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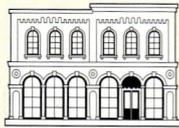
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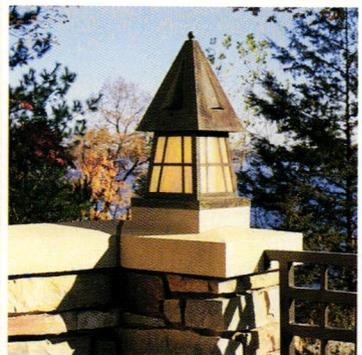
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PHOTOGRAPHED BY

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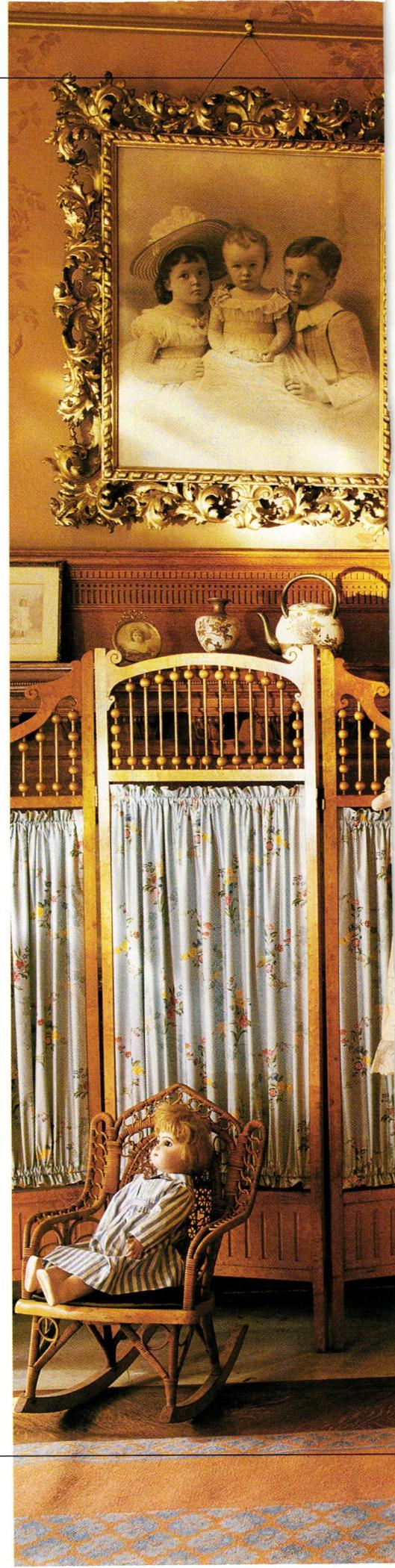
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ON THE COVER: A porch vignette at Blithwold House in Bristol, Rhode Island. The masonry balustrade and floor have been softened by age and nature. Cover photograph by Joe Standart.

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Obsession

WHEN I WAS 20 OR SO, I spent several summers retained as a nanny for a family who lived in a national park, in an old house on a mountain. It was isolated, all the more so as there was no tv reception and I didn't have a car. It was also a healing respite from New York City, where I struggled to be happy for the rest of the year. I found plenty to keep busy: swimming, picking berries, riding a bicycle in steep terrain. And, to fill long summer nights after supper, I decided to piece a quilt.

I invented a sort of brick pattern, loosely based on the parquet floors in Brooklyn. For design harmony (so to speak), I relied on a perfect juxtaposition of overlapping rectangular pieces. I laid the pieces out on the battleship grey floor of the big room, and moved them and moved them and moved them again. I saw color patterns in my sleep; I saw quilt patterns even in the landscape—a yellow house, green lawn, blue sky—as I rode my bike. My consciousness had been taken over by color pattern, which somehow got superimposed on everything in life. I was obsessed.

I've had cause to remember that interlude as I work out the details on this house renovation. Once again, I'm obsessed—this time with color, detail, proportion, historical trivia, you name it. It's driving my family and

colleagues crazy. I have intellectual obsessions (over which I can exercise some control). For example, I seek out kitchens (in books, showrooms, other people's houses) and create photographic records of them in memory. I have near-physical obsessions, too, like the quilt obsession. Over these I have very little control. These are the ones that take over pieces of consciousness, as when a dream takes place in a 15th century room (I've been immersed in Gothic style), or when combinations of trim colors form a sort of rainbow behind my eyelids as I wake up. At a certain point, I just can't make it stop.

I KNOW THAT ONCE THE HOUSE IS MORE or less done, I won't be so obsessed. I'll sleep better (unless I really do start

that novel, and fall under another set of obsessions). But I'll miss the intensity of learning so much, in so personal a way, in such a short time. This house, my biggest renovation by far, has required research, design, restoration, interpretation, and new construction. I'm up to speed now on windows, flooring, lighting, and sump pumps.

Far less judgemental now, I find myself in awe of anyone who's designed a workable kitchen for an old house. And I have a whole new appreciation of interior design.



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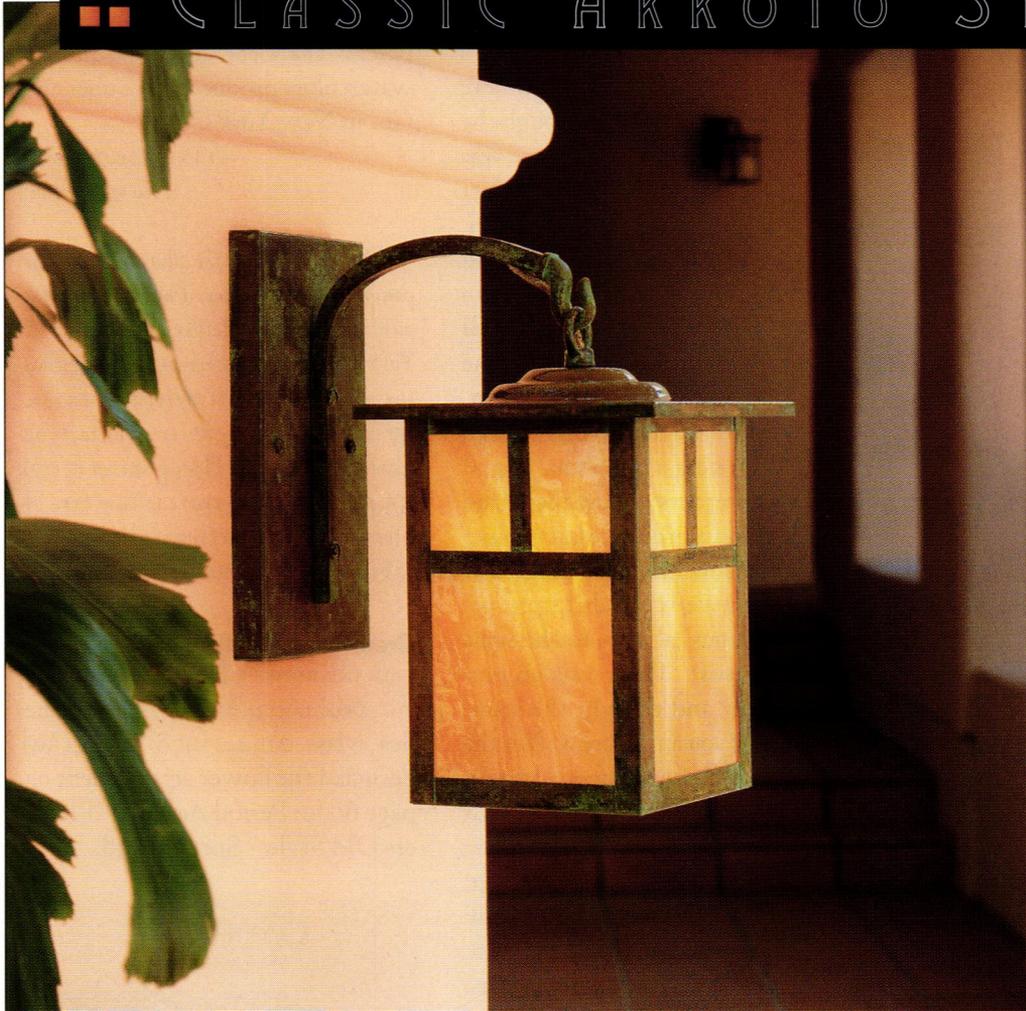
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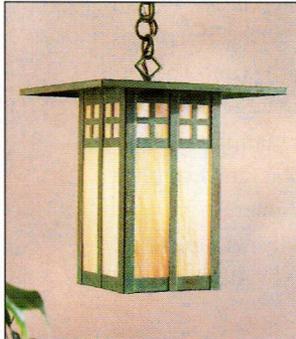
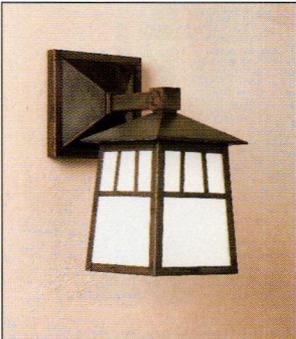


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Dear Patricia,

A TEA BAG IN THE CUP ON THE COVER OF your Spring issue! The proper way to serve tea is to pour boiling water over the loose tea in the pot and let it steep.

How tacky! Ouch! Tea bags were not even invented when this kitchen was built! I do adore reading your great magazine, but this was too much. A major social error. Come back to Brooklyn and I will serve you proper tea. Regards to Carl and the boys.

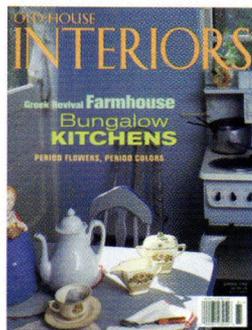
—MARY KAY GALLAGHER
Brooklyn, New York

Kitchen Memories

WHAT A SURPRISE TO SEE THE LANTERN-man kitchen in the Spring 1998 issue. My aunt and uncle lived next door to the two gentlemen [second-generation owners] for almost twenty years. I was allowed a brief look inside one day.... Our consensus was that the house could really "be something" if it were cleaned up. And now it is. What a treasure for La Cañada-Flintridge to have on display.

—PAM FRASER
Boise, Idaho

I HAD TO RESPOND TO THE BOOK REVIEWS dealing with the house as a mirror of self [Spring 1998]. I, too, dream house dreams. Since childhood, my memories bond to specific rooms, most specifically kitchens. (If it were up to me, I would probably have a whole house consisting of nothing but kitchens.) I remember my aunt's kitchen; though cramped, crowded, and poorly planned, there was nevertheless a comfortable feeling, an ever-present plate of butter, jar of jam, and box of crackers ready for



four hungry children. In my own childhood home, a bungalow built in the late '20s, the kitchen was a corridor—you could get nowhere else except through the kitchen. Our house was an oddity, built as part of a failed subdivision, so its front door faced away from the main street, thus forcing all who entered to come through the kitchen. We never considered this a problem. Social activities were conducted there, and business, and all the necessary household chores including ironing.

When we were children, we took vacations, always to the same beloved resort. There was no running water, and to light the stove would cost you an eyebrow! Yet the kitchens of those summer cottages were memory-making rooms. Our most enjoyable fish fries and home-cooked meals were served on long, oilcloth-covered tables, with benches or chairs for seating. Every dish, utensil, and glass was gloriously mismatched (per Martha Stewart) long before it was a fashion, and added to the surprise of each meal. I wish I had now any of the wonderful pieces so casually cast into the limbo of cottage furnishings by the resort owners: Morris chairs, mahogany sideboards, horsehair sofas, and cut-glass sugar bowls and creamers.

—SYLVIA DOHNAL
Arcadia, Calif.

Landscape Paper

ON PAGE 36 OF YOUR FALL 1997 ISSUE you show scenic country landscape wallpapers. I would like to find the manufacturer or dealer of 18th or early 19th century reproductions. Is there a company named "Dufor?" Do

you know of any other companies? I am hoping to find something less pricey than the museum-quality watercolors produced by Zuber and Co. in New York City.

—LINDA MORRISON
Newtown, Penn.

"Dufor" was the artist who created these panoramic wallpapers. The company that publishes them is Zuber & Cie in New York City. You are correct in saying that these museum-quality reproductions are "pricey." You might try contacting Carter/Mt. Diablo Handprints at (707) 554-2682. Be prepared: this type of investment wallcovering is always going to be expensive. —REGINA COLE

Credit and Thanks

PAULINE RUNKLE [FLORAL ARTISTRY, P.O. Box 1603, Manchester-by-the-Sea, Mass. 01944. (978) 526-4159] designed the flower arrangement on page 67 for *Period Accents*: "Flowers Old Style," Spring 1998.

COMING UP
October 1998

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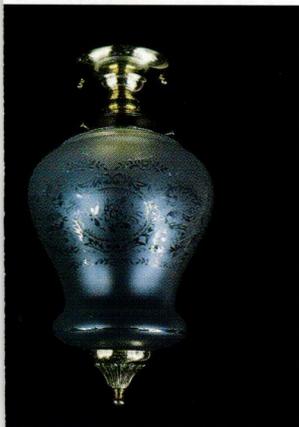
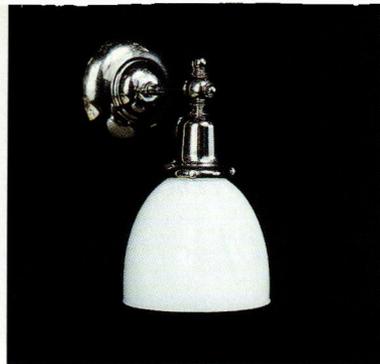
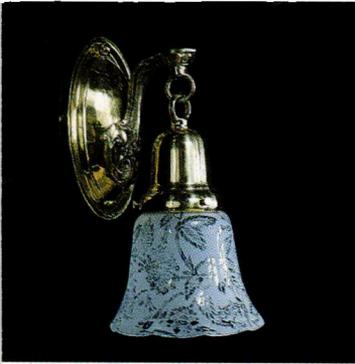
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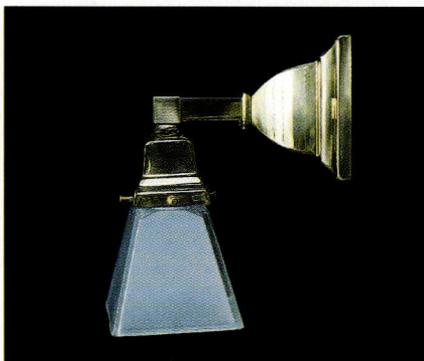
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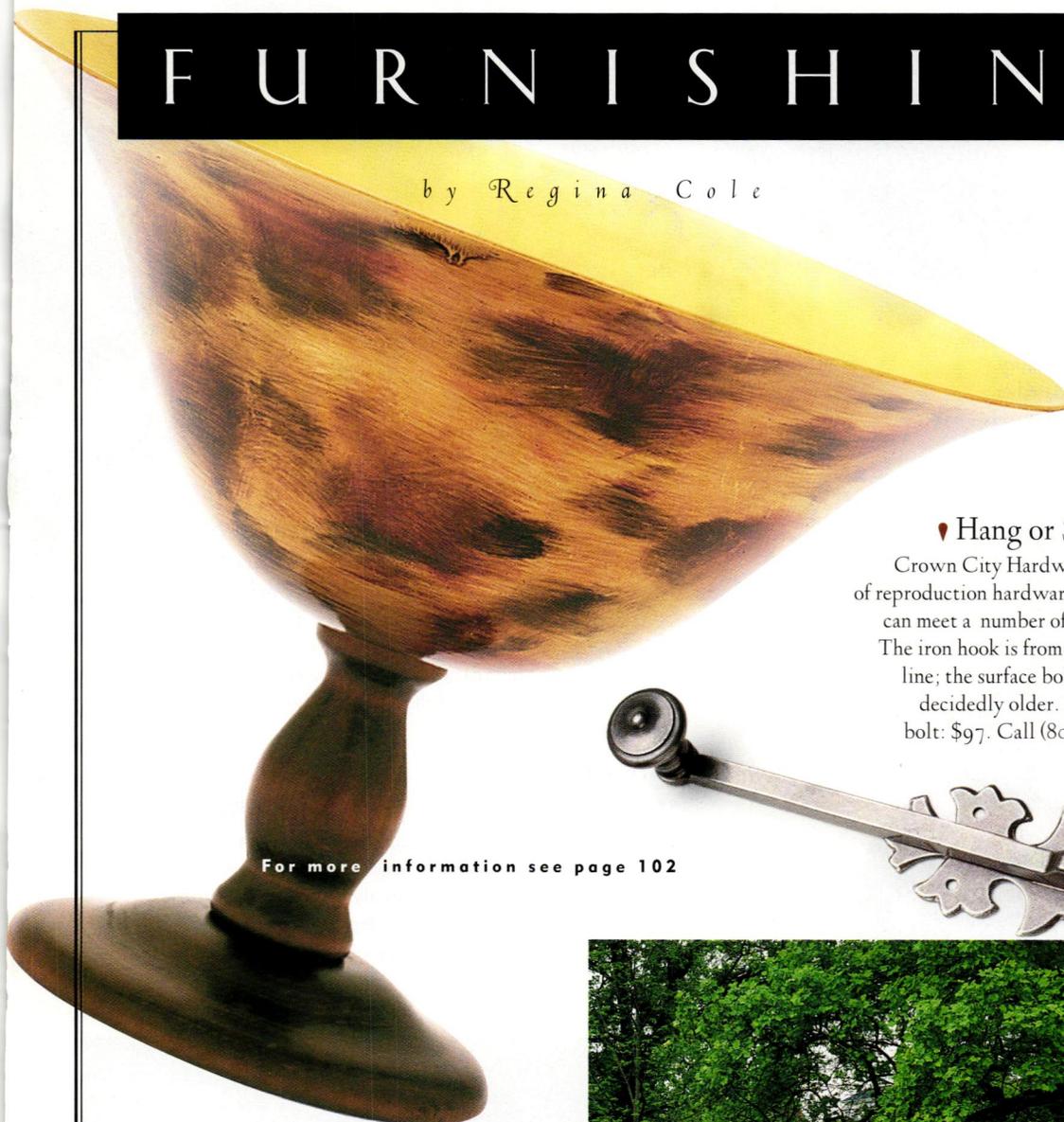
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FURNISHINGS

by Regina Cole



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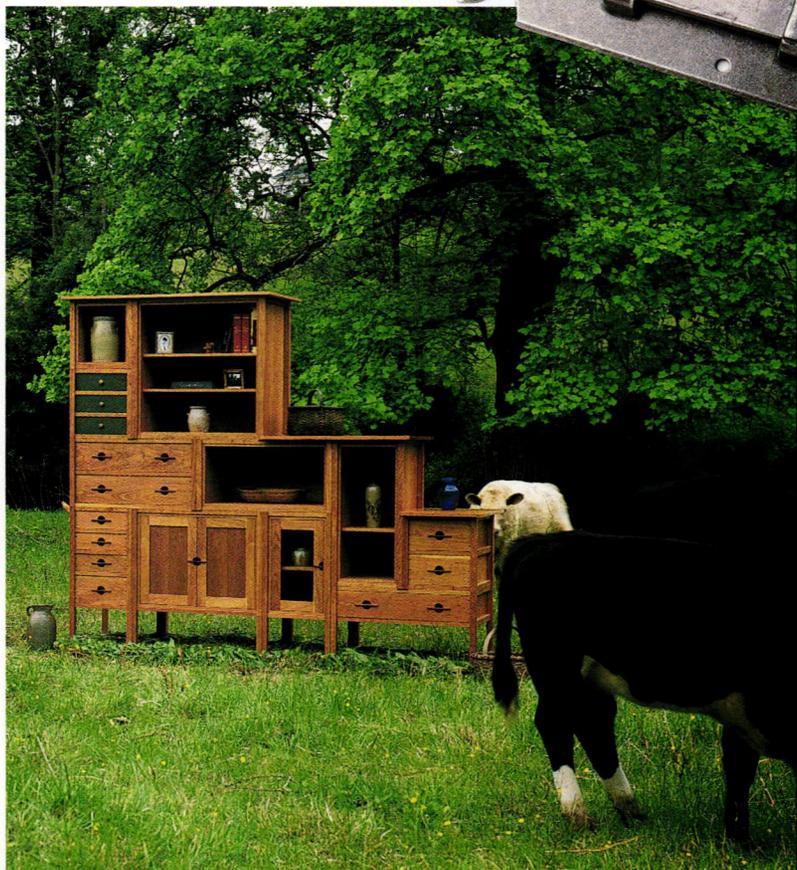
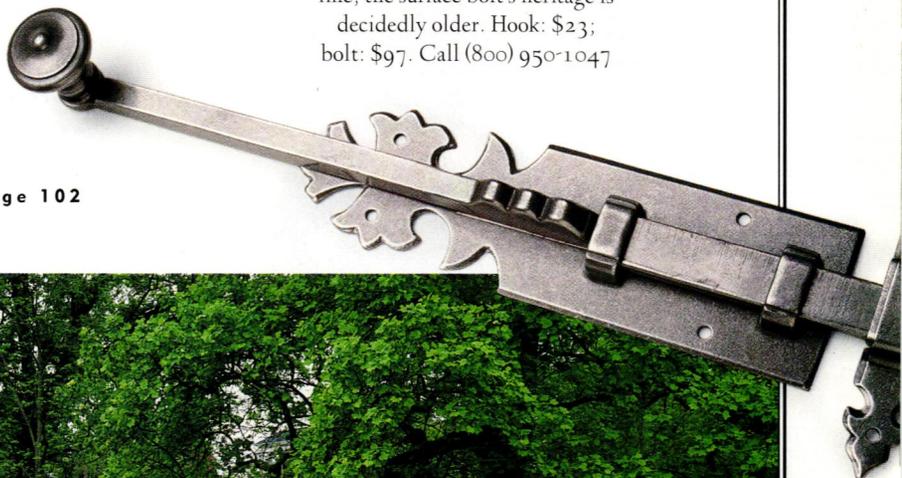
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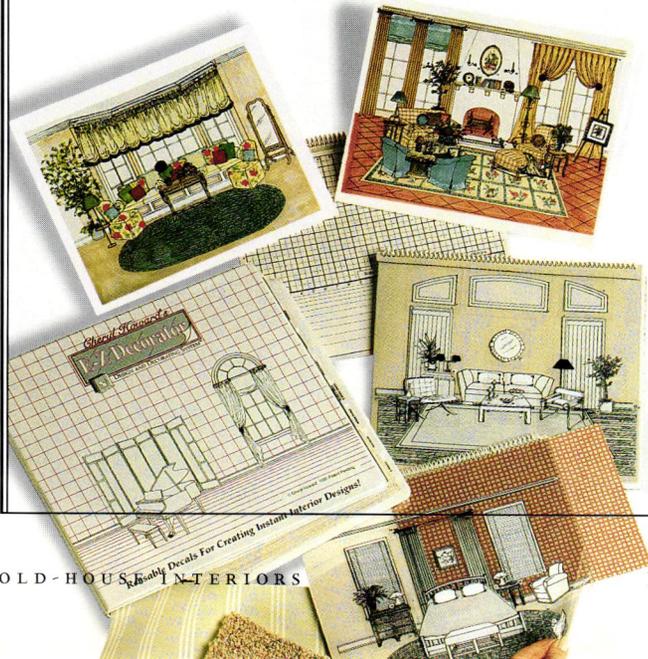
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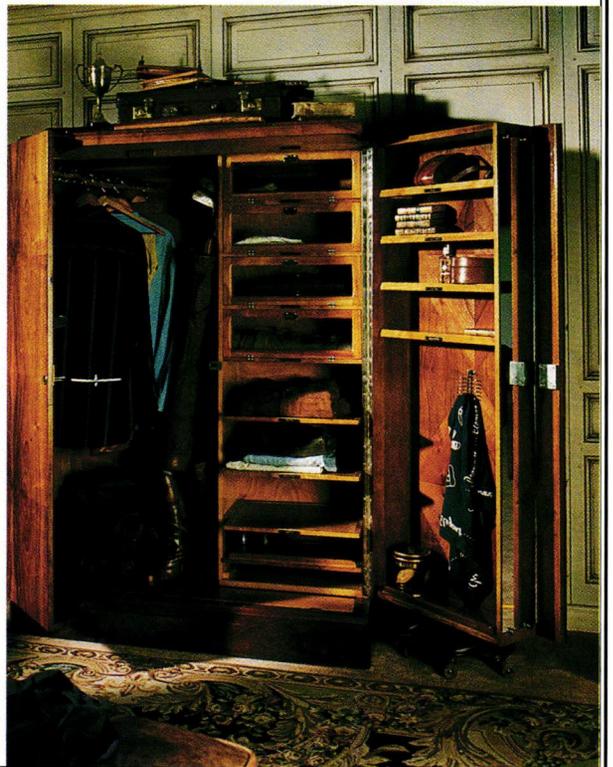


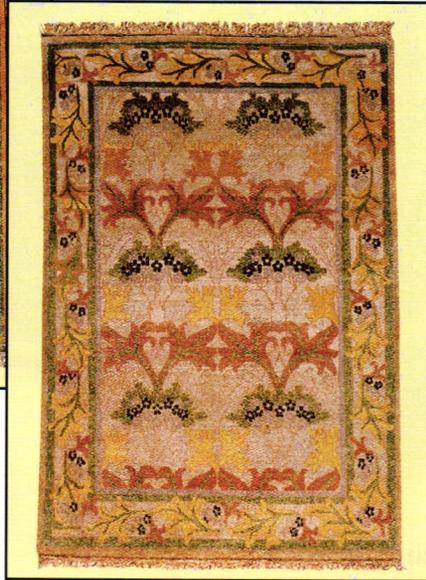
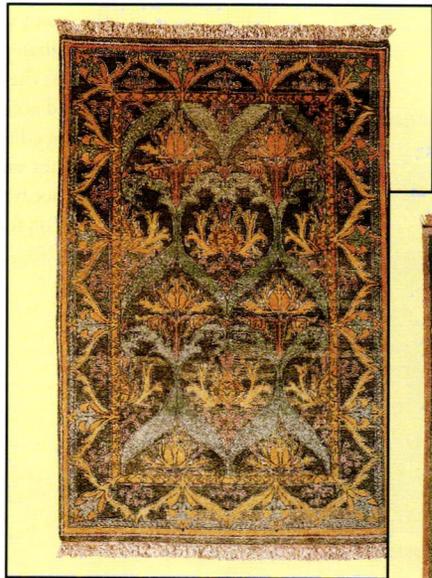
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For more information see page 102



