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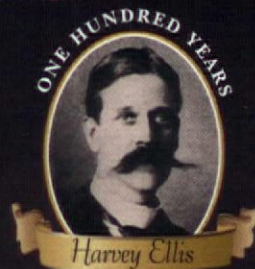
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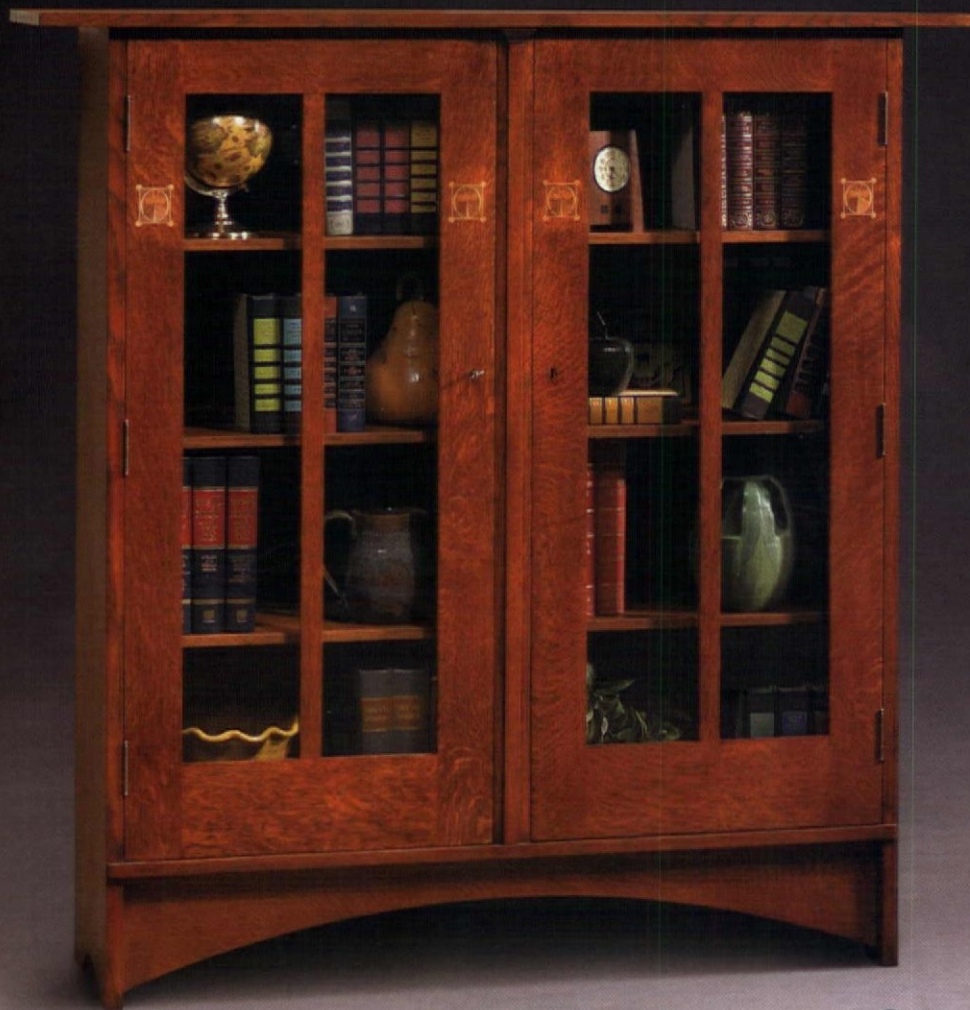
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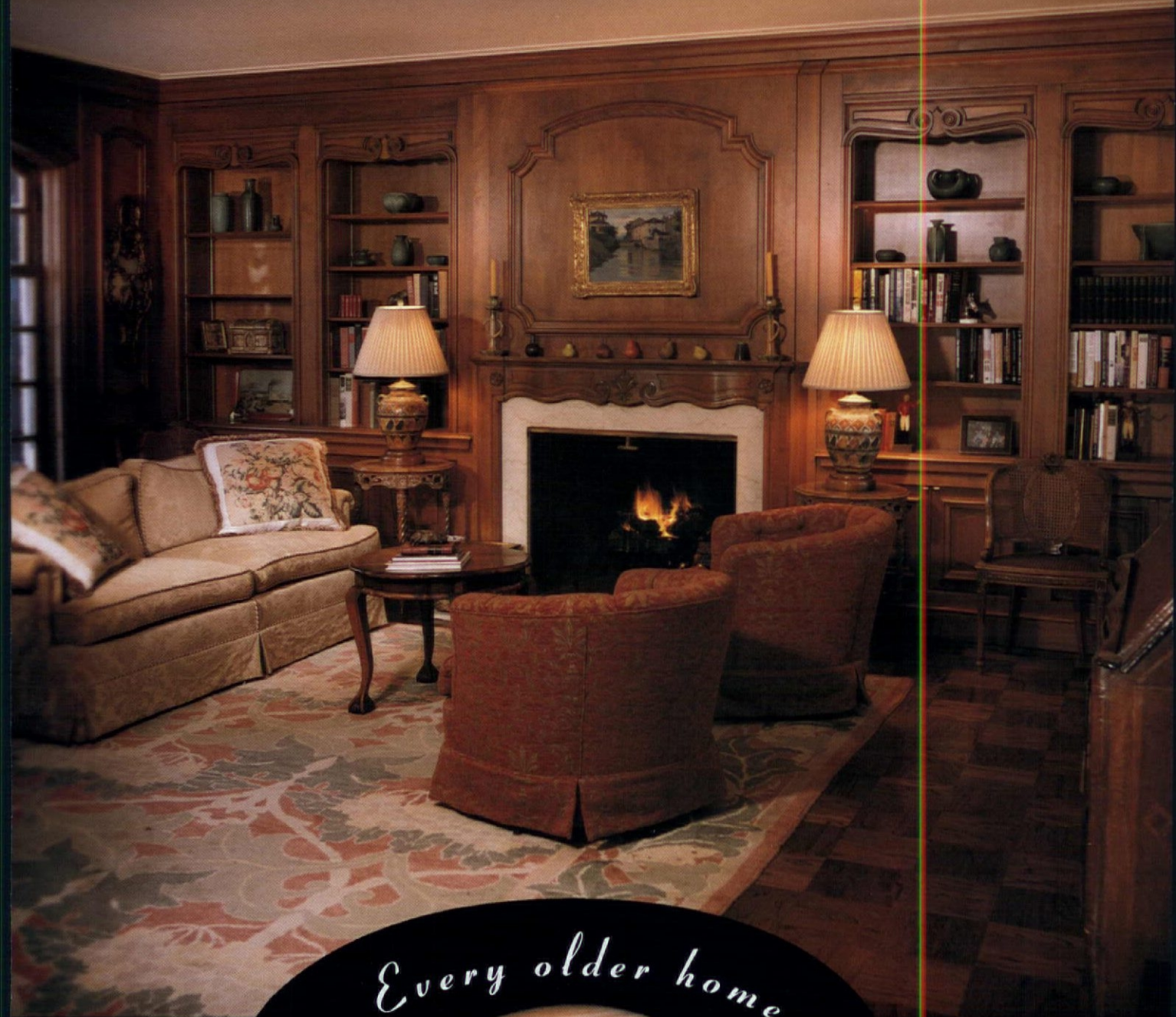
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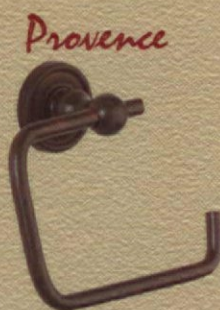
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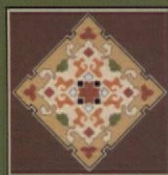


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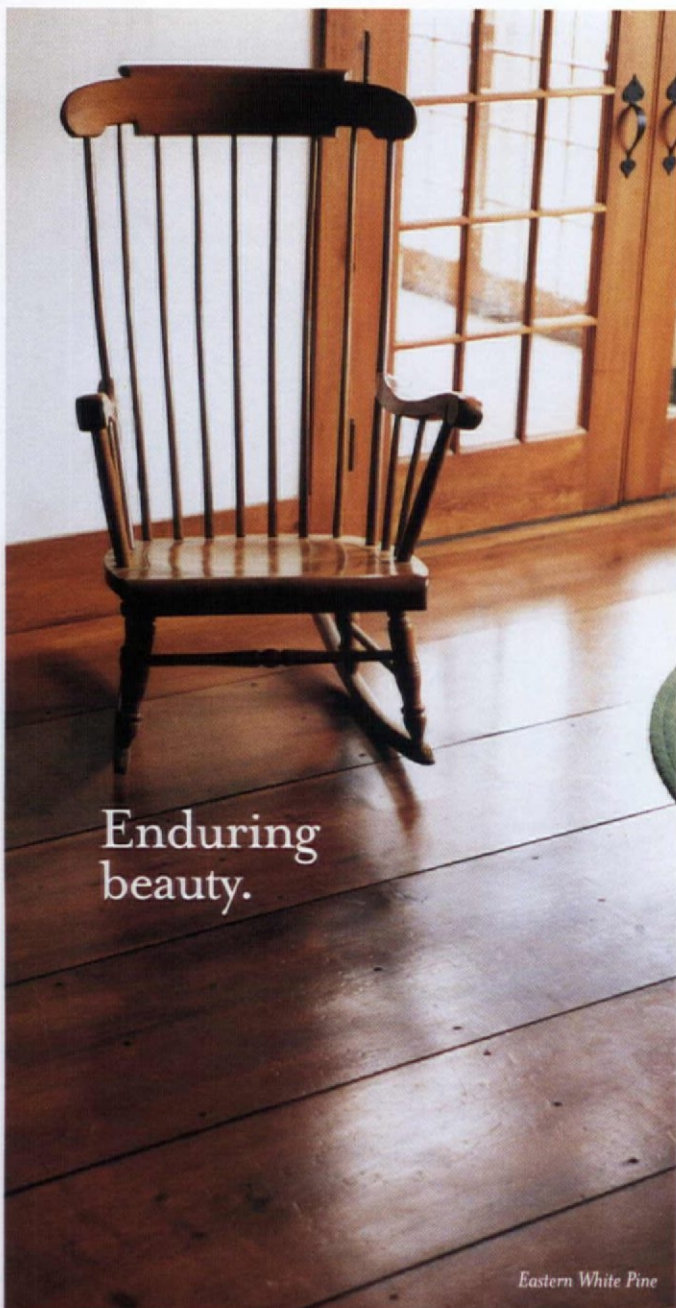
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Four Times Bamboo

AT AGE 37 OR 51 you come across a word you've somehow never heard before—"must be rare!"—and within 24 hours it turns up again in the novel you're reading and in a piece broadcast on NPR. It's happened to all of us, the "cluster phenomenon." Were we simply not paying attention before?

For me, this month, it wasn't a new word but an exotic plant that insinuated itself in my consciousness. Bamboo unexpectedly came out of the woodwork, or out of the grass, four times in two weeks, which would be hardly predictable in New England.

First it was the article about turned "bamboo" furniture in this issue. (Confession: When I first encountered that genre, snobby little Sixties modernist that I so unknowingly was, I thought, "Ooh. Fake." Then my tastes broadened, and I learned to spell "faux.") Second encounter: The bamboo we planted behind our house in 1998, near the hollyhocks, was out of control, so we paid 13-year-old Will to dig it up and kill it. Sad but necessary, as pretty soon we would not have been able to mow the lawn. Third, and just a day later, my partner asked me to take a good look at bamboo flooring exhibited at a trade show we attended. "I really like it," he said; "tell me what's wrong with it." Nothing as far as I could tell. It won't match other hardwoods, but that's not an issue in his case. As a flooring option, it's attractive, "green," affordable, unusually stable, and available in several grain patterns and colors.

Then we went to Washington, D.C., during spring vacation, and there to the National Zoo: pandas, of course, eating bamboo. (It seems to be spreading.) Peter bought a panda bear to add to his collection of, oh, 100 stuffed animals. He is not happy that we just incinerated the bamboo in the garden.



A handwritten signature in blue ink that reads "Patricia Johnson". The signature is fluid and cursive, with a large initial 'P'.

All this is Hunter Douglas.



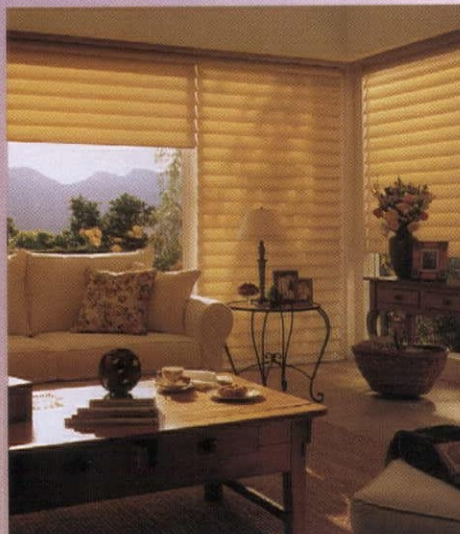
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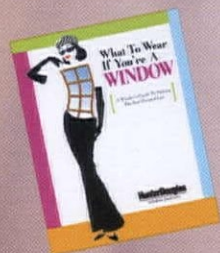
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Cherished Objects

More than 200 rare and early American objects go on display June 12 in Fort Worth, Texas, as part of a major exhibit presented by the Society for the Preservation of New England Antiquities. "Cherished Possessions: A New England Legacy" will later travel to museums in Hawaii, New York, and Michigan. Drawn from SPNEA's sizeable collection, nearly every object in the show has a story to tell. One of the most fantastic is the tale behind a fine copperplate-printed linen dress owned by Deborah Sampson, who successfully posed as a man and served in the Continental Army for 18 months. The dress is from the 1780s or 1790s, when she toured the country describing her adventures. "Cherished Possessions," through Aug. 22, Amon Carter Museum, Fort Worth, Texas, (817) 738-1933, cartermuseum.org

Atomic-ranch.com

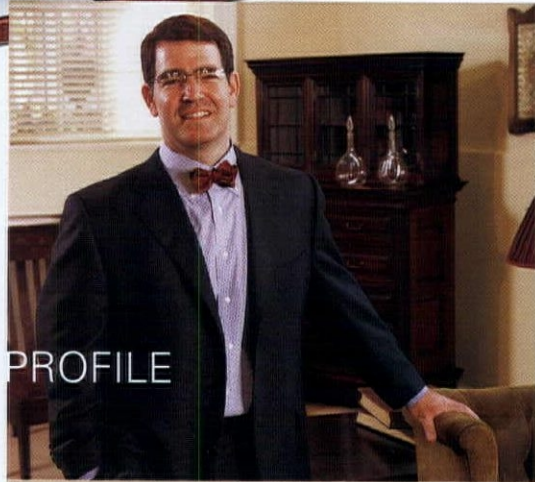
Magazines that fit a niche are the future, and *Atomic Ranch* fills one with a flourish. The first issue of the print quarterly [\$19.95 a year] debuted this spring, with features on an Eichler with a "Boogie Nights" aesthetic and a California beach ranch. Publisher Jim Brown and editor Michelle Gringeri-Brown rightly figure there's a market for the folks who live in the millions of ranch houses built between 1940 and 1970. For their "Home Page" department, *Atomic Ranch* encourages readers to send in snapshots of their houses and interiors. (They ask for 300-dpi jpegs or sharp snapshots.) The magazine is headquartered in Pasadena: (323) 258-5540.

A pair of circa 1780 silk satin shoes with moveable paste buckles. Shoes of that era had no left or right.



“Most 'modernist' houses manage to look as though cut from cardboard with scissors . . . in a childish attempt to make buildings look like steamships, flying machines, or locomotives.”
 —Frank Lloyd Wright, quoted in *Modern Architecture Since 1900*, William J. R. Curtis (Phaidon: 1996)

An English Arts and Crafts daybed designed by E.P. Warren in 1899 is a romantic re-interpretation of 17th- and early 18th-century forms.



PROFILE

When **JOHN ALEXANDER LEVITTIES** fell for an Archibald Knox tea set in a London shop while he was still in college, he stumbled over his future. He began dealing in English Arts and Crafts objects in 1995, and opened John Alexander Gallery in 1999. "We're the only dealer who does what we do in the States," say the youthful Levitties, who quotes Ruskin in conversation as Johnny Clegg plays in the background. A tour of the gallery is like a private walk through a small personal museum where pieces of only the highest quality are on display. Recent items include a William De Morgan plate, a Voysey sideboard, a chair designed by Charles Locke Eastlake, and a Baillie Scott piano. ■ An Arts and Crafts buffet with a limed finish is by Ambrose Heal, who founded a furniture-making cottage industry in the Cotswolds which flourishes today. A small buffet designed by one of the Cotswold's leading lights, Edward Barnsley, completes the link. The style is Danish Modern and the year 1959, but the integrated, hand-carved handles that mimic modern machine-made ones are pure Arts and Crafts. John Alexander Ltd., 10-12 West Gravers Ln., Philadelphia, (215) 242-0741, johnalexanderltd.com —MEP

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and San Simeon. In April, the company opened a second store just south of downtown Seattle. Rejuve Seattle will showcase more than 500 light fixtures and house parts for homes built from 1880 to 1960, as well as reproduction furniture from the 1920s, '30s and '40s. Rejuve Seattle, 2910 First Avenue South, Seattle, (206) 382-1901, rejuveseattle.com

—BRIAN D. COLEMAN



LEFT: The Greek Revival reached New Mexico only in the 1880s, as evidenced by the pedimented lintels over Casa San Ysidro's doors and windows. **BELOW:** The bed, dresser, and cradle, all made in the 1880s, are derivative of the Empire style.

OPEN HOUSE

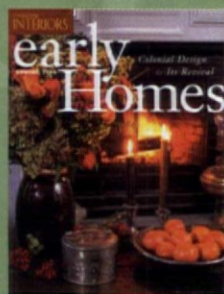
In a tiny farming village near Albuquerque, **Casa San Ysidro's** humble adobe exterior belies the historic and artistic New Mexico treasures within. Built by the Gutiérrez family in the 1880s, Casa San Ysidro was restored in the 1950s by collectors Alan and Shirley Minge, who filled the house with colonial and territorial New Mexican antiques. When the Minges decided to move in 1997, the Albuquerque Museum purchased the building with its contents intact. As a result, visitors feel as if they've entered a well-to-do home in Territorial New Mexico. From the two-storey *sala grande* with its flagstone floor and *vigas* salvaged from a 1700s church, Casa San Ysidro holds the most complete collection of New Mexico antiques anywhere. There are no signs or Plexiglas to separate tour groups from items that include religious carvings, copper and iron cooking utensils, handmade furniture, Pueblo Indian pottery, and punched-tin wall sconces. The house's original layout is based on U.S. cavalry forts of the time, with several rooms opening onto a long hallway. Pedimented lintels over doorways and windows demonstrate that the architecture is not Spanish Colonial, but the New Mexican version of Greek Revival, popular in the 1880s. Casa San Ysidro is open February–November, 973 Old Church Road, Corrales, NM, (505) 898-3915. —STEVE LARESE



brand new

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from Old-House Interiors: Special Editions



