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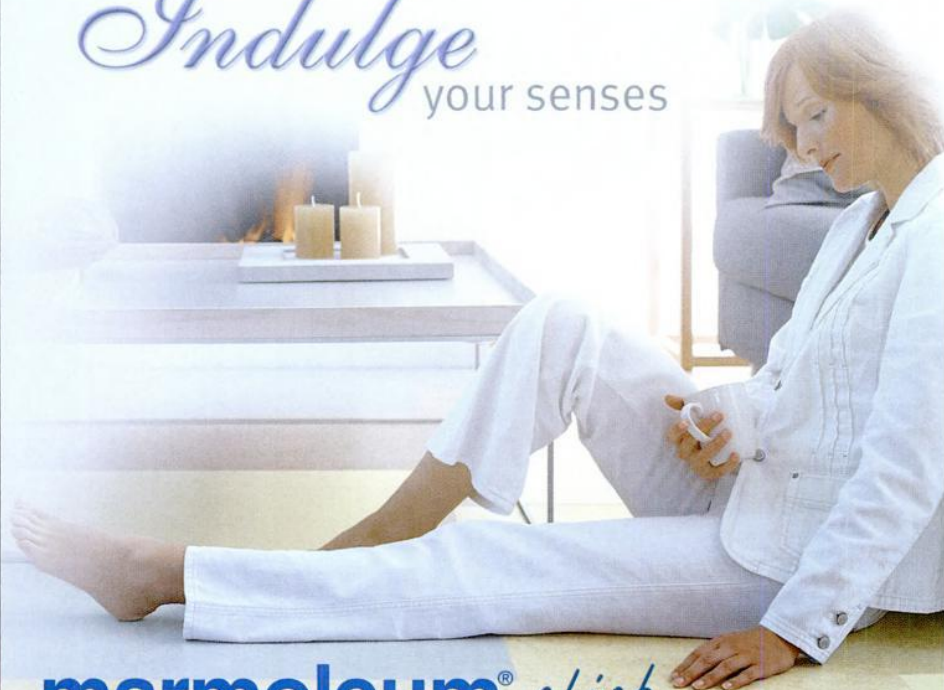


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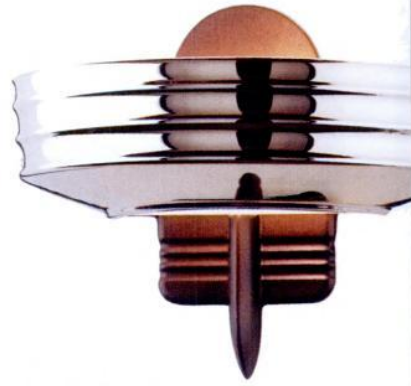
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OLD-HOUSE established 1995 INTERIORS

VOLUME XII, NUMBER 3



VISITS

64 "Love at First Site"

An antiques dealer creates a comfortably eclectic interior.
BY DAN COOPER

21

70 Chicago Aesthetic

An unusual brick and terra cotta Victorian showcases
1880s Aesthetic Movement taste in a bold revival.
BY BRIAN D. COLEMAN

PERIOD INTERIORS

76 Morris on the Prairie

Tracing English Aesthetic Movement and
Arts and Crafts design in the Midwest.
BY JOHN BURROWS

HISTORY GARDENS

79 Ornament for the Garden

Accents add character to gardens of every period.
BY TOVAH MARTIN

HISTORIC HOUSES

84 Russel Wright Modern

The home and studio of a home-furnishings genius incorporates
silk and birch bark, fir, foil, fiberglass, stone, and bamboo.
BY SANDY MCLENDON

PERIOD ACCENTS

90 At Home with Windows

Palladian, cameo, bay: design inside and out.
BY MARY ELLEN POLSON

ON THE COVER: *A lovely statement, this Palladian window is at Farmlands in Cooperstown, N.Y.—a house built in 2002. Cover photograph by Durston Saylor.*



64

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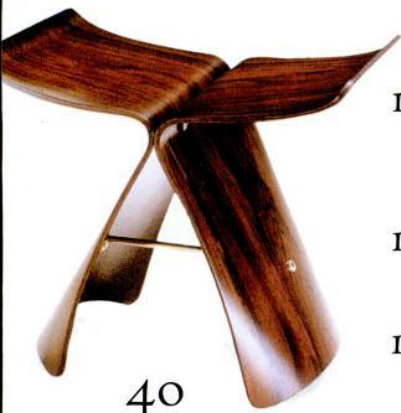
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56



16



40

- 12 Editor's Welcome
Blabbermouth houses.
- 14 News & Views
Streamline design; a restoration gofer; Saarinen family home.
- 21 Furnishings
- 28 Kitchens & Baths
Bath style variations.
- 34 **Other Voices**
Butchy encourages a couple to decorate "outside of the box."
BY DAN COOPER
- 40 Furniture Focus
Bentwood, Victorian to Modern.
- 46 Places to Go
Madison, Wisconsin, is a beauty set between two glacial lakes.
- 52 Archives
Classical watercolors.
- 56 Decorator's Know-How
Fanning up a breeze.
- 98 Designer Specs
Hardware: brass, glass and beyond, 1920-40.
- 105 Inside Books
Ralph Kylloe shows us that Adirondack style is thriving.
- 108 Dialog Back & Forth
Reader comment, Q&A, and letters to and fro.
- 114 Resources
Find it here—or send away.
- 122 Inspired By
A reader sees a Chinese room in her imagination.



28

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MCC, Eastchester, N.Y.
DISTRIBUTED BY CURTIS
- DATA AND WEB MASTER** Monty Lewis
- INFORMATION MANAGER** James Pope
- ARCHIVIST AND LIBRARIAN** Ellen Nelson
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Blabbermouth houses

MY DAD had occasion to visit, along with a friend of his. Without notice, he asked if his friend could have a tour of my house. Top to bottom. I have two boys, a teen and a tween, both of them much too busy and talented to keep their rooms (or any other part of the house) clean. My last stab at managing my own paper clutter was months ago. But Dad's friend had driven up from Georgia and I figured I'd never see him again, so I agreed to let him in. And there it was, that strange opportunity to suddenly see your house, and your life, through a stranger's eyes.

A thread that runs through this magazine is that we should knowingly and selectively personalize our homes. We are to choose carefully the colors, the moods, the mementoes and collectibles that both make us comfortable and announce us to the world. And we should do this in good taste, at least most of the time.

But the process is not all conscious and pro-active, is it? On a tour with a stranger, you may notice that in all the intervening years it is your *real life*, so much of it lived in the busy moment and without self-consciousness, that has decorated the house. The house you thought you had control of is actually an unauthorized biography of your life!

If the house is a little strange, eccentric even, if from the outside it looks dauntingly big but inside has cottage-like rooms with low bead-board ceilings (and lady bugs walk in the grooves), and if the house has lovely places in it but also dead plants and unexamined corners, if your clothes are pink and blue and lavender but all of your rooms are ochre and orange and yellow-green, well . . . I'm just saying.



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The Importance of a Toaster

You know it when you see it: the fluid, speed-inducing lines of a torpedo-shaped power drill or an artfully sculpted meat slicer immediately registers as Streamline. A new exhibition, "American Streamline Design: The World of Tomorrow," is considered the most comprehensive look at the subject ever assembled. More than 180 objects, including furniture, ceramics, metalwork, plastic, and graphic design, will be on display through June 11 at The Bard Graduate Center in New York. The show offers new perspectives on the nature of Streamline, which helped encourage the emergence of mass consumer culture. In an event related to the exhibit, Richard Guy Wilson will speak on the impact of



Nothing humdrum about this sleek Streamlined '30s clothes iron on display at the Bard Center.

two influential World's Fairs of the 1930s, on April 11. During the Great Depression, "A Century of Progress" in Chicago in 1933-34 and "The World of Tomorrow" in New York (1939-1940), sought to put a positive spin on America's future prospects by encouraging streamlined designs in everyday consumer items like toasters and irons. The Bard Graduate Center for Studies in the Decorative Arts, (212) 501-3001, bgc.bard.edu

A Streamlined lounge chair, designed by Kem Weber in 1934.



“ Houses are dreams. Architecture is an avenue to learn how to love. ” — *Architect James Cutler of Cutler Anderson Architects in Bainbridge, Wash., quoted in The New York Times, Jan. 19, 2006*



PROFILE

A "gofer" according to the dictionary is "someone who runs errands." That is exactly what **Vicky Berol** does for anyone renovating an old house. A third-generation San Franciscan and a member of the design guild Artistic License, Vicky had lived in the same Victorian for 30 years when a serious New Year's Day fire forced her to restore more than 60 percent of her home. Much to her surprise, she had so much fun that she decided to leave the corporate rat race while she could (she had been the head of human resources for a large company) and form her own, unique company dedicated to dotting the i's and crossing the t's for fellow home restorers. ■ Vicky searches salvage yards and restoration specialists across the country and has developed a large network of suppliers and craftspeople since beginning her business in 1995. Her most unusual request was to find a pair of cannons for a parapet on a Victorian castle in San Francisco (she succeeded). Vicky's fees are reasonable: the price of the object, plus a percentage for her services. The greatest reward of her business, she says, is doing something she loves and meeting like-minded people. Her advice for



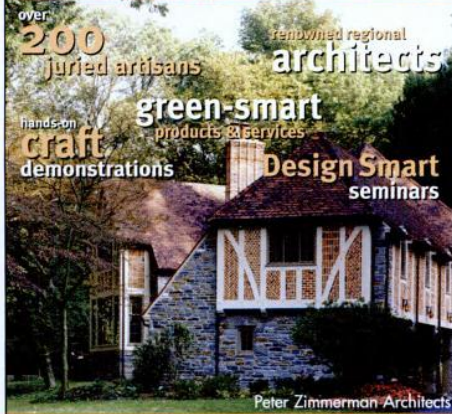
restorers: "Go slowly, make sure you love what you are doing and don't be afraid of reproductions if the originals are not available." Gofer Unlimited: (415) 771-9899, sfgofer@yahoo.com, artisticlicense.org —BDC



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Antiques to Go

Frequent contributor Gladys Montgomery has a delightful new book out: *Antiquing Weekends*



[Rizzoli, 2006]. This illustrated handbook will be your travel guide to antique havens across North America, from Route 1 in southern Maine

to New Hope, Pennsylvania, and Fredericksburg, Texas. Gladys not only includes tips on the best antiquing, annual events, and flea markets, but also where to stay while you're enjoying your plunder. Through your bookseller.