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Out on the Porch

♣ Tole Trays

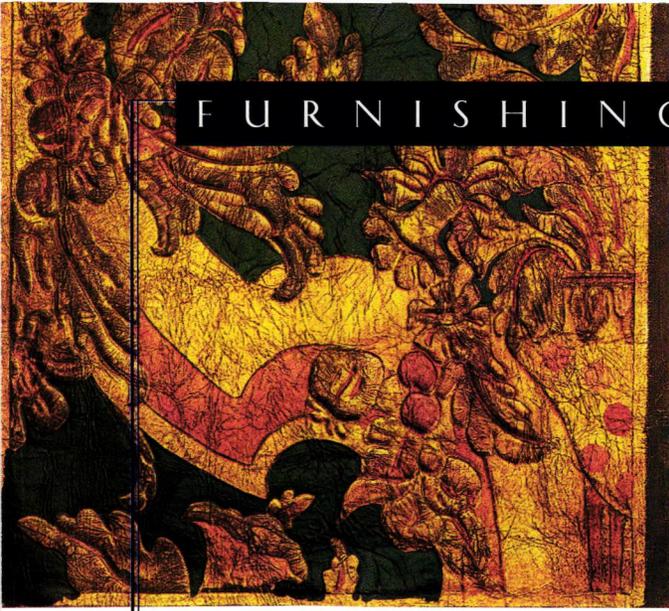
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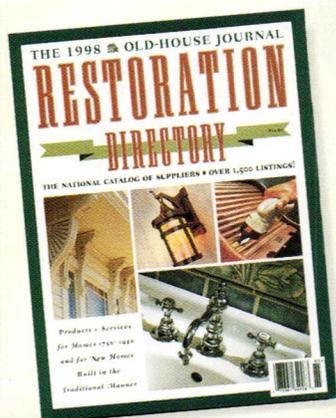
Get a Grip

If you live in a castle, you need a substantial door. Even if you don't have to hold back barbarian hordes, CMC's hand-hammered handle will suit your Tudor house. \$400; call (503) 235-0123



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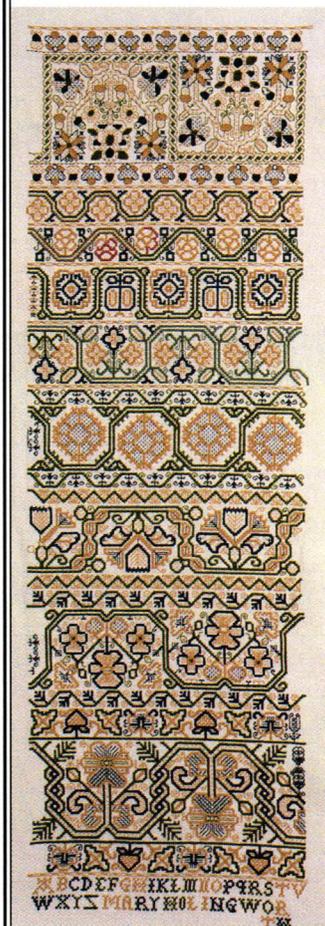
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information
see page 102

Stitches in Time

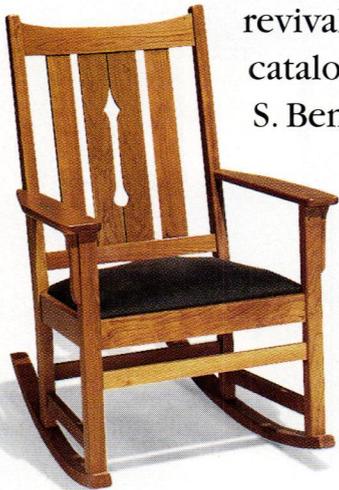
Needlepoint kits are gaining a new popularity. **American Beauty pillow** from Arts and Crafts Period Textiles, \$45. Call (510) 654-1645. The **cross-stitched sampler** from the Sargent House Museum celebrates an 18th century schoolgirl craft. \$15; call (978) 281-2432. Ehrman Tapestries, purveyor of English needlepoint kits, now has an American presence. **Fantin Latour Roses** by Kaffe Fassett is based on a painting in the Minneapolis Museum of Art. \$95; call (410) 884-7946. From the collection of the Peabody-Essex Museum, a kit by Exemplary, the **Mary Holingworth Sampler** after a woman accused of witchcraft, \$98 in cotton, in silk floss, \$235; call (313) 278-3282.



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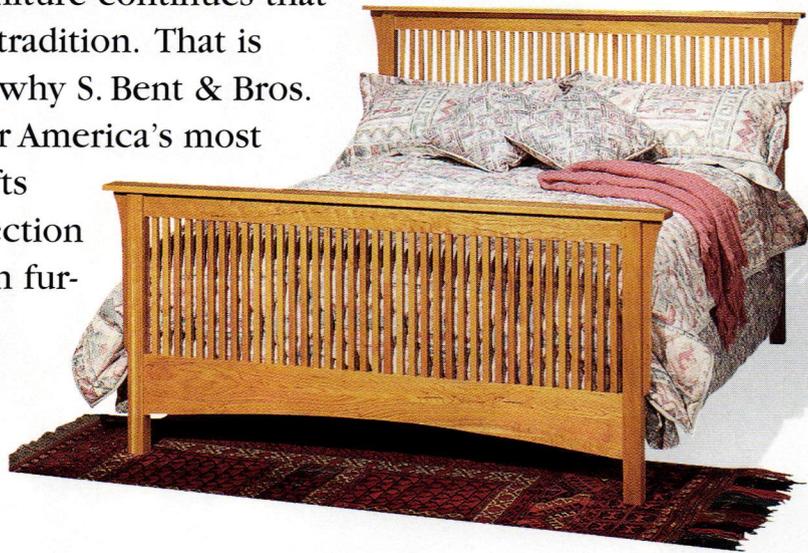


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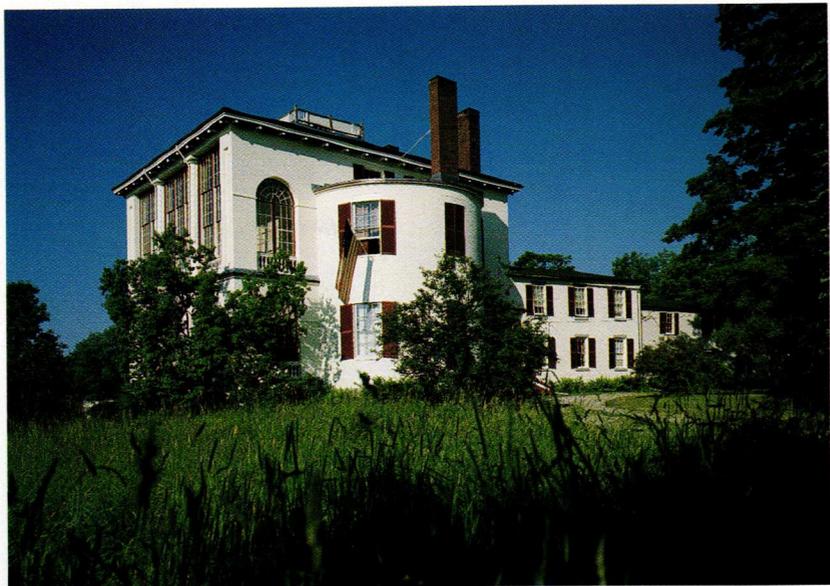
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PROFILE





"I actually like the physical work . . . and there was no other way to get it done. I painted the things I could reach, and replaced screen doors. Putting windows is fun—you get good at it!"



Castle Tucker

Inheriting a big old house can be more burden than blessing. Jane Tucker turned encumbrance into triumph.

by Regina Cole | photographs by Brian Vanden Brink

IF SHE'D HAD HER OWN WAY, JANE Tucker would not have moved to Wiscasset, Maine, to take over the 200-year-old family homestead. An impressive house (if a bit confusing as to historic style), the huge, rambling structure crowns a prominent hill overlooking the town's historic harbor. It was built as a foursquare Federal by a Judge Lee in 1807, when Wiscasset was the biggest seaport east of Boston. Jane Tucker's ancestors took possession in 1858, when Captain Richard Tucker bought it for himself and his young bride. To the pedimented three-storey central block with two-storey bows at each end, he added a wing and, with dramatic panache, encased the façade with a two-storey loggia lit by enormous windows. He bought

furniture and hung new paintings and wallpapers. Then, along with Wiscasset's economy, the Tucker family money dwindled away. That was the end of the redecorating.

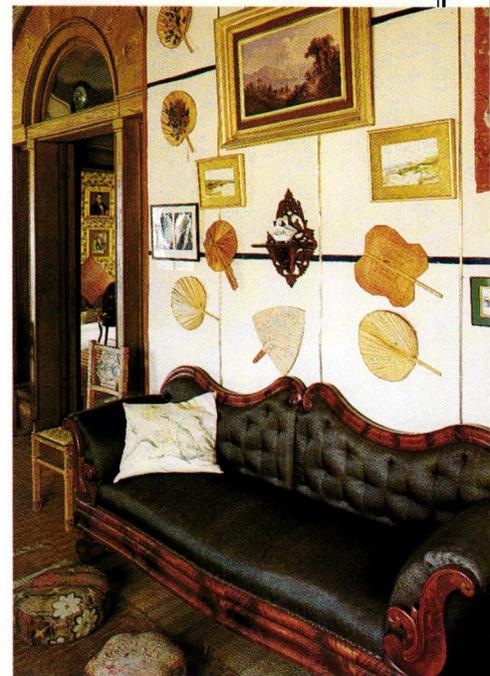
Jane was born in California, where she grew up and developed a promising career.

"But . . ." she says. "It was always understood in our family that, at some point, someone was going to have to go to Maine to look after my aunt and to take over the house."

Not that she was sure, all along, that she'd be the one. But "as I was the only one single, I knew 'someone' probably meant me."

Jane's aunt, Captain Tucker's daughter, lived out her life at what an earlier Tucker family servant had playfully dubbed "Castle Tucker,"

ABOVE: Set high on Windmill Hill, overlooking the Sheepscot River, Castle Tucker is an imposing house. For old-house buffs, the Federal structure fronted by a Victorian loggia is a puzzlement. **LEFT:** Jane Tucker in the glassed-in loggia built by her ancestor.



CLOCKWISE: (from top left) Tucker family embellishments include original Anglo-Japanese wallpaper in the parlor, fans and other collectibles on the loggia wall, and Victorian taxidermy. The pocket-billiard table was moved into what had been what had been Judge Lee's dining room about 1860.

managing the property as a farm and a guest house. Jane had visited Wiscasset once or twice as a child, but didn't get to know Castle Tucker until 1957, when she moved to Boston to be closer to her aging relative. She worked for an electronics firm and spent weekends in Maine. After her aunt's death in 1964, she and her sister inherited the estate. With a family and a home in the West, Jane's sister could offer only moral support. For a time, they considered selling the house.

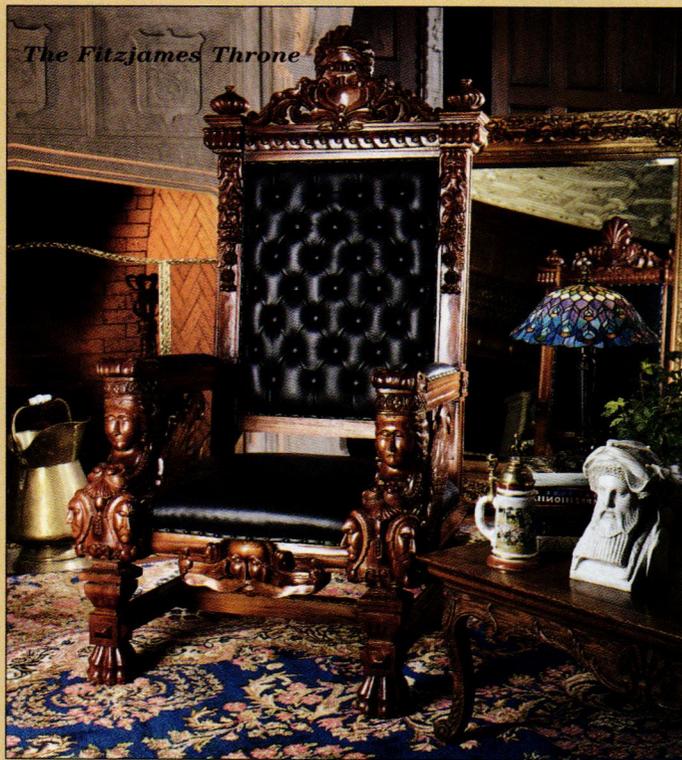
"We put it on the market, hoping it could be a home for a family with money and taste," Jane Tucker explains. "But the offers we got were from someone who wanted to turn it into a nursing home, from a school that would have housed students here, and from a gentleman who spent five minutes looking at the house and then carefully paced the



For the
eccentric



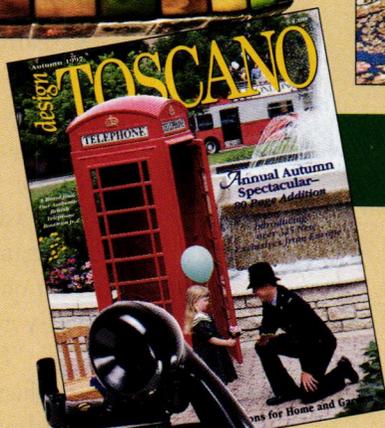
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property boundaries. He wanted to tear it down and develop the land for house lots.”

So Jane moved into Castle Tucker, buying out her sister and devising ways to keep the property intact. She began to organize drawers and trunks full of family papers and letters. In the process, she has developed the first accurate history of the property. Early in the 1970s, she began to give guided tours. She knew that a house with original Federal elements, Rococo Revival furniture, and Anglo-Japanese wall-paper was a rarity.

“People would knock on the door and ask if they could see the inside of the place,” she explains. “Friends urged me to charge admission. And I thought I might as well charge to help pay for upkeep.” During those early years, as many as 2,000 visitors a year came through Castle Tucker. And Jane Tucker developed a new set of skills. “I actually like to do the physical work. Well, there was no other way to get it done, really. But putting windows is fun—you get good at it!” She draws her forefinger down an imaginary pane in one fluid, practiced motion.

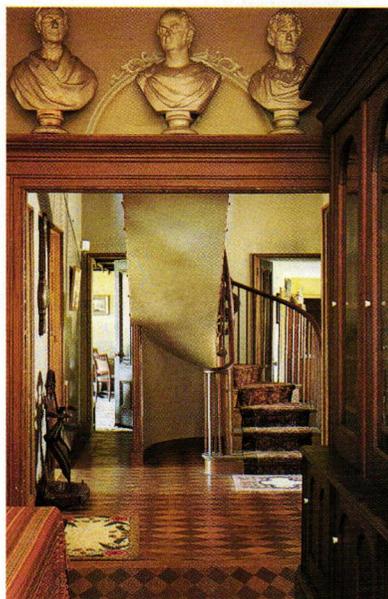
When asked why she worked so hard to maintain a house that was too big for one person and too old to be easily maintained, she looks surprised. “Family,” she finally answers when pressed.

Regarding the future of Castle Tucker, Jane began to talk with the Society for the Preservation of New England Antiquities, which she joined when she first moved to Boston, back in the 1970s.

“I’d gone to lectures by Abbott Lowell Cummings and by Barbara Wriston. I learned a lot. And those early lectures in Boston helped me decide that the house needed to be preserved.”



TOP: The central hall is a survivor of the house’s Federal period. Dating to that time are the light fixture and the gracefully curving staircase. **RIGHT:** Classical marble busts of Sir Walter Scott and 19th-century American statesmen top a bookcase in the billiard room and oversee events from a hallway shelf.





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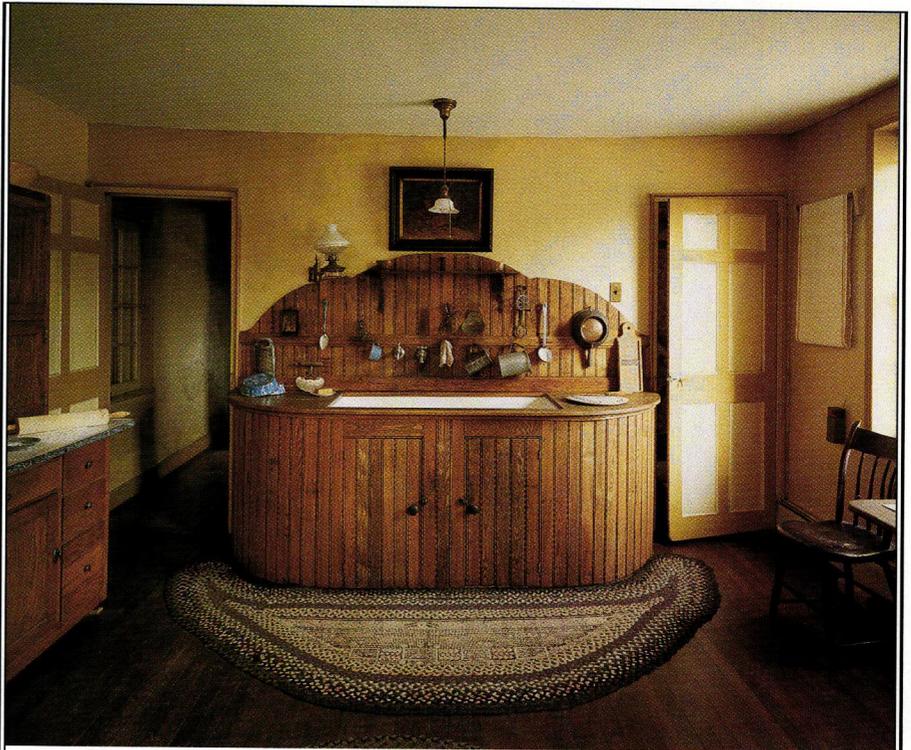
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The kitchen sink cabinet, built by William Colby, a local carpenter who also made row-boats, dates to 1860. The fitted braided rug was made by Jane's aunt. **BELOW:** Hard work and an appreciation of her home has enabled Jane Tucker to save it for posterity.

She also credits Mills College in Oakland, Calif., her alma mater.

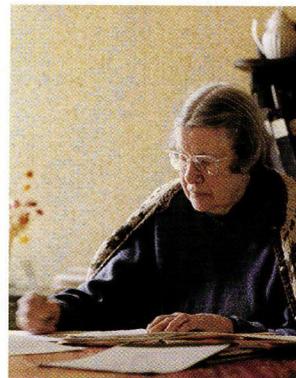
"I know it doesn't sound relevant, but when you get a good liberal-arts education, you know how to write, how to do research, how to seek out the professionals who can be of assistance in doing something like this."

With a collection of New England house museums that includes 35 properties, SPNEA requires an endowment for each house to help support future operating expenses. Jane set about to raise one. But she refuses to see herself as a fundraiser.

"I didn't raise money," she says. "I just saved it. Over the years, it added up until there was enough. It wasn't hard. I'm not really a consumer—that's why it was so easy to save money. I hate to shop."

And, she points out, she had traveled extensively before she moved to New England to take on this family responsibility.

"I've done what I wanted to do."



And now Jane Tucker has seen to it that her family's house, complete with seven-acre hilltop lot and the row of original outbuildings, will remain intact. In 1997, SPNEA finally assumed responsibility for the property, and it was opened to

the public last summer as the organization's newest old house. Jane Tucker has life tenancy.

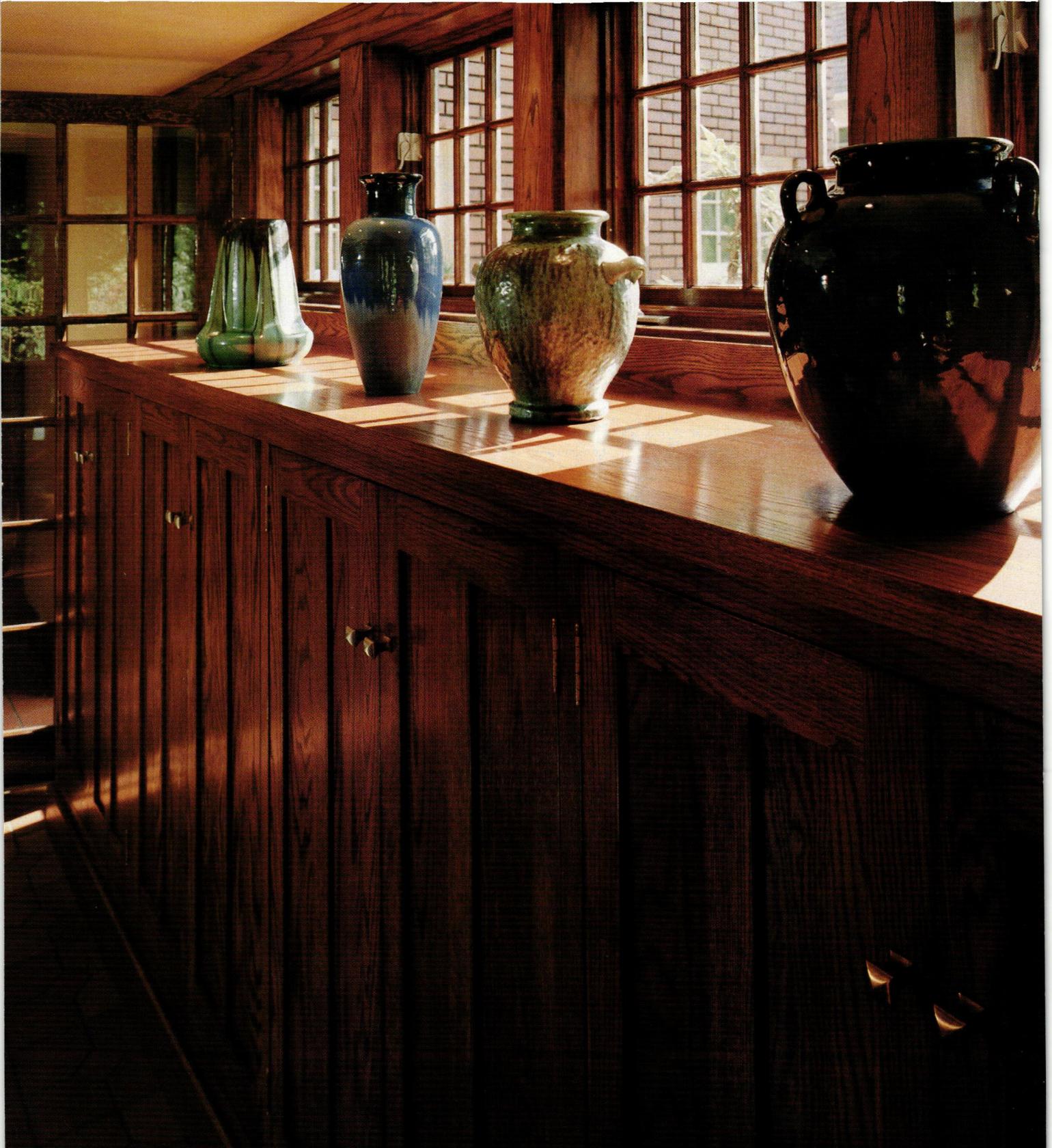
So what will she do, now that she doesn't have to glaze all the windows herself?

"Oh, I'll think of something," she laughs.

