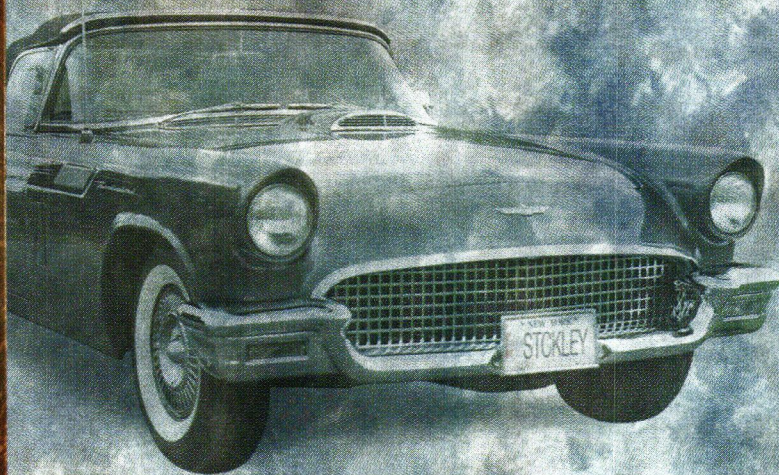
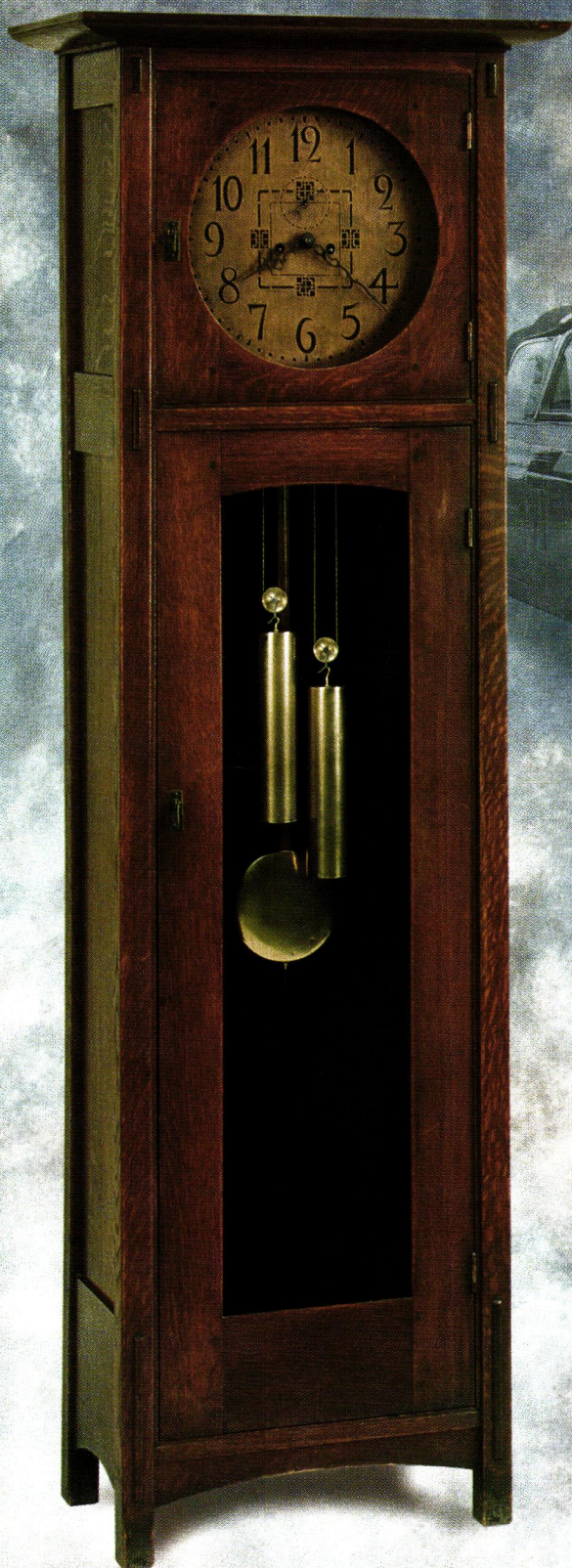


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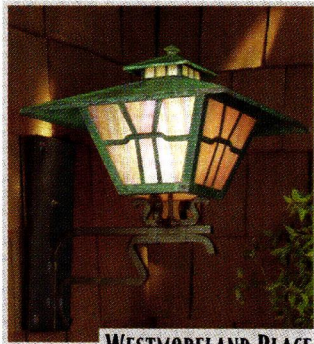
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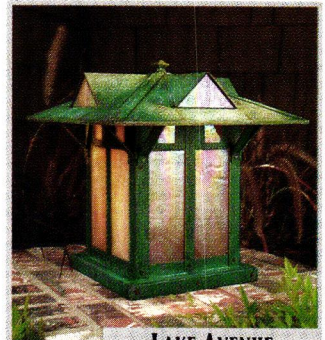
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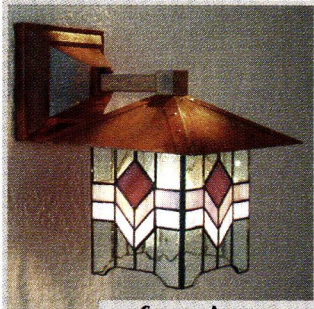
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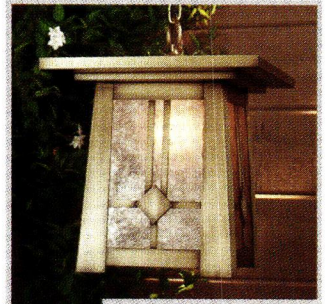
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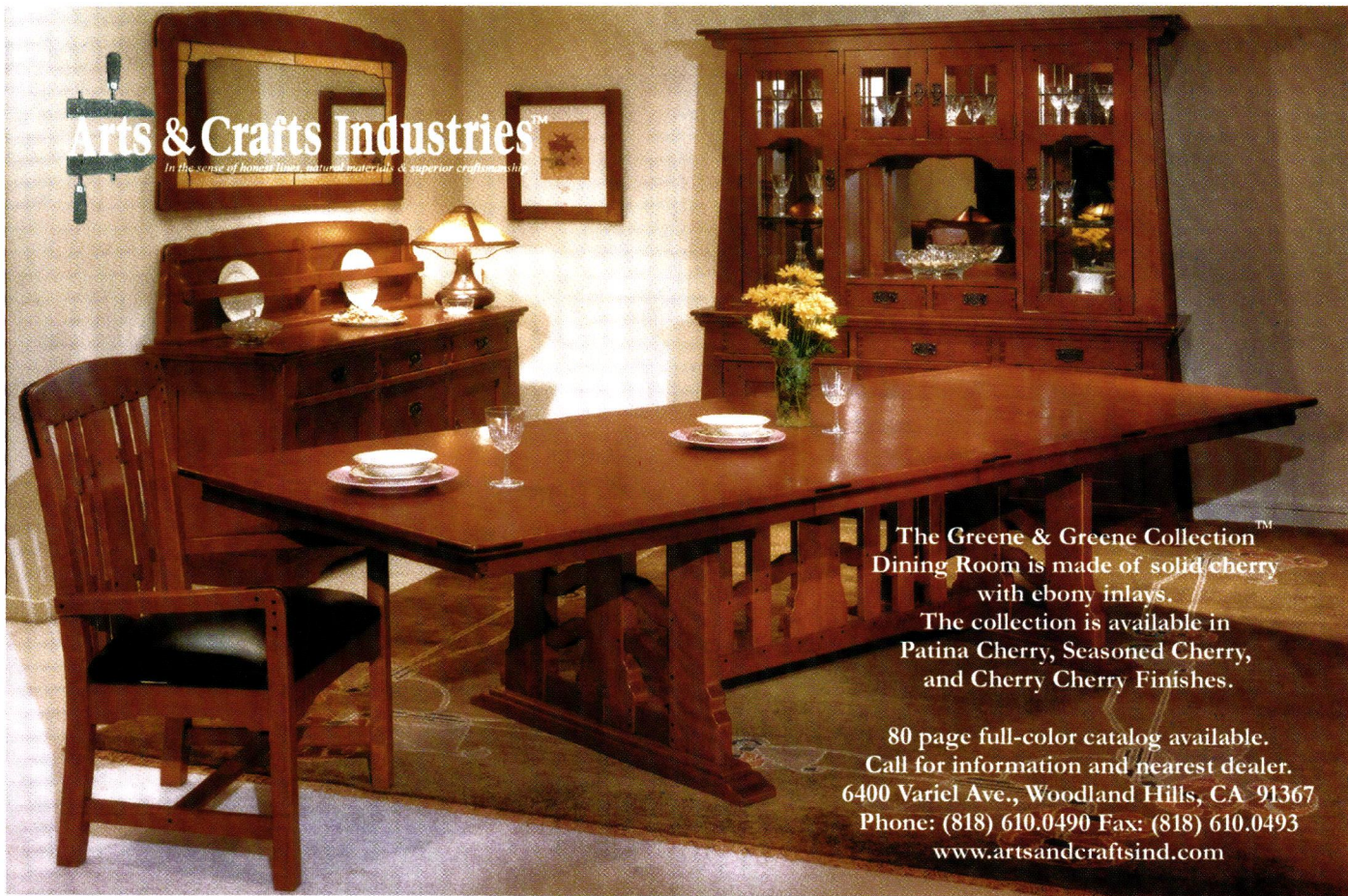


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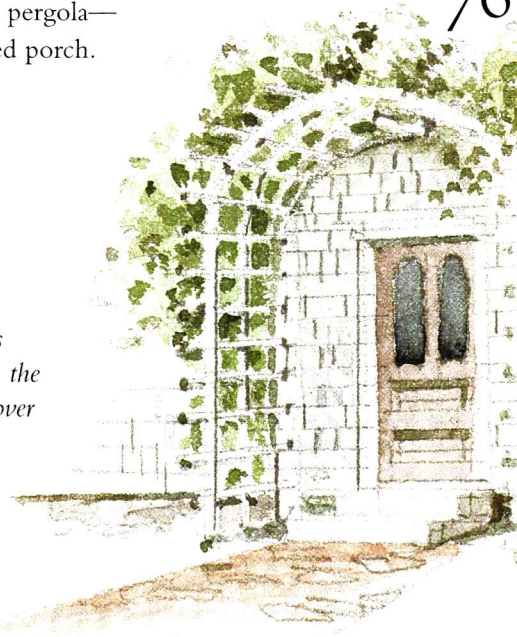
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ON THE COVER: *In a once-derelict Los Angeles Bungalow, French doors lead to the garden from the period-style kitchen. Cover photograph by Jeremy Samuelson.*

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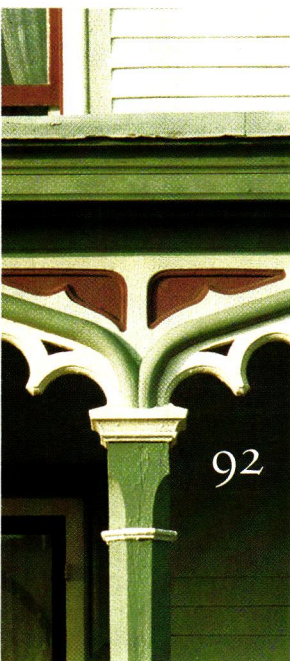
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Living Color

ON ROCKY NECK—"America's Oldest Art Colony"—I see a favorite little house with a sign out front: AVAIL. SUMMER RENTAL. "Hmmm, how much?" wonders my alter ego, the single novelist who sails. Not only is it well located, and surrounded by a cottage garden, but it's also painted pale turquoise, with its shutters orchid pink. Probably *very* expensive. Passing by with the dogs, I muse on the power of color. ■ My first married apartment was a brownstone floor-through in Brooklyn: three rooms in an unbroken row. Painting the sunny bedroom up front a deeper color than other linen-white rooms would, I thought, nicely break up the long narrow space. By cutting our food budget (who needs milk in a carton? I'll buy the powder!) and rolling coins, we saved up the twenty bucks for a gallon of good paint, choosing a soft tan. Halfway along the first long wall I started to cry. It was that horrible Crayola color once called "flesh." (This is how I learned about painting color samples.) Gut-wrenching as it was, I knew I couldn't live with it. Several weeks later we could afford another can of paint—and what a leap of faith we took, this time choosing a quite dark, rich charcoal brown. It was beautiful and sophisticated. Because it was so accurate, I still remember the name of the paint color: Mink Paw.



I thought of that episode yesterday, when Craig [Mr. Toftey, our architect] brought over a boardful of 2x2 sample chips so we could pick the new foundation's masonry paint. We want it to match, more or less, the granite foundation of the original old house. Craig and I hemmed and hawed, finding pleasant-enough colors with names like "Twilight Mist" to be too greenish, too light, cooler than real granite, and so on. Finally, there it was: dark but complex, neutral but on the warm side, and with no undertones that clash with clapboards or trim. What was the name on the color chip? "Stone." Duh.

At home, I moved away from brown and grey after the kids were born, to the glow of orange shellac, to grass green and purple and Swedish gold. It seems the older I get, the less risky I find color, and the more I want to be surrounded by all the colors of life.



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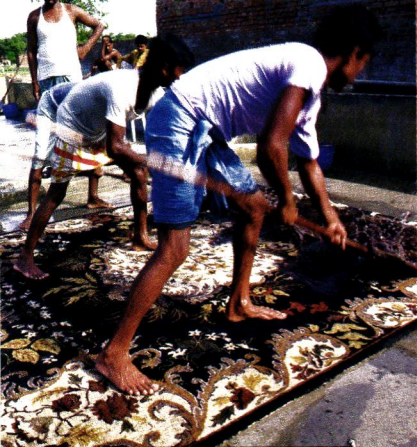
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LETTERS *from readers*

DESIGNER FINDER

THE REMADE SHINGLE-STYLE house on Long Island is one of the most successful projects I've seen. ["A Family's Vision of Summer," July 2001] Despite the enormity of the remodeling, I couldn't tell the old rooms from the addition. The house has a period feel, and great details. I cannot, however, locate the architect mentioned in the story, Rick Esposito. Can you help?

—GWEN SMITH
Summit, N.J.

RICK ESPOSITO maintains a satellite office in New York, but has moved his base of operations to Miami Beach, Florida. Rick Esposito Designs: (305) 993-4112

TRAILER FINDER

MY BOOK *Storybook Style* is nearing publication, and I'm on to the next project. Your readers were so helpful when I put out a request for leads on Hansel-and-Gretel cottages, I'm going to come to you again with my new query: Send me leads on restored trailers. (You know, Airstreams, etc.) Better still, send scouting pictures (by mail or jpeg). Thanks!

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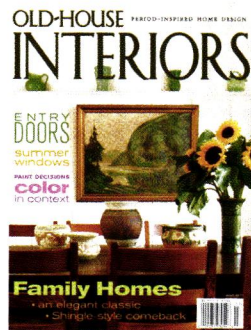
I LOVED THE ARTICLE "Painting with Plants," [July 2001], but I'm even more fascinated by the house! Please do something on this exterior. How did he go from so plain to so fancy?

Were there shadows under the vinyl siding to guide him or did he [design it himself]? By the way, your magazine is one of two that I must read the day it comes.

—KAY COURTNEY
Grand Rapids, Mich.

That's the Seattle house of Brian Coleman, our West Coast editor, and Howard Cohen; we'll be featuring it next year.

—P. POORE



NOT SO OLD NEWS

I HAVE BEEN reading your magazine for one year and I'm happy to say this is my favorite magazine. I've noticed that you don't have many articles on homes that are fifty to sixty years old. I live in

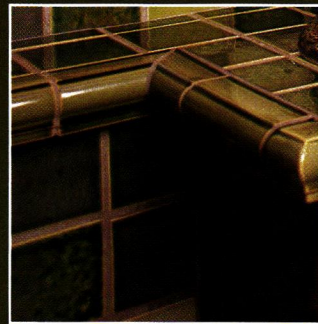
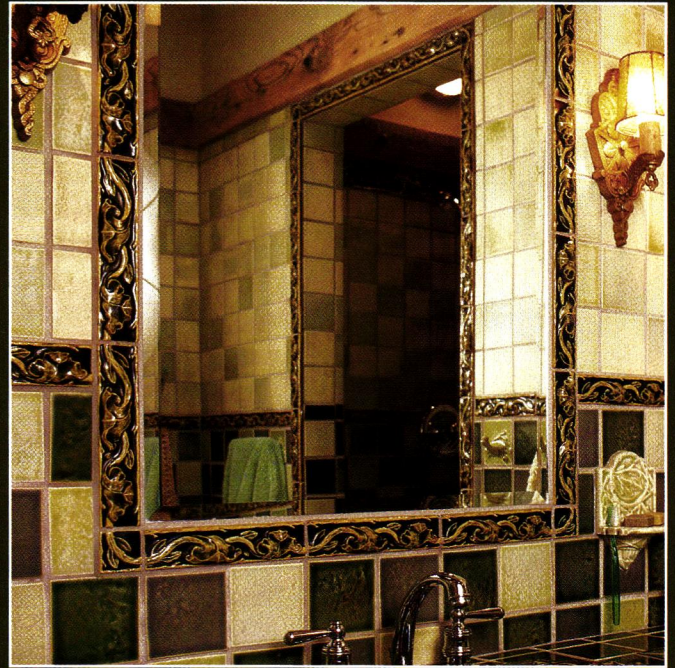
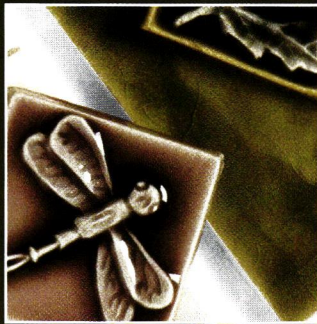
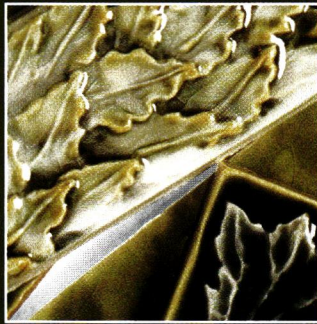
a 55-year-old Colonial and would love to see advice on decorating it. My kitchen is small and there aren't any cabinets. Did they use furniture [instead of built-in cabinets]? I have beautiful bold mouldings in my home, but they have all been painted. Or was that the style back then?

—DAWN PETRO
Carteret, N.J.

It's great you realize that your 1946 Revival house has historical merit. Kitchen cabinets were common by then; perhaps yours were the popular metal units of the time and have since rusted. As for the woodwork: A mid-century Colonial Revival house probably had painted woodwork from the start. If it's a hardwood like oak and has a first layer of varnish or shellac, it had a "natural" finish. If it's a softwood and you see paint in the pores, it was always painted. —P. POORE

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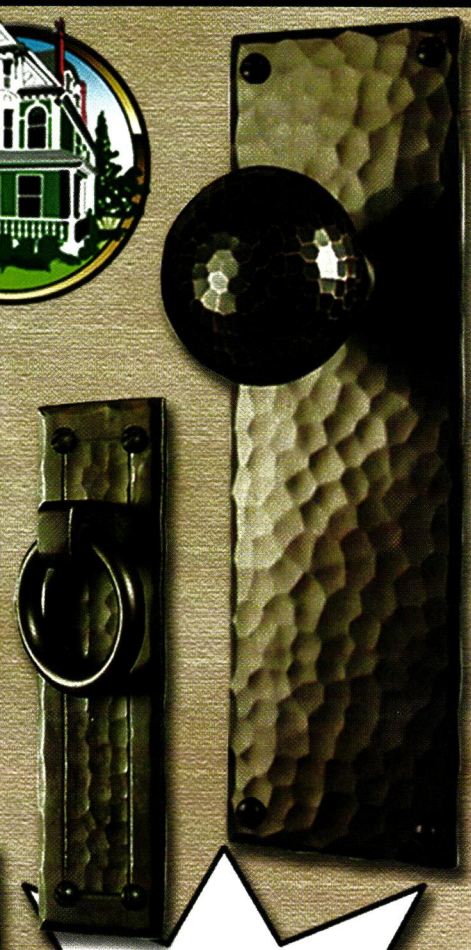
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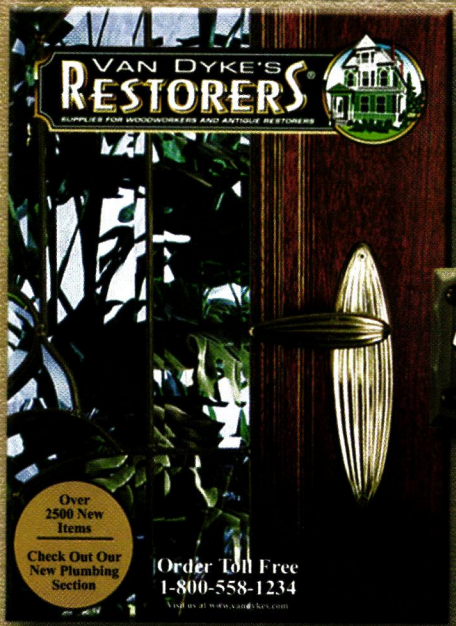
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news & VIEWS

BOB PAGE Self-confessed flea-market junkie Bob Page turned a china-collecting addiction into a \$75 million-a-year business when he founded Replacements in 1981. With 150,000 patterns, his North Carolina showroom arguably houses the largest collection of 19th- and 20th-century china, crystal, and flatware in the world. Many patterns can be called up full-size on any of the showroom's computers. Even if you aren't hunting for pieces to complete a vintage set, check out the 500 most requested patterns in the "Wall of China." You'll probably spot your mother's (and grandmother's) dishes, as I did. Cases in the showroom include not-for-sale rarities like early Spode china and limited-edition, mid-20th-century patterns like Franciscan Poppy (above right), produced only in 1942. "To me, it's the prettiest Franciscan pattern they made," says Page, who points out that Franciscan Ivy boomed after Lucille Ball chose it for Lucy's New York apartment in "I Love Lucy." Replacements is just off I-40 east of Greensboro, N.C. (look for exit signs), or contact (800) 737-5223, replacements.com.



Bungalow Lore

The Windy City is the first stop for a traveling exhibit on the Chicago Bungalow, opening Sept. 15 at the Chicago Architecture Foundation. The show features photographs, models, and blueprints of brick-faced, stone-trimmed bungalows in the unique Chicago style. The exhibit

also includes samples of Arts and Crafts handiwork typical of bungalows in Chicago neighborhoods, plus videotaped interviews with bungalow owners. After the show closes Nov. 20, it will travel to Washington, D.C., Seattle, Pasadena, and Portland, Oregon. Contact CAF, (312) 922-3432.

East Side Modernism

The exhibit "Modern Architecture on the Upper East Side" celebrates landmarks of the future Sept. 20–Dec. 15 at the New York School of Design. Some of the finest examples of post-World War II architecture, from International to Post-modern, can be found in the posh neighborhood east of Central Park. Among the showcased buildings are Manhattan House (1950), the Beekman Theater (1952), a private residence on East 85th St. (1958), and buildings at Rockefeller University (1957–1958). None of the featured buildings are yet protected by city historic districts. Contact (212) 472-1500, nysid.edu.

Painted with Thread

Historic Salem, Massachusetts, is home to the Peabody Essex Museum, one of the largest museums

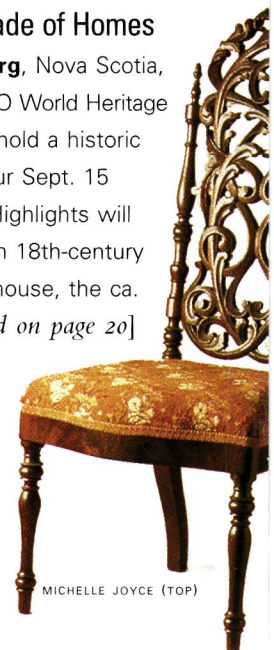
in New England. Recently the Peabody Essex opened a fascinating exhibit on American embroidery spanning the past four centuries. Aptly titled "Painted with Thread," the exhibit explores embroidery as an art every bit as rich as oil painting. Needle artists and their tools are described; the historical and cultural settings in which each work of art was produced are also explored. Many guest speakers and an extensive embroidery symposium accompanies the exhibit. Through September 30. The Peabody Essex Museum: (978) 745-9500; pem.org

Fall Parade of Homes

Lunenburg, Nova Scotia, a UNESCO World Heritage site, will hold a historic house tour Sept. 15 and 16. Highlights will include an 18th-century settler's house, the ca. [continued on page 20]

“Like the great rock ‘n’ roll of the same era, ‘50s furniture is here to stay.”

—Cara Greenberg, who coined the term "Mid-Century Modern" and wrote the book of the same name.



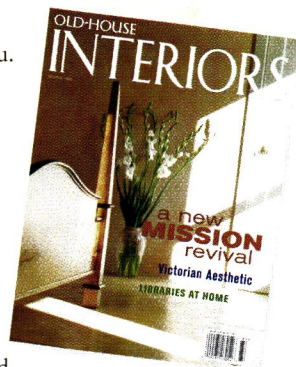
MICHELLE JOYCE (TOP)



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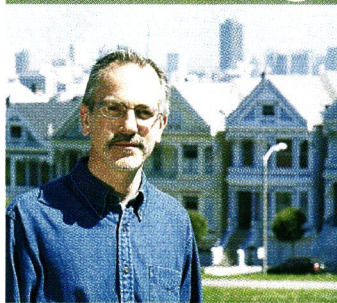
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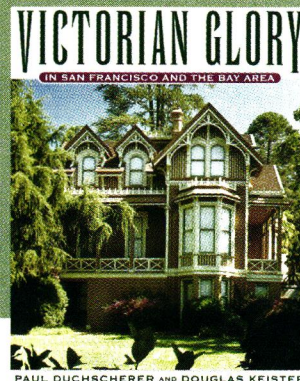
1793 Knaut-Rhuland House and Garden, an early-20th-century mansion, and a peek inside Lunenburg Academy (1894). Contact the Lunenburg Heritage Society, (902) 634-4565. On Sept. 29, stroll through grand houses in the Queen Anne, Shingle Style, Arts and Crafts, and Colonial Revival styles at **Merriam Hill**, a turn-of-the-20th-century neighborhood in Lexington, Massachusetts. Contact the Lexington Historical Society, (781) 676-1981. **St. Paul**, Minnesota, hosts a "Gables, Gardens, and Ghosts" tour in the city's historic Hill District Sept. 9. Twenty homes and gardens will be on display. Contact the Ramsey Hill Association, (651) 221-0200.

Mr. Bungalow Goes Victorian



What's new with Paul Duchscherer, author of the immensely popular trio of bungalow books (*The Bungalow*, *Inside the Bungalow*, *Outside the Bungalow*)? It's his new volume on Victorian houses: *Victorian Glory in San Francisco and the Bay Area* [Penguin Putnam, 2001]. How can Duchscherer celebrate the excesses of the Victorian period after so many years immersed in Arts and Crafts design? ■ "Victorian is more than just a time period," Paul says. "It gave us the mix of styles and design that set the

stage for the Arts and Crafts movement." ■ In the new book Paul looks at the whole Victorian era with expert eyes. Through the photographs of longtime collaborator Doug Keister, we're invited to visit houses with Paul as our guide. From Gothic Revival (the "fusion of Romanticism and Historicism") to Queen Anne (the "grand finale of Victorian Eclecticism"), Paul Duchscherer traces 19th-century trends as they roll into the 20th. —BRIAN D. COLEMAN



PAUL DUCHSCHERER AND DOUGLAS KEISTER

emodernhomes.com

Be Modern

Emodernhomes.com is an on-line real-estate marketplace for homeowners and

brokers looking for a Modern lovematch. Founded last year by Scott Cheverie, the

publisher of *Echoes*, a magazine on Modernism, the site's listings run from modest (a 1957 glass-

walled Florida beach house with two bedrooms and cork tile floors goes for \$199,000) to palatial (a 1939 Modern villa cantilevered over the Pacific Ocean at Diamond Head is listed for \$6.9 million). You can even bone up on recent architectural history; other listings

include an Ulrich Franzen glass house named *Architectural Record's* house of the year in 1956 and an early (1947) William Cody house in Palm Springs. The site also includes architectural and design resources.

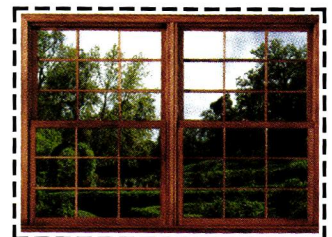
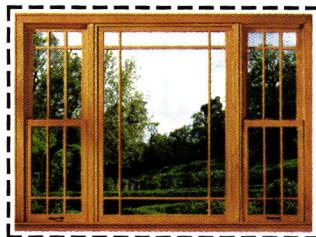
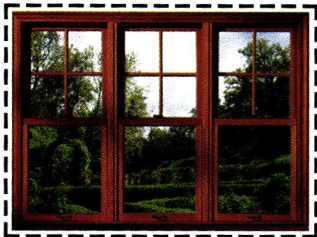


OPEN HOUSE When I.N. and Bernadine Hagan commissioned 86-year-old Frank Lloyd Wright to design a house for them in western Pennsylvania's Laurel Highlands in 1953, they asked for a three-bedroom house on one floor. The result is *Kentuck Knob*, a stone and cypress dwelling with only two right angles in the entire house. Just seven miles from Fallingwater, *Kentuck Knob* is the realization of many experimental ideas Wright employed in his 1939 masterpiece, including such signature elements as ribbon windows, alternating low and high ceilings, and compact bedrooms with "client-proof" furniture (so-called because there's nowhere else to put it). Unlike Fallingwater, which is due for an \$11 million restoration, the invisible corner windows at *Kentuck Knob* don't leak. Now owned by the English Lord Peter Palumbo, the hexagon-themed house is open for guided tours by reservation, (724) 329-1901.



