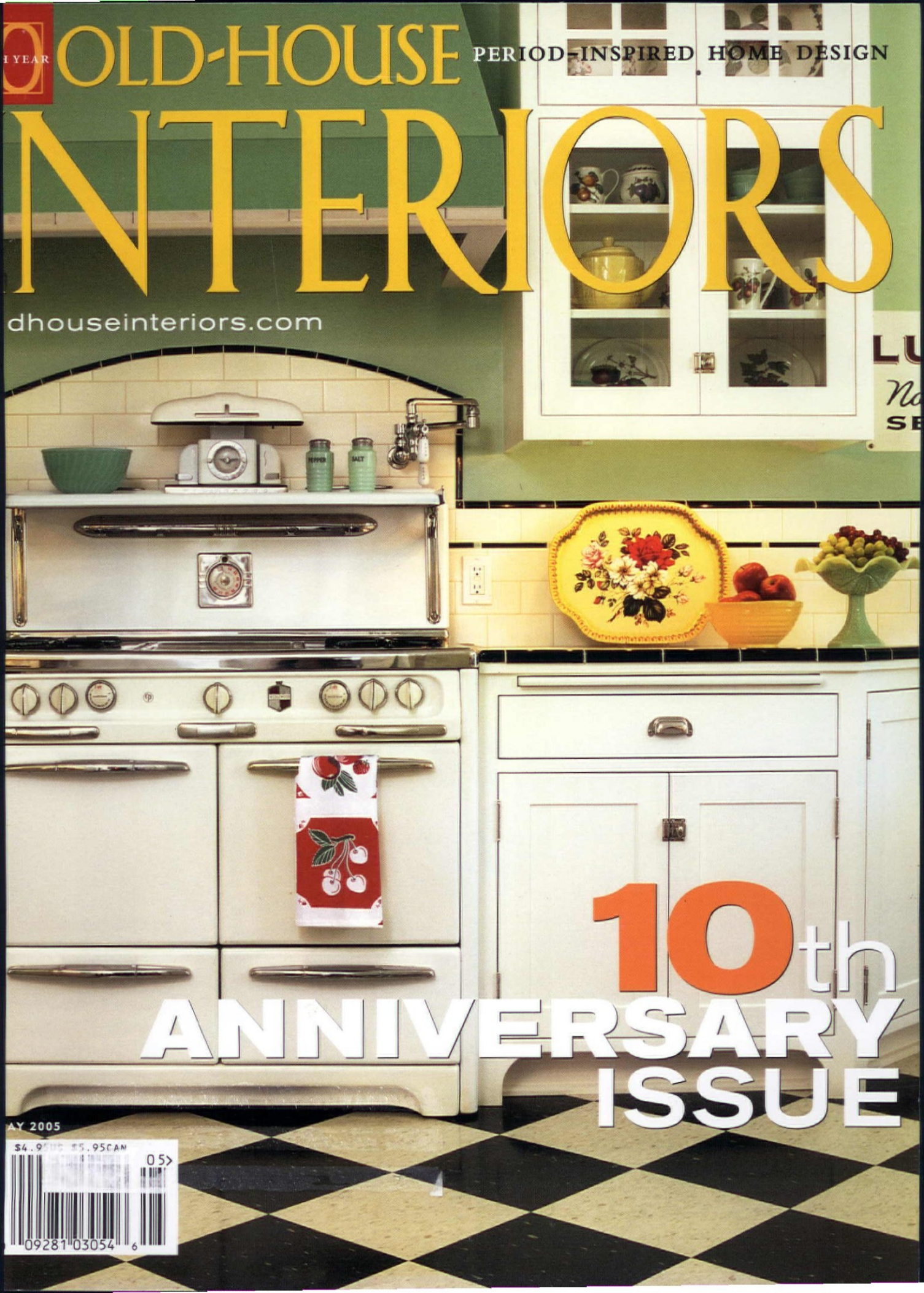
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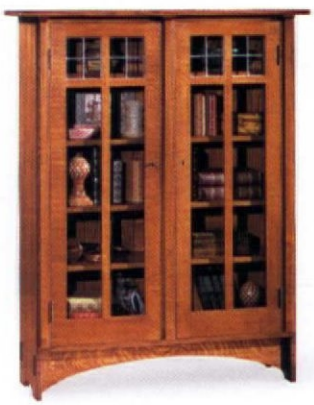

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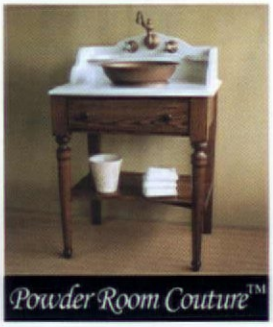
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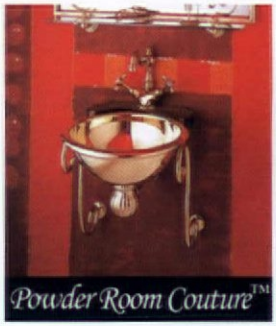
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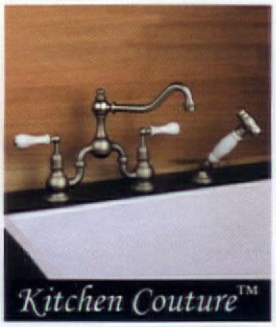
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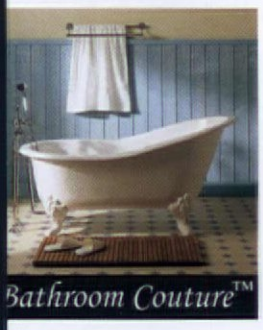
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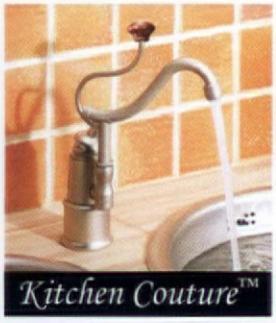
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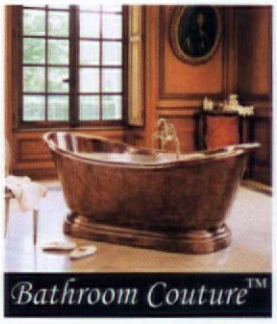
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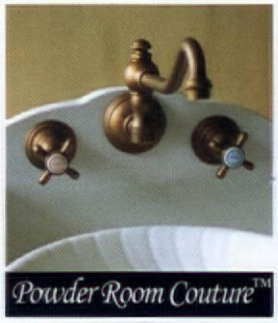
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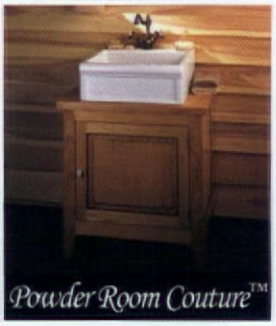
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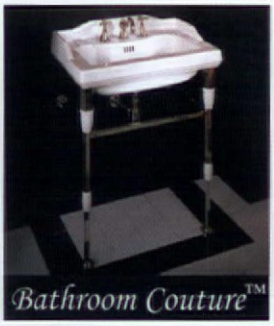
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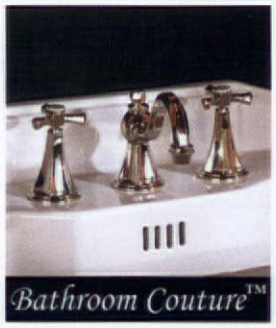
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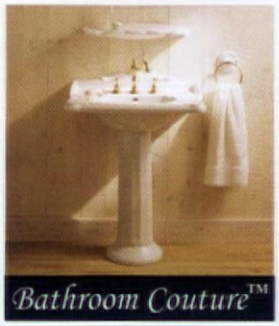
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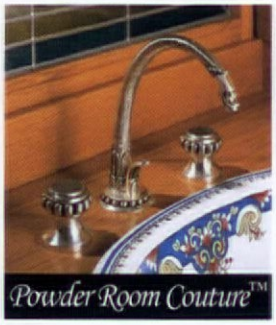
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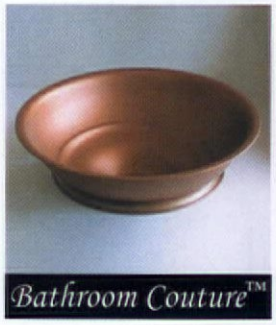
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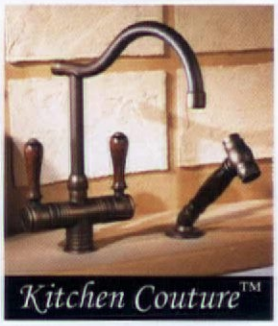
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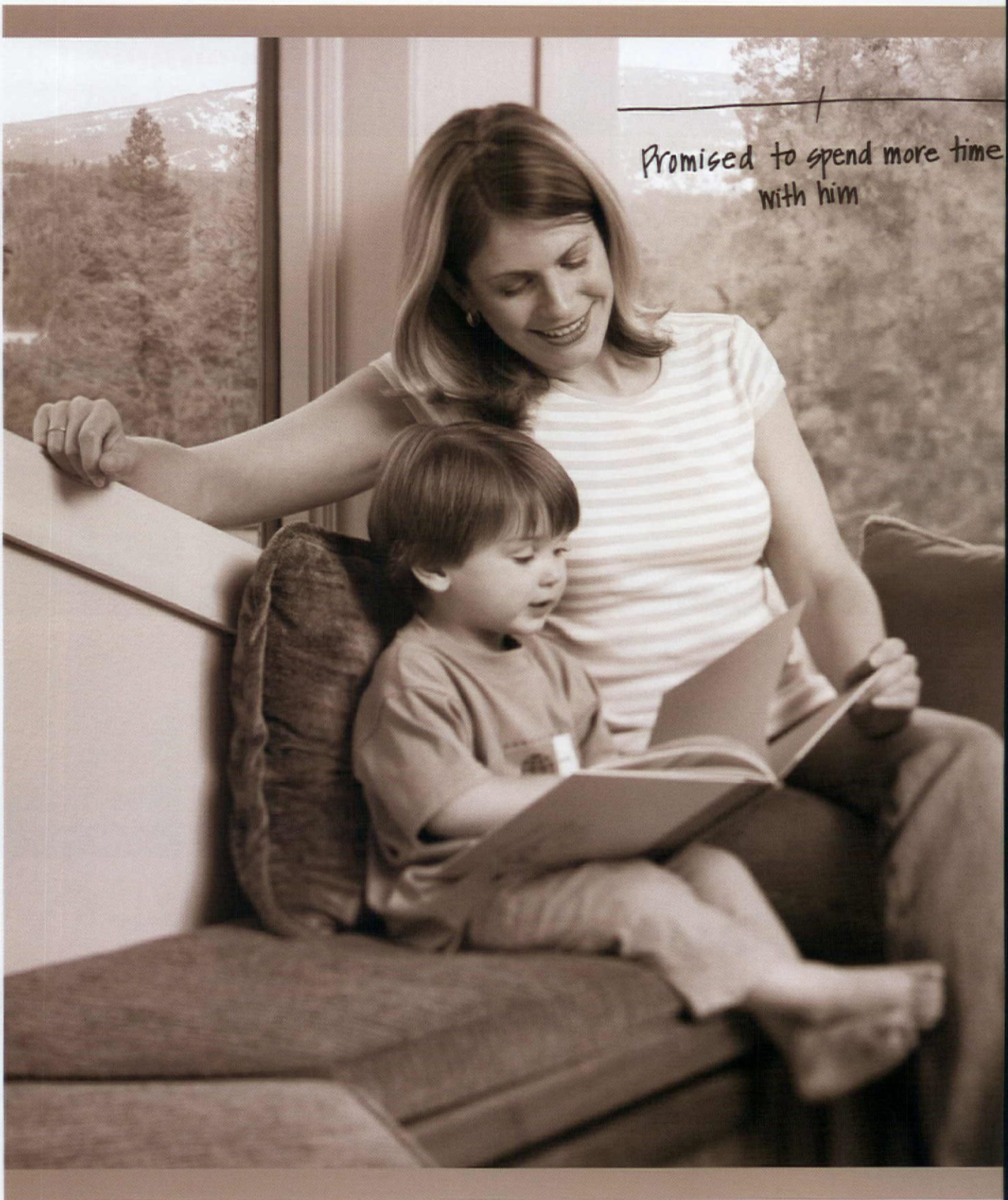

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Old-House Interiors' 10th Anniversary

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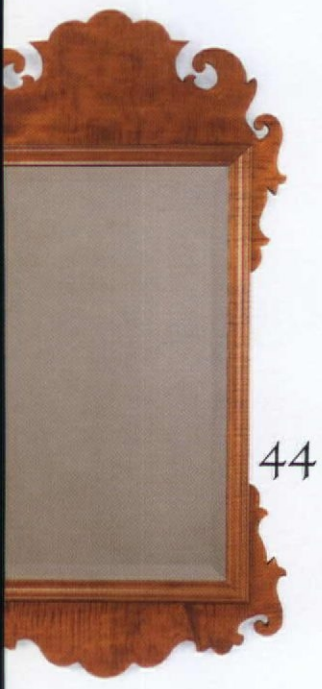

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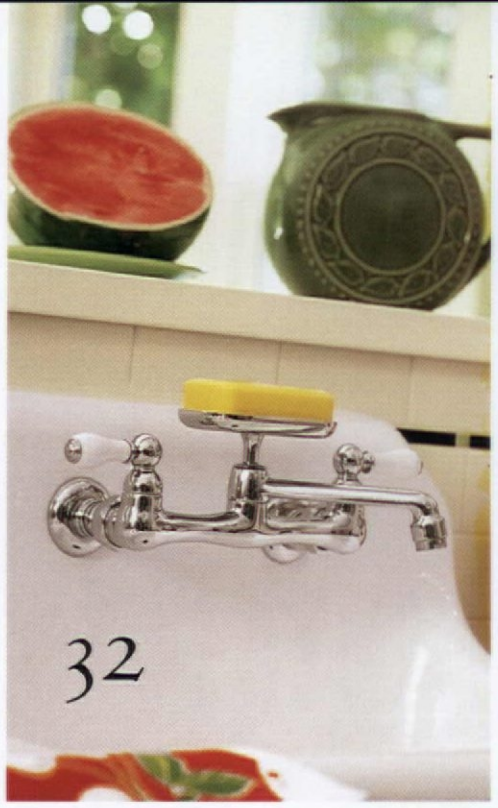

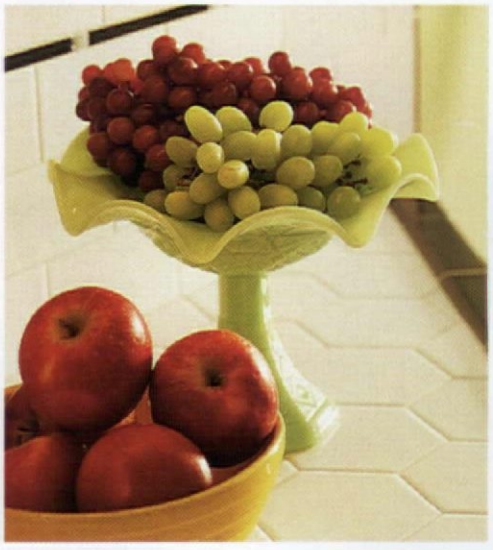

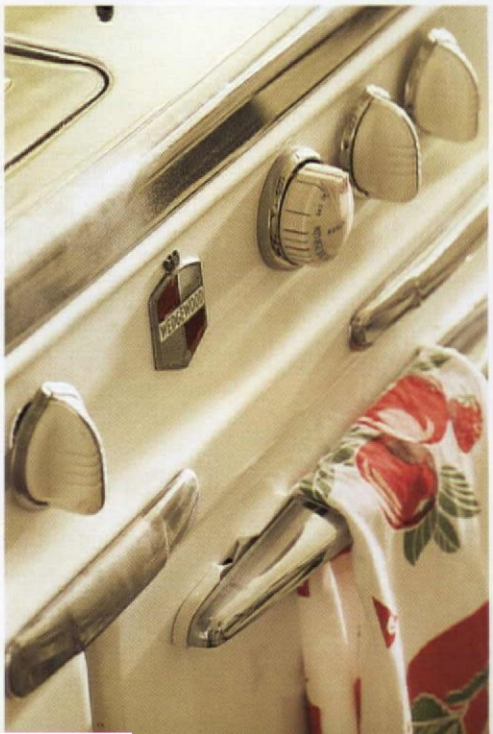

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Ten years old! (at least)

WOW, CAN IT BE TEN YEARS since we launched *Old-House Interiors?* We still think of it as the new baby—in part because the editorial and advertising are ever-growing and still so fresh. This year we published six beautiful subscriber issues, along with three newsstand specials (*Early Homes*, *Victorian Design*, and *Arts & Crafts Homes and the Revival*), plus the third (and biggest!) edition of our eye-popping, coffee-table quality *Design Center Sourcebook*. [Miss anything? Go to oldhouseinteriors.com]

I dearly wanted to move into design and interiors, after twenty years writing about paint stripping and slate roofs in our previous magazine. Though still a hands-on homeowner, I was ready to swap the down-to-the-studs "before" pictures for photographs of lovely period rooms. It has been such a feast for all of us here. This anniversary issue has some of my favorite things: a kitchen with lots of green and white; a fanciful cottage; a Shingle Style icon; and, in OTHER VOICES, Dan Cooper's bittersweet fourth installment of "the Butchy chronicles."

As always there is serendipity and coincidence among articles—something that makes *Old-House Interiors* so readable and keep-able, more like a book than a magazine. A salvage theme runs through editorial this time: first in our new PLACES TO GO department, which lists nationally significant salvage yards, then resurfacing in the green kitchen, in both VISITS (to a cottage in the Berkshires and a town house in New York City—which are *new* old houses, though you wouldn't know it if we didn't tell you). Finally, our travel writer calls Las Vegas "the world's largest architectural salvage yard" on p. 107.

You'll notice that MOTIFS has moved off the back page. (This time it's about daisies—which pop up in a chandelier, too, on p. 114.) New on the back page is INSPIRED BY, where readers share what inspired their creations at home. I go first, sharing my Philip Webb staircase. For an explanation of how to enter your project, see p. 19.

ROB LEANNA

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Arts & Crafts Gardens

Judith Tankard will be one of several featured speakers at a symposium on Arts and Crafts gardens at the School of the Chicago Botanic Garden, May 13. Tankard, a contributor to *Old-House Interiors*, is the author of definitive volumes on Ellen Biddle Shipman and Gertrude Jekyll and the new *Gardens of the Arts and Crafts Movement: Reality and Imagination* [Abrams. Nov. 2004]. Additional speakers include Robert Mallet, who will speak on his family's estate garden in France, designed by Gertrude Jekyll. The one-day symposium is $119 for those who register by April 15. For more information or to register, call (847) 835-8261 or visit chicagobotanic.org/symposia.

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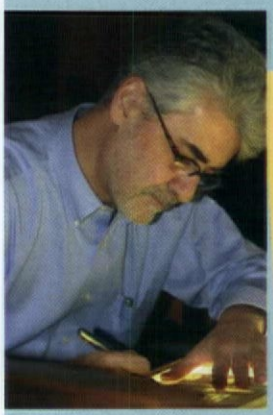
The Northeast Document Conservation Center in Andover, Mass., can lengthen the lifespan of almost any rare or fragile paper you may have, be it book, photograph, poster, paper, or scrapbook. While the nonprofit NEDCC primarily restores works from the collections of museums and other institutions, its services are available to the public. (There is a $250 minimum charge.)

The group does a lot of photo restoration for individuals, says Walter Newman, Director of Paper Conservation for the NEDCC. "That's a big part of our work." Old photographs, scrapbooks, books, and other papers should never be stored in an attic or a [*continued on page 16*]

PROFILE

ANN and **ANDRE CHAVES**, high-school sweethearts, never really knew much about the Arts and Crafts Movement, in spite of Ann growing up in East Aurora, New York, home of the Roycrofters. Andre went on to become a successful surgeon and Ann got a degree in art. The tradition of the Arts and Crafts Movement struck a chord in them both, and so after their marriage they each took up craftwork. Andre began a private letterpress, **CLINKER PRESS**, as an outgrowth of his interest in Arts and Crafts books. He found the design and setting of print by hand to be a relaxing outlet after a stressful day of surgery. Andre's sought-after designs are reminiscent of some of the best graphic artists of the period, such as William Morris and Will Bradley. Meanwhile and quite independently, Ann's love of textiles grew into a thriving career. Taught by her Scottish grandmother from Paisley, she had learned to knit before reading and became an adroit embroiderer. In 1999, Ann began teaching classes and workshops, and also opened her own shop, **INGLENOOK TEXTILES**, in Pasadena. Ann embroiders exquisite, original designs of her own with an Arts and Crafts aesthetic; Inglenook Textiles offers everything from linen table runners with stylized butterflies to jackets embellished with hand-embroidered, abstract flowers. Andre: clinkerpress@earthlink.net.; Ann: (800) 492-1242, **inglenooktextiles.com** —BRIAN COLEMAN



TOP: Ann Chaves, with the tools of her craft. RIGHT: Andre Chaves, a surgeon who took up printmaking as a way to relax after a day of surgery.

"People should invest in furniture and fabric and rugs in the way they invest in kitchens and automobiles." ***—Modernist furniture master Jens Risom, 88, quoted in* The New York Times, *March 3, 2005***

MICHELLE JOYCE (TOP EXC. PORTRAITS)
BRUCE TRUNDY/BOSTON COLOR GRAPHICS (ABOVE)

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The NEDCC recently restored rare, early-20th-century theatrical posters used to promote the play "Peter Pan." They are now on exhibit at Yale University.

basement, he says. The heat in attics accelerates the aging process, causing deterioration. Basements are invariably wet, which causes mold. "The mold is often something we can do nothing about, because it destroys paper and leaves permanent stains." Other no-nos: any kind of sticky tape, and photo albums with magnetic sticky lines.

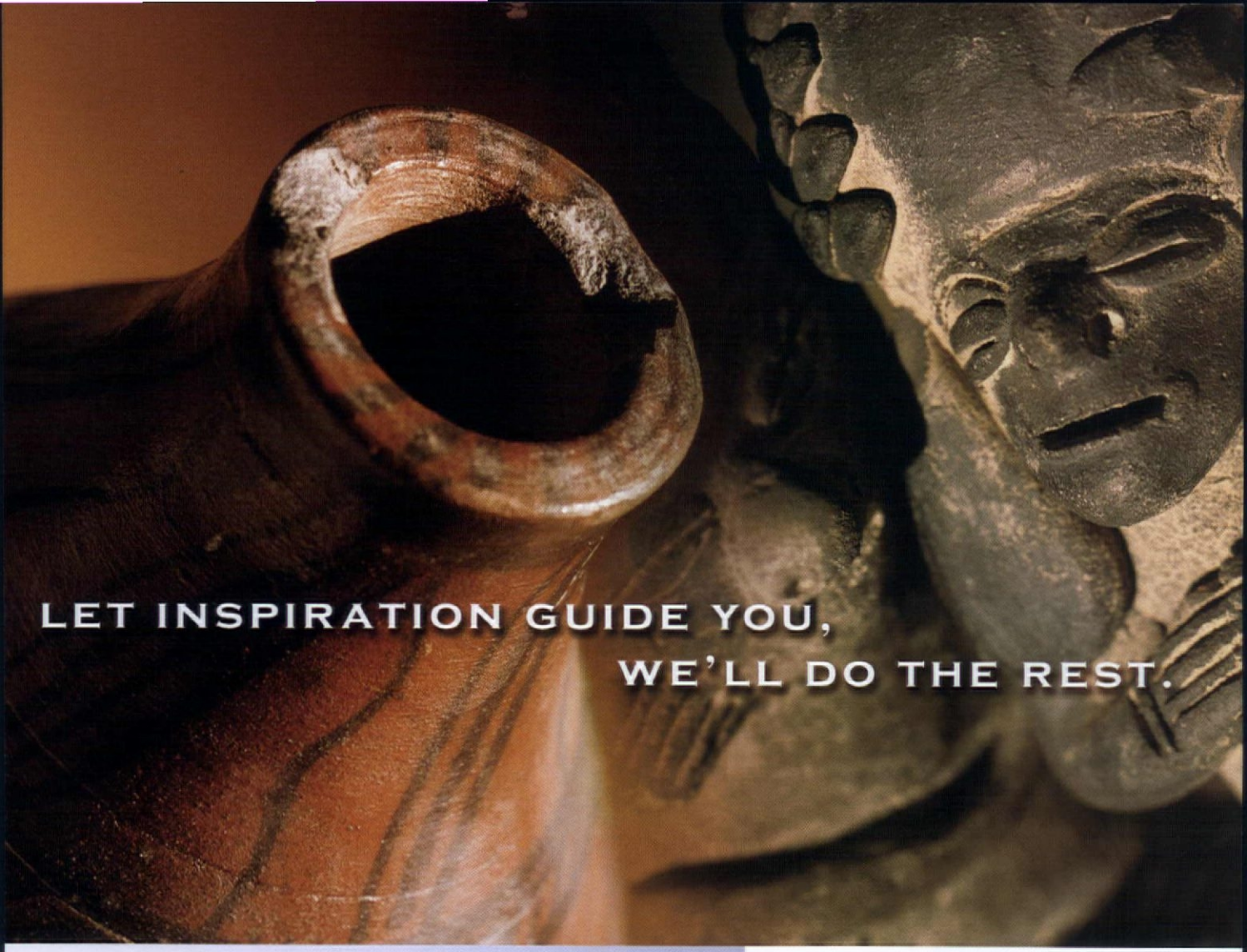
As for old or original wallpapers, don't try to restore them yourself, he says. Have the paper evaluated by an expert (a list of consultants is available online at historicwallpapering.com). It may also be possible to replace the paper with a reproduction. Newman has seen a number of early-20th-century examples that were printed on poor-quality paper by Zuber et Cie; the company has been in business since 1797, so you may be able to order a replacement made on the same rollers: (212) 486-9226.

The NEDCC recently restored several rare theatrical posters used to promote the play "Peter Pan" by James M. Barrie. The earliest, from 1904, is by artist Charles Buchel; others in the series are by John Hassall. All are on display at Yale University's Beinecke Rare Book and Manuscript Library in New Haven, Conn., through April 23. For more information about the NEDCC, visit nedcc.org, or call (978) 470-1010. —MEP

OPEN HOUSE

Oak Park is justly famous for its collection of homes designed by Frank Lloyd Wright. Each May the Frank Lloyd Wright Preservation Trust opens several of those private doors to the public in the annual **Wright Plus Housewalk**. Tickets for this year's event (Saturday, May 21) are $85, with discounts for Trust members. ▪ If a day touring nine private homes designed by Wright and his contemporaries isn't enough Wright for you, this year the Trust is adding a series of events dubbed "Ultimate Plus 2005" over a four-day period (May 19–May 22). Things kick off with a cocktail reception Thursday, followed by an excursion to Milwaukee to see the Wright-designed Annunciation Greek Orthodox Church and Santiago Calatrava's new Quadracci Pavilion at the Milwaukee Art Museum on Friday. After Saturday's HouseWalk, an acclaimed chef will serve dinner to you and a select number of other guests at one of several Wright houses that aren't on the tour: the Avery Coonley House (1907), the Harry S. Adams House (1913), or the Hills–DeCaro House (1906). The cost for the package, which benefits the Trust, is $1,500. Tickets to individual events are also available separately. Contact (708) 848-1976, wrightplus.org

COURTESY NEDCC (TOP); FRANK LLOYD WRIGHT PRESERVATION TRUST (BOTTOM)



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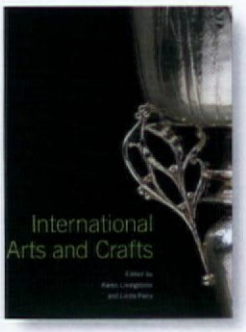
or email artist: jamesarmstrongstudio@mac.com

Circle no. 486

International Arts and Crafts

Published in concert with the traveli exhibition that opened at London's Victoria & Albert Museum, this must have book breaks ground in coverin the international flavor of the Arts ar Crafts Movement. It's the first majo study to cover a geographical range from England to California and on to Japan's Mingei (folk craft) Movemen Architecture and interiors, furniture, textiles, glass, and metalwork are represented in high-quality photogra and authoritative texts, edited by V& curators Karen Livingstone and Lind Parry. The oversize, hardbound volu is archive-quality, 368 pages, and amply illustrated. From V&A Publications, London, 2005, $ list [available at amazon.com]. —



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- **ART OF THE HOME, PHILADELPHIA FURNITURE & FURNISHINGS SHOW** April 15–17, Pennsylvania Convention Center, Philadelphia, PA (215) 440-0718, pffshow.com Showcase of hand-built furniture and furnishing
- **KBIS** May 10–12, Las Vegas Convention Center, Las Vegas. Visi the *Old-House Interiors* booth (#8103
- **BUNGALOW WORKSHOPS SHOW & SALE** May 14–15, Sherman Events Center, Denver. (303) 526-1390, coloarts-crafts.org
- **"THE ARTS AND CRAFTS MOVEMENT IN EUROPE AND AMERICA, 1880–1920"** Milwaukee Art Museum, May 19–Sept. 5 The second stop of this major exhibit. (414) 224-3842, mam.org

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ENTRIES ONGOING; deadline for grand prize June 15
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ENTER ONLINE OR BY MAIL. HERE'S WHAT TO SEND:

- Photographs or jpegs of your project.
- At least one image of what inspired it. [It can be a photocopy from a book, etc.; we'll handle permission to use the image.]
- Two or more paragraphs describing the project: the inspiration(s) for it, your intention and rationale, and the work you did.
- Your name, full street address, phone number and email address [for editor's use only], the age and style of your house.
- A photo of your house's exterior; other photos that provide context [optional].

Questions? (978) 283-3200; info@oldhouseinteriors.com
Go to oldhouseinteriors.com [Contest] for a checklist.

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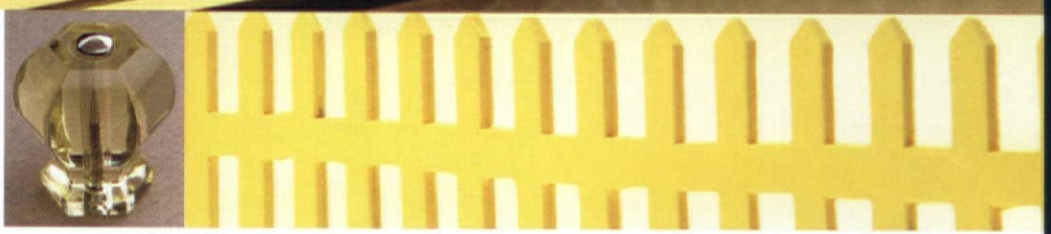

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"GET LOST IN THE COLORFUL DETAILS."

