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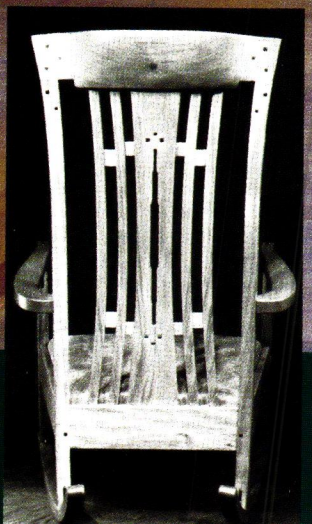
Design based upon the Living Room Armchair from the Robert R. Blacker House, Pasadena, California - 1907.

SIGNATURE ROCKER



This Mahogany Rocking Chair has a drop-in hand-tied sprung seat, hand-sculpted chair arms, and back with exposed and raised joinery.

Dimensions: 44½" H. 26½" W. & 39½" D.
Each rocker is branded and numbered.
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Upholsterer: Jeremy Nadeau

Photograph by Dennis Griggs

For more information, please call or write:

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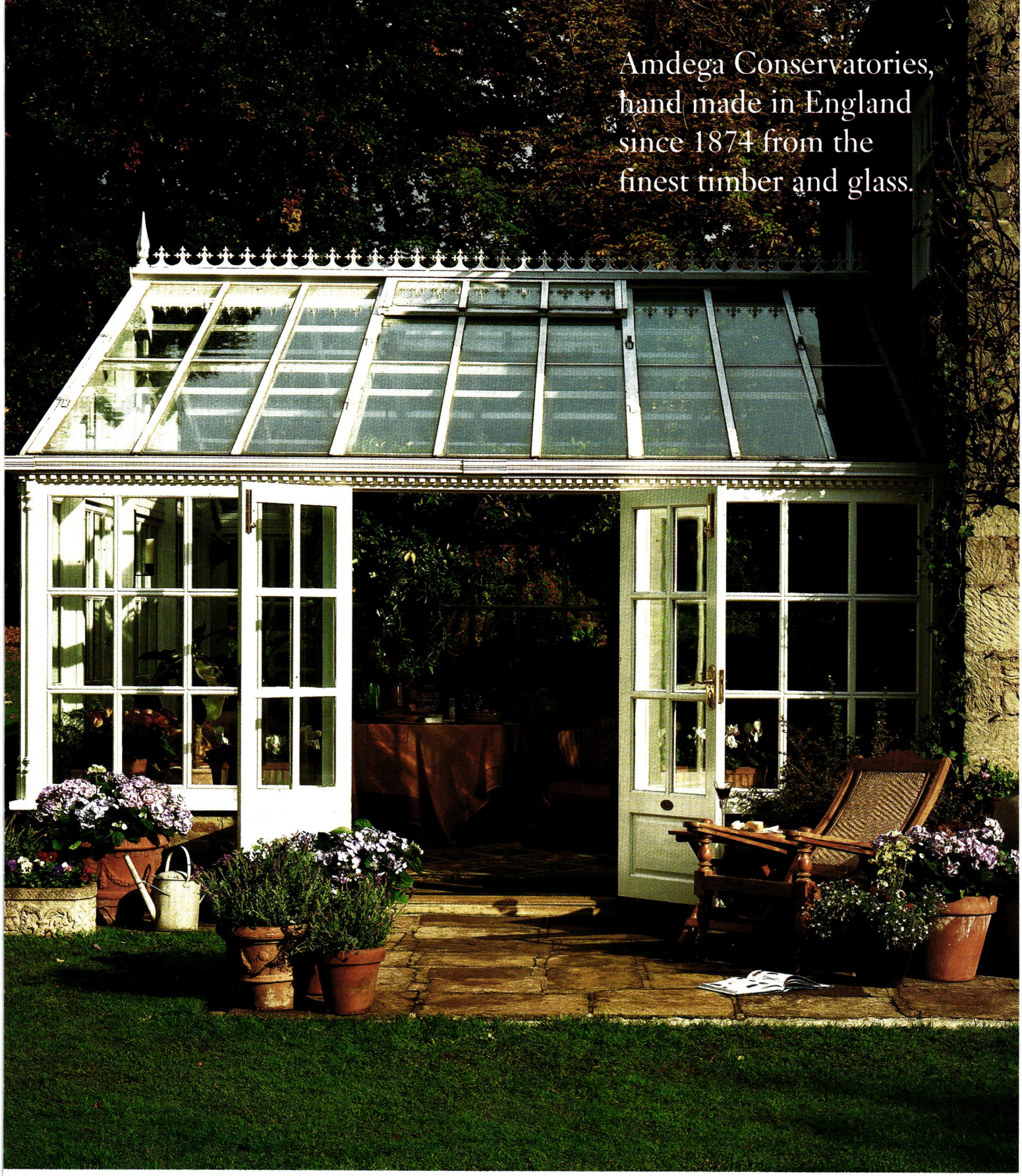

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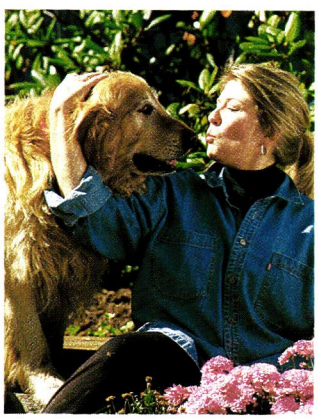
VOLUME V, NUMBER 1

ON THE COVER: *Cabinetry enclosing a kitchen sink provides storage and work space. It was built in 1860 by a carpenter known for the quality of his rowboats. Cover photograph by Brian Vanden Brink.*

A candid kiss

COME SEE THE PHOTO THEY PICKED for the editor's page, I said to Carl tonight. The only candid shot. It was supposed to be a picture of me planting mums, to run in Fall 1999. Then our silly dog, years of photo shoots under his collar, hears the shutter and noses in. As he gives me a *smack!* Kindra shoots. Chrysanthemums nothwithstanding, that's the frame everybody likes best.

I sit here writing my welcome to the Spring issue. In real time, it is mid-December (1998). No wonder I go momentarily blank whenever I write a check at Stop and Shop . . . not what day is it, but what month is it. What season?



Every business is funny in its own way, of course. My dad made pharmaceutical chemicals and spent a lot of time documenting the plant's environmental record even as the product saved lives in the operating room. Carl makes dances that are tangible for only a moment, then fade like sand castles washed by the tide. I write about the wonders of springtime as the Christmas tree twinkles. It sometimes seems a little unreal. I wish I could write about winter in winter, spring as the daffodils open.

But I am grateful that this job is, in fact, more "real" than most. (My kids have no problem showing friends what Mommy does; imagine having to explain a job at the stock exchange!) This magazine itself is more real than most, too. It's really me in the photo; that's really Luke, my ten-year-old ham of a Golden; I did plant mums in a new bed in front of the house. Likewise, the homes and rooms shown in every issue contain more unedited reality than many magazines think their readers want to see. Rooms full of historical reference and personal idiosyncracy do not emphasize today's hot trends. *Old-House Interiors* isn't about asking celebrities to vacate so we can surreptitiously bring in decorators and style the shoot to suit the editors or advertisers. We champion interpretation of period styles, yet we try to tell the truth about history. We move furniture a bit for the camera, but it's furniture that was there. Sometimes we buy flowers. Always, though, we show genuine houses, most still inhabited, a few restored to a point in time.

Readers seem to appreciate this honesty. "I'm so sick of 'the look,'" some of you have said. "Thank you for giving us options." We take to heart your passion for old houses and interiors that are personal, timeless, or artful. We try to avoid hawking commercial fashion. We want to tell the stories.

I am still learning from the true and occasionally soulful features that somehow find their way into this magazine. I sincerely hope that you find inspiration here, too.

OLD-HOUSE INTERIORS

VOLUME V, NUMBER 1

We do accept freelance contributions to Old-House Interiors. Query letters are preferred. All materials will be reviewed, and returned if unacceptable. However, we cannot be responsible for non-receipt or loss—please keep originals of all materials sent.

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Stickley

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The Stickley Legacy

We invite you to discover the Stickley difference, because not all furniture is created equal...

The true and honest craftsmanship which sets Stickley apart and makes it heirloom quality is evident in every piece that bears the Stickley shopmark.

A Tradition Of Quality

Since the turn of the century the Stickley name has meant meticulous craftsmanship, practical design and superb quality. In 1900 Leopold and younger brother John George purchased the Collins, Sisson & Pratt furniture company in Fayetteville, New York. Four years later it was incorporated as L. & J.G. Stickley, Inc. In the early decades of this century L. & J.G. Stickley, along with older brother Gustav, helped popularize the ideals and philosophies of the Arts & Crafts movement in the United States. The Stickleys believed in clean lines and the inherent beauty of natural wood. Strong, simple construction and honest, comfortable design were at the heart of their craft.

L. & J.G. Stickley introduced their first furniture line, the Mission Oak, at a 1905 trade show in Grand Rapids, Michigan. Their collection of "simple furniture built along mission lines" was very well received and helped set the standard in fine American woodwork for the entire furniture industry. By the end of World War I the Mission style had lost much of its popularity, but today these early pieces are coveted by museums and collectors, and bring premium bids at auctions. Recent sales have set records for 20th century American furniture.

In 1922 Leopold Stickley announced the introduction of the Cherry Valley collection. These timeless adaptations of traditional New England and Pennsylvania furnishings represent the pure and enduring appeal of authentic American design.

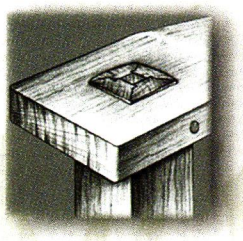
Experts have always recognized the superior quality of Stickley's craftsmanship. In 1956 Leopold Stickley was named "Revered Dean of Cabinet Makers; whose art and craftsmanship has contributed mightily to American home life" by House & Garden, National Geographic, The New Yorker, Fortune and others.

A new era began for Stickley when Alfred and Aminy Audi purchased the company in 1974. Together they nurtured it back to health and guided it to new levels of accomplishment.

Widely respected as the premier manufacturer of solid cherry furniture, Stickley introduced classically designed pieces in solid mahogany as well. These pieces exhibit the stately elegance of the mid-eighteenth century. But it has been the reissue of the historic Mission collection that has piqued the interest of a whole new generation of collectors and furniture lovers.

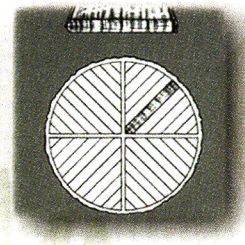
In Fayetteville since 1900, Stickley moved to its new location in Manlius, New York on July 10, 1985. The new facility began as 137,000 square feet and has since been expanded to 390,000 square feet of efficient production and showroom display.

As in days of old, today Stickley's team of skilled craftsmen manufacture classic pieces that are destined to become the antiques of the future. These intricately crafted and meticulously finished pieces have only added to Stickley's reputation as an honest and enduring American classic.



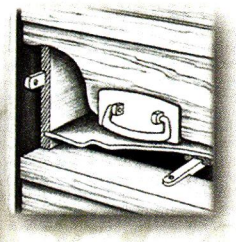
Quadralinear Posts

Four quartersawn solid white oak boards are mitered and then glued around a center post. This distinctive Leopold Stickley construction technique best displays the oak's ray flake. Simply gluing boards together to make a post yields an unsightly glue line and grain variation. Veneer looks good, but when the post swells and shrinks, the veneer cracks. The quadralinear post surpasses all other techniques for strength and aesthetics.



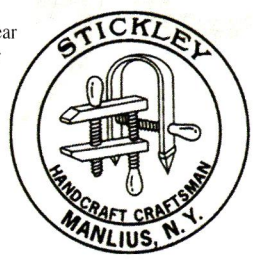
Solid Quartersawn White Oak

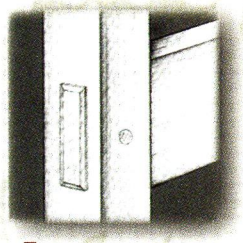
A method of sawing oak so the cut is made parallel to the wood's medullary rays instead of across. This cut yields a limited quantity of top grade boards featuring ray flake, and it binds the perpendicular fibers together, giving the oak its amazing strength. Quartersawn white oak is much less likely to crack, check or warp than when it is flat sawn.



Side Hung & Center Guided Drawers

The center guide keeps drawers from skewing sideways. Side suspension keeps drawers level when heavily loaded. No plastic parts to break. No metal to rust and scratch. Just honest to goodness hand craftsmanship. The drawer never scrapes the bottom, and opens and closes with ease...forever. One can stand in a Stickley drawer!

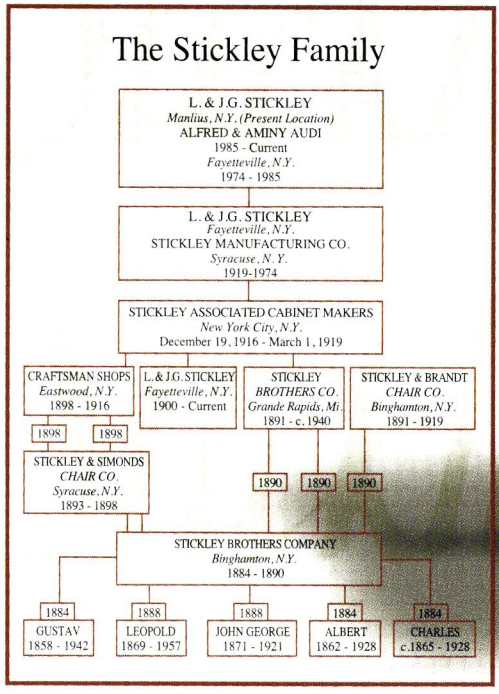


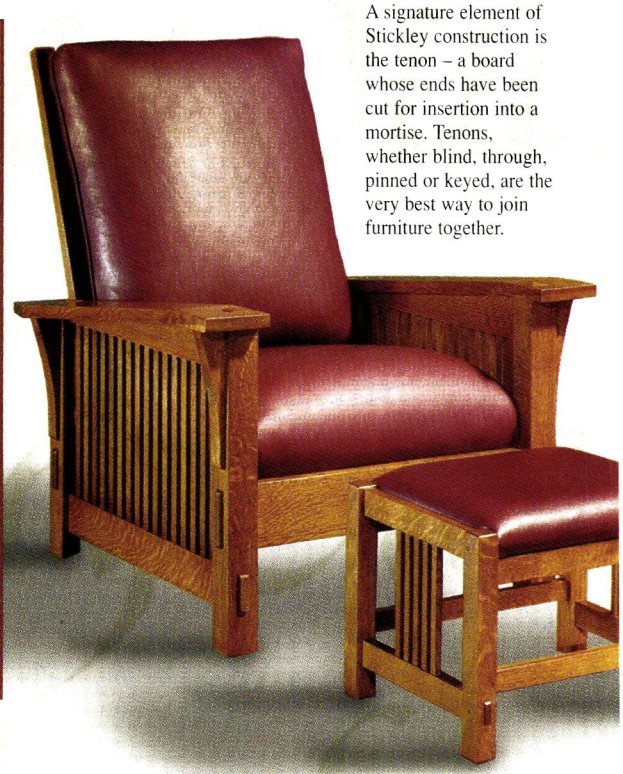


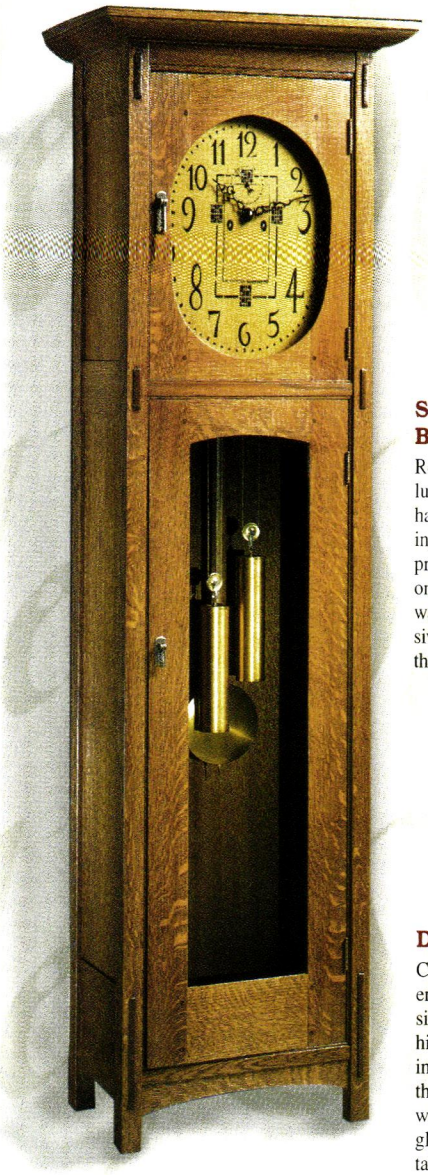
Tenons

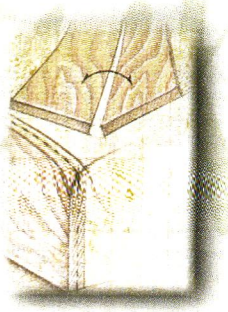
A signature element of Stickley construction is the tenon – a board whose ends have been cut for insertion into a mortise. Tenons, whether blind, through, pinned or keyed, are the very best way to join furniture together.

The Stickley Family



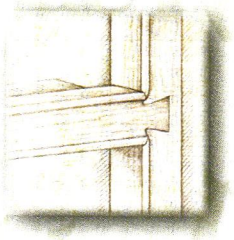






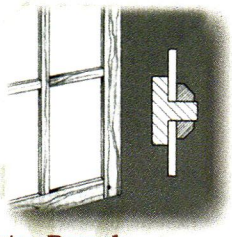
Solid Resawn and Bookmatched Panels

Resawing is the process of splitting thick lumber into thinner boards. The split halves are then opened like a book, revealing identical grain. This painstaking process creates beautifully grained panels on all Stickley pieces. Making panels this way is more costly and more labor intensive, however, it is much more attractive than randomly matched boards.



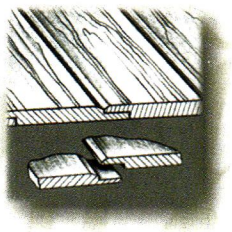
Dovetailed Cross Rails

Cross rails on cases are dovetailed into the ends to strengthen the case from side to side. On Mission designs, the dovetail is hidden from view. This joint is self-locking even without glue, and separation of the end panels is impossible, unless the wood is split apart. Dowel joints rely on glue, and glue can fail over time. A dovetail joint cannot fail.



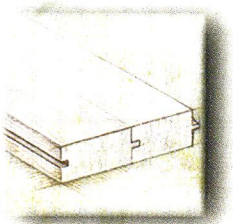
Quarter Rounds

Glass panels are secured with oak or cherry quarter rounds, mitered to fit perfectly and affixed with barely visible pins. We believe the inside of each door should be as handsome as the outside.



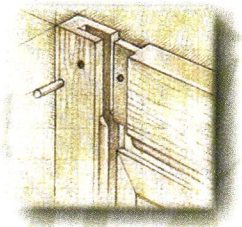
Ship Lap Planking

Stickley bookcases are available with ship lap planking in the back. Individual boards are machined, sanded, finished and applied one at a time. Together they add character and beauty to a piece.



Tongue & Groove Glue Joints

Solid wood varies greatly in grain and color. Proper matching of individual boards gives the appearance of one solid piece and eliminates the need to bleach or sap stain the lumber. The tongue and groove insures a stronger glue joint which does not crack or split and allows for greater finished thickness on all tops.



Door Joints, Pinned Mortise and Tenon

Most Stickley door joints are mortise and tenoned, glued, and pinned with wooden pins. The pins lock the joint supplying additional strength. This joint would hold together even without the use of glue.

"...in fifty or a hundred years (it) will be worth many times its first cost, for the time is coming when good oak furniture will be valuable on account of its permanent worth and also of its scarcity."

Gustav Stickley, 1909

"Craftsmanship is not entirely dead in America — as entrepreneurs like the Audis prove."

James W. Michaels
Editor, Forbes

"If you buy these furnishings, your grandchildren will bless you for having bought them."

Money Magazine

"The revival of the fittest."

Metropolitan Home

Secret Compartments

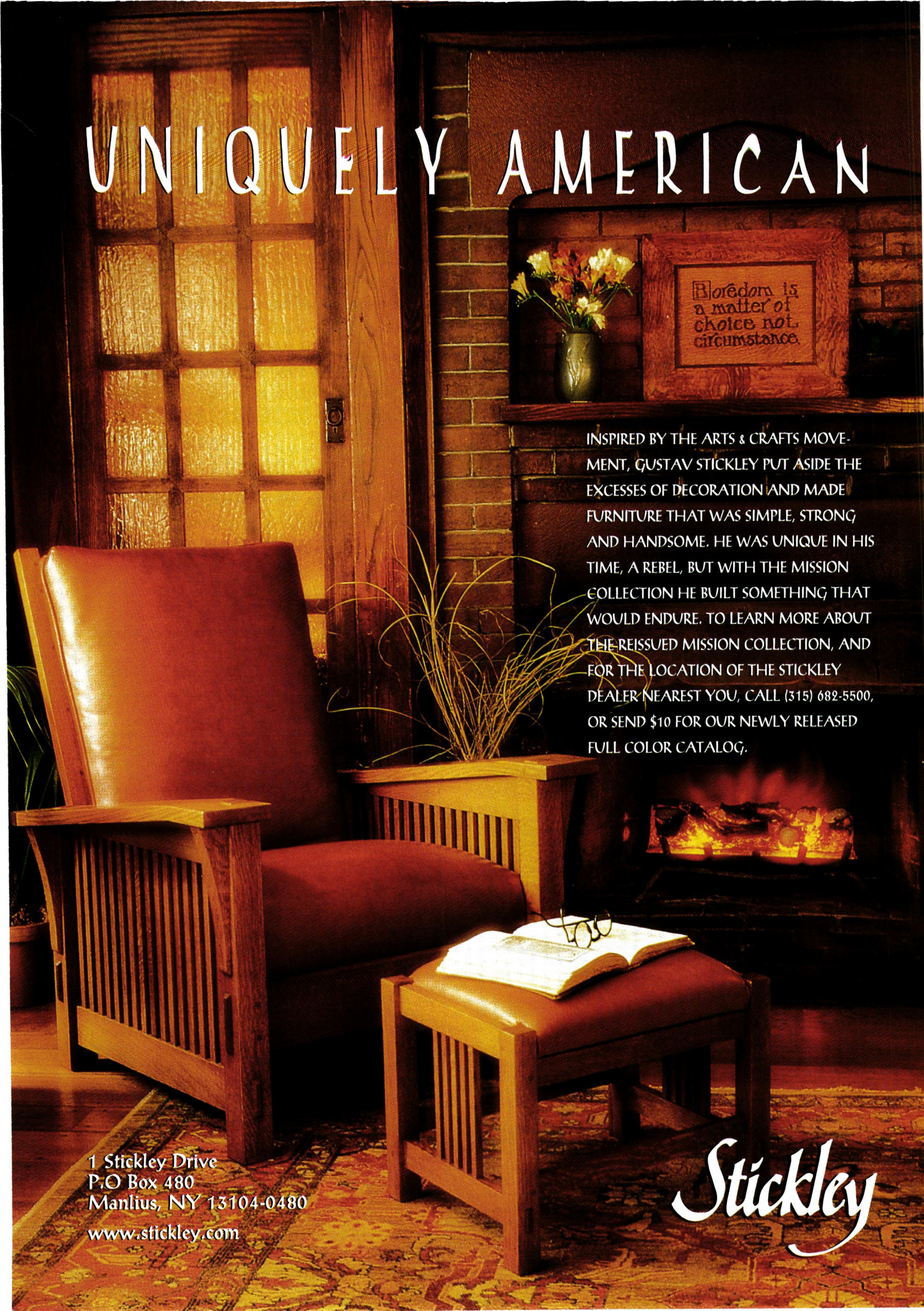
"The human heart has hidden treasures.
In secret kept, in silence sealed." –Charlotte Bronte

Secret compartments have been crafted into many of the Stickley pieces. Their locations are not published. Please ask your salesperson for information. Various Stickley pieces include a tag with instructions for locating and operating the secret compartment.