DOUG KEISTER (TOP LEFT)
ROBERT P. RUSCHAK (LEFT)

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Whether you choose a 4 or 2 oven model, your AGA will hold a 28-pound turkey — and all the trimmings — in each oven. cooked on one stove tastes about the same as food cooked on another. And when it comes to most stoves, they're right.

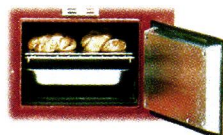
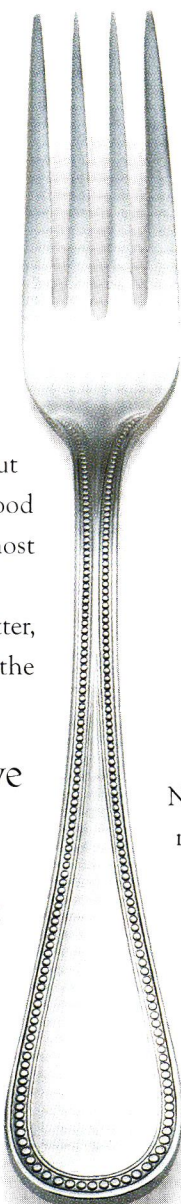
But one stove can actually make food taste better, a stove that looks — and cooks — like no other: the remarkable AGA Cooker.

The first and only stove designed by a blind physicist.

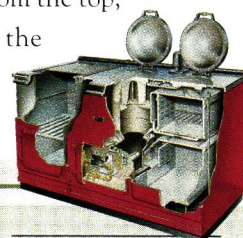


Designed in 1922 by Dr. Gustaf Dalen, a Nobel-prize-winning Swedish physicist, the AGA cooks with radiant heat (the same heat you feel from a campfire).

Somehow, it seems fitting that a scientist who lost one of his senses should bequeath such a rewarding gift to another — taste. Now you can find out for yourself why Dr. Dalen's design has delighted food lovers for over 75 years.



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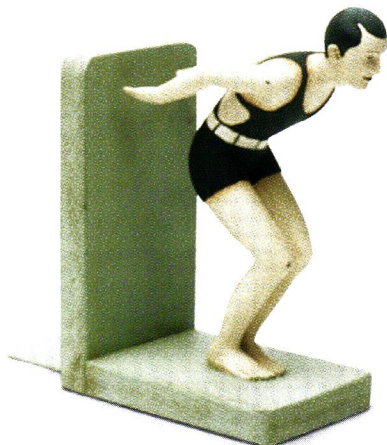
FURNISHINGS

by Mary Ellen Polson



◆ In Basket

Dave Longaberger turned a family basket-making heritage into \$1 billion business. Collectible split-maple baskets like the basket bin shown here (about \$55), are sold only through hostess parties. Contact Longaberger, (740) 322-5000, longaberger.com.

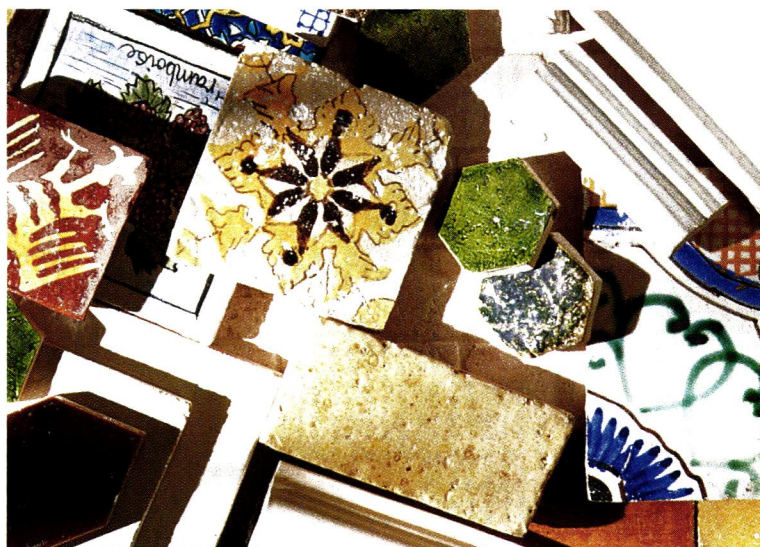


◆ Support Summer Reading

Inspired by the fashion-forward swimsuits of the 1930s, these beautiful swimmers will keep your summer reading in check. Measuring 8" high, a set of bookends wholesales for \$42 from America Retold, (518) 589-6522.

Timeless Tiles ◆

Are they antique, or do they just look that way? These colorful decorative tiles will lend an old-world ambiance to any project. Cavendish Grey is also a source for antique and architectural stone, terra cotta, and antique and new French oak parquet. Contact (212) 838-2727.



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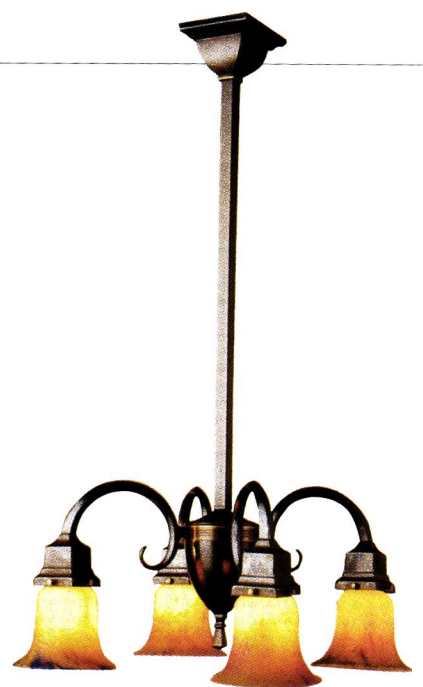


Golden Bowls

Lundberg Studios is perhaps the finest replicator of Tiffany-style art glass working today. These open-dome shades in optic, moire, dore, and murano glass are just a few of the styles available for 2 1/4" fitters. Prices for the made-to-order pieces shown range from \$220 to \$400.

Contact Lundberg Studios, (831) 423-2532.

Light by Day or Night



Fits Like a Glove

The Glover Chandelier is based on an early-20th-century original from Spokane's stone-and-half-timbered Glover Mansion. The four-arm chandelier measures 22" wide and 35" long. It's \$455, including shades. Contact Luminaria Lighting, (800) 638-5619, luminarialighting.com.

Copper Filigree

The Limbert Sconce is an original take on a geometric Charles Limbert lampshade design. Rendered in hand-hammered copper with mica glass panels, it retails for \$350. Contact V. Michael Ashford, (360) 352-0694, evergreenstudios.com.

High Hat Fashion

Beaded, pleated, and embroidered, these lampshades look good enough to wear. The Boudoir and Floral shades are 6" tall and take a 25-watt bulb. They're \$20 each. Contact Bombay Company, (800) 829-7789, bombaycompany.com.

Dancing by Sconce Light

Waltz into a '30s ballroom at the Ritz Hotel with the Circa sconce. Naturally, your partner's name is Ginger. There's even a nightlight for those slow dances. In satin opal glass and a polished chrome finish, it's \$285. Contact Ginger, (800) 842-4872, gingerco.com



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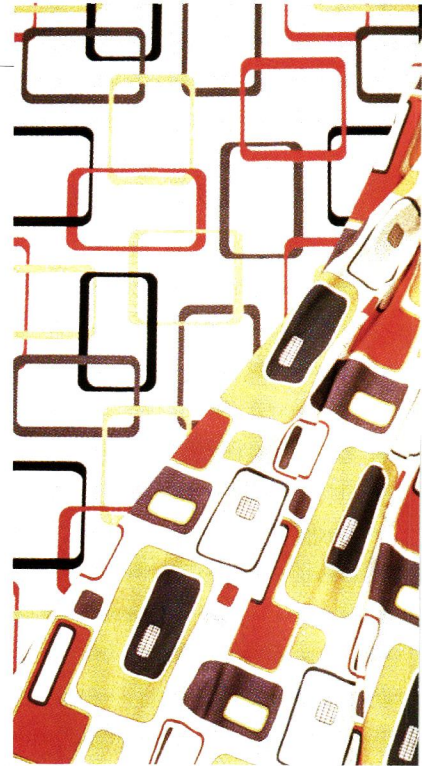


Paint and Paper

In the 18th century, decorators not only mixed their own paints, they created a new fad: wallpaper. Farrow & Ball still makes its own paints, and offers dragged, striped, and block-printed papers. Contact Christopher Norman, (212) 644-4100, farrow-ball.com.

Color Blocks

Add some '50s panache with Duralee's Moderne Collection. Futurama features interlocking rectangles, while Retro-Chic's random color blocks seem to float in space. Through designers and upholsterers, they're \$36 to \$46 per yard. Contact (800) 275-3872, duralee.com.

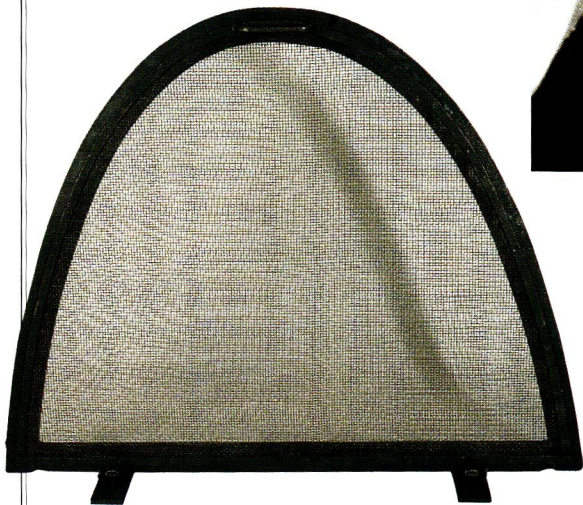


Bridge Over Waters

Perched on two shapely legs that meet at a bridge, the aptly named Reprise Bridge Faucet (\$595) offers plenty of clearance for the Como above-counter basin (\$315). From Porcher by American Standard, (800) 524-9797, ext. 199, americanstandard-us.com.

Zen Screen

Zen meets Arts and Crafts in Jefferson Mack's black-iron oval fire screen. The small screen (24" wide by 24" high) retails for \$560. Two larger sizes (in 30" and 36" widths) sell for \$660 and \$770, respectively. Contact Jefferson Mack Metal, (415) 550-9328, mackmetal.com.



Lingerie, Anyone?

Tuck away lacy unmentionables in the seven-drawer Montvale lingerie chest from G. Keener & Co. In cherry with walnut pegging, the spare Arts and Crafts styling recalls Shaker influences. The chest measures 60" x 22" x 22". It's \$1,575 from American Furnishings, (614) 488-7263, americanfurnishings.com.

Nouveau Dragonfly

Ted Ellison selects exquisitely colored, hand-rolled and mouth-blown glasses for his leaded windows. Choose from patterns in the spirit of Wright, Mackintosh, or Tiffany, or ask for a custom design. Prices are about \$150 to \$225 per square foot. Contact (510) 534-7632, theodoreellison.com.

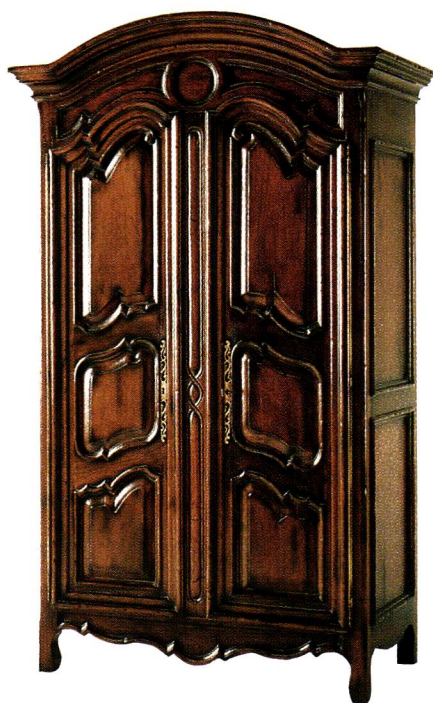
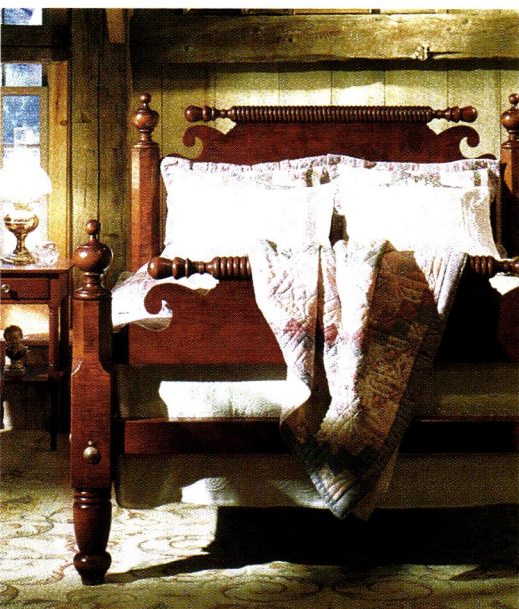


Homespun Pillows

Family Heir-Loom Weavers has adapted the homespun look of overshot to pillows, placemats, table runners and tablecloths. The 14" x 14" pillows come in four colors for \$15 each. Contact (717) 246-2431, familyheirloomweavers.com.

Solid Sleeper

The Country Empire Urn Bed is a sturdy replica of an 1820s Pennsylvania original. It offers "rolling pin" head- and footboards in your choice of maple, mahogany, or cherry. A king bed is \$7,400. Contact Leonards New England, (508) 336-8585, leonardsdirect.com.



French Amor

Scrolled hand-carving accents the Louis xv Armoire, finely crafted in figured white mahogany. Details include a molded bonnet top, a carved frieze rail, and oval inlays. The armoire retails for \$11,647. Contact Milling Road, (336) 885-1800, millingroad.com.

Pretty Pedestal

Perfect for a smaller bathroom, the Kathryn console table doesn't stint on charm or style. Just 22" wide and 24" deep, it's \$2,372 with a white Carrara marble top and polished nickel legs. Fittings are extra. Contact Kohler, (920) 457-4441, kohler.com.





Luxe Under Foot

Running Weave

Strongly influenced by Shaker and Amish textiles, the Deer Harbor rug is hand-woven on traditional looms. In antique blue or forest green, the 3' x 5' area rug sells for \$240. Runners are also available, at \$40 per foot. Contact Crow Valley Weavers, (360) 376-3959.

A Stickley Border

With its creamy ground and botanical edging, Perennial Border is sure to become a perennial favorite. Suggested retail for an 8' x 10' rug is about \$5,150. Contact Stickley, (315) 682-5500, stickley.com.

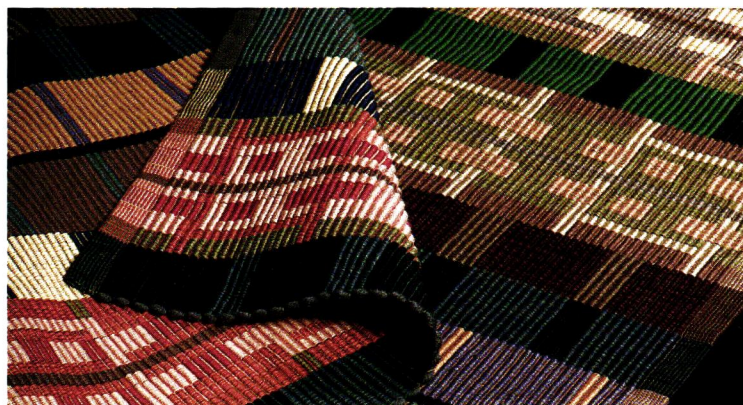


Great for the Lake

Dotted with pine cones and bordered with birch limbs, this hand-knotted wool runner would look perfect at the lake cabin. Measuring 2 1/2 x 8', the runner is \$495. Contact MKR Design, (414) 273-0463.

Magic Carpet

Plaj is a beautiful example of an Arts and Crafts rug woven in classic Turkish fashion. Hand-knotted from vegetable-dyed, handspun wools, the 9' x 12' rug has a suggested retail price of \$6,500. From Asia Minor Carpets, (212) 447-9066.



Mission Skyline

Kelly Marshall's geometric Urban rug spans the divide between Mission and Modern. Flat-woven from colorfast cotton and linen yarns, all rugs are priced at \$55 per square foot. Contact Custom Woven Interiors, (651) 645-3125, kellymarshall.com.



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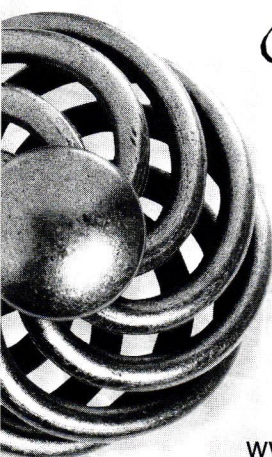
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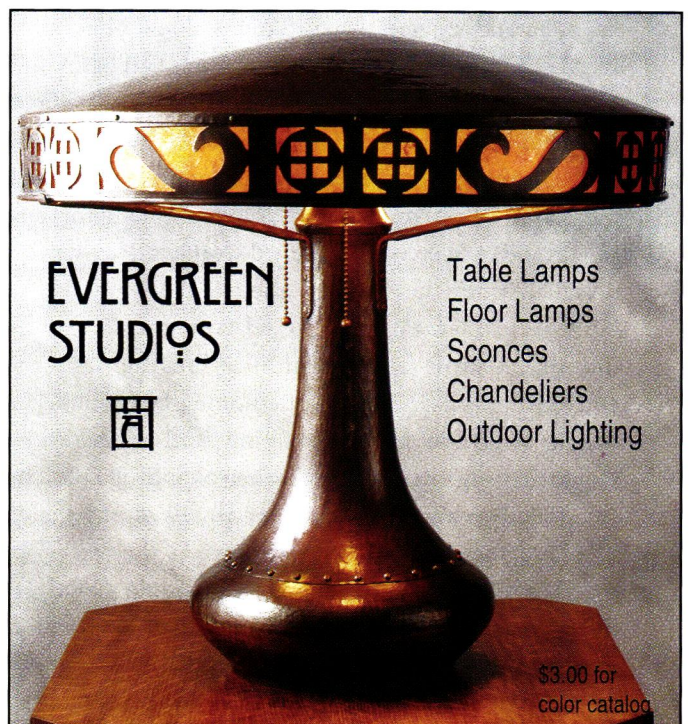
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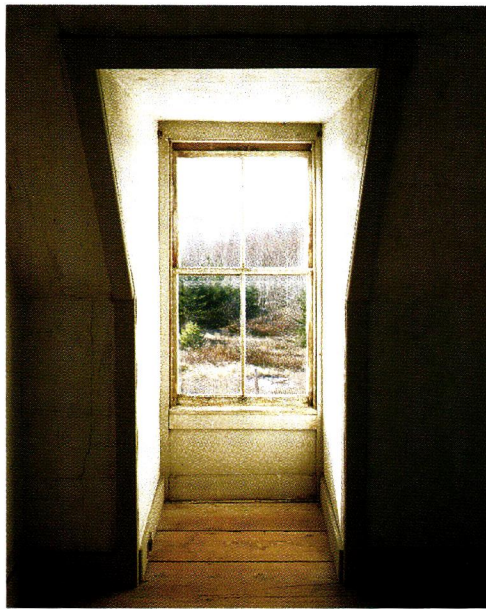


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Ramshackle Darkness

from To the Lighthouse, by Virginia Woolf

SO WITH THE LAMPS all put out, and a thin rain drumming on the roof a downpouring of immense darkness began. Nothing, it seemed, could survive the flood, the profusion of darkness which, creeping in at keyholes and crevices, stole round window blinds, came into bedrooms, swallowed up here a jug and basin, there a bowl of red and yellow dahlias, there the sharp edges and firm bulk of a chest of drawers.

Nothing stirred in the drawing-room or in the dining-room or on the staircase. Only through the rusty hinges and swollen sea-moistened woodwork certain airs, detached from the body of the wind (the house was ramshackle after all) crept round corners and ventured indoors. Almost one might imagine them, as they entered the drawing-room questioning and wondering, toying with the flap of hanging wall-paper, asking, would it hang much longer, when would it fall? Then smoothly brushing the walls, they passed on musingly as if asking the red and yellow roses on the wall-paper whether they would fade, and questioning (gently, for there was time at their disposal) the torn letters in the waste-basket, the flowers, the books, all of which were now open to them and asking, Were they allies?

Were they enemies? How long would they endure?

So some random light directing them with its pale footfall upon stair and mat, from some uncovered star, or wandering ship, or the Lighthouse even, the little airs mounted the staircase and nosed round bedroom doors. But here surely, they must cease. Whatever else may perish and disappear, what lies here is steadfast. Here one might say to those sliding lights, those fumbling airs that breathe and bend over the bed itself, here you can neither touch nor destroy. Upon which, wearily, ghostily, as if they had feather-light fingers and the light consistency of feathers, they would look, once, on the shut eyes, and the loosely clasping fingers, and fold their garments wearily and disappear. And so, nosing, rubbing, they went to the window on the staircase, to the servants' bedrooms, to the boxes in the attics; descending, blanched the apples on the dining-room table, tumbled the petals of roses, tried the picture on the easel, brushed the mat and blew a little sand along the floor. At length, desisting, all ceased together, gathered together, all sighed together; all together gave off an aimless gust of lamentation to which some door in the kitchen replied; swung wide; admitted nothing; and slammed to. *[continued on page 34]*

*Without changing their order, I took these excerpts from the middle of Woolf's brilliant novel, a section entitled "Time Passes." —Patricia Poore
To the Lighthouse by Virginia Woolf, © 1927 by Harcourt, Inc., renewed 1954 by Leonard Woolf, reprinted by permission of the publisher.*

STANTON'S

Sophisticated Sisals

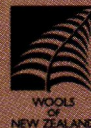
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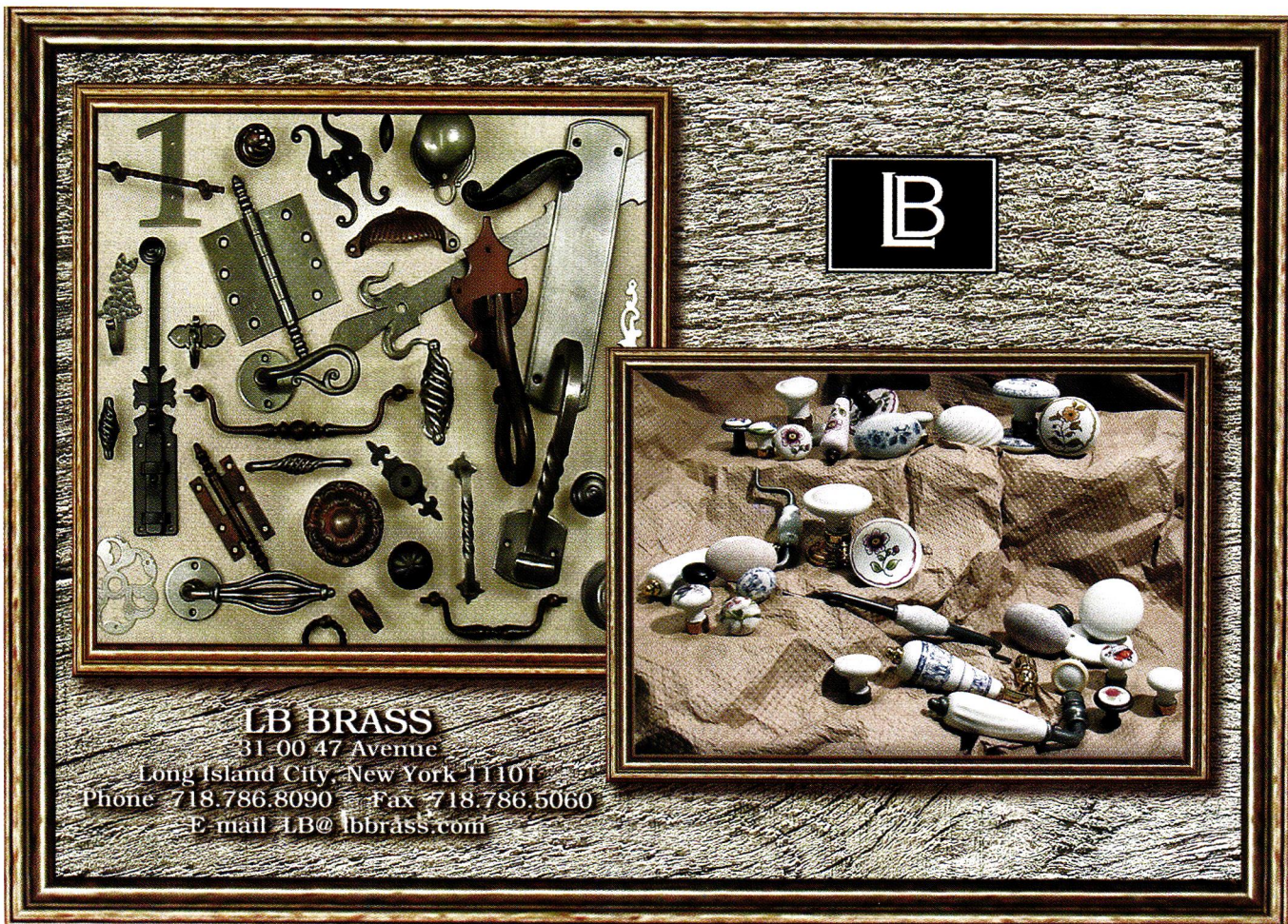
BUT WHAT AFTER ALL is one night? A short space, especially when the darkness dims so soon, and so soon a bird sings, a cock crows, or a faint green quickens, like a turning leaf, in the hollow of the wave. Night, however, succeeds to night. The winter holds a pack of them in store and deals them equally, evenly, with indefatigable fingers. They lengthen; they darken. . . .



SO WITH THE HOUSE EMPTY and the doors locked and the mattresses rolled round, those stray airs, advance guards of great armies, blustered in, brushed bare boards, nibbled and fanned, met nothing in bedroom or drawing-room that wholly resisted them but only hangings that flapped, wood that creaked, the bare legs of tables, saucepans and china already furred, tarnished, cracked. What people had shed and left—a pair of shoes, a shooting cap, some faded skirts and coats in wardrobes—those alone kept the human shape and in the emptiness indicated how once they were filled and animated; how once hands were busy with hooks and buttons; how once the looking-glass had held a face; had held

a world hollowed out in which a figure turned, a hand flashed, the door opened, in came children rushing and tumbling; and went out again. Now, day after day, light turned like a flower reflected in water, its sharp image on the wall opposite. Only the shadows of the trees, flourishing in the wind, made obeisance on the wall, and for a moment darkened the pool in which light reflected itself; or birds, flying, made a soft spot flutter slowly across the bedroom floor.

So loveliness reigned and stillness, and together made the shape of loveliness itself, a form from which life had parted; solitary like a pool at evening, far distant, seen from a train window, vanishing so quickly that the pool, pale in the evening, is scarcely robbed of its solitude, though once seen. Loveliness and stillness clasped hands in the bedroom, and among the shrouded jugs and sheeted chairs even the prying of the wind, and the soft nose of the clammy sea airs, rubbing, snuffling, iterating, and reiterating their questions—“Will you fade? Will you perish?”—scarcely disturbed the peace, the indifference, the air of pure integrity, as if the question they asked scarcely



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needed that they should answer: we remain. Nothing it seemed could break that image, corrupt that innocence, or disturb the swaying mantle of silence which, week after week in the empty room, wove into itself the falling cries of birds, ships hooting, the drone and hum of the fields, a dog's bark, a man's shout, and folded them round the house in silence. Once only a board sprang on the landing; once in the middle of the night with a roar, with a rupture, as after centuries of quiescence, a rock rends itself from the mountain and hurtles crashing into the valley, one fold of the shawl loosened and swung to and fro. Then again peace descended; and the shadow wavered; light bent to its own image in adoration on the bedroom wall; and Mrs. McNab, tearing the veil of silence with hands that had stood in the wash-tub, grinding it with boots that had crunched the shingle, came as directed to open all windows, and dust the bedrooms.



. . . AND NOW IN THE HEAT of summer the wind sent its spies about the house again. Flies wove a web in the sunny rooms; weeds that had grown close to the glass in

the night tapped methodically at the window-pane. When darkness fell, the stroke of the Lighthouse, which had laid itself with such authority upon the carpet in the darkness, tracing its pattern, came now in the softer light of spring mixed with moonlight gliding gently as if it laid its caress and lingered stealthily and looked and came lovingly again. But in the very lull of this loving caress, as the long stroke leant upon the bed, the rock was rent asunder Through the short summer nights and the long summer days, when the empty rooms seemed to murmur with the echoes of the fields and the hum of flies, . . . the sun so striped and barred the rooms and filled them with yellow haze that Mrs. McNab, when she broke in and lurched about, dusting, sweeping, looked like a tropical fish oaring its way through sun-lanced waters. . . .



