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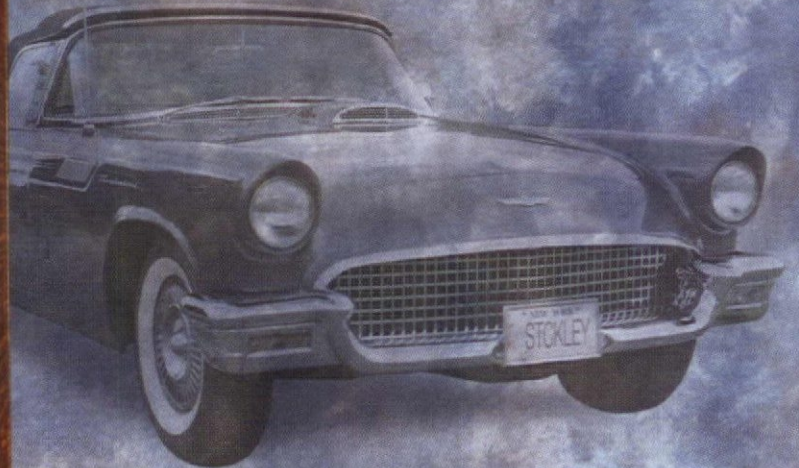
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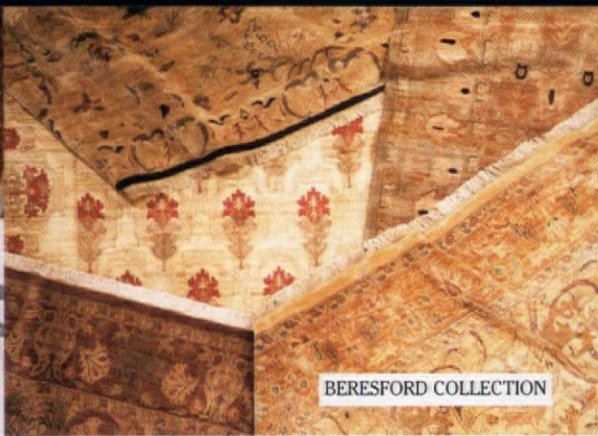
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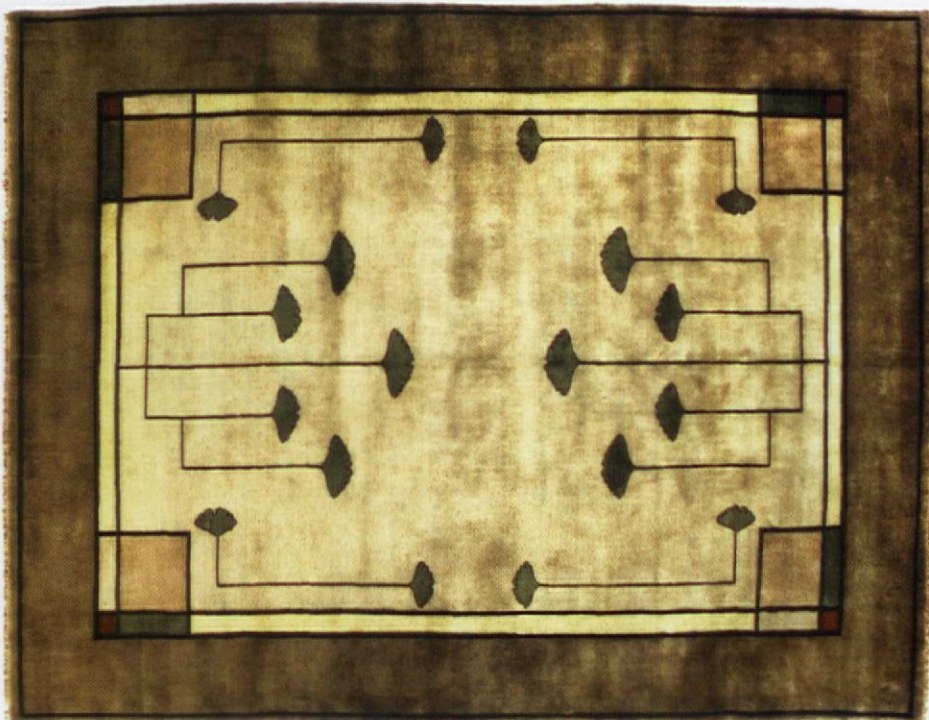
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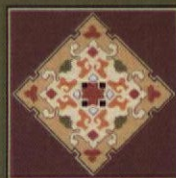


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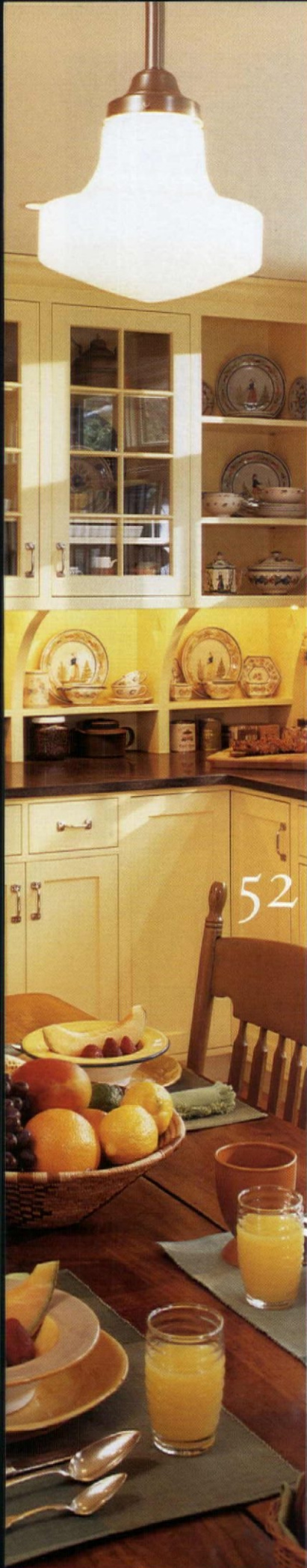
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... for an authentic, opulent look.

BY BRIAN D. COLEMAN

ON THE COVER: Arts & Crafts furniture sits well in a recast post-War Ranch house. Cover photograph by Martin and Sally Fox.



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HOW MANY TIMES have I heard this one: "Where do you get ideas for what to put in the magazine?" After 25 years, I still don't have the answer down to a sound bite. Ideas come from my own experience: what am I up to on my old house? They come from the subtle, ongoing dialogue with readers—your letters, the things you tell me when we meet on the road. Ideas come from advertisers; ours are a dedicated bunch that include the specialty divisions of larger companies and proprietors of businesses that grew out of love for

restoration. Ideas come from writers and photographers who run across exceptional projects. All of it filters through to the editorial idea pool. Ultimately, we decide what goes into the magazine by intuition, which is famously hard to explain. And, occasionally, hit-or-miss. ■ And so the linear-thinking Organization Woman in me has often thought it would be helpful to get regular updates and feedback from readers. (Decisions would still come down to editorial intuition, but I'd have backup!) The Internet makes it conveniently and efficiently possible. I hereby invite a panel of regular readers to talk to us by way of questions sent via email. ■ Your duties are

easy and a pleasure: Read each issue of *Old-House Interiors*. Then answer, at your convenience, the short survey that will be e-mailed to you quarterly. Questions will focus on editorial content, your interests and projects, remodeling and decorating trends, purchases, and so on. Queries will come from the editors as well as from our participating advertisers—folks like those at Rejuvenation Lamp & Fixture, for example, who have successfully found their market and would like to reach deeper into your fond desires, and at Minwax, who are looking for first-hand reporting on renovation projects today. ■ To apply, e-mail to readerpanel@oldhouseinteriors.com. We'll send back a simple form to help us select a representative panel of 50 readers. Thanks in advance to those willing to share thoughts with us; as our sales manager Becky put it (in her inimitable way), "this isn't just a stupid chat room." We fully expect good things to happen on your advice.



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P.367 Volute 7/8"



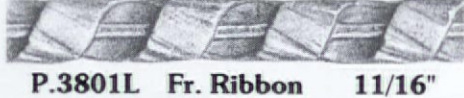
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LETTERS from readers

TONGUE IN CHEEK?

STORYBOOK HOUSES: unrecognized by the average homebuyer, misunderstood by the common wrecking ball. However, your [book review] in the Jan. 2002 issue brings to life the charm and character of this type of architecture. With proper research and implementation, one may achieve a similar character in an ordinary period home. [You've] motivated me to discard my plumb bob, level and square, and to design another front elevation that will either insult the local building inspector or cause a revival in my neighborhood. Keep up the good work. I look forward to future articles in like manner.

—DANIEL A. PIZUTELLI
Construction Project Manager
Bloomfield, N.J.

OLD ADOBE HOME

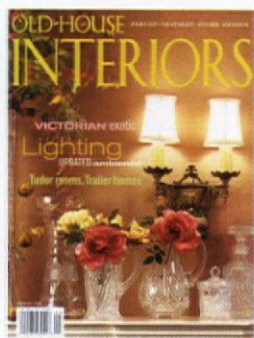
TWO YEARS AGO, we purchased a 9,000-acre ranch in the sequoias of central California. It has three old adobes built between 1895 and 1905. We're remodeling one of them for our personal use, maintaining the integrity of the original by, for example, having adobe bricks made on the ranch. We have come to realize in our research that few old adobes remain.

—STEVE BRAUNHEIM
& LOIS MINETTI
Santa Barbara, Calif.

Readers with an interest in adobe restoration may e-mail the magazine (lviator@oldhouseinteriors.com) and we will pass your names along to the couple in California.

AMERICAN TILE

THE MAGAZINE continues to shine, photographically and in content. I was dismayed not to see *Designs In Tile* mentioned as a resource in the article about encaustic and geometric tiles [Jan. 2002]. While we



specialize in custom, hand-painted historical tile and murals, we also provide square-edged geometrics, faux encaustics, and square-edge mosaics. For over 24 years, we've produced numerous "Cut-Tile Geometric" and "Faux Encaustic" installations for

residential and commercial floors, fireplace hearths, and sunrooms. We did many different tile applications for the restoration of the Hotel Jerome in Aspen, Colo., including authentic, square-edge geometrics for the grand entry and lobby.

Please tell readers there is another tile source in the U.S. specializing in English-style tiles.

—SELENE SELTZER
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BACK IN BUSINESS

QUINTON DESIGN is up and running! If you tried to call them about the Allure Arabesque finial featured in *Furnishings* on page 28 in the Oct./Nov. 2001 issue, you know their phone was temporarily out of service: The company's offices were located in New York's World Trade Center. Give them a call at (888) 866-9766

—THE EDITORS



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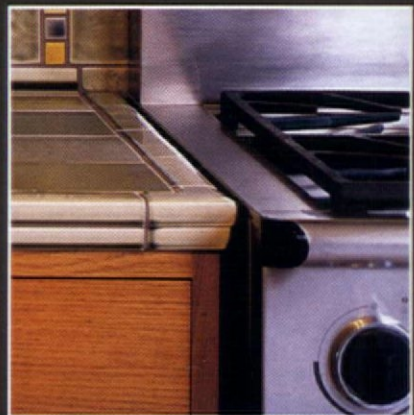
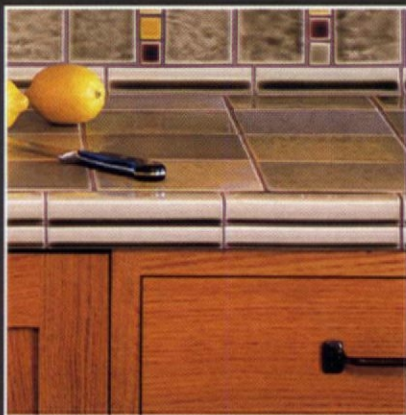
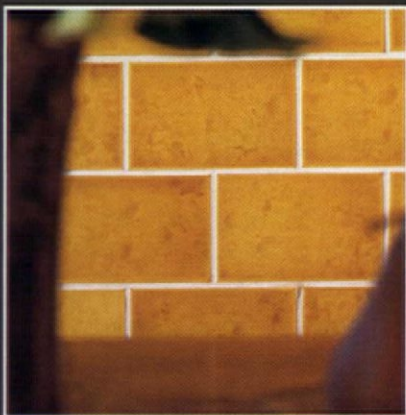
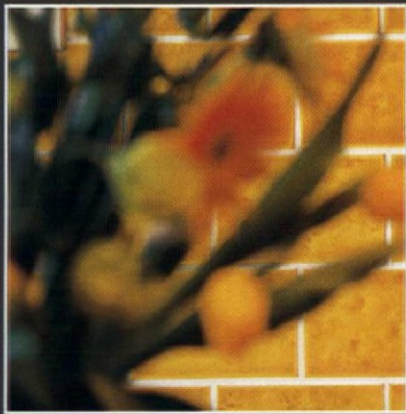
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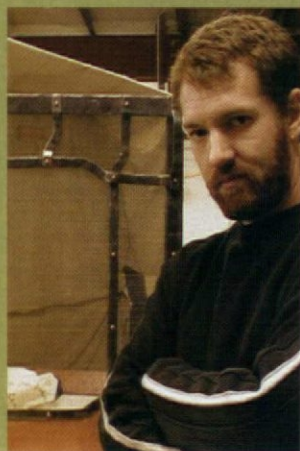
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news & VIEWS

Sweatshop Opening

One of New York's best-kept secrets is the Lower East Side Tenement Museum, in the heart of Manhattan's bustling Lower East Side. The preserved tenement offers a glimpse of immigrant life from the 1870s through the 1930s. Their newest restoration is the Levine Family Sweatshop, opening in February. Set in 1897, the apartment tells the story of the Levines, immigrants from Poland who operated a small garment factory in their 350-square-foot apart-

JOSEPH C. MROSS straddles the worlds between construction and art. The stock-in-trade of his Eugene, Oregon, company, Archive Designs (541-607-6581, archivedesigns.com), is architectural metalwork: kitchen range hoods, forged railings, and fireplace hoods in a range of interpretations and styles from Arts and Crafts to mid-century Modern. A team of five, which includes family members and friends, creates one-of-a-kind designs. Most large-scale commissions begin at about \$4,000. Although he works primarily in copper, Mross likes to combine it with forged steel, as in a hammered copper fireplace hood with steel strapping. "I'm always looking for the next thing I can play with," says Mross, who longs to pursue pure sculpture full-time. "A lot of love goes into each piece, from the design through the construction. People do respond to that attention—to all the details. I tell people that we're both sad and glad to see each piece go. You've put something of yourself into it, but when it's gone, that's a piece of yourself that you've put out there."



"The Tenement Museum's mission is to promote tolerance and historical perspective through interpretation of the variety of immigrant experiences . . ."

ment. Peeling paint, stained wallpaper, and shabby furniture surround four work stations where copies of an elegant, pink-silk dress are being produced by hand. The Museum interprets the immigrant experience to promote better understanding today. Call ahead for

tour reservations. The Tenement Museum, 90 Orchard St.; (212) 431-0233, tenement.org

The Color Mauve

Rainbows of color from crimson to chartreuse, chemistry's role in everything from perfume to mod-

ern medicine—we take it all for granted. Before 1856, however, color was obtained from plants, minerals, or animals. (It took 10 million dead insects just to dye the robes for a royal procession in England!) All that changed when an 18-year-old British chemistry student stumbled across a sludge that changed silk to a beautiful, light purple. William Perkins'

discovery of aniline dyes revolutionized not only fashion but science in general as modern industries were created. *The Color Mauve* by Simon Garfield (Faber and Faber, \$23.95) is an absorbing account of a little-known discovery that changed our world. It'll make you see our modern, synthetic world in a different light. —BRIAN D. COLEMAN

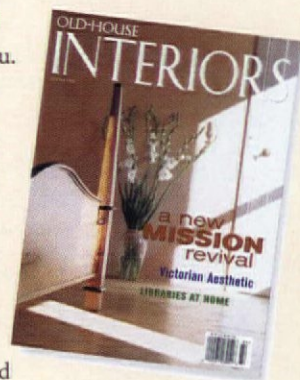
The [19th-century California] ranch house "just grew, naturally, inevitably, a logical result of meeting definite needs in the most direct, workmanlike manner possible with the materials at hand." At its best, the results were "simple, sane, and craftsmanlike." —Henry H. Saylor, editor of the American Architect, 1925



BEAUTY AND BRAINS, TOO

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IN THE MIDST of gut-wrenching renovation, I planned my someday kitchen, imagined the period-style bathroom I would add, the leather chairs and wicker porch swing and Morris fabrics I would buy. Period design became my passion, which I share with you in the pages of **OLD-HOUSE INTERIORS**. There's nothing stuffy about decorating history, nothing to limit you. On the contrary, it's artful, quirky, bursting with ideas I couldn't dream up on my most creative day. Armed with knowledge about the period and style of your house, you'll create a personal interior that will stand the test of time . . . an approach superior to the fad-conscious advice given in other magazines. Join me. I promise something different!



PATRICIA POORE, EDITOR-IN-CHIEF

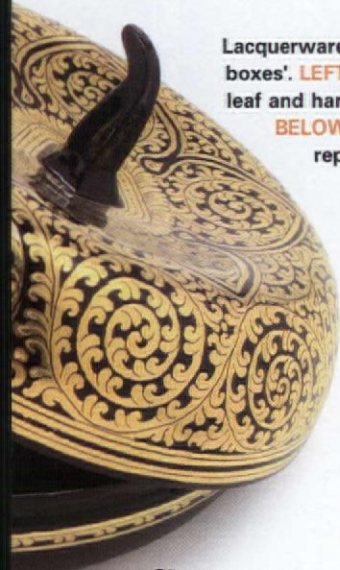
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Lacquerware 'pumpkin boxes'. **LEFT:** 24K gold leaf and hand etching. **BELOW:** Burmese reproduction.

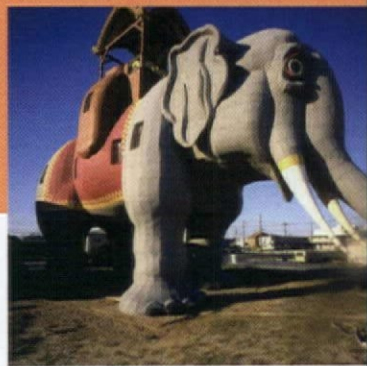


Chaang.com

Two years ago, practicing anesthesiologist Tom Wescott chucked his medical career and headed for Southeast Asia. His travels led to Chaang Trading Company, a business importing decorative objects from Thailand, Cambodia, and Myanmar (formerly known as Burma). "Many people don't know this, but Thailand was never colonized," Dr. Tom says. "The culture there is intact, and it's remarkably exotic."

Living Adaptively?

Do you have an interesting recycled abode? (Or is there one in your neighborhood?) Photographer Doug Keister, a frequent OHI contributor, is looking for old commercial buildings converted to single-family dwellings. He is particularly interested in historic structures—churches, firehouses, water towers, gas stations, cabooses, etc. He'll even consider one-of-a-kind personal statements, (like Lucy the Elephant in Margate N.J.). Got a candidate? E-mail him at keister@pacbell.net



Although Burma was colonized, it hasn't changed much since the British pulled out soon after the end of World War II. "In many ways, it's like the place is frozen in the 1950s and '60s," Wescott says. "Many cultural expressions are still the way they were in the immediate, post-colonial era."



