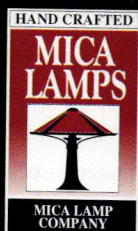
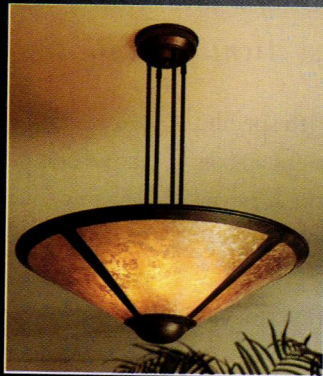


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commissioned sales staff for the showroom's lines.

"Most interior decorators make their money by marking up the exclusive products," says Stuart Stark, a designer in Victoria, British Columbia. "Here, I'm one of only two or three people who charge by the hour and add no markup."

But in the area of payment especially, things are changing. In response to suspicious clients, decorators often charge by the hour and pass on their professional discounts to the customer. Showrooms across the country are opening their doors to the public, either daily or at specified times. Decorators are available to assist and to make the actual purchases, since showrooms still do not sell on a retail basis.

In the historical design market, high-end products are usually sold directly to the consumer through catalogs and

sic Revivals, says: "I view one of the main functions of designers—maybe the most important function—as that of being educators. The best client is not the one with the biggest wallet. It's the one who's educated."

The Bradbury and Bradbury line of historic wallpapers is sold by mail-order directly from the company's headquarters in Benicia, California. "When



the Eastern Point breakwater. The house's many periods flow into each other with the grace of generations who dearly love their ancestors.

Stride's home represents the best of an interior decorator's work. Products carefully chosen in showrooms are incorporated with family pieces ("not necessarily good antique pieces," she laughs), and with bargain finds.

"When I sit down to begin work with a client, the first thing we do is to talk about money," Caroline says. "We discuss the budget, and you know, everyone's got one. We agree on the way we're going to do business, whether I charge by the hour, or mark up products, or a combination. Then we move on to talk about the client's house."

Caroline Stride expands on the decorator's traditional role of shopping service. "There are outlets hither and yon where there are very accept-

"The main function of a decorator—maybe the most important function—is that of being an educator. The best client is not the one with the biggest wallet. It's the one who's educated."

retail showrooms, along with specific guidelines for use. And Americans on a budget are learning that the services of an interior designer can prevent costly mistakes.

"From a designer, you do get knowledge," says Stuart Stark.

"More often than not, designers will be happy to work with people who haven't much money," says Paul Duchscherer. "There are a lot of different ways people can get design help. One way is by the hour. I've helped people pick out fabric, arranged the furniture, or given them short sessions of informational help."

John Buscemi, co-owner of Clas-

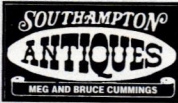
we started out we couldn't get into showrooms—we didn't have the credentials," remembers Bruce Bradbury. "And no one had heard of selling wallpaper through the mail. However, we continue to find that our customer, the historic-home owner, is consistently more educated than the average designer. People have many ways of finding information; they don't need the clubby old way of doing things any more."

Caroline Stride of Gloucester, Massachusetts, is an interior decorator. Over the years, her colonial house has been added to many times. The most recent addition is a sunny family room overlooking Gloucester Harbor and

able fabrics and so forth—you don't necessarily have to go to the showrooms for good things. But you have to be able to drive all over, and buy it when you see it. That's one of the things a decorator is expected to do.

"What you're paying for in a decorator," she continues, "is access and experience."

She names some favorite sources: out-of-the-way antiques shops, mail-order catalogs, flea markets, fabric remnant outlets, designer showrooms. This familiarity with sources plus the knowledge and experience that an interior decorator has can make more of your home—and for less. ♦



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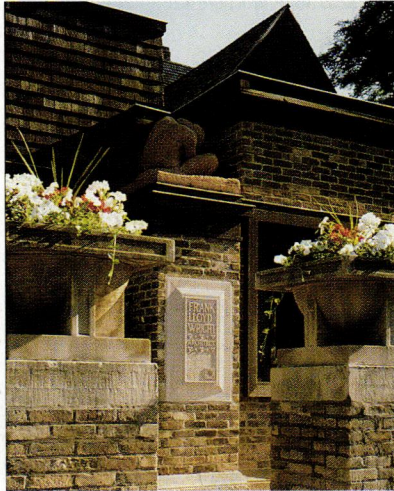
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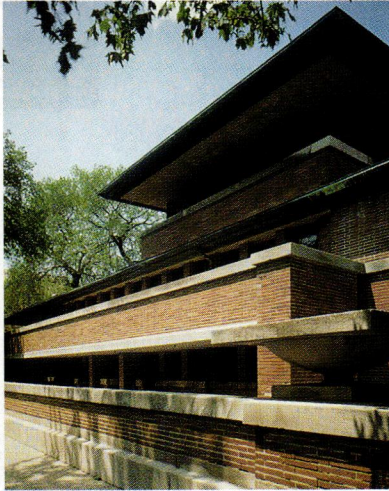
The Frank Lloyd Wright Home and Studio. Photo: Hedrich Blessing



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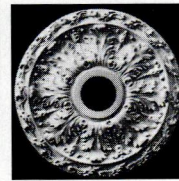
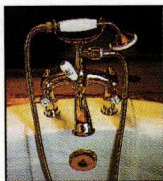
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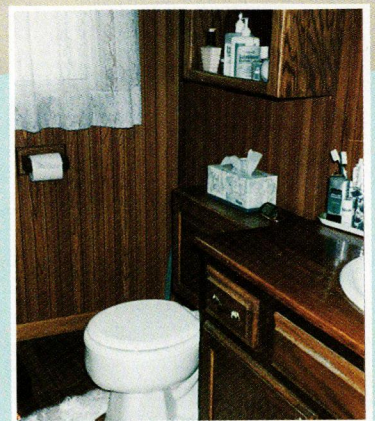
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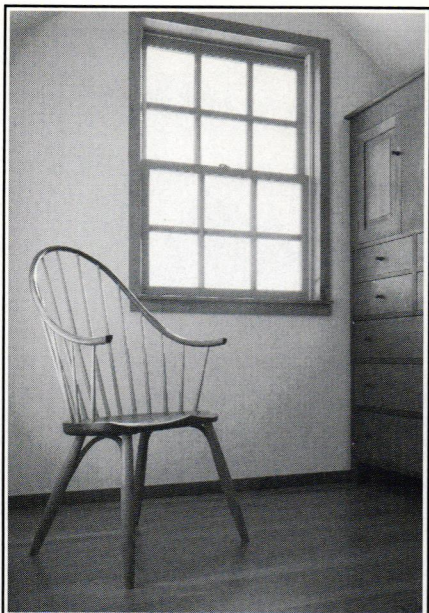
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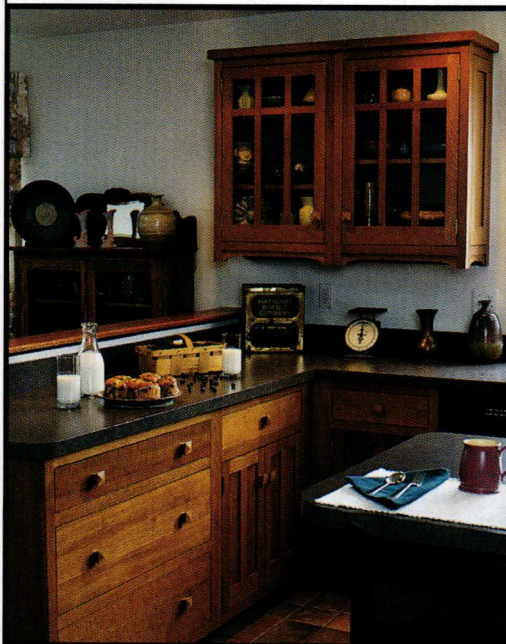
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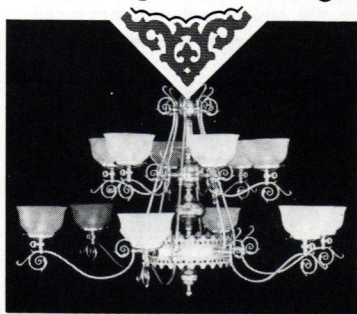
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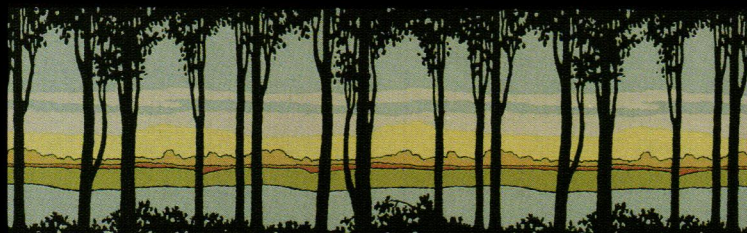
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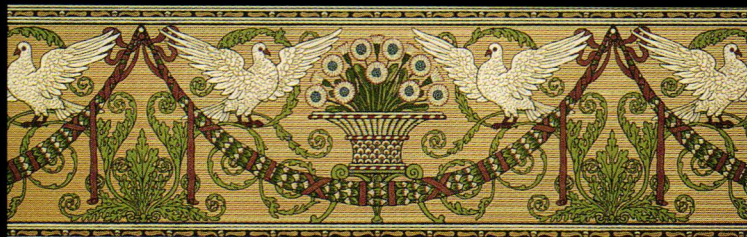
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LEFT: Paneling of the 1960s suited the dark and dispiriting floor and cabinet.
ABOVE: Elmhurst, Illinois, craftsman John Hammond installed beadboard, marble, tile, and a baseboard that recall turn-of-the-century conventions.