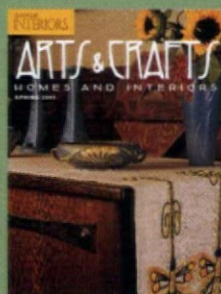
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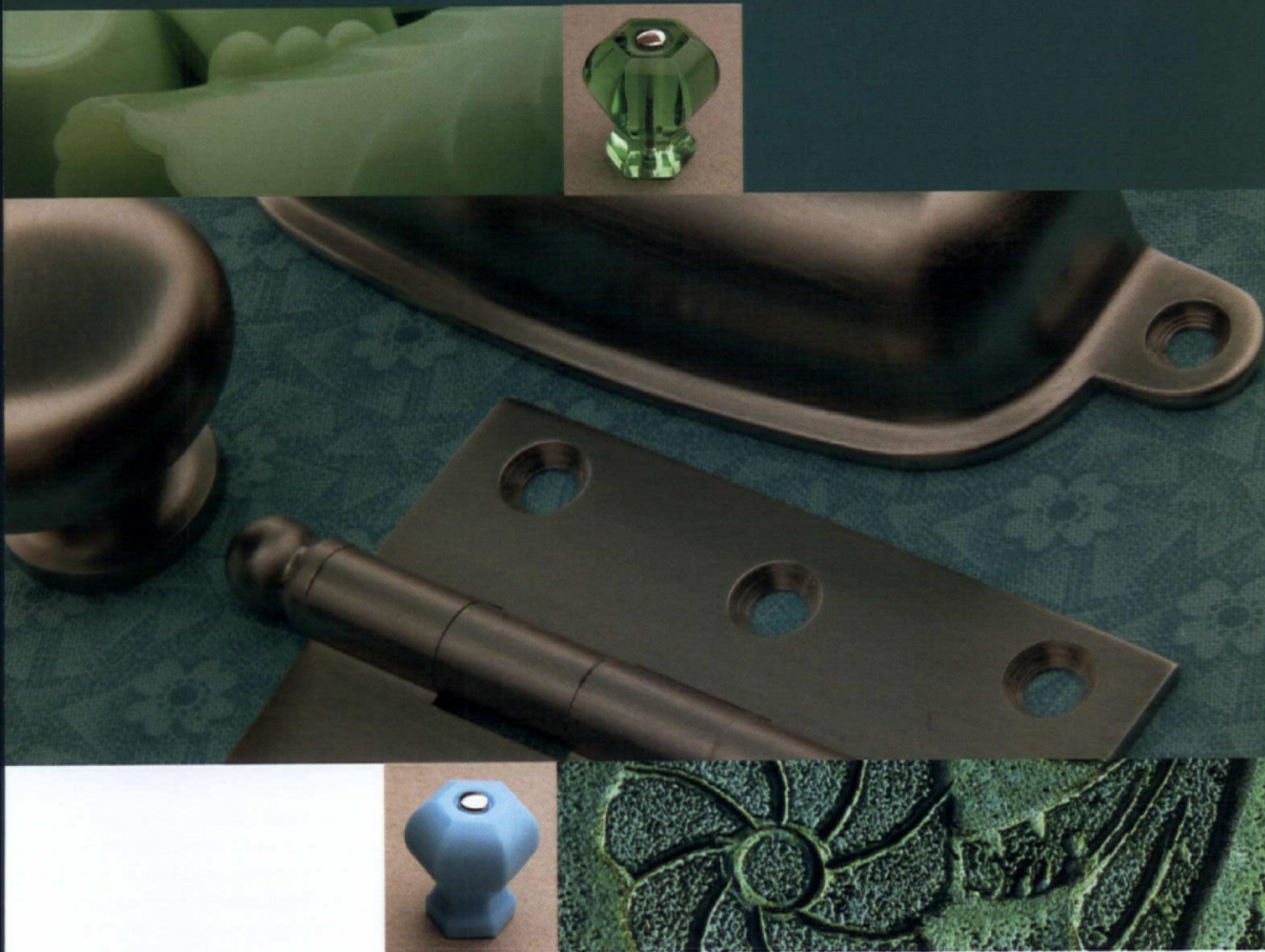
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Silver Fireworks

Extraordinary objects from Mexico's 20th-century silver Renaissance will be on display beginning this month at Winterthur, as part of the traveling exhibit "Maestros de Plata," previously seen at venues in Texas and California. The exhibit focuses on the legacy of William Spratling, an American ex-patriot who discovered Mexico's then-dying silverwork industry in the 1920s. An architect and designer as well as a writer, Spratling established a silver *taller*, or silversmith workshop, and developed a coterie of skilled designers and craftsman in Taxco, a word now synonymous with fine silver jewelry. A contemporary of legendary designer-silversmiths Hector Aguilar, Antonio Pineda, Los Castillos, and Margot de Taxco, Spratling was the catalyst behind the transformation of a silver industry dependent on colonial and European forms to one that embraced Mexico's Mayan and Aztec past and iconography. The exhibition includes more than 300 objects in silver, copper, and other materials, including jewelry, tableware, and decorative objects, created between the 1930s and the present. Maestros de Plata, June 26–Sept. 26. Winterthur, Winterthur, DE, (800) 448-3883, winterthur.org

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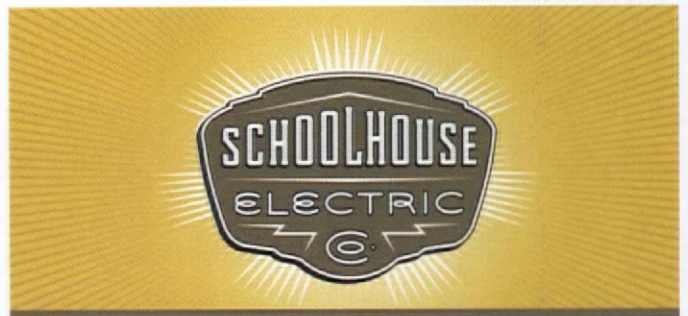


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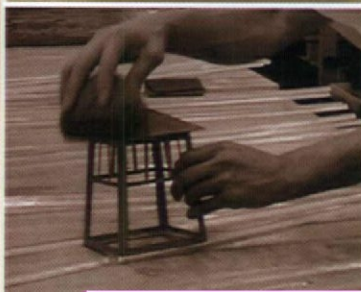
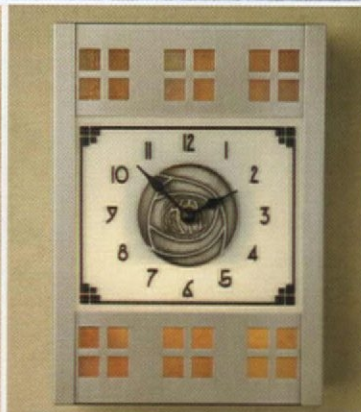
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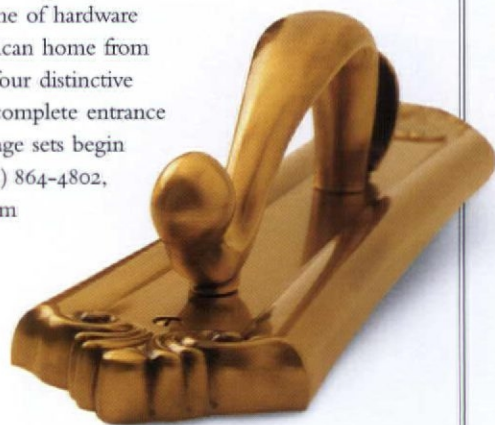
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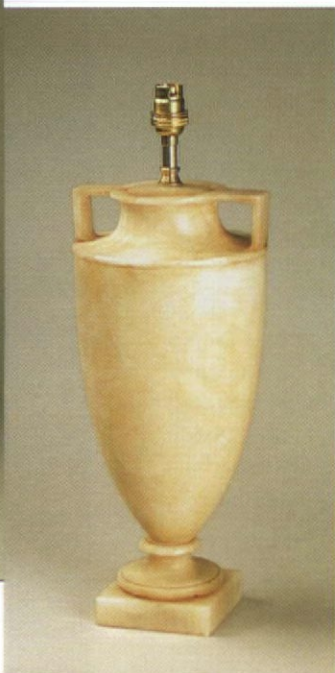
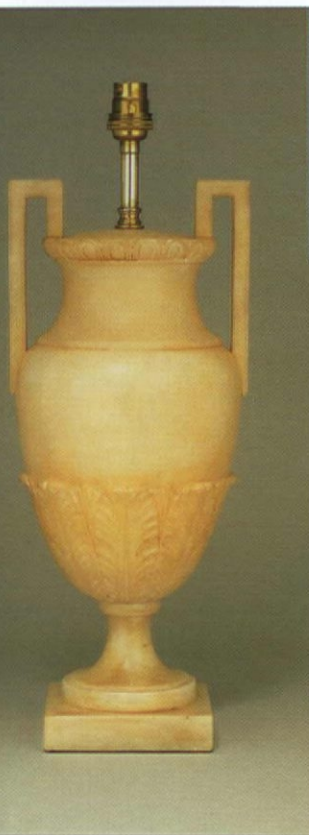
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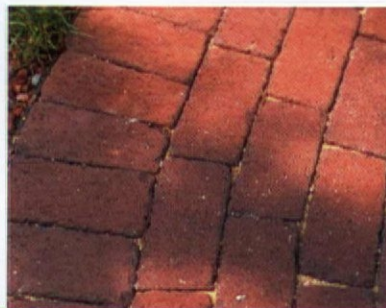
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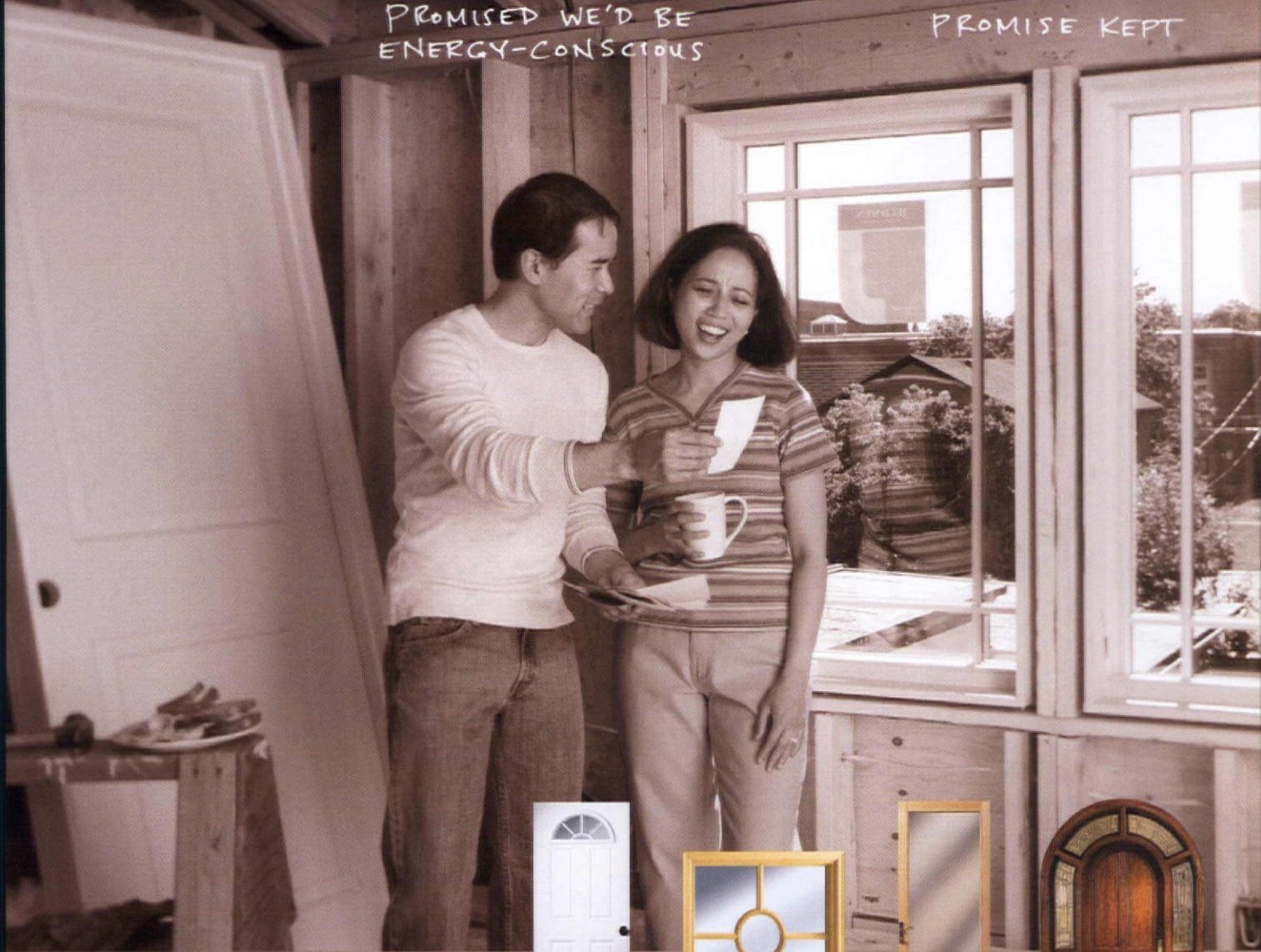


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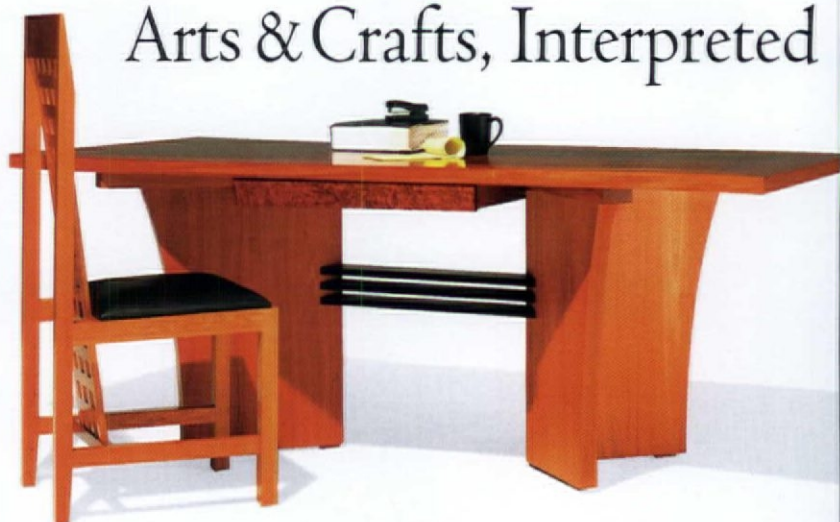
Jim Braverman drew on images of oriental gates and koi ponds in his Kaboku clock. The clock has a nickel face designed by Joseph Mross and conceals ample bookshelves. The \$5,500 price includes shipping. Contact (888) 865-7100, bravermanstudios.com



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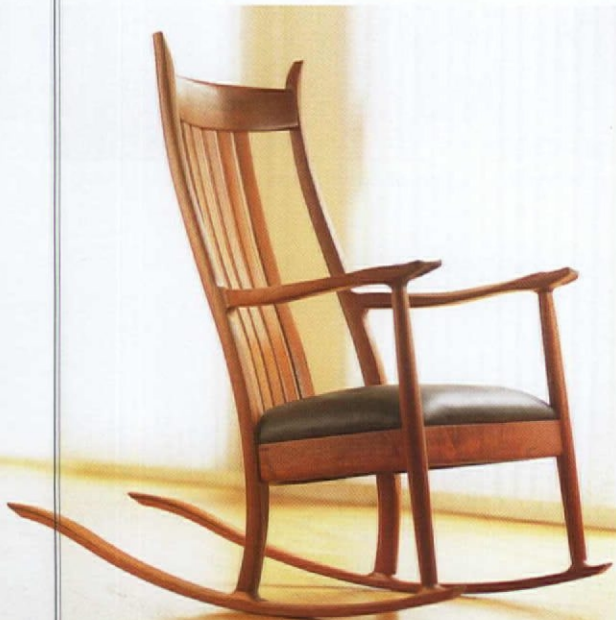
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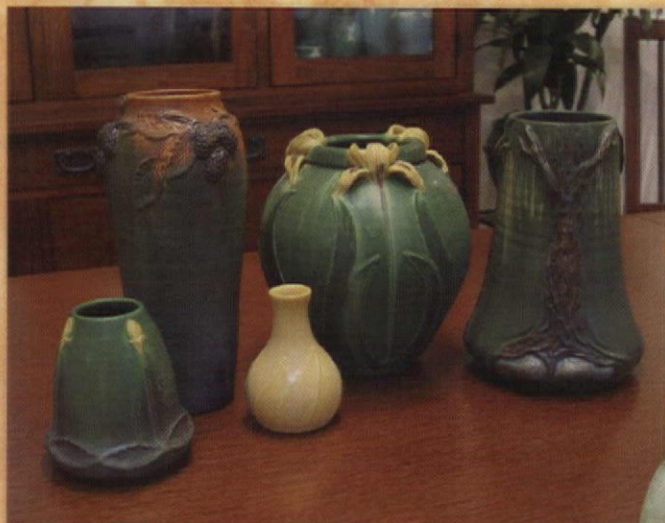
The Wing Settee is an ergonomically correct take on an Arts and Crafts classic. In solid cherry, the piece measures 54" wide x 35" high x 35" deep. It retails for \$4,000 from Thos. Moser Cabinetmakers, (877) 708-1973, thosmoser.com



Plush Stuff

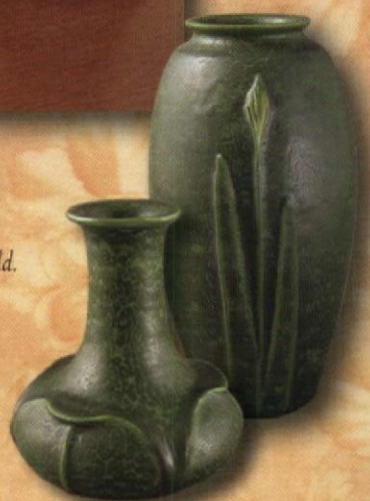
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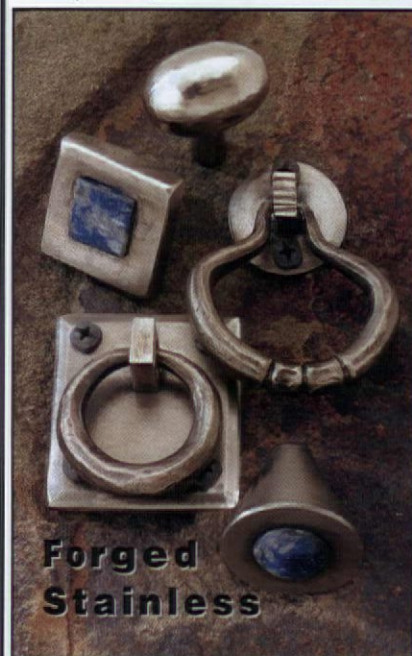
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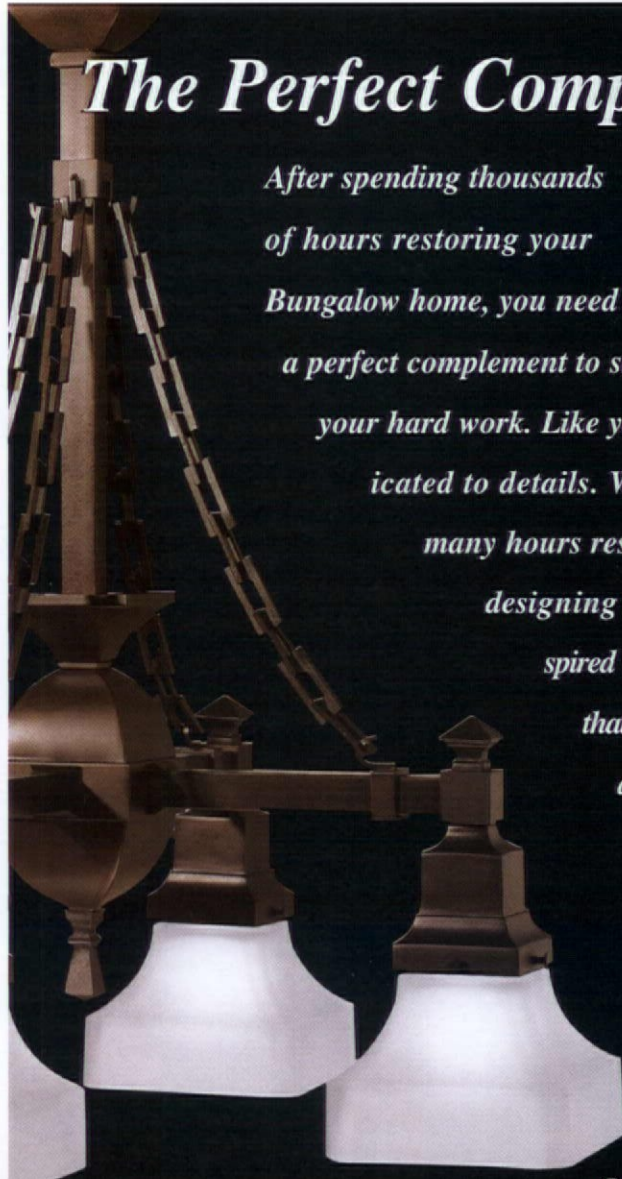
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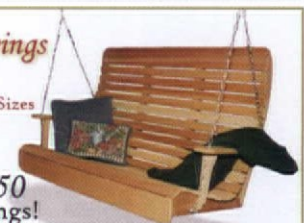
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baker's makeover

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BEFORE



A COUPLE
IN NEW ENGLAND
CREATE A STUNNING,
HISTORICALLY-INSPIRED
KITCHEN OUTFITTED
FOR PROFESSIONAL
BAKING, IN A NON-
DESCRIPT '70s ADDITION.

HOW DO YOU DEAL with a clunky, insensitive addition on your old house? In this case, a humble but charming 1910 home with a cobblestone porch had had a boxy family room tacked onto it during the 1970s. "It was a bit of a pooch," says D.B., a former musician. "The room was cavernous and cold; neither of us watches much television, so it was really just wasted space.

"We purchased the house five years ago," he reports. "Andrea had been toiling away in a tiny, dark kitchen when it occurred to us that we had all of this available space at our disposal. So we thought big."

