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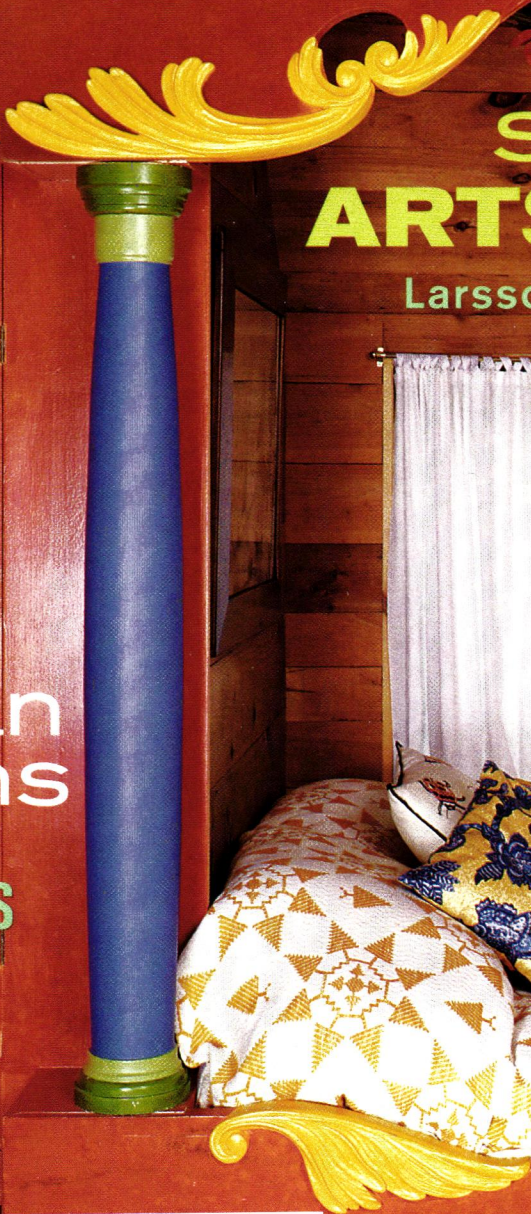
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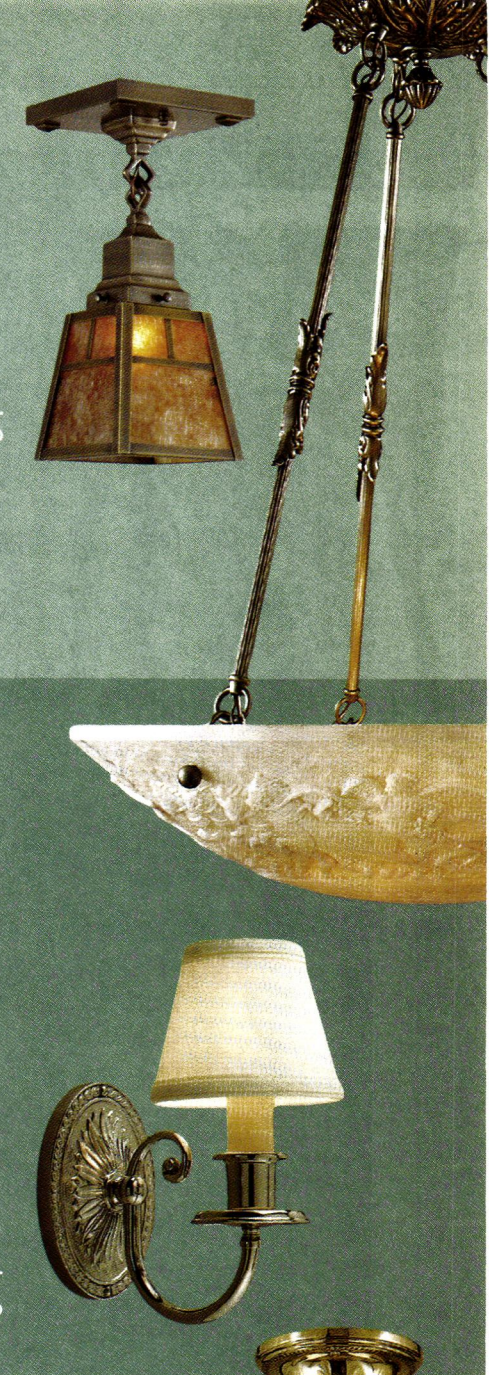
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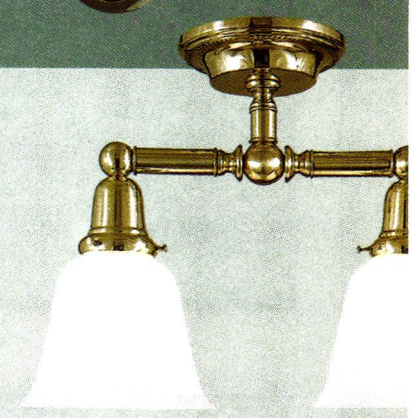


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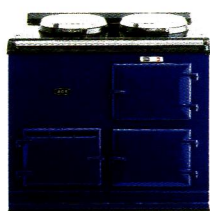
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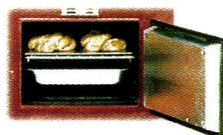
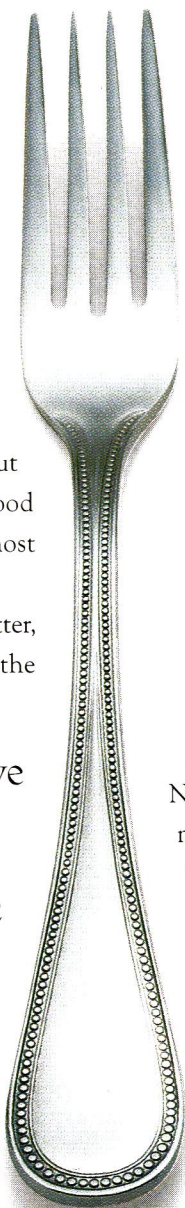
## Announcing a better way to choose a stove.



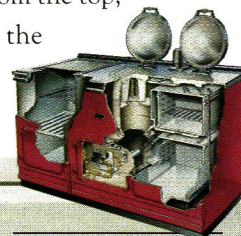
For most people, choosing a stove means looking at a stove. Sure, they may twirl a knob here or open a door there, but they understand that food

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## VISITS

## 46 Island Revival

A delightful example of the 1920s Spanish Colonial Revival, this house on Florida's Hibiscus Island has an attractive simplicity.

BY REGINA COLE

## 50 Swedish Arts &amp; Crafts in Maine

A one-time summer house built just after 1900 bursts with colorful personality.

PHOTOGRAPHS BY SANDY AGRAFIOTIS

## PERIOD INTERIORS

## 58 The Swedish Interior

Swedish style incorporates folkloric crafts and textiles, Gustavian furniture, and a unique reliance on paint color.

BY REGINA COLE

## HISTORIC HOUSE TOUR

## 60 Little Cottage

So many people in so many countries have been affected by the unstudied and personal artistry in the home of Carl and Karin Larsson.

BY PATRICIA POORE

## KITCHENS &amp; BATHS

## 66 The Victorian Kitchen

The best new-old kitchens are less decorated, more authentic in their details. Focus on the sink, the materials, and a big black stove for a period kitchen that works.

BY MARY ELLEN POLSON

## HISTORY GARDENS

## 72 Shaping Nature

Shrubs aren't usually cuddly, but the topiary bear with open arms at Green Animals sure is.

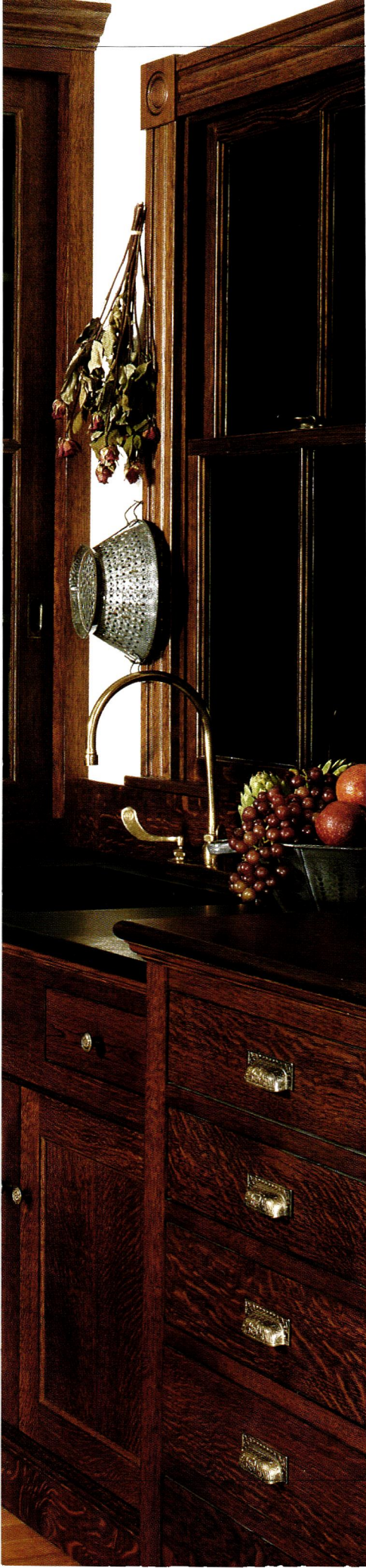
BY VICKI JOHNSON

## PERIOD ACCENTS

## 76 Metal Impressions

Tin ceilings (and wall panels) are due for another revival in this era of imaginative paint-decorating. A Victorian house in New Orleans provides inspiration.

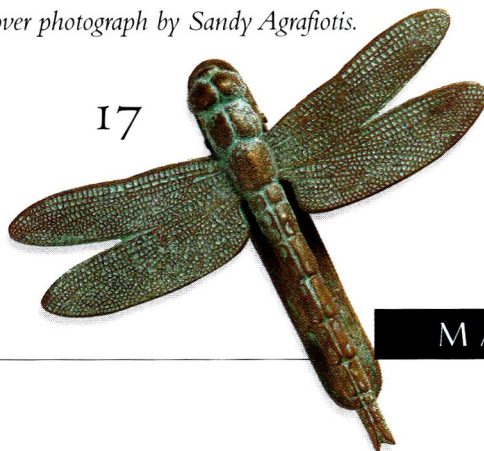
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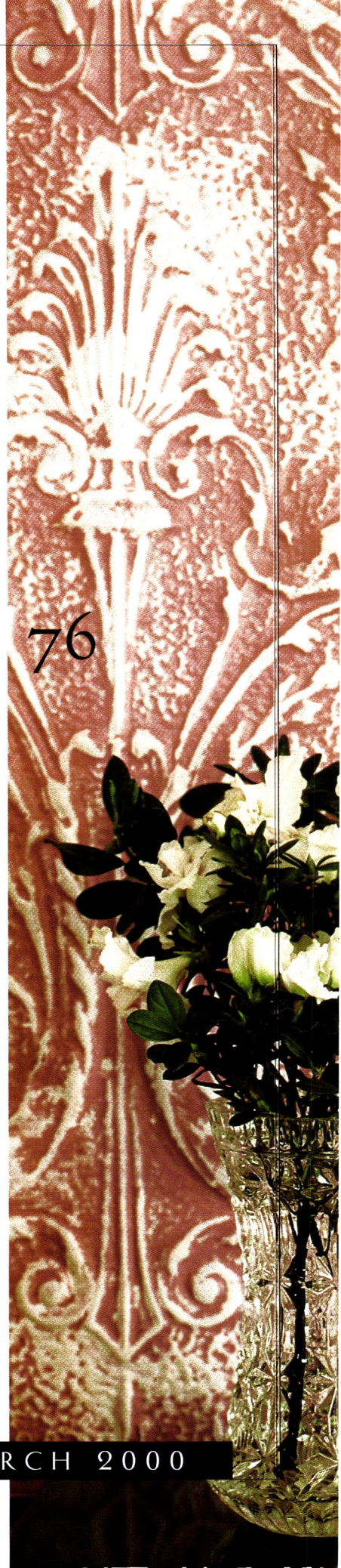
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Pineapple meanings.

**ON THE COVER:** Like beds in Scandinavia, this one is built in and carved. The whimsical design and colors are its American owners' ideas. Cover photograph by Sandy Agrafiotis.

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MARCH 2000





VOLUME VI, NUMBER 2

## On the House Tour

YOU KNOW THOSE REQUESTS that come so many months in advance, you say 'yes' because you're pretty sure that by then you'll be calmer, wiser, more caught-up, and generally the person you always meant to be who would *love* to do what they just asked? I put our house, barely finished, on the house tour to benefit a local house museum. Well . . . I could have written a check instead. I did it because it said to the neighborhood, "okay, I'm done, come on in and see." After seven years of tearing down, earth movers, construction crews, and furniture deliveries, I figured I owed my neighbors. ■ Getting ready was a big deadline. Light fixtures ordered at the eleventh hour, installed the night before. Overdue garden maintenance. Crates of toy castles, cranes, blocks, and cowboy towns to the basement. A sudden obsession with intractable stains I had overlooked. ■ The day arrived, and I was sick. Really: bronchitis and laryngitis on the heels of a bad pneumonia. I blew-dry my hair and used a red lipstick. Without asking Carl how he felt about all this, I corralled him as docent of the first floor. I thought, this is worse than working a trade show. Two hundred and forty guests came by to see what we (and eleven other properties around town) had been up to. ■ And I have to say, it was one of the most fun days I can remember, even if I did lose my voice. I was inordinately fond of every visitor. (House tourers are a self-selected group of friendly aesthetes.) Talking about the house—the dumpsters, the funny munching noise as insects chewed away at the now-demolished four-car garage, the yard paved with asphalt shingles, Will's asthma, moving out for nine

months—was cathartic. I'll never have to tell those stories again. I think this is what's called closure. ■

Also, I got permission to stop second-guessing myself. After all, for over two decades I'd been looking at gorgeous houses around the country. Mine just couldn't compare. But my guests didn't see the house as a magazine layout. They saw the quirky use of Moorish furniture and William Morris in a house

called Tanglemoor, bicycles and the lovelorn golden retriever. I could tell they liked it. ■ Now I'm letting things pile up on the coffee table, having parties, and thinking about curtains in a leisurely way. It feels really, really good. Home at last.



P.S. *We have, however, begun demolition on new offices for the magazines. You should see the plans!*

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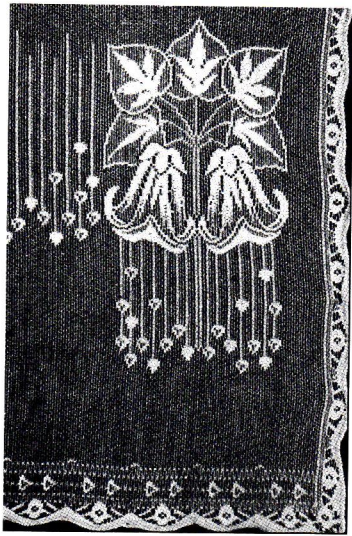
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## Letters

### VISIT HISTORIC HOPE

HOW DELIGHTED the staff and Board of Directors of Historic Hope Foundation (Hope Plantation) were to see the Hope mansion featured in "Beyond Federal and Adam," an article in the January 2000 issue. Hope has, indeed, lovely examples of Federal architecture. Some changes have been made on the site since the photographs used in the article were taken some years ago.

Exterior paint analysis revealed that the colors used during the late 1960s restoration were not those used by the mansion builder, North Carolina Governor David Stone, in 1803. The exterior now features buff-color clapboards and white trim, doors, and shutters.

David Stone himself was not a "relocated New Englander" as stated in a caption. His father, Zedekiah Stone, was from Massachusetts.

We invite the readers to visit this beautifully restored home and the 1763 King Bazemore House (vernacular architecture), also on the site. Hope Plantation is open daily from Jan. 3–Dec. 20 (10 a.m.–4 p.m). Please call (252) 794-3140. (email [hopeplantation@coastalnet.com](mailto:hopeplantation@coastalnet.com)).

—LUANN W. JOYNER,  
Administrator  
Hope Plantation  
Windsor, N.C.

### BOOK REPORT

WILL YOU PLEASE give me the author of the book *North Carolina Architecture*? It is shown in the photograph on page 68 of the January 2000 issue in the article on Ayr Mount.

—V. WOODS KERN  
Washington, D.C.

*North Carolina Architecture* by Catherine W. Bishir, published for the Historic Preservation Fdn. of North Carolina by Univ. of North Carolina Press, Chapel Hill and London. ISBN 0-8078-1923-9. \$80 through bookstores. —BETSY GAMMONS

### MORE LAUNDRY

THANK YOU for the musings on laundry ["Laundry" by Akiko Busch, November 1999]. It brought to mind

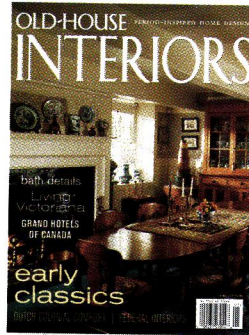
pleasant reminiscences. When I lived in a Brooklyn brownstone, I always looked forward to going to the laundromat. My illustration studio was in my apartment [so] time spent while the laundry tumbled was blissfully free from demands. No one

knew where I was: I could read, do needlepoint, or hang out on the stoop.

A more recent tale regards the siting of the laundry line at my home in the Hudson Valley. I love hanging the laundry and watching it dance in the breeze. The best solution was to wrap my line around two sides of my herb garden.

Two years ago I participated in the local Arts Board Garden Tour. After weeks of toil, the big day came. As I looked out over the garden, I felt that something was missing. Then it struck me—the laundry! If I had had a collection of Victorian underthings, that would have been perfect. Barring that, I selected colored sheets, tea towels, and shirts. The day was bright and breezy and the colors and movement added a lot to the quirkiness of the garden. Some people were offended but most were entranced. One visitor remarked, "Now this is what a real garden looks like!"

—POLLY M. LAW  
Saugerties, N.Y.



#### ANY GOOD HOUSES?

I COLLECTED *Old-House Journal* when it was a newsletter in the late 1970s. We were restoring an 1870 Italianate in Elmira, New York, my first dream come true. We wonder if your *Old-House Interiors* is a consequence and natural growth in the right direction for restorers—and why didn't I know about this [magazine] sooner?

I ask a favor of you. Would you please ask Richard Jenrette ["Ayr Mount," Jan. 2000] if he knows of any historic homes available for purchase for restoration (or restored) in the South? We would like to stay in Kentucky but can't find another historic home for sale.

We also restored an 1820 Federal house in Indiana.

—LYNN OLYMPIA  
*Kentucky Oral Historian  
Louisville, Ken.*

#### WRONG WRIGHT

YOUR MAGAZINE is packed with information and inspiration, and I look forward to each issue. In the interest of accuracy, please permit me to make a correction. In the article "Furniture of the Gods" in the November issue, the Frank Lloyd Wright room pictured on page 36 is not from the house of Ward Willits. Rather it is from Hollyhock House, built in Los Angeles for Aline Barnsdall in 1917.

—MARK M. BAUMAN  
*Garnett, Kansas*

*Of course! We switched the photo for quality reasons at the last minute, and forgot to change the caption.*—THE EDITORS

#### SLIPPED ON THE RUG

THE COLORWAY of the Peel & Company carpet shown on page 21 ["Furnishings," January 1999] is actually Napoleon Cream (not Black).—ED

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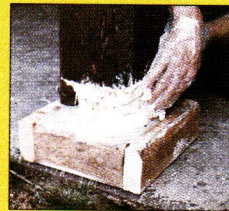
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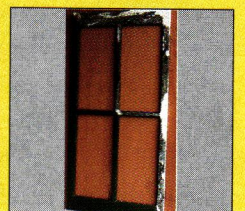
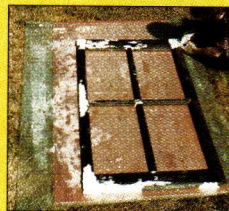
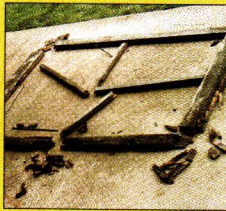
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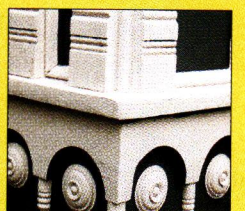
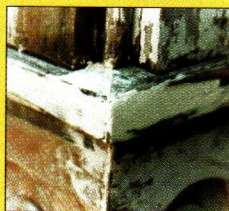
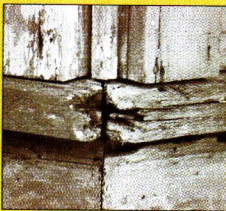
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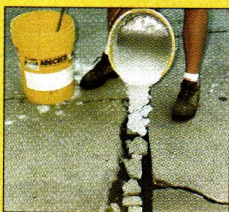
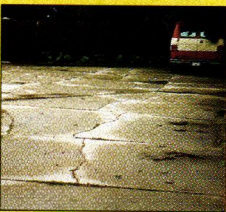
Rotted & infested base of a loadbearing column is completely sawed off and replaced with **WoodEpoX**.



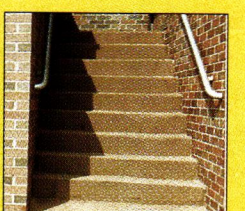
Antique window sash is salvaged, consolidated with **LiquidWood** and rebuilt with **WoodEpoX**.



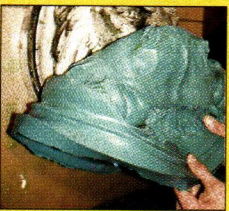
Consolidation and rebuilding of rotten windowsill with **LiquidWood** and **WoodEpoX**.



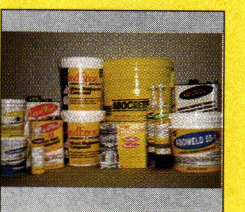
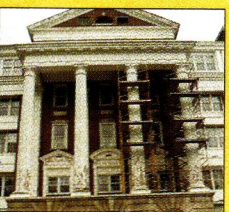
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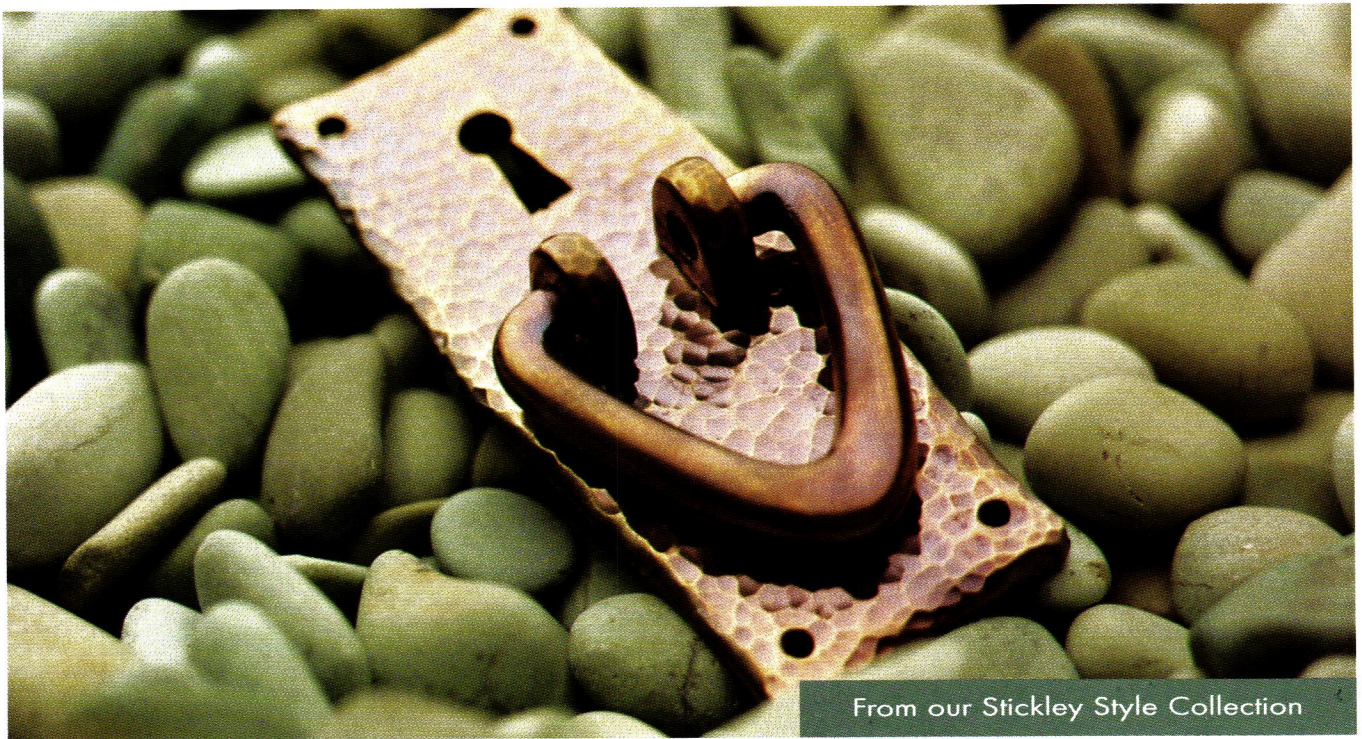
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# Can a furniture pull be beautiful?

