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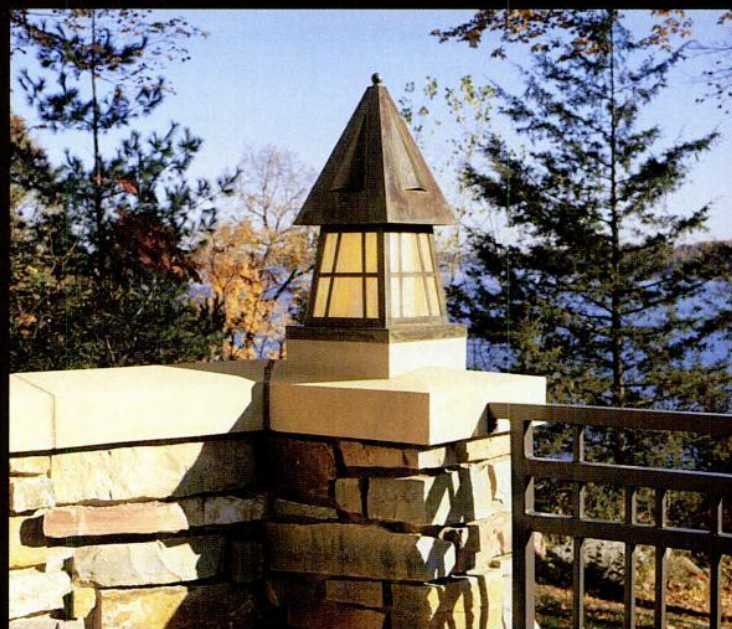
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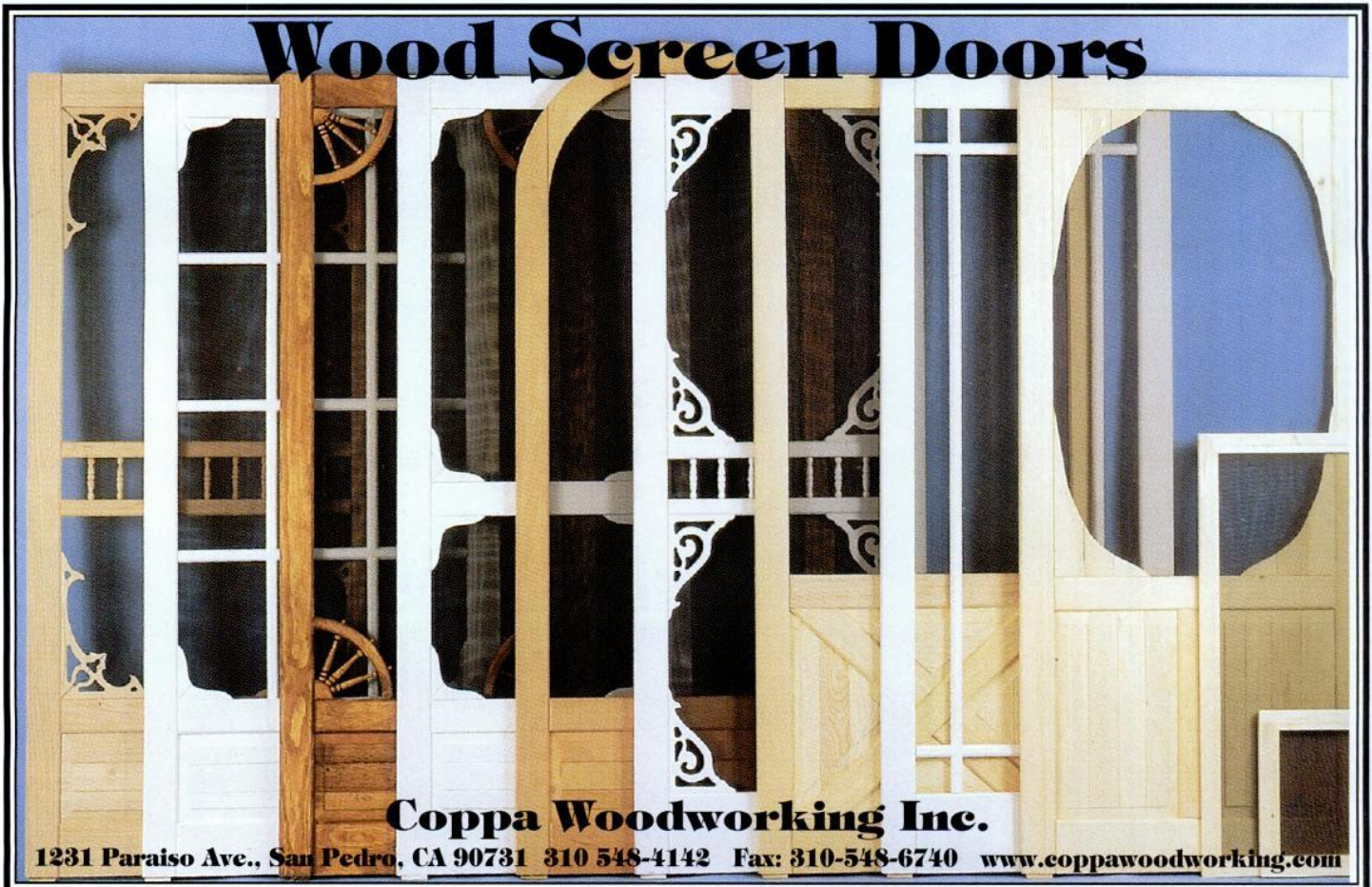


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VOLUME XII, NUMBER 2



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A superb houseful of furniture, textiles, and fine art fills these square, New England rooms.

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Solid citizens of Arts and Crafts interiors, pillars and colonnades define rooms.

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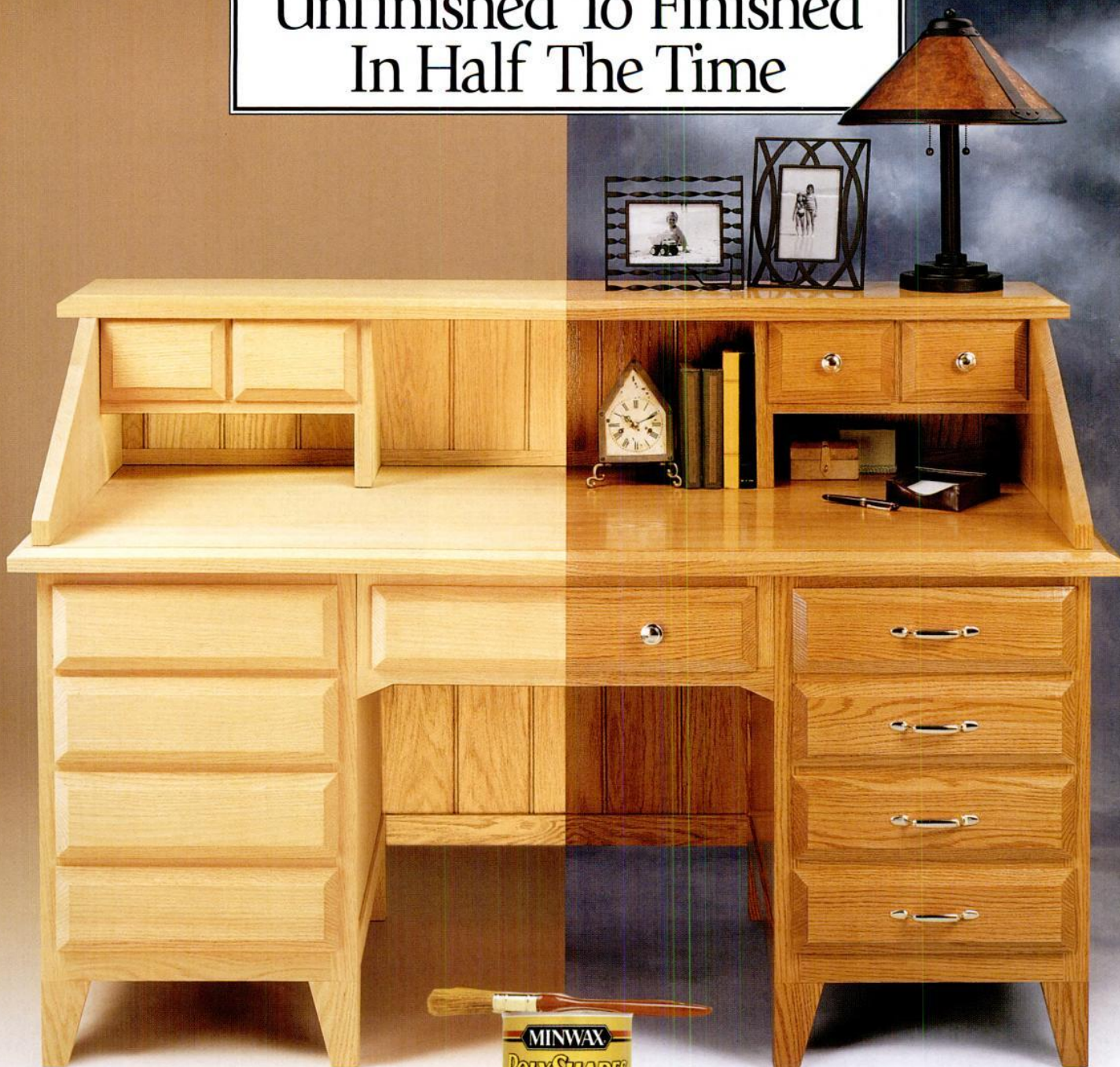


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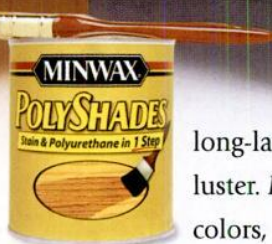
ON THE COVER: *An English sensibility permeates this basement kitchen in a Chicago townhouse. Cover photograph by Jessie Walker.*

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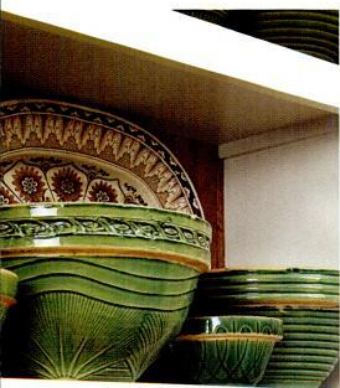
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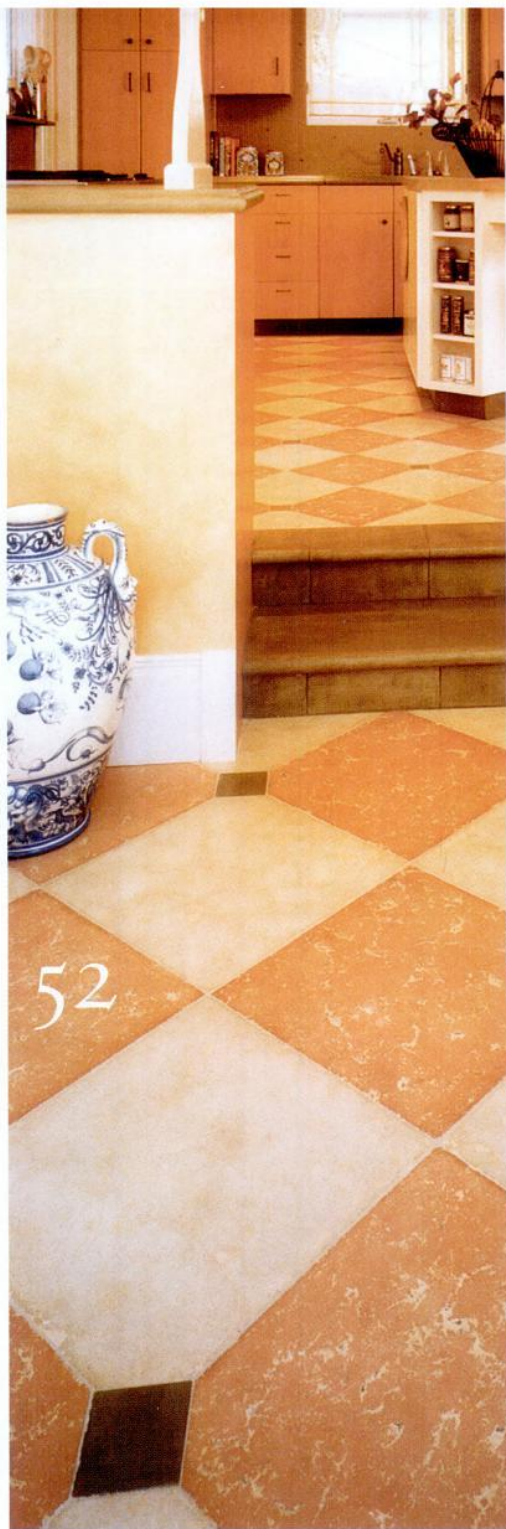
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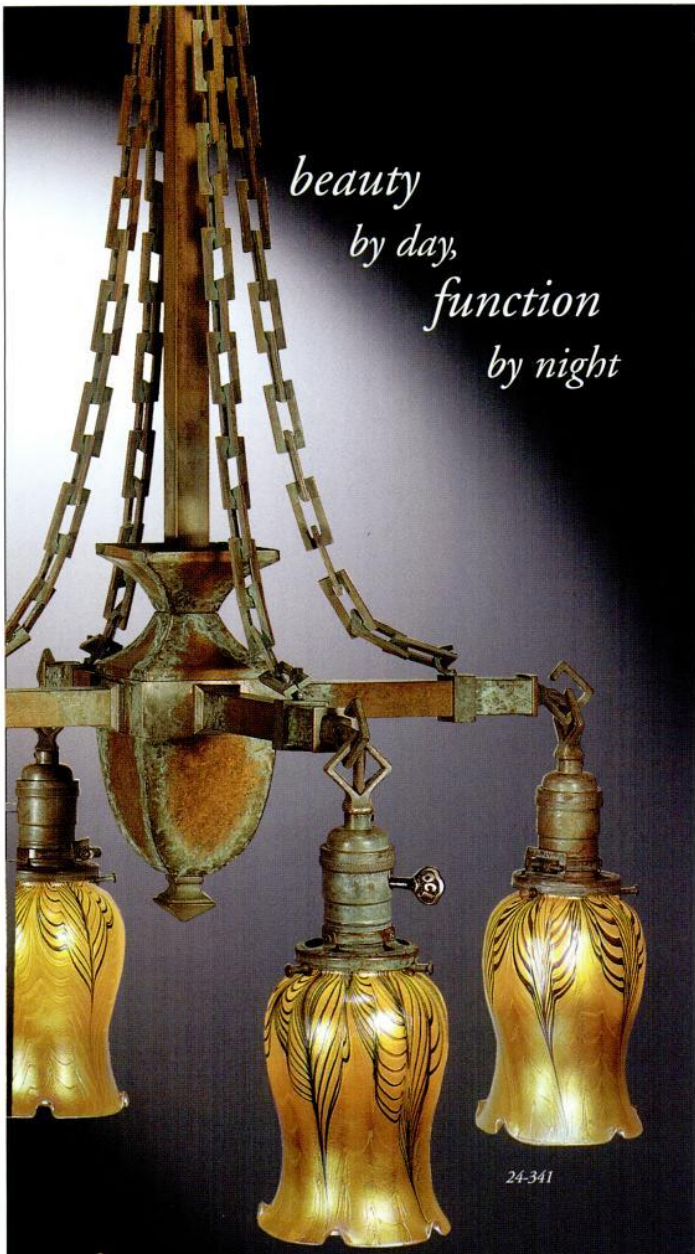
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Arts & Crafts, and the revival

TWENTY YEARS AGO, I sat with two colleagues at The Purity Restaurant on Seventh Avenue in the Park Slope neighborhood of Brooklyn and excitedly scribbled, on a paper napkin, our ideas for "The Bungalow Letter." It would be the groundbreaking newsletter sent to members of The Bungalow Society—freethinkers who had rediscovered the comforts of unfussy post-Victorian houses. I followed-up this passionate breakfast meeting with an editorial in the May 1985 issue of *The Old-House Journal* (no advertising, punched with three binder holes), an issue devoted to "the Bungalow and why we love it so" (it had lots of puns). My editorial asked: Should we spin off a newsletter for Bungalovers? Response barely registered. We passed on a magazine about bungalows (yes, we did) and instead fooled around in the environmental field, later launching this magazine about period interiors.

Well. The bungalow movement turned into an Arts and Crafts revival so in tune with basic human desires for beauty and good work, it may never end. Last year we did a special issue, sold in bookstores and on newsstands, called *Arts & Crafts Homes and the Revival*. It was meant to be an annual issue of *OHI*. But we have been overwhelmed with response, from both readers and advertisers, so many of whom are wonderful people living what might be termed an Arts and Crafts lifestyle. We simply have to launch *A&CH* as a quarterly; it debuts in February with the Spring 2006 issue.

The new magazine is devoted entirely to the Arts and Crafts Movement, and particularly to its revival today. It goes beyond coverage of oak furniture and turn-of-the-century bungalows to include the British art movements of the late 19th century (think William Morris), Art Nouveau, international A&C, and contemporary design. With the original movement, today's revival shares a holistic appreciation for the importance of good design and craftsmanship. The heart of the magazine is the Portfolio, showcasing restorations as well as new work in the Arts and Crafts spirit. Join us!



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Arts and Crafts Forever

Pull up a Roycroft rocker before one of the two enormous stone fireplaces at the Grove Park Inn and settle in for the weekend as the annual Arts and Crafts Conference unfolds Feb. 17–19 in Asheville, N.C. The conference is a celebration of a revival now in its fourth decade, at a location where the Arts and Crafts Movement never ended. The antiques show—filled with best examples of Arts and Crafts furniture, pottery, textiles, and collectibles—opens to conference attendees Friday; save some cash for the luxurious and extraordinary contemporary

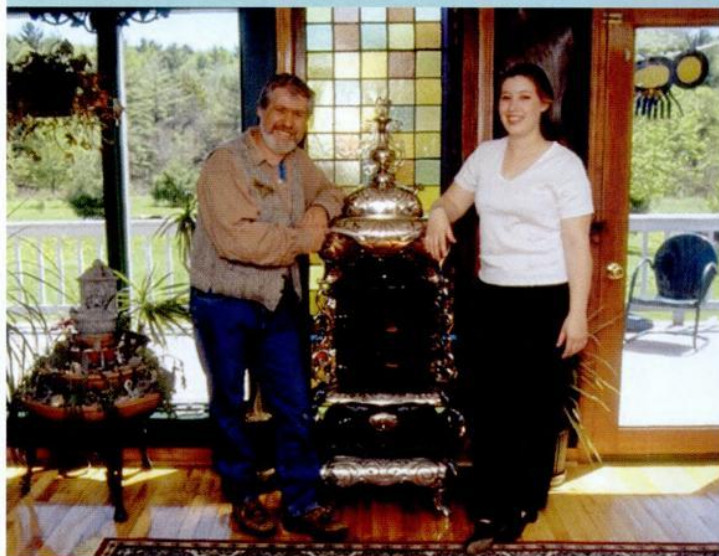
crafts show, where you can see and touch some of the finest Arts and Crafts furniture, lighting, pottery, and hardware ever made, now or a century ago. New and familiar offerings including discussions on Arts and Crafts pottery by David Rago and Linda Carrigan, a seminar on Arts and Crafts jewelry with Rosalie Berberian, and a talk on Southwestern Native American arts by Mark Winter. Drop by the *Old-House Interiors* booth (we're an event sponsor this year), meet the editors, and pick up a hot-off-the-press copy of our newest magazine, *Arts & Crafts Homes and the Revival*. —MEP

LEFT: Extraordinary reproductions at the Grove Park show include art glass lamps from William Morris Studio and Morris chairs from Voorhees Craftsman. **ABOVE:** A cylinder heating stove, circa 1900–1920, from Good Time Stove Co.



