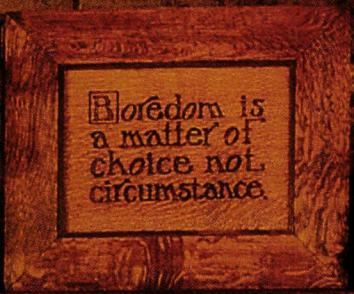


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For most people, choosing a stove means looking at a stove. Sure, they may twirl a knob here or open a door there, but they understand that food

Whether you choose a 4 or 2 oven model, your AGA will hold a 28-pound turkey — and all the trimmings — in each oven.

cooked on one stove tastes about the same as food cooked on another. And when it comes to most stoves, they're right.

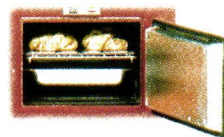
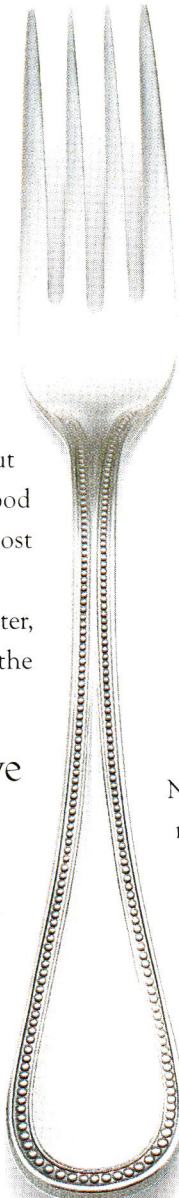
But one stove can actually make food taste better, a stove that looks — and cooks — like no other: the remarkable AGA Cooker.

The first and only stove designed by a blind physicist.



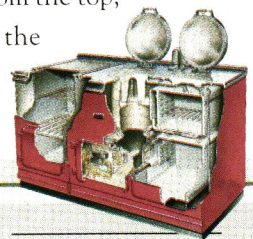
Designed in 1922 by Dr. Gustaf Dalen, a Nobel-prize-winning Swedish physicist, the AGA cooks with radiant heat (the same heat you feel from a campfire).

Somehow, it seems fitting that a scientist who lost one of his senses should bequeath such a rewarding gift to another — taste. Now you can find out for yourself why Dr. Dalen's design has delighted food lovers for over 75 years.



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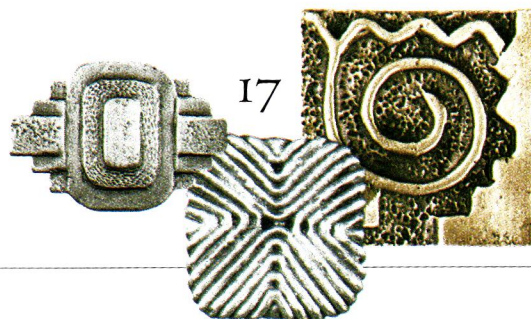
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John Bartram gave us our native natural history.

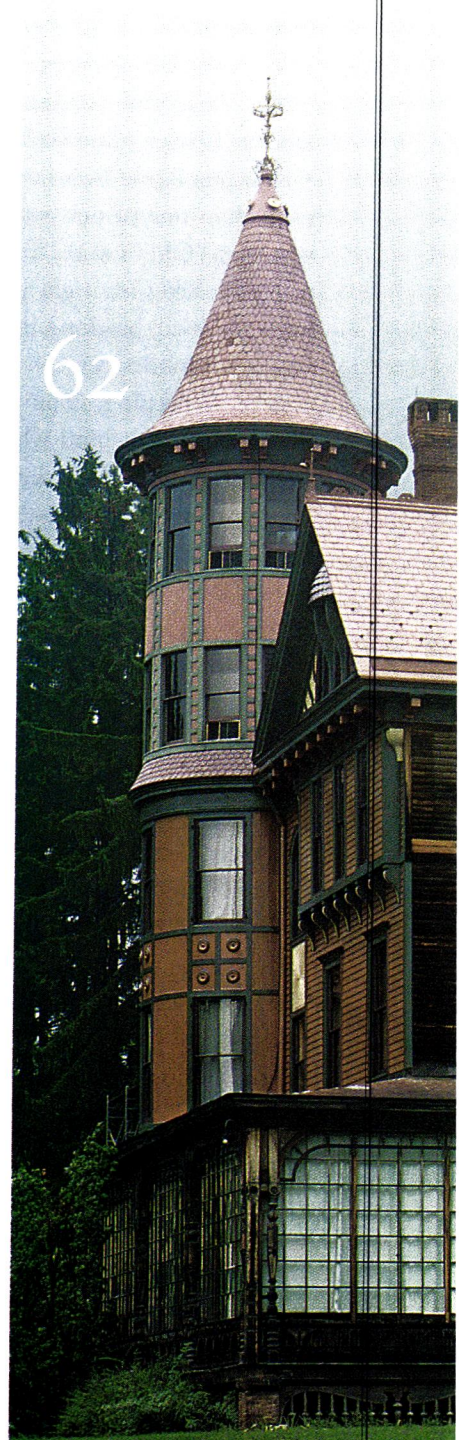
BY VICKI JOHNSON

ON THE COVER: *Grand Prize Winners Maureen Erbe and Henry Blackham chose honed granite counters and a deep porcelain sink for their gently restored 1908 Bungalow kitchen. Cover photograph by Jeremy Samuelson.*





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The griffin, fantastic beast of mythological lore.



I Know the House . . .

TODAY IS ROSIE'S BIRTHDAY. I've been trying to think of a present for her all week. She is a writer. (Capital W, in my mind—not magazine articles, but stories—you know, *fiction*.) I like her a lot. But I haven't known her for very long. What to get, what to get . . .

▪ Like me, Rosie lives in East Gloucester. I remember when she described, in one of our getting-acquainted conversations, which house was hers. "Oh!" I said. "Yes, I know it! The California house!" My regular walk takes me right past it. Built in the 1920s, it sits well back from the road, breaking the New England street rhythm of Greek Revivals and modest Queen Annes. I've often peered through the trees to take in a sweeping, sloping yard rather exotically planted in shrubs and perennial beds, behind which rises the house, Southwestern or Mediterranean, with a tile roof and arched openings. ▪ "You have to invite me over," I suggested rudely. And soon she did. Tile, Spanish plaster, and round arches continue inside. The house is pleasantly furnished for a young family; white paint, lots of bookcases. Over the fireplace there is a niche formed in the plaster. In it rest (what else?) two books. Hmmm, I thought, next time I'm in Santa Fe . . . ▪ "What are you thinking, Patty?" Rosie asked with an indulgent smirk. ▪ "A rosey coral," I replied, "or, if that's too much, then yellow ochre on the walls. Deep blue or turquoise on the narrow window trim." Her eyebrows shot up. "I'll put *Babe* on the VCR while we eat," was what she said next. That smart little pig is her toddler's favorite character.

So, yesterday, having discarded such gift ideas as novels (she probably read it already), spa dates (too intimate), houseplants (the gift you then have to take care of), etc. etc., I had a good idea. I ran it by our friend Wendy as she and I walked three wet yellow dogs on the rain-soaked beach. ▪ "I think I'll get Rosie a beautiful coffee-table book about Southwest-style houses," I bumbled. Wendy sat down on a rust-streaked outcrop of Cape Ann granite. "She'll see firsthand the sundrenched colors, the furniture and fabrics. She'll get to know what her house is all about!" ▪ Wendy blinked at me as if weighing the price of honesty. "Patty . . . not everybody cares about that stuff, really," she said. ▪ Hard to believe. Good thing, dear reader, I have you to talk to.



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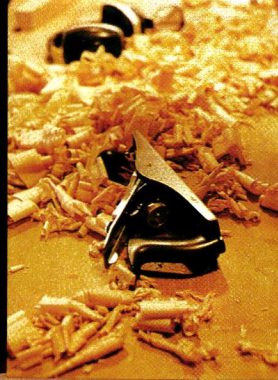
William J. O'Donnell

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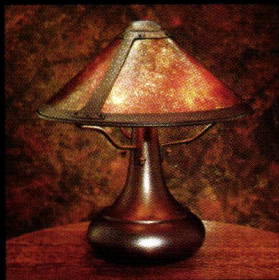
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LETTERS *from readers*

DEARTH OF DEARLE

I AM ALWAYS delighted when you showcase the work of relatively unknown artists of the Arts and Crafts movement, as you did with Candace Wheeler in your September 2000 issue. But in the same issue [you] contributed to the obscurity of another neglected artist, John Henry Dearle (1860–1932). The cottage-bath wallpaper was identified as “the William Morris-designed Blackberry.” Actually, Blackberry was designed for Morris & Co. by J.H. Dearle, who designed most of the repeating textile and wallpaper patterns issued by Morris & Co. from 1888 on, though he himself continued to attribute the designs to Morris. Many of the best-known “Morris” patterns, such as Daffodil, are by Dearle.

Perhaps a short profile of Dearle and his work, which bridges the gap between Morris’s medieval-inspired repeating patterns and Art Nouveau, would be an appropriate subject for a future issue.

—PAULA MARMOR
Studio City, Calif.

Oh, the fine line between accuracy and confusing the reader! The story was about bathrooms (not A&C designers) and, as you say, Dearle himself gave credit to “Morris and Co.” But yes, you’re right: great idea for an article! Would you like to write it? Call me.—PATRICIA POORE

BLACKBERRY SEARCH

HELP! I FELL IN LOVE with the wallpaper shown in a picture on page 80 of the September 2000 issue: “Mor-

ris-designed Blackberry.” Can you please help me find the supplier? We are restoring a 1912 Craftsman home.

—DENICE J. LIPSCOMB
Waxahachie, Texas

As listed, the manufacturer is Sanderson, who sells to the trade: (212) 319-7220. For retail sales: Charles Rupert Designs, www.charles-rupert.com—B. GAMMONS

DONEGALS FROM IRELAND

AS A READER and advertiser in your fine publication, I found your article on Arts and Crafts carpets [Aug./Sept.’00]

most enjoyable. You seemed to indicate, however, that the Donegal Carpet Co. was a thing from the pages of history—[yet] they are alive and well, and eager to do business. They operate the same looms in

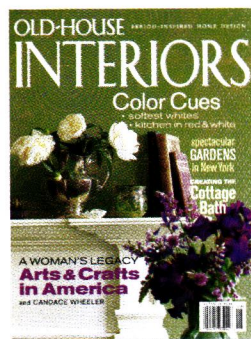
the same factory building (since its founding in 1898). The ladies knotting the carpets are, in many cases, second- and third-generation knotters. Their high-quality carpets are identical to the originals.

—JOHN BUSCEMI
Classic Revivals, Inc.
Boston, Mass.

Irish-made Donegals are available to the trade through Classic Revivals, Inc., (617) 574-9030, with costs hovering around \$10,000. Consider one as an investment equal to a good oriental.—THE EDITORS

OPEN HEARTS

IT WAS GREAT to see the beautiful Dorchester home “Ashmont Victorian] in Aug./Sept.



For Anderson's purchase in 1995 to be "one of the first" is impossible. These neighborhoods of grand homes and triple-deckers have been called "home" for more than a hundred years. The family that owned my house lived here for 30 years, raised six kids, and loved every shingle. We all renovate, some more than others. When we are gone the cycle continues. Every home, every neighborhood, is beautiful to someone.

—SHAWN MCBRIDE
Dorchester, Mass.

Of course. I get it. Despite best intentions, my apologies and a promise to think harder.—PATRICIA POORE

CORRECTION

The tub/shower set on p. 21 of "Furnishings" in the Aug./Sept. 2000 issue is actually The Trinity from Soho Corp., in polished chrome, polished or satin nickel, and gold, from \$625 to \$750; (800) 969-7646.

WHENCE WICKER

I HAVE BEEN a reader of *Old-House Interiors* since its inception and love the magazine. I repair, reweave, and refinish antique wicker furnishings such as the ones sold to David Berman: "Character Intact" [July 2000].

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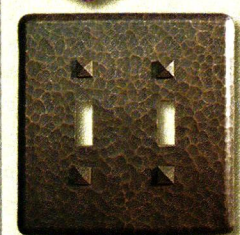
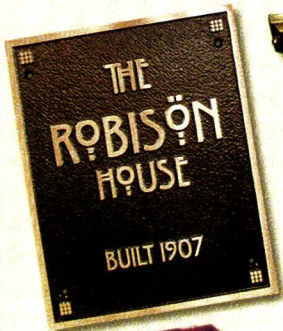
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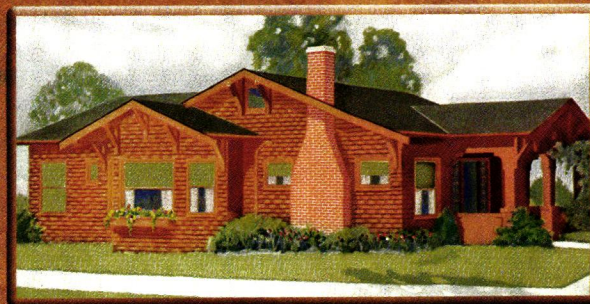


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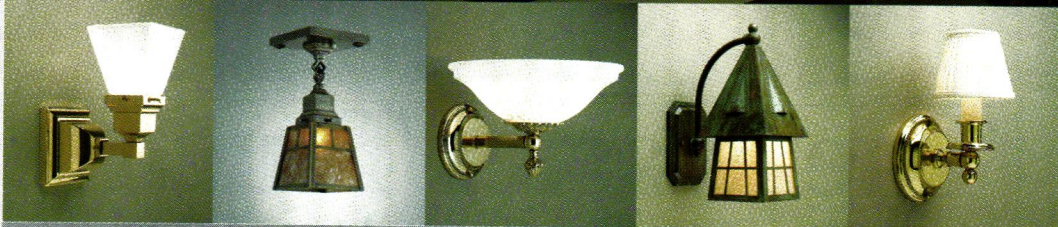
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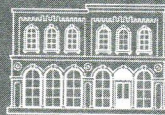
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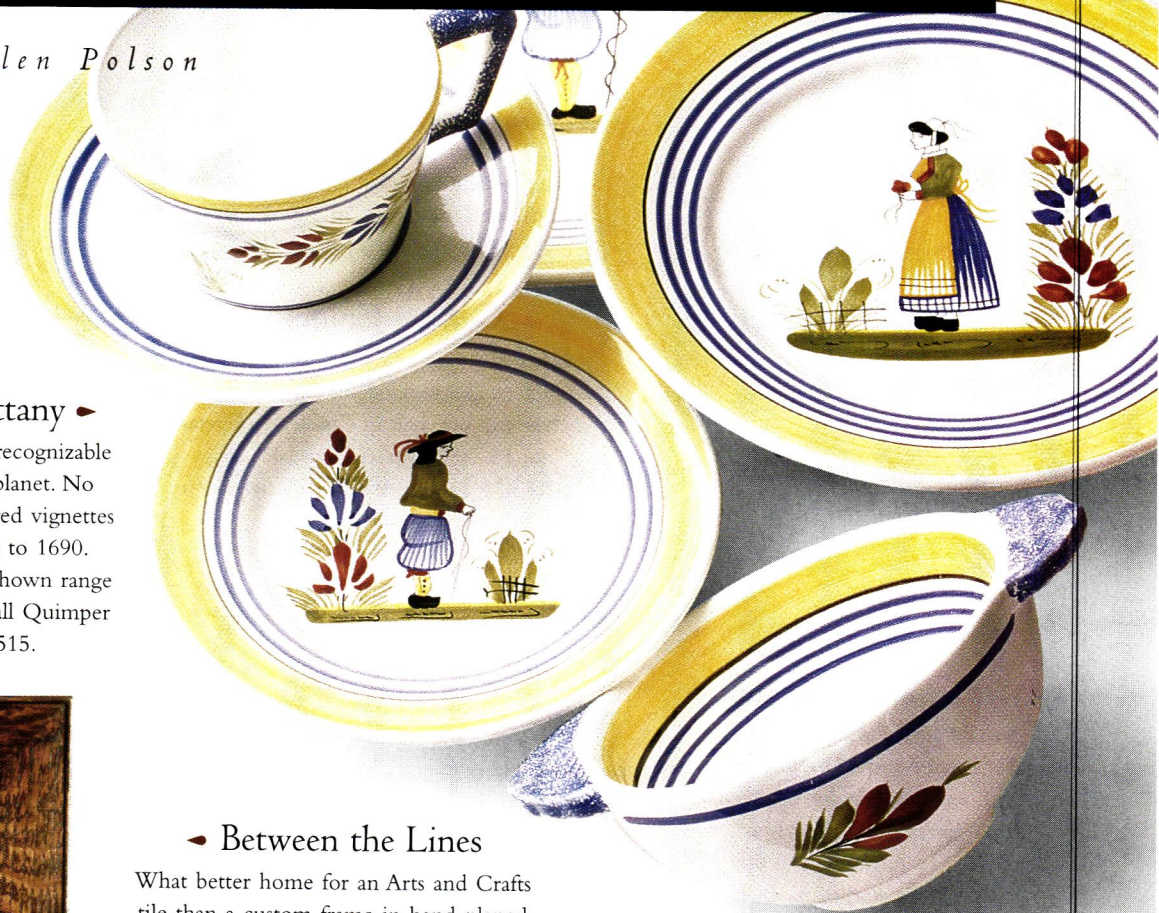
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FURNISHINGS

by Mary Ellen Polson

The Colors of Brittany

Henriot is one of the most recognizable tableware patterns on the planet. No wonder: These brightly colored vignettes of French peasant life date to 1690. Retail prices for the pieces shown range from \$36.50 to \$65 each. Call Quimper Faïence, (860) 535-1515.



Between the Lines

What better home for an Arts and Crafts tile than a custom frame in hand-planed quartersawn oak? The triptych shown here (with Motawi tiles) is about \$150 for the frame alone; tiles are about \$48 to \$110 each. Contact Fine Lines Framing, (973) 763-2349, www.finelinesframing.com.



Papers in Blue

Newly revived wallpapers from early-20th-century designer Jennie B. Jones are (from left) Florentine, in gold on Thebes blue, and the Thebes roomset, including ceiling, wall, and small border papers.

Prices are \$47 to \$53 per single roll; borders, \$24 per yard. Call J.R. Burrows, (800) 347-1795, www.burrows.com.



FURNISHINGS



After Waterloo

A distinctly Germanic offshoot of the Empire style, Biedermeier furniture reached its stylistic apex in 1820s Vienna. Guy Chaddock & Co.'s barrel-backed reproduction lounge chair is available through the trade. For a dealer, call (661) 395-5960, www.guychaddock.com.

Getting Clubby

Get out the Sunday paper and the velvet slippers. The studded, barrel-backed club chair and ottoman in Gothic black retail for \$5,889. Contact Drexel Heritage (828) 433-3000, www.drexelheritage.com.



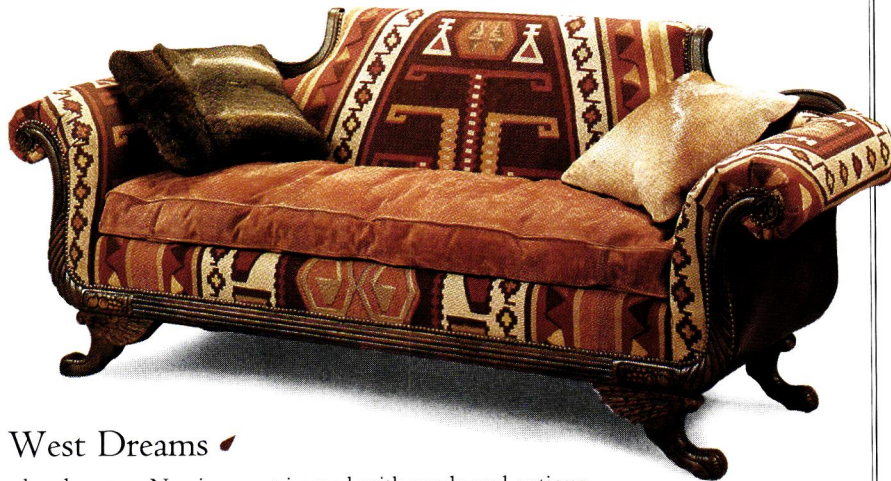
Armoire d'Triomphe

Napoleon would have loved this Empire-inspired armoire with antiqued reptile-patterned leather. It's one of several pieces inspired by furnishings in the late Malcolm Forbes' Normandy chateau. The armoire is about \$9,700. Contact Harden Furniture, (315) 245-1000, www.harden.com.



Wax Poetic

Words should come easily—and in flowing script—as you write on the Eight-Leg Writing Desk with leather inserts. Finely crafted with pinned mortise-and-tenon joinery, the desk offers two drawers on the left, a file drawer on the right, and a center pencil tray. It's \$5,895 from Thos. Moser, (800) 862-1973.



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Imagine a hand-woven Navajo rug, trimmed with suede and antique leather, upholstered on a reproduction Duncan Phyfe sofa frame. Amazingly, it works! Inspired by crafts around Cody, Wyoming, it's about \$3,995. Contact Old Hickory Tannery, (828) 465-6599, www.ohtinc.com.

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LEFT: One of the many ceiling Layouts.
Scale 1" = 1'

Selected "Petitsin" pieces compose this room setting.
Door Panel: RMF 2011A, p.29



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FURNISHINGS



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Liberty has been famous on London's Regent Street since 1875. Fabrics in the firm's Kelmscott line are adapted from textiles designed by William Morris or his associates. To the trade only from Osborne & Little, (212) 751-3333.

With Legal Precision

Keep in step with the past with the Lawyer, a chiming pendulum wall clock in fine cherry. The key-wound movement counts the hours and strikes on the half hour. A second dial keeps a monthly calendar. The clock sells for \$845 from Howard Miller, (616) 772-7277, www.howardmiller.com.

Sweetheart of a Bed

Vintage cast-iron beds are rarely wider than full-size. Thanks to an innovative conversion process, one-of-a-kind antiques can be adapted to queen or even king size. Frame prices range from \$800 to \$8,500. From Antiqueironbeds.com, (800) 378-1742.



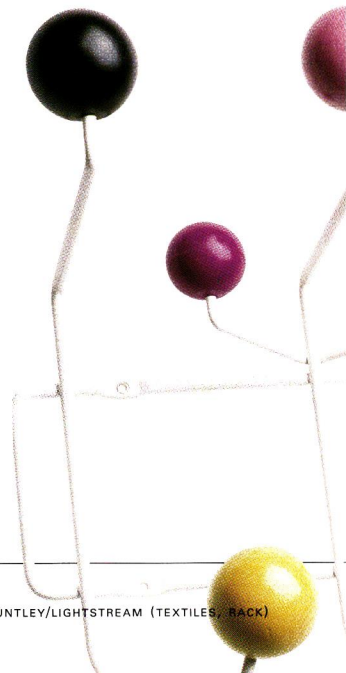
Weavings on the Web

Sweetgrass basketmakers traditionally sold their wares on roadsides heading into Charleston. Now you can buy on-line, at www.ShopCharleston.net. Prices range from \$54 for a one-handed bread basket to \$490 for a covered sewing basket.



Hang Time

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Architectural Well

Robert Pool pieces together mahogany and heart pine in architectural creations reminiscent of Louis Sullivan. Grotto II (shown) contains 51 individual parts and measures 10 $\frac{3}{4}$ " x 10 $\frac{3}{4}$ " x 6 $\frac{3}{4}$ ". It sells for about \$233. A set of three in the series is \$585. Call RM Designs, (504) 898-2257.



Lucid Lamps

Nancy Darrell's Arts and Crafts porcelain lamp shades are wheel-thrown, then carved and fired to translucency. Prices for hanging lamps and table lamps begin at \$95. The 24" lamp with hammered copper base (shown) is about \$385. Call (828) 656-2731.



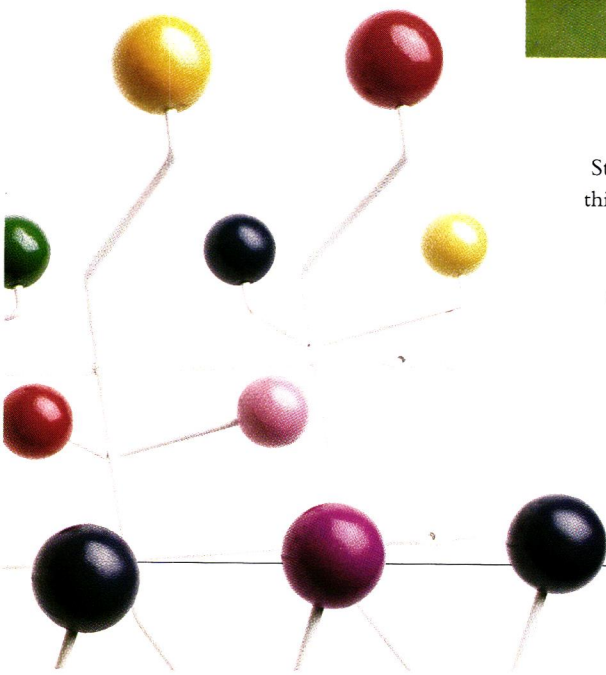
Silken Splendor

Hand-painted on silk, these traditional Chinese mural sets measure 36", with both floor-to-ceiling and above-chair rail treatments. Prices begin at \$475 per panel, from Paul Montgomery Studio, (941) 358-6517, www.luxurywallpapers.com.



Hearth Warming

Stamped with a traditional foundry scene, this cast-iron trivet (about \$17) will protect tables or countertops. Pair it with a 27" x 16" x 22" cast-iron woodbox (about \$175, not shown), to keep your hearth warm and toasty. Both from Vermont Castings, (800) 525-1898, www.vermontcastings.com





◀ Graceful Gooseneck

Soaring over the sink, the Barber Wilson two-hole bridge kitchen mixer makes cleanup a splash. Sold with a mixing side spray, it's available in polished chrome, polished nickel, inca brass, and satin nickel for \$945 to \$1,085. Contact Soho Corp., (800) 969-7646.

