

# OLD-HOUSE INTERIORS

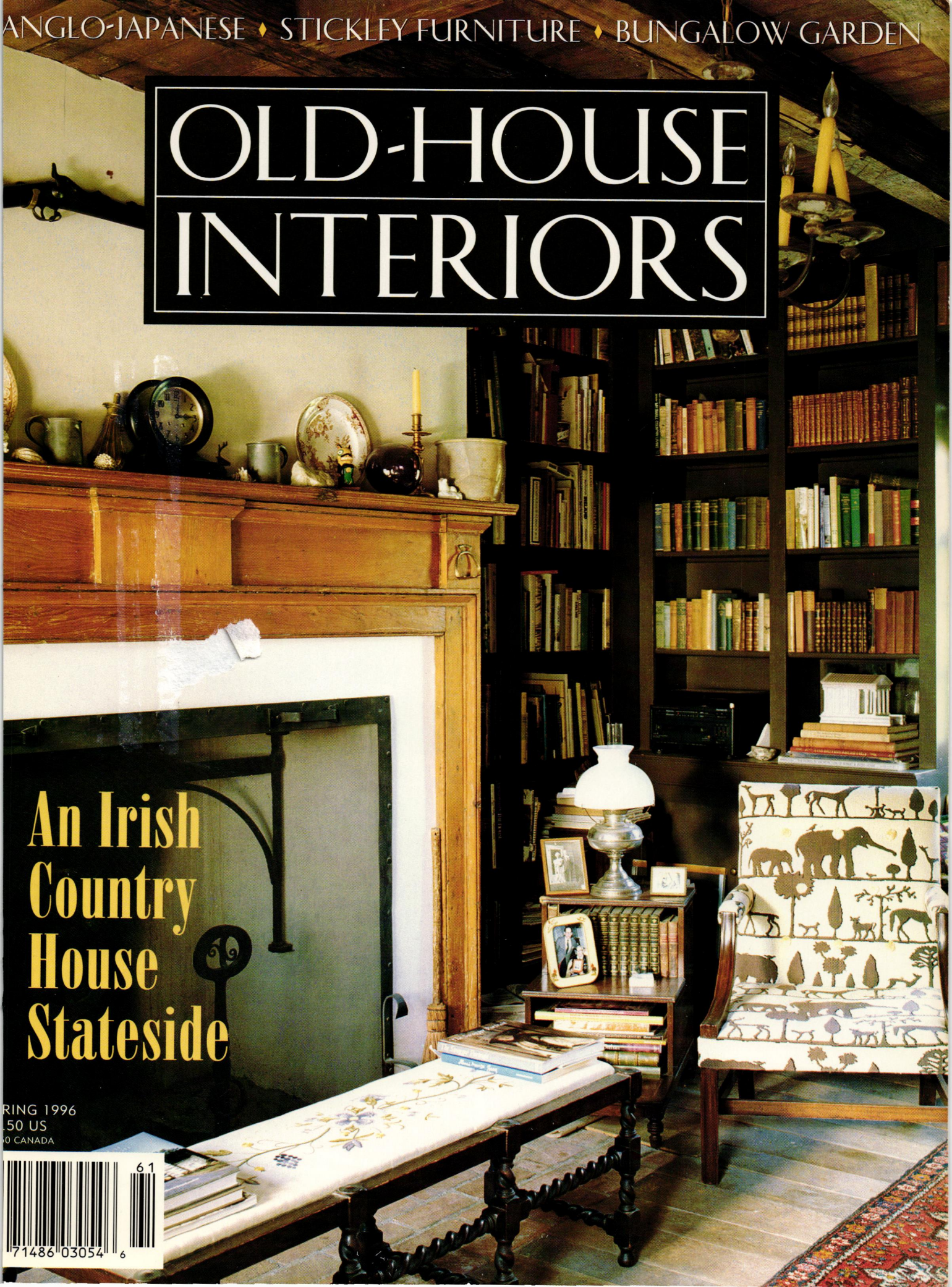
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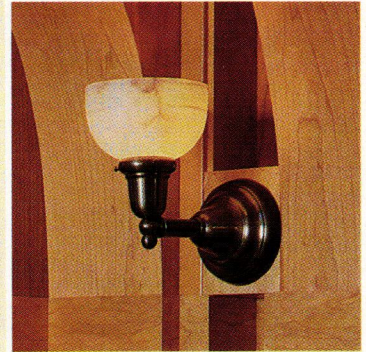
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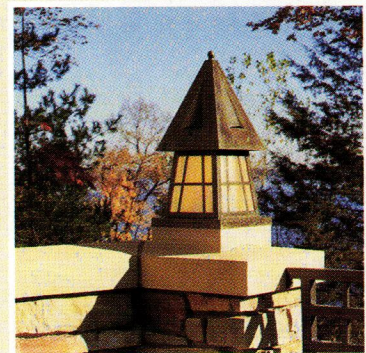
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**ON THE COVER:** Colorful tiles, hammered metal, and solid oak are the Arts & Crafts backdrop for Stickley furnishings. Photograph by Scott Dorrance.



# Hopeless Causes

**W**HAT A RELIEF THAT GOOD weather is soon to return, and with it the inborn desire to tend home and garden. January came and, thank goodness, went . . . wind-driven snow, night-fall at 4:30, respiratory infections, fattening dinners. Mid-winter was not a good time for taking walks, so I missed checking on the ocean and marveling at the desolate condition of my favorite gardens. January wasn't a good time for much of anything this year. It is never a good time for working on the house, because we're stuck indoors with whatever dust and fumes we liberate. In fact, mid-winter is not even a good time to *think* about house projects. Discouraged by the oil bills, yet another roof leak, the accumulating winter damage, I wonder how I came to be in this house, in this New England town.

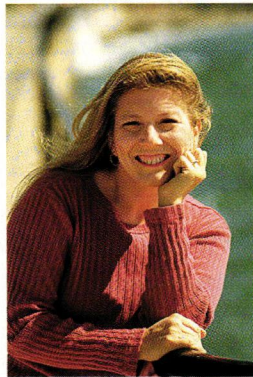
But then we have a thaw, the gardening catalogs show up, and I start walking again. Still too cold along the back shore, so it's off to navigate the narrow old streets of East Gloucester, delighting in my rediscovery of those charming early Victorian houses in their peculiar Cape Ann vernacular: the Italianates with their overscaled door brackets, the little Greek Revival cottages right on the curb, their frieze windows so plain and so obvious.

The storybook Second Empire that once was "the worst house in the neighborhood" is all fixed up now, and very well. The owners did the whole renovation themselves, and it took dedication and long, long days. It is beautiful. I give it a men-

tal salute as I pass. But it doesn't call out to me the way it used to.

One day, slowing down to gawk at a previously unnoticed wreck, I suddenly realize how utterly attracted I am to houses that need work. It worries me a little, because the attraction is so strong and so emotional. Drawn in, I instantly see it the way it *should* look as I script a mental story about how it came to be so forlorn, and what it would take to bring it back, and what color the front door should be painted, and what sort of character should live there. What does it mean, this affinity for hopeless causes? Do I want to know?

CARL SAYS THE HOUSE WE BOUGHT WAS "absolutely the worst house we looked



at," referring to its condition. I don't think I knew that but I believe him. Yet I get great pleasure from this minor obsession. Overwhelming as it is at times, I love the house; I'm caught up in its past, its prospects,

in endless plans for it (plans underfunded, so they can change with every season that passes). Slowly, the house is coming back, and we will leave it better than we found it.

I'll bet most houses that attract us, that end up in this magazine were an obsession, too, the canvas for an owner's process of discovery.

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# Queries & Comments

EVERYONE AT ROYCROFT IS THRILLED with Lynn Elliott's article ["Roycroft Again", Winter 1995]. As Executive Director for the Foundation for the Study of the Arts & Crafts Movement at Roycroft, I invite inquiries about our newsletter, the Elderhostel programs, and our symposia. The foundation also gives tours of the campus.

—Kitty Turgeon-Rust  
FSA/CM at Roycroft  
31 S. Grove Street  
East Aurora, N.Y. 14052

REGARDING THE POSTCARD PHOTO OF Angel's Flight and the Third Street Tunnel ["Portals of the Past", Winter 1995], I am fairly certain that the site is 400+ miles south in Los Angeles! It has been relocated, restored, and will reopen in February.

—Ray Wark  
Los Angeles, Calif.

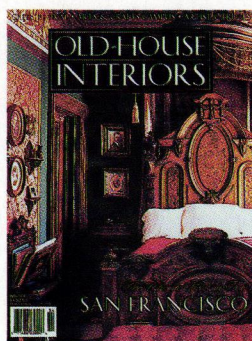
**My eastern face is red—and not from southern California sunshine! Pictured are the cars *Olivet* and *Sinia* making their way up the incline railroad built on L.A.'s Bunker Hill in 1901.**

—Regina Cole

THE SEARCH IS ON FOR OUR SEVENTH *Painted Ladies* book! We're looking for Victorian houses painted in three or more contrasting colors.

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—N. O'Dea  
Boulder, Colorado

**OLD-HOUSE INTERIORS does speak with some authority on house construction, but our how-to articles tend toward decorative or furnishing-related subjects. It sounds like what you really want is our other magazine, OLD-HOUSE JOURNAL, which we've published since 1973. Call (800) 234-3797 to subscribe [\$27/six issues], or write to OHJ, 2 Main St., Gloucester, MA 01930.**

—the editors

OUR HOME IS A VERNACULAR, FEDERAL-period farmhouse. The main house, built in 1815, is attached to an earlier 1790 building. There is also a Victorian kitchen addition. We'd like you to feature more vernacular Federal interiors, and not only high-style ones.

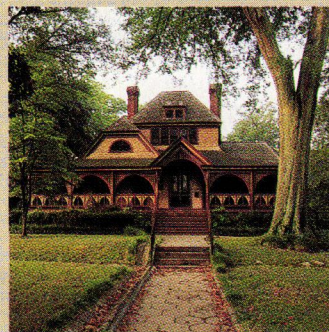
—Sharon Vanderslice & Jim Graves  
Belmont, Mass.

MY HUSBAND AND I LIVE IN A BRICK ITALIANATE house, built in 1871 and in my family since 1905. We remodeled and restored it in 1963-4. We are now 78 and 80 years of age—hate to think of moving, but feel it's the wise decision. We want a (new) owner who will love and care for it as we have through the years.

—Sylvia Cottral  
Clinton, Iowa

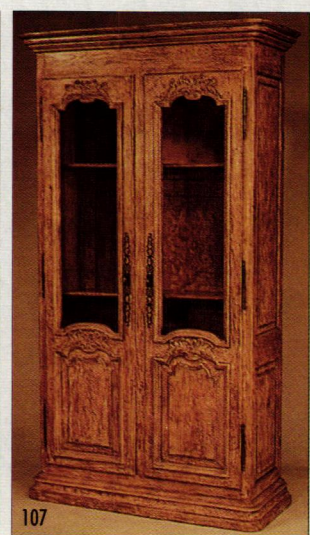
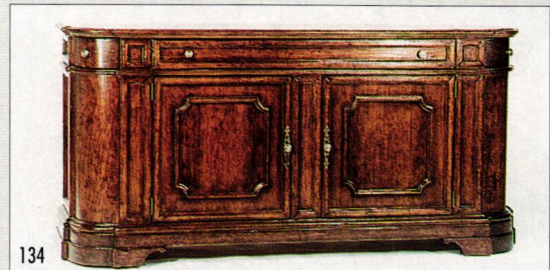
CORRECTION: The wrong address was listed for Renaissance Cabinetmakers on page 17 in *Furnishings* [Winter]. They have relocated to: RR1, Box 2832, Arlington, VT 05250; (802) 375-9278.

## COMING UP Summer 1996



- ♦ The Wren's Nest, Atlanta home of "Uncle Remus" author Joel Chandler Harris, was built as a Southern dogtrot, but grew into a generous Queen Anne to house his family of nine children.
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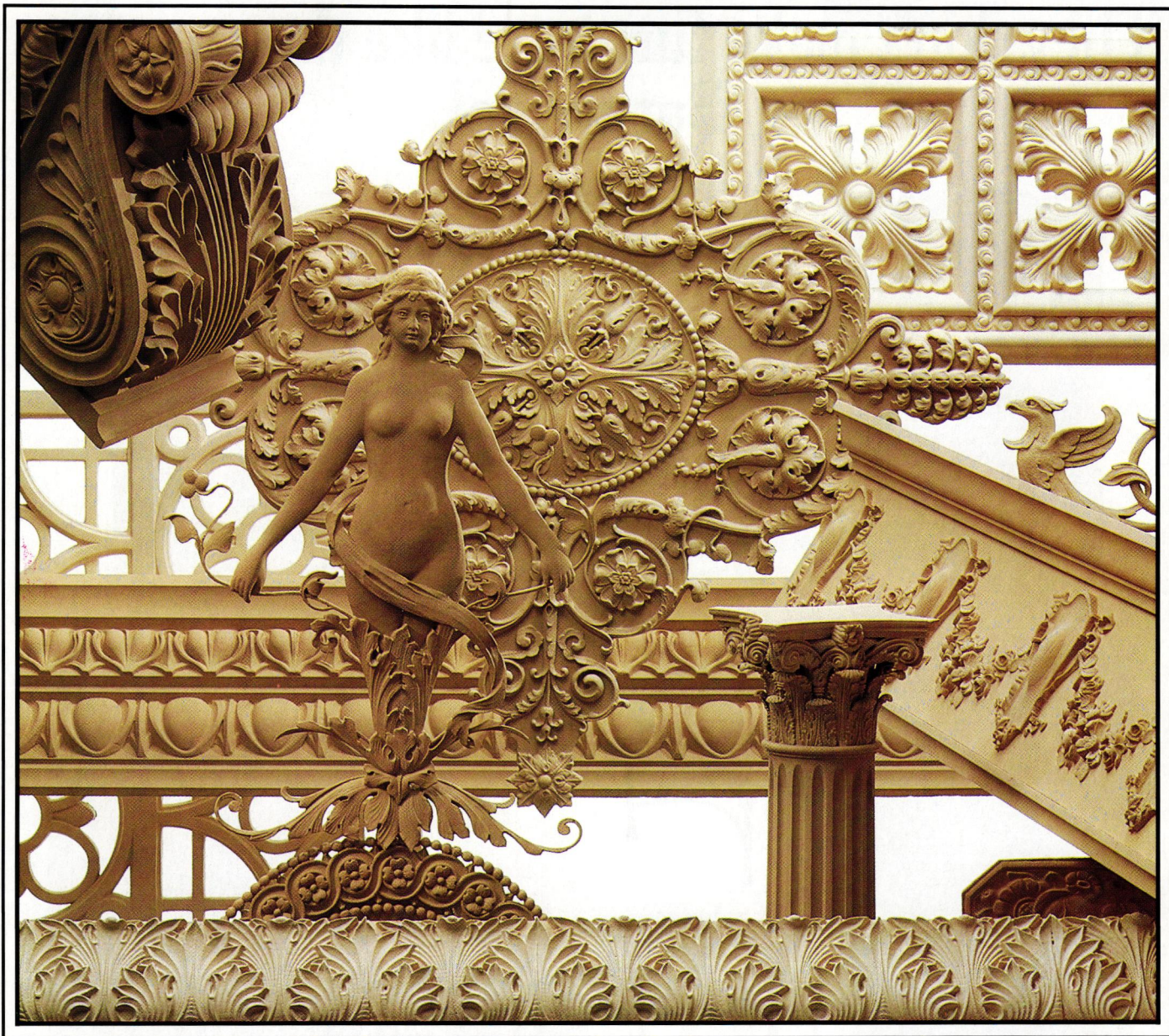
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# FURNISHINGS

by Lynn Elliott

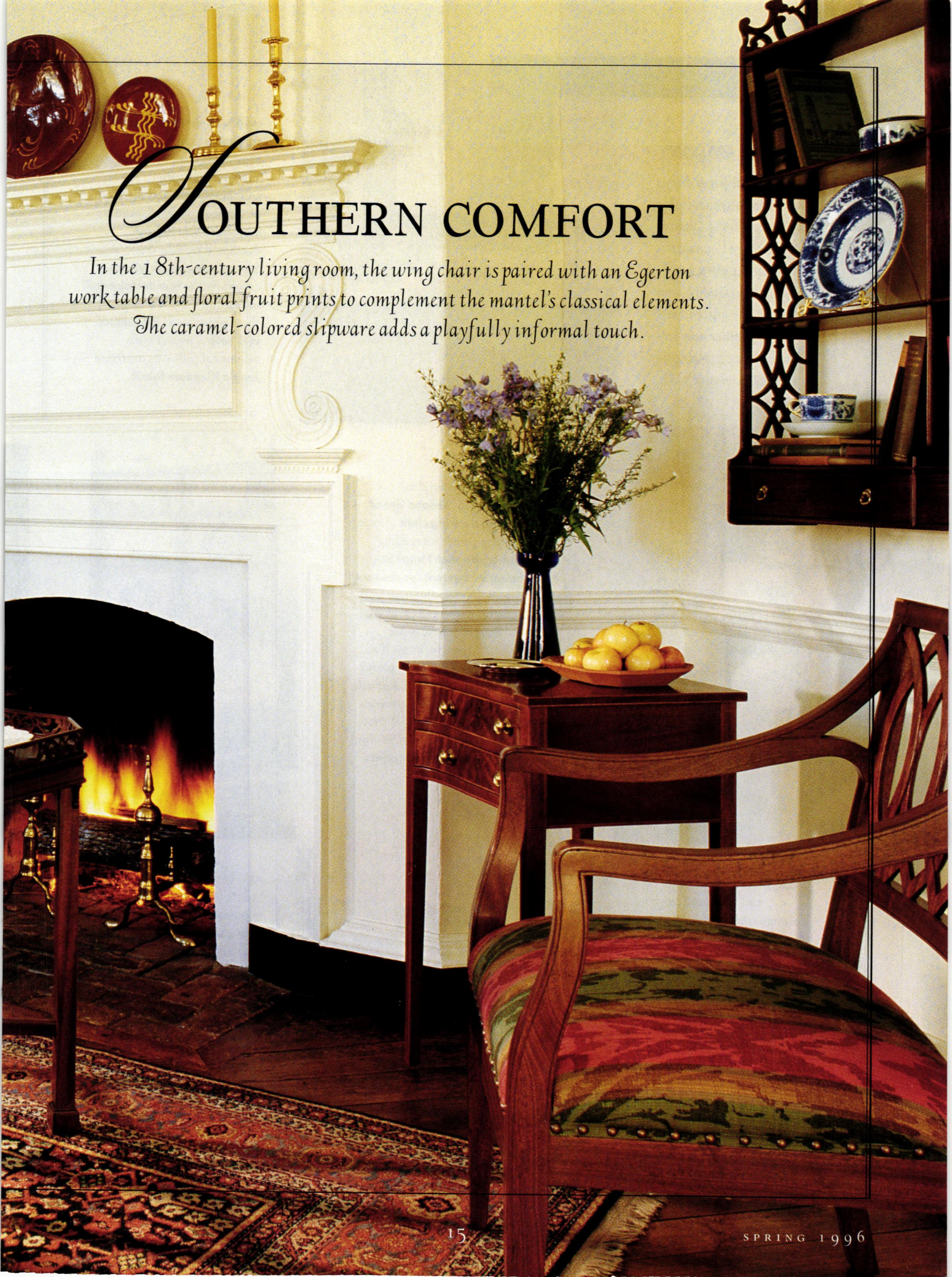
## Virginia Colony

*A center of gracious living, the Virginia colony of Williamsburg had homes decorated with finely crafted furnishings. For this special section, we filled a room in the historic Robert Carter House with documented reproductions from the Colonial Williamsburg collection.*

# FURNISHINGS



For more information see page 102



# SOUTHERN COMFORT

*In the 18th-century living room, the wing chair is paired with an Egerton work table and floral fruit prints to complement the mantel's classical elements. The caramel-colored slipware adds a playfully informal touch.*

# FURNISHINGS

## VIRGINIA COLONY

All of the furnishings shown are available through The Colonial Williamsburg Foundation (800/446-9240).

The sofa, chairs, tables, and fabrics are special-order items.

For order numbers and addresses, please see Resources on page 102.



◀ The **New-Fashioned sofa table** is laden with **slipware** (prices vary), topiary, and a wrought-iron **spiral lamp** (\$85). Reflections of slipware plates, flanked by **swirl-base and Raleigh candlesticks** (\$84–\$100 and \$55 each respectively), are caught by the **faux tortoiseshell mirror** (\$2,125). On page 13, the sophisticated **Providence Hall sofa** is paired with whimsical pillows covered in **Jungle Kingdom fabric**.



◀ Upholstered in tea rose-colored **Wallace Grand Floral fabric**, the **wing chair** creates an inviting corner for reading. A **spike candlestick lamp** (\$85) and a **slipware flowerpot** (prices vary) top the two-drawer, Egerton work table. **Baluster goblets** (\$32.95 each) and **Royal Shell flatware** (\$11–\$22.50 each)—as well as **pierced creamware dessert plates** (\$256 for a 4-piece set) and **damask linens** (\$40 each)—adorn the **fret-work tray-on-stand** (\$1,650). Note the blue **Carter's Grove rug** (\$1,899) and the **Furber floral fruit prints** (\$182 each).



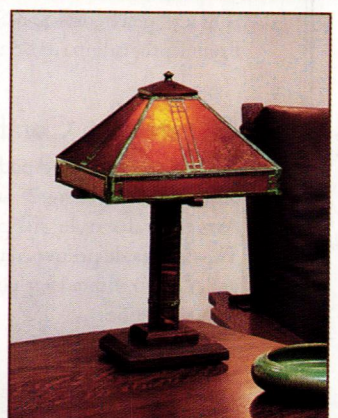
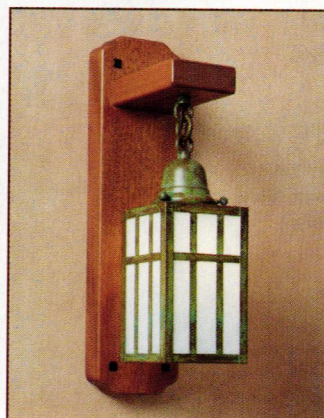
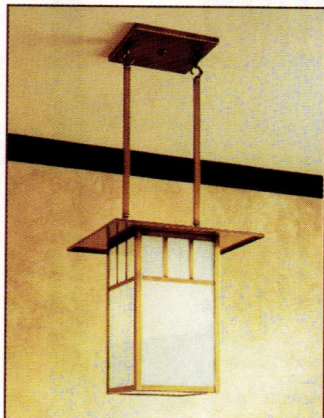
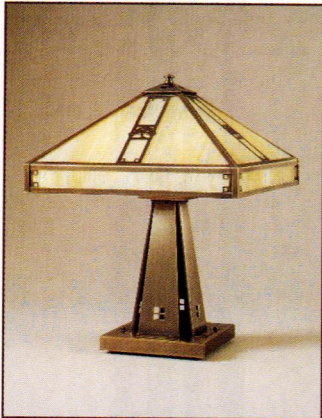
Decorated with brass nail heads in a tulip design, this leather **Lucas trunk** (\$2,750) rests near **Governor's Palace open-arm chair**. (For a full view of chair, see page 13.) The fabrics: **Bruton cotton damask** in gold for the arm chair, **Hopewell Chenille** in vanilla for the cane sofa, and **Diamond Matelasse** in olive for the pillows. The brass **Davis andirons** (\$420 per pair) reflect the fire's warm glow.



▶ The tracery back of the **Albemarle chair** is echoed in the double **hanging shelf** (\$1,087), whose shelves are filled with **Imperial Blue dinnerware** (\$45–\$275), a **creamware teapot** (\$70), a **pewter tankard** (prices vary), and **heart boxes** (\$165 for large and \$98 for small). A **Tulip dish** (\$24.95), a small **pewter plate** (\$46), and a cobalt **forcing vase** (\$22.95) are arranged on an **Egerton work table**. The chair is covered in **King Carter Damask**.



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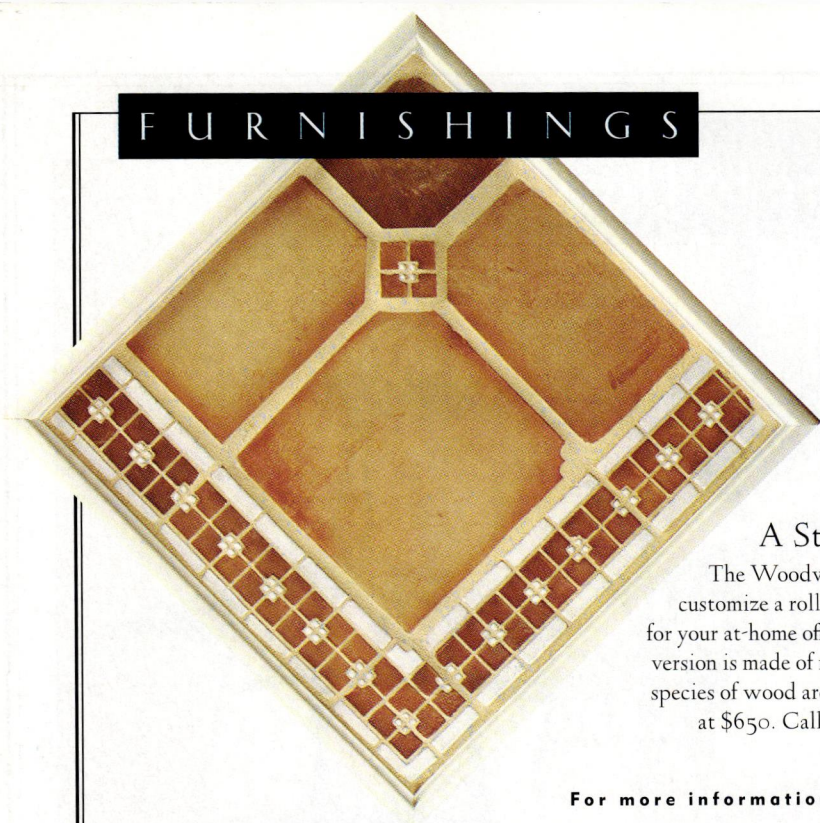
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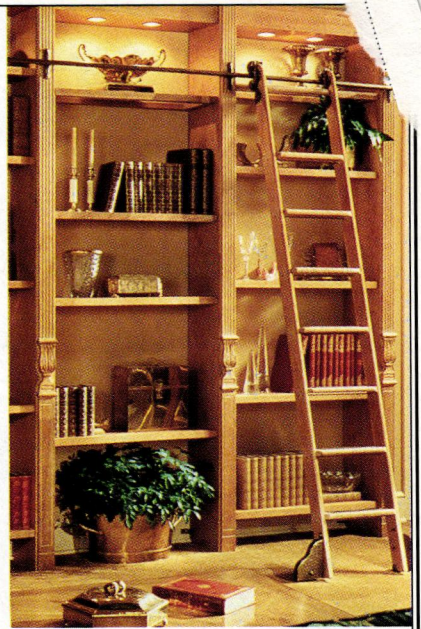
## Craftsman Comfort

Ginkgo leaves and seed pods—among other authentic designs—adorn these Arts & Crafts-style, silk pillows. The handmade pillows retail for under \$100. From Heirloom, call (312) 508-0880.



