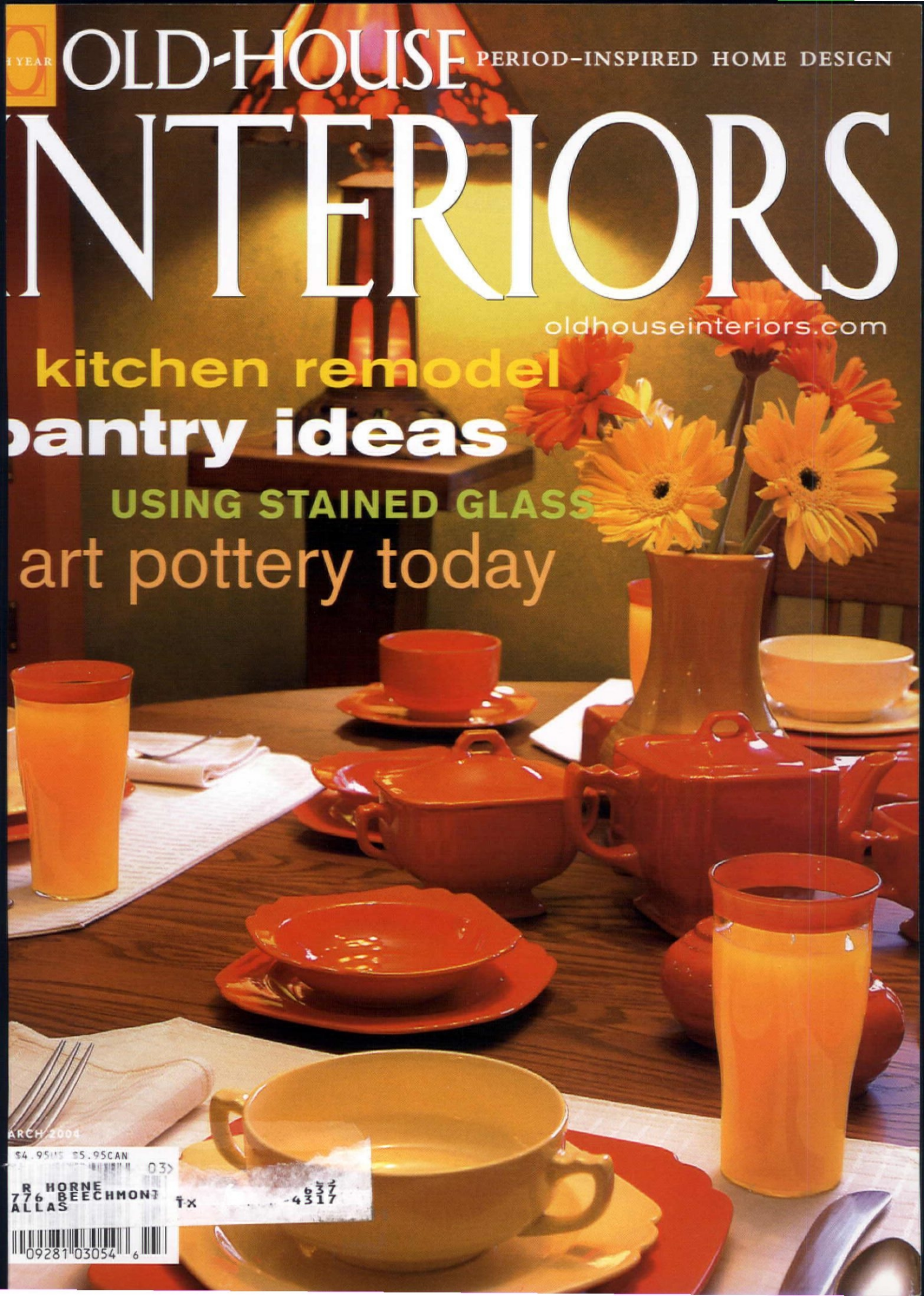
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Old-House Interiors' 10th
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ON THE COVER: *Riviera and Century dishes of the 1930s set an exuberant table. Cover photograph by Mike Morgan.*

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What are pantries for?

I GREW UP WITH THE TINY KITCHEN of a postwar house, and came of age as back-to-the-city renovators tore out "the warren of little rooms" (e.g., the pantries) to create kitchens with countertop acreage. My only early experience with pantries was in my grandmother's 1890s house, where the kitchen had closets on a wall—one that she called "the food pantry," another "the dish pantry." Though these pantries were just shallow closets fitted with shelves and hooks, the compulsive order kept in them was a great solace to me. Vegetable cans and cereal boxes stood in size order, flour and sugar in matching canisters; each lid was hung over its pot, and not a speck of spillage was to be found. Sent to fetch a box of macaroni, I'd open the door and know that some things in the world do make sense. ▪ What bliss when I discovered the Victorian-era butler's pantry: floor to ceiling cabinets with glass doors revealing matching stemware, and pressed linens in scented drawers! These are all about civility, inheritance, social obligation (and, of course, order). I like food pantries, too. At a friend's house in New York's Thousand Islands—reachable only by boat—an iron latch in the country kitchen clicked open to reveal a room-size closet for all the stores needed between trips to the mainland. Don't know what to make for dinner? Step inside—a creative answer would leap from the shelves. Food pantries are all about the security of abundance. ▪ In his poem "Healing," from the book of essays entitled *What Are People For?*, Wendell Berry says that "order is the only possibility of rest," and, more poignantly, "order is only the possibility of rest." ▪ House-lovers are not the only ones who see metaphor in the pantry. I'm thinking of a recent column written by a church-administrator friend for the district newsletter, in which he talks about the "common pantry" in the context of charitable giving. The typist, however, was asleep at the keyboard, and thus we were exhorted to "throw open our panty doors." (You read it right.)

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news & VIEWS

Philly Home Show

If you live in the mid-Atlantic, don't miss the Greater Philadelphia Historic Home Show and the Designer Craftsmen Show of Philadelphia, Jan. 23–25 at the Valley Forge Convention Center, King of Prussia, Penn. The 70 exhibitors at the home show will offer wares and services from architecture to reproduction hardware and wallpaper.

Designer Craftsmen is a juried, invitational show, with the "best of the best" in early American reproductions, from exquisite furniture (highboys, Windsor chairs) and loomwoven rugs to *scherenschnitte* (decorative paper cutting). *Old-House Interiors* will co-sponsor the gala preview party Friday night (tickets, $35) —come meet the editors! Among new offerings this year are seminars and workshops, including David T. Smith's take on how to integrate a new kitchen into a historic home. To register, call (717) 796-2379, historichomeshow.com

Cass Daley applies *haute couture* details to soft furnishings, from 19th-century upholstery to hand-sewn pillow covers with vintage buttons.

Preserving Saratoga

Two of our contributors are among the speakers at Preservation 2004, a conference sponsored by the Saratoga Springs Preservation Foundation March 12–13 at Skidmore College in Saratoga Springs, New York. Dan Cooper, the director of J.R. Burrows & Co., frequently writes the "Furniture Focus" column for *Old-House Interiors*. Interior designer Jamie Gibbs has written on using textiles in period homes. ▪ Roberta Brandes Gratz, an author and urban critic, is the featured speaker. According to the legendary Jane Jacobs, "Roberta Gratz is wonderful at discovering important things that are going on that most of us have not heard of yet." Call (518) 587-5030 or email info@saratogapreservation.org

PROFILE

An accomplished expert in the needle arts, **CASS DALEY** worked in *haute couture* for 25 years, designing and sewing for organizations such as Liberty of London and Christian Dior. Not content to rest on her laurels, Cass began designing interiors for clients from homemakers to international royalty and TV personalities. Cass produces hand-sewn projects ranging from hand-stitched pillows with antique buttons to couture window treatments from her studios in New York and Colorado. ▪ Cass Daley's specialty is an extraordinary attention to detail. When she was asked to reupholster two Victorian Hunzinger chairs, for example, she went to a museum, studied the authentic upholstery on period examples, then painted and embroidered needlepoint designs for the chairs. The results are truly indistinguishable from 19th-century originals. ▪ Among Daley's most popular products are her hand-embroidered lampshades; each unique shade is accented by details such as rows of Austrian crystal beads. "Make every detail count," she advises, from fabric to buttons. (She favors hand-sewn covers and vintage Bakelite buttons.) Don't be shy with color: Cass recently helped a client furnish her living room in garnet red and turquoise—warm, rich colors that highlight the owner's English pottery collection. See her work at **cassdaleydesigns.com**, or call (719) 632-6314 —BDC

"Dresser married pure form and pioneering industrial design with an original and wonderful vocabulary of ornament. Isn't that what we should be doing?" —*Joseph Holzman, art director and editor of the magazine* nest

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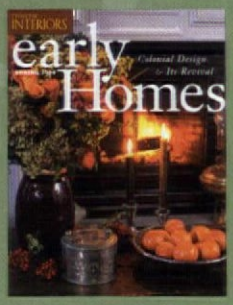

Early Homes
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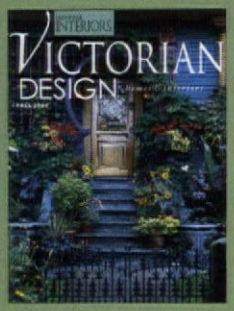

Victorian Design
showcases 19th-century architectural and interior styles and their recent revival.

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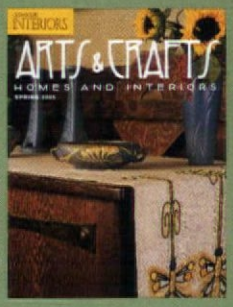

Arts & Crafts Homes
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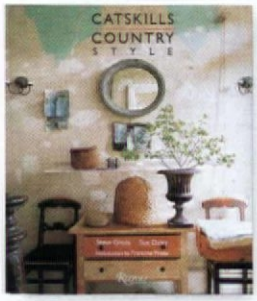
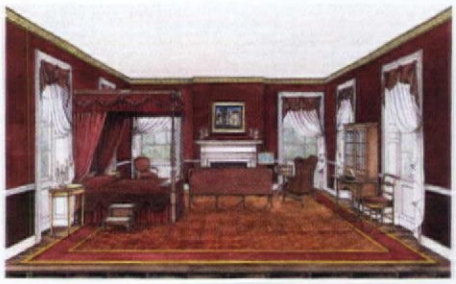


Three beautiful books to hit the stores are from photographers Steve Gross and Sue Daley, whose work we're proud to have in this magazine. Gross and Daley have an extraordinary knack for finding interiors that inspire. Each book is immensely evocative, with photos that capture the essence of time and place, materials, and real life. ***Old Florida*** gathers together the homes, gardens, and vintage attractions of that old but fast-changing state. A fresh perspective is evident in ***Santa Fe Houses and Gardens***, documenting influential houses ancient and modern. For livable homes with great personality, you can't beat ***Catskills Country Style***, which presents dwellings traditional to offbeat in a beautiful part of New York State. All three recently from Rizzoli, through your bookseller.



OPEN HOUSE

James Madison is the American hero who authored the Bill of Rights. But many of the rooms at **Montpelier**, family home of the fourth president, are unfurnished and in disrepair. That is about to change, thanks to a $20 million gift from the estate of philanthropist Paul Mellon. In a highly unusual restoration—one that reflects the wishes of the last private owner, Marion duPont Scott—wings added in the early 1900s will be removed and the house returned to its 1820s appearance in size, form, and furnishings. Reducing the size of the mansion from 55 to 22 rooms and restoring such hallowed spaces as Dolley Madison's bedroom (which the duPonts used as a warming kitchen) will allow visitors to experience how James and Dolley Madison lived. A new visitor's center will preserve the duPont legacy in the form of a great room inspired by the family's formal room additions, and a re-creation of Mrs. Scott's Art Deco "Red Room," a showcase for her horse-racing memorabilia. Montpelier, on Rt. 20 four miles south of **Orange, Virginia**, will remain at least partially open daily throughout the restoration. For more information, visit Montpelier.org, or call (540) 672-2728.

CENTER: **A watercolor of Dolley Madison's bedroom by Devin Floyd, soon to be re-created at Montpelier, her Virginia home.** ABOVE: **The restoration of James Madison's Montpelier involves removing substantial wings added in the early 1900s.**

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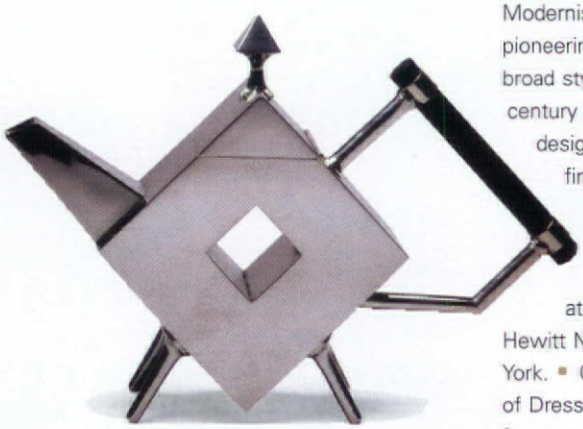

Shocking Since 1870

Lovers of things Victorian are usually huge Christopher Dresser fans. But even Modernists are impressed by Dresser, the pioneering British designer who cut a broad style swath through the late-19th century and anticipated some of the best design ideas of the 20th. Dresser finally gets the full retrospective treatment by a major museum when "Shock of the Old: Christopher Dresser" opens at the Smithsonian's Cooper–Hewitt National Design Museum in New York. ▪ Commemorating the centennial of Dresser's death in 1904, the exhibit features more than 300 of the designer's works, including his innovative creations for more than 70 manufacturers. Among the objects on display will be a group of extraordinary teapots he designed for James Dixon & Sons in the late 1870s; to contemporary eyes, they could easily have been designed as much as 50 years later. ▪ Far-thinking in his realization that industrial production would require a new approach to design, Dresser's inventions nevertheless drew on an eclectic vocabulary of exotic cultural influences, from Peruvian to Islamic, Abyssinian to Japanese. "Dresser married pure form and pioneering industrial design with an original and wonderful vocabulary of ornament," says Joseph Holzman, art director and editor-in-chief of *nest*. "Isn't that what we should be doing?" ▪ "Christopher Dresser: Shock of the Old" runs through July 29, then travels to the Victoria & Albert Museum in London in September. Cooper–Hewitt National Design Museum, 91st and Fifth Avenue, New York City, (212) 849-8400, si.edu/ndm.

Don't miss . . .

▪ **ARTS & CRAFTS ANTIQUE SHOW AND CONFERENCE**
Feb. 19–22, Grove Park Inn, Asheville, NC, (828) 628-1915, arts-craftsconference.com

▪ **DESIGNER CRAFTSMEN SHOW OF BOSTON**
March 5–7, Colonial Sheraton Hotel, Wakefield, MA, (717) 796-2379, designercraftsmenshow.com

▪ **GLASS AND GLAMOUR: STEUBEN'S MODERN MOMENT 1930–1960** Exhibit on the heyday of Steuben Glass, through April, Museum of the City of New York, 1220 Fifth Ave., New York, NY, (212) 534-1672, mcny.org

▪ **RESTORATION '04/TRIPLE PIER ANTIQUES SHOW**
Mar. 20–21, Exhibition Pier 94, 12th Ave. and 55th St., New York, NY, (212) 255-0020, stellashows.com

Urn Returns

House museums often search fruitlessly for treasures that were once part of the property. That's why the Frank Lloyd Wright Preservation Trust is thrilled to have located an original Frank Lloyd Wright urn for acquisition. In order to acquire it, the organization needs to raise $85,000. For more information or to donate, contact the Preservation Trust, (708) 848-1976, wrightplus.org

If you've seen this urn before, it was probably a reproduction. Only a handful of vases in this design were made in Wright's lifetime. The Wright Preservation Trust hopes to acquire one for public display.

COURTESY COOPER-HEWITT NATIONAL DESIGN MUSEUM (TOP)
COURTESY FRANK LLOYD WRIGHT PRESERVATION TRUST (ABOVE)

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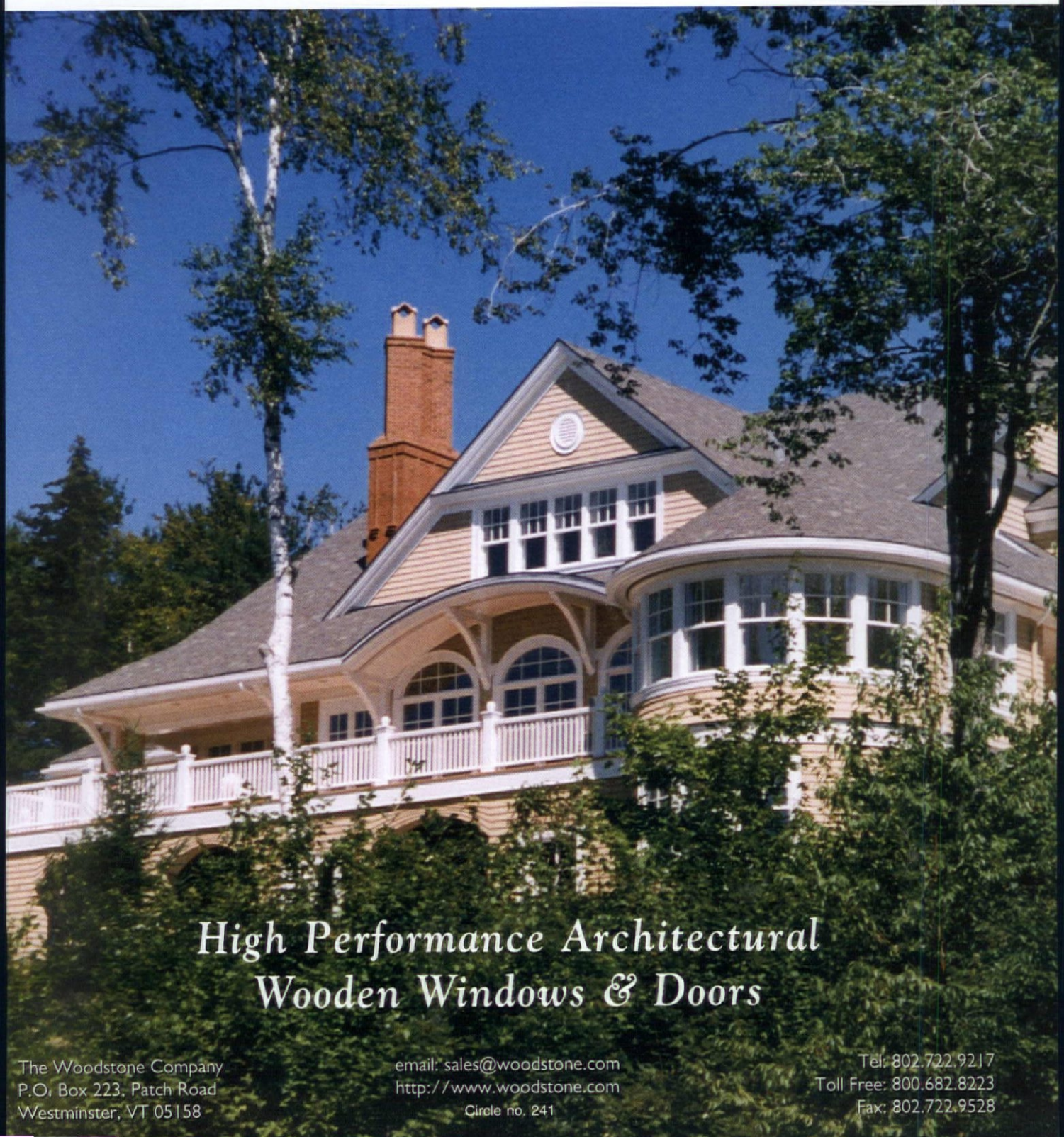

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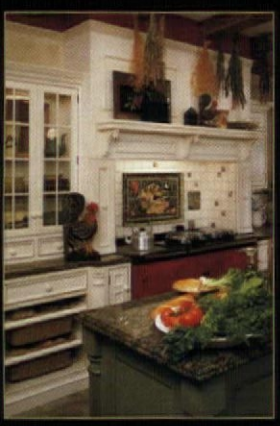

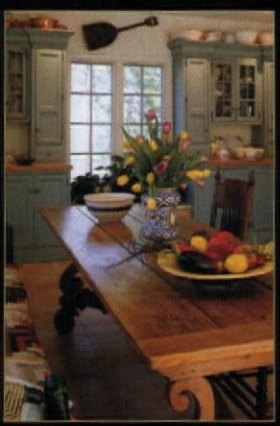

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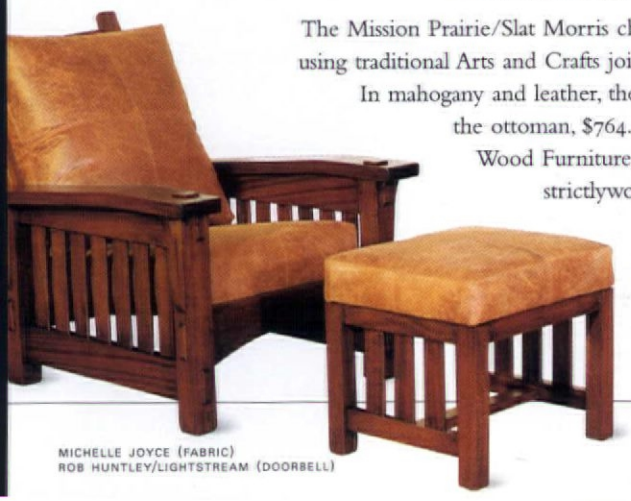

Lots more in the Design Center at oldhouseinteriors.com

MICHELLE JOYCE (FABRIC)
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Art of Glass

Beneath the Surface

The scrolling, floral embossed relief on the Victoria tile can appear on top, or just below the glassy surface like a sunken antiquity. Deco tiles in sizes from 2" x 2" to 3" x 12" retail for $5 to $25 each from UltraGlas, (800) 777-2332, ultraglas.com

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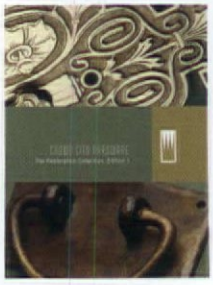