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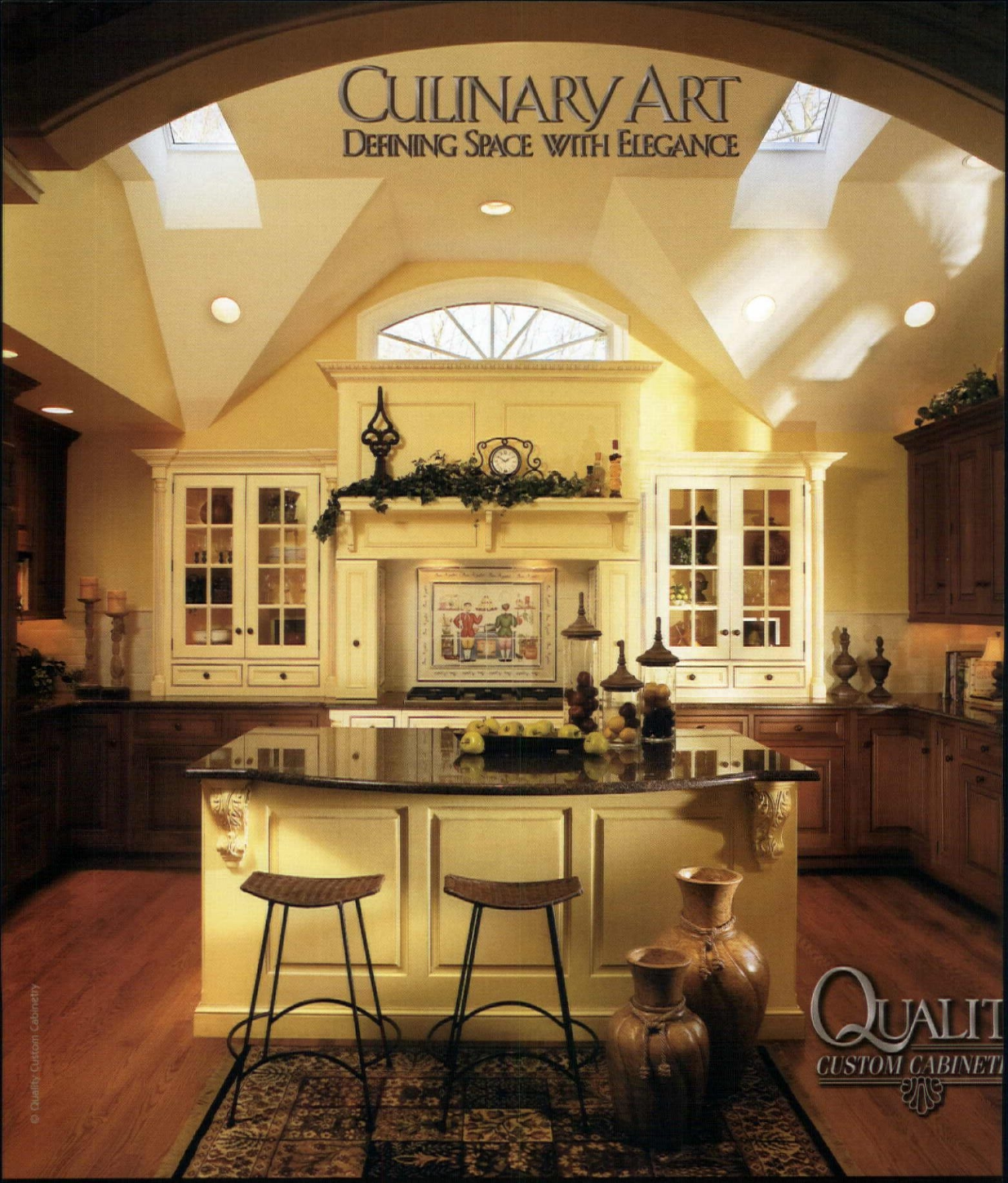

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Circle no. 24

FURNISHINGS

by Mary Ellen Polson

Great American Papers

Wallpapers from the Great Estates Collection are inspired by American homes of the 19th century. From the top are Naples, Marco Polo, and Anessa. The papers are $36 to $82 per single roll. Matching fabrics are $58 to $74 per yard. From Thibaut, (800) 223-0704, thibautdesign.com

A Kiss for Thee

Wirework was wildly popular for garden furniture in the late 1800s. This perfect Victorian re-creation is made by Rayment Wirework, and imported by BlueGreen Trading Co. The loveseat retails for $1,730. Contact (212) 988-1486, bluegreentrading.com

Precisely Soapstone

Vermont Soapstone custom fabricates its soapstone sinks down to the sloped bottom and precision-cut drain hole. Several are based on original sinksfrom 1835 to 1910. A custom sink is about $800 to $1,200, depending on installation. Contact (800) 284-5404, vermontsoapstone.com

Lots more in the Design Center at oldhouseinteriors.com

MICHELLE JOYCE (WALLPAPERS)

Black Gold

A century ago, fine plumbing fittings had black porcelain details. This tub filler is trimmed in historically accurate black English china. It comes in chromium plate, silver nickel or satin nickel, and antique gold, and retails for $2,959 to $4,072. From Lefroy Brooks, (718) 302-5292, lefroybrooks.com

Take a Bath

Copper Soaker

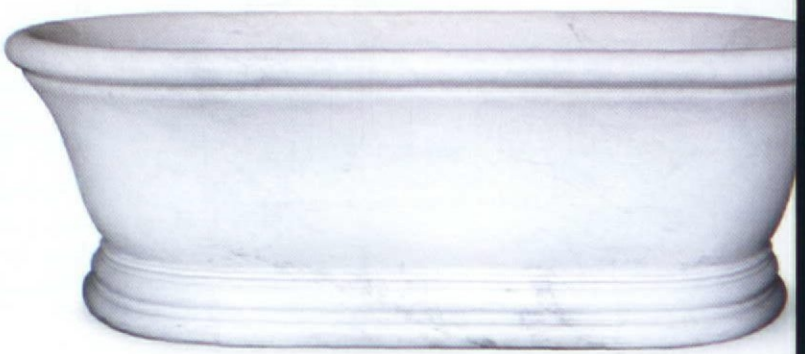
The Victorian Copper Soaking Tub looks like it came right out of late-19th-century bathhouse. It's available in a raw finish that will age naturally, or with an aged patina. The price is $7,820. Contact Diamond Spas, (800) 951-7727, diamondspas.com

Black Beauty

Porcelain over cast iron, the classic roll-rim tub is 60" long and 30" wide. It stands 24½" tall. With custom black exterior paint and brass feet, it retails for $1,170. The price includes shipping. From Vintage Tub & Bath, (877) 868-1369, vintagetub.com

It's a Wrap

Wrap an acrylic double slipper tub in aluminum, copper, or even zebra hide. This version is sheathed in a copper skirt and finished with riveted copper bands. It measures 72" long by 32" wide. Including shipping, the cost is $3,895. Contact Clawfoot Supply, (877) 682-4192, clawfootsupply.com



Roman Decadence

The ultimate luxury material for a bath would have to be marble. This 33"-wide tub, in Chinese white, is available in sizes from 68" to 80" long. Prices range from $13,000 to $17,750. Contact Urban Archaeology, (212) 431-4646, urbanarchaeology.com

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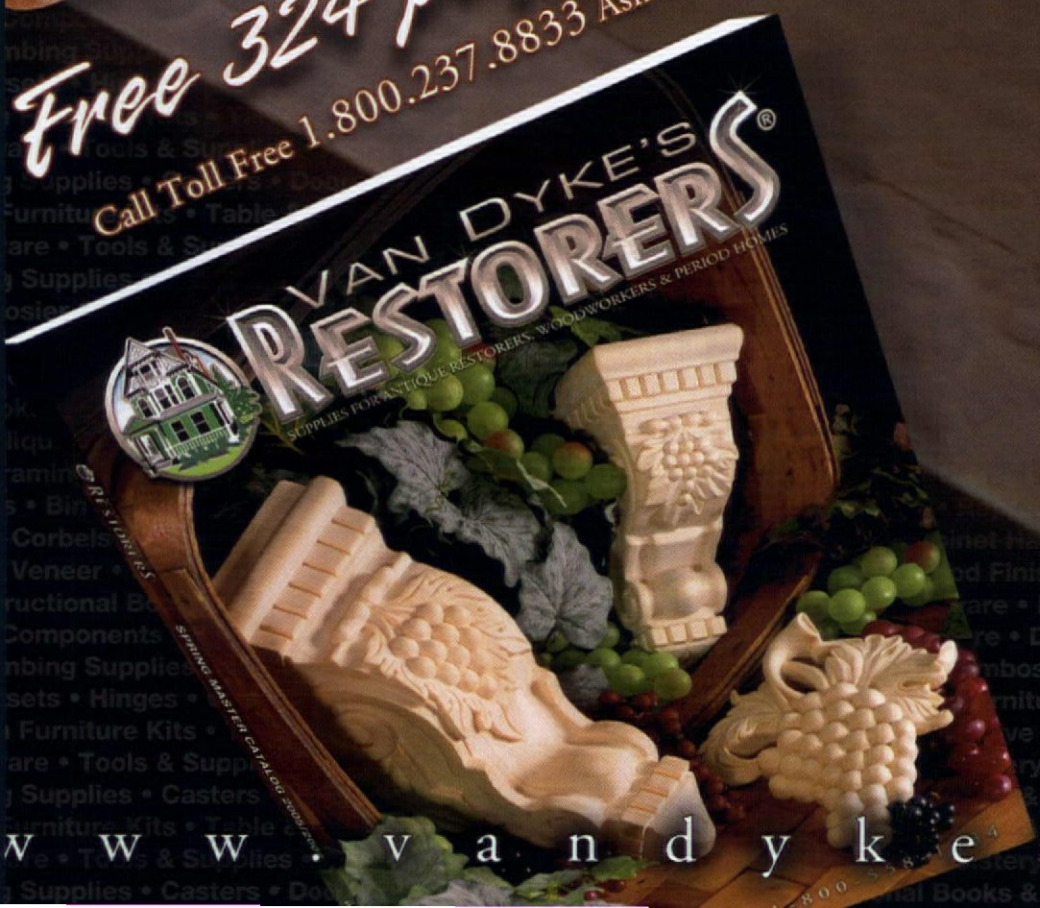

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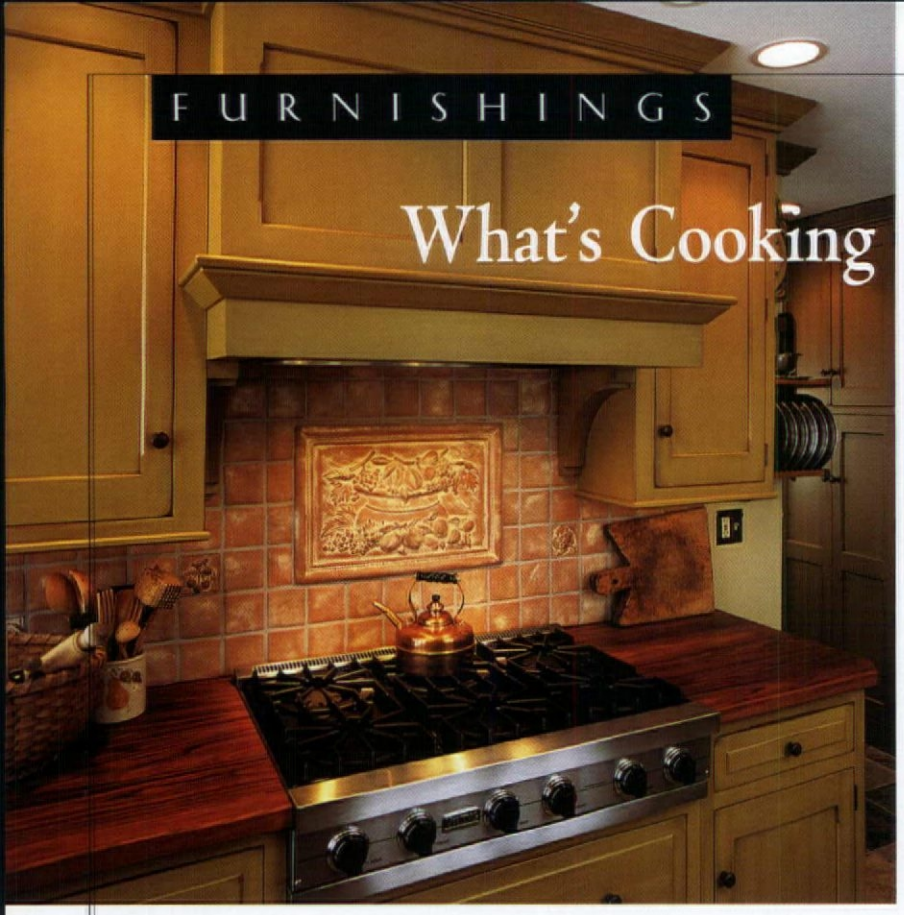
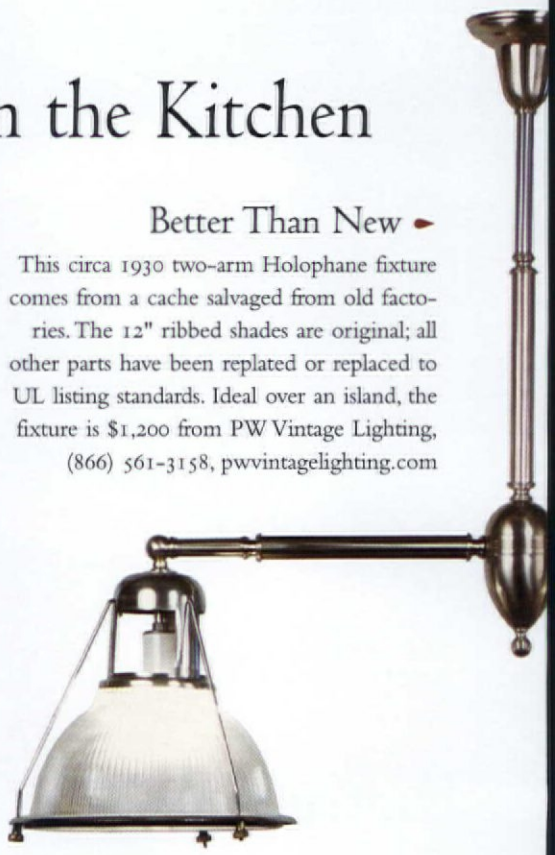
What's Cooking in the Kitchen



Better Than New

This circa 1930 two-arm Holophane fixture comes from a cache salvaged from old factories. The 12" ribbed shades are original; all other parts have been replated or replaced to UL listing standards. Ideal over an island, the fixture is $1,200 from PW Vintage Lighting, (866) 561-3158, pwvintagelighting.com



Under Cover

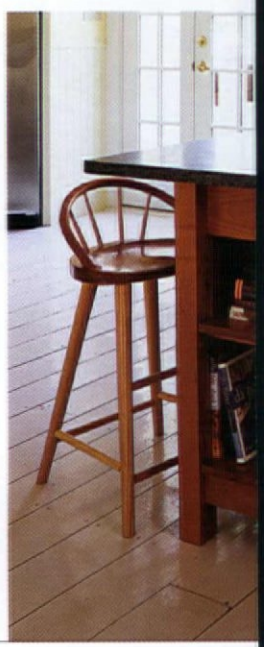
One way to disguise a ventilation hood is to conceal it with custom cabinetry. Part of a kitchen designed by Dave McFadden and Jennifer McKnight, the style is French Country, finished in Olde Towne Mustard. For a dealer, contact Quality Custom Cabinetry, (800) 909-6006, qcc.com

Arc for the Ages

The Arc range hood in copper is finished with an automotive-grade matte lacquer, so the hand-applied patina will never change. Details include decorative riveted bands and hand-built, pyramid-shaped finials. It retails for $9,000. Contact Abbaka, (800) 548-3932, abbaka.com

From Top to Bottom

Available in seven colors, Heartland Appliance's new 36" bottom-mount refrigerator should be a stylish fit for any period-inspired kitchen. With nickel-plated trim and optional cowl, the suggested retail price for a single refrigerator is $5,180. Contact (800) 361-1517, heartlandappliances.com

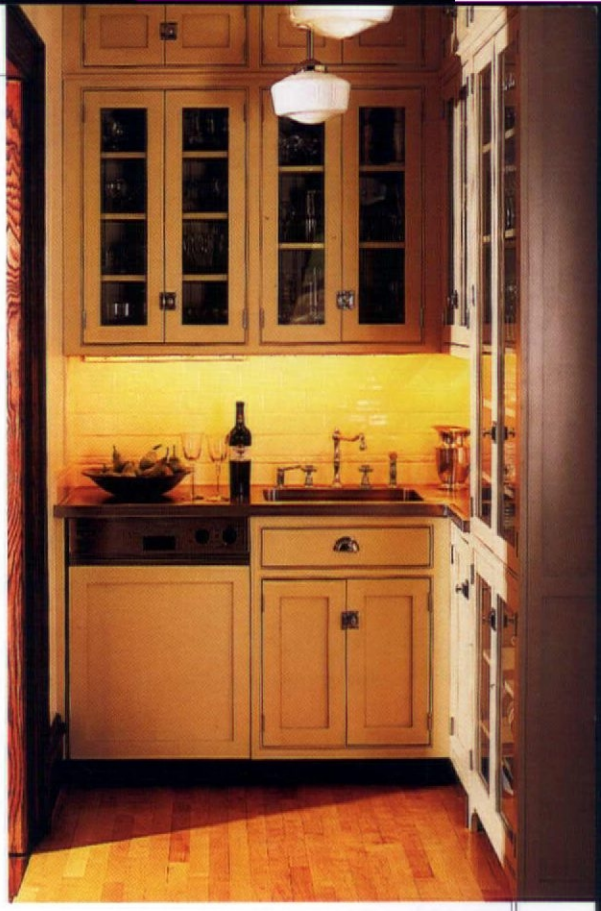


Copper Farmhouse

Hammered from 10-gauge copper, the Farmhouse Sink has a heat-set patina that allows scratches or dents to "grow back" brown rather than green. It measures 30" wide by 20" deep. The retail price is $2,250. From Linkasink, (866) 395-8377, linkasink.com

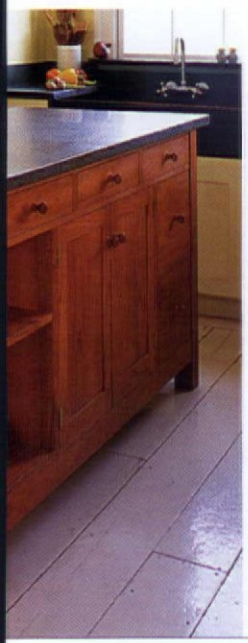
Single and Stylish

Exposed mixers are not only historically correct, but also high fashion. The Estelle wall-mounted single lever mixer has a ceramic disc carriage. The suggested retail price is $1,011 to $1,247, depending on finish. From Herbeau, (800) 547-1608, herbeau.com



Inside the Pantry

Intended to capture the look of an authentic Victorian-era butler's pantry, these cabinets feature flat-panel Barnstead doors finished in custom milk paint. The price range for most kitchens (cabinets only) is $25,000 to $35,000. For a quote, contact Crown Point Cabinetry, (800) 999-4994, crown-point.com



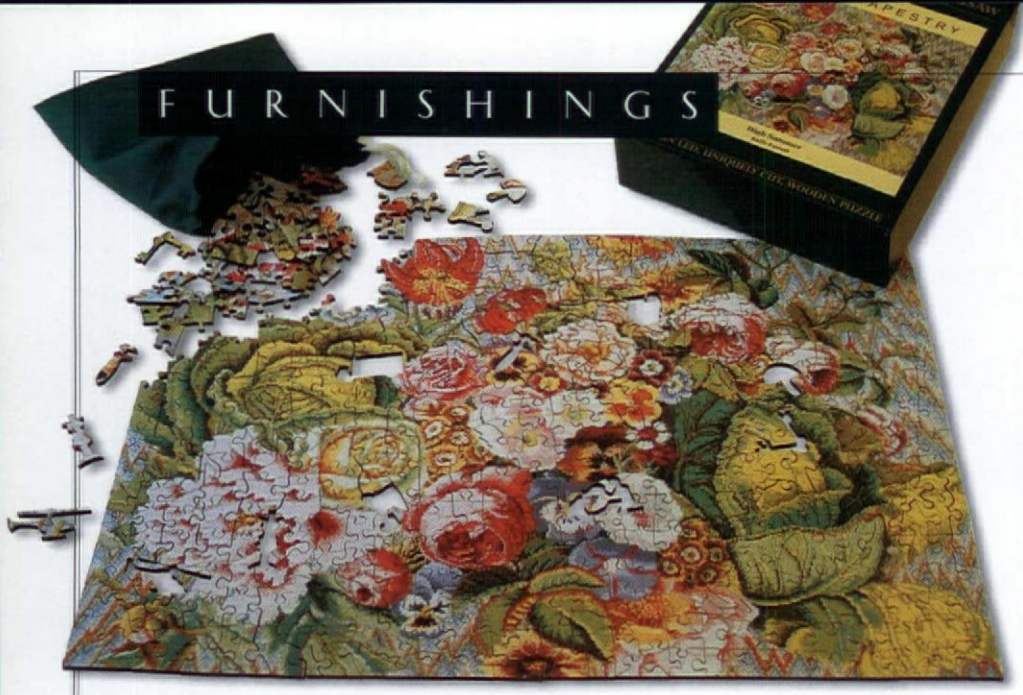
Island Style

The Chef's Table transforms a kitchen island into a piece of fine furniture. The island, shown in cherry, measures 35" H x 64" W x 24" D. It retails for $5,460; the price does not include the granite countertop. From Thos. Moser, (877) 708-1973, thosmoser.com

Bread and Butter

Nancy Hiller's solid poplar kitchen table is painted with oil-based enamel and trimmed with a metal-edged linoleum top. It comes in two sizes (24" x 36" and 30" x 42"), with or without drawers. Prices range from $425 to $590. Contact NR Hiller Design, (812) 825-5872, nrhillerdesign.com

FURNISHINGS



Pieces of Tapestry

The High Summer jigsaw puzzle is based on a limited-edition floral tapestry design by Kaffe Fassett. Cut from wood into highly detailed pieces like an old English jigsaw, it measures 20" x 14". The puzzle is $110 from Erhman Tapestry, (888) 826-8600, erhmantapestry.com

Jackson's Rose

Woven coverlets like Whig Rose are cherished Early American patterns. Woven by a fourth-generation weaver in traditional color combinations, the coverlets come in either all-cotton or cotton and wool blends. A queen-size is $285 from Old Ways Ltd., (612) 379-2142, oldwaysltd.com

Brand New Pillbox

This replica porcelain beaded pillbox toilet is as stylish as any Victorian hat. The round tank is 19" in diameter and the toilet is fitted with a white wood seat and brass hinges. It's $998 from Mac the Antique Plumber, (800) 916-2284, antiqueplumber.com

Candle Arms

The Deerfield six-arm chandelier with turned center is made by hand, with aged tin arms and candle-drip covers. It measures 26" wide by 16" high. It's priced from $395 to $475, depending on the wood and finish. Contact the Workshops of David T. Smith, (888) 353-9387, davidtsmith.com

Presidential Carpet

Ingrain is a flat, reversible wool carpet made in strips and sewn together to cover a floor wall to wall. Lindenwald—which graces the home of President Martin Van Buren—is $120 per yard. From Family HeirLoom Weavers, (717) 246-2431, familyheirloomweavers.com

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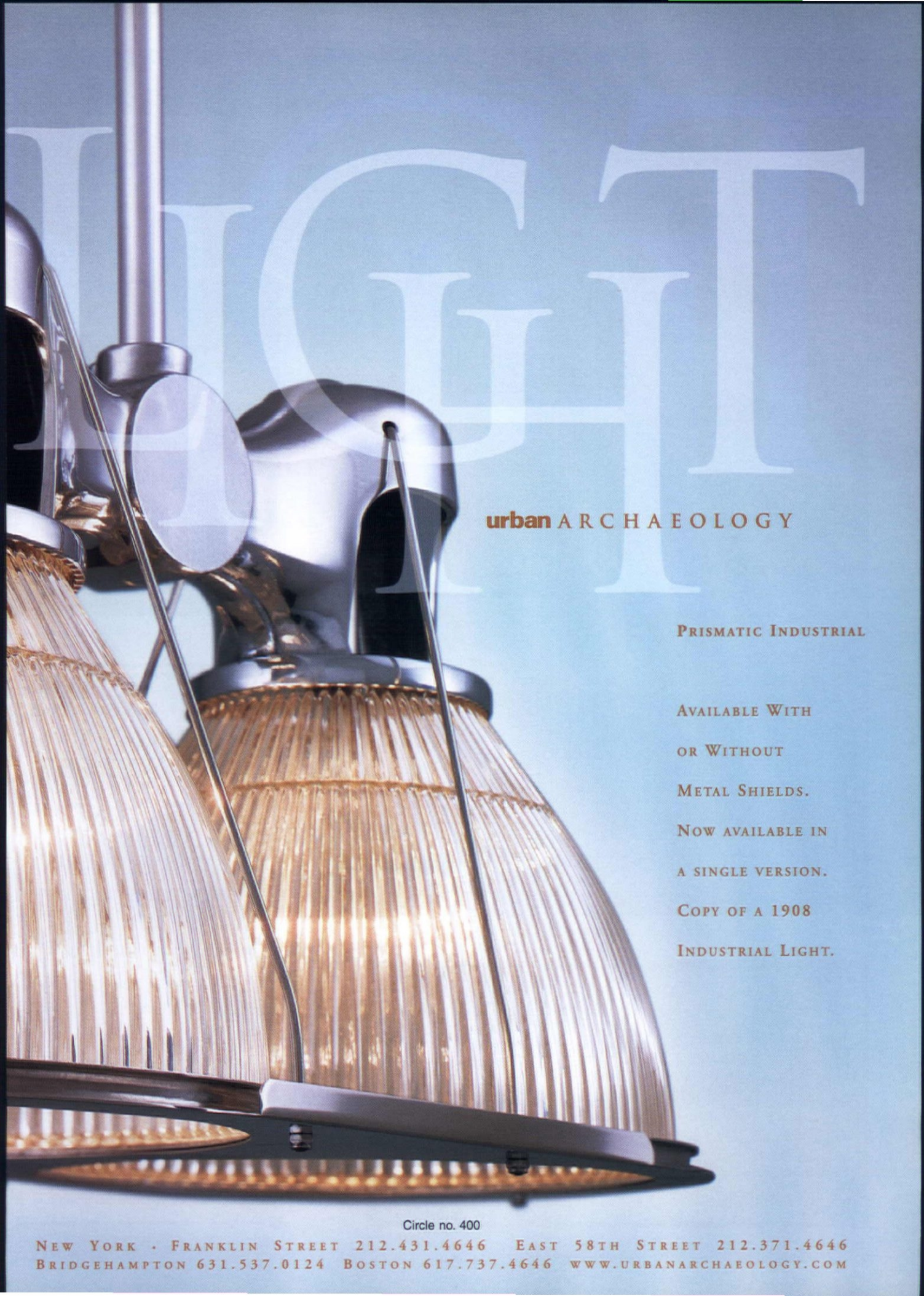

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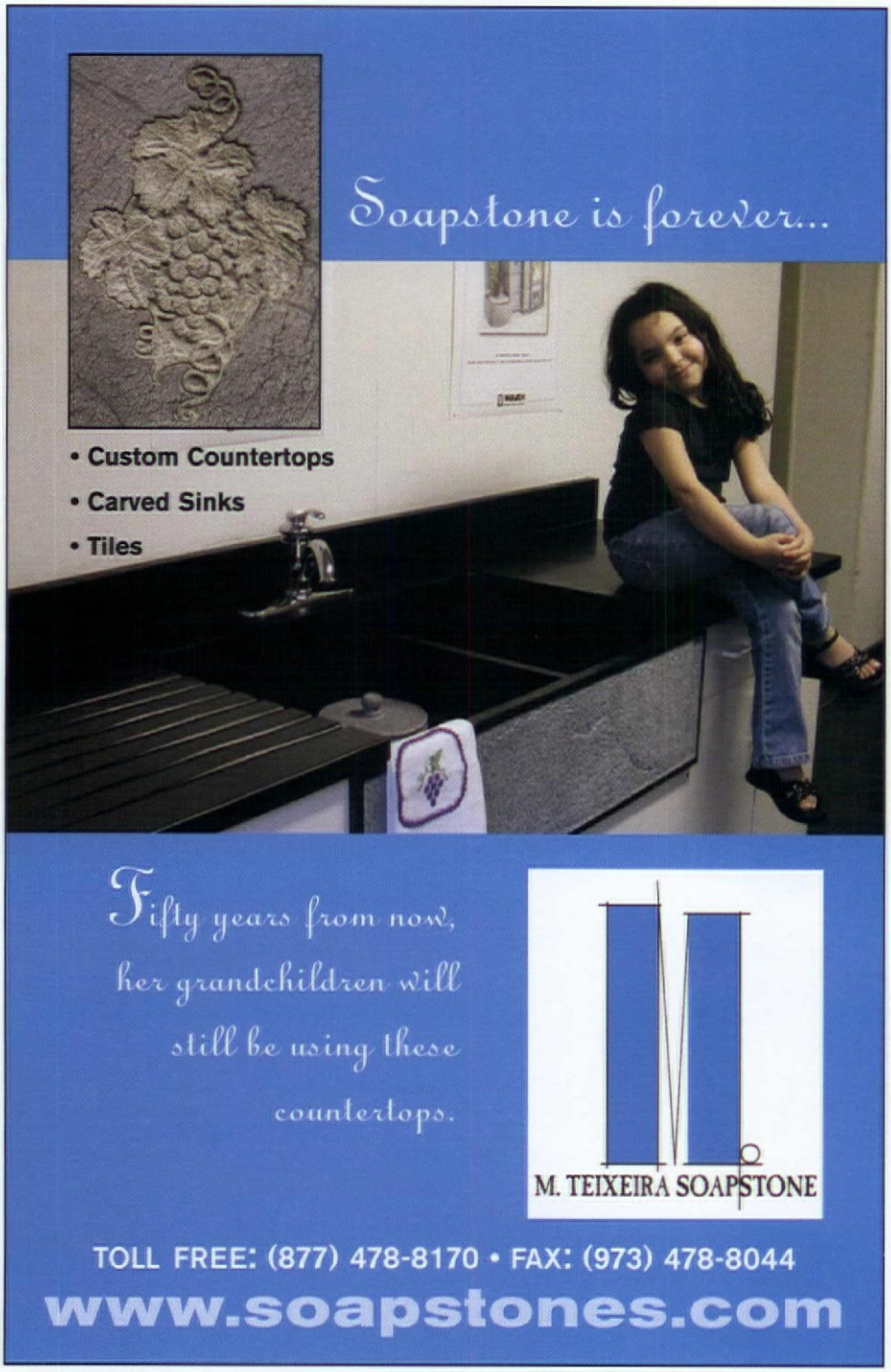

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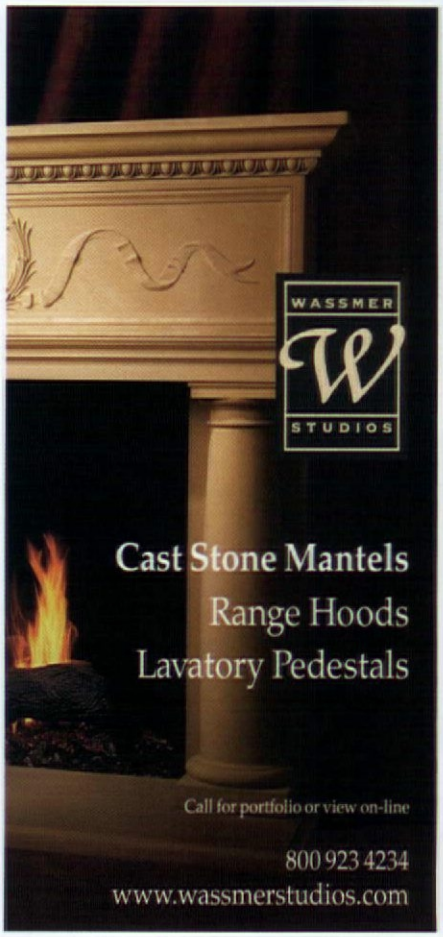

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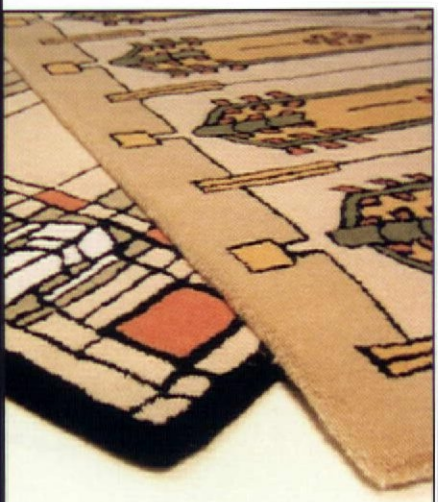

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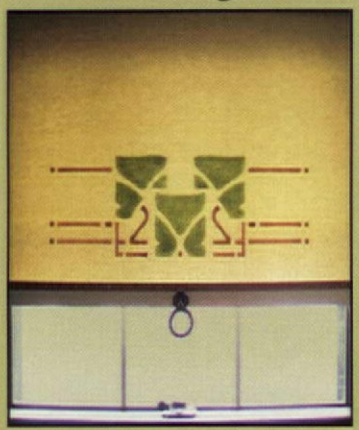

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Circle no. 478

1920s Kitchen Delight

With a fastidious regard for period details—and the right contractors—a Seattle mom gets the kitchen she's wanted for years.

BY DONNA PIZZI | PHOTOGRAPHS BY PHILIP CLAYTON-THOMPSON

"FROM THE DAY we bought this house, I wanted to redo the kitchen," says Amy Pelly. She and her husband Richard have been in their 1925 Seattle bungalow for just over a decade. Richard had a different plan: he said, "let's do it seven years from now." Amy counted the years and held him to it. "I loved the old charm," she says, "but not the lack of efficiency."

A busy mother of two, Amy had spent the years attending kitchen tours and perusing magazines, eventually stumbling upon *Bungalow Kitchens*, the detail-oriented book by Jane Powell and Linda Svendsen, which gave Amy plenty of ideas. What really caught her eye was a kitchen belonging to Steve Austin and Cathy Hitchcock in nearby Portland, Oregon, which appeared in *Old-House Interiors* ["Kitchen Memories," Summer 1996].

RIGHT: The new hood over the vintage stove was made to match the tile countertops and backsplash. The flooring is affordable VCT, vinyl composition tile. ABOVE: The old-fashioned faucet with a soap dish on it is an American Standard reproduction.

PORTFOLIO

- **KITCHEN DESIGN:** *Amy Pelly with Toni McKeel,* **TONI McKEEL INTERIOR DESIGN,** *Carnation, WA: (425) 260-6459*
- **CONTRACTOR:** *Jim Healow,* **CHOICE CONCEPTS, INC.,** *Hobart, WA: (425) 392-8123*
- **PROJECT ARCHITECT:** *Bob Fong,* **BOB FONG & ASSOCIATES,** *Seattle, WA: (206) 625-0569*
- **WINDOWS:** **MARVIN WOOD WINDOWS**: *marvin.com*
- **CABINETS:** **PETE'S CABINET SHOP,** *Everett, WA: (425) 353-1053*
- **FLOORING:** *vinyl tile colors #141 and #101 from* **MANNINGTON COMMERCIAL**: *(800) 356-6787, mannington.com*
- **TILE:** **B & W TILE, INC.,** *Gardena, CA: (310) 538-9579, bwtile.com through* **ART TILE CO.,** *Seattle: (206) 523-3032*
- **PAINT:** **C2 COLORS** *"Green Goddess" from* **DALY'S PAINT,** *Seattle: (206) 633-4200, dalyspaint.com and c2color.com*
- **STOVE:** **CLASSIC STOVES,** *Los Angeles: (323) 566-2921 (Company officially out of business, but stoves remain for purchase.)*
- **STOVE HOOD:** **VENTAHOOD**: *ventahood.com*
- **SINK & SALVAGE:** **SEATTLE BUILDING SALVAGE,** *Seattle, WA: (206) 381-3453, seattlebuildingsalvage.com*
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- **CHANDELIER:** **REVIVAL LIGHTING,** *Seattle, WA: (206) 722-4404, revivallighting.com*
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RIGHT: The sink area is flooded with light from the addition. **BELOW:** Homeowner Amy Pelly, relieved and satisfied after a decade of research and planning. **BOTTOM:** An antique light fixture adds authenticity in the addition, where the built-in window bench is a period detail.

Toni McKeel, an interior designer and former colleague, helped Amy lay out the kitchen based on core elements: classic checkerboard flooring, a vintage stove and sink, and brushed (not spray-painted) cabinets. Contractor Jim Healow was indispensable, Amy claims. "For a solid year and a half before we started, I agonized over every detail. Jim's patience was remarkable."

Amy Pelly agonized when architect Bob Fong pressed her to bump out the kitchen eleven feet to accommodate a casual dining area. Fong convinced her to abandon her first plan, which kept the window over the sink. He assured her that she would get enough natural light from new side windows and French doors. It was Amy's idea to create an arch between rooms. The dining area has a period-inspired window seat where the children—Sam, 5, and Emma, 7—perch on rainy days in Seattle.

"I'm a huge micromanager, and I was never once upset with our contractor, because he consulted with me on every decision." Even with a great contractor and architect, Amy Pelly strongly suggests that homeowners do their own footwork. Among her suggestions: Use eBay to help design and furnish the period kitchen. It's faster and more productive than driving around. She says using the Web in general is a must; the DogPile search engine pointed her to local shops for salvage, vintage appliances, flooring, and more. And she net-

BOVE: Behind matching cabinets rks a two-drawer dishwasher that lows split wash loads. BELOW: Water the stove: Chicago Faucet's customized ot-filler makes up for the vintage nk basin's five-inch depth.

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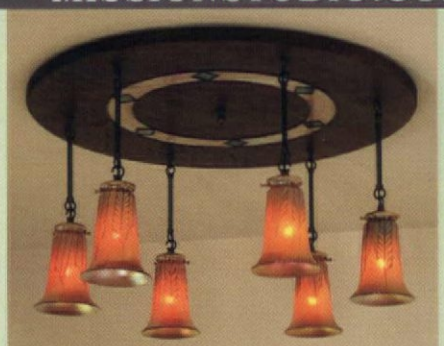

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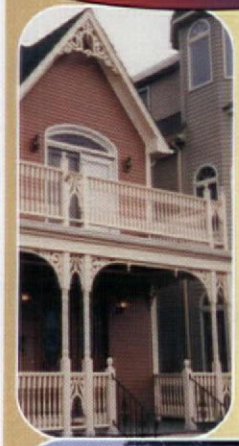
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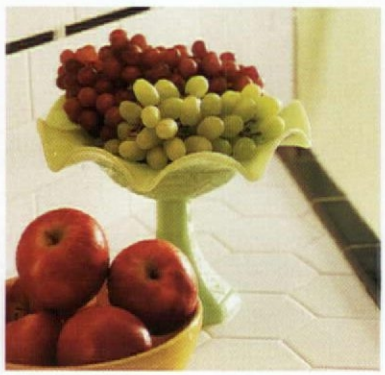

ABOVE: The stove is from the 1950s.
LEFT: The "dashes" of green tile were cut from larger pieces and had roughened edges; the tile store put them back in a kiln to smooth them.

"Nothing drives me crazier than an old house that screams 'remodel' . . . I wanted this kitchen to look as if it were original, with a few newer amenities."

worked in the neighborhood, finding contractor and crews through queries to friends and store owners.

Amy found a 1950s Wedgewood stove on the now-defunct Internet site for Classic Stoves in southern California. Not content to buy it sight-unseen, Amy flew down to Los Angeles, and toured several vintage appliance stores before deciding on the stove she'd gone to see. A trip to Seattle Building Salvage reaped another big reward: a not-reconditioned vintage sink—which for once didn't break the budget! "The [new] farmhouse-style sink I wanted was $1,000; this old one was a bargain at $425."

(In the meantime, Amy got her own mother involved; she's so on the lookout for period pieces, she stops at every antiques mall she encounters on long car trips—"much to my step-father's dismay," Amy laughs.)

Every detail mattered. Surface-nailed white-oak floorboards were cut narrower than standard to match flooring in the rest of the house. Amy wanted her cabinets to look unfitted and old-fashioned. "My baking center, for instance, is two inches lower and deeper than other cabinets." It's topped with honed black granite, while the rest of the countertops are tile.

Another contributor to the project was Norm Hall from Art Tile Company, Inc., in Seattle, who offered invaluable advice about tile styles, manufacturers, and colors. "He's a genius," says Amy. "He suggested the 4" hexagonal tiles with a crackled glaze."