And much more!...

- Only the finest solid cherry, mahogany and quartersawn white oak is used in making Stickley furniture.
- All drawer fronts are made of one solid board carefully matched with others for color and grain consistency.
- *Hand Fitted & Numbered Doors & Drawers* -
  No two drawers and doors are alike because of the handwork required to build the furniture. Each door and drawer is handfitted and numbered to ensure a perfect fit. The doors and drawers are removed from the cabinet before the finish is applied and handrubbed, allowing a better, cleaner and more uniform finish.
- Solid brass and solid copper hardware.
- *Lifetime warranty* -
  We believe so strongly in the integrity of our workmanship that we guarantee our furniture for life. Should the furniture fail at any time during the lifetime of the original owner due to defects in workmanship or material, we will either repair or replace it at our discretion.

Signed, dated, and presented with pride.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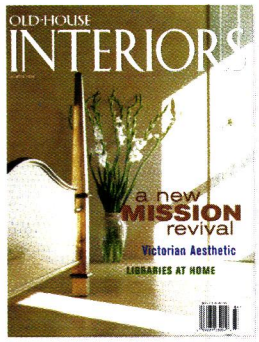
Hearse Tale

I WAS READING "LIBRARIES IN THE Home" [Winter 1998], which I enjoyed very much. Did you realize the octagonal library at Beauport was designed around the Gothic curtains which came from an old hearse? Henry Davis Sleeper would often find an interesting piece, as was the case here, and design a whole room around it.

—TOM BERRY
Quincy, Mass.



Time and Place

THANK YOU FOR YOUR WELL-RESEARCHED and visually stunning article on the Steuben House at Historic New Bridge Landing ["Dutch Colonial Icon," Winter 1998]. Adding to the appeal and importance of this special house is its location—in both time and place.

Speaking of its Revolutionary War heritage during a recent visit, U.S. Senator Robert Torricelli (D-NJ) declared, "This is sacred ground for those who care about the life of the United States. People fought and died here. This ground should be to Americans what Waterloo is to the British, what Verdun is to the French. America was in large measure born here."

Thanks for giving the Steuben House and New Bridge Landing its long overdue recognition.

ROBERT D. GRIFFIN
PRESIDENT, BERGEN COUNTY HISTORICAL SOCIETY
River Edge, N.J.

YOUR ARTICLE ["DUTCH COLONIAL ICON"] really warmed my heart! In 1963 my cousin, George O. Zabriskie, published a two-volume work on the descendants of Albrecht Zabriskie and Machtelt Vanderlinde. We numbered over 25,000 at that time. There could easily be 100,000 of us now!

There is a small, very minor correction that should be mentioned. Albrecht Zabriskie came to New Amsterdam (New York) in 1662 on the Dutch ship "D'Vos" (the Fox) and became a significant figure in North New Jersey. He died in 1711. His grandson Jan J. Zabriskie married Annatje Ackerman. Together they built the house about which you wrote.

—FRANK REID ZABRISKIE MAY
Saratoga, Calif.

Mirror Image

AS A LONG-TIME COLLECTOR OF PARIAN ware figures and owner of a Handel [actually inscribed "George Friedrich Haendal"] statue, I thought it only proper to point out to you that the photograph on page 60 of *Old-House Interiors*, Fall 1998, has been reversed. I wouldn't want your readers thinking that a left-handed figure was made, either as a companion or a rival to a right-handed one.

—PAUL WILLIAM GARBER
VICE DEAN OF THE CONSULAR CORPS
CONSUL, REPUBLICA DE CHILE
Boston, Mass.

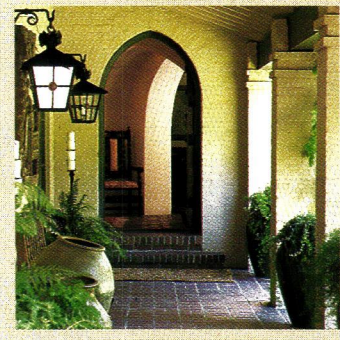
Settee Style

I RECENTLY ACQUIRED AN EASTLAKE-style (circa 1875) settee which is reupholstered in a modern velour. I would like to source period-design fabric (and trim braids, etc.) so my upholstery shop can restore it to an authentic color and style. Did this style (for parlors) typically have solid-color horsehair—which I don't like—or colorful and interesting patterned upholsteries?

—MICHAEL MCCUE
Columbus, N.C.

Pattern would certainly be appropriate for an "Eastlake" piece. It is useful to know that Eastlake himself was a strong advocate of pattern—as long as it was abstracted, and not a faithful reproduction. Think medieval-inspired, Reformed Gothic, Aesthetic Movement: conventional or abstract (not realistic) geometrics, stylized flowers or foliage, and early Japanesque designs are all appropriate. A plain diaper (or diagonal) pattern would do well. Use tertiary color such as olive, terra cotta, old gold, peacock blue. Scalamandré comes to mind for Gothic patterns, Sanderson for English Arts and Crafts. An early Morris pattern would not be inappropriate. Brunschwig, Scalamandré, and others make appropriate fringe and edge trims. Your upholsterer can buy from these trade sources. —P. Poore

COMING UP
Summer 1999



The 1920s and 1930s brought romantic revival styles, none more popular on the West Coast and in Florida than the Mediterranean . . . In Death Valley, a surprise castle. . . A Stickley reproduction—not furniture, but an entire house. . . This Art Deco gem in San Francisco was the site of a Bogart movie. . . Terraced gardens. . . Buying oriental rugs.

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FURNISHINGS

by Regina Cole

Southern France

Warm patinas are reproduced in a new-to-the-United States line of wallcoverings by Élitis. European-sized rolls, 21" wide by 11 yards long, range in price from $90 to $120. Distributed in the U.S. by Scalamandré, call (800) 932-4361.

For more information see page 110

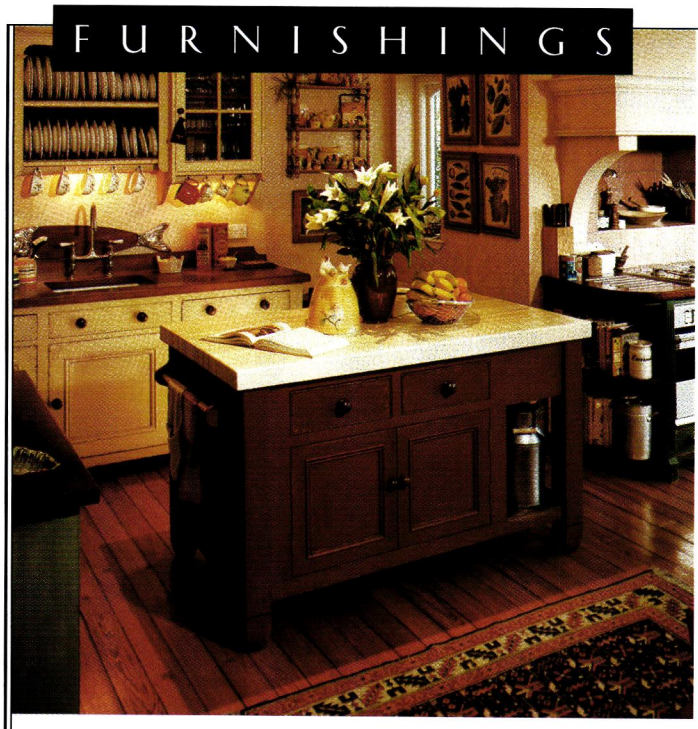
Goths at Rest

Gothic forms are common in conservatories; less so in beds. William J. Ralston will build this substantial oak bed to order. It measures 81" x 49 1/2" x 99"; prices start at $19,450. Call (607) 547-2675.

The Lyre of Pan

Classical motifs inspired furniture during the American Empire period; these allusions to antiquity are seeing a resurgence today. Amy Howard bases the design for her Lyre Table on an antique she uses as a night stand. Retail price: $2,988; for showrooms call (901) 547-1448.

FURNISHINGS



Workstation

Chalon, an English company, calls this a worktable, which is, of course, what islands have always been. The Chelsea Work Table in thirty colors starts at $5,675. For showroom locations call Oliver Walker & Co. at (303) 744-1404.

Clothes for Your Couch

Sure Fit, in Pennsylvania, makes this one-piece cotton slipcover to prolong the useful life of chairs, sofas, and loveseats. "Verona," in a loveseat size as shown, $89. Others are in their catalogue. Call (888) 754-7166.

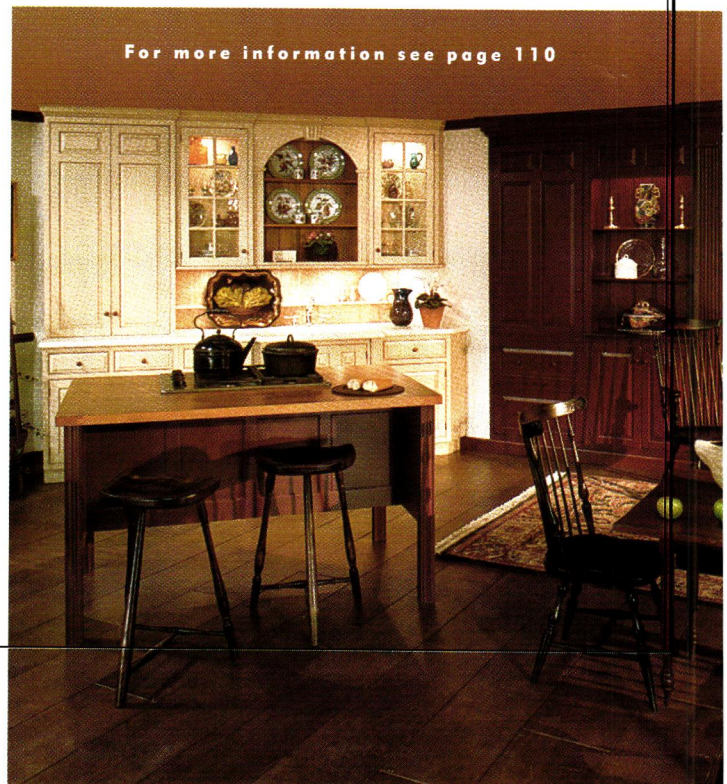
Split Screen

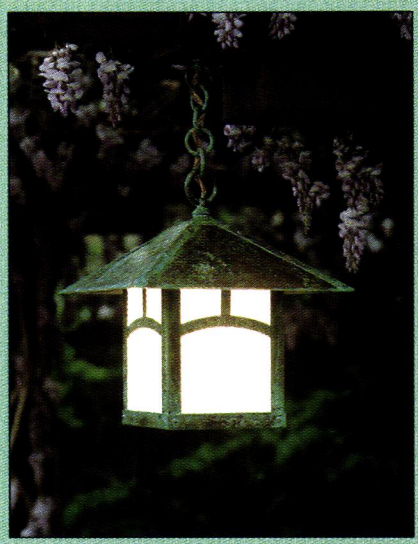
John McAlevey says that he was influenced by Charles Rennie Mackintosh when he designed this room screen. A fitting divider for Arts and Crafts rooms, it is available in walnut and cherry for $1,600, in ebonized mahogany for $1,800. Allow 6 to 8 weeks for delivery. Call (207) 372-6455.

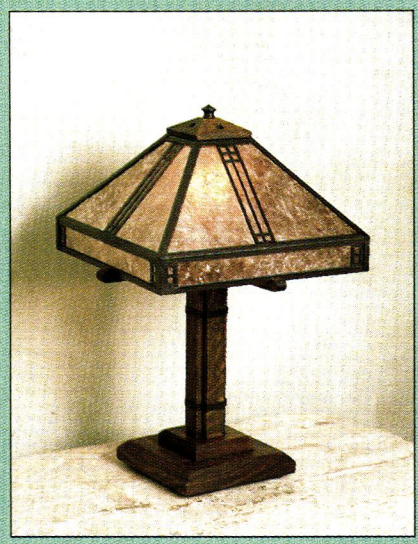
Historic Island

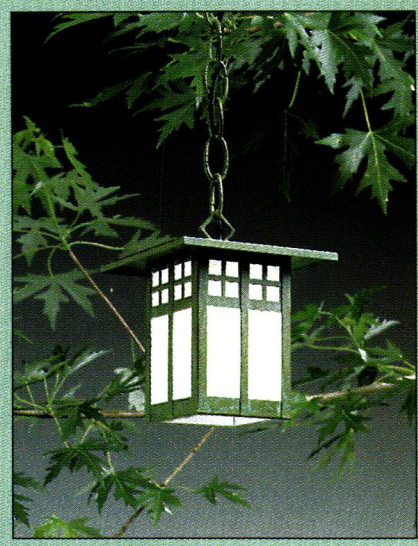
Heritage Kitchens, long-time manufacturers of cooks' rooms, now makes cabinetry whose millwork is reproduced from the famous rooms at Winterthur. The result: kitchens that have both historic design precedent and state-of-the-art convenience. For more information, call (717) 354-4011.

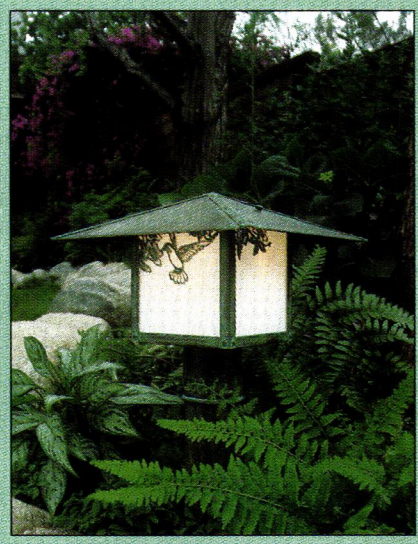
For more information see page 110

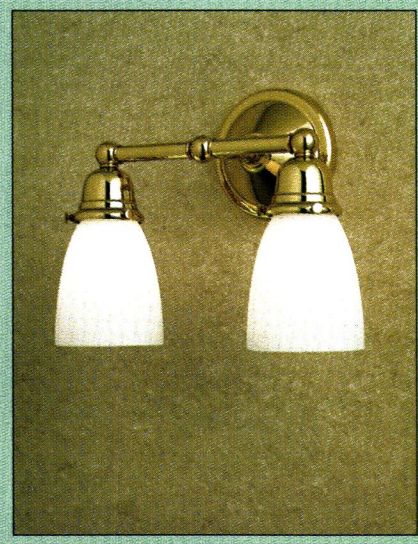


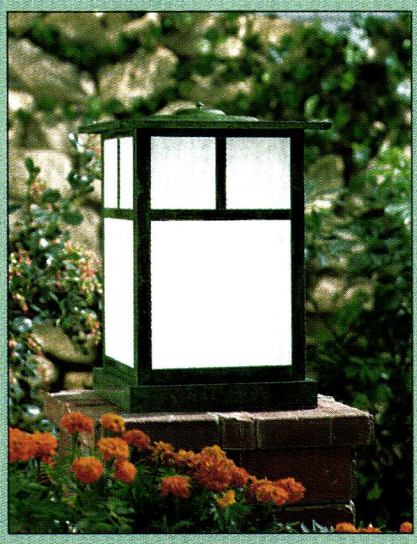












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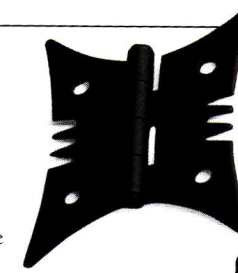


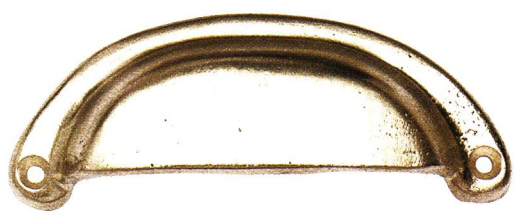
Feet on the Ground

If your bathtub has lost its footing, these cast brass tub feet with cradle backs from Antique Hardware and Home will stand it up again. A set of four costs $199; in chrome over brass, $289. Call (800) 422-9982.

Iron Age

Acorn Manufacturing forges a butterfly hinge to function and flatter houses of a certain age. Also available in a variety of other finishes, including Colonial white and antique copper. As shown, $5.99 a pair. Call (800) 835-0121.

Pure Hard Ware



Hold Tight

Sun Valley Bronze, known for the beautiful patinas of their cast hardware, make these bin pulls in four finishes. Prices range from $26 to $34, depending on size and finish. In specialty hardware and building supply stores, call (208) 788-3631.

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Teardrop pulls were common on William and Mary Furniture. These, by Horton Brasses, are cast, while the chasing on the backplates is applied with a sharp metal tool and a hammer. From $7 to $8.40. Call (860) 635-4400.

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Dragonflies, Victorian jewels, Mackintosh-inspired enameling—why shouldn't drawer pulls delight the senses? From Notting Hill Decorative Hardware. Prices range from $12.50 to $26. In retail locations around the country; call (414) 248-8890.

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Has your Morris chair lost its hardware, leaving it stuck in one position, or totally non-functional? Replacement brackets and poles are available from Hardware Plus. The rod's behive ends are removable to shorten it. In solid brass, rod: $16.49, brackets are $35.99 a pair. Call (888) 653-8963.

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Did ironworkers make rattail hinges because they worked well, or because the shape was pretty? Brandywine Valley Forge reproduces this and other traditional hardware designs in black iron. Prices range from $12 to $60, depending on style and size. Call (610) 948-5116.

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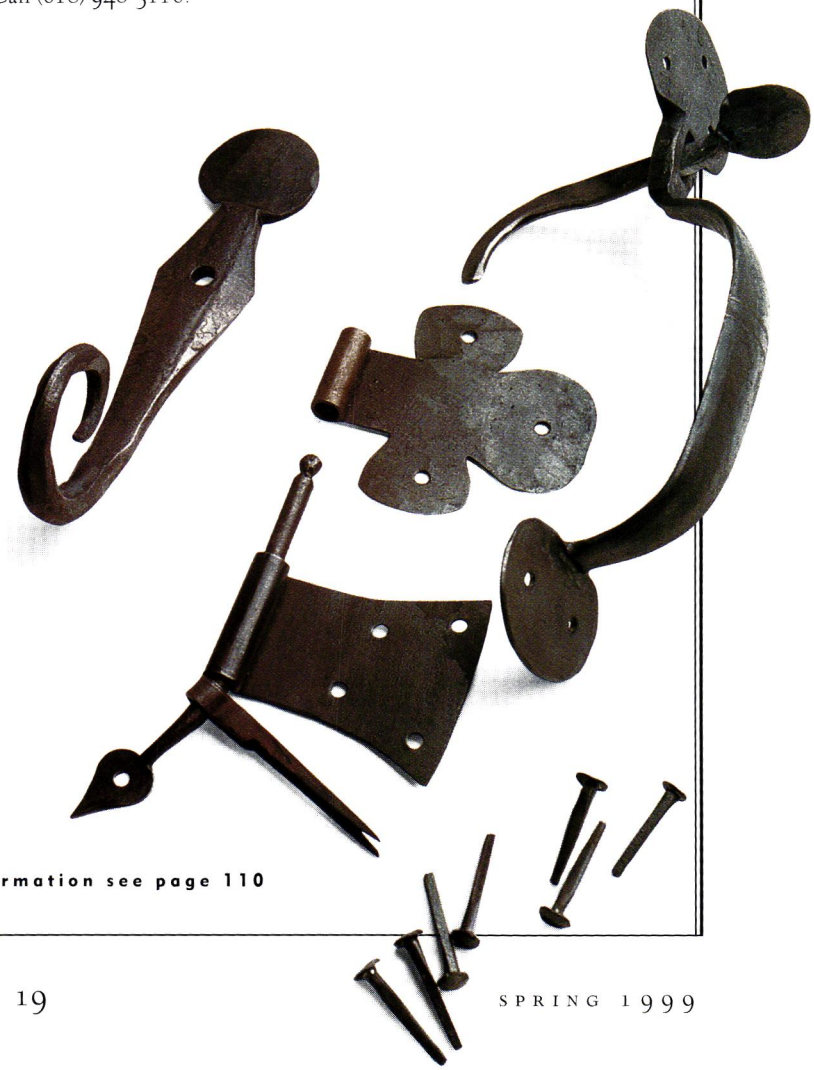
You need a big, handsome number you can affix to your house: otherwise, how will your friends find you? This one is available from Conant Custom Brass, and can be purchased by mail, over the internet, or by walking into their Vermont showroom. Call (800) 832-4482.



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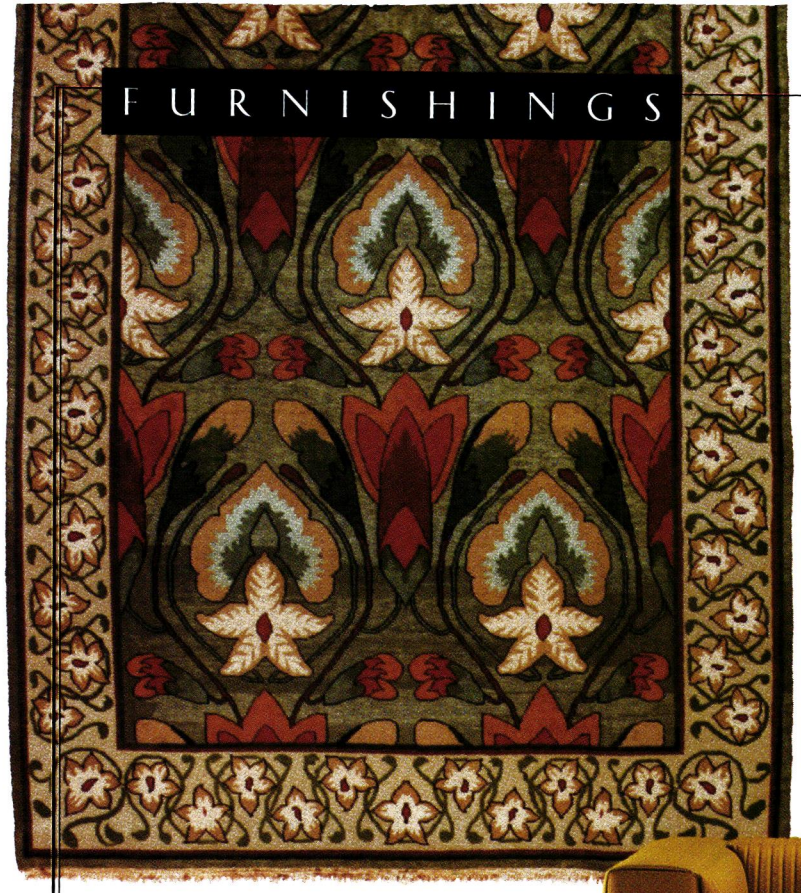
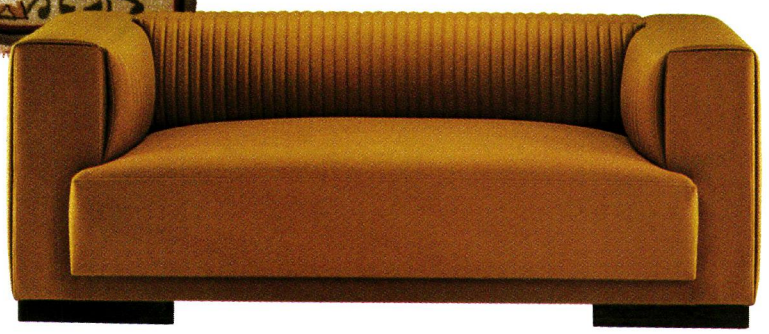
FURNISHINGS



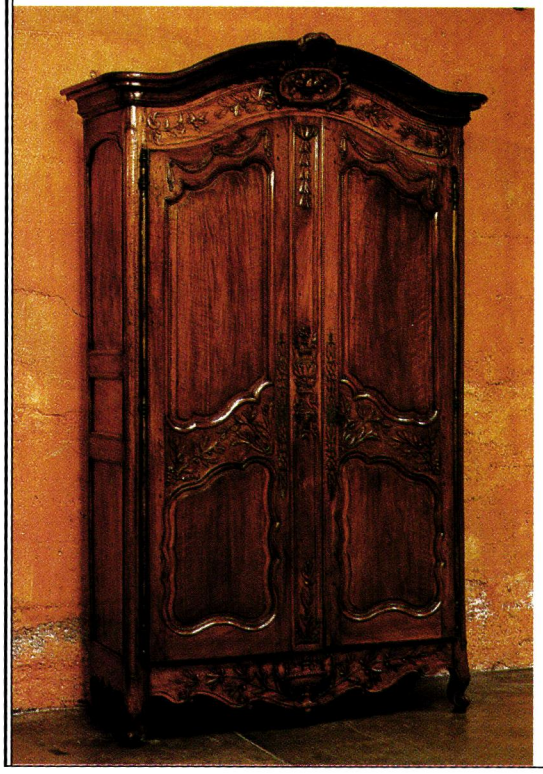
So French

The club chair from Councill's New Orleans Collection is called the Coventry Chair, but it speaks of Gallic comfort. Available in a variety of fabrics including corduroy and faux Louisiana alligator, it retails for approximately $2310. In showrooms, call (336) 859-2155.



