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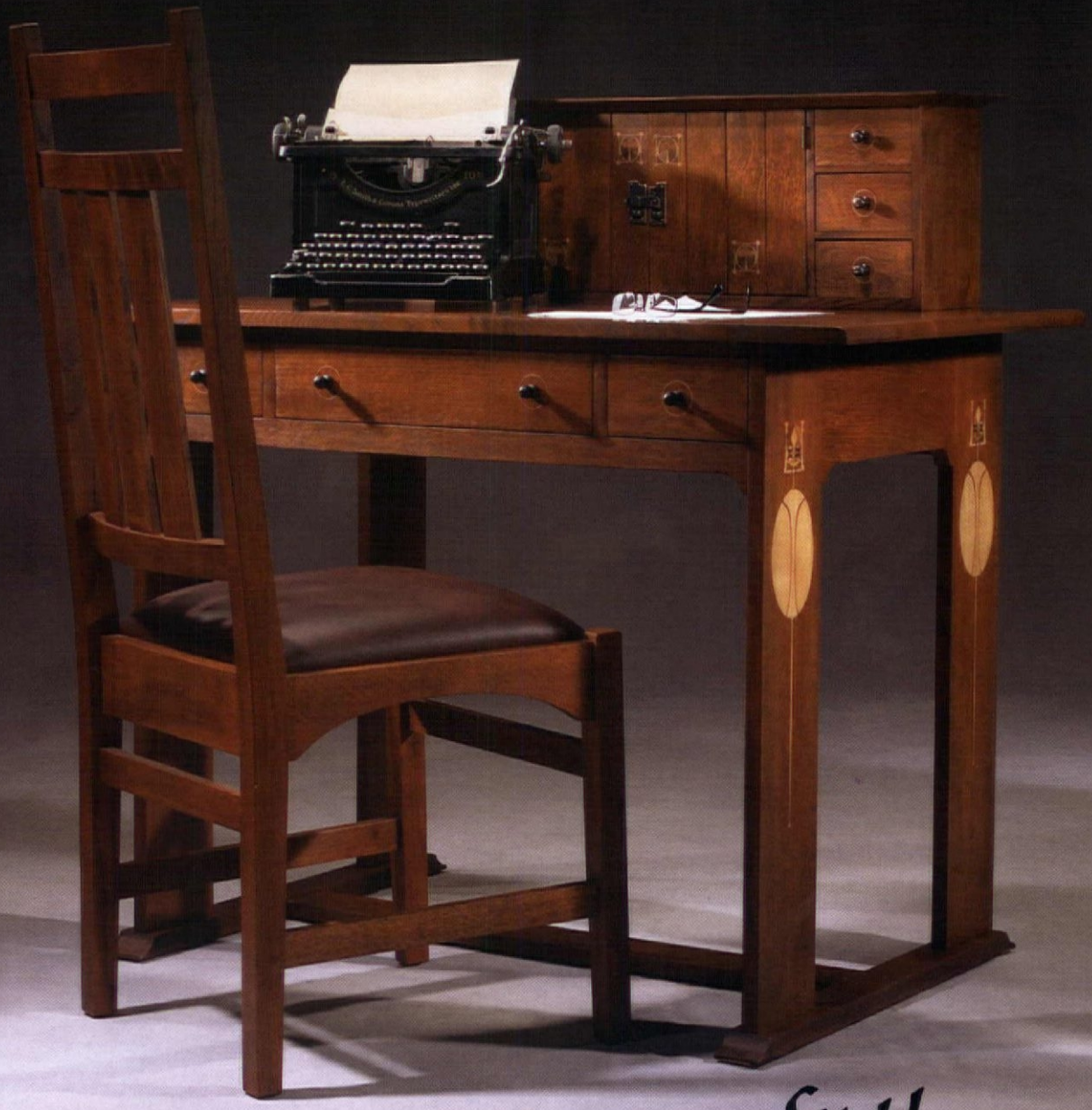

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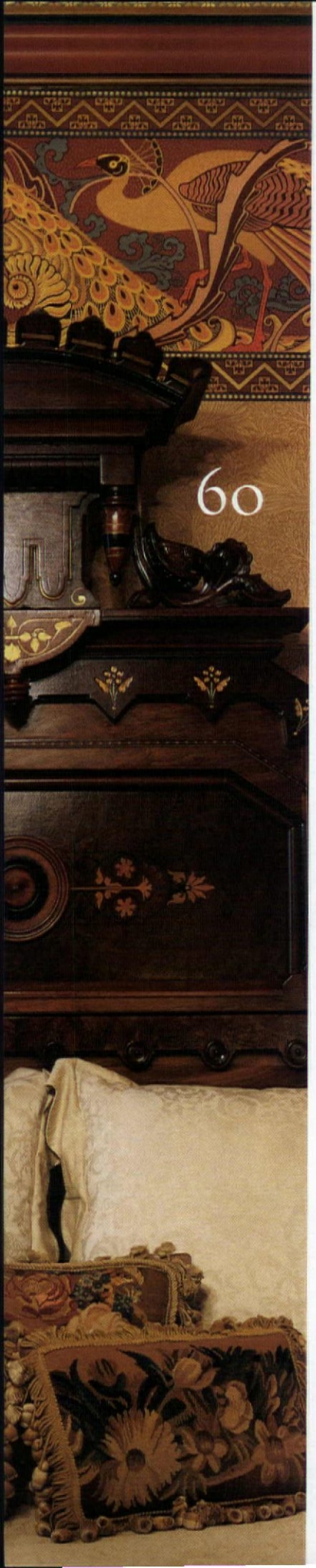

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ON THE COVER: *In Vermont, family-friendly rooms with warmth and color are the result of an artist's eye. Styled by Robyn Whitney Fairclough. Cover photograph by Carolyn Bates.*

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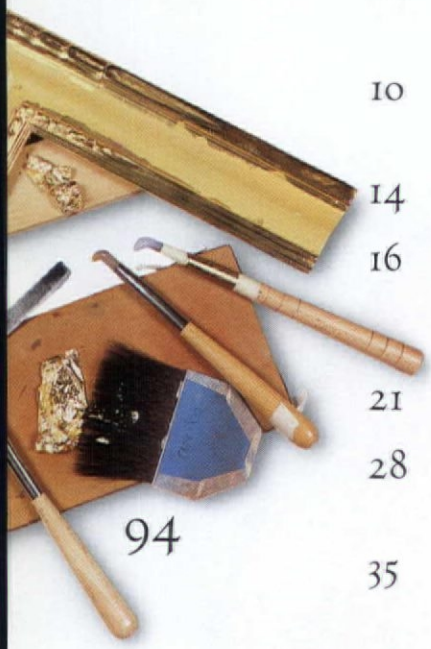

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Investing in fun

ONE OF THE THINGS I appreciate about my work is how far away it stays from current events. Sure, the day's news is inescapable everywhere (and so is its impact), but I like this quiet place where I come to look at photos of rooms a century or two old. I know full well that their inhabitants weathered personal and civic booms and busts. But that's beside the point here. ▪ Still, this is a business, money is an issue, and none of us is eager to look at our 401(k) statement. Is there a silver lining? Maybe it's that we have permission once again to believe in real estate. ▪ In the long term, you can't lose with established real estate that you improve. And isn't that exactly what all of us are doing? Our houses are increasing in value, with dips and valleys but almost always up. Meantime we get to live there, enjoying them fully, discovering history made tangible, even adding to them beautiful things of lasting quality. (Have you really looked at the products advertised in these pages? When I see them at renovation trade shows I want to buy a dozen more houses, so that I might paint them in polychrome, furnish them, and have a place for the tiles, wallpapers, and lamps I see.) At the risk of sounding naïve: There's no contest. Stocks and bonds are pretty maintenance-free but they give no pleasure until you cash them out. ▪ Like everybody, I'm worried—about money set aside and the fixed incomes of relatives. But, not yet at retirement age and with an income, I'm fortunate to have options. I might just choose, for example, to buy another old house—not a dozen, but maybe one; some battered cottage that needs me, perhaps—because now I can justify it. When the invisible money put away for college, or for a rainy day, was growing (on paper), it was hard to imagine removing it from its economic petrie dish and buying a wreck that I would undoubtedly over-restore. I could just see the eyebrows raised at my risk-taking and time-wasting. So I didn't do it. Now, I just might. It's a good bet after all, and it thrills me. ▪ Your house is a great investment. Treat it well, and find great satisfaction living there.

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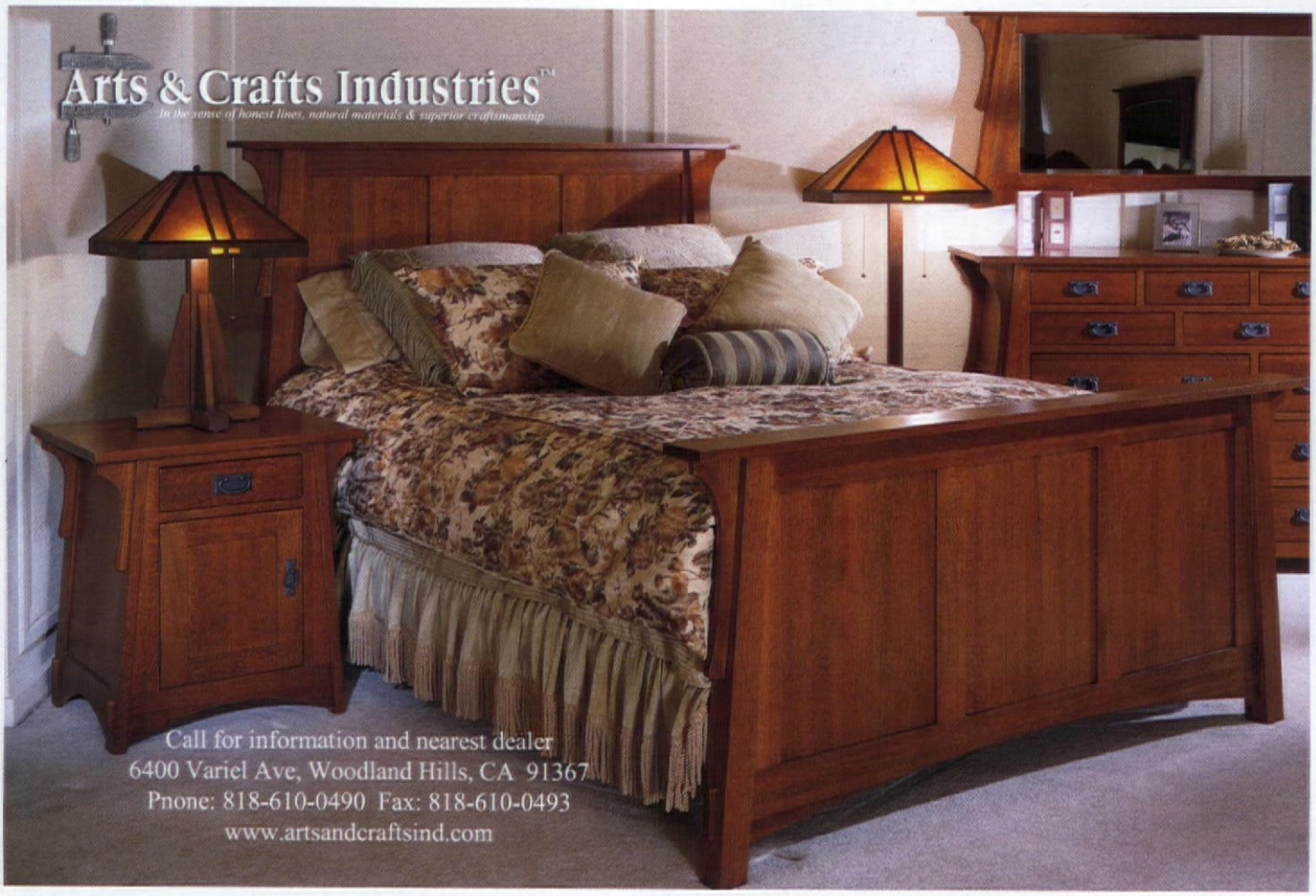

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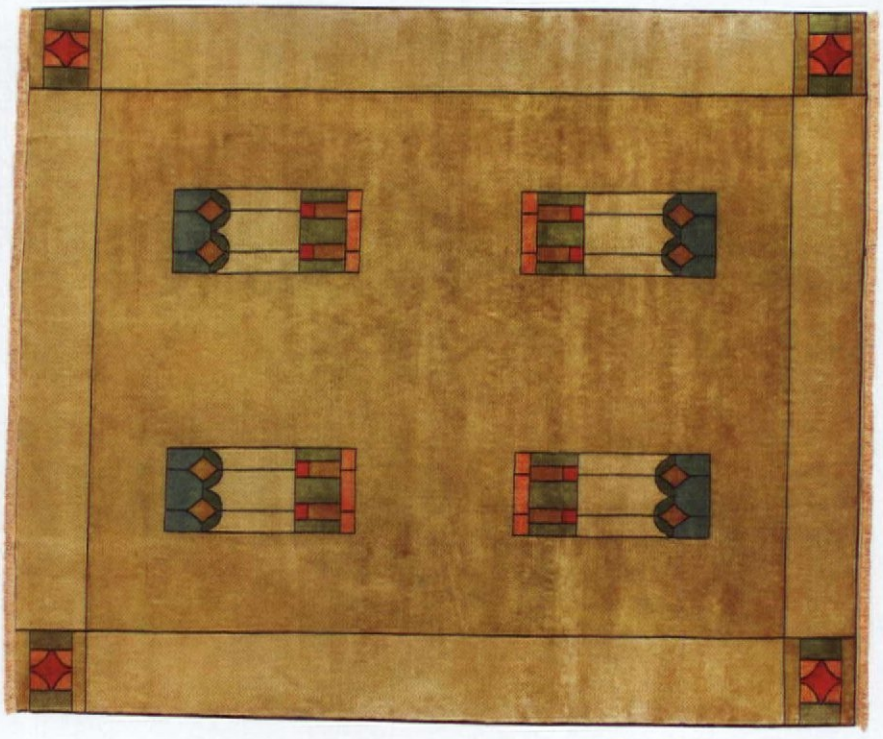

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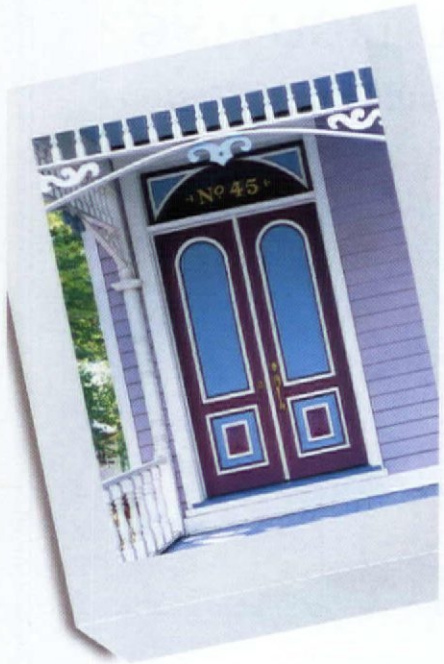

How to keep your Victorian door from wearing Colonial hardware.

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EXTRAORDINARY ENGLISH

I HAVE EVERY ISSUE you've published and want to thank you for including articles about "old-house interiors" in countries other than the U.S. The article about Christopher Wood's Gothic schoolhouse was an unexpected pleasure. ["Gothic Enthusiast," page 62, Sept. 2002] England has so many extraordinary residences; it's refreshing to see them in the context of an American publication. I hope you'll give us more.

—LAURIE TAYLOR
via e-mail

MORE COZY COTTAGES

LOVE YOUR MAGAZINE. I would like to see more on cottages (with wide pineboard floors and real colonial interiors) . . . gardening to enhance the "cozy" look . . . something reachable for the less elite. Thanks so much for all your ideas and ways of improving interiors.

—NANCY I. ROYER
Chesapeake, Virginia

UPHOLSTERY ADVICE

AFTER READING "When to Upholster" [p. 96, January 2002], I have to add my two cents. For the past 30 years, I have been restoring upholstered furniture for museums and collectors. Period pieces pose more problems because of preservation issues and age.

A *museum's* goal is to preserve as much as possible, right down to fibers under original nails. The object is to restore; and not to do it again for as long as possible. (This could conceivably be as long as hundreds of years, [given] current ability to control environment.)

This, however, is not always to be accomplished by using original materials. Acid-free materials, the use of staples, and modern insulating materials are but a few examples of better substitutes. Acid-free materials will preserve all components better. Nails will split frame wood; staples (in limited quantities) are the least intrusive of all fasteners. A wrap or insulating layer of Dacron is far better than any muslin cover. Muslin requires far more fasteners than Dacron and stresses the frame and cover fabric more than any other insulator. Dacron does not have to be pulled as tightly to hold its shape.

Most *family* pieces will eventually require frame repairs or replacement of joints and nailers. Good craftsmanship in making these repairs will add almost indefinite life to furniture. It's possible to safely redecorate upholstered pieces as often as a family might want—often two or three times over the course of one lifetime.

—THOMAS BAKER
The Furniture Doctor
Bloomfield, N.Y.

GOTHIC AND MORE: We've had several queries about the antique Gothic table shown on page 68 of the September issue. It's an antique from dealer Joan Bogart (Rockville Center, N.Y., and online), who specializes in Empire and Victorian furnishings and antique lighting. Call (516) 764-5712; joanbogart.com

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news & VIEWS

A Japanese-influenced writing set made in 1896 by Zsolnay, on loan from the Museum of Applied Arts, Budapest.

Craftsman Weekend

Pasadena in October means Craftsman Weekend. This year, the largest Arts and Crafts event of its kind on the West Coast will be held Oct. 18-20. There are enough activities to satisfy any Arts and Crafts enthusiast, provided you register early enough. Bus tours will lead to Pasadena, Altadena, and a special tour of the Gamble House with restoration experts, paired with tours of Greene & Greene-designed structures in Hillcrest and Little Switzerland. More than 65 exhibitors will offer selections of antique and reproduction furnishings and decorative arts; other events include lectures, open-house tours, receptions, an art exhibit, and a silent auction. To register, contact Pasadena Heritage, (626) 441-6333, pasadenaheritage.org

PAUL FREEMAN, a self-professed fabric buff, didn't really start out selling textiles; in fact his first job was selling shoes. Twenty years ago Paul borrowed $500 and two credit cards and hopped a jet to England. The rest was history. Paul was soon importing period textiles from Maltese lace to English velvet, selling mostly to designers and wholesalers. "But there never was enough old material for upholstering," Paul recalls, so he decided to reproduce his own. Three years ago Paul contracted with a mill to begin weaving jacquard fabrics in Art Nouveau and Arts and Crafts patterns, paying particular attention to authentic colorways, now a hallmark of his lines. Where else can you find a good tapestry weave in period colors of brick red or pale purple for reupholstering your Morris chair? His fabrics have been made into everything from handbags to pillows, as well as curtains and upholstery material. The most popular is the Celtic Knot design. His client's most common concern is teaching pets to respect fine fabric (it is possible). You can contact Paul at (310) 676-2424, or visit his website: archiveedition.com.—BRIAN D. COLEMAN

Zsolnay at the Bard

You may not have heard of Zsolnay pottery, but you'll easily recognize its kinship to the finest decorative arts of the late-19th and early-20th centuries. Zsolnay began as a modest factory for simple dishes and architectural terra cotta in 1852 in southwest Hungary. Together the Zsolnay brothers, Ignac and Vilmos, developed their small family business into the largest ceramics firm in Austria-Hungary. Under Vilmos' direction, the factory produced richly decorated jugs and pots, and became known for its special glazes and ornamentation, including the porcelain-faience method developed during the 1870s. An iridescent eosin glaze developed in [*continued on page 18*]

"When we build, let us think that we build forever. Let us not be for present delight, nor for present use alone, let it be for such work as our descendants will thank us for . . . that men will say . . . 'See! this our fathers did for us.'" —***John Ruskin*, Seven Lamps of Architecture *[1849]***

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A hammered brass cylinder vase (1900) and an ornamental box with snail legs (ca. 1912-13).

The Art of the Needle

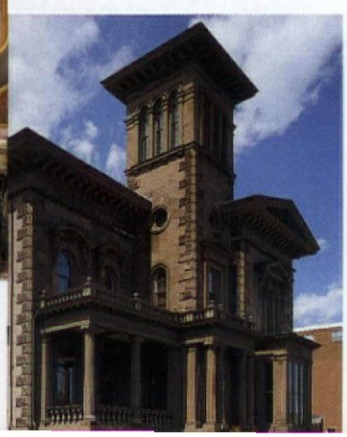
English Arts and Crafts enthusiasts saw embroidery as a form of art, an opportunity to draw and paint with stitches. World-class English artisans will pursue this theme in an intensive five-day workshop Oct. 27-Nov. 1 at the Hotel Pattee in Perry, Iowa. Sessions will be led by Elizabeth Elvin and Alex and Julia Caprara of Anglicanum collaborative. Participants will learn how to visualize and draw or paint a design, and practice "painting with a needle" using silk thread and basic stitches like laid work, long and short, satin stitch, and French knot.
Package options vary from two to five days, and participants receive a hotel discount. Contact the Hotel Pattee, (888) 424-4268, hotelpattee.com

1890 became one of Zsolnay's trademarks, and their designs were adopted worldwide. Ultimately, Zsolnay received top honors at exhibitions and world's fairs from Paris to Milan to St. Louis. Between 1900 and 1918, Zsolnay's exquisite vases, wall plates, lamps, and trays in the Art Nouveau and Art Deco styles became sought-after treasures for well-appointed interiors in this country and in Europe. The first comprehensive exhibition of Zsolnay's ceramics is open through Oct. 13 at the Bard Graduate Center Gallery in New York, 18 West 86th St. For more information, contact (212) 501-3000, bgc.bard.edu.

—BRIAN D. COLEMAN

At the Armories

The Gramercy Park Antiques Show returns to New York's 69th Regiment Armory at Lexington Avenue and 26th St., Oct.18-20. Last fall, the always well-attended event was canceled in the aftermath of Sept. 11, when the armory was converted to a gathering place for victims' families, who came to register the missing. This year's show promises to be bigger and better, with half-a-dozen dealers joining the show from England, making it truly an international event. European and American antiques, fine art, and period textiles, tapestries, and rugs will be on display. The show runs concurrently with the International Fine Art and Antiques Fair at the Park Avenue Armory (66th St.). Admission to the Gramercy Park Show is $12, and free shuttle service is available between the two sites.



OPEN HOUSE Renamed for Queen Victoria by a well-meaning owner in the 1940s, the Morse-Libby Mansion (1858-1860) in Portland, Maine, may be the greatest surviving Italian villa in the country. The National Historic Landmark was designed by architect Henry Austin of New Haven as a second home for luxury hotel proprietor Ruggles Sylvester Morse, but its real claim to fame is its interior designer: **VICTORIA MANSION** is the earliest known commission by Gustave Herter. (Herter later founded Herter Brothers, the most famous design team of the late 19th century, with half-brother Christian in 1864.) Some 90 percent of the mansion's furnishings are original; consequently, the house is packed with the Aesthetic Movement details the Herter Brothers are famous for. Victoria Mansion Inc. recently received a $400,000 federal challenge grant to restore the brownstone exterior, which needs at least twice that amount for repair. Victoria Mansion is open for guided tours Tuesday-Sunday from May through October, and from Nov. 29-Dec. 29. 109 Danforth St., Portland, ME 04101 (207) 772-4841, victoriamansion.org.

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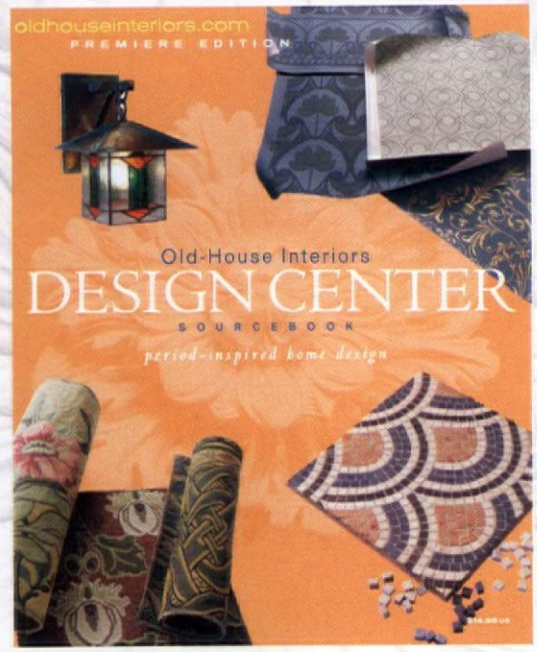

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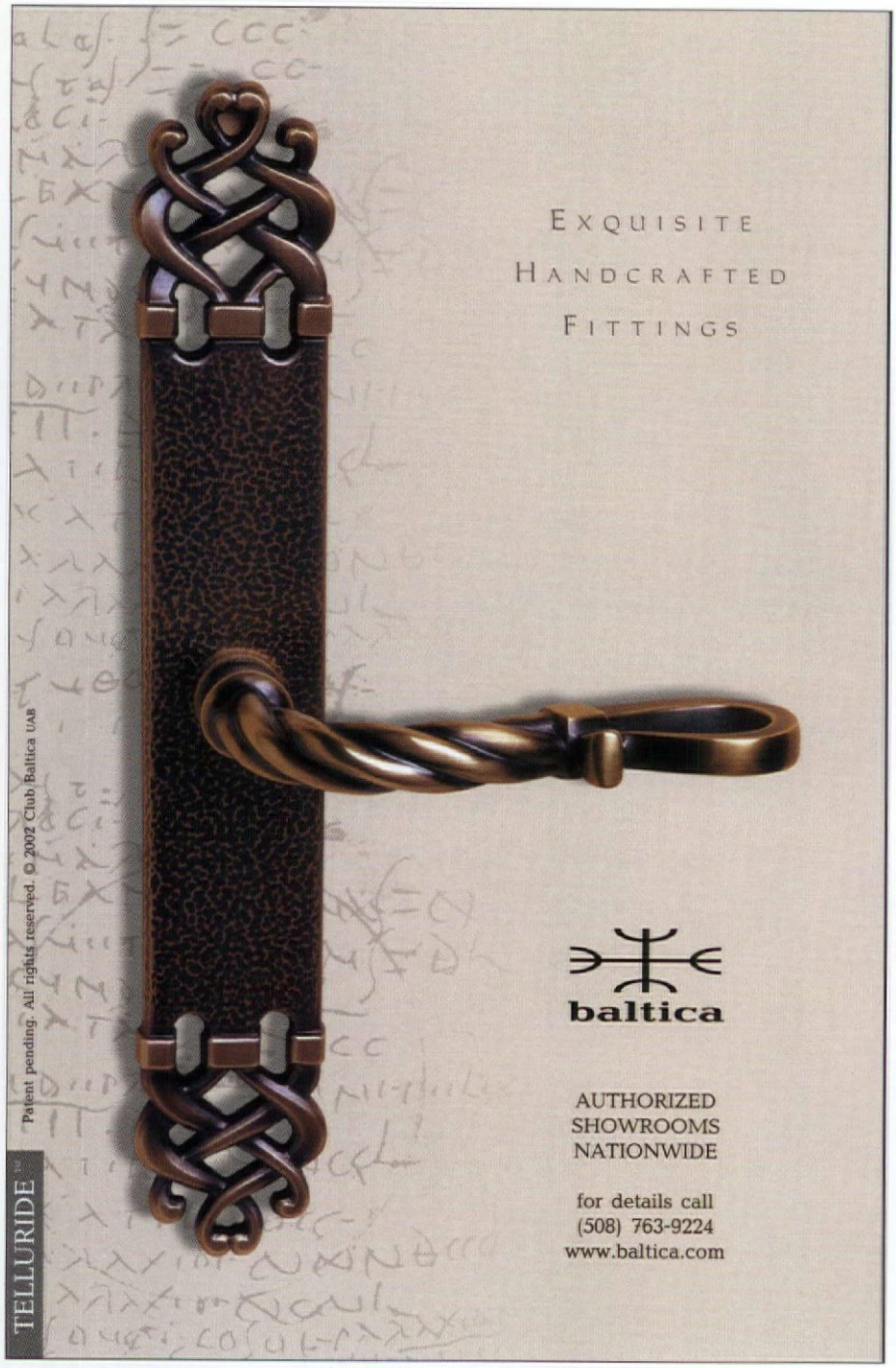