clean and simple design emphasized light and efficiency. A walled-up window was uncovered, and double sinks installed. A new cast-iron tub was surrounded with the same white-enameled beadboard that went on the walls; a border above the wainscot added decoration with subtlety. Detailing follows turn-of-the-century conventions. Timeless

utility is the outcome, bolstered by the stylish 1890s radiator, now exposed. The Leatherberrys' bathroom has every comfort favored by late-20th-century homeowners—including whirlpools in the bathtub. But, with its unassuming elegance, it also recalls the timeless bathrooms of houses that, like this one, were ahead of their time. ♦



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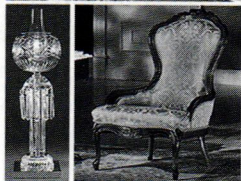
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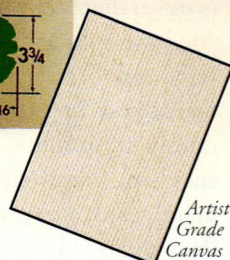
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Romantic Mission

by Patricia Poore

YOU ARE PROBABLY FAMILIAR with the Mission furniture of the American Arts and Crafts movement. You may know something about the preservation of the early Spanish colonial missions of New Mexico, Texas, and California. You've seen contemporary books on Santa Fe style. But: What are the connections?

The Mission Revival flourished in the 1890s and through the 1910s—coincident, that is, with the American Arts and Crafts movement. The two are often confused because they both embrace simple, geometric forms; materials and colors taken from nature; the obvious hand of the craftsman. Certainly, the eastern Arts and Crafts (or Craftsman) movement complemented the design traditions of the missions and the Mission Revival.

Even today, a late-20th-century Mission Revival coincides with unprecedented interest in American Arts and Crafts interiors. Interpretation is the excitement in a revival, but still, we'd like to know the difference between the historical and the newly blended. How do we tease apart the strains of influence and precedent?

SOUTHWESTERN ELMO BACA TAKES A stab at explaining the style variations among Arts and Crafts, Mission, Spanish Colonial, Pueblo Revival, and other related strains. Through

photographs, mostly contemporary, he shows us bold and tasteful examples of houses and interiors either in the West or influenced by Spanish and Indian architecture. More historical than the "Santa Fe" books, more regional than the Arts and Crafts books with national scope, Baca's book

reaching it could indeed apply to me if I wanted it to. Which maybe I do!

The old missions are introduced, with emphasis on their rediscovery during the 1890s and the ensuing Mission Revival. We get thumbnail biographies of Helen Hunt Jackson, Charles Fletcher Lummis, Irving Gill.

After the history chapters, I was still unclear about when the Southwest Mission Revival got mixed up with Stickley furniture. Baca gives a simple enough explanation. When it comes to 20th-century American furniture, he says, Craftsman and Mission are synonymous. Roycroft and Stickley produced nearly identical lines of furniture, associated with the East or Southwest, that they labeled Craftsman or Mission, respectively. The public knew Craftsman products as "Mission."

Major companies based in the Midwest and East dominated the furniture industry until after 1920. Nevertheless, several western designers produced furniture that became a distinctive Southwest Mission style. Interiors were likely to

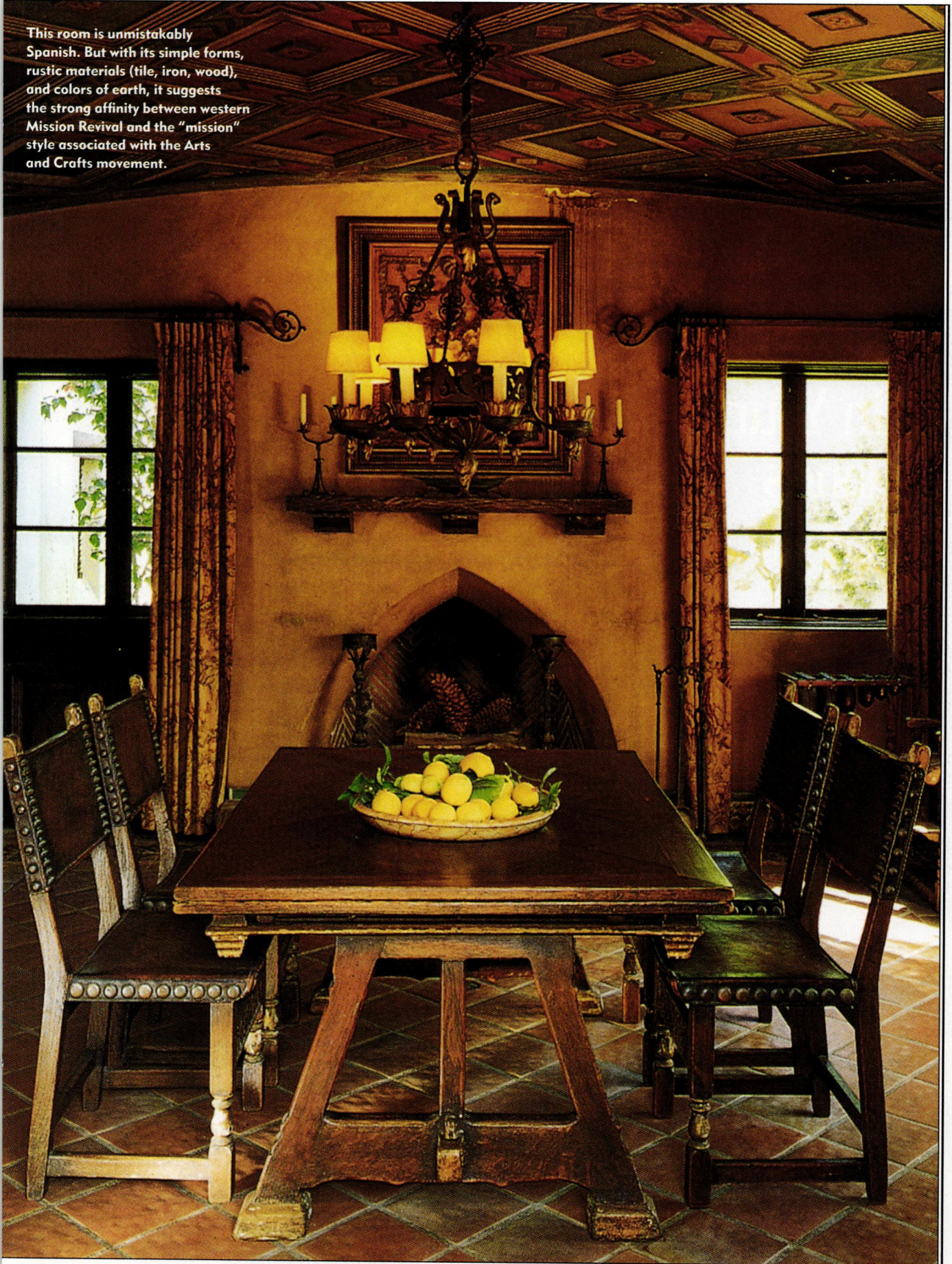
contain Craftsman pieces alongside Spanish baroque and Spanish colonial pieces, especially in New Mexico. Craftsman-style furniture and rooms in the West acquired an exotic personality, fusing the Craftsman aesthetic with Spanish, Japanese, and Native American influences. (Baca calls Lummis's home El Alisal "part hacienda