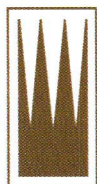
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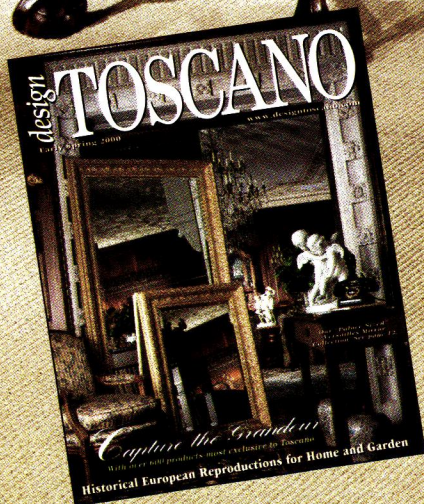


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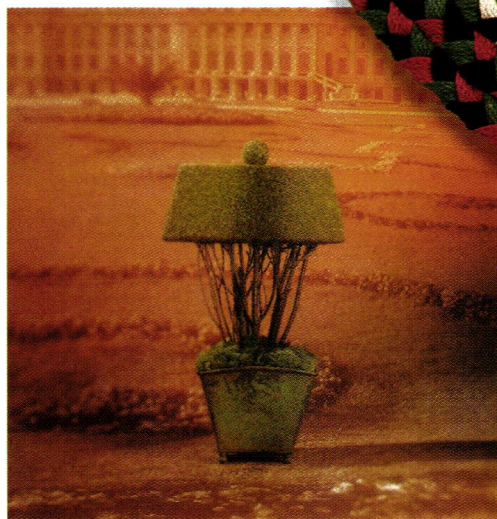


# FURNISHINGS

by Regina Cole

## Soft Centers

From Chandler Four Corners comes the Wild Moose Rug Collection, which combines two traditional crafts: hand-hooked wool centers surrounded by cotton braided frames. Pictured is Turkey Hunter, \$130. Call (800) 239-5137.



## Shape Up

Hedges is an apt name for a company that trains greenery into traditional topiary shapes, then dries or preserves the architectural result. From their Chateau line is Mansard, available in three sizes. To the trade. Call (800) 698-5656 for retailers.

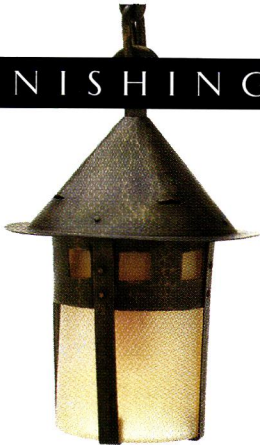
## Sit Down

From Anne David Thomas, Ltd., the Parterre Chair recalls the simple elegance of Gustavian furniture. Its designer, Jay Johnstone, traces its design inspiration to the formal boxwood gardens of 18th century France and Holland. \$998, call (336) 882-9161 for showrooms.



◀ Heavy Metal

A hallmark of the Arts and Crafts movement—the decorative use of weighty, hand-hammered copper—is carried on at Arts and Crafts Hardware. Candle, \$20; holder, \$25; hanging light, \$650; door knocker, \$125. Call (810) 772-7279.



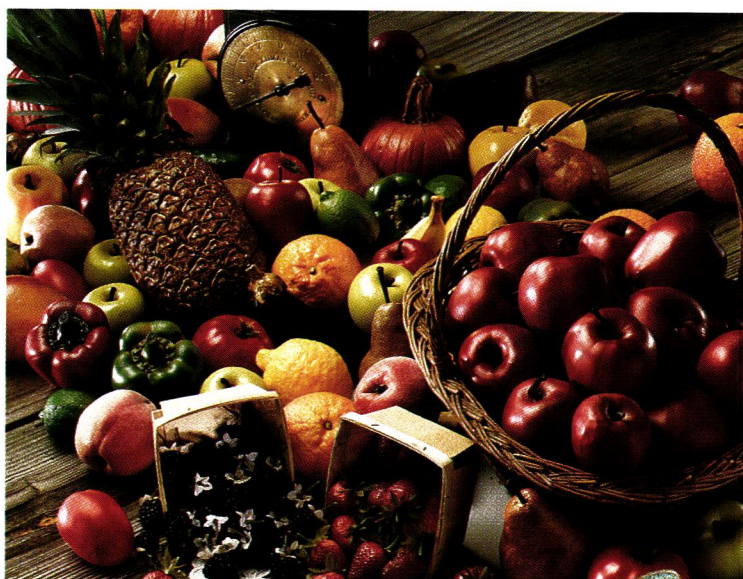
Shine On ▶

Magnify light by housing candles in brass and glass. The Raleigh candlestick and hurricane shade are both from Virginia Metalcrafters. Brass candlestick, \$59; large hurricane, \$19.50. Call (800) 368-1002.



Reality Bites ▶

Fruits and vegetables from Apple Annie's look scrumptious, but they're made of "Cultured Wood": crushed walnut shells bonded into shape, then painted, stained, and coated. Most cost about \$10. Call (800) 428-7188.



Bird Artist ♥

A treasure in the Terra Museum's collection is Audubon's "Birds of America." Chicago's Kenyon Oppenheimer gallery now offers fifty favorites digitally imaged directly from the originals. "Carolina Parrot"; \$1,500. Call (312) 642-5300.

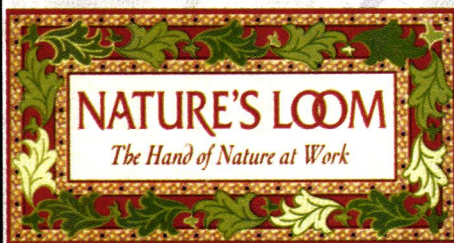


Knock, Knock ♥

Who's there? Dragonfly door knocker in solid brass with a weathered bronze finish from Restoration Hardware. 7" long, 7½" wide, \$79. Call (800) 762-1005.



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## FURNISHINGS



### Stylish Simplicity

In the United States, the white-painted daybed is shorthand for Swedish style. Called the Tuvan Sofa, this one is from Swedish Blonde. Made in Sweden of pine, \$6,877. Call (800) 274-9096

### Weaving History

Linneväveriet weaves fabrics from archival and historically-inspired designs. These linen/cotton blend tea towels and runner are from the Carl Larsson line. Look them up at [www.linnevaeriet.se](http://www.linnevaeriet.se)

### Horse, Of Course

The best-loved Swedish souvenir is the wooden Dala horse. Available from the museum shop at the American Swedish Institute, it comes in sizes from 1 7/8" to 20" tall. The original color was red, but they're also made in blue, black, natural, and white. Prices range from \$9 to \$300. Call (800) 5SWEDEN.

## In the Swedish Style



### Northern Charm

The Gustavian period is evoked in Schumacher's Royal Sweden collection. On the Larsson armchair is Swedish Fresco; wallpaper pattern is Rydboholm Forest; Krageholm Striped is held with a Classic Tassel. To the trade, call (800) 332-3384.

### Gustavian Walls

Eisenhart's Swedish Country wallcoverings, from their Color Tree Designs, were inspired by the decorative paintings in historic Swedish homes. Prices range from \$24.99 to \$32.99 per single roll, spool of border, or yard of toile. Call (800) 931-WALL.





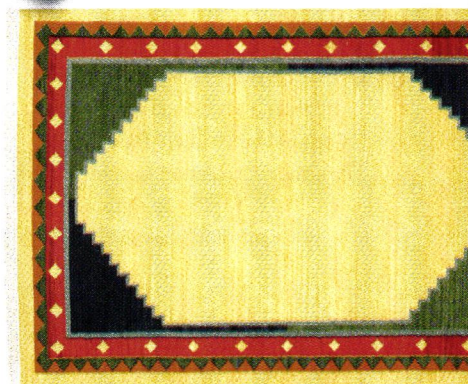
### Paper Magic

From Charles Rupert's Swedish Arts and Crafts wallpaper collection come Rose Garden and Craftsman, each approximately \$60 (U.S.) for a 33 ft. double roll. The Carl Larsson border, reproduced from the Larsson girls' bedroom, is 14½" wide, about \$57 (U.S.) per double roll. Call (250) 592-4916.



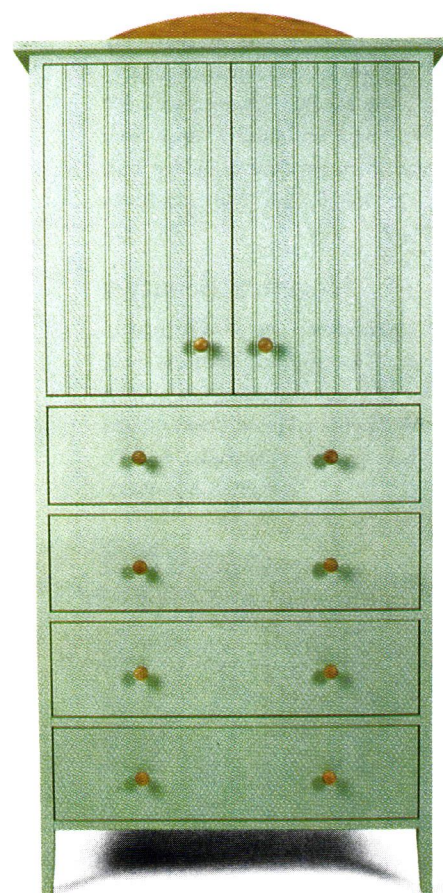
### Good Day Sunshine

Capel's colorful dhurrie is like a pool of sunshine on the floor. Zanzibar, from 3' x 5'6" to 8' x 11'6", prices range from \$98.75 to \$547.50. Other colorways are available. Call (800) 334-3711.



### Enlightenment

Mirrors were valued for their ability to bring light into a room as well as for their beauty. This one, from Diane Watts, measures 69" x 39". In French green old gesso finish and clear, beveled, or antique glass. Custom sizes and finishes are available. \$3800. Call (856) 235-1202.



### Not Brown

Maine Cottage Furniture believes (as the Swedish housing pioneers did) that good furniture can be colorful. The Island armoire has companions in a bed, bedside cabinet, and 4-drawer dresser. Armoire, \$2370. Call (207) 846-1430.





French Style

Highland House added the Gigi Settee to their Rue de Provence Collection last fall.

\$1,799 as shown.  
Call (888) 831-5313.

Monsieur's Stuff

From French Heritage comes La Collection de la Liberté: furniture inspired by the work of Frédéric Auguste Bartholdi, creator of the Statue of Liberty. The Meuble Clavier stands 59" high, and has five drop-front compartments, plus a hidden one. \$5915. Call (800) 245-0899.



Regency Beauty

Neo-classic design at its best in a commode from the V&A Museum collection at John Widdicomb. Fluted drawer fronts have gilded cornucopias. \$9,045; call (800) 847-9433.



Master Craftsman

L. & J.G. Stickley's new Master Dresser is scaled to fit today's spacious bedrooms: 46½" high, 20" deep, and 66" wide. In quartersawn oak or wild black cherry, it has copper pulls. Approximately \$3,996, call (315) 682-5500.



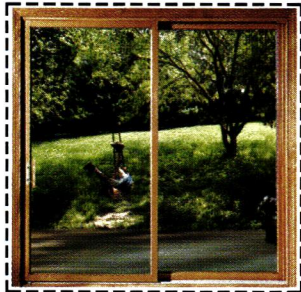
High Points

Soft Curves

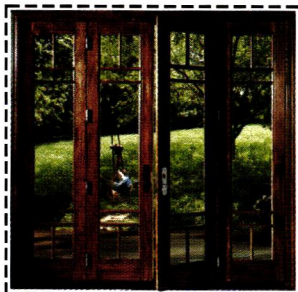
From Flair, Bernhardt Furniture's premium line, the Bailea Chair's carving circles the base, making it pretty from all sides. Also available in leather, \$2,565. Call (877) 200-4098.



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# news & VIEWS

GIVEN THE SLEW of how-to and antiques shows on TV, one had to come along for the true old-house crowd: Today's Classic Homes is smart and often in-depth. Clarity of purpose may come from the background of executive producer and host **MITCH MCDANIEL** (above)—he's



a building contractor, not a media type. "When I started a cable-access show five years ago, it was to promote my business, educate potential clients," says Mitch, whose show got picked up by PBS two years ago. Now he's educating the country. • Each season uses the style and projects from a single house to explore architectural history, period interiors, and products. Last season the star was the Beaux Arts Harlow House, which McDaniel's contracting company impeccably restored. Next: a once-fine Mediterranean Revival house (drawing, top) that will be upgraded and enlarged. Mitch's show is now carried in 100 PBS markets.

## R&R in Beantown

Restoration and Renovation has become the trade event old-house lovers don't want to miss, whether it's in Los Angeles or in Charleston.

When it takes place in Boston, however, it's home. R&R began here seven years ago

and comes back biennially, always with the latest information and great product exhibits. More than 50 educational discussions and lectures will address topics like historic paint colors, window restoration, kitchens, lighting, wallpaper, floor tiles, and more. Keynote speaker John Fidler of England, in "Living

with Layers of History," will discuss the old, the not-so-old, and how to integrate them. It takes place at the Hynes Convention Center. Dates are February 26–29; conference sessions begin on the 26th, exhibitions open on February 27. Call (800) 982-6247 for info.

## Conserving Conservatories

When the New York Botanical Garden restored its conservatory, it prompted cities and estate owners all over the country to look at their decaying glass houses in a new, appreciative light. Biltmore, the home George Washington Vanderbilt built on an Asheville, North Carolina, mountaintop in 1895, is a case in point. A two-year, \$2.5 million project has brought back to glory the Richard Morris Hunt-designed conservatory, which is nestled into gardens designed by Frederick Law Olmsted. Unlike other

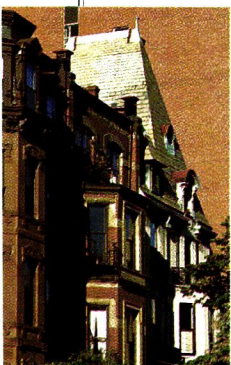
conservatories, this one has a full basement. At 12,000 square feet, it is bigger than the floor above, and it serves as a convenient storage space and general work area. (The basement door was sited so that no gardener would interrupt



the house's view of the garden and the Blue Ridge Mountains beyond.) The reopening of the conservatory will kick off Biltmore Estate's Festival of Flowers, held April 2 through May 2. For more information, call (800) 922-0018.

[continued on page 26]

“ Previously there were small shops because it was a small town. Now there are small shops because the tourists want to think they are still in that little town, which has vanished. ” — MARY OLIVER in *Winter Hours*, 1999



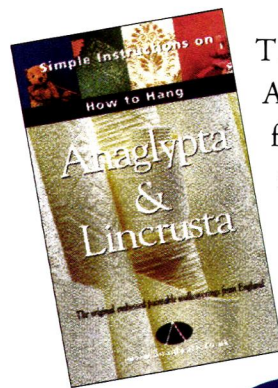


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### Save The Date

To learn more about decorative painting techniques for **Anaglypta**<sup>®</sup> and **Lincrusta**<sup>®</sup>, be sure to check out the "Fabulous Finishes" demonstration at the **Restoration Show in Boston, Massachusetts, on February 27-29, 2000**. The "Wall Doctor" Pat Niehaus will show you how to create the illusion of an antique metal ceiling, oak paneling, glazed tile, embossed leather, or gilded plaster work. These finishes are quick and easy way to bring style and originality to your period rooms.



The video "How to Hang Anaglypta<sup>®</sup> and Lincrusta<sup>®</sup>" features simple instructions for installing these durable wall coverings. It is available for \$4.99. To order, call (800) 422-2099.



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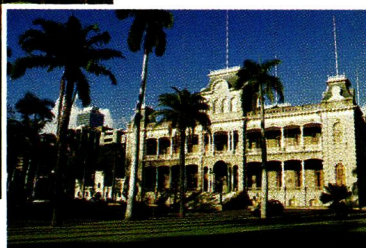
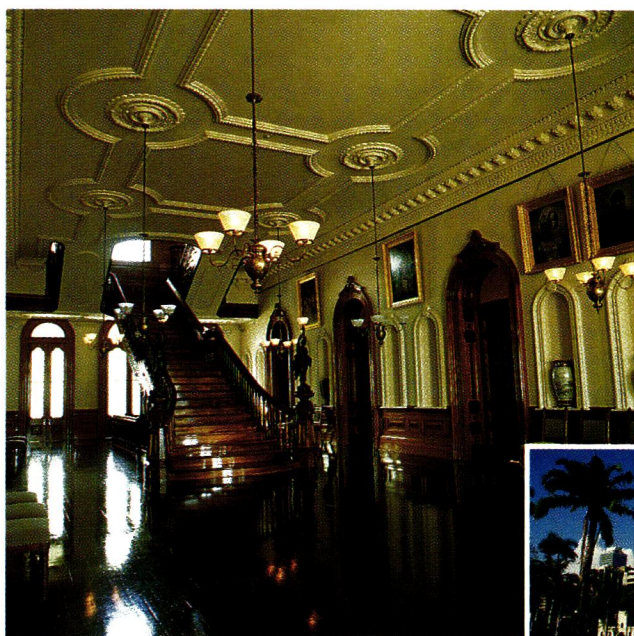
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wnet.org/tenement

You say that you've scraped off enough wallpaper layers, and that you're not going to do it any more? Understandable. Still, the discovery of hidden patterns and colors is fun. Log onto the East Side Tenement Museum's web site, [www.wnet.org/tenement](http://www.wnet.org/tenement), and you can have the fun without the work. Thirteen layers of wallpaper were peeled during the restoration of the Manhattan building at 97 Orchard Street; each sequential layer is revealed when you click on the one pictured. Dating from between 1870 and 1930, they range from predictable cabbage roses and muddy brownish patterns to elegant chinoiserie patterns, and one damask-like classic in a lovely shade of blue. If you want more of this sort of fun, click on an image of

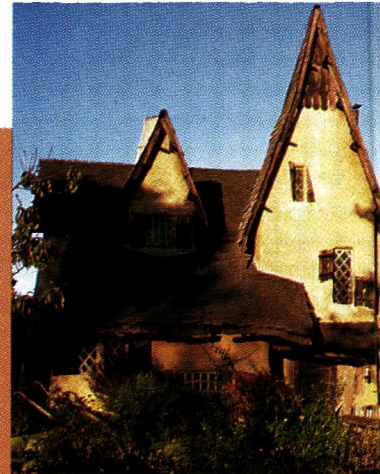
floorboards to see 10 different objects found during restoration. They include a ouija board, Tolstoi Russian cigarettes from 1907, and an advertisement for Dr. Dora Meltzer, palmist (the back is printed in Yiddish). If you can't get to New York, this museum is worth a cybervisit.



# Romantic Call

Photographer Doug Keister [*The Bungalow, etc. etc.*] is looking for stellar examples of Romantic Revival homes for his next book. "Most of these homes were built in the 1920s and early '30s," he says. "What distinguishes Romantic homes from revival-style is that they are generally modest in scale, often playful and whimsical, and are *artificially aged*." Doug says the styles are easily defined by ancestry: Mission Revival to Spain, Tudor and Cotswold cottage to England, Norman to France. Perhaps the most fantasy-like are adaptations of German cottages like the one above (often referred to as Hansel-and-Gretel style, or Disneyesque). Does your house fit? Send a snapshot and info. to Doug Keister, 1550 Marin Ave., Albany, CA 94706 (e-mail and a jpeg to [doug@keisterphoto.com](mailto:doug@keisterphoto.com)).

ABOVE: SPADENA HOUSE (1921) WAS ONCE A MOVIE SET, THEN GOT MOVED TO BEVERLY HILLS.



## Old-House Interiors Is Sponsoring . . .

- The Designer Craftsman Show of Philadelphia. Feb. 4-6, Radisson Valley Forge Ballrooms, King of Prussia, Penn. (717) 796-2380.
- The Designer Craftsman Show of Boston. March 3-5 at the Colonial Center, Sheraton Colonial Hotel, Wake-

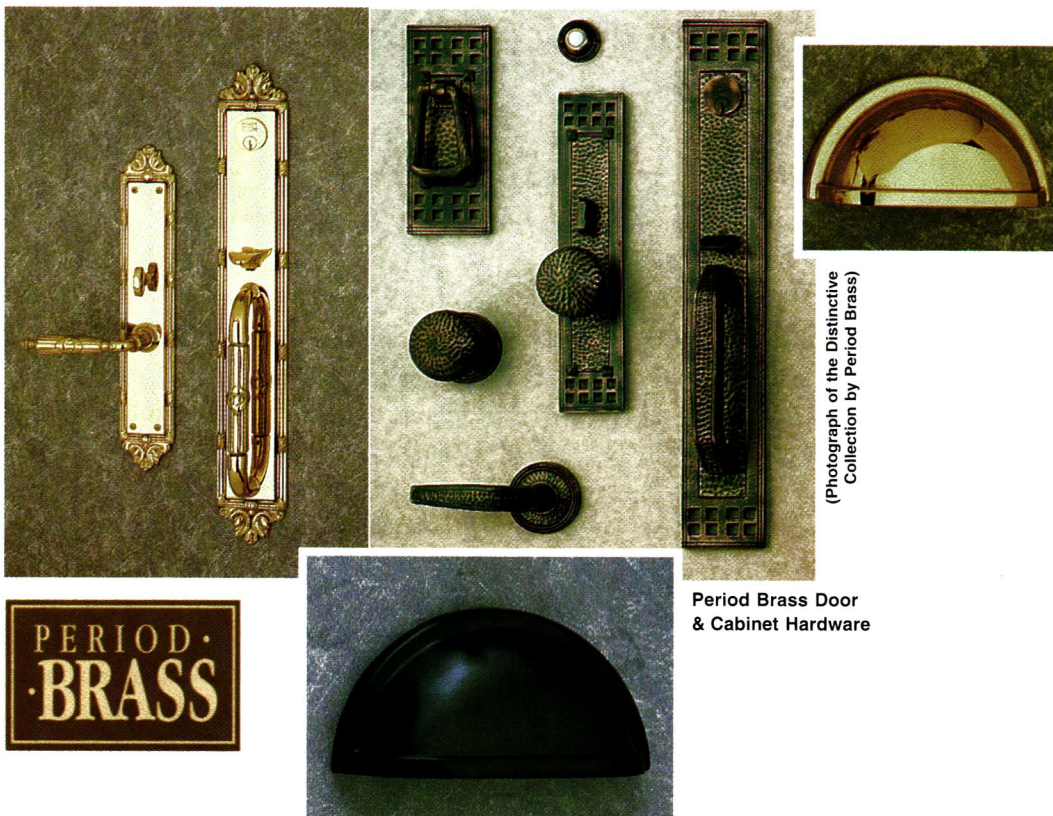
field, Mass. (717) 796-2380.

- The Spirit of Preservation Exposition. March 3-5 at the Saratoga Springs City Center, Saratoga Springs, New York. (518) 587-5030.
- The German Village Old House Fair. April 1-2 at the Schiller Park Recreational Center, Columbus, Ohio. Call (614) 221-8888.

**OPEN HOUSE** Honolulu's Iolani Palace is the only royal palace on United States soil. Begun in 1879 in the Second Empire style and completed four years later, it served as the royal residence until Queen Liliuokalani was arrested, brought to trial in the throne room, and imprisoned in an upstairs bedroom by U.S. militia in 1893. Restorers still seek furnishings removed at that time. The building served as the state capitol until 1968, but restoration has returned the interior to the time of the last Hawaiian monarchy. Gothic Revival furnishings were made by A. H. Davenport & Co. of Boston, the cast-iron Corinthian columns of the verandah came from San Francisco, and the silvery slate roof tiles were quarried in Pennsylvania. But the magnificent wood of the doors and staircases is native, carved by Hawaiian craftsmen. Call (808) 522-0832.

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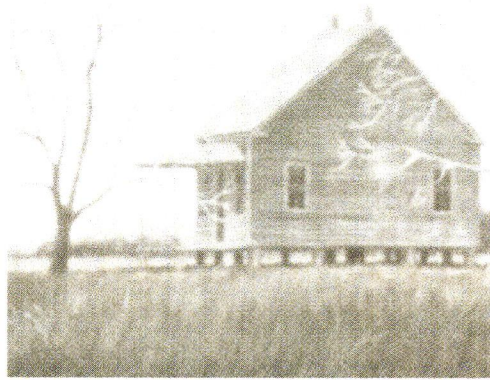
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## We Were the Land's

BY JOHN HEAD

SOMETIMES GRANDPA STARTED drinking at the end of the work day on Friday and didn't stop drinking until late Saturday, giving himself time to sober up for Sunday service at Macedonia Baptist Church, where he was a deacon. He sat in the "Amen Corner" with the rest of the elders, whose duties included affirming the points the preacher made during his sermon. ("A man won't do right 'til he gets right with God!" "Amen!" "Won't somebody say Amen, again?" "Amen!"). The deacons also handled Macedonia's version of Catholic communion, which consisted of saltine cracker crumbs substituting for the wafers and Welch's grape juice standing in for wine.

The rest of the week my grandfather worked from sunup to sundown five days, and sometimes six. In the country, if someone can be counted on to do his job and do it well, people say, "He's not afraid of work." Not only was Grandpa "not afraid of work," he was a predator and work was his prey. He tracked it down and attacked it, never seeming to find enough of it to satisfy his thirst for it. He expected everyone around him to have the same attitude. He made no exception for his children. One of my aunts told me about the time a neighbor stopped by the farm one evening and found my grandfather and his daughter working in the fields.

"Buddy, you ought not to work those children so hard," the man said.

"Why do you think I had 'em if they wasn't going to work?" Grandpa snapped.

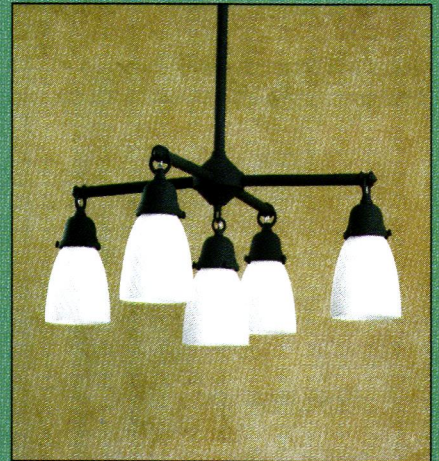
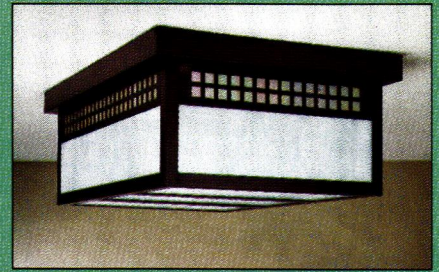
Grandpa was a cash-and-carry man, hewing to the

sage advice Polonius gave Laertes. He neither loaned money nor borrowed it. (I overheard him on the telephone trying to console a troubled friend. "If there's anything I can do to help," he said, "anything at all, just ask, as long as it doesn't involve money".) If he was truly strapped for cash himself, he simply sold some of his land. It would be easy to fault my grandfather and those like him for allowing land to slip away through attrition. But the alternative was to go into debt. And Grandpa had seen enough farms sold on the courthouse steps and families forced out to believe debt meant ruination.