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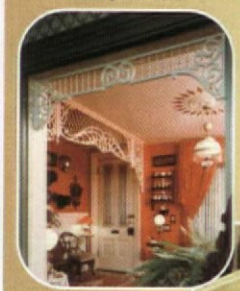

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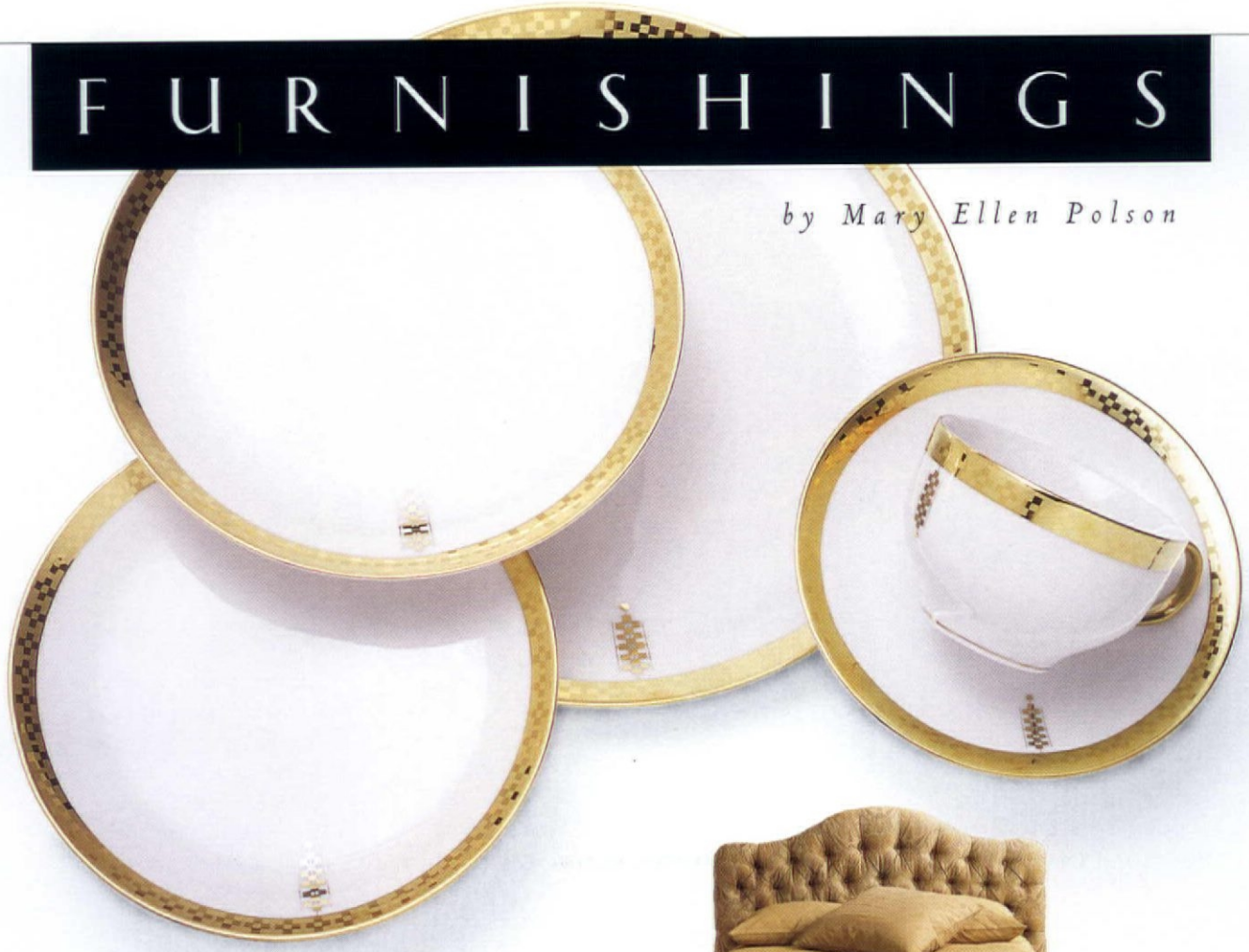
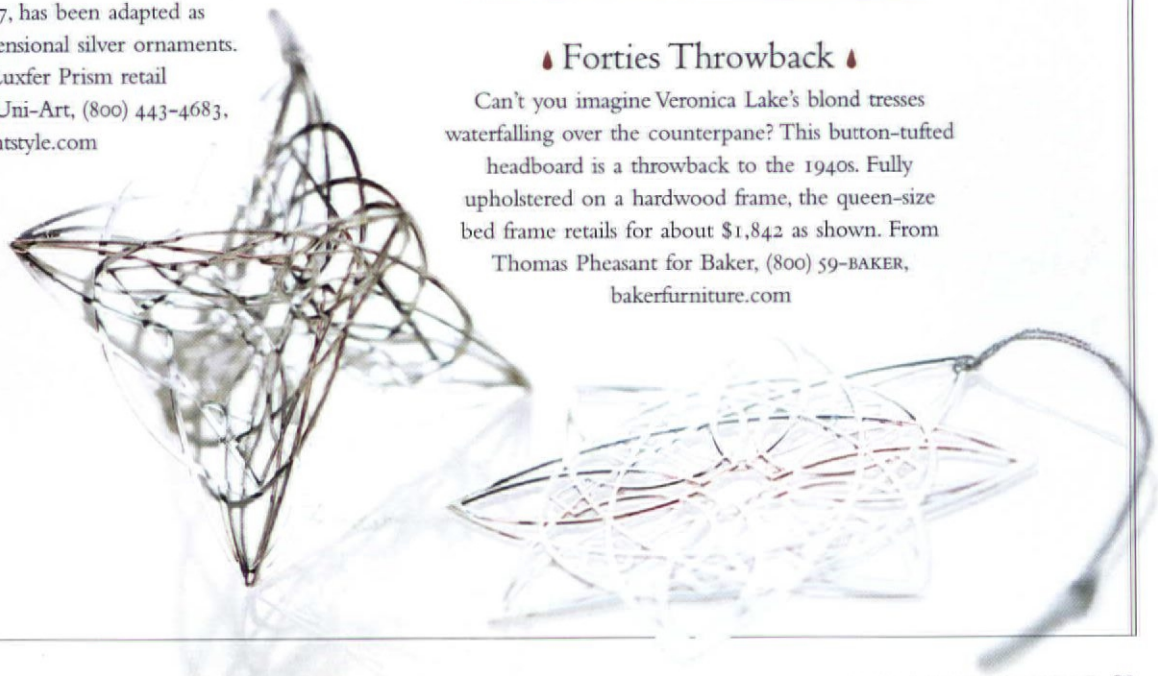


Gold and Silver

Frank Lloyd Wright designed this formal dinner service for the famous (and now lost) Imperial Hotel in Tokyo. Rimmed in 22-karat gold, the porcelain service is newly available in reproduction from the original manufacturer. A five-piece place setting is $180. Another Wright design, from 1897, has been adapted as two- and three-dimensional silver ornaments. Luxfer and Luxfer Prism retail for $33 each. Call Uni-Art, (800) 443-4683, wrightstyle.com

Forties Throwback

Can't you imagine Veronica Lake's blond tresses waterfalling over the counterpane? This button-tufted headboard is a throwback to the 1940s. Fully upholstered on a hardwood frame, the queen-size bed frame retails for about $1,842 as shown. From Thomas Pheasant for Baker, (800) 59-BAKER, bakerfurniture.com



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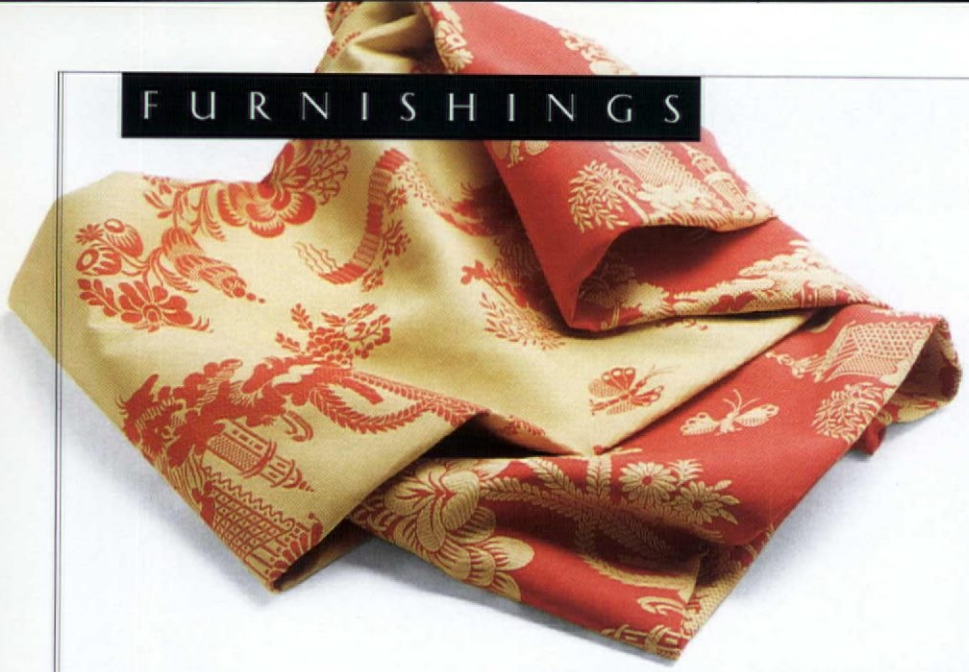
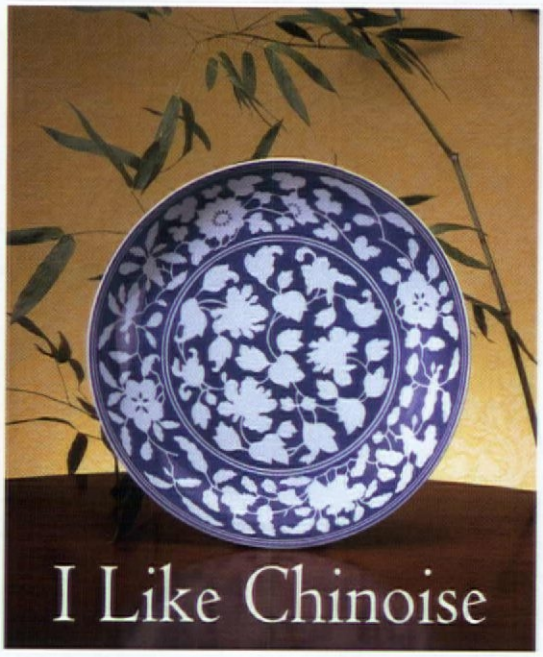


Damask a la Chinoise

Pagodas, butterflies, and blossomy trees float across a ground of subtly woven lampas in this classic Chinoiserie pattern. Mei Ling is available in 10 color combinations, to the trade only from Scalamandré, (800) 932-4361, scalamandre.com

Red and Black

The Jaguar Gondola Bench is one of several reproductions of 18th-century red-and-black Chinese lacquer designed by Lynn Chase, who was inspired by family originals. The bench is 27" W x 14" D x 26" high. It retails for $478. Contact Sarreid Ltd. (252) 291-1414, sarreid.com



I Like Chinoise

Gilty

A favorite means of embellishment during the Victorian era, ormolu looks like gold, but it's cast from brass or brass alloys. The antique example here is $35 from Eugenia's Antique Hardware, (800) 337-1677, eugeniaantiquehardware.com

Chinese Fret

Inspired by period documents from the Gilded Age, Palace Fret's subtle, maze-like pattern shows its Asian leanings. Part of the Carriage Trade Collection, the paper is $38 per single roll (4.5 square yards). Contact Brewster Wallcovering Co., (800) 366-1700, brewsterwallcovering.com

The Emperor's New Bowl

Ch'ien Lung is an exact reproduction of a bowl made for the Chinese emperor in 1735. The deep-blue 13" bowl features unusual white-on-white decoration. It sells for $650. For a dealer, contact Mottahedeh, (800) 242-3050, mottahedeh.com

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Gaslight Electric

Should the look be gas or electric? Hedge your bets with this up-and-down light fixture in polished brass. The chandelier is 28" wide, and the shades accommodate bulbs of up to 100 watts. It's $730 from Antique Lighting Company, (800) 224-7880, antiquelighting.com

Gutter Jewelry

These copper brackets are custom-made to fit your half-round gutters as they meet roof and rafter tail. In a variety of patterns, prices range from about $28 to $41 per piece (based on an order of 50 or more). Contact The Bungalow Gutter Bracket Co., (859) 335-1555, bungalowgutterbracket.com

Shining Aurora

With its hammertone finish, Aurora has the look of beaten brass. One of several basins in the Sculptured Metals collection, the bowl is 15 ¾" in diameter by 7" deep. In polished brass, it retails for $665. Contact Bates and Bates, (800) 726-7680, batesandbates.com

Shutter Screens

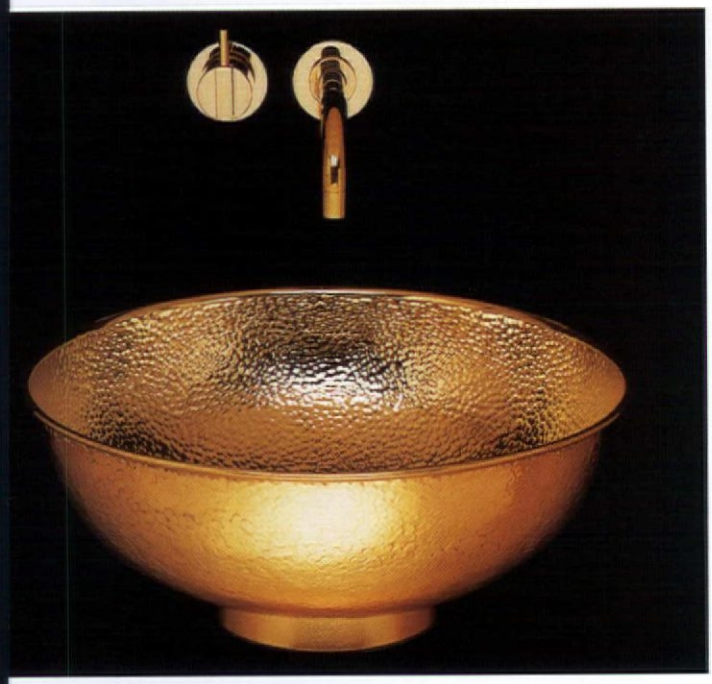
These sturdy folding screens come with decorative hand-printed muslin inserts in a choice of designs. The Cottage Garden screen shown measures 96" wide by 66" high. It sells for $1,295; custom work is available. Contact Kestrel Shutters, (800) 494-4321, diyshutters.com

Soapstone Classic

This wood-burning stove combines classic elegance with the warmth of soapstone. The UL-rated Palladian comfortably heats four to five rooms on a single load of wood. Its Palladian "window" is double-insulated glass. The stove retails for $2,195. To order, contact Woodstock Soapstone, (800) 866-4344, woodstocksoapstone.com

Heirloom Daybed

This square-footed *lit bateau* pulls out to form a luxurious queen-size bed with a special mechanism that pops up without hard edges or dividers. Chartres is made of solid cherry and retails for $8,825, including latex mattress. Contact Simon Horn Furniture, (205) 871-6222, simonhorn.com



Brothers Blue

Aesthetic Blue is an adaptation of a Herter Brothers design. The Passion Flower wall fill is $75 per 30-square-foot roll. Borders, friezes, dados, and enrichments are $29 to $38 per yard. From Bradbury & Bradbury, (707) 746-1900, bradbury.com

Push Button

Now you can update those worn out push-button lights in your Colonial Revival or Bungalow. These reproductions feature mother-of-pearl inlay and the characteristic "snap" when pressed. A two-button, three-way switch is $15.95. Contact Classic Accents, (800) 245-7742, classicaccents.net

Peaceful Colors

Pull together primary and accent colors quickly and easily with Benjamin Moore's new color combination cards. Created as an aid to the 48-color Serenity Collection, the system also works with any of Benjamin Moore's paint chips, including the Historic Color Collection. Contact (800) 344-0400, benjaminmoore.com

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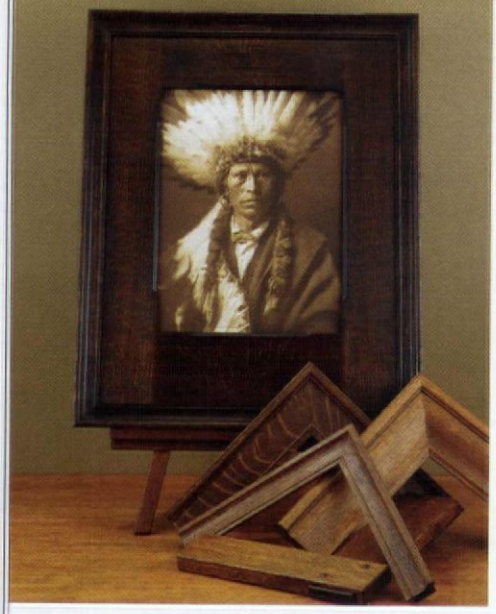
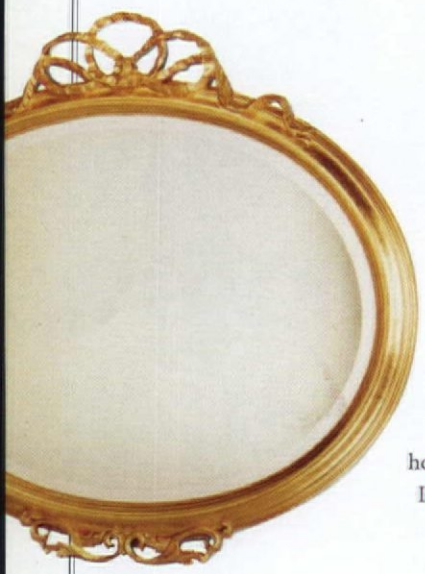


Art of the Frame

Frame shops that make their own frames are increasingly rare. Holton Studio constructs and hand-finishes its mitered, mortise-and-tenon, and lap-jointed frames on site, at prices that begin at about $19.50 per linear foot. Contact Holton Studio Frame-Makers, (510) 450-0350, holtonstudio.com

Fretwork Grandeur

Set the tone for any grand colonial or Federal home with the English fretwork mirror in solid curly maple. The ready-to-hang, beveled mirror measures 40½" x 22". It's about $530. Contact Virginia Metalcrafters, (800) 368-1002, vametal.com



Gilded Oval

This carved, gilded mirror is made just outside Florence by Italian craftsmen. The flattering oval shape would complement a hall sideboard or a bathroom vanity. Measuring 36" wide by 33" high, the mirror retails for $2,950. Contact Delmondo, (978) 449-0091, delmondolp.com

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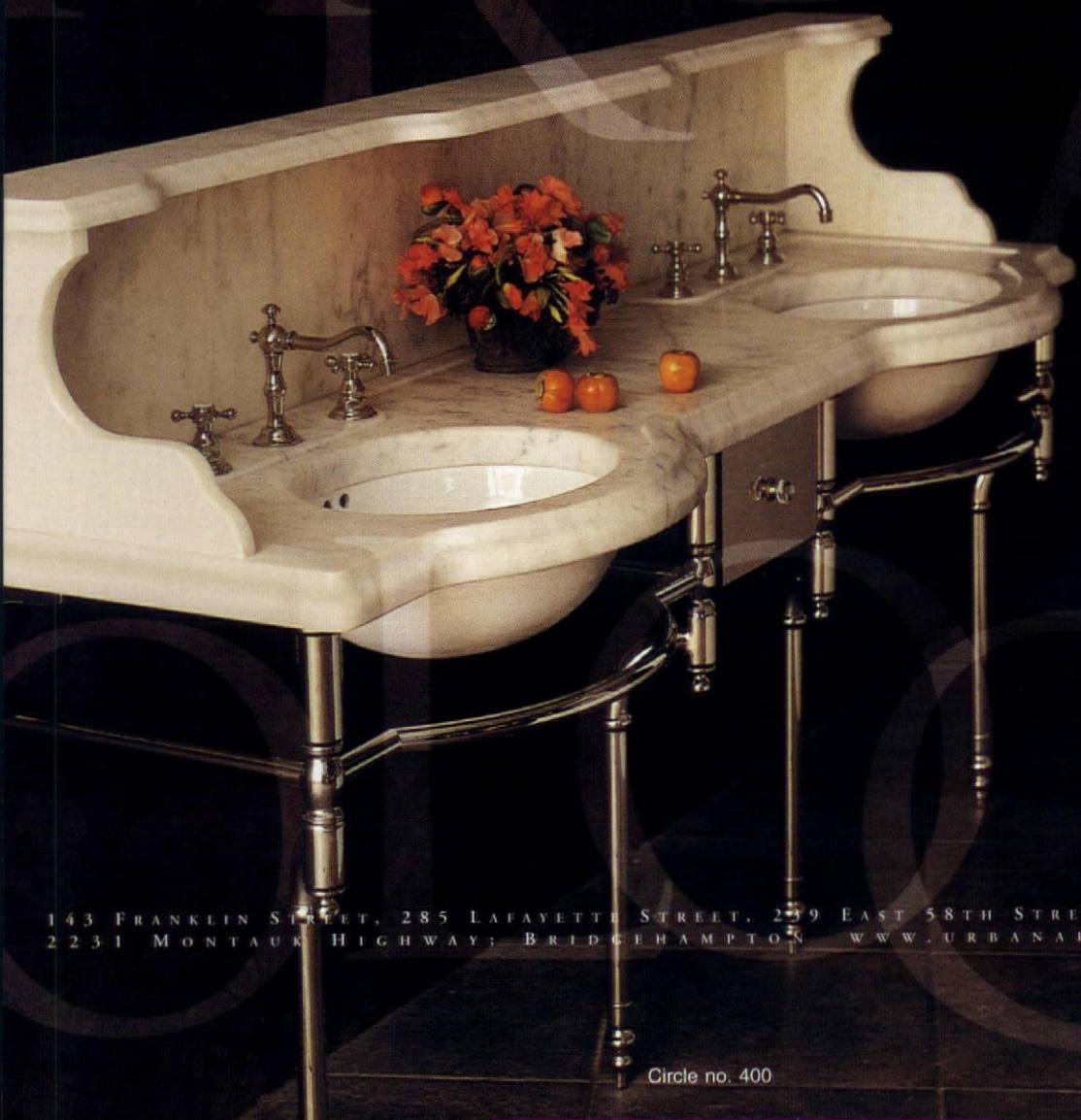

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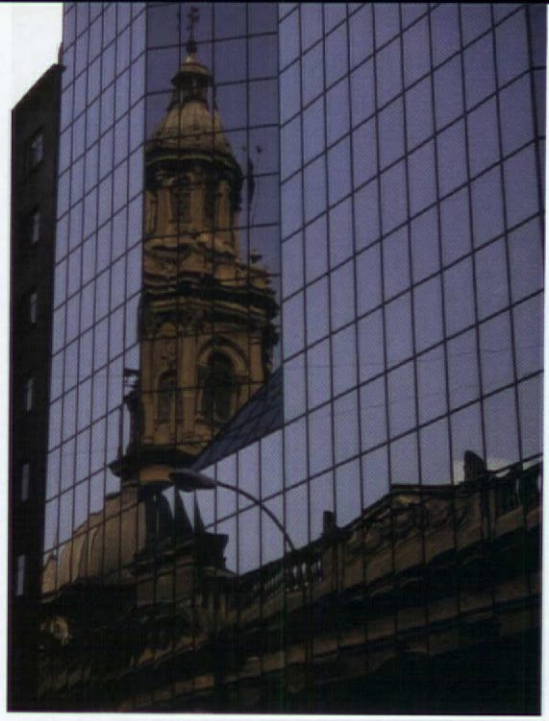

What Happened to Ornament

BY BRENT C. BROLIN

FROM THE BEGINNING, it would seem, ornament has been an integral part of virtually all cultures, gracing buildings, clothing, bodies, utensils, weapons, vehicles—almost every appurtenance of daily life. Ornament has beautified the most utilitarian and the most luxurious of objects, from the screws securing the knight's armor to the jars holding his lady's unguents. Perhaps ornament has been such a consistent part of human history because it has satisfied a need for beauty that all people share. With rare exceptions, when ornament could be used, it was, and, in most cases, in proportion to wealth. If there has been one constant in the history of the arts, it has been the lack of debate about the use of ornament—until our time. Barring the occasional sumptuary law, the nearly ornamentless, modern design of the twentieth century is an aberration. For perhaps the first time in the history of humankind, the surroundings of the most sophisticated and elegant classes of society have been characterized by a consciously celebrated poverty of ornament.

Three decades ago, I spent four postgraduate years studying architecture. I never once heard the words "ornament" or "decoration" uttered in the context of contemporary architecture. Nor, for that matter, can I recall having heard any building, traditional or modernist, being described as "beautiful" during that time.

The fact is that both "ornament" and "beauty" have been out of favor for a long time. The aversion to these terms did not begin with the modernism of the 1920s—as many might think—but much earlier. From the middle of the nineteenth century, designers made it increasingly difficult to talk about the beauty of a design, or the attractiveness of its decoration, in purely aesthetic terms. Buildings were not beautiful, cozy, foreboding, gracious, stiff, or comfortable. Instead, through the so-called principles of design, they appealed to our intellect, and sense of morality: we were to appreciate their honest expression of structure, function, material, and so on. Succinctly stated, ideology replaced taste as the basis of discussion about the nature of beauty.

In sum, designers found it difficult to impose what they felt was "good taste" on a growing middle class whose "bad taste" was epitomized by an unrestrained love of ornament. The "principles of design" appealed to designers because they put them on a wholly different, intellectual plane. They no longer needed to speak in terms of taste or mere fashion. That was for decorators. Designers were concerned with morality.

Over the decades, the purpose of these principles has remained consistent: to influence the uninitiated to accept styles that they could not be persuaded to accept solely on aesthetic merit. Once that is understood, lay people and professionals alike should find it easier to ignore such self-serving ideologies. If that can be done, it will be possible to be less coy and [*continued on page 30*]

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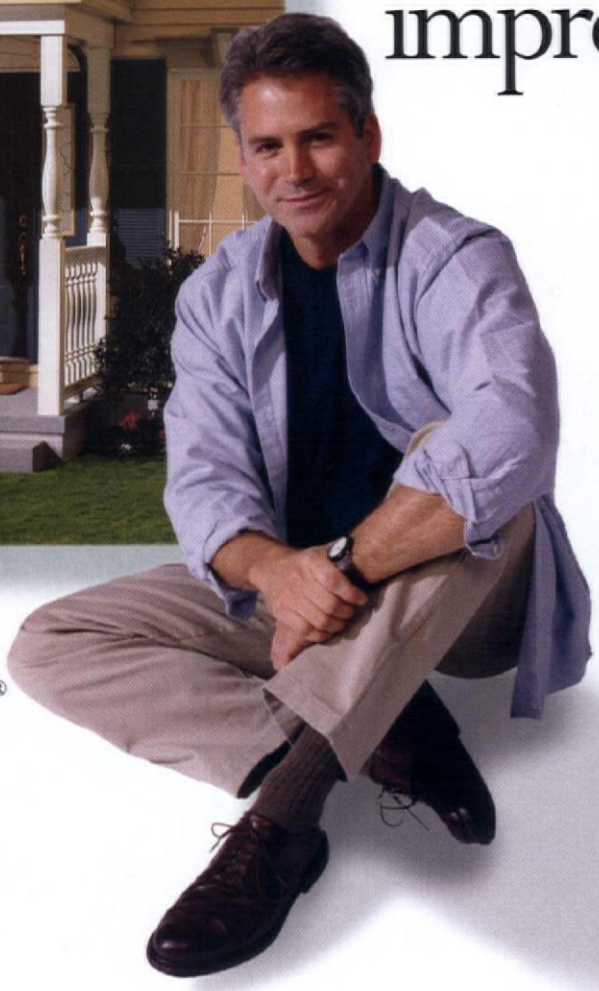

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self-conscious in using ornament, and perhaps to recapture the uninhibited pleasure in embellishment that marks the architecture and design of the past.