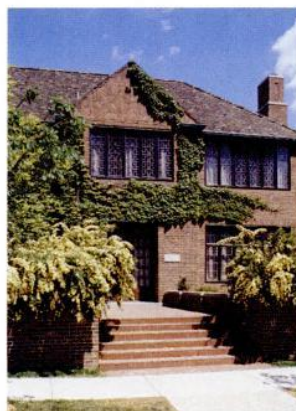
Smith and Garden

"A Gardener's Tale: The 18th-Century World of Annapolis Silversmith William Faris," an exhibition at the Maryland Historical Society Museum, offers a glimpse into 18th-century Annapolis as seen through the eyes of a silver craftsman and passionate gardener. The show includes the largest collection of Annapolis silver ever exhibited, and the only known shop drawings by an 18th-century American silversmith. The exhibition, which runs through Oct. 22, is based on the book *The Diary of William Faris: The Daily Life of an Annapolis Silversmith*, edited by Mark B. Letzer and Jean B. Russo and published by the Maryland Historical Society Press.

Information: (410) 685-3750, mdhs.org

OPEN HOUSE Saarinen House The home of architect and designer Eliel Saarinen and his wife, textile designer Loja Saarinen, is a must-see for anyone interested in the cross-fertilization of Arts and Crafts ideals between the new world and the old. An Arts and Crafts pioneer in his native Finland, Saarinen was the resident head of architecture at Cranbrook Academy of Art (where Charles and Ray Eames met and studied) from 1925 to 1950. Saarinen House is a true family collaboration: Eliel designed the house and furniture; Loja (head of Cranbrook's weaving department) designed and made the window coverings and rugs and helped plan the gardens. Son Eero designed the master bedroom suite, and daughter Pipsan produced door designs and vanity accessories. Meshing beautifully with the Saarinens' vision, the living room has an original Pewabic tile fireplace. The restored garden is an outstanding example of Arts and Crafts landscape design. The entire property is part of the permanent collection of the Cranbrook Art Museum and is open for tours May–October. Saarinen House, 39221 Woodward Ave., Bloomfield Hills, MI (248) 645-3361, cranbrookart.edu/museum —BARB RHINES

FAR RIGHT: Eliel Saarinen designed the light fixture in the studio alcove, which has a spun-and-hammered copper shade and lathe-turned brass hangers. **RIGHT:** Saarinen House on the Cranbrook campus.





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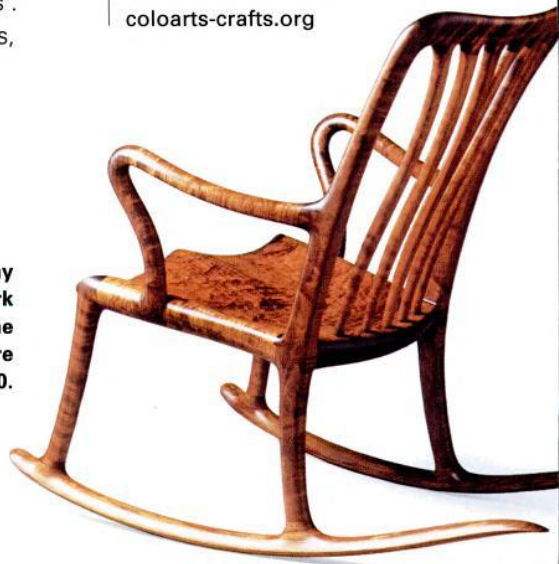
The gargoyle was reproduced from originals at Rosslyn Chapel, Scotland, by Jon Stogner [through Vessels, Inc., Decatur, GA: (404) 687-9202, vesselsinc.com]. See more of Jon's work at the elegantearth.com

Ode to a Gargoyle

Garden writer and photographer Ken Druse sent us this photo of a gargoyle in his New Jersey garden, along with an interesting bit of etymology: "What most people may not realize is that the word 'gargoyle' shares the same root as 'gargle': the Old French word *gargouille* meaning throat or gullet. Since gargoyles were, in fact, architectural features along the roofline of buildings specifically designed for directing rainwater out and away from the building, all gargoyles feature gaping mouths. Other carved creatures used as architectural ornament or for symbolism are properly labeled 'grotesques'."

For more garden lore and musings, subscribe online to Ken's free newsletter or listen to his show "Real Dirt" on Sirius satellite radio: kendruse.com —P. POORE

A chair by Tony Kenway, whose work will appear at the Philadelphia Furniture Show April 28-30.



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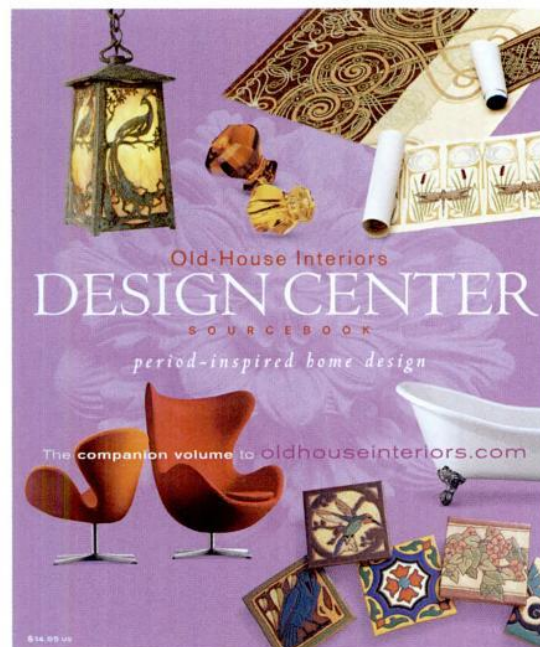
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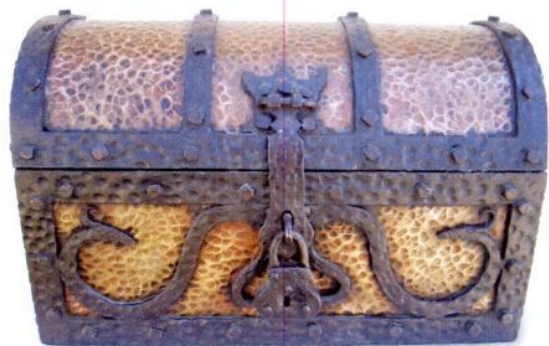
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Perfect for homes with Thirties flare are Zephyr, a lightweight weave; Rainbow Blocks, an Art Deco chenille; and Hoffman, a flat-woven geometric jacquard. All are \$60 per yard. The reversible Cloud Nine is \$75 per yard. Contact Archive Edition Textiles, (877) 676-2424, archiveedition.com

Rocket Fueled

Inspired by Streamlined hood ornaments, the Bel Air lav set with winged lever handles and a rocket-shaped spout coordinates with a new line of pastel-colored bath fixtures. The set is \$1650 from Lefroy Brooks, (718) 302-5292, lefroybrooks.com

Crystal Black

With its deep black shade and jet crystal balls, the Keilah lamp would look sensational in a black-on-white Forties interior. The body of the lamp is faceted optic crystal. The Keilah retails for \$949 from Schonbek, (800) 836-1892, schonbek.com



Yowsah!

Flashing satin brass accents, the Mini Zephyr really does fit on a desk: the oscillating fan measures 12½" wide and just 16½" tall. Based on portable fans from the 1920s, it retails for \$300 from Casablanca Fan Co., (888) 227-2178, casablancafanco.com



Style, Cubed

The Cube Collection features geometric designs familiar from Cubist paintings and Art Deco architecture. Offered in five styles and two colors, these heavy, 12" square planters retail for \$250 (subject to change). Contact Haddonstone, (856) 931-7011, haddonstone.com



Adorable Dorena ◀

The Dorena looks like a charming convergence between a “Radio Days” microphone and a flying saucer. The petite sconce measures 8" high x 10" wide. It's available in bronze gilt or polished nickel finishes for \$122. Contact Rejuvenation, (888) 401-1900, rejuvenation.com



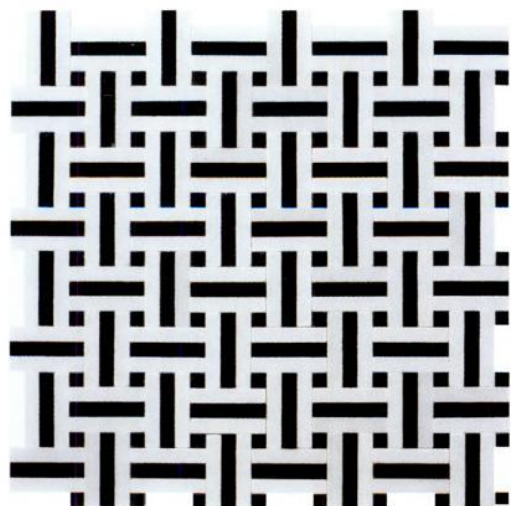
Sun Bright ▶

The Art Deco doorknob and Sunburst escutcheon features chevron motifs and other Thirties details. Available in a polished brass or polished nickel finish, the set sells for \$117. Contact Crown City Hardware, (800) 950-1047, restoration.com



Veronica Lake Chair ▶

With an asymmetrical back and a 360-degree swivel base, the Starlet Swivel Chair is a replica of a 1940s boudoir chair. It's available in left- and right-arm versions. As shown, it retails for \$1305. From Thomasville, (800) 225-0265, thomasville.com



Black and White ▶

A variation of the basketweave tile patterns so popular in baths of the 1920s and '30s, ZetaChina is actually a stone mosaic. The mesh-mounted tile retails for \$31.94 per square foot. Contact Maestro Mosaics by Granite & Marble Resources, (312) 670-4400, maestromosaics.com