Flowers Underfoot

The Persian Carpet Company introduces carpets based on the English Arts and Crafts tradition. Some reproduce Morris and Voysey, others, like "Stephanotis Flower," are original designs. They range from approximately $1,875 to $4,825, depending on size. Call (800) 333-1801.



Braque's Bench

City Studio calls this their Cubist sofa. It certainly recalls Art Deco Paris, and at 84 inches long, it could seat all of Picasso's wives. In customer's own fabric, $12,975. Call (323) 658-6354.

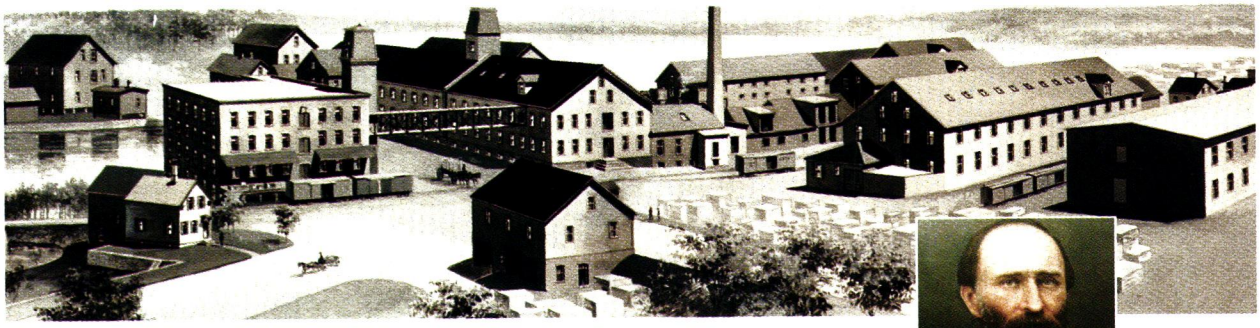
Antique Armoire

Habité in San Francisco specializes in French antiques. This marriage armoire, built in Arles ca. 1760, has carved fruit to symbolize prosperity and fertility. $23,000; others are available from $5,000. Call (415) 543-3515.

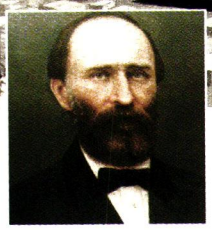
Angelic Greetings

Angèle Parlange, who grew up in the house pictured on page 46, designs jewel-colored silk taffetas from antique calling cards. Worked into ties, table scarves, and bags: $48 to $150. Call (504) 897-6511.

For more information see page 110



S. Bent circa 1900



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Town and Country Conservatories are designed for individual homes, with emphasis on a unified stylistic whole. The $300 cost of the design is applicable towards a contract, or the company will work with the client's architect. A finished structure ranges in price, with typical projects costing $50,000. Call (773) 506-8000.

Pretty Pottery

Salt Marsh Pottery's tile-top table has an iron base, and would be just about right for the conservatory. The flowers are imprinted directly into wet clay for a beguilingly realistic impression. Different varieties of flowers are available; $228. Call (800) 859-5028.

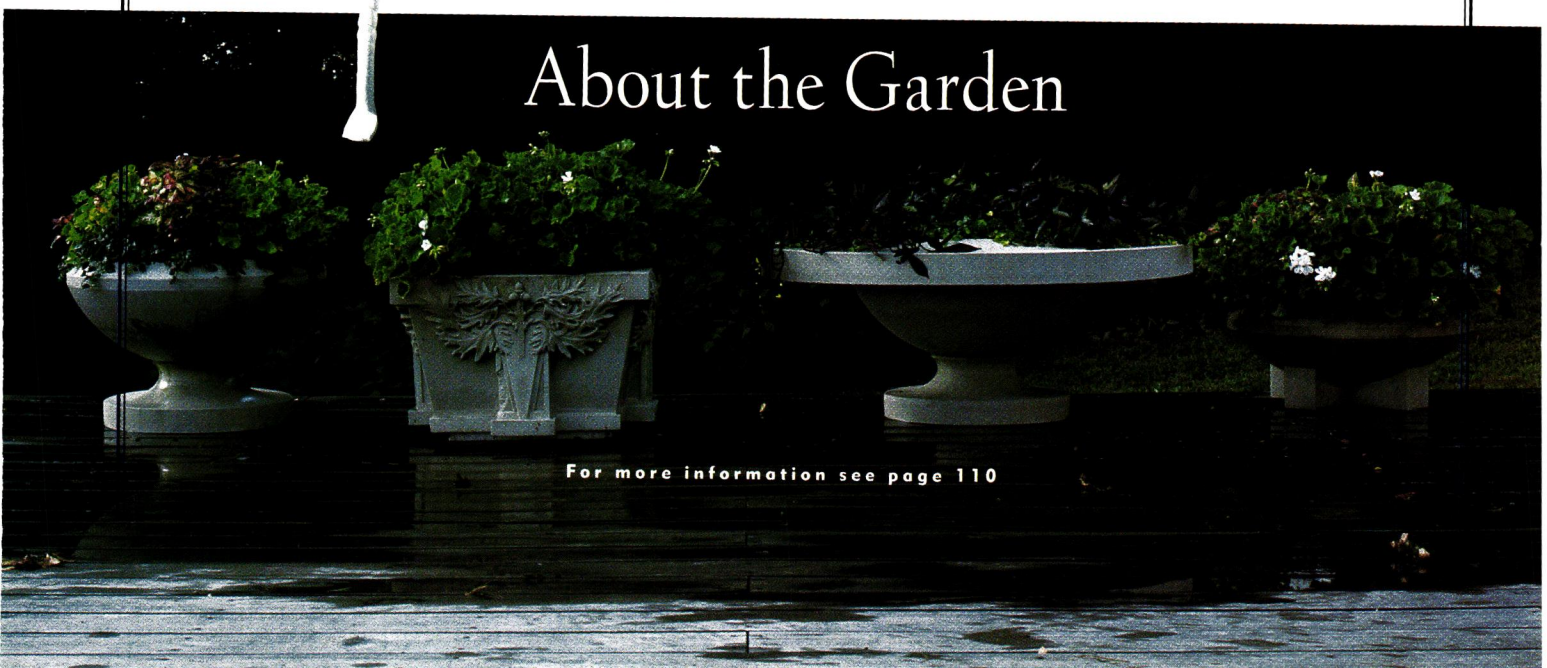
Seating Lite

Wicker chairs have always been favorites in gardens, on porches, and in conservatories—mainly because they are so portable. Hickory Chair offers a wicker chair that can be painted, or left natural. Approximately $636, in showrooms. Call (828) 328-1801.

Prairie Flowers

Longshadow Planters take their design cue from the prairies. These planters are made of hand-packed, dry-cast limestone. Prices range from $300 to $1,000. Call (618) 893-4831.

About the Garden



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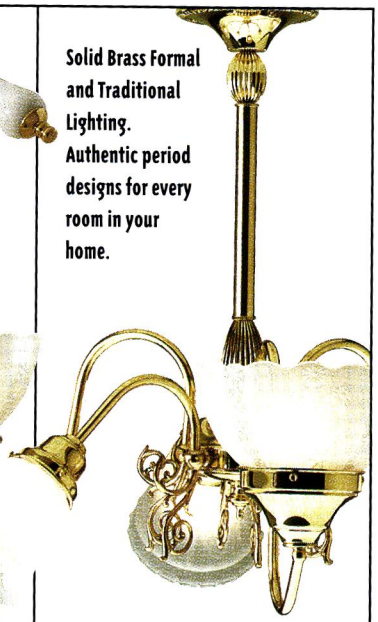

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Home in Time

by Allan Gurganus

GIVE ANY CHILD OF FIVE A PIECE OF BLANK WHITE paper. Provide a new box of pointy crayons. Leave the kid alone for about three minutes. And that young artist—however scarily computer literate—will sketch for you The House. Our House.—Ninjas might be floating over it, black holes might now flog its little patch of sky, but these make the place feel more a Home, not less.

The house your child has drawn still shows familiar windows—wide-open as two trusting caffeinated eyes. Under a jaunty roof, its door is all smile. The whole place radiates the endearing, luminous personality of a hand-hacked jack-o'-lantern. Note the tulips lined on either side of it? See the smoke coiling out its chimney toward a grinning avuncular Sun.

The last time *I* remember seeing chimney smoke curl toward the sun was four years back in the Sierras. So, how are our post-modern kids *born* knowing this homey central mantra for meaning, curtained peace and human sweetness?

CERTAIN HOME TRUTHS LIVE FOREVER UNCONTESTED: YOU MUST leave a home to know you ever really had one. It helps, returning to your homeplace sick or divorced or broke; that way you truly feel the tender stretch of home's reaching out, its re-enfolding you. Coming back changed, you find that home has stayed essentially the same. Surely, that's what it's there for—a bulwark from bad weather, a hushed rest-stop from time. And, Grounds for comparisons—*your* grounds.

There is something quantum about the one roof, those few tables and chairs, the single bed on earth you judge as yours. Every human life accommodates one great, typifying love. And, for each of us, there can only be a single formative homeplace.

'Home' is less a concept, more a sensation. If it feels like home, it probably is. Where you park your backside, where you stuff your gullet, where you dress and bathe and procreate, or not—a crucial decision has been made for you by that one holy word, my favorite of all—more visible that "soul," less overused and misapplied than "love."

The tinniest of Tin Pan Alley songs can tell you all "Home's" sentimental legends: It's more than mortar. There is, apparently, no place like it.

I AM AN AMERICAN AND A Southerner, though not necessarily in that order. Far-westerners may idealize their picture-book Ranches. Native Manhattanites rightly revere their inherited pre-war Brownstones. But perhaps no American region feels more romantically disposed toward Homeplace than do we on the Mason–Dixon's sub-equatorial slope. (Even the lovely word "home-place" tells us that a Southern house must have some land, some 'place' around it; land and domicile, being equally holy, get to intermarry in one word.)

The Southern homeplace is more valued for having been so often lost. Southern Worship of the ancestral seat is, like Christianity itself, invented around a central, echoing missingness.—Sherman came and burned the homeplace. Or, poor Daddy lost it at cards. Or, new-here Yankee bankers took a shine to that fine columned portico and 'wrastled it away from us'.

The longer your homeplace stays in strangers' hands, the more memory expands its acreage; the drippier grows its Spanish moss; the happier were its servants (former-

Property Is Theft till you learn that Grannie left the Homeplace to you, her college radical. Property overnight becomes a mission in history, recovery, restitution, meaning.

ly known as "slaves"); the more genteel were its ladies—their hoopskirts mystical in beauty as Saturn's rings.

As with innocence, you know 'Home' best right after someone's gone and got yours away from you. But, like innocence itself, you might discover in old age that you never really lost the plantation after all; not if you can remember it. Nabokov, whose own immense Russian landholding was sacrificed to the People's Revolution, states it simply: "Memory is the only real estate."

I'VE SPENT MOST OF MY ADULT LIFE IN THE NORTH. YANKEE friends assume that only the South's landed gentry enjoys this comic passion for Homeplace. That is just not true. Family holdings need not be epic to be valued; they need only be valued to seem epic. One vain, compulsive hometown gardener was often described as "A legend in his own yard." Everybody is. Hence the popularity of yards.

Our family station wagon once broke down in a faraway Carolina city after 11 p.m., and in its "Colored Town." No public phone could be found. In the South's 1959 Apartheid, this was a white lady's worst fear. To complicate things further, my mother had been driving home from the beach, her four little sons sleeping in back. "Now which of these houses do we turn to for help, my young Sherlocks?" She engaged us, calmed us. She waited till, evidence offered, we groggily picked the very one she'd chosen before waking us.

First she pointed out which line was a phone line and how few homes here were rigged with those, rather crucial tonight. Most houses in sight looked blasted, bare, dangerous—rentals.

Now, when bad things overtake nice folks—across all boundaries of race and class—owners seek owners. You can quote me. This is a fact I possess along with one house and a good Ford car.

The residents we would soon wake had left telltale signs: they'd gone and re-enameled their porch glider, now seen gleaming by streetlamp's light. Flower boxes abounded. A tasteful cement Jesus (exceptional omen) showed moonflowers growing up his robes but not on his face. One auto tire, painted white, sprouted a giddy volcano of purple petunias, fragrant even near midnight.

After Mom's three short determined blows at their locked screen door came the blast of a hundred-watt yellow porchlight. Then, wearing haircurlers and pajamas, fellow homeowners offered us a gruff kindness that *so* reassured. (Mother still sends them Christmas cards.)

My family's less-than-pretty prejudices spring from a zeal toward ownership, their obsessive love of houses (mainly their own). 'Who needs to vacation when we've got a porch this fine?'

Any undergraduate can tell you "Property Is Theft." This remains true till the very second you learn that Grannie unexpectedly left the Homeplace to you, her college radical. Then Property overnight becomes a mission in history, recovery, restitution, meaning. Suddenly, Theft is Property . . . Tax.

On the porch of my grandparents' white Victorian, the family gathered each Sunday. Attendance: mandatory. We swarmed in front from cushy suburban houses with golf-course views. My father and his brothers claimed the best chairs surrounding their parents' throne-sized rockers. By now, the vista from the porch offered little more than a grammar school yard—but these tall young men rocked back like Lords.

Returned to 'the old part of town,' they surveyed the world with a sense of sovereign ownership, a strange relief rarely felt in their far-flung exurbs of crabgrass and mortgages. They'd grown up here; their sudden ease showed this. We kids piled onto them, enjoying their sudden boyishness—they sounded loud, brash, golden and convexly male as young trombones. They looked kinder, plumper, younger in the presence of their parents, in the lap of their ancestral porch.

THOUGH MOST TULIPS BLOOM FOR YOU JUST ONCE A YEAR, and though planting a hundred of them can sometimes prove joyless as car washing, still you *did* it. If only to prove that you were respectable. Your schoolbound children left your housescrubbed so clean they whimpered, touching their necks soap-burned with pink stripes. If your kids' starched collars chafed up a few blisters, well, so much the better; nobody could say you hadn't tried.

Your household was an orgy only of organization. This is the unsentimental side of Home in the Protestant South; the lye side, the bleached side, the Purgation of Satan's dinge and dust. You house's 'being spanking clean' *implied* spanking. A good rug is a beaten rug. You know it's Order by how much it hurts.

We were not, as the Lord's creatures, guaranteed daily visible Godliness. But Clean- [*continued on page 28*]

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liness is something you can work at. "How expensive is soap, after all? and you give some people a bathtub, they'll store their coal in it."

Some punishing folklore made the worst judgment against others: What—my grandparents asked and answered from their porch—what was the difference between riffraff and 'quality'? Riffraff didn't know what Home was. They made no connection between who they were and where they stayed. They were oblivious to how their homeplace looked and what it told of their history and essence, their future. Such rootlessness meant shiftlessness meant living a purgatory that—worst of all—*was visible from the road!*

As the twentieth century ends, as its car alarms and terminal insomnias subside, perhaps our age will be best described by a single tragic word. That word means "clueless," "history-less," "wandering companionless out-of-doors." That word means "Deprived of a daily maintenance called Self-Knowledge." *The Twentieth Century Was Homeless.*

May the Twenty-first Century, like the Prodigal Son, refind its starting place. It ran away in quest of foreign settings, easy living, selfish sensation. May our next century return to its old order, refind its own first folks, resume its rights and houseplants, glorying in duty's very joys. Let's hope the Twenty-first—after a hundred years' wandering the wilderness of refugee rags and moral amnesia—at last comes Home.

"HOUSE-PROUD" REMAINS, ALONG WITH weak lungs, my family's inborn disease. I was five when they first took me to meet my Great-Aunt Nina. She was onto ninety, confined to a Presbyterian retirement home. A small, sociable woman, she had owned a good large house—if not a great one. My parents coached me, in advance: whenever poor Nina suggested that we carry all our

tea-things "to the West Parlor, where the light is so much prettier this time of evening," we should convince her to stay put. (There was, of course, no longer a West Parlor. There was only this, her room the size of your average motel's 'single'.) It was the first time I had ever been enlisted in a social conspiracy. Tense with an inborn Southern gallantry, eager to spare the old lady's feelings, hoping to protect her from her demeaned whereabouts, her whittled time, I joined the adults.

As usual, I overdid. No sooner had Nina exclaimed , "But whatever am I *thinking* of? forcing my own family to sit in a dingy sideroom when—this time of day and year—the light's all but golden overlooking the churchyard from our West Parlor," I jumped up and swore that nothing on Planet Earth could ever possibly be more pleasant that our current squat, ignoble cubicle. Seeing her try a feeble rising from her rocker, I was forced into paroxysms of praise for this cell, its doilied furnishings, even its color—the soul-killing green of a junior high school bathroom.

Soon, behind the old lady, my parents were making faces and shaking their heads No. But I couldn't stop. I kept pointing out every drawerpull's beauty. Nina, resettled, seemed to enjoy my little show. Adults shifted conversation back to safer topics: Cancer in cousins, Politics, Crop allotments, and which neighbor had fallen off the wagon yet again. "It's Cancer of the *Tongue*, they say."

But I heard little of their chat: What I recall is the tension of trying to deceive a clever person into believing she is Home when she is not.

During the long car ride back to our house, I slept, exhausted by the scope of that first lie. Either you are home or you are not. All kids of five know this. They can draw it for you. ✦

ALLAN GURGANUS *is the author of* Oldest Confederate Widow Tells All.

DOUG KEISTER (TOP)
COURTESY YALE UNIV. ART GALLERY

In a Victorian Revival meditation room with stenciling by the late Larry Boyce, screens were painted by artist William Gatewood, owner of the 1875 Italianate. BELOW LEFT: Embroidered wall hangings with late medieval character, designed ca. 1858 by William Morris, became panels for an oak screen in 1887. Tiffany's screen of 1900 includes leaded opalescent glass in a bronze frame. ABOVE: Maple and painted canvas, Boston, 1885.

Folding Grandeur

Sometimes showy and often practical, the folding room screen was an Asian artifact until the 17th century, when European cabinetmakers began to design their own. During the art movements of the 19th century, its decorative possibilities exploded.

by Dan Cooper

FOLDING SCREEN, I SAY TO YOU, and what image crosses your mind? The 1930s movie starlet coyly draping lingerie over a delicate French piece whilst murmuring to the leading man? Jeeves the butler as he passes by an ornately carved Florentine edifice, ushering guests into the best parlour? Or do you see the yard-sale find hiding a rusty radiator and a hole in the plaster because you've realized you haven't fulfilled your social obligations in ages and are finally having another couple over for pizza, never mind that what you're using as the sideboard is really the table saw?

The folding screen or dressing screen, it seems, usually conjures up an aura of luxury or exoticism (with the exception of the pathetic renovator's example). It's not *necessary* furniture, but it's not just decorative, either. The screen is a sort of movable, architectural artwork. It lends inference of another culture: Asian or Middle-Eastern or European. It introduces a high style note: Art Nouveau, Art Deco, Arts and Crafts.

Its history is long, with scholars dating literary references to the late Chou Dynasty (206 BC–220 AD). It appears that most if not all room screens came from Japan and China until the 17th century, when trade flourished between East and West. The folding screen's popularity in Europe was great, enough so that European cabinetmakers began to make screens of their own. At first these were variations on Asian designs, but soon familiar Western decorative motifs were incorporated. Embossed and gilded leather screens became fashionable in England. Heavily carved gilt frames contain-

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Art screens: "The Four Times of Day" by Alfons Mucha on a gilded and painted carved screen by Josef Rous, 1900. Whistler's 1872 "Blue and Silver: Screen with Old Battersea Bridge." BELOW: A turn-of-century oak screen with Lincrusta panels and hidden hinges.

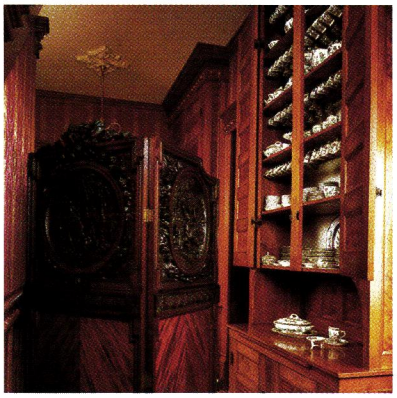
ing silk, tapestry or needlework panels appeared in France. The screen was transformed from an oriental accent piece to being an *en suite* part of European furniture design.

During the Aesthetic Movement in the second half of the 19th century, the folding screen became immensely popular. Now we see the development of the "art" screen, rendered by such famous painters and architects as William Morris, James McNeill Whistler, Edward Burne-Jones, Charles Rennie Mackintosh, and Paul Klee. Screens with original artwork by known artists are, of course, those most prized today.

THE FOLDING SCREEN HAS PRACTICAL functions. It long bestowed privacy, as in the case of the dressing screen used when servants were present to help with the complexities of bathing and the daily *toilette* as master or mistress undressed. In what can only be assumed to be a titillating variation, one occasionally sees a "naughty" screen, a French-style dressing screen having translucent glass panels inserted in the upper quarter (from about shoulder height).