PROFILE

“You can call me a collector, you can call me an antique dealer, you can call me a stove man,” says **RICHARD “STOVEBLACK” RICHARDSON**. Back in the early 1970s, Richardson had such a good time buying and reselling antique stoves that he named his firm the Good Time Stove Company. Still specializing in both heating and cookstoves from as early as the 1830s to about 1930, Richardson says he can’t possibly single out an all-time favorite among the potbellied and nickel-plated originals. “Every stove is a treat to me. Sometimes there’s one stove that speaks louder than the next . . . [but] there are no favorites—I love them all.” Of more than 400 stoves in stock at any one time, about 100 are restored and ready to ship. Still, 80 percent of sales are sight unseen, by phone or internet. Computer-savvy daughter Sara—the Stove Princess—brought the company into the internet era when she joined her father about 10 years ago. “My daughter was born at home in the room she works in,” Richardson says. “I always believed destiny led her into the business.” Good Time Stove Co., (413) 268-3677, goodtimestove.com —MEP



“If you can find some wild arugula, with those tiny William Morris leaves, use it to edge the borders of the serving plate.” —Nigella Lawson, in a recipe for beef fillet with red wine, anchovies, garlic, and thyme, *How to Eat* (2002)

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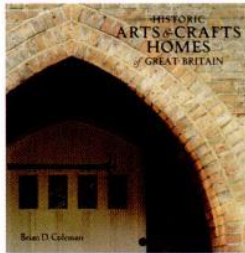
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An Editor's Latest Book

Ever-on-the-move editor-at-large Brian D. Coleman has completed a volume on the



important Arts and Crafts houses of Great Britain. These are among my favorites—Morris's Red House, Standen and Wightwick

Manor, Kelmscott and Cragside and Blackwell—and I appreciate having them all in one place for comparative

study and happy delectation. Lavish essays on ten properties follows a summary introduction by Stephen Calloway. See the work of Philip Webb, M.H. Baillie Scott, C.F.A. Voysey, Sir Edward Lutyens, and C.R. Mackintosh. Brian includes information on visiting the houses. *Historic Arts & Crafts Homes of Great Britain* [Gibbs Smith], in bookstores and at amazon.com —P. POORE

OPEN HOUSE If ever a National Historic Landmark repaid a leisurely visit, it's **Hagley Museum and Library**, 1803 site of the original DuPont black powder factory and the du Pont family's first American home. The residence, Eleutherian Mills, is a handsome stone Georgian set amid re-created French gardens on a 235-acre estate that overlooks the Brandywine River. A warm and inviting house (unlike the more cerebral Winterthur), it's furnished with the family heirlooms of five generations. Note especially the collections of pioneering historic preservationist Louise du Pont Crowninshield, and the library, which boasts the Eastern treasures of Admiral Samuel Francis du Pont, a distinguished naval strategist. A nice contrast in social and decorative history is provided by the early 1920s kitchen and other service areas of the house on display. They're a great lead-in to Workers' Hill, the restored 19th-century workers' community that features both Gibbons House, home to successive powder yard foremen, and a school for millworkers' children. You can explore the dynasty-making Powder Yard with its mills, storehouses, and waterwheel; the First Office; a 19th-century barn; and a National Recreation Trail. Hagley is also home to a unique research library that documents the nation's history of business and technology. Hagley Museum and Library, open daily mid-March to December, 298 Buck Rd. East, Wilmington, Delaware, (302) 658-2400, hagley.org. —CATHERINE LUNDIE



ABOVE: Eleutherian Mills, the first du Pont home, dates to 1803 at Hagley, the 235-acre site of the family's original black powder factory. **LEFT:** The Blue Room reflects the decorating styles of the five generations of du Ponts who lived there.

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Acorn Forges Merger

Tremont Nail has made hand-hammered fasteners since 1819. In December, it found a new owner: Acorn Manufacturing (acornmfg.com), a manufacturer of hand-wrought period hardware in Mansfield, Massachusetts. "The joining of these companies is a great fit," says Eric DeLong, president of Acorn Manufacturing. "They both offer expertise in different areas of the growing restoration market."

Most of the nails used in construction today are mass-produced imports from China. Tremont, based in Wareham, Massachusetts, still uses the same technique for cutting nails from flat sheets of steel developed 150 years ago. The company's most popular nails are the decorative wrought head, common standard, common rosehead, and fire door clinch.

Acorn, owned by the DeLong family for more than 57 years, plans to expand its Mansfield headquarters to house the Tremont Nail operation. The company, which makes most of its products onsite, offers a full line of door, cabinet, and bath hardware and accessories, as well as decorative wall plates, shutter, gate, and garage hardware, floor grates and registers.

Women's Work

An exhibition of embroidered household textiles opens at the Textile Museum in Washington, D.C., in March. "Harpies, Mermaids, and Tulips: Embroidery of the Greek Islands and Epirus Region" will be on view through Sept. 17. The show includes about 70 examples of embroidery created in a small area of Greece between the 17th and 19th centuries, including bed tents and curtains, bed covers and pillows, and trousseau items, all embroidered with silk thread. (202) 667-0441, textilemuseum.org

Don't miss . . .

■ LOS ANGELES POTTERY SHOW

Feb. 4–5, The Pasadena Center, Pasadena, CA, (760) 342-9160, lapotteryshow.com Antique art pottery and tile. Suzanne Perrault and David Rago will speak and appraise.

■ ROCKY MOUNTAIN RUSTIC ARCHITECTURE

Feb. 10, Historic Boettcher Mansion, Golden, CO, (303) 526-1390, coloarts-crafts.org Colorado Arts & Crafts Society Winter Symposium featuring Paul Duchscherer and Richard Guy Wilson.

■ ARTS AND CRAFTS ANTIQUES SHOW AND CONFERENCE

Feb. 17–19, Grove Park Inn, Asheville, NC, (828) 628-1915, arts-craftsconference.com

■ ARCHITECTURAL DIGEST HOME DESIGN SHOW

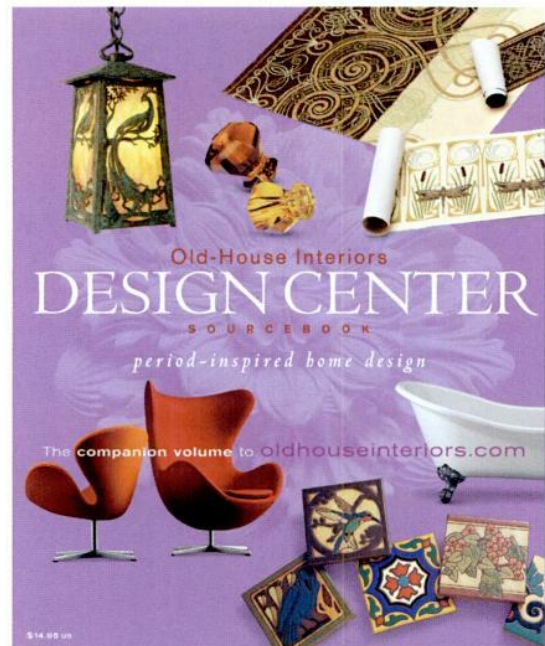
March 9–12, Pier 94, New York, (800) 677-6278, archdigesthideshow.com

■ PRESERVATION 360

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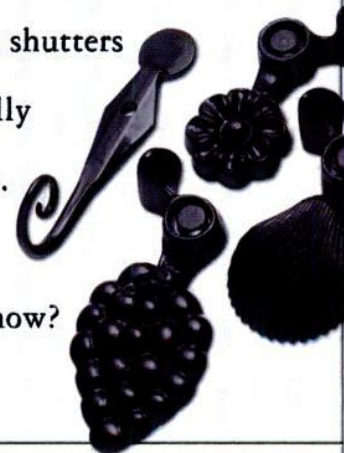
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◆ Black Or White ◆

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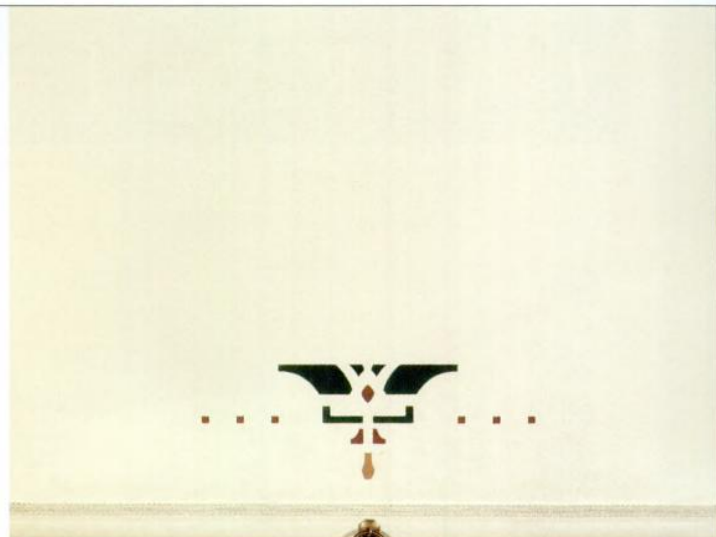


Lots more in the Design Center at oldhouseinteriors.com



◆ Suite Stuff ◆

Custom fabricated hardware can cost up to \$1,000 per door from Al Bar Wilmette, so the company has launched a series of interior door sets—the Russell Versaci Classic Editions—that retail for about \$500 per door. Contact Wilmette Hardware, (866) 864-6396, wilmettehardware.com



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◆ Botanical Stoneware

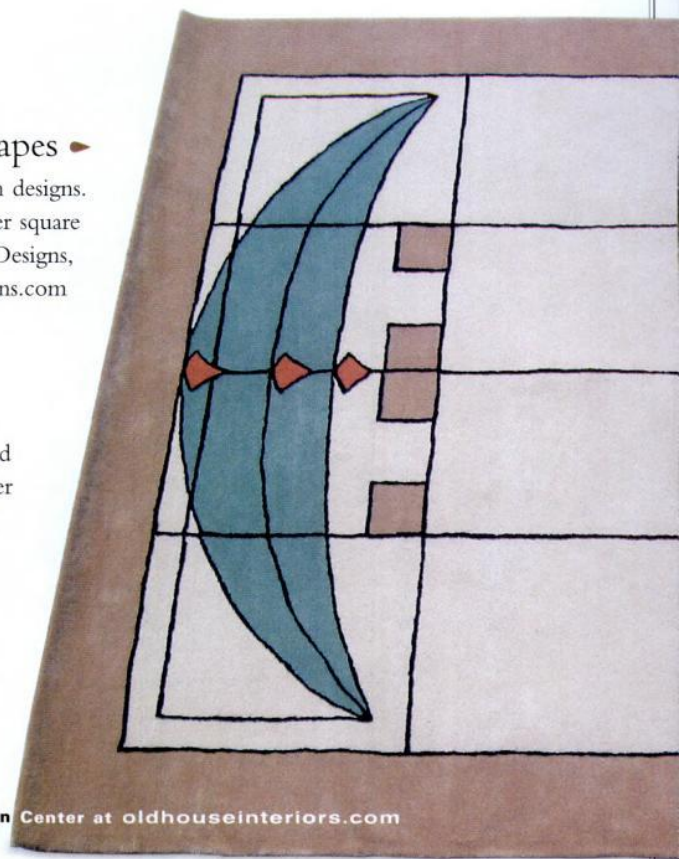
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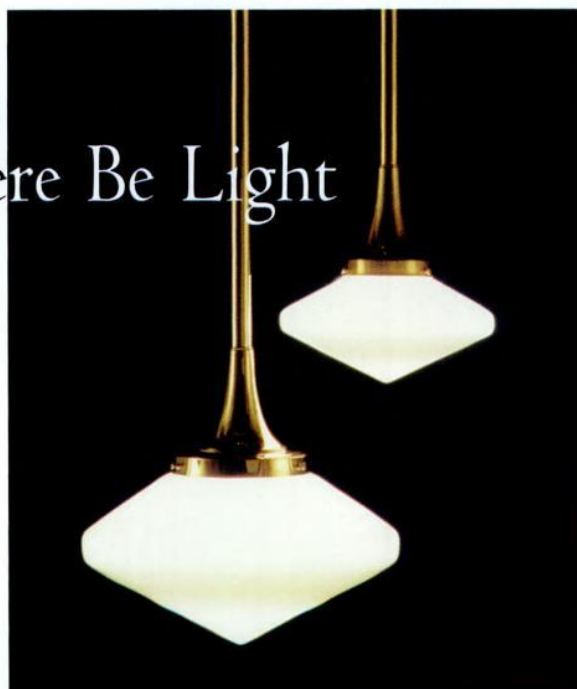


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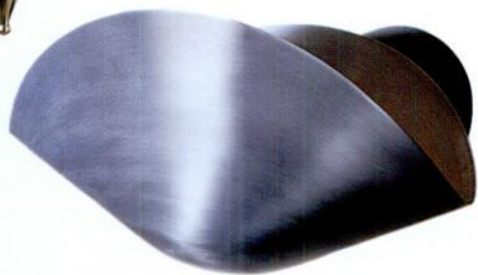


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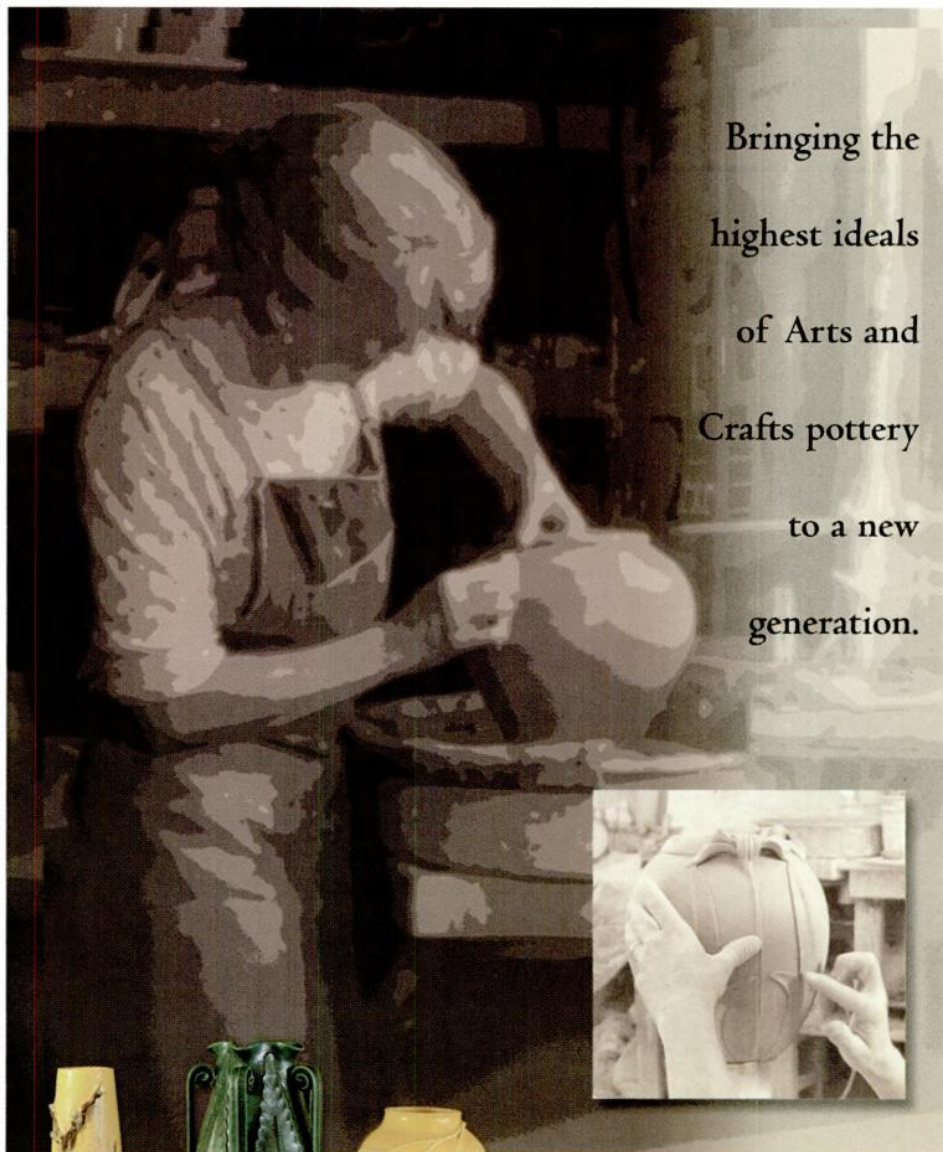


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Circle no. 18



English sensitivity in a Chicago townhouse

A radical solution to a too-dark, too-small basement kitchen yields an English-style kitchen with scullery and a light-filled garden room. **BY BRIAN D. COLEMAN**

WHEN these owners bought it, the handsome, ca. 1880 Romanesque Revival townhouse in Chicago was still a single-family home. They loved its location in a neighborhood of historic homes on the north side. But the floor plan was awkward; in particular, the small galley kitchen at the back of the house was impractical, with little light or ventilation.

The owners worked with designer Kent Kiesey, along with the Chicago architectural firm of Holabird and Root—who have been designing Chicago homes for over 125 years. The team devised an admittedly radical but historically sympathetic solution, opening up the back of the house with an 800-square-foot, two-storey kitchen and conservatory addition. The kitchen has English connotations, both in its

location in the townhouse's bottom floor "English basement" and because of its unfitted layout with a separate scullery-pantry. Light-filled, the room is connected by an open stairway to a conservatory and garden room above.

The exterior walls and roof of the addition were made of glass to let soft north-facing light flood into the back of the house, dispelling any sense of the basement as dark or dank. The back yard was excavated to three



LEFT: The first level of the townhouse addition includes a kitchen equipped with modern, commercial-grade stainless-steel appliances. The room is softened with vintage accents such as period-style lighting with hand-painted shades, a tin ceiling, and a butcherblock center island made from a grocery store checkout counter.

BELOW: The scullery was created as a separate room, connected to the kitchen's cooking area through an open arch between the sinks. Glass-fronted cabinets allow accessible storage of china and stemware. **OPPOSITE:** The owners' extensive collection of green cookware and pottery is on display above the stove. The wheat-sheaves motif is hand painted; topiary wallpaper is an Osborne and Little design.

feet below grade. The owners planted a private shade garden lined with bluestone retaining walls, where hostas,





BLUESTONE SUITS THE URBAN FORMALITY of a private shade garden outside the two-storey glass addition, which houses a new kitchen and an upstairs conservatory.



ABOVE: The kitchen addition incorporates a conservatory structure by Amdega [(800) 449-7348, amdega.com]; rooms look out on a courtyard garden. **RIGHT:** Bluestone was used for both the retaining walls and the paving. Shade plants include hostas, ivy, and ferns. **BELOW:** Stone steps lead to the ivy-covered garage. **OPPOSITE:** A Victorian maiden oversees a corner of the shade garden. Fancy-leaf coleus adds color.



ferns, and ivy create a secluded oasis from the hustle and bustle of busy Chicago streets above.

THE OWNERS BEGAN . . . by moving out. And that led to their most important bit of advice for others: avoid living in the dust and debris of renovation, if at all possible. Daily meetings with their contractors and designer helped keep communication open and the project on track.

The kitchen was designed with three separate areas: one for cooking, the second for food storage, and the third as a scullery and pantry for

cleanup and china storage. The owners host benefits and share their home with the community; this kitchen serves catered events very well.

The main cooking area is anchored by restaurant-grade, stainless-steel appliances: a Garland stove, a commercial refrigerator in stainless steel and glass, and a stainless-steel sink and countertops. To keep the kitchen rooted in its 19th-century origins, the design centers on glass-fronted cabinets and shirred cotton plaid skirting. The center work table (island) is made from a salvaged grocery-store checkout counter; the ad-

WILLIAM WRIGHT
JESSIE WALKER (TOP LEFT)



Creating a secret
SHADE GARDEN

A critical piece of the design scope in the Chicago kitchen addition was making a shade garden in the small lot that remained in the rear. Facing north, the garden has no direct sun; it is nicely sheltered by house and garage, however, allowing the homeowners to create a lush and inviting secret garden not visible from the street. Apple, pear, and daphne were added for structure and scent, while climbing hydrangeas, Old English roses, and ivy have been trained up the walls.



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Sunlight streams into the upper-floor garden room, which is furnished with comfortable seating and the owners' antiques. **BELOW:** Wooden stairs connect downstairs and upstairs garden rooms. The slate and limestone floor has radiant heating to dispel any basement damp.



dition of a butcherblock top created both food-prep and dining space. With an embossed tin ceiling above and a stone floor below in the traditional black and ivory checkerboard pattern (wisely laid over radiant heat), the room has the look of an old Chicago eatery.

The scullery-pantry behind the kitchen proper was designed with the twin goals of easy cleanup and accessible storage. Open shelves across the back of the room display more of the owners' large collection of 19th-century plates and pottery. Glass-fronted cabinets store china and stemware. Here, wooden countertops are more forgiving to delicate china and glassware. A porcelain sink and dishwasher forms the scullery, with a

view through an archway to the sink area in the main kitchen.

Food storage is in the kitchen, along the wall opposite the stove, where the design called for enclosed cabinets and a walk-in pantry hidden beneath the stairs. The curved wood staircase leading up to the garden room is appropriately carpeted in a needlepoint carpet from Stark with a greenery motif. The light-filled garden room above is a nice space for reading and entertaining, furnished with casual furniture slipcovered in green and white cotton ticking, along with some of the owners' favorite antiques. ✦

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I'm a collector, always have been . . .

BY BARBARA RHINES

AREN'T LIFE STAGES GREAT? I'm celebrating the onset of middle age. A tiny part of me even looks forward to the *grande dame* stage where I'll be wizened but wear enormous jeweled rings. But as I skip my resistance-training class again this morning, my focus is on more important stages than mere bodily ones. I'm celebrating that my collecting and decorating impulses have settled into a mature phase. There is no lack of desire, just a lack of craving.