So the property went, like pieces taken one at a time out of a puzzle. By the time my grandmother died—fifty years after the land was purchased—only a fraction remained to be handed over to a second generation. There were almost twenty heirs when the surviving siblings and the children of those who had passed on were totaled. They owned the property together, and they fought about it as only family members can fight—with even the smallest matters made large by past hurts that endure among people held close by kinship ties so strong that they hold people fast even when love has long faded. They discussed and argued and refused to talk about it until the last of them was worn down and submitted to the logic of selling the place.

With that decision the chain of ownership could have ended. But then, for reasons I did not completely understand, I decided to buy this rundown, overgrown, used-to-be-a farm.

[continued on page 30]



SIMPLY ELEGANT

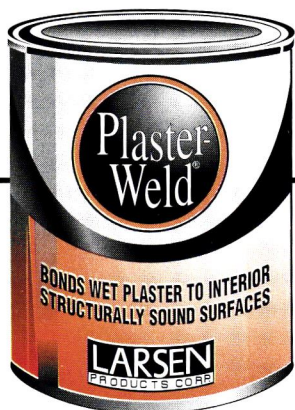


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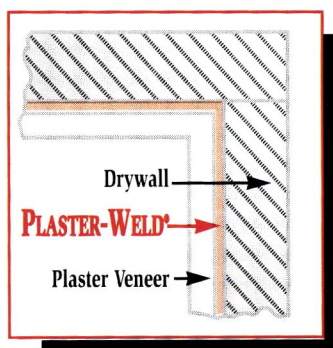


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HOUSES AND FARMLAND once were living things. My grandparents imbued the property the way parents pass their genes to their children. My grandfather gave the house its utilitarian toughness. It was unspectacular but sturdy, made to stand up under the burden of their children. There were six children at home then—five girls (my mother Myrtle, Bessie, Marie, Helen, and Doris) and a boy, Marvin, who was the youngest. The four oldest boys (James, Randolph, Fred, and Chester) had crossed over into manhood and were out on their own. They soon would be off to soldier in World War II.

As the years passed, the farm became a way station for my grandparents' children and an ever-growing cadre of grandchildren. There were no frills; every feature was plain and functional. The house was all straight lines and sharp angles, like my grandfather's face, and it was long and narrow, like his lanky frame.

The house inherited my grandmother's gentle generosity. She cooked constantly, so the house always smelled as if company were coming. She made the lace curtains that fluttered slowly in the windows, like the wings of resting butterflies. She softened the angles with simple things of beauty—a sea shell, an egg-shaped polished stone, a ball of crystal glass.

Likewise, my grandparents tried to shape the land the way they shaped their lives. For my grandfather, it was all about clearing and plowing and squeezing as much value out of it as possible. Just as he saw his children as units of labor, he measured the land in bales of cotton per acre and bushels of corn and sweet potatoes.

The land was not only alive; it was teeming with life. Grandpa spent most of his time competing with

those other living things to stake his claim. He fought adversaries of all kinds, enemies that flew, crept, hopped, or burrowed in to eat his crops. Grandpa was the stern disciplinarian to his unruly 103 acres. Once he got the land to bend to his will, he used an iron fist to keep it in line.

My grandmother, on the other hand, caressed the land with her fingers and used that loving touch to convince it to yield gardens of fragrant beauty. She grew rose of Sharon, four o'clocks, forsythia, morning glory, sunflowers, and roses of various sizes and colors. She picked from apple trees, a pear tree, and a peach tree.

Grandma's green thumb provided me with more than an appreciation for the beauty and bounty of plants. It allowed me to learn the value of showing contrition after committing a crime. "Go get me a switch," she told us, and we went searching for the instrument of our own corporal comeuppance. The trick was to come up with a switch that fit the crime. Return with one that was too small, and Grandma, exasperated, would go find one large enough to cover the added charge of attempting to obstruct justice.

I took such visions with me to a local bank on that February day when my brother James—an attorney who had come all the way from California—and I signed the papers to buy the farm. The bank president talked about how much he enjoyed working on civic projects with my brother Fred, the first African-American elected to the Butts County Commission. Later, one of the loan officers asked us if we had seen Fred's wife Brenda, who was the first black branch manager for the bank. Whether or not the story about his being unable to get a [continued on page 32]

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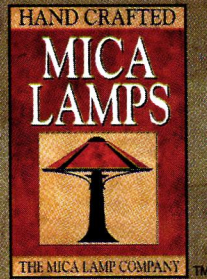
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bank loan was true, Grandpa would be amazed at what took place in that bank that day.

He might have been even more amazed at the price his grandsons paid for the tiny puzzle piece that remained of the land he bought and the debt we took on to buy it. Grandpa paid two thousand dollars for 103 acres. The thirty-three-thousand-dollar mortgage we took out had to be more debt than he accumulated in his entire life.

A few days after the closing, I went to the farmhouse. I wanted to know how it would feel to stand there as the owner of my childhood dreams, which is what the farm had become. The lyrics of one of my favorite songs came to me as I walked up the front porch steps. It's a Jackson Browne song about someone who "looked into a house I once lived in" to "see where my beginnings had gone." Was I trying to see where I had come from in order to figure out where I ought to be going? This was more than a renovation project. I knew that. What lay ahead was the reconstruction of memories.

Yes, the house and the land are living things. Standing on the front porch that day, I knew this place no longer felt like the place I had known. I didn't believe I could re-create that place, but I hoped to rediscover it. I wanted the stories of the Fitch family farm to unfold day by day, answering all those questions I had never even known to ask. I wanted my work on the house and the land to provide enough revelations to write the biography of this family place. ✦

JOHN HEAD *did indeed write his biography of a homeplace: We Were the Land's, from which this essay was adapted.* Longstreet, ©1999; \$22 at bookstores.



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# The Dining Room Table

BY MARY ELLEN POLSON

SET WITH FINE CHINA, silver, and linen, laden with steaming platters of food, a centerpiece blooming at its center, the dining room table isn't just a piece of furniture. It's a social gathering place, an intimate room within a room, as Frank Lloyd Wright recognized when he enclosed his dining room table at Oak Park with high-backed chairs. No wonder the view from a Wrightian dinner table was often the most beautiful in the entire house.

As much as we humans love to feast, however, it's a little surprising to realize that the dining room table—and even the dining room itself—are essentially modern creations. “We tend to think of dining tables as fixed, central features of the dining room,” says Janine Skerry, curator of ceramics and glass at the Colonial Williamsburg Foundation. “That's very much a 19th-century convention. In the 18th century, rooms were meant to be much more flexible in their use.

“A lot of folks feel slightly guilty about using the dining room for other things,” continues Skerry, who will speak on the history of the dining room at Colonial Williamsburg in February. Such a notion was wholly foreign to 18th- and early-19th-century Americans, who, like many of us who own old houses today, made rooms serve double and triple purpose. Relax, Skerry says—it's OK to get out the laptop. “When a room



**ABOVE:** The oval dining table evolved from the 18th-century practice of pushing two drop-leaved tables together. **RIGHT:** A 19th-century Shaker drop-leaf design combines clean lines with the practicality of an end drawer. **BELOW:** Smith and Watson's radial table on concave legs with casters uses the same mechanism Robert Jupe patented in 1835 (see *Resources*, p. 113).

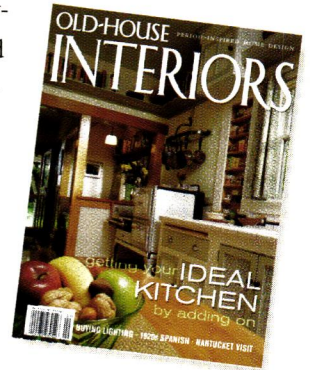




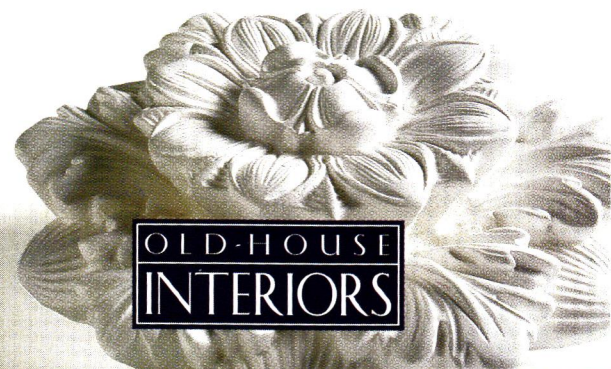
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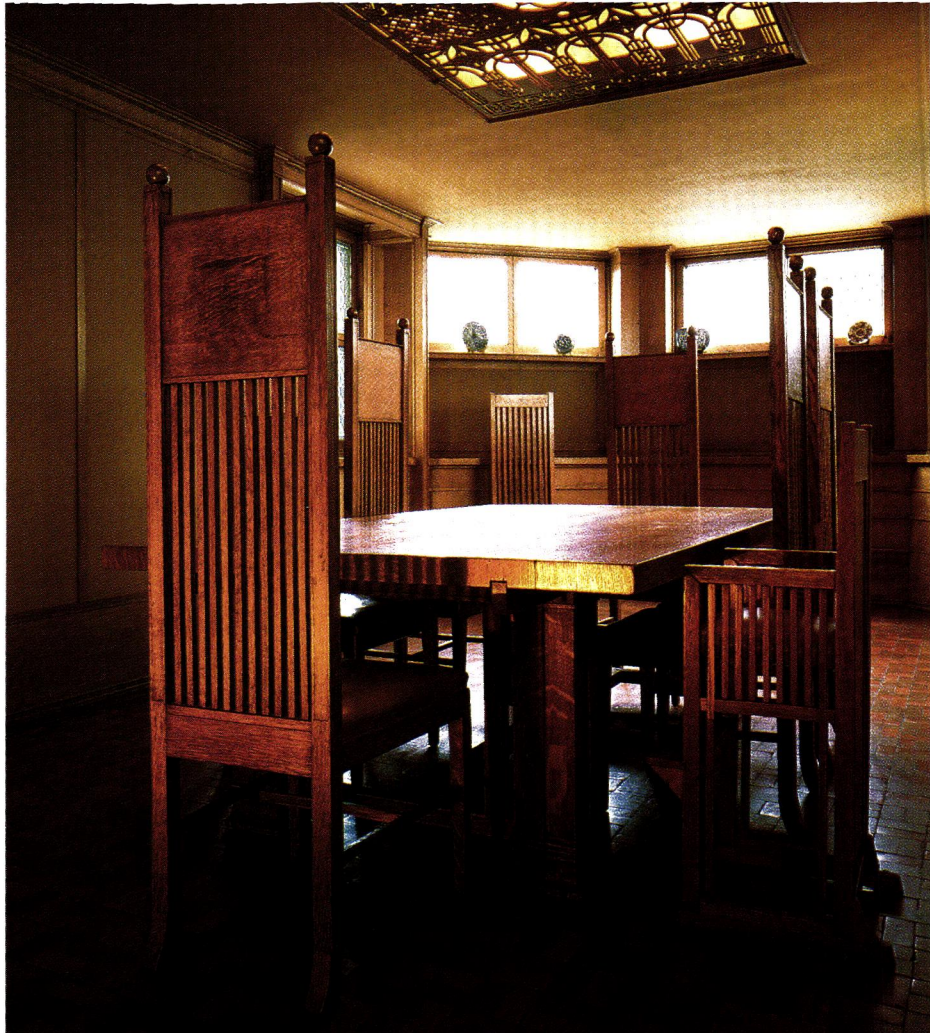
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*On cold days, for example, the dinner table might be brought in to an already warm parlor or bedchamber; on warm ones, the table could easily be moved outdoors for al fresco dining.*



**ABOVE:** (Left) The gateleg table in this colonial-era room stands at rest under a window. (Right) The dining set in Frank Lloyd Wright's Oak Park home creates a sense of enclosure in the separate dining room. Later, Wright would abandon the idea of a separate dining room altogether. **BELOW:** Stickley's reissue of a 1907 L. & J.G. Stickley design (see *Resources*, p. 113) looks back to the past and toward the future.



wasn't being used for a meal, it was quite typical for it to be in service as an office space."

In early colonial times, the entire household dined together much as we might at a church supper today—on long, narrow trestle tables set up in the "hall," a medieval term that usually applied to the largest room in the house. The trestle's board, or table top, was literally only one or two boards wide and not permanently attached to the frame. The table quickly knocked down for storage.

The dining room *per se* didn't come into vogue until about 1750. Even then, the table didn't take center stage. "When rooms were not actively being used, the furnishings were 'put to rest,'" Skerry says. "Early dining tables had dropped leaves, so that the leaves could be put down and the table moved up against the wall."

Simply by lowering the hinged leaves on either side of the table, a drop-leaf or small Pembroke table could be stowed in a narrow space well away from the center of the room. An earlier space-saving design was the gateleg table, so called because its legs swung open to support wings on either side, and swung shut to tuck neatly under the folded leaves. Given the need for space in many older homes, the ability to convert a large table into a small one and place it elegantly against a wall is an idea whose time may have returned.

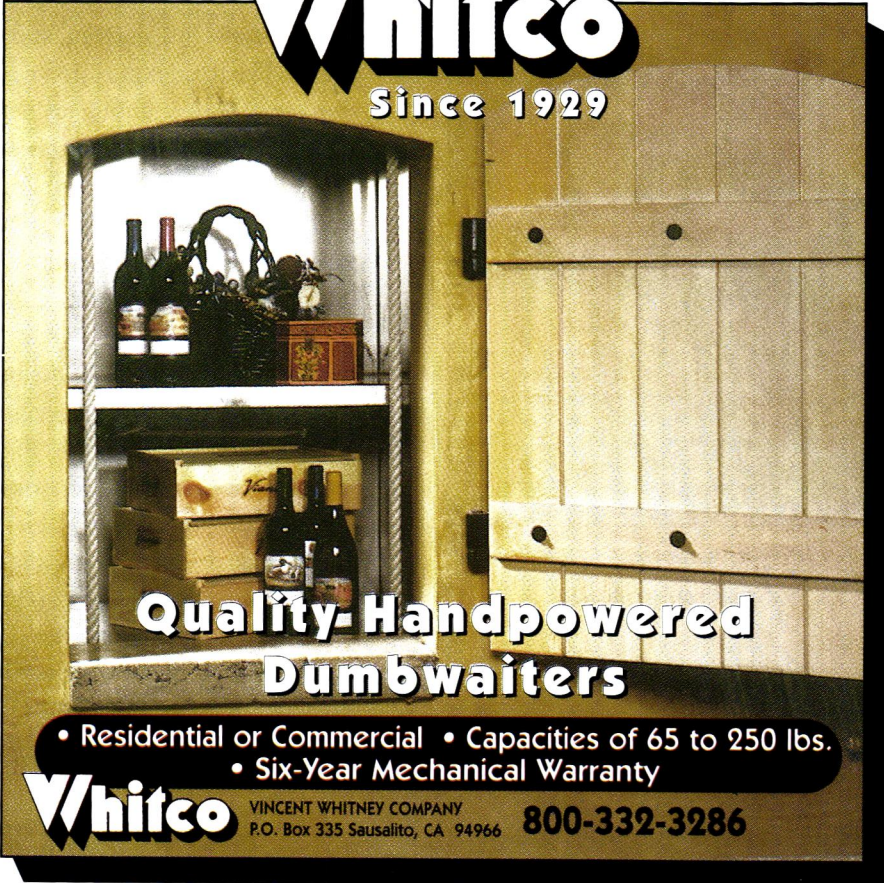
These small, compact tables were often equipped with casters and could be pressed into service wherever they were needed—in the hall, parlor, or bedchamber, or even outdoors for a tea party. On cold days, for example, the dinner table might be brought in to an already warm parlor or bedchamber; on warm ones, the table could easily be moved outdoors for *al fresco* dining.

With designers like Sheraton and Hepplewhite influencing fashions in furniture on both sides of the Atlantic, the late-18th century produced some ingenious table designs. Among these were half-round drop-leaf tables, sold in pairs. The two tables could be pushed together to create a roomy oval table. Paired tables could be expanded to hold several leaves, or used separately as smaller occasional tables.

Pedestal tables debuted in the early 19th century. Supported by three or four slightly splayed, concave legs on a turned, central shaft, pedestal tables eliminated the clutter of legs under the extended dining table. At the same time—roughly during the Empire period—the wealthiest families began to buy their dining tables, chairs, and sideboards *en suite*.

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Drop-leaf, gateleg and even trestle-like designs persisted well into the 19th century among plainer folk. Despite their simplicity, the best of these clearly build on 18th-century style idioms. For example, a Shaker drop-leaf table incorporates the straight, tapered legs typical of the most refined Federal and Empire designs.

Round tables were desirable as dining tables, but since they are difficult to enlarge without losing their circular shape, manufacturers responded by inventing mechanical tables. One remarkable design was the radial table, an expandable table that remained round no matter how large it grew. Using a mechanism patented by British designer Robert Jupe in 1835, the table twists open to accept dart-shaped

than not for much of the nation's history. This is especially true of the extraordinary designs of Chippendale, Sheraton, and Hepplewhite, which are constantly revived and reinterpreted. That may be why so many dinner tables in houses of all periods reflect classical styling.

Although some stoutly made tables in the Arts and Crafts style carry an almost Victorian heaviness, their clean, unfussy lines reflect the movement's call for a return to simplicity. At the same time, the best evoke the past and look toward the future. Take, for example, an L. & J.G. Stickley drop-leaf table designed in 1907 (since re-issued). When Jonathan L. Fairbanks and Elizabeth Bidwell Bates wrote about it in their 1981

*Although the classical influence had persisted well into the 19th century, the dining room table—now a true fixture in the formal dining room—swung back toward the Rococo about 1850.*

leaves, then twists closed to lock everything in place.

Although the classical influence had persisted well into the 19th century, the dining room table—now a true fixture in the formal dining room—swung back toward the Rococo about 1850. The pedestal table grew massive and heavy. Crafted of mahogany, walnut, or rosewood, it stood on a sturdy central pillar supported by a heavy base on ornate claw-and-ball feet. Some tables were lavishly decorated with exotic veneers, or inlaid with marquetry, brass, or mother-of-pearl.

Heavy Victorian styling soon gave way with the arrival of the budding Colonial Revival and Arts and Crafts movements. Colonial furniture—both antique and reproduction—has been in fashion more often

book, *American Furniture: 1620 to the Present*, they noted that this design recalled the gateleg tables of colonial New England. The arrangement of the stretchers not only suggests the strong Japanese influence of the late-19th century, they continue, it foreshadows the approach of modern art. "The effect of the rectangular openings between the legs is like an abstract painting by Piet Mondrian," Fairbanks and Bates conclude.

While the dining room table continues to be a strong presence in the American house, the future of the single-purpose dining room is more in doubt. By the late 1930s, Frank Lloyd Wright had already moved on to the open-concept, combination living-dining room. Only the furniture, creating its own world within a world, remains a constant. ✦

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# Online Feast of Furniture

BY MARITA THOMAS

WAIT A MONTH and the landscape changes . . . nevertheless, based on my recent week-long binge through more than two dozen dotcom addresses devoted to furniture and furnishings, I can offer menu items to guide you to a site to suit your appetite.

If you know the manufacturer, a visit to that website is your first best locator. In most cases you won't be able to buy the product online, but you will learn many details about it and be directed to a dealer near you. You can likely reach the site by simply tacking the company name (without punctuation or spaces) between the ubiquitous www. and .com prefix and suffix. If that doesn't work, [www.furnituretoday.com](http://www.furnituretoday.com), the site of the trade magazine *Furniture Today*, has a comprehensive directory of manufacturers' websites, often with links that take you to the company's site in a single click of the mouse.

As any Internet shopper soon discovers, "surfing" is a misnomer. It's more like slogging than surfing, although—be honest—visits to 24 actual stores could hardly be accomplished in one week. Locating furniture online can be done any hour of the day or night. Nevertheless, clicking back and forth among most sites'

numerous options can be tedious, and waiting for images to download as annoying as waiting for a table while diners hang tight over that last cup of coffee. Get comfortable and settle in.

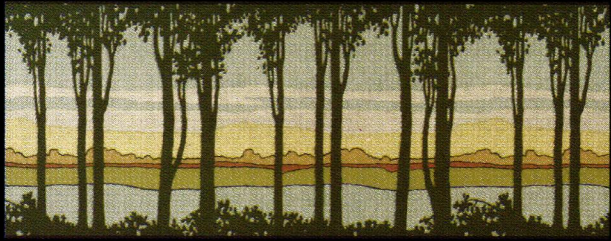
Some sites are devoted exclusively to particular styles. Among them is [www.dwr.com](http://www.dwr.com), which stands for Design Within Reach, a catalog and Internet supplier of classic modern furniture. Pieces include the popular Eames Lounge Chair and Le Corbusier Armchair along with furniture by contemporary sources such as Agnes Bourne and Dennis Miller. Photography is crisp; details are complete; delivery dates are short and prices are discounted. Mies van der Rohe's Brno Tubular Chair, for example, lists for \$720 and sells for \$575 from the dwr site.

Restoration Central ([www.restorationcentral.com](http://www.restorationcentral.com)) represents a forum of individual retailers, manufacturers, and contractors specializing in furnishings of the Arts and Crafts, Craftsman, Victorian, and Colonial periods. You cannot buy from this website, but you can obtain a wealth of information and resources. (In many cases you can link, in one click, to an individual supplier's website.) While Restoration Central leads to both antiques and reproductions, [www.furnitureontheinternet.com](http://www.furnitureontheinternet.com) is a conduit to contemporary furniture craftsmen who specialize in making furniture that reflects the style of those historic periods. Visitors can search by furniture style (Mission, Shaker, etc.); by room (living room, etc.) or by product type [continued on page 42]





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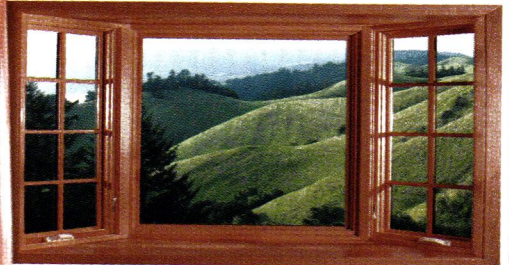
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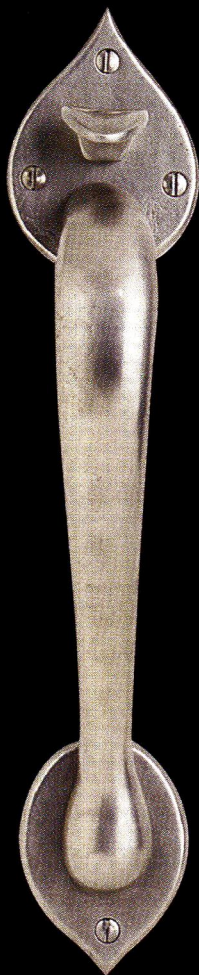
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[continued from page 40] (armoire, bench). Products are shown along with links. No online transactions.

Then there are megasites. At least four evolving websites offer a comprehensive roster. **Furniture.com** claims to have more than 50,000 pieces of furniture and accessories. They encompass the gamut of styles and pricepoints. Visitors can type in the kind of piece they are looking for and click "go," or click a room, "best sellers," "this week's specials," or "quick ship boutique," which guarantees delivery within three weeks. Delivery is free and registering on line, during my visit, offered \$100 off the first purchase. Visitors can get ad-



*Home furnishings sites crop up along the information  
The menus at these new shopping venues often*

vice from a design professional by e-mail, phone, or through an online, real-time "chat." Or key individual criteria into a Personal Shopper screen to obtain a designer's recommendations. Upholstery samples will be delivered to touch-and-feel shoppers within 48 hours.

I searched for a mahogany dining table, which resulted in an initial 16 choices. Through a series of clicks, a large image of each choice appeared along with construction details, dimensions, identity of the manufacturer and collection, close-up views of a choice of finishes, and "sale" price (in this case, \$2,896.80 compared to a list price of \$4,405).

At **GoodHome.com**, visitors can shop by clicking one of five lifestyles (Classic, English Country, Coastal, Rustic or Urban) or a type of room. The site includes furniture and accessories. A unique feature allows you

to click a room scene, then see it alongside three different sets of paint, wallpaper, and fabric samples. Click alternate samples to see the scene virtually "change clothes."

**HomePoint.com** allows a keyword search or a click to furniture, accessory, lighting, or wall art areas. Within the furniture area, browsers can select a room category, an outlet showroom offering discounts, or showroom galleries of room scenes. Like other megasites, this one offers free shipping and a member discount. Once you have viewed the details of a piece, you are given three choices: add it to a "wish list," e-mail it to a friend (or your designer), or place it

in your shopping cart.

The roster of companies represented on **living.com** exceeds 100 and includes many well-known ones. Browsers first select by room, then product category, style, type of material, and/or price range. On some products, however, the notice, "current agreement with the manufacturer does not allow online pricing" appears. In such cases, which are numerous, shoppers can order only without knowing the price (or they can contact the manufacturer).

Still another true megasite, **HomePortfolio.com**, caters to the upper end of the market (and does not offer online transactions). Its product mix, while comprehensive, consists overwhelmingly of to-the-trade showroom products. While it is targeted to professional interior designers and architects, it provides consumers with a wealth of product information, al-

lowing them to build a product portfolio. An index of brochures shows the logos of participating suppliers. Click the logo for company product pages and a dealer location.

Two additional true business-to-business sites, **DecorWalla.com** and **AlwaysMarket.com**, can also aid consumers' research. The former is for interior designers and claims it will have detailed information on more than 100,000 products with real-time order-tracking. (At the time of my visit, the manufacturer segments of the site were under construction.) AlwaysMarket.com is the site of LifeStyle Furnishings International Ltd., which encompasses more than

Via the Internet, specialty suppliers of every stripe have gained access to a worldwide market and vice versa. A store in Spokane, Washington, for example, operates **www.craft-home.com**, which offers Arts and Crafts style goods. From Tuscon, Arizona, comes **www.modernhome.com**, covering contemporary style.