As big as the famous carriage house at Shelburne Farms, the Vanderbilt-Webb estate in Vermont, which they took as inspiration. The pair decided to sheathe the entire interior in tongue-and-groove. Existing collar ties and king posts were boxed in with chamfered poplar, and graceful corbels were added to complete the im-

LEFT: Utilitarian "no style" appliances and kitchen equipment don't detract from the ca. 1890 feel of a room sheathed in wood and furnished with antiques. **INSET:** Before the renovation, a dreary 1970s addition was an ill-functioning TV room.

pression of an old building. "People are constantly amazed that the woodwork is new," notes Andrea. "The trick was to use the same materials that antiques conservators work with. For instance, we used aniline dyes instead of ordinary stains to give the different species of wood a consistent color, and then applied several coats of orange shellac to lend that caramel glow." Although they used ¾"-thick fir for all of the cabinetwork, the couple paneled walls and ceiling with unfinished birch, tongue-and-groove, ¼" paneling, in order to stay within budget.

The gloomy family room had been built with small casement windows and a single solid door. These were replaced with larger double-hung units ornamented with Queen Anne muntins and two matching French doors that brought in enough light to counteract the darkened wood. Strategically placed task lighting provides sufficient illumination.

WHILE THE ROOM reads as ornate, simplicity was always a factor. D.B. explains: "We designed with two decades in mind—ca. 1890 for aesthetics, and 2000 for function. Our goal was to be true to the utilitarian aspects of both periods, while being cautious not to overbuild in either."

The fireplace posed a problem.



Flexibility & FUNCTION The tongue-and-groove grabs our attention, but functional design and flexibility were the designers' muses. Taking a cue from many a woodworking shop, both prep islands roll freely to make space for larger cooking projects and parties. All of the furniture can slide out of the way, and so can the chandeliers. Compared to the average kitchen, this one has very few cabinets and drawers. Andrea prefers open shelves on glides for easy access. The baking island, which ordinarily sports a commercial-grade 12-quart Hobart mixer, is furnished with an open spice rack and slide-out bins for dry goods. The extra-deep restaurant sink continues the theme with its open racks for baking sheets and hooks for pots and utensils.



LEFT: An antique Eastlake extension table is a centerpiece, around which upwards of a dozen fold-away chairs can be placed as needed. **ABOVE:** The couple collects hammered-aluminum serving pieces and giftware of the 1930s and '40s. **BELOW:** Two islands roll away for a banquet or dancing. Behind its wood veneer hides the upright freezer.



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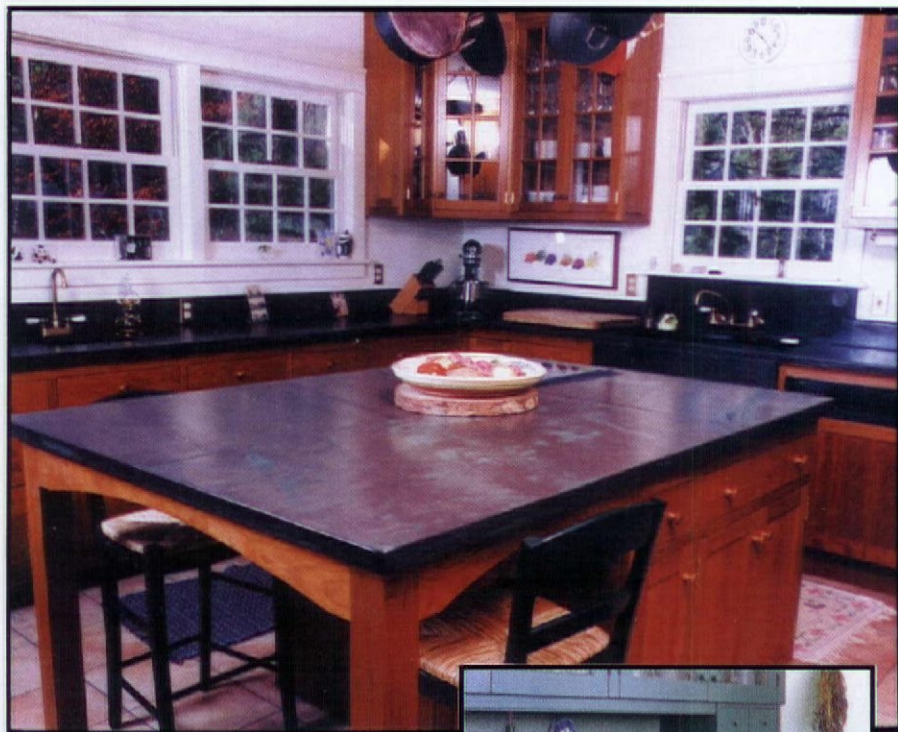
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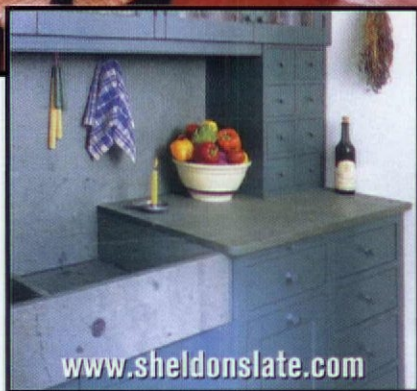
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Unstylish and blunt, fronted with a raised brick hearth, it called for a late Eastlake-style mantel built over it in poplar. D.B. and Andrea found antique 1880s tiles to affix directly over the brick. They then wrapped tongue-and-groove around the vertical section of the brick hearth to minimize its impact, and veneered the top of it with salvaged chalkboard slate.

WHEN IT CAME to selecting appliances, Andrea, a baker, chose restaurant-grade equipment, devoid of bells and whistles. "I needed refrigerator racks that would hold a full baking sheet. I buy flats of five dozen eggs, so those little egg racks weren't necessary." She also needed two full-size ovens; thus a true commercial range, factory-reworked for residential code compliance, is a centerpiece. The couple had bought a matching freezer, but the compressor noise was deafening, so they veneered an upright freezer in more tongue-and-groove, putting a deep cabinet above to match the height of the fridge. Everything pertaining to food preparation and consumption was purchased at restaurant supply stores: china, glassware, and utensils.

"You would think that, with 500 square feet, our options were unlimited," D. B. explains, "but we had to be careful not to crowd Andrea's work area." Judicious planning allowed for comfortable fireside seating and an ample eating area. ✦



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Cold Baths and Dressing

BY WENDY HITCHMOUGH

SEX WAS EXCLUDED from 19th-century etiquette manuals, and novelists of the period left the antics of lovers to the reader's imagination. Nevertheless, sexual etiquette was an important factor in the design of the Arts and Crafts* bedroom. Muthesius hinted darkly at the dire consequences of men and women encountering one another in a state of undress before they had prepared themselves, in private, for the night or the day ahead: "Only in the most primitive living-conditions do the man and the woman dress in the same room . . . we need hardly labour the point." He also stressed the importance of arranging the door so that it opened away from the bed "to avoid embarrassing situations" when the maid arrived with an early morning cup of tea.

The master bedroom, paradoxically, was the mistress' domain: "The bedroom belongs essentially to the woman and it might almost be said that the man merely enters it as her guest, as we have seen him doing in the drawing-room." It was decorated and furnished as an intimate feminine space with a much smaller adjoining dressing room for the master of the house. Health and hygiene rather than sensuality dominated the design of the room and, although fantasy and romance became

fashionable in the Arts and Crafts bedroom, there were no visual allusions to sex. Unlike their Art Nouveau contemporaries, who exploited the potential of paganism and decadence to titillate or disturb, Arts and Crafts designers and their clients were committed to the aesthetics of innocence and moral purity.

Female sexuality was only acceptable, socially, as a serene and passive force. There was "an abysmal difference between the women one loved and respected and those one enjoyed—and pitied" and, although paintings by Rossetti, Moreau, and Klimt and the graphics of Aubrey Beardsley describe the *femme fatale* as a subject of fascination throughout the Arts and Crafts period, such women were dangerously associated with death and emasculation. In the novels of Henry James and Edith Wharton, the sophisticated culture of Europe was portrayed as a threat to upright and unsullied values . . . society conspired, in both Britain and America, to blame the indiscretions of its men folk on the irresistible charms of sexually provocative women. "Elderly ladies . . . regarded any woman who loved imprudently as necessarily unscrupulous and designing, and mere simpleminded man as powerless in her clutches."

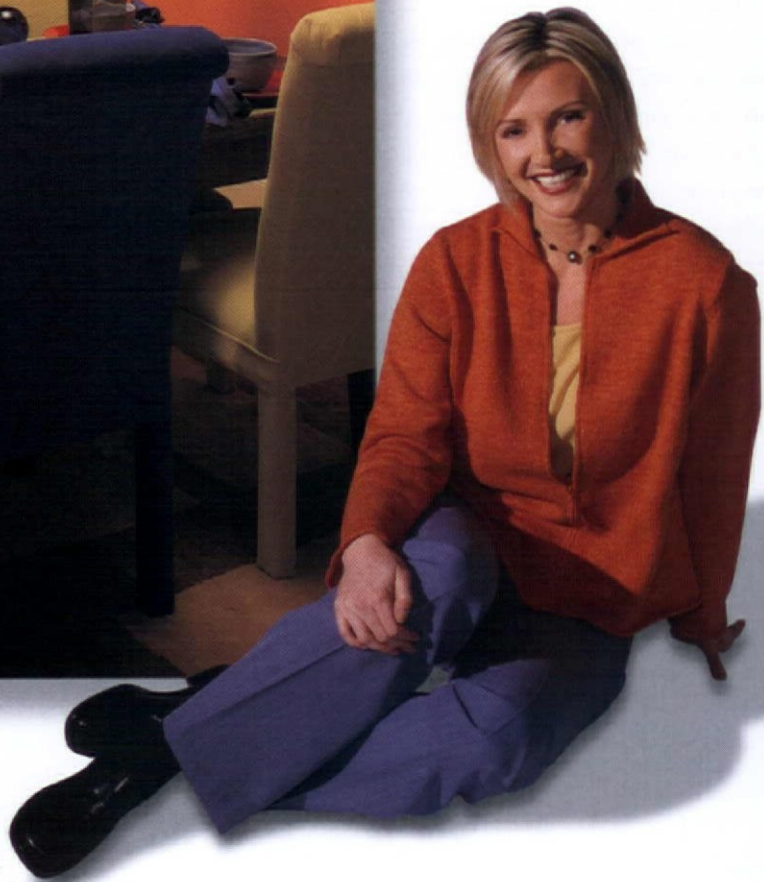
The creation of a feminine domain in which sex,

* This essay looks at design and mores in English Arts and Crafts houses, which date to the end of the 19th-century Victorian period.

ABOVE: "Woman Bathing," 1890-91, by American Impressionist painter Mary Cassatt.

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birth, and death—all occurrences that were surrounded, in Victorian culture, by elaborate rituals and taboos—were relatively commonplace, called for tactical evasions and discretion. The Arts and Crafts bedroom was designed, therefore, to sanctify the restorative qualities of sleep and to accommodate the daily rituals of washing and dressing. The bed was emphatically a place of rest.

The Victorian bedroom had been subjected to a stringent cleansing campaign from the 1870s, so that Arts and Crafts designers faced two extreme forms of precedent. The first of these was the old-fashioned, unreformed 19th-century bedroom dominated by massive mahogany furniture—“heavy, ugly, and gloomy”—with a four-poster piled high with straw, hair, and wool mattresses surmounted by a feather bed. Velvet drapery or “smothering folds of dusty damask” enveloped the occupant.” [But] as Victorian physicians began to associate confined and airless living and working conditions with fatal diseases such as tuberculosis, these ornate interiors were condemned, and a crusade for more sanitary sleeping conditions eliminated every superfluous detail. Design critics were too discreet

to name the causes of bad smells (the practice of keeping a chamber pot under the bed persisted well into the 20th century, even in houses with indoor lavatories), but Lady Barker deliberately shocked her readers in the first chapter of *The Bedroom and Boudoir* (published in 1878) by declaring that very few bedrooms were furnished and built “to remain thoroughly sweet, fresh, and airy all through the night.” Incurable contagious diseases, high fevers, and prolonged periods of illness were common in the late 19th century. It was widely believed that the cleanliness of the bedroom and the ability to disinfect its entire contents could be a matter of life and death.

The Arts and Crafts bedroom negotiated a delicate balance between the physical requirements for sanitary surroundings and a demand for more relaxed and comfortable interiors. Paneled walls and cupboards were painted white, “the colour of immaculate cleanliness,” to show every speck of dirt. Fitted carpets were banished and wooden floors were left bare or covered with small rugs which could be shaken outside every day. Every morning the windows and doors were opened wide “to secure

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a good current of air." Medical recommendations that curtains should be abolished in the bedroom proved unpopular, but Arts and Crafts curtains in general, and bedroom curtains in particular, were simpler and more lightweight than their Victorian predecessors. Thin muslin curtains, replacing more elaborate laces, were hung across the lower lights of the bedroom window for privacy, and washable chintzes were widely used.

Short curtains, hung by metal rings from thin brass rods, were fashionable; they were often set within the window recess in straight, ungathered widths so that there was no need for a pelmet. In exceptionally tall windows, the upper and lower lights were separately hung with identical curtains so that they could be drawn or left open independently. Plain roller blinds, set between the curtain and glass, were used throughout the Arts and Crafts home to block light. Muthesius observed that, in spite of their usefulness, "They have a certain unalterable air of impoverishment and are totally lacking in artistic quality."

The science of psychology was in its infancy during the Arts and Crafts period, but the benefits of a light,

artistically decorated bedroom over the austerity of the Victorian sick room or the "dull, overcrowded, stuffy room" were avidly promoted. Rest was prescribed as a remedy for every kind of nervous and emotional disorder in the 19th century, and the bedroom was designed to induce an effect of calm and repose. The walls were often whitewashed or painted a plain color and, where wallpapers were used, delicate floral motifs in pastel colors were favored. "A bedroom paper ought never to have a distinct spotted pattern on it, lest, if you are ill, it should incite you to count the designs or should 'make faces at you'." Victorian ribbon bows and baskets of flowers were dismissed as irritating to the invalid. Morris & Co. were the first decorators to popularize simple wallpaper patterns for the bedroom, complemented by washable chintz curtains and white or pale painted woodwork. [Long] in fashion, Morris patterns provide a key element within a range of different types of Arts and Crafts bedrooms. ✦

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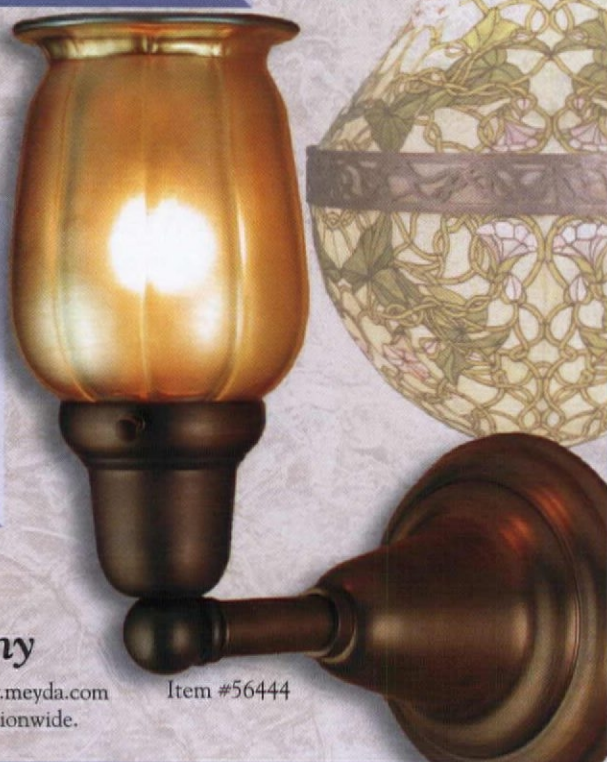


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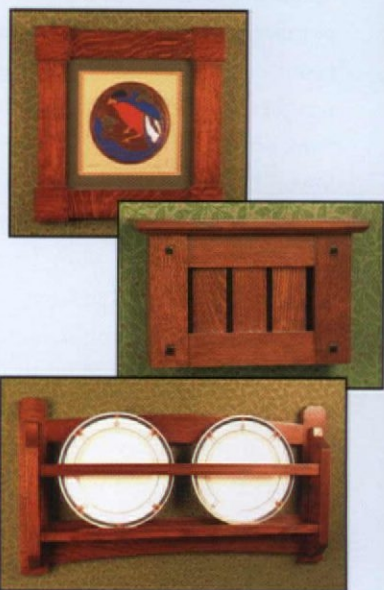
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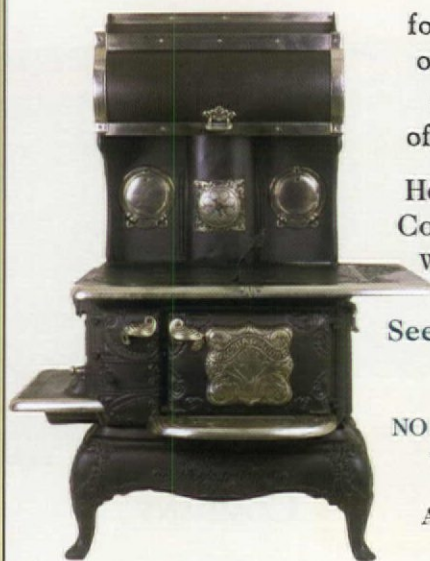
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Turned of maple, beech, or poplar, faux bamboo furniture is sturdy yet whimsical. It brings lightness of form and color amidst otherwise heavy Victorian furnishings.



Faux Bamboo

BY BRIAN COLEMAN



CONJURING a land of palaces and pagodas, a land where strange figures in long robes spent their days flying kites and drinking tea in delicate houses of bamboo, this furniture reminds us of the long-running Western love affair with oriental mystery. It also brings a lightness of form and color amidst otherwise heavy Victorian furnishings of mahogany and rosewood.

Beginning in 1600, when Queen Elizabeth I gave a trade monopoly to the East India Trading Company, Chinese luxuries from tea leaves to shimmering silks began to be available in England. Lacquered screens, blue-and-white porcelain vases, figures of little lion dogs, and anything else oriental began to fill fashionable parlors in England and on the Continent. Chinese-inspired designs were copied by English craftsmen, including Thomas Chippendale—who, in the 1750s, found that a few lacquered panels, a pair of gilded bells, and a bit of Chi-

nese fretwork enhanced the popularity of his furniture designs. When Louis XIV, the period's trendsetter, gave the royal stamp of approval to the new *chinoiserie* style at Versailles, it wasn't long before the rest of Europe followed suit. Mandarin figures mingle with delicate Rococo scrolls in the paintings of Watteau; monkeys dressed as humans prance across the canvases of the French artist Jean-Baptiste Pillemeut.

Furniture made to imitate bamboo made its first appearance in England during the 1750s and quickly became popular, as it was much more durable than real bamboo in England's damp climate. Manufacturers such as Gillows produced apparently delicate but actually quite sturdy little chairs, cabinets, and tables made of fruitwood or beech, which were then stained or painted to resemble bamboo cane, with segmented accents to look like bamboo stalks.

The craze [continued on page 44]

TOP LEFT: This writing desk and chair, ca. 1890, are of bird's-eye maple and poplar, and attributed to the 19th-century firm of J.R. Horner.

TOP RIGHT: Hunzinger began manufacturing these highly stylized chairs with woven wire and cloth seats in New York in 1869. **ABOVE:** This ca. 1875 Horner center table with velvet cover (restored) is fancy enough for the parlor.



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ABOVE: An elaborate model from Hunzinger, this gilded chair, ca. 1875, interprets oriental appeal in High Victorian style. **RIGHT:** Suites of faux-bamboo furniture were made for the bedroom, as in this 1881 Mitchell and Rammelsberg (Cincinnati) four-piece set.



Faux-bamboo furniture was considered too informal for a "properly furnished parlor" but recommended for bedrooms, for a country house, or for the garden.

for faux bamboo reached its height with the Prince Regent's Royal Pavilion, built between 1817 and 1822 in the English seaside resort of Brighton. Designed by John Nash, the Pavilion was conceived as a turreted and domed "Hindoo" palace outside, with a Chinese interior. Decorated by the well known firm of Frederick Crace, it was an Anglo-Chinese fantasy: dragons and metallic snakes supported chandeliers, pink and blue Chinese wallpaper covered the walls, with such *chinoiserie* details as faux bamboo staircase railings in wrought iron. Queen Victoria inherited the building, and she detested it. By the 1840s, the Royal Pavilion was considered out of date, its faux bamboo even laughable.

The style, however, soon came back in the United States. Faux bam-

boo motifs had been used only occasionally on furniture here since the 1780s. But the opening of trade with Japan following Commodore Perry's visit in 1854 started a craze for all things Japanese. The 1876 Philadelphia Exhibition introduced Japanese arts to the general public, and soon people couldn't get enough of oriental design. In 1878 Clarence Cook, the arbiter of taste in the late-19th century, endorsed the use of bamboo furniture as "capital stuff . . . to fill up the gaps in the furnishing of a country house for a summer."