Before the introduction of central heating, folding screens blocked the cold draughts of air that crept about large country houses of Britain and Europe. These screens had ingeniously designed hinging systems that allowed the panels to "mate," thus eliminating cold air from being concentrated into chilling jets between panels. Screens also hid the entrance to the kitchen in the dining rooms of the wealthy, which allowed the serving staff doorless access to the kitchen without exposing owners and [*continued on page 34*]

COURTESY YALE UNIV. ART GALLERY (TOP LEFT) BY PERMISSION OF VIKING PRESS (TOP RIGHT); DOUG KEISTER



LEFT: (top) Unusual five-panel screen with non-continuous scenes by Swiss artist Paul Klee, 1900. (bottom) A folding screen masks the working end of a butler's pantry in the 1894 W.H. Stark house in Orange, Texas. ABOVE: In Italy, a tribute to the delicacy of eighteenth-century interiors in a period-revival room dating to the early 1900s.

guests to the messiness therein.

In today's interiors,a folding screen is often used to partition a large room into two more intimate sections, or to break the harsh squareness of a room lacking in architectural features.

Most folding screens consist of a wooden framework around fabric panels. Screens often mimic the popular furniture styles of the era. The Asian screen or oriental motif, however, has always been popular and fabricated throughout Europe and America, a reflection of the Western world's never-ending fascination with the East. Some screens have solid boards as "fillers" in their panels, rather than fabric. Oriental design pieces often have etched and colored lacquered panels with mother-of-pearl, ivory, or other exotic appliqués (called Coromandel) depicting scenes of Asian life. From the Middle East come screens with an intricate network of pierced carvings and turnings. Arts and Crafts screens may be made of wood planks with obvious joinery augmented with minimalist chamfers.

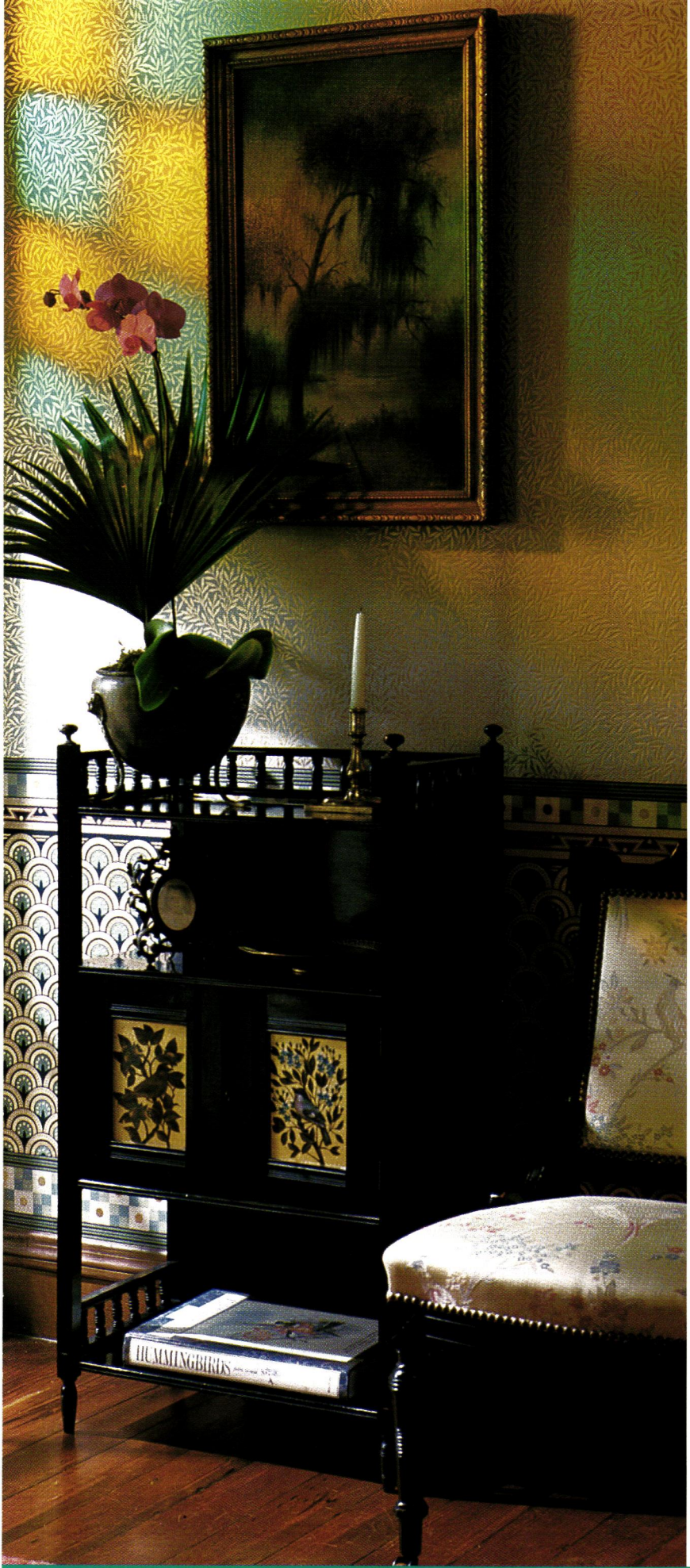
Folding screens usually have two or (more often) three panels. The four-panel screen is not unusual, and screens can have as many as twelve. When considering an antique screen, beware of missing panels. Examine the outer rails for dutchmen (small shims of wood or filler) that conceal the mortises of the removed hinges. Some Asian screens are "laced" together, hinged by a zigzag network of strings that bind the panels. Look for a series of four or five holes in the faces of the rails.

Wood frames are often finished with shellac or [*continued on page 36*]

FIRESCREENS

A familiar cousin to the folding screen is the firescreen—a smaller screen, usually of a single panel, that conceals the sooty opening of a fireplace when it is not in use. Firescreens are portable and decorative, often with an upholstered panel decorated with embroidery or Berlin work. The firescreen was often the room's *au courant* accent piece. Along with other carefully selected room accessories, it could bring older furnishings up to date, or coordinate with a stylish new suite of furniture. Today, firescreens are often decorated with period-revival wallpaper or hand painted.

COURTESY YALE UNIV. ART GALLERY (TOP LEFT) PAUL ROCHELEAU (MIDDLE LEFT); FROM *TUSCANY INTERIORS* (TOP RIGHT); DOUG KEISTER (INSET)



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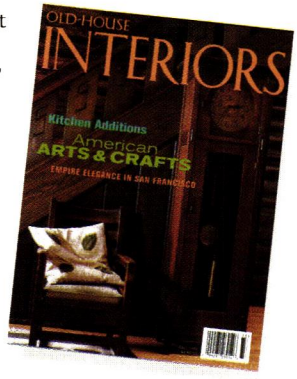

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TOP: "Le Tryptique de Pont Aven" by Paul Sérusier, 1891. ABOVE: (left) In California today, an 1850s carved French screen with original brocade. (right) The only screens designed by Spanish architect Antonio Gaudi, one of a pair ca. 1906–10 in oak and rose-colored glass.

varnish. They are sometimes ebonized and, in the case of Asian pieces, lacquered. Lacquer is very shiny and fairly brittle; it is not uncommon to find a piece missing fragments of its lacquer finish. Minor restoration is not of grave concern, but major delamination of a lacquer finish may require prohibitively expensive conservation. Bentwood screens from the turn of the century appear with some frequency. These almost always have a stained finish, but be alert for an original "ivorized" finish—a hard and durable white finish that doesn't yield to paint removers. A clue is to see if the little brass fittings that hold the pieces in place have been overpainted; if not, the white finish is original.

As with all vintage upholstery, the screen's fabric is increasingly and rightfully regarded as important. Original fabric should be conserved whenever possible. There is a special place in Hell for those who remove period silk embroideries because they clash with the toile they chose for the windows.

The folding screen is our ally in delusions of interior grandeur, transforming our rectilinear hovels into artistic salons or boudoirs. Even if it conceals the cat-litter box or a pile of laundry, it lends an air of sophistication. The screen says that home is more than where we live; it says we appreciate beauty and history as well. ✦

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

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DOUG KEISTER (LEFT)
COURTESY YALE UNIV. ART GALLERY (RIGHT)

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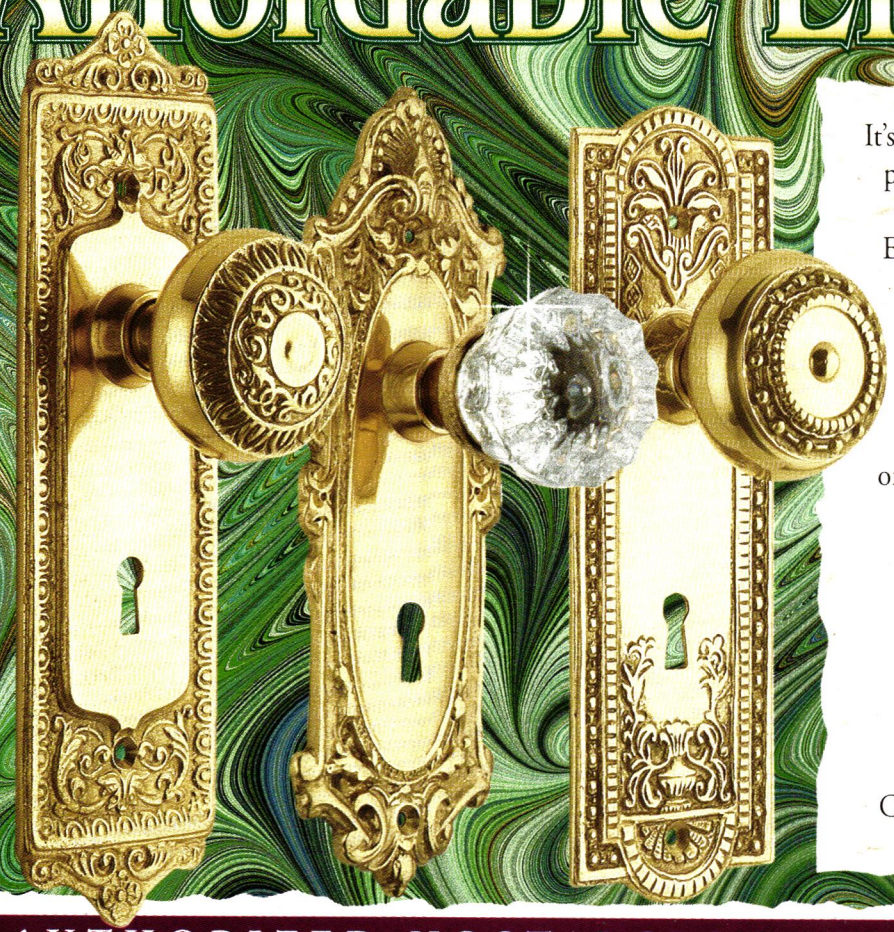

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TRUE FRENCH COLONIAL

Parlange and Maison Chenal, two quite different stories of survival. *(page 46)*

THE 1890s

The Colonial Revival beautifully interpreted by turn-of-the-century collectors in a transitional Connecticut house, remarkable for its quiet light. *(page 62)*

A GORGEOUS SYMMETRY

The Palladian ideal resurfaces in a 1960s house built largely with salvage. *(page 41)*

GARDENS OF GLASS

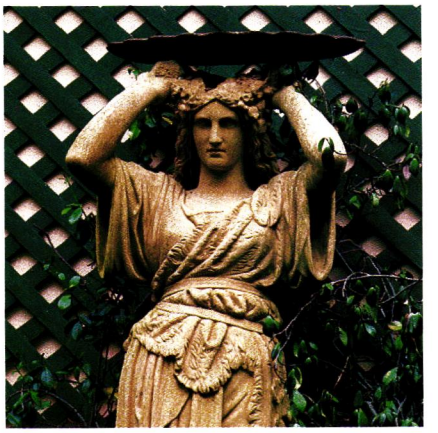
The conservatory is back, as both a practical plant room and winter enhancement. *(page 74)*

CUES FOR ISLAND DESIGN

Looking to kitchens of the past for design precedent and details to lend period style to the work island. *(page 68)*

ALAN WEINTRAUB; LINDA SVENDSEN (RIGHT)

The symmetry and proportion promoted by sixteenth-century classicist Andrea Palladio find their way into a house built with antique materials.



VILLA DEMETER

BY REGINA COLE

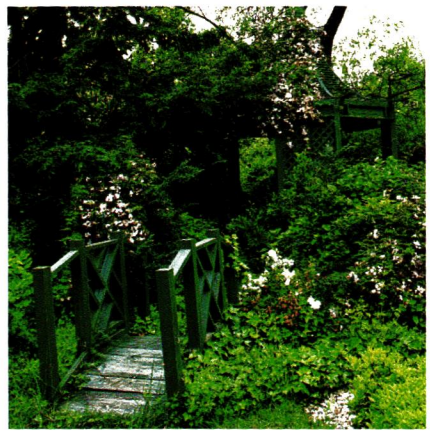
"MY PALLADIAN VILLA CAN BE DESCRIBED as a little house with big ideas," J. Beauchamp Alexander (his friends call him "Beach") says, talking about his home in Sonoma, California.

Beach was living in Europe, first as a serviceman and then as a student, when he was captivated by Palladio's palaces and villas, which still dot the countryside north of Venice.

"I was hardly alone; these houses had served as inspiration for generations of patrons and their architects throughout Europe, Russia, and the Spanish and English colonies of the New World," he continues. "If the Western world had found delight in the forms and rules of proportion formulated by the ancient Greeks some three thousand years ago, why should I apologize to the Moderns for rejecting all their preachments about 'less being more'? I had good company!"

He also had some extraordinarily fine materials to work with. In 1963, when Beach was formulating his house plans, a mansion built in San Francisco by a member of the Levi Strauss family was up for demolition. Built at the end of the 19th century, the doomed house's interior details were influenced by the classical revival then sweeping

Villa Demeter's classical façade is reflected in the water garden. Although not all of Palladio's houses had this feature, it is the finishing touch to a small jewel of a house in the hills of Sonoma. ABOVE: Demeter, Greek goddess of agriculture, is the house's muse.



LEFT: Doors lead from living room through dining room into bedroom: this enfilade or sweeping line of doors with light at each end creates a sense of space. **FROM TOP:** Trees surround a Chinese pavilion. A gold-leaf table bears the crest of Sweden's Gustave III. Panels from the Chinese pavilion at the 1915 Panama Pacific Exposition.

FROM TOP: Plaster ornaments in suitably classical motifs underscore the architecture. A 2,000-year-old Etruscan vase. Important furniture came from Sweden, as well as from France and other European countries.
RIGHT: The dining room is at the center of the house. All the floors are covered in slates salvaged from a schoolhouse roof.

America. From the wreckers, Beach Alexander bought door casings, ceiling mouldings, paneled doors and walls, pilasters, and French doors—"even the mellow, aged roof tiles," he remembers. A San Francisco newspaper did a story about the "Genteel Wrecker," as they called Beach. "That brought mobs of people to the site to buy the bits and pieces I had no use for. There was even a hot-dog vendor to service the crowds!"

In Sonoma, forty miles north of San Francisco, Beach Alexander assembled the beautifully made millwork ("It would cost a fortune today!") in a small house that expresses the elements of a classic Palladian villa. A pool reflects the symmetrical façade. Inside, the lineup of doors opposite windows in the formal front rooms is a classical device to create a greater sense of spaciousness. Private rooms—in this modern case, the kitchen and the bathrooms—are at the rear of the house. Beach named his new home after Demeter, the Greek goddess of fertility and agriculture.

The San Francisco house that was originally home to the recycled architectural elements was much larger than his new house, and Beach was careful to proportion the rooms accordingly. "The demands of proper classic proportion insisted that I have twelve-foot ceilings—a feature which I don't regret, even when my winter heating bills arrive. After all, the tall ceilings create a perfect setting for my modest collection of antiques, which came from France and the Scandinavian countries, where I studied architecture."

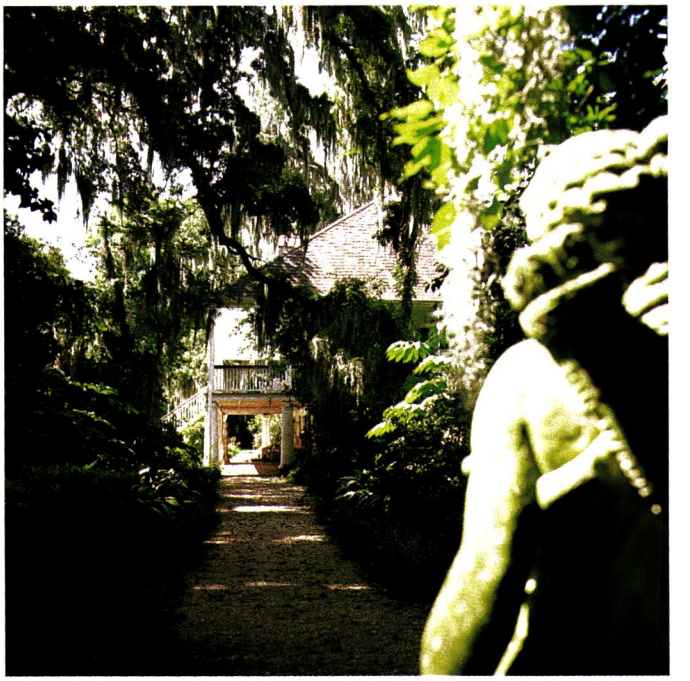
Connoisseurs don't call Beach Alexander's antiques "modest." The classic pieces have impressive origins, and their materials and workmanship speak of aristocracy. But then, so does his twentieth-century house. ✦

LINDA SVENDSEN (LEFT)
ALAN WEINTRAUB (ABOVE)

Le Passé est Vivant

Perhaps two dozen French Colonial plantation houses survive in Louisiana. The most remarkable is Parlange, a hundred miles upriver from New Orleans—treasured still by descendants of the family who built the house in 1750. Raising beef cattle and growing sugarcane, they live in a rare atmosphere of antiquity.

photographs by Steve Gross & Susan Daley



A VISIT TO PARLANGE PROVES THIS: IT IS the real thing. Atmospheric and elegant, the old house is a comfortable repository of memories for a family whose ancestors remain quietly present. No decorator's talent with faded chintz, chic shabbiness, and provenanced antiques can conjure this gentle patina. Only time can make a house like this one.

Well, one other thing helps: ancestors who had exquisite taste.

OPPOSITE: Mid-19th-century portrait of Virginie Ternant Parlange. A painting rounds a corner in the French manner. THIS PAGE: French Colonial architecture and furniture; views under the *galerie* and in the garden.

Parlange has illustrious ancestors and their original furnishings, a fascinating history, and the family that cherishes it. Students of French Colonial architecture in the Americas claim there is no house more authentically preserved or historically fascinating than Parlange. Built in 1750, it is situated on one of the large, lazy loops made by the Mississippi. This one, cut off when the river found a more direct route in 1722, was named *la faux rivière*: False River.

Claude Vincent de Ternant built his house on the False River when a favor he had done the King of France was rewarded with a sizable land grant in the New World. Parlange family members have since wondered

CLOCKWISE: (from top left) An armoire holds generations of toys. In the Blue Room, a *bibliothèque* and crown mouldings are of local workmanship. Lucy Parlange's great-grandmother's portrait presides over the dining room. Rooms open onto the *galerie*.

if the timing of his move, which saved the family fortune from the chaos of the French Revolution, was carefully calculated or merely lucky. An inventory of the estate of de Ternant's son, who died in 1842, included this house and land—and also an unusual quantity of valuable personal property, including gold and silver coins valued at $300,000. Their equivalent value today is mind-boggling.

It was the son's widow, Virginie Trahon Ternant, who made the only substantial change to Parlange. In 1842 she had the house expanded rearward, adding a large new dining room and several small bedrooms. The foundation storey, the rear *galerie*, and the roof of the extension closely followed the original lines and style of the house. To this day, Parlange, which has had no major modifications since, remains architecturally unified.

THE LOWER SECTION OF PARLANGE IS CONstructed of handmade brick, the upper part of cypress. Wrap-around hallway/porches, or *galeries*, are supported by columns made of triangular bricks, topped by turned cypress posts on the upper floor. These two-part

columns appear to taper upward, giving the house grace. Rooms lead directly onto the *galerie*, a passageway between rooms. Above each door is a hand-carved cypress fanlight.

Rooms at Parlange are filled with furniture local to Louisiana and also brought back from France during the 1840s and 1850s, where the younger Ternant's widow travelled after his death. Virginie met her second husband, the French army colonel Charles Parlange, in Paris, and later was summoned home because of the war. As resourceful as she was glamorous, she met the approaching Union General Banks on the *galerie*—and presented him with the keys to the wine cellar. In the evenings she gave dinners for the officers and barbecues for the troops. Neighbors were appalled, but Parlange was spared. Virginie Parlange's life-sized portrait dominates the salon to this day. Her granddaughter would be the subject of another dramatic portrait: the Madame X of John Singer Sargent's famous painting. And Madame X was the grandmother of the house's current owner, Walter Parlange. He and his gracious wife Lucy lovingly maintain the place. ✦

Both Union and Confederate armies made Parlange their headquarters during the Civil War. The house fortunately survived the lengthy occupations. The room where both generals slept (though not at the same time) is now called the Generals' Room.

tout ensemble

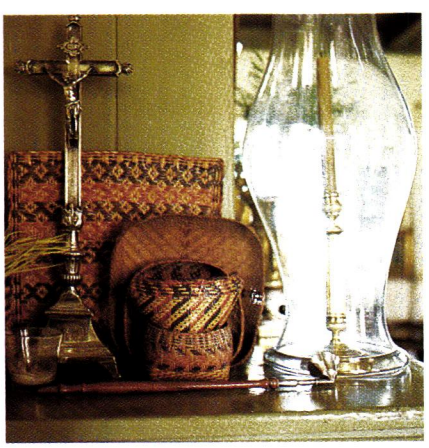
Fascinated by Louisiana's blended Creole culture, wherein French sophistication met with frontier reality, Jack and Pat Holden have assembled a collection of French colonial-period buildings and antique furnishings at Maison Chenal, on the Mississippi in Pointe Coupee Parish. And here they live.

by Regina Cole | photographs by Steve Gross & Susan Daley

The front view of Maison Chenal features the *pigeonnier*, made of local cypress. *Pigeonniers* housed pigeons, consumed at the table as squab. Building them as little towers placed at a home's entrance is a particularly French touch. Traditionally, *pigeonniers* reflect the house's architecture.

OPPOSITE: French Colonial architecture featured *galeries* that shaded the walls of the house and provided outside living space. Rooms opened onto the *galeries* instead of being connected by inside hallways. TOP: An especially fine Louisiana armoire in the big house. Paintings and prints were commonly hung over doors in 18th-century French America. BELOW: Small collectibles of the local historic culture.

PATSY HOLDEN'S FAMILY HAS BEEN IN Louisiana since 1720. Maybe deep roots in fertile soil nourished her love for the architecture, the gardens, the material culture, and the history of Pointe Coupee during the late-18th and early-19th centuries. She and her husband Jack have assembled a collection that would please any scholar of the region. But their compound is not museumlike, and their interest is not academic. They live here, in and amidst nine antique buildings rescued from abandonment or imminent demolition. This compulsion has been going on for 24 years. Besides the big house, the Holdens have a kitchen building, an overseer's house, a *pigeonnier*, a bell tower, a *garconnier*—and various chicken coops, beehive sheds, and outbuildings. Today each building serves its original use. Each has been placed where it would have stood on an early-19th-century Louisiana plantation.



TOP: Accounts of Louisiana life mention the Windsor chair as especially favored by early settlers. **BELOW:** A mahogany Louisiana bed with high melon-shaped headboard. **OPPOSITE:** In the dining room, or *salle-à-manger*, is a cherry table in the "old fashioned" Louis XIII style.