NIGHT AFTER NIGHT, summer and winter, the torment of storms, the arrow-like stillness of fine weather, held their court without interference. Listening (had there been any one to listen) from the upper rooms of the empty house only gigantic chaos streaked with lightning could have

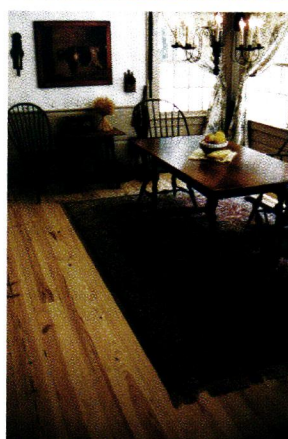
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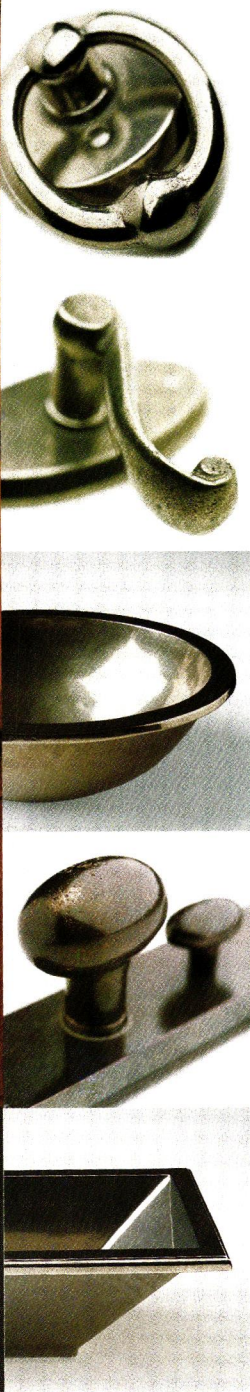
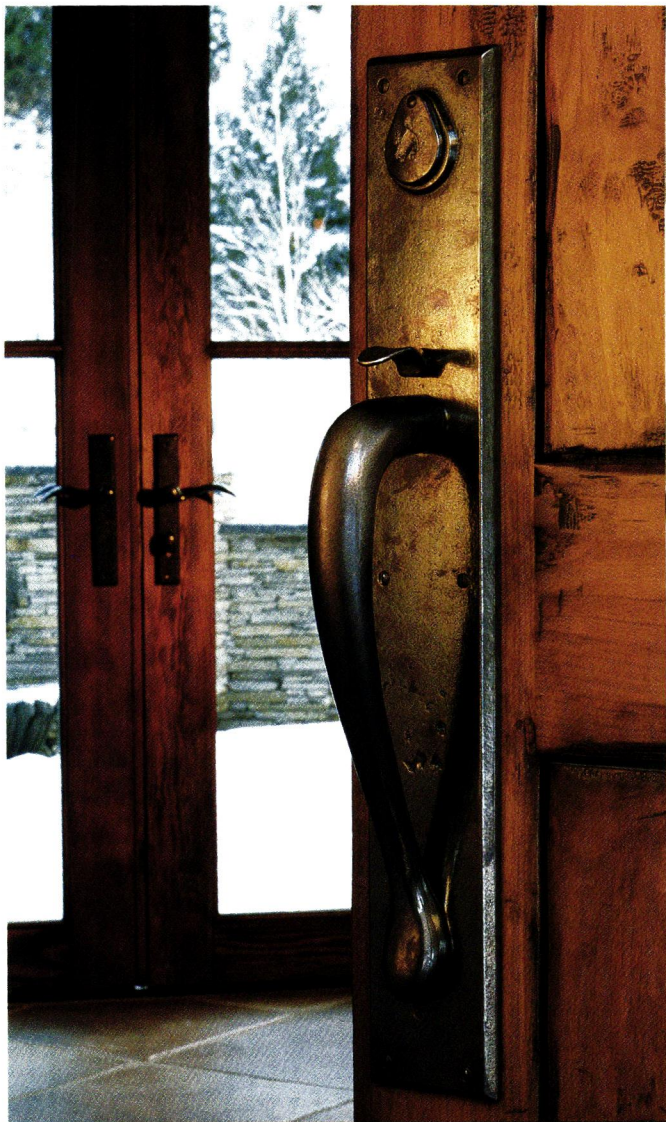
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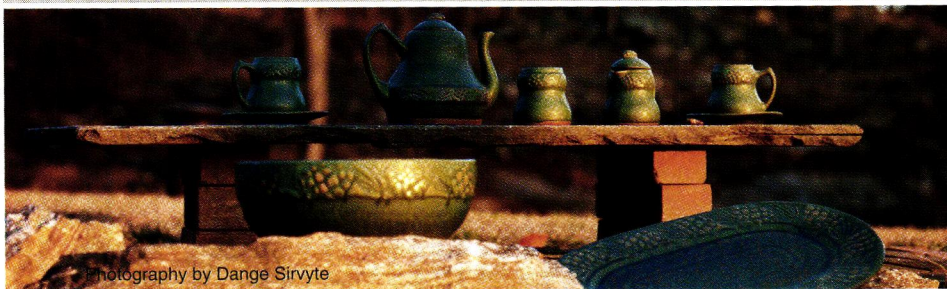
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been heard tumbling and tossing, as the winds and waves disported themselves like the amorphous bulks of leviathans whose brows are pierced by no light of reason, and mounted one on top of another, and lunged and plunged in the darkness or the daylight (for night and day, month and year ran shapelessly together in idiot games, until it seemed as if the universe were battling and tumbling, in brute confusion and wanton lust aimlessly by itself.

In spring the garden urns, casually filled with wind-blown plants, were gay as ever. Violets came and daffodils. But the stillness and the brightness of the day were as strange as the chaos and tumult of night, with the trees standing there, and the flowers standing there, looking before them, looking up, yet beholding nothing, eyeless, and so terrible.



THE HOUSE WAS LEFT; the house was deserted. It was left like a shell on a sandhill to fill with dry salt grains now that life had left it. The long night seemed to have set in; the trifling airs, nibbling, the clammy breaths, fumbling, seemed to have triumphed. The saucepan had rusted and the mat decayed. Toads had nosed their way in. Idly, aimlessly, the swaying shawl swung to and fro. A thistle thrust itself between the tiles in the larder. The swallows nested in the drawing-room; the floor was strewn with straw; the plaster fell in shovelfuls; rafters were laid bare; rats carried off this and that to gnaw behind the wainscots. Tortoise-shell butterflies burst from the chrysalis and pattered their life out on the window-pane. Poppies sowed themselves among the dahlias; the lawn waved with long grass; giant artichokes towered among roses; a fringed carnation flowered

among the cabbages; while the gentle tapping of a weed at the window had become, on winters' nights, a drumming from sturdy trees and thorned briars which made the whole room green in summer. . . . The place was gone to rack and ruin. Only the Lighthouse beam entered the rooms for a moment, sent its sudden stare over bed and wall in the darkness of winter, looked with equanimity at the thistle and the swallow, the rat and the straw. Nothing now withstood them; nothing said no to them. Let the wind blow; let the poppy seed itself and the carnation mate with the cabbage. Let the swallow build in the drawing-room, and the thistle thrust aside the tiles, and the butterfly sun itself on the faded chintz of the arm-chairs. Let the broken glass and the china lie out on the lawn and be tangled over with grass and wild berries.



FOR NOW HAD COME that moment, that hesitation when dawn trembles and night pauses, when if a feather alight in the scale it will be weighed down. One feather, and the house, sinking falling, would have turned and pitched downwards to the depths of darkness. In the ruined room, picnickers would have lit their kettles; lovers sought shelter there, lying on the bare boards; and the shepherd stored his dinner on the bricks, and the tramp slept with his coat round him to ward off the cold. Then the roof would have fallen; briars and hemlocks would have blotted out path, step, and window; would have grown, unequally but lustily over the mound, until some trespasser, losing his way, could have told only by a red-hot poker among the nettles, or a scrap of china in the hemlock that here once some one had lived; there had been a house. ♦

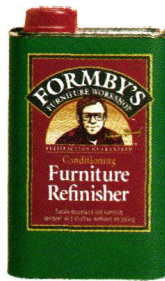
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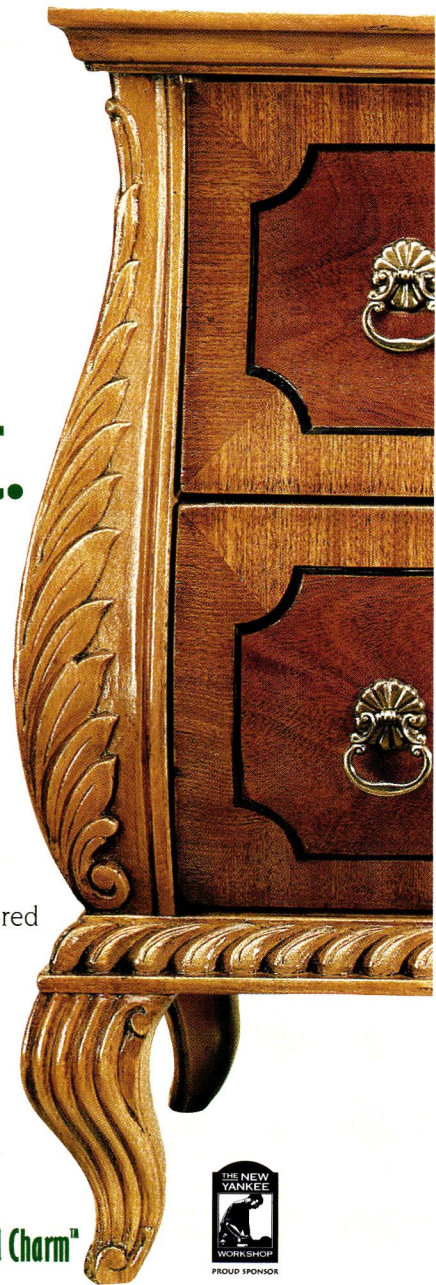
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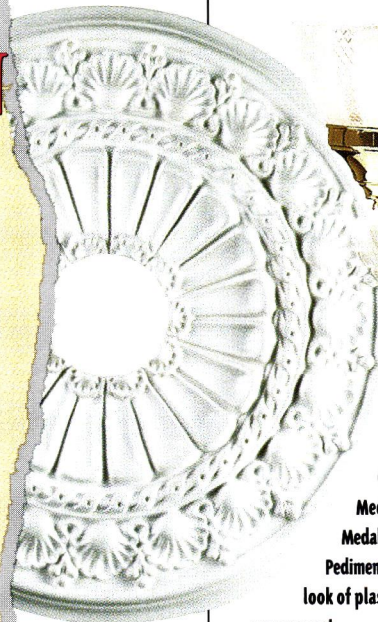
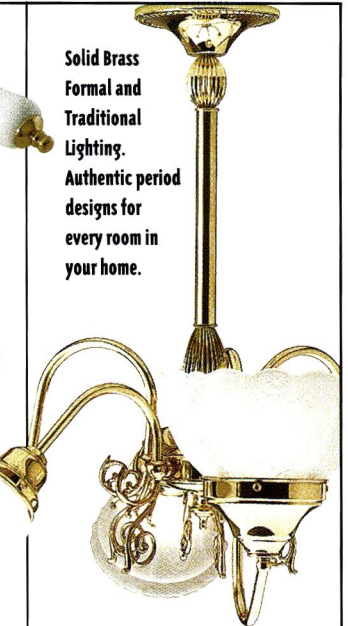
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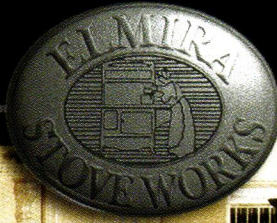


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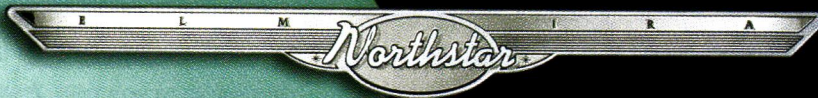


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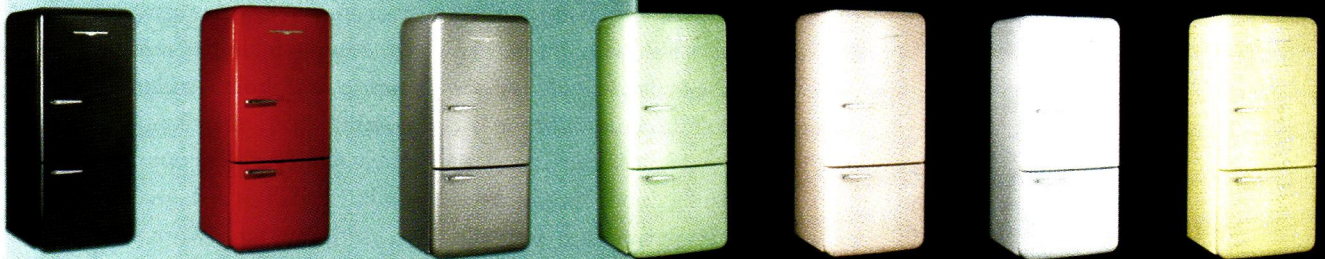
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Many owners of historic houses happily assume that a Persian, Turkish, or Indian rug is the appropriate floor covering for any house built before 1900. It ain't necessarily so.



Reproduction Carpets

BY DAN COOPER



CLOCKWISE: (from top left) New oriental designs in the Arts and Crafts "hybrid" tradition, from NooNoo Rugs. Authentic reproductions in bold patterns and strong palettes from J.R. Burrows. The jewel-like reds and blues of Hampton Smithsonian Red, a reproduction Donegal pattern from Nature's Loom.

LET ME BREAK it to you: There is no Santa Claus. The check is never in the mail. And oriental rugs were rarely found on floors before 1870.

Remember all those Colonial interiors you trudged through, the ones laden with threadbare Kirmans or fuzzy blue or red Herizes that looked more like large bathmats than rugs? Wrong. All wrong.

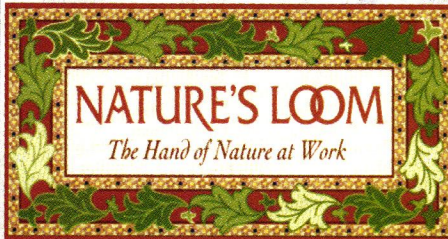
Floor treatments may be one of the most misrepresented aspects of historic interiors. While it's true that orientals arrived in America as early the 18th century, the fashion then was to cover *tables* with them, like the Dutch. The Persian carpet as floor covering didn't catch on until the last quarter of the 19th century.

Fortunately, good reproductions exist for every period and virtually every architectural style. The difficult part is sifting through the maze of choices to find a floor covering that is authentic as well as beautiful.

ONE OF THE MORE popular types of 18th- and early-19th-century floor covering was a flat-woven, reversible carpet called **VENETIAN**. Then as now, most Venetian carpets are woven in brightly colored stripes, although other patterns include checks and plaids. They're available in historic colors and in adaptations that coordinate with modern tastes. Around 1840, another type of flat-woven carpet, known as **INGRAIN**, began to replace Venetians in more fashionable parlors. The invention of the **JACQUARD** loom permitted the production of ever more elaborate patterns. Popular designs included repeating geometrics and bold, scrolling florals in combinations of strong color that might seem garish to our modern sensibilities, such as red, green, and blue in close quarters. More subtle combinations included one or two colors combined with white.

The premium late-19th-century floor coverings [continued on page 42]

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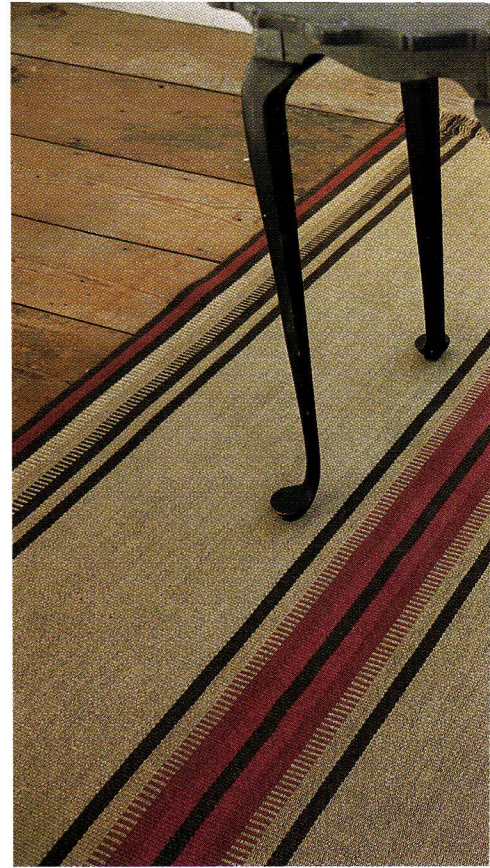
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LYING LOW

The terms rug and carpet are not interchangeable. A **CARPET** is a floor covering that covers most or all of a room and is fixed to the floor with some manner of fastener, such as tacks. A **RUG** is a smaller piece that lays on top of—but is not attached to—the floor. **BROADLOOM** carpet as we know it is a 20th-century invention. Carpets of previous centuries were woven in narrow **STRIPS** from 18 to 36 inches in width, cut to length and then hand-sewn together. These carpets were usually laid wall to wall, or as near to the wall as possible without wasting most of a strip.

for the best parlor were densely piled **BRUSSELS** and **WILTON** carpets. Although both carpets are machine-woven in the same manner, an uncut Wilton pile resembles petit point, while Brussels has a looped pile. Stylish patterns included the flowing serpentine scrolls and floral arabesques of the Rococo Revival, the boldly colored medallions and masculine lines of the Renaissance Revival, and Gothic Revival tromp l'oeil tracery in stone colors blending with bright primary shades.

While an exceptionally high-grade carpet called **AXMINSTER** was made in the 18th century, the common form a century later was a cut-pile carpet of lesser quality than a Wilton. These affordable, narrow-width strip carpets were often laid wall-to-wall,



A common mistake is to select paint, wallpaper, and upholstery, and then find a rug or carpet that coordinates with those choices. The end result may look pretty, but it won't be historically accurate. For an authentic look, start with the floor covering.



Stickley's new line of rugs captures the sensibilities of Arts and Crafts designers like Gustav Stickley and William Morris in sympathetic colors. In Autumn Harvest, stylized red tulips play over an earthy brown ground.

or as very large area rugs. Gaudily colored, lifelike florals in a faux three-dimensional effect were the perennial favorites.

About the time that polished hardwood floors became the standard in middle-class Victorian homes, a raft of **ORIENTAL RUGS** from Turkey, Persia, and India began to flood into the country. Imitations soon followed, and many western carpets and rugs were woven in the oriental style, as well as fashionable Anglo-Japanese, Modern Gothic, and Colonial Revival designs. These rugs feature repeating patterns that interpreted design elements from the period and created a lush, velvety floorcovering. Colors became softer, straying from bright primaries and drifting towards muted tertiary tones, such as olive and russet.

Just as William Morris, C.F.A. Voysey, and Archibald Knox introduced oriental-style rugs woven in **ARTS AND CRAFTS** patterns in England, Dard Hunter, Gustav Stickley, and others in the American Arts and Crafts movement created both true orientals in the new style and hybrids of Middle Eastern and American designs. American practitioners adapted many Native American motifs in their flat-weave rugs, most notably Navajo patterns.

In the 1920s and '30s, Elsie de Wolfe helped popularize a richly colored carpet known as **CHINESE DECO**. These were bordered area rugs with chinoiserie designs and Art Deco styling. Favorite colors were burgundy, turquoise, or violet, all in cooler shades, accentuated with bright orange, yellow, or white highlights. By the 1940s,



Flat-woven Venetians can be adapted as strip carpeting or as area rugs, like this example in a traditional colorway from Woodard & Greenstein.

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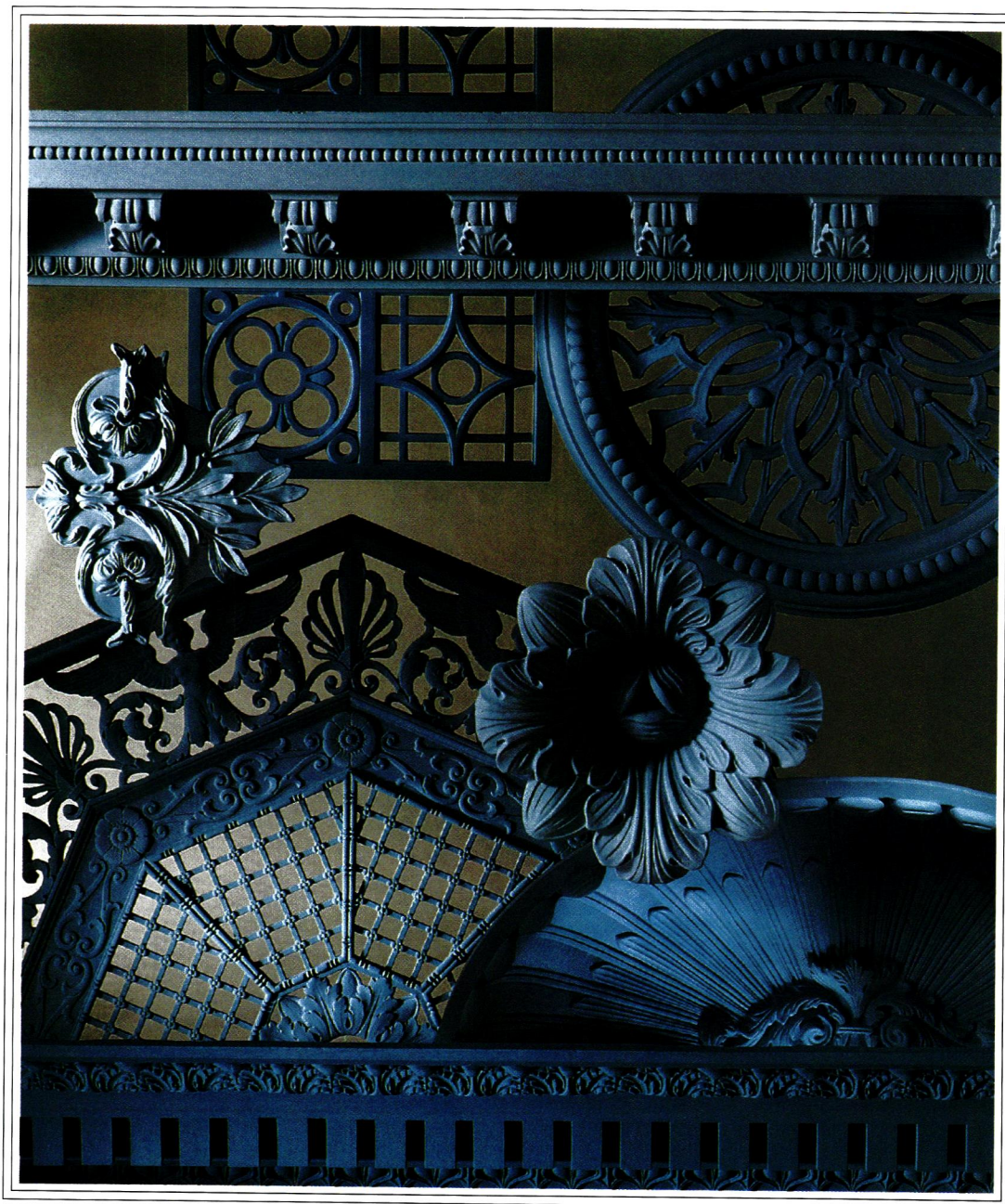
carpet manufacturers began to make the shift to wall-to-wall **BROADLOOM**, and hardwood went under cover for a few decades.

SO WHAT DOES all this mean for old-house floors? Obviously, if your home was built after about 1870 or so (which covers most of us), orientals, antique or modern, still figure in the equation. Choosing an accurate reproduction, however, isn't as easy as it seems. A common mistake is to select paint, wallpaper, and upholstery, and then find a rug or carpet that coordinates with those choices. The end result may look pretty, but it won't be historically accurate.

If you want an authentic look, start with an appropriate floor covering. Many larger companies produce interpretive rugs and carpets that feature scaled-down versions of a pattern originally made a century or more ago. Instead of a broad floral swag spanning two or three feet, the pattern will be reduced to several smaller repeats of 12 inches or so, to make the pattern more acceptable in the marketplace. The rugmaker may also subtract or minimize some elements of a period design, with results that range from bland to brothel-esque.

You are also likely to find that the best reproductions appear in a stronger and more distinctive color palette that won't work with many of today's interpretive papers and fabrics. Remember, just because a rug is oriental in design doesn't mean that it is period-appropriate. Try to determine which patterns and colors were correct for your period of interpretation. ✦

DAN COOPER *collects antique bathmats and he does believe in the Easter Bunny.*



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The stacked washer-dryer has long been a mainstay, but a few companies offer versions streamlined enough to fit flush under a counter. Can other manufacturers be far behind?

Q: How do I pick a color theme for my kitchen? It seems like the only color choices for appliances are black, white, or silver (i.e., stainless steel).

A: Monochromatic appliances have been the norm for kitchens since gold and avocado went the way of the dodo in the late 1970s. Luckily, Elmira Stove Works is launching a new line of refrigerators that colorfully recall the late 1940s and '50s. Not only do Northstar fridges come



The Kitchen News BY MARY ELLEN POLSON

in the likes of robin's-egg blue, flamingo pink, and buttercup yellow, but they also have the round-edged profile and streamlined chrome handles of vintage refrigerators—all in an up-to-date, frost-free package.

Elmira isn't the only company offering appliances in a rainbow of colors, either. Another maker of vintage-look appliances, Heartland, sells nickel-plated stoves and refrigerators in red, green, and blue as well as traditional black. High-end commercial stove manufacturers, including Viking, La Cornue, and AGA, have offered cookstoves in tasty colors for years. Even KitchenAid has [continued on page 48]

TOP: Northstar Retro refrigerators from Elmira Stove Works march forward in time in a phalanx of ice-cream colors, from buttercup yellow to flamingo pink. **RIGHT:** The frost-free interior offers 21st-century convenience.

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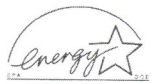
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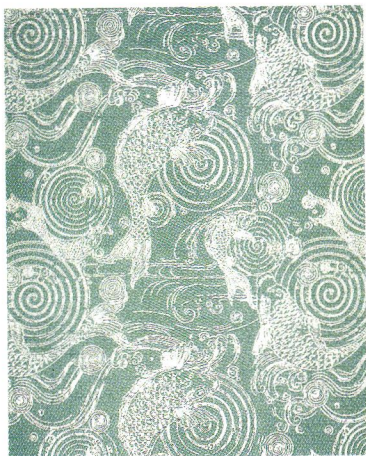
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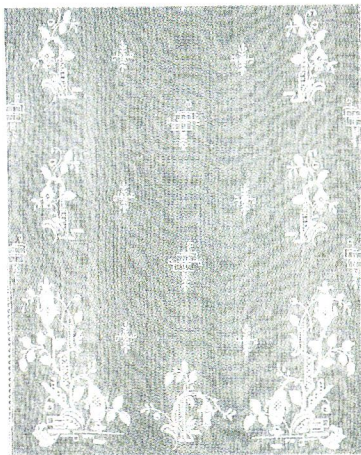
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RIGHT: A metal-trimmed
LaCornue stove in green falls
into place in a Küche + Cucina
kitchen with an antique
19th-century workbench.
BELOW RIGHT: Matching
a dishwasher insert to
surrounding cabinetry
makes for a seamless look.



Heartland offers three lines of appliances
for kitchens all eras, including the
nickel-trimmed Classic (shown) at top,
the Retro-inspired Legacy (right),
and the forward-looking Metro.

*Cookstoves have a longer history in the kitchen than any other
appliance. Nineteenth-century stoves tended to be big and black.*

gotten in on the act, offering select
refrigerators and dishwashers in a
vivid blue.

Q: The refrigerator sticks
out like a sore thumb
in my bungalow-era
kitchen. Is there any way to hide it?

A: Yes, but hiding an appliance
as large as a refrigerator takes
some finesse. Cloaking the face of an
oversized fridge with a one-piece
wooden panel insert may call as much
attention to its presence as leaving its
pebbled surface naked.

If you want to keep the re-
frigerator in the work triangle, match
the concealer panel to nearby kitchen

cabinetry. The key is to follow the
profile and proportions of real cabi-
nets as closely as possible, so that
the refrigerator appears to be just
one more in a run of cabinets (see
example, p. 50). Using the same tech-
nique, you can make a dishwasher
disappear behind a set of faux
drawers (p. 49).

Another method of concealing
the refrigerator is to stow the behem-
moth in a nearby pantry, if you have
one. Since this takes the most-used
appliance in the house out of the
work triangle, it's hardly a convenient
arrangement, unless you add some
refrigerator drawers (see next ques-
tion, below) in a handy location at
the same time.

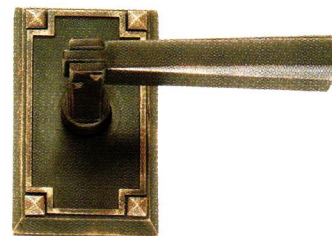
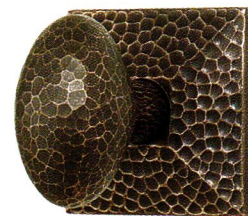


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Q My city kitchen is compact. What resources are there for appliances that are less than full size or fit under the counter?