Constructed of Arroyo Seco boulders, the house of Charles Fletcher Lummis (father of the Mission Style) has been described as "a neo-Mission mystical potpourri" of Mexican, Pueblo, Mission Indian, and New England influences.

is nevertheless of broad interest. If you have a Bungalow, a house of the Arts and Crafts era, a house in the Southwest, or a house with Mediterranean style roots, you'll find guidance here. (None of that applies to me. In any case, I enjoyed it, especially Baca's description of the current Mission Revival, which is so far-

This room is unmistakably Spanish. But with its simple forms, rustic materials (tile, iron, wood), and colors of earth, it suggests the strong affinity between western Mission Revival and the "mission" style associated with the Arts and Crafts movement.





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Native American influence is clear in this Utah bungalow, where indigenous materials, photographs, rugs, and art combine with Stickleby's mission furniture. The Pueblo-derived line of the river-rock hearth dominates the inglenook.

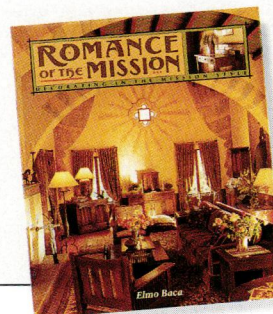
and part bungalow.") Mission Revival was a dynamic and modern-edged movement from the beginning, rather than a historical revival.

A GOOD 50 PAGES OF THIS BOOK ARE devoted to the Mission style today, a new school that pulls together Moorish, Spanish, Spanish Colonial, Arts and Crafts, and Native American design. By 1915, of course, Mission style had become severe and dark in a medieval vocabulary. In the 1990s, the style has returned to its Spanish roots. Strong Mediterranean colors—apricot, bright light green—predominate. The massive furniture of dark oak with copper and leather still exists, but it is merging with other styles, reinterpreted through color, upholstery, and carving. This revival is "Baroque and postmodern," Baca enthuses, "multicultural and romantic, [and] more adventurous."

Typical accoutrements

are familiar: tile work, indigenous weavings and textiles, graceful pottery, metal lamps with mica shades, iron accents with Arabesque or Spanish forms. Baca, a historic preservationist by training, is refreshingly bullish on contemporary talent. He endorses such interpretive artisans as Randolph Laub, Warren Hile, and those at Berkeley Mills, Arroyo Design, and Chaparral Studio. (An appendix gives addresses and phone numbers.)

No surprise that Elmo Baca prefers the current Mission Revival to the Craftsman Revival, also in full swing. The Craftsman Revival he calls purist and scholarly. Mission, he reports, is playful and romantic. Read his book and you'll be hooked, too. ♦



Romance of the Mission by Elmo Baca. Gibbs-Smith, 1996. Hardbound, 144 pages. Through your bookstore, or order Item #A113 [\$37.95 + \$4.50 s/h] from Old-House Bookshop: (800) 931-2931.

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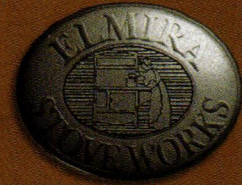


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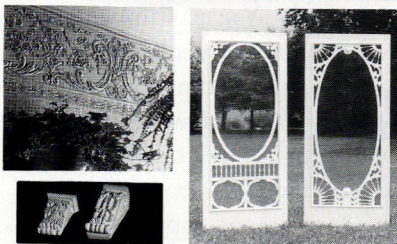


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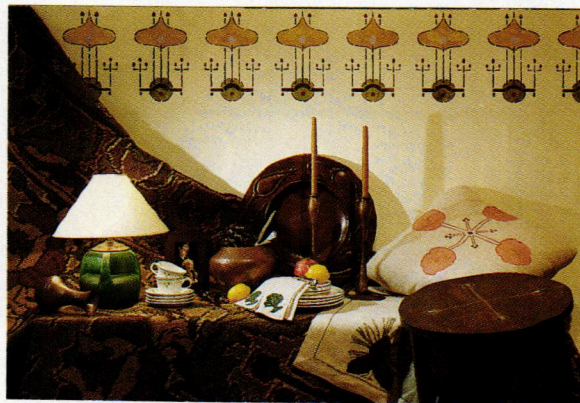
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Atmosphere to Go

by Susan Mooring Hollis

The good news is that my apartment is in a great location and the rent is manageable. The bad news is that it's a white box—and I can't make changes or paint it. But I crave nineteenth-century splendor! I will live in an old house someday, but until then, can you recommend some magic for a dreamer on a budget?

**Emma Stevens
Chicago, Illinois**

WHAT YOU NEED IS SOME PORTABLE antiquity—wonderful old objects that evoke the character of the nineteenth century (and that you can take with you). A collection of small

objects can give you a great deal of pleasure in the collecting and in their display. They are, too, a portable treasure.

Two qualities characterize a good collection: (1) the items should have something in common, be it material, subject matter, place of origin, or merely color; (2) and the items should be meaningful to you. A third quality that many effective collections share is whimsy. But be careful—there's a thin line between whimsical and cute.

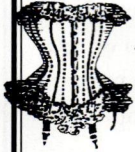
The items in your collection don't have to be valuable. Shells or other natural objects make a beautiful grouping. You may already have the beginnings of a collection (mismatched antique cups and saucers, say, or little boxes in which you keep jewelry or paper clips), but you haven't thought to group them.

Display is as important as the collection itself. The likeliest spot

The vast variety of decorative objects produced during the nineteenth century makes it a period of collectibles.

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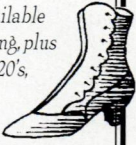
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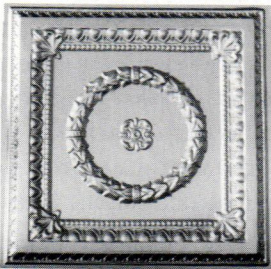
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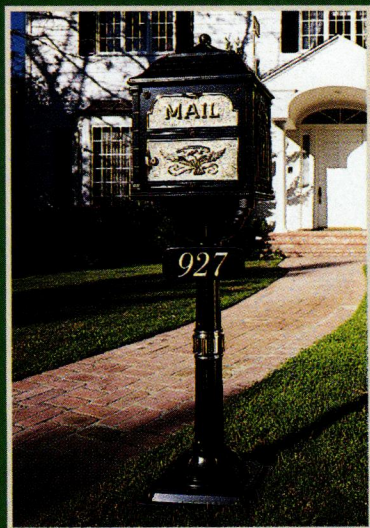
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is as a vignette on a table. It's good to add height to small objects by placing them on stands and easels, and to arrange everything so that there is a sense of movement. Depending on what you collect (and whether your landlord will let you put holes in the walls), wall brackets and shelves are attractive methods for display. Small, simply framed prints or old photographs look stunning hung on the panels of a free-standing screen.