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▾ Bathing Bird

With a hand-painted hummingbird design, this kiln-fired sink is reminiscent of fine Victorian painted china lav basins. From the Elegant Artist series, the sink retails for \$1480. Contact LeBijou Collection, (305) 593-6143, lebijoucollection.net

Electricity Free ▸

This Aladdin mantle lamp is made of hand-polished solid brass with a hand-blown ruby ribbed glass shade. It measures 23 1/2" high. The finish is lacquered brass. The lamps sells for about \$175 from Lehman's, (888) 438-5346, lehman.com



▾ A Craftsman Garage

In clear Douglas fir, the Craftsman Traditional is one carriage-style garage door that actually swings open. The standard single-car version measures 8'9" wide x 7'8" high. Prices for the line range from \$3000 to \$3175. Contact Real Carriage Door Co., (866) 883-8021, realcarriagedoors.com

▾ Paper for Glass

Individually made by hand, these coasters feature silk-screened papers from Bradbury & Bradbury, J.R. Burrows, and other sources. The edges are specially coated to prevent tarnish. The coasters are \$14.75 each from Fine Design Coasters, (315) 622-4335, finedesigncoasters.com

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▾ Bright and Fair

The trestle table goes far back in history. The Inga is a colorful update that comes in 40 festive colors; a solid maple top is an option. The table measures 38" wide x 63" long x 30" high. It's \$1790 from Maine Cottage, (888) 859-5522, mainecottage.com



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bath style

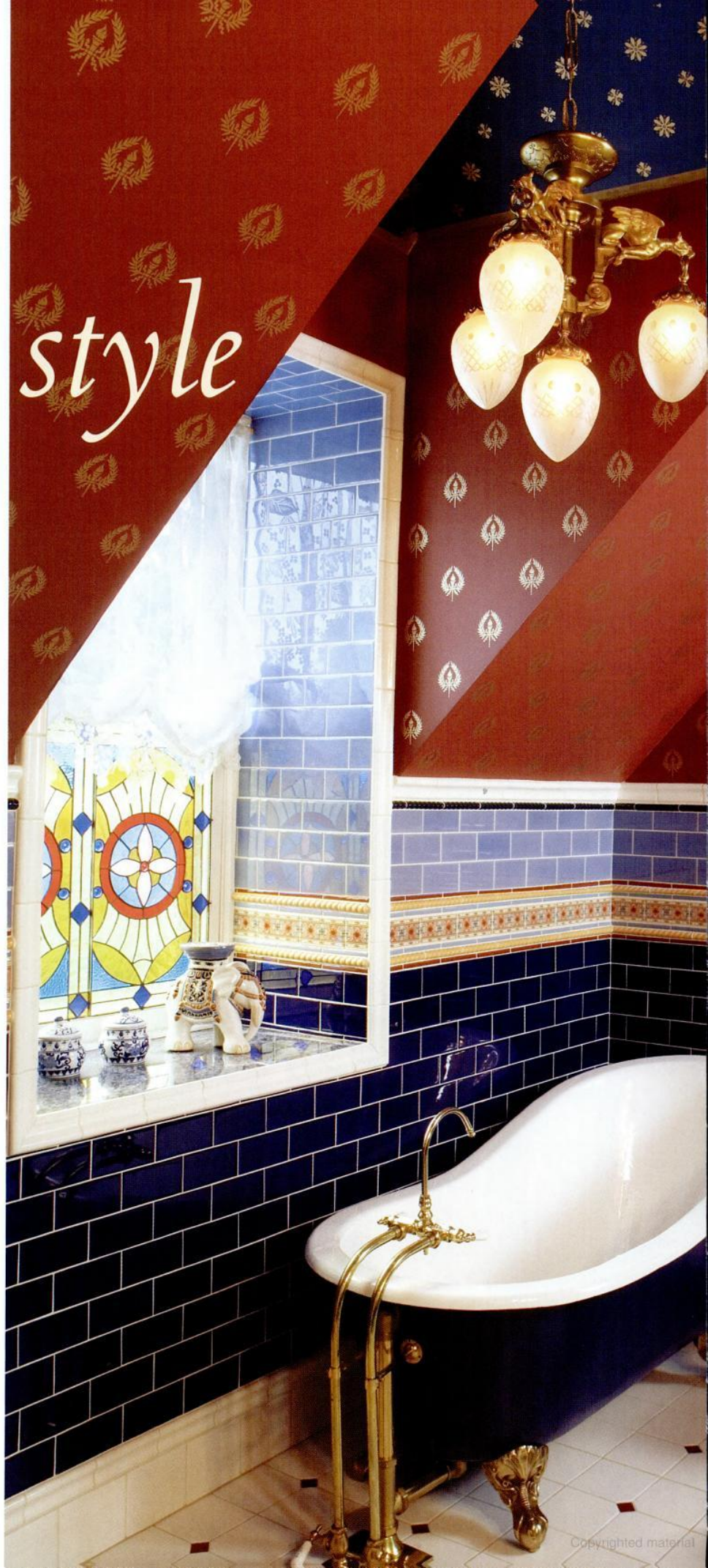
A period-perfect bath can embrace the pure simplicity of white, or be an exotic fantasy worthy of the most lavish Victorian house.

BY MARY ELLEN POLSON

THE BATHROOM is the hardest-used room in the house. It's no wonder that original baths in good shape are so hard to find in homes of a certain age.

As the baths on these pages demonstrate, there are several ways to fashion a silk purse out of the sow's ear you were probably handed with the house keys. Before 1930, the most true-to-period look is the all-white bath: tile, floor, and fixtures, a product of the late-19th-century sanitary movement. Porcelain fixtures and rectangular "subway" tiles were favored for their antiseptic qualities.

If you weren't fortunate enough to inherit original porcelain fixtures in good condition, there are countless reproductions that fit the bill for tub, lavatory, and toilet. And while dozens of manufacturers produce tile with a strong resemblance to classic subway tile, there's a crucial differ-





LEFT: A master bath in a Chicago home is papered with Bradbury and Bradbury's "Neo-Classical" roomset in the Pompeiian colorway. The light fixture is an antique.
RIGHT: A new leaded-glass window has jewel-like tones.
BELOW: A double vanity made by Crown Point Cabinetry resembles a 19th-century built-in.



SPARKLING *Inside and Out*

The new leaded glass window in the Milhalnik–Pieri master bath closely matches an original stained-glass window in the main staircase of the ca. 1887 house. The old window and the new are just a few feet apart when seen from the outside, Gary Milhalnik says, so it was important that they complement one another. Like the frieze, the colors in the window help tie the room's palette together.





ence once the product is on the wall.

Authentic subway tile has a completely flat surface and was installed with infinitesimal grout lines. (Grout was thought to harbor dirt and germs, so homeowners wanted as little of it as possible in their baths and kitchens.) Today's tile manufacturing methods result in tiles that are almost always sloped at the edges, meant to be installed with fairly fat grout lines. Producing old-style tile requires a totally different approach, says Keith Bieneman, general manager of Subwaytile.com. The company is introducing a new line, Subway Ceramics, with subway, hex, trim, and accent tile in flat profiles that more closely resemble tile that hasn't been produced since the 1930s.

One of the closest reproduc-

LEFT: The walls in this luxurious powder room are painted a rich eggplant with hand-stenciled gold accents. An unusual mermaid scone (a reproduction) is another fillip amidst exotic themes carried throughout the house.

RIGHT: Although the wainscot in this "sanitary" white bath appears to be tile, it is actually plaster scored to look like tightly grouted tile.



tions now on the market is Iron Gate Tile from Meredith Collection, Bi-neman says. Iron Gate's subway tile has the flat surface and square edges of the classic subway shape. Colors include several variations on white and off-white, along with different tints of crackle tile.

Prefer something with more color? If your home lends itself to this approach, you can go over the top with deep, saturated colors and details picked up from the most formal rooms in the house. That's exactly what Gary Milhalnik and Frank Pieri (whose baronial home is featured on pages 74-79) did in two of the bathrooms shown here. In the master suite, the owners created a wainscot in two complementary shades of indigo and cornflower-blue tile,



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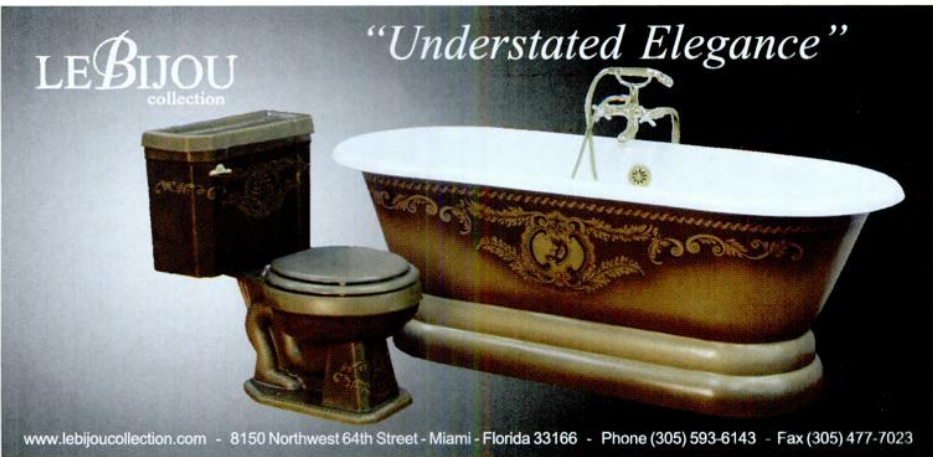
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ABOVE: An all-white tile bath with a black bar tile inlay incorporates subway tile on the walls and 3" hex tiles on the floor, all in Meredith Collection's Iron Gate Tile.
LEFT: The pedestal washstand is a period reproduction.
RIGHT: A double vanity with ample storage space is capped with honed slate in Mountain Plum from RMG Stone Products.

tied together handsomely with a decorative frieze. The reproduction slipper tub is clad in a matching blue. In a dramatic powder room, the centerpiece is the marble vanity, carved in bas relief and supported by Egyptian caryatids. A wainscot of large marble tiles in a diamond pattern suggests the richness of porphyry.