## Prairie Planes

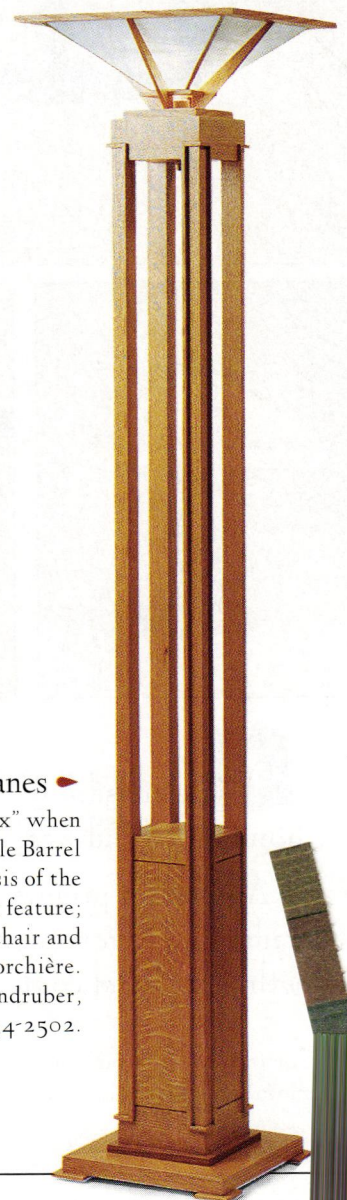
Prairie School architects broke the "box" when designing furniture, such as this half-circle Barrel chair. The geometric emphasis of the torchière was also a prominent feature; \$1,290-\$1,370 for the chair and \$1,700-\$1,760 for the torchière. From Swartzendruber, call (219) 534-2502.



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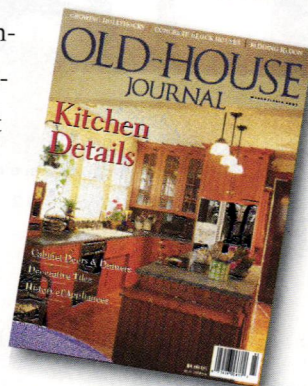
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# OLD-HOUSE JOURNAL



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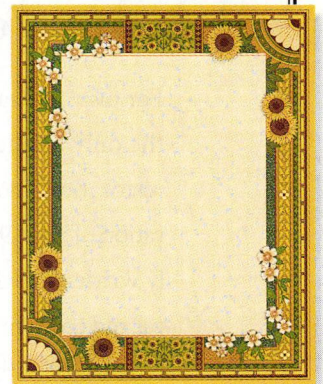
New England Traditions ♥

Typical of the sturdy work tables found throughout Vermont in the 1800s, this cherry table has a hand-rubbed oil finish and an optional drawer; \$1,475 for the table and \$295-\$395 for the chairs. From Vermont Furniture Works, call (802) 253-5094.



Picture Perfect ▶

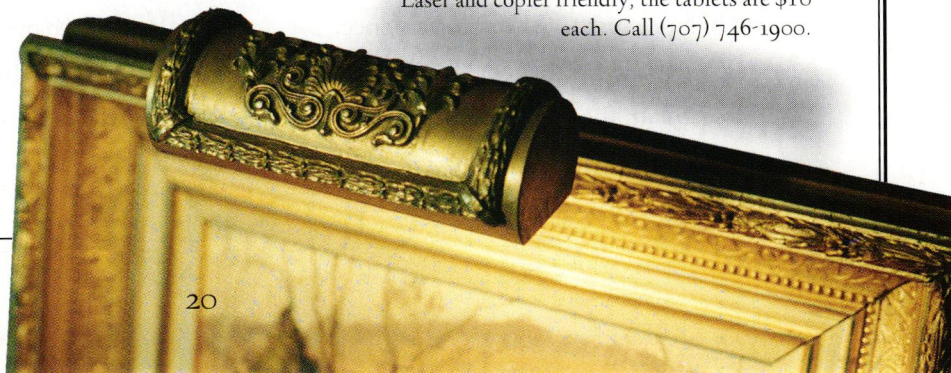
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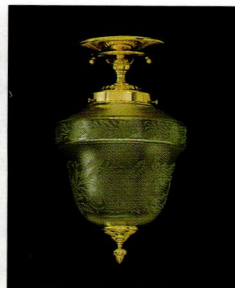
Sunflowers and cherry blossoms meander around the asymmetrical border of Bradbury & Bradbury's Eastlake writing tablet. Laser and copier friendly, the tablets are \$10 each. Call (707) 746-1900.

For more information see page 102



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## *Victorian Lighting Works*



# Married...with Antiques

Jane and Richard Nylander, president and chief curator of the Society for the Preservation of New England Antiquities, intend to lead America's most venerable preservation organization into the 21st century. *by Regina Cole*

“FOR YEARS, WE HAD TOYED with the idea of working together,” Richard Nylander says. “And we’d always said, ‘Never!’”

His wife Jane laughs appreciatively. “Yes, but by the time this opportunity came along, we’d grown up.”

Richard Nylander came to the Society for the Preservation of New England Antiquities first. In 1967, straight out of graduate school, he began to work as a curatorial assistant at Boston’s imposing brick Fed-

**BELOW:** The Harrison Gray Otis House, a Federal survivor amid urban development, is SPNEA’s headquarters and one of Boston’s favorite house museums.

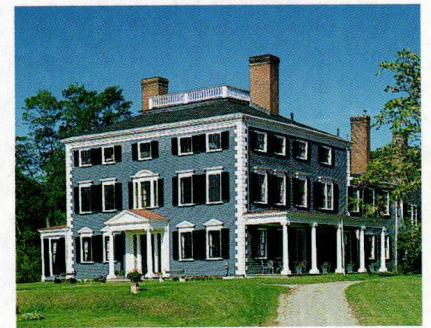
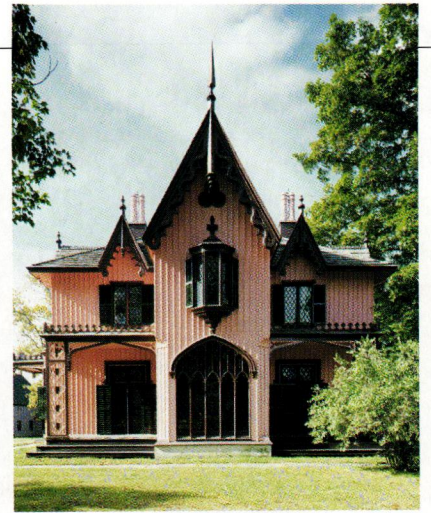
eral pile, the Harrison Gray Otis House. In 1970, SPNEA launched the most comprehensive, scientific restoration undertaken at its headquarters since the organization acquired the house in 1916. Using new techniques of paint analysis, Richard Nylander determined that the original Federal paint colors had been dramatically different from the harmonious, pastel tones previously thought appropriate for Federal rooms. The Otis House restoration has revolutionized the way scholars and preservationists understand early American interiors.

From this early, groundbreaking work (when SPNEA had six staff





The pair strike a pose in the greenhouse at the Lyman Estate in Waltham, Mass., where SPNEA's Conservation Center is also located. To those who know Jane and Richard at work, they're as comfortable as dance partners.



members), Richard has continued to expand our knowledge about historic paint and wallpaper. He is now chief curator at an organization that maintains a staff of 95 and over 500 volunteers.

“When you manage a collection that ranges in size from a button to a several-hundred-acre estate, you never get bored,” Richard says. “Wallpaper is particularly interesting to me because it connects the shell of a house with the objects inside.”

Jane Nylander came to head up SPNEA after she had established an impressive reputation in museum administration at New Hampshire’s Strawberry Banke and, before that, at Old Sturbridge Village. Her own curatorial specialty is textiles.

“When I was at Sturbridge Village I had to learn about diapers and shrouds, and everything in between,” she says. “Textiles were the key to 19th-century life, and to a woman’s experience. Food, clothing, and shelter—if you can understand those, you have a basis of understanding the past.”





**OPPOSITE, CLOCKWISE FROM LEFT:** The allée and summerhouse at Barrett House, New Ipswich, N.H., is familiar to viewers of Merchant-Ivory's *The Europeans*. Fanciful and vertical, the Gothic Revival Bowen House contrasts with the formally Federal homestead that is the Codman House.

**LEFT:** The Gropius House is modest in scale, but enormous in its impact on American design. **ABOVE:** The Sayward-Wheeler House on Maine's York Harbor once fronted a thriving waterfront. **RIGHT:** Few places are as evocative as the Rocky Hill Meeting House, one of SPNEA's study properties.



## PROFILE SPNEA: THE COLLECTION

### HOUSE MUSEUMS

All are open to the public; admission is free to SPNEA members and local residents. Call (617)227-3956 for schedules and information.

**CONNECTICUT** Bowen House, Woodstock

**MAINE** Hamilton House, South Berwick; Sarah Orne Jewett House, South Berwick; Marrett House, Standish; Nickels-Sortwell House, Wiscasset; Sayward-Wheeler House, York Harbor.

**MASSACHUSETTS** Harrison Gray Otis House, Boston; Beauport, Gloucester; Codman House, Lincoln; Gropius House, Lincoln; Coffin House, Newbury; Spencer-Pierce-Little Farm, Newbury; Quincy House, Quincy; Merwin House, Stockbridge; Lyman Estate, Waltham; Winslow Crocker House, Yarmouth Port.

**NEW HAMPSHIRE** Gilman Garrison House, Exeter; Barretti House, New Ipswich; Langdon House, Portsmouth.

**RHODE ISLAND** Watson Farm, Jamestown; Casey Farm, Saunderstown.

### STUDY PROPERTIES

Ten 17th-century houses and one 18th-century meetinghouse are shown unfurnished to reveal their timber-frame construction, decorative finishes, and other early architectural elements. To schedule a visit, call SPNEA at (617)227-3956.

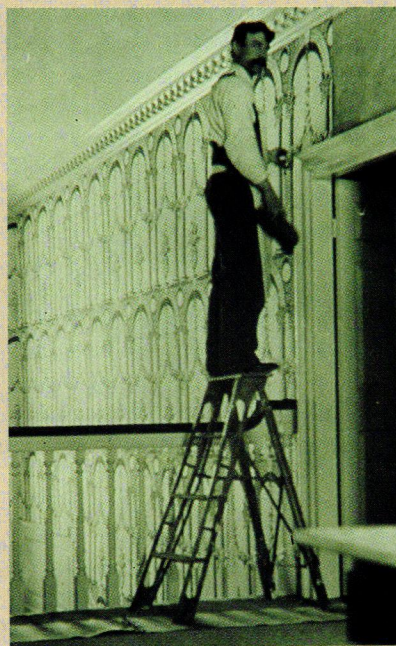
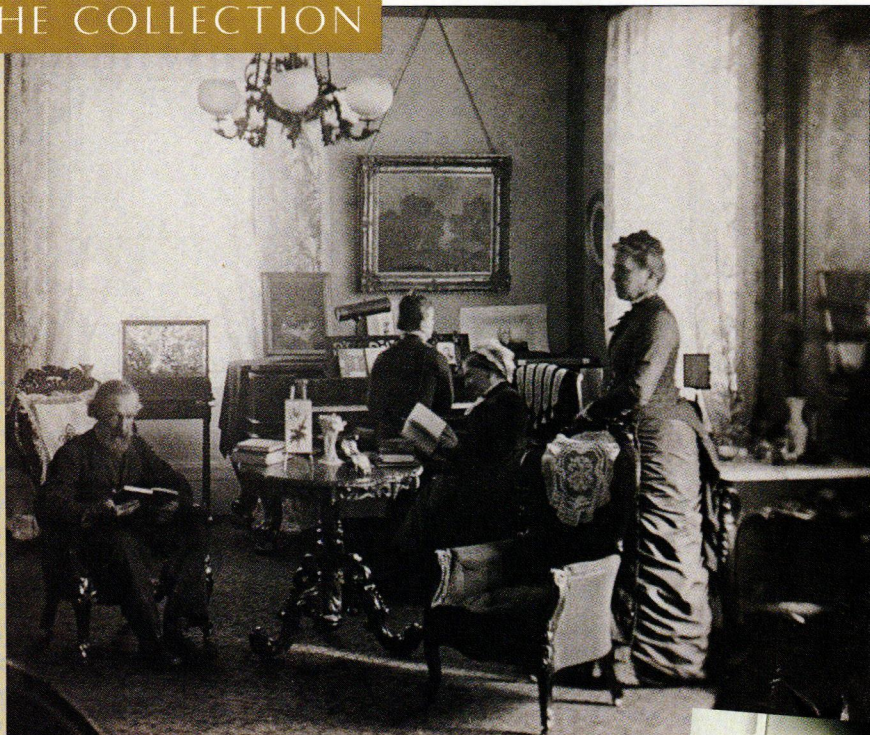
**MASSACHUSETTS** Rocky Hill Meeting House, Amesbury; Cooper-Frost-Austin House, Cambridge; Pierce House, Dorchester; Dole-Little House, Newbury; Swett-Isley House, Newbury; Gedney House, Salem; Boardman House, Saugus; Browne House, Watertown.

**NEW HAMPSHIRE** Jackson House, Portsmouth.

**RHODE ISLAND** Clemence-Irons House, Johnston; Arnold House, Lincoln.

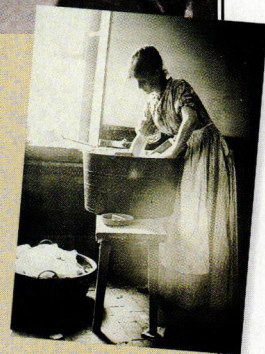
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New England's past, seen in SPNEA's archival photographs.

**CLOCKWISE FROM LEFT:** Wallpapering at Hamilton House 100 years ago. Boston's Chester Square, ca. 1870. Noted photographer Emma Coleman's "Woman Washing." A lone woman walks in front of Boardman House (before 1911).



### SERVICES

**CONSERVATION CENTER** Provides technical help to private homeowners, collectors, museums, and other public agencies to assist them in conserving and maintaining important buildings in their care. SPNEA employs a number of highly trained conservators in architecture and furniture.

**STEWARDSHIP PROGRAM** Protects over 40 privately owned historic properties with deed restrictions. Under this

program, SPNEA maintains the legal right to restrict or prohibit alterations which might harm important architectural and historic elements of a privately held building, working with the property owner and in accordance with local and state regulations.

**REPRODUCTIONS PROGRAM** Furniture, fabrics, and wallpaper in the collection are licensed for reproduction and available from designers and showrooms throughout the country.

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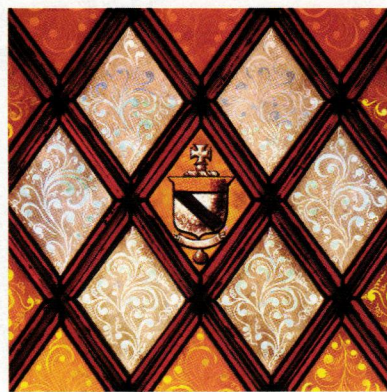
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From pioneer work in saving important historic properties, the museum has developed a wider-reaching mission. It calls

itself "a museum of cultural history that preserves, interprets, and collects buildings, landscapes, and objects reflecting New England life from the 17th century to the present."

"The question visitors ask most often is, 'Is this real?'" Jane Nylan-

**TOP:** Reproduction wallpaper was hung at Hamilton House in 1898.

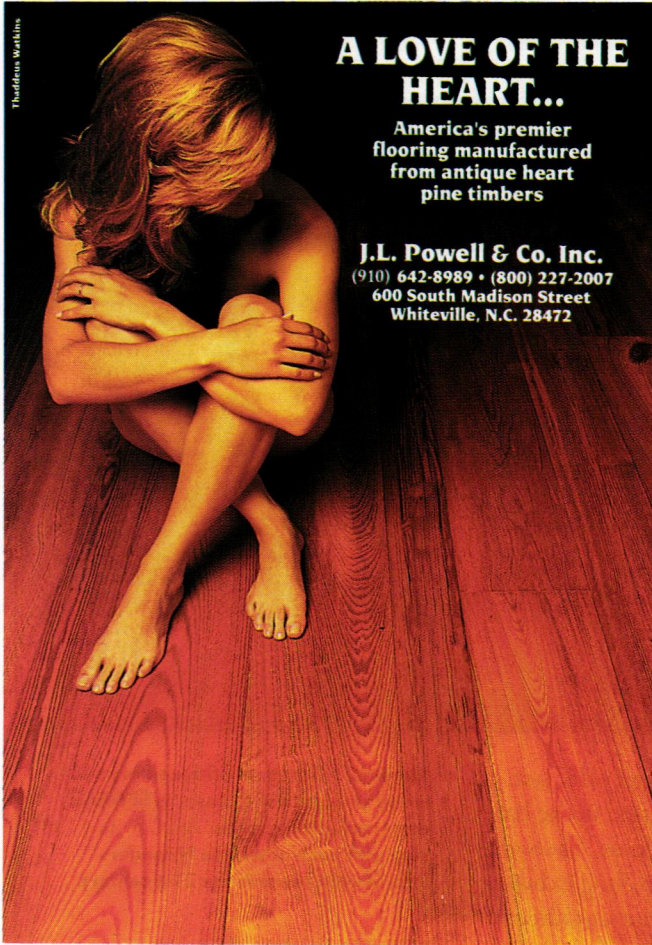
**ABOVE:** Stained glass at Bowen House. A fragment of French neo-classical wallpaper from 1785-1800.

**LEFT:** Samples of the 1863 wallpaper and drapery in the dining room of the Codman House.

der says. "They have an eagerness to touch the past and believe in the authenticity of the experience. To learn about the past from house museums, programs, and exhibits gives people confidence in the human experience."

Under her guidance, SPNEA's membership and visibility have increased dramatically during the past two years, and she has ambitious plans for the future. A savvy financial manager and planner, she is also ever the curator; a current goal is to provide a permanent





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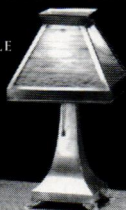
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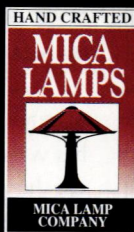
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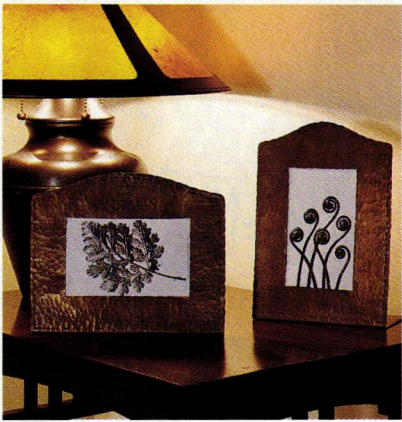
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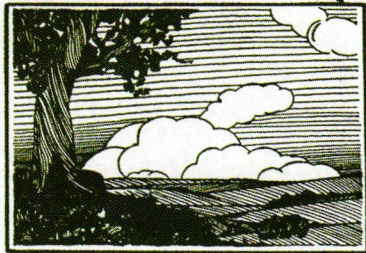
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home for the huge collection of archives, now housed in the basement of the Otis House. She wants to mount more traveling exhibits. Though the museum's architectural collection is unrivaled, Jane Nylander would like to flesh out its 20th-century elements. (The Gropius House, built in 1938 in Lincoln, Mass., by the founder of the Bauhaus movement, is one of SPNEA's most visited sites.)

SPNEA's acquisition practices have been honed through the years. "We now look for complete units," says Jane Nylander. "We like houses with their collections, with family papers—and with endowments."

When Jane and Richard Nylander talk about their individual and shared visions, the conversation never flags. They are both dedicated to SPNEA, yet maintain separate agendas.

"In fact, we hardly see each other all day," Richard says, and his wife—and boss—agrees. "But we have noticed one disadvantage," Jane says. "We both work more hours."

In her third-floor office at the

**Cogswell's Grant**, an 18th-century salt-water farm in Essex, Mass., is SPNEA's most recent acquisition. **BELOW:** In step with each other, the Nylanders lead SPNEA towards the 21st century.

Otis House, Jane Nylander points to a small oil painting over the fireplace. The artist, Susan Minot Lane, portrayed an 18th-century house in Boston's North End as it looked during the 19th century.

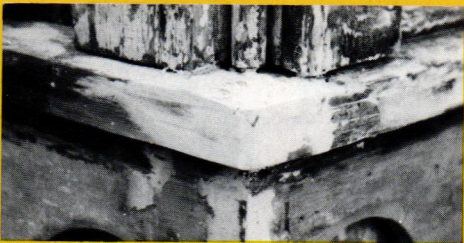
"That painting sums up SPNEA," she says. "It shows the back of the house; there's laundry on the roof and in the yard. It doesn't show the presentable, formal front. It's an immediate, intimate glimpse into the past century—and into the way they saw the century before that." ♦



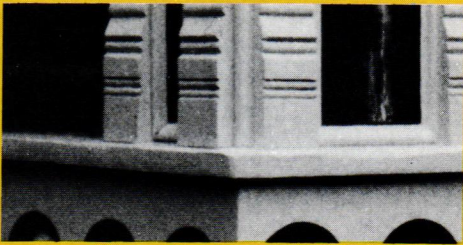
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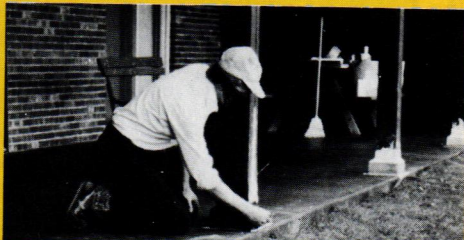
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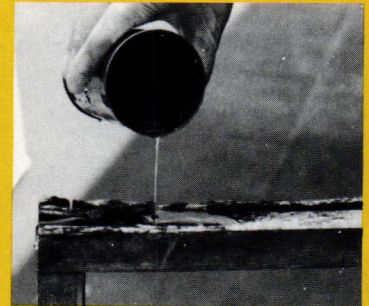
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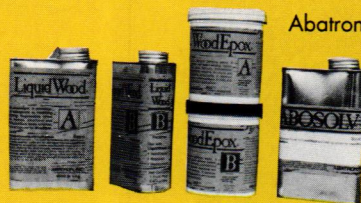
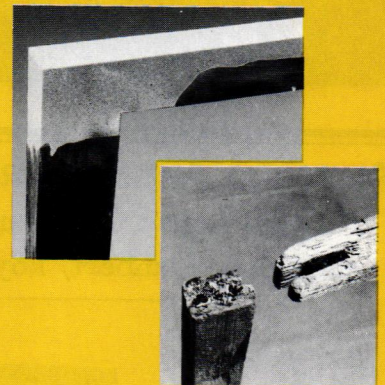
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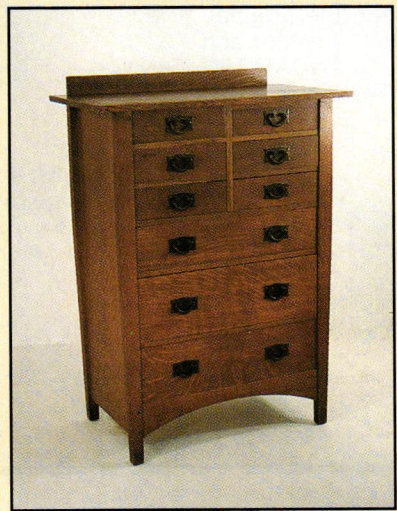
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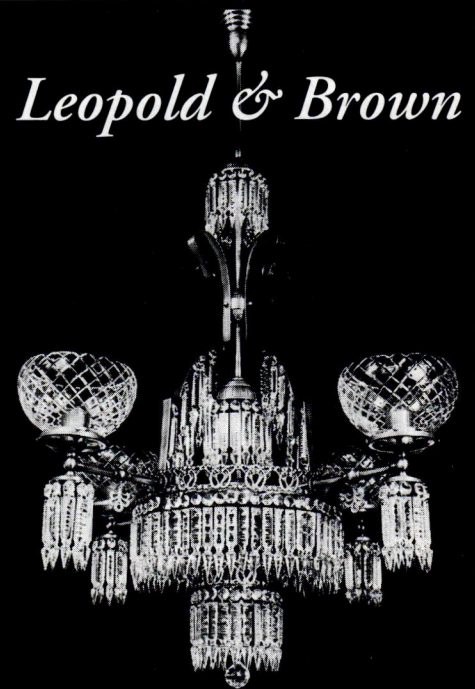
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**Above, scene from an Irish garden, patina supplied by the artist/owner. Right, we buy quality when we learn to recognize it; the country seat interpreted. Below, an 1880s staircase with Anglo-Japanese motifs in an untouched interior.**



Furniture—its history, style, construction—is a mystery to many people, even those otherwise educated in architecture and design. That's too bad, because furniture is a critical component of the period interior. It lends historical style—or provides a modern complement to a house rich in detail. It ensures livability. It is an investment that can move with you to another house. ♦ In this issue, furnishings get special attention. Visit a great-granddaughter of Gustav Stickley, whose

comfortable home is arranged around her collection of Mission furniture. An Irish country house built in Pennsylvania owes much of its ambiance to well chosen furnishings. And two features offer specific know-how: about reproduction furniture, and how to recognize quality in upholstered pieces. ♦ The exotic Anglo-Japanese decorating style that peaked during the 1880s is our period focus. And a springtime issue wouldn't be complete without a garden, this one designed for curb appeal. THE EDITORS

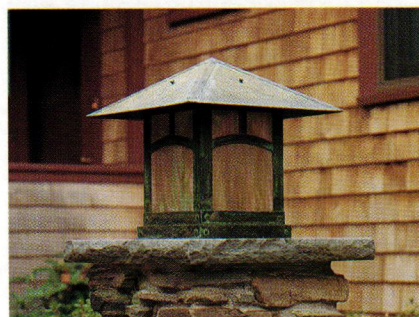


# GRANDFATHER'S FURNITURE

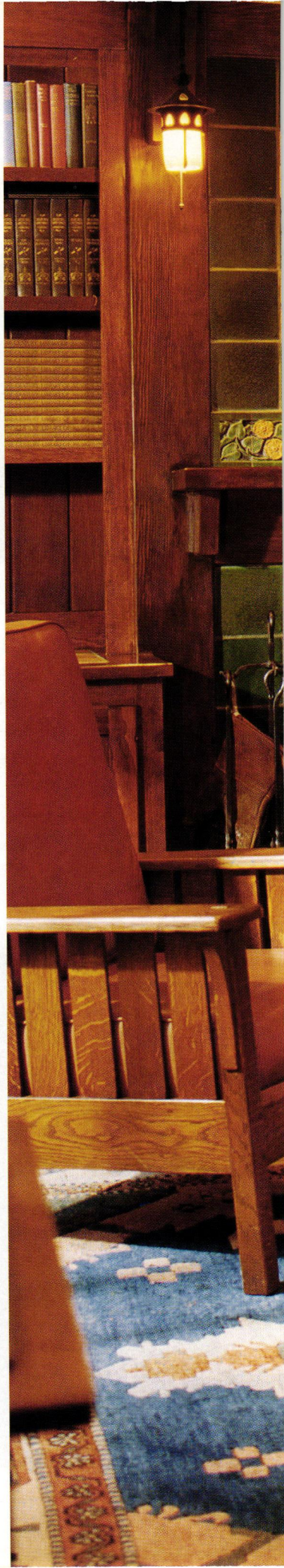
BY REGINA COLE

If your great-grandfather happened to be Gustav Stickley, your collection of Craftsman furniture is more than notable. This descendant of the American Arts & Crafts pioneer invites us into her home, a New England cape turned bungalow with the addition of roof brackets, dormers, and covered entry aligning the exterior with richly furnished rooms inside.