For a sumptuous backdrop, create a room within a room by hanging old fabrics on the walls (which can be done with a minimum of holes). Tag-sale sofas and chairs also benefit from draped fabric, as do little occasional tables. Windows are very expensive to dress elaborately; nineteenth-century windows were usually layered, with a filmy curtain next to the glass and a heavier layer of damask or velvet over that. Today, pre-made lace curtains are not too expensive, and perhaps you'll find old curtains or some lengths of velvet that you can drape over the lace. A flat, shaped lambrequin doesn't require much fabric; you can make it yourself and hang it over the lace. These suggestions will work if you have tall, rectangular windows of an antique proportion. If your windows are more square, you're better off with just the blinds that came with the apartment. Finally, your apartment probably has colorless broadloom; try to find a nearly threadbare Oriental carpet in your price range to lay on top of it.

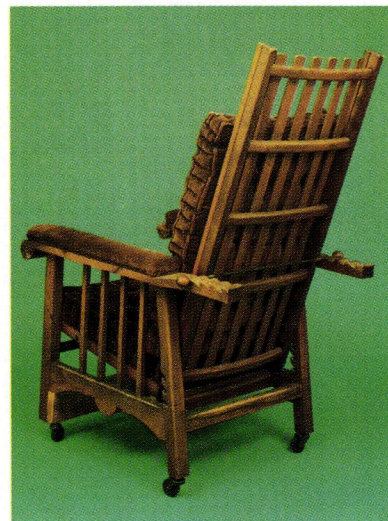
We want to put our feet up at the end of the day, but reclining chairs have always seemed beyond the pale. Can a reclining chair look at home in a period interior (ca. 1790)?

James Stancil and Elizabeth Stroud Edenton, North Carolina

RECLINING CHAIRS HAVE INDEED BECOME an emblem of bad taste, but comfort

is one of the most important components of luxury, and virtually every design era has its comfort furniture.

Wing chairs were common all through the eighteenth century, first used in bedrooms so that invalids could sit by the fire and keep warm. Earliest ones incorporated removable potty seats, in keeping with



The Morris chair was the recliner of the turn of the century. One surprising example is this version, built in the 1890s by Maine Shakers.

their sickroom function. These chairs did not recline, as a rule, but there are reproduction wing chairs which do recline; look for examples that don't require a side lever. If putting your feet up is all that's desired, and you don't need to lean back as well, you might take the easy route and use footstools or ottomans with conventional armchairs.

The nineteenth century saw many new furniture forms, and especially a fascination with mechanical furniture (sometimes called patent furniture). The most famous reclining chair of this era is the Morris chair, but there were others, often built on metal frames. The Morris chair is, of course, the recliner best suited to the Arts and Crafts home, with styling reminiscent of Stickley and Wright. ♦

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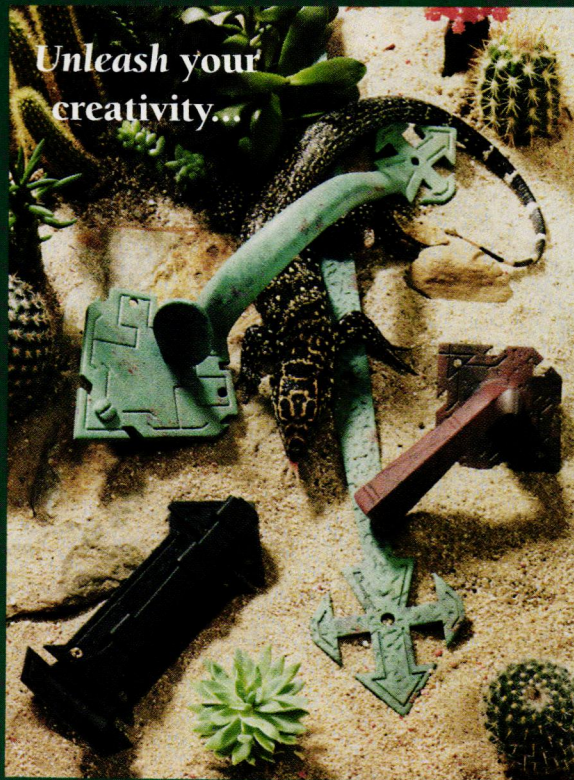
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WHAT DOES NEW YORK City offer to people who love old houses, historic districts, and atmospheric neighborhoods? A great wealth, as it turns out. The city that never sleeps, the city with so much of everything new, has a long history. And although the heated rush of progress has continuously produced newer and bigger buildings, pockets of the past survive. Among skyscrapers are charming two-storey houses,

and tucked into quiet corners are streetscapes that have remained intact since the 1830s. There are historic houses in every borough. Because historic house and neighborhood tours are enjoyable only in manageable portions, we have concentrated this visit on one part of Manhattan.

GREENWICH VILLAGE, once the single glittering capital of American bohemia, is one of the best places to explore architecture that tells a lot about New York, and about how the

McManus Florist, at 69 Eighth Avenue, provides color to the streetscape. Greenwich Village welcomes visitors, but neighborhood shops like these also provide for a firmly settled local clientele.

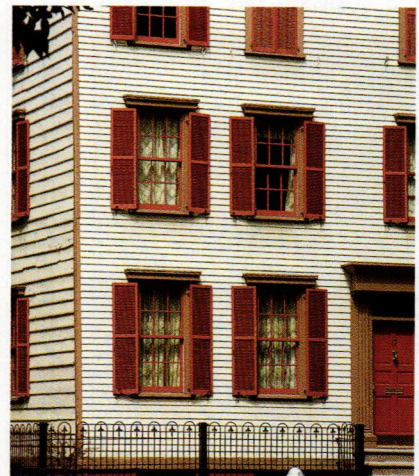
city grew economically and socially.

Greenwich Village occupies the widest bulge of Manhattan Island, the area north of **HUDSON STREET** and south of **UNION SQUARE**. It is uncluttered by high-rises, providing its residents with rare amounts of sunshine and views of the sky.

That contact with nature recalls the Village's origins. A sodden marshland when first settled in the 1600s by Dutch and English settlers, it became a rural refuge after those energetic early residents drained and planted the land. By the mid-18th century, Greenwich was home to large estates. After the Revolutionary War, many of these were subdivided and parceled out to yeoman farmers. By this time the **BATTERY**, two miles south, was already intensely urban. In 1822, a yellow fever epidemic sent about sixty thousand panicked New Yorkers swarming into the airy refuge of the Village and, although most left when the disease retreated, some stayed. Within a few decades, the local population had quadrupled and the small farms were replaced by row houses.

In 1811, ambitious city fathers blueprinted a lockstep grid for the whole of Manhattan. The independent-minded residents of Greenwich vigorously protested; they wanted their rural hamlet to remain a place apart, left to evolve in its own way. They won the fight and to this day the area is distinguished by its web of crooked streets, many crowded with two- and three-storey row houses seventeen decades old. Others are lined with charming cafes and bistros, many of them famous sites of past bohemian activity.