I'm a collector. Always have been. My first collection was assorted bits of string and yarn in a plastic box, which I called my pet worms. Then there were the banana stickers affixed to the back of my closet. I quickly progressed to dollhouse furniture, and my love of furniture and houses has never left me.

This tin box is old. It must be good.


With adolescent, romantic dreams, I began to collect antiques. I went to antiques shows in shopping malls and bought little pot-metal Art Nouveau trinkets. In my mind I was one of the world's great collectors, amassing my future museum collection. I could see the placard clearly: "Pewter Hat Pin. 1910. Amer-

ican. From the Barbara Renko Collection."

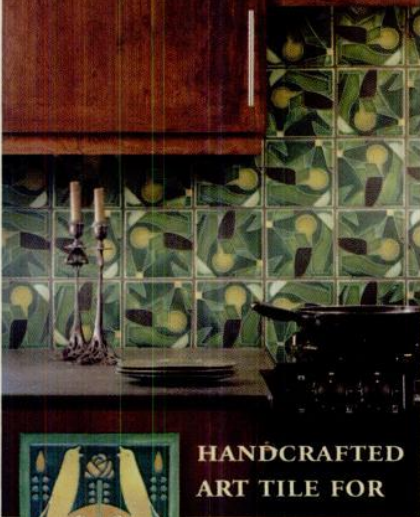
I was enthusiastic but also content with the limitations of my collecting abilities. When you have \$15 to spend, you find what you like and live with it.

Adolescence ends when you realize you aren't unique. My twenties were tumultuous. I researched William Morris and learned about the American interpretation of Arts and Crafts. I'd buy odd pieces in thrift shops. Meanwhile, I became a yuppie. I moved to Boston and walked to work in goofy sneakers and business suits with big shoulder pads. One day I was browsing through the Sunday *Boston Globe* and ran across an ad for Skinner's Arts and Crafts auction. The year was 1986. I didn't even know anyone else liked the stuff, and here was a whole sale devoted to my personal interest.


I naively thought I would come home with an assortment of really cool objects. I didn't know Barbra Streisand had recently paid over \$350,000 for a Stickley sideboard at Christie's. The stampede for Arts and Crafts was on. I sat in the sleek auction house and watched furniture spin around the stage on a motorized dais. I had thought this was [continued on page 36]



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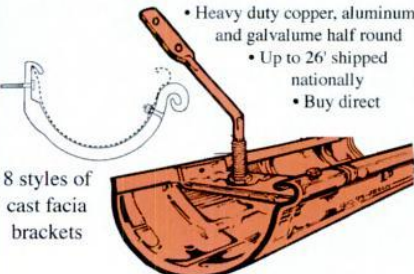
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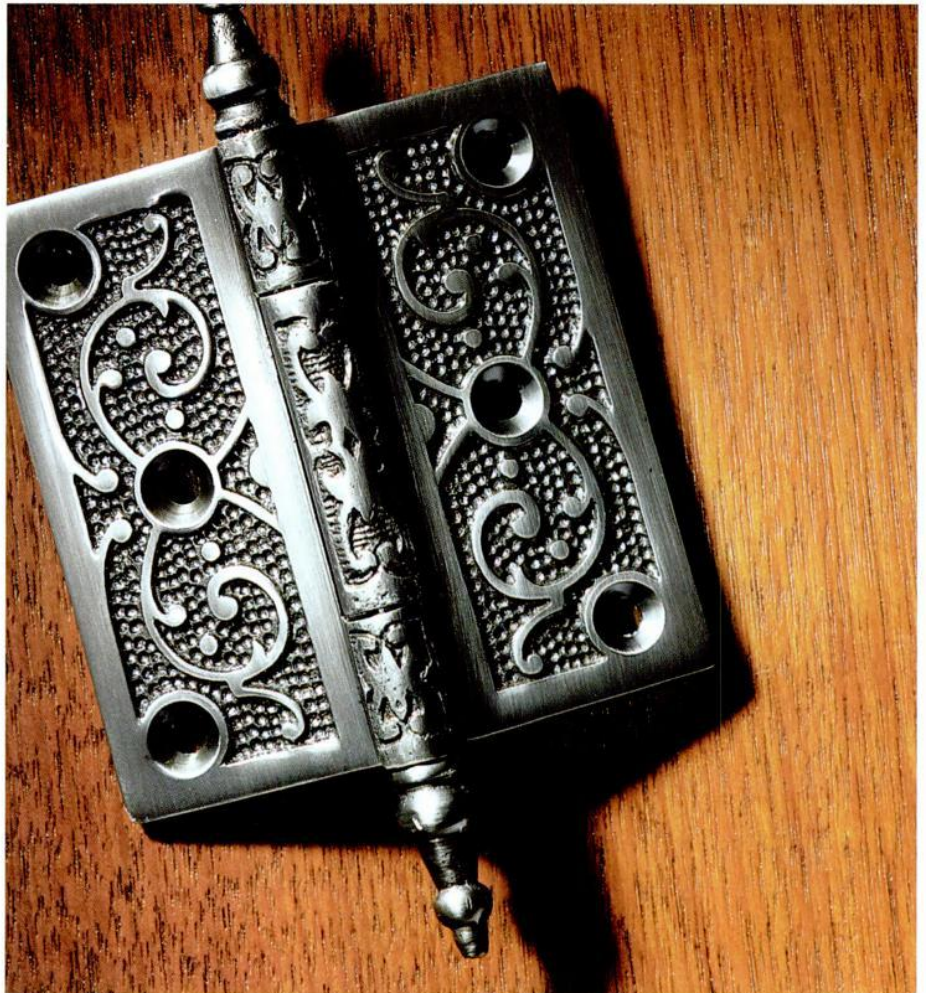
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going to be a simple country auction. Almost every man in the room sported a ponytail (it was 1986, remember), and I was completely out of my league. I owned a few Mission pieces and my friends were still calling my furniture “early electric chair.” But this sophisticated bunch of auction attendees knew their stuff. I sat paralyzed as I watched people spend thousands of dollars. I was intimidated but also vindicated. I always thought Arts and Crafts was special. A fresh persona was born—I was a secretary by day, cutting-edge art collector by night (and on weekends).

Crafts Movement and the conference’s excellent A&C antiques show. Back in ’87, there were 200 attendees. That year, my friend Charlie and I ogled the antiques show, then hitchhiked to town to buy snack food at the Winn-Dixie to eat in our room. We marveled at how people were investing in Teco pottery like it was a blue-chip stock and analyzing its potential return. I wanted to be one of those people.

The Arts and Crafts craving took hold. I earned an OK living. So did my husband. I began to badger him to spend our discretionary income on Mission furniture. But I was baffled by the advice of experts who said to buy the best you can afford. Since I had a condo,

The go-go collecting years: Should I throw all of my money into one pot? Or is more more?

I attended my first Arts and Crafts Conference at the Grove Park Inn in 1987. This event is held in an enormous stone mountain lodge built in 1913 in Asheville, North Carolina. Nowadays more than 2,000 people attend the weekend lectures on the Arts and

did that mean I should spend every last penny of my non-essential pay? How diehard should I be? Every night should I eat only Cup-A-Soup balanced on the arm of a fine, Gustav Stickley bent-arm Morris chair? Or should I also allocate money for rainy days, vaca-

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tions, or a future house? Where should I draw the line?

I tortured myself with purchasing decisions. I bought an open-arm L.& J.G. Stickley Morris chair. I thought it was a very acceptable level of investment and a wonderful piece to live with. A couple of dealers commented, "Too bad you didn't invest in a slats-to-the-floor or even a slats-to-the-seat Morris chair." I was a bit crushed. I pushed myself to be a more consummate collector.

But I struggled with the concept of quality versus quantity. I wanted my whole house to be filled with Mission and quickly, before all the pieces were snapped up. I couldn't wait.

I cracked, but not the vase. In the 1990s I bought an early Marblehead vase for a large sum of money—a big-league piece. I ended up disliking it because it was too good. I trembled every time I walked by it, fearing this fine Hannah Tutt-designed, incised Marblehead Pottery vase would spontaneously roll off the shelf and smash to the floor. After a few years, I had a baby, quit working, and sold that pot for

the money I put into it. I was relieved to have it out of my house. It has since quadrupled in value but I don't care. I didn't want to someday scar my child's psyche by screaming when a Nerf football collided with that vase. And yet I got to thinking: I was perfectly content displaying a Grueby pot that was equally valuable but purchased for \$2 at a church rummage sale. What was going on here? Was I a great collector or not? Was I just cheap? With what did I want to live? Was this the beginning of a midlife crisis?

The life stage containing toddlers and moves to the suburbs was firmly upon me. I wasn't buying designer jeans anymore, and I wasn't going to keep collecting art pottery. It was just the reality of things for me personally. But I continued to love Arts and Crafts. I attended the Grove Park conference each year, and when people asked me the question, "How long have you been coming to this conference?" I could sniff, "Seventeen years." Their eyes would widen, and I knew they were visualizing my house filled with Frank Lloyd Wright pieces and other priceless objects that I'd bought

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in the early days of the A&C renaissance. But I quickly assured these eager newcomers to the field that I was not a top-tier collector. And I began to accept that reality and no longer be jealous.

Calvinist collecting.

The concept of predestination in collecting has now overtaken me. Through intense meditation (actually, just mulling things over as I stand in line at church rummage sales), I realize that my collecting enthusiasm is based on finding the object: serendipity with a bit of Eastern philosophy mixed in. It's a game. I will not be greedy and grabby, nor will I break the bank to acquire what I want. I'll just wait. I found that \$2 Grueby vase one hour after the start of a rummage sale. Antiques dealers had already filed past it. It was meant for me.

The Calvinist thinking is strong. We recently moved to a new house, and my friends asked, "Where will you get draperies? What pieces will you buy for the living room? Will you start visiting galleries to buy art?" I smiled calmly and said, "The right pieces will come to me." I could have added smugly, "I'm chosen," but that doesn't go over well with people. And like a true Puritan, I embrace the transient deprivation of having no living-room rug. Recently I bought a huge Bauhaus-style painting at a synagogue sale for \$10. I attended a fine 20th-century auction and bought vintage drapes that don't even need hemming. I was the only bidder.

I've made peace with my motivations and recognize my strengths and weaknesses as a collector. I'll never be the focus of a museum show and that's OK. I guess that acceptance comes with mid-life.

The golden years: "Thank you for visiting, dear. Please take the china service." Life will go on, and someday I'll get wizened, God willing, and move to a small apartment. I'll push all of my acquired treasures toward my probably disinterested offspring, or back into the collecting market where, hopefully, crazed 30-year-olds will snap them up. Then I will turn my attention toward acquiring some really big rings. It's the cycle of life. ✦

BARBARA RHINES still prizes her Arts and Crafts furniture over the Modern pieces she's collecting for her 1948 Modern home in Lincoln, Mass. She hopes the new dog won't chew the legs on the L. & J.G. pieces.

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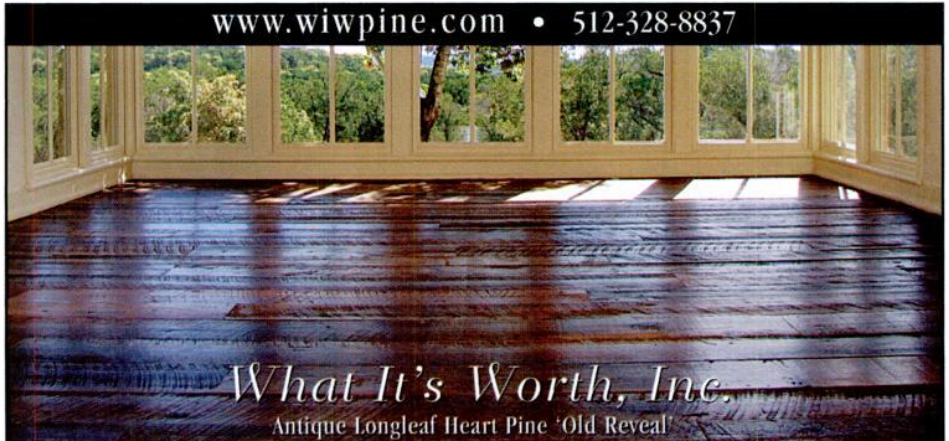
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The kitchen table has been an emblem of family life for over a hundred years—longer than that, when it came to rural households.

'Round the Kitchen Table

BY BRIAN D. COLEMAN

THE FOUNDERS OF Schiffer Publishing (known for their books aimed at antiques collectors), Peter and Nancy Schiffer, like to tell the story of how, thirty years ago, they wrote their first book at the kitchen table. For over a century, the kitchen table been an inviting and comforting place where confidences are shared, family problems aired, and great ideas born.

It wasn't always true for homeowners during the 19th century. In urban middle-class and wealthy homes, kitchens were for servants (who got the kitchen table to themselves). Hidden in the basement or an outbuilding, kitchens were plain and functional, with little attention given to furnishings. Tables were of pine or oak, with wooden tops that could be used for food preparation and scrubbed clean; a drawer might hold utensils. Tables of burlled walnut or with carved legs were reserved for the dining room.

In rural households on farms or in small communities, however, there may have been few or no servants and no separate dining room: the family ate in the kitchen. Still, their kitchen tables were simple and practical. Pine was popular in New England and the Northeast, while oak was found more often in the South, Midwest, and West. From the 1880s through the 'teens, pressed-oak chairs with caned seats could be ordered from the Sears, Roebuck catalog for a few dollars, arranged, perhaps, around a round oak pedestal table. A gingham tablecloth, a basket of simple cutlery, and a low-hanging kerosene lamp were common in the rural kitchen.

Urban dwellings weren't necessarily fancier. Don't forget the tenements, where every inch of space was heavily used and a dozen people might sleep in one or two rooms. Here kitchens [continued on page 42]



A Victorian country kitchen centers on a pine table with an enameled top. **TOP:** Colorful, red diamond-back kitchenette tables and chairs were popular from the '40s through the '70s [from 50s Diner Co].

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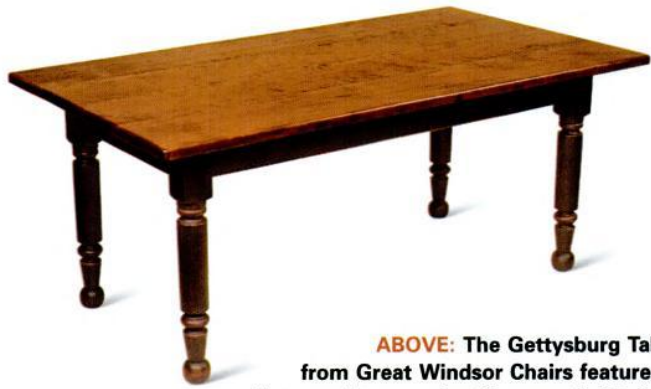
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ABOVE: The Gettysburg Table from Great Windsor Chairs features a distressed top, perfect for a rustic kitchen. **RIGHT:** A 19th-century baker's table is the focal point in this '20s bungalow kitchen.



LEFT: The clean lines of Pompanoosuc Mills's solid cherry table work well in kitchens of any period. **BELOW:** Nancy Hiller's practical linoleum-topped kitchen table is appropriate for early-20th-century kitchens.



Whether with a scrubbable pine top, painted in a gloss enamel, or covered in zinc, double-duty kitchen tables have always been practical and easy to keep clean.

and bathrooms merged—the kitchen table was both countertop and the lid to the bathtub beneath.

ALONG WITH HER well-known sister, author Harriet Beecher Stowe, Catherine Beecher published *The American Woman's Home, or Principles of Domestic Science* in 1869. She was the first to write about efficiency in the kitchen and the importance of kitchen design: "It would be far better for a lady to give up some expensive article in the

parlor, and apply the money thus saved to kitchen conveniences, than to have . . . expensive mirrors and pier-tables in the parlor, and an unpainted, gloomy, ill-furnished kitchen." The Beechers advocated for clean and comfortable kitchens, the walls painted a pleasing green or covered in warm fir wainscoting. Tables were still simple oak or pine, sometimes with a zinc or enameled top to facilitate cleaning.

By the turn of the 20th century, an understanding of germ the-

ory and disease resulted in kitchens becoming more "sanitary." Walls were tiled in white, scrubbable tiles; plumbing was left exposed (to prevent enclosed dampness and breeding of germs); countertops were covered with easily cleaned surfaces like ceramic or metal. Open shelving and glass-fronted cabinets were popular as they allowed inspection. An enameled white table could often be found doubling as work station and breakfast table in these rather clinical spaces.

A TIMETABLE of Table linens

Setting the table with period linens is a quick way to get a vintage look. Antique linens are still relatively inexpensive. Here's a guide to those of the past century. **VICTORIAN:** "Turkey" reds and whites were the most popular: look for white linen or damask accented with red banding and fringed borders. Often the mistress would embroider her initials or small decorations on each napkin. Mix and match: colorways and designs are usually complementary. **ARTS AND CRAFTS:** Cream- and oatmeal-colored linen was the most popular, often adorned with simple embroidery or appliqués in designs such as ginkgo leaves or pine cones. Accent colors were earthy golds, greens, browns. Painted and stenciled borders in stylized, Arts and Crafts or Art Nouveau motifs were common. **JAZZ AGE AND HISTORIC REVIVAL:** Color and humor were hallmarks in the years between World War I and the Atomic Age; tables were set with vividly colored linens—bright pinks, greens, and yellows often adorned with whimsical, printed images of parrots, Scottie dogs, or Little Lulu. By the '40s, floral and fruit cotton prints became popular (often on oilcloth for easy cleaning). Polka dots were popular, too. Accents and tableware were colorful: salt shakers that looked like tomatoes, Fiesta Ware. ■ In the **1950s AND '60s**, the word was "plastic." Vinyl dinettes were laid with plastic-coated tablemats or vinyl cloths with motifs from poodles and Pocahontas to daisies.

CLOCKWISE: Hand embroidery embellishes a Victorian checked tablecloth; a map of Florida would be found in a '40s kitchen; hand-stitched flowers adorn an Arts and Crafts linen tablecloth.



LEFT: Stylized Arts and Crafts floral motifs enhance a stenciled runner from Ann Wallace and Friends.





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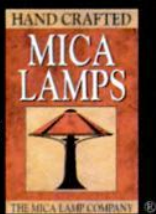
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In the 1950s and '60s, the word was "plastic." Vinyl dinettes were laid with plastic-coated tablemats or vinyl cloths with motifs from poodles and Pocahontas to daisies.

Kitchens underwent a major evolution after World War I. Few homes any longer had servants and most women cooked family meals themselves. A place to eat was incorporated into the room, including the breakfast nooks and built-in alcoves popular in bungalows. Tables often were made of woods, such as ash, that could be easily painted; fold-down, gateleg tables were used to conserve space. Thanks to Hollywood glamour, color and whimsy came to American homes as people emulated the "talkies," with kitchen furniture given pizzazz with a coat of Jadite-green paint, even decorated with decals like a parrot on a swing or a basket of spring flowers.

World War II swept away merriment as sleek, streamlined chrome and steel furnishings replaced the pretty and colorful furniture of the 1920s and '30s. Complete kitchen table sets



TOP: A Victorian kitchen is centered on a simple oak table with storage drawers. A white-painted table provides another work station. **ABOVE:** Built-ins became popular in kitchens in the '20s and '30s.

with matching chairs were introduced. "Dinettes" were meant for the more casual, kitchen-based meal. Often covered in "modern" vinyl, from turquoise (Princess Grace's favorite color) to chartreuse and cherry red, dinette sets remained a staple of kitchens into the last quarter of the 20th century. By then, islands and kitchen peninsulas, an open counter where you could pull up a stool and grab a microwaved meal, had become popular alternatives to the traditional kitchen table. For those of us with old houses, though, the kitchen table is still in our hearts, and in the kitchen. ✦

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Cooperstown, New York, perhaps most famous for the Baseball Hall of Fame, bills itself as "America's most perfect village." It just might be.



A Most Perfect Village BY BRIAN D. COLEMAN

IT'S ICONIC . . . a place of quaint and quiet charms," agree Steve Gross and Susan Daley, the team who photographed the town during their own recent visit. I'd heard of the place, of course: doesn't everyone know that's where the Baseball Hall of Fame is? But my friend Jane urged me to visit for other reasons: "There's so much more!"

I timed my visit well, driving upstate at the height of the fall foliage season. There are no major throughways near Cooperstown, so you must wind your way along narrow roads. The scenic drive takes you through a series of small villages, each with its whitewashed church and collection of Greek Revival and Victorian homes.

Cooperstown was founded by entrepreneur William Cooper in 1786 on the shores of Lake Otsego in central New York State. This was still the

frontier, where Revolutionary War troops had camped. Life in the American wilderness was immortalized by William's son James Fenimore Cooper, whose "The Last of the Mohicans" and other Leatherstocking Tales became classics of American literature. Set in Cooperstown and the surrounding region, the tales chronicle the adventures of frontier scout Natty Bumppo and describe the rugged beauty of the region—largely unchanged.