PHOTOGRAPHS BY SCOTT DORRANCE | STEVE MARSEL



**TOP:** Once a small pre-war cape, the house is now shingled and dormered in bungalow fashion. **ABOVE:** An Arts & Crafts lantern leads the way. **OPPOSITE:** Furniture, pottery, metalwork, and books of the Arts & Crafts era create a harmonious, comfortable interior.







♦♦ **A**CTUALLY, THIS HOUSE IS A tribute to my grandmother Mildred," says Cindy McGinn. "Mildred's only child was my mother Ruth. I was close to my grandmother growing up, and I admired the way she brought up her daughter with strength and spirit, despite lifelong hardship. When my mother got married, her grandfather gave her away."

Grandfather was Gustav Stickley. His indomitability, native intelligence, and capacity for hard work must be family traits, apparently inherited by his second daughter Mildred. She also inherited some of her dad's furniture: a piano, a wedding chest, several bedroom sets, and silver and crockery from his visionary (but failed) restaurant atop the New York Craftsman Building. Struggling to raise a child and keep a household afloat, she sold some of the furniture. The plain oak pieces didn't fetch much during the middle of the 20th century. Made to last, they were sturdy, but their direct, masculine shapes were considered rather un-chic. Later, of course, that changed. Prized by collectors, imitated by lesser manufacturers, Gustav Stickley's furniture is now the material of record-setting auctions and headline-making sales.

Long before it came back into fashion, Cindy McGinn liked her great-grandfather's furniture. Her mother had painted the Craftsman bedroom set of her childhood white, as many 1950s mothers did, to make it more "feminine." One of Cindy's early hobby projects was to restore the original, fumed-oak finish. She studied music for fifteen years, so her grandmother gave her the piano that had been at Craftsman Farms. Stickley built the piano's housing; the works were imported from Germany; the del-



**OPPOSITE:** An unsigned Arts & Crafts lamp and a Roycroft copper tray rest on a Gustav Stickley table in the front hall. The chair, too, was made by Stickley. **ABOVE:** Gustav Stickley's great-granddaughter Cindy and friends relax in his chair. **BELOW:** On the dining-room sideboard are Craftsman copper and linen, together with Arts & Crafts reproduction candlesticks. The white-on-white embroidered linen dresser scarf is a rare survivor from an earlier time.







icate inlay work was by none other than Harvey Ellis. And when Cindy and her husband Tim found a small Gustav Stickley rocking chair, with its original decal, at a yard sale in 1975, they happily paid \$30 for it—and found themselves with the nucleus of an important collection.

They attended auctions as they looked for more pieces of Craftsman furniture. As their collection grew, Cindy and Tim began to add the accessory pieces that furnish the Arts & Crafts house—Stickley lamps and linens, Roycroft copper, Rookwood and Grueby pottery, tribal rugs. A fortuitous find was a truckload of Grueby tiles. “We could take 2,000 tiles or none,” Tim says. Those tiles

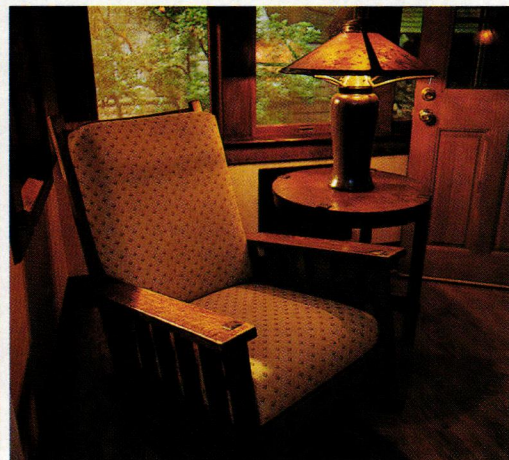
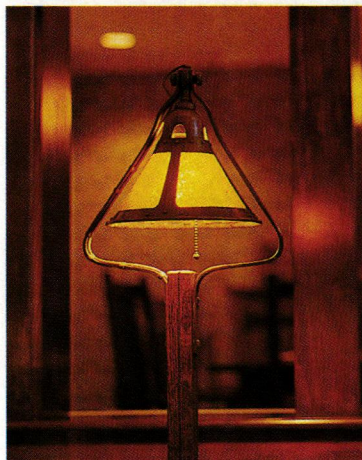
**LEFT:** In the dining room, the old and the new: dining table and chairs are L. & J.G. Stickley reissues of old designs. The sideboard is a prized Craftsman original. **ABOVE:** The small, drop-front Craftsman desk fits into a corner of the dining room. The desk set is Roycroft copper, and the books date from 1905–1915.

became the leitmotif for an addition to the couple’s house.

“When our children came along, we knew we’d need more room,” Tim McGinn recalls. “We liked the neighborhood, so we decided to put our resources into this house. When we built the addition, we turned our cape into a bungalow by adding dormers, roof timbers, and six-over-one cottage windows. We really designed the addition for the furniture. Which is appropriate.” Tim continues, “Gustav



**TOP LEFT:** The green Grueby tiles were a particularly happy find. **CENTER:** One of Gustav Stickley's lamps: sculptural design and soft light. Stickley's Morris chairs make for comfortable seating. **BOTTOM:** In the sun porch, a rare drop-leaf, cut-corner Craftsman table rests on one of the rugs Gustav Stickley imported from India. **OPPOSITE:** The craftsman himself looks down on the piano he built with Harvey Ellis. Instead of 88 keys, it has 85.



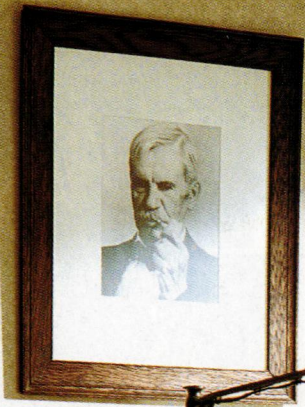
said the furniture is part of the design."

Today the house is a harmonious amalgam of furniture and decorative elements from one specific period of American design. There are Roycroft books and issues of *The Craftsman* in the bookcases; table linens and pillows are appliquéd with ginkgo designs; a picture of Gustav himself hangs over the piano. In the handsome sideboard's ooze leather-lined drawers are pieces of the silverware that served patrons in the restaurant atop the Craftsman Building. Heavy white plates are decorated with the familiar pale-green logo: a joiner's compass and the motto, "Als ik kan."

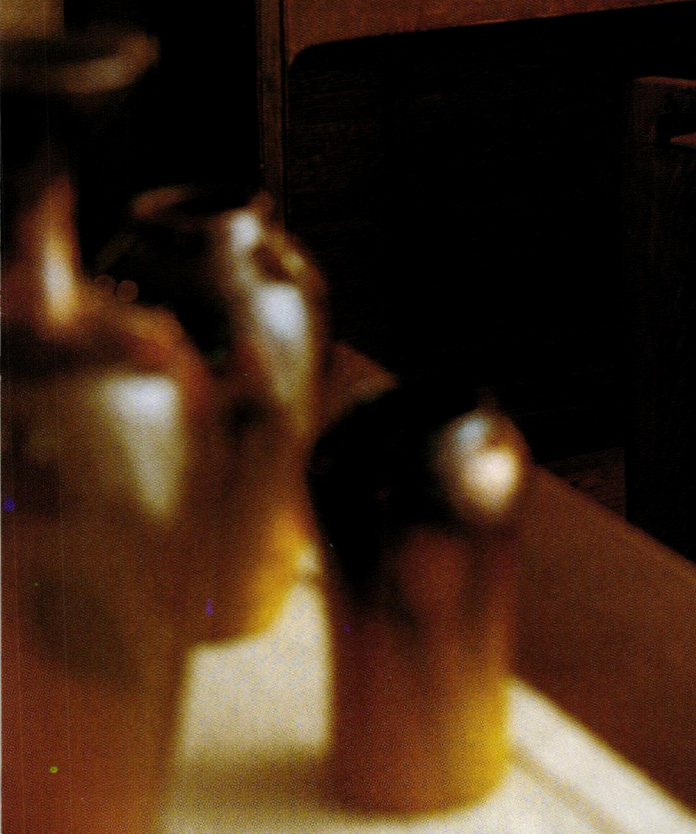
"Fortunately, we had done most of our collecting when the prices of Stickley furniture went through the roof during the late 1980s," Cindy says. Although they never came across as good a deal as that \$30 rocker again, they'd found a dining-room sideboard long before Barbra Streisand paid hundreds of thousands of dollars for a similar piece. The mate to the piano that's been in the family all these years—the only other one that Gustav Stickley built—belongs to Steven Spielberg.

The immediate impression in the McGinn home is of warmth and comfort. The solid, masculine furniture that Cindy's great-grandfather built has done exactly what he predicted it would do: It has outlasted vagaries of fashion and taste to become emblematic of the best, unchanging qualities of a family home. ♦

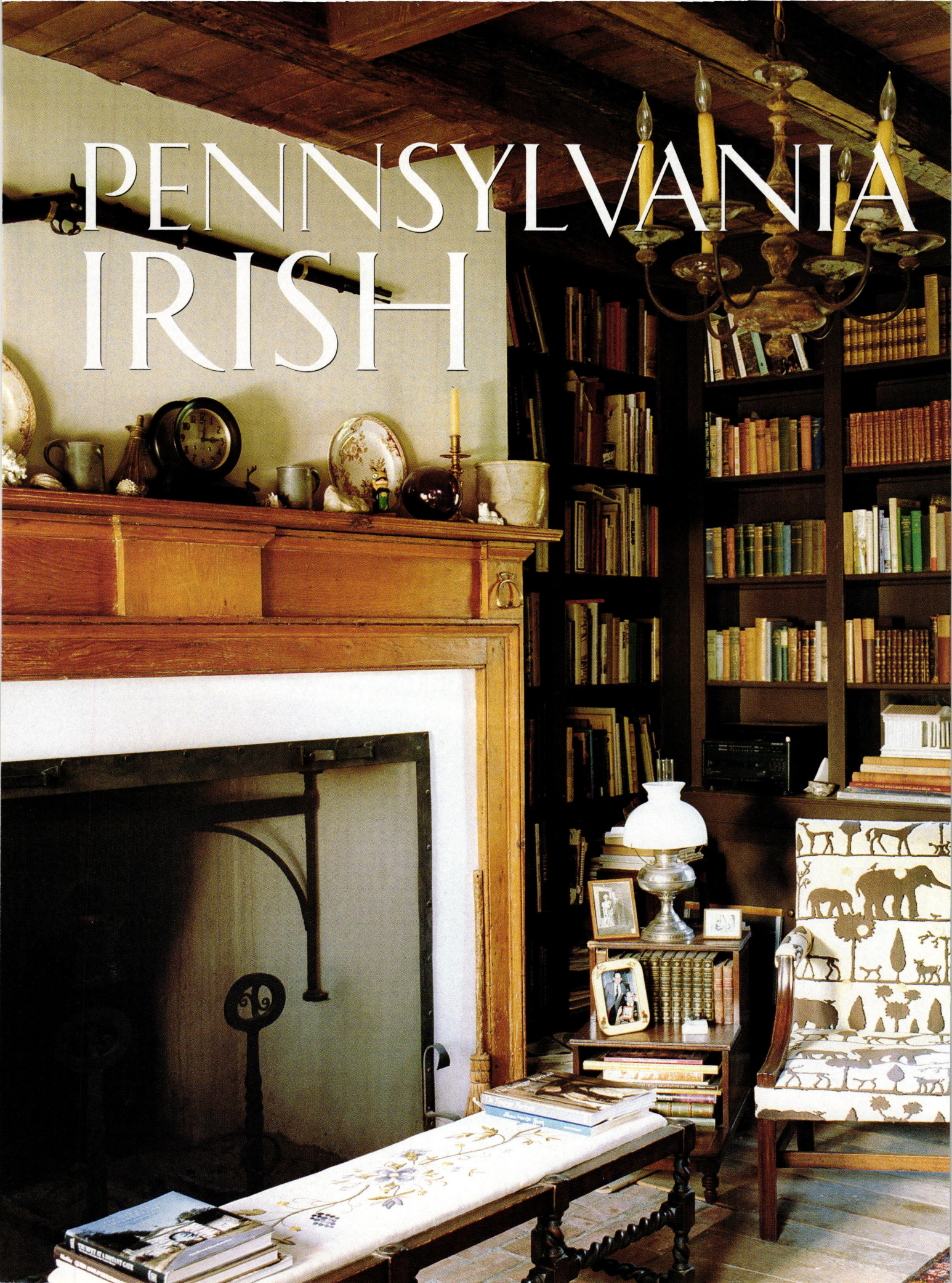


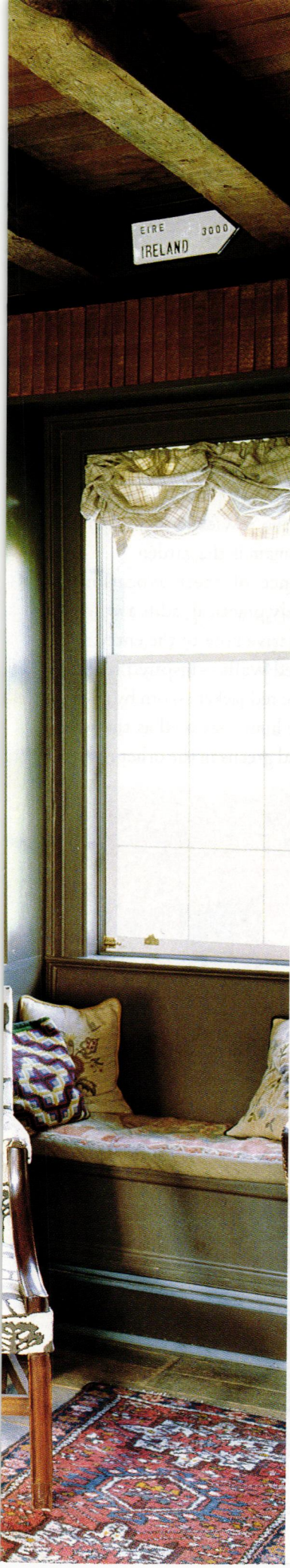


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conjures up the Irish country house of his dreams.*

**I**T'S ABOUT 3,500 MILES AS THE CROW flies from Scarriff, a lovely town in County Clare, Ireland, to the hills of Sewickley, Pennsylvania. But that didn't daunt Dick Smith, faux-finish and portrait painter, and lover of all things Irish.

Thoroughly smitten by the scores of 18th-century houses he'd "collected" on visits to that green and pleasant land, he decided that the only way to assuage his country-house longings would be to create one stateside. Brick, marble, moulding, and paint—Smith stored it all in his mind's eye.

He and his wife Betsey had once dreamt of living in Ireland but, as Dick wryly observes, there was the mere matter of earning a living to consider. The couple decided to re-create at home what they couldn't achieve abroad. On a soft rise of land in the heart of Pennsylvania horse country, the Smiths established Scarriff, a country home named for the town they loved.

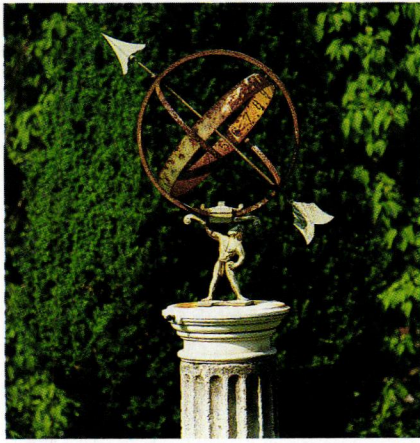
When you arrive at the house today and glimpse its gentle elegance through an allee of lime trees, old-fashioned climbing roses against soft red brick, and meandering freestone walls, timeless is the first word that comes to mind.

The wonder of Scarriff is that it seems to have sprung full-blown from the Irish countryside. Indoors, it rings true in so many details—the combination of crystal chandeliers and unfinished wooden floors, heirloom and estate-sale antiques with crumbling paint. It is a tribute to Dick and Betsey Smith that Scarriff evokes such a response because when they first bought the property fifteen years ago, it was hardly bucolic.

The house, built in 1815, was a

**ABOVE:** Scarriff, Dick and Betsey Smith's Irish country house, is the realization of 15 years of hard work. **OPPOSITE:** The beamed library with its generously proportioned fireplace and floor-to-ceiling bookcases is Dick Smith's sanctuary. Surrounded by favorite things—an 18th-century lolling chair covered in an animal print, his grandfather's Springfield rifle over the mantel—he both works and entertains here.

PRODUCED BY DOMINIQUE LECHAUX / PHOTOGRAPHS BY RICHARD FELBER & STEVEN MAYS



brick Georgian shell in deplorable condition. It had running water, fed by a nearby spring, and original fireplaces in all of the rooms. But there was not much else. No kitchen to speak of. Non-existent plumbing. And no central heating. Dick Smith created Scarriff without a great deal of wherewithal—working on the “stringiest of shoestring budgets”—by doing the renovation work himself.

The center block of the house is original; the two wings on either side—a modern kitchen and what

**BELOW:** A 19th-century Adam Revival sofa is heaped with needlepoint by both Betsey and Dick Smith. **LEFT (top to bottom):** None of the statuary at Scarriff is actually antique; Dick Smith has hastened the “patina of age” among statuary denizens of the garden. A trellis entwined with climbing vines and the striking magenta clematis “Mme. Eduard André” frames a view of the untended field. Sweetly scented “New Dawn” climbing roses engulf a wing of the house. The crumbling freestone wall was inspired by those throughout the Irish countryside.

Dick has dubbed “the auld Irish drawing room”—were added in 1978 and 1989, respectively. Stucco over block, they were painted to match the Flemish-bond brick of the main house.

The beamed library with its immense fireplace was the house’s original kitchen. Floors in both the library and the dining room are of rough-hewn oak, deliberately left unfinished for an authentic country-house appearance.

In the entrance hall, riding gear hanging on pegs and a profusion of sporting prints attest to the Smiths’ fondness for these pursuits. Dick is a member of the Sewickley Hunt, while Betsey’s domain is the garden.

Evidence of their avocations, while purely practical, adds a whimsical decorative note to the entry. Its glowing red walls—inspired by the “pinks,” the red jackets worn by members of the hunt—as well as the soft yellows and greens in the other rooms





With its 10'-high windows, Scarriff's drawing room is grand in scope, if not in actual scale. The dogs, Emer and Ronan, are part of the furniture in their favorite spot in front of the fireplace faux-painted to look like white plaster and Connemara green marble.



are reminiscent of the palettes Dick remembers from Ireland. He mixed all of the paint colors used at Scarriff, “taking our cue from 18th-century Irish country houses.”

Smith’s deft touch with faux finishes fools the eye throughout the house, beginning with the threshold. Scarriff’s Palladian pedimented entrance, copied from an actual Irish house, is faux-stone painted wood.

THE IMPRESSION OF COUNTRY-HOUSE LIVING on a grand scale is a wonderful illusion, since the house is actually quite small. Its original “2-up, 2-down” dimensions are those of a glorified cottage.

There’s nothing even remotely cottage-like, however, about the drawing room, where illusions of grandeur are the order of the day. Dick conjured up a very personal, comfortable, and evocative atmosphere. “I’ve tried to

**ABOVE:** The 18th-century, slant-front mahogany desk is filled with objects both evocative and curious. **RIGHT:** The dining room’s walls have been given a wash of palest moss green to echo the delicacy of the antique Belleek, a type of porcelain made in Northern Ireland.

create the look of a relaxed Irish country house in this room,” he explains.

Without being large in scale, the drawing room achieves an air of expansive elegance through 10’-high windows on all three sides. The floor was dropped two steps lower than the rest of the house to accommodate a large crystal chandelier.

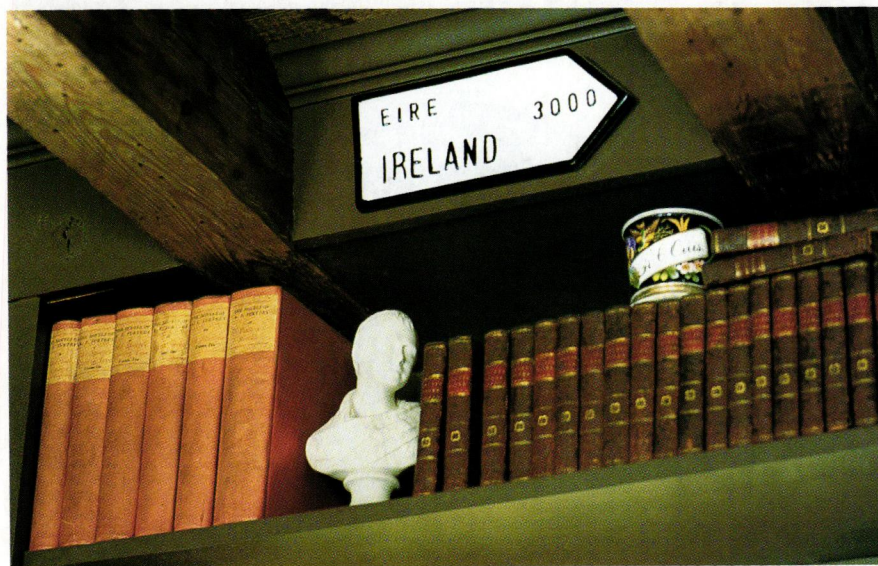
The room’s furnishings are a tapestry of periods and pedigrees; family pieces rub shoulders with estate-sale and junkshop finds. This is true for the rest of the house, as well. Everything at Scarriff seems to have a story and Dick, an amusing chap with a wry sense of humor, is only too happy to







**ABOVE:** The hunting-coat red entry is a witty yet entirely practical nod to the sporting life. Riding and outdoor gear rub shoulders with a charming chair from the studios of Addison Mizner. **BELOW:** Between the library's beamed ceiling and its leather-bound books, a tongue-in-cheek reminder that in this house all roads lead to Eire!



bend your ear as to provenance.

The drawing room's large oriental rug, inherited from Betsey's family, adds glowing warm tints to the lemon-hued walls. It covers a floor salvaged from a 200-year-old house nearby. Dick also rescued the modillioned wood cornice, the mantelpiece, and the door casing.

An imposing portrait of Betsey hangs on one wall, surrounded by prints and such intriguing objects as crystal paperweights displayed on a dumbwaiter and a half-dozen dinner plates commissioned by Catherine the Great. An oil painting of Scarriff—depicting the Smiths (horse and dogs included with the house in the distance)—is proudly hung above the mantel. The drawing room epitomizes the seeming effortless balance between formal and informal that defines European country-house style.

SCARRIFF'S CELTIC CADENCES EXTEND TO the extensive garden. The lawns have not been over-manicured, and there hangs over everything an air of blissful abandon. Throughout the Irish countryside there are crumbling freestone walls—and that evocative detail has not been forgotten at Scarriff. In late spring and high summer, old roses invade one wing of the house. The white perennial border glows with Siberian white iris, white yarrow, and single white peonies, among others.