It took work to find a painter to brush out the cabinets. A young man named Andrew Ferkingstad did the job, which involved four coats. The arresting green color didn't come easy: Amy bought 15 quarts of different color paint to test.

Richard and Amy Pelly did go through a few heated exchanges over the cost of the project, which was a hefty $100,000 because of the addition and from-scratch remodeling. Now Richard says his wife did an amazing job. ✦

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The Obsession

BY DAN COOPER

BUTCHY AND I slogged out to Trailer 14 at the salvage yard, where PLUMBING had been spray-painted in DayGlo cerise on its rusting, corrugated wall. There had been a mid-winter thaw, and the muck was seeping into my work boots. As this was the Persephonic Dark Time between equinoxes, Butchy was sheathed in three layers of outerwear over his smock, and he moved stiffly, Neil Armstrong-like, in his parka. Today, we had ditched our clients and responsibilities, deciding instead to search for fittings for our respective house restorations. Clunking up the steps, we fanned out to look at archaic plumbing parts in the chilly, unlit trailer. You can have your day spas; this was our idea of a good time.

> "The Past taunts us at every turn, flashing a glimpse of How It Was and then snatching it away while whispering, *see what you missed?*"

We spied the metal legs simultaneously in the gloom—and lunged. Unfortunately for Butchy, the additional clothing which increased his girth had wedged him between a sitz bath and a rack of pastel toilets. I, the victor, knelt to grasp the paint-flaking metal in my hands. Behind me, Butchy howled in frustration. Most people would not have looked twice at these castings, intended as supports for a Victorian marble sink; years of over-painting had reduced their detail to imperceptibility. But we both had recognized them as being made by the J. L. Mott Iron Works of New York in the late 1880s. I spun them slowly, searching for a price, expecting to be late on yet another mortgage payment. Scrawled in that yellow Magic-Marker found only at auto-wrecking yards was "75" [dollars]. My unconcealed grin added insult to Butchy's injury. It was going to be a long, quiet ride home.

The iron legs felt surprisingly heavy, even as they leaned against the wall. Gently, I ran my fingertips over the relief of the castings, the soft curves and indentations of the acanthus leaves promising an eventual polished brilliance and sharp detail. As I did this, I had the vision, as I have before, of How It Was:

. . . I could see these legs emerging from their foundry crate, nickel plating agleam. I could see the

EDITOR'S NOTE: *This essay is Part IV of what Dan calls "The Butchy Chronicles," which describe life amongst colleagues and clients. The first three installments, "Too Much, Too Soon," [May 2002], "Straightjacket Decorating," [May 2003], and "Oaky-Dokey" [May 2004] can be found at the Table of Contents for this May 2005 issue at* oldhouseinteriors.com

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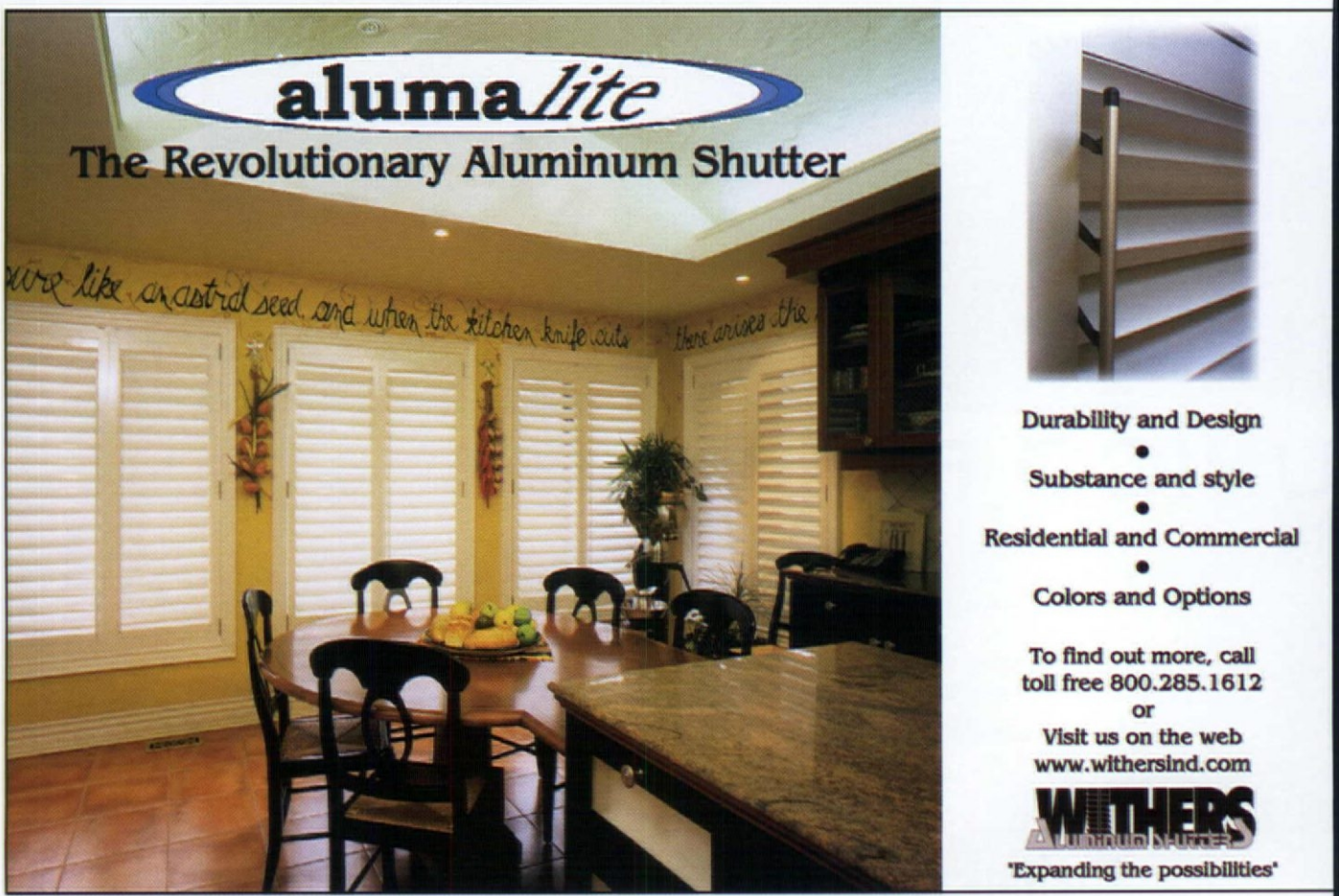
plumber affixing them to the still-violet-hued walnut, tongue-and-groove paneling in the upstairs bathroom of the newly constructed Stick Style house. Carefully, he would set the pink and chocolate marble sink atop the legs and then putty the backsplash into place. The polished taps would pour perfect cylinders of water into the hand-painted basin resplendent with newly popular Eastlake geometric figures accented with gold-leaf line-work.

Now the painter is brushing the third coat of amber enamel onto the walls; its heavy, oily smell drifts down the hallway. After it dries, the plumber will return and carefully thread the single gas jet to the nipple protruding from the wall. He will roll the greasy red pipe dope between his fingers and smear it onto the threads, twisting the gilt-bronze fixture until it snugs against the rosette. After placing the wheel-cut glass shade atop the fitter, he will descend the back stairs to the kitchen, where an apprentice waits to assist him in lugging the massive slate sink into place. The maple floorboards have not yet been planed smooth nor shellacked, so the men will drag the sink the few feet from the back door before lifting it onto its iron posts. Were the plumber to turn his head to the right, he could peer through the unglazed kitchen door and down the main hallway towards the stained-glass inner double doors. There, a carpet mechanic is weaving narrow strips of richly colored carpet together with a hurdy-gurdy, ever-watchful that the pattern doesn't go out of register. After the mechanic tacks the carpet down, he will lightly sprinkle water on it with a broom, to tighten the wool to a perfectly flat surface.

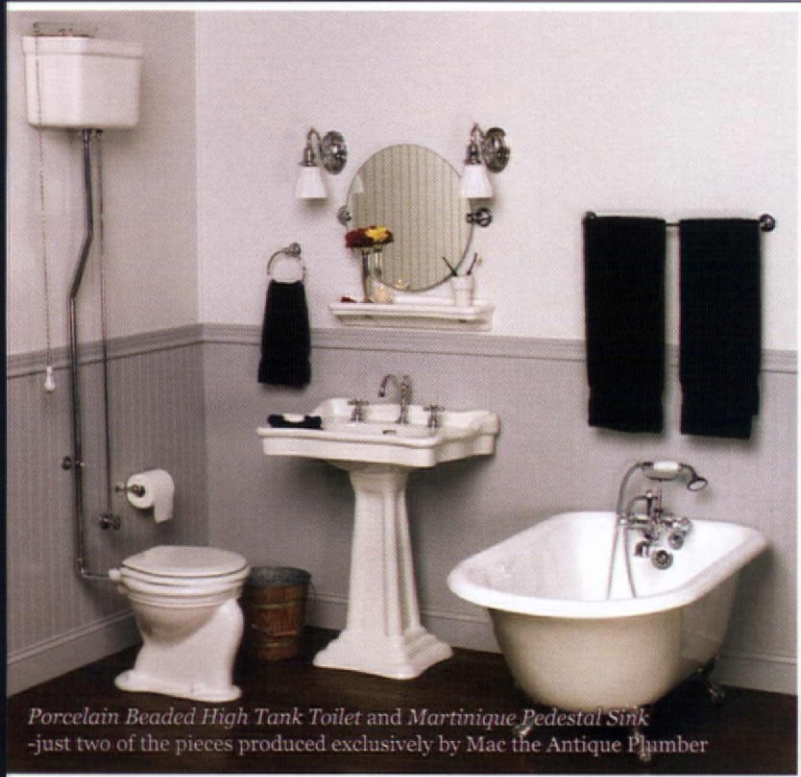
"What are *you* going to do with those?!" Butchy's snarl wrested me from 1880s New York and I was back in the salvage-filled trailer. "I'm going to use them to hold up my mailbox," I deadpanned, knowing full well that threatening adaptive reuse for something this important would drive Butchy to apoplexy. We often play a sort of liar's poker with each other: one of us entices the other with a treasured fragment, offering to exchange it for a yet more desirable piece from the other's collection. We each maintain an arsenal of such items, sometimes buying for the other on our own for the



sole purpose of being the yapping hound in our colleague's perpetually under-construction manger.

There would, of course, be no post-box on these Mott legs; they would reside for now in my dining room or, more correctly, what was and would someday again be my dining room; presently it is gutted to bare studs and joists. A central room, it is my catch-all for the duration of the restoration; currently all of my nourishment is accompanied by plastic forks, which precludes the need for a dining room anyway. Looking beyond the neatly stacked pile of stripped wainscot [okay, I did that three years ago], beyond the reclaimed built-in sideboard [auction, five years ago] and the lighting collection hanging from lengths of pipe [I forget: was I in college when I got those?], I have my own vision of How It Was: this room, a shimmering jewel-box furnished at the pinnacle of the Anglo–Japanese craze. Look, this is where the plate-rail will be positioned to support my Melbourne transferware collection [a collection in progress, pieces now under dead plants and employed as cat dishes]. Furring strips mark where the coffered, decorated ceiling will be hung. [Note to self: learn to stencil before you die.] Splendid banquets extending long into the night will be held here around the ebonized dining table and chairs [yet to be acquired] with my many dear friends [who are already enjoying lives that involve movies, vacations, and sex].

Our dining room shall remain like this for some time, for I cannot finish it until I run a plumbing chase up to a little bedroom about to be converted to a bathroom worthy of the Mott legs. And while that room has open walls, I have to run wiring and heat to the attic for the billiard room I will furnish one day. Butchy is no less foresighted: he purchased an entire tree's worth of rough-sawn white oak lumber, now stickered in a garage bay, awaiting transformation into door and window casings. He also possesses a sufficient number of sconces to illuminate a small hotel. We are not alone; we have a mutual friend, Chaz, who snoops around window repair shops in the hopes of acquiring discarded, slightly wavy glass from the late-19th century. He is reinstalling it piece by piece into his own window sashes, as he enjoys the slight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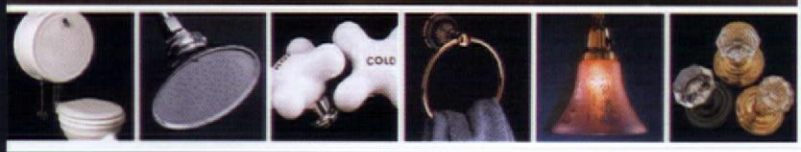

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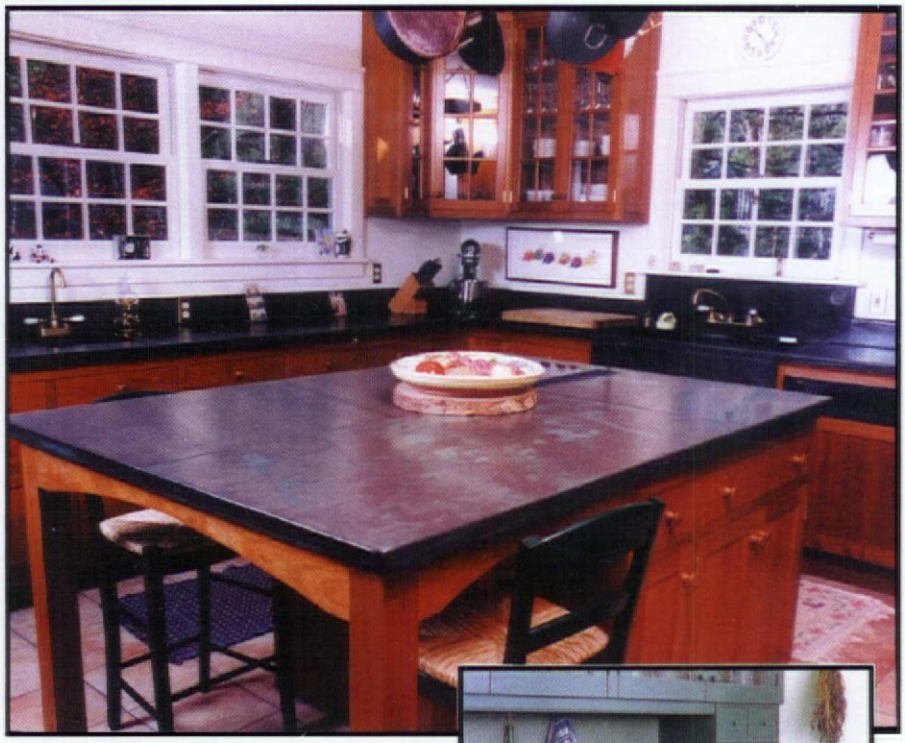

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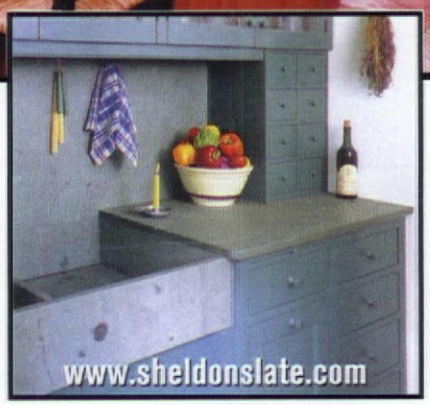

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nausea he experiences when viewing through it his hand-weeded lawn.

YOU MAY APPLAUD us for our diligence; more likely, you feel a degree of pity. Please don't. We have joyously built our own palace–prisons, and they are always in our reveries when we are away from them. Sometimes they have outlasted relationships as partners have run away screaming. Know this: partners are easier to find than a truly great 1880s gasolier. Visitors perpetually ask, "What will you do when you've finally finished?" The truth is that we would be at a loss and wind up buying yet another structure in even worse condition. For most of you, Sundays are reserved for worship or for pots of coffee and *The Times* read languidly in bed. For us, it is the opportunity for twelve uninterrupted hours with a miter saw.

We do what we do without thought of cost and time, because we are haunted by How It Was, and so strive to somehow re-create it, as if by doing so we might truly experience the past for a brief moment. I am fortunate to have a copy of a ca. 1920 photograph of my house. In it, long-since ravaged chestnut trees form a huge canopy at the edges of the property. I stare transfixed at the way the late morning sunlight rakes across the shingles and glints on metal. A young woman stands on the second tread of the porch stair, her face blurred because she moved during the exposure. I have spent the past 18 years of my life attempting to step into that frame, so that I may ask her to be let inside my house.

Butchy acknowledges losing the battle but feels that he has nevertheless won the war. The matching J. L. Mott sink, with its original basin, lurks in his basement. ✦

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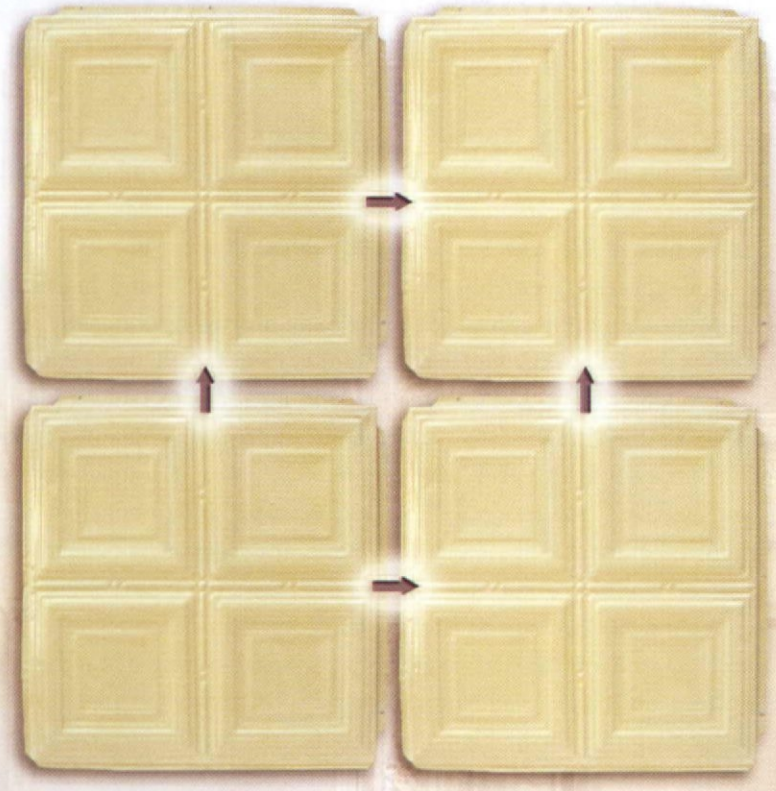

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Mirror styles followed those of furniture through the decades. Changes in silvering and glass-making techniques eventually allowed for larger mirrors and new forms.

Mirror Images

BY MARY ELLEN POLSON

TOP LEFT: A gilded overmantel mirror in the Empire style. ABOVE: A gilt girandole, topped with an eagle finial. TOP RIGHT: An Arts and Crafts cheval mirror by Roycroft master artisan Thomas Pafk [716/655-3229, thomaspafkdesign.com].

BACKED by a silvery amalgam, crisp, and shining with reflected light, a mirror is almost always a thing of beauty. We take looking glasses for granted now, but for centuries, reflection came from a well-polished piece of metal. Venetian artisans brought the first high-style mirrors to England in the late 17th century. Outrageously expensive, mirrors didn't become commonplace in colonial America for at least a century.

Before manufacturing and silvering techniques were perfected around 1835, mirrors tended to be small. Often the frames were more remarkable than the mirror itself, although finding one with original glass is quite a coup. Eighteenth-century and early-19th-century mirror frames are often closely related to specific furniture-making styles of the time. High style (and rare) Queen Anne and Chippendale mirrors might be topped with broken pediments or carved shells in relief. More typically, the motifs are flattened out into a simpler frame, like the fretwork version of the Chippendale mirror shown in the timeline on pp. 46-47.

One of the first highly fashionable mirrors in the newly minted United States was the girandole, a round mirror with convex glass that could reflect—in fish-eye fashion—an entire room. Trimmed with candle sconces and intricately carved finials (eagles were a favorite patriotic design), the girandole is an icon of Federal-era décor.

Another type of early looking glass is the mantel mirror, not to be confused with the large overmantel mirrors of the Victorian period. These elegant and narrow horizontal mirrors were usually divided into three sections. As in a bay window, the center glass was wider than the side pieces. Thin mouldings divided each section; after about 1800, the dividers became more substantial, similar to pilasters. [*continued on page 46*]

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MIRROR (TOP RIGHT): PAUL ROCHELEAU

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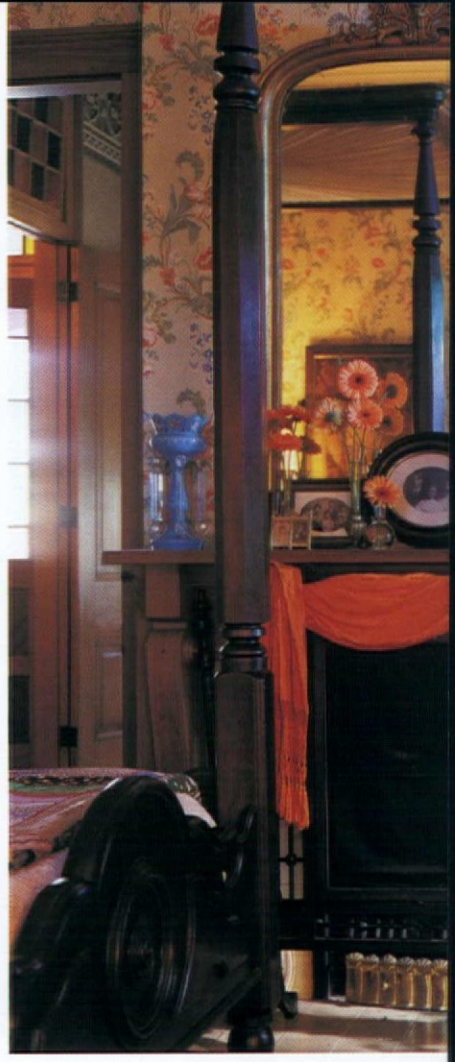
By the late-19th century, mirrors had at last become affordable. Dressing mirrors, chevals, mirror-backed hall trees, and mantel mirrors came to middle-class homes.



Imported looking glasses of the early-19th century included Florentine mirrors, which could be oval, square, or irregularly shaped. The frames were made of pine and elaborately carved and gilded. Mirrors in the Empire style featured intricately banded frames, and often were divided horizontally into small top and larger bottom sections.

One of the most elegant Empire looking glasses was the pier mirror, a tall, slender glass intended for the space over a pier or console table, often between windows. Pier mirrors, too, were often divided into large and smaller sections. The top portion might be reverse-painted with a bucolic scene, or simply finished with a modeled bas relief panel. Empire frames are often black and gold, or all gold.

Mirrors had already begun to take on specific functions in the late 1700s. Dressing mirrors were in vogue in England by the 1780s. (The original idea, not surprisingly, came from France.) These oval or rectangular mirrors were attached to uprights above a dressing table. About the same time came the cheval mirror, a full-length, free-standing mirror that pivoted between uprights.

By 1850 or so, glass manufacturing had progressed to the point where larger mirrors were possible. As a result, some mirrors became monumental enough to span an entire fireplace between mantel and ceiling. Mahogany or walnut mantel mirrors in the Rococo Revival style are often arched, and feature decorative carvings and clusters of fruit or grapes. The refined style of Renaissance Revival was reflected in its mantel mirrors, which might feature layers of contrasting woods and top cornices finished with header blocks. Eastlake mantel mirrors are more stylized, but still architectural, like the companion furniture.

By the last decades of the 19th century, mirrors had at last become affordable. Dressing mirrors, chevals,

MIRRORS *through Time*

1735
QUEEN ANNE
An Early American looking glass with a broken-scroll pediment

1785
CHIPPENDALE
Rectangular looking glass embellished with fretwork

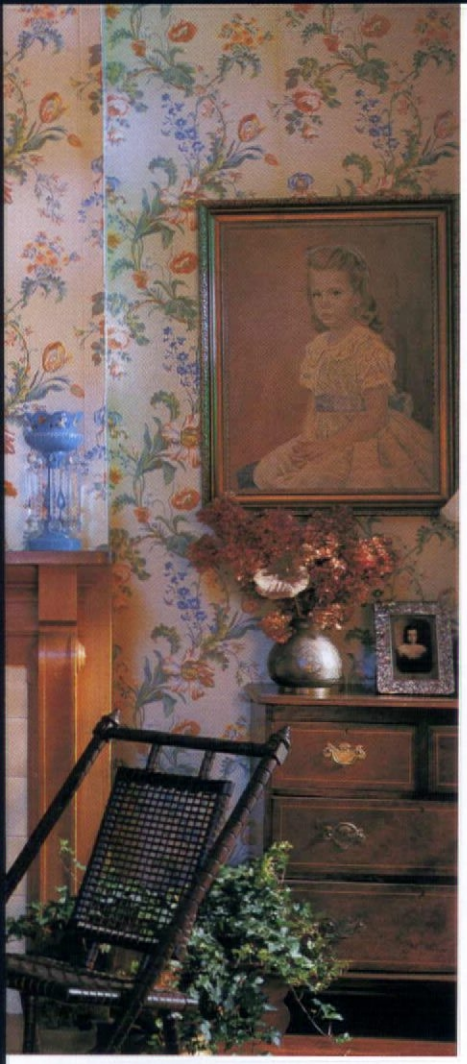
1810
GIRANDOLE
Federal-era round mirror, often with convex glass, side sconces, and an eagle finial

1825
EMPIRE PERIOD
Divided mirror with shaped sides; the top portion was often reverse painted

1840
GOTHIC REVIVAL
Frame details include favorite motifs such as lancet arches, crocket finials, and trefoils

1860
ROCOCO REVIVAL
The top embellishment was often elaborate and carved

STEVE GROSS & SUSAN DALEY (TOP)
ROB LEANNA (ILLUSTRATIONS)



ABOVE: Victorian-era overmantel mirrors were often large enough to span the width of the fireplace and fill most of the space from mantel to ceiling. This example probably dates to the late 1800s.

1875
EASTLAKE
A pier mirror with three-dimensional, architectural ornamentation

1910
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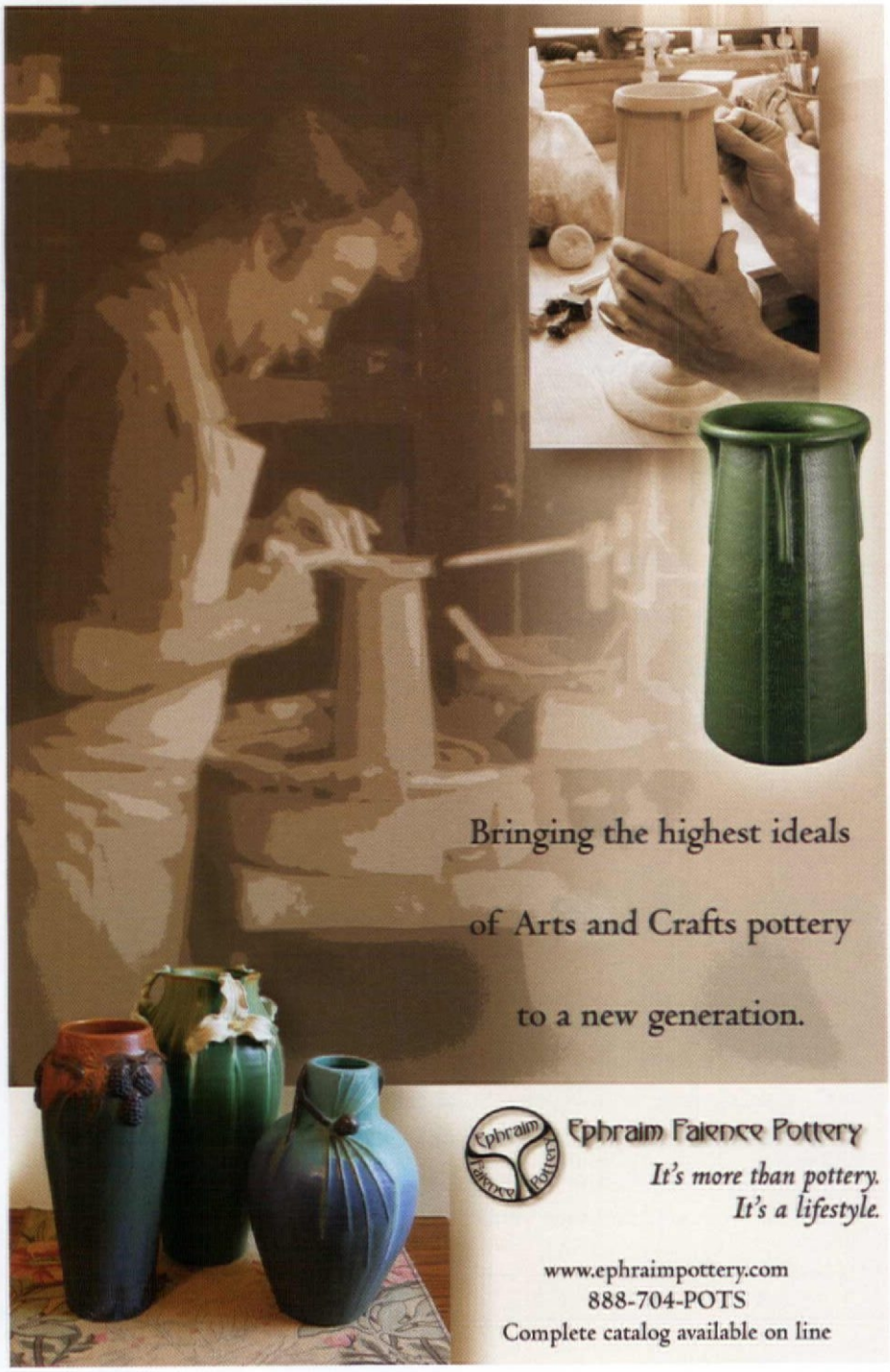

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A fretwork mirror in curly maple with beveled glass in the Chippendale style, made by Virginia Metalcrafters [800/368-1002, vametal.com].

mirror-backed hall trees, and mantel mirrors came to middle-class homes. Perhaps the most ubiquitous mirror of the late-19th century was a built-in one: the beveled glass mirror as part of a golden-oak overmantel, topped by a cornice and framed by matching colonnettes.

By contrast, Arts and Crafts mirrors of the early-20th century are severely simple. Usually small, they are invariably made from fumed, quartersawn oak, sometimes with through tenons. The most elaborate designs were the work of brothers Greene and Greene, whose frames were stepped and pegged with ebony.

