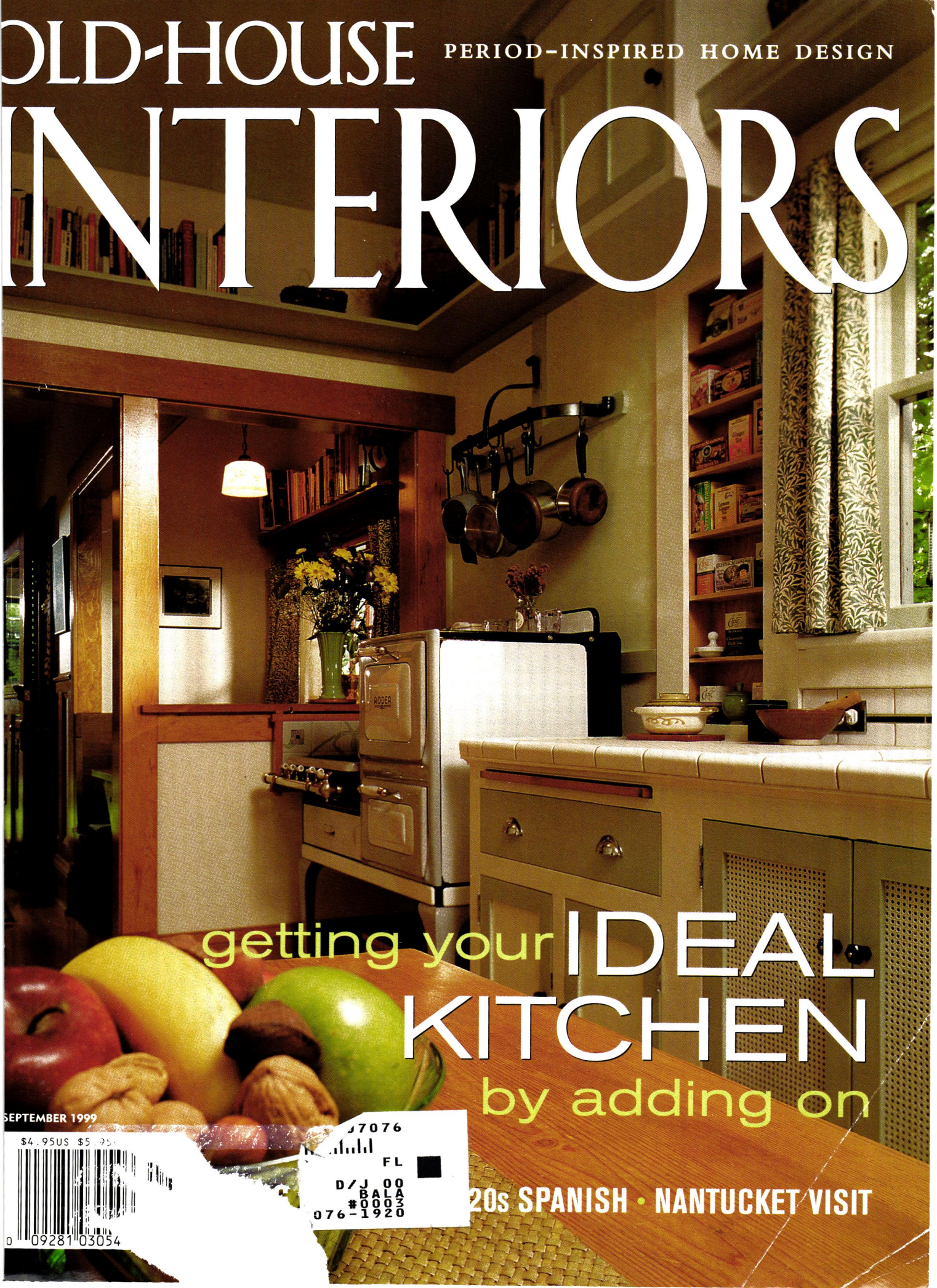


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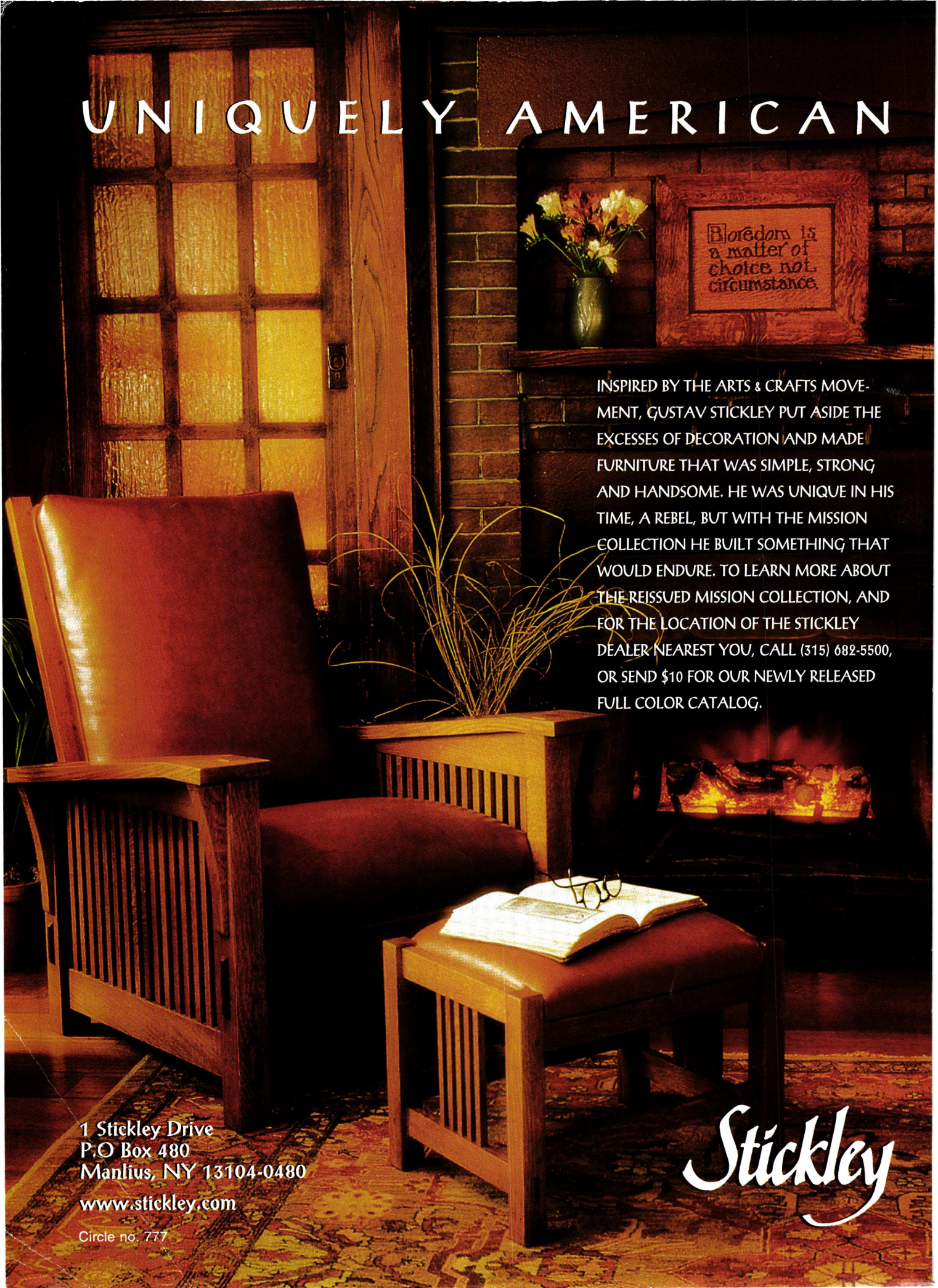
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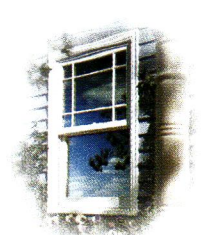
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VISITS

48 Shaded in the Southeast

Coral Gables, Florida—fine example of Mediterranean architecture.

BY REGINA COLE

54 Warmed in the Northwest

Seattle's first movie mogul built the kind of house common to Southern California in the 1920s. Only the climate was different.

BY LAWRENCE KREISMAN

PERIOD INTERIORS

60 Mediterranean Revival

During the 1920s exotic and romantic revival styles were for everyone.

BY ELMO BACA

KITCHEN ADDITION

62 Frankly New Space

An addition is honest in its newness, but in this case that is entirely appropriate to the Greek Revival farmhouse.

40

66 Spirit Intact

A Seattle bungalow, cherished by its owner, has a seamless kitchen addition.

BY REGINA COLE

HISTORIC HOUSE TOUR

68 In a Sleepy Hollow

The Tarrytown, New York, home of Washington Irving was hugely influential in the American imagination.

BY REGINA COLE

PERIOD ACCENTS

74 Electrifying Lighting

Early 20th century lighting offers an abundance of choices.

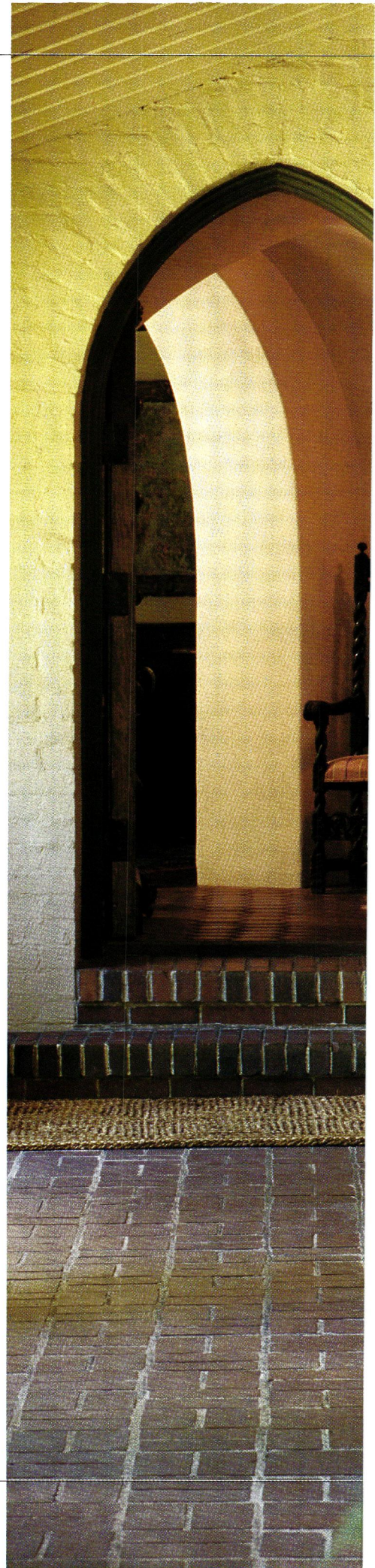
BY MARY ELLEN POLSON

HISTORY GARDENS

78 The Great Barbecue

Many an old house had a crumbling, overgrown fireplace out back.

BY VICKI JOHNSON





54

- 8 Editor's Welcome
A few new things.
- 12 Letters
- 15 Furnishings
Moorish mosaics, Limbert, Kids' stuff.
- 24 News & Views
Places to go, people to think about.
- 28 Other Voices
Fawbits: fictional accounts without basis in truth.
- 34 History of Furniture
French 18th-century furniture named after the Kings Louis.
- 40 Decorator's Know-How
How to buy an Oriental Rug.
- 84 Books
America's Arts and Crafts gardens.
- 92 Ask the Editors
Where to put a picture rail; wallpapering on muslin; old maps.
- 97 History Travel
Martha's Vineyard and Nantucket: islands off the Massachusetts coast.
- 110 Resources
Find it here—or send away.
- 122 Motifs
The spiderweb symbolizes life and death in its decorative design.

ON THE COVER: *Appropriate colors and cabinets in a West Coast Bungalow kitchen.*
Cover photograph by Fred Housel.



62



SEPTEMBER 1999

A few new things

IT'S HARD FOR ME TO BELIEVE this magazine is in its fifth year, but it is! Still an independent upstart, it has won praise from historic preservationists, interior designers, craftspeople—and effusive readers who compliment us for helping them do right by their old houses. Being a quarterly has had its charms for staff, but readers and advertisers are asking us to go bimonthly, and so we have. From now on you will receive six issues per year; this is August–September. Just in time, really, because we've been assigning more photo shoots than



could possibly fit in four quarters. There is so much excellent work, so many beautiful interiors, that we want to share with you. ■ We seized on this moment to tweak a few things and add new goodies. Inga and Claire have opened up the architecture of the pages a bit without abandoning our rather bookish qualities. (The editor says: you want MTV, watch television.) We've made slight changes to

type fonts (no more hyphens pointing northeast) and added sidebars and sources to the feature well. Best of all, we've created exciting new departments. Upfront you'll find **NEWS & VIEWS**, a place, finally, for the events and muses we want to call to your attention. The back page is now about **MOTIFS**—those figures or designs, so universal we may take them for granted, which have repeated throughout history, their symbolism sometimes lost. On this page we'll explore the long decorative history of sunflowers and lilies, spiderwebs and acanthus leaves. Editors and experts answer your questions in **ASK THE EDITORS**, near the back. Read this issue and tell us what you want to see in the future. ■ Look for more education, more on architectural style and period design, more help with sources. We'll be including a few features about European interiors that had great impact over here. (First up: the home of Swedish artists Carl and Karin Larsson.) But I wouldn't call this a redesign; nothing so drastic as a renovation. We're just moving the furniture around a bit.



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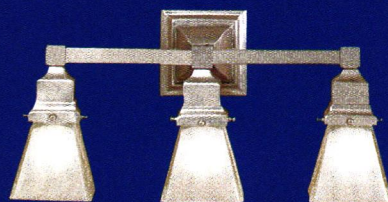
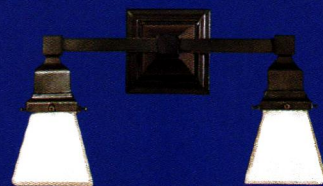
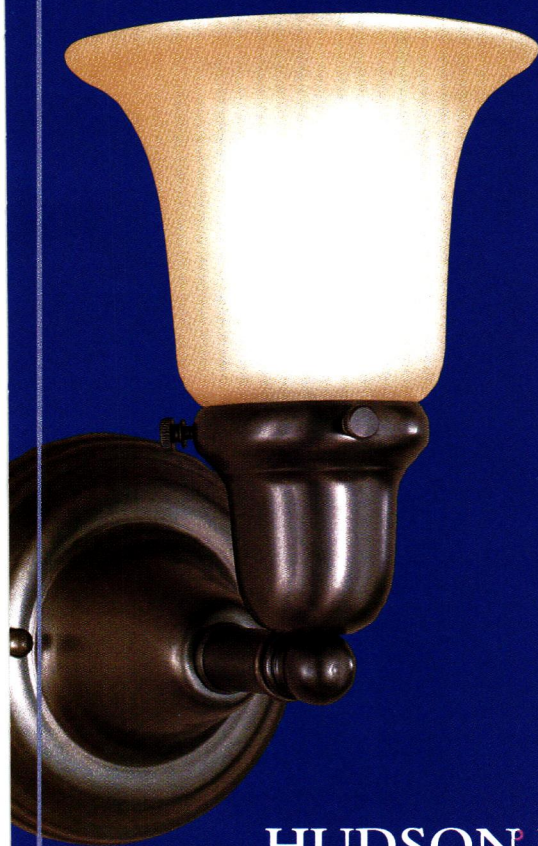
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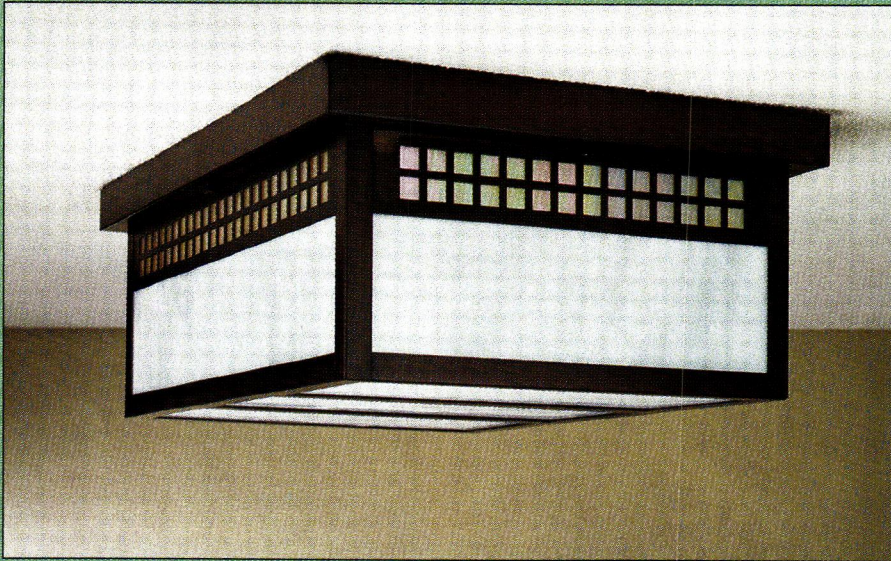


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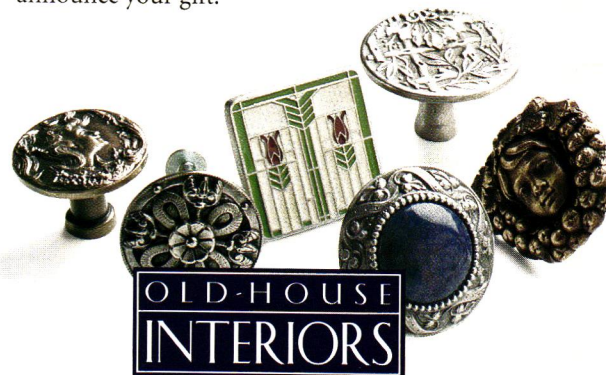
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QUIP AND TIP

YOUR SUMMER ISSUE is a delight, as usual. I live only a mile from the Blacker House ["Profile," Summer 1999] and have longed to see inside it. They have benefits at the house almost every month, but the price of tickets is prohibitive to retirees like us trying to maintain our own "old-house interior," of a small Spanish-style Pasadena bungalow built in 1926. Many thanks for letting us see inside that magnificent house.

As to Cynthia French's letter [page 8, Summer 1999] about re-creating burlap panels: I had a similar problem in reverse. My painted kitchen cabinets already had woven grass-cloth, very popular in the '50s, firmly glued to panel insets. It would have been impossible to remove it. But I collect hammered aluminum, often called Depression silver, which is hung on the kitchen walls and displayed on countertops. That gave me an idea: Aluminum paint. I can still see the look on the salesman's face when I [went back to buy] a gallon of it. He asked what I was painting and I answered, "My kitchen." It still impresses visitors 20 years later.

—ALICE E. STILES
Pasadena, Calif.

WASP TALE

THE ARTICLE "Regional Palettes" [Summer 1999] mentions porch-ceiling blue as an unexplained Southern phenomenon. Blue porch ceilings are (or were) common in central Kansas, so much so that as a child, more than fifty years ago, I inquired why, and was told that the color repelled wasps. When I recently purchased a 1915 house in Wichita, with a blue porch

ceiling, I was given the same wasp explanation by the former owner.

Perhaps the Northwest is not particularly bothered by these critters. But, if they are, they might try blue paint, which has stood the test of time in more than one area of the United States.

—ELIZABETH ROOT
Wichita, Kansas

There's some question as to whether the blue-ceiling-repels-wasps explanation qualifies as a fawbit (see page 28). The idea,

I surmise, is that critters who build nests in dark eaves experience the ceiling as the sky. The widespread tradition exists in New England, too. Wasps or not, the blue ceiling is a lovely part of the Victorian porch tradition, which brought the indoors and outdoors together.

—PATRICIA POORE

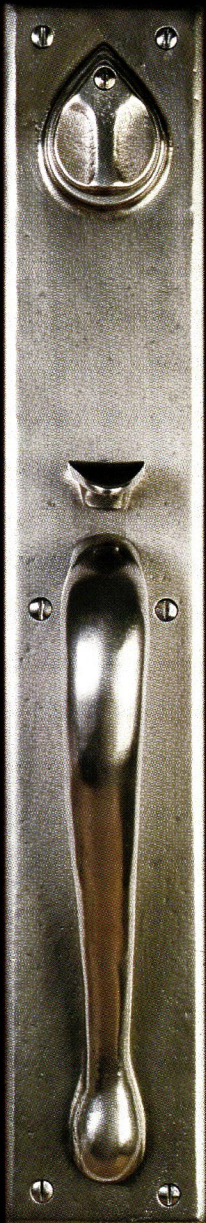
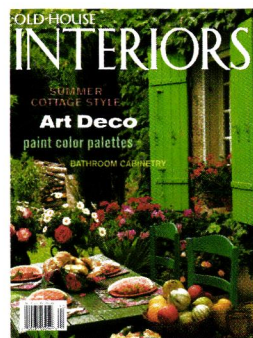
CAROLINA ON MY MIND

LOVE YOUR MAGAZINE! One of the best. In the recent issue, there is mentioned in the "Craftsman Courageous" article [Summer 1999], a conference held in Asheville, North Carolina, about Arts and Crafts topics. Could you help me to locate information on this event?

—SUSAN HARTMAN
Cranston, Rhode Island

The 13th Annual Arts and Crafts Conference is held at Grove Park Inn, Asheville, N.C., February 18–20, 2000. Event information is available by calling (800) 438-0050 and asking for extension 1300. Plan to make reservations early.

Check the Calendar near the back of this magazine. Craftsman Farms in New Jersey [(201) 540-1165] hosts events of interest to Arts and Crafts lovers.—ED.



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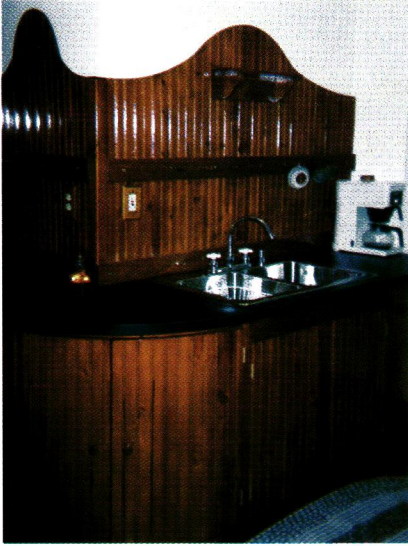


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Another reader was similarly inspired by the gutsy sink cabinet at Castle Tucker, a historic house in Maine. (See cover and photos on page 71, Spring 1999.) This adaptation is by Daniel Sparks of Ottawa, Illinois, who is restoring a 129-year-old Victorian with his mother Wanda.

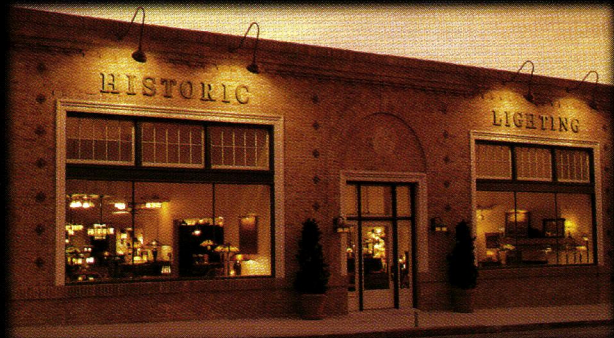
SERIOUS ABOUT DECO

I'M WRITING TO thank you and commend you for your inclusion of the Art Deco style in your informative magazine [Summer 1999]. You gave it serious treatment as a "period interior," and cleared up a lot of questions for me in the process. Art Deco is often maligned as a mere cosmetic in advertising aimed at the trendsetter youth market.

I had always seen [the influence of] Art Deco in [the work of Scottish designer Charles Rennie] Mackintosh. Your article confirmed that the style is a direct outgrowth of the Modern Gothic/Arts and Crafts movement. The interiors of Scott King's apartment in San Francisco are superb. Art Deco at its best is a perfect balance—plush and velvet set into spare, calm serenity. I've never been sure I should take Deco seriously. Now I'm giving myself permission to love it.

—KEVIN STEWART
Norwalk, Conn.

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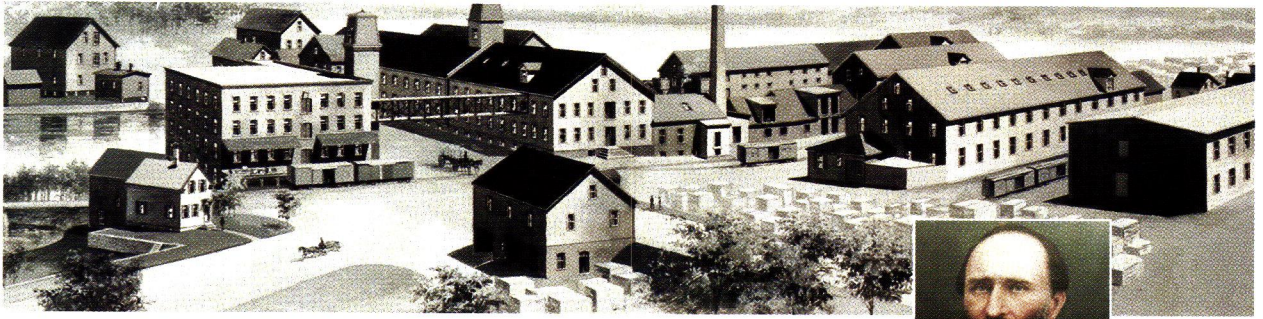
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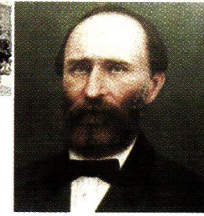
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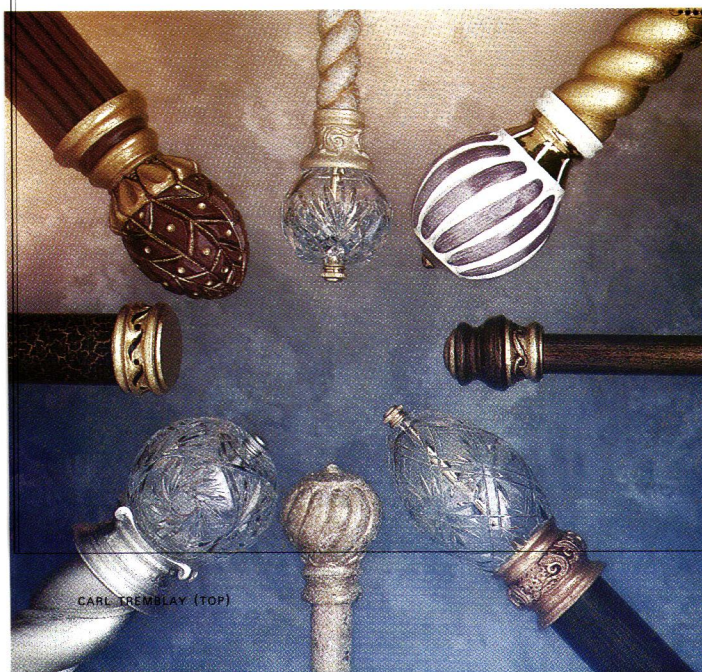
Crystal in 18 styles, as well as porcelain and wood-resin finials, provide a dramatic finish to stylish curtain rods. K-Blair Finials also provides rods, brackets, rings, and swag holders to the trade. Call (770) 416-5724.

For more information see page 110



New Cloth from Old Looms

The American Textile History Museum in Lowell, Massachusetts, weaves fabric on vintage looms for placemats, runners, and coverlets. The heirLooms products are available through their catalog and range in price from \$7.50 for a towel to \$345 for a queen bed-sized coverlet. Call (978) 441-0400.



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Furniture made by the Charles P. Limbert Furniture Co., founded in 1902, evoked the Viennese Secessionists, Art Nouveau, and Mackintosh. No wonder: the main designer was Austrian-born. Reproduction Limbert pedestal table from Fair Oaks Workshops, \$750. Call (800) 341-0597.



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Heart of Bronze ♥

Who says tiles must be made of clay? Rocky Mountain Rustic Hardware makes a series they call their Tuscan Bronze Tile Collection. Each 6x6 tile, evocative of lush growing things, costs \$62.80; field and trim tile is also available. Call (888) 788-2013.

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In the Victorian mode hide an unattractive corner or an off-season fireplace. These are also pretty pieces in themselves. From Vintage Woodworks, three styles in pine with fabric panels range from \$150 to \$430. Call (903) 356-2158.