ORIENTAL MOTIFS were introduced in everything from furniture to fabrics. Important furniture firms such as J.R. Horner soon began designing large suites of faux bamboo in sturdy, yel-



low-stained maple, often with yellow poplar as the secondary wood. Meant primarily for the bedroom, these ensembles included not only beds but also dressing tables, mirrors, small tables, stools and chairs, even fire screens. Elegant but whimsical, these pieces were considered too informal for a "properly furnished parlor" and, as Horner advertised in 1886, were suitable furnishings for a country house or a garden. Other furniture manufacturers, too, made furniture in faux bamboo. Kimball and Cabus manufactured a large, ebonized parlor sofa with faux-bamboo detailing; ebonized furniture was considered formal enough for a parlor. Hunzinger made simple but muscular caned chairs with pronounced lines of faux bamboo, for an exotic look.

France produced many beautiful faux-bamboo pieces as well during the last quarter of the 19th century. Often constructed of turned pine, the furniture was popular in



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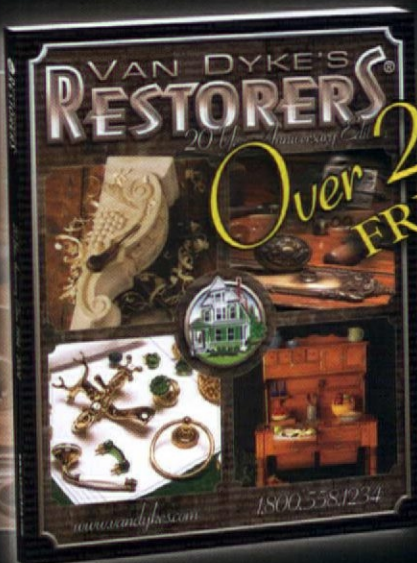
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commercial establishments such as hotels and barbershops, as well as for private homes, and ranged from hall trees and hat racks to lacquered and painted tables and chairs. French faux bamboo was characterized by heavier

construction, often with ornate ornamentation and upholstered sections, and the “bamboo” was frequently stained in a rich range of colors. The primary manufacturer in France was the firm of Perret & Fils & Vibert and is considered the most desirable among collectors today.

The fascination with faux bamboo lasted until the end of the Victorian era. By the early 20th century, the “honest,” heavy and spare



furniture of the Arts and Crafts Movement had relegated Victorian faux bamboo to sunporch and attic. In the past several years, though, the appeal of this sturdy yet delicate furniture has been re-

discovered. Doyle Auctions held a record-breaking sale in September of 2002, netting \$72,476 for 60 pieces (of real and faux bamboo) from a single collection. New York decorator Michael Simon observes that faux bamboo is a design staple that never completely went out of style. One of the most affordable and collectible furniture types of the 19th century, faux bamboo is back in the design mainstream. ✦
See page 112 for more information.

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A professional color consultant and preservationist offers his opinions about the use of historic-colors paint lines, period conventions—and what we don't really know.



Historical Paint Color Savvy

BY JAMES MARTIN

MOST PEOPLE who own an old house are concerned about the use of historical colors. It doesn't take long, however, for most people to catch on that this is a realm of strong opinions, dubious dictums, and incomplete scholarship. That's often exactly why my clients come to me. Few people have a real working knowledge of which colors are truly historic, or what periods they come from. Those without in-depth knowledge include decorators, paint-company executives, and historic-com-

mission review committees.

What colors *are* actually historic? Because all paint, particularly that of earlier eras, fades and chemically changes color over time, we have only educated guesses to rely on. Spectro-analysis of paint chips does a pretty fair job of arriving at a true analysis of old paint, but it's still difficult to determine precisely how colors faded over time. Even the much-heralded Colors of Williamsburg were completely revised when they were re-evaluated a few years back: "Oops! We were wrong, now



LEFT: Subtlety results from minimizing contrast between trim and the soft green authentic to the Federal period; the contrast of red in the minimalist drapery adds drama. **ABOVE:** The walls' rich ochre provides an analogous backdrop to mid-tone American Empire furnishings and Scalamanré's pink fabric on the neo-Grec sofa.

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Some of my clients ask me: Do I *have* to use “historic colors” on my old home? In over twenty years of creating exterior color schemes, I have never encountered a homeowner who, when presented with the authentic actuality, ended up wanting the real, historic color scheme. Most people are happier translating historical colors into today’s aesthetic. Colors and combinations used in the past, or even the documented colors used on or in your house, may give you a starting point. But tastes, and paints, have changed. You wouldn’t live with a historic bathroom, I always say, so why must you live with museum colors?

these are the true historic colors.” Most companies continually revise.

“Color” or hue is, of course, only a narrow part of the question. Even assuming the accuracy of scientific analysis to find specific hues, the appearance of those hues as applied changed over the years with changes in makeup of paint and pigments. “Chroma” is the term used to describe the brightness or intensity of color; while the specific hue of a paint color might be correct, a different chroma can cause the appearance of it to be nothing like how it looked a hundred years ago. The 1899 Pearce–McAllister home in Denver is a perfect example. Its yellow hue is proclaimed to be accurate—yet, because the chroma of today’s paint is so great, we practically have to wear

sunglasses around the house. I maintain that there is no way the house ever looked like that. And even if it did, it couldn’t have for longer than six months, because the old pigments did not stand up to the sun’s ultra-violet rays the way today’s paints do.

I’m often asked specifically about the touted “historic colors” sold by major paint companies. These colors are a mixed bag. Some are more historical than others. Some indeed are backed by serious research and are so labeled. Others are “fairly true” approximations of colors reproduced from old color cards. Many other colors are created to fill in the paint decks. More confusing still, colors are hardly ever matched to a decade or even an architectural period: which colors are from the early Victorian



TOP: At Cedar Grove in Vicksburg, Miss., paint color complements bed hangings to create the lilac and yellow scheme fashionable in the 1840s.

ABOVE: Complementary blue and orange, both greyed, look serene in Bernard Maybeck’s 1907 Lawson House in Berkeley.

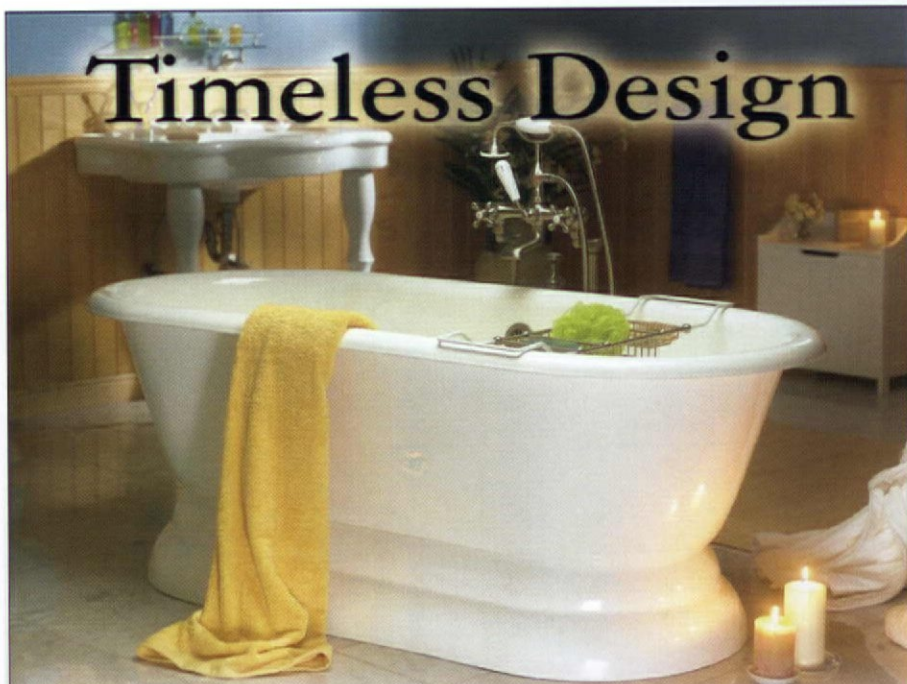
In a 1916 Midwestern house, warm wood tones are complemented by the green-gold treatment in one room, and matched to a warm red color in the room beyond. Note that both colors have similar chroma (intensity) and value (shade).



era, which are later, which colors were used during the sensibility of the Arts and Crafts era, which overlap? Nevertheless, I say these "historic color" charts and decks are a very good way to create an appropriate, tasteful, and historical feeling for your house. Even if you are not overly interested in historical accuracy, these color lines are probably the nicest colors for interiors that the paint companies make. Historically, they're "in the ballpark" and, unless your project is a museum, paint color is just not that important anyway. It's temporary.

HAVING MADE the decision to use the historic-colors lines, what problems do people have? The biggest shortcoming is that the palettes are not put together with color combinations in

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Colonial-era colors were clean and surprisingly bright.

Victorian-era colors were muddled, Craftsman colors
naturalistic . . . white ascended at the start of the 20th century.

mind. Suggested colors tend to stand alone. In other words, users have difficulty finding a trim color to work with the color they chose for walls. So the next question is often: "Can I use colors from the regular deck along with the historic colors?" By all means! In fact, to put together colors for three or four contiguous rooms, it will likely be necessary to choose from all available colors. Select wall colors from the historical colors, making sure these look good together. If you find three but need one more, go to the regular deck for the fourth, again seeing to it that it blends with the others.

And you'll have an easier time finding the trim color in the regular deck, which offers numerous shades and tints of each color.

What about the companies that offer "suggested schemes," matching two or three colors as complementary? In my estimation, these suggestions are almost universally bad. I suspect no one actually painted a room in the colors and combination suggested. I'm bewildered as to why a paint company that wants you to have a successful experience would produce materials that almost guarantee poor results, but they do.

Circle no. 824

White is a favorite even in an Arts and Crafts house like Philip Webb's Standen, where interior color is provided by Morris-designed fabrics and wallcoverings.

Now, what about the problem of colors not being keyed to period? More often than not, colors in historical selections are grouped by color family and not designated by period. Here are rules of thumb:

Colonial-era colors were cleaner (more primary), therefore they were quite bright and colorful.

The Victorian-era palette was somewhat muddy, the colors subdued with greys and browns and based on organic pigments found in nature. Outside, bright colors faded quickly. Inside, intense color was more often supplied by wallpaper and fabric.

Craftsman-era colors were naturalistic, but generally more vibrant and cleaner than Victorian colors. There was an attempt to re-create the true colors of nature and natural materials—evidenced by things like the period's tile-work and ceramics.

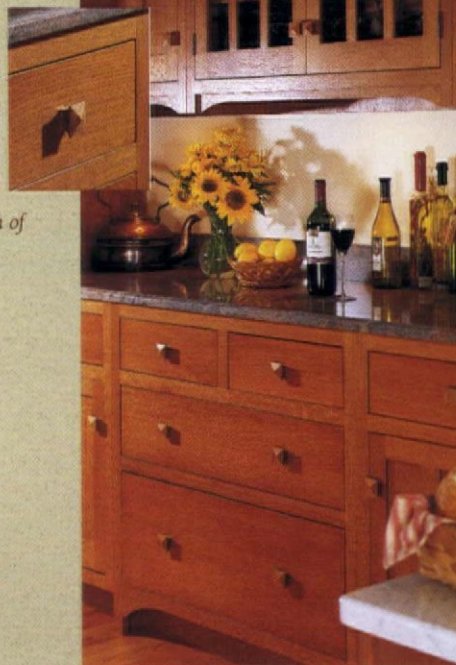
Early-20th century colors were once again clean and pastel. White ascended to a popularity that's just now being eroded.

The historic-colors palettes produced by paint companies are a definite boon for the homeowner—not only because they afford us some context for painting an old house, but also because these are colors that have proven themselves over time to be pleasing and comfortable to live with. I recommend going to them first, no matter what the project. ✦

JAMES MARTIN founded, in 1979, *The Color People*, a firm of architectural color consultants based in Denver. Commissions come from all over the country: (800) 541-7174, www.colorpeople.com

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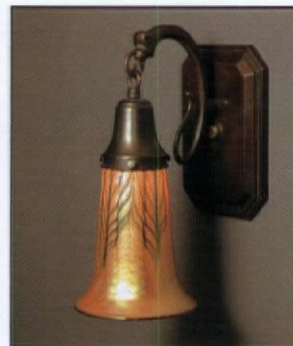
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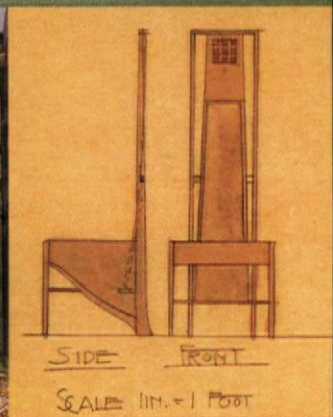
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Arthur Melville's 1896 watercolor of the garden front at Standen in West Sussex, designed by Philip Webb, 1891-94.

Standen. 96 To Mr Beale.
- Arthur Melville.

LEFT: "Lemon-daylily," an 1890s block-printed cotton designed by Candace Wheeler, New York. RIGHT: A hand-colored photo-lithograph of the hall from M.H. Baillie Scott's entry for the "House for an Art Lover Competition," 1901. FAR RIGHT: C. R. Mackintosh's chair design for the Room de Luxe in Miss Cranston's Tea Rooms, 1903, Glasgow, Scotland.



Understanding Arts and Crafts

ON OCTOBER 4, 1888, the newly formed Arts and Crafts Exhibition Society exhibited tapestries by William Morris, tiles by William De Morgan, wallpapers by Walter Crane, stained glass by Edward Burne-Jones, and other work at the New Gallery in London. The enthusiastically reviewed show gave the movement, already a generation old, its enduring name: Arts and Crafts. In England, *The Builder* reported that the show was "full of things which seem to have been done because the

designer enjoyed doing them."

Founded in the middle of the 19th century by a group of British artists and social reformers inspired by John Ruskin, A.W.N. Pugin, and William Morris, the Arts and Crafts movement decried mass production that degraded workers and resulted in "shoddy wares." Its adherents underpinned many social reforms, including opportunities for women. The reform philosophy spread from the Cotswolds to New Jersey and Boston; though seemingly short-lived,

Arts and Crafts became a defining force in the history of design. It is the most popular design movement again today.

Let's say it's still something of a novelty to find British and American luminaries of Arts and Crafts philosophy and design talked about together. Over here we have our Bungalow books, our celebration of Stickley and Hubbard, Dirk van Erp and Frank Lloyd Wright. The Brits have rediscovered Dresser, Voysey, Baillie Scott, and Benson. (Everybody celebrates

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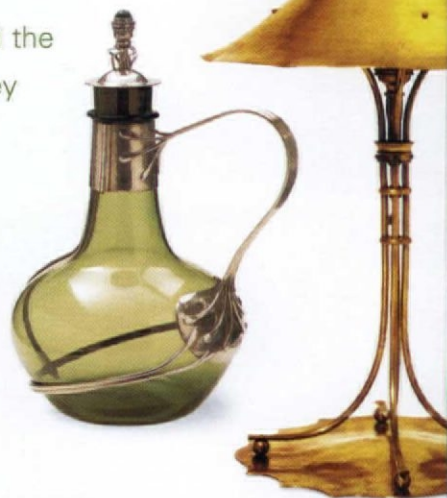
A print depicting
the Roycroft
shops at East
Aurora, N.Y.,
near Buffalo.

"In 1903 Gustav Stickley employed the immensely talented architect Harvey Ellis . . . [who] took the furniture beyond the English styles . . ."

William Morris.) It's hard to get a handle on "Arts and Crafts" as a genre or style, unless someone takes the time to trace design theories and collaborations among its practitioners.

THE ARTS AND CRAFTS COMPANION by Pamela Todd [Bulfinch, 2004] offers that sort of in-depth introduction. Here are all the names you think you recognize, in alphabetical order, their lifespan dates providing chronological context, their contributions and complex relationships described. Illustrating the biographies you will find an artistic self-portrait of designer Walter Crane, and a sensual 1910 photo of the English architect and utopian C. R. Ashbee—taken by Frank Lloyd Wright.

Todd's book opens by giving the background of the movement, from Ruskin through *The Craftsman* magazine and beyond, followed by a those quick bios of everybody from Jane Addams to Samuel Yellin, illustrated with iconic works of the period. A discussion of vernacular forms follows, and then a chapter on architectural interiors. Not only Eng-

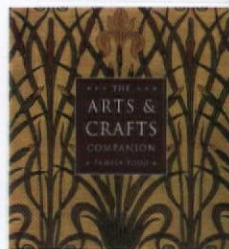


(left) A silver-mounted green glass decanter by C.R. Ashbee, ca. 1904. (right) A hand-beaten brass lamp made at the Birmingham Guild of Handicrafts, probably designed by Arthur Dixon, ca. 1893.

lish, Scots, and American designers appear, but also the Swede Carl Larsson and German and Austrian designers including Hoffmann and Olbrich. Next comes furniture, followed by textiles and wallpaper, stained glass and lighting, pottery and ceramics, metalwork and jewelry, print media, and gardens. An appendix suggests sources throughout England, Scotland, and the U.S. ✦
REVIEWED BY PATRICIA POORE

The Arts & Crafts Companion

by Pamela Todd;
Bulfinch Press, 2004.
Hardcover, 320 pages,
\$45. Through your
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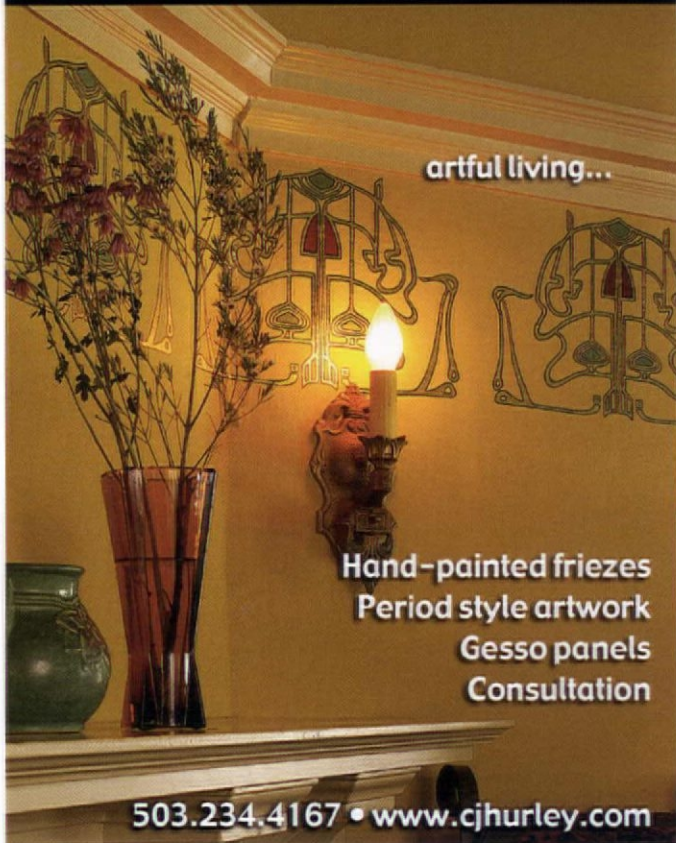
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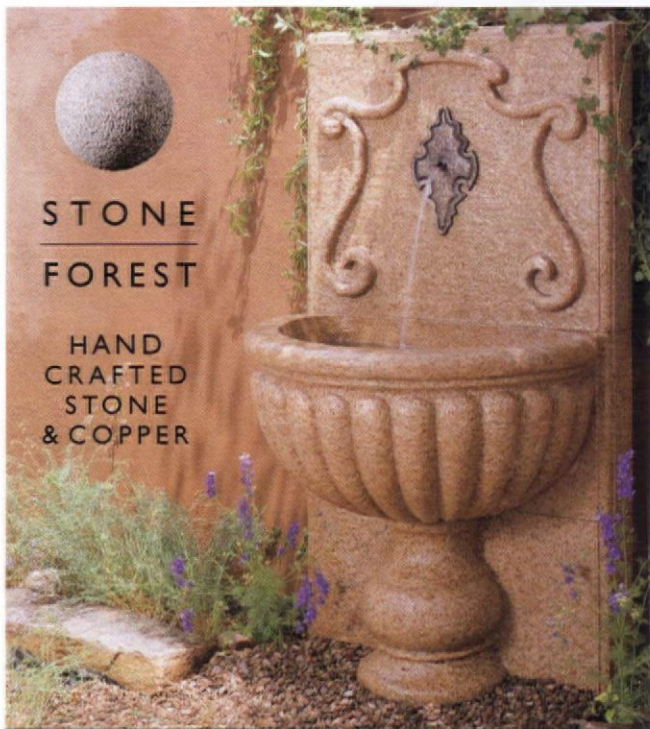


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BEAUX ARTS BEAUTY

Neoclassical details were added to this Victorian-period house in an 1896 remodeling; now the garden is a stunner, too. (page 67) ♣

EARLY WOVEN CARPETS

Wait until you see the textures, patterns, and colors available for colonial- and Federal-period rooms! (page 73) ♣



WOOD FENCE ALLURE

Worm fences, picket fences, Gothic and classical embellishments: the wood fence is a favorite in all regions and eras. (page 78) ♣



REDWOOD, OAK, & STONE

A 1911 house designed by Julia Morgan was irresistible to two lovers of California Arts and Crafts. (page 60) ♣

GENIUS OF ESHERICK

Wharton Esherick's sculptural 20th-century woodworking is organic, but not naive; it's an evolved form by a trained academy artist-turned-craftsman. (page 82)







These owners knew where they were headed when they bought a Berkeley house designed in 1911 by architect Julia Morgan.