While the breadth of product on **www.myhome.com** certainly qualifies it as a megasite, the overwhelming majority are kitchen/bath fixtures and fittings, hardware, and accessories. **World2Market.com** contains furniture and accessories from a handful of development organizations for rural America, Africa, South America, and

*superhighway the way fast-food stops once did along its concrete counterpart. have appetizers in common, but you'll find plenty of diversity.*

a dozen well known furniture brands: Henredon, Beacon Hill, LaBarge, and others. Although the site is for retailers, it provides direct links to web-sites of some of the company's brands.

## A BAKER'S DOZEN À LA CARTE

**about.com** Clearinghouse to other sites.

- **build.com** home improvement.
- **formdecor.com** vintage furniture.
- **furniture-sellers.com** office furniture.
- **georgesmith.com** handmade English seating.
- **housesnet.com** home improvement, decorating, gardening, shopping.
- **improvenet.com** home improvement and remodeling.
- **kitchen-bath.com** about kitchen and bath remodeling.
- **shakershops.com** authentic Shaker furniture.
- **shops.com** clearinghouse to shopping sites.
- **store.moma.com** classic furniture from the Museum of Modern Art.
- **unicahome.com** upscale modern and contemporary furniture.
- **ziahouse.com** modern furnishings.

elsewhere. **BuyRugs.com** is a wholesale rug site. Similarly, **elights.com** is a "lighting superstore."

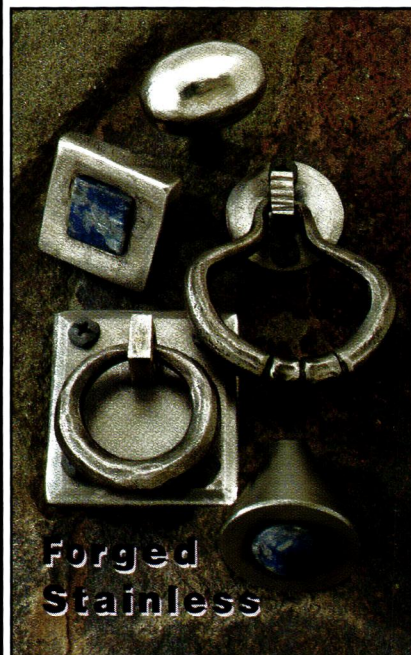
**StyleforLiving.com** directs shoppers to local-area showrooms. It made its debut covering Los Angeles and plans to add San Francisco, New York, Dallas, Atlanta, Miami, Chicago, and Phoenix. Retailer supported, it does not offer online transactions.

A technological lifetime ago, in 1994, David Cole, then chairman of the management consulting firm KSA in Atlanta, predicted that consumers would enter stores already equipped with exhaustive details about product features and prices. He also predicted that by 2010, "non-store retailing will account for more than half, 55 percent, of consumer sales."

When it comes to furniture, the world wide web has set the table. Order in or take-out, the choice is yours. *Bon appétit!* ✦



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**ISLAND REVIVAL**

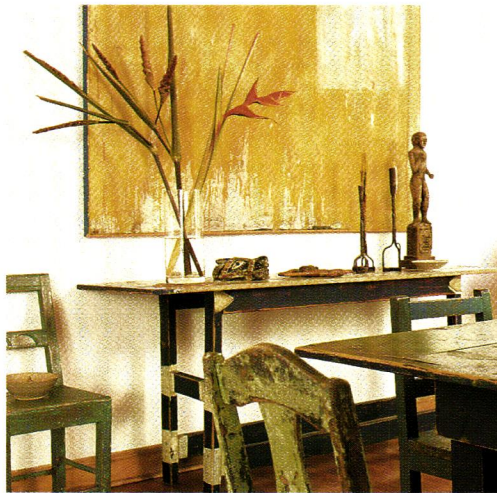
*Sure, Al Capone lived nearby, but this couldn't be his bodyguards' house—it's too understated and serene.*

*(page 46)* 🍃



**THE VICTORIAN KITCHEN**

*Sinks, faucets, counters, tile, appliances—there is usable historical precedent for these key components of a late-19th-century kitchen. Just don't forget the big black stove. (page 66)* 🍃



**SWEDISH A&C IN MAINE**

*Scandinavian influence, antique Arts and Crafts lighting, and a great love of color mark a very personal house. (page 50)* 🍃



**SHAPING NATURE**

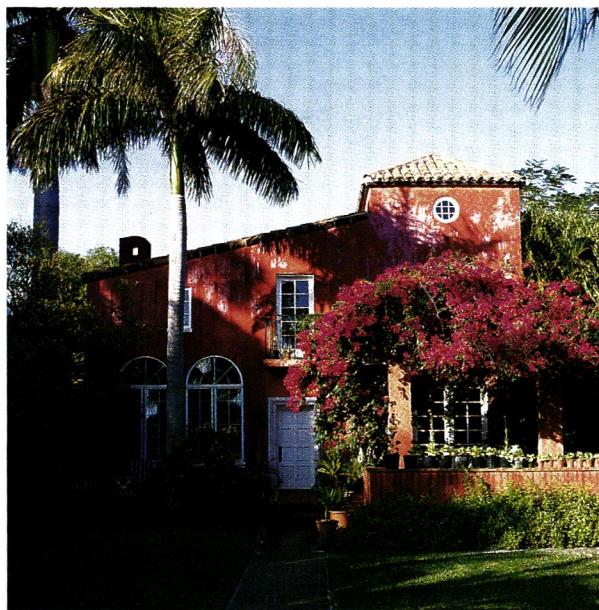
*Wonderful topiary has been in and out of fashion since the first century B.C. When it's out, it's despised. These gardens will make you love it. (page 72)* 🍃

**METAL IMPRESSIONS**

*A house in New Orleans gives proof that tin ceilings and walls are a lasting and affordable canvas for decorative paint effects. (page 76)* 🍃







# ISLAND REVIVAL

*A Florida island house is simpler—and more dignified—  
than many of its 1920s counterparts.*

*by Regina Cole | photographs by Steve Gross & Susan Daley*

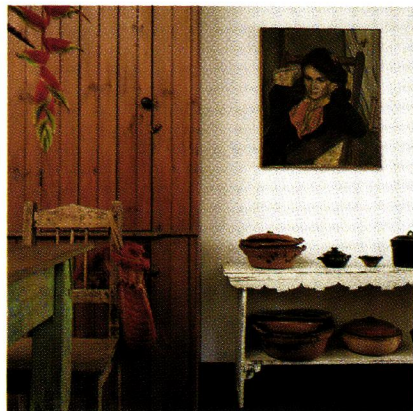
AS THE MACARTHUR Causeway crosses Biscayne Bay eastward to Miami Beach, it passes three small, man-made islands. Between Miami's neon skyline and South Beach's restored Deco and Moderne hotels, Palm, Hibiscus, and Star Islands are home to 150 families. Superbly located for privacy and scenery, the islands date to the 1920s construction of the causeway. They are part the ambitious engi-

neering projects that also filled 300 acres of Biscayne Bay to create the Port of Miami.

They say Al Capone had a house on Palm Island, and that his bodyguards lived here, across the way on Hibiscus. They'd while-away the time on the porches, machine guns in hand, in case anyone approached their boss by water. Others claim that this Hibiscus Island house was a brothel. (The stories may have their roots in the Latin Quar-

**OPPOSITE:** The cypress ceiling in the living room soars 30 feet above the floor. The rattan furniture was made in Shanghai in the 1930s.

**ABOVE:** The exterior of the house is finished in a lime-based paint.



The kitchen still has the original pine floor; it has been painted in layers of different colors and sanded between each coat. Florida artist Richard Warholic finished the kitchen floor and made much of the Augers' furniture. The dining room sideboard (above, opposite) is his work, as is the large cross over the living room fireplace. The kitchen table is from Santa Fe, and dining-room chairs are from garage sales. Like Warholic's furniture, they have a primitive charm that is well suited to this house. Outside is a veritable paradise: shaded, cool, and full of lush greenery that's always moving in the sea breeze. French doors open onto a porch from the first floor study (below, opposite) for a glimpse of the garden surrounding the house. The entire garden has been created by owners Claudia and Jacques.



ter, a nightclub operated on Palm Island by Barbara Walters's father during Prohibition.) And while it is true that Capone did visit this area, the history of the house on Hibiscus is probably far less exciting. It was built for \$29,000 in 1926 by a man named Phillips, who brought an architect from Chicago to design it in the Spanish Colonial Revival style.

It's not an embellished example of the style, and that makes it appear older than it is. Instead of the wrought iron and Moorish tilework often associated with the revival, this house is rather plain, though spacious. Today's owners, Jacques and Claudia Auger, were attracted to its simplicity when they moved here about 13 years ago.

"We were looking for a trouble-free house," explains Claudia. "This one sits on a pie-shaped lot in the southeastern corner of Hibiscus Island. There's room for a garden, the sunset views are spectacular, and the house was in good shape."

She and Jacques did do some work. All the original windows had rotted. They replaced the roof tiles "with weathered tiles from Guatemala and El Salvador; the new ones were ugly," Claudia says. The couple sandblasted the cypress living room ceiling, which had been painted.

"The architect who designed this house was a genius!" they enthuse. "It's never too hot. We keep the windows open six months of the year, and in the summer we are shaded by a Royal Poinciana that blooms in spring and drops its leaves in winter."

Native plants, spare dignity, and a highly personal aesthetic set this house apart. In an area where the 1920s marked the beginning of modern architectural history, the Augers' home feels timeless. ✦





*Time spent in Scandinavia, thoughtfully assembled collections, and a very personal aesthetic make for color and warmth in a northern climate.*

*by Regina Cole | photographs by Sandy Agrafiotis*



# SWEDISH arts & crafts IN MAINE

A HOUSE VISIT

usually provides a glimpse or two into the owners' lives, sometimes inadvertently. In this intensely personal house, though, the owners wanted to share the stories of their lives. Touring these rooms in Maine reveals important parts of the owners' lives: their histories, their interests, and their passions. We see, for instance, that an impressive collection of Arts and Crafts lighting has been accumulated over a long time; that living in Scandinavia had an important influence; that there are many family members and friends well remembered; that the inhabitants harbor deep appreciation for craftsmanship and the folk traditions—and that no one here is afraid of color.

The house was built sometime between 1900 and 1914, perhaps after

**The guest bedroom makes use of a folk tradition from northern Europe: a bed built into the wall, providing warmth and storage space. Like boat bunks, these beds also maximize floor area. The drawer hardware came from a piece of old mahogany furniture.**



a design by John Calvin Stevens, the Portland, Maine, architect whose Shingle-style houses had earned him a national reputation by 1890. Although specific documentation has not been established, the house's gambrel-roofed design is reminiscent of Stevens's, and he is known to have worked on several commissions in the area. Elements of Arts and Crafts styling are found in the living room's fieldstone fireplace and in the high wainscot topped by a plate rail, but the rooms ramble as they do in a Shingle-style house. At the edge of a western Maine lake that provides breathtaking views of the White Mountains across the water, it was,

like many of the best houses in a state known as "Vacationland," originally a summer cottage.

Today's homeowners have lived here for 15 years. The original structure of the house is unchanged, but it has been winterized, and improvements have been made to the kitchen and the upstairs bathroom. The furnishings that make the interior so personal include textiles collected while living in Sweden; lighting fixtures from Italy; antique, castoff, and newly built furniture; Arts and Crafts lamps and pottery; hand-woven rugs; and lots of framed art and photography. Rooms are painted in saturated colors that bring warmth to



**ABOVE:** The Sunset Room looks out over the lake. **RIGHT: (top)** A wing chair is flanked by a Tiffany table lamp and a Handel opalescent harp lamp. **(below)** The dining room's wood ceiling and walls are reminiscent of the Larssons' famous home. **FAR LEFT:** Arts and Crafts pottery and majolica shine against the backdrop of a shell cupboard.








a home surrounded by snow for a good part of the year. Inspiration came from several sources.

“We wanted the house to reflect the time I spent working in Sweden, as well as the Norwegian and European sensibilities, and we want to honor the talented craftspeople who’ve played such an important role in creating our home,” says the owner. The dining room and the kitchen owe many details to the interiors shown in Carl Larsson’s paintings of his home in Sweden’s Sundborn Province. The inspiration for the bathrooms is Norwegian, “and everything else is an amalgam.”

As they move from room to room, the homeowners point to wheel-thrown pottery sinks in the bathrooms, a carved piece of fretwork hiding the paper-towel dispenser, recurring column motifs, fancifully shaped shelf brackets, colorful rugs and throws. Whatever was not created by area craftspeople is most likely an antique or a European collectible. Warmth and charm are the general effect, and beneath that first impression, individual pieces recall stories and personal meaning.

The most compelling impression, however, is that of color. Take the eye-popping pumpkin of the built-in bed in the spare room. The homeowners designed it in conjunction with their talented cabinet-maker. Beds were often built into the walls of northern European homes, but the few that remain (mostly in museums) are either in unpainted brown wood, or finished in the same

**A kitchen alcove serves as breakfast nook, sitting room, and cookbook library. The rug is hand-woven locally, the table is antique, and the pillows are upholstered in Scandinavian folk fabrics brought back from travels and contemporary French textiles.**



In the sunny piazza, ivy is trained to grow along the window frame. William Morris's popular "Willow Bough" is well suited to the informal, plant-filled room.

way as the walls of the room. This one is not only playfully colorful, but it also has the unusual luxury of lighting from electrical fixtures and from the windows looking out over the front door. Color enlivens the interiors of cabinets, painted to contrast with objects on the shelves. Saturated color turns the dining room from being simply a small, wood-clad room to a welcoming, warm retreat. A chair rescued from the side of the road is now a cheery shade of yellow, its new

cushions covered with William Morris's "Pomegranate" fabric. The use of strong colors championed by Carl and Karin Larsson is also an element in many folk traditions.

"[Color is] something everyone can afford," the homeowner says. "A friend, who has very little money, recently showed how paint can transform space. She's got a wall that never gets any natural light. After getting to know our house, she decided to paint a wisteria vine there. It's great! Now

the wall is colorful, pretty—and it hardly cost anything. We're starting a color movement in western Maine!" she laughs.

In its long, dark winters, Maine is a little like Scandinavia. The state also has great expanses of forests and mountain lakes, and, like Sweden at the turn of the century, a tradition of woodworking and textile art that's seeing a rebirth. It's a fitting place to bring to life the appealing style we now call Swedish Arts and Crafts. ♦



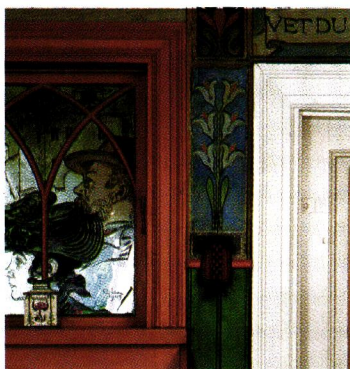


**ABOVE:** Turn-of-the-century Swedish woodwork inspired the kitchen cabinets.  
**BELOW:** (right) When the winter sun illuminates the room called the piazza, plants, pottery, and tiles glow in the peach-colored room. (left) Where there was no room for a bedside table, a local cabinetmaker built an oak leaf-shaped, hinged shelf.



# THE SWEDISH INTERIOR

VISITORS WHO LOVE the color, comfort, and personality of Little Hyttnas (p. 60) feel the way Sweden's late-19th-century housing pioneers would have liked them to—had they known that their intense debates on class, patriotism, economics, taste, and gender would result in a decorative style. Author Mathilda Langlet railed against the way the working class tried to re-create bourgeois interiors in their tiny homes. “Low, cramped, simple rooms packed with easy chairs, chaise *longues*, sofas, cupboards, and mirrors are infinitely more uncomfortable than if they are furnished simply,” she wrote. She condemned imitation of all kinds (including faux graining), and she argued that children should be given the biggest, sunniest rooms in the house. “Children, like flowers,” she said, “do not thrive without the sun.” ■ Sweden had one superpower period during the 17th century. Otherwise, the country was poor, even during the reign of beloved, cosmopolitan Gustav III (1771–1792). But exclusion from the Western march of progress preserved folk crafts, practiced in Swedish homes long after industrialization endangered them



by Regina Cole

elsewhere. The 1870s saw the founding of The Nordic Museum, the open-air museum Skansen, and the Association of Friends of Textile Art by women who were influenced by William Morris. While not socialists, they believed that the traditional female crafts united women from all classes. Influential figures such as authors Karl-Erik Forsslund and Ellen Key, (and artists Carl and Karin Larsson) turned the interiors of old farmhouses into models for new homes. Key's book *Beauty for Everyone* championed a new lifestyle based on ideals of health and beauty, its roots in old peasant society. ■ The Arts and Crafts movement augmented patriotic zeal; for three influential years between 1892 and 1895 the Stockholm shop Sub Rosa sold the best of English design. Principles of simplicity and function eventually became Swedish Modern. ■ Today's Swedish style incorporates use of folkloric fabrics, white-painted Gustavian furniture, bare wood floors, and the joyful, architecturally driven use of paint. Heavy draperies are replaced with live greenery and fresh air, and the personal and historic take precedent over any studied “style.” ✦

**THIS PAGE** In the dining room at Little Hyttnas the beaded board is painted deep spruce, the window trim red. The profiles are Carl's and Karin's. **OPPOSITE** A more formal Swedish house embodies color, history, and local style just as the Larssons' farmhouse did.

**INSET:** Paint is the most affordable and direct way to personalize and enliven.

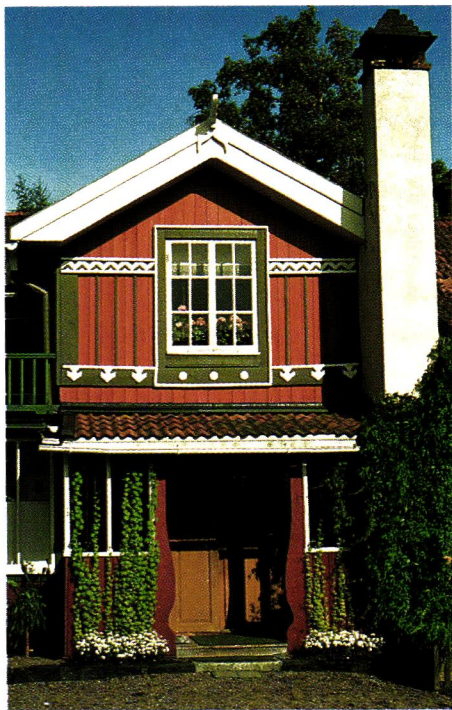


*Sweden has long honored its peasant culture: the wealthy, too, decorated walls with colorful designs and used folk weavings. It's partly a sensible response to long, dark winters, and partly a keen appreciation for ancient craft traditions.*

# The poetry of every day

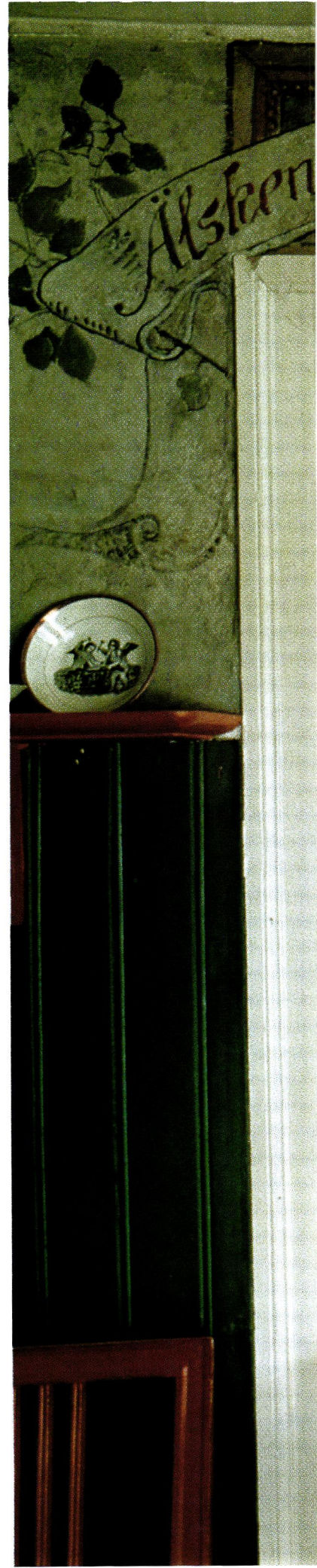
BY PATRICIA POORE

**W**HAT OTHER HOUSE, anywhere, has had so profound an influence? It has shaped our notions of childhood, persuaded the world that the family comes first, and made a richly personal home the ideal. Swedish artists Carl and Karin Larsson created a place that to this day holds our attention with its force of love. • Lilla Hyttnäs (which means something like “little furnace point” in reference to the area’s past industry) was the home of Carl and Karin Larsson and their seven children beginning in 1888, when the house was used only during the summer and at Christmas. By 1901 the family lived there year-round, having added to it and enriched its vernacular (and rather awkward) original form. In 1894 Carl, already



a successful painter and illustrator, began recording life at Sundborn in a series of remarkably intimate watercolors. After being exhibited, these were published as a book in 1899 with the title *Ett hem* (*A Home*). The artist’s humorous and passionate text on the ideals of family and home was as design-reforming as the rooms depicted.

**LEFT:** The colorful front entry on the west side of Lilla Hyttnäs sets a playful tone. **RIGHT:** Larsson motifs surrounding the “sin cupboard” for spirits and cigars include red and green “peasant” colors, the informal use of beaded board, and a motto.



varandra. Barn, Ty Hämleken öre  
LITE, ...  
Allt  
1805



The wide dissemination of *Ett hem* (and later books) marked the beginning of a 20th-century Swedish style that incorporated Old Norse (or Viking) style, medievalism, 18th-century Gustavian design, Scandinavian folk traditions, and ideas from art movements in England and Germany.

The Larsson house, artistic and idiosyncratic, was built by local labor in a remote area where folk traditions lingered. It is very different from the bourgeois rooms in towns. Foreign influences played a part: English Queen Anne, Aesthetic Movement, Japonisme, Art Nouveau. Yet its principal rooms are, in one way or another, Swedish. The drawing room, designed around antique furniture already in the house, is done in a country Gustavian style; its wall decoration (green mouldings dividing the pinkish walls into panels) was taken from a late-18th-century decorator's pattern book. The vaguely medieval dining room, with its "peasant" colors, incorporates late Gustavian and Swedish Biedermeier furniture. The workshop (or family living-room) has a vernacular Swedish Baroque feel.

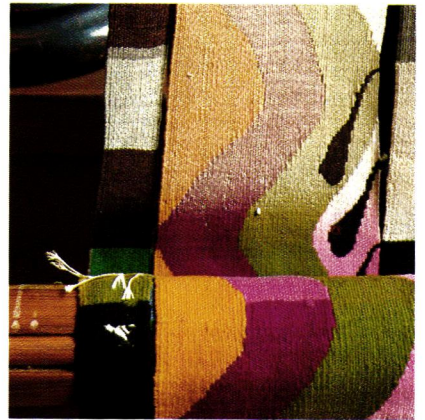
The extraordinary appeal of the Larssons' house, however, transcends its Swedishness. Radical in its time, it has no formal areas, no separation of public face from family life. Each room is meant to evoke a different mood, but each extends a welcome. Interiors are personalized with art and wittiness. Details are practical,

**RIGHT:** A contrast to the bright drawing room is the rich and cozy modern-medieval dining room, 1890-91, with its Gothic window, intense colors, and startlingly Modern textiles designed and woven by Karin Larsson. **FAR RIGHT:** The Japonisme cupboard with panels painted by Carl Larsson was moved from the dining room to the simple kitchen, where it currently sits beneath a painted shelf and rack.



Overwhelming light is the first impression in the drawing room, an interpretation of 18th century late Gustavian decor that became a leitmotif of Swedish design.





**FROM TOP:** The hooks, graduating in height with their placement on the entry stair carriage, have become a symbol of the family-friendly practicality at the Larsson house, where seven children reached maturity.

- An embossed valance allows light to pass in a plant-filled window.
- A copy of Karin Larsson's weaving "The Four Elements" (from the dining room couch) is on the loom. It is still strikingly contemporary.



Inspiration in personal details: the frieze (by Carl) and Rose of Love portière (by Karin) between the couple's bedrooms (left); Carl's unusual bed (above). Karin's bunk (below left) is surmounted by the now-famous bow-and-ribbon frieze. **BOTTOM LEFT:** In the workroom, a built-in couch designed by Carl and a Baroque cupboard. **BELOW:** From Karin's writing room in the stair hall, a view to the library and Carl's bedroom.





One end of the artist's studio, which was added in 1899.



sometimes almost naive in design—a painted rack for trays, a hole cut in a shelf for the clock's descending weights, a bench and lamp table built onto a bed—but through them we feel the pulse and delights of life.

Several rooms are not shown here at all, including the Old Room—built by Larsson as the repository of collected “old things”—and the miner's cottage, or Lilla Aspeboda room, an intact painted interior of 1742 rescued from a house near Falun, which became the last appendage in 1912.

Many books have been in and

out of print on Lilla Hyttnäs, now called Larsson-gården. Carl Larsson's watercolor images are available in books and as prints. During the renovation of my own house, I sought out a book about the Larssons' house in Sundborn. I hadn't thought about the Larsson interiors for a decade, and hadn't really studied them before, so I was startled to recognize echoes of my design in the Swedish photographs. How much had I been affected already? Now that I have children, an hour spent looking at the paintings always brings me to tears.