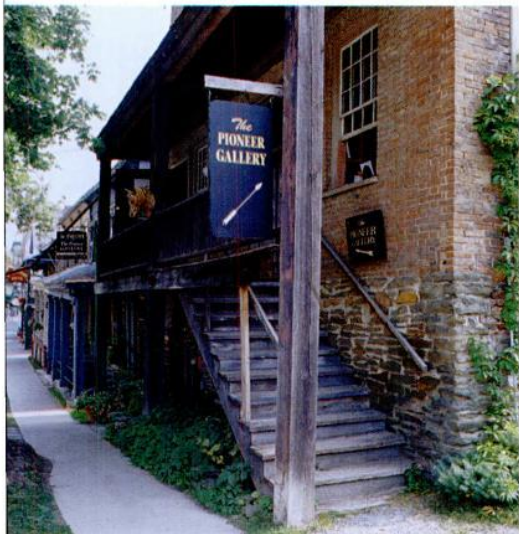
Cooperstown was a sleepy hamlet, supported by agriculture and summer tourists, through Victorian times. In 1862 a catastrophic fire destroyed a third of the business district, thus most of modern Cooperstown dates from the post-Civil War period. In the 1870s Edwin Clark, a wealthy businessman (and head of the I.M. Singer Company of sewing-machine fame) settled here. His family began

a legacy of philanthropic support for the town, which helped it retain its unique cultural and picturesque appeal. Following a much-debated inquiry, a national commission in 1907 determined that baseball had been invented in Cooperstown sometime between 1839 and 1841. With assistance from the Clark family, the National Baseball Hall of Fame and Museum was opened in 1939, and it remains one of the town's best known assets; it's now a modern, 60,000-square-foot building that attracts more than 300,000 visitors each year.

IN SPITE OF the summer tourists, Cooperstown itself has changed little since the 1840s, its year-round population remaining at about 2400 residents. The best way to see the town is to park your car, get a map, and walk. (Free perimeter parking lots and trol-



OPP. LEFT: The statue of James Fenimore Cooper. ABOVE: The verandah overlooks Otsego Lake at the Otesaga Resort Hotel, built in 1909. BELOW: The Smithy-Pioneer Gallery is "the oldest building in Cooperstown and was built by Judge William Cooper in 1786 to serve as a blacksmith shop." The third floor is a former Masonic hall, now dedicated to history exhibits.



leys down to Main Street are available during the summer.) I suggest walking a few blocks north down Pioneer Street to Lake Front Park on placid Lake Otsego. Taking a cruise around the lake is one of the best ways to experience its magnetic beauty. Running nine miles north to south, the lake has Mount Wellington, the "Sleeping Lion," at the northern head and Cooperstown at the southern foot. Council Rock still juts out just offshore Lake Front Park, a boulder



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BELOW: The Lippitt Farmstead at the Farmer's Museum, ca. 1800. **RIGHT:** At the Farmer's Museum, the Greek Revival Westcott shop with the Dimmick house next door. **BELOW RIGHT:** A vista of the shore of Otsego Lake, where James Fenimore Copper once lived.



"Glimmerglass" is a word you hear around Cooperstown (it's the name of the local opera company, for example). It refers to novelist James Fenimore Cooper's fictional name for Otsego Lake.

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where Indian treaties were signed, and a statue known as "The Indian Hunter and His Dog, Hector" looks out over the water from sloping lawns.

If you peer down the lake you can make out one of Coopertown's more unusual sights on the eastern shore, the Victorian-era Kingfisher Tower. Designed by Henry J. Hardenburgh (architect of the famed Dakota in New York City), the miniature, 60-foot Rhine castle was built on a promontory in the lake in 1876 by Edwin Clark. Nineteenth- and early-20th-

century mansions dot the lakeshore: Hyde Hall (1817–1834) on the eastern shore, a substantial Georgian country house that's now a museum; on the western side above Three Mile Point, the 1901 shingled estate of brewer August Busch who, it is said, liked to keep an elephant on his front lawn.

Glimmerglass State Park and the Glimmerglass Opera are other attractions on the western shore. The stately, pillared Otsego Hotel, built in 1909 on the southern end of the lake, remains a genteel old-world-style resort, next to the Leatherstocking Golf Course.

From the lake, walk back south towards Main Street. Don't rush, meander: Each block has marvelous examples of period homes from the late-18th through the 20th centuries—from stately, manicured Federal man-

sions to turreted and polychromed Victorian "painted ladies." The earliest frame house in the village was built in 1790 and still stands at the northwest corner of Main and River Streets. And on nearby Pomeroy Place, the home William Cooper gave his daughter Anne and her husband George still bears their initials, GAPC, and the date 1804 carved in its stone walls.

"Cooperstown is a great place for families to go to introduce the kids to historic preservation without their getting bored," suggest New York photographers Sue Daley and Steve Gross. "It's unscathed without being finicky, stuffy, or self-conscious."

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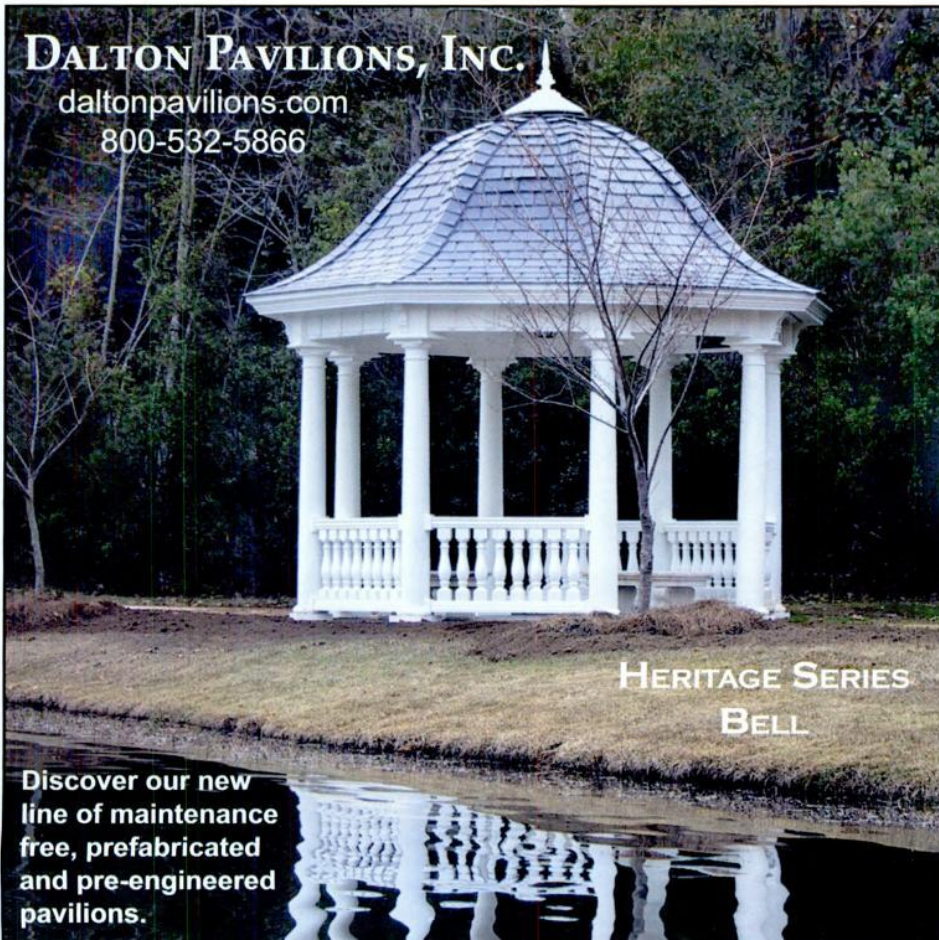


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LEFT: Hyde Hall is a neo-classical estate located in Springfield, N.Y., seven miles north of Cooperstown [hydehall.org]. **BELOW:** Its dining room has distinctive red paint and triple windows; the Empire furniture was made for this house in the 1820s. **BELOW LEFT:** You'll find good, offbeat cafes in the town.



between 1915 and 1920 by Frederick de Peyster Townsend, a noted landscape designer who married the heiress of the estate.

are a variety of baseball souvenir and memorabilia shops along Main Street.)

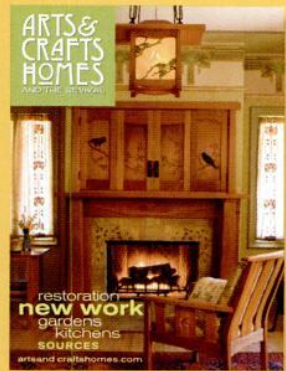
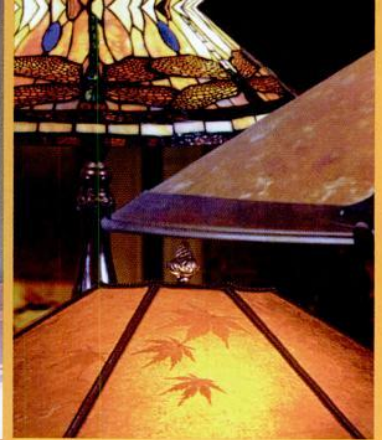
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- **BROOKWOOD GARDEN** 6000 West Lake Road (Route 80), (607) 547-2170, brookwoodgarden.com *Known as Cooperstown's Secret Garden, it was created*

- **OTSEGO COUNTY COURTHOUSE** 193 Main Street, [no website, but nycourts.gov/6jd/countymaps/otsego/mb/default.html shows the exterior] *A few blocks up at the western end of downtown is the restored 1880 courthouse; its Eastlake-style interiors are well worth the visit.*
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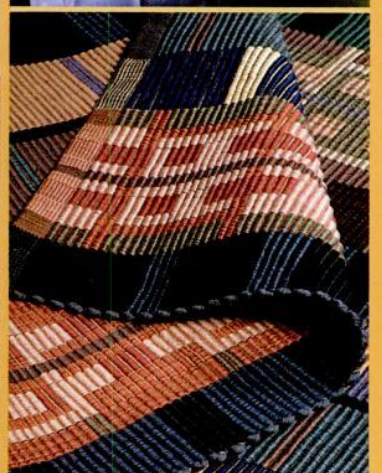
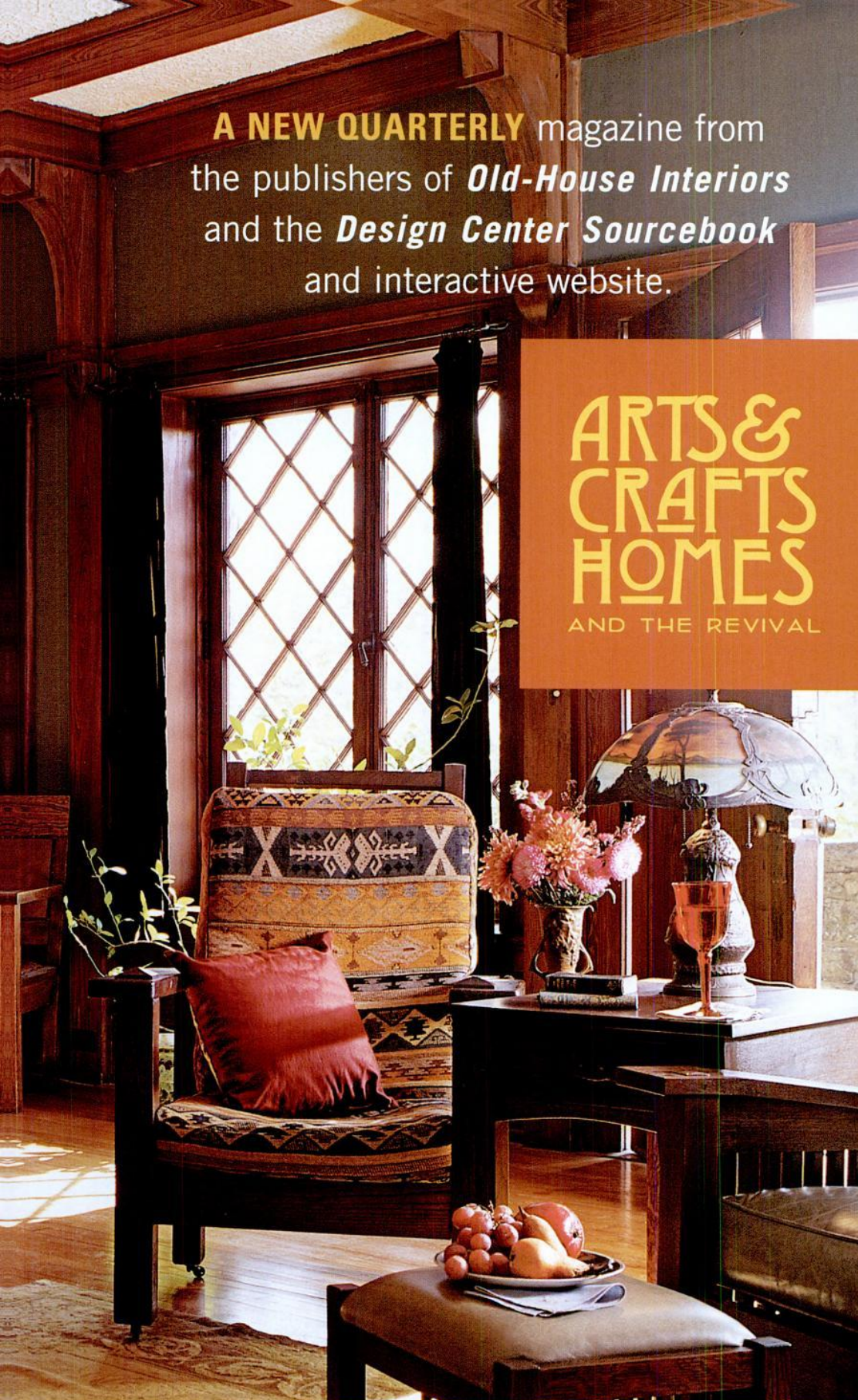
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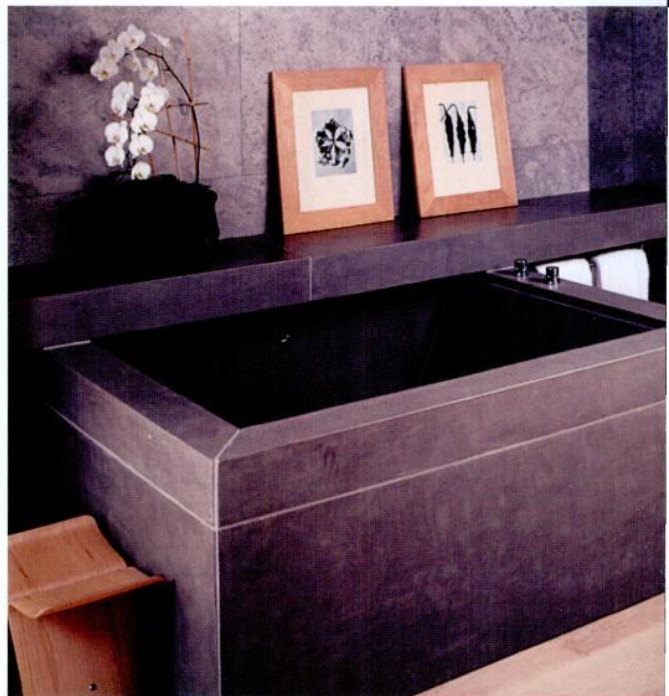
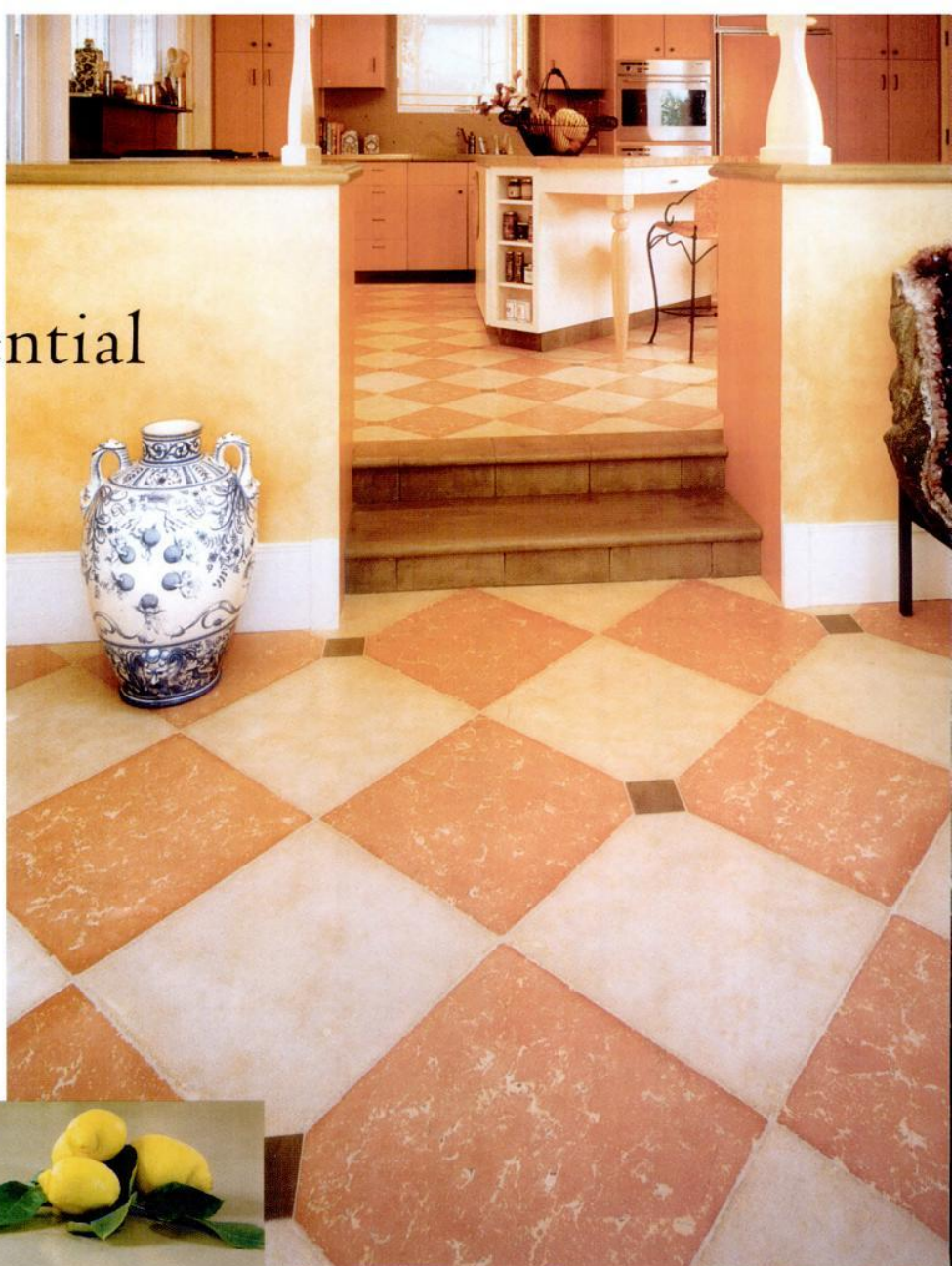
Concrete Potential

It's an ancient material with a pedestrian past. But concrete is increasingly used by designers who value its versatility and artistic qualities.

BY PATRICIA POORE

“**T**HE COUNTERTOPS are made from poured-in-place concrete”—increasingly, that’s a caption, even in a magazine about traditional interiors. It’s very evident that concrete is being used not only in stark, modern applications but also in old houses as a material of choice for countertops, fireplace surrounds, floors, and occasionally furniture.

“Concrete is made from a mixture of gritty aggregate, water, and cement (a fine powder of limestone and clay),” explains Helen Bowers in *Interior Materials & Surfaces* [Firefly Books, 2005]. “Structural poured concrete, as used in major construction work, uses coarse gravel—but very fine aggregate, such as sand, can be used for a smooth finish. Concrete can be cast on site. A form made of plywood, known as shuttering, is built in place. The concrete is poured into the form and left to cure before the shuttering is removed. The technique, commonly used for foundations . . . , can also be [used to create] countertops,” tubs, and built-ins.



TOP: A scored and acid-stained concrete floor with a diamond motif provides a lively, low-maintenance base for several rooms.

ABOVE: This kitchen counter has a trowel finish. **RIGHT:** A massive tub shows how concrete is perfect for integral, built-in elements.

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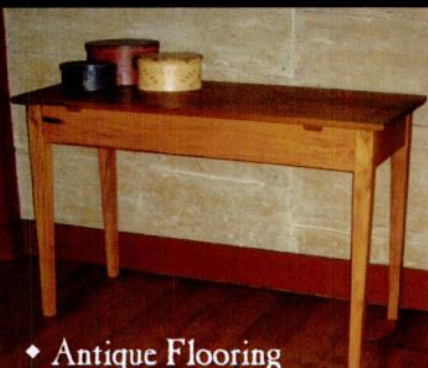
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Recent applications are far more artistic than mere formwork. Acid-staining, for example, transforms a concrete slab into a luxurious floor that resembles marble or glazed stone—

a process used experimentally by Frank Lloyd Wright and enjoying new popularity today. Acid-stain consists of a water-based solution of hydrochloric acid and metallic salt pig-

Workers pour and spread concrete over a floor prepped with rebar, inlays, tubing, and screed guides. This is a sophisticated, high-end interior pour in San Francisco.

ments. The acid etches the surface, which allows salts to penetrate, where they react with free calcium hydroxide in the concrete. Coloring is usually used along with saw cuts in the slab to suggest stone or tile units.