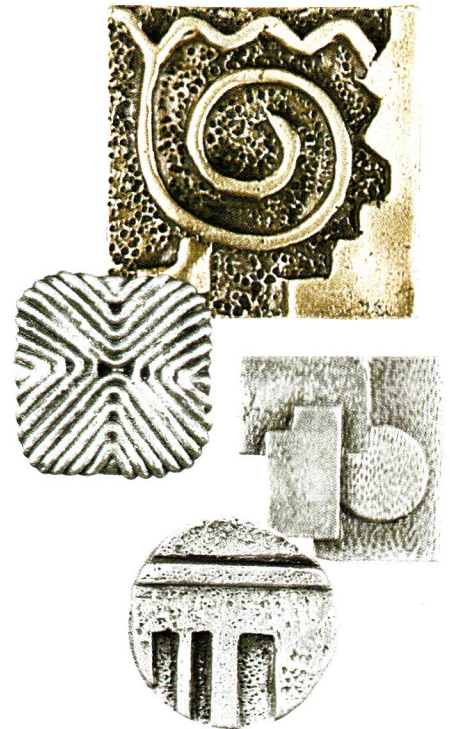
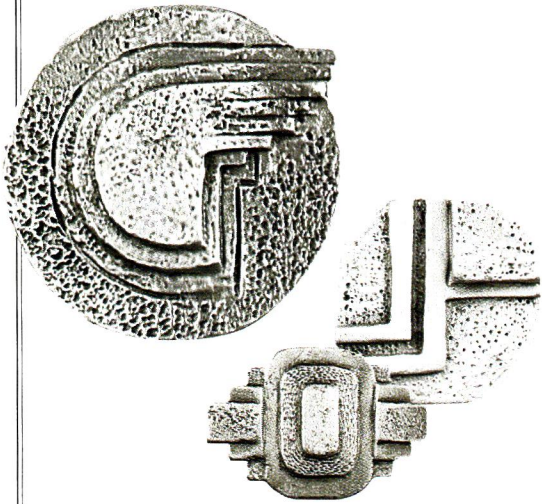
Kitchen Details

▶ Wine Cooler

Sub-Zero's 400 Series offers temperature-controlled wine storage that won't clash with period-look cabinetry. Model 424 (shown) is 30" tall and holds 147 bottles. It sells for \$1,600. Contact Sub-Zero, (800) 532-7820.

▶ The Deco Touch

Add a little Twenties glamour to your kitchen with Art Deco cabinet knobs designed by fine arts sculptor Corrine Weinberg. Cast in lead-free jeweler's metal, they're offered in antique bronze and pewter finishes for \$10.50 to \$36. Call North River Mint, (800) 914-9087.



▶ Fifties Confetti

Spatterdash, a new Solarian vinyl sheet flooring pattern from Armstrong, will add some '50s pizzazz to any kitchen. It's priced at \$2.44 per square yard. For more information, see the web site, www.armstrongfloors.com.



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NATURELLE GOTHIC

news & VIEWS



ELLEN EVETT Two centuries ago, candlewicking was one of the few outlets for personal creative expression for women in a harsh new world. Today, candlewicking is a means for about 20 impoverished Haitian women to earn precious dollars to feed their children. "I always knew I wanted to do needlework with people where the money would be of some help to them," says Ellen Evett, founder of The Heirloom Collection (508-429-8730), a line of bedcoverings and other textiles, including the chair seat design shown above right. "Life is so much more difficult for them than it is here. There's such a pressing need for these women to get the basics. When you don't have food to feed your child, everything becomes much more desperate." The Heirloom Collection is still more a labor of love than a profitable business for Evett, who lives and works in Holliston, Massachusetts. In Haiti, transportation and phone service can be spotty. "None of the basics is a given," Evett says. "There have been times when I've wondered how I'm going to pull this off. Slowly but surely, though, all of the pieces are coming together."

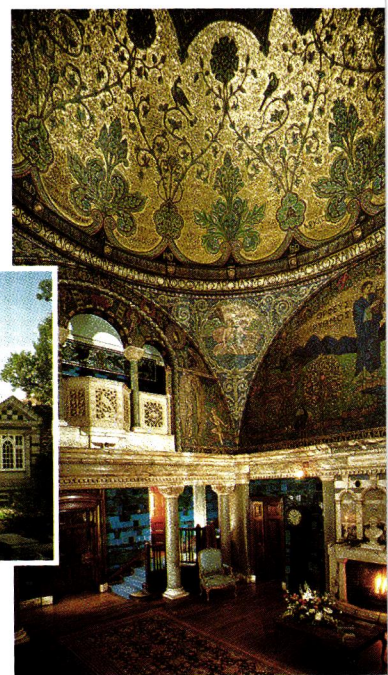


ramic flight of fancy among the more staid, red-brick mansions of the fashionable Holland Park neighborhood.

But the real fantasy starts inside. Peacocks, griffins, and other De Morgan beasts greet you as you pass through a long, covered arcade to the front door. Inside, the central hall rises three storeys to a large, central dome. Peacocks swirl amidst Persian arabesques in glittering gold, blue, red, and green tile, while the signs of the Zodiac and portraits of the Debenham children, all in mosaics, line the arches. Richly colored Persian blue

with inlaid, mother-of-pearl designs, bathrooms studded with De Morgan's coppery, lusterware tiles, and an enormous lower service level. Plans are already approved for a swimming pool, gymnasium, and private cinema. Should you win the Lotto, call real estate agent W.A. Ellis (011-44-207-581-7654).

—Brian D. Coleman



Peacock Palace

Here's a real dream house: London's historic Peacock House is on the market for about \$35 million. Built in 1906 for Sir Ernest Ridley Debenham, it features remainders from the famous De Morgan tileworks, including leftovers from Tsar of Russia's yacht

and several oceanliners. Halsey Ricardo clad the mansion's classical façade in glazed bricks in unusual contrasting colors—vivid green for the lower two storeys, and pale blue for the third—a design intended to reflect lawns and trees below and the sky above. The house still gleams as a ce-

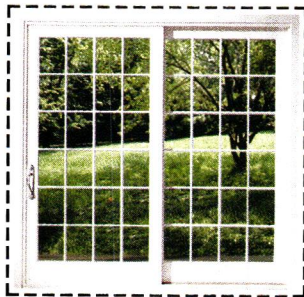


tiles cover the upper hallways. There are more than a dozen bedrooms, a paneled library

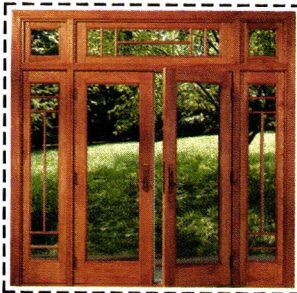
“No improvement can take place in the Art of the present generation until all classes, Artists, Manufacturers, and the Public, are better educated in Art, and the existence of general principles is more fully recognised.”

—Owen Jones, *Proposition No. 37, in The Grammar of Ornament, 1856*

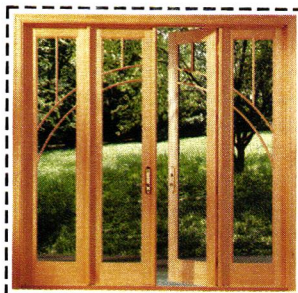
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In search of untouched fabrics from the 1930s, '40s, and '50s? Look no further than the Internet, where a little sleuthing will uncover virgin textiles in pristine condition and some darn good reproductions. Begin with www.vintagefabrics.com.

Pamela Simón stocks a marvelous selection of florals, tropicals, abstracts, and themed fabrics from the 1920s through the '60s (plus newly manufactured Retro designs). If hard-to-find barkcloth is your bag, check out: www.pillowfiesta.com, selling pillows made from vintage tropical, floral, and abstract barkcloth. Head for

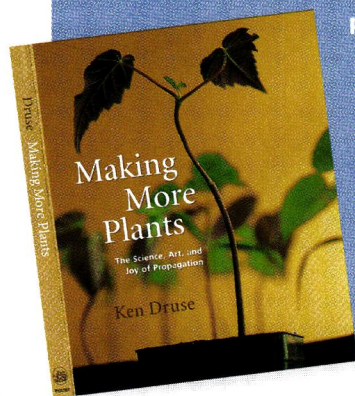
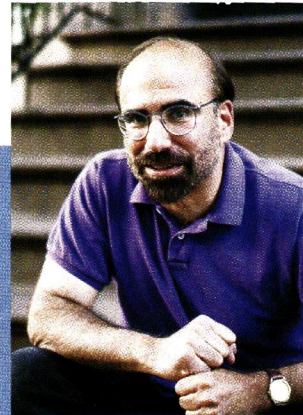
www.melinamade.com for larger runs, where Melina Copass offers



Garden Guru

Ken Druse has demystified successful gardening. The secret, one gathers, is that it's easier to work with Mother Nature than against her. A frequent contributor of fine garden photography to *Old-House Interiors*, Druse is the internationally recognized author of

15 gardening titles, notably the bestsellers *The Natural Garden* and *The Natural Shade Garden* (both from Clarkson Potter). His 100,000-photo library includes portraits of plants in gardens from Quebec to Sydney. In his new book, *Making More Plants: The Science, Art and Joy of Propagation* [Clarkson Potter, 2000], Druse demonstrates that growing your own plants for free is a time-honored and not so difficult progression for any gardener. The book includes easy-to-follow text and step-by-step pictures on propagating new plants from existing ones. Druse, who lives in Brooklyn and New Jersey, has his own web site: www.kendruse.com.



reproduction barkcloth and other textiles in period designs by '50s fabric designer Chris Ranes ("Carefree"). Don't overlook the potential bargains on the auction site ebay (www.ebay.com), where an OHI editor scarfed up two yards of the late-1950s fabric shown at left ("Cinema") for a mere ten bucks.

Events

Craftsman Weekend OHI Kitchen Contest winners will be showcased at the annual Pasadena Heritage event. Oct. 6-8, Pasadena, California; (626) 441-6333, www.pasadena-heritage.org.

Gramercy Park Antiques Show More than 100 exhibitors embrace the period home. Oct. 12-14, 69th Regiment Armory,

New York City; (212) 255-0020, www.stellashows.com

Uniting the Useful with the Beautiful A conference on the architecture of the Arts and Crafts Movement. Oct. 19-22, Hotel Patee, Perry, Iowa; (872) 797-6886.

Prairie Influences George Mann Niedecken and the Prairie Style. Oct. 21, Milwaukee, Wisconsin; (262) 834-6320.



OPEN HOUSE Wyoming's Big Horn Mountain country might seem like an odd place to find a 12-bedroom Flemish Revival mansion, but there it is: Trail End, built for cattleman John B. Kendrick. A future governor of Wyoming and U.S. Senator, between 1908 and 1913, Kendrick came to Wyoming as a trail rider on a cattle drive and ended up marrying the boss's daughter. Most of the fixtures, furnishings, and personal items at Trail End are original, including the hand-painted dining room ceiling and wall panels, custom-made electric light fixtures, a handmade Kurdistan rug, and German silver sinks throughout the house. Kendrick and his wife Eula acted as general contractors on the five-year project. Trail End State Historic Site, 400 Clarendon Ave., Sheridan, Wyoming (307) 674-4589.





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IN THE MIDST of gut-wrenching renovation, I planned my someday kitchen, imagined the period-style bathroom I would add, the leather chairs and wicker porch swing and Morris fabrics I would buy. Period design became my passion, which I share with you in the pages of **OLD-HOUSE INTERIORS**. There's nothing stuffy about decorating history, nothing to limit you. On the contrary, it's artful, quirky, bursting with ideas I couldn't dream up on my most creative day. Armed with knowledge about the period and style of your house, you'll create a personal interior that will stand the test of time . . . an approach superior to the fad-conscious advice given in other magazines. Join me. I promise something different!

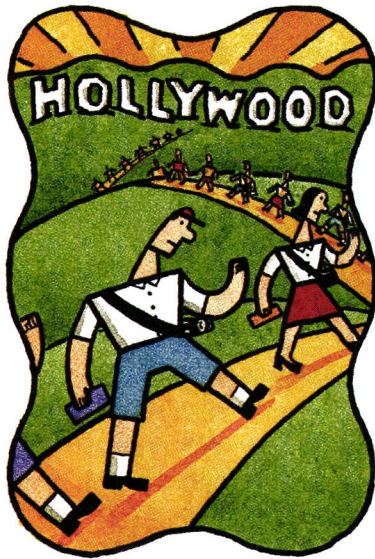


PATRICIA POORE, EDITOR-IN-CHIEF

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Hyperreality and Tourism

BY ELMO BACA

THE WORD WAS COINED by an Italian. Twenty-five years ago, best-selling author Umberto Eco (*The Name of the Rose*) toured America, observing our cultural attractions and mish-mash streetscapes with a critical eye. Eco's observations of America built upon previous descriptions of "pseudo-events" (such as press conferences) outlined by Daniel J. Boorstin in his 1962 classic *The Image*. Horrified and fascinated by "pseudo-places" such as Disney World, Hearst Castle, and wax museums, Eco defined the concept in his influential essay "Travels in Hyperreality." For Eco, hyperreality represents instances where "the American imagination demands the real thing and, to attain it, must fabricate the absolute fake; where the boundaries between game and illusion are blurred; the art museum is contaminated by the freak show . . .".

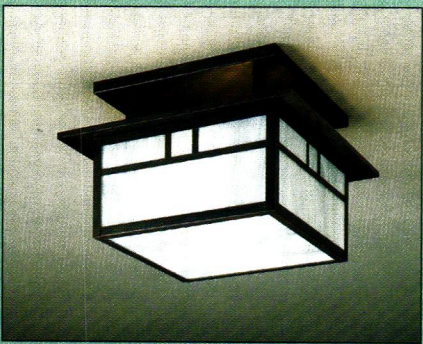
My first encounter with hyperreality, though I wasn't conscious of it at the time (Americans take hyperreality for granted), took place at the Metropolitan Museum of Art in New York. As a graduate student in historic preservation, I participated in a class exercise to assess the Met's American Wing. Past the disarticulated, but impressive, shell of the Egyptian Temple of Dendur, the American Wing two decades ago was a curatorial *tour de force*, a vast showcase of American masterpieces. (This was, however, not *my* America on display, but something more like Jefferson's, or

Roosevelt's. I searched in vain for a trace of the Southwest.)

In retrospect, the American Wing looms in American cultural history as a major landmark in the surreal landscape of hyperreality, that odd place dominated by the ghosts of J. Pierpont Morgan, Isabella Stewart Gardner, William Randolph Hearst, and Walt Disney, and now of course by a host of Las Vegas casino tycoons. A century ago, Morgan, Gardner, and Hearst led a group of wealthy American aristocrats intent on buying considerable elements of European culture and "re-contextualizing" palaces, villas, and cloisters on American shores.

The American Wing boasts a gaudy collection of period interiors designed to give the visitor a tour of American high style from colonial days to Frank Lloyd Wright. The Wing is liberally peppered with visual delights: Tiffany window here, Louis Sullivan staircase there, not to mention the entire marble façade of the Federal-period United States Branch Bank. The Wing is an elaborate exercise in hyperreality, as it reconfigures the past to fulfill modern expectations of historical interpretation—and entertainment.

Americans seem to be quite comfortable with a hyperreal sense of history. Ever since colonial Williamsburg was "restored" after 1934, we have enjoyed visits to historical theme parks. Even my own state of New Mexico has *Rancho de las Golondrinas* (the Ranch of the



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Swallows), a collection of twenty or more salvaged and reconstructed, Spanish-colonial buildings assembled in an idyllic village setting near Santa Fe. Amidst the spectacular and romantic Spring and Harvest festivals staged annually with village characters in period costumes, one may forget the bone-crushing work and desperate isolation of the New Mexico frontier.

I DIDN'T EXPECT to encounter hyperreality during my recent fellowship at the American Academy in Rome. My purpose in Italy was to observe and study tourism management and development in Rome, and in smaller (i.e., New Mexico scale) Italian communities during this significant pilgrimage year of the Jubileo 2000. When I arrived in September 1999, the Eternal City and the Vatican were bracing to welcome an estimated 30 million visitors during the millennium year. I caught a few glimpses of hyperreality, American style, mostly in upgraded state museums in Rome and Bologna, where computer programs "re-create" the works of baroque master architect Borromini and offer virtual tours of an Egyptian tomb.

As I plunged into the stacks of the Academy's magnificent library, pausing occasionally to peek at huge engraved folios of Pompeii and Herculaneum excavations, I quickly identified the two great themes of European tourism: pilgrimage and the Grand Tour. Pilgrimage is deeply ingrained in the European psyche, perhaps as much as hyperreality is part of American consciousness. The pilgrimage procession of the PanAthenaea festival was illustrated in sculpted relief on the frieze of the Parthenon. Pride of place, loyalty and citizenship were carefully cultivated in the Greeks through pilgrimage festivals.

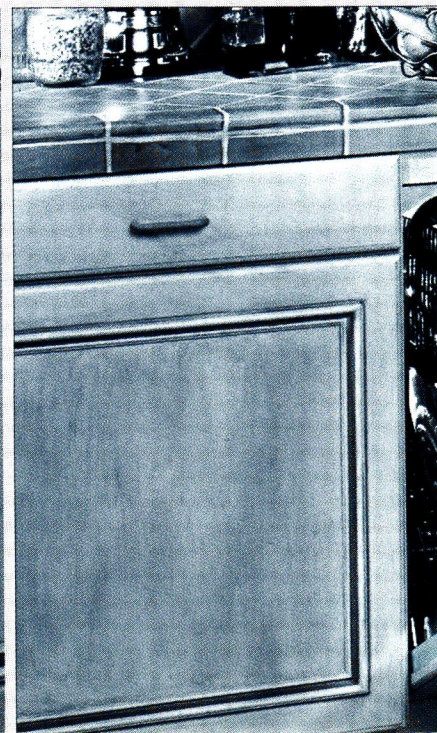
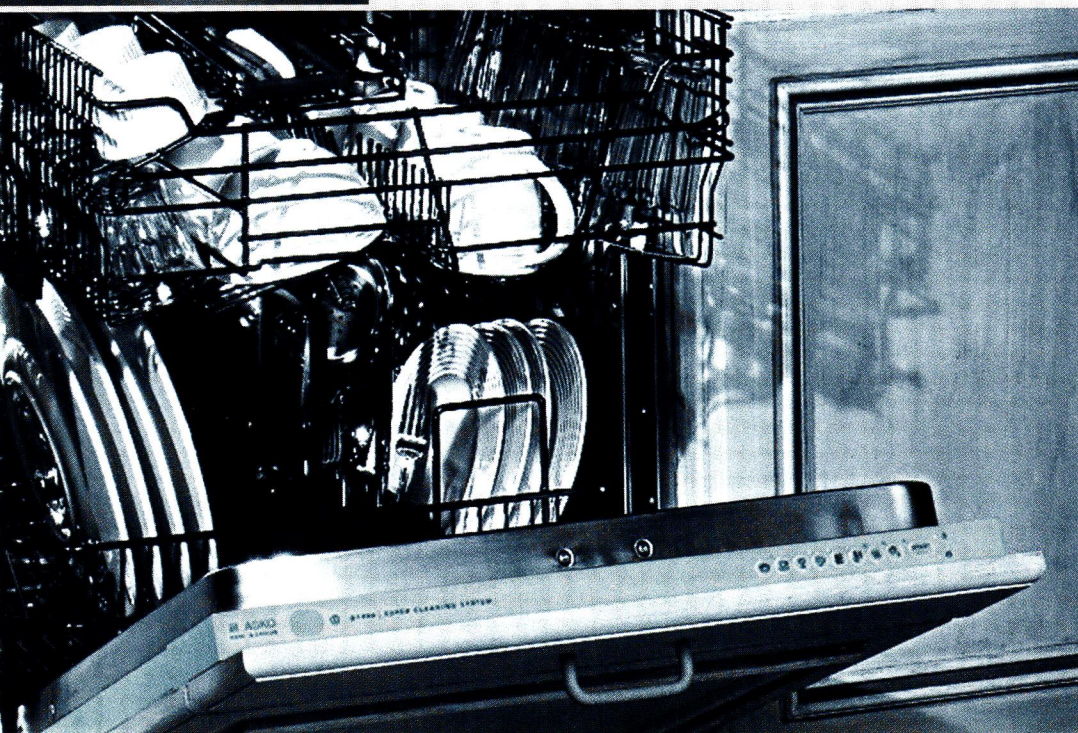
European pilgrimage was transformed by the martyrdom of Jesus Christ and later by the "cult of the saints" that emerged in early Christian Rome. The faithful and pious endured great hardships traveling to Rome from the corners of Europe to glimpse the earthly remains of the holy. During the Middle Ages, well-worn routes to shrines at Santiago de Compostela in northwestern Spain, Assisi in Italy, and Canterbury in England became the lifeblood of a vast literature, the central theme of the me-



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dieval lifestyle, and the source of a lucrative tourism industry. It may be argued that pilgrimage is still the bedrock of European travel.

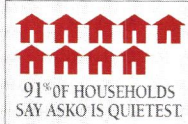
Pilgrimage, also a strong travel theme in America, has been perhaps distorted by American hyperreality, a commercialized notion of the past, present, and future. In America, the cult of the saints has been transformed into a cult of celebrity. Graceland in Memphis, the Baseball Hall of Fame in Cooperstown, the Alamo in San Antonio, and in New Mexico, the Georgia O'Keeffe house, all are pilgrimage shrines.

Similarly, the Grand Tour has been transformed by Americans. The "grand tour" became a fashionable finishing school for (mostly) young English aristocrats during the Age of Enlightenment after 1750. The goal of grand tourists was to experience Italy's great cities and cultural treasures. After the Civil War, American cultural elites including Mark Twain, Henry James, Ezra Pound, Gertrude Stein, and Ernest Hemingway began to make the Grand Tour; some repatriated to Europe. American culture had matured enough to beg comparison to European. Post-

World War II American prosperity enabled middle-class American tourists abroad to become an icon and caricature, identified by bermuda shorts and brownie cameras—the "Ugly American" was resented in many parts of Europe. Today nearly everyone can design a grand tour. Some Italians I talked to boasted of their American Grand Tour: to New York City, Washington, D.C., Miami, Las Vegas, Los Angeles, and San Francisco. I realized that the Italian taste for America had been shaped by popular television shows and movies. Two hundred years ago, by contrast, the Grand Tour had been selected by art and literature.

Many economists and scholars agree that tourism has become the world's largest industry. We are now travelocity or expedia.com tourists. Hyperreality has taken on a new dimension. In addition to Umberto Eco's notion of the appreciation of the authentic through the fake, we now can appreciate the authentic through the virtual. Thus we can "tour" our vacation destinations via website before we get there.

Hyperreality and the tourism boom will place un-



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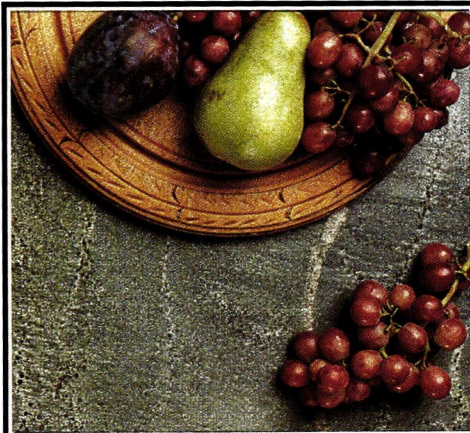
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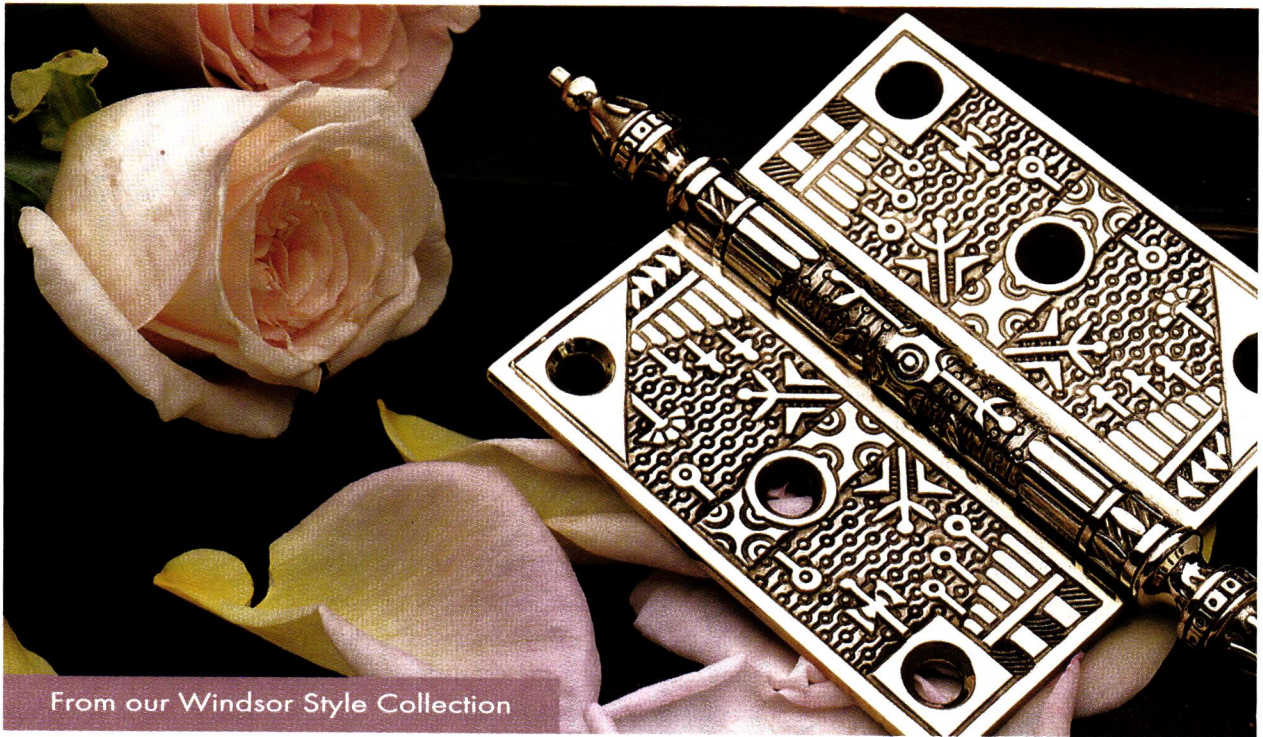
precedented pressures on “authentic” historic and cultural resources everywhere. Museums, historic buildings, national parks, downtowns, small towns and neighborhoods will all be welcoming (perhaps “invaded by” is more accurate) new generations of tourists who expect a hyperreal experience. Cultural managers and curators of authenticity are forewarned to implement appropriate planning and programs to prevent our historic and cultural assets from becoming freak shows.