The couple's re-creation of the vernacular past is not limited to the preservation of rare Creole architecture. Each of the buildings has been furnished with suitable objects; these range from high-style French furniture brought to the area by 18th-century settlers to antique farming utensils made by local craftspeople. Some pieces reveal the influence of Acadians, the exiled French Canadians who resettled in Louisiana. The Holdens say they've collected "armoires to arbors, beds to barns, *pigeonniers* and pirogues and Provence jars—glassware to garden walks!"

Of special note in their collection are early furniture, silver, and Acadian textiles. The pottery, bottles, paintings, candlesticks, glassware, and cookware—all in daily use, not sitting on display shelves—are important, too. Jack and Patsy Holden can describe the history, manufacture, and materials of each object. In demand as speakers to preservation groups, they tell wonderful stories about their searches and their discoveries.

Their favorite passion is, perhaps, the garden. Like the houses, the garden is a carefully researched re-creation, a practical and beautiful adjunct to 18th-century Louisiana rural life. The early French settlers to Louisiana brought with them their controlled, geometrically patterned style of garden arrangement. When this intellectually conceived human plan for the control of nature met with Louisiana's rich soil and warm, moist atmosphere, "each modified the other's intentions," Pat Holden says. "The design retained pattern—but there was almost an overabundance of growth along with an intriguing combination of textures. Our garden is a very traditional French *parterre*, which is enclosed by locally available and easily produced split

OPPOSITE: The raised basement, traditionally a root cellar, has been modified into living space. Here cypress furniture has Acadian influence. **ABOVE:** Behind the house, a view of the traditional French *parterre* garden. **TOP RIGHT:** Naive carving on a dependency. **ABOVE RIGHT:** The *galerie* is both passage and outdoor room. **BELOW:** Acadian furniture is represented by an armoire with strong Canadian influence.

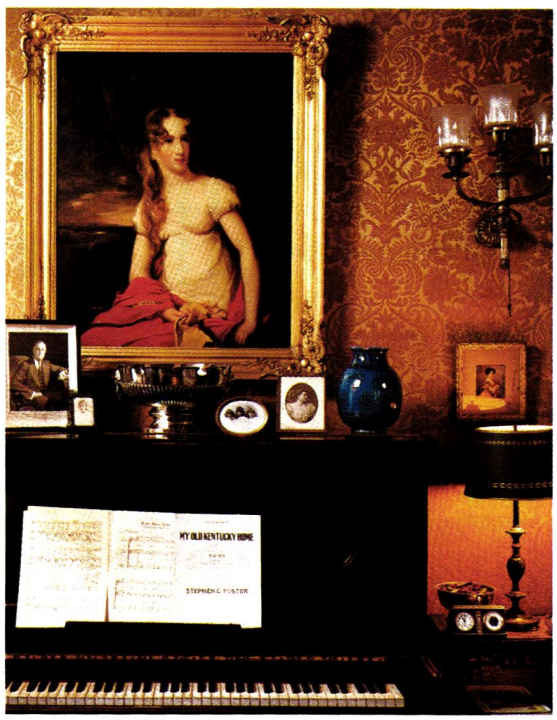
cypress pickets. It is a Creole garden, defined by the coexistence of exotic flowers and fruits along with ordinary and practical herbs. Also in this garden are delicate, imported French roses near native ferns from the swamps."

JACK AND PAT CALL THEIR WORK AND THEIR compound *tout ensemble*—all together, a whole entity, things in context. Their homestead brings together the architecture and the furniture of a particular time and place. Here they are integrated seamlessly into past and present, into normal life. But close inspection yields rewarding detail. Look carefully and there is a repetition of small but significant motifs shared by different aspects of the ensemble, such as the lozenge or diamond form evident on an old armoire and a mantel, which also emerges in the garden. ✦

Think of the very late Victorian period not as excessive, muddled, or fussy, but rather as a design buffet laden with choices—from Colonial Revival restraint to French fantasy.

THE 1890s

THE PIANO I HAVE PAID DEARLY TO MOVE FROM STATE TO STATE WAS, until recently, stylistically undecipherable to me. Even its size was mysterious: it is an upright grand, which delivers beautiful sound but has neither the sculptural grace of a grand piano nor the space-saving features of an upright. Made variously of rosewood, mahogany, and walnut with ebonized accents, it features a classical cornice on its six-foot-tall case, baroque carving, Renaissance Revival motifs, and decidedly Empire features including fluted columns that support the keyboard. It is—dare I admit it?—an embodiment in solid wood of the reason why "Victorian" was long a synonym for "ugly." ▪ The piano was built in 1897—the only clue I needed to label it, had I known more about the era. Like many of my contemporaries smitten with the Victorian Revival, I have come to love the different architectural styles and related interiors of the 19th century. But I prefer them neat and *en suite*: Rococo with Italianate, Eastlake and Anglo-Japanese with Queen Anne. Put too many influences together and my post-Modern sensibilities may be deeply offended. ▪ That's why it has taken me twenty years of education and appreciation to face the eclectic 1890s. Maybe it's okay to have onyx and ormolu in one room, oaken timbers in another. I am ready to accept the gutsiness, and humor, of my piano.



by Patricia Poore

OPPOSITE: Interiors at Wilderstein, a Queen Anne mansion ca. 1890, remain untouched. Pocket doors separate the classically formal Louis XVI drawing room from the simpler American Colonial parlor. THIS PAGE: A convergence of European and American influence in the "Colonial parlor."

TRANSITION TO THE COLONIAL REVIVAL

Historian and importer John Burrows calls these "late Victorian interiors that defy labeling." In the transitional rooms after the Centennial, elements of Georgian architecture, a reminder of the English Colonies, mingle with lingering Aesthetic Movement sensibilities and newly popular Arts and Crafts details. For these 1880s and 1890s rooms where American Colonial and English influences come together, Mr. Burrows suggests furnishings and finishes in the Old Colonies Style—patriotism and nostalgia overlaid on late Victorian convention but with a preference for simplicity. Consider reminders of "by-gone" days, especially colonial New England country pieces (including the spinning wheel); William Morris patterns for walls or fabrics; oriental rugs; Georgian woodwork; anything Japanesque.

The house's exterior—Queen Anne, Shingle style, or more plainly Colonial Revival—may offer little in the way of clues for interior decoration. Inside is likely a pastiche of Victorian convention, Colonial nostalgia, and hallmarks of the English art movements.

THE 1890S SAW A NEW CLASS EMERGE: self-made millionaires with social aspirations. Armed with lots of money, souvenirs of their European grand tours, and an architect (perhaps trained at the Ecole des Beaux Arts), they built country estates, which generally fell into one of four categories: (1) conservative in the English Aesthetic or Neoclassical mode; (2) the nouveau riche castle or villa with high-style European interiors (often one in each flavor); (3) a late Victorian mix with revivals from earlier in the century, especially Empire or Rococo; (4) early Colonial Revival, with a preference for Georgian or Adamesque motifs.

"Eclectic historicism" was the

CORBIS-BETTMANN (TOP)
RICHARD CHEEK

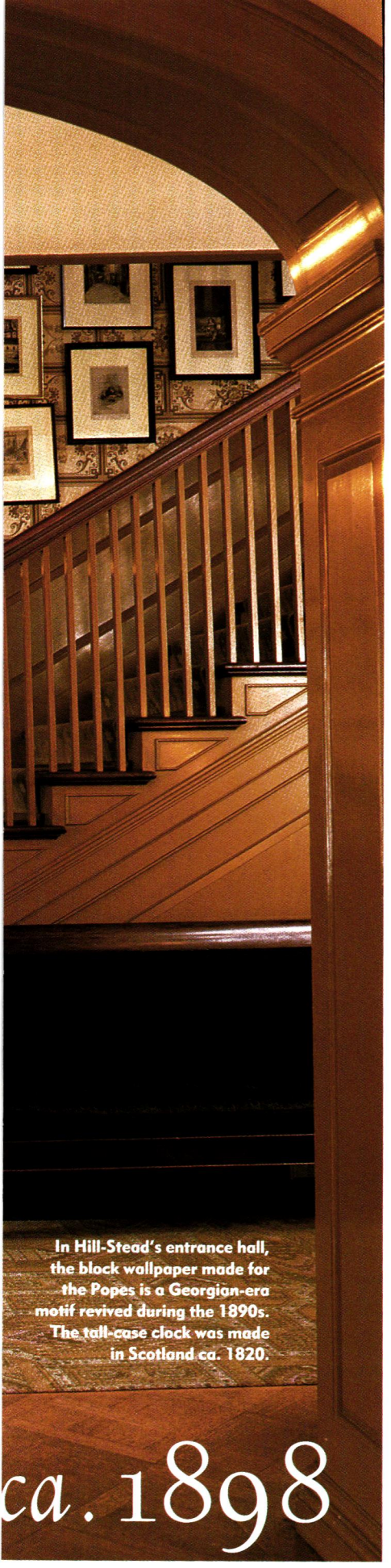
At The 1890 House in Cortland, New York, the moneyed passion for European interiors and a touch of the exotic met with good taste and exquisite workmanship.
OPPOSITE: (bottom) Maymont in Richmond, Virginia, was built in 1893, with rooms typical only in their experimental artsy-ness.

name given to the European interiors, the most opulent in American history. Historical and exotic styles were mixed in houses filled with stained glass, carved woodwork, ornamental plaster, decorative painting, and revival furniture. The 1890s was the decade of richly carved furniture, neoclassical sculpture, Chinese porcelain, Persian rugs, and anything French. There were conventions: the mahogany library was "artistic," the smoking room Moorish, the living or dining hall baronial, the drawing room Louis XV.

Even when restrained neoclassicism was indicated, rooms were a hodge-podge, one "that prompted 20th-century critics to condemn *all* Victorian interior decoration," wrote design historian Gail Winkler. In one typical old photo we find Adamesque ornament on white-painted trim—and French Renaissance Revival furnishings, Morris-style wallpaper, a mid-century floral carpet, and a rustic chair. The middle classes, lacking a tastemaker like Downing or Eastlake to tell them what to do, mixed it all up in one room. The simultaneous Arts and Crafts Movement and Colonial Revival had the public confused. Reform movement philosophy was quoted but contradicted by the array of goods by now available to so many. Interiors became not only eclectic but homogeneous as householders bought directly from Montgomery Ward and Sears. The hybrid style saw Japanese fans, spinning wheels, peacock feathers, Morris chairs, French draperies all in a room where small oriental rugs lay on top of a wall-to-wall carpet.

We've had a hundred years to sort out the best and the worst of the 1890s. And there is a best part: you may pick and choose among many styles and influences. I'm sure your good taste is up to it. ✦

A COLONIAL VISION,



In Hill-Stead's entrance hall, the block wallpaper made for the Popes is a Georgian-era motif revived during the 1890s. The tall-case clock was made in Scotland ca. 1820.

ca. 1898

The Connecticut house called Hill-Stead remains a remarkable Colonial Revival country house built in the New England vernacular.

by Patricia Poore | photographs by Steve Gross & Susan Daley

WIDE VERANDAHS AND "BIG, comfortable, low-ceiled rooms contain[ing] a surprising treasure . . . an old-fashioned looking house"—words used in the opening decade of the 20th century to describe Hill-Stead. A singular vision, it is less eclectic, less ostentatious, more inviting than most of the wealthy homes built in the last years of the Victorian era. It survives as a remarkably intact example of an early Colonial Revival country house.

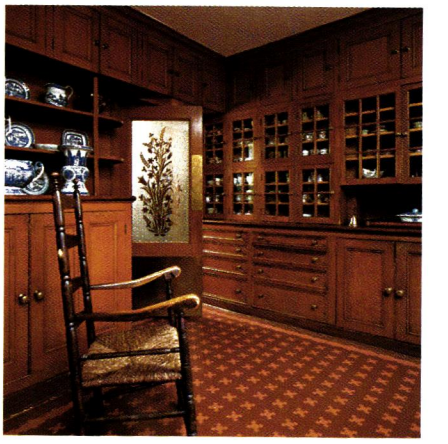
Hill-Stead was built between 1898 and 1901 for Alfred Atmore Pope, a retired iron industrialist from Cleveland, and his wife Ada Brooks

Hallway walls are hung with prints of the 18th and 19th centuries. TOP: The drawing room has the low textured ceilings and dado of a colonial room, but with a grand scale and uninterrupted space.

ABOVE: **The large dining room has grained (painted) woodwork and a Sheraton table with Hepplewhite chairs, all American.** **BELOW:** **The restful second library was extended in 1906 with a new bay window built to match the one in the drawing room.**

Pope. Both had deep roots in New England, and chose a romantic overlook in Farmington, Connecticut, for their country estate. Although the firm of McKim, Mead and White was retained to design the house, its concept and planning were largely the work of the Popes' daughter Theodate, one of America's earliest woman architects. Theodate conceived of an extended farmhouse in the New England tradition, complete with ell-shaped

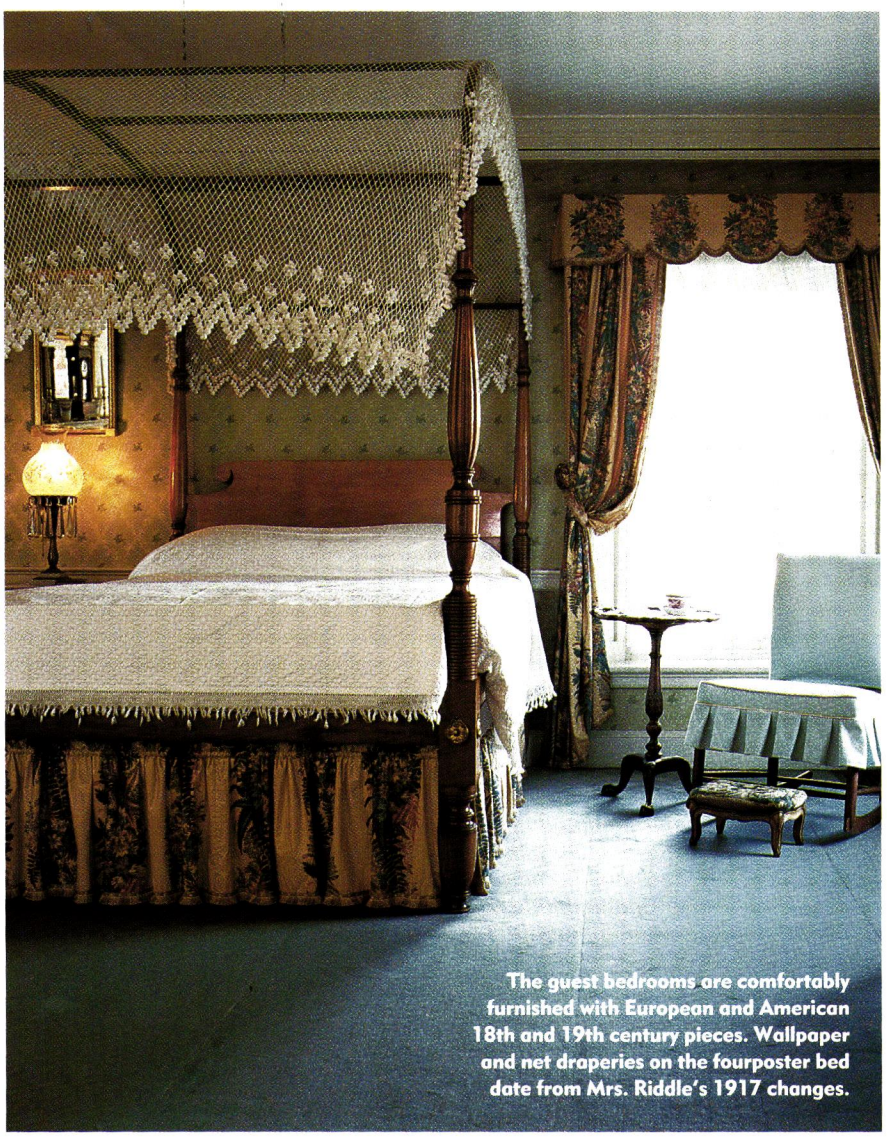
The Chinese Chippendale secretary (English, 18th century) remains in the parlor bedroom, which now has a guest room with its own bath. The 1917 wallpaper replaced an English floral.



ABOVE: The sunken garden, reconstructed after photographs and a drawing for the site by landscape gardener Beatrix Farrand; the original butler's pantry; the front façade.

"addition" and colonial-inspired woodwork, to be the centerpiece of an actual working farm. Its colonnaded front porch, inspired by Mount Vernon, was an afterthought during construction.

Mr. Pope had already amassed a collection of Impressionist paintings, rugs, ceramics, and more. (Paintings would eventually include work by Manet, Monet, Degas, Cassatt, and Whistler.) This house was to be the backdrop, not in a museum sense but with an eye toward color and light; Mr. Pope had years earlier written to his acquaintance James Whistler about the difficulty of lighting paintings in private collections. With the emphasis on art, decorating was subtle and subdued for the period. Fine details were given much thought, and the grouping of objects was deliberate. Collecting continued: furniture, chiefly English and American antiques ca. 1750–1820, but also some Dutch; Persian, Caucasian, and Anatolian carpets, Roman busts, a William Morris tapestry, Venetian mirrors and, of course, Japanese prints and ancient Chinese porcelains. Henry James, who visited in 1904 and 1911, wrote to Theodate that it was "an exquisite palace of peace, and light and harmony."



The guest bedrooms are comfortably furnished with European and American 18th and 19th century pieces. Wallpaper and net draperies on the fourposter bed date from Mrs. Riddle's 1917 changes.

RIGHT: The fireplace in Theodate Pope Riddle's bedroom, redecorated in 1917. It originally had walls covered with figured linen and woodwork grained to resemble curly maple. **ABOVE:** Her bedroom, like every other in the house, had its own bath—unusual in 1900.

ABOVE: (left) Of interest in the evolution of the Colonial Revival house is the morning room, added as a den (paneled in walnut) for Mr. Pope in 1906 and redecorated by his daughter, Theodate Riddle, in the 1930s. Over the mantel is a Monet. (right) The upstairs sitting room was part of Mrs. Pope's suite in her later years, reflecting her taste.

The Colonial Revival was a curious mix of nostalgia and modern sensibility. Nowhere is that more evident than in the drawing room, with its low textured plaster ceiling crossed by beams. The dado paneling and colonial mantel evoke a time before Victorian excess (page 63). Yet space flows in the open-plan manner of Richardson's extraordinary interiors of the 1880s, and Stanford White's Shingle-style "cottages." Here we are led from the doorless arch off the entrance hall through the drawing room and to another wide flat opening into the Ell Room, an less formal family parlor built to look like an addition.

Theodate Pope did find success as an architect, taking commissions for private houses and designing the Westover School in Middlebury. After her father's death in 1913, she opened an architectural office in New York and in 1916 received state certification. That same year, at age 48, she married for the first time. Her husband was diplomat John Wallace Riddle. The couple moved into Hill-Stead permanently, retaining a suite for Mrs. Pope, who wintered with relatives in Georgia or California. The Riddles had no children of their own, but Theodate happily raised two "godsons." Mrs. Riddle was content to leave the house as it was, making a few changes to wallpaper and carpets and updating the servants' quarters.

Theodate Pope Riddle left Hill-Stead as a museum with a modest endowment in 1946, and it has been a public treasure ever since—a hospitable house, its elegant furnishings chosen as much for their comfort as for their provenance . . . beautiful art in a quiet house full of light. ✦

IN THE PRESENT

INSPIRED ISLANDS

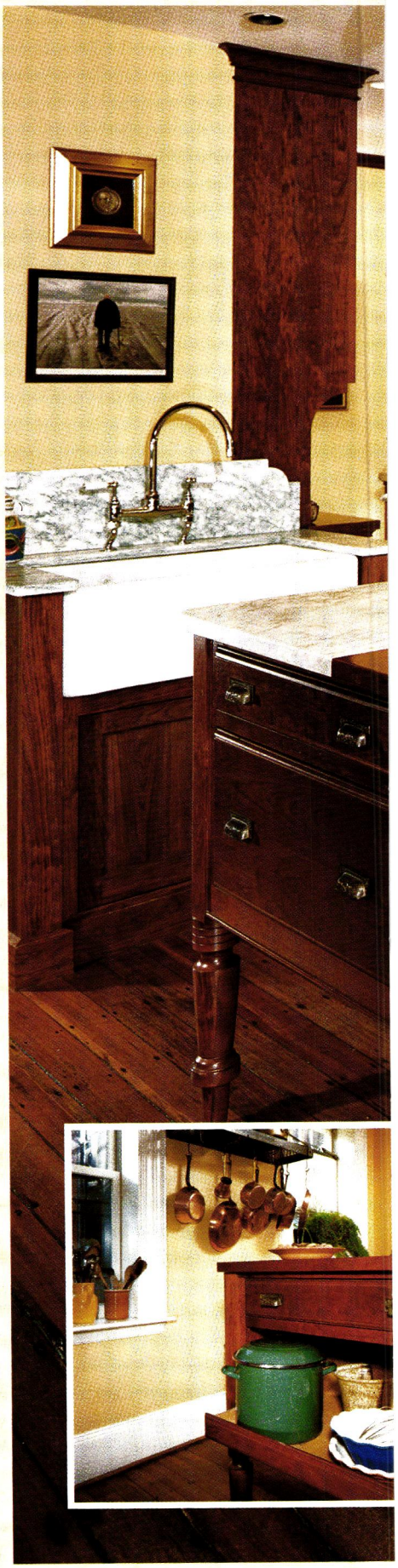
It's simply not true that the kitchen work island is a modern concept. You can find precedent for such an eminently practical feature in a sixteenth-century worktable—and in a 1930s island clad in monel.

by Patricia Poore

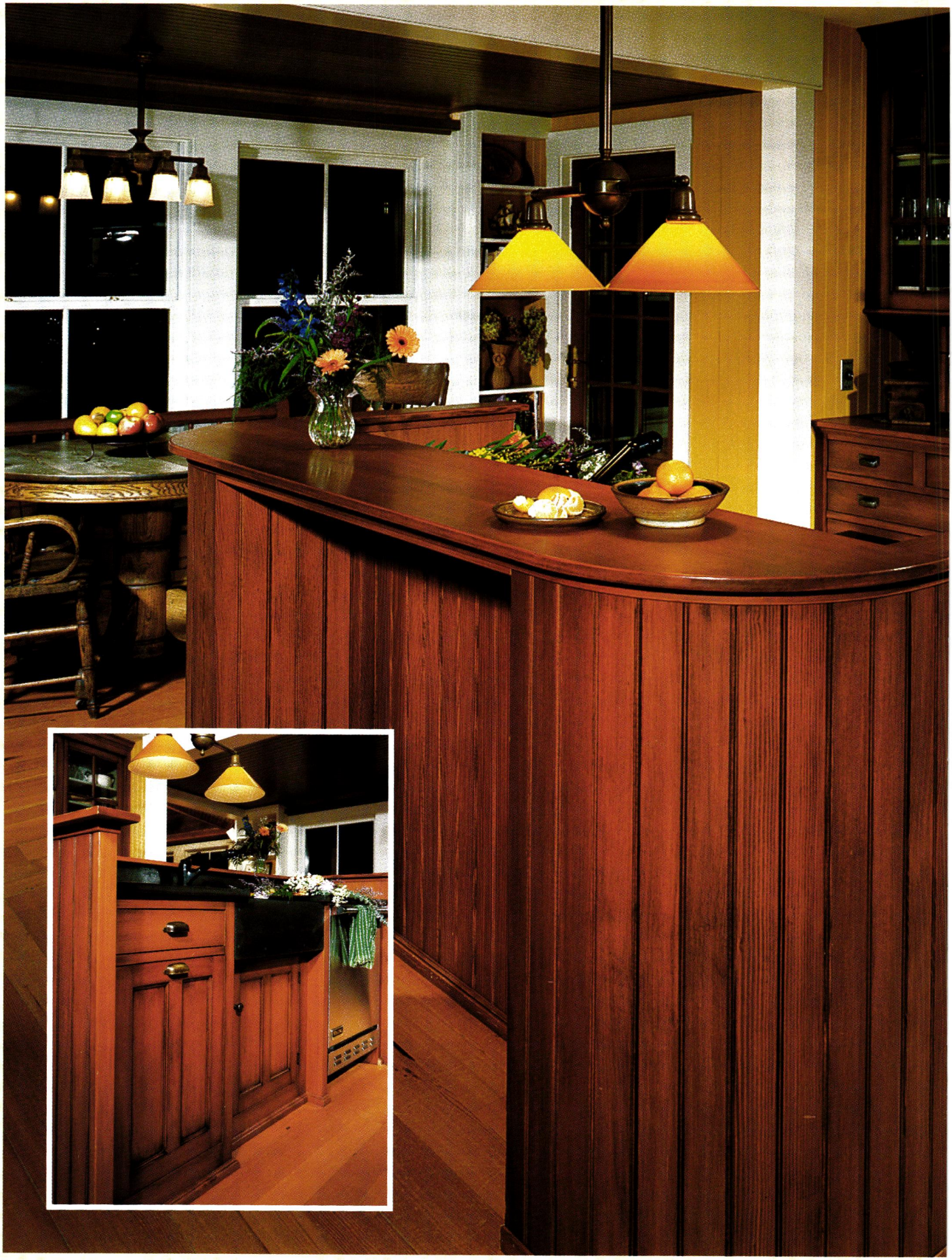
THERE ARE THOSE WHO REFUSE to consider any island in a period kitchen, saying they're "too modern." Others assume that a butcherblock or a farmhouse table are their only authentic choices. Still others, who covet the island's usefulness or whose room layout begs for one, install one that is indeed too modern. In fact, I have been surprised at how many historic kitchens included a working island.