The one area that saw little development during all this 18th and 19th century growth was the swampy plot that became **WASHINGTON SQUARE**. In 1780 the city bought eight acres from a private estate as a site for a public gallows and potters' field. An elm that still stands at the northwest corner of the square was the hanging tree until 1819, and some twenty thousand corpses were interred there before 1826, when the field became the National Guard parade ground. In 1850 the plot was turned into the beginnings of the park



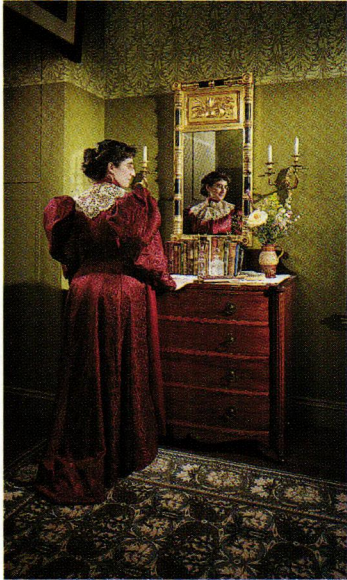
TOP: A garden at 19 Barrow Street shows how beautifully growing things integrate with city architecture. **LEFT:** The Minetta Tavern at 113 MacDougal Street. **ABOVE:** 17 Grove Street, built in 1822, is the city's best-preserved wood-frame house.

seen today. The famous memorial arch, designed by Stanford White, was erected in 1892. Stanford White also designed the richly ornamented **JUDSON MEMORIAL CHURCH, TOWER AND HALL**, which anchor **WASHINGTON SQUARE SOUTH**. **WASHINGTON SQUARE**

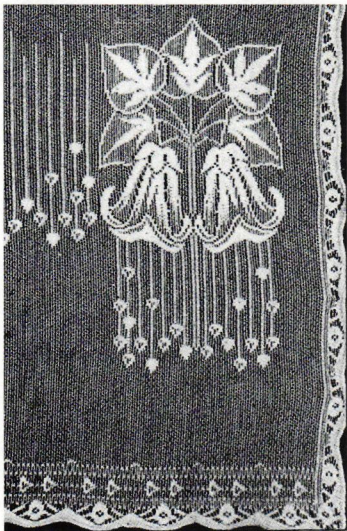
NORTH is home to a row of handsome Greek Revival houses built in the 1830s. Known as the "Row," they belong to New York University and house administrative offices, but the brick exteriors, with their tall windows, remain unchanged. Henry

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James set his novel *Washington Square* at Number 19, where his grandmother lived. His description of her parlor is famous for its evocation of patrician city life.

Just north of Washington Square, at 47 Fifth Avenue, is the Irad Hawley House, now the **SALMAGUNDI CLUB**. The oldest artists' club in the nation, it has occupied the Hawley residence since 1917. Originally built in 1853 for the president of the Pennsylvania Coal Company, this is the last survivor of the mansions that once lined lower Fifth Avenue.

The oldest and most picturesque part of Greenwich Village begins west of Sixth Avenue. In the **WEST VILLAGE**, the graceful façades of Federal houses retain their fanlights and side columns. Another Federal survivor is the simple **ST. LUKE'S EPISCOPAL CHURCH** on **HUDSON STREET**, built in 1822. **GROVE STREET** has tiny two-storey houses dating to the 1820s, and at its terminus at Hudson Street,

Mid-19th-century houses on Grove Street show how Greenwich Village can embody the charm of the past in the middle of a noisy metropolis.

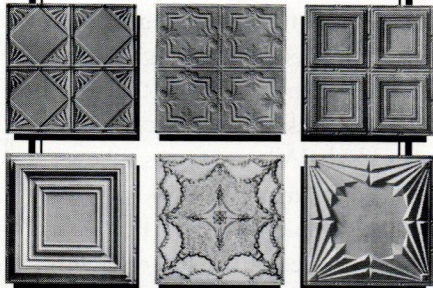
a cul-de-sac formerly named **MIXED ALE ALLEY** because it housed laborers at the local breweries is now an exclusive and quiet 19th-century enclave known as **GROVE COURT**. The **JONES STREET HOUSES**, numbers 26, 28, and 30, are virtually intact Greek Revival row houses which typify vernacular urban residential design of the 1840s. Of special note are the original stoops, wrought-iron railings, temple-like entrances, and dentiled cornices.

Another relic of the Greek Revival is **LA GRANGE TERRACE**, at numbers 428, 430, 432, and 434 **LAFAYETTE STREET**. Also known as **COLONNADE ROW**, these four houses survive from a row of nine marble-fronted residences that, at the time of their completion in about 1833, were among the grandest dwellings in New York. Originally occupied



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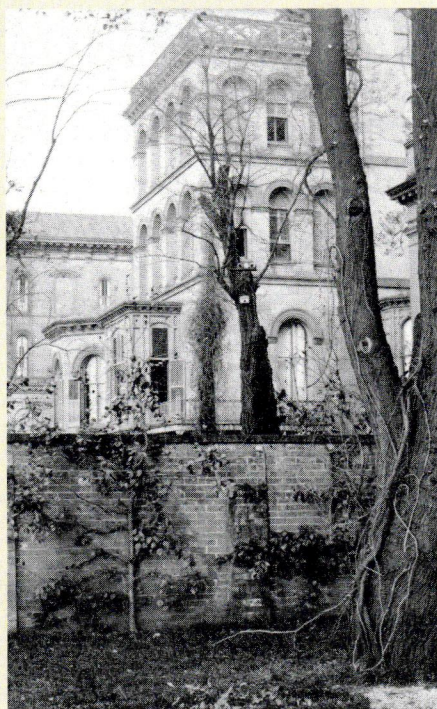
BROOKLYN is a week's exploration all in itself, with wonderfully historic and architecturally exciting neighborhoods in **BROOKLYN HEIGHTS**, **PARK SLOPE**, and **PROSPECT PARK SOUTH**. Although lack of maintenance has diminished **PROSPECT PARK**'s attraction to visitors, it is still worth the trip. Designed by the great **Frederick Law Olmsted** after his brilliant plan for **Central Park** garnered universal acclaim, it also incorporates the curved carriage roads opening into stunning vistas that **Olmsted's** best work is known for. In fact, the designer himself thought **Prospect Park** the better of the two great urban parks, saying that **Central Park** had served as practice for the huge engineering feat that was **Prospect Park**. The splendid structures in the park, including several bridges and **The Oriental Pavilion**, were designed by **Calvert Vaux**.

In **QUEENS**, **HUNTER'S POINT**, and in the **BRONX**, **LONGWOOD** and **RIVERDALE** give a sense of the past. **STATEN ISLAND** still has some of its historic farmland.

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There is more—a great deal more—but these are a beginning. With a pair of walking shoes and a lot of time, you can get started on the kind of long, visually stimulating walks that are only possible in a great city. Because, after all, the countryside doesn't have so many intimate bistros where the footsore explorer may rest and imbibe.



Waterside of private residences along the Promenade: stunning architecture in Brooklyn Heights to this day.

by the city's most fashionable families, the houses began to deteriorate after the Civil War as the wealthy moved out of this neighborhood. The row now contains apartments, restaurants, and small theaters.

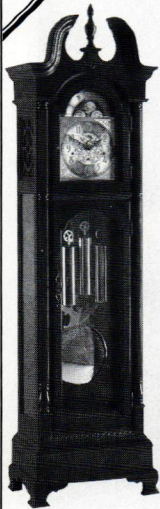
Many visitors who come to **Greenwich Village** today look for signs of the famous bohemian life that flourished here during the first decades of this century. Its beginnings go back to the 1850s, when poet **Walt Whitman** crossed over to **Manhattan** on the **Brooklyn ferry** to spend his evenings at **Pfaff's**, a basement beer hall on lower **Broadway**. He mixed with what his biographer **Paul Zweig** described as a "ragtag crowd of artists, actors, and literary people, as well as free lovers, radicals, and vegetarians."

