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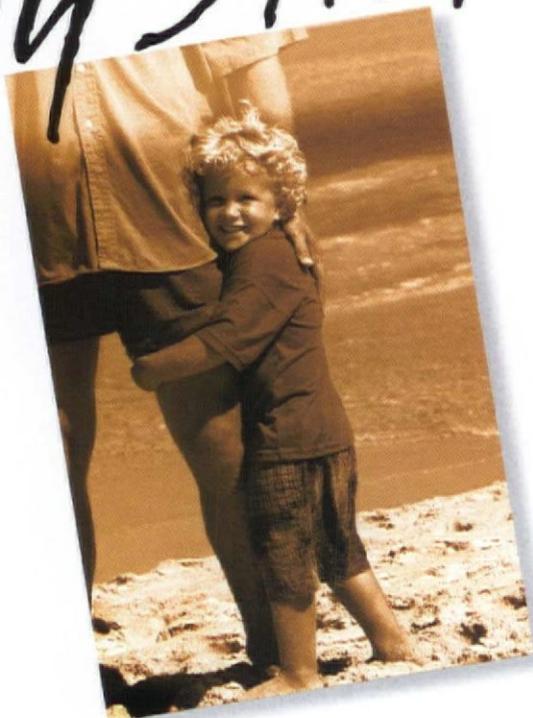
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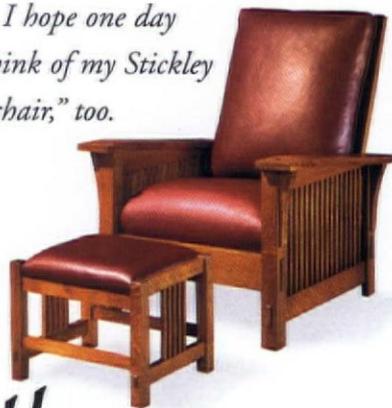
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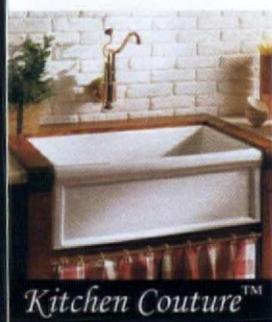
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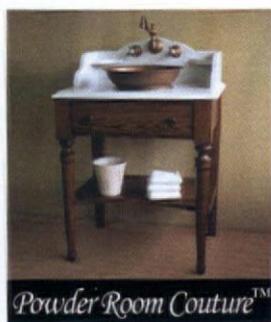
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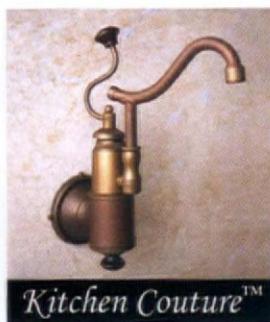
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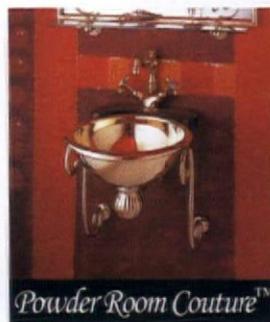
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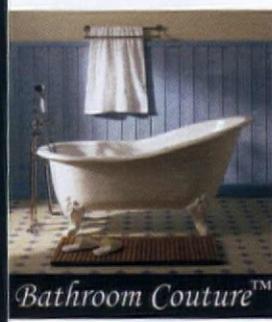
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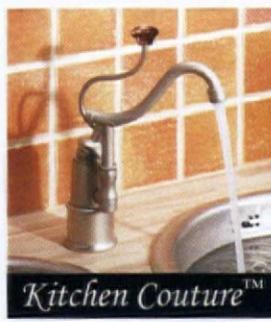
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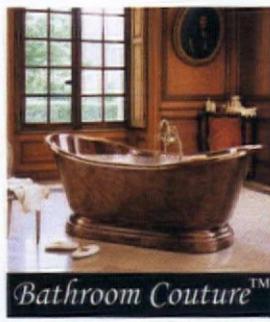
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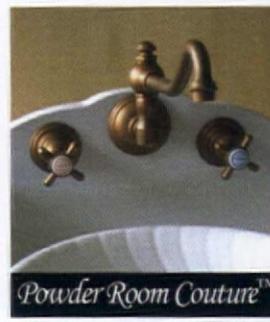
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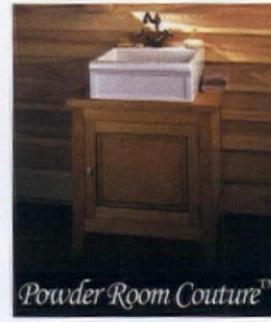
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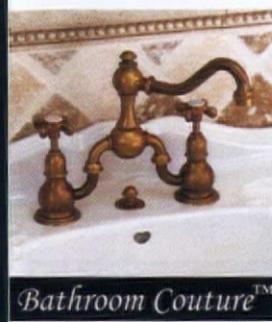
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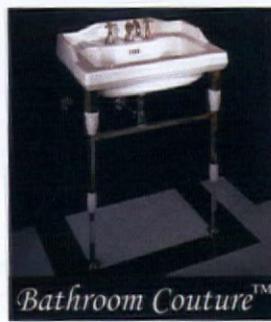
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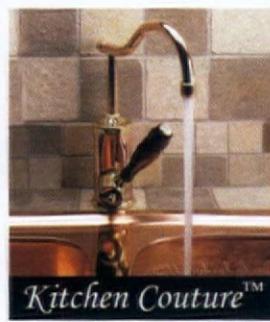
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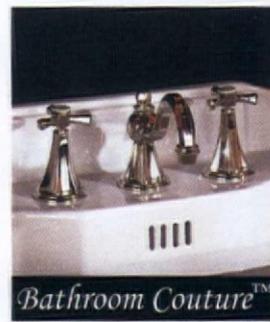
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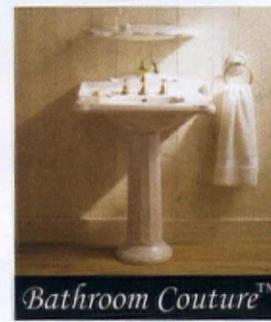
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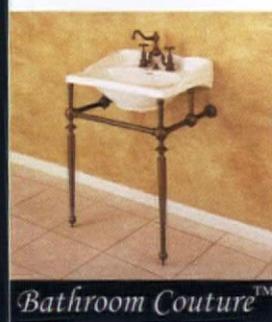
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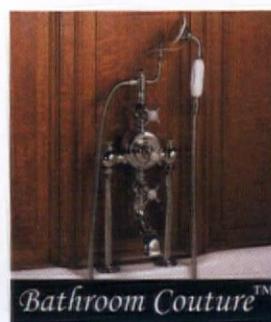
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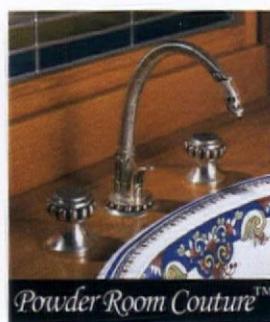
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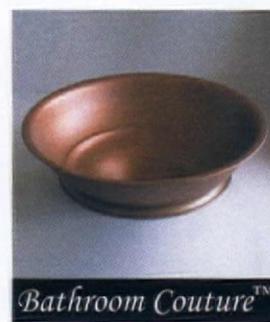
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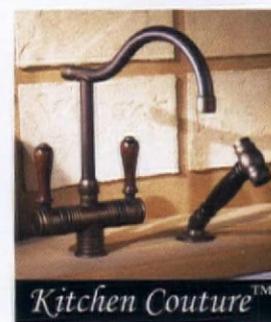
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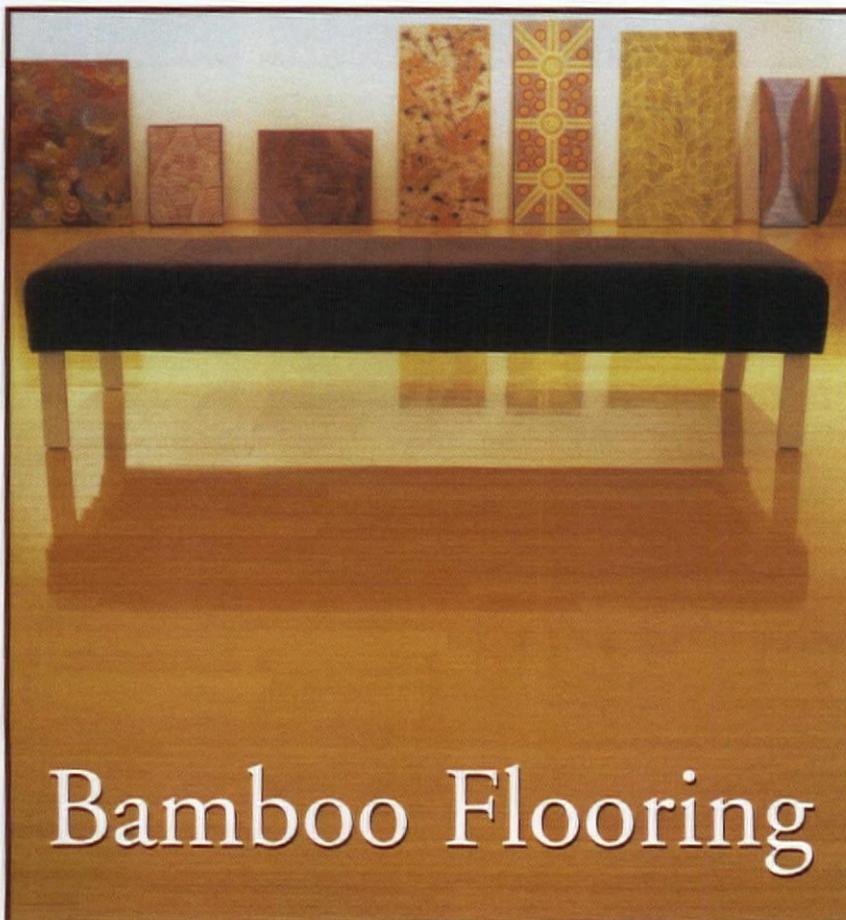
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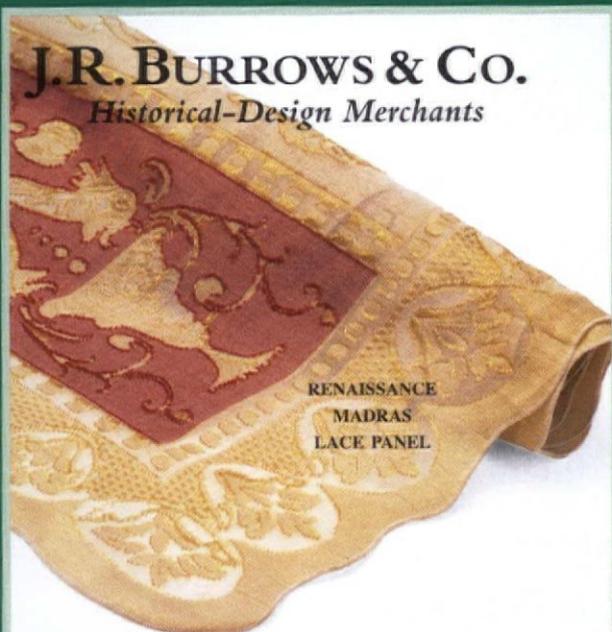
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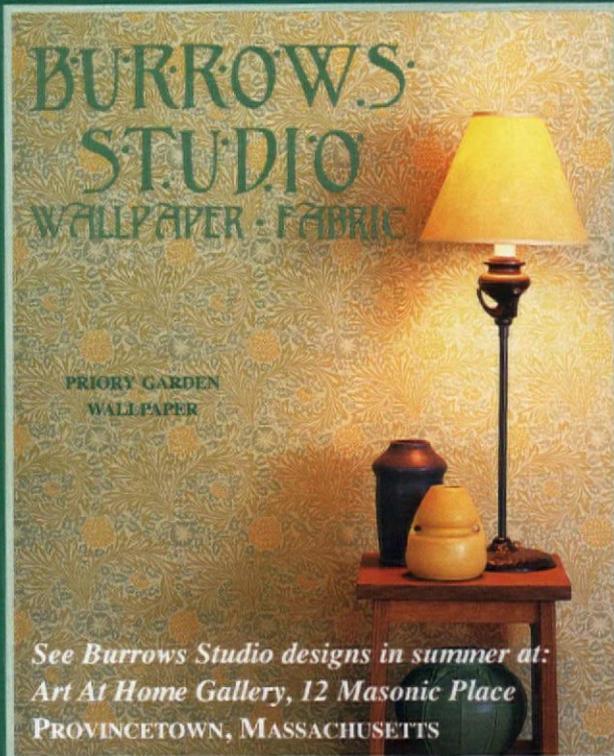
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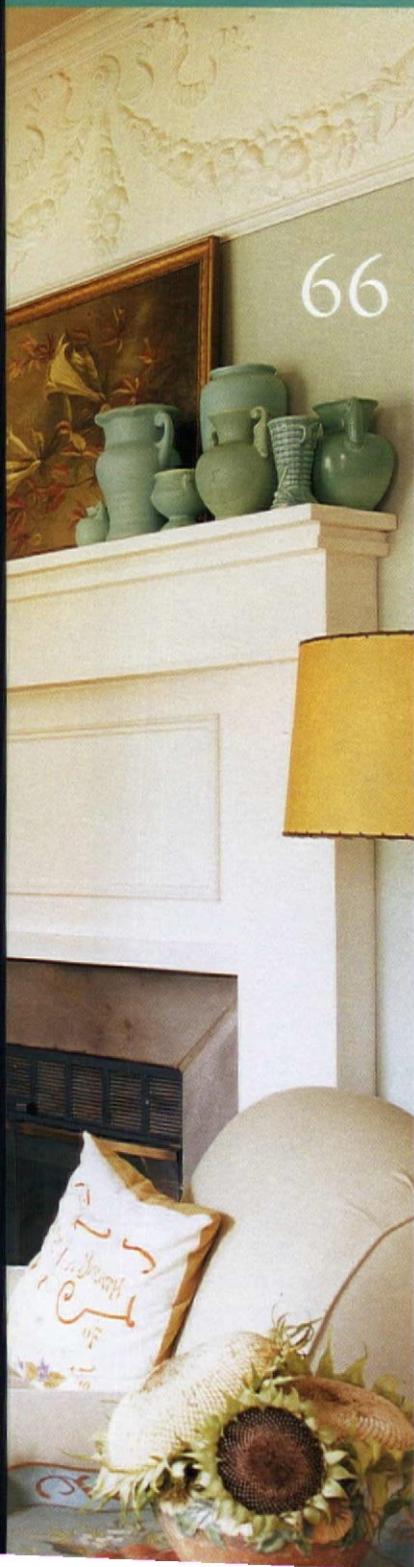
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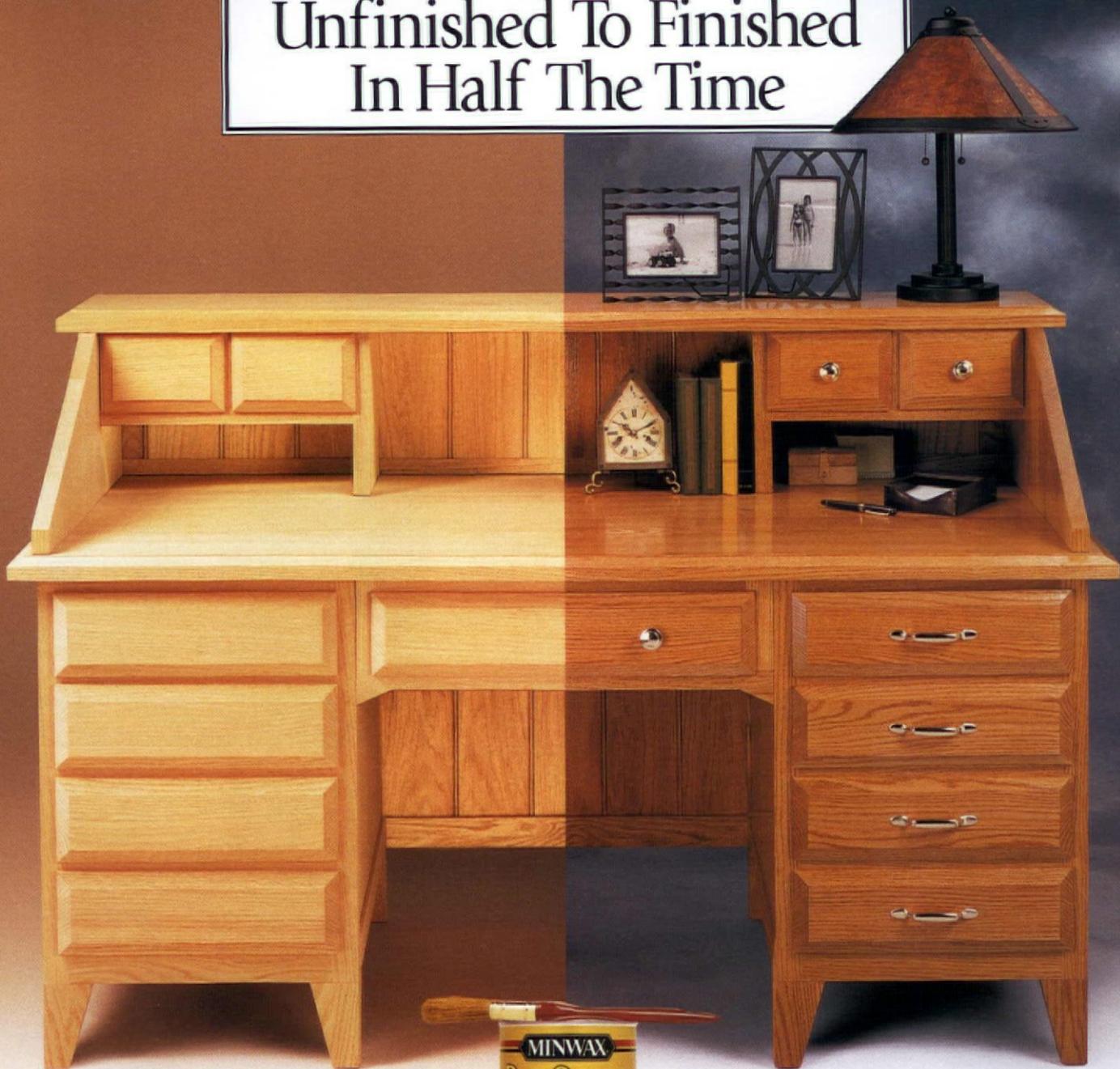
ON THE COVER: *A bungalow shines with its owners' collection of European and American Art Nouveau furnishings. Cover photograph by William Wright.*



66



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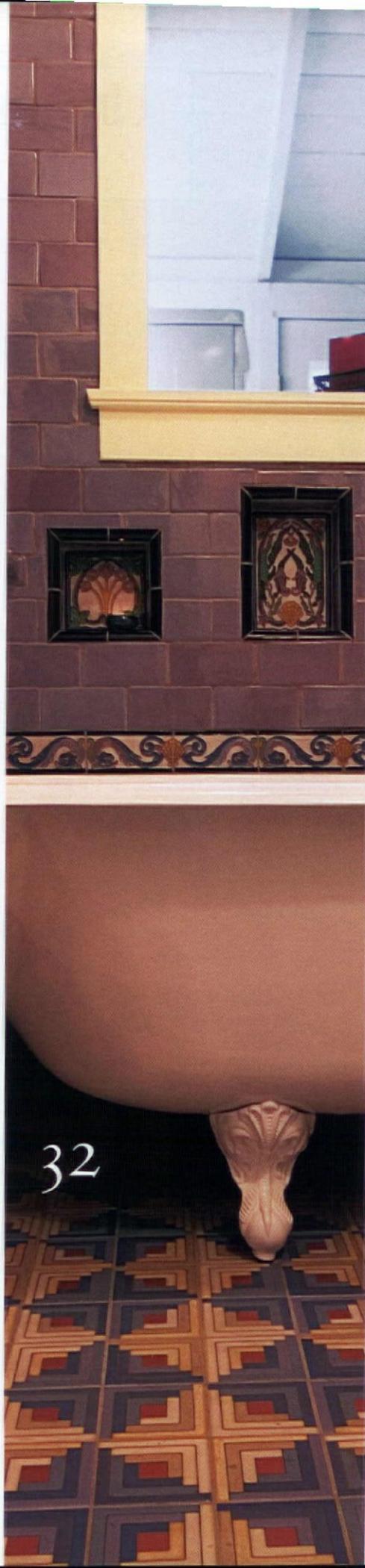


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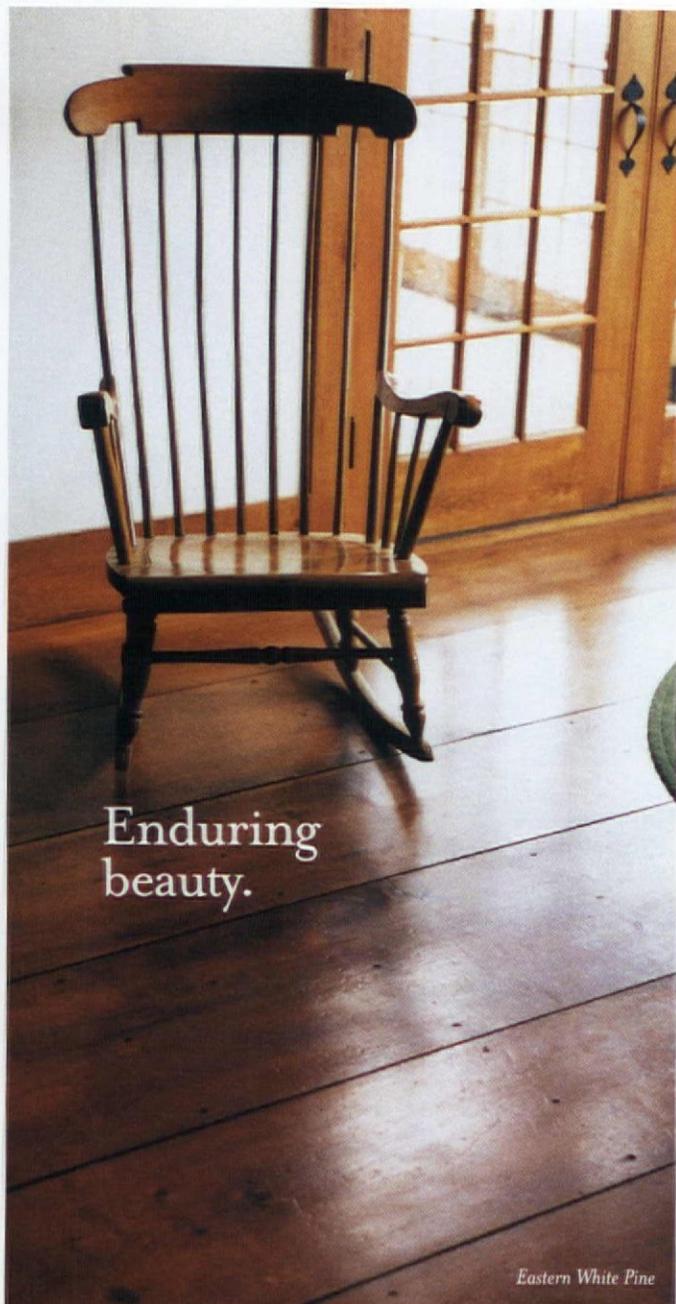
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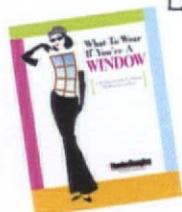


OUR THIRD EDITION of the *Design Center Sourcebook* is back from the printer for 2005, and it's gorgeous—thanks to the beautiful products being made today, which are showcased in color photos throughout. It's our largest volume yet, at 274 pages, but the price is still \$19.95 postpaid. Even if you do your product searches online, you need this volume. (I know, because I use it all the time.) Not only does it give web addresses for over a thousand companies, but it's also a great introduction to products you may not even know about, and a way to compare without clicking yourself silly. Go to oldhouseinteriors.com and choose the “purchase book!” option at the bottom of the column under the *Design Center Sourcebook* cover illustration. (Or call 978-283-3200 during ET business hours.) ■ Speaking of which, we've got some new features at our website: (1) online ordering of advertisers' literature; (2) back-issue contents and online purchasing of them; (3) additional help for using the Design Center source lists. Let me take you on a quick tour. ■ Our home page introduces three major areas, left to right: the Magazine . . . the Design Center . . . Special Editions. There's also a one-click option to order a trial subscription. Click anywhere on the magazine area, and you'll go to the current issue's table of contents, advertiser links (including online ordering of brochures), and additional editorial resources. ■ Click on “back issues,” and all our covers come up; click on any one to buy it or to find out what's inside. You can also search back-issue contents by key word (“Queen Anne”). Most issues are still available, and you can order them online or by phone. ■ Back at the home page, click on “Design Center” to go straight to our online company database. Companies selected by the editors are arranged in ten categories (Kitchens, Lighting, Furniture, etc.). A new icon, upper right, takes you to further information on how to use the database. ■ The home page also introduces our three annual Special Editions: *Early Homes*, *Victorian Design*, and *Arts and Crafts Homes & Interiors*. Right now *Early Homes*, published last spring and featuring houses built before 1850, is shown. You can take a look at its contents, link to the advertisers—or buy it, while the supply lasts.