Tom Wescott's decorative finds include lacquerware, silver, fine porcelain from Thailand, and silk. The lacquerware is the product of cultural interchange between Burma and Thailand. Individual pieces are formed from woven strips of bamboo or horsehair, then covered with up to 30 coats of lacquer. The lacquer is based on tree sap, not insects. Pieces are often finished with 24-karat gold. The silverwork—tiny boxes best used as petite handbags or jewelry boxes—are made in Cambodia from

ancient designs that date to the time Angkor Wat and other temples were built a millennium ago.

The elegant silk and cotton pillow covers from Myanmar and Cambodia look delicate, but they can stand up to abuse. A colleague threw her silk pillow covers in the washer, and they came out fine, Dr. Tom says. "I wouldn't disregard the washing instructions, but the silk *wears like iron*."



ARBOR LODGE Although the wind never seems to stop blowing in eastern Nebraska, the Georgian Revival mansion on a hill overlooking corn and soybean fields is encircled by mature trees. This is Arbor Lodge, the home of Arbor Day founder Julius Sterling Morton. After moving west, Morton and his wife Carrie initially built a simple frame house on the site in 1855, then set about embellishing the grounds with trees and shrubs. Additions in the 1870s and 1880s greatly enlarged the house and gave it high-Victorian interior and exterior details. Joy Morton, the couple's oldest son and the founder of Morton Salt Company, completed the final renovation in 1903. The 52-room mansion is decorated with a mix of Colonial Revival and Arts and Crafts furnishings, including Mackintosh Rose-style wallcoverings and several early Stickley chairs with inlays. Arbor Lodge State Historical Park is just off Hwy. 73/75 west of Nebraska City. Open daily April–October, and weekends November–December. Call (402) 873-7222.



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FURNISHINGS

by Mary Ellen Polson



♦ The New Victorians ♦

Mark Derby has created a series of Victorian decorative tiles based on authentic designs in varied media. They're available in high gloss glazes and more than a dozen colors. Prices range from \$4 for the 2"x2" decorative mosaics to \$65 for the 10 1/4" x 4 1/2" urn tile. Lead time is six to eight weeks. Contact Derby Pottery, (504) 586-9003, derbypottery.com

♦ Idaho Made

Dean Bradshaw's furniture-making influences include 17th- and 18th-century France and study under Swiss master Andre Liardet. The 312 sideboard features a hand-carved and -painted maple leaves motif, a standard stained top and a painted and gilt finish. To the trade from Woodland Furniture, (208) 523-9006, woodland-furniture.com

Lemons Al Fresco ♦

This lovely lemon vase can hold umbrellas at the door, or refresh cut flowers in the parlor. Made and hand-painted in Italy, the vase is 22" tall and 12" deep. It's available for \$275 from Cottura, (800) 348-6608, cottura.com





Riveted in Missouri

Craftsmen Hardware hand-rivets the Craftsman-style hanging lantern in copper. Fitted with iridescent green glass, the UL-listed lantern is \$580 mounted in a wall bracket. Contact Craftsmen Hardware, (660) 376-2481, craftsmenhardware.com



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Donegal Branches is a James Tufenkian design based on an original Arts and Crafts pattern. Handmade from lanolin-rich Tibetan wools, it's available in a number of colorways, in sizes from 5' x 7' to 12' x 16'.

A 9' x 12' rug retails for about \$7,200.

Contact Tufenkian Carpets, (212) 475-2475, tufenkiancarpets.com



Glasgow via Canada

The Loch Aire voile (about \$95 per yard) and coordinating wallpaper (about \$62 per double roll) are unmistakably Mackintosh, while the Rose Cartouche fabric (\$95 per yard) comes from a ca.1905 Silver Studios design. The Art Nouveau drawer pull is about \$20; the Arts and Crafts cabinet door handle is about \$23. Both in cast brass with an antiqued finish. All from Charles Rupert, (250) 592-4916, charlesrupert.com



Glasgow, Chicago, Montana

Martha Frankel left the preservation bureaucracy behind to re-create Arts and Crafts textiles in Montana. The 30" table runner (\$320) and frame mat (\$85) are based on early-20th-century Glasgow documents, while the Carence Rose (\$140) and Carence Pinecone (\$75) cushion covers are adapted from a Chicago metalwork guild's designs. Contact Thistle Handwerks, (406) 896-9434, thistlehandwerks.com

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FURNISHINGS



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Radioactive Days ▶

The Trenton is a little bit Streamlined, a little bit Jetsons. With a drop between 12" and 20", this "Atomic Age" fixture is perfect for entry halls, pantries, or bathrooms. At \$107 each, you can afford multiples. Contact Rejuvenation, (888) 401-1900, rejuvenation.com



Back At the Ranch



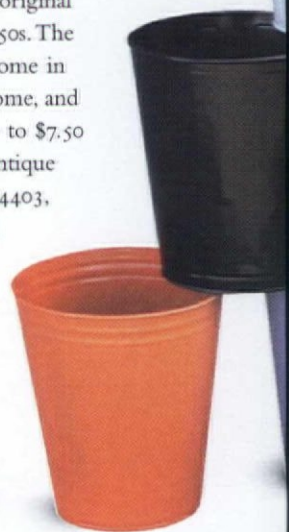
♦ Mid-Century Hip ♦

Influenced by Frank Lloyd Wright by way of Japan, Bruce and Chris Knowlton make furniture that's almost sculptural in its simplicity. The six-drawer dresser is 72" wide and 20" deep. It's sold through designer showrooms for about \$5,000. Contact Knowlton Brothers, (805) 481-6940, knowltonbrothers.net



♦ Cool Pulls

Tone up those kitchen cabinets with these never-used, original stock pulls from the 1950s. The organic-shaped pulls come in a choice of copper, chrome, and bronze finishes for \$5.50 to \$7.50 each. Contact Liz's Antique Hardware, (323) 939-4403, lahardware.com



The Last Trail

The Buffalo Hunt Chandelier revives the romance of the Old West. With buffalo and cowboy silhouettes of cut steel and a painted rawhide teepee, the fixture measures 36" in diameter. It retails for \$7,260 from New West, (800) 653-2391, newwest.com



Havan' A Fan

Stir up a breeze with this retro-styled fan from the Ernest Hemingway collection. The collection includes floor, ceiling, and tabletop models in your choice of finish options. The wall-hung, black-and-pewter fan shown here is about \$525. Contact Fanimation, (765) 482-2055, fanimation.com



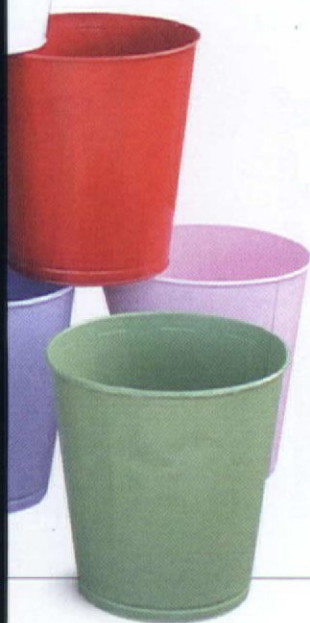
Wright Returns

Russel Wright dinnerware was a household favorite in the 1940s and '50s. Now Oneida revives pieces from Wright's American Modern and Casual lines in a 13-piece open stock collection. In 17 colors, most pieces will retail for \$8 to \$25 each. Contact Oneida, (800) TSPoons, oneida.com



Cans Take a Stand

Stash that trash in a government-issue wastebasket in vibrant colors from White Out to Full Metal Green and Curious Orange. The refurbished wastecans sell for \$130 each. They're part of a line of vintage office furniture from Twenty Gauge, (800) 600-3458, twentygauge.com



Sock it to Me

Bring the bright, bold colors of the Swingin' Sixties to a kitchen, bath, or child's room with these festive laminates. The daisy-patterned Flower Power sells for \$6 to \$8 per square foot, while Fortuneberry retails for \$1 to \$2. Both from WilsonArt, (800) 433-3222, wilsonart.com





Early Woodblocks

Adelphi Paper Hangings still offers wood-blocked early American papers with hand-seamed joints. Shown from top to bottom are Ada Harris, Sayre Foliate, and Vine and Paisley. To the trade. Contact (540) 253-5367, adelphipaperhangings.com

Real Wicker

Gustav Stickley believed there was nothing like wicker furniture to lighten a room. The cushioned side chair begins at \$894. Add a cushioned footstool (\$612) and a wicker end table (\$493), and you've got a full house. Contact Simon-Marsh, (781) 383-8421, simon-marsh.com



Signature Welling

Master craftsman Arthur M. Welling produces a diverse range of handcrafted furniture, from farmhouse-style kitchen islands to Philadelphia sideboards. The 60" table with wrought-iron base can be customized in a variety of finishes. It sells for \$2,370. Contact (864) 304-8641, artwelling.com



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Cast into hand-carved molds, then finish-carved before firing and hand-painting, a Marzi sink is like no other. Prices begin at about \$500 for exquisite basins like the Romanesque bowl, shown in antique nocce. For a dealer, call (831) 394-9382.

Built to Last

The Joinery uses traditional woodworking techniques to create solid furniture in classic forms. The Ladder-back chair retails for \$480 in oak, ash, cherry, or maple, while the Fishburn is \$520 in the same woods. The chairs are also available in quartersawn oak and walnut. Contact (503) 788-8547, thejoinery.com





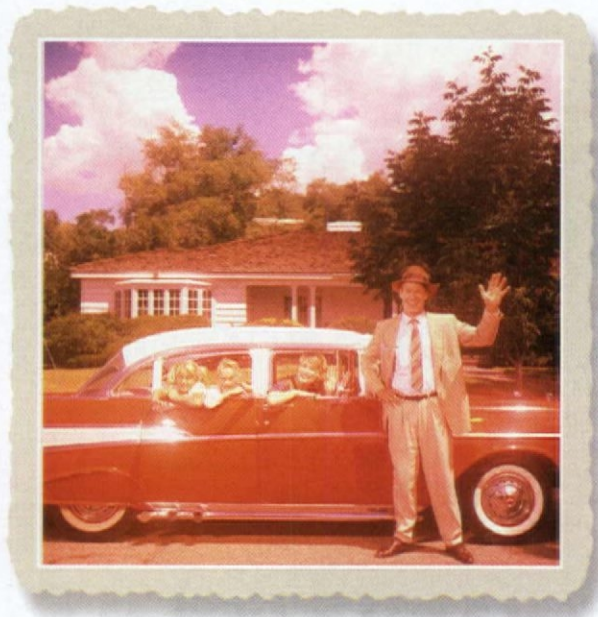
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To a Rancho Grande

BY SANDY McLENDON

IT'S BEING HEARD more and more, from realtor after realtor: There aren't any Craftsman houses in your price range. Nor bungalows. Victorians?! *Hahahaha-haHAHAHAhahahaHAHA.*

Here's some news for those of us who've been priced out of every old house we hoped for. There is a period we can afford, if we'll stop overlooking the obvious. Post-World War II ranch houses are marvelous buys, with a history and often a charm all their own. Best of all, they're just as suited for life today as they were when new.

Compact and efficient, the subdivision "ranch house"

THE PERFECT HOUSE FOR YOU TO RECLAIM MAY BE THE ONE YOU GREW UP IN.

came into being to shelter the torrents of young married couples who were the natural byproduct of the war. The first major subdivision was the now-legendary Levittown on Long Island, with its rows of simple, boxy houses. For \$100 down, buyers got 900 square feet, one bath, tile floors, and the promise of a brighter tomorrow. The Levittown model was so successful that builders all over America could, and did, imitate it. From Maine to Texas to Oregon, brand-new, code-standardized, affordable housing went up. Most of it still stands—and it is about the

only remaining housing stock that today lives up to the period house-hunter's dream: finding an old house for sale by the *original owner*, with detailing and sometimes furniture intact.

RANCH HOUSES have long had a bad rap, right from the beginning. In their day, folksinger Malvina Reynolds sang of "'Little Boxes' made of ticky-tacky, and they all look just the same." Looking at today's stucco-and-plastic foam condos, one might be forgiven for wondering what she was complaining about. By current standards, post-War ranches are *built*. Many are brick faced, framed with honest-to-Pete two-by-fours, and there's usually oak flooring lurking under the '70s carpet. True, they're hardly huge; 900 to 1200 square feet is the norm. And they usually come up short in the bathroom department, with one shared facility the common arrangement. No matter. With a little vision and some judicious remodeling, a renovator can turn them into wonderful space.

Not surprisingly—even the populist post-War versions have hit the magic 50-year mark—ranch houses are the subject of serious architectural study. High-end versions, such as those built in California by the visionary builder Joseph Eichler, are *[continued on page 32]*



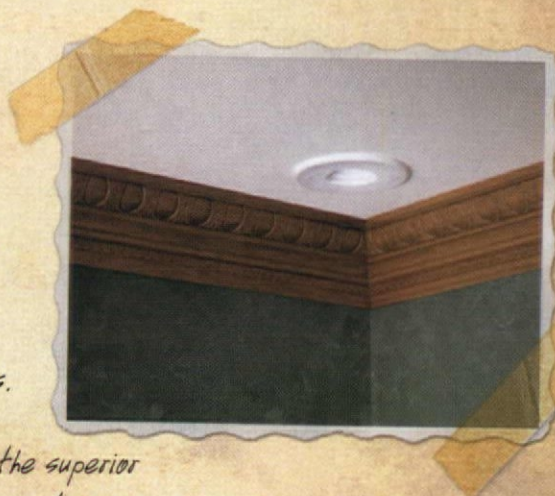
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trading at seven figures. Lower-end (if flashy) ones have their fans, too. The quirky, all-metal ranches called Lustrons inspire bidding frenzies. Vermont's Shelburne Museum has a terrific early-1950s example, restored so faithfully you expect to be able to snap on the radio and hear Rosemary Clooney croon.

Features of ranch houses that make them desirable now are mostly rooted in simplicity. Carports don't attract the clutter garages do. Living-dining areas promote the much-missed family togetherness that today's "zoned" houses defeat. Smaller spaces inspire owners to think about what they really need, versus what is faddish consumerism. Square footage you don't have is square footage you don't have to heat, cool, or maintain. Constructed before air-conditioning was an expected amenity, ranches offer generous, operable windows with cross-ventilation part of the plan. Simple moldings and details are easy to dust and clean.

RESTORATION OF RANCHES is remarkably easy, because building materials haven't changed that much since these houses were new. Faucets, lighting fixtures, appliances, and furnaces are bolt-in swaps most of the time. Countertops are laminate (Formica etc.)—no problem there.

THE POST-WAR RANCH IS ABOUT THE ONLY HOUSING STOCK THAT TODAY LIVES UP TO THE PERIOD HOUSE-HUNTER'S DREAM: FINDING AN OLD HOUSE FOR SALE BY THE ORIGINAL OWNER.

Strip-oak floors need only be sanded and refinished with polyurethane to look great again; tiled bathrooms can be re-grouted to look like new. Many ranches have already been upgraded with dishwashers and central air. The biggest headache is adding a bathroom, but many new ranch owners want a larger master bedroom any-



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- Many ranch-house kitchens were set up to accommodate mammoth, 40"-wide 1950s **RANGES**. Old ones are available from salvage stove dealers, and (for less money) this size is still available through Sears. Electric, gas, and dual-fuel models can be seen at sears.com, and at your local Sears store.
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LIGHTING

- eBay is a wonderful place to find replacement period **LIGHTING FIXTURES**. Old fixtures should be rewired by a professional; the special cord is no longer available for the "pull-down" fixtures so popular in the 1950s. ebay.com
 - **REPRODUCTION** fixtures of "the Atomic Age" are available from Rejuvenation Lamp & Fixture Co. in Portland, OR: rejuvenation.com (888) 401-1900.
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contractor can get you one and install it. Bonus: the classic Honeywell design is by famed industrial designer Henry Dreyfuss.

- Radio Shack sells very good copies of 1950s **TELEPHONES**, updated with TouchTone and ringers that turn off. Go to your local Radio Shack retailer or order their mail-order catalog. (800) THE-SHACK, radioshackcorporation.com
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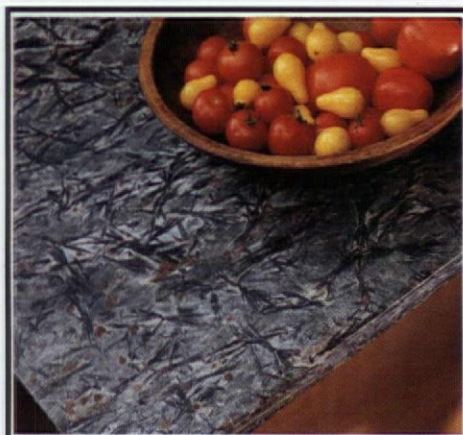
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way, and incorporate a new bath in an addition. The really great part is that a ranch is often considered up to code as-is, a relief for the buyer on a budget.

What ranch buyers can expect to find when they shop is neglect. The generation who bought these houses new is now on Social Security, and deferred maintenance has usually taken a toll. One house I looked at recently was being vacated by a widow whose husband had bought it new in 1960. Forty years of cooking and cigarette-smoking had darkened everything, and unskilled, do-it-yourself paint-work covered every surface. For reasons unrelated to those issues, I didn't buy the house, but the people who did have wrought a remarkable transformation with only \$3,000 worth of paint and appliances (plus elbow grease). On an important Arts and Crafts house, restoring the front door can swallow that amount of money.

For those new to ranch-hunting, some simple strategies can help you find the best house for the least money. First, familiarize yourself with the period, so you'll know what's original and what's not. Shelter magazines from the 1950s (*House Beautiful*, *Better Homes & Gardens*) are a great resource, and easy to find on eBay. Drive around older subdivisions and look for "For Sale by Owner" signs. These houses tend to be in the most original condition, without the unsympathetic renovations plaguing ranches already serially owned or that were "fluffed" for resale. Listen up in the neighborhood, too. That woman who was selling the 1960 house knew every other house in the area, and could tell me about its features and history.