Hearing about what she's done so far, we have no doubt. ♦

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not consist of walls and roof but
in the space within to be lived in."*

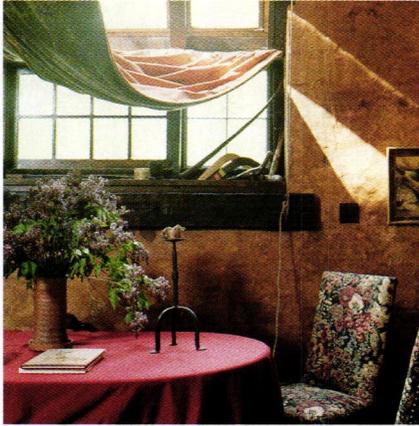
Frank Lloyd Wright after Lao Tze



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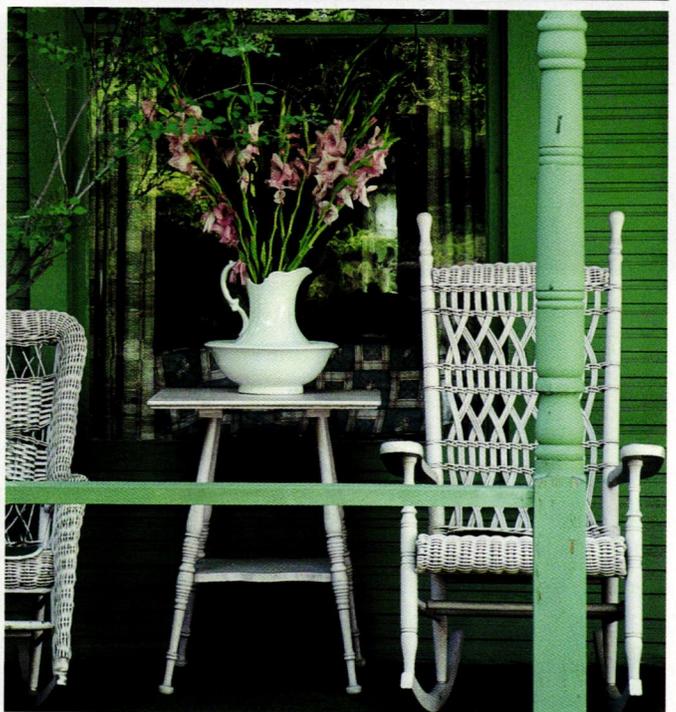
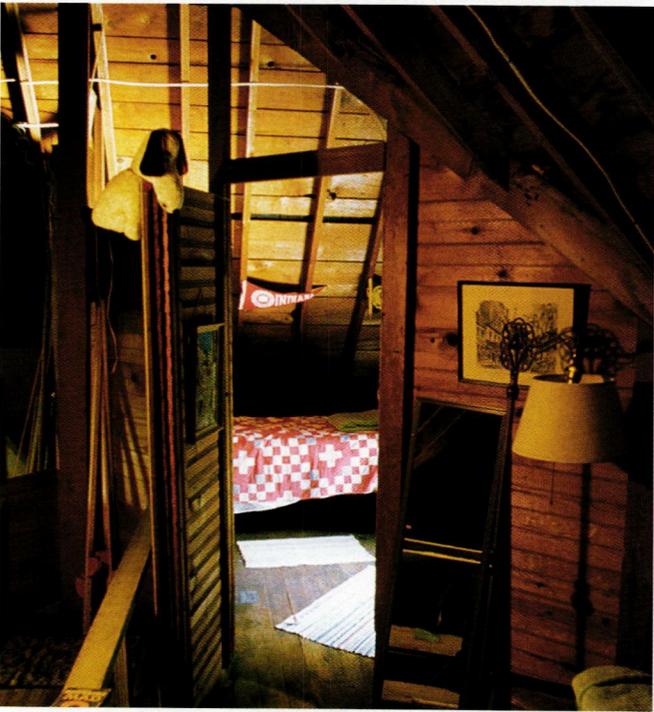
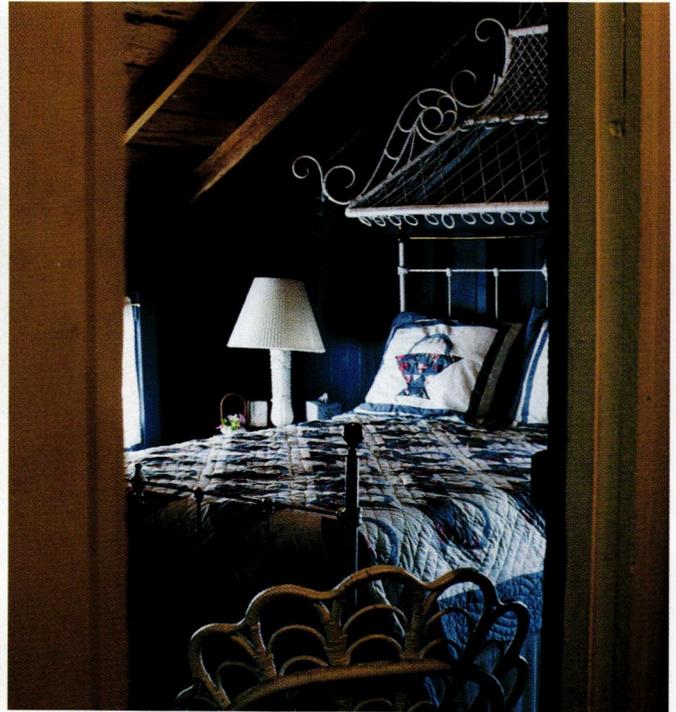
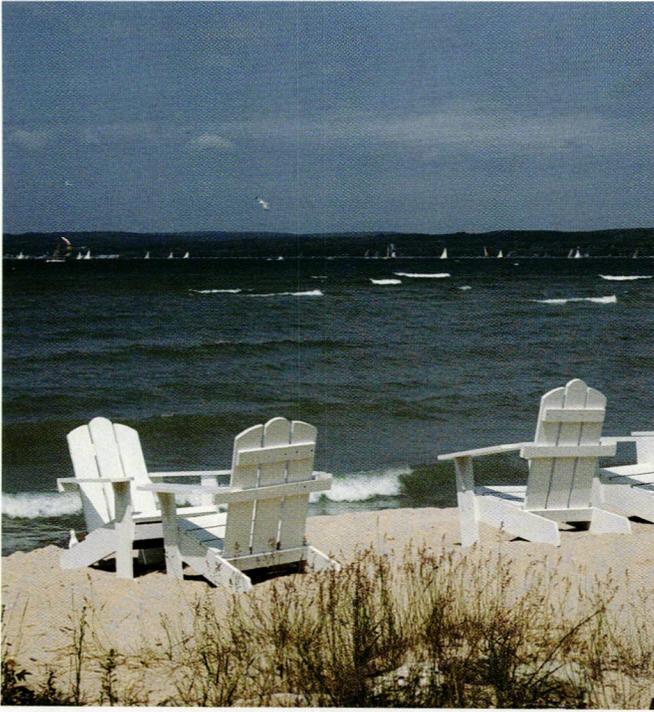
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WHAT DO YOU FAVOR . . . SUNLIGHT REFLECTED OFF WHITEWASHED WALLS? the moody darkness of a Tudor castle in the woods? twilight from your wicker perch on a gingerbread porch? In an old house you will find such character. ■ Uninsulated and unassuming, **SUMMER HOUSES** tug at us in ways no decorated room ever could, as you'll see in photographs from Michigan and Maine. To enjoy **LIVING ON THE PORCH**, you don't need a summer home—the porch itself can be a furnished haven from the heat. The living room, too, can be utterly transformed by a few key changes that give it a different feeling in summer and winter. Even if the house isn't Tara, **SEASONAL DRESS** works. ■ Two visits, West Coast and East, show just how different houses of the same era can be: first, a darkly beautiful and eccentric **NEO-TUDOR** in New York; then, sleek monochromatic serenity of **MODERN FURNITURE** in a 1928 Seattle house. For a glimpse of an era gone by, come to Clayton, Henry Frick's **FAMILY CHATEAU** in Pittsburgh, where opulent interiors made room for the children. The beautiful house is an inspiration for 1880s decorating. ■ Details can become the main event. In Nashville, a homeowner continues loving work on her **GARDEN OF ROSES**, using antique varieties to enhance house and property. Another pastime is one that traces its history back to practical necessity. Learn about the art and craft of **HOOKING RUGS**, a folk-art form that's making a comeback. —THE EDITORS





IMAGES OF SUMMER

Be it cottage by the seashore or cabin in the woods, the summer house has archetypal appeal: associations to family and leisure, casual pleasures. Simple architecture speaks to us, too, perhaps because summer houses so often escape remodeling. Plain walls and old furniture remind us that conversation, the outdoors, fresh food, and getting up early have always been life's essence.

THESE PHOTOGRAPHS WERE TAKEN AT BAY VIEW, A FORMER METHODIST CAMP ON THE SHORES OF LAKE MICHIGAN.



DEVOTED TO THE VIEW

by Regina Cole | photographs by Sandy Agrafiotis

THIS COASTAL COTTAGE IS LIVABLE only during Maine's short but glorious summer. There's a special ease that comes from its unprepossessing simplicity and uninsulated board walls. The cottage started out as the garage. Like the main house, it was built early in the 1920s. As the family grew, space was needed for people more than for cars, so the garage became the guest house. Windows to the view were added, and the little bathroom was expanded just a bit. Where the living room is now, early cars once occupied two stalls. The stairs to the primitive loft were retained, but the attic was lightly renovated into two bedrooms—and a wonderful surprise, a place solely devoted to the view.



Cast-off furniture from the main house fills this former garage, which nevertheless got a fabulous belvedere (top) during an otherwise light-touch renovation. The Bar Harbor-style wicker furniture dates to the turn of the century.





The carved bed belonged to the homeowner's mother-in-law. Tucked into a corner, dark wood against white-painted walls, it becomes a cozy and old-fashioned nest in a light-filled room. **OPPOSITE: (top)** The tiny bedroom under the eaves is the favorite of many guests. The cottage is furnished with castoffs from the main house. **(bottom)** The bathroom has the feel of summer camp. White paint has been the standard summer-house finish on the East Coast since the 1920s.

If contemplating the bay and a lighthouse aren't enough to lull guests into a better frame of mind, then just being in the cottage will do the trick. It's almost impossible to do anything here but relax. A sink and a refrigerator just big enough for cold drinks are what pass for a kitchen. You don't come here to cook elaborate meals. A real kitchen might smack of work.

But you do walk, down to the

rocky beach, or up to the rooftop belvedere. The lookout was the one true addition during the garage-to-cottage conversion. (Its access is through a bedroom window, summer-house style.) From this delightful little structure, you find a panorama of ocean and deeply irregular coastline.

Characteristically, board walls are painted white and the floors are bare, except for an occasional hooked



rug. Guests love the tiny but calm, monochromatic bedrooms.

Furniture consists of castoffs from the main house, which is lived in year-round. A serious Victorian bed, too big to fit against any wall, is tucked into a corner, its massiveness lending cozy scale. Old wicker, a desk moved from a childhood bedroom, mismatched chairs . . . the pieces are comfortable and familiar. ♦

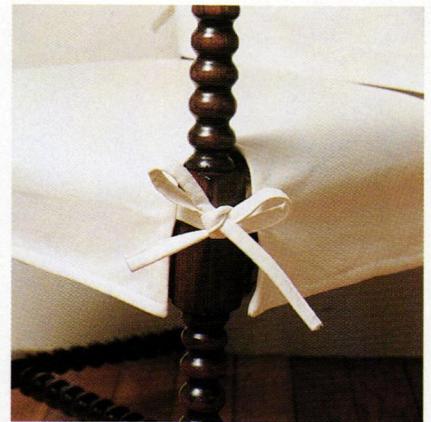


Room for All Seasons

by Regina Cole
photographs by Bruce Martin

IN WESTON, MASSACHUSETTS, A TOWN full of mansions, interior designer Marisa Morra lives in a simple frame house. Built for servants working at nearby estates, the house's early-20th century rooms aren't as lavish as others in the neighborhood. Yet Morra's living room has room enough for two distinct seasonal personalities: cool and restful in summer, cozy and warm in winter.

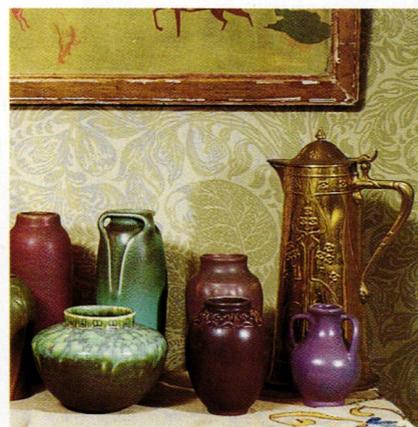
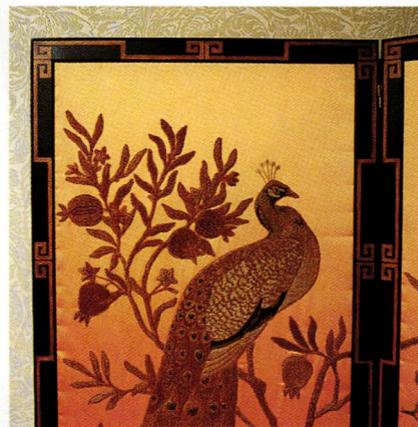
The transformation is surprisingly simple; all the major furniture pieces remain in place. In summer they are dressed in pale slipcovers. Neutral sisal carpets replace the oriental rug that provides cues for the room's winter colors. A hand-embroidered screen that warms a corner is put into storage for the summer.



The living room's summer personality is defined by sisal on the floor and slipcovers on the furniture. These literally slip over existing upholstery and tie in strategic places.







What a difference wool makes! Even a simple frame house (above) can dress well. With the right change of clothes, such constants as the wallpaper and American art pottery take on new personality. The embroidered screen is a wintertime accessory.

The biannual change offers two advantages. The living room is every bit a comfortable refuge whether there's a blizzard outside or a humid swelter. The change also provides variety. Every homeowner, regardless of the size of their house, welcomes an occasional change—without leaving home. ♦



In the Grand Room, Richard Dayne hung hand-dyed velvet curtains and glazed the walls a coppery orange to create a romantic "macabre hominess." **OPPOSITE:** Dark and rambling, the exterior of the 1937 house was in better than fair condition.

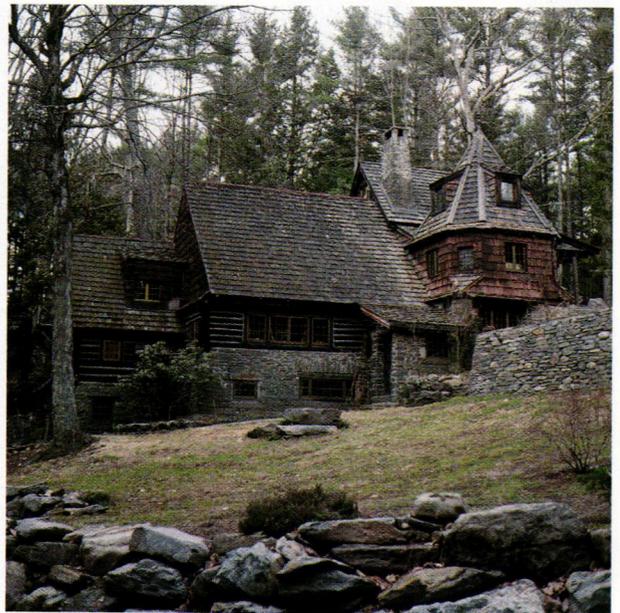
TUDOR INTENSIVE

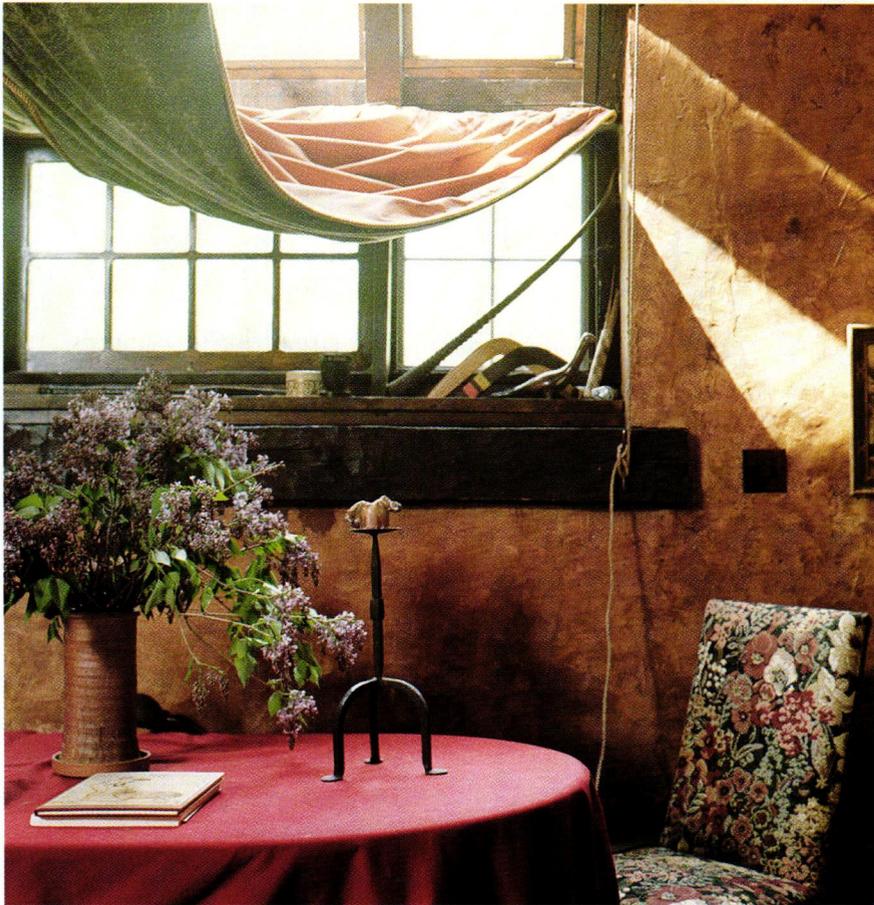
*Not everyone's cup of brew, perhaps,
but an eccentric and darkly beautiful house,
built in the woods near Woodstock,
New York, is this man's castle.*

photographed by Steve Gross & Susan Daley

DUNGEONS, TURRETS, HEAVY TIMBER . . . IS IT Tudor or just medieval fantasy? Hanson Booth built the house over the course of eight years; he was reputedly the nephew of John Wilkes and an acknowledged eccentric. When the house was finally finished in 1937, the local paper called it "the house that patience built," noting that it was made up of a thousand tons of stone quarried by a single worker from material on the property.

"This was the most beautiful house I'd ever seen," says artist Richard Dayne. He saw potential in a house unloved by its subsequent owners, who'd done their utmost to sanitize the quirks right out. The kitchen was plastic and neon; all the oak beams and stone walls (!) had been painted white. Reeling from America's "rampant





bad taste” after years of living in Europe, Richard Dayne—an Australian raised in New Zealand—went to work with a passion. “There’s bad taste and then there’s plain criminal behavior,” says Richard. “Of all choices for interior surfaces, dead white must truly be just that.”

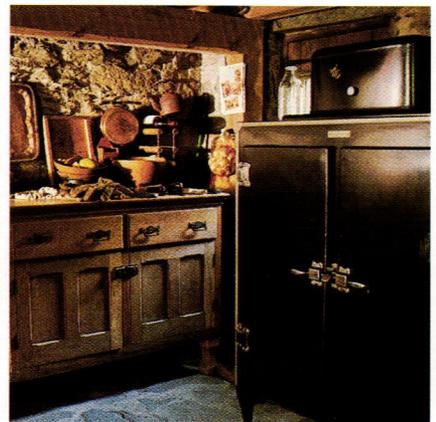
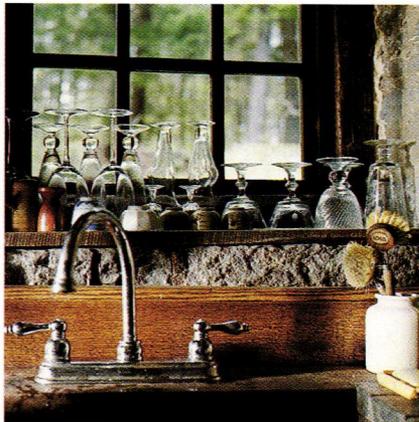
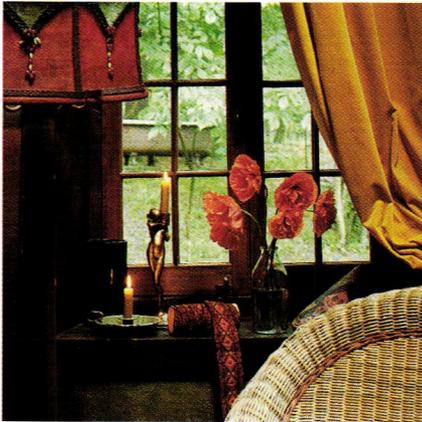
He sandblasted the interior. The outside of the house was in better shape. The steeply pitched roof still wore its handsplit wood shakes. Windows with multi-light sash, stained glass, or leaded panes defined the house’s quixotic style. But the trim around almost all of the 80 windows had been painted lilac pink. Richard mixed a metallic green to match the moss on the shady side of the house.

Nine rooms occupy almost as many different levels in this house built on a hillside. The basement is, of course, the stone dungeon, with a wine cellar now and, someday, a billiard room. On the next level is a breakfast room and above that the guest bedroom. Remaking the kitchen, Richard traded the modern refrigerator for a 19th-century black powder shotgun and installed instead an icebox from 1940. He rented a two-seater airplane and flew himself to Cape Cod to pick up an 1896 Glenwood coal and gas cookstove that also heats the house.

The house is an architectural folly with unpredictable steps, interior windows, and latches on all of the doors instead of knobs. The Grand Room has a thirty-foot ceiling to a roof with a pitch of 48 degrees. Richard rigged a giant velvet curtain on a pulley to cover the north-facing windows. (He is not much of a day man.) This room holds the dining table, on which rests the skull of his late Great Dane Baghdad, waiting to be gilded. The foot-pump organ was built in 1888. A swing hangs from braided satin cord.



The reclaimed coal stove was important in his ridding the kitchen of its "horrific modernization." **OPPOSITE:** (top and bottom) A movable swath of velvet; all-important scale is evident in heavy timbers and a sturdy leather chair. **BELOW:** (left to right) Upstairs, hand-dyed orange velvet is a dramatic backdrop. An old stone sink was set into heavy oak counters. The 1940 two-door ice box has a cooling system on top.





The turret has become Richard's bedroom. He gilded the ceiling and glazed the walls a light olive green. Red velvet curtains hang on rods fitted around the room.

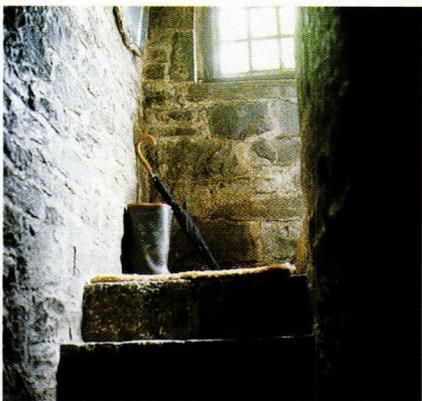
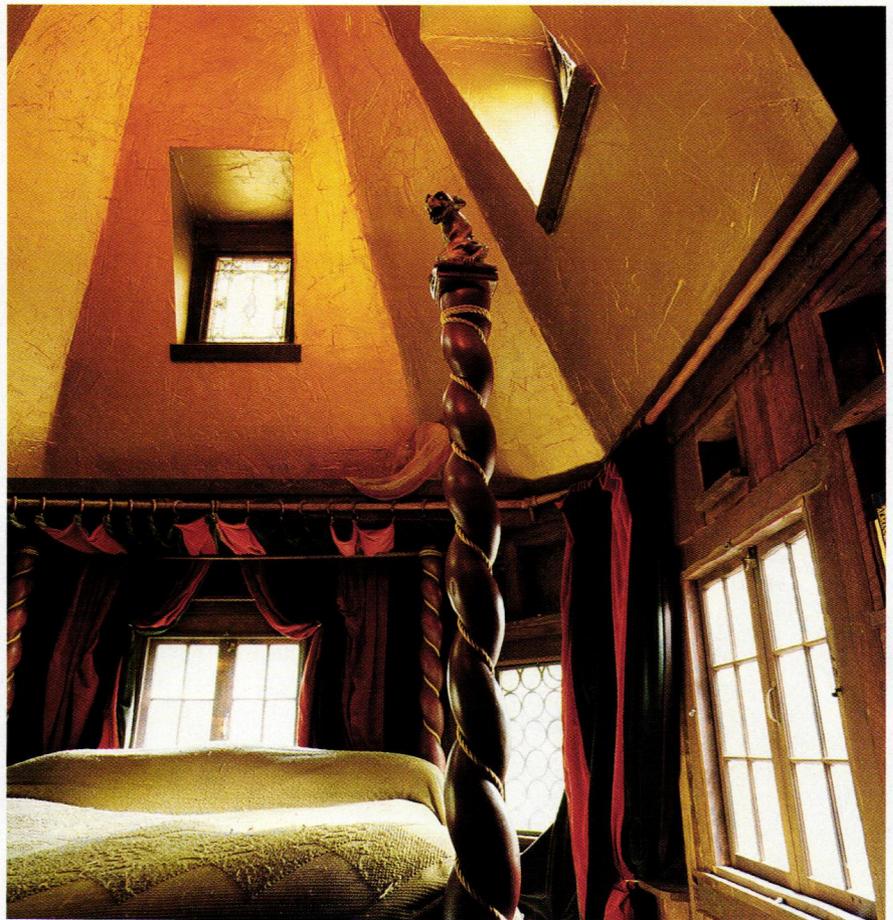
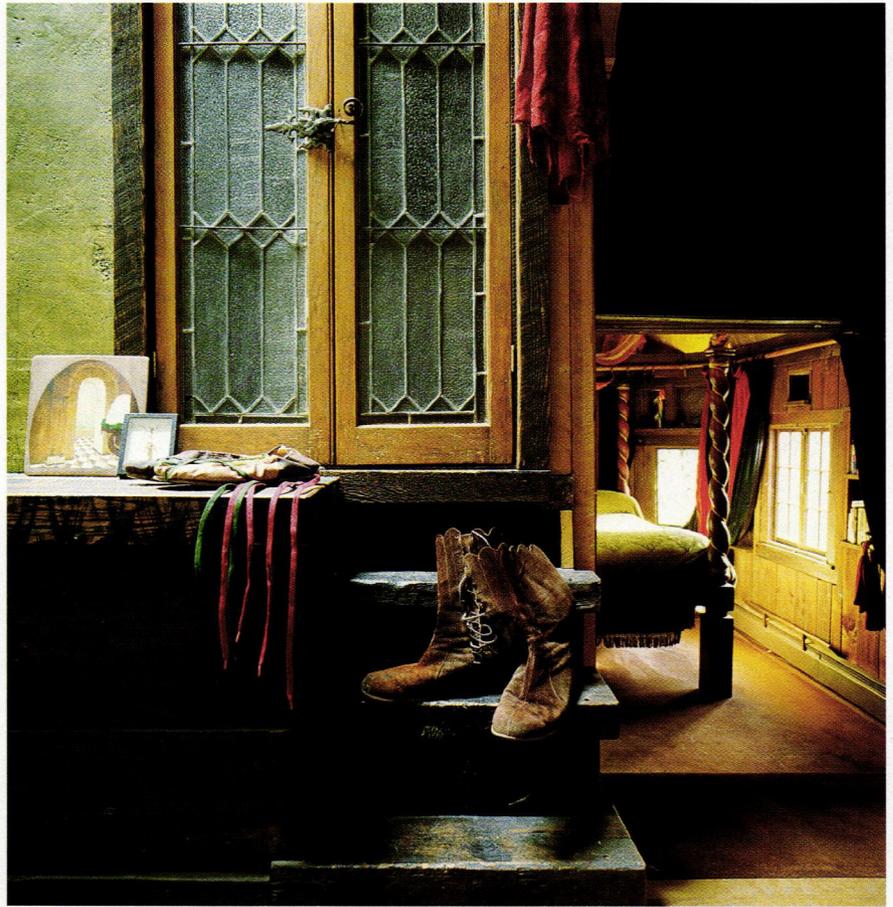
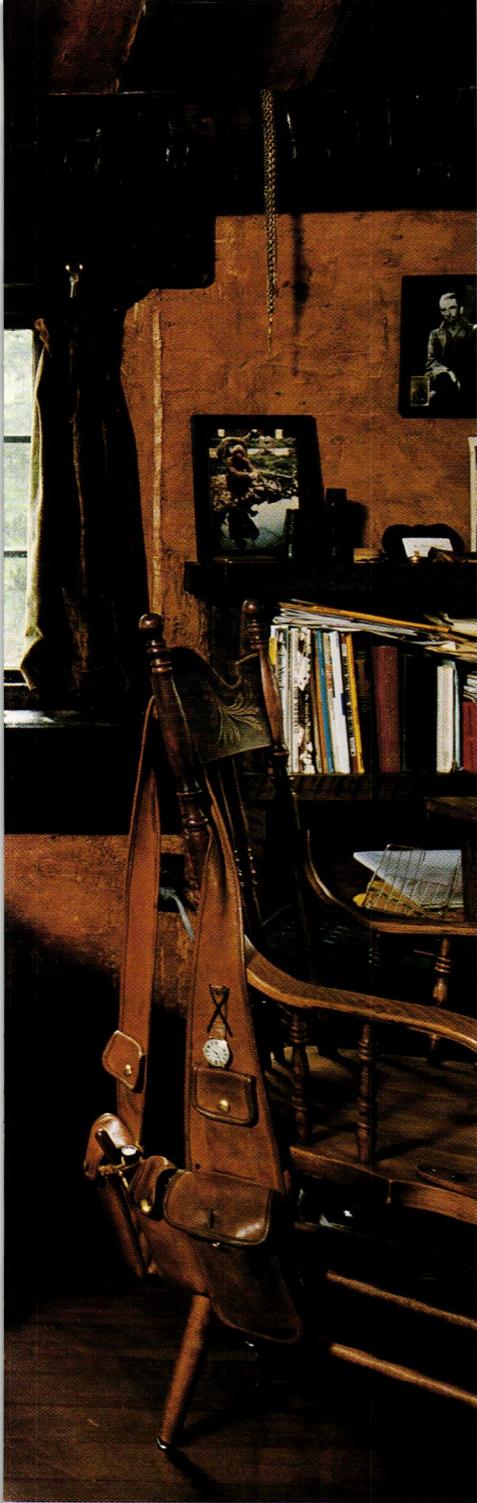
"Velvet and stone walls seem so theatrical. But velvet made those castle bedrooms warmer," he reasons. Richard crafted his bed and the one in the guest room from antique, square verandah columns; he stripped off the

white paint (of course) and carved them, with chisel and mallet, into a barley-twist motif, then added bed rails. His home is indeed his castle. ♦

This article was adapted from a chapter in a forthcoming book photographed by Steve Gross and Susan Daley. The book's text was written by Alex Enders. At Home with the Past (Clarkson-Potter) is due this fall; look for our review in the next issue.