CONCRETE has taken off as an affordable, “green” building product. “Scored and stained concrete over radiant heat

Direct to the **SOURCES** If you want to know more before committing to concrete, get an instant education, complete with photo galleries, at these excellent websites: concreteexchange.com [includes a national directory of fabricators and artists]; concretenetwork.com; kemiko.com; fabcrete.com; buddyrhodes.com; sierraconcrete.com; sonomastone.com; stonesoupconcrete.com ■ The most accessible book on residential use of concrete is Taunton’s new *Concrete at Home* by well-known concrete designer Fu-Tung Cheng [taunton.com]



LEFT: An elegant floor is concrete stained and sealed with Kemiko products. **BELOW:** The “wave sink” by Stone Soup Concrete, ground and polished to expose aggregate and colored glass in the mix. **BELOW LEFT:** The “Biltmore” fireplace looks like Italian limestone [\$3000 from Sierra Designs].



is a complete package—contractors love it,” says Barbara Sargent, president of Kemiko Concrete Stain. (All Kemiko products meet low-VOC guidelines.) A concrete floor is often specified for asthma patients and in wheelchair-accessible homes. Sargent points out that a concrete floor provides a smooth base for anything the next owner might want to add: hardwood flooring, carpets. “Not that they ever do,” she laughs. In fact, “Customers who years ago put in a stained concrete floor because they couldn’t afford stone come back years later [when they’re moving] and tell me they were so pleased, this time they want a concrete floor for its own sake!

“It’s chic, very chic,” Sargent concludes. “The most popular color is Cola—just like old leather—but architects love Black.” ✦

ENHANCEMENTS

Concrete artists are taking off with the help of a growing armamentarium of specialty products. Hybrid sealers combine the advantages of penetrating and topical (hard-surface) sealers. Concrete dyes penetrate (rather than reacting chemically with the concrete) and are available in a wide palette. Sandblasting and stencils offer various effects. Resists keep certain areas of a pattern from absorbing stain or dye (or getting blasted). Inlays range from copper tubing and linoleum to seashells and stones. ■ Artists use these along with crushed pastels, air-brushing, and other flights of the imagination.

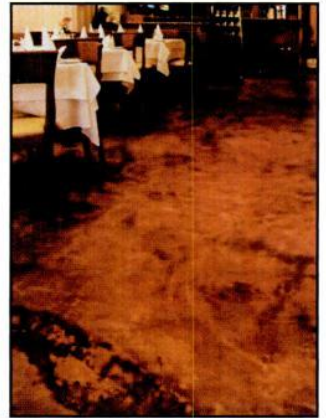
A compass rose on concrete deck of a portico, applied using stencils, a latex resist product, and acid-stain. [Gracewood Designs; RESOURCES P. 112]



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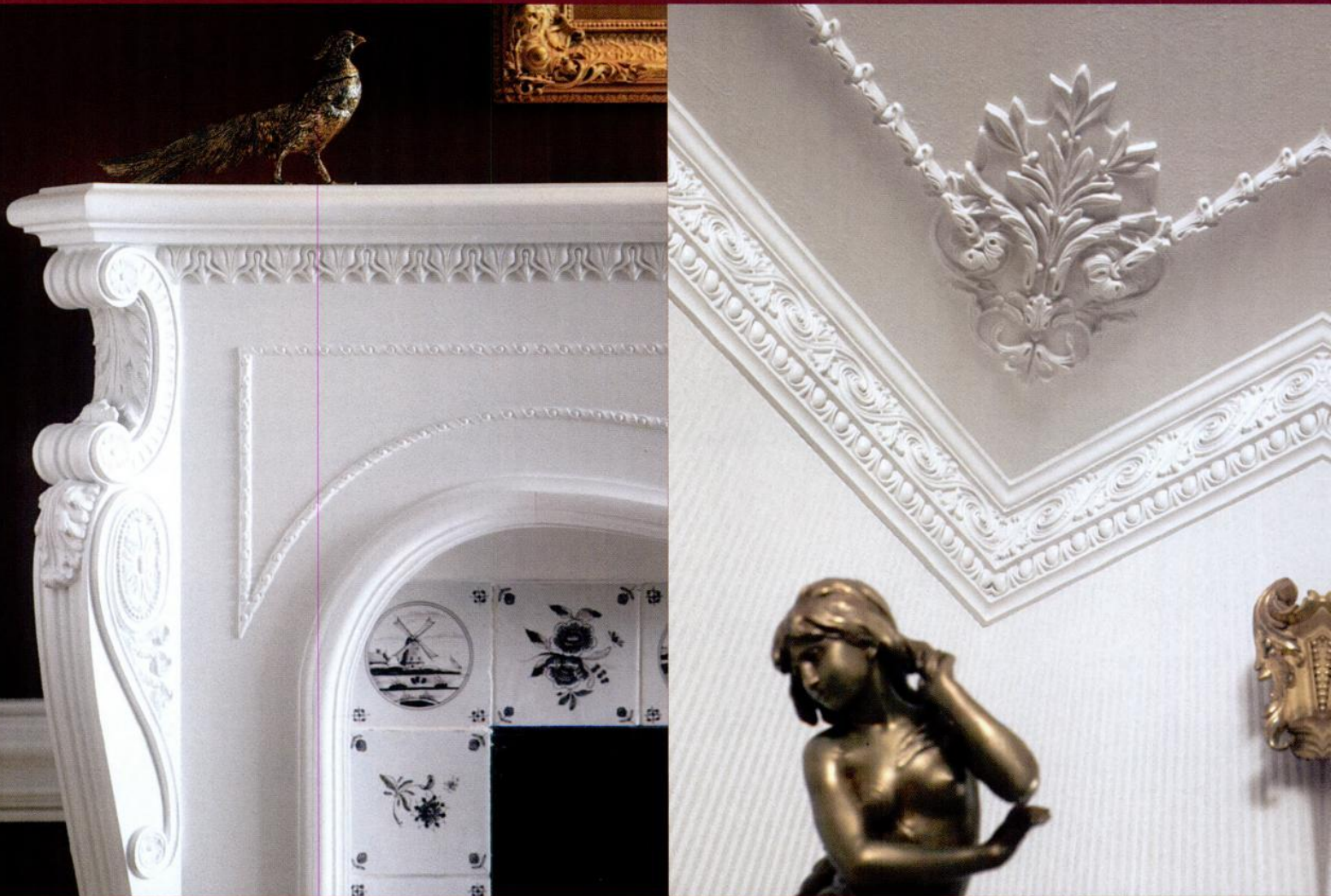
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OLD-HOUSE INTERIORS

MARCH 2006



A COLLECTOR IN MAINE

This New England collector has amassed over his lifetime a superb houseful of antiques ranging from the Jacobean to the Moderne. (page 58) ♣

ANNUALS RETURN

Colorful and versatile, annual plants have a place in gardens of every period. (page 80) ♣



CRAFT OF THE COLUMN

Whether supporting a porch roof or dividing two rooms, Arts and Crafts columns set the tone with practicality and a fun sense of style. (page 84) ♣



IN NEW ORLEANS, A CREOLE SURVIVOR

This double-shotgun house in the French Quarter of New Orleans embodies the city's unique architectural character. (page 74) ♣

WEST INDIES STYLE

An exotic blend of European and Island cultures, the Caribbean colonial interior and its furniture are in tune with casual ease, whether you live in the tropics or in a snowy climate. (pages 64 and 71)





A COLLECTOR *in the state of Maine*

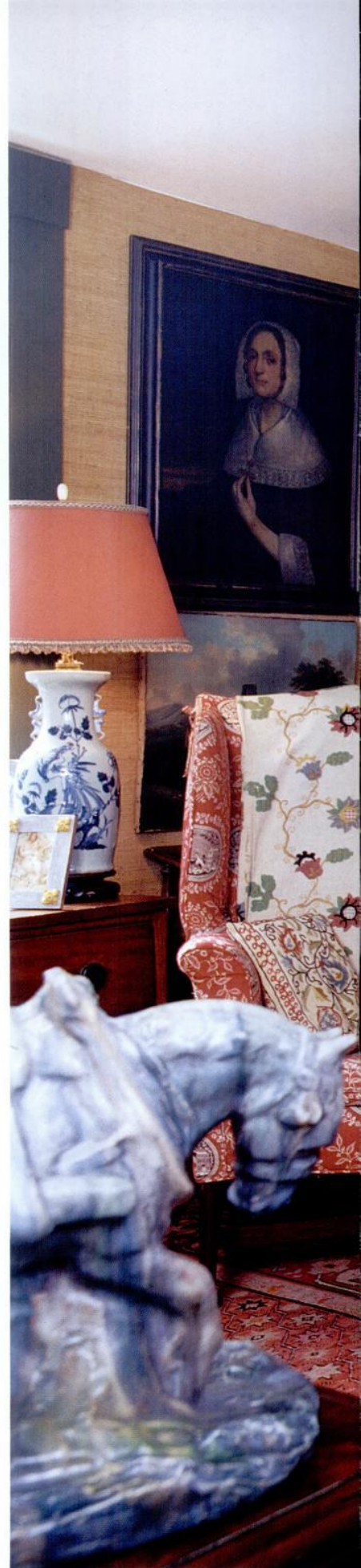
THIS IS A BIG, lived-in house. Its rooms are pretty, they're comfortable—and they're filled with useful, interesting, and beautiful objects. Great collectors often start young. In the 40 years since this Maine gentleman bought, as a child, his first piece, he has amassed a superb houseful of furniture, paintings, rugs, sculpture, ceramics, books, lighting, glass, textiles, and ephemera. The collection fills the square, New England rooms of his 1825 house in western Maine. There is a theme, more or less: most pieces were made in New England or England, and almost everything dates to the 400-

year span between the Jacobean and Modern periods. Beyond that, it is impossible to categorize a collection that covers so many branches of the fine, folk, and decorative arts.

"A house is a living thing," the homeowner says. "These furnishings are like evidence of those who've lived here through the years; it's as if everyone's best pieces stayed on after they were gone."

"Mine is more interesting than a period interior, which can teach only one thing. And the house, built by master builder Benjamin Kimball, itself shows a mixture of styles."

ABOVE: The 1825 farmhouse has Federal and Greek Revival elements.
RIGHT: Its walls covered with grass cloth, the library is centered on a Max Kuehne landscape that hangs over an oak mantel from France. A della Robbia plaque crowns the arched firebox that dates to 1902.





“As a little kid on vacation with my family,” says this homeowner, “I bought a Chinese export porcelain bowl for \$1.50. All I had was five dollars, so that was a huge investment. But I fell in love and I had to have it.”

BY REGINA COLE | PHOTOGRAPHS BY SANDY AGRAFIOTIS



The parlor is furnished with a Salem (Mass.) settee and a Gothic Revival bookcase; a Victorian Wardian case for houseplants sits on the table. **BELOW:** The Federal dining room boasts a Philadelphia Chippendale low chest and Venetian glass. **RIGHT:** An early Roseville pattern called Rozanne Egypto is a lamp base in the library.

“Period interiors can teach, but they are impractical for my means,” says the homeowner. “These furnishings represent continuity, how the rooms might look if they’d evolved with succeeding inhabitants.”



Indeed, the two-storey dwelling with end chimneys and a back ell overlooking a rural two-lane road is in the 18th-century Georgian tradition. But the center entry is crowned with a Federal fan, and the Greek Revival side porches have Doric columns. An original fireplace in the dining room has Federal styling; fireplaces in the living room, parlor, and bedrooms are Greek Revival. Original interior architectural elements are attributed to Deacon Potter, a local cabinetmaker. Some of his furniture survives, including several small pieces in this house. The carved oak library fireplace, a massive French import, was added in 1902.

Our gentleman came to the





The parlor sofa—a \$40 find in a second-hand shop—was reupholstered in red plush. It joins an English walnut Queen Anne card table, a Chippendale chair, and gold brocade drapery by Ernest LoNano, the anti-Modernist mid-century fabric designer who did textiles for Colonial Williamsburg.

A view on COLLECTING ONLINE

"I buy a lot of things through online auction sites," says this collector. "You can find wonderful things and sometimes even snag a bargain. I've had good luck . . . but I'm what you'd call a pain in the butt. Be careful and follow some common-sense guidelines."

- **See and touch** as much of what interests you as possible—before you go online. Educate yourself

"in person" so that you'll know what you're looking at when there's a picture on your screen.

- **Ask a lot of questions.**

The more you know about the subject, the more questions will occur to you. Be wary of sellers who won't answer questions.

- Sometimes you can't return objects, so make sure you **read the fine print** (carefully!) before you bid on

anything. To refund your purchase price, some online antiques dealers require that you produce written statements testifying that the piece is not as advertised from three experts within 10 days.

- If a third-party shipper is involved, as for furniture, ask whether the company has insurance in case of breakage in transit. (If they don't, find another shipper.)

***Get clear photographs** of items before they're shipped. Photos should show such vulnerable areas as furniture feet and legs, delicate carving, inlay, and projections.*

- **Before you bid, be sure** it's a piece you'll enjoy. Although the occasional bargain yields a quick profit, don't count on your antiques to provide you with an ever-increasing investment.

The master bedroom is the chamber over the dining room. Eclectic, colorful furnishings include a New Hampshire Sheraton bed with twisted-rope turned posts, a Chippendale low chest, William Morris wallpaper, Czech glass, New England hooked rugs, and an impressive collection of carved Maine eider decoys made on Mount Desert Island, Maine.



house in 1998, after years of loving it from afar: “Finally it came to the market at a time when I could buy it.” Heirs of the original owners lived here until 1964, which accounts for the house’s largely unchanged condition. The next owners were academics for whom this was a second home, and they, too, honored its classic Maine qualities. Now the house embraces a personal collection that is more than anything else about good design.

“Good design has never been confined to one period or place,” this collector avows. “I have things from the Renaissance, Egyptian pottery, Italian blown glass from the mid-20th century, beautiful Arts and Crafts pottery, and marvelous furniture in my den that was designed by T. H. Robsjohn–Gibbings. If its ‘line’ is good, a piece will fit next to something from another time and place. It will also look great in a well-pro-

portioned room of any era.”

His omnivorous approach to collecting has, nevertheless, limits and a guiding philosophy, leavened with his instinctive response to beauty, a regard for the past—and a sentimental streak that goes deep. “I save orphans, things going to the wrong place, things in danger of destruction. I love things that are beautiful and I want to save them. I try to find the very best of what I can afford.” ✦

“EVERYONE SHOULD GO to a Ron Bourgeault auction once, just for the experience!” says the collector whose house is shown. [RON BOURGEAULT, Northeast Auctions, Portsmouth, N.H.: (603) 433-8400, northeastauctions.com] His other recommendations, all on eBay: JOHN UNDERWOOD (“he deals in paintings, and is beyond reproach.”); OUTSIDE 1 (specialists in estate auctions, Washington, D.C.); BOBBY 39 (estate auctions in Maine); SUE’S LOFT AND WILLIAM WOOLST (both sell antiques out of Newport, R.I.).



“I’m refining my collection,” says the owner. “I’ll trade two or three of my pieces to buy one really good piece. My favorites [to trade up] are furniture and paintings.” His collection runs from Renaissance pieces to Arts and Crafts pottery.



LEFT: In the parlor, an obelisk-shaped commode from Boston with delightful gilded feet holds an American Federal bust, subject unknown. **TOP LEFT:** Climbing the stairs, one faces a reproduction Portsmouth bonnet-top chest; the original is in Portsmouth’s Warner House Museum. **TOP RIGHT:** A carved, 18th-century English figurehead and a sash-draped cigar-store Indian keep company in the sitting room.



L'HABITATION CLÉMENT

A treasure in the Caribbean

Surrounded by a mango grove on Martinique, a rare museum house gives visitors a glimpse of the life and furnishings of the French colonial West Indies.

THE FRENCH colonist, wrote Anthony Trollope in 1860, “loves France, or at any rate loves Paris; but his object is to carry his Paris with him; to make a Paris for himself, whether it be in a sugar island among the Antilles, or in a trading town upon the Levant. . . . He does his best to make his new house comfortable. The spot on which he fixes is his home, and he so calls it, and so regards it.”

Nowhere is Trollope’s observation, quoted in the forthcoming *French Island Elegance* by Michael Connors, more evident than at Habitation Clément, a French colonial house on the island of Martinique. Begun in the 18th century and expanded in the 19th, Clément plantation, or *habitation*, as it is called in French, began as a sugar plantation and was once owned by a cousin of the Empress Josephine. The property is named after

BY GLADYS MONTGOMERY | PHOTOGRAPHS BY BRUCE BUCK



Grave par

Paris. Pelissier éditeur Rue des Noyers 37.



Plantation houses usually contained an office with a "compting house" desk like this French West Indian mahogany one. The bold fretwork bordering the top of interior walls promoted air flow and is a stylish—and inexpensive—decorative detail.



TOP: A British West Indian dining room includes a banquet table and chairs in the Empire style. **ABOVE:** Decoration on the French colonial sideboard depicts the swan, associated with Louis XV's mistress, Madame du Barry. **RIGHT:** This Martinician mahogany récamier is not upholstered but hand-caned, a concession to the tropical climate. These couches were often made in pairs, left and right.



Colonial Barbadian mahogany caned rockers flank a simple Empire-style *console martiniquaise*. **BELOW:** French copper vessels hang above a French West Indian game table of the late-19th century. **OPPOSITE:** (top) A colonial French *petit armoire* and a *corsaire* bed, called “French cannonball beds” on other Caribbean islands, furnish a bedroom. (bottom) A typical mahogany Empire desk sits under the eaves.

Dr. Homère Clément, one of Martinique’s first colored physicians, who operated a renowned rum distillery there. In 1986, the Bernard Hayot Group acquired the century-old rum distillery and house, which the company restored as a public museum—the first such initiative on Martinique. The house and its outbuildings are now listed as historic monuments by the French Ministry of Culture.

The French established their Martinique colony in 1635, sending experienced planters, noblemen, and skilled craftsmen. One of its first major

products was tobacco, used to supply the snuffboxes of wealthy Europeans. But it was sugar that made planters and merchants rich beyond their dreams. The French refined their sugar in clay pots until it was white—giving their “sweet gold” a particular cachet—and its use in tea, chocolate, and coffee (which became wildly popular under the influence of Louis XV and his mistress Madame du Barry) drove sales through the roof. By the mid-1700s, profits from sugar, rum, and molasses led to the coining of the phrase “rich as a West Indian.” It was





A LIFESTYLE revealed

"The great houses built by the French in the West Indies represent a particular island lifestyle: one of open-air daylight activities on spacious verandas, which opened onto gardens. The hot, humid tropical conditions and the over-abundant supply of indigenous hardwoods induced the island colonists to build chiefly with wood . . . Although well suited to the tropical climate, with shaded balconies and louvered shutters, the houses themselves were, above all, working houses. . . . Sometimes an open gallery, which could be reached from the main floor, surrounded two, three, or all four sides of the house, but rarely only one side. The wide galleries . . . protected the walls from the sun's rays, keeping them cool, and they also served as social centers for entertaining and family gatherings."

—MICHAEL CONNORS IN *FRENCH ISLAND ELEGANCE*



TOP: This typical Martinique bedstead displays bold carvings by an African West Indian craftsman: posts with twist-turning above a reeded vase form, and a headboard with stylized island flora, a favorite motif. **ABOVE:** A mid-19th-century French West Indian mahogany console table with the graceful curves of the Rococo style.

“It is not easy to describe the charm of a Creole interior . . .

The cool shadowy court, . . . the lawn, with its ancestral trees . . . you feel immediately at home.” —**LAFCADIO HEARN, 1890**

an economy built on slavery—abolished during the French Revolution, but reinstated in 1802 by Napoleon, whose wife, Empress Josephine, was from Martinique. Abolition did not occur until 1849, except in Haiti where rebellions in the late 1700s resulted in that colony’s independence.