Further into the 20th century, mirrors became less a prized piece of ornamental furniture and more an expected accessory—or a design trick installed to make a room look larger. Granted, the perfectly round or stylized mirrors of the Art Deco and Streamline eras certainly exude a sense of style. But for artfulness in a looking glass, turn your gaze to the 19th century. ✦

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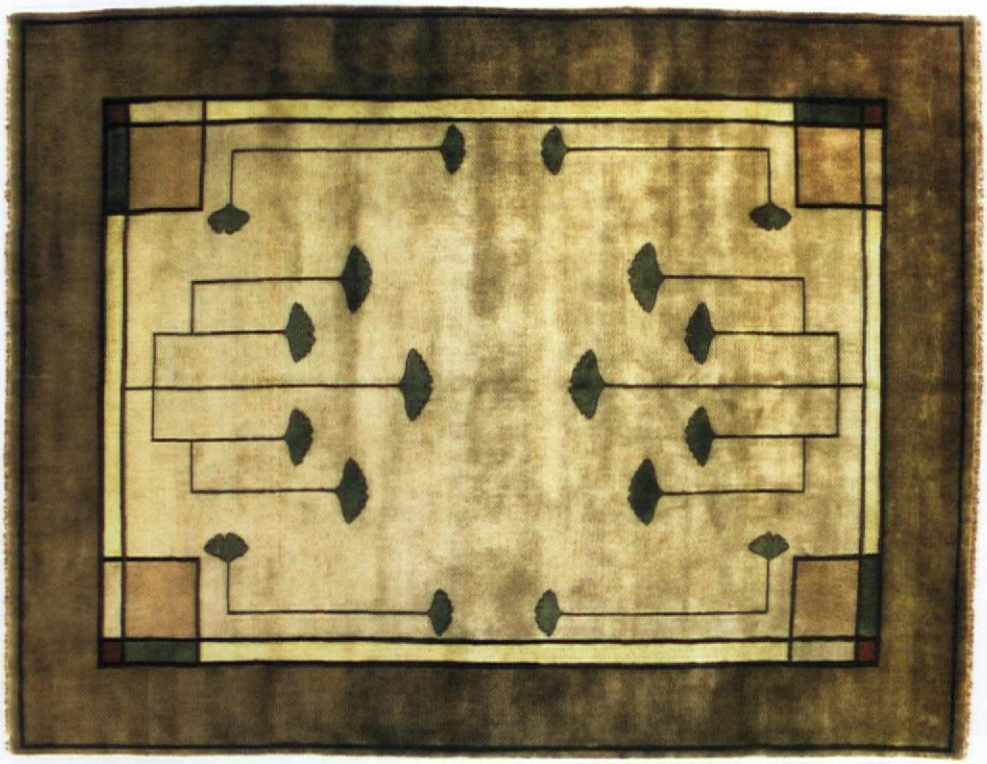

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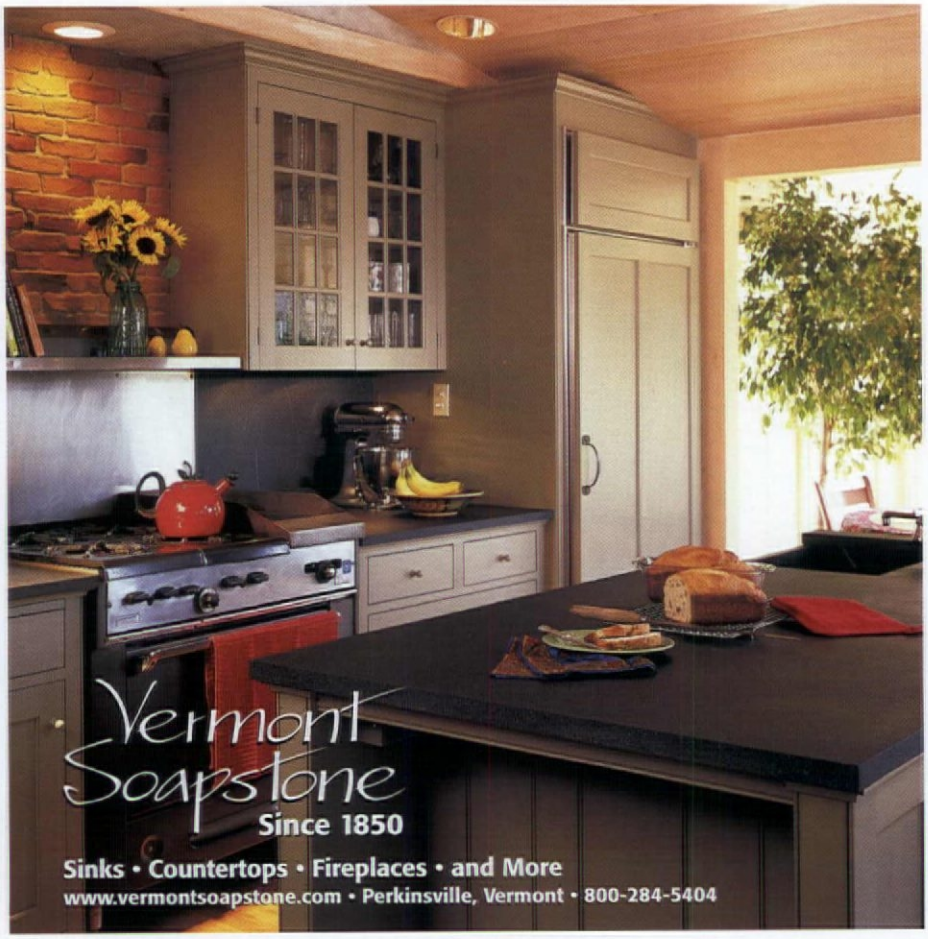

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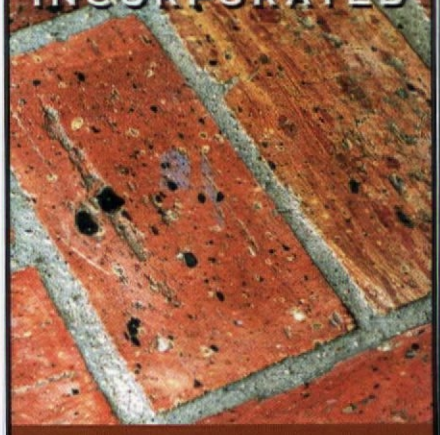

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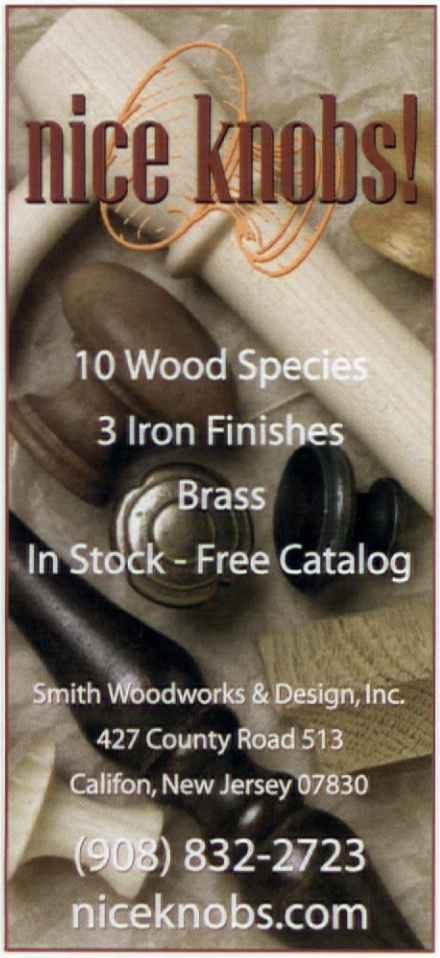

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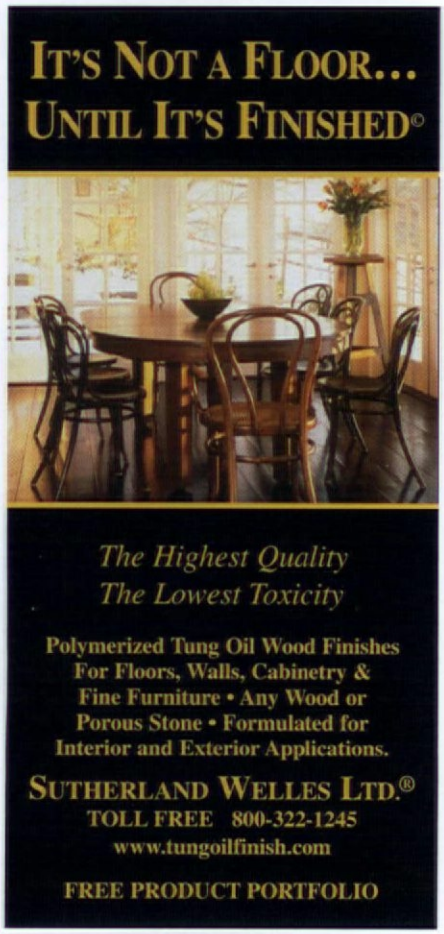

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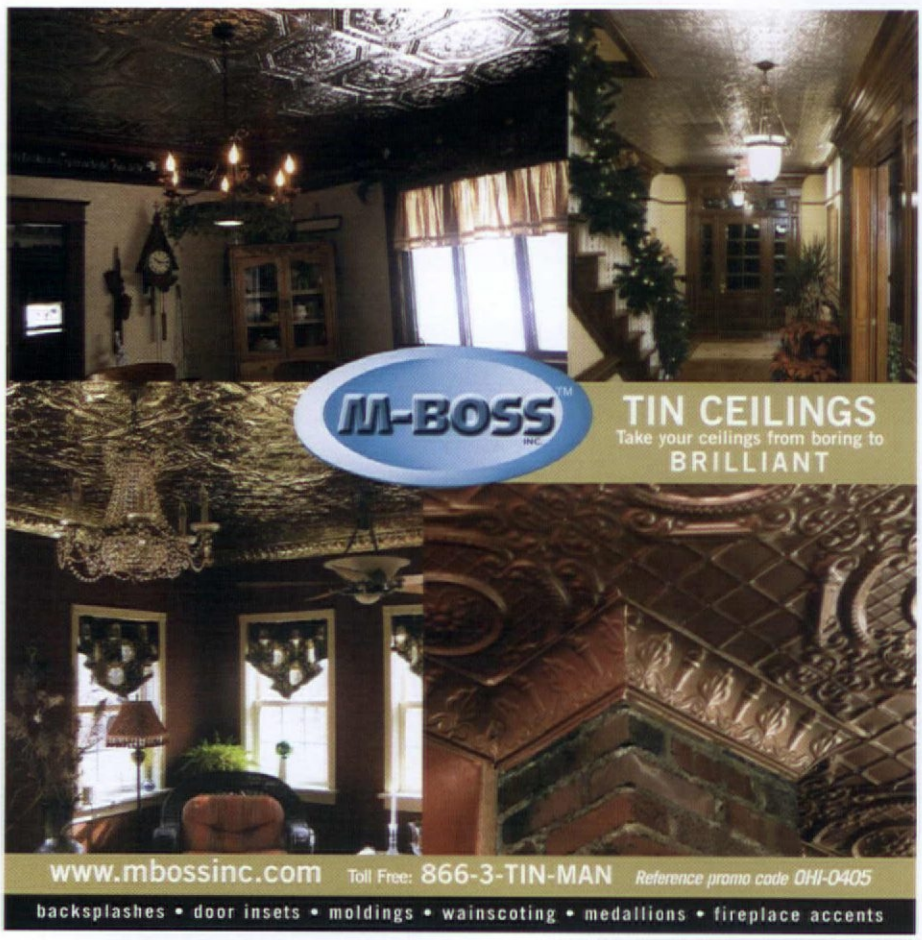

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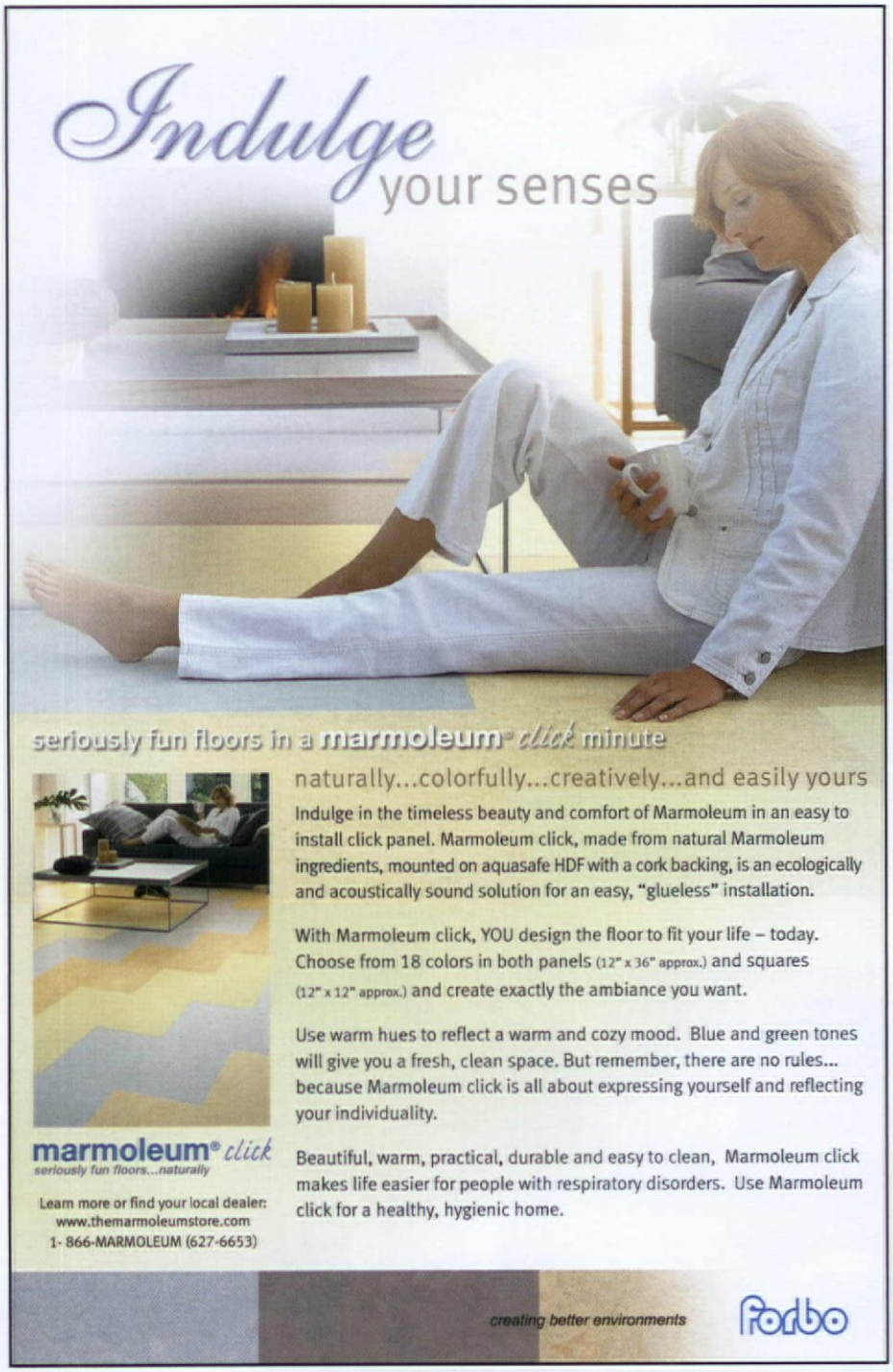

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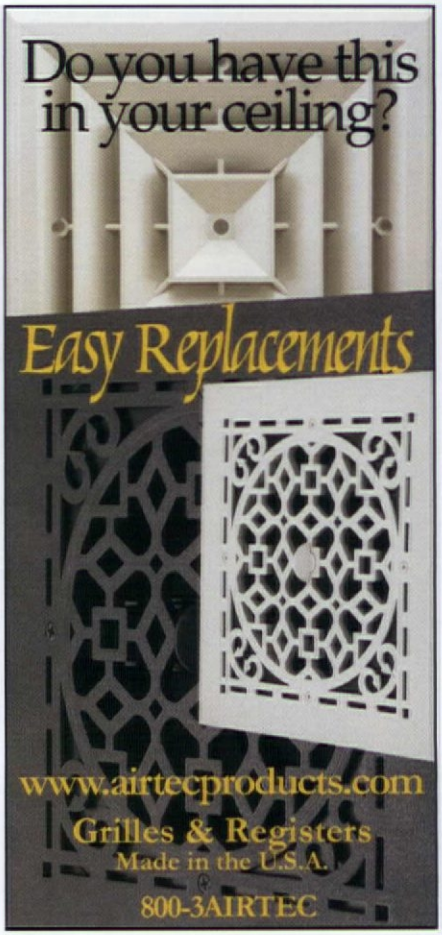

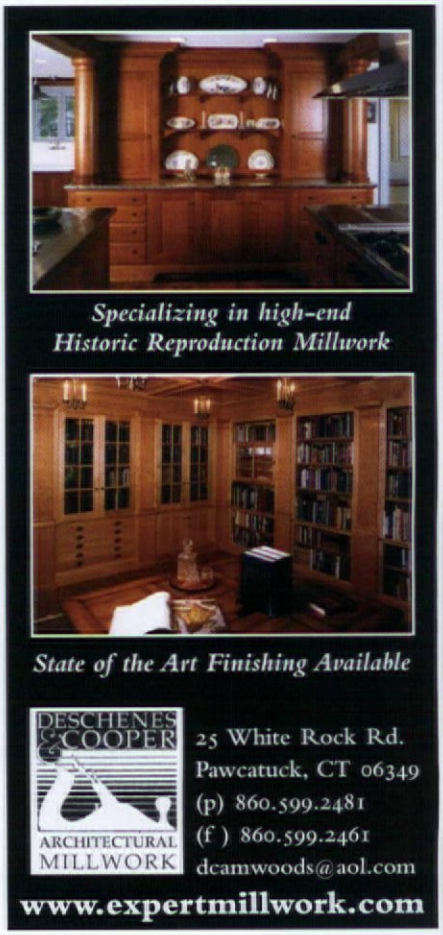

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Circle no. 120

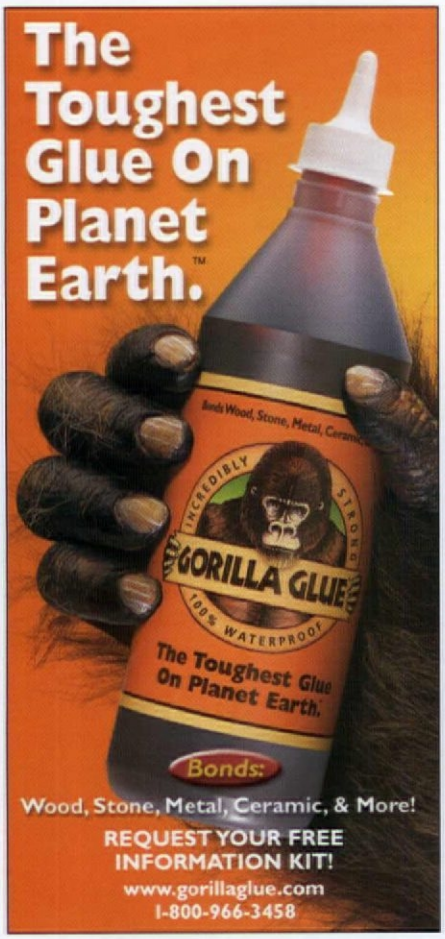
English Houses

ONE REASON people enjoy looking at period houses is that they provide an alternative view to the one encountered in contemporary magazines and designer showrooms. Period houses offer, for your inspiration, the styles and conventions of the past. That pushes the decorating envelope, keeps us from nodding off into conformity. For the same reason—to get another viewpoint—it's inspiring to look at houses not in the United States. England is a good place to start: it's a bit foreign, a good deal older, but they're, well, speaking the same language.

Look at a dozen English interiors and you'll see that they seem subtly different from our own. In the English houses, signs of age are more apparent—they're part of the room, and not so

ABOVE: Eccentricity is assured when an 1849 schoolhouse becomes a private home; the interior includes Indian furnishings. RIGHT: (top to bottom) Paint decoration surrounds doorways in a rescued ca. 1790 Gothick "folly" in East Anglia. In a London terrace house, a chinoiserie theme recalls the Regency period. Decanters in a dining room with walls painted "dense crimson."

ALL PHOTOGRAPHS BY SIMON MCBRIDE



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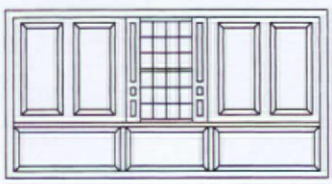

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The drawing room's varied furnishings reflect the house: 15th-century Tudor timber framing with additions in the 16th century and again in 1795, when the house got a Georgian plastered façade. BELOW: A 1920s headboard complements a bedroom painted in Farrow & Ball "Dix Blue."

Look at photographs of English homes for the same reason you study period houses: to get a broader view of design, decorating, and the idea of home.

cleaned-up. Paint colors are familiar yet not quite the same, particularly the greens. A Gothic influence, which strikes Americans as romantic and arresting because of its rarity, is in England as likely to be evident as the classical. Things from Portugal or India find their way into otherwise traditional rooms. Published English interiors are quirkier, more convincingly layered, and less "decorated" than those that get photographed in America.

A new book takes us into English houses, and you can practically smell the beeswax. Writer Sally Griffiths and photographer Simon McBride tour eleven very different homes, which include cottages, Georgian and Palladian manors, late-18th-century "Gothick" and Victorian Gothic buildings, and a terrace house in London as well as a farm house.

One publicist wrote that *The English House* details "peculiar eccentricities," a charming tautology that's true enough, though these peculiarities are classy. Eccentricity in this book is not forced or self-conscious, but rather the result of changing times, adaptive reuse, and personality. An 1849 stone building, used as a country schoolhouse until 1981, is now a private residence with intensely colored rooms inside. A late-Georgian house in Suffolk turns out to have a Tudor history going back 600 years. Orange-marmalade walls and sunflower-yellow drapery set the stage for a huge, 17th-century tapestry and a 1920s mirrored table in a Wessex drawing room. Evolution and personal significance fill these houses, whether they be grand or whimsical. ✦

REVIEWED BY PATRICIA POORE

The English House
Architecture & Interiors; by Sally Griffiths and Simon McBride; Rizzoli International, 2004. Hardcover, 216 pages, $40. Through your bookstore.

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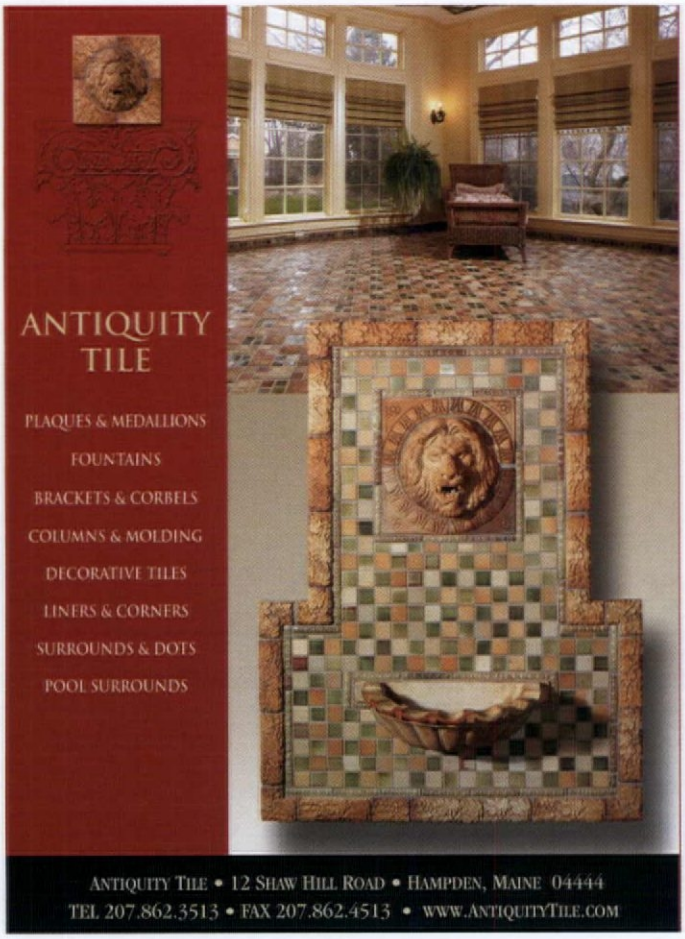

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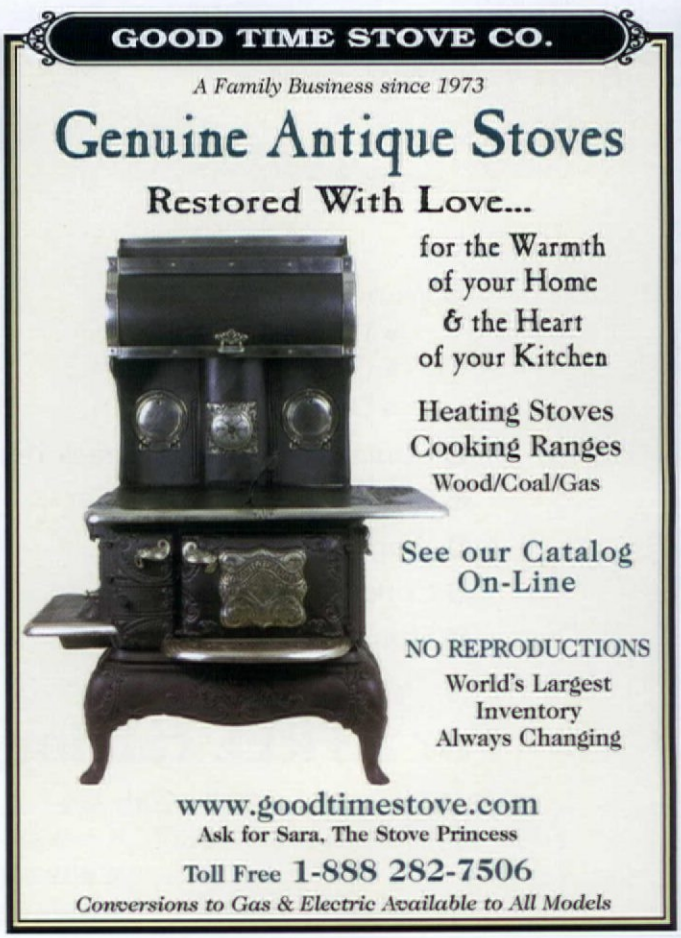

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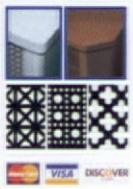

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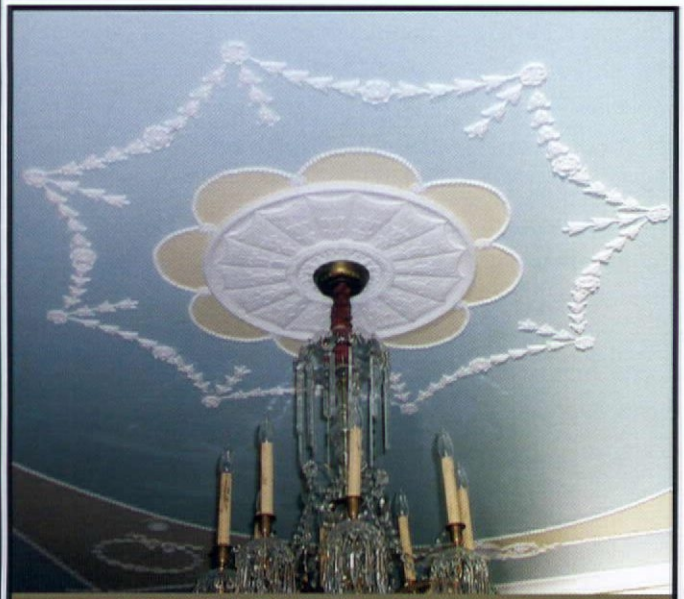

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If you've never been to a salvage yard, you should go. All those unattached parts, all those relics of the past . . . the urge to take something home is almost irresistible.

Salvage Yards

BY PATRICIA POORE

TWO HOUSES featured in this issue are actually newly built—but they have the patina of age because architectural salvage was incorporated into their design and construction. (See pages 68 and 76.) Salvage centers can be found in most major cities and all regions, offering everything from windows and doors to hardware, plumbing, and lighting, from tile and stoves to unique architectural fragments. We've gathered up significant yards sufficiently organized to have a national clientele. (It's by no means a comprehensive list; check locally, too, in the phone book and on the Internet as well as with antiques dealers and builders. Go to a big search engine and type "salvage," "architectural salvage," or your exact need, such as "old bathtubs.")

If you've never been to one of these places, you should go. They are "a cross between a Hollywood prop department and an elephant burial ground," says Thomas O'Gorman, author of *New Spaces from Salvage* [Barron's Educ., 2002]. All those unattached parts—it's surreal, and an architectural education. The urge to take something home and make it your own is almost irresistible.

Remember to carry along a tape measure and all your important dimensions: ceiling heights, door openings. Most purchases are final.

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- **ANTIQUITIES & ODDITIES** Kansas City, MO: (816) 283-3740; aoarchitecturalsalvage.com *Everything, with an emphasis on stained glass, lamps, also signs and terra cotta.*
- **ARCHITECTURAL ANTIQUES** Minneapolis, MN: (612) 332-8344; archantiques.com *Specialties include hardware, yard and garden, ecclesiastical; website shows salvage incorporated into clients' homes.*
- **ARCHITECTURAL SALVAGE W.D., INC.** Louisville, KY: (502) 589-0670; architecturalsalvage.com *Two large yards; inventory includes pool tables, back bars, garden antiques. Custom fabrication from old pieces.*
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EFT: A vignette at Adkins Antiques, ouston. BELOW: Olde Good Things as four stores, an 85,000 sq. ft. arehouse in Pennsylvania, and an nline store—find an entire building rnice or a crystal doorknob.

NORTHEAST

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LEFT: The ever-changing lineup of sinks at Ohmega Salvage in Berkeley. **BELOW:** Brackets and fence-post finials at Historic Houseparts in Rochester, New York.

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- **RESTORATION RESOURCES** Boston, MA: (617) 542-3033; restorationresources.com *Local and unusual salvage, mantels rub elbows with marble sinks.*
- **URBAN ARCHAEOLOGY** New York, NY: (212) 431-4646; urbanarchaeology.com *In the fine salvage business since 1978; see Furnishings and Salvage on website.*

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- **OHMEGA SALVAGE** Berkeley, CA: (510) 204-0767; ohmegasalvage.com *All categories; Bay Area items plus Asian, French, etc.*
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- **ADKINS ANTIQUES** Houston, TX: (800) 522-6547; adkinsantiques.com *Specializing in house parts, lighting, and garden.*
- **ASHEVILLE ARCHITECTURAL SALVAGE** Asheville, NC: (866) 871-4454; ashevillearchitectural.com *Architectural pieces, reclaimed wood & flooring.*
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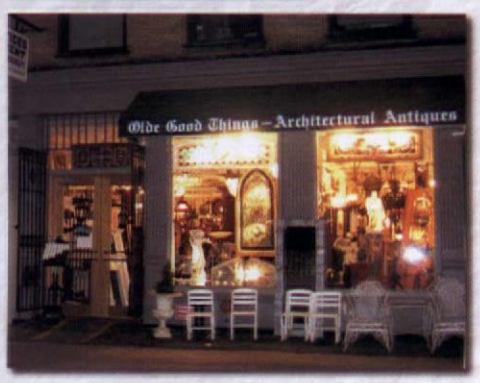

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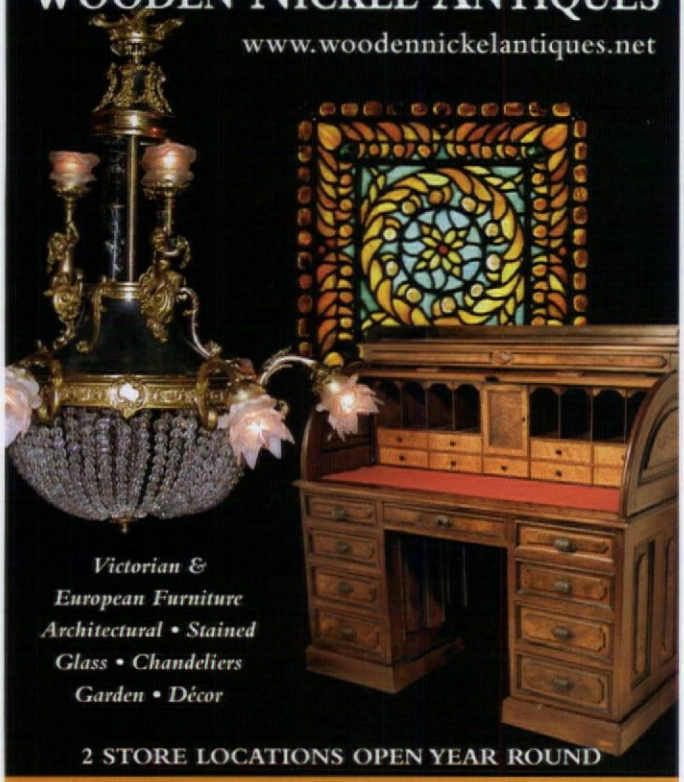

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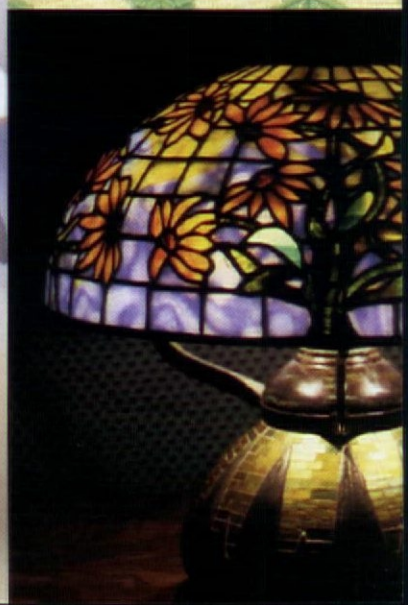
the Daisy

TO DREAM of daisies in the spring supposedly brings good luck for months. The white daisy is a symbol of love: during the Middle Ages, suitors wore daisies, and their women wore daisy garlands on their heads to signal acceptance. The red daisy suggests unconscious beauty. Daisies were favored during the Gothic period, a part of stylized liturgical designs. The daisy was particularly popular in paintings and textiles of the Victorian period, a symbol of youth's innocence; it was associated with newborn babies. Alluding to the purity and chastity of nature, daisies were among William Morris's favorite flowers. They're to be found in his wallpaper and textile patterns and in daughter May Morris's intricate embroideries. • On his deathbed, Keats is said to have remarked he could already feel the daisies growing on his grave, giving rise to the expression "pushing up daisies." Daisy was a popular name for girls until the 1930s, meant to suggest a sweet and cheerful disposition. The daisy enjoyed a brief comeback in the 1960s and 1970s as a symbol of Flower Power. —BRIAN D. COLEMAN



RIGHT: (top to bottom) Daisies signify purity on a finial depicting the Virgin Mary on a 19th-century basiclica in Venezuela. Daisies on an andiron by English designer M.H. Baillie Scott. The Daisy, an 1864 wallpaper and fabric design by William Morris. Black-eyed Susan on arrowroot urn with mosaic base, from Sybaritic Studios. RESOURCES, page 128

TOP TO BOTTOM: JAMES MARSHALL/CORBIS; COURTESY THE LAKELAND ARTS TRUST; COURTESY CHARLES RUPERT DESIGNS, LTD.; COURTESY SYBARITIC STUDIOS; CRAIG TUTTLE/CORBIS (BKGRD)

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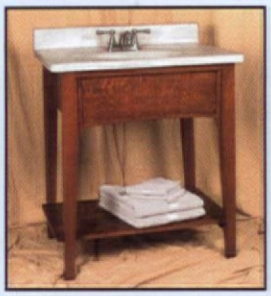

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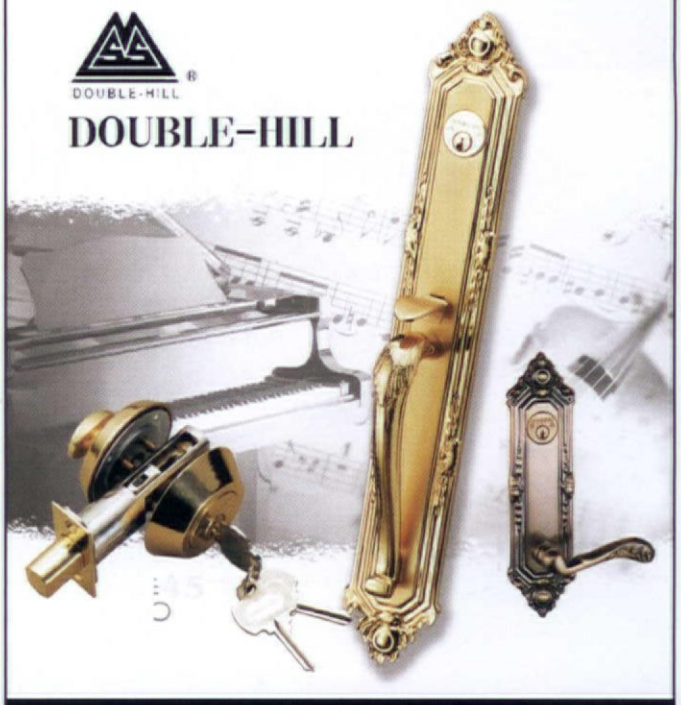

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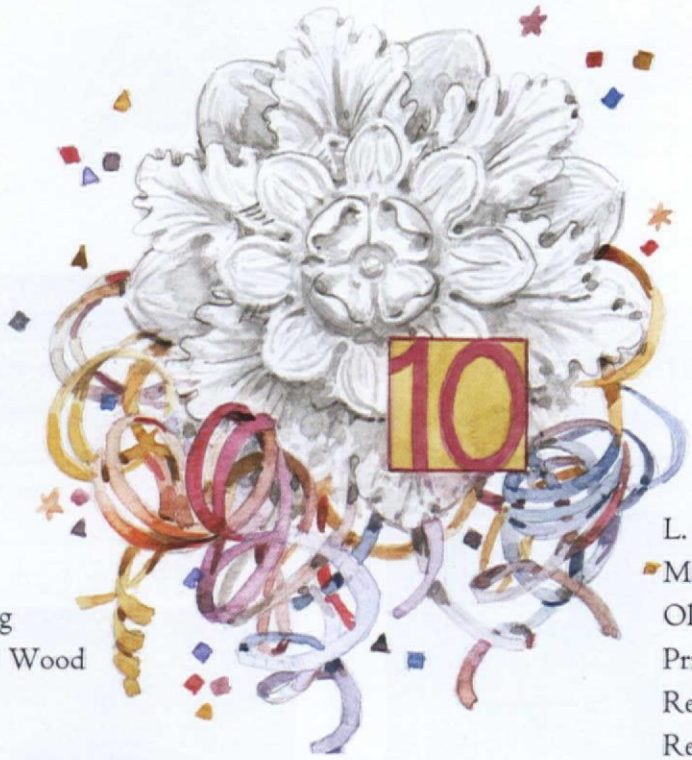

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MAY 2005

AT STONEHURST

H.H. Richardson's inventive plan is evident, along with exquisite Shingle Style woodwork details. *(page 82)*

"NOT A COOKIE-CUTTER"

Architectural salvage lends patina and character to a new town house in period style. *(page 76)*

A STUDY GARDEN IN N.Y.