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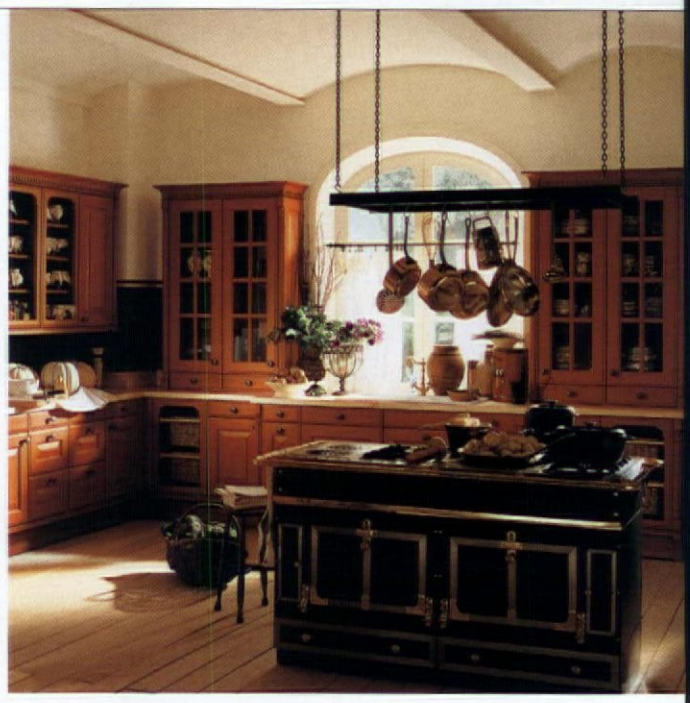

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The branch-like knobs and pulls in the Linea Oliva collection are hand-cast in stainless steel or bronze. Prices range from $36 for a 4" knob in bronze to $994 for a 16" refrigerator pull in stainless steel. Contact Soko, (888) 828-7656, sokostudio.com

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Tuck away cups and casserole dishes beautifully with a freestanding armoire- style pantry. The cherry armoire measures 36" wide by 96" high, and is 25" deep at the base. As shown, it's $4,500 from Plain & Fancy Custom Cabinetry, (800) 447-9006, plainfancy.com

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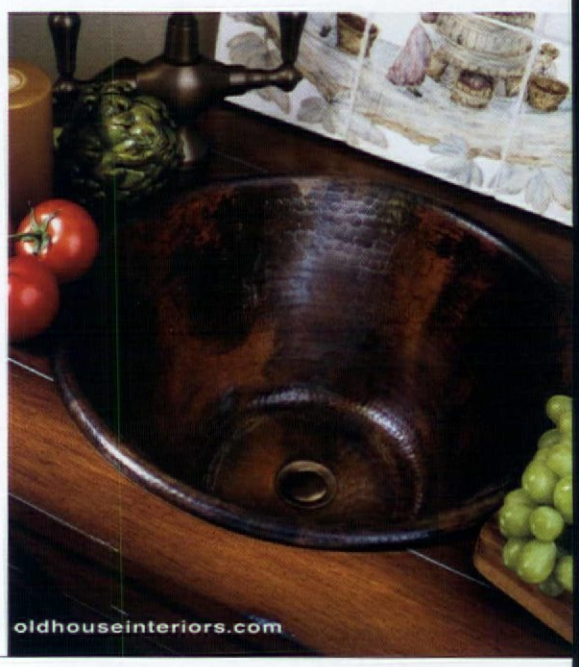
Hand-hammered by Mexican artisans, the Cazo bowl is available as either a vessel or drop-in sink in a rich natural copper finish. Measuring about 17" wide x 8" deep, it lists for $498. Contact Native Trails Kitchen and Bath, (800) 508-8834, nativetrailskitchenandbath.com



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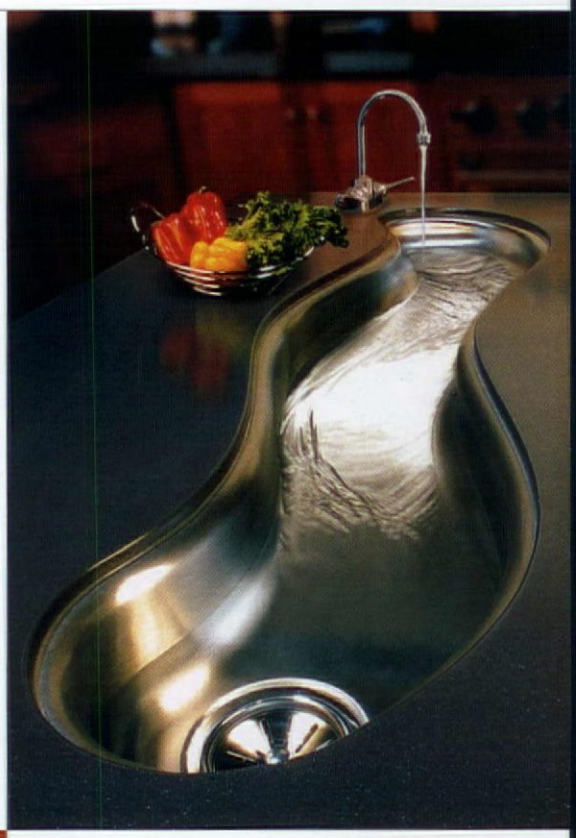
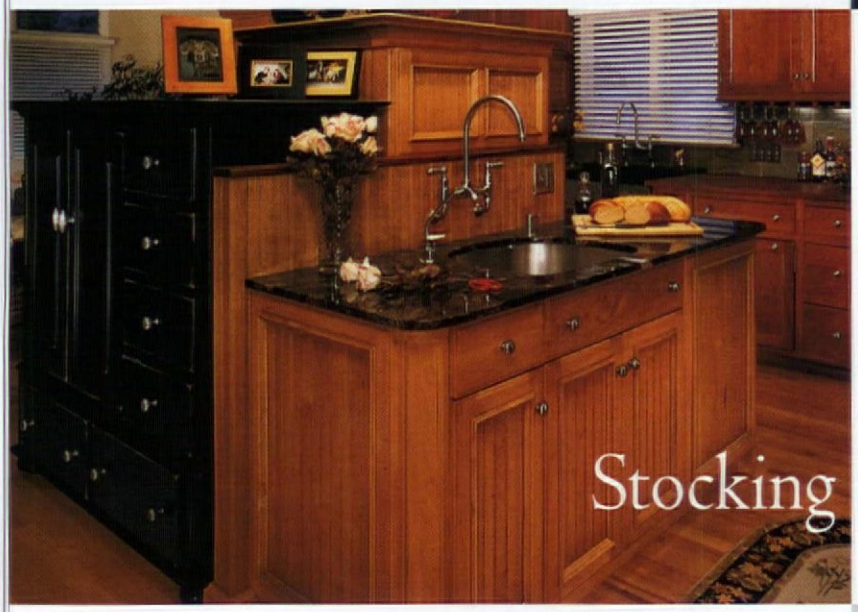
New Old France

Designed by Anita Tiburzi and named after a small French village, Vergeze flatware features a typically French oak-leaf motif. Heavily plated with 40 microns of silver, a six-piece place setting is $110 from Source Perrier, (888) 543-2804, sourceperrier.com





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Victorian explored anew

Beautiful and practical, this new kitchen reveals its owner's 19th-century sensibility, yet it takes full advantage of 21st-century technology.

BY BRIAN D. COLEMAN | PHOTOGRAPHS BY LINDA SVENDSEN

THE OWNER of this Italianate house would agree that all good things come to he who waits: he waited 29 years before remodeling his kitchen. His house in the heart of San Francisco was built in 1871 for a prosperous insurance broker. But by the time he bought it in 1973, the grand Victorian had been a boardinghouse and had seen a series of owners. Original details were intact, from the Lincrusta wainscot in the hallway to gaslights and speaking tubes that still function. The kitchen at the center of the house had not fared as well; it had been updated in the 1950s with built-in and now very dated appliances. Nevertheless, the owner saved this room for last.

Throughout the many years spent bringing his house back to its original beauty, he planned the kitchen he'd build exactly as he wanted it. He kept notes of historic houses and kitchens that he admired in the Bay Area, gleaning details for his own eventual remodel. The pleasing green wall color, for example, was based on a similar color used at the Winchester Mystery House in San Jose (from Sherwin–Williams Historic Colors). Details were copied from an original 1880s San Francisco kitchen. The floor of one-inch hexagonal tiles was based on similar flooring in a neighboring home.

When it came time to remodel the kitchen, the owner's first step was to finish the back servants' quarters of his home, adding a functioning kitchen there which he could use during construction. He then made a list of all his must-have details—he wanted, for example, to preserve the original gas and electric lighting, and to purchase a restaurant-grade cooktop from Wolf Appliances. He found an architect familiar with Victorians, and working plans began to materialize. By removing several closets and relocating basement stairs to underneath the front staircase, the remod-

The GOODS

This modern, period-inspired kitchen is the result of a wish list revised by the homeowner over a period of many years. Details are in keeping with the late-Victorian period and the rest of the Italianate house; at the same time, space planning combines the functions of kitchen and pantries in one room. The kitchen incorporates such up-to-date conveniences as a halogen oven and granite countertops. ▪ **ARCHITECT** *is Scott Wynn, San Francisco, CA:* (415) 467-1280 ▪ **PAINT COLORS** *from Sherwin-Williams Historic Paints, Victorian and Colonial series:* sherwin-williams.com ▪ **TIN CEILING** *from W.F. Norman, Nevada, MO:* (800) 641-4038; wfnorman.com ▪ **COOKTOP** *is by Wolf:* wolfappliance.com ▪ **STOVE HOOD** *custom-made by Modern-Aire Ventilating Corp.:* (818) 765-9870; modernaire.com ▪ **WALL OVENS** *by Viking:* vikingrange.com ▪ **REFRIGERATOR** *by SubZero:* subzero.com ▪ **HALOGEN-MICROWAVE OVEN** *is a GE Monogram Advantium:* geappliances.com ▪ **HARDWARE** *is from Cirecast, San Francisco:* (415) 822-3030; cirecast.com ▪ **FLOOR TILES** *through dist. from American Olean:* americanolean.com ▪ *The* **WINCHESTER MYSTERY HOUSE** *in San Jose, a rambling, 160-room Victorian mansion built (and built and built) by the heiress to the Winchester rifle fortune, is one of the largest and most entertaining Victorian house museums on the West Coast:* winchestermysteryhouse.com

Details from the late 19th century—one-inch hex tile flooring, tin ceiling, and cabinets in the manner of Victorian furniture—meet with state-of-the-art appliances including a halogen-and-microwave oven (hidden at the back of the center island).

eling doubled the size of the once-small and awkward kitchen. There was now space for a center island with a sink and an oven for quick meals. Two vertical pull-out drawers, only six inches deep but 92 inches in height, created an ingenious "pantry" that left room for a SubZero refrigerator concealed beneath matching cabinetry fronts. Every square inch of space was used. Original wainscoting on the far side of the room [not shown] was retained, but recessed slightly into the wall to provide an extra two inches of floor space. Next to the pantry, a small built-in desk contains a pull-out drawer wired for computer access.

The new cabinets are based on period examples, and accented by Eastlake-style brackets that echo similar brackets on the verandah. Across

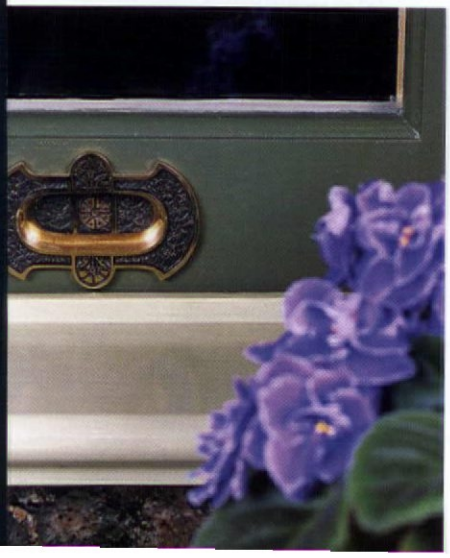
LEFT: **Ingenious "pantry" doors make good use of limited space; here they are shown partly pulled out. The dining room is just in view.** TOP: **Cabinets were built up to the ceiling to use all available space. The restored chandelier was original to the room, and still functions with both gas (up lamps) and electricity (down).**

from the pantry doors, a built-in sideboard accented with a carved crest serves as a liquor cabinet [shown at top of p. 32]. Eastlake detailing was repeated in brass hardware including window-sash lifts and drawer pulls. Original parts were preserved as much as possible. Even the speaking tubes were saved, the contractor having been instructed to wire carefully around them.

The owner emphasizes, though, that this kitchen is a modern adaptation—not a re-creation of a period kitchen. He wanted granite countertops under those Eastlake cabinets. He added the most up-to-date electronics: a television monitor that shows guests at the front gate, built-in stereo speakers subtly mounted in the wall. A special spigot over the stove that fills large pots was the contractor's idea—perfect for boiling San Francisco crabs.

Does the satisfied owner have words of advice? Before you remodel, "try to have a second kitchen to fall back on. Make lists of everything you might want ahead of time. Be sure you find an architect and a contractor you work well with. Take your time!" ✦

LEFT: Old and new blend seamlessly as bracketed Eastlake-style cabinets hang above new granite countertops. BELOW: Polished brass sash lifts with Eastlake styling are from Cirecast.



Morris and the Spirit of Craft

BY LUCIA VAN DER POST

In the summer of 1880, when he was forty-six, William Morris wrote to his wife Janey from their London home: "Breakfast is over and I have been carpeteering: the Orchard, spread out on the drawing room floor, though not perfect as a piece of manufacture is not amiss; as a work of art I am a little disappointed with it: if I do it again I shall have a wider border I think . . . The 3 yellow bordered pots are not so flat as they should be: I fear the worsted warp is to blame for this: I shall use cotton in future, and perhaps dye it blue roughly."

HERE IS ONE of the most highly regarded interior designers of the Victorian age, the great purveyor of textiles, tiles, furniture and "every article necessary for domestic use" to a style-conscious elite, on his hands and knees, nose-deep in carpet pile, quizzing every knot. It is an endearing image.

Amusing as the image is, it holds the key to Morris's contemporary success and his continuing significance. This carpet had been hand-knotted to Morris's own design by women brought in to work in the coach house attached to his Hammersmith home. The design and making processes were brought together as closely as possible, both of them located in as congenial and nearly domestic a setting as possible. The carpet itself was the latest product of Morris's appetite for hands-on experimenting; it represented his professional ambition to supply truly well-made products "which may claim to be considered works of art." Above all, it is a wonderful demonstration of how craft, the minutiae of making, far from being the despised other half of the more exalted task of designing, was the central passion of Morris's life.

Today the word craft has become virtually synonymous with handicraft, or making by hand, individually. The one-off piece of studio pottery or woven fabric made by a named artist–craftsman is a cult object, and handmade has become a much-abused shorthand for high quality. This wasn't so for Morris. In his commitment to finding the best possible way to produce beautiful wallpapers, textiles, carpets, or furniture, he was prepared to explore any technique and system of manufacture. However, he had a deeply held emotional prejudice towards the artisan, the skilled craftsman, as the ideal figure of the maker, and was in favour of the local, the domestic, the native and natural as the most congenial environment and materials for work of the highest quality. In the middle of the 19th century, in the heyday of our love affair with the machine, Morris's position was considered by many to be deeply eccentric.

As the sulky seventeen-year-old heir to a city fortune, William Morris had refused [*continued on page 38*]

COURTESY OF THE V&A MUSEUM

to enter the Crystal Palace to see the Great Exhibition with his family. He already had a horror of meretricious furniture and decoration that "new money," such as his father's, had made fashionable. It was only when he got to Oxford, however, that he found the intellectual armoury that helped him articulate his distaste.

In his great book on medieval art and architecture, The Stones of Venice, and above all in his stirring chapter "On the Nature of Gothic Architecture: and herein of the true functions of the workman in art," the writer John Ruskin blamed the degradation of modern taste on the enslavement of workmen to industrial process. Ruskin was sure that "the difference between the spirit of touch of the man who is inventing, and of the man who is obeying directions, is often all the difference between a great and a common work of art." He believed that the solution lay in the abolition of false distinctions between the designer and the maker, the artist and the craftsman.

For Morris, Ruskin's analysis was a revelation. It confirmed and articulated his deepest instincts. "To some of us when we first read it, now many years ago, it seemed to point out a new road on which the world should travel." His Oxford friends were subjected to prolonged and passionate readings from Ruskin, and Morris abandoned his earlier ambition to found a monastic order and took an apprenticeship as an architect instead.

It was from Ruskin that Morris derived his own abiding principle: "That thing which I understand by real art is the expression by man of his pleasure in labour. I do not believe he can be happy in his labour without expressing that happiness; and especially this is so when he is at work at anything in which he specially excels." Potentially, this had profound political implications, as Morris's many years as a revolutionary socialist testify. More universally, however, it points to a quality hard to put your finger on but undeniably there in all great work, whether a painting, a pot, a roll of wallpaper, or a fine tapestry—an inherent quality that derives from the pride, expertise, and creative freedom of its maker. It gives craft or good workmanship, and the pleasure we take in it, a

moral dimension, so that it is no longer a purely sensory phenomenon.

For over forty years Morris never abandoned his belief in the virtues of craftsmanship, maintaining an intensely personal relationship with the processes he was interested in. Even as an apprentice architect under G.E. Street, Morris threw himself energetically into clay modeling, wood carving, and stone carving. He started making his first illuminated manuscripts. After the move to London, in the chaotic premises in Red Lion Square that he inhabited with Edward Burne–Jones, Morris taught himself embroidery. Soon he added mural painting, tile painting, dyeing, wood engraving, and calligraphy to his tally of skills and adopted, as a badge of honour, the blue working shirt of the artisan. Perhaps his greatest love, though, was tapestry weaving, which he took up in the 1870s and never abandoned. When business became pressured he would long for his loom: "Lord bless us how nice it will be when I can get back to my little patterns and dyeing, and the dear warp and weft at Hammersmith." As his first biographer, J.W. Mackail, explained, at the time this would not have been excused as a harmless diversion: "a poet who chose to exercise a handicraft, not as a gentleman amateur, but under the ordinary conditions of handcraftsman, was a figure so unique as to be almost unintelligible." But what seemed to some a provocative statement was also the secret of Morris's excellence both as a designer and as a shop-keeper. He never designed anything he did not know how to make himself.

Morris's expansive vision became the key inspiration of the Arts and Crafts Movement, which spread throughout Europe and America from the 1880s, seeding small craft communities. In England it was perhaps C.R. Ashbee's Guild and School of Handicraft which adopted the principles most faithfully. Guild members tried to build a Utopian community, dedicating themselves to the simple life. While some of these more earnest experiments now seem quaint and doomed to failure, their questioning of the way we live our lives, and their belief in the importance of everyday objects, are lasting legacies.

While Morris was a central founding figure in the

various schools of thought within the modern movement in design, from Bauhaus to the studio crafts movement, his influence is still a potent force today. For Edmund de Waal, one of our leading contemporary studio potters, Morris matters because "the compass he gave to the territory of the political life of objects and their makers still holds, it is still valid."

At the end of it all, the most important thing for Morris was the creation of beautiful things. He was himself only too painfully aware of the many contradictions inherent in trying to put moral or political values at the heart of a commercial enterprise run for profit. More than that, while some of his followers, with the zeal of the converted, refused to have anything to do with industrial processes, Morris was prepared to compromise if in doing so he could make the product better, or even cheaper, and thus within the range of the artisans he so valued. Finally, craft mattered because beautiful things matter, because the most important production of art "and the thing most to be longed for" is "a beautiful House." It is a belief that nobody who has ever taken pleasure in their domestic surroundings has trouble in identifying with. It is the impetus behind the interior design and house-beautiful magazines that are bought in their thousands every month, and behind the hours and hours that are spent on DIY every weekend. ✦

ADAPTED *with permission from the chapter "Craft" in the book* William Morris and Morris & Co. *by Lucia van der Post [Abrams/V&A Publications in association with Arthur Sanderson & Sons Ltd., London,* 2003].