Habitation Clément showcases French island pieces alongside furniture from other islands. Its furnishings represent the most significant French colonial styles: the Louis Quinze (XV), whose Rococo S-curves—including the swan motif associated with Mme. du Barry—persisted from the first part of the 1700s until the 1850s, and the Empire style, which coincided with

the islands’ greatest era of prosperity, from 1775 through 1825, and whose simple geometric, classic forms and mix of Greek, Roman, and Egyptian motifs was the most influential and enduring style. The museum’s collection includes *armoires*, a staple in French homes since the 13th century; *fauteuil récamiers* or *méridiennes*—“Grecian couches” with an arm at one end, caned rather than upholstered; and rectangular side tables, called *consoles martiniquaises*, a form specific to the French islands. Most tellingly, Habitation Clément’s furnishings are distinguished by bold decorative embellishments they received at the hands of their African West Indian makers. ✦

WEST INDIES STYLE

ERHAPS IT'S THE NOTION of total relaxation born of cerulean sky, turquoise sea, and talcum sand... of coming in from a palm-rimmed beach and settling into a caned rocker with a tall iced tea. Whatever image Caribbean colonial furniture evokes, West Indies style seems totally in tune with casual ease, whether you live in the tropics or in snowy climes. ■ Strung across the Caribbean, the West Indies first came to European attention in 1492 when Christopher Columbus reached Cuba. This launched an age of colonization by Spanish, English, Dutch, French, and Danish planters, traders, and merchants, whose countries vied for power in the region. In the 18th and 19th centuries, West Indies sugar plantations— with by-products molasses and rum— yielded untold riches. From Spanish Cuba to British Barbados, Danish St. Croix, and French Guadeloupe, “sweet gold” created a moneyed class of planters and merchants who displayed their status and taste in fine houses and furnishings. ■ European furniture was imported to all the colonies, explains West Indies furniture expert Michael Connors in *Caribbean Elegance* and his other books, but the tropical climate and



insects soon destroyed the softwoods from which it was made. Using English and European stylebooks and imported pieces as prototypes, island cabinetmakers began to reproduce—and interpret—furniture fashions. Because West Indies mahogany (*Swietenia mahogani*), the 18th century's most prized furniture wood, was so plentiful, island cabinetmakers used it as both a primary (visible) and secondary (structural, unseen) wood: this is a defining feature of West Indian antique furniture. Other tropical hardwoods were used also, especially for varied color and grain patterning. ■ Stylistic preferences varied from island to island. The Spanish favored the heavy carving and curved lines of the Baroque and Rococo,

the French preferred a delicate, refined interpretation of the Rococo (Louis XV), and Danes and the English leaned toward the Neoclassical style. Throughout the West Indies, the classical Empire style was the most influential and enduring. Its

by Gladys Montgomery

advent at the turn of the 19th century coincided with the West Indies' high-water mark of prosperity, and its grandeur of form embodied the aspirations of the

“[With] *courbaril* . . . fine-grained . . . timber; the *balata* . . . heavier, denser and darker; the *acajou* [mahogany] producing a rich red wood with a strong scent of cedar; . . . [West Indian] colored cabinet-makers still produce work which would probably astonish New York or London manufacturers.” —LAFCADIO HEARN, 1890

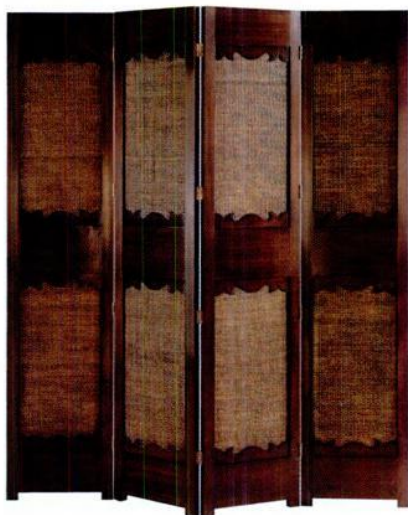


island furniture now



1. **'MONTEGO CHAIR'** from potterybarn.com *A caned easy chair in Empire style, similar to a planter's chair but without the extending arms.* ■ 2. **'WEST INDIES HUNTBOARD'** #20-308-1 from the Milling Road Collection of Baker Furniture, kohlerinteriors.com/baker. *A table reminiscent of a console martiniquaise (the latter had a bottom shelf/stretchers).* ■ 3. **'CHART TABLE'** from the National Geographic Collection at Lane, lanefurniture.com *In Empire style.* ■ 4. **'WEST INDIES CENTER TABLE'** #20-554-1 from the Milling Road Collection at Baker, kohlerinteriors.com/baker *Empire-style pedestal table.* ■ 5. **'ROSETTE CHEST'** from the National Geographic collection at Lane, lanefurniture.com *A West Indies-inspired neoclassical piece with carved pillar detail, often seen on period island armoires.* ■ 6. **'NEW ORLEANS'**





CREOLE FRENCH QUARTER BUFFET from grange.fr/collections *Painted kitchen cupboard with tropical paint colors.* ■ **7. 'WEST INDIES SOFA'** #1728-33 from the Traveler's Retreat line of Tommy Bahama Home at Lexington Furniture, lexington.com *Couch combining the caning of the period and region with comfortable upholstery.* ■

8. 'BARBADOS SCREEN' #20-903-1 from the Milling Road Collection at Baker, kohlerinteriors.com/baker *The curvilinear Rococo detailing around panels mimics that on French island armoires.* ■ **9. 'DUTCH COLONY CHAIR'** from Bauer International, shown at carolinarustica.com *This mahogany, rattan-seat Empire-style chair has the sort of carving found on period pieces made by African West Indian craftsmen.*

MORE RESOURCES ON P. 112

8
9



wealthy island plantocracy. Most reproduction West Indies furniture today is in the Empire style.

Though a few skilled West Indies colonial cabinetmakers were European immigrants, Connors says, the majority were Africans (and, later, island-born African West Indians and freemen) who were among the many tens of thousands of people brought to the islands as slaves. African West Indian craftsmen imbued European styles with their own cultural sensibility, creating superb pieces with emphatic, earthy carving, rope-twist turnings, pineapples and island flora, and zoomorphic motifs that were entirely new and distinctive.

The island lifestyle demanded particular furniture forms. These included small “cupping tables,” easily carried to the verandah. Caned seating became *de rigueur*, since the tropical climate was as unkind to uphol-

stery as it was to softwoods. After 1800, the rocking chair, which allowed one to generate one's own breeze, came into vogue; the “planter's easy chair,” featuring extendable arms, was a boon to men who had to elevate their heat-swollen legs in order to remove their riding boots. A related easy chair, with a curved back made of leather but without extending arms, was the Spanish *campeche*, exported from its namesake Mexican port to the West Indies and New Orleans. Large and small armoires were used in bedrooms and parlors to store linens. And, on tropical bedsteads carvers expressed their virtuosity. ✦

RECOMMENDED READING *includes Caribbean Elegance, Cuban Elegance, and French Island Elegance. All authored by Michael Connors, with photographs by Bruce Buck, and published by Harry N. Abrams.*

The story of the ARMOIRE

Throughout the West Indies, the armoire (a.k.a. wardrobe, press or, in Dutch usage, *kas*) was used in bedrooms and parlors to store linens, because its airy interior discouraged mold, mildew, and insects better than chests-of-drawers. The armoire originated in 13th-century France and by the 18th century was common in prosperous European homes. By 1800, armoires were being made in the West Indies. ■ Armoires varied in style from popular Empire forms and heavily

embellished Rococo pieces in Cuba, to Neoclassical *kas* with elegantly carved pillars in Dutch St. Croix, and to Louis XV examples—with curvilinear door stiles framing panels of contrasting woods, scalloped skirts, and dainty cabriole legs—on Martinique. ■ The form also found its way to the Mississippi Valley. According to Jack Holden, one of a team of scholars working on a book about Louisiana furniture, the Louisiana-made armoire, usually of walnut or cypress, “is an attenuated French form with American elements, particularly inlay decora-



A petite armoire with French island Louis XV details.

tion. The Creole style is an indigenous product of the province, a blending of cultures that produced a style unlike anything elsewhere in the world.”



LEFT: This 1887 double-shotgun house retains its Italianate brackets, louvered jalousies, and minimalist front stoops. **OPPOSITE:** In the living room, early-19th-century furnishings and French doors, which open to a tropical patio, create a timeless vignette of life in this historic city.

In New Orleans, a CREOLE SURVIVOR

At what one resident called “the respectable end of Bourbon Street,” an antiques dealer’s Victorian double-shotgun house epitomizes the city’s unique architectural character.

BY GLADYS MONTGOMERY | PHOTOGRAPHS BY STEVE GROSS & SUSAN DALEY

IN 1718, French Canadian naval officer Jean Baptiste Bienville situated New Orleans on a crescent of the Mississippi River, where silt deposits over the centuries had created a natural elevation. Antiques dealer Peter Patout is in a position to appreciate Bienville’s decision. Patout’s double-shotgun style home, built in 1887 in New Orleans’ venerable Le Vieux Carré, or French Quarter, survived Hurricane Katrina’s devastation with

the mere loss of a few roof tiles. Vernacular houses like Patout’s are a defining feature of New Orleans’ streetscapes. In the French Quarter, a National Historic Landmark district, their floor-to-ceiling louvered door and window shutters—called *jalousies*—open directly to the street, blurring the boundary between interior and exterior.

“This house retains so much of its original fabric and quality of crafts-





In the 17-foot-square living room, two early-19th-century *campeche* or *boutaque* chairs flank the fireplace. Their “melon crests” are an architectural form transposed to furniture. Prints of Paris hang above a Baltimore server (at left) and a New York pier table; a desk from New Orleans’ Ursuline convent is visible through the doorway.

manship,” Patout says. “A 1940s renovation was done in a very sensitive way.” When he bought it in 1996, Patout hand-stripped yellow pine

flooring and applied a wax finish. Over interior doorways, he replaced plywood with period transoms. These restorations enhanced the Victorian’s original neoclassical cypress mantels, 1940s kitchen and bath fixtures, and early-19th-century furnishings.

The vernacular shotgun style was, according to folklorist John Vlach, brought by West African slaves to the sugar plantations of Haiti (then called

Saint-Domingue), adapted with new building materials and stylistic refinements and, in the early 19th century, came to New Orleans with free Haitian blacks. Just one room wide, the shotgun is ideal for narrow city lots. It got its name from its room configuration—one directly behind another—and the notion that a bullet fired from the gable end at the front would have a straight trajectory to the rear.



Preservation today in **NEW ORLEANS**

NEW ORLEANS has twenty historic districts and more buildings on the National Register of Historic Places than any other city in the country—about 37,000. During and after Hurricane Katrina, according to Patricia Gay, director of the New Orleans Preservation Resource Center: “as many as 8,000 of these buildings were flooded or had wind damage. The priority is to save that which exists and to encourage homeowners to come back.” The question is—will they come back and rebuild houses like the ones they left? ■ “It’s one thing to lose a building in a hurricane, and another to lose it [by] choice,” says Ray Gindroz, of the Pittsburgh firm Urban Design Associates. That firm, along with the Institute for Classical Architecture, the national Habitat for Humanity, and Gulf Coast groups, is developing architectural pattern books for homeowners and small builders, as well as encouraging such suppliers as Home Depot to carry period building details. (It’s an approach that was successful in Disney’s Celebration community in Florida.) ■ An issue now subject to government standards in New Orleans is a building’s elevation off the ground. The Center, working with the National Trust,

offers technical assistance, while the New Orleans Habitat for Humanity office uses a plan featuring an elevated double-shotgun façade with a porch. The Center’s Maryann Miller says, “Of the people contacting us, about half are in historic districts, and about half are not, but want to rebuild historically.” Since they have to remove damage anyway, some people are correcting past decisions like aluminum siding. ■ The reason might be found in *The Gulf Coast Pattern Book* developed by Urban Design Associates for the Mississippi Renewal Forum: “. . . it is the porches, the ornament on a column, the grandeur of tall narrow windows, and the gracefulness of a cornice that tell us where we are—and who we are. . . . it is essential to find efficient and cost-effective means [to provide] housing. . . . However, there is a danger that essential qualities will be lost. Mass production, standardized plans, modular units, and the need for speed could result in generic buildings that seem the same as anywhere else.” ✦ —G.M.

TOP: Flooding during and after Hurricane Katrina devastated shotguns and Creole cottages, many working-class and lower-income homes, in historic districts: (left to right) Mid-City; the Faubourg Treme, one of the country’s oldest African-American neighborhoods; and the Ninth Ward, where water reached rooflines.



ABOVE: The shotgun house is one room wide and four rooms deep. Over-door transoms enhance the flow of light and air. **RIGHT:** French West Indies-influenced jalousies open directly on the street. **BELOW:** Mat flooring reproduces a period treatment in the front bedroom, furnished with an East Coast armoire and a mahogany chair possibly made in the British West Indies.



“It’s really not possible to do that,” says Patout. “The doorways in shotgun houses don’t line up that way, but the name persists.”

Patout’s double-shotgun comprises two apartments side by side—he lives in one and uses the other to exhibit his sales inventory of antique furnishings: a Choctaw Indian basket; an 1820s desk from New Orleans’ Ursuline Convent, the oldest building in the Mississippi Valley; a Mississippi plantation bedstead carved of West Indies mahogany; a Louisiana cypress washstand; and a pair of early-



ABOVE: An heirloom ca. 1900 brass bed is hung with mosquito netting from St. Lucia, used historically to protect against dangerous insect-borne diseases.

LEFT: The color scheme incorporates pale yellow, Cuban blue, and traditional Louisiana *gros rouge*.

BELOW: The 1940s bath fixtures and a breeze-welcoming window reflect the relaxed character of the house.

19th-century *campeche* chairs (named after a Mexican port and called *boutaque* in Louisiana). These recall four decades of Spanish rule that ended with the Louisiana Purchase in 1803. According to Cybèle Trione Gontar, a scholar at New York's Metropolitan Museum, Thomas Jefferson, who, as President, had overseen the Purchase, received a *campeche* chair from a friend in New Orleans in 1819.

"Age, its infirmities, and frequent illnesses," Jefferson wrote, "have rendered indulgence in that easy kind of chair truly acceptable." ✦



Colorful and versatile, annual plants have a place in gardens of every period, not just in gaudy Victorian bedding displays.

BY TOVAH MARTIN | PHOTOGRAPHS BY RICHARD BROWN

annuals return

DON'T CRINGE! If visions of annuals bring to mind begonias and geraniums corralling a specimen canna, you need a reality check—because annuals were around long before the Victorians began to see (bedding) circles. Annuals were not always associated with enforced geometry or cramped islands in the lawn.

The earliest annuals to slip into cultivation were European wildflowers. Take cornflowers. Once the bane of farmers (called “hurtsickles” for the damage the stems did to field blades), cornflowers (a.k.a. bachelor’s buttons) were nevertheless adopted into gardens in several colors. Familiar in the field, but also subjected to selection to increase their color range and to perfect double versions, wildflowers such as corn-

flowers and poppies were coveted. Add annuals that were naturalized early on such as larkspur, and self-sowers that were perpetuated such as impatiens, stock, four-o’clocks, love-in-a-mist, and love-lies-bleeding. Toss in introduced favorites such as calendulas that didn’t necessarily self-sow but added a spark, and you have a fairly good idea of what was grown in early European gardens.

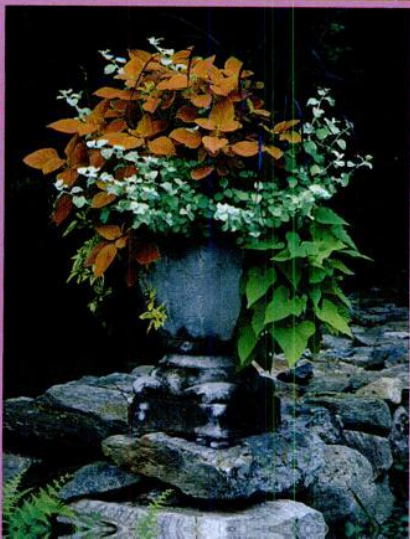
How did that translate over here? May Brawley Hill, author of *Grandmother’s Garden: The Old-Fashioned American Garden 1865–1915*, explained to me that the symmetrical, tidy little foursquare garden is actually a Colonial Revival affair rather than the sort of design that settlers from Europe would have put in. Formality was more likely to be found

on the properties of the wealthy. Dooryard gardens with a few favorite flowers and probably some vegetables were more the rule. Annuals tended to be of the self-sown sort—larkspur, forget-me-nots, and alyssum; and later, nicotiana and verbena. “They always come back,” May explains, “not necessarily where you want them—but they return.” Favorites from gardens in the old country—calendulas and celosias—were used, even if they didn’t self sow.

Familiar names, to be sure. Who can’t bring up an image of impatiens? Still, the look was totally different from the fat, blossom-smothered annuals featured in modern catalogs. For example, impatiens were lanky. Similarly, the marigolds grown in the 18th century were long-stemmed—



OPP: Here, pretty cosmos grows beside edible kale. TOP RIGHT: Cleome was introduced as recently as 1817. BELOW: Considered too insolent for formal gardens, sunflowers are native to the southern states. In this rural garden, they stand beside cleomes and painted daisies. BOTTOM: (center) When coleus arrived in 1825, the plant was a godsend for gardeners seeking focal-point container plants. (Arrangement by Lark Levine.) (right) At Barrett House in New Ipswich, N.H., the garden reflects the composition and mood of an authentic colonial landscape with annuals grown beside perennials.





Annuals CONTAINED

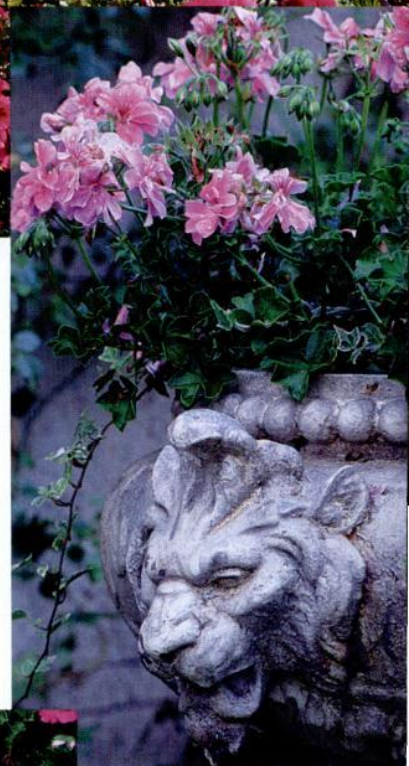
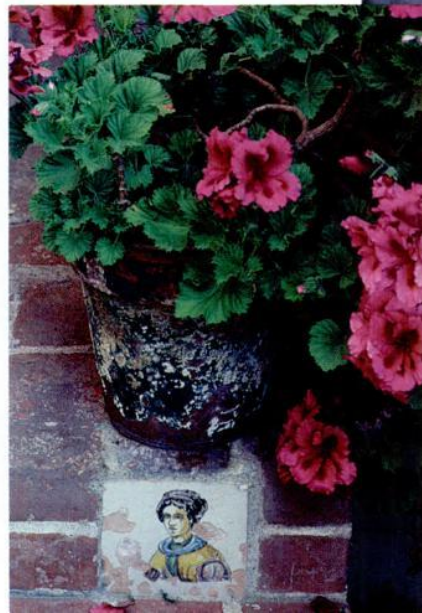
Annuals are linked to containers. Not that annuals are the only way for a pot to go: perennials, too, have a role. But because, like annuals, the pots themselves are often not frost-proof, and because annuals are quick to mature and last through the outdoor season, they are favored for close-by patio containers and window boxes. It was in the Victorian era (and ever since) that contained plants became wildly popular, partly because heating systems were perfected so that the average gardener could cultivate non-hardy plants indoors. Potted houseplants were given a

summer sojourn outside. Annuals, and especially succulents, were used as focal points in the garden, potted in urns or elaborate pots, and afforded top billing in the design.

Meanwhile, window boxes came into vogue, probably originating in cities, where they were the sole outlet for would-be gardeners. At the same time, the trend toward weaving together several players in one pot was no longer daring, but assumed . . . pelargoniums (zonal geraniums), lobelia, and ivy being the stereotypical trio that

decorated post offices and shops on Main Streets throughout the land.

Eventually, annuals took over as the preferred plant stock for window boxes and containers. Nowadays, mixed containers reign, wherein annuals weave together in a free-for-all.



TOP: Native to the Cape of Good Hope, pelargoniums were instant favorites when they arrived in America in 1760. By the 1800s, they had rounder, showier flowers in many shades, as in this display at Lotusland in Santa Barbara, Calif.

LEFT: All the rage with Victorians, pelargoniums are "geraniums" to most folks.

Woodstock, Vermont: between 1880 and 1890 hybridization brightened up zinnias from their original "dull, dingy" colors.

OPPOSITE: (center) Descended from the *Pelargonium peltatum* introduced in 1701, constant-blooming, ivy-leaved geraniums were made for the container life.



Filling in lulls in perennial bloom and extending the flowering season, flamboyant and flower-dense annuals such as nicotiana, castor beans, and *Verbena bonariensis* give breadth, color, and a longer season to the garden.

in fact, height was a boasting point, the better to cut flowers for bouquets. Such jolly green giants as kiss-me-over-the-garden-gate (*Persicaria orientalis*) were valued specifically because their blossoms dangled in your face. Compact plants came later, when lawnmowers could clip the surrounding grass to lower the level, overall.