Ideas can come from the well-equipped kitchens of historic manor houses and urban dwellings. These often looked like commercial kitchens, with a center worktable that accommodated preparation and storage. If you choose to stick to more vernacular models, even the wood or enamel-topped table on legs can be redesigned to be bigger, with extra drawers, or plumbed for a sink.

Every century, generation, and style has its examples. Not surprisingly, virtually all of them had func-

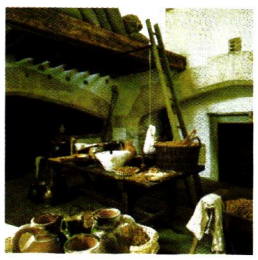


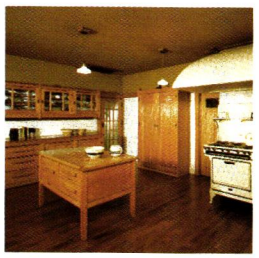
An island in a mid-19th-century Boston brownstone has it all: double-sided storage, broad work surface, and a marble pastry board. It was inspired by the photo (above) of a worktable centered in a manorhouse kitchen dating to 1883 at Lanhydrock, Cornwall, in England.



With sink, trash bin, and dishwasher on the business side, this island also presents a finished face. The owner of the turn-of-the-century house was inspired by the eccentric sink cabinet (top right) built by a ship's carpenter at Castle Tucker in Wiscasset, Maine.

ABOVE: This beaded-board sink cabinet inspired the island opposite.
BELOW: Ideas come from kitchens like this one in Middlesex, England, ca. 1520; a monel- (nickel/steel alloy) surfaced island from a 20th-century magazine; at the Gamble House by Greene and Greene, 1908, Pasadena.





tional design, with little fancy embellishment. That is why the plain worktable on legs provides a can't-go-wrong model. Paradoxically, it is the new "period" island tricked up with expensive hardware, sawn brackets, turnings, and so on on that may look out of place. Cabinet details should come from the pantry, not the parlor. (There are exceptions. One of the most memorable "islands" I've seen was extraordinarily high-style: an antique curved bar from an Irish pub, reinstalled in a large American kitchen with complementing cabinets built new.)

Freestanding islands with closed cabinets beneath date back to the 1920s. Countertop surfaces have included marble, stone, wood, tile, synthetic materials, and metal (such as stainless steel and monel).

Sudden inspiration guided design of the two new islands shown on these pages. Chris and Adrienne Kimball (Chris is the editor and publisher of *Cooks Illustrated*) stuck close to the 1883 English model, but asked their cabinetmarker to add a second tier of storage drawers and a slide-out shelf. The owner of a shingled seacoast cottage—a house with acres of beaded board—was impressed by the gutsy bulk of an old sink cabinet she happened to see in Wiscasset, Maine. ✦

BRIAN VANDEN BRINK (TOP); *THE ART OF DINING, A HISTORY OF COOKING & EATING*, THE NATIONAL TRUST, LONDON; DOUG KEISTER (BOTTOM RIGHT)

PERIOD ACCENTS

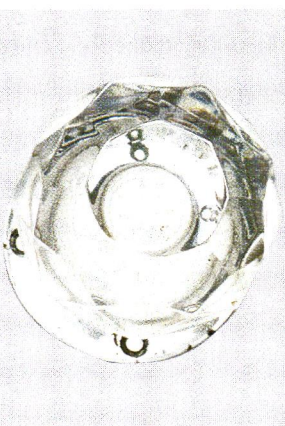
Authentic Entrée

Antique doorknob sets, like the Eastlake knob and escutcheon plate shown here (middle right) are surprisingly light compared to their heftier reproduction counterparts (above and opposite, far right). In the late 19th century, doorknobs might be swirled porcelain (top left), brass finished (top center), or glass (top right).

THANKS TO THE PROLIFERATION OF MAIL-order catalogs and the World Wide Web, there's never been so much choice in period architectural hardware. For the price of a good quality, off-the-shelf decorator set, you can pick from dozens of antique originals or reproductions, all from the comfort of your own home.

It's possible to view page after page of Eastlake or Arts & Crafts doorknobs on a website, then order multiple sets for as little as as $50 or $60 a piece. Take care, however, that you're ordering complete hardware sets. You'll need a matching pair of escutcheon plates or rosettes for either side of the door, a spindle, screws, a strike plate, and possibly a mortise lock. You may also need the services of a skilled locksmith to get the inner workings moving smoothly again.

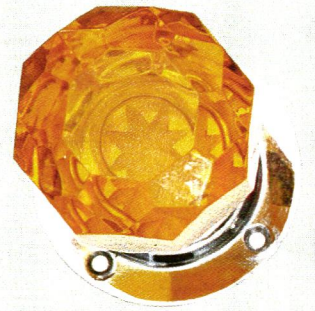
A reproduction doorknob set may not have the patina of a true antique, but it will come with a dependable, state-of-the-art lock. The best ones are cast from original molds. "It's really hard to tell the difference between a reproduction and an original, outside of the finish," says Kip Beatty, director of the catalog division for Crown City Hardware. "The detail is virtually identical." —MARY ELLEN POLSON



ROB HUNTLEY/LIGHTSTREAM

If you want to use old hardware in a house restoration, be sure your contractor is willing to work with antiques. "Contractors are not in the 'old' business—they're in the 'new' business."

—WEB WILSON, WEB WILSON'S ANTIQUE HARDWARE AUCTIONS



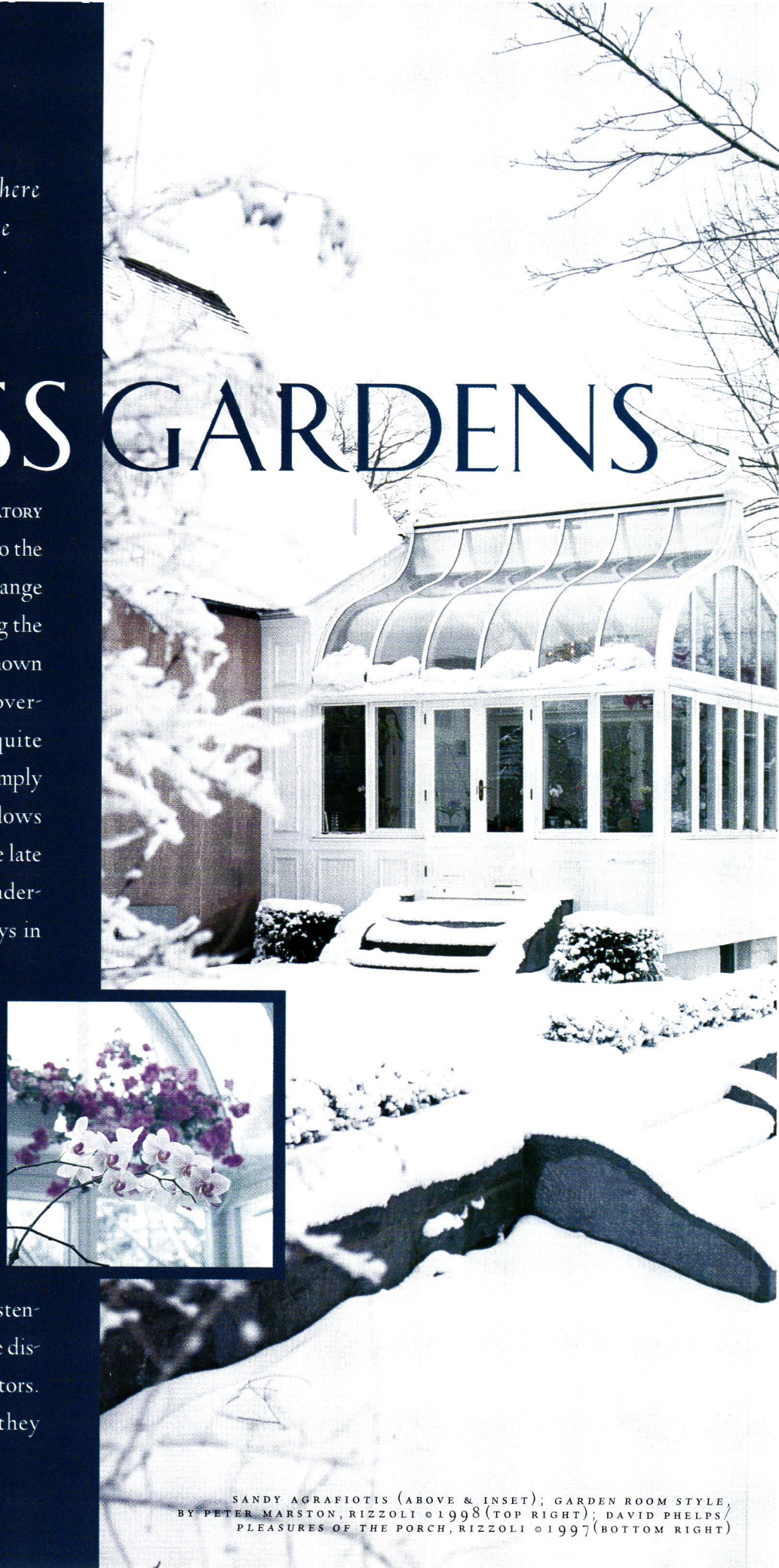
SUPPLIERS: CROWN CITY HARDWARE offers reproduction hardware by catalog ($6.50), on the web (www.crowncityhardware.com), and through its retail store (1047 N. Allen Ave., Pasadena, CA 91104, 626-794-1188). Shop LIZ'S ANTIQUE HARDWARE for antiques on-line (www.lahardware.com), by catalog ($5), or in the store (453 South LaBrea, Los Angeles, CA 90036, 213-939-4403) EUGENIA'S AUTHENTIC ANTIQUE HARDWARE offers authentic period hardware by catalog ($1) and at the store (5370 Peachtree Rd., Chamblee, GA 30341, 800-337-1677). Shop WEB WILSON'S ANTIQUE HARDWARE AUCTIONS on-line (www.webwilson.com) or by phone/fax auction (P.O. Box 506, Portsmouth, RI 02871, 800-508-0022).

Architectural hardware cast in brass or bronze was often heavily figured (top center, and bottom, left and center). Exceptionally fine pieces, like the hummingbird knob (center), were sometimes nickel plated. The small "controlled bubble" knob (top left) was probably used for a small interior door. An unusual amber acrylic knob (top right) is a relatively modern antique.

The conservatory, a place where the drawing room meets the gardens, has a long history.
by Regina Cole

GLASS GARDENS

THE VICTORIAN CONSERVATORY owes its beginnings to the introduction of orange trees in western Europe during the Renaissance. Special houses, known as *orangeries*, were built to overwinter them. Some were quite grand, but usually they were simply large rooms with lots of windows and a stove. It was not until the late 18th century that a better understanding of the role light plays in plant growing coincided with improved glass manufacturing methods and with a new interest in exotic species of plants. Great estate conservatories were built primarily by England's landed gentry during the late-18th and early-19th centuries. These ostentatious glass structures were the display houses of wealthy collectors. In form, if not in function, they inspire today's homeowners.



SANDY AGRAFIOTIS (ABOVE & INSET); *GARDEN ROOM STYLE*, BY PETER MARSTON, RIZZOLI ©1998 (TOP RIGHT); DAVID PHELPS/ *PLEASURES OF THE PORCH*, RIZZOLI ©1997 (BOTTOM RIGHT)

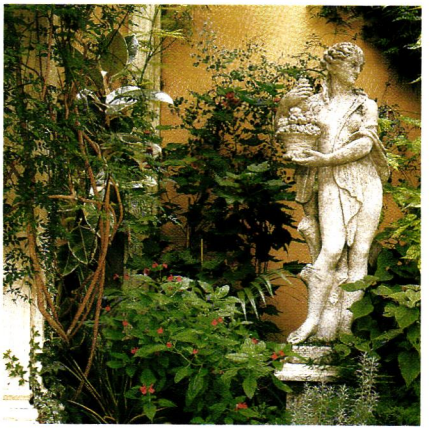
LEFT: The Gothic form promoted by Humphrey Repton in 1803 is evident in a new conservatory on the East Coast. He said that elements of Gothic cathedral construction would blend with a variety of styles. RIGHT: New materials and building techniques provide more stylistic possibilities, but arches and quatrefoils remain popular motifs.

CONSERVATORIES ARE GLASS HOUSES PERmanently attached as extensions of homes, as opposed to greenhouses, which are self-contained structures. In function they are also somewhat different: although tender plants were wintered in them, conservatories were not traditionally used as propagation or forcing houses, but rather as indoor garden rooms. The wealthy 18th-century homeowner would walk guests through his collection of exotic plants much as he would walk them through his library to see his collection of rare books. It didn't take early conservatory owners long to appreciate the dead-of-winter pleasure of walking into a bright, warm room full of plants. By the mid-19th century, conservatories were no longer just for horticultural use. Status-seeking homeowners in the

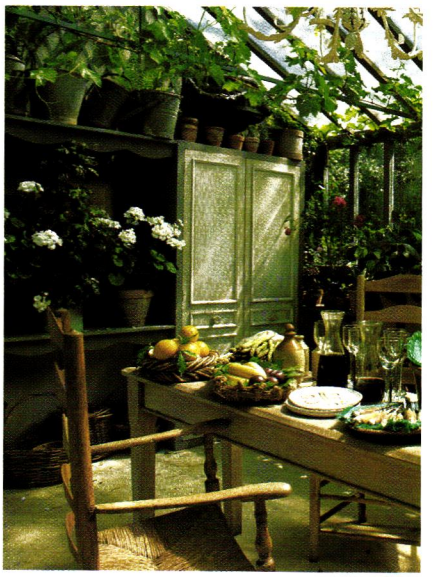
ABOVE: This contemporary conservatory is used to grow orchids and bougainvillea; bright spots of color surrounded by the monotones of a harsh New England winter.
BELOW: Iron and glass paradoxically soften the exterior of almost any house style.

SANDY AGRAFIOTIS (TOP); *GLASS HOUSES*, BY MAY WOODS & ARETE WARREN, AURUM PRESS ©1988 (ABOVE)

Too much heat is a constant problem on sunny days. **ABOVE:** Sun shades are necessary when a conservatory is used as a sitting room. **RIGHT:** Vents at the top of what is essentially a glass box let out overheated air.



LEFT: The original conservatory of an 1886 San Francisco townhouse is more utilitarian. **ABOVE:** Traditionally outdoor decoration, statuary moved indoors during the 19th century. **BELOW:** Most conservatory owners use them both as living and gardening spaces.



CLOCKWISE: PETER APRAHAMIAN/ELIZ. WHITING ASSOC.; *THE BOOK OF THE CONSERVATORY*, BY PETER MARSTON, ORION ©1992; *GLASS HOUSES*, BY MAY WOODS & ARETE WARREN, AURUM PRESS ©1988; TOM LEIGHTON/ELIZ. WHITING ASSOC.; LINDA SVENDSEN

FROM TOP: Humidity is introduced to glass houses through the use of fountains. Sitting in the winter garden is irresistible to northern homeowners. Brick, the most common flooring to retain heat, sometimes was supplanted by Victorian encaustic tiles.

In their best use conservatories provide hospitable environments for plants and a transition between outdoors and in.

United States emulated Europeans by attaching glass houses to their homes. Here they kept their potted palms, but they also entertained luncheon guests and encouraged courting couples to stroll. The ornate structures were the most transparent of status symbols: fragile, expensive to heat, and created to look like spun-sugar confections.

The similarity in many conservatory designs is largely due to English garden writer Humphrey Repton, who in 1803 wrote that "among the refinements of modern luxury may be reckoned that of attaching a greenhouse to some room in the mansion." He was concerned with visually linking these additions to the house, saying that it was "difficult to make the glass roof of a conservatory architectural, whether Grecian or Gothic." One of his solutions was to copy the chapter rooms of Gothic cathedrals, where the ribs of the octagonal roof were supported

GARDEN ROOM STYLE, BY PETER MARSTON, RIZZOLI ©1998 (TOP & BOTTOM LEFT); GLASS HOUSES, BY MAY WOODS & ARETE WARREN, AURUM PRESS ©1988 (MIDDLE LEFT)

by a slim pillar in the middle, but he substituted cast iron for stone and filled the interstices with glass. Today, the most frequently seen style of conservatory, both in the United States and England, incorporates elements of Gothic design.

Today's homeowners are not very different from their Victorian predecessors: they like the prestige a conservatory confers. The use of new materials and building techniques makes them easier to build; they are now available in all sizes and shapes. As they have become more common, their horticultural use has declined. Their primary purpose today is to provide living space and, in the North, to serve as passive solar collectors. When they are more like sitting rooms, they are less hospitable to plants. Many tender plant varieties thrive in far more humid conditions than do people (or their furniture.) ✦

CONSERVATORY SOURCES *The following companies build excellent conservatories in different sizes, styles, and materials.*

AMDEGA LIMITED
Faverdale, Darlington Co.
Durham, England DL3 0PW
PH: 011-44-1325-468-522
fax: 011-44-1325-369-298

CITY VISIONS, INC.
311 Seymour Street, Lansing, MI 48933
PH: (517) 372-3385; FAX: (517) 482-7304

COLEBROOK CONSERVATORIES
152 Stillman Hill Road, Winsted, CT 06098
PH: (800) 356-2749; FAX: (860) 738-0429

CREATIVE STRUCTURES
1770 Main Street
Hellertown, PA 18055-1021
PH: (610) 317-1566; FAX: (610) 317-0582

FOUR SEASONS SUNROOMS
5005 Veterans Memorial Highway
Holbrook, NY 11741
PH: (516) 563-4000; FAX: (516) 563-4010
www.four-seasons-sunrooms.com

TOWN & COUNTRY
5153 N. Clark Street, Suite 228
Chicago, IL 60640
PH: (773) 506-8000; FAX: (773) 506-8815

GLASS HOUSE
50 Swedstown Road, Pomfret, CT 06259
PH: (860) 974-1665; FAX: (860) 974-1173

HARTFORD CONSERVATORIES
96A Commerce Way, Woburn, MA 01801
PH: (800) 963-8700; FAX: (781) 937-9025
www.hartford-con.com

OAKLEAF CONSERVATORIES
876 Davis Drive, Atlanta, GA 30327
PH: (800) 360-6283; FAX: (404) 250-6283

PRIVATE GARDEN
36 Commercial Drive, Hampton, MA 01036
PH: (413) 566-0277; FAX: (413) 566-8806
www.private/garden.com

TANGLEWOOD CONSERVATORIES
15 Engerman Avenue, Denton, MD 21629
PH: (800) 229-2925; FAX: (410) 479-4797

JERRY HARPUR/ELIZ. WHITING ASSOC. (ABOVE)

Window Wisteria

by Diane Ayres | photographs by Linda Svendsen

A MOST EFFECTIVE IF OFTEN OVERLOOKED WAY OF CREATING AN ARTS AND CRAFTS INTERIOR is to include appropriate window treatments. Keep utility and simplicity in mind as you choose among the possibilities. ▪ In the dressing room of a house in Berkeley, California, the need for privacy demanded an opaque material. Yet the homeowners did not want to sacrifice the atmosphere created when light filters through curtains. We chose a cream-colored linen because, while you can't see through it, its weave

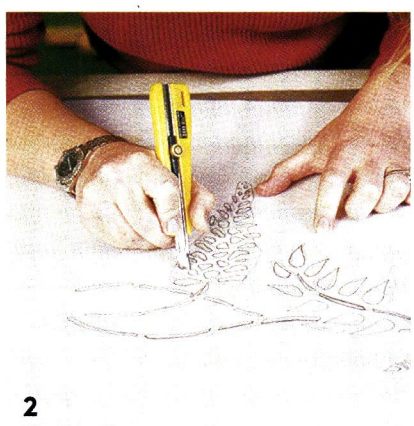
is sheer enough to allow light through. Also, linen drapes nicely and holds up extremely well to the damaging effects of sun. Linen is not inexpensive; its sturdy fibers, however, will make curtains last virtually forever. By the way: "linen-look" fabric is no substitute! ▪ The choice of pattern, often affected by existing designs in the room, is a matter of personal taste. Don't assume you have to include a design on the curtains; plain fabric is often quite appropriate. You'll also factor in budget and time as you consider techniques for embellishing the fabric. Stenciling a design will require less time than hand embroidery. But stenciling is not a poor cousin and, in fact, is more typical of what would have been found in an Arts and Crafts home. With few exceptions, the same fabric should be used on all openings in a given room, although some windows may require two sets of curtains: a sheer layer and over-curtains of a heavier fabric. Other openings, such as French doors, require only the sheer. Portières or doorway drapery may be of different fabric, but each side should coordinate with the room it faces.

Stenciled wisteria on cream-colored linen suit the design and use of an Arts and Crafts room. The curtains hang inside the window frame, and their decoration complements, but does not overwhelm, the patterns on the walls. The dresser scarf and a pillow were stenciled, too.

1

THE STENCIL

The design process is, at the beginning, one of gathering inspiration sources. (1) Wisteria grows in northern California, so before starting, we took lots of photographs of the vine while in bloom. While we could have used paintings or other images, there is no substitute for the colors and shapes found in nature. These photographs, as well as the wallpaper, served to guide the initial drawings. Since the walls have a strong overall pattern, we decided to concentrate the pattern on the curtains along the top and on the sides. (2) After the pattern is drawn on the stencil, it is cut with a stencil cutter that resembles a pen with a blade that can be raised or lowered. Many artists and craftspeople like to cut stencils from Mylar sheets; the material is rigid enough to be easy to draw on, yet cuts easily. (3) A light mist of glue is sprayed on [*continued on page 84*]



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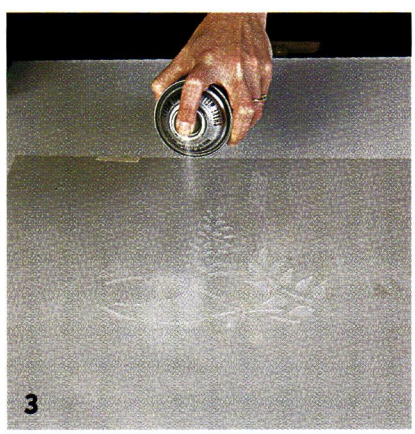


3

The homeowners wanted to coordinate the curtains with existing wallpaper, a Carol Mead reproduction. With so much pattern on the walls, we did not want an overall pattern on the curtains. Wisteria blooms around this house in the spring: a meaningful design element.