Although he jokes that he hasn't a drop of Irish in him unless you count Jameson's (whiskey), Dick Smith captured the spirit of the Irish country houses he loves. Scarriff, which began as an impractical dream, is an engaging example of realizing that dream after all—even if it's one with no end in sight. As Dick notes, "Scarriff has been 15 years in the doing and will never be finished!" ♦



The diminutive upstairs dressing room with its pale-blue painted fireplace, washed lemon walls, and soft wood floors is a "work in progress" with a lovely patina Dick is eager to maintain. A childhood portrait of Betsey Smith shares mantel space with an assortment of 19th-century pink lustreware.





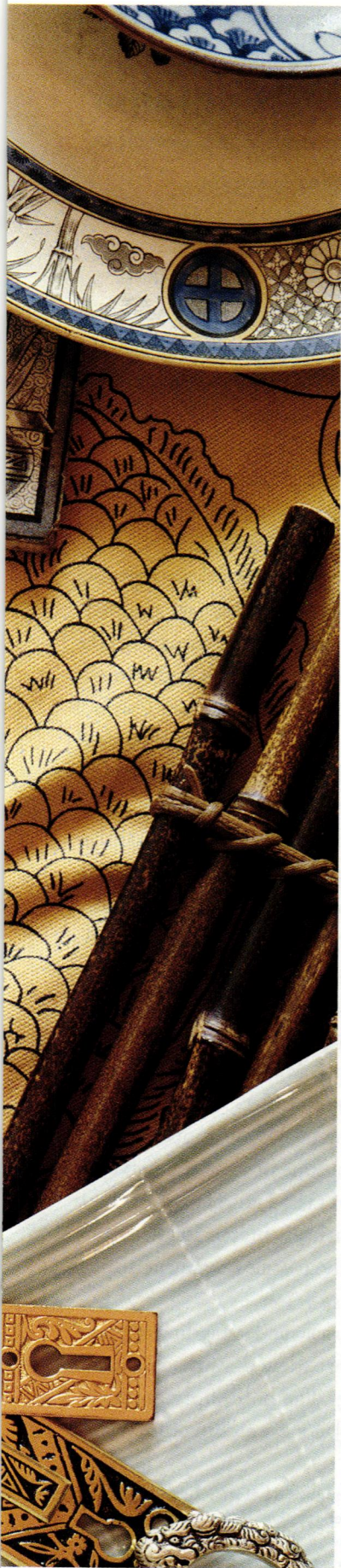
PERIOD INTERIORS

# THE ANGLO- JAPANESE STYLE



IN 1853, UNITED STATES ADMIRAL PERRY SUCCEEDED WHERE COLUMBUS had failed: Sailing westward, he reached the mysterious “Japans,” and at the metaphorical barrel of a gun invited a recalcitrant Shōgun to open the islands to world trade. But America’s initial advantage evaporated in the 1860s as the nation plunged into its Civil War. Thus the first stirrings of a coming design revolution happened not in New York or Philadelphia, but in the fashionable drawing rooms of London. ♦ Japanese porcelains were displayed in London in 1862, and a small but ardent group of *cognoscenti* began collecting Japanese ceramics. A story, perhaps apocryphal, tells how these porcelains arrived carefully wrapped in discarded woodblock prints by the great masters Hokusai, Hiroshige, and Utamaro. *by Bruce Bradbury*

**ABOVE:** Fans were a favorite motif. **LEFT:** Carp swim on fabric beneath an array of Anglo-Japanese elements, including tiles and hardware with asymmetrical patterns. See Resources.



The delicately tinted prints captivated the Europeans and created a secondary market—for the fabrics and objects of daily use pictured. The famous London shop Liberty's opened in 1875 to provide a wide selection of Japanese goods. Articles of English manufacture "in the Anglo-Japanese style" became fashionable. From the outset, the style was as much Anglo as it was Japanese, a Western fantasy of what Japan should be like.

IT WAS A POPULARLY HELD VICTORIAN view that Civilization moved inexorably Westward. An American corollary held that here, Civilization, which began its long march in Asia, would attain its final fulfillment with the combined genius of Europe flowing to our Atlantic shores, and the ancient genius of Asia rekindled through our

**Articles of English manufacture "in the Anglo-Japanese style" became fashionable. The style was so named by one of its most brilliant practitioners, E.W. Godwin, to describe the application of Japanese design to such English Victorian necessities as bedsteads, armoires, and dining-room suites, which had no precedent in Japan.**

Pacific portals. Few proponents of this theory would have guessed that America would meet her Oriental Destiny at a birthday party.

America celebrated the Centennial with a magnificent bash in Philadelphia, to which she invited the world. The Japanese exhibit, which required 50 railway cars to carry it across country, included a bazaar, where excited visitors bought of original Japanese objects. These wares became status symbols of the late 1870s.

Crowds were also wowed at the

English Pavilion. The exhibit included avant-garde designs heavily influenced by the Japanese. American manufacturers could pick up the raw ingredients of the new style at the Japanese Pavilion, along with Westernized recipes for its use at the English Pavilion. The result was an almost instantaneous appearance of a full-blown Anglo-Japanese style in America.

The craze for anything Japanese grew. The easy combination of flat, stylized Japanesque ornament with the newly popular, flat, stylized "American Eastlake" (or Reformed Gothic) style gave American designers a bold new vocabulary. Soon the classic Japanese motifs of butterflies, cranes, cherry blossoms, rushes, and chrysanthemums appeared on practically every item of daily use. Furnishings of faux bamboo and ebonized wood were enthusiastically received. There was Anglo-Japanese food (sukiyaki) and Anglo-Japanese entertainment (Gilbert & Sullivan's *Mikado* and, later, Puccini's *Madam Butterfly*).

By the 1880s, an appreciation of the Japanesque became the universal symbol of taste and refinement. Few homes with any pretension to culture were without some prominent display of Japanese wares.

American understanding of Japanese art broadened with continued exposure. The bold, horizontal elements of Japanese architecture were a



**An owl, silhouetted before a full moon, peers from a silver-topped, 19th-century canister. The antique vase, handpainted with cherry blossoms, rests on "Nasturtium Leaf" fabric.**

**CLOCKWISE (left to right):** A selection of documented reproduction wallpapers, including Greenfield Anglo-Japanese in two colorways; Chrysanthemum corner block and border; the Pinwheel border; Leather Tapes; Oriental Lattice; and Anglo-Japanese Blossom. See Resources, page 102.

catalyst in the transition of style from the late Queen Anne to the Prairie School. The clear stamp of Japan could be seen in the idealized California Bungalows of Greene and Greene. In 40 years, the Japanese influence had become an intrinsic element of American design.

### PRACTICING ANGLO-JAPANESE DECORATION

RE-CREATING AN ANGLO-JAPANESE ROOM is a liberating experience, for here is a historical style where fantasy triumphs over purism! And you don't need to spend a fortune: national import stores with mid-range prices offer bamboo furniture, rush matting, lacquerware, blue-and-white china, lanterns, fans, and parasols that would have sent an 1880s American into aesthetic hyperspace.

On walls and ceilings, muted shades of ochre, olive, and russet predominated, often in combination with metallic gold, umber, vellumlike cream or grey, and deep burgundy accents. Wallpaper was widely used in the popular dado/fill/frieze wall division, sometimes combined with daring asymmetrical ceiling patterns. Woodwork was sometimes painted and then pinstriped; door panels might be stencilled or hand-painted with bamboo or other Japanese motifs.

Rush matting in imitation of tatami mats was popular on floors. Eclecticism reigned, however: Oriental rugs, real or imitation, heightened the exoticism of a room.

Bamboo or ebonized furniture, often with gilded Eastlake incising, was pop-



**The craze for anything Japanese grew in intensity. The easy combination of Japanesque ornament with the newly popular "American Eastlake" (or Reformed Gothic) style gave American designers a bold new vocabulary. Soon the classic Japanese motifs of butterflies, cranes, cherry blossoms, rushes, and chrysanthemums began to appear on practically every item of daily use.**

ular for the Anglo-Japanese parlor.

Window treatments were more Anglo than Japanese; Shoji panels never caught on. But lambrequins were often "orientalized." Many beautiful Anglo-Japanese designs were produced in both stained and etched glass.

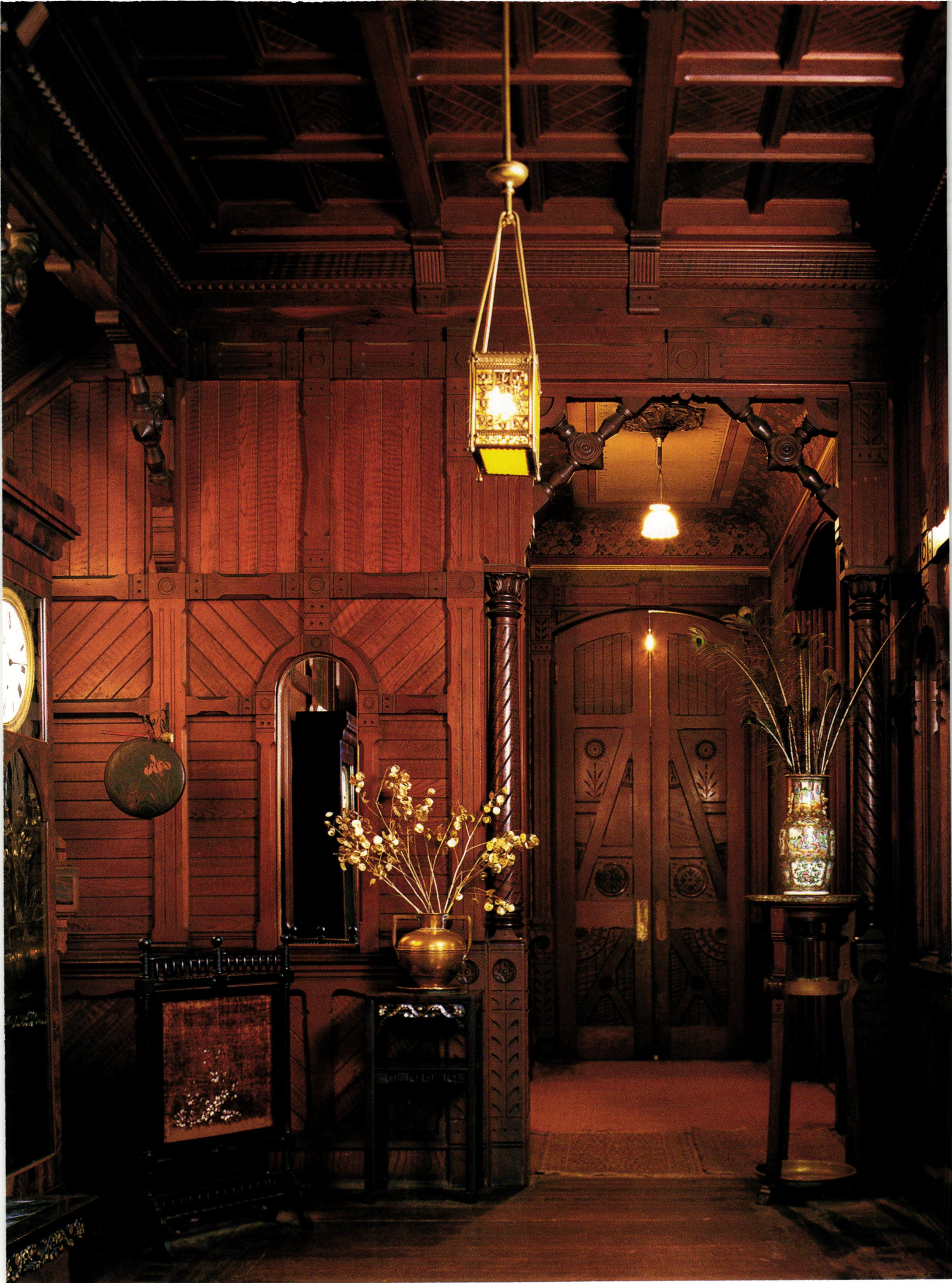
The upper class proudly displayed their Japanese woodblock prints, scrolls, and screens. A folding screen was something of an ultimate object for the Anglo-Japanese parlor.

Blue-and-white porcelain often sat on plate rails in dining rooms or was arranged on shelves in parlors. Ornamental Japanese tiles appeared on fireplace fronts. Hinges, doorknobs, and door plates were scattered with bamboo and birds. A tasteful wall arrangement of paper fans is one of the

most common decorations seen in 1880s interiors. Paper parasols were used as fireplace screens during the summer. Stuffed herons and cranes stood as silent sentinels of taste.

Following the Centennial, lamps appeared with glass shades etched with sparrows and bamboo. The traditional Japanese lantern was also used, typically as a decorative accessory. Finally, sophisticated lighting emerged, elegantly illustrated by Tiffany's famous Dragonfly and Wisteria lamps. ♦

*Bruce Bradbury is president of Bradbury & Bradbury Art Wallpapers, Benicia, CA. For further information on how to create an Anglo-Japanese interior, call Jean Dunbar at Historic Design, 1908 West Preston St., Lexington, VA 24450; (703) 463-3291.*



# EMELITA'S HOUSE UNCHANGED

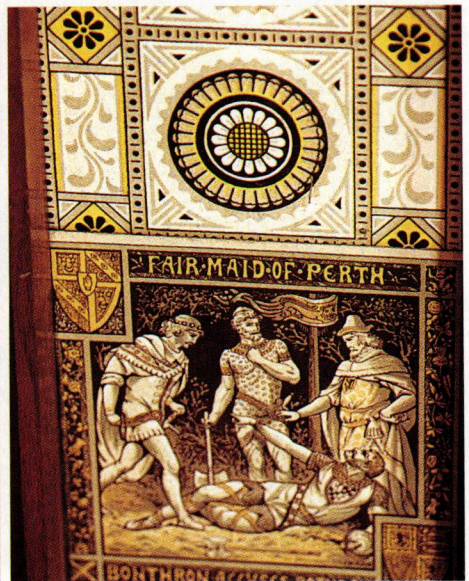
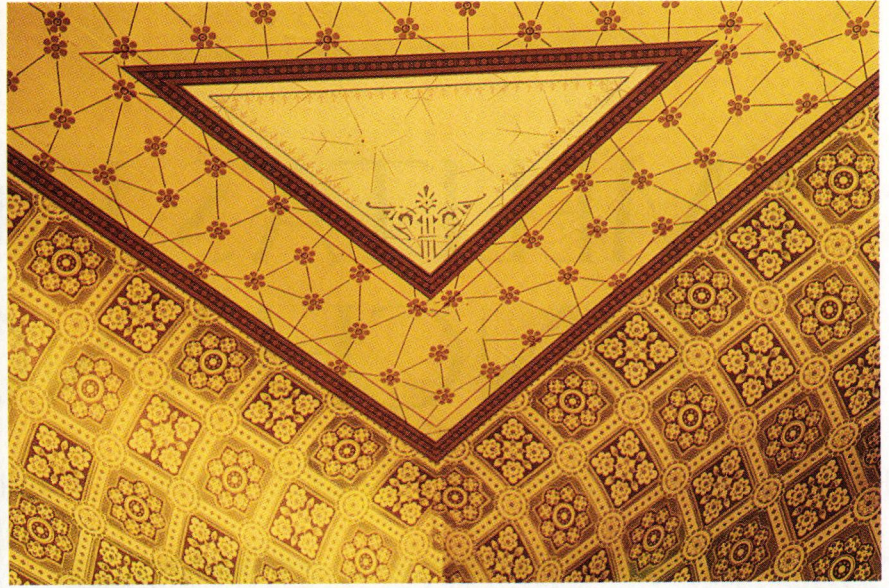
BY REGINA COLE / PHOTOGRAPHS BY JEREMY SAMUELSON



Whenever talk turns to the Anglo-Japanese style of the 1880s, one house's name is invoked. Informally called the Emelita Cohen House, more correctly identified as the Cohen-Bray House, this survivor of a glamorous past stands in Oakland, California. While the neighborhood has slowly changed around it, almost nothing has changed inside. Any house so well preserved is a rarity; when it is decorated in a style as elusive as this one, it is a great gift. The emphatic colors have faded, but the asymmetric design elements that are hallmarks of this style are as clear as they were 112 years ago. The atmosphere of the house is palpably one of late-19th century luxury and refinement. The Cohen-Bray House remains a near-perfect representation of how the Anglo-Japanese style looked in 1884.

**OPPOSITE:** Constructed from a single redwood log, the panelling in the front hall shows the characteristic diagonal lines of this style.

**ABOVE:** The neighborhood has grown up around it, but the Queen Anne house is unchanged.



When Emma Bray and Alfred H. Cohen were married on February 28th of 1884, their families gave them a lavish wedding gift. Emma's parents provided a piece of land and, on it, built a house for the young couple. Alfred's parents, not to be outdone, furnished it.

Both the Brays and the Cohens were well-off, socially prominent people, so it is not surprising that Emma and Alfred's house reflected the highest stylistic dictates of the time. The public rooms, connected with sliding pocket doors, are formal and generously proportioned, with high ceilings and elaborately carved woodwork. All the design elements, both

here and in the less elaborate upstairs, or "private," rooms are the clearly recognizable ones of the style that was sweeping the United States at the time, the Anglo-Japanese.

A hallmark of the style was the sunflower. It was also a relatively new sensation: sunflowers had been introduced to England only a decade before. Stylized sunflowers are carved into the parlor's pocket doors, then picked out in gold leaf. They repeat in the carvings inside the hall's swinging doors, on door frames, in tiles, and in abstract wallpaper design elements. On a sideboard stands a small bust of Clythe, the tragic Greek nymph who fell in

love with Apollo. When she turned into a sunflower, she was able to follow the object of her desire with her gaze as he drove his fiery chariot across the sky.

One of Emma Bray's most unusual wedding gifts must have been the redwood log that became the front hall. The luxurious, diagonally paneled woodwork forms a fitting back-

**CLOCKWISE FROM TOP LEFT:** A small bust of Clythe, whose spirit informs the house; a detail of the ceiling frieze; the Minton tiles surrounding the library fireplace draw on Scott's Waverly novels; a portrait of Emelita Cohen as a baby. **OPPOSITE:** A view into the front parlor, with the stained-glass decorated front doors beyond.









drop for the Japanesque objects that still rest there. The ceiling was constructed in one piece. Apparently, bringing it into the house for installation was an engineering achievement all in itself.

Alfred and Emma had four children. The youngest daughter, named Emelita, lived in the house until she died in 1991. Her longevity became mythic as the reputation of her splendid home grew, and by the time she was living out her last years in her parents' house, her name had become synonymous with it. Because the four children inherited the house in equal parts (and they, in turn, divided it up equally among their offspring,) no major redecorating was ever done.

Family tradition has it that Alfred Cohen's father, Alfred A. Cohen, bought the furniture for the public rooms at the premier furniture manufacturers of the time, New York's Herter Brothers. Mr. Cohen Sr. was an attorney for the Central Pacific Railroad, and much of the furniture in his home and in the company offices was made by Herter Brothers. Several items in the Cohen-Bray House have been positively identified: an étagère in the parlor, an umbrella stand in the front hall, and an enormous mirror in the study, its frame carved and gilded in a classic Greek key with egg-and-dart moulding. Originally it was part of a matched pair in Alfred A.'s home; the bench it rested on makes the mirror too large even for the high ceilings of this house. Its mate is still intact in another family member's home. In front of the mirror, a cane-seat chair is also from the elder Mr.

**Looking into the library, we see the sunflower motif carvings in the door frame that are in the woodwork throughout the downstairs. The chandeliers are the original gasoliers; they were electrified in 1925.**



**ABOVE LEFT:** French porcelains, wedding gifts to Alfred and Emma, grace the sideboard. **RIGHT:** Emelita's engagement quilt. Each of her classmates at Mills Seminary (now Mills College) made a square. Some depict fans, and one represents the sheet music to "Home Sweet Home." **BELOW:** The dining-room frieze, a perfect example of Anglo-Japanese design, has been reproduced by Bradbury & Bradbury Wallpapers. It is known as the "Emelita Frieze."



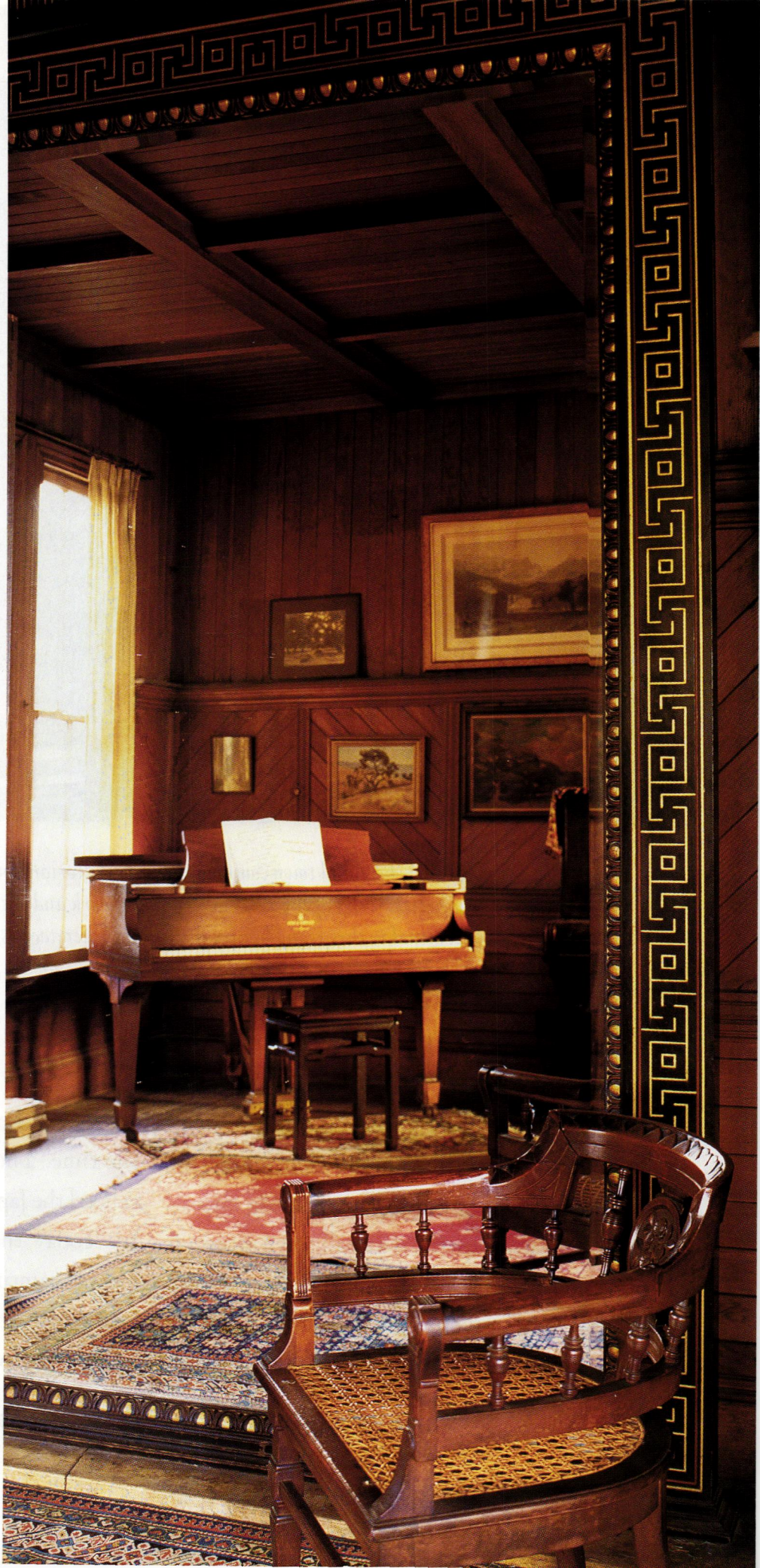
Cohen's office at the Central Pacific Railroad. It, too, was made by Herter Brothers.

Other furnishings have a more romantic ancestry. The built-in sideboard in the dining room was a wedding gift to the bride from a Captain Cummings. Little is known about this Eastern clipper-ship captain—but his letters, which have been passed down through succeeding generations, indicate that his feelings for the much younger, very married Mrs. Cohen were ardent. As the years have passed, more and more objects in the house have been attributed to the mysterious, romantic Captain Cummings.

The time capsule that is the Cohen-Bray House has a new life. Descendants of Emma and Alfred have set up a foundation in which their house serves as a study center of late-19th-century decorative arts. In this way, conflicting mandates can be fulfilled: the house can be preserved while students of the past can learn from it. The original carpeting, wallpaper, furniture and furnishings are too fragile to bear the constant traffic that a house museum would generate. Tours, however, can be arranged for anyone who is interested. (See Resources beginning on page 102.)

Succeeding generations reacted to the Anglo-Japanese style, as people do when any passionate craze runs its course. This backlash was compounded by anti-Japanese feeling during the early 20th century. Few original examples of this style remain today. But among them, the Cohen-Bray House (or the Emelita Cohen House) is certainly the most beautiful. ♦

**Reflected in the handsome Herter Brothers mirror is the piano that a more recent family member brought into the house. The chair, also Herter Bros., came from the offices of the Central Pacific Railroad.**





*On a New England town common, a proper Victorian house reveals remnants of the hottest trend of the 1880s. The woodwork and the ornamental painting original to this grand beauty show that its heritage is Anglo-Japanese.*

# FRAGMENTS OF A FAD

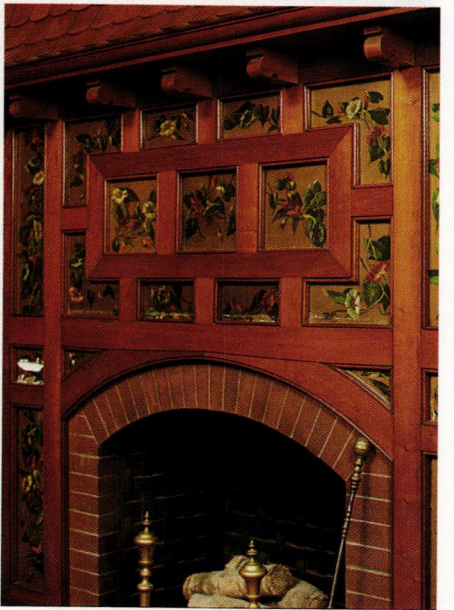
**S**TYLISH VICTORIANS WHO DECORATED THEIR houses according to the fashion of the moment didn't all live in the big cities. Grafton, Massachusetts, is a small town set amid rolling farmland, near the center of the state. When a local mill owner built a large home in the village center in 1886, he wholeheartedly

embraced the trend dear to American hearts at the time. The furnishings and design elements echoed the Japanese influence sweeping the country. Today, the woodwork and some of the ornamental painting remain, despite years of neglect and decay. From them, we get a rare glimpse of the Anglo-Japanese decorating aesthetic.