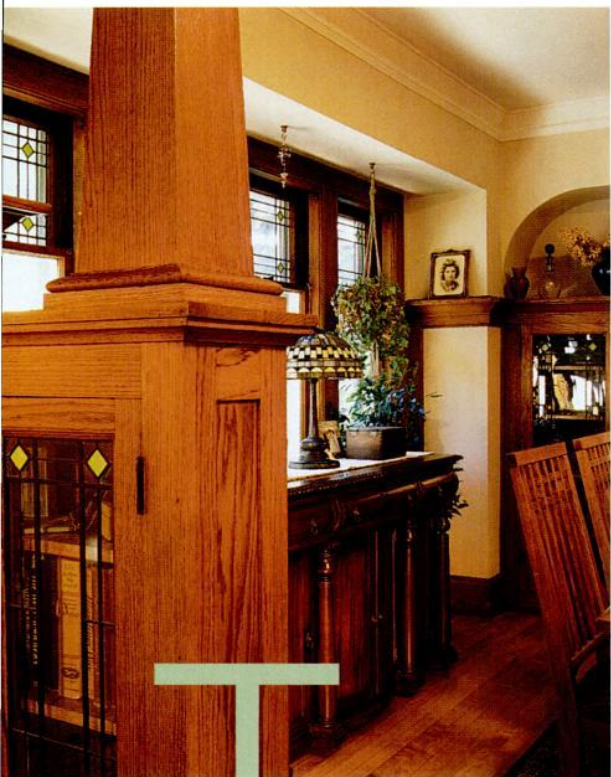
Understandably, Victorians displayed with gusto denizens from far-off places. Unfortunately, they were exhibited in their own little garish islands in the garden. Related to the *parterre* designs of European royalty, such "carpet bedding" could be done with flamboyance (but in less space).

The look was sufficiently unnatural to provoke Gertrude Jekyll to mount a rebellion, turning back to cottage and wildflower gardens, railing against magenta pelargoniums simply because they were primary players in a trend that had blighted her countryside.

Meanwhile, strange new plants were imported from frost-free climates. Cleomes came from the West Indies in 1817 and coleus arrived from Java in 1825. Cosmos were introduced to Britain from Mexico in 1799 (fifty years later, their flowers still crowned six-foot giants that didn't blossom until the last hurrah of summer). Zinnias achieved star status after the first

double appeared in France in 1856, hitting America by 1861. Morning glories were used primarily as foliage plants in colder regions of the country until 1931, when 'Heavenly Blue' was introduced by a Colorado farmer.

The Arts and Crafts Movement was another reaction against stuffiness. Not only were stylized versions of poppies and nasturtiums used as motifs in wallpaper and whatnot, but they also were planted less formally in the garden. Gradually, there was a trend to dress down annuals, even as they were appreciated for their prolonged performance. Eventually, that longevity became their role. ✦



TALL, ROUND, and elegantly proportioned, classical columns convey more than a little of the imposing presence of the ancient world. In Athens, goddesslike caryatids supported part of the Acropolis; in Rome, colossal, fluted centurions guarded the entry portico to the Pantheon, permitting only the worthy to enter.

Fast forward to the early-20th century, where the column has become a solid citizen, part of the middle-class vernacular. Whether it's a square, tapered pillar supporting a porch roof or a pair of columns dividing two rooms as part of a colonnade, the Arts



CRAFT OF THE column

BY MARY ELLEN POLSON



IN AN ARTS AND CRAFTS SETTING, COLUMNS SET THE TONE WITH PRACTICALITY AND A FUN SENSE OF STYLE.

and Crafts column is neither forbidding nor mysterious. These wooden supports-cum-built-ins are full of tricks that play to the crowd.

To begin with, an Arts and Crafts column looks different from a classical column. The quintessential Arts and Crafts column—or *pillar*—is square rather than round, and broad at the base and tapering toward the top. Variations run the gamut from short and squat to tall and slender. Capitals and bases tend to be fairly simple, with the elaboration coming from creative uses of the base, which might be as simple as a low platform or as elaborate as a shoulder-height cabinet with fitted glass doors.

Few columns span all the space between floor and ceiling. Instead, they rest on pedestal walls that range from knee to chest or even head high in a configuration called a *colonnade*. Colonnades usually appear in pairs, so that the column and pedestal wall on one side of the room mirrors the other. The two sides are often joined by a beam or an arch at the top; details might include through-tenon bracing.

LEFT: Capped half-columns shape and define casework in this neo-Arts and Crafts interior. Like gateposts, they also frame the passageway between the kitchen and dining areas. **OPPOSITE:** A tapered pillar above a bookcase forms a colonnade that's open at the top, comfortably solid below.

C

OLONNADES ARE NATURAL PLACES FOR BUILT-INS, FROM AN OPEN SHELF OR TWO TO FULL-FLEDGED CHINA CUPBOARDS.



Colonnades are superior room dividers. Bisecting a long, narrow room, a colonnade can create two cozy spaces, each with a different purpose, or create a doorway from one room to another without closing off either space. A minimalist colonnade made of full-length columns or columns on low knee walls can define a gathering area, like a dining room, without making the space feel crowded. A row of columns makes an elegant dividing line between a living room and a hallway—again, without sacrificing the sense of open space.

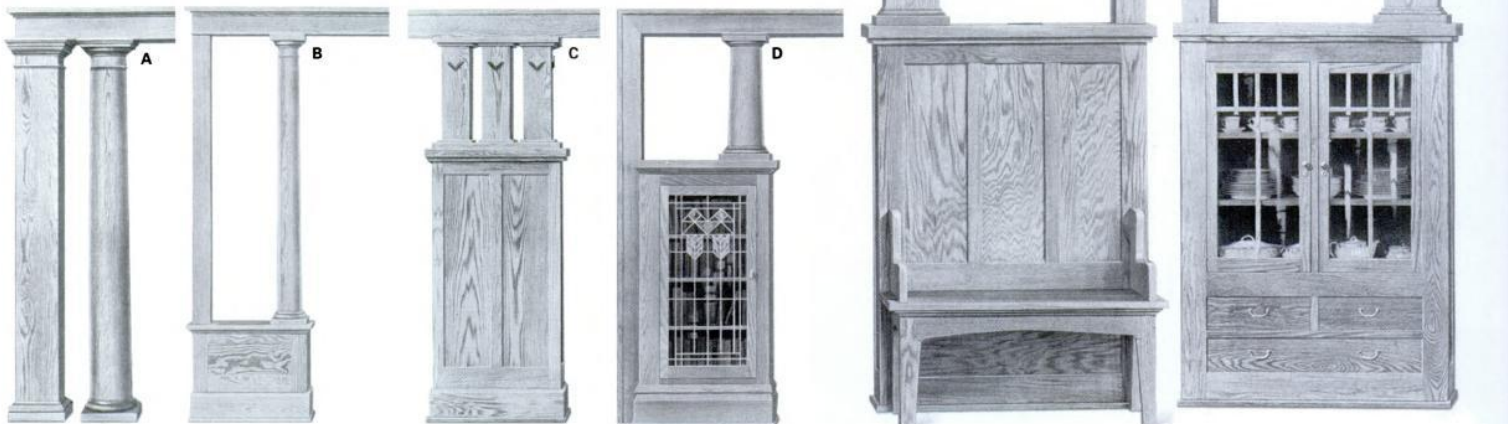
Especially in Arts and Crafts homes, colonnades are natural places for built-ins, from an open shelf or two to full-fledged china cupboards complete with leaded glass (see “A Progression of Colonnades,” below).



LEFT: An unusual tapered column reaches from the floor to a ceiling beam. This one includes the added fillip of a through-tenon brace. **ABOVE:** Not all Arts and Crafts columns need to be stained or painted a dark color. The sage-green on this colonnade sets off the arboreal frieze on the arch above.

And while a colonnade with a built-in might be topped with a single pillar, alternate versions include groups of two, three, or [continued on page 88]

A PROGRESSION OF COLONNADES begins with a simple pair of columns, one square, one round (A). Create a totally different look with smaller-scale versions of the two types on a low pedestal wall (B). A high paneled wall topped with three short posts makes a cozy enclosure (C). Add a leaded-glass cabinet (D). For the ultimate colonnade, vary the built-ins: a bench seat (E front), and a china cupboard (E back).





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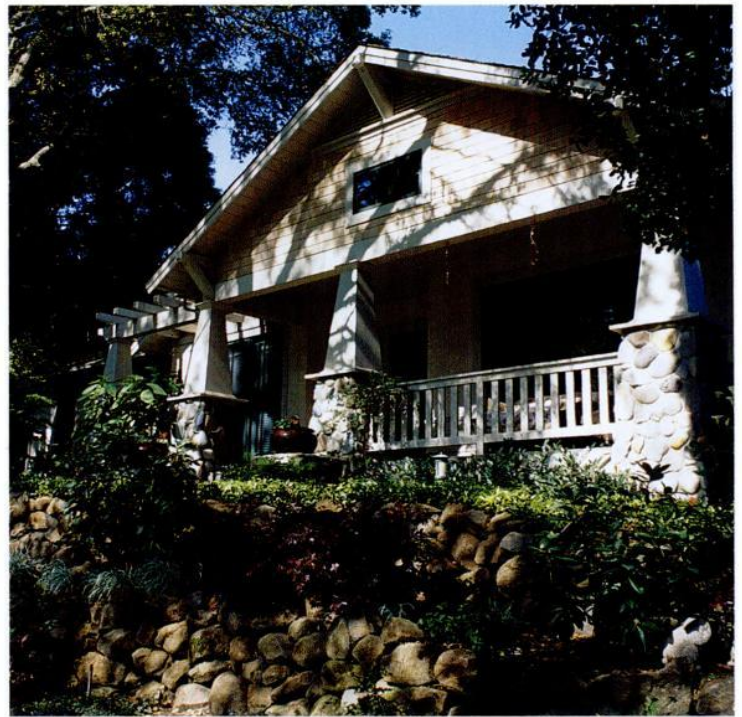
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BANG for the BUCK

Considering their dramatic potential, Arts and Crafts columns are surprisingly affordable. Some full-height square or round columns are as little as \$150 or \$160 each. Square, tapered pillars—available from just a handful of manufacturers (see p. 90)—tend to be more expensive, with room-height columns ranging up to \$600 or more. While you can order columns in wood, another option is cellular polyvinyl chloride (PVC), a material with the thickness, ease of use, and workability of wood (meaning you can drill or hammer through it without it splintering). Consider, too, both looks and placement. If you want the look of natural wood for an interior application, choose stain-grade wood columns. If you plan to paint them, exterior-grade wood or cellular PVC columns make the most sense.



four matched pillars of various shapes.

Since they're usually hollow, newly installed Arts and Crafts columns are also handy places to conceal electrical wiring, cable or phone lines, or even plumbing or heating lines. They can also conceal a support beam.

Out on the porch, the Craftsman column supporting the porch roof invariably rests on a sturdy *pier* made of brick, stone, river rock, wood,

TOP LEFT: The nubby texture of a sloping river-rock pier and knee wall lends rustic, local charm to a plain, square porch pillar.

LEFT: Painted white, both pillar and pier are simple, but the configuration suggests their classical antecedents.

ABOVE: Sharply tapered columns mounted on stone piers are quintessential Arts and Crafts.

stucco, or concrete. There are plenty of original bungalows with plain square posts for porch columns, but variations are legion, both in shape, number of columns, and material. While wood is common, so are brick, stone, and concrete. The classical round, tapered column also appears, usually in the simpler Tuscan or Doric versions.

Just as a colonnade shapes a bungalow interior, together the pier and pillar define an Arts and Crafts porch. A squat, tapered pillar under the porch roof may be wholly secondary to the pier, which can be massive and concocted of a host of materials, from tapering ziggurats of brick to slag heap-shaped piles of clinker brick or the stone, rock, and brick amalgam known as *[continued on page 90]*

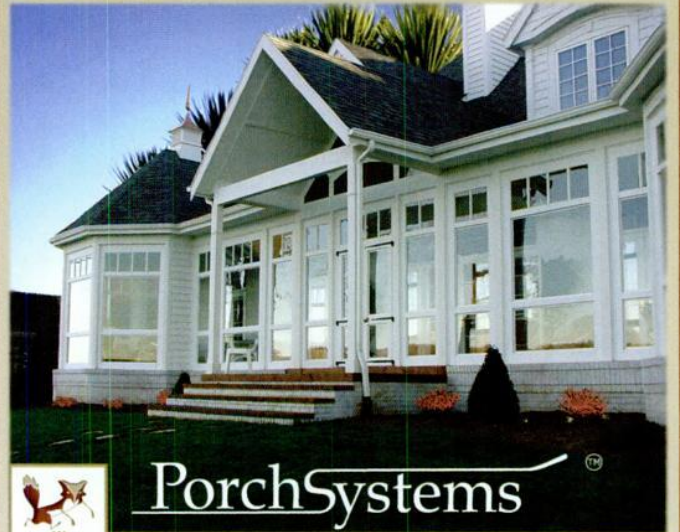


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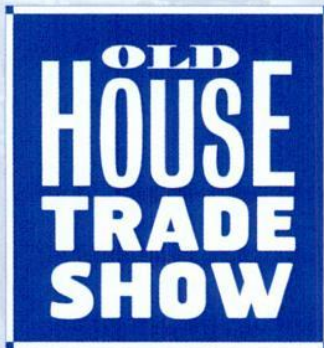
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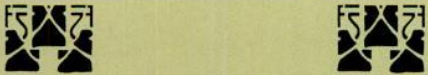
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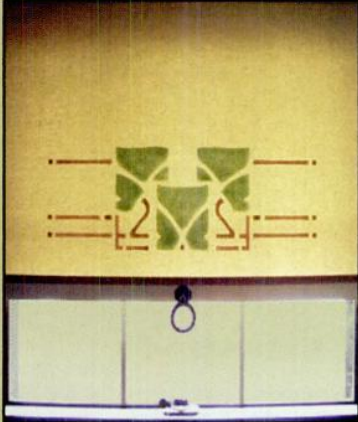
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"peanut brittle." Even modestly sized pillars can be a defining element on a porch, especially if they support a Japanese-style crossbeam or create a platform for an open trellis. ✦

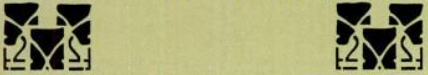
FOR IDEAS on using Arts and Crafts columns, see *Bungalow Style by Treena Crochet and Updating Classic America: Bungalows*, by M. Caren Connolly and Louis Wasserman [both from *The Taunton Press*]. See also *Bungalow: The Ultimate Arts and Crafts Home* by Jane Powell and Linda Svendsen [Gibbs Smith].




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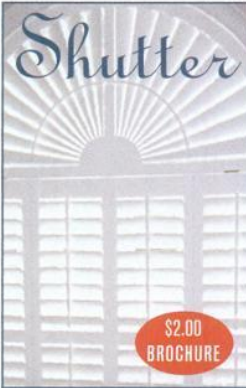
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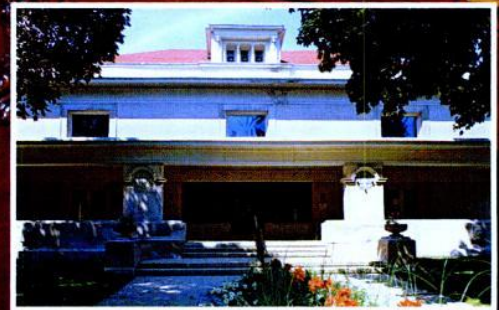
Circle no. 218

What of the Foursquare, the English Cottage, the Chalet—and other two- and three-storey houses of the era? They're not bungalows, but they are Arts and Crafts.

More than Bungalows

THE BUNGALOW was popular enough in its heyday to be satirized, but that just proved what a big target it was. I wasn't around back then, in 1907 or 1920. But I am old enough to remember, in 1958 or 1979, when the word "bungalow" was derogatory. "Poor kids married too young; their house is barely a bungalow" [i.e., no room for a nursery], or "they saved all year to get that bungalow down the shore and it rained the whole week" [i.e. a summer place thrown up for rental income], or "her bungalow on the lagoon flooded again" [i.e., no basement, so any storm surge comes through the living room].

REVIEWED BY PATRICIA POORE



Extraordinary detail marks this early Prairie School house in Oak Park, Illinois. Designed by architect G.W. Maher, it was progressive for 1897, as evidenced by its modern exterior.



ABOVE/RIGHT: A 1908 house in Los Angeles shares materials, coziness, and naturalism with bungalows—but on a grander scale. **BELOW/BOTTOM:** Bungalow writ large: an architect-designed house built in 1910 in Spokane, Washington. The extraordinary quality of this house shows in its unique doorway with its English “modern Gothic” influence in brass metalwork and diamond-lead sidelight.



Well, things sure have changed. The Bungalow (capital B) is America’s housing sweetheart. As author Paul Duchscherer put it: “The noisy celebration of all things bungalow is into its second decade and doesn’t seem to be quieting down.” The word bungalow doesn’t mean cheap anymore (and I’m glad, because it is a musical and exotic word).

Bungalow means back-to-nature, quality in artisanry, old-fashioned values, Stickley originals, brown leather, green pottery, and two-thousand-dollar table lamps. The bungalow has, in fact, hijacked the Arts and Crafts Move-

ment, to the point where our view of A&C is a minimum-building-lot ideal for everyman. It’s a narrow view of the Arts and Crafts movement—one that is myopically American, confined to just two decades, and rather brown.

HERE’S THE THING: Not all houses of the Arts and Crafts era, not all houses that exhibit A&C sensibility, are bungalows. Consider a Venn diagram: in one circle, there are one-storey (or storey-and-a-half) bungalows ca. 1901–1925. In the other circle, there are Arts and Crafts-influenced houses ca. 1880–present. And in the over-

"Of all the crossover styles ever blended with Craftsman, . . . none proved more popular than the Tudor Revival, and few were as aesthetically compatible."

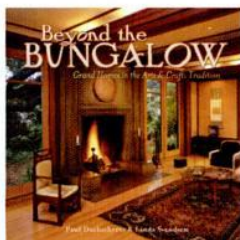
lap, where the circles merge at center, are Arts and Crafts Bungalows.

Paul Duchscherer and Linda Svendsen set about to prove it, producing *Beyond the Bungalow* (with publisher Gibbs Smith, of course). Here, in contemporary color photos with Paul's extensive captions and well-considered text, are Arts and Crafts-era houses with second storeys, sleeping porches, *porte-cochères*, large living rooms, even balconies and servants' wings. There is indeed a remarkable stock of beautiful, comfortable, well-crafted homes of the period, which are not bungalows in the strict definition of the word.

The pair document public and private residences and diverse styles and influences: the classic "Craftsman" house as espoused by Stickley, the American Foursquare, the Prairie School and Shingle styles, the Tudor and English Cottage styles, with forays into Colonial Revival, Mission, and Spanish Colonial styles. Prominent "sidebars" clearly explain the Roycroft community, the American Foursquare form, sources behind the Rustic, the Byrdcliffe Colony, and particular houses of note. ✦

Beyond the Bungalow

by Paul Duchscherer;
Gibbs Smith, 2005.
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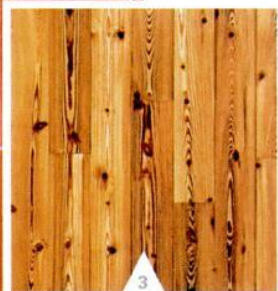
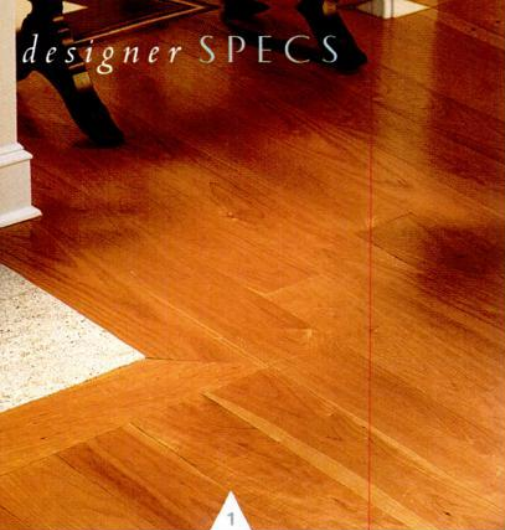
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Antique and old-growth flooring is surprisingly affordable right now. Why buy ordinary wood when an extraordinary floor can be yours for just a few dollars more?

The Luxury of Wood

BY MARY ELLEN POLSON

WHETHER you're replacing a floor that never belonged in the house in the first place or laying down one as part of a new addition, installing a floor is a disruptive process. That's why so many floors come prefinished these days. Manufacturers also make them so easy to install (some are simply glued in place over concrete) that you could do the work yourself in a day or two.