For less drama and added storage, pattern your bath after the historical and practical built-ins that appeared in 19th- and 20th-century dining rooms, pantries, and kitchens. If your house is blessed with a built-in buffet, for example, use it as a guide for new bath cabinets in wood selection, style, and hardware. Even if your house doesn't have any original built-ins, you can borrow ideas from homes similar to yours. Think of it as an investment for future generations. ✦





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Outside of the Box

BY DAN COOPER

I HAD NO IDEA that Butchy wore bunny slippers. With little white faces and plastic dolls' eyes that jiggle with every step, they at one time must have been a shade of Easter-Egg violet. Now a threadbare greyish-periwinkle, they stared blankly at me through the attic window, 40 feet up in the air. I was assisting Butchy in hanging the uppermost wooden storm window on The Bogs, his perpetually disintegrating home. Lacking protective ladder-mitts, Butchy had impaled his beloved bun-buns on the ends of a ridiculously long aluminum extension ladder.

“Though every stick and stitch of this room has been frozen in time, you cannot step back for more than a fleeting second. The breath in your lungs and the pulse in your veins are of the present: you are merely on a stage-set, and Life awaits outside.” —D.C.

(I hate wooden storms. I know they're appropriate, but they're always, *always* needing to be reglazed and repainted, and once you've had a sneaky autumn gust grab one of those puppies and send it sailing across the driveway and through your windshield, you begin to re-

think your aversion to triple-track aluminum.)

As I secured the storm from inside, my cell-phone began an electronic version of “Our House.” I caught it during “two cats in the yard.” A woman's voice, crackling with emotion, cried, “I need your help. Now! I've told my husband he has to choose between me and the house by the time he gets back from the lumberyard.”

This seemed outside normal marital difficulty, and I wondered if it might actually have to do with structural matters. I asked the woman what was wrong.

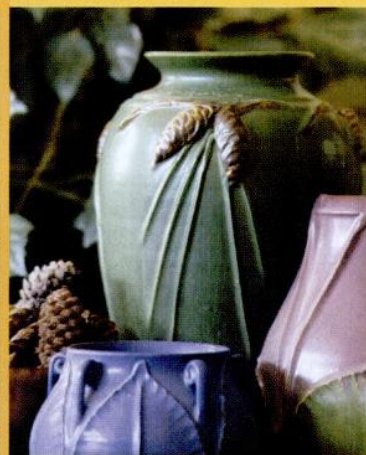
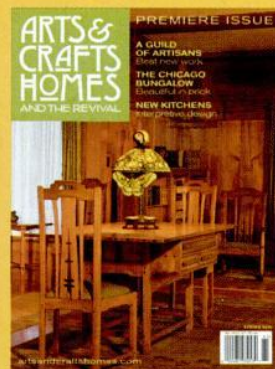
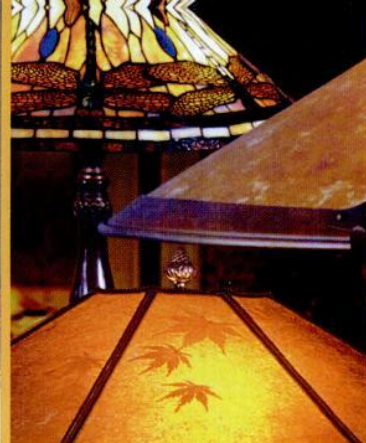
She had been crying, so she spoke haltingly and took great gulps of air as she struggled for coherency: “Two years ago . . . we bought a Bungalow in Newton . . . I liked it because it was an old house—but it didn't feel stuffy . . . it was sunny and had great woodwork . . . but then, my husband changed. . .”

The timbre of her voice rose, and a torrent of words poured forth: “He became obsessed with what were supposed to be the original furnishings . . . we have to go to auctions every weekend, . . . he's up all night on eBay. . . . He doesn't even call them chairs [continued on page 36]

EDITOR'S NOTE: This essay is Part V of what Dan calls “The Butchy Chronicles,” which describe life amongst colleagues and clients. The first four installments, “Too Much, Too Soon,” [May 2002], “Straightjacket Decorating,” [May 2003], “Oaky-Dokey” [May 2004], and “The Obsession” [May 2005] can be found at the Table of Contents for this May 2006 issue at oldhouseinteriors.com

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or tables anymore . . . just refers to them by their model numbers like #830” or #710 . . . And practically everything in the house has to be green! I’m a blue person . . . and I like sunny yellow—not ochre . . . and I just want to see something with a curve . . . anything . . . I like French feet and rounded backs!” she wailed. “I’m tired of living in the Tomb of the Unknown Stickley!” In a lower voice, she growled, “I’m going to move back to my one-bedroom condo in Cambridge with my cat; he can stay here in his damned Mission Box.”

Touched and alarmed by her despair, I told her that we would be right over. It would be okay, I assured her, don’t run off. Butchy and I would do our best to save her home and her marriage.

(I didn’t ask her at the time, but I did wonder why on earth a blue person would buy a Bungalow; they’re so much happier in Dutch Colonials.)

THE DRAMA on the phone had distracted me from the drama outside the third-floor window, where Butchy, still on the ladder, glared at me. The old rabbits maintained

their stoicism, but there was something accusatory in their three remaining eyes. I shrugged and pointed to my cell. Through two layers of glass, I shouted, “Come on down, Butchy, and fire up Chanukah! We’re going to Newton!”

Chanukah, Butchy’s aging minivan, is our mobile showroom and design library. It is filled with countless swatches, samples, and books that we use to educate those who unknowingly have been defacing their old houses. The vehicle is so named because we consider it a miracle that it starts every morning. (There’s oil in the crankcase! It’s a Mitzvah!)

We pulled into Auburndale thirty minutes later. Our prospective client, red-eyed but composed, led us inside her charming 1910-ish home. Her husband stood sullenly in the bare-walled dining room, still clutching two gallons of green paint. I could see from the smears on the tops of the cans that he had chosen Evergreen. I sighed to myself, as Evergreen never works in an interior; it’s too dark and too blue. This wasn’t going to be easy.

Butchy broke the ice. “You’ve called us here because you have differing ideas on how your house should

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look. One of you feels that this should be an exact replica of life in 1910; the other appreciates the past, but doesn't care to repeat it. Happiness lies somewhere in between, folks."

"We *were* happy until we bought this place," the wife whimpered.

Butchy turned to the husband and, trying not to lecture, continued: "The temptation to re-create a snapshot in time is best left to museums or serious collectors. Rote copying is seductive because it removes any questions of correctness or taste; but you're simply aping what was done before. That's more like completing a shopping list than it is designing your own interior."

The husband said, "But the magazines . . ."

Butchy cut him off. "The magazines are filled with beautiful lies. They are an ideal and not reality. We've styled dozens of shoots, and you cannot believe what houses look like before we get there. You never see the dozens of Legos kicked under sofas, or the white rings on the coffee table that we covered with books dragged from a closet. And really, who just happens to have two

or three hundred dollars' worth of flowers languishing around their kitchen on any given day? Real people live in real houses. At best, the magazines invite you in as a holiday party guest."

Butchy wanted to drive the point home—via my heart. Pointing at me, he warned, "His ex left him because, even though they were united in re-creating 1878, she started to drift towards 1880 and he just couldn't get past it."

"Hey look," I defended, "seventy-seven and 'seventy-eight were very distinctive—you can tell them from a mile away. Go a year or two in either direction, and it's completely different! We were true devotees!"

"And it cost you a partner," Butchy drawled.

"But *she* loved it, too! She just lost her focus . . ."

Butchy turned toward the couple. "Think of my partner here as Marley's Ghost."

(Oh, she *wishes* I were a ghost, I thought. Then she would have gotten the Pabst chair and the Hunzinger sofa, instead of having to settle for the wimpy Colonial Revival stuff with those fey little turnings.)

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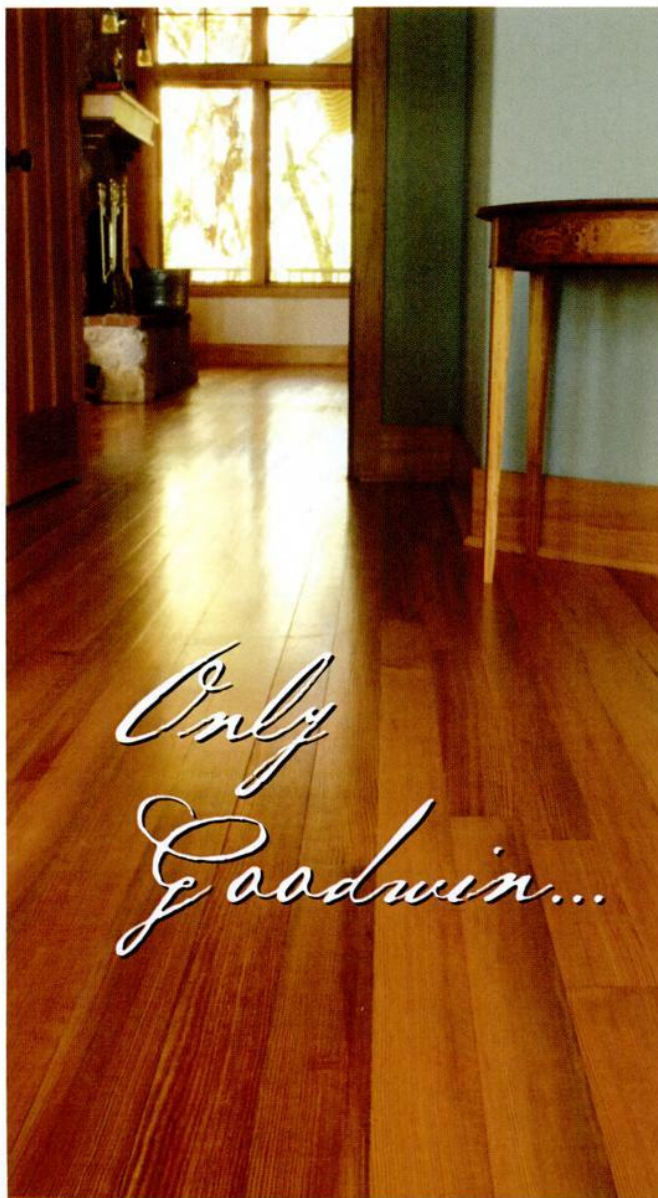
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Back in the moment, I corroborated Butchy's lesson to our clients. "We worked with this couple from Salem. They had restored a huge barn of a Federal house—McIntire mantels, Seymour furniture, the whole deal. They were doing this Adam thing, ovals and such. Everything was going fine until the guy played hooky from work one day and went to Brimfield. He bought this whacking-great Empire sofa, a really nice one with hairy legs, dolphin arms, and those cute bolsters with the buttons on the end. It was as big as an SUV, and upholstered in emerald-green silk damask with little gold bees on it.