Hey—enjoy your new picture window. ♦



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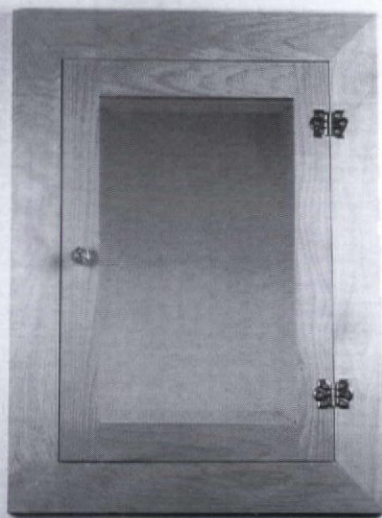


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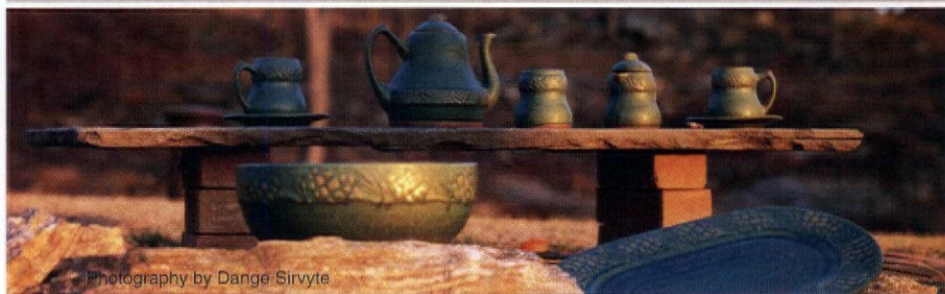
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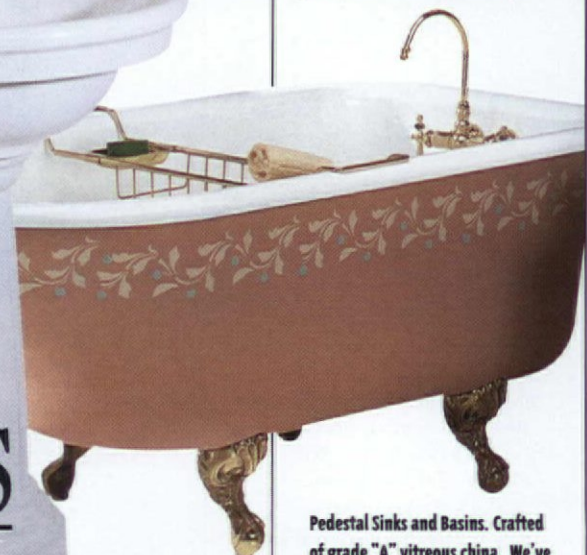
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Circle no. 304

How did living-room furniture become so fixed in place? Nineteenth-century seating arrangements were as variable as balls on a billiard table.



Adventures in Parlor Seating

BY DAN COOPER

THE NEXT TIME you're in an antique shop or a museum, look closely at the front feet of that rose-carved Victorian chair. What should you see? Tiny little wheels. Sometimes they're brass, wood, or even white porcelain. Officially, we call 'em casters. Once you're aware of casters, you'll begin to notice them (or their absence, if they've fallen off) on almost every piece of 19th-century furniture. And you wonder, why were the Victorians moving their furniture around so much?

It's a valid question, because nowadays we plunk down the sofa and armchair so that they have a good sight-line towards the television, throw a coffee table in between, then never move them until our next of kin arrive to divvy up the detritus of our

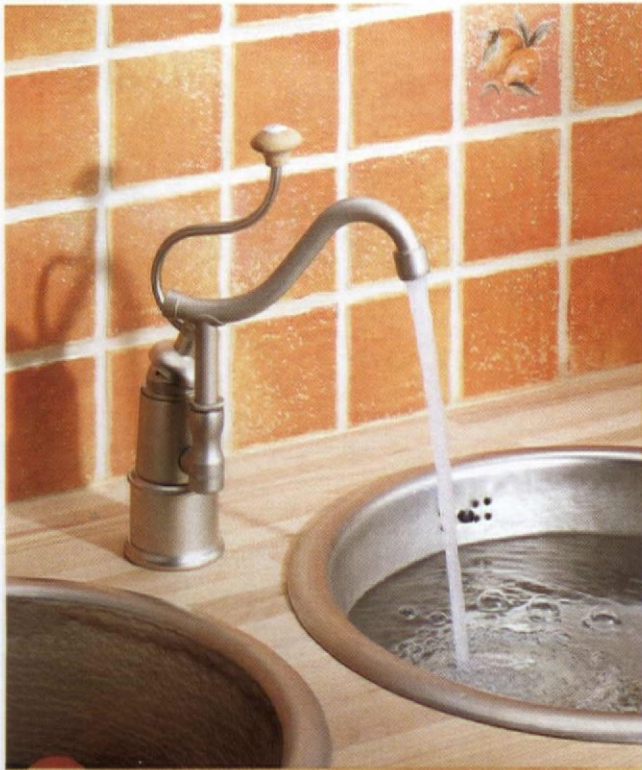
lives. So how did we arrive at this juncture, when a short 150 years ago, Victorians were furiously wheeling settees to and fro?

In the 18th century, the concept of a room devoted exclusively to the act of entertaining was pretty much reserved for the well-to-do. Most of the ordinary folk had a big multi-purpose common room where chairs were kept along the walls and dragged to wherever they were needed. (Upholstery with springs and heavy padding was highly unusual, so it wasn't like you had to ask Caleb and Isaiah to team up and drag the Barcaloungers front and center.)

Interior lighting (or the lack of it) also played a large part in how parlor arrangements developed. It was expensive to [continued on page 40]

TOP: In the 1870s, parlors like this one in San Francisco featured matched sets of furniture and his-and-hers armchairs.

ABOVE: A reproduction carved and hand-painted Empire sofa and matching chairs would make an early suite.



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Circle no. 318



TOP: A tufted parlor chair with brass casters. **BELOW:** Early-20th-century club sofas reflect a sense of substance and stability.



By the late 1880s, parlor furnishings in houses like San Diego's Villa Montezuma (1887) were more eclectic and casually arranged.

Upholstery with springs and heavy padding was highly unusual, so it wasn't like you had to ask Caleb and Isaiah to team up and drag the Barcaloungers front and center.

light a house: candles were precious items handed out sparingly. Even with the arrival of the kerosene lamp, the center chandelier or table lamp didn't project much light. That meant that people would draw their chairs up close around a table in the evening.

Before the invention of the carpet sweeper, it was easier to move the sofa rather than try to ram a broom under it, so most furniture was fairly lightweight. From the 1830s through 1870s, parlor furniture was oriented towards matched sets, or suites. The focal point was usually a couch, or in grander sets, two couches,

accompanied by lady's and gentleman's chairs. The gentleman's chair was a little larger and had full arms, while the lady's had smaller demi-arms (or hip huggers) that allowed for the voluminous dresses of the time. Other seating included between two and six armless side chairs, plus a coordinating daybed or chaise longue. The center table, preferably of black walnut or rosewood, appropriately stood at the center of the room.

This matched parlor suite was formally arranged around the center table. Not only did this arrangement make the most of the light from the

chandelier that dangled over the center of the room, it also reflected the formality of the Renaissance and Rococo Revival styles, which strictly emphasized the coordination of ornament and pattern.

In the late 1870s, a sweeping trend began that reformed and influenced English and American interiors, with effects that are still being felt today. Stylistically, the more formal continental styles began to wane and the Aesthetic and early Arts and Crafts Movements began to emerge. To complicate matters, there were rapidly changing design fads involv-



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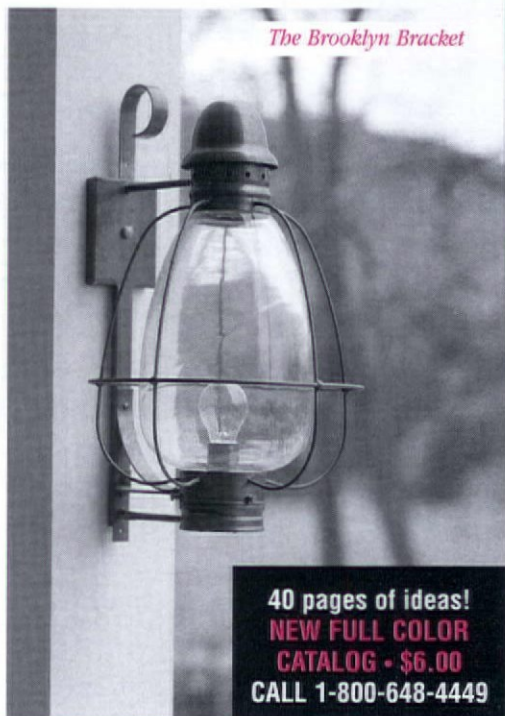
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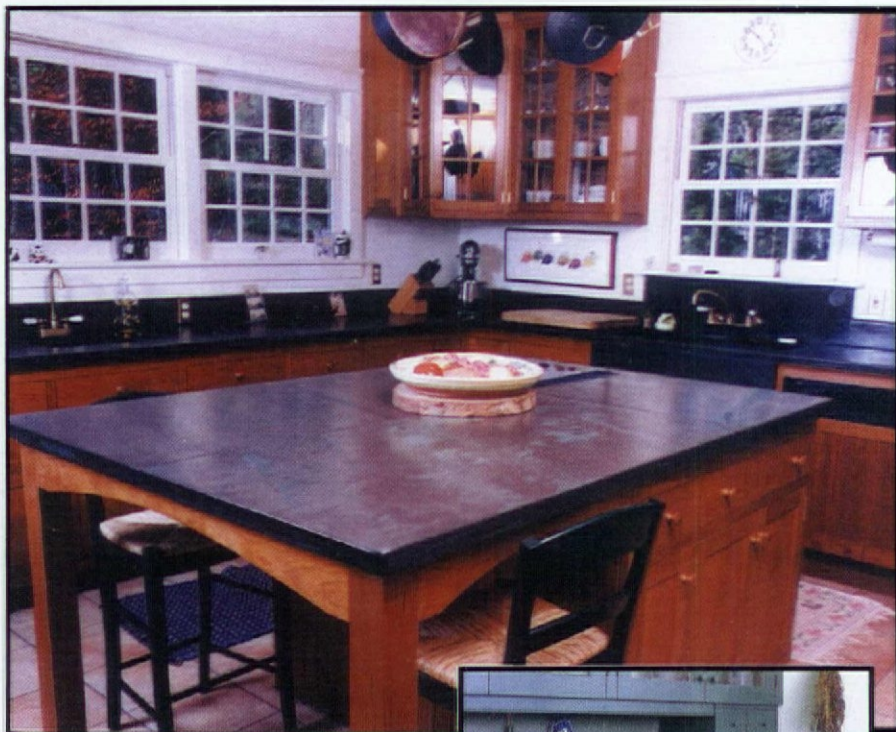
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ing such disparate inspirations as Japan, Persia, and the Colonial Revival.

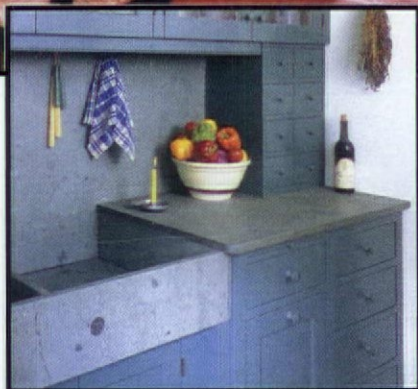
The upshot of this collision of styles was a relaxation of the formalities, both in arrangements and in the types of pieces employed by them. Even though furniture was still available in matched suites, it was more fashionable to combine your basic parlor set with at least one "artistic" accent piece—for example, a wicker or ebonized side chair, perhaps with a matching lamp table that reflected the hugely popular Anglo-Japanese or Persian Revival movements.

Equally included were "Colonial" pieces. Not only was every ancient creaking Chippendale armchair dragged out of the attic, but colonial forms were reproduced with late

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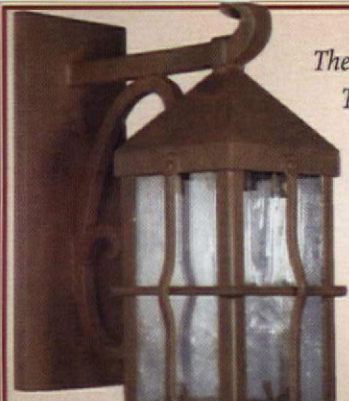
Victorian accents. The concept was to look quaint and old-fashioned. (A not-uncommon touch was to have an armchair that was actually assembled from pieces of an old spinning wheel.) Walnut furniture began to fall from fashion, and cherry and oak were the species of choice. Ebonized pieces were also popular in the 1880s, sometimes as suites, but more commonly as accent pieces.

The layout of later 19th-century rooms was radically different as well. Breaking even further away from radial symmetry, parlors were furnished with clusters of casual, less formal arrangements. Cozy corners (also known as Turkish corners when furnished in a Middle Eastern style) were the rage. Typical of these are a separate seating area off to one side of the room, usually involving a couch, bench, or daybed, and some sort of portière or heavy drapery.

If you look at period drawings and photographs, you'll see that throughout the 19th century, people mixed older pieces of furniture with their recent purchases. This was more out of parsimony than a desire to be quaint—only the wealthy created perfectly matched, high-style rooms, and even they incorporated older, stylistically incongruous pieces into their homes.

In the 20th century, of course, we witnessed the evolution of the modern living room, with its focus on a single, largely immovable sofa and egalitarian his-and-her chairs. The arrival of the vacuum cleaner meant carpets no longer had to be taken out frequently and beaten, and could be cleaned in place without necessitating the upheaval of the entire room. ✦

DAN COOPER *has neither matching chairs nor socks.*



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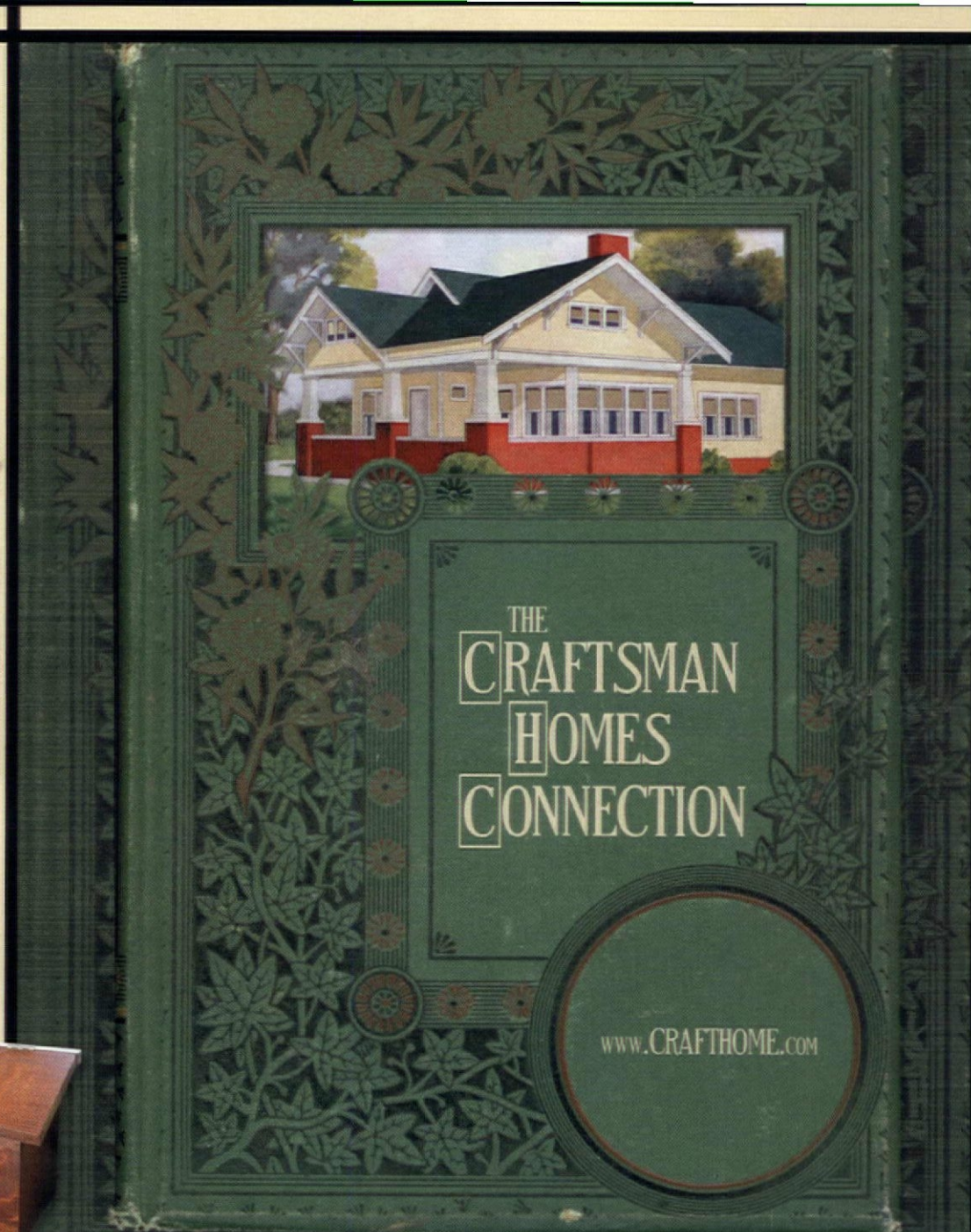
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BUYING PERIOD furnishings at auction can be an exhilarating experience. Yes, it's possible to get carried away, but you can also come home with bonafide bargains in period antiques and collectibles.

Just as there are all sorts of antiques dealers, auction houses in this multi-billion-dollar industry range from small-time auctioneers who advertise sales in the local paper to exclusive houses like Christie's and Sothebys. There are catalogued auctions that guarantee provenance and invite your inspection before the sale, and others that offer a grab bag of whatever items the dealer happened to round up, with no



At auction: Ready, set, bid.

The Selective Eye BY MARY ELLEN POLSON

preview—local checks or cash only, please. In recent years, the auction business has evolved to capitalize on the vast virtual market tapped by Ebay; even luxury houses offer on-line auction divisions now.

If you're serious about playing the auction game, "I think you have to explore every outlet," says David Rago, owner of David Rago Auctions in Lambertville, New Jersey. "Anybody who doesn't avail themselves of every kind of opportunity in the auction market is foolish."

GEARING UP For sheer fun and drama, nothing beats the live auction. Buyers usually fall into one of two categories: those who buy for resale (antiques dealers with their own shops,

for example) and collectors, both individual and institutional. If you're looking to furnish a home in period style, the live auction offers advantages over other kinds of auctions.

Since there's an excellent chance that you're looking for antiques and collectibles from a certain era (and possibly a particular style, like late Aesthetic Movement or mid-century Modern), you'll want to focus your efforts on auctions that offer a lot of choice in your chosen period. Auction houses, like many antique dealers, are happy to oblige and tend to group lots related by period and style into distinct sales and sessions (see "Let's Make a Deal," p.46). In other words, they've done a lot of the sifting for you.

Good houses also offer some

guarantee of provenance and condition (usually in the sale catalog) and make it easy for you to inspect the goods prior to the date of sale (this is called the preview). A thorough company will provide low and high sales estimates as part of the catalog copy. These estimates are based on what similar items have actually fetched in previous auctions, so they should give you an indication as to whether a piece is within hailing distance of your budget. Since auctions are generally reliable indicators of the relative value of a piece of furniture or artwork, you can also bid with some confidence that you're getting your money's worth.


By all means buy the catalog if you intend to [continued on page 46]

You'd be surprised at how many fleabites, chipped edges, delaminations, and even detached back panels turn up that don't show in the photographs.