For more information see page 110



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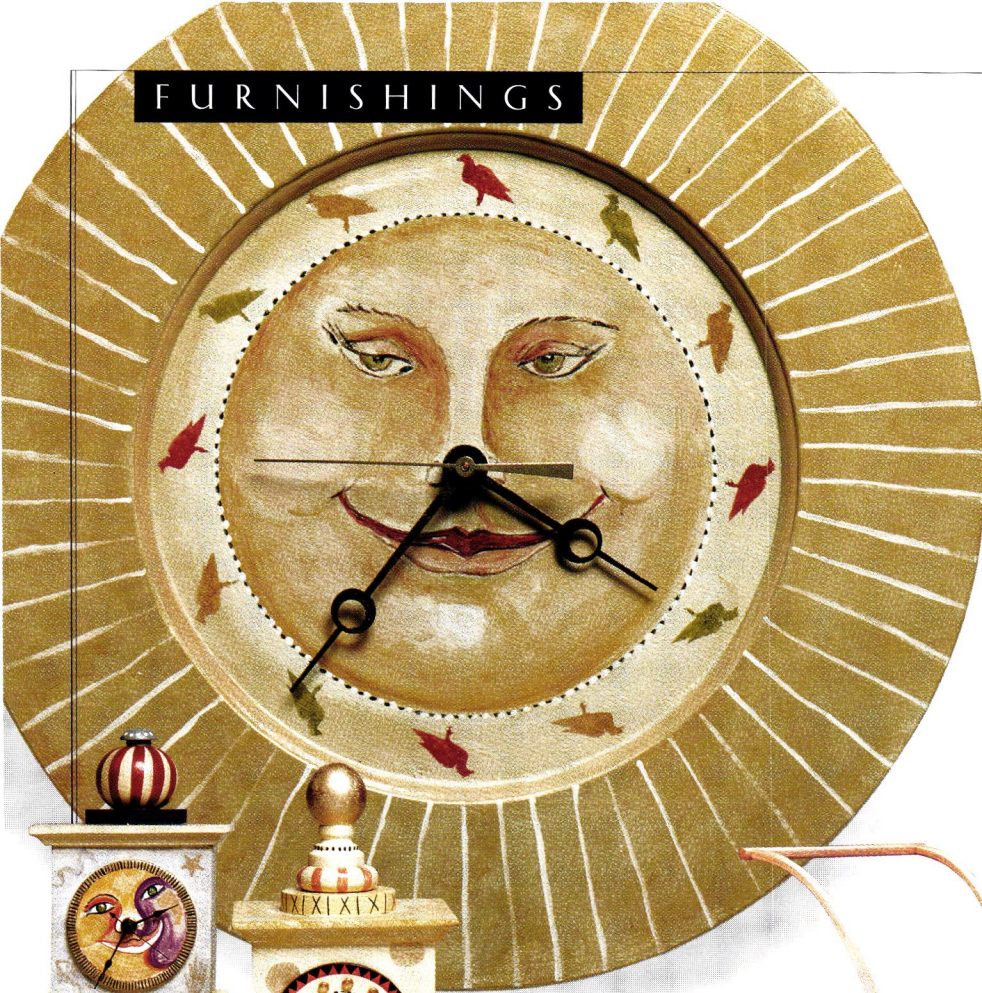
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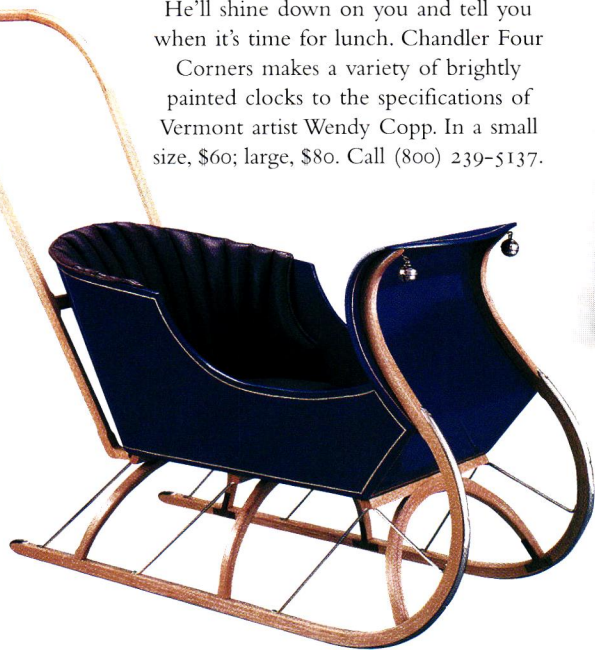
◆ It's a Jungle in There

Alligators, hippos, and giraffes are all over JAB's papers and fabrics. Three bright colorways make them cheerful choices for safari-bound little ones. Fabric: \$44-57.50 per yard. Wallcoverings: approximately \$40 per roll. Call (718) 706-7000.

◆ Oh, Mister Sun

He'll shine down on you and tell you when it's time for lunch. Chandler Four Corners makes a variety of brightly painted clocks to the specifications of Vermont artist Wendy Copp. In a small size, \$60; large, \$80. Call (800) 239-5137.

Time for Kids



◆ Full Leisurely We Glide

Chris Becksvoort's Snow Glider recalls the horse-drawn cutter. The body is ash, with brass runners and braces, and the upholstery is of soft leather. The whole thing is finished in many coats of mid-night-blue lacquer, with a gold-leaf pin stripe and two brass sleigh bells. \$8,250; call (207) 926-4608.

◆ Bears, Oh My

An English Arts and Crafts-era four-poster bed, sold for \$6,200 by Bograd Kids, with teddy bear-motif fabric on the tester, headboard grid, and dust ruffle. The company sells other antique furniture pieces for a young clientele, as well as linens and accessories. Call (212) 726-0006.



Rock-a-Bye Baby ◀

Typical of cradles once found in Connemara, this Irish Cradle has high sides to protect from drafts. Its maker, Celtic Furniture's Grant Taylor, says it does away with the need for a cradle roof, which makes it hard to lift out the bairn. \$800; call (603) 835-2992.



Zany Zebra ▶

There isn't a child alive who can't use a nice big box to hold toys and treasures. If it is also a bench, so much the better. Scott Mulcahy of the Zebra Furniture Company makes them to order from an idea or photograph. Prices start at \$600 for a 30" bench. Call (978) 921-6677.

A Room of One's Own ▶

Bassett makes their Summerhouse furniture line in adult and youth sizes, as well as in a variety of finishes. Shown here is the youth poster bed in Lily White. Nightstand, chests, and dresser are also available. Bed, \$599. Call (540) 629-6000.

Warm and Cozy ▶

Faribault Woolen Mills in Minnesota weave the kinds of blankets we remember from childhood: mohair throws, satin-bound winter blankets, brightly striped trading blankets. They also make some very soft baby blankets in cotton, wool, or acrylic. Prices range from \$20 to \$60. Call (800) 448-9665 for retailers.

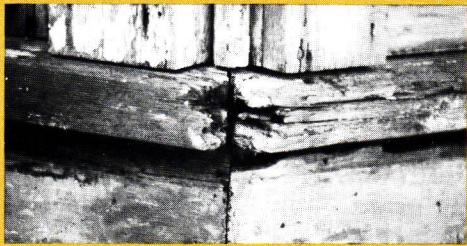
◀ Sized Right

Here's a bargain: a Stickley armoire in solid quartersawn white oak for 'way less. It's perfect for hanging up dolly's wardrobe; and she can also have a jewelry armoire, bed, leather-upholstered spindle chair, dining table and chairs. Miniature Wardrobe Armoire, \$520. Call (315) 682-5500.

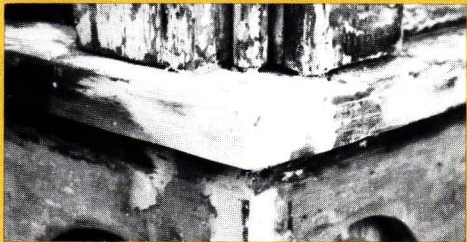
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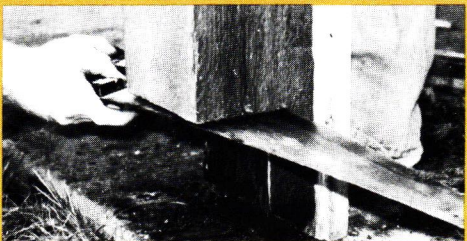
This rotted – and irreplaceable – woodwork...



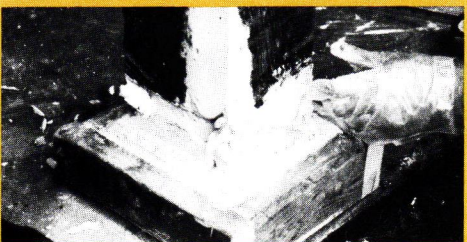
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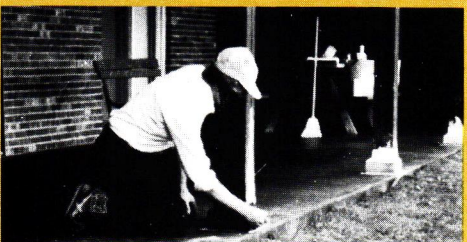
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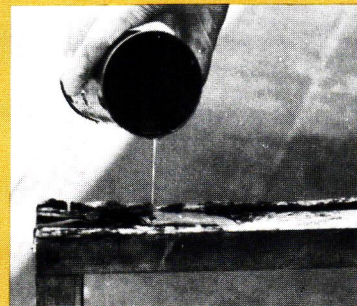
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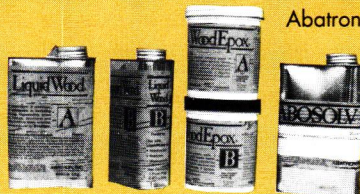
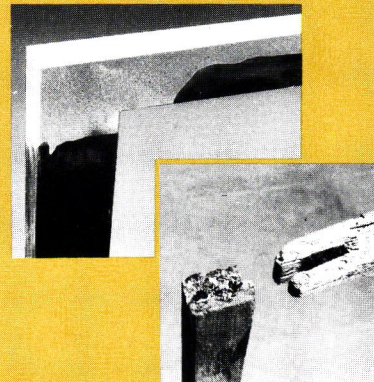
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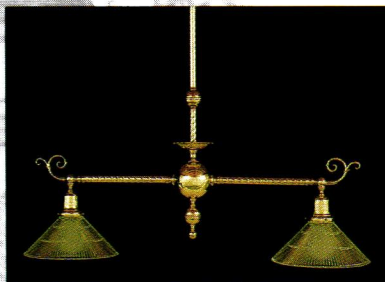
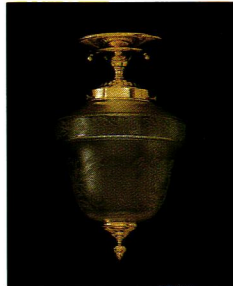
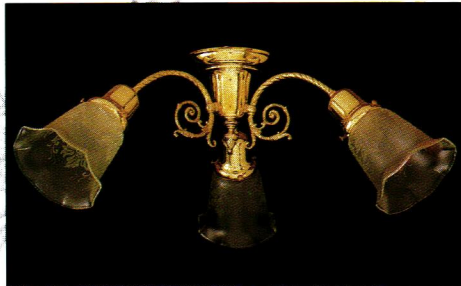
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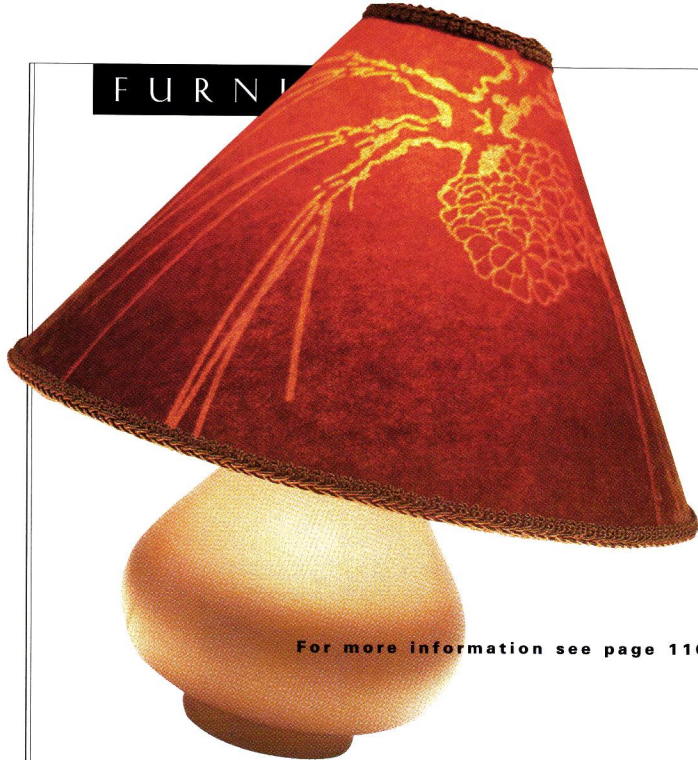
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For more information see page 110

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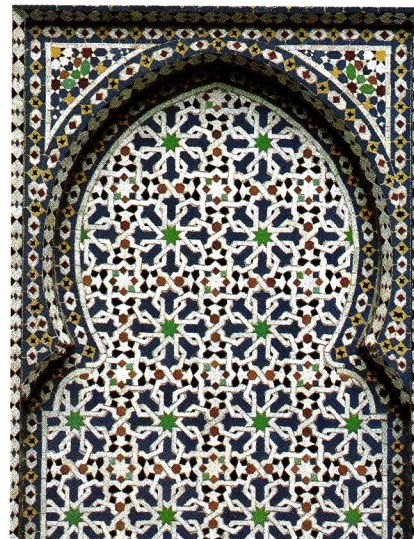
Dedham Pottery's beloved blue bunnies are reproduced by The Potting Shed. Prominently featured are rabbit figurines, complete with crackled glaze, but there are functional pieces, too. Teapot and pitcher, approximately \$50 each. Call (800) RABBITS.



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NEWS & VIEWS

BARBARA BARRY'S X'S AND O'S

Her stated goal: to develop interiors respectful of the architecture. That stood her in good stead while



working on landmark homes designed by Wallace Neff and Richard Neutra. So she designs furniture for Baker, carpets for Tufenkian Tibetan Carpets, table lamps for Boyd Lighting, and

lavatories and vanities for Kallista. Hollywood stars and power brokers have hired her to transform their homes. So who is Barbara Barry? She's the San Francisco-born, Los Angeles-based product of a family of artists who quotes as her inspirations Egon Schiele, Mondrian, and Richard Deibenkorn. The design elements she likes are oval shapes and x patterns: motifs so universal that even her most cutting-edge pieces have a comforting classicism.

Silver in Seattle

On Saturday, October 16, Historic Seattle will celebrate 25 years of preservation, development, and education with a gala at Union Station at 401 South Jackson Street. Built in 1911, the railroad station's great hall boasts a barrel-vaulted ceiling separated into six arched ribs, with skylights filling the spaces between the ribs and the beams. The Beaux Arts

interior was once filled with oak benches costing \$600 apiece, polished brass spittoons over a foot high, and potted palm trees. Rail service was discontinued in 1971, but the refurbishment that was started in 1997 will again make Union Station a transportation center. Historic Seattle's silver anniversary, the first event in the restored space, will be highlighted by the debut of the book *Made to Last*:



Barbara Barry's favorite design motifs do double duty in Baker Furniture's "Double-X Chairs."

Historic Preservation in Seattle and King County by Lawrence Kreisman. Call (206) 622-6952.

www.gotoNewport, RI

Click on www.newportmansions.org; a cyber-stroll down Bellevue Avenue and beyond may be the next best thing to a trip to Newport, Rhode Island. We love this website for its practical advice ("We recommend comfortable footwear"), gorgeous pictures, and information (yes, you can save money while seeing many mansions, and yes, there's free parking at each, and here's some research you might want to do before you go.) The website shows why over 800,000 visitors annually flock to see the great houses of the Gilded Age on the rocky peninsula that is Newport. The Preservation Society of Newport

County, which celebrated its 50th anniversary in 1995, maintains 10 houses, plus several other properties including a topiary garden. Stroll through them on line, and you don't even need the practical shoes.



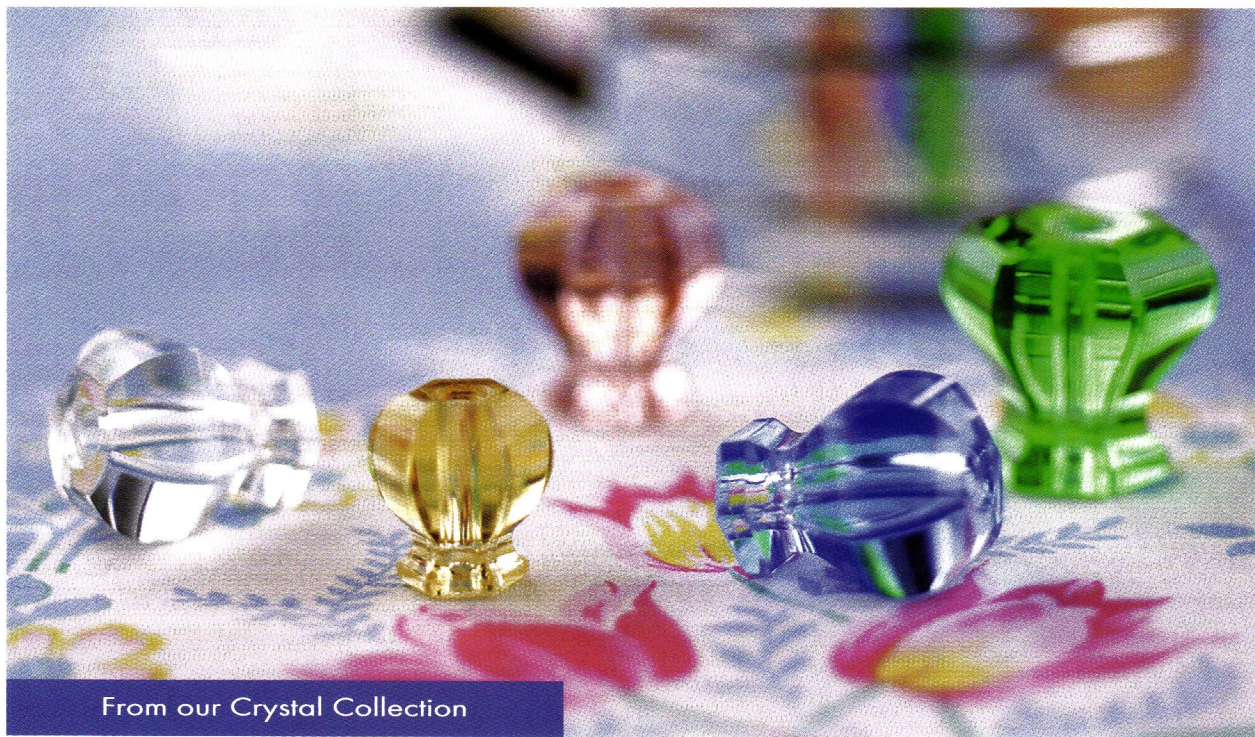
Gold Coast Treasures

During the Federal era, Salem, Massachusetts, was on a par with Philadelphia, New York, and Boston in terms of culture and commerce. The Peabody Essex Museum, an institution intertwined with the city's [continued on page 26]

“ I know not how it is, unless our English hearts have more oak than stone in them . . . but all that we do is small and mean if not worse — thin, and wasted, and insubstantial. We have built like frogs and mice since the thirteenth century. ” —JOHN RUSKIN, ENGLISH PHILOSOPHER, WRITER, AND SOCIAL CRITIC, IN 1849.

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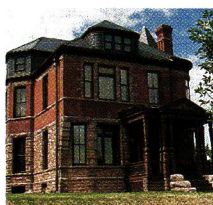
Circle no. 397

maritime history, now hosts an exhibition of treasures from area homes. "What is superlative on Boston's North Shore," curators point out, "is superlative throughout the country." *Gold Coast Treasures* will run through January 2000; call (800) 745-4054.



Kids Today . . .

Adult views of them, and of childhood in general, have undergone radical changes in the past two centuries. Winterthur explores some of the changes with their current exhibit *Kids! 200 Years of Childhood*. Parents in the 18th century, for instance, believed that the way to protect children was to usher them into adulthood. This made for few toys (and for such things as baby corsets). The Victorians, however, kept children sequestered in nurseries, and dressed them so as to delay recognition of sexuality. As the exhibit points out, of course, this was true only for middle- and upper-class children. Poor children had no childhood. The exhibit runs through February 19, 2001; call (800) 448-3883 for information.

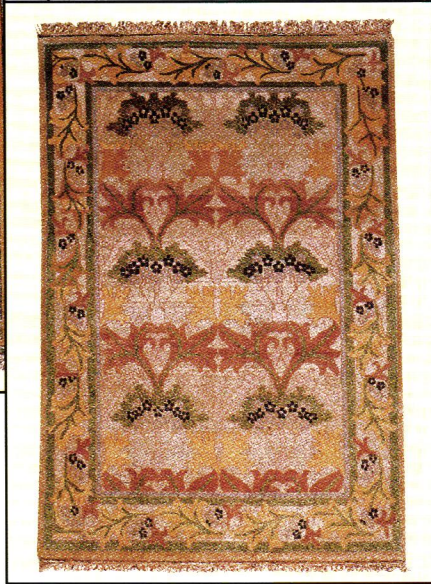


OPEN HOUSE The Pettigrew Home in Sioux Falls, South Dakota, was completed in 1889, the same year Dakota became a state. It seems appropriate, therefore, that this home designed by Wallace Leroy Dow, the "builder on the Prairie," should be in the exuberant Queen Anne style. The exterior is of brick and local quartzite, while the interior has typical late-19th century rooms hung with Lincrusta. In 1911 Richard Pettigrew, South Dakota's first full-term Senator, bought the house. An adventurer and amateur archaeologist, he eventually tore down the back porch and built a two-storey museum dedicated to his brother and exploration partner Frederick. The two marble busts flanking the entrance hall fireplace depict the brothers. Open Tues.-Sun. (605) 367-7097.

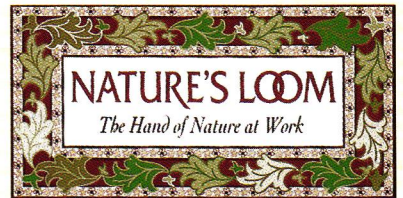
A Call for Tales of Inspiration

In the Spring 1999 issue, we showed how homeowners took direct inspiration from the past for the design of their kitchen islands. Old-house people do this sort of thing a lot. Lacking the original or an appropriate reproduction, they look for a precedent, finding it in a book, on a house tour, even in a neighbor's home. ■ We would like to publish your inspired work. Is it a window treatment based on one you saw in Savannah? Is your new nightstand after one sold by Liberty's of London in 1910? Along with a descriptive paragraph and your phone number, send us photos of the thing that inspired and the thing you did. Adaptations are even more welcome than reproductions.

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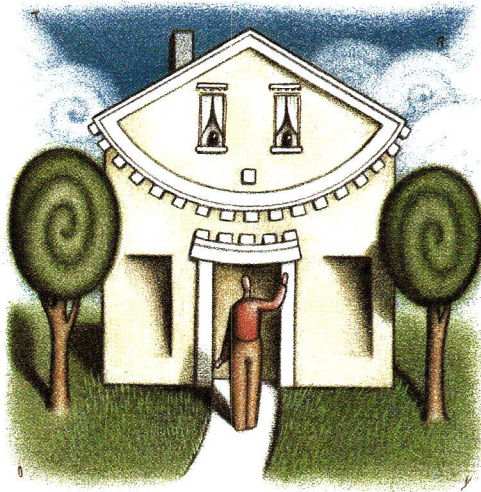


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False Funny Factoids

BY MYRNA KAYE

LET'S GET TO THE BOTTOM of petticoat tables, Holy-Lord hinges, and life-and-death mouldings. The pseudo-historical embellishments behind these colorful terms muddle the record, and contribute to an inaccurate picture of America's past. Each term is based on what I've dubbed a *fawbit*—acronym for Fictional Account Without Basis In Truth. I collect them in a burgeoning file; having crossed out "Lies the Houseguide Told Me" (the old label), I've substituted "Fawbits."

An old house and the rooms inside, when well read, reveal our changing culture, but fawbits interfere. In my book *There's a Bed in the Piano: The Inside Story of the American Home* [Little, Brown and Co., 1998], which is a guide to rooms and furniture, I included many of these fictitious accounts.*

If you tour house museums, you're vulnerable to fawbits. Houseguides and even scholars tell them! History is safer in an old house with ghosts than in a house full of fawbits. And fawbits are told in every geographic region: I heard "petticoat tables" all over the South, "Holy-Lord hinges" throughout New England, "life-and-death moulding" in old England.

Fawbits can even change the name of objects. So-called petticoat tables are actually mirrored pier tables that never had anything to do with petticoats. The fawbit: *Such tables were designed to allow ladies to check their skirt hems for protruding petticoats* (or for dirt; fawbits can

have alternative versions.) Actually, the mirrors were meant to reflect light, not stray lingerie. While the fawbit perpetuates the stereotype of female frivolity, the truth sheds light on American interiors in an era before Edison.

The hardware some refer to as Holy Lord hinges is functional and lasting. An H is a fine shape for a hinge—one vertical to attach to the door, another to the post. But a conjoined H and L, in some cases, better secured woodwork by adding a horizontal member to one side of the hinge to extend along the door bottom. The religiosity alluded to by some docents doesn't exist. This is just good mechanical design.

Likewise, the popular "cross-and-Bible" fawbit asks us to see the bottom two panels of a six-panel door as an open Bible. The medial stile and rails, then, form a cross. Implied: *The door pattern reflects the piety of our forbears*. But neither cross nor Bible led to the six-panel design; joinery did. Ignoring craft as the determining factor, fawbit-tellers could use "Holy-Lord" hinges and "cross-and-Bible" doors to assign attributes to people in "the old days," hoping, perhaps, to edify and morally improve today's audience.

CLASSICAL DESIGN, its symbolism often lost in ancient history, is not immune from fawbits. For example, "life-and-death moulding" is a dreadful renaming of what is usually called the egg-and-dart design, a row of partial ovoids with dart-shaped spacers between. The fawbit: *This design symbolizes the extremes of life:* [continued on page 30]

* The title is not a fawbit. There was a bed in the piano. But that, as they say, is another story.

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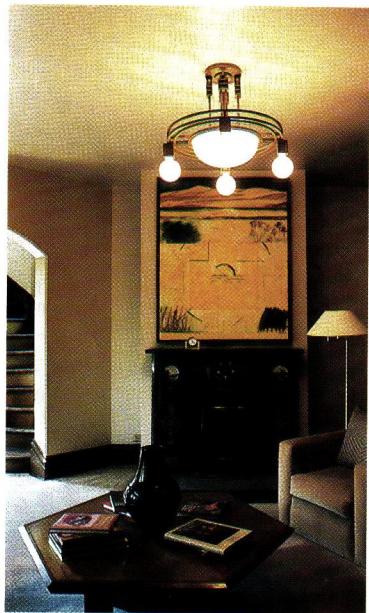
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egg for birth, dart for death. Ooh, very superstitious.

Death also stalks the black-mantel fawbit: *Wood mantels were painted black in mourning for George Washington.* True, black dining-room mantelpieces were in fashion in the early 19th century. (Many of the originals have long since been stripped or over-painted.) Why black? It wasn't grief; it was gender. Fashionable houses of the wealthy, here and in Britain, had marble mantelpieces: black marble in dining rooms; white in parlors. Black was a "serious" color, and dining rooms were deemed serious—read masculine—rooms. Men met in dining rooms and remained there after dinner, when the ladies withdrew to the (with)drawing room or parlor,

Fawbit creators see sexual enticements and coverups everywhere. Oddly enough, they seem to have missed the sex when it was the real story. Beds were hung with fabric to keep sleepers warm? Lean close and I'll tell you the truth.

where the white mantel fit with the feminine decor. Wooden mantelpieces were painted in a color code already set in stone.

I MET ONE HOUSEGUIDE who needed edification, suggesting that an entry hall appointed with dentil moulding was, more or less literally, welcoming its visitors with a smile. She pointed to the rows of small blocks incorporated in many classical doorways and said, "That moulding is the house's toothy grin."

Then there was the man leading a group through a Savannah mansion. It's well known that "deal" was a word long used to mean softwood, like pine. His fawbit: *The deal desk is called that because merchants signed deals on them.*

We know that fire screens shielded sitters' faces from long exposure to the heat of a fire, and steadied candle flames set aquiver by air movement at fireside. But over the years a strange fawbit has developed: *Fire screens were particularly favored by women who had repaired the ravages of smallpox with beeswax.* Well, wax was not used as makeup. One fawbit fancier couldn't stop, adding that the melting wax was the origin of the term 'losing face.'

Have you heard the round knob or ball finial that tops a staircase newel post called "a mortgage button"? It seems to assume that construction anticipated the day the mortgage would be paid off, and the valuable deed placed into the hollow post.

Was this ever really done? The knob is actually, of course, the elegant way to hide joinery.

Many fawbits are gender specific, especially those about chairs. *Armless chairs were designed for women wearing hoop skirts.* Made up of whole cloth! Armless chairs for women are much older than hoop skirts. For centuries, women didn't merit the more majestic and comfortable armchair.

Here's one that is false to the hilt: *A corner chair has a double facing seat to accommodate a man's legs on one side and his sword, hanging freely, on the other.* Colonial men rarely wore swords indoors. Rather they sat with their legs widely separated, as ladies would not. The macho posture is timeless; movie cowboys sit astride chairs turned backwards. [continued on page 32]

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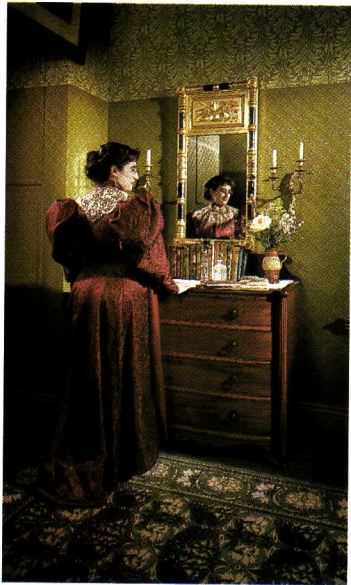
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You may hear that *the reason armchairs and side chairs alternate at the dinner table was to keep chair arms from colliding, allowing more guests.* Actually, the dinner table was set for people, not for chairs. It was customary at dinner parties to flank each gentleman with ladies (and vice versa). Alternating chairs accommodated alternating sexes.

This chair fawbit is more lowly: *The reason the top slats of colonial ladderback chairs are so often broken is that women broke them on purpose, to rest a board between two chairs for ironing.* Women ironed on a table, hence “ironing board” (board meant table). Flatirons required pressing down hard, and no one would try that on a board shakily suspended between two ladderbacks. In truth, the rails snapped when these top-heavy chairs fell over backwards.

Upholstery and cloth fawbits are related to chair fawbits. Probably the most popular: *Victorians favored long fringes on chairs, and they draped cloths over pianos, because they were too prudish to permit bare legs (even wooden ones) in their parlors.* Nineteenth-century folk indeed used long fringes and yards of draped cloths, but not because they thought bare furniture legs were too sexy. Textiles and drapery were part of the opulence and conspicuous collecting of the era.

FAWBIT CREATORS see sexual enticements and coverups everywhere. Tom Savage, curator of the Historic Charleston Foundation in South Carolina, passed one along about the double staircases in front of many Charleston homes. The fawbit: *Double staircases allowed ladies to ascend one side and gentlemen the other, thereby avoiding an accidental glimpse of ankles.* “The prosaic truth,” Tom says, is that double staircases

(properly called bifurcated stairs) were “a fashionable architectural device, beautiful enough not to need any further explanation.” Ankles, my foot.