"He was so proud. This couple had always shopped together, but he was trying to surprise her for her birthday. It was an unequivocal disaster. She hated the shape and the color, and said it looked like a cruise liner moored next to a fleet of sloops.

"He was crushed and became defensive. She tried to move it, room to room, when he was away, and then he would move it back. He'd come home from the grocery store to find it wedged into the den, and then he'd roll it into the dressing room. He eventually wound up sleeping on it, half-territorially and half because she wouldn't let him into the bedroom anymore. That sofa became the symbol for all the dissatisfaction and anger that had been suppressed in their marriage."

"Are they still together?" the husband asked, wide-eyed and with not a little guilt. (Undoubtedly, there was a #830 or a #710 lurking somewhere in the house, making nocturnal rounds.)

"No," I said, solemnly. "She left him for a furniture conservator. Her parting words were that she had never met another man who could French-polish like that."

Butchy nodded towards me again. "His ex had the same complaint, no French-polishing skills. French-polishing is an art. Everyone thinks he knows how to do it, but you have to have the perfect combination of speed and pressure. Not too slow, and not too hard."

Our client couple were beginning to relax. They were making eye contact and they even sat down next to each other on their matching #332s. "It's going to work out, y'know," I soothed. "You have a lovely home and some very sweet pieces. Just lighten up a little. Have fun with it. There are no rules, no expectations you have to follow. The only absolute I know of is a kind of vodka." ♦

BUTCHY has purchased proper ladder-mitts with the money from this recent consultation. The author, after patient tutelage, is now a skilled French-polisher.



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From the Windsor chair to the plywood creations of the Modernists, furniture makers have been throwing new curves at wood for centuries.



Bent into Shape

BY DAN COOPER

ABOVE: Thonet's No. 10 rocker, with steam-bent wood frames and a natural cane seat: a classic since 1860. **RIGHT:** The low side chair is one of the earliest designs by Ray and Charles Eames. **BELOW:** Sori Yanagi's butterfly stool in curved rosewood.



ANYONE with minimal carpentry skills can create a marginally functional table or stool. But as every budding cabinet-maker ultimately realizes, a potential masterpiece soon collapses if the joints are poorly designed.

This is why quality furniture is so expensive. For a piece to last—especially chairs, which suffer much more abuse than any other form—all those little sticks have to be cut precisely by hand and engineered so that the right-angled joints don't snap, shear, or pull apart when your massive brother-in-law, the ex-college football player with advanced degrees in beer and pizza, comes over for Thanksgiving.

That's where the art of bending wood comes in. A few centuries ago, some unheralded furniture maker realized that when certain species of wood were bent into place by applying moisture and constant pressure, they retained their intended

shape. These curved pieces had fewer joints, were lightweight, and had great tensile strength, meaning that they were hard to break.

An early and very common example of bent-wood technology is the bow-back Windsor chair. Instead of two vertical stiles and a horizontal rail, the back of a Windsor chair is composed of a whip-thin, semi-circular bow that is incredibly strong. This curved member traps all of the spindles and the arms in place. While it may loosen over time, it rarely fails. Bow-backs were highly popular because they could be built by any local chair-maker with the simplest woodworking tools.

In 1808, Samuel Gragg, a Boston cabinetmaker, patented a variation on the ancient Greek *klismos* chair using wood-bending techniques to create "fancy chairs." These were lighter (thus easier to move about), required fewer parts to construct and could be mass-pro- [continued on page 46]

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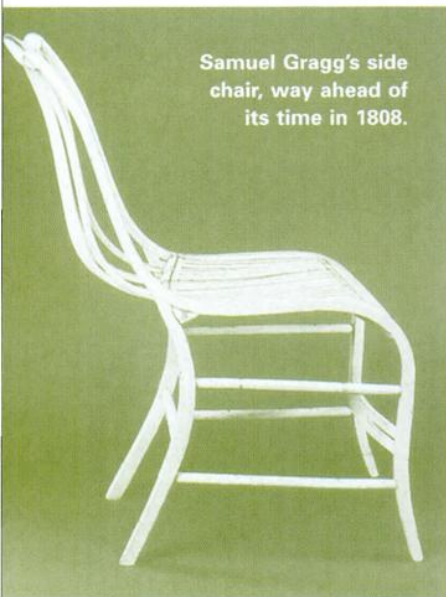
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Samuel Gragg's side chair, way ahead of its time in 1808.



Bent wood proved a perfect medium for mid-century lounge chairs.



Norman Cherner's armchair (from Design Within Reach) dates to 1958.

SOURCES

■ **BERKELEY MILLS EAST-WEST FURNITURE DESIGN** (877) 426-4557, berkeleymills.com
Bentwood Lambda and horseshoe chairs

■ **DESIGN WITHIN REACH** (800) 944-2233, dwr.com *Bent and plywood designs by Eames, Cherner, Yanagi, LeCorbusier,*

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■ **MARTIN'S CHAIR** (717) 355-2177, martinschair.com *Windsor chairs, benches, and stools*

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Instead of two vertical stiles and a horizontal rail, the back of a bow-back Windsor chair is composed of a whip-thin, semi-circular bow that is incredibly strong.

duced. Unfortunately, these ingenious chairs didn't catch on.

By the mid-19th century, however, improvements in bentwood technology led to the emergence of two very different innovations. One figured heavily in the Rococo Revival style of the Victorian era, and the other prefigured the Modern furniture of the 20th century. In the 1840s and 1850s, German immigrant and furniture maker John Henry Belter patented a series of processes that in-

cluded gluing thin sheets of rosewood veneer together and bending them into curved panels, thus creating the world's most expensive plywood. He then pierce-carved these panels, embellishing them with fanciful renderings of roses, grapes, and other varieties of flora and fauna, and made them the literal backbone of his sofas and chairs. The brothers J. and J. W. Meeks also used Belter's technique, which lent itself admirably to the feminine curves of the Rococo Revival.

The other great invention of the time was a bentwood side chair known as Model No. 14, patented by Austrian cabinetmaker Michael Thonet in 1851. No. 14 was (and still is) one of the most successful pieces of industrial design in history. Between 1859 and 1939, 40 million of them were produced, gracing the floors of seemingly every café in Europe. Inexpensive, incredibly resilient and graceful, No. 14 was comprised of a mere six parts (aside from the



ABOVE: The iconic LCW plywood lounge chair, backed by a screen of molded plywood by Ray and Charles Eames. **TOP:** A prototype for Bruno Mathsson's webbed Eva chair.

seating material) as opposed to the 11-plus parts required for a typical side chair. Thonet created an entire line of bentwood furniture, including the equally enduring No. 10 rocker, as well as a ubiquitous hall-stand. Thonet's designs were so popular that they remained in production for many years, experiencing a revival in the 1970s.

In the late 1870s and 1880s, Twig furniture emerged as part of the back-to-nature "Rustic Craze."

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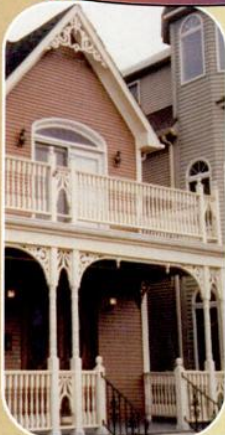
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LEFT: An adaptation of a 1929 Joseph Hoffman design from Thonet.
MIDDLE: A comb-back Windsor armchair from Martin's Chair is a bow-back variation.
RIGHT: Thonet's current version of the Vienna café chair (1876).

Quaint twig chairs, tables, and hallstands were made of actual sticks and small logs with the bark left on, often con-

torted into bent shapes. The heavier hickory furniture (with or without bark) of the Arts and Crafts Movement furnished many a camp or cottage. Even the blockish Mission style grudgingly took advantage of curved wood, as evidenced by Stickley's bow-arm chairs.

But Modernism would not be denied. Branching out from the clean, sweeping lines of Thonet's furniture, 20th-century designers took full advantage of earlier innovations as well as new discoveries (especially in adhesives and curing techniques) that strengthened the construction process. An early proponent of bentwood design was Le Corbusier, who used the method in the 1920s and eventually adapted the look and flow of bentwood designs to tubular steel-framed furniture, as did Mies van der Rohe and others.

The most influential Modernists

to employ bent wood were the husband-and-wife team of Charles and Ray Eames. As part of a contract to make leg-

splints for wounded servicemen in World War II, they built a heated jig out of spare parts—called the “Kazam Machine”—in their California apartment. This device permitted them to experiment with varying shapes, leading to the creation of the plywood furniture that made them famous.

Originally, the Eames tried molding a chair's seat back and bottom as one potato chip-shaped piece of plywood, only to find that it was structurally unsound. By molding a separate back and seat, they created remarkably enduring pieces that have survived not only structurally, but aesthetically. Mass produced in the 1950s, the Eames' plywood lounge and side chairs are now as iconic as a Chippendale wing chair or a Lincoln rocker. ✦

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In Madison, Wisconsin BY BRIAN D. COLEMAN

THIS CITY not far from Milwaukee reminds me of my hometown, Seattle. Madison is built on an isthmus between two glacial lakes—Lake Mendota on the north, Lake Monona on the south. Just like Seattle, Madison enjoys a setting of impressive natural beauty. Water is everywhere, as are parks (nearly 200 within the city itself), along with hiking and bike trails. (Madison is, in fact, second only to Seattle in number of bicyclists per capita). Like Seattle, Madi-

son is home to a major university, the University of Wisconsin (UW). Its campus is one of the cornerstones of the city; the State Capitol building is the other. True, Madison did not give us Starbucks—but remember the “Wienermobile”? Madison remains the headquarters of Oscar Mayer, for many years one of the area’s major employers.