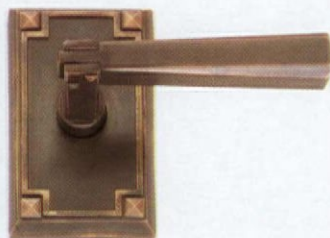
The house is early Victorian.
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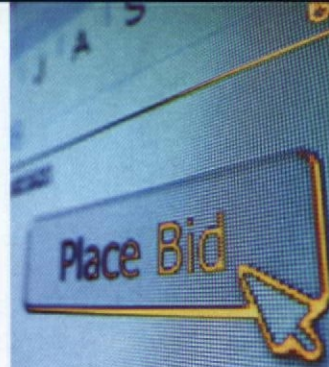
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Let's Make a DEAL

Auction houses are legion, and they want your business. Here's a short, highly unscientific selection. Search locally for more options.



CHRISTIE'S (London and New York) (212) 492-5485, christies.com
Vast offerings in American furniture and decorative arts, 20th-century furniture and decorative arts, Arts and Crafts, Art Deco, and Modern design. ■ **DAVID RAGO** (New Jersey) (609) 397-9374, ragoarts.com
Twentieth century art (especially ceramics), Arts and Crafts furniture and decorative arts, Modern furniture and decorative arts. ■ **EBAY** (California) ebay.com Nineteenth and 20th-century furnishings and collectibles. ■ **SKINNER** (Boston) (617) 350-5400, skinnerinc.com
American furniture and decorative arts, 20th-century furniture and decorative arts, American folk art. ■ **WILLIAM DOYLE GALLERIES** (New York) (212) 427-2730, doylenewyork.com American furniture and decorative arts, 19th- and 20th-century decorative arts. ■ **SOTHEBYS** (London and New York) (212) 606-7000, sothebys.com Worldwide auctions of art, furniture, and collectibles, including American furniture and decorative arts, American folk art, and 19th- and 20th-century furniture and decorative arts. ■ **TREADWAY GALLERY/JOHN TOOMEY GALLERY** (Cincinnati) (513) 321-6742 treadwaygallery.com Arts and Crafts, American and European art pottery, paintings, and art glass; Art Nouveau, Art Deco, and 1950s/Modern.

bid. Make notes as you make your rounds at the preview. You'd be surprised at how many fleabites, chipped edges, delaminations, and even detached back panels turn up that don't show in the photographs.

PREPARATION If you're considering attending a sale at a particular auction house, buy a back issue in your area of interest and browse through it, then check the results of the sale. (Most major auction houses post lists of prices realized at sales on their web sites, and will send you a paper copy on request.) For another quick snapshot, scout the kinds of furnishings you're looking for on a site like Ebay, which allows you to search both current and recently closed sales.

Keep in mind that prices can

fluctuate significantly in response to the ups and downs of the stock market, unforeseen events like the World Trade Center disaster, or a major exhibit at a national museum.

BIDDING STRATEGIES If you've done your homework, you're in position to get one or more of the pieces on your list at market value—or perhaps a little less. Don't be intimidated by the presence of experienced bidders. "If anything, you have an advantage over a dealer," Rago says, "because they can't spend as much as you can and turn a profit."

At all but the smallest live auctions, there's a good chance that the dealer will be accepting phone, absentee, and internet bids along with live bids from [continued on page 48]

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■ TYPES OF BIDDING

If you want to bid by a method other than in person, you may need to make arrangements in advance of the day of sale, and other conditions may apply—for example, a requirement to meet or match the minimum estimate when bidding by phone. If you're bidding by internet, you'll need to abide by the rules of the internet bidder handling your bids.

■ PREMIUMS & TAXES

Many reputable auctions, including Christie's and

Sothebys, add a hefty buyer's premium to the successful high bid total. Buyer's premiums usually range from 10 to 20 percent. This means, for example, that if you buy a \$1,000 Mission-style bed at an auction with a 10% buyer's premium, you'll actually pay a total of \$1,100 for the piece, plus sales tax if you're bidding in your home state.

■ RESERVES & ESTIMATES

A reserve is the confidential minimum price established between the auction house and the consignor. Estimates indicate the range where the auctioneer expects the piece to sell, based on expert opinion and other recent sales of similar pieces. The reserve will usually be no less than the low estimate. If the lot fails to reach its reserve, there is no sale.

■ WARRANTIES & GUARANTEES

Most auctions sell lots in “as is” condition—another good reason to preview the goods before the sale begins. Reputable companies usually document identifying information in the sales catalog (presence or absence of labels or other marks, identification of style, for examples), and give an indication of condition. For example, Rago Auctions uses the terms “perfect,” “mint,” and “pristine” to indicate that the lot is in the same condition that it was at time of manufacture.

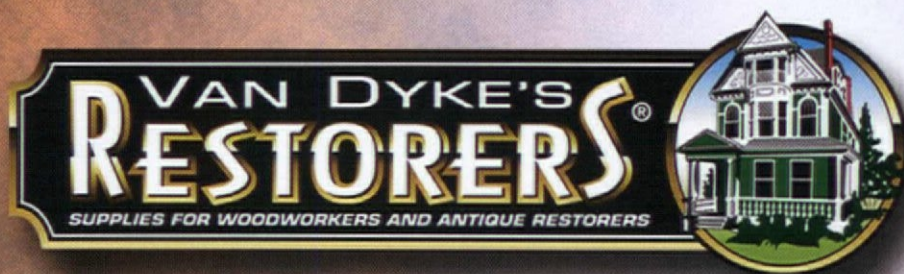
Would-be buyers may also want to inquire about condition reports, which provide statements of expert opinion by the auction house staff and/or independent consultants.

Bids fly around the room like spitballs. At a live auction I recently attended, some lower-cost items were knocked down in as little as 10 seconds.

the floor. Bids fly around the room like spitballs. At a live auction I recently attended, some lower-cost items were knocked down in as little as 10 seconds. Since there's a tendency to get caught up in the excitement of bidding, make a list of the items you're interested in, along with the top price you're willing to pay. Even if you go slightly higher than anticipated, you probably won't get into too much trouble. Watch out for the urge to make an impulsive purchase, especially

if you think the bidding for an item is too low. Before you know it, you've spent twice as much as you intended.

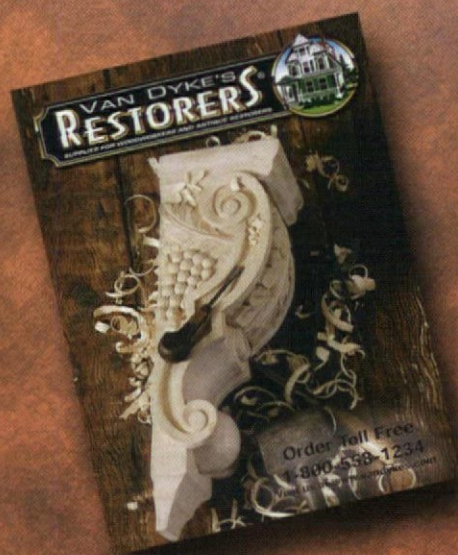
One way to test the waters is to bid absentee, using the catalog estimates as a guide. In a soft market, you may be able to win pieces using the low end of the estimate; with “hot” items, even twice the high estimate may not fetch the item. Despite the best research you can muster, there's no way to predict the outcome of an auction, short of being there. ✦



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KITCHEN EYE-POPPERS

Here are two colorful kitchens, each a period piece. One survives from mid-century complete with lavender laminate. The other evokes '30s comfort. (page 74) ♣



VICTORIAN IN ALAMEDA

There's nothing like a Victorian Revival interior done well. Inspired rooms greet visitors to this home of collectors. (page 64) ♣



WINDOW TREATMENTS

The key to authentic period style, especially of the Victorian era, is the drapery. (page 80) ♣



ARTS & CRAFTS LEGACY

Collector, author, and media figure Bruce Johnson is Mister Arts and Crafts. So why did he buy a 1970s Ranch house? Frank Lloyd Wright helps us bridge the generation gap. (page 58) ♣



MAGNOLIAS IN SNOW

It's traditional: You can charm dormant twigs and branches into artistic early bloom. (page 70) ♣



BEFORE & AFTER

With DUE RESPECT

An Old House Illuminated





Homeowner, architect, and decorator all loved this Arts and Crafts beauty. Collaboration brought out the best in everyone.

by Regina Cole

photographs by Greg Premru

"EVERYTHING WE DID was in the spirit of preservation and respect for the architecture," explains interior designer Lisa Bonneville, ASID. An important point, given that when her clients bought this roomy 1906 house on a quiet street in Cambridge, Mass., three years ago, they spent the following year rebuilding, adding on, and installing extensive new systems. You'd never know it today. Their home has a settled dignity about it.

Lisa credits that to "great bones—a really terrific Arts and Crafts house," and to an unusually high level of cooperation among homeowner, architect, and decorator. "I was visualizing the house finished even as it was being rebuilt," she says.



ABOVE: An unassuming façade gives no hint that the house was rebuilt two years ago. **LEFT:** A bank of windows overlooks a leafy back yard. Cabinets in the new kitchen are patterned on those in the original butler's pantry.



“Lisa came into the project early and we worked together,” says architect Christopher Chan. Among their earliest exercises: running colors and proportions through computer-aided design programs.

In the living room, reds, greens, purples, and oranges hold their own against an oak-beamed ceiling and a

fieldstone fireplace. “To balance the fireplace, the rest of the room had to have weight,” Bonneville explains. “Strong color has weight, and in this house it says, ‘we’re color conscious, we’re creative and confident.’ When you start with bold colors, you can’t use subdued colors with them—they would be overpowered.”

The new fireplace replaces a brick original that, all agreed, absorbed light and made the room dark. It also protruded too far into the room. “The inglenooks were too deep—sitting on the benches was like sitting in a phone booth.”

The new fireplace goes to the ceiling, a strong vertical. “Otherwise,

Reds, greens, purples, and oranges hold their own against an oak-beamed ceiling and a fieldstone fireplace. “To balance the fireplace, the rest of the room had to have weight,” Bonneville explains. “When you start with bold colors, you can’t use subdued colors with them.”



BEFORE THE GUEST BATHROOM



ABOVE: The new pantry is situated between the kitchen, dining room, and a new back porch.
LEFT: Strong colors contrast with white in the guest bath, drawing the eye to the owner-designed stained glass window.
OPPOSITE: The living room is comfort itself with rich wood, warm colors, a comfortable mixture of furniture styles.



the ceiling beams feel as though they're pressing down on you," Lisa Bonneville explains. Close inspection reveals a playful finishing touch: faces carved into some of the stones.

"Colors flow from room to room," Bonneville continues. "We brought color elements from one room into the next. Color also helps to create balance between light and dark. In the guest bath, for example, we used white against Morris wallpaper and a dark tile floor. The white draws the eye to the most important element in the room—the stained glass window, designed by the owner."

Chris Chan touches on the light-dark balance when he discusses

The homeowner encouraged creativity in the architect and the decorator, and brought them together right at the beginning of the project. The wisdom of this approach is evident.



the architectural challenges posed by the house. "The old back of the house was cut off from the yard," he explains. "We added a new kitchen, modeled on the old pantry, that takes advantage of the yard." He credits H.H. Richardson and Greene and Greene as inspirations. "What we tried to do here was to take the original, beautiful house and lighten it a bit."

Lively contrasts repeat throughout the house: light and dark, shiny and matte, dignified and playful.

"The spirit of the Arts and Crafts movement was to embrace," summarizes Lisa Bonneville, "and everything about this project was inclusive—our professional collaboration, the mixture of furniture styles, the way the house draws you in."

"It was not done for show," says the homeowner, "but rather to add to the intrinsic value of this house ... it's going to be part of the community long after I'm gone. Owning a house like this is stewardship." ✦



ABOVE: In a guest room, saturated green walls complemented with white highlight the delicacy of the fireplace surround. **OPPOSITE:** (top) The eyebrow window in the study is new, and perfectly paired with William Morris fabrics. (bottom) Light and dark, shiny and matte, dignified and playful—contrasts repeat throughout the house, and here in the master bath.



“**W**E LIVED in Asheville for ten years, but it was time to move,” Bruce Johnson says. “We wanted horses and dogs and cats and space.” Not surprisingly, Bruce sought an Arts and Crafts house: This is the man who founded and directs the Arts and Crafts Conference weekends that have been held at Asheville’s Grove Park Inn every February for the past 15 years. When it comes to Arts and Crafts, Bruce is collector, author, educator, and media figure. ■ They “weren’t apt to find a Bungalow” in rural North Carolina, of course; Bungalows are associated with the early suburbs. A Ranch house seemed the next best thing—“as Frank Lloyd Wright put



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BY PATRICIA POORE | PHOTOGRAPHS BY MARTIN & SALLY FOX



All the GOODS

Bruce Johnson hand-picked companies whose contemporary products offered the quality and style necessary to pull off the renovation. ■ The textured, architectural shingles in forest-green are from **ELK CORPORATION**: elkcorp.com (972) 851-0400 ■ Wood windows with a Prairie-inspired muntin design are from **MARVIN WINDOWS AND DOORS**: marvin.com (888) 537-8268 ■ Beautiful cabinets are from the Craftsman Series by **CROWN POINT CABINETRY**: crown-point.com (800) 999-4994 ■ Ceramic tile in the house for floors, bathrooms, and kitchen backsplash are handmade in Ohio: **SENECA TILES** senecatiles.com (800) 426-4335 ■ Reproduction light fixtures throughout are from **ARROYO CRAFTSMAN**: (800) 400-2776 ■ Countertops ("Silt" for island, "Buttercream" for countertops) are **DUPONT CORIAN**: corian.com (800) 4-CORIAN [426-7426]



BEFORE EXTERIOR



BEFORE THE LIVING ROOM

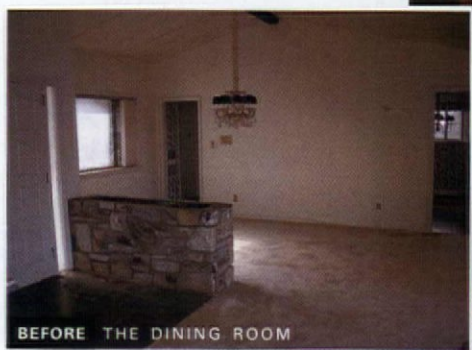
"After" photos show the success of a remodeling that used the strong points of the house to go from non-descript to Arts and Crafts. **ABOVE**: "Before": a prominent garage in a sea of asphalt. **LEFT**: The early '70s house had a sunken living room.

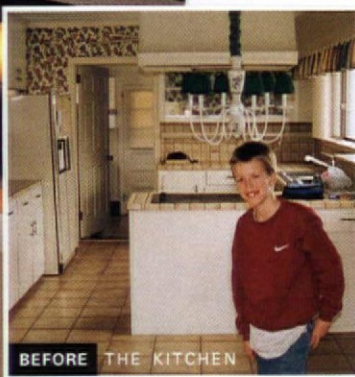
it, it's a house 'of the land, rather than on the land.'" This unprepossessing house came with twenty acres.

Bruce admits that this Ranch's lack of pedigree also made it easier to justify remodeling. "It's not so much the style of the original [that was inadequate]," he says, "it's the standard of construction" during the 1960s and 1970s, a period of rapid growth and cheap energy. "I don't want to offend previous owners—they left it in fine shape," Bruce apologizes. "It's the era: foam beams, a sunken living room," a see-through galley kitchen.

With his wife and two boys, Bruce bought the house in 1999 and lived in it before renovation. "You think you've got great design ideas, but you have to live there and use it to know what works and what needs correcting—access to the yard, for example." It wasn't convenient to be there during renovation, though—"four of us living in the basement . . . we have pictures of the Christmas tree right next to the bed," Bruce recalls.

The house sits on a knoll, visible from about a mile down the road. True to Arts and Crafts philosophy, the cedar and stone house, roofed with dark green shingles, blends with its surroundings. The old Ranch is recognizable in the new house. Additions were made as proportional extensions to the two "legs" of the existing house; the integrated garage





OPPOSITE: Expressionless rooms were transformed by the addition of simple Arts and Crafts doors, windows, and trim, along with style-appropriate paint colors. **LEFT:** More self-assured than the old kitchen (inset), the new kitchen features reproduction oak cabinets, light fixtures, and tile for floor and backsplash. **BOTTOM:** The sunroom.

was converted to living space.

Bruce specified tile for kitchen, bathrooms, and sun porch, all from Seneca: "true hand-made tiles, pleasantly irregular but not crude." Wood floors are of quartersawn oak from a local supplier, laid as 4" planks rather than the standard 2 1/4" strips. Bruce chose a medium stain for kitchen cabinets, preferring the lighter, more contemporary look this gave to his new kitchen.

"There's no need to try to match the color of the antique furniture," he insists.

Antique Arts and Crafts pieces mingle with old wicker and new pieces in the style by contemporary cabinetmakers, including

Bruce himself. (Johnson is the author of *The Weekend Refinisher* and *The Wood Finisher*, both published by Random House.)

Serious collectors can have harsh words about reproductions, but Bruce Johnson is pragmatic. "Heck, it's better to buy a 'reproduction' coffee table than cut the legs off an old table," he says. "Besides, most of us realize that the supply simply cannot meet the demand. Take a Stickley tall-case clock—there may be fewer than a dozen in existence. Reproductions fill a need." His lighting fixtures are both antiques ("great individual pieces") and reproductions ("when I needed matching fixtures or multiples"). ♦





*The Arts and Crafts Bungalow (1895–1929)
and the American Ranch house
(1932–1980) share design traits and,
more significantly, a philosophical approach.*

PERIOD INTERIORS

IN THE PAGES preceding, we took a look at a tract Ranch remade with such Arts and Crafts flourishes as Ohio tile floors, a pergola, and a furniture collection that predates the house by 60 years. Yet that renovation is far better than benign: It feels appropriate, and it enhanced the best features of the house. Even in its rather artless evolution so far removed from auspicious, architect-designed beginnings in California, the Ranch house, it would seem, is an artistic and philosophical descendant of the American Arts and Crafts movement. [Hmmm, near-blasphemy to some of the Bungalow crowd.] I went looking for corroboration.

Immediately I came across two quotations that bookend the periods. The first is from Frank Lloyd Wright, age 28, at the start of his

a modest 2000 square feet, slab construction with neither basement nor attic and a carport instead of a garage—is one of Wright's Usonian houses, arguably the highest evolution of the Ranch as a middle-class American house form. Like both Bungalows and true Ranches, it makes the most of natural materials. Its centerpiece hearth and the efficient, beautifully crafted built-in furniture certainly carry over from the earlier period.

Architects of the Arts and Crafts period—even more so their protégés—went on to be the luminaries of the Ranch-house period. (Clifford May is credited with the first modern Ranch, built in San Diego in 1932, not many years after the heyday of the Bungalow.) By the 1930s “bungalow” was a derogatory

THE NEXT GENERATION

Prairie School period in 1895: A home should have a “graceful sense of beauty in its utility,” he wrote. That’s the Arts and Crafts mission in a nutshell, calling to mind William Morris’s famous “have nothing in your house which you do not know to be useful or believe to be beautiful”. . . a sentiment paraphrased and developed hundreds of times in *The Craftsman*, Stickley’s turn-of-the-century magazine.

Then, in 1952, from a letter written by a client of Mr. Wright: “The beauty of the house defies verbal description, while utility is so married to beauty that the two become one,” wrote Dr. Isadore Zimmerman, whose New Hampshire house is pictured here. His house—



by Patricia Poore

term for a too-small or poorly built house. Likewise, as early as 1954, critics decried the use of the word “ranch” for all manner of tract housing thrown up during the post-War building boom.