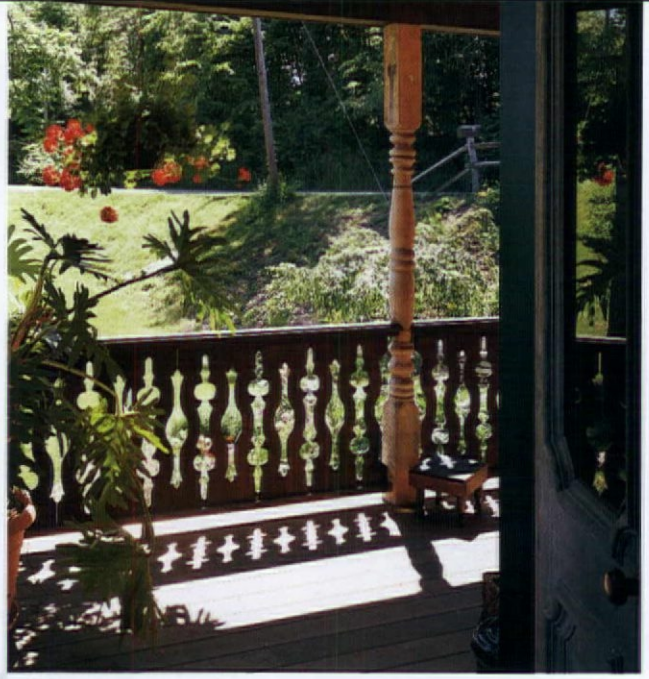
Curator Richard Iverson guides us through 75 years of garden history in the vibrant gardens of SUNY–*Farmingdale.* *(page 86)*

LAMPSHADES TO LIGHT

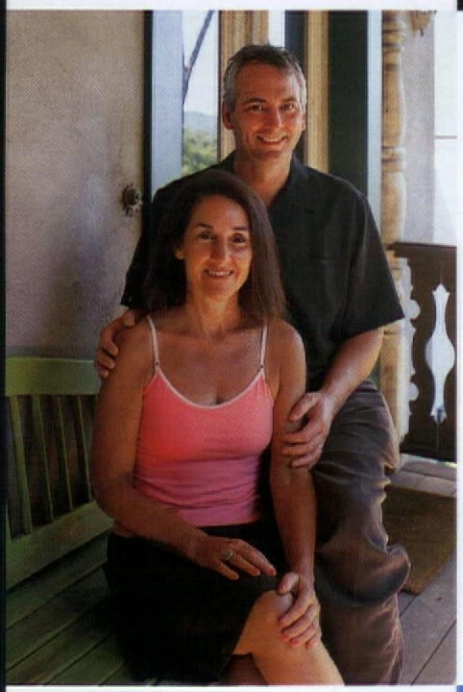
Those 1920s designs mislabeled "Victorian" are beautiful—but don't you want to know what really shaded your 1886 or 1905 lamp? *(page 92)*

"PICK YOUR DETAILS"

Relying on salvage and trompe-l'oeil techniques, a couple built a Berkshires cottage with all the charm of an old house. *(page 68)*

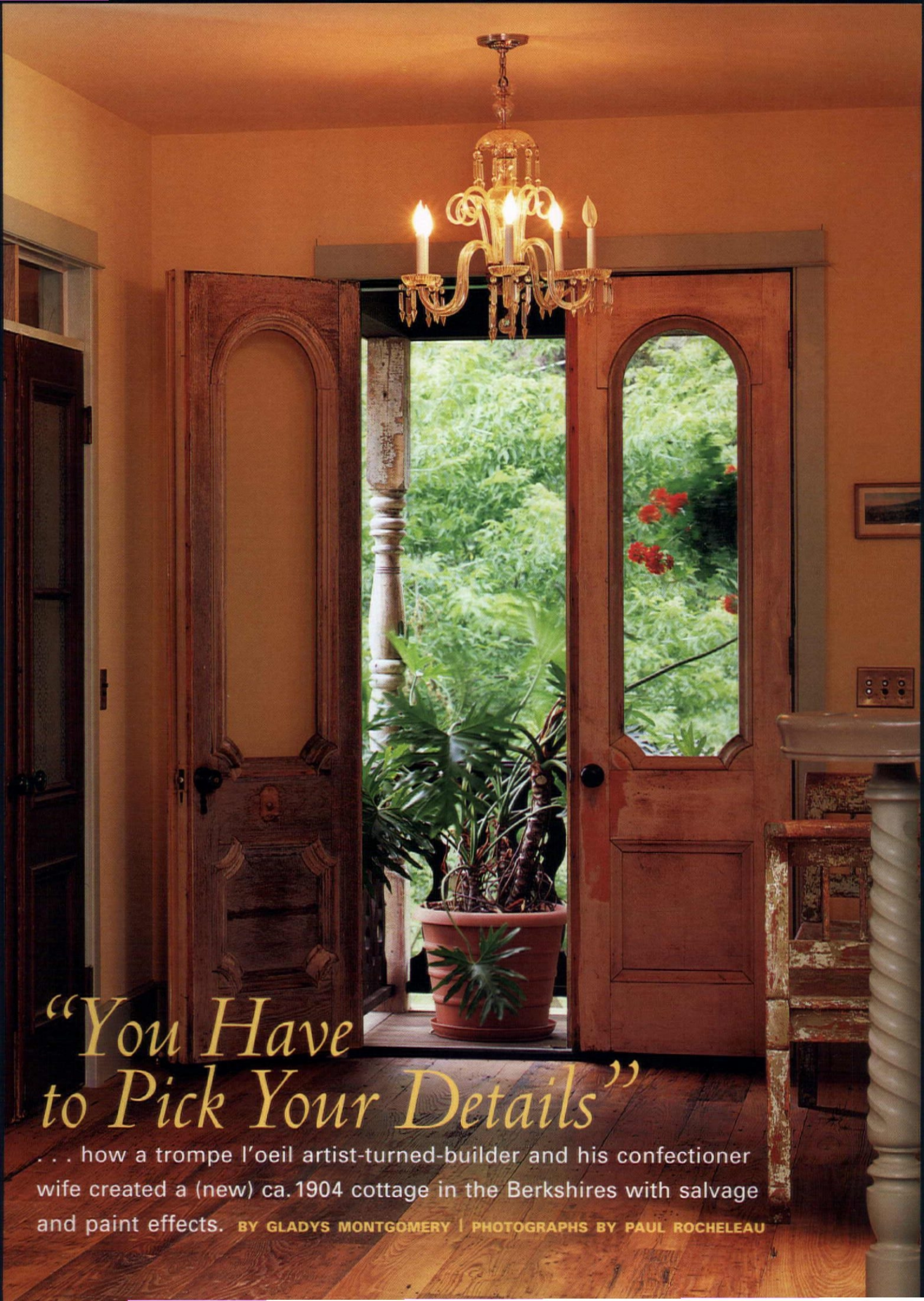


Reminiscent of the chalet-style period architecture in the Berkshires, sawn balusters on the porch were inspired by those on a house in New York's Catskill Mountains.



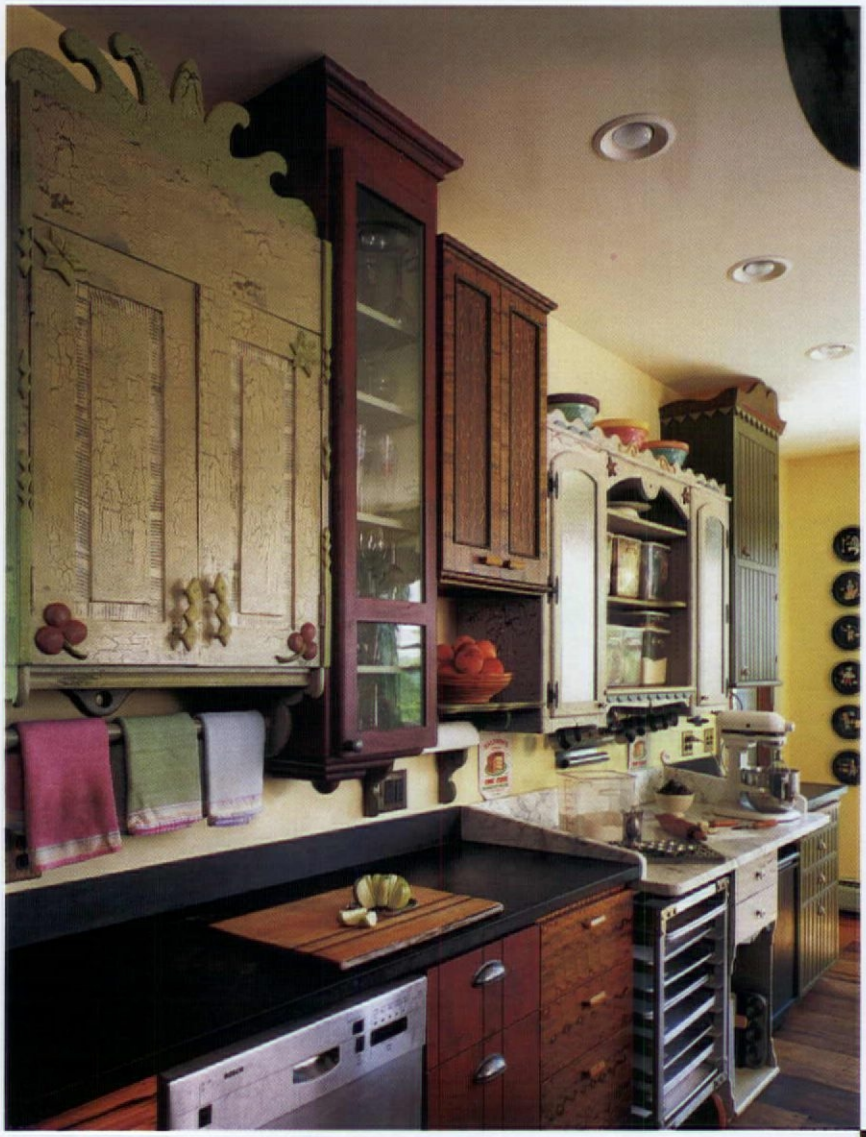
A FEW YEARS AGO, before they got their dream house, Andy Matlow had a successful career as a decorative painter specializing in trompe l'oeil ("fool the eye") work. His wife Peggy Cullen is a confectioner and author of several dessert cookbooks. They wanted an old house. Following the siren call, they searched for two years—for anything that offered workable space at the right price, where renovation and restoration wouldn't break the bank. They worked with agents and they knocked on doors. Finally . . . they gave up. Their Plan B: *build* the perfect old house.

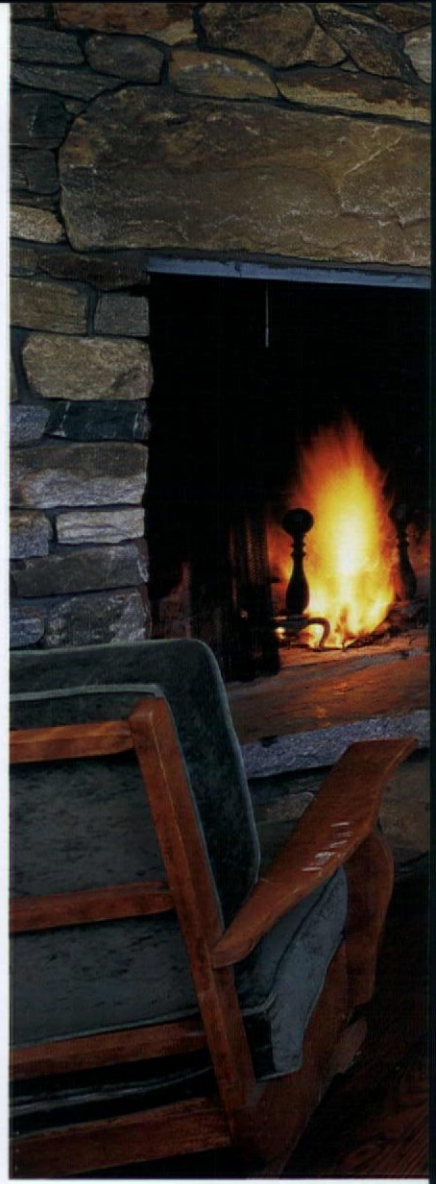
After creating their new old house, Peggy Cullen Matlow and Andy Matlow launched a design-and-build business. Their turn-of-the-century cottage makes the most of judicious period effects such as the rows of decorative shingling and the skirting detail. OPPOSITE: Victorian entry doors came from a salvage yard in Hudson, N.Y.; the finish is as-found. All the flooring is chestnut.



"You Have to Pick Your Details"

. . . how a trompe l'oeil artist-turned-builder and his confectioner wife created a (new) ca. 1904 cottage in the Berkshires with salvage and paint effects. BY GLADYS MONTGOMERY | PHOTOGRAPHS BY PAUL ROCHELEAU





SALVAGE & TROMPE L'OEIL

What makes this new house look and feel like a 1904 cottage? First, the owner–builders were right-on with its traditional design: siting, massing, roof pitch, porches, and decorative details. Beyond that, incorporation of truly old elements—architectural salvage—lends authenticity. (The front door came from a New York brownstone, the landing's brass chandelier is from a Boston mansion, and 200-year-old carved interior doors are from Turkey. Several lighting fixtures were salvaged from a Con Edison facility.) Then there is the brilliant use of faux finishes. "Since I'm a faux artist," Andy says, "I thought I'd create a faux house, a fantasy. We imagined this as a 1904 house renovated to meet 2004 standards." Stair treads are oak with "worm holes" burned in by hand, mimicking the old chestnut flooring. Arts and Crafts-style kitchen cupboards, built to look as though salvaged, have both old doors and new ones made to look old, decorative mouldings, mismatched colors, and distressed finishes. The puppet theatre in the living room has a red velvet curtain that draws open to reveal the TV screen.

LEFT: The view to the kitchen/dining room shows the pleasingly open interior plan. Stone came from the owners' previous property nearby. The put-your-feet-up raised hearth is a family favorite. BELOW: The site-built hutch is a pretty and practical addition to the dining area. OPPOSITE: Whimsical cabinets were built to look like salvage. Inspiration came from an old cabinet and a set of Bakelite hardware. The bake center took a cue from an old Hoosier.

After more knocking on doors, they found a build-able lot in an established neighborhood "on the hill" in Great Barrington, a western Massachusetts town boasting good restaurants and a tiny triplex theatre, the only cinema in a twenty-mile radius.

But "we couldn't walk the land," Peggy remembers. "It was so full of bittersweet, we had to crawl it." After a deal was struck, the fun began.

The Matlows wanted their home to look as if it had always been there. "Since I'm a faux artist," Andy says, "I thought I'd create a faux house, a fantasy. We imagined this as a 1904 house that had been renovated to meet 2004 standards." Underscoring their imagined "story," today a 1904 map of Great Barrington hangs in the entry hall.

The Matlows took many photographs of turn-of-the-century houses to study siting, massing, roof lines, and porches on period cottages. Andy and Peggy sketched out a plan on 9x11-inch paper; a structural engineer oversaw the framing. The open plan was achieved by structural framing with steel I-beams, micro-laminated beams, and TGI floor joists. By foregoing detailed blueprints, the couple assured a more fluid building process, one that allowed incorporation of salvage and creative ideas along the way. Even the carpenters partic-

The couple found ten 9-foot-tall shutter doors from an old porch. Here several have been reworked to mask a hideaway Murphy bed in the office/guest room. The massive settle is in mid-strip, brown layers gone and greens revealed. BOTTOM: The living rooms' puppet theatre is a clever cover for the big-screen TV, currently showing Cary Grant in "Mr. Blandings Builds His Dream House." OPPOSITE: This is one of the old doors from Turkey.

"We didn't have one argument during the whole process," Andy says. "Our rule was, whoever wanted something more got their way."

ipated, suggesting details from their own grandmothers' houses.

Peggy developed the plan for the first floor. Warmed by a stone fireplace, the living room opens to a large kitchen and dining area. A central stairway to the second floor ascends alongside the stone chimney, leading to three bedrooms. Following ca. 1904 convention, a second stairway leads to the attic. Like a period cottage, the house is full of hideaways: multiple porches, a sitting room on the stair landing, a cozy gathering place by the stone hearth, a sleeping porch.

New kitchen cupboards—built un-square to imitate salvage—are a contemporary Arts and Crafts mélange of old doors and new ones made to look old, diverse mouldings, varied colors, and distressed finishes.

Throughout, modern materials are used to reproduce old conventions: interior mouldings are four-inch wooden strips run through a router to produce a period-accurate profile; beadboard is made from 4x8-foot sheets of dimensionally stable medium density fiberboard (MDF).

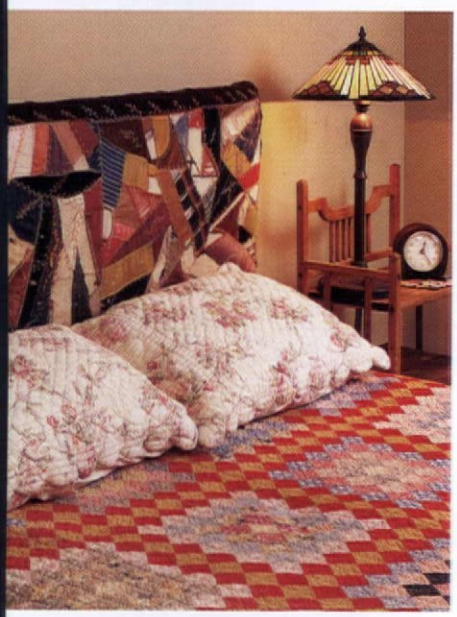
Building new means, of course, that you can design for personal needs. The generous scale of the entry hall was determined by an eight-foot by four-foot lithographed poster that dates to the turn of the last century. (The hallway's color scheme, mint-green woodwork and yellow walls, also comes from the lithograph.) A wall in the living room was sized to accommodate Andy's piano. In the kitchen, two ovens and work areas are zoned for cooking and baking; Peggy's work producing desserts and

The view out front shows the porch's textural, standing-seam metal roof. RIGHT: Mosquito netting proves the sleeping porch gets used; the owners couldn't bear to put up screens, as there are no bugs during the day and the view is of church steeples and mountains. BELOW: The folk-architecture staircase ascends alongside the stone chimney.

testing cookbook recipes centers on the separate baking station.

"We didn't want any rooms just for show, or so formal they're used only twenty percent of the time," Peggy says. Interiors are cozy, well appointed and, despite their artifice, devoid of preciousness or pretension.

AS A TROMPE L'OEIL artist, Andy had spent some 25 years on construction sites, and he'd hand-built an "artisan's house" several years earlier. With this project, he became a general contractor—and founder of The Great Barrington Cottage Company [see resources, page 128]. Peggy is the chief designer. Current projects of their custom-homes company include re-creations of an Adirondack fishing lodge and an 1850s farmhouse. Andy maintains that, for functionality and compliance with current building codes, "it's easier to build new, using old materials to fool the eye" about the age of the house.



ABOVE: The higher wainscot in the master bath is also made of MDF. The sink-top is polished marble, and the floor tumbled marble. Fixtures were chosen for their vintage look. LEFT: An old crazy quilt over batting and plywood was to be a temporary headboard—but it works in a room full of handmade quilts.

"To reproduce a period cottage down to the last detail would be prohibitively expensive," Andy continues. "You have to pick your details." The exterior of the Matlows' house has stucco cladding on the ground floor with wood clapboards above. A mere three rows of decorative wooden shingling and a period skirting detail at the corners ensure that the house "reads old." Sawn balusters on both interior and exterior balconies, which are based on an example Andy found in the nearby Catskill Mountains, recall the chalet-style architecture popular in the Berkshires at the turn of the last century. The house is full of pieces from salvage yards and flea markets. "The advantage of incorporating favorite found objects," Andy says, "is that these things trigger design ideas." ✦

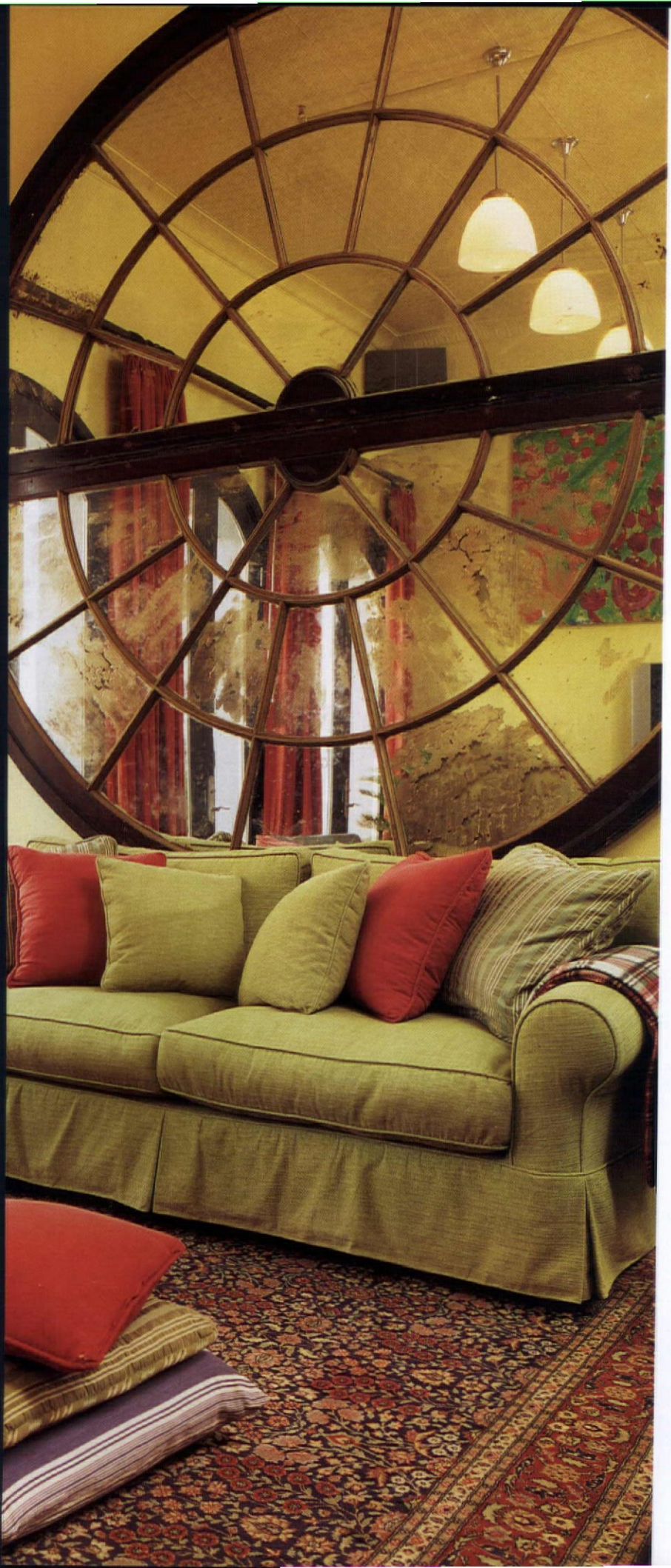
"It's Not a Cookie-Cutter Home"

Much of what's in this town house is old, salvaged from demolished houses and the odd cathedral. But the building itself was newly constructed in period style—on a vacant lot in New York's Soho.

BY BRIAN D. COLEMAN | PHOTOGRAPHS BY DAN MAYERS

ONE OF NEW YORK CITY'S most charming neighborhoods is Soho [SOuth of HOuston]. Streets lined with 19th-century brick and terra-cotta buildings are fronted with smart shops and boutiques; it's easy to believe you are in Paris or London. To find an empty lot here is unheard-of. But that's exactly what Robert and Cortney Novogratz did. They bought a condemned corner building in Soho along with the parking lot next door. After restoring the three-storey building to a single-family home, using artifacts such as old theatre doors, salvaged hardware and windows, they took full advantage of the 21-foot by 54-foot lot next door, and drew plans for a new town house on the site. Five storeys with 1200 square feet per floor, the building was designed as a single residence for one family—the ultimate luxury in space-starved Manhattan.

ABOVE: Old wooden finials and a column capital on the dining table retain original paint for an authentic look. Nickel-plated numbers from a diner are favorites with children and adults at dinner parties.



Robert and Cortney were determined that theirs would not be "a cookie-cutter home," but something unique. Robert had grown up with antiques, as his parents were in the trade. Cortney, who'd been raised in a 200-year-old house in the South, had a keen appreciation of the past as well an innate design sense. They began buying architectural salvage fifteen years ago, while still in school—everything from doorknobs to oversize windows—knowing they would find a use for them someday. (Robert jokes that when the monthly rental fees on storage units became more than his mortgage payment, it was time to build.) The couple began by renovating a brownstone in Chelsea; the Soho building and lot was their second major project.

They drew basic floor plans that incorporated a small elevator to take the burden off five flights of stairs. Then Robert and Cortney turned to their salvage stash for inspiration. A terra-cotta angel found in Paris was incorporated into the exterior above the front door, setting a tone of beauty and unexpected treasures. Cortney heard about a Victorian chapel (with an encaustic-tile floor) being pulled down. Though she had just given birth to her fourth child, she didn't hesitate to rush uptown to the demolition site. The floor had already been dismantled into hundreds of individual tiles; not intimidated, she bought the entire lot, then patiently put all of the tiles back together like a giant jigsaw puzzle for her kitchen floor.

LEFT: The gutsy centerpiece of the living room is the ten-foot-diameter mirror from the Breakers Hotel in Palm Beach. The room is furnished with a comfortable sofa, floor cushions, and a 1950s barbershop waiting-room chair.

THE NEW TOWN HOUSE was carefully designed to look as if it were built in the late-19th century, like its neighbors. The stuccoed and brick exterior was given "age" with salvaged limestone columns, metallic bridge lights from the 1930s, and a pair of distressed wooden doors from London. Tin ceilings were used throughout the interior, and sprinkler pipes purposefully left exposed as they are in many New York buildings of the period. Metal bistro lamps from Paris, industrial factory lighting of the Forties, and a trio of Victorian wrought-iron hall lamps from Georgia are hung at different levels around the house, suggesting evolution of the rooms. An arresting, 10-foot-diameter, mullioned mirror became the focal point in the second-floor living room, its curves echoed by arched French windows opening onto the street.

Time-worn patina was carefully preserved throughout the new house.

Architectural elements include a cast-iron newel post, crusty with old paint and patina, accompanying wooden rails and balusters—an unexpected accent.

To keep the room from becoming "too serious," Cortney placed a comfortable sofa, along with a 1950s leather and metal chair from a barbershop waiting room and a pile of colorful floor pillows, underneath the opulent mirror.

Another large, round, stained-glass window from a French cathedral was installed at the back of the kitchen, which was built around a kitchen island made from a 19th-century back bar. Its custom-designed zinc countertop provides striking machine-age contrast. The enormous, 18-foot-long back bar actually provided both the kitchen island and a storage cabinet across the dining area. Cortney added glass shelves and filled them with favorite salvage finds: colored seltzer bottles from the Thirties and Forties, and nickel-plated numerals from a diner that had been used to mark orders but are now handy at big dinner parties. The pair couldn't resist a large hanging clock, which once kept the schedule at a European train station. It's hard to believe the house is only two years old, filled as it is with treasures of the past.

EVEN THE CHILDREN'S rooms were designed around out-of-the-ordinary architectural finds. A pair of old iron beds for the girls is dressed up with a string of pink party lights, and distressed wooden shutters are accented with vintage fabric. Cortney likes to say that architectural artifacts are perfect for four young children (all under

ABOVE: **The kitchen's tile floor shows age and character in its chips and stains.** OPPOSITE: **The island was built from the back bar and topped with a custom-made zinc counter. Metal factory lights overhead are from the 1940s.**

the age of seven): they can play hard, slide down the banister, and decorate at will without damaging anything precious. The more distressed the patina, the better!

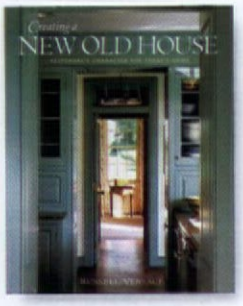
In the master bedroom, Cortney installed an eight-foot-tall, leaded-glass window from Argentina in the wall across from the stairs, broadcasting the sunshine that streams in over the skylit stairwell. Her grandmother's favorite easy chair now wears zebra-pattern velvet. Another terra-cotta "guardian angel" in the wall completes the roof terrace.

LEFT: The owner put some of her favorite pieces in the master bedroom, including a trio of Victorian wrought-iron hall lights from Georgia and a tin cornice. BELOW: Leaded glass from Argentina lets light from the staircase into the bedroom.

Robert and Cortney enjoy this work—so much so, their current project is the most ambitious yet: conversion of a four-building block (including a former NYPD station) into single-family residences. Once again they'll rely on architectural salvage to make the homes unique. ✦

Creating a NEW OLD HOUSE

In this issue, both the Berkshires cottage and this New York City town house are homes that "feel old" but are actually new construction. For an in-depth study of this trend, see *Creating a New Old House* by architect Russell Versaci [Taunton Press, 2003]. Eighteen homes across the country are presented to illustrate the author's "pillars of traditional design": Respect the Character of Place, Detail for Authenticity, etc. These simple rules are meant to guide builders in their quest for a new-old house that is "steeped in tradition, devoted to craftsmanship, and reflective of an appreciation for comfort." Good design prevails in this book, and the photos are luscious. —ed.



Between kitchen and living room, the open dining area centers on a large, pine farm table from Holland. Restaurant chairs kept their original, red-vinyl upholstery of the 1950s. The 18-foot back bar provides storage; glass shelves were added on top for extra display. A stained-glass window from a cathedral lights the kitchen beyond. Exposed sprinkler pipes and the tin ceiling are intentional period effects.

Richardson's inventive plan is evident, along with details that have been called the pinnacle of achievement for Shingle Style architects and craftsmen. Unfurnished, under-visited, Stonehurst is a sleeping beauty.

BY LELAND M. ROTH

THE HOUSE that Henry Hobson Richardson designed for Robert and Lydia Lyman Paine between 1883 and 1886, his last country house, is one of just a handful of Shingle Style icons open to the public today. There's Naumkeag (Stockbridge, Mass., 1884–87) by McKim, Mead & White; the Isaac Bell House (1881–83) in Newport, R.I., by the same firm, is undergoing restoration and shown as a work in progress. Stonehurst, too, is lightly furnished—but the effect is dazzling, allowing us to look beyond period furniture and curatorial conjecture to the superb bones of the building.

Lydia Lyman Paine's ancestor had hired Samuel McIntire in 1793 to build a classical house in Waltham, Massachusetts, in the middle of an estate that came to be called The Vale. [Stonehurst today is owned by the city of Waltham; the Lyman Estate with its Federal-period house is a property of Historic New England.]

Stonehurst is a vigorous composition that exemplifies the remarkable amalgam of the Colonial, the English neoclassical, and the vernacular which is Shingle Style. RIGHT: **The grand staircase rises in broad, easy stages and includes built-in seating, small-scale paneling, and layer upon layer of beautifully turned balusters.** LEFT: **One of many fireplaces.**

A hous

PAUL ROCHELEAU

ith great bones: Stonehurst

Architectural woodwork in Shingle Style houses provides endless inspiration. The style married modern concepts with a creative historicism and a penchant for borrowing motifs from colonial America, England, even Japan and Persia.

The Bold Details

ABOVE: **A stair panel and newel detail on the landing at Shelburne House in Vermont (R.H. Robertson, architect, 1887 and 1895).** RIGHT: **The famous inglenook at Stonehurst in Massachusetts (H.H. Richardson, architect, 1886) is a cozy corner in a vast hall and parlor.**

The Shingle Style had a brief heyday—from about 1880 until 1905—and was limited in its geography. Many of these summer residences are long gone or remodeled. Yet with its modern informality, free-wheeling historical allusions, and robust detailing, the style continues to inspire designers today. An outgrowth of the picturesque English Queen Anne, but with strong colonial-revival sentiment, Shingle Style has been called the first modern style. ▪ From porch brackets to staircases, splendid architectural woodwork is associated with the style. The capacious summer "cottages" for the well-to-do were usually architect-designed, which may account for the attention to detail found it them. Visits to the houses left standing, or study of archival photos and renderings, offer up delicious ideas for fireside seats, pantries, benches, linen cupboards, wood screens, mantels, and wainscots.

TOP: **A fireplace inglenook is formed by a beam and stair screen at Newport's Isaac Bell House (McKim, Mead & White, 1883)—the screen is made up of pieces of antique French armoires. The house has details both colonial-inspired and exotic.**

JON WALLEN (TOP)
BRET MORGAN (FAR LEFT); DAVID J. BOHL, COURTESY STONEHURST (LEFT)

RIGHT: The open plan has rooms opening off the grand hall or living hall. BELOW: A decorative but functional wrought-iron plate and nut finishes an iron tie-rod that supports a beam running the width of the house across the great hall.

The open plan has a modern feel; large spaces and bold details are expansive. Yet archival images show that the house, when fully furnished, offered intimate spaces.

When Lydia inherited her portion of the family estate, the couple decided to expand the Second Empire house they'd built at The Vale. In 1883 Richardson undertook the project, and Frederick Law Olmsted drew landscape plans. Richardson designed what is essentially an entire new house, linked to the Mansard house at the northwest edge. The corners were marked by massive round stone towers with windows framed with rough slabs of red sandstone, so that the squat roundness of the towers echoes the sweeping curves of Olmsted's terrace wall. This façade is quintessential Richardson, flaunting artistic asymmetry, marrying massive elements to delicate ones, juxtaposing Colonial classicism with the almost Chinese flare of the lower roof line.

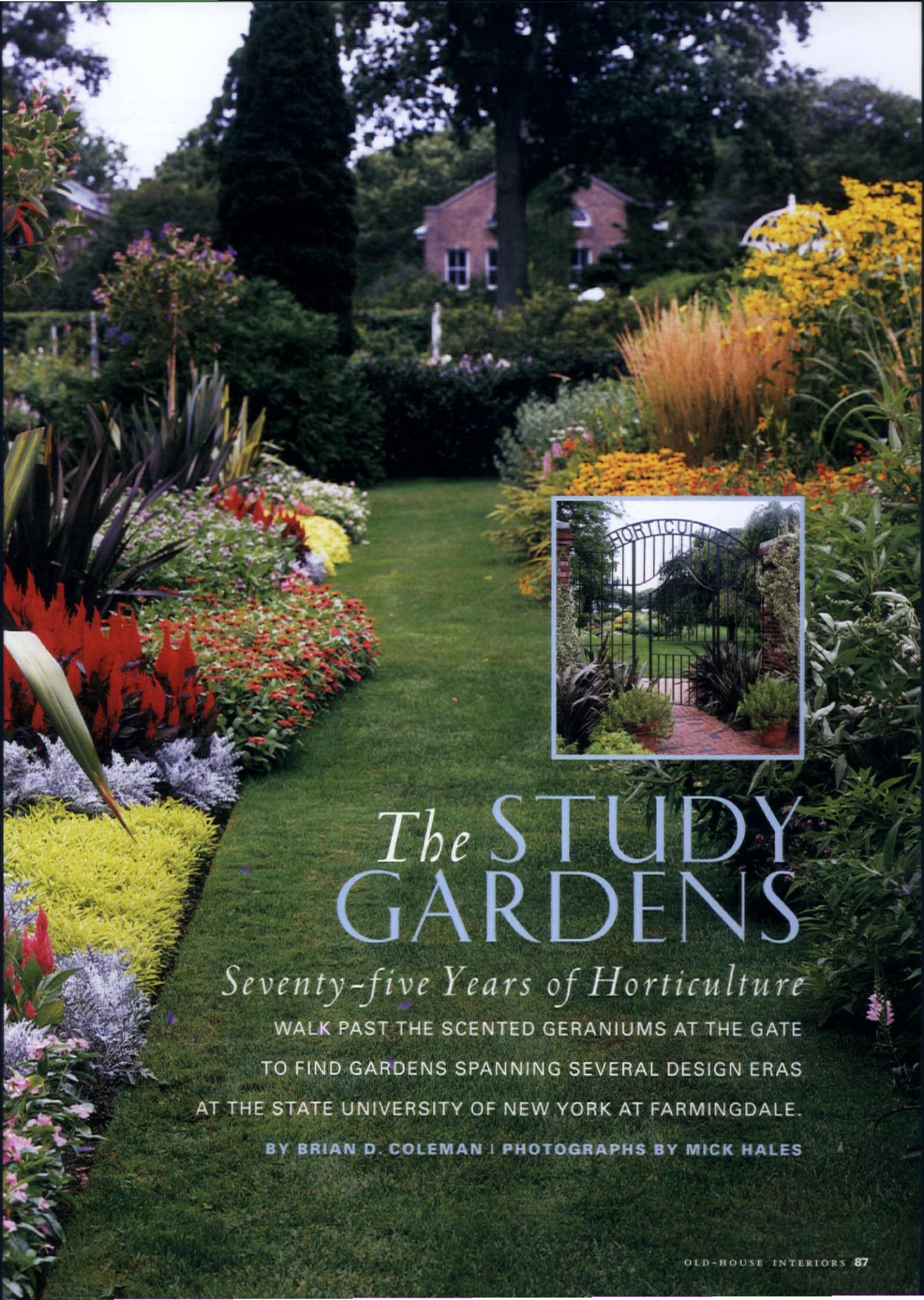
RIGHT: One side of the nook in the summer parlor, where woodwork exhibits English and Japanese influences. Note the plain geometry of the fretwork. ABOVE: Boulders from the estate were used in the house and its retaining walls.