SINCE THE 1920S, modern designers have claimed that their work represents the "spirit of our times." The general public, on the other hand, who could recognize "our times" as well as anyone, has put up with modern design rather than embrace it. The reasons for the difference in attitude between design professionals and the public are complicated and interwoven, but one fact is quite clear: by rejecting the warmth and familiarity of traditional ornament, modernists ensured the alienation of the majority of the public, whose taste they were allegedly interested in improving.

Ornament, as the most visible manifestation of "bad taste" in the design arts, was the first element attacked. The ease with which design shed its traditionally ornamental skin in the early decades of the twentieth century is some indication of the length of the molting period. Artists had attained a new, loftier status in the late eighteenth and early nineteenth centuries and their new stature played an important role in the eventual rejection of ornament.

From antiquity to the 1800s, artists and artisans had been lumped together and relegated to the lower rungs of the social ladder. Their low social status was due largely to the fact that they practiced manual rather than intellectual arts. By the mid 1700s, an important shift in attitude was apparent throughout Europe: The visual arts of painting and sculpture had been designated "fine" by virtue of their exclusive concern with beauty rather than utility. As the fine arts were fine, the rest of the arts were, by extension, less fine. This effectively separated the artist from the artisan, whose arts—like pottery and metalwork—were also concerned with utility. This separation institutionalized a hierarchy among the design arts—the arts involving drawing (Italian disegno)—where none had been formally recognized before, and made the ornamental arts the sole province of second-rank artist citizens.

Circle no. 341

THE EXPONENTIAL GAIN in the prestige of the fine artists had a novel and unexpected impact on later developments in the decorative arts. By mid-nineteenth century, leading figures in the English art world were bemoaning what they saw as a disastrous decline in the quality of that country's decorative arts. In their search for remedies—first by improving the quality of design, and later by teaching "good taste" to the entire English buying public—the reformers adopted an approach similar to that which had enabled fine artists to raise themselves above the demands of popular taste a half-century earlier. English reformers provided artisans with pseudo-moral and pseudo-rational principles of design that permitted architects and designers to free themselves from the taste of the marketplace.

Couched in moral, not visual, terms, these principles raised designers above vulgar discussions of mere taste. Armed with their new principles, those who wanted to reform the decorative arts set out to impose their taste on an obdurate, uninterested, and often hostile public.

In the five decades between the Great Exhibition of 1851, held in the famous Crystal Palace in London, and the turn of the century, the foremost English artists, designers, and critics fought and lost the battle to become arbiters of good taste. It was a slow-motion defeat, with countless skirmishes in which designers fired bolts of rhetoric and volleys of good design at the impregnable fortress of middle-class bad taste. Their failure to breech its battlements and subdue the excesses of the new middle classes was probably the single most important—and least acknowledged—ingredient in the decision of modern designers to abandon traditional ornament. By the first decades of the twentieth century, ornament had come to symbolize the enemy, the dreaded philistine. Frustration at failing to assert their own taste also played the key role in the unique reversal of the definition of beauty that took place around the turn of the century: what had been beautiful (the historical styles) was declared ugly, and what had been thought ugly (the new, industrial forms) was declared beautiful.

Oddly enough, at the beginning of this reversal

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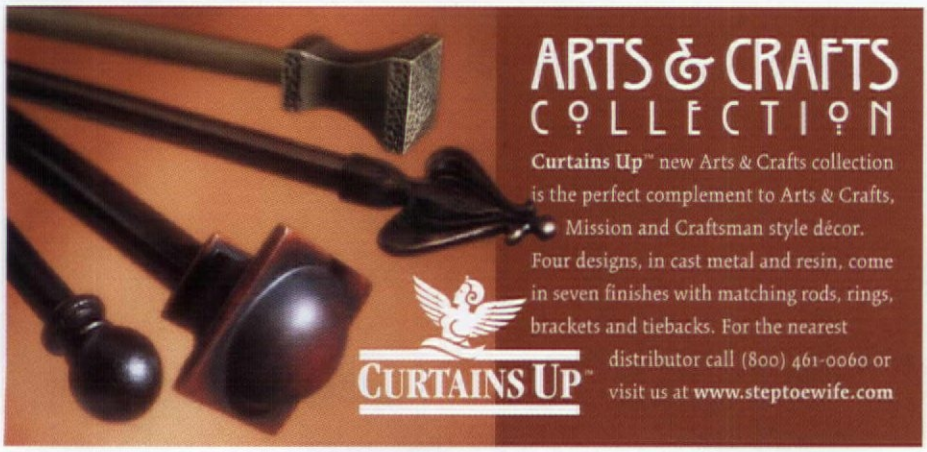

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designers did not yet object to ornament per se, only to the ornament favored by the marketplace. At the turn of the century, therefore, while progressive designers rejected the popular, historically placed ornament, they went about creating new ornament of their own, original invention. But by the 1920s, acknowledging their failure to win over the middle class to their version of good taste, the avant-garde renounced all ornament as part of a systematic rejection of middle-class aesthetic values in all the arts, from literature, through the visual arts, to music and dance.

Despite fervent protest, modernists could not resist the infectious urge to embellish. They created their own modern ornament, based on the natural colors and textures of materials, on structural exhibitionism, and on the vague notion of expressing a function. Eschewing the fussier, small-scale details that were always a part of traditional styles, modernists limited the scale at which their ornament operated. They produced buildings whose complicated forms themselves were ornamental, as rich in their own species of geometric convolution as any baroque extravagance.

Today all is well, we are told, for modernism's stranglehold on style is broken, and ornament has been recalled from exile. This is half-true. It is impossible to be completely at ease when breaking a century-old taboo, and the self-conscious awkwardness of much of today's ornament attests to the still-intimidating power of modernism. ✦

FOR THE REST *of the author's discussion, see* Architectural Ornament: Banishment and Return, *by Brent C. Brolin (W.W. Norton, 2000; © Brent C. Brolin). Excerpted by permission of Georges Borchardt, Inc., for the author.*

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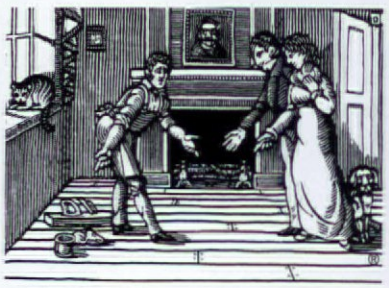

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Think of a small garden as an extension of the house—with a floor, walls, and a living canopy.

The Pocket Garden

BY NINA KOZIOL

OLD HOUSES and small gardens often go together. Whether you set spade in the courtyard behind an urban row house, the small rear yard of a suburban bungalow, or in the front yard of a picket-fenced Cape Cod, an enclosed, "pocket" garden offers a welcoming place of escape.

Compact gardens come with a sense of scale that is remarkably similar to a room in a house, with a floor, walls of climbing shrubbery or vines, and a ceiling of sky or overhanging foliage. A patio of old bricks or teak boards becomes a rug for the outdoor living room; group your furniture accordingly.

Even the smallest garden should have bones, or a "skeleton," that provides a framework for the rest of the design. The bones are the hardscape—a combination of elements like walkways, fences or walls, fountains, arbors, trellises, patios, or decks—that are in place year round and supply interest even in the bleak of winter.

KEITH SCOTT MORTON

LEFT: Mature climbing roses clambering over an ell leave just enough room for a tiny seating area in this Nantucket pocket garden. ABOVE: Move the dining table outdoors and pave the garden floor with a bluestone rug. OPPOSITE: Pocket gardens can appear anywhere. A variety of low flowering shrubs and grasses softens the entry to a porch.

Walled gardens can provide protection to otherwise tender plants, such as lacy-leafed Japanese maples. Tucked next to a wall or fence, such plants are out of harm's way in bad weather.

Since pocket gardens are often cheek by jowl with neighboring homes, they may already have some of these elements in place—the brick wall of the property next door, a stone retaining wall, or the back side of a wood-frame garage on the rear property line. Even if these structures aren't immediately attractive, think of them as opportunities: Plant succulents in the rock wall to create a rock garden, or screen peeling paint with a trellis planted with roses or vines.

Use walkways, planting beds, and terraces to create a circulation pattern and create visual relief. Straight edges, geometric beds, clipped bushes, brick walkways, and ironwork gates or fences create a formal atmosphere. Curving borders, rustic obelisks, picket fences, and meandering paths of pebbles or stepping stones suggest a more casual setting.

Layer plantings to create a three-dimension effect of texture and color that evolves throughout the year. Tulips and daffodils offer a jolt of yellow and red to an otherwise dormant garden before the hostas and ferns leaf out. For a tier effect, plant late-maturing plants that show color in summer and fall, such as astilbe or sedum, behind the spring bloomers.

Bear in mind that the amount and intensity of light that reaches the garden floor determines what you can successfully grow. Walls, fences and nearby tall buildings often produce full or dense shade while tall, airy trees permit dappled light to reach plants below. Many traditional favorites, such as the fragrant climbing hydrangea or variegated Virginia creeper, tolerate low light.

Courtyards and walled gardens can provide protection to otherwise tender plants, such as lacy-leafed Japanese maples. If space is at a

TAYLOR LEWIS (LEFT & OPPOSITE)
RICHARD SEXTON (MIDDLE)

premium, consider using one or two large shrubs, such as witch hazel or pagoda dogwood, and shape them to resemble a small tree with an arching canopy.

A few well-chosen accessories can set off plantings and provide visual interest. Weathered urns and trelliswork add character when little is in bloom. Mounting a full-length mirror between a trellis and a wall creates the illusion of a much larger space, especially when the view includes a straight or curvilinear path. A small fountain can produce a pleasant trickle or spray, while a birdbath or nesting box will bring winged creatures into the yard.

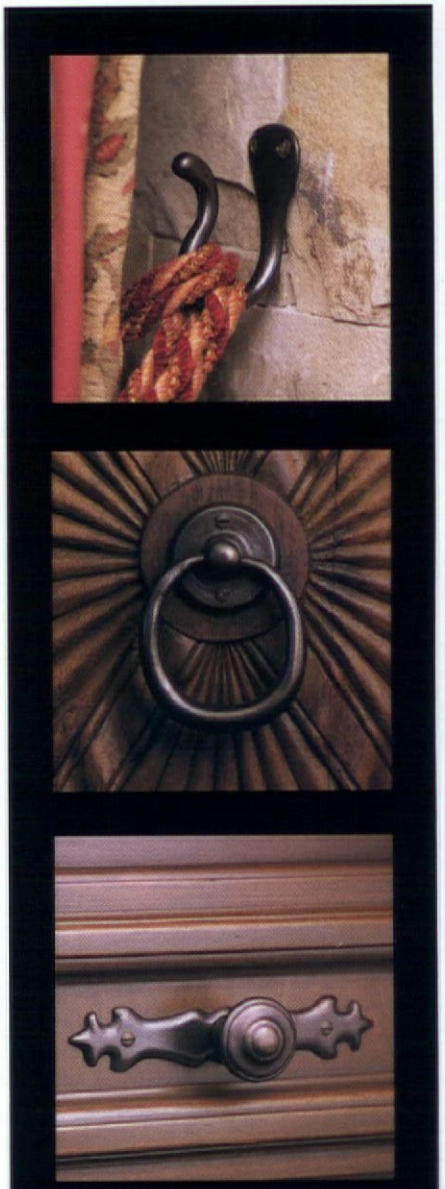
Containers filled with annuals offer portable color that can be placed anywhere during the growing season and easily moved from place to place. And even if the paint on the neighbor's garage *is* peeling, the space under the lone window may be just the spot for a windowbox, brimming with colorful trailing vines and annuals. ✦

NINA KOZIOL *frequently lectures on garden design.*

PLANTS

FOR THE POCKET GARDEN

Astilbe
Aquilegia (columbine)
Begonias
Boston Ivy
Boxwood
Caladium
Chasmanthium latifolium (Northern sea oats)
Cimicifuga ramose and racemosa
Coleus
Cornus 'Elegantissima' (Variegated dogwood)
Corydalis
Epimedium
Ferns
Ginger
Hakonechloa (Hakone grass)
Holly
Hosta
Impatiens
Iris
Jack-in-the-Pulpit
Japanese maples
Pachysandra
Pulmonaria (lungwort)
Sedum
Sweet Potato Vine
Trillium



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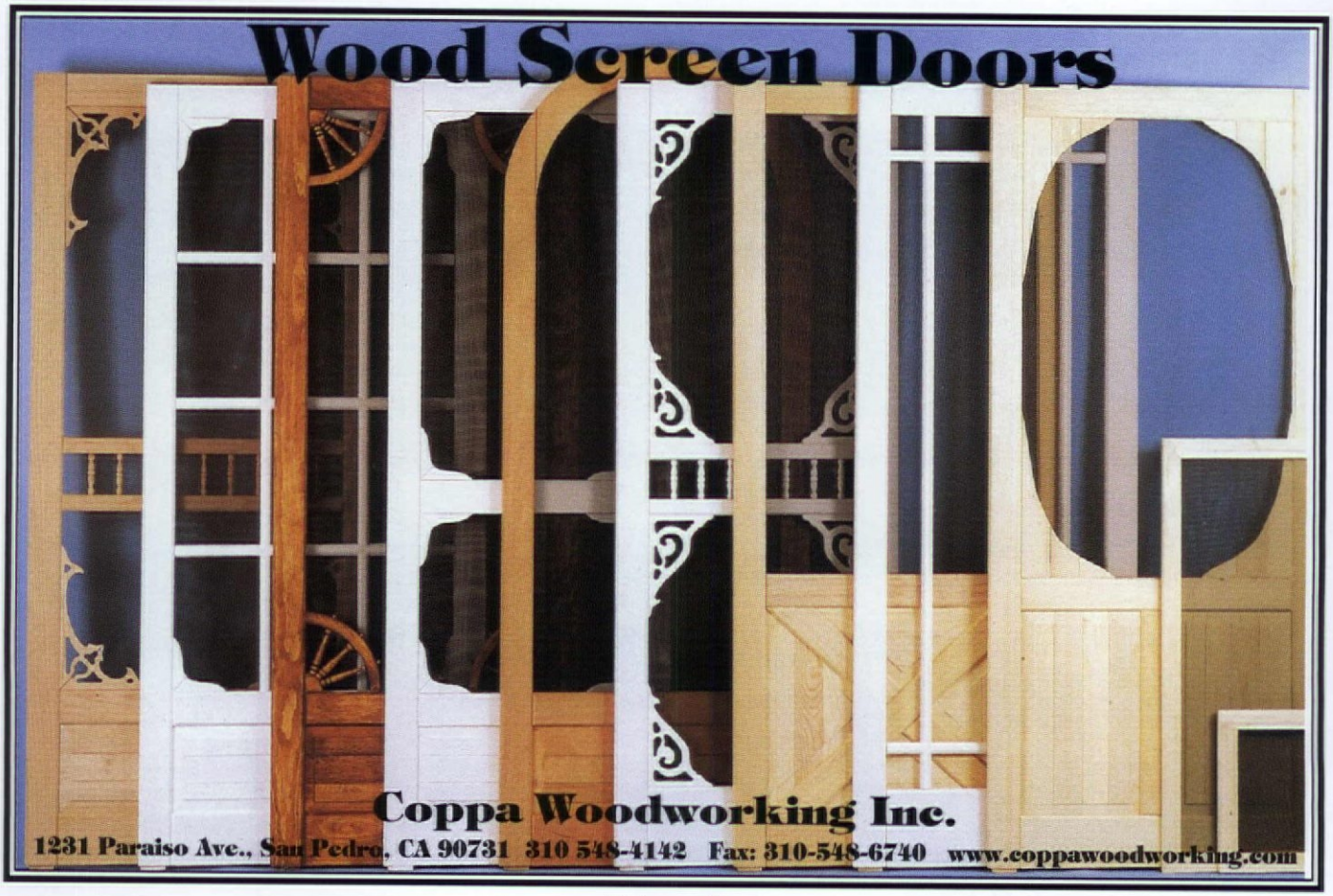

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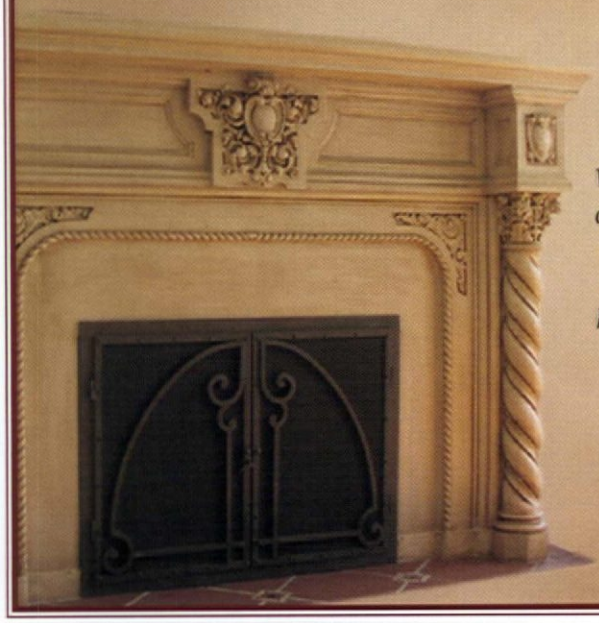

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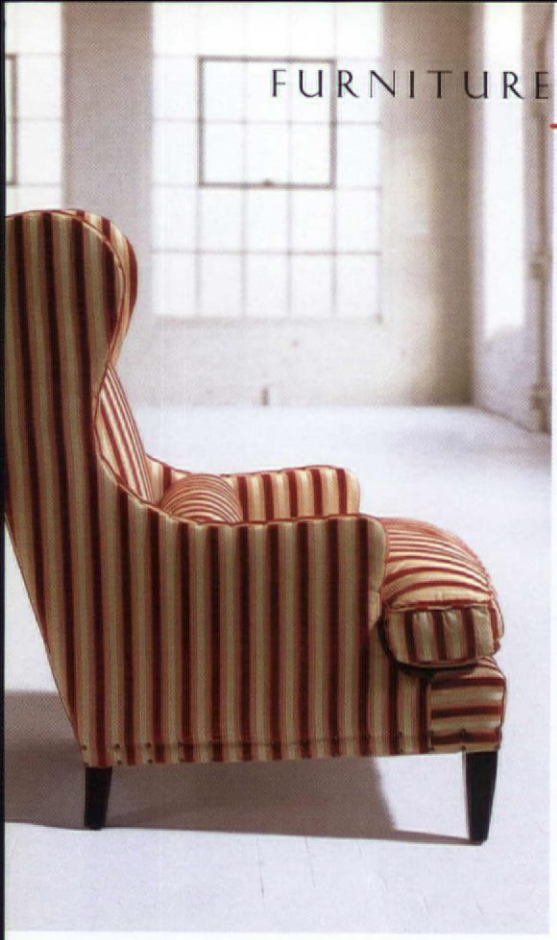
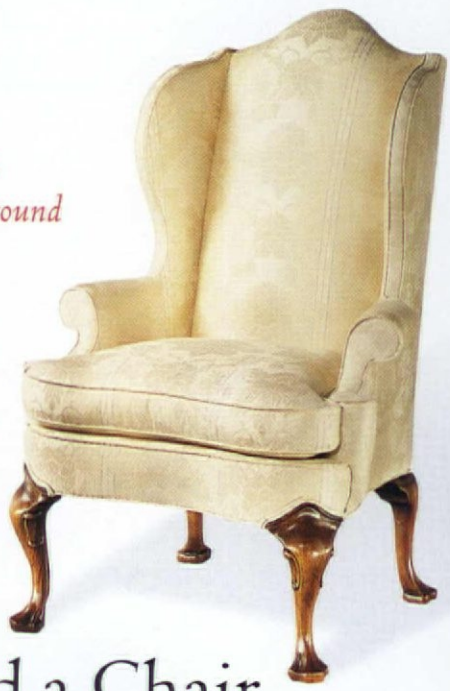


A perennial favorite throughout the 20th century, the wing chair went underground for nearly a century before the Colonial Revival brought it back for good.



On a Wing and a Chair

BY DAN COOPER

CONSIDER the wing chair, that icon of Our Colonial Past. Does it make you think of Ben, Tom, and George sitting around the hearth chatting about the Continental Congress? Or is it the La-Z-Boy of the 18th century? Perhaps the sight of a wing chair transports you to the opening sequence of Masterpiece Theater, where some stodgy old codger with a posh accent doles out snippets of the culture of a fading empire to those of us rummaging about The Colonies.

Regardless of your current impressions, the piece of seating that we now call the wing chair finds its origins in 17th-century England, when upholstered invalid chairs were constructed with side headrests so that the occupants might sit upright without overly fatiguing themselves. Eventually, these extensions were expanded to the point where they connected to the arms of the chairs, and the wing chair was born.

Only the wing chair wasn't called a wing chair at first—it was called an easy chair. The easy chair's complex framing and fine upholstery made it much more expensive than the more common side chair, and easy chairs were found in the homes of the well-to-do in the mid-18th century.

There is still some debate about whether the wing chair's original intended destination was the parlor or the bedchamber. While today we think of wing chairs as formal pieces nestled around the fireplace, many scholars feel that the easy chair was designed for private relaxation in the bedroom, not unlike the ever-present recliner in today's dens and family rooms.

Eighteenth-century wing chairs

CLOCKWISE: (from top left) A low, slung-back wing chair from Scalamandré; Hickory Chair's Philadelphia-style Queen Anne chair with cabriole legs; Baker's high-backed Irish wing chair with turned stretchers and Braganza splayed feet.

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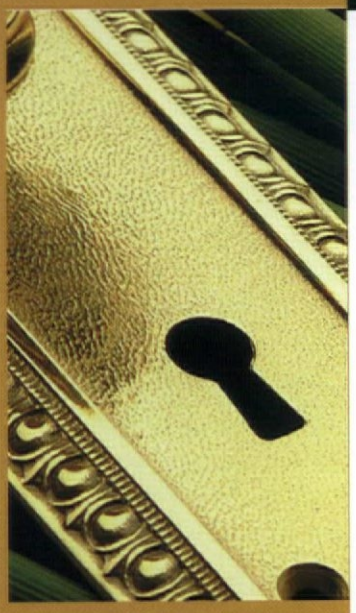

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Antique wing chairs are often sold with the upholstery stripped off and the bare frame exposed in order to allow the prospective purchaser the opportunity to examine the construction of the frame.

have a classic profile, and yet these antiques offer nuances much appreciated by connoisseurs. The more typical variations include the type and amount of ornamentation applied to the legs, which can range from a plain cabriole to an ornately carved ball-and-claw foot with shell-carved "knees." These legs are then connected and stabilized by a decoratively turned stretcher. Crest rails, the upper horizontal member of the seatback, were available in serpentine, flat, peaked, or rounded configurations. Often it is these subtleties that identify the region of origin, such as Newport, Boston, or Philadelphia.

(Interestingly enough, antique 18th-century wing chairs are often sold with the upholstery stripped off and the bare frame exposed—unless the chair possesses original or otherwise historically significant fabric and padding—in order to allow the prospective purchaser the opportunity to examine the construction of the frame and determine whether or not parts have been replaced.)

Wing chairs were popular into the Federal era, but their presence diminished suddenly in the first quarter of the 19th century. It could be that they were supplanted by the up-and-coming Grecian sofa/daybed that permitted one to fully recline. There were certainly other high-backed upholstered armchairs made throughout the early-to-mid-Victorian era, but these were stiff, formal parlor pieces. The next time something approximating a wing chair appeared was during the Aesthetic Movement, when the Turkish sub-style produced heavily tufted, fully upholstered pieces that gently cradled the head.

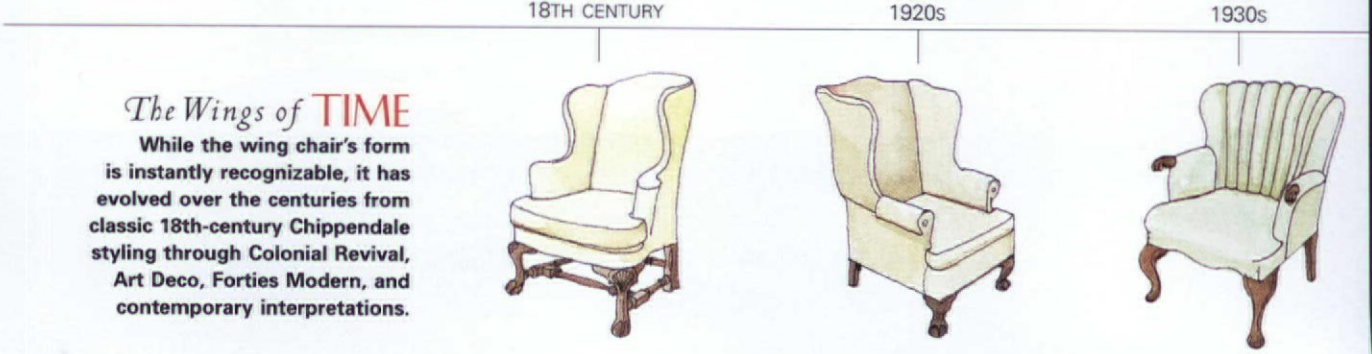
It would seem as though the wing chair was destined to languish in Victorian attics for eternity, but the Colonial Revival inspired its comeback tour. As the American Centennial approached, tastemakers focused on our colonial past, and suddenly all of those spinning wheels and grandfather clocks got dragged out and plunked down in parlors from coast

ABOVE: The ample wings of the Rundlet Easy Chair are based on a Hepplewhite design.
RIGHT: The Queen Anne easy chair copies a Boston example from about 1770. Both from the Southwood Furniture Historic New England collection.

OPPOSITE: A wing chair is the perfect armchair for a colonial or Colonial Revival living room. The versatile design lends itself to all types of upholstery treatments, from checks and chintz to tapestries and leather.

The Wings of TIME

While the wing chair's form is instantly recognizable, it has evolved over the centuries from classic 18th-century Chippendale styling through Colonial Revival, Art Deco, Forties Modern, and contemporary interpretations.

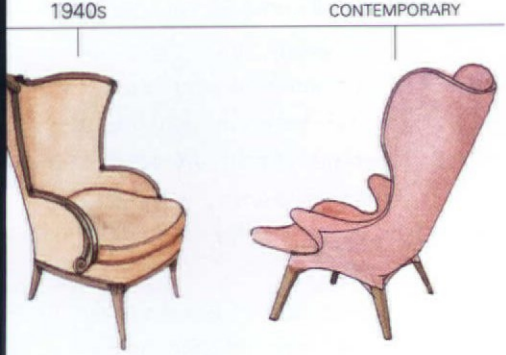


ANNA WILLIAMS FROM *FURNISHING FORWARD*, A BULFINCH PRESS BOOK (TOP RIGHT)
ROB LEANNA (ILLUSTRATIONS)

to coast. Wing chairs came out with them and were now quaint parlor and bedroom pieces.

Reproductions made during the Colonial Revival and onward tend to repeat the basic form of 18th-century chairs, but often with lighter massing. Twentieth-century chairs are less boxy and the stretchers are frequently omitted, although they do occur in some examples.