ABOVE: Hand-dyed velvet obscures and adds drama to "your grandmother's old sofa" underneath. Dayne dyes yards of fabric using RIT dye in big tubs.

FAR RIGHT: (top and bottom) The owner's dressing quarters is in the green room, with glazed walls. The glass-fronted oak cabinet where he keeps his socks had been painted white by previous owners trying to tame the house. Bedposts were carved from square verandah columns. **RIGHT:** Stone stairs connect the dungeon to the Grand Room.



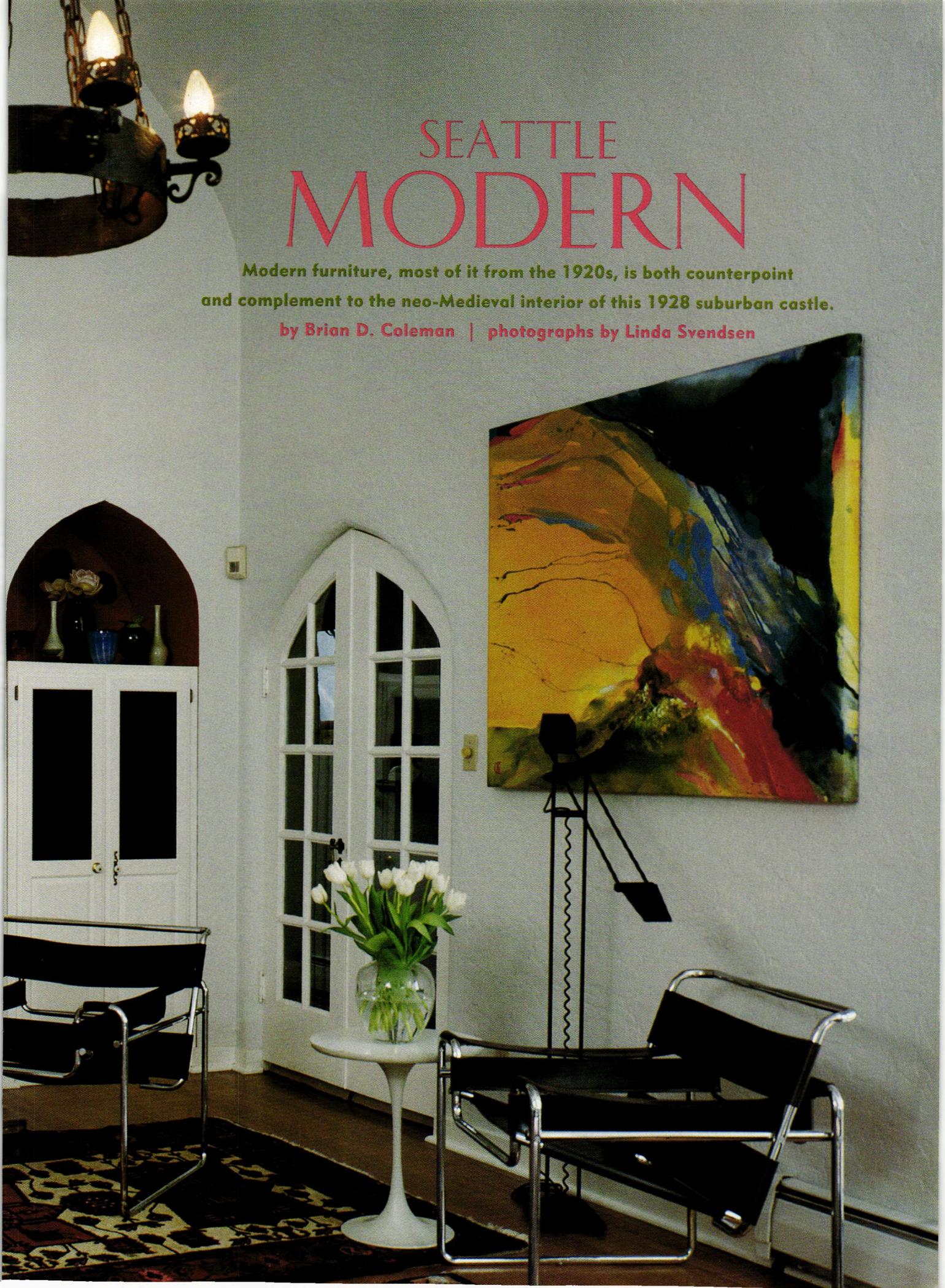
Soaring 20 feet, the Great Room finds scale in an iron balcony over the art-tile fireplace, all original. The Wassily chairs (1925) are sleek and contemporary still. The chrome and glass table is by Eileen Grey (1927); the white one by Eero Saarinen (1957). Georgina Forbes' acrylics and the jewel tones of Persian carpets swirl against a backdrop of white and light.

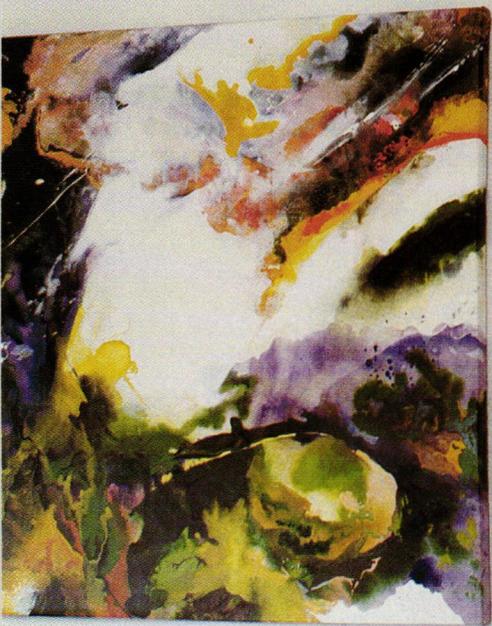


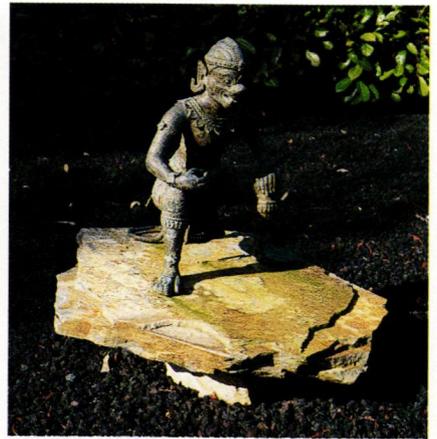
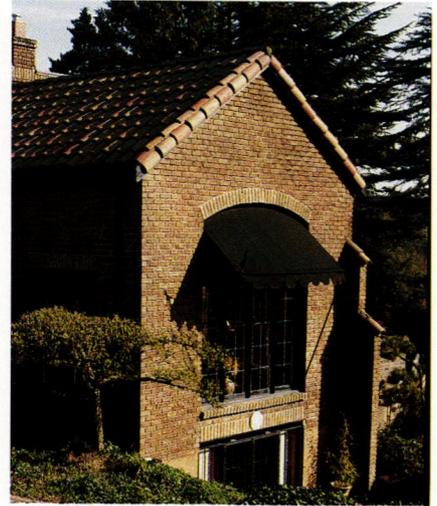
SEATTLE MODERN

Modern furniture, most of it from the 1920s, is both counterpoint and complement to the neo-Medieval interior of this 1928 suburban castle.

by Brian D. Coleman | photographs by Linda Svendsen





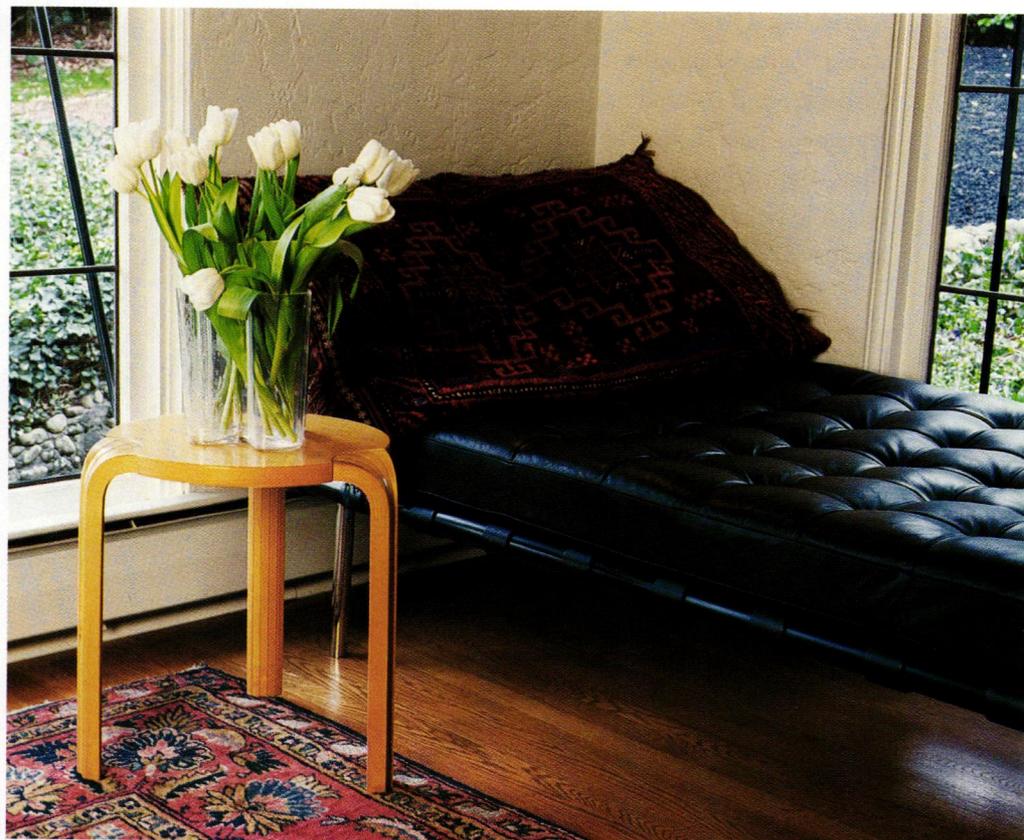


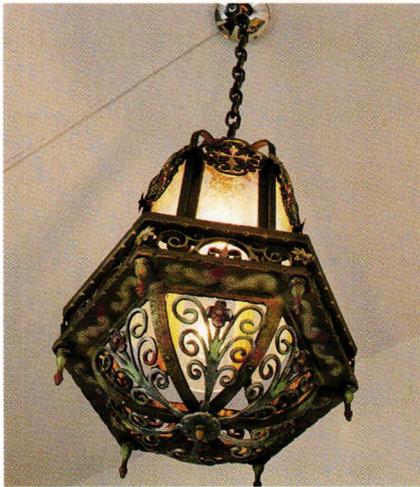
OPPOSITE: In the small dining room, a 60-inch square glass table (1929) by Mies van der Rohe joins chrome and leather "solos" chairs by Italian designer Gae Oulenti (1965). The Chinese rug is ca. 1930. **BELOW:** Art glass vases and lamps stand out against black and white. **ABOVE:** Frederick Anhalt designed the house, a curious blend of modern and quaint, in 1928.

1928: FREDERICK ANHALT, THE Seattle architect known for his picturesque, storybook apartment houses and residences, designs a house for a prominent Presbyterian minister and his manservant. Typical of Anhalt's style, the brick house is a curious blend of stocky asymmetrical massing, multi-light windows, and quaint details. Six-foot iron spears hold up black awnings, and the Mediterranean roof is made of red tile.

But architecture is about to change forever. At the Barcelona Exhibition, planned for 1929, the International Style will coalesce. Mies van der Rohe, Le Corbusier, the Bauhaus—these will be household words in the decades to come. Historical references and applied ornament are to be banished.

How surprising, and right, that Anhalt and the modern furniture of the





The Spanish Medieval lighting fixtures throughout are original to the house. **RIGHT:** The opposite end of the Great Room features Mies van der Rohe furnishings designed for the seminal 1929 Barcelona Exhibition. The tufted black leather of the now-classic Barcelona chairs is agreeably soft and comfortable.

International Style will come together in this unassuming house in Seattle, as the 20th century comes to a close.

WHEN GARY AND SHARON TUCKER BOUGHT the house in 1985, it had seen little remodeling. Original wall sconces and wrought-iron chandeliers, ornate door hardware and colored bathroom tile remained. The Tuckers left the house alone. But they gave it new life when they filled it with their important collection of Modern furniture.

“Every Saturday when I was growing up in Cleveland,” Sharon explains, “my mother would take me to the Art Museum, and I used to dream I could live there!” Two Barcelona chairs in the museum’s lobby inspired her to learn about the International Style of architecture and the Modern Movement in art; Sharon went on to a degree in Art History. Her work with prestigious museums—including the Cleveland Museum of Art and the Yale University Art Gallery—helped Sharon build an intelligent collection as she accompanied Gary in his career









OPPOSITE: In a corner of the dining room, a black-lacquered sideboard by Antwerp designer Arnold Merckx is the understated base for a collection of art glass. The original wrought-iron chandelier is centered overhead. **TOP:** The Tuckers designed a trio of abstract windows for the master bedroom. An oil of the Jackson Pollock school continues the bold art theme. **BOTTOM:** The bathtub recess and tiles were, fortunately, never removed from the house.

as an academic psychiatrist.

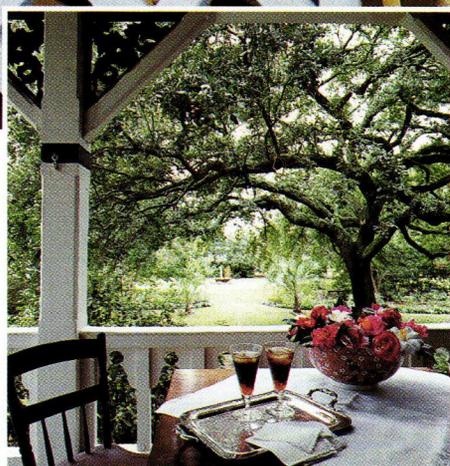
It was "love at first sight," she says, when they saw the Anhalt home. The expansive white walls and light flooding in from leaded windows were the ideal backdrop for the Tuckers' collection of bold modern paintings, antique Oriental carpets, and the sleek, planar furniture of chrome and leather.

The Tuckers have added their own work. A pair of Palladian windows featuring stained, textured, leaded, and beveled glass, designed by the couple, joins the original polychromed chandelier in the second floor stair-

well. The master bedroom features their abstract stained-glass windows inspired by Hundertwasser, the German artist famous for his riotous colors. Sharon Tucker designed a jeweled and stained-glass window to complement the pinks, greens, and blues of the bathroom tiles.

Neither Anhalt nor his client chose to furnish this house with Marcel Breuer's Wassily chairs and Mies's ottomans and sofas. But the collection works here, largely because of the architect's sense of space and his masterly attention to detail. ♦





Porch, verandah, piazza—whatever you call it, the roofed porch as a furnished, livable outdoor room is an American custom. Its popularity developed, in this land of hot summers and architectural pastiche, during the romantic movement of the nineteenth century.

VERANDAH seems such a Victorian word, and well it is. Before the romantic years of the 19th century, porches were not capacious and livable. Earlier houses, if they had a porch at all, had a portico: a covered entry, probably embellished with classical elements, that announced the main door. The Renaissance loggia was a passageway; the porte-cochère was a drive-through. We can thank Andrew Jackson Downing, the landscape designer turned architectural critic, for bringing 18th century English concepts of naturalistic landscape to American houses by way of the porch, a buffer between outdoors and the interior. The porch was a “natural and delightful appendage in a country with hot summers”; even better, it was a place to add architectural embellishment. Verandah mania spread quickly. Large porches appeared not

LIVING ON THE PORCH

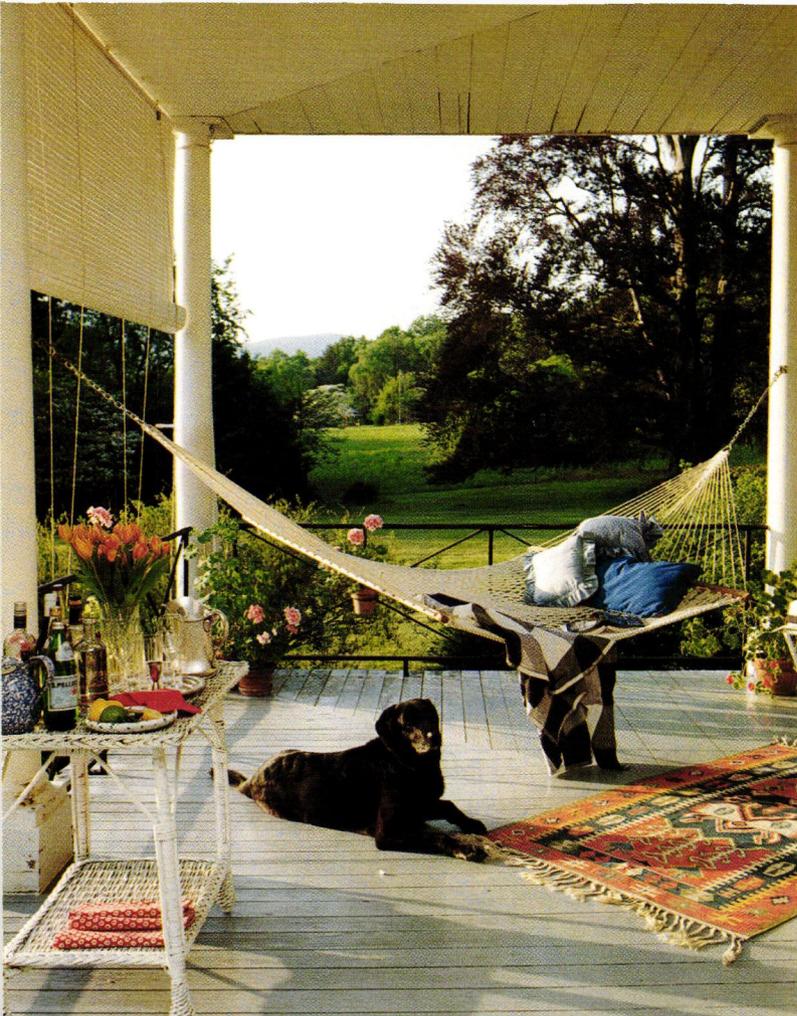
only on the new styles of the Victorian era, but were also added to old farmhouses. ■ The porch had, of course, an important social function. In the indeterminate zone of a porch, householders were free to recognize or ignore neighbors and passersby. Children could play without formal invitation. Families could gather and converse in quiet murmur as darkness fell. Young lovers could be somewhat alone without censure. ■ Architecturally prominent and socially critical, the verandah was treated

as an outdoor living room during warm months. Countless archival photos, particularly of the years from 1870 through 1920, show porches fully furnished, with suites of wicker and canvas blinds. *by Patricia Poore*



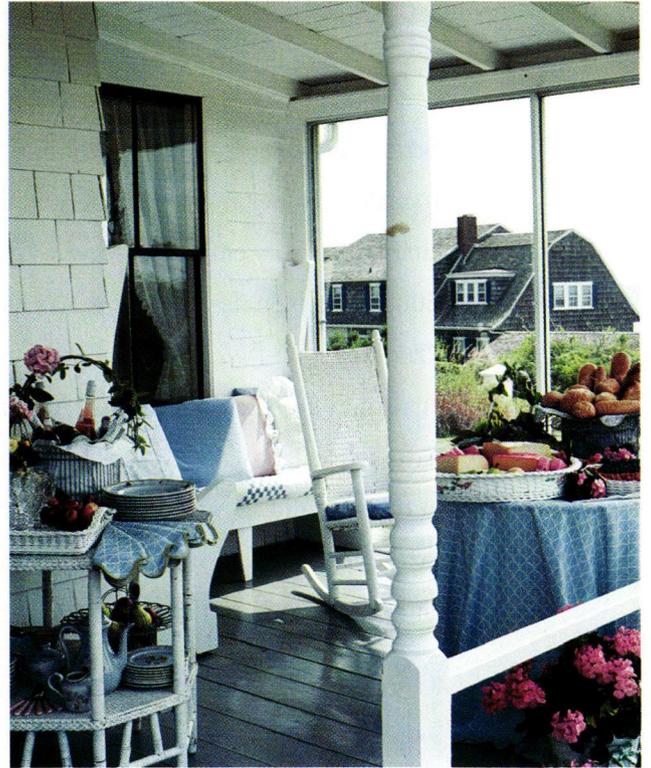
OPPOSITE: (top) A diminutive but highly decorated porch fronts a Victorian Gothic cottage in Oak Bluffs, an old Methodist camp on Martha's Vineyard off the coast of Massachusetts. (below) The view from the verandah at Poplar Grove Plantation near Baton Rouge, Louisiana.

ABOVE: The conservatory-porch at Lyndhurst, Tarrytown, New York, 1909.



Simplicity is elegance at an 1802 house on the Hudson River (left).

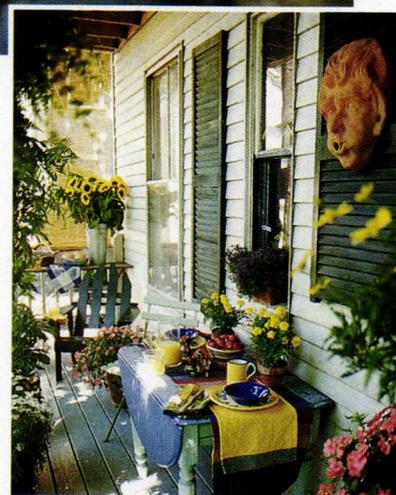
BELOW: The view may be the thing, but the table is a still-life of its own on the intimate porch in Hyannisport (Cape Cod, Mass).



White wicker and white columns are classics, as on this generous verandah (above) in Southampton (Long Island, New York).

RIGHT: The covered patio-porch of an English-inspired summer home in Newtown, Connecticut, has a kind of high-brow rusticity.





Leftovers found the way to the porch to good effect—a tin florist's bucket on an old wooden ironing board, summer's buffet table.

The pieces we associate still with porches are there in the old photos: rush-bottomed rockers, wicker furniture, straw matting, a porch swing or glider, retractable canvas awnings with broad stripes. There is more, too, including serving tables, Mission oak, numerous potted plants (large and small), and an occasional hooked or oriental rug. Heat and glare were controlled by the awnings as well as by movable bamboo or canvas shades and fixed trellis. All signs are that the porch or verandah, outfitted with every comfort, was subject to heavy use.