Today, these casual, family-friendly homes are located in desirable suburbs and surrounded by landscaping grown lush. It’s reasonable to assume that, like the Bungalow, Ranches will be better understood, and better furnished, by this generation of owners than by those who built them. ✦

TOURS of Zimmerman House, Manchester, N.H., by appointment through the Currier Gallery of Art: (603) 669-6144.

OPPOSITE: The hearth is the center of Frank Lloyd Wright’s Zimmerman House in New Hampshire, designed in 1950—compact, yet made spacious with expanses of glass and built-in furniture.

ABOVE: Clerestory windows, banquette seating, wrap-around shelving: soon to be adopted nationwide.



*P*ARTNERS for 43 years, Bob Zimmerman and Stanley Markowitz love to tell stories about their nearly half-century of collecting, and the bargains they found “in the days when you could still get a good deal on an antique.” Back in 1964, they piled all of their worldly possessions into their '57 Chevy and moved to Alameda, California, where they had found a picturesque Queen Anne tower house. Constructed in 1890 by a local builder for \$5,100, the

large, two-storey home was built for a Mr. Louis Jacoby, local Treasurer of the Pacific Telephone Company. Bob and Stanley rolled up their sleeves and began the long process of stripping all of the woodwork (painted white during the Eisenhower years), installing period chandeliers, and adding Victorian wallcoverings from “a [then] new company called Bradbury and Bradbury.”



ABOVE: The 1890 Queen Anne house has a tower, a prominent chimney featuring fancy brickwork, and plenty of millwork. **OPPOSITE:** The central motif of the sun room is a late-nineteenth-century stained glass window imported from France.

Alameda

AS TIME GOES BY

Magnificent period-inspired rooms greet visitors to this house, lovingly brought back and furnished over three decades by pioneers of the Victorian Revival. Among other collections: over 200 old clocks. Brian D. Coleman | photographs by Linda Svendsen

Today the pair advise: "Get your remodeling done by your 40s! You run out of steam and patience after that."

A six-foot-tall knight in full armor, dating from the Victorian period, greets you at the foot of the stairs in the entry hall—you know you've entered a collectors' domain. Bob has been collecting since age 12, beginning with his grandmother's Yale kitchen clock. He soon bought his first tambour clock (at Goodwill, 29¢) and was hooked. Clocks have become their passion; their collection numbers over 200 clocks. Crowded on shelves, hung on the walls, ticking timepieces are everywhere. Bob even has eight cuckoo clocks in his bedroom (and insists that he sleeps right through their cuckooing). Dozens more are packed into closets and under beds, awaiting restoration.

The success of this interior owes to an astute mix of original, antique, revival, and contemporary elements. American chandeliers ca. 1875 pair up with reproduction table lamps and reupholstered antiques.

The front parlor, which runs the width of the house, is furnished with comfortable, Eastlake settees covered in velvet and an overstuffed Turkish rocker. An impressive, five and one-half foot tall, bronze, Grecian maiden clock holds court in one corner. More than a dozen clocks crowd the mantel including a circa 1885 "torsion" figural model, which keeps time by a rotating globe held aloft by a classical figure. The dining

The double parlor runs the width of the house; its original, stained-glass window is thought to be from Tiffany Studios. Everywhere there are clocks—from a floor model holding the timepiece aloft, to small and intricate mantel and table clocks. Bradbury and Bradbury wallpapers were installed soon after that company opened for business in the 1970s.







A huge cuckoo clock was reproduced for the gable in the garage. Accurate to within a minute a day, the clock's sometime-cuckoo is a rubber chicken held out by a little boy!

Modern TIMEPIECES

Pendulum clocks, invented by the Dutch scientist Christian Huygens in 1656, were among the earliest clocks produced. Made one at a time in the eighteenth century, clocks were considered a status symbol among aristocrats. It wasn't until 1807 that Eli Terry of Plymouth, Connecticut, designed a system for mass production of clock works, using water power-driven machinery, making less expensive clocks available to the public. In fact, Eli Terry helped start the factory system in the United States with his clock manufactory. ■ From 1850 until the turn of the 20th century, seven major firms controlled the clock industry in the United States: Ansonia, New Haven, Seth Thomas, Waterbury, E. Ingraham, Gilbert, and E.N. Welch. Weights provided the power for clocks until around 1840–1850, when spring-driven mechanisms became popular, allowing clocks to be more portable. Peddlers traveled throughout the country selling clock works—but not usually cases, as these were heavy and hard to carry. People who bought clocks would have their own cases made. Banjo, girandole, pillar and scroll, looking-glass (made with a mirror instead of a picture or design), steeple, beehive—these were just some of the wide array of designs available. The ogee (or OG) clock, a simple and durable, one-day, weight-driven clock, was introduced for \$1 in 1837 and can still be found throughout the world. ■ Every model of clock had a name, and mantel and wall clocks in the late nineteenth century often had operatic names: the “Adelina Patti” was named after the Italian soprano; the “Lucca” honors the birthplace of Puccini. ■ By World War II, most clock production in the United States had ended.

Original woodwork, painted white during the 1950s, was stripped and refinished; ornate brass hardware remains throughout the house. Roomset wallpapers are period revivals. Some of the stained glass is original, some antique but recently installed here, and some contemporary.

room has its original oak mantel and art-tile fireplace surround; it also has clocks, of course, as well as a collection of brilliant cut glass.

Cuckoo clocks, first produced in Germany in the 1850s, are a favorite of Bob and Stanley. That becomes obvious as soon as you drive up to the house—an eye-catching, cuckoo clock two storeys tall crowns the gable of the garage. It was designed by an architect friend after a turn-of-the-century German model. The mechanism is an old one, re-

Ornate brass hardware is intact throughout the Victorian Queen Anne house.



stored from an 1828 English tower clock. Using only a scroll saw and hand chisel, Bob cut out the clock's intricate scrollwork himself over six months. “The clock is very accurate,” Bob likes to boast. He was not able to find a cuckoo large enough for the clock. For special occasions he does, however, hire a small boy to pop open the cuckoo's door and hold out a rubber chicken!

The passing of time has slowed down their collecting a bit, Bob and Stanley admit, but not their passion for it. There will always be room for a few more treasures. ✦



Renaissance Revival-style furniture of burled walnut furnishes the lavish dining room, where brilliant cut glass circa 1880–1910 is displayed along with Victorian art glass on the table.

Magnolias *in the snow*

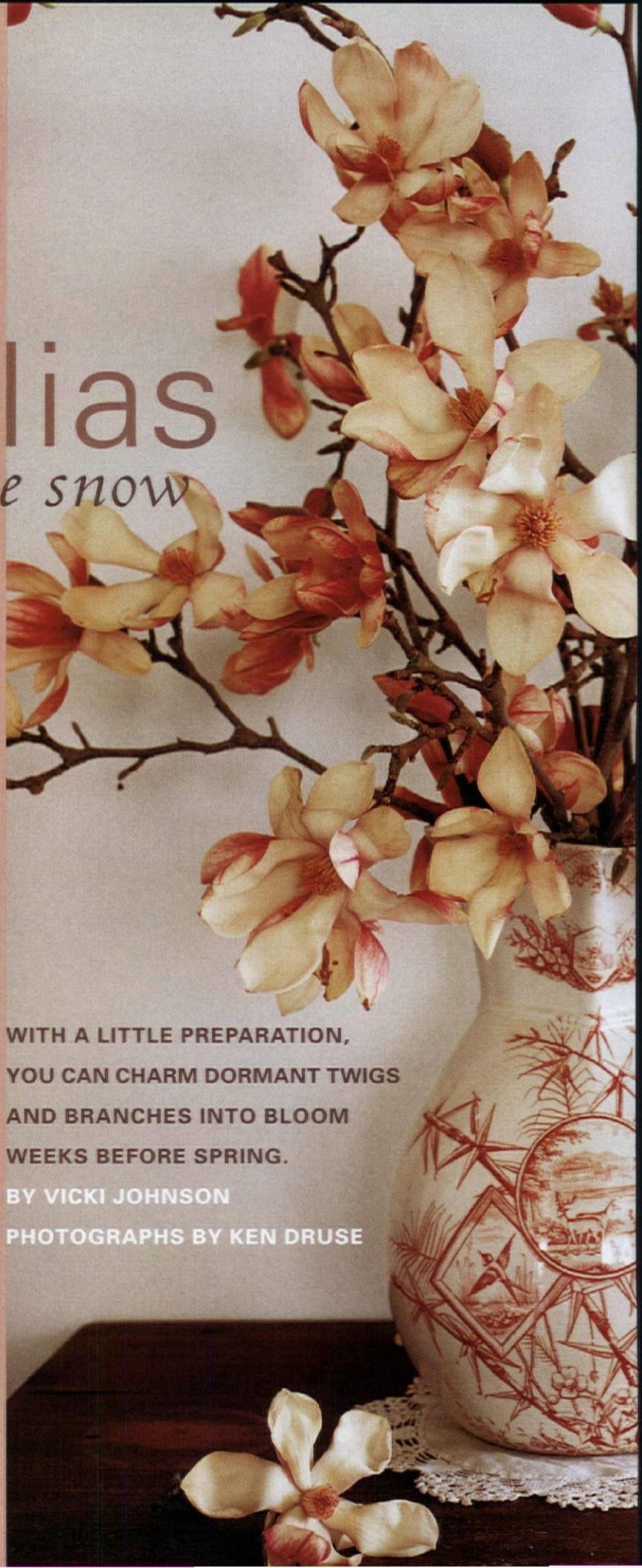
THE GARDEN LIES STILL and seemingly lifeless under the winter sky. Frost feathers glisten on windowpanes and a cold wind rattles the door. Even though spring is weeks away, dogwood blossoms glisten on the mantel, and creamy magnolias arch over the dining room sideboard.

The height of elegance and simplicity, the practice of forcing branches into bloom is centuries old. For thousands of years, the Chinese have celebrated the New Year by decorating their houses and shops with forced blooms from peach trees.

When Henry Francis Dupont inherited the family estate known as Winterthur, he immediately set about creating one of this country's finest gardens. And even though he had many greenhouses that could supply him with exotic blooms during the winter months, he directed his garden staff to "take many cuttings" from trees and shrubs across the 966-acre estate.

Dupont had a cold storage room

RIGHT: In just a few weeks, fat buds open into the large, familiar flowers of the saucer magnolia. **OPPOSITE:** Long stems of forsythia, which blossom in one to three weeks, lend extra sunshine to February days.



WITH A LITTLE PREPARATION,
YOU CAN CHARM DORMANT TWIGS
AND BRANCHES INTO BLOOM
WEEKS BEFORE SPRING.

BY VICKI JOHNSON

PHOTOGRAPHS BY KEN DRUSE



TIME TABLE for Forcing Blooms

Here are some recommended trees and shrubs for forcing, and the number of weeks required in cool storage.

- REDBUD**, *Cercis canadensis* 2-3 wks
- JAPANESE QUINCE**, *Chaenomeles* spp. 4 wks
- CORNELIAN CHERRY**, *Cornus mas* 2 wks
- FLOWERING DOGWOOD**, *Cornus* spp. 2-3 wks
- DEUTZIA** spp. 3-4 wks
- FORSYTHIA** spp. 1-3 wks
- WITCH HAZEL**, *Hamamelis vernalis* 1 wk
- MOUNTAIN LAUREL**, *Kalmia latifolia* 5 wks
- BEAUTY BUSH**, *Kolkwitzia amabilis* 6 wks
- HONEYSUCKLE**, *Lonicera* 2-3 wks
- MAGNOLIA** spp. 3-5 wks
- CRABAPPLE**, *Malus* spp. 2-4 wks
- MOCK ORANGE**, *Philadelphus* spp. 4-5 wks
- ALMOND, PLUM, PEACH, CHERRY**,
Prunus spp. 2-4 wks
- FLOWERING PEAR**, *Pyrus* sp. 4-5 wks
- RHODODENDRON**, incl. *Azaleas* spp. 6 wks
- PUSSY WILLOW**, *Salix discolor* 1-2 wks
- SPIRAEA** spp. 4 wks
- LILAC**, *Syringa* 1-2 wks



Prune, Water & BLOOM

Buds on spring flowering shrubs and trees are formed in the fall, before the plants go into winter dormancy. Since buds require at least two months of exposure to temperatures below 40 degrees Fahrenheit before they are capable of flowering, wait until January or February before taking any cuttings.

Look for younger branches with a large number of buds. Using sharp, clean pruners, cut sections at least 12" long. Cut branches above the collar that meets the trunk. This will allow the wound to heal over quickly, before insects or disease can set in. Put the cut stems in a bucket of water immediately. If the branches were frozen when they were cut, soak them overnight in tepid water.

Place the bucket of branches away from direct sunlight and in an area where temperatures hover around 60-65 degrees, such as an enclosed porch. Higher temperatures can cause the buds to dry up and fall off or open too quickly, resulting in flowers that are small or discolored. As the buds prepare to open, the branches will draw up a lot of water, so replenish and/or change the water supply frequently. It usually takes a minimum of one to two weeks of cold storage before buds will flower (see Time Table, above left).



OPPOSITE: Japanese flowering quince is one of the most easily forced shrubs. **LEFT:** The Chinese often combined blooms like the red peach (*Prunus persica variegata*) with twigs of flowering plum to celebrate the new year. Both represent longevity and rebirth. **BELOW:** The pea-like blossoms of the redbud (*Cercis canadensis*) bloom along the stems. The sprays are set into a flower arranging "frog."



built especially for the large quantities of blooms he required. "Henry wanted flowers all through the house, and we have records of the instructions he gave his staff for forcing shrubs and trees," reports Ruth Joyce, a research associate in garden history at Winterthur. "He particularly liked forsythia, cherries, and quince."

Spring flowering shrubs and trees are also used extensively in floral arrangements during winter months at Biltmore House, George C. Vanderbilt's century-old country estate in the Blue Ridge Mountains of North Carolina. Photographs from a winter wedding show the wedding party hold branches of spring flowering shrubs in their arms.

The Biltmore landscaping staff collects branches from flowering quince, forsythia, and magnolia, just to list a few. "One of my personal favorites is the black pussy willow (*Salix melanostachys*)," says Cathy Barnhardt, floral display supervisor at the Biltmore Estate. "Its striking colors are wonderful in arrangements."

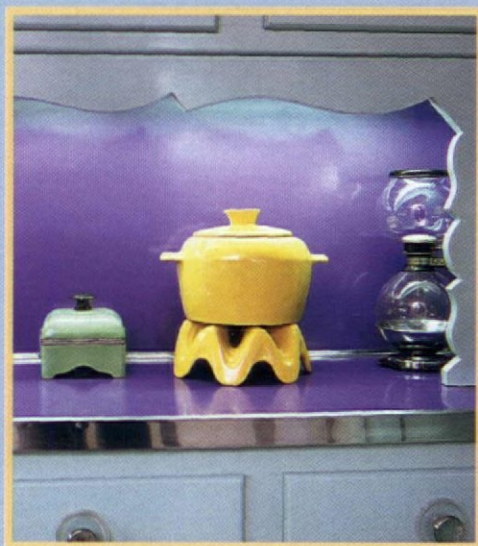
Barnhardt and her staff can predict the weather by watching the tulip and star magnolia trees. "Without fail, just as the buds are beginning to crack, we will get a hard freeze, so we bring branches inside where they will open and we can enjoy them," she says. "Otherwise, the cold gets them and we never see their lovely flowers."

One of the most striking winter displays at Biltmore House is an arrangement of 8'- to 12'-long forsythia branches in a tall fluted glass trumpet vase, set on the baronial dining room table. "The arrangement just seems to dance," says Cathy, "and when the afternoon sun comes through the windows, the flowers glow magnificently." ✦



PERIOD KITCHENS THAT CALL FOR A DOUBLE TAKE

EACH KITCHEN IS A PERIOD PIECE—BUT OF WHAT VINTAGE?
ONE'S A SURVIVOR FROM A HALF-CENTURY AGO, THE
OTHER A FOND HOMAGE. | BY MARY ELLEN POLSON



The GENUINE '50s: an improbable survivor

PHOTOGRAPHS BY STEVE GROSS & SUSAN DALEY

THE KITCHEN is a '50s nightmare, the broker whispered apologetically before she led them inside—a horror show starring turquoise cabinets, purple Formica, and scalloped trim. Even the window sills are laminated!

Janna Ritz and Richard Taninbaum had a different take on the kitchen in the 1920 Storybook Tudor they now call home. "We both looked at each other and thought, this is the only thing in the house we're keeping," Janna says.

The Mamaroneck, New York, couple not only kept this '50s sur-

vivor intact, they did much of the work themselves. Most of their alterations are virtually invisible. When they replaced the sink with a new stainless steel model, for instance, they carefully reinstalled the salvaged chrome countertop trim. Rather than relocate the original dishwasher from its place beside the stove, they decided it was simpler to put in another one by the sink. Since they like to entertain, both appliances get plenty of use. "If you've got a bar mitzvah you want to bring in, we can be ready in half an hour," Richard jokes.

ABOVE: A vintage Frankoma fondue pot is the star of the deep purple counter.
OPPOSITE: Cabinets, countertops, hardware, even the colors in this Fifties kitchen are original. The halophane ceiling fixture came from a wrecker's shop.



ABOVE: The color-coordinating 40" Ultramatic range, complete with crying towel. **RIGHT:** Janna and Richard reinstalled the chrome trim when they replaced the sink and left the laminate on the window sill for old time's sake.

Ritz and Taninbaum believe in respecting good design wherever they find it. "There are so many people who rip out great old kitchens," Janna says. "And invariably these are the people who don't cook," adds Richard.

Janna can cook anywhere. When she and Richard renovated the kitchen in their previous home, an 1845 farmhouse, they were without cooking facilities for so long that she roasted a chicken in the bathtub. "It was probably the best chicken I ever ate in my life," Richard says.

The pale turquoise 40" Ultramatic range still works perfectly—"a lot of great meals off that stove," Richard adds. Of course, there was the Thanksgiving Janna took the dials off to clean them and left the one for the oven in the disposal. Although

the dial was chewed beyond repair, Janna "guesstimated" the correct temperature. The turkey turned out fine, but it took more than a year to find a new vintage knob.

The lucite-and-chrome cabinet pulls are original, and the cabinets still sport the maker's label. Long a collector of vintage countertop appliances, Janna bought the turquoise mixer, snack snifter, and turquoise canisters to furnish the counters, then added a butcherblock "L."

Covered with corny sayings on subjects from bowling to honeymooning, her colorful collection of 1950s "crying towels" lend just the right touch to the pastel stove. "Safe to say Janna has the largest collection of crying towels in the U.S.," Richard says. "Not that anyone cares." ✦







Kitchen COMFORT looks to the '30s

PHOTOGRAPHS BY ERIC OXENDORF

YES, IT'S A '30s kitchen, no, it's not original, and yes, Wes and Karen Ebert love it this way. Veterans of two previous old-house kitchen remodels, the Eberts and their two children knew they wanted a homey place that matched the rest of their house.