BY ARLENE BAXTER

PHOTOGRAPHS BY LINDA SVENDSEN

A house of redwood, oak, & stone



TOP: The author's house, designed by California architect Julia Morgan, was featured as an exemplary residence in a ca. 1920 postcard.

OPPOSITE: 'Lady Banks' roses (left) and the small guest cottage, viewed from the back of the house.

ABOVE: Owners Arlene Baxter and David Mostardi.

"HOW'D YOU LIKE TO GO take a look at a Julia Morgan house?"

I asked my husband. David was usually game for casual house-touring of historic homes. I should already have seen the house during the Thursday tour with real-estate colleagues, but I'd had my own appointment that week. So we headed out to see the new listing. It turned out to be a house I'd been curious about—one with a real presence on the street, with three gabled windows, a huge front porch, lots of stonework, and out front a 60-foot hedge of pink roses.

We walked up the stairway and into the entry hall, where we were impressed by quarter-sawn oak that covered walls and ceiling. Opening the French doors, we were awed by the great room with its impressive stone fireplace that soars 16 feet to the ceiling. Walls and beamed ceiling were entirely of heart redwood. Opposite the fireplace hung a wonderful Juliet balcony. We looked at each other: "Could this be the *one*!?"

Not that we'd been looking for a new home. It would have to be a special Arts and Crafts residence to motivate us to leave our attractive brown-shingle. For both of us, many activities involve issues concerned with the Arts and Crafts movement or its revival by talented artists and craftspeople in this area, many of whom have become our friends. As a



ABOVE: The wood-block print commissioned by David as an anniversary present was designed and printed by Yoshiko Yamamoto of the Arts & Crafts Press; it's the view that would have been seen from the home at the time it was built, before the Golden Gate Bridge existed. **BELOW:** The fireplace features Northbrae rhyolite, a locally quarried stone named for this neighborhood in North Berkeley.



JULIA MORGAN

California's premier woman architect, Julia Morgan (1872–1957), stood only five feet tall, but her stature as an engineer and architect puts her among the giants of the 20th century. Morgan's profession was her life; she was an intensely private person. After hard-won acceptance, she became the first female graduate of the Architecture division of the École des Beaux-Arts in



Paris. Her strength of character would be essential in working with her most famous client, William Randolph Hearst, who commissioned her most famous project at San Simeon. Morgan also designed the "Little Castle," the Berkeley Women's City Club—a beautiful mélange of Moorish, Gothic, and Romanesque elements. Hearst's mother,

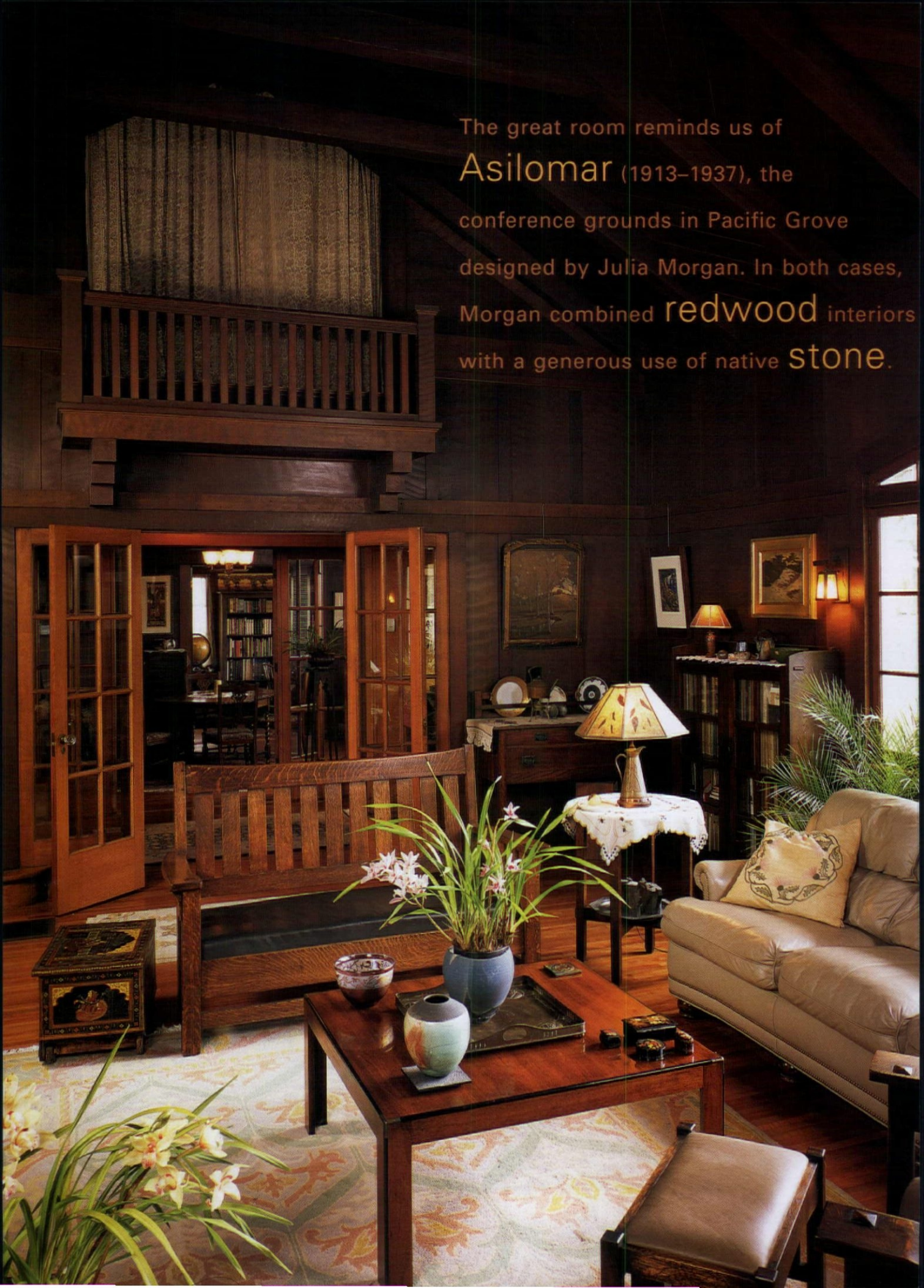
Phoebe Apperson Hearst, chose Morgan to design many buildings for the women's organizations of which she was a major patron. Asilomar, the YWCA camp Morgan designed in Pacific Grove, is a California State Monument. In her lifetime, Morgan designed and saw built over 700 structures, including over 100 single-family homes in Berkeley alone. She was skilled in many styles, ranging from the "brown-shingles" so characteristic of Berkeley, to formal classical structures and numerous revival buildings.

RIGHT: The entire stair hall is finished in quarter-sawn oak. **OPPOSITE:** Like the great room, the dining room is finished entirely in heart redwood. Over the mantel, a contemporary painting by Jack Cassinetto.





The great room reminds us of
Asilomar (1913–1937), the
conference grounds in Pacific Grove
designed by Julia Morgan. In both cases,
Morgan combined **redwood** interiors
with a generous use of native **stone**.





TOP RIGHT: A painting by Californian Jack Cassinetto hangs over a Gustav Stickley sideboard. A wood-block print by Frances Gearhart (1869–1958) hangs at right.

OPPOSITE: The settle is a period piece by Lifetime; bookcase is Gustav Stickley. **GARDEN:** Cymbidium orchids, and roses near the guest cottage. **BELOW:** In the library (with an antique L. & J. G. Stickley table), the paper frieze is by Carol Mead.



real-estate agent who specializes in Arts and Crafts-era homes, I make it a point to look at anything described as a bungalow, brown-shingle, or Prairie style. Sometimes I'm sorely disappointed; but not that day. Upstairs we were treated to beautiful views of San Francisco Bay. In the garden we discovered a charming guest cottage. When we entered the library, David, who collects books of the Arts and Crafts period, was convinced.

We became only the fourth owners of the F.A. Thomas house, designed in 1911 by Julia Morgan. It sits on Arlington Avenue, now a busy thoroughfare but, at the time the house was constructed, a highly desirable boulevard, its median strip planted with flowers. A pamphlet from

the Berkeley Chamber of Commerce, published by *Sunset* magazine ca.1912, included a photo of this house with the caption: "Banks of flowers line the roadways. With its beautiful homes, Berkeley is a vast garden."

We bought our home from a

When we refinished the floors, a dramatic and attractive variation in color emerged, board to board. No one could tell us with certainty what the wood is. Perhaps birch? Perhaps sycamore, or an exotic mahogany. Sadly, all of the original light fixtures

OVER THE YEARS, our furnishings had moved away from the Victoriana I had easily collected at auctions during the 1980s, to more dearly acquired Arts and Crafts pieces. Though we gained 1000 sq. ft. when we moved, our furnishings filled the house. We've

The house is furnished not only with **period antiques**, but also with new work, from lamps to paintings, by contemporary artists and artisans **inspired by** the Arts and Crafts movement.

family with six children who had occupied it for 48 years. The only remuddling they'd done was in an effort to protect the house from their three boys: They'd put Sears paneling on the walls, acoustic tiles on the ceiling, and linoleum on the floor of the back bedroom and adjoining sun porches. When we removed those finishes, we discovered that the jalousie windows installed in the 1960s—the only replacement windows—had probably been leaking ever since. The stucco "skin" was all that held the porch together.

We'd delayed restoring these particular rooms as we awaited an approval (recently granted) under the Mills Act agreement, a tax-reduction act for owners of landmarked properties in certain California cities. Soon we will indeed reframe the porch, and install new wood windows, wood floors, and plaster.



This secretary desk is a period knock-off of a piece sold by Liberty (London). Above it hangs a *plein-air* painting by contemporary Berkeley artist Wanda Westberg. To the left is a work by Roycroft revival artist Kathleen West.

had disappeared. We have made good progress installing both period fixtures and reasonable reproductions.

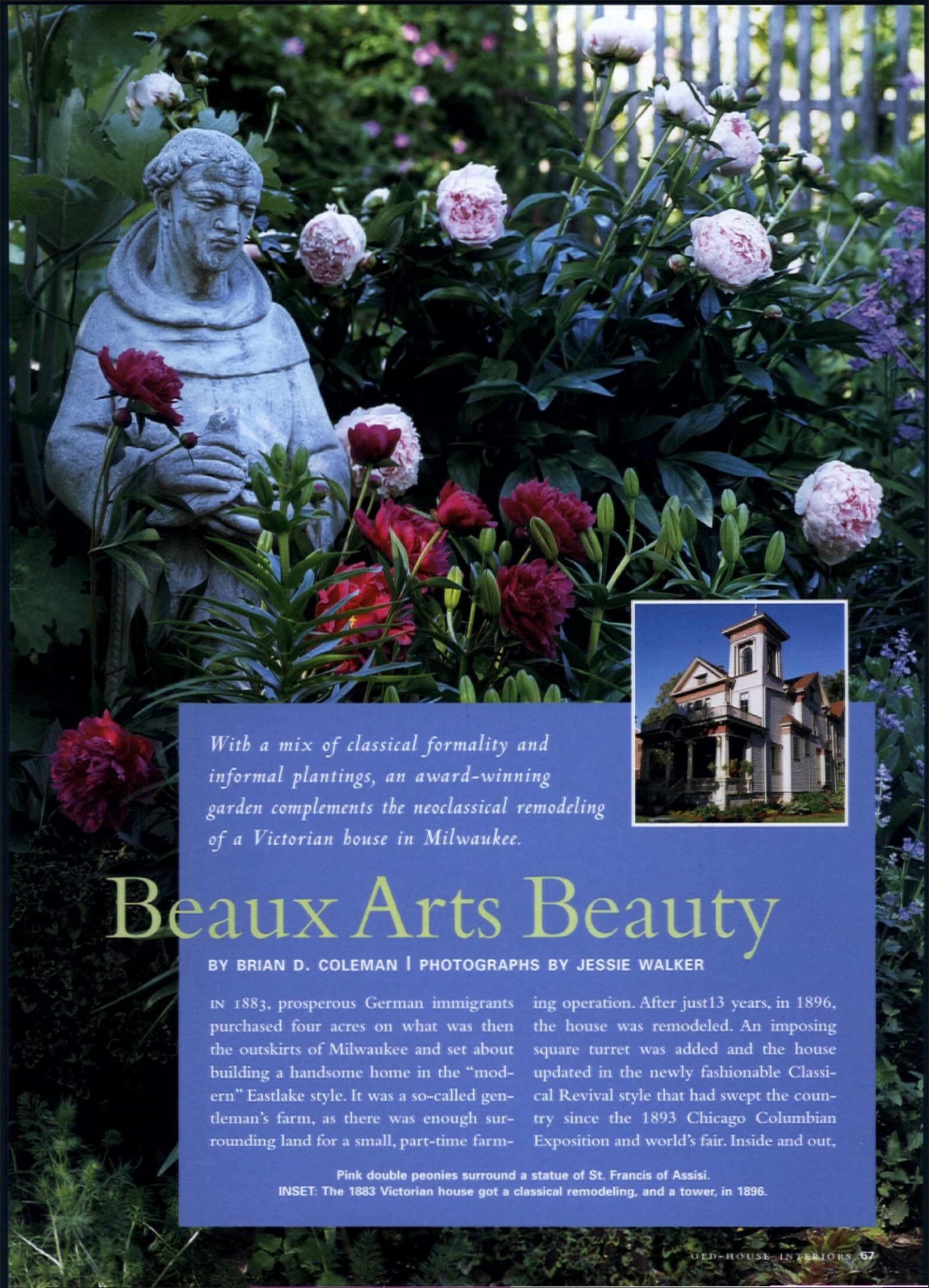
added just a few pieces: a comfortable, new Caledonian Studios Morris chair, a period wicker floor lamp.

A focal point is a large piece acquired at auction, which was originally a buffet in the Spanish Embassy in San Francisco [just visible on p. 62]. Its dining-room face is cherry wood, with a copper foil and glass tulip pattern in the doors. I had built the piece into our previous home, but couldn't bear to leave it.

Our long-term plan includes remodeling the small kitchen to better connect it with the breakfast room, butler's pantry, and laundry. We will maintain as much of the period feel as possible, while providing reasonable, usable space, and taking advantage of garden views. We are acutely

aware that our role is as stewards, and that maintaining the spirit of Julia Morgan's design is essential. ✦

ARLENE BAXTER is an agent with Berkeley Hills Realty, specializing in Arts and Crafts movement houses. She recently sold a rustic-style Morgan home. Arlene will be at Arts and Crafts San Francisco, August 14–15, at the Concourse Exhibition Center: baxter@pobox.com ■ DAVID MOSTARDI, the author's husband, is researching Paul Elder, early-20th-century publisher and bookstore owner. He recently curated an exhibition at the San Francisco Public Library about Elder's work and his various shops [paulelder.org], and has published a checklist of Elder's works [artsandcraftspress.com].



With a mix of classical formality and informal plantings, an award-winning garden complements the neoclassical remodeling of a Victorian house in Milwaukee.



Beaux Arts Beauty

BY BRIAN D. COLEMAN | PHOTOGRAPHS BY JESSIE WALKER

IN 1883, prosperous German immigrants purchased four acres on what was then the outskirts of Milwaukee and set about building a handsome home in the “modern” Eastlake style. It was a so-called gentleman’s farm, as there was enough surrounding land for a small, part-time farm-

ing operation. After just 13 years, in 1896, the house was remodeled. An imposing square turret was added and the house updated in the newly fashionable Classical Revival style that had swept the country since the 1893 Chicago Columbian Exposition and world’s fair. Inside and out,

Pink double peonies surround a statue of St. Francis of Assisi.
INSET: The 1883 Victorian house got a classical remodeling, and a tower, in 1896.



LEFT: Neoclassical details, including an embossed Lincrusta frieze with cameos and scrolls, were added to the parlor in an 1896 remodeling. **RIGHT:** A French harp ca. 1865 and an 1879 Steinway grace the front parlor-music room. The back parlor's maple fireplace and gold majolica-tile surround date to the remodeling.



ABOVE: Decorator's Supply still makes the plaster ceiling embellishment shown, this one added in 1896. **LEFT:** Even the outside of the house got a classical re-do, with swags of laurel leaves and ribbons in wood.



owners added graceful carved swags of ribbons and leaves; they applied ornate and classically themed friezes in the double parlors, with laurel leaves, bay flowers, and delicate spoon carvings. New mantels, complete with Ionic columns and tiles decorated with garlands, complemented the refined look.

TIME, HOWEVER, was not kind to this made-over Beaux Arts beauty. Used as a boardinghouse after the First World War, the once-grand interior was divided into a warren of small sleeping rooms, kitchens, and bathrooms. In 1946, the graceful exterior was covered with grey asbestos-cement siding; in the process, windowsills were removed. By the 1970s, the house was a home for mentally retarded people. At one time all the

sinks were plugged, which caused a large flood and the collapse of the back parlor's ceiling.

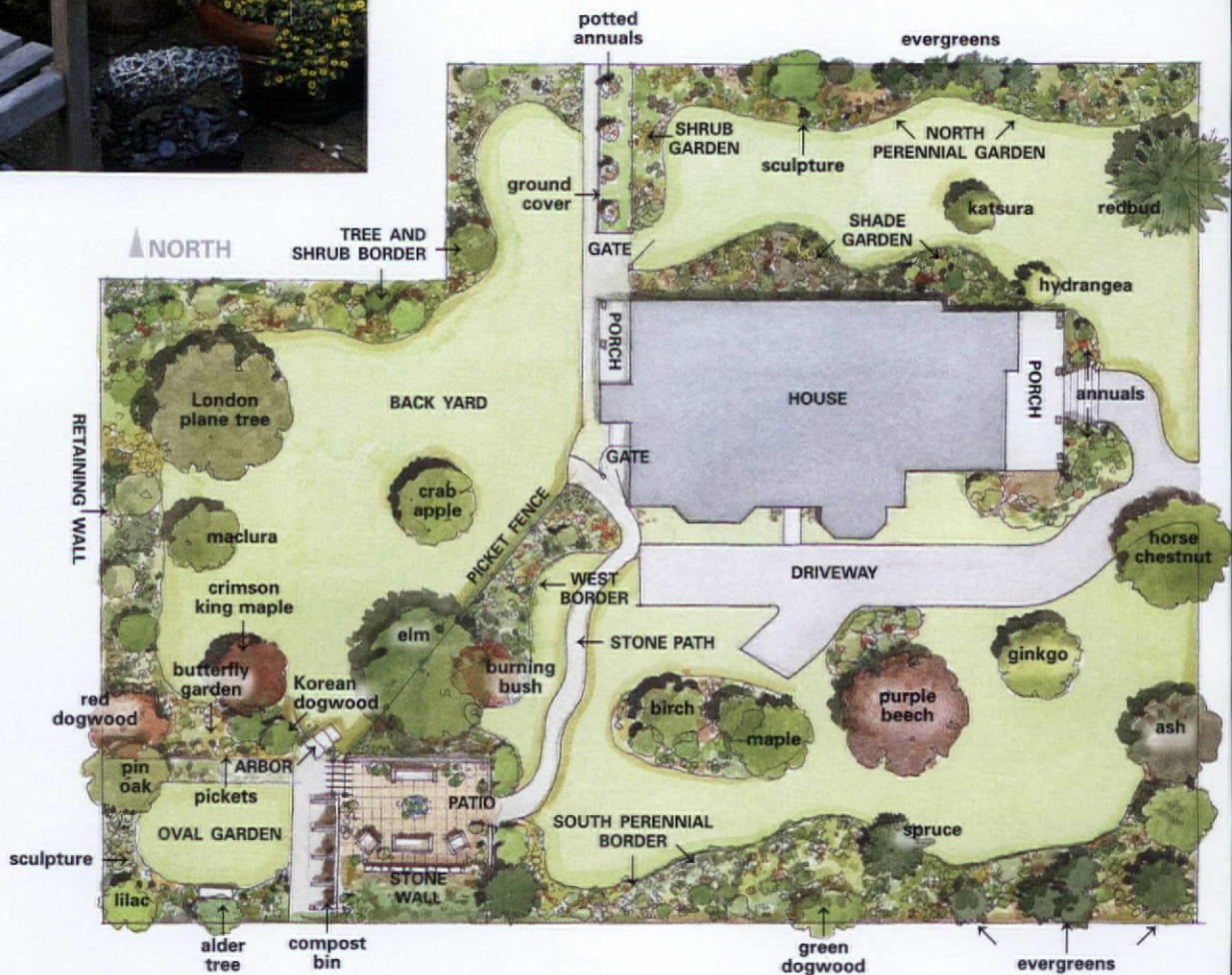
By 1988, when partners Gerry Coom and Stewart Dempsey first saw the house, it was so overgrown with a jungle of box elders and vines that it was hidden from the street. It had been on the market for over a year and a half without a single offer, even at the bargain price of \$18,000. Gerry and Stewart were able to see the possibilities in the old *grande dame*. Never mind that she was so infested with mice, nests filled the stove; or that the woodwork in the front parlor had been painted in a harem combination of pink and purple. The men noted the beautifully carved urn finials on the newel posts, the built-in buffet in the dining room. It didn't bother them that [text concludes on page 72]





BELOW: Antique bricks found in the garden were dry stacked into a wall around the patio.