Don't discount the beautiful and old-fashioned effect from so many plants. Often, boxes full of colorful annuals, planted baskets hanging from chains, and pots on plant-stands joined large houseplants brought out for a summer airing. Trellis was overgrown with ivy, morning glory, and climbing roses. And don't forget the metal bracket for the flag pole. Victorians invariably flew the Stars and Stripes on patriotic holidays. ♦



A room outside

photographs by Rob Gray

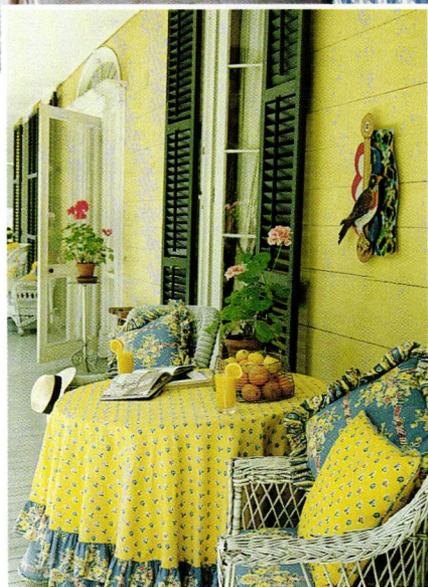
HOW CAN A SPACE SO GRAND INVITE the quiet tête-à-tête? A true verandah does just that, its sweep at once imposing and intimate. If there is an American style associated with the endless porch, it must be the Shingle style, which originated along the New England coast as architect-designed “cottages” for

wealthy clients. The porch remained important even as the style was adapted to year-round houses in the affluent suburbs (as this example in eastern New Jersey). ■ Shingle-style houses could be monolithic. The porch was a welcome buffer, architecturally as well as socially. From here the family watched the neighbors and took its meals. ♦



CLOCKWISE: (from left) The big house is entered by way of the verandah, between columns that frame built-in benches. From the curve of the porch, the view of the garden creates a sense of seclusion in the suburbs and an informal elegance.





Overlooking New York's Hudson River, the later verandah of an 1802 Federal-era house is furnished with turn-of-the-century painted wicker, dressed in the style of Provence.

Porch ephemera

photographs by Michael Dunne

THE HOUSE OVERLOOKING THE Hudson River was built in 1802 over the foundations of an 18th-century house. Its current owners, both artists, have gently restored it to its Federal-era purity; they found the original mantels in a neighbor's garage. But they retained such aggrandizements as the porch, here dressed in colors and fabrics reminiscent of

Provence. The owners spend each summer in France; they've always loved the bright-colored fabrics. (Inside, floors are covered with kilim rugs, a legacy of their trips to Turkey.) What furniture didn't come from the attic was found at antiques shops that specialize in French country pieces.

Beyond, a sweep of lawn leads down to the temperamental river. ♦



Garden refuge

photographs by Fred Housel

NORTH AMERICANS BREATHE A COLLECTIVE sigh of nostalgia as we imagine an afternoon surrounded by clematis and honeysuckle, shaded by a porch roof ornamented with gingerbread, and plenty of time to watch the promenade of neighbors passing by. This is Nairne house, in a residential neighborhood just one block from the harbor in the pretty city of Victoria. In Canada's British Columbia, this Victorian cottage is referred to as British Colonial.

The house, which has a kind of Victorian bungalow massing, was built in 1893. Life is faster now than it was a century ago. But the owner of this house today spends as much time on the porch as she can find.

"I love to sit out here, smelling the flowers, and talking with the neighbors. That's what front porches are for!—privacy and sociability." ♦

Termed a British Colonial cottage, this cheerful house has a capacious porch designed to allow for neighborly socializing even as you enjoy the shelter of a quietly personal, protected space.



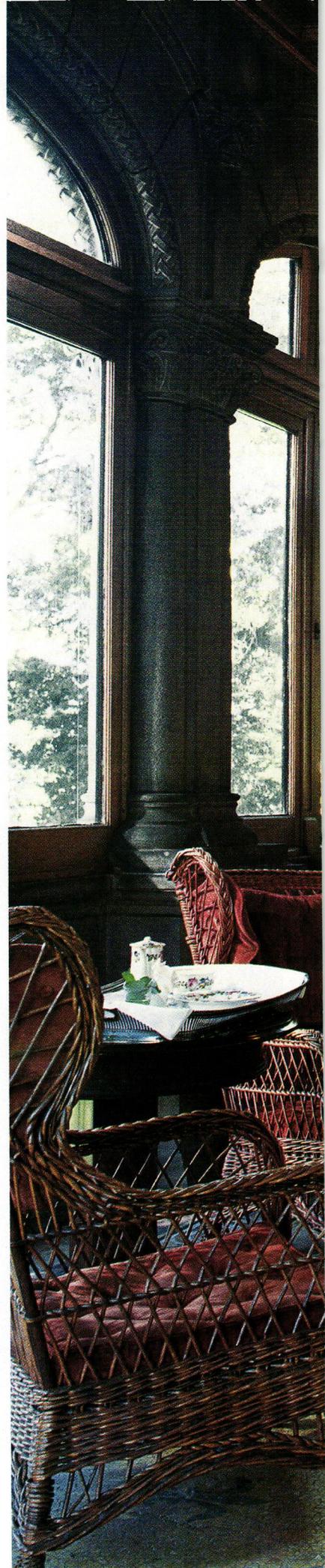
INDUSTRIALIST HENRY CLAY FRICK'S
FAMILY **CHATEAU** IN
PITTSBURGH EMBODIES THE CONCEPT OF
HOME WITH THE SOCIAL IMPERATIVES
OF THE **GILDED AGE.**



CLAYTON IS A MANSION ON PITTSBURGH'S MILLIONAIRES' ROW. THE ENTRY IS GRAND; plush velvet drapery and carved mahogany mouldings receive you. But a clue to the true heart of this house, if you look closely, hangs just inside the doorway. It is a modest oil painting by French artist E. Friant which depicts a young woman in her teens holding a girl on her lap; the little girl is pouting, as if wrested from her dolly tea party to take a nap. This painting, not an ancestral portrait, greeted the guests of Henry and Adelaide Frick. The children, who were allowed in every room, were at the heart of this Victorian household.

The house was a modest Italianate when the Fricks purchased it in 1882. After the birth of three children, they engaged young Pittsburgh architect Frederick J. Osterling to turn the house into a French chateau, doubling its size. During these

BY CAROLE SMITH | PHOTOGRAPHS BY STEVE GROSS & SUSAN DALEY

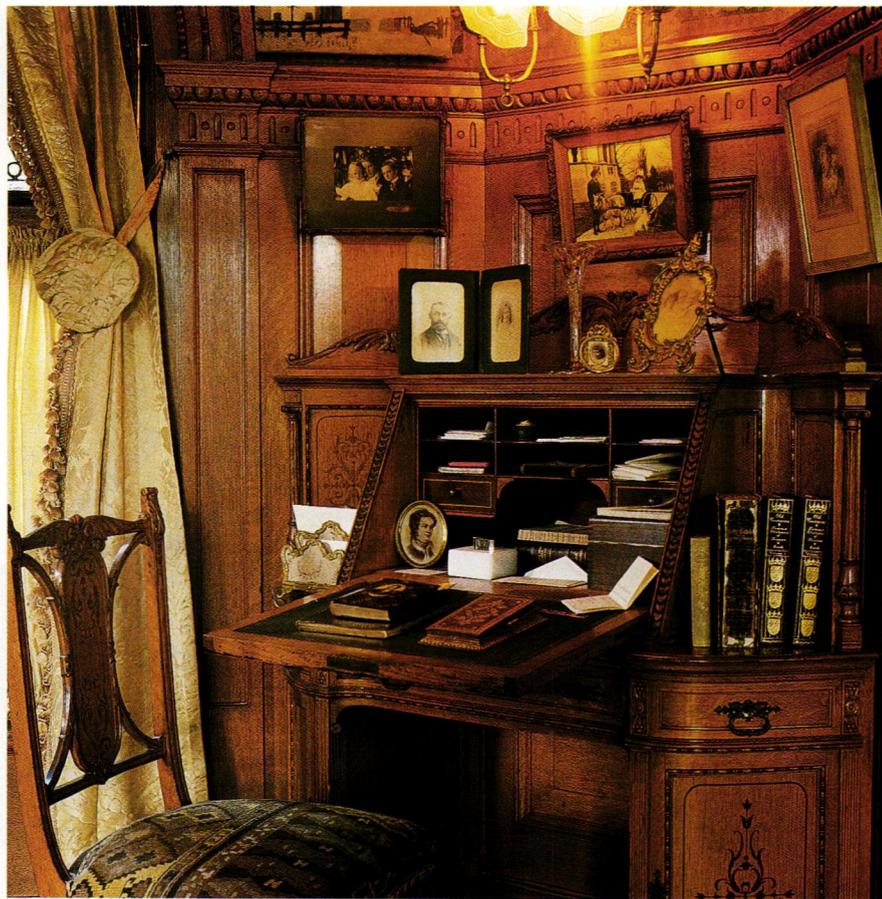


A photograph of an ornate, wood-paneled room, likely an orchestra room. The ceiling is a complex, dark wood coffered structure with a central pendant light. The walls are covered in dark wood paneling. In the center, a large, ornate wooden organ case with glass doors displays the organ's pipes. Below the organ, a Steinway piano is visible. In the foreground, several wicker chairs with red cushions are arranged around a dark, ornate wooden table. A large, colorful ceramic vase with a floral and fruit pattern sits on the table, containing pink flowers. To the left, a large window with a decorative archway looks out onto a bright outdoor scene. A potted plant is visible near the window. On the right wall, a two-bulb sconce is mounted.

The orchestrion (which played farewell to visitors with winds, percussion, keyboard, and strings) was moved to the front porch from the parlor upon the arrival of a Steinway piano. Rattan furniture dates to 1899, the year the porch was enclosed in glass.

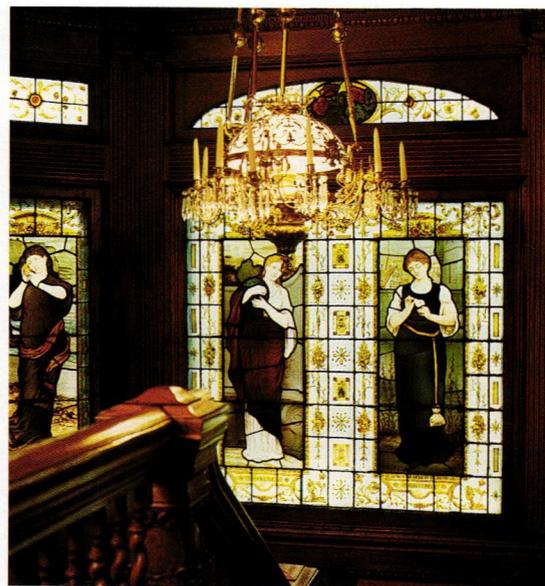
OPPOSITE: Architect Frederick J. Osterling modeled the chateau after houses in the Loire River Valley.





years, Henry Frick (a partner in the Carnegie Steel Co.) was a devoted husband and father, a successful entrepreneur and industrialist of growing fame, and a world-class art collector. Trips abroad, which included the children, allowed him to amass the renowned collection on permanent exhibit at the Frick Art Collection (One East 70th St., New York City).

The Frick family had the means to enjoy their lives and their children. They were touched by tragedy, however; daughter Martha died at age six, and Henry Clay Jr., their fourth and last child, died in early infancy. Reminders of Martha remain in this wonderful, bittersweet house. Perhaps the most poignant is a cherubic portrait of her in her father's otherwise frank and masculine bedroom; she is wearing a necklace of fresh roses in honor of her father's nickname for her, Rosebud. Below the painting, always,



OPPOSITE: Many of Henry Frick's favorite art acquisitions remain as they were in the oak-paneled sitting room. **TOP:** Adelaide Childs Frick wrote correspondence and did family paperwork at an oak desk purchased from New York's A. Kimble & Sons.

ABOVE: The stained-glass window illuminating the main stair is, surprisingly, by an unknown artist. It depicts heroines from literature.



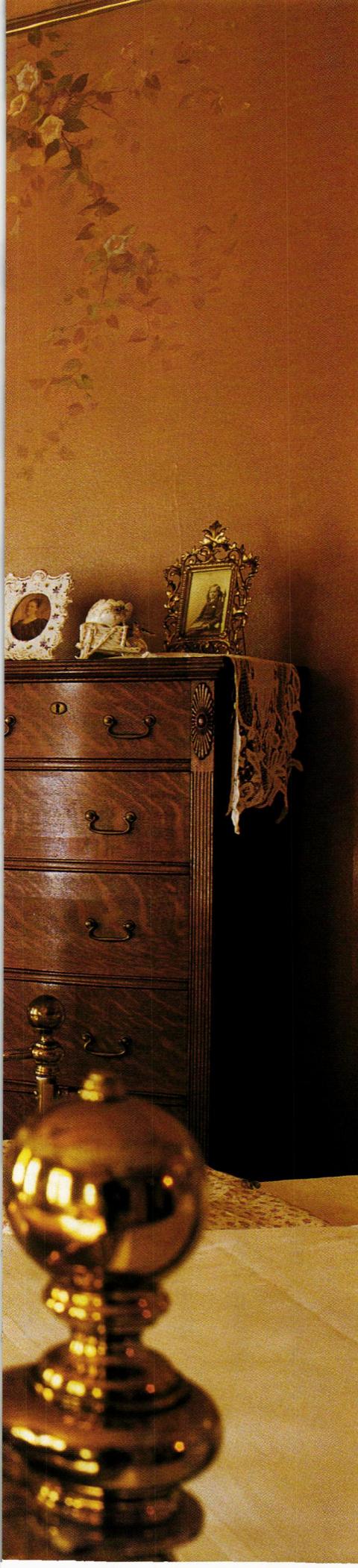
The children were not segregated with nannies to another part of the house, as was the custom among wealthy Victorians. Instead, Mrs. Frick's bedroom (above) connected through a bathroom to the nursery (below); she tended to her own children at night. Her walnut and crimson-velvet bedroom set was purchased in 1882; its origin is unknown.



The formal dining room is the one room at Clayton that unabashedly expresses the family's position. Theodore Roosevelt was received here in 1902 as the U.S. Marine Corps Band entertained luncheon guests with marches from the lawn. Nevertheless, the whole family ate evening meals here together.

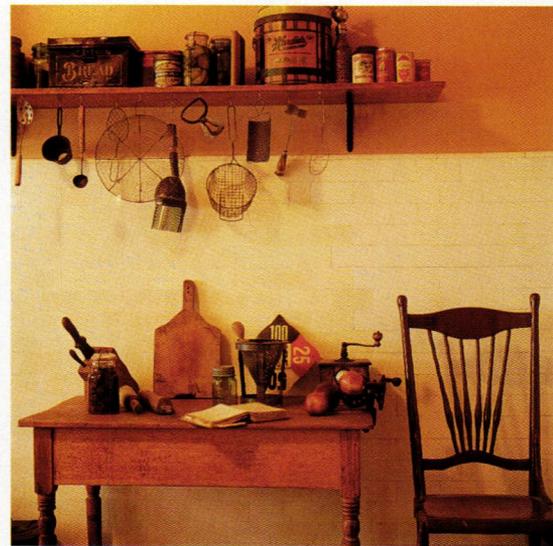






rested a small vase of fresh roses.

Frick himself was stabbed and shot in an assassination attempt during a bloody labor protest. He recuperated at Clayton, where the family lived until 1905. Son Childs and daughter Helen were his indulgence; at age four, Helen had a carriage drawn by a goat, and by the time she was a teenager, she drove a carriage that seated three adults, pulled by her Welsh ponies. She moved back to Clayton at the end of her life, sleeping again in her old bedroom, after many years in New York. The place survives and has been carefully restored because of Helen Clay Frick's endowment, her homage to an idyllic childhood. "There are pretty flowers and birds painted on the ceiling and walls," she wrote of her bedroom when she was ten. "If all the children had such a pretty room as mine, there would be not any of them sad or unhappy." ♦



OPPOSITE: A corner of the nursery is home to a portrait of three Frick children: Martha, Helen, and Childs. **TOP:** The Eastlake-inspired table and chairs, complete with a matching high chair, were commissioned by the Fricks from N.Y.C. furniture makers D.H. Hess. This is the breakfast room, accessible from a side entry where children hung coats on low hooks and scrubbed little hands in a child-size sink. **ABOVE:** Even service areas of the house remain as they were at the turn of the century.





A garden of roses

WHEN NASHVILLE, TENNESSEE, HOMEOWNER MARY MARTIN Schaffner designed a garden for her 1870s Italianate, she began by planting some twenty old roses. Her 'Cecile Brunner' has since climbed the chimney, and drifts of 'Madame Hardy' bury her fence in an aromatic hedge (opposite).

As Americans have returned to the garden, old roses have come with them. Gallicas, Damasks, Rugosas, Bourbons, Hybrid Perpetuals, Centifolias—all date before 1867 and the development of the Hybrid Tea Rose. Rosarians search for lost roses in pockets of countryside and in old, forgotten graveyards.

Each rose tells a story. 'Souvenir de la Malmaison' takes its name from the garden of Napoleon's Empress Josephine, the first great rose collector. 'Fortune's Double Yellow' recalls Robert Fortune, who searched out Chinese roses for western breeding. 'Old Blush,' pictured in Matthew Brady's photograph of Lee's surrender at Appomattox Court House, is there today. Chances are, Mary Martin Schaffner's 'Old Blush' will last as long, too. ♦



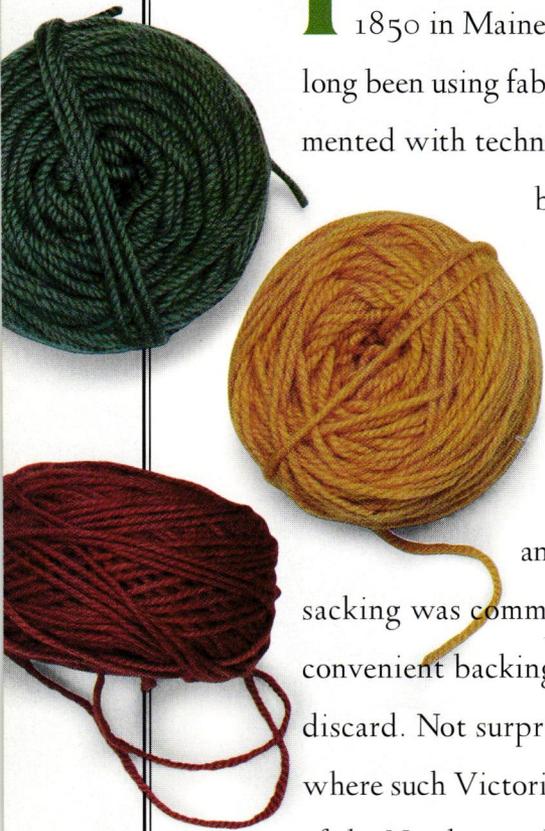
by *Donna Dorian Wall* | photographs by *Paul Moore*

SEE RESOURCES ON PAGE 102.

Folk Art Underfoot

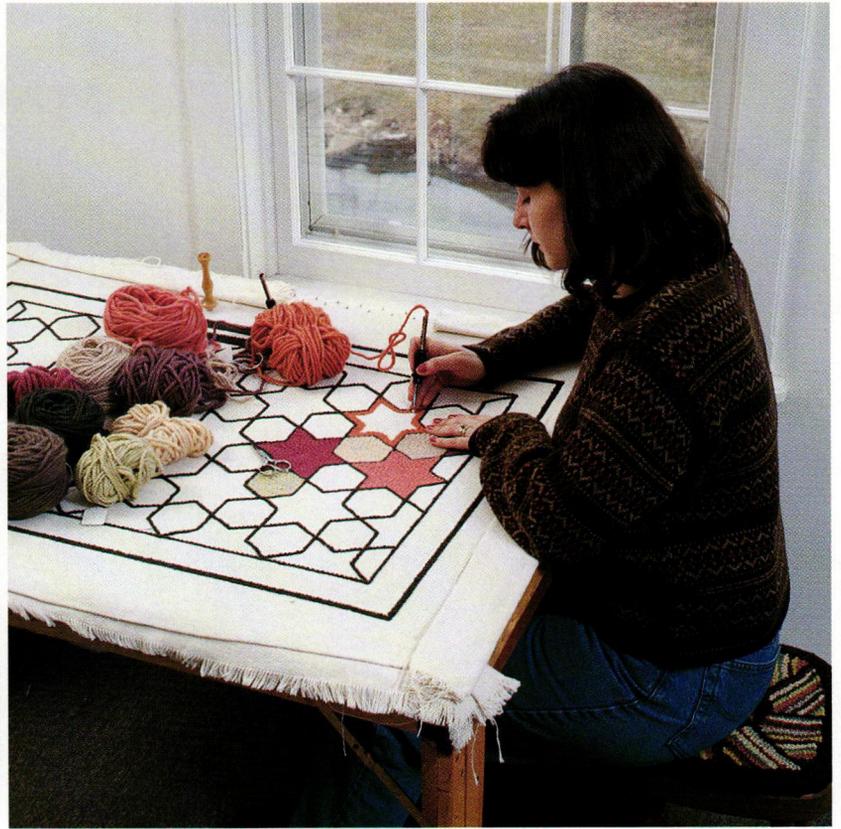
by Regina Cole | photographs by Carolyn Bates

IF YOU'RE POOR, OR GEOGRAPHICALLY ISOLATED, YOU USE THE MATERIALS AT HAND — OVER AND over. A perfect example is the hooked rug, called “America’s one indigenous folk art.” Though different theories exist, the first hooked rugs appear to have been made after 1850 in Maine, New Hampshire, and the Canadian Maritimes. Frugal women had long been using fabric scraps to make rugs, but during the early 19th century they experimented with techniques whereby fabric was pulled up through cloth. Inspiration probably came from sailors’ marlinespike tool, and from the thin devices used for tambour work. Early attempts were apparently unsatisfying; very few early rugs, worked on linen or hemp bases, are extant. The relatively tight weave of the fabrics made the pulling of cloth strips difficult and time-consuming. ■ Jute burlap (i.e., gunny-sacking or hessian cloth) was introduced from India around 1820 as a carpet base, and soon jute was used instead of flax as sacking. By the late 1850s burlap sacking was commonplace in the United States. The loosely woven cloth provided a convenient backing for leftover strips of cloth too small for quilts, but too precious to discard. Not surprisingly, the first hooked rugs appeared in places both cold and poor, where such Victorian luxuries as manufactured carpets were rare. For the seafaring people of the Northeast, the necessary skills had been developed during long winters of making and repairing nets and sails. ■ Now cherished by collectors, 19th-century hooked rugs were not considered important as art or even as needlecraft; rug hooking was a country craft, not suitable for fashionable homes. Today homeowners love them for their warmth and color, and know that the designs can be charmingly primitive, or very sophisticated indeed.



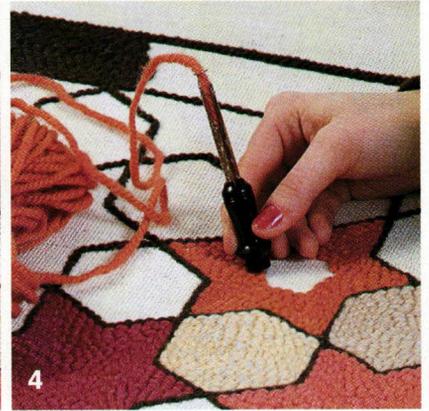


The technique used to hook rugs lends itself to infinite possibilities of color and design. Originally limited by the burlap sacking that formed the base, they can now be made in any shape and size.



TOOLS & TECHNIQUE

The backing of choice for hooked rugs today is a heavy cotton called monks cloth. (Burlap eventually rots.) At McAdoo Rugs in Bennington, Vermont, yarn is used; the resulting pile is denser, and therefore more durable, than one created with cloth strips. One of three tools can be used: a hook like a crochet hook that pulls the yarn up through the cloth; a shuttle needle, worked with both hands to produce a mechanical action good for patterns without too much detail; or a punch needle (right), which pushes the yarn through the cloth from the underside while it is stretched on a frame. With a punch needle, an experienced person can work one square foot in two to four hours. A hook will take four times as long. To change colors, clip the yarn, rethread the needle, and proceed. Once the rug is completed, loops can be cut, if desired.



1. The punch needle (the tool of choice at McAdoo) is threaded through the eye.
2. From a skein, the yarn is pulled straight back into the needle. (The pile depth can be adjusted by moving the handle.)
3. Yarn is pushed through, every two threads for a small stitch, four stitches per running inch for larger stitches.
4. Pulling the needle back up creates a loop. Edges and outlines are worked first, in smaller stitches, then areas are filled in.