Founded in 1837 as the state’s capital, Madison remained a small city until the Civil War, during which over

500 factories were founded, and the economy and population finally boomed. Stories are still told of “Old Abe,” the bald-eagle mascot of Madison’s Civil War regiment; he would circle the southern battlefields and scream fiercely, frightening the soldiers below. Not a lot happened for the next hundred years, until student riots and radicalism on the university campus in the 1960s made the school infamous. You can still find aging hippies and leftist University professors, but Yuppies and government officials are more common sights now. No wonder Madison’s nickname is “Madtown,” poking gentle fun at a tolerant city.

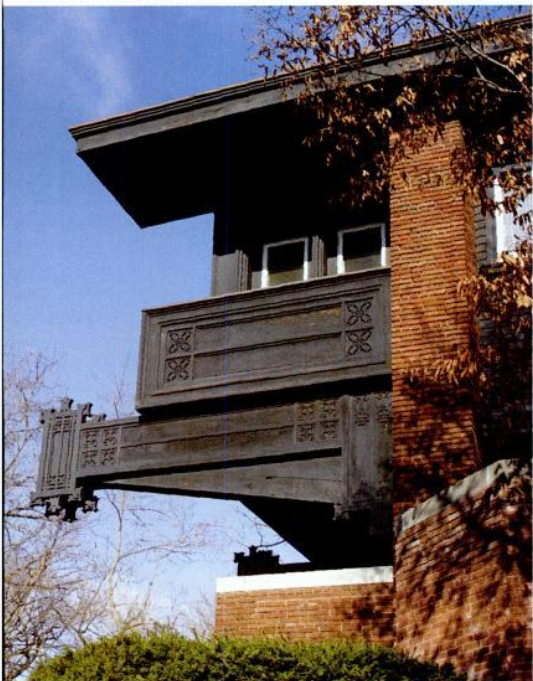
Madison is just an hour’s drive west of Milwaukee, in southern Wisconsin. Stop off at **LAKE MILLS** on the drive over: their 1902 Gothic Revival library is worth the detour

Several **MUSEUMS**

are right downtown near Capitol Square. **THE STATE HISTORICAL MUSEUM** (wisconsinhistory.org) has interesting exhibits on Wisconsin history.

THE WISCONSIN VETERAN’S MUSEUM (museum.dva.state.wi.us), **MADISON CHILDREN’S MUSEUM** (madisonchildrensmuseum.org), the **MADISON MUSEUM OF CONTEMPORARY ART** (mmoca.org) and the **CHAZEN MUSEUM OF ART** (chazen.wisc.edu) on the UW campus are within a few blocks.

On a summer day in Madison, sip a cold beer on the terrace of the Memorial Union on the UW campus, sit back, and watch the sailboats on Lake Mendota.



OPPOSITE: The State Capitol is the center of downtown Madison—and is flanked by Frank Lloyd Wright's controversial Convention Center.
ABOVE: Louis Sullivan's 1909 Bradley House is an extravagant example of Prairie School meeting Arts and Crafts.

(lakemills.lib.wi.us). Once you're in Madison, I recommend starting your tour downtown right at the **STATE CAPITOL BUILDING** (doa.state.wi.us). Built from 1907 to 1917 and designed by George Post (architect of the New York Stock Exchange) as a copy of the nation's Capitol, the building's 200-foot granite dome is a beacon for the city (and helpful if you get lost). It's crowned with Daniel Chester French's "Wisconsin," a three-ton,



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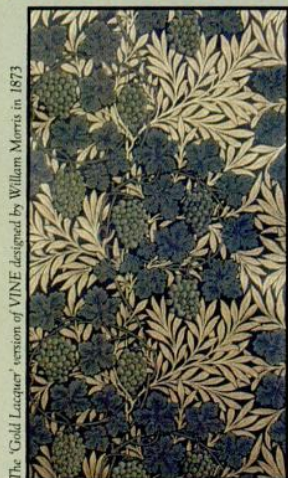
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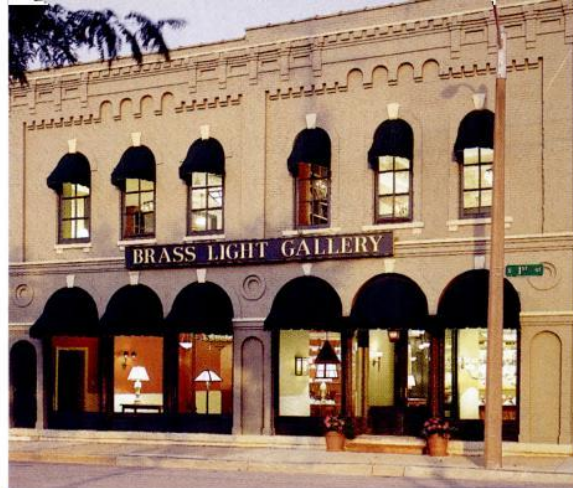
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RIGHT: The Brass Light Gallery is housed in a 19th-century building, and carries both vintage and reproduction period lighting. **BELOW:** Laura Klein from Ephraim Faience Pottery throwing a "Japanese Iris" vase.



gilded bronze statue of a classical maiden with a badger on her head. (Besides being The Dairy State and The Cheese State, Wisconsin is also The Badger State, a once-derisive reference to 1830s miners who lived underground in temporary "badger dens" before more appropriate shelters were built.) Visit the beautiful murals, mosaics, marble, and stonework inside the Capitol.


GRAB LUNCH downtown (I recommend **ELLA'S DELI**, 2902 Washington St.—a Madison institution) and then drive around the **UW CAMPUS**. Built on the southern shore of Lake Mendota, it covers six square miles. Sip a cold beer on the terrace of the **MEMORIAL UNION** (union.wisc.edu), and watch the sailboats on Lake Mendota. For the energetic, there is a path from **MEMORIAL UNION** down along the lakeshore to Eagle Heights and out to Picnic Point, a peninsula that affords a lovely view of the shoreline. (It's a 20-minute

Artisan TRADITIONS

The Madison and Milwaukee area has a tradition of artisanry. You can pay "virtual visits" to the following companies—but call ahead if you expect to visit.

- **BRASS LIGHT GALLERY** 131 S. First St., Milwaukee: (800) 243-9595, brasslight.com *Reproduction period lighting; they also have an antiques department. Visit the showroom.*
- **COMMON GROUND POTTERY** 221 Bram St., Madison: (608) 255-2744, commongroundpottery.com *American art pottery and tiles. Online gallery, not open to public.*
- **DOOR POTTERY** 354 Coyier Ln., Madison: (608) 240-1626, doorpottery.com *Wheel-thrown Arts and Crafts vases and pots. Their pottery is displayed at CATFISH RIVER ART & ANTIQUES, 154 W. Main St., Stoughton: (608) 877-8880, catfishriver.com*
- **EPHRAIM FAIENCE POTTERY** ephraimpottery.com *Beautiful, limited edition Arts and Crafts pottery. They display their wares at DOVETAIL ANTIQUES, 119 S. Main St., Deerfield: (608) 764-1454, dovetailantiques.com.*
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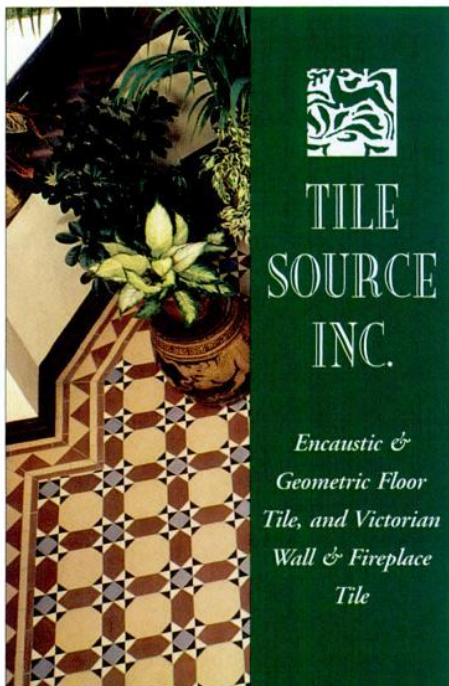
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RIGHT: Madison boasts many splendid examples of late-19th- and early-20th-century homes, such as this shingled late-Victorian pile in University Heights.



LEFT: Frank Lloyd Wright's characteristic soaring eaves and large glass windows are seen in this private home in University Heights.

Neighborhoods are part of what makes Madison special: University Heights, Shorewood Hills, and Mansion Hill boast Victorian and Arts and Crafts houses.

hike; or rent a bike at the Budget Bicycle Center: 608/251-8413.) Before you leave the campus, stop by Babcock Hall (1605 Linden Drive), the University's dairy-science building, where creamy fresh ice cream is served.

The controversial **MONONA TERRACE** Community and Convention Center (mononaterrace.com) dominates the southern shore of the downtown isthmus. Built in 1996 from original designs of Frank Lloyd Wright, it is considered either avant-garde or an eyesore, depending on whom you talk to. Tours are available.

The east side of Madison bordering Lake Monona has several public parks, including the **OLBRICH BOTANICAL GARDENS** (olbrich.org), which feature 15 acres of gardens and a tropical conservatory. To end your day with a night on the town, try **WILLIAMSON STREET** ("Willy Street"). It's tamer now than during its 1960s heyday, but it's still known for its clubs and music.

ITS NEIGHBORHOODS are part of what makes Madison special. The **UNIVERSITY HEIGHTS** district is southwest of the campus along University Avenue. Built for faculty at the turn of the 20th century, it features rambling Prairie School and Arts and Crafts homes, including Frank Lloyd Wright's 1908 E.A. Gilmore House—"The Airplane House" (120 Ely Place), which is privately owned and not open to the public—and the amazing 1909 Harold Bradley House (106 Prospect St.) Now home of the Sigma Phi fraternity, it was designed by Louis Sullivan and retains original furniture and lighting. Don't miss Frank Lloyd Wright's 1949–51 Unitarian Meeting House (900 University Bay Dr.) in neighboring **SHOREWOOD HILLS**, with its soaring roofline and glass walls. Meant to resemble a bird in flight, it is considered one of Wright's most beautiful buildings.