RIGHT: Homeowner Stewart Dempsey spends several hours a day working in the garden. A 'Jeanne La Joie' climbing rose blooms on the right.



Evolution of a YEAR-ROUND GARDEN

Over the past 15 years, owner and horticulturist Stewart Dempsey has combined three lots surrounding his Beaux Arts home and created a spectacular garden that echoes its neoclassical motifs: swags of laurel leaves, bellflowers, and ribbons. Stewart created a series of garden rooms, from the shade and sculpture garden on the north to an intimate, oval perennial garden with stone benches at the southwest corner. Over the concrete pad of a demolished garage, he built a container garden on a patio. The South Border, a 110-foot-long bed of evergreen shrubs and perennials, was designed for privacy from neighboring houses. The result: an award-winning garden that blooms throughout the year. ■ **FOR SUMMER INTEREST**, Stewart likes to use these long-blooming perennials: blue catmint (*Nepeta* 'Dropmore'), purple Russian sage (*Perovskia*), white phlox ('Miss Lingard'), gold-and-brown black-eyed susan (*Rudbeckia* 'Goldsturm'), and tickseed (*Coreopsis* 'Moonbeam'). ■ **FOR WINTER COLOR**, Stewart uses dogwood 'Winter Flame' with red, orange, and yellow twigs on the same plant; red sparkleberry deciduous holly; and wheat-colored feather reed grass (*Calamagrostis* 'Karl Foerster'). ■ **FOR FALL COLOR**, he loves *Boltonia*, a pink, daisy-like flower that blooms late in the fall, and *Eupatorium* 'Chocolate', with stems the color of a chocolate bar, purple leaves, and, in the late fall, fluffy white flowers.



LEFT: A patio container garden was created on top of the concrete slab from an old garage. The fountain was made from the end of a propane tank.

ABOVE: Recycled cedar, rescued from a dump, became a fence dividing the gardening area from the back yard. **TOP:** Stewart's prize blue iris still blooms after 28 years!

the soffits and siding were so rotten they were falling off and squirrels scampered inside the walls. The oak staircase had never been painted—and ghosts of details including window seats were visible beneath the wide windows. Gerry's and Stewart's enthusiasm was contagious; they were able to appease city building inspectors who presented them

He had big plans. His first step was to buy the lot next door and tear down the small, non-historic house on it. He set about creating a garden to complement the classical architecture of the house—with a combination of formal structures such as brick retaining walls to define rooms in the garden, and colorful, informal cottage-

has won three historic-preservation awards and two Mayor's Beautification Awards for its successful integration with the historic house.

The list of future projects remains ambitious. The partners would like to buy another adjacent lot to the north to expand the garden even further, and they would like to add more evergreens to reduce maintenance. Railings on the second-floor



with over three pages of violations needing immediate correction.

And they convinced their skeptical parents, who, on their first visit, had to step over multiple buckets arrayed to catch rainwater coming through the roof.

They have since brought back the interior, installing antique gas/electric chandeliers, 1890s furniture, even a music room in the French style.

RENOVATION of the garden was as important to Stewart Dempsey as work on the house itself. A passionate gardener since age eight, when his grandmother gave him his first plant (a white *achillea* or yarrow that still blooms in the yard today), Stewart majored in horticulture in college. After working for the City Parks Department as their Chief Propagator, Stewart began a landscaping business.

dug out and restored to screen the neighbors along one edge of the property. Recycled brick created a small walled patio, centered on a fountain and container plantings. He added an arbor and trained climbing roses on its arch. When fence pickets were found under the front porch, they were cleaned, repainted, and installed along the sidewalk in front of the house, following old photographs dating to the 1890s.

Stewart used both cuttings and plantings discarded from his landscaping jobs and favorite perennials he had nurtured for years—such as the first blue iris he bought, at age twelve, from the Flower of the Month Club. Gradually, the classical garlands of flowers on the house could be seen echoed in the garden—which, in fact,

garden plantings. An old stone wall was

FROM LEFT: The concrete lion was found buried on the property. *Trollius* 'Golden Queen' (buttercup) blooms in the perennial garden. An original gate from the 1896 remodel remains. *Aspergus meyerii* or foxtail ferns highlight a wall made of local limestone. An old gear wheel is an interesting architectural artifact.

front porch are due to be replaced, matched to originals from period photographs. While Stewart doesn't like to think about it, it will soon be time to repaint the tower . . . last time, he painted it himself, using an ingenious system of ropes tied to the chimney, slowly lowering himself onto scaffolding with mountain-climbing gear.

The story of the restoration has spread, and relatives of the original owners have contacted Stewart and Gerry, returning artifacts such as an 1896 flag that once flew from the front porch. Complemented by gardens, this Beaux Art beauty has been returned to its *fin-de-siècle* elegance. ✦

PERIOD ACCENTS

Woven Carpets *before 1840*

FLAT-WOVEN INGRAIN CARPETS, LOOP-PILE BRUSSELS, AND
VELVETY CUT-PILE WILTONS WERE IN EVIDENCE BY THE
EARLY-19TH CENTURY. BY GLADYS MONTGOMERY



TRUE OR FALSE: Americans have always preferred their carpets wall-to-wall. TRUE! (Shocking, perhaps, but true.) Another one: A good period room uses oriental rugs or dark colors on the floor. FALSE. Imagine a middle-class parlor with flat-woven, striped carpeting in vivid hues of red, green, blue, pink, yellow,

and black; a music room with a looped-pile carpet in blue blooming with rose and green floral sprigs; a cut-pile library carpet in bright red and green with rows of yellow medallions as big as dinner plates; or a ca. 1817 sea captain's yacht with an interior featuring luxurious looped-pile carpet in hues of orange and

brown mixed with green.

The textiles that well-to-do English colonists brought with them were too costly to be trod upon. Instead, small "Turkey" carpets, made in England to imitate Turkish (oriental) rugs, were used on tables and cupboards, and looped-pile rugs were used as bed covers. By the 1740s, colo-

ABOVE: In Williams House at Historic Deerfield, the ca. 1810 Brussels carpet (Floral Roman Tile) is a document reproduction from J.R. Burrows. **BKGD:** Leaf and Meander is also a ca. 1810 Brussels.



ABOVE: Two piles, one pattern: note the softened texture of the cut-pile Wilton carpet (left) compared to the loop-pile Brussels.

RIGHT: Three Brussels carpets at the Gardner-Pingree House in Salem, Mass., by J. R. Burrows.

BELOW: Chippendale Gothic Medallion Brussels carpet at the John Jay Homestead, Katonah, N.Y. by J. R. Burrows.



nial newspaper advertisements and probate inventories began to specify different types of carpets—entry, floor, table, and bedside, and, by the 1760s, stair carpeting.

Four types of woven carpets existed in the 18th century. The costliest was **AXMINSTER** [1755 on], a thick, hand-knotted, tufted cut-pile that imitated Turkish carpets. Axminster was not produced in America until 1790. Woven on wider looms than other types, these seamless carpets came in various shapes, and their designs featured ovals, polygons, and cartouches, sometimes echoing architectural motifs. Beginning in 1839, machine-made Axminsters were introduced.

WILTON [1740s on]—a cut-pile carpet, hand-loomed in 27-inch strips that were hand-sewn together when installed wall-to-wall—was far less expensive than Axminster, but twice the price of **BRUSSELS** [from 1710 in Belgium, 1740s on in England]. A looped- or uncut-pile carpet, Brussels was hand-loomed in 27-inch strips sewn together during installation.

INGRAIN, also called Scotch or Kidderminster [early 1700s on], was a flat, reversible carpet, more affordable than pile carpets. Ingrain carpets were hand-loomed in strips generally about 36 inches wide. When installed wall-to-wall, panel designs were matched to create large-scale repeat-



1. **LEFT:** Black-and-white Venetian is a design by Kate Smith of Eaton Hill; Green Venetian is a 1790 document reproduction. **BELOW:** Flower Garden (top) is from a house in Cazenovia, N.Y.; the other ingrain is from Waveland in Lexington, Ky.

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[eatonhilltextiles.com]

These flat-woven Venetian carpets are among their range of textiles from dimity to linsey-woolsey; note "laddered" effect in top sample.

FAMILY HEIR-LOOM WEAVERS [2]

Red Lion, PA (717) 246-2431
[familyheirloomweavers.com]

Makers of ingrain carpets in three widths with document designs dating from 1780 to 1910; note colors on reverse side.

J.R. BURROWS & CO. [3]

Rockland, MA (800) 347-1795 [burrows.com]

Historic Wilton and Brussels carpets from the archives of Woodward Grosvenor, Kidderminster, England, offered as Burrows' "Stourvale Mill Collection." Styles from 1795 (Regency, Federal) to 1920, with many Federal, Empire, and ante-bellum designs. Custom reproduction undertaken.

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2.



3.



4.



Ingrain and Venetian (striped) carpeting samples from Thistle Hill. **CENTER:** Chinese Lattice ca.1800 Wilton; Laurel Block ca.1825-30 Brussels; Small Octagon Roman Tile ca.1800 Brussels.



The PAINTED CARPET

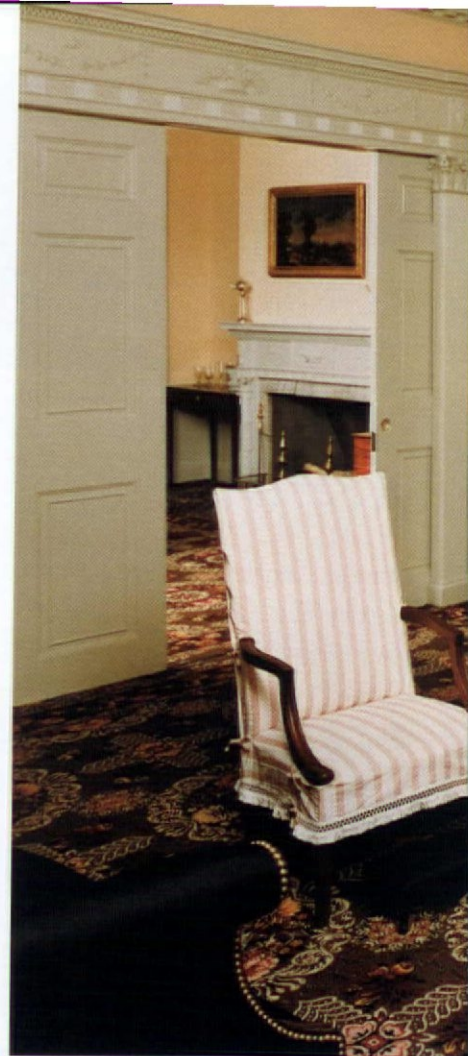
In the days before Scotchgard (and even since), the practical superiority of floorcloths was a no-brainer. Because they are insect-resistant, easily cleaned, and can be repainted, they became popular in entryways and stairhalls, as crumb-cloths under tables and, toward the end of the 18th century (when households began to dedicate a room to dining), as dining-room carpets. ■ In

the Salem, Massachusetts, mansion of merchant Elias Haskett Derby, America's first millionaire, a painted floorcloth in the oval drawing room was part of a decorative scheme featuring the Federal period's costliest Wilton, Brussels, and Kidderminster carpeting. A manufactured and imported room-size, block-printed and bordered floorcloth could cost as much as carpeting—but the fact that floorcloths could be locally or home-made meant they were widely available. ■ By the mid-1700s, floorboards and floorcloths were painted to look like geometric marble and tile floors, wood parquet, and even the intricately patterned "Turkey" designs seen in Wilton and Brussels carpets. Cotton, linen, or jute canvas layered with six to seven layers of paint, floorcloths were first decorated free-hand. By the 1750s, English manufacturers were using as many as 15 wood blocks to stamp seamless canvas measuring up to 113 yards long by eight yards wide. In the later 1700s, stenciling came into use, and housekeeping manuals gave instructions for painting floorcloths at home.

From a Latin term for carding wool, "carpet" was the 17th-century term used to describe the thick wool cloth used on tables and beds. "Rug," a Scandinavian term for coarse wool cloth used in cloaks and coverlets, had by the early-19th century come to describe the small mats used on floors, particularly in front of the hearth.



ing patterns. Early on, geometric block designs using up to four colors were the norm, but later ingrain designs included florals and figures. **VENETIAN** [early 1700s on], a flat, reversible carpet and the most affordable of all, was always striped, woven (often by a trade weaver from yarns spun and dyed by the housewife) in widths from 27 to 42 inches. Brightly colored warp yarns were placed so close



ABOVE: Crowninshield Medallion, a Brussels at Gardner-Pingree House, by J. R. Burrows. **LEFT:** A Federal Brussels carpet reproduced from the archived point paper or original artwork for weave pattern and colors. **TOP LEFT:** Work in progress at Early American Floorcloths, Claremont, N.H. [603/543-0100; floorcloths.net].

together that the filler yarns don't show; alternating colors produce a "ladder" between some stripes.

Venetian carpets and, to a lesser extent, ingrains were most common in average American homes, and in the informal rooms of even the well-to-do. In 1797, George Washington, wanting the best but mindful of cost, ordered for Mount Vernon "new carpeting as will cover the floor of my blue parlor. Wilton if it not much dearer than Scotch carpeting . . ."

Installation was often handled by the housewife, as indicated in a



Carpet FASHIONS

In the 1750s, Americans ordered imported carpets with borders reminiscent of those used in wallpapers. Beginning after the American Revolution, when French wallpapers exhibited naturalistic and floral designs, and continuing well into the 1840s, carpets featured motifs ranging from trailing roses and foliage (which influenced William Morris) to such exotics as the Mexican dahlia in the 1840s. In the 1820s, when pillar print fabrics became popular, this architectural motif showed up in carpeting. Blocks, octagons, and medallions echoed the neoclassical themes of the Federal and Greek Revival eras.

Although influenced by the availability and durability of period dyes, carpet color, too, followed fashion. In Venetian carpeting, there was a dominance of greens (from apple to forest), reds (rose-pink to scarlet), black, and mustard yellow, accented with lesser amounts of blue and other colors. Pattern resulted from two alternating colors producing a laddered effect or "picket fence" between stripes.

Remember that rooms were dimly lit by candles and pre-electric lamps; carpets that seem to be in high contrast or even garish to us today were necessarily intense in color and pattern. In 1804, when Napoleon lost Egypt, the Englishman I. Arbuthnot designed a vivid red, yellow, and Prussian blue Wilton carpet undulating with winged snakes, lions, urns, a labyrinth, and hieroglyphs. It might today be called lurid, even by a generation raised on neon and Technicolor.

1758 letter from Benjamin Franklin to his spouse: "In the big case . . . is contained some carpeting for the best room floor . . . it is to be sewed together . . . ; there is bordering for the same." In some cities, wives could enlist a professional installer to join the selvage edges of the carpet strips, fit it up closely to the walls, and attach the narrow border that finished the edges and hid nails affixing it to the floor. Sometimes, a narrow strip of floor showed at the edge.

By 1825, British imports of all types of carpets totalled about 500,000 yards annually. (A room 18-foot-square would require 48 yards of 27"-wide carpet.) The American carpet industry, newly protected by tariffs imposed after the War of 1812 on imports, made goods priced to compete. Key events were Erastus Bigelow's

introduction of the power loom in 1839, and his introduction in America of the Jacquard automatic carpet loom in 1849.

Surviving examples of period carpets—some of them squirreled away in attics as newer ones replaced them—yield an incomplete picture of a rich and varied design tradition. English designer I. Arbuthnot's patterns dated between 1803 and 1818; point-paper Brussels and Wilton carpet patterns archived in Kidderminster, England; Silas Burton's draft book documenting the Venetian carpets he made from 1793 to 1824; the day books of weavers, probate inventories, invoices, advertisements, and period paintings all show, however, that even before 1850 there was excitement underfoot, in rooms both high-style and modest. ✦

*Before you build a fence,
consider the site and your goals:
is it to be a simple barrier,
or an architectural ornament?*

BY VICKI JOHNSON

The allure of the PICKET fence

THINK ABOUT IT: the much-loved picket fence is actually based on an ancient form of public defense. In Medieval Europe, the precursor to pickets—tall, pointed sticks creating a barrier—kept wild beasts and evil-doers at bay. On this continent, 16th-century Native Americans often camped within a circle of sharpened logs they'd pounded into the ground. As architectural historian Alfred Hopkins put it in the late 1890s: "... nowadays our neighbors are more neighborly, and the 'defences' have dwindled down to 'fences.' The evolution of the fence has proceeded in accordance with the nature of the marauders to be shut out."

As towns grew safer and citi-

RIGHT: (from left) "Worm" fencing, quick to build, was also called a snake, zigzag, or Virginia rail fence. It rendered mowing or cultivation difficult. In Wisconsin: archetypal post-and-rail fencing borders a wildflower meadow. During the 18th century, details echoing Greek and Roman architecture were used for urban fences, as in Massachusetts.



Sky-blue iris stands out against classic picket fencing in Nantucket, Mass. RIGHT: Rustic ornamental fencing appropriately surrounds the flower garden at Mohonk Mountain House in New Paltz, N.Y.



WHERE'S TOM SAWYER WHEN YOU NEED HIM?

Wood fences are just not permanent. But they can last for many years if properly installed and maintained. Heather Forrest, a technical specialist at Samuel Cabot, Inc., advises homeowners to use both primer and top coat when painting wood. "Oil- or alkyd-base primers absorb into the wood to allow for better top-coat adhesion, and help prevent natural wood tannins from leaching out and staining top coats," she explains. Top-coat products made with 100% acrylic resin "have the best breathe-ability and flexibility. They are less likely to buckle and peel, while allowing moisture to escape; acrylic-resin latex will also contract and expand during seasonal extremes." Acrylic resins provide deep, vibrant color.

But what if you want that nice weathered look? "There are millions of untreated wood fences that last for years," concedes Ms. Forrest, "but treated wood lasts longer!" Semi-transparent, penetrating stains allow color, grain, and texture to show. These should be applied as soon as possible after installation. (Follow manufacturer's recommendations when using treated wood.) Paint or stain fence parts before assembly so that hard-to-reach areas are covered, particularly where boards will overlap.



IRON FENCES

As industrial processes progressed during the 19th century, wrought iron and, later, less-expensive cast iron allowed craftsmen to create architectural embellishments. Many Gothic Revival, Renaissance Revival, and Queen Anne-style urban homes had these metal designs separating front yard from street. Manufacturers produced catalogs filled with hundreds of styles. ■ Sadly, many of the old iron fences are gone, and not just due to rust and changing taste. During World War II, patriotism moved many citizens to pull them down and donate the metal to the war effort. Today, reproductions are often made of rust- and corrosion-resistant aluminum.

zens prospered, the reason to build a fence changed. Fences were ornaments and symbols of economic status. "Throughout small villages and large towns of Colonial America, the houses of the prosperous [were] set off from the street by quite elaborate fences. In the thriving trading towns of the Atlantic seaboard, the confluence of a wealthy, erudite, and cosmopolitan merchant class with an abundance of highly skilled joiners and ship's carpenters led to the emergence of a highly developed style of fence building." So writes George Nash in *Wooden Fences* [Taunton Press, 1997].

Styles varied by region and from

city to countryside, changing with design fashions. During the 1840s, influential landscape architect A.J. Downing urged people to adopt a more open, naturalistic approach to front and back gardens, and thus to paint any fences truly deemed necessary a color that would blend into the landscape. While some people removed front-garden fences altogether, many more kept their picket fence—"not only as an emblem of dignity and charm for the modest home of the middle classes," says Nash, "but also as a poignant badge of civilization . . . in the precarious settlements of the western wilderness." ✦



LEFT: The trellis design of this fence on the eastern end of Long Island, N.Y., complements the garden while providing some privacy. **TOP LEFT:** Exquisitely detailed metal fences were used by Victorian urbanites.