**BY REGINA COLE | PHOTOGRAPHS BY STEVE GROSS AND SUSAN DALEY**

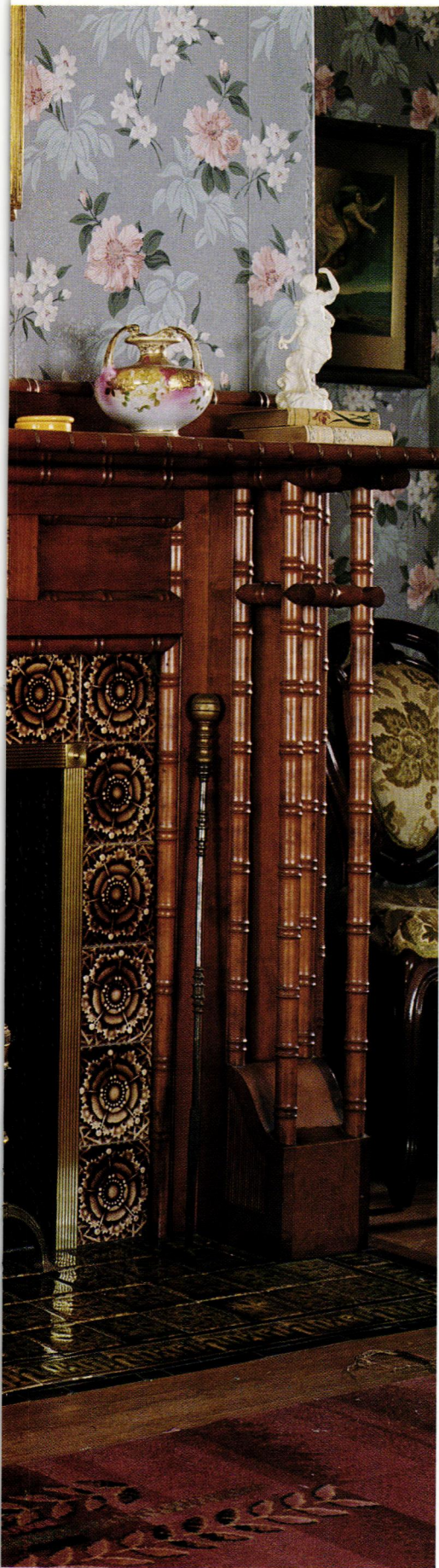


The stairs, with their "oriental" shapes carved out of cherry, dominate the center of the house. RIGHT: Bamboo, diagonal lines, and fruit blossoms are the Anglo-Japanese design elements repeated throughout the house.







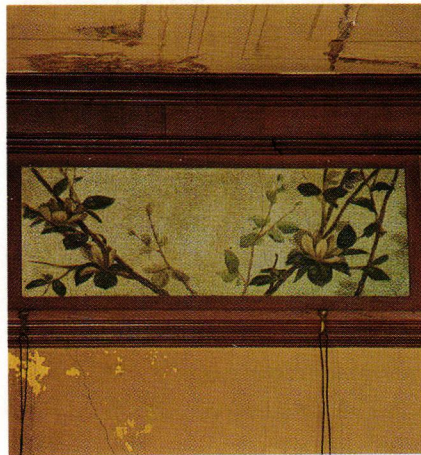
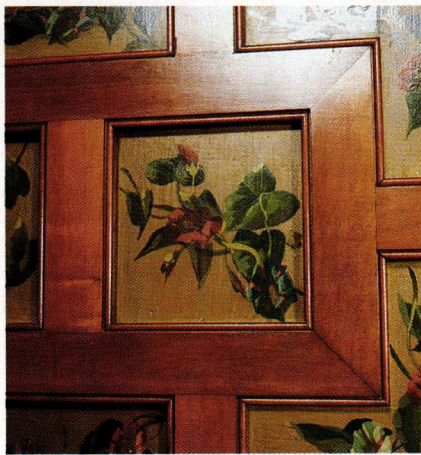
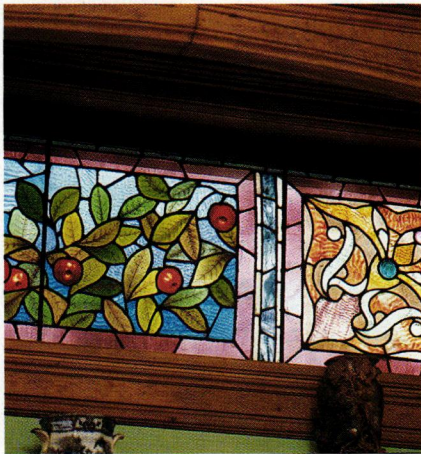


**LEFT:** In the master bedroom, the fireplace has exceptional bamboo-inspired woodwork, and the sunflower tiles so associated with the Anglo-Japanese. **TOP:** The dining-room fireplace has the same sunflower tiles. Above the overmantel is a section of original frieze. **ABOVE LEFT:** Though water damaged, the beauty of the original ceilings is still evident. **ABOVE RIGHT:** In the attic, a billiard table was placed under a painted garland of bamboo and blossoms.

Dana and Rosalie Thorpe bought this house in 1986, and they knew they were taking on a major restoration that only a love for old houses can sustain. Built in 1886, the house had stood empty for decades, suffering the structural results of neglect and decay. Before it was even inhabitable, the

Thorpes had to install new mechanical systems, replace roofs and sills, and restore floors and ceilings lost to water damage.

But as they worked, the house revealed fragments of a stylish past. Original friezes sported stylized chrysanthemums hammered in brass, and



delicate, asymmetrical designs of fruit blossoms painted on canvas. Stained glass glowed with abstract, flower-inspired shapes. Woodwork hinted at oriental motifs, or boldly echoed bamboo. Fireplace tiles recalled sunflowers, so new and appealing during the 1880s. On the top floor, the one remaining original ceiling was a delicate tracery of bamboo and blossoms. The greatest surprise of all was in the front hall, where a pagoda-like corner fireplace had been totally hidden behind a mountain of debris.

As the Thorpes got to know their house and the town, they heard that there had been more. Stories were told of how, after the last inhabitants left in the 1950s, local antiques dealers trooped through the house, carrying out bamboo-shaped furniture and pagoda-like lampshades. Little else is known about the people who built the house, but we do know that they wholeheartedly embraced the fashion of the moment: Anglo-Japanese style.

Dana and Rosalie Thorpe run an antiques business out of the house today. The house's imposing presence on the village green lends itself perfectly to such an enterprise, and it attracts many curious passers-by as well as devoted antiquers. Oftentimes, however, visitors stop looking at the objects that are for sale and begin to study the fascinating surroundings in which they are displayed. The Thorpes understand. When it comes to antiques, their old house has no rival as the most evocative antique of them all. ♦

**FROM TOP:** Part of an original, very Victorian ceiling painting. The stained glass glows with fruit and leaves. Fruit trees are a theme in the glass, the friezes, and the painted plaster of the hall fireplace. **RIGHT:** Its cherry wood and painted plaster in near-perfect condition, the hall's corner fireplace was hidden from the homeowners when they bought the house. Here its gracious Anglo-Japanese presence dominates the room.







HISTORY GARDENS

# FIRST IMPRESSIONS

A color-packed garden with curb appeal extends a Bungalow welcome

TEXT AND PHOTOGRAPHS BY KEN DRUSE

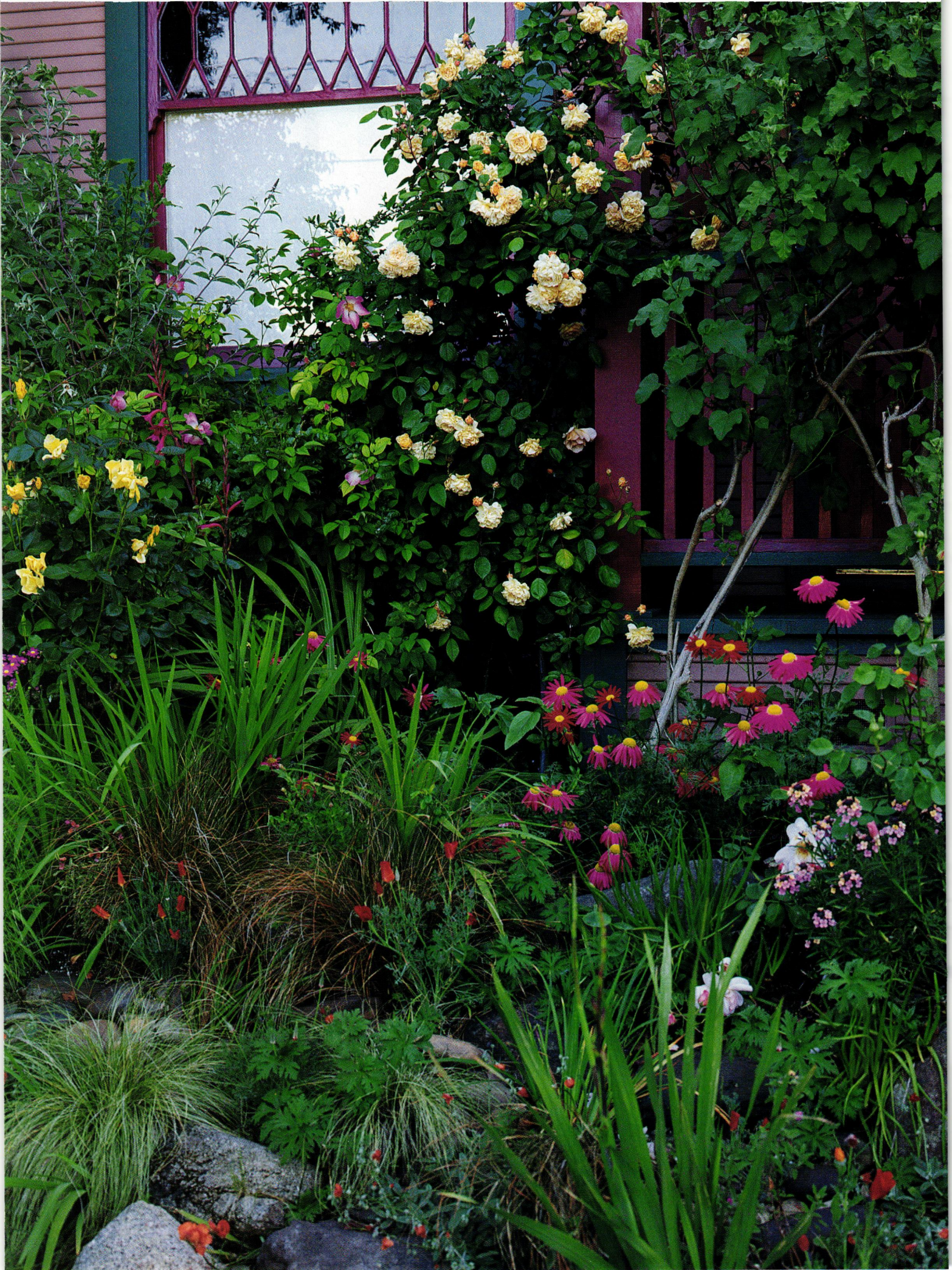


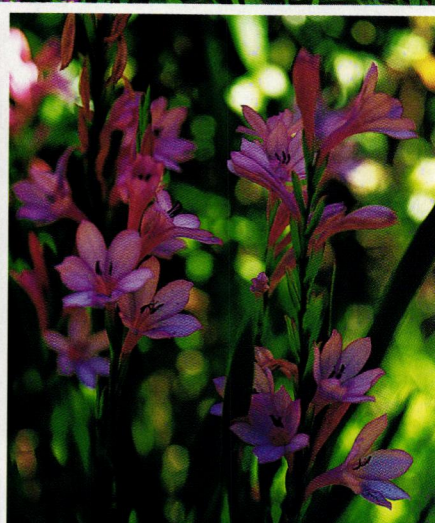
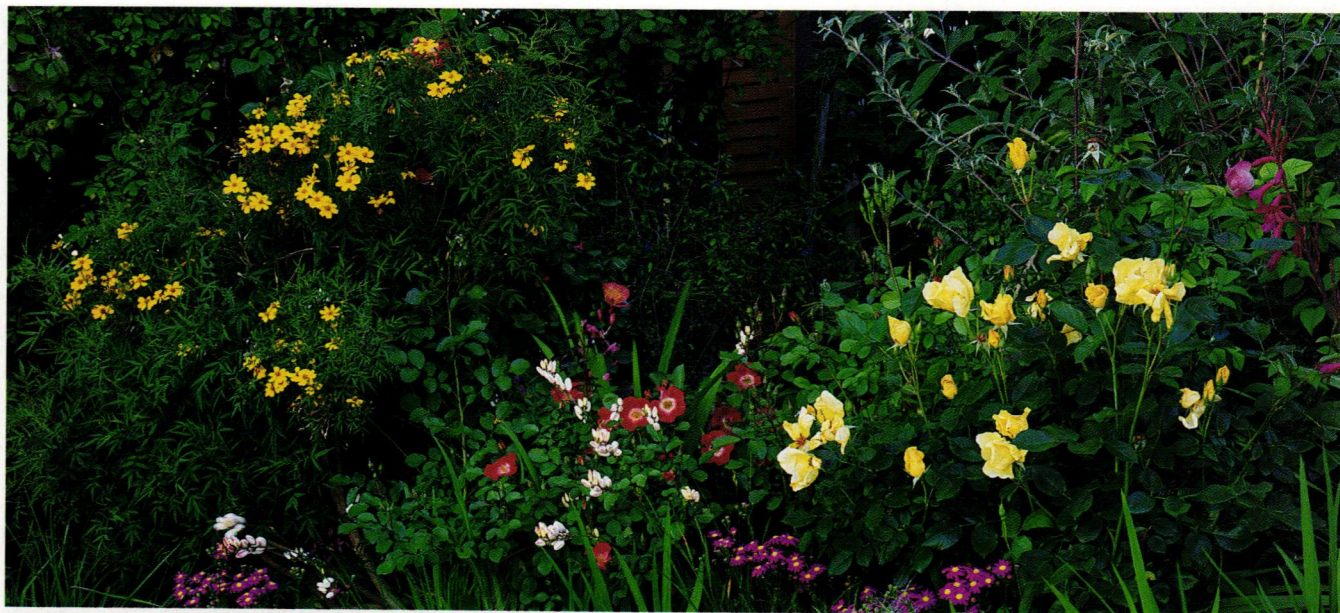
**G**LORIOUS FRONT GARDENS are fun—and that's the best reason to have one. But there are other reasons. Guests begin to form perceptions of a visit and of you before they reach the front door. Neighbors respect your effort and caring, and your home will set an example that can transform the entire block. A lovely door-yard planting can enhance the architectural style of a house, hide eyesores, and increase property values. To would-be intruders, it says, "I'm home a lot, and my fortress is secure." But a garden like this is mostly just beautiful. It even brightens the mailman's day.

Keeyla Meadows, an artist, lives in a bungalow-style house in Berkeley, California. Her backyard is filled with art—sculpture, mosaics, paintings, and plants. A place for expressive experimentation, it is private. The tiny front garden, on the other hand, is always open. It is a gift to the neighborhood that says, "I am glad I'm here. I'm glad you're here. I care about my home, and I care about you."

In a place where painting your tiny house pink is normal, Meadows's cottage-style planting fits in. Restrictive space can serve the gardener—design, budget, and maintenance will be manageable. Still, as these pages show, a lot can be packed into a small space. Meadows has many rose varieties, colorful annuals, South African bulbs, blossoming small trees, and

**Artist Keeyla Meadows doesn't do anything halfway. Her ceramic work is humorous, expressive and brilliantly colored. This approach extends to her garden making. The unconventional front yard of her lilac-painted bungalow blooms for months. In spring, climbing roses, flowering shrubs, annuals, and bulbs line the sidewalk and path to the front steps. She defies anyone to pass by without cracking a smile.**





shrubs. In her climate, she can count on ten or more months of color. (Most Americans can't.) Yet, general principles apply. Consider creating a garden that is complementary to your house's architecture. For a Victorian house, research popular gardening styles of the era, such as carpet bedding—arranging dwarf annuals into parterres or yin-yang beds. Even a colonial house—right on the street—can have a strip of flowers along the sidewalk whose colors complement those of the house.

Customs can be countered, however. Meadows's house might have had a more austere planting, but the bungalow movement allowed for every

taste. In California, that means color. Homeowners in the Milwaukee suburbs preferred the indigenous tall-grass prairie to the traditional lawn-scape. They have created front yards that reflect the environment more than modern convention, and the results fit the surroundings perfectly.

Some things to consider include the foundation planting—dwarf evergreens are traditional. Instead, treat this space as one giant window box planted with flowering annuals and perennials. Vines and climbing roses are always romantic, but these can also conceal the gutter leader. You could relate two different windows with shrubs planted between or

**OPPOSITE:** Climbing rose 'Alchemist' and magenta *Pyrethrum* daisies catch the eye, but Meadows's interest in sculpture is evidenced by the collection of grasses and sedges, below. **ABOVE, CLOCKWISE FROM TOP:** The color continues with yellow *coreopsis* and a red single-flowered China rose; the South African bulb, *Watsonia*; the verdigris gate to the back garden; colorful foliage adds to the mix.

beneath them—butterfly bush, for instance. Create a privacy screen with narrow, tall shrubs such as juniper 'Skyrocket.'

The idea is to bring a fresh look to your home, as Keeyla Meadows did. When creativity, attention to detail, and upkeep are honored, your home can become a story of "love at first sight." ♦



# THE NEXT ANTIQUES

by Emyl Jenkins

**M**OST PEOPLE THINK THE REPRODUCTIONS their grandparents and great-grandparents proudly purchased some fifty, 75, even 100 years ago aren't worth much these days. I can't count the times I've paused before a lovely, ca. 1918 Hepplewhite-style lady's writing desk, or a 1940s Chippendale-style highboy, only to have the owner tell me not to bother with an appraisal: "It's just an old reproduction."

But then my client might sigh, saying rather apologetically, "It does look good, though, doesn't it?"



**TOP:** The grand-scaled Colonial Revival-style McFaddin-Ward House of Beaumont, Texas, was built early in the 20th century. In the parlor, French-style chairs and table were made around 1906 by the Robert Mitchell Furniture Company of Cincinnati, Ohio. **ABOVE:** Sideboard by Berkey & Gay, Grand Rapids, Mich., ca. 1928.

Not only does much of it look good, much of it is good! So good, reproductions are increasingly sought-after and valuable. It's about time. According to the U. S. Customs Service, once an object is 100 years old, legally it's an antique. Furthermore, many honest, well-constructed, and artfully crafted reproductions are of finer quality and worth more money than are the overpriced, fake, altered, and generally inferior pieces wrongly being sold as "antiques" these days. Perhaps best of all, these are the very pieces made expressly for those irre-



sistible, early-20th-century Colonial Revival homes we find so attractive.

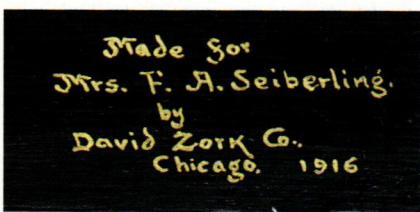
IN 1896 AS IN 1996, LIFE WAS A BUNDLE of contradictions. The more people clamored for the latest inventions and newest technology, the more they yearned for the old, the time-tested, the nostalgic.

In furniture factories, power-driven machines made labor-intensive and time-consuming jobs much simpler. Yet craftsmanship was still appreciated and very much needed. In those days, machines were largely controlled by precision movements instigated by the operator's hand or foot—not by the flick of a switch, the push of a button, or the keypunching of instructions. Expertly trained carvers and finishers were essential in the production of ornament and inlay.

The Victorian parlor furnished with an elaborately carved suite and tiered étagère stacked with knickknacks was becoming passé. America had celebrated its Centennial just a few years earlier, in 1876. The magazines of the day, *Scribner's*, *Ladies' Home Journal*, and *Good Housekeeping*, were touting the "Colonial" look. Windsor chairs, candlestands, tester beds, lowboys, even decorative spinning wheels were proclaimed essential to the cozy home.

In neighborhoods across America, houses fitted with modern plumbing and appliances sprang up along newly paved, electric-lighted streets. But the new streets had bucolic names: Oxford Lane, Virginia Avenue. Names given house plans were equally romantic and old-fashioned: English Country, Dutch Colonial, Spanish Hacienda, French Provincial. Only antiques, or antique-style, furniture would be suitable.

Those who had kept the family's



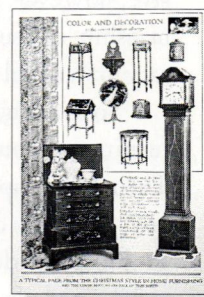
Tea table, chair, and console table from Stan Hywet Hall, Akron, Ohio. In the 1910s, David Zork of Chicago designed Chippendale-inspired reproductions for Stan Hywet Hall, the home of Goodyear Tire and rubber baron Frank Seiberling and his wife Gertrude. Seiberling, like R.J. Reynolds (p. 74), could afford the best.



Queen Anne tea table or Hepplewhite side chairs exiled during the Victorian era began hauling their treasures down from the attic. Even before reproduction furniture made its grand debut, people who didn't have any of granny's old things were out scouring the countryside for *other* people's old things. Pieces once considered cast-offs became valued antiques, symbols of social status and old-family lineage.

Soon there weren't enough true, period antiques to go around. Astute furniture companies began churning out pieces that looked like the real thing: Queen Anne-style tea tables, Duncan Phyfe-type console tables, even Jacobean-inspired wainscot chairs. Helping out the industry was the practitioner of a whole new profession: the interior decorator.

Remember, the past had seen a constant parade of new styles. Eighteenth-century England and America saw the Queen Anne, Chippendale, and Hepplewhite styles, followed by Sheraton and Empire in the 19th century. France



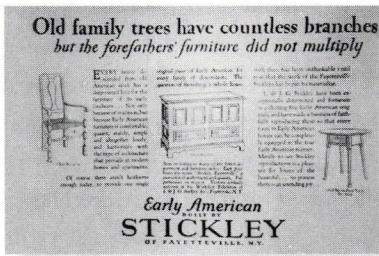
The "new" furniture is reproduction.

had the various Louis styles and the Directoire period. In contrast, no important, all-sweeping, popular design style emerged peculiar to the early-20th century. Even that academic darling Modernism took a back seat to the Revivals, the 18th- and early-19th-century styles simply called "reproduction furniture." Americans couldn't get enough of the past. Home-spun crafts shops flourished. On weekends, whole families piled into their Fords and drove out to the rustic countryside. In the suburbs, women ordered chintz slipcovers to hide velvet-covered Victorian loveseats.

Against this social and philosophical backdrop, American furniture designers pulled out all the stops.

THE GOOD, THE BAD,  
AND THE UGLY

THE BEST COMPANIES MADE FAITHFUL copies of period pieces, furniture true to the scale, design, and material of



An L. and J.G. Stickley advertisement explains the reproduction rationale.

the best 18th- and early-19th-century pieces, all the while hinting that there weren't enough true antiques to go around. These pieces were expensive, however, given the time, craftsmanship, and superior materials necessary for faithful copies.

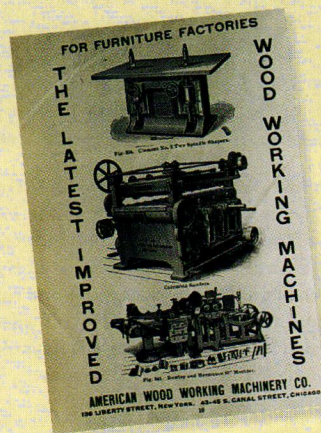
So a second tier of reproduction furniture manufacturers developed. Their pieces, appropriate to the "modern" lifestyle, can best be described as loosely adapted, scaled-down copies made from less costly materials. From these companies came great quantities of "adaptive" reproduction furniture: sideboards (which hadn't evolved until late in the 18th century) adapted from the 17th-century Jacobean style; small-scaled Chippendale-type secretary-bookcases suitable to apartment life; Queen Anne-inspired glass-doored china cabinets handy for storing large sets of 20th-century Haviland china.

Yet one more class of reproduction furniture consisted of pieces that were, for lack of a better word, bastardized versions of traditional furniture styles. This furniture was a hodgepodge of elements manufacturers

Not-so-Bad Short Cuts

It's easy for us today to confuse mass-production with automation. As long as there have been craftsmen, workers have sought shortcuts for tedious jobs, thereby leaving time for tasks requiring more skill. Before you dismiss all 20th-century reproduction furniture as inferior because it is mass-produced, consider these facts:

- Machine-cut dowels and dovetails were already commonplace by the mid-19th century. Even the finest Victorian furniture workshops, those that carved by hand the rich floral ornaments so highly prized by furniture connoisseurs, used machines to cut dowels and dovetails.
- Looking askance at modern machines that make stacks of carved motifs? Even 18th-century craftsmen used dies, jigs, stencils, templates, and patterns to make their output consistent and efficient. That's just good business.
- The labor-saving steps of generations past were substantially different from the robotic automation of today's computer-run factories. In the 1830s, Lambert Hitchcock

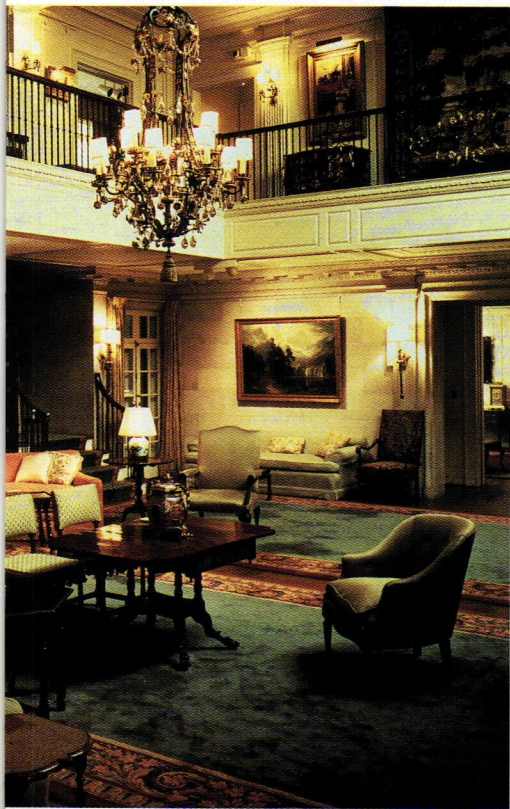


was able to produce 15,000 chairs a year by interchanging pre-made legs, stiles, seat frames, stretchers, and back-splats to make different chair designs.