It was this kind of "ragtag crowd" that **Greenwich Village** became famous for during its heyday, when revolutionary **John Reed** was a regular at socialite **Mabel Dodge's** salon at **23 FIFTH AVENUE**, along with **Walter Lippman**, **Theodore Draper**, **John Sloan**, and most other figures on the American cutting edge. *Masses*, the lively magazine founded in 1913, was the voice of these modernists. When it denounced America's entry into **World War I**, *Masses* was officially suppressed and four of its editors stood trial for what was euphemistically referred to as unpatriotism. The term "Greenwich Village radical" entered the American idiom at this time, along with "Greenwich Village artist." The terms were as often uttered in scorn as in praise. By the 1920s, poet and critic **Malcolm Crowley** said that **Greenwich Village** had become "not only a place, a mood, a way of life, but also a doctrine ... a system of ideas." In the 1920s poet **Hart Crane** lived at **45 GROVE STREET**, e.e. cummings lived on **PATCHIN PLACE**, and **Edna St. Vin-**

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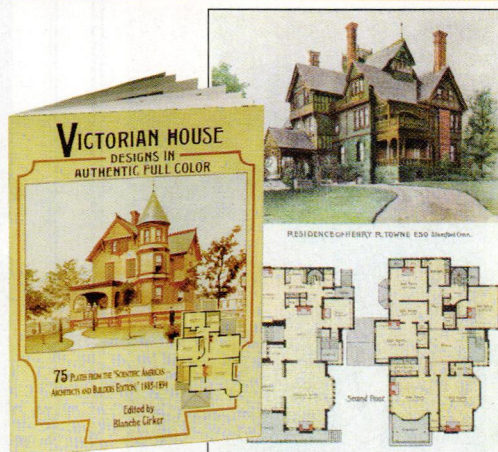
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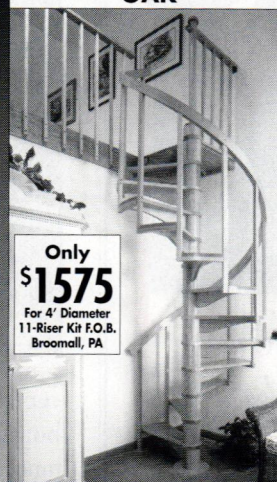
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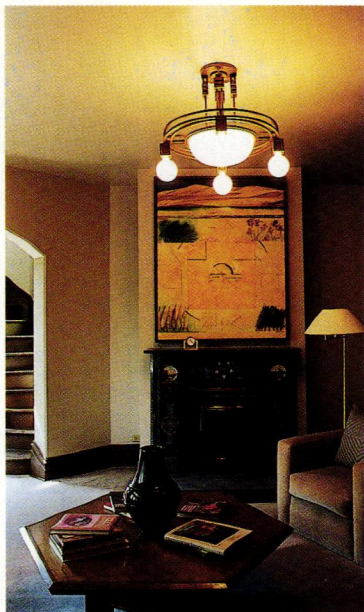
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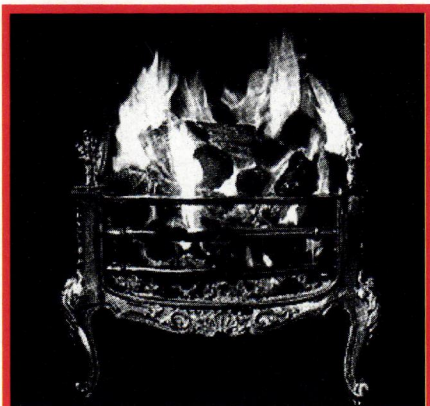
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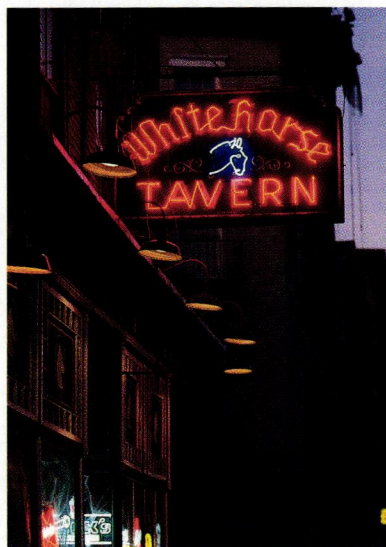


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LEFT: The White Horse Tavern at Hudson and 11th Streets was founded in 1880 and is one Greenwich Village's more famous watering holes.

ABOVE: Inside the tavern, a plaque is mounted above Dylan Thomas's booth.

sellout white crowds. Cafe Society, New York's first integrated music club, opened at One Sheridan Square in 1938. Lena Horne sang there, as did Billie Holiday. It closed in 1950, but its spirit lived on, and when a young musician from Minnesota came to Greenwich Village in the early 1960s, he found a home. Bob Dylan's new sound flourished at Village folk music clubs.

cent Millay burned her candle at both ends on **BEDFORD STREET**. Her nine-and-a-half foot wide house was the narrowest in all the Village, but there was room enough for her glamorous romanticism.

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The counterculture of the '60s was thought new and radical by its members, but for Greenwich Village it was just the latest in a long parade of those who march to the beat of different drummers. For those who find the grid of Manhattan too straight, too narrow, and altogether too confining, Greenwich Village continues to provide a view of the sky. ♦



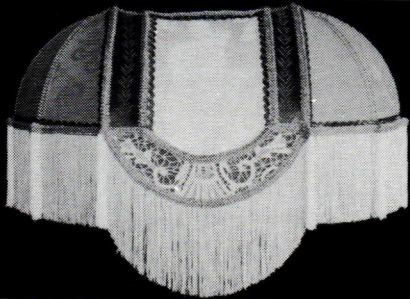
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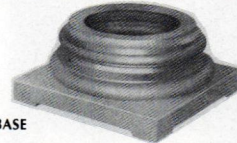


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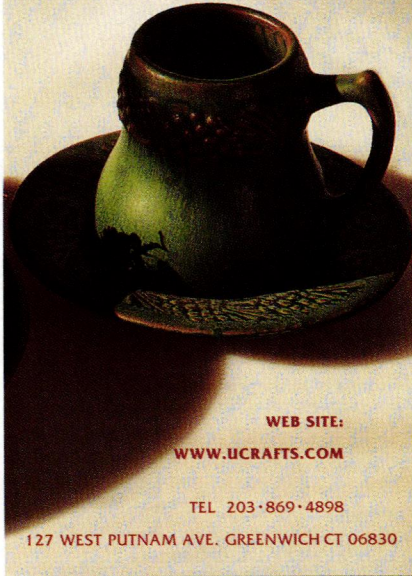
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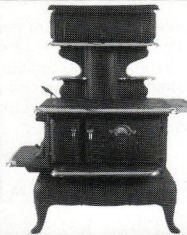
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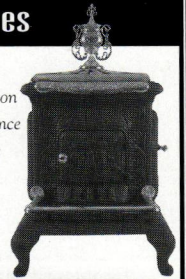
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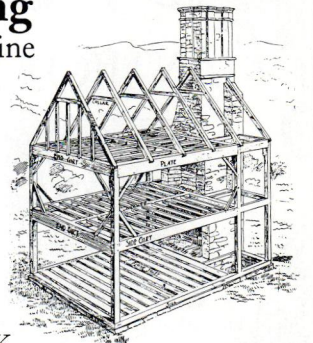
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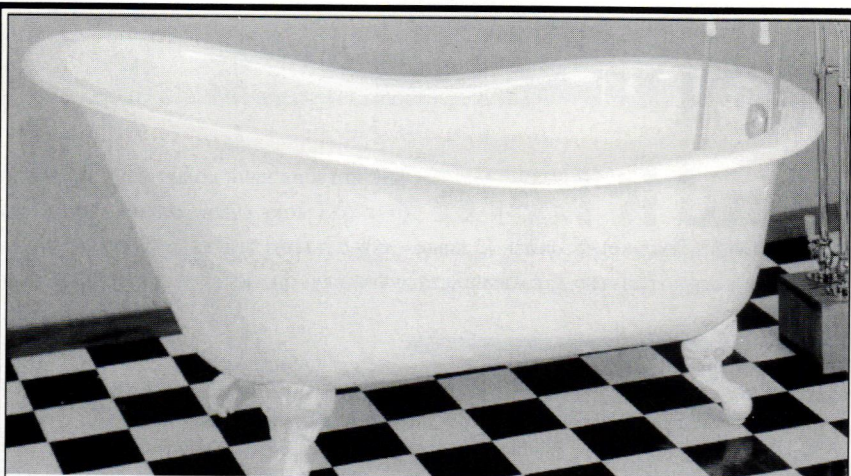
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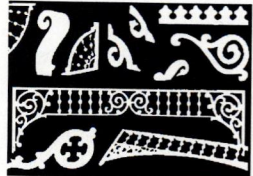
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pp. 13-20

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Profile: Artistic License

pp. 22-30

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Brownstone Aesthetic

pp. 36-41

p. 37 Wallpaper: Bradbury & Bradbury Art Wallpapers, Anglo-Japanese roomset, P.O. 155, Benicia, CA 94510; (707) 746-1900. **p. 38** Wallpaper: Bradbury & Bradbury (see above) ■ Wallpaper in hall (not shown) by J.R. Burrows & Co., P.O. Box 522, Rockland, MA 02370; (800) 347-1795. **p. 40** Wallpaper: Willow Bough from "In the Morris Tradition," Bradbury & Bradbury (see above). **p. 41** Kitchen lighting by Roy Electric, 22 Elm St., Westfield, NJ 07090; (800) 366-3347 ■ Kitchen construction by owner.