After World War I and the in-



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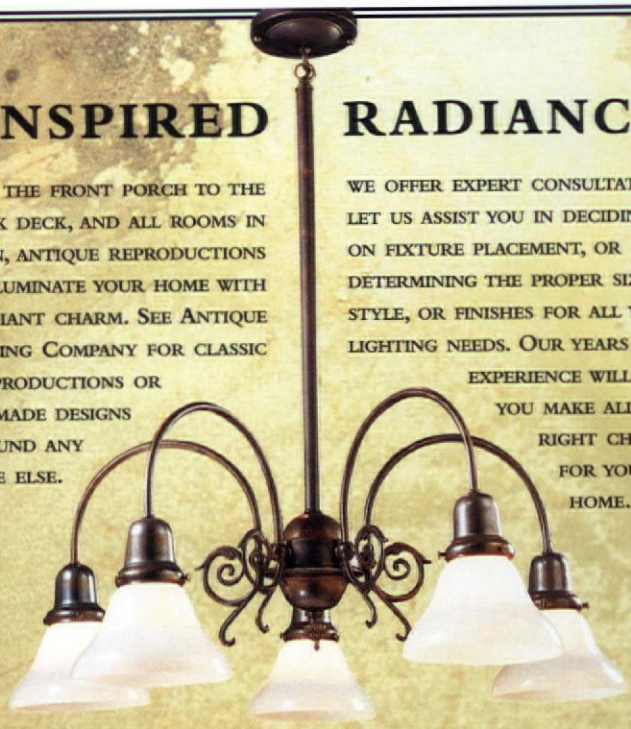

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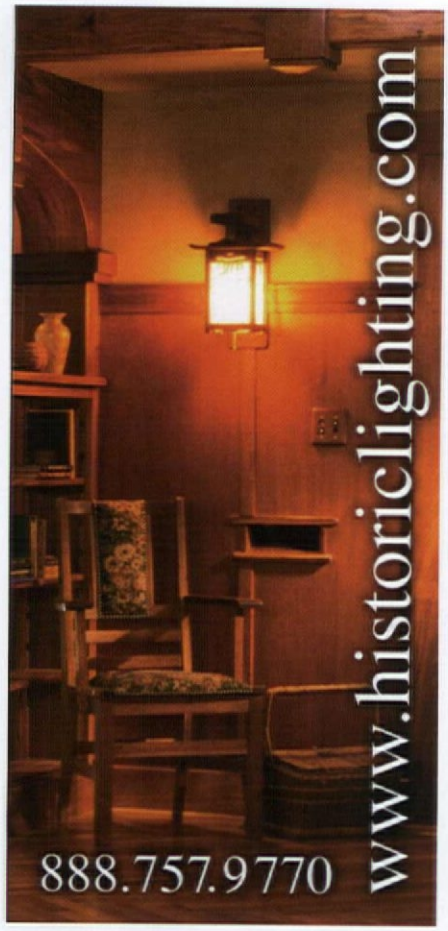

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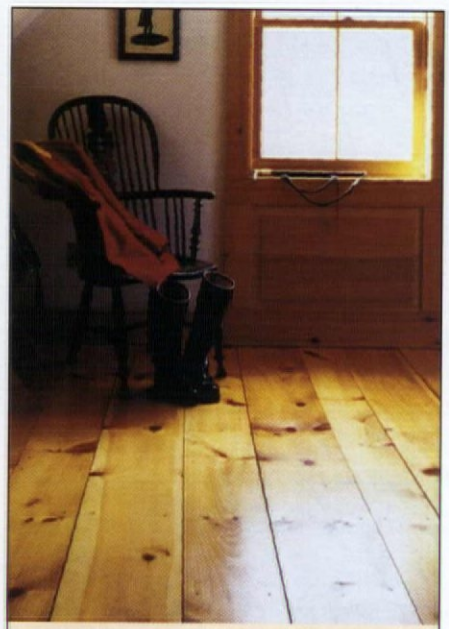
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The 1940s and '50s saw some rather wacky variations on the wing chair theme, with wings stretched to points, and legs extruded into slender, curved shafts.

fluence of Modernism, the wing chair did not go quietly into the night. Rather, it adapted to the whims of fashion. This was due partly to the persistent popularity of all things colonial, but also to the chair's functionality. During the Art Deco years of the 1920s and '30s, fan-backed wing chairs appeared (the wings flattened as to be part of an arc). Upholstery was pleated vertically into wide bands. The stretcherless legs, still in a historic cabriole shape, were now sleek and streamlined.

Depression-era chairs could adhere to the historic shapes or morph into a low club chair, with a back slightly recessed into its framing members. The cabriole leg was replaced with a plinth or with bun feet, and such chairs were often part of a suite. Wing chairs were upholstered in contrasting colors or covered in leather, a trend still active today.

The 1940s and '50s saw some rather wacky variations on the wing chair theme, with wings stretched to points, and legs extruded into slender, curved shafts. Instead of being completely upholstered, the crest rails might have exposed, carved wooden frames. Another permutation from this period is the Ye Olde Rocke Maple winged platform rocker, replete with dust ruffle—evidence that the Colonial Revival just wouldn't give up, no matter how it was misinterpreted.

The wing chair has survived through the Jet Age into the present, although it bears little resemblance to its 18th-century ancestors. The entire massing has been distorted, and there are playful hyperextensions of the wings into geometric and contemporary shapes.

On the other hand, you can go into any mid-quality hotel chain, and the old reproduction Chippendale standby is still there, clustered about the lobby in sets of four, upholstered in an innocuous stain-resistant fabric. Make yourself at home. ✦

DAN COOPER *says he was never the type to pull the wings off wing chairs.*

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Mixing color, pattern, and texture to create a stunning room takes a good eye, but even the experts prefer to follow some basic rules.

Choosing COMPANION Fabrics

BY JAMIE GIBBS

CHOOSING FABRICS that coordinate in a pleasing yet stimulating way is an art. The sheer range of textiles available can bewilder even those with a good eye for color and texture. As an interior designer with considerable experience in decorating older homes, however, I've discovered some basic rules that work in just about any situation.

The trick is to begin with a **PRIMARY** fabric that sets the decorating theme for the room, then add **SECONDARY** fabrics, finishing with **ACCENT** fabrics. The goal is to create a palette of colors that can be found in every element of the room.

Before we begin, consider the time of day the room will most be in use and the mood you want to create. Bright, sunny "day" rooms require happy, bright colors. In contrast, dining rooms, libraries, or even hallways often lend themselves to dark colors. These [*continued on page 48*]

Luxury fabrics for upholstery, drapery, and accents can be beautiful, yet so overwhelming! The key to successfully decorating a period room is to choose textiles in a hierarchy that allows for a pleasing blend of color and texture.

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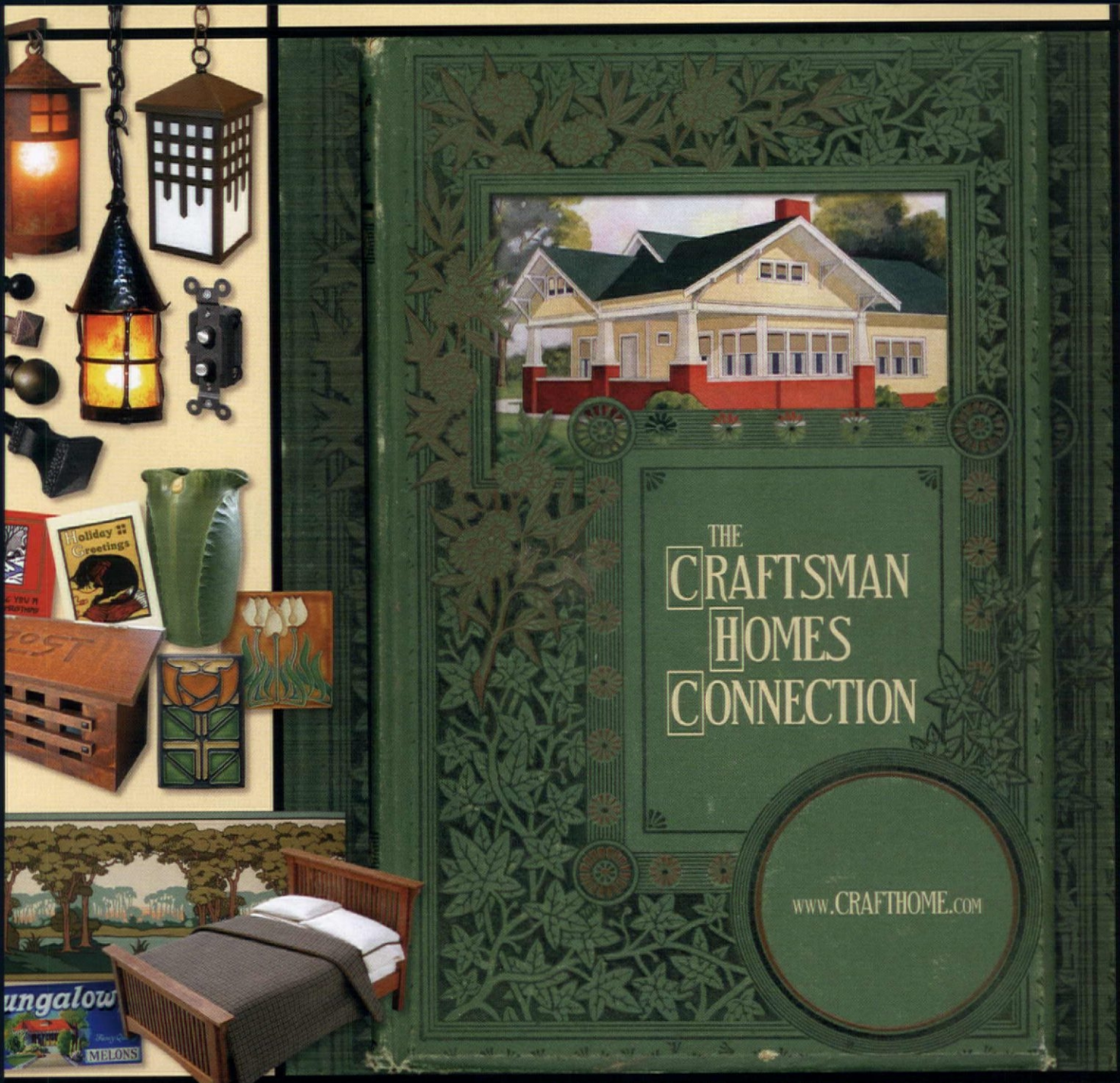

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PRIMARY: A conservative choice as the primary fabric on the sofa, this biscuit-colored matelassé nevertheless sets the theme in swirling paisley.

SECONDARY fabrics include a paisley velvet for a side chair seat (center, to left of sofa) and a figured solid, Privet Sprig, on the armchairs (which could be interlined for added durability).

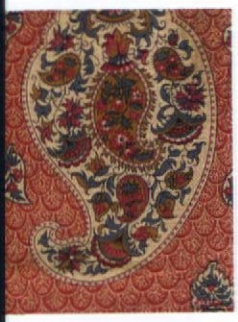
Lay your fabric selections out in a group. You should readily see a primary fabric, one that will be used on the large surfaces in the room.

are rooms often used at night or under shadowy, romantic circumstances.

- Start by establishing a primary background color to be used for walls and drapes, large upholstered pieces, and soft treatments. Choose an accent color or two for the mouldings and ceiling. These colors will reappear in the secondary fabrics in the room, such as upholstery and soft accessories like pillows, slipcovers, bedding, and table toppers.
- Choose the **PRIMARY** fabric. This fabric will usually incorporate all the colors of the room, or at least the predominant color(s); it may also set a textural or pattern theme, as with the paisley matelassé bisque in the room set shown above. As a rule, primary fabrics tend to be substantial, intended for a sofa or other dominant piece of furniture (for tips on choosing fabrics of appropriate weight and texture, see "Ask the Editors," p. 108).
- Select at least two **SECONDARY** fabrics, one of which will serve as a **DRAPERY** fabric. These should be of contrasting pattern to the primary fabric. They can be solid colors or smaller patterns, complementary stripes, miniprints, tapestries, or even a printed scenic design, such as a toile. You'll use these fabrics on easy chairs and side chairs, as well as drapery.
- For **ACCENTS**, choose unusual (perhaps antique or very luxurious) fabrics. Use these fabrics for accent pillows, seat covers, table toppers, or even throws. The colors and patterns should highlight the primary fabrics, not detract from them.

Patterns and textures should complement each other, but not necessarily be a perfect blend. Pattern and texture lend importance to the interior. Especially in older homes, you can be bold. Consider solid colors as the bridge fabrics for your decorating scheme. They should not be the primary fabrics, unless they

ROB LEANNA (ILLUSTRATION)
ROB HUNTLEY/LIGHTSTREAM (SWATCHES)



The DRAPERY fabric is another paisley, this time in cotton, which should be lined to discourage fading.

A striped silk/cotton blend on ACCENT pillows picks up every color theme in the room.

are heavily textured or are a tone-on-tone pattern, such as moiré.

Lay your fabric selections out in a group. Place them with your wallpaper or paint chips. You should readily see a primary fabric, one that will be used on the large surfaces in the room. Lesser surfaces will then fall into place with a combination of the smaller patterns, interesting textures, or accent solids.

Need an example? Let's envision the parlor in a mid-Victorian house with existing or period reproduction wallpaper and rich, golden-oak woodwork. The paper is bold, featuring lush earth tones. The design challenge here is to choose drapery, upholstery, and soft-treatment fabrics that will enhance the given features of the room while completing a uniform and rhythmic mix of color, texture, and pattern.

Select a bold, striped fabric for the drapes that carry the primary colors in the wallpaper. Trim the drapes with tassel fringe, again incorporating these colors. Use the same striped fabric on at least one important chair in the room and fabricate throw pillows and a table topper of the drapery fabric to create a flow of the pattern across the space.

In order to allow the wallpaper to dominate the room, select a plush, solid-color velvet for the larger upholstered pieces in the room. This fabric may have a texture, such as cut velvet, or be a tone-on-tone weave. Choosing the same fabric for many of the upholstered pieces will make them appear to be a suite, even if they are of different styles.

Finally, add a splash of drama. Use small prints or woven patterns that pick up the colors from the wallpaper and draperies for accent pillows, throws, an ottoman, or a table topper. In order that they not fight with the primary fabrics and the wallpaper, use trim to define their borders and isolate the fabrics.

Here's another decorating challenge. Imagine a center-hall Georgian Revival dining room with symmetrically placed windows. The hardwood floor has an inlay band of dark cherry. While the room is formal and the furniture will be symmetrically arranged, we want to add warmth to the décor.

To play up the beautiful floor, select an Oriental rug that will leave the decorative banding exposed. The colors in the room will be determined by the colors in the rug—rich tones of rose, blue, and celadon green in an "American Beauty" red field. Paint the walls a complementary pale

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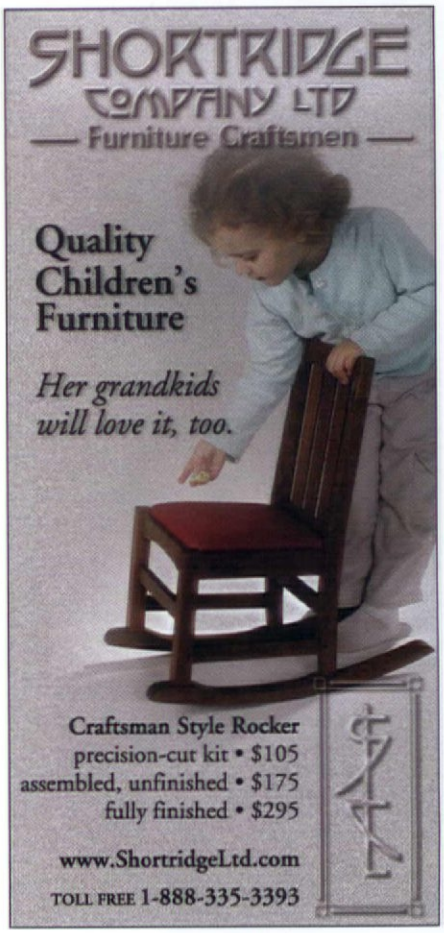

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Once you've set the stage with primary and secondary fabrics—in this case, the diamond-patterned, blue-and-white bouclé and cream-colored petit point, respectively—you're free to go wild with accent fabrics, from dressmaker's stripes to luxurious velvets and silks.

Where do you want the eye to be drawn? That's where to place the boldest patterns, the strongest color, and the elements that set the theme for the room.

blue and trim them with the celadon green. At the windows, hang draperies in a floral design printed silk that picks up the exact colors of the walls, trim, and rug accents. For the drapes, use tassels and tiebacks that carry all the lightest colors in the fabric.

For the dining room chairs, use a durable, striped cotton sateen. To ensure that the fabrics all work together, use more of the striped fabric to line the cascades and swag valance over the drapes. Finally, use a table topper of the printed silk used in the drapes as a cover for an inexpensive, demi-lune console (with or without an underskirt of solid, rose-colored moiré).

Based on these two examples, I hope you see a pattern forming. The idea is to select a fabric for its suitability, and in order of importance. Where do you want the eye to be drawn? That's where to place the boldest patterns, the strongest color, and the elements that set the theme for the room. Secondary fabrics support this theme and accent it. Placing solid colors against a pattern will make the same color in the pattern "pop." Adding trim from the same color family will further enhance this element and unify the scheme. Mixing textiles in a room will afford you individuality of design. With care, and sometimes a little daring, you will achieve a decorating scheme that bespeaks your personality and adds warmth and charm to your home. ✦

JAMIE GIBBS, ASID, IFDA, *is an interior designer in New York.*

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Circle no. 135

OLD-HOUSE INTERIORS

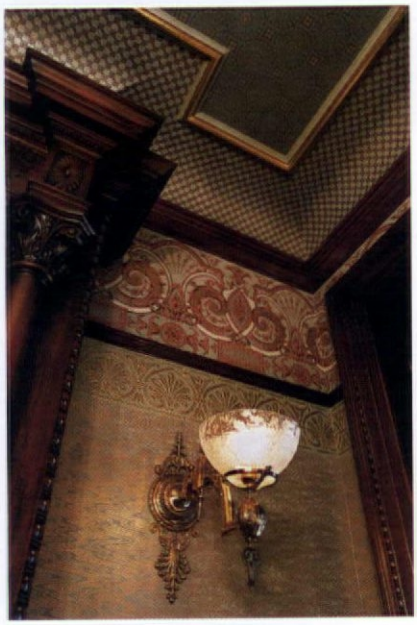
NOVEMBER 2002

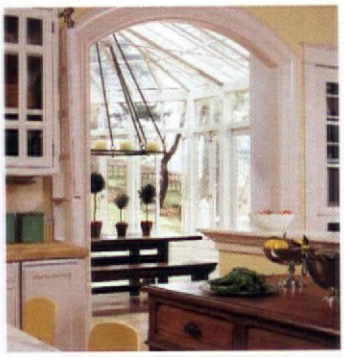
FAMILY RENOVATION

Take an old house ca. 1784, add a vernacular wing with country kitchen, and have an artist choose the palette. *(page 54)*

TUDOR TUTORIAL

Stan Hywet Hall is probably the best example of Tudor style in America—and it's the right place to go for ideas. *(page 68)*





MANHATTAN AESTHETIC

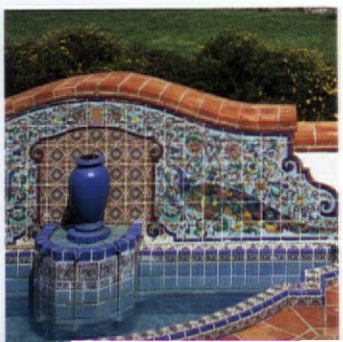
In an 1894 brownstone—just seventeen feet wide but remarkably intact—a new palette and antique furnishings provide the backdrop for a detail-perfect Aesthetic interior. *(page 60)*

WINNING ADDITIONS

The three winners of our Old-House Additions Contest show that excellent design and period details make the add-on truly an enhancement. One built out, one built up, and one reworked an entire façade. *(page 78)*

THE HOUSE OF TILE

Malibu Potteries tile of the 1920s is the mouth-watering decoration in this arresting Spanish Revival house. *(page 74)*



renovation, family style

IMMEDIATELY STRIKING IS THE PALETTE: AQUA, RED, PERIWINKLE, AND MINT GREEN—AN ARTIST'S COLORS.

BY PATRICIA POORE | PHOTOGRAPHS BY CAROLYN BATES

THE 1784 HOUSE they bought was "not a fixer-upper, exactly," Robyn Fairclough recalls: it was being used as a bed-and-breakfast inn. Trouble was, it had been modernized over time. Unfortunate updates had left rooms bereft of paneled wainscot; doors and closets were tucked in all the wrong places. Calling on finish carpenter Hank Savelberg to replace cornice moulding, chair rails, and paneled wainscots, Robyn and husband Andy Stewart restored the old house. Then together they designed a major new wing. The addition was meant to look as if it had been built a century or so ago—and around a hundred years after the original house. Its gable elevation is very much in the vernacular. Round-top windows and most of the doors are architectural salvage.

LEFT: The owner's paintings and a vibrant yet soothing custom wall color set the tone in the living room. The old sofa has been covered in an English fabric, and the Queen Anne table is an antique. ABOVE: Robyn with her husband Andy, twins Isabella and Delilah, and son Hudson.

ALL PHOTOGRAPHS STYLED BY ROBYN WHITNEY FAIRCLOUGH

The original house, built in 1784, is at left in the photo; the new wing was designed in the vernacular to look as though it were added in the 19th century. BELOW: The kitchen was patterned after memories of a lake house in Maine. Table and chairs were inspired by a round-footed old cabinet. BOTTOM: The rebuilt barn–office.

©2001 CAROLYN L. BATES/ANDY DUBACK (EXTERIORS)

The China armoire was bought at auction in Vermont; table and chairs were made locally; the kerosene lamp is a Maine antique.

Window locks are old, as are doorknobs, sinks, and tubs.

Now the kids are growing up full-time in central Vermont. Their parents' New York-based careers require only infrequent trips back. (Andy is a publisher; Robyn's a former floral designer and photo stylist now devoting time to her painting.) His office has moved to a renovated hay barn on the property. Her studio is in an old shed, rebuilt and extended.

Why *this* house? "You'd know why if you saw it," Andy says; "it's got pasture and woodlands, vistas, and a great big pond. It's just beautiful in this part of Vermont: undeveloped, hilly." The house sits on 106 rural acres sited above the town.

"My favorite room?—whatever it is, I don't use it!" Robyn laughs as she stuffs goody-bags for her son's sixth birthday party. (The twins are five.) "Let's see, where do I like to *stand*? . . . I like the hall . . . no, it's the old master bedroom, it faces west and has a spectacular view of the pond." Andy says his favorite space must be the porch. "It wraps all the way around; it's twelve feet wide, probably; in linear feet—must be 100 feet of porch. The kids ride their bikes around it, and it looks south, north, west, and

east. I do like the porch."

If the design of the addition fell on Andy's shoulders, the interior is Robyn's vision. Certainly, the most immediately striking thing about the house is the palette. Walls are finished, for the most part, in stock and custom colors from California Paints. Robyn mentions that this room or that was inspired by a book about houses in Ireland—"the combinations of colors are unusual"—but it's clear from looking at her artwork that the color sense is her own.

But "don't say I did it myself!" she insists; "It wouldn't look like this is it weren't for Hank—and I got lots of advice, especially on fabrics, from Gilberte Boghosian," an interior designer in Hanover, N.H. They chose English and French fabrics.

"Robyn was thinking of a lake house her family had in Maine" when they designed the kitchen, Andy reports. A display shelf tops the wainscot of beaded board. On it is displayed her pottery collection of Roseville, McCoy, and other makes dating from the 1920s through the 1950s. "I started collecting, gee, over 20 years ago," Robin realizes. "You could get McCoy for five dollars." The whimsical dropleaf table and chairs in the kitchen were made by Howard Wing of Hartland, Vermont, who was inspired by an

LEFT: From what was the master bedroom, this view across the hall is taken upstairs in the old house. The children's bedrooms are just to the rear of these rooms.
BELOW: Shelves in the library hold small paintings, one by Robyn's sister Julia, the other (of Andy and kids) by friend Elizabeth Bisbing.
BOTTOM: The west porch at sunset.

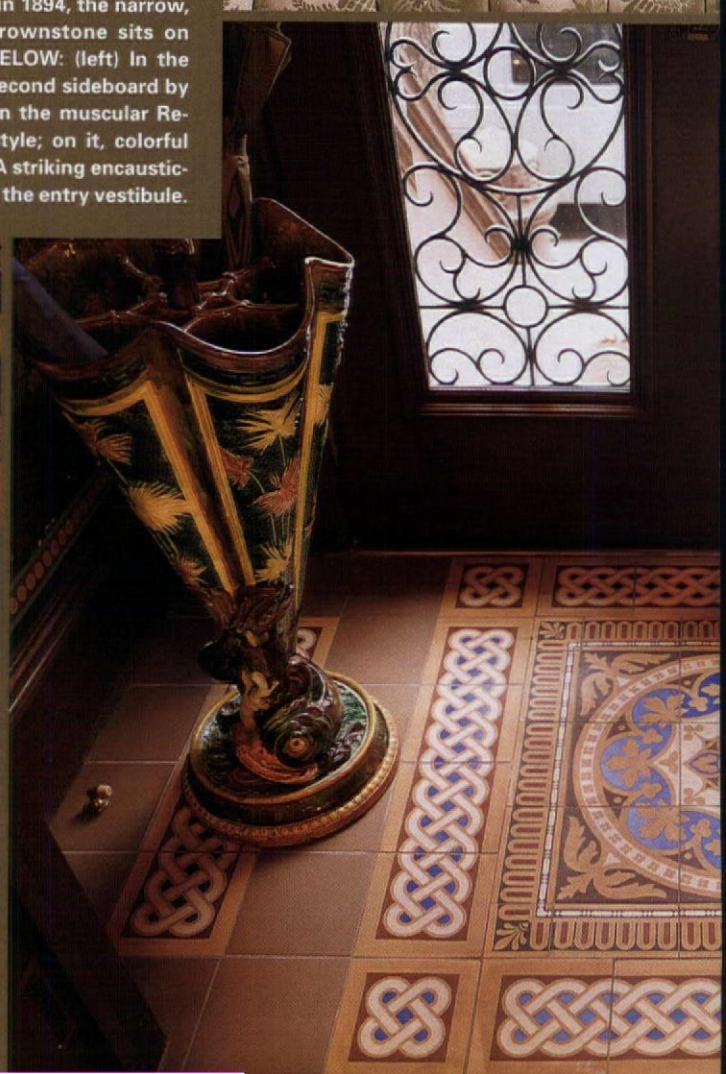
OPPOSITE: The children's bathroom is one of those that was rebuilt, with beadboard and salvaged fixtures, in the old house. The wall color is California Paints "Wild Mint."

old, round-footed cabinet.

Once the rooms themselves were restored, there was no mandate to furnish them to one period. "It's an eclectic mix," Robyn agrees. "It's got a quirky layout—we put a playroom off the kitchen," she muses, as if she hadn't spent a lot of time consciously thinking about the architecture. "I love all the color —*colors*—the rooms have different 'temperatures' that lend their moods." ✦

©2001 ANDY STEWART (BOTTOM)

ABOVE: (left to right) Antique gaslight-era sconces and chandeliers illuminate tall rooms exquisitely dressed in Victorian wall and ceiling papers. Museum-quality furniture like this Hunzinger sofa was purchased for the house. Built in 1894, the narrow, late-Victorian brownstone sits on a quiet block. BELOW: (left) In the dining room, a second sideboard by Daniel Pabst is in the muscular Reformed Gothic style; on it, colorful majolica. (right) A striking encaustic-tile floor anchors the entry vestibule.



Manhattan *Aesthetic*

In an 1894 brownstone on the Upper West Side, a new palette and antique furnishings provide the backdrop for details perfectly wrought. BY BRIAN D. COLEMAN

THE CROWDS, THE PRICES, the daily inconveniences—yes, urban life has its disadvantages. But there are rewards, too, in living in New York City, where the best in the world is often at your fingertips. When a Manhattan couple discovered a relatively intact brownstone on the Upper West Side, a rare one that had remained a single-family residence for a full century, they resolved to do right by it in a restoration that spanned years. They took full advantage of the expertise, antiques, and talent in New York.

High-ceilinged and decked out in fine woodwork and trim, the house (on a quiet cul-de-sac block that is a historic district) is nevertheless only 17 feet wide, typical of "spec" houses built by late-19th-century contractors for upper-middle-class families. Structurally sound, it hadn't escaped a few indignities. In 1929 the vestibule wall and the defining wall between stair hall and parlor was removed. In 1969 all of the woodwork was stained dark and ductwork unceremoniously installed in corners everywhere. Still, the floor plan remained essentially intact, and details such as quarter-sawn oak wainscoting and bordered parquet floors were as original.