AS I LEFT EUROPE to return to the Southwest during the spring of 2000, a new and promising urban movement was taking hold in Italy. Thirty-two mayors had committed their communities to slow down. The new “Citta Slow” movement rejects American-style globalization in favor of protecting traditional cultural, culinary, and artistic lifestyles. Parks and greenways are to be expanded, noise pollution curtained, ugly manufactured signs removed. Local restaurants offering genuine food and hospitality will be given support. (This movement has its roots in the “Slow Food” movement, also an Italian idea, which was developed in the mid-1980s as a reaction to the McDonald’s phenomenon. Classic Italian dinners fostering conversation and a love of good food and wine are deemed worthy of a preservation movement.)

I visited two of the Citta Slow cities last year: Orvieto and Positano. Both are drenched in an ambiance of meticulous authenticity, the antithesis of hyperreality. Besides giving us pilgrimage and the Grand Tour, perhaps the Italians have come up with the next great tourism theme. Reality, taken slow. ★

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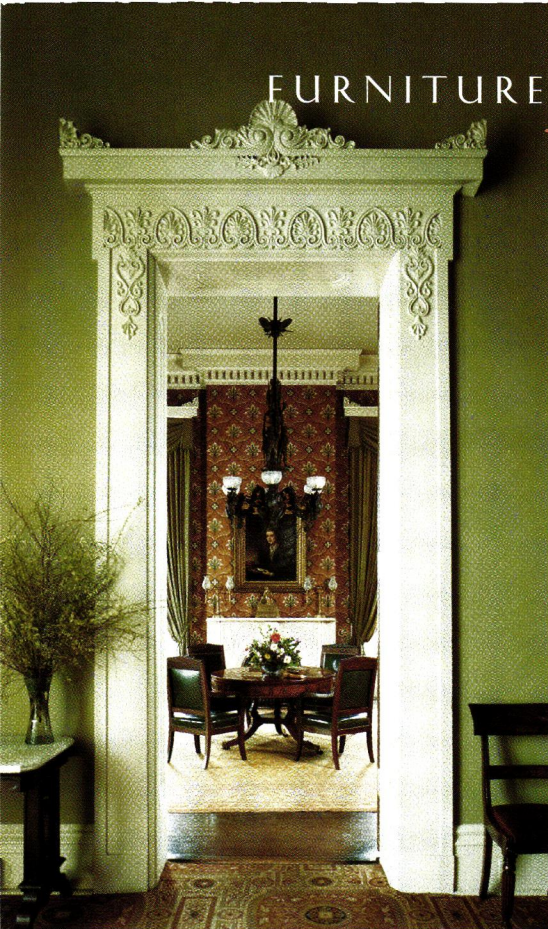
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The Luxury of Leather

BY MARITA THOMAS



TOP: Leather-backed side chairs surround a circular table in an Italianate drawing room. **TOP RIGHT:** The Eames lounge chair, a status symbol for mid-20th-century executives. **ABOVE:** Southwood's barrel-backed reproduction Empire armchair, ca. 1830.

WHILE THE POPULAR use of leather has risen and fallen in successive waves of furniture fashion over the centuries, leather's suppleness, strength, and wear characteristics have always kept it in the furniture-maker's repertoire—and for good reason. Animal skins and hides have great tensile strength and are puncture and tear resistant. Leather offers varying degrees of stretch and flexibility, which can be controlled through tanning. Like wool, leather absorbs and transmits moisture—in short, it “breathes”—which accounts for its ability to impart comfort and also allows it to accept coloring agents.

No wonder, then, that leather has never been more popular. Jesse Rector, president of Arcona Leather in Hudson, N.C., estimates that leather's proportion of the total upholstered furniture market is between 15 and 20 percent. While upholstery still accounts for the largest use of leather in furniture, the furniture trade is ap-

plying leather to tables, desks, and other casegoods, such as armoire doors and bureau drawers. It comes as no surprise that there's historic precedent for almost every contemporary application. After all, the Greeks were interweaving leather thongs or cords to form the seat of the *klismos* chair before the birth of Christ.

Although upholstery was not widely used for seating until the early-17th century, leather was clearly a Renaissance status symbol. In one late-16th-century Italian example, leather is stretched over a chair seat and held in place with nailheads. Chairs with tacked leather seating in America date to the mid-1600s, not long after late-Renaissance Europeans began adapting the velvets, tapestries, and leathers used for centuries in wall hangings to furniture.

Within a century, leather had made the leap from seating to other types of furniture, notably the leather-topped desk, [continued on page 36]

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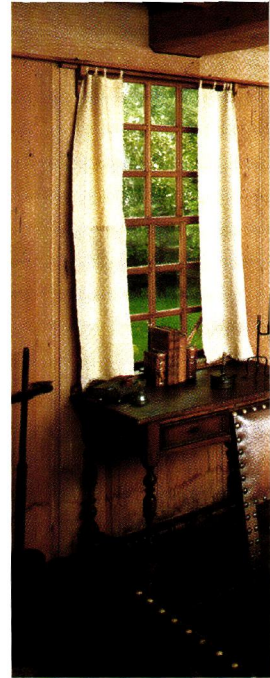
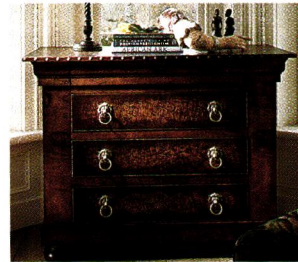
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NUBUCK LEATHER *A full aniline leather that has been buffed on the nap side, which gives it a soft, velvety look.*

PIGMENTED LEATHER *The grain is buffed and covered with a more opaque coloration that gives stronger color.*



ABOVE: Councill's New Orleans Collection features an Art Deco-influenced take on the club chair, and (right): a three-drawer chest faced with leather.



secretary, and writing table, widely seen in French Neoclassical furniture of the mid- to late 1700s. Louis XV secretaries and writing desks, in particular, were often topped with leather, which was usually embellished with gold-embossed tooling.

Leather is a particularly luxurious surface for desktops, because it cushions the writing surface, allowing quill or modern-day fountain pens to glide smoothly over paper. Then as now, leather for embossing is vegetable-tanned, an age-old process

that holds relief detail better than leathers treated with synthetic agents.

Embossing is applied with a tooling iron, or wheel, usually along the border of the leather piece. The tooling iron is engraved with a decorative pattern in much the same way as woodblocks are patterned for fabric and wallpaper. A leather worker applies the heated tool to the leather with a constant, even pressure, leaving a permanent indentation in the pattern. Sometimes the worker places a layer of gold between the device

and the leather, then plies the tool to remove the excess gold, so that the gilding remains only in the pattern's recesses.

Decorated leather on furniture took another step forward during the Victorian era, when full-scale embossing came into practice. Even though fabric was a more popular form of upholstery in the 19th century, leather chair backs were often elaborately embossed with scenic designs, typically taken from mythology.

Arts and Crafts practitioners in



ABOVE: The studded leather side chairs shown here probably date to the 1650s.

LEFT: A period Gothic Revival leather drawing-room suite in an 1878 brick Italianate in Arkansas. **BELOW:** Stickley's leather-topped library table.



England and later America made wide use of leather, which was seen as an honest, natural material. The inspiration for most Arts and Crafts pieces was largely pre-industrial, from A. W. N. Pugin's 17th-century inspired Robbing Room Chair to Stickley's brass-tacked leather seats. Harvey Ellis, Gustav Stickley's one-time chief designer, added a simple leather pad to his ca. 1904 inlaid settle, while Gustav Stickley stretched drum-tight leather over his hexagonal library table (ca. 1910-1912). By the teens, L. & J.G. Stickley of-

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ferred a full-length settle with a full leather bench, split-cushion back, and side cushions (1912-1917).

The use of leather in furniture expanded in importance in both Europe and the United States during the succeeding Art Deco and International eras. Legendary French Modernist architect LeCorbusier, Bauhaus architect Mies van der Rohe, and others combined the beauty of leather with avant-garde uses of tubular steel in designs that still appear futuristic today. Although Marcel Breuer's leather-and-chrome Wassily chair dates to 1925, the fully upholstered club chair of the same era has been far more popular for most of the 20th century. Various incarnations of these stuffed (often overstuffed) leather-upholstered pieces recall the comfortable affluence of early-20th-century men's clubs.

Southwood Furniture and William Switzer are just two current furni-

ture producers who offer reproduction leather chairs based on early 20th-century originals from Europe. Southwood's is a 1920 fully upholstered "cigar" chair, found in France; Switzer's, a quintessential Art Deco lounge chair.

Modern designs remained an undercurrent throughout the 20th century, reappearing in the 1950s with Danish Modern, and the innovative pairing of leather with plywood in the designs of Charles and Ray Eames. When the now-famous Eames lounge chair appeared in 1956, its cushy, channeled leather upholstery was described as having "the warm receptive look of a well-used first baseman's mitt." The idea that something can be beautiful, durable—and well broken-in—may ultimately explain leather's enduring appeal. ♦

MARITA THOMAS writes about furniture and design from New York.

SOURCES for PERIOD LEATHER

ALL ERAS Baker Furniture

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Coach Furniture, (800)

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THE HISTORY of dishes betrays a deeply conservative streak in the American homemaker. With brief exceptions during the Arts and Crafts movement and again during the 1960s, the American bride has always preferred that her "good china" remind her of grandmother's table. Which means it's been (mostly) floral, formal, and blue.

In no period has there been an American counterpart to the distinctive Art Deco dishes of English designer Clarice Cliff. Neither has this country ever seen strong demand for the products of companies (such as the German firm Rosenthal) that specialize in avant-garde china

When it comes to good china, Americans are conservative: it should be English or French, floral, formal, and (most often) blue.



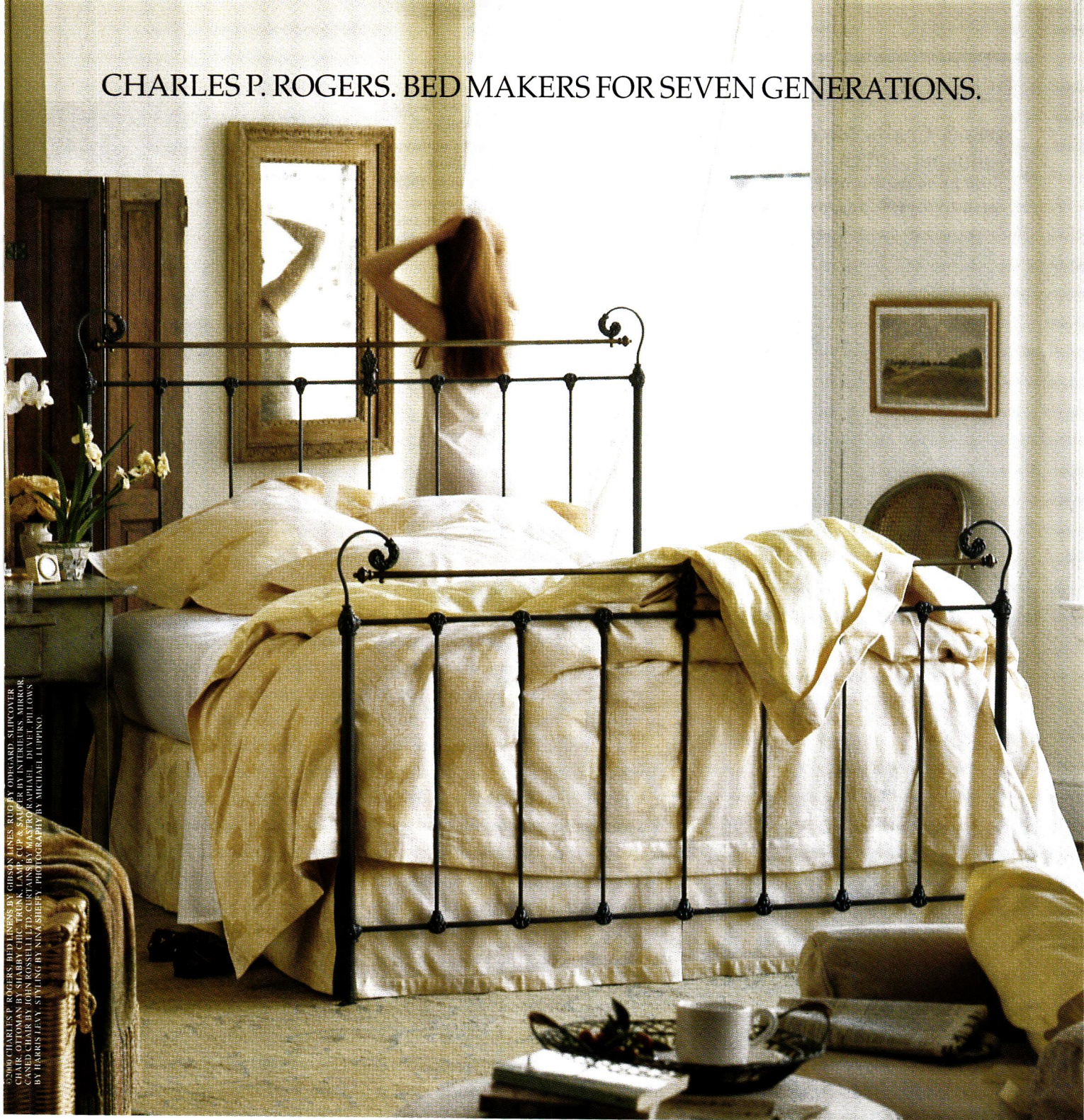
Now, Do the Dishes BY REGINA COLE

patterns, however exquisite. Americans tend, in general, to be traditionalists at the dinner table. More to the point is that the Western porcelain industry has long been dominated by a handful of English and French companies, located in the clay-rich areas of Staffordshire and Limoges. (Danish and Bavarian porcelain are also traditional, if lesser-known, favorites.) There was no American porcelain industry until the late 19th century. Pottery, not porcelain china, is what this country brought to the table. Pottery is less formal and, for a long time at least, was less expensive. [continued on page 42]

TOP: New York's Mottahedeh Company has established a niche by reproducing traditional favorites. Shown here is Blue Torquay, first made by the potters of Swansea ca. 1820. **RIGHT:** Not blue but formal and floral, such traditional patterns are easy to find at estate sales.



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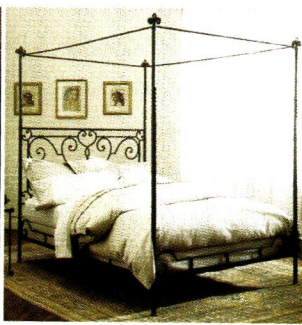
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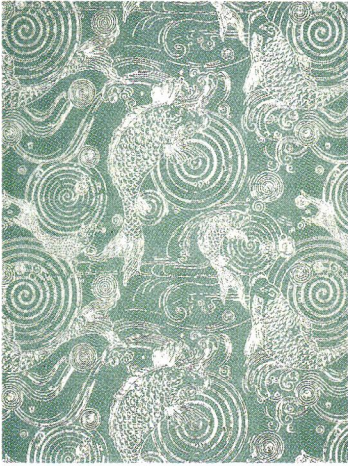
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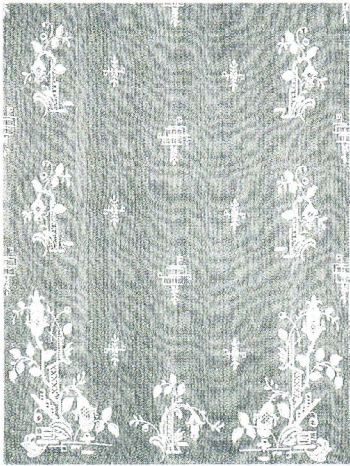
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BELOW: Mottahedeh's re-issued Tobacco Leaf is a pattern well-loved since the late 18th century. **RIGHT:** Old Country Roses, introduced by Royal Albert (a subsidiary of Royal Doulton) in 1962, is the world's best-selling tableware pattern. Designer Harold Holdcroft said his sole aim was to design a best seller.



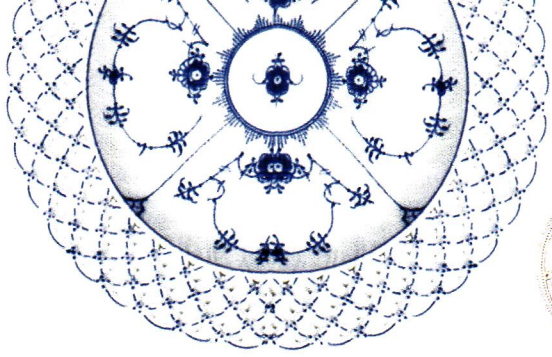
CHINA AND POTTERY both start as clay. Porcelain is fired, glazed, and decorated in a manner similar to that of pottery; the notable differences are in the ingredients mixed with the clay. Hard paste porcelain, developed in China between A.D. 618 and 906, was not produced in Europe until the early 18th century, at Meissen, Germany. Its main ingredients are kaolin (china clay) and petuntse (china stone). Hard paste is waterproof, semi-translucent, cool to the touch, and has a hard, glittery glaze. Soft paste, developed in Italy in the 16th century, is made from white clay and frit (powdered glass) or soapstone. It is fired at a lower temperature than is hard paste, and it is softer and warmer. Bone china was invented in England ca. 1820; it is hard paste made of petuntse, kaolin, and bone. Pottery

sounds duller when tapped; it is heavier than porcelain and it is opaque. Most porcelain is translucent when held up to light.

Porcelain is what Americans prefer on their formally set tables. The original product made in 18th-century China for the export market was blue and white and known as “Canton.” The look has never gone out of style. Reproductions have been made both in England and the United States, often in an ironstone pattern that has come to be known as “Blue Willow.” Many historical favorites are descendants of blue-and-white Canton china. Examples include Flow Blue (a generic term for English ironstone made from the 1830s to the 1890s in which the cobalt glaze color ran out of the lines and into large areas of the decoration), and Blue

SOURCES

MOTTAHEDEH 225 Fifth Ave., New York, NY 10010, (800) 443-8225
■ **ROSENTHAL USA Ltd.**, 355 Michele Place, Carlstadt, NJ 07072, (201) 804-8000, www.rosenthalchina.com ■ **ROYAL COPENHAGEN** (856) 768-5400 ■ **ROYAL DOULTON** 701 Cottontail Lane, Somerset, NJ 08873, (732) 356-7880, www.royaldoulton.net ■ **SPODE** Royal China and Porcelain Companies, 1265 Glen Ave., Moorestown, NJ 08057, (888) 363-7272, www.spode.co.uk/



ABOVE: Royal Copenhagen's Blue Fluted (left) and Flora Danica (right) have been best sellers since 1775 and 1790 respectively. **LEFT:** Jasperware, made by Wedgwood during the neoclassical early 19th century, is still in style.

Chelsea (a semi-porcelain popular at the turn of the 20th century).

Spode's reintroduction of a line they call the Blue Room has been wildly successful. Grouped into "Victorian" and "Georgian" series, patterns include the familiar Blue Willow pagoda, as well as florals and landscapes well known to lovers of 19th-century English plates often called "Staffordshire." Spode's patterns are available in green and red . . . but blue is the perennial best-seller.

Some of Royal Copenhagen's best-selling china has been in continuous production since the late 18th century, when the firm began. "Blue Fluted" was first made in 1775, "Flora Danica" in 1790. Royal Crown Derby continues to make its extremely expensive Imari porcelain, and Mason its ironstone Imari. Both are based on highly collectible, 17th- and 18th-century Japanese china. The American company Mottahedeh reproduces historical dinnerware popular during the 18th and 19th centuries.

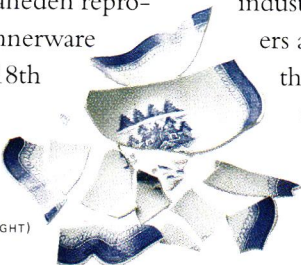
"Tobacco Leaf" is, like "Blue Canton," based on 18th-century Chinese export porcelain. Sold through various museum licensing programs, Mottahedeh's products are manufactured at Portugal's venerable Allegre firm, which has also produced its own pottery for over 300 years.

Americans have also long bought French dishes, often referring to them as "Limoges" when, in fact, they are made by companies called Raynaud, Bernadeau, and Haviland. Many best-selling patterns are white, with blue, gold, red, or green borders.

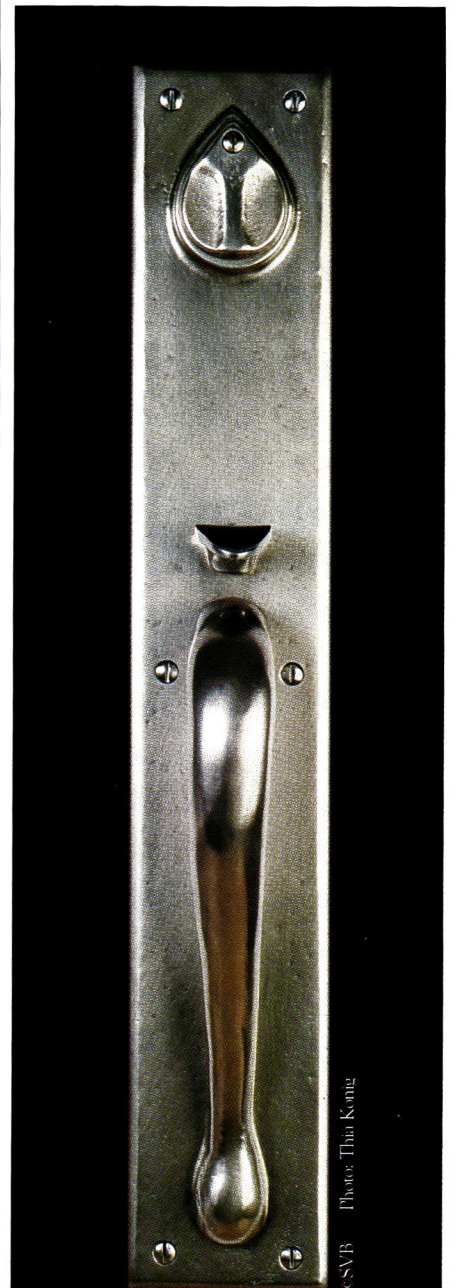
The single most popular china pattern in this country today is an old favorite from Royal Doulton: the sweet "Old Country Roses."

By the way, patina doesn't count in china: chipped and cracked dishes are loved by no one. Look for replacements in antique stores and flea markets. The burgeoning replacement industry caters to broken-dish owners and to those wanting to add to their discontinued china patterns.

(See Resources on page 119.) ✦



ROB HUNTLEY/LIGHTSTREAM (RIGHT)



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WEST SIDE MAGIC

*A Tudor rose window motif
inspires an English Arts and
Crafts theme in a tidy New York
apartment. (page 46) ♣*



WINNING KITCHENS!

*From farmhouse to townhouse,
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that the best kitchen is a period-
sensitive treasure. (page 51) ♣*



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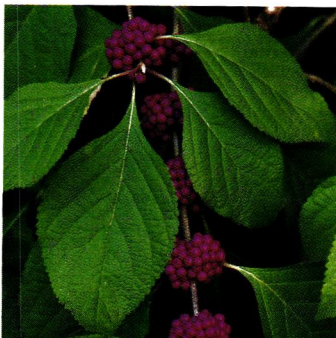
*While mantels are clearly
architectural, they don't
always coincide with specific
architectural styles. Use yours
as a key to interior decoration.
(page 72) ♣*

WILDERSTEIN

*In the wilds of Rhinebeck,
New York, a family's glorious
past maintains a ghostly presence.
(page 62) ♣*

THE FIRST BOTANIST

*How a curious 18th-century
farmer laid the groundwork
for native horticulture in
America. (page 76) ♣*



*With paint, vision, and skill, a tiny New York apartment has been transformed into an English Arts and Crafts salon.
by Brian Coleman | photographs by Linda Svendsen*



WEST SIDE MAGIC

NEW YORK'S UPPER WEST SIDE steadfastly remains a charming and old-fashioned neighborhood of tree-lined streets and turn-of-the-century brownstones. In one of those elegant old row houses, paint-decorator and muralist Robert Braun makes his home in what was once just the front parlor and entry hall. Over the past twenty years, he has transformed a tiny, nondescript apartment of 385 square feet into this exquisite Arts and Crafts salon.

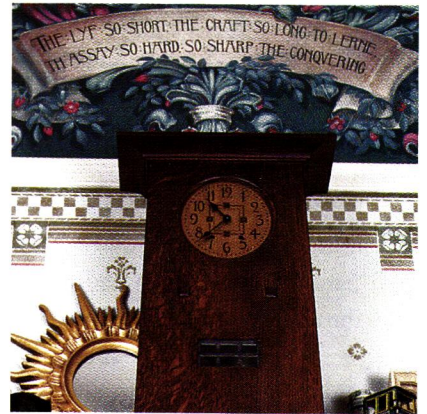
Relying on his skills as a pro-

fessional scenic artist, Robert says "I rolled up my sleeves" to transform nearly every square inch of the diminutive space. "I've always enjoyed researching historic interiors for my work projects," he explains. "The Tudor rose designs in the corner blocks of the window trim gave me the English Arts and Crafts theme."

Robert Braun's true genius lies in his decorative painting. Its unique artistry sets this space apart from other revival rooms. He designed a Gothic foliage frieze, anchored with a quo-

ABOVE: The Upper West Side of Manhattan retains grand houses. **RIGHT:** Centered around a high clock shelf, the living room features frieze, walls, and dado hand-painted by the owner. Morris fabrics and Arts and Crafts furniture complete the look.