Oddly enough, the fawbit fabricators seem to have missed the sex when it was the real story. Their G-rated fawbit: *Beds were hung with fabric to keep sleepers warm.* It’s true that New England rooms could be so cold that, even in a room with a good fire, ink would freeze. But it was the bed covers, not the bed curtains, that kept sleepers warm. Yet bed curtains were a fashion even in warm Mediterranean palazzi. Lean close and I’ll tell you the truth: The hangings created a private realm within a room, affording privacy to a couple. Bedchambers were shared spaces. For centuries, the wealthy slept with servants in the same room; the poor had children or the extended family nearby. The advent of individual bedchambers in the Georgian house ended the hangings’ privacy role. Thereafter, even all their tradition and showy splendor could keep them in fashion for only a short while.

FAWBITS DO HAVE a sociological story to tell—not about the era they muddle, but about the era that spawns them. For example, there are many fawbits that date from the early Colonial Revival, purporting to explain period colonial objects. Actually, they speak of attitudes at the turn of the 20th century, when “colonial”-style houses were all painted white. Maybe we should think of some fawbits as white fawbits, akin to white lies. They’re not so bad. ♦

MYRNA KAYE has experience separating fiction from fact, as Fake, Fraud, or Genuine? [Little, Brown and Co., 1987], her book on antique furniture, attests.

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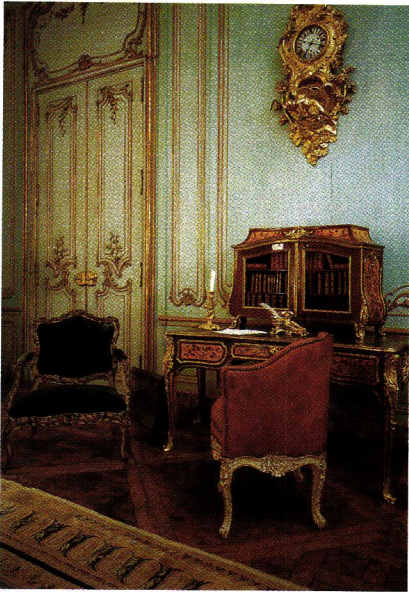
Circle no. 81

Fine French furniture of the 18th century was the epitome of the cabinetmaker's art.

Although it may all seem formal and historically obtuse now, we can easily learn to differentiate quatorze from seize.



Louis, Louis, Louis BY DAN COOPER



Furniture made during the reign of Louis XV features gracefully curved legs. TOP: It is relatively easy to differentiate these two styles: the Louis XV chair has curved legs; one made during the reign of Louis XVI has straight legs.

PICTURE the well-intentioned tourist being led through some Newport mansion the size of Uruguay. The well-trained but unsympathetic docent is pointing at the furniture whilst hurling about the names of all of these dead French kings. It appears that the French named all of their royalty "Louie." She keeps saying something in French after each utterance of Louie, but the tourist is too busy looking at all of the shiny gold bits bespattering the nightstands to comprehend. It's all so confusing; she's just learned that Victorian can mean everything from churchy Gothic to flamboyant peacock feathers, and now she's confronted with stuff that looks like, well, Libera's living room.

Ah, 18th century French furniture. It's quite an extravagance. A sumptuous blend of media and finishes, a profusion of ornament with curves and fine veneering and gilt bronze mounts and marble tops—everything, in short, that would make a Mission collector develop a very

severe nervous tic. If Gus Stickley had had an evil twin, some people believe, he would've made Rococo furniture. Love it or hate it, though, the Kings Louis left a legacy: some of Europe's finest cabinetmaking.

The French furniture styles that get bandied about the most are Louis XIV, XV and XVI; Empire; and, to a lesser degree, Directoire. There's also Louis XIII, and an Henri or II, but the golden age (and boy, was it golden) of French furniture occurred during the reigns of the three Louises.

In the seventeenth century, Italy was considered the epicenter of decorative arts. Italian artisans produced some of the finest cabinets, metalwork, ceramics, and fabrics. The French, in their excursions to Italy, were duly impressed by the caliber of the work. During the reign of Louis XIII, these artisans (along with those from other European countries) were asked to come to France. Louis XIII furnishings, therefore, exhibit Italian, and particularly Florentine, influence.

During [continued on page 36]

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During the reign of Louis XIV, nationalism gripped France and inspired her King to develop a truly French style. No expense was spared in achieving the goal of France as Europe's tastemaker.

RIGHT: Straight legs and classical influences mark the furniture of Louis XVI. The two armchairs and settee have outscrolled, upholstered backrests; the upholstery is Aubusson tapestry.



LEFT: This Louis xv commode was probably made by Charles Cressent ca. 1723. It features a marble top, geometric parquetry, and ormolu mounts.

BELOW: The 1708 ebony commode made by Boulle shows the heavier proportions of Louis XIV.



ABOVE: A magnificent roll-top desk commissioned by Louis xv epitomizes the furniture of his era. It was made in 1769 at the workshop of Jean-François Oeben. **RIGHT:** A Louis XVI ormolu table is mounted with Sèvres porcelain.



the reign of Louis XIV, a strong sense of nationalism gripped France and inspired her King to develop a truly French style. Louis ploughed huge amounts of money and time into the creation of royal buildings and decorative-arts workshops. No expense was spared in achieving the goal of France as tastemaker for Europe. Incredible palaces were filled with furnishings that wore surreal amounts of gilding and carving. Some furniture was even made out of solid silver!

Louis XIV had ulterior motives for the extravagant spending involved in creating a national style. Before his ascension to the throne, his Austrian mother, acting as Regent, and her Italian Prime Minister ruled France. The French aristocracy, feeling deprived of power, mounted a civil uprising called the *Fronde*, which became a perpetual threat to the monarchy. Louis XIV coerced the members of his court to spend themselves into oblivion on clothing, furnishings, and gambling, and to be present at court at all times. This combination of enforced economic servitude and the constant monitoring of their whereabouts prevented them from conspiring and mounting a coup d'état. Thus were the aristoc-



With its Sèvres porcelain plaques, this ca. 1780 cabinet has the restrained forms and luxurious materials of Louis xvi.

racy's ambitions diverted towards plotting only against each other and currying favor from the King.

Identifying Louis this from Louis that is not as difficult as it may appear. Bear in mind that the following descriptions are fairly broad generalizations that pertain to furniture made in the urban centers of France. There are many provincial transitional pieces that blur these distinctions and are harder to identify.

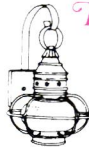
Furniture built under Louis xiv's reign (1660–1715) is typified by a massiveness that still bears the weight of the Renaissance. Carving tends to be much heavier and an integral part of construction, as opposed to being applied to the surface. For the most part, form and ornamentation are symmetrical. There is much decoration utilizing flora and fauna. On the finest pieces, we may see a mask centered on a sunburst, this being the trademark of the Sun-King himself. We also see the rise in popularity of the work of the cabinetmaker Andre–Charles Boulle, whose inlaid metal work graced many aristocratic and royal pieces. So highly esteemed were his skills that the technique of inlaying metal [continued on page 38]

Recall a bygone era that's not quite gone

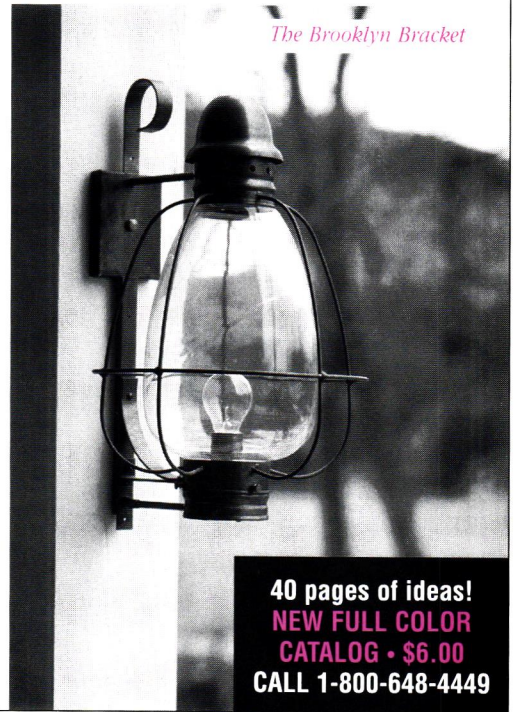
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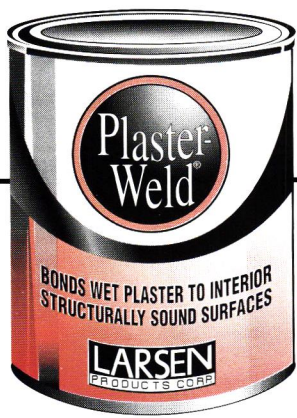


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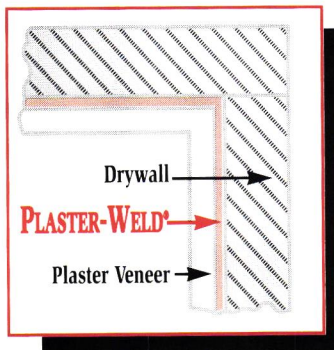
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In 18th-century France, every aspect of the creation of a piece of furniture was performed by a specialist. Without a doubt, therefore, this furniture was of the highest caliber.

is still referred to as Boule-work.

The next era in French design is comprised of two parts; Regency (1715–1730) and Louis xv (1715–1774). The former is not to be confused with the British Regency period that dates from 1811 to 1820; the French were entitled to their own Prince Regent. There is no particular identifying attribute to the French Regency; it is a transitional phase between Louis xiv and xv, and contains elements of both reigns.

The tenure of Louis xv marks the ascendancy of the Rococo. This style is more delicate, graceful, and curvilinear than the Renaissance-inspired Louis xiv. We may see a much more fantastic juxtaposition of ornamental motifs, especially on case pieces. Instead of the bold symmetry of the mounts, carving, and inlay of Louis xiv, a more asymmetrical, naturalistic decoration is applied. This period of design is also liberated from an “architectural” feel, meaning the structural elements that anchored previous furnishings to give them a solid, grounded form. Freed from this weightiness, the furniture now has light-hearted flowing lines forming the massing of case-pieces and chairs, especially in the shapes of the backs of seating furniture. Seat heights are slightly lowered, to give the impression of comfort, and chairs recline in contrast to the stiff and formal upright posture of the past.

Louis xvi (1765–1793) is the easiest style to identify of the three. A neo-classical influence emerges. Symmetry is back; ornamentation is not as fantastic, and architectural el-

ements are the order of the day. The giveaway to Louis xvi furniture is that the legs of chairs and case pieces, gracefully curved until now, have become straight, whether they are lathe-turned or square. Chairs again become straight, and the voluptuous, reclining “balloon” seat is replaced by round or square seat-backs.

The French revolutionary period is referred to as the Directoire (1789–1804). We see a hybrid of Louis xvi and the rise of ancient Greco-Roman stylings that are harbingers of the Napoleonic era.

France in the 18th century had a rigid guild system for its craftsmen. *Ébénistes* were fine cabinetmakers who worked with veneers and imported woods. They drew their name from the word ebony, originally the premier veneering wood of choice. There were also *menuisiers*, who were joiners. They made simpler, more functional pieces out of less expensive native woods, and were not as prestigious as the *ébénistes*, who made furniture for the Court. The *fondeurs* were solely responsible for casting the bronze mounts that *ciseleurs* worked and finished in preparation for gilding by the *doreurs*.

Every aspect of the creation of a piece was performed by a specialist; this furniture was of the highest caliber. Whether you find it enchanting (or would rather look at a Shaker rocker), the work of the 18th-century French cabinetmakers is superb. ✦

DAN COOPER is a partner in *Trustworthy Historical Design*, and is the business manager for J.R. Burrows & Co.



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Circle no. 245

Oriental Rug Buying

BY ROY CHATALBASH

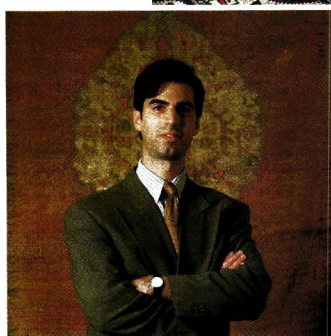
AN ORIENTAL RUG may be the single most expensive purchase in furnishing your home. But today's customers buy rugs with no understanding of the deeper merits. In essence, the difference between a "good" rug and a "bad" one is irrelevant, since the only thing that matters is a rug's surface appearance (color, pattern, and pile). As someone famous once said, "We are in a game without a referee." It would take a book—several, really. But let's make a start. I'll answer the most-asked questions about buying oriental rugs.

Just what is an "oriental rug"? Travelers called Asia "the Orient." (Europe and the Americas were "the Occident.") A "real" oriental carpet comes from the region stretching from Turkey to China.

How much?! Let's pretend you are prepared to invest ten-thousand dollars in a rug. With this amount, you can buy just about any good

new rug (generally available for \$4,000 to \$10,000, in room size). Or you can purchase a fairly good semi-antique one (a rug between 60 and 100 years old). You will not be able to find an antique (over 100 years old) unless it is in very poor condition.

Rarity and beauty drive the



I have found that, once people are exposed to "good" rugs, they see a difference immediately. But it takes time to learn to appreciate the nuances.

price, especially when it comes to antique rugs. These are decorative objects coveted on many levels. They are historic objects that tell a story of time and place. They are food for the soul, beautiful in creativity and material. And they are an important component in furnishing a room. We

can't re-create the oriental rugs of yesterday. We lack the wool, the dyes, and the willingness to pay for artistic expression. There is a limited supply of old rugs, along with a growing appreciation and demand for them. So the old rugs have become investments. *[continued on page 42]*

TOP: A red ca. 1910 Mahal is background to a gold 1900 Turkish Ushak (partly rolled), a circa 1860 Caucasian Akstafa (draped from left), and a Persian Tabriz. **ABOVE:** Roy Chatalbash and an unusual 100-year-old Angora Ushak from Turkey (retail price, \$18,000).

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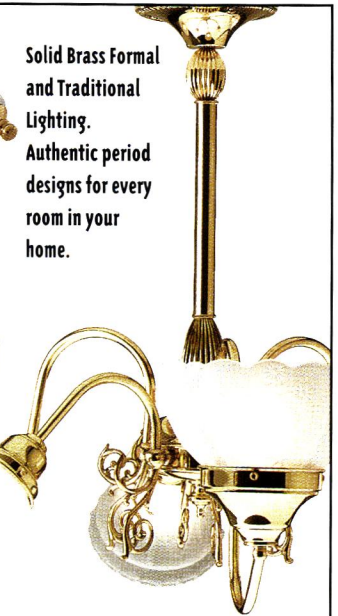
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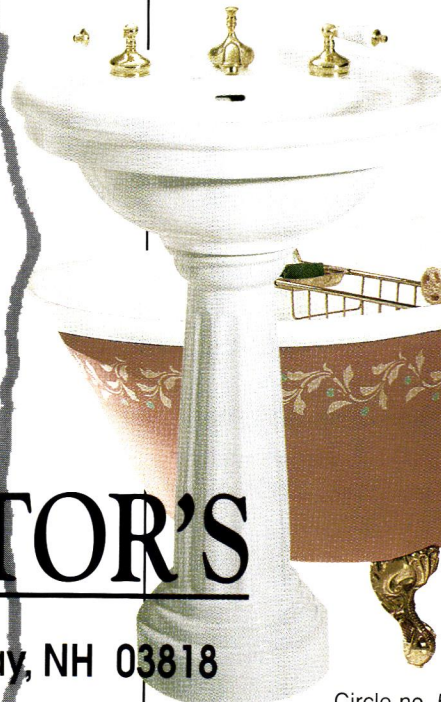
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From a dealer, you should expect candor, an interest in educating you, and a willingness to loan rugs on approval. If he won't answer questions, won't let you take rugs home, leave.

Where should you buy a rug? Avoid liquidation sales and airport auctions. References are good; a friend or knowledgeable acquaintance, antiques dealer, or interior designer may share names. Buyers are lured by huge advertised savings. Actually, they have been duped by a concept known as "anchoring," where the dealer starts with a price marked up as much as twenty times cost, then offers a "discount." The vast majority of customers don't know the value of a rug (as they might know the value of a car, using dealer price guides). So they become anchored to the original asking price.

What should you expect from a dealer? Candor. For example, the salesman should warn you of an antique rug's limitations if you fall in love with a worn old beauty but

want to use it in a trafficked area. You should expect him to educate you if you show a willingness to ask questions. When you have chosen a rug, you should expect to take it home on approval (perhaps leaving a credit-card number but without a bill of sale). If these things are lacking, leave and find another dealer.

How much should a rug cost? Good rugs are expensive, but a higher price tag does not necessarily mean a better rug. I know of a customer who chose a rug referred to in our business as a "programmed rug," meaning that, even though it is hand-made, and a good and attractive floor covering, it is not art but rather a commodity; the same exact design is available in an array of standard sizes. The price was reasonable. Later, the customer went to another

store and found the same rug. But the tag identified it differently and the price was significantly higher. Asked for an explanation, the second dealer told her it was not the same rug at all, but one of much better quality. Not being able to tell the difference in quality (and not able to refute it), she bought the second rug, assuming the higher price tag was a sign of excellence or originality.

Now, that is a dangerous story for a dealer to tell, because in some cases two rugs that look similar on the surface are indeed very different. To the untrained eye, pattern is the easiest thing to compare. When a novice sees a geometric rug with an angular medallion, he or she may not be able to distinguish between a 70-year-old Persian rug called a Herez (after an area [continued on page 44]

CARPET TERMINOLOGY

ABRASH The variations in hue found within a single color of the carpet when one batch of yarn ends and another starts.

BUKHARA For centuries a center of Muslim learning and spirituality, and the principal trading point of Turkmen tribal carpets.

CARDING Preparing fibers for spinning by drawing them across rows of small metal teeth to clean and randomize them. Yarn spun from carded wool traps more air,

is softer, and less smooth and shiny than combed yarn.

COMBING Preparing fibers for spinning by drawing them through the metal teeth of a large comb in order to render them more or less parallel. Objects woven with combed yarn have a smooth, hard, lustrous surface; the result cannot be replicated mechanically.

FLAT WEAVE A loose term used to describe any pileless weaving, such as a Kilim.

KNOTTED PILE A type of weaving in which tufts of wool are wrapped around one or more warps to project at

right angles to the plane of weaving. They are tied individually and held in place by ground wefts. Three basic types of knot are the Persian (or Senneh), open or asymmetrical; the Turkish (or Ghiordes), closed or symmetrical; and the Spanish (or single warp knot).

MORDANT From the Latin for "to bite," a substance used to prepare wool or silk for dyeing. Alum and iron sulfate are common mordants.

TALIM A weaving program written in a special notation that specifies color, the number of warps to be

covered by that color, and their sequence.

WARP The longitudinal threads fixed to the loom before weaving begins.

WASHING A euphemism for the chemical treatment of new woolen carpets which tones down the colors, dulls the whites, makes the pile glossy, and gives a soft and supple texture.

WEFT Also woof; the threads which cross the warp at right angles across the width. In piled carpets they are invisible on the surface, in Kilims they are the only threads visible.



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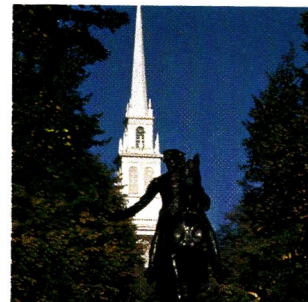
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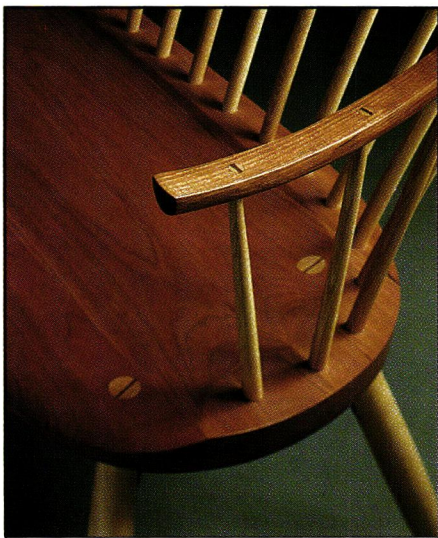
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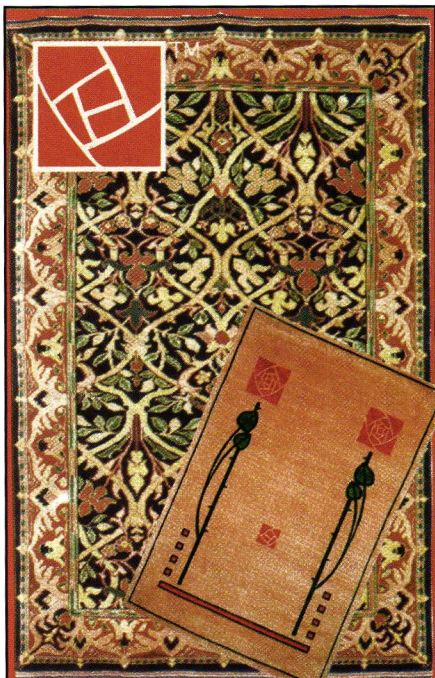
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in Iran) and a modern Indian rug that copies a Herez pattern. The two rugs are not even comparable.

Why are old rugs more desirable than new? Materials and artistry, simple as that. Weavers today use duller wools. Old rugs were dyed with formulas passed along through generations—hundreds of years of experience. With the advent of cheap manufactured dyes, dyers abandoned the old methods. Today we know what dyes they used, but we don't know the processes and can't accurately reproduce the colors.

The old weavers interpreted designs and created them from memory, which left room for the weaver's individual expression. We call that art. Today, though, almost all weavers copy carefully laid-out designs. They are

day or two living with it alongside your wall color, your furniture.

How can you judge quality?

This is the impossible question—again, it would take a book, at least. Inspect the pile of a new rug. If you run your fingers over it as if collecting pennies into a mound, you'll notice that you gather loose fibers. Some of this is normal. If you can gather fibers over and over from the same spot, it probably means that the rug was not made with the appropriate wool, and will therefore not wear well.

With old rugs, watch out for "coloring," "tinting," or "touch-up," the practice of using inks to cover worn areas. It smoothes over color variations, but it also makes those areas appear to be in good condition. It is normal for an old rug to

The old Persian Herez used lustrous wool that allows colors to glow, while the relatively dull wool used to weave the modern Indian rug yields colors that appear flat and lifeless.

skilful at weaving, but they reduce it to craft because each rug is identical to others of the same design.

Old rugs have become quite expensive, however, so many of us have no choice but to buy new ones. For a special room, you might compromise and buy an antique rug with condition problems, or spend a little more on a semi-antique rug.

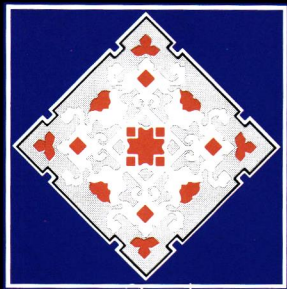
Always take a rug (or several) home on approval before purchasing one. Lighting is an essential part of selecting the right rug for a particular place. Look at it morning, afternoon—and at night, when artificial lighting may bring out a quality you don't like. At home you will have time to inspect the rug more closely. For no reason you can put into words, you may love or hate the rug after a

need this sort of cosmetic work. But the price should be commensurate with the amount of coloring.

Determining a rug's age and origin takes education. Experts say that it takes seeing thousands of rugs. Two general criteria apply, however. Rugs woven prior to World War I were made thinner to enhance pattern clarity, whereas later rugs were (and are) made thicker to meet the modern demand for plushness and longevity. Also, old dyes were often indigenous to a specific country.

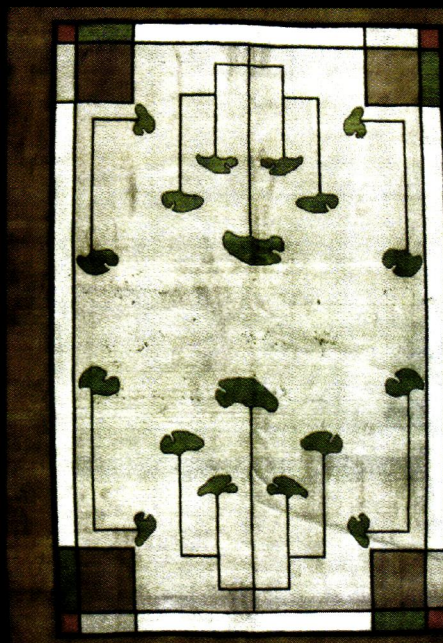
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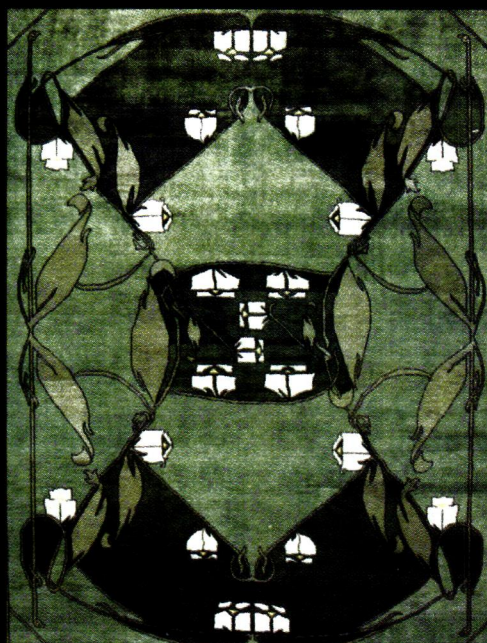


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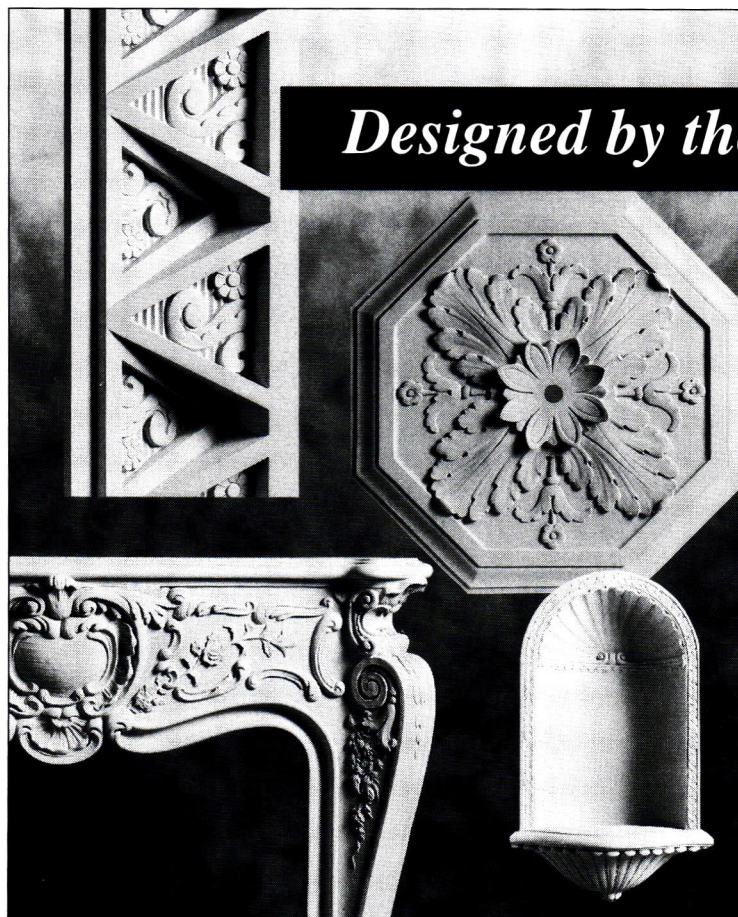
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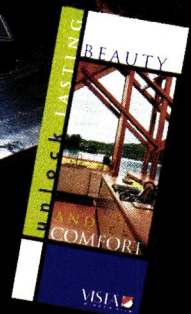
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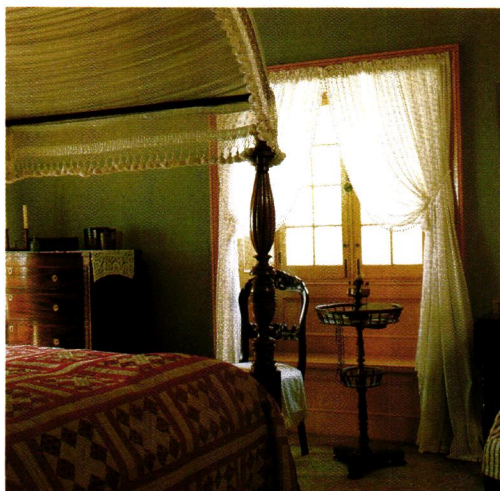
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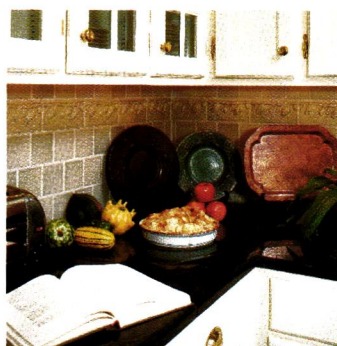
SUNNYSIDE

Washington Irving's home symbolized the Romantic Revival and the craze for cottages. (page 68) ▶



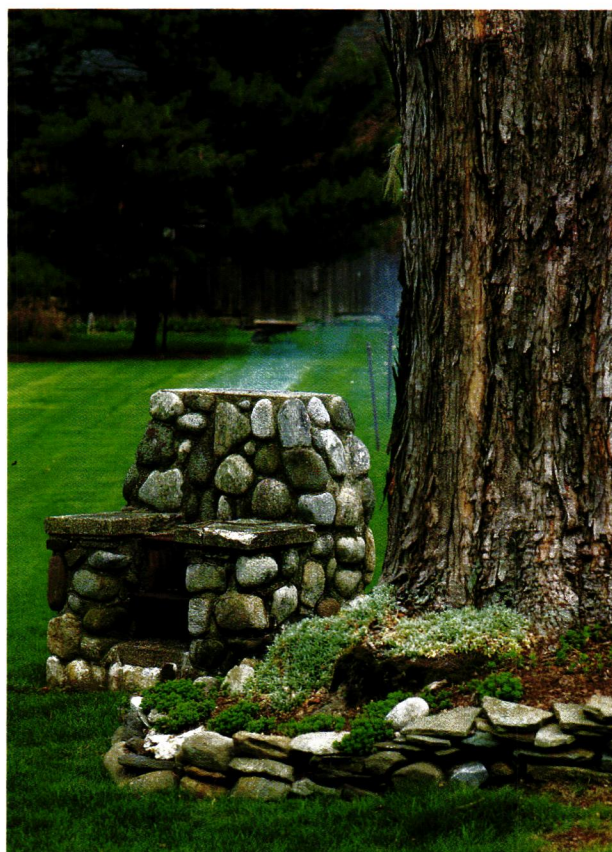
THE GREAT BARBECUE

Before they put gas grills on the deck, Americans built outdoor fireplaces in the suburban backyards of the 1950s. (page 78) ♥



KITCHEN ADDITIONS

Additions can be tricky. Here are two vastly different approaches in the search for bigger kitchens. (page 62) ♥



ELECTRIFYING LIGHTING

With the availability of Thomas Edison's light bulb, a lot more residential lighting options suddenly became possible. Reproductions abound. (page 74) ▶

MEDITERRANEAN REVIVALS

The 1920s saw a new appreciation of Spanish and Italian Renaissance architecture. Two great examples: one in the northwest and one in the southeast. (page 48) ♥





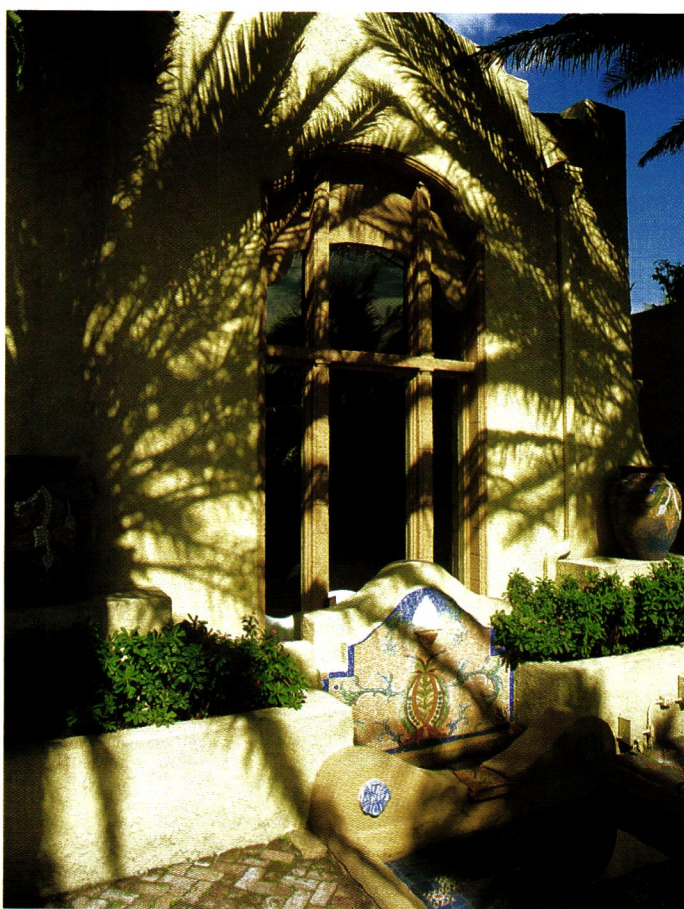
SHADED *in* the SOUTHEAST

CORAL GABLES, now absorbed into the Miami megalopolis, was dreamed up during the 1920s by George Merrick as a verdant planned community far from the hustle and bustle of town. Landscaped plazas and parkways, gateways built of coral, and royal poinciana trees still mark this island of shady calm. Much of the residential architecture is Spanish Colonial and Italian Renaissance; here South Florida shows its ancient as well as more recent historic roots.