A: More than you might think. A number of appliance manufacturers (such as Danby and U-line) specialize in compact appliances, and high-end appliance makers like Sub-Zero and Fisher & Paykel have recently come up with compact dishwasher and refrigerator drawers. Intended as a convenience for those with enormous kitchens, these small-scale appliances are ideal for city kitchens like yours. The stacked washer-



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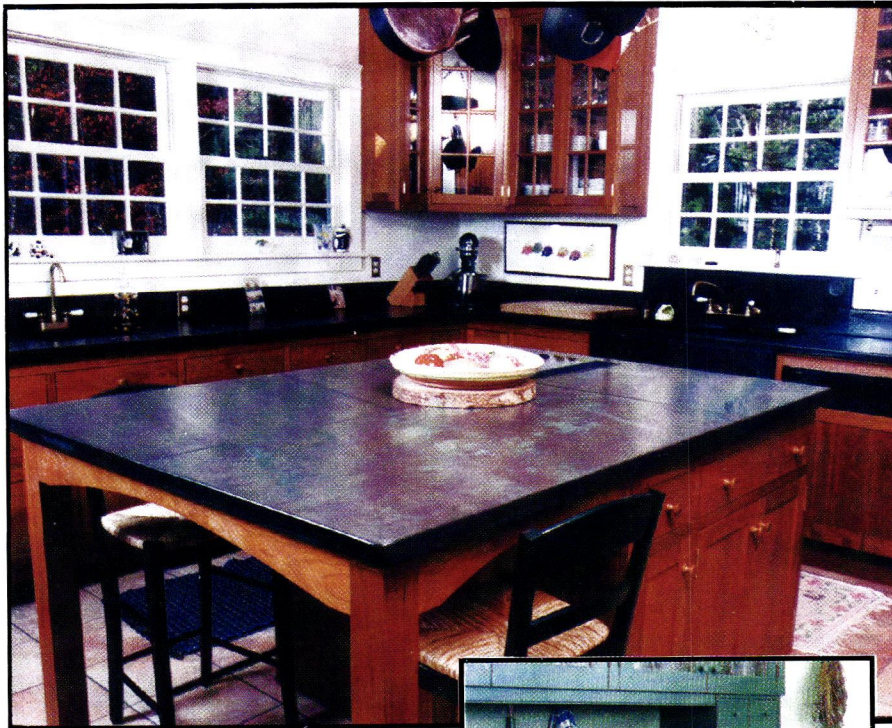
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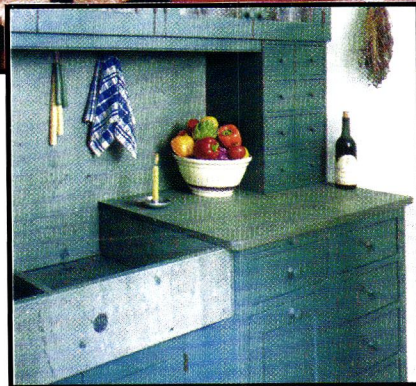
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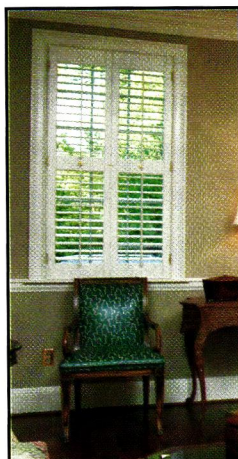
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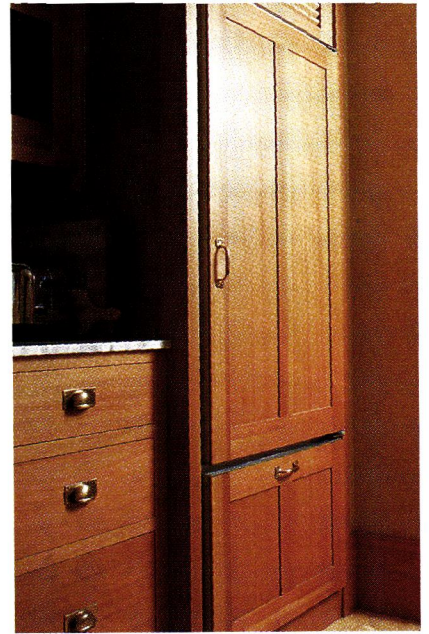
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A concealed refrigerator works best when it's hidden behind panels that are in sympathy with nearby cabinets.

dryer unit has long been a mainstay for small homes, but a few companies (including Bosch and Asko) offer washers and dryers streamlined enough to fit flush with cabinets under a counter. Bosch also offers a dishwasher with hidden controls for an even more streamlined look. Can other companies be far behind?

Q: What type of stove looks best in a period kitchen?

A: That depends on the era of the house, or the look you are trying to create. Cookstoves have a longer history in the kitchen than any other appliance. Nineteenth-century stoves tended to be big and black, so an appropriate look-alike for a house built before 1900 could be anything from a vintage stove retrofitted for electricity or gas to a state-of-the-art, commercial six-burner. You could also opt for a new nickel-plated vintage-look stove. If your house was built in the 20th century, the range of options widens to include vintage 20th-century stoves. White is the most traditional color. ♦

The Coleman Estate — Ross, California



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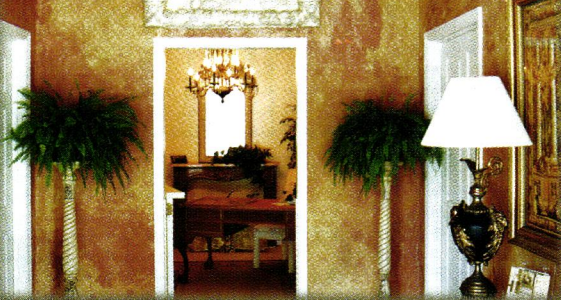
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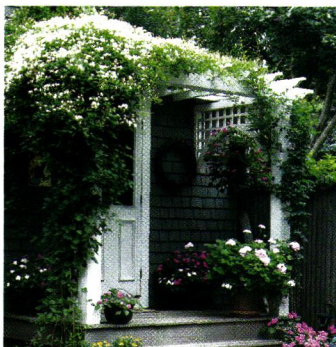
A BUTTER-YELLOW HOUSE

“One day I did a watercolor and in the middle stood a fantasy house . . . my husband drew a floor plan . . .” (page 71) ◀



A BUNGALOW RESCUE

A wonderful but derelict Bungalow with Japanese lines is rescued on a budget. (page 66) ♡



KRAGSYDE REBORN

The original was torn down long ago; for 20 years, this couple has been rebuilding an icon. (page 54) ♡



ART OF HARDWARE

A closer look at the artful hardware of the Arts and Crafts movement reveals great design as fresh today as it was 100 years ago. Many artisans continue the tradition. (page 82) ♡



PERENNIAL PERGOLA

Great design ideas from the past and present: how to plan your garden centerpiece. (page 76) ♡

*Jane Goodrich and Jim Beyor
have spent the past twenty years
re-creating a Shingle Style icon.
Never hurried, and with meticulous
attention to detail, their labor
of love nears completion.*
by Bill O'Donnell



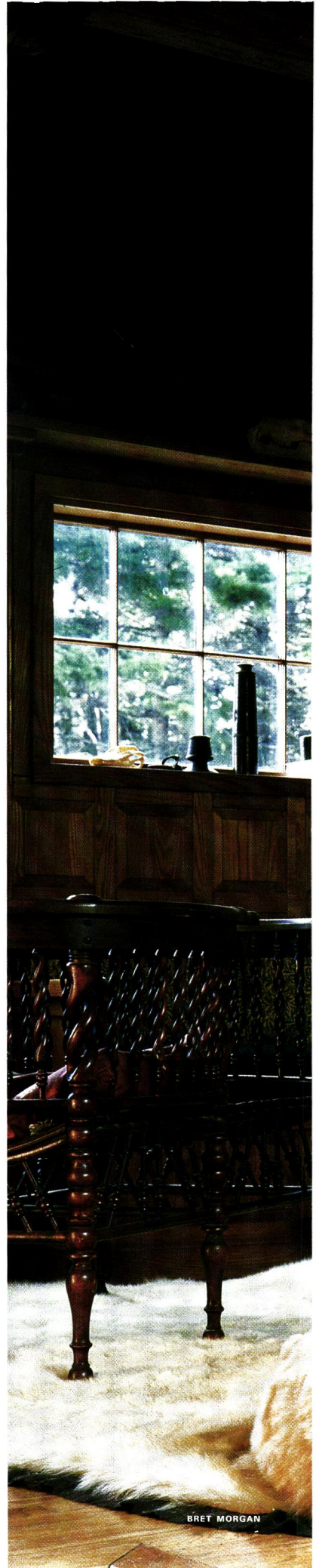
Kraggsyde

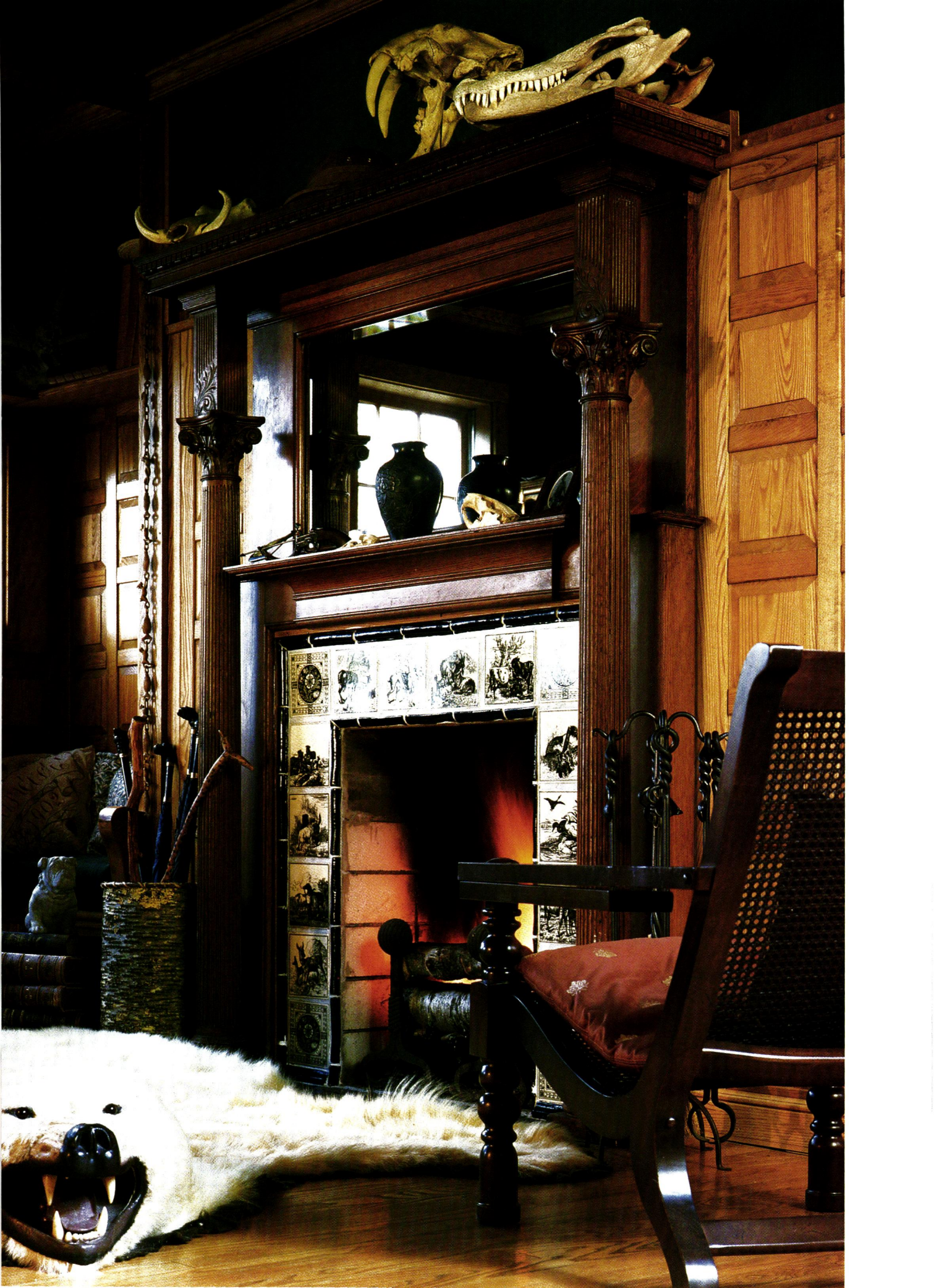


FOURTEEN YEARS AGO (when I was a junior editor for an old-house magazine whose name now escapes me), I was dispatched to Swans Island, off the coast of Maine, to get the story of a young couple undertaking a tremendous challenge. Their goal was to re-create, from original plans, the Peabody & Stearns masterpiece that once graced Boston's North Shore. Working full-time jobs, Jim and Jane spent the rest of their waking hours crafting an expansive, absolutely unique home. No shortcuts were to be taken, nor have they been. Every window, every stair, every balustrade has been hand-built by the owners.

In the years that have ensued,

ABOVE: The soaring tower and graceful arch of Kraggsyde as it appears today, and in an illustration of the original. **RIGHT:** An ornate salvaged mantel dominates the abundant oak woodwork in the grand entry hall.





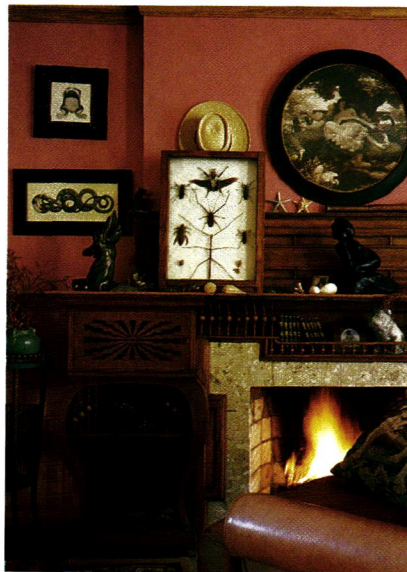




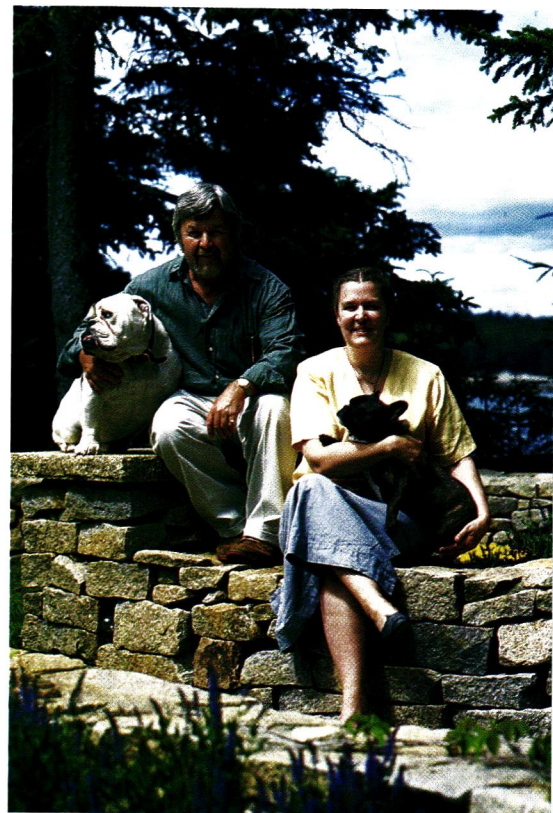
I've often been asked, "Did that ambitious duo ever finish rebuilding Kragtsyde?" In a word, no—but as the photographs on these pages attest, it's coming along very nicely, thank you.

Kragtsyde is a wondrously deceptive house, full of surprises. As you walk down the driveway, you're greeted by a modest façade reminiscent of a rustic weekend retreat. Indoor and outdoor spaces coexist peacefully. A counter-clockwise walk around the building reveals different façades, each grander than the last. There is no one view that allows you to take in the entire house, and each face has a different personality. Her massing takes full advantage of the views offered by her ocean frontage, yet she remains discreet from the street.

Inside, the house is no more obedient. Formal spaces blend with



TOP: The leeward face of Kragtsyde belies her scale. **ABOVE:** Victorian *objets d'art* surround the fire in the formal living room. **RIGHT:** The owners with their bulldog friends. **OPPOSITE:** The view from the entry hall through the dining room to the breakfast porch demonstrates the open layout.







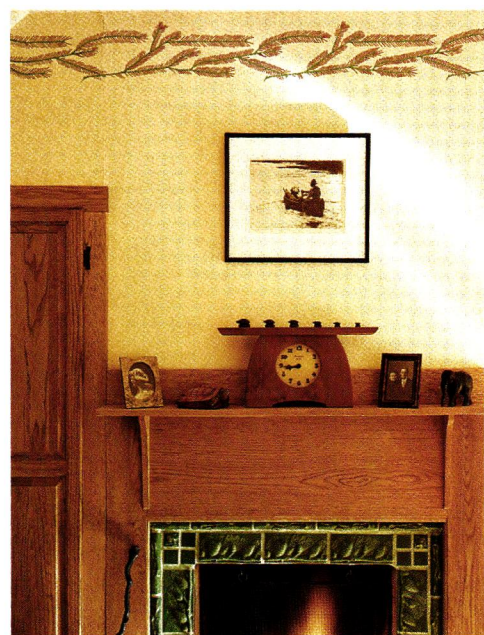
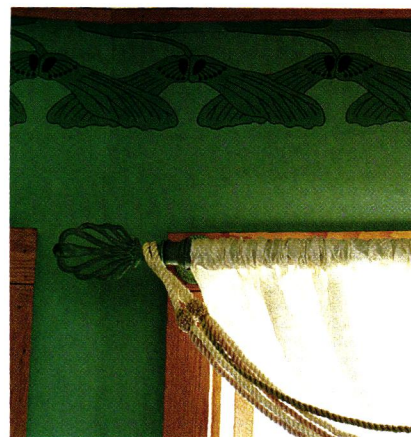
ABOVE: A view from the top.

LEFT: Perhaps the most intimate room in the house, the cozy library resides above the arch, segregated from the potential bustle elsewhere. An enveloping porch further insulates this private space.

informal ones, the flow is open, airy and comfortable, yet has many nooks, crannies, and hidden treasures. A family of three would feel as comfortable in this home as would their forty guests. As Jane put it, “We weren’t sure during the initial stages of construction, but now that the place is lived in, it really works for us. It’s a very comfortable, livable house.”

The Shingle Style, developed toward the end of the Victorian period, is often referred to as the first modern style. Formalities and stylistic conventions of earlier houses gave way to the priorities of comfort, convenience, and individuality that we value today. Self-expression and livability became more acceptable than in the self-conscious, ostentatious period rooms of the High Victorian.

The interior of Kraggsyde reflects



CLOCKWISE: (from top left) The “Raj bedroom” holds some of the owners’ treasures from India. (The bed hanging is mosquito netting.) Detail of hand-stenciled dining-room frieze, and another in an Arts & Crafts bedroom. Date tiles commemorate ground-breaking—then and now. The breakfast porch offers alfresco dining in wet weather.

the newly acceptable eclecticism of that time. Built-ins are ubiquitous. Furnishings and fixtures consist of a harmonious collection of period antiques, modern reproductions of Arts and Crafts pieces, as well as the owners’ collection of one-of-a-kind items from their extensive travels abroad. Numerous influences compete; nothing looks out of place.

The architectural woodwork is comprised of refurbished salvage items and new construction, also nicely integrated. The omnipresent wainscot

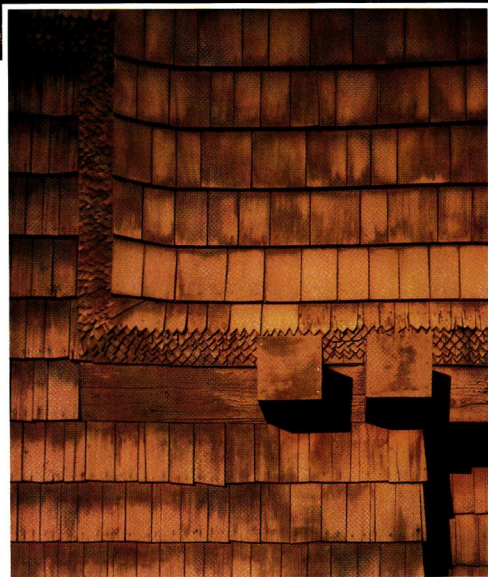
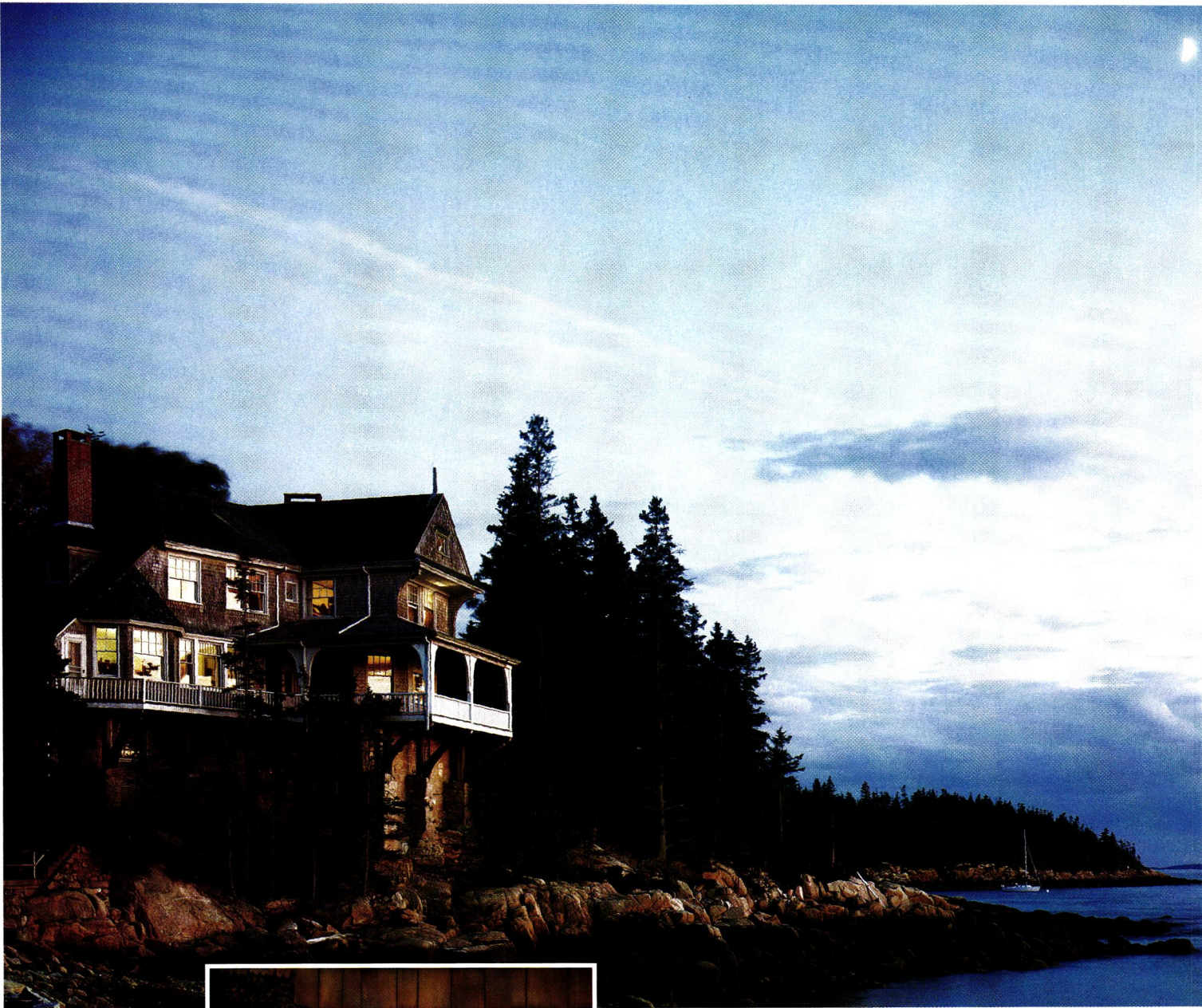
is a floating panel system that Jim developed for the project, and subsequently received a patent for.

When I first visited Kragtsyde in the mid-eighties, one image brought home the enormity of the project. Though most of the partition walls had yet to be framed, some had been drywalled, plastered, and painted above the frieze. The purpose: to allow the time-consuming job of hand-stenciling borders and friezes to be underway even before construction was complete.

On my recent visit, another image stood out. As I strolled through the house, awed by the changes the years have brought, I came upon the master bathroom. An unplumbed, salvaged water closet collects dust in the middle of an unfinished space—just as I’d remembered it. When pressed, Jim says: “We’ll get to it. The master bath has never really been a priority.” With no hint of sarcasm, he continues, “Besides, we haven’t found all the right accessories yet.” I guess some things are worth the wait. ✦

The enclosed porch above the arch wraps around the library, offering a peaceful, rustic place to escape with a good book.





A scholar shows that such beloved American houses as Frank Lloyd Wright's home and studio, Greene and Greene's Gamble House, and Bernard Maybeck's chalet-like Chick House are part of an American idiom that owes a debt to the late-Victorian Shingle Style.

THE SHINGLE IDIOM

IT BEGAN WITH A PHOTOGRAPH of a nearly forgotten 18th-century building—the first such photomechanical reproduction of a building in the United States. The photo showed the long, sloping rear of a 1728 house in Rhode Island; from this angle, the building appeared to be covered entirely in wooden shingles, over the undulating surface of the roof and down the rear wall. The image appeared in the January 1874 inaugural issue of the influential *New York Sketchbook of Architecture*, whose purpose was to promote a new approach to design inspired by the American past. The photo was probably supplied by the *de facto* editor of the *Sketchbook*, Charles Follen McKim, soon to be a founder of the prestigious New York firm of McKim, Mead & White, but then in the employ of H.H. Richardson. ■ In the years that followed, there would emerge a domestic architecture that capitalized on the lightness and flexibility of wood. The new approach introduced a spaciousness and clarity of form that were indeed truly American. This architecture would reverberate across the nation in the 1880s and 1890s, influencing the emerging architecture of regions far from the Eastern seaboard. It would persist through a long twilight until it was rediscovered in the 1950s, acquiring its definitive name and becoming the inspiration for much Postmodern design since the 1970s. That architecture is the Shingle Style.



by Leland M. Roth | photographs by Bret Morgan

OPPOSITE: Shingle-Style iconography at Felsted, William Ralph Emerson's 1896 house for Frederick Law Olmsted at Deer Isle, Maine; and in the cladding of the Berkeley Unitarian Church, 1898. **ABOVE:** Frank Lloyd Wright's home in Oak Park, Illinois, Greene and Greene's "ultimate bungalows," and this 1980 house by Robert A.M. Stern are part of the continuum.



Two houses united in architectural philosophy, yet 70 years apart: Naumkeag, built near Stockbridge, Mass., in 1887, is architect Stanford White's whimsical shingled fantasy, incorporating English and Norman forms, Colonial details, and classicism mixed with the rustic. Architect Joseph Esherick's The Fourest (1957), near San Francisco, is clearly Modern but recalls the Shingle Style in the design of the exterior and in exquisite joinery details in the warm wood interior.

One reason the Shingle Style spread so far and so quickly was that the large Eastern architectural firms, in particular McKim, Mead & White, trained dozens of younger men who soon moved westward. Graduates of the office are numerous and notable, including Cass Gilbert, who returned to his native St. Paul—Minneapolis, and A. Page Brown, who resettled in San Francisco. (His chief draftsman, A.C. Schweinfurth, would be the architect for the extraordinary, shingled First Unitarian Church in Berkeley.) Another graduate was William Whidden, who in 1887 was sent to Portland, Oregon. Whidden was joined

by Ion Lewis, a former associate in the Boston office of Shingle-Style masters Peabody & Stearns. (Their seaside house for G. Nixon Black, Kragysde in Manchester-by-the-Sea, Mass., was destroyed but has recently been rebuilt from the original plans on a Maine island; see page 54.) Also active in Portland was Ellis F. Lawrence, who had worked for John Calvin Stevens. In Chicago, the link was made by Joseph Lyman Silsbee, who moved from Syracuse (and Buffalo) to Chicago about 1882. It was in Silsbee's office that young Frank Lloyd Wright had his firsthand introduction to the shingled house.



The bungalow, Craftsman Style, the Prairie School, and Post-modernism all enlivened a way of building that flourished with the fine Shingle Style cottages of the 1880s and 1890s, focusing attention on a poetic interplay of light, space, form, and texture.

Willis J. Polk was raised in St. Louis and relocated with A. Page Brown to San Francisco in 1889. New Yorker Bernard Maybeck worked for Carrère & Hastings, themselves recent graduates from the McKim, Mead & White office. Maybeck would in turn influence Julia Morgan. Hence in such intertwined careers, the use of shingles as an expression of bohemian creativity and artistic freedom established a regional tradition that would flourish for several generations.