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One Saved, One Gone

No one questions the value of significant historic houses like Mies van der Rohe's Farnsworth House in Plano, Illinois, or Woodbine, the Pabst Farm in Oconomowoc, Wisconsin. But the fates of houses like these can be very different. The Farnsworth, an all-glass Modernist structure built in 1951, was saved last December from possible demolition by the Friends of Farnsworth, who put up \$7.5 million to buy it. It opened to the public as a house museum in May (630/552-0052, farnsworthhouse.org).

Woodbine, the country estate of the Pabst Brewing family, wasn't as lucky. Designed by noted Milwaukee architect Max Fernickes in 1907, Woodbine was hailed as one of the finest country estates in America in a 1908 issue of *House & Garden*. The 25,000-square-foot mansion was lavishly outfitted with elaborate woodwork and paneling by the Hayden Company, a renowned New York cabinetry firm. When the house was razed by its owner, an heir to the

Pabst Brewing Co., many of the finest rooms were preserved with all original details intact. You can see them in online in virtual tours at stevens-hill.com—they're for sale.

The marketing of Woodbine's stellar turn-of-the-century rooms is an indication of how sophisticated the salvage market has become. If you know of houses of architectural significance that are threatened, the best approach is to do something about it locally—talk to your local officials, form support groups, start a fund-raising project. Another alternative is to post an alert at Preservation 911 on the National Trust website (nationaltrust.org/magazine/911).

—MARY ELLEN POLSON



PROFILE

A long-time printmaker who also painted watercolors, Kathleen West hit on the right artistic combination when she began to hand-color her prints, rubbing the tints into hemp-colored paper with the round side of a wooden spoon. "The color with watercolors is so much more luminous," says West, a Roycroft Master Artisan. "It has real life to it—as opposed to printed color, which is very flat." Despite growing up in East Aurora, New York, home of the Roycrofters, West says it's purely accidental that her prints suit the contemporary Arts and Crafts Movement to a T. "I do the subject matter that appeals to me," says West, who designed the poster for the 2005 Grove Park Arts & Crafts Show. West cuts her designs with the old German wood-cutting tools she bought in college. Each original design is limited to 100 hand-printed and front-colored copies: "I like everything the first time and then the rest of it is work," she says. West sells her work exclusively through dealers; prices range from \$100 to \$1,000 or so. Contact Kathleen West, Kestrel Studios, (716) 652-9125, kathleenwest.com



West attributes part of her success to her late husband, Peter West, who encouraged her first trip to the Grove Park show and managed her business.

“ In its simplest form architecture is rooted in entirely functional considerations, but it can reach up through all degrees of value to the highest sphere of spiritual existence into the realm of pure art. ” —Mies van der Rohe, 1938

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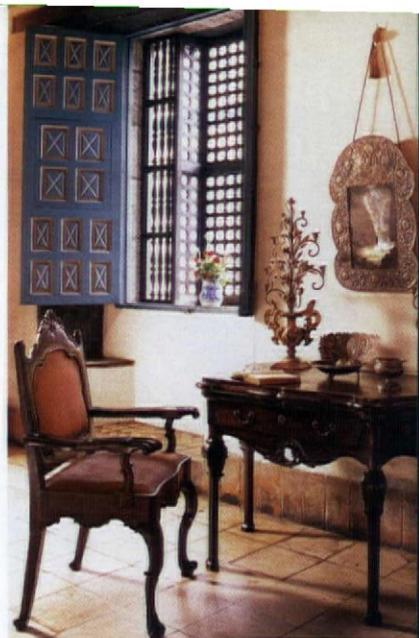
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Cuban Food for the Senses

Cuban Elegance, a new book by scholar and antiques dealer Michael Connors, Ph.D., and interiors photographer Bruce Buck, is a rare glimpse at the grace and style of 500 years of architecture and furniture in the place Columbus, in 1493, called "the most beautiful land human eyes have ever beheld." The book centers on gorgeous photographs of Cuban colonial interiors with their rich color, opulent carvings, classical arches, faux painting, and stained glass. Furniture is a mix of European imports and the work of local cabinetmakers who boldly interpreted imported forms. ■ Michael Connors traces the history of Spanish trade in sugar, tobacco, and rum, which made fortunes for Cuba's colonial-era planters. He describes decorative



influences from Moorish Spain, and offers new scholarship about the true origin of the "Bermuda" chest. A successful marriage of style and substance, **Cuban Elegance** is a great read. Linger in its pages on a sultry night, a cold daiquiri (also Cuban) in hand.

—GLADYS MONTGOMERY

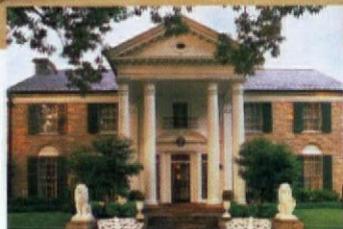
GRACELAND

Everybody said, "You have to go, but it's a tourist trap. It's gaudy, trashy... but you have to go." ■ So I went to Memphis, Tennessee, to visit Graceland. Elvis Presley bought the 1939 stone Colonial Revival house in 1957, when he was 22, setting teenyboppers and pop charts on fire. **Graceland** (the name came with the house) is the second-most visited house museum in the U.S. Crowds ogle Presley's cars, his planes, gold records, fringed white jumpsuits. Peering into a blue-and-gold living room, watching a video of Priscilla riding in the yard with baby Lisa Marie, smiling at the 1970s kitchen redone after Elvis

and Priscilla split, I heard the comments: "It's so LOUD."

■ Exactly. If you're the snotty, high-falutin' taste police, please go to Graceland and see what I found there: There was a gifted young musician whose life became a tragedy. This was his home. ■ Graceland, P.O. Box 16508, Memphis, TN 38116, is open year 'round. Call 800-238-2000 or visit www.elvis.com

—REGINA COLE



ABOVE: Elvis's taste in furnishings ran to gold and glitz. **INSET:** Stone lions (as well as security personnel) guard the entrance to Graceland. The name came with the house.

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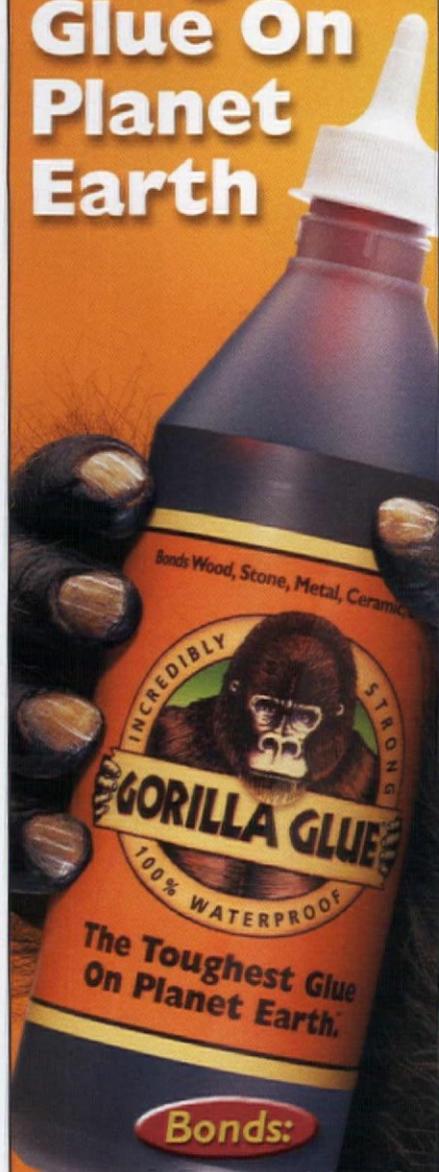
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Time Capsules

From pocket watches to tall case clocks, more than 20 examples of early timepieces will be on display through Nov. 28 at Homewood House Museum on the campus of John Hopkins University in Baltimore, Md. Several of the clocks and watches in the show are associated with the Carroll family, the original owners of Homewood. Among the objects in the exhibit are an extraordinary French mantel clock in the shape of a sunflower, a George Washington mantel clock, and a tall case clock attributed to Levin Tarr.

Homewood is worth a visit in its own right. The classically symmetrical house is considered one of the finest surviving examples of Federal architecture in the U.S. A National Historic Landmark, Homewood was built in 1801 by Charles Carroll, one of the signers of the Declaration of Independence, as a wedding gift for his only son, Charles Jr. Each room is decorated with its own suite of classical enrichments, and the walls are painted in the original, vibrant colors. Furnishings are based on clues gleaned from family inventories, estate catalogs, and written orders by Carroll himself. Homewood was restored with the help of an endowment from alumnus Robert Graff Merrick, who lived in the house as a doctoral student. For more information, contact (410) 516-5589, jhu.edu/historichouses

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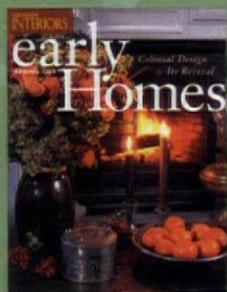
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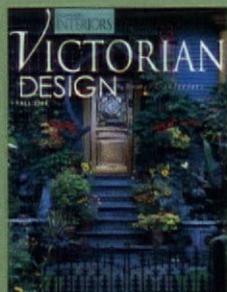
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from Old-House Interiors: Special Editions



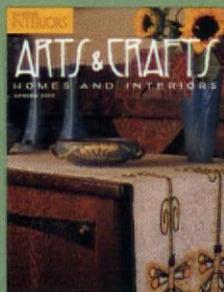
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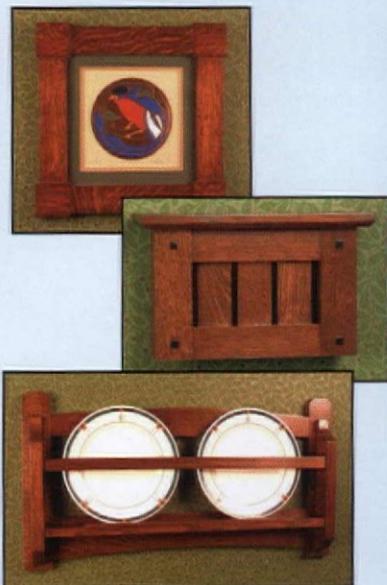
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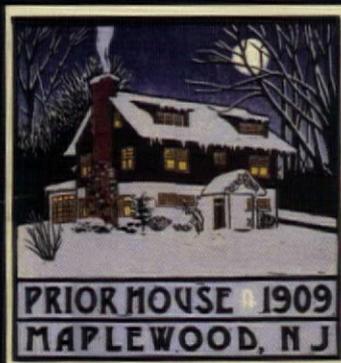
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FURNISHINGS

by Mary Ellen Polson

◆ Voysey Reborn

The Voysey bed cover in dupioni silk (bottom) is an exact copy of a pattern first produced in 1895. Saladin (top), in cotton sateen, dates to 1897. In a queen/king size, the bed cover is expected to retail between \$1,600 and \$1,800. The Saladin is \$95 per yard. Contact Trustworth Studios, (508) 746-1847, trustworth.com

◆ Streamlined Comfort ◆

Give your Ranch some Forties panache with the HiZeno chair and Dyno sofa. Prices begin at \$870 for the chair and \$1,320 for the tufted sofa, depending on fabric. Contact Norwalk Furniture, (419) 744-3200, norwalkfurniture.com



◆ Pick up Sticks ◆

A table with a hickory stick shelf and a willow-handled tray adds a rustic touch to your camp or cabin. The table measures 21" x 13" and is 12" high. Prices for the set begin at \$175, depending on finish. Contact Tomorrow's Heirlooms, (646) 234-5150, tomorrowsheirlooms.com



Lots more in the Design Center at oldhouseinteriors.com



◆ Tri Circular ◆

Trimmed with a trio of circular bands, the streamlined Lucy ceiling pendant would suit many mid-century homes. It measures 11" wide and has a drop of up to 52". In an Empire silver finish, the fixture retails for about \$100. Contact Van Dyke's Restorers, (800) 558-1234, vandykes.com

Arrive in Style ▶

As opulent as the plush railroad cars for which it is named, the Pullman wall sconce is available in nine finishes, from polished chrome to architectural bronze. Prices begin at \$675 for polished brass. Contact Urban Archaeology, (212) 431-4646, urbanarchaeology.com



Light After Light



▶ End of the Century

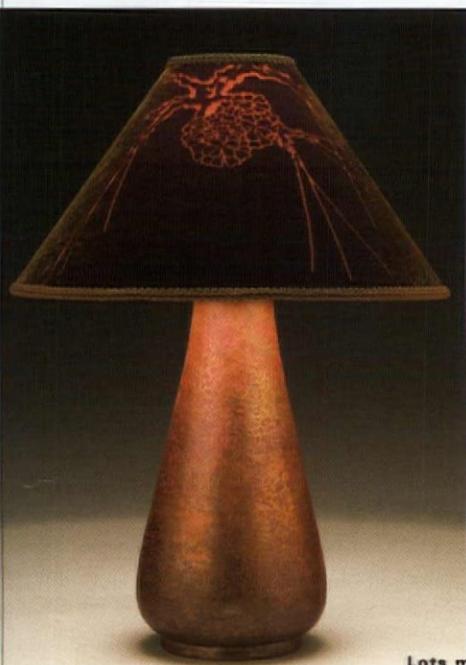
The Fin De Siècle chandelier has the distinct feel of the Belle Epoque. The six-armed fixture measures 30" wide and has a drop of up to 51" from the ceiling. In polished brass, it's about \$1,130 from H. A. Framburg & Co., (800) 796-5514, framburg.com

▶ Velvet on Copper

Hand-forged in reclaimed copper, a new line of table lamps features silk velvet shades by Portland artist Barbara Wheat. The Van Erp, with a hand-etched pinecone shade, is specially priced at \$325. Contact Susan Hebert Imports, (503) 248-1111, ecobre.com

Easy on the Eyes ▶

Recalling the banker's lamps of the early 20th century, the VisionSaver desk lamp incorporates up-to-the-nanosecond optics, making it an ideal reading light. In brushed nickel and marbled glass, it retails for about \$229. Contact OTT-LITE, (800) 842-8848, ottlite.com

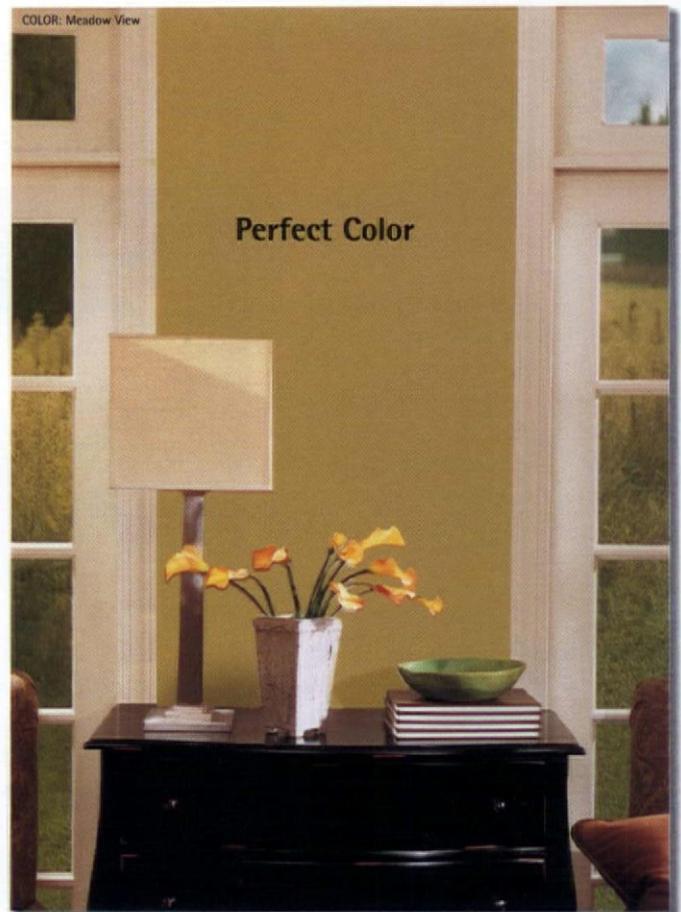


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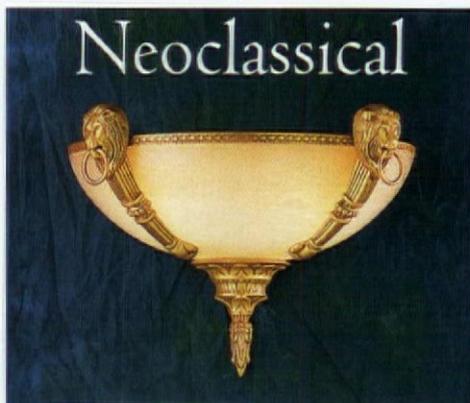


◆ Audi Original ◆

Based on circa 1780 originals at Monroe Place, the Audi family home in Brooklyn Heights, the Hepplewhite side chair features a carved, wheat-sheaf back and delicate, tapered legs. Prices begin at \$1,344 in a starting grade of fabric. From L. & J. G. Stickley, (315) 682-5500, stickley.com

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◆ Reign of Alabaster ◆

Classical details on the Monarch sconce include rope arms, hand-chased lion heads, and a hand-carved alabaster bowl. In a French gold or bronze finish, the 16"-wide sconce retails for \$359. Contact Crystorama

Lighting, (516) 931-3179, crystorama.com

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Bradbury & Bradbury's Neo-classical roomsets capture the essence of 19th-century Classicism. The Renaissance Damask wall and Findlay ceiling papers are \$50 to \$53 per 30-square-foot roll. Borders and friezes range from \$20 to \$40 per yard.

Contact (707) 746-1900, bradbury.com

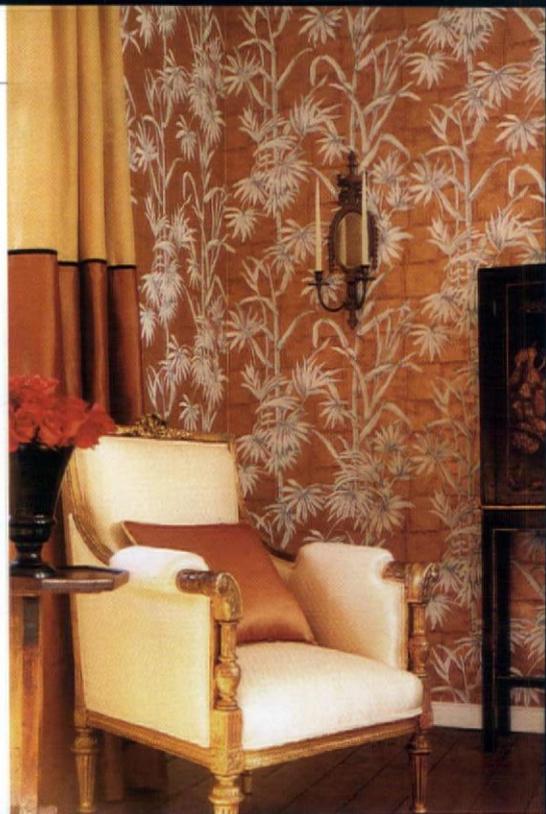




Lots more in the Design Center at oldhouseinteriors.com

Shell and Eagle

Ornamented with an eagle finial and leaf-and-shell embellishments, this convex gironde is an exact reproduction of an 1825 original at Box Hill, the Long Island home of architect Stanford White. Measuring 33" by 47", the mirror retails for \$3,500 from Carver's Guild, (978) 448-3063, carversguild.com



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Far-flung Classics

Chinoiserie was as exotic and popular as classical motifs in the late 1700s. Teahouse Bamboo wallcovering, sold primarily to the trade, retails for about \$84 per roll, while the Palais Quilted Silk is about \$124 per yard. Both from Stroheim & Romann, (718) 706-7000, stroheim.com

Triumph at Waterloo

Available in 72 colorways, the Tented Stripes collection draws its inspiration from the Duke of Wellington's campaign tent. The hand-pulled papers are sold to the trade. They wholesale for \$118 per roll. Contact Farrow & Ball, (212) 752 5544, farrow-ball.com





♦ Bed Down Under ♦

The quintessence of cottage style, the Lizzie bed conceals a trundle underneath. In 40 vibrant colors, the bed measures 85" x 44".

The trundle is 74" x 41.5". Together, they retail for \$2,480. Contact Maine Cottage Furniture, (207) 846-1430, mainecottage.com



Swatch and Sample ♦

Zero in on the right wall color with swatch-sized sample paints or 4" x 4" paint chips. The two-ounce paint sample—enough to thoroughly cover a 2' x 2' area—is \$3.95. The paint chip kit will be available in early 2005 for \$5.95. Contact Benjamin Moore Paints, (800) 344-0400, benjaminmoore.com

♦ Retro Range

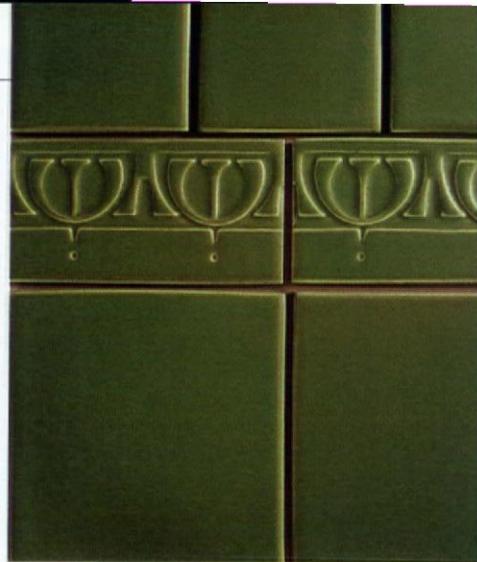
A chrome-trimmed Northstar range in colors like candy red, quicksilver, robin's egg blue, or mint green brings a blast of the past to any kitchen. The 30"-wide range comes in electric, gas, and dual-fuel versions. Prices beginning at \$3,695 from Elmira Stove Works, (800) 295-8498, elmirastoveworks.com

Double Ender ♦

Take a sumptuous soak in the Dual Pedestal bath.

The double-ended porcelain tub measures 61" x 30" x 24". It sells for \$2,000, and can also be ordered with claw feet in a choice of finishes. Contact Sunrise Specialty, (510) 729-7277, sunrisespecialty.com

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♦ Contemporary Craft

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jazzy baths

BY CATHERINE LUNDIE

"In olden days a glimpse of stocking/Was looked on as something shocking/But now, God knows,/Anything Goes."

COLE PORTER didn't mention the lav in his "Anything Goes" lyrics, but I bet he had it in mind. The 1920s saw an overthrow not just of manners and mores, but of the sanitary all-white bathroom. Colored tile took the lead, jitterbugging its way across floors and up walls. In the late Twenties colored fixtures joined in: you could brew your gin in a pink, spring green, or lavender bathtub! By the 1930s Art Deco fittings and lights added the rhythms of modern design.

These lively baths made beautiful music right through the 1940s. If that sounds like the bee's knees to you, then there are plenty of ways to give your bath "jazzy" appeal.

The best place to start is with the tub, sink, and toilet. The design profile is what counts here. Art Deco ushered in a highly stylized look called streamlining, which drew on the imagery of speed—trains, automobiles,

ocean liners. Choose fixtures with a pure, streamlined silhouette: no fussy details. This needn't restrict you to the angular; Art Deco embraced clean, swooping curves as well.

Classic white fixtures have always been in style, but the late 1920s saw the introduction of neutrals like ivory, pastels, and black. The Thirties added more blues, greens, and pinks, plus dark red—all colors that carried over to the 1940s. Today you can choose entire suites in ivory or bone, as well as select fixtures in period-appropriate pastels, or dramatic blacks, deep reds, and navy blue.

As for bath tile, the one crucial hallmark from this period is color. It can be opalescent, iridescent, mottled or matte—any or all of these were used—but it has to be colorful, too. Apparently no color palette, however wild, was verboten in the jazzy bath although some, like lavender and

RIGHT: Baths from the 1920s, '30s, or '40s offer an appealing blend of colorful tile and clean silhouetted fixtures. Here, a cheerful yellow border and a bold black accent strip brighten up a bath with a pedestal sink and pale green walls.





green, seem perennial favorites. Combining black with any other color is always a safe bet for a vintage feel.

One indispensable element of the jazzy bath is sparkle. The sparer lines of streamlining were often balanced by a heightened use of lighting and reflective surfaces. Like Ginger Rogers and Fred Astaire, your mirrors and lighting should partner to form a head-turning focal point. A round, frameless mirror—an Art Deco staple—makes a commanding

RIGHT: A bold geometric floor and lavender walls in tiles from M.E. Tile play up the Twenties feel of this new bathroom. **BOTTOM:** The baby-pink sink and matching tile in a 1925 Seattle bungalow are original; the shimmering aquatic mural is a recent enhancement.