- finally, remember that by the 1880s an entire suite of living room, dining room, or bedroom furniture could be made in less time than it had taken the 18th-century craftsman to produce just one piece of furniture by hand.



TOP: When R.J. Reynolds built Reynolda House in Winston-Salem, N.C., in 1917, antiques and reproductions were chosen. Sofas and low armchair are new, as are the Jacobean-style armchair (beneath lighted sconce) and the Queen Anne-style armchair (upholstered in petit point). Sharing the room is a period George II mahogany open armchair (right, near lamp). ABOVE: The parlor



## The Tradition Continues

When looking for good reproduction furniture, conscientious shoppers often rely on names equated with quality: Margolis, Potthast, Charack, Biggs, Berkey & Gay, and Tiffany are some of the stars. (Yes, Tiffany and Co. made reproduction furniture at the turn of the century. Even Eleanor Roosevelt financed a line, Val-Kill Furniture, during the late 1920s and early 1930s.) Today, fine furniture companies and craftsmen continue the tradition of excellence. Such 1990s names as Baker, Kindel, Henredon, Hickory Chair, Suter's, Irion, Eldred Wheeler, and Donald Dunlap will be among the magical ones in years to come, along with those individual craftspeople and small shops whose pieces all but qualify as art.



Eldred Wheeler, 1994

Ultimately, each piece must stand on its own merits:

- **Quality is the single most important factor in determining value.**
- **Never overlook design: good lines and proportions are fundamental to the value of a piece.**
- **Cheap materials can be disguised. Buckling, warping, and splitting are telltales of poor construction and materials.**
- **Alterations devalue reproductions, as they do antiques.**
- **Intricate decorative motifs (carving, inlay) require additional time and expert craftsmanship to execute even in mass-produced furniture. So do elaborately turned or carved legs, spindles, stretchers, and bedposts.**
- **Faithful reproductions are usually more desirable than pieces that combine elements of several different styles.**

combined with seeming abandon. Such pieces, as they say, are neither fish nor fowl. Nor, I would add, are they well constructed as a rule.

Stumpy, wobbly, and just plain ugly pieces took their places next to beautifully designed and crafted reproduction furniture. Too often only the educated eye could make the distinction. Sadly, this type of cheap reproduction furniture is what gave the whole industry and its products a bad name.



S. Karpen & Bros. (Chicago), 1905: part of their "colonial" line, but clearly copied from Empire.

WHEN TODAY'S COLLECTORS of reproduction furniture make their selections, they look for the same thing as do antiques connoisseurs: enduring quality—that unique blend of line and balance, appropriateness of embellishment, overall design, and excellence of material, craftsmanship, and construction.

Good buys in reproduction furniture still abound; estate and tag sales offer a particularly rich hunting ground. So do auction sales, where reproduction pieces are often eclipsed by period antiques once the bidding begins. As early-20th-century reproduction furniture nears the magical 100-year-old mark (coinciding with the arrival of the baffling 21st century), we want what our ancestors had. The rest follows: demand for the best pieces is increasing, and prices are already on the rise.

To this generation that hates to see another old tree cut (but loves a beautiful piece of wood), that cruises online (but reveres good craftsmanship), American-made reproduction furniture will be the next antiques. ♦



and music room of the McFaddin-Ward House (Beaumont, Texas). Federal-style lolling (or Martha Washington) chairs were purchased in 1946 at W&J Sloan in Los Angeles. The Jacobean-style bookcase is turn-of-the-century American. In the music room, the cane-back armchair is a Berkey & Gay piece, 1900–1920. The other armchair is also American, ca. 1906.

KNOW-HOW

# HORSEHAIR & FO



Hard to tell what's on the inside, isn't it? You should know what techniques and materials are needed to upholster furniture correctly. It's the difference between having an heirloom sofa, and having to shop for a new one every five years.

**A**S AN OWNER OF FINE REPRODUCTION furniture or antiques, you are savvier than most consumers. Educated about good woodwork, you check for dovetailed joints and can spot carvings done by hand. But how much do you know about the upholstered furniture you're buying?

The old adage "beauty is only skin deep" applies to upholstered furniture. Too often, a sofa or a wing chair is purchased because of its attractive fabric covering or its period style. Little thought is given to the concealed features—the ones that provide the comfort and longevity.

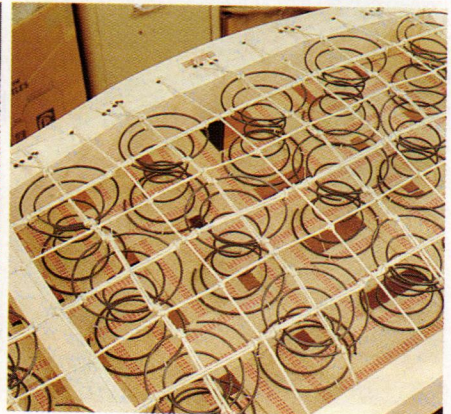
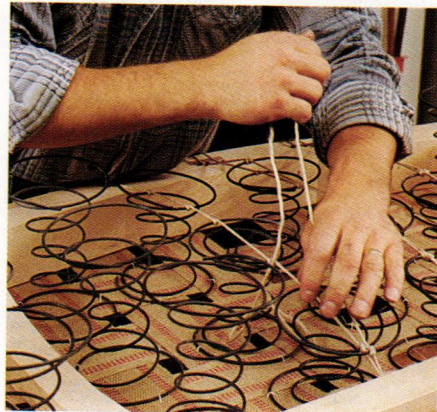
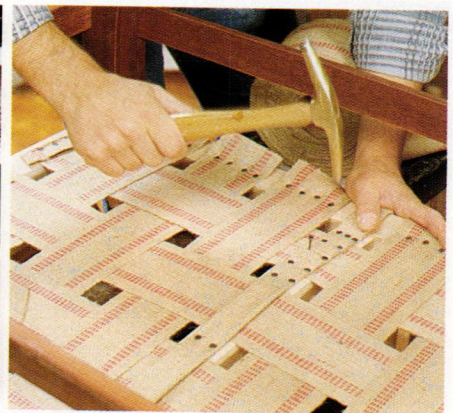
There are quality upholstery techniques to check for, just as you look for good joinery. This article compares

the traditional craft of upholstery with modern methods—in other words, horsehair versus foam.

**THE FRAME:** The frame needs to be strong and wear well, so know what type of wood is used. Maple, poplar, ash, and birch are especially suited to this purpose. (Maple is particularly good for the main stress areas of the frame.) Oak is a fine wood, but not for upholstered furniture. It doesn't hold up under the stress.

Joints should be dovetailed or tenoned. Corner blocks should reinforce dowel joints to prevent cracking. Biscuit joinery, a current favorite, probably won't be able to handle the stress for long. Screws or nails were not originally used in furniture-making and are not acceptable. But the

AM



**TOP (left to right):** When springs are being used, the webbing is stretched along the bottom of the frame. The strips are applied in a basket-weave pattern and then secured with tacks.

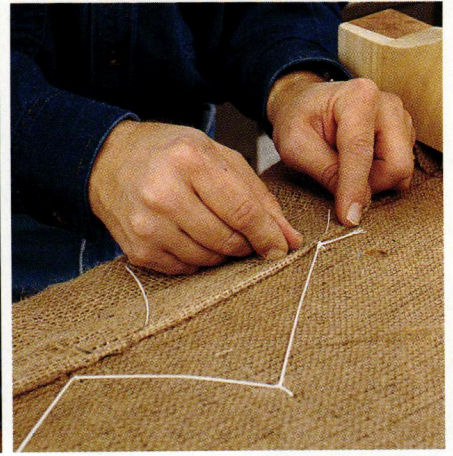
**BOTTOM (left to right):** The bottom of the hourglass-shaped springs are hand stitched to the webbing; twine fastens the top of the springs in place. The completed grid pattern holds the springs at the same height and allows them to move up and down without getting out of line.



The secured springs are covered with burlap. Since both hands are needed to work with material, upholsterers use a magnetic tack hammer to pick up the tacks.



The burlap, which is kept smooth and tight, is tacked at even intervals around the frame. Any excess that isn't needed for a fold is trimmed off.



The stitches in a zigzag pattern anchor the burlap to the springs. Then, to create the roll edging, an extra strip of burlap is attached only to the front of the sofa.

objection is more than just aesthetic: Screws and nails hold joints too rigidly, straining the frame.

Plywood or particle board is sometimes substituted for shaped timber. Both materials will hold only as

long as the glue. Watch out for arms that are formed with plastic composition molds instead of being shaped by hand in the stuffing stage.

**THE WEBBING:** The function of the webbing is to support the seat, arms,

and back. In the 1700s, the webbing was woven across the top of the frame and then the hair was built up to make a flat seat. Webbing is also placed on the bottom when springs, a 19th-century invention, are being used. The entire success of the upholstery depends on the correct placement of the webbing. Poorly done webbing will have too few strips, leaving large gaps.

**THE SPRINGS:** Well-tied springs will move up and down without pulling other springs out of position. Substandard upholstery will have too few springs and will abbreviate the traditional tying method.

Natural fibers, such as hemp and jute, are sturdy and traditional materials for twine. Synthetic twines are stronger but, as with fishing line, knots easily slip out. Twine that doesn't hold a knot won't hold the springs, either.

**THE STUFFING:** Purists will want horsehair in upholstered furniture, but cowtail hair is an acceptable alternative.

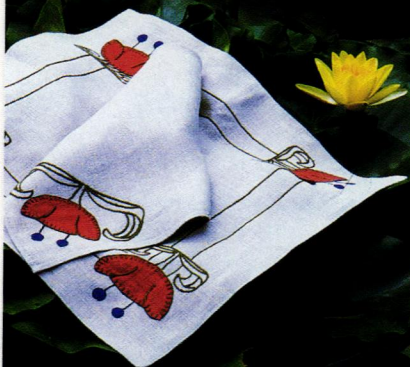
Synthetic stuffing is inexpensive and more consistent than natural materials. For example, depending upon the batch, some hair is less resilient. It takes more expertise and time to work non-responsive hair into the right



**TOP (left to right):** To hold the white cowtail hair firmly in place for the roll edging, it is stuffed under slightly loose loops of stitching. The extra flap of burlap is rolled over and then stitched and tacked down to create a well-shaped edge. **BOTTOM (left to right):** Loops of twine, stitched on all four sides, secure a heavy layer of hair that is worked across the entire piece. After there is a solid base of hair, more burlap is attached to pull the hair down flat.

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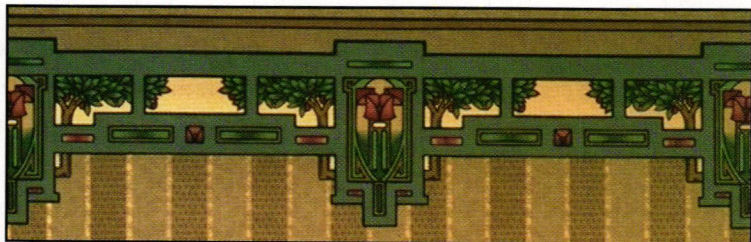


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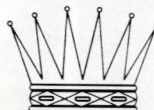
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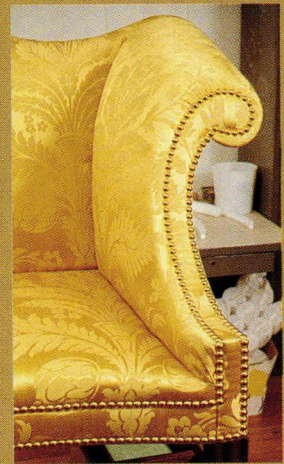
shape. Foam's qualities don't vary and can be counted on for mass production.

Foam provides the "puffy" silhouette equated with comfort. But foam quickly compresses, losing its shape and softness. The flat shapes of period sofas are more ergonomic—they better support the body.

Properly upholstered sofas with good frames can last three times as long as mass-produced ones (if not longer). Usually, the fabric wears out before the upholstery does, and the piece can be recovered rather than replaced.

So know what you are buying—get the best construction and materials for your money. It may be worth it to economize on a wing chair that won't be used often. However, if you're investing in an expensive reproduction sofa, or re-upholstering an antique with "good bones," have the job done right. ♦

*Thanks to Paul Miller and his staff from Chestnut Hill (Box 703, 511 W. King St., East Berlin, PA 17316; 717/259-7502) for the upholstery demonstration.*



### COMFORT LEVELS

The history of upholstery starts in the 15th century, when the practice of attaching padding to chair seats was introduced. Two hundred years later, upholstery became an integral part of chair design in, for instance, the high-back wing chair with a stuffed seat, sides, and back. The padding was made of soft fillings, such as wool or hair. By 1828, coil-spring upholstery was patented, greatly altering the appearance of sofas and chairs. In the mid-19th century, mass production changed the structural techniques for upholstery so that furniture could be made more cheaply and quickly. However, even today a skilled worker is still required to continue the centuries-old, hands-on tradition.



**ABOVE (clockwise left to right):** Traditionally, this sofa would not have a cushion, so another layer of hair is needed. The black horsehair is like a handful of little springs—the more it is squeezed, the more it rebounds. After the muslin is fastened to the frame, a regulator (a 8"- to 10"-long pin) works the hair into its final shape.



Once the seat has been completed, the process is repeated—minus the springs—on the arms and the back of the sofa.



Because the wiry horsehair can poke through the muslin, cotton padding serves as a buffer between the final layers of fabric.



The finish fabric—in this case, yellow silk—is tacked on. Brass nails or tape (trim) will add an ornamental but purely cosmetic touch.





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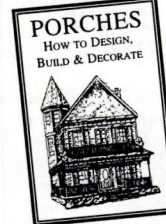


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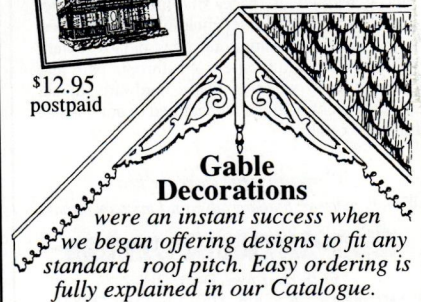
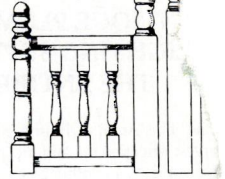
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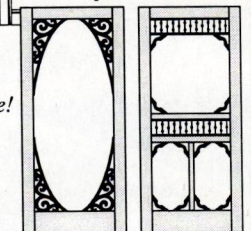
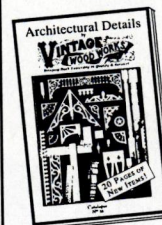


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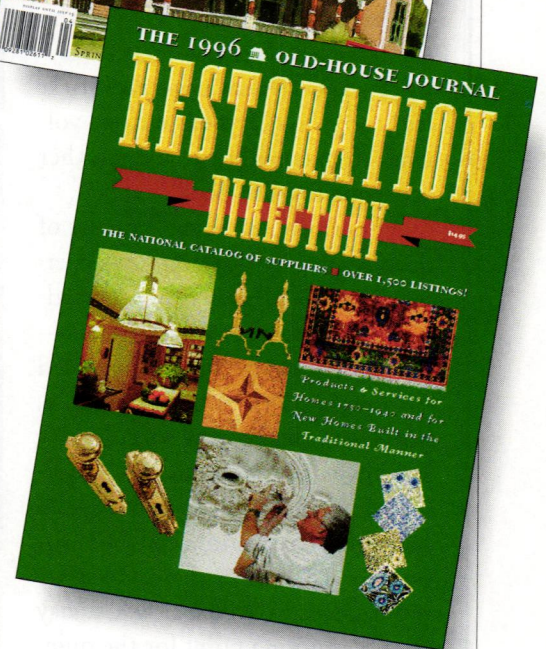
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# IN PRAISE OF BUNGALOWS

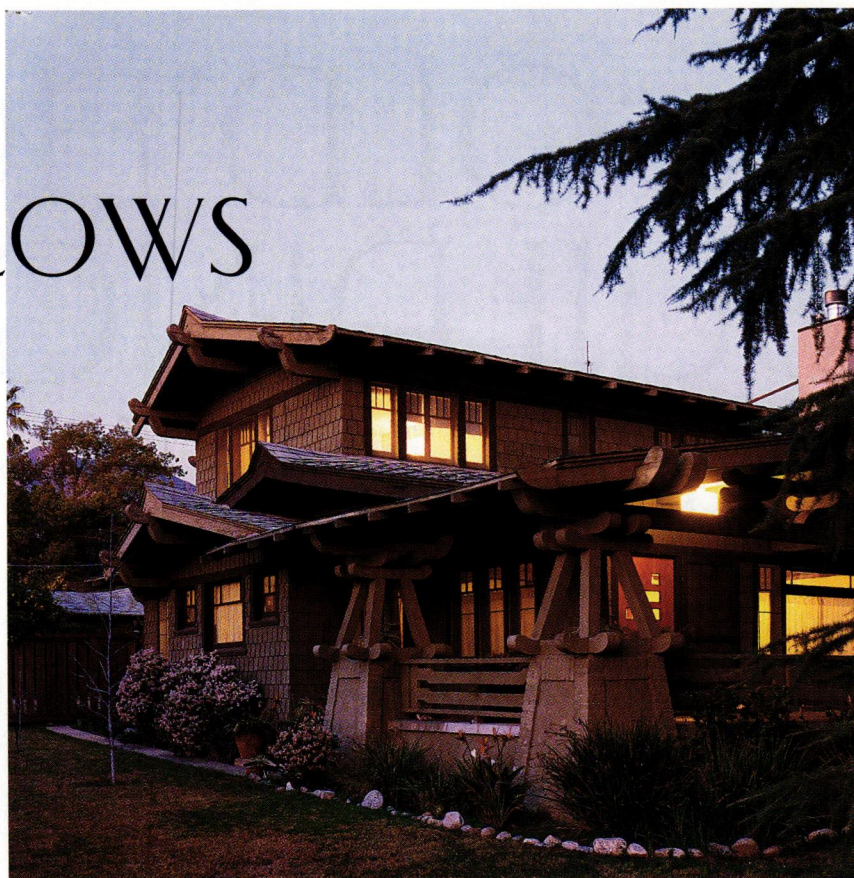
by Patricia Poore

ONCE UPON A TIME, IN 1985, I wrote a cover story for *Old-House Journal* entitled “The Bungalow and Why We Love It So.” It was about an early-20th-century house style that flowed from a particular aesthetic and philosophy. I knew, being a Jersey girl, that the word “bungalow” had a bad rep. So, to back up my contention that the Bungalow was an American residential style worthy of attention and respect, I relied heavily on *The Craftsman* magazine (Stickley, 1901–1916), some antique volumes from our library, and a rather academic English book<sup>1</sup>.

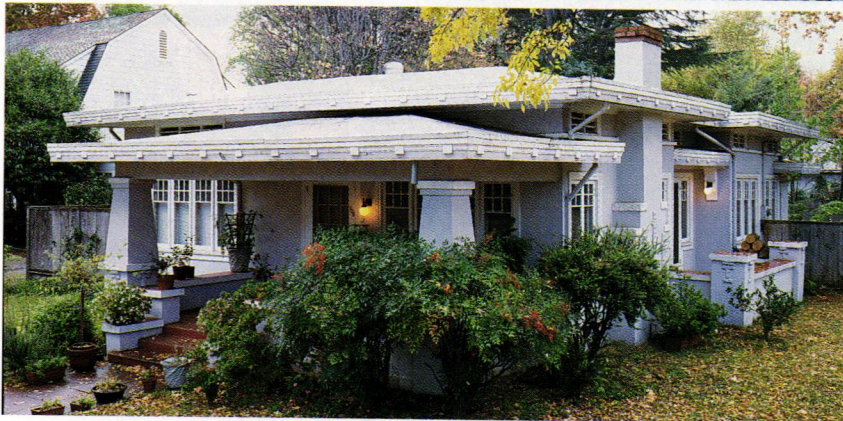
Fourteen years later, a score of devotees making 20th-century American Arts & Crafts wares—hardware, furniture, lamps, wallpapers—advertise them in a magazine called *American Bungalow*<sup>2</sup>. For most people, however, the word is derogatory still. Now comes a book by Californians Paul Duchscherer and Douglas Keister, contributors to *Old-House Interiors*. The first hardcover to show pretty pictures of Bungalows, it may herald a turning point for the quintessentially American house type.

## WHAT, EXACTLY, IS A BUNGALOW?

REMOVE FROM YOUR MIND, IF YOU CAN, the unfortunate connotation of “cheap little house” and consider the word itself: it is decidedly exotic. “Bungalow” owes its roots to Bengal, in India; it is similar to a word used for



"WHILE EXAMPLES ABOUND THROUGHOUT THE COUNTRY, CALIFORNIA LED THE WAY IN PROMOTING THE POPULARITY OF THE BUNGALOW. ... ANY CITY THAT EXPERIENCED RAPID GROWTH IN THE EARLY-20TH CENTURY WILL INVARIABLY YIELD SOME FINE EXAMPLES, IF NOT ENTIRE NEIGHBORHOODS, OF BUNGALOWS."



the low, deeply verandahed camp houses of English colonials. By 1869, the English were building summer resort houses on the north Kent coast and calling them bungalows. The associations with simplicity and nature started there. But it was on this side of the Atlantic that the Bungalow took off.

Even before it devolved into a meaningless real-estate buzzword, bungalow was applied to countless style variations. Always, though, it was a natural house, made of timber and local stone or warmly colored stucco. It frankly announced its construction through massive battered columns and projecting rafter ends. No matter if it was vaguely Swiss or Japanese or Prairie style, it was built low to the ground, with horizontal emphasis and deep eaves, and with porches or pergolas to blur the distinction between the outdoors and interior space.

Sold by the thousands, bungalows were promoted by planbook publishers such as Henry Saylor, by Gustav Stickley, by *House Beautiful*. For wealthy clients, California architect/artisans Greene and Greene built enormous, but quaint, houses that eventually came to be called Ultimate Bungalows, their dark, woodsy exteriors belying the breathtaking woodworking details inside. Aladdin Homes and even Sears, Roebuck sold house plans and entire

Though variations are endless, the word Bungalow connotes an architectural style. **OPPOSITE (top to bottom):** A sort of Craftsman/Japanese interpretation; legend has it the open-frame column tops were intended to be wire-enclosed and used as birdcages. Familiar features in a brand-new house: is it a Bungalow Revival? A classic "airplane bungalow," built in 1911 and already in the National Register. **THIS PAGE (top to bottom):** In Pasadena, a middle-class haven is now historic. Prairie Style in the California mode. More than one storey, this house like many others is still a Bungalow.



bungalow kits. Eventually, the bungalow became the spec builder's darling. As applied to bungalows, the meaning of vernacular changed from "indigenous" to "vulgar."

### IT'S WHAT'S INSIDE THAT COUNTS

BUNGALOW INTERIORS ARE MORE CONSISTENT than their facades: For the first generation, at least, from 1900 to 1925 or so, the interiors were influenced by the Arts & Crafts Movement. I wholeheartedly accept Duchscherer's and Keister's decision to ignore the so-called bungalows that were actually more like Cape Cod houses or vaguely colonial-revival cottages, so prevalent from the late 1920s through the 1940s. Confining themselves to Bungalow style, they include larger buildings with clear Bungalow influence in favor of the little houses that were bungalows only according to their marketers. And these Bungalows are essentially Arts & Crafts houses.

Paul Duchscherer provides adequate clarification of other terms, discussing the omnipresent use of "Craftsman Bungalow." He defines the often-heard "California Bungalow" and "California Craftsman Style." Despite all the pretty pictures and the authors' obvious immersion in the style, the text is not a Bungal-Ode but an intelligent analysis. It handles forthrightly the seeming contradiction between the era's philosophy of "honest construction" and, say, the purely decorative beams and carved outriggers, or phony rafter ends, that are so important to the style.

The authors offer their own worst criticism of the book: that most of the photos show houses in California. (In fact, a second book exploring Bungalows and Bungalow-influenced houses around the



**ABOVE:** Period furniture, fixtures, textiles, pottery, and paintings are seen against a handsome, original, all-redwood interior. The broad opening between rooms is typical of Bungalows. **BELOW:** Inside an Arts & Crafts Bungalow of 1913, the flat trim, fireplace, and small windows above built-in bookcases are familiar features. At right is a Chicago window (broad center light flanked by operable sidelights), a progressive form taken from the work of Chicago School architects—but this Bungalow is in Pasadena.