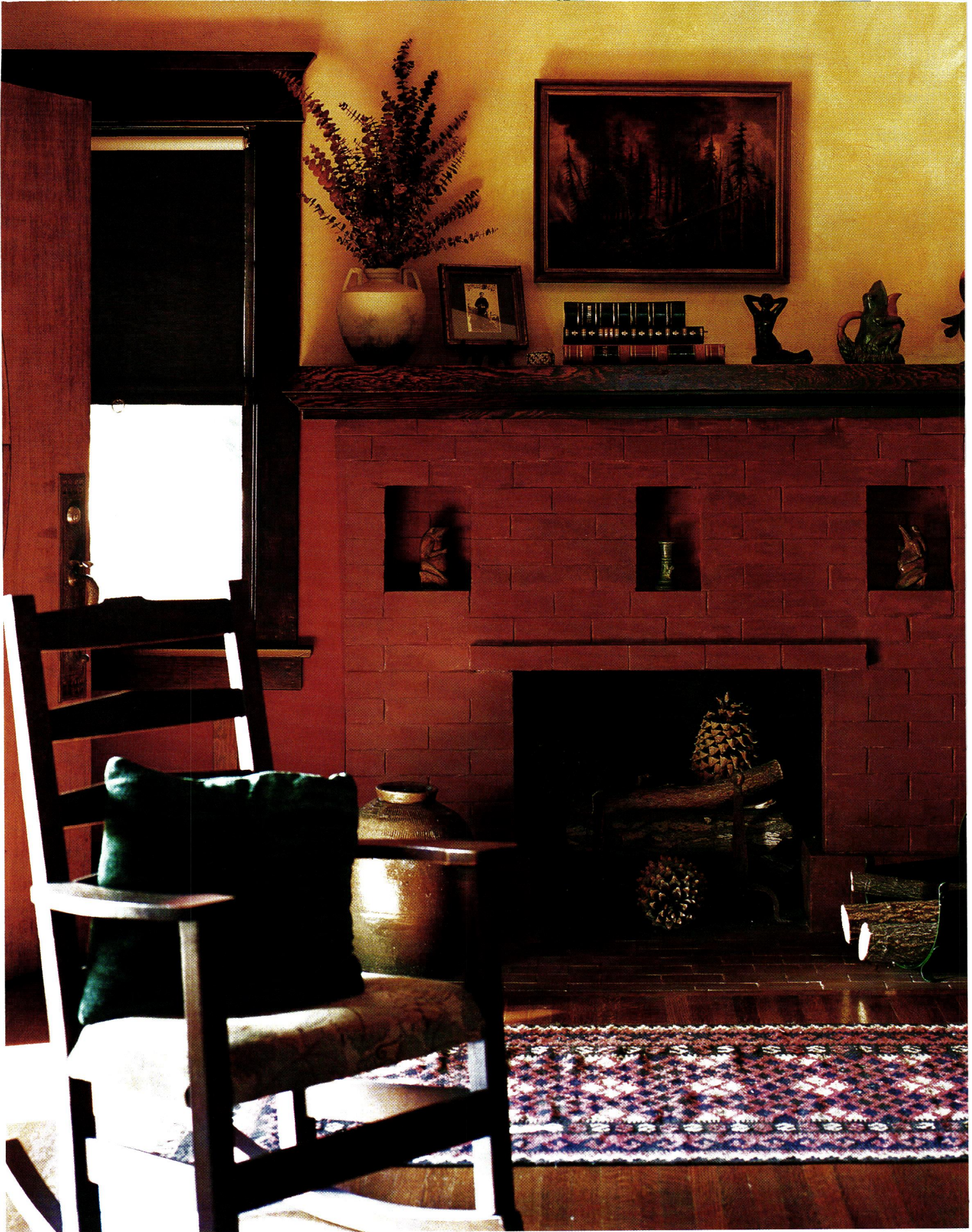
THE SHINGLE STYLE did not come to an end at any fixed moment, but continued to shape a few special houses

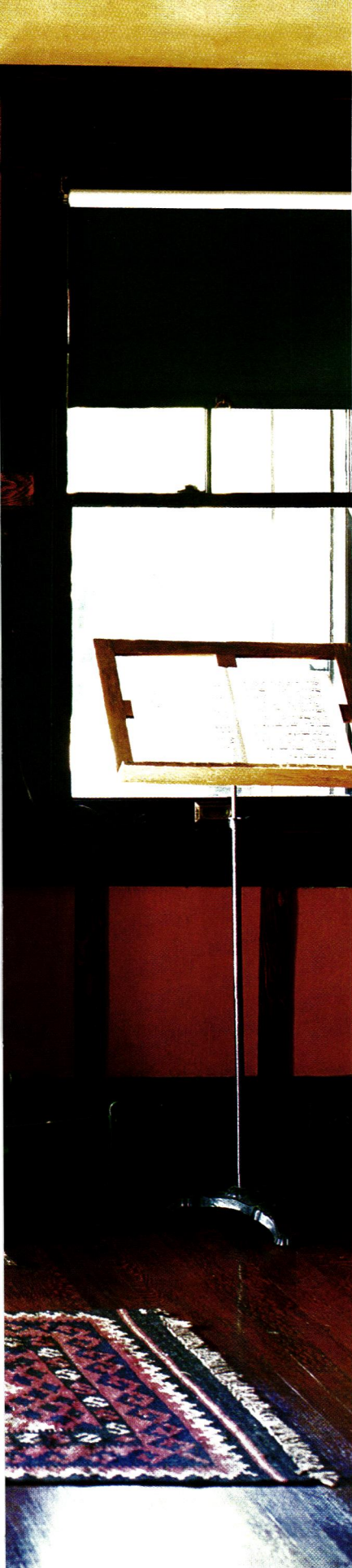
well into the 20th century. Sources of inspiration for the style—the English Arts and Crafts movement, Japanese arts and crafts—continued to exert a force that merged aspects of the Shingle Style into the growing bungalow and Craftsman-house movement in the 'teens and 'twenties.

The rediscovery of the Shingle Style can be attributed to the influence of scholar Vincent Scully, whose seminal works of criticism established the names the Stick Style and the Shingle Style. Scully became a celebrated lecturer at Yale; his soon-to-be-influential students included architecture critic Paul Goldberger and

architect Robert A. M. Stern. Many architects during the 1960s and 1970s came under his pervasive influence: Charles Moore, Charles Gwathmey, Turner Brooks, and especially Robert Venturi. Stern would take the Shingle Style learned from Scully and make it a major part of his version of Post-modernism. Shingle Style continues to be a potent force. ♦

*A professor of architectural history at the University of Oregon, LELAND M. ROTH earned his doctorate at Yale. He is the author of *Shingle Styles* (Abrams, 1999), the provocative book that explains the evolution of the Shingle Style. With stunning photos by Bret Morgan of 30 important houses, it is highly recommended reading.*





A BUNGALOW *Rescue*

by Regina Cole | photographs by Jeremy Samuelson

SILENT-SCREEN director Victor August built or bought a bungalow on a corner lot in Silver Lake in 1912. Upturned eaves and ridge caps lent a fashionable, oriental look; a swagged chain fence hung from low concrete posts along the two streets. In the back yard stood the garage, a diminutive version of the house and a foreshadowing of the town's future.

Silver Lake was the first Los Angeles area favored by motion-picture royalty. Many of their cottages and bungalows are intact, jostling each other along narrow streets that climb the gentle hills around a namesake lake. Hollywood, just another company town when Mr. August worked in the infant movie industry, is a few minutes' drive west on Sunset Boulevard. The

development of talkies in the late 1920s changed all that. Huge sound stages began to cover the Hollywood landscape, and as photogenic actors with thin voices saw their careers end, the star system was born. As a fashionable address, Silver Lake was finished. Movie stars required bigger houses and mysterious seclusion. The area's decline was slow but steady, and by the end of the century it was like many slightly seedy places that had once been chic. You could buy a good house, if you didn't mind its size, age, or lack of swimming pool.

Tom Bate came from New Orleans, where slightly seedy is an honorable condition for a neighborhood. He had already restored a time-worn Victorian house; a derelict bungalow in a for-



LEFT: At one end of the living room is a fireplace of painted brick. Three alcoves provide display space. **TOP:** The restored bungalow as it looks now. **ABOVE:** A few years ago, the house presented a decidedly disheveled appearance.



ABOVE: The dining room built-ins are original to the house, as are the mirror and leaded glass. The wainscot had been removed, but its ghost showed where to rebuild one. **RIGHT:** Stenciled window shades, period-inspired hardware, and white paint and fixtures are convincing echoes of an original bungalow bathroom.

gotten part of town presented an ideal next project. Tom's first order of business, after paying back taxes and securing the title, was to clean out several lifetimes' worth of debris, and he was richly rewarded. He found Arts and Crafts furniture original to the house. Living and dining rooms revealed the shadows of a long-gone wainscot and shelf. Sanding uncovered graffiti scratched into the house's siding: "Painted by H.W.Hall 6/22/15." Under mountains of trash in the two-storey garage was a 1947 Studebaker.

Much of the bungalow's original beauty had survived, including a stained-glass living room window, dining room built-ins with leaded glass doors, and a bedroom's original leather wallcovering. Tom installed a new bathroom and kitchen. When expensive period reproductions proved beyond his means, he chose simple white fixtures whose scale and style are consistent with the house's. He put back the downstairs wainscoting, and decorated the frieze above with Arts and Crafts stencils.

The garage became a guest house.

In the few years since Tom Bate rescued the August house, Silver Lake has come full circle. It's a desirable part of town again. Residents cherish their charming old houses in a quiet neighborhood conveniently close to downtown Los Angeles. Actors and directors with household names don't live here—but then, they never did. Back in the days when Silver Lake was home to glamorous movie people, they and their images were life-sized. ✦



ABOVE: French doors in the kitchen lead into a sunny garden framed by the guest house, formerly the garage. **BELOW:** An Arts and Crafts desk, original to this bedroom, was a happy find during the Herculean cleaning-out process.







The Cottage from a Canvas Fantasy

BY PATRICIA POORE | PHOTOGRAPHS BY ROBERT MELNYCHUK

“WE HAVE A VIEW of the ferries from Vancouver . . . the mountains are spectacular,” says Helen Downing Hunter, with lingering awe, of the oceanside site in British Columbia. Her house—which looks for all the world like a turn-of-the-(20th)-century farmhouse—was actually built in 1995. “One day I did a watercolor and in the middle stood a house, a kind of fantasy or dream house. I’d read a short story that described ‘a butter-yellow house with tomato shutters’, and I thought, that sounds nice. So that’s how I colored the house in the painting. Then my husband Peter drew a floor plan, and we built it for real!”

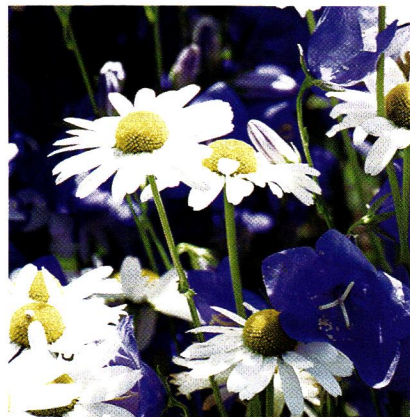
Bob Ferguson is the family friend and architect who built the couple’s previous house. “I grew up back East,” Helen says, “and Bob loves



OPPOSITE: Gently worn wicker and an unusual gateleg table “painted to go with whatever house we owned.” Exterior colors (above) were inspired by a short story that described “a butter-yellow house with tomato shutters.” **TOP:** Helen Hunter amidst the foxgloves that thrived when the blackberries were cut back.



The light fixture above the sink is the roof of a chicken brooder. Cabinets are built mostly of salvaged materials. The artwork is mostly Helen's; she now works in acrylics.



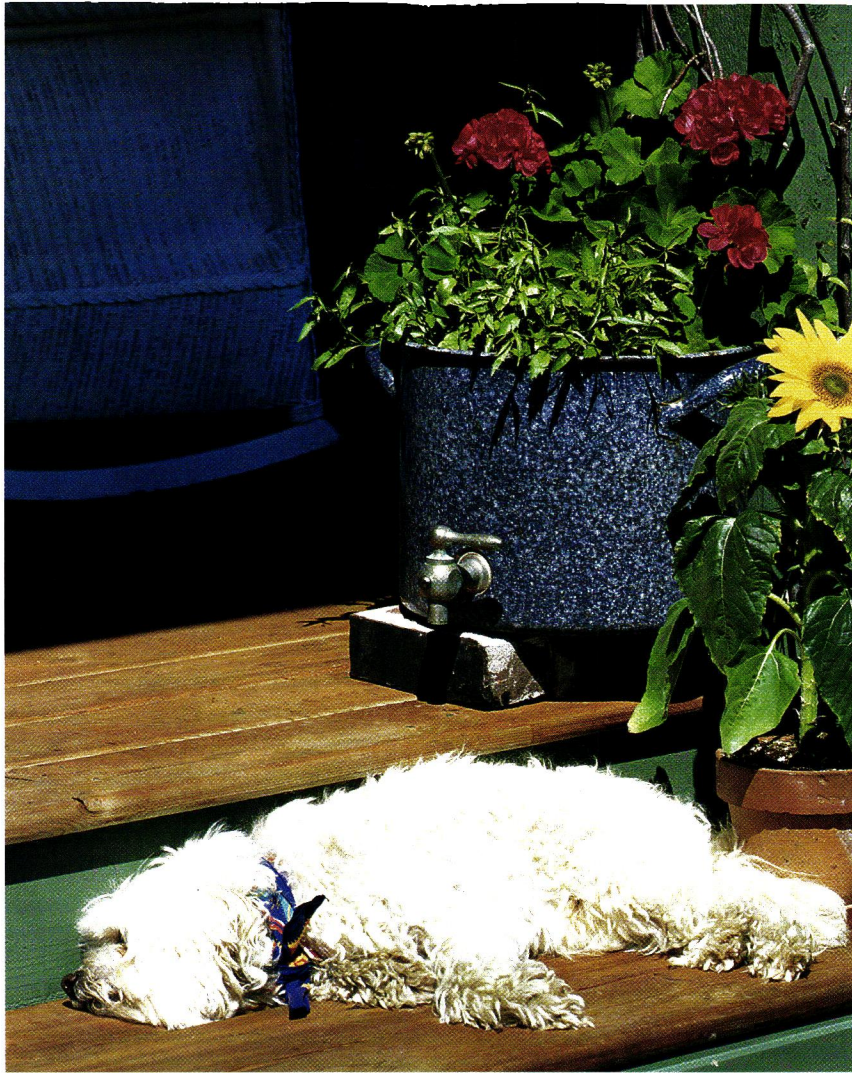
TOP LEFT: In Peter's cozy den, a floorlamp wears a cotton shade made by Helen, who then painted it with roses; the secretary-bookcase came down in Peter's family. **TOP RIGHT:** The planting season is long and lush in this corner of British Columbia. **ABOVE:** A pretty, not priceless, vignette in a corner off the kitchen.

that Eastern Victorian vernacular—shakes and shingles, stained glass, gingerbread and verandahs. Now this house is a little simpler, more farmhouse. We did the basic design, but Bob worked it out so the builder could build it.”

One secret to the house's established feel is that so many things in it are rescued or recycled elements—like the Douglas fir flooring. Most of the kitchen cabinets are secondhand (“junk,” confesses Helen), once-garaged pieces transformed by a coat of paint. An Eastlake dresser with its top irrevocably stained with

India ink contributed the drawers set under the kitchen counter. Leaded glass windows and bath fixtures are salvage. “I always point out the light fixture over the sink, a gift from Bob Ferguson,” says Helen. It's the glass-paneled roof of a chicken brooder, fitted with electric globe lights. The kitchen rug cost \$100, and another \$50 to reframe it. “It's nice and faded, and it's so threadbare, I can *sweep* the sand off it!” she says.

In the upstairs bathroom, the tall cabinet was a clothes wardrobe they bought at an auction on the night of the Stanley Cup finals



LEFT: The best porch ornament may be Taffy, a Maltese and poodle mix.

BELOW: In the downstairs bath, antique salvage, and a picket-fence towel rack by friend Mac Grieves. **OPPOSITE:** The *en suite* (master) bath has a salvaged tub and curtains sewn from French lace panels. The cabinet was “junk, sanded down and its corners rounded off; I painted it with roses.”

(nobody was there, Helen confides). The mirror in the little bathroom downstairs was probably half a door, salvaged; they put the mirror glass in it then risked routing it around the sink (see the bottom photo).

INTERIOR COLOR was inspired by the palette outside: lots of soft yellow tones. “I always kept a book with me to pick up fabrics,” Helen says. “I bought the spread in the bedroom, and *then* picked the wall color.” Dark gold curtains in the den are department-store sheets; the green bedroom has curtains made from a Battenburg lace tablecloth and napkins. A highlight of the bedroom is the corner closet’s portière, or door curtain. “It saves space,” Helen says, because there’s no door swing.” And “I hate bifolds.”

Peter Thomson fabricated all the interior trim, as well as the porch’s lattice apron, a simplified gingerbread accent, now overgrown by clematis and honeysuckle. Shelves over the windows are another pragmatic detail that adds considerable charm: “We wanted windows—lots of windows—which takes up wall space. But the downstairs ceilings are better than nine feet high, so that’s where the bookshelves went.”

Helen has gotten word of comments made by people who’ve seen her house from a passing boat. “Huh,” they say, “I don’t remember that house . . . but it sure looks like it’s always been there.” The couple take that as a great compliment. ✦

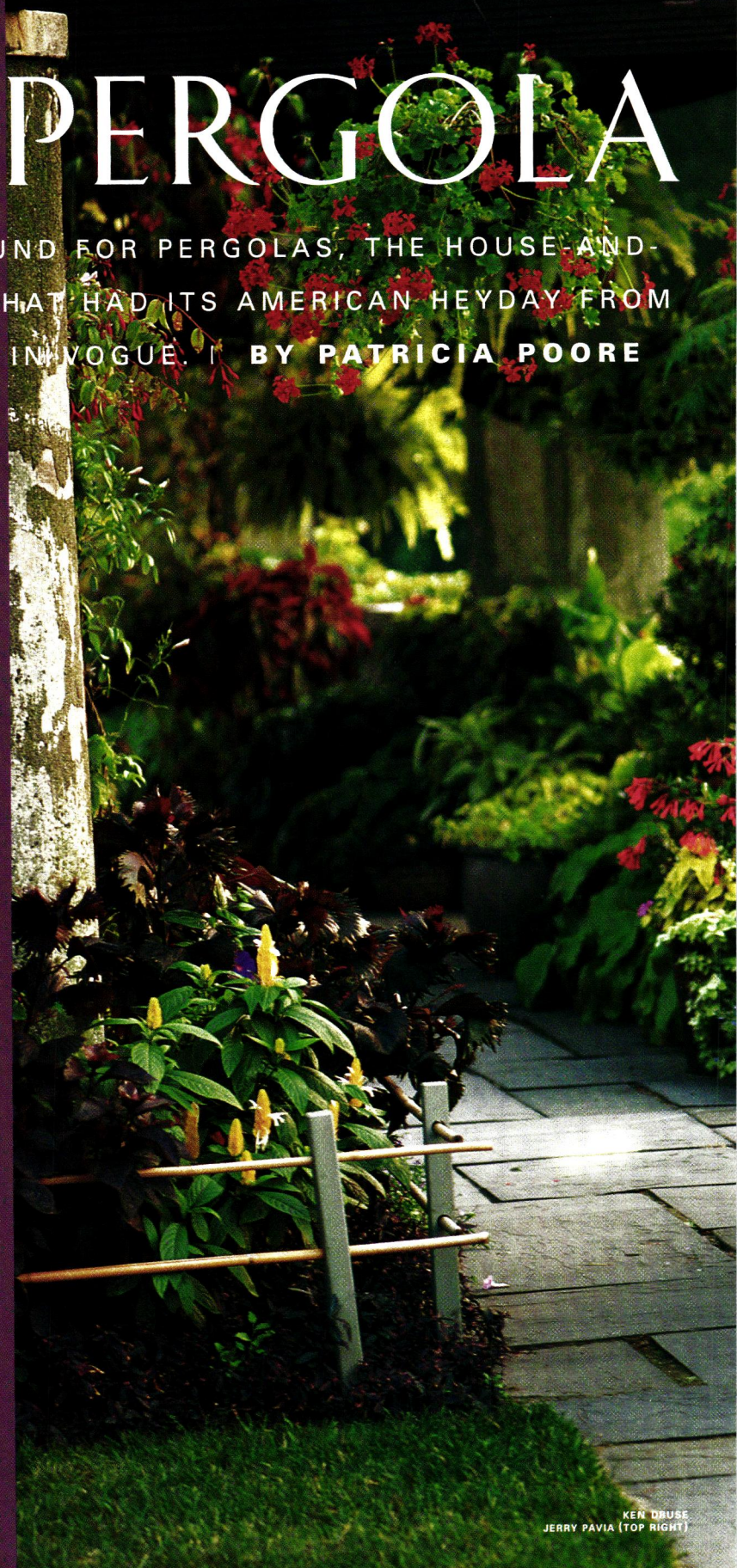


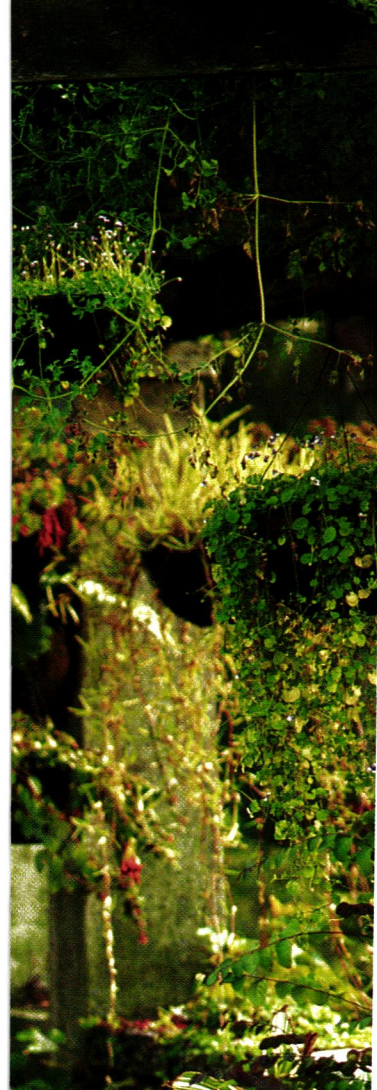


The Perennial PERGOLA

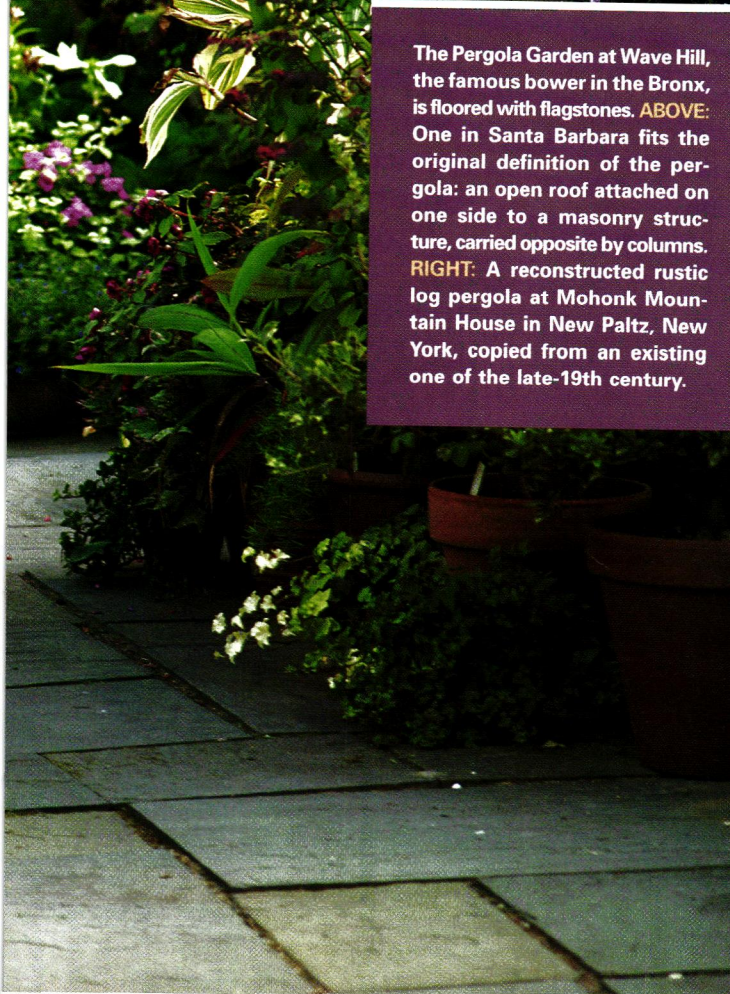
DESIGN POSSIBILITIES ABOUND FOR PERGOLAS, THE HOUSE-AND-GARDEN STRUCTURE THAT HAD ITS AMERICAN HEYDAY FROM 1890-1940 AND IS BACK IN VOGUE. | BY PATRICIA POORE


A FREESTANDING PERGOLA—a flat-roofed structure with open rafters—is the centerpiece of the surviving Arts and Crafts-period garden right across the street from my house. (The picture of it on page 78 was taken from my attic bedroom.) It may have survived in part because it is supported on rotproof stone piers, rather than wood columns or posts. And it's been maintained over the decades, not consistently but often enough, most recently by my neighbors Kathie and Bruce. Eager to bring back the gardens and the rose bushes, they have all the garden's wood structures repaired, scraped, and painted as needed—*every year*. ■ The gardening revival still gaining momentum has rekindled interest in pergolas, high maintenance or not. I'm seeing them introduced as structures in the garden as well as open-roofed porches attached to houses old and new. No wonder! A pergola is a bold statement worth making, with practical advantages as a sunscreen and as a support for plants. There's a pergola for every style, from formal Italian to Adirondack, California to Craftsman. [text continued on page 81]





The Pergola Garden at Wave Hill, the famous bower in the Bronx, is floored with flagstones. **ABOVE:** One in Santa Barbara fits the original definition of the pergola: an open roof attached on one side to a masonry structure, carried opposite by columns. **RIGHT:** A reconstructed rustic log pergola at Mohonk Mountain House in New Paltz, New York, copied from an existing one of the late-19th century.



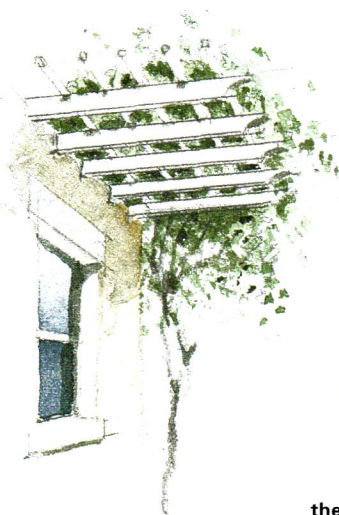


This pergola on the Massachusetts coast is the centerpiece of a ca. 1915 garden that also includes lattice screens supported (like the pergola) by stone piers.

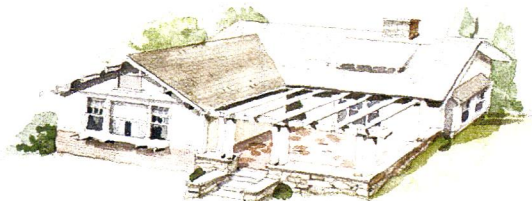


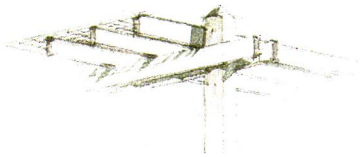
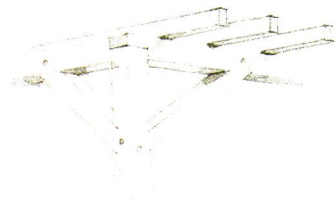
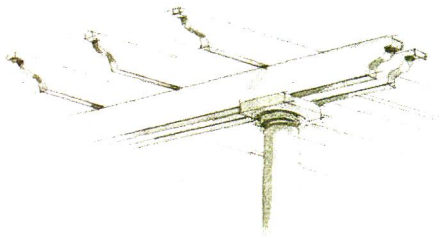
PERGOLA TYPES *then & now*

If the two main types are the pergola-arbor and the pergola-porch, their variants are many—from the pergola-portico to the minimalist pergola-sunscreen hung from the building's wall!



TOP: The pergola-arbor as a dramatic entry promenade. **LEFT:** Simple rafters and trellis on the wall make a summer sunscreen when covered with vines. **ABOVE:** The pergola-porch of the 1920s. **BELOW:** The shortened arbor as a portico (left), and an open-air porch popular on Ranch houses.



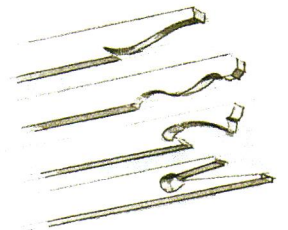


FROM TOP: Classical double beams carried on a round Tuscan column with fancy-butted rafters. Simple beam and rafter assembly with lap joint and knee braces. An assembly with doubled beams nailed to square-stock posts (their tops cut to shed water); the square-end rafters support latticework to train vines. A more sophisticated construction, with cut rafter ends.

The PERGOLA *built to last*

Generally, a pergola consists of columns, posts, or piers supporting hefty beams or doubled plates, which in turn support rafters (and, sometimes, vine strips or latticework). The rafter ends were quite often sawn into fancy shapes for Classical and Arts and Crafts-style pergolas. (Those shown at right, ranging from a simple ogee to the "clothespin," were redrawn from a 1920s carpenter's pattern book.) Today, you can build a pergola of pressure-treated lumber. Follow all the best-practice standards for exterior carpentry. Columns should rest on stone or concrete footings that extend below the frostline. Wood columns must be anchored to the footing, typically with tie-rods running inside the column shaft to a steel plate in the cap. Flash caps or capitals before installing beams or plates.

Horizontal plates (parallel 2x6s or 3x8s) are usually bolted to the column or, for piers, into an anchor plate mortared into the masonry. Rafters are 2x4s or 3x8s set on edge, spaced 24 to 30 inches apart and anchored to the beams with metal straps or plates. Companies that manufacture or install fences do pergolas, too.





OPPOSITE: Like panel shutters with a cutout sailboat or acorn, structures like this one are emblematic of cottages from the Teens and Twenties, whether Arts and Crafts or Romantic. **ABOVE:** A vine-covered pergola painted white is a perfect Colonial Revival walkway linking house and garage; this one, recently built, is in Wisconsin.