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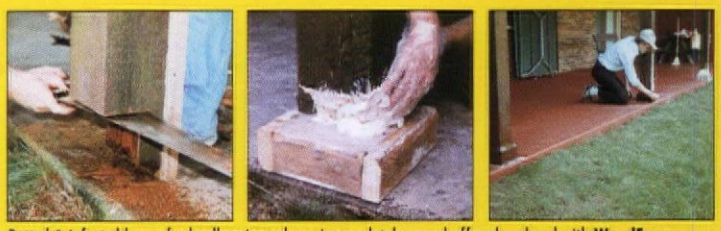

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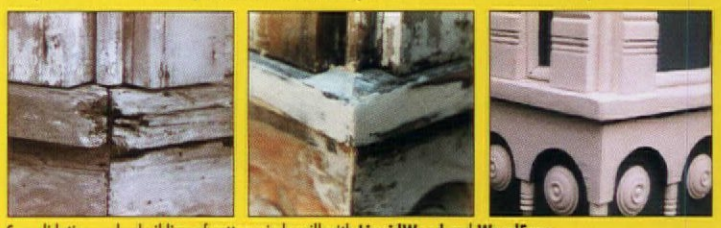

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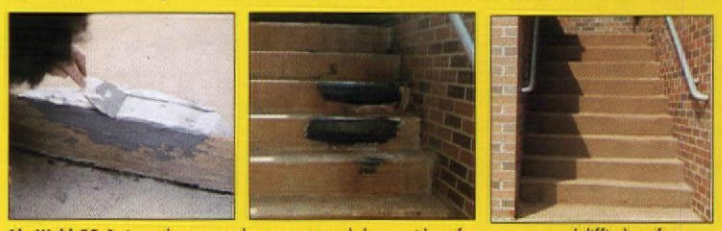

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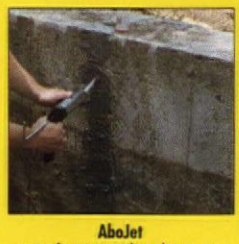

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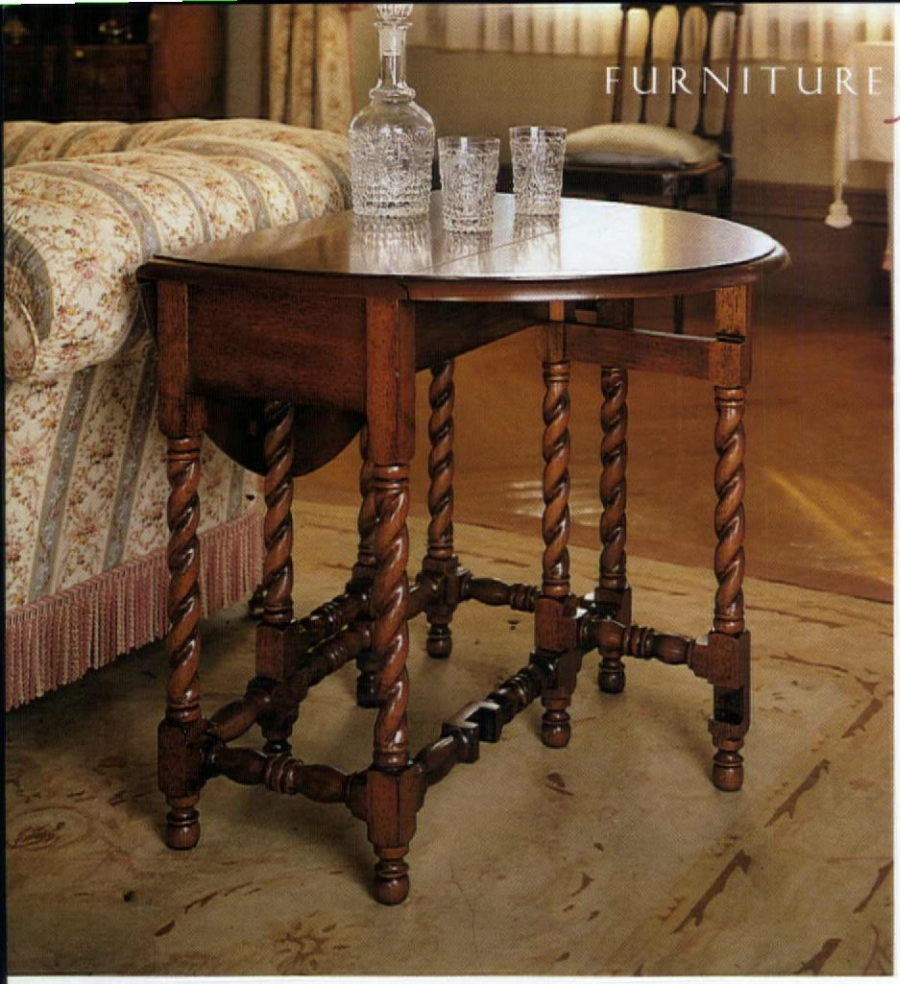

Carved to resemble a crimp-edged pie or hinged to drop like a handkerchief, early occasional tables may sound fanciful, but these intriguingly shaped tables were also the epitome of versatility.

Occasionally Yours

BY DAN COOPER

TOP: (left) The Sugar Twist gateleg table from Craftique is a reproduction of an 18th-century form. (right) Milling Road's Venetian hall table, from Baker Furniture, is inspired by 18th-century French and Italian designs. ABOVE: A tilt-top piecrust table from Kinloch Woodworking with hand-carved ball-and-claw feet.

OCCASIONAL tables: in the past, every home was chock-full of them. We give them quaint names that bear some reference to their form, like piecrust or tilt-top. The current function of these weird little tables seems to be as a place to park our 27 remote controls and the framed photo of Great-Aunt Enid, who left said table to us in her will.

Where did all these tables come from, and why did they exist in the first place? Like many furnishings, the origin of the occasional table has to do with lack of light and a scarcity of furniture. Until about 150 years ago, most folks trudged around with candles, and then lamps fueled by animal fat or kerosene. There were chandeliers, but if you wanted to read, knit, or see the piano keys, you needed a light source nearby. And you had to put it on something higher than the floor. Then, too, it wasn't unusual for pieces of furniture to be employed intermittently, hauled about as needed. Many of these smaller stands and tables were constructed in ways that allowed their overall massing to be reduced when not in use, usually through the mechanics of a folding top or swinging leg.

One of the earliest of these compact tables was the Pembroke, created by Thomas Chippendale and named for his client, Lady Pembroke. The beauty of the Pembroke is its drop-leaf form: the table's hinged leaves drop to the sides of the fixed center portion of the [*continued on page 46*]

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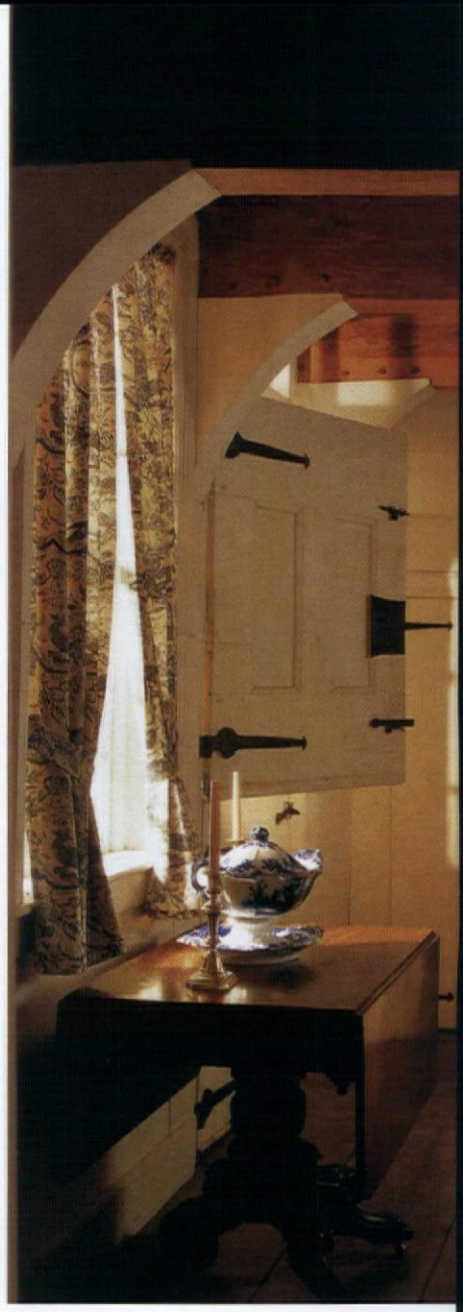
Although they were easier to make than turning or carving four additional legs, "butterflies" were inherently weaker than gatelegs and could fail catastrophically, sending prize china into the laps of out-of-town guests.



LEFT: A reproduction of a classic 18th-century form, the tilt-top table, from Joal. ABOVE: Baker Furniture's variation on the handkerchief table has four triangular leaves and curved legs.

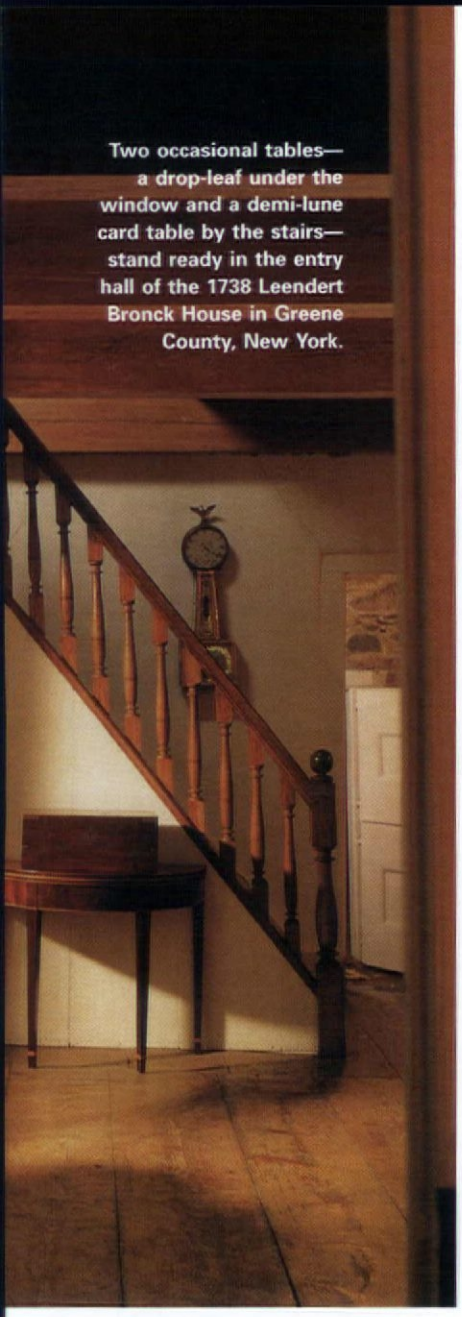
Tilting TABLES

Round, oval, rectangular, piecrust, or scalloped, the tilt-top table of two centuries ago served multiple purposes. In the flat position, tilt-tops held candlesticks and tea trays, or served as luncheon or card tables. Placed in the upright position, they stood as works of art; the most stunning were constructed from a single piece of figured wood, or intricately inlaid with veneers or marquetry. The tilting surface went from horizontal to vertical via one of two mechanisms: either a simple pin hinge with clasp, or the more desirable birdcage, which was a box formed with spindles. Massive neoclassical tilt-tops with heavy bases are not uncommon; the largest tilters convert from table to a settle or a fireside bench.

table when not in use. Often featuring tapered legs and a cross stretcher, the Pembroke was a constantly imitated form for almost a century. While Chippendale's table had bowed ends and sculpted leaves, American versions could be much simpler, especially those made in the more remote areas. Some were finished in imported woods and fancy veneers, while the countrified pieces could be plain boards with a few superficial touches.

The drop-leaf table was also a precursor to the fixed dining table. In the first couple of centuries of our history, the large table that was used for eating was usually shunted to an adjacent wall between meals. Since it had to be big enough to seat an entire family and small enough to fit against the wall, the drop-leaf form was a common one. The heavy planks of these tables were supported by one of two methods. The sturdiest was called a gateleg, where a secondary set of legs swung out to support a leaf that was sometimes much larger than the fixed center. The gateleg was a clear improvement over the second mechanism, little wooden toggles (often called "butterflies") that pulled out to support additional leaves. Although they were easier to make than turning or carving four additional legs, butterflies were inherently weaker than gatelegs and could fail catastrophically, sending prize china into the laps of out-of-town guests. Gate-

GEOFFREY GROSS FROM *DUTCH COLONIAL HOMES IN AMERICA*, RIZZOLI INTERNATIONAL PUBLICATIONS, INC. (ABOVE)



Two occasional tables—a drop-leaf under the window and a demi-lune card table by the stairs—stand ready in the entry hall of the 1738 Leendert Bronck House in Greene County, New York.

leg tables large and small were made well into the 19th century, when expansion tables built with sliding tracks to support additional leaves became the norm in dining rooms.

Other occasional tables were more fanciful if no less functional. For example, the round top of a piecrust table is embellished to varying degrees with a heavily molded and carved lip that undulates in imitation of a crimped pie crust. Earlier ones tilted, allowing placement in a corner when not serving their intended purpose. Piecrust tables are invariably supported by a tripod base

SOURCES *by Website*

BAKER bakerfurniture.com *Period-inspired styles, including handkerchief, Pembroke, demi-lune, Empire, and drum* ■ **CIRCA 1820** circa1820.com *Reproduction tavern tables* ■ **CRAFTIQUE** craftiquefurn.com *19th century reproductions from the Thomas Day and Biltmore Estate collections, including tilt-top piecrust, Pembroke, gateleg, drum, drop-leaf, and other styles* ■ **JAMES DEW & SONS** jamesdew.com *Porringer, tea, and other reproduction tables* ■ **JOAL** joal.com *18th-century reproductions, including Pembroke, tilt-top, demi-lune, tripod, and drum, to the trade* ■ **KINLOCH WOODWORKING** kinlochwoodworking.com *Hand-carved piecrust tables and candlestands* ■ **SOUTHWOOD FURNITURE** southwoodfurn.com *18th-century reproductions, including Pembroke, Chinoiserie demi-lune, drum, and tavern tables* ■ **WARREN CHAIR WORKS** warrenchairworks.com *Reproduction tavern tables* ■ **WORKSHOPS OF DAVID T. SMITH** davidtsmith.com *Reproduction Porringer, tavern, tripod, demi-lune, tilt-top, and candlestand tables* **Lots more in the Design Center at** oldhouseinteriors.com

The term "coffee table" didn't enter the lexicon until 1877; the low, wide table in front of contemporary sofas is pretty much a 20th-century affectation.

with carving on the legs finished in various degrees of ornamentation, ranging from the plain and simple "snake-foot" all the way up to the legendary "hairy paw" that was the highest test of a carver's abilities. You'll find piecrust tables with two or three graduated trays; these were created in the early-18th century and are known as dumbwaiters. Their purpose was to act as a small server for light fare.

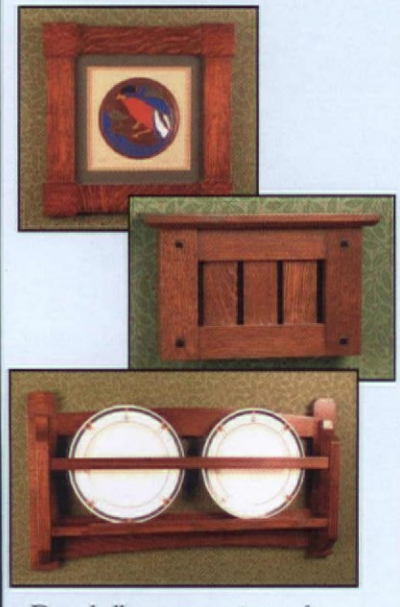
Another unusual shape is the handkerchief table, which comes in two basic forms. The first, dating at least as far back as the early-18th century, is a small side table whose square top is rotated in a diagonal position to the legs. This top is divided into a larger stationary section and a small triangular drop-leaf. The other form also has a diagonal top, but there are four triangular leaves that fold in towards the center, creating a square top when closed, and draping like a handkerchief when open.

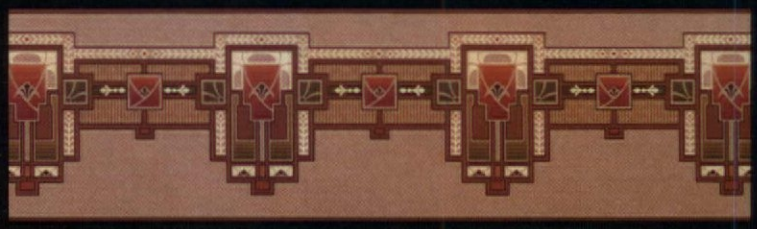
Tabourets take their name from the French for small drum. These typically short, often round stands nestle nicely next to a chair or sofa and support libations or smoking gear. They rocketed to popularity with the Turkish craze of the late-19th century, and the form remained in production throughout the years of the Arts and Crafts Movement.

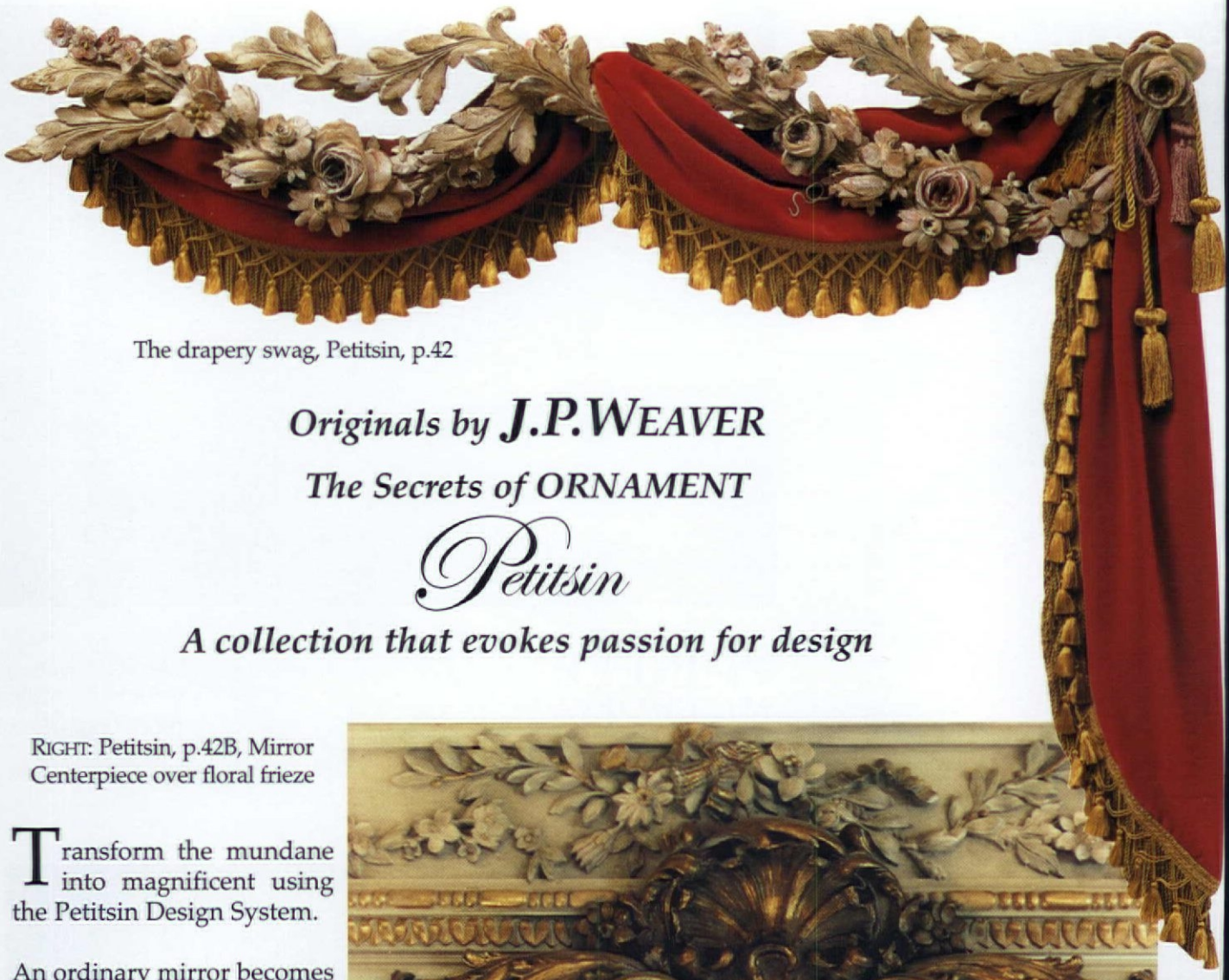
The ultimate occasional table may be the coffee table. The term didn't enter the lexicon until 1877 (at least according to Merriam–Webster); the low, wide table in front of contemporary sofas is pretty much a 20th-century affectation.

Because most occasional tables originated in the 17th and 18th centuries, their forms have become iconic to us via the Colonial Revival. Now, with 80 to 100 years worth of age on them, these reproductions from the first half of the 20th century have increased in value and are the next generation of antiques. ✦

DAN COOPER *has a tabouret composed entirely of rejection slips.*







The drapery swag, Petitsin, p.42

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RIGHT: Petitsin, p.42B, Mirror Centerpiece over floral frieze

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BELOW: This historic overpanel was inspired by a famous piece from the Palais Fontainbleau. JPW has recreated the illusion using "Petitsin". The panel can be extrapolated to varying widths. The height of the main panel is about 9 to 10 inches.

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Circle no. 58

The Gilded Age with a Twist

MASSACHUSETTS Avenue between Dupont Circle and the National Cathedral is known as Embassy Row. The best of early-20th-century American architecture is represented in house after extraordinary house, each impeccably maintained. Their exterior styles are predictable: academic Tudor, Neoclassical, Beaux Arts, Georgian Revival. As these are private homes, passersby can only guess at the sumptuousness of rooms inside—but they're surely capacious, with beautiful plasterwork and wood trim, with the best furniture and antiques. What you might not guess is that the interiors also represent a cultural fusion.

The Russian Embassy occupies a house built by the widow of sleeping-car magnate George Pullman and bought by the Czar in 1913.

ALL PHOTOGRAPHS BY ANTONIO CASTAÑEDA-BURAGLIA

Power-craving millionaires built mansions in Washington, D.C. They sold them during the Depression—to foreign governments seeking high-end residences for their ambassador

These mansions were built, often as seasonal residences, by American millionaires to be near the seat of power and prestige. Even wealthy owners, thought, couldn't afford to maintain such houses and their staffs during the Great Depression. Their beautiful homes would have been subdivided, or razed for apartment blocks, except for the interest of foreign buyers: governments who wanted well situated homes for their ambassadors.

"The embassy houses are, in a way, one of the best-kept secrets of Washington," asserts Benjamin Villegas, the independent publisher and editor of a new book that actually takes us inside 41 of them. The art, motifs, and furnishings of different cultures are melded with the original historical décor—an appealing challenge for those who love personal or eclectic interiors.

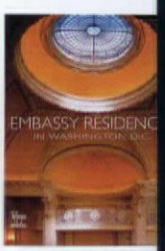
Most of the houses shown were designed in the late-19th or early-20th centuries by prominent American architects. Some were commissioned by foreign governments and designed by their countries' architects: Sir Edwin Lutyens's British Embassy defines the English presence; Danish architect Vilhelm Lauritzen's 1960s chancery/residence is a Modern landmark.

ABOVE LEFT: The music room for Chicago financier Franklin MacVeagh in a house sold to the government of Mexico. ABOVE RIGHT: The Swedish embassy, built in 1923 for the founder of *U.S. News and World Report*, was designed by Austrian architect Josef Frank, who went to Stockholm in 1930. LEFT: John Russell Pope's former McCormick House, the Brazilian Embassy since 1934.