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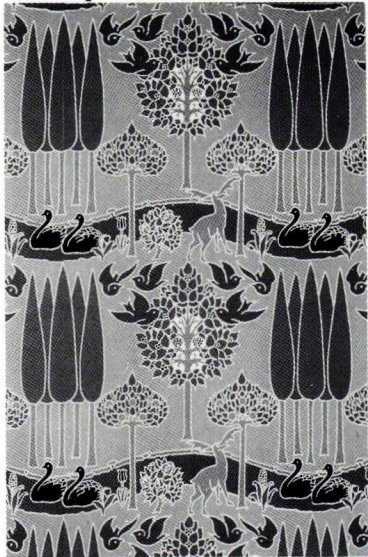
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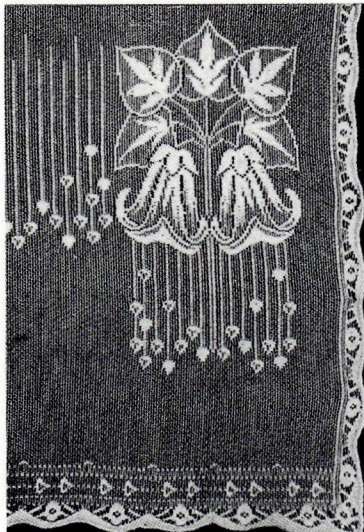


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country is already underway.) But Duchscherer and Keister countered that admitted limitation by including houses both high-end and plain; many examples look as familiar in Illinois or Massachusetts as they do on the West Coast.

Their emphasis on Arts & Crafts interiors, too, makes this book applicable to houses of the era regardless of where they're located. For example, I recognized woodwork details in the book's photos similar to those in my 1911 town house in Brooklyn. The owners of many larger houses, including American Foursquares and Tudor Revivals, will find decorating inspiration here.

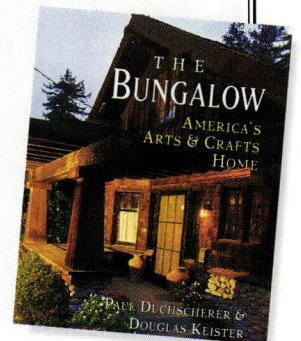
The true significance of the book is that it celebrates Bungalows, portraying them not as a housing type indicative of a rising middle class (as

**Warm, generous space: a contemporary Bungalow interior that makes excellent use of period colors, appropriate lighting, and American Indian patterns.**

earlier books on architectural and social history did), but through full-color pictures that show a definable residential style. That, and the title's concrete linking of Bungalows with the Arts & Crafts Movement, should finally restore some cachet—and a capital B—to the word. ♦

#### THE BUNGALOW America's Arts & Crafts Home

by Paul Duchscherer  
and Douglas Keister.  
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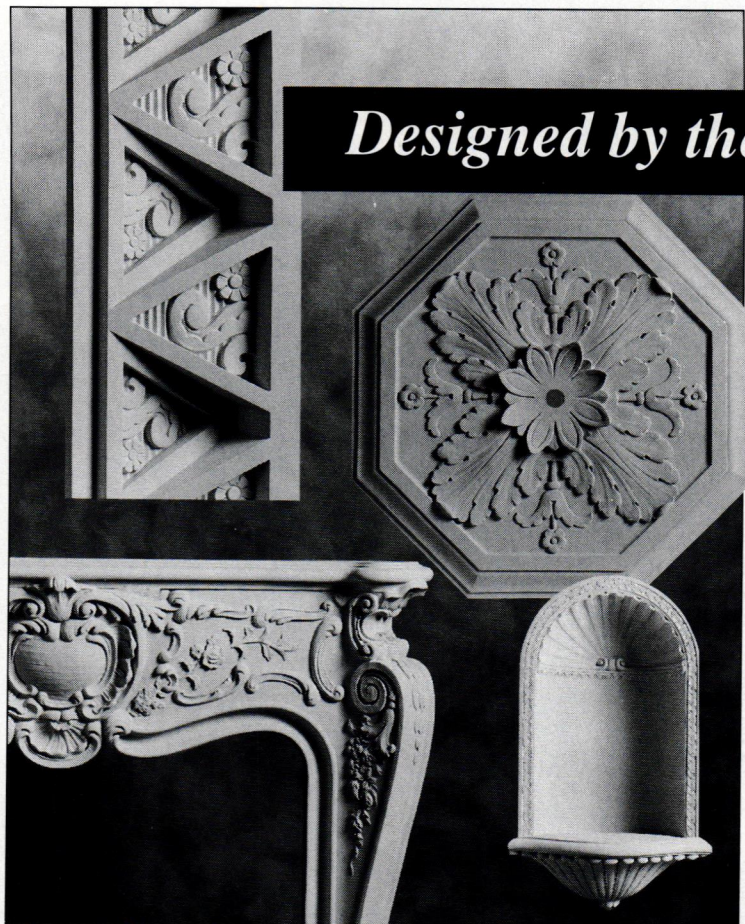


1. *The Bungalow, the Production of a Global Culture*, by Anthony D. King. Routledge & Kegan Paul, 1984, London. B/W, emphasis on the house form on five continents. Out of print. See also *The American Bungalow*, by Clay Lancaster, Abbeville Press, 1985, New York. B/W, emphasis on the evolution from native antecedents to California and builders' houses. Out of print.

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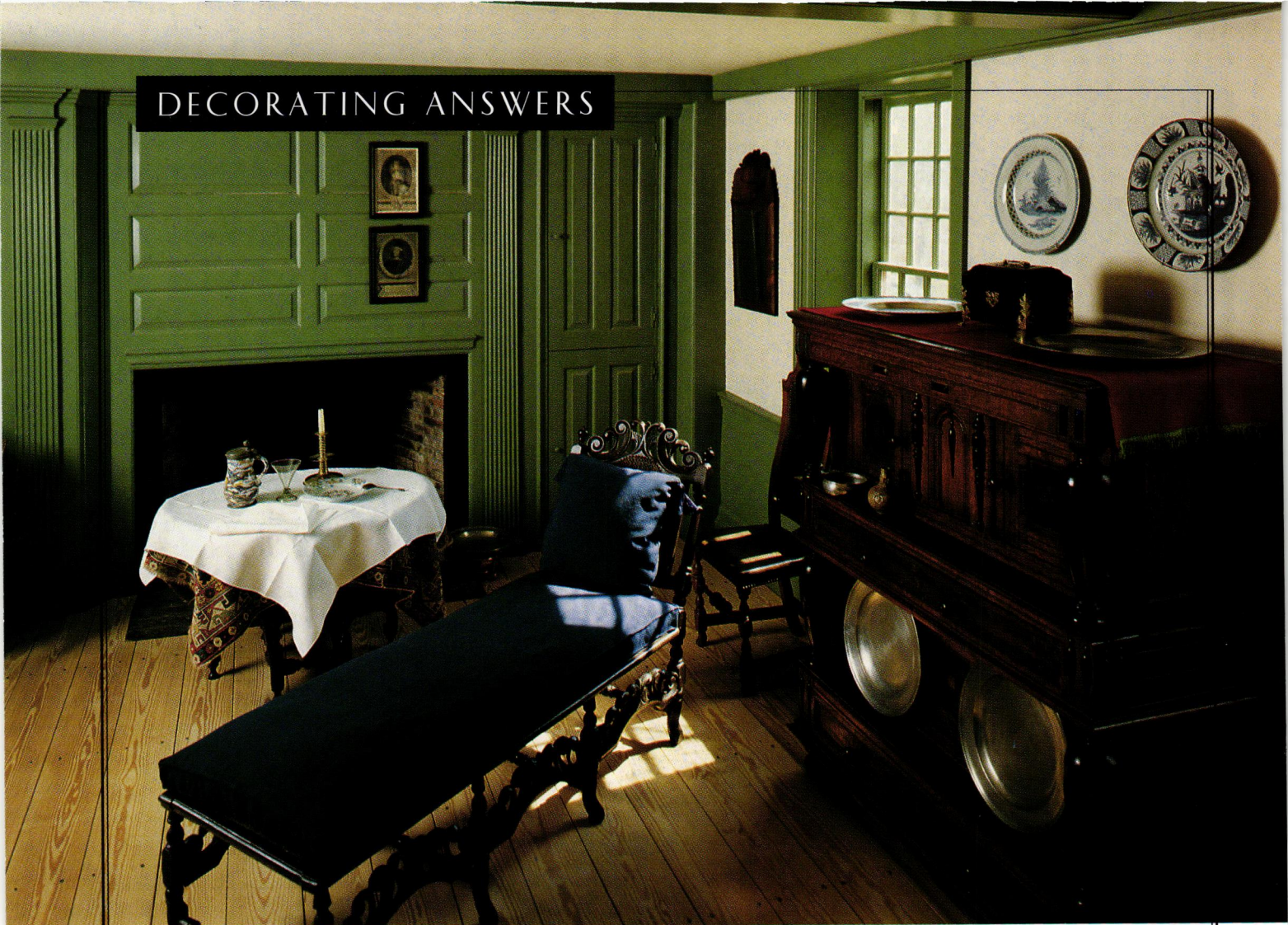
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# Go for Baroque

by Susan Mooring Hollis

**We own a ca. 1725 center-chimney colonial saltbox house—and we don't care for the country look of stencils, folk art, plain painted furniture, and tab curtains. Yet we can't find much guidance on decorating alternative for houses like ours. The front rooms have raised paneling on the fireplace walls, with cased structural members in the rest of each room. The rear room (in the saltbox addition) has exposed beams and a large, open fireplace with a beehive oven. Can you give us some ideas?**

—CHARLES AND ANNE NELSON  
IPSWICH, MASS.

GO PUT BACH'S THIRD ORCHESTRAL SUITE on the CD player—better yet, make that Handel's *Water Music*—and

while you're at it, bring some tulips and a book on Johannes Vermeer into the room. What you're looking for is the baroque; specifically, the Anglo-Dutch Baroque.

The French word "baroque" is derived from the Portuguese "barroco," an irregularly shaped pearl. The *Penguin Dictionary of Decorative Arts* describes the baroque style as "characterized by exuberant decoration, expansive curvaceous forms and an air of solemn, sometimes pompous grandeur." The Baroque style began in Italy, spreading through Europe early in the 17th

century. It came to England late, with the Restoration of Charles II in 1660 and the rebuilding made necessary by the Great Fire of 1666. The English Baroque was interpreted first by Christopher Wren and later by Daniel Marot, a French Huguenot designer who had worked in Holland at the court of William of Orange (who became the William of William and Mary). The final phase of English Baroque came with the lighter, but still curvilinear and Chinese-inspired, Queen Anne style. It was this Anglo-Dutch and Queen Anne form of the baroque that took hold in America.

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Baroque interiors are shown in the masterpieces of Johannes Vermeer. Vermeer's portrayal of calm and timelessness was inimitable, but his interiors are not. In "Decorative Objects in the Paintings of Vermeer" (*The Magazine Antiques*, January 1996), Lorraine Karafel analyzes objects in his paintings and compares them to items in the artist's estate inventory. She avers that Vermeer probably painted his own possessions: elegant carved chairs, luxurious "rug covers" for tables, glass, ceramics, and a mirror with an ebony frame. Still, Vermeer's interiors balanced such opulence with plain walls, bare (if marble or tile) floors, and leather upholstered chairs.

By 1725, there was a well-established merchant class in New England. While the colonists, who were not all Puritans, aspired to a certain level of comfort and taste, their houses were sparsely furnished by modern standards. They were similar to the homes of the prosperous burghers of mid-17th-century Holland, with a balance of austerity and luxury in public rooms. It is such a room that is shown on page 90, a vignette from the 18th century chamber in the Concord Museum (Concord, Mass.) It depicts a mixture of furniture and decorative objects which might have been found in the home of one of Concord's (or Ipswich's) most prosperous families. On the austere side, it features whitewashed plaster, bare windows, an unvarnished and unpainted floor with no rug, simple black-framed engravings, and pewter chargers. Luxury is evident, though, in the deep green of the woodwork, the bold, curvilinear furniture (both English and American), the Persian rug covering the William and Mary gateleg table, the Delft chargers on the wall, and the brass candlestick.



**Vermeer's interiors show the combination of luxury and sparseness that are hallmarks of the Dutch Baroque style.**

Paint schemes are crucial to this style, with strong colors for the woodwork and white (as in white-washed) plaster walls. Historic Paints, Ltd., in East Meredith, N.Y. (1-800-664-6293) has an excellent packet of paint samples and paint history for \$5. Not many good early-18th-century wallpaper designs are being reproduced, so if you do not like the look of a plain white wall, you could tint the plaster (pink was especially popular with green woodwork), or imitate early wallpaper and wall decoration with stenciling.

The black-framed engravings shown in the Concord Museum were common in colonial America. Maps were also popular wall decorations and could have black frames, or the black scroll rods top and bottom seen in Vermeer paintings. Other appropriate wall hangings: small Queen Anne mirrors, large portraits (18th-century portraits are a good value in the art market), Dutch flower prints, and elaborate needlework pictures.

Also appropriate to this style: simple festoon curtains of solid wool, with or without silk fringe (note: tab

curtains were used mostly as bed curtains and would have been covered by valances); plump wool cushions with corner tassels for cane- and rush-seated chairs; leather-upholstered chairs with brass-nail trim; small-scale brass or brass and iron lighting fixtures such as candlesticks and chandeliers; a few silver serving pieces and a large number in pewter and copper; blue-and-white pottery and porcelain (Dutch or English Delft and Chinese). Period Designs of Yorktown, Virginia (1-800-886-9482), a collaborative of artisans working in 17th- and 18th-century styles, sells many reproduction (and some antique) decorative objects which would suit your rooms.

You can visit several Anglo-Dutch Baroque house museums and period rooms. In your own backyard, Ipswich's Whipple House contains some very nice baroque furniture, but the decoration is Early Colonial by way of the Colonial Revival. Better choices are the Mission House in Stockbridge, Mass.; the Gov. Stephen Hopkins House in Providence, Rhode Island; the Whitehall House Museum in Middletown, RI, the Joseph Webb House in Wethersfield, Conn.; the Dutch Colonial houses in New Paltz, N.Y.; the interiors of the Henry Tripple House of Secretary, Maryland, at the Brooklyn Museum; Stenton in Philadelphia; and the Wentworth Room, Walnut Room, Flock Room, and Queen Anne Dining Room at Winterthur Museum near Wilmington, Delaware.

It's a matter of educating your eye. Visits to well-curated house museums (and some reading in art history) will have you on your way. Admittedly, some of the objects in this style are very expensive. But because austerity is a hallmark, you need only a few objects to evoke the period. ♦

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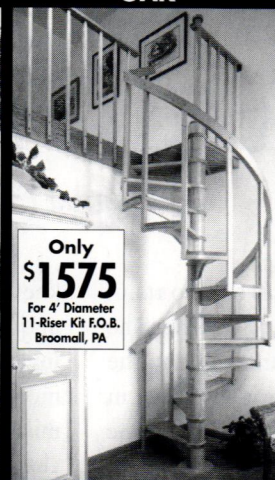
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# Grit to Glamour

by Regina Cole

**P**AMELA MCCASLIN HAD NO ILLU-  
sions back in 1976, when she  
and her husband bought the  
house at 503 East President Street in  
Savannah's historic downtown. She

knew that the restoration would be  
major. But even among old-house  
lovers who know that restoration is  
more grit than glamour, her opti-  
mism was impressive. Built in 1807,  
the house was a derelict shell that  
hadn't been inhabited for 15 years.

"We have a love of old things,"  
explains the woman who has been  
a schoolteacher and who now owns  
an antiques business. "Both my hus-  
band and I (Alston McCaslin is a  
pediatric dentist) like very simple  
and plain, yet very traditional  
designs—like that of this house. I'm

**TOP:** Prim and pretty again, the house  
sits at the corner of an old Savannah city  
square. **ABOVE:** For fifteen years, it was  
abandoned and decaying. **LEFT:** If any-  
thing, the view from the back was even  
more depressing than the sad façade.

from New England; this is like the  
house I grew up in. We knew, when  
we saw it, that this house epitom-  
ized the charm of the old."

Anchoring the corner of one of  
Savannah's squares, the McCaslin's  
house was built for Thomas F.  
Williams: "One of Savannah's first  
liberals—he left money to found the  
Georgia Infirmity, a hospital for



blacks," Pamela McCaslin explains.

The house's appearance was a nightmare of dirt and decay, but the McCaslins saw the inherent elegance in the forlorn structure. They also found that many of the important inside elements were still intact. The solid heart-pine construction had outlived years of tenement use and subsequent abandonment. Alston and Pamela found the original ceilings, plaster mouldings, floors, wainscoting, staircase, and mantelpieces.

Still, the house was essentially rebuilt around its skeleton. The house's lower, or basement floor, had been slave quarters which measured 6 feet, 3 inches in height. The energetic new homeowners decided to go deeper to heighten the ceilings. That's how they found there were no footings under the house—the foundation had been laid directly on sand. Alston and Pamela McCaslin poured a concrete slab as low as possible, then faced the slab with a veneer of Savannah grey brick.

The restoration took nine months, and cost many times the purchase price. But the McCaslins were prepared. Married in 1962, they had been on the lookout for their ideal old house for quite some time.

"I had 14 years' worth of clip-pings," Pamela McCaslin says. "And we had done things like buy 20 sets of old brass doorknobs." To clean and repair the plaster mouldings, Mrs. McCaslin used her husband's dental tools.

When the Federal structure was rebuilt, the exterior was painted a yellowish-white color known locally as "Tabby White." The shutters are a deep, greenish black.

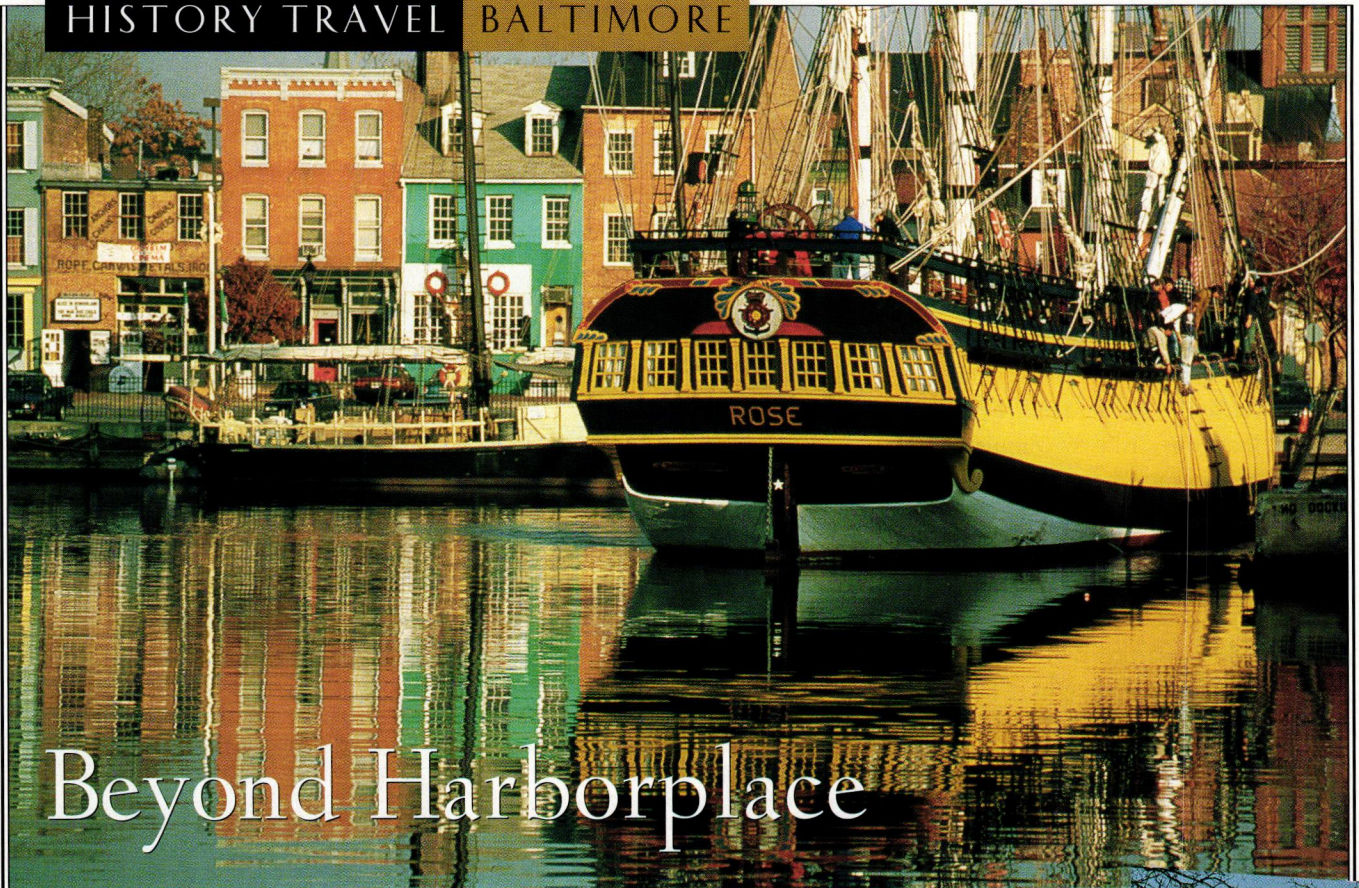
"People love this house, and are fascinated by it," Pamela McCaslin says. "This was my dream house, and after twenty years of living in it, it still is." ♦



**ABOVE LEFT:** Through the years of neglect, original woodwork, like that of the staircase, survived. **ABOVE RIGHT:** The front hall today. The homeowners compare the design of the staircase to the one at Monticello. **RIGHT:** All the house's fireplaces had been closed and fitted with coal-burning units.

**BELOW:** For years before they found their dream house, the McCaslins collected early 19th-century furniture. In front of the dining room fireplace is a ca. 1800 Irish hunt table.





# Beyond Harborplace

**S**UMMER VISITORS COME FOR THE for the blue crabs. H. L. Mencken called it “Charm City,” referring to the small-town quality of his native home. And, as if friendliness and fresh shellfish weren’t enough, Baltimore, Maryland, offers its visitors fine architecture, splendid houses of every period since colonial days, imposing churches and synagogues, several important art galleries, and a colorful collection of house museums. The city’s historic neighbor-

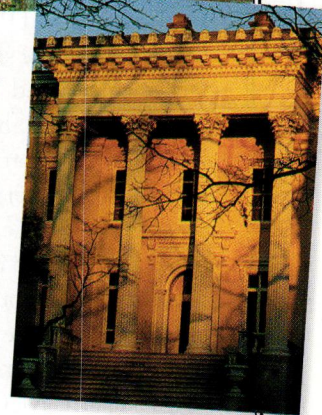


Marble quarried north of the city was used to build the steps that front many of Baltimore’s ubiquitous row houses.

hoods are layered outwards from the downtown waterfront; history buffs can read the 250-year development of Baltimore in the streets in the same way foresters can read the growth of a tree in its rings.

Local historians like to tell visitors that Baltimore is the most westerly seaport on the east coast. The city’s origins are rooted in three communities: Jones Falls, which provided the water power to mill grain; Baltimore Town, where tobacco and other inland crops were gathered before being shipped abroad; and Fell’s Point, founded in 1729 from the estate of Edward Fell, where there was sufficient deep water for export ships of grain and tobacco, and for shipbuilding. When Baltimore was incorporated in 1797, Fell’s Point naturally became the city’s port, while the area known as Jonestown continued to be a manufacturing center of wheat flour, sea biscuits and, later, cotton cloth.

**ABOVE:** Fell’s Point is a lively downtown waterfront residential community. **RIGHT:** The Evergreen House, built in the 1850s, houses an extraordinary collection of early-20th century paintings.



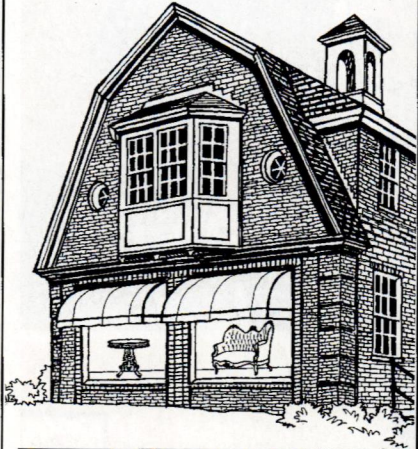
(One of the cloth manufacturers, Levi Strauss, took his sailcloth to San Francisco and found a new use for the sturdy fabric.)

Today, **FELL’S POINT** is a six-block area boasting Baltimore’s oldest architecture. The streets are paved with blond Belgium blocks, ballast on European sailing ships. Many of the 18th-century brick houses survive. The oldest house in the city, the 1765 **ROBERT LONG HOUSE**, is here. **HENDERSON’S WHARF**, a former tobacco warehouse, is now a smoke-free building that includes an inn, bars,



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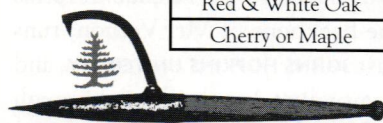
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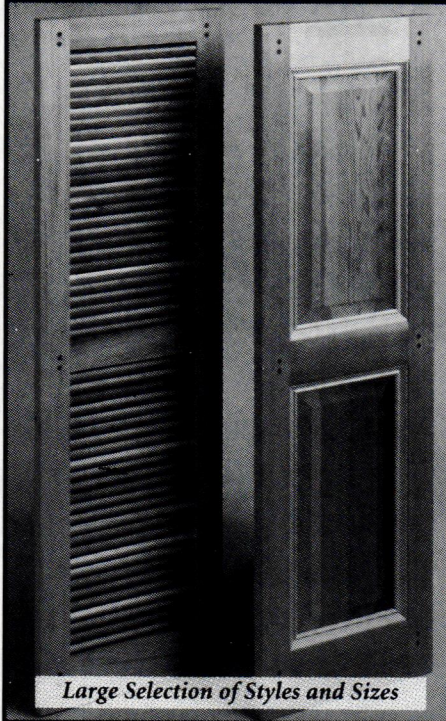
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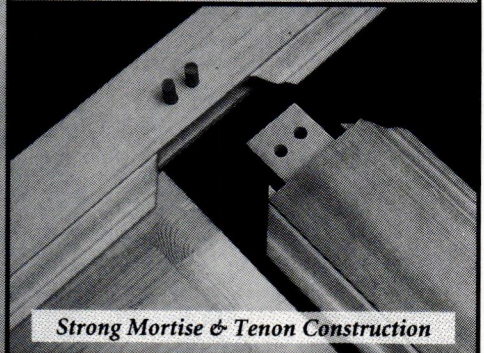
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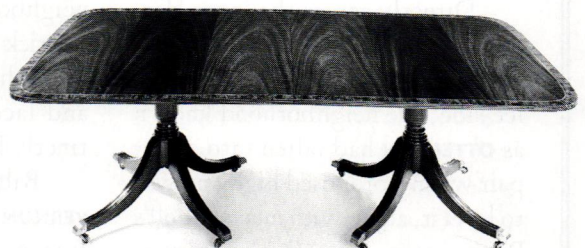
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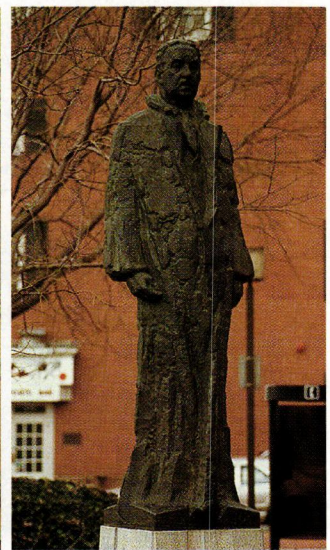
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**ABOVE:** The Walters Art Gallery in Baltimore's historic Mt. Vernon area houses a collection that includes jeweled Fabergé eggs; a statue of Baltimorean Supreme Court Justice Thurgood Marshall overlooks the Federal Court House. **RIGHT:** The decorating craze for all things Japanese followed soon after Admiral Perry opened trade with Japan in 1853; a pagoda in Patterson Park commemorates the event. Carroll Mansion was the winter residence of Charles Carroll, the only Catholic signer of the Declaration of Independence.



and offices—including that of Baltimore's water taxi.