TOP: The chandelier is a gas-and-electric fixture, found in a local antiques shop. **MIDDLE:** From Chaucer: *The lyf so short, the craft so long to lerne. Th' assay so hard, so sharp the conquering.* ("It's about Love," says Robert.) **BOTTOM:** A sense of movement is captured in the green and red leaves of the frieze.

The ca. 1940 kitchen was designed around vintage wallpaper of that period, purchased as old stock by the owner. Remnant floor tiles, tin backsplash, modern cabinets and pulls all evoke the period. Red and white chairs are perfect for the room, as are such collectibles as the elephant cookie jar by McCoy.

tation from Chaucer. Undulating green foliage, its underside in contrasting red, was hand-painted on canvas, then installed in place at the top of the walls. He hand-stenciled the diaper pattern of the polychrome dado (also on canvas) and mounted it above the baseboard. The dado's rich copper and greens are complemented by reproduction William Morris-designed fabrics used throughout the room. Finally Robert stenciled the wall fill area, using bronzing powders in gold, green, and copper. The room shimmers in sunlight streaming through tall windows.

BEFORE HE BEGAN his transformation with paint, Robert Braun had to restore the architecture of the room. His apartment still held the grandeur of its past, with 12-foot ceilings, tall windows, built-in wood shutters, bold mouldings, a plaster ceiling medallion.

As always, Robert approached this design project methodically: "First I draw the room on paper with accurate dimensions, and figure out what works with the geometry, then I come up with a design." Inspired by English rooms by William Morris and his Victorian contemporaries, Robert installed a clock shelf at a height of ten feet—the level of the door frames—to add a strong horizontal. He added built-in bookcases and restored paneled doors. Mouldings and trim, picture rail and cornice in the original style of the house were reinstalled. Again, skills acquired as a set designer came in handy. "I







The diminutive bedroom features raw silk draperies hand-painted with medieval motifs. A storage loft over the bed maximizes space.

WAYS & MEANS

With imagination tempered by a historical sensibility, Robert Braun created a space evocative of the artistic salons of Victorian England. His expertise as a designer and paint-decorator is not a commodity easily found or traded. The rest of it, however, is (remarkably) still on the market.

STEEL PANELS The kitchen backsplash is made of “tin ceiling” in a Thirties Deco pattern, from A.A. Abbingdon in Brooklyn: (718) 258-8333 ■

ORNAMENT The “compo” or composition embellishment can be purchased through catalogs from Decorator’s Supply in Chicago: (773) 847-6300, and J.P. Weaver in Glendale, Calif.: (818)

500-1740 ■ **MORRIS FABRICS** The English Arts and Crafts patterns of William Morris are available to the trade from Sanderson: (212) 319-7220. Some patterns are available retail through Charles Rupert Designs, mail-order from Victoria, B.C., Canada:

(250) 592-4916 ■ **PAINT DECORATION** Have your architect or decorator contact Robert Braun in New York: (212) 799-6282

When it’s not done well, decorative painting can be “aesthetically dangerous,” warns Robert Braun. “It is more complicated than a lot of the how-to books make you believe!”

put Tudor roses in the corner blocks of the new bookcases—and even a Louis Sullivan frieze under the shelves—all of it made of composite ornament,” Robert explains.


Previous occupants had, of course, left their marks. In the kitchen, Robert removed an exposed brick fireplace and “Spanish” tile in glossy brown, legacies of the early 1970s. He chuckles now that the space-age chandelier he took out—“radiating balls and

wires, early Sixties”—is probably a collector’s item today.

“I had fun with the kitchen!” Robert says describing its Art Deco flavor. Setting the theme is the late 1930s-era wallpaper. Robert added a red-and-white enameled table and painted wooden chairs. Tin ceiling tiles, still popular during the period, are used as a backsplash, and the resilient tile floor evokes 1940.

The bedroom is a mere seven

by ten feet. Above the bed and accessible by ladder, a storage loft was built. In this room, it is the curtains that have been hand-stenciled, in five colors on raw woven silk. Robert designed their medieval design after consulting period pattern books. The complex design features foliage, eagles, and griffins, and two diaper patterns (top and bottom), and a painted frieze. The intimate room is a rich medieval retreat. ✦



*Two winners, larger
and small, have
a 19th-century feel.
Two others have
20th-century style.*

kitchens!

*W*e couldn't be more pleased with the entries sent to our Year 2000 Kitchen Contest. Without exception, these rooms were thoughtfully considered and well designed. Our old-house owners are remarkably good at creating rooms that do justice to the period and style of their homes. Yet the kitchens presented were also personal—creative, unstuffy expressions of life and love. ■ The projects we had

the pleasure to review have many things in common: extraordinary attention to detail, quality materials, great lighting, unabashed modern comfort. Most relied on old stuff as well as new: remilled lumber or a vintage stove. All are unique—perhaps because these kitchens were designed in response to a beloved old house, rather than made to mimic this year's hot trends. ■ Thank you to

our contest sponsors: AGA Cookers, Antique Hardware & Home Store, Brass Light Gallery, Crown City Hardware, J.L. Powell & Co., The Kennebec Co., Marvin Windows and Doors, and Seneca Tiles.

by Patricia Poore

Advertisers can be close colleagues as well; support from these excellent companies long predates this contest, and we're grateful for their encouragement.

Shown here is a detail of the exuberant, hand-painted floorcloth in the row-house kitchen of our Boston winner.



ROW HOUSE SIZZLE

Playing off a papaya-and-key-lime floorcloth, Barbara Rodriguez brought the colors of the Caribbean into her 19th-century row house kitchen.

PHOTOGRAPHS BY BRUCE MARTIN

WHEN BARBARA E. RODRIGUEZ decided to expand her cramped, tiny kitchen in Boston's historic South End, she looked no further than her long-time tenant, designer-builder Richard Burbidge. Living on-premises made it possible for Burbidge to meticulously customize every inch of the space, from the distressed green woodwork to the free-form appliance shelves mounted on the steam pipe. "He and I both like wild things, as you can tell," Rodriguez says.

Burbidge relocated the stove and cooktop to an island in the dining room, which freed up the old kitchen to become a pantry and

cleanup area. He cut back the scimitar-shaped butcherblock counter by about a third, which dramatically opened up the space. Burbidge cobbled the island together from salvaged five-panel doors and turned posts. ("If it's distressed and green, it came from the trash or Home Depot," he says.) The rear wall unit was a lady's writing desk found in a dark corner of the house. Burbidge picked the bottle-green color from Rodriguez's Caribbean-colored floorcloth, then used layers of paint and plenty of elbow grease to age the woodwork. His secret ingredient to darken the color of freshly exposed wood? Tea. ✦

ABOVE: Granite steps and Rococo cast-iron hand rails entreat you to enter the Rodriguez row house. **RIGHT:** Richard Burbidge fashioned the cobalt-blue lamp shades from empty spring water bottles and deepened the color with glass beads.







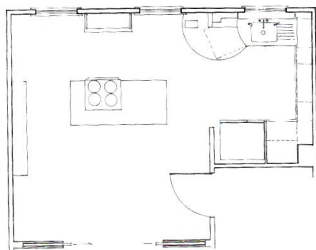
Burbidge found the pantry doors in a crawl space in the house. The cast-off shutters were the exact size he needed. **BELOW:** Burbidge and Rodriguez live separate lives in the same Boston row house.



MORE WINNING KITCHENS!

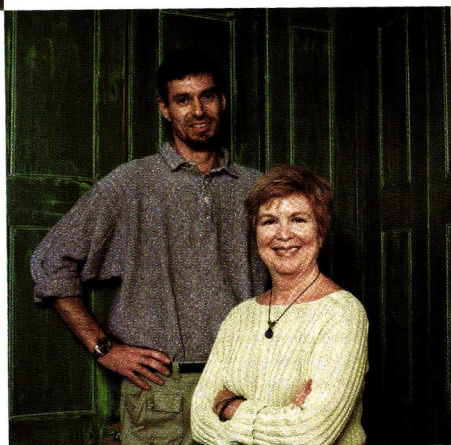
There were so many fabulous entries in the Old-House Interiors Kitchen Contest that we couldn't begin to show them all. So look for more of the best old-house kitchens in North America in future issues. Meanwhile, kudos to the following entrants. You have plenty of reason to be house-proud.

- **BRIAN DEVINCK**, Decatur, Georgia (1930 Bungalow) ■ **STEVE & BETH CRAGLE**, St. Cloud, Minnesota (1922 Prairie Style) ■ **ALYSSA REVELL**, Farmington, Utah (ca. 1895 Gothic Revival) ■ **HOLLY B. CRATSLEY**, Nashawtic Architects, Concord, Massachusetts (Art Deco in '20s Tudor Cottage) ■ **WILLIAM & JAIME WHITEHURST**, South Nyack, New York (1868 Queen Anne) ■ **GARY & LORETTA GRAHAM**, Santa Ana, California (1926 Italian Renaissance).



PORTFOLIO

Richard Burbidge used the following sources in Barbara Rodriguez's kitchen. ■ **ANTIQUÉ HARDWARE & HOME STORE**, (800) 422-9982, www.antiquehardware.com (cabinet knobs) ■ **VERMONT SOAPSTONE CO.**, (802) 263-5404, www.vermontsoapstone.com (countertops) ■ **CECILY C. STIBITZ DECORATIVE PAINTING**, (508) 627-5681 (floor cloth) ■ **RESTORATION RESOURCES**, (617) 542-3033 (woodwork).





Cabinets of remilled antique yellow pine were patterned after those in the existing pantry. The pass-through to the dining room was discovered during renovation. INSET: The 1896 house is in Sugar Grove, Illinois.

AUTHENTICITY WORKS

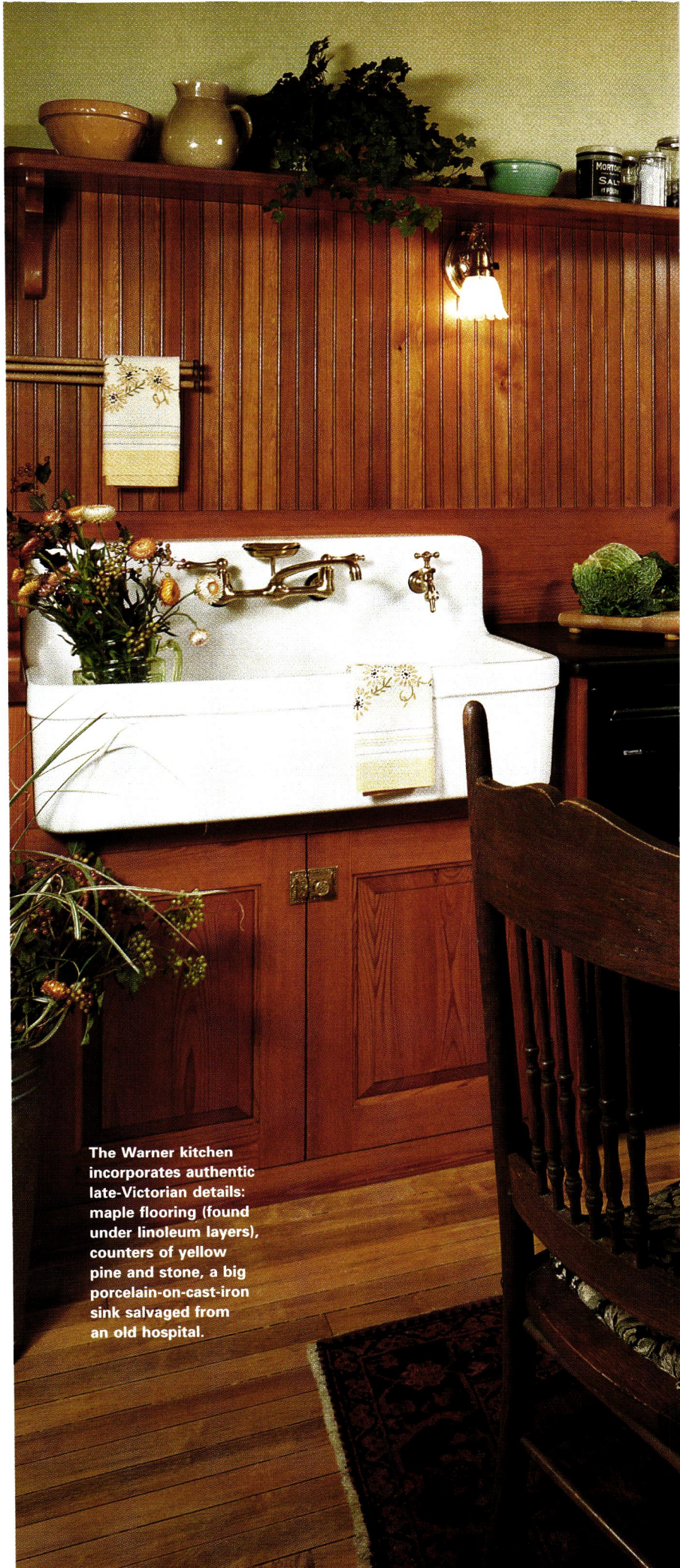
*Patient planning paid off in this 1896 house. The family based their new period kitchen (but one that has all modern amenities) on details found in their existing pantry—and on an appropriate original they saw in *Old-House Interiors*.*

PHOTOGRAPHS BY BOB SHIMER | STYLED BY MEGAN CHAFFIN



Stripped of many layers of paint, the existing pantry provided design cues for the new kitchen: cabinet depth and height, hardware, backs of beaded board.

“MY HUSBAND AND I had been planning for several years with no satisfaction—when your Spring 1997 issue featuring original kitchens arrived,” writes Angel Warner. “Inspiration! Built around the same time as our house, the kitchen of Richard and Kathryn Klingaman in Bath, Maine, gave us a working period model.” David and Angel Warner bought their house, for sixty years a rental property, in 1994. “The kitchen was worse than an eyesore,” says Angel, but there were clues to follow. The Warners inherited an original pantry—albeit one that had been “painted to death.” From its floor-to-ceiling cabinets they took design cues: dimensions, hardware, cabinet backs of beaded board. The model kitchen in Maine had wood and black slate countertops; the Warners chose yellow pine and honed (not polished) black granite. ✦



The Warner kitchen incorporates authentic late-Victorian details: maple flooring (found under linoleum layers), counters of yellow pine and stone, a big porcelain-on-cast-iron sink salvaged from an old hospital.



PORTFOLIO

David and Angel Warner may owe a debt of inspiration to an unchanged 1897 kitchen in Bath, Maine, but they drew on many local sources in creating their prize-winning kitchen. ■ **JIM MARSH CUSTOM**

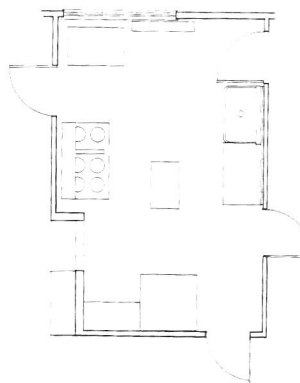
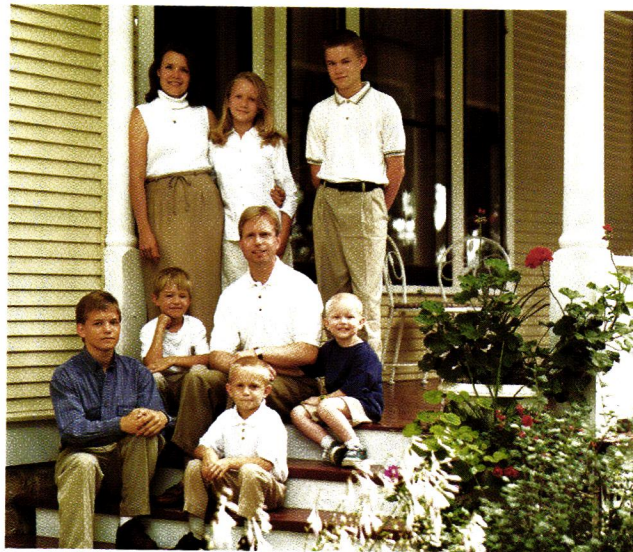
WOODWORKING, (630) 469-3805 (cabinets) ■

RIVERWALK LIGHTING GALLERY, (630) 357-0200 (lighting) ■ **ANTIQUE BAZAAR**, (630) 963-1770

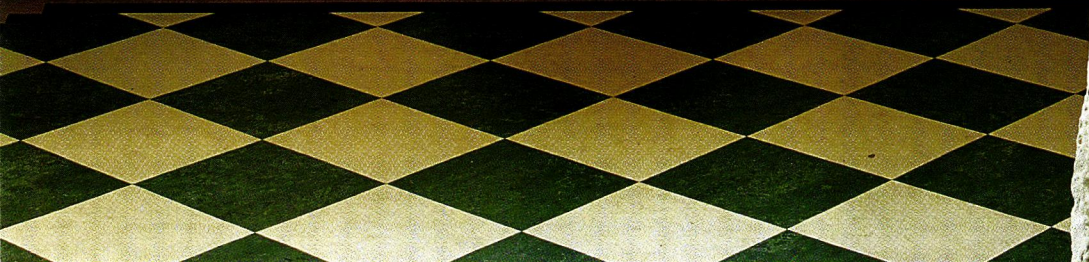
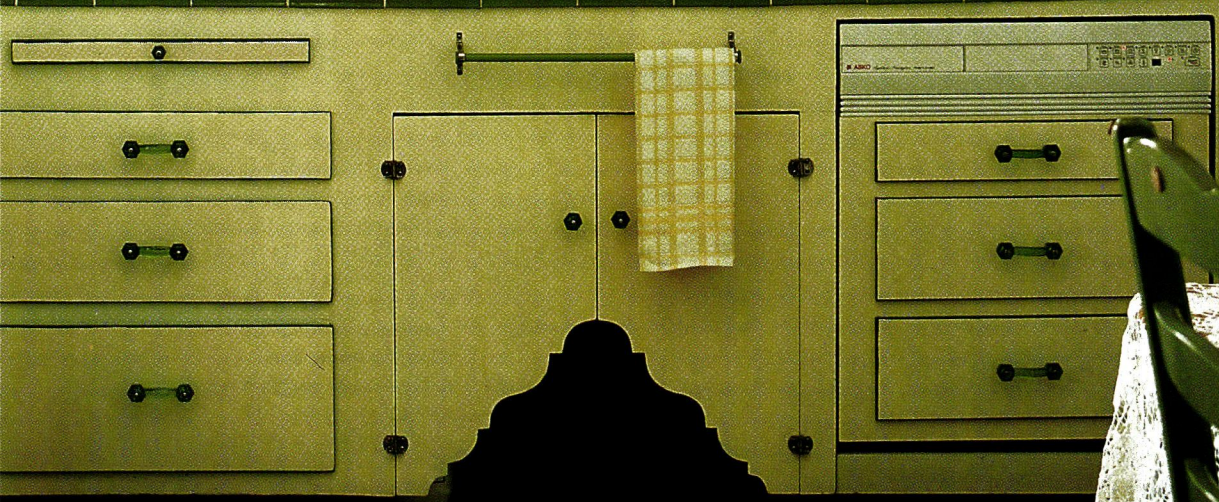
(hardware) ■ **ON THE AVENUE ANTIQUES**, (920) 954-9404 (sink) ■ **RENOVATOR'S**

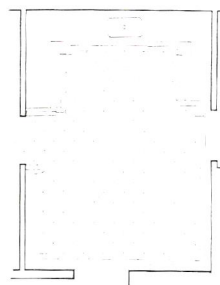
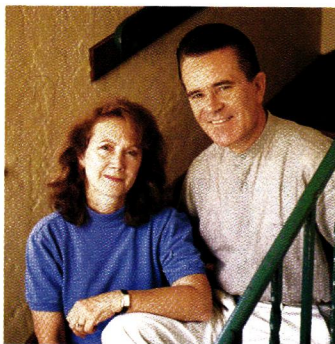
SUPPLY, (800) 659-0203 (hardware)

■ **BENJAMIN MOORE**, (800) 826-2623 (paint).



It's not large—the room is 11 x 16 feet, placing it in the "under 180 sq. ft." category in our Kitchen Contest—and it's filled with period details, yet the Warner kitchen works well for a big family. Angel and David have six children: daughter Anna, and sons (eldest to youngest) David, Nathan, Zachary, Josiah, and Caleb.





AWED BY DETAIL

At just 120 square feet, this eye-stopper is the other "small kitchen" winner. Perfect for the house in scale and materials, it has great twentieth-century style.

PHOTOGRAPHS BY JEREMY SAMUELSON

THE FIXER-UPPER'S kitchen walls were painted brown and there were no lights. So John and Sheila Fisher went to town on a Jazz Age kitchen with fabulous details straight out of their own likes and creativity. Custom tiles are the centerpiece—with special details on the walls and laid into countertops. The floor is real linoleum, not vinyl, its tiles cut to a period-accurate 9 inches square (not today's 12) and its owner-designed border inlaid. An Asko dishwasher fits neatly in the confines of the original below-sink cabinets (they salvaged all they could of the old kitchen). The whimsically ventilated doors beneath the sink were saved from a house being demolished. Metal and glass hardware is old; upper cabinets now have glass doors to show off the Fiesta Ware. ✦



PORTFOLIO

John and Sheila Fisher left no stone unturned in creating a smashing Jazz Age kitchen in a 1928 half-timbered Tudor.

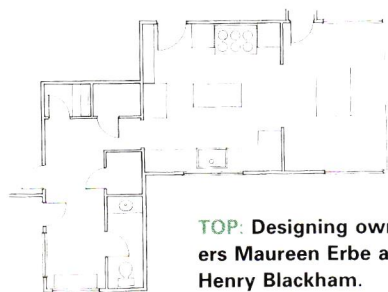
- MISSION TILE WEST, (626) 799-4595 (patterned tile) ■ ASKO, (800) 367-2444 (dishwasher)
- F. SCHUMACHER, (800) 332-3384 ("Kitsch Kitchen" wallpaper)
- CLASSIC CEILINGS, (800) 992-8700 (tin ceiling tile) ■ VENT-A-HOOD, (972) 235-5201, www.ventahood.com (custom stove hood) ■ FORBO, (800) 342-0604 (linoleum).

OPPOSITE: Tile is the thing in this jazzy Art Deco kitchen: yellow for warm feelings, green for its Depression-era association. **The Tudor house (above, right)** was built in 1928. **ABOVE:** The gas stove is a ca. 1935 Wedgewood, restored. Kitsch Kitchen is the name of the Thirties-style wallpaper. **TOP:** Sheila and John Fisher at home in South Pasadena.

GRAND PRIZE!

This couple found a way to make the kitchen appropriate for their 1908 house, yet provide an understated backdrop of wood, white paint, and stone that will never go out of style.

PHOTOGRAPHS BY JEREMY SAMUELSON



TOP: Designing owners Maureen Erbe and Henry Blackham.
ABOVE: Without major changes to floor plan or architectural features, the kitchen was remade to suit the 1908 Arts and Crafts Bungalow.

THE FLOOR PLAN is the same—breakfast room on the other side of a wide opening, separate utility room for laundry. White cabinets and glass-front doors, too, were features of the old kitchen. But it was muddled and disturbing: black refrigerator set against white cabinets, a black-and-white checkerboard floor from the 1970s, square black tile in the backsplash. The breakfast room was acid yellow.

So owners Henry Blackham (a photographer) and Maureen Erbe (a graphic designer) put their good taste and historical knowledge to work. This kitchen is, in the judges' opinion, an extraordinary example of timeless design. Its wood floor, plain white cabinets with visible hardware, white "subway" tile, wooden work table, ceramic sink, and light fixtures suit both then and now. Most details are contemporary to 1908, when the house was built, and still would have seemed current in 1940, yet they are cleanly modern today. ✦





Cabinets and tile, glass doors, hardware and lighting: perfect for the Bungalow era and today. A granite counter is softened by the wood floor, table, and trimwork. RIGHT: Cabinets were designed around a vintage stove.



PORTFOLIO

Maureen Erbe and Henry Blackham revived an authentic 1908 look in a California kitchen that's perfectly at home in the year 2000. ■ **CAMBIUM**

WOODWORKS/MIKE BANKS,

(562) 698-5235 (cabinets)

■ **BRIAN MILLER,** (818) 727-9729

(painting, staining) ■ **MIELE,**

(800) 579-4555, www.mieleusa.com (oven)

■ **BOSCH**

APPLIANCES, (714) 901-6600,

www.boschappliances.com

(dishwasher) ■ **VILLEROY**

& BOCH, (800) 446-9700,

www.villeroy-boch.com (sink)

■ **REJUVENATION LAMP & FIXTURE**

CO., (888) 343-8548, www.rejuvenation.com

(lighting).