A decade ago, restoring the woodwork was the first order of business after these owners purchased the building. Stripped in place, a painstaking process that took eight months, the wood was then finished by a professional furniture refinisher who

ALL PHOTOGRAPHS BY ALAN WEINTRAUB (EXCEPT AS NOTED)

ABOVE: Parlors on the first floor display the owners' collection of Aesthetic Movement furniture. The Hunzinger sofa is flanked by a pair of inlaid Herter Brothers parlor tables, and accented with elaborate Herter music and side cabinets.
OPPOSITE: The small urban yard becomes a graphic oasis with its terrace paved in flagstones.

French-polished the fruitwood, bird's-eye maple, mahogany, oak, and black walnut to a beautiful sheen. Heating and air conditioning were rerouted through closets, sagging plaster ceilings re-secured, baths updated in period style. Plastic windows were replaced with double-hung wooden sashes. The 1960s kitchen was redone in a tasteful remodeling that incorporated Victorian conventions.

In an expensive, labor-intensive process, the brownstone exterior—which had been painted light blue when the whole block got candy colors for a movie some years ago—was chemically stripped and restored. Now the owners were ready to begin furnishing their Victorian.

They availed themselves of all New York City has to offer: knowledgeable dealers, friendly collectors, auctions every weekend, classes in the decorative arts at New York University. They were introduced to Mimi Findlay, the art historian and antiques dealer, historic preservation activist and former president of the Lockwood–Mathews Mansion Museum. Ms. Findlay, an authority on Aesthetic

JONATHAN WALLEN

ABOVE: The dining room retains its original wainscoting, and is anchored by a massive oak sideboard by the Herter Bros. LEFT: A ca. 1875 double chandelier illuminates Bradbury papers based on designs by Christopher Dresser. OPPOSITE: Behind the burled walnut Renaissance Revival bed, a peacock frieze after Walter Crane.

Movement furniture and design, had retired to write "the book." But the brownstone's owners got her out from behind her laptop to spend several years helping them make appropriate choices for the restored interior.

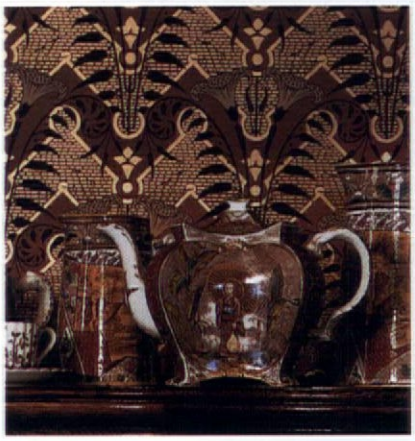
Mimi Findlay suggested harmonious wallpapers in the main parlor, changing the color palette to a sophisticated blue-green. Embossed Anaglypta wallcovering was gilded and glazed; previously multicolored cornices were faux–grained to match the woodwork. Antique lighting was chosen with care; the crystal and cast brass gasolier by Thackera Manufacturing Co., ca. 1880, which hangs in the parlor, is an Aesthetic Movement treasure. In the stairwell hang Anglo–Japanese wall sconces with Satsuma porcelain. She oversaw the creation of ornate window treatments that duplicated the parlor's 1890s drapery in fringed, green-silk velvet.

JONATHAN WALLEN (TOP)

ABOVE: **A Daniel Pabst writing table and 19th-century American oil paintings furnish the bedroom. Mimi Findlay coordinated the choices of curtains and an antique oriental carpet.** OPPOSITE: **The master bathroom has a new leaded-glass window; elegant notes include the encaustic-tile floor and William Morris wallpapers. With its Victorian tile and transparent glass enclosure, the modern shower fits seamlessly.** BELOW: **More Dresser–inspired wallpaper.**

But perhaps Ms. Findlay's greatest contribution was to locate and purchase museum-quality Aesthetic Movement and Reformed Gothic furniture. The rare Hunzinger parlor suite was reupholstered in green silk, duplicating original upholstery design from an identical chair in the Brooklyn Museum. For the dining room, she found an extremely unusual Herter Brothers oak sideboard; an imposing walnut sideboard by Daniel Pabst in the Reformed or Modern Gothic style fills the opposite wall.

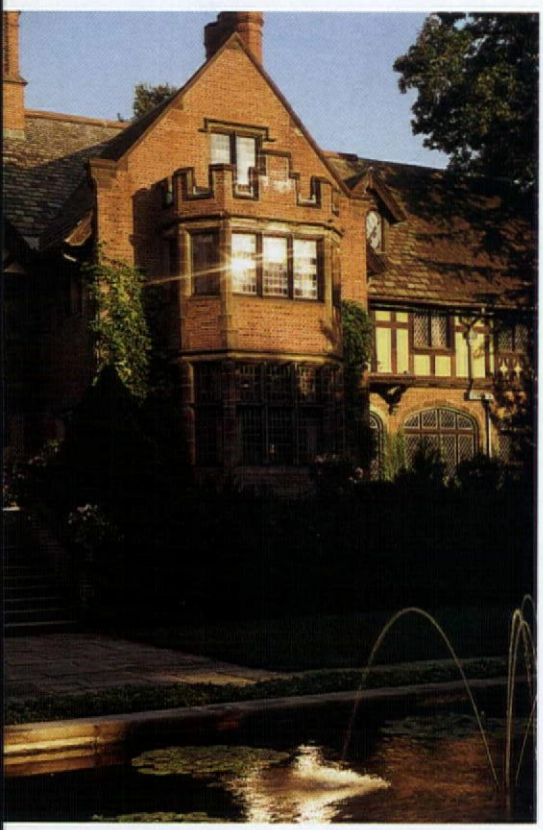
Now, just as the house has approached completion, the owners have embarked on another restoration—this time an East Side town house, bigger than the brownstone—which will save the building from demolition. They've already talked Mimi Findlay into coordinating this next restoration. She admits she's not sure when she'll get that book written. ✦



JONATHAN WALLEN (TOP)

TUDOR TUTORIAL

Over the entry, a carved inscription reads, "Non Nobis Solum" —not for us alone. That spirit of family philanthropy lives on at Stan Hywet Hall, perhaps the finest expression of Tudor style in America. | *by Catherine Seiberling Pond*

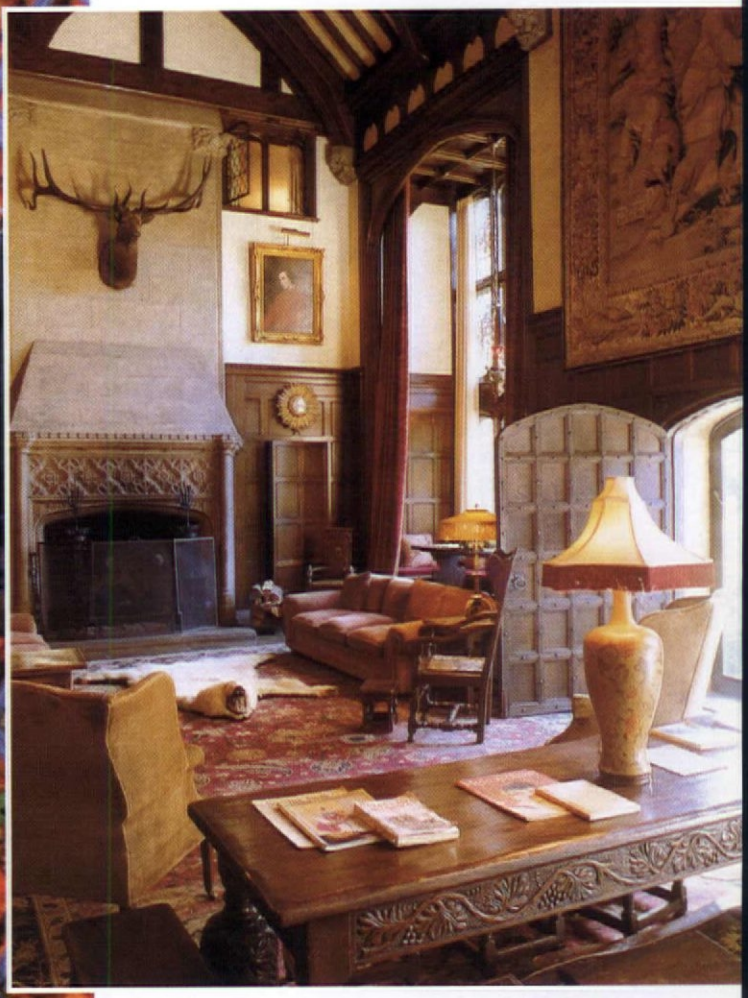


DESPITE ITS ENORMITY and fine trappings, Stan Hywet ("hee-wit") has a comfortable formality. When my great-grandparents, Goodyear Tire & Rubber founder Franklin Augustus and his wife Gertrude Penfield Seiberling, set about to plan their new home in Akron, Ohio, in 1911, they wrote to eight architects. Along with a long list of specific requirements, they asked for "something of beauty for both the mind and spirit."

They rejected designs in the Colonial Revival and French styles—including a Norman castle designed by LeCorbusier!—because these struck them as pompous, imposing, or "country-clubby." Instead, Charles S. Schneider, a little-known Cleveland architect who had studied Tudor architecture as a student in England, was selected for his Tudor Revival plan.

ABOVE: From its west entrance, Stan Hywet reveals Tudor gables, parapets, and massive chimneys. RIGHT: Windows with diamond lights and rambling vines provide picturesque touches. OPPOSITE: The Great Hall soars and welcomes.

ALL PHOTOGRAPHS BY BARNEY TAXEL (EXCEPT AS NOTED)
IAN ADAMS (RIGHT); ALEX MCLEAN/FROM *GREAT AMERICAN HOUSES*, ©ABBEVILLE PRESS (OPPOSITE)



Son Willard P. Seiberling wrote to his mother: "Now for a house that is comfortable and Homey. I am so afraid it will be a mammoth elegant affair—stiff and formal. That's a hard thing to get around, I know, but I'm hoping for the best, or least, I might say. . ." In 1914, after family members had made several research and buying trips to England, "F.A." declared in a letter to the architect: "One thing is certain—I am not going to sacrifice comfort for the sake of being true to the period and acquiring the antique." Indeed, the house was planned with attention not only to period detail, but also with concealed modern amenities to provide every convenience.

Visitors today often comment on how livable the house seems. Most

Details including reproduction wrought-iron hardware add authenticity to the house. OPPOSITE: Ornamental "exposed timbers" give a smaller bedroom style and impressive height.

of the 65 rooms, remarkably, are the size of an average living room. A genuine Englishness is evident in elements such as the 23 inviting fireplaces, linenfold paneling, and overstuffed furniture. Even the Great Hall and the Music Room (where my father practiced the organ as a boy), both vast interior spaces, convey a cozy intimacy that make one want to crawl up on a couch by the fire with a good book or for a long nap.

When I visited the house as a child I had no idea of the wonder or extent of the place. On family tours, I enjoyed hidden doors and tower rooms, winding paths and "secret" gardens. Years later I was an intern at the house, and its curator let me explore several cupboards brimming with papers and uncatalogued family items. I found some childhood drawings that my grandfather, J. Penfield Seiberling, had done. While I knew they no longer belonged to our family, this find was better than any priceless antique treasure. This wonderful house and its perpetual care (it became a foundation in 1957)

STAN HYWET HALL & GARDENS, *a National Historic Landmark, is open daily.* (330) 836-5533; *stanhywet.org*

American TUDOR

Compared to the more rigidly classical and traditional Colonial Revival, Tudor is the rumpled and slightly eccentric country squire. It is Victorian "shabby chic," as well worn and comfortable as faded velvet pillows that still have their plump about them. Like the Gothic Revival of the mid-1800s, the Tudor recalled English origins but in its revival was infused with whimsy and decorative borrowings to create, really, a new style for middle-class suburbanites.

The beginning of the Revival was evident by the 1890s, part of the Queen Anne and Old English movements in architecture; the style spread around the time of World War I, when advancements in exterior veneers—of stone, brick, and wood—provided abundant variations for even the smallest houses. In the 1920s and 1930s, only the Colonial Revival would rival the popularity of Tudor, which connoted "old money" and had a profound sense of historical layering.

Consider that while Henry VIII and his daughter were expanding the English Empire in the 1500s (and defying the papacy), architecture in Renaissance Italy was experiencing its full expression of classical ideals, form, and proportion. The Tudor style, with its emphasis on asymmetry, the use of many gables, irregular windows, and other traits, had roots firmly planted in the English soil, in an intrinsic Gothic tradition. The original Tudor style was a blatant rejection, however unintentional, of the Classical (whose tenets would later be firmly embraced during the Georgian period). The same can be said for the Tudor Revival ca. 1890–1940.

Owners today appreciate their cozy motifs: uneven plaster walls, dark interiors lit by small-paned windows, extensive woodwork, and flooring of wood or stone. Quite often, the fine detail that went into even the humblest Tudors has survived the 20th century's style changes. —C.S.P.

Tudor imparts a sense of the old world, largely through bold, dark woodwork like the door surrounds, staircase, and beams of this house designed by Wilson Eyre.

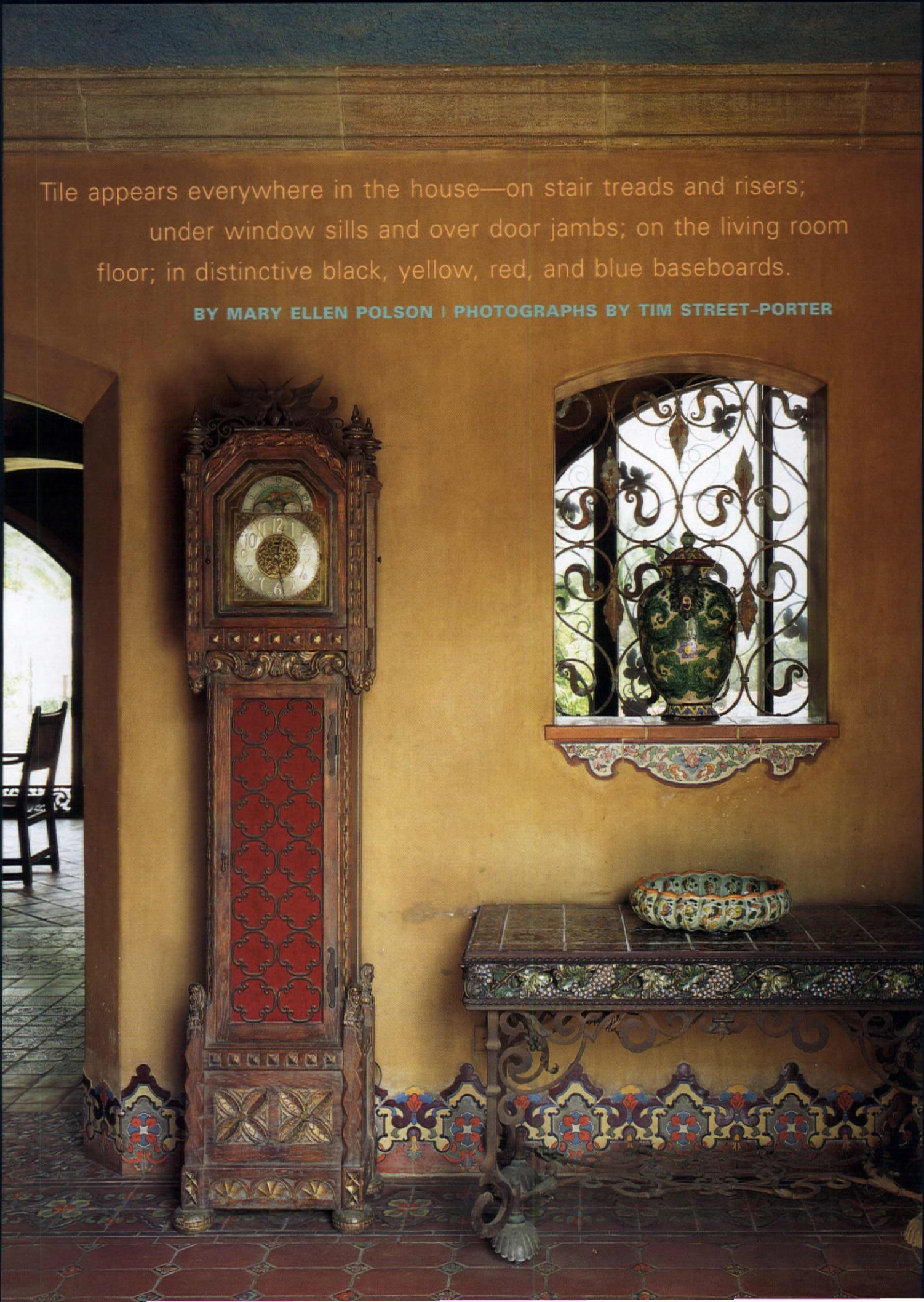
JOHN HALL

HOUSE of TILE

WHEN RHODA Rindge Adamson and Merritt Hundley Adamson decided to build a dream house overlooking Malibu, Rhoda's mother, May K. Rindge, gave the couple the ultimate housewarming present: she founded a tile factory to outfit the new house.

Not just any ceramic works, either. Begun on the Rindge family ranch in 1926 and out of business just six years later, Malibu Potteries nevertheless established itself as the premiere tilemaker of the golden age of California tilemaking. Its vibrant *Cuerda Seca* tiles are still revered (and copied) for their rich, saturated colors and glazes. The Spanish name translates as "dry string" or "dry rope,"

TOP: A spectacular peacock-tile mural and fountain dominates the courtyard wall, with a view of Malibu Lagoon and Surfrider Beach beyond. ABOVE: The U-shaped house frames a courtyard on the beach side. OPPOSITE: A wrought-iron window grill and a tall case clock in the Renaissance style, just outside the dining room.



Tile appears everywhere in the house—on stair treads and risers; under window sills and over door jambs; on the living room floor; in distinctive black, yellow, red, and blue baseboards.

BY MARY ELLEN POLSON | PHOTOGRAPHS BY TIM STREET-PORTER

Danish artists Ejnar Hansen and Peter Nielsen decorated the beamed ceiling and massive fireplace hood in the living room with twining vine and floral motifs.

referring to the thin black lines that outline the design in each tile. The lines made it much easier for artisans to keep glaze colors separate and crisp. Since patterns can be drawn on the tiles, the method also lends itself to the creation of much larger works of art, specifically the tile mural.

Adamson House, completed in the Moorish Revival style in 1929, is home to two stunning examples of these murals: the peacock fountain in the exterior courtyard, and the tile Persian rug in the loggia entrance hall. As a backdrop for a simple, chalk-blue oil jar, the peacock fountain is a stunning blend of two- and three-dimensional art on a grand scale. Each tile forms a piece of the overall design, which includes two peacocks against a floral background. The Adamson rug is a tile-by-tile recreation of a floral Tabriz, complete with a series of medallions, a border, and fringe.

Needless to say, tile appears everywhere in the house—on stair treads and risers; under window sills and over door jambs; on the living room floor; in distinctively patterned, black, yellow, red, and blue baseboards. One mural that isn't all tile is that of a conquistador standing proudly on a promontory looking west. Presumably the view is from Malibu; the Rindges were the last owners of the Spanish land grant here, and for years the family fought government attempts to run a highway along the beautiful

ABOVE: More decorative work by Hansen and Nielsen appears in the ceiling over the famous tile rug. BELOW: (left) One of five bathrooms in the house, all decorated in tile, and all different. (right) A spider web woven into the wrought-iron grating of an arched window opening.

coastline. Beginning in 1930, Rhoda and Merritt Adamson summered in the house, then moved in permanently in 1937. Rhoda Rindge Adamson lived here until her death in 1962. The State of California acquired the house in 1968; it's now the home of the Malibu Lagoon Museum. ✦

ADAMSON HOUSE, *on the Pacific Coast highway in Malibu, California, is open* 11 A.M.–3 P.M. *Wednesday–Saturday for tours,* (310) 456-8432, *parks.ca.gov*

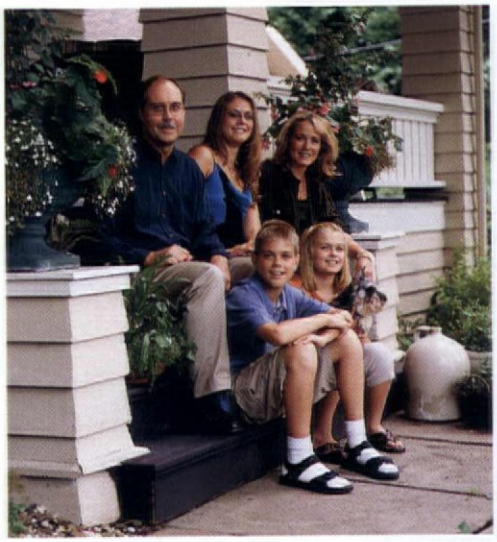
Addition BEFORE

adding on Design

OUR THREE WINNING ADDITIONS IMPROVED THE HOMES THEY GRACE

Details

UTSIDE AND IN.



Good Match

This addition—which replaced an earlier attempt—is excellent in all ways: modest in scale, detail-perfect, and an enhancement to the original, intact house.

PHOTOGRAPHS BY MARK TADE

"THE FIRST STAGE in correcting our original mistake was demolition," confesses Laurie Schubert. "I hesitate to admit that, when we were young and stupid, we allowed a carpenter to use his imagination on our house . . . the first addition looked like a bus had plowed into it." Years later, on the second try, Laurie and her family knew to hire a

TOP: Beautifully proportioned, this addition will always look right because its architectural details were carried over from the original house. It replaced a less successful add-on (inset, opposite). RIGHT: The main façade of the 1914 house is unchanged. TOP: The Schuberts with three of their four children.

RIGHT: The rear addition houses a family room and eating area off the kitchen, and allowed a mud/laundry room to be put back between yard and kitchen. With oak beams and wood windows designed to match originals, the interior is done in a contemporary Arts and Crafts style; period-style cabinets hide TV (right) and computer. BOTTOM: Light fixtures are from Arroyo Craftsman. BELOW: Planting beds integrate house, addition, and the separate garage.

sensitive architect and a "meticulous and precise contractor." The result is a beautiful addition to their 1914 Arts and Crafts homes in Cedar Rapids, Iowa.

Two acres remained from the original property, Waveland Farm, so there was plenty of play space outdoors for their four children. The inside of the house—built by a childless widower and owned for 60 subsequent years by a single woman—was less friendly. Their modest addition near the kitchen provides an informal eating area and a family-friendly living room. With the extra space, they were also able to reinstate a mud/laundry room off the backyard entry.

The addition is nearly invisible from the front façade, and it didn't change the footprint or massing of the original house. Windows in a well-proportioned "bump out" match those in the original living room; details of cedar siding, rafter tails, and soffits were all copied from the house. Inside, new wood trim matches the old in wood species, color, and profiles.

"Certainly, we could have moved and saved the expense of correcting our mistake, but we did not want our legacy to be that we messed up such a wonderful old house. We wanted to do it justice," Laurie says. Great job! ✦

Going Up

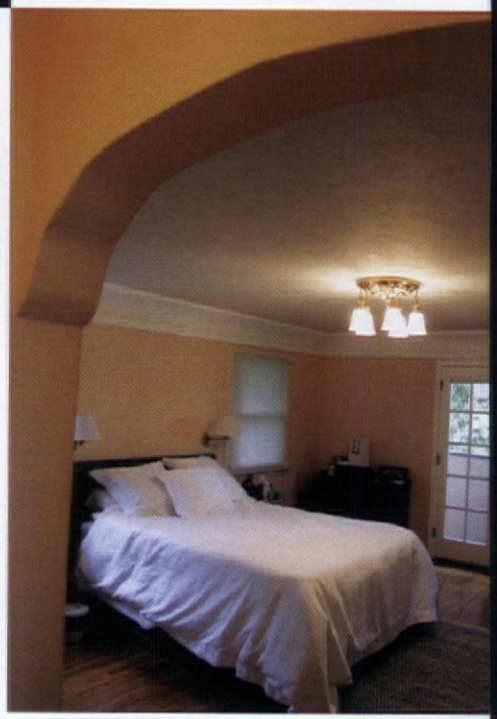
A Los Angeles architect disguises an addition using the design language of the original house.

PHOTOGRAPHS BY GREY CRAWFORD

LINDA BRETTLER is a master of creating new period houses out of slightly too-small originals. When the owners of a stucco-and-tile Spanish Ranch approached her about an addition, she modeled her design for the new second storey on 1930s Spanish Revival apartment buildings elsewhere in Los Angeles. "The owners loved their existing Spanish house and didn't want to do anything to alter the exterior façade," Brettler says.

Asked to keep costs down,

One splurge in this cost-conscious addition is the integration of a double-height stairwell in the Spanish Revival style. BELOW: The architect used Spanish Revival motifs from '30s apartment buildings to conceal the shallow roofline.



ABOVE: The old kitchen was cramped and pierced by redundant doors. Now there's room for a spacious island. TOP RIGHT: Architect Linda Brettler specializes in sensitive additions to houses of the 1920s and '30s. LEFT: An open balcony benefits from turned balusters and period lighting. RIGHT: A corbelled archway softens the entrance to the master bedroom.

Brettler incorporated such typical Spanish elements as open balconies, a rectangular tower, and decorative venting to disguise the relatively flat roofline. Inside, the architect amplified the Spanish feel of the house with coved ceilings and corbelled archways. Even the new bathrooms are gleaming counterparts of real Thirties baths: the master is done in shiny, lozenge-shaped turquoise tiles with black borders and a zigzagging, Spanish Deco arch over the recessed tub.

Moving the bedrooms upstairs allowed existing first-floor rooms to take on new roles: the largest bedroom becomes a den/TV room with a recessed niche for the entertainment center; a small bedroom converts to a music room, complete with a grand piano. By knocking out walls and moving the laundry room upstairs, Brettler created a much more functional kitchen, roomy enough for a large island with a hand-painted base. Lightened by a pass-through from the kitchen, the breakfast room is cheerier, too. Brettler borrowed space from a downstairs bedroom for the addition's *piece de résistance*: a vaulted, wood-paneled ceiling soaring over the new, hand-forged wrought-iron staircase. ✦

COURTESY LINDA BRETTLER (BEFORE & BEDROOM)

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Get It Right

The addition of a truly spectacular chef's kitchen resulted in an uncommonly sensitive reworking out back.

PHOTOGRAPHS BY MARK DARLEY

WHEN CHEF and restaurateur Linda-Marie Loeb moved full-time into what had been a weekend retreat in Napa Valley, she realized that the galley kitchen in an ill-designed 1970s addition was, well, intolerable. Designer Lou Ann Bauer gave her a spectacular kitchen—one suitable for cooking classes, flooded with light, professionally equipped yet cozy and full of Victorian detailing. (Designer and owner chose appliances and antiques first, then designed a room around them.) Also in the program: a glass conservatory and a bold facelift for the rear of the house. ✦

This addition involved a new conservatory as well as kitchen and family room; the rear façade (left) is now more in keeping with the 1879 Victorian (above). TOP: The conservatory is a dining room off the new kitchen.

©MARK DARLEY/ESTO (TOP & RIGHT)
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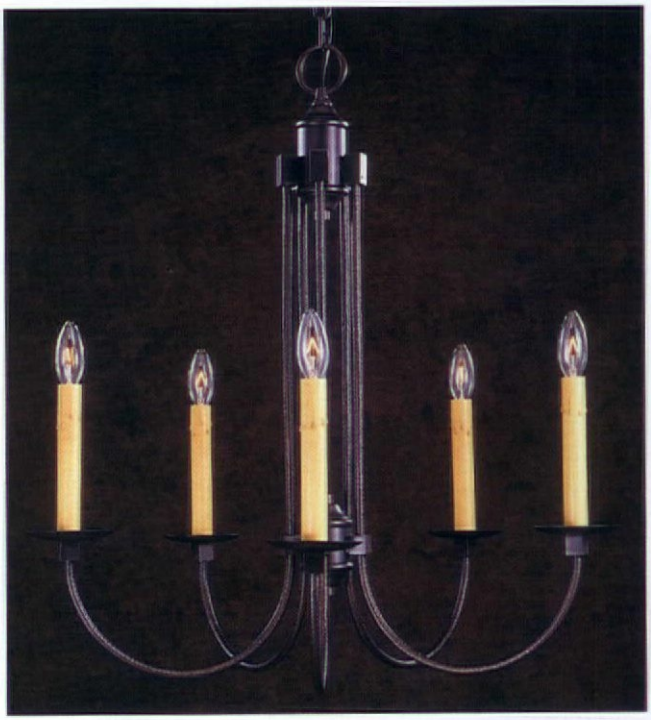

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Runtal's specialty radiators can be configured to fit curving walls in an oval room, or under bowfront windows.