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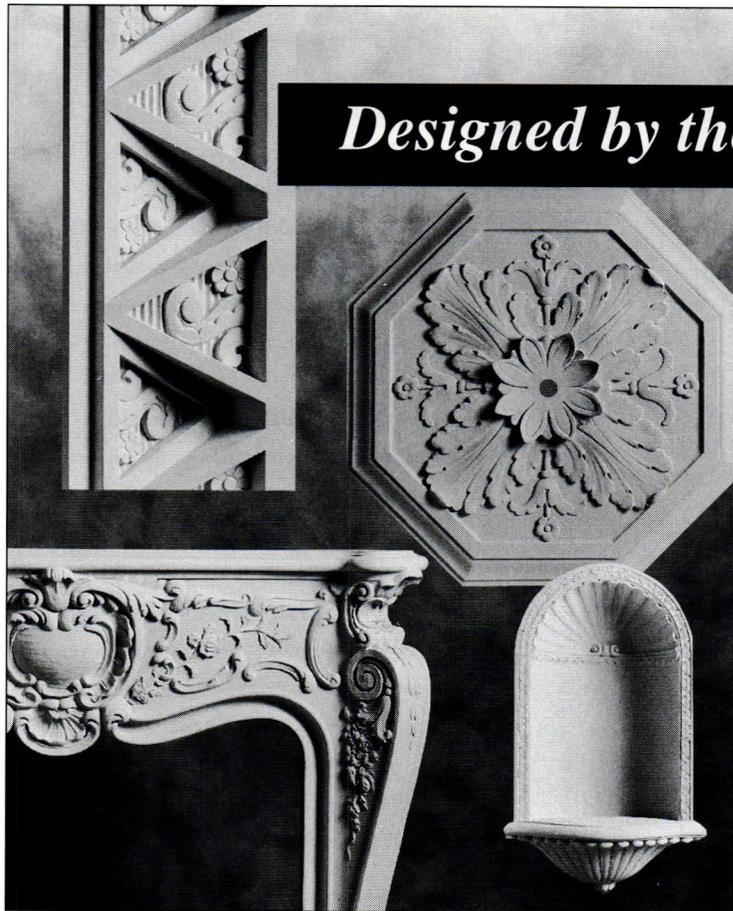


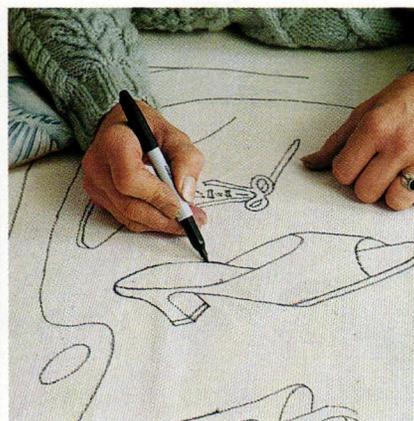
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START TO FINISH

Designing a hooked rug is done by drawing a full-sized picture with heavy black marker on white drawing paper. This is traced onto the monks cloth, either by using a light table (above), or by taping the cartoon and the cloth to a plate-glass window, so that the light will make the lines visible through the cloth. "Children come up with some of our best designs," says Cynthia McAdoo. "Adults who take our classes have to be talked through that process." Favorite historical motifs were animals, houses, and flowers. People, ships, and landscapes were rarer, and skilled rug hookers often incorporated cherished objects into designs. Bold geometrics predated, but accurately foreshadowed, abstract expressionist art.

FAMILY BUSINESS

MCADOO RUGS was started in 1972, when Preston McAdoo's father retired and his mother found that her old hooked rugs were wearing out. The couple started a business in order to replenish their supply while bringing employment to northern New England. They chose the technique used today, believing it would be the easiest for people working in their homes. The company operates that way still: About three dozen people hook rugs at home, while 11 employees work in a 200-year-old mill: dyeing wool, finishing rugs, teaching classes, and working the business end of things.



FINISHING TOUCH When the design has been completely filled in, the hem is turned over and stitched (see photo 1). Press front face, with a towel between the rug and the iron (see photo 2). This will produce a rug that lies flat from the first. Many commercially produced hooked rugs have a sprayed-on latex backing. This traps dirt, grinding down the wool fibers. A rug that allows dirt to work its way through to the floor will give its owner a hundred years of use. ♦

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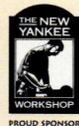
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A Decorator's Legacy

I've spent years creating Victorian Revival wall and ceiling ornament. So when somebody dropped on my desk the portfolio of a paint decorator who had worked in the last decades of the 19th century, I knew it was a treasure. *by Bruce Bradbury*



"OH, THESE ARE BEAUTIFUL!" WAS SIGNE Curtis's first reaction when the trust officer saw these drawings among the effects of Mathilde Harmuth. The woman had died without heirs at the age of 103. I suspect the drawings demonstrated ceiling patterns to prospective clients. The paintings are signed "M. Harmuth," perhaps the father of Mathilde's husband Moritz. If it were he who had emigrated to San Francisco during the late 19th century, it is almost certain that none of his ceilings survived the 1906 earthquake and urban renewal. It is likely, in fact, that these portfolio studies are all that remain of the work. [continued on page 82]

Painted on thick paper, most studies show ceilings, and are for domestic interiors. A few, like the one at left, are elaborate schemes for the decoration of chapels or churches.



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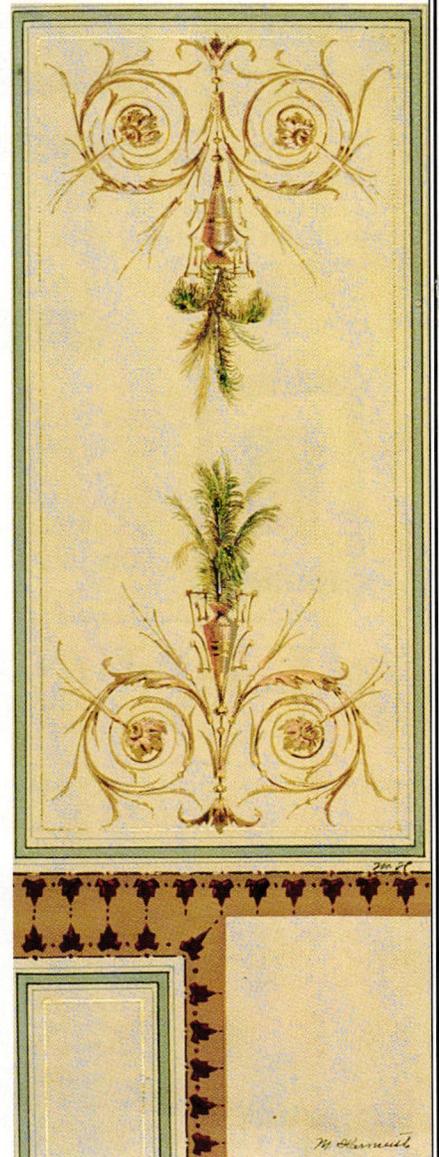
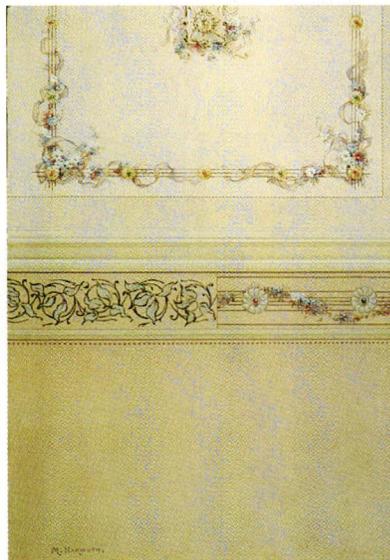
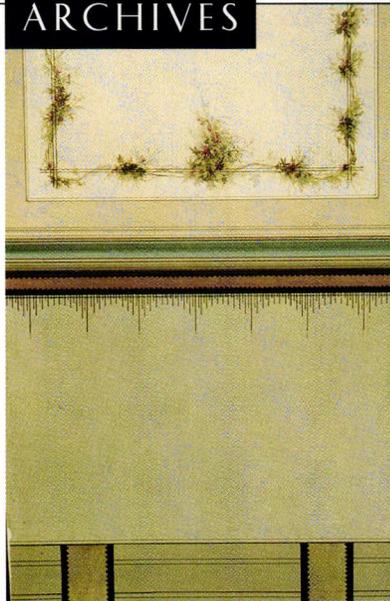


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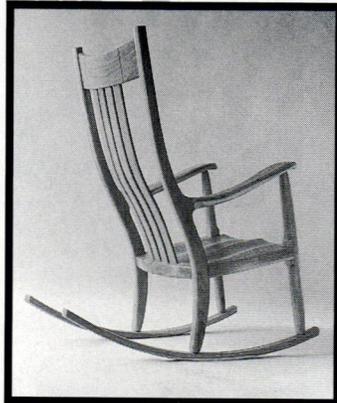
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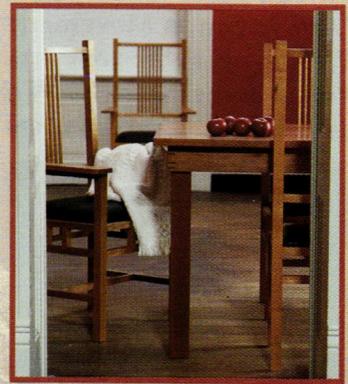


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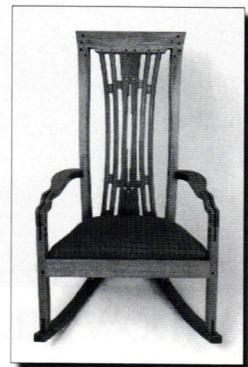
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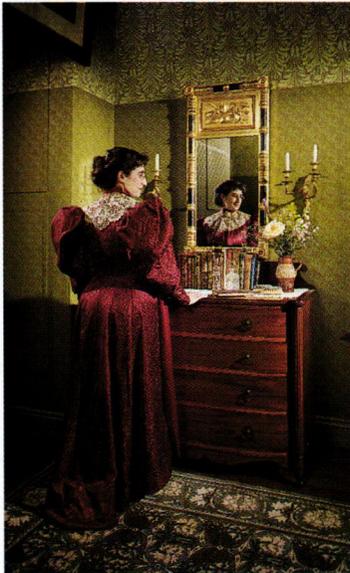


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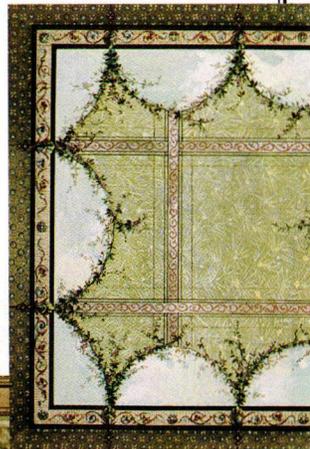
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We assume that the artist was classically trained in Germany: the name is German, and lithographs with a Berlin address were among Mathilde's things.

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Arts & Crafts Gardens

REVIEWED BY PATRICIA POORE

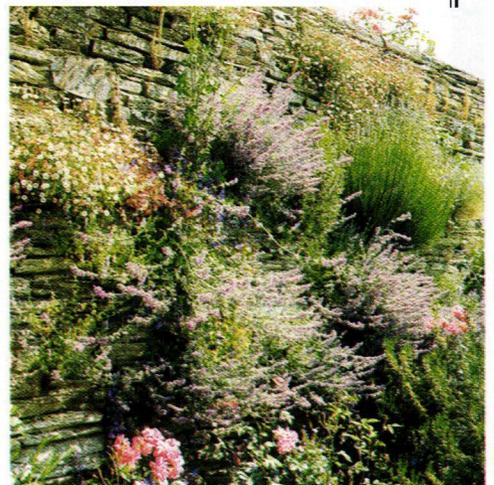
THE ARCHITECTURE OF THE Arts and Crafts movement had profound effect on attitudes toward building and home. Even more, the Arts and Crafts garden became the foundation of modern gardening practice. To the period roughly from 1859 until 1914, we can credit such assumptions as the use of common and indigenous varieties, the wild garden, and garden architecture as the rational foundation for plants allowed their habit.

And like Arts and Crafts architecture—which its proponents said was anti-style—the gardens are hard to define, varying as they do in scale, character, and vernacular expression. At its most ambitious, the movement produced the topiary elephants in the Moghul Garden in New Delhi (1917), and the grand schemes of twenty-acre country estates in which the design of the gardens was integral to the

design of the house. It also produced countless suburban gardens of modest scale.

Local conditions of site, soil, and climate were fundamental considerations in design. Thus the gardens of Greene and Greene in California were very different in their plantings and references from the gardens of Gertrude Jekyll and Edwin Lutyens in Surrey, because they responded to different climates and vernacular traditions. How then to define the Arts and Crafts garden today?

It's always a good idea to go to the source, which not surprisingly



Rear elevation of a house in Cambridge, England, designed by Baillie Scott in 1912 (opposite). ABOVE: Hollyhocks growing in "great spires of pink, orange, red and white" were among William Morris's favorite flowers. **RIGHT:** Crevices for planting were built into stone walls, as at Hestercombe, by Lutyens and Jekyll.

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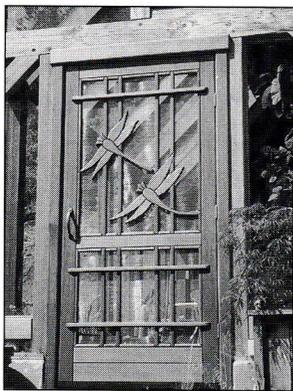


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Front elevation of the house shown on page 86 by Baillie Scott, where neat formality suits the scale of this more modest suburban house.

is Victorian England. You can get a list of dozens of the best Arts and Crafts gardens in England (open to the public) from historian Wendy Hitchmough—it's the last chapter in her book *Arts and Crafts Gardens*. Read it while you accumulate frequent-flyer miles. Photos by Martin Charles are wonderful, and the erudite text is peppered with the quirky insights of a writer at one with her subject.

THE AUTHOR LIMITS HER VISITS TO SELECT gardens, describing and illustrating them in detail. The gardens of William Morris's Red House, William Robinson's Gravetye, Philip Webb's Geat Tangle Manor, and Jekyll's and Lutyen's collaborations are included, among others. She also comments on the American Arts and Crafts movement (specifically, Frank Lloyd Wright and the

Greene brothers). While English gardens drew on medieval and Tudor traditions as representing a golden age in British history, American gardens responded to colonial and native traditions, including Hispanic tradition in the West.

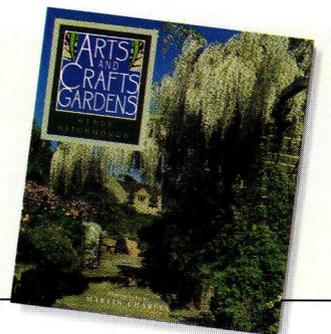
Immersion in this book provides an understanding of Arts and Crafts gardening tradition that should underpin any work today. Wendy Hitchmough warns us all about current reality, however: "The owners of Arts and Crafts gardens, however, could abandon the border fork at the slightest twinge of backache. Gardening was seldom allowed to interfere with the equally serious ritual of tea-time, and any task that proved tiring or dull could be left to the reliable back-up of the gardening staff. Working up a sweat or turning over the compost would have been quite out of the question." ♦

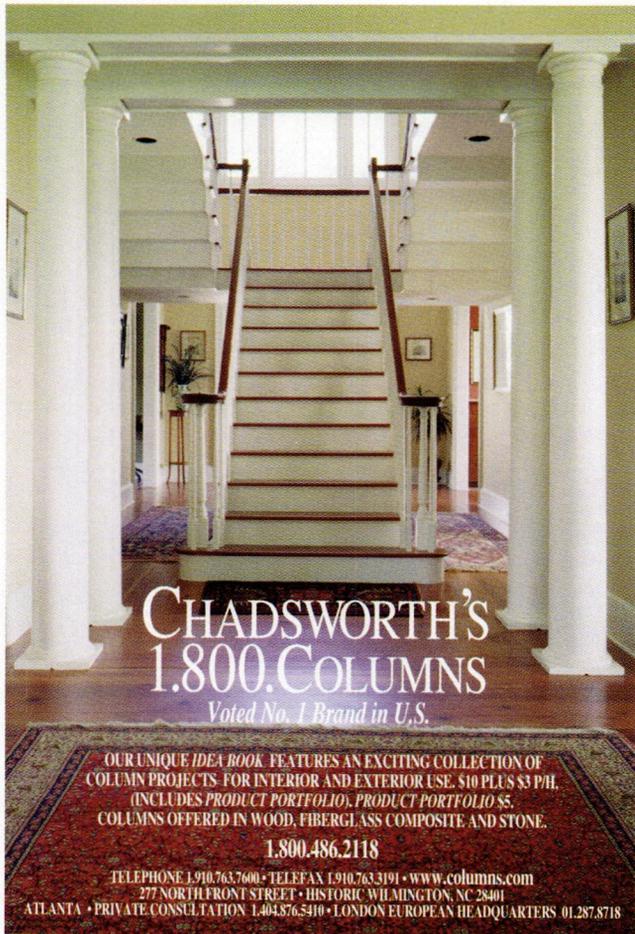
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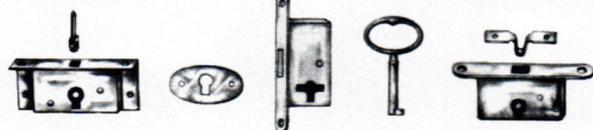
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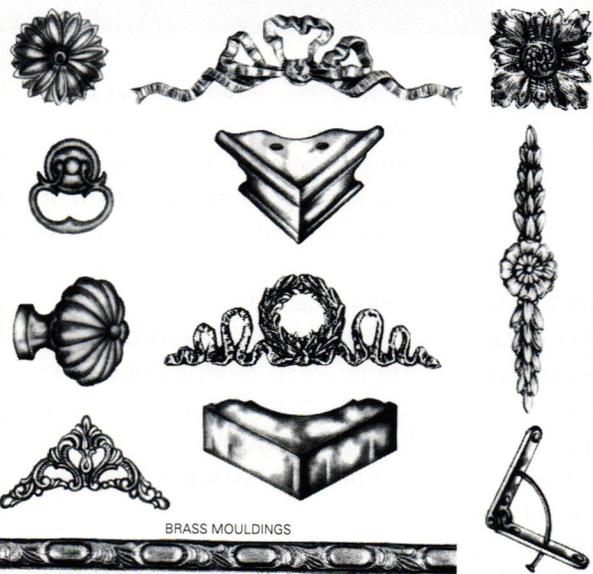
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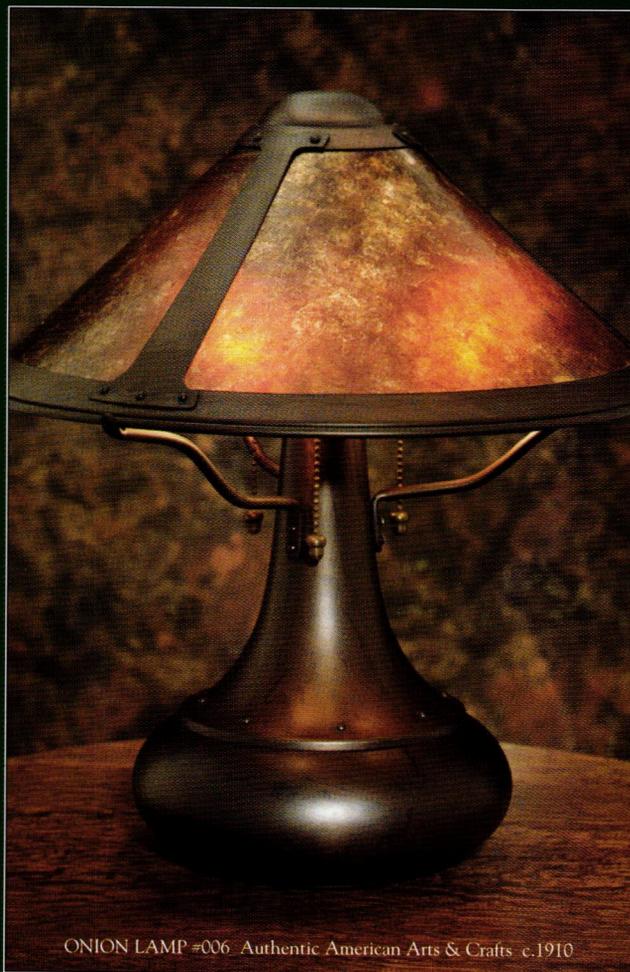
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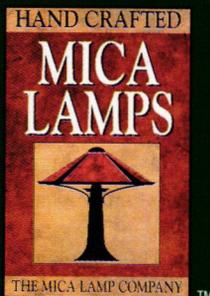
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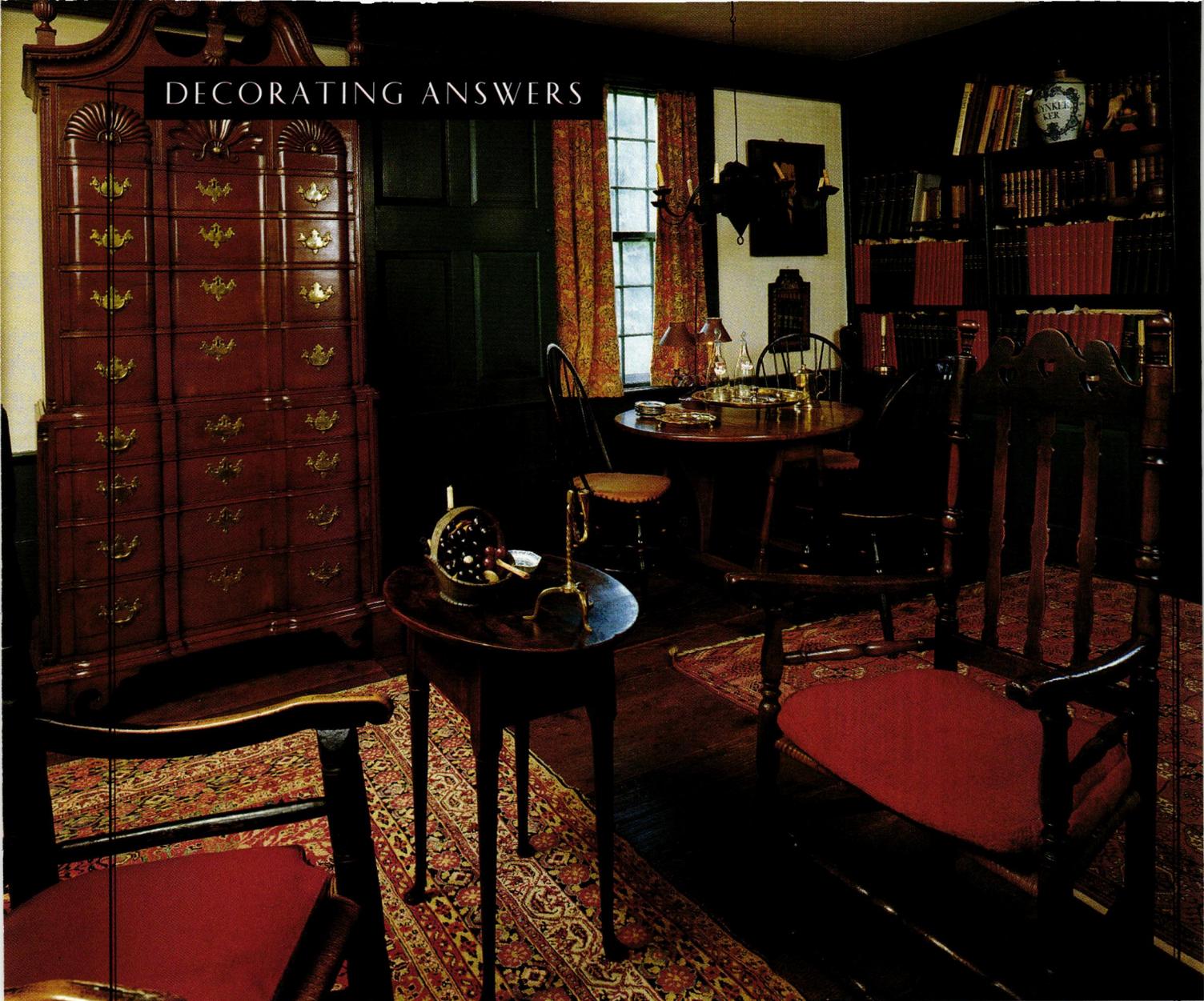
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Quality Costs

by Regina Cole

I am starting a business creating interiors like the ones illustrated in your magazine. Furniture has me floored—it's so expensive! Why? And where can I find good, moderately priced furniture?

Albert Solomon
Freehold, New Jersey

GOOD FURNITURE IS EXPENSIVE—AND that has always been true. When fashionable New Yorkers bought furniture from Duncan Phyfe during the early 19th century, they paid top

dollar, and that was after waiting for months while the in-demand cabinetmaker fulfilled his backorders. While some materials are more readily available now than in 1815, and mechanization has sped up the process, basic furniture construction has not changed as much as you might think. Making good quality pieces still involves a number of steps, many requiring the skills of experienced craftspeople.

It is true, however, that technology has made very inexpensive furniture possible. Case goods can now be made of particleboard or plastic, stapled together; they will not last. Nor will they provide much comfort and utility.

Variables that affect the price of furniture are materials and workmanship. Walnut is a costlier wood than oak, which, in turn, costs more than pine; mahogany is becoming

A room full of beautifully made furniture, accumulated over time and cared for by succeeding generations, has an ambiance like no other. Achieving this kind of interior is costly, whether the pieces are original, or reproductions.

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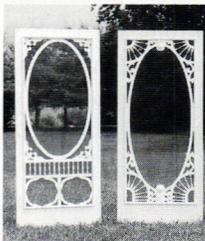
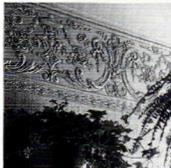
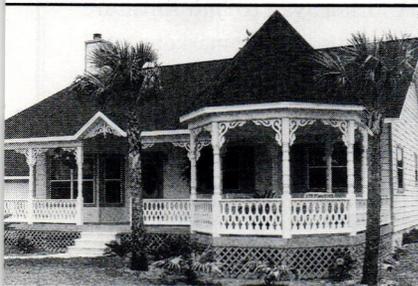
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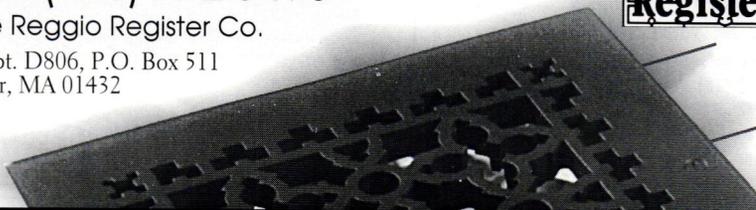
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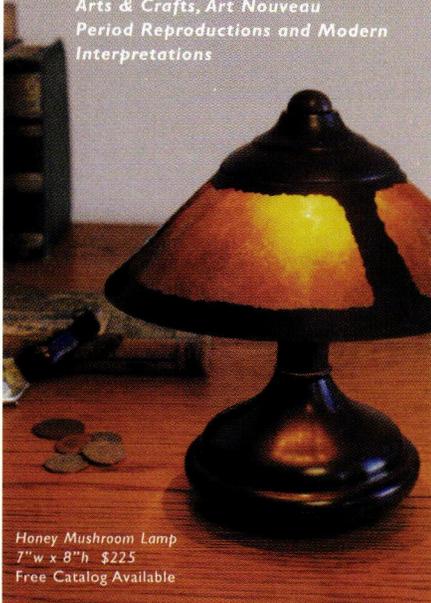
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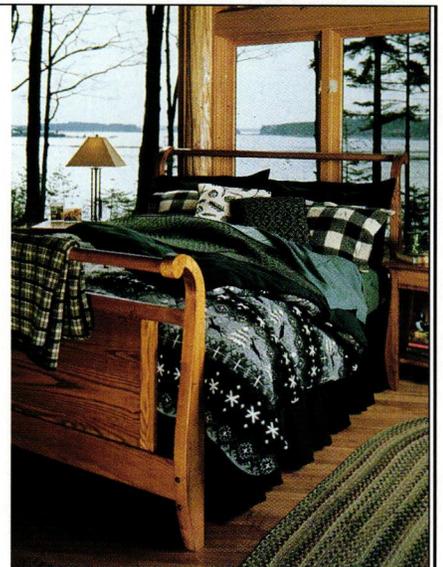
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increasingly scarce. Rare woods such as rosewood and ebony have always been expensive. In upholstered furniture, down costs more than foam, and the fabric can represent most of the cost. Muslin is a hallmark of high-end upholstered furniture. The industry term is com for "customer's own material": you provide the fabric.