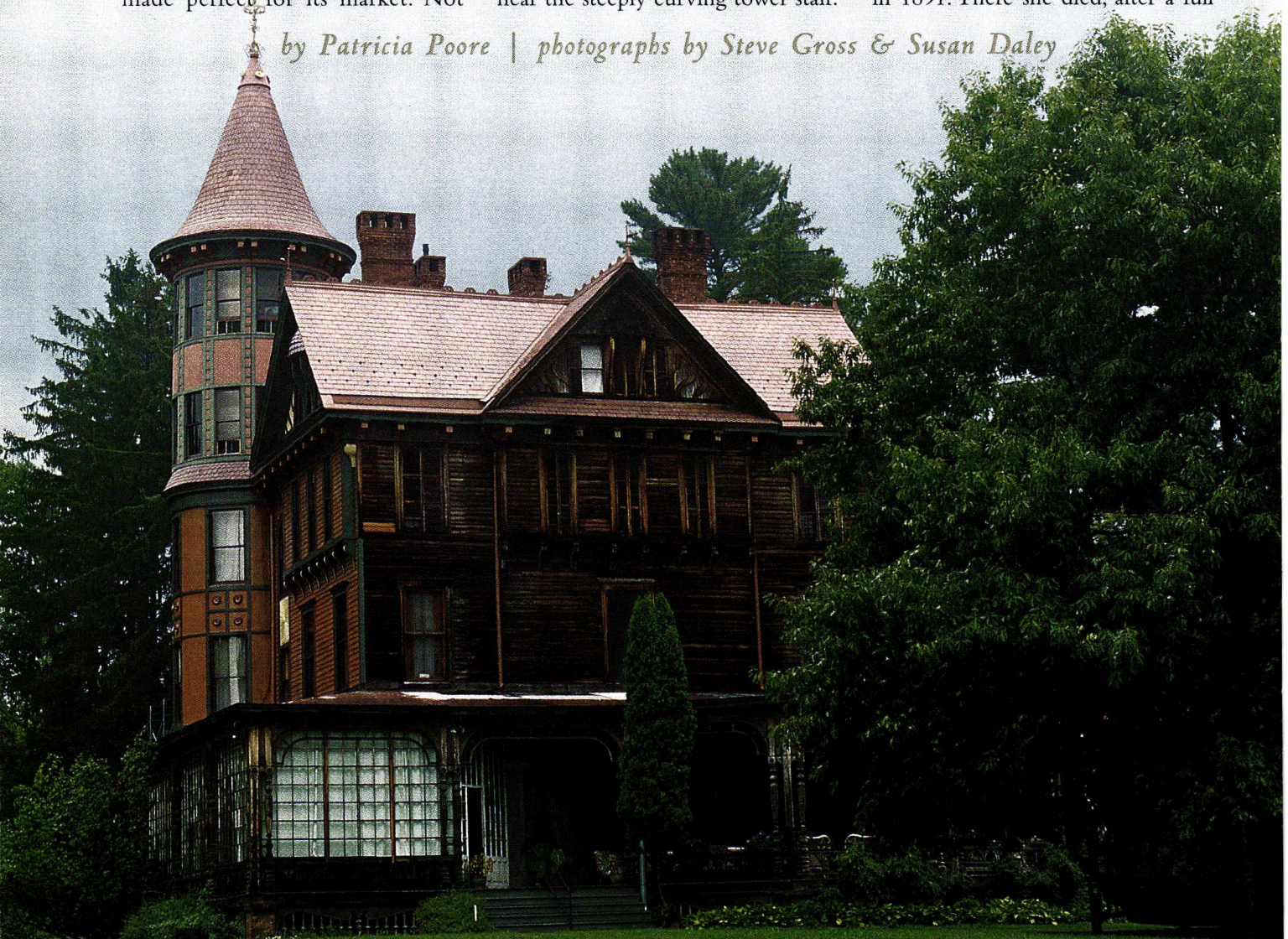
The past at WILDERSTEIN

UNRETOUCHED. That is the word that comes to mind. Most house museums carry layers of history written and rewritten, edited by all subsequent owners. Many houses have been restored, which is to say retouched, perhaps with admirable finesse, like a good photograph made perfect for its market. Not

Wilderstein. The past is palpable not only in its faded grandeur—French drawing room and ceiling painted like Heaven—but also in its brooding guardedness of lives lived here through generations now gone. The wicker creaks on the porch, papers peel at water marks, a dusty bag hangs near the steeply curving tower stair.

One sultry night at home, I read Monica Randall's account of her meeting with Miss Margaret Lynch Suckley, last of the third generation of owners, in *Phantoms of the Hudson Valley* [Overlook Press, 1995]. Miss Suckley was born at Wilderstein, the house built by her grandfather, in 1891. There she died, after a full

by Patricia Poore | photographs by Steve Gross & Susan Daley



Wilderstein means "wild man's stone," a reference to a nearby Indian petroglyph. The house was last painted—brown—in 1910. The west side has now been repainted in its original 1888 polychrome scheme, and the rest will follow. OPPOSITE: The baronial stair is paneled in oak. The newel lamp is in the form of a griffin, a feature of the related Montgomery family's coat of arms.



unmarried life of travel and adventure, in 1991. I must have made queer noises; without looking away from his own work, my husband distractedly asked, "What?"

"Nothing," I answered. "I'm reading about ghosts."

MISS SUCKLEY, last in her line, was a descendant of the Livingstons of Clermont and the Beekmans of Rhinebeck, whose land holdings came from the Indians, the Dutch, and the British during the 17th century. [See "Hudson River Sites," page 107.] The house she inherited stands today as a mansion in the Queen Anne style—the late Victorian remodeling of an original Italian villa of 1852, commissioned by Thomas Holy Suckley and his wife Catherine Murray Bowne. They chose this striking building site near Rhinebeck, New York, for its Picturesque aspects: varied terrain and scenic views of the Hudson and mountains framed by tall evergreens.

After Thomas Suckley's death, his son Robert Bowne Suckley inherited the estate. In 1888 he and his wife Elizabeth Philips Montgomery contracted Arnout Cannon Jr., a Poughkeepsie architect of some note, who added the third floor, the five-storey tower, a servants' wing, verandahs and a *porte cochère*.

The Louis XVI drawing room (or White and Gold Room) was designed by Pottier, Stymus & Company. Its great feature is the ceiling painting of cherubs by H. Siddons Mowbray. The rest of the sumptuous

Ground-floor rooms were executed in historical revival and Aesthetic styles. The cherry parlor, swagged and beribboned in plaster and wood, is a late-Victorian invocation of Colonial Revival; furniture dates from the 1880s to the 1930s. The blue Chinese carpet was purchased for the house in 1888.







interior was largely decorated by Joseph Burr Tiffany & Co. of New York City (cousin and competitor of Louis C. Tiffany). The stairhall is baronial, the parlor early Colonial Revival, the library Gothic. These public rooms, done in European historical revival and Aesthetic Movement styles, comprise a lavish scrapbook of 1890s eclecticism.

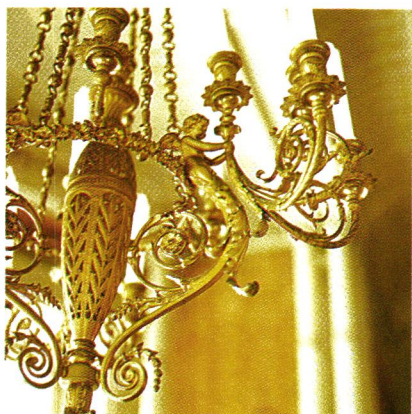
Calvert Vaux designed the com-

plementary Picturesque landscape in 1890. (The gardens are somewhat overgrown, and will eventually be restored.) A leading example of American Romantic landscape design, Wilderstein's grounds were a network of drives, walks, and trails punctuated by specimen trees and ornamental shrubs. Carefully chosen "prospects" were marked by rustic gazebos and garden seats. Added also during the

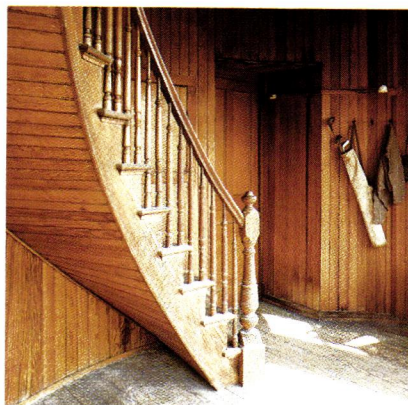
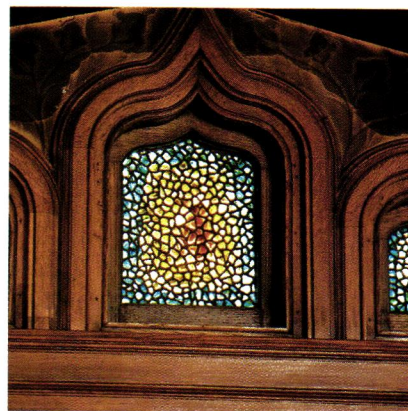
early 1890s were an exotic carriage house with an onion dome, a Shingle-style gate lodge, and a Colonial Revival potting shed, all used today.

THE HOUSE IS FULL of the stuff of life. Books, letters and photographs, the furniture, paintings, art objects, and china—some of the collection is ordinary, some exquisite. All of it is real. Miss Suckley was a distant cousin of

The Louis XVI drawing room is done all in white and gold. OPPOSITE: Leaded silk, deteriorated from sunlight and its own weight, peels from the walls. Furniture was made for the room by Pottier, Stymus & Co. RIGHT: Despite the years, the drawing room retains a lightness of bearing. BELOW: With its own hydroelectric generator, Wilderstein had electricity from 1888. But the lovely drawing room was lit entirely by candles, as in this fifteen-branch chandelier.



In the oak Gothic library, "Old Master" tapestries that hang on each side of the arresting fireplace were ordered in 1890. RIGHT: Gothic "jewel windows" in the library are lit by mosaic glass.



The curved stair leads from the fourth to the fifth level of the round tower.





Victorian wicker, still on the verandah, is a reminder of summer leisure, lush wisteria heavy with blossoms, and framed vistas of the Hudson.



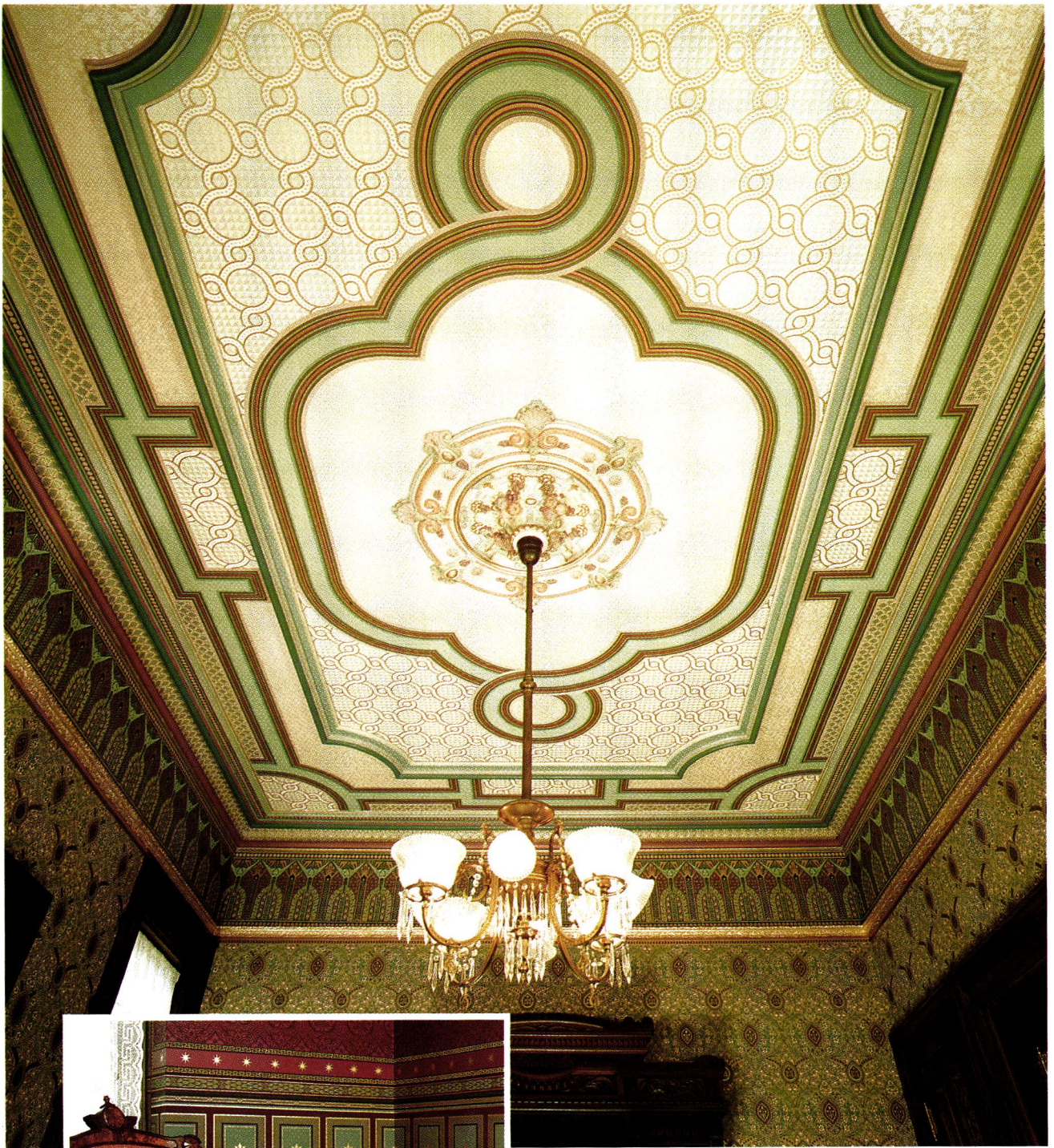
Adding only a stove, Miss Suckley used this butler's pantry as her kitchen. BELOW: An annunciator that communicated between service and family areas, the speaking tube below it, and an early telephone chronicle changing times.

Franklin Roosevelt. She served as archivist in the FDR Library, worked with him on his papers, and often kept him company at Hyde Park, in Washington, and on train trips. She was his companion during World War II. Like other close friends, he called her Daisy. Roosevelt died in 1945. Shortly after her death in 1991, friends cleaning her cluttered bedroom found a battered black suitcase under her

four-poster bed. Inside were Daisy's diaries and the loving letters she and Roosevelt had exchanged. Those letters have been edited by Geoffrey C. Ward in his book *Closest Companion*.

Wilderstein had been in the Suckley family for over 130 years. Transferred to Wilderstein Preservation, Inc., by Margaret Suckley, the house is slowly, gently being restored. An opulent mouldering still prevails. †





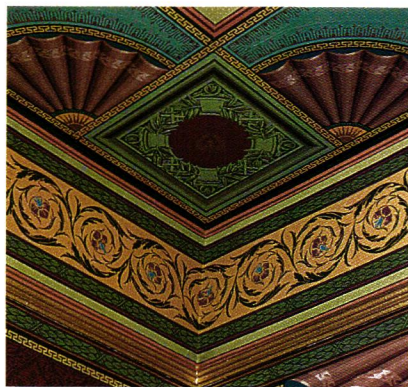
These were the years of the tripartite wall—dado, fill, and frieze. Paint effects offer the greatest choice, but today's revival and reproduction papers for walls and ceilings are stunning.

VICTORIAN WALLS and ceilings—the ultimate opportunity for ornament, color, and mood. As we appreciate surviving schemes at Wilderstein (page 62) or delight in the Aesthetic brilliance of the new decoration in the Braun apartment (page 46), we realize that paint decoration still affords the greatest possibility. Decorators (in the old sense of the word) are in demand; it's possible to hire a muralist, grainer, trompe l'oeil artist for a custom job. ■ Consider, however, that in the past decade or two, reproduction and revival papers have been introduced by several companies . . . not the “cottage Victorian” papers available in most collections, but rather art papers of the period, many of which reproduce the effects of decorative painting (striping, stenciling, diaper patterns). Borders, friezes, dados, fill papers,

time period—late Victorian and English Arts and Crafts—specializing in elegant papers of eminently usable scale, usually documentary. Designs by Candace Wheeler are a unique offering. [J.R. Burrows, Rockland, MA: (800) 347-1795; www.burrows.com] ■ Three companies offer authentic papers that represent American popular taste of the period. The first is Victorian Collectibles, whose Brillion Collection covers the years 1850 to 1915. [Milwaukee: (800) 783-3829 vcl@pitnet.net] Another is Thibaut, offering historic and “traditional” papers and borders (“Historic Homes of America” collection). [Thibaut, Newark, NJ: (800) 223-0704] The third is Carter & Co./Mt. Diablo Handprints, whose burgeoning collection consists of unique historic wallpapers they've reproduced (often

VICTORIAN WALLPAPERS

and ceiling arrangements are available in many styles. Some papers are “document” reproductions, original in scale and colorway. Most are high style, to be sure. But several companies offer papers that would have been sold to the middle class in all areas of the country. ■ Leading the Revival is Bradbury & Bradbury Wallpapers, which has interpreted the work of such late-Victorian designers as Christopher Dresser. Ceiling papers are justifiably famous. A dozen or so full roomsets allow hundreds of possibilities for customized schemes; the company has a design service. [Bradbury & Bradbury, Benicia, CA: (707) 746-1900; www.bradbury.com; catalog \$12] ■ John Burrows is working in a similar



by Patricia Poore

source of period wallpapers. [New York: (800) 332-3384] And Sanderson, of course, owns the hand blocks originally used to produce Morris and Co. papers. There are approximately two dozen in production, others by custom order. Sanderson offers other late-19th-century wall-coverings based on documents in their archives. [Sanderson, New York: (212) 319-7220] ✦

for house museums, etc.) and then made available. [Carter & Co., Vallejo, CA: (707) 554-2682; catalog \$5] ■ Even more possibilities exist “to the trade.” Classic Revivals offers exquisite and historically accurate reproduction wallpapers as specialists in block-printed papers, borders, and friezes. [Boston: (617) 574-9030] Schumacher is another

source of period wallpapers. [New York: (800) 332-3384] And Sanderson, of course, owns the hand blocks originally used to produce Morris and Co. papers. There are approximately two dozen in production, others by custom order. Sanderson offers other late-19th-century wall-coverings based on documents in their archives. [Sanderson, New York: (212) 319-7220] ✦

OPPOSITE: An experimental installation of papers used elements of several different Bradbury roomsets, suiting the 1870s Italianate row house. (Curving wide borders are not in production.) **INSET:** The Renaissance Dado from the Neoclassical roomset. **ABOVE:** A Renaissance Revival treatment, all in paper.

Mantel Marvels

Like a fine antique, the right mantel will help you define the decorative style for any room.

by Mary Ellen Polson

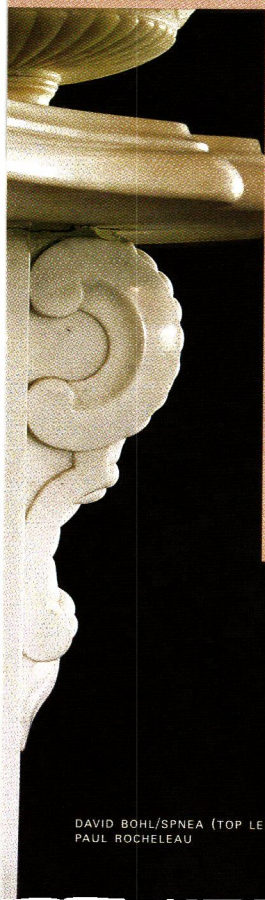
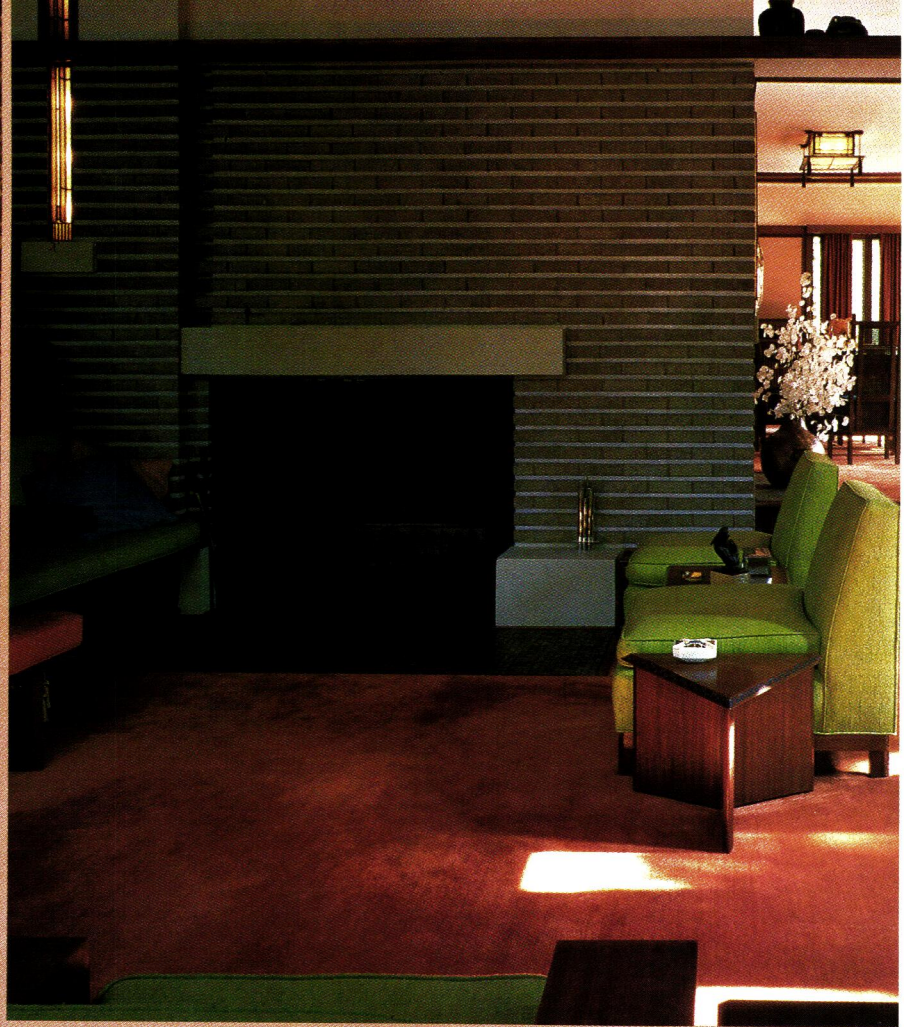
IT ISN'T ALWAYS EASY to determine what style of mantel fits into a house of a given era. Colonial raised-panel mantels appear in houses as late as 1840, for example. That doesn't mean you can't have all the fun in the world playing with the style possibilities suggested by your mantel—whether it's original, salvaged, or reproduction.

GEORGIAN The most distinctive feature of the classically proportioned Georgian fireplace is its overmantel, often topped with a broken pediment. Usually made of wood or marble, the Georgian mantelshelf is supported by a bed moulding with egg-and-dart, dentil, or other detailing.

ADAM/FEDERAL Adamesque or Federal-era hearths feature low-relief, carved and reeded ornament such as scrolls, urns, flowers, and mythological figures. By 1800, the broken pediment had disappeared.

GREEK REVIVAL Greek Revival mantels are usually based on the pared-down, post-and-lintel construction of Greek temples—as drawn by Asher Benjamin in his influential builder's guides in the Grecian style.

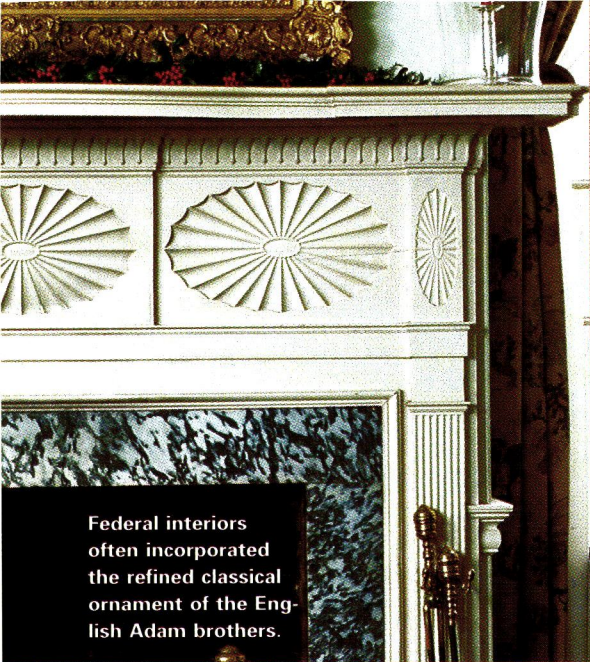




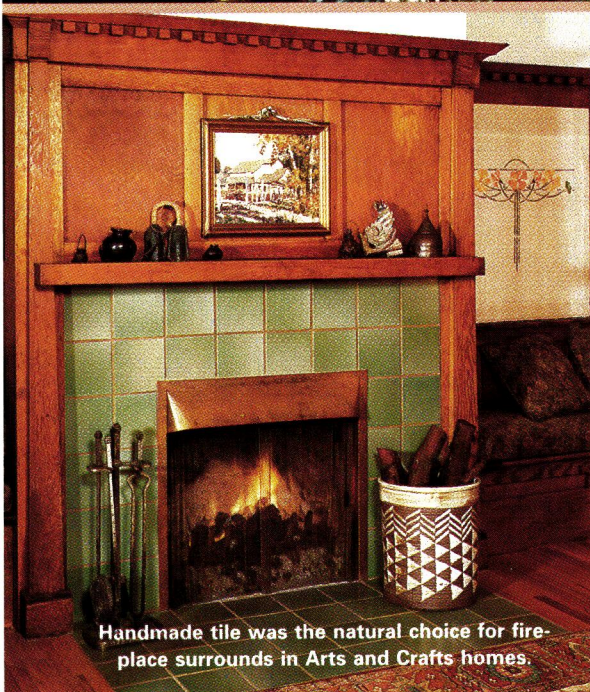
ABOVE: The marble mantel at Roseland Cottage demonstrates the restrained use of Downing's Italian villa influence in a room filled with Gothic Revival motifs.

TOP RIGHT: The pure, clean lines of a Frank Lloyd Wright fireplace are at once Prairie and Modern. **RIGHT:** Classical egg-and-dart moulding, an overmantel, and a torus oak-leaf frieze tied with ribbon mark the mantel at Virginia's Shirley Plantation as 18th-century Georgian. **LEFT:** A mid-19th-century Rococo suite in pure white marble.





Federal interiors often incorporated the refined classical ornament of the English Adam brothers.



Handmade tile was the natural choice for fireplace surrounds in Arts and Crafts homes.



TRUTH IS LIFE.

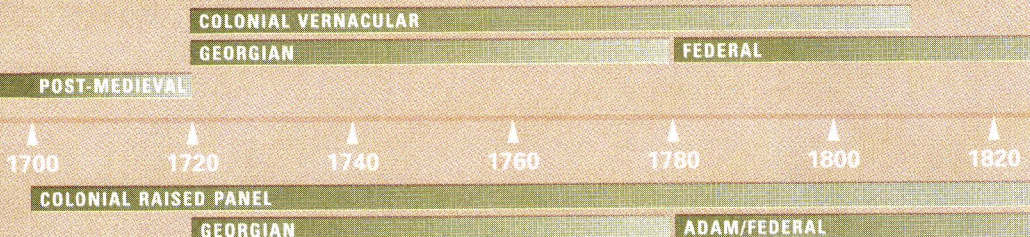
GOOD FRIEND, AROVND THESE HEARTH-STONES SPEAK NO EVIL WORD OF ANY CREATVRE.