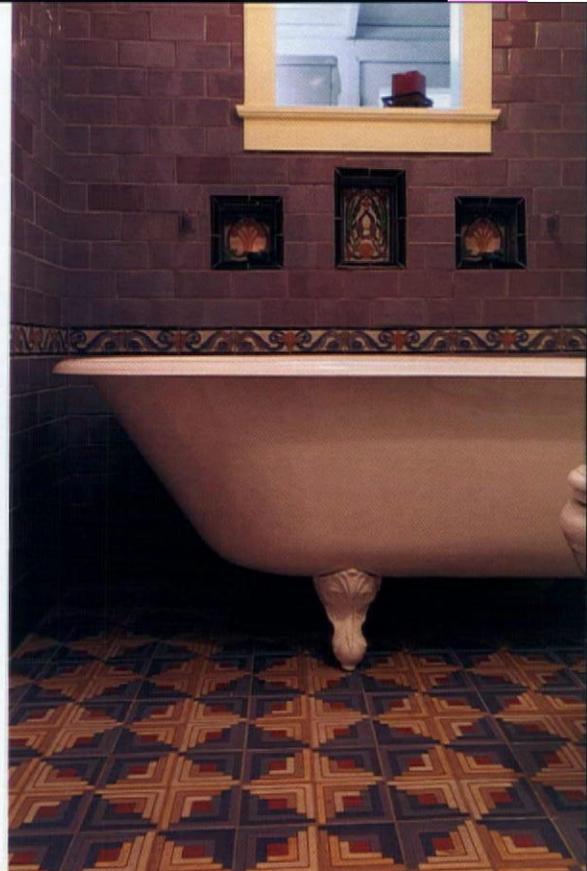
Choose fixtures with a pure, streamlined silhouette:

no fussy details. This needn't restrict you; Art Deco embraced clean, swooping curves as well.

statement above a curved pedestal sink. Likewise, a small Deco pull-out or countertop mirror will add that “yowsah” factor. If you prefer a bolder, more masculine effect, pick a mirror that emphasizes the vertical. This will be the perfect match for a pair of cylindrical wall sconces, though any fixtures with clean, angular lines will achieve the same ends.

If your bath's personality edges toward the elegant, opt for a frosted glass slipper shade. Shell or fan-shaped sconces also lend a softer, more romantic touch. A third, simpler look can be attained with porcelain fixtures. A holdover from the sanitary bath, these lend a fresh, sleek feel to the room. Whether you take your bath's look toward firm-jawed or fantasy, lighting and mirrors should complement one another.

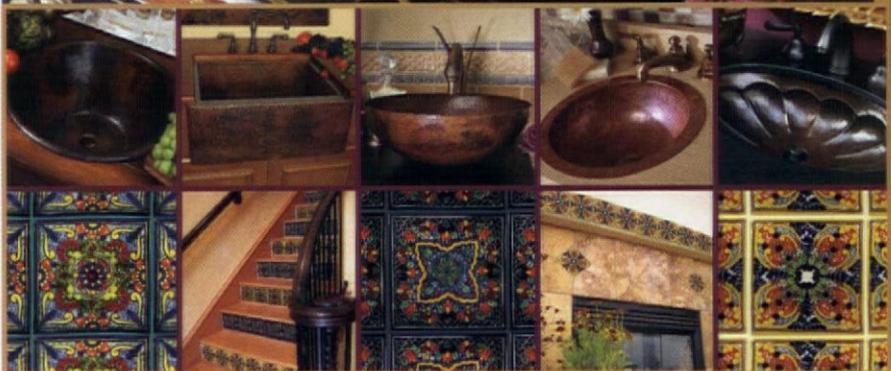
Even if you don't plan a complete bathroom re-do, an update of your fittings will go a long way toward adding jazzy charm. One option is chrome, which almost completely replaced nickel in the 1930s (although you could certainly go with



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BELOW: The power of detail can transform a bath. Cues from this vintage original include a recessed medicine cabinet with a beveled glass door and a crystal knob.



Colorful SOURCES

Although you'll be hard pressed to find a non-vintage lavender bathtub, both Kohler and American Standard offer fixtures in several colors that are appropriate to the early decades of the 20th century. From Kohler (us.kohler.com/designkb/colors/colorpalette.jsp), check out Seafoam (pale blue-green), Skylight (pale blue), Biscuit (ivory white), Cobalt Blue, and Wild Rose (rose pink). At American Standard (americanstandard-us.com/planDesign/colorStyle/colors.asp), look for fixtures in Spring (pale green), Candlelyght (peach pink), Shell (pale blue), Linen (ivory white), and Black. Search the Design Center at oldhouseinteriors.com for all the accoutrements of a jazzy bath, from retro bath suites to tile to chrome fixtures.



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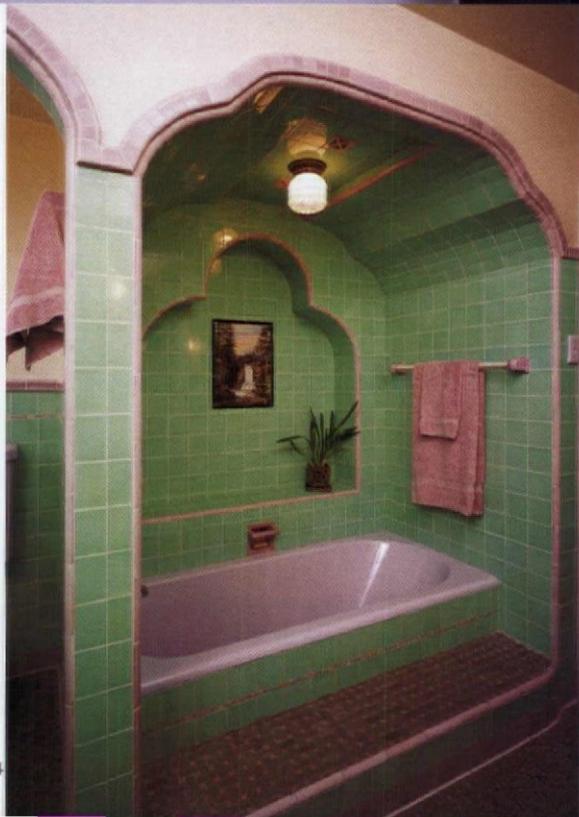


nickel, since it is so popular right now in bath fixtures). As with the big fixtures, it's profile that counts here. A faucet set with elongated streamlined contours, like Herbeau's Monarque widespread lav set in polished chrome, would be an ideal choice. And don't



ABOVE: Black and vivid blue tiles combine for a dramatic zigurat effect in a tub enclosure.

RIGHT: Art tile allows you to introduce a note of whimsy: remember that a jazzy bath can be serious or playful—either Greta Garbo or Betty Boop! **FAR RIGHT:** Floral and aquatic-themed tiles were especially popular in the 1930s; a lot of lotus flowers and stylized waves have survived.



forget to switch the showerhead to complete that vintage feel.

Towel bars, paper holders, shelves, hardware, and other small items provide fun ways to accessorize the bath. Be certain they stylistically complement your larger choices. Or if you're not replacing the big items these small ones, thoughtfully chosen, can stand alone to suggest a retro look.

Treat your lav to some color and limelight-stealing accoutrements and you'll soon have your own jazzy bath. Listen carefully now: can't you just hear Louis Armstrong crooning "Pennies From Heaven"? ♦

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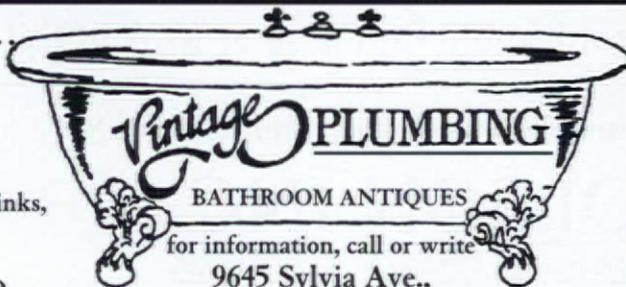
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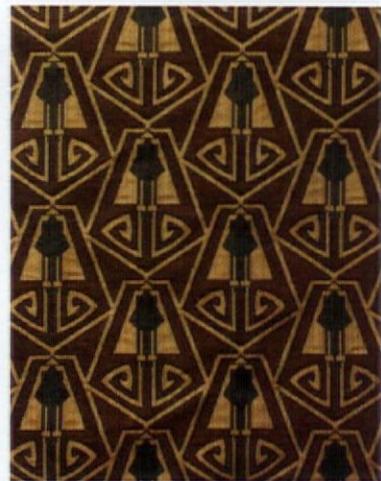


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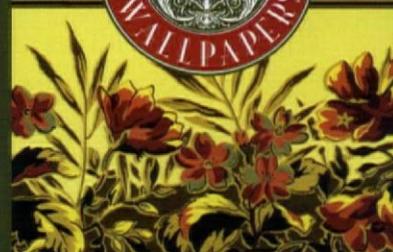
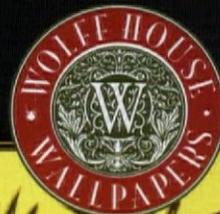


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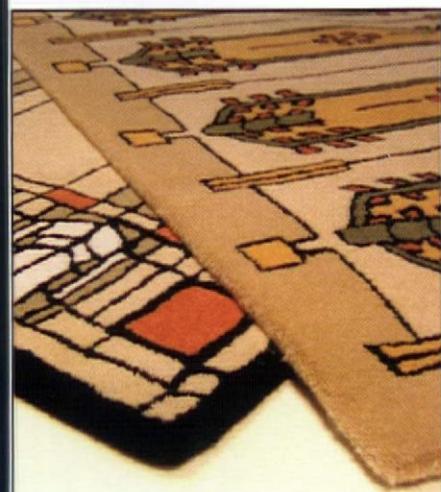
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Conjuring Home Spirits

BY CATHERINE LUNDIE

IT'S PROBABLY SAFE to say that anyone who owns an old house has given a passing thought to its being haunted. In my case that would be a gross understatement—particularly during that time in my life when I was obsessed with vintage American ghost stories. These weren't the Edgar Allan Poe-type of tale, in which wicked men get their just desserts. The ones that interested me were less well known, and written by women.

In the women's stories, the dead—always female—feel free to pop back from time to time to stir things up a little for a widowed husband (or his new wife!), or for the poor gal now inhabiting her earthly abode. The spirits come back not just for kicks; often, a ghost needs the living woman to help her with some task that, completed, will lay her spirit to rest.

Remarkably, the haunted always come through, something I saw as a kind of death-defying sisterhood. Annie Trumbull Slosson's story "A Dissatisfied Soul" (1904) is a good example. "You're wondering why I take this so cool, as if it wasn't anything so much out of the common ... it appeared to come about so natural, just in the course of things." These homely words were spoken by a character named Mrs. Weaver about the day her dead sister-in-law walked through the front door.

This kind of haunting seemed quite reasonable to me, assuming, as the stories do, that we humans leave be-

hind a certain residue when we die. That's not to say the idea of seeing a ghost wasn't frightening to me. Even the unflappable Mrs. Weaver reports that she had "a swimmy feeling in my head and a choky feeling down my throat, and a sort of trembly feeling all over." Yet she sees no point in making a fuss: "I says, 'Why, good-morning, Maria, you've come back.' And she says, 'Good-morning, Lyddy: yes, I have.'"

How would I personally react if some spectral sister dropped in for a visit? Would I summon the no-nonsense attitude of a Mrs. Weaver, who "sort of got used to it after a spell, as you do to anything"? Could I even muster the fatalistic calm of this Edith Wharton character in "The Lady's Maid's Bell" (1902), who when summoned to action by a spirit says, "Afterward I was terribly frightened, but at the time it wasn't fear I felt, but something deeper and quieter."

BY THE TIME my husband and I bought our first old house, I pretty much took it for granted that I would see a ghost. Imagine all the women who had "kept" this house before me, the remnants of their lives piled like layers of dust in the attic. Undoubtedly, *one* of them would have a duty for me to discharge!

Our home was a stone Queen Anne in a quaint river town. The pointed roof on [continued on page 42]

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its turret looked just like a witch's cap—a good omen, I thought. Yet after weeks passed without a sighting, I had to admit the place felt distinctly un-haunted.

I decided to go on the offensive and sat in the parlor at dusk, busily conjuring up the other women who'd creaked across my pumpkin-pine floors—bustled Victorians, elegant Edwardians, fringed and beaded flappers. Nothing. When I found myself trying to evoke a June Cleaver look-alike, I knew I was getting desperate.

One day it hit me: my ghost was bidding her time, waiting for my husband's absence! Todd's first business trip rolled around. I bid him a shivery good-bye, and sat that evening without lights while house and town grew quiet around me. At twilight a horse-drawn carriage grew close (carrying tourists, but the enchantment of clopping hooves made the fact easy to ignore). I knew it was time and held my breath . . .

Then a gravel-throated neighbor hollered for her offspring. The spell was broken.

AND SO IT WENT. Each time I hovered on the brink of communion with the dead, a car honked or that little beast Trevor (we'd nicknamed him "The Great Gazoo" after seeing him in an odd bicycle helmet) got called in for bedtime.

The closest I came to a spook was a woman who'd occasionally walk our street in the dark of night, singing operatic arias. I deliberately left the draperies drawn, protecting the illusion of a disembodied spirit. But even

ONE DAY IT HIT ME: MY GHOST WAS BIDDING HER TIME, WAITING FOR MY HUSBAND'S ABSENCE! I BID HIM A SHIVERY GOOD-BYE . . .

when the melody was mournful, her powerful voice sounded so robust, so . . . alive.

We moved next to the country, to a farmhouse set among twenty acres that seemed deliciously remote. The oldest part dated to 1780: one stone room, low-beamed and dreamily dim, with a fireplace in which you could roast an ox. This old homestead was dense with lived lives, its air thick with memories. Here, surely, would re-



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side my destined ghost. Once again I took up my vigil.

Not long after, the previous owner returned something he'd inadvertently packed, which belonged to the house. He'd discovered it 30 years before, hidden up on a ledge inside the chimney. It is a piece of board, feather-light with age. Barely discernible in silvery old pencil is a tracery of handwriting: "David Kirk, Carpenter and Betsey Han [sic] was as dirty as any old Sow. July 8, 1847."

Hann, my research later showed, was the name of the farm family who owned the place at that date. In a flash, my haunted chamber became the setting for flirtatious romps between the farmer's daughter and her carpenter beau. Hardly the stuff of restless spirits.

After this I gave way to the intrusion of a big-screen television in the stone room, one as big as the narrow doorway would permit. (So big, it almost disappears!—as my husband and every other male who sees it swears.) Now when I sit in the room, I picture "David Kirk, Carpenter" kicking back with a beer to watch the game.

I turned my attention to our house's 1838 addition. The parlor ceiling sports four large, sturdy hooks in

the pattern of a square, the remains of a heavy-duty loom for weaving. Clearly this was the home of industrious women, prosperous, and very probably cheerful. Once again I was being cheated! Placid, busy lives don't make for the restive dead.

Where else could I seek my ghost? In the cellar, with its damp stone walls and mud floor? The snake skins that festoon its rafters are a definite deterrent to supernatural stakeouts. What about the attic, traditional site of ghosts and hidden treasure? No such luck; it is utterly empty. What little spookiness it possesses suffers badly from the shiny silver ductwork of central air conditioning.

I held out hope that our restoration work would invoke a haunting. Conventional wisdom among old-house owners is that if anything irks those who lurk, it's the commotion caused by construction. But even here I was defeated; the only ghost to emerge was the ghosting of long-gone chair rails and crown moulding. Pathetic.

Even when I was alone, or when the world outside was at its most ghostly—during a full moon or in the eerie silence of snowstorms—the house remained specter-



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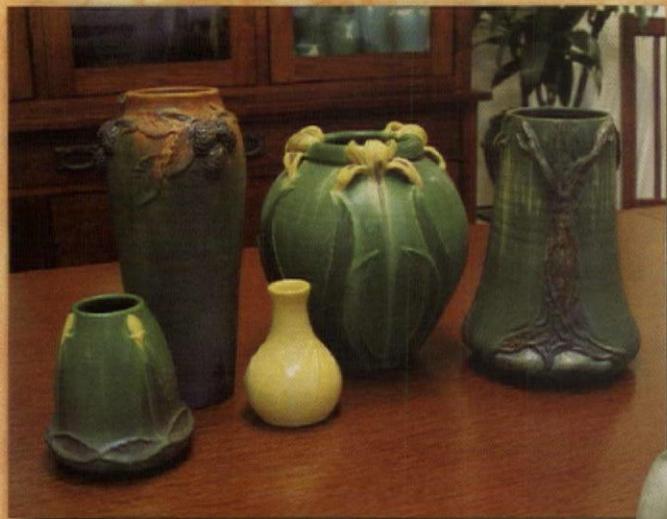
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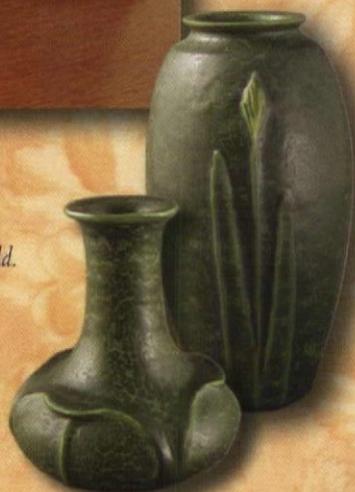
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free. My disappointment was real. By now I was willing to settle for a simple sighting. I would quote Scripture in an effort to bring solace, as another of my heroines does: "For thou shalt forget thy misery. Thou shalt remember it as waters that are past." I fell into daydreams about past inhabitants, I strained to detect their murmurs.

In the end, it took a thunderstorm to bring us in touch.

Though the storm had long since passed, the power outage lasted from afternoon through evening and on into night. As I made my way slowly upstairs, learning as I went the knack of lighting my way with the flickering flame of a candle, suddenly I *felt* my ghosts crowding around me. There they were: all the other women who'd climbed these stairs by candlelight after a long day's work; women who had balanced both taper and sleeping babe; women who'd held a husband's hand as they went off to bed.

For all my years of straining, the secret had been this: continuity. I felt the past in one simple act, the repetition of something my predecessors had actually done, not in a re-imagining of it.

I realized then that the women's ghost stories I'd been reading weren't really about the unknowable passage between the living and the dead, nor were they about the supernatural. They were about that thrilling flow between present and past, and that is something about which all old-house lovers know.

At that moment I ceased being a spectator in my home, and instead I have become part of its long, gently moving story. ✦

CATHERINE LUNDIE is the editor of *Restless Spirits: Ghost Stories by American Women, 1872-1926*.

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Recent books showing original and revival Arts and Crafts rooms abound, craftspeople are working in every idiom from Stickley to Wright to Greene and Greene.



Arts and Crafts in Bed

BY PATRICIA POORE

SAY "ARTS AND CRAFTS" or "bungalow" and a very definite picture comes to mind: darkened oak, wainscot and plate rails, geometric pattern, and a dusky palette embracing amber, olive, and plum. We see the hearth, the wide frieze at the top of the wall, the slatted settles and tall dining chairs. Our vision may be cloudier, though, when it comes to bedrooms of the period. Bedrooms were, in general, lighter and simpler than rooms downstairs, often incorporating elements of the concurrent Colonial Revival.

Without a doubt, our choices today for furnishing a stylish bedroom are much greater than they were in 1905 or 1920. Sears, Roebuck sold a line of "mission" furniture, but only wealthy, individual clients were treated to designs by Greene and Greene or Frank Lloyd Wright. Now, the renaissance of Arts and Crafts philosophy and artisanry means that many different revivals are available to us:

Stickley (including reproductions of Harvey Ellis's inlaid designs), California, English Cotswold, Roycroft, Prairie School. Working in true Arts and Crafts tradition, today's furniture makers offer new and interpreted designs, often with Scots-English or Asian leanings.

It's instructive to look at original bedrooms of the Arts and Crafts period; some of them survive and others are documented in various books. Adopting the era's sensibility will probably save you money, as bedrooms by the period's tastemakers are startlingly monastic. This is true even in Wright's Prairie houses and Greene and Greene's sprawling bungalows. At the Gamble House, beautifully detailed bedsteads are all the more sculptural against plain carpeting, neutral walls, and the simplest of lighting fixtures.

Stickley's *Craftsman* magazine showed small bedrooms like monks' cells, with monochrome walls and plain oak fur- [continued on page 48]

ABOVE: Stickley has reissued the 1904 Harvey Ellis-designed desk and side chair in quartersawn white oak with copper and hardwood inlays. (An original sold at Christie's for \$74,000.) **TOP:** (right) The "Cloudlift Bed" from Berkeley Mills was inspired by Greene and Greene designs. They also offer a classic slat bed with curved top. (left) A custom-designed Cotswold bed and Morris's "Pimpernel" wallpaper define a bedroom in the English Arts and Crafts mode.

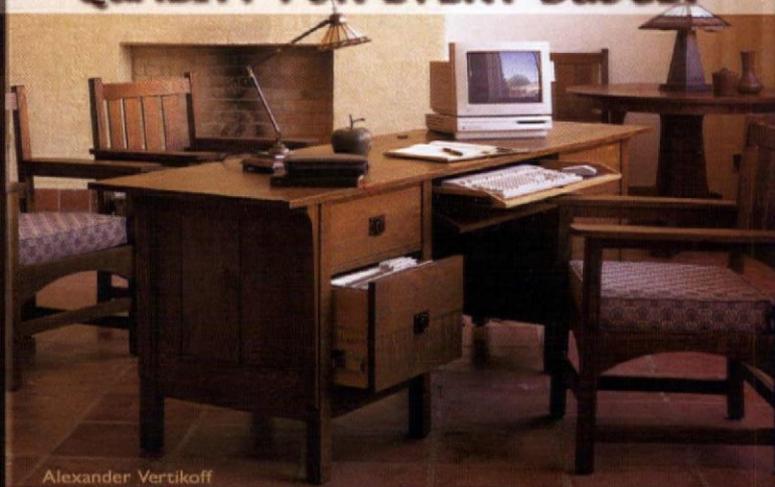


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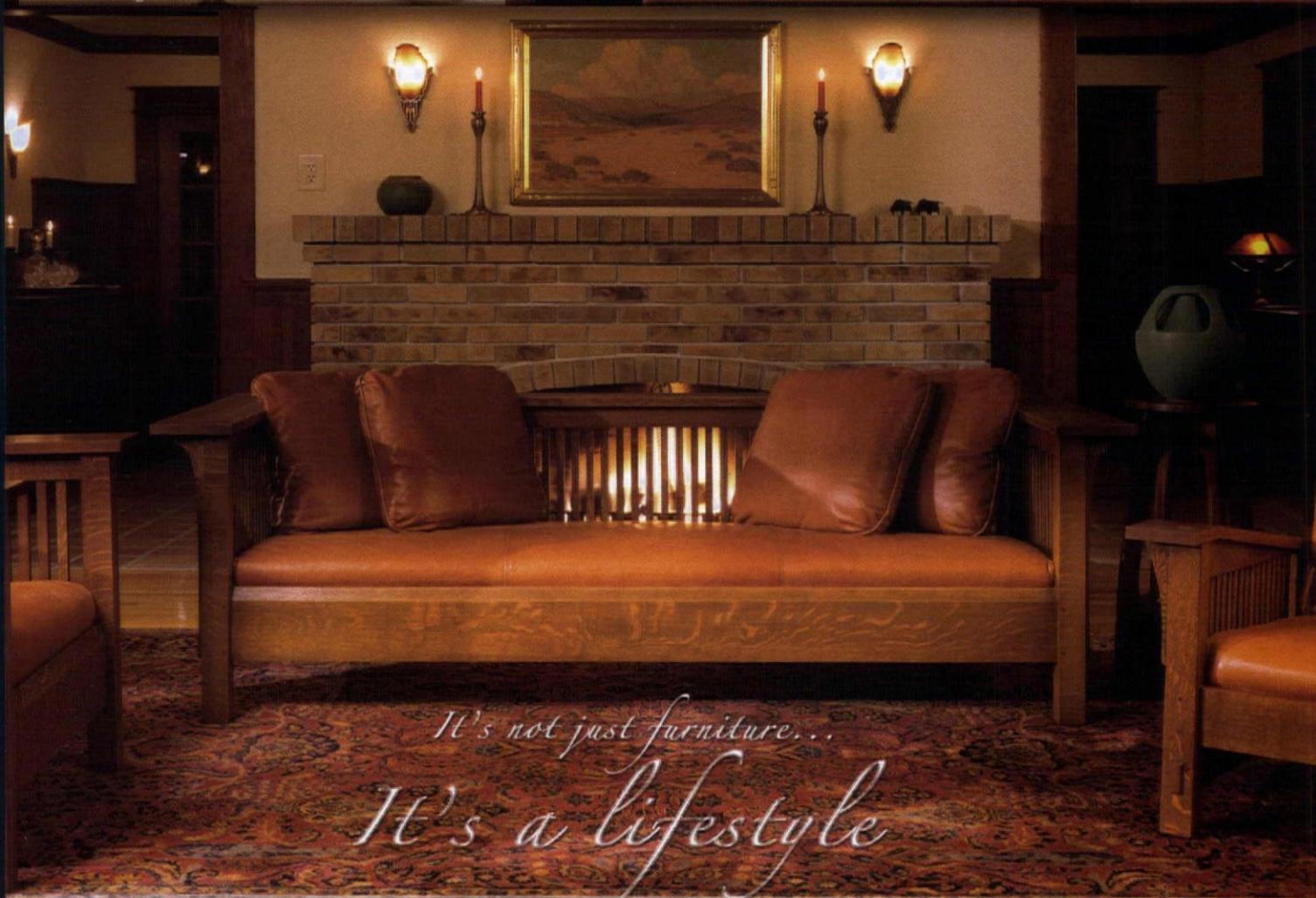


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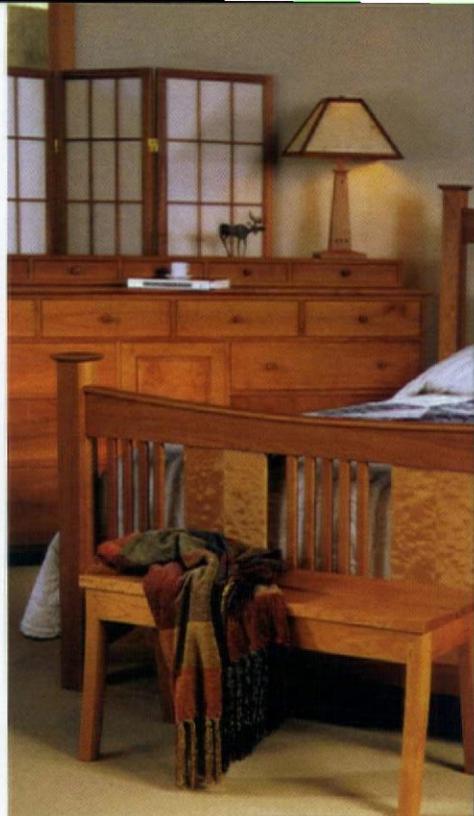
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niture. Rugs and a paper frieze were optional. Stickley showed simple stenciling, and plain bordered carpets as well as Indian and ethnic scatter rugs.