Heating solutions *for Old Houses*

BY MARY ELLEN POLSON

OLD HOUSES TEND TO have imperfect heating systems. Radiators are ripped out and replaced with baseboard units; rooms at the end of the heating zone never warm up on cold days. Even if your central heating system is in good condition, there may still be a few cold spots in your house. Or you may simply want the luxury of added warmth in a mud room or bathroom.

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Suppose you had a hot water (hydronic) or steam radiator system (or still do). If the pipes are in good working condition, you can revive or expand the system in a number of ways. **BURNHAM**, a company that has been making boilers for 125 years, offers reproduction radiators that are the spitting image of Victorian high-style units. The cast-iron, relief-embossed radiators are sold through mechanical heating contractors and should be sized to fit the heating (btu) requirements of a given room.

Another option is **MYSON'S** Column radiator. This sleek, up-to-date version of the classic Victorian sectional radiator lacks embossing, but it's easy to keep clean. Standard sizes measure 12" to 24" high and up to 72" long. As with any conventional radiator system, your heating contractor will need to calculate heating loads. Another steam replacement alternative is the Steamview from **STEAM RADIATORS**, made for both one- and two-pipe systems in lengths up to 72". [*continued on page 88*]

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You can always heat up a chilly bathroom with a radiant floor (see "Radiant Spaces," below) or space heater (**RINNAI**, for example, makes vent-free, infrared wall-hung units with outputs from 5,000 to 10,000 btus). On the other hand, you can kill two birds with one stone with a towel warmer or other heated accessory. Products in Runtal's flat-panel accessory line, Omnipanel, range from coat-drying racks to towel warmers (there's even a pull-out drying rack and a warming robe hook).

While most towel warmers put out only [*continued on page 90*]

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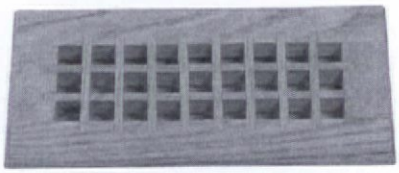

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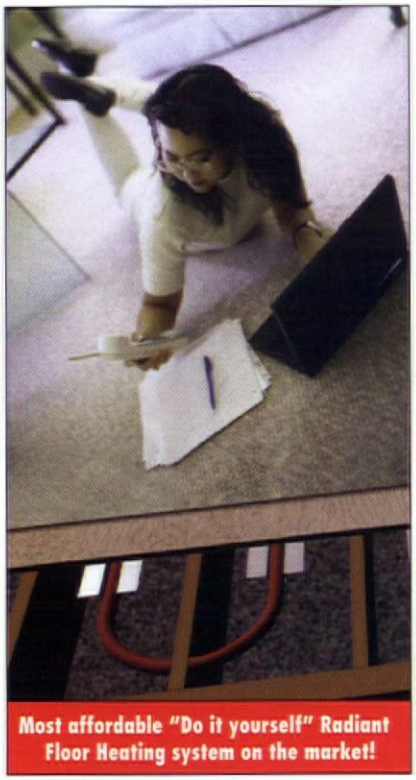

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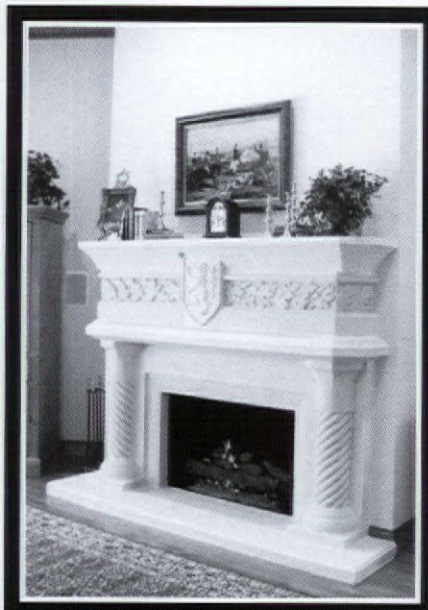

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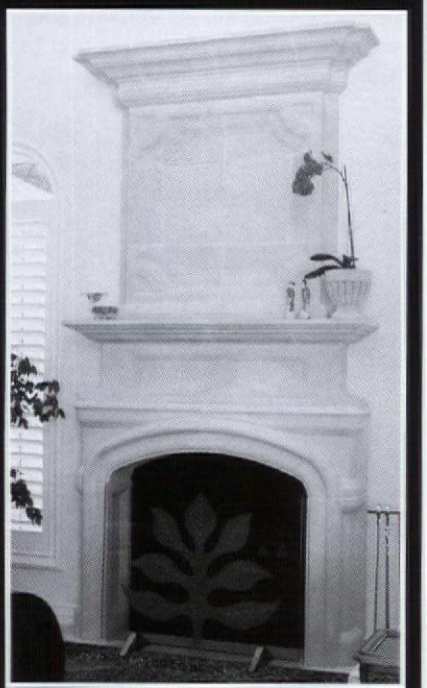

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For a real period look, consider a ball-jointed Victorian towel warmer imported from England. **WESAUNARD'S** Baronial line, for instance, features forged brass components and hand-milled flanges. Finishes include chrome, nickel, satin nickel, brass, ingot, and white (including combinations). You don't have to have hydronic piping in place to order one of these beauties. "Ninety-five percent of what I sell in the U.S. is electric," says Wesaunard president John Bernard. Prices range from about $1,500 for a three-bar unit to more than $5,000 for an ornate chrome-and-ingot unit with multiple bars.

At the other end of the spectrum, **WARMRAILS** offers a two-shelf towel rack in chrome tubing for less than $100. Most of its freestanding and wall-mounted electric units retail for less than $500. While the styling on most is contemporary, the traditional, round-tubed Kensington comes in chrome, polished brass, and satin nickel finishes. Accessories include Featers, foot-shaped low-btu heaters designed to gently dry and warm wet boots or your favorite pair of fuzzy slippers.

For the ultimate warming experience, there's Myson's Bench Series radiator. Perfect for a mud room, a large bathroom, or a home gym, the fixture is a marriage of an oval bench with a low, horizontal Column radiator. Prices begin at about $3,900 for a 53"-long bench. ✦

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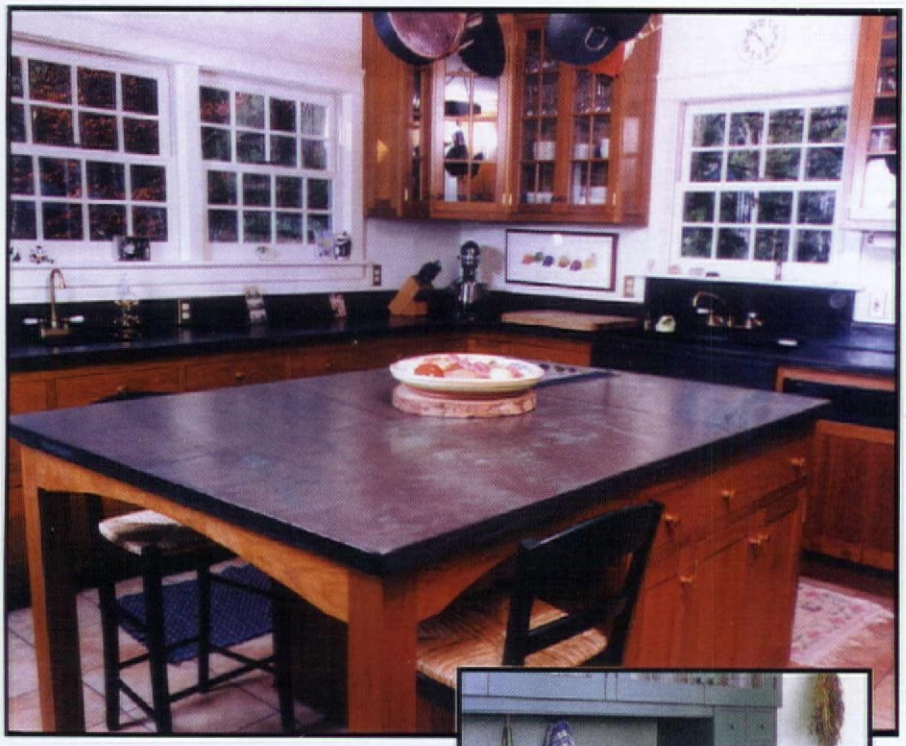

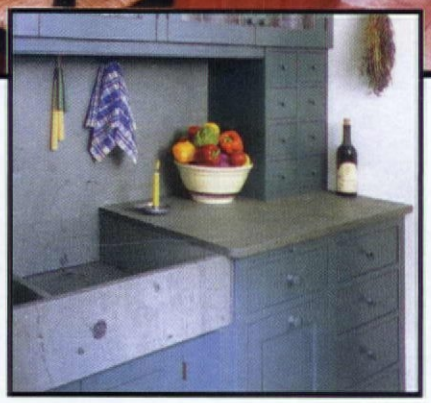

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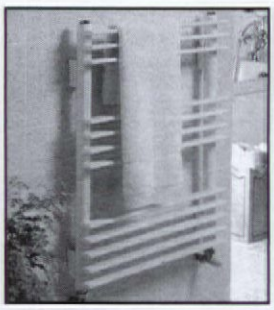

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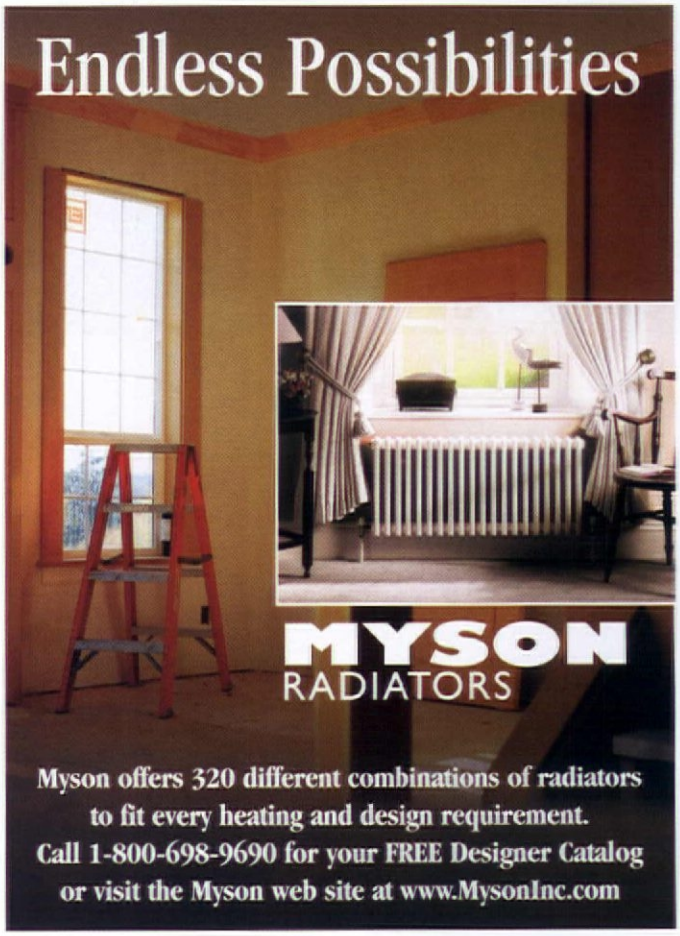

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Framers Kohar and Michael Allen in their shop. BELOW: Gold-leafing is done on an uncured leather pad. A natural-bristle brush called a gilder's tip is used to pick up and apply the ultra-thin gold leaf; a spatula-like gilder's knife cuts it. Burnishing tools were once tipped with wolves' teeth, now with agate.

Framing a Question

BY REGINA COLE

SHOULD A PICTURE be framed to suit the wall on which it will hang? Or is artwork a world unto itself, to be framed and displayed to showcase the artist's work—without regard for its surroundings?

The answer, according to Kohar and Michael Allen of The Frame Gallery, in the Cleveland Circle section of Brookline, Massachusetts, is: "Both!" Pictures being a very personal contribution to a home, there is no one correct treatment, they say. As we spoke about the history of picture framing with these experts, however, a few rules of thumb did emerge. Leave good paintings in their original frames, Michael says. "In truth, very few fine paintings require re-framing. There are many right ways to frame a picture, he says, but the wrong [*continued on page 96*]

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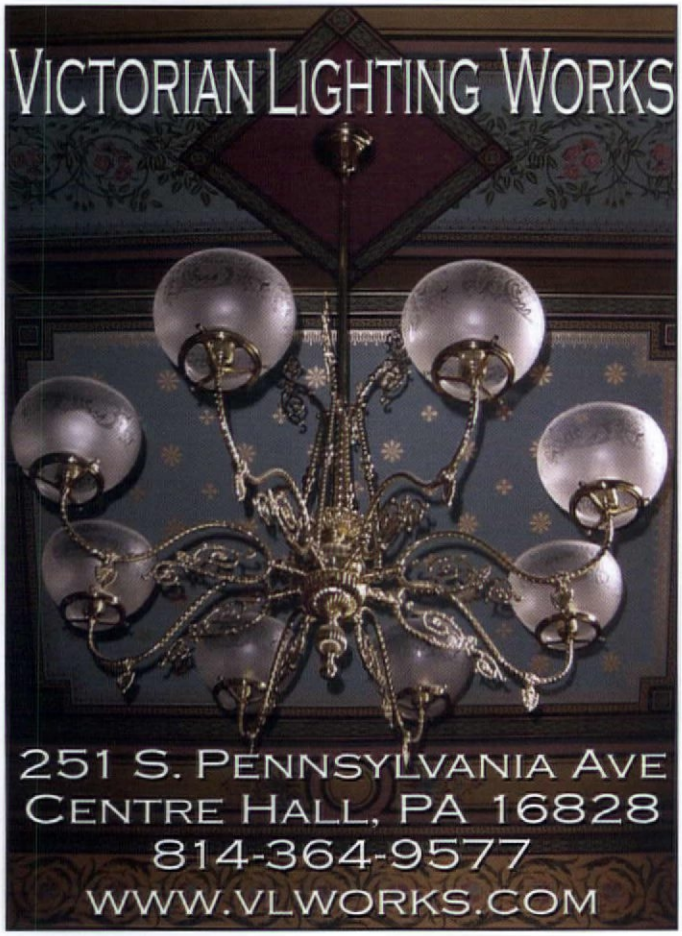

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Traditional STYLE

A small, American genre painting of the 19th century, still with its original gilded liner, may be framed traditionally for any interior. In a burled black frame it suits a simple, or Country, décor. The wide, dimensional gilded frame is of the same period as the art, and perhaps was original to this painting.

frame is the one that calls attention to itself. And, he confesses, "Most often, what is right is a period frame."

Michael says that, even in the past, collectors framed for the fashion of their homes, too. "So I always ask clients: period-style frame? Or framed specifically for its surroundings?" Some people pick the second approach, but he tells them to be careful and think ahead. "A frame can and should last the life of the picture. If you change décor, will you need to change the picture frame?" A match that close is to be avoided.

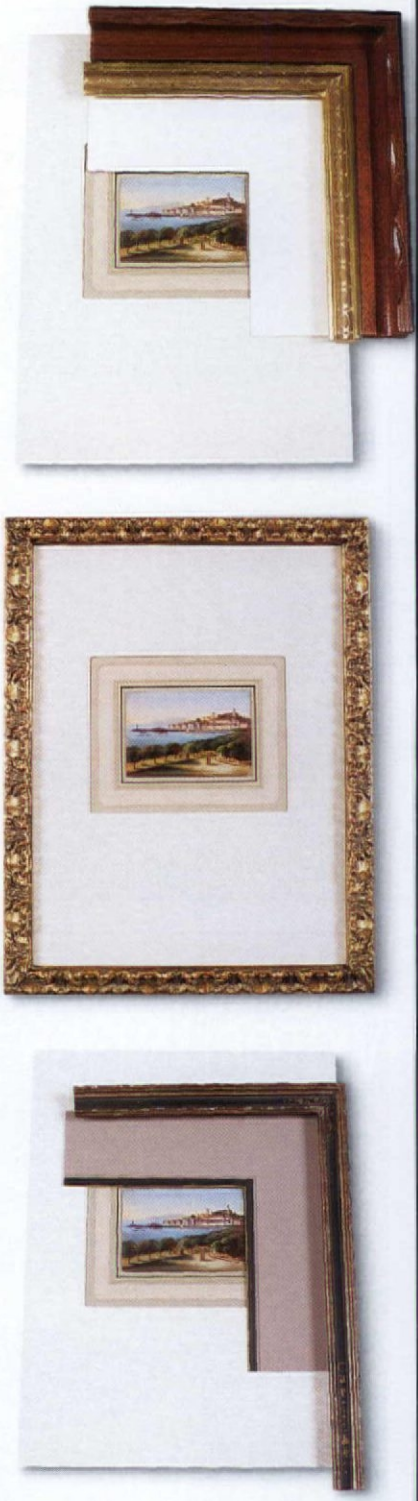
The traditional carved and gilded picture frame, beloved of artists for its ability to throw ever-changing light onto the surface of a painting, is The Frame Gallery's specialty. As they demonstrate their craft, Michael and Kohar choose from dozens of corner samples ranging from miniature to massive. They display paper or fabric-covered paper mats, and explain variously fabric-covered, stained, and gilded wood liners.

"A liner's purpose is to enlarge the frame," Michael explains. "They were far more common in the 19th century than during the 20th. In fact, they got really carried away with them during the Victorian era, sometimes getting grandiose with paintings that didn't merit such pompous treatment."

Mats protect by keeping art from touching the glass while creating a surround. A mat can enhance a piece's impact by making it bigger. "My rule of thumb is to choose a neutral mat that will intrude into neither the picture nor the frame," Michael says. "The mat should be neutral with the wall color.

"The bottom of the mat should always be a little wider than the top; otherwise you create the optical illusion of the art falling down."

For a faded photograph of an old house, Michael chooses a mat lighter than the image because it draws the eye in. Each mat he chooses for a tiny painting [*continued on page 98*]



Approaches THREE

The subject is a view of Naples painted on a small board, a late-19th–century forerunner of the postcard. At top, it is framed in wide mahogany for a Victorian interior. The middle approach shows it in a "drawing frame" that enriches but does not overwhelm the tiny picture; this suits any décor. The bottom example is a contemporary approach.

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has some sort of embellishment at its inside edge. "The painting is so small, it has to have something to pull eyes into the picture. Put the focal point of the picture at eye level."

Michael and Kohar demonstrate how framing changes a painting's personality with a small, 19th-century Italian oil-on-board. Deeply recessed mahogany bordered with gold evokes the piece's Victorian roots, creating a convincing reproduction of late-19th-century décor (p. 96, right). Centered in a narrow drawing frame (so-called because drawings traditionally call for narrower frames than do paintings), the piece looks traditional, neutral, and appropriate to any interior. A somber-toned mat with sight-edged decoration (i.e., adjacent to the art) chosen to complement a narrow frame lends a more modern sensibility.

"Each of these choices is equally correct," explains Michael. For such a small piece, each creates a sense of importance, but each in a different way."

Historically, the best frames were often designed by artists for artists. Maurice and Charles Prendergast were frame makers. Picasso commissioned frames designed to go with his paintings, and the splendid frames of architect Stanford White are being reproduced today. The Allens note that old picture frames themselves have become collectible during the past 10 or 15 years, spurred on by the research of Paul Levi, a London scholar Michael quotes as his mentor.

Historic memorabilia composes a large part of any framer's business. Framing documents such as ancient deeds or family letters should be guided by the principles of historic preservation, the Allens say. "Preservation is first and foremost. Use UV-resistant glass or Plexiglas, acid-free mats, and a simple period frame." ✦

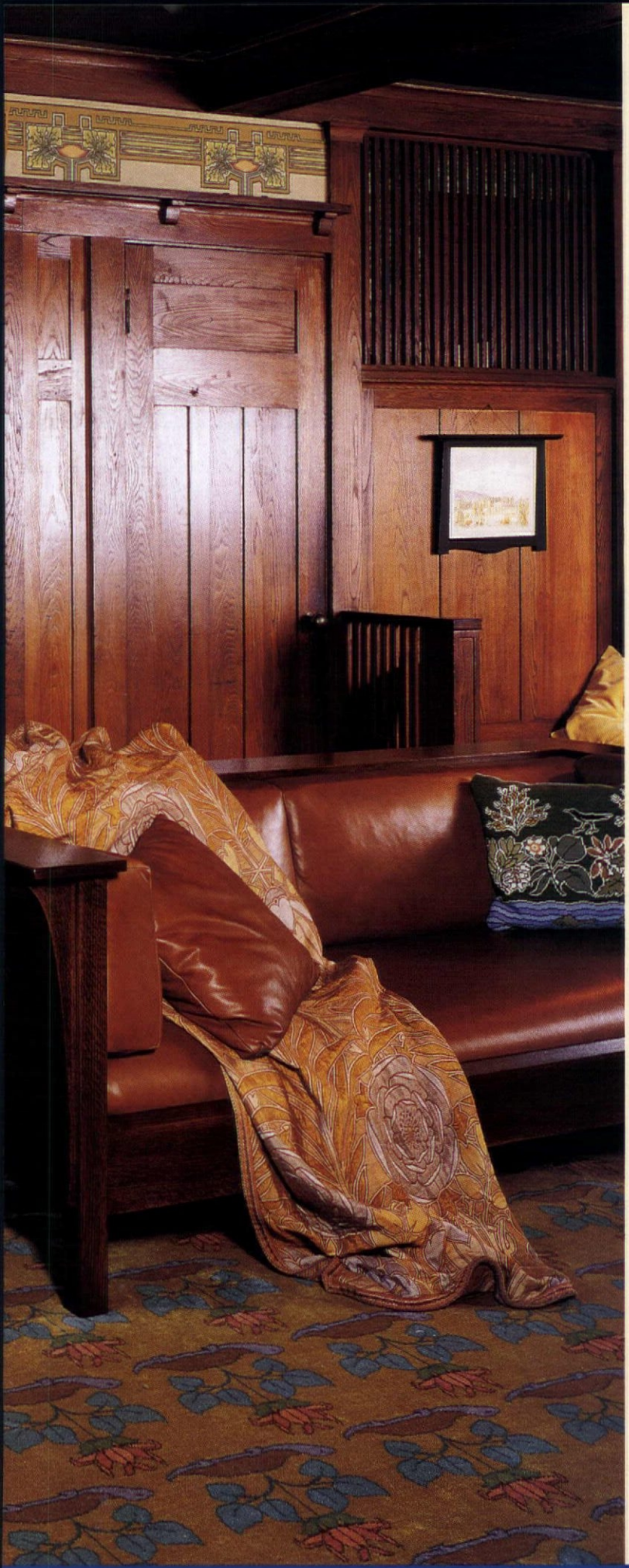
Consider ANTIQUE FRAMES

"AN ANTIQUE FRAME is a work of art [often] as valuable as the painting," says dealer Richard Boerth. "Nothing can duplicate the presence and patina of a finely made frame that has aged well. Start by turning the painting over," advises conservator and gilder Bill Adair. For clues to age and condition, look for labels, penciled markings, and the number of nail holes in the frame. Then look at the miter corners, Mr. Boerth counsels, as corners are the first area to show damage; as a frame ages, the wood swells and warps. A little bit of separation at the miter is not necessarily bad, even considered by many to add to the charm of an old frame. Take a hard look at the overall ornamentation. Is the gesso in good shape? (Gesso is the plasterlike underlayer beneath paint or gilt, and may be in bas relief.)

Although they were long undervalued, antique frames have shot up in price in just the past few years. Museums, collectors, art dealers, and antiques buffs have recognized the value of old frames, especially those designed or made by Stanford White, Boston's Charles Prendergast, or Pennsylvania's Frederick Harer—these and others command prices in four or five digits. It is still possible to find a charming old frame for less, even for under $50, whether at a flea market or antiques shop. Educate yourself by noting frames at museums; buy books on the subject; attend auctions and pay attention to the frames and framed art. (Framefinders has begun a twice-yearly auction of antique frames; visit their website at framefinders.com.) See Resources on page 126. —BRIAN D. COLEMAN

Antique frames ca.1850–1900 await restoration or final sale in the atelier of Richard Boerth in Seattle (at left above, with Brian Coleman).

LINDA SVENDSEN



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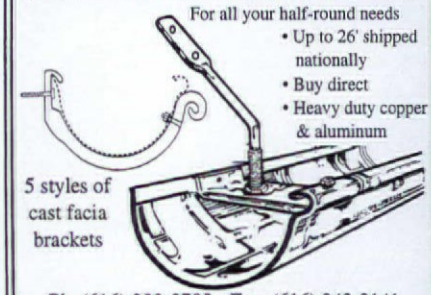

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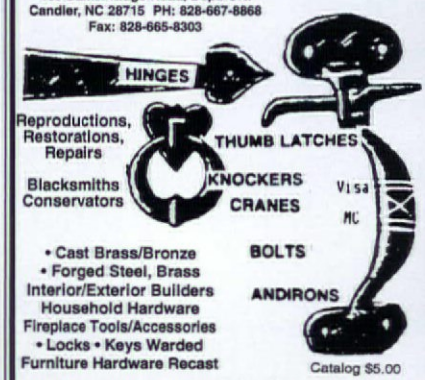

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Love it or hate it, American Arts and Crafts furniture is an easy study. The textile arts of the period are more diverse and complex.

Embroidered table centerpiece, 24-in. dia., buttonhole-stitch hem, ca. 1909.

A Lovely Key to Style

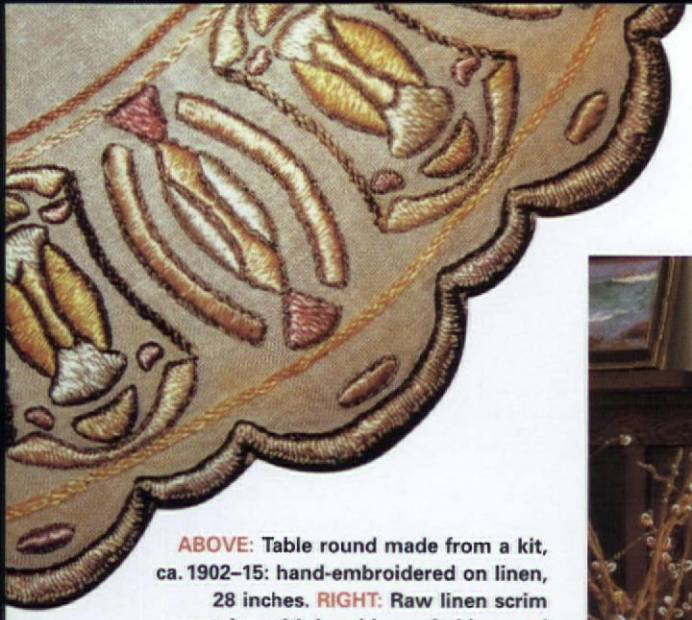
REVIEWED BY PATRICIA POORE

An item featured in the October 1909 issue of *The Ladies' Home Journal* is headlined, "Common Mistakes in Rooms." Two drawings illustrate a "before" and "after" miracle: A middle-class dining room furnished in conventional Arts and Crafts style is shown first with bare walls, plain scrim curtains, and a rug. Then the same room is shown with the rug and scrim accompanied by simple drapery and an embroidered table circle (as well as a narrow paper frieze and Arts and Crafts lamps). From "unfinished and uninviting" to "improved" and "harmonious," textiles made the difference.