Another worth seeing is the **"MANSION HILL"** neighborhood, just four to five blocks north of downtown, so-called for the large houses built there beginning in the mid-19th century. One of the most elaborate, the Italianate Mansion Hill Inn (424 North Pinckney St.), was built in 1858. It is now a restored bed and breakfast; the staff welcomes visitors for tours. ✦

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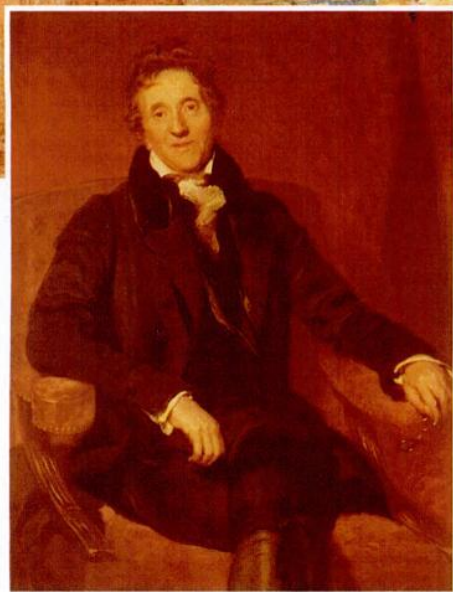
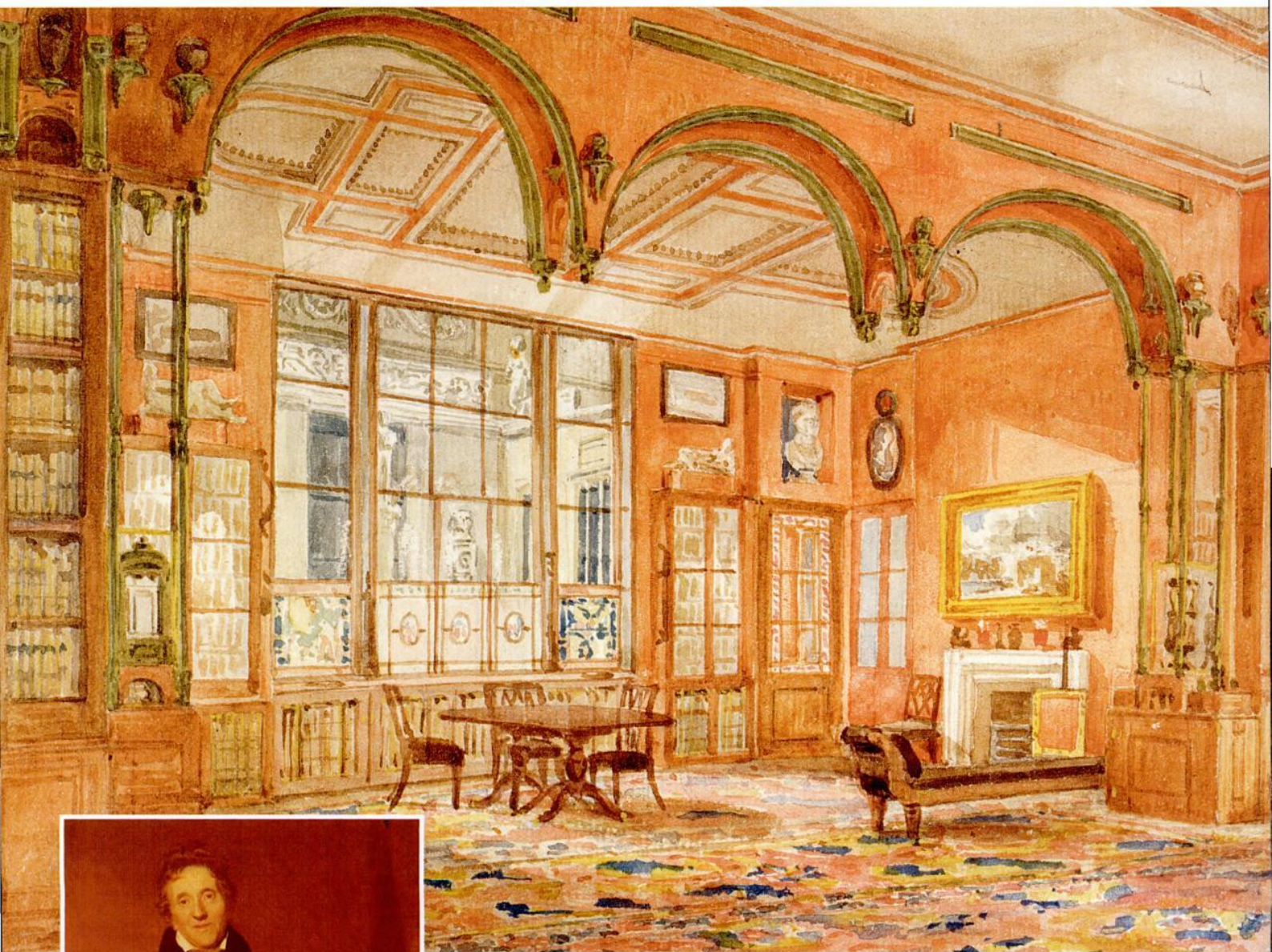
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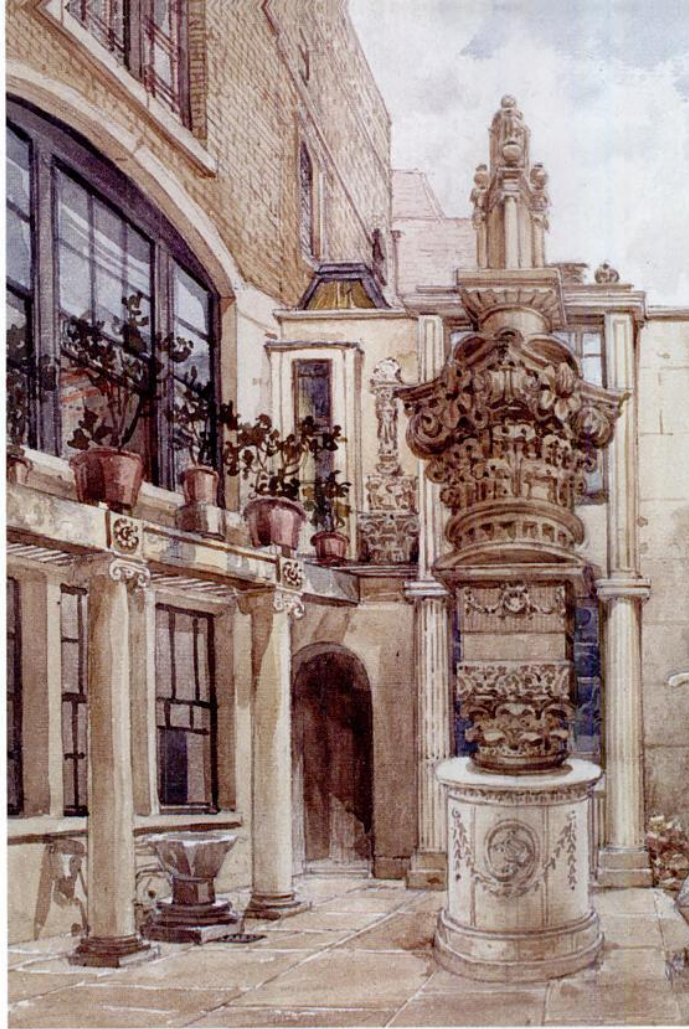


ABOVE: Sir John Soane's legacy has influenced generations of architectural students. **TOP:** As shown, his Library is punctuated by Gothic arches and painted Pompeiian red. The collection boasts over 30,000 original drawings, including the largest collection of studies by Robert Adam.

Soane in Watercolors

A LEGEND in the field of neoclassical architecture is Sir John Soane [1753–1837], who was a professor at the Royal Academy in London. Soane's principles of space, design, and display have been taught to generations of students. Beginning in 1792, Soane demolished, and then rebuilt as one, three neighboring row houses in Lincoln's Inn Fields in London. Soane arranged architectural casts and models, books and artwork in his home so that his

students could view them, opening his house after each of his lectures. In 1833, Soane negotiated an Act of Parliament to preserve his house and collection for the benefit of "amateurs and students" in architecture, painting, and sculpture. The house, a very special museum, has remained little changed since his death in 1837. [Visit the website: soane.org] ■ The 19th-century watercolors shown depict Soane's house and are in the museum's archives. BY BRIAN COLEMAN



THE PORTRAIT OF SOANE (p. 52), oil on canvas, was painted by Sir Thomas Lawrence, PRA [1769–1830] in 1828–9. It hangs above the chimneypiece in the Dining Room at 13 Lincoln’s Inn Fields. Paintings: the Dining Room/Library, Monument Court, Monk’s Parlour, Soane’s Bed Room, Picture Room, and South Drawing Room are from a group of watercolor views done by Soane’s pupils and office staff in 1825.

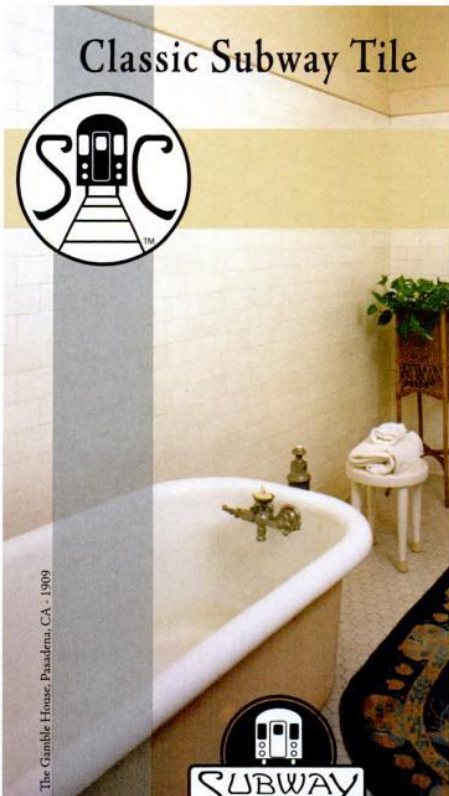
Professor Soane also ran a lucrative practice, designing such buildings as The Bank of England, the dining rooms for nos. 10 and 11 Downing Street for the Prime Minister and Chancellor of Britain, and the Dulwich Picture Gallery, the model for most modern art galleries.