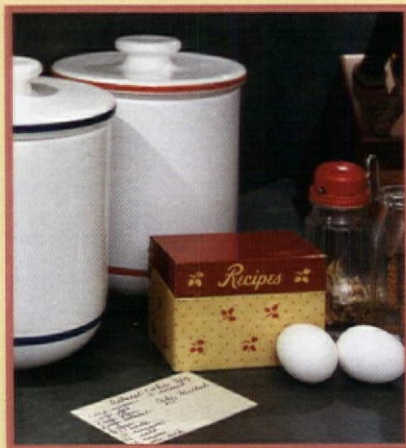
Their 1935 brick Tudor Revival supplied plenty of practical inspiration: Art Deco-style cabinets in the basement workshop, along with a wall-mounted sink that obviously had been transplanted from the kitchen. When a venerable hardware store nearby went out of business, the Eberts snatched up its supply of virgin 1930s drawer and cabinet pulls in the original packaging. "We don't think they had even been marked up," Karen

says. "They were really cheap."

When Karen and Wes took a prybar to the circa-1960 daisy-covered soffit over the sink, they discovered a graceful arch that matched the others in the house. After several

false starts, they found a cabinetmaker, Frank Haese, who was willing to match the style and design of the "found" basement cabinets.

First-time visitors either tend to think the kitchen is a nifty original, or they ask questioningly, "Did this turn out the way you wanted?" At this point, guests of the former persuasion seem to outnumber the latter. "I think one of our neighbors is waiting for us to move," Karen says, "so she can buy our house." ✦



ABOVE: Although this looks like the "before" picture, the cabinets are all new. The Eberts found virgin '30s hardware at an ancient hardware store. **LEFT:** The red and dark blue rims on the kitchen canisters pick up a pinstripe detail in the vintage cabinet pulls.



ABOVE: A plate with a cluster of fruit (a gift and rummage-sale find from Karen's mother) set the kitchen's red, white, and cream palette. The Eberts found fruit-cluster paper at Sherwin Williams. **LEFT:** Using an old cabinet door as a paint chip, Karen and Wes matched the paint color for the cabinets to coordinate carefully with the washboard sink recovered from the basement laundry.

*For true period style,
especially Victorian,
don't overlook the . . .*

Window TREATMENTS

BY BRIAN D. COLEMAN

PHOTOGRAPHS BY LINDA SVENDSEN

A GOOD FRIEND of mine tells me she nearly got divorced over her dining-room draperies. After her husband saw the bill for nearly \$8,000, she had to spend almost that much again on couples counseling. Let's face it, window treatments can be controversial, especially Victorian window treatments. We don't necessarily want to inhibit light or block the view, and we'll get cold feet as soon as the cost hits home.



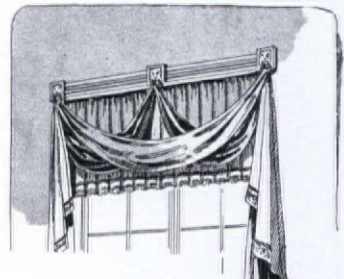
Silk portières of the 1870s drape lace panels. The taxidermy fire-screen is ca. 1860; the Hunzinger's beaded upholstery is original.



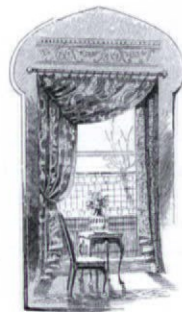
A ca. 1880 layered treatment in the author's home features an antique, embroidered velvet lambrequin over side panels of burgundy voided velvet. The Grecian lace panels are ca. 1890. Next to the glass: Victorian window shades decorated with bands of cattails.



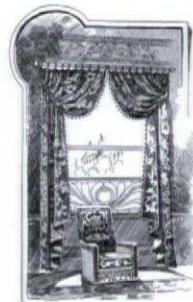
PERIOD *glimpses*



ADAM STYLE
Swags layer over
a valance in a
classical treatment.



ASYMMETRY is
the appeal of this
treatment featuring
a festooned panel
and jabot with no
under curtains.



PANELS ON RINGS
are made sweetly
symmetrical by
being drawn back
in the upper third
of the sash.



GATHERED PANELS
in a treatment
defined, along with
the two above,
as "simple" in a
1902 book. These
are tied back.

Illustrations are from The Upholstery and Drapery Guide, a compilation of previous articles from The Upholstery Trade Review, published in 1902.



Vintage tiebacks and tassels hold a lush green velvet panel of the Victorian period, hung over antique Battenburg lace with an unusual amount of detail.

But really, folks, windows are the key to authentic period decorating.

Sam Yazzalino, who runs a West Coast drapery workroom, is blunt about the importance of paying proper attention. "Most people," Sam complains, "think they can put a swag and cascade over the top of a window and they're finished! But then the room is missing something, and they don't understand it's the windows." Window treatments, he emphasizes, are every bit as important as paint color and carpets.

Begin by making a sketch of each of the room's windows. You can use a template and even a rough mock-up to help visualize the final design. "Don't forget heating vents in the floor!" Mr. Yazzalino warns. "There's nothing worse than designing elaborate curtains for a window, then having the heat come on and blow them up like balloons!"

Chris and Audrey Bond are firm believers in "fancy" drapes. They re-

cently hired Sam to construct ornate, swagged and pelmeted panels for their home in Portland, Oregon. "Worth their weight in gold!" is how the couple describe the rich, gold-and-burgundy silk panels in their parlor's bay window. Wallpaper and furniture now coordinate with the windows, making "the whole room come alive. It's gratifying to look out of windows draped with lace and velvet," Chris says, "and our house really sparkles at night from the street."

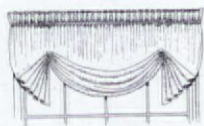
One secret the Bonds pass on is to use multiple layers of fabrics to achieve maximum effect. Start with the sheers, which can diffuse the light and add a wonderful glow to a room. Then decide on a lambrequin or valance, and finally the side panels. Allow enough projection away from the window trim if you are using a valance, as the layering of lace panels, window blinds, and side curtains adds to the projection necessary.

Mark Faillor, a designer at

Telling Chou from Gimp

Not sure whether to hang a lambrequin or swag a jabot? This brief glossary may help.

AUSTRIAN BLIND: A window blind made of fabric that bunches into swags as it



AUSTRIAN BLIND

is raised by vertical cords.

BOX PLEATS: Symmetrical, flat pleats

which are made by folding back the fabric on each pleat.

BULLION FRINGE: Trimming made of twisted loops of silk or wool, especially gold or silver.

CAFE CURTAINS: Simple curtains on a rod which cover the lower window sash.

CHOU: From the French word for cabbage, an ornamental detail of a circular piece of curtain gathered together.



CHOU

CORNICE: A decorative board, also called a pelmet, above the curtains.

FESTOON: Stationary curtains fixed at the top and drawn up by cords to swag.

GIMP: Braid which is woven, used to decorate the edges of curtains or upholstery.

INTERLINING: Soft material,

often felt, sewn between the curtain and its backing to give weight to the curtain and allow it to hang more fully.

JABOT: A pleated fall of material attached to the ends of a valance.

LAMBREQUIN: A stiff pelmet that frames the window on three sides.

PASSEMENTERIE: From the French term, cords, trims, and tiebacks used to embellish



JABOT

draperies.

PELMET: A shaped piece of fabric, wood, or metal placed above a curtain to hide the heading.



PELMET

PORTIÈRES: Drapery hung in a doorway as decoration and (originally) to keep out drafts.

SWAG: Fabric draped between two points.

VALANCE: Fabric used as a header, fixed above the curtains which however is soft, and often simply draped.



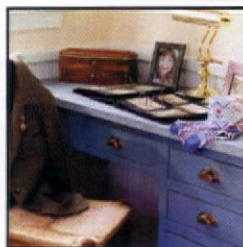
For more information on this kitchen, please visit us on the web:
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In a small bedroom, a turn-of-the-20th-century portière is recast as a panel layered over wood shutters that provide light control and privacy.

Scalamandré, agrees that the most successful window coverings include several layers. But there is no need to get overwhelmed, he assures us: "Taking drapery one step at a time is probably the best advice I give. Don't rush into it, as drapery should be an investment that you enjoy for many years. I often advise homeowners to purchase their drapes in stages [a layer at a time, a room at a time], as their budgets allow."

Mr. Faillor acknowledges that most people are afraid of undertaking elaborate window treatments. But once the commitment has been made, "you'll be surprised what a difference beautiful curtains make for a room. Draperies envelop you," Mark continues; "they give you visual and physical warmth, and a sense of intimacy that you can't get with Venetian blinds."

One of the most common mistakes is to underscale the drapes. Curtains that are too lightweight will



The most successful window treatments include several layers—but don't be overwhelmed. Purchase drapery in stages, a layer or a room at a time, as budget allows.

appear out of scale. Don't be afraid of fabric! Be sure to consider the thickness and fullness of the curtain treatments; the use of interlining with a felt liner gives drapes fullness and allows material to drape and fold better. "Your drapes will never fall flat," Mark Faillor explains, "if they have been interlined. Good draperies should break on the floor like a pair of trousers, in order to take full advantage of the folds of the fabric, and to reflect the room's light off the material." Puddling fabric on the floor,

a more European look, can use up to 12 inches of additional drapery length, but even if you chose a shorter design, you should allow at least one inch of fabric to hit the floor. And if the fabric is going to receive full sun, consider a black-out liner to block fading sunlight. Finally, don't be afraid of color, Mark emphasizes, as the more color you can add to a room, the warmer it will look.

The rich red-velvet panels in the movie "Meet Me in St. Louis" were what convinced homeowner

Zita Hachiya to install similar draperies in her nineteenth-century Victorian. Zita added valances, swags, and side panels to "nearly all of the windows in our house." One trick Zita took from the movie was to plan for seasonal color changes in a room's drapery. She uses red, gold, and burgundy combinations for the winter, then changes to a more delicate blue and other pastels for the summer.

"Lower ceilings, the scale of the rooms, and whether to use vintage drapery [continued on page 86]



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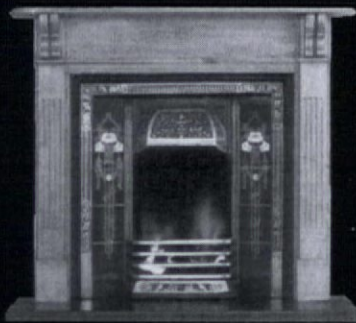
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Arbutus designed by Kathleen Kersey in 1912

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or new" were all factors Bill Berge-
sen took into consideration when
he added fancy velvet drapes to his
1895 Victorian cottage. His worries
about scale went away once he had
installed lush, voided-velvet portières;
Bill says that his parlor changed, be-
coming softer and more inviting.
Sounds are muted as the material
baffles the noise. Not himself adept
with needle and thread, Bill advises
getting the expertise of a profes-
sional. "The results will look am-
ateurish unless you really know what
you are doing," he cautions.

Trimming out curtains with
tassels, fringes, swags, and tiebacks is
the icing on the cake. Have fun and
be adventuresome. Sam used two
small antlers screwed to the wall to
make perfect tiebacks. "Trimnings
can often cost more than the drapes
themselves," Mark tells us. In the
New York showroom, Ed Goodman,
Director of Trimming for Scala-
mandré, points to custom-made trim
of intricately detailed rosettes selling
for \$4,500 a foot. Plain bullion trim,
still elegant, can be found for a frac-
tion of the cost. Create your own
fancy trim by sewing together sev-
eral different trims.

CLEANING FANCY window treatments
is simpler than most people realize.
"Drapery is like a theater costume,"
Sam Yazzalino says. "It is constructed
to impress and shouldn't be taken
apart frequently." Gentle vacuuming
and dusting is all that elaborate
window treatments usually need;
dismantling them for extensive
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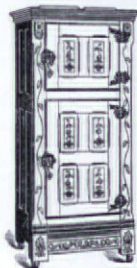
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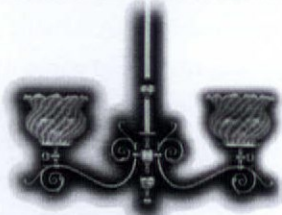
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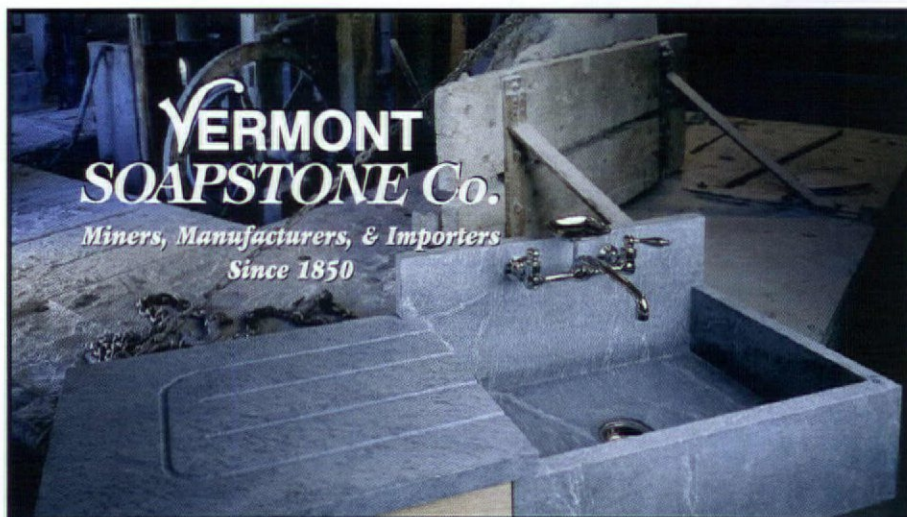


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The Right Wallpaper BY NANCY A. RUHLING

DECISIONS, DECISIONS. There are so many gorgeous period wallpapers out there that it's hard to settle on a single Victorian room set or sheaf of complementary papers for a colonial (or Colonial Revival) house. While there are no hard and fast rules for choosing the perfect paper, you won't go wrong if you choose a pattern that might have been right at home when the plaster was fresh.

A lushly floral, Rococo Revival paper with undulating C and S curves from the 1860s, for example, would be completely appropriate for a Civil War-era home filled with the French-inspired furniture that defined that decade, just as a simple, earth-toned

Arts and Crafts paper would suit a modest bungalow.

Keep in mind, too, that many papers remained fashionable for years after they first appeared. "My rule of thumb is if the paper would have been produced before the house was built, use it," says Wendy Schroeder Girard, president of Victorian Collectibles, which specializes in reproductions of papers of the Victorian era. "It is perfectly acceptable, for example, to use an 1850s baroque-style paper, which looks French and has large, heavy scrolling and heavy gold lines, in an 1880s Queen Anne house, which is far simpler in style."

The paper you choose also should be appropriate for the room

size, architectural elements, wall space, and the room's use. "Simple papers make a good background for art," notes John Burrows of J.R. Burrows & Co., adding that tone-on-tone prints with small leafy patterns of foliage and no structure to the pattern are ideal.

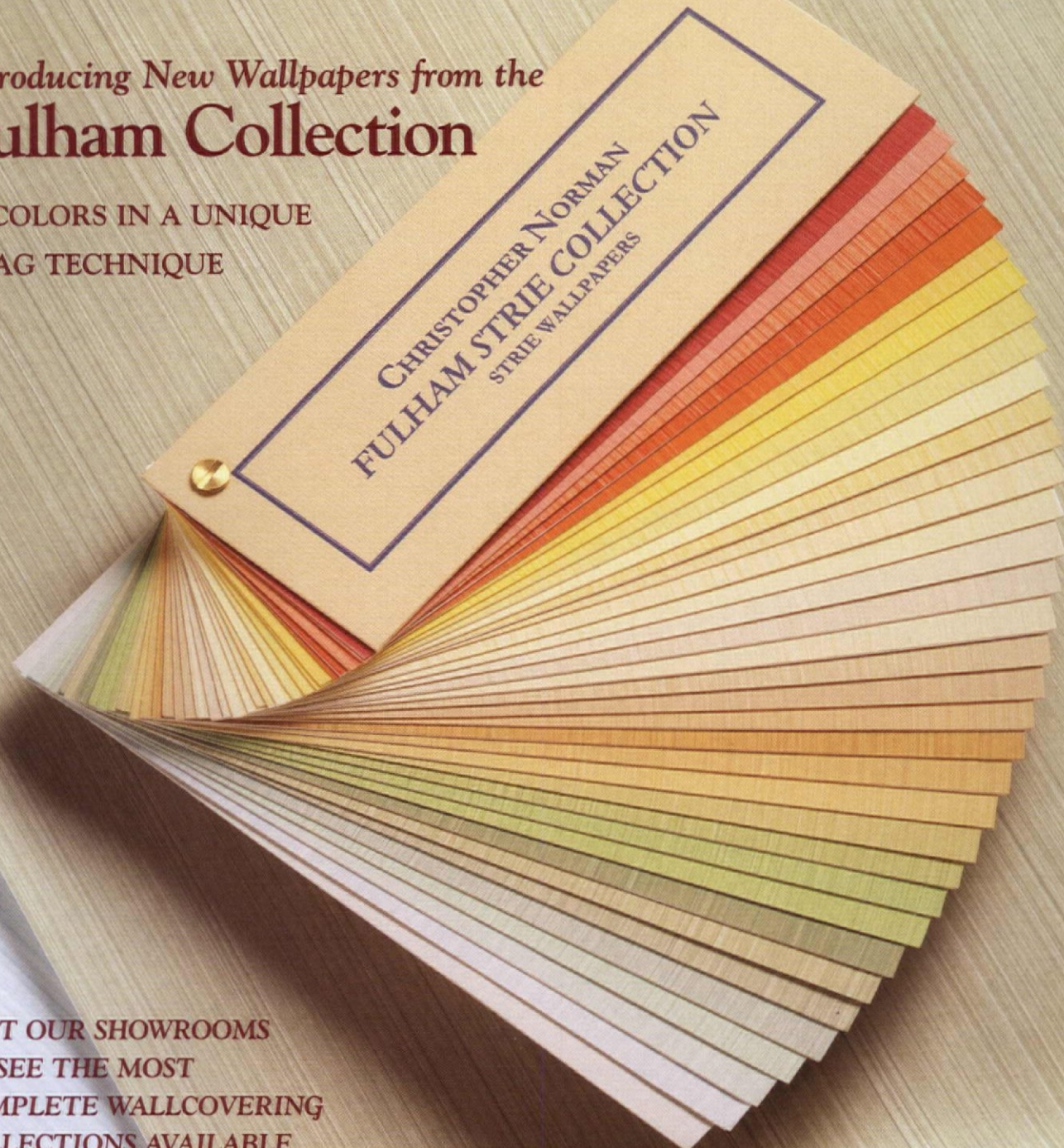
While the general rule in interior design for all periods is small room, small repeat, and large room, large repeat, there are always exceptions. Burrows used C.F.A. Voysey's "The Stag," an animal-motif paper in blues, greens, and whites, to add punch to the narrow upstairs hallway in his 1829 Federal home. (The paper is the only adornment.) Boldly patterned papers can [text continued on page 92]

In the French Directoire style, "Les Sylphides" graces the entry hall of the Beale Mansion, built on the John Adams estate in Quincy, Massachusetts, in 1792. The paper, from Brunschwig & Fils, is taken from a 1795 document.