The book represents a kind of global collaboration. Its main text was written by Lily Urdinola de Bianchi, wife of the Chilean ambassador. (The English translation is by Patricia Cepeda, wife of John O'Leary, the former Ambassador to Chile.) It is chatty, often disarmingly sincere, and sometimes describes architecture in the juicy language of food writers. ✦

REVIEWED BY PATRICIA POORE

Embassy Residences in Washington, D.C.
by Lily Urdinola de Bianchi
Villegas Editores (dist. by Rizzoli), Nov. 2003
Hardcover, 333 pages, $50
Through your bookstore.



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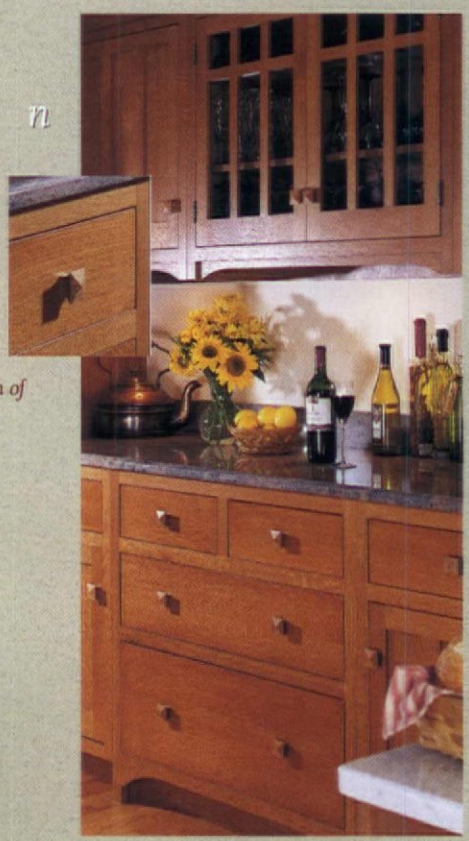

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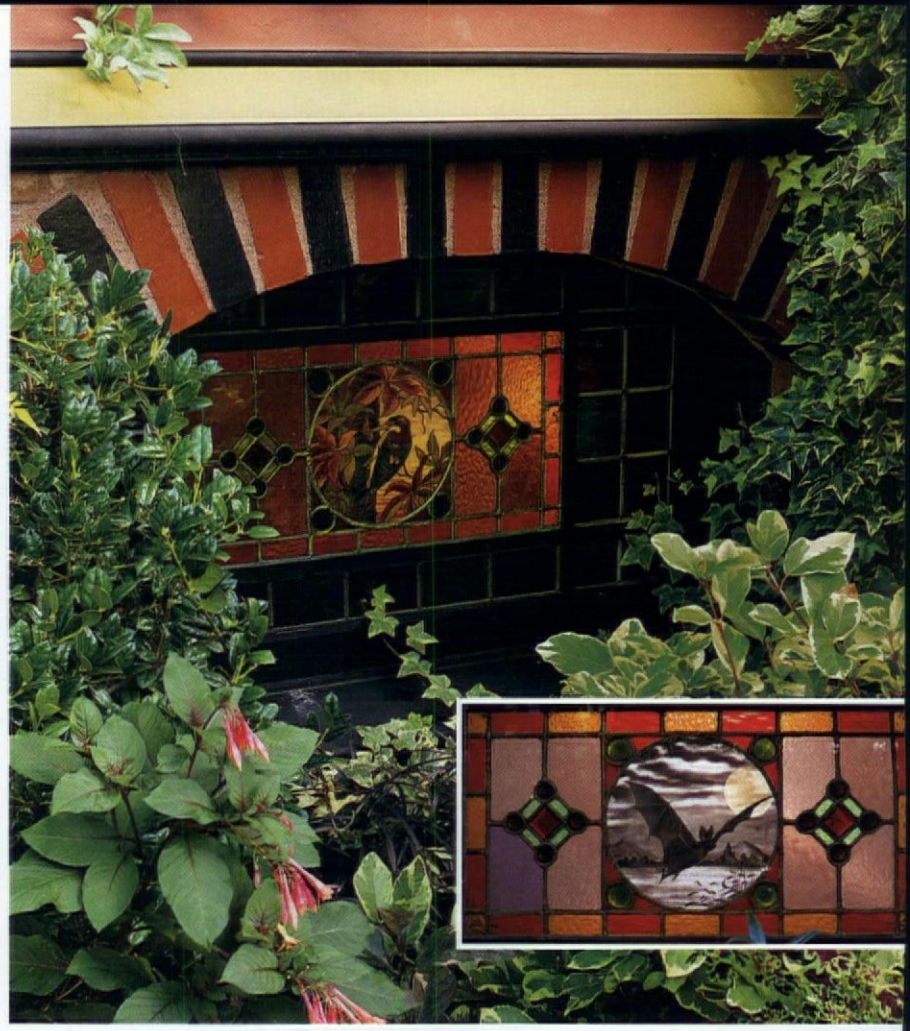

More than decorative art, stained glass changes the quality of light, and can even lend privacy. It can be used just about anywhere.

Savvy Uses for Stained Glass

BY BRIAN D. COLEMAN

WHEN a house-lover moves, he often takes with him a reminder of the former home: a light fixture purchased for the house, leftover wallpaper rolls, even the anniversary rosebush. But when I moved, I took the antique stained-glass windows that I'd added as decorative accents.

Stained glass adds another dimension to design, changing the quality of light and even the interior hue. It's got its practical side, too; stained glass can hide a neighbor's fence or lend privacy in a bathroom or bedroom. It can be used in places other than exterior windows. Homeowner Nancy Smith had Roy Little and Jim Raidl design a new stained-glass panel for an unattractive basement door opening directly into the kitchen of her 1911 bungalow in Spokane. Lit from behind, the panel's Arts-and-Crafts thistle motif has made the door the decorative centerpiece rather than an awkward annoyance.

What about re-using antique stained glass? Many people shy away, concerned about restoration costs and whether the glass will fit an existing opening. "Don't be in awe of stained glass," says Web Wilson, author of *Great Glass in American Architecture* [Dutton, 1989]. "If a window doesn't fit exactly (and most don't), you can always add or subtract glass to make it fit the space."

Web Wilson even suggests that you not pass up pieces that seems to be curving or buckling—the window may be stable enough for many more years. He describes this test: If, when you drum on the glass with your fingers, you don't hear a rattle, then the lead is still tight. If the panes do rattle, then the putty has dried to the point that sections of glass are loose in their lead cames (channels), and some will need to be stabilized. Even that need not be complicated. For simple repairs, Web advises darkening window putty with lampblack, and pushing it into the areas that are loose using your fingers or a blunt piece of wood. Let the putty dry for a few days, then trim excess with a putty knife. You can also mix the putty with linseed oil, a time-honored method of repair, which makes it easier to brush on. Wipe off the excess with a newspaper. Your window will now be stiffer and more airtight. [*continued on page 58*]

A combination of old and new glass may be the answer. The author fell in love with the antique center panels shown above, but they were too small for the project. So he had built for each a wood sash that incorporated the old in the center, surrounded by a perimeter of new but complementary panes of stained glass in a purple and green checkerboard.

DAVID McDONALD

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Rom 5:8 "But God commends His love to us in this, that we being yet sinners, Christ died on behalf of us."

Circle no. 391

ABOVE: An antique hutch was embellished with Arts and Crafts-era glass. RIGHT: Arts and Crafts thistles are the sparkling highlight of a tasting room at a California winery (Little Raidl).

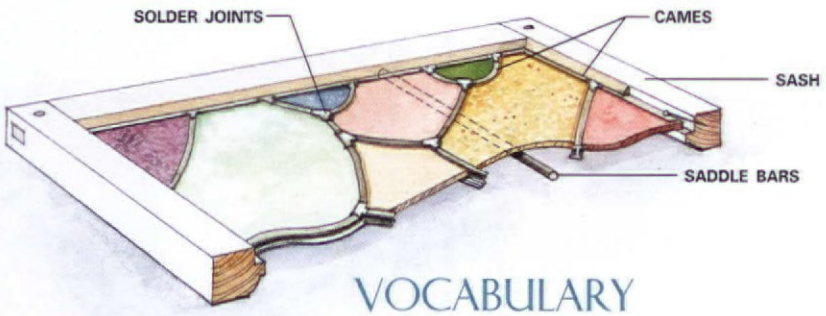
RESOURCES

A subjective list of favorite suppliers known to the author. ▪ **BRIAN MCNALLY, GLASS ARTIST** (805) 687-7212 ▪ **BUNGALOW GLASS WORKS** (250) 335-1864 ▪ **DREAMGLASS: JESSICA L. KOLE** (772) 460-8214 ▪ **JACK WALLIS STAINED GLASS & DOORS** jackwallisdoors.com ▪ **LITTLE RAIDL DESIGN STUDIOS** sonic.net/little-raidl ▪ **LYN HOVEY STUDIO** lynhoveystudio.com ▪ **THEODORE ELLISON DESIGNS** theodoreellisson.com, (510) 534-7632 ▪ **UNIQUE ART GLASS STUDIO** uniqueartglass.net ▪ **WEB WILSON** [antique glass]: webwilson.com ▪ **THE WILD IRIS STAINED GLASS** (206) 328-0688

A crack (just part of the character!) is best left alone unless the glass is ready to fall out. You may be able to secure it further with clear epoxy cement. If you have a sagging window that can be easily removed from its sash, leave it on a flat surface for several days and the sagging will right itself. But be careful. California artisan Brian McNally says that handling an old piece of glass out of its sash feels as mushy as handling a large pancake.

TO BE HONEST, good old glass is hard to find, especially if you want several

LINDA SVENDSEN (THIS PAGE)



VOCABULARY

Common terms to make you conversant:

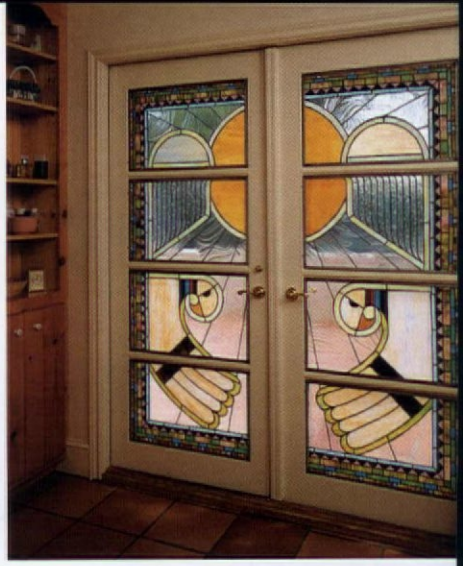
- **CAMES** Channeled strips of lead, zinc, or other metals which hold individual pieces of glass in the pattern.
- **COPPER FOIL** Thin strips of copper tape used to wrap glass, which are then soldered together.
- **CRACKLE GLASS** Glass which has been given multiple small fractures, then reheated and fused, the resulting glass resembling alligator skin.
- **FLASHED GLASS** Glass of one color that has a thin layer of glass of another color on the reverse side; often used for ruby red glass.
- **JEWEL** A small piece of glass faceted into a geometric shape, simulating a real jewel.
- **LEADED GLASS** Any glass, clear or colored, that is held together with lead cames.
- **OPALESCENT GLASS** Glass which has become opaque by allowing crystallization during its production.
- **RONDEL** A piece of glass spun into a circular shape, whether mouth-blown or machine-made.
- **SOLDER** Alloy of tin and lead used to bond metals in both leaded and copper foil glass.
- **STAINED GLASS** Any colored flat glass.

OPP. TOP: A Berkeley bungalow is embellished with a new, stained-glass wisteria valance installed over the existing window (Little Raidl). ABOVE: A 19th-century stained-glass dome lights the Dunsmuir House in Oakland.

matching windows or a particular pattern or color. New stained glass is readily commissioned and can be custom-fit to a particular place and palette. Two methods are used, explains Jessica Kole, an attorney and former federal prosecutor who turned her stained-glass art into a new career in Florida. In the traditional method, glass is cut into patterns and then kept in place by lead channels ("cames"). Copper foil glass, where the individual pieces are wrapped in copper foil and then soldered together, is the method invented by Louis C. Tiffany for his elaborate lamps. Copper foil is thinner than lead, so smaller pieces of glass can be used and designs can be more intricate. Copper foil is also stronger than lead and less toxic for the artist. Jessica Kole used traditional lead in her design for a geometric front-door window in a strong Art Deco design that used large pieces of glass. Copper foil would have disappeared in that window. For another door with a window in a busy floral motif, she chose copper foil to hold the many small pieces of glass.

Lyn Hovey has specialized in stained-glass restoration and design for over thirty years. Don't limit your-

DOUGLAS KEISTER
ROB LEANNA (ILLUSTRATION)



Native American Hopi Indian designs of rainclouds and the sun inspired this new set of stained-glass doors for a cottage decorated in Southwestern motifs (Little Raidl Design Studio).

self to traditional uses, he says. One client bought an flea-market walnut cabinet for $25, then transformed it by adding new stained-glass panels with a rose design in copper foil. Lyn Hovey cautions that the glass should not overpower the piece with design complexity. Also consider what is to be stored behind the glass door. If it's breakfast-cereal boxes, choose opalescent glass. If you're outfitting a wet bar and elegant stemware will sit on the shelves, consider transparent panels to draw the eye inside.

Don't expose lead to the elements, because as the putty weakens the window will leak. Storm sashes, which can be made nearly invisible, protect from damage as well as the weather. For "foxing," the chalkiness in solder lines caused by moisture, use very fine steel wool to remove the chalkiness without ruining the patina. Those of us in earthquake country must see to it that skylights are supported on a protective surface such as ¼ inch Plexiglas, which both supports the window and prevents it from falling to the floor.

If I ever move again, I have every intention of taking my stained-glass windows with me. ✦

LINDA SVENDSEN

Old-House Interiors' 10th

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PANTRIES THEN & NOW

The pantry is back in style, for orderly storage of food and equipment: a look at the past for design guidance. *(page 76)*

AN UNALTERED STATE

Owners of a Niedecken-designed house had help from photos taken in 1907. *(page 70)*

KALEIDOSCOPIC COLOR

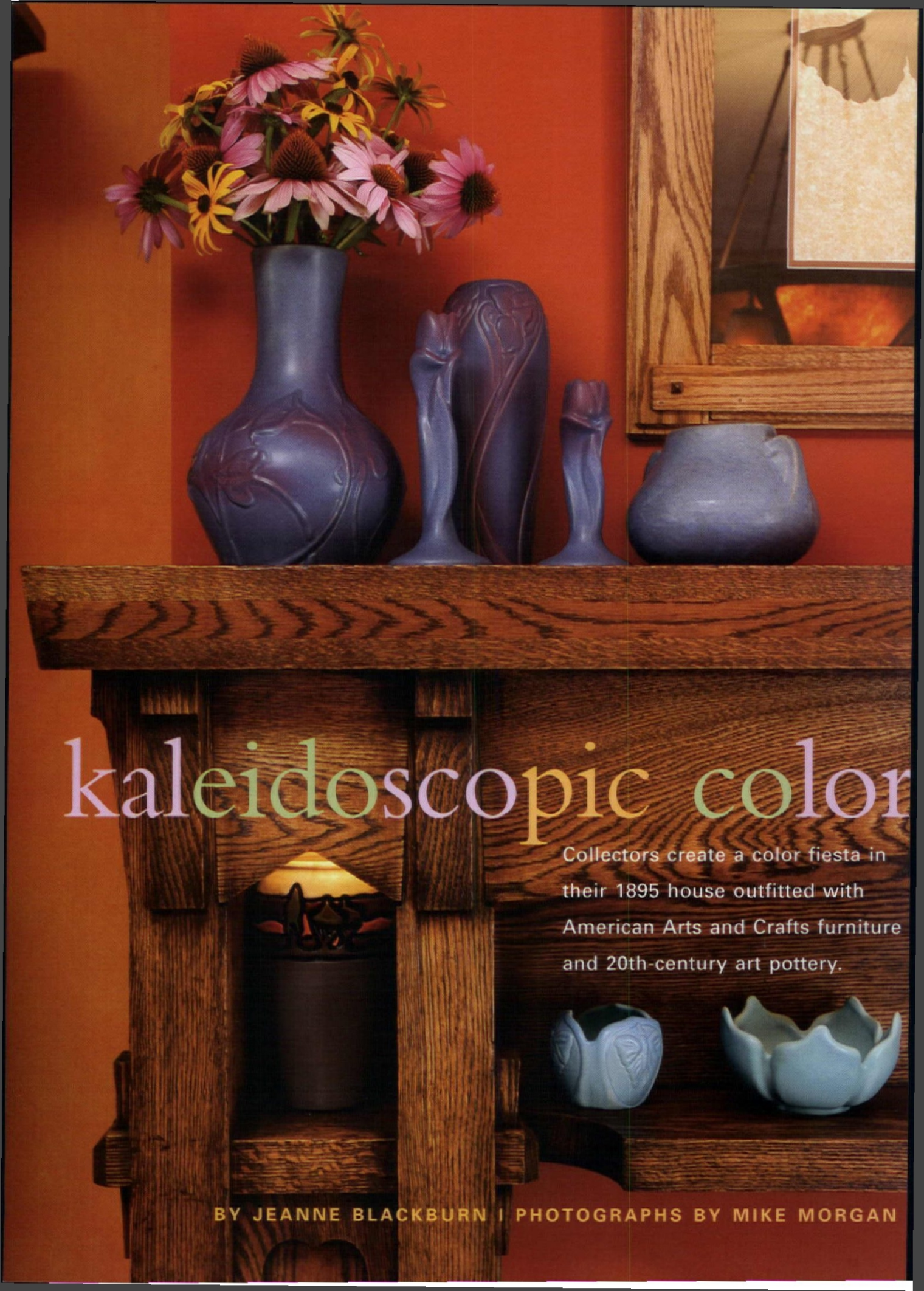
Arts and Crafts rooms burst with juicy colors inspired by the owners' collection of 20th-century art pottery and dishware. *(page 64)*

AT LOCUST LAWN

A survivor from the Federal era, the rural Huguenot house is classical and spare—and has nice faux painting. *(page 84)*

THE RIGHT DRESSING

Architectural windows such as oriels and bays demand finesse in the sewing of drapery, even if it is rather simple. *(page 88)*



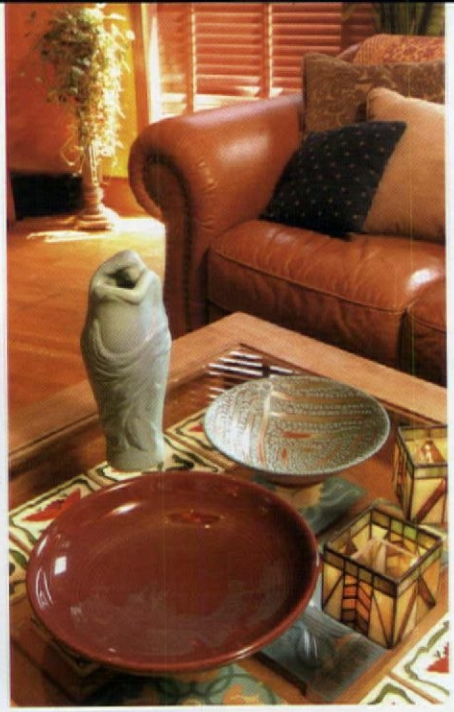
kaleidoscopic color

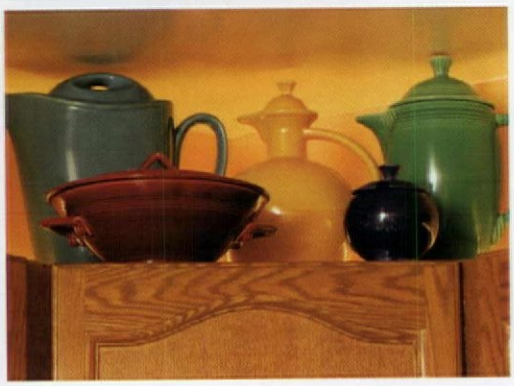
Collectors create a color fiesta in their 1895 house outfitted with American Arts and Crafts furniture and 20th-century art pottery.

BY JEANNE BLACKBURN | PHOTOGRAPHS BY MIKE MORGAN

LEFT: The modest exterior belies stunning, early-20th-century rooms inside. OPPOSITE: A visitor's first glimpse reveals a riot of color masterfully applied, a dramatic backdrop for pottery collections. Most of these are Van Briggle. BELOW: A mix of Homer Laughlin's 1930s Riviera (red), and Century (ivory) pieces set the table; the "go-along" tumblers are the Juanita Bar Set. BOTTOM: Vintage Hull with Orange-Tree motif atop the china cabinet.

THE BRICK TOWNHOUSE in Frederick, Maryland, is not large. But inside, the impact is huge! Current owners chose to paint the walls of their home in the same vibrant colors they'd come to love in their pottery collections. Persimmon in the foyer, mango in the living room, lime for the dining room—it may sound like an interior of unbridled color. But oh does it work, fabulously. Their colors are based on the original five used in Fiestaware. ▪ Harvey Linn and Tim Finnen can trace original rooms of their row house to the 1840s, but the house was substantially remodeled in 1895—making it a perfect repository for their combined collections. When they bought it in 1998, "we both had a passion for Arts and Crafts style, which the house satisfied, and we both had collections of American dinnerware that we wanted to display," Finnen says. Along with their impressively large collection of tableware and pottery, they have some desirable pieces of period furniture. ▪ Harvey Linn's passion for pottery started with some pieces of Fiestaware inherited from his grandmother. "They reminded me of visiting her when I was a child . . . I developed a real interest in collecting after that." Coincidentally, his partner, Timothy Finnen, is related to the Hull pottery family, which produced another line of pottery that's highly collectible now. ▪ Hull and Fiestaware pottery are known for their bright, clear colors. With all that color, why use such vivid hues





ABOVE: (clockwise) Vintage 1930s Fiestaware, Riviera, and Harlequin. Van Briggle pieces on the coffee table, and the raspberry Fiestaware bowl. Vintage Homer Laughlin pieces in a kitchen corner, including a Fiesta coffeepot and carafe and an Epicure coffeepot from the 1950s. The dining room's collections have taken years to amass. OPPOSITE: Arts and Crafts fireplace surround was a stunning find in a local shop. Stenciling in the dining room beyond, adapted from a Shaker design, picks up the Hull orange-tree motif.

on the walls, too? It's what they wanted to live with. People are often surprised to learn that "the colors were based on a Frank Lloyd Wright palette," states Tim, who has a design background and researched the historic documentation of colors favored by Wright and *also* by pottery and dinnerware manufacturers of the early-20th century.