Juxtapose the lively watercolors by Father with photographs taken today . . . there is a strange aura of time standing still. The house is real but is an artist's dream as well. Surely the children didn't grow up and move away, or become old and die. There is too much life here. The striking contrast of art's immortality to our short stay hits with blunt power. ✦

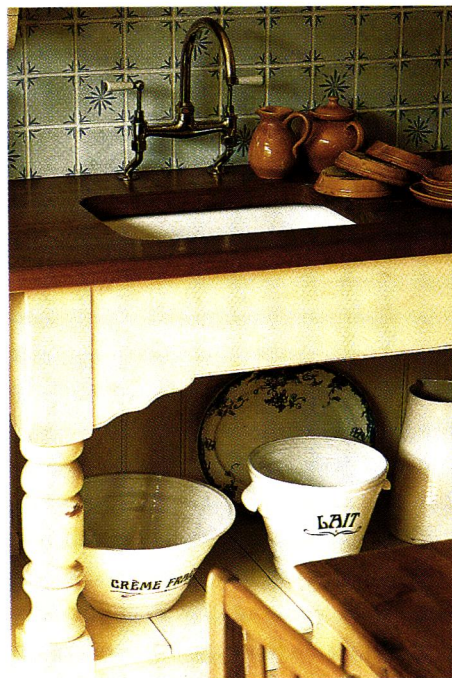
CARL LARSSON-GÅRDEN is in Sundborn, about three hours by car north of Stockholm, Sweden. Visits can be arranged by calling (46) 23 600 69.

# Rebirth of the VICTORIAN KITCHEN by Mary Ellen Polson

**F**ORGET THE NOTION that Victorian kitchens weren't comfortable, commodious, or equipped with the latest in high-tech gadgets. The Victorians not only piped hot and cold water directly into their kitchens, they invented the ice chest (forerunner of the refrigerator), the hot-water heater, and the gas-fired range.

Fitted with dry and wet sinks, tiled walls, a massive black stove, and dozens of utensils within easy reach, the grandest Victorian kitchens were clearly on the cutting edge of domestic science. Little wonder Mrs. Isabella Beeton, the renowned 19th-century English home economist, called the kitchen

"the great laboratory of the household." Granted, few of us today would care to hand-pump our own water or cook on a coal-burning range. But given the 19th-century penchant for innovation, re-creating the look and feel of a

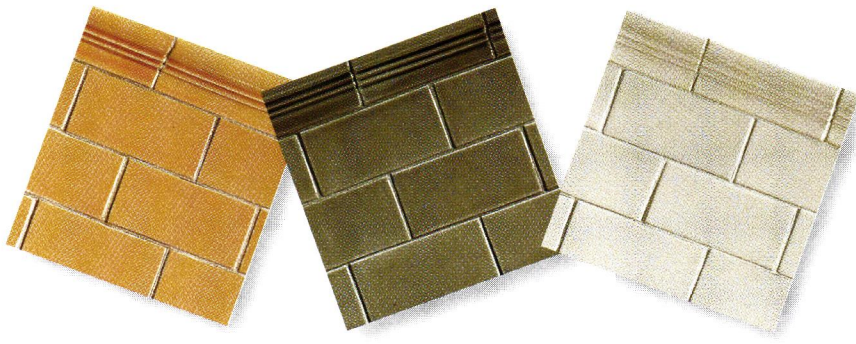


Victorian-era kitchen needn't set you back a century and a half. While a score of cabinet makers build period-sensitive cabinetry (see *Resources*, p. 113), it's the details that help define a sense of Victorian style. Chief among these are the waterworks—sinks, faucets and fittings,



**ABOVE:** (left) Gooseneck spouts, like this Kallista reproduction, often featured lever handles. (Right) Sinks were commonly set into the kitchen furniture. **OPPOSITE:** Then as now, slate and soapstone marry well with cabinets inspired by the Victorian pantry, like these from Kennebec.





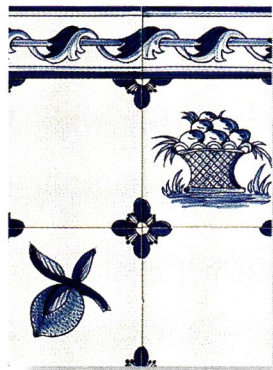
*Running water first poured into kitchen sinks from the mouth of a levered hand pump or goosenecked watercock. This may explain why so many “antique” faucets resemble these simple devices.*

and by association, backsplashes. As for gadgetry (a.k.a., appliances), there are plenty of alternatives that keep the spirit of Victorian ingenuity alive and well (see “On the Front Burner,” p. 69).

**SINKS** Wet or dry, the basic shape of a 19th-century kitchen sink was a generously proportioned, rectangular basin, set into a cupboard, table, or mounted on free-standing legs. The most common sink materials were soapstone, galvanized iron (which required frequent oiling), enameled cast iron, and porcelain, although copper, slate, glazed earthenware, and even marble were in use. Smaller oval or rectangular pantry sinks were often made of copper. Fortunately for those of us with old houses, in recent years, manufacturers have been borrowing liberally from—and improving on—these historic antecedents. The earliest sinks could arguably be called self-rimming; lipped, drop-in sinks were a late-Victorian invention.

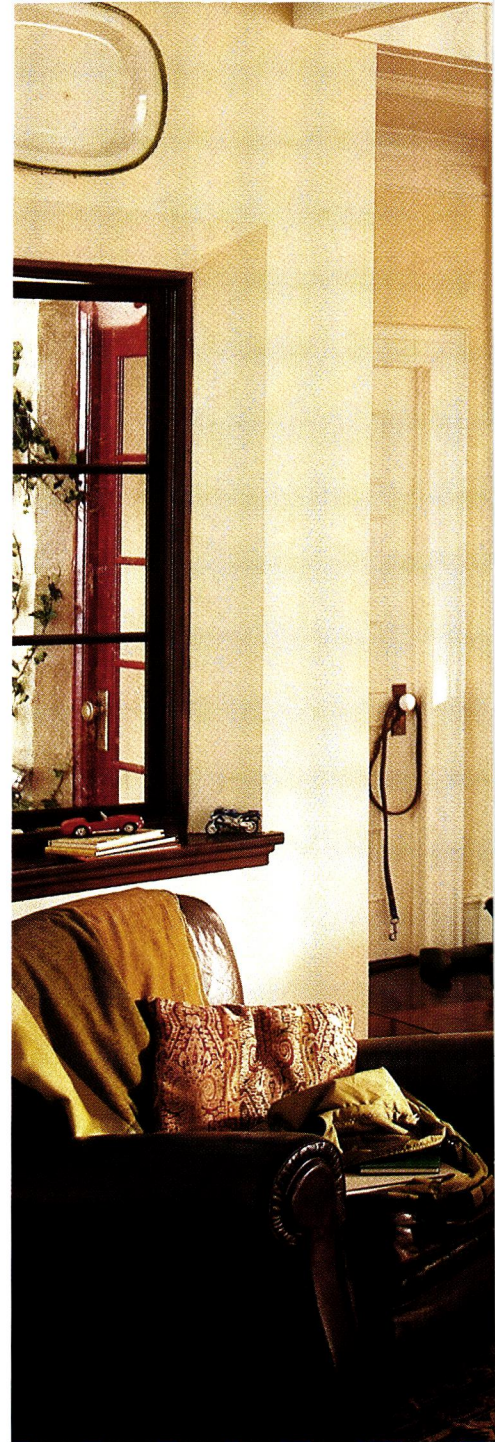
In the 1880s, the finest free-standing porcelain sinks reflected the height of Eastlake style: finished on

the front and sides with ornate, enameled metal tiles, the basins were rimmed in cherry, ash, marble, or mahogany, and supported by cast-brass legs designed to look like finely detailed turnings. Less elaborate sinks rested on cast-iron, steel, or porcelain legs, or metal brackets.



**FAUCETS AND FITTINGS**

Running water first poured into kitchen sinks from the mouth of a levered hand pump or goosenecked watercock. This probably explains why so many “antique” faucets resemble these simple devices. High Victorian kitchens sported a more up-to-date look. With the invention of the compression valve, wall-mounted spigots could be turned off and on at the touch of a lever or turn of a cross handle. The cold water tap came first; its source was usually a well or cistern. Piping in hot water required plumbing a small boiler—i.e., the first hot-water heater—to the kitchen stove, then routing the heated water to the sink. Although separate hot and cold water spouts survived well into the 20th century, the wall-mounted mixer had



**THIS PAGE:** (Above) Before white tile became the norm, Victorian kitchens were dressed in colorful 3" x 6" tiles, similar to these from Ann Sacks. (Inset) Blue-accented tile is an old kitchen tradition. **OPPOSITE:** Lighter and brighter than typical of the Victorian era, this SieMatic kitchen captures many period gracenotes, from the big, black nickel-plated stove with tile backsplash to the rectangular sink basin and gooseneck faucet. Inset: Conceal a refrigerator in a Victorian drawer with Sub-Zero's 700 Series units.



**ON THE FRONT BURNER** The chief innovation in the Victorian kitchen was the enclosed cast-iron range—the big black stove. While early versions burned wood or coal, by 1900, stoves also burned gas, electricity, and combinations of fuels. Stoves were big and boxy, and the finest stood on nickel-trimmed legs. The basic elements remain the same today: one or more compartments for baking and roasting, with burners on top for boiling and frying. American stoves had an upright profile, while English stoves trended toward the horizontal. No matter what the shape, the kitchen range was subject to constant improvement—a trend that holds true for almost every kitchen appliance. It's worth noting that both dishwashers and refrigerators now come sized to fit in a large pull-out drawer. That means they can go just about anywhere—even in a period-look kitchen.

## SOURCES

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Victorian kitchens could be cluttered, especially if they contained the full range of equipment deemed necessary by home economics mavens like Isabella Beeton. **BELOW:** (left) Marble was a favorite for backsplashes. (Right) Wooden drainboards were more common; water-resistant woods, like mahogany or teak, hold up best.



**RIGHT:** The nomenclature of the kitchen has come full circle, recalling the earliest kitchens. American Standard's Country Sink, resting in an unfitted cabinet, incorporates an integrated backsplash, a wall-mounted faucet (also by American Standard), and an (English) farmhouse-style apron front. **BELOW:** After cooking over open fires, cooks were thrilled to have a combination cooktop and range. This nickel-plated reproduction from Elmira Stove Works has six burners.



*Usually, the backsplash was made of the same material as the sink, especially if it was slate or soapstone. Later, combination sinks and backsplashes were sold in enameled cast iron or porcelain.*

mercifully appeared by the late 1800s. By 1915, so had the spray attachment.

Faucets and handles were initially made of iron. Later, they were nickel-plated or made of brass or copper. (Porcelain handles and buttons for hot and cold faucets were not as common in kitchens as they were in bathrooms, although they do appear.) By the 1880s, even ordinary sinks were fitted with strainers and drains coupled to rubber stoppers, in a choice of galvanized or enameled iron, brass, or nickel-plated brass.

**BACKSPASHES** Usually, the back-

splash was made of the same material as the sink, especially if it was slate or soapstone. Later, combination sinks and backsplashes were sold in cast-iron, enameled cast iron, or porcelain. Marble, which paired so nicely with porcelain bathroom basins, was particularly desirable as a backsplash material.

While the backsplash protected the wall behind the sink, tile protected walls near the wood or coal-burning stove. In the grandest Victorian homes, high walls of glazed, 3" x 6" "subway" tile shielded against splashing water, billowing smoke,

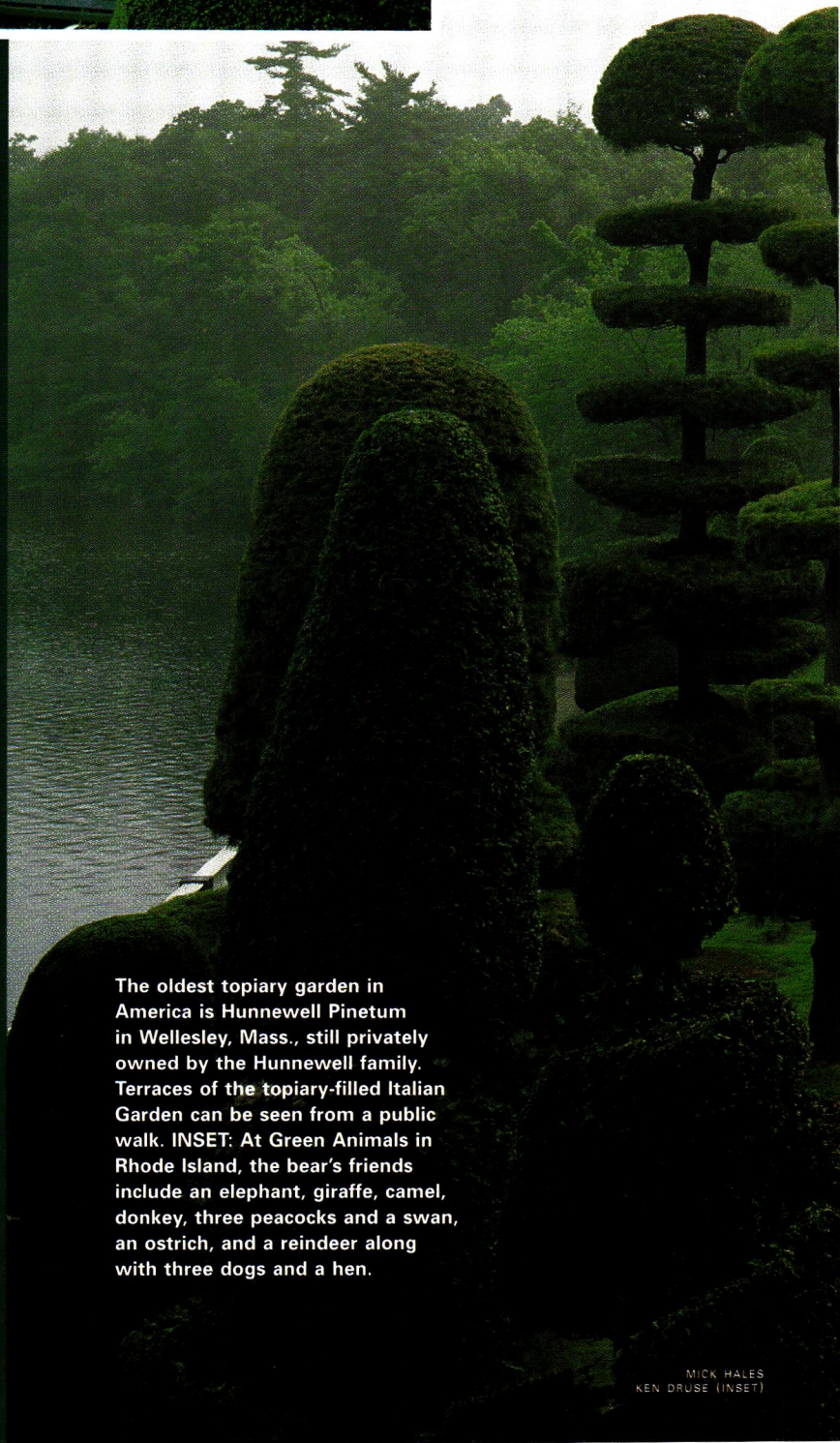
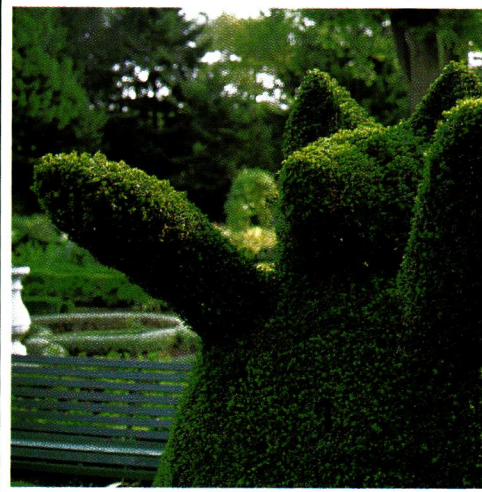
and splattering food. Tile had the added advantage of being easy to clean. Before cream-colored white tile became the norm in the 20th century, many fine Victorian kitchens were outfitted with yellow, tan, or brick-red tile, especially near the stove. In a distinctly English application, stoves were often set into a wall under a shallow tiled archway. Usually the tiles were square (roughly 4" x 4" or 5" x 5"), with some sort of repeating motif in a floral or fruit design. A favorite accent color for kitchen tiles was blue, a hue that in colonial times was believed to repel fires. ✦

# Shaping Nature

*Shrubs aren't usually cuddly, but the teddy bear with open arms at Green Animals certainly is. In and out of fashion through its long history, topiary is strange and wonderful.*

BY VICKI JOHNSON

**T**OPIARY IS THE ART of training, coaxing, shearing and clipping living plants into verdant sculpture. It encompasses not only plant "statues" but also trained hedges, mazes, knot gardens, and espaliering (training plants, especially fruit trees, flat against a wall). It is hardly a Victorian invention: Pliny the Elder described "hunting scenes, fleets of ships and all sorts of images" created from cypress trees found in the country gardens of wealthy Romans. He attributed the invention of topiary to Julius Caesar's gardener during the first century B.C. • During the Renaissance, Italian pleasure gardens were adorned with ornate hedges and shrubs clipped into cones and balls, ships and animals. In Elizabethan England, lavender, rosemary, thyme, and santolina were used to organize medicinal and culinary herbs into a form of flat topiary known as the knot garden. The Dutch have embraced topiary for 500 years. Unlike the



The oldest topiary garden in America is Hunnewell Pinetum in Wellesley, Mass., still privately owned by the Hunnewell family. Terraces of the topiary-filled Italian Garden can be seen from a public walk. **INSET:** At Green Animals in Rhode Island, the bear's friends include an elephant, giraffe, camel, donkey, three peacocks and a swan, an ostrich, and a reindeer along with three dogs and a hen.





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*Dating to the turn of the 20th century, over 80 shrub animals plus geometric topiary of privet and yew, etc. (401) 683-1267*

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*Geometric yews 75 years old, birds, rabbit, table and chair; stilt hedge; espaliered fruit trees; portable topiary in the conservatory. (215) 388-6741*

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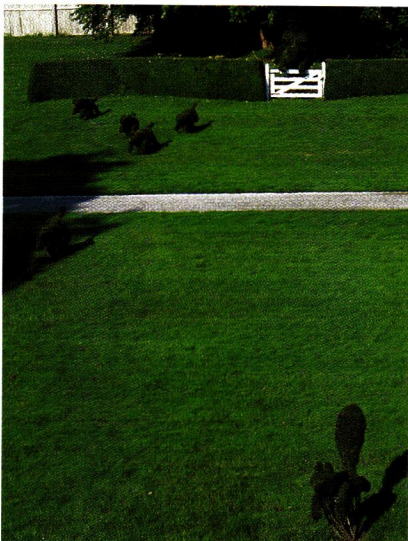
*Estate dating from 17th century includes topiary zoo, camellia maze, and biblical garden. (803) 571-1266*

### **FILOLI CENTER, WOODSIDE, CA**

*National Trust property 25 miles south of San Francisco showcases knot gardens, clipped yews, and Chartres Cathedral Window made up of annuals. Advance res.: (415) 364-2880*

### **DISNEYLAND, ANAHEIM, CA**

*Topiary dating to 1958 includes Dumbo; sea serpent. (714) 999-4565.*





French and Italians, the Dutch create small outdoor rooms filled with an array of animal shapes and “green furniture.”

During the 18th century, the “natural” garden was favored over the tight and formal landscapes where topiary had reigned. But the idea survived as a sort of folk art by English cottage gardeners until the Victorians re-introduced topiary and formal carpet bedding. Topiary appeared in Williamsburg, Virginia, around 1690. The heyday of American topiary was the heyday of American gardening: during the end of the 19th century and the early decades of the 20th.

But it was back in 1851 that Horatio Hollis Hunnewell, after 15 years abroad, bought his country estate in New England. His goal was to exemplify the fashionable contemporary gardens of England. On a steep bluff he built six terraces where he planted larch, hemlock, arborvitae, and white pine. They became the oldest topiary garden in America, and one of spectacular proportions. In *So Fine a Prospect*, Alan Emmet writes that Hunnewell “helped rescue the art of topiary from a century of scorn and ridicule . . . . In shaping his trees, Hunnewell followed the prevailing [European] preference for the severe geometry of cones, spheres or pyramids, rather than the representations of birds and animals that had been popular in an earlier time. In Hunnewell’s Italian garden, nature was firmly restrained in favor of artifice.” (The Hunnewell estate continues to be a private, family-run garden.)

Thomas E. Brayton purchased seven acres of land (with a Victorian house, rose garden, barn, and greenhouse) in 1872. He then hired gardener Joseph Carreiro, who had learned the art of topiary in his native Por-

tugal, to create a formal garden with an array of green animals for his Rhode Island property. When Brayton’s daughter Alice inherited the estate in 1940, she renamed it for the charming topiaries, and eventually left Green Animals to the Preservation Society of Newport County. It fell to Ernie Wasson to restore the aging sculptures. The original yew and privet figures had been grown on simple armatures of wire and wood that were gradually disintegrating. Heads were drooping, legs buckling. The animals were carefully taken apart and rebuilt over “erector set” skeletons of rebar and angle iron. Current manager Christine Genga recounts: “I came on as Ernie’s assistant eleven years ago. Each of us naturally gravitates to specific animals,” she says with affection. “I do the elephant and lion, MaryAnn always does the giraffe, and Ed goes first to the camel. Then we spread out to the others.”

For nearly fifty years Harvey Ladew designed, planted, and clipped his gardens in Maryland, so expressive of his wit, humor, and love of life. In 1929, when he bought his 230-acre Pleasant Valley Farm in Monkton, Maryland, he brought his foxhunt with him from Long Island. (The topiary foxhunt consists of a racing fox chased by a pack of hounds and two riders on horseback.) Influenced by English gardeners William Robinson and Gertrude Jekyll, the amateur Ladew also created “rooms” in his 22-acre garden with hemlock hedge-walls devoted to various species in single colors. ✦

VICKI JOHNSON writes delightfully off-beat garden features for *Old-House Interiors*, most recently on *State Flowers and barbecue pits*. Her recommendations for books on topiary is listed on page 113.



**TOP:** Green Animals in Rhode Island boasts a fabulous location and historic topiary recently rebuilt over new skeletons. **ABOVE:** Pennsylvania’s Longwood Gardens features geometric yews and other topiary attractions. **LEFT:** A special feature at Ladew is the overall scheme—garden art set in nature. The foxhunt (far left) is justly famous; there are also chess pieces and a yew Buddha.



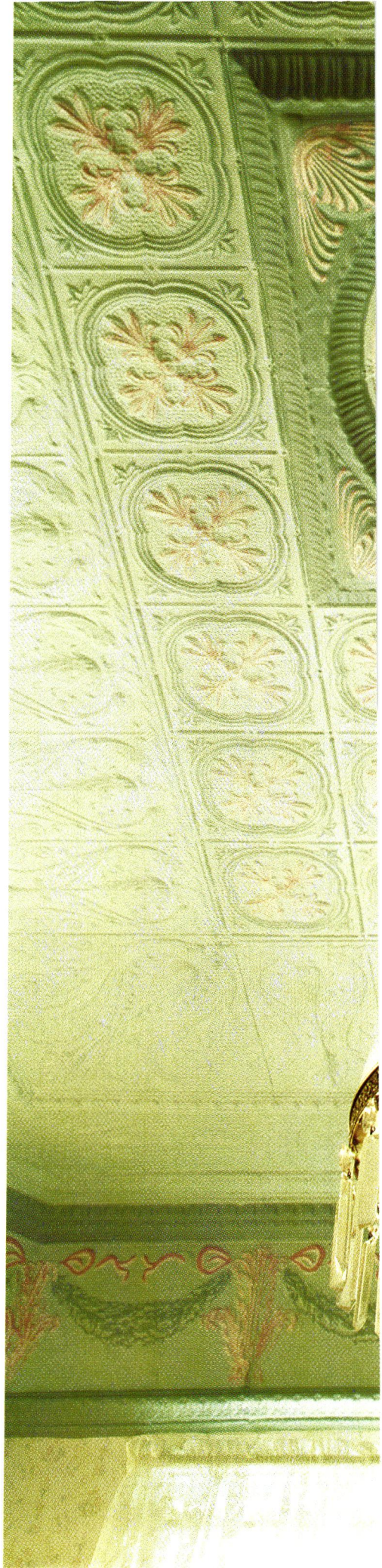
# METAL IMPRESSIONS

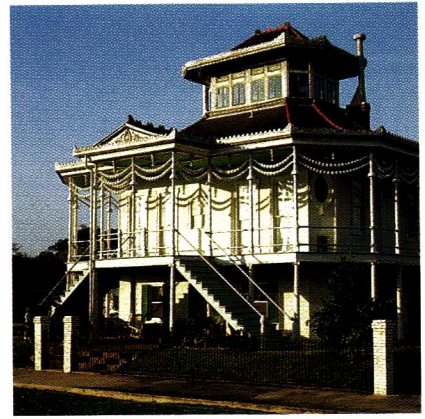
*A fancy-pants house in New Orleans offers proof that metal ceiling and wall panels are a lasting (and affordable) “canvas” for decorative paint effects. | by Patricia Poore*

**T**IN CEILING. It makes you think of old pubs and butchers’ shops, or urban kitchens and Victorian Revival restaurants in the early 1980s. Metal ceilings (and wall panels) had a well deserved reputation as a great industrial-age surface ornament, especially for commercial buildings, at the turn of the last century. They were an eagerly sought survival product of the Victorian Revival of 20 years ago—still made on the same embossing machines, by the same companies. Their usefulness should not be overlooked for residential application now. Tin ceilings (actually tinplate or, today, steel) are highly

decorative yet relatively inexpensive, and easy to finish according to taste and talent.

The photographs on these pages, of an extraordinary house in New Orleans, were taken by Kerri McCaffety. She suggests that the invention of mass-produced, pressed metal panels during the late 19th century came out of the European tradition of hand-formed metal that produced exterior architectural ornamentation (and the Statue of Liberty). An inexpensive alternative to hand-carved woodwork or cast plaster, embossed sheets for walls, dados, and ceilings were light in weight, easy to ship, and quickly installed. [text continued on page 80]





**CENTER:** In what was once the front parlor, light blue and pink patterns on the tin panels provide a pastel scheme. (There is also a green bedroom and an orange sitting room.) **FAR LEFT:** (and above) In the red bedroom, varying patterns progress up the walls, from simple verticals to more elaborate effects. The wide crown moulding, also tin, frames the high ceiling and its centerpiece, a red and white floral medallion. Each room has tall French windows that open onto the wide gallery (or porch), lined with Corinthian columns and draped with unique hand-carved wooden beads, like strands of pearls (top).