The plan, of course, moves around a huge central living hall, with a fireplace and a grand stair—the epitome of such stairs. The ceiling is deeply coffered. The architect's loving attention to detail is demonstrated in the rounded inglenook [p. 84] with a built-in window seat that curls into a volute, the armrest supported by thin spindles like those in the stair railing. Transoms have some of the most delicate, attenuated spindle-work of the period. ✦

STONEHURST: *Waltham, Mass., (781) 314-3290, stonehurstwaltham.org*

PAUL ROCHELEAU (TOP RIGHT & BOTTOM LEFT)
BRET MORGAN (TOP LEFT & BOTTOM RIGHT)

Beds of annuals are planted down the middle of the turf allée, meant to be viewed from all sides. Bright colors favored by the Victorians include pink and red celosia, chartreuse *Alternanthera ficoidea,* and pink *Catharanthus roseus.* LEFT: (top to bottom) Hot colors of celosia 'Century Red' are contrasted with dusty miller and *Zinnia* 'Profusion Pink' in the annual beds. The entrance to the garden features tropical plants such as the Sumatra banana combined with colorful *Zinnia* 'Profusion Orange' and *Melampodium* 'Medallion'. Celosia 'Century Red' with pink *Begonia semperflorens* and *Gomphrena* 'Lavender Lady' in the foreground.



The STUDY GARDENS

Seventy-five Years of Horticulture

WALK PAST THE SCENTED GERANIUMS AT THE GATE TO FIND GARDENS SPANNING SEVERAL DESIGN ERAS AT THE STATE UNIVERSITY OF NEW YORK AT FARMINGDALE.

BY BRIAN D. COLEMAN | PHOTOGRAPHS BY MICK HALES

The BASICS of Period Gardens

- *For an Arts & Crafts Garden*

Have your garden extend and harmonize with the architecture. Incorporate a well-designed, herbaceous border with a carefully chosen color scheme. As a special accent, use a hand-hewn pergola for climbing roses such as 'American Pillar'.

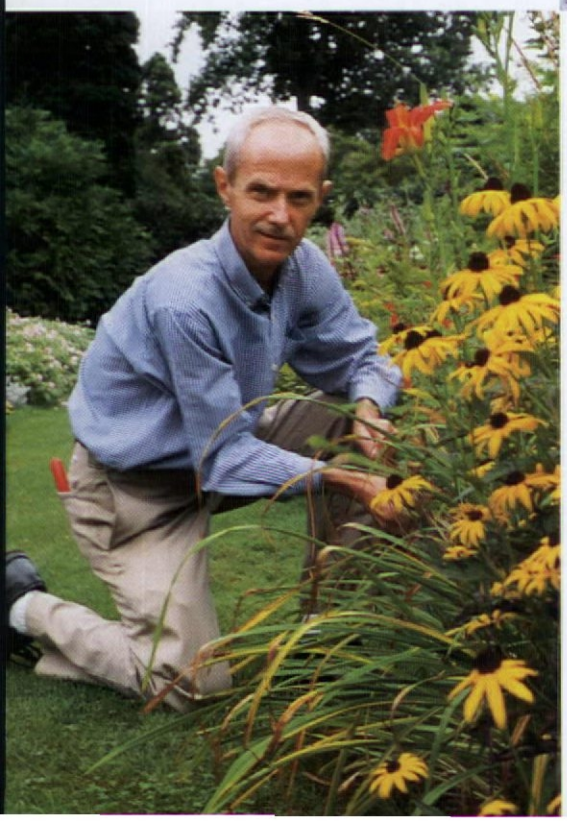
- *For a Colonial Revival Garden*

Design the space symmetrically, with primary and secondary axes. Use walkways of old brick laid in sand, pea gravel, or worn cobblestone. Add a sundial at the junction of the axes.

- *For a Victorian Garden*

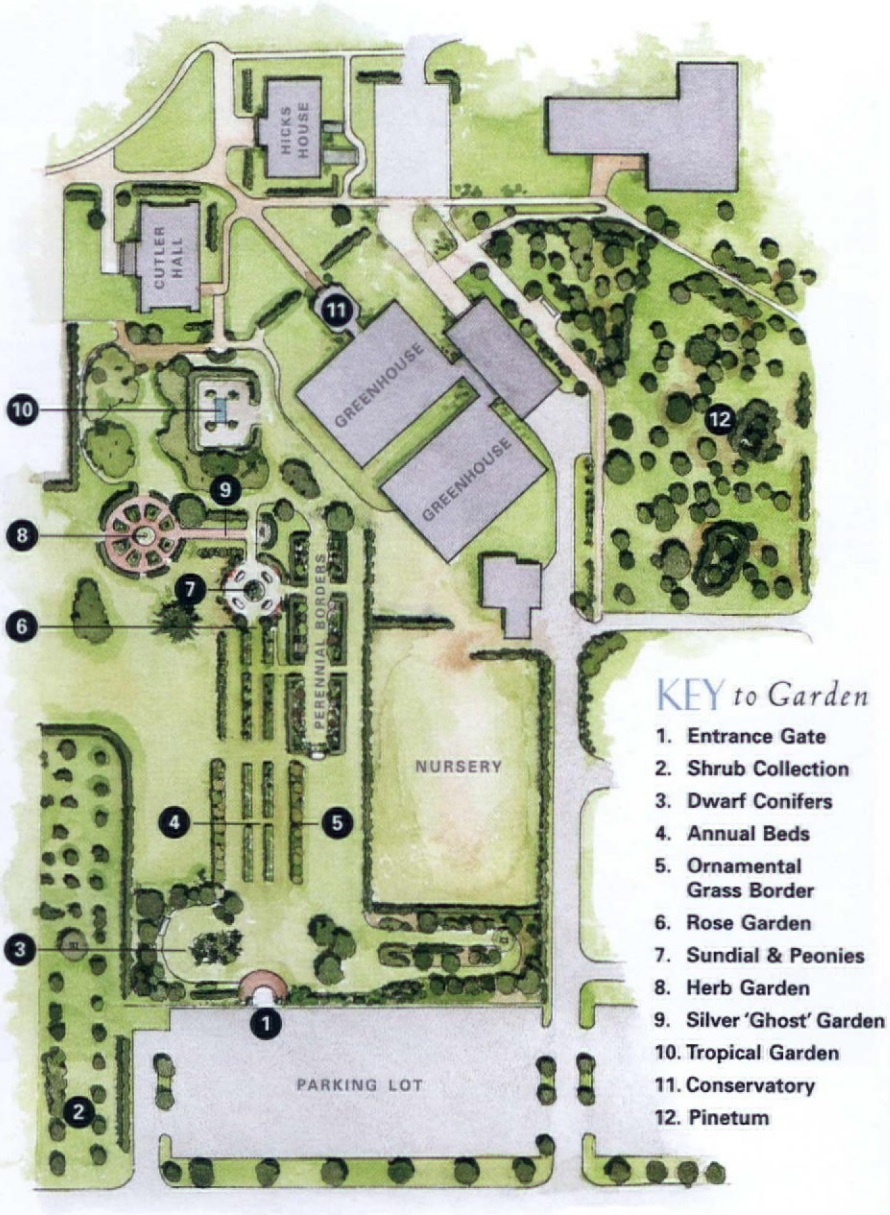
Arrange circular or other shaped beds in your lawn. Mass them with brilliant, low-growing annuals. Use tropical plants with large, luxuriant leaves and statuesque structure to punctuate the bedding displays. Incorporate cast-iron garden ornament, from vases to benches.

A clipped beech hedge from the 1939 New York World's Fair encloses the silver garden, also referred to as the "ghost garden." LEFT: Pots of *Teucrium fruticans, Senecio viravira, Gomphrena,* and *Artemisia* 'Silver Mound' contribute to the theme. BOTTOM: Curator Richard Iverson dead-heads *Rudbeckia* 'Goldstrum' in the ornamental grass border.



BACK IN 1916, Long Island was rural and remote, farmland studded with small villages. The flat fields surrounding Farmingdale, 35 miles east of New York City, seemed a perfect place for an agricultural school. The Long Island College of Agriculture opened that year, and the Department of Vegetable Gardening and Flower Growing began teaching classes in estate gardening and basic horticulture. (Today that's the Department of Ornamental Horticulture.) By the 1950s, more than four acres of teaching gardens had been established: the Colonial Revival herb garden centered on a brick circle . . . a lush, tropical garden, favorite of the Victorians, . . . a silver "ghost garden" framed by a hedge of beeches. Now seventy-five years old and part of the State University of New York, Farmingdale's study gardens offer a time capsule of some of the best of the past century's gardening traditions brought forward into the twenty-first century.

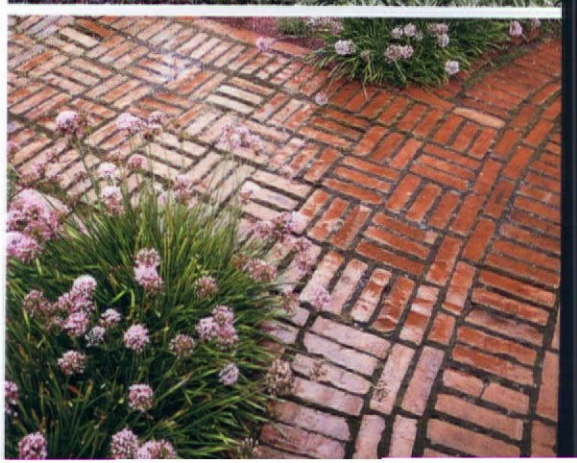
The gardens were laid out along an axis consisting of a turf allée with beds of roses and annuals down the center. Planted in vivid, high-Victorian fashion, the beds are meant to be viewed from all sides, and fea-



KEY *to Garden*

1. Entrance Gate
2. Shrub Collection
3. Dwarf Conifers
4. Annual Beds
5. Ornamental Grass Border
6. Rose Garden
7. Sundial & Peonies
8. Herb Garden
9. Silver 'Ghost' Garden
10. Tropical Garden
11. Conservatory
12. Pinetum

ture brightly colored ageratum, coleus, geraniums, petunias, and salvias massed together for an explosion of color. No garden is static, says Professor Richard Iverson, Curator of the Gardens since 1996. The annuals are changed each year, propagated from cuttings and seeds by students in the greenhouses. A late-season ornamental grass border is planted behind the annual beds. Iverson explains that, like today, grasses were chic in the late-19th century. He's combined Victorian favorites such as fountain-shaped, Japanese eulailia (*Miscanthus sinensis*)—whose tall, feathery plumes persist throughout the winter—with the bamboo-like Giant Reed (*Arundo donax*) and towering Ravenna grass (*Erianthus ravenna*). Late-season, flowering daisies such as black-eyed Susans (*Rudbeckia* sp.) are added along with perennial sunflowers (*Helianthus* sp.) to evoke the feel of a prairie in late August.



RIGHT: **(top to bottom) The ornamental-grass border also features allium, sedum, and *Echinacea purpurea* all in bloom. *Rudbeckia* 'Herbstsonne' and *Calamagrostis acutiflora* 'Karl Forester' in the foreground of the grass border. The Colonial Revival herb garden is planted between spokes of a brick wheel.**

ROB LEANNA (ILLUSTRATION)

THE VICTORIANS loved their tropical plants, which "relieve[d] the monotony of single color gardens," so favorites from dark-bronze castor oil plants to feathery palms have been planted each summer. Farmingdale's tropical garden is centered around a deep-blue slate pool designed and installed by students in the 1930s. Enclosed by an eight-foot-tall, 75-year-old yew hedge, the garden contains large-leafed tropicals such as Abyssinian bananas, multicolored cannas, heart-shaped elephant ears with four-foot-long leaves, the red and bronze foliage of acalypha, and sanchezia with its zebra-striped leaves. Though exotic, these tropicals are easy to grow, Iverson says; they can be overwintered in a basement or frost-free garage.

Students participate in design; next year, an intern's idea for a lightning bolt will be planted out, jagged streaks of burgundy alternanthera edged with other 19th-century annuals, bright-red cockscomb celosia and chartreuse coleus.

THE 1876 PHILADELPHIA Centennial Exhibition was a great success, and it wasn't long before anything colonial was all the rage. Fashionable homes had a spinning wheel in the parlor—and also a white picket fence and brick path to the front door. "Dooryard" gardens were lined with old-fashioned hollyhocks, irises, peonies, and lilacs, often informally edged with dwarf boxwood, santolina, or germander. Dooryard gardens evolved into the herb gardens we see today. Farmingdale's herb garden, installed in 1948, is planted like a wagon wheel. Each "spoke" is laid with brick in a different pattern, meant to teach students the different brick bonds. Rosemary, sage, southernwood, germander, thyme, and German chives are planted in beds between the spokes.

A rose garden was established in the 1950s as a student competition. A marble sundial, that Colonial Revival touch, terminates the axis of the main allée. Typical of a garden of the early-20th century, white, pink, and red peonies ring the sundial. The garden boasts over 100 rose varieties including many historic damask and moss roses, such as the tissue-paper-thin, pale-pink and fragrant 'Celsiana'. (Iverson's favorite, it was given to him 20 years ago by the curator of the gardens at Mount Vernon.)

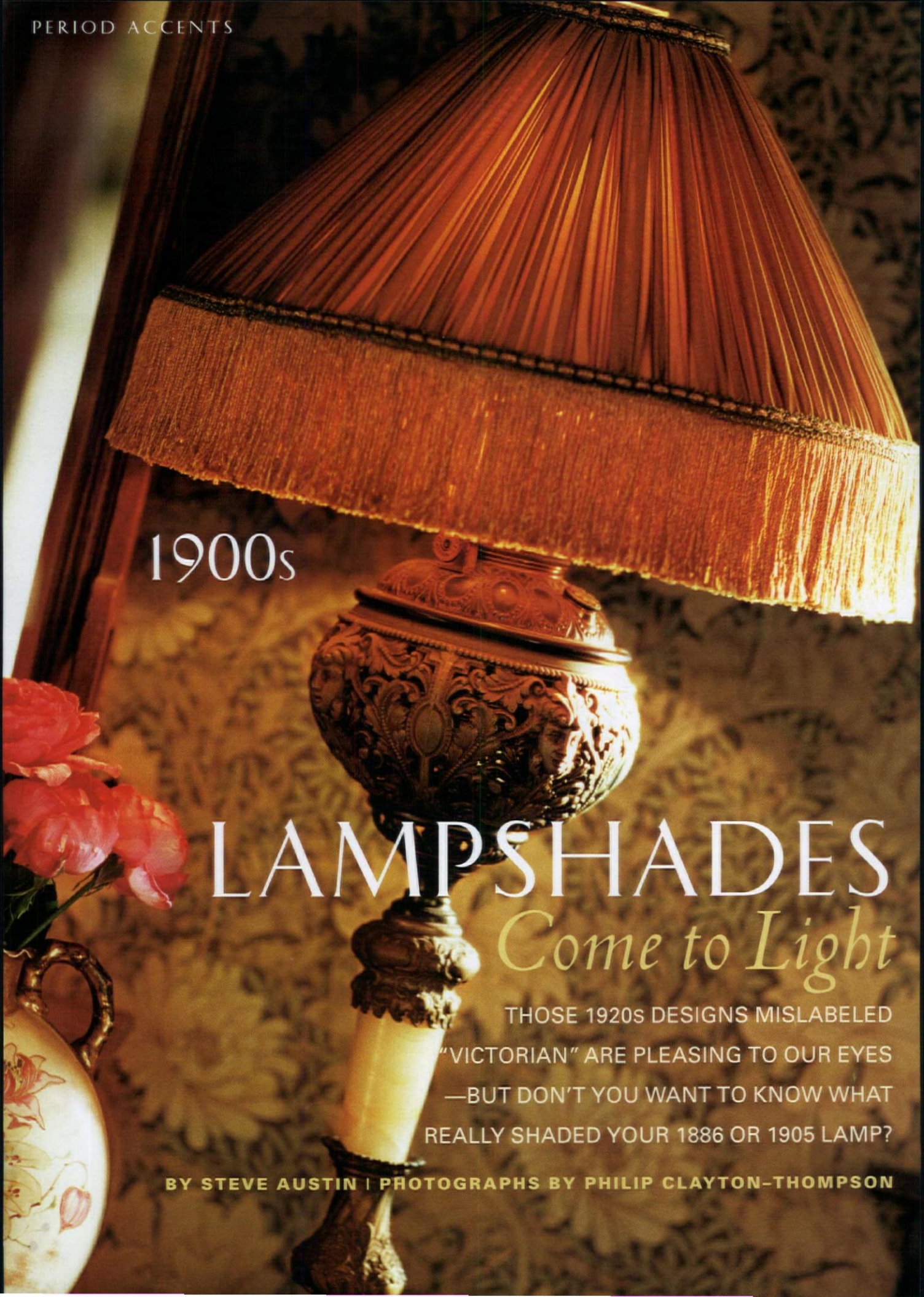
AT THE TURN of the 20th century, English Arts and Crafts architects such as Sir Edward Lutyens advised clients to plant gardens in harmony with their homes. "Artificial" bedding displays were shunned in favor of informal gardens that were nonetheless artfully planned and coordinated. A silvery, Arts and Crafts "ghost garden" was added at Farmingdale in 1982, a nod to English garden writers Gertrude Jekyll and Vita Sackville-West. The garden is bisected by a bluestone path laid around 1942. A massive, concrete Arts and Crafts-style pot terminates the axis; it's planted with spiky cordyline. This garden was replanted in 2004 with feathery

The large, 1890 conservatory by Lord and Burnham was moved to this garden during the 1930s. It's now used to display Victorian-era plants with brilliant colors and luxuriant foliage. Bright-colored marigolds surround a reproduction Victorian fountain.

artemisias and silver sages accented with the Chinese-red, cloverlike flowers of *Gomphrena* 'Strawberry Fields'. The beds are edged with a low hedge of fragrant lavender. Maintenance is high, Iverson points out: tender varieties are overwintered in the greenhouse; the beech hedge requires hand pruning in April and again in July.

Other features include a rock garden, a pinetum with over 50 species of conifers, spring-flowering perennial borders, and a shady woodland glen. The SUNY Farmingdale gardens are a wonderful inspiration for period gardeners. They're open to the public April–October [Rte.110, Farmingdale (Long Island), N.Y.: (631) 420-2113]. Or take a virtual tour at farmingdale.edu/horticulture. ✦

ABOVE: In the tropical garden, a rustic log bench built by students nestles behind lemon grass. LEFT: Exotic plants in the tropical garden include large-leafed *Xanthosoma* 'Chartreuse Giant', vertical flowered *Pachystachys lutea*, and colorful *Lantana camara*.

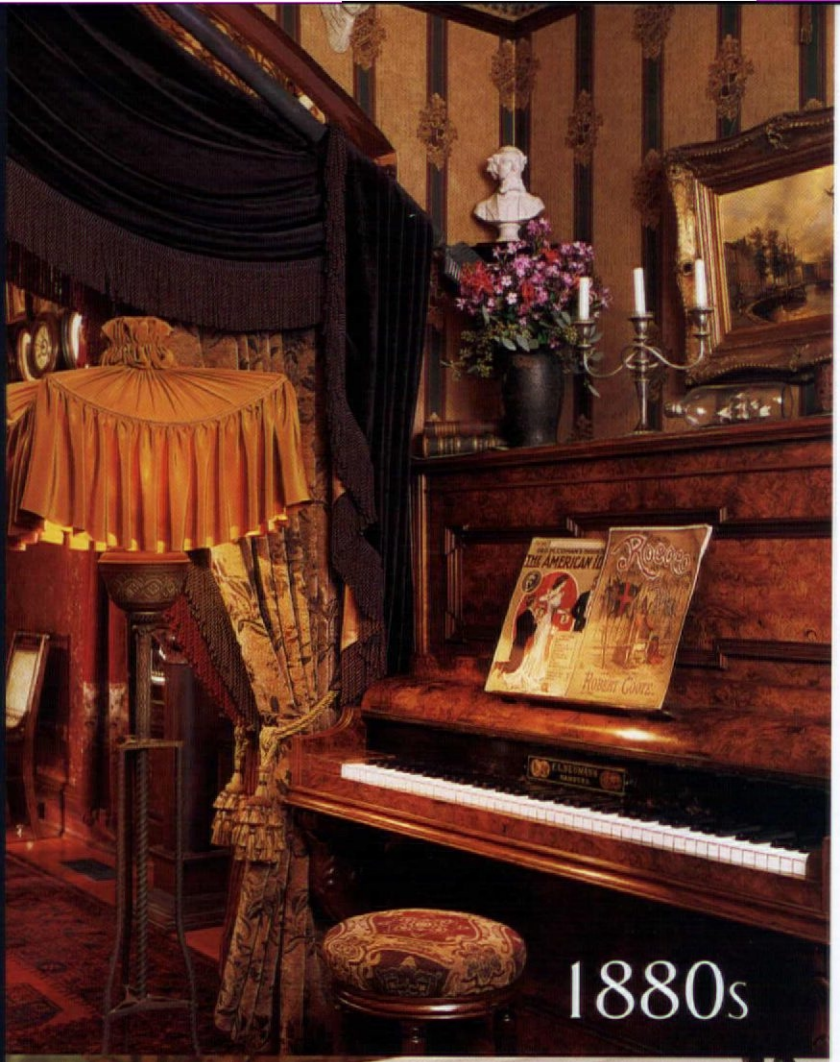


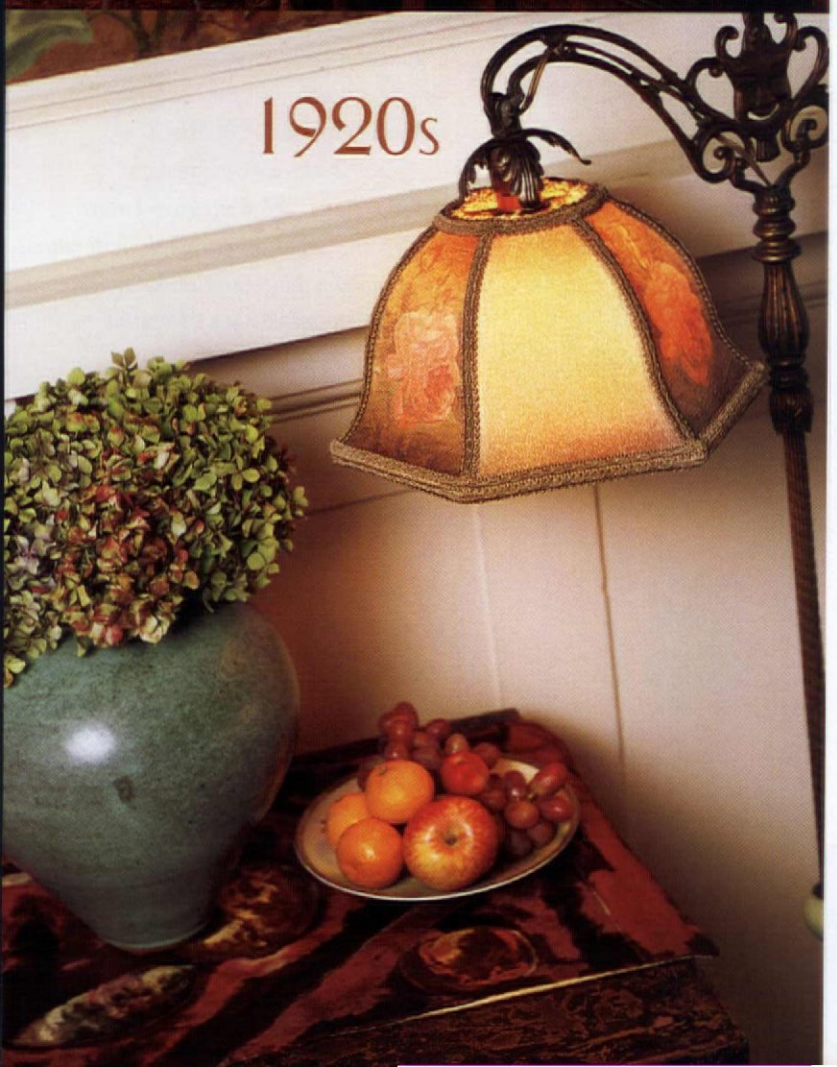
1900s

LAMPSHADES *Come to Light*

THOSE 1920s DESIGNS MISLABELED "VICTORIAN" ARE PLEASING TO OUR EYES —BUT DON'T YOU WANT TO KNOW WHAT REALLY SHADED YOUR 1886 OR 1905 LAMP?

BY STEVE AUSTIN | PHOTOGRAPHS BY PHILIP CLAYTON-THOMPSON



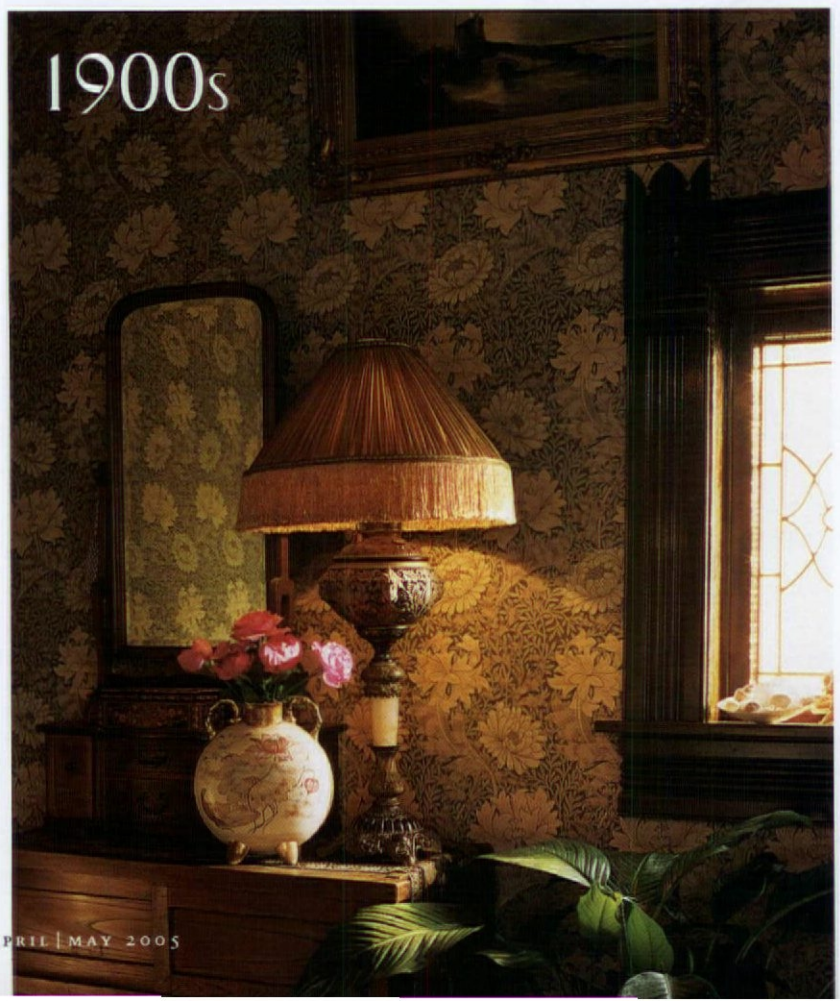


LAST YEAR I got a call from the editor of this magazine; she was trying to track down actual Victorian-era cloth lampshades for a reader. That might sound odd—surely she has seen ads for stylish reproduction "Victorian lampshades." But Patty knows something few others do. Those lovely beaded and fringed shades don't actually reflect 19th-century models. Not that they lack authenticity. Some are very similar to, or even exacting copies of, high-style shades—of the 1920s. Many years ago, someone marketing such shades must have felt that Victorian sounded more romantic than Flapper Era. Or maybe "Victorian" was just a reference to the embellished style. Either way, the somewhat historically inaccurate label has stuck.

Anyway—"No," I replied; "to my knowledge, no one is making actual Victorian period shades."

But I couldn't let it go. When seeking historical truths, I always grab my copy of William Seale's *Tasteful Interlude* (which is filled with dated photos of old interiors) along with a magnifying glass. I quickly discovered that almost half of all Victorian-period lampshades were made of cloth or paper—not glass. Over the many years that have ensued, lampshades have succumbed to the ravages of time. First to go were the fragile, often [*text continued on page 96*]

FAR LEFT: Atop a lamp base ca. 1875, this simple pleated and fringed style is taken directly from a 1905 photo. TOP: This swoopy dust collector begs the question: was the lampshade designed purposely to burn down the house? "Style" came before practicality! BOTTOM: "Crystalline" or "Ballotini" lampshades were coated with glass beads smaller than grains of sand. Flowers are decals. Details were taken from a 1928 catalog.



The SOURCE

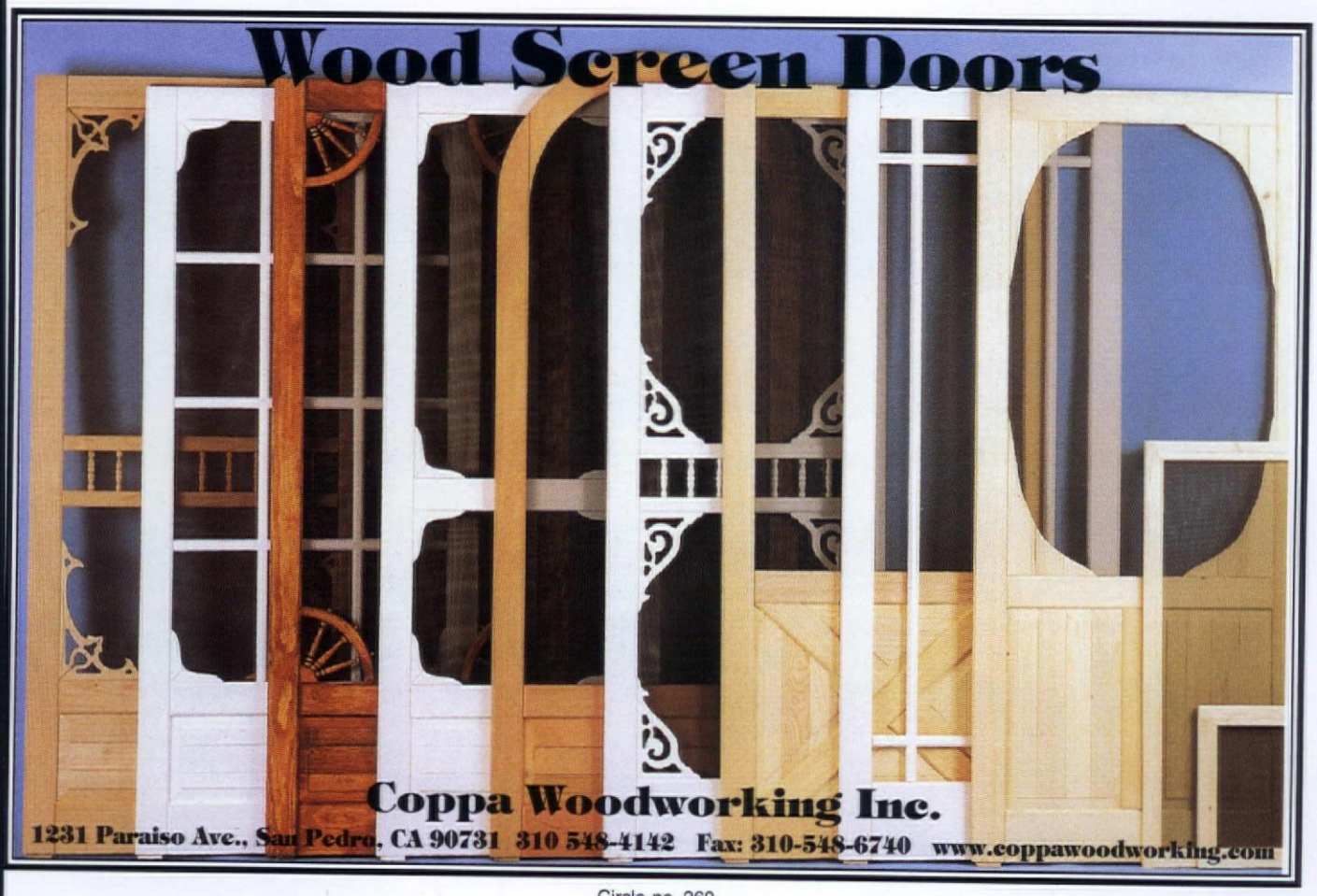
By the time our project was completed, Esther Rister at Yestershades had decided that she will make true-to-period lampshades for anyone so inclined. The older styles shown here have grabbed so much attention, it appears there may just be a market for Victorian shades. [Author's mission accomplished!] —STEVE AUSTIN

- **YESTERSHADES**, Portland, OR: (503) 235-5645, yestershades.com

More Historical Lampshades

- **JUDI'S LAMPS & SHADES**, Brooklyn, NY: (718) 336-0366, judislampshades.com *Victorian-style, Deco, Mid-Century, Classic, and Modern shades, and some antique lamps. Showroom by appt. only; also selling through* **ABC CARPET & HOME** in Manhattan: (212) 473-3000
- **JUST SHADES**, New York, NY: (212) 966-2757 *Ready-made and custom shades, with a Victorian-style line.*
- **SHADES OF YESTERDAY**, St. Petersburg, FL: (727) 344-7295, shadesofyesterday.biz *Custom shades, restoration, and antique lighting.*
- **VICTORIAN ELEGANCE**, Chilliwack, BC: (866) 858-0810, valleyimall.com/victorianelegance/ *Extensive online catalog of shades, custom work, restoration, lampshade-making tutorials and classes.*
- **VICTORIAN LAMPSHADES BY YVONNE**, Long Beach, CA: (562) 420-8735, victorianlampshades.com *Many frame styles; baroque designs and rich fabrics such as burn-out velvets and tapestries.*
- **VINTAGE SHADES**, Bedford, IA: (800) 514-2063, vintageshades.com *Antique lamps, bed lamps (hook on headboards), bridge-lamp shades, restoration, 1910–1940s Victorian-style, Nouveau, and oriental shades.*

TOP: A Gay Nineties design atop an 1890s lamp: styles like this may appear implausible to our eyes, but they give a period room just the right finish. BOTTOM: This shade is based on a 1905 photo; similar designs were common both earlier and through the 1950s.



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1910

Prices for these confectionary cloth lampshades run from $85 to $750 or so, with most in the $125 to $495 range.

handmade shades of crêpe paper or even wallpaper. Later, cloth shades also wore out, often to be replaced by glass ones. The rare, authentic, cloth shade still to be found is inevitably too tattered for use.

Being Victorian-house freaks, my wife and I thought, "Wouldn't it be great to have a copy of the real thing?" We jumped in the car and drove to the home of Esther Rister of Yestershades. Esther has long been the queen of high-style reproduction cloth lampshades in the Pacific Northwest.