Even in such a neighborhood, this house stands out. Begun in 1925, its long-forgotten original builder got the walls up, then abandoned the project. Even at that minimal level of finish, the beginnings of the house on the big corner lot sold for \$75,000. By the time D. Troy Hails, its original owner-occupant, moved in in 1926, he'd put \$250,000 into the house: not to be sneezed at in 1920s dollars.

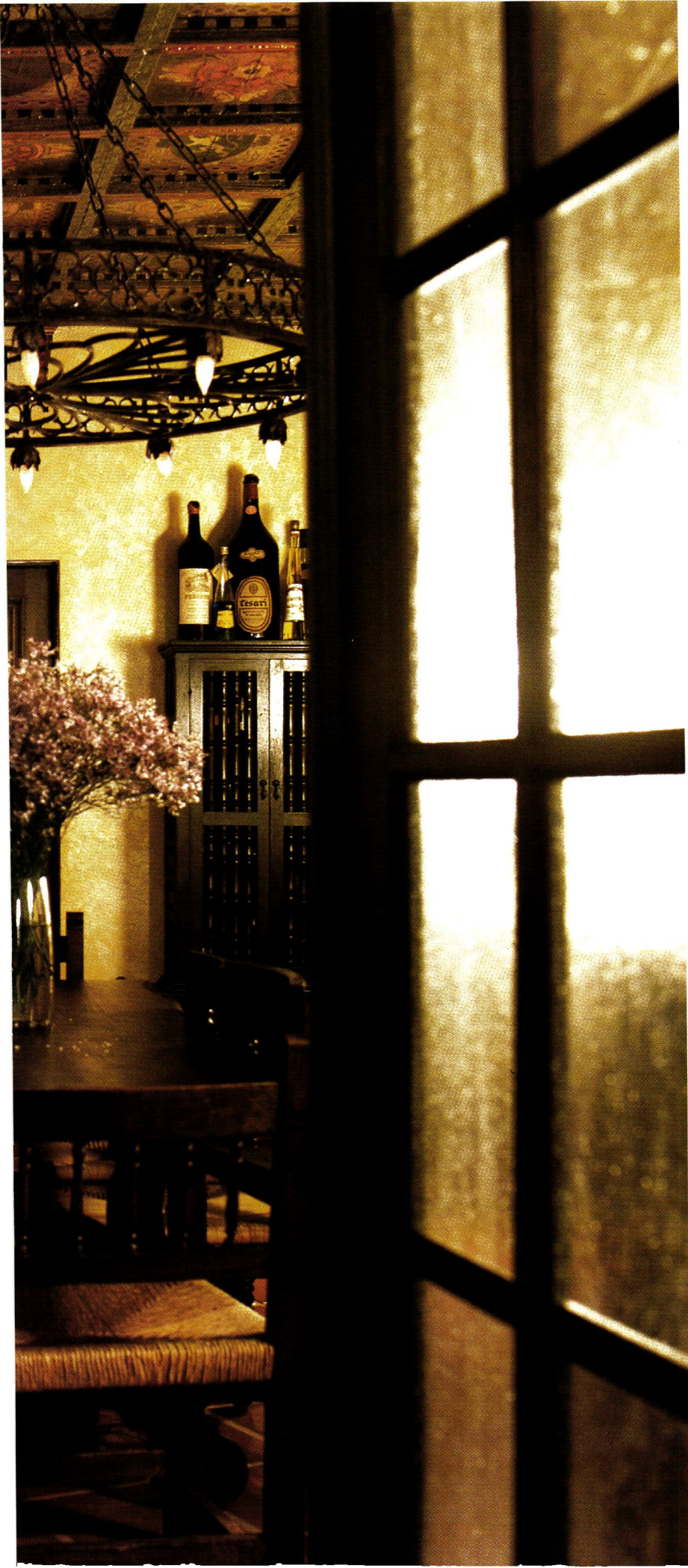
It still represents some of the best in local building traditions. Stone floors, wrought ironwork, and painted, coffered ceilings are beautiful hallmarks of Spanish Colonial architecture. Arched cloisters frame the courtyard and enclose the stairs.

The arched living room window looks out over a small tiled fountain. OPPOSITE: In the entry: characteristic embellishments in the inlaid floor, wrought iron lighting fixture, tile-encrusted doorway, and cast-concrete coffered ceiling.



by Regina Cole | photographs by Lanny Provo





“Let it be said,” pronounced an article in the January 17, 1926, Miami Herald, “there are but two houses on the North American continent similar to this one.”

Well, that was certainly an overstatement. Moreover, it emphatically did not refer to the Spanish Colonial Revival architecture of the Coral Gables house. (Southern Florida saw Mediterranean-inspired houses proliferate like mushrooms on a forest floor during the building boom of the 1920s.) No, what caused the media enthusiasm of the time was the fact that the house was built of steel-reinforced concrete.

“The only wood that can be found in the house is the inner window mouldings, made necessarily so because of the possible necessity of changing the plate glass windows, and an occasional door. Such a house would be completely fireproof, rainproof, stormproof: impervious alike to time or catastrophe, a lasting monument in a day of restlessness and change,” gushed the Miami Herald.

The Spanish house in Coral Gables might not be quite as impervious to the passage of time as the rhapsodic news story would have had its readers think, but its structure hasn’t changed much in seven decades. Since 1926, an owner or two have been not entirely sympathetic to its architectural heritage, but that’s one of the benefits of a concrete house: people are unlikely to rip out walls or add dormers. So when today’s owner bought the house in the early 1990s, there had been some messing around, but the bones of the house were untouched.

The dining room boasts one of the coffered ceilings, hand-painted by forgotten workmen when the house was built in 1925. This room retains one of the quarry-tile floors, with which previous owners had replaced the original inlaid stone.



ABOVE: In the courtyard, shade trees and Byzantine mosaic pools create an oasis of color and calm. **BELOW:** In a bedroom, the ceiling is done in soft pastels. Of the five such painted ceilings in the house, this is the only one in pale colors. It suits the room.



Desiree Caskill, who grew up in Coral Gables, had had lifelong exposure to Spanish Colonial Revival houses and knew how their interiors should look. She also had valuable archival information about this house. She set about reinstalling inlaid stone floors where previous owners had replaced them with quarry tile. She also gave thanks that only one of the hand-painted ceilings (in the entry) had been painted over. For three years, Desiree lived in the house before she began to fill it with furniture: pieces from India, Guatemala, Spain, Nicaragua, El Salvador, and from her grandmother. A local Cuban artisan inlaid Byzantine mosaics in fountains, pools, and rooms inside. Cool, shaded, yet full of light and color, the house is what Coral Gables itself was intended to be.

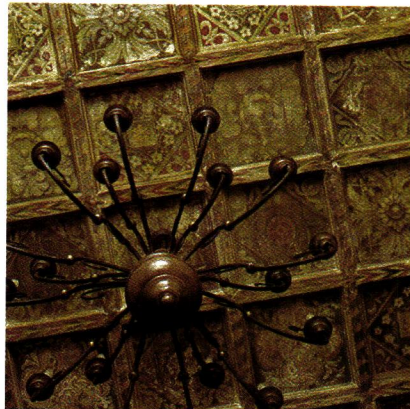
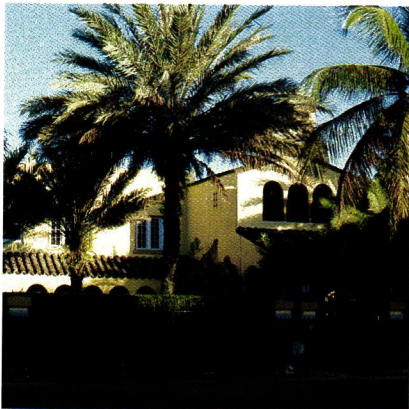
“A great part of this city is Mediterranean,” Desiree says. “But this is one of the best examples. The architecture isn’t like that of Addison Mizner [an architect well known for his 1920s Italian Renaissance houses in Florida]. It’s looser.”

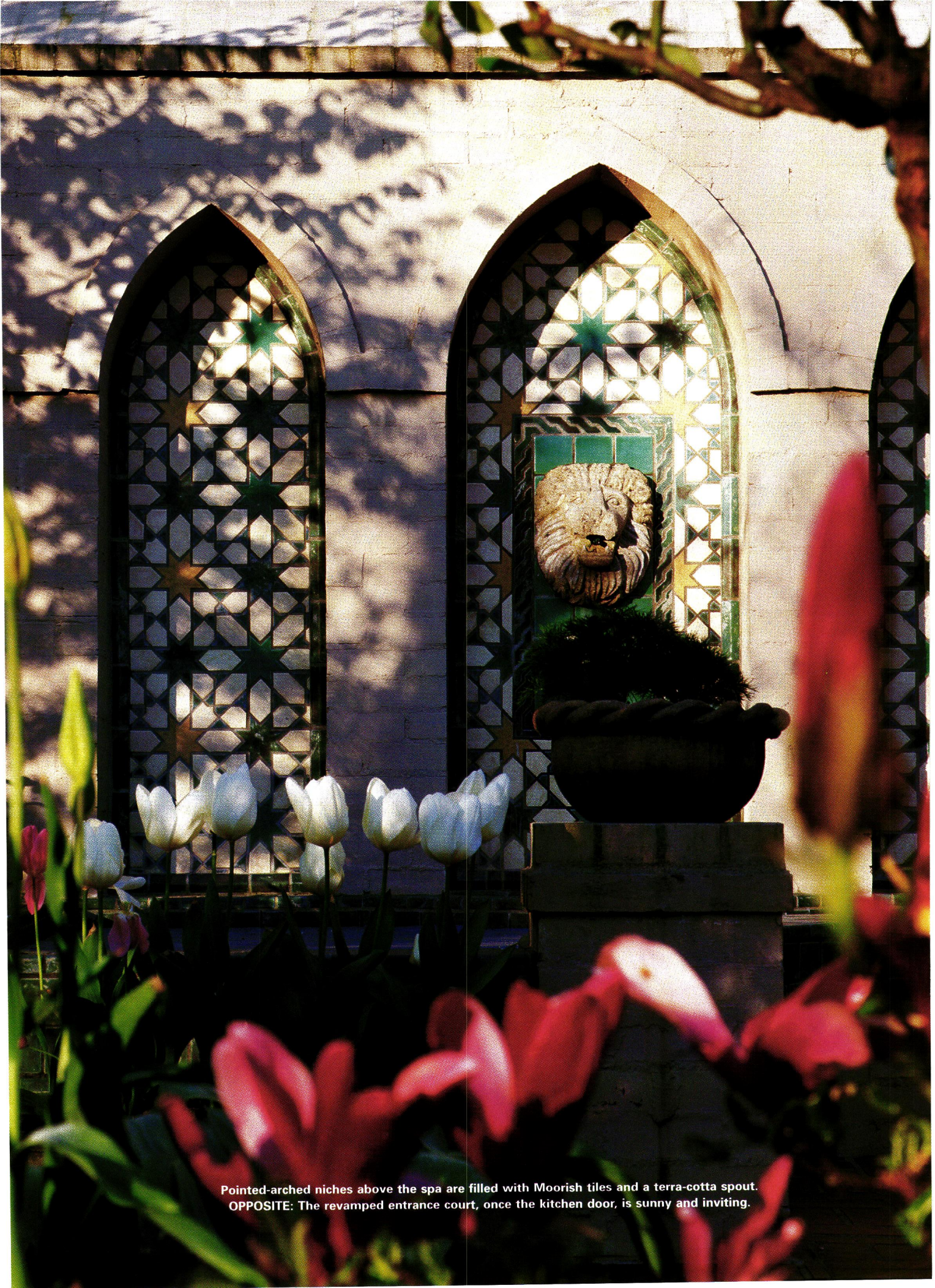
Caskill, an interior designer, remembers the house from childhood, when she’d pass by its wrought-iron gates on her way home from school. House-hunting in 1991, she and her husband had decided on a waterfront home when this familiar landmark came on the market. One look was enough to convince her husband to withdraw the offer on the other house. “This is the one,” he said. “This is the house where I want my children to grow up.”

Waterfront houses carry much prestige in Florida. Desiree doesn’t regret her husband’s change of heart, though. Their children are, indeed, growing up here, surrounded by the beauty of an earlier Florida. ♦



ABOVE: The living-room fireplace is cast in concrete, like the rest of the house. In this room, the original patterned mosaic floors were re-created during the 1990s. **BELOW:** (from left) The exterior hints at shaded spaces behind thick walls. The living room's original chandelier hangs from the original painted ceiling. Atop a gate post, a wrought-iron lantern.





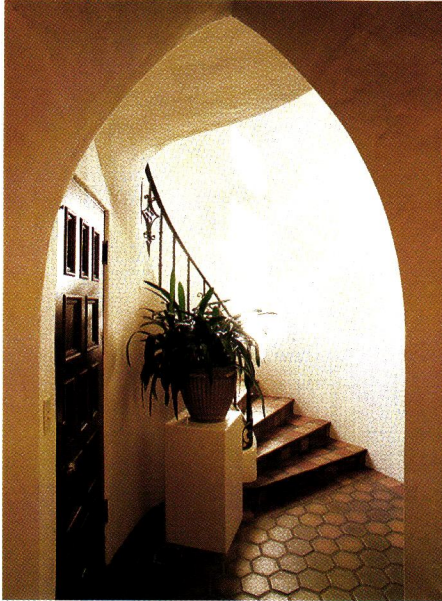
Pointed-arched niches above the spa are filled with Moorish tiles and a terra-cotta spout.
OPPOSITE: The revamped entrance court, once the kitchen door, is sunny and inviting.



An early example of the Spanish Colonial Revival style in Seattle has outlived poor planning and periodic modernization. With refined new plantings and a grand addition, the house has come into its own.

WARMED *in the* NORTHWEST

EARLIER THIS CENTURY, the rain- and cloud-filled skies of the Pacific Northwest sent those who could afford it south on extended winter trips to southern California. (Residents still go.) Exposure to the climate and to California's Spanish Colonial Revival—a spate of stucco buildings with red tile roofs—inspired them and their architects. By the mid-1920s, houses and public buildings with a Mediterranean flavor became a way of bringing the romance of Rudolph Valentino's Hollywood and the sunshine of Santa Barbara and San Diego to Puget Sound. This house, built in 1928 for Seattle's first moving-picture magnate, is an example of how the style was transplanted. *by Lawrence Kreisman | photographs by Fred Housel*



THIS SEATTLE HOUSE is the product of the California design experiences of local architects William Bain Sr. and Lionel Pries. Bain worked in Los Angeles from 1923 to 1924, Pries designed Spanish Colonial Revival buildings during the post-earthquake rebuilding of Santa Barbara. In 1928, he and Bain became partners—just in time to exploit their knowledge for a willing client, John Hamrick.

Hamrick was a local theater entrepreneur. His Music Box Theatre,

CLOCKWISE: (from top left) A glimpse into the hall through arched doorways. Painted ceiling beams and wrought iron are hallmarks of the style. The north-facing loggia. A stair tower evokes romantic stories while bringing light into the house.

a Spanish Renaissance period piece, was reported to be the first theater in Seattle designed exclusively for sound motion pictures or “talkies.” Hamrick’s stucco and red-tile-roofed home was a residential interpretation of his downtown theater, with wrought-

iron balconies and gates, round stair tower, and a living room with stenciled beams, heraldic shields, and cast-stone fireplace.

Seattle, unfortunately, was no southern California, and the siting of this house was flawed. The covered entrance loggia on the north side was dark and cold. The sheltered arcade prevented most of the north light from entering the living room. The back door, off the garage, became the main entry because its south-facing



Under painted beams and wrought-iron chandeliers, lots of comfortable, contemporary seating in the living room. The heraldic shields on the beams were a design motif in one of the original owner's movie theaters.



The dining room, along with the living room and entrance hall, are original and define the character of the house. There is also a breakfast room off the kitchen—both rooms new, but within the old footprint.



location was more welcoming.

This rear entrance was made a focus of the exterior by the current owners, who have lived here since 1976. They also replaced a kitchen modernization. The locations of the original kitchen, breakfast room, and family room were retained; new rooms now merge seamlessly with the old.

The new octagonal family room has perimeter walls composed of paired lancet windows and rosette windows, and its structural beam-

CLOCKWISE: (from top) The new octagonal family room was inspired by the house's stair tower. Pools and fountains punctuate lush gardens. An upstairs powder room is faux-painted with a distant view.

supported roof is crowned by a glass lantern. Architect Gordon Fleener looked to the round staircase tower of the house for cues. He also studied vintage photographs of Spanish Colonial architecture and 1920s American houses.

The grounds reflect the own-

ers' interest in horticulture. The husband had been collecting rhododendron varieties for years; special rhododendrons are anchor pieces, along with mature trees such as Korean dogwood, stewartia, and an award-winning magnolia. The wife's pride shows as she surveys two decades of work. "We always have something blooming." ♦

LAWRENCE KREISMAN is Program Director for Historic Seattle and author of six publications on Seattle architecture.



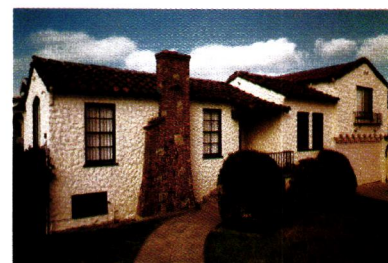
Mediterranean architecture conquered Southern California's coastal communities in the 1920s. From there, the style spread to Florida, where it was adopted by real estate developers to create an instant image of luxury and leisure for new communities.

IN THE 1920S, Mediterranean style wasn't just an architectural craze, it was pop culture and real estate development—Mediterranean was sexy. In Southern California's booming coastal cities of Los Angeles, San Diego, and Santa Barbara, the Mission style had run its course by 1920, and architects were inventing something new.

Mediterranean style implies eclecticism, and the origins of the movement can be traced back to 1915, the year of California's two great fairs celebrating the Panama Canal. In San Francisco's Pacific Panama Exposition, Bernard Maybeck evoked the mood of Rome as depicted in Piranesi's romantic 18th-century draw-

ings, which appealed to movie stars and wealthy new residents. Just as "Latin" movie sensations such as Rudolph Valentino and Ramon Navarro had conquered America, "Latin" homes had conquered California.

From California, the Mediterranean style quickly spread to Florida, where it was adopted by real estate developers to create an instant "image" of luxury and leisure for new communities such as Coral Gables and Boca Raton. Soon Florida's Gold Coast would boast Mediterranean mansions such as the Renaissance Revival villa Vizcaya or architect Addison Mizner's masterpiece of 1927, Mar-A-



MEDITERRANEAN REVIVAL



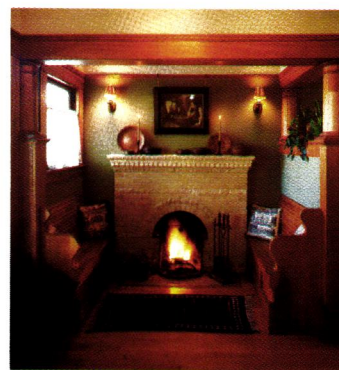
ings. Thus, the Palace of Fine Arts is a lovely round classical temple floating in a lagoon of nostalgia.

In San Diego's Panama Exposition, Bertram Goodhue created a vision of California based on the Mexican Baroque (Churrigueresque) style. Balboa Park was a dramatic site for the complex and highly ornamented Spanish Colonial Revival buildings. Thus from San Francisco's classical Roman Revival sensibilities and San Diego's complex Baroque Spanish rhythms (like a Bach fugue), the California style of the 1920s emerged.

Los Angeles and Santa Barbara designers exploited the possibilities and developed a rich and glamorous architecture

Lago (now owned by Donald Trump).

Popular Mediterranean devices included palladian windows, second story *loggias* (a columned and arcaded balcony), rounded Tuscan towers, Syrian and Moorish arches. The old Spanish standards of clay tile roofs, white stucco and fancy iron grillwork remained, as did cloisters, lush gardens, courtyards and pools. These details could now appear within a formal Renaissance *palazzo* style block or a rambling hacienda. Modest bungalows and magnificent mansions alike would aspire to become sun drenched Mediterranean villas during the age of Gatsby and Pickford. ✦ —*Elmo Baca*



OPPOSITE: The Casa del Herrero is a Spanish style adventure complete with Moorish garden. Vizcaya (inset) re-creates an Italian Renaissance villa with authentic interiors. **THIS PAGE:** Modest California bungalows of the 1920s incorporated Mediterranean features. Interiors of this period featured dark, heavy wood evoking old world ambience.

KITCHEN ADDITION

Frankly New Space

PHOTOGRAPHS BY BRUCE MARTIN

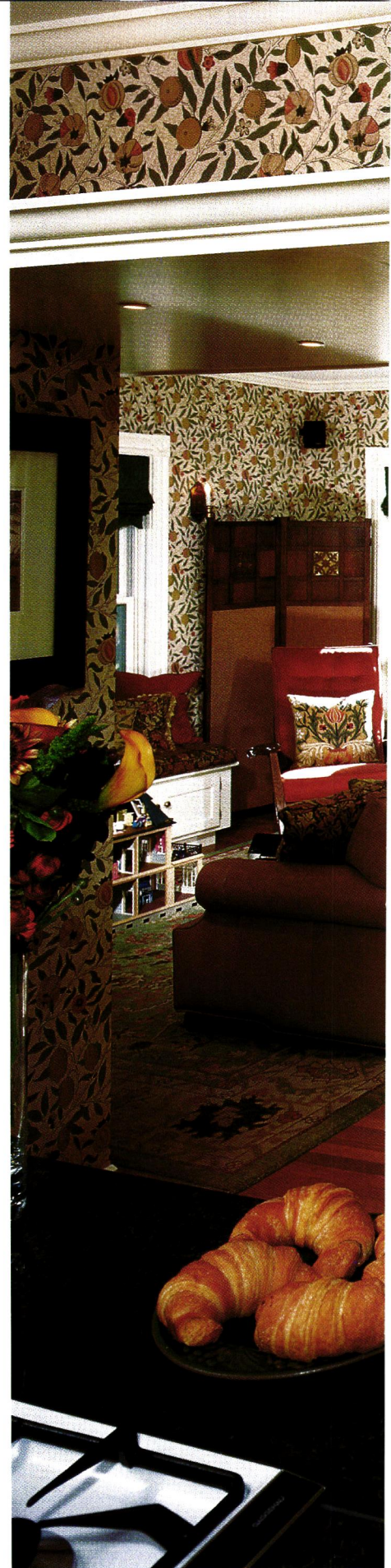
INTERIOR DECORATOR Marisa Morra describes the change this way: "Before the addition, the house was dark. With the new kitchen and family room, light from the southwest can come into the house. [The addition] also re-oriented the house towards the back, and the garden." The family in residence loved the mid-19th-century farmhouse. On a quiet street in an eastern Massachusetts town, it had beautiful landscaping. The original rooms had handsome woodwork and nice proportions. All was saved,

as was the vernacular Greek Revival street façade. But a 1970s kitchen makeover hadn't done the house any favors: space was cramped and illogical. One of the house's best features, a serenely shaded back yard, was invisible and virtually inaccessible.

They added a new kitchen and family room, and a master bedroom/bath suite. It's a very 1990s configuration, wonderful for today's family use: children doing homework while a parent cooks; informal family meals near the center of activity.



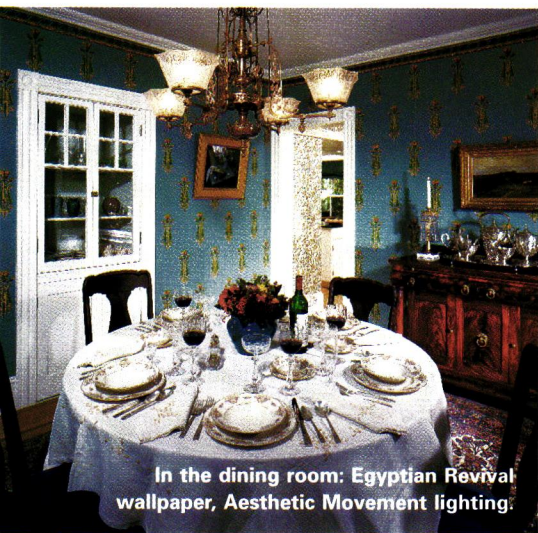
ABOVE: The front parlor has original woodwork, antique Herez carpets, family furniture, and an antique English overmantel mirror. **RIGHT:** The new family room is called the garden room, both for its view of the garden and for the floral William Morris wallpaper.





The family room incorporates the out-of-doors with year-round views of the landscaped back terrace and surrounding shade trees. Morris-designed wallpaper adds to the feeling of a garden room.

The master bedroom, also unapologetically new, is similarly oriented towards the sunshine. Inherited family furniture and Arts and Crafts wallpapers, fabrics, and lighting fixtures match it to the house. ♦



In the dining room: Egyptian Revival wallpaper, Aesthetic Movement lighting;



PORTFOLIO

ARCHITECT FOR THE ADDITION: Richard Brousseau (508) 435-4647. **INTERIOR DESIGN:** Marisa Morra, Artistic and Historic Interiors (781) 891-5951.

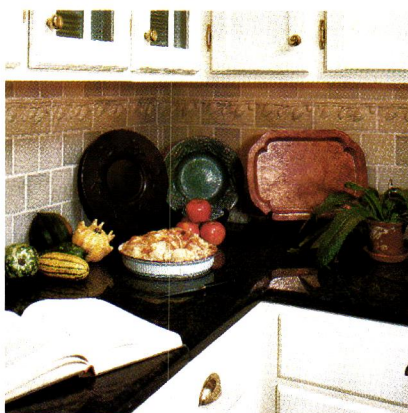
UPHOLSTERY: Gabriel's Custom Upholstery (781) 647-7070. **MORRIS CHAIR, OAK SIDE TABLE, AND OAK FRAMED LITHOGRAPH IN FAMILY ROOM:** JMW Gallery, Boston (617) 338-9097.