ABOVE: Northern Colonists preferred their post-and-rail fences in straight lines; this distinctive zigzag fence is in the South. **RIGHT:** Gothic Revival details are repeated in the wood fence surrounding Bowen House, an SPNEA property in Connecticut.



The classical fence at the King Caesar (Ezra Weston King) House in Duxbury, Mass., is an architectural embellishment that echoes the style and symmetry of the 1809 Federal-period house.



ARCHITECTURE & the Fence

"A garden is never just a collection of beautiful plants," emphasizes Michael Weishan in his book, The New Traditional Garden. "It is an open structure, with man-made elements that give the garden definition [and] indi-

viduality . . ." And a fenced yard and garden "feels right" when all of the architectural structures share similar design elements. "We are happy," continues Weishan, "when things mesh on a visual level and ill at ease

when they don't . . . Using wildly different materials in one space is as bad outdoors as it is indoors." In other words, if there is an attractive wood fence lining the front garden and driveway, continue the same theme

throughout the property, even if the size and scale must change along backyard property lines. It pays to be just as fussy about your garden fences as you are about the woodwork inside your home.

For fences near the house, proportion is as important as style. Consider height, the mass or apparent "weight" of the fence, and symmetry in your design.

A loner who found his calling in an era when "hand crafted" was stigmatized as a poor man's necessity, Esherick was finally recognized as the dean of American craftsmen during the counter-culture Sixties.

BY HOAG LEVINS | PHOTOGRAPHS BY STEVE GROSS & SUSAN DALEY



W

HEN approached from its mountainside entry, the house built by Wharton Esherick looks deceptively small, because much of the multi-level building is hidden from view on the slope below. Its walls of random stone are reminiscent of those of ancient Chester County farm buildings nearby, yet all walls are curved in a manner that provides a unique distortion. Esherick, a fine artist turned woodworker, lived on this property from 1913 on, laying the foundation for the stone studio and shop in 1926. Over the next 40 years, he continued to expand the building, eventually turning it into his home and finally declaring it finished in 1966.

As a young man, Esherick [1887–1970] had dropped out of urban life in Philadelphia and moved to Paoli, then a sparsely populated farming community 25 miles west of the city. Trained as a traditional academy artist at the turn of the century, Wharton Esherick unsuccessfully pursued

LEFT: The spiral staircase of oak in Esherick's Paoli (Valley Forge), Pa., studio is an icon of 20th-century wood craftsmanship. It was removed for exhibition at the New York World's Fair in 1940. **RIGHT:** The interior is a unified environment of wooden architectural forms and furnishings, all sculptural.



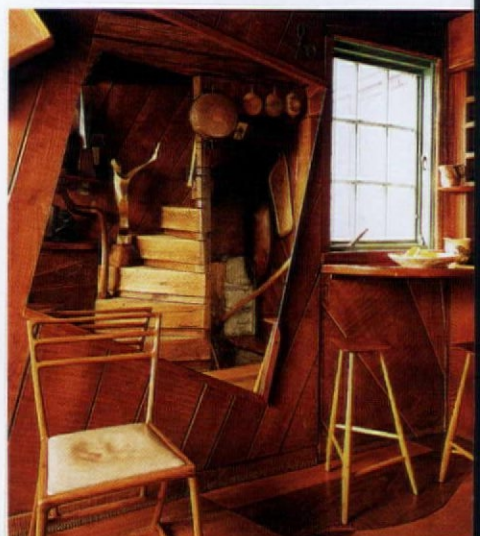
The Modern Genius of



WHARTON ESHERICK



ABOVE: Free-form curves are evident in the kitchen. **RIGHT:** The house and studio, "an autobiography executed in wood," was built between 1926 and 1966. The curves are not distortions of the lens; Esherick avoided straight lines in both buildings and furniture. Another stair leads to a child's bedroom from the dining room, which incorporates cherry wood milled from a favorite tree that died during the 1930s.





LEFT: The dining room. **BELOW:** In 1930, Esherick connected three of the four levels of his evolving structure with a spiral staircase fashioned from massive pieces of hand-hewn red oak—his most celebrated work. The first level is the main gallery, the second lets off at the kitchen. The top climbs to a trap door into Esherick's bedroom.

a career as a painter for many years before he abruptly abandoned brushes and canvas for chisels and wood at age 37, in 1924. Possessed by his own visions, Esherick combined the emerging concepts of modern art with processes of wood shaping in a manner that created a new genre. His unique work combined, as never before, the line and spirit of modern sculpture with the techniques of fine-furniture craftsmanship. It eventually changed the way many designers and artisans thought about wood.

By the end of the 1920s, Esherick's woodworking skills and artistic vision had brought him recognition among some architects and wealthy Arts and Crafts patrons connected to

Special attention was lavished on **floors** of scrap apple-wood and walnut.

Esherick worked pieces into place like a large puzzle. One **design radiates** from the bathroom entry guarded by the figure "Boredom" (below).



the utopian/artistic Rose Valley community nearby. Nevertheless, it was a time when the Arts and Crafts movement itself had all but died out. Radio and newspapers, magazines, and Hollywood movies were together an integrated marketing colossus that influenced perceptions, desires, and buying habits—spawning an economy that depended on the creation of changing "fashions" that would cause people to continually purchase and then discard an ever-growing array of mass-produced goods. In the new "department-store culture," it was generally perceived that only poor people would resort to using home-made or hand-made objects. True craftsmanship of the old school was practiced by only a small number of "loners." Esherick, profoundly committed to a life of nature, simplicity, and honest work, was one of these isolated crafts-



TOP: Esherick's bedroom is entered through a large trap door which kept sawdust out of the bedroom. The padauk and mahogany bed with built-in bureau drawers looks out a bank of windows onto the panorama of the Great Valley below.

men. He kept a copy of Thoreau's *Walden* on his bedside table his whole life, using it for solace and inspiration the way other people use the Bible.

ESHERICK'S TRANSITION to woodworking came when he created a rural gallery for his Impressionist paintings in his barn. To enhance their salability, he fashioned wooden frames for each one. He was chagrined when patrons were more interested in his frames than in the paintings. One visitor was enamored of Esherick's unusual dining table. Desperately in need of cash, Esherick sold it to him.

Esherick did not use power tools—except for a bandsaw built with bicycle wheels—until the 1960s. The

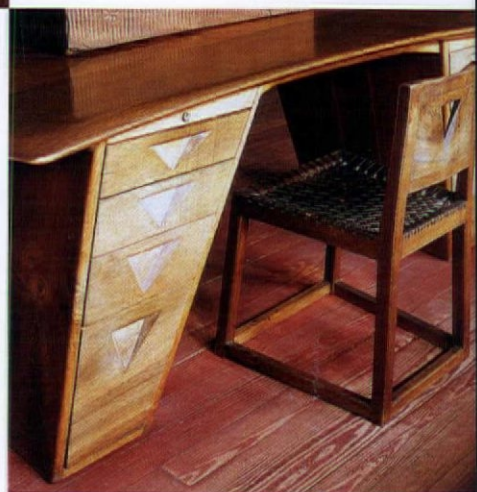
majority of his works, including the massive ones, were produced with hand tools similar to those used by eastern Pennsylvania's pioneer builders.

In the decade before he died in 1970 at the age of 83, Wharton Esherick was heralded by the national art and design community as the "Dean of American Craftsmen." His work helped lead to the renaissance of the 1960s that re-established the value of hand craftsmanship. ✦

HOAG LEVINS is editor and executive producer of *AdAge.com*, the website of *Advertising Age* magazine. As a young reporter for the *Philadelphia Inquirer*, Levins was the last journalist to interview Esherick before his death. (See p. 112.)

ONE OF A KIND

"Esherick didn't see himself as part of a movement," says Thomas Moser of the eponymous furniture company in Maine. "Paoli—between suburban Philadelphia and Amish country—was 'woodworking central', but his eccentric forms [were not part of a tradition]. Instead of treating wood as a rectilinear form—what comes off a table saw—it reverts, becoming reminiscent of the wood's presence in the tree. Now it's not organic in the way Adirondack furniture is, because it did go to lumber first—it's not made of twigs with the bark on—but then it is shaped in a way that goes back to its organic form. ■ "There's an expression used in the House of Commons, after an eloquent (and seemingly extemporaneous) speech:



that it 'smells of the lamp', meaning that it was indeed memorized, last night. Naïve work comes from someone who doesn't know any better. That's not Esherick. His work feels highly evolved: it is a return to the organic from a disciplined, derivative form."

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With so many high quality windows on the market, a search for new or replacement windows can be overwhelming. Sometimes just going back to basic window types can be the key to success.



The Traditional Window BY MARY ELLEN POLSON

HIGH-END window manufacturers today want to dazzle you with the possibilities. They promise windows of any shape or size you can imagine, incorporating every type and style from sash and casement to bow, bay, picture, and Palladian.

What's more, you can specify windows in just about any material, including solid wood treated to make it last longer, and wood clad with vinyl to keep the elements from ever reaching the wood. You can even opt for windows that are wood on the inside, and resin coated on the outside. For the environmentally conscious, there are windows made from sustainable woods (i.e., the tree wasn't harvested until another just like it was planted). Energy efficiency is a given.

Whether you're shopping for replacements or for an addition to an older home, chances are you'll be considering two of the more enduring types of windows: sash and casement. *Sash* windows are usually double hung, meaning one sash moves up and down behind the other. *Casement* windows open inward or outward, are hinged on one side, and open and close with a latch or a crank.

SASH In older windows, the sashes are usually made of one or more panes of glass held in place by muntins. In windows where there's more than one pane of glass, this is called a true divided light window. In newer windows, the sash usually contains one sheet of glass, which is divided into "panes" by an internal or external grid, with the intention of re-creat-

ing the appearance of real muntins (see "Divided Lights," p. 90). As a rule, the more realistic the dividers, the more expensive the window. If you're shopping for windows that will appear alongside originals with true divided lights, the panes as well as the sash should approach the originals in terms of size and proportion.

A great deal of the charm of an original window lies in the window frame and mouldings that surround it. Pozzi and Norco, both Jeld-Wen companies, offer a replacement option that allows you to install new, energy-efficient double sash windows with [text continued on page 92]

ABOVE: Even a complex window form like a Palladian window is composed of elements of simpler windows—in this case, sash windows.



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DIVIDED Lights

The best simulated divided light are proportioned to match traditional windows (meaning the "pane" is usually taller than it is wide).

On a double-glazed window, even a well-proportioned wood grid won't look realistic close up, so manufacturers add a spacer bar—a sort of dark interior grid—to make it appear as though the grid goes all the way through the glass, just like real muntins.

Good simulated divided lights have dividers on the both sides of the window, with a spacer inside that casts a realistic shadow.



A Word About WOOD

Even people who love old houses are concerned about maintenance these days. Manufacturers have stepped up to the plate with options that are increasingly sophisticated, such as building a wood window with all the period detail your house requires, then cladding it on the exterior with specially formulated resin, vinyl, or metal, with factory-applied color that matches your other trim. Some companies are actually building windows out of better woods: Jeld-Wen, for example, offers windows built from a proprietary vacuum/pressure treated wood called AuraLast, which is guaranteed for 20 years. Other custom builders, such as Heartwood, simply use woods with naturally long lives, like mahogany.

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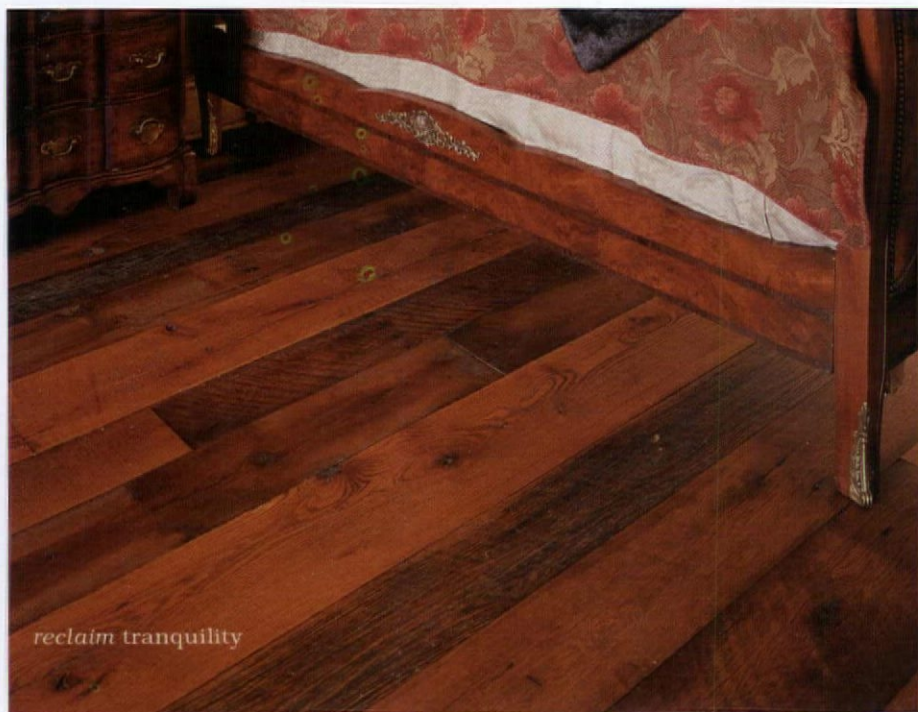
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insulated glass within the existing frame and trim.

The mechanism that allows for movement in a traditional sash window is a weight and pulley system concealed by the framing at the sides of the window. While you can still buy windows made with old-style counterbalances (Grabill offers them; Heartwood uses a pulley and chain system), other options include spring balances and other proprietary balance systems. The newer systems not only move up and down effortlessly, but they're often configured to tilt in for easier cleaning.

CASEMENT All windows need to shut tightly to close out the weather. This is especially true for casement windows that open outward. For these windows, the key to a tight seal is a multi-point locking mechanism—basically a bar attached to both the window and frame that slides outward when the window is cranked open from the inside. Look for casements with less obtrusive hardware; Kolbe & Kolbe offers a concealed multi-point system for its Heritage, Sundance, and Ultra casement windows.

Often referred to as a French- or European-style casement, in-swing casement windows are available with or without a center divider. Common in many Romantic Revival homes of the early 20th century, in-swing casements that are in poor condition are usually equipped with hardware that can be refurbished and reused. One of the advantages of in-swing casements is that they can be fitted with period-appropriate hardware. Belisle's custom-built Ancestral Window, for example, comes with an exposed cast-iron casement latch that's just as elegant as the ones you saw on your last European vacation. ✦



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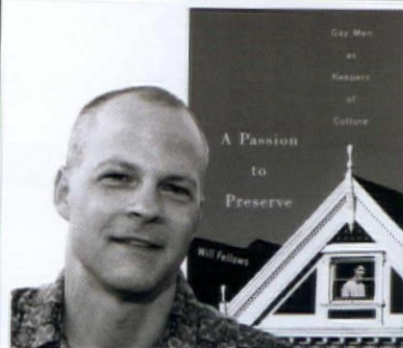


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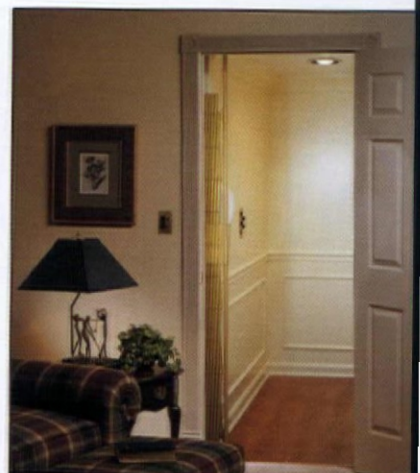
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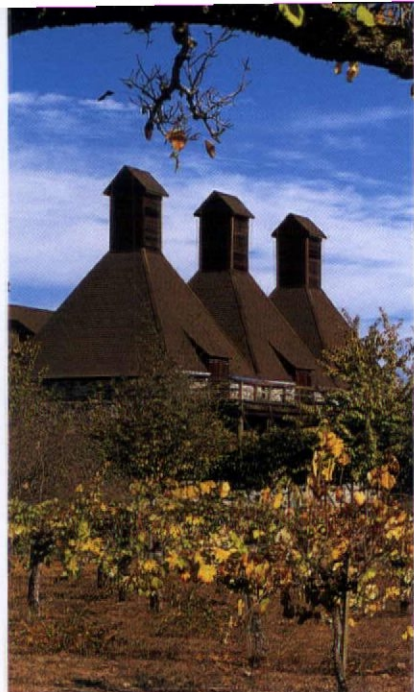
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Good Natured Sonoma BY THOMAS SHESS



CLOCKWISE: (from top left) The distinctive profile of Hop Kiln Winery; the 19th-century Mission San Francisco de Solano, where Sonoma's wine industry began; and the Luther Burbank Home & Gardens in Santa Rosa.

IN THE HEART of California's fabled wine country an hour's drive north of San Francisco, Sonoma County is the place to see stunning natural scenery, sample the delights of hot water spas and mud baths, and visit more than 200 wineries. It's also packed with history if you know where to look.

Santa Rosa is a good base to begin exploring the county, which is larger than Rhode Island (you'll need a car and a local map). To get a feel for the region's deep agricultural roots, visit the Luther Burbank Home &

Gardens right in town (707/524-5445, lutherburbank.org). Between 1884 and 1906 the Greek Revival cottage was the home of the famed horticulturalist Luther Burbank, who entertained luminaries like Henry Ford, Andrew Carnegie, John Muir, and Thomas Edison. You can sample some of the fruits of Burbank's labor during the annual County Fair (July 20-Aug. 3 this year), which showcases many of the county's prized wines, apples, and cheeses.

Go northeast from Santa Rosa, and you'll pass through Calistoga,

where you can stop for a mineral or mud bath. Then watch as this hamlet's version of Old Faithful geyser shoots off on the hour with regularity. Head southeast on Highway 12 (Arnold Road), and you'll soon reach the birthplace of California's wine industry, a 17-mile stretch between the mountains known as the Valley of the Moon. Author Jack London spent his last years here, and wrote his 1913 novel *The Valley of the Moon* at his Glen Ellen ranch, now Jack London State Historic Park (707/938-5216, Parks.Sonoma.net).

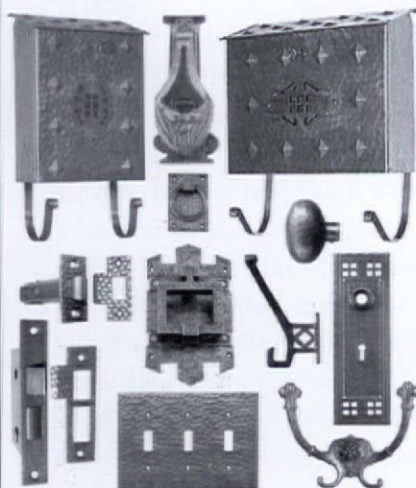
Home of mineral spas and Spanish missions, a meandering river and a spectacular coastline, Sonoma offers everything from apples to Zinfandel.

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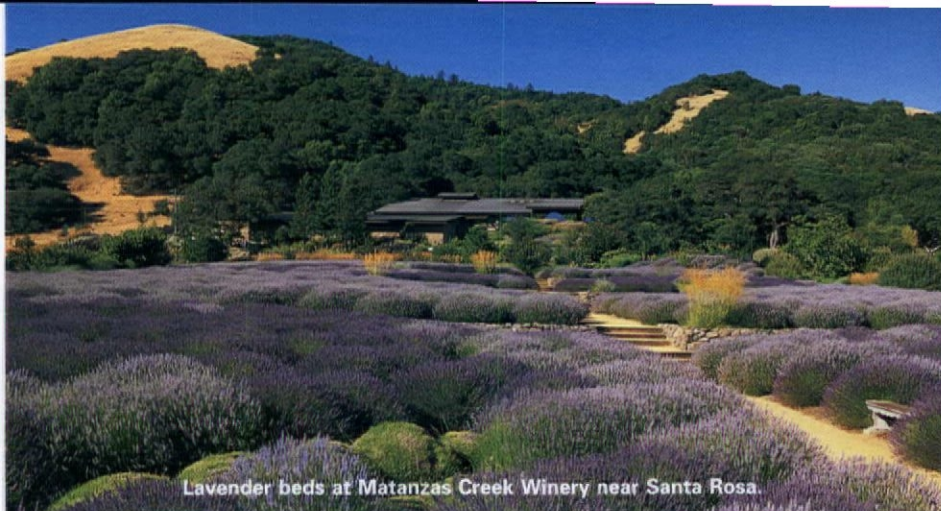


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Lavender beds at Matanzas Creek Winery near Santa Rosa.