There's no question that the Arts and Crafts textiles popularized during the first quarter of the 20th century hold tremendous appeal today. With their natural fibers, rich colors, and simple organic motifs, they are a bridge between lingering modernism and our rediscovered need for ornament. We appreciate their emphasis on utility and handicraft; the fabrics are chosen for inherent traits and the designs are stylized motifs from

Detail from a linen table runner, ca. 1908, of fruit and leaves in appliqué and Spachtel embroidery; this cutwork with ties across the openings creates a field reminiscent of the cracked-ice motif.

ALL PHOTOGRAPHS FROM *AMERICAN ARTS AND CRAFTS TEXTILES*, COURTESY HARRY N. ABRAMS, INC.

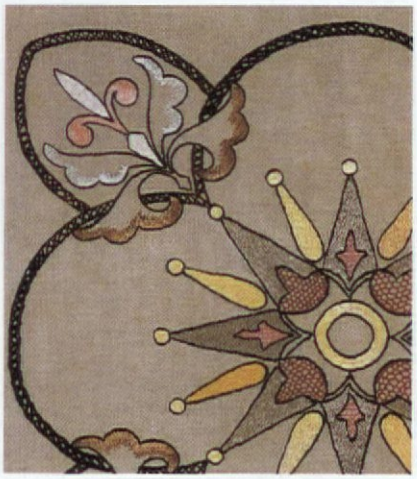


ABOVE: Table round made from a kit, ca. 1902–15: hand-embroidered on linen, 28 inches. RIGHT: Raw linen scrim curtains with hand hemstitching, and oak and acorn table linens and pillow. BELOW: "Star Design" linen sofa cushion, 1900, by Brainerd & Armstrong Co.

nature. For anyone furnishing an Arts and Crafts house, textiles are an important (yet often overlooked) component of the finished interior.

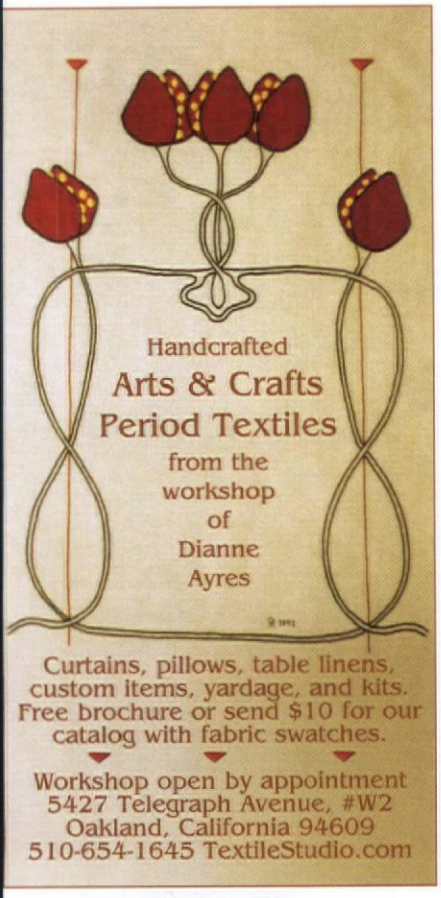
The same motifs found on the period's metalwork and stained glass, say, are used in the stencils, embroidery designs, appliqué, or printing of its textiles. These include stylized flowers and plants like the rose, the orchid and the lily, the gingko leaf, pinecone, and acorn; dragonflies and beetles are popular as well. All are motifs associated with the Arts and Crafts aesthetic, many with Asian roots.

This is what we hope for in a book—enough love and beauty to draw us in, and the scholarship, insight, and credibility to keep us learning more.



EQUIPPED WITH FORMAL training in textiles and a conservation studies degree from UC–Berkeley, Dianne Ayers founded Arts & Crafts Period Textiles in 1981. Her company and her work are familiar to Arts and Crafts enthusiasts and to readers of this magazine. She and her husband, design writer Timothy Hansen, started collecting textiles (and related printed materials) of the Arts and Crafts period more than twenty years ago: just the couple to have collaborated on a definitive study, the result of which is the book *American Arts & Crafts Textiles*. Co-authors are Tommy and Beth Ann McPherson, both currently working the Craftsman Farms Foundation, which administers Gustav Stickley's home in New Jersey; Beth Ann was formerly a curator of decorative arts at the Mark Twain House in Hartford. The four authors have a significant, hands-on knowledge of the subject.

Their comprehensive book takes us from the [*continued on page 104*]



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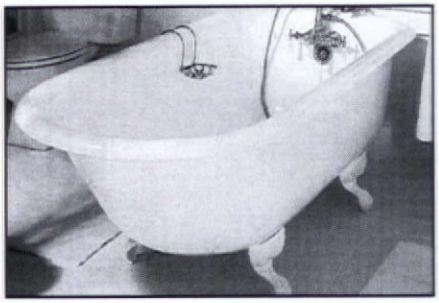

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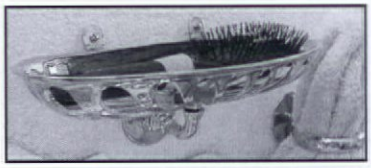

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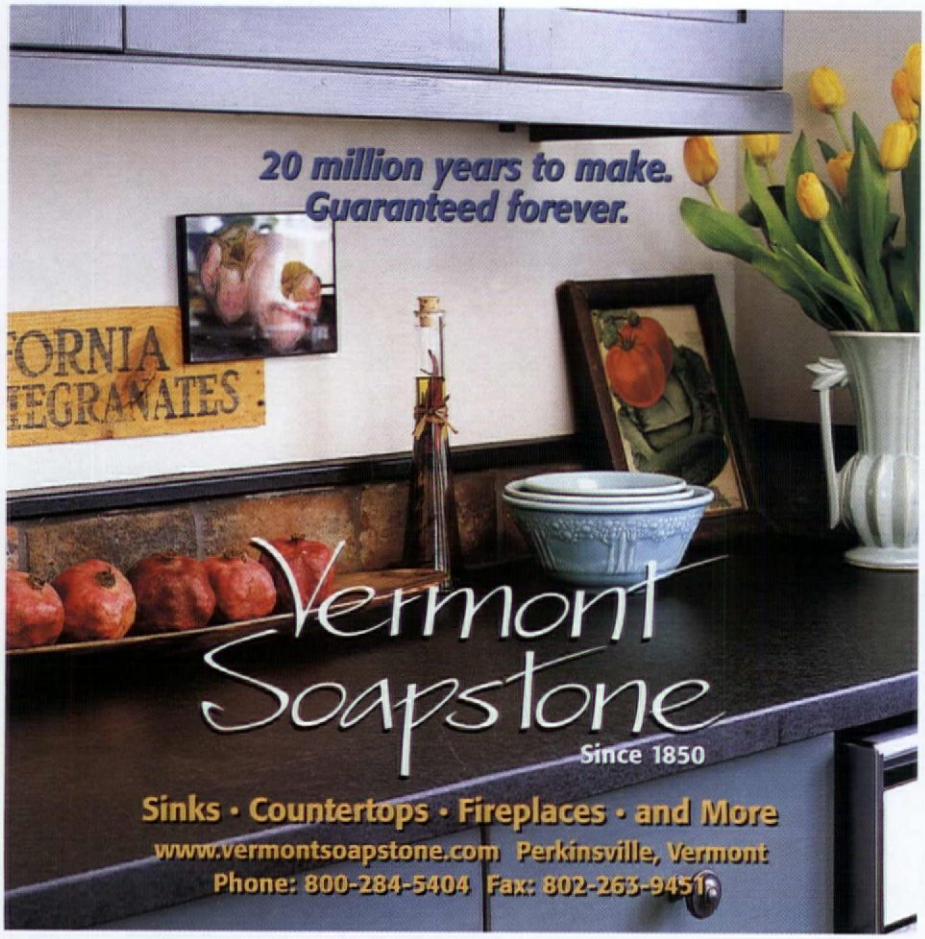

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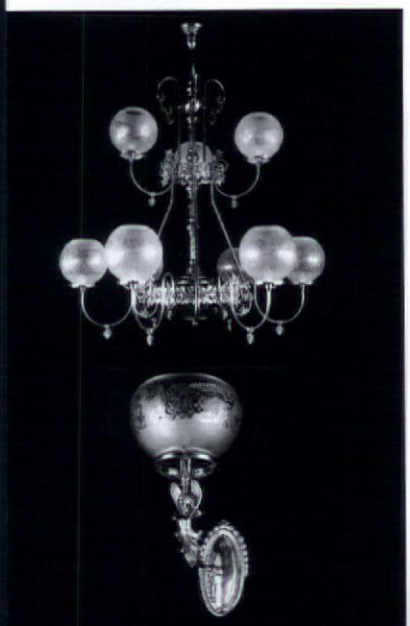
Cotton pillow with stylized poppies and circles embroidered in silk thread, ca. 1903.

development of the genre—its design inspiration and its evolution over thirty years—and then to design principles marrying art and utility. (Archival illustrations provide wonderful treats; one is a plate from *The Use of the Plant in Decorative Design*, 1912, which shows a naturalistic drawing of a lily, and, next to it, conventionalized designs adapted from the drawing.) We see the dissemination of ideas from coast to coast and back. One chapter is akin to a rare scrapbook of textiles in the Arts and Crafts home. Other chapters discuss the craft and construction of these textiles, Arts and Crafts clothing, and the care of antique textiles today.

The book is a ground-breaker, a foray into territory only partially mapped before. It provides historical background but also serves as decorating inspiration. (Besides many individual textiles, two dozen photographs show items in period room settings.) The text is serious and inquiring. Add 200 illustrations (including 150 plates in full color), and it's a quick, reliable education. ✦

American Arts & Crafts Textiles
by Dianne Ayres et al.; Harry N. Abrams, 2002. Hardcover, 248 pages, $60. Through your bookstore.



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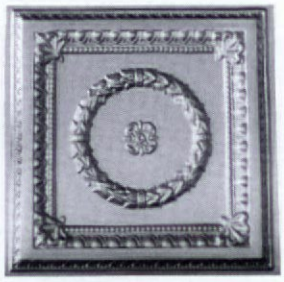

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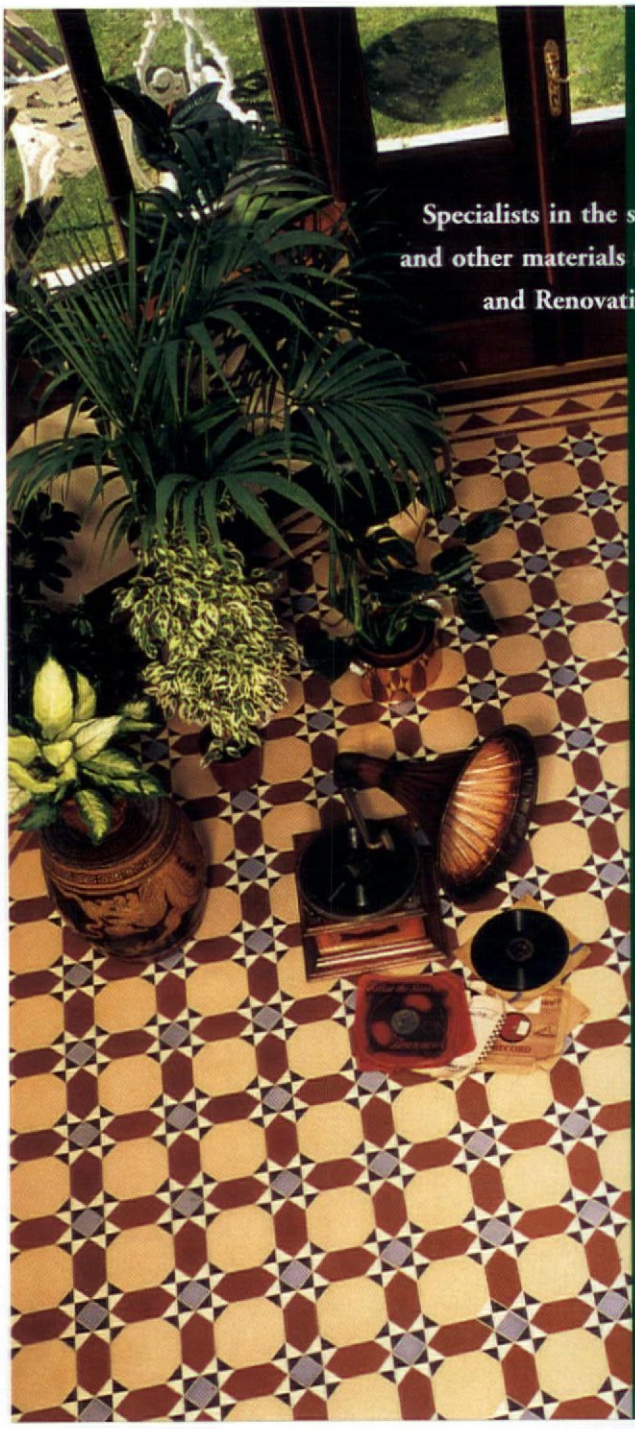

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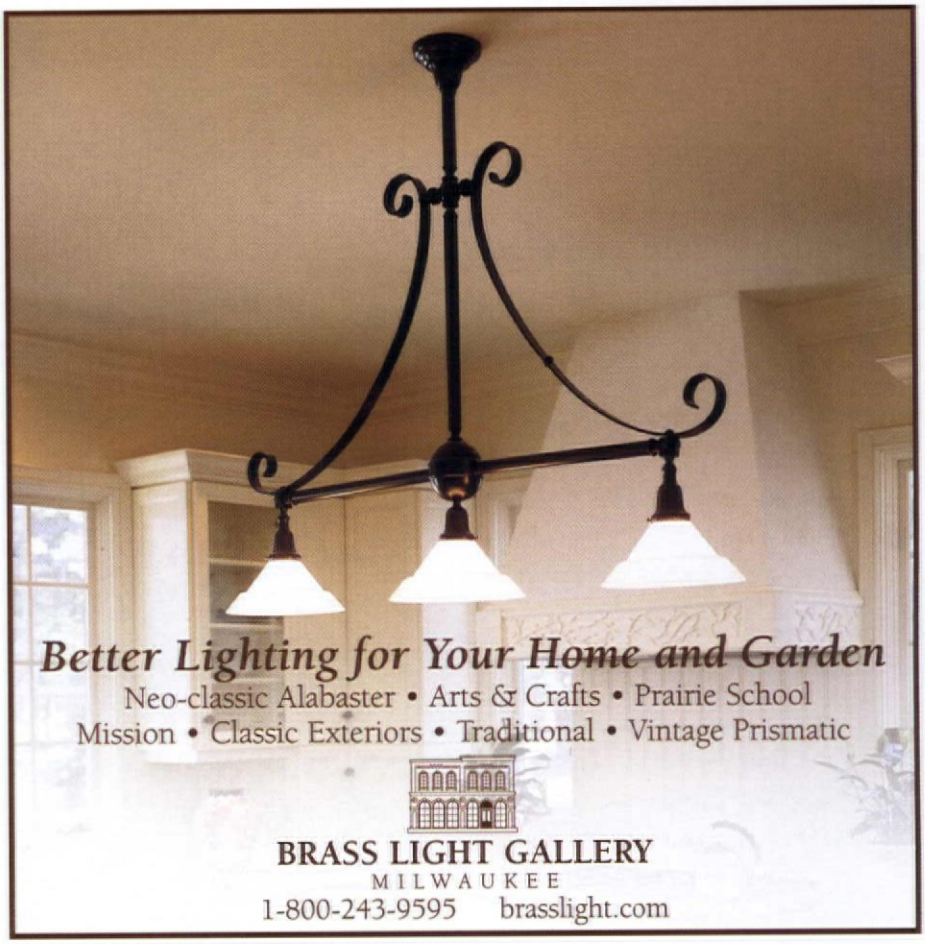
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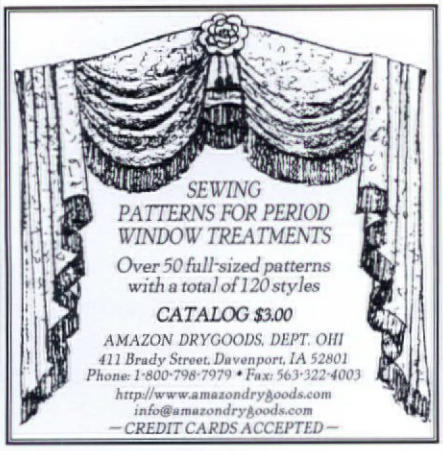
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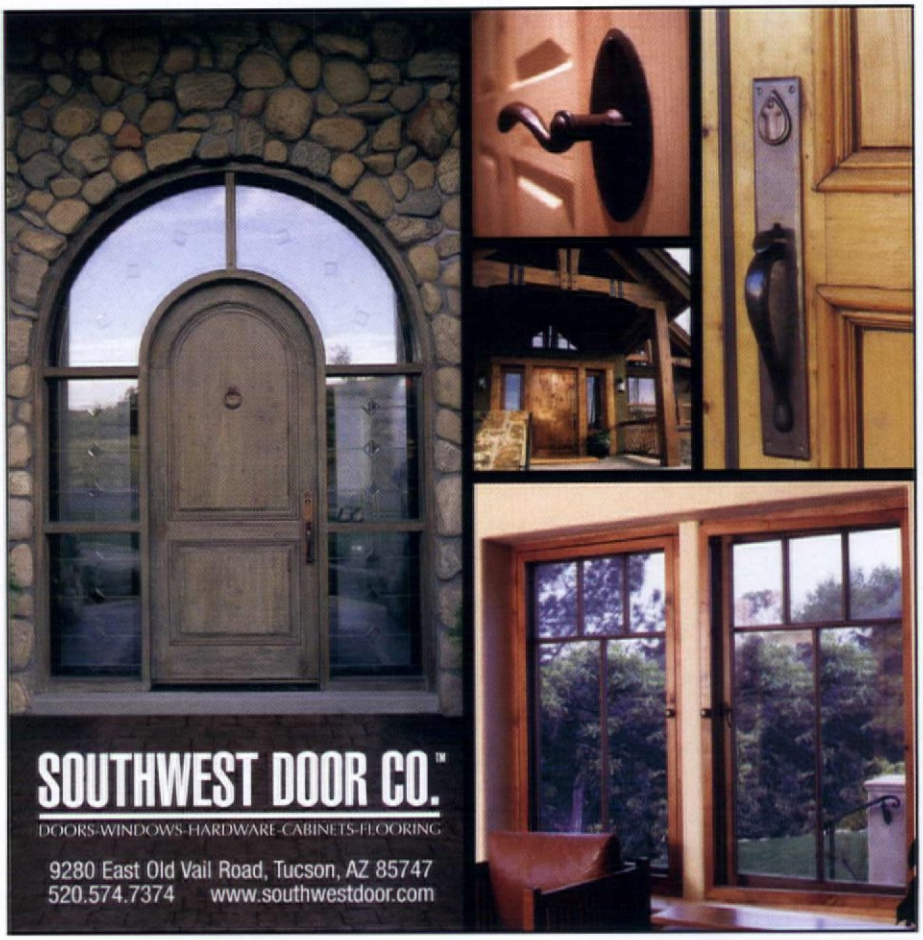
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ask THE EDITORS

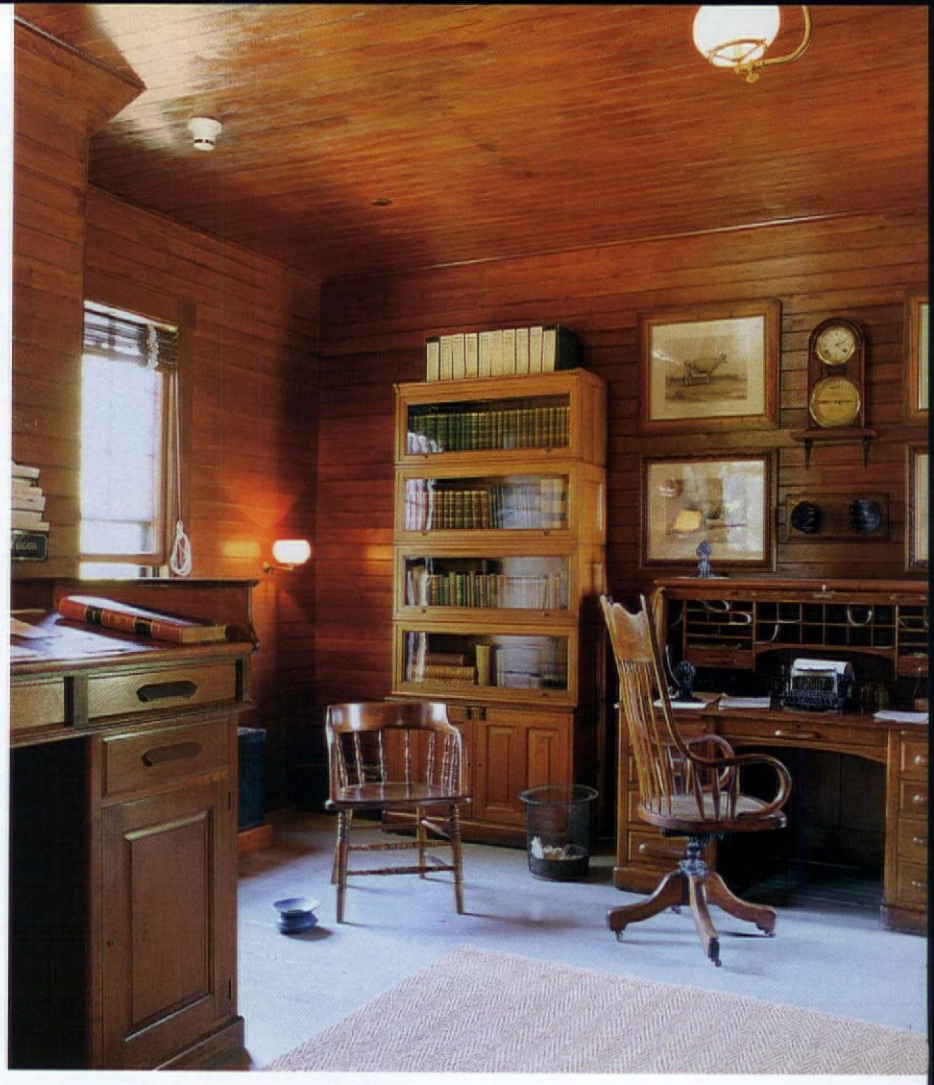
Office Aesthetics

With a laptop, fax, printer, and phone at my disposal, my home office is well equipped, but it hardly fits the décor of my 1910 Prairie-style Foursquare. Do you have any suggestions for creating a period-look office at home?

—BRAD KEMPER
KANSAS CITY, MO.

Creating a seamless environment is always a challenge when modern technology clashes with an earlier style. If you're limited to a corner for a spare office, you can outfit an armoire as a fold-away office. Several companies make period-sensitive hutches. **SLIGH** (616-392-7101, sligh.com) offers computer cabinets in a variety of traditional styles, including a Mission version in quartersawn oak. Although it's proportioned like a traditional armoire, the cabinet is fitted with a full-size desk, a pull-out keyboard tray, a CPU shelf, two shallow drawers, a file drawer, a pull-out shelf for a printer or fax, additional shelving, and a recessed overhead light.

If you've got room to spread out, consider putting together an ensemble of traditional office furniture. **LEVENGER** (800-544-0880, levenger.com) stocks stackable wooden file cabinets and drawers (including lateral file cabinets that resemble barrister bookcases when stacked), plus desk furniture to match. Another option is to put together a set of furniture that blends in with your décor, but doesn't necessarily look like office furniture. The Good Student Desk from **MAINE COTTAGE FURNITURE** (207-846-1430, mainecottage.com) offers whimsical cottage styling in 40 sunny colors. The desk includes a large (64"-wide) work surface, two file drawers, two shallow drawers, and a center drawer that holds a pull-out keyboard. Top it with a Good Student wall-hung hutch, and you're in business.



Stacking barristers and a cubbyhole desk suit the mood of this 1890 wood-walled office at the Marsh–Billings Farm in Vermont, but where do you hide the fax machine?

The Right Stuff

I'm ready to reupholster several pieces of furniture in my Colonial Revival living room. Can you give me some tips on choosing fabrics that will suit my furniture and wear well?

—JULIE BAUMGARTEN
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Begin your search with quality fabrics, says New York interior designer Jamie Gibbs. Expect to pay a minimum of $20 and up to $100 or more per yard for good fabrics.

Primary upholstery fabrics for sofas and chairs should be thick, hefty, and should not easily fold in your hand. Concentrate your search on fabrics such as jacquards, damasks, brocades, and matelassé; tapestry, dobby, and twill weaves; ottoman and heavier glazed chintzes.

Fabrics for curtains and accessories like pillows should fold easily and drape gracefully. Natural fabrics with a small amount of synthetic content are usually more stable and easier to maintain—as are synthetics woven to mimic linen or silk. In most cases, you can use anything from light-weight jacquard weaves to unbacked woven fabrics, including glazed and unglazed cotton chintzes; moirés, taffeta, shantung, and dupioni silks.