Workmanship is an almost infinite variable. Carving, inlay, hand-rubbing the finish—all these add hours of skilled labor. In each instance, a mechanized substitute won't be the same. Even simple, better-quality furniture has mortise-and-tenon or dovetailed joints, hand-tied springs, a kiln-dried frame.

One rule of thumb for testing for quality is to lift. Good furniture weighs more. The reason to buy the best you can afford? Longevity—a beautifully made piece of furniture will become an heirloom.

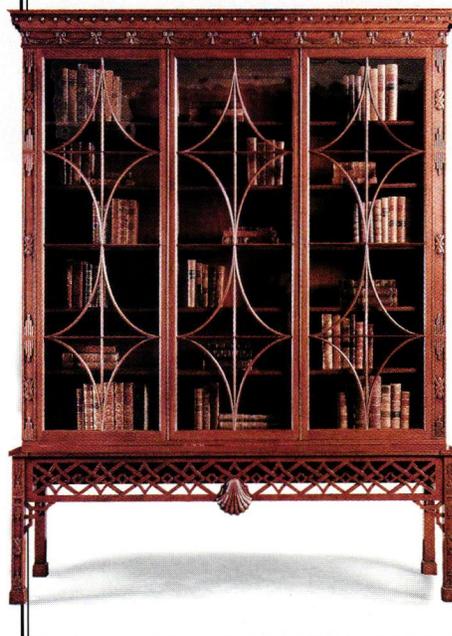
But there are times when you can't afford the best. There certainly is a place for moderately priced furniture—but you'll get a lot more for your money if you know what you're looking for. Many catalog companies offer quality furniture.



Catalog companies can offer good quality and value, like this sleigh bed (above) from L.L. Bean. If you want hand-blown glass and hand-carved mahogany, as in this bookcase (below) from the Baker Stately Homes Collection, you will pay considerably more.

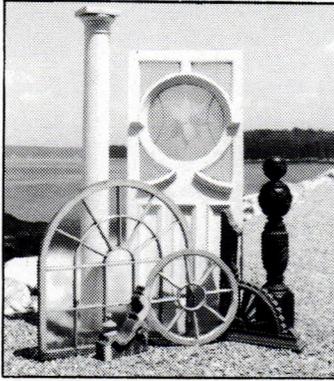
Just make sure you know how it's made; don't buy because of a pretty photograph. You may save money buying furniture that you partially assemble or finish. If materials are good and basic construction is sound, today's compromise living room piece will become the child's bedroom furniture of tomorrow.

Another way to find furniture is to buy it used. Flea markets, yard sales, used furniture shops: all can be sources for great buys. When a piece of used furniture is sold at auction or from an upscale antiques shop, it will usually cost more than if it's at a used-furniture shop. However, here, more than anywhere else, education pays off. Read books, go to museums, visit showrooms, ask questions. Knowledgeable salespeople usually like to explain their product, even if you're "only looking." Once you know the hallmarks of the highest quality, you'll know what to look for at flea markets and yard sales. With this level of knowledge, you'll be able to spot a terrific piece from the sidewalk. ♦



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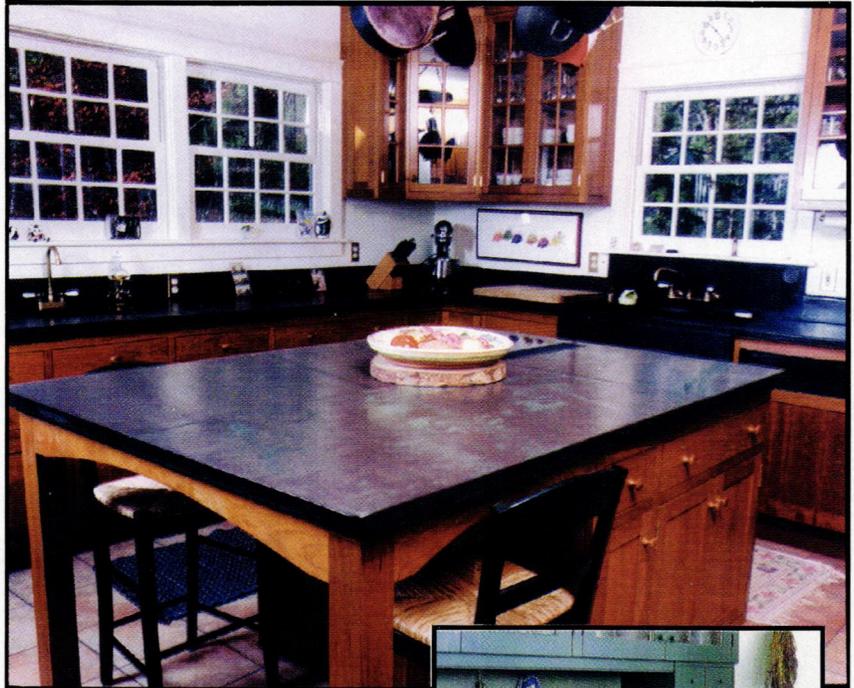
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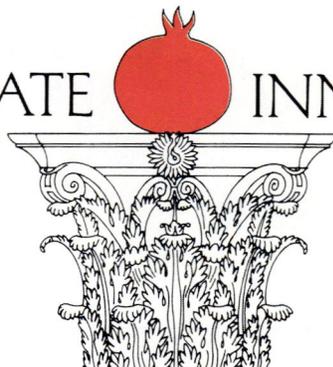
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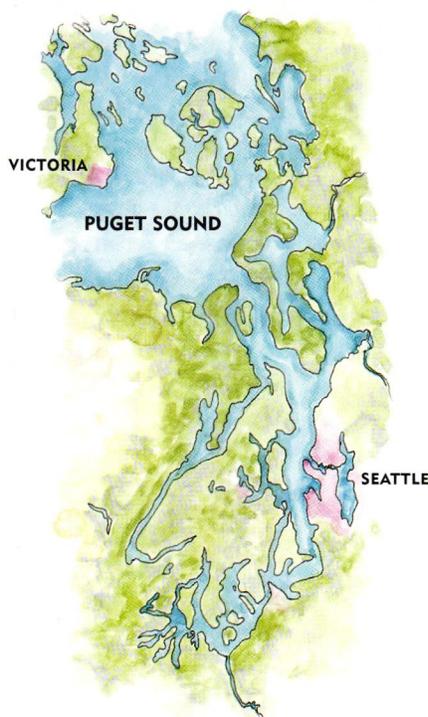
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by Brian D. Coleman and Stuart Stark



A SMALL OUTPOST WAS FOUNDED IN 1851 in the northern reaches of the **OREGON TERRITORY**, which the settlers named after the local Salish Indian chief, **CHIEF SEATTLE** (they couldn't pronounce his real name, which was "Sealth"). By 1869 it was incorporated by the territorial legislature, and by 1890 **SEATTLE** had become a city of 42,837.

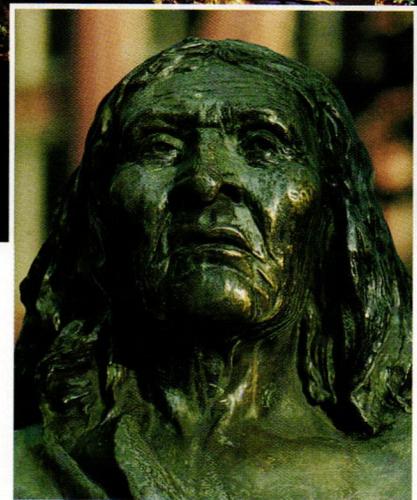
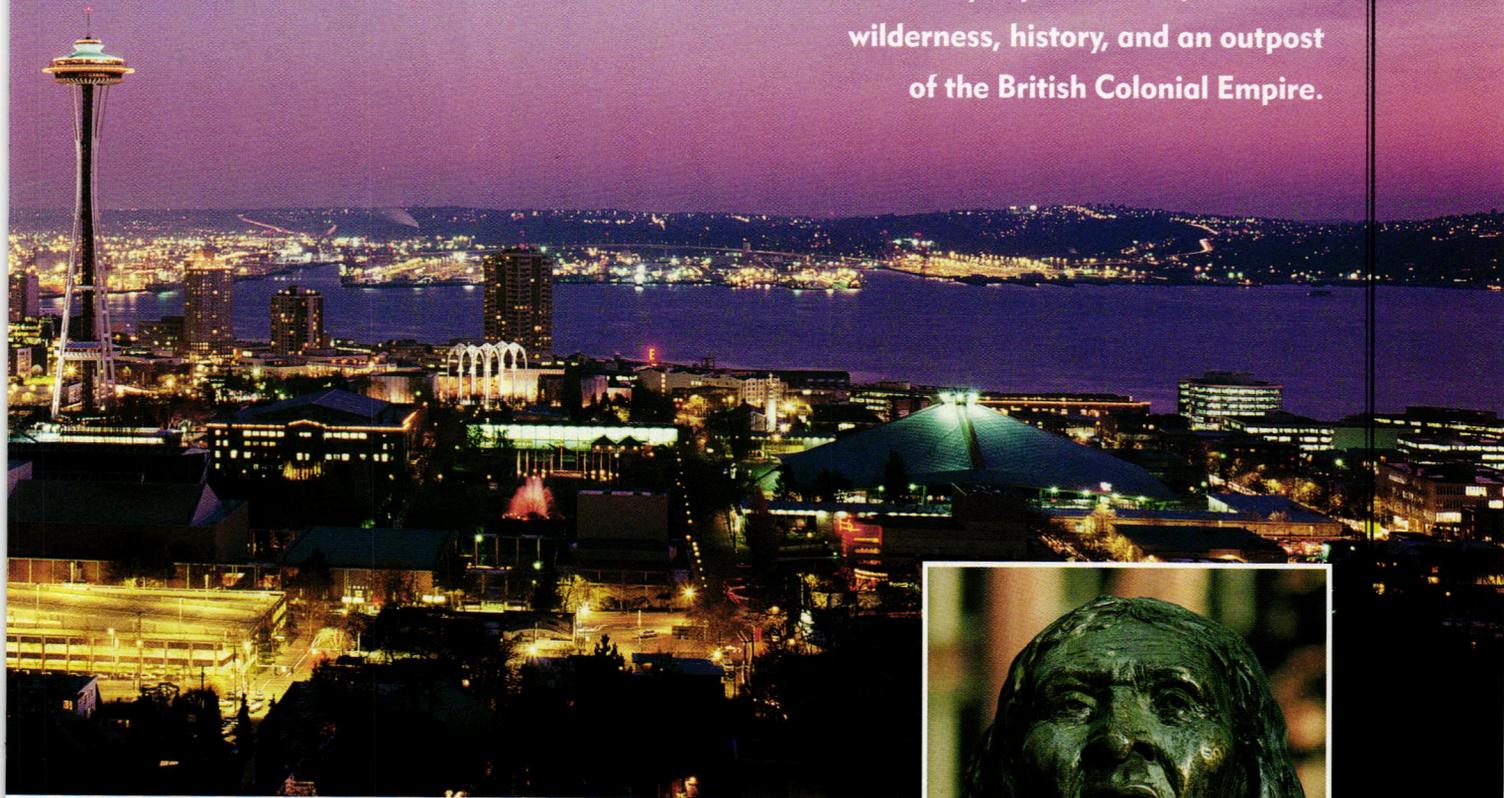
A sawmill, built at the top of **YESLER STREET**, was the first industry. Logs were skidded down the street to ships on the waterfront below (thus the phrase "Skid Row"). But in 1889, a glue pot overheated in a woodworking shop, sparking a fire that destroyed downtown. After this, no wooden buildings were built, and thus the present day **PIONEER SQUARE HISTORIC DISTRICT** has blocks of Richardsonian

Romanesque stone buildings.

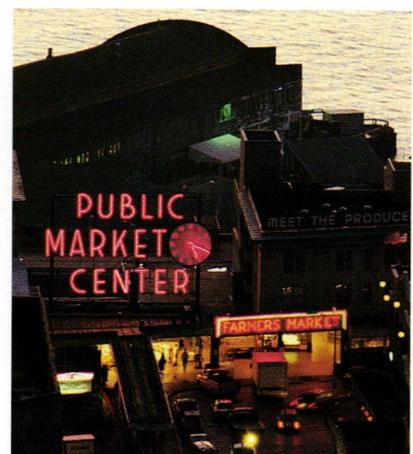
The Alaska Gold Rush (1897–1905) and the coming of the railroads brought a boom. A **PUBLIC MARKET** was begun in 1907 at the corner of **PIKE PLACE** and **FIRST AVENUE**. Covered arcades and permanent shops grew until over 400 farmers sold at the market in the 1920s. When it was threatened by urban renewal after World War II, **FRIENDS OF THE MARKET** helped create a seven-acre historic district. An unusual attraction in the Market is the world's only **GIANT SHOE MUSEUM**.

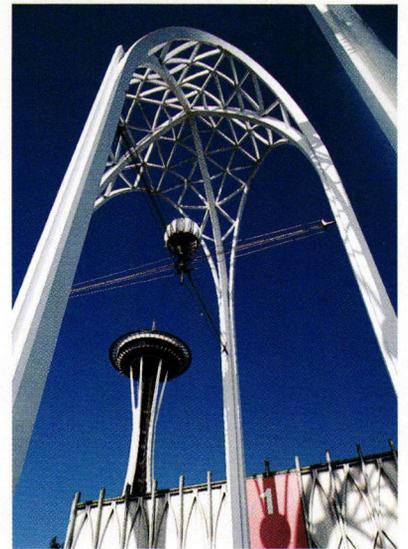
As Seattle grew in the first decades of the 1900s, Beaux Art buildings arose, including the terra cotta confection, the 1917 **ARCTIC BUILDING**. Art Deco skyscrapers were raised, the finest example being the **SEATTLE TOWER**. The **FIFTH AVENUE THEATER**, with its

The American and Canadian area we refer to as the Pacific Northwest is full of contrasts: city sophistication, dramatic wilderness, history, and an outpost of the British Colonial Empire.

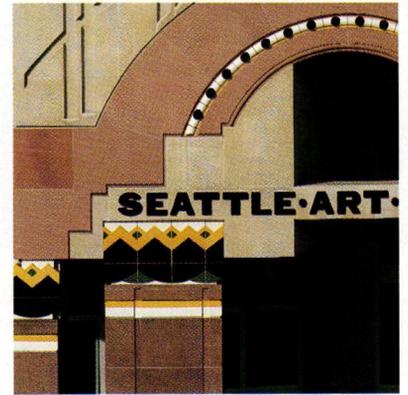
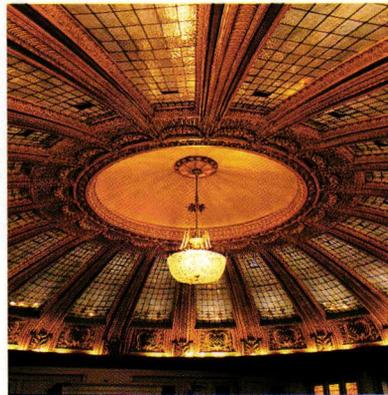


CLOCKWISE: (from top) In Seattle, the excitement of urban life comes together with the drama of mountains and sea. The city's namesake, Chief Seattle. Brick and terra-cotta historic buildings were erected in the city center in response to a devastating 1889 fire. The 1912 Corner Market Building still stands as a cornerstone of the "Sanitary Market."





CLOCKWISE: (from top left) Seattle is ringed by mountain ranges. The site of the 1962 World's Fair. Art Deco architecture in the city. Urban elegance. Walrus heads grace the exterior of the Arctic Building, the dome room the interior.

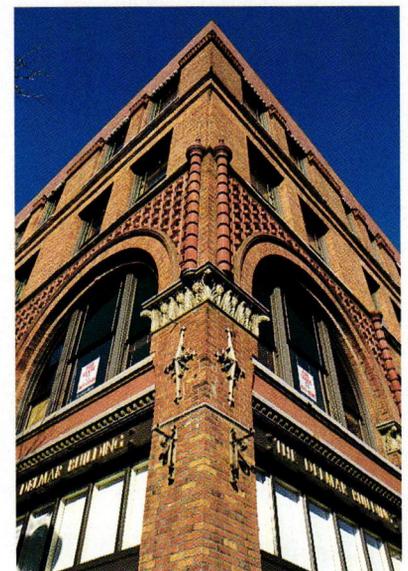


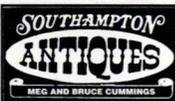
interior modeled on Peking's Forbidden City's ornate Throne Room, was one of Seattle's grandest theaters when it was built in 1926. Walking tours of Seattle's downtown Deco areas are offered by **HISTORIC SEATTLE PRESERVATION AND DEVELOPMENT**.

Trolley car lines linked downtown Seattle to growing neighborhoods. **FIRST HILL**, directly above downtown, was the first area to be developed. Now called "**PILL HILL**" (for the many hospitals), one prominent mansion remaining in the former residential neighborhood is the **STIMSON-GREEN MANSION**, built in

1899. **QUEEN ANNE HILL** is circled by tree-lined boulevards planned by the Olmsted Brothers in 1903. Adaptive redevelopment has saved the 1895 Romanesque **WEST QUEEN ANNE ELEMENTARY SCHOOL**. **CAPITOL HILL**, is centered by **VOLUNTEER PARK**, featuring a circular brick **WATER TOWER** (the climb to the top affords 360 degree views of the city), a Victorian Conservatory built in 1910, and the 1933 Art Deco **SEATTLE ASIAN ART MUSEUM**.

Probably the city's best known symbolic landmark is the Space Needle, built as a tribute to the twenty-first century for the 1962 World's Fair. [continued on page 98]





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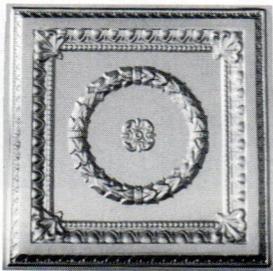
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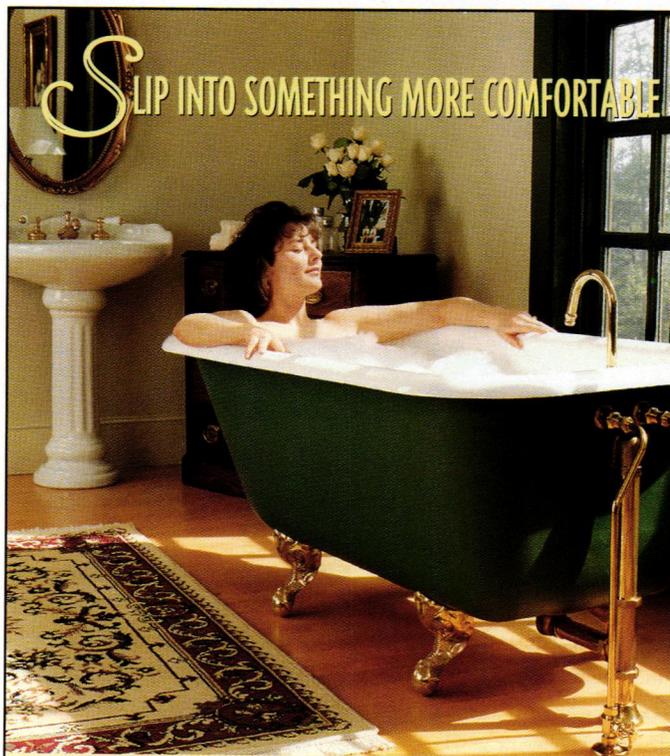
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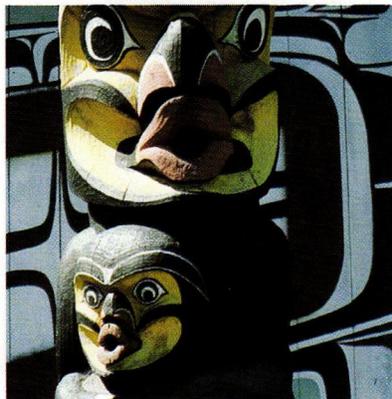
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CLOCKWISE: (from left) Victoria's indigenous culture is represented by towering totem poles. Some of the best can be seen at the provincial museum, pictured above. Ferries run regularly. The inner harbor takes the visitor into the city center. At the Empress Hotel, tea is served among potted palms in the pillared lobby with its domed ceiling.



THE BEST, AND MOST HISTORIC WAY TO arrive in **VICTORIA** is by sea. Visitors arriving in 1910 were greeted by the prospect of two major buildings flanking the harbor: the Canadian Pacific Railway's chateau-style **EMPRESS HOTEL**, and the massive stone **PARLIAMENT BUILDING** capped with green copper domes. Visitors still are, whether they come from Seattle on the **VICTORIA CLIPPER**, a high speed passenger-only catamaran, or by the **M.V. COHO**, a more traditional car fer-

ry from **PORT ANGELES**, a small town across **JUAN DE FUCA STRAIT** in Washington State.

GOVERNMENT STREET, leading uptown from the harbor, boasts many fine shops, but there are two original shop interiors which still purvey the same goods as when they opened in 1903 and 1892, respectively. **ROGER'S CHOCOLATES** made its fortune selling Victoria Creams, which you can enjoy today. **MORRIS TOBACCONISTS**, further up the street,

is another classic store interior. The shop centerpiece, added in 1910, is a seven-foot-high carved and illuminated onyx gasolier, with two gas jets still flaming at just the right height to light your cigar.

Out of downtown, on Oak Bay Avenue, is **CHARLES RUPERT**. The shop is a mecca for historic wallpaper, tiles, design books, and other old house supplies.

Victoria's house museums include **HELMCKEN HOUSE**, **CARR HOUSE**,



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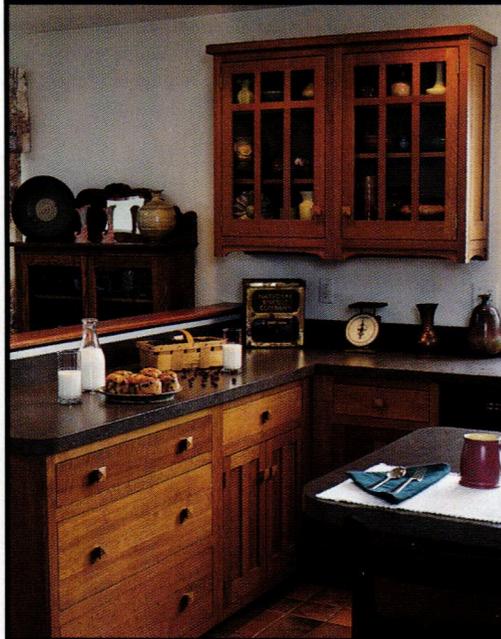
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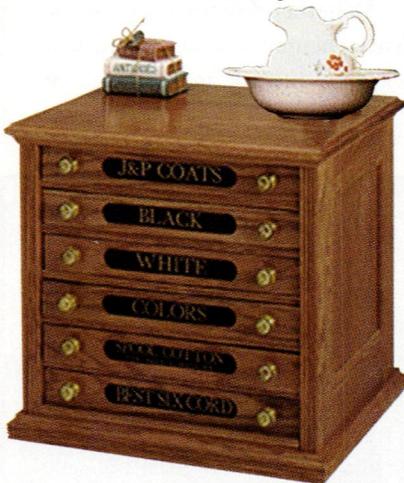
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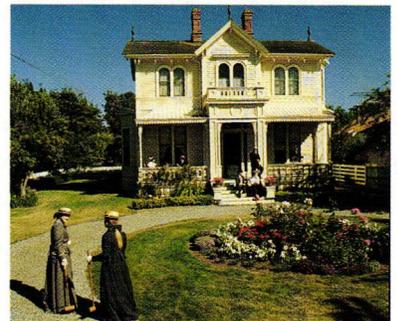
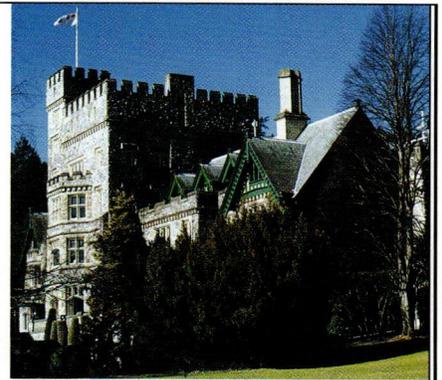
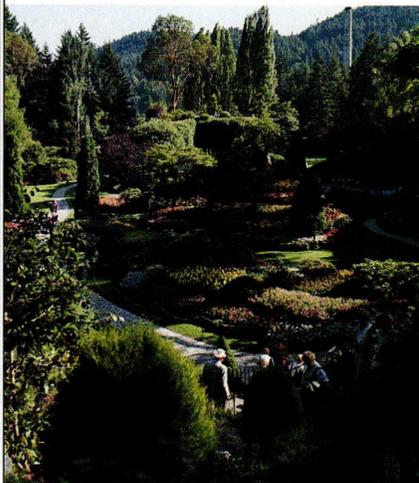


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CLOCKWISE: (from top right) Hatley Castle, a vast Tudor Revival mansion, is now part of a university. Emily Carr was one of Canada's most famous artists and authors; her birthplace is now a museum. Butchart Gardens offers fifty acres of landscaped strolling.