POMPEII HAD PERGOLAS; to this day, the Western pergola tends toward the classical, its roof supported by a colonnade. Initially the construction was a wood projection carried by a single row of columns from a masonry wall—the definition of the Latin word *pergula*. These garden structures were revived during the Italian Renaissance of the 16th century, and eventually they spread with the classical revival to England. The American heyday of the pergola came during the golden age of gardens, 1890 to 1940. You'll see them in photos of the great country houses by such early-20th-century architects as McKim, Mead & White, and in the landscape

designs of the Olmsted firm.

By 1905, the pergola had become a mainstay of Arts and Crafts designers; Gustav Stickley published entire articles on their stylistic possibilities as well as their moral value (to calm an “overwrought” society, to introduce healthy children to nature) in *The Craftsman* magazine. Sometimes pergolas had a Japanese or Asian look, especially in California. But the Rustic style was popular around the country, too, and some pergolas were gnarly and unpainted.

The pergola-porch may have advantages over a roofed porch. During winter sunlight can get through as deciduous vines die back; in sum-

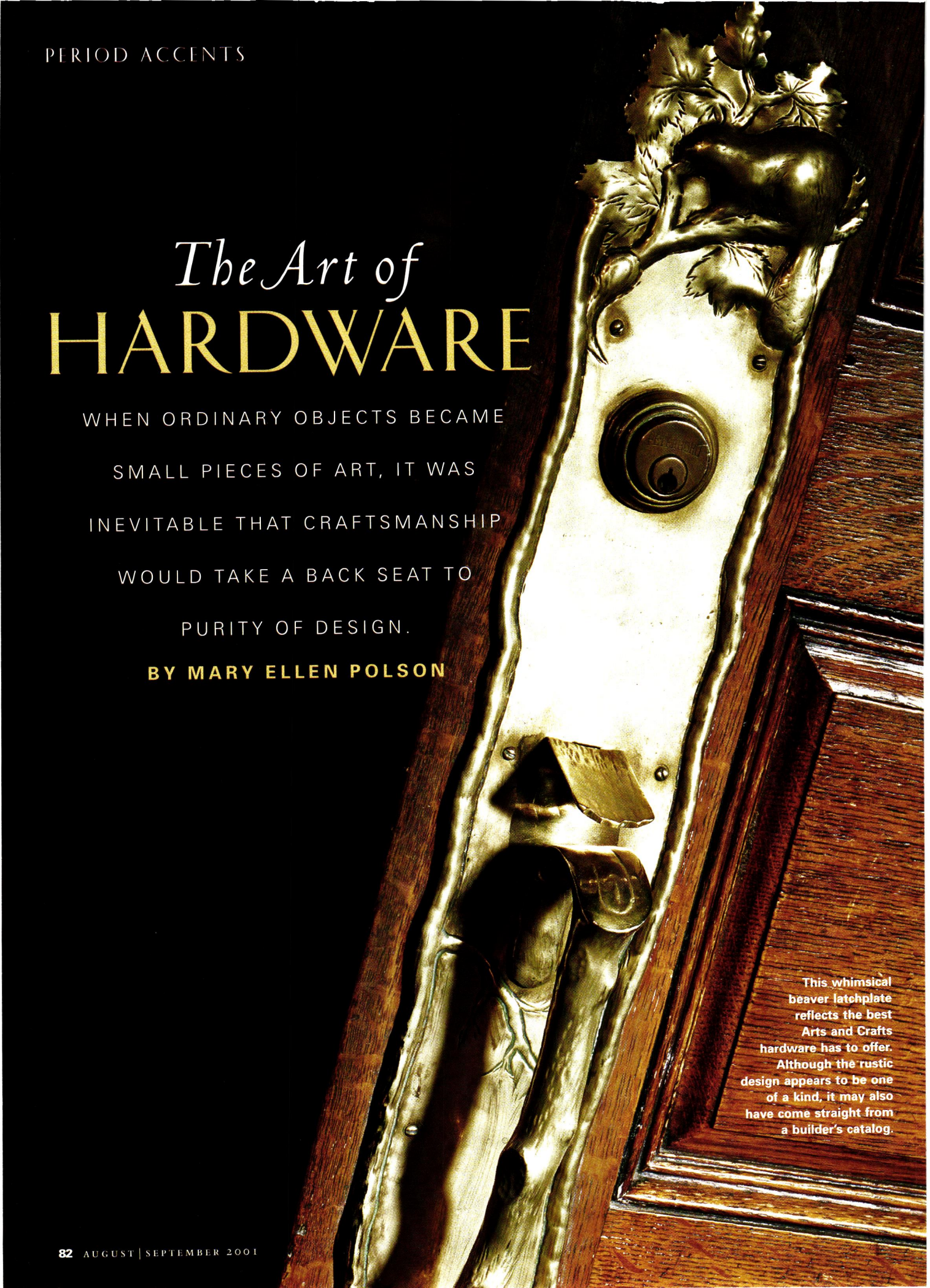
mer, overgrown rafters provide shade. Pergolas were often tucked off the kitchen as a dining structure.

A pergola has pleasing proportions when its width does not exceed its height, and when its rafter ends have a sense of uplift. Length, of course, can vary. Typical columns are eight or nine feet tall and spaced about eight feet apart. Consider a “floor” rather than grass, which won't thrive in the shade: compacted stone dust, brick pavers, concrete, or (in some climates) tile. Common plants for pergolas include roses, wisteria (which will tear apart all but the sturdiest structure), honeysuckle, grapevine, ivy, and morning glory. ✦

The Art of **HARDWARE**

WHEN ORDINARY OBJECTS BECAME
SMALL PIECES OF ART, IT WAS
INEVITABLE THAT CRAFTSMANSHIP
WOULD TAKE A BACK SEAT TO
PURITY OF DESIGN.

BY MARY ELLEN POLSON



This whimsical
beaver latchplate
reflects the best
Arts and Crafts
hardware has to offer.
Although the rustic
design appears to be one
of a kind, it may also
have come straight from
a builder's catalog.



ARTS AND CRAFTS hardware has a long lineage and a bright future. We tend to think of hand-hammered door plates and butterfly hinges as fixed in time, ubiquitous and universal in the early decades of the 20th century, but the history of this distinctive hardware is far more fluid than that.

Consider, for a moment, the earlier influences a reproduction pull and thumb-latch set reflects. Craftsman artisans were enamored of the Middle Ages, the half-timbered Tudor, the soaring Gothic. You can see the power of those ideas in the set on page 84 (far left), in the heart-shaped detailing where the pull meets the plate, and in the flared end-pieces of the escutcheon plate itself. Take a good look at the Mission-style lever on the same page. Its angular lines clearly reflect Prairie and Mission influences, but it's also French. As for the eight-sided glass doorknobs on this page, they may evoke strong early-20th-century vibes, but glass knobs were perfected in this country as early as 1830.



Granted, these examples are reproductions, and the makers may have taken some creative license with more typical Arts and Crafts designs. But that's exactly what artisans of the Craftsman era were encouraged to do. The best designs of the period are still as fresh today as they were nearly 100 years ago.

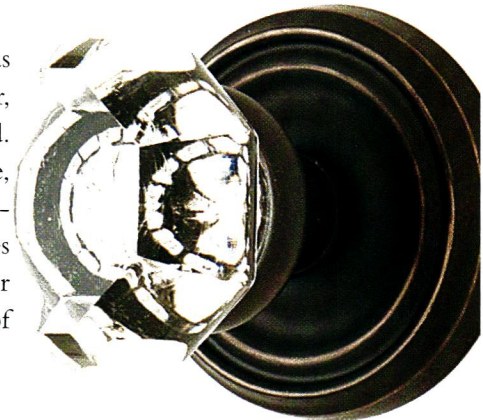
That said, it was far more common to fit out an Arts and Crafts bungalow of the Teens or '20s with builder's hardware made in a shop using mechanized processes.

Pieces were more likely to be machine-pressed out of brass or iron than hand-wrought or -hammered out of copper. Isn't it ironic that a movement that prized craftsmanship above all else got so popular that mass-production became all but inevitable?

Arts and Crafts hardware was intended to harmonize with the door, cabinet, or chest of drawers it served. To give the appearance of great age, worker-artisans developed mechanical and chemical aging techniques for brass, bronze, and copper. A closer examination of the different lines of



ABOVE: Severe wrought-iron hooks from Jefferson Mack have an Arts and Crafts spirit, while Craftsman Hardware's "economical" bin pull is sympathetic to period builder's hardware.



TOP AND RIGHT: Although glass doorknobs in luminous tints appeared as early as 1830 in America, they were popular in the early-20th century. **CENTER:** Arts and Crafts Hardware's drawer pull is a close match for a Stickley original.

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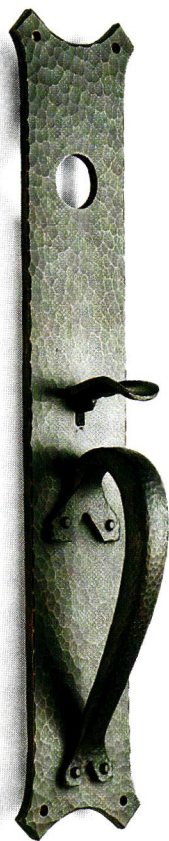
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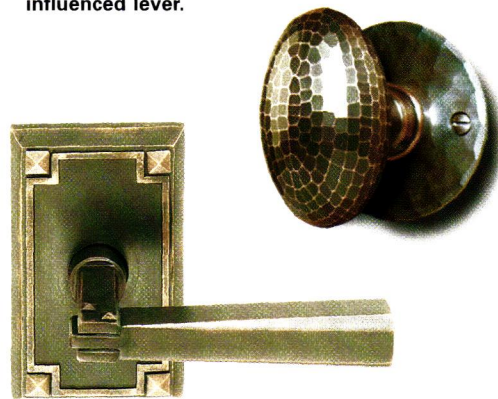
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CLOCKWISE: (from left) This thumb-latch from Arts and Crafts Hardware shows its medieval roots. Craftsmen Hardware's square-edged entry set is classic Craftsman. Emtex Products offers a hammered oval doorknob and a Mission-influenced lever.



While escutcheon plates and pulls tend to be long and angular, design influences literally roam the world, from Scotland's Mackintosh to France's Art Nouveau to New York's Tiffany.

hardware should give you a greater understanding of how these highly functional designs were related.

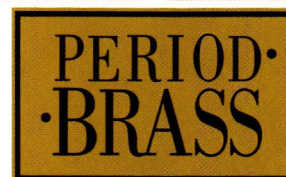
DOOR AND ENTRY HARDWARE Judging from a 1912 builder's hardware catalog, there was a surprising amount of diversity in entry sets at the height of the Arts and Crafts movement. While escutcheon plates and pulls tend to be long and angular, design influences literally roam the world, from Scotland's Charles Rennie Mackintosh to France's Art Nouveau to New York's Louis Comfort Tiffany. Most of the sets shown are cast or wrought brass. Many of the simpler designs are plain hammered, which yields a stippled effect. Interior doorknobs with simple roses were available in round, oval, hexagonal, or hammered styles.

FURNITURE Much original Arts and Crafts furniture hardware is closely akin to hardware made for other purposes, especially entry sets. It was apparently common practice to mix and match buffet straps and cabinet corners on the same page with thumb latches and door plates in builder's catalogs. A pull could be as simple as a square metal draw on a post, or as elaborate as a large, wrought-iron ring in the mouth of a mystical lion. Handle shapes offer some of the most distinctively "Craftsman" looks of the period, from circular and rectangular to pulls that are flared, elongated, or any combination of the above.

CABINETS As Jane Powell notes in her book *Bungalow Kitchens* (Gibbs-Smith, 2000), kitchen cabinet hardware [continued on page 86]

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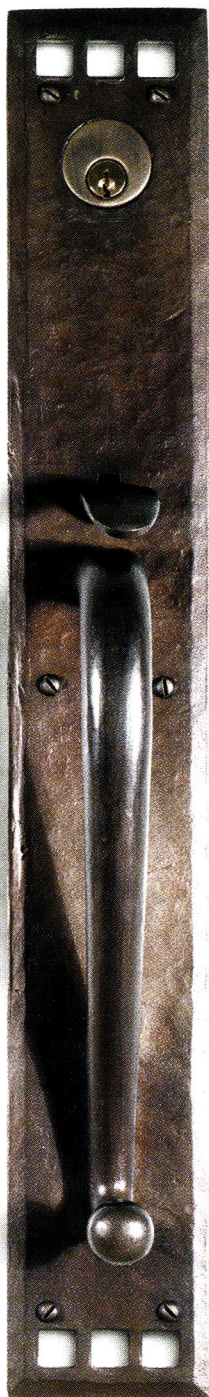
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quickly became standard. Doors were attached with ball-tipped mortise or “butterfly” hinges—so called for their flared shape and decorative wings. Drawers were fitted with half-round bin pulls; the fanciest kitchens sported hexagonal knobs or bridge handles in clear or tinted glass.

ACCESSORIES Like furniture hardware, hooks, switch plates, and door knockers closely follow entry-set style lines. Gustav Stickley may have been promoting the medieval look in his seminal magazine, *The Craftsman*, but push-button doorbells were sold right along matching entry sets as early as 1912.



There's still no end in sight for the Craftsman Revival that began more than a quarter-century ago. The range of choices in Arts and

Crafts hardware is as great today as it was 90 years ago, if not greater. Small artisanal shops dot the countryside, and if the quality varies from place to place, there's an added element of originality and invention now that was quickly lost once mechanization took hold. Even reproductions made by largely mechanical means can be

as good or better as the mass-produced “originals.” Remember, when it comes to the art of hardware, it's the design you *really* love. ✦

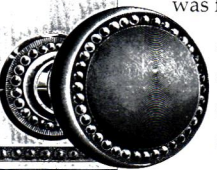
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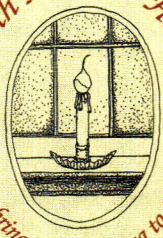
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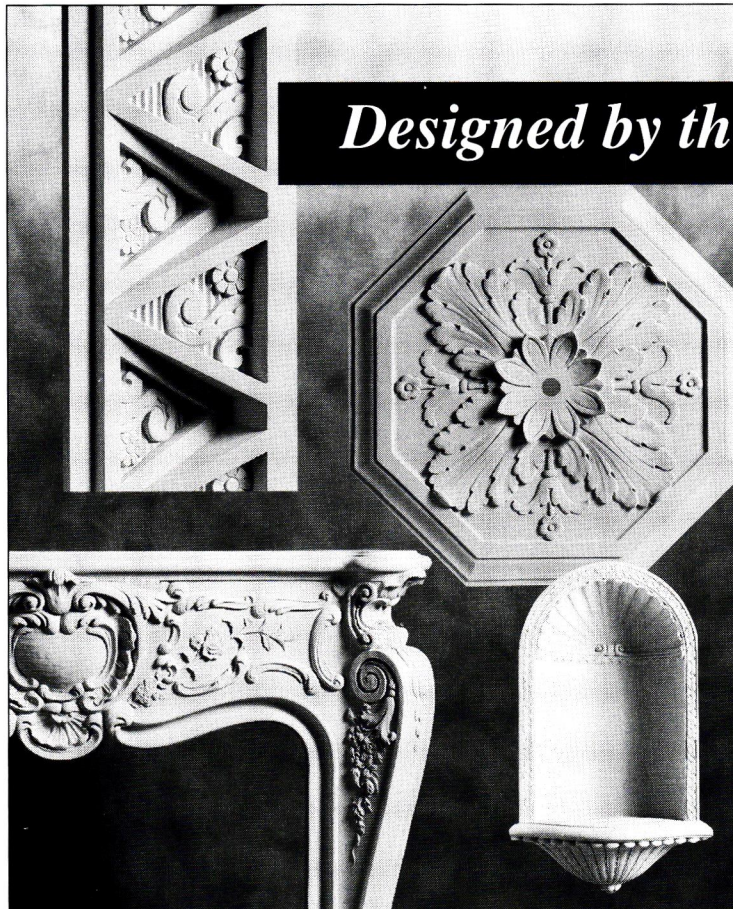
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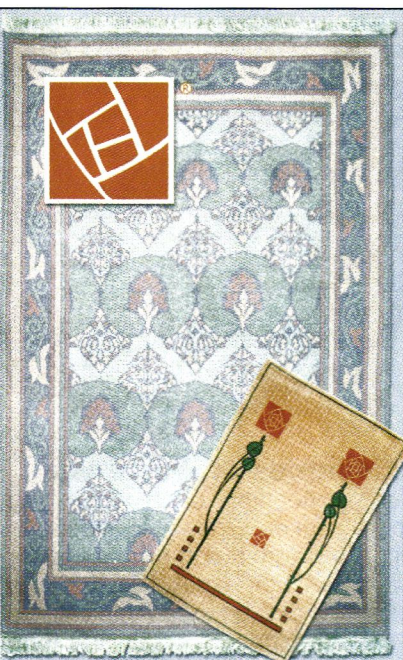


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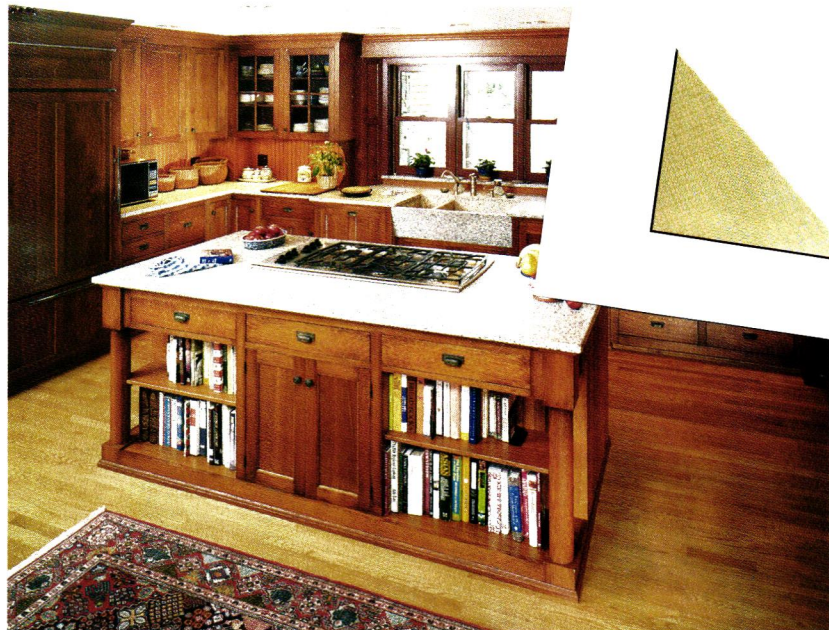
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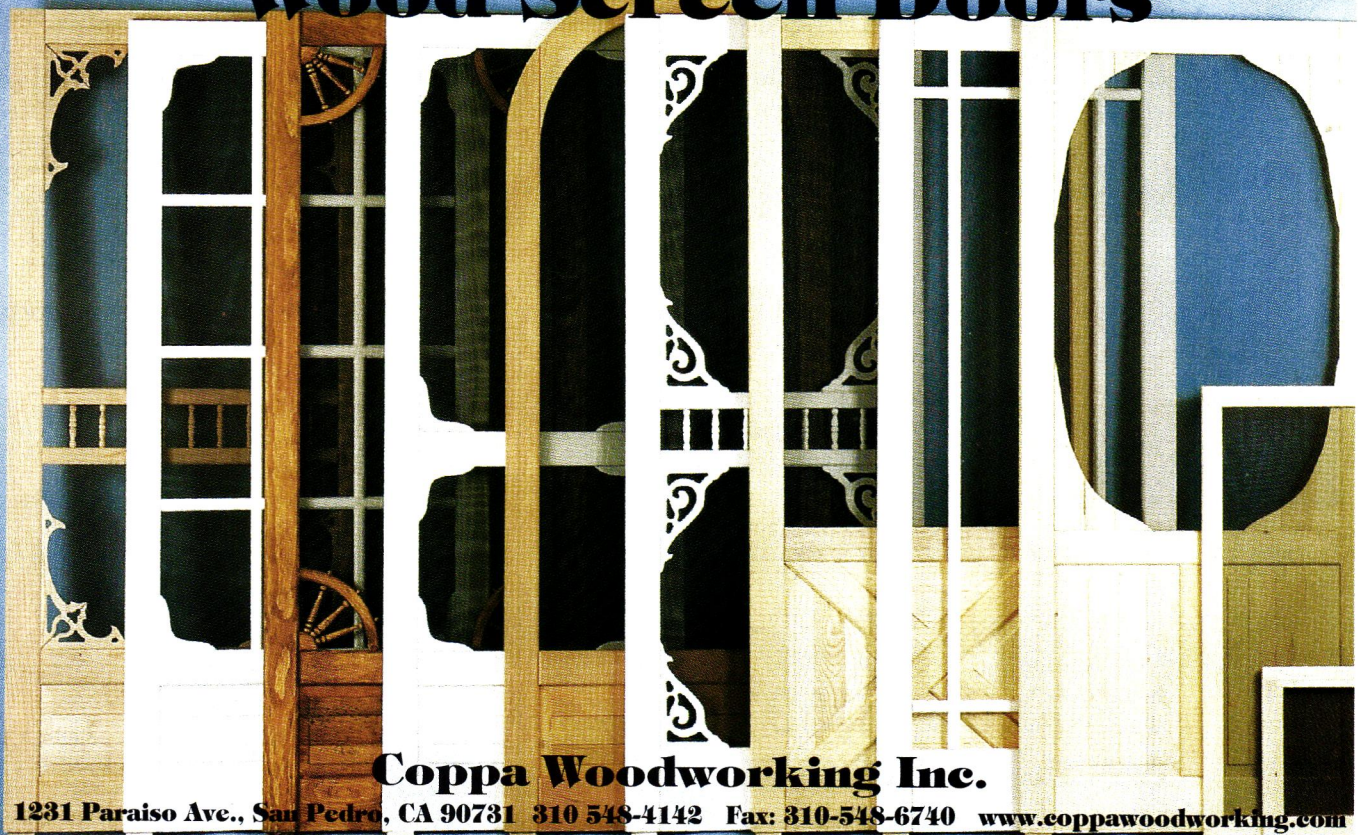
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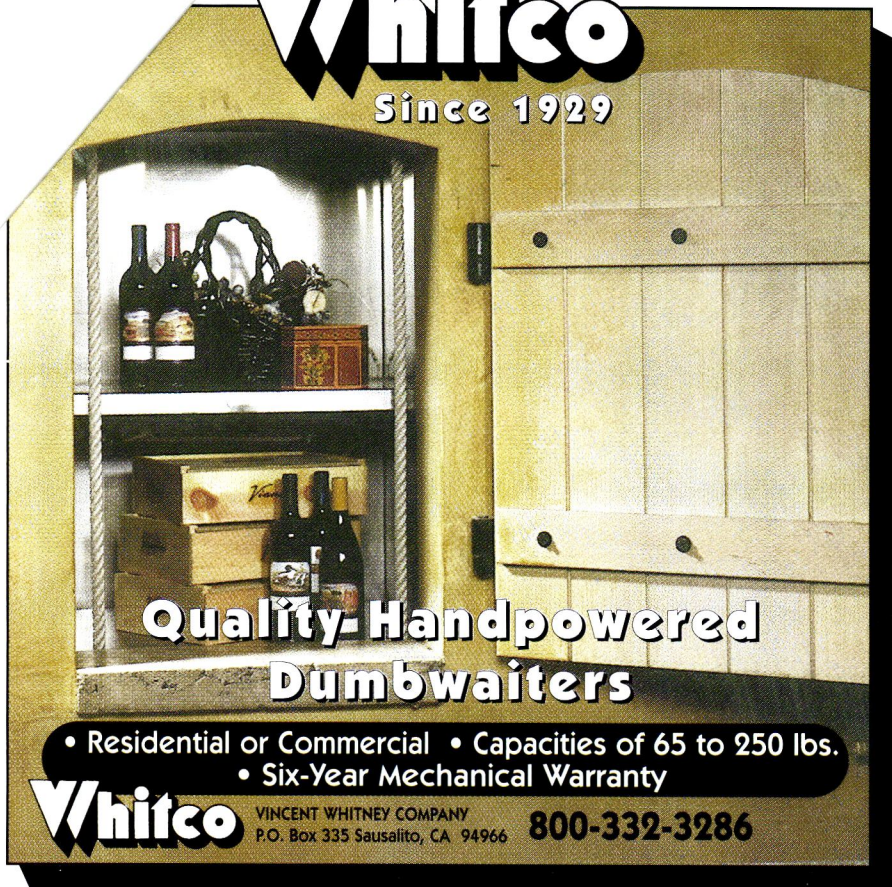
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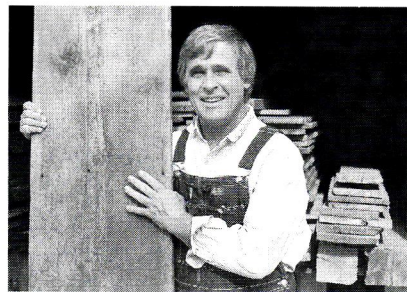
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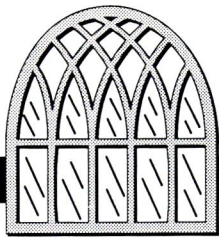
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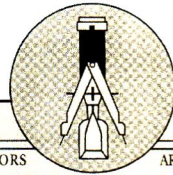
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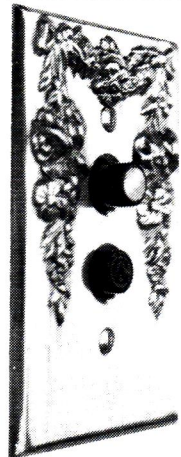
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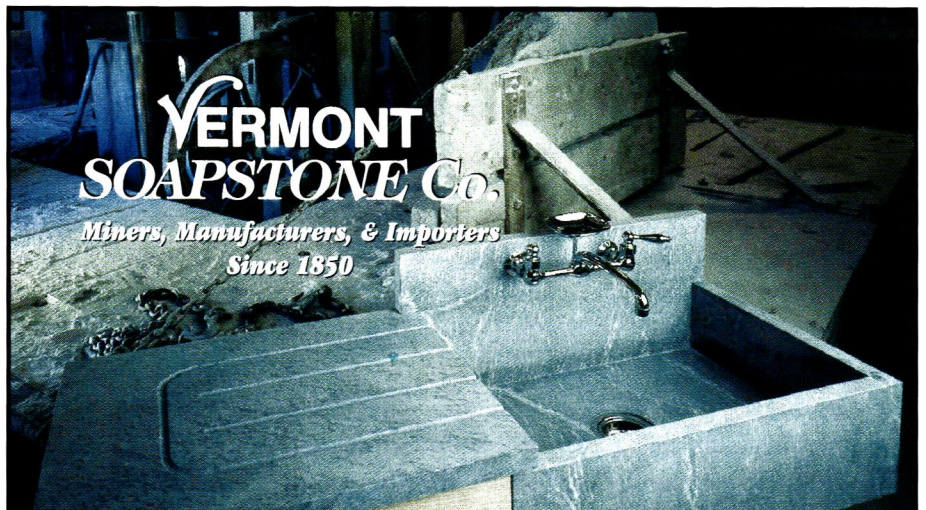
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Homeowners have been gilding the Victorian lily since decorative millwork became cheap and plentiful late in the 19th century.

Whether your house is simple or grand, you'll find a little embellishment goes a long way.



Specifying Carpenter's Lace

BY MARY ELLEN POLSON

DECORATIVE exterior millwork wasn't unknown before the mechanization of fancy-cut saws, but it really exploded as a form of architectural decoration in the last half of the 19th century. Combined with a ready pool of cheap labor, advances in machinery revolutionized the building industry, seemingly overnight. Bracketed cornices, and sawn scrollwork were suddenly within reach for many Americans.

While we all know that most early American houses were plain to the point of severity, people seldom realize that many Victorian owners possessed of an older house embraced the new gingerbread craze, adding bargeboards dripping with scrollwork or ball-and-spindle fretwork as part of the new front porch.

Whether you're buying trimwork to replace what's been lost, or you want to enhance a plain Folk Victorian, you'll want your investment to last. Here's some guidance on how to choose exterior millwork that will stand the test of time.

DESIGN CONSIDERATIONS If your home already has some decorative trim, take your cues from what's in place. The most common styles 125 years ago are often still in production today. If you have something unusual, a good millwork shop can match the profiles from samples of the trimwork on your house. If trim is missing, you may be able to re-create something similar, either from shadow or "ghost" trim or by studying an old photograph. Pictures can yield important

style details that may have been lost, such as the profile and incising on an elaborate piece like a newel post or bargeboard.