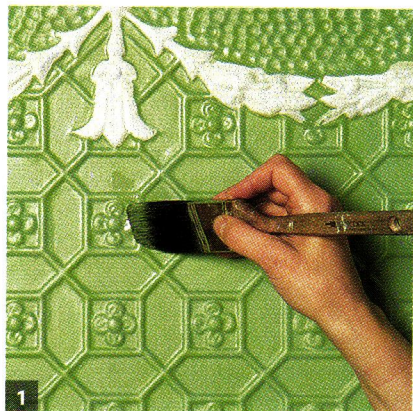
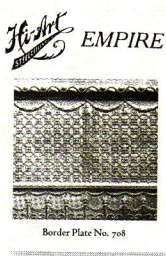
## TO REPRODUCE THE LOOK . . .

Pressed metal did not exist during the Federal period, so decorative painter Barbara Jacobs aimed for the look of painted plaster when she set out to paint panels stamped with a Federal-era design. She chose a historically appropriate color scheme of apple green, cream, and gold, and used oil-based eggshell enamel paint. (Primer must be oil/alkyd, but latex topcoats are acceptable.) She tested the

process on a piece of embossed wallpaper, a step she highly recommends to help determine the order in which to use the colors, as well as the overall effect of the end result. Metal panels,

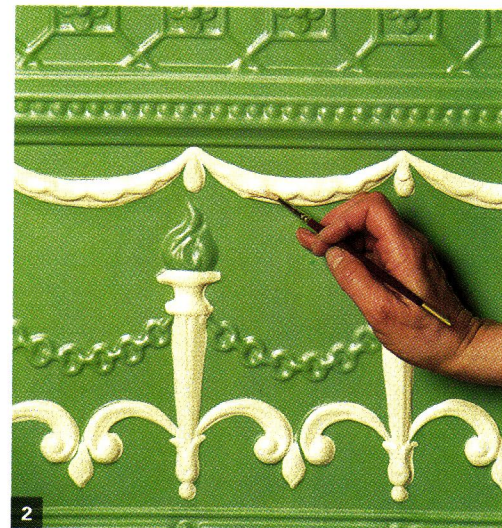
especially ceilings, are most easily painted on a flat work surface; after they are installed, the caulked seams and nailheads can be touched up. Edges are very sharp—it is important to wear gloves when moving the panels.

Freehand painting not your idea of a fun Saturday? Glazes applied over a base coat give varying effects and require little skill, if some experimenting. An umber glaze, applied overall and then wiped with a soft cloth to leave glaze only in the recesses of the embossing, gives an aged, three-dimensional effect.



## PREPARING THE METAL SURFACE

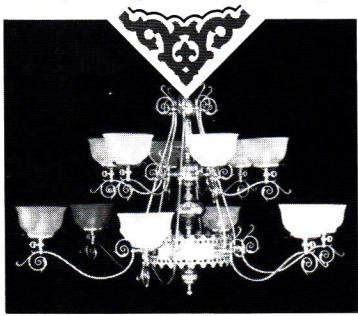
Stamping machines leave a film of oil; to remove it, wipe the surface with mineral spirits. Prime the panels, using any oil/alkyd primer specified for bare metal. Barbara used two coats of Rustoleum. She recommends directing light onto the surface while looking for the telltale glint of an unprimed spot, as water-based paint will promote rust in unprimed areas. A disposable foam brush helps to squish primer into crevices. Even under oil paints or glazes, primer protects the metal, and makes paint easier to apply.



(1) After priming the bare metal, Barbara Jacobs paints the green field with a broad brush. (2) Details are painted freehand. (3) Barbara puts final touches on the embossed metal, painting the twining leaves with a metallic paint.

**SOURCES** W.F. NORMAN, P.O. Box 323, Nevada, MO 64772 (800) 641-4038 ■ A.A. ABBINGDON, 2149 Utica Ave., Brooklyn, NY 11234 (718) 258-8333, [www.abbington.com](http://www.abbington.com) ■ CHELSEA DECORATIVE METAL, 8212 Braewick Dr., Houston, TX 77074 (713) 721-9200, [www.thetinman.com](http://www.thetinman.com) ■ CHICAGO METALLIC CORP., Chicago, IL [www.chicago-metallic.com](http://www.chicago-metallic.com)

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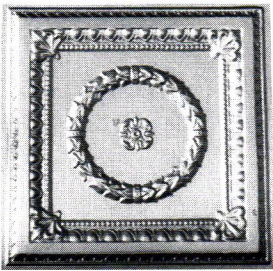
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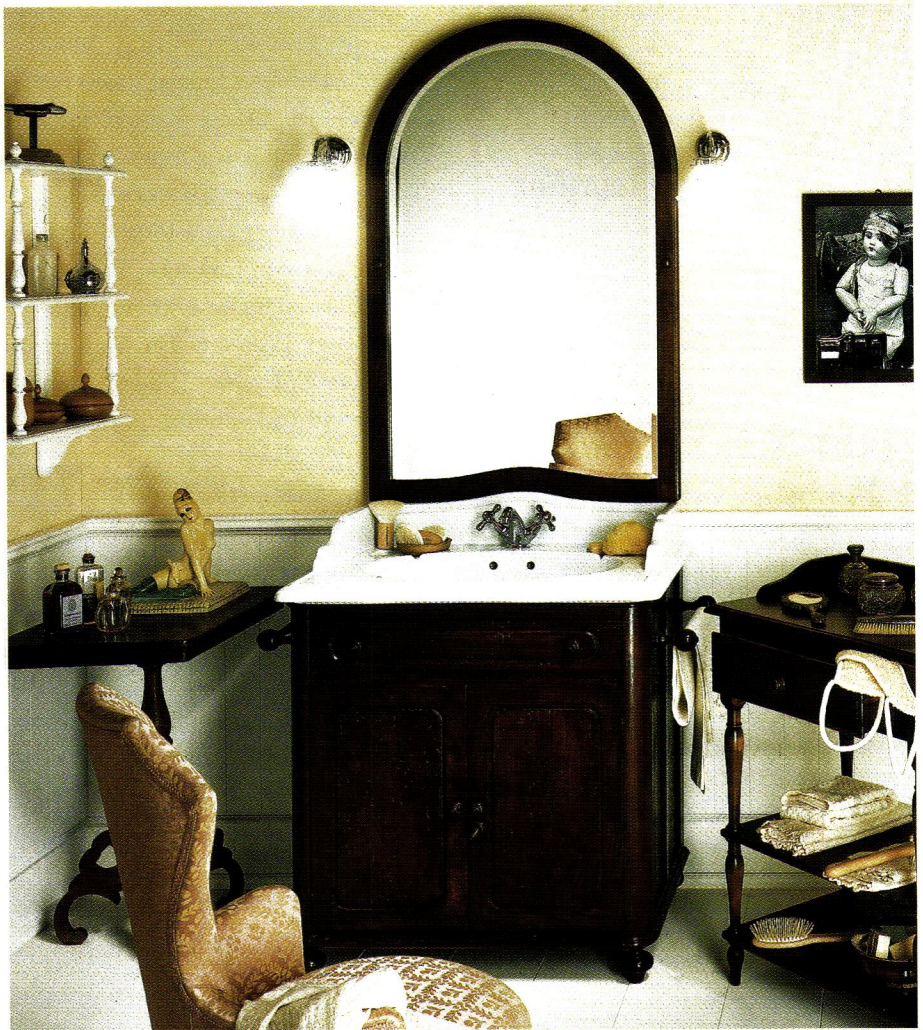
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Embossed metal sheets became a popular surface material for commercial interiors: shops and restaurants, schools, even banks and churches. Examples can occasionally be found to this day in bars, ice-cream parlors, and so on. Some of them are a century old, and a few date from the late 1970s and early 1980s, when the material had another spurt of popularity. But did you know that pressed tinplate was also used in steamboats?—being decorative, not to mention rot-proof and non-flammable. That use of metal ceilings and wall panels inspired a rare but illustrative ex-



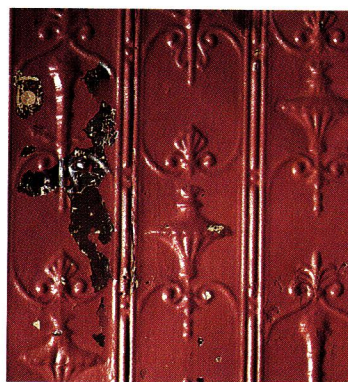
*Embossed tin ceilings stand in for prohibitively expensive plaster or carved wood ornament, and may be decorated according to true or interpretive historical precedent.*

ample in a private residence.

Below the levee of the Mississippi River in New Orleans's Ninth Ward you'll find the three-tiered, architecturally bejeweled home of steamboat captain Milton Dulut. The house he designed and built in 1905 has a late Victorian sensibility, blending the architecture of plantation houses with Japanese influence and the flamboyance of the steamboats. The chimneys look like a steamboat's smokestacks. The belvedere is a kind of pilot house. Inside, decorated tin is ubiquitous and outstanding.

The house is still owned and inhabited by descendants of Milton

Dulut and his wife Mary, who was the first woman certified as a river captain for the inland waterways. When the house was built, the main entrance foyer looked straight out to the dock in what is now the upper hall. The lower storey, with its floors of brick and tile, was used mostly for cooking and storage. When the old river won its ongoing battle with the levee around 1912, the Steamboat House had to be moved 50 feet back, to its present location. You now enter on the lower floor, announcing yourself with the ship's bell. Ascending the staircase to



the second floor, you can touch the delicate impressions of sugar cane or fleurs de lis (photo above)—pressed metal in a vertical design. From the upper hall you can see into four rooms where ornate pat-

terns in the thin metal sheets adorn every inch of walls and ceilings.

The colorful interpretation shown on these pages dates to 1991, when artist Victoria Fell created two-color and glazed finishes. Originally, the tin was painted white in some rooms, and pastels in others. ✦

*Thanks to KERRI MCCAFFETY, an architectural photographer in New Orleans.*



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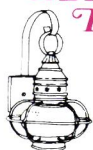
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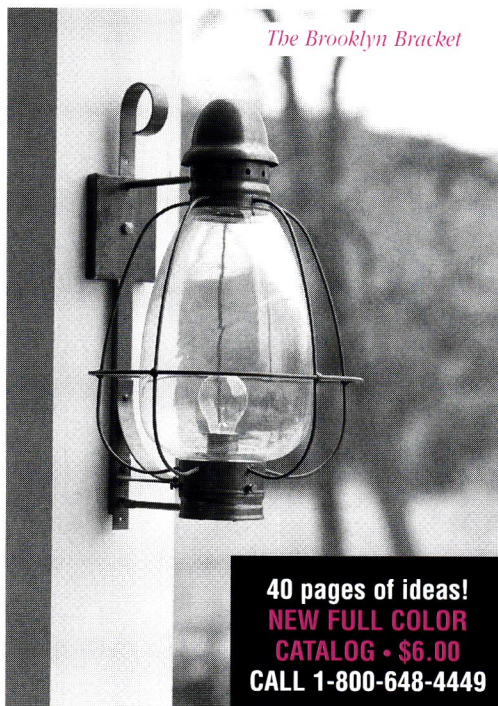
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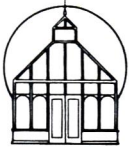
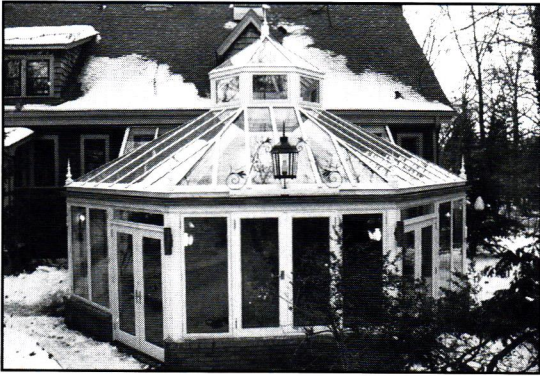
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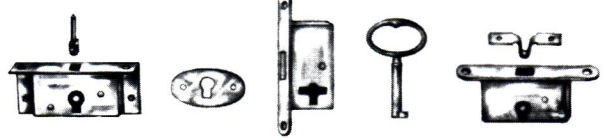
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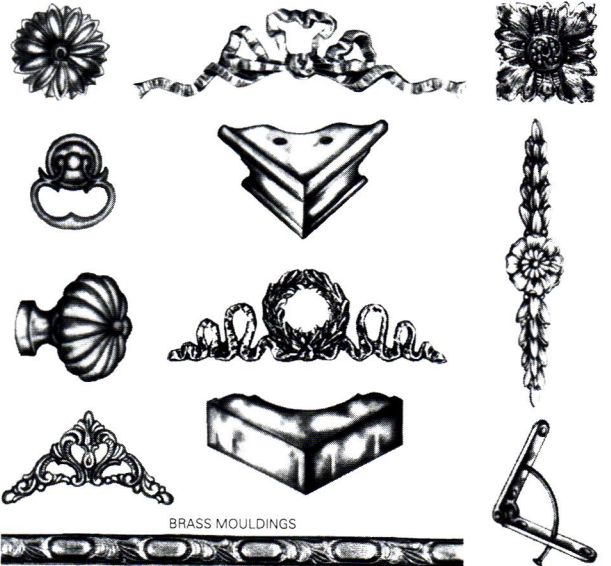
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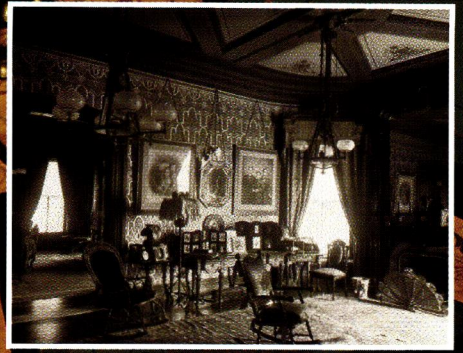
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As breathtaking and exotic today as it must have seemed in 1865 (inset above), the Lippitt library features a Moorish ceiling in aluminum and gold leaf. Fixtures are original.

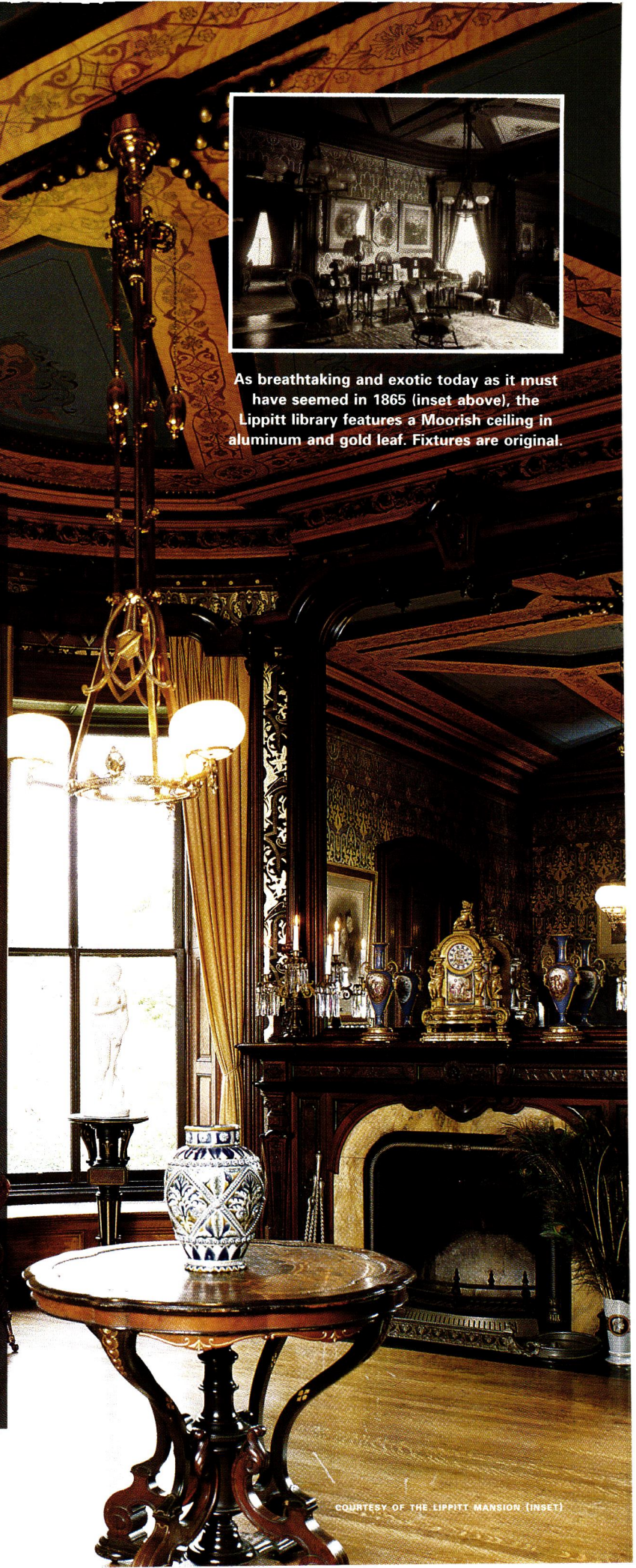
## Spit 'n' Polish Restores a Beauty

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PHOTOGRAPHS BY LINDA SVENDSEN

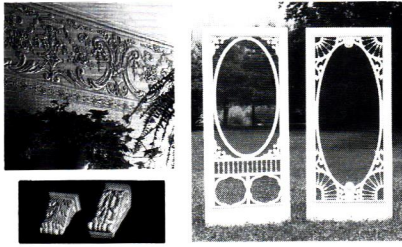
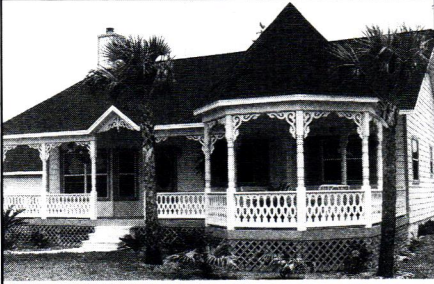
"THEY MADE BEAUTY bloom wherever they drew their brushes" was the Victorian-period advertising motto of the Cattanach and Cliff paint-decorating firm. Their extraordinary skill is still evident at the Governor Henry Lippitt house, a 19th century jewel in the imposing Italian palazzo style. Its ornate Renaissance Revival interiors survive in Providence, Rhode Island, a city perhaps better known for its Federal houses.

• Light fixtures and furnishings, all original, are superb in this house, but it is most appreciated for the lavish decorative painting, which includes stenciling and faux wood-grain effects. Flat, stylized patterns inspired by the historical ornament of the Far and Middle East (and also Rome) dominate the scheme in which colors were chosen in contrasting harmonies according to the principles of "polychromatic painting." Thus the Lippitt reception room was painted a vibrant pink with [continued on page 86]



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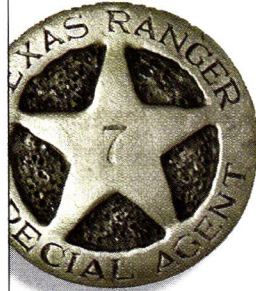
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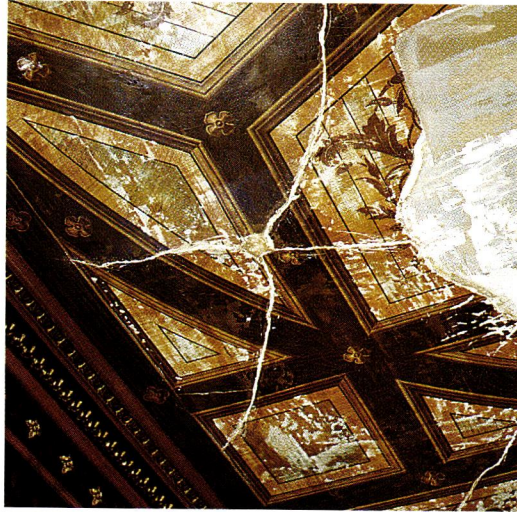
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shades of crimson and green. Maroon walls in the dining room are set off by contrasting green borders.

Henry Lippitt (1818–1891) was a prosperous Providence businessman and a governor of Rhode Island. Providence actually boomed during the 1860s from the production of uniforms (for both Confederate and Union troops) from its textile mills, and of rifles and cannon from its factories. By 1862, Henry Lippitt had amassed a con-



*Cattanach and Cliff had been responsible for the richly polychromed interiors of the First Congregational Church and were hired by Lippitt (at 20 cents to 35 cents per hour!) to decorate his home.*

siderable fortune from his local interests and began construction at the corner of Hope and Angell Streets. No expense was spared. Introduced to local craftsmen through his charitable work, Lippitt hired them for his own house.

The library strikes visitors with its still-vibrant aluminum- and gold-leafed, Moorish stenciling over Persian blue walls. (Newly discovered, aluminum was as expensive as gold leaf in 1865.) Moorish ornament, so much in vogue, was appropriate for the overstuffed Turkish furnishings.

Time had been no so kind to the adjacent [continued on page 88]



**TOP:** Before restoration but after the beige paint was removed: the dining-room ceiling. The Lippitt house is an urban mansion in Victorian Italian style. **RIGHT:** The restored ceiling, a masterpiece as it was in Governor Lippitt's day (inset). Furniture, china, and tableware are original to the mansion.

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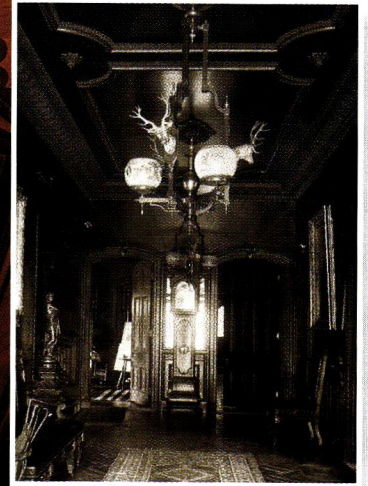
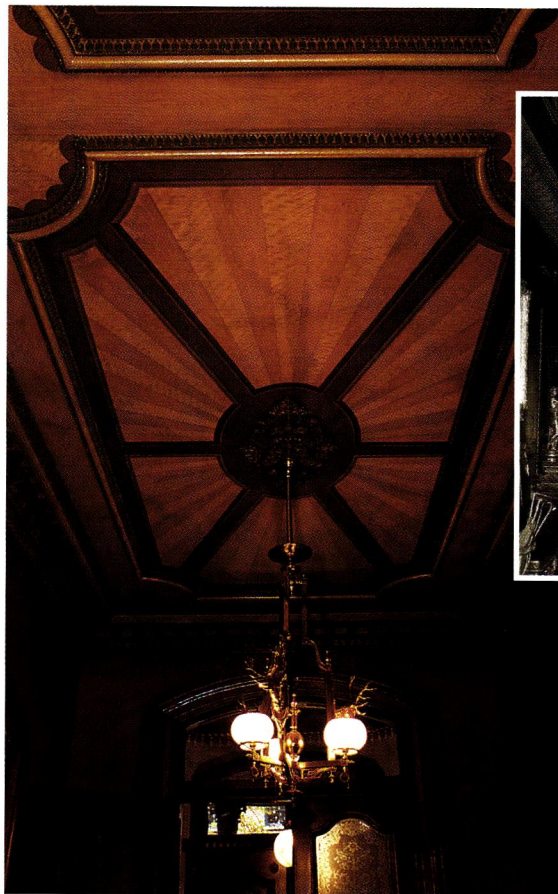
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**LEFT:** The entrance-hall ceiling has faux-grained plaster beams radiating from the Pottier and Stymus chandelier.

**ABOVE:** The house was intact, but archival photos aided restoration.

**BELOW:** Mary Ann and Fred Lippitt, great-grandchildren of Henry Lippitt.

dining room. According to family lore, the day before a large wedding reception was to be held, an upstairs bathtub had overflowed, causing significant damage to the dining-room ceiling—elaborately painted in faux bird's-eye maple, oak, and black walnut. In a panic to hide the damage, the family patched the plaster and painted the entire ceiling *beige* the night before the wedding. When the house became a museum, the decision was made to continue the tradition Lippitt had established: a local craftsman was engaged. Bob Dodge, a landscape painter and stenciler, performed the Herculean task of removing the beige paint to expose the original design, which he then recorded, restoring sections that

could be restored, re-creating the original in damaged areas. The restoration took over a year.

Fred and Mary Ann Lippitt, great-grandchildren of Henry, are part of the extended family who helped designate the mansion a National Historic Landmark in 1976, and open it to the public in 1993. Ensuring income for maintenance,

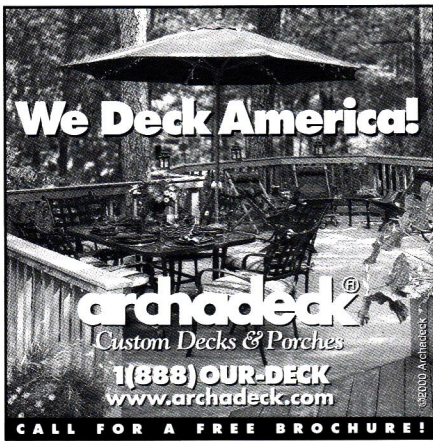


the upper floors of the house were divided into two elegant condominiums, sold with the provisions that the mansion may buy them back for restoration in the future. ✦

See page 113 for more information.