Light fixtures were inconspicuous. Window curtains were practical panels hung from rings, often with a short valance and perhaps sheers over the glass. Upstairs rooms were historically trimmed out in softwoods. It was intended that this trim would be painted with an "enamel" of medium gloss. (Consider a very off-white hue in a beige, latte color.)

Other books and periodicals of the times show lighter, somewhat more feminine rooms with pastels and classical mouldings. Then as now, textile and wallpaper patterns designed by William Morris work equally



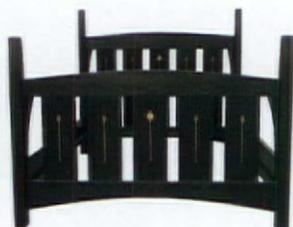
well as the backdrop in English art-movement, Colonial Revival, and Arts and Crafts rooms.

By the '20s, Colonial Revival sentiment had brought "colonial" colors and wallpaper patterns to many bungalow bedrooms. Quilts were popular both as "early American" icons and products of art-and-craft.

In truth, Stickley didn't sell all that much bedroom furniture. (A website antiques dealer recently posted, "Gus bedroom furniture is always hard to come by . . ." Many of the bedroom pieces available today came from L. and J.G. Stickley, whose company eventually absorbed Gustav's.)



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ABOVE: The Joinery's "Sorenson Reverse Deluxe Bed" in cherry with quilted maple panels [\$2195], shown with Dunning nightstand and Grider dresser with top hutch. **OPP. TOP:** Sawbridge Studio's "Asian Gate" dresser and nightstand in bird's-eye maple and cherry.

Purchasers were more interested in outfitting their public rooms in the new style, so bedrooms invariably got the Renaissance Revival or populist "Eastlake" bed and dresser from Mother's house. Ingrain carpeting, laid wall to wall in sewn-together strips, was still around. And many people just preferred Colonial Revival in the bedroom, especially in the years following the War.



"Wells Bed"
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WHAT IS THE RIGHT "dialect" for your Arts and Crafts bedroom? Region plays an important role, but so does taste. Does the house lean toward lowlung, modern geometry of the Midwest Prairie Style? This kind of furniture often works well in American Foursquare houses with strong horizontal emphasis. Do you gravitate toward the more sculptural California furniture, or a Spanish-influenced Southwestern look? The most popular vocabulary, then and now, has to be the uncompromising lines of Stickley's and Hubbard's East Coast Arts and Crafts, the standard choice for those smitten with period bungalows.

If you prefer a rather pure American Arts and Crafts look, keep three words in mind: architectural, monochromatic, and simple. Arts and Crafts was a strongly architectural style, all angularity and long lines. Except in the rare case when an Art Nouveau influence crept in, curves were few. Many period images show a stained wood picture rail at roughly the height

of window tops, creating a strong horizontal accent. Occasionally the frieze section above the rail was painted in a complementary color, or stenciled or papered. (Wallpaper, applied from baseboard to ceiling, was seen more commonly after 1920.) Ceilings were invariably light and plain.

Those looking for more ornamentation or femininity while staying within the "art movements" might consider touches of Art Nouveau. Sinuous lines showed up in headboard design, frieze decoration, and carpets.

Very different, but still in the Arts and Crafts tradition, is the English Arts and Crafts style. You may be working with a strong English element in an Arts and Crafts-influenced house with late Queen Anne, Shingle Style, or Tudor elements. And many houses of this period were transitional. Their living and dining rooms may have Arts and Crafts elements, while the bedrooms would be better given a more traditional treatment, in keeping with the Colonial Revival style. ✦

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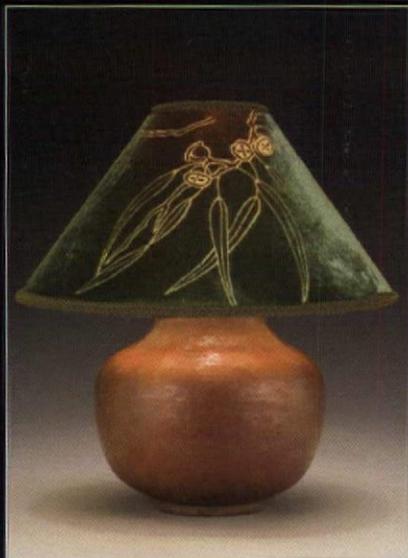
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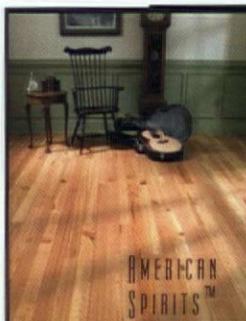
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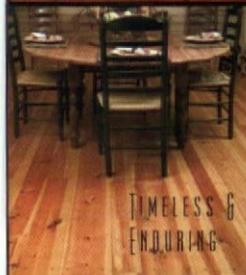
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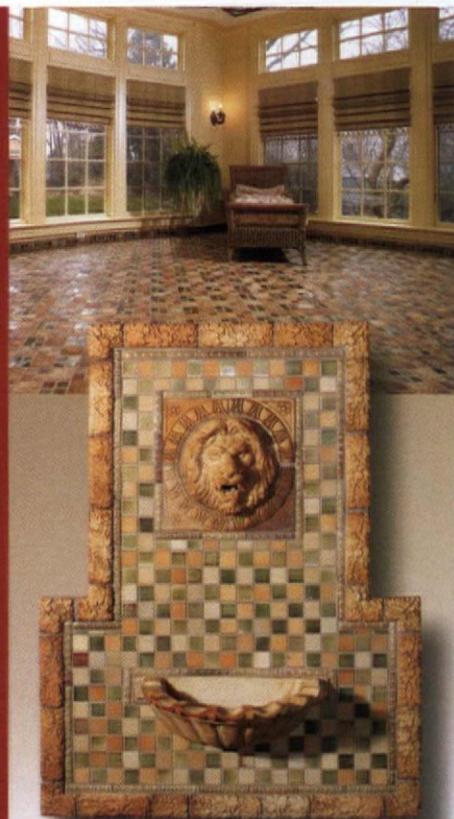
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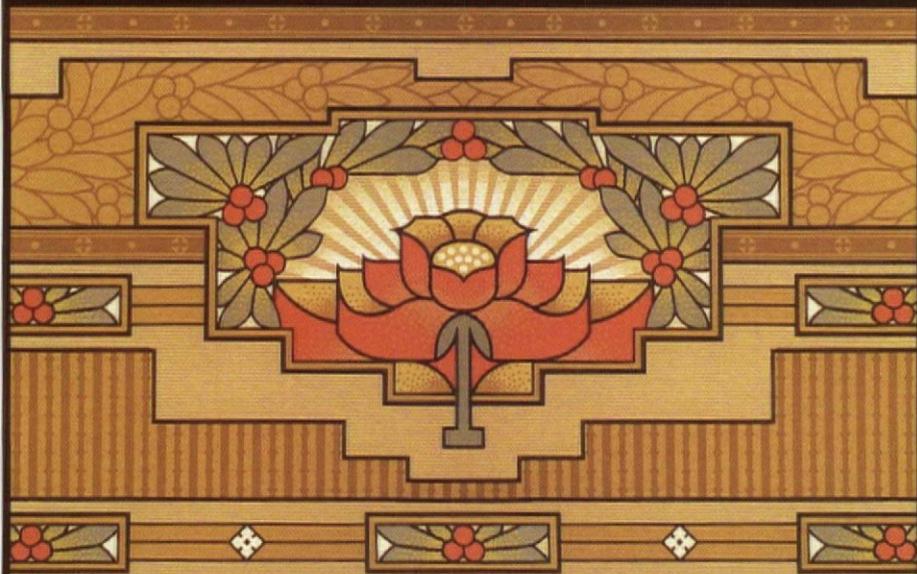
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In Search of Arts and Crafts

REVIEWED BY PATRICIA POORE

IT IS IMPOSSIBLE to view the Arts and Crafts house without its garden, and impossible to study the garden without the house. The relationship between them, and between design and nature, is a central theme in the movement that began in England during the Victorian period. To work in the tradition of Arts and Crafts gardening today, it's not enough to study,

say, *parterre* design, or to follow a planting list. No, I'm afraid we must study philosophy.

"[Howard Van Doren] Shaw's garden-planning at Ragdale [in Illinois] fits within the parameters laid down by William Morris and William Robinson, with its essential combination of work and leisure and its harmonious link with nature, where informal lanes rambled

through the woods to the meadows beyond." So writes garden historian Judith Tankard in her description of an excellent study example, this one in America. Most of the essential gardens are, however, in England, the work of such luminous re-thinkers as Gertrude Jekyll and Ernest Gimson. So in England is where we should start, progressing from Morris through

Sidney Barnsley and Norman Jewson did extensive work at Cotswold Farm in Gloucestershire, 1926–1938. Full of half-forgotten medieval and Tudor stone buildings, the English Cotswolds were an Arts and Crafts mecca.



LEFT: The sunken garden by H. Avray Tipping at Wyndcliffe Court, Monmouthshire, by E.C. Francis (1922). **ABOVE:** Folly Farm by Edwin Lutyens (1905 and 1912) has been called the culmination of the Lutyens/Gertrude Jekyll partnership.

“Topiary work is rather like a drink,” wrote Henry Tipping. “Against it there are ardent prohibitionists such as William Robinson [and] outbursts of intoxicated license.” He recommended “moderate indulgence.”

the generation that included Lutyens, Voysey, Mackintosh, and Stickley.

Notable houses and gardens of the Arts and Crafts Movement encompass both formal elements and informality. Some of these gardens, like their houses, were new work; others were created during the restoration of an old house. For those more acquainted with the homegrown Craftsman style and vernacular gardens in early-20th-century America, the English gardens are surprisingly complex, with hedges and walls, topiary, *parterres*, extensive borders, formal water events, landscaped steps, and sculptural fountains.

Just published, *Gardens of the Arts and Crafts Movement* shares original research in a scholarly though fascinating and readable text. The author presents gardens “in the broad context of art, architecture, interior design, and decorative arts.” Working relationships of the period are illuminated, and a timeline comes into focus as we read. This is not a



Ragdale, in Lake Forest, Ill., was built for and by the Anglophile Chicago architect Howard Van Doren Shaw. The house is reminiscent of Voysey’s designs.

how-to book; instead, we’re invited to absorb an approach through pleasant study of beautiful homes and their gardens. Those hungry for specific information will find it in the illustrations, which burst with ideas for lawns, hedges, walks, borders, walls, and gates.

Besides seminal English examples, Ms. Tankard includes houses and gardens in Scotland, and such Amer-

ican gardens as Saint-Gaudens’s in Cornish, N.H., and 1920s and ’30s gardens by Ellen Biddle Shipman. Recent photographs share pages with period watercolors and drawings. ✦

Gardens of the Arts and Crafts Movement
by Judith B. Tankard
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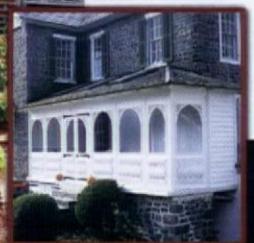
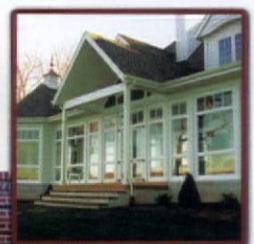
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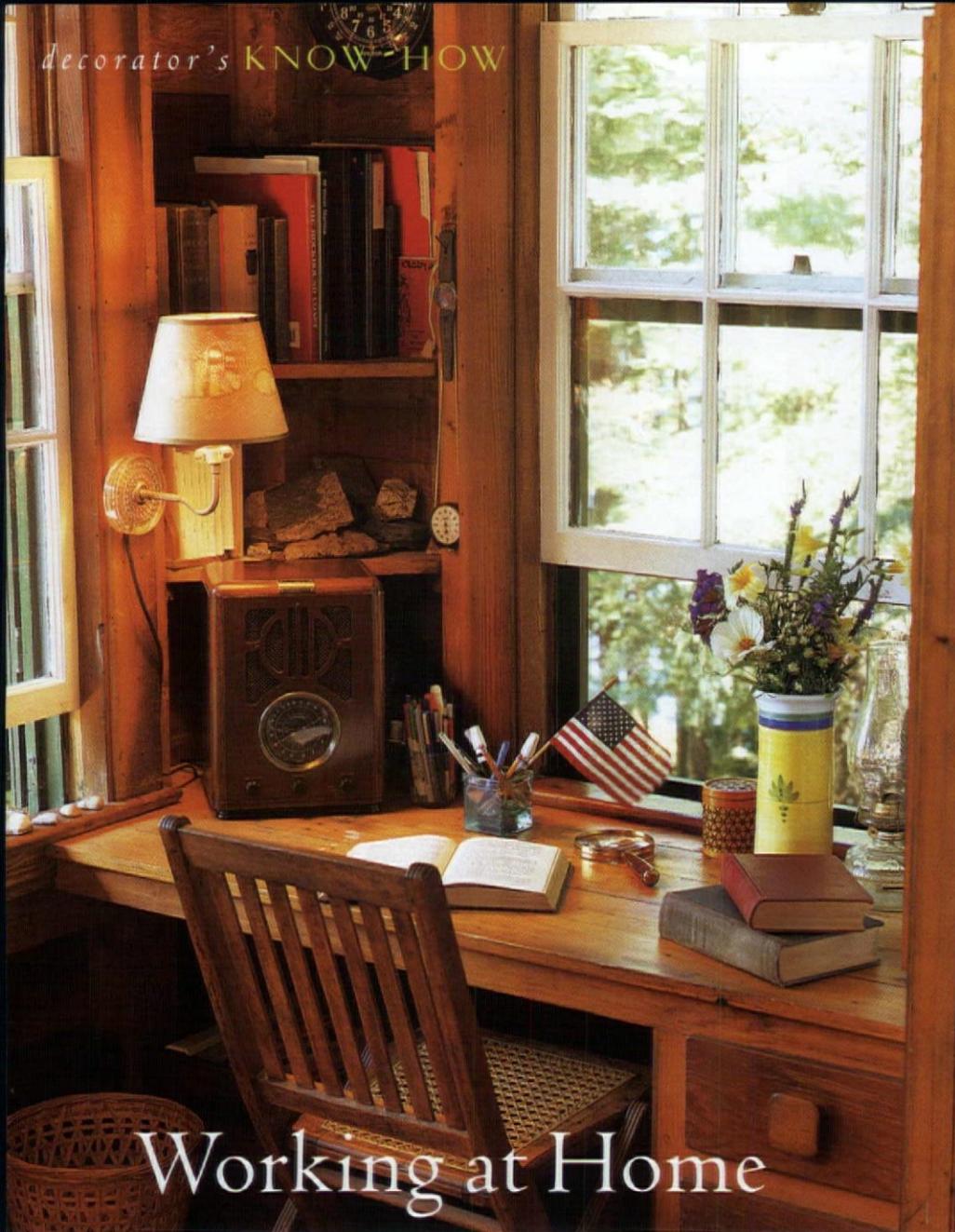


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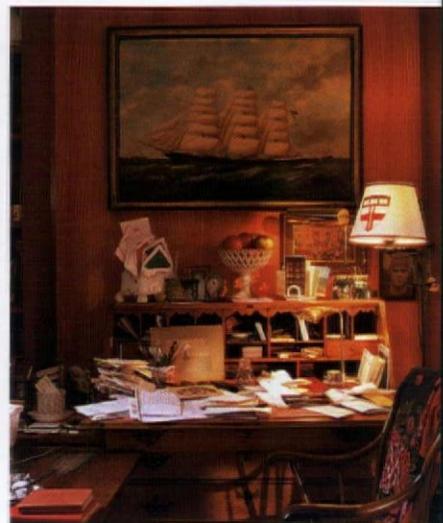
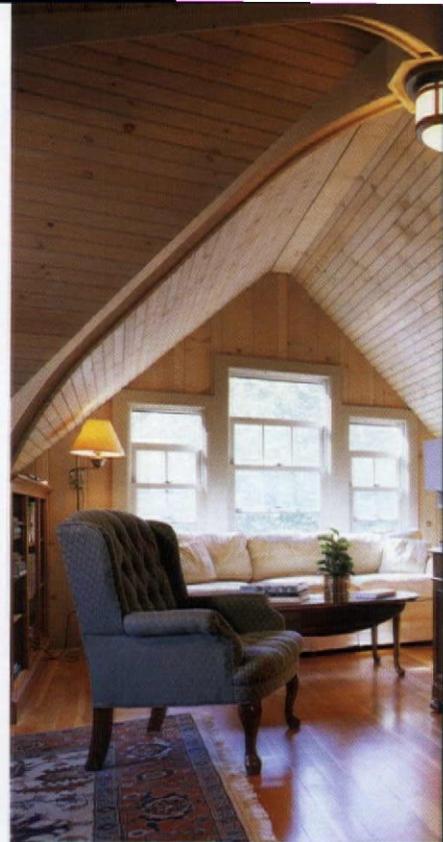


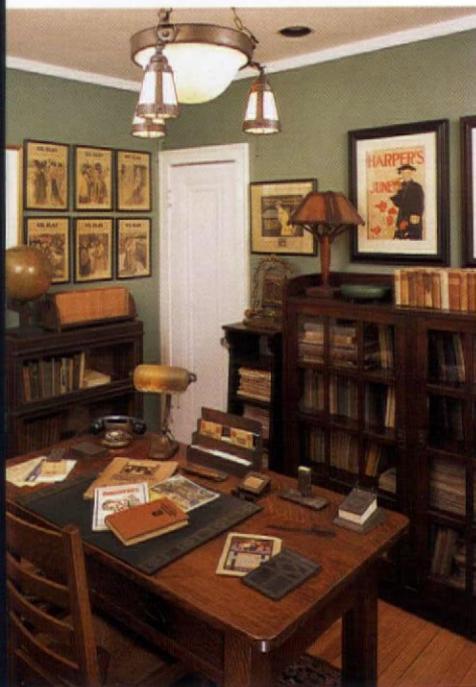
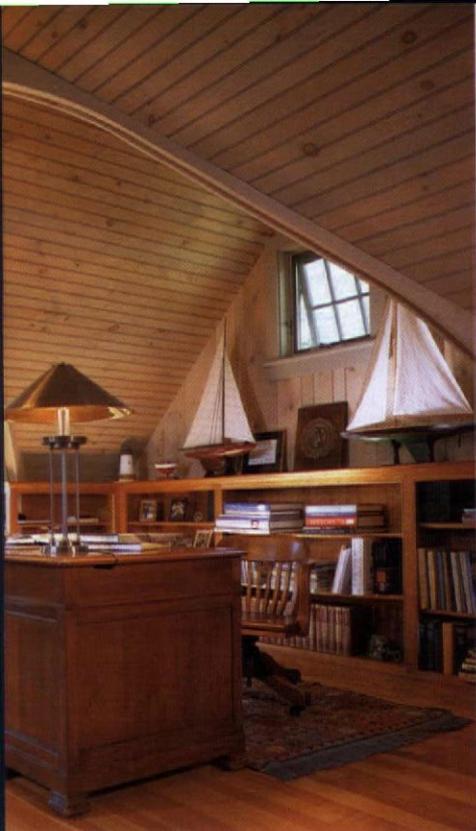
Working at Home

BOOKS ON SHELVES, papers to be filed, a comfortable old desk, and a pool of lamplight—what's not old-fashioned about the home office? The big ugly answer, for a while there, was the PC. Was there ever an anachronism so glaring as a big plastic box with a blank screen, wires dangling like ganglia? And so we can say, with relief, that the laptop or notebook computer is the greatest improvement to the home office in a long time.

With that problem solved, it's relatively easy to incorporate a home

office into a historic house, whatever its style. It need not take up the space of an entire room, of course. Old houses are full of nooks and bays and stair halls and attics, any of which may accommodate a desk or bookcases if not the entire office. If you don't have a whole room to devote to it, consider the divided-function approach: laptop in the kitchen, for instance; bookcases lining the dining room; copier in the mudroom. In fact, the "home office" becomes nearly invisible when its functions are spread over several different areas.





OPPOSITE: Homey pieces of mixed vintage suggest the passage of time in a ca. 1900 Maine house built as a summer camp. **TOP:** The refurbished attic of a late Victorian Gothic house offers comfort and utility. **ABOVE:** Arts and Crafts furnishings are sturdy and studious in a Chicago bungalow. **LEFT:** In a 200-year-old stone farmhouse in New York's Hudson Valley, a period desk occupies a cozy nook over the stairs. **CENTER:** On your memory desk at home, clutter is a classic.



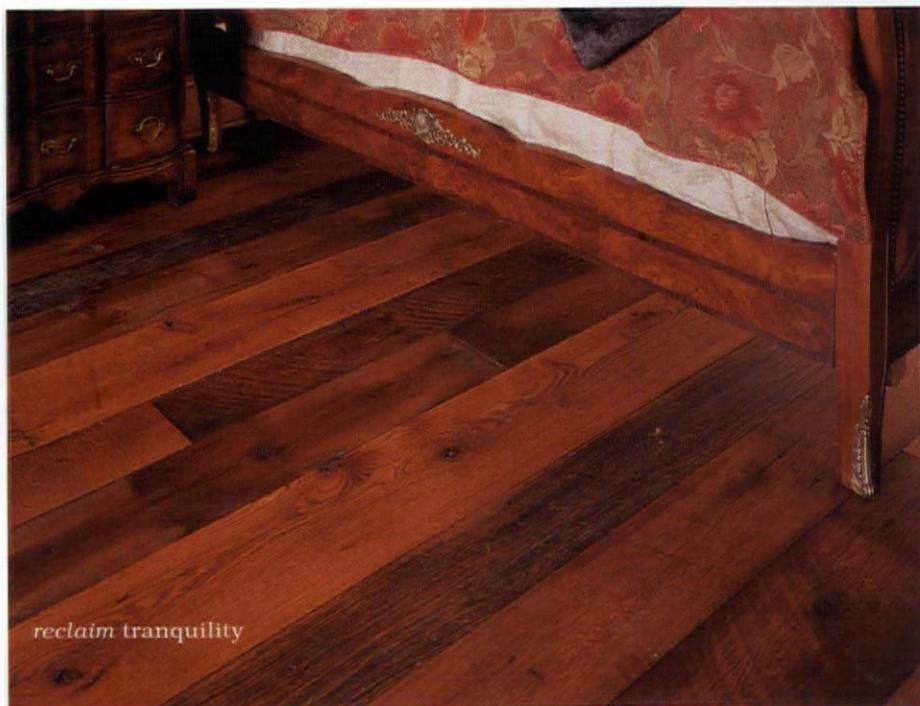
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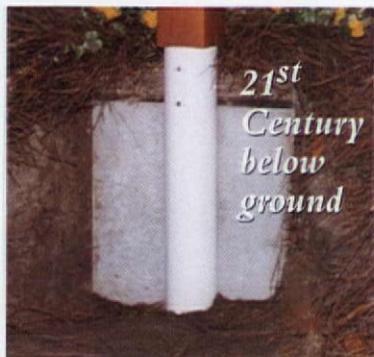
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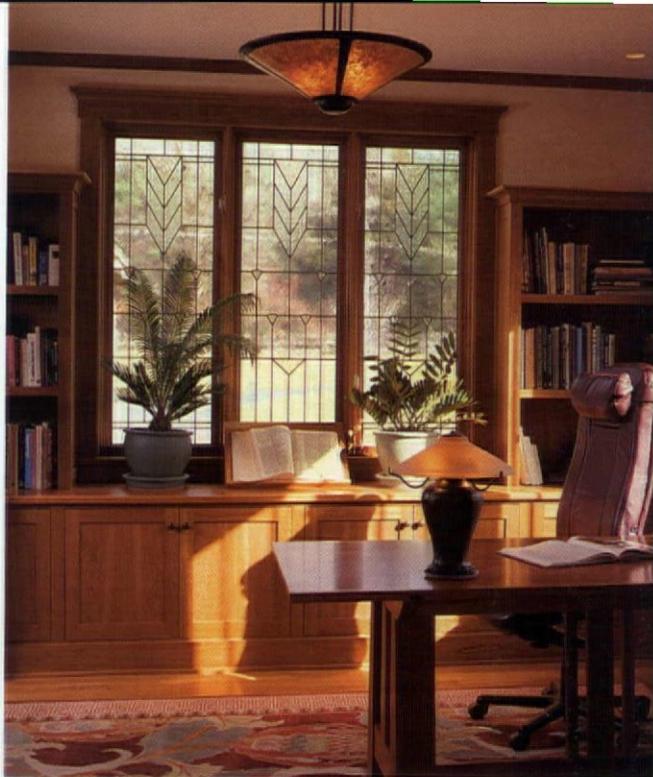


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The elegant lines of Prairie houses are echoed in this residence recently built for an interior designer. Built-ins, so popular during the Arts and Crafts era, allow storage without clutter.