CARPETS: Fine Arts Rug, Brookline, Mass. (617) 731-3733. **LIVING ROOM WALLPAPER:** "Summer Street Damask"

from J.R. Burrows & Co., Rockland, Mass (781) 982-1812. **FAMILY ROOM WALLPAPER:** "Fruit" by William Morris

from Sanderson. **MASTER BEDROOM WALLPAPER:** "Sweet Briar," a Morris adaptation by Bradbury & Bradbury

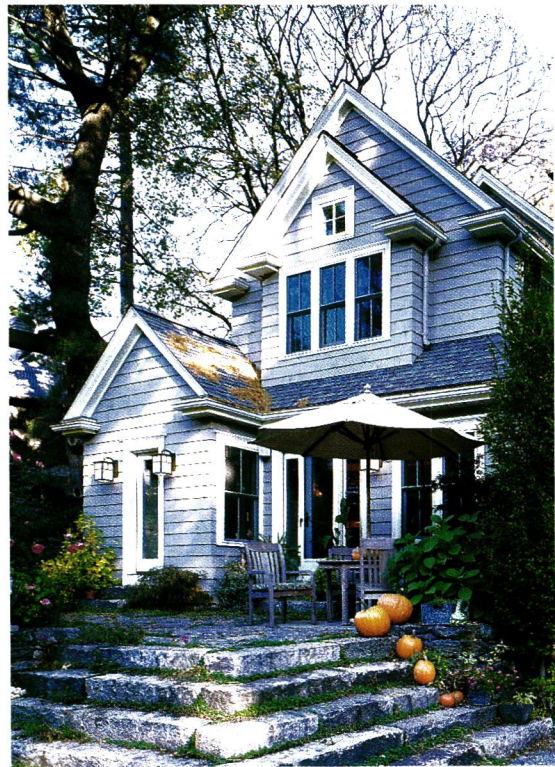
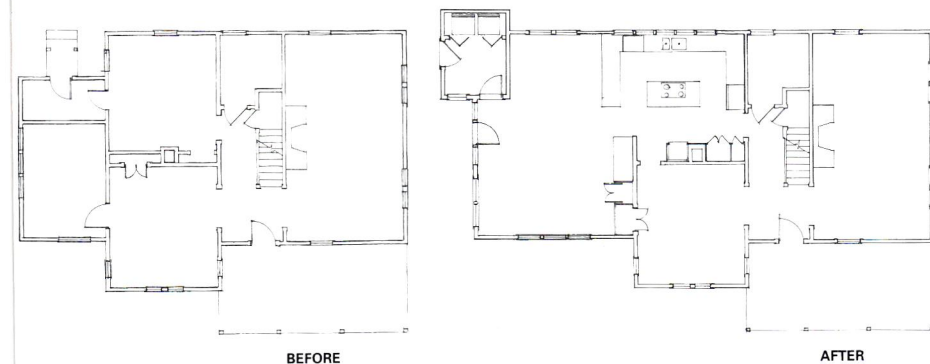
(707) 746-1900.



TASTE & QUALITY BE YOUR GUIDE

Appropriateness is a word that so often makes the sympathetic owner afraid to add his own layer to the history of an old house. Take away the accrued connotations, however, and “appropriate” is a very simple word. It’s not a synonym for historically pure. It’s a synonym for “fitting.” ■ Sometimes it’s appropriate not to slavishly restore—as when a house is of good but vernacular stock, already remodeled over the years. Sometimes it’s appropriate to treat an addition as new and of its own time—especially when it fulfills modern needs and is tucked in back. Period details were carried through to the rear addition (below), which is nevertheless a contemporary interpretation. The little-changed street façade is shown far left.

In the new master bedroom, an American Empire sleigh bed and armchair share space with reproduction Arts and Crafts wallpaper and antique lighting fixtures. The view from the triple windows overlooks the rear garden.



Spirit Intact

BY REGINA COLE

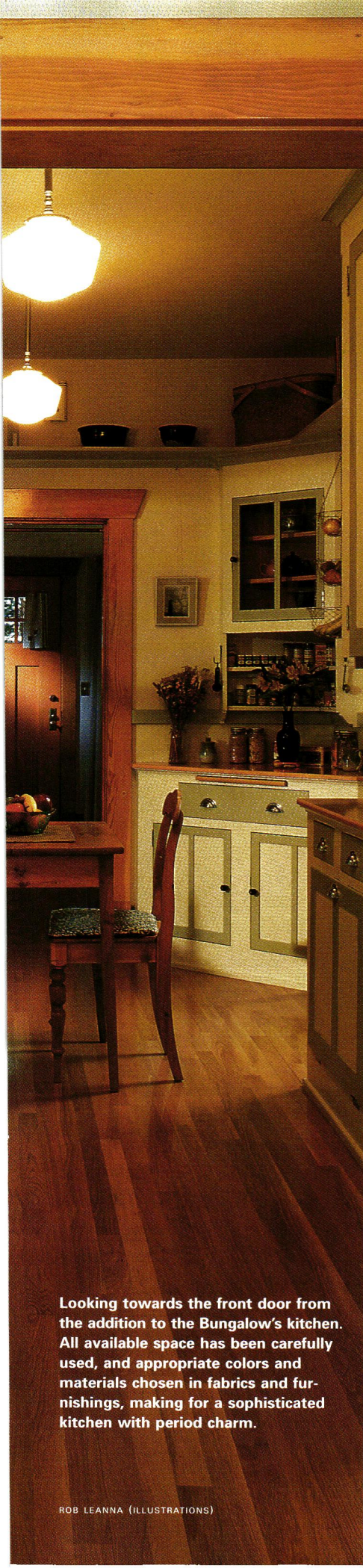
PHOTOGRAPHS BY FRED HOUSEL

OLIVIA DRESHER knew she'd have to make some changes when she bought this Seattle Bungalow in 1992. Unfinished remuddlings of a previous owner warranted them. Besides, reworking the plan provided an opportunity to add a breakfast nook, pantry, powder room, hall, and back porch. Dresher was so sensitive to the design and spirit of the house that the kitchen looks original. It's not unusual for visitors to be unaware that any part was added at all. It's the result of careful attention to scale. The original Bungalow was not a large house; therefore, the parts of the new addition do not overwhelm the original rooms. If the 1918 builders had included a breakfast nook—a convention of the period—it might well have looked like this. ✦

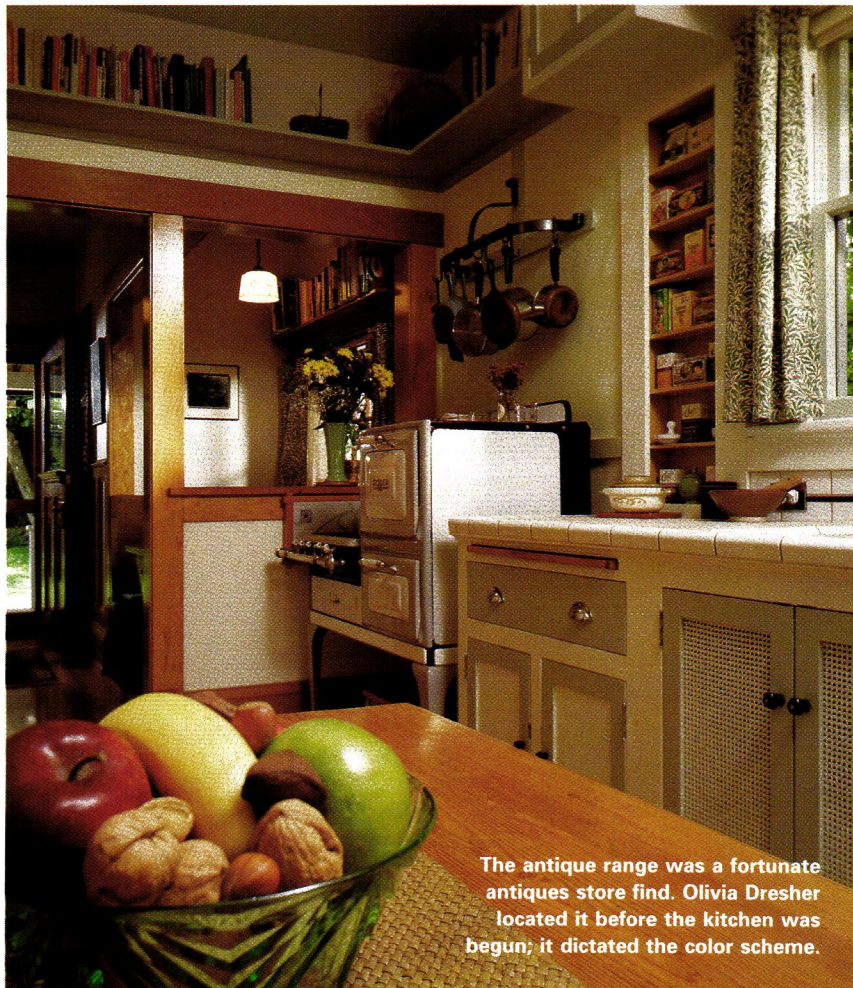


A breakfast nook suits the house in scale and materials; this is where the addition begins.





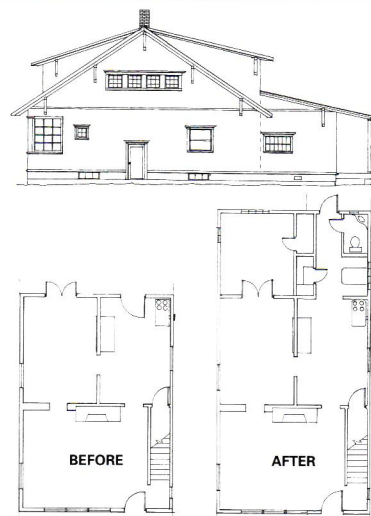
Looking towards the front door from the addition to the Bungalow's kitchen. All available space has been carefully used, and appropriate colors and materials chosen in fabrics and furnishings, making for a sophisticated kitchen with period charm.



The antique range was a fortunate antiques store find. Olivia Dresher located it before the kitchen was begun; it dictated the color scheme.



The new back porch.



PORTFOLIO

CONTRACTOR: Monicatti Building Contractors (206) 632-0810.

INTERIOR DESIGN: Laurie Hill, Ivy Hill Interiors (206) 243-6768. **RESTORATION AND**

PLANNING CONSULTANT: Victor Munoz (206) 632-2994. **CUSTOM FURNITURE:** Jerome Larusson, Larusson Design (360) 275-4438. **LIGHTING:** Antique Lighting Co., Inc.

(206) 622-8298. **STOVE:** The Homestead Vintage Stoves (360) 677-2840. **FABRIC:** "Willow Bough" by William Morris, from Sanderson (212) 319-7220.



HISTORIC HOUSE TOUR

IN A SLEEPY HOLLOW

Sunnyside was more than the home of America's first best-selling author: symbolically, it was also America's home.

BY REGINA COLE | PHOTOGRAPHS BY JOHN HALL

WASHINGTON IRVING was ostensibly embarking on his retirement when, in 1835, he bought a two-room tenant farmhouse on the east bank of the Hudson River. At 52, Irving was America's first best-selling author. He had immortalized the house's location, Tarrytown, in "The Legend of Sleepy Hollow," published in 1819 as part of *The Sketch Book*. Although as a writer Irving had glorified early New York history, as an amateur architect he had no inter-



LEFT: The stepped gables at Sunnyside are like ones on Dutch houses found in 17th-century Manhattan. Washington Irving idealized the culture of the early settlers of New York. **ABOVE:** The verandah overlooks the Hudson River at the Tappan Zee.

est in preserving the colonial character of his new home.

Washington Irving proceeded to turn Sunnyside, as he called it, into a personal fantasy. As a much-visited house museum, it is an unusually lucid reflection of both Irving himself and of the mid-19th century. Irving turned the simple frame house into his version of the Dutch-influenced buildings of early Manhattan, combined with the kind of romantic country cottage espoused by 19th-century

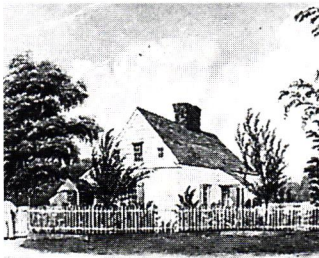
tastemakers such as Andrew Jackson Downing and Alexander Jackson Davis. Irving's additions include stepped parapet gables, a Spanish-inspired tower, and the whimsical date "1656" applied to the exterior.

It is difficult to overstate the importance of Sunnyside in the American imagination. The house was depicted in books, paintings, stereopticon cards, pictorial magazines, on sheet music, cigar boxes: during the 1850s it was probably the single most

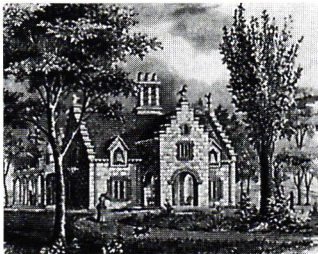
familiar house in America. Usually shown as a flower-covered cottage in a woody glade, Sunnyside came to symbolize home life during the mid-nineteenth century. Washington Irving was the reigning celebrity of his time, but he helped keep his home in the public eye with *Wolfert's Roost* (1855), a fictionalized account of a "little old-fashioned stone mansion, all made up of gable-ends, and as full of angles and corners as an old cocked hat."

RENOVATIONS WE LOVE

IT'S CERTAINLY TRUE that Sunnyside didn't resemble its original Colonial self by the time Washington Irving got through with it, but who would deny that it grew in charm and personality in the process? While we've always advocated that changes to a house be made in a spirit of respect for the style and period, Sunnyside exemplifies



A watercolor shows the house that became Sunnyside (above), but it was more often depicted as it appears in the engraving at right.



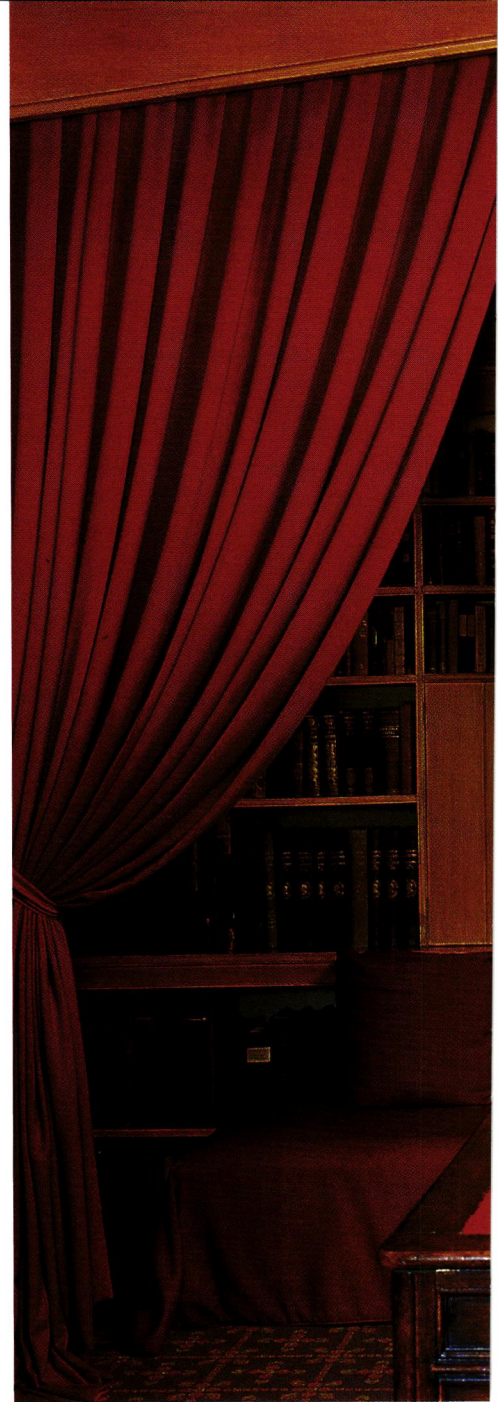
a house whose makeover created something new and—dare we say it?—much more pleasing. Another is Maine's Wedding Cake House (shown below). Before it was encrusted with fretwork, Gothic arches, and spires, it was a severely staid Federal; even historic preservationists smile at the sight of this confection

today. At Hancock Shaker Village, the Trustee's Office was Victorianized with Queen Anne styling, ebonized furniture, and floral wallpaper, and as a museum house, proves to be full of life and vitality.

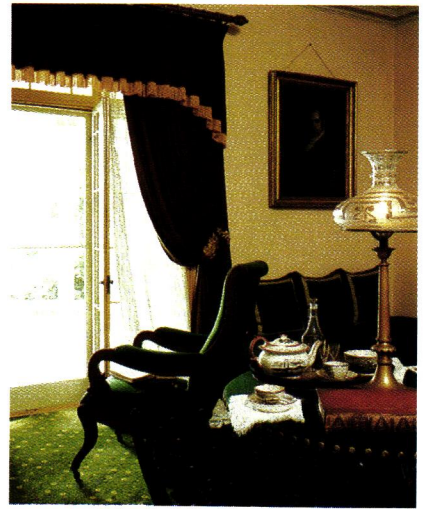
Which is not to say that we approve every time an addition overwhelms a good old house. But there are rare instances when the new addition is so full of personality that its infectious spirit is absorbed by the old house.



Known as the "Wedding Cake House," the original 1800 classically inspired house was encased in 1850 in a Gothic outer shell.



Irving never married, but Sunnyside was filled to capacity during the 24 years he lived there. He provided a home to his widowed brother and his five daughters, and to other family members. Visitors came in a steady stream, some of them coming just to see the famous author. Irving welcomed them all: the bustle of family life was part of the ideal of "America's home" that Sunnyside represented. So was the building style. The Romantic Movement that started in



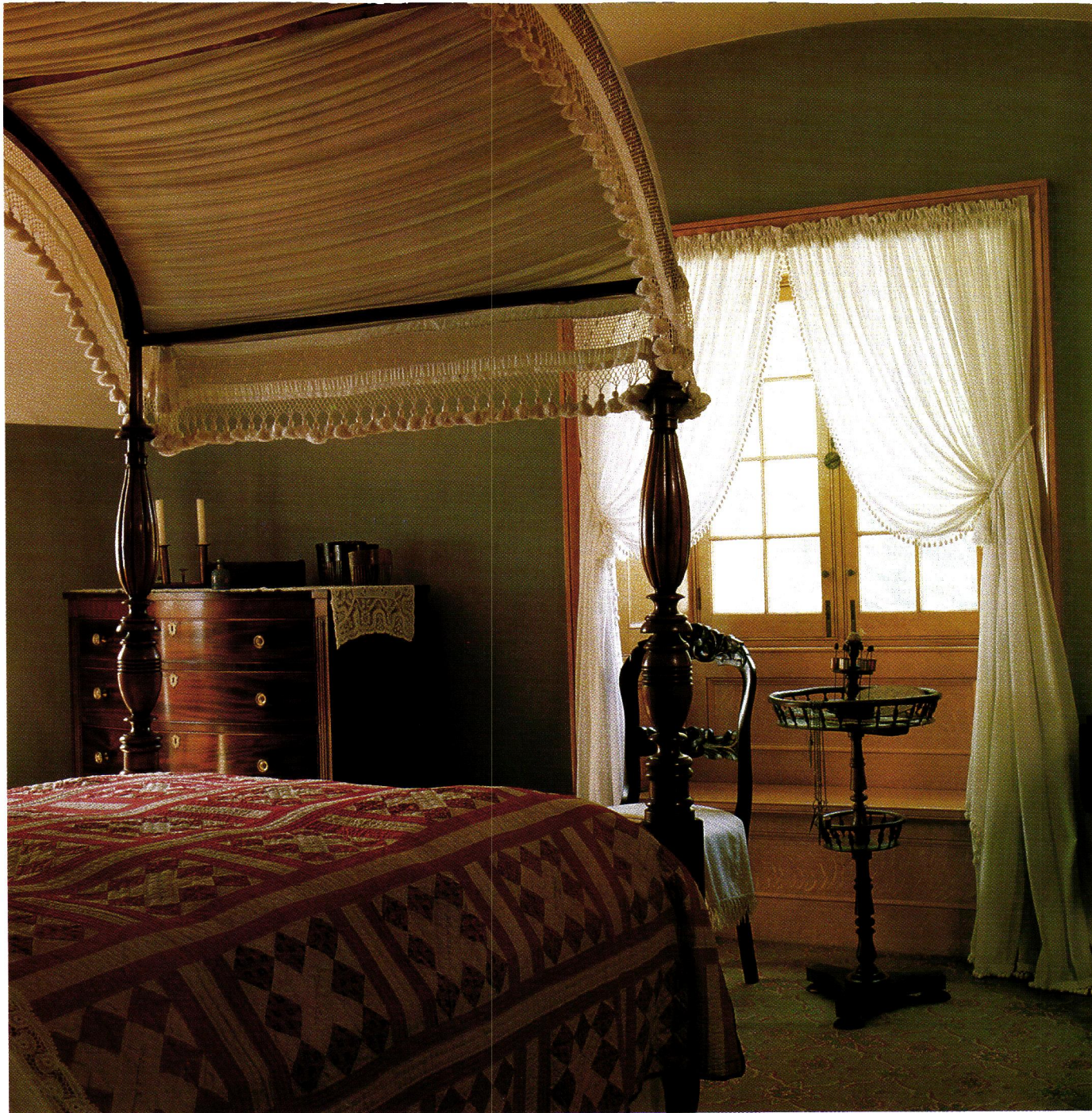
LEFT: Irving slept on the sofa in the alcove of his study more often than he slept in his bedroom: the house was usually full of family and guests. **TOP:** Beside the parlor table, Washington Irving's favorite chair looks out over the Hudson River. **ABOVE:** The dining room reflects fashionable middle-class taste.

early 19th-century Europe espoused the picturesque, the irregularly shaped, the folkloric. Romanticism gave rise to nostalgic revivals of Gothic architecture; it was part of a revolt against the orderly symmetry of Classicism and the Age of Reason. Irving, who had read the German Romantic writers at the urging of his friend, Sir Walter Scott, transported their sensibilities into the New World by idealizing the early Dutch settlers of the Hudson River Valley in his novels.

A related influence of the time was the "cottage" fad. The term was attached to all kinds of products aimed at middle-class markets, ranging from furniture to sheet music. Washington Irving was as much its shaper as he was influenced by it. Americans approved of an individual fashioning his or her own environment, especially in the form of a cozy country house. Who better than their beloved Irving to represent the movement?

The rooms at Sunnyside are

pleasantly proportioned, but not overly large. The furnishings, most of which are of American manufacture, date from the late 18th century to the middle of the 19th century. The small entrance hall is floored with serviceable Minton tiles. Immediately inside it is Irving's study, or "workshop," as he termed it. It was where he received his guests and, more often than not, slept. The parlor, or drawing room, served as the heart of the house; the round table with reading



lamp placed at the center of the room expresses the mid-19th-century ideal of family gathered together after dinner, engaged in “improving” reading. This, and the dining room, are the most fashion-conscious rooms. Dining room chairs are in the Gothic Revival style, chairs in the parlor express the Rococo Revival.

Irving prided himself on his kitchen, although he divorced himself from the domestic side of life, leaving that to his nieces. He installed

a cooking stove, the most up-to-the-minute equipment of the time. He also brought water in terra-cotta pipes from a hilltop spring above the house to a hot-water heater attached to the stove. An enclosed cookstove and pressurized hot and cold water were so far ahead of these times as to be almost unheard of. Also indicative of the level of comfort of Irving’s servants are the large, sunny laundry room, and the separate wet and dry pantries (with a window between

them for cross-ventilation.)

This is not to say that Irving was a great champion of the underclass. His servants were mostly Irish immigrants, and in his writings he expresses the condescension and prejudice against the Irish typical of his class and times. In his letters he complained about the rapid turnover in his domestic staff; there are references to nearly three dozen servants at Sunnyside between 1836 and 1860. Most likely, there were more.



LEFT: Bedroom furniture was slipcovered in the summer. **ABOVE:** A painted sleigh bed in an alcove was part of a set of what was billed as "cottage furniture."
BELOW: The laundry room, like the kitchen, was advanced for its time.

After Washington Irving's death in 1859, Sunnyside passed to his nieces Catherine and Sarah Irving, who lived there until 1875. The next owner, Alexander Duer Irving, added a huge wing to the rear of the house in 1896. His son sold Sunnyside to John D. Rockefeller in 1945; two years later it opened to the public as a museum. In the late 1950s scholars decided that the house should reflect the occupancy of its creator, and the late 19th-century wing was removed. ✦





Early-20th-century lighting offers an abundance of choice, from Colonial Revival styles to fixtures of the Atomic Age. As you consider the designs you find most attractive, take your cues from architectural elements in your house. BY MARY ELLEN POLSON

ELECTRIFYING LIGHTING

ELECTRICITY LITERALLY turned the residential lighting world on its head. Free from the limitations of the fixed gas line, Thomas Edison's newfangled electric bulb could operate in any position—up, down, sideways, or in any direction in between. As electric lighting moved into the mainstream in the first decade of the 20th century, it spawned design innovations—not the least of which was the increasingly sophisticated use of artificial light itself.

The dawn of the Electric Age coincided with an explosion of varied architectural styling in residential housing, ranging from the modern and original (Arts and Crafts, Prairie, and Art Deco) to the historical revival (Colonial and Neoclassical, Tudor, and Mediterranean). The new electric lights were key elements in the expression of early 20th century interior design.

Early on, the bare elec-

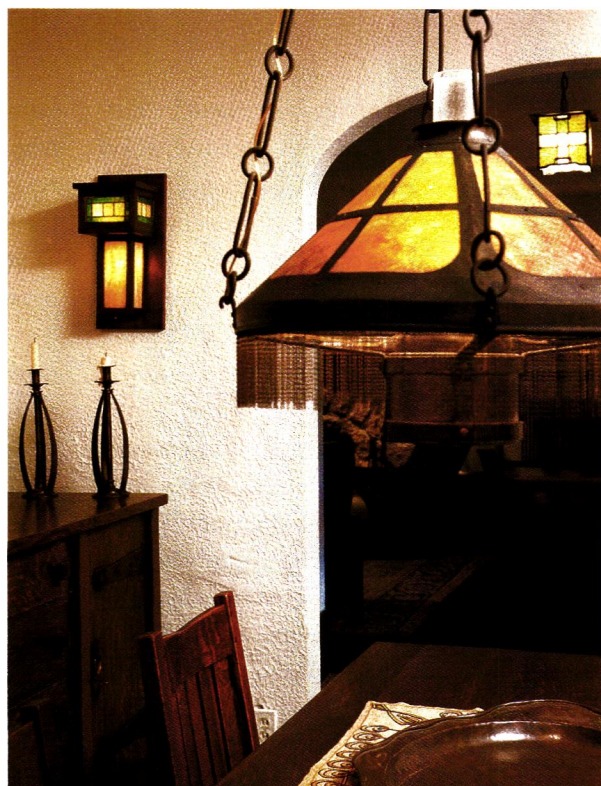
tric bulb itself passed for style, its naked filament proudly displayed in unshaded fixtures. Those uncertain about the new technology opted for the combination gas–electric light, itself an innovation. These often graceful designs featured an upright bowl

or fluted shade for the gas element, with a smaller shade tilted down or to the side for the electric bulb.

Combining two different lighting media had the unforeseen result of producing both direct and indirect lighting in the same fixture—an effect not lost on early electric lighting designers, who readily adapted direct and indirect sources of light into their designs (see “A Light Focus,” page 77).

By the 1920s, the novelty of the raw electric bulb had given way to sophisticated fixtures adorned with glass and fabric shades. While the design elements of early electric lights remained firmly rooted in the past—the candle, torch, box lantern, candelabra, and chandelier were all popular types—the mechanics were ripe for new forms of expression.

No longer did shades need to be open to allow for the circulation of air. An en-



CLOCKWISE: (from top left) A Neoclassical Revival pendant; Arts and Crafts-inspired bowl chandelier; mica and hand-hammered black iron sconce; Art Deco ceiling light; transitional Art Deco slipper-shade chandelier; Spanish Renaissance wall pendants; six-shade shower fixture; an early electric panel. **ABOVE:** Combining sympathetic fixtures brings a period room to life.

closed, opalescent globe or wrought-iron box could be mounted flush to the ceiling, while a broad alabaster bowl might hang suspended in the center of a room. Sconces shaped to resemble open torches could safely hang on a hallway wall. One early innovation was the shower fixture: three to six shaded bulbs mounted on a shallow, circular frame dangling directly from the ceiling.

Depending on the profile and design elements, these early lights often took on characteristics that specifically complemented one of the many architectural styles of the day. If you're searching for period lighting to suit a particular style of house, there's a wide range of choice—especially in reproduction lighting, which is often based on the best examples in a particular region.

NEOCLASSICAL REVIVAL Grander and more stylistically varied than Colonial Revival lighting, Neoclassical Revival-style lighting usually reflects a classical motif, either in the design of the hardware mount or the shade—a Greek key pattern on an



PRAIRIE SCHOOL Often used interchangeably with Arts and Crafts, Prairie School lighting has a distinctly regional focus and pedigree. These angular, beautifully proportioned lights reflect the vision of a school of turn-of-the-century Chicago architects, notably Frank Lloyd Wright and George Maher. As geometric as the houses they graced, Prairie School fixtures feature crisp-edged, angular fittings and mounts in brass and nickel; even the shades have a rectangular feel.

TUDOR REVIVAL AND SPANISH OR ITALIAN RENAISSANCE These revival styles have clear cultural antecedents in the European past, from Gothic to Renaissance. Tudor Revival fixtures usually echo of Jacobean torches, battlements, and heraldic shields; Mediterranean lights mimic some of the same heavy-handed devices, but

Whether the style was called Colonial Revival, Arts and Crafts, or Spanish Renaissance, the emphasis in interior fittings was based on comfort, utility, and yes—pure decoration.

As you make your selections, remember that the options in period 20th-century lighting not only put you in control in terms of taste and architectural sensibility, but in terms of placement, mood, and desired effects. Here's a style-by-style guide that should help illuminate your search for the perfect fixture.

COLONIAL REVIVAL Colonial Revival lights are often modeled on a colonial American rarity: the gleaming brass, Flemish Renaissance-style chandelier, which featured candlesticks supported by three or more curving arms. At the turn of the century, the electric candles on Colonial Revival chandeliers, candelabra, sconces, and shower fixtures were usually cloaked in glass or fabric shades to soften the harsh effect of early electric light.

translucent shade, for example. Fixtures may be reproductions of period classics, including Georgian, Empire, Regency, or Beaux Arts chandeliers, pendants, or sconces.