Resist the urge to head for the nearest home store until you've seen and considered options from flooring specialists (see page 98) that range from wide-plank

Eastern white pine planed so smooth (on both sides!) that it doesn't need sanding, reclaimed heart pine boards sawn from two-hundred-year-old beams, or "character" woods with variations in color, texture, and grain clefts that are stunning to behold.

Flooring companies that specialize in reclaimed, antique, or old-growth wood usually offer flooring in species traditionally found in older American homes: Southern yellow pine, Eastern white pine, oak, maple, chestnut, and other native hardwoods, like ash, walnut, and cherry. These woods also tend to come in widths and lengths unheard-of at the home store: matched lots of widths that range up to 10" or more; boards in

lengths up to 16' long. Wide-plank flooring has never been easier to find. Good dealers also mill their best-selling grades for balance and consistency in overall appearance, color, grain, and knot frequency. "Our criteria for select prime [a grade of historic heart pine] hasn't changed in 30 years," says David Foky, marketing director for Mountain Lumber in Ruckersville, Va. "And they aren't going to change in the next 30 years."

Leave a note for the next owner so they'll know where to go. ✦

Flooring Sampler

1. CARLISLE Old-growth cherry planks from 4" to 12" wide, in select (formal) or country (relaxed look) grades. Prices: \$7.45 to \$14.75 per square foot.

2. MOUNTAIN LUMBER Historic heart pine in five grades and three widths (3" to 5", 3" to 7", 6" to 10") and random lengths from 3' to 12'. Prices: \$7 to \$15 per square foot.

3. SOUTHERN WOOD FLOORS Antique reclaimed wide-plank heart pine in widths from 3" to 10", averaging 6' to 8' long. Site finished, tongue-and-groove, end-matched. Prices vary.

4. BROAD-AXE BEAM Eastern white pine planks (8", 10", 12") planed on both sides in lengths up to 16'. Price is \$3.25 per square foot.

5. CARLISLE Old-growth walnut planks in select (formal) or country (less formal) grades from 4" to 16" wide, random lengths to 14'. Tongue and groove, shiplap, or square edge. Prices: \$7.45 to \$14.75 per square foot.



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(Inlays, parquets, non-traditional species, etc.)

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Patricia Poore

PATRICIA POORE, EDITOR-IN-CHIEF

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DIALOG

back&forth

DECO PAPERS

WELL, NOT ONLY is Bradbury & Bradbury not going out of business, after all, but they're also blazing new trails again. I remember their Victorian wallpaper sets, complete with ceiling patterns, back when people were still ripping out pocket doors. They came into the Arts and Crafts revival early on with geometric friezes. Now I can't help but be excited by the Art Deco patterns—airplanes!—shown on p. 23 of your January issue. Congratulations to the new blood.

—JEREMY TODD
Seattle, Washington

Contact Bradbury & Bradbury Art Wallpapers, Benicia, Calif.: (707) 746-1900, bradbury.com —eds.

CRAFTSMAN BUILT

OLD-HOUSE INTERIORS has helped me a lot in my 20-year struggle to build a Craftsman-style house. I have found a lot of products and services over the years. Pasadena Heritage has its home tour coming up, [before which] I hope to buy the fabric for the drapes. This will complete an area I have been building for seven years. Compulsive, I know, but I am finally getting close.

—DAVE SMITH
Pasadena, Calif.

NEW ORLEANS ARTIST

MY NAME is Terrance Osborne and I am a displaced artist who evacuated New Orleans with my wife and three

kids, relocating to Georgia. I produce paintings of New Orleans homes and neighborhoods. My work is vibrant, but most importantly represents the culture and spirit of New Orleans.

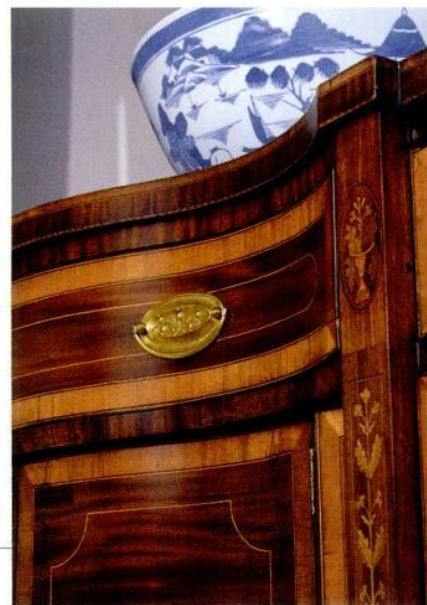
As I am forced to start fresh, I am putting all of my efforts into being optimistic. I have decided to just put myself out there and am determined to get back to where I was before we had to flee. Please visit my easy-to-navigate virtual gallery to see my work.

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A delicate Hepplewhite-style pull graces a sideboard at Chanticleer, a historic house and garden in Wayne, Penn.

WHIDBEY ISLAND CABIN

HELLO! I'm a new subscriber and am enjoying your magazine. I'm in the process of planning an extensive remodel of a 1930s cabin on Whidbey Island (Washington State) and would like to retain [continued on page 102]



Can I get better reproduction hardware?

I recently found a Federal sideboard in great condition, but the decorative hardware is all wrong for the piece. Do you have any suggestions for appropriate replacements? —JEN WHITFIELD, SUFFERN, N.Y.

Most of the hardware on fine American furniture made before 1830 was imported from England. The earliest American-made pulls and drops were close copies of British designs. "Colonial" reproduction cabinet and furniture hardware is ubiquitous today; ironically, true antique hardware is all but impossible to find, especially in the multiples you seek.

For a sideboard with some provenance, you want the finest reproduction hardware you can find. Avoid cabinet pulls or drops that have all the trademarks of machine-made hardware: obvious seams, consistent "antiqued" finish, and a total lack of wear or patina. The best drops and pulls are direct copies of period examples made using the centuries-old lost-wax casting method. The technique produces hardware with subtle irregularities and minor imperfections typical of the originals.

An excellent source for such hardware is Londonderry Brasses Ltd. (610/593-6239, Londonderry-brasses.com). They offer 850 reproductions, all direct lost-wax castings of period examples, including dozens of pulls and rosettes popular between 1760 and 1820. —MARY ELLEN POLSON

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the unplugged relaxation of its '30s/'40s heritage in the living room/kitchen/bathrooms . . . but I'm also adding an office downstairs so that I can work productively and want a kitchen suitable for my husband, who loves to cook! I've been requesting brochures from your advertisers but would like to request that you consider doing a feature sometime on Pacific Northwest cabins.

—CINDY DICKEY
via email

Seattle-based editor Brian Coleman replies: We regularly feature homes in the Pacific Northwest . . . one of my favorite regional designers, who specializes in Arts and Crafts interiors, is Laurie Taylor in Seattle. She can help you with suppliers. You can reach her at ltaylor@serv.net

Help for a Dutch Colonial?

Love your magazine, which we subscribe to because we have a 1908 house being restored. Since I grew up in a Dutch Colonial back East I never understood why there hasn't been an issue on these popular houses.

—DOUG GILFILLAN, SANTA ANA, CALIF.

The "Dutch Colonial" houses built in the early 20th century fall into the general Colonial Revival category that we often address. Many were planbook or kit houses; some showed the influence of the Arts and Crafts Movement with the inclusion of pergolas and beamed and wainscoted dining rooms or dens. ■ Look to true colonial-era Dutch houses for inspiration, whether your house is an antique or a romantic revival. Our Winter 1998 issue had a

feature on the 1752 Steuben House in Bergen County,

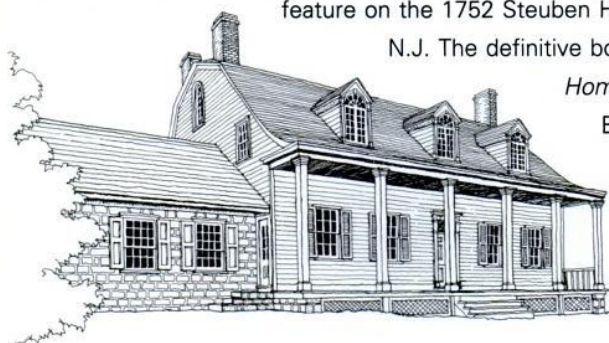
N.J. The definitive book is *Dutch Colonial*

Homes in America by Rod

Blackburn and Geoffrey

Gross [Rizzoli, 2002].

—P. POORE



One of the old Dutch houses in New Jersey (with added porch).

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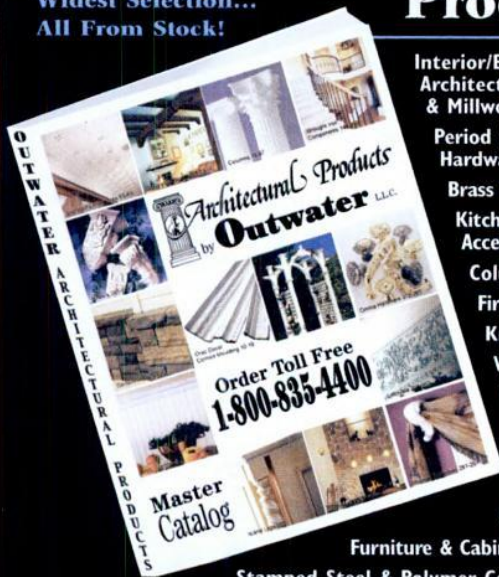
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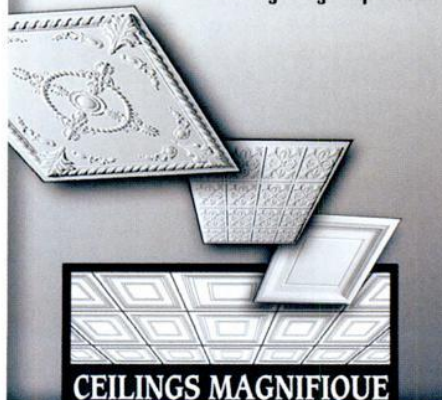
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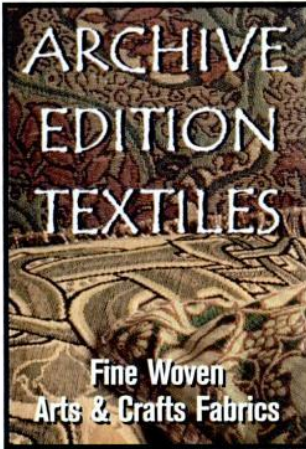


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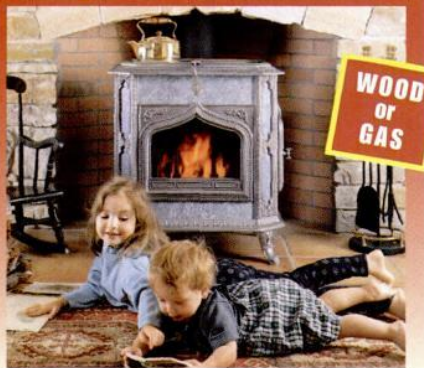
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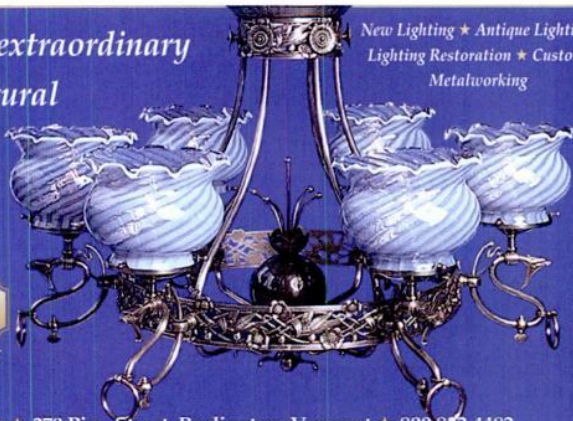
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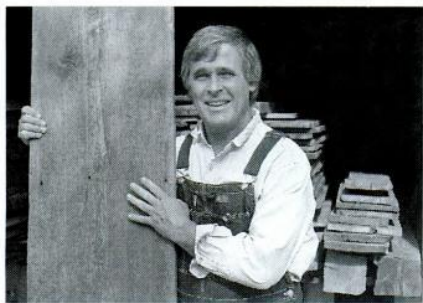
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Kitchen Tables pp. 40-44

Vintage linens from Stef Nowicki: stefloveslinens.com *Reproduction fabrics of the '40s, '50s, and '60s* • Pamela Simón Vintage Collection: vintagefabrics.com • Prairie Textiles: annwallace.com *Handsome selection of Arts and Crafts stencil and appliqué kits as well as table linens, curtains, pillows.*

Furniture Great Windsor Chairs: greatwind.sorchairs.com/tables.htm *A good selection of handcrafted farm and Shaker style kitchen tables.* • 50's Diner: 50sdiner.biz *If your heart is in the Fabulous '50s, this is the place to find your dinette set—by the same company that made them in the '50s.* • Maxwell Furniture Company: maxwellfurniture.com *Beautifully crafted trestle and harvest style kitchen tables.* • Nancy Hiller Design: nrhillerdesign.com *Kitchen tables made by hand with genuine linoleum tops for an authentic early-20th-century look.* • Pompanoosuc Mills: pompy.com *Solid cherry tables and handcrafted chairs.*

Books of interest include *Bungalow Kitchens* by Jane Powell and Linda Svendsen, Gibbs Smith, \$39.95—wonderful examples of bungalow and Arts and Crafts kitchens. • *Victorian Kitchens & Baths* by Franklin & Esther Schmidt, Gibbs Smith, \$39.95—a wide array of Victorian kitchens around the country • *Cabin Kitchens & Baths* by Franklin and Esther Schmidt, Gibbs Smith, \$39.95—rustic and farmhouse-style kitchens.

Concrete Potential pp. 52-55

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gracewooddesign.com **Books** *Concrete Countertops* by Fu-Tung Cheng, Taunton Press and *Concrete at Home* by Fu-Tung Cheng, Taunton Press [taunton.com]

Collector in Maine pp. 58-63

Some of this collector's favorite antiques dealers on eBay: **John Underwood** deals in paintings. **Outside 1** specializes in estate auctions in Washington D.C. **Bobby 39** combs estate auctions in Maine. **Sue's Loft** delivers antiques out of Newport, R.I., as does **William Woolst**. For live auctions, **Ron Bourgeault** at **Northeast Auctions** is incomparable. "Everyone should go to a Ron Bourgeault auction once, just for the experience!" Northeast Auctions, 93 Pleasant St, Portsmouth, NH 03801, 603/433-8400, northeastauctions.com

West Indies Style pp. 71-73

Furniture shown is listed on p. 72 Other manufacturers of island-inspired furnishings include • Frontgate: 888/263-9850, frontgate.com *West Indies Chester chair and ottoman, plantation rocker, rattan pieces* • Drexel Heritage: 866/450-3434, drexelheritage.com *Captiva (see at "Collections" online)* • Ethan Allen: 203/743-8000, ethanallen.com *Plantation-style furniture in the British Classics collection* • Palecek: 800/274-7730, palecek.com "Global" furniture with some English Colonial and plantation pieces

Creole Survivor pp. 74-79

For a wider look at Louisiana architecture, watch for the forthcoming book *Creole Houses* by Steve Gross and Sue Daley (Abrams, 2007).

Craft of the Column pp. 84-88

Suppliers of Craftsman-era columns are listed on p. 90. **p. 84** Light fixtures custom-fabricated by Brass Light Gallery: 800/243-9595, brasslight.com. **p. 86** Archival drawings of colonnades from "Woodwork: The Permanent Furniture for Your Home," published by Curtis Lumber & Millwork Co., 1917. • Several photos reproduced from *Bungalow Style* by Treena Crochet and *Updating Classic America: Bungalows* by M. Caren Connolly, both published by The Taunton Press [taunton.com]

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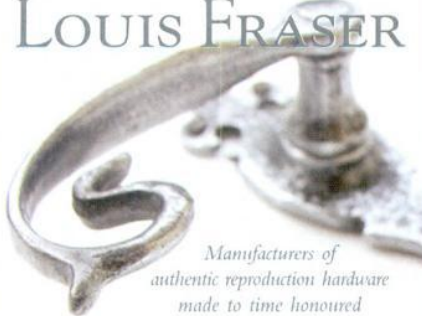
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INSPIRED BY



IT'S AMAZING HOW one piece can be a starting point for an entire project. By a quirk of fate I'd stopped by an antiques shop called the Freedom House in neighboring Dover-Foxcroft, Maine. The owner was selling a kitchen cabinet he himself had removed to free up space for a dishwasher. Its beadboard construction, interesting color, and the metal countertop inspired the rest of my kitchen. ■ I immediately went to my workshop and made four drawer fronts

and eleven new cabinet faces with beadboard inserts for the kitchen cabinets. I installed beadboard as a wainscot, painted to match the old greenish-yellow-ivory paint on the cabinet. The embossed-aluminum ceiling is from M-Boss. The checkerboard floor is painted on MDF. ■ I tried to re-create a kitchen of the Depression years. For years I'd researched the timespan by going to museums, reading books, and collecting pictures from that era. —PETER SEREICO

INSET: (above) This is the salvaged cabinet that inspired a complete kitchen makeover. **TOP:** Joinery details, beadboard wainscot, paint colors, and hardware in the kitchen were inspired by those in the cabinet that became the kitchen's island.

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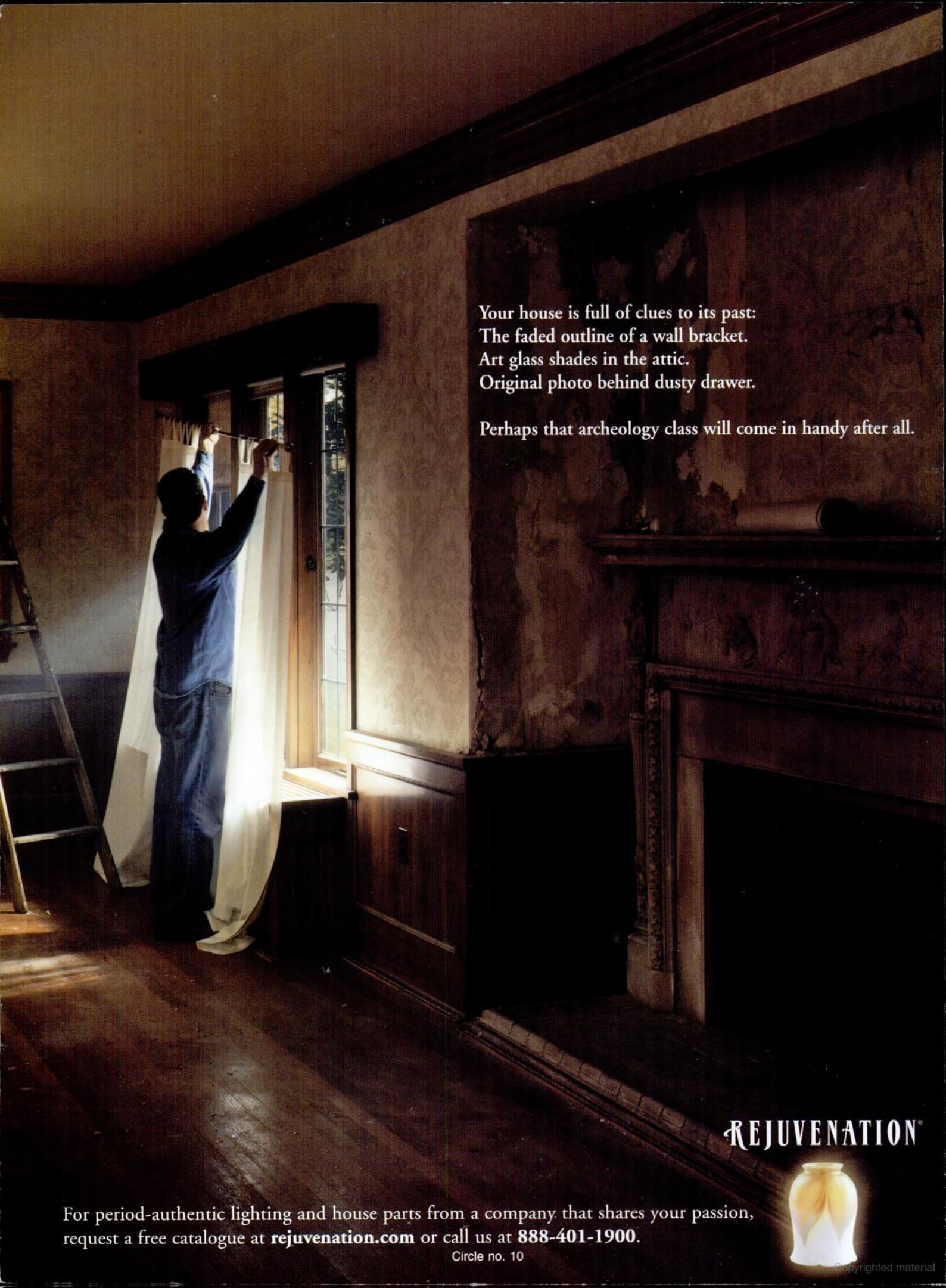
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