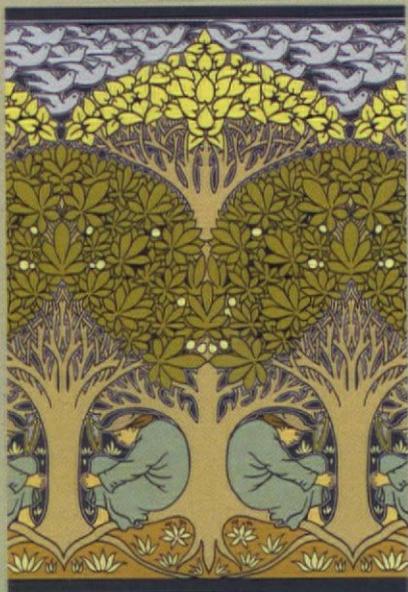


Because its no-nonsense utility lends itself so well to storage and function, a modified Arts and Crafts style is a good choice for a home office ca.1895–1930.

thinking HOME OFFICE

- For inspiration, look at historic **libraries** (public, private, and residential) rather than at offices.
- Instead of a bulky **computer**, rely on a laptop or a flat-screen monitor with the CPU hidden away.
- In an old house, a room with **antique** or reproduction furniture, lighting, and period-appropriate art will accommodate modern office necessities graciously.
- In houses after 1880, and especially those of the Arts and Crafts era, **built-in** furniture is a great way to provide storage and hide clutter. For earlier houses, consider large, freestanding **case pieces** such as secretaries and bookshelves.
- If you don't have one good-size room to devote to your home office, consider dividing its **functions**: put an antique desk and file cabinet in a stair hall or nook, hide the printer in a linen closet nearby, and put the copier and fax machine in the pantry.
- **Get real**: For that antique table in the hall, go ahead and indulge your fancy for an "old-style" phone. On the other hand, that same phone sitting next to your postmodern stapler and iBook G4 just looks goofy.

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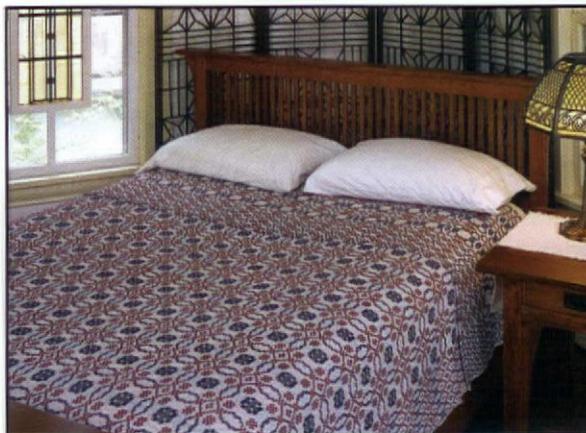
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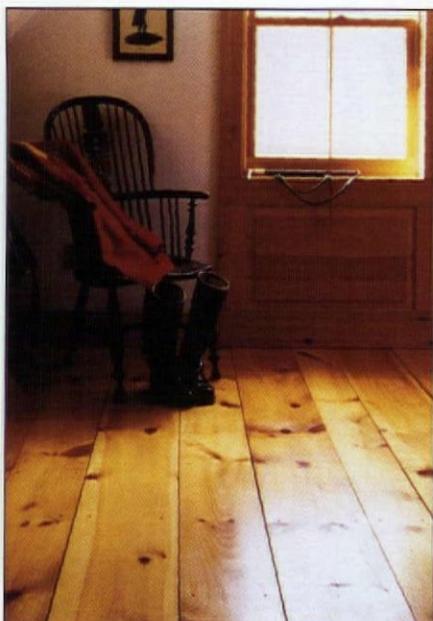
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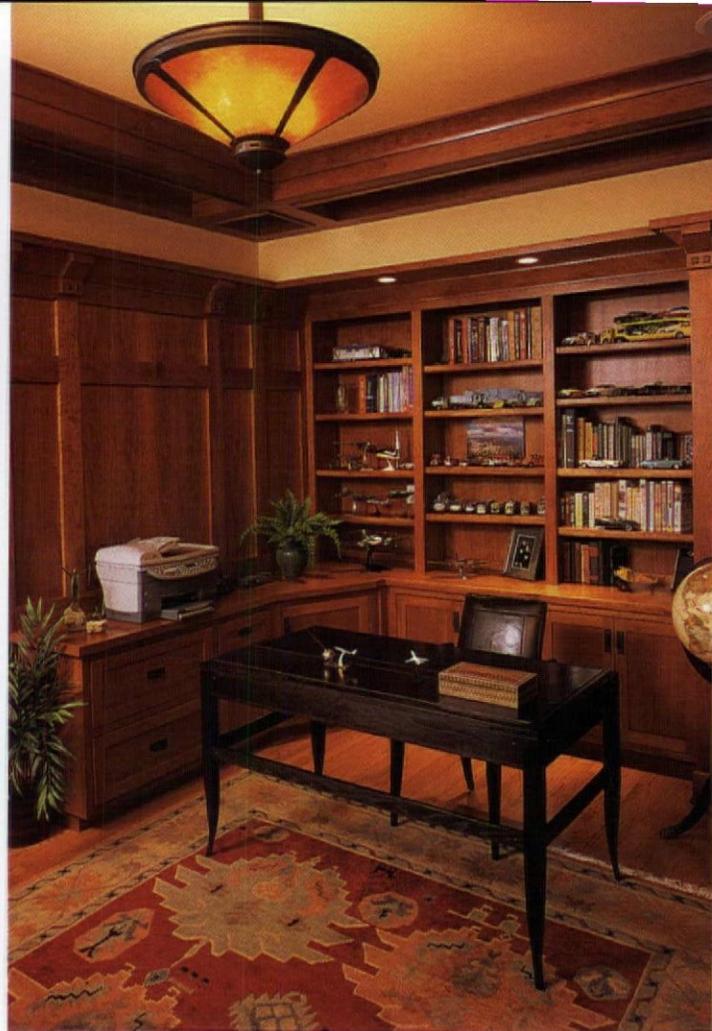
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62 OCTOBER | NOVEMBER 2004



Built-in furniture and the masculine feel of American Arts and Crafts style provide a perfect backdrop for a serene home office; this one is in a California bungalow built five years ago.

Plan ahead for both ambient and task lighting in the office. Discreet modern lighting works well when combined with period-inspired fixtures and desk lamps.

Dividing office functions among several rooms seems to work better than asking a whole room to do double duty as an office plus something else. Office space, which invites hard use and clutter, is hard to clean up for the occasional secondary use. (And when you do, you know you'll never find anything again!) That's why the home office in the dining room, and the home office that's also a guest room, don't work except in the most meticulously kept houses. On the other hand, there's no practical reason to tidy up a cluttered antique desk in the living room. Guests will find it charming.

Because your home office will

surely contain anachronisms (including metal and plastic), do at least match furnishings to those in the rest of the house. In panel construction, wood species, mouldings, and hardware, built-ins should echo original details in other rooms.

As to office style, there are conventions: the nautical den, the colonial gentleman's account desk, the Craftsman reading room. Then again, one family was very happy with a great slab of a desktop resting on file cabinets, right in the middle of a big old sunporch riotous with plants and boasting great quantities of natural light. Plan for function and you'll do fine. ✦ —PATRICIA POORE

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GOING TO "THE HOUSE"

Its cheery rooms furnished with 1930s pieces, a folk-Victorian house allows a comfortable approach. (page 66) ♣

PROGRESSIVE BUNGALOW

English and American Arts and Crafts furniture provides a backdrop for the sinuous Art Nouveau collection in this 1926 bungalow. (page 74) ♣

THE PLACE WHERE THE BLUE BONNETS GROW

The restored boyhood home of a U.S. President offers us a picture of a post-Victorian interior. (page 88) ♣



GARDENING A HILLSIDE

Robyn Cannon creates a magnificent garden on the steep slope of Queen Anne Hill in Seattle. (page 80) ♣

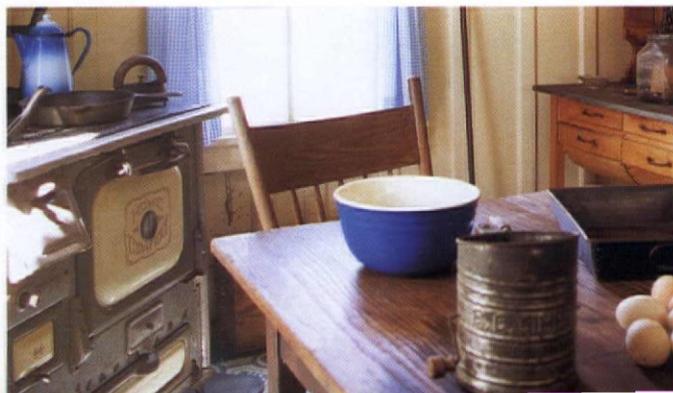


IMPURE THOUGHTS

Want authenticity? Allow rooms to reflect the progression of decorative styles. (page 85)

THE FLOOR MAKES THE ROOM

Before you choose colors or furniture, anchor the room with the right floor. (page 92)



Could anything be cozier than a folk Victorian



house furnished with colorful vintage pieces of the 1930s and '40s?

BY PATRICIA POORE | PHOTOGRAPHS BY STEVE GROSS & SUSAN DALEY

“Going to The House”

LIVING IN New York City is wonderful, and better still when you know this unassuming and cheerful house waits for you upstate. Rick Shaver and Lee Melahn have been its happy owners since 1985, when a serendipitous drive “over the mountain” to Delaware County led them to the pleasant village of Andes. They bought it, fixed it, and furnished it. Along

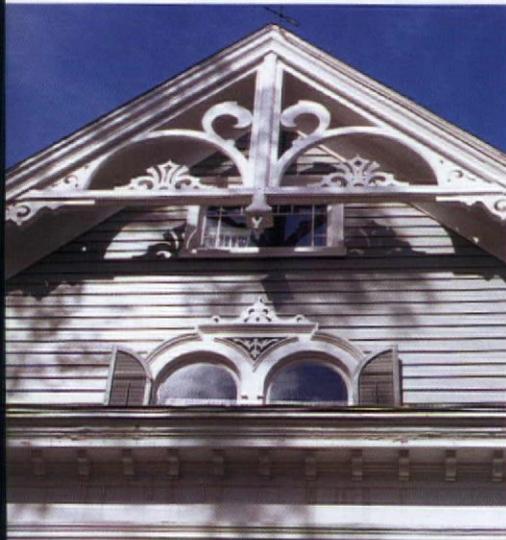
came daughter Emmy, now eight, and a dog named Buddy. They all love “going to The House.”

“This was a huge DIY project—it took us seven years,” Rick remembers. Right after they bought it, a friend wanted to get married on the porch, so she helped Lee and Rick basically strip the house: they tore out the orange shag carpeting



ABOVE: Built in 1869 and once a board-and-battened Carpenter Gothic cottage, the house got clapboards and a verandah in a 1910 remodeling. **LEFT:** Furniture and textiles are 1930s and '40s vintage. The embossed Lincrusta friezes are original.

RIGHT: The pretty leaded window may date to the 1910 remodeling; it isn't in earlier photos of the house. The owners replaced a garish ruby-glass chandelier with this milk-glass pendant of the 'teens or '20s. Paper frieze is from Morris & Co. The old Gothic chairs have needlepoint seats, and the lampshade is actually painted silk, done by an artist friend.



ABOVE: Gothic gable ornament crowns round-topped Italianate windows and a Queen Anne sash in the attic. **OPPOSITE:** The owners collect the work of "Sunday painters," Weller and McCoy pottery, and cottage furniture. The club chairs are new, but their seat tops and pillows are vintage.

and downscale wall paneling, uncovering parquet floors and embossed Lincrusta wall friezes. Plain plaster had an aged appeal of its own. The couple decided, in fact, to retain the look in the dining room and garret bedrooms. Using spackling knives, they forced joint compound tinted with universal colors into cracks and pocks, wiping down the walls with wet cloths, and finally sealing the plaster with varnish.

The outside is painted in a subtle palette of taupe, mushroom, and cream—no painted-lady highlights, yet the crisp job brings out the architecture. The pair have a good eye for things others might not find collectible: '30s rayon drapery, for instance, or barkcloth, or pansies and roses done by "Sunday painters."

Almost every piece is vintage.

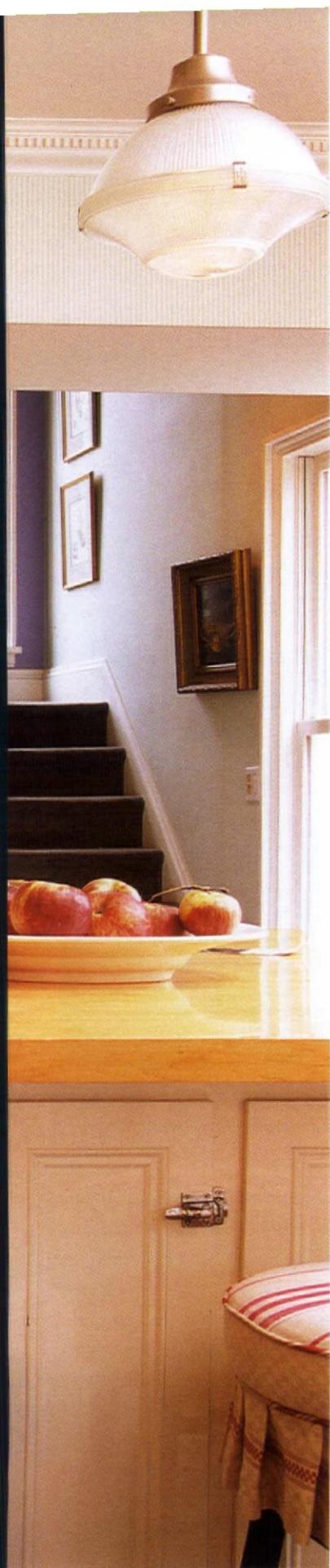
Rick is from Georgia, where the Southern custom of summer-dressing the house still holds. Every year they take up the hooked rugs and replace them with sisal, and cover the upholstered furniture. "I buy old white Marseilles bedspreads—the torn ones," says Rick, "and I turn them into slipcovers."

The new kitchen launched a second career for Rick Shaver. At the time, he designed and produced industrial shows. "I love to cook, and I figured out the kitchen by how I'd use it. I think a lot of people, really, can design by themselves." (Rick, Lee, and friends also did every bit of finish work in the house, including the tiling.) In 1988, Rick went back to school to study interior design and



"We thought its being a Victorian gave us permission to mix styles and use color," Rick says, though they had no intention of doing a Victorian period interior in their cozy second home. "We like stuff from the 1930s and 1940s especially —and I love American Empire furniture and painted 'cottage' furniture."





RIGHT: McCoy pitchers and an unfinished portrait of President McKinley by his cousin sit atop an old pie safe that holds some of the owners' quilt collection. The tree-branch rug is vintage, as is the copper weathervane arrow and oak schoolmaster's stool. **BELOW:** Plaster is played up in the attic guest room. The knotty-pine beds were made to a design by Lee Melahn, which he based on antique beds the couple encountered in Sweden.



The kitchen in the 1910 addition picks up details from elsewhere in the house, including the leaded windows and the use of crown moulding. The floor is Vermont slate.





ABOVE: The ultra-comfortable bed (it has arms!) is from Rick Shaver's own furniture line. It mixes well with vintage barkcloth drapery and "found furniture" from the '20s and '30s, including an Austrian Biedermeier sofa purchased in New York's Soho.
BELOW: Rick's favorite painting reminds him of the place where he bought it: Sienna in Italy, which the family visits each summer.



furniture design. Designing his furniture—which is very contemporary—“satisfies my split design soul,” he says.

Lee Melahn, too, is a designer. Through graduate school, he trained as an architect but never practiced. Today he does video animation and graphic design. Both men are “obsessive antiquers. That’s why we had to open a shop, because the house was bursting.” Their antiques store in Andes, N.Y., is called Mercantile.

“I think my mother was a frus-

trated decorator,” Rick muses. “In any case, my father could build furniture. It never occurred to me, earlier in my life, to be an interior designer, because, the way I grew up, I thought people did these things for themselves: ‘Who would hire me?’”

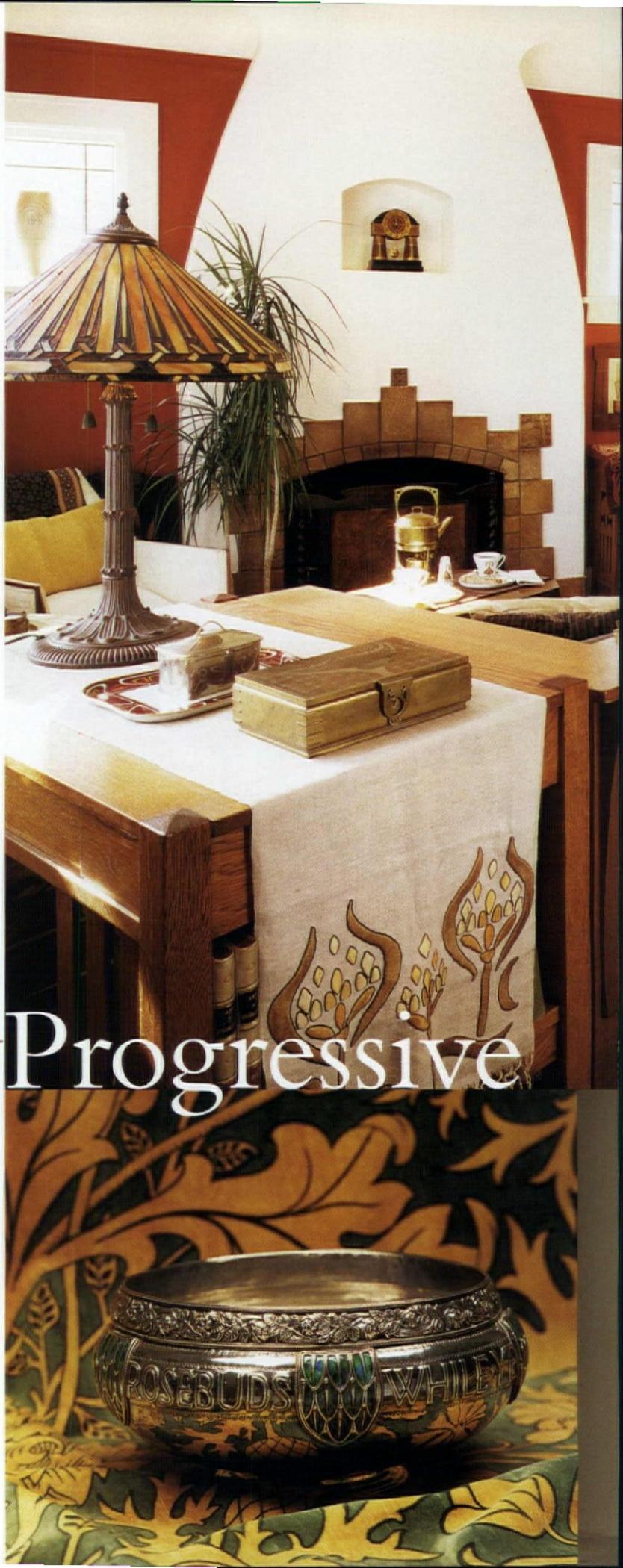
“I love all styles. [But] I’m not impressed by trickery in design, stuff done to be wild or to attract attention.” That about sums up the home that Rick and Lee have made: straightforward, no tricks. ✦



The now-antique porcelain fixtures survived, though the bathroom was frightful: clad in barn-siding with one wall papered in pink gingham, any gaps spray-painted black. Tin ceiling and Rick's floorcloth were part of the rescue. Curtains are '30s rayon.

WHEN ITS CURRENT owners purchased the bungalow in a foreclosure sale in 1981, they got a house that hadn't seen much alteration. Brick piers supported pyramidal wood porch columns that gave the unassuming street façade a Craftsman flavor. The interior of the 1926 house, with its plastered walls, archways between rooms, and plain but classical mouldings, illustrated the historical revivalism of the period. A note of Art Deco sophistication sounded in the living room's imposing fireplace, where plaster walls sweep to the ceiling. Batchelder tiles surrounded the hearth.

It's no surprise that the owners chose to furnish the bungalow with period-inspired décor. Larry Kreisman, who has a master's degree in architecture, made a career in historic preservation, curating museum exhibitions, authoring articles and books, and, for the past seven years, serving as the Program Director for Historic Seattle. His partner Wayne Dodge, a family-practice physician, is similarly inclined. But what is un-



Bungalow Progressive

ENGLISH AND AMERICAN
ARTS AND CRAFTS FURNITURE
PROVIDES A BACKDROP FOR THIS
BURGEONING COLLECTION
OF ART NOUVEAU "OBJETS."

BY BRIAN COLEMAN
PHOTOGRAPHS BY WILLIAM WRIGHT



LEFT: Antiques include the English screen with original silk and linen fabric by Shapland and Petter, ca. 1900, and a Glasgow-style chair. BELOW: (left to right) Silver and enamel rose bowl, made by Edward Spencer in 1912 for the Guild of Artificers, was pictured in the 1915 *Studio Decorative Art Yearbook*. German clock by Ehrhard & Sohne, ca. 1910. Two Dutch brass candelabra attributed to Jan Eisenloeffel and a remarkably modern early-20th-century French clock; *Morte d'Arthur* by Beardsley.





Unassuming American Arts and Crafts oak furniture joins period antiques to provide a backdrop to the sinuous **Art Nouveau collection** in this 1926 bungalow. Furniture and decorative objects ca.1900–1915 were collected in England, the United States, and Europe.

OPPOSITE: A German Secession-period cloth covers the table set with Secession enameled stemware by the Austrian firm Theresienthaler; English walnut chairs are covered in a modern peacock feather-pattern velvet. **BELOW:** Stylized, two-dimensional pattern on an Austrian breakfast cup-and-saucer set. **RIGHT:** Enamelled clock by George Walton; vases from German silverplate manufacturer WMF; stylized Celtic-design tea service by Archibald Knox.



usual is their incorporation of Art Nouveau furnishings.

The dining room boasts a graceful, curvilinear walnut sideboard attributed to Majorelle. There is Secessionist silver flatware and vases. Kreisman and Dodge are fascinated by the Art Nouveau Movement, particularly its philosophy of design. They admire the flat, stylized decorations, the organically flowing lines—and the practice of paying the same kind of attention to detail in the design of everyday objects that had been reserved for painting and sculpture. They are attracted to not only the beauty of Art Nouveau objects, but also to the Movement's progressive thinking.

It wasn't long before the part-

ART NOUVEAU is, of course, French for "new art."

In architecture and design, the label was applied to a new style that swept through Europe and Britain and, to some extent, the United States from the 1880s until the First World War. Characterized by flat, two-dimensional designs, often with curvilinear patterns of vines and leaves, Art Nouveau had its roots in the naturalism of William Morris and the British Arts and Crafts Movement. It was more than just a new style in art. Art Nouveau was a fresh way of thinking. Its adherents emphasized the obligation of artists to not overlook everyday objects. This was a nontraditional, very different approach that broke down the conventional separation between the fine arts—painting, sculpture—and the applied or decorative arts—furniture, household objects. ■ In France, Art Nouveau style influenced everything from the colorful posters of Toulouse Lautrec to the organic Metro entrances by Hector Guimard. In Austria, it was called "Secession Style." In Italy, "Stile Liberty" took cues from the British designer and merchant Arthur Lasenby Liberty, whose store Liberty's was a style trend-setter. In Germany, they called it "Jugendstil," or youth style. Americans, too, became enamored of what they sometimes termed *fin de siècle* style. Art Nouveau-influenced luminaries here included the Chicago architect Louis Sullivan, New York's Louis Comfort Tiffany, and the women artists working at Cincinnati's Rookwood Pottery. In America, Art Nouveau was a minor if important development in the decorative arts; it never caught on here as an architectural style.



ABOVE: A set of four leaded-glass doors from a local church were incorporated during the kitchen remodeling. Curving lines and stylized flowers are common Art Nouveau motifs.

ners began searching out examples. They bought rare first editions by Aubrey Beardsley, with illustrations that are still shockingly modern. They have found elegant and stylized chinaware decorated with a Glasgow rose motif inspired by Charles Rennie Mackintosh. Their collection includes objects from France, England, Germany, Austria, and the U.S. The exquisite workmanship and sinuous lines of ceramic, metal, and glass *objets d'art* are showcased against a sturdy and straightforward backdrop of English and American Arts and Crafts furniture.