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GLOSSARY

DOCUMENT *An original piece of vintage wallpaper from which the new paper is re-created.*

BLOCK PRINTING *The oldest and most expensive method of production. The design is carved into wooden blocks that are inked and applied by hand to hand-painted ground paper. One block is used for each color.*

SCREEN PRINTING *Less labor-intensive than block printing. Ink is pushed through small screens resembling those used on windows, one for each color.*

ROLLER OR SURFACE PRINTING *Transfers the design to the ground paper via cylinders. There is one cylinder for each color.*

REPRODUCTIONS *replicate the scale, color and pattern of the original, but not necessarily by the same method. From a distance, reproduction papers look almost identical to the original document; up close, however, there are slight variations.*

ADAPTATIONS *are based on a range of historic documents, such as vintage fabrics, prints, or other applied designs.*

SPECIALTIES *of the house*

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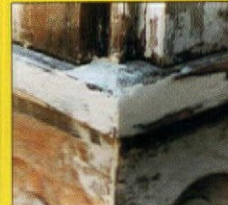
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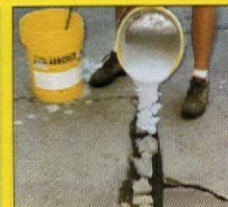
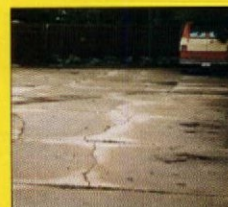
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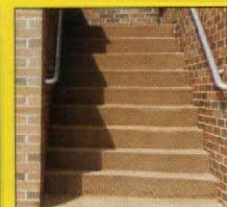
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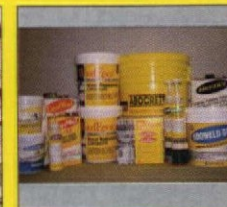
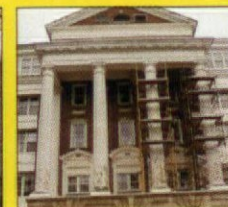
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work just as well in the entry hall of a Romantic Revival house, Burrows says, because they help to play up architectural elements such as paneling, trim moulding, and staircases.

Special rooms require special treatments. For example, double parlors in Victorian homes were meant to be twins, but it doesn't necessarily mean that they have to be dressed identically. Schroeder Girard recommends papering them in coordinating or even matching wallpapers and linking the parlors' looks by using the same borders and patterned ceiling papers in different colorways.

Old-style papers should be hung so they retain their period look. A century and a half ago, seams tended

ceilings, trim the paper where it will meet the ceiling in a less prominent part of the pattern. If you've chosen a paper with an element such as a large floral bouquet or medallion, plan the layout so that this element falls at the center of focal points—over the mantel, for example. (Allow extra paper for this.)

Robert M. Kelly is a certified wallpaper hanger who has installed wallcoverings in historic dwellings from the Caribbean to the White House. He advises cleaning the walls until they are immaculate and lining them with acid-free lining paper (not vinyl), to absorb moisture. (Dampness can cause some of the inks in block-printed papers to streak and blur.)

Good quality reproductions are often printed on durable, long-lived papers that can be installed with a little practice.

to be wavy, not ramrod straight, and were overlapped. Designs were not always matched precisely, and papers were untrimmed.

Period papers—particularly screen and block prints—are rarely as user-friendly as pre-glued or vinyl-coated contemporary papers. On the other hand, good quality reproductions are often printed on heavy, durable, and long-lived papers that can be installed with a little planning and practice. (For example, Early American specialist Adelphi Paperhangings uses only acid-free cotton fiber papers for longevity, and usually substitutes a water-resistant binder to its hide glue to make it easier for nonprofessionals to get good results.)

Since the walls in old houses are rarely plumb, be aware that it's difficult to get seamless matches on patterns such as stripes, geometrics, or plaids. In order to avoid calling attention to uneven walls and

Although wheat paste is the traditional medium for hanging period papers, it's a good idea to use an adhesive with a modern, less water-soluble binder. This will make the paper less sensitive to moisture and easier to hang. While it's possible to hang period papers solo, it is easier for two or more people to hang intricately patterned ceiling papers and large-scale scenics working as a team.

Whatever you do, be on the safe side. "Buy some extra paper, and store the surplus for future use," Kelly says. "If you buy more paper later, the colors will not match exactly." There's no substitution for quality installation of a quality period paper, he says. If you hang the paper properly, it should last for about three decades. ✦

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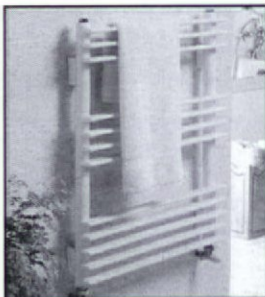
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The World of Clocks

REVIEWED BY BRIAN D. COLEMAN

WRITING STORIES for this magazine can be hazardous to my wallet. More than once, after an eye-opening interview with a collector, I've been tempted to begin a new collection of my own. Take clocks, for example. I have a couple of shelf clocks of the late-19th century, but I never really paid much attention to them until I visited Bob Zimmerman and Stanley Markowitz in their Alameda Queen Anne. (See the story on page 64.) Back home in Seattle, I couldn't get their ticking

timepieces out of my head. My curiosity led me to two volumes from Schiffer's series: *Mystery, Novelty and Fantasy Clocks* by Derek Roberts, and *American Shelf and Wall Clocks* by Robert W.D. Ball. These are collectors' books—information-packed, accurate—with photos that are far-ranging and educational.

Derek Roberts is a well known figure in the horological world. Operating a renowned clock business south of London for over thirty years, Roberts has authored a half-dozen books on antique clocks. One of my

favorites is this one on fantasy or "mystery" clocks: timepieces that "display magical acts, appear to require no power to drive them, or have no apparent connection between the movement and the hands." (Have you ever seen an Inclined Plane Clock? A clock dial slowly rolls along an inclined plane which is marked with the days of the week.) The clocks here were made in England, Ger-

Three Connecticut clocks, all ca. 1885 (l. to r.): walnut-case Seth Thomas, "Kitchen Style" shelf clock with silver stenciling on the sash, and "Manhattan" shelf model from Ansonia.

One of my favorite books on antique clocks is this one on fantasy or "mystery" clocks: timepieces that seem to move with no power to drive them, or that perform amazing functions.



LEFT: Very rare double steeple clock ca. 1850 with rosewood veneer case on button feet. **ABOVE:** Post-War, 18-carat gold mystery clock from Asprey; hands appear to float in the rock crystal dial. **RIGHT:** (top) Automaton "Locomotive," ca. 1910. (center) Very rare ogee clock ca. 1850. **BELOW:** (left) Papier mâché mantel clock ca. 1855. (right) Black Forest (Germany) novelty clocks ca. 1840: the drunkard in the middle turns down his eyes and drops his jaw every 10 seconds.



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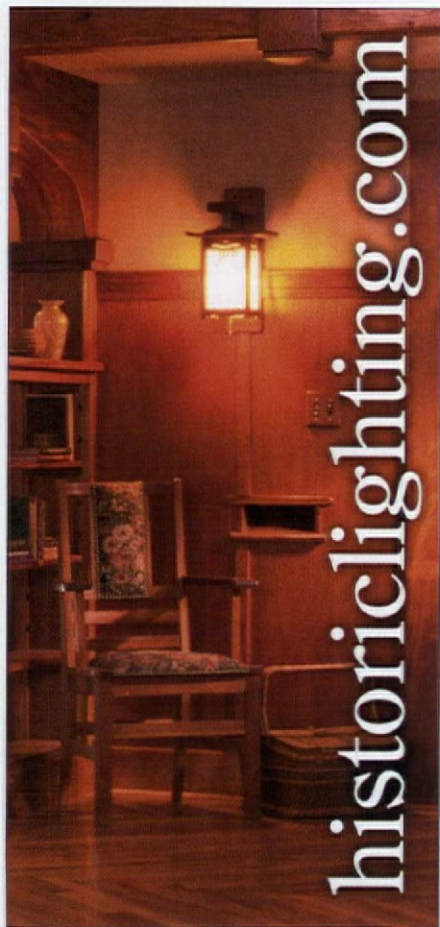
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If mystery and novelty clocks are for the advanced collector, the shelf clocks we grew up with are of interest to most of us.

many, France, and Switzerland; their work was collected by royalty in Europe and Asia.

Roberts details a diverse range of over 300 clocks for buildings or table-tops, ranging from varieties that tell time silently at night by eliminating the tick-tocking, to elaborate automata that incorporate everything from twittering birds to monkey magicians with the timepieces. Chapters cover such subjects as public clocks, "jacks"—carved figures that strike the bell to call out the hour or quarter hour—

clocks driven by their own weight, long-duration clocks, and industrial clocks. French spherical swinging clocks that tell time by a rotating globe, a bronze clock in the form of an umbrella, German Black Forest wooden cuckoo clocks . . . the variety and ingenuity of mystery and novelty clocks is unending. Their history goes back 700 years, and they are made to the present day for such retailers as Cartier.

AS INTRIGUING as they are, mystery and novelty clocks are for the advanced collector. Many more of us will enjoy learning about the shelf clocks we grew up with. Victorian homeowner Bob Zimmerman recalls that it was his grandmother's Yale shelf clock that first sparked his interest in old clocks. Robert Ball's encyclopedic *American Shelf and Wall Clocks* pictures over 2,000

examples, chronicled by maker and also by style. Banjo, girandole, pillar and scroll, looking glass, steeple, and beehive clocks were just some of the many designs available. Style influences include Greek, Roman,

Roman, and Egyptian; Gothic Revival; here we have rococo clocks with iron front, papier mâché, and porcelain cases, and cottage clocks of the mid-19th century.

Besides specific information for collectors, the book offers a historical overview of American clocks, spanning periods from 1816 to 1930. Along with descriptions of the makers, Ball lists price estimates helpful to the collector. A comprehensive bibliography, as well as a list of American clockmakers, rounds out the book.

It is encouraging to note that you can still find a handsome shelf clock for \$200 to \$300. ✦

Both of these books are from Schiffer Publishing Ltd., available through your bookstore or by calling (610) 593-1777, email Schifferbk@aol.com

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American Shelf and Wall Clocks

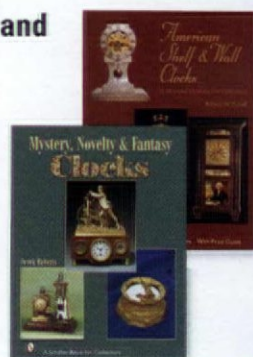
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Black Forest carved walnut cuckoo and quail table clock, ca. 1875.



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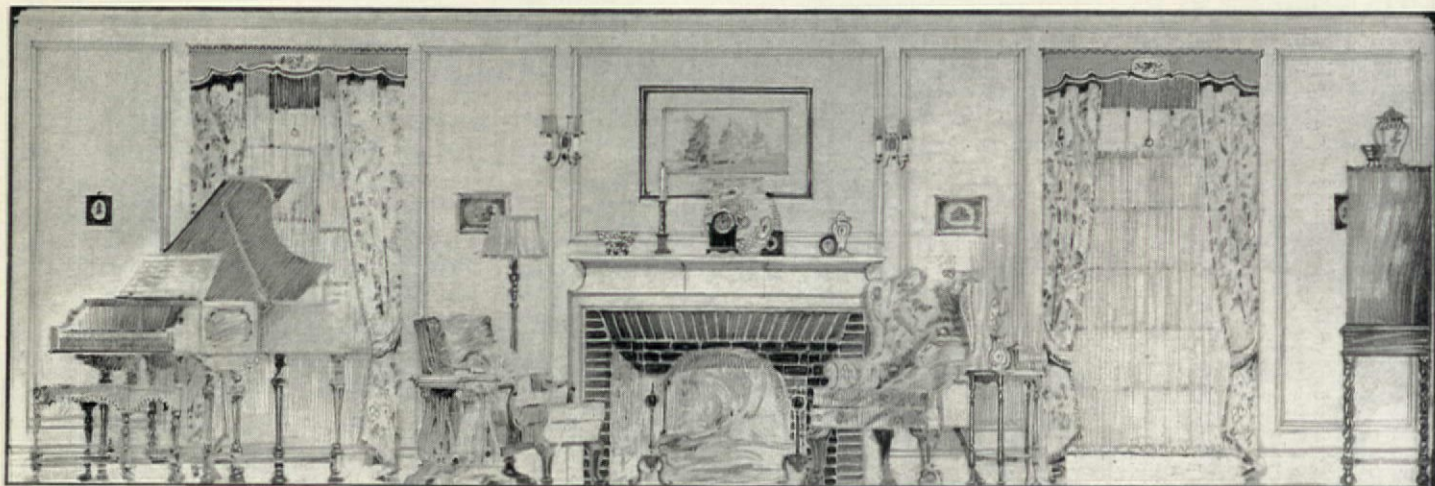
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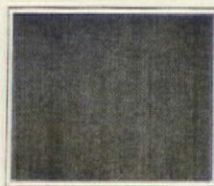
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THE HOUSE BEAUTIFUL FURNISHING ANNUAL 1926



Figured wool tapestry for wing chair and stool



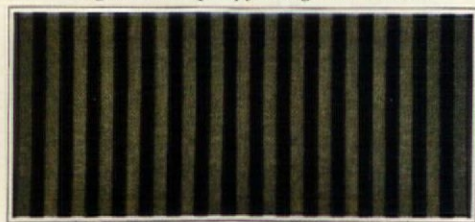
Antique satin for side chairs



Velours rug



Printed linen for window draperies



Friezette, similar to cut mohair, for sofa and easy chair

The Living-Room

Fabric suggestions from 1926 include a bird-and-floral printed linen for the floor-to-ceiling draperies, a soft, mohair-textured striped fabric for an easy chair, and a figured vine-and-flower wool tapestry for the wing chair. Readers were invited to visualize the end results from the samples provided.

A Fresh Take on the Past

BY MARY ELLEN POLSON

SEVENTY-FIVE years ago, an unsung editor pulled together coordinating textiles for an imaginary living room, published in *The House Beautiful Furnishing Annual* for 1926. The room is classically proportioned Colonial Revival, the fabric swatches beautiful. Could you, we wondered, pull off something reasonably close today?

The answer is yes. Floral tapes-

tries, chintzy prints, and stripes—all 1920s hallmarks—are still widely available today. There's nothing new about revivals of old patterns—textile designers have been doing that since at least the 17th century. What's really different are the colorways, which follow decrees of fashion (and did, even in the 1920s, when textile houses used industry-wide color cards to plan their spring and fall lines).

We asked two trade houses that specialize in historic textiles (Stroheim

& Romann, 718-706-7000, stroheim.com, and Brunswick & Fils, 212-838-7878, brunswick.com) to come up with approximations for the swatches shown above. While no one produced exact matches, Stroheim's Vicki Enteen and Brunswick's Stephen Dahlquist uncovered some intriguing alternatives. The plain satins come the nearest to the original suggestion for the side chairs: Stroheim & Romann's Karina Frieze is a textured



FROM THE TOP:
Kinsasa stripes in cotton/viscose (B&F); Jacinthe tapestry, in cotton (B&F); the U.S.-made Alcott cotton sateen (S&R); and Satin La Tour, a French cotton-silk blend (B&F).

solid in 100% cotton; Brunswick's Satin La Tour is a satiny, cotton-silk blend. All of the stripes are viscose-cotton blends (same idea as the mohair-like Friezette, in a better material). The best match of the lot is probably Stroheim & Romann's Pimlico satin stripe in navy (see below).

Most striking are the a couple of variations on the figured wool tapestry intended for the wing chair. Brunswick's cocoa-colored Jacinthe tapestry (this page) nicely re-creates

the colorings of the model in a repeating pattern, while Fleur Bleue, also from Brunswick, captures its rhythm and motion (below). For the curtains, Brunswick came up with a pleasingly close linen-cotton print, called Stanwich (below). Although it lacks the bird motif, the blossoms, pattern rhythm, and colorings are a nice match for *House Beautiful's* linen print. Stroheim & Romann's lighter Alcott in bittersweet on honey (top) is equally appealing. ✦

TOP TO BOTTOM:
Karina Frieze in steel blue (S&R); Fleur Bleue tapestry (B&F); Pimlico Satin Stripe in Navy (S&R); and Stanwich, a Swiss linen-cotton blend (B&F).



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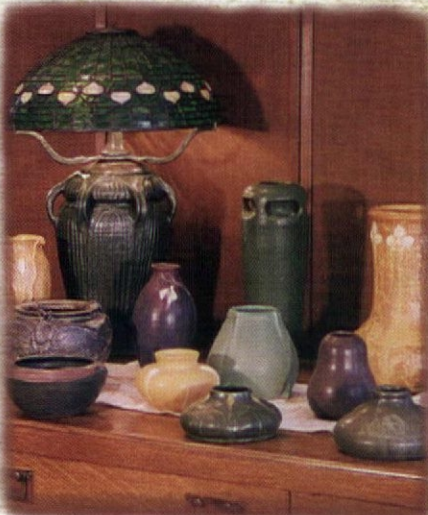
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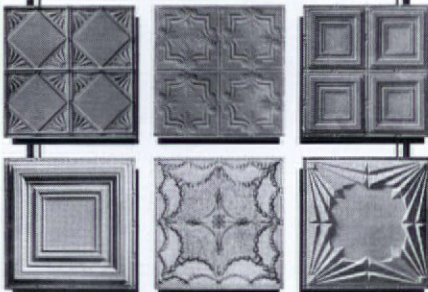
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ask THE EDITORS

Subway Tile

I live in a condominium in an apartment house built in 1928. When I recently replaced the oven, I discovered that the wall behind the old model had never been tiled. The bare wall looks terrible! Can you help me find a match for the rest of my original tile? The tiles are off-white and measure 3"x 6". All of the options I have found so far are too white.

—PEGGY LAFLEUR
OAK PARK, ILLINOIS

You're looking for subway tile, the ubiquitous tiles found not only in the New York subway, but many late-19th- and early-20th-century bathrooms and kitchens. The size isn't as difficult to locate as the correct hue of the old tile, which is almost cream or putty. Since you need only about 2½ square feet, check locally with salvage dealers, who may have access to virgin (unused) stock from the period. A good source for new stock in the historic style is Selene Seltzer at Designs in Tile (530-926-2629, designsintile.com). Based in northern California, she offers white-bodied, 3"x 6" square-edge tile in classic neutrals including historic white, opaque white, and gloss sand. Original Style of Exeter, U.K., makes 3"x 6" tile in an authentic Colonial White and Imperial Ivory (\$11.52/sq.ft. plus freight), usually in stock in the U.S. For distributors: originalstyle.com

Find a tile-setter who will produce the thin grout lines (typically 1/16" to 3/32") characteristic of this style of wainscot.



A favorite in kitchens and bathrooms around the turn of the 20th century, 3"x 6" subway or wainscot tile was cream or ivory, seldom pure white.