The simplest style of curtain merely has the top of the curtain turned down and stitched, forming a sleeve for the rod. This is called a "thread-on" curtain. A variation has a fold of fabric extending above the rod, usually about one inch, called a "heading." It is suitable for lighter weight fabrics when mounted on the face of the frame, or in café-style curtains. Another simple hanging method is to attach rings at the top; the rings slide onto the rod. The most commonly used type of curtain hardware is a 3/8" diameter brass rod with gooseneck or inside brackets. Larger brass rods are typical for portières.

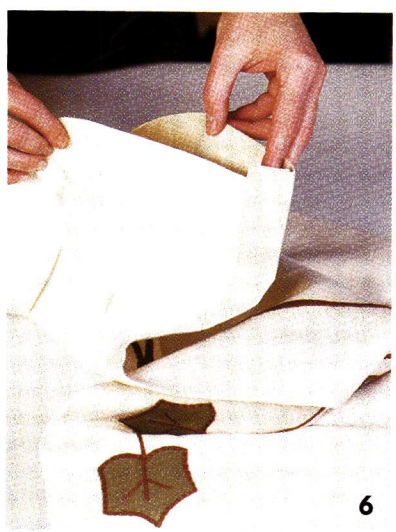
If your house has nice wooden window frames, mount the curtains inside the frame. Otherwise, mount the rods upon the frame or beyond it. As for length, if the curtain will be mounted so that when it falls it hits the sill, then it should stop at the sill. If the sill does not project far enough to receive it, then the length is subjective. Stand back and observe the lines and proportions in the room. Consider how the furniture arrangement may affect the practical use of the curtains. Only in the most formal Arts and Crafts rooms are floor-length window hangings appropriate.

In this room, a wide moulding dictated the top edge of the curtains. They hang just to the window sill for a period effect that looks right in its simplicity, yet is very pretty. ✦

DIANE AYRES *is a textile designer and the principal of Arts & Crafts Period Textiles, which offers finished pieces as well as kits:* (510) 654-1645.

4

5



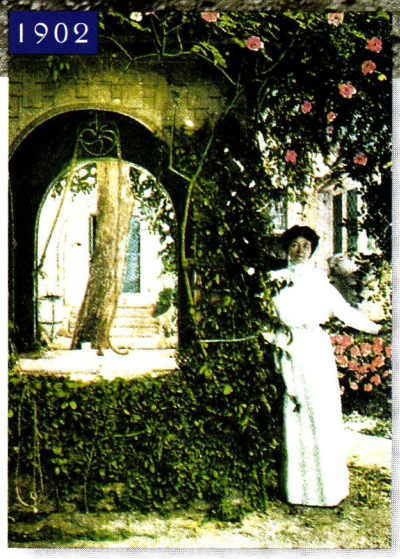
6

the back of the stencil to make it tacky. This will make it easier to place it on the curtain fabric—in this case, a cream-colored linen—without the stencil sliding on the smooth material. (4) Common glass ashtrays serve as excellent containers for the different colors of textile paints. The size is convenient for small amounts of paint, and the cigarette notch holds the stencil brush when it's not in use. Stencil brushes have blunt, stiff bristles to apply the paint to the fabric in a stabbing, rather than brushing, application. (5) For this project we created two different stencils: one for the long, thin parts, and another for the rounded flowers. That way, more design elements can easily be added where needed. (6) Curtains made of more substantial fabric, such as these leaf-patterned ones, are usually lined. The lining should be stitched to the curtain fabric at the top and sides, but be allowed to hang free at the hems, as shown here.

Western Idyll

by Andy Alison

1902



DESPITE A LINGERING POLISH accent, Helena Modjeska became America's most distinguished and beloved Shakespearean actress of the 1880s and 1890s. After early success in Krakow and throughout Europe, she came to America in 1876 and made a career playing in New York, San Francisco, and in rural theaters around the country. She and her husband (known here as Count Bozenta) returned to Southern California in 1888, to a small house surrounded by majestic oak trees, running brooks, rattlesnakes, and mountain lions. She convinced her friend Stanford White, the famous East Coast architect, to remodel the old house into a suit- [*text continued on page 90*]

Neighbors pose in front of Arden, the home of Shakespearean actress Madame Modjeska from 1888 until 1906. The house in Orange County, Calif., was designed from afar by Stanford White. LEFT: Madame at the well.

LOS ANGELES COUNTY MUSEUM OF NATURAL HISTORY (TOP)

The great room (below) behind the gable is also the library, designed by Stanford White. He anchored this room with a huge, arroyo-stone fireplace surrounded by numerous bookcases, artworks, and theatrical memorabilia, which remain today. Immediately off the great room is the music alcove (above) with its square grand piano, stained-glass window, and international fabrics and textures from Madame's worldly travels.

Library at Madam Modjeska's home

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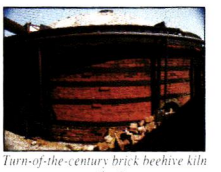

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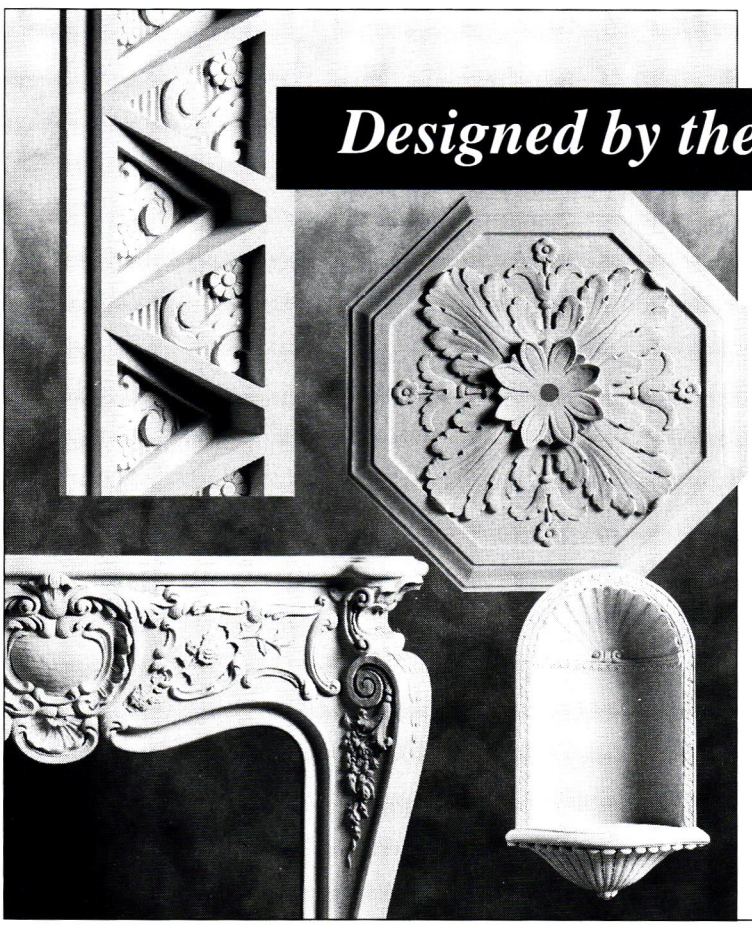

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Her fans, it is said, would sneak onto the grounds at Arden to catch a glimpse of the famous theatrical performer. Often she would greet them with enthusiasm, showing off the magnificent gardens shaded beneath the old canyon oaks. Here she sits by the lily pond.

able dwelling from photographs and sketches. The resulting white cottage, its center peak embellished by a Palladian window, is the only Stanford White building West of the Mississippi. Madame named her house Arden, after the forest in Shakespeare's "As You Like It."

In 1906 it was sold. Helena Modjeska and her husband, Charles Bozenta Chlapowski, moved to a bungalow at Newport Beach, where Madame Modjeska died in 1909. Lured by the property's romance, developers marketed parcels as vacation homes between 1917 and 1926, with the main house serving as the Modjeska Inn. Prime lots were purchased in 1923 by the Walker family, who became owner-guardians of the house, the woods, and several other historic buildings. In 1986, they sold the property, well preserved and little changed, to the County as a historic park. The original 1,341 acres has shrunk down to 14.4 acres of oak woodland, but this remaining piece of Arden is a rare glimpse of a Southern California that has largely disappeared. The olive trees lining the rural road and some of the turn-of-the-century garden plantings remain.

The Modjeska Home and Ranch is now a National Historic Landmark. It is still situated on the banks of Santiago Creek, in the foothills of the Santa Anas, about eleven miles east of today's community of Lake Forest. To arrange a tour, call (714) 855-2028. ✦

Many thanks to historian ELLEN K. LEE *for sharing her photographic research.*

ANDY ALISON *is The Bungalow Hunter: preservationist, local historian, and principal of a specialty real-estate firm in Laguna Beach, Calif.; (949) 376-2541.*

A velvet chaise and rare French Aubusson carpet in a Welsh neoclassical interior.

Style Savvy

TEXTILES AND OTHER FINISHES ARE the murkiest part in any renovation, particularly for the homeowner who, determined to create a personal space respectful of history, won't allow the decorator free rein. But when it comes to curtains and upholstery, wall finishes and flooring, what does 1870 look like, or 1948? Historical research might give you an idea, but no amount of scholarly reading will lead you to what's available today. ◆ There is now, however, a sourcebook, well organized, fabulously well illustrated, and introduced with a smartly concise text that takes us from Medieval European manors to America in the late 20th century.

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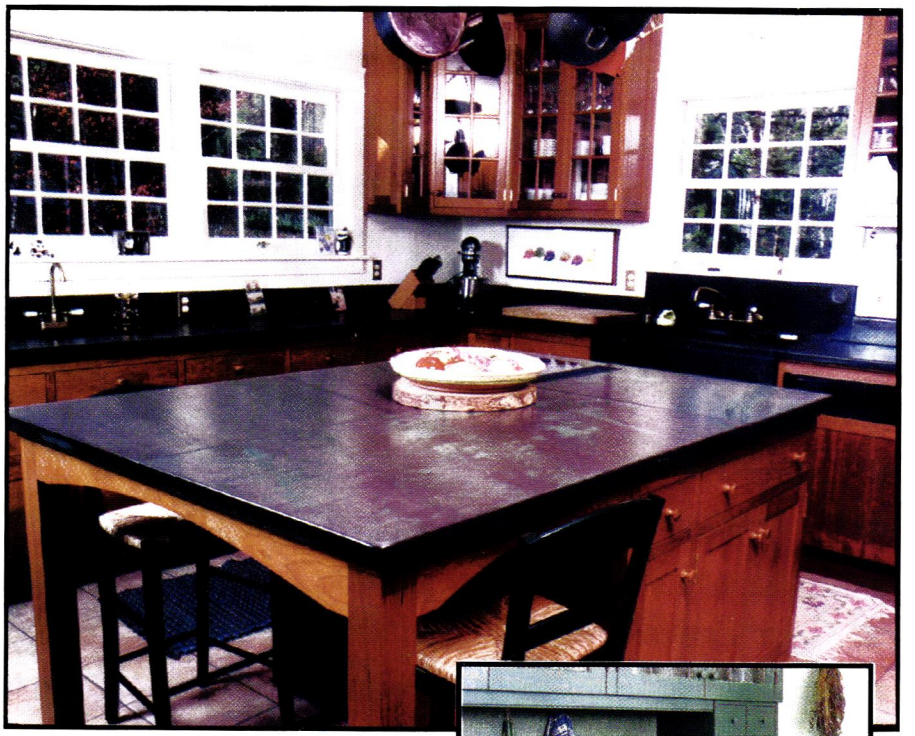

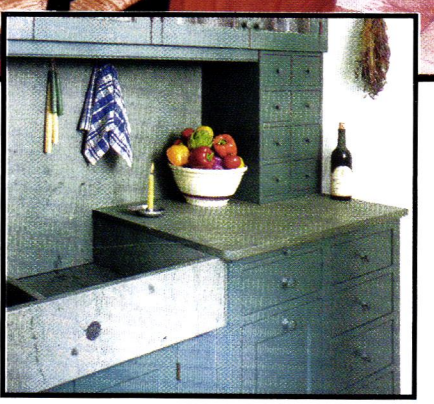

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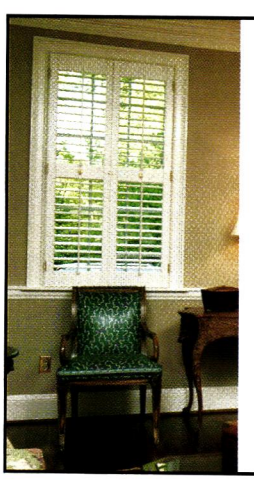

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Tightly organized pages make up the bulk of *The Style Sourcebook*.

Tireless author Judith Miller lets us pick material samples by period, by style, by type, or by personal taste. The book is encyclopedic, but you may be tempted to start at the beginning and at least skim each page; it's an education. It is also comprehensive, intelligent, up to date—and visually exciting. Its pages explode with colorful closeups of fabrics, wallpapers and paints, tiles, and decorative flooring, arranged by type and then period [Fabrics: Geometrics: early 19th century]. It is exceedingly easy to use, even for those with the barest grasp of what it means to buy decorator materials. Terse captions inform us about style, period, and context. Best of all, each page contains a sourcelist, giving the manufacturer, composition, colorways, repeat, and price range of everything shown in the book. It is, essentially, the largest trade showroom in the world. —PATRICIA POORE

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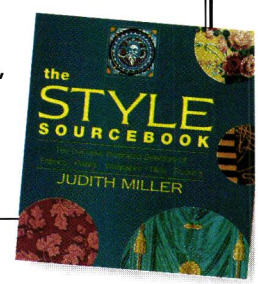

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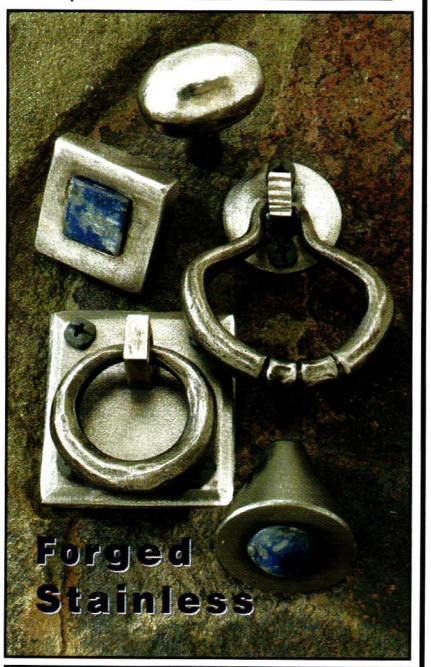

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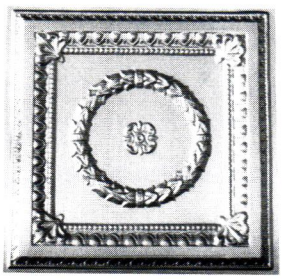

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Circle no. 82

How Big a Shade?

by Susan Mooring Hollis

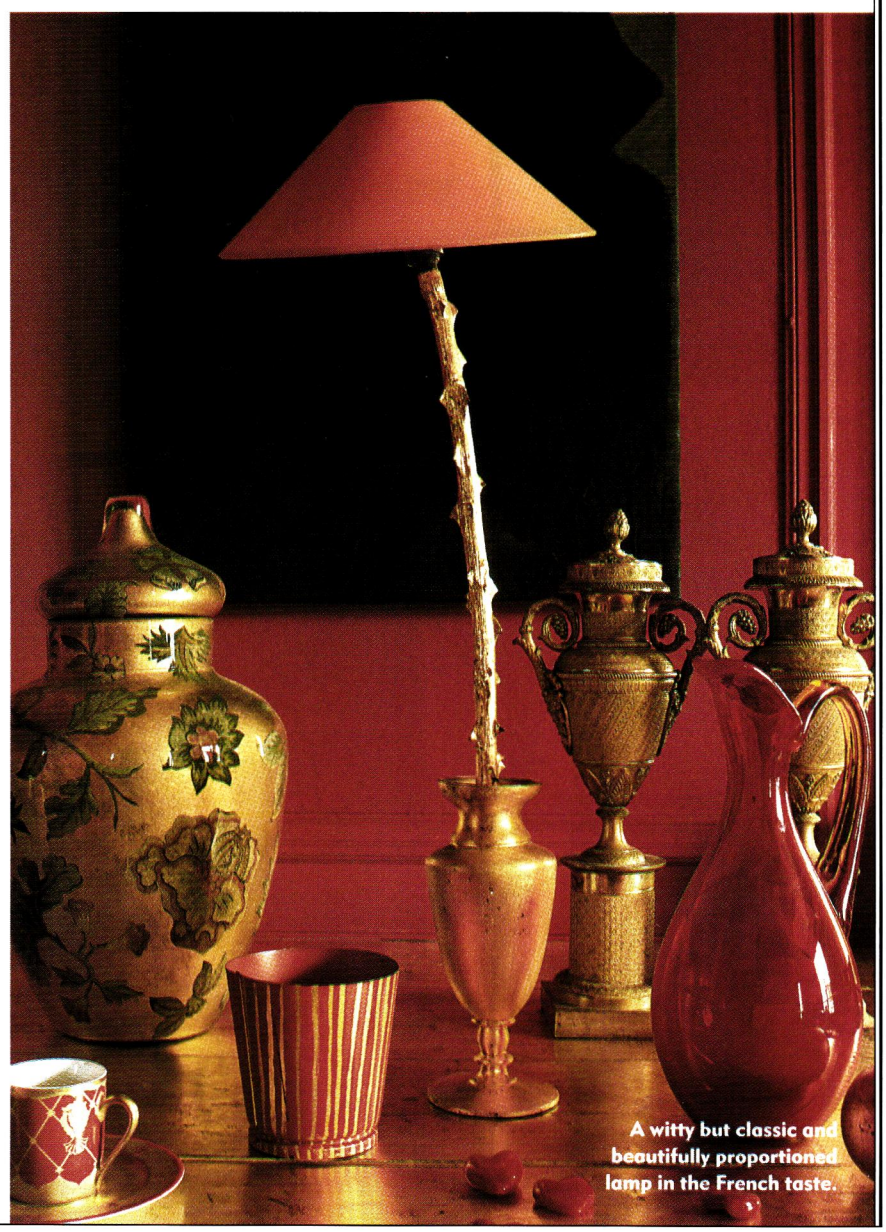
I bought a carved floor lamp that holds two bulbs pointing downward, but is minus a shade. I also have an ornate table lamp that was originally an oil lamp (it still has its glass chimney) but has been electrified. It used to have a fabric lampshade, but there's no longer any frame or fitting for one. Finally, our house, a rather formal Colonial Revival built in 1907, has double-armed electric candle sconces with bare bulbs that really glare; would these have had shades? Are there rules of thumb for lampshades?

Trudy Bliss Goff
Englewood, New Jersey

LAMPS AND THEIR SHADES CAN INSTANTly date an interior and establish its style. There are four rules of thumb to consider when selecting the shade for any [electric] lamp: (1) Save the old lampshade if it exists. It can be recovered, or used as the model. (2) Make sure the new shade is big enough. Picking a too-small shade is the most common mistake made, for both floor lamps and table lamps. Too small a shade casts a tiny pool of light, looks like a little hat, and makes the lamp seem bottom-heavy. (3) The shade's shape, style, and proportion should be guided by the lamp base. (4) Rules are meant to be broken. Generally, the shade for a vase lamp should be just a bit smaller in height than the visual height of the base. But if the vase is quite tall, the right shade may be only a third as tall but still large in circumference.

Today's common lampshades are slightly tapered, with concave or straight sides, a graceful, goes-with-anything proportion. Extreme shades, common in the mid- to late-Victorian era, were as lavishly draped and tasseled as the draperies and furniture of the period.

Your floor lamp sounds like an adaptation of the *torchière*, a word used today to mean a floor lamp that throws light upward, but originally meant a tall, elaborate stand for a candelabrum. I've noted similar lamps in a Stanford White interior of 1909, where [*continued on page 100*]



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they are called "old palace candlesticks" and shown with shallow, wide conical lampshades of finely pleated or gathered silk with long silk fringe. Such shades give a far more formal, period-style effect than would come from a more modern, concave shape.

The vase lamp you describe is similar to old examples that might wear pleated, printed paper shades of exaggerated conical shape. Many of these shades were apparently homemade, even in quite expensive, designed interiors. (There is a 1915 rendering of Isabella Stewart Gardner's music room in Peter Thornton's *Authentic Decor*, in which a vase lamp sports an enormous pleated paper shade as big as a parasol.) A big shade, whether printed or plain white, would cast a great deal of light and give your lamp considerable panache. You might be able to make it yourself.

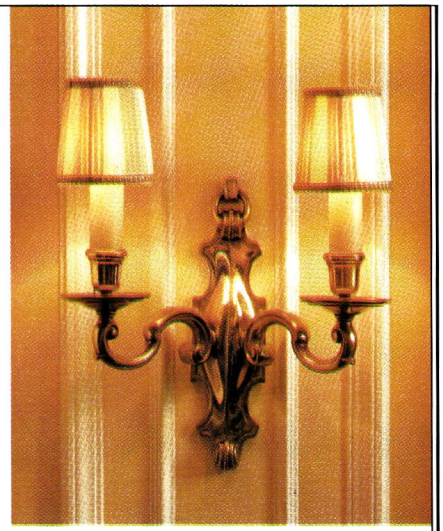
And yes, the ubiquitous "candle" sconces of the Colonial Revival often wore small shades, either surrounding the bulb or shaped like curved shields (which bounced light off the wall behind).

It seems like a simple problem, but I've searched for help to no avail. My oak piano stool has cast-iron claw feet that hold one-inch glass balls. One ball is badly broken, the others cracked. I've tried several solvents but nothing releases the balls. How can I get these repaired?

Thomas J. Cantwell
Bristol, Virginia

HAVE YOU TRIED A HAMMER? NO, WAIT: have you considered what will happen if you do get the broken balls out? If the cast-iron claws won't allow you to remove the old ones, how will you get new ones in? If the glass balls are still spherical, maybe they should be left in place. (If you do remove them, you may be able to add small brass or iron casters to the feet, if there is a means of attaching them.)

This piano stool sounds like a historic case of bad design. Glass feet were probably doomed from the start if the weight of stool and pianist was actually carried on the glass. Such novelty furniture, however, evokes the era, and your desire to restore it is understandable. But sometimes the best approach is to leave well (or bad) enough alone.