YEARS AGO, restoration of the house began in the daylight basement, which was turned into a light-filled master suite. A striking set of four ca. 1910 Art Nouveau leaded and stained glass doors, said to be from the social hall of a razed church, was discovered at a local estate sale. That purchase provided the impetus for remodeling the kitchen at the rear of the house; the glass doors opened up the formerly dark, cramped cooking area. The partners painted the living room a warm and earthy terra cotta accented with white trim, and the dining room a soft grey.

Larry Kreisman and Wayne Dodge started to plan trips around antiques shows and museum exhibitions, traveling to London, Paris, Prague, Brussels, and Vienna as they expanded their knowledge of Art Nouveau and related designs. The spoils of their forays began to accumulate. A pewter tea service by Archibald Knox found an appropriate spot in the dining room; on a Jugendstil cloth, their table was set with stylized Secessionist stemware from Austria and Germany. A brass inlaid German mantel clock, ca. 1910, fit perfectly in the niche above the fire-



A guest bedroom is furnished with an elegant, five-piece mahogany suite made in 1904 by the Luce Furniture Co. of Grand Rapids, Michigan, in the Glasgow style. The brass wall clock is also in the Glasgow style.

BELOW LEFT: The Glasgow Rose that inspired such American designers as Dard Hunter is shown in this 1903 chinaware for Foley Peacock Pottery by George Logan, a contemporary of C.R. Mackintosh.



place. Kreisman began collecting china settings as well: his more than 600 pieces of china range from his mother's 1935 Aynsley wedding set to hand-painted Arts and Crafts patterns of the early 20th century. A sinuous brass chandelier with glass-pipe pendants, which was originally in the ballroom of a Seattle mansion that is now the

The conventionalized and abstract designs of Art Nouveau give a **startlingly modern** look to the style, whether in the textiles, silver, illustrations, or architecture of the period.

Japanese Consulate, was installed over the dining table.

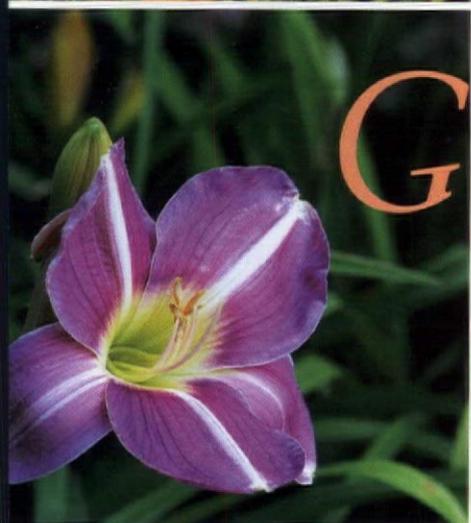
Even the bedrooms have become repositories for the growing collection. The guest bedroom is furnished with an elegant 1904 Glasgow-style suite by the Luce Furniture Company of Grand Rapids, Michigan. Intricate, stylized floral inlays of brass, copper, ebony, and satinwood suggest designs executed by Harvey Ellis for Gustav Stickley during the same period.

Recently Kreisman and Dodge enclosed their garage, transforming it

into much-needed library "stacks." With over 2600 volumes on architecture and the decorative arts, including many rare books and catalogues, they have built a serious reference library that has informed their historical knowledge and expertise.

Collecting with increasingly sophisticated eyes, Larry and Wayne continue to build their collection of "the New Art." It was a style in vogue only until the outbreak of the First World War, yet one that continues to exert an influence on the decorative arts. ✦





IT'S NEVER EASY: drainage issues, soil erosion, access to planting areas, and difficult maintenance are common obstacles when a garden is built on sloping terrain. Robyn Cannon knows all about the problems, and the rewards. Her house sits on the steep western slope of Seattle's Queen Anne Hill. The shingled 1907 bungalow, in her family since 1964, boasts sweeping views of Elliott Bay. Over the years, Robyn and her husband Don, with the help of her father John Roehm (a retired master carpenter), had restored the house's interior. But the narrow, steep lot had never had much formal landscaping. Then, in 1998, a serious sewer-line break following a bad snowstorm necessitated digging up the entire yard around the house and rerouting all of the drainage. Robyn decided not to be discour-

Gardening a Hillside in Seattle

BY BRIAN COLEMAN | PHOTOGRAPHS BY WILLIAM WRIGHT

aged, but rather to make the most of the situation. She sat down and designed, from scratch, an entirely new garden for her muddy hillside.

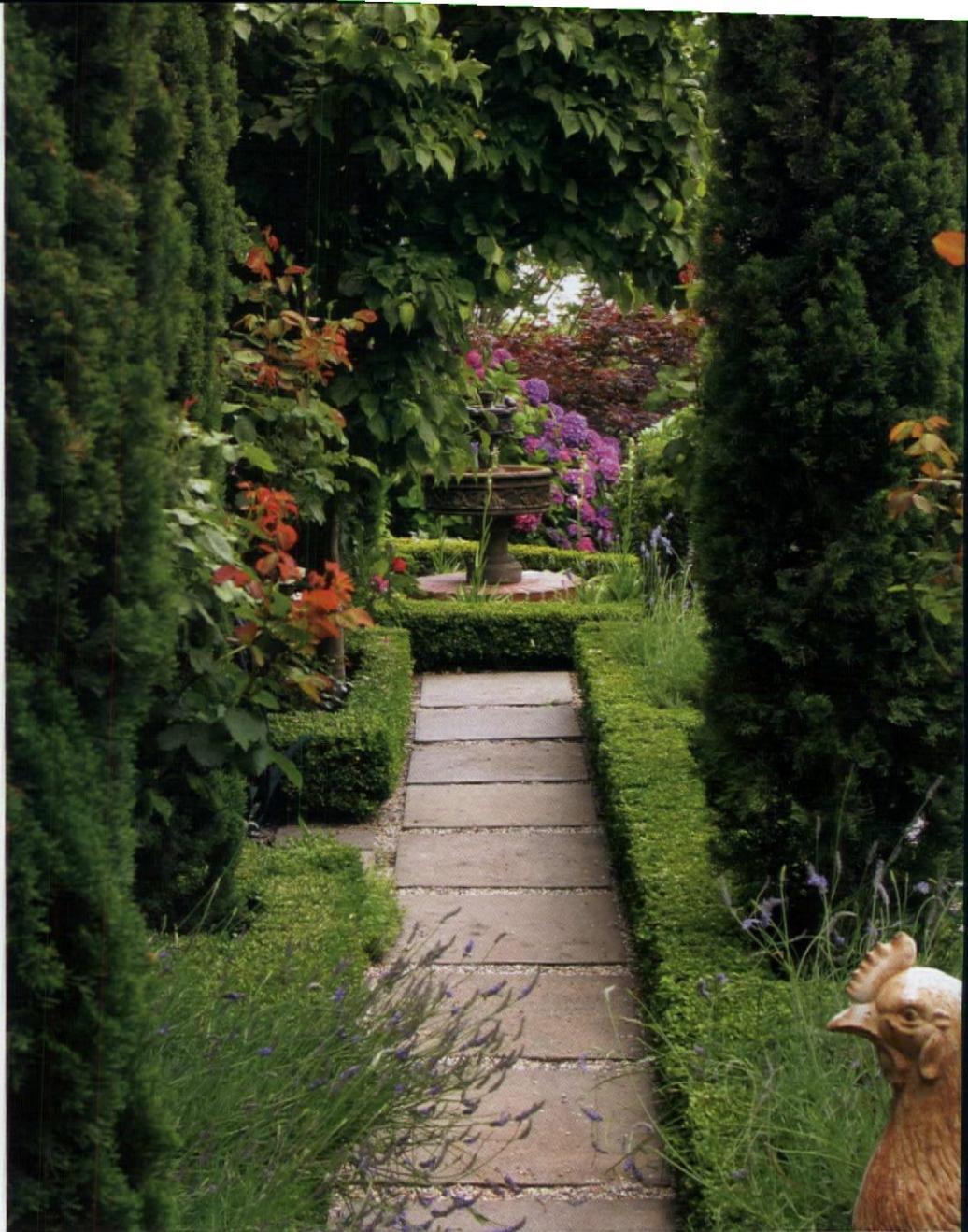
Robyn began with the hardscape, permanent non-plant features such as brick and walkways, stonework, fences, fountains, and ornamental sculpture. Starting with the "bones" of the garden allowed her to establish pathways and focal points, so that plantings could be arranged to best advantage around them. Robyn noted the views from

OPPOSITE: (top) Stone and gravel paths are edged by 'True Dwarf' boxwood. (bottom) "Nike" is a focal point. Banks of *Hydrangea macrophylla* 'Glowing Embers' cover a slope. **LEFT:** (top to bottom) Spikes of *Cimicifuga simplex* 'Bugbane'; *Hemerocallis* 'Mini Stella de Ora' perennial daylily; a 'Let's Be Friends' daylily in purple and cream. Serpentine retaining walls create terraces; white 'Sally Holmes' roses. **TOP:** *Delphinium* 'Red Caroline' paired with a canna.

RIGHT: Anchored by a fountain, a narrow allée was created along the western side of the house with rows of cypress hedge and miniature boxwood.

BELOW: Decks on two levels provide views and expand the living space of the small bungalow. A boxwood knot garden fills neglected space below the decks.

OPPOSITE: Owner and garden designer Robyn Cannon.



every window to be sure the garden looked just as good from inside.

To address the steepness of the site, Robyn created a series of sweeping, serpentine brick and stone terraces around the house, outlined by boxwood-edged borders and paths. (She in fact used over 2200 'True Dwarf' boxwoods throughout the yard.) Brick pathways were laid to link the terraces and allow access for maintenance. The brick and stone terraces also provide important stability to counteract soil movement

and erosion.

Inspired by French gardens with white roses and agapanthus, Robyn planted a bed of 30 creamy white 'Sally Holmes' roses on the hill above the house, in the terrace shared with her neighbors—a spot with strong afternoon sun. Bordered by the exotic balls of agapanthus 'Blue Giant' and the velvet green foliage of the dwarf boxwood, the roses bloom throughout the summer and are appreciated by fortunate neighbors who look down into the garden.

EXCEPT FOR THOSE few neighbors on the hillside, the garden is hidden from prying eyes on the street level above. Descent into this garden is by way of 50 steep steps made from old street-car concrete pilings, leading through a secluded shade garden centered on a towering, 75-year-old cedar. Robyn used hydrangeas, hostas, and ivies, with thickets of her favorite ferns (lady ferns, ostrich ferns, Japanese painted ferns, autumn ferns), to create a woodland glen. A pathway of used bricks leads from the bottom of the street steps into the main level of the garden. The bungalow is at the center of the yard; around it Robyn

created a series of private yet connecting garden rooms, each accented with a structural feature such as a bubbling fountain or a stone statue.

Every inch of space was put to use. An eight-foot-wide allée was carved out along the western side of the house, formerly a sheer drop-off, by the addition of a brick retaining wall and stone path. The path is edged with rose topiaries and herbs, and 20-foot-tall Italian cypress and a boxwood hedge opposite. The allée ends in a fountain; it provides not only a charming focal point but also mitigates the sound of traffic from the busy street below.



Canons of GARDEN DESIGN

The designer/owner describes seven principles for a successful garden that she shares with her clients:

1. Adopt the European principal of using **EVERY INCH OF SPACE** and living in it to the fullest.
2. **COURTYARD GARDENS** emphasize privacy.
3. Building a garden without **STRUCTURE** is like writing a sentence without punctuation.
4. Don't worry about using **LARGE DECORATIVE ELEMENTS** in a small garden.
5. Appreciate **FOLIAGE OVER FLOWERS**.
6. Choose your favorite flowers and plant them **IN MASS**.
7. Use a series of **GARDEN ROOMS** to unify your space.



The north side of the slope, formerly filled with granite ship ballast and overgrown with ivy, required extensive drainage work after the storm. Neighboring houses rely on the hillside for their support. The earth was dug down to ten feet below grade, then filled with rock and crushed gravel. An engineered retaining wall of interlocking Pisa stone was built

an adjacent apartment building.

Fir decks on two levels open off the southern side of the house and extend the living area. Robyn created an intertwining English knot garden of "True Dwarf" boxwood accented by hot-pink fuchsia 'Firecracker' behind the lower deck. Anchored by a classical statue of Nike, the knot garden is meant to be viewed

LEFT: (top to bottom) Lady fern is a favorite in the shade garden. Bright pink dahlias make a color splash. *Hemerocallis* 'Let's Be Friends' in a sorbet color; *Clematis* 'Contessa de Bouchard'; white *Rosa* 'Sally Holmes' has single blooms on strong trusses with up to 60 blooms per truss. **RIGHT:** Brick steps and stone pathways divide the levels of the garden.



into the hillside, then camouflaged with yew hedges and hydrangeas planted in three terraced levels. (Hydrangeas are one of Robyn's favorite plantings, with purple 'Oregon Pride' and tiny 'Preziosa' among her favorites.) A small herringbone-brick dining patio was created below the retaining wall along the north front of the house, centered on a small fountain and two large stone urns. She planted a double row of hedges—large, tightly planted Leyland cypress, with a row of dark green English yew in front—behind the western edge of the terrace to screen

from above, which adds interest beneath the deck—a neglected area in many garden designs.

Robyn explains that boxwood, yew, and cypress hedges provide structure and interest all year. Feathery plumes of astilbe, bright anemones, cool-green variegated hostas, exotic spires of agapanthus, and blue and pink hydrangeas are used for summer color along with annuals such as pink impatiens. Robyn Cannon's hillside garden inspired her to launch a new career as a garden designer. Even winter storms have their silver linings. ✦

IN A PREVIOUS LIFE, I was a re-enactor. Not one of those folks dressed in Civil War garb, or bent over an anvil—no, with me the re-enactment happened in my own house. I was obsessed with the decorative arts, ca. 1878–1883. Everything I owned had been manufactured or painted during that period. I liked to think that a time-traveler from 1880 could step into my house and feel right at home.

But he wouldn't have felt at home, of course. He'd have thought he'd stepped into a Victorian-era furniture showroom.

No one (except, perhaps, an exceedingly

though, people have always dragged their possessions from household to household, for reasons of sentiment as much as economics. Study period photographs or paintings of actual interiors (as opposed to the more sterile interiors shown in advertisements and designer renderings). Rarely will you see a room that contains furnishings all made within a few years of each other, or all of the same "style."

House museums are our first, and often best, exposure to historic interiors. Still, the high-style period rooms at some well-known museums can be misleading. Not only were

IMPURE THOUGHTS

wealthy obsessive) woke up on the morning of, say, June 7, 1855, and thought: "Let us decorate our new Second Empire mansard-roofed house with a full suite of Rococo Revival furnishings—with carpets and *objets* to match! Those Federal hand-me-downs and yesterday's Empire things are going straight to the carriage house!" What nonsense. Our Victorian family, unaware they were living in a "period" that might someday be "interpreted," would have moved into the Mansard right along with Grandmother's Chippendale chest-on-frame, and the Gothic side-chair they'd purchased just after their marriage.

Perfect rooms do exist—consider a Herter Bros. redecoration for a Vanderbilt. By and large,



by Dan Cooper

they unusual in their own day, but also they have been primped ever since. These installations are designed to educate the public about a specific time, or a specific decorating style. While such interiors might fairly represent the collection of a wealthy individual, rooms might also be an assemblage that doesn't accurately convey either that house or any particular year. One instructive example, however, is the Gibson House Museum in

Boston's Back Bay. Built in 1859, the row house was owned by the same family for nearly a century. Interior architectural finishes do blend the Renaissance and Rococo Revivals popular near the date of construction; but the stairwell's paper is an 1880s faux embossed leather

In the music room at Boston's Gibson House, built in 1859, dark woodwork was painted white in the 1890s, as was the Turkish table. The clock is French, brought back by a family member. The heirloom Sheraton chairs came from the family's previous house. (And the piano is Rococo.)

Those interested in the look of authenticity should allow rooms to reflect the progression of decorative styles. Use logic to suggest the passing of the decades; don't merely create a collection.

from Japan. Furniture runs the gamut of styles: Federal chairs, an Empire console table, Turkish upholstered divans, and a magnificent Aesthetic Movement bamboo bedroom set accompany the walnut bookcases original to the house.

NEVER WAS an American decorating period less pure than at the turn of the 20th century. Between the 1880s and 1914, three major design trends collided head-on: American Arts and Crafts, the Colonial Revival, and the Late Victorian (including both the continuing influence of the English Aesthetic Movement and the historical revivalism of the 1890s). Add to those trends any Art Nouveau piece that happened to sneak over from the Continent. Interiors during this period were a gleefully impure *mélange* of any or even all of these styles. Sure, furniture makers advertised entire homes filled with Mission furniture. In reality, though, a red-stained mahogany Victrola kept company with the fumed-oak rockers. The same held true throughout the 20th century.

Some of us who read this magazine do collect a certain style because we hold it above all other styles. This decision supersedes any desire to create a historically accurate room. Others wish to be eclectic. But if we choose from among different periods to reflect our connoisseurship, we too will probably defy the normal course of events that leads to an unstudied evolution of rooms.



Tatami matting, an expression of the Anglo-Japanese aesthetic, was applied to walls in the home of the sculptor Augustus Saint-Gaudens. Furnishings date to the colonial, Federal, and Empire periods.

Creating a new “period interior” in one style is a satisfying exercise. Whether Federal or Craftsman, today’s Period Revival interiors are often far more beautiful than the originals. Those more interested in the look of authenticity should instead allow rooms to reflect the progression of decorative styles. Use logic to suggest the passing of the decades; don’t merely create a collection of

furniture or objects. Think of your own childhood home, where family pieces sat amidst purchases both wise and impulsive, made over the roughly two decades you spent there. Then and now, some things are for keeping: Grandma’s cherry dining table, yes; your black-light posters . . . well, to the attic, anyway. For a comfortable, believable home in an old house, your goal is to re-create 20 or 30



LEFT: The parquet floor, classical wallpaper, and oak inglenook were Colonial Revival-era additions to the 1865 Park-McCullough House in Vermont.

BELOW: Decidedly Victorian, but not pure: In an 1887 Queen Anne house, mid-19th-century Renaissance furniture and art lamps of the early 20th century occupy a room with English "modern Gothic" papers designed by Dresser.



years in a lifetime—and not to acquire everything from the pages of the 1977 Sears Catalog.

One way to convey the passage of time is through finishes on walls, floors, and ceilings. I come across many old rooms still with carpeting that might have been installed at the completion of the house. The corresponding wallpapers, however, became worn and obsolete in a much shorter period of time. Wallpaper may have been changed after 10 years, but the owner would not have replaced the still-serviceable and expensive carpet. That said, I probably couldn't bring myself to place a Victorian strip carpet in a ca. 1900 Arts and Crafts living room nuanced with touches of the Colonial Revival. In that case, I'd place some earlier furnishings to get the evolved effect.

Some private owners use an up-to-date curator's method: pick a period for your interpretation. Friends with a Victorian Queen Anne in Springfield, Mass., wanted to acknowledge the advent of electricity, as they were smitten with Tiffany electric lighting. They've furnished their house as if over time, with antique furniture of the 1870s and 1880s but also with some early 20th century conventions such as oriental rugs. Then there's an early fall-front desk. Their kitchen is amazingly authentic, because it reflects the inevitable changes. In walking through their house, I feel as if I'm in a well-cared-for Victorian during the first quarter of the 20th century—there's no sense of artifice or "installation." Pretty remarkable when one realizes that they started from scratch. ✦

DAN COOPER, *in this life*, has widened the scope of his collecting, to 1830–1975.



The restored boyhood home of a U.S. President offers us a picture of the post-Victorian rural interior.

LYNDON BAINES JOHNSON, 36th President of the United States, grew up where towns are small and distances far. Here, the Johnson family is like the state flower, the blue bonnet: deeply rooted in the sandy soil of the Texas Hill Country, and as highly regarded. Johnson City, where LBJ moved with his parents in 1913 (when he was five years old), was named after James Polk Johnson, the ancestor who founded the town in 1879.

Sam Ealy Johnson Jr., LBJ's father, was a local folk hero for bringing electricity to the area in 1927. His mother, Rebekah Baines Johnson, was one of the few college-educated women in this part of the world at the time.

Sam and Rebekah raised five children (Lyndon had one brother and three sisters) in the 1901 folk-Victorian house, which had been built by the county sheriff. At first, it was L-shaped. Two bedrooms added in 1907 turned it into what is called locally



The place where the blue



TOP: The 1901 “folk Victorian” house boasts roof cresting and spindlework. **ABOVE:** A pleasant porch runs along the back of the house. **BELOW:** Homey Baines and Johnson family pieces sit on the porch’s Golden Oak washstand.

OPPOSITE: Visit LBJ’s boyhood home in mid April or early May, and you’ll be treated to the sight of blue bonnets carpeting the fields behind the white frame house.

ABOVE: LBJ’s father gave haircuts and dispensed advice on the screened sleeping porch (where the whole family slept during hot spells). The icebox stayed here year ‘round.

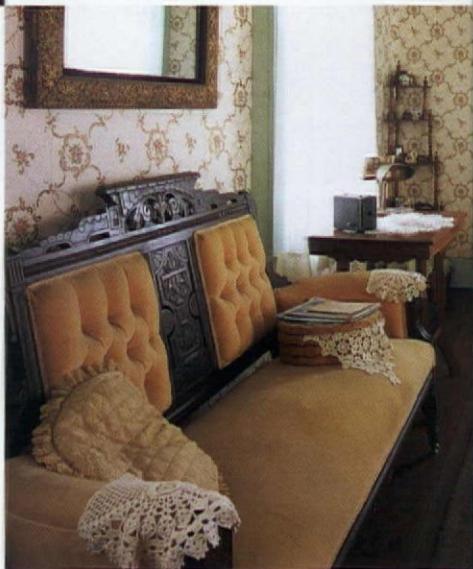
a “Double L”: a gable-front cottage whose main rooms—parlor, dining room, and kitchen—form the house’s core, while bedroom wings radiate from either side. Porches shade all but one street-facing parlor window. The crested roof is decorated with blue-glass lightning rods, a practical and pleasing nod to severe Texas weather.

When the Johnsons introduced running water in 1934, they completed what was considered to be one of the finest homes for miles around. It boasted wallpaper, fireplaces, an icebox, and an indoor bathtub—all luxuries in rural, early-20th-century Texas. Rebekah decorated with her beloved lavender and



bonnets grow

BY REGINA COLE



ABOVE: Lyndon Johnson's three sisters shared this bedroom, which is in the original 1901 footprint of the house. **RIGHT:** (top) Considered "the most important room," the dining room is located at the center of the house. (below) Johnson's mother gave lessons in elocution in the formal parlor, where Victorian furnishings remain.

other pastel colors, and she painted a frieze of her favorite flower, the poinsettia, along the top of the wall in her husband's office.

A TOUR OF WHAT is today a museum maintained by the National Park Service affords glimpses of the childhood of a consummate politician. LBJ's mother tutored local children and gave elocution lessons in the parlor, moving out to the front porch when the weather allowed. His father, a state legislator for twelve years, gave haircuts and advice out back, in the screened sleeping porch. Though his barbering skills were probably adequate, it was the wisdom of his talk that people long remembered.

The children were expected to

pitch in, but young Lyndon showed a particular fondness for politics. When he was only ten, he hit the campaign trail for his father's re-election; at 13, he sat by his father's side during legislative sessions. And when, at age 29, he launched his own political career by running for the U.S. House of Representatives, he came back to his boyhood home to make the announcement from the east front porch.

His political rise was extraordinary, and led to the arresting photo that is such a milestone in history: that of his Presidential swearing-in aboard Air Force One in 1963, with Jacqueline Kennedy by his side. He

was a powerful President—and one who brought about the civil-rights legislation we take for granted, who battled for environmental protection, and who founded the Great Society—and he grew up in this house. ✦

TO CONTACT the LBJ Boyhood Home, part of the Lyndon B. Johnson National Historic Park, call (830) 868-7128, or visit www.nps.gov/lyjo/boyhood.html



LBJ's Texas boyhood home, which was built in 1901, has been restored to its appearance during the 1920s, when the future President was a teenager.



ABOVE: The kitchen is simple with strapped walls, blue linoleum on the floor, and flowered gingham at the windows. The zinc-topped cabinet backs up against a wall built when the separate dining room was created during the early 1930s.

FAR LEFT: Beside the older curtained corner cupboard, the sink (with running water) was installed in 1934. Its one faucet ran cold; hot water was heated on the stove.

LEFT: To the left of the Home Comfort cookstove is its water reservoir.

Before you choose wall colors and furniture, trim moulding or even an area rug, anchor the room with the right floor. **BY MARY ELLEN POLSON**

AS LOVERS of old houses, we tend to take our floors for granted unless they are in some sort of disrepair: a squeaking floorboard, a cracked tile. Thoughtfully chosen or not, a floor is emphatically one of the most essential elements in any room.

Does it make the room lighter, or darker? Is it comfortable underfoot? Does it suit the style and period of the house? Does it enhance the furnishings you've so carefully assembled?

Most of us aren't likely to rip out a perfectly good floor. But there are times when new flooring is needed—a renovation, an addition, a kitchen update. Before you settle on a material or color, consider how your choice will expand or limit the universe of the room you envision. It also helps if you know a little about the options available to the *original* owners of your house.