The house reflects the American Arts and Crafts Movement in its furniture. Some of the items they've collected are prized antiques, including the mantel in the living room. "We saw it in a local shop and couldn't believe what we were looking at," Tim Finnen says of the piece. "When we turned it over to look at the back we found a paper label from the Baltimore manufacturer dated 1895—the same year that the house was rebuilt. The best part is, it fits the space perfectly." Other pieces, including the dining-room furniture and many light fixtures, are good reproductions.

Linn and Finnen live with their

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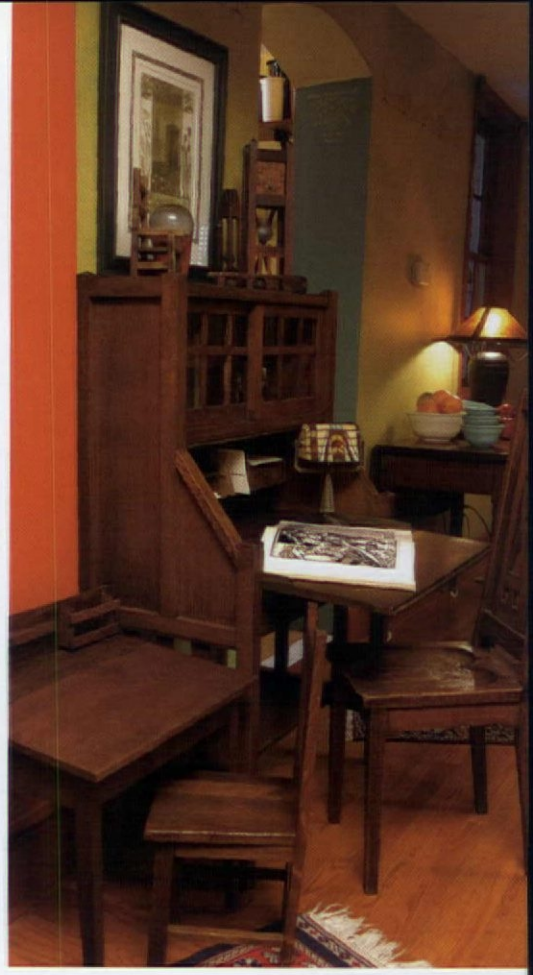

art pottery today


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2. DOOR POTTERY Madison, WI (608) 240-1626 [doorpottery.com] *Wheel-thrown vases in A&C style.*

3. ARTS & CLAY CO. (845) 679-6875 or through M. FitzSimmons Decorative Arts, Chicago (312) 787-0496 [fitzdecarts.com] *Work inspired by Grueby.*

4. BAUER POTTERY Los Angeles, CA (888) 213-0800 [bauerla.com] *Brilliant colors since early '30s.*

5. EPHRAIM FAIENCE Deerfield, WI (888) 704-POTS [ephraimpottery.com] *Limited-edition original designs based on nature, in the A&C tradition.*

6. VAN BRIGGLE ART POTTERY Colorado Springs, CO (800) 847-6341 [vanbriggle.com] *Est. 1899; multiple collections, Art Nouveau tradition.*

7. LONESOMEVILLE POTTERY CO. Portland, OR (503) 774-5387 [lonesomeville.com] *Affordable pieces reminiscent of Roseville and McCoy.*

8. FIESTA [*shown in article*] *by Homer Laughlin China Co., Newell, WV* [hlchina.com; search "fiestaware" for retailers] *Fiestaware* (1936–1973) *was reissued in 1986 as Fiesta® Dinnerware and is available through distributors.*

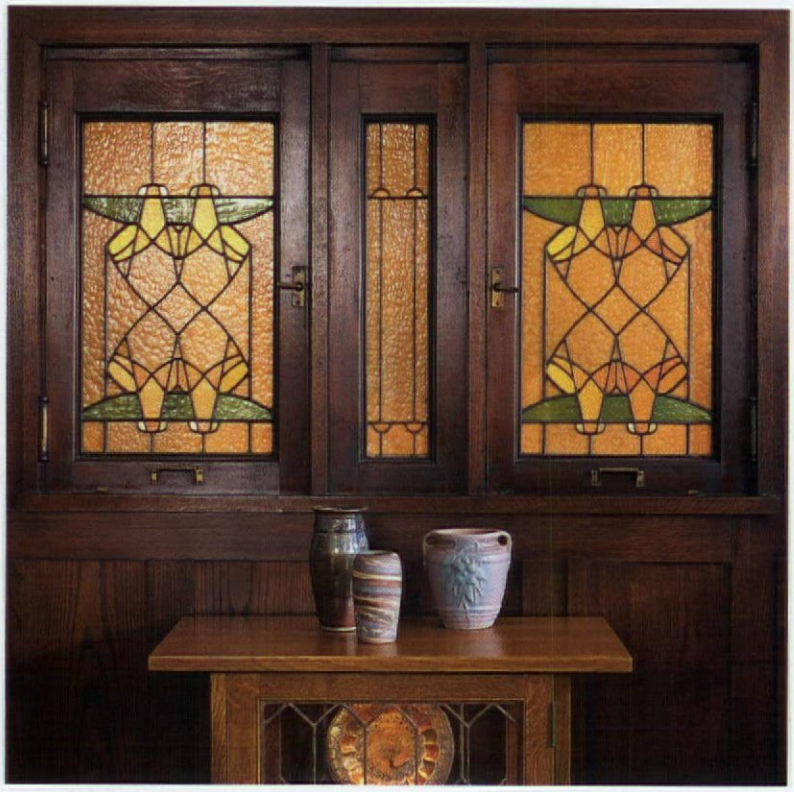
treasures day-to-day, preferring the "use it" philosophy of some avid collectors. Matching display cabinets flanking the fireplace in the living room hold Fiestaware plates, pitchers, and bowls in several patterns representing almost every color ever made, showcased against the dark brown of the wood and leather

in the room. The owners delight in taking visitors on a "tour" of their collections, which include Riviera and Harlequin, Roseville, and Van Briggle; off they rattle specific color names and dates of production, sometimes recalling how and where they found each piece. Arguably the most treasured piece is the limited edition Fiestaware plate produced to commemorate the five-millionth piece ever made. One of just 500 in a raspberry color "that had never been made and will never be made again," Linn considers it his prized possession; it's normally displayed in a case made by Finnen.

In a corner of the dining room, a cabinet painted barn red holds a collection of vintage Hull pottery from the 1920s with a predominant color of turquoise blue. The pieces stand out like jewels in that setting (particularly against lime green walls). A yellow-painted hallway off the dining room showcases a collection of 1920s-era Hull planters and jardinieres in shades of blue and rose. The powder-room walls display more Hull pottery, mostly in experimental colors. As might be expected, there's a display of Fiestaware in the kitchen: a set of mixing bowls with a great story. "I found them years ago, being sold by a woman who'd received them as a wedding gift. She didn't like them so they'd never been used," Harvey Linn says, incredulous. ✦

JEANNE BLACKBURN *is a Maryland-based writer specializing in old homes and wonderful interiors.*

The antique secretary desk and chair are part of their growing Arts and Crafts furniture collection; more recently, the owners found the child-size version. ABOVE: Homer Laughlin Fiesta pieces (including George and Martha) are souvenirs from the 1939–41 New York World's Fair. LEFT: The collections overflow into the bedrooms, where reproduction furnishings and faux-painted tile create a suitable backdrop.



Living IN AN **UNALTERED STATE**

Photos taken in 1907 showed just how seamless the design was when Prairie–School collaborator George Niedecken finished this house. Who could resist restoring it according to his original vision?

BY BRIAN D. COLEMAN | PHOTOGRAPHS BY JESSIE WALKER

LIVING HERE was going to involve some responsibility, Gene and David realized—even before they purchased the house. Located in a landmark district along the shores of Lake Michigan, this was Milwaukee's historic Mayer House, built in 1905. Its architect of record was Henry Lotter, but the design and furnishings are attributed to George Mann Niedecken. A painter and "interior architect" who collaborated with Frank Lloyd Wright, Niedecken had been commissioned

The parlor looks as it did ca.1905–07, its carpet and furnishings faithful reproductions of the original pieces (now in a museum). INSET: The Tudoresque Craftsman exterior features a tree-of-life motif in the half-timbering. ABOVE: His study of Secessionist art is apparent in Niedecken's glass.

While efforts by a museum to remove the entire parlor for display had been resisted, subsequent owners had dispersed the Niedecken-designed furniture. Several pieces have now been painstakingly copied for use in the house.

by Adam J. Mayer and family, owners of a successful shoe and boot factory in Milwaukee. Very much a part of the Prairie School, the designer had aimed for a "unity of design." Furniture, stained glass, rugs, and wall treatments were designed by him specifically for the house. Indeed, he was so successful that, for the next three generations, the Mayer family never significantly altered anything.

And so David Stowe and Gene Webb spent a good deal of time pondering their new commitment. Mayer descendants had finally sold the family home in the 1970s, and it was still in excellent structural shape when Gene and David purchased it in 1990. But, while efforts by the Detroit Museum of Art to remove its entire parlor for display had fortunately been resisted, the home's subsequent owners had dispersed the furniture. The partners put their investigative skills to work. (David is a research physician, Gene has a doctorate in medical research.) By contacting previous owners, they located a large portion of the original furniture still stored in a warehouse in Tuscan, Arizona. The now-valuable and rare Niedecken chairs, tables, and lamps were eventually sold by the subsequent owner

ABOVE: Niedecken's integrated design is apparent in the entry hall, where a table echoes the stair's balustrade. LEFT: In the library, austere with built-in bookcases and Mission furniture, stained-glass flies adorn the windows. Rug is a modern Tibetan with A&C design. RIGHT: The house is a charming combination of Tudor Revival and Arts and Crafts style details. FAR RIGHT: The parlor's centerpiece is painter–designer Niedecken's autumnal mural.

CREDIT NIEDECKEN [1878–1945]

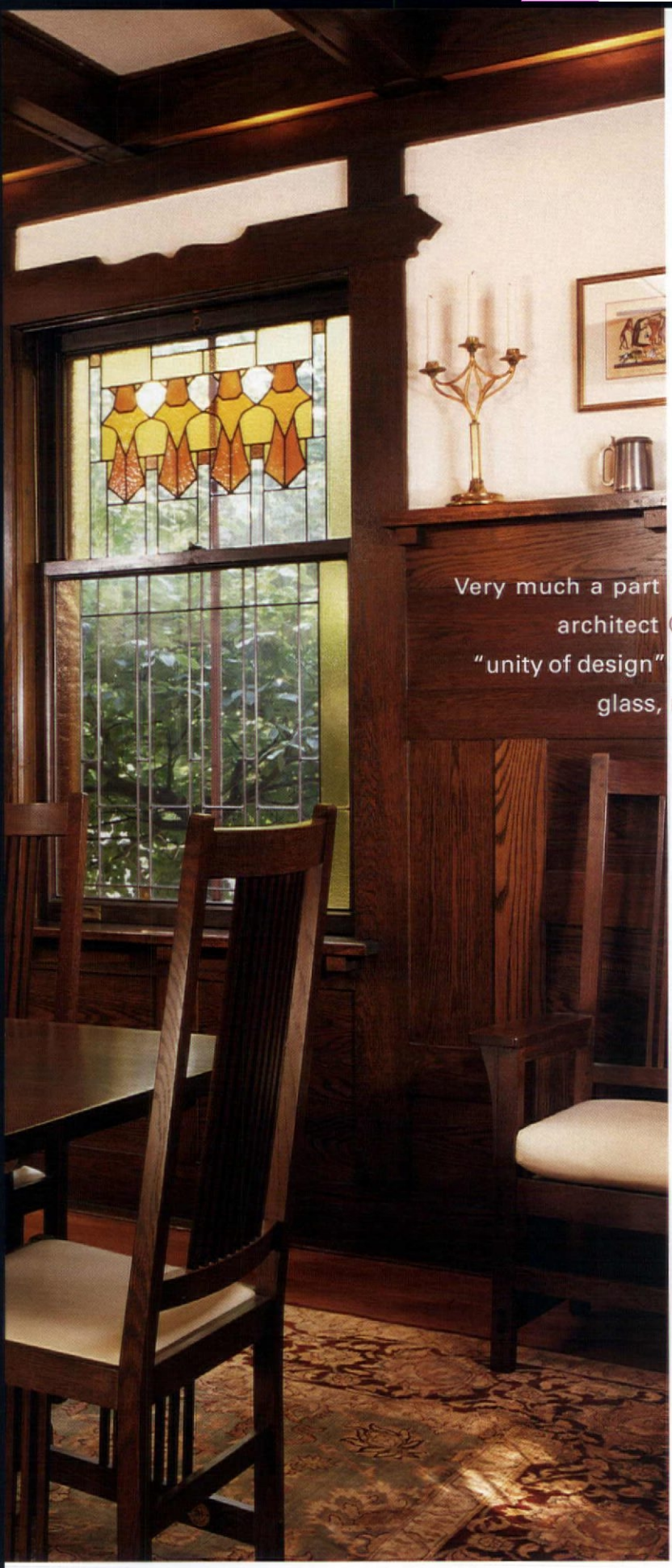
Referring to himself as an "interior architect," Niedecken was among the collaborative entourage working from Wright's Oak Park studio. Some architectural forms and ornament we associate with FLW are actually Niedecken's. Born in Milwaukee, he'd studied art in Chicago, Berlin, Austria, Paris, England and Italy, including time with the Art Nouveau poster legend Alphonse Mucha. ▪ Niedecken was hired by Wright in 1904 to create the mural of sumac and wildflowers for the dining room at the Dana House. He collaborated on twelve Wright commissions from 1904 until 1918,

including the Coonley, Robie, and Bogk residences, providing interior schemes, custom-made furniture, stained glass, carpets, murals, and textiles. By 1907 Niedecken had returned to Milwaukee to form Niedecken–Walbridge Co., and continued to provide interior design services to Wright and others including Purcell & Elmslie and Tallmadge & Watson, as well as taking clients independently. ▪ Niedecken has risen from obscurity through two exhibitions, both curated by Cheryl Robertson. The first, in 1981, was mounted at the Milwaukee Art Museum. In 1999, "Frank Lloyd Wright and George Niedecken: Prairie School Collaborators" opened at The Museum of Our National Heritage in Lexington, Mass. The exhibition catalogue of the same name [$18.95 + $5.95 postage] is still available by calling the museum at (781) 861-6559 ext. 108.

Boxed-beam ceilings, a high wood wainscot, and Tudor woodwork give the dining room the old-world look popular with previous generations of Milwaukee's German families.
ABOVE: The original soapstone counters and built-in icebox remain in the old pantry.

to several museums—including the Milwaukee Art Museum, which kindly allowed Gene and David to have certain pieces painstakingly copied.

The Mayer family had been excellent record keepers. Back in 1907, they'd taken photographs of the interiors for insurance purposes. Gene and David were thus able to place their exacting replicas of Niedecken's furniture where each had once stood. They reproduced the carpet in the parlor. All of the stained glass had been carefully maintained; a century later, the parlor windows and recessed "lay light" (in which a stained-glass cover is lit from behind) at the perimeter of the ceiling still buzz with stylized bumblebees and flies. Stained-glass wasps glow in dining-room windows and built-in buffet. (Bringing nature into the home had been one of



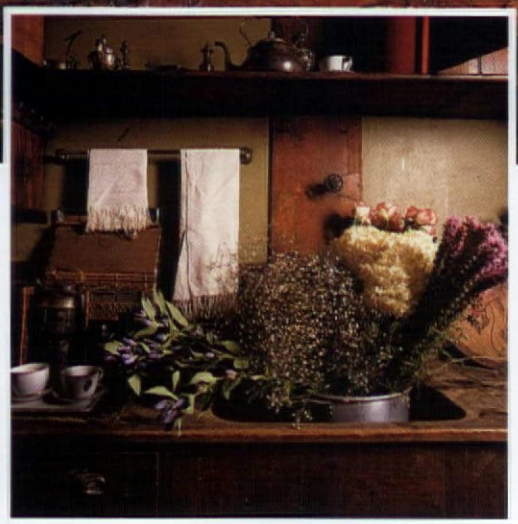
Niedecken's favorite themes.) Dragonflies adorn the cast-brass andirons, reproduced from originals now housed at the Milwaukee Art Museum, in the parlor fireplace. George Niedecken himself painted the mural above the mantel, which depicts a grove of birches in the fall—a scene taken from the Mayers' weekend property on Pine Lake. Because they had been carefully covered with rice paper by later generations, the serene orange and green autumn tones of the mural are as vivid as when they were painted in 1905.

Very much a part of the Prairie School, interior architect George Mann Niedecken aimed for a "unity of design" that incorporated furniture, stained glass, rugs, and wall treatments.

THE CURRENT OWNERS have added their own touches. They furnished some rooms with period-appropriate pieces, including a larger Craftsman table reissued by Stickley in the dining room. (The Niedecken piece was too small for entertaining.) The one-time children's playroom on the third floor has been updated into a modern media center and home theater. Except for several simple wall sconces, the house's original lighting was gone, and so the partners added Arts and Crafts fixtures in a sympathetic style. The kitchen, updated in the 1970s, has just recently been remodeled back to a turn-of-the-twentieth-century style.

This is a large home—120 people can mill about on the main floor. Gene and David say that their stewardship of the house includes sharing it with others. ✦

PLEASE REFER *to the article "Faultless Pedigree," about a Wright–Niedecken collaboration in Milwaukee, May* 2003.



THE VICTORIAN BUTLER'S PANTRY WAS THE CULMINATION OF A LONG LINE OF KITCHEN STORAGE ROOMS

BY CATHERINE SEIBERLING POND

STEVE GROSS AND SUSAN DALEY
GREG PREMRU (OPPOSITE)

PANTRIES *Then & Now*

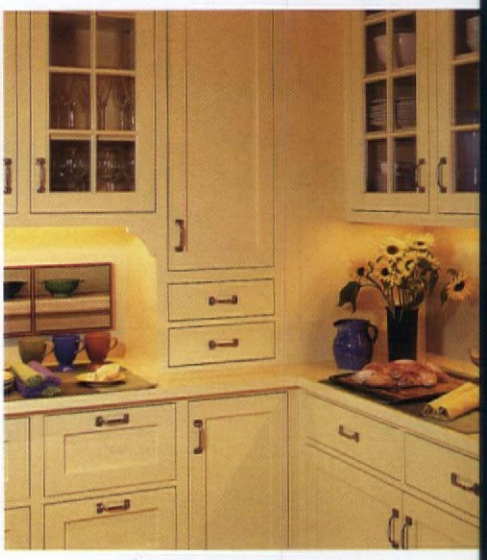
PANTRIES ARE UNIVERSAL. Whether one of the small rooms adjacent to a farm kitchen or part of a larger complex of specialized storage areas on an estate, a pantry is practical ancillary space for prep, cleanup, or storage. Both kitchen and pantry have traditionally been utilitarian, even in grand houses. Domestic service areas were never given the same decorative treatment as more public areas; in these "behind doors" areas, form strictly followed function. A realistic appreciation of pantries—and their different guises—is a good first step for those eager to add one of their own.

According to a recent National Association of Home Builders survey, the pantry rated number one as the "essential" or "desirable" kitchen item by people in the market for a new home. This renewed popularity says much about our present methods of food purchasing, storage, and preparation. In any era, a well-stocked pantry is indicative of good domestic management in a prosperous—or sometimes prudent—national climate. That so many pantries are being designed in period style is more than a nostalgic nod to the ever-practical prototypes.

Let's start with pantries before 1850. Settlers in early American homes, where space was tight and possessions few, stored dry goods and spices in a cabinet or trunk. But small rooms adjacent to the kitchen hearth began to appear in colonial house plans for all manner of food storage. Early pantries—especially in the self-sufficient farmhouse—were unheated and primitive, with simple wood shelving on which to store barrels of dry goods and other bulk staples, as well as cooking utensils. Dark, cool and dry, the pantry necessarily had a door or cloth covering over the entry to keep out dirt. Milk rooms or dairies, many spring fed, were often adjacent to farmhouse kitchens. Well-insulated cellars also ensured safe storage for perishables or preserves; even attics were used for some dry food storage.

The 19th century is the true era of the pantry. There were still cool spaces for food storage, and shelving devoted to dry storage. But the butler's pantry evolved out of the Victorian penchant for extensive dinner parties, which were common even in the middle-class home. In the butler's pantry, located between kitchen and dining room, food could be arranged just before serving, china and stemware washed, and serving pieces stored. The butler's pantry came between "servant and sire"—an efficient buffer between public spaces and the kitchen (a room that was considered too vulgar for visits by the owner).

Pantries were commonplace, and increasingly defined, in suburban homes



The small butler's pantry at the 1860 Gibson House in Boston (opposite) is efficient for washing and storing china. Flowers rest in a copper sink. ABOVE: Recently added to an old Shingle-style house, it recalls the lighter, painted pantries of the post-Victorian era.

LEFT: **Just the sort of pantry that today's homeowners want to duplicate, this one in Illinois dates to 1896. In fact, the butler's pantry was used as the prototype for a new-old kitchen in the same house.**
OPPOSITE: **Rural 20th-century pantries were as simple as this shelf-lined closet in the Rawlings House in Florida.**

My Mother's COOKY JAR

In a dim old country pantry where the light just sifted through,
Where they kept the pies and spices and the jam and honey, too,
Where the air was always fragrant with the smell of things to eat,
And the coolness was a refuge from the burning summer heat,—
It was there I used to find it, when I went to help myself,—
That old cooky jar a-setting underneath the pantry shelf.
Talk of manna straight from heaven! Why, it isn't on a par
With those good old-fashioned cookies from my mother's cooky jar . . . .