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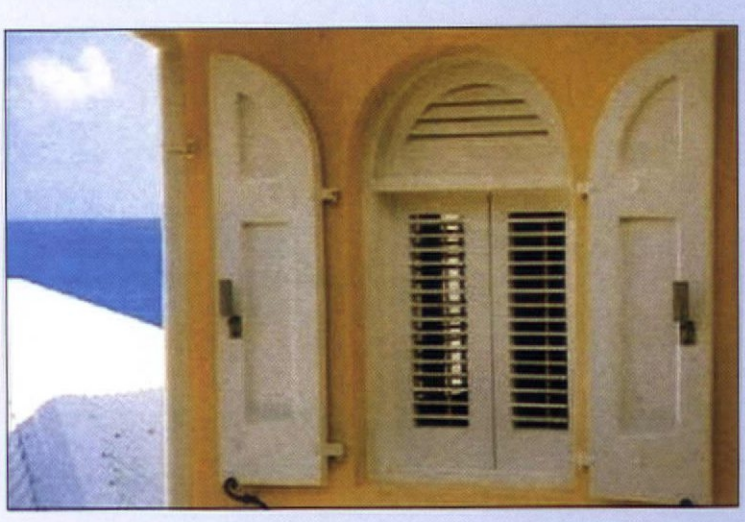

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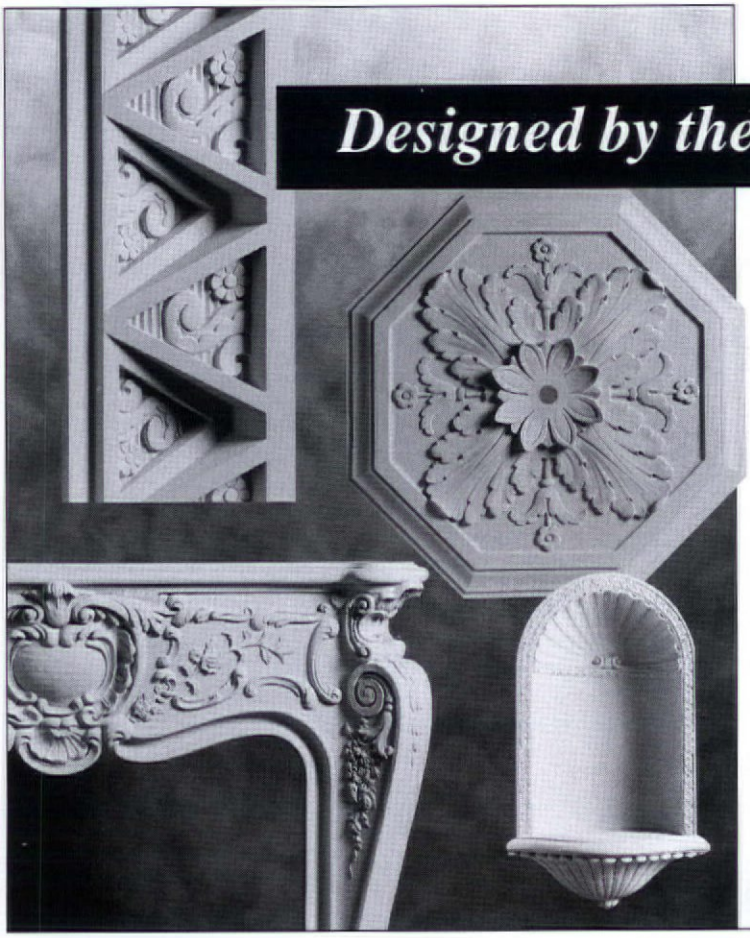

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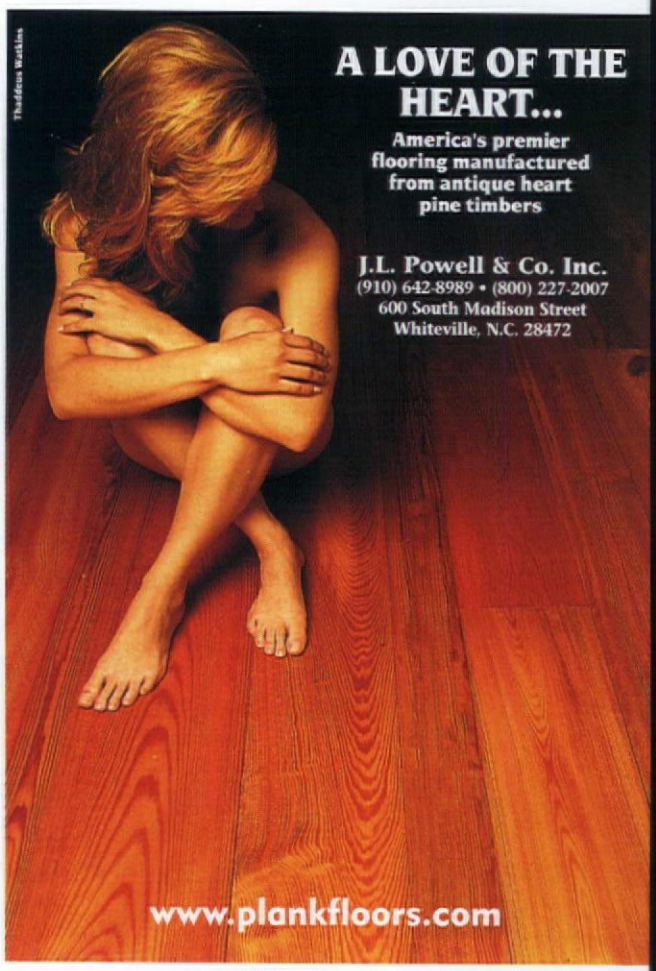

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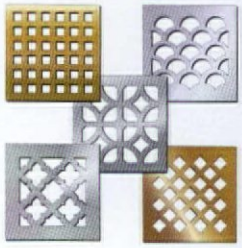

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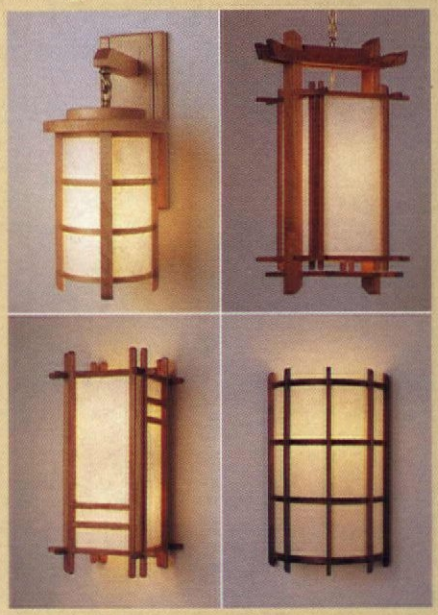

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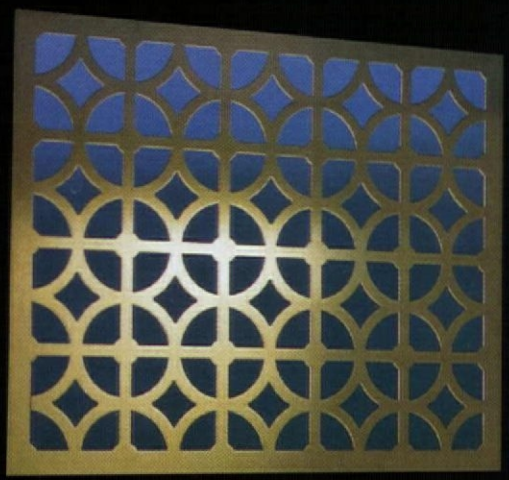

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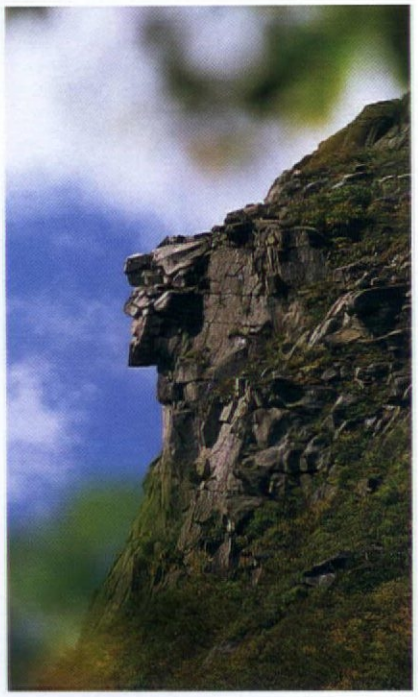

The White Mountains

BY REGINA COLE

CLOCKWISE: (from top left): The Old Man of the Mountains; sublime views from a Mt. Washington trail; the site of the Willey House; and shopping at its best in Sugar Hill.

AMERICAN TOURISM was jump-started on August 28, 1826, when the Willey family ran out of their Crawford Notch, New Hampshire, house to escape an approaching avalanche. The house survived while all nine members of the household were killed. A greater irony, even, than the family's abandonment of safe shelter was the fact that Samuel Willey had been a prosperous farmer before moving his family into the wilderness to run an inn. In 1819 Ethan Allen Crawford had cut a trail up Mount Washington to accommodate Bostonians coming to scale New England's highest peak. Willey and his wife believed that the trickle of wealthy visitors would soon swell to a steady stream of tourists—a vision made real by their deaths.

The tragedy grabbed the nation's imagination; travelers, writers, artists, philosophers, and preachers speculated on the last moments of family

. . . Sugar Hill in Franconia Notch offers genteel lodging at the 1880 Sunset Hill House; the general store nicely wraps its local cheddar in newspaper.

MICHAEL ORTON/GETTY IMAGES (TOP RIGHT)
BOB GRANT (TOP LEFT, BOTTOM LEFT & RIGHT)

RIGHT: The Mount Washington Hotel is ideally situated among four-season recreational opportunities; its generous verandahs (center) promote more restful pursuits. BELOW: The Mount Washington Cog Railway is an engineering triumph that's been chugging up New England's highest peak for over 130 years.

members. They came to stare at the two-storey **WILLEY HOUSE**, built in 1793 (added to after the Willeys died, and run as an inn until it burned early in the 20th century). The Hudson River School of painting made the White Mountains (especially Crawford Notch) a favorite subject, promoting a view of landscape as inspiring and edifying, a concept previously unknown to an agrarian culture where land's only value lay in its productivity. Art and sensationalism fueled land speculation, and by the time the first train reached Gorham in 1851, tourism was well established as a thriving industry.

Over 150 years later, visitors still come in huge numbers, and much of what they see and do is unchanged. Hikers on the **APPALACHIAN TRAIL** make their way over the **PRESIDENTIAL RANGE** through some of the East's most inspiring scenery. The Appalachian Mountain Club maintains a number of historic huts along the trail, as well as a big shelter at **PINKHAM NOTCH**. Scaling **MOUNT WASHINGTON** is still a favorite activity, but now there are several options to Ethan Crawford's trail: an auto road and the 1869 **COG RAILWAY**, ridden by train buffs from all over the world. The White Mountains became a winter tourist destination when Americans started skiing here early in the 20th century; the **NEW ENGLAND SKI MUSEUM** in Franconia shows the sport's development, including its role in World War II.

THE OLD MAN OF THE MOUNTAINS, a natural rock formation discovered in 1805, guards **FRANCONIA NOTCH**. **BETHLEHEM** is a picturesque town whose convenient location between Mt. Washington and Franconia Notch helped it to evolve into a booming tourist destination in the 1870s; Main Street still provides a lovely drive among 19th-century hotels in various states of repair. From the day it opened in 1902, the **MOUNT WASHINGTON HOTEL** has defined the term grand resort. The **KANCAMAGUS HIGHWAY**, a dramatic connection between the busy towns of **LINCOLN** and **CONWAY**, is favored by "leaf-peepers" (fall foliage viewers.) The scenic road is also a short cut between ski areas, but winter weather often renders it impassible.

While most White Mountain attractions involve outdoor sports, scenic drives, or shopping for souvenirs, there are still towns whose historic houses [*continued on page 116*]

COURTESY THE MOUNT WASHINGTON HOTEL (LEFT, TOP)
LEE SNIDER/CORBIS (MIDDLE); ROB LEANNA (MAP)

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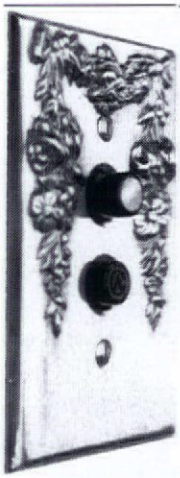

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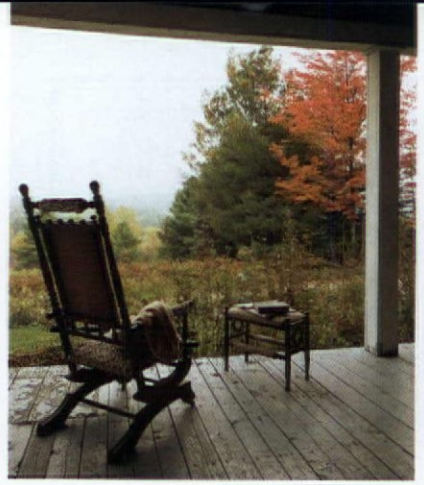

In Franconia, a quiet attraction: the summer home of poet Robert Frost.

and sublime views are tucked away in relative obscurity. **SUGAR HILL** is worth a visit if only for its location in Franconia Notch, but it also offers genteel lodging at the 1880 **SUNSET HILL HOUSE**, and the general store nicely wraps its locally made cheddar cheese in newspaper. Driving to **JEFFERSON** brings the traveler to a different kind of town. More working-class than Sugar Hill, its scenery is equally breathtaking, and an exhibit featuring the Waumbek Hotel at the **JEFFERSON HISTORICAL MUSEUM** gives a superb overview of the story of summer-cottage architecture in the White Mountains.

Even remote **LANCASTER**, close by the Vermont border, offers historical information at the **JOHN WINGATE WEEKS HISTORIC SITE**, reached via a heart-stopping drive to the top of **MT. PROSPECT**. Weeks, a U.S. Congressman and Secretary of War, built his turn-of-the-20th-century house to take advantage of scenic splendor. In this regard he was no different from those early-19th-century tourists who paid the hard-drinking Ethan Crawford to guide them up the mountain. Technology has made achieving the view easier, but visitors to the White Mountains continue to seek thrills and inspiration in equal measure, whether gazing into **TUCKERMAN'S RAVINE** or the site of the Willey House. ✦

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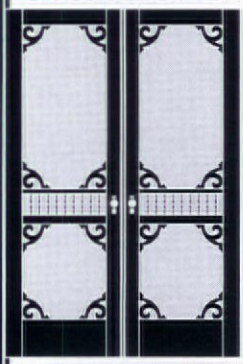

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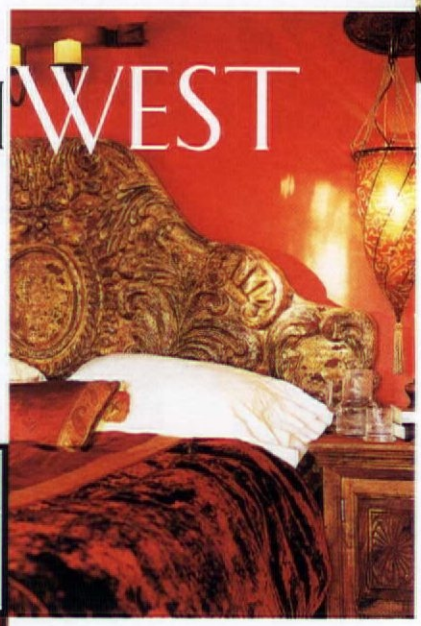

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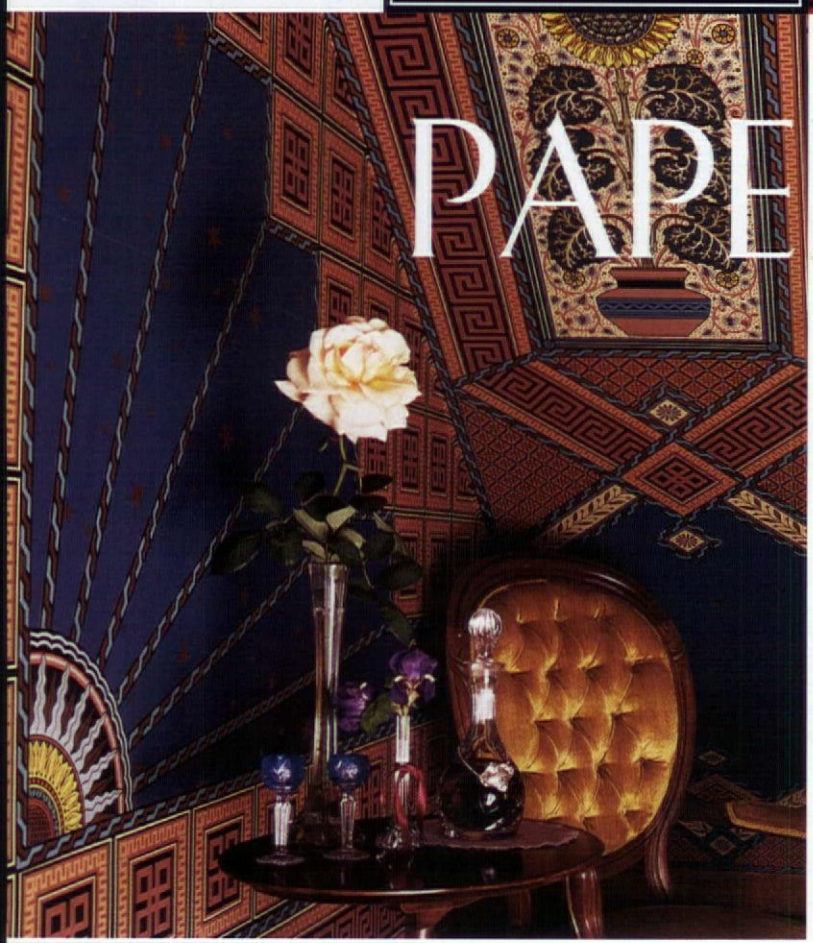

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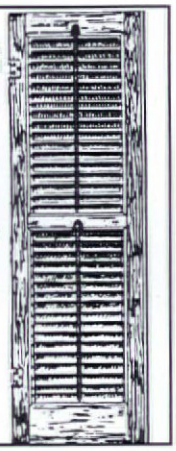

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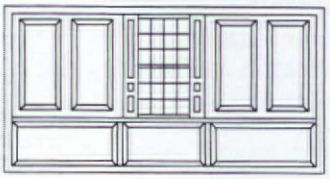

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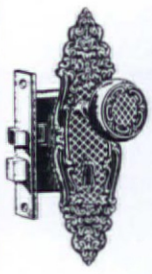

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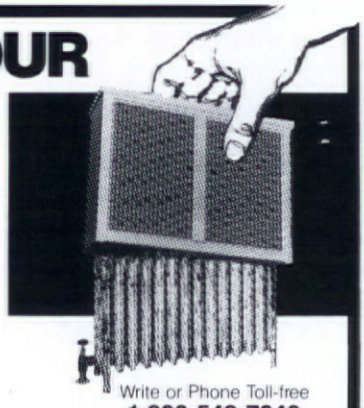

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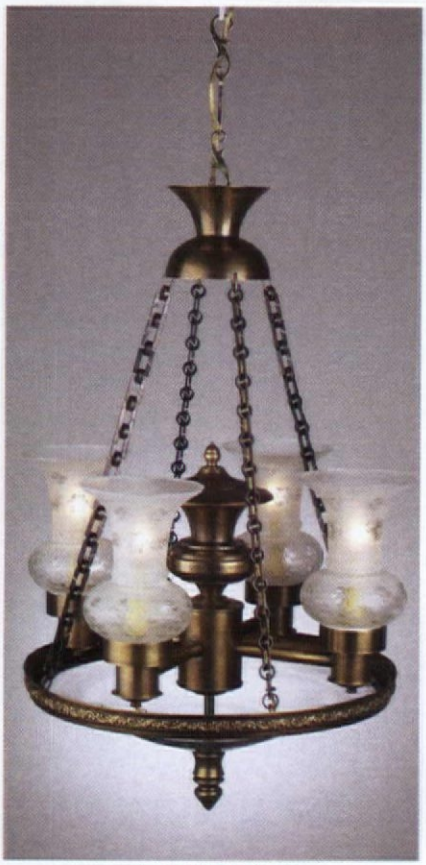

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The editors have compiled this section to give you more information about products and services in this issue. Objects not listed are generally available, or are family pieces or antiques.

Choosing Companion Fabrics pp. 46-50

pp. 48–49 (clockwise from left): Privet Sprig, Chinoiserie Paisley, Paisley Matelassé Bisque, Paisley Chinoisierie, and Lammermoor Plaid (all from Schumacher: 212/415-3900; fschumacher.com). **p. 50** (clockwise from top right): Losange Bouclé, Morganti Stripe, Grimaldi Stripe, Grospoint, Tai Ping Damask, and Chinoiserie Paisley. Grimaldi Stripe is from Old World Weavers: 212/752-9000; old-world-weavers.com; all others from Schumacher (above).

Renovation, Family Style pp. 54–59

Robyn W. Fairclough through Prince Street Gallery, NYC: 646/230-0246; in Vermont, 802/436-2100 • Windows, fixtures from Vermont Salvage Exch., White River Jct., VT: 802/295-7616 • Fine int. carpentry Hank Savelberg, Inc.: 802/457-1579 **p. 54** Design consultation, fabrics through Gilberte Interior Design, Hanover, NH: 603/643-3727 **p. 57** Furniture by Howard Wing, Hartland, VT: 802/436-2673 **p. 58** Curtain: 800/543-1039; anthropologie.com **p. 59** Runner: 800/870-3513; garnethill.com

Manhattan Aesthetic p. 60–67

Mimi Findlay Antiques/Design, NYC: 212/249-2019 • American Aesthetic and Gothic antiques from Joan Bogart Antiques: 516/764-5712, joan-bogart.com **p. 60** Tile Source, GA: 770/993-6602 **p. 61** Lace panels from J.R. Burrows, MA, 800/347-1795; burrows.com; also stair carpet (not shown), "Ivy Leaves." **p. 63** Parlor frieze is Scalamandre's "1890 Grant-Kohrs Ranch-house," to the trade: scalamandre.com • Ceiling papers from Bradbury; see below. • Silk damask "Padua" on chairs from Old World Weavers: old-world-weavers.com **p. 64** Ceiling paper "Mary Daily" from Victorian Collectibles: 800/783-3829, victorianwallpaper.com • Wallpaper from Victorian Collection, Bradbury, CA: 707/746-1900; bradbury.com • Entry (vestibule) papers: Bradbury and Bradbury's Dresser Tradition "Victory Frieze" with "Random Star" Ceiling. **p. 65** Peacock frieze from Bradbury; see above. **p. 66** Tiles from L'Esperance Tile Works: 518/884-2814; and Classic Ceramic Tile: 800/394-7770,

classicceramictile.com • Hardware throughout is "Columbia," an 1893 reproduction pattern by Cirecast (CA): 415/822-3030, cirecast.com **p. 67** (bottom) "Lily" wallpaper from Dresser Tradition by Bradbury (see above).

Adding On pp. 78–84

p. 79 Architect Greg Sundberg: 319/286-1710 **p. 80** Several furniture pieces from Bob Timberlake through Lexington Home Brands: 800/LEXINFO; lexington.com • Dining table and chairs from Stickley, NY: 315/682-5500, stickley.com • Lighting fixtures from Arroyo Craftsman, CA: 888/227-7696; arroyo-craftsman.com • Hardware from Rejuvenation, OR: 888/343-8548; rejuvenation.com • Push-button light switches from Classic Accents: 734/284-7661; classicaccents.net • Tile from Pratt & Larson, OR: 503/231-9464; prattandlarson.com • Oak door and windows from The Craftsman Collection by Kolbe of Oregon, avail. at all Kolbe & Kolbe suppliers: 541/389-5205; kolbe-kolbe.com/oregon **p. 81–82** Linda Brettler, Architect (Los Angeles): 323/935-3999 • Emtek hardware (through dist.) • Plumbing fixtures by Kohler, Grohe, Porcher (through dist.) **p. 84** Designer Lou Ann Bauer, asid, San Francisco: 415/282-2788 • Architect Charles Carlson, Bauer Interior Design (above)

Framing a Question pp. 94–98

The Allens own The Frame Gallery, 2 Summit Ave. (corner of Beacon St.) at Cleveland Circle, Brookline, MA 02446; 617/232-2070 **p. 98** Specializing in sales and conservation of antique frames: Atelier Richard Boerth, Seattle: 206/441-4062; Eli Wilner & Co., eliwilner.com, New York: 212/744-6521; Gill and Lagodich Gallery, New York: 212/619-0631 gill-lagodich.com • Fabrication of traditional frames, conservation and gilding: Bill Adair, Gold Leaf Studios, Washington, DC: 202/833-2440, goldleafstudios.com • Brian Coleman recommends the book *Antique American Frames: Identification and Price Guide,* Avon, 1995; $15

Arts and Crafts Textiles p. 102

Dianne Ayers, Arts & Crafts Period Textiles, Oakland, CA: 510/654-1645; textilestudio.com Curtains, pillows, table scarves, bedspreads in hand embroidery, applique, stenciling. Reproduction and custom designs. Yardage, kits, and curtain hardware. Catalog with swatches, $10.

Cracked Ice p. 130

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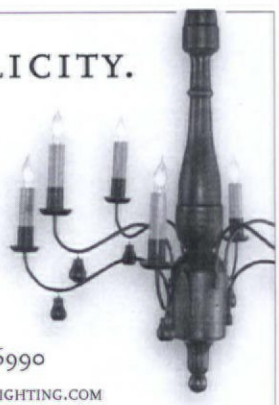

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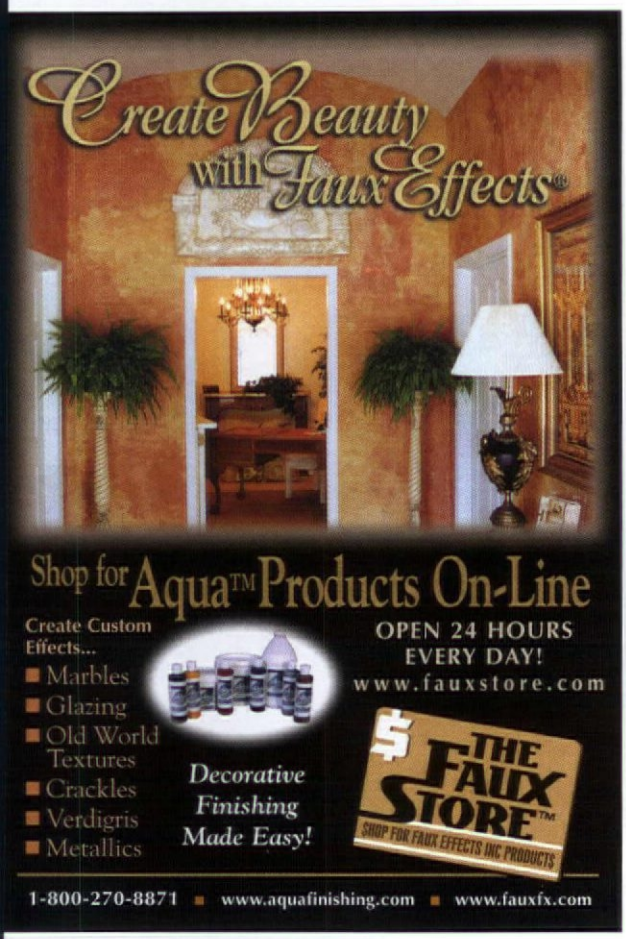

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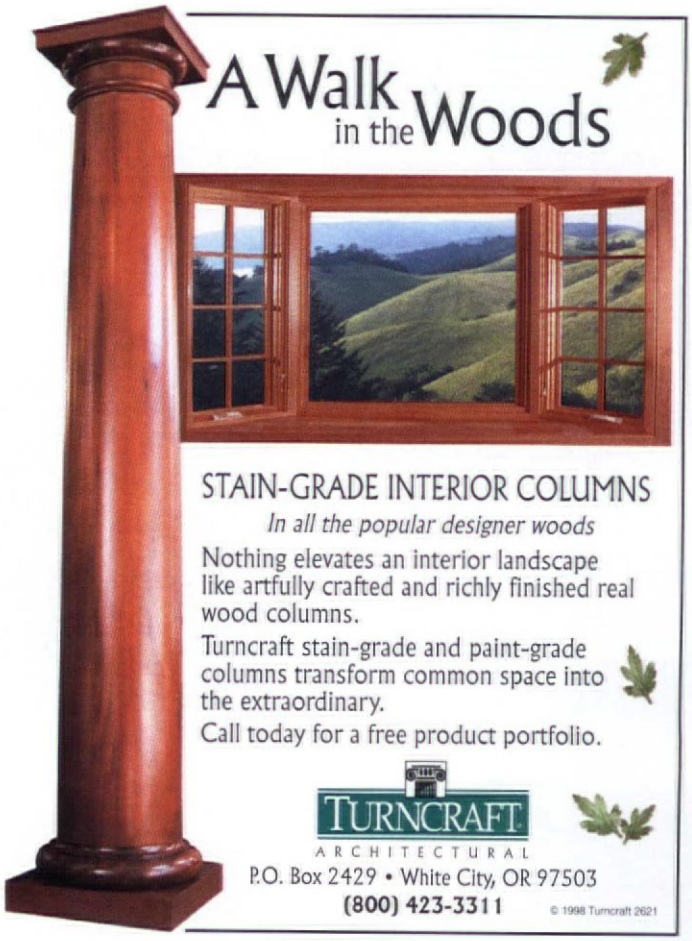

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Cracked Ice

RANDOM SCRAPS boldly sewn together to form a crazy quilt; a fire-screen of stained-glass fragments; the background pattern in some blue and white porcelain. What do they have in common? They are all examples of a popular Asian motif known as "cracked ice," often used as a fill pattern between larger decorative motifs. Although its asymmetrical polygons resemble a sort of cellular structure, the cracked-ice motif is an oriental symbol of winters thaw heralding the approaching spring. In fact, plum blossoms are often interspersed with the design, reinforcing the nod to spring. ✦ When the passion for things Japanese swept the Western world in the latter part of the 19th century, many previously exotic themes began to appear in furniture, the decorative arts, and paintings. Chrysanthemums, dogwood blossoms, and carp are a few of the ubiquitous Asian design elements that suddenly adorned English and American decorative objects. This cultural collision became known as the Anglo–Japanese style. ✦ Once you're familiar with the irregular lines of the cracked-ice motif, you'll begin to notice it frequently. Look for it on 1880s goods of almost any type: it appears on transferware, china, metalwork, wallpaper, lighting, and textiles.

—DAN COOPER

TOP: The centers of two panels in this 1880s glass fire-screen suggest "cracked ice." ABOVE: A Victorian crazy quilt, dated 1885, from Nova Scotia. LEFT: Chinese hawthorn ginger jar, ca.1668–1722. BACKGROUND: A revival ceiling paper from J. R. Burrows.

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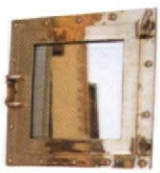

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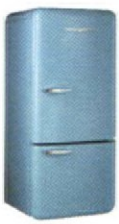

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