Wood floors are a natural in an old house. But should you choose wide plank or strip? Light wood or dark? Wide plank floors—that is, floors with boards at least 3" and up to 24" wide—are usually found only in the oldest dwellings. Boards this wide only come from virgin, old-growth trees, both hardwoods and softwoods. In colonial times, these trees were designated as "the king's wood," and by law were to

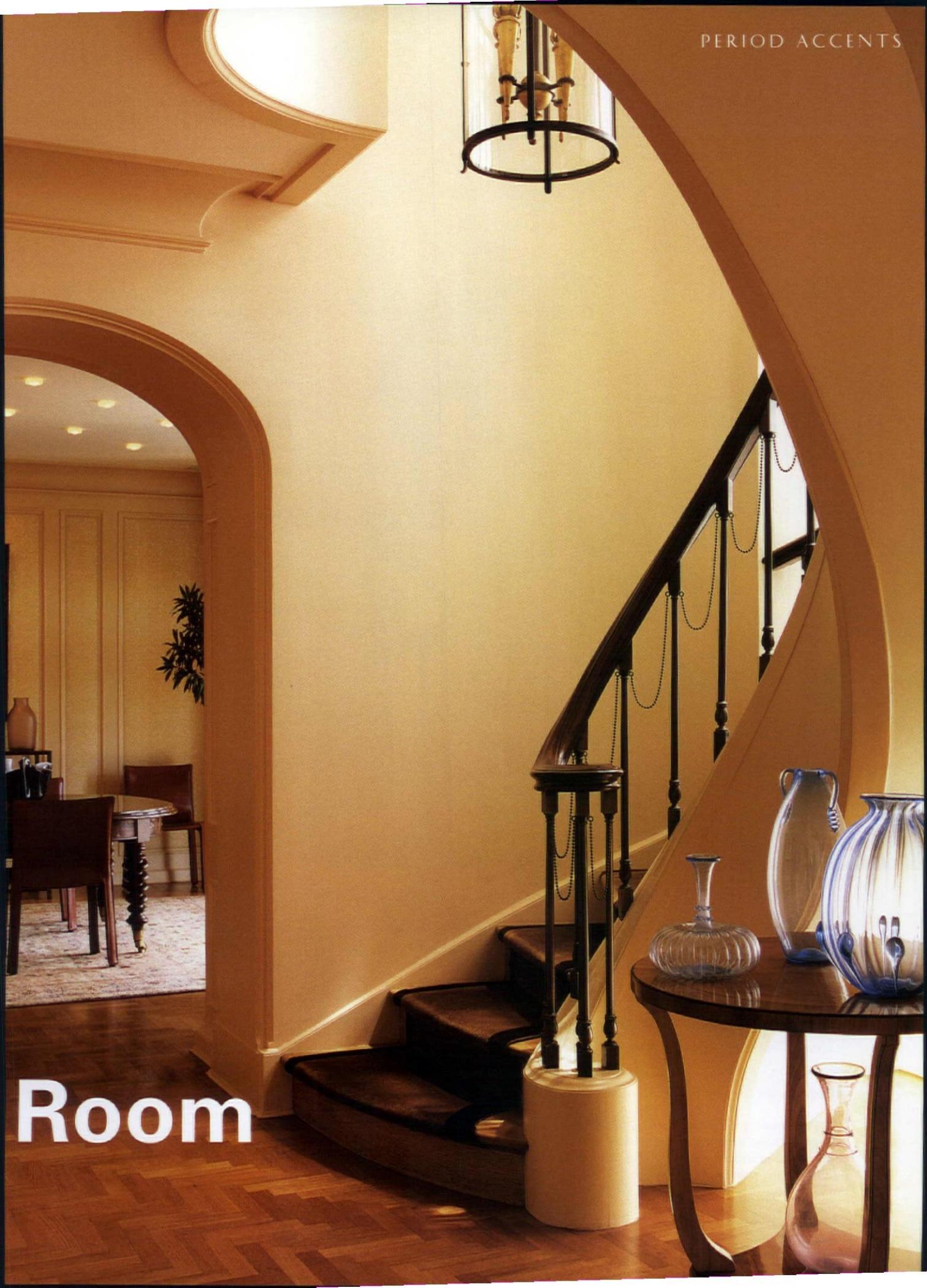
be shipped to England. Wide planks, then, could be a sign of patriotic rebellion. The color can range from light to dark, and there may be knots and other blemishes that add character to the wood. Some wide plank species, like chestnut, are virtually extinct, while others are exotic imports from Asia or South America.

Another early flooring style was parquet, found only in expensive dwellings during the 18th-century. Parquet is made up of wood strips laid to create an intricate surface pattern, such as herringbone. Parquets made a comeback in many Romantic Revival-style homes of the early 20th century, especially the pre-war apartment buildings in New York. The patterns have some complexity, but the floor is subtle, and the woods are medium in tone.

Strip floors in oak, heart pine, and other woods came into their own in the late-19th century, when sawmills turned out these interlocking 2 1/2" to 3" strips for the homes of a newly expanded middle class. Straw gold when freshly laid, strip-oak floors were a natural foil for darker, more dramatic hardwood inlays, borders and medallions in cherry, wal-

RIGHT: The entry foyer of a Manhattan duplex gets a sense of subtle richness from a herringbone floor. The interlocking pattern, a type of parquet, tends to catch both light and dark highlights, making these high-style floors a versatile choice for almost any interior.

The Floor Makes the



Room



nut, or mahogany in the formal rooms of fine Victorian homes. Upstairs, less expensive fir and soft pine were more common; in a modest home like a bungalow, all of the wood might be fir or pine.

Pine and its coniferous cousin, fir, have been ubiquitous in almost every region of the country from colonial times on. With a color palette that ranges from light yellow to reddish yellow to reddish or amber brown, pine is the most variable of woods in terms of color range. Depending on the finish treatment, the color can deepen over time (think of the exposed beams and joists in a 100-year-old summer beach cottage), or be fixed at the moment of selection.

But wood isn't the only appropriate flooring for an old house. The Victorians added color and contrast to dark foyers and entryways with boldly patterned encaustic and geometric tiles. In the 19th-century Southwest, the basic flooring material was red clay tile—mellow in appearance in strong, hot sunlight, and

Alternative WOODS

If you'd rather not sacrifice a century-old tree for a new floor, your alternatives include wood reclaimed from demolished buildings (more likely to be urban factories these days, although you can still get wood from old barns), plus hardwood floors made from fast-growing species like bamboo and Lyptus. The bamboo used in strip and plank engineered floors matures in six years, while Lyptus—a tropical hybrid from Weyerhaeuser that's harder than white oak or mahogany—is ready for harvest in 15.

ABOVE: Traditional clay tiles in a lattice-weave pattern are the backdrop for small, hand-decorated inset tiles in this Spanish Colonial Revival home. **RIGHT:** In the circular entryway of a Cape Cod house, an inlaid floor suggests the points of a compass.



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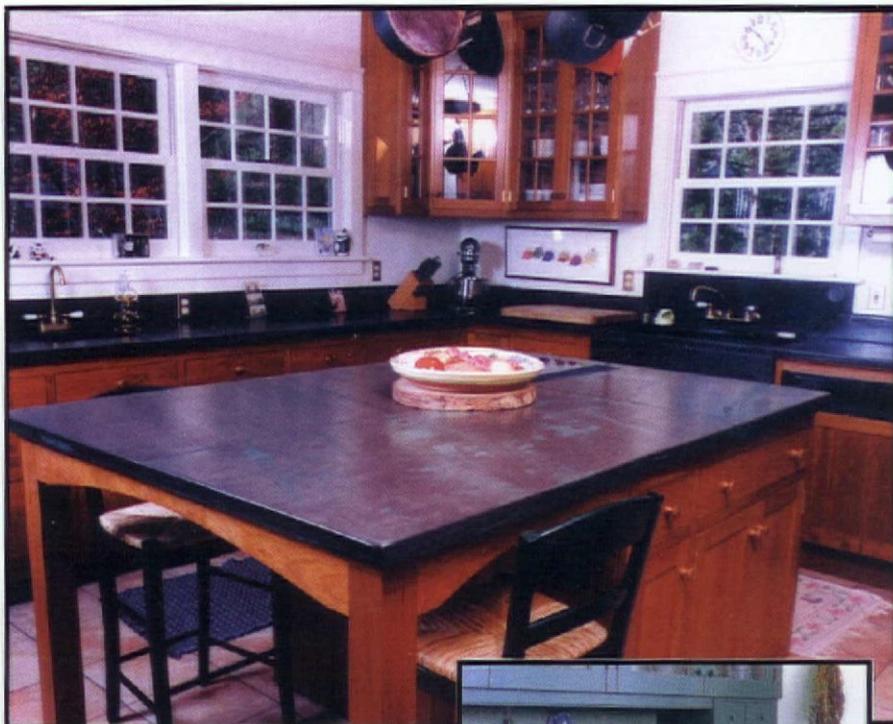


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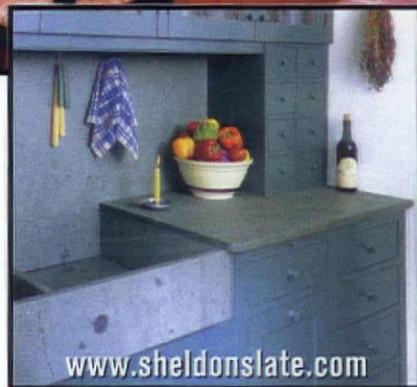
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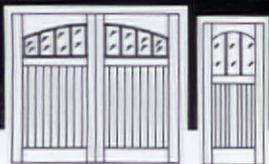
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Before you settle on a flooring material or color, **consider** how **your choice** will expand or limit the universe of the room you envision.



CLOCKWISE: (from above left) Cork floors, like this one from Natural Cork, are long-wearing and easy on your feet. Ceramic tile from Trikeenan adds color and texture to a bath or entry. Lyptus, a fast-growing tropical wood, lends itself to plank and strip floors as well as inlays.

Type	Most Popular	Popular With (Styles)	Colors	Lifespan	Maintenance	Cost/Sq. ft.
Hardwood (oak, heart pine, maple, chestnut, etc.)	1875–1960	Victorian, all Revival styles	Yellow/gold to dark brown; reddish tints in some species	100 years+	Clean and buff; seal and refresh with varnish; infrequent sanding	\$2.50–\$10 (strip); \$7.50 to \$22 (wide plank)
Softwood (pine, fir, etc.)	1600–1920	All styles	Pale yellow to reddish yellow to dark brown	75 years+	Clean and buff; seal and refresh varnish; infrequent sanding	\$2.50–\$10
Parquet	1780–1820, 1880–1929	Georgian, Neoclassical, Colonial Revival	Straw to dark brown	50 years+ (depending on quality)	Clean and buff; seal and refresh with varnish; avoid sanding	\$25–\$45 for parquet; \$40 and up per lineal foot for inlays and borders
Tile	1875–1940	Victorian, Mediterranean & Spanish Revivals	All, plus patterns and accents	50 years+	Occasional cleaning; encaustic/geometrics can be waxed	\$3–\$25 and up
Stone (marble, slate, limestone, etc.)	1880–1929	Neoclassical Revival	Full spectrum of earth colors (whites, grays, browns, blacks, blues, greens, reds)	100 years+	Clean and buff; seal to prevent staining	\$45–\$100+
Cork	1900–1960	Early-20th century, Modern	Light buff to dark brown, primary colors	50 years+ with care	Wax and buff; factory-sealed finish can be revived with polyurethane	\$5–\$8
Linoleum	1900–1940	Victorian, Early-20th century	Earth colors, primary colors; jaspé patterns	50 years+ with care	Clean, buff, and seal with wax	\$5–\$9 installed
Vinyl	1920–1960	Mid-century	Full spectrum, plus patterns; commercial grades are patterned throughout the tile	10–30 years	Clean and buff; seal with specialty sealers	.75–\$3



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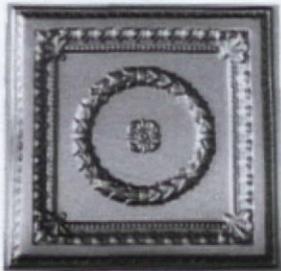


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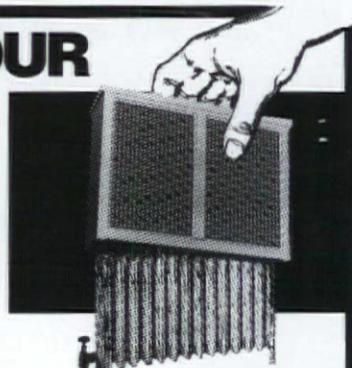
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A tongue-and-groove strip wood floor is almost seamless.

physically cool under foot. In the early-20th century, floral and geometric Hispano-Moresque accent tiles added a colorful splash to tile floors in Spanish Colonial and Mediterranean Revival homes.

Even stone has historic precedence in America: think of the marble or limestone entries of grand Neoclassical Revival "cottages" like Rosecliff or Marble House in Newport. And you can trace the use of brick and stone in the kitchen to colonial times, when servants sweated over cauldrons in the basement or a detached summer kitchen. The best flooring stones have a bit of texture and a minimum of shine.

As for resilient flooring, the sky's the limit. Rubber, cork, linoleum, and, later, vinyl tile have been popular for floors since the early-20th century, especially in kitchens and bathrooms. There's historical precedent for just about any color, texture, or pattern you might choose, from speckled and swirling jaspés to hand-cut inlays in contrasting colors, to the pebbled, medium-brown texture of cork. ✦



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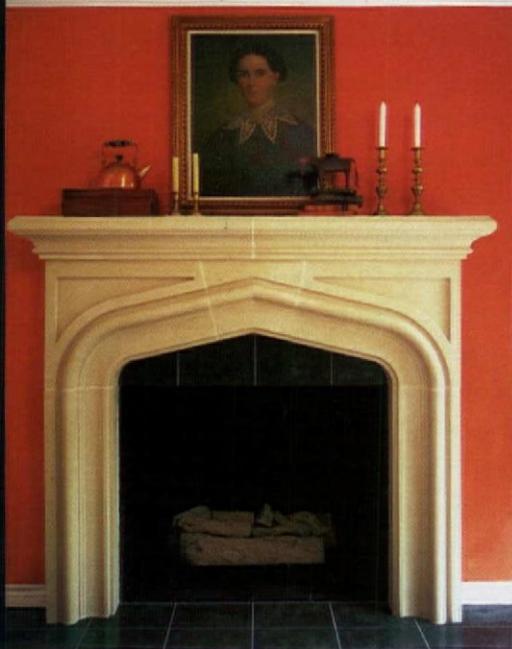
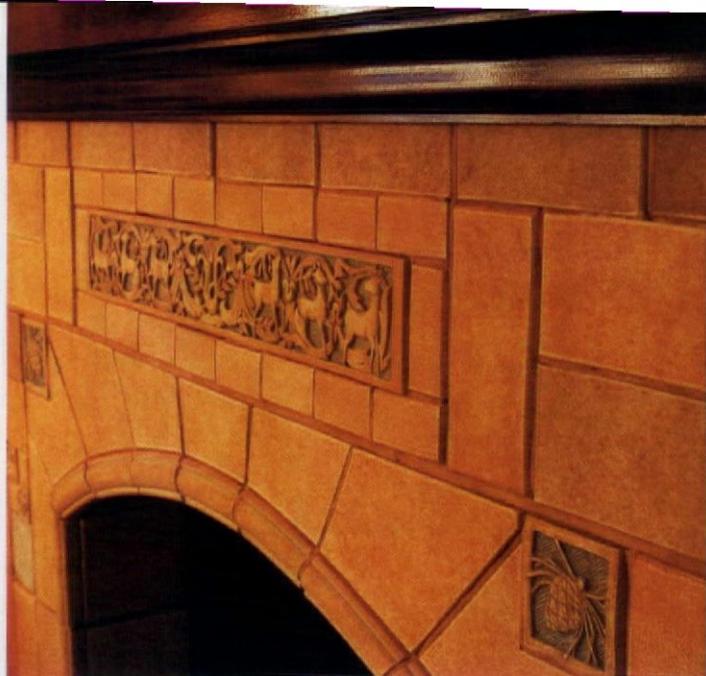
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OLD-HOUSE
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It's never been easier to enhance a fireplace with fittings in the traditional style of your choice. Options range from complete period installations to adding a few well-chosen accessories.

The Firebox Zone BY MARY ELLEN POLSON

BY NOW, we should all know that you don't have to have a flue to install a fireplace. With zero- and direct-vent options, incorporating a new hearth into the home is a relatively painless (if not inexpensive) procedure. The real challenge is choosing the right mantel, finish treatments, and accessories to

create a fireplace that looks as authentic as the rest of your house.

Start by choosing the right mantel. For colonial, Federal, and Greek Revival homes, a wood mantel (with or without appliques like reeding or pilasters) is probably the most authentic bet—although you could easily substitute a plaster or

composition look-alike for wood. In Georgian, Neoclassical, and Colonial Revival homes, marble, plaster, and cast stone are just as appropriate as wood. Second Empire and Queen Anne homeowners can dress up a brand-new firebox with a full-blown cast-iron suite, complete with period re- [text continued on page 104]

CLOCKWISE: (from top left) Merlin log basket from Steven Handelman Studios; "Evening Reverie," a Victorian fireplace tile set in an Alphonse Mucha design from Charles Rupert; a mantel finished with Batchelder-style field and deco tiles from Tile Restoration Center; Steven Handelman Studios' round fireplace tool set; and Old World Stoneworks' cast-stone Laurent mantel.

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LEFT: Fires of Tradition's Niagara Suite for gas fireplaces.
ABOVE: The cast-stone Wilshire and overmantel from Old World Stoneworks.

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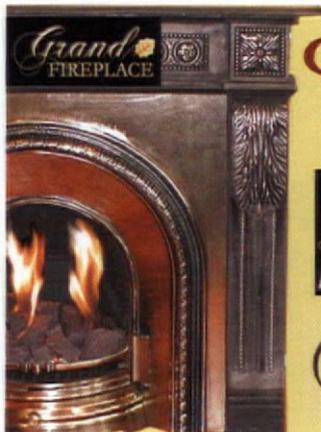
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production tile accents. Or outfit a surround in the small-scale mosaic subway tiles popular around the turn of the 20th century, offered by American Restoration Tile.

A number of artisanal tilemakers offer entire suites for fireplaces. Victorian and Art Nouveau tile sets—intended as multiple-tile panels for either side of the firebox opening—are offered in period designs by such masters as De Morgan and Mucha. (The female figures in “Evening Reverie,” shown on p. 100, can look inward or outward.) Or combine decorative (“deco”) and field tiles to create a strong or colorful pattern against a simple mantel. For example, each of the decos in the tile fireplace shown on page 104 are com-

posed of multiple geometric shapes that can be glazed in different, complementary colors. Tiles in the series can be mixed and matched to create dozens of interesting Mission-style patterns.

Once you’ve dealt with the big picture (or if your budget doesn’t allow for a large-scale makeover), finish the look with the right accessories: hand-forged or brass fireplace tools, a period-look fireplace screen, or a fender for a Georgian or high-style Victorian hearth. You can even order an art-glass fireplace screen in Tiffany colors (Meyda Tiffany offers them). These little touches will go a long way toward making any fireplace fit right in with the style of your home. ✦

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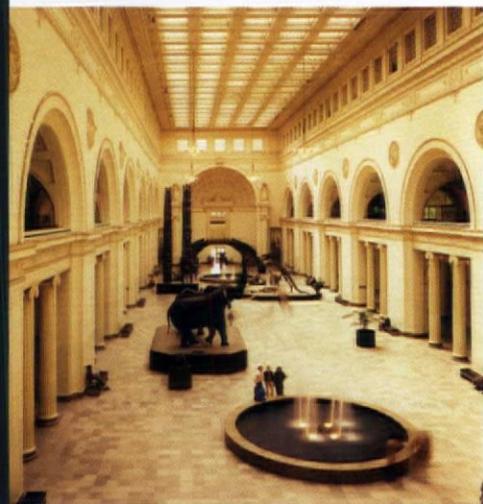
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What's new in Chicago

BY BRIAN COLEMAN



CLOCKWISE: A Tiffany window at the Smith Museum of Stained Glass; Millennium Park has revitalized the waterfront; the 1886 stair at The Rookery on South LaSalle; the Field Museum of Natural History.

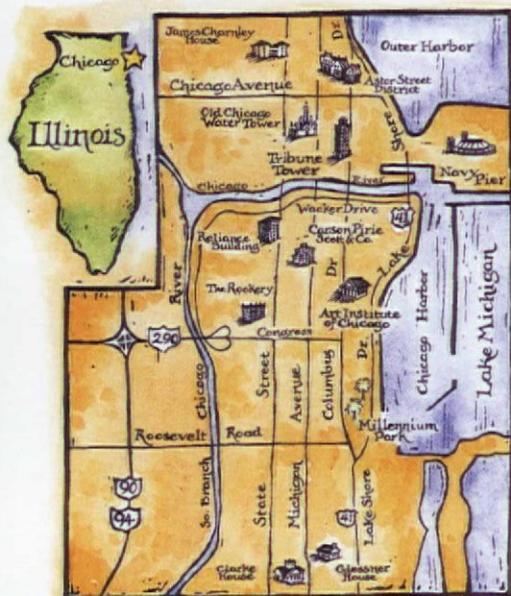
I WENT TO GRADUATE school in Chicago a couple of decades ago—and I couldn't wait to leave. The city was grimy, congested, and not an especially attractive place to live. Frommer's said The Loop (which is the downtown business core defined by the circuit of elevated trains) seemed to be on life support. So I couldn't believe the transformation when I returned for a visit last year. Streets have been cleaned up and colorful planters decorate major inter-

sections. Public art is more conspicuous—from those popular Cows on Parade to the controversial, two-storey-high illuminated phallic symbols along Halsted Street. New buildings enhance the skyline. Chic new restaurants and trendy shops have sprouted from Old Town to the Magnificent Mile, N. Michigan Ave.'s elegant shopping district. The recently opened Millennium Park with its dramatic band shell, designed by Frank Gehry, has given the lakefront new vitality.



Always a destination for architecture buffs, Chicago has been transformed in recent years—cleaned up, rebuilt, restored, and charged with new vitality.

RIGHT: The 1887 Glessner House is a rare H.H. Richardson house museum.



Guided TOURS

The best way to begin to explore Chicago is taking a guided tour. Here are my recommendations:

- **CHICAGO ARCHITECTURAL FOUNDATION**
architecture.org; (312) 922-3432
Any kind of tour you want from river cruises on the Chicago River to walking tours of the Loop. My favorite: their Graceland Cemetery Tour.
- **CHICAGO HISTORICAL SOCIETY**
chicagohs.org; (312) 642-4600
Neighborhood walking tours.
- **CHICAGO NEIGHBORHOOD TOURS**
chgcitytours.com; (312) 742-1190
Bus tours around the city.
- **UNTOUCHABLE TOURS** gangstertour.com; (773) 881-1195
Guided tours through the most infamous gangster hangouts such as the site of the St. Valentine's Day Massacre.
- **CHICAGO TROLLEY COMPANY**
chicagotrolley.com; (773) 648-5000
Trolley and double-decker bus tours of areas throughout the city.



At the same time, old favorites have been restored; a great example is **THE ROOKERY** at 209 South LaSalle, the fabulous 1886 brownstone office tower with its 1905 Frank Lloyd Wright-designed lobby.

Chicagoans have long been proud of their architectural heritage. This is where the first steel-framed skyscrapers were erected; this is where such world-famous architects as Louis Sullivan, Wright, and Mies van der Rohe practiced. Important buildings and historic structures number in the hundreds. Though it may seem “touristy” to knowledgeable architecture buffs, I do recommend starting with a guided tour to give you a sense of the city.

YOU CAN'T GO downtown without driving by the 1869 Old Chicago **WATER TOWER** (N. Michigan Ave. at Chicago Ave.), built to house a 138-foot pump station standpipe, and one of the few survivors of the Great Chicago Fire. Although Oscar Wilde called the Gothic structure a “castellated monstrosity with pepper boxes stuck all over it,” it remains a popular landmark. The **MONADNOCK BUILDING** (1889–1891), 53 W. Jackson Blvd., is often heralded as

“the first skyscraper”; its six-foot-thick masonry walls support 17 storeys. **THE RELIANCE BUILDING** at 1 West Washington St. is another early skyscraper (1891) famous for its decorative detailing; it has recently been renovated as the Hotel Burnham [(877) 294-9712, burnhamhotel.com]. It's hard to miss the **TRIBUNE TOWER** (1923–25) at 435 N. Michigan Ave., a 36-storey Gothic tower just north of the Chicago River, home to the Chicago *Tribune* newspaper. Nearby, take a stroll through the beautiful lobby of the **FINE ARTS BUILDING**, 410 S. Michigan, built in 1885 as a Studebaker carriage showroom and converted into studios and offices for the likes of L. Frank Baum (*The Wonderful Wizard of Oz*) and the *Saturday Evening Post*.