I am sick of fancy cooking; I am weary of the ways
of the butler and the waiters. Give me back my boyhood days!
Give me back the good old kitchen, with its roominess and light,
Where the farm hands did their "sparking" almost every winter night!
Give me back my boyhood hunger and the things my mother made!
Give me back that well-filled pantry where I used to make a raid!
Take me back, as though forgetting all the years which mark and mar—
Let me taste once more the cookies from my mother's cooky jar!

—A.B. BRALEY IN THE BOSTON COOKING SCHOOL MAGAZINE, JUNE–JULY 1906

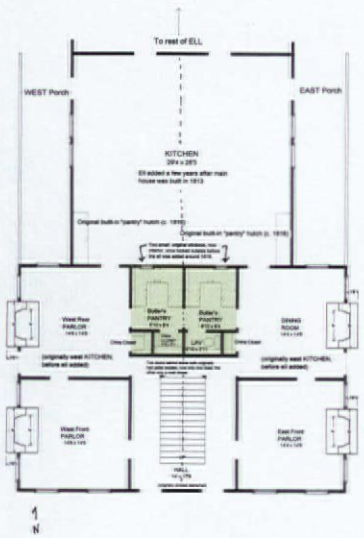
built between the end of the Civil War and the 1920s. Homes of all styles from modest to expansive generally had small, utilitarian kitchens, often with a servant's room above or adjacent. But a large, multi-purpose butler's pantry connected the kitchen and the dining room. A 1905 article entitled "The Up-to-date Waitress" further defines this separation of utilitarian space that relied upon servants: "The kitchen by first right is the cook's domain. The butler's pantry—so called—and the dining room are the field of the waitress's operations. The duties of the dining room are carried on in public, and their perfect accomplishment depends in large measure upon the preparation made beforehand in the privacy of the pantry." This setup would prevail until World War II, when the availability and affordability of servants would change dramatically, thus reshaping the kitchen.

The average American tract-home kitchen, built after 1945, shrank, both because house size decreased and due to the availability of prepared foods. In-kitchen cabinets or a small closet replaced a separate pantry. (Working farmhouses—where women continued to can and preserve food—retained the older floor plan.) With smaller houses and social change, it became acceptable to actually eat in one's kitchen. The need for vast storage, whether of bulk foodstuffs or

THOUGH A PANTRY MIGHT

BOB SHIMER/HEDRICH BLESSING, STYLED BY MEGAN CHAFFIN
STEVE GROSS & SUSAN DALEY (OPPOSITE)

LY A STORAGE CLOSET, **MANY INCLUDED WORKSPACE AND A SINK**



PANTRIES *of My Own*

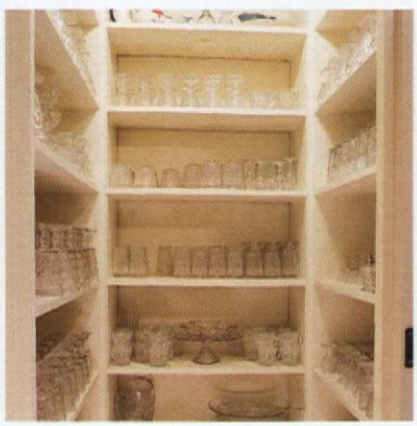
The expansive butler's pantry in my grandparents' lavish 1923 home was necessary for their frequent entertaining. It held an array of sturdy yellowware and other crockery, well-used "Cape Cod" Depression glassware, place settings for twelve or more, and such Victorian holdovers as finger bowls and unusual serving pieces. Akiko Busch describes such items as "an inventory of useless things" in *Geography of Home*, but it is the recollection of these things that has made me a pantry devotee. After all, many of these heirlooms are now in my house. I like the ancillary spaces devoted to household organization, and I also like to cook.

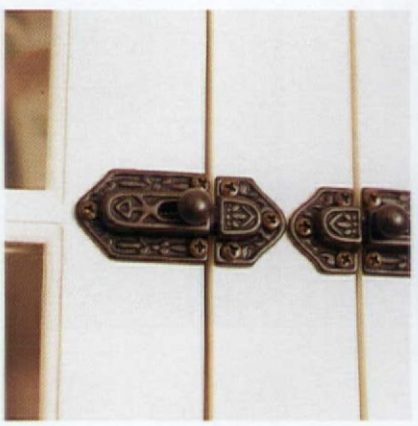
As my husband and I collect china and all matter of related "useless things," we considered a butler's pantry a necessity. How to add such a Victorian-era addition as a serving pantry to a Federal house without compromising its floor plan? Our house, which was built as a duplex, most fortunately already had two interior storage rooms, labeled "closet rooms" in the 1812 builder's contract.

We wanted a light, classical Colonial Revival china pantry, like the kind of my grandparents' era, rather than one of its dark-stained Victorian predecessors. Our carpenters built to suit, including scrolled upper cabinet footings roughed out on a napkin. Reproduction hardware and a palette of neutral paint colors with small-patterned, Edwardian-style wallpaper completed our pantries. The cream-colored cabinets and glass doors help brighten these interior spaces while providing ample, accessible space and every reason to host a dinner party. (Now if we could only hire a butler.) —C.S. POND

OPPOSITE: The new pantries occupy spaces between kitchen and dining room, which were probably larders or servant rooms in the 1813 house. ABOVE: Linen drawers, cupboards, and glass-front doors—just like old butler's pantries. BELOW: The china closet, a collector's dream. Mahogany counters and reproduction hardware.

THESE PANTRIES WERE DESIGNED TO LOOK **AS IF THEY'D BEEN ADDED** CA. 1910–1920





ERIC ROTH (THIS PAGE & OPPOSITE)

BELOW: Another Victorian butler's pantry, this one in Portland, Maine, features marble and a copper sink. **RIGHT:** This ca. 1890 pantry at the Marsh–Billings Farm in Vermont is typical of the unpainted, open-shelved farmhouse pantries of the era.

THE APPEAL: **A PLACE FOR EVERYTHING**, AND EVERYTHING IN ITS PLACE

A Pantry LEXICON

BUTLER'S PANTRY *A Victorian invention, it is separate space adjacent to the dining room where food could be prepped and readily served, and where dishes often were washed (in a "soft" copper-lined sink). It generally included storage space for tableware, serving pieces, and the family "plate" or silverware, which was the butler's responsibility.*

BUTTERY (alt. BUTT'RY) *An archaic word for the pantry or larder found in old farmhouses, this refers not to butter but comes from an English term for secondary pantry storage—where more extensive provisions in large barrels called "butts" were stored.*

COLD PANTRY *The modern term for "larder," a room for cold food storage.*

DISH PANTRY *A more recent term for a smaller butler's pantry; usually a cupboard or closet off the kitchen or dining room, not generally designed for servant use.*

DUMBWAITER *A small elevator used to transport food or utensils between floors, usually from a basement kitchen to the butler's pantry near the formal dining room in a row house or estate.*

KEEPING ROOM *An old English and New England term for a family sitting room immediately adjacent to the kitchen, if not the kitchen area itself.*

LARDER *A small, cold room for storage of perishable food and prepared foods. The concept predates the ice-box and modern refrigeration.*

MILK ROOM *Also called the dairy, this was a cool work room, often with running water from a spring, within the farmhouse and adjacent to the kitchen, where butter was churned and pans of milk set out for cheese or other dairy needs.*

PANTRY *Any small room or designated closet for dry food storage, kitchen supplies, utensils, or tableware.*

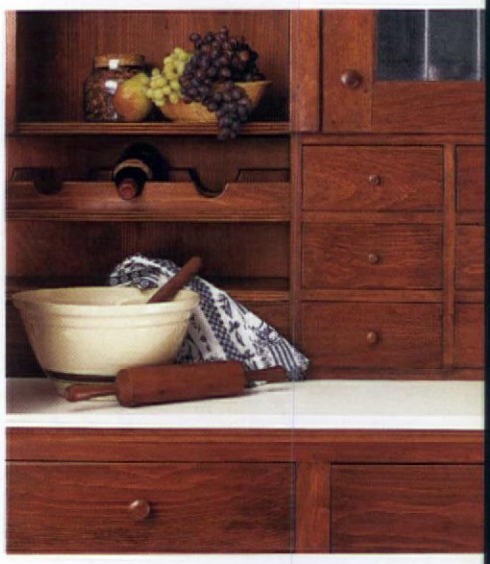
SUMMER KITCHEN *Located in the ell or wing of old farmhouses or, in hot climates, in a separate structure, it's a room apart where food was prepared in summertime. It was cooler and better ventilated than the main kitchen, and its use kept cooking heat away from living quarters.*

SANDY AGRAFIOTIS (LEFT)
CAROLYN BATES (RIGHT)

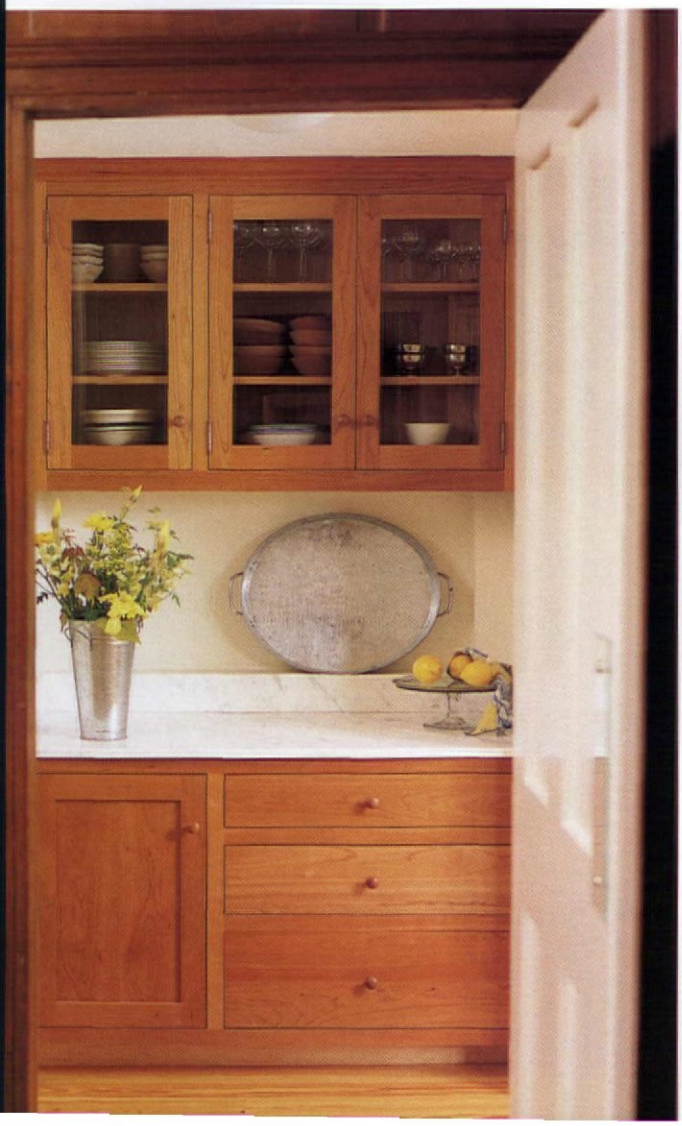
specialized dishware, subsided as our eating and dining customs adapted to the modern era of the housewife.

Raised in the frugal era of Depression and world war, post-war housewives were re-educated in cooking by recipes from the Betty Crocker cookbook series and other marketing crossovers—and these recipes used processed foods. By the 1970s, food trends had become even more instant and from-a-box, with baking "from scratch" relegated to special events. With most households having two working partners, food preparation changed. Grocery shopping was done more frequently (and so was dining out). Even on the farm, household "milk rooms" and capacious pantries were replaced by chest freezers and readily available processed foods.

IRONICALLY, pantries are coming back as part of the relatively new focus on the kitchen as heart of the home. The kitchen is now for dining in, a hub for family activities, and the place where guests congregate. In our era of "slow food," when the cook/host is the center of the party, home cooking is desirable. Many homeowners today like to cook or bake (at least occasionally) and want supplies at hand. Their pantries are well stocked with provisions for any party, snowstorm, or world disaster. Nor are today's pantries necessarily hidden behind closed doors. They are apt to be well detailed and outfitted with visible storage to show off tableware and the specialized equipment that world cooking has made attractive and affluence has made available. ✦



ABOVE: Today's pantry can allow for storage of, say, wine bottles rather than bulk sugar, as in this cabinet by Kennebec. BELOW: The pantry was often in a passage between kitchen and dining room as with this classic new work, reminiscent of the era 1900–1930, by Plain & Fancy.

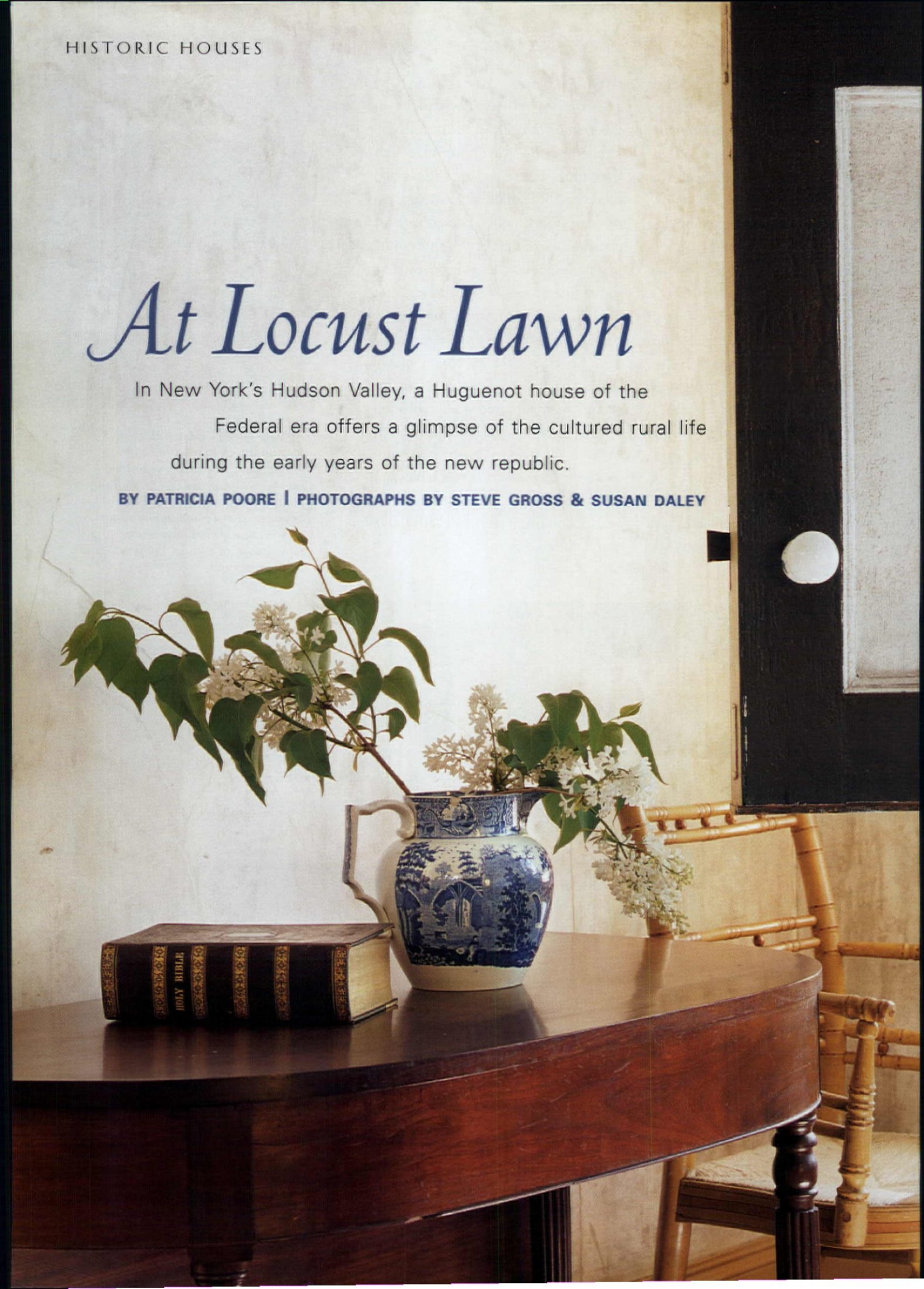


LEFT: For the recent renovation of a late-1700s New England Cape, the owner chose Shaker-style cabinets by Crown Point for their simplicity. Layout, materials, and details in the pantry are virtually identical to prototypes.

At Locust Lawn

In New York's Hudson Valley, a Huguenot house of the Federal era offers a glimpse of the cultured rural life during the early years of the new republic.

BY PATRICIA POORE | PHOTOGRAPHS BY STEVE GROSS & SUSAN DALEY



ONE FASHIONABLE house must have stood out in New York's Ulster County during the years of the new republic. Locust Lawn, built in 1814 by Colonel Josiah Hasbrouck and located on his 1,200-acre, progressive farm, represents Jeffersonian ideals: neoclassical architecture and pride in the rural agricultural life. Indeed, Hasbrouck (great-grandson of New Paltz Patentee Jean Hasbrouck) had served as a congressman under Jefferson and Monroe. Inspiration came from the fine houses he saw in Washington and Virginia.

Hasbrouck inherited and acquired great wealth, and eventually owned large tracts of land in New York state. His was a cultured, well educated family of the time. His finely proportioned house was built by Hendrick Schoonmaker; Mr. Cromwell of Newburgh, N.Y., was the architect. An outstanding feature is the aged, marbleized plaster of the hall, one of Cromwell's motifs. Local timber including oak, ash, pine, and chestnut were used to construct the house—which has seen little deterioration.

On the façade, six pilasters (engaged columns) rise two storeys; the four in the center block rise into the third-storey center section. Oddly, the semi-circle over the doorway is not lit with a fanlight but rather filled with wood; similarly, there are no lights between muntins in the oval

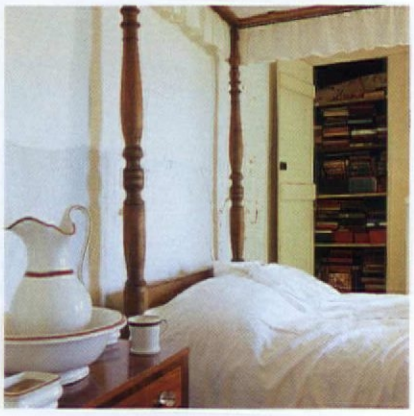
ABOVE: Inspired by the neoclassical houses he saw built along the Potomac, Josiah Hasbrouck built his house in 1814 near New Paltz, N.Y. LEFT: The front door is a divided Dutch door. Walls in the center hall were faux-marbled to look aged from the start.

A portrait of Levi Hasbrouck, son of Josiah, hangs in the dining room, where double crossback mahogany chairs are in the style of Duncan Phyfe. OPPOSITE: (far right) The Staffordshire coffeepot and other pieces all belonged to the Hasbrouck family.

pediment window. The front of the house is smooth in the classical manner, and the sides are clapboarded. A kitchen wing was built in the rear.

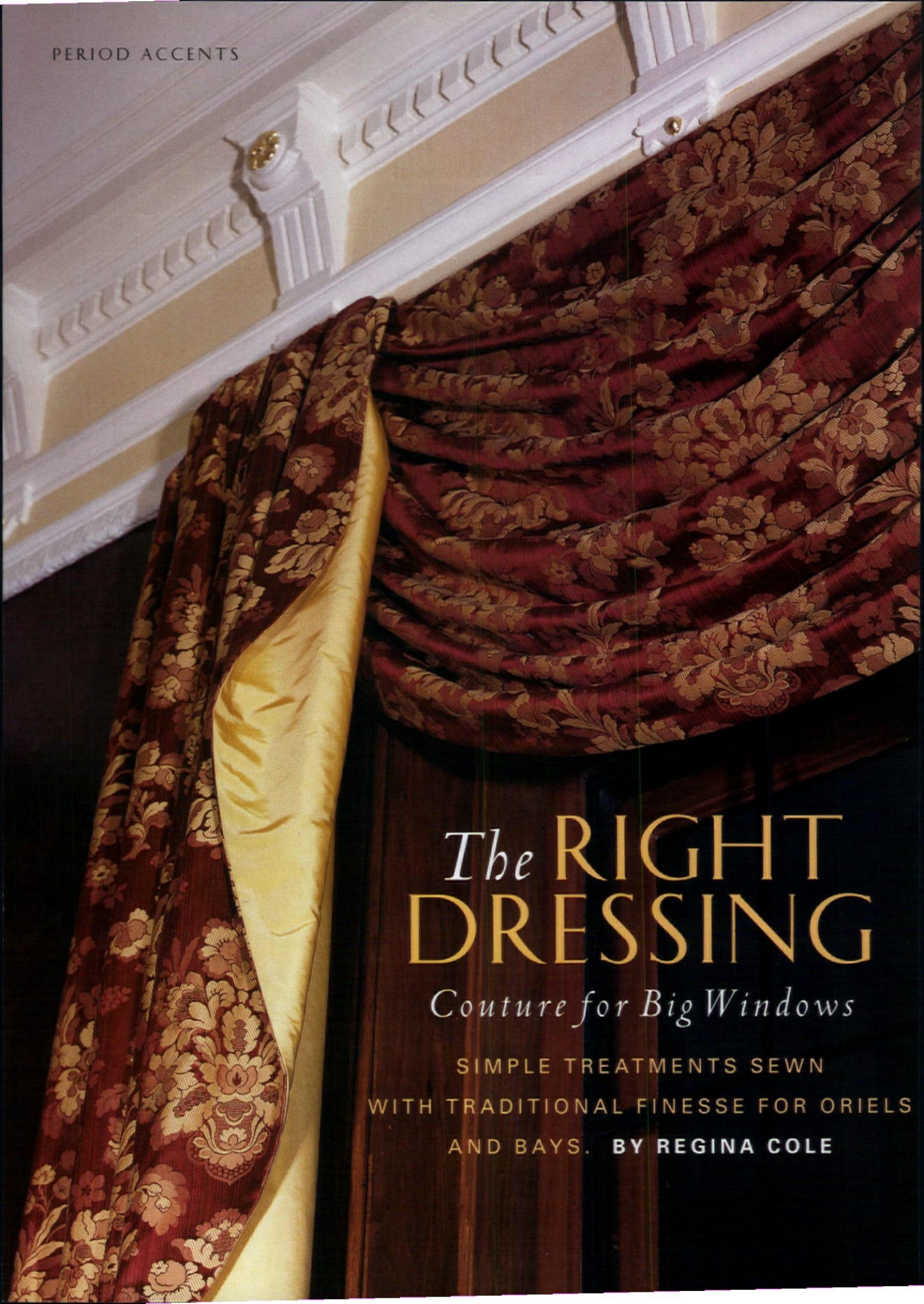
To the left of the hall is the parlor; the room at right, now the dining room, was a second parlor. The library was long a schoolroom where private tutors were employed. Four simple bedrooms occupy the second floor, an attic plus servants' quarters the third. Research was conducted and paint samples taken in 1981. Woodwork in the rooms has since been painted in 1814 colors. Rugs are scarce; one in the library dates to 1850.