A sunburst mantel in deep brick red at the Frank Lloyd Wright Home and Studio defies category: it is Romanesque, Arts and Crafts, Modern.

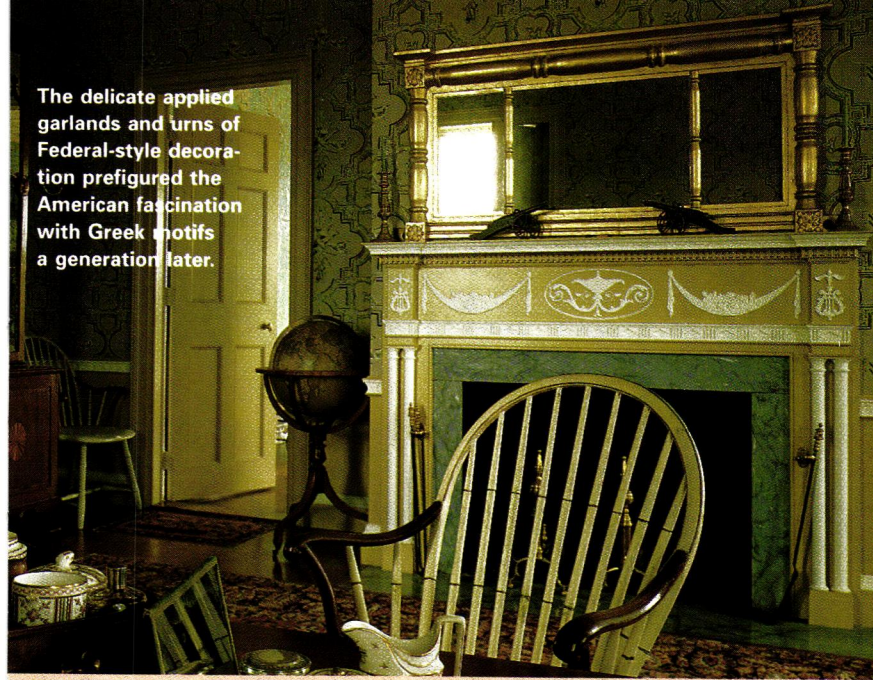
MANTEL STYLES

Interior styles often span several architectural periods, and can even precede or follow the peak years of a given building style. Use the timeline as a guide to help you place your mantel in a particular genre, in keeping with the simplicity or grandeur of your hearth and home.

HOUSE STYLES
INTERIORS



The delicate applied garlands and urns of Federal-style decoration prefigured the American fascination with Greek motifs a generation later.



A McKim, Mead & White Aesthetic Movement mantel suggests both Asian and classical influences.

While white marble was considered the height of Athenian splendor, most Greek Revival mantels are wood.

GOTHIC With long, linear mantels and straight pilasters or columns, Gothic mantels accentuate the perpendicular. The firebox opening or overmantel typically features a pointed Gothic or shallow Tudor arch.

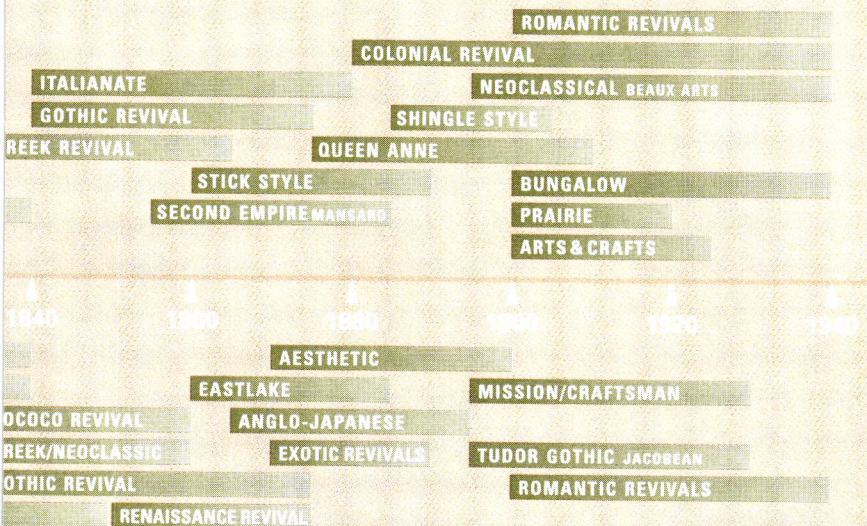
ROCOCO Many mid-19th-century marble mantels had a firebox opening in the shape of a graceful arch. The large spandrels forming the arch often overflow with carved fruits, leaves and flowers, or cherubic figures in three-dimensional relief.

EASTLAKE/AESTHETIC Aesthetic Movement mantels feature an eclectic melding of influences, from medieval to Turkish to Japanese. While the mantel proper is usually flat with minimal decoration, the overmantel can be an elaborate construction of shelves, mirrors, and niches—a fine place to display exotic *objets d'arts*.

ARTS AND CRAFTS/PRAIRIE The quintessential Arts and Crafts mantel is fieldstone, cobblestone, or brick, often inset with handmade tiles of the genre. Prairie mantels are usually masonry, constructed in bold, abstract designs—such as an arch—that sprawl across an interior wall.

ROMANTIC REVIVALS Encompassing half a dozen early-20th-century styles, Romantic Revival fireplaces appear in a variety of shapes and materials that reflect the whole history of mantelpieces—at home and abroad. The most widespread undoubtedly is Colonial Revival, offering a simplified bouquet of motifs gleaned from Georgian, Adam, and Federal styling, usually in wood painted white. ✦

Antique and reproduction mantels of every period are available from specialty companies. See the resources listed on page 119.



HISTORY GARDENS

The FIRST BOTANIST

John Bartram's Legacy

A QUAKER FARMER PAUSED IN
THE MIDDLE OF PLOWING TO
EXAMINE A DAISY, AND AMERICAN
HORTICULTURE WAS BORN

BY VICKI JOHNSON



"Snow white in color and of the first order for beauty and fragrance" certainly describes *Franklinia alatamaha*, discovered by Bartram and his son William in 1765. To honor the 300th anniversary of John Bartram's birth, the U.S. Postal Service issued a commemorative stamp featuring the native flower in 1999.

W

HEN AN unschooled Quaker farmer set aside five acres on his Pennsylvania farm to grow the shrubs, herbs, trees, and flowers he gleaned from forays into nearby woods and valleys, he had no way of knowing he was founding the first botanical garden in America.

John Bartram (1699–1777) was America's first naturalist. His achievements are legendary: Over a 50-year period, he and his sons identified and introduced into cultivation more than 200 native plants—among them such recognizable species as the magnolia, climbing honeysuckle, redbud, and Venus fly-trap. Bartram's research took him north to Lake Ontario, south to Florida, and west to the Ohio River in search of plants and natural history specimens. In 1765, Bartram's international reputation earned him the notice of King George III, who honored him as Royal Botanist, a position he held until his death.

With interests in natural science, medicine, philosophy, and politics, Bartram naturally came in contact with other Philadelphia intellectuals, including Benjamin Franklin, John Clayton, and William Byrd. When one of his Philadelphia cronies expressed an interest in creating botanical leaf prints, John, who knew every tree, fern, shrub, and herb in the area, provided him with specimens that were then coated with ink and carefully pressed onto paper. The friend sent the beautifully detailed prints to Peter Collinson, a London merchant and enthusiastic gardener who had



been searching for a plant hunter in the Colonies. When Collinson wrote to Bartram, the Quaker farmer's life changed forever.

Collinson and other influential and wealthy garden enthusiasts in the British Isles became Bartram's patrons, underwriting his plant-hunting expeditions along the eastern seaboard. Bartram first traveled into the Pine Barrens of New Jersey, up into New York, then south to Delaware and the eastern shore of Maryland.

Encouraged by his discoveries, Bartram's journeys grew in length and breadth, taking him north into the virgin woodlands inhabited by five separate Native American nations, south into Virginia and the Carolinas, and then west into the mountains. He returned from each expedition with saddlebags stuffed with [continued on page 82]



BARTRAM'S HOUSE & GARDEN

John Bartram's 18th-century home and garden are still intact, on a 44-acre site managed by the nonprofit John Bartram Association. Visitors to Historic Bartram's Garden can see Bartram's home, which is furnished in period style, and wander through a botanical garden and meadow, wetland, and parkland where native flora identified by Bartram flourish. The garden is much more a showcase for botany than garden design or the landscaping arts, however. After visiting Bartram at home, plantsman Alexander Garden of South Carolina wrote, "Here you meet with a row of rare plants almost covered over with weeds, here with a beautiful shrub, even luxuriant among briars, and in another corner an elegant and lofty tree lost in a common thicket."

Historic Bartram's Garden, 54th St. & Lindbergh Blvd., Philadelphia, Pennsylvania, (215) 729-5281, www.libertynet.org/bartram.



TOP: The grounds of Bartram's garden, a remarkable 18th-century horticultural survivor. **INSET:** Bartram was a self-taught man in more ways than one. In order to build a homestead for his growing family, he learned how to cut stone. **ABOVE:** Bartram bought his farm just outside Philadelphia in 1728. The interior is sparsely furnished in the style of the colonial period.

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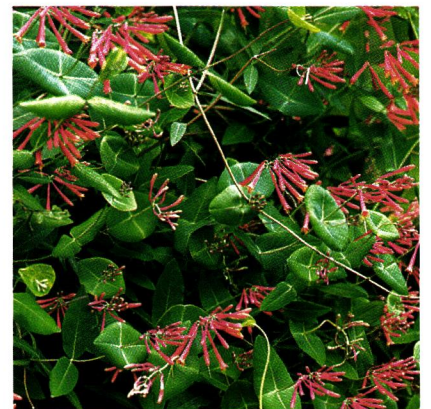
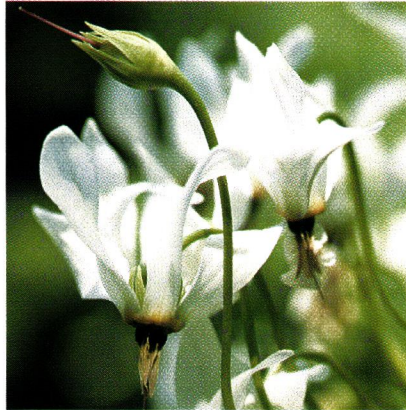
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JOHN BARTRAM'S NATIVE TREASURES

Of all the temperate climates, the 13 Colonies were second only to China in botanical diversity and richness, and Bartram and his son William had many a field day exploring the wonders of that untouched natural world. They also cultivated hundreds of plants that form the basis for American gardens today. In addition to those shown here, the Bartrams gave us the paw-paw (*Asimina triloba*) with its "lazy" drooping foliage that turns to gold in the fall, oak-leaf hydrangea (*Hydrangea quercifolia*), yellow lady's-slipper (*Cypripedium calceolus*), fringe tree (*Chionanthus virginicus*), and last but not least, poison ivy (*Toxicodendron radicans*).

CLOCKWISE FROM ABOVE: Beauty berry (*Callicarpa americana*) is stunning in the fall, bursting with brilliant violet or magenta berries. The vibrant tropical colors of hibiscus (*Hibiscus* sp.) are a native American exotic. Scarlet trumpet honeysuckle (*Lonicera sempervirens*), a favorite for 19th- and early-20th-century porches. Blue flag iris (*Iris versicolor*) thrives in wetlands and low-lying areas. The delicate white blossoms of shooting star, *Dodecatheon meadia* 'Album'.

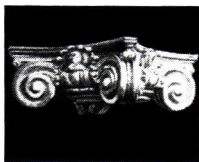


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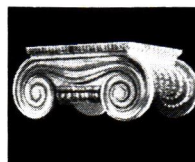
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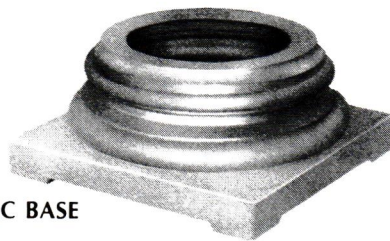


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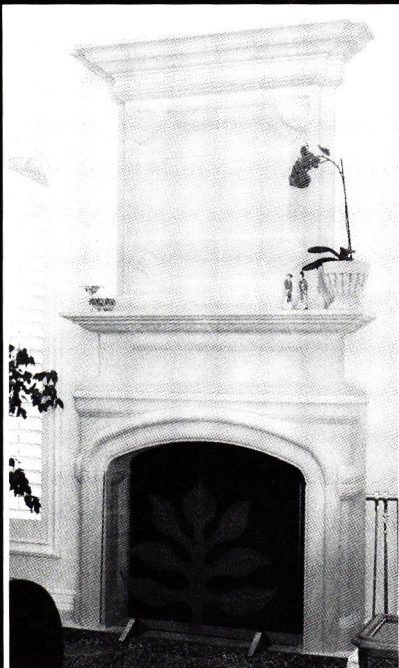
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pressed plants and seedpods. Collinson, himself an avid botanist and experienced exporter, coached Bartram on how to collect and package plant specimens for shipment overseas. Soon Bartram was exporting boxes containing the seeds for about 100 plants each as he continued to add new plants to his own garden.

While few of Bartram's fellow citizens expressed much interest in his work, American doctors and scientists studying the medicinal properties of plants admonished John to seek out specific herbs



Pitcher plant (*Sarracenia flava*)

artist, creating a substantial body of sketches and paintings illustrating the plants he and his father collected.

In 1765, while John and William were making their way to Florida, they spied a stand of lovely trees with striped bark and "beautiful good fruit" near the Altamaha River in Georgia. John made note of the unique tree

in his journal and named it *Franklinia alatamaha* after his good friend Benjamin Franklin and the river where it grew. It was too late in the season to observe its flowers and too early to collect seeds, but

Along the Susquehanna River, Bartram discovered the native species of the revered Chinese herb ginseng. Benjamin Franklin heralded Bartram's discovery in his Pennsylvania Gazette.

they already knew from Europe and China. Along the banks of the Susquehanna River in eastern Pennsylvania, John discovered the native species of the revered Chinese herb ginseng. Benjamin Franklin heralded Bartram's discovery of *Panax quinquefolius* in his *Pennsylvania Gazette* and Collinson quickly informed the Royal Society in London of the discovery of an American "Ginseng, a Root so celebrated for its virtues in China that it is exchanged for its weight in gold."

Several of John's children inherited his zeal for searching out choice botanical specimens. When they were old enough, sons Moses, John, William, and Benjamin accompanied their father on his expeditions. William, the best educated of the four, also became an accomplished

on subsequent trips, William sought out the *Franklinia* and recorded that its blossoms were "snow white in color and . . . of the first order for beauty and fragrance." William harvested seeds and planted them in the Bartram nursery. Ironically, his father died before the seedlings matured. Bartram never saw the blooms of the tree that would become permanently linked to his pioneering work.

The rare *Franklinia* was last seen in the wild in 1803. It exists today only because John Bartram created a botanic garden and nursery that flourished under the hands of his family and sons. ♦

VICKI JOHNSON most recently wrote "The Bower in the Bronx" (*OHI*, Aug./Sept. 2000).

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As the Greeks and Romans realized more than two millennia ago, it's the play of shadow and light on elegantly proportioned architectural surfaces that makes a room beautiful.



Columns, Capitals & Crowns

BY MARY ELLEN POLSON

IF THE FIVE CLASSICAL orders are the alphabet of architecture, then columns, capitals, and crowns are the three Cs of ornament. You don't have to be well schooled in the ins and outs of *cyma recta* and *cyma reversa* to use classical enrichments, but it helps.

The three Cs are among the most recognizable elements in the Doric, Ionic, Corinthian, Tuscan, and Composite orders. Although we tend to think of the architectural orders as five distinctive styles of columns and their capitals, they are actually sophisticated systems of proportion—and the basis for endless invention in decorative ornament throughout the centuries.

At its simplest, each order is comprised of a column (composed

of a base, shaft, and capital) which supports an entablature, or decorative lintel (see “Glossary,” p. 86).

When a designer or architect specifies an interior column today, he or she generally means the shaft and capital, with or without a base. Since few interiors exhibit the proportions of ancient temples, most period rooms are embellished with just a portion of the full entablature, usually referred to as cornice or crown moulding. And while the Greeks and Romans worked in stone, most modern enrichments are made of plaster, wood, or composition (a term that in recent years has stretched from traditional blends of plaster and wood to incorporate resins and polyurethanes mixed with marble or other natural materials).

COLUMNS Although columns are often decorative today, in classical times, the column drew its strength from stone. A column's grace came from its symbolic modeling on the human figure: The Roman architect Vitruvius believed the strong and sturdy Doric and Tuscan orders to be masculine, and considered the Ionic and Corinthian orders feminine. Traditionally, the height of a column is expressed in terms of diameters at the columns' widest point—usually between 7½ and 10 times the diameter.

Most contemporary columns are made of wood, fiberglass, marble, stone, or fiberglass-based composite materials. Columns that match the classical proportions specified by the Renaissance masters are available from a dozen or more [continued on page 88]

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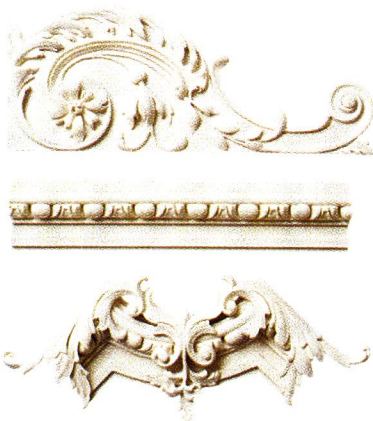
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BELOW: Where classical artisans once worked exclusively in stone and plaster, modern technology makes it possible to transform synthetic materials into works of beauty. **RIGHT:** A richly ornamented column supports a quartet of spandrels.



GLOSSARY

ORDER *An ancient proportioning system for building design and decoration. The principal elements are the column and the entablature. Of the five orders, three are Greek (Doric, Ionic, and Corinthian) and two are Roman (Tuscan and Composite.)*

ENTABLATURE *One of the principal divisions of a classical order; it is supported by the other, the column. The entablature is further divided into the cornice, frieze, and architrave.*

COLUMN *A freestanding, upright circular member, usually tapered; in classical architecture, the column supports the entablature.*

CORNICE *An assemblage of mouldings finishing and crowning the entablature; also any projecting ornamental moulding along the top of a wall.*

FRIEZE *A decorative or plain band immediately below the cornice.*

ARCHITRAVE *The lowest part of the entablature; also the moulded frame around a door opening.*

CAPITAL *The head or crowning feature of a column.*

SHAFT *The trunk of the column. The shaft can be plain or fluted.*

BASE *A support for the column, and its lowest portion.*

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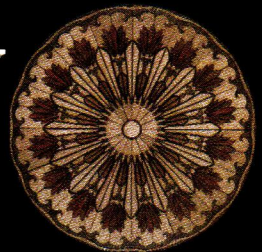
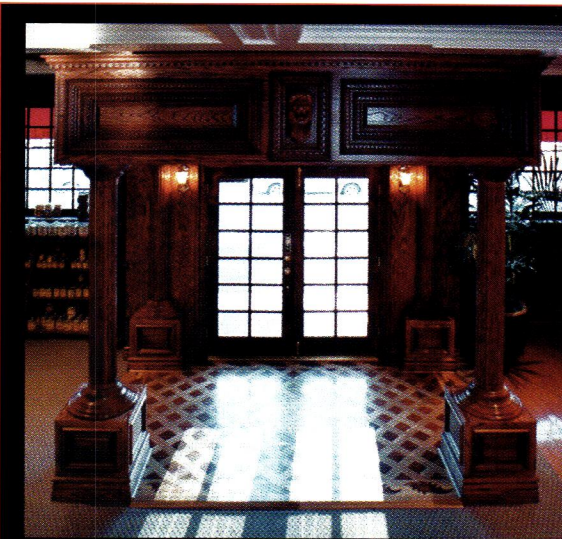


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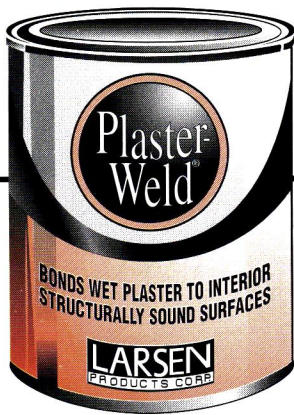


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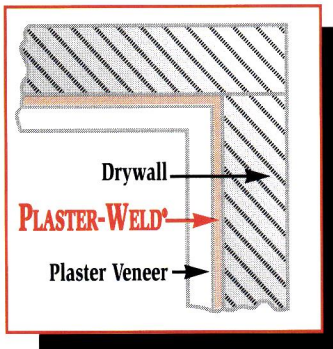
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reputable manufacturers (see "Columns & Capitals," p. 86). Since interior columns are sometimes load-bearing, look for columns composed of staves that interlock (finger jointing) if you choose wood. Most wood columns are offered in fir, pine, redwood, or cedar, with cherry, mahogany, or other species also available.

For stain- and paint-grade interior wood columns or columns made of composite materials, expect to pay a few hundred dollars for a plain column scaled to a residential room—say, 9' high and 10" in diameter. A fluted column in cherry or mahogany may approach \$1,000. Custom work and columns in larger sizes can cost significantly more.

The Roman architect Vitruvius believed the strong and sturdy Doric and Tuscan orders to be masculine, and considered the Ionic and Corinthian orders to be feminine.

CAPITALS While the capital is considered the most ornate feature of the column, the orders run from plain to elaborate. Doric and Tuscan are the plainest of the five. The key decorative feature on a Doric capital is an *ogee*-shaped moulding (concave above and convex below). The Tuscan capital features a wide, convex-shaped *ovolo* moulding—better known as a quarter-round shape. The Ionic capital is easy to spot because of its curled *volute*s, while the Corinthian is elaborately ornamented with scrolls, acanthus leaves, and the like. Composite capitals combine features of the Ionic (usually the volutes) and Corinthian orders.

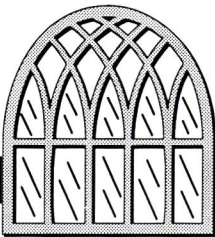
While wood is still the standard for columns, the highly decorative nature of capitals makes it more cost-efficient to cast them in fiberglass, polyurethane, or a plaster-fiber-

glass composite. (Wood is sometimes available at additional cost.) Capitals, too, can be load-bearing, and should be furnished with the appropriate support to transfer the load to the column shaft. Prices range from about \$100 to \$300 for capitals scaled to residential settings.

CROWN AND OTHER MOULDINGS While the Greco-Roman world gave us such recognizable elements as egg-and-dart moulding, Renaissance artisans greatly expanded the possibilities of the form—especially since the primary medium was no longer stone, but plaster. Crown or cornice moulding is a run of decorative plasterwork at the juncture of interior walls and

ceilings. While the initial purpose of the cornice may have been to conceal coarsely fitted joints, mouldings quickly became a device to capture the play of shadow and light on architectural surfaces.