ARTS AND CRAFTS Fixtures in the Arts and Crafts style are 20th-century inventions. Yet they appear vaguely medieval, often with a hint of the Japanese thrown in besides. The quintessential Arts and Crafts look features a base or fixture of wrought iron, wood, or hand-hammered copper or brass, and a conical or lantern-like shade of glowing orangey mica or opalescent art glass. Representations for virtually every Arts and Crafts artisan abound, from the organic, mushroom-shaped table lamps of Dirk Van Erp to the distinctive cut-out lanterns of Scottish designer Charles Rennie Mackintosh.

with Spanish or Italian design elements, including lighter filagrees. A typical rustic Tudor or Mediterranean Revival fixture may feature electric candles on a wrought iron ring suspended from the ceiling on chains.

ART DECO AND BEYOND Inspired by the form-follows-function theory of Bauhaus design, many of the lighting styles in the 1920s, '30s, and '40s increasingly took on the streamlined appearance of the Machine Age, with fixtures made of chrome-plated steel or aluminum. Trendy fixtures for Moderne and International-style homes might reflect the stepped, graduated profile of a skyscraper or prefigure the fluorescent tube. After World War II, the emphasis on pure utilitarian function in lighting came into its own in the Ranch house, in the "retro" designs of the Atomic Age. ✦



A LIGHT FOCUS

Twentieth-century lighting has come a long way since the debut of the bare bulb suspended from the ceiling. There's so much choice in period lighting that it's relatively easy to combine different types of illumination in a given space, whether the desired effect includes ambient, task, or decorative lighting, or any combination of the three.

AMBIENT LIGHT This is background light, usually from a fixture that supplies light indirectly—that is, bounced off the ceiling or a wall. Since ambient light has few shadows and effectively illuminates an overall space, it has a calming effect.

Good period choices for ambient lighting include indirect or semi-direct fixtures, such as opaque or translucent bowls and wall sconces.

TASK LIGHT Task lighting illuminates a specific area, such as a sink or counter. It can be direct, or semi-indirect for a softer effect. A small pendant is an effective task light over the sink; a pair of sconces may also serve the purpose in period style. If you opt for shallow, under-cabinet halogen or fluorescent lights to illuminate counters, be sure to conceal them behind trim moulding.

DECORATIVE LIGHT A decorative light is the star of its own show. As a result, many period chandeliers, pendants, and shower fixtures are naturals as decorative lighting elements. As a rule, decorative lights should be supplemented with ambient or task lighting, depending on the needs of the space.

SOURCES

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Crumbling and overgrown, outdoor fireplaces from mid century sit behind many an older home. | by Vicki Johnson



the great barbecue

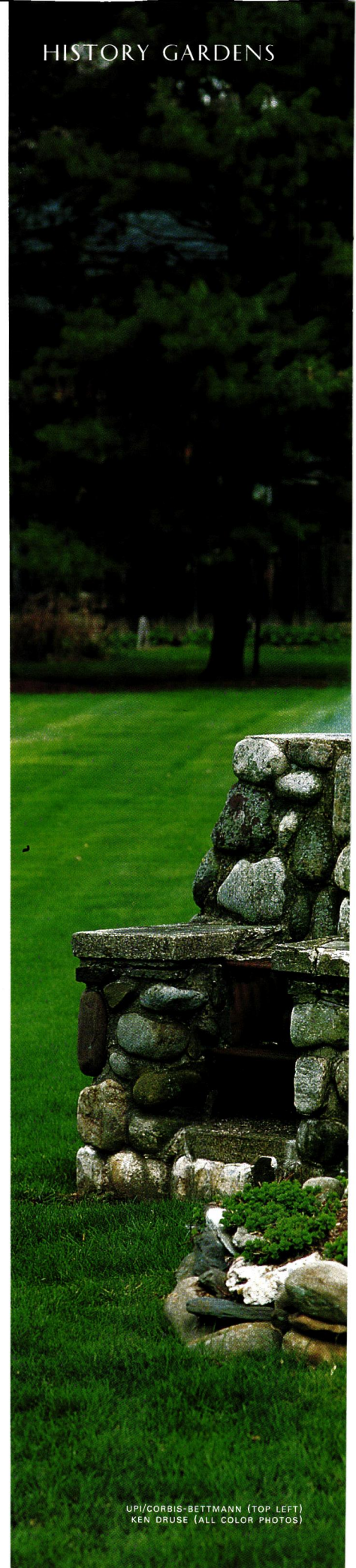
“GARDENS ARE FOR PEOPLE,” declared one of our country’s most influential landscape designers, Thomas Church, back in the 1950s. A garden designed by Church was not only beautiful, but also a natural extension of the home—an “outdoor room . . . a green oasis . . . primarily for living, eating and entertaining.” Called “the guiding light of landscape architecture” from the ’fifties until his death in 1978, Church was also praised for being a practical man. Apparently, Church knew exactly what every American really wanted.

Throughout the country people are again embracing the idea of the garden as an extended living space—and they work hard to make it an attractive place to relax and welcome family and friends *with a home-cooked meal*.

Today, three out of four households own some sort of barbecue

grill. And (even if it means putting on earmuffs and a parka) more people are grilling year ’round. We are buying everything from little hibachis for the deck to stainless-steel marvels that gleam in the dappled shade. But more often than not, it is the “basic black” grill with spindly legs and a mini propane tank that has been plunked down in nearly every backyard. Over time, it rusts and corrodes as it gets pelted with rain and hail, coated with frost or buried in snow, becoming an awkward, clunky eyesore. People who have invested serious time and resources restoring or building a house want every element of the garden to reflect the same care and aesthetic. As we search for ways to make the outdoor grill a more attractive addition to their home, we might take a fond look back at the outdoor “barbecues” or fireplaces of the ’thirties, ’forties, and ’fifties. One

RIGHT: Local talent and fieldstone built this typical barbecue. **FAR RIGHT:** A neo-Spanish outdoor fireplace in northern California; an alfresco hearth in the 1999 Carmel Garden Show; the 1935 restored fireplace of Bruce and Norma Enders. **ABOVE:** June 1951.





need not look very far. In any part of the country, especially in neighborhoods built around the time of World War II, you can find the charming if crumbling relics of American outdoor fireplaces.

Bruce and Norma Enders' ranch-style home in Sparta, New Jersey, was built from fieldstone and wood siding in 1935. They are working carefully to restore the neglected and abused house back to its original country character. "I saw on the surveyor's map that there was an outdoor fireplace," says Bruce, "but the property was so overgrown with brush, brambles, and weeds, if you didn't look closely, you wouldn't have known it was there."

After hiring a crew to clear the property, the Enderses brought in Glenn Wershing, a talented local stonemason, to restore the crumbling but still handsome fireplace. Glenn approached the job as a restoration, intending his work to blend naturally with the original. Many of the old stones were missing—inadvertently carried away by the cleanup crew. Glenn searched quarries until he found matching material. Mindful of the smallest details, he "mixed batch after batch of mortar, and dried them in my toaster oven, then brought them back to compare with the original." The new mortar looks slightly darker than the original, "but after a couple of seasons, it will weather to look like the old mortar," says Glenn. Bruce and Norma Enders were so impressed, they've hired him to do the stonework on a garage they are building to match the house.

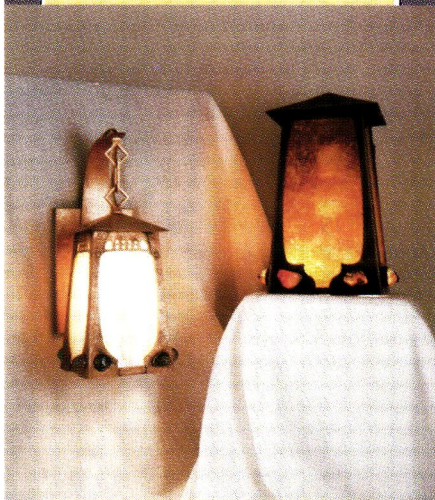
HISTORY The word "barbecue" most likely originates from the Arawak Indians of the Caribbean. Spanish ex-

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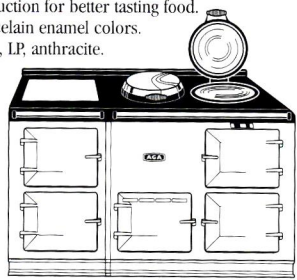
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plorers observed these people preserving strips of meat by drying them over smoky fires, on a wooden rack the natives called "barbacoa."

Over time, the process evolved to where large cuts of meat were slow-cooked in fire pits dug in the ground, or on an outdoor stone fireplace built specifically for cooking meats. Barbecues became traditional social events. People gathered around

a fire while meat slowly cooked, sharing cold drinks and swapping stories. A barbecues can be anything from an elaborate wedding celebration to an impromptu Saturday get-together with the neighbors. In the South, barbecue is synonymous with "pulled pork" dripping in a vinegar-based coating. Further west into Texas and Kansas, people use beef cooked with spicy tomato [continued on page 82]

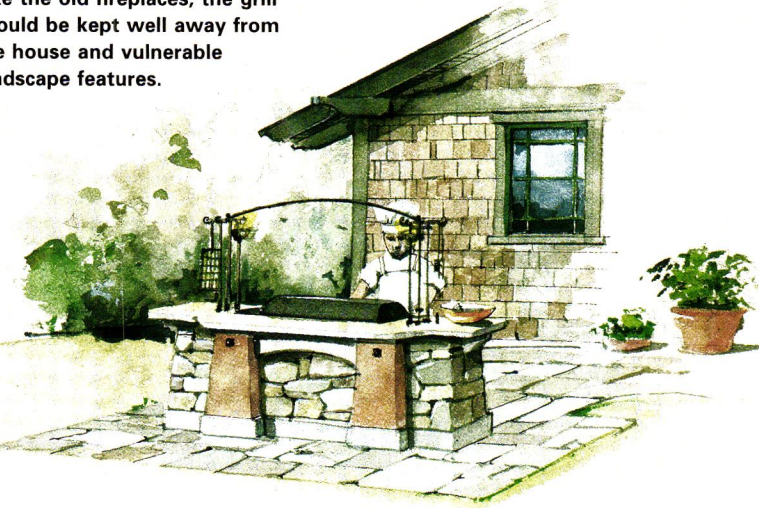
AN OUTDOOR GRILL COZY?

Three-quarters of all American families have outdoor grills (many have two). Store-bought units range in price from about \$50 to \$6000 for a "professional" stainless steel barbecue with an infrared rotisserie. Expensive or not, the general consensus is that cooking outdoors is easier with gas.

But one thing everyone agrees on: the standard outdoor grill is an eyesore with none of the friendly appeal, or architectural interest, of a stone hearth. Consider a "grill cozy." A wall of stone, brick, or stucco could be built as a screen, with a countertop and shelves for storage. A good exterior sealer will prevent permanent stains.

To make the outdoor barbecue an attractive addition, plan carefully. Study how prevailing winds move around the property; the wind should carry smoke away from the home, not into it. The barbecue should not be close to shrubs, trees, or structures that could be damaged by heat, flames, or smoke. Allow for easy disposal of ashes (when using wood) or for changing the propane tank. And as Thomas Church would have reminded us, the materials chosen for the barbecue should harmonize with the architecture of the home as well as with the natural surroundings.

Like the old fireplaces, the grill should be kept well away from the house and vulnerable landscape features.



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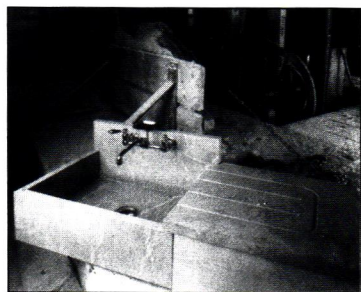
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“barbecue sauces.” Now a cuisine unto itself, whole cookbooks are devoted to cooking everything from appetizers, vegetables, and desserts “on the grill.” Isn’t that just a cookout? Southern cooks will tell you it is “barbecue” only if you have meat over the fire. But in most other parts of the country, we “fire up the barbecue and grill” the hamburgers, fish, or veggies.

The outdoor fireplace became a popular feature of the American backyard in the 1930s and ’40s. Do-it-yourselfers built them from field-stone or brick and mortar, using plans published in journals like *Popular Mechanics* or *Sunset* magazine. Charcoal was the typical source of fuel, although people often built fires using hardwood, waiting even longer for the flame to die to hot embers.

Then, in 1951, George Stephen, an employee at Weber Brothers Metal Works, got tired of cooking over a fussy fire where a gust of wind or sudden cloudburst often ruined his juicy steaks. Obviously inspired by Weber’s principal product—buoys constructed of spun metal bowls—George Stephen cut one in half and fashioned a new-fangled barbecue, one with a deep bowl for the charcoal and a domed lid to protect the fire and food from wind and rain.

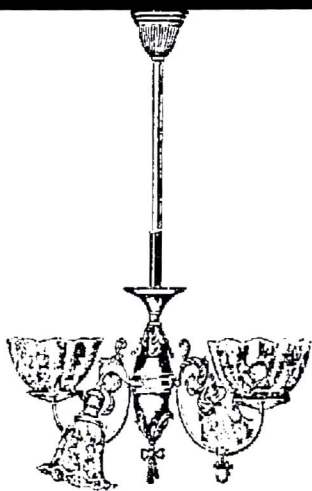
As suburbia came into its own, dads could be seen every summer weekend standing in a cloud of smoke next to one of George’s new “kettle grills,” flipping burgers for the family. And in the late 1960s, when portable grills fueled by propane came on the market, many people were glad to give up the chore of tending fussy fires for push-button convenience. The old stone fireplaces became neglected artifacts with vines growing up through the chimneys.

FULL CIRCLE Those mid-century backyard fireplaces are like folk art, whether left in a romantically ruinous state or restored for use once again. As handsome and romantic as the old ones are, few people want to abandon gas-grill convenience to barbecue the old fashioned way.

If, like the Enderses, you inherited a stone fireplace when you bought your old house, you might want to consider restoring it as well. “I don’t know if we’ll ever use ours for cooking anything,” says Bruce, “but we couldn’t stand to let it crumble away completely. It’s too beautiful.” Who knows, maybe he and the family will light a fire in it some cool summer evening, just so they can gather around, feel the warmth of the flames on their faces, toast marshmallows and tell stories.

A stone, brick, or adobe structure, based on the designs from the ’forties and ’fifties, makes a beautiful enclosure for the common gas grill, or a sophisticated, state-of-the-art, gas-and-charcoal insert. Wrought iron or wooden doors could be placed in front, giving easy access to the ash hopper or propane tank. The skimpy redwood side shelf units of the common grill could be replaced with stone or tile countertops. Something as simple as a stone pad with three elevated sides could be constructed to wrap around an ordinary grill or to house a modern drop-in gas unit. (See page 80.) For those completely charmed by the look of the old fireplaces, a more sophisticated structure with an arched opening leading into a chimney could house a charcoal firebox, or piped-in gas burners. ♦

VICKI JOHNSON is a garden writer and photographer based in the pastoral burg of Newton, New Jersey.



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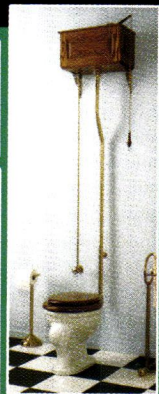


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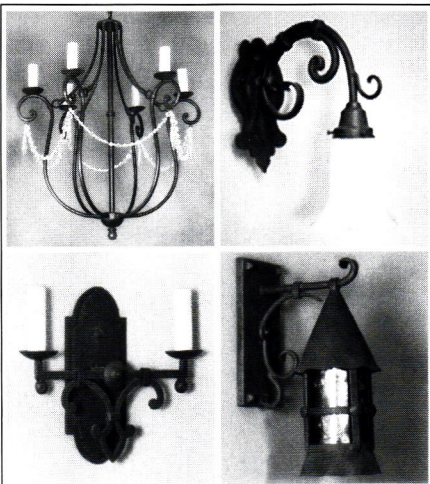
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Bungalow Gardens

VICTORIAN GARDENS were nothing if not under control. Appreciation of nature did not temper the impulse to subdue it, and no garden could be allowed to look neglected or wild. The garden was but a decorative frame for the house. Beds were formalized in geometric outlines, their designs tightly contrived. Gardens under glass—in a greenhouse or conservatory—featured exotic, rare, and bizarre specimens calculated to impress visitors, just as imported objets d'art cluttered the parlor. It was the Age of the Collector. ■ How improbably subtle were the contemporary gardens of the Arts and Crafts movement! At Red House, English designer William Morris's modern-medieval home built in 1859, house and garden were a unified whole. Trailing plants grew on trellises against the soft red brick; design carefully balanced order and chaos. [continued on page 86]

—REVIEWED BY PATRICIA POORE

Landscape at the Keyes Bungalow (1911) in Altadena has restored elements (such as the open lawn) and new, period-inspired features (such as the granite river-rock creekbed, ending in a lily pond).



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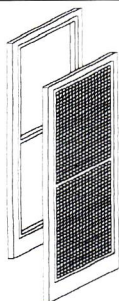


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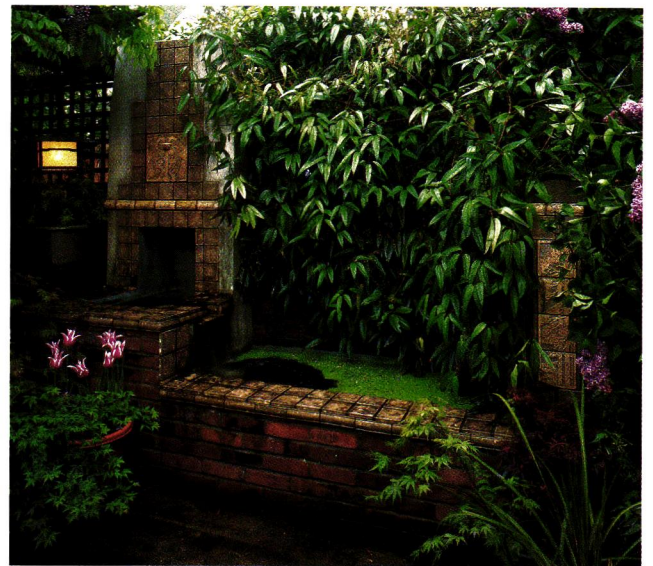
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ENGLISH GARDENS are most often cited in Arts and Crafts scholarship. When American Arts and Crafts gardens are mentioned, it is invariably to celebrate the geographically limited landscapes of Greene and Greene and the Prairie School. Writing on American gardens of this period far more often focuses on the influence of the Colonial Revival—raised beds, Wallace Nutting romanticism, “grandmother’s garden.” The popularization of Arts and Crafts garden ideals—formal planting combined with wild areas, a strong garden architecture softened by plants allowed free rein—has gone largely undocumented.

Thus ignored are huge numbers of old houses, notably the ubiquitous Bungalow type that emerged as the most populist form of Arts and Crafts building in the years from about 1896 until 1930. With the release of a new book, third in [continued on page 90]



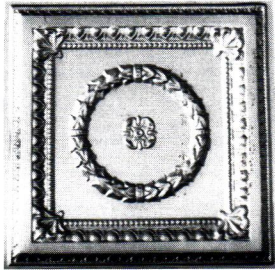
“The most important ingredient in developing a personal sense of style in the garden is to have—or to develop—an opinion; without one, decisions can’t be made.”



TOP: A hemlock and native ferns surround this tiny retreat, originally a Bungalow’s wood shed. **LEFT:** In Pasadena, adding a pergola-roofed terrace integrated new French doors and created a shadow pattern on the concrete. **ABOVE:** A fountain faced with Batchelder tiles is a clever remaking of a brick barbecue.

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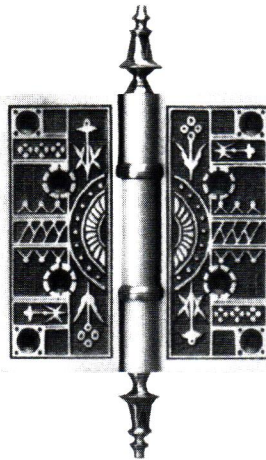
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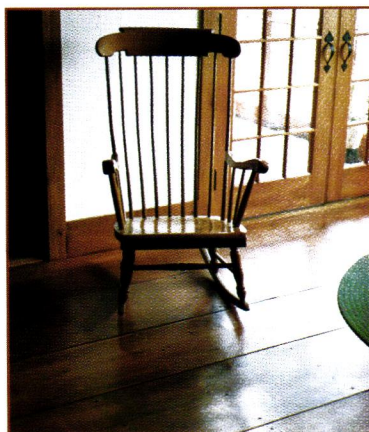
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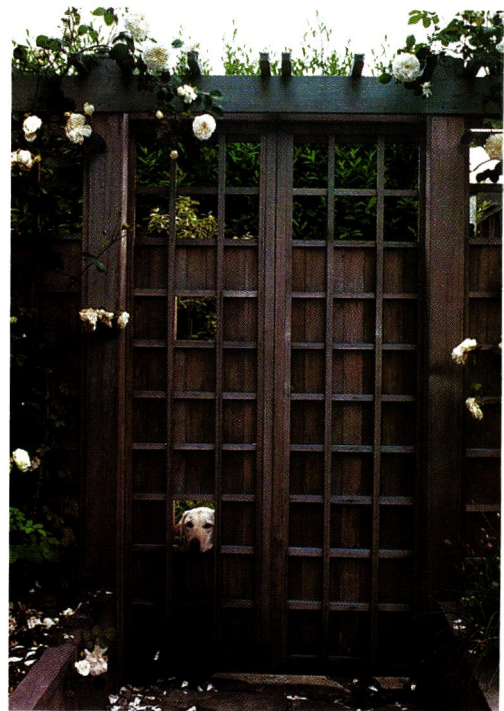
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LEFT: Over a simple backyard pond, wood boards rest on driftwood. **ABOVE:** Pearl (the yellow lab) peers through a side-sliding gate that saves space in Portland, Oregon. **BELOW:** Shielded by dense vegetation, a private sitting area connects to the front door via irregular flagstones.

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 Pansy, *Viola tricolor*
 Petunia, spp.
 Poppy, *Papaver* spp.

POPULAR PERENNIALS

Anemone spp.
 Columbine, *Aquilegia* spp.
 Coneflower, *Rudbeckia* spp.
 Hollyhock, *Althaea rosea*
 Iris spp.
 Larkspur, *Delphinium formosum*
 Peony, *Paeonia* spp.
 Sunflower, *Helianthus* spp.

POPULAR SHRUBS

Barberry, *Berberis vulgaris*
 Currant, Golden, *Ribes aureum*
 Hydrangea paniculata grandiflora
 Lilac, *Syringa vulgaris*
 Rhododendron Catawbiense
 Snowball, *Viburnum Opulus*
 Spiraea spp.
 Syringa, *Philadelphus coronarius*

NOTE: spp. = one of a species.



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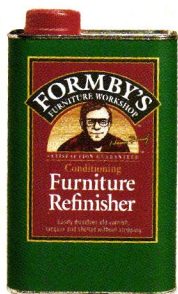
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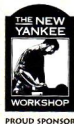
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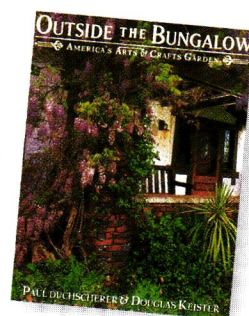
a trilogy celebrating the Bungalow as "America's Arts and Crafts house," the garden takes the spotlight as an integral part of Bungalow living.

Outside the Bungalow, America's Arts and Crafts Garden is conceived as a walk through the garden, beginning with "portraits" of striking ensembles: gardens in context with the houses. Then feature by feature is presented in photographs: the approach; enclosures; traverses; water; outdoor living; furniture. A chapter detailing the gardens of six Greene and Greene-designed Bungalows points out practical features which can be applied to the modest garden. Other details include tree houses, potting sheds, use of tile, and lighting. This is not a book on horticulture, but the historical record is served by the inclusion of excerpts from a plant list first disseminated in 1901 and reprinted throughout the era of the Bungalow.

Different agendas are served. First, this book is a far-ranging but nonscholarly introduction to the American Arts and Crafts garden. Second, with hundreds of photos of Bungalow gardens restored and interpreted in a more contemporary vein, it is handbook for landscaping that American house type. Third, it is a pictorial idea book for anyone whose house was built ca. 1890-1930. (Some examples reflect the Colonial Revival, English Tudor and Cottage styles, and Mission and Spanish Colonial styles.)

Outside the Bungalow

America's Arts and Crafts Garden
by Paul Duchscherer
photographs by
Douglas Keister
Penguin-Putnam,
August 1999. Hard-
bound, 192 pages,
\$32.95. Through your
bookstore, or call
(800) 788-6262.



ask THE EDITORS

Great Walls

I need detailed information on how to install picture railing in our 1890 frame Queen Anne farmhouse. We wonder what width and style of trim is appropriate, into what proportions the walls should be divided, and what sort of nails or picture hangers to use.

JULIE PRATHER
SHELBYVILLE, KENTUCKY

Functional picture moulding was one of the best ideas to come out of the Victorian era. It allows pictures to be hung without marring the plaster walls beneath, and also allows art to be easily repositioned. The moulding should be securely installed so that it will bear the weight of heavy paintings, glass-fronted prints, and mirrors. It is best to attach the moulding to the walls with long wood screws placed well into the studs; pre-drill for the screws with a masonry bit to avoid cracking the plaster, then countersink the screws in the moulding and fill the holes with putty so that they will not show when the trim is painted. There is generally enough vertical room on the moulding for this method of attachment. If your trim is stained or clear-finished rather than painted, or if you would like a moulding with details such as dentils or reeding, you will need a specialty millwork company.

As for the placement of the picture moulding on the wall, it was sometimes installed just under the crown moulding but was far more commonly placed about one to two feet below the crown moulding; this created a frieze area which could be



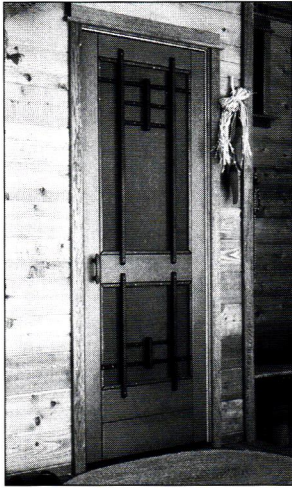
The parlor of the Colonel John Black House in Ellsworth, Maine, shows the functioning picture rail and its placement on the wall. The house was built between 1824 and 1828; the furniture and decor span most of the 19th century.

painted differently from the wall or filled with a special frieze wallpaper. The exact proportions depended on the height of the walls. Bradbury and Bradbury's period frieze papers range from 13½" to 26½" high.

You may want to buy some moulding hooks before you buy the moulding stock, so that you know they'll fit over the curved top. Good brass-plated hooks are available through fine picture framers; ask your framer to order Item #U1926 from United Manufacturers Supplies, Inc., 80 Gordon Drive, Syosset, New York 11791; phone (800) 645-7260. As Winkler and Moss write in *Victorian Interior Decoration: American Interiors 1830-1900*, design arbiters of the late Victorian period urged that pictures be

hung at standing eye level, the centers of the pictures about five feet, six inches from the floor.

The picture rail was not the only trim element important in establishing wall proportions in this period. If there was one design idea which united the style writers of the late Victorian era, it was the tripartite wall. The three horizontal sections—wainscoting or dado at the bottom, wall or field above the dado, and frieze or cornice at the top—served to make rooms cozier by visually lowering lofty ceilings, and, of course, provided opportunities for pattern, color, and enrichment of surfaces. The top of the dado was generally thirty-six to forty-two inches above the floor; Bradbury and Bradbury's dado papers [continued on page 94]



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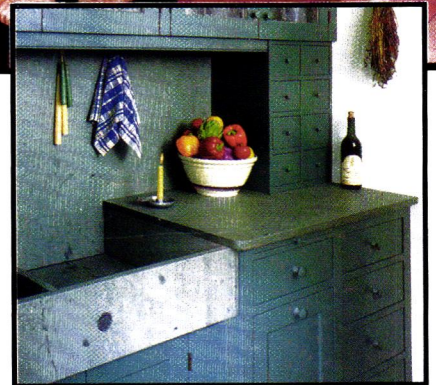
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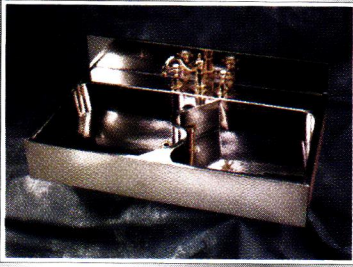
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are twenty-seven inches high, made to fill the typical space between a tall baseboard and the chair rail above. Again, the actual heights of the wall divisions varied with the height of a given wall, but the most important element was proportion; the dado was never to cut the wall in half, but be below the middle. The height of fully paneled wainscoting grew taller and taller as the Victorian era blended into the Colonial Revival, until by the time of Craftsman style interiors, walls were again in two parts—a wide frieze and the wall or wainscot below.

Free-Floating Walls

The walls of our 1897 house are wood planks, covered with muslin cloth, and the wallpaper is hung on the cloth.

The cloth is now too fragile to apply new wallpaper. The "experts" all tell me to paint the wood with a special primer, apply horizontal backing paper and then apply my new wallpaper. One room, done this way years ago, now has cracked paper along the edge of every single board. My husband wants to put up drywall and paint. I want to learn how to stretch muslin and re-paper by the original method. (And what happens to shifting Sheetrock, anyway?)

JANET BAVIDO
WILBUR, WASHINGTON

Canvassing over plank walls was extremely common in the South, Midwest and Far West at a time when materials for plastering were scarce. As you've seen with your walls, this made for an even yet flexible enough substrate for wallpaper to last for a very long time indeed. The backing paper method is not a practical alternative. Never mind shifting Sheetrock; its thickness would obscure trim and change the character of the building. If your house has made it this

far in time with such an interesting feature intact, how great it would be to restore and celebrate it.