Fell's Point is appealing today in its mix of historic buildings and working waterfront. Close by the seafood restaurants and gift shops are the docks where sugar, iron ore, and foreign cars are unloaded still. Out-of-towners in the Fell's Point bars are as apt to be Greek sailors as tourists.

Directly across the Inner Harbor from Fell's Point is **FEDERAL HILL**, great for harbor views. Hard on its lee side, the neighborhood known as **OTTERBEIN** had fallen into disrepair when a proposed highway was to level it, along with much of Fell's Point, in the 1960s. Public pressure

saved the area, and the city sold the Otterbein houses for a dollar—with the stipulation that homeowners then spend at least \$50,000 to restore each one. Today Otterbein is an urban success story, a livable neighborhood of mostly old houses close to the city's business and shopping districts.

**BOLTON HILL**, just northwest of downtown, is Baltimore's genteel neighborhood of early-19th-century brick townhouses. Narrow streets and polished brass, painted shutters and lace curtains make for a distinctly East Coast ambiance.

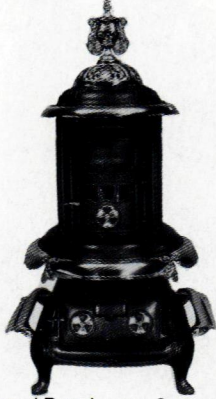
Baltimoreans like to refer to **MT. VERNON** as their own "little bit of Europe," and there is something

Continental about the concentration of museums, public monuments, restaurants, and fine homes. The center of Mt. Vernon is the **WASHINGTON MONUMENT**, and here are the **WALTERS ART GALLERY**, the **PEABODY CONSERVATORY AND LIBRARY**, and a number of the city's finest churches. Between Mt. Vernon and Bolton Hill lies **ANTIQUES ROW**.

**CHARLES STREET** runs the length of Baltimore; it is sometimes referred to as the city's 5th Avenue. It forms the backbone of Mt. Vernon, runs past **JOHNS HOPKINS UNIVERSITY**, and eventually takes the driver through early-20th-century suburbs: **ROLAND PARK, GUILFORD, and HOMELAND**. The first, Roland Park, was developed

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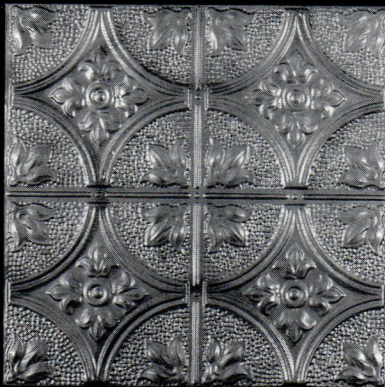
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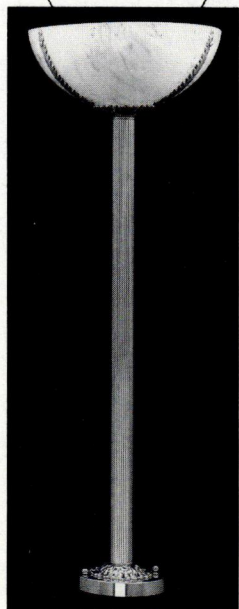
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**ABOVE:**The Baltimore Museum of Art is home to Rodin's "The Kiss," among other world-class treasures. **LEFT:** The tiny house once occupied by tragic author Edgar Allan Poe is one of Baltimore's eclectic mix of house museums.



desirable addresses where large single family houses crowd wooded lots. **SPRING LAKE WAY**, in Homeland, is called "Baltimore's most beautiful street." A spring-fed stream meanders past leafy banks. Ducks and geese swim within yards of front doors.

Baltimore has great variety in its house museums. One can visit the home of **BABE RUTH**, near the new **ORIOLE PARK AT CAMDEN YARDS**, of **MOTHER SETON**, America's first native-born saint, of **H.L. MENCKEN**, of **EDGAR ALLAN POE**, and of **EUBIE BLAKE**. **CARROLL MANSION** was home to Charles Carroll, the last surviving signer of the Declaration of Independence. **HOMEWOOD HOUSE** is the Federal house he gave his son as a wedding gift. Also of interest to old-house lovers are **EVERGREEN HOUSE** and **MOUNT CLARE**.

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when the streetcar enabled workers to live away from their jobs. It is familiar to readers of Anne Tyler's fiction. (The Baltimorean's works include *Dinner at the Homesick Restaurant* and *The Accidental Tourist*.) Roland Park's landscaping was designed by Frederick Law Olmsted; the park surrounds a country club, communal stables, a girls' school, and the country's first shopping center. In 1941 the Roland Park Country Club hosted a party for hometown girl Wallis Simpson and her new husband, the Duke of Windsor.

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AND SERVICES, INCLUDING ORDER NUMBERS AND CATALOG PRICES, MENTIONED IN THIS ISSUE. OBJECTS NOT LISTED ARE GENERALLY AVAILABLE, OR ARE FAMILY PIECES OR ANTIQUES.

## Furnishings

pp. 13-20

All items are from The Colonial Williamsburg Foundation, Products Division, P.O. Box 3532, Williamsburg, VA 23187; 800/466-9240. Free catalog. **p. 13** Furniture: Providence Hall cane sofa (#8819), Governor's Palace open-arm chair (#8825), New-Fashioned sofa table (#8867), and Tortoise mirror (#8912). **Upholstery fabrics:** Bruton Cotton Damask (document gold, #58222) and Hopewell Chenille (vanilla, #58401). **Pillow fabrics:** Jungle Kingdom (document cream & leaf, #168341) and Diamond Matelasse (olive, #57619). **On table (l. to r.):** Spiral lamp (#382994), slipware plates, Royal Shell stainless knife (#363671), Damask linen napkins in gold (#376947) and celery (#368829), slipware covered cup (#342196), "The best is not too good for you" two-handled cup (#342204), and topiary. **pp. 14-15** Room (l. to r.): Furber floral fruit prints, Wing chair (#8818) covered in Wallace Grand Floral (tea rose, #166824), Egerton work table (#8862), marbled flowerpot, spike candlestick lamp, fretwork tray-and-stand (#333138), pierced creamware dessert plates (#361238), Baluster goblet (#278804), Royal Shell stainless fork (#363663), Damask napkin (see above), Egerton work table (see above), cobalt forcing vase, small pewter plate, large Tulip dish, and Albemarle chair (#8827) covered in King Carter Damask (cranberry, #166814). **On mantel:** A pair of swirl-base candlesticks, a pair of Raleigh candlesticks, and slipware plates. **On large hanging shelf (#329193):** Imperial Blue dinnerware, large and small pewter heart boxes (#124644 and #297382 respectively), pewter tankard, and creamware teapot. **Carter's Grove rug (medium, #133397).** **Davis andirons. p. 16** Lucas trunk (#8899). **All other items listed above. p. 18** Worthington Square tile border from Epro, 156 E. Broadway, Westerville, OH 43081; 614/882-6990. **Rolling library ladder** from The Woodworkers' Store, 21801 Industrial Blvd., Rogers, MN 55374; 612/428-3201. **Arts & Crafts silk pillows** from Heirlooms, P.O. Box 59455, Chicago, IL 60659; 312/508-0880. **Barrel chair and torchière** from The Prairie Collection by Swartzendruber Hardwood Creations, 1100 Chicago Ave., Goshen, IN 46526; 219/534-2504. **p. 20** Victorian letter holder from Accoutrements by Liza, P.O. Box 6008, Fullerton, CA 92634; 714/447-4400. **Norwegian two-piece hutch** from Folk Traditions, 4509 Woods End, Madison, WI 53711; 608/238-6123. **Vermont farm table and bow-**

backed chairs from Vermont Furniture Works, Depot Building Main St., P.O. Box 1496, Stowe, VT 05672; 802/253-5094. **Gold-leaf picture lights** from The Shilhan Co., 124 Leavitt St., Hingham, MA 02043; 617/749-5536. **Eastlake tablet** from Bradbury & Bradbury, P.O. Box 155, Benicia, CA 94510; 707/746-1900.

## Married With Antiques

pp. 22-30

For membership, or other information about the Society for the Preservation of New England Antiquities, write or call at the Harrison Gray Otis House, 141 Cambridge St., Boston, MA 02114; 617/227-3956. **Richard Nylander's books** include *Wallpaper in New England*, SPNEA, 1986; *Wallpapers for Historic Buildings*, The Preservation Press, 1992; and *Beaumont*, SPNEA, 1990. **Jane Nylander's books** include *Fabrics for Historic Buildings*, The Preservation Press, 4th ed.: 1990; *Our Own Snug Fireside: Images of the New England Home, 1760-1860*, Knopf, 1993.

## Grandfather's Furniture

pp. 34-41

**p. 34** Exterior lighting: Arroyo Craftsman, 4509 Little John Street, Baldwin Park, CA 91706; 818/960-9411. **p. 35** Reproduction settle from L. & J.G. Stickley, Box 480, 1 Stickley Dr., Manlius, NY 13104; 315/682-5500. **Table scarf:** Diane Ayres, 5427 Telegraph Ave., Oakland, CA 94609; 510/654-1645. **p. 36** Mirror: L. & J.G. Stickley (see above). **p. 37** Candlestick lamps are original designs by Michael Adams, Aurora Studios, 109 Main St., Putnam, CT 06260; 860/928-6662. Lighting catalog, \$4. **p. 38** Dining room table and chairs: L. & J.G. Stickley (see above). **Linen scarf on dining room table:** Diane Ayres (see above). **Wallpaper:** Mary Gilliatt's Victorian Garden by Sandpiper Studios, available through showrooms, or call 800/722-WALL.

## Pennsylvania Irish

pp. 42-48

**p. 42** "Les Parades des Animeaux" fabric (on the antique lolling chair) from Clarence House, 211 East 58th St., New York, NY 10022; 212/752-2890. To the trade. **Dhurrie** from Stark Carpets, 979 Third Ave., New York, NY 10022; 212/371-5959. To the trade. **p. 43** Floral fabric (on sofa) from Bailey & Griffin, 979 Third Ave., New York, NY 10022; 212/371-4333. **"Piazza"** flocked wallpaper and floral needlepoint pillow from Patterson, Flynn, & Martin, 979 Third Ave., New York, NY 10022; 212/688-7700.

To the trade. **p. 44** Fabric on Louis XV gilt bench from Stroheim & Romann, 31-11 Thomson Ave., Long Island City, NY 11101; 718/706-7000. To the trade. **Damask on mahogany open-arm chair** from Clarence House (see above).

## The Anglo-Japanese Style

pp. 50-53

*The Japanese Idea* by William Hosley, Jr., is a comprehensive guide to the Japanese influence in America. It is available through J. R. Burrows & Co., P.O. Box 522, Rockland, MA 02370; 617/982-1812. **pp. 50-51** Blue-and-white china, foliage-covered pillowcase, bamboo tray, square dish, flower dish, and cast-iron teapot from the Peabody Essex Museum Shop, East India Square, Salem, MA 01970-3783; 508/745-1876 Ext. 3119. **Japanese Carp fabric, antique china plate, antique tiles, and antique silver fan** from J. R. Burrows (see above). **Anglo-Japanese hardware** from Crown City Hardware, 1047 N. Allen Ave., Pasadena, CA 91104; 818/794-1188. 370-page catalog, \$5. **p. 52** Nasturtium Leaf fabric, Anglo-Japanese rug, antique silver-topped canister, and antique vase from J. R. Burrows (see above). **p. 53** Greenfield Anglo-Japanese wallpaper in two colorways, Chrysanthemum corner block, Chrysanthemum border, Pinwheel border, Leather Tapestry, Oriental Lattice, and Anglo-Japanese Blossom from Mt. Diablo Handprints, P.O. Box 726, Benicia, CA 94510; 707/745-1726. Free literature.

## Emelita's House, Unchanged and Fragments of a Fad

pp. 54 - 67

For readers who want to learn more about the Anglo-Japanese style and its roots, both here and in England, we recommend the book *Diabolical Designs: Paintings, Interiors, and Exhibitions of James McNeill Whistler* by Deanna Marohn Bendix, Smithsonian Institution Press, 1995. **p. 60** "Emelita Frieze" by Bradbury & Bradbury Art Wallpapers, P.O. Box 155, Benicia, CA 94510; 707/746-1900.

## Go For Baroque

pp. 90 - 93

Susan Mooring Hollis, an interior designer with a master's degree in historic preservation, is principal of Historic Interiors, Inc., 77 Lexington Rd., Concord, MA 01742; 508/371-2622.

## Beyond Harborplace

pp. 96-100

Donald Fritz, an 11th generation Marylander and local historian, has published *A Walking Tour of Historic & Renaissance Baltimore With Entertaining and Educational Vignettes*. It is available in city gift and book shops, in hotel lobbies, or by writing to the author at P. O. Box 1474, Baltimore, MD 21022.

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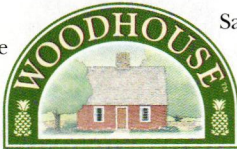


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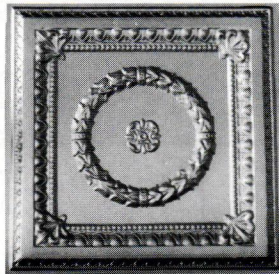


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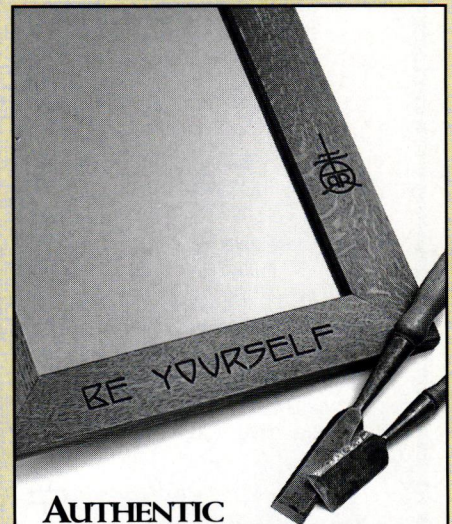
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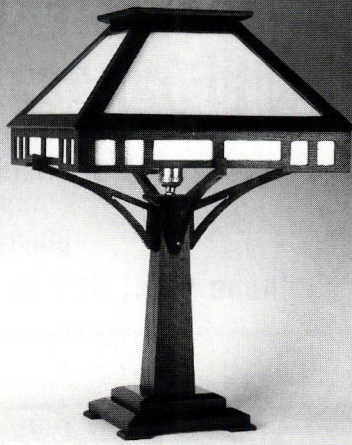


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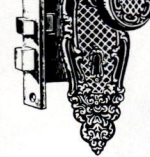


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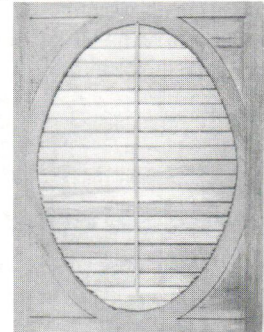
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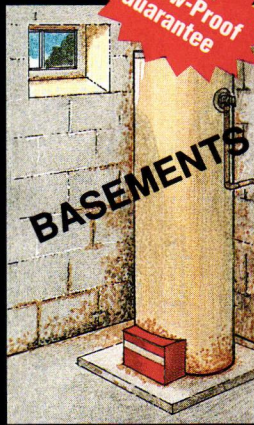
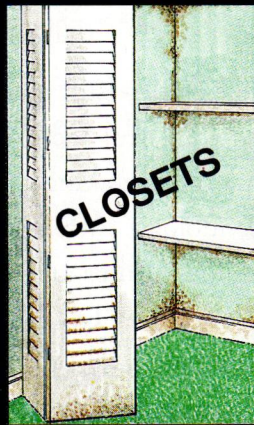
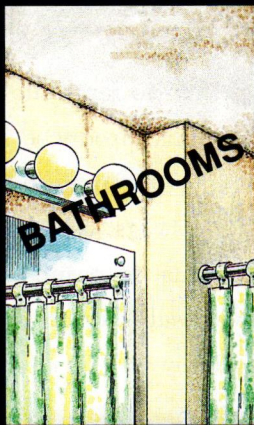
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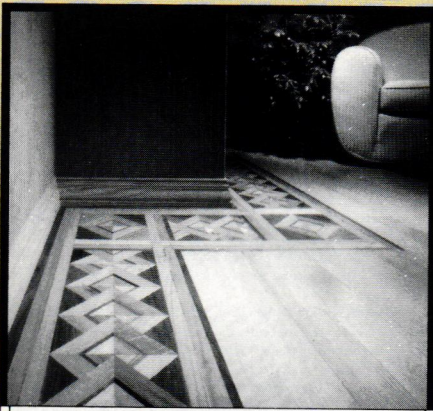
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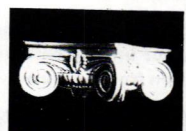
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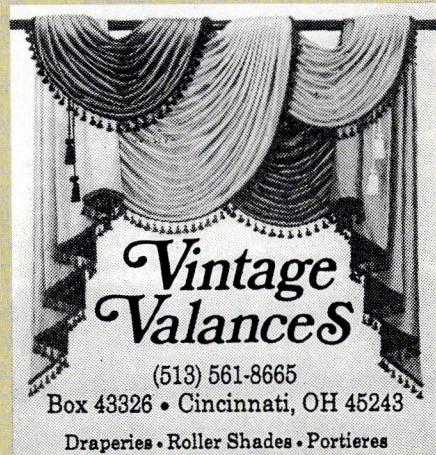
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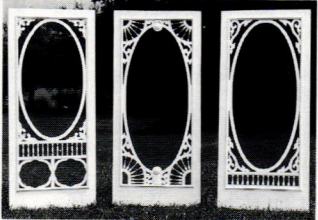
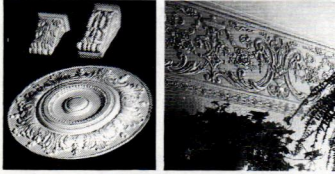
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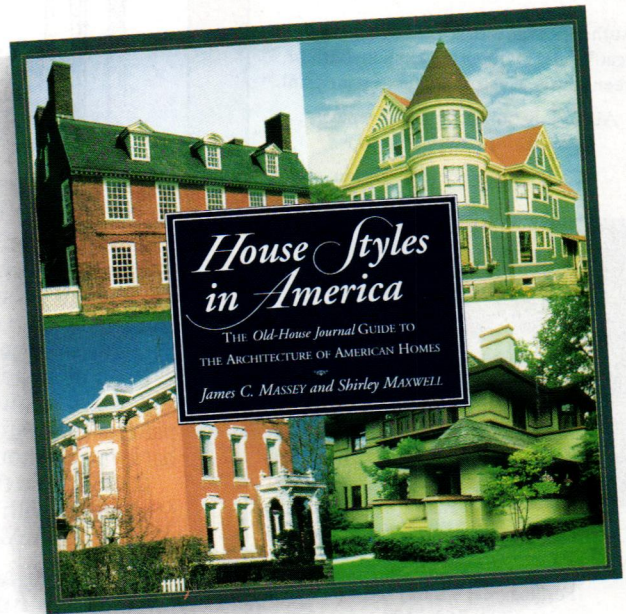
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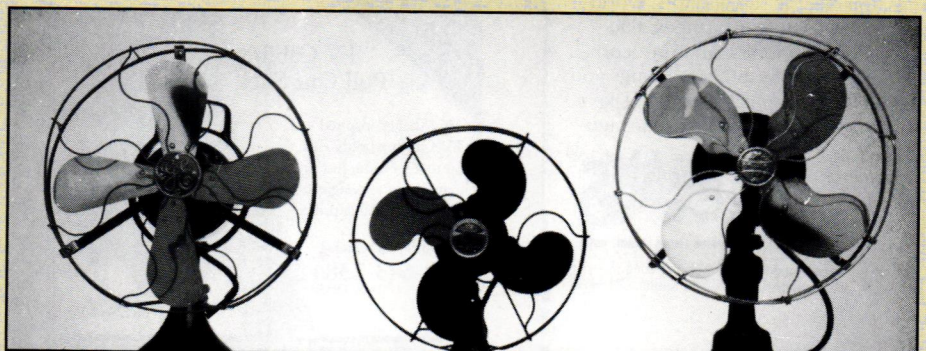


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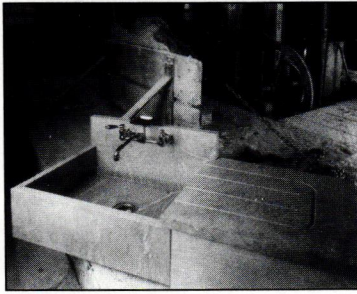
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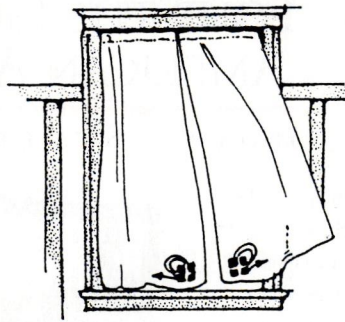
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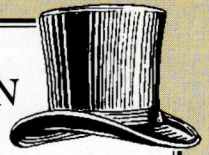
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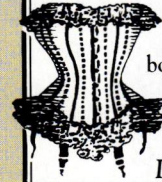
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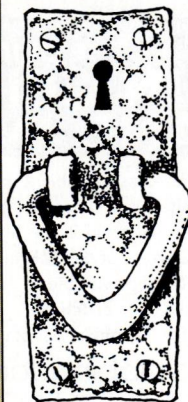
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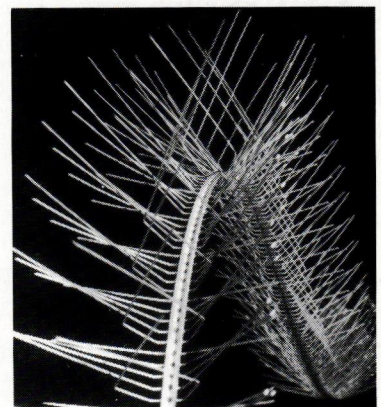


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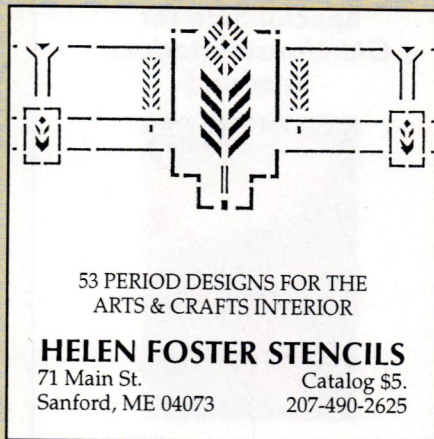
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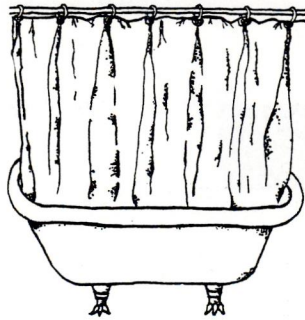
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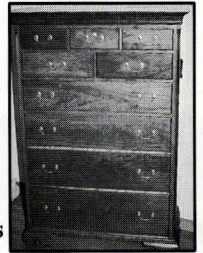
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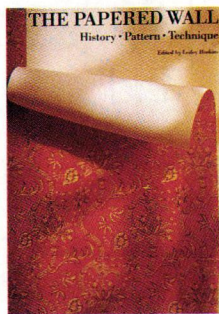
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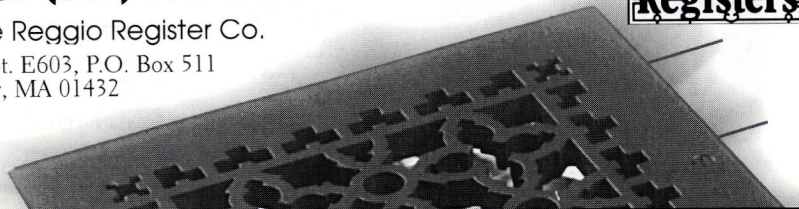
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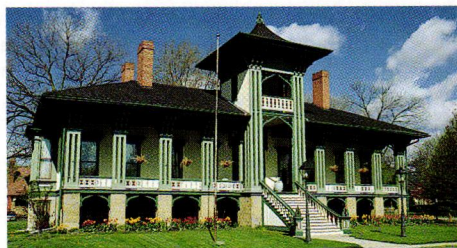


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