Plaster is still the gold standard for mouldings, and despite the many alternatives, still competitively priced. Traditional plasterers will still set up shop in your living room and run mouldings for direct application. Other dealers will cast plaster mouldings to your specifications and ship them ready to install at prices that begin about \$9 per linear foot. Alternatives to plaster include rigid and flexible urethanes and polyurethanes, and, of course, wood. While prices for the simpler urethane mouldings can be as low as \$5 or \$6 per linear foot, more elaborate designs may cost \$20 per foot or more. ★



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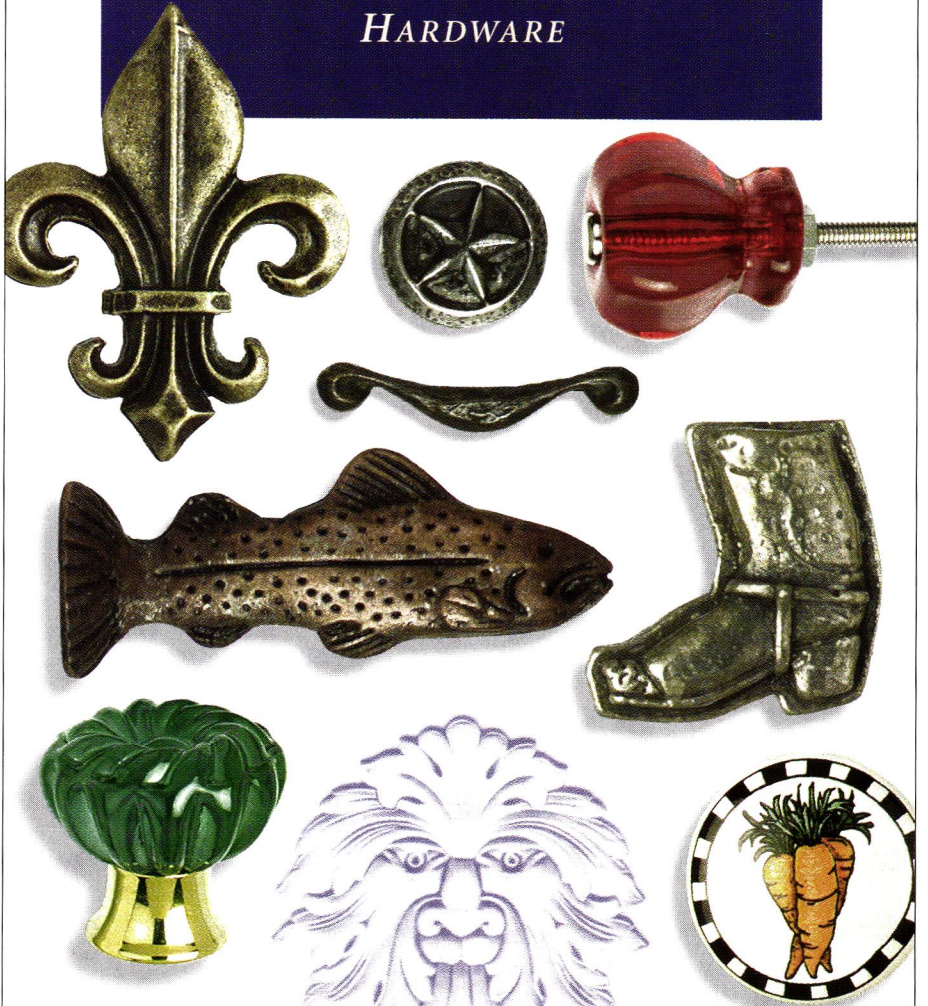
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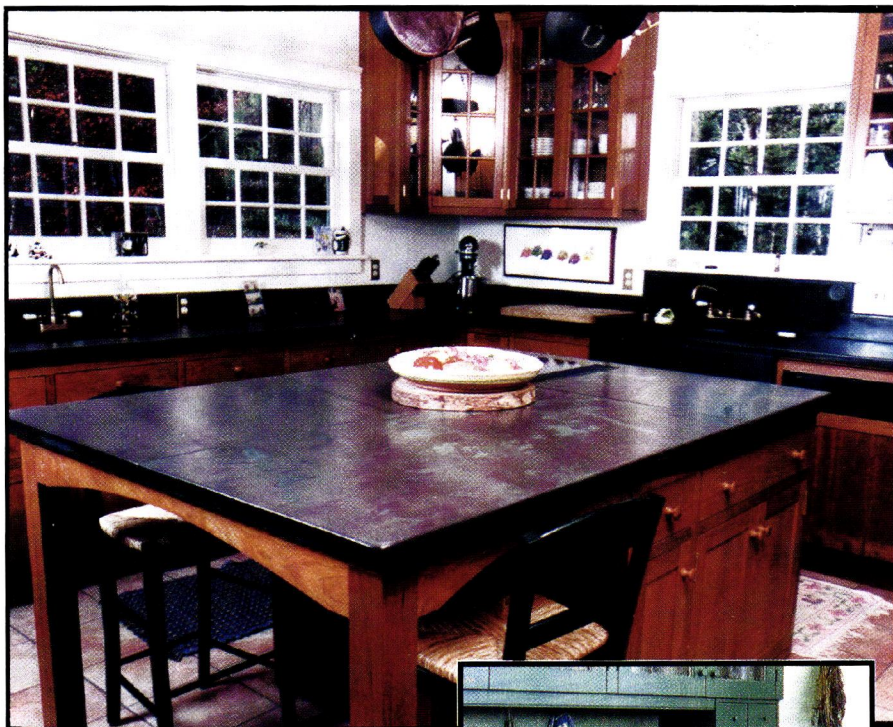
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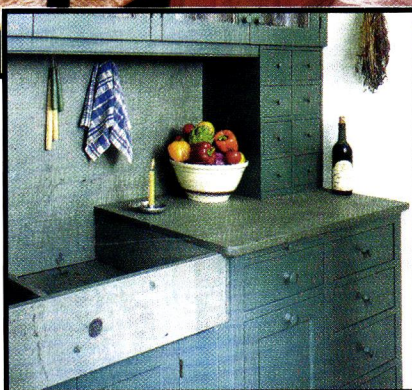


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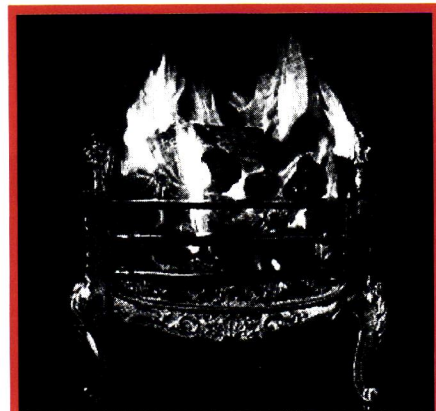
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What a Country!

REVIEWS BY PATRICIA POORE

SOME CONTRARY impulse must have led me to pick these two books to review together. One is about the West, the other New England—and that doesn't begin to cover it. One is Hollywood, the other academia. One is mythology, the other an exercise in edited reality. One shouts

frontier, the other is postmodern. *Rancho Deluxe* is hot, *Living in New England* is cool. ■ "I don't believe in the notions of good or bad taste; it is all in the eye of the beholder," designer Bill Blass pontificates in the Foreword to *New England*. Yet this book (especially when compared to the media-cowboy im-

ages of the next) offers up a definition of good taste that has hardly changed in the continuum from 18th-century country idyll to Ogden Codman in Colonial Revival Newport and then to Bill Blass's highly evolved discernment in his 1770 Connecticut stone house.

Some attempt was made to

A tiny gingerbread cottage in Isleboro, Maine, is painted white inside and out, with accents of water green.



The living room in designer Bill Blass's Connecticut estate includes a 19th-century English bookcase and a 1935 German sofa. **BOTTOM:** The movie-star ranch built by Will Rogers in 1928.

vary the terrain: In the Country, By the Sea, and On the Wild Side. The consistent contents, however, deliver a feeling of being once-removed from the real New England (where I happen to live); no sign here of the shabby gentility you can still encounter on Beacon Hill in Boston, no sign of the Yankee quirks of, say, Vermont. Which makes sense when you learn that the book was published earlier this year (by Conran) in Great Britain.


Now let's rush to... the movies! *Rancho Deluxe*: home on the range. The book starts with real cowboys—working ranches from times gone by (albeit not the inhospitably gritty

"The movies cemented the symbiotic relation between the Western myth and architecture . . .,"
writes Alan Hess. I'd say his book Rancho Deluxe finishes the job.




ones). Next follow the deluxe versions, like the ranch built for disposable-razor magnate King Gillette in 1929 in Calabasas, California. Then, best of all, we remember the media cowboys: Charles Fletcher Lummis, Buffalo Bill and Will Rogers and Hopalong Cassidy, and Jack London.

The pictures are great. (Photographs are by Alan Weintraub, whom we're honored to have contributing to this magazine.) But this is actually a book about the evolution of an image. "It's not often that we get an opportunity to watch a myth develop before our eyes," writes Alan Hess, describing the transformation of the American ranch from dusty hard-working homestead into the architectural shorthand for relaxation and ease. He navigates the line between image and reality—and how one can become the [continued on page 94]



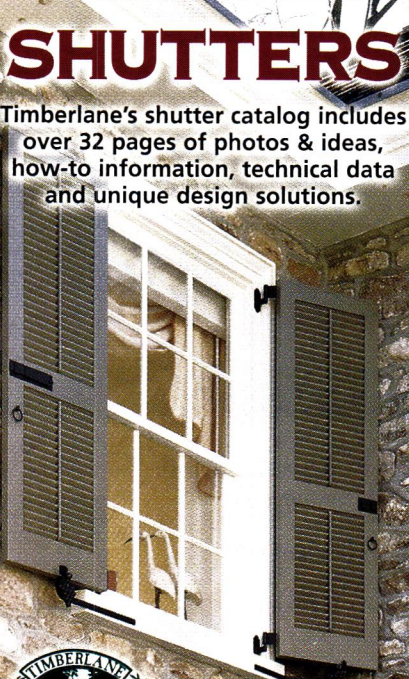

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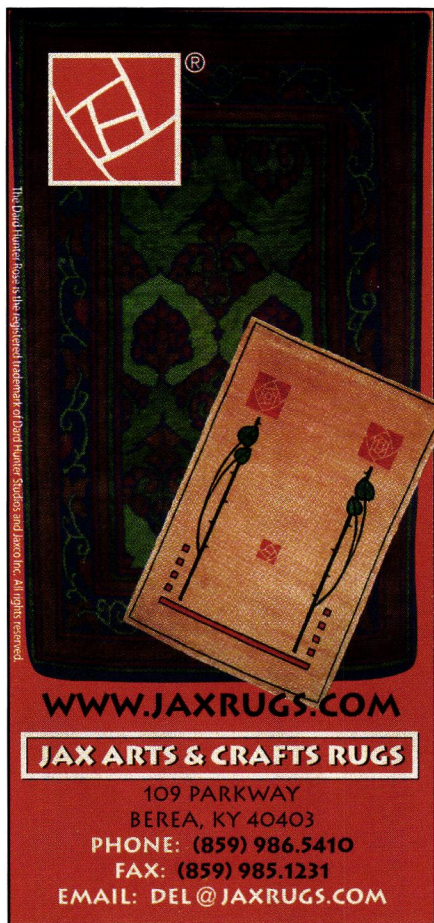
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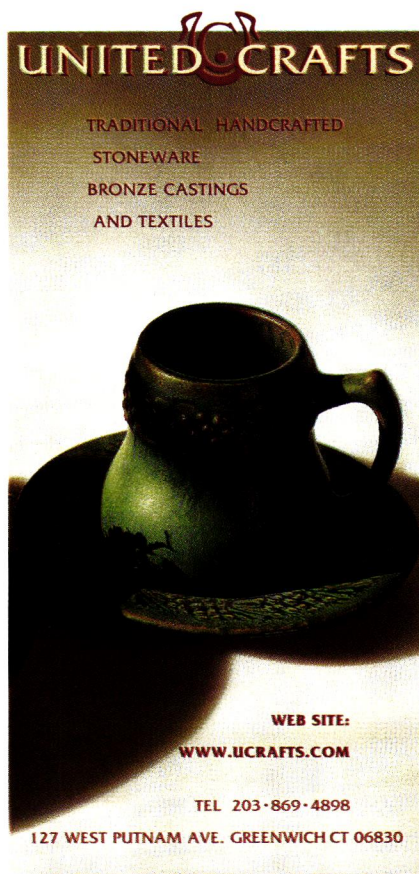
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Buffalo Bill's guest room at Pawnee Bill's 1910 Blue Hawk Peak ranch in Oklahoma. (Really.) **BELOW:** An 1930s four-poster anchors the austere guest bedroom in the rural home of Stephen Mack, who restores 18th-century houses throughout New England.

other as time passes. "Even real ranches have come to reflect their celluloid image," he writes. "Cowboy style is not simply a historical re-creation; it is a great work of the imagination."

For "the imagination," of course, more staid readers might substitute "fantasy." (Or "forgery.") Back in Connecticut, Bill Blass says: "The New England style is one I feel particularly close to—its simplicity and timelessness reflect my feelings . . ." The New England book goes straight to the heart seeking a fine order. Perhaps because "spare" is a rule in the selections made, the sensual texture of New England comes forcefully through. Birch-tree bark and peeling clapboard, weathered shingle and puckered quilt, wicker and cast iron evoke the comforting passage of time.

Both books are of course about design, architecture, and life in America. What a country. ✦

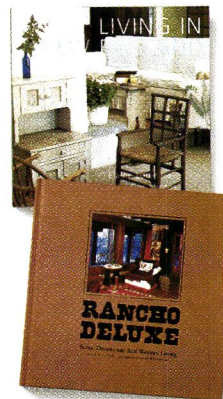


Living in New England

by Elaine Louis and Sølvi Dos Santos
Simon & Schuster, Nov. 2000. Hardcover, 192 pages, \$35. Through your bookstore.

Rancho Deluxe

Rustic Dreams and Real Western Living
by Alan Hess
Chronicle Books, 2000. Hardcover, 208 pages, \$40. Through your bookstore.



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ask THE EDITORS

On Painted Shades

In the June/July 2000 edition of your magazine, there was an article [entitled] "Jazz Age Style." In the inset picture on p.62 there is a fantastic window shade with a floral motif and purple background. I would appreciate any information on that particular piece and fabric.

JUSTINE SMITH-DIAZ
INTERIOR CONCEPTS, ONEONTA, N.Y.

That British, Art Deco-era window shade was made of a printed fabric no longer available. Similar effects, however, can be had with a *painted* shade. Popular in the 19th century as a way to screen unsightly views, painted shades often depicted scenic landscapes. By the Roaring Twenties, scenic shades may have been considered a little bit quaint.

I've painted window shades myself; it's not hard. Find a cotton roller shade ("old-fashioned, schoolhouse-style shade"), and stencil or hand-paint the design. Or contact an artist who specializes in painted shades. Two of my favorites: Linda Greenwald at Dance of the Moonflower can be reached at (908) 237-9601; and Karen Loew at (877) 464-0408. (Want the real McCoy? I happen to know that Susquehanna Antique Co. in Washington, D.C., is currently offering a pair of ca. 1840 scenic window shades: (202) 333-1511.) —BRIAN D. COLEMAN

What're the Rules?

I think what's significantly different about *Old-House Interiors* is the assumption that your readers—presum-



A block-painted window shade (ca. 1850–1870) carries through the French theme of the Franklin Game Room at Beauport, Henry Davis Sleeper's sly and eccentric Colonial Revival exemplar in Gloucester, Massachusetts.

ably educated and creative types—act as their own "decorators." This isn't the keeping-up-with-the Joneses, redecorate-every-five-years crowd. I long to belong to your unafraid club! But, tell me, aren't there a few rules you could share, to keep me away from obvious traps?

CORINNE DALEY
PORTLAND, MAINE

Yes. No. Yes. It would take a whole feature, which we've started working on. In the meantime . . . Unless your house is a museum, you can decide on the level of authenticity that suits you. Ah—but how will you know what's authentic? Here's rule # 1: **Knowledge is power.** The more you know about its period and style, the better you will understand how the house looked and functioned in its time. This (mercifully) narrows choices in color, fabric, wallpaper, etc. (2) **Live in the house before**

you make any changes. The house itself will teach you about traffic patterns, light, comfort. You will change your mind about what needs changing. (3) **Document before changing.** Record the original state of the house with photos, measurements, and drawings; save original materials you remove. (4) **Respect the architecture.** Future owners will curse major changes you make that obscure the original design or period in favor of ephemeral taste and trends. (5) **You get what you pay for.** This is almost always true. (6) **Be consistent.** Décor can be simple or formal, cluttered or airy, urbane or country. Is the house furnished for function, or filled with collections for display? (7) **Scale is everything,** regardless of style or personal taste. You may choose not to have period-style furniture. Consider, nevertheless, how furniture has related to architecture—a massive Empire

sideboard in a spacious Greek Revival dining room—and stick with those lessons of scale. (8) Don't be afraid of color. Our ancestors clearly weren't. (9) Don't worry too much about what other people think. One of my mother's favorite sayings, this one relates to Rule #1. The more you know, the more you find out that past styles may not fit modern ideas of "good taste." If you like the old way, go for it. (Knowledge gives you the courage of your convictions.) Your house doesn't have to look like everyone else's—that's not why you bought an old house! (10) Get personal. Be not staid and predictable. (If you have especially quirky taste, try to express it without doing permanent architectural damage.) —SUSAN MOORING HOLLIS

What Is That Stuff?

Your Summer 1999 issue had an article on Scotty's Castle. (Okay, I'm not exactly current on my reading . . .) It says that the "thick stone walls were simulated by the use of Insulex, a powder that expands to twelve times its volume with water." What is this stuff? Is it still available? (If not, why not? Does it out-gas or cause cancer?) I'd like to use it. I contacted the National Park Service. They were very nice, but not very helpful. Thanks.

LON McPHERSON
BIRMINGHAM, ALABAMA

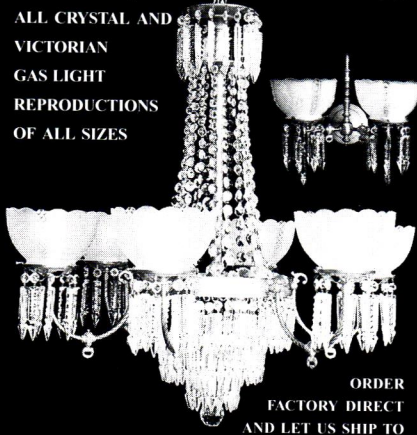
We called Dan Van Boxtel, Maintenance Supervisor at Scotty's Castle in Death Valley. Insulex has been analyzed by the site managers and does not present any environmental hazard; as far as he knows it is no longer on the market. There is, however, a similar product called Pyrofoam, manufactured by Pyrofoam, Inc., 225939 East Hedges Road, Kennewick, WA 99337. Call (509) 586-7605. —THE EDITORS

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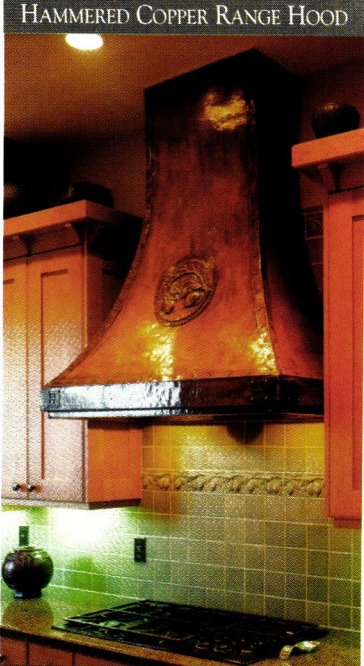
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A photograph of a woman and a man sitting at a table in a room filled with antique furniture. The room is decorated with various pieces of furniture, including a large wooden cabinet, a mirror, a table with a teapot, and a chair. The woman is wearing a green top and the man is wearing a light-colored jacket. The room is well-lit and has a warm, inviting atmosphere.

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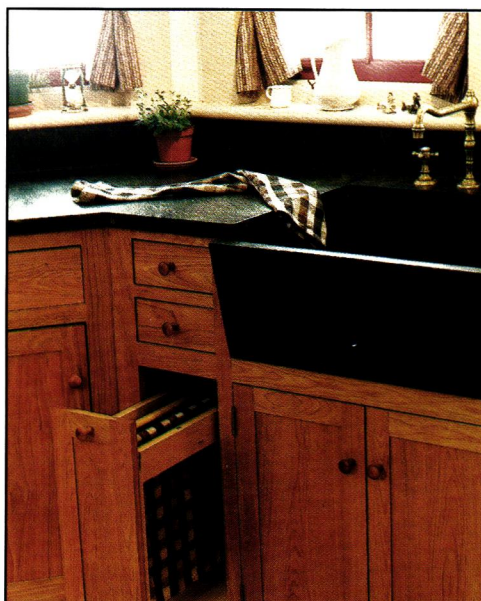
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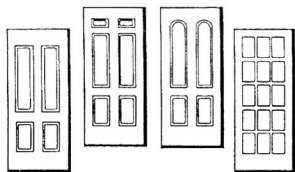
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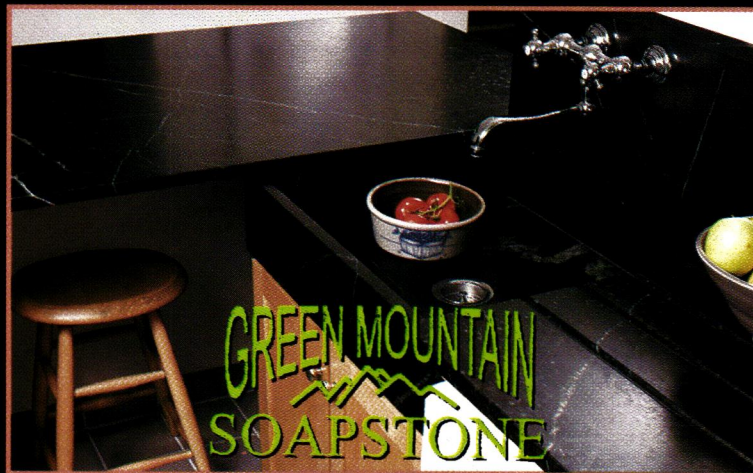
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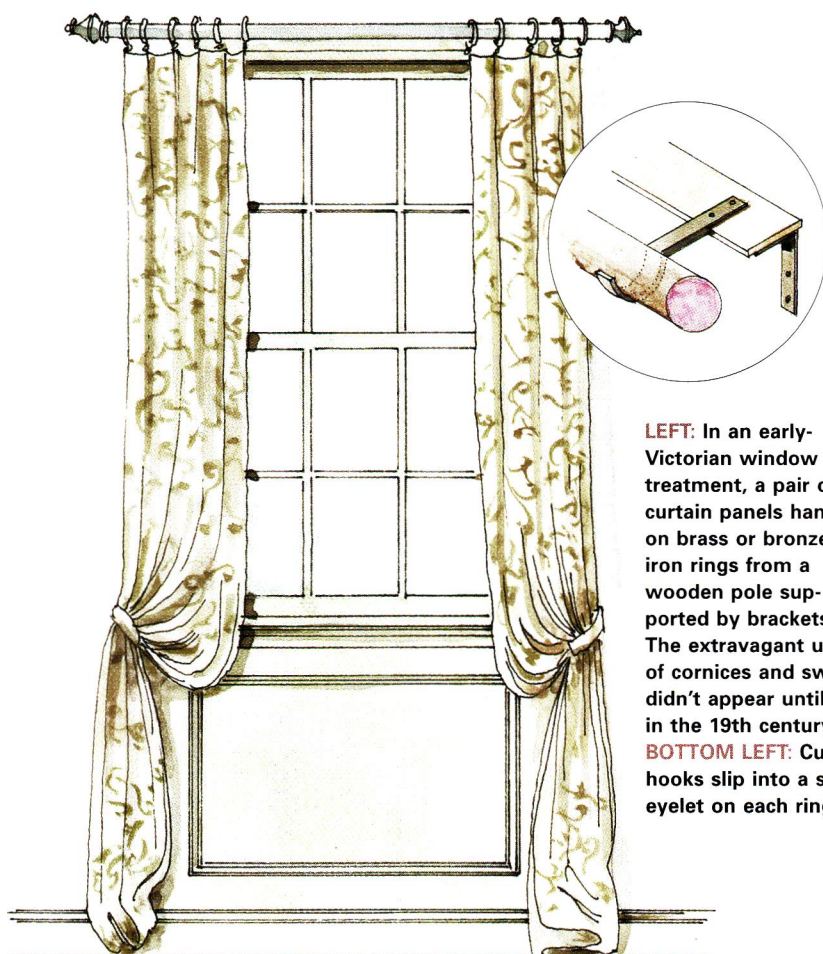
Hanging Period Curtains

BY MARY ELLEN POLSON

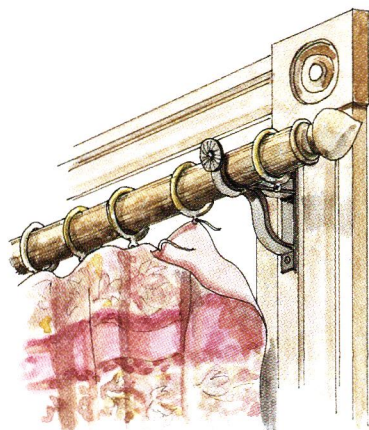
LIKE COLOR, CURTAINS can be intimidating. One of the best places to begin is with the fixing, or hanging, method. Choose the hardware first, and decisions about fabric, weight, color, and pattern will more easily follow.

Among the most basic hanging methods is the ring and pole. Supported by decorative or concealed brackets, the wood pole threaded with brass or bronze rings spans much of the history of window drapery, from early Victorian tiebacks to Arts-and-Crafts sheers.

The Workwoman's Guide (1838) recommended using two widths of fabric for a plain double-hung window. The finished length of a looped or tieback curtain should measure 13" to 18" longer than the distance from the pole to the floor. Within a dozen years, however, *Godey's Lady's Book* decreed that a fully equipped parlor window should include a pull shade, an undercurtain, [continued on page 102]



LEFT: In an early-Victorian window treatment, a pair of curtain panels hang on brass or bronzed-iron rings from a wooden pole supported by brackets. The extravagant use of cornices and swags didn't appear until late in the 19th century. **BOTTOM LEFT:** Curtain hooks slip into a small eyelet on each ring.



TRICKS of the TRADE

Don't overlook the many other historical methods of hanging curtains.

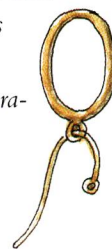
CASED curtains are fixed curtains that can be tied back or swagged. The top of the curtain is sewn into a pocket, which slips over a rod. Pinch-pleated headings (which debuted

in the late-19th century) appear as a row of hand-sewn pleats in groups of three; they're fitted with large-pronged **PINHOOKS** that attach to a hidden pull-rod. Curtains can also be hung behind or on decorative cornices, or

swagged over poles.

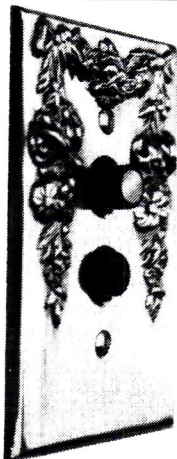
To give curtains a fuller look, use greater widths of fabric. To get curtains to hang better, line them and slip

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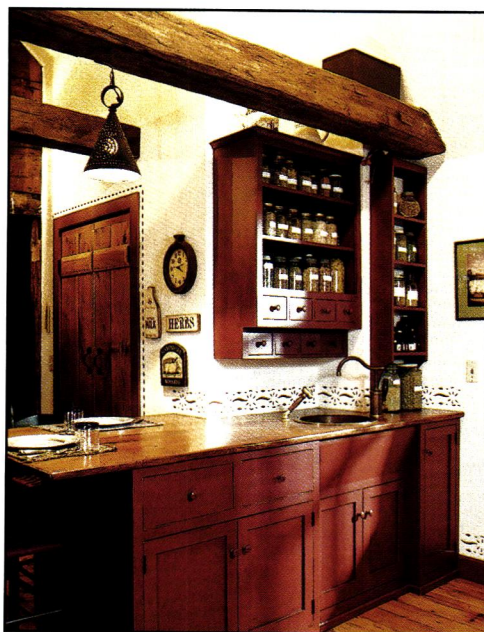
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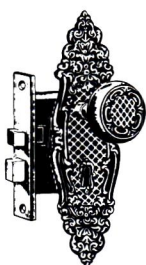
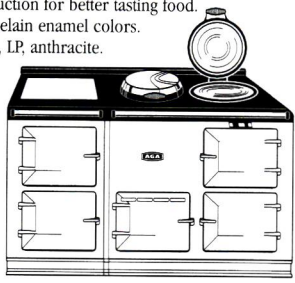
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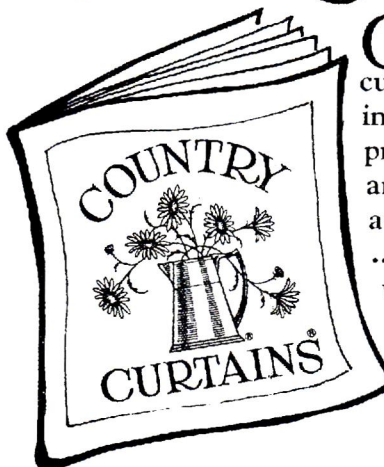
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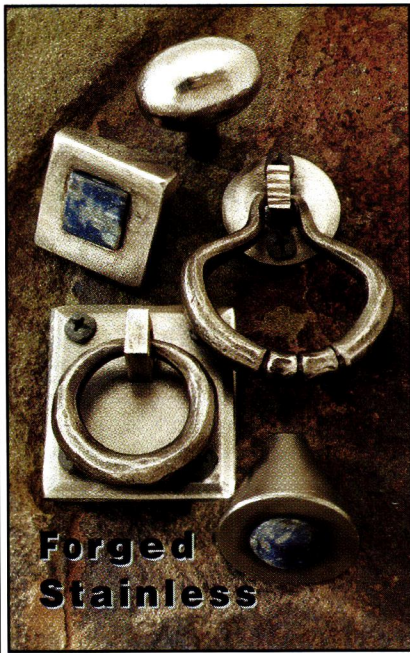


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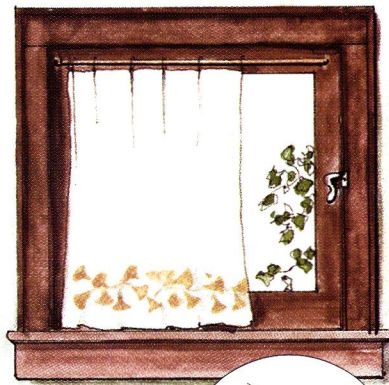
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Hardware for Arts and Crafts curtains is simple, functional, and should not be concealed, writes Ann Wallace in *Arts & Crafts Textiles* (Gibbs Smith, 1999). She recommends 3/8" brass rod stock.

and a pair of heavier curtains, all topped by a valance or lambrequin.