Muslin is held in place with carpet tacks. Starting at the top of the wall, space tacks 1" to 3" apart along the top edge, lightly stretching the fabric to keep it smooth and straight. Add some tacks in the field of the muslin; they can be 8" to 10" apart, but careful patterns are not necessary. Lap edges at least 1/2" over the edge of the previous piece, and treat corners this way as well. When the walls are covered with fabric, lightly apply water with a spray bottle or sponge in order to shrink it and thus stretch it taut. You have to use 100% cotton material, or it will not shrink. Finally, wallpaper just as you would on any other wall surface.

Good luck with your project!

Find My Way

Do you know of a good source for reproductions of old maps?

JAMES COOPER
LOS ANGELES, CALIFORNIA

Yes! Historic Urban Plans, Inc., has a wide selection of maps, plans, and city views from all over the world, and from the 1200s to the early twentieth century. Their reproductions are on high-quality stock, and many are beautifully colored. Two catalogs add new selections each year. Best of all, they're very reasonably priced; many maps are under ten dollars. Historic Urban Plans, Inc., P.O. Box 276, Ithaca, NY 14851; fax and phone (607) 272-MAPS. They do not take credit cards at this time, but they are developing a website.

Answers this month are from contributing editor SUSAN MOORING HOLLIS, principal at Historic Interiors, Inc.: (978) 371-2622.



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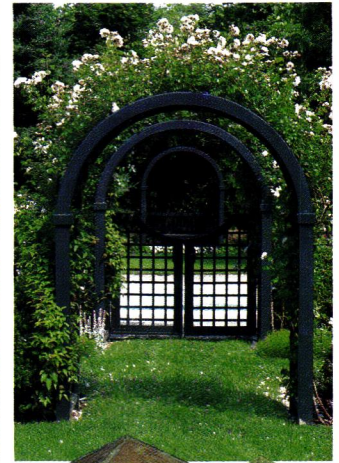
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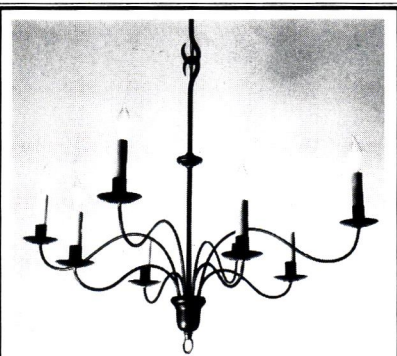
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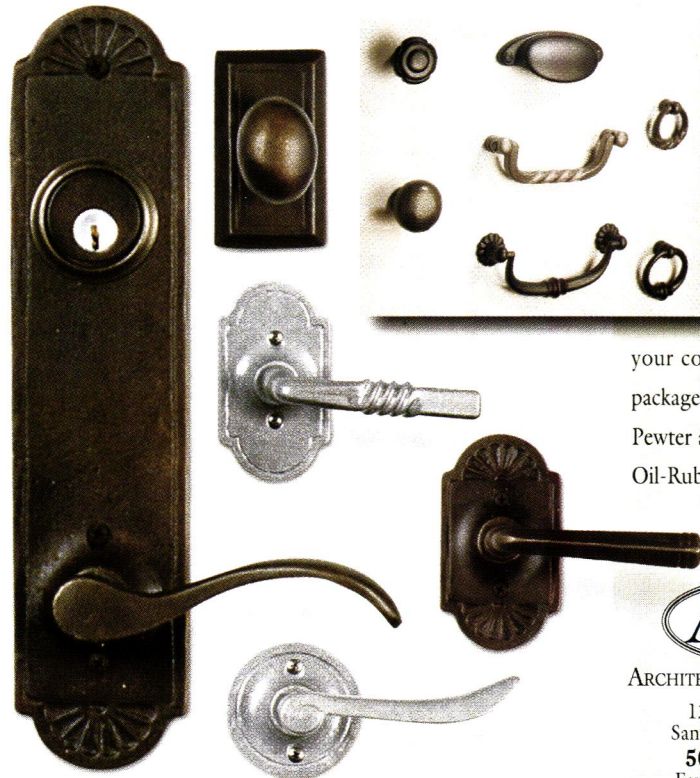
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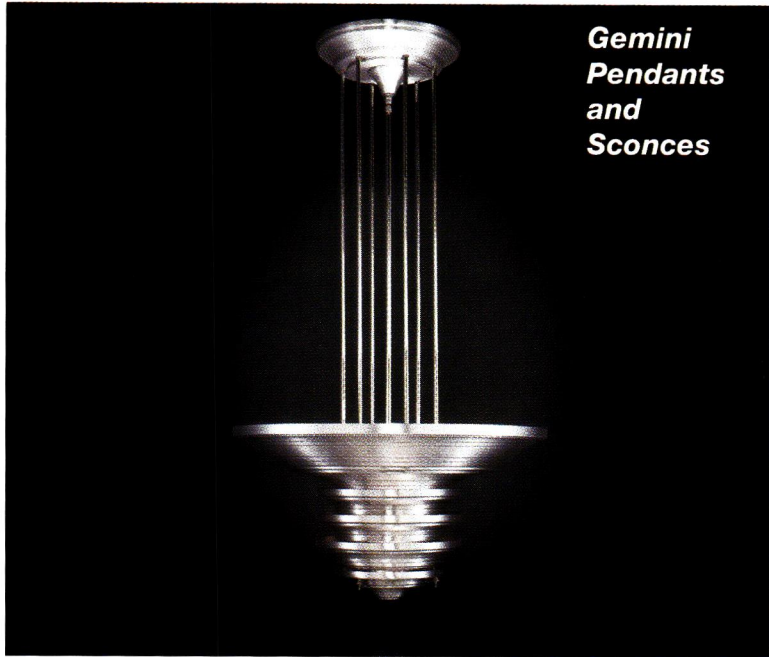
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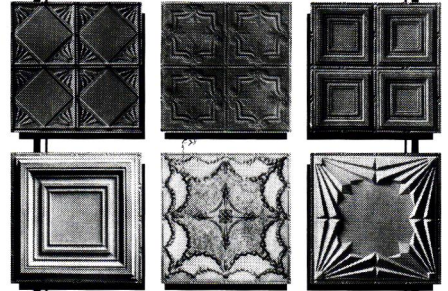
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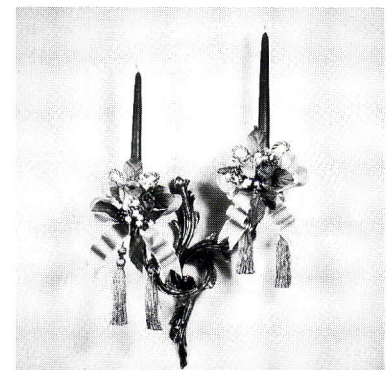
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To the Islands

BY LAURA MARSHALL ALAVOSUS

NANTUCKET and Martha's Vineyard are two islands where contradictions make perfection: remote but accessible, fashionable and timeless, overrun with tourists yet full of opportunities for solitude. It's no wonder that they have become two of the best-known vacation destinations in the United States. Full of astonishing natural beauty, they are quite different from each other. To choose one over the other is difficult, we'll tell you about both.

MARTHA'S VINEYARD, only seven miles from the Massachusetts coast, is twenty miles long and ten miles wide at its broadest point. A high, boulder-strewn ridge runs along the **NORTH SHORE**, extending to the moors

TOP: Fishing boats at Vineyard Haven.

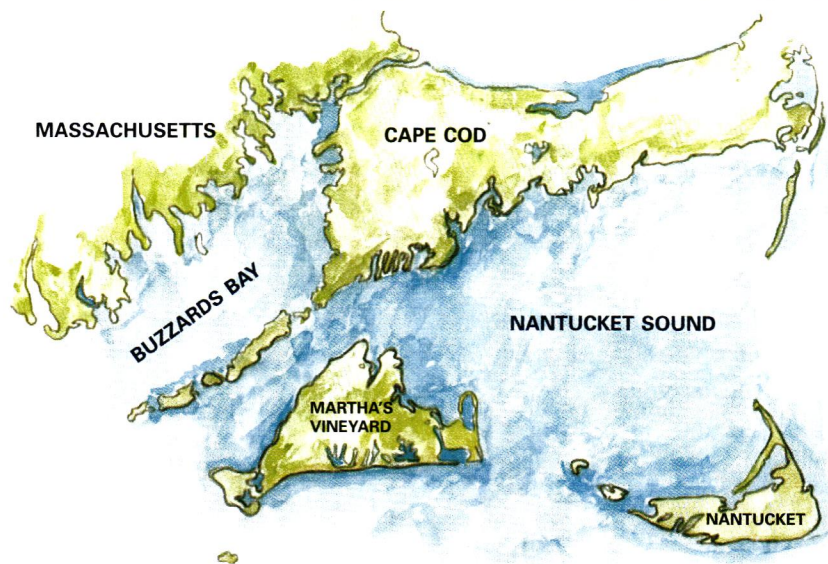
RIGHT: Both car and passenger ferries make regular trips to the islands during the summer, but visitors are discouraged from bringing their cars.

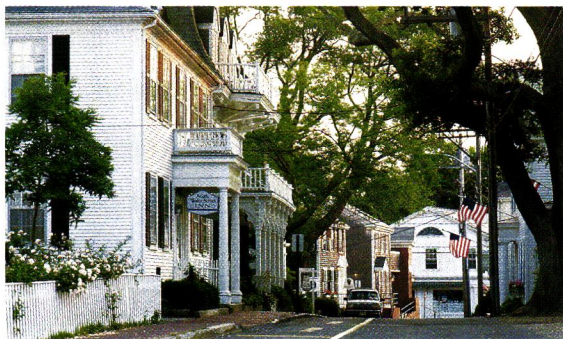
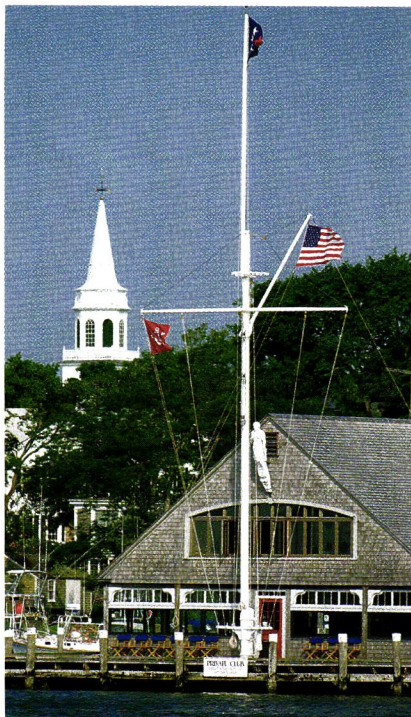
and cliffs of **GAY HEAD**, the island's western tip. The flat outwash plains of mid-island, formed by melting glacial ice, meet the Atlantic Ocean with a series of long, fingerlike ponds.

Captain Bartholomew Gosnold is credited with the discovery of the island in 1602. The British explorer

made note of the size of the strawberries, raspberries, and blueberries, and of the masses of grapevines. Historians believe that Gosnold named Martha's Vineyard in honor of his daughter (and possibly of his mother-in-law, Martha Golding.)

In 1641 Thomas Mayhew of





CLOCKWISE: (from left) The Vineyard's 19th-century whaling economy built many proud homes. A steeple overlooks the yacht club in Edgartown. Dramatic cliffs at Gay Head mark the western end of the island. One of the gingerbread porches of the famous campground cottages of Oak Bluffs.



Watertown, Massachusetts, purchased the Vineyard, Nantucket, and a chain of smaller islands called the Elizabeth Islands, for forty pounds from two English noblemen who had conflicting claims on the islands. The following year Mayhew's son settled in **EDGARTOWN** with a small group. The settlers' first houses were one-storey Capes with deep shed roofs and a framing style originally from Devon and Cornwall. A remaining example is **THE VINCENT HOUSE**, behind Edgartown's **OLD WHALING CHURCH**.

Other settlements gradually sprang up as the island's orientation turned more and more towards the sea. As the colonies established trade

with the West Indies, **VINEYARD HAVEN** became an important port on the north side. Before the Cape Cod Canal was built in 1914, the port was a primary anchorage for ships moving up and down the Eastern Seaboard. Vineyard Haven's prosperity during the 19th century produced beautiful Greek Revival buildings, while in Edgartown, whaling profits built a large number of handsome homes, including the **DR. DANIEL FISHER HOUSE**.

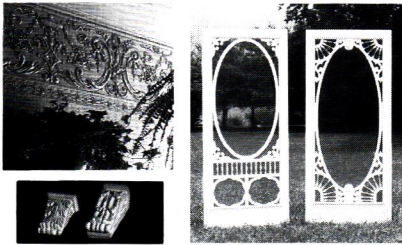
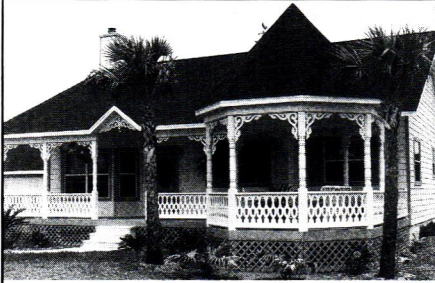
OAK BLUFFS was established in 1835 as a Methodist Camp Meeting place where participants pitched their tents in a grove of oak trees. By the 1870s it was also the island's first summer resort town. Today it is famous

for the Carpenter Gothic cottages that replaced the tents. On Illumination Night, vintage lanterns are strung from the decorative eaves of the campground cottages.

The towns at the west end of Martha's Vineyard—**NORTH TISBURY** and **WEST TISBURY**, **CHILMARK**, **MENEMSHA**, and Gay Head—had been fishing and farming communities for many generations. They only recently became popular with summer visitors. Previously, only artists, writers, and academics rented inexpensive shacks and cottages. Ironically, these quiet towns have some of the most celebrity-filled acreage in the United States today. [continued on page 100]

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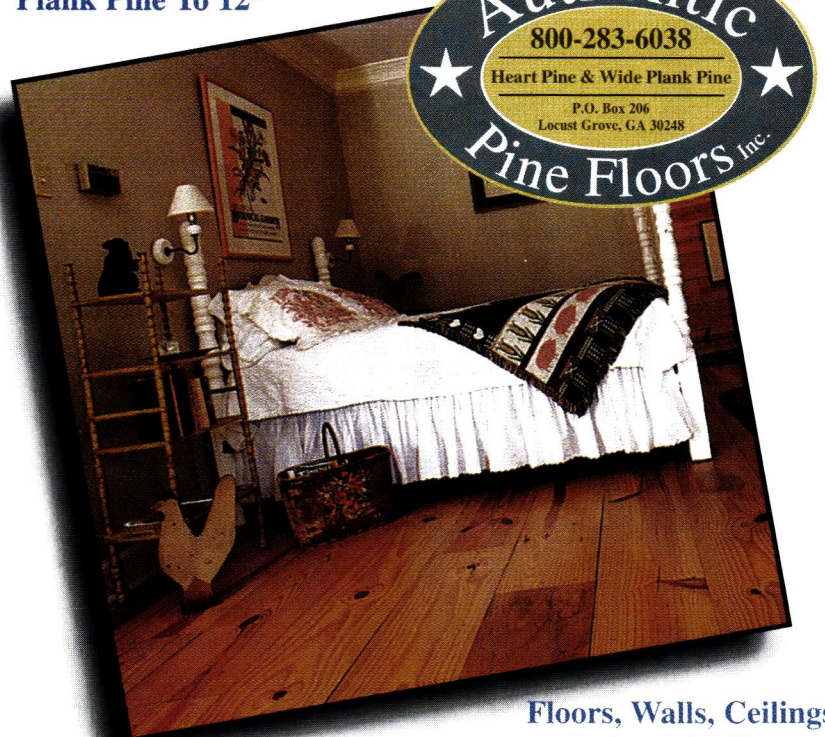


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Nantucket’s first settlers were families escaping the religious intolerance of the Massachusetts Bay Colony in 1659. About a hundred years later, a Quaker settlement began to shape Nantucket’s history. Nantucket’s “Oldest House,” also known as the **JETHRO COFFIN HOUSE**, was built in 1686. This saltbox-style house is a furnished house museum open daily from June to September.

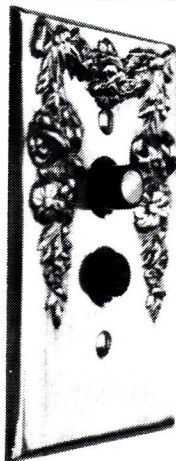
TOP: Much of the Nantucket landscape is windswept moors. LEFT: Cranberries are an important island crop. RIGHT: Nantucket’s oldest, the Jethro Coffin House.

It was the whaling industry of the eighteenth century, however, that put Nantucket on the map. Georgian, Federal, and Greek Revival houses of rivaling glory stand side by side along **UPPER MAIN STREET**, creating what is said to be “one of the most beautiful residential streets in North America.” It’s hard to disagree as you stroll past such houses as the Greek Revival-style **HADWEN HOUSE**, built in 1845. The three **STARBUCK MANSIONS** (also called “The Three Bricks”) were built in 1837-38 by a whaling merchant for his three sons.

In 1839, Jared Coffin built a brick mansion called **MOOR’S END**. Then, in 1845, he built another for his wife (who ran off to Boston two years later). [continued on page 102]

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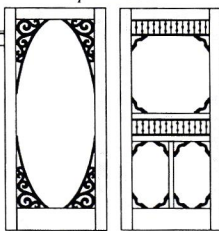
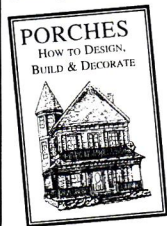
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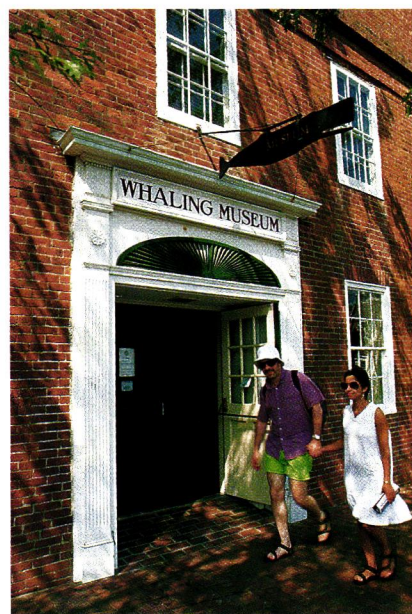
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CLOCKWISE: (from top) Nantucket's
Main Street is acknowledged to be
one of the most beautiful in the country,
with its cobblestones, elm trees, and fine
houses. The Jared Coffin House, built
in 1845, is one of island's many historic
inns. The Whaling Museum shows
visitors where the money to build the
beautiful houses came from.

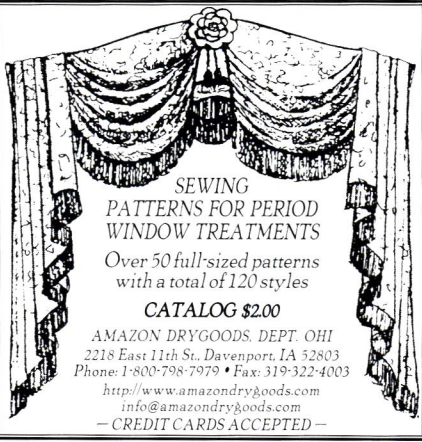
After her departure, the house be-
came a hotel, now known as **THE
JARED COFFIN HOUSE**. Six historic build-
ings actually make up the inn's com-
pound today.

Many of Nantucket's historic
homes are now bed-and-breakfast
establishments; some are restaurants.
Be warned, however, that island prices
are higher than on the mainland.

Two historic lodging options,
in particular, are worth at least a peek,
if not a stay. **THE WAUWINET** was origi-
nally built in 1850 as a hotel. Today,
guests are transported from the ferry
dock or airport in a 1936 "Woody"
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land. (Rates are very expensive.) At
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Napoleonic Wars by two Nantucket
sea captains, has marked time—morn-
ing, noon, and night—since 1815. Res-
idents do not lack for modern con-
veniences; those of us just visiting,
however, may pine for Nantucket's
surroundings long after we return
home on the last ferry of the day. ✦



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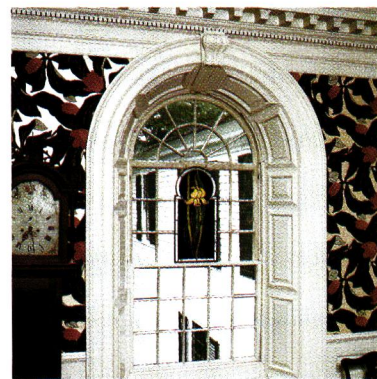
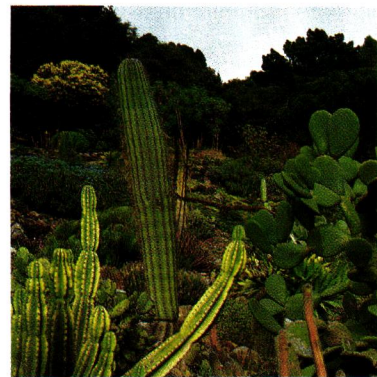


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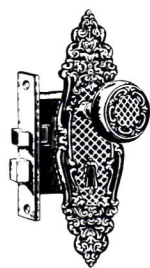


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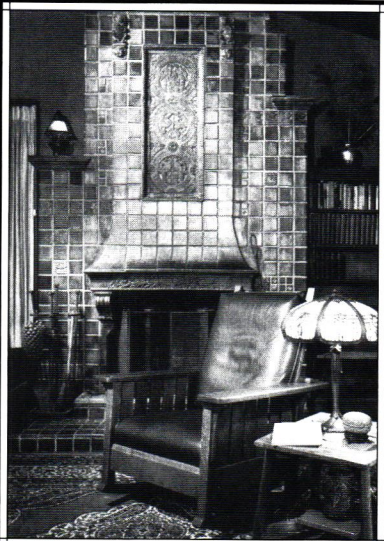
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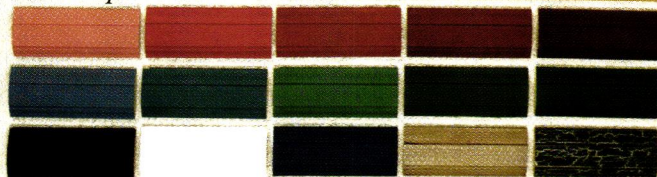
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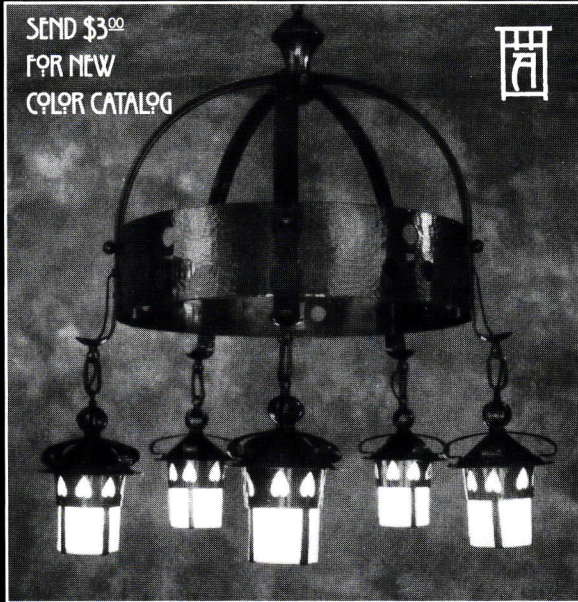
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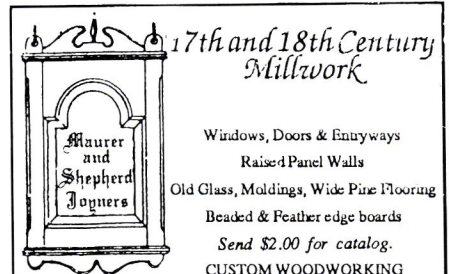


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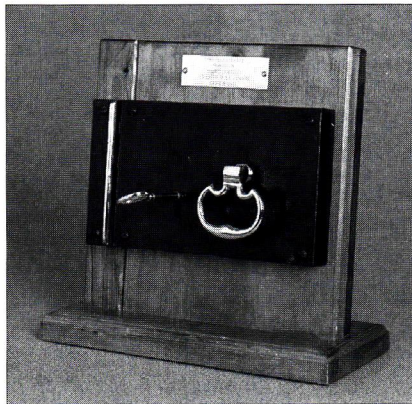
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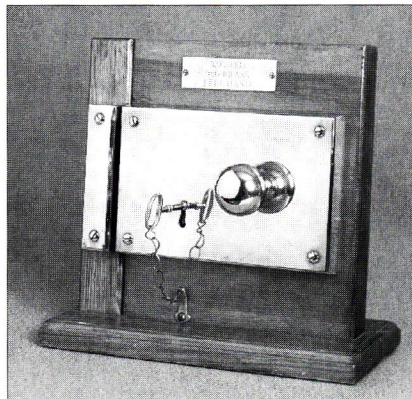
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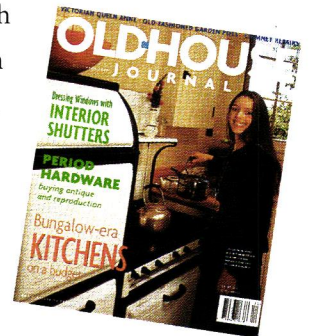
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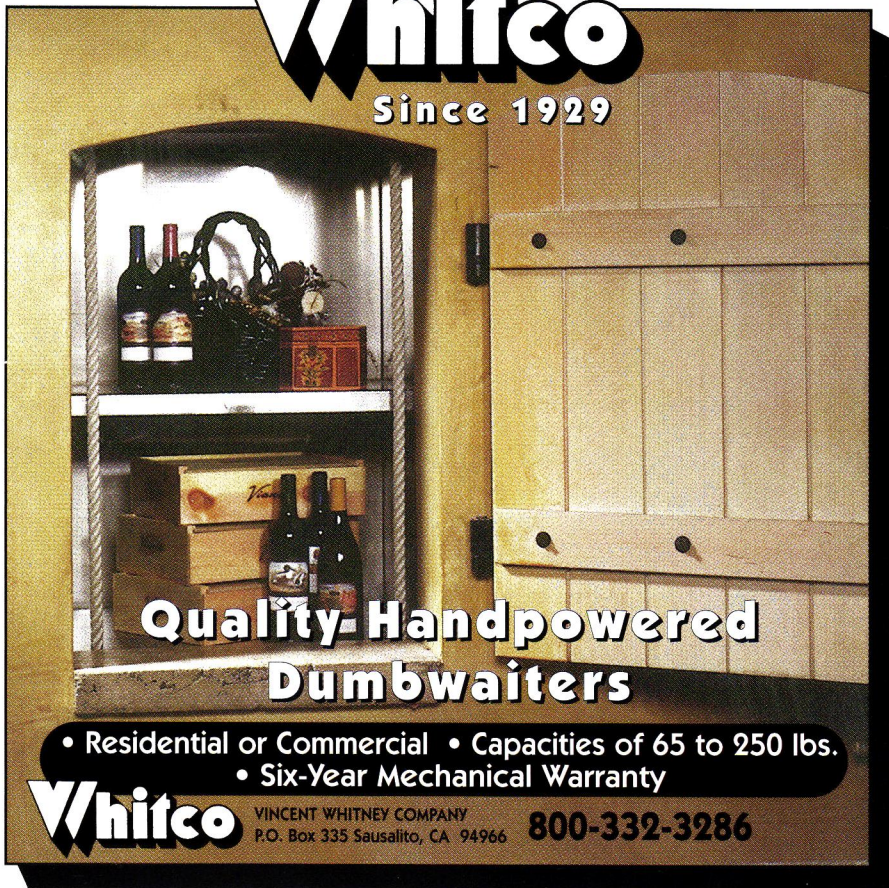
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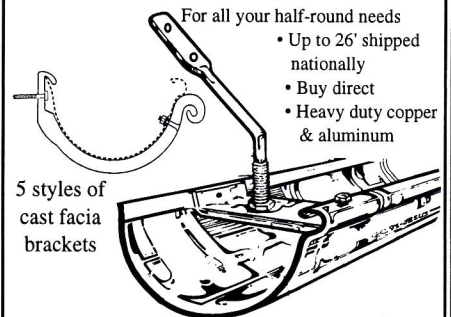
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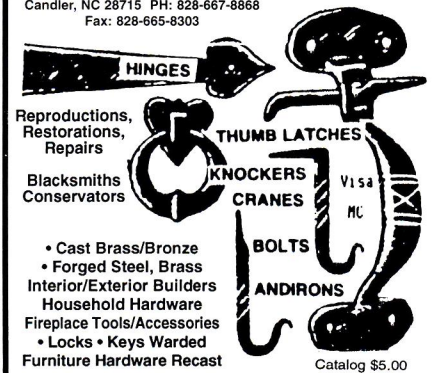


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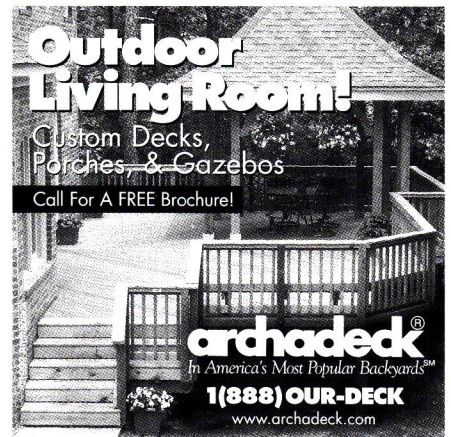
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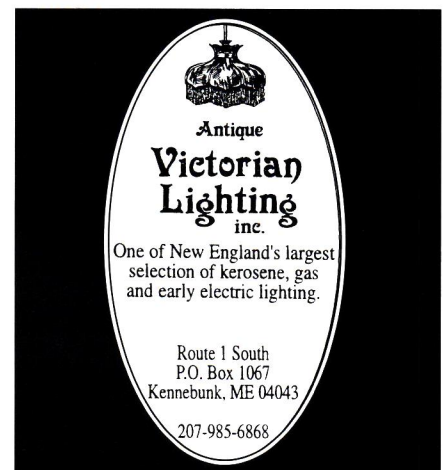
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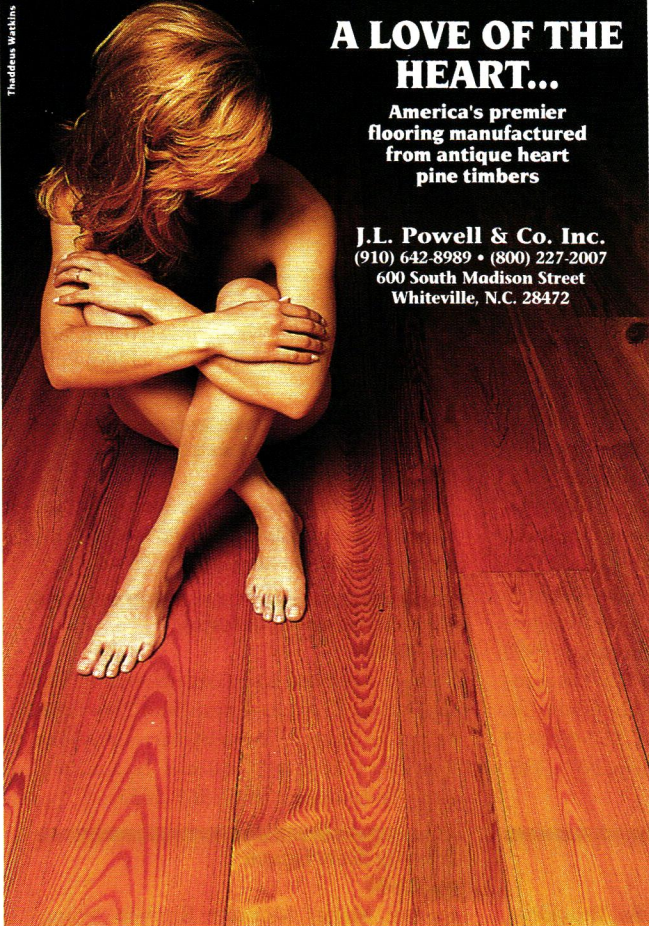


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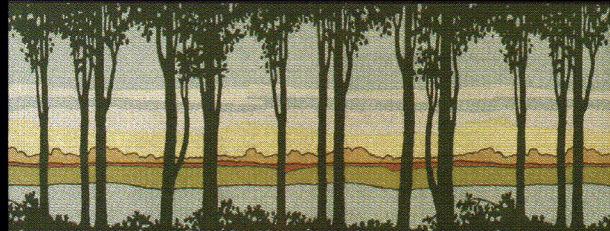


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The editors have compiled this section to give you more information about products and services, including order numbers and catalog prices, mentioned in this issue. Objects not listed are generally available, or are family pieces or antiques.