Dozens of Sonoma wineries date back 100 years or more in plantings and architecture, among them Hop Kiln Winery in Healdsburg. Its landmark building with the three distinctive kilns was constructed in 1905 by Italian stonemasons.

At the south end of the valley near the town of Sonoma is the last and northern-most mission in California, the 19th-century Mission San Francisco de Solano (707/938-9560), where the Spanish Franciscan fathers planted thousands of grape vines in the 1820s. Nearby is the luxurious Sonoma Mission Inn and Spa, where Native Americans sampled the hot springs for free hundreds of years ago.

To take the scenic route to Sonoma's spectacular and rugged coast, follow the course of the emerald-colored Russian River. From Santa Rosa, go north on 101 and take River Road to Guerneville (home of champagne maker Korbel, established in 1882). Continue on to Jenner on Highway 116. Heading north on Highway 1, you'll experience spectacular views of the cobalt-blue Pacific en route to Fort Ross, established by Russian sea otter trappers in 1812.

Turn south on Highway 1 at Jenner, and in 24 miles you'll reach quaint Bodega Bay, where in 1963 Alfred Hitchcock filmed "The Birds," starring Tippi Hedren, among the

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For more visitor information and lodging options, visit sonoma-county.org.

Parks.sonoma.net is a good source of information on Sonoma's many historic parks, including Jack London State Park, Rancho Petaluma, and Fort Ross.

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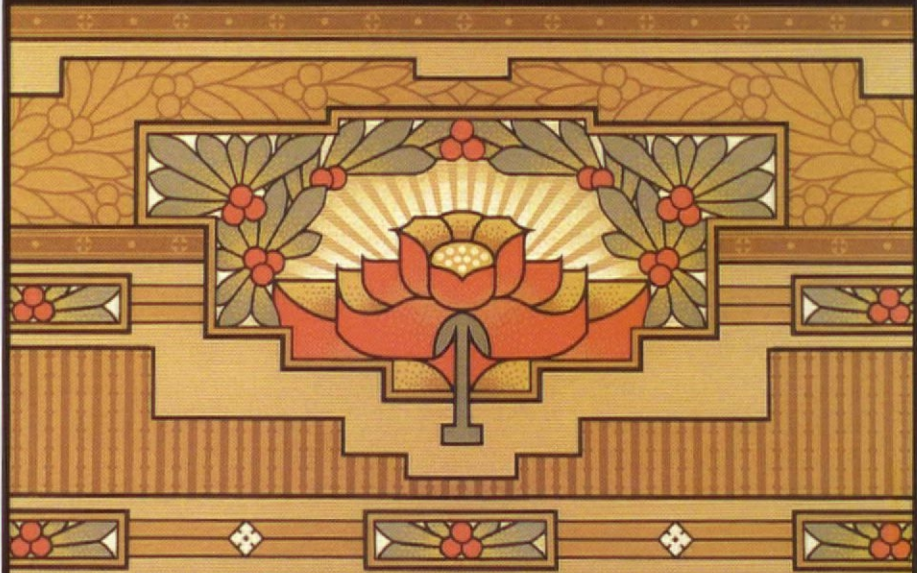
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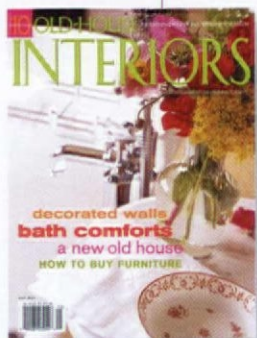
IS IT MY IMAGINATION, or has *OHI* become just a tad irreverent on subjects that used to require genuflection? If I'm right, then hooray! The "OtherVoices" essay in the May 2004 issue ("a visit to the mecca of all things dark and rectangular") is a welcome breath of fresh air and so funny that I've read it three times. This is your best issue ever.

—ANN J. ROBERSON
via email

A CONNECTION

THANK YOU for the fascinating article "The Way It Was: 1910" [May 2004]. There are rare moments when you see something wonderful and you hit yourself on the forehead and say, "Of course!" The wall painting in the Indiana house looks so much like the china painting so popular at the time—I'm amazed we haven't seen it done before.

As the administrator of a historic house of that time period, I



1915: Necessarily Arts & Crafts?

I have a house built in 1915 that seems to be a Queen Anne Free Classic-style foursquare. I know it is a bit late, but it does not look Prairie or Craftsman. The interior is not as fancy as a Queen Anne might be, but the post and lintel mouldings with crown tops are more elaborate than flat Craftsman styles. I do not want to re-create a fancy Victorian parlor. But my husband is not fond of Mission style. [Is there] something transitional? —MARIA RUSSO, VIA EMAIL

Don't worry about a Victorian parlor for your 1915 house—those days were over! While a Foursquare (or similar house) leaning toward Prairie or Craftsman styling would have undoubtedly had some American Arts and Crafts details inside, it seems that your house doesn't fit that description. More likely, yours would have had simplified Colonial Revival decorating on the interior. It was the prevailing style, certainly. Your mouldings sound more neoclassical than Craftsman. So your husband gets his wish, too—the brown wood/mica lamps/burlap wainscot/lots of olive green-look is probably too "Bungalow" for you. Textiles and wallpapers in William Morris designs—which have been in production for 160 years—work well with both A&C and Colonial Revival interiors. It would not be out of place to use some A&C touches, even with a freely interpreted Colonial Revival theme. Your house might have had some oak furniture and wicker, particularly on the porch or in a boys' bedroom. Arts and Crafts friezes [try Bradbury & Bradbury Art Wallpapers, bradbury.com] could work in an entry or den or bedroom. But the dining room was almost definitely done in a classic, Colonial Revival style (reproduction Queen Anne, Sheraton, or Chippendale type furniture). Consider oriental rugs in traditional colors, like red and blue.

If you need to redo them, and have the interest, you could interpret kitchen and bathrooms to the mid or late 1920s. Given changes in technology and taste, there was probably a kitchen-and-bath remodeling done about 10 or 15 years after your house was built, and you'd be surprised how familiar those slightly later rooms feel to us today—already the enclosed tub with shower, built-in base and wall cabinets in the kitchen. Our *Design Center Sourcebook* [also online at oldhouseinteriors.com] lists virtually all the products: old-style plumbing, real linoleum, subway tile, lighting, etc.

You can search the back-issue page of our website for pertinent information. Anything to do with 1920–1930 kitchens and baths, Morris, early-20th-century Colonial Revival and transitional decorating would be helpful.—PATRICIA POORE

Colonial Revival kit houses, grand and cottage-size, mingled with late Bungalows in Aladdin Homes' 1920 catalog.





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know how hard it is to find [surviving] period interiors. This was a landmark example.

—ELLA ADERMAN

Pennypacker Mills, Schwenksville, Pa.

AN INTERIOR FOUNTAIN

JUST READ your January 2004 issue and was pleased to see what appears to be a reproduction Batchelder fountain [p. 74]. I enclose a photo of our fountain, which is in a pass-way between the living room and dining room. Since it has been indoors for over 80 years and apparently never used as a working fountain, it has retained its color and patina.

—DENNIS HILL
Altadena, Calif.



LIFELONG INTEREST

PATRICIA, I guess it's an inevitable result of your personable "Editor's Welcome" essays that we readers should . . . share thoughts with you. The old-house community of my little town in central Pennsylvania is mourning the loss of one of its leaders. A nationally known writer who could have lived anywhere at all, Rob Gannon chose Bellefonte decades ago and became a truly hands-on, devoted member of the town, raising our consciousness of architectural treasures. He renovated what had been the gatehouse to the largest and oldest cemetery in town, making it a wittily unusual yet livable space for himself and his wife Melady; [it was] often the site of parties for his countless friends.

Rob fought a year-long battle against a particularly vile brain cancer, amazing his doctors not only with

What Do You Know about Etched Glass?

Reader Scott Larmee is very much interested in the old techniques for etching glass. He is on a five-year quest to identify how etched-glass windows and doors were produced back in the Victorian period. He knows that an acid cream was used. His main interest is in the machinery and techniques involved in mass producing these windows and doors a hundred years ago. Scholars and practitioners: can you help? ■ A true Victorian, Scott avoids email. Send information to Scott Larmee c/o Old-House Interiors, 108 East Main Street, Gloucester, MA 01930.

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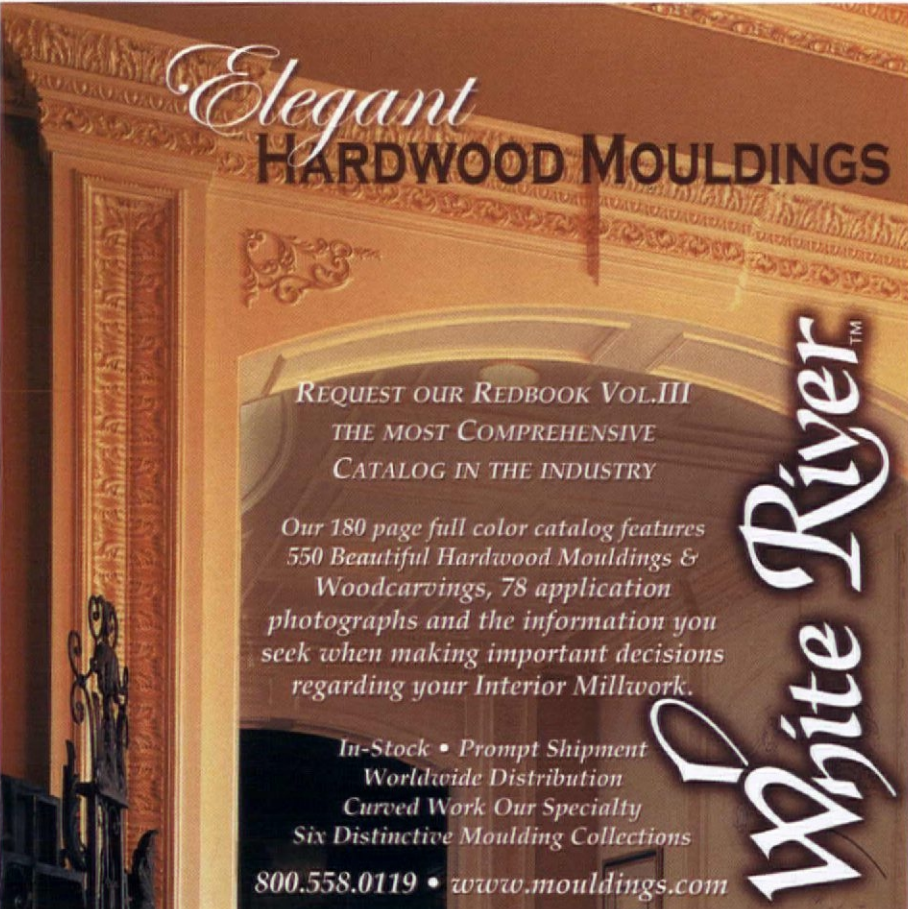
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his stamina but also the fact that his writer's curiosity kept him asking questions and actively participating in his treatment to the very end, when they expected that he should [have been] in a coma. The point is . . . to share an anecdote related at Rob's memorial service, provoking gales of laughter from his old-house pals and mystification from [others].

A friend was visiting Rob in his final days in the hospital, and Rob was trying to accurately describe a hallucination he was experiencing: a bright light shining into his brain from the back of his head.

The friend asked, "Is it like an opening? A door?"

"No," said Rob, "it's more like a window." Then, after a thoughtful silence, "I think it's six-over-six."

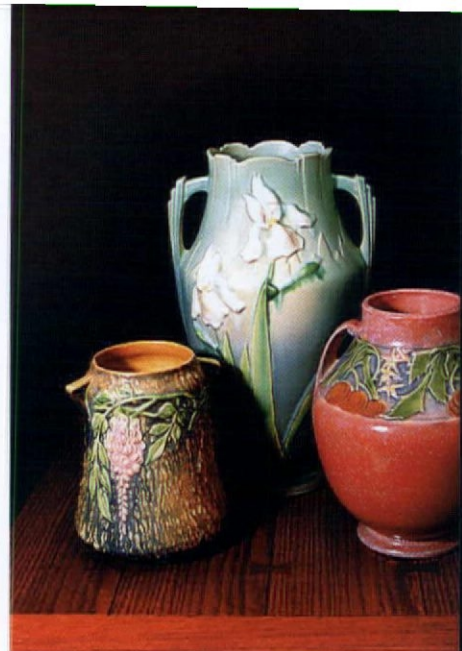
—KATHLEEN WUNDERLY
Bellefonte, Pa.

Pots Old & New

I appreciated the "closeup" you did of art potteries at work today, in the March 2004 issue [on p. 68]. (I'd heard of Ephraim Faience, had no idea Van Briggles was still in operation . . .) Can you tell me more about desirability and pricing of new art pottery vs. antique?

—B. LUNDGREN, MILWAUKEE, WI.

Your question leads right to a website we've wanted to share with readers: justartpottery.com. Selling both vintage and contemporary art pottery online since 1997, Just Art Pottery was founded by Greg and Lana Myroth of Peoria, Illinois [309/690-7966]. The online service also purchases pottery, maintains extensive client want-lists, does appraisals, and has a bookstore and newsletter. Contemporary makers sold online include Door, Pewabic, C. Powell, Jermick, and Rozart. Antique pieces are by Roseville, Rookwood, Van Briggles, Weller, Teco, Grueby, and others. Prices are quite a bit higher for antiques, in most cases. —PATRICIA POORE



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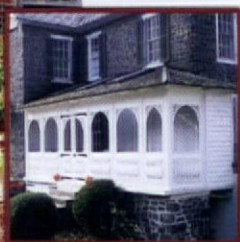


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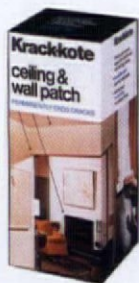
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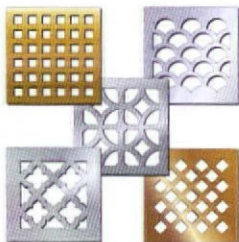
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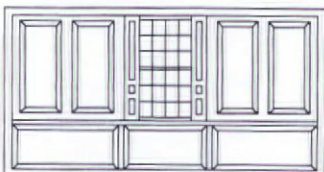
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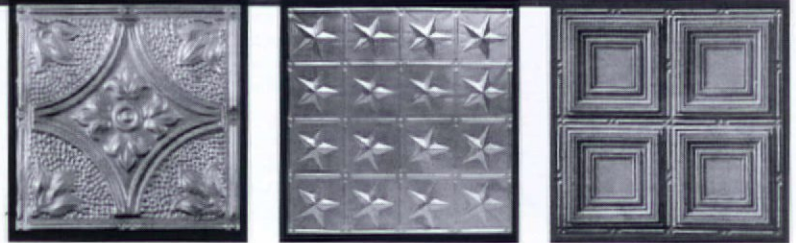


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Faux Bamboo pp. 42-46

Books to consult: (1) *Bamboo Style* by Gale Beth Goldberg [Gibbs Smith Publisher, \$39.95] is a good history of bamboo. (2) *Chinoiserie* by Dawn Jacobson [Phaidon Press, \$55] gives an excellent history of chinoiserie, including bamboo and faux-bamboo furniture. (3) See also *The Furniture of George Hunzinger* by Barry R. Harwood [Brooklyn Museum of Art, 1997]. • **Visits:** See a beautiful Horner dressing table and chair at the Munson-Williams-Proctor Institute in Utica, N.Y.: mwpai.org Also, Boston's Gibson House Museum retains its magnificent, original, 15-piece bedroom set of faux-bamboo furniture in bird's-eye maple by John Vaughn: thegibsonhouse.org

House of Redwood, Oak, and Stone pp. 60-66

p. 62 Yoshiko Yamamoto and Arts & Crafts Press, Olalla, WA: artsandcraftspress.com • Morris chair and footstool from Ted Colt, Caledonia Studios, Oakland: caledoniastudios.com **p. 63** Plein-air and tonalist painter Jack Cassinetto paints with oils, on masonite and furniture. He uses antique frames. Avail. through The Craftsman Home in Berkeley: craftsmanhome.com • Wood-block print is antique. **p. 64** Mica lampshades: suejohnsonlamps.com **p. 65** Paper frieze by Carol Mead Designs: 707/747-0223, carolmead.com **p. 66** Berkeley plein-air painter Wanda Westberg shown at williamlestergallery.com • (left) Roycroft artist Kathleen West wood-block print: kathleenwest.com

Milwaukee Beaux Arts pp. 67-72

Hall wallpaper shown no longer available,

but similar designs can be found from the manufacturer: Three Sisters Studio division of York. Go to www.Yorkwall.com. Click on "product search." At "style," choose Classic/Traditional. At "theme," consider especially architectural, blocks, botanicals, damasks, leaves, and scrolls. You can also select by your preferred primary and accent colors (optional).

Woven Carpets pp. 73-76

Additional suppliers: Woodard & Greenstein offers flat-woven rugs based on early 19th-c. Shaker, Amish, Penn. designs: woodardweave.com • Brintons U.S. Axminster has Wilton carpets and woven rugs: brinton-susax.com • Glen Eden Wool Carpet makes woven Wiltons and flat weaves: glen-eden.com • Langhorne Carpet made the Wilton Jacquard carpets used at Independence Hall and the White House: 215/757-5155 • Stanton Carpet sells petit-point Wiltons: stantoncarpet.com **p. 76** Early American Floorcloths, Claremont, NH: 603/543-3663 • For floorcloths, see also Floor Couture: floorcouture.com

Wharton Esherick pp. 82-86

More historical information about Wharton Esherick, including his involvement with the Rose Valley Community, as well as additional photos of the house, are at levins.com; click on Wharton Esherick. • Esherick Museum, Paoli, PA [near King of Prussia/Valley Forge]: individual and group visits by appointment only. One-hour guided tours March-Dec.: 610/644-5822. No email. The Wharton Esherick Museum, PO Box 595, Paoli, PA 19301 • Thos. Moser, Cabinet-makers, Auburn, MA: 877/708-1973, thosmoser.com

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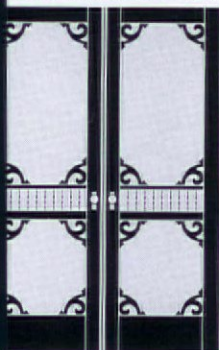
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ABOVE: (clockwise) A Delft de Porcelayne tile of the 1920s; an iron bench on Thames Embankment, London; stained glass of the Arts and Crafts era. **BELOW:** “Swan, Rush & Iris” wallpaper dado by English Aesthetic designer Walter Crane, 1875.



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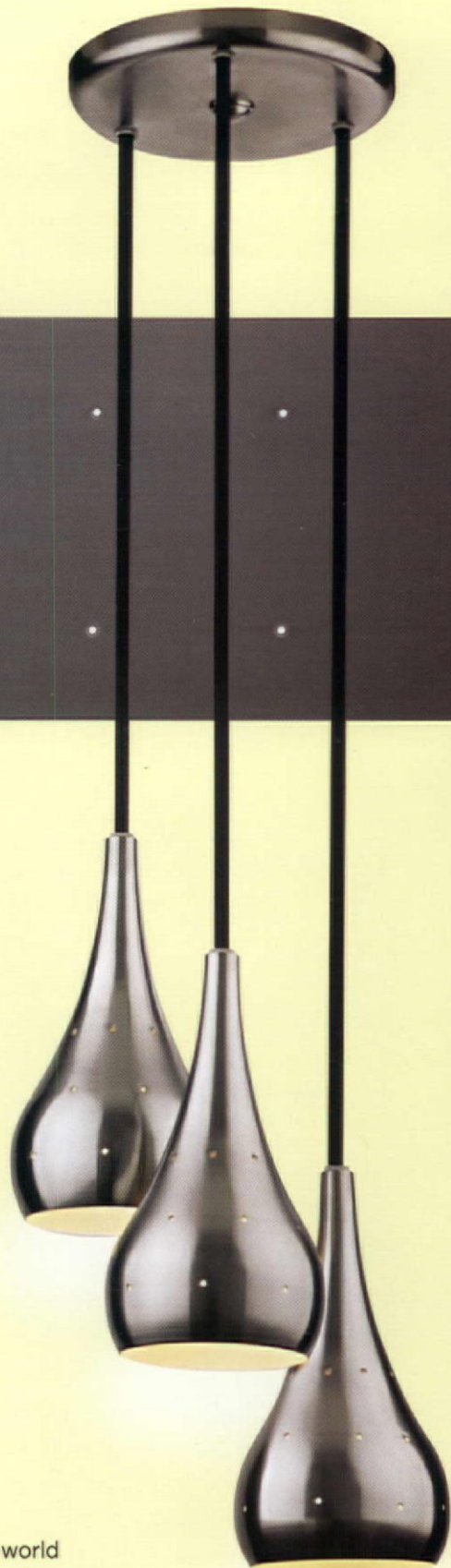
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