POINT ELLICE HOUSE, and you can stroll up **FORT STREET** or "**ANTIQUE ROW**" to get to the **ART GALLERY OF GREATER VICTORIA** in the **SPENCER MANSION**. A few blocks further is **CRAIG-DARROCH CASTLE**, a coal baron's stone mansion built in 1890.

Victoria is known as the "City of Gardens." Appropriately, one of the famous attractions is the **BUTCHART GARDENS**. Summer Saturday evenings the Gardens feature set-to-music fireworks over a lake.

Other gardens are free. The grounds of **GOVERNMENT HOUSE**, have a beautiful rose garden, perennial

borders, lawns and fountains. **BEACON HILL PARK** is Victoria's 125-acre downtown park. **HATLEY CASTLE** is about 10 miles outside of Victoria, with views of the Strait of Juan de Fuca and the **OLYMPIC MOUNTAINS**.

Two new historic interiors now open to visitors are the **CHAPEL AT ST. ANN'S ACADEMY**, the oldest religious building in British Columbia, and the 1889 **SUPREME COURTROOM**, in the **MARITIME MUSEUM OF BRITISH COLUMBIA**.

Whether downtown or in residential neighborhoods, Victoria is lucky in its historic architecture. ♦

Overcoming History

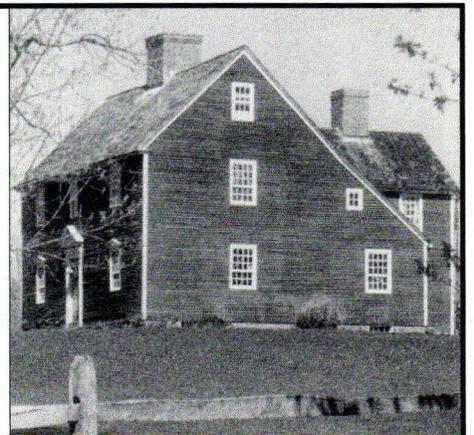
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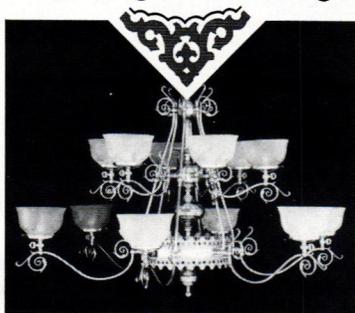
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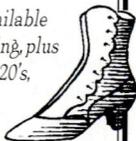
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Furnishings

pp. 13-20

p. 13 For a catalog from Crown City Hardware, send \$6.50 (refundable with first purchase) to 1047 N. Allen Ave., Pasadena, CA 91104-3298 **pp. 16-17** Ceramica will send a free catalog; call (800) 270-0900

■ Before 1982 Lloyd Flanders Wicker was manufactured by Lloyd Manufacturing Works. Called Lloyd Loom, it is often found at flea markets and used-furniture shops. ■ A catalog is available from Grange; call (800) 472-6431 ■ Mike Reid Weeks; to the trade. For a catalog, send \$35 to 740 Generals Highway, Millersville, MD 21108, or call (410) 268-8388 ■ For more information on other reproduction items in the Historic New England Collection call Carol Bruce at (617) 570-9105

p. 18 Embossed leather is sold by the yard; call Classic Revivals at (617) 574-9030 ■ Dan Chisler is the smith at CMC Hardware. For a catalog, send \$13 to Chisler Manufacturing Company, P.O. Box 15012, Portland, OR 97293-5012, or call (503) 235-0123 ■ Dan the Master Joyner will send a brochure or give additional product information via telephone. Write to him at 1820 S. Carrollton Ave., New Orleans, LA 70118-2830, or call (504) 861-2212 ■ Windsor Wood Works will send a brochure. Call (616) 941-5080 **p. 20** A number of additional Arts and Crafts-era embroidery kits are available from Arts and Crafts Period Textiles. Call (510) 654-1645 ■ Alice Bradford of Gloucester, Massachusetts designed and stitched the Sargent House Museum Sampler. The Sargent House is located at 49 Middle Street, Gloucester, MA 01930; (978) 281-2432 ■ Ehrman Tapestry is known in England for needlepoint kits designed by The Embroiderers' Guild, Candace Bahouth, Kaffe Fassett, and Neil McCallum, among others. Their American headquarters is at 5300 Dorsey Hall Drive, Suite 110, Ellicott City, Maryland 21042. Order line (888) 826-8600. Customer Service Line (410) 884-7944 ■ For an Exemplary catalog send \$3.50 to P.O. Box 2254, Dearborn, Michigan 48123 ■ Because of an area code change, Heather Goff Folk Tiles was incorrectly listed in our Spring 98 issue. The number is (508) 758-6743

Profile: Castle Tucker

pp. 22-28

Castle Tucker, located at 2 Lee Street in Wiscasset, Maine, is owned and operated by the Society for the Preservation of New England Antiquities. Open from June 1 to October 15, Wednesday through Sunday. For a guide or more

information on historic house museums call the Society for the Preservation of New England Antiquities at (617) 227-3956.

A Room for All Seasons

pp. 38-41

Marisa Morra, principal of Artistic & Historic Interiors, can be reached at (781) 891-5951. **p. 38** Oriental Carpet: Fine Arts Rugs, Brookline, Mass. (617) 731-3733 ■ Fabric on square-back chair: "Acorn" by William Morris, Sanderson fabrics, to the trade. 285 Grand Ave., Englewood, NJ 07631 (201) 894-8400 ■ Fabric on sofa and mohair velvet chair by Scalomandre, (800) 932-4361 ■ Fabric on ottoman: Kravet "Biltmore Estate" collection, Kravet Fabrics: 225 Central Ave. South, Bethpage, NY 11714 (516) 886-7150 ■ Antique trunk: Spivak Antiques, Wellesley, MA (781) 235-1700 ■ Bouillette lamp: Appleton Antique Lighting, Brookline, MA (617) 566-5322 ■ Wallpaper: JR Burrows & Co., Rockland, MA (781) 982-1812 ■ Painting Contractor: Francisco Antunes, Watertown, MA (617) 473-0063.

Living on the Porch

pp. 56-59

The Old-House Bookshop offers the following titles illustrating portraits of porches and porch accents: *Out on the Porch*, introduction by Reynolds Price, order #L105 at \$16.95. ■ *Pleasures of the Porch* by Daria Price Bowman, order #D111 at \$35. ■ *Porch Piecework* order #DT-01-AD at \$17.50. To order call 800-931-2931.

Garden Refuge

pp. 62-63

Nairne House, 642 Battery Street, Victoria BC Canada V8V 1E5. Pam Madoff, owner, can be reached by calling (250) 384-6971.

Life at Clayton

pp. 64-71

p. 66 Frick Art & Historical Center oversees Clayton, a house museum at 7227 Reynolds Street, Pittsburgh, PA 15208. Open all year except legal holidays, Tuesday-Saturday Reservations are necessary for touring Clayton. For more information call (412) 371-0606. **p. 65** Wilton parlor carpet reproduced by the Newbury Company for Classic Revivals, Inc., To the trade, call (617) 574-9030 for showroom information. **p. 68** Reproduction red and beige damask from Classic Revivals, see above ■ 100% cotton hand-embroidered bobbinette lace curtains from Switzerland for Classic Revivals, see above. **p. 69** Hand-knotted 27' x 19' Turkish carpet, from Classic Revivals, see above. **p. 70** Childrens' bedroom carpets by the Newbury Company for Classic Revivals, see above.

dered bobbinette lace curtains from Switzerland for Classic Revivals, see above. **p. 69** Hand-knotted 27' x 19' Turkish carpet, from Classic Revivals, see above. **p. 70** Childrens' bedroom carpets by the Newbury Company for Classic Revivals, see above.

History Gardens: A Garden of Roses

pp. 72-73

The following are sources for old roses. Antique Rose Emporium, 9300 Lueckemeyer Road, Brenham, TX 77833 (409) 836-5548 also: Rte. 10, Box 2220, Dahlonga, GA 30533 (706) 864-5884 ■ Heirloom Old Garden Roses, 24062 Riverside Drive NE, St. Paul, OR 97137 (503) 538-1576 ■ Heritage Rose Group, Mr. Charles Walker, 1512 Groman Street, Raleigh, NC 27606

Folk Art Underfoot

pp. 74-78

McAdoo Rugs is located at 1 Pleasant Street, P.O. Box 847, North Bennington, Vermont 05257. (802) 442-3563 or (802) 447-3160 ■ Or visit them at www.mcadoo.com ■ One of their retail outlets is: Ford Crawford, 502 Main Street, Acton, Massachusetts 01720 (508) 635-9296

Decorating Answers

pp. 90-92

For an LL Bean Catalog or for information, call (800) 341-4341 ■ Baker Furniture: (616) 361-7321.

History Travel: Seattle to Victoria, B.C.

pp. 94-100

Seattle King County Convention and Visitors Bureau, is located at 520 Pike Street, Suite 1300, Seattle, Wash. 98101. For visitors information call 206-461-5840. ■ Tourism Victoria, located at 812 Wharf Street, Victoria BC V8W 1T3. For visitors information call 250-953-2033 ■ Emily Carr House is located at 207 Government Street, Victoria BC Canada V8V 2K8. Tours are available Mid-May to Mid-October and throughout the month of December. For further information call (250) 383-5843. email: ch_chin@island.net ■ Craigdarroch Castle is located at 1050 Joan Crescent, Victoria BC Canada V8S 3L5. Open to the public. For guided information call (250) 592-5323 ■ The Victoria Empress Hotel is located at 721 Government Street, Victoria BC Canada V8W 1W5. For reservations and information call (250) 384-8111.

Open House

pp. 114

Ruthmere, a 1910 house museum, located at 302 East Beardsley Avenue, Elkhart, Indiana. Guided tours Tuesday-Saturday. Open first Tuesday in April through mid-December. Sundays in July & August. For further information and group rates call (219) 264-0330.

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California

American Decorative Arts Forum of Northern California, San Francisco. (415) 499-0701. JUNE 9: The Rococo, the Grotto, and the Philadelphia High Chest. JULY 14: American Neoclassical Sculpture. AUGUST 11: Inspiring Reform: The Arts and Crafts Movement in New England.

Delaware

Rockwood Museum, Wilmington. (800) 228-9933. JUNE 5, 12, 19 & 26: Summer Concert Series. JULY 11-12: Ice Cream Festival. JULY 27-31 & AUGUST 10-14: Rockwood Museum Summer Camp Programs.

Winterthur Museum, Garden & Library, Wilmington. (302) 888-4600. JULY & AUGUST: Summer Study Days. JUNE 15-19 & JULY 20-24: Elderhostel Programs.

District of Columbia

The Textile Museum, Washington, DC. (202) 667-0441. JUNE 6: Celebration of Textiles Day. THROUGH JULY 5: Who Makes Textiles? AUGUST 10-16: Royal Raffias: Designs of the Bushong of Central Africa.

Illinois

The Art Institute of Chicago. (312) 443-3600. JUNE 6-AUGUST 30: Songs on Stone: James McNeill Whistler and the Art of Lithography. JUNE 6-SEPTEMBER 7: Japan 2000: Design for the Japanese Public.

The Frank Lloyd Wright Home and Studio Foundation, Oak Park. (708) 848-1976. JUNE 7 & AUGUST 2: Prairie Bicycle Tour. JULY 5: Oak Park Hike. JULY 18 & 19: Frank Lloyd Wright and Japan: A Chicago Celebration.

Kansas

Arkansas City Area Arts Council, Inc., Arkansas City. (316) 442-5895. JUNE 5-7: PrairieFest...An Arts Festival.

Massachusetts

Concord Museum. (978) 369-9763. JUNE 5: Garden Affairs: A June Garden Tour. JUNE 6: Children's Garden Party. JUNE 16: Voices of Concord. JUNE 27: Exploring Concord Inside & Out: The Town of Emerson and Thoreau. JUNE 29: Junior Volunteers at the Concord Museum.

Hancock Shaker Village, Pittsfield. (413) 443-0188. JULY 11-12: Americana Artisans Crafts Show. JULY 11-AUGUST 29: An Evening at Hancock Shaker Village. AUGUST 15-16: Antiques Show.

Historic Deerfield. (413) 774-5581. JUNE 21: Annual Antique & Classic Car Show. JULY 9: Women & Society in the New Nation's Capitals: New York, Philadelphia, Washington. JULY 16: 18th Century Portraits as Material Culture: Conventions of Gender and Identity. JULY 23: Through the Eye of the Needle: Women and the Work of Refinement. JULY 1-10: Tour of Nova Scotia.

Peabody Essex Museum, Salem. (800) 745-4054. THROUGH AUGUST 18: Tales from the Vault: A to Z. ONGOING: Order & Elegance: Masterpieces of Federal Furniture from Coastal Massachusetts.

Society for the Preservation of New England Antiquities, Boston. (617) 227-3957. Landscape Series: JUNE 11: Plants as Appropriate Living Artifacts. JUNE 25: Gardens of Good Taste: Ellen Shipman's Colonial Revival Garden Style. JULY 16: An Outdoor Room of Her Own: Women Garden Writers, 1890-1920. JULY 19: Tour of 1846 Bowen House. JULY 26: Victorian Vanities. AUGUST 1: Family Lawn Party.

Mississippi

Mississippi Arts Pavilion, Jackson. (601) 960-9900. THROUGH AUGUST 31: Splendors of Versailles Exhibition.

Natchez Convention and Visitors Bureau. (800) 647-6724. JUNE 20: Grand Opening of the Natchez Visitors Reception Center. JUNE 22-26: Pioneer Week. JULY 18-19: Summerfest Arts and Crafts Show. JULY 25: Minorville Jubilee.

New Jersey

Chamber of Commerce, Cape May. (800) 275-4278. JUNE 13: Victorian Fair.

New York

The Institute for the Study of Classical Architecture, New York. (212) 681-2761. JUNE 6-JULY 18: Summer Program in Classical Architecture. JULY 24-AUGUST 8: Guided Drawing Tour of the City of Rome.

Metropolitan Art & Antiques, Manhattan. (212) 463-0200. JUNE 5-7: The Vintage Fashion & Antique Textile Show.

Arts & Crafts Tours, New York. (800) 742-0730. JULY 19: Historic 19th Century Stained Glass in England. AUGUST 1-10: Charles Rennie Mackintosh and the Northern Romantics.

Mohonk Mountain House, New Paltz. (800) 772-6646. JUNE 12-14: Laurel Walking Weekend. JUNE 15-19: Summer Nature Week. JULY 10-AUGUST 21: Festival of the Arts.

William Doyle Galleries, New York. (212) 427-2730. JUNE 24: Inaugural Modernism Auction.

North Carolina

Beaufort Historical Association. (919) 728-5225. JUNE 26-28: Antiques Show and Sale. JUNE 26-27: Beaufort Old Homes Tour.

Pennsylvania

The Victorian Society in America, Philadelphia. (215) 627-4252. JUNE 10-14: 32nd Annual Meeting. JUNE 14-17: Post Conference Tour to Lincoln, Nebraska.

Rhode Island

Casey Farm, Saunderstown. (401) 295-1030. JUNE 1-26: Making History, A Museum Program for Schools. JULY 6-10, 13-17 & 27-31 & AUGUST 3-7: Discovery Day Camp.

Virginia

Northern Virginia Community College, Manassas. (703) 257-6634. JUNE 5: Stone Carving and Restoration Program.

Colonial Williamsburg. (800) 603-0948. THROUGH SEPTEMBER 8, 1998: "Virginia Samplers: Young Ladies and Their Needle Wisdom".



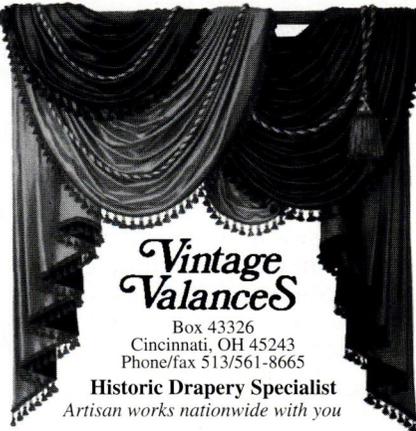
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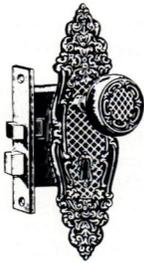
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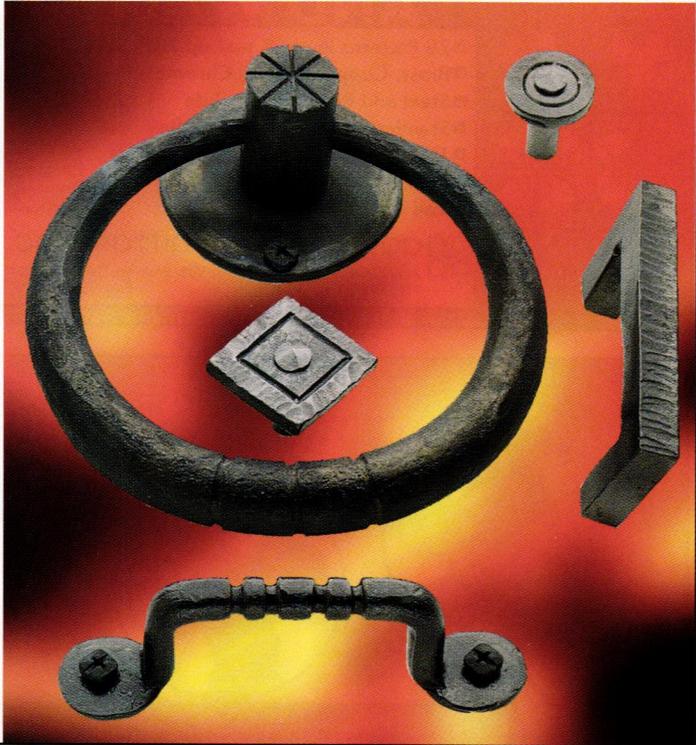
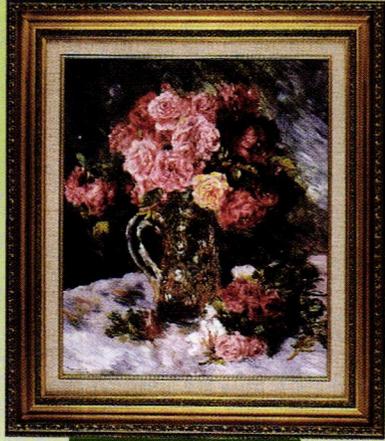
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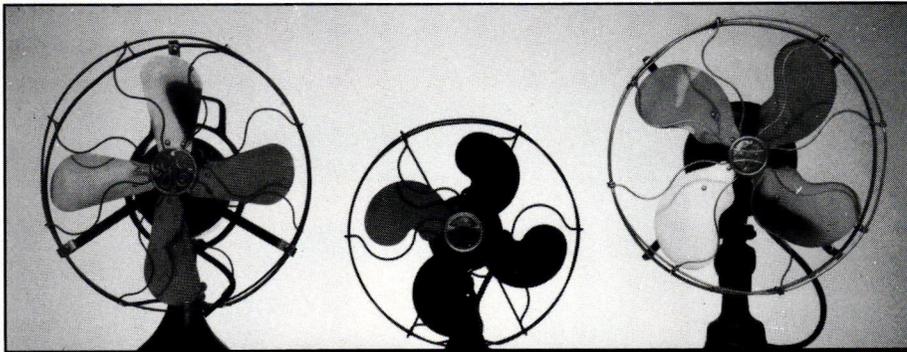
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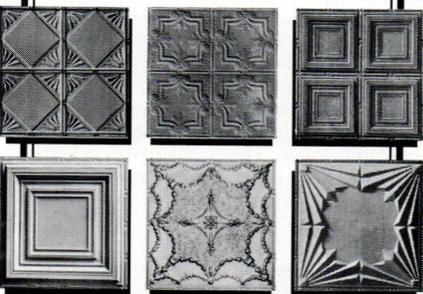
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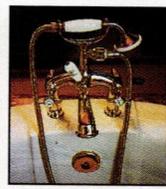
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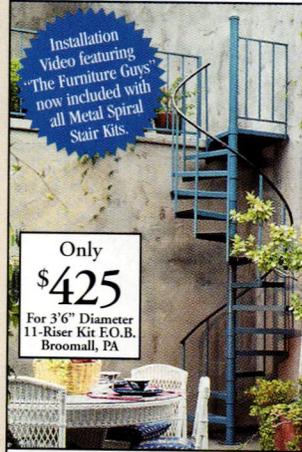
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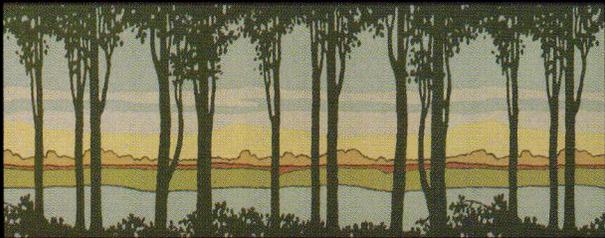
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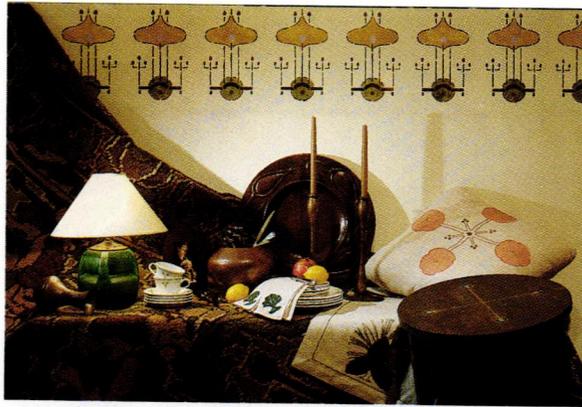
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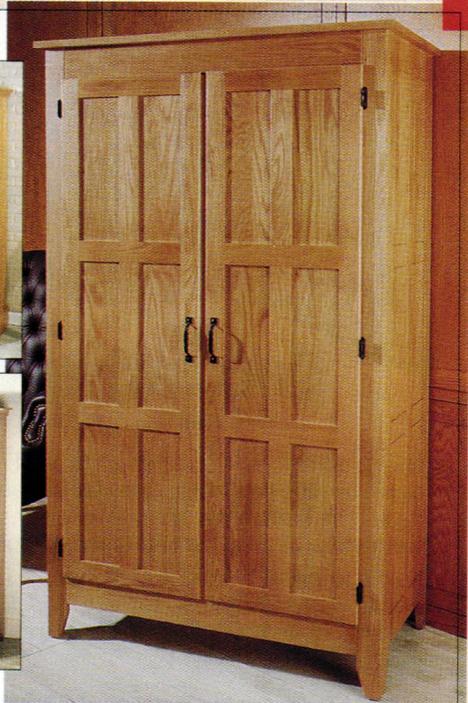
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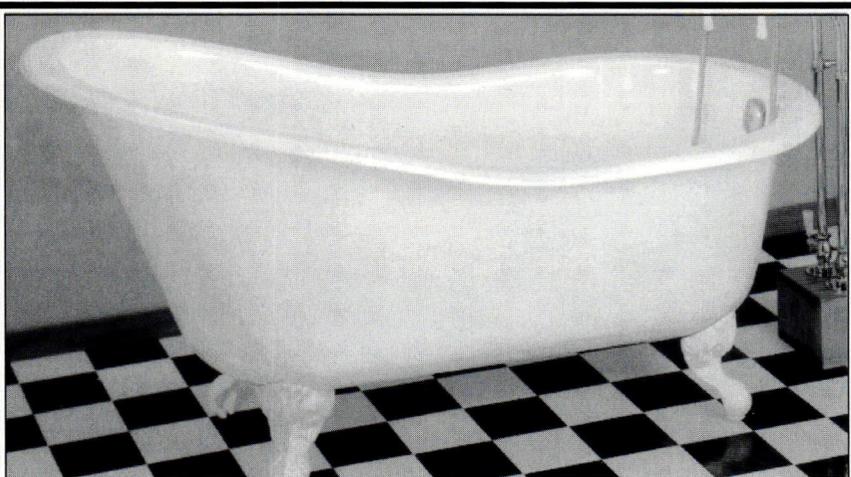
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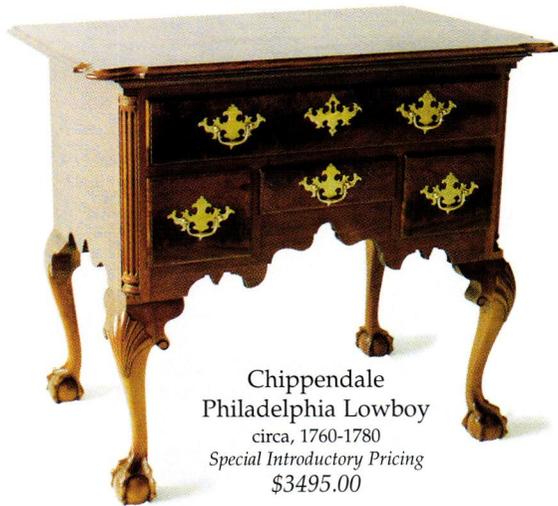
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Ruthmere is managed by a foundation established by Beardsley descendants. Located at 302 East Beardsley Avenue, the house is open to the public from April to December. Guided tours are available. Call (219) 264-0330.

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