Furnishings

pp. 15-22

p.15 American Textile Museum, Lowell, MA. Open Tues.-Fri., 9am-4pm. Sat. & Sun. 10am-4pm. (978) 441-0400 or www.athm.org. **p.16** Fair Oak Workshops. Reproduction arts and crafts items. Free newsletter. (800) 341-0597.

p.18 Chandler Four Corners, new line of Wild Moose pillows and rugs. (800) 239-5137. **p.19** L & J. G. Stickley, Manlius, NY. (315) 682-5500 or www.stickley.com. Catalog: \$10. **p.22** Moorish Mosaic fountain as shown: Original design for Moroccan royal palace.

News & Views

pp. 24-26

p.24 Peabody Essex Museum, Salem MA. Seventeen historic structures. www.pem.org. **p.25** Historic Seattle. www.ci.seattle.wa.us/community/histsea. **p.26** Winterthur Museum, Delaware. www.winterthur.org. **p.27** More than 150 house museums: *America's Greatest Houses*, ©1999,

National Geographic Society. ISBN# 0-7922-7424-5.

Louis, Louis, Louis

pp. 34-38

Founded in 1744: Sotheby's, New York. (212) 606-7000. **p.35** Reference sources: *Sotheby's Concise Encyclopedia of Furniture*. ©1989, Conran Octopus Ltd. ISBN#1-85209-649-9. **p.36** *Period Rooms in the Metropolitan Museum of Art*. ©1996, Harry N. Abrams, Inc. ISBN# 0-8109-3744-1. **p.37** *Encyclopedia of Furniture*. ©1997, Quantum Books Ltd. ISBN#1-57145-171-4. **p.38** Photos: The Metropolitan Museum of Art, Purchase, Mr. and Mrs. Charles Wrightsman Gift, 1963. (63.229.1) Photograph ©1995 the Metropolitan Museum of Art. **p.39** Reproduction 18th century French furniture: Balzarotti, New York. (212) 317-8909. **p.40** France Antiques, Winston-Salem, NC. (336) 631-8533.

Oriental Rug Buying

pp. 40-44

Fine Arts Rug, 1475 Beacon St., Brookline,

MA 02146. (617) 731-3733. **p.41** Reference sources: *Oriental Carpets* by Jon Thompson, ©1983, Penguin Books. **p.42** *Oriental Rugs* by Walter Denny, ©1979, Smithsonian Institute. **p.43** *The Illustrated Buyer's Guide to Oriental Carpets* by J. R. Azizollahoff, ©1998 Schiffer Publishing Ltd.

Shaded in the Southeast

pp. 48-53

Mosaics by Byzantine Mosaic Workshop. Luciano Franchi Alfaro. (305) 669-1670. **p.49** Interior: Casa Mia Design (305) 569-0529.

P.I. Intro Spanish Colonial

pp. 60-61

Vizcaya Museum and Gardens, Miami FL. Open daily 9:30 am-4 pm. (305) 250-9133. **p.62** Casa del Herrero, Santa Barbara, CA. Open Feb.-Dec., Wed. & Sun. Tours 10 a.m. & 2 p.m. Reservations: (805) 565-5653.

Frankly New Space

pp. 62-65

Styling: Marisa Morra. **p.66** Kitchen styling:



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Collection through Tile Showcase. (617) 926-1100. ■ Pinecone stoneware: United Crafts. See above. ■ Copper plates: Cobré, Susan Hebert Imports. (503) 248-0886. **p.64** Dining Room: Wallpaper: "Isis" (c.1870 Egyptian Revival), Waterhouse Wallcoverings. (617) 423-7688. Light: 1870s copper aesthetic period fixture, City Lights. (617) 547-1490. **p. 64-65** Master Bedroom: Drapery fabric and mohair on chair: Scalamandré. See above. ■ Sofa: "Codman Loveseat" from the SPNEA collection by Southwood. (617) 227-3956. ■ Fabric: Robert Allen. See above. ■ Pillow and skirted table: "Punjab Paisley," Brunschwig & Fils. See above. ■ Bedspread fabric: Création Bauman through Davison. (617) 348-2870. ■ Lamps: Appleton Antique Lighting. (617) 232-2070. **p. 65** Exterior view: Outdoor furniture: Brown-Jordan. (626) 443-8971. ■ Fabric seats "Willow Bough" by William Morris from Sanderson. See above. ■ Sconces: Arroyo Craftsman. (626) 960-9411. ■ Assorted planters: Alan Haskell Nursery. (508) 993-9047.

Spirit Intact
pp. 66-67

Kitchen: Curtains: "Willow Bough Minor," William Morris by Sanderson. (201) 894-8400. ■ Counter tile: Art Tile Co., Inc. (206)

523-3032. ■ Pendent Lights: Bogart, Bremmer & Bradley Antiques. (206) 783-7333. ■ Painting: Brad Eustice Painting. (425) 744-0337. ■ Cabinet hardware: Crown City Hardware. (626) 794-0234. www.crowncityhardware.com. ■ Custom stains: Daly's Home Decorating Center. (206) 633-4200. ■ 1923 Roper stove: Homestead Vintage Stove Co. (360) 677-2840. ■ Front door: Omega Too, Berkeley, CA. (510) 843-3636. ■ Table and chair: Pelayo antiques, Seattle. (206) 789-1333.

Historic House Tour
pp. 68-73

Sunnyside, Tarrytown, N.Y. Open weekends in March and six days per week. (Closed Tues.) Apr.-Dec. www.hudsonvalley.org.


History Gardens
pp. 78-82

Stone artist Glenn Wershing, Newton, N.J. (973) 383-8813.

Books
pp. 84-90

See Doug Keister's website to purchase this and other Bungalow books. www.keister-photo.com. ■ Paul Duchscherer will speak at the Historic Seattle Arts & Crafts Guild Bungalow & Craftsman Information Fair on Nov.

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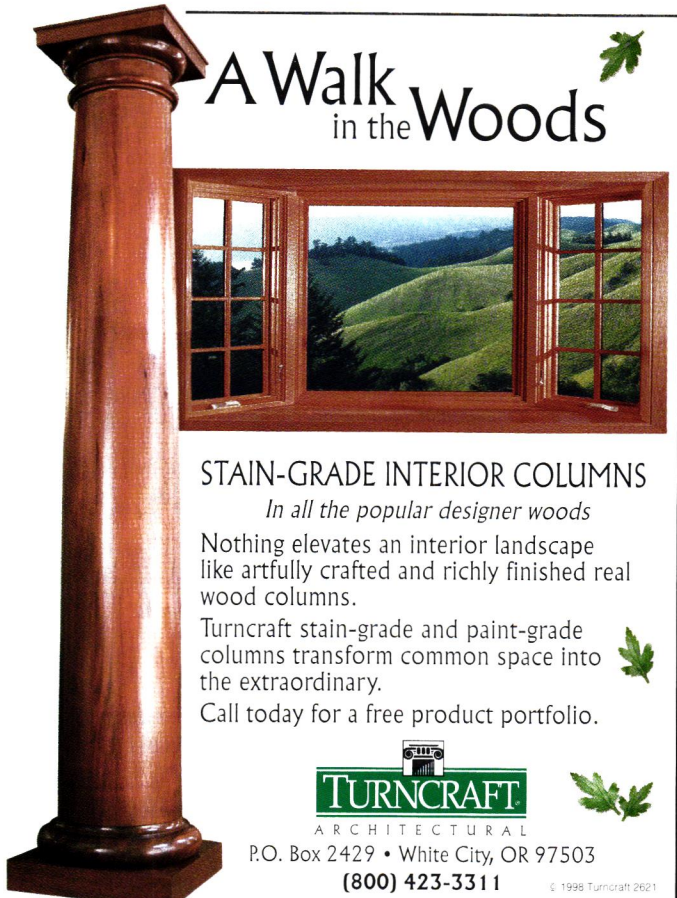
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6, 1999. (206) 622-6952. ■ Plant list excerpted from *How to Make a Flower Garden*, first published in 1901 by Doubleday, Page & Co., New York.

History Travel

pp. 97-102

Martha's Vineyard Visitor's Center: (508) 693-0085. www.mvy.com. ■ Nantucket Chamber of Commerce: (508) 228-1700. www.nantucketchamber.org. or www.nantucket.net.

Motifs

p. 122

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Calendar

Please send calendar listing of lectures, workshops, exhibits, and other events of interest to: Calendar, Old-House Interiors, 2 Main Street, Gloucester, MA 01930.

California

American Decorative Arts Forum, San Francisco. (415) 499-0701. August 10: Ancient & Valuable Gifts: Silver at Harvard College. September 14: Decorative Arts in the White House.

Connecticut

The Society for the Preservation of New England Antiquities, Woodstock. (860) 928-4074. August 13: Bowen House: Twilight Lawn Concert. August 15: Walking Tour. August 29: Upstairs, Downstairs: The Victorian Household from Attic to Basement.

Delaware

Hagley Museum and Library, Wilmington. (302) 658-2400. September 15: Classical Concert.

Lewes Historical Society. (302) 645-7670. August 7: Antiques Fair.

Rockwood Museum, Wilmington. (302) 761-4340. Through August 13: Rockwood Summer Camp.

District of Columbia

The National Building Museum, Washington, DC. (202) 272-2448. Through September 7: Where Do We Go from Here? Smart Growth and Choices for Change.

The Textile Museum, Washington, DC. (202) 667-0441. Through September 5: Costume and Identity in Highland Ecuador.

Illinois

The Art Institute of Chicago. (312) 443-3600. Through September 12: Yasuhiro Ishimoto:

A Tale of Two Cities. Through September 6: *Land of the Winged Horsemen: Art in Poland, 1572-1764.*

The Frank Lloyd Wright Home and Studio Foundation, Oak Park. (708) 848-1976. Through September 6: *Designing in the Wright Style: Furniture and Interiors by Frank Lloyd Wright and George Mann Niedeecken.*

Glessner House Museum, Chicago. (312) 326-1480. August 24: *Mysticism in the Mansion: Swedenborg & Chicago's Artistic Foundations.*

Massachusetts

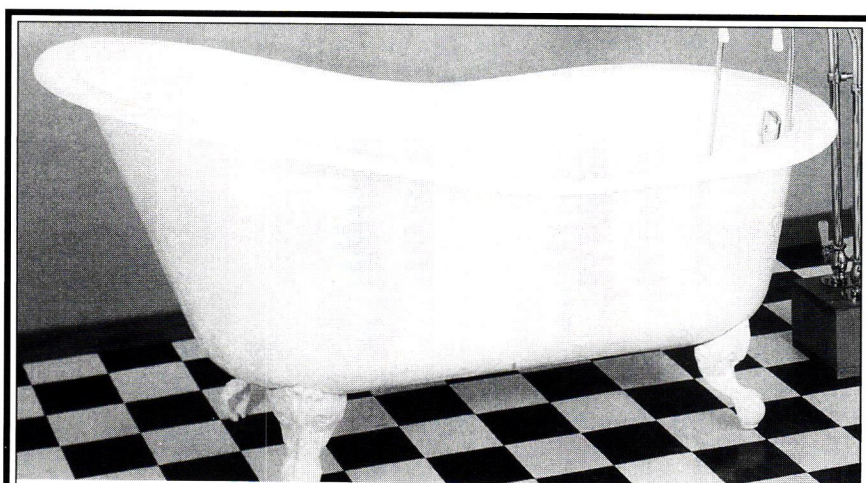
Historic Deerfield. (413) 774-5581. September 22 & 23: *The Material Culture of New England.*

Peabody Essex Museum, Salem. (978) 745-9500. Opens September 28: *Japanese Exhibition.*

Victorian Society, Malden. (781) 322-8062. September 26: *House Tour.*

Michigan

Marshall Historical Society. (800) 877-5163. September 11 & 12: *36th Annual Historic Home Tour.*



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Minnesota

Ramsey Hill Association, St. Paul. (651) 221-0200. September 12: Gables, Gardens, and Ghosts.

Missouri

Friends of Arrow Rock. (660) 837-3231. September 18-19: 40th Anniversary Homes Tour.

New Hampshire

The Shaker Inn, Enfield. (603) 632-7810. September 3 & 4: Beginners Basket Making Workshop.

New Jersey

Craftsman Farms, Parsippany. (201) 540-1165. September 25 & 26: Living the Arts and Crafts Lifestyle. September 28: Living the Simple Life Discussion Group.

New York

Fenimore Art Museum, Cooperstown. (607) 547-9983. August 13: Fiddle Fridays. Beginning August 31: Contemporary Haudenosaunee Art Exhibit.

Mohonk Mountain House, New Paltz. (914) 255-1000. August 16: Mohonk Preserve Day. August 29-September 3: Garden Holiday. September 10-12: Artist's Inspiration.

North Carolina

Museum of Early Southern Decorative Arts, Winston-Salem. (800) 441-5305. Beginning September 18: Presidential China, 1789-1999. **Showplace, High Point.** (336) 956-1888. August 7 & 8: North Carolina Furnishings Festival.

Ohio

Lenox Windsor Workshops, Jefferson. (440) 576-0311. August 1-7: Walnut Rocker.

Pennsylvania

The Franklin Mint Museum, Franklin Center. (610) 459-6000. August 10-19: Fuel for the Imagination. September 12: 13th Annual Antique Automobile Festival.

Rhode Island

The Preservation Society of Newport County, Newport. (401) 847-1000. August 19-22: Weekend of Coaching.

Texas

Sherman Preservation League. (903) 893-4067. August 17: Introduction to the History of American Furniture. September 21: Unlocking the Secret Stories Objects Tell.

Vermont

Preservation Institute, Windsor. (802) 674-6752. September 9-12: Historic Plaster Repair.

Virginia

Colonial Williamsburg Foundation. (800) 603-0948. September 10-12: A Colonial Williamsburg Weekend for Artists and Would-Be Artists. **Monticello, Charlottesville.** (804) 984-9822. August 21: Summer Fruit Tasting. August 28: Fall Vegetable Gardening Workshop. September 18: Native American Fruits Workshop. **Virginia Historical Society, Richmond.** (804) 342-9665. Through October 3: George Washington: The Man Behind the Myths.

Washington

Historic Seattle. (206) 622-6952. August 22: On the Water at the Nicholson Residence.

West Virginia

Hardy County Tour & Craft Association, Moorefield. (304) 538-8080. September 25-27: Annual Heritage Weekend.

Wisconsin

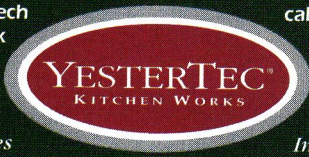
Taliesin Preservation Commission, Spring Green. (608) 588-7900. September 12: Hillside Plus Tours.

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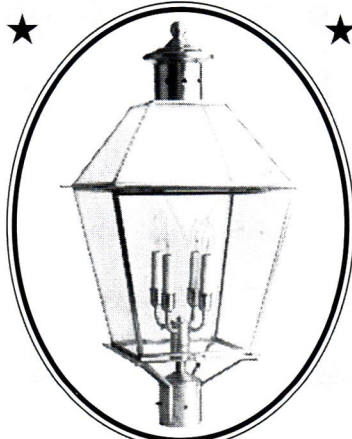
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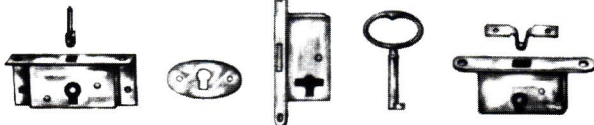


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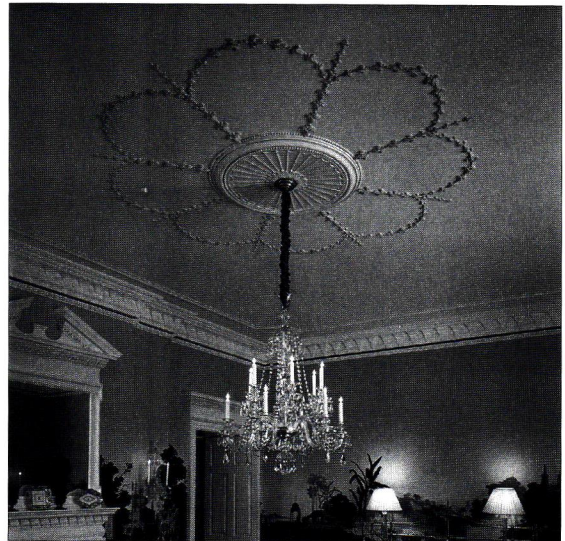


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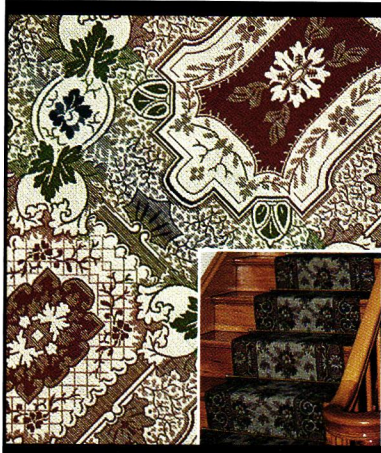
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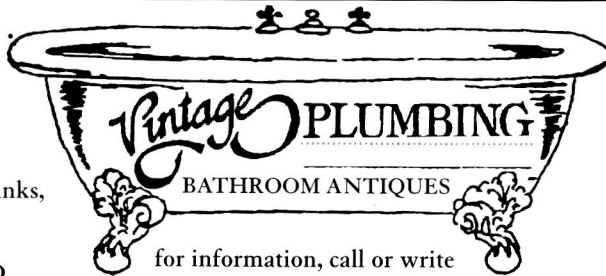
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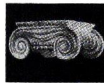
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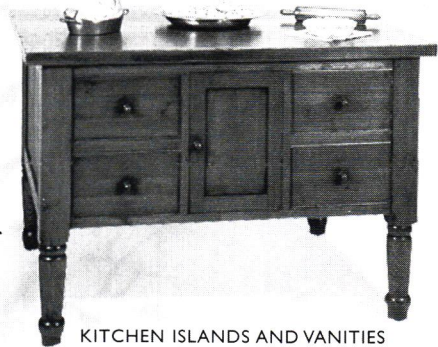
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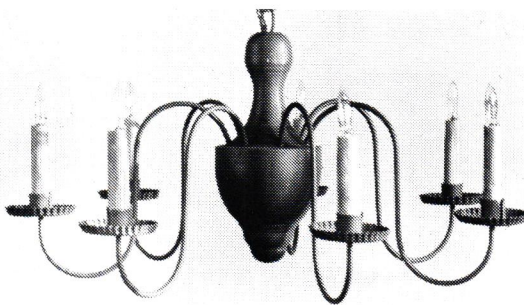
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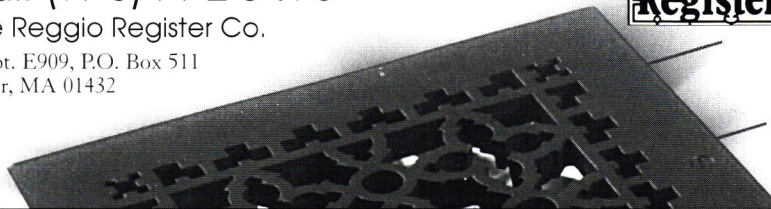
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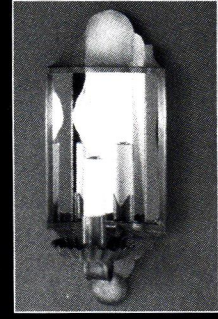
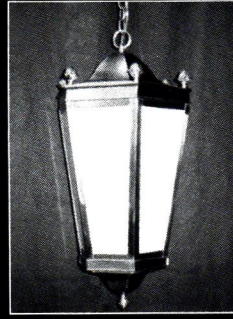
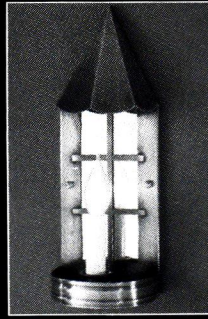
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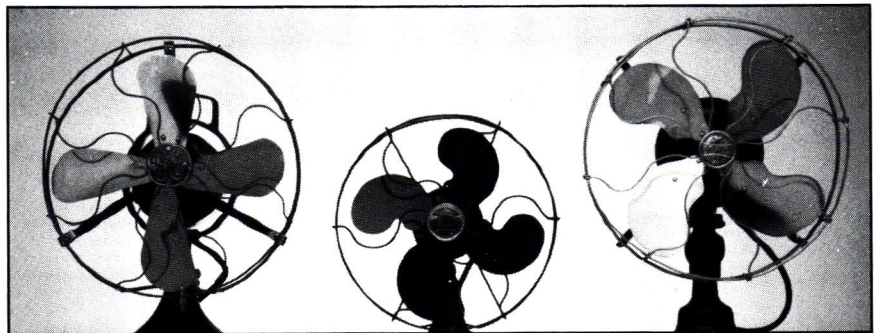
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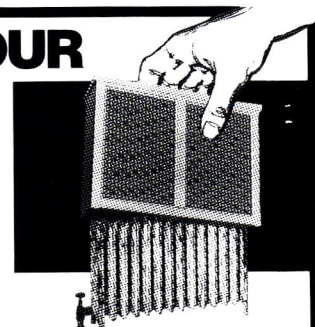
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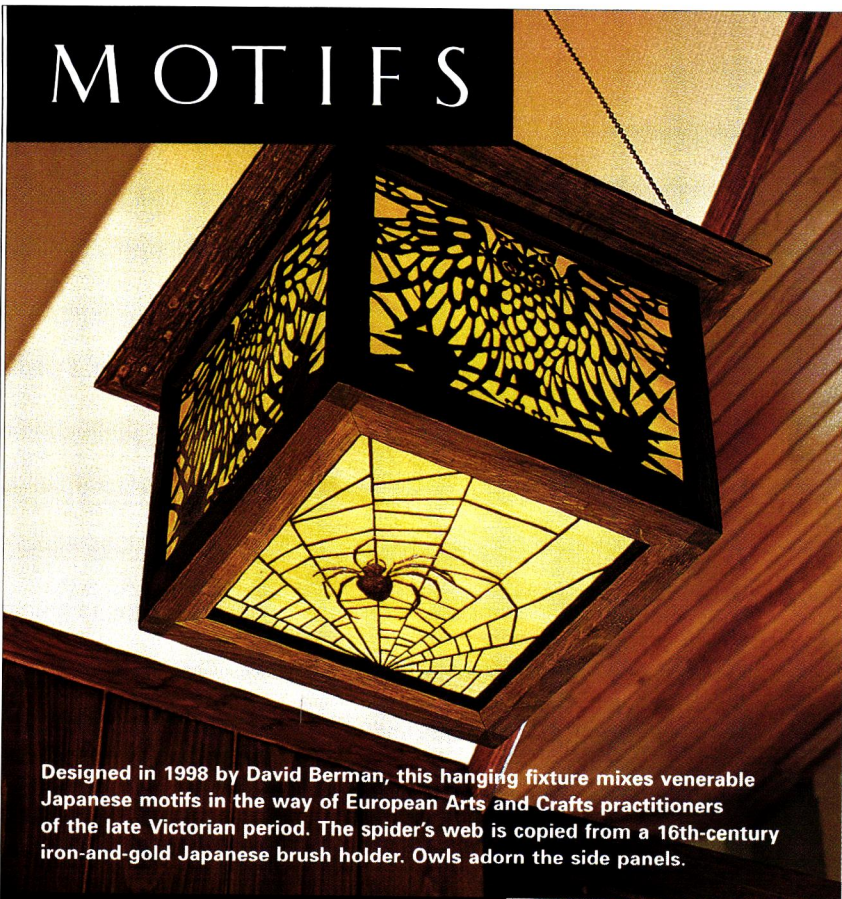
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MOTIFS



Designed in 1998 by David Berman, this hanging fixture mixes venerable Japanese motifs in the way of European Arts and Crafts practitioners of the late Victorian period. The spider's web is copied from a 16th-century iron-and-gold Japanese brush holder. Owls adorn the side panels.

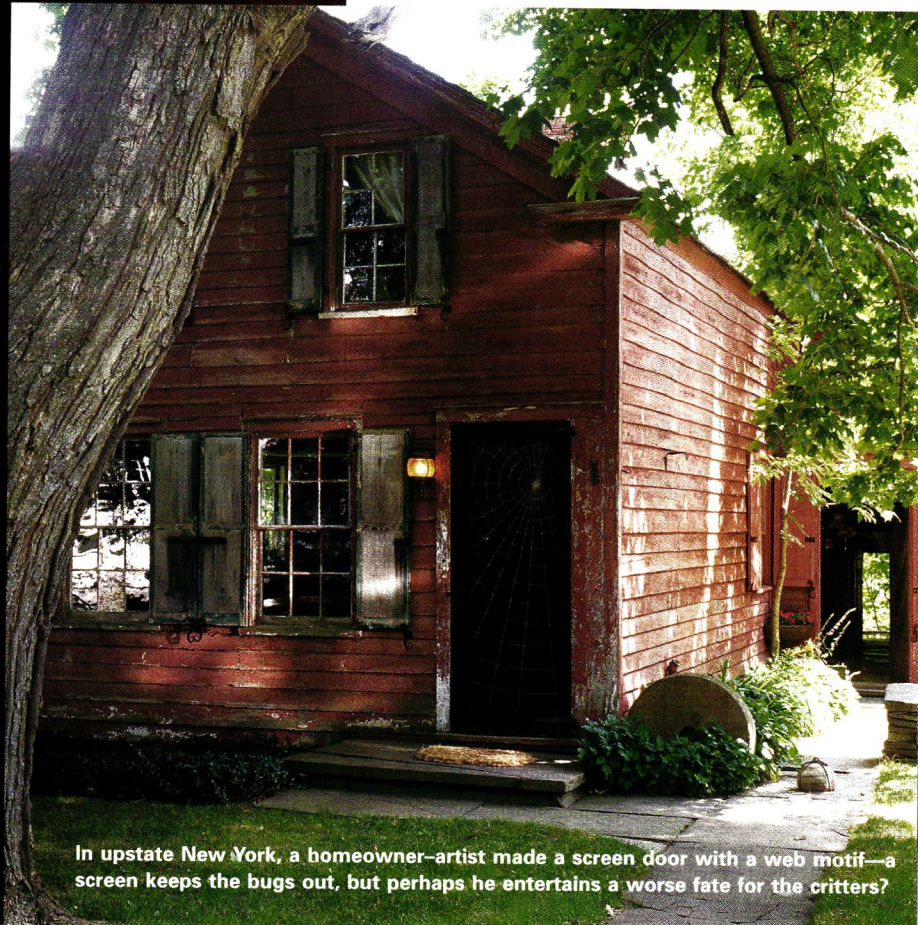


This Victorian Revival ceiling paper, "Gossamer" created by Bradbury and Bradbury (1980), makes use of Japanese decorative motifs (here, the dragonfly and web) new to Europe when Japanese design exploded on the scene during the 1850s. It's part of a coordinated suite of papers called Fenway, which re-create a marsh in a style popular during the 1870s and '80s.

The Web

DIVINE POWER spins its web of time and destiny—no motif in the decorative arts symbolizes better the part of death in Life's journey. The web is the wheel of existence with death, the spider, at its center. The spider's web appears in ancient Hindu and Buddhist art, where it is the web of *maya*, attachment to an illusory reality. In Christianity it denotes the snares of the world, warning of the devil and human frailty. Other cultures have used it more to allude to interconnectedness. It radiates from the center; the radii are the essential, the web's spiral is the existential. Today, as in the ancient and recent past, the web can simply be a beautiful mystery of nature.

—PATRICIA POORE



In upstate New York, a homeowner-artist made a screen door with a web motif—a screen keeps the bugs out, but perhaps he entertains a worse fate for the critters?

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