Locust Lawn was the center of a large farm that once included a saw mill, a grist mill, and the extant 1739/1764 Terwilliger House, where Hasbrouck lived while Locust Lawn was being constructed. The site was donated to the Huguenot Historical Society by Hasbrouck descendent Annette Young in 1958. Significantly, the Society owns the old slaughterhouse, wood-house, carriage house, and smokehouse. According to the Society, "The slaughterhouse . . . retains all the equipment that was used in such a building in 1814. There are areas for turkeys, chickens, ducks, and hogs to be placed before slaughtering . . . the great iron cauldron for scalding hogs [is] to be seen, as well as a pulley for hoisting a steer."✦



RIGHT: Look closely to see the rare painted floorcloth that survives in the center hall (foreground). Portraits are of sisters who married Hasbrouck cousins. **ABOVE:** (top) The piano and 1840s Gothic chair were there by 1861, probably purchased by son Levi. (center) The "schoolroom" reveals different eras; note the stove and the wooden shoes, a remnant of the Colonial Revival. (bottom) One of the simple bedrooms.

PERIOD ACCENTS



The RIGHT DRESSING

Couture for Big Windows

SIMPLE TREATMENTS SEWN WITH TRADITIONAL FINESSE FOR ORIELS AND BAYS. **BY REGINA COLE**

TOP: The rich but deceptively simple-looking jabots surrounding this oriel window and its roommates are constructed in three layers for long-wearing good looks. ABOVE: Along with properly chosen fabric, hand finishing is an essential element in beautifully constructed window treatments. OPPOSITE: To keep the contrasting lining turning out gracefully, seams incorporate hidden weights.

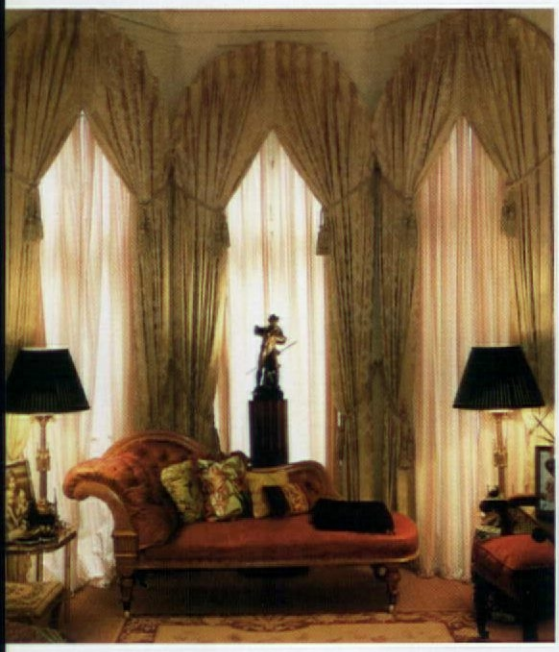
NEEDLEWORK finesse is what's needed in constructing drapery worthy of splendid architecture. When window treatments are simple, that's doubly true. Simplicity demands more expertise than do ornate treatments whose layers, festoons, swags, gathers, and trim can conceal hidden improvisations or less-than-perfect stitching. When windows wear simple clothes, everything shows: fabric that sags instead of draping prettily, seams that meander, light-affected patches, curling edges, skimpiness, too much transparency, bad color in certain light, fabric cut askew of the grain. One thousand and one things count when you're working with fabric; an elegant, well-dressed window gets all of them right.

The glamorous windows shown here are a case in point. "The homeowners wanted fabric for softness, but not to hide any of the beautiful mouldings," says interior designer Lucie Beauchemin. "They love the woodwork and they love light streaming in, so they would have preferred to leave them completely exposed."

But windows, like people, almost always need clothing, even when they are as ravishing as the bays and oriels of this ca. 1870 town house in Boston's Back Bay. Beauchemin took her restrained designs to the Eliot Wright Workroom for execution. Wright, who studied stitchery in Paris, has an international clientele.

"The dining-room jabots, which

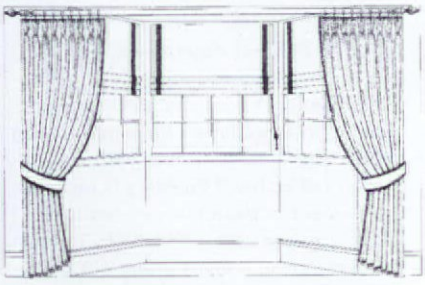
ALL PHOTOGRAPHS BY BRUCE MARTIN (EXCEPT AS NOTED)

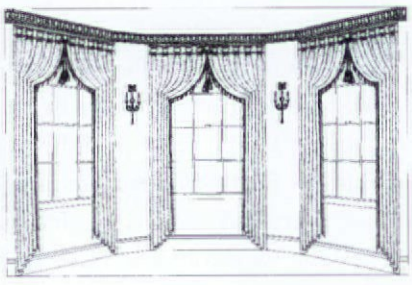


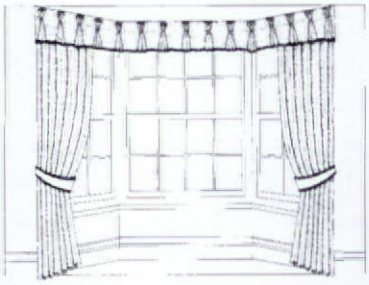
ABOVE: The restrained treatment of these tall windows emphasizes the three arches. Sheer inner curtains filter light. RIGHT: A bow is dressed with swags and rosettes that mark intersections and focal points. With gold lining and fringe, the draperies express Adamesque formality. BELOW: Three sets of gathered panels can be closed at night.

ONE FROM ALL

Treat multiple windows as subsets of a unified whole. For bays, bows, and grouped windows, each light can have its own curtains, but they should be part of and subservient to one overall design for the set of windows. You may also choose to treat the bay with one pair of wide drapes that can be drawn back to each side, leaving the window free. A continuous curve treated this way requires a bent curtain rod. Shades are usually not advisable for bow windows, as they are awkward hanging flat against the wall or window.

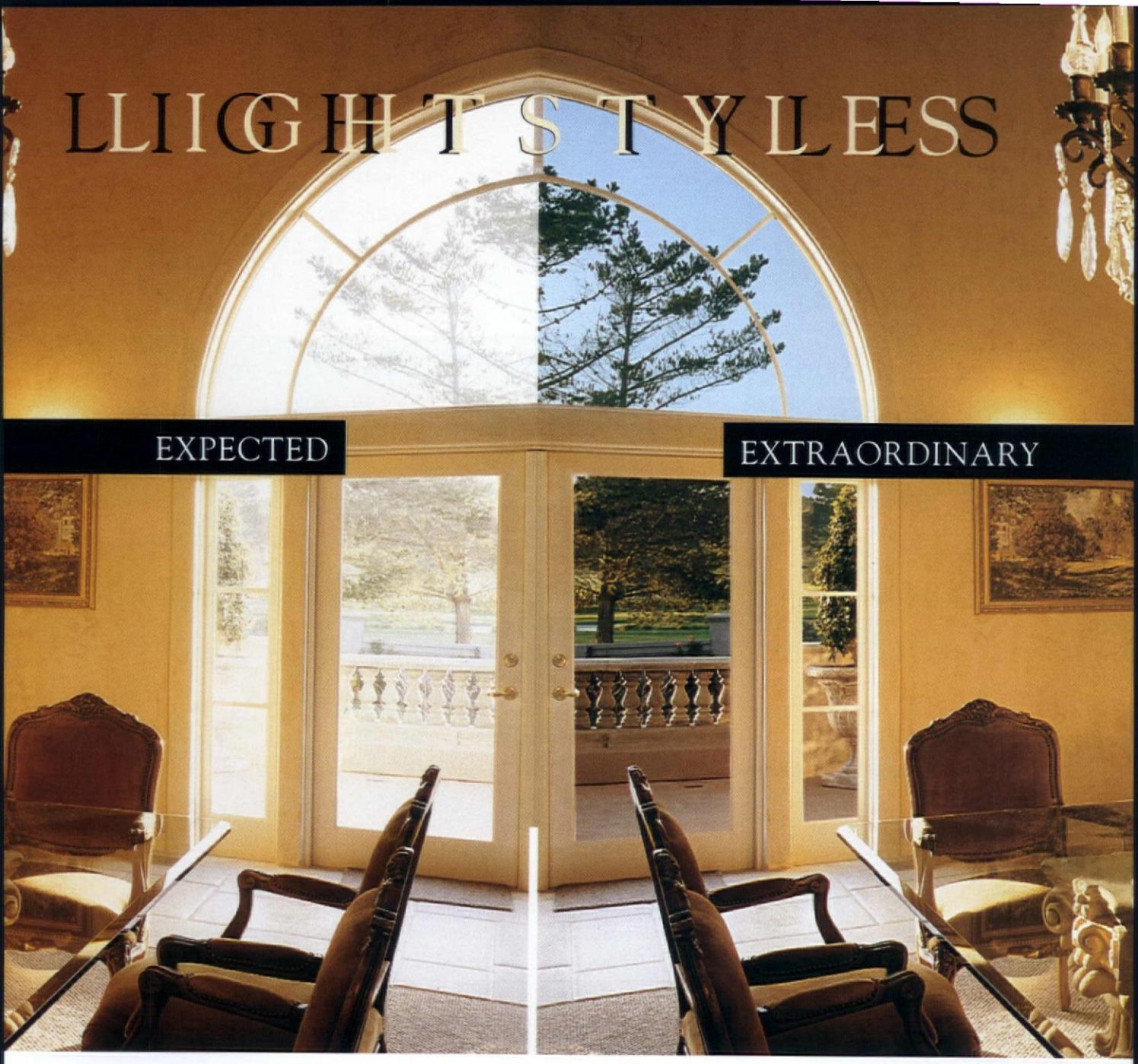






ABOVE: (left to right) A shallow bay can be treated with portières that frame it on either side; shades draw over each window. When windows are dressed separately, it is best to unify them with one element at the top. A continuous valance connects two long, wide panels held at the far ends of this window set.

FRITZ VON DER SCHULENBURG FROM *THE CURTAIN BOOK*, BULFINCH PRESS (LEFT, TOP & BOTTOM)
ANTONY LITTLE FROM *THE NEW CURTAIN BOOK*, BULFINCH PRESS (ABOVE)
CLARE ELWES FROM THE CURTAIN DESIGN DIRECTORY, MERRICK & DAY (ILLUSTRATIONS)



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"When there are heat vents below the panels, we join the layers with a lock stitch to reduce billowing of the fabric layers."

are made of a 100% cotton double weave, have contrasting lining to emphasize the detail of the cascading fabric," he says. "They are interlined with flannel to maintain a softer, more graceful look over time, and we weight the sides and each seam of our curtains."

Dramatic and dressy were words the homeowners used to describe what they wanted for the dining room. For the living room, on the other hand, they asked for subtle. "And they like that English look you get when the chairs and curtains match," Beauchemin says.

In the living room's bay hang panels made of cotton toile. "The homeowners wanted these curtains to come just exactly to the floor, not to puddle, and not to clear the floor like pants that are too short," Eliot Wright explains. "The designer chose a good, stable printed cotton. If she had picked silk or some of the linens, I would have advised her that sunshine, heat, or moisture can cause stretching or shrinkage. [Some people choose to have window film applied, to reduce glare and UV deterioration.]

"We made sure the curtains weren't so full that they would infringe on the glass, important given the dark woodwork. So we cut down on the amount of fabric we normally would have used for such tall windows. We interlined them with flannel between the face fabric and the lining."

Though narrow, the panels can be drawn all the way across, which Wright considers essential—even though "they never draw them," Beauchemin says, "because they use the original wood shutters." ✦

Almost any type of hardware can be hard to find if you've got your heart set on an authentic period original; luckily, the most amazing things turn up in reproduction.

Hard to Find Hardware

BY MARY ELLEN POLSON

THE HARDWARE universe may be a vast one, but once you've narrowed your search to the doorknob or window latch you really want, the pickings can seem awfully slim. That is, until you consult some of our not-so-secret sources on page 96. In a recent web and catalog search for door and window hardware items I had reason to believe were hard to find, I was pleasantly surprised to find multiple sources for authentic bit keys, rim locks, Eastlake entry sets, and transom operators, not to mention vintage stock (never used) 20th-century hardware.

WINDOW HARDWARE My wish list included decorative window locks, pulls, and sash lifts in Eastlake and Anglo-Japanesque styles, and functional casement window hardware. If you need just one or two pieces to match Victorian hardware already in your house, try an architectural salvage dealer. At Historic House Parts, several styles of ornate brass and iron Eastlake sash locks, thumb sash lifts, and recessed sash lifts were recently available in small quantities, as were small casement window latches. If you need multiples of the same pieces, try reproductions based on antique originals. Crown City Hardware, for example, offers three styles of Victorian window locks and six of sash lifts (including a recessed version).

I found a close match for an unusual, finial-topped scrolling window lock I'd seen posted on an internet "wanted" list at Antique Hardware and Home. Other finial-topped alternatives are available from Ball & Ball, which also offers early types of window casement locks. For casement hardware from the 1920s, '30s, and '40s, check the unused vintage stock selections at Liz's Antique Hardware. Rejuvenation offers a 10" casement adjuster with pins.

DOOR HARDWARE I searched for the boxy exposed rim locks popular in the 18th and 19th centuries, preferably bit-keyed; complete entry sets, either antique or reproduction; and styles of 19th-century doorknobs. Ball & Ball, a specialist in Georgian, Federal, and Victorian-era hardware, offers rim locks in the traditional brass or iron, as do Van Dyke's and Antique Hardware and Home. Baldwin offers bit (or skeleton) key versions in [*text continued on page 98*]

LWA-STEPHEN WELSTEAD /CORBIS

EVERYTHING BUT THE KITCHEN SINK

Companies offering a broad range of hard-to-find door and window hardware and accessories in both vintage or reproduction. ■ **ANTIQUE HARDWARE & HOME** (800) 422-9982, antiquehardware.com (*Victorian and 20th-century door and window hardware; many hard-to-find parts*) ■ **BALL AND BALL** (800) 257-3711, ballandball.com (*18th and 19th-century reproductions, including bit-keyed mortise locks*) ■ **CROWN CITY HARDWARE** (800) 950-1047, restoration.com (*period repro door and window hardware, crystal and porcelain knobs, rim and mortise locks*) ■ **HISTORIC HOUSEPARTS** (888) 558-2329, historichouseparts.com (*vintage and repro hardware, vintage entry sets, pocket door hardware, transom operators, Victorian sash lifts and locks*) ■ **HOUSE OF ANTIQUE HARDWARE** (888) 223-2545, houseofantiquehardware.com (*antique door, window, and pocket door hardware; new old stock; reproduction door sets*) ■ **LIZ'S ANTIQUE HARDWARE** (323) 939-4403, lahardware.com (*vintage and repro hardware from Victorian to Modern; unused vintage stock: window hardware, 1920-1950; mid-century entry sets*) ■ **REJUVENATION** (888) 401-1900, rejuvenation.com (*interior door and window hardware; sash locks, pulls, casement fasteners; turn buttons for storms and screens*) ■ **VAN DYKE'S RESTORERS** (800) 558-1234, vandykes.com (*reproduction door and window hardware, all periods; rim locks and Mercury-style glass knobs*)

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It's not as hard as you think to find functional bit or skeleton keys—even with matching mortise locks.

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ACORN MANUFACTURING (800) 835-0121, acornmfg.com (*hand-forged and -cast hardware*) ■ **ARTS & CRAFTS HARDWARE** (586) 772-7279, arts-n-craftshardware.com (*hand-hammered hardware*) ■ **BOUVET USA** (415) 864-0273, bouvet.com (*hand-forged entry and interior hardware*) ■ **BRANDYWINE VALLEY FORGE** (610) 948-5116, bvforge.com (*hand-forged hardware*) ■ **CRAFTSMEN HARDWARE** (660) 376-2481, craftsmenhardware.com (*hand-crafted Arts and Crafts entry sets, hardware*) ■ **SDH/DOUBLE-HILL LOCK CO.** (714) 535-6688, double-hill.com (*forged brass entry hardware*) ■ **IRON APPLE FORGE** (215) 794-7351, ironappleforge.com (*hand-forged early American hardware*) ■ **JEFFERSON MACK METAL** (415) 550-9328, mackmetal.com (*original hand-hammered and -forged hardware*) ■ **KAYNE & SON CUSTOM HARDWARE** (828) 667-8868, customforgedhardware.com (*custom forged hardware*) ■ **ROCKY MOUNTAIN HARDWARE** (888) 788-2013, rockymountainhardware.com (*solid-bronze door hardware*) ■ **SOUTHWEST DOOR CO.** (520) 574-7374, southwestdoor.com (*Southwestern-style door hardware*) ■ **SOUTHWEST FORGE** (800) 811-0181, southwestforge.com (*entry hardware in Southwestern styles*) ■ **STONE RIVER BRONZE** (435) 755-8100, stoneriverbronze.com (*cast-bronze door hardware*) ■ **SUN VALLEY BRONZE** (208) 788-3631, svbronze.com (*bronze door and window hardware*) ■ **WILLIAMSBURG BLACKSMITHS** (800) 248-1776, williamsburgblacksmith.com (*wrought-iron hardware*) ■ **WOODBURY BLACKSMITH & FORGE** (203) 263-5737, blacksmithandforge.com (*hand-forged early American hardware*)

Period-Inspired REPRODUCTIONS

BALDWIN HARDWARE (800) 566-1986, baldwinhardware.com (*rim-lock door sets in brass*) ■ **CIRECAST** (415) 822-3030, cirecast.com (*re-creations of period Victorian entry sets*) ■ **EMTEK PRODUCTS** (800) 356-2741, emtekproducts.com (*hardware in sand-cast brass to porcelain*) ■ **KOLSON** (516) 487-1224, kolson.com (*distributor for Heritage Hardware, Baldwin, Bouvet, Omnia, and LB Brass*) ■ **NOSTALGIC WAREHOUSE** (800) 522-7336, nostalgicwarehouse.com (*door sets inspired by builder's hardware*) ■ **OMNIA** (973) 239-7272, omniaindustries.com (*entrance handle sets, latch and locksets*) ■ **BALTICA** (508) 763-9224, baltica.com (*hand-crafted European-style entry sets*) ■ **CABIN26 HARDWARE** (800) 264-2210, cabin26.com (*door sets, mortise locks, crystal and porcelain knobs; bit keys*) ■ **E.R. BUTLER & CO.** (212) 925-3565, erbutler.com (*reproduction early American door hardware*) ■ **HORTON BRASSES** (800) 754-9127, horton-brasses.com (*furniture hardware, all periods*) ■ **HAMILTON DECORATIVE COLLECTION** (212) 760-3377, hamiltondeco.com (*decorative bronze and brass door hardware*) ■ **LB BRASS** (718) 786-8090, lbbrass.com (*European-inspired door hardware*) ■ **MAC THE ANTIQUE PLUMBER** (800) 916-2284, antiqueplumber.com (*reproduction Victorian hardware*)

ROB HUNTLEY/LIGHTSTREAM

polished brass. I initially thought locking mechanisms with bit keys were rare; I also found them at Crown City and Cabin26.

I spotted only a handful of complete vintage entry sets on sites like ogtstore.com and historichouseparts.com. Complete entry sets, plus matching window hardware and metal accessories, are all but impossible to find outside of reproductions. Some companies, like Nostalgic Warehouse, offer versions specifically for retrofit. Cirecast's exquisite lost-wax reproductions of Eastlake and Anglo-Japanesque entry sets come in four suites, all originally patented between 1870 and 1885. Extras include matching switch plates and window locks. Forged streamlined entry suites from makers like Rocky Mountain Hardware, Sun Valley Bronze, and Stone River Bronze are accessorized with matching bath hardware.