WOOD SELECTION Choose components cut from long-lived, dimensionally stable wood with a low moisture content. Kiln-dried, premium woods such as poplar, western cedar, white or Ponderosa pine, and redwood serve well in the long run. Although you may find that one species is more prevalent in a given area, poplar holds up well all over the United States. It doesn't tend to split when nailed and doesn't move much once it's in place—an important consideration given the elements. Even though redwood and cedar are technically softwoods, both offer superior [continued on page 94]



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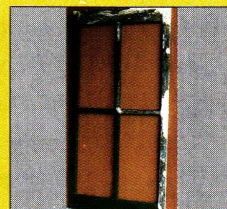
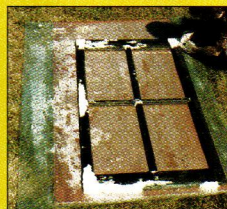
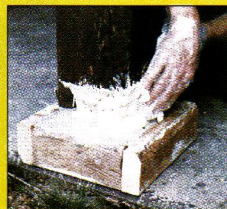
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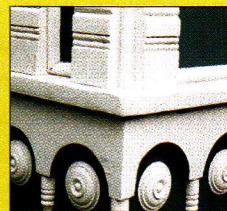
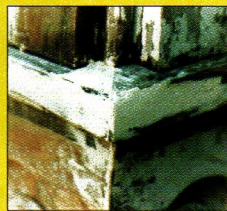
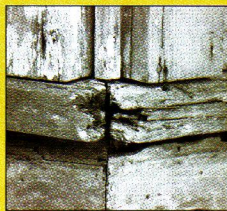
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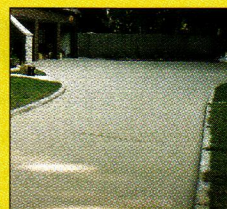
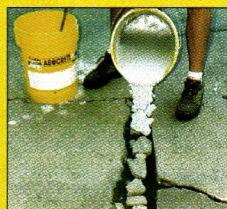
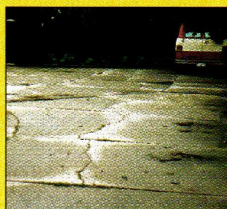
Rotted & infested base of a loadbearing column is completely sawed off and replaced with **WoodEpoxy**.



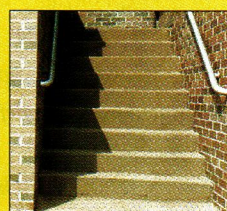
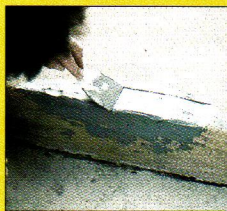
Antique window sash is salvaged, consolidated with **LiquidWood** and rebuilt with **WoodEpoxy**.



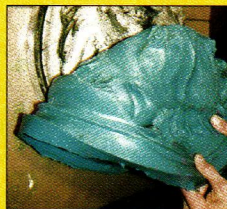
Consolidation and rebuilding of rotten windowsill with **LiquidWood** and **WoodEpoxy**.



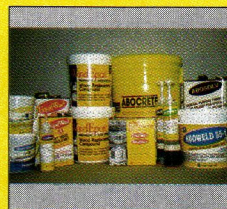
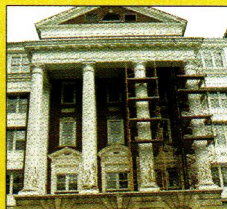
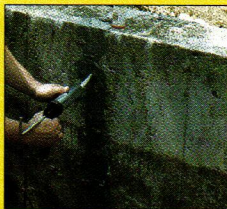
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GLOSSARY

BALUSTER *A turned or sawn column or post that supports a railing (or balustrade). Turned balusters are often largest near the base, or belly.*

BARGEBOARD (OR VERGEBOARD) *Technically a pair of sloped boards that hang at the edge of a projecting eave of a gable. On Gothic Revival or Folk Victorian houses, the bargeboard is usually elaborately decorated with scrollwork.*

BRACKET *A support that projects from the face of a building to support another architectural element, such as a cornice. Sawn and openwork brackets were an important decorative feature in many Victorian house styles.*

CORBEL *A closed bracket or block that projects from the face of a wall to support a cornice, beam, or arch.*

CORNICE *The projecting ornamental moulding along the top of a wall; in classical architecture, the upper, projecting section of the entablature.*

FINIAL *A symmetrical, pointed ornament typically used at the peak of a roof, especially in the Gothic Revival style.*

FRETWORK *Ornamental openwork or work interlaced in relief to lattice-like effect.*

SPANDREL *The area, roughly triangular in shape, where two adjoining arches meet; often ornamented with tracery.*

SPINDLE *A thin, vertical, round element that has been turned on a lathe, often used as part of decorative fretwork in a three-dimensional, spindle-and-ball configuration.*



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insect and rot protection compared to many hardwoods.

If you're replacing or adding trim that will be stained rather than painted, choose a wood to match the old. To match a readily available species like redwood, use a new run of that wood or a stain-grade species of a wood of similar character, such as clear poplar.

CUTS AND DIMENSIONS Most decorative millwork will be machine-cut on a scrollsaw or bandsaw, depending on the design. Cutting each piece individually yields results more typical of the 19th-century originals you're copying, says Jessie Bradshaw of Anthony Wood Products. "If you order two of our brackets and put them back to back, they'll be a little different, because each one is individually [continued on page 96]

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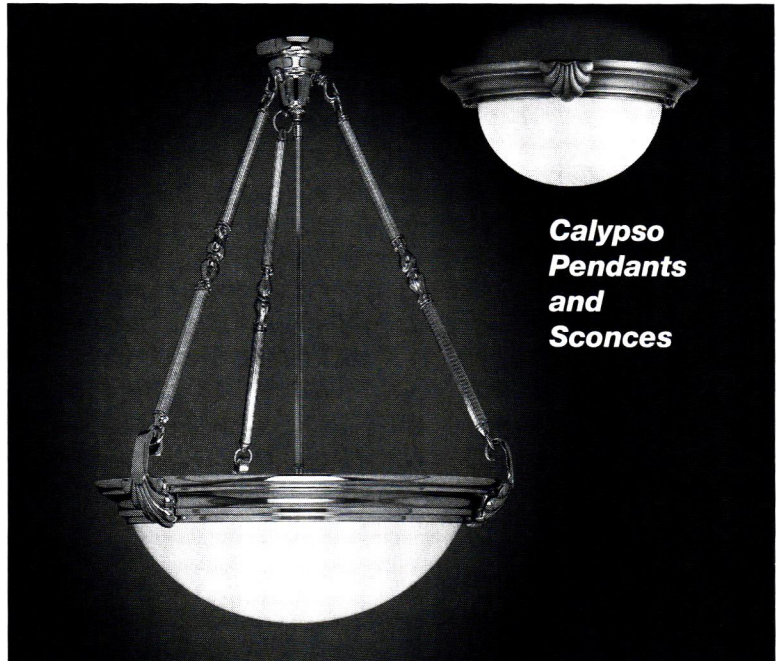
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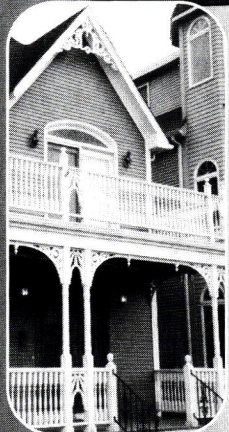
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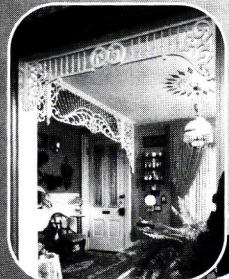
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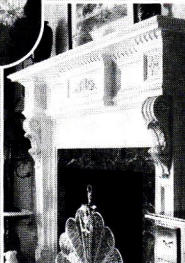


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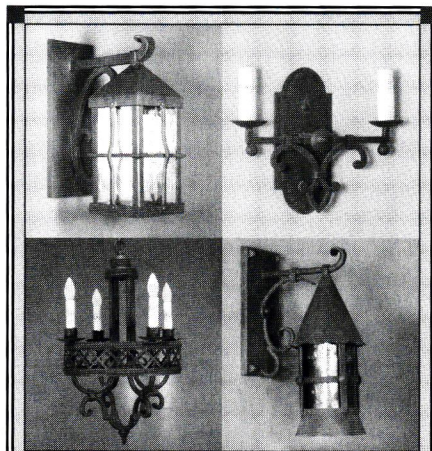
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cut with a scroll saw," she says.

Components should be thick where and when it matters. Work cut from a single blank—fretwork or running trim, for example—should be at least 3/4" thick. More substantial elements, like corbels, should be a minimum of 3" thick. While a bracket or corbel may appear to be cut from one block of wood, almost universally it will be a composite of several blanks, cut and glued together to maximize strength and dimensional stability.

Just as adding another layer to an interior moulding yields a deeper profile, sandwiching another layer of cutwork on either side of a three-dimensional piece like a bracket will give it greater dimension. Even adding a frame to a single piece of cutwork will give the millwork a dimension. The frame makes a more substantial surface to fasten to the building than does a slender piece of fretwork.

Consider, too, how complicated decorative pieces are fit together. For example, a run of single-blank scrollwork should be capped top and bottom with a rail wide enough to shed any water that reaches it. Even plainer connecting elements that will be routinely exposed to the weather, like porch rails and balusters, should be sloped slightly to shed water.

PREPARATION AND FINISH The key to long-lived millwork is good preparation and installation. Before you install the first piece of gingerbread, make sure every exposed surface is primed and given at least two coats of paint. Wood that's primed on every surface before it's installed and kept painted should last 50 to 60 years, Bradshaw says—less than half that if it's not. The more surfaces that are exposed to weather, the more quickly even good wood will deteriorate. ★



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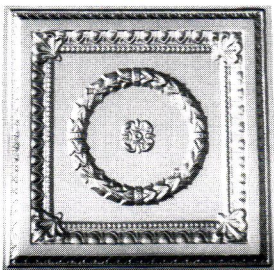
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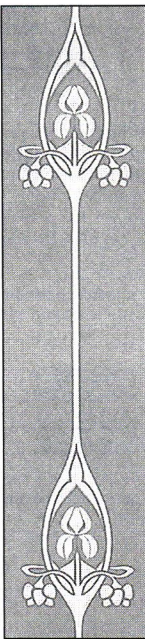
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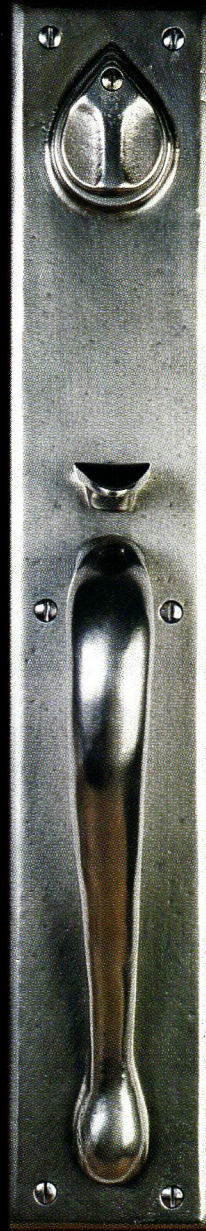
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Arbutus designed by Kathleen Kersey in 1912



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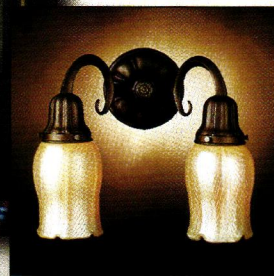
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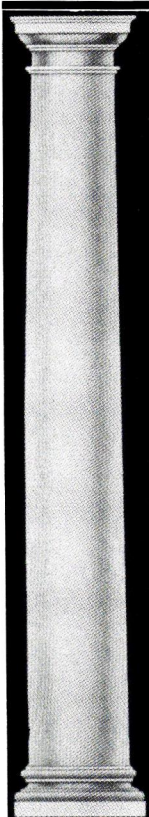
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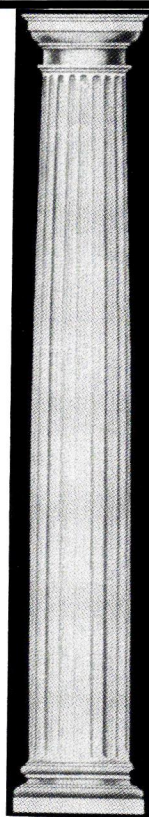


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Gardening & the Magazine

A FAIR AMOUNT of scholarship has been devoted to the golden-age gardens in those decades between the end of the Victorian era and the start of the Second World War. Generally it has centered on the “country place,” the grand estates designed by famous landscape architects and maintained by paid gardeners at great expense. The homemade gardens of the middle class, however, have been ignored. Yet, during this 40- or 50-year period, home gardening was a national passion among the middle and upper-middle class. That it was part of the culture, and that it was practiced by amateurs—women and men—can be attributed to the tremendous influence of . . . magazines—the nation’s first mass media. Periodicals such as *House and Garden*, *Scribner’s*, and *Country Life* regularly ran illustrated, conversational, information-packed articles on all aspects of gardening. If you had the time to research the best of those articles in some archive, you’d be surprised to find how pertinent they are to our own backyard concerns.

Magazine covers were a record of the abstract qualities or “atmosphere” prized in early-20th-century gardens. This one is from *House & Garden*, August 1916.

THAT'S WHAT Virginia Tuttle Clayton found when, years ago, she went to the Library of Congress to unearth data about specific gardens of the period. "I was soon completely distracted . . . Instead, I was reading articles that appealed to me as a gardener," she recounts. Sure that other gardeners would be as intrigued, she created an anthology from such publications as *House Beautiful* and *House and Garden*, *The Craftsman* and *The Atlantic Monthly*. It turned into a wonderful read, not only as a kind of time capsule but also for its immediacy.

(I opened expectantly to the chapter that groups articles on flower-

garden design. I learned which plants are best planted in drifts, which in clumps, which singly and which scattered throughout the border. Also, I deeply wish to answer the plea, written in 1906, for blue in the garden.)

We are not so different from the original audience: *The Once and Future Gardener* reprints mass-market articles aimed at the amateur, Americans who did their own gardening. The authors were leading landscape architects and well-known garden writers as well as accomplished hobbyists who wrote knowledgeably but with humor and personal style. Their writing is good, and many of the texts



"Some things offer so great a resistance to our gardening intentions that it is better not to struggle against them. I have in mind especially the problem of a slope."

—GRACE TABOR IN *WOMAN'S HOME COMPANION* (1934)



Idealized gateway arch from the Sept. 1925 *Country Life*. TOP: Woman gardening, from the cover of *House Beautiful*, August 1933.

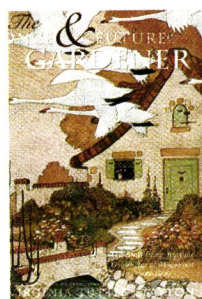
have a still-fresh how-to bent. Several essays are very funny, particularly those on "other people's gardens."

Prevalent in this collection are the values and practices associated with the British Arts and Crafts movement—which remain inseparable from gardening practice today. Many articles concern themselves with "old-fashioned" gardens, this being the era of the Colonial Revival; so-called "wild" gardens also merit a chapter. Trees, shrubs, and roses are the subject of a section, formal and Italian gardens of another.

"There seems to be a special affinity between magazines and gardening," writes Virginia Clayton. Her anthology proves the point. ✦

REVIEWED BY PATRICIA POORE

The Once & Future Gardener
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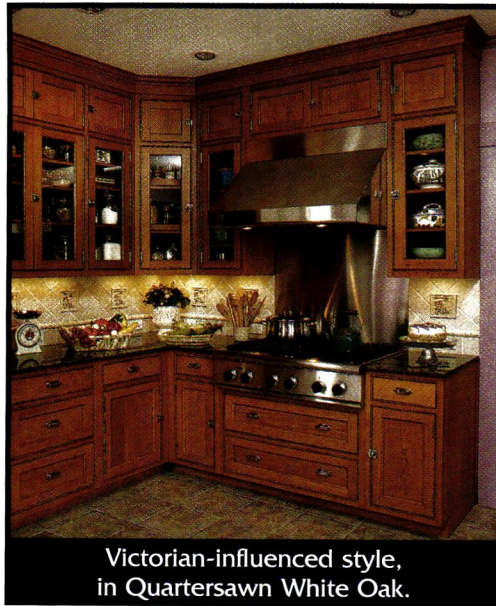


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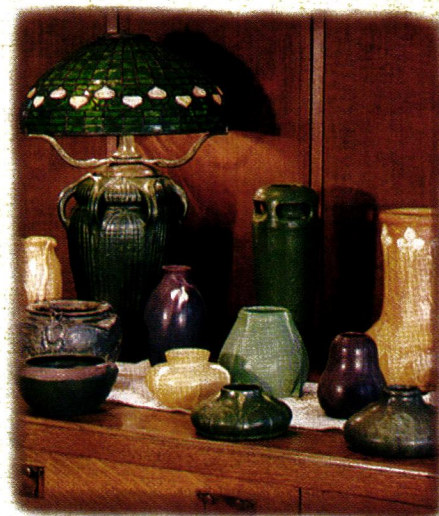
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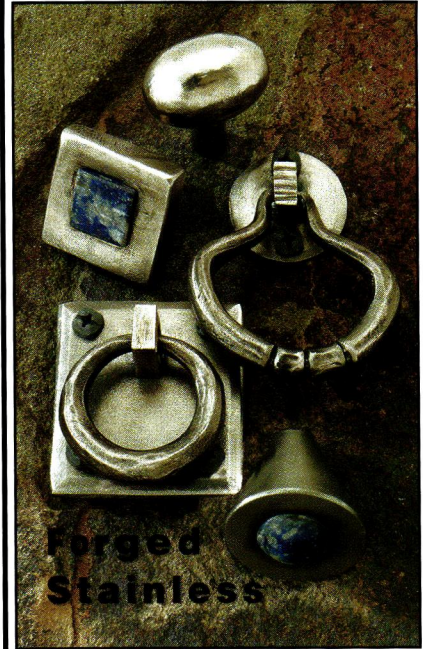


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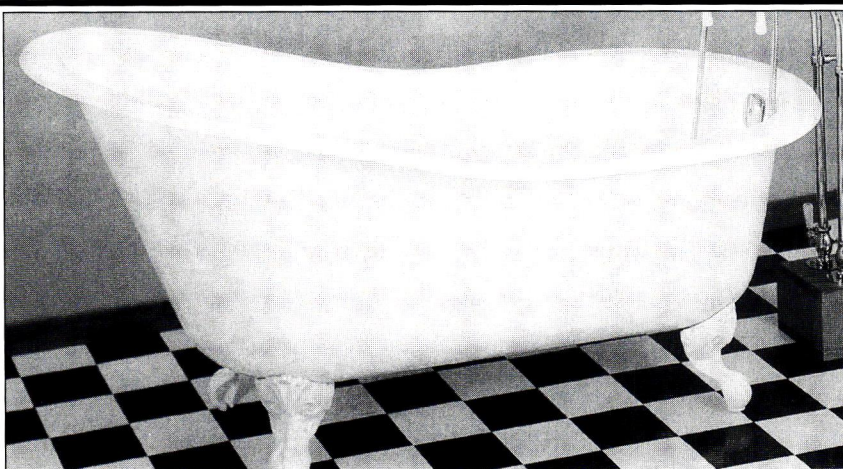
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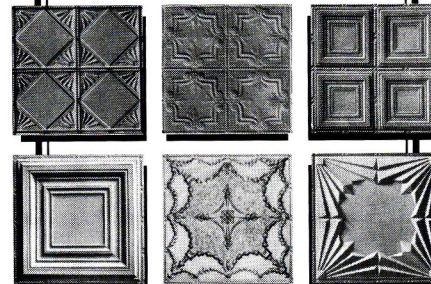
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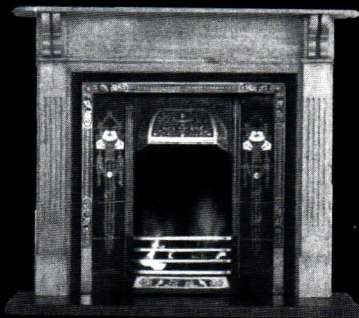
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ask THE EDITORS

Historic Skylights?

My house is rather dark in a few places—upper stair hall, a north-side bathroom—and would benefit from the addition of a skylight or two. But when I think of the “big glass holes” in the roofs of condos we’ve rented, I can’t imagine doing that to my 1906 house. Is there such a thing as an old-fashioned skylight?

—FRAN CAMPBELL
ELGIN, ILLINOIS

Arylic/polycarbonate bubble domes are new; skylights are old. Urban row houses built during the Victorian era have them; in a 1910 photo of my own house, there it is, a plain glass skylight. A skylight of reasonable size can bring natural light in without anachronism outside.

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If you’re saddled with an acrylic



At Georgian-period Hamilton House in South Berwick, Maine, a skylight-roof vent in the attic proves that this practical idea is nothing new.

bubble, replace it with the ProFixed skylight from Roto Frank: flat glass in a wood frame. [Chester, CT: (800) 243-0893, roto-roofwindows.com] —P. POORE

Stainless Kitchen?

We’d like to put a kitchen in our late-1920s home that won’t look out of style in 15 years. Are stainless steel appliances trendy, or timeless? Traditional white appliances would stand out dramatically next to the cherry cabinets we’ve already chosen.

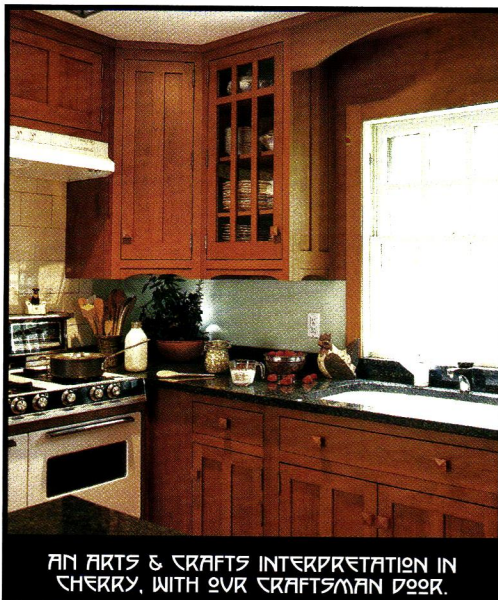
—LISA AND JONATHAN ROTTER
ARLINGTON, VIRGINIA

White is classic, but so is metal: Chrome, nickel, and a near-forgotten alloy called Monel, precursors of stainless, were used in kitchens in the 1920s or

’30s. Like ranges and refrigerators in white enamel, they met the sanitary ideal sought in early-20th-century kitchens and bathrooms. Color, too, was introduced as early as the late 1920s—although only a few such fixtures actually were sold until after the Depression. Most of the colorful vintage stoves now prized in old-house kitchens date to the 1940s and ’50s.

Stainless steel would look better than white against cherry, but you might be better off choosing black, at least for the stove. The color of cast iron and stone, black has an even longer history in the kitchen, and complements the red tones in cherry. Consider “hiding” the appliances behind panels tailored to match your cabinets. See “The Kitchen News,” p. 46. —M. E. POLSON

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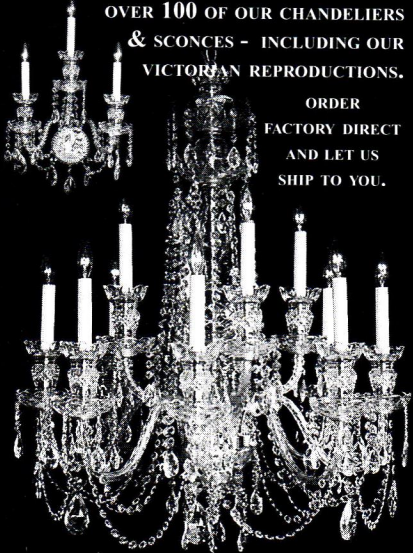
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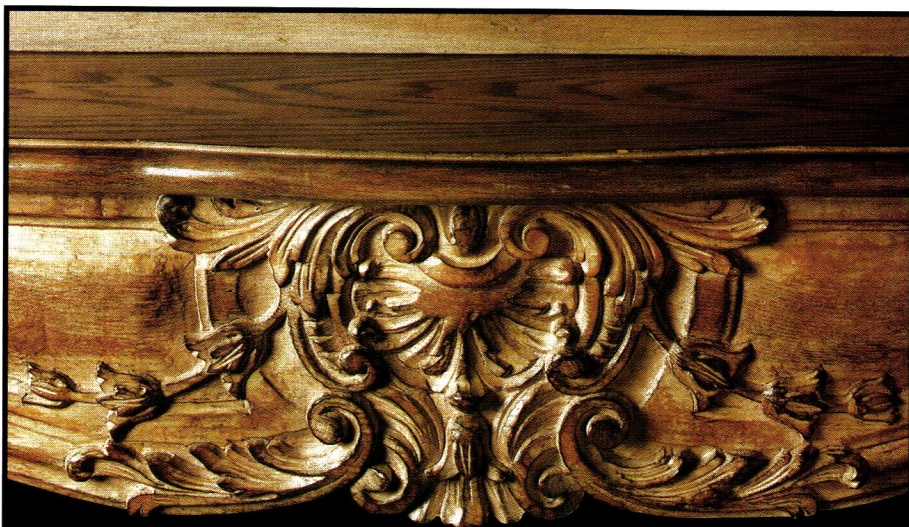
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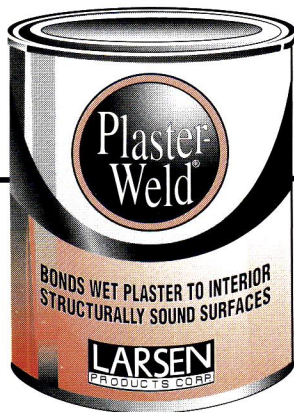
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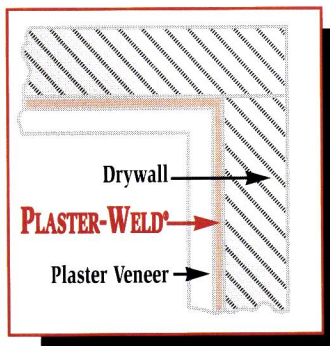


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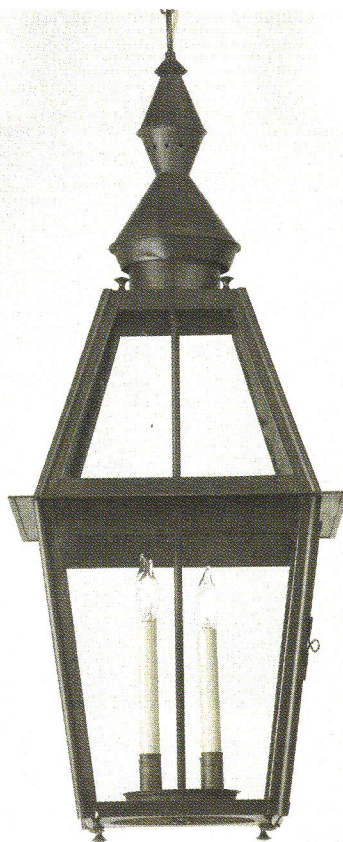
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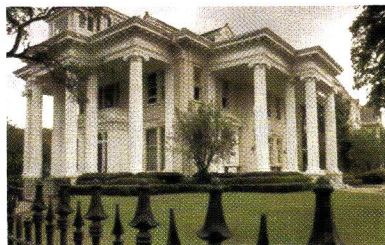
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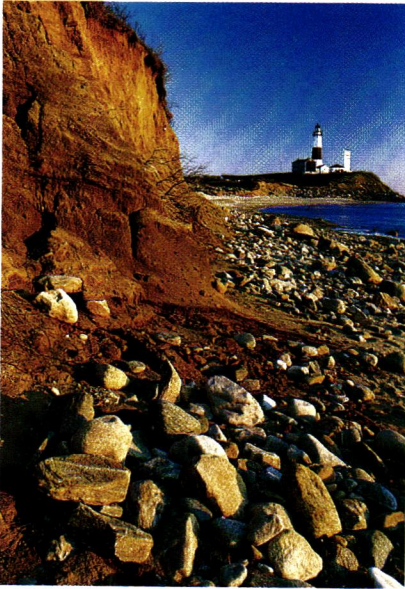
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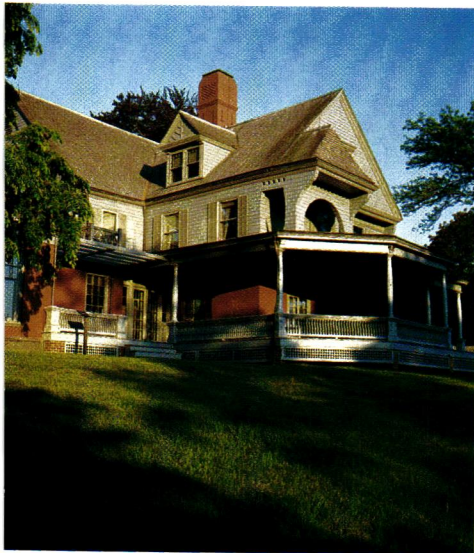
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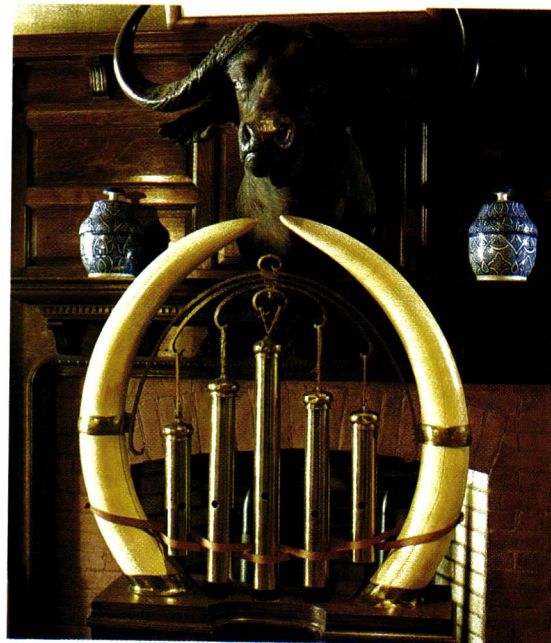


Along Long Island

BY NANCY A. RUHLING



CLOCKWISE: (from top left) The rock-strewn beach at Montauk; a parlor at Stanford White's Box Hill; tusks and other hunting trophies bagged by President Teddy Roosevelt on display at Sagamore Hill; T.R.'s verandah-wrapped Long Island home.