Old Things Only

pp. 42-47

p. 42 Ironwork by Russell Pope, Newmarket, NH (603) 659-2595 ■ Carving on beams: Ron Raiselis, (207) 339-0300 **p. 44** Reproduction furniture by Alan Breed, York, ME (207) 384-5938 ■ Dining room draperies by Nancy Cook, North Berwick, ME (207) 698-1664 **p. 45** Panelling and window woodwork in dining room: Stuart Worthing, York, ME (207) 439-5486 **p. 46** Front staircase, turnings, railings, finial by Alan Breed, see above. ■ Living room and bedroom mouldings are by Jack Kane, Portsmouth, NH (603) 436-9310.

Copshaholm

pp. 50-55

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Arts & Crafts Gardens

pp. 68-75

Judith Tankard has written a number of books on historic garden design, among them *Gertrude Jekyll: A Vision of Garden and Wood*, and *The Gardens of Ellen Biddle Shipman*. She is working on a book about Arts & Crafts Gardens.

To the Trade

pp. 76-80

p. 77 Screen covered with "Pergamon Stripe", Silk Gallery ■ Plate and vase by Ornamenta. ■ Laverder and gold diamond-patterned fabric: Faberge Silk "Sovereign." ■ Gold damask is a hand-woven 1772 document fabric, "Harwood," by The Humphries Weaving Company. ■ The full-sized portrait by an unknown artist is of Mrs. Cushing, a member of a late 19th-century Rhode Island textile mill family. ■ Carpets are hand-woven Brussels and Wilton from The Newbury Company. ■ Red and gold fabric is a Pugin design for the House of Lords, 1842, hand-woven to order from the Humphries Weaving Company. ■ All are available at: Classic Revivals, Inc., 1 Design Center Place, Suite 534, Boston, MA, 02210 (617) 574-9030 ■ Caroline Stride is available at (508) 283-3255.

Before and After: Wrightful Way

pp. 84-86

p. 84 "Portrait Lite" toilet by Kohler (414) 457-4441 ■ Lighting fixture: Victorian Lighting Works, Centre Hall, PA (814) 364-9577 ■ Stencil: "Firebush" by Yowler and Shepps, 3529 Main Street, Conastoga, PA (717) 872-2820. ■ Bath-tub: "Ardenne" by Porcher (800) 338-1756 ■ Barbara Marseille lives and works in Port Townsend, WA (360) 385-4267 ■ Craftsman John Hammond of Elmhurst, IL, installed beadboard and more. He can be reached at (630) 832-9391.

Romantic Mission

pp. 88-90

Elmo Baca mentions the following craftspeople as especially pertinent: Arroyo Designs (Mission and Craftsman furniture), 224 North 4th Ave., Tucson, AZ 85705; (520) 844-1012 ■ Berkeley Mills Studio (Oriental and Western-Craftsman furniture), 1714 Paseo de Peralta, Santa Fe, NM 87501; (505) 982-4584 ■ Warren Hile Studio (Southwest mission/Craftsman furniture), 89 East Montecito Avenue, Sierra Madre, CA 91024 (818) 355-4382 ■ Randolph Laub Studio (Southwestern Craftsman furniture), 310 Johnson Street, Santa Fe, NM 87501; (505) 984-0081.

Decorating Answers

pp. 92-94

A resource for the collector is *Cherished Objects: Living with and Collecting Victoriana* by Allison Kyle Leopold.

History Travel

pp. 96-102

Two books especially helpful for the visitor exploring New York City's historic sites: *Guide to New York City Landmarks* by the New York City Landmarks Preservation Commission, and *Old Greenwich Village, An Architectural Portrait* by Steve Gross and Susan Daley, introduction by Sam Tanenhaus.

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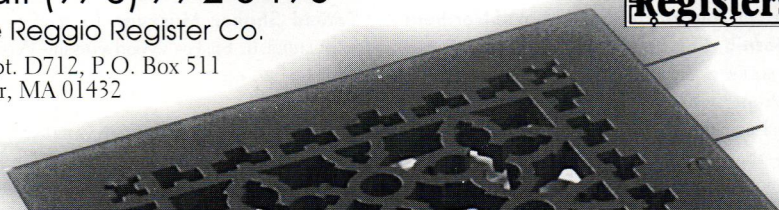
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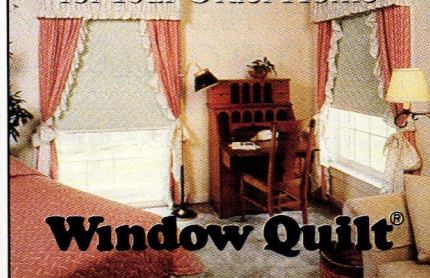
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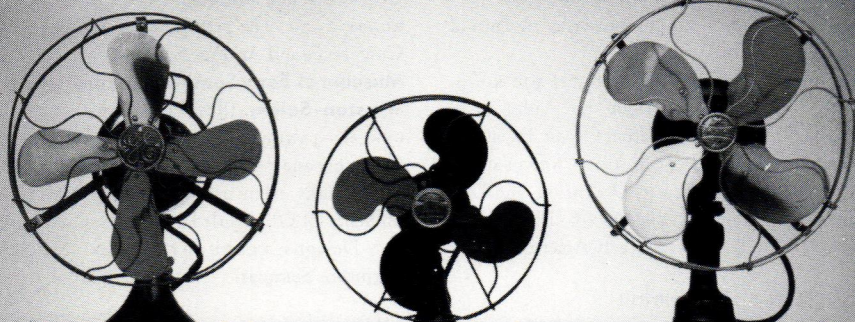
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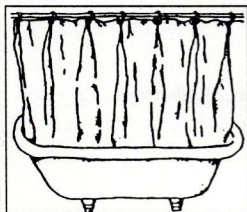
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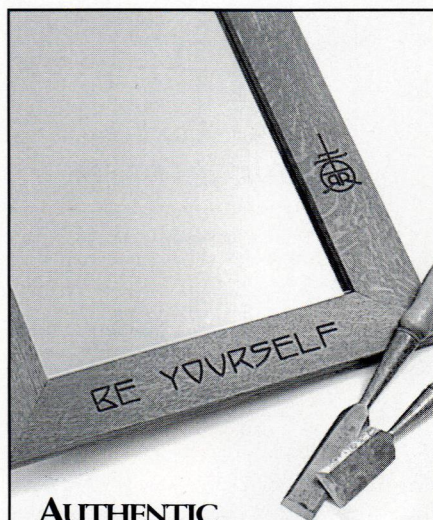
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Rockwood Museum, Wilmington. (302) 761-4340. NOVEMBER 25-JANUARY 4: A Turn of the Century Christmas
Historic Houses of Odessa. (302) 378-4069. NOVEMBER 18-DECEMBER 31: Yuletide in Odessa Recreates Scenes from *Oliver Twist*.
Winterthur. (302) 888-4600. SEPTEMBER 27-JANUARY 31: Deceit, Deception, and Discovery. JANUARY 18-FEBRUARY 6: Perspectives on the Decorative Arts in Early America.

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National Building Museum. (202) 272-2448. OCTOBER 10-JUNE 30: Planning Washington's Monumental Core: L'Enfant to Legacy. DECEMBER 5-MAY 11: Civics Lessons: Recent New York Public Architecture.
The Textile Museum. (202) 667-0441. DECEMBER 13: A Collector's Look at Aesthetics of Oriental Carpets.