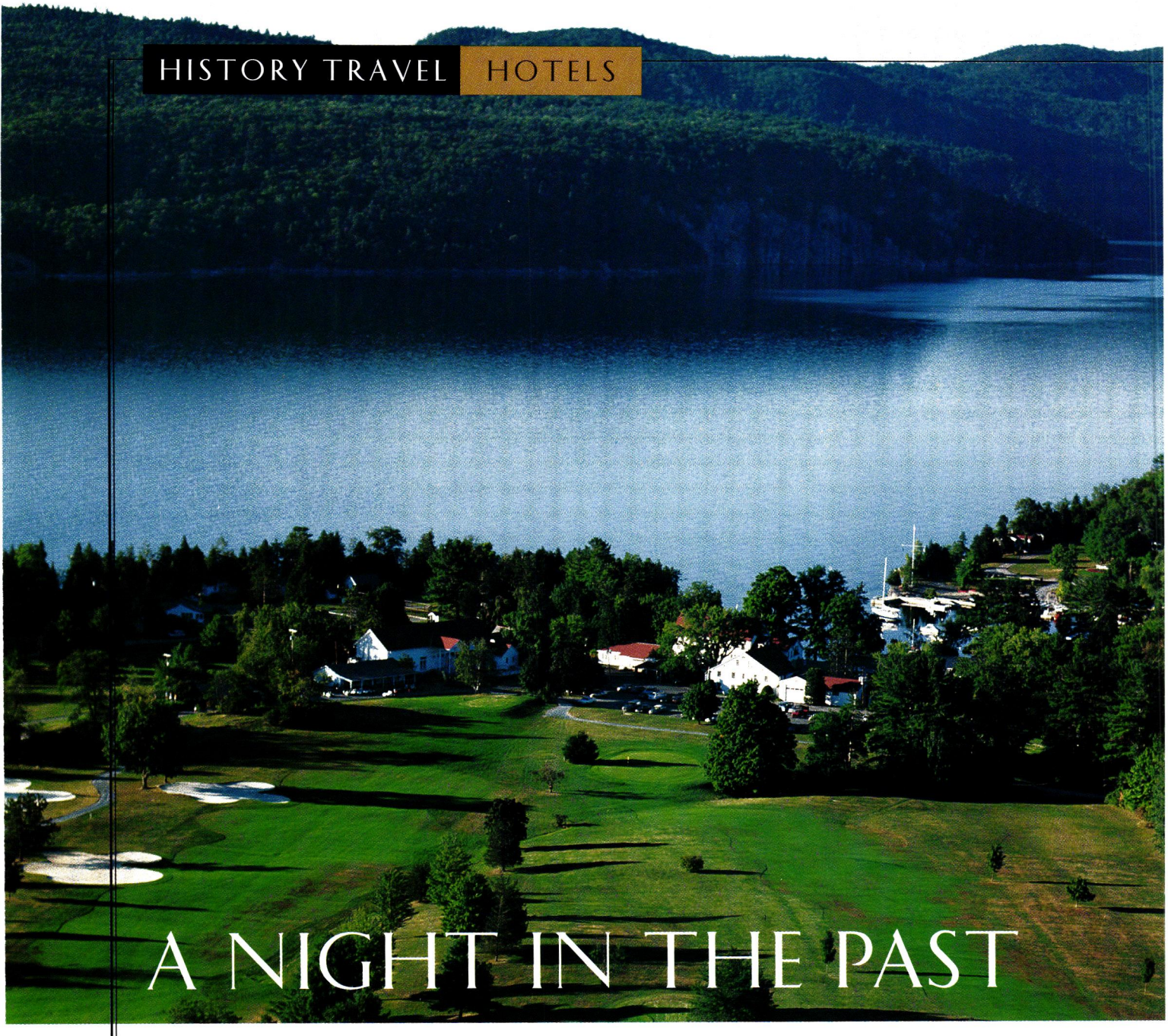
Electric "candle" sconces were a new form and, yes, they often wore lampshades.

I'm in search of a plaster bust for my library. Where can I see a good selection?

Stephen Garofalo
New York, New York

GIUST (PRONOUNCED "JUICED") GALLERY has both plaster busts and full-height statues, friezes and plaques, in styles Classical and Romantic and sizes large and small. Their catalog is $5 and they ship all over the country. Giust Gallery, 1920 Washington Street, Boston, MA 02118; (617) 445-3800.

ERIC ROTH (TOP)
ROB HUNTLEY/LIGHTSTREAM

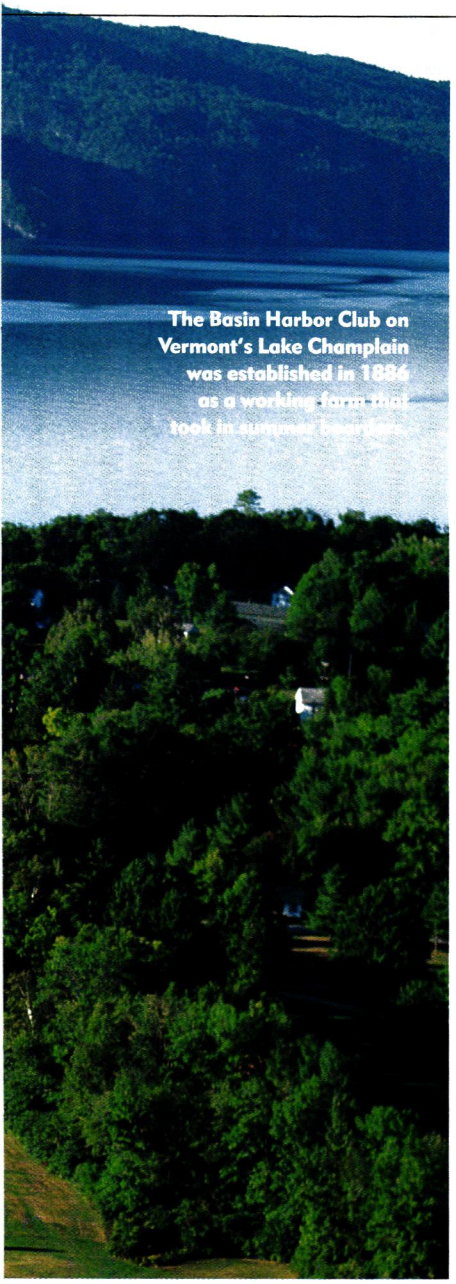


A NIGHT IN THE PAST

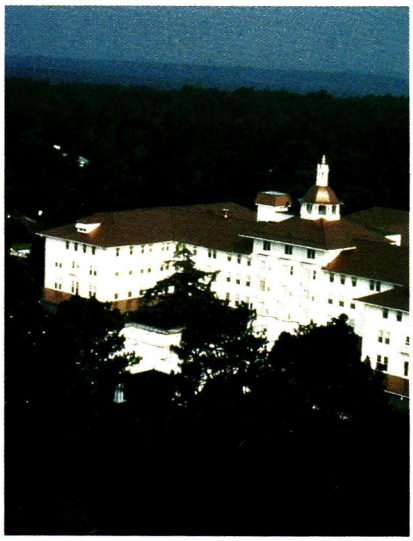
Presumed to love travel, we Americans are actually deeply conflicted on the subject. We love to see the sights, but many of us are loath to forgo clean sheets and modern plumbing. That thrill of adventure can be effectively undermined by the fear of ending up at the Hotel California or the Bates Motel. Hence the appeal of predictable if soulless chains. They may not offer much atmosphere, but neither do they serve up surprises.

The National Trust for Historic Preservation recognized the problem when they launched **HISTORIC HOTELS OF AMERICA** in 1989. Believing that travelers would be well served by a list of hotels that are historically interesting and architecturally unique, yet reassuringly part of a national program, they began with 32 member hotels and resorts. Ten years later there are 128, with new ones added every year.

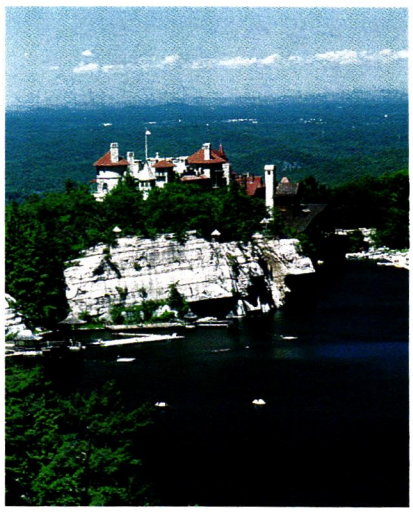
Hotels must be in buildings that are at least 50 years old and listed in, or eligible for, the National Register of Historic Places, or recognized locally as having historic significance. Some, like the **RENAISSANCE VINOY RESORT** in **ST. PETERSBURG, FLORIDA**, are part of large hotel chains, while others, including the **MOHONK MOUNTAIN HOUSE** in **NEW PALTZ, NEW YORK,** and the **STRATER HOTEL** in **DURANGO, COLORADO**, have been owned and operated by the same family for generations. Hotels and resorts are in 38 states, the District of Columbia, and Puerto Rico. They range from log cabins to Greek Revival townhouses. What they all have in common is a very specific sense of place.



The Basin Harbor Club on Vermont's Lake Champlain was established in 1886 as a working farm that took in summer boarders.



CLOCKWISE: (from top) A 1947 restoration brought the Delta Queen's interiors back to their original glory. The Mohonk Mountain House's many gazebos overlook spectacular Hudson River Valley scenery. The interiors are a mixture of late Victorian and Arts and Crafts. The prominent copper dome at Pinehurst marks this re-created New England village.



RUTH SMILEY (CENTER)
RON SOLOMON (BOTTOM)

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THE YOUNGEST *The Ritz Plaza Hotel on Miami's South Beach, 1941.*

THE MOST POLITICAL *The Balsams Grand Hotel, Dixville Notch, New Hampshire, where the first ballots are cast for presidential primaries and general elections. (Registered voters in 1996: 24)*

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MOST ARCHITECTURAL DIVERSITY *The Equinox in Manchester Village, Vermont, is composed of 17 buildings in six different styles.*

HARDEST TO GET TO *Rosario Resort in Eastsound, Washington, is located among the San Juan Islands, and can be reached by seaplane, ferry, or private vessel.*

THE BEST FLOTATION *The Delta Queen Steamboat, a paddlewheeler that plies the waters of the Mississippi, Ohio, and Cumberland Rivers; out of New Orleans, Louisiana.*

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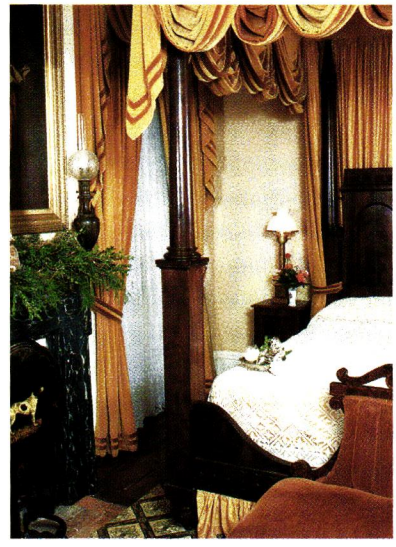
The Hermitage, built in 1910, is the only commercial Beaux Arts structure in Tennessee. Cowboy star Gene Autry rode his horse Champion into the marble, walnut, and cut-glass interior. Dinah Shore made her singing debut here in 1946.



ABOVE: The Equinox, with its 228 years of history and 17 separate buildings, is a study in Americana. It is sited in the center of a storybook village (top) in Vermont. RIGHT: Monmouth Plantation in Natchez is an 1818 Greek Revival mansion.

Hotels in the program pay an initial fee and annual dues. Historic Hotels of America promotes them within the industry, and provides a reservation service (see the toll-free number on page 104).

Many Historic Hotels are exactly what one would expect. **THE NATIONAL PARK INN** at **WASHINGTON'S MT. RAINIER NATIONAL PARK,** for instance, is a rustic, cedar-shingled cabin that offers snowshoe and cross-country ski rentals. The **WILLIAMSBURG INN** on Francis Street in **WILLIAMSBURG, VIRGINIA**, is a 1930s Colonial re-creation of whitewashed brick, columns, arches, and pediments. Others are more offbeat. At **THE PEABODY** in **MEMPHIS, TENNESSEE**, a flock of mallard ducks march to and from their rooftop penthouse at 11 a.m. and 5 p.m. daily. Guests line up to see them approach the lobby fountain to the strains of John Philip Souza's "King Cotton March." In **SANTA FE, NEW MEXICO**, the **BISHOP'S LODGE** was home to Jean Baptiste Lamy, the frontier cleric who became the first archbishop of Santa Fe and who was immortalized by Willa Cather in "Death Comes for the Archbishop." **PINEHURST**, in Pinehurst, **NORTH CAROLINA**, was envisioned as a New England village in the balmy south by Boston philanthropist James

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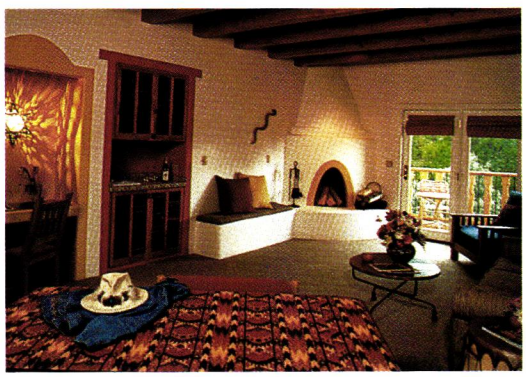

The Bishop's Lodge in Santa Fe was the retreat of Jean Baptiste Lamy, the first archbishop of Santa Fe. How the cleric came to own this ranch is told in Willa Cather's 1927 novel *Death Comes for the Archbishop*. He is buried in the garden. After his death, two summer homes and a carriage house became the first "lodges" of a new resort named after him.

Walker Tufts, who hired Frederick Law Olmsted to design it. Between 1916 and 1922 sharpshooter Annie Oakley gave shooting exhibitions there.

Cowboy star Gene Autry rode his horse into **THE HERMITAGE** in **NASHVILLE, TENNESSEE**, the hotel that served as headquarters for the suffragette movement when the state cast the deciding ballot giving women the right to vote. And during the Prohibition era, the granite baseboards of the Governor's Room at **THE OXFORD HOTEL** in **DENVER, COLORADO,** were hollowed out and used as storage areas for private liquor stashes. The baseboards remain hollow today.

Those are the kinds of local lore travelers love to hear. Sometimes stories keep hotel guests awake, but there are no grisly tales told about any of these establishments (at least none that we've heard).

We do know, however, that sodium pentothal (truth serum) was first used at the **DON CESAR BEACH RESORT AND SPA** in **ST. PETE BEACH, FLORIDA**. It helps to know that the hotel was a R&R facility for World War II airmen during the mid-forties, and presumably the drug was not a new technique for eliciting information from guests. It's also fun to know that one of the more outré pieces of recorded behavior took place at **LA VALENCIA** in **LA JOLLA, CALIFORNIA**. A group of local women, commenting on Joan Crawford's figure while her back was turned, were later confronted by the actress who approached their table, turned around, lifted her skirt, and asked, "Is it as big as you thought it was?" ✦

Find it here

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

True Hardware, p.18–19 Catalogs are available from Horton Brasses for $4. Call (860) 635-4400. ▪ For a $3 brochure, call Brandywine Valley Forge at (610) 948-5116. ▪ Ball and Ball offers a catalog for $7., refundable with your order of $50. Call (800) 257-3711. ▪ For a $1 brochure, call Notting Hill Decorative Hardware. (414) 248-8890.

Home in Time
pp. 25–29

"Home in Time" was excerpted from the introduction by Allan Gurganus in *Feels Like Home*, edited by Cheryl Moch, ©1995. Reprinted by permission of Algonquin Books of Chapel Hill, a division of Workman Publishing. It can be purchased for $19.95 by calling the Old-House Bookshop at (800) 931-2931.

Folding Grandeur
pp. 28–35

More information about room screens is available in the following books at your library. *The Folding Image: Screens by Western Artists of the Nineteenth and Twentieth Centuries*, ©1984, Yale University Art Gallery. ▪ *Decorative Folding Screens* by Janet Woodbury Adams, ©1982. Published by Viking Press. ▪ *The Japan Idea: Art and Life in Victorian America*, ©1990 Wadsworth Atheneum and William Hosley. ▪ *Tuscan Interiors* by Paolo Rinaldi and edited by Angelika Taschen ©1998. Published by Benedikt Taschen Verlag GmbH.

Villa Demeter
pg. 40

To study Palladio and his influence on Western architecture, you may want to search out these books at your library: *Palladian Style* by Steven Parissien, ©1994 by Phaidon Press. ▪ *Palladio's Architecture and Its Influence*; photos by Joseph C. Farber, text by Henry Hope Reed. ©1980, Dover Publications. ▪ *Palladio: A Western Progress* by Desmond Guiness and Julius Trousdale Sadler, Jr., ©1976, Viking Press.

Le Passé Est Vivant
pp. 46–49

Parlange is featured in "*Great American Houses and Their Architectural Styles*" by Virginia and Lee McAlester. Photos by Alex McLean. ©1994 Abbeville Press. ISBN# 1-55859-750-6. ($60)

The 1890s
pp. 58–61

pp. 58–59 Wilderstein, a house museum in Rhinebeck, N.Y., is open for tours seasonally from May 1–Oct. 31. Thurs.–Sun. noon–4pm. There arepecial hours at Thanksgiving and during December weekends. Call (914) 876-4818. **p. 60** Maymont is located in Richmond, Virginia. Tours are Sept.–May, Tues.–Sun., 12pm–5pm and June–Aug., Tues.–Sat., 10am–5pm and Sundays 12pm–5pm. Call (804) 358-7166 ext. 329 for more information. **p. 61** The 1890 House at 37 Tompkins Street, Cortland, NY offers year-round tours Tues.–Sun., 1pm–4pm. Call (607) 756-7551.

A Colonial Vision, ca. 1898
p. 62

Hill-Stead, a house museum, is located at 35 Mountain Road, Farmington, CT 06032. Tours are given year-round. Nov.–April, Tues.–Sun., 11am–4pm and May to Oct., Tues.–Sun., 10am–4pm. Call (860) 677-4787 for information.

Inspired Islands
pp. 68–71

p. 68 Many antique kitchens are represented in the book, *The Art of Dining, A History of Cooking and Eating* by Sara Paston-Williams, ©1993, The National Trust, London. ($50) **p. 69** Apron Sink by Kohler, 444 Highland Drive, Kohler, WI 53044. (888) 361-8000. Website: www.kohler-co.com. **p. 70** Victorian bin pulls by Horton Brasses, P.O. Box 95, Cromwell, CT 06416. (860) 635-4400. Website: www.horton-brasses.com. ▪ Stove refurbished by Erickson's Antique Stoves, 2 Taylor Street, Box 2275, Littleton, MA 01460. (978) 486-3589. ▪ All-stainless dishwasher from Viking, available nationwide. ▪ Kitchen cabinet work by Kennebec Company, 1 Front Street, Bath, ME 04530. (207) 443-2131. ▪ Counters are Fireslate 2 by Fireslate, 47 Hamel Road, Lewiston, ME 04240. (800) 523-5902. Website: www.fireslate.com. ▪ Mission chandelier and double pendant by Brass Light Gallery, 131 S. First St., Milwaukee, WI 53204. (800) 243-9595. Website: www.brasslight.com. **p. 71** Castle Tucker, located at 2 Lee Street in Wiscasset, Maine, is administered by the Society for the Preservation of New England Antiquities. Open June 1 to October 15, Wed.–Sun. For more information call the SPNEA at (617) 227-3956. ▪ The Gamble House is located at 4 Westmoreland Place, Pasadena, CA 91103. Call (626) 793-3334. This house museum is open year-round for tours Thurs.–Sun., noon-3pm. Call (626) 793-3334 for more information.

Authentic Entrée
pp. 72–73

Reproduction doorknob sets: Antique Hardware & Home, 19 Buckingham Plantation Dr., Bluffton, SC 29910. (800) 422-9982. Website: www.antiquehardware.com. Free catalog. ▪ Ball & Ball, 463 W. Lincoln Hwy., Exton, PA 19341. (800) 257-3711. Catalog $7. ▪ Cirecast, 1790 Yosemite, San Francisco, CA 94124. (415) 863-8319. Catalog $2.25. ▪ Crown City Hardware, 1047 N. Allen Ave., Pasadena, CA 91104. (626) 794-1188. Website: www.crowncityhardware.com. Catalog $6.50. ▪ G-U Hardware Inc., 11761 Rock Landing Dr., Suite M6, Newport News, VA 23606. (757) 873-1097. Website: www.g-u.com. Free brochure. ▪ Hardware Plus, 4901 Maple Ave., Dallas, TX 75235. (214) 905-1785. Website: www.oldtyme.com. Free catalog. ▪ Horton Brasses, P.O. Box 95, Cromwell, CT 06416. (860) 635-4400. Website: www.horton-brasses.com. Catalog $4. ▪ Nostalgic Warehouse,

701 E. Kingsley Rd., Garland, TX 75041. (800) 522-7336. Website: www.nostalgicwarehouse.com. Catalog, $3. ▪ The Rocky Mountain Rustic Collection, P.O. Box 4108, Hailey, ID 83333. (888) 788-2013. Website: www.rmci.net/rustic. Free brochure. ▪ Bruce Szopo, 3860 Ellamae, Oakland, MI 48363. (248) 652-7652. ▪ Antique doorknob sets: Ed Donaldson Hardware Restoration, 1488 York Rd., Carlisle, PA 17013. (717) 249-3624. Website: www.eddonaldson.com. Free brochure. ▪ Eugenia's Authentic Antique Hardware, 5370 Peachtree Rd., Chamblee, GA 30341. (800) 337-1677. Catalog $1. ▪ Liz's Antique Hardware, 453 South LaBrea, Los Angeles, CA 90036. (213) 939-4403. Website: www.lahardware.com. Catalog $5. ▪ Web Wilson's Antique Hardware Auctions, P.O. Box 506, Portsmouth, RI 02871. (800) 508-0022. Website: www.webwilson.com.

Glass Gardens

pp. 74–79

Garden Room Style by Peter Marston ©1998 Rizzoli, ISBN 0-8478-2153-6 ($35.) and *Pleasures of the Porch*, by Daria Price Bowman and Maureen LaMarca ©1997 Rizzoli, ISBN 0-8478-2005-X ($35.) can be purchased by calling Rizzoli at (800) 522-6657. ▪ Two books that further explore the subject of conservatories are *Glass Houses* by May Woods and Arete Warren, Aurum Press, ©1990, and *The Book of the Conservatory* by Peter Marston, Weidenfeld and Nicolson, ©1992.

Decorator's How-To

pp. 80–84

Dianne Ayres' Arts and Crafts Period Textiles is located at 5427 Telegraph Ave, W2, Oakland, CA 94609. Call (510) 654-1645. Another company that specializes in Arts and Crafts curtains is Ann Wallace & Friends. For a catalog, write P. O. Box 2344 in Venice, CA 90294 or call (213) 617-3310.

Books

p. 92 Photographs are from Octopus Publishing Group Ltd./James Merrell and Steve Tanner, published by Mitchell Beazley, London. *The Style Source Book* is published in the U.S. by Stewart, Tabori and Chang. Call (212) 519-1200.

EVENTS

MEET *Old-House Interiors* EDITORS AT THE FOLLOWING EVENTS:

February 6–7: *Boston Old House Fair*, Boston Center for the Arts at the Cyclorama, 559 Tremont Street, Boston, Mass. Among the featured speakers will be Richard Nylander of SPNEA and Regina Cole, OHI Senior Editor. For information call (617) 367-2458 or visit their website: www.bostonpreservation.com.

February 19–21: *The 13th Annual Grove Park Inn Arts and Crafts Conference*, Grove Park Inn, Asheville, N.C. For information call (828) 254-1912.

March 26–28: *Saratoga Springs Spirit of Preservation*, Saratoga Springs City Center on Broadway. For information call (518) 587-5030.

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