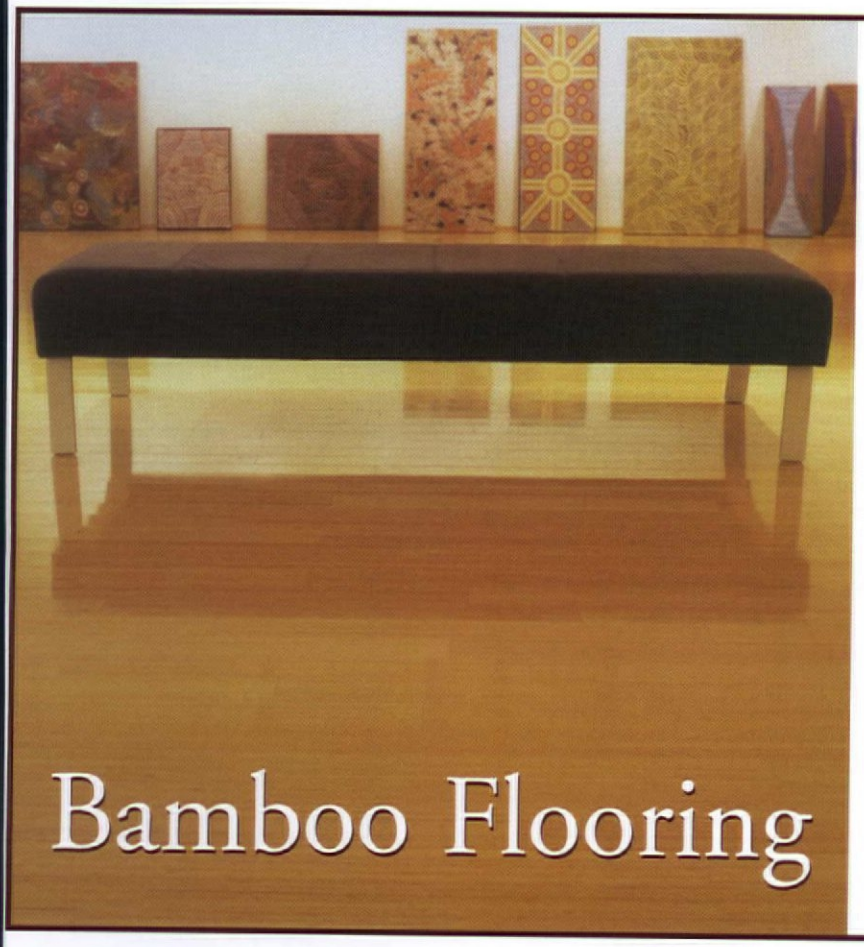
ABOVE: Taken directly from a 1919 catalog, this style has moved beyond the "excesses" of the Victorian era, but has yet to attain the high-style look of some '20s shades. LEFT: This beauty is from the top end of what is currently mislabeled "Victorian." I'd call it the "F. Scott Fitzgerald," a design Esther copied from a Roaring Twenties confection.

Esther did not argue about the misuse of the word Victorian. She knew exactly what period her designs were inspired by, pulling out dusty catalogs from the '20s to show us pictures of the originals. But could she make a true Victorian-period shade?

"Yes, but who would want…?"

We would, of course. "Could we commission you to make us two?"

"I'm sorry," Esther replied. "It would be like reinventing the wheel.



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I wanted those shades, and to set the record straight. "What if I were to write an article about cloth lampshades from the 1880s through the 1920s? To illustrate it, you could make exact reproductions representing actual shades from each decade. Your creations would appear in glorious color in *Old-House Interiors*."

"Hmmm . . . uh . . . okay." Esther agreed to my shady deal. From old photos and catalogs, she and I picked designs—only from those we could accurately date. Then, Esther fabricated lampshades to look just like the old pictures.

Late-Victorian shades often used lots of fabric, with long side skirts or puffs of frill. If you need to describe them using just one adjective, "absurd" is a good choice.

FOUR DECADES are represented in these photos, which can help you start learning to date the shades. It isn't possible, however, to easily categorize each decade or pinpoint the year of any shade, because there were so many shade designs. A few trends provide clues about which style belongs to which decade.

Late-Victorian shades often used lots of fabric, with long side skirts or puffs of frill, although not much trim. If you need to describe them using just one adjective, "absurd" is a good choice.

By the early years of the 20th century, shades were often tidier and less droopy, and they often had more trim. While these still look old-fashioned to the modern eye, they no longer look absurd. Perhaps a better word is "tired."

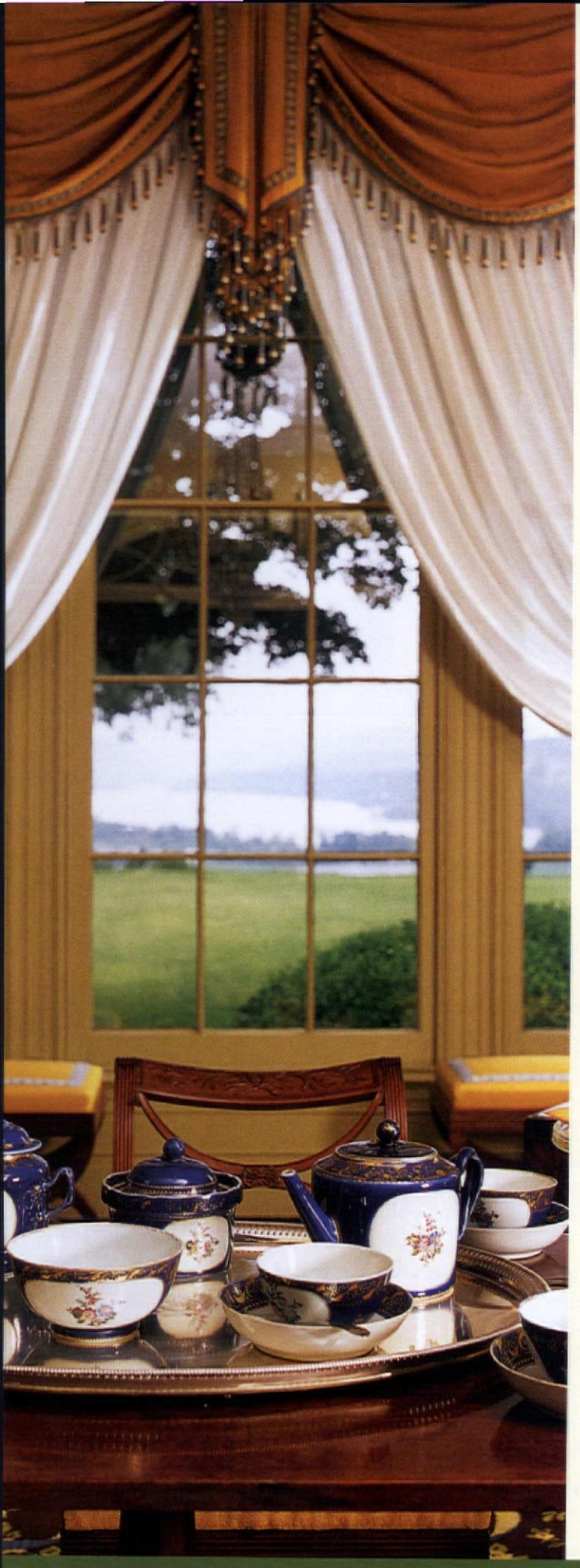
By the 1920s, some lampshade designs were almost modern-looking. Many '20s shades were made of paper or white fabric, and fairly indistinguishable from the boring shades of the '40s and '50s. But, in sharp contrast, other '20s shades had a characteristically ornate appearance—very much like the elaborate shades called "Victorian" today. These flamboyant designs are often highly decorated and colorful, sometimes with tassels, beaded fringe, lace—and unusual shapes.

Those broad-brush descriptions won't always help you accurately sort every shade into the right time period. For example, I've seen beaded fringe characteristic of '20s shades on lamps dating back to the turn of the century. And, actually, even in the '20s, most shades did not have the glass-bead fringe associated with that time. Some designs remained popular for so many years, they simply cannot be pinned down to one decade.

I confess that I agree with the market: the designs of the 1920s currently called "Victorian" are the most beautiful to our eyes; that's why they're so popular. But for those who, like my wife and I, want to develop a true period room, an authentic design beats decorative splash. I'll leave those gorgeous flapper-era shades to people restoring homes of the '20s and '30s. ✦

THANK YOU *to Robert and Melissa Hogan for the use of their house.*

STEVE AUSTIN *and his wife Cathy Hitchcock, professional restorers with their own diminutive but exquisite Victorian home, are now wondering how to get somebody to reproduce early linoleum designs.*



TIME-TESTED DESIGN, NOT FADS

AND DECORATING ADVICE YOU CAN REALLY USE

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

PATRICIA POORE, EDITOR-IN-CHIEF

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OLD-HOUSE INTERIORS

The Only Magazine Devoted to Period-Inspired Home Design.

From Renaissance to Prairie School, well-proportioned windows in twos, threes, and fours enhance a façade as they let in the light. Here's a rundown of styles.

Combination Windows

BY MARY ELLEN POLSON

BUYING WINDOWS for an addition to a house of a certain age can be a daunting proposition. Sure, you want the new windows to resemble the ones on the older part of the house, but you also want light and views. Driven by the market in new construction, window manufacturers tend to presume the more windows the better: a browse through website photo galleries reveals window combinations in configurations elaborate enough to take up the entire side of a two-storey house—or a barn.

Still, many types of window combinations have historical precedence. How do you know what window combinations are appropriate for the style of your house?

PAIRED WINDOWS The simplest of combinations—two matching sash or casement windows, side by side—appears on most house styles from the mid-1850s and later. Doubling up windows of the same size not only allows more light and ventilation to enter the house, but it also can help unify the look of a façade. Paired windows are easy to multiply into groups of four, six, eight, or more. Multiple pairs of casement windows were a favorite means of creating a sunroom in early 20th-century Colonial and Tudor Revival homes: casements would line three sides of an entire room above a half wall. Restoring (and insulating) original casement windows—which were single glazed and often made of metal—can be a challenge for a homeowner. You can get the same look with state-of-the-art double-glazed windows with divided lights, in a choice of interior wood finishes.

RIBBON WINDOWS Ribbon windows are groupings of three or more matching windows, topped by a unifying lintel. Arched ribbon windows made a grand statement when they appeared on Italianate homes of the 1850s. By the early-20th century, triplet windows were a favorite builders' device on almost every kind of house, from Arts and Crafts to Tudor Revival and Prairie style. Triple-ganged win- [*continued on page 102*]

A real Palladian window is not only a thing of beauty but also a work of art. This re-creation of a Georgian window by Maurer & Shepherd Joyners maintains the classic proportions; the central arched window has a fixed, single sash.

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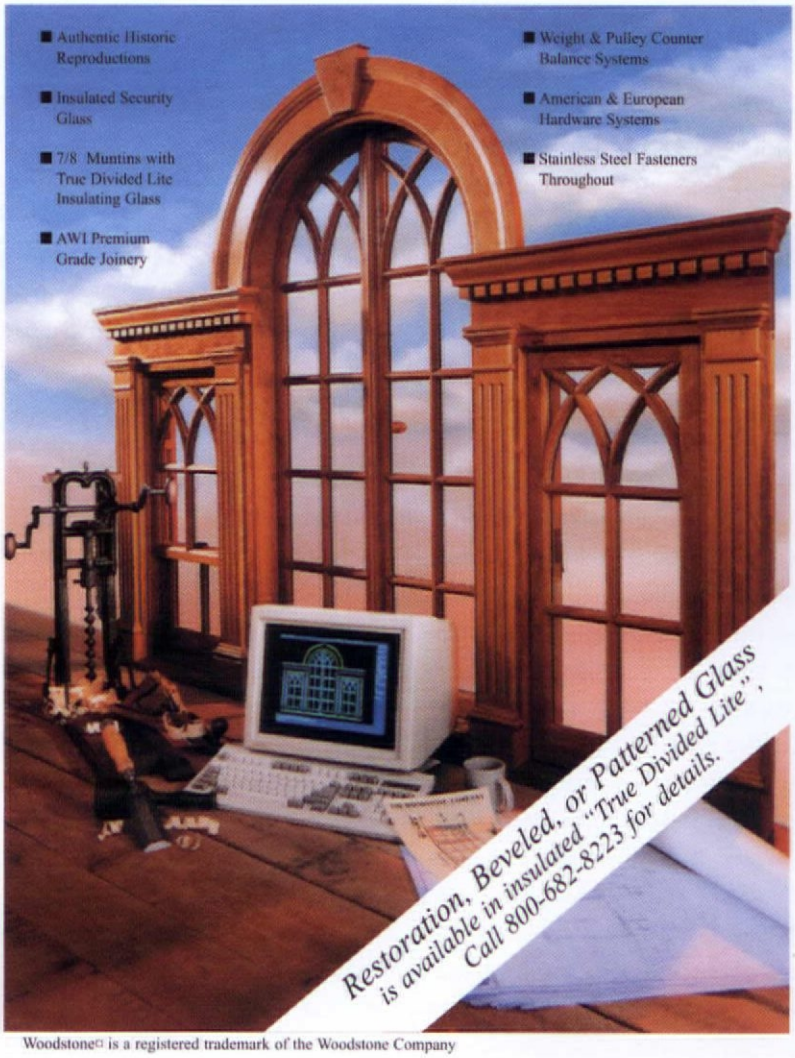

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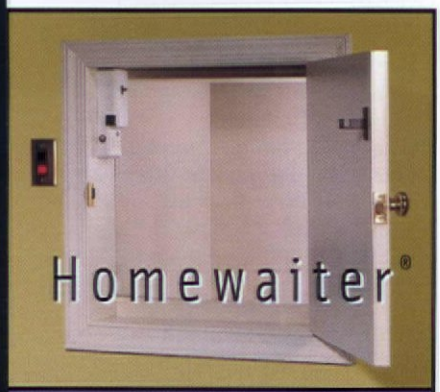

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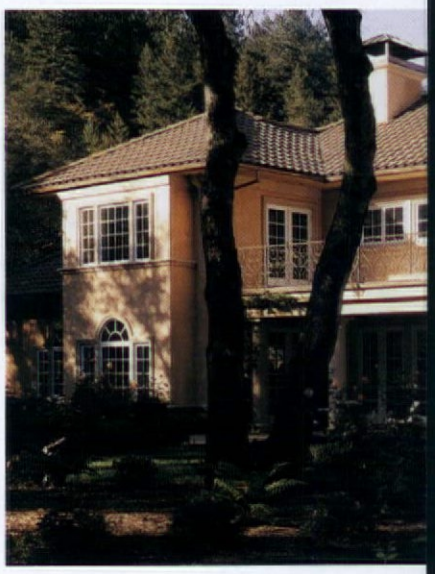

A first-storey Palladian window and a group of casement windows help define a secondary ell.

dows work both as standard sash-over-sash windows, and as a row of smaller accent windows almost anywhere on an early-20th-century house. As they can be almost any size, with divided light patterns of practically any configuration, they are ideal for a dining room or kitchen addition. You can even copy original windows on your house in terms of sash configuration and number of divided lights, for instance, and re-create multiples of them in the size you want.

WINDOWS WITH SIDELIGHTS This configuration includes a large center window, flanked on either side by windows of the same height that are slightly less wide. The granddaddy of all windows with sidelights is undoubtedly the Palladian window. The name comes from Andrea Palladio, the influential Italian architect and treatise-writer; these are also called Venetian windows. A Palladian window is a three-part window with a noble twist: the larger, center section has an integrated arch that rises higher than the flanking sidelights. Palladian treatments were often used as part of grand entrances on Georgian and neoclassical homes, and in their revivals as well.

Simpler versions of the tripartite Palladian appear in almost every style of home in the 19th and 20th centuries. A Greek Revival configuration might include a large center window flanked by narrower sidelights. On a Shingle Style house, you can often spot a modified Palladian in a high side gable. In a Queen Anne house or Arts and Crafts Bungalow, you're likely to find a tripartite window in the dining room. Often, the center window will be horizontal, and placed higher on the wall than the sidelights. That allows just enough space for a buffet to fit

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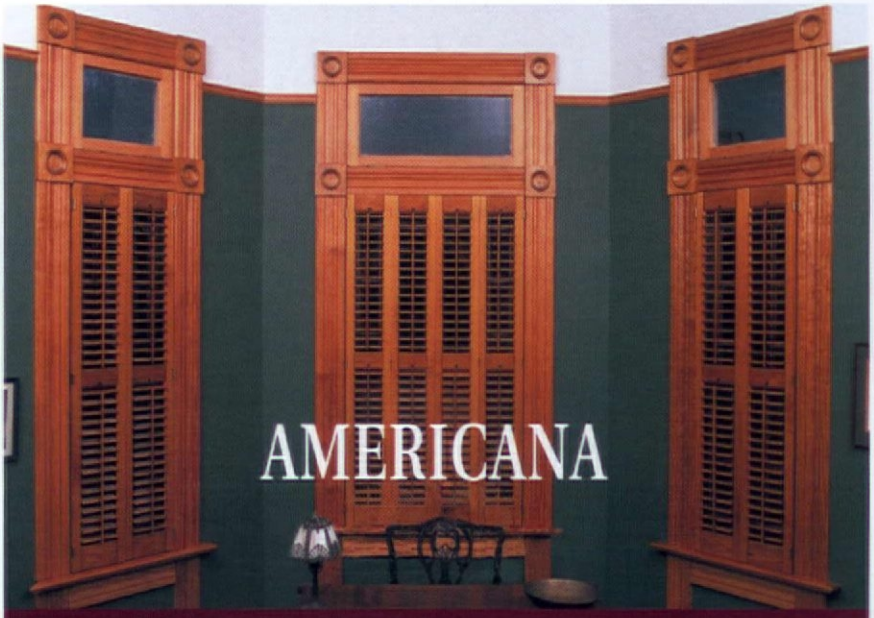

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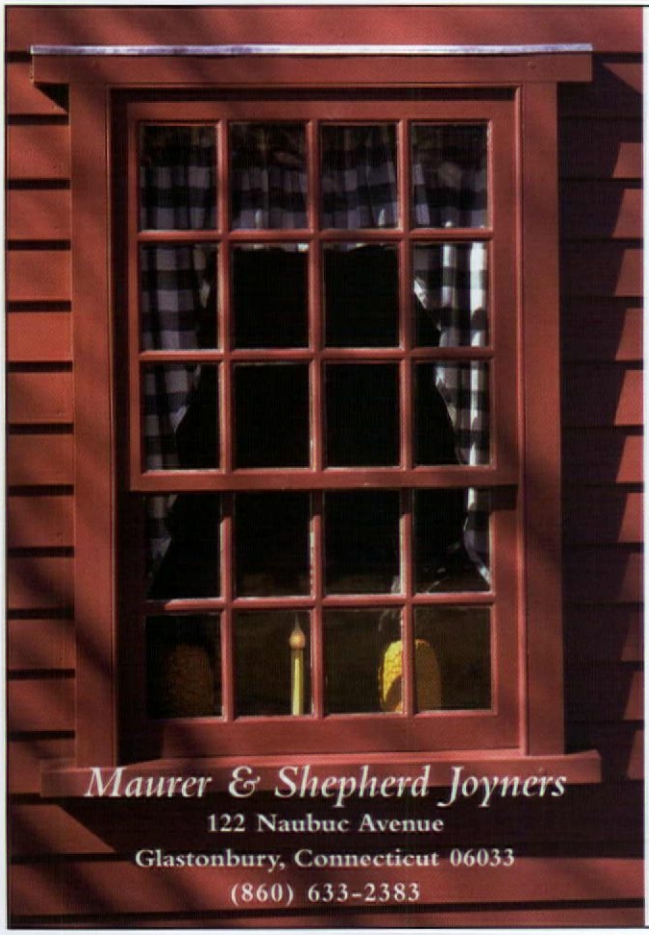

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Three-sided window bays were common in the Second Empire style of the 1860s and 1870s, and also appeared on Stick Style and Queen Anne homes of the 1880s.

underneath, where it will be framed by the side windows.

WINDOWS WITH TRANSOMS Adding a transom can transform a window, especially the tall, narrow windows sometimes seen on Gothic, Tudor Revival, and Arts and Crafts homes. Take, for example, a series of three tall single-pane windows. Ganged together, they'll look like a Seventies addition to your house. Top each one with a square transom, however, and the windows magically evoke configurations seen on Arts and Crafts or even Victorian-era homes.

BAY WINDOWS A favorite on city town houses in the 19th century, projecting bays, typically with three windows, helped bring light into urban rowhouse interiors. The actual sashes can be curved in bow-front bays. Three-sided window bays—often with a larger window in the center and narrower windows on either side—were common on houses in the Second Empire style of the 1860s and 1870s, and also appeared on Stick Style and Queen Anne homes ca. 1875–1895. A striking example is the bay-front San Francisco Stick- or Eastlake-style house.

Like a window with sidelights, a bay window is an excellent way to open up a view or bring light into a room. Pattern the windows in your bay configuration after the style, shape, and proportion of windows elsewhere in your house, and you can't go far wrong. ✦

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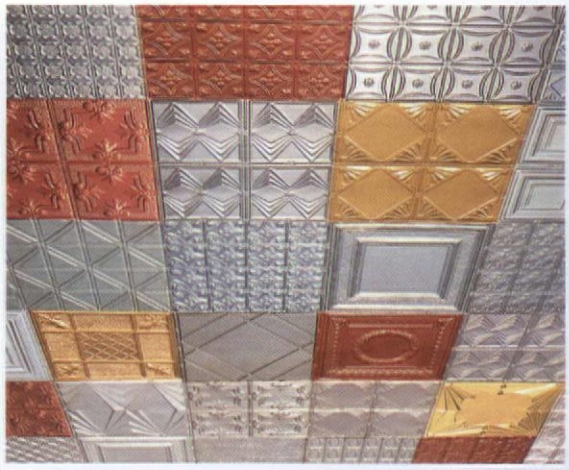

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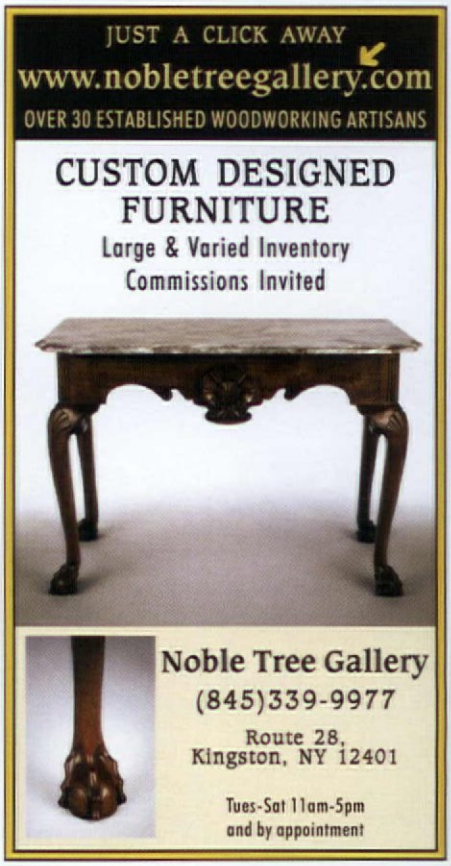

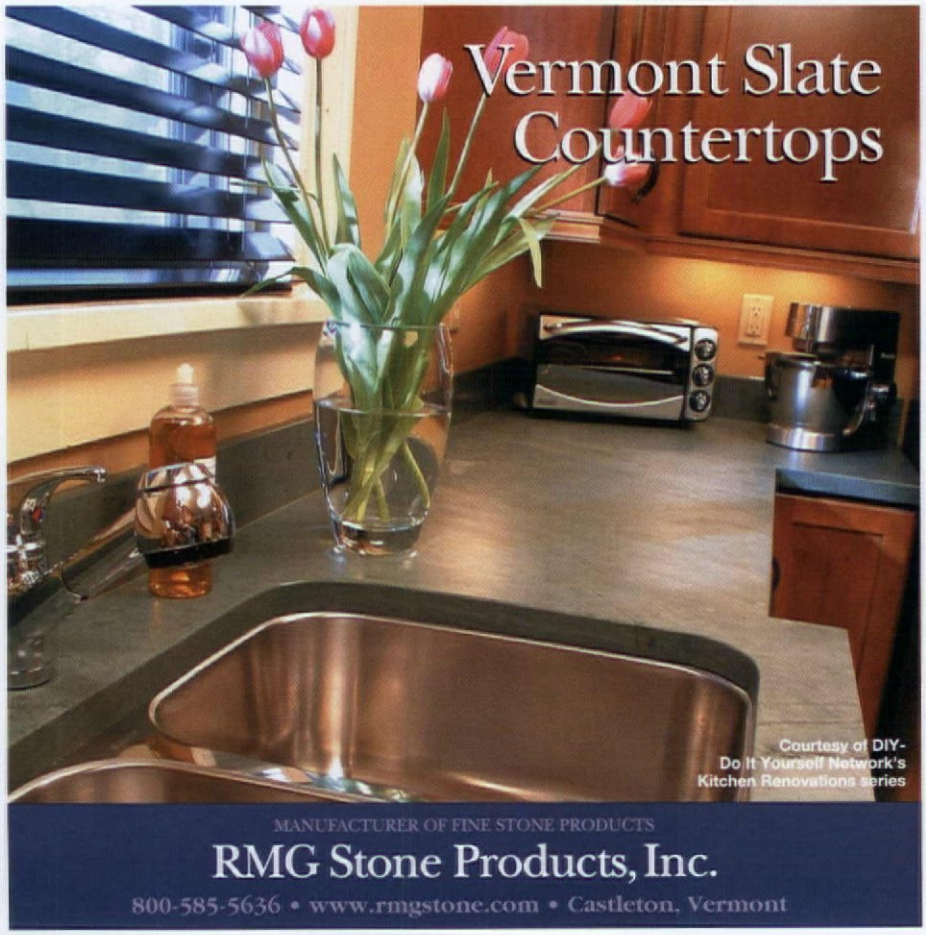

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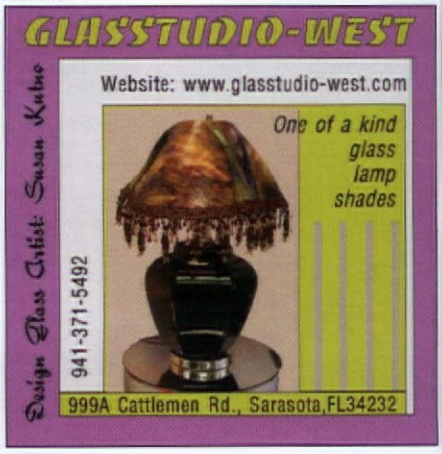

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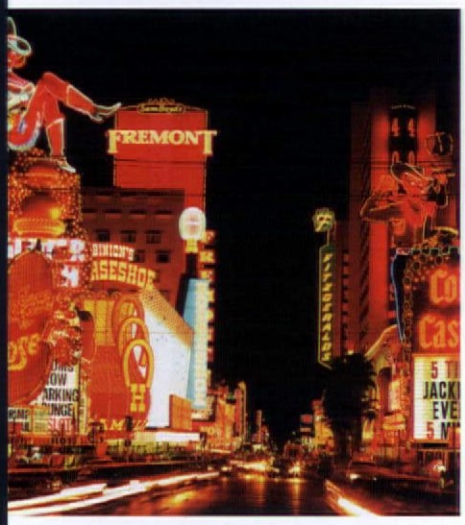
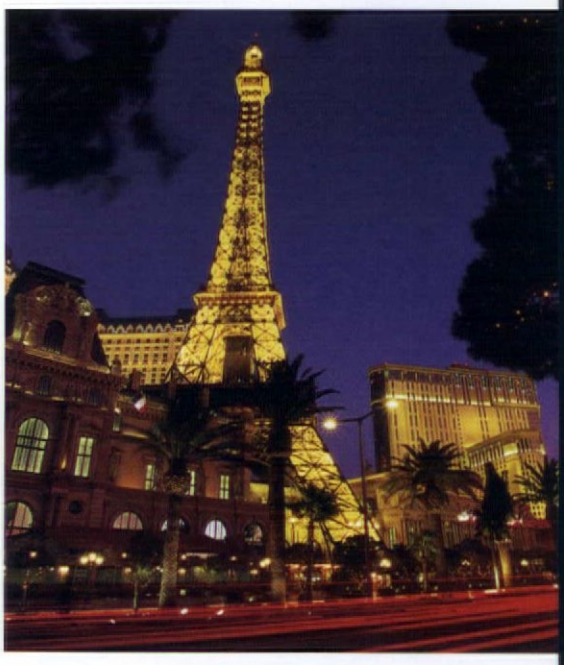


It's Architecture, Baby

BY DAN COOPER

The famous welcome sign dates to the old Vegas. LEFT: (top) Bright lights vie on The Strip. (below) Glitter Gulch, home of the neon cowgirl. RIGHT: Evening near the Paris Hotel.



I'LL CUT TO THE CHASE, history travelers: *Las Vegas? Are you kidding?* For a moment, put aside preconceptions and look past the gambling, the Elvis impersonators and nudie bars. Journey this desert town from an architectural perspective—as you would explore, say, Florence, Italy. This is a fascinating study in America's built environment.

From the tourist perspective, understand that Las Vegas is divided into two sections by Sahara Avenue. Old Las Vegas, referred to as Downtown, is situated in the northern part of the city. Here you'll find the glittering, slightly tawdry yet funky scene replete with penny slots, $1.99 buffets, and free beer for players. See spangling sheets of blinking lights and neon cowgirls kicking up their heels. This is the Vegas of the Rat Pack, where the buildings are clustered tightly, as in a typical city. At night, the sparkling sequin signage is a shimmering carnival midway, illuminat-

You may be stricken with the thought: *in Las Vegas, they've created the world's largest architectural salvage yard.* It's appalling, and yet, it's pretty cool.

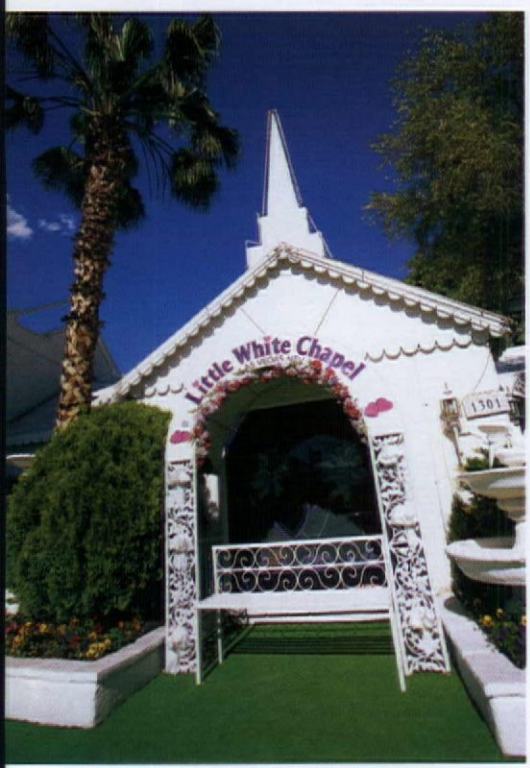
ANDREW BROWN, ECOSCENE/CORBIS (TOP LEFT); MICHAEL T. SEDAM/CORBIS (BOTTOM LEFT); ANN JOHANSSON/CORBIS (MIDDLE) JOHN AND LISA MERRILL/CORBIS (RIGHT)

Bigger than life is the entrance to Caesar's Palace Hotel and Casino. RIGHT: Shops along the Grand Canal at the Venetian. BOTTOM: Las Vegas's Little White Chapel, one of many themed wedding venues.

ing those in search of the Something that only this town offers. Architectural style? It's Western Boomtown meeting the American Highway—hard to name or describe exactly, but decidedly, only, Las Vegas.

South of Sahara lies The Strip, the area along Las Vegas Boulevard that Alec Baldwin, as an old-school casino owner in "The Cooler," referred to disparagingly as Epcot, for here are found the massive, family-friendly, themed casino–hotels, each an island unto itself. For those of us versed in architecture, it's best to purge any irony from our minds when wandering The Strip and accept it for What It Is, because if we compare the buildings to what they are emulating, we'll just get grumpy.

Start at the southern end of Las Vegas Boulevard, and journey from casino to casino. Bear in mind that these buildings are huge, and the distances between them are deceptive; a ramble can consume the better part of a day if any distractions are taken into account. There's the Mandalay Bay/Luxor/Excalibur complex, interconnected [*continued on page 110*]



WEDDING CHAPELS *of Las Vegas*

IT'S EASY *to get married in Vegas, sometimes a little too easy. There's no waiting period or blood test required, although the law does demand a court order for those under 16 who wish to wed. These lenient laws permit matrimony at whim, as between the bar and the roulette wheel, and thus a cottage industry has sprung up.*

Las Vegas is studded with Wedding Chapels. While many are in the larger casinos, the history traveler will find a fascinating smorgasbord of architectural styles in those located Downtown on the way to The Strip. First are the Interpretively Historic versions: wacky variations on New England Churches or Adirondack Lodges. (We are, remember, in the middle of the desert.) Naturally, there's the Stained Glass Chapel, an "authentically historic" stone edifice that combines an 18th-century English Pulpit with a Swimming Pool for the use of the wedding party. Then come the Modernist chapels, where American Roadside architecture collides with the Ecclesiastical, resulting in such unique structures as the Little White Wedding Chapel with its "World Famous Drive-up Wedding Window." These are scattered about the city, so hiring a cab for a period of time may be the best, if not most bemusing, way to discover these treasures.

ROSS PICTURES/CORBIS (TOP LEFT)
RICHARD CUMMINS/CORBIS (TOP RIGHT)
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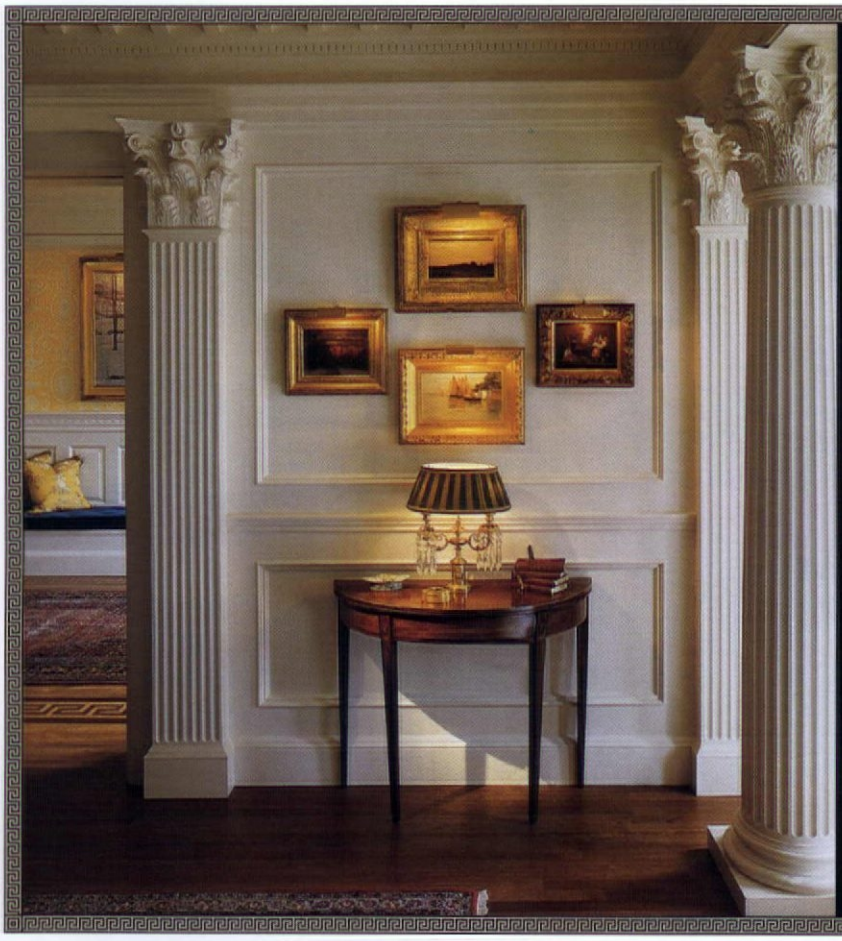

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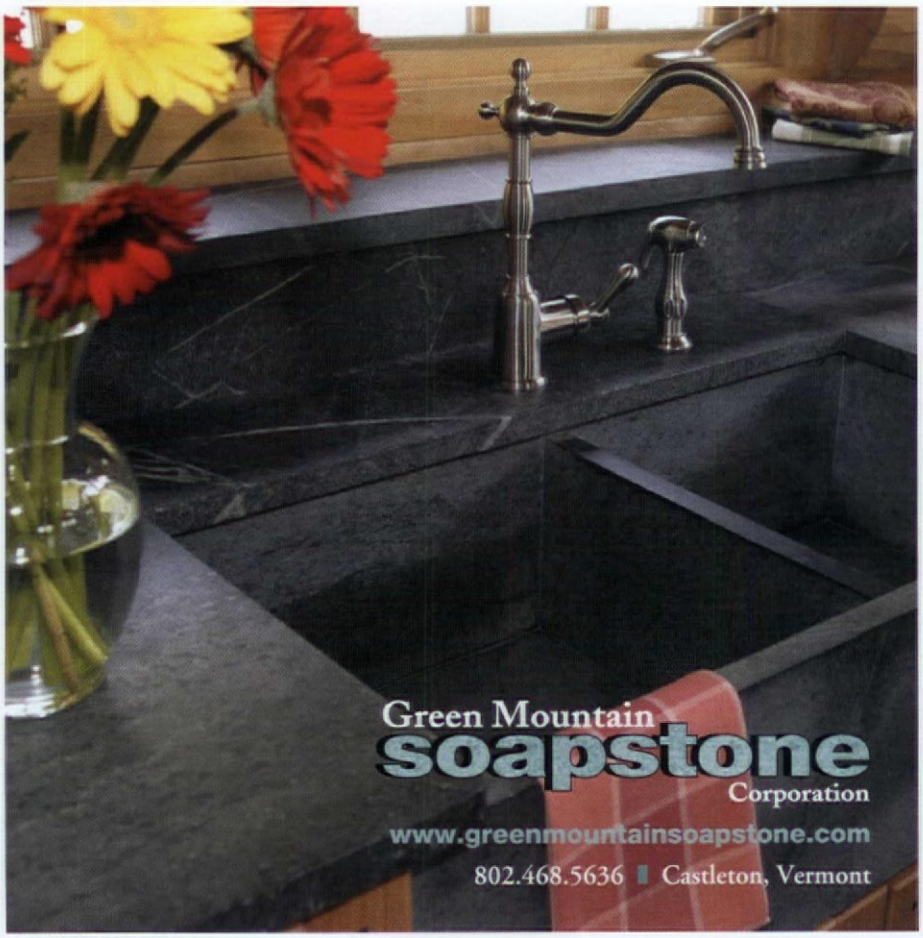
New York, New York must be seen, if not for the Brooklyn Bridge and Statue of Liberty, then for the thrilling Roller Coaster situated on top of a Skyscraper. Dine in the food court suggesting the narrow streets of Greenwich Village (subtle accents such as faux asphalt patches in the concrete). At the Paris, one may stroll beneath the arches of the Eiffel Tower, still aware of the omnipresent suspended-chord hum of the electronic slots, resonating like "the happy voices" in the Wizard of Oz. Visit the Venetian with its *indoor* Grand Canals. Thrill to the moving statues at Caesar's Palace, standing in a forest of columns beneath remarkably executed faux-painted skies. Make sure to attend the spectacular dancing waters of Bellagio's sprawling fountains, with shows (staged every 15 to 30 minutes) that put Tivoli to shame.