In reaction, Charles Eastlake advocated a return to the simple pole-and-ring mechanism in the 1860s and 1870s. The poles of the period were usually 1 1/2" to 2" in diameter, and made of brass, walnut, ash, ebony, or cherry. Although high-fashion, late-Victorian window treatments were more elaborate than ever, the ring-and-pole method re-emerged with the birth of the Arts and Crafts movement at the turn of the 20th century. In a variation on the Victorian technique, each window in a grouping gets a separate sheer curtain, which may cover all, or only the bottom half, of the window. ✦

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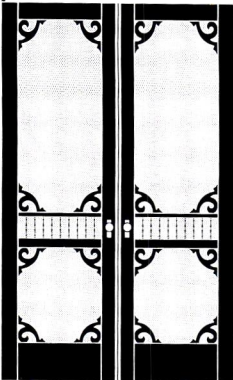
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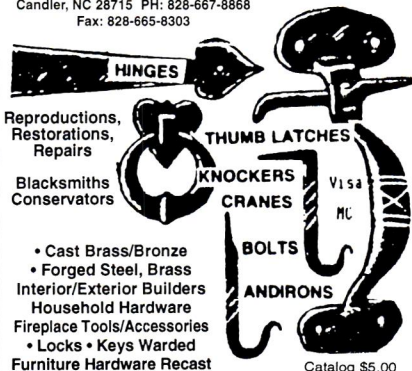
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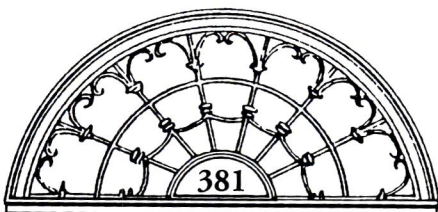
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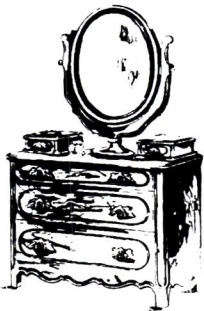
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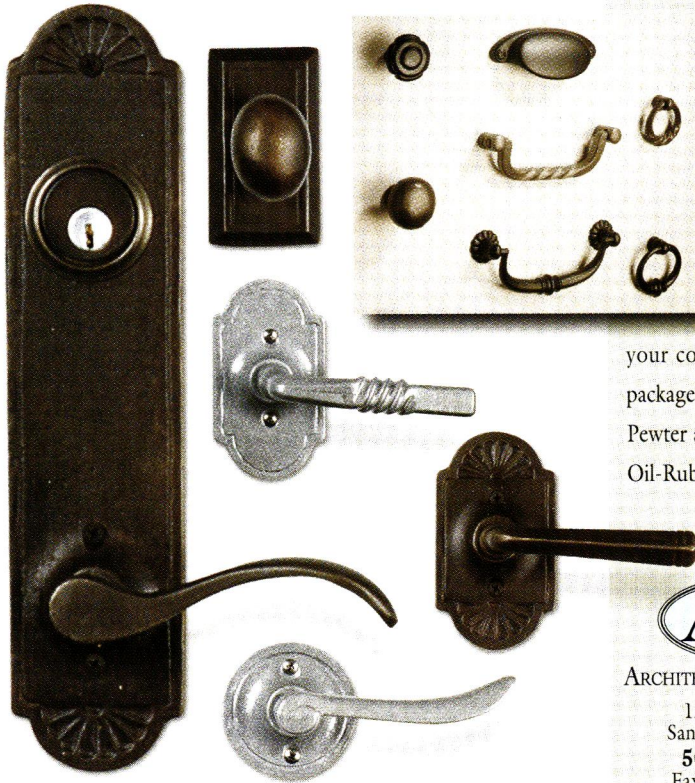
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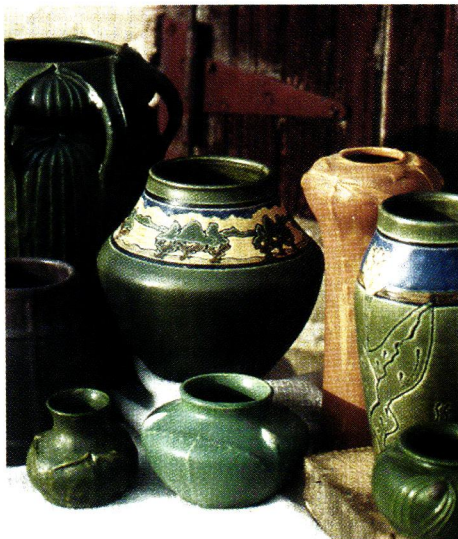
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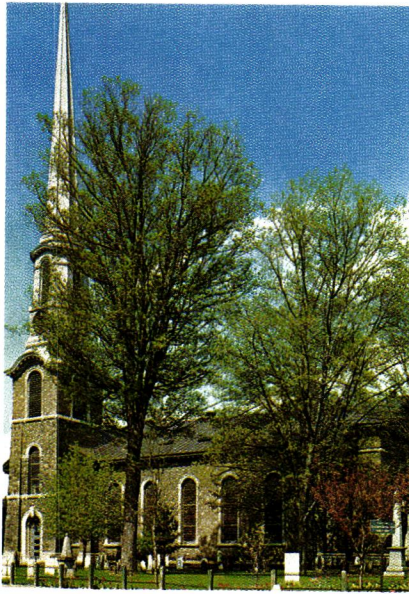
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Hudson Valley Sites BY CATHERINE FALLIN



TOP LEFT: The Old Dutch Church, present edifice by Minard Lafever erected 1852, in Kingston. **LEFT:** Moorish fantasy in Church's Olana. **ABOVE:** Montgomery Place and the Hudson from the air.

SOON AFTER Henry Hudson claimed the lands surrounding the Hudson River in 1609, the Dutch began to settle the Valley. So did French Huguenots, who had fled to Holland for religious freedom before coming to the New World. In the late 1600s, a band of patentees wanting to preserve their French language and culture started a small settlement that grew into the town of **NEW PALTZ**. Huguenot Street Historic District, a National Historic Landmark, is “the oldest continuously inhabited street in America.” Little stone houses expanded as families and prosperity grew. Currently seven sites

are available for guided tours [late May–Sept., Tues.–Sun., weekends through Oct.]. The Jean Hasbrouck House is open weekends all year. Visitors, of course, stroll the historic streets year ’round.

From New Paltz go west on Rte. 299 to County Rte. 6. Turn right for a spectacular fall ride past the entrance to Mohonk Mountain House, a massive Victorian inn with huge porches and turrets overlooking Lake Mohonk and the mountains around it. Day visitors can pay a nominal fee to tour the grounds. Continue down the mountain road to the village of **HIGH FALLS**, where the DuPuy Canal

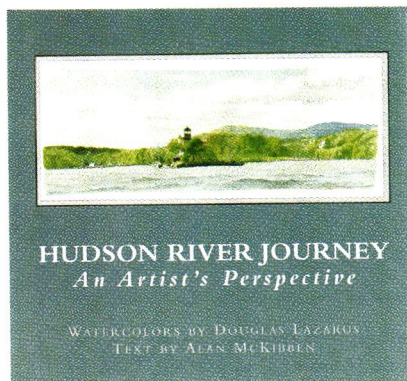


Sumptuous interiors are on the tour of Montgomery Place, 1804, in Annandale-on-Hudson.



ART BY BOAT

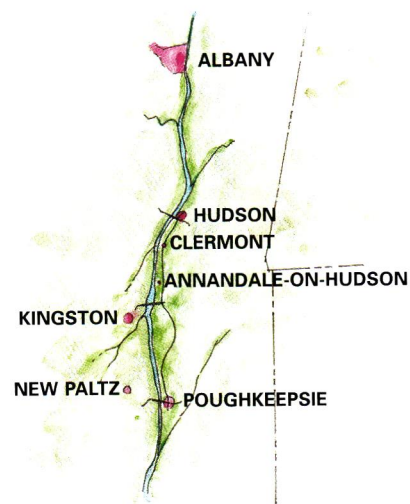
Attention New Yorkers, river people, watercolor artists, preservationists, and admirers of independent publishing: here's one for you. Hudson River Journey records the boat trip from New York City to Albany in 68 new watercolor paintings by Douglas Lazarus. The many faces of the Hudson are portrayed in views that include the Statue of Liberty, the Catskill Mountains, Olana, and the industrial port of Albany. Text by author-publisher Alan McKibben tells old stories, and describes the river today. Lake Champlain Publishing Co., Burlington, Vermont, 1999; ISBN #0-9616412-6-6. Your bookstore can order it.



The picturesque Hudson has inspired trade, settlement, and artists for 350 years. **ABOVE RIGHT:** The dining room at the Fred J. Johnston House, a Federal survivor built in 1812.

House (now a restaurant) is a reminder of the D&H Canal, built in 1827 to bring coal from Pennsylvania to the Hudson. High Falls has antiques and pottery shops as well as restaurants. Follow Rte. 213 from High Falls to 209, north through Stone Ridge to Kingston. Along the way you'll see many restored and preserved stone houses dating to the 17th and 18th centuries.

KINGSTON was built inside a stockade by order of the Dutch Director General Peter Stuyvesant. Among the sites to visit in Kingston are the stone Senate House, built in 1676 in a combination of Dutch and English styles. Kingston was briefly a capital of the new State of New York when the British chased the government north from New York City in 1777. Kingston was burned by the British, but rebuilt. Today, twenty-one 17th-century Dutch stone buildings are in use within the original stockade area. See the Federal-style Fred J. Johnston House [weekends, May–Oct.], built

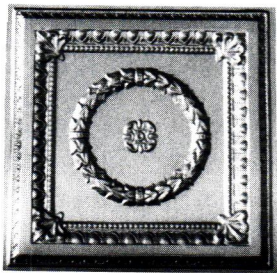


in 1812, saved from demolition by a consultant of Winterthur Museum. Down Wall Street is the Ulster County Courthouse, constructed in 1827 on the site of the original courthouse (1683), where Sojourner Truth successfully argued her case to free her son from slavery. Across the street is the Old Dutch Church. The present bluestone church, constructed in 1852, is the fourth on the site housing the congregation since 1659.

CROSS THE MAJESTIC river via the Kingston–Rhinecliff Bridge to visit three of the great estates of the Hudson River Valley. Just north on River Road in [continued on page 110]

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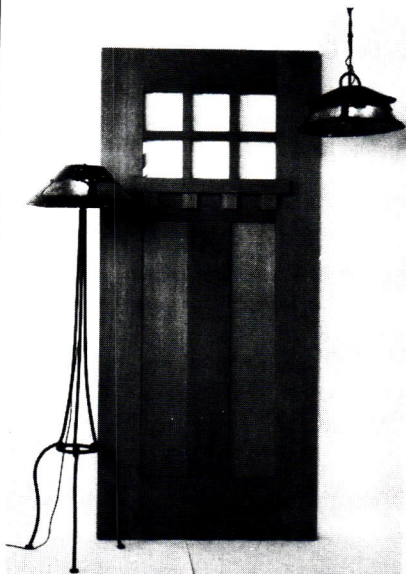
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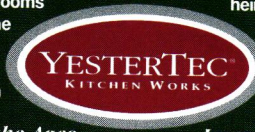
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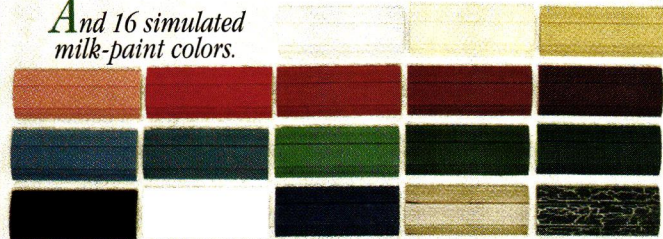
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Throughout this tour of the Hudson Valley are many farmstands and orchards, open to the public, selling local produce. Apples and pears are delectable in the fall. The local cider is great, and you can pick your own apples at many orchards. ✦

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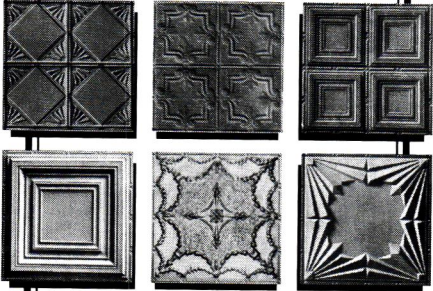
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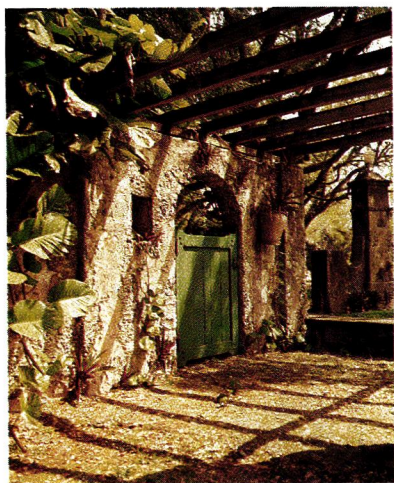
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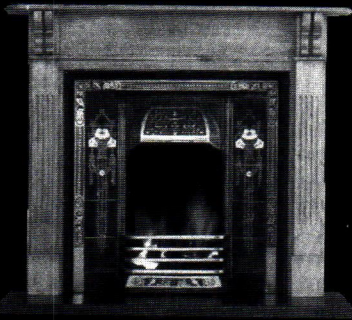
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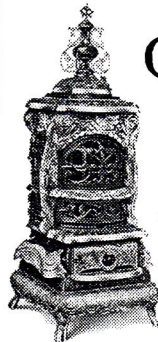
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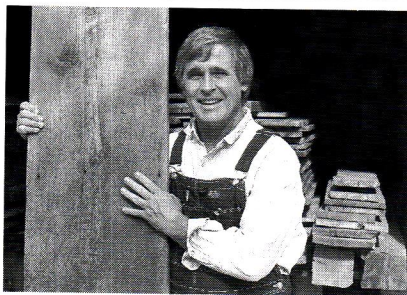
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Now, Do the Dishes pp. 40-43

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Wilderstein pp. 62-69

Listed in the National Register of Historic Places, the house is a major feature of the Hudson River National Landmark District. The mansion and 35-acre grounds are open to the public May-Oct., Thurs.-Sun. 12-4, plus events. Special tours by appt. Rhinebeck, N.Y. Call (845) 876-4818.

Victorian Wallcovering pp. 70-71

Large photo: Fill is "Knightsbridge Damask." "Victory Frieze" from Dresser Tradition set. On ceiling, "Star Trellis Enrichment" from Neo-Grec, "Morris Ceiling" from Woodland set. "Renaissance Ceiling" fill paper. Small photo: All papers from "Neo-Classical" roomset. p. 71 "Renaissance Corner Fans," all from "Neo-Classical." All, Bradbury & Bradbury: (707) 746-1900.

Marvelous Mantels pp. 72-75

Sources for period and reproduction man-

tels: Architectural Paneling, (212) 371-9632, www.apaneling.com (wood). ■ Fires of Tradition, (905) 627-4147 (slate, cast-iron inserts, fireplace tiles). ■ Heritage Mantels, (203) 335-0552 (marble). ■ MTI International, (800) 862-6853. ■ Old World Stoneworks, (800) 600-8336, www.oldworldstoneworks (stone). ■ Pinecrest, (800) 443-5337 (wood).

History Gardens pp. 76-82

Events at Bartram's Garden: Oct. 22, 2 p.m., Autumn Botany for Gardeners. November 12, 2 p.m., Archaeology at Bartram's, Slide Lecture/Demonstration. Call (215) 729-5281.



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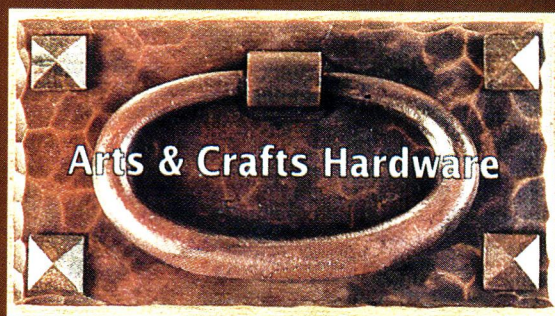


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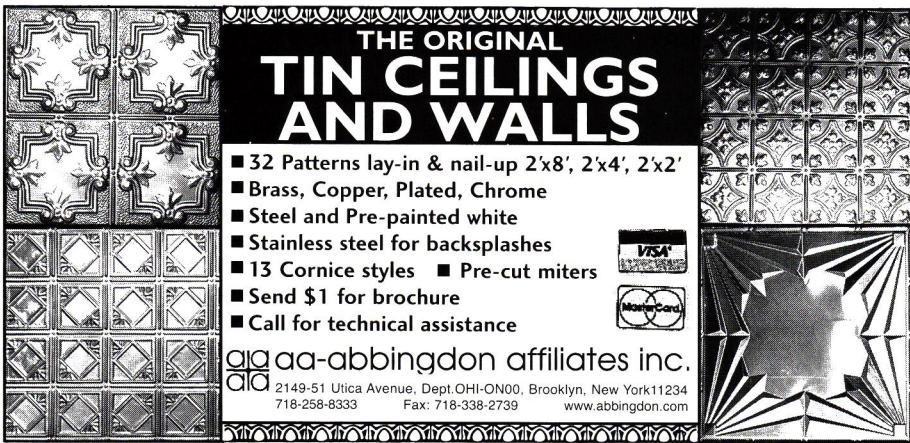
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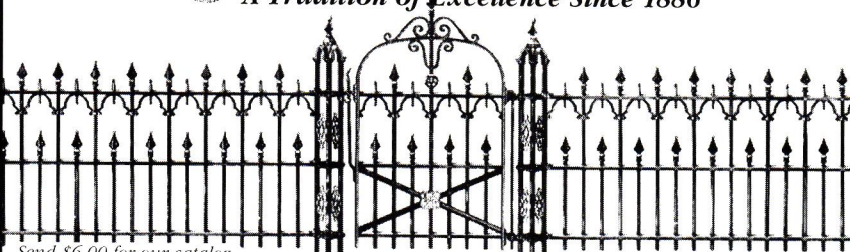


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
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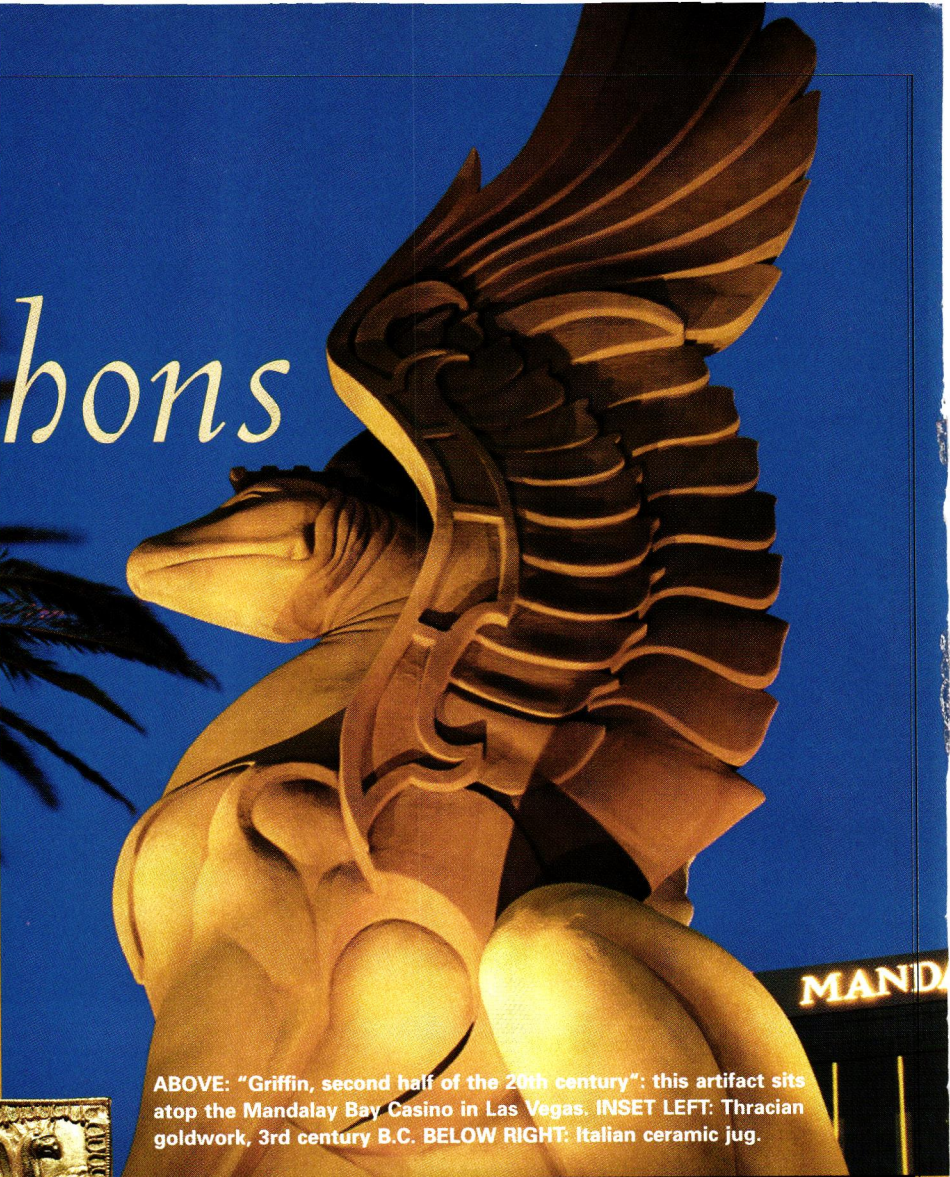
Gryphons

AFANTASTIC BEAST—with the head, wings, and talons of an eagle, the tail and hindlegs of a lion—griffins [*griffons*, *gryphons*] have been part of mythological lore since early civilizations. The “Hound of Zeus” was a symbol of strength and vigilance for the ancient Greeks; Apollo rode the winged beast across the heavens; fierce griffins guarded the gold of the legendary Hyperboreans of the Far North. Born of earth, and sky as well, griffins later represented Jesus Christ’s dual nature in the Christian tradition. In the Far East, griffins and dragons have symbolized wisdom and enlightenment for thousands of years. ✦ Since the Middle Ages, griffins have appeared in heraldic designs, on everything from coats-of-arms to tapestries. Their medieval associations, in fact, helped make griffins a favorite design icon of both the Victorian age and the Arts and Crafts movement. Griffins appeared on everything from table legs and chandeliers to fireplace tiles in the late-nineteenth and early-twentieth centuries. ✦ Griffins remain a popular motif today. For example, they appear on U.S. Army insignia patches and in the logo of Purdue University.

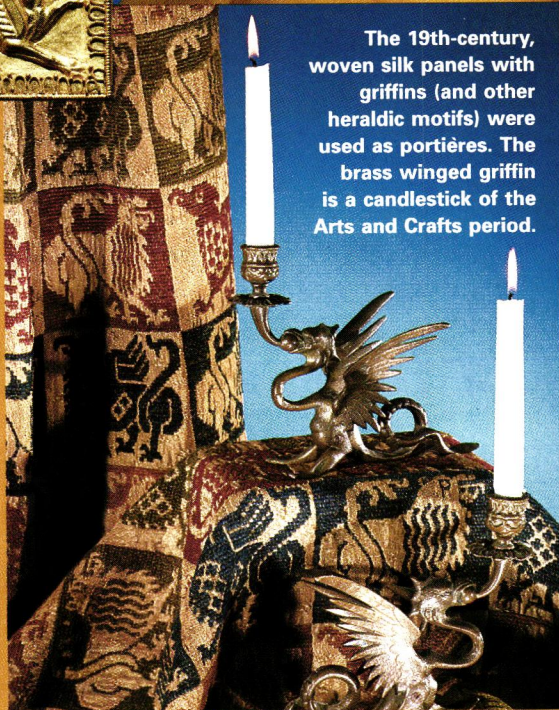
—BRIAN D. COLEMAN



ABOVE: “Griffin, second half of the 20th century”: this artifact sits atop the Mandalay Bay Casino in Las Vegas. INSET LEFT: Thracian goldwork, 3rd century B.C. BELOW RIGHT: Italian ceramic jug.



The 19th-century, woven silk panels with griffins (and other heraldic motifs) were used as portières. The brass winged griffin is a candlestick of the Arts and Crafts period.



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