For many of us, it's the doorknob we prize above all else. Choices at Crown City include at least eight styles of Victorian cast-brass knobs with authentic relief, plus white, black, "Bennington" brown, and mineral (swirled black and brown) porcelain. Reproductions of the highly collectible silvered-glass "Mercury" knobs are available in clear and cobalt from Van Dyke's Restorers. Cut-glass and crystal knobs, once hard to find, have become widely available in just the past five years. E.R. Butler's pressed, hand-ground crystal knobs are based on early American originals; Crown City's are available in a rainbow of colors, including several shades of milk glass. I haven't even touched on hand-forged hardware in colonial, Arts and Crafts, and Romantic Revival styles; let's just say if you can't find it, you can find someone to make it for you. Happy hunting! ✦

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PATRICIA POORE, EDITOR-IN-CHIEF

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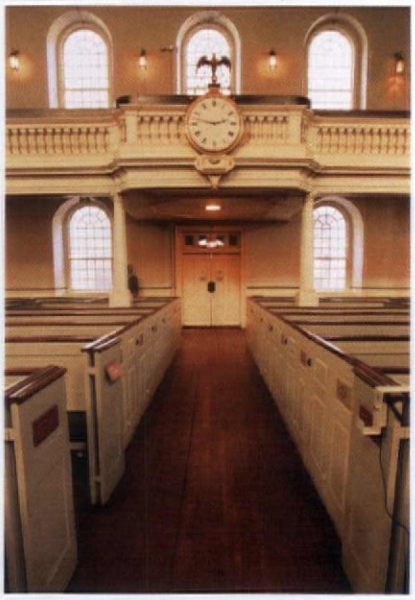


Open House in Boston

BY REGINA COLE

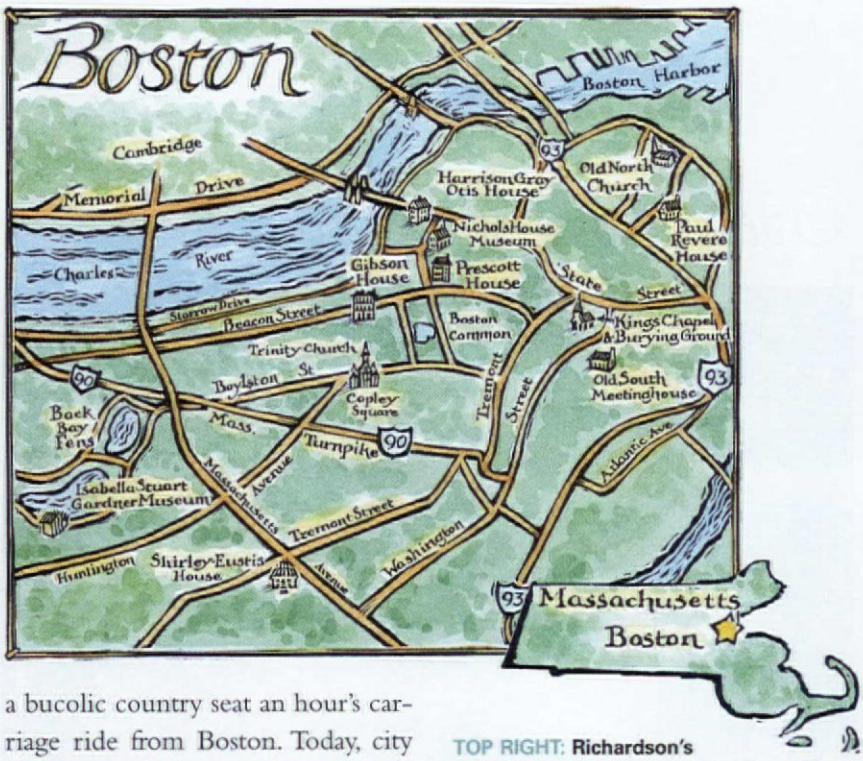
CLOCKWISE: (from above) Equestrian statue and spire at Old North Church; Blue Room at the Isabella Stewart Gardner Museum; Gibson House objects; interior of Old South Meeting House.

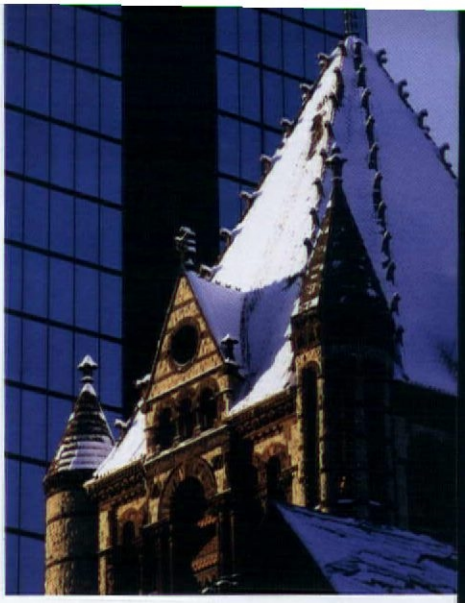
BOSTON is the American city I know and love best. Crammed onto peninsulas carved by the Atlantic Ocean and a network of rivers, Boston is rich and complex, retaining evidence of the history and ideas of the 17th, 18th, 19th, and 20th centuries. I used to show guests around Beantown by way of a serendipitous ramble, always with a session at the end of the day to bemoan the many places we didn't get to. Eventually, I learned to make lists. The one that follows includes the can't-miss house museums, and a few churches. Churches are to Boston what Wall Street is to New York: while the Big Apple was founded as a financial venture, Boston's beginning was as a religious community.

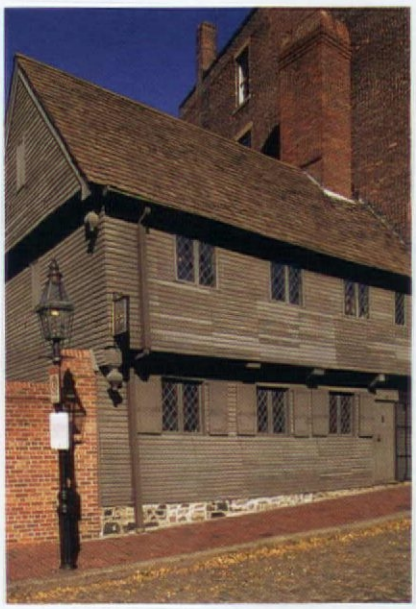
Taking the sites chronologically, we begin with the Paul Revere House, built around 1680. Henry Wadsworth Longfellow's poem "Paul Revere's Ride," published in 1861 in the *Atlantic Monthly*, transformed the silversmith from a relatively obscure historical figure into a Revolutionary folk hero. Between 1770 and 1780 he lived here, in a house still largely original. The courtyard features a 900-pound bell, a small mortar, and a bolt from the USS Constitution, all made by Paul Revere & Sons.

In the Roxbury section of Boston, the Shirley Eustis House is a brilliant survivor of the city's colonial history. Built by Royal Governor William Shirley in 1747, it was

KEVIN FLEMING/CORBIS (TOP LEFT)
BILL ROSS/CORBIS (TOP RIGHT)
STEVE GROSS & SUSAN DALEY (BOTTOM LEFT, BOTTOM RIGHT)







TOP RIGHT: Richardson's Trinity Church with the John Hancock Tower in the background. BOTTOM RIGHT: The 1680 Paul Revere House in Boston's North End.

a bucolic country seat an hour's carriage ride from Boston. Today, city neighborhoods that would astonish the Royal Governor have grown up around the Georgian mansion, which is one of only four remaining colonial governors' residences in the U.S.

The 1796 Harrison Gray Otis House displays the intentionally austere exterior of Federal architecture. But this Charles Bulfinch-designed house has an important interior that tells us a lot about the lavish life led by Boston's elite after the Revolution. Here, pigment analysis conducted in the late 1970s showed us that the dusty colors Americans had considered "historic" were, in fact, mostly dirt. Today, this house is the flagship property of the Society for the Preservation of New England Antiquities, which opens over 20 historic houses to the public all over New England from April to October.

Bulfinch was the architect of choice for wealthy, early-19th century Bostonians; the Nichols House is one of four row houses he designed for Jonathan Mason in 1804. Today, this museum affords a rare glimpse into the psyche of Boston Brahmins, as the city's elite came to be called. In 1885 a descendant of the Mason family sold it to Dr. Arthur Nichols; his descendant, Rose Standish Nichols, lived here until 1960. She established the house as a museum so that "people would learn from the life of a typical Beacon Hill family." This 20th-century woman personified the 19th-century view that Boston was the Athens of America. [*continued on page 104*]

YOU CAN'T GET THERE FROM HERE

Visitors to most American cities rent a car to see the sights. Don't even think about doing that in Boston. Everything you've heard about Boston drivers is true, and so is the folklore about its twisting cowpaths and the Big Dig. ▪ *Trolley tours abound, but Boston is a walker's paradise. Beacon Hill, home to the* **NICHOLS HOUSE**, *the* **PRESCOTT HOUSE** *and, peripherally, the* **HARRISON GRAY OTIS** *and* **GIBSON HOUSES**, *has steep cobblestone streets worth a ramble.* **THE OLD SOUTH MEETING HOUSE** *and* **KING'S CHAPEL** *are a few blocks away.* ▪ *The North End is home to the* **PAUL REVERE HOUSE** *and the* **OLD NORTH CHURCH**. *Respite for the footsore: some of America's best Italian restaurants and cafes are in this Boston neighborhood.* ▪ *You can walk to* **TRINITY CHURCH**, *the* **ISABELLA STEWART GARDNER MUSEUM**, *and the* **SHIRLEY EUSTIS HOUSE**, *too—depending on how you define "a walk." Or, do what the locals do: take public transportation.*

BARBARA EMMONS (MAP ILLUSTRATION)
JON SPARKS/CORBIS (TOP RIGHT)
KEVIN FLEMING/CORBIS (BOTTOM RIGHT)

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In 1808 Asher Benjamin built bow-fronted twin houses on land owned by painter John Singleton Copley; Prescott House will look familiar to readers of Benjamin's *American Builder's Companion*. The left half of the brick town house is the museum and headquarters of the National Society of the Colonial Dames in the Commonwealth of Massachusetts.

For all its early history, Boston is really a Victorian city, and one of the best places to learn that is at the 1860 Gibson House. The Back Bay, now a fashionable downtown neighborhood, was being filled when the house was built. Atmospheric and amazingly intact, the Gibson House rightly serves as the New England headquarters of the Victorian Society of America. My own favorite is the astonishing Venetian palazzo that Isabella Stewart Gardner built for herself in 1903. When you enter, you hear water tinkling into a pool, you smell earth. Then you turn a corner and see John Singer Sargent's "El Jaleo" at the far end of a stone loggia, surrounded by Mexican tiles and a Moorish arch. The whole place is like that: the best of the fine arts harmonize with the best of the decorative arts, while flowers grown in greenhouses in back keep Gardner's monumental collection alive and fresh.

The churches you must visit on an architectural pilgrimage are the 1723 Old North Church ("One if by land, two if by sea . . ."), the 1729 Old South Meeting House, site of the Boston Massacre, the severe and superb Georgian King's Chapel, and Henry Hobson Richardson's masterpiece, Trinity Church. Continuing as houses of worship, these great buildings are open to the public for tours. ✦

SEE P. 120 FOR CONTACT INFORMATION

DIALOG *back&forth*

RE: "TO THE TRADE"

YOUR ARTICLE really hit a nerve. ["A Century of To the Trade," OTHER VOICES, Jan. 2004] [One of my] experiences with designers was to hire a firm to help us decorate and furnish a six-bedroom, wear-and-tear ski cabin. They flew us to the Chicago Design Center to show us a $10,500 chandelier of dancing deer made out of rusted tin and furniture fit for the south of France, not northern Michigan. The showroom clientele eyed us up and down like we were the Clampetts. We dragged ourselves around Chicago with this design 'team' for three days before we fired them, threw up our hands, came back home and ordered our furniture from Hudson's (now Marshall Fields).

Thanks to the Internet, we now have access to well-designed furniture and can avoid supercilious personality displays. . . . Bravo to Terris Draheim, quoted in your article. He's seen the future and he knows we're out here, willing to spend good money, but no longer willing to be treated like dogs by the so-called "trade."

—NANCY PROSPERO
Gaylord, Michigan

THE OTHER EMERSON

KUDOS to the astute (anonymous) reader who noticed characteristic William Ralph Emerson details in "Back Bay Brahmin" [Jan. 2004]. The town house was indeed designed by Emerson and his then-partner Carl Fehmer in 1871. Emerson, one of 19th-century America's most influential architects, would go on to design the first fully developed Shingle-style building eight years later. He was an early, fervent, and effective proponent of adapting New England's 18th-century vernacular architecture to the prevalent Arts and Crafts philosophy. (Vincent J. Scully Jr. has called the Shingle Style "a unique American achievement, one which has since been acclaimed by the whole world.")

Emerson's subsequent work on "cottages" in Newport, R.I., Bar Harbor, Maine, Milton and Cambridge, Mass., and along Boston's North Shore

Wainscots: How High?

I'd like to install a paneled wainscot in the living room of my 1923 Colonial Revival. Is there any method for determining the height of the wainscot and the width of the panels? —JULIA STOCKBRIDGE, UPPER DARBY, PENN.

Because it requires sensitivity to proportion, paneled wainscot is a little trickier to plan and install than, say, a wainscot of plain beaded board. Height is the simplest part of the decision: generally speaking, it should be either one-third or two-thirds of the overall height of the room. For a room with 8' to 9' ceilings, the wainscot should fall between 32" and 36"; go proportionately higher for a room with a taller ceiling. Taller wainscots finished with a plate rail, as in an Arts-and-Crafts dining room, may be 60" to 72" high. Never install wainscoting (or a paper dado, or a chair rail) exactly halfway up a wall, as it visually divides the room in half, which usually looks awkward.

Since your home is in the Colonial Revival style, you'll probably want a raised-panel design in which the panels bevel downward at the edges to make the central portion appear to "float" above stiles and rails. To calculate the height and width of the panels, use the "golden rectangle" formula: the long sides of the panel should be about 1 ½ times the length of the short sides. Factor in space for the baseboard and chair rail, as well as stiles and rails. New England Classic (888/880-6324, newenglandclassic.com) offers ready-to-install modular wainscots in a variety of styles, and a design service. —MARY ELLEN POLSON

ABOVE: A paneled wainscot with mouldings, painted in classic white enamel.

ANDREW TWORT/RED COVER

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had enormous influence on contemporaries such as H. H. Richardson, McKim, Mead and White, and on future architects Frank Lloyd Wright and Robert A. M. Stern.

Does the name seem familiar? William Ralph Emerson is variously described as a cousin and a nephew of the transcendentalist philosopher, but "distant cousin" is more like it. Here's the genealogy in excruciating detail, derived from Cynthia Zaitevsky in *The Architecture of William Ralph Emerson (1833–1917)*: William Ralph Emerson and Ralph Waldo Emerson were both sixth-generation descendants (although Ralph Waldo was the elder by thirty years) of a Joseph Emerson, a minister in Milton, Mass., who was the third son of Thomas who settled in Ipswich, Mass., in the mid-17th century. That would make the two Emerson luminaries fourth cousins on the direct decent. However, in 1744, William Ralph's great-grandfather, Daniel Emerson, married Hannah Emerson, the sister of Ralph Waldo's grandfather, William Emerson, thus making the writer and the architect third cousins once removed. —THE EDITORS

Shown on the job are refreshingly large color chips from C2 Coatings.

HELP WITH WINDOW DRESSING

I WOULD LIKE to see a full-length article on period-appropriate window treatments for Craftsman and Colonial Revival-era homes. Please include information on shades, curtains, draperies, rods, and shutters if appropriate, as well as suitable materials, textiles, color and weave styles, etc.

—BRIAN F. SHERRY
Louisville, Ky.

Realistic Paint Samples

I've taken your advice to paint color samples right on walls, rather than deciding on the basis of those little paint chips. Now my basement is full of rejected quarts. Is there any way you can get bigger samples at the store—even if you had to pay for them? —SARA SMITH, VIA EMAIL

Lots of people must be asking that question, because now two suppliers (known to us so far) offer reasonable-sized "chips." One is California Paints, a member of Color Guild International, which offers sheets measuring 11½" x 13" to designers, contractors, and homeowners. Available are 299 sheets, of which 149 represent the entire historical palette sanctioned by the Society for the Preservation of New England Antiquities (800/225-1141 or californiapaints.com/index.asp).

C2/The Coatings Alliance is another source. Distributing premium interior and exterior paints using the European tinting system, and with grey or silvery undertones that make them suitable for restoration, all 496 colors are shown on 18" x 24" color swatches made with actual paint (888/989-4888 or c2color.com).

—PATRICIA POORE

Your outline is superb (and, maybe, two articles' worth). We'll get to work!

—THE EDITORS

BAMBOO BED

I LOVE YOUR MAGAZINE. But I was frustrated to discover that the beautiful bed you picture on pages 102–103 of the second edition [of the *Design Center Sourcebook*] is not credited. I have no idea where to find the bed.

—NICOLE CROSBY, *via email*

That fabulous faux-bamboo bed is an 1880s antique. Are you ready for the thrill of the hunt? You can search antiques stores and eBay. Some key words to try in various combination: Victorian beds, faux bamboo, Aesthetic Movement beds, and Anglo-Japanese style. Or, a new faux bamboo bed is part of the 65-piece collection in the Michael S. Smith line sold by Thomas Lavin in West Hollywood: (310) 278-2456, thomaslavin.com.

—PATRICIA POORE

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What's On the Table?

I have an antique piecrust table with tiers 13 (top) and 20 inches wide. I'm at a loss as to what to put on the table. Thanks! —MARIA, VIA EMAIL

Dan Cooper, who writes about occasional tables on p.44, says: The multi-tiered table is known as a dumbwaiter, which was first seen in England in the early-18th century and could have two or three graduated trays. It acted as a serving table for informal snacking such as tea, permitting private dining without the presence of servants. Today, most dumbwaiters act as small étagères, where our various knick-knacks and mementos may be displayed.

Brian Coleman suggests displaying needlework, photos, or Victorian silver.

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WOODLINE USA pg. 59 — 426

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Specialty wood Windows—Palladians, straight and fan transforms. $4.25 catalog. (800) 682-8223 **woodstone.com**

YESTERYEAR'S VINTAGE DOORS & MILLWORK pg. 108 — 73

Victorian Screen-Storm Doors—Interior and exterior solid wood doors. Custom made "Just like the olden days..." Factory direct. Free literature. (800) 787-2001 **vintagedoors.com**

find it here

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

Kaleidoscopic Color pp. 64–69

p. 66 Dining table and chairs by Richardson Brothers Co., NC: find dealers at richardsonbrothers.com • Reissued American Arts and Crafts ("Mission") furniture is available from L. and J.G. Stickley, Manlius, NY: 315/682-5500, stickley.com • Carpets throughout purchased by owners in the Middle Eastern country of Oman; several rugs are 1920s-vintage inherited pieces. • Potteries are listed on **p. 68.**

Living in an Unaltered State pp. 70–75

The editors note that new rugs with designs by G.M. Niedecken are available today from Aspen Carpet Designs, Mokena, IL: 815/483-8501. Check the website or head straight to aspencarpetdesigns.com/Nied1/htm • Non-Niedecken designed furniture includes reissued pieces from L. and J.G. Stickley, Manlius, NY: 315/682-5500, stickley.com

Pantries of My Own pp. 80–81

Carpenters were Carl Newton and Gary Young, Sharon, NH: 603/924-4212 • Hardware from Renovator's Supply Catalog: rensup.com • All paint from Benjamin Moore Historic Colors Collection. • Wallpaper is by Thibaut: thibautdesign.com • Mahogany countertops were salvaged from another job and customized on site.

Clothing Big Windows pp. 88–92

Project interior designer: Lucie Beauchemin, Beauchemin–Grassi Interiors of Boston: 617/292-0600 • Eliot Wright Workroom: Boston, 617/542-3605 • Living-room fabric is "Avigdor," from Classic Revivals, to the trade: 617/574-9030, classicrevivals.com • Dining-room fabric from Old World Weavers: 617/357-5525, through starkcarpet.com

Open House in Boston pp. 101–104

Paul Revere House, 19 North Square (North End): 617/523-1676 • **Shirley Eustis House**, 33 Shirley St. (Roxbury): 617/442-2275 • **Harrison Gray Otis House**, 141 Cambridge St. (Government Center): 617/227-3956 • **Nichols House**, 55 Mt. Vernon St. (Beacon Hill): 617/227-6993 • **Prescott House**, 55 Beacon St. (Beacon Hill): 617/742-3190 • **Gibson House**, 137 Beacon St. (Back Bay): 617/267-6338 • **Isabella Stewart Gardner Museum**, 1 Palace Rd. (Fenway): 617/566-1401 • Old North Church, 193 Salem St. (North End): 617/523-6676 • **Old South Meeting House**, 310 Washington St. (Downtown): 617/482-6439 • **King's Chapel**, 64 Tremont St. (Downtown): 617/227-2155 • **Trinity Church**, 206 Clarendon St. (Back Bay): 617/536-0944

Motifs: the Thistle p. 122

Morris-designed cotton-velvet Persian Thistle reproduced by Scalamandre: 800/932-4361, scalamandre.com

the Thistle

NOTHING besides tartan evokes the Scottish heritage more than this humble weed, adopted as their symbol along with the motto *Nemo me impune Laecessit* ("No one provokes me with impunity") by the early Scots. The tenacious plant with long taproots and nasty thorns is difficult to uproot, inflicting pain on those who would try, and it comes back all the stronger if a piece remains . . . an image the Scots have enjoyed for over 500 years. ▪ Symbolic also of hard work, suffering, and Christ's deliverance, thistles are said to dispel melancholy. During the Middle Ages, white blotches on the Holy Thistle were said to be the milk of the Virgin Mary. Then again, Abe Lincoln's worst insult was to call someone a thistle. ▪ Rediscovered by William Morris and his followers, the thistle is a common motif in the organic designs of the Arts and Crafts Movement. Thistles today continue to represent persistence and wild beauty. —BRIAN D. COLEMAN

LEFT: A thistle portrays earthly sorrow on a 19th-century headstone in Nova Scotia. BELOW: (left) A ca.1880 thistle-and-rose heraldic lace curtain from Liberty of London. (center) William Morris's 1883 teal cotton-velvet Persian Thistle design was reproduced by Scalamandre for the Villa Louis restoration in Wisconsin. (right) Stylized stained-glass thistle motif on a newly commissioned window.

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DOUGLAS KEISTER (TOP LEFT); WILLIAM WRIGHT (BOTTOM LEFT) BRUCE TRUNDY/BOSTON COLOR GRAPHICS (BOTTOM MIDDLE); BARRY COON/COURTESY LITTLE RAIDL DESIGN STUDIOS (BOTTOM RIGHT); ROYALTY-FREE/CORBIS (BKGRD)

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