Chicago's grand old department stores have not yet succumbed to the malls—something not true of most modern American cities. Louis Sullivan's use of stylized ornament is shown to good advantage over the northwest entrance to **CARSON PIRIE SCOTT & CO.** at 1 State St., as well as a few blocks north at the flagship store of **MARSHALL FIELD & CO.** (“Give the lady what [continued on page 110]

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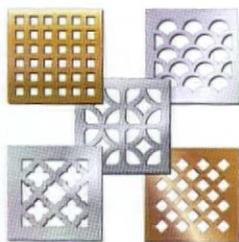
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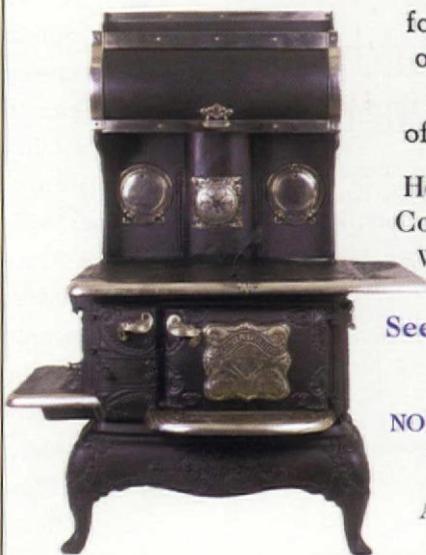
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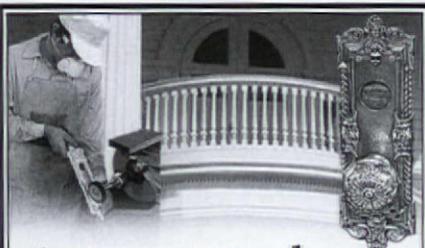
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she wants.”), 111 N. State St. (When you go inside to admire the Tiffany mosaic dome, said to be the largest in the country, be sure to sample one of their Frango mints.)

While you're downtown, you have to visit the Beaux Arts **ART INSTITUTE** of Chicago, Michigan Ave. at Adams St. in Grant Park. Built for the 1893 World's Columbian Exhibition, the Art Institute has a world-famous Impressionist collection and an atrium full of architectural artifacts from buildings that are no more. Do lunch in the cafeteria—it's delicious. While in Grant Park I had to go back to the **FIELD MUSEUM OF NATURAL HISTORY** just to make sure that Sue, the largest and most complete *T. rex* fossil in the world, was still there. (She is.) The **NAVY PIERS**, 600 E. Grand Ave. at Lake Michigan, have been transformed from a deserted wharf into a lively mix of shops (some touristy), concert stages, and the marvelous **SMITH MUSEUM** of Stained Glass Windows with over 150 pieces ranging from John La Farge to Frank Lloyd Wright designs.

South of the Loop, a must-see is the 1887 fortress-like **GLESSNER HOUSE**, 1800 South Prairie Ave., saved by preservationists in 1966, the house museum is the only remaining building in Chicago designed by H.H. Richardson. Nearby is the **CLARKE HOUSE**, 1855 S. Indiana Ave. A lovely Greek Revival built in 1836, it's the oldest building still standing in Chicago. Further south near the University of Chicago campus in Hyde Park is the 1910 **ROBIE HOUSE**, 5757 S. Woodlawn Ave., considered one of Wright's most brilliant Prairie School designs.

Chicago is a city of neighborhoods; one of my favorites is the **ASTOR STREET DISTRICT** on the near north side (the Gold Coast) on N. Astor Street

More RESOURCES

■ FRANK LLOYD WRIGHT PRESERVATION TRUST

Drive to the nearby suburb of Oak Park and see his home and studio and Unity temple; the Trust also runs the Robie House—all tickets at wrightplus.org; (708) 848-1976.

■ JANE ADDAMS HULL HOUSE MUSEUM

The pioneering founder of the settlement house movement began her mission in her home, which still stands in the middle of the University of Illinois at Chicago campus: uic.edu/jaddams/hull/hull_house; (312) 413-5353.

■ **CHICAGO HISTORICAL SOCIETY** has an extensive museum with wonderful displays of Chicago history: chicagohistory.org; (312) 642-4600.

■ LINCOLN PARK CONSERVATORY AND ZOO

One of my favorite spots in Chicago, the Zoo has a wonderful Great Ape House: just like being in Africa: lpzoo.com; (312) 742-2000.

between E. Division and E. North Boulevard. Stone and brick mansions by famous architects from Adler and Sullivan to Stanford White grace the tree-lined streets. The **CHARNLEY-PERSKY HOUSE**, 1365 N. Astor, was designed by Wright and Sullivan in 1891. Further north along N. Lake Shore Drive is the **HUTCHINSON STREET DISTRICT**, on Hutchinson between Marine Drive and Hazel St. The houses in these two blocks were designed by George Maher in a picturesque combination of Queen Anne and Prairie School designs.

The “Second City” (now actually our third largest) is laid out in a logical grid and is easy to navigate. Chicago has become an invigorating place to visit. I'm planning my next trip. ★

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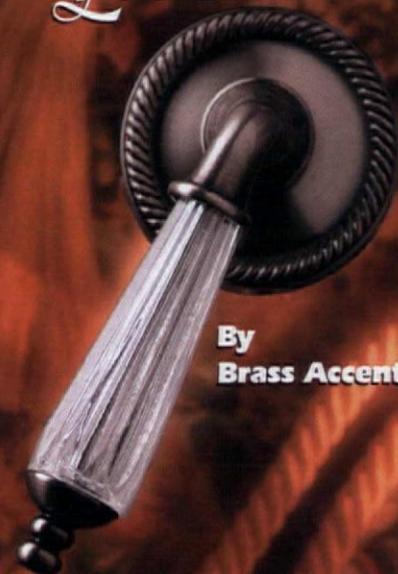


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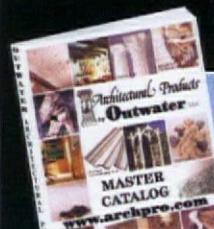
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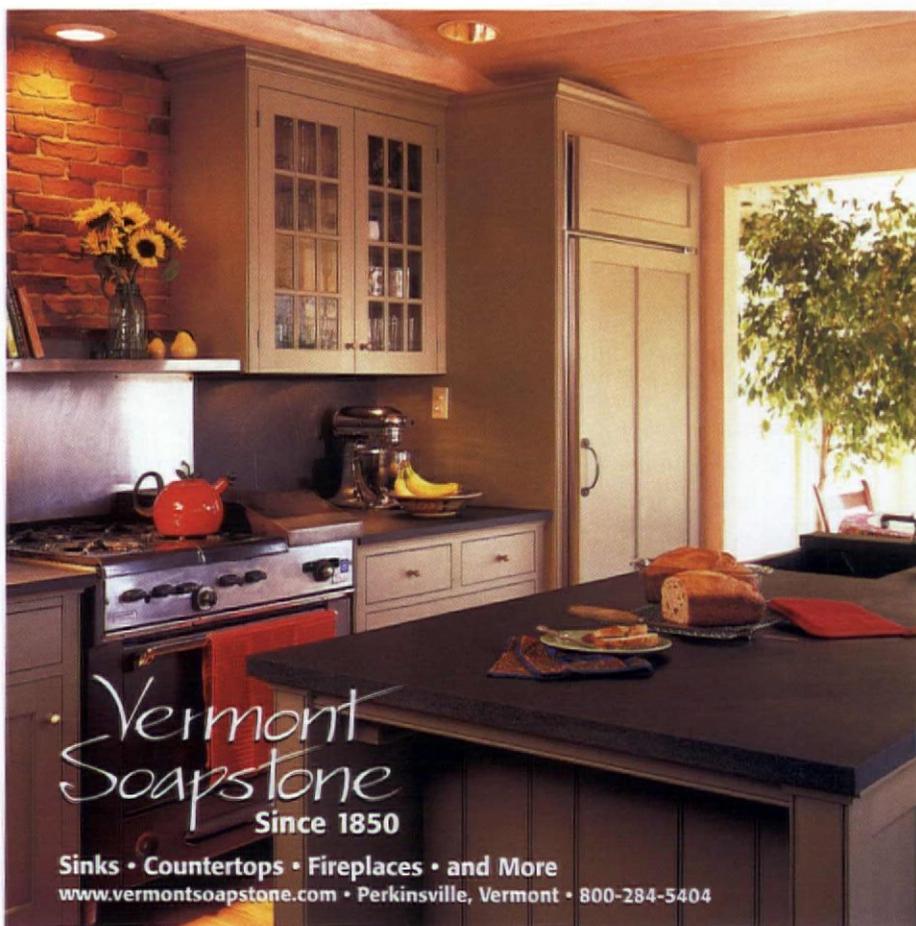
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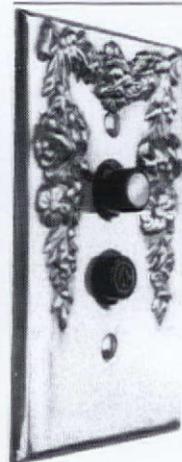
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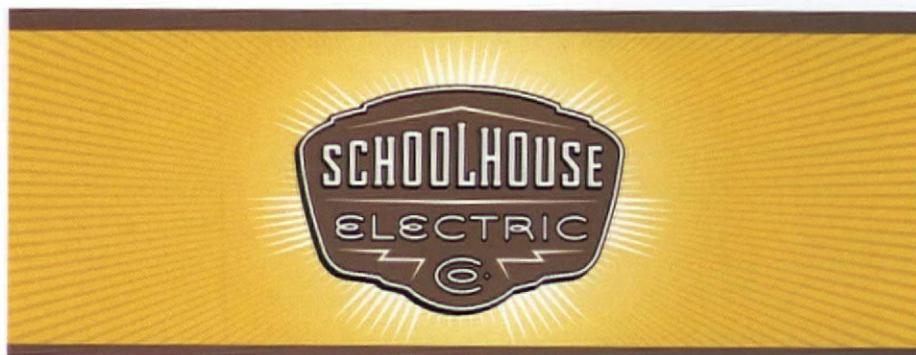
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DIALOG

back&forth

COLOR GUILD'S NUMBER

I ENJOYED the September issue and want to know the paint manufacturer and color used in the "Nostalgic, Authentic Kitchen." The [Color Guild] phone number listed in the p. 32 bullet item is a private home. I have a Los Angeles 1950 unstuccoed brown adobe home with 14' beamed ceilings and paneled, stained pine walls, which was featured in *Architectural Digest* in 1971, and am desperately looking for a good color for the living room. This may be it. Thanks so much.

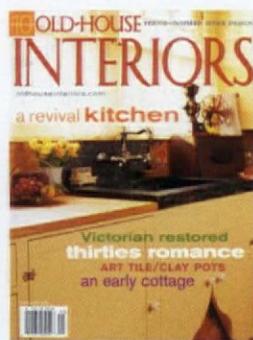
—LYNN MAZZUCCHI
Los Angeles, Calif.

You're right, the number's wrong! I contacted spokesperson Pat Rumer at Color Guild International: the current phone number is (813) 655-1449. Or check them out online at colorguild.com

—Lori Viator

RESTORATION IN PROGRESS

WE ARE CURRENTLY working on a project that I think your readers might be interested in. The Campbell House Museum was built in 1851, the first house in St. Louis's first private neighborhood, Lucas Place. It was the Campbell family home from 1854 through 1938. The museum collection holds 90% of the original furniture, over 1,000 nineteenth-century photographs, and over 300,000 pages of family letters, ledgers, and receipts. Uniquely, in 1885 one of the Campbell sons, Hugh, photographed every room in the house. We are cur-



rently in the midst of a \$3,000,000 restoration to return the house to its high-style 1885 appearance. We have done extensive paint and wallpaper analysis throughout the museum to determine exactly what was here. Carpeting is currently being rewoven to match original patterns. When we are finished at the end of 2004, the Campbell House Museum will be one of the most accurately restored nineteenth-century build-
[text continued on page 116]

Cast-brass or -bronze cherubs hold aloft a glowing globe in this late-19th-century fixture.



Missing Figure

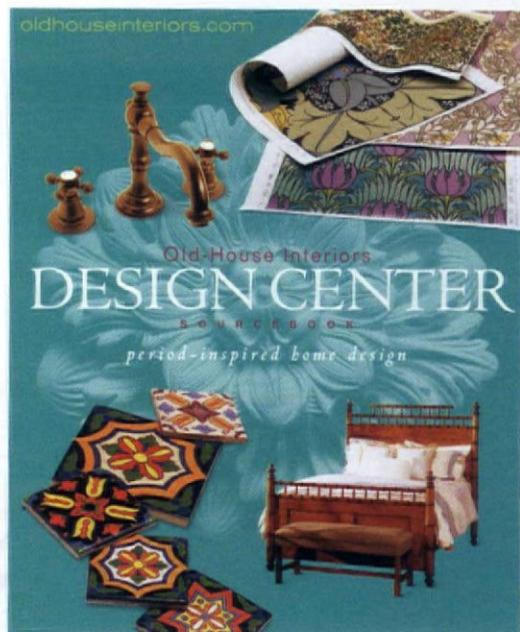
The newel post on the entry stair of our 1898 Queen Anne house looks as though it once had some sort of ornament on top, but it's long since gone. What type of fixture are we looking for? —ANNIE AND CHARLES GREENBERG, SUMMIT, NJ

What's probably missing from your staircase is a newel post lamp. These ornate expressions of Victorian sensibility usually combine a heroic, stylized figure—often a scantily clad Greek god(dess) like Mercury or Venus, or a toga-swathed maiden, or a cluster of cherubs—with a gas-jetted light fixture and an etched-glass shade. While the finest of these figures were cast in bronze or brass, many others were made from spelter (an amalgam of zinc and scrap metals, also called white metal or pot metal).

"Spelter maidens" were especially popular newel fixtures between about 1900 and 1920, says Cindy Allen, co-owner of Allen's Antique Lighting, a Victorian lighting specialist in North Andover, Mass. [978/688-6466, antiquelight.com]. Because pot metal is less durable than bronze or brass, spelter figures are more likely to show signs of wear, damage, and pitting, she says. You can find both spelter lamps and the better bronze or brass ornaments in good condition, however. Prices for restored spelter fixtures range from about \$1,000 to \$5,000, depending on size and maker. Cast-bronze and -brass lamps in fine condition begin at about \$6,000 and may cost as much as \$12,000. Prices includes rewiring for electricity. —MARY ELLEN POLSON

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ings in America. The brightness and spontaneity of the interiors is something we did not expect in a "Victorian" interior. For example, the parlor has 50 different colors of paint in over 40 different patterns hand-painted on the walls and ceiling.

—JOHN DALZELL

Executive Director, Campbell House
St. Louis, Missouri

We're always excited to hear about a restoration based on evidence, rather than an interpretation. It's wonderful that you have the 1885 photographs—what a coup! Please keep in touch with updates and new photos. It sounds like an article for our magazine.

—the editors

MEDITERRANEAN SAVVY

I FORGET the exact term used for readership when a publication is passed on to another reader but, in any case, the September issue of *Old-House Interiors* was given to me by a friend. I am embarrassed to say that I had never seen your magazine before, but I was most impressed by each and every page. You've found a new subscriber!

The article on Mediterranean Revival caught the eye of my friend, since I own a 1925 Spanish Colonial in Sacramento, California. For years, I have scoured bookstores in the hope of finding more information on the style. Your issue was, without a doubt, the best material I've read on the era of Mediterranean Revivals. The recommended readings, photographs, story on Ken Snowden's home, and in-depth coverage provided hours of enjoyment for me.

Keep up the superb job. I am so glad to have discovered you, quite by accident!

—TOM LEASE

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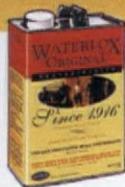
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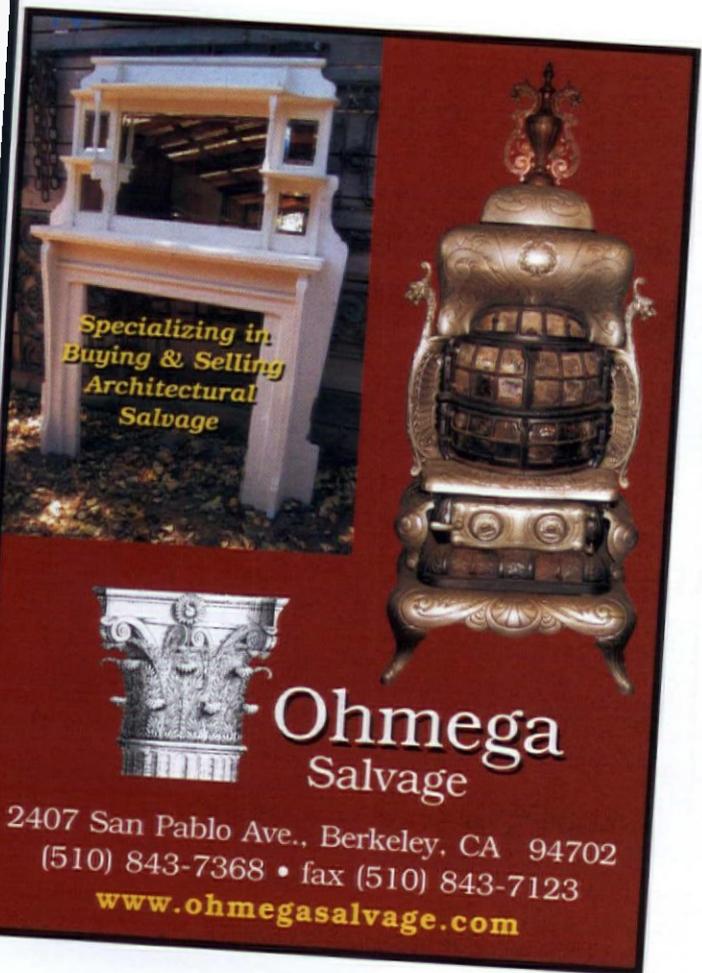
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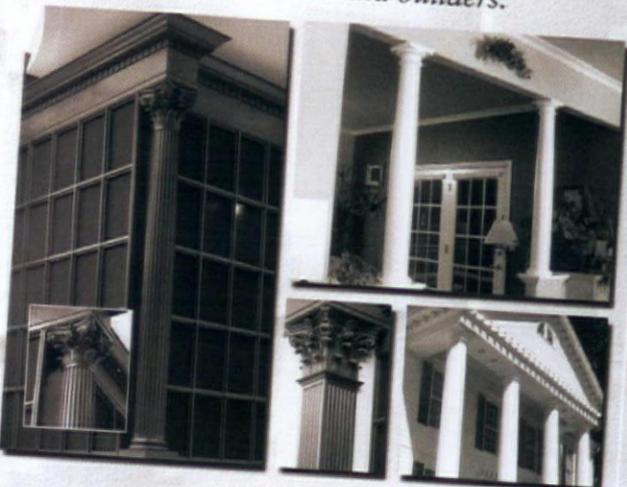
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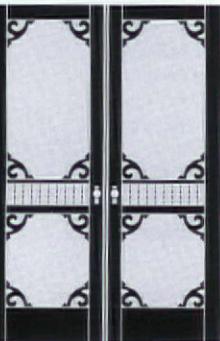
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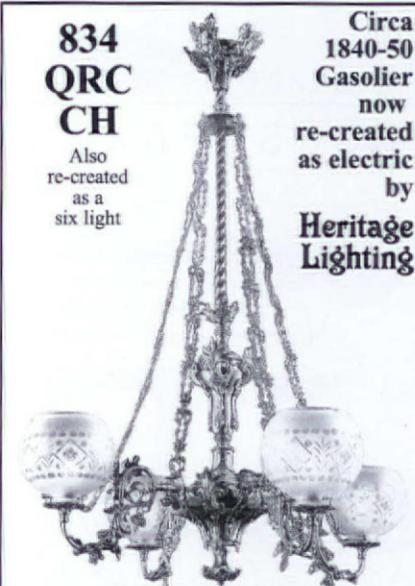
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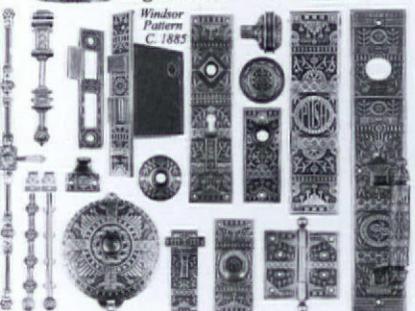
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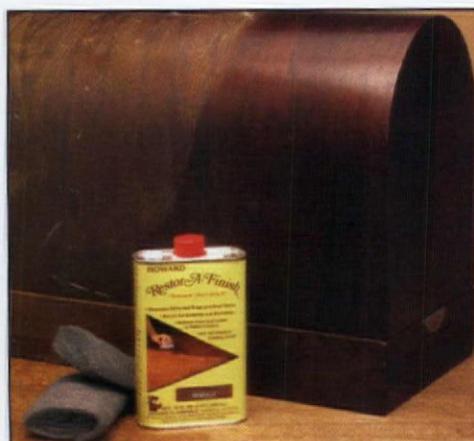
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Arts and Crafts in Bed pp. 46-50

p. 46 Morris "Pimpernel" wallpaper from Morris & Co. (to the trade): 800/894-6185 [machine-printed "Pimpernel" paper and fabric also through Charles Rupert Designs: 250/592-4916] • Bed from Cotswold Furniture Makers, Whiting, VT: 802/623-8400, cotswoldfurniture.com • Many craftspeople offer custom A&C beds etc.; go to oldhouseinteriors.com and search Design Center: Furniture: Arts and Crafts **BOOKS** for Stickleby/Craftsman A&C style: *Stickleby Style* by David Cathers, Simon & Schuster; *American Bungalow Style* by Robert Winter, Simon & Schuster; *Craftsman Style* by Robert Winter, Simon & Schuster • for Roycroft A&C: *The Arts and Crafts Home* by Kitty Turgeon, Friedman/Fairfax Pubs. • for California and Revival A&C: *Greene & Greene: Masterworks* by Bruce Smith, Chronicle Books; *Inside the Bungalow* by Paul Duchscherer, Penguin Books • for Prairie School: *Frank Lloyd Wright's Interiors* by Thomas A. Heinz, Gramercy Books • for British A&C: *Arts and Crafts Style* by Isabelle Anscombe, Phaidon Press • for an overview of influences: *In the Arts and Crafts Style* by Barbara Mayer, Chronicle

Going to the House pp. 68-75

The homeowners' antiques store is Mercantile, Andes, NY: 845/676-4477. Open Thurs.-Sun. summer and fall, weekends only

during the winter. **p. 72** "The Sandra Bed" from Shaver/Melahn Studios: to the trade through design center showrooms or shaver-melahn.com **p. 74** Leaded glass by Lighthaus, Madison, WI: 608/274-2942

Bungalow Progressive pp. 74-79

p. 74 Fabric shown no longer available, though similar designs are available from Morris & Co.: 800/894-6185, sanderson-online.co.uk **Ed. Notes:** C.J. Hurley Century Arts specializes in Art Nouveau design consulting and handpainted wall art: 503/234-4167, cjhurley.com • Brass Light Gallery has just introduced a simple and sinuous Art Nouveau sconce: 800/243-9595, brasslight.com

Gardening a Hillside pp. 80-84

Robyn Cannon's Classic Courtyards, LLC specializes in small, European-style urban gardens: 206/285-7732

... blue bonnets grow pp. 88-91

p. 90 Parlor wallpaper is "Victorian Tea Rose," a reproduction ceiling paper by Victorian Collectibles, Milwaukee, WI: 800/783-3829, victorianwallpaper.com

The Floor Makes the Room pp. 92-98

Flooring sources are listed on our website at oldhouseinteriors.com. Go to current issue and click on Additional Resources.

Bats p. 130

Ceiling light from Rejuvenation: 888/401-1900, rejuvenation.com • Wallpapers and Art Nouveau fabric from Trustworth Studios: 508/746-1847, trustworth.com

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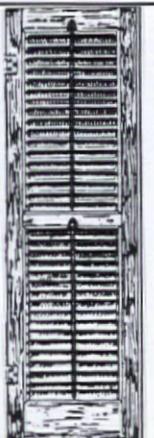
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MOTIFS

Bats

WE SEE THEM TODAY through a gothic eye, but bats flapped into our lives, decoratively speaking, during the Aesthetic Movement of the late 19th century. As fascination for oriental motifs spread through the United States and Great Britain, fans, plum blossoms, and ginkgo leaves were everywhere. Other design motifs were less obvious: cracked ice, for example, which signified springtime, as well as the furry little bat. Why? In Chinese, the pronunciation of the words for "bat" and "happiness" are both "fu." In Japanese, the bat has the same symbol as "luck." We think a bat is spooky, but it is the Asian equivalent of the Bluebird of Happiness. ■ During the 1880s and '90s, bats appeared on pottery, silver-plated giftware, and occasionally furniture—though not as frequently as did peacocks or cranes. As the Art Nouveau and Arts and Crafts Movements (factions of which always seemed to court the night instead of the day) grew, the bat was seen on jewelry and lighting, even in a French Art Nouveau wallpaper (below). Naturalistic elements fell from favor as Art Deco's geometry stole the limelight, and the bat was banished to the darkest eaves of the art world, where it has lurked until now. —DAN COOPER

RIGHT: The iron pendant fixture is being reproduced by Rejuvenation. The silverplate matchbox striker is Victorian. **BELOW:** Bat Border and Bat and Poppy wallpapers—offered in the original coloring by Trustworth Studios. (It was re-colored to stony greys for the set of the PBS show "Mystery.") A fabric adapted from the paper is shown in the background. **BELOW, RIGHT:** Ca.1900 Chinese cloisonne bat box; the Mimbres bowl dates to ca.1100.



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