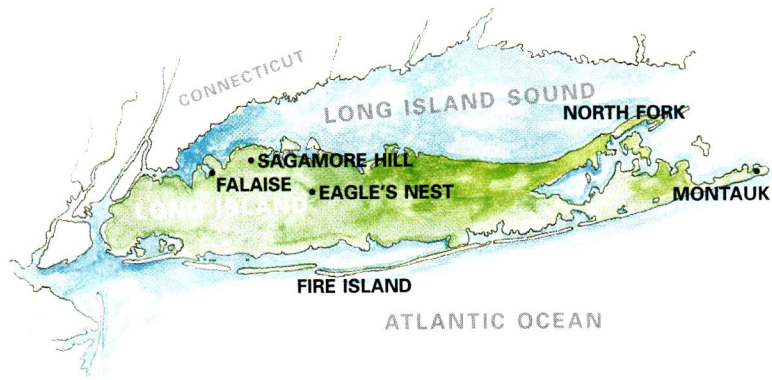
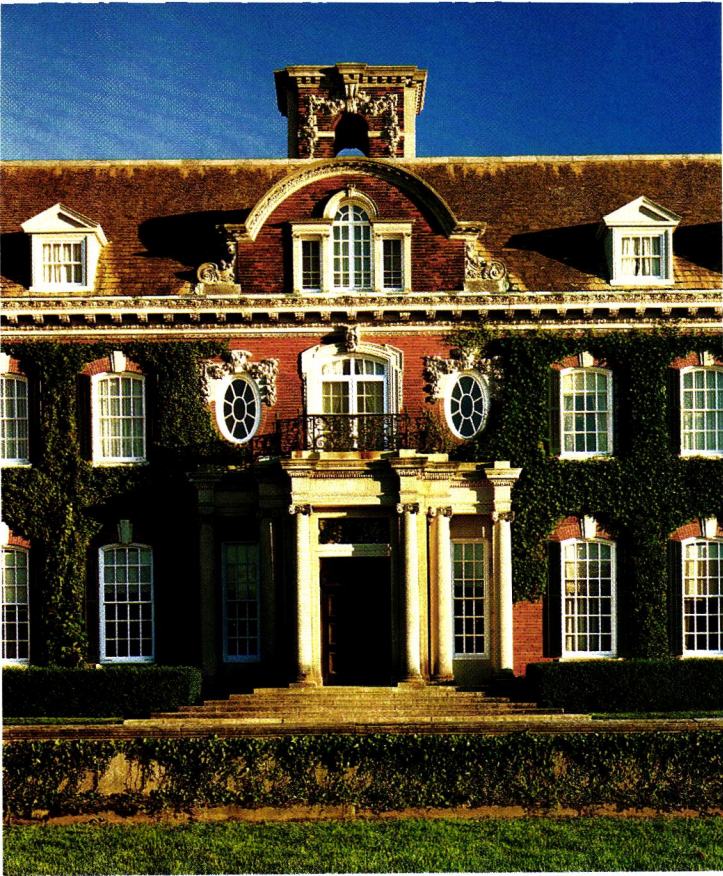
MENTION LONG ISLAND, New York, and everybody thinks of summer in the celebrity-studded Hamptons. You know, standing behind Steven Spielberg as he's buying a big bag of Reese's Pieces in the corner grocery or hearing Jerry Seinfeld say to the guy at the gas station, "Did ya hear the one about the ...?"

But in terms of architecture, there's a whole other part of the Is-

land to the west that's ripe for exploration, and early autumn—when the crowds of tourists and notorious hours-long traffic jams have all but vanished—is the best time for serious sightseeing.

Long Island, Manhattan's next-door neighbor and the land of beautiful beaches, has long been the playground of the rich and famous. Between the Civil War and World War II, nearly 1,000 country-house es-

More often than not, each village and hamlet has a charming old-fashioned Main Street filled with quaint mom-and-pop shops that look their best when the autumn leaves are in full color.



LEFT: Among the mansions to visit after the crowds have thinned along the Gold Coast is the Phipps estate, Old Westbury Gardens. **RIGHT:** Windswept dunes at Fire Island, a barrier island getaway on the southeast coast of Long Island.



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The land of “*The Great Gatsby*” mansion does not abound in bed and breakfasts. Most are in charming historic homes clustered in eastern Suffolk County and the Hamptons. ■ **1880**

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- **THE IVY**, 244 N. Main St., Southampton, (631) 283-3233, www.theivy.com, is an 1860 landmark.

tates were built here. The Morgans, Vanderbilts, Astors, and Whitneys all put up palaces, employing some of the era’s greatest architects, including Delano & Aldrich, Calvert Vaux, and McKim, Mead & White.

In 1925, novelist F. Scott Fitzgerald wasn’t rich and he wasn’t very famous, but “*The Great Gatsby*,” which he wrote while living in Great Neck, really put the Island’s Jazz Age mansions on the map. Not only were Nick Carraway, Jay Gatsby, and Daisy and Tom Buchanan based on real Long Islanders, but East Egg and West Egg were thinly veiled characterizations of the Island’s Sands Point and Great Neck, respectively.

Although the **GOLD COAST** of the Gatsby era has lost much of its glitter—most of the mansions fell under the wrecker’s ball—several gems are still open to the public, notably **OLD WESTBURY GARDENS** (Phipps estate, 516-333-0048); Caumsett (Marshall Field III estate, 516-423-1770); Coe Hall (William Coe estate, now Planting

Fields Arboretum, 516-922-9200); two houses at Sands Point Preserve—**FALAISE** (Harry Guggenheim estate) and **HEMPSTEAD HOUSE**/Castle Gould (Howard Gould/Daniel Guggenheim estate, 516-571-7900); **CLAYTON** (Childs Frick estate, now Nassau County Museum of Art, 516-484-9336); **EAGLE’S NEST** (William K. Vanderbilt II estate, now Vanderbilt Museum & Planetarium, 631-854-5555).

While the mansions are spectacular, their gardens, which are filled with rare specimen plants imported from Europe, put on a full-color fall show that is not to be missed.

When it comes to the famous, it’s virtually [continued on page 110]



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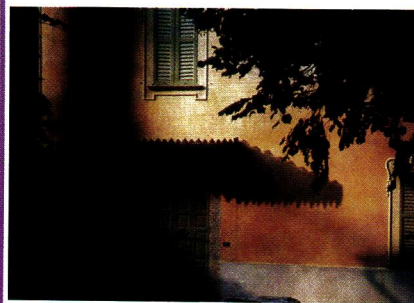
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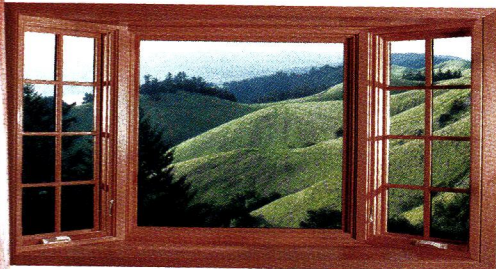
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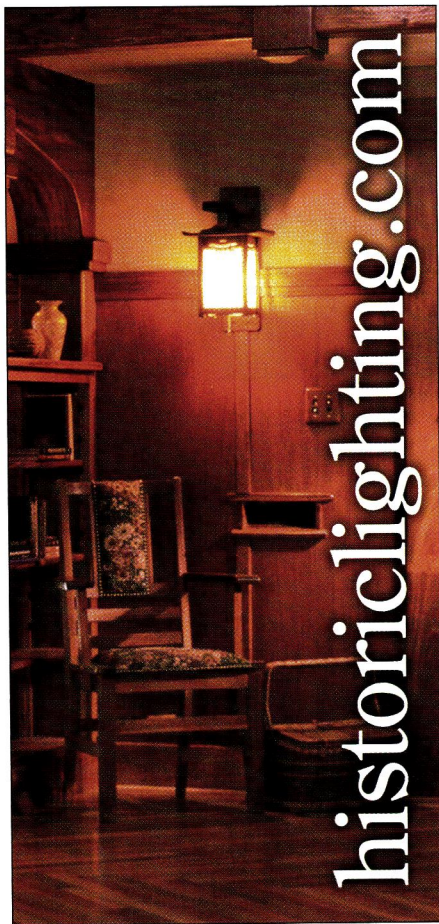
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Autumn on Long Island also is the best time to toast the major vineyards, most of which are on the North Fork.

impossible to name a town that didn't have at least one notable resident then or now. At the turn of the century, perhaps the highest profile Long Islander was President Teddy Roosevelt, who turned his Queen Anne Victorian, **SAGAMORE HILL** (516-922-4447), into a summer White House. And then there was poet Walt Whitman, who was born in a simple 1810 farmhouse in Huntington Station (631-427-5240). (Whitman, by the way, didn't wax poetic about Long Island: His writings reveal that he despised it and moved away at the first opportunity.)

Once you've toured all the castles and historic houses, it's time to see how the other half—folks like you and me—lived. Because Long Island has no city center, each village and hamlet is distinct and more often than not has a charming old-fashioned Main Street filled with quaint mom-and-pop shops that look their best when the autumn leaves are in full color. **ROSLYN VILLAGE**, winner of many preservation awards, is rich in pre-Civil War vernacular architecture and looks much as it did during the 19th century. **OLD BETHPAGE VILLAGE** (516-572-8400)—55 pre-Civil War historic buildings that were saved and moved to one site—is another favorite stop.

And of course, no trip to Long Island is complete without a drive through **LEVITTOWN**, whose assembly-line, cookie-cutter houses made it the model for the quintessential American suburb. Leave the SUV at home and drive the station wagon.

Levittown may be the prototype, but not all Long Island neighborhoods embrace the factory-stamped

standard. It's not unusual to see a mix of styles from several time periods on the same block, and a quick drive through various neighborhoods reveals the rich diversity of Long Island architecture. You will see 17th-century saltboxes, Georgian Revival mansions, octagon houses, Queen Anne Victorians, early 19th-century Federal-style buildings, and sturdy gambrel-roofed Dutch Colonial houses, all existing in harmony.

If you do decide to venture toward the **EAST END**, lighthouses are of prime architectural interest. **MONTAUK POINT LIGHTHOUSE**, the first and most famous beacon, was authorized by none other than President George Washington.

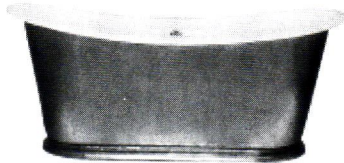
Autumn on Long Island also is the best time to toast the major vineyards, most of which are on the **NORTH FORK**. The area abounds with old-fashioned farm stands and antiques shops. To celebrate the harvesting of the grapes, which starts in late September, there are festivals, wine and cheese parties, hay rides, concerts, and other special events.

And if you have any time left over, you might want to check out Southampton, Bridgehampton, and East Hampton. There won't be many tourists, but there might still be a celebrity or two left. Former Beatle Paul McCartney, who just bought a "fixer-upper" on East Hampton's Georgica Pond, is a regular in September. But don't tell anyone, least of all the summer tourists, that I told you he's hanging out there. ✦

NANCY A. RUHLING *likes living on Long Island as much as Jay Gatsby did.*



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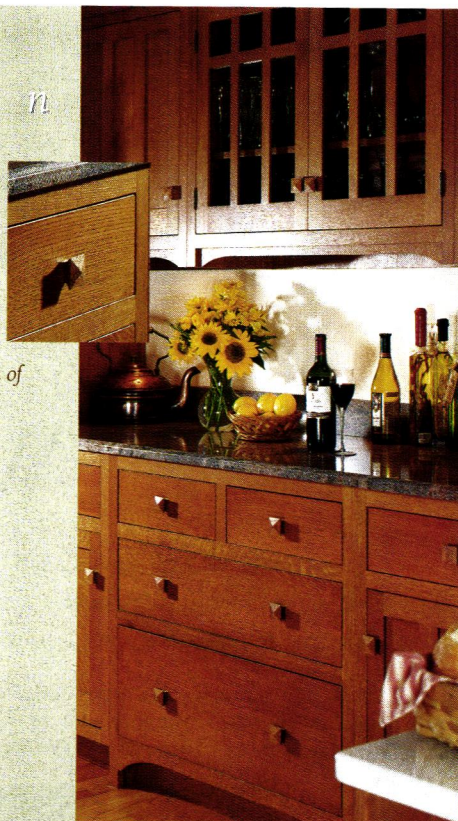
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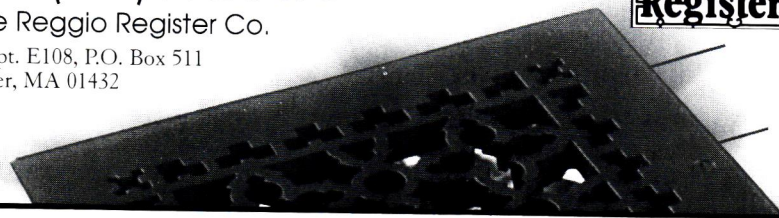
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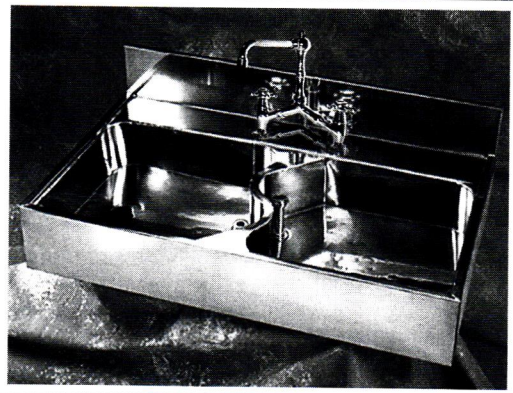
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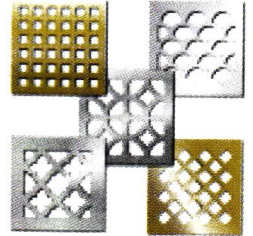
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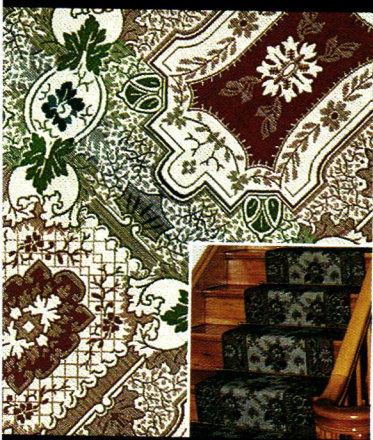
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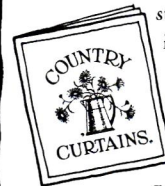
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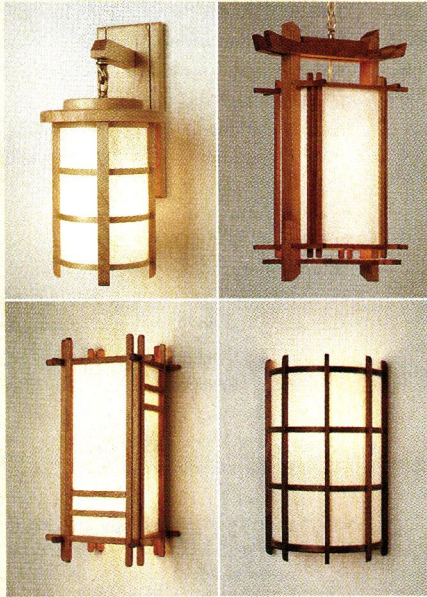
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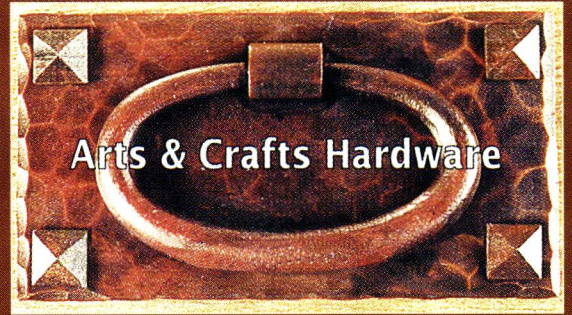


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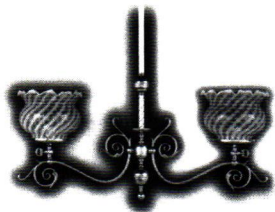
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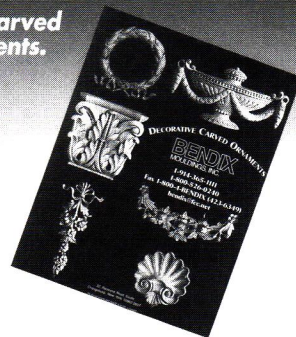
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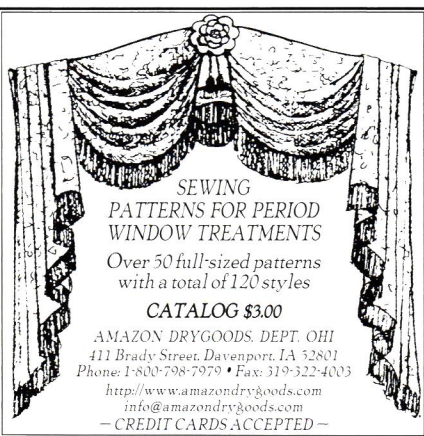
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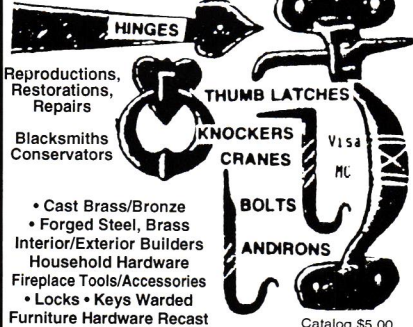
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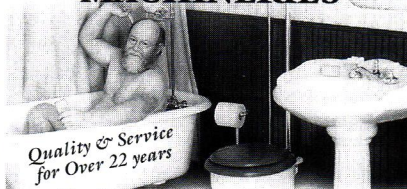
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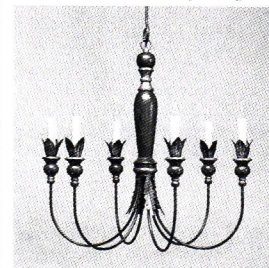
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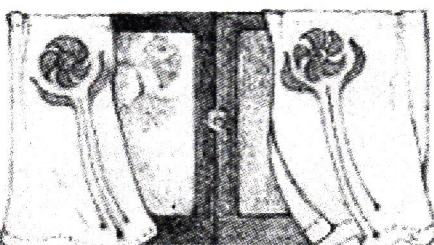
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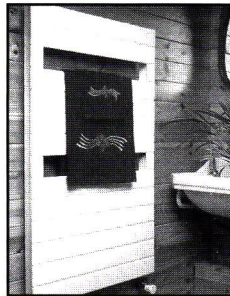
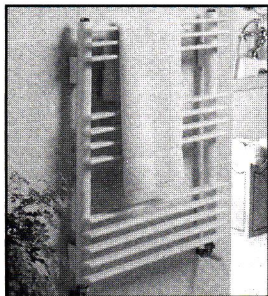
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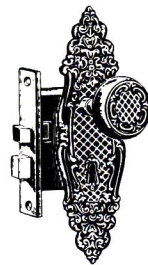
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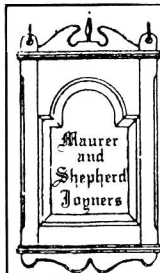


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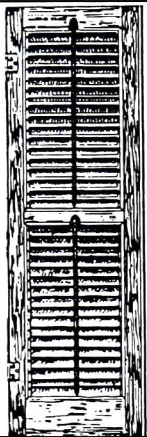
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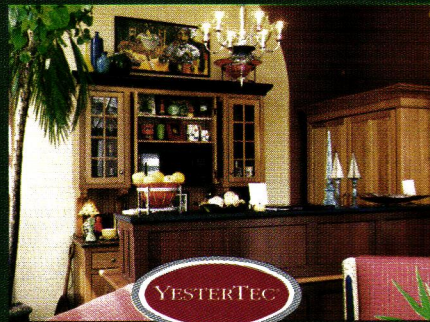
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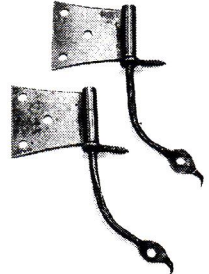
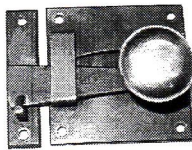
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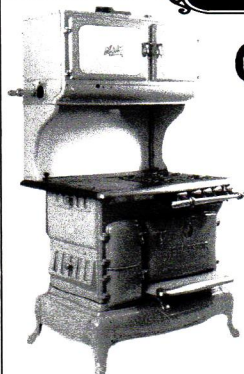
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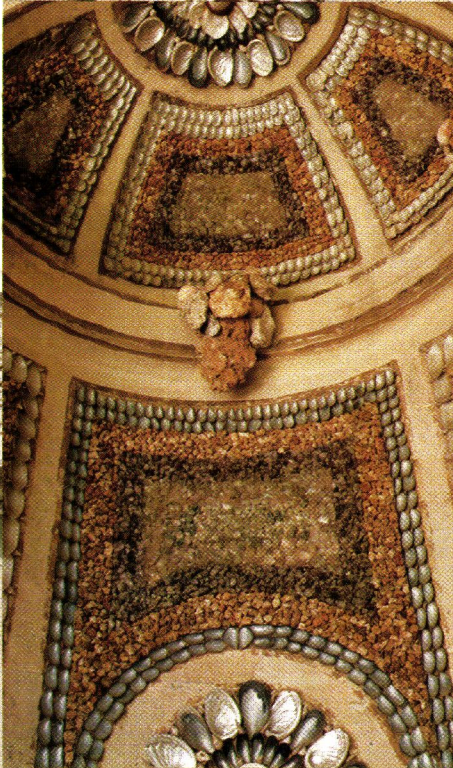
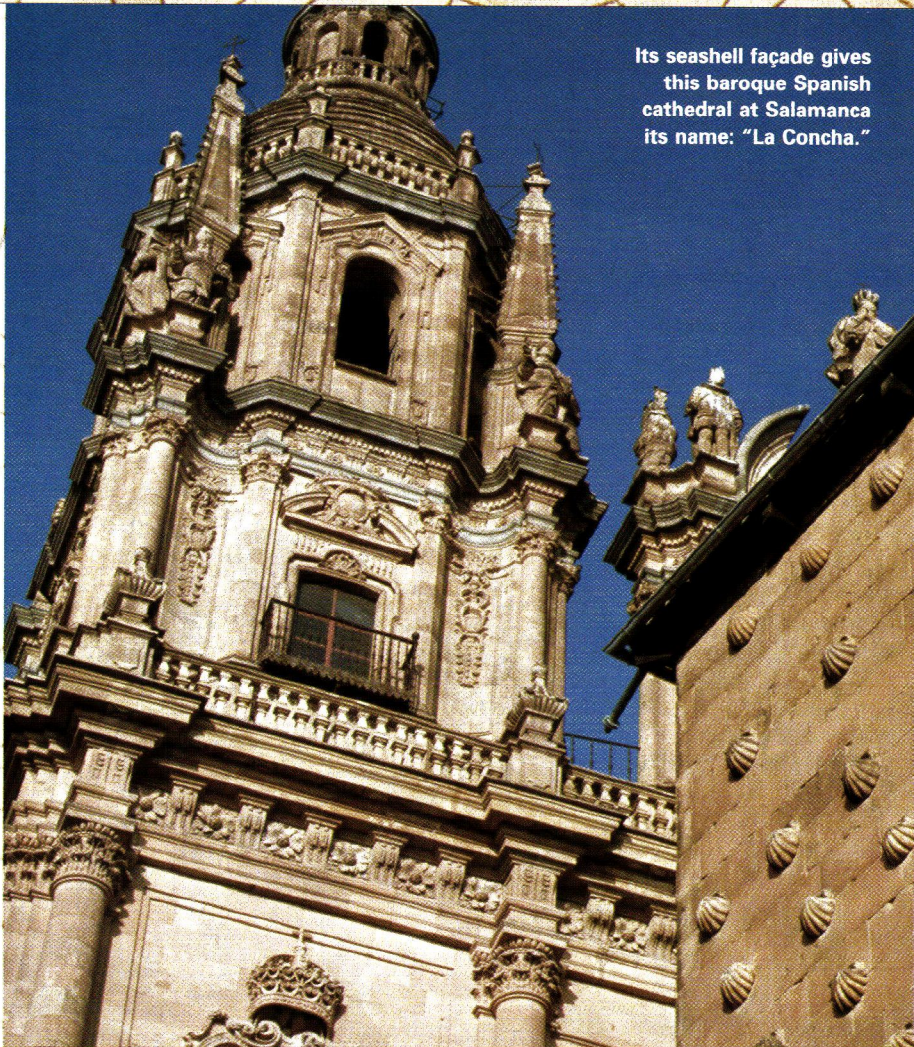
MOTIFS

LONG A FAVORITE architectural motif, seashells have been used since the Renaissance in everything from fountains to façade ornament. (Leonardo da Vinci was inspired by a mollusk to design a spiral staircase.) Shells themselves have been used to decorate; as a motif, they have been portrayed both realistically and in stylized manner. Their ancient symbolism is generally that of birth and fertility, like the sea itself. Venus rode a scallop shell; to the Romans, shells suggested sexual passion. In Medieval times, a shell meant pilgrimage, particularly to the shrine of St. James (in Santiago de Compostela in Spain), whose symbol was the

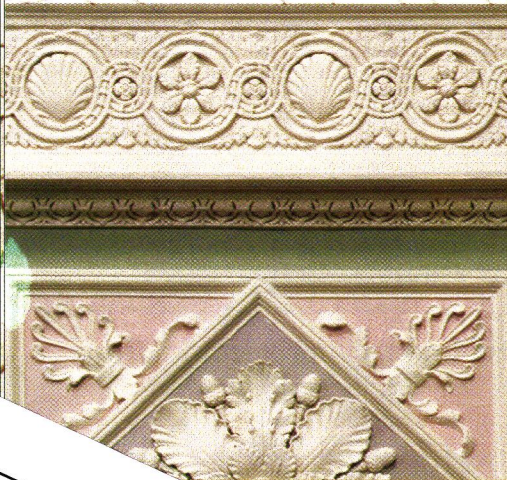
Seashells

scallop shell. For Buddhists and Hindus, shells are important icons; the conch shell is a trumpet calling the faithful to pray. ✦ The exploitation of the shell during the late Victorian period as a commercial collectible and ornament cheapened the motif's romantic appeal. —BRIAN D. COLEMAN

Its seashell façade gives this baroque Spanish cathedral at Salamanca its name: "La Concha."



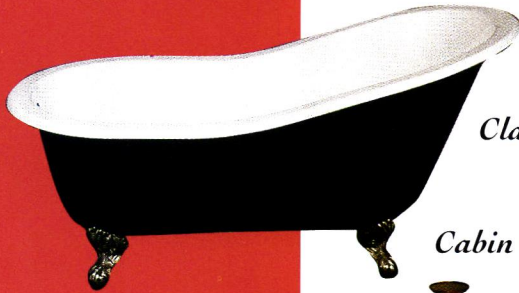
LEFT: A Renaissance nymphaeum (garden grotto) at Chateau de Wideville in France is decorated with shells and pebbles. FAR LEFT: The plasterwork ceiling panels at Somerset House in London (late 18th c.) include scallop shells. BELOW: Carved shell cabinets were a popular Georgian motif.



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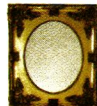


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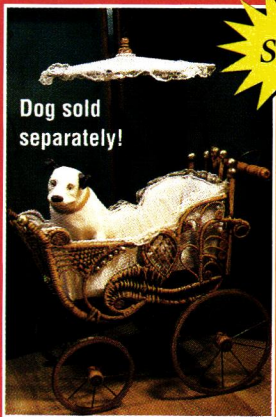


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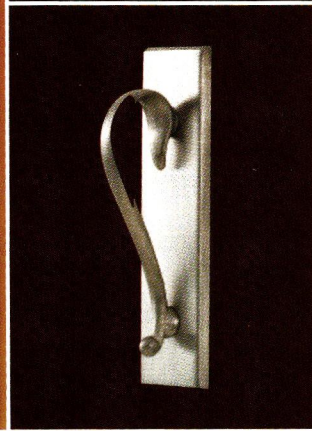
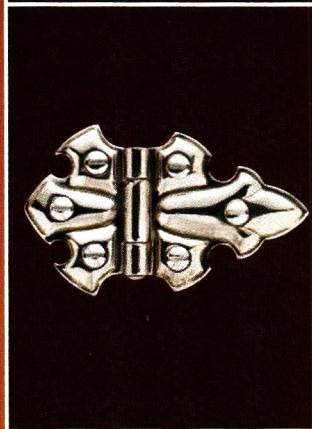
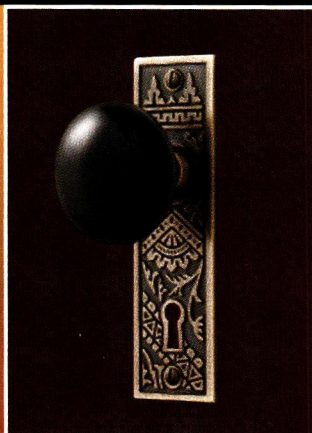
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