Illinois

Smart Museum of Art, Chicago. (312) 702-8020. JANUARY-MARCH: Archibald Know, Liberty of London Designer and Master of British Art Nouveau

Iowa

Amana Colonies. (800) 245-5465. DECEMBER 6-7: Prelude to Christmas.

Massachusetts

Cape Ann Historical Association, Gloucester. (508) 283-0455. NOVEMBER-JANUARY: Oriental Rugs of the Silk Route.
Concord Museum. (978) 369-9763. NOVEMBER 22-JANUARY 5: Family Trees: Generations of Storytelling.
Hancock Shaker Village, Pittsfield. (413) 443-0188. DECEMBER 6&7: Christmas at Hancock Shaker Village. FEBRUARY 14-16: Winter Weekend at Hancock Shaker Village.
Historic Deerfield. (413) 774-5581. NOVEMBER 28-JANUARY 5: Holiday Exhibit. NOVEMBER 29: Annual 17th Century Celebration.

New Hampshire

Sandwich Historical Society, Center Sandwich. (603) 284-6915. DECEMBER 6, 7: Christmas at

the Elisha Marston House
Enfield Shaker Museum. (603) 632-4346. DECEMBER 6: Shaker Woodworking Workshop.

New York

Metropolitan Museum of Art. (212) 535-7710. NOVEMBER 16-MARCH 2: Flowers Underfoot: Indian Carpets of the Mughal Era.

North Carolina

Grove Park Inn, Asheville. (800) 438-5800. FEBRUARY 2-22: The 11th National Arts and Crafts Conference and Antique Show.
Museum of Early Southern Decorative Arts, Winston-Salem. (888) 328-5360. SEPTEMBER 20-JANUARY 11: Quilts, Coverlets, and Counterpanes: Selections from the MESDA Collections. DECEMBER 9: Old to New: The Influence of Old Quilt Patterns on Contemporary Designs. FEBRUARY 20-21: MESDA Furniture Seminar.

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German Village Society, Columbus. (614) 221-8888. DECEMBER 7: Holiday Tour of Homes. DECEMBER 21: Luminaria-Lighting of the Village.
Zoar Village State Memorial. (330) 874-4336. DECEMBER 6&7: Christmas at Zoar

Pennsylvania

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Preservation Alliance for Greater Philadelphia. (215) 569-3187. DECEMBER 2: Turn of the Century Jewish Philadelphia
Rose Valley Borough 75th Anniversary. (610) 891-0730. FEBRUARY 18: The Ecology and History of Ridley Creek.

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Old City Park, Dallas. (214) 421-5141. DECEMBER 6, 7, 13, 14: Candlelight at Old City Park
Bayou Bend, Houston. (713) 520-2600. DECEMBER 3-5: Women's Work: Textile and Needlework. DECEMBER 4-6: Treasures from their Tables: Americans and Their Silver. DECEMBER 11-JANUARY 3: The History of Yuletide.

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Belle Grove Plantation, Middletown. (540) 869-2028. DECEMBER 13-22: Christmas at Belle Grove

Wisconsin

Rock County Historical Society, Janesville. (608) 756-4509. NOVEMBER 1-JANUARY: Mother Goose, the Exhibit. NOVEMBER 20-DECEMBER 31: 'Twas the Night Before Christmas



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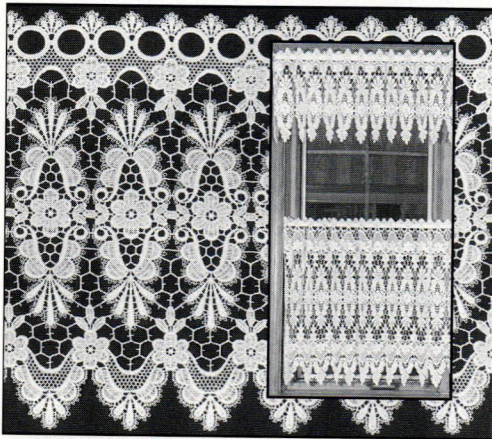
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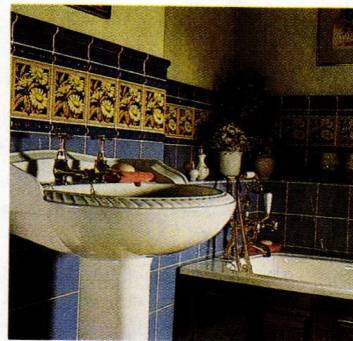
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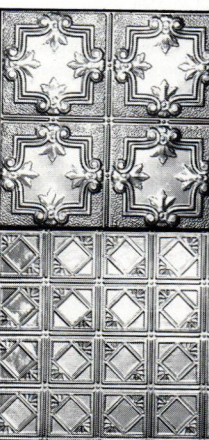
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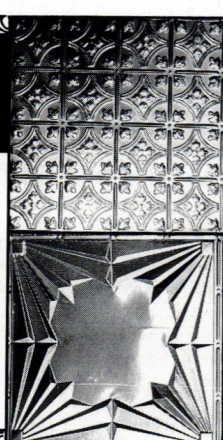
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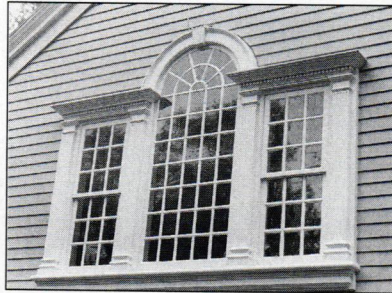
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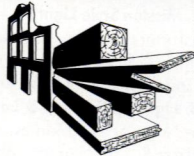
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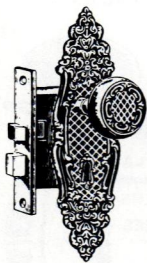
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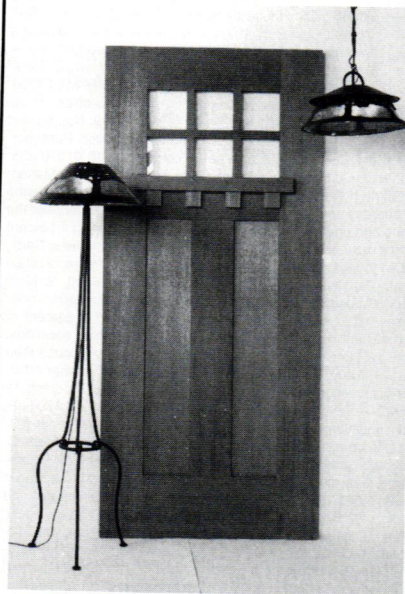


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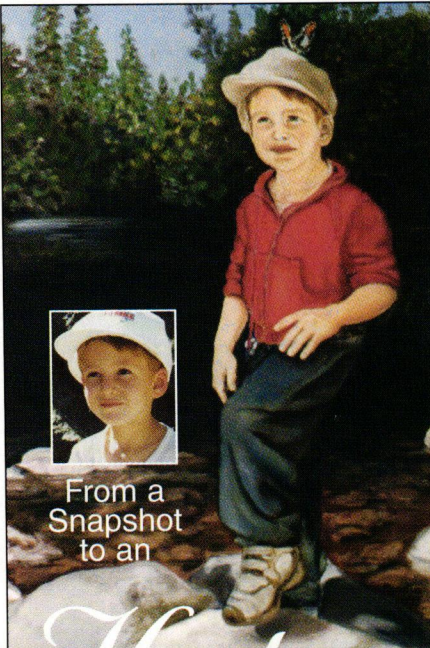
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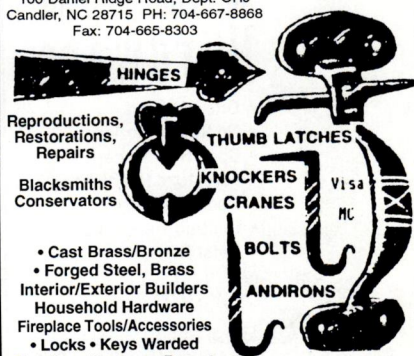


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