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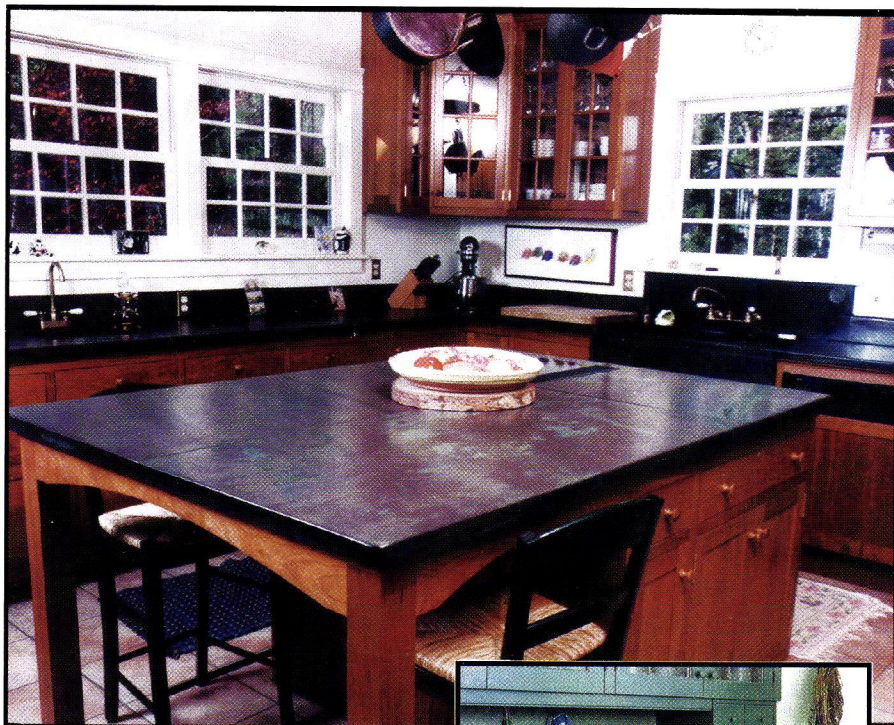
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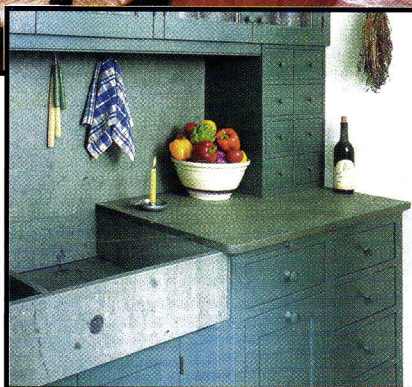


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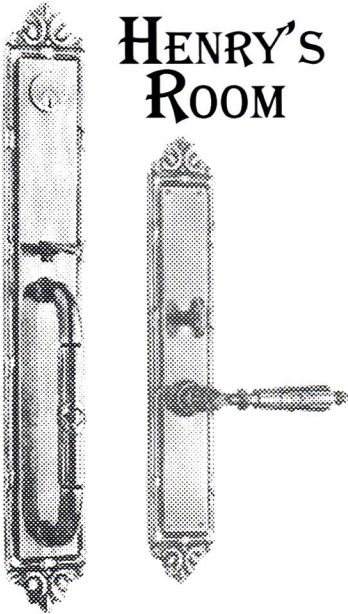
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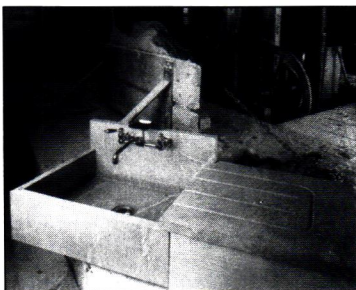
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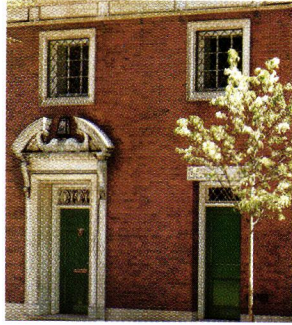
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## Manhattan Adventure

BY RICHARD H. JENRETTE

**I** STILL OWNED the carriage house next door [where Mr. Jenrette lived after he sold this house, only to buy it back seven years later]. There was no great rush to move back in. I could do things slowly and experiment. Having had the equivalent of a post-graduate degree from working with so many great interior

designers over the years, I decided to forego an outside decorator. Also, I felt I had gotten somewhat in a rut with my decorating: walls were inevitably marbled (no color, goes with everything, but getting boring for me) and the furnishings were the obligatory Federal or American Empire, all mahogany, early 19th



Yellow walls and a fire offer warm welcome in the reception room of the George Baker House. The Georgian Revival town house was built in 1932. **OPPOSITE:** Tiring of "no-color" walls in his other Classical houses, Mr. Jenrette here chose a rich blue.





*Coming on the heels of my successful chocolate dining room, I figured why not go all the way in reviving the dark colors fashionable in the 1950s? After all, that was "my period."*

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This from Charles, HRH The Prince of Wales, who wrote the Foreword. The

businesses referred to are the Wall Street investment banking house of Donaldson, Lufkin & Jenrette and The Equitable. And the object of admiration is Richard Hampton Jenrette. In his brand-new book, *Adventures with Old Houses*, he brings

us into a rarefied world of means, taste, and the best antiques. Somehow, we feel at home.

A photographic record (by John Hall) of Dick Jenrette's seven extraordinary houses, the book can't help but be a guide to period decorating in the American Federal and Empire styles. His rooms are decorated and furnished in the gorgeous conventions of high-style classicism. As the reader thumbs through, themes emerge: columns inside and out, gilded convex mirrors, and color-saturated reproduction carpets with bold classical figures. But the houses also pay homage to their locations from New York to St. Croix. In fact,

Dick Jenrette has made a hobby of researching and reacquiring the *original* furnishings in many of his houses. His houses are the finest of the period, national treasures, each one purchased because it was "irresistible." (A preservation trust will preserve the houses for posterity

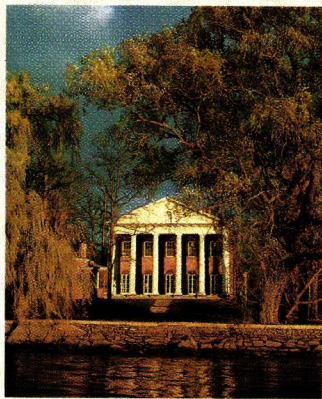
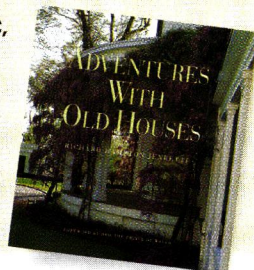
and, someday, open them to the public).

Dick Jenrette wrote the text full of revealing personal details. Even with his offhand boasts (whether on rescuing Equitable or finding a rare and expensive antique), a charming personality fairly bursting with zeal and affec-

tion emerges. We believe him when he says he has "had more fun with [the houses] than with a portfolio of stocks." Prince Charles calls Dick Jenrette a one-man National Trust. Who wouldn't want to read about his treasures?

### **Adventures With Old Houses**

by **Richard Hampton Jenrette**; principal photographer **John M. Hall**. Wyrick & Co., Charleston, SC, 2000. Hardcover, 220 pages, \$60. To order, call 800-227-5898.



**Stumbling upon Edgewater in 1969, Dick Jenrette forgot about his plans to build a glass house.**

century. I decided I wanted to do something different in this house.

I started in the beautiful oval dining room with its fabulous marble floor. The room was on the north side of the house with windows only at one end and there was no way I could make it light. Instead, I decided to go the other way and paint it a dark color—a rich chocolate brown, keying off the beige and brown marble floor. Everything stood out in sharp relief: the white marble mantel, white Ionic pilasters, four marble busts of British prime ministers, a gold convex mirror over the sideboard, gold frames on pictures. With soft lights highlighting the rich brown color, the room at night becomes very warm and conversational. It's different, anyway!

While in the middle of painting, I suddenly had a feeling of *déjà vu* and recalled that I had done the same thing (i.e., paint the dining room brown) at the college fraternity house at Chapel Hill nearly fifty years ago. In my senior year, I had been quite smitten by the University's new faculty lounge, which was painted in an interesting cocoa color. I was so impressed that I decided something similar would look great in the Chi Psi dining room. But how do you persuade fifty guys to paint a room chocolate? I didn't even try. A few of us got up at 2:00 a.m. and painted the dining room. The windows providentially already had yellow and white curtains, which cut the brown. Perhaps not surprisingly, most of the brothers next morning didn't even [continued on page 96]



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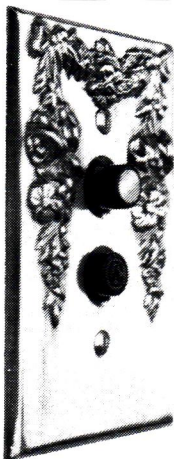
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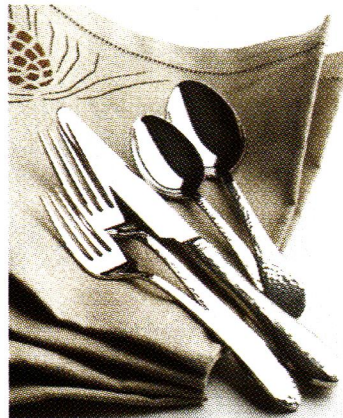
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notice anything had changed!

This little trip down memory lane reminded me of another experiment which I foisted on my unsuspecting fraternity brothers. The year was 1948 or 1949 and there was a decorating rage in America to paint rooms in dark, deep colors. I first noticed the new fashion one evening while walking by the Delta Kappa Epsilon house. The Dekes were known as the “rich kids,” and I could usually look to them as models of how to dress, but it seemed they had become *à la mode* in decorating. The entire first floor of the Deke house had been painted a bottle blue green color. I was immediately envious. I

decided Chi Psi must also have a blue-green living room—and a week later we did. Once again, most people didn’t seem to care what color the room was painted (as long as they didn’t have to do it), though all agreed the dark color was kind of sexy at night.

Coming on the heels of my successful chocolate dining room, I figured why not go all the way in reviving the dark colors fashionable in the 1950s? After all, that was “my period.” So for my new living room at 67 East 93rd Street I picked out a deep royal blue color (I found it in a book about Marie Antoinette’s chamber at Versailles). It was a jolt at first. But when gold mirrors, pic-



The oval dining room is often the favorite of guests. Its striking chocolate paint enhances the magnificent marble floor; "highly polished, it makes you want to dance!" says the affable owner.

tures with gold frames, gold fabrics on furniture, etc. were dispersed around the room, the blue looked fabulous! The room is dramatic but also has a calming effect.

The one casualty was my mahogany antique furniture, which tends to disappear against the dark blue walls. Conveniently, just as I was pondering what to do, I found two superb, French satinwood bookcases (circa 1820). Gradually, I am replacing the other pieces of mahogany furniture with lighter, blonder woods. Many of these pieces will be French or English, since the lighter woods are more difficult (though not impossible) to come by in American early-19th-century antiques, where my collection is concentrated.

The front hall opens into a reception room which I have painted a cheerful deep yellow, toned down by several panels of antique French wallpaper (by Dufour, circa 1815) depicting exotic Roman scenes. Beyond the reception room is the circular stairwell, marbleized all the way up to the top floor—four flights above.

Funny how much more I notice and appreciate the craftsmanship than when I previously bought and sold this house in 1987. I was so attuned to early-19th-century American architecture that I perhaps failed to appreciate the great houses of the 1920s in America. Doing the decorating myself this time also may have been more satisfying. Whatever the reason, I now find this house to be my favorite residence of the many I have had in New York City over the past forty-two years. ★

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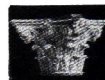
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# ask THE EDITORS

## The Patina of Age

I'm confused about the proper care of antique wood furniture. The experts on the Antiques Roadshow are always talking about the importance of original finish, and it seems that the most valuable pieces are the ones that look the dingiest. Aren't you supposed to dust and polish furniture? And doesn't wood get dull and dried out if it's not replenished from time to time? I guess I'm asking for permission to keep my furniture looking nice.

MARTHA EDWARDS  
FRANKFORT, KENTUCKY

**A**h, yes, the wonderfully painful moment when some proud owner of a shining piece of furniture learns that if he hadn't just had it refinished, it would be worth \$35,000 instead of \$3,500. Original finish is highly prized by collectors not just because they appreciate the history shown in the patina, but because original finish is a clue to authenticity. If the finish hasn't been removed (or worse, faked), is correct for the age of a piece, and is consistent across the different sections of a piece, it is a major factor in establishing the authenticity, and therefore the value, of the antique.

That doesn't mean that you shouldn't take care of your furniture. The short answer is that you should dust your wood furniture once a week and probably wax it once or twice a year. You can use spray furniture polishes, but spray them onto your clean,



**Antique furniture needs protection from moisture, temperature extremes, and direct light. It also benefits from regular cleaning. Federal-era furniture often incorporates the use of veneers, which are especially susceptible to very dry environments.**

lint-free applying cloth, not directly onto the wood. A good blended beeswax (Renaissance, Butchers, Staples, Goddard, etc.) should be applied sparingly and gently buffed with a soft, lint-free cloth. Waxing will appear to revive the wood, but in reality wood doesn't need to be fed; what you are doing is polishing the finish. If the old finish has deteriorated to the point that it has worn away or become blotchy, it should be repaired by a skilled restorer. There is a difference between restoration and refinishing. And if a piece of furniture is so valuable or rare that even restoration of finish would compromise its value, then it should be in a museum or housed in museum conditions of controlled humidity and light.

The long answer is that furniture is complex, and maintenance issues are complex. Painted surfaces are more fragile than clear-finished wood surfaces, and must be cleaned and dusted very carefully. Veneers are prone to loosening (a friend once said that she could hear veneers popping all over her house when she turned the heat on in the fall), and can be snagged during dusting. Metal hardware should not be polished in place, because the alkaline cleaning solutions will damage the surrounding wood finish. If brasses are to be polished, they should be removed, carefully cleaned with a weak solution (1:100) of ammonia and rinsed with distilled water, and returned to their original locations. And just as original finish is

valued by collectors, so are patinated brasses; think twice before polishing at all. Upholstered pieces require great care in cleaning; they should be vacuumed regularly with weak suction and so that the wood will not be scratched, while wood-care products must not touch fabrics.

The other factors in maintaining furniture involve use and environment. Food and candle wax should be removed immediately; standing water from beverages and flowers should be avoided with coasters and pads. Doors and drawers should be opened straight and gently; pieces should be moved by carrying, not dragging. Care should be taken with vacuums, mops, and brooms to avoid damaging legs and bases. In a dry environment, humidify. In a moist one, air-condition and dehumidify. Extremes of humidity should be prevented. Direct light, especially UV light, is harmful to fabrics, wood, and finishes. Clear film UV filters can be applied to windowpanes, and of course blinds and shades can be used.

## Glass Slippers

We have a circa 1900 Castle Crawford wood-burning kitchen stove, and have been told that it should have glass coasters under the legs. Why glass? Do you know a source for them?

SARAH THOMAS  
ANN ARBOR, MICHIGAN

Thick glass coasters were commonly used under heavy cast iron stoves primarily to distribute weight so as not to damage wood and linoleum floors. One theory as to why glass was used supposes that it might help insulate the floor from heat, but they were also used as carpet protectors under heavy furniture. Van Dykes Restorers in Woonsocket, South

Dakota, has several types of glass coasters in their catalog; phone them at (800) 558-1234 or check their website at [www.vandykes.com](http://www.vandykes.com).

## Centered

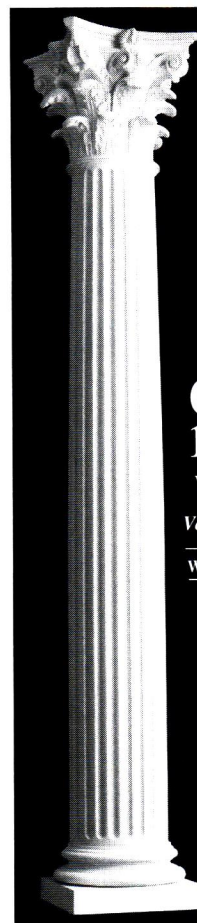
Do chandeliers always have to be over tables?

R.N. AND BETSY FOSTER  
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No. Historically, rooms did not have the fixed uses that they have today, and furniture was moved from the perimeter to the center of the room as needed. A room not in use was termed "at rest." Chandeliers hung where they hung, illuminating whatever activity went on. Because there might not be a table underneath, some lighting fixtures were able to be adjusted upward by means of hooks, pulleys, or trammels so that they would not be in the way. Ceiling fixtures were not always in the center of the room; they could be used in corners over desks, or close to a fireplace to illuminate the warmest part of a room. When gas lighting became common, gasoliers were typically in the center of the room with a table underneath.

Adjustable-height chandeliers are still a good idea. They can be lowered for cleaning and raised so that a room can have multiple uses: a dining room can be cleared out for a dance or large party. Often, chandeliers are hung too high over tables and an opportunity for intimacy is lost. Electrified chandeliers should always be on dimmers, and candle chandeliers (the origin of the word, after all) are best of all.

Answers in this month's issue were provided by contributing editor SUSAN MOORING HOLLIS, principal at *Historic Interiors, Inc.*: (978) 371-2622.



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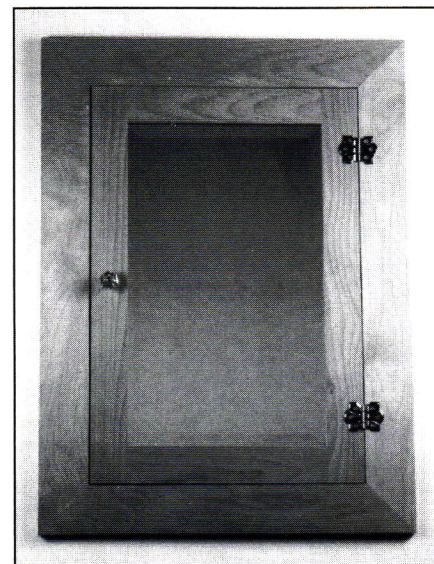
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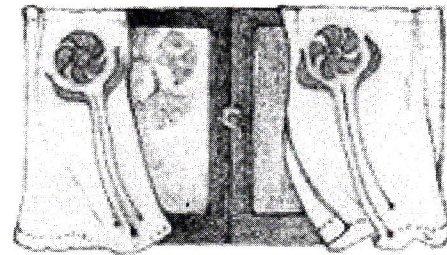
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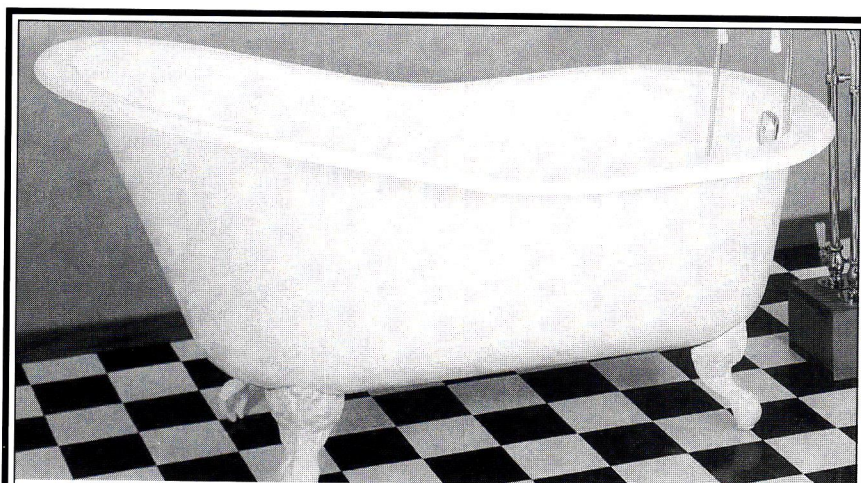


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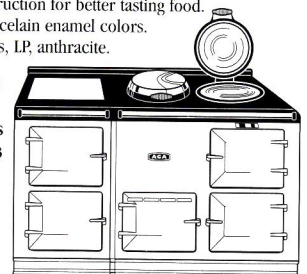
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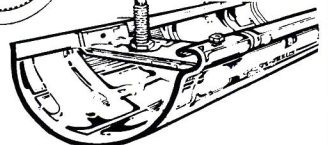


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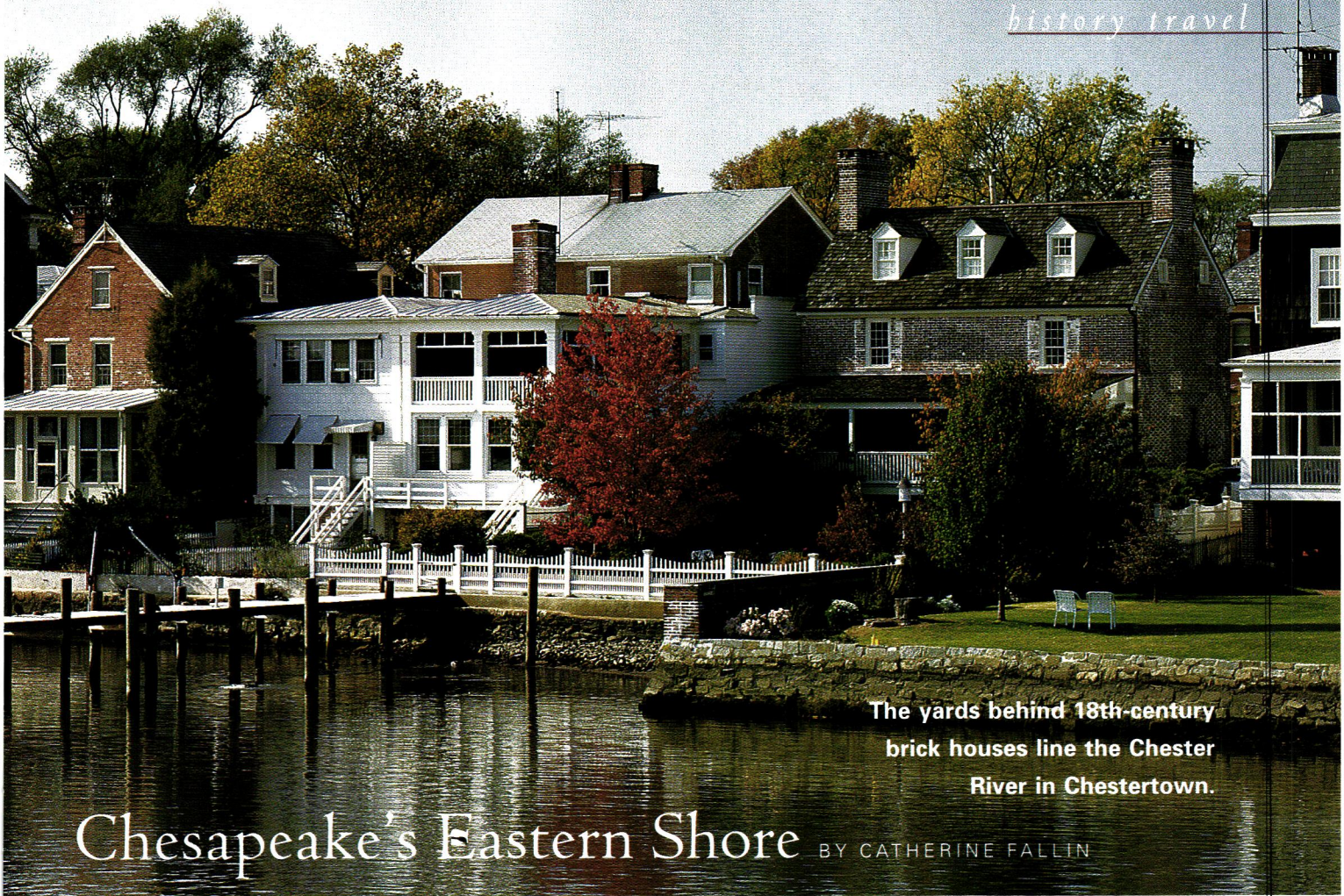
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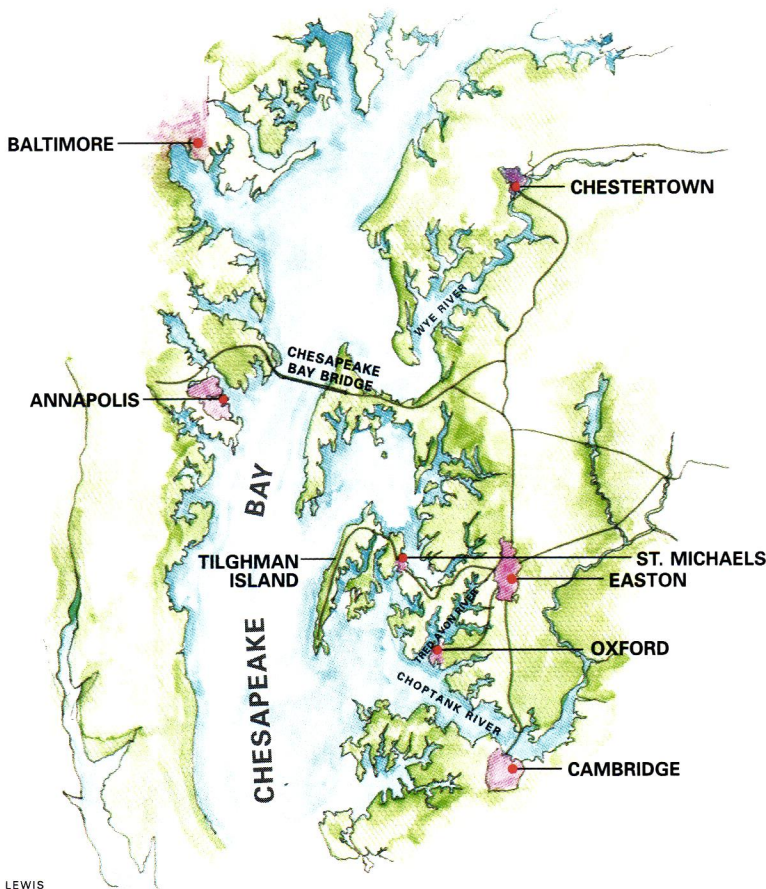




The yards behind 18th-century brick houses line the Chester River in Chestertown.