For aficionados of the Persian/Moorish Revival, it's tough to beat The Aladdin with its intricate Middle Eastern details. Connected to the casino proper is Desert Passage, a long and winding Shopping Mall ending at a plaza where one may experience indoor thunderstorms on the hour.

In the new Vegas, much attention has been paid to dining and relaxation. Remember, the large casino's goal is to keep you entombed. On a recent journey [I have relatives there], this writer realized that he hadn't been outside for two days. ✦



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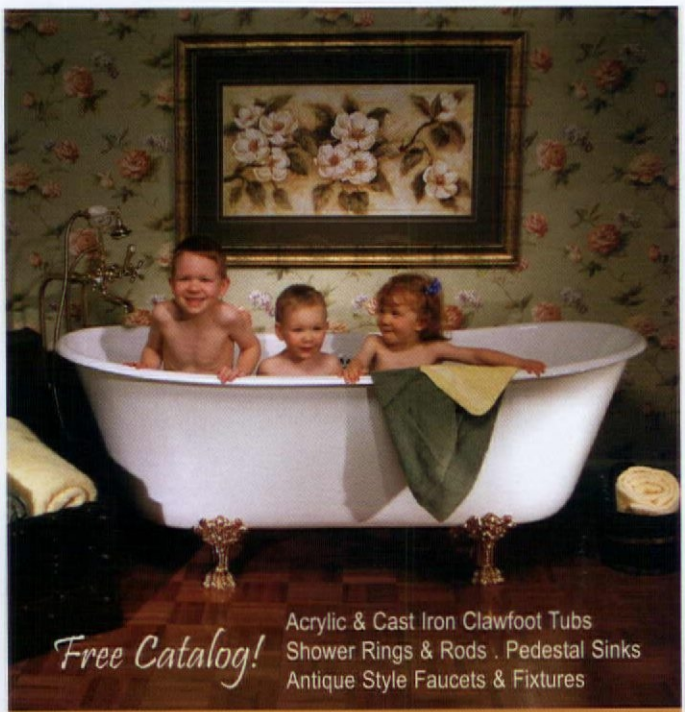

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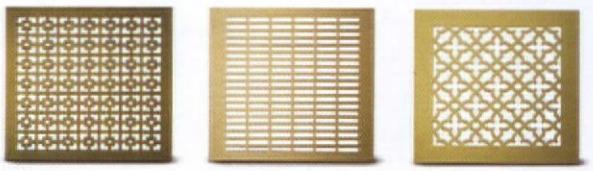

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—DIANA ROBINSON
via email

Early Homes is a once-a-year, special (newsstand) edition of Old-House Interiors *magazine. The premier issue was printed in Spring 2004, the next edition to be May 2005. Look for it on newsstands. Or, if you would like to reserve a copy, you can call me with your credit-card info at (978) 283-3200, business hours* ET. *Price is $6.95, which includes first-class shipping.* —LORI VIATOR

CHICKENS?!

I WAS INTRIGUED by the brief reference in your March issue to a Victorian house in Jonesborough, Tennessee. [EDITOR S WELCOME, "Clutter Mutter," p. 12] My grandmother moved to Jonesborough as a bride in 1923. (Seven years later, my grandfather bought her the town's first electric refrigerator as a surprise!). My mother, now 79 years old, still lives there. I had the run of the town as a child and I've been in almost every one of its numerous older homes. I'd hate for your readers to get the impression that beautiful, historic Jonesborough (the oldest town in Tennessee and capital of the lost state [*continued on page 116*]

BALTHAZAR KORAB

On Fretwork

I just finished reading my first *Old-House Interiors* magazine. I loved it and am glad I decided to subscribe. On p. 87 of the November 2004 edition, the bottom picture shows a room opening with what looks like a grille going across the top. I have been looking for something to put across my extra-wide doorways in a Victorian home. Could you tell me where I can purchase something like this?

—VICTORIA SEABOLT, VIA EMAIL

It's called fretwork, a decorative grille, or sometimes a spandrel. The one you saw is a typical combination of scroll-sawn ornament with ball-and-spindle screening. Old pieces (be sure to measure!) are often found in salvage yards. Reproductions are sold via catalog and online by Mad River Woodworks in California [(707) 668-5671, madriverwoodworks.com] and Vintage Woodworks in Texas [(903) 356-2158, vintagewoodworks.com]. Other historical millwork companies can make them up to order.

Fretwork was used throughout the Victorian period, particularly in Stick Style and Queen Anne houses; styles range from the baroque—swirly and complex—to Eastlake versions, which are rectilinear with stick-and-ball sections and maybe a carved sunflower in the corners. They were used across wide openings, as in entry halls to separate foyer from staircase, or in a bay like the one you referenced. If your door openings aren't as tall as the one shown at left, fretwork might lower the height too much. —P. POORE

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of Franklin) is awash in chickens flapping and clucking down Main Street, so I'd like to set the record straight: I've only seen one chicken in Jonesborough, and that was in about 1959. However, I must concede that your description of "strawberries [floating] in a lead-crystal punchbowl filled with a sweet, lethal nectar" evokes clear memories of the refreshments served by my mother and grandmother at their ladies' meetings in the '50s and '60s!

I asked my mother if she could guess which of the many Victorian homes in Jonesborough you might have been referring to. She suggested the Charles Bennett house, which, according to my mother, did not have chickens in the 1950s, but might possibly have had chickens after being sold 20 or 30 years ago. Could this be the one?

—ANN J. ROBERSON
via email

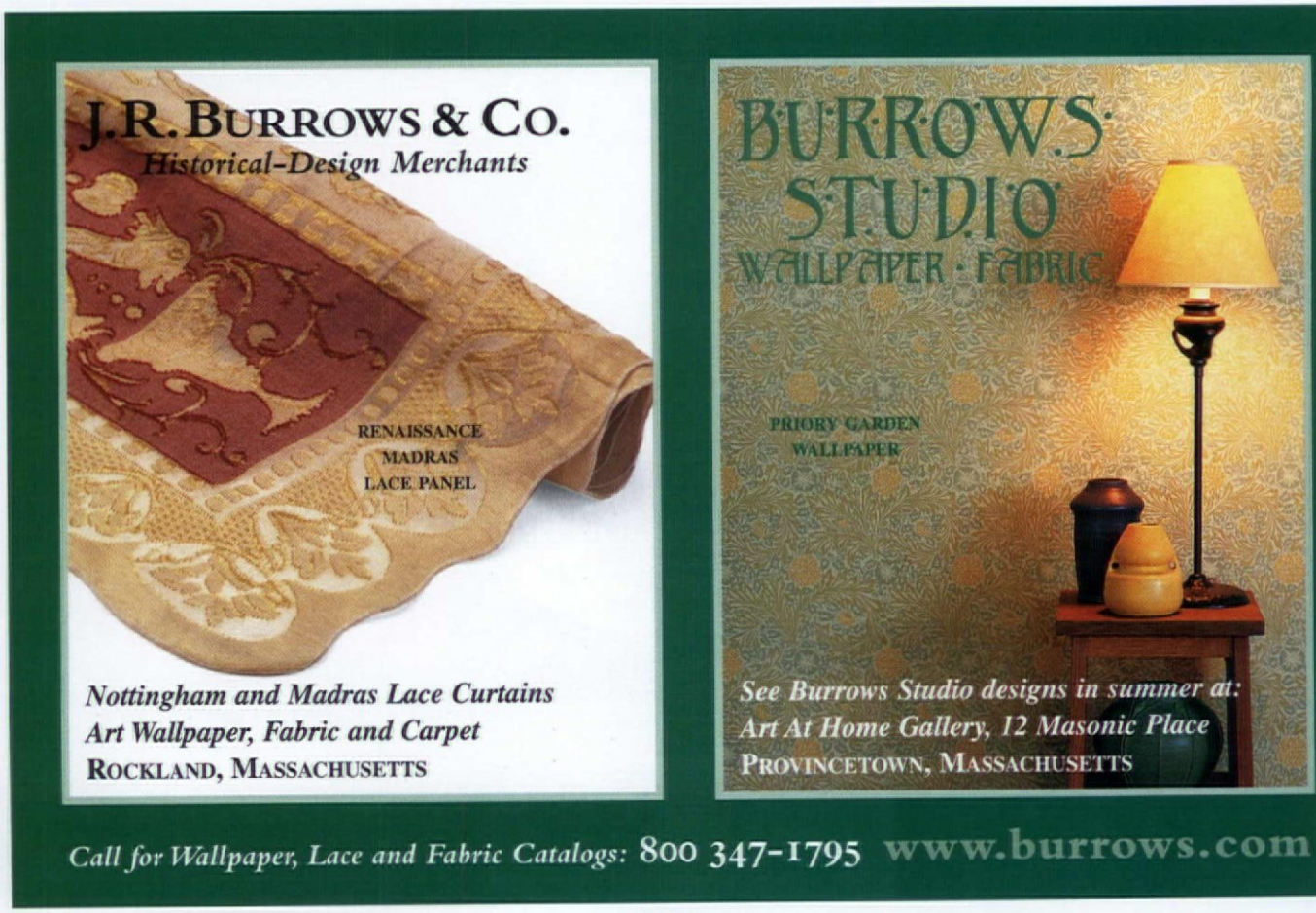
I have to be more careful about what I write about memories 25 years old! (Once I commented on burnt-out light bulbs on the GG subway platform near Pratt Institute in Brooklyn in the 1970s, only to have a colleague sniff that that is now the quite-well-lit G train, and that his brownstone had sold for over a million . . . .) Anyway, you are correct: Jonesborough was then and is still an extraordinarily beautiful, preservation-minded town full of staid brick Italianates and wood-frame Victorians. (It is in a dry county, thus my fond memories of the punchbowl.) That Victorian house—chickens out front, rescued burros in back—was eccentric, which made it unforgettable. Your mother's suggestion is exactly right. —P. POORE

ENTER A CONTEST?

DO YOU STILL run your annual kitchen makeover contest? If so, can you send me information about it: what issue it comes out, how to submit an entry, etc. Thanks.

—MARK MICHELI
via email

We've run kitchen, bath, and house-style contests. This year, the theme is "Inspired By." We want to see your work as well as what inspired it. You can submit anything from a piece of custom furniture to a color scheme, collection, architectural feature, or whole house. Inspiration might have come from a similar object, archival materials, museum tour, even a painting. Winners are featured on the back page in every issue, grand prize winner in November. Contest details are on p. 19 in this issue. —THE EDITORS



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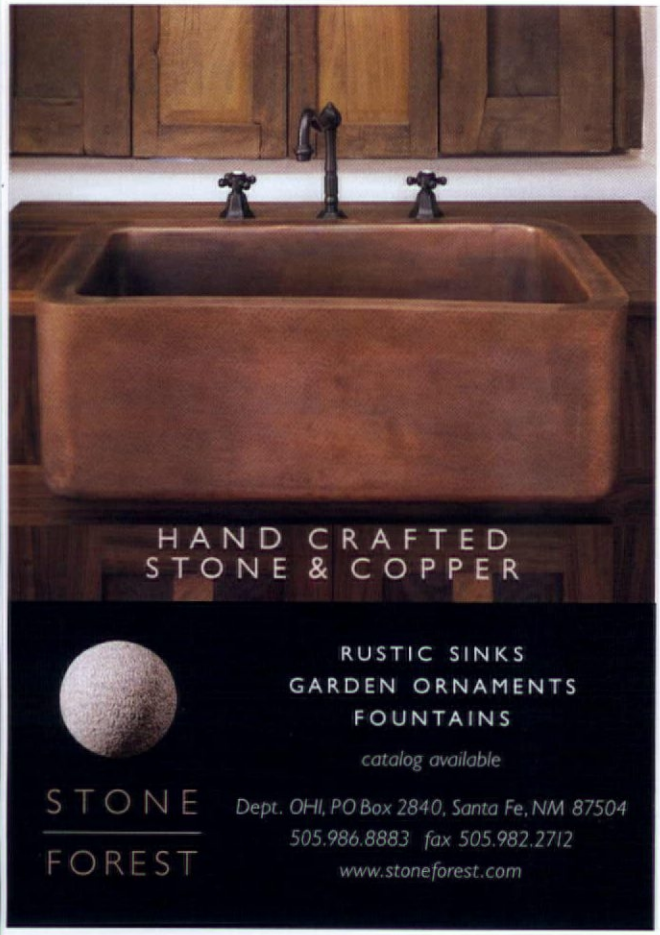

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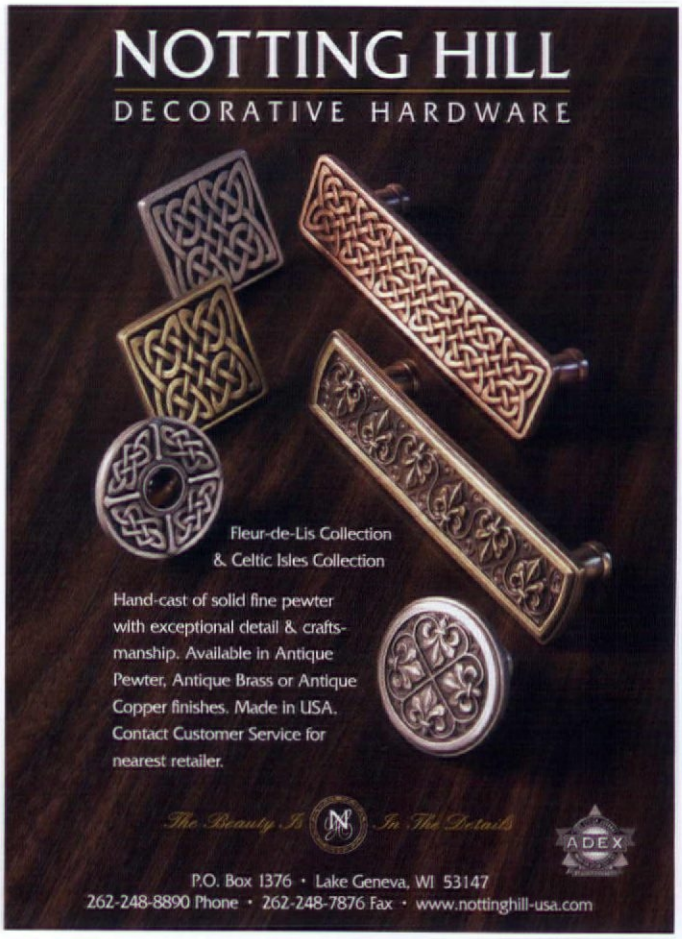

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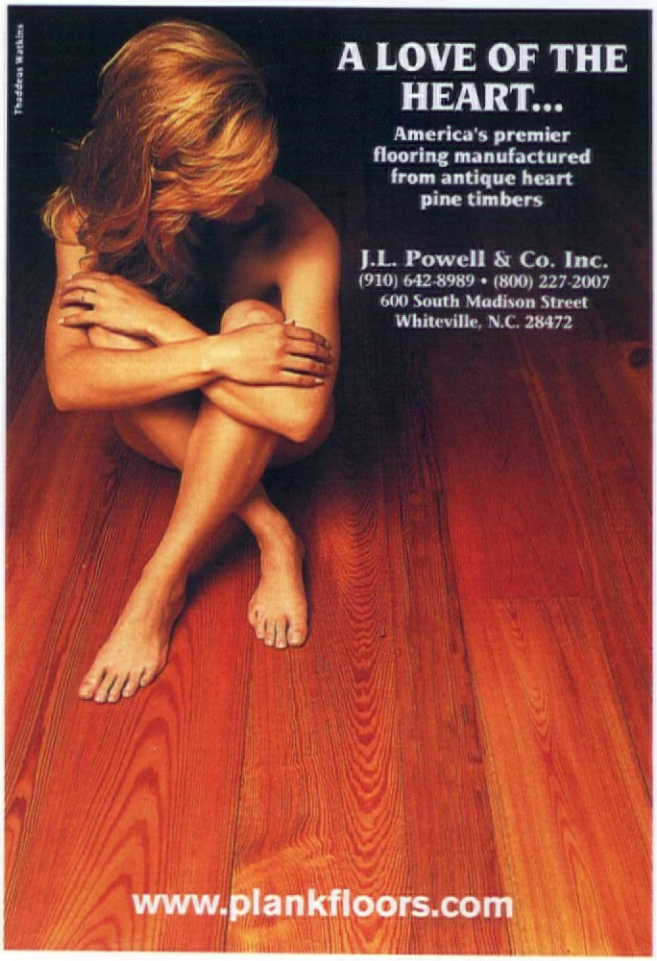

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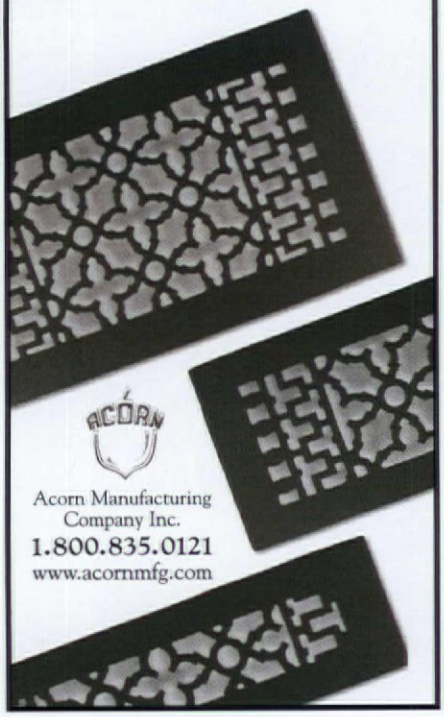

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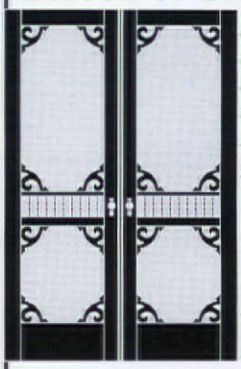

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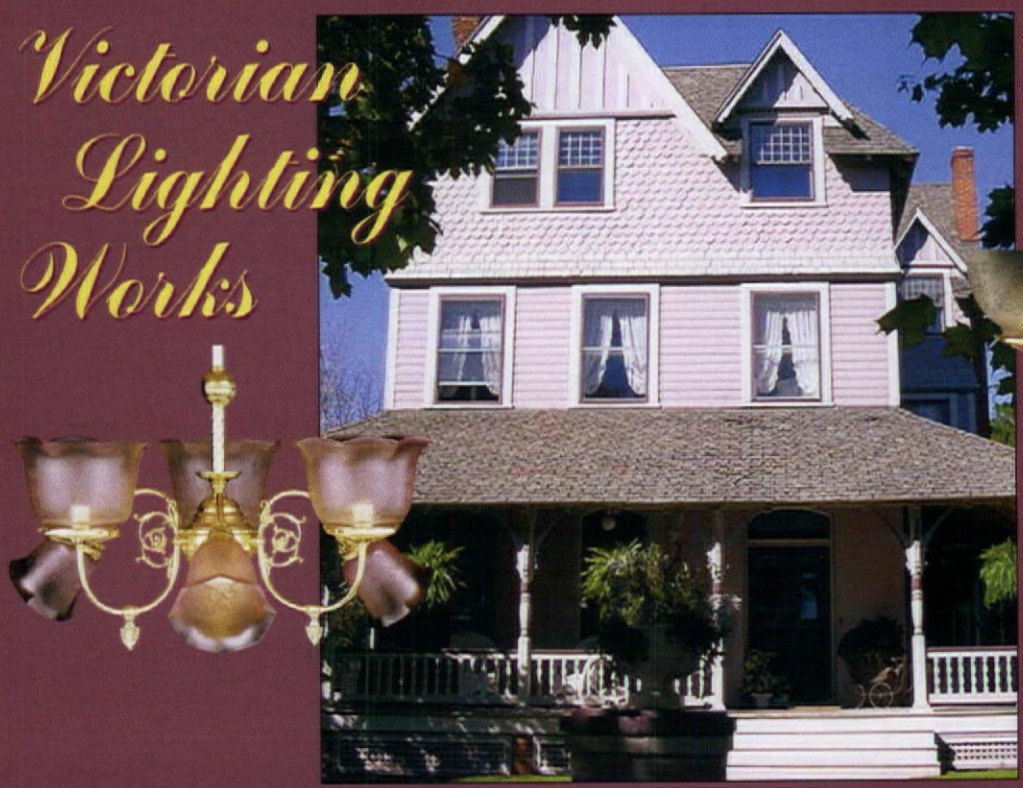

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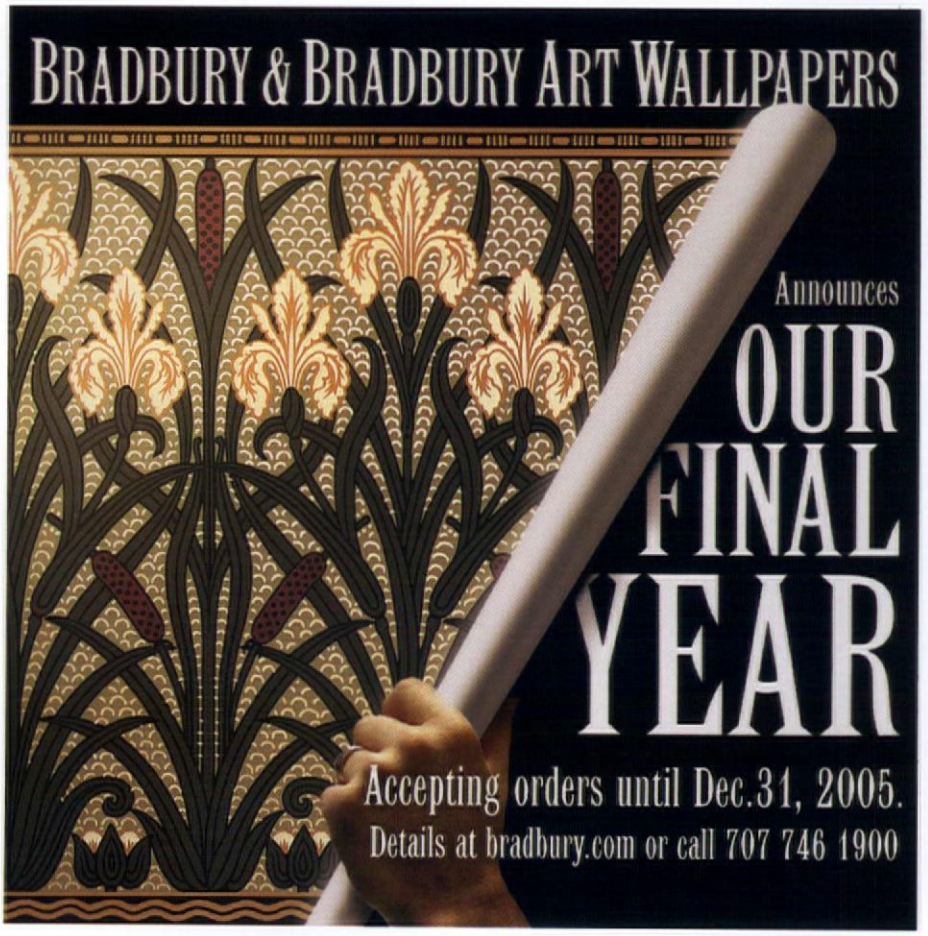

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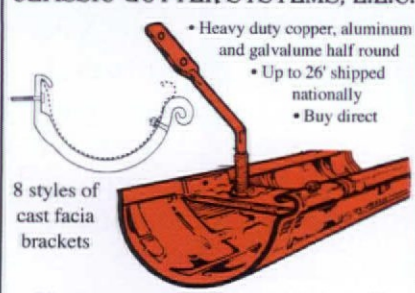

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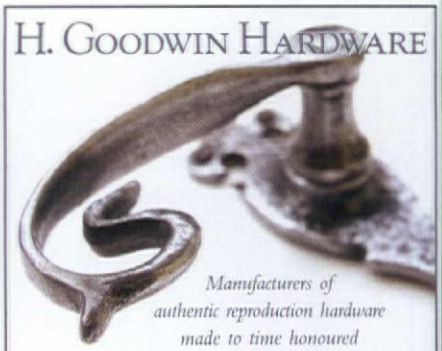

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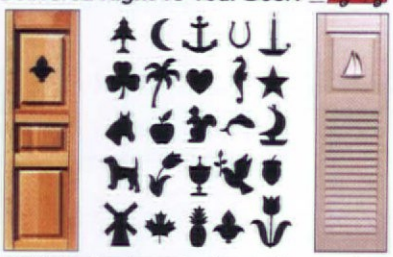

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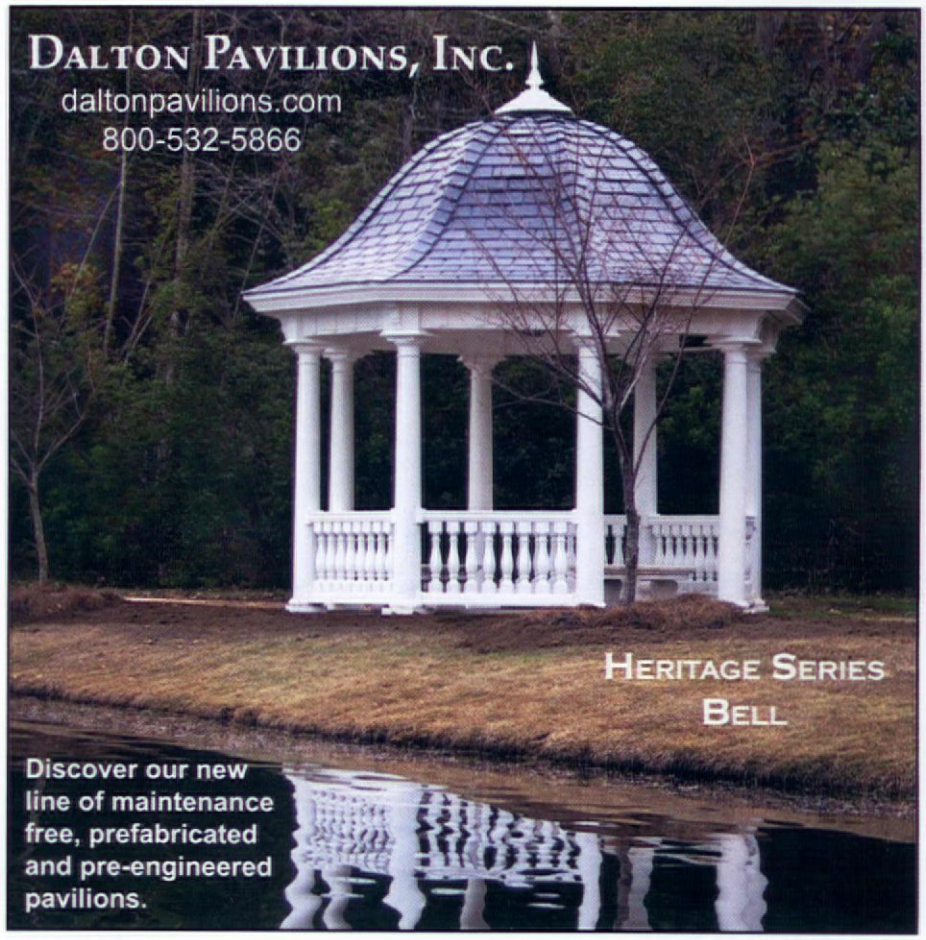

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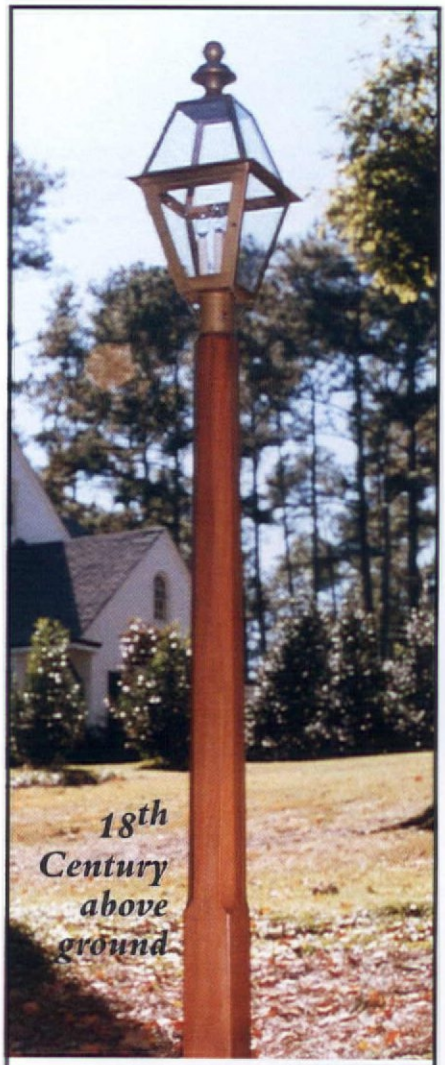

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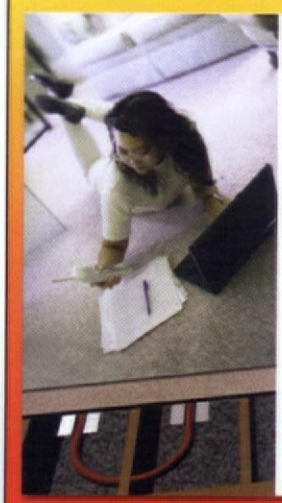

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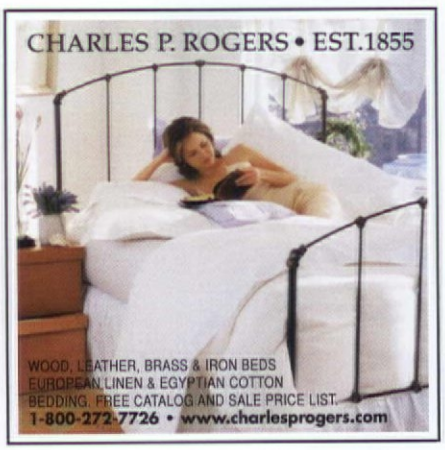

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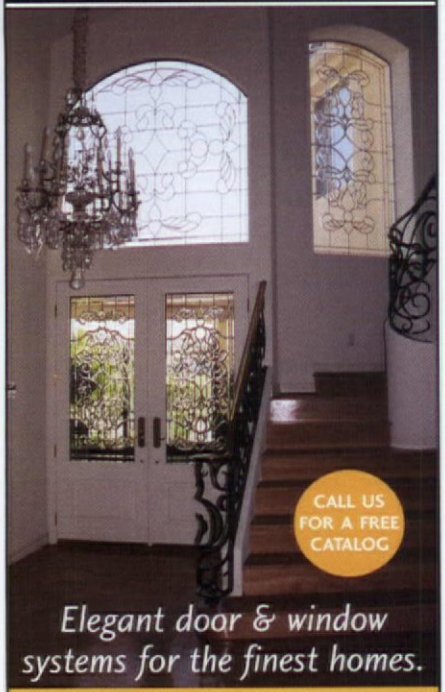

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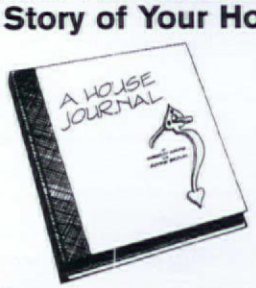

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INSPIRED BY

• STAIRBUILDER Lee Wheeler, Ipswich, MA: (978) 356-7454 • PAINT Benjamin Moore "Georgian Green," HC-115 • BOOK *Arts & Crafts Houses Vol. 1* [Red House] by Edward Hollamby, Phaidon Press, 2000

ABOVE: The staircase at Red House. LEFT: It took many passes through the saw and some hand-carving to make the Gothic posts. BELOW: The pieced octagon was this stairbuilder's own enhancement, inspired by the faceted shape of the room above and by a spiderweb motif in rooms nearby.

THOUGH I COULD only see it "as it used to be," my house was on the market as a tear-down. Believe it or not, even the main staircase had been removed. I had nice drawings for a proposed Colonial Revival stair, appropriate enough for a 1904 house with Shingle Style attributes, but I knew the house leaned more toward English Arts and Crafts. Seven years ago, William Morris's Red House in Bexleyheath, South London, designed by Philip Webb in 1859, was still in private hands and the Phaidon book about it not yet published. But I'd seen pictures of it and a rendering of that storybook staircase. I wanted it. I gave a blurry photo and the illustration above to my bewhiskered stairbuilder, Lee Wheeler, and said, "please build this." He shook his head and left, but returned days later with full-size shop drawings and a story pole. ▪ I considered using the original as inspiration for an adapted design, but fidelity seemed to pay better homage in this case. The stair is about ⅔ scale as my house is smaller than Red House and its ceilings lower; fitted into an existing floor plan, it is actually two stairs side-by-side. When they were little, my boys called it The Castle Stair. (They like it, too.) —PATRICIA POORE

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