Cure for Dry Furniture

I have a set of 90-year-old, unsigned, production-quality Arts and Crafts chairs. In the winter, I've noticed the joints get loose and the rails under the seats work their way out of the frame. What can I do to keep the joints tight and supple?

—JULIA AMERO
MANCHESTER, NEW HAMPSHIRE

Wood furniture is sensitive to changes in temperature and humidity brought on by dry, cold weather. Your chairs are reacting to the dryness in the winter air by contracting. Although joints and panels in many pieces of fine antique furniture are designed to "float," less expensive furniture, old or

new, may not offer this advantage. A shift of as little as 1/8" is enough to make joints pop loose, says David W. Green, a research engineer with the U.S. Forest Products Laboratory.

Reglue loose rails and tighten loose screws or popped nails. Then try to increase the overall humidity in the air, especially if you have a forced hot-air heating system. (Steam or radiant heat tend to be kinder to both human skin and wood furniture.) Place shallow bowls of water in each room, replenishing it as it evaporates. You can use plant saucers, filled over a layer of marble chips or drainage stones. Consider installing a whole-house humidifier, like those offered by Aprilaire (800-545-2219, aprilair.com).

Hideaway Beds

Remember Murphy beds? Can I still buy something like that, or is a disappearing bed now a custom item?

—RICK PAWLEY
SEATTLE, WASHINGTON

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Frieze Frame

Where can I find a Victorian stencil like the one on the bathroom walls pictured on page 58, April/May 2001? I'd like to do something similar.

—JENNIFER DRITSAS
PHILADELPHIA, PENNSYLVANIA

We tend to think of wallpapers as proper adornment for Victorian walls, but stylized stencil patterns like the one you mention are equally appropriate. Epoch Designs offers a similar motif called "Damask." Actually a stencil series that re-creates a wallpaper effect (see illustration), the line includes the field pattern plus three borders that combine to form an elaborate frieze:

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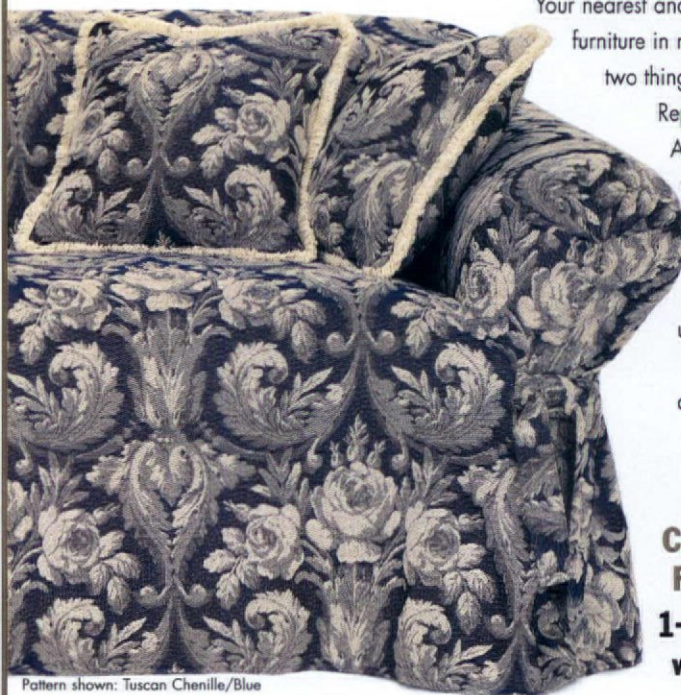
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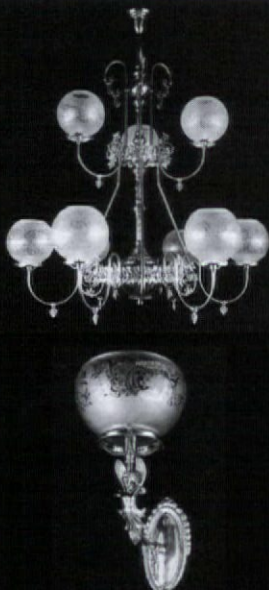
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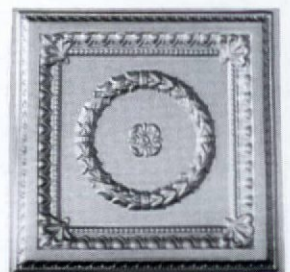
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Circle no. 788



The Oregon Coast

BY BRIAN D. COLEMAN



LEFT: (top) Colorful kites and beach banners at the annual Lewis and Clark Festival. (below) Fort Clatsop National Memorial. **ABOVE:** View of Cannon Beach and Haystack Rock, south of Seaside. **RIGHT:** The Flavel House, built in 1885.



LEWIS AND CLARK were in awe of the “Sea which ... roars like a repeated rolling thunder” [sic] when they arrived back in 1805. Not much has changed. Thunderous waves break still over the rough cliffs; sea lions loll on the craggy rocks; the black-sand beaches stretch unobstructed (—thanks to a 1913 state law guaranteeing public beach access) along the 362-mile length of Oregon’s coast. The area remains a largely undiscovered secret at the outermost

edge of the Pacific Northwest.

In the northwest corner of the state, **ASTORIA** is a starting point. Founded by John Jacob Astor as a fur trading outpost in 1811, it is the oldest U.S. city west of Missouri. For many years a sleepy seaport, Astoria’s blocks of charming Victorian houses are now being restored. Don’t miss the magnificent 1885 **FLAVEL MANSION**, built by Captain Flavel, the town’s first millionaire. Astoria’s best-known symbol is the 125 foot



Thunderous waves break still over the rough cliffs; sea lions loll on the craggy rocks; the black-sand beaches stretch unobstructed along the 362-mile length of Oregon’s coast.



LEFT: (top) The Garden House of the Shore Acres State Park Botanical Garden. (bottom) Workers guide cranberries for loading near Bandon. **ABOVE:** The fishing fleet in the Charleston Boat Basin.

WHAT to wear . . .

*"People Don't Tan, They Rust" is a familiar bumper sticker here; storms dump an average of 166 inches of rain per year on the Oregon coast. The weather is most often damp, grey, and overcast. Temperatures stay mild, however—from the 40s in winter to the 60s in summer. Summer months bring the biggest crowds, as people come to escape inland heat. I recommend a winter holiday to avoid the crowds; the whale watching is better, and you can't beat sitting out a winter storm next to a roaring fire. Contact the **OREGON COAST VISITORS ASSOCIATION:** (888) 628-2102, visittheoregoncoast.com See also coastvisitor.com and newportnet.com*

ASTORIA COLUMN. Constructed by descendants of the town's founders and the Northern Pacific Railway in 1926, the column is built of reinforced concrete with a pictorial frieze of Oregon's history in sgraffito work. **FORT CLATSOP NATIONAL MEMORIAL,** a reconstruction of Lewis and Clark's fort, sits on the original site of their 1805–1806 encampment.

Follow US Highway 101 down the coast to come upon a wide range of attractions. **SEASIDE** is the largest resort community, a mix of weathered beachfront homes, small crafts and antique shops, even trained seals at the **SEASIDE AQUARIUM**. In a breathtaking view off the coast, **HAYSTACK ROCK** rises 235 feet above the beach.

The Indian word for "a land of many waters," **TILLAMOOK** is a place perfect for cows and the **TILLAMOOK CHEESE FACTORY**, which sells the richest ice cream and freshest cheese on the coast. Nearby, the **COUNTY PIONEER MUSEUM** displays pioneer and Native American artifacts. Further



south along 101, **LINCOLN CITY** is the place to charter your ocean fishing expedition. Or study marine life close-up at the **MARINE SCIENCE CENTER** in neighboring **NEWPORT**. The **YAQUINA BAY LIGHTHOUSE**, built in 1871, is the oldest structure in Newport and worth a visit, especially if you like ghosts. Keiko, the famous killer whale, was [continued on page 108]

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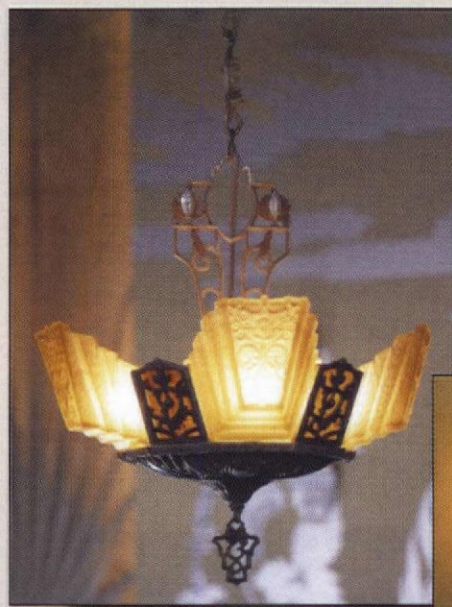
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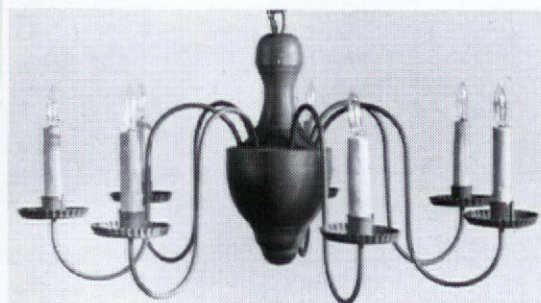
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Further south is **COOS BAY**, with the largest harbor on the coast, sited amidst deep forests of majestic Douglas fir and the rushing, ice-cold rivers of the southern coast. The **COOS COUNTY MUSEUM** is a good place to find out about local history. Louis Simpson, son of timber magnate Asa Simpson, built two mansions (in 1906 and in 1921, both gone) in **CHARLESTON**, a few miles south of Coos Bay. His lush botanical gardens are still maintained as **SHORE ACRES STATE PARK**.

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PORT ORFORD has been the site of everything from gold mining to illegal rumrunning during Prohibition. Your stops should include **HUGHES HOUSE**, an 1898 Victorian built for a local rancher and county commissioner.

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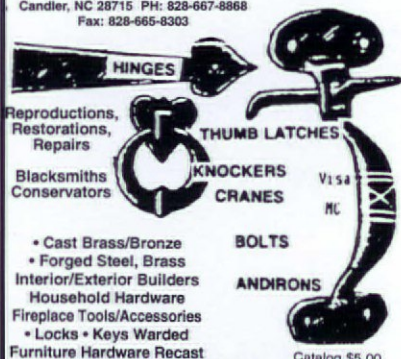
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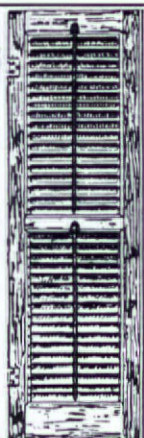
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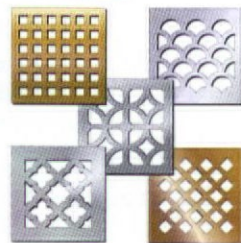
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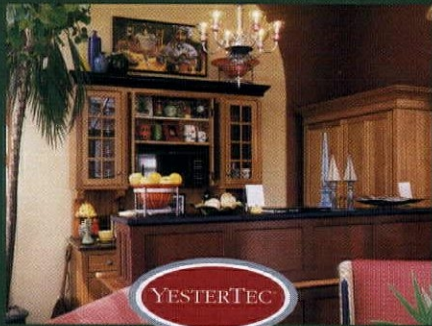
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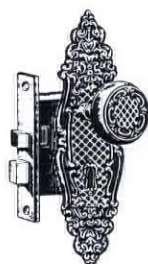
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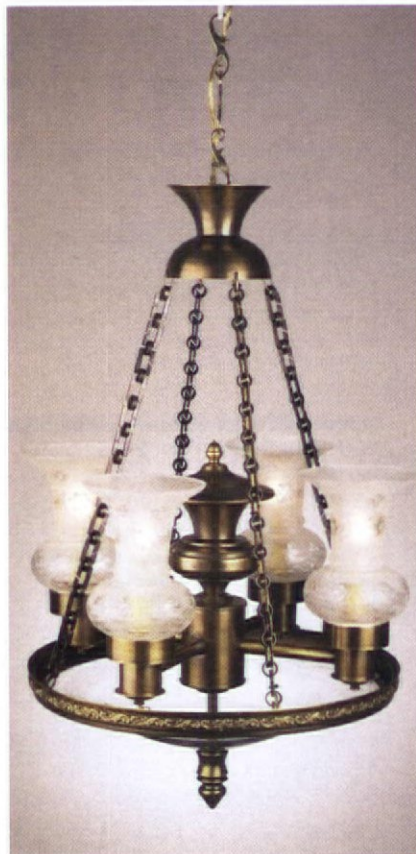
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p. 38 Carved, handpainted reproduction Empire sofa and matching chairs from Corinthian Antiques & Reproductions, Westbury, NY: 516/997-7400, corinthian-home.com **p. 40** Tufted parlor chair with casters from Baker Furniture's Stately Homes Collection: 800/592-2537, bakerfurniture.com • Club sofa is the 'Suffolk' from Ferguson Copeland's hand-antiqued leather collection: 828/584-0664

With Due Respect pp. 52-57

Interior design: Lisa Bonneville ASID, Bonneville Design, Manchester, MA, 978/526-4491, lbd@shore.net • **Architect:** Christopher T.M. Chan, AIA, Chan Mock Architects, Cambridge, MA, 617/576-2508 • **Millwork:** Freeman Carder, 781/899-0500 • **Construction:** M.F Reynolds, 781/393-4800 • **Draperies:** Designer Draperies, Dorchester, MA, Judy Raup, 617/825-4511 **pp. 52-53** French country cherry table, ca. 1850, from: R & B Imports, Lynn, MA, 781/592-2124, rbimportsite.com **pp. 54-55** Stone carving: Joe Wheelwright, 617/-292-8922 • Chair fabric: Fruit by Morris & Co., Sanderson, from Martin Group, 617/951-2526, fabric@martingroupinc.com • Sofa fabric: Nobilis purple chenille, George and Francis Davison, Inc, 617/348-2870, davison-showroom.com • Rocker cushion & pillows: Crosshatch Woven from Brunswick & Fils, 617/348-2855, brunswick.com • Cushion pillow fabric: Palace and Tomato by Pierre Frey, Martin Group, see above • Seat cushion fabric: Amru from Osborne & Little, Martin Group, see above • Tibetan floral area rug, custom through Steven King, Inc., 617/426-3302, • Stained glass artist: John Superti, 617/623-4330 **p. 56** Study wallpaper: Picot by China Seas, Ostrer House, 800-735-7351, ostrerhouse.com • Tibetan area rug: Tapis International, 617/426-7800 • Curtains: Golden

Lily by Morris & Co, Sanderson, see above • Sofa fabric: New Bayard Texture, Brunswick & Fils, see above • Sofa pillows: Compton by Morris & Co., see above • Chair fabric: Heversham, Sheila Coombs, Martin Group, see above • Master bath wallpaper: Indramayu, China Seas, see above **p. 57** Guest room paper: Alchemy Medea, Osborne & Little, O & L @ The Martin Group, 617/951-2526, ol@martingroupinc.com • Cushions: Hydrangea, Scalamandre, 617/574-9261, scalamandre.com • Area rug: Larsen Carpets, George & Francis Davison, Inc, 617/348-2870, davisonshowroom.com

Arts & Crafts Collection pp. 58-61

See Sources **p. 59** • The Grove Park Inn, 800/438-5800, groveparkinn.com

Alameda as time goes by pp. 64-69

All wall and ceiling papers from Bradbury and Bradbury Art Wallpapers, 707/746-1900; bradbury.com

Period Kitchens, pp. 74-79

Janna Ritz is an antiques dealer and interior designer who loves to work with period furnishings: 914/ 698-2388, jannaritz@aol.com. • Frank Haese of Retro is the cabinetmaker who re-created the 1930s: 920/866-9177

Window Treatments pp. 80-86

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The Perfect Paper, pp. 88-92

p. 88 Antiques from R. Jorgensen Antiques, Wells, Maine, 207/646-9444. • Period art from Vose Gallery, Boston, 617/ 536-6176. • Rug by Landry & Arcari, Salem, MA, 800/649-5909, landryandarcari.com • **Interior design** by William Hulsman Inc., Boston, 617/227-0100 • For info on hanging historic papers, see paper-hangings.com, website of certified paperhanger Robert M. Kelly.

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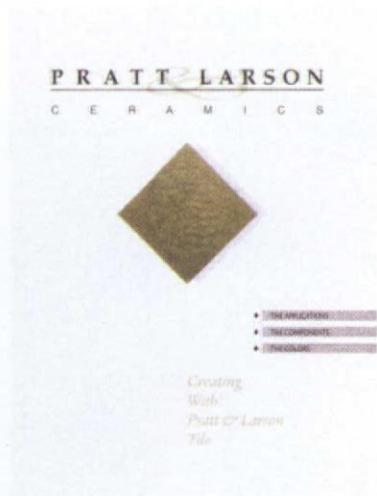
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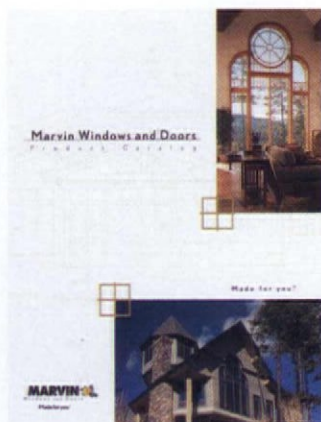
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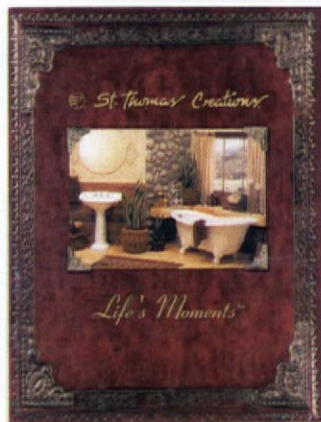
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MOTIFS

SYMBOL of the heavens, stars (single or repeated) are an enduring motif throughout the world. Eyes of the night, stars convey spiritual enlightenment and wisdom, hope and human aspiration. In some cultures, stars represent the souls of the dead. The pole star, pivotal point in the sky, stood for the Pharaoh in ancient Egypt. For Hindus, the star is a symbol of constancy and included in marriage rites. ✦ The five-pointed star

Stars

stands for hope and light when pointed upwards, evil and black magic when pointed downwards. The six-pointed star—the Star of David—is one of the most recognized motifs of Judaism and the symbol for the state of Israel. For the Chinese, stars depict spiritual wisdom; for Christians, divine guidance and the birth of Christ. ✦ Adopted for our own Old Glory in 1777, a patriotic star is hardly unique; over a quarter of the nations in the world have some form of star on their flag.

—BRIAN D. COLEMAN



TOP: At the 12th-century Cloister of the Cathedral of Monreale, star patterns decorate columns. **CENTER:** An Islamic tile in the shape of an eight-pointed star. **LEFT:** Star pattern on brass door in Morocco. **RIGHT:** Stars with floral and vegetal designs on an Afghani shrine. **BKGRD:** Evening stars are the delicate motif on a 19th-century silk.

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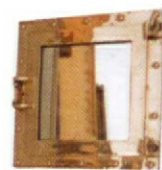
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