# Chesapeake's Eastern Shore

BY CATHERINE FALLIN



TAYLOR LEWIS  
ROB LEANNA (MAP)

**C**ROSSING the majestic **CHESAPEAKE BAY BRIDGE** from Annapolis to the Maryland Eastern Shore is an event in itself. Prior to 1952, the only access was by ferry, or by car or train from Wilmington at the northern end. Just over the bridge is **KENT ISLAND**, site of the first settlement in 1631. Follow 301 north to 213 to **CHESTERTOWN**. Immediately to the left, a long row of 18th-century brick townhouses line the **CHESTER RIVER**, their cottage gardens touching the riverbank. Chestertown boasts the second largest collection of 18th-century houses in the state. Self-guided walking tour maps are available at most shops in town. A good place to start is on **CHURCH ALLEY**, at [text continued on page 108]



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**CLOCKWISE:** (From top left) The "Edna E. Lockwood" is tied to a pier by the Hooper Strait Lighthouse at the Chesapeake Maritime Museum. The museum incorporates a working boatyard. Endless creeks and estuaries indent the Eastern Shore. They are the spawning ground for the famed local seafood. Annapolis, once a seat of power, is now a busy yachting center.



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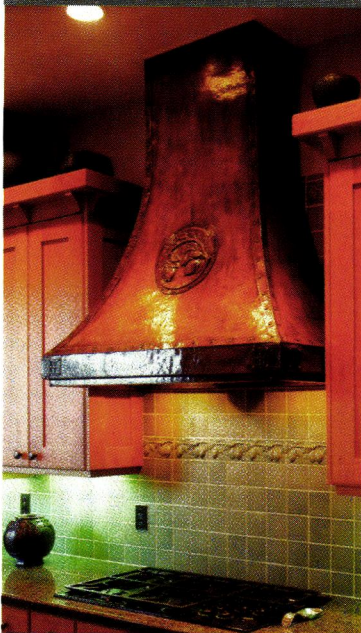


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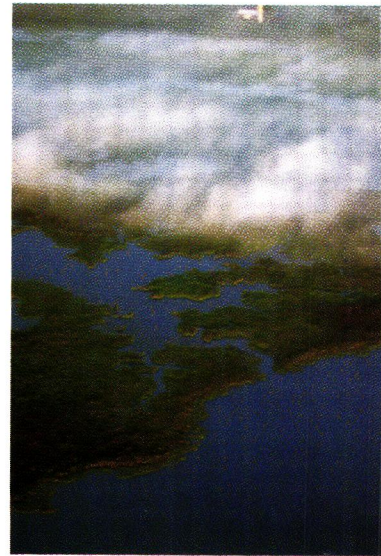
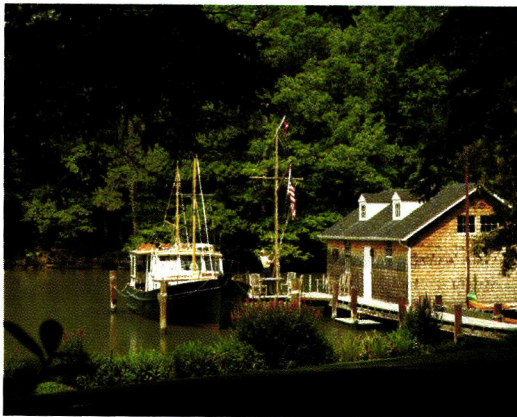
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**TOP:** The country and the seashore are close neighbors. **RIGHT:** Chesapeake Bay is 200 miles long. **ABOVE:** A picturesque boathouse on one of the creeks in Talbot County.

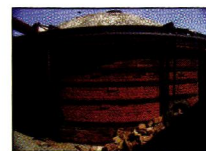
the **GEDDES-PIPER HOUSE**. Next, turn left at **LAWYER'S ROW**, so-called for its collection of 19th-century lawyer's offices. Walk down **HIGH STREET** to **WATER STREET**, and stop in the **WHITE SWAN TAVERN**, built in 1730 as a colonial inn. On Water Street are the **1730 CUSTOMS HOUSE** and **WIDEHALL**, built ca.1770 for Thomas Smythe, one of the port's prosperous 18th-century merchants. Chestertown also is the home of **WASHINGTON COLLEGE**, founded in 1782.

Leaving Chestertown, follow 213 south to Route 50 into **TALBOT COUNTY**, home of stately river plantations. Bordered by the Wye River on the north and the Choptank on the south, intersected by the Miles

and Tred Avon Rivers in addition to dozens of creeks, Talbot County has over 600 miles of shoreline. Distances are shorter and faster by water, even today. From Route 50, take By-pass 322 to Route 33, and travel down the peninsula to the town of **ST. MICHAELS**. At the **CHESAPEAKE BAY MARITIME MUSEUM**, see the restored 1879 **HOOPER STRAIT LIGHTHOUSE** on stilts. St. Michaels' main street is interspersed with privately-owned historic houses. During the War of 1812, the townspeople blacked out their homes and hoisted lanterns high in the trees, which caused the British to overshoot the town.

From St. Michaels, Rte. 33 meanders along [continued on page 110]

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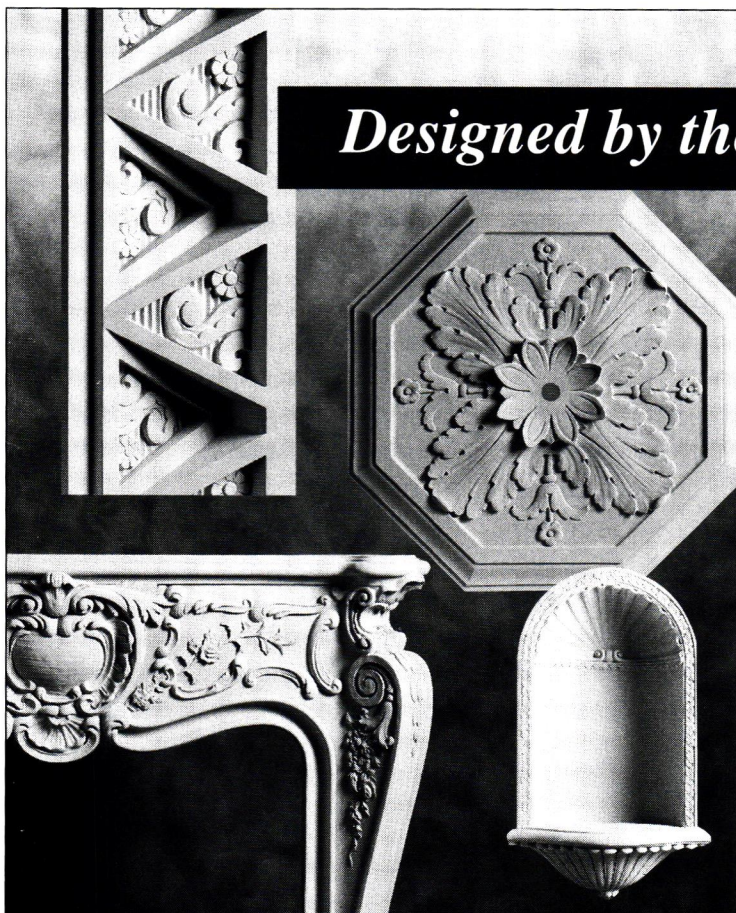


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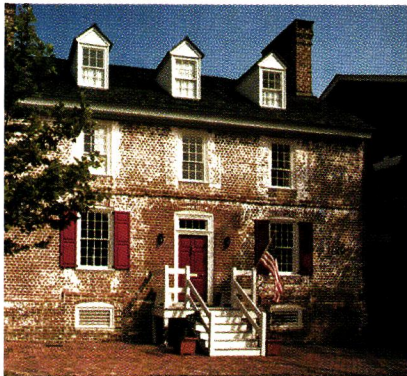
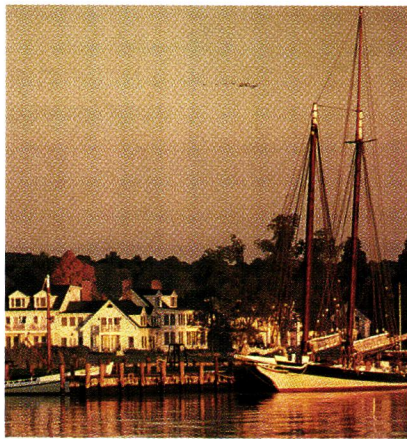
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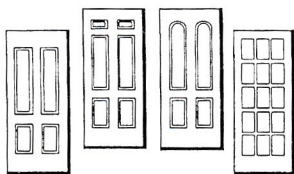
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**TOP LEFT:** A waterside view of the Inn at Perry Cabin in St. Michaels. **RIGHT:** A house on Ship's Head Creek was built in 1968 of old brick taken from a ruined 18th century house. **ABOVE:** The Perkins House, built ca. 1740, is one of a long row of such houses on the banks of the Chester River.

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the spit of land known as the **BAY HUNDRED PENINSULA**, across the drawbridge to the end of **TILGHMAN ISLAND**. It was named for George Washington's aide, Tence Tilghman, who brought the news of Cornwallis's surrender to the Continental Congress. Now a working waterman's village, the last of the commercial skipjack fleet can be seen in **DOGWOOD HARBOR**. If you are lucky, you may see one of these boats harvesting oysters under sail.

A visit to the Eastern Shore is incomplete without a trip to **OXFORD**. The town of 300 people was once Maryland's largest port, with many prominent early citizens. Among them was Robert Morris, Sr. Now the **ROBERT MORRIS INN**, his home was built prior to 1710 by ship's carpenters. The town declined after the Revo-

lutionary War, when tobacco trade with Britain ended. A brief resurgence after the Civil War, when steamships and railroads made it possible to ship oysters as far away as Chicago, ended when the oyster beds were depleted.

**EASTON**, at the head of the Tred Avon River, was settled by the British in the 1650s. The **THIRD HAVEN (QUAKER) MEETING HOUSE**, dating to 1684, has been restored and is in use today. The **COURT HOUSE**, first built in 1710-12 and replaced in 1791, is on **WASHINGTON STREET** along with the **JAMES NEALL HOUSE** (1812). The **TALBOT COUNTY HISTORICAL SOCIETY** on Washington Street houses a museum. A self-guided walking tour of the historic district in downtown Easton is available. ★



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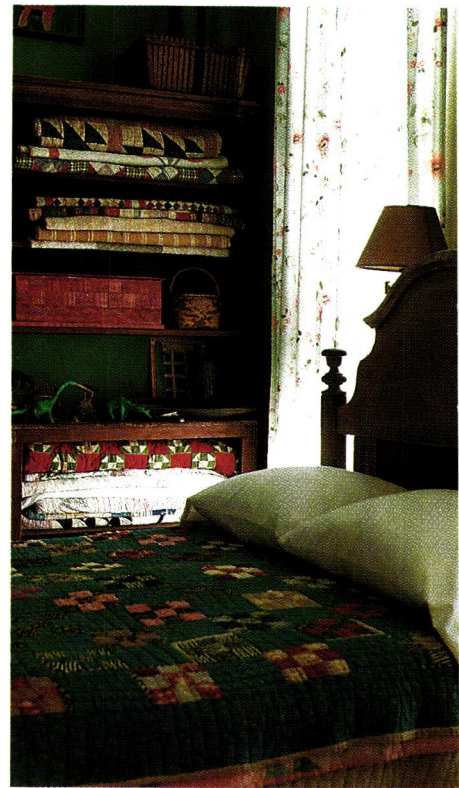
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**p. 34** Radial table: Smith & Watson, 305 East 63 St., NY 10021. (212) 355-5615. **p. 36** Drop leaf table: L. & J. G. Stickley, Inc., Manlius, NY 13104. (315) 682-5500. [www.stickley.com](http://www.stickley.com). ■ Canterbury Shaker Village: [www.shakers.org](http://www.shakers.org).

## Little Cottage pp.60-65

Carl Larsson-gården, Sundborn, Sweden. Website: [www.clg.se](http://www.clg.se). ■ *Swedish Style* by Katrin Cargill, ©Frances Lincoln Ltd., Pantheon Books.

## The Victorian Kitchen pp.66-71

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## Shaping Nature pp.72-75

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## Metal Impressions pp.68-73

Painter Barbara Jacobs, 53 Frairy St., Medfield, MA 02052. (508) 359-5753.

## Spit 'n' Polish pp.84-88

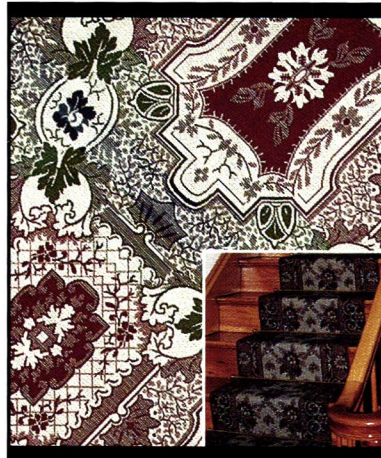
Lippitt Mansion, 199 Hope St., Providence, RI 02906. (401) 453-0688. Tours Apr.-Dec., Tues.-Fri. Private functions also. ■ Elizabeth W.A. Cogwell wrote a Masters thesis (1981) on Lippitt House at Winterthur Museum. Copy is available at the house. ■ Bob Dodge, 75 Governor St., Providence, RI 02906; (401) 331-7222.

## Chesapeake pp.105-110

Chesapeake Bay Maritime Museum, St. Michaels, MD 21663, (410) 745-2916. ■ Geddes-Piper House, 101 Church Alley, Chestertown, MD 21620. (410) 778-3499. ■ Talbot County Chamber of Commerce, (410) 822-4606. ■ The Robert Morris Inn, (410) 226-5111.

## Motifs p.122

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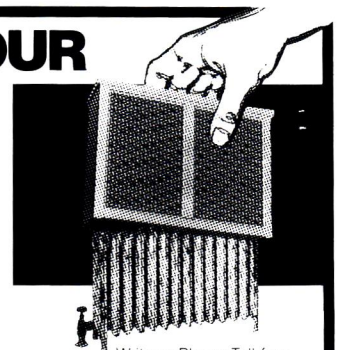
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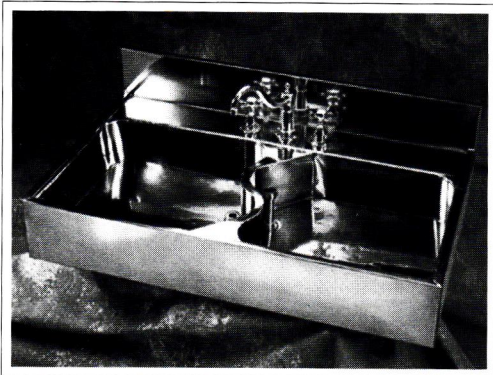
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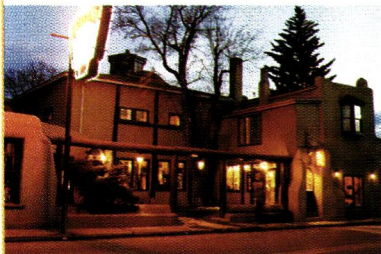
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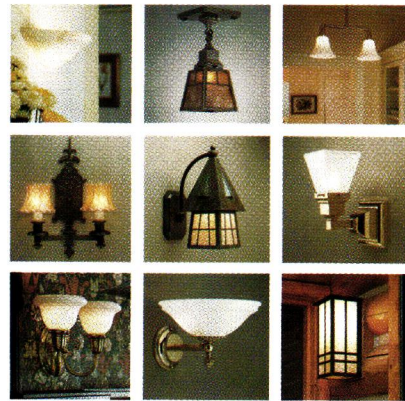
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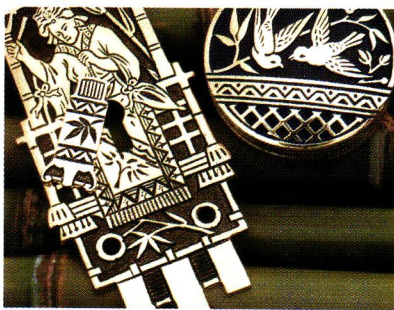
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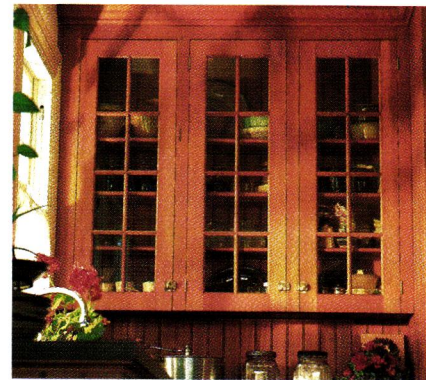
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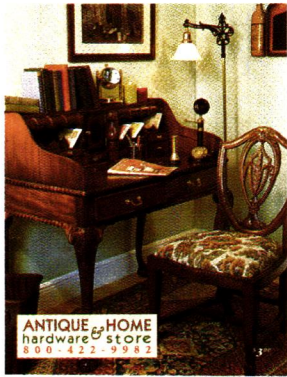
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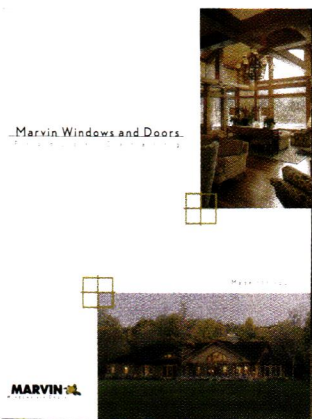
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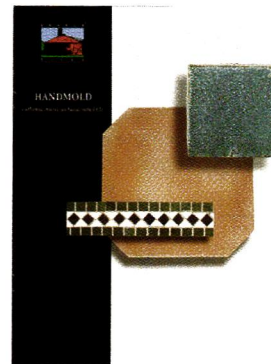
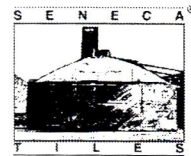
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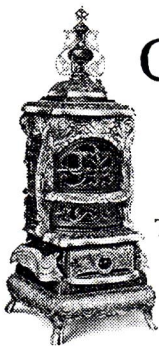
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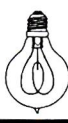
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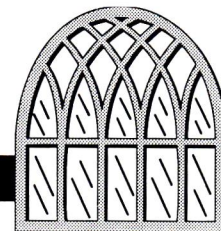
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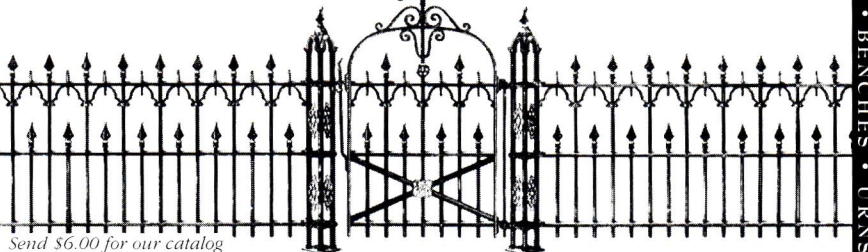
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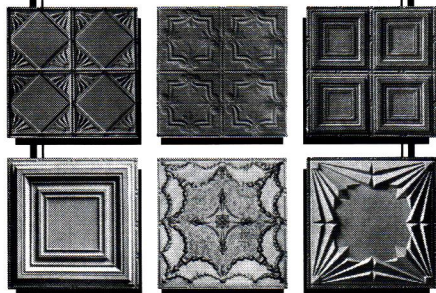




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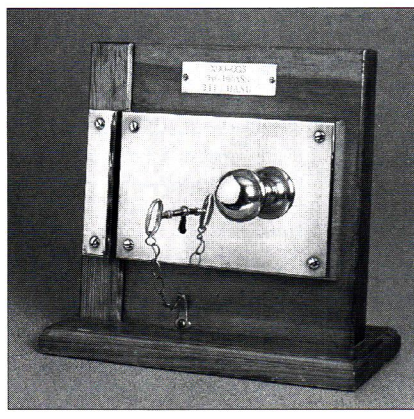
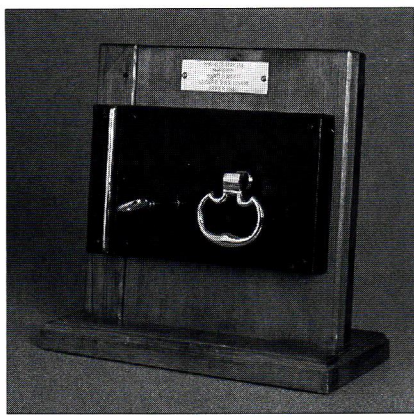


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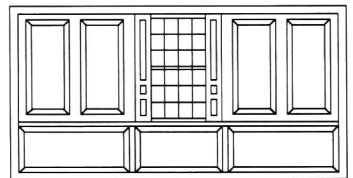
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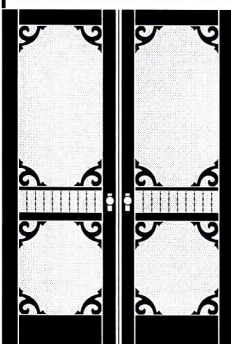
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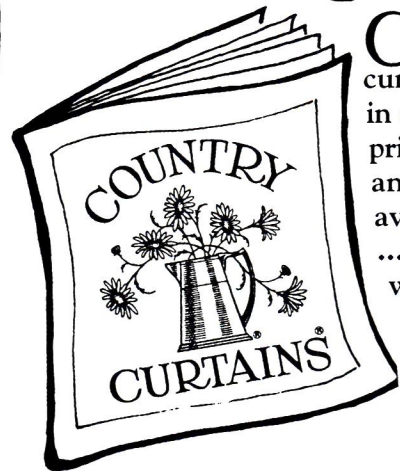
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# MOTIFS

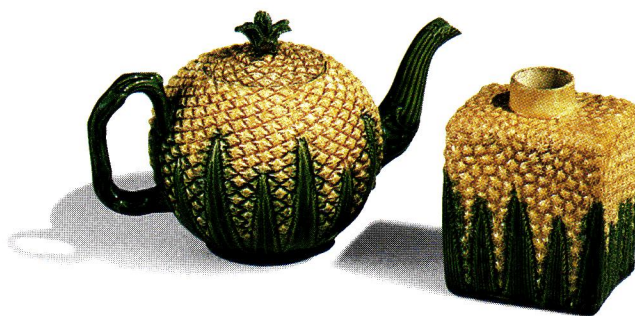
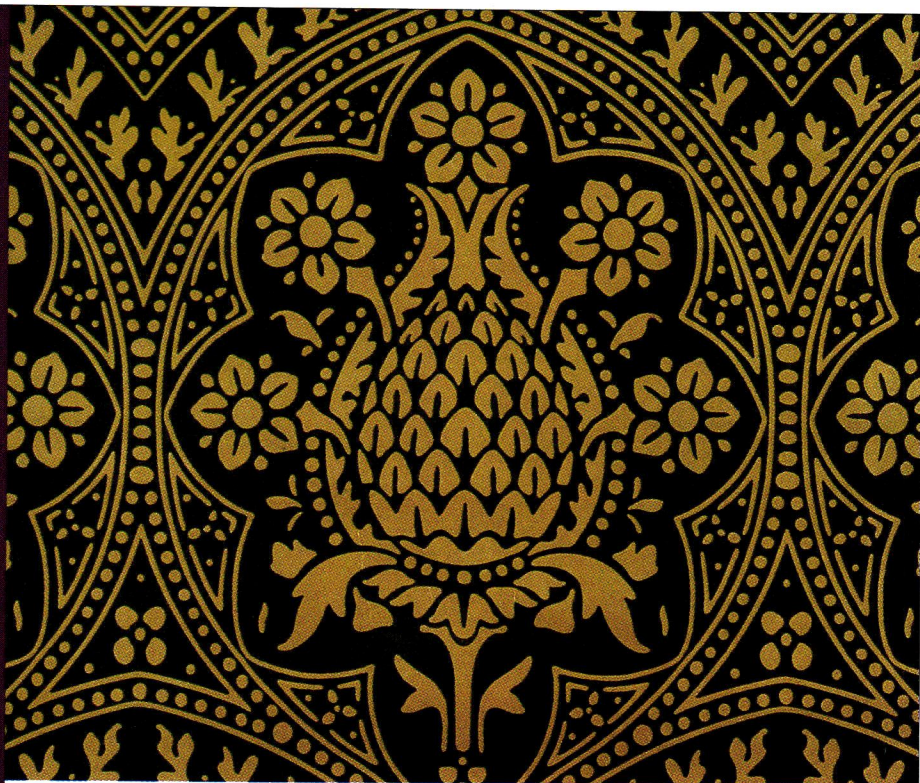
## *Pineapples*

**THE PINEAPPLE:** a symbol of fertility and widely held to be the symbol of welcome and hospitality. It appears on textiles, furniture, exterior ornament, lamp finials, dinnerware, stencils around a room, and so on.

Jane Nylander, the president of SPNEA, says she “learned” about the pineapple as a symbol of welcome at Winterthur, but admits she’s never found a satisfactory 18th-century reference. Nan Wolverton, curator of decorative arts at Old Sturbridge Village, writes that the pineapple was likely a sign of wealth because as tropical plants they required special hot houses. “Pine-

apples were also a Christian symbol by the mid-17th century—each plant gives up its life for a single fruit. [That’s] sacrifice. There is also an association with fertility that dates back to when the Romans connected pine cones with fecundity.”

The pineapple = hospitality assumption has been boosted by Colonial Williamsburg, which uses the pineapple as their foundation motif. Yet in the December 1999 issue of a U.K. magazine, I came across this line: “As the Georgian symbol of welcome, the pineapple [finial on a curtain rod] is ideal for period windows of that period . . .” ✦



**TOP:** Pineapple-motif wallpaper of the mid-19th century. **ABOVE:** Ceramic teapot and vase from Staffordshire, England, ca. 1760–1770, owned by Colonial Williamsburg, where many pineapple-molded ceramics have been unearthed. **BELOW:** Pineapple finial on a Rococo high chest, ca. 1795, made in Virginia. **LEFT:** Today’s pineapple finial, a classic in mahogany and gilt.



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