TOP: Sir John Soane’s home was his laboratory, incorporating fragments such as this pillar, the “Tivoli Cap,” and medieval stonework in this interior courtyard. **LEFT:** The Drawing Room is painted in strong yellows and displays family portraits. **ABOVE:** The ingeniously designed Picture Gallery has folding panels that allow three times as many paintings to hang.



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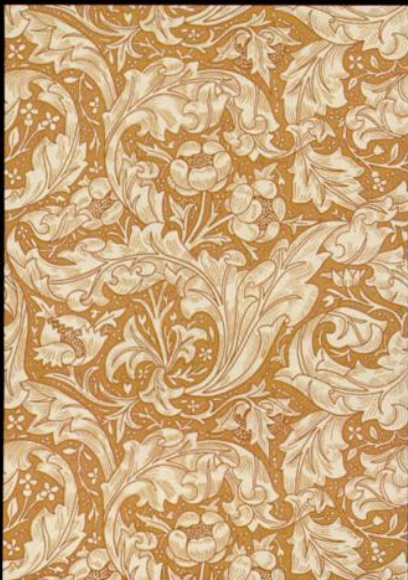


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LEFT: The Monk's Room (looking toward the Picture Gallery) is filled with medieval stonework fragments from the Palace of Westminster.

BELOW: As depicted in the watercolor, light streams into the house. Soane incorporated many skylights and stained-glass windows.

soanefoundation.com in New York

Americans interested in Sir John Soane and architectural classicism need not travel to London to meet like minds. The Sir John Soane Museum Foundation makes its home in New York City. The organization sponsors lectures as well as tours regarding architecture and the decorative arts, and provides financial support for the London museum. N.Y. telephone: (212) 223-2012



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Fanning Up a Breeze

BY MARY ELLEN POLSON

NOTHING IS AS RESTFUL as a mahogany-bladed ceiling fan slowly stirring up a breeze overhead on a sultry afternoon. Desktop fans, with their Machine Age lines and functional practicality, are a must-have for any self-respecting old-house lover. It's not surprising that these pre-air conditioning icons strike a chord with many of us, since they dovetail nicely with the emergence of the middle-class home: the first electric ceiling fan was

patented in 1882 by Philip Diehl.

Early versions of these ingenious air-movers go back to the industrial era, when two- or four-bladed belt-and-pulley fans were powered by steam engines or water-driven motors. Typically, one or more fans—linked together by moving leather belts—were propelled by a single motor. Diehl's invention was simply an adaptation of a belt-driven fan with a self-contained electric motor.

Direct-drive electric fans were

far more practical in residential settings, but they didn't become household items right away, says Mark Neeley, the owner of Vintage Fans, LLC, a fan restoration company. Before the 1890s, ceiling fans usually appeared only in commercial settings, hung from 8' or 9' down rods suspended from ceilings as high as 25'. Mill and factory owners who experienced the cooling effects of a ceiling fan on the shop floor were among the first [continued on page 58]

Electric ceiling fans didn't appear until the 1890s, but they quickly became desirable additions to bedrooms and porches. The most common finish on the motor housing was dark copper oxide.

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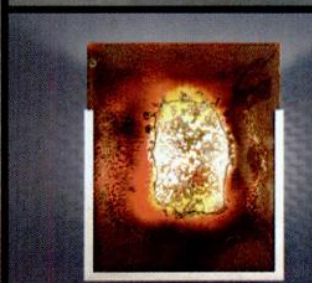
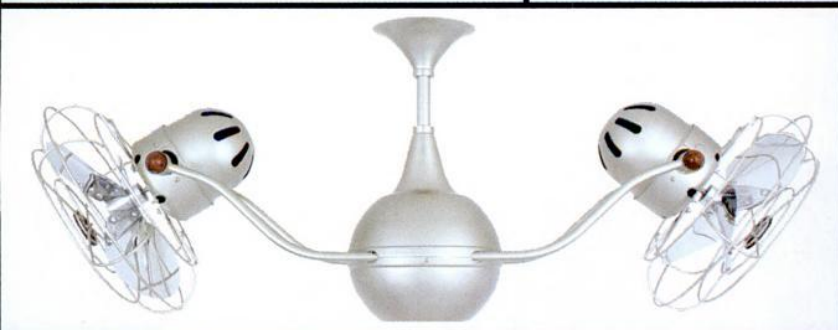
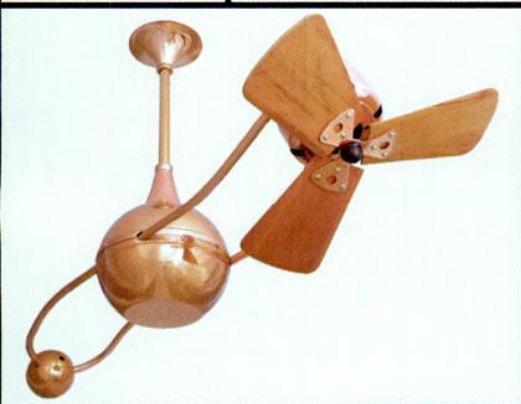
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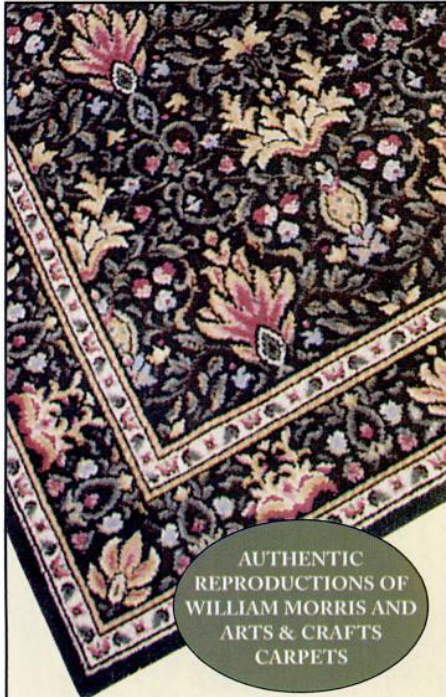


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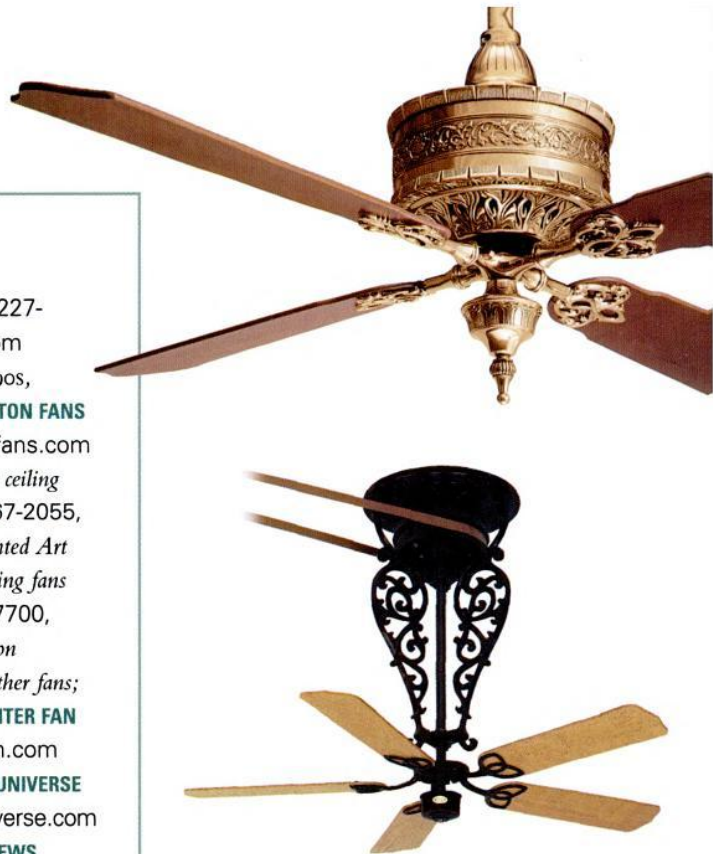
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Vornado's Silver Swan resembles Streamline fans of the Thirties and Forties.



TOP: Casablanca's 19th Century fan recalls the spiraled down rods and central housing of the first electric fans. ABOVE: A reproduction of a 19th-century belt-and-pulley fan.

to embrace them in their fancy homes.

These early fans were ornate, with rope detailing on the suspension rod and floral or serpentine patterns (similar to detailing on late Victorian light fixtures) on the motor housing and blade mounts. The most popular finish on the housing was a dark, almost black, plated copper oxide. Ironically, brass was least popular, Neeley says.

By 1915, fancy Victorian style details were passé, although some ornamentation—usually a light embossing—continued through the 1920s and '30s, Neeley says. The sleek, mahogany-bladed fans we associate with the film *Casablanca* were actually made by the Century Electric Co. of St. Louis., which produced the style for years.

Portable desk fans began to appear in greater numbers about 1915

RIGHT: The Ar Ruthiane, a rotational ceiling fan from Matthews Fan. BELOW: The Ball, a futuristic contemporary design from Modern Fan Co.



Ceiling fans were expensive—a fan costing \$65 is listed in a 1898 Emerson catalog, Neeley says—so they were unusual except in the finest homes before 1900.


and were widely available by the 1920s. Heavier than their modern counterparts, these now-vintage fans were still light enough for a woman to carry around the house as she did her chores.

Early desk fans feature plain or scalloped blades in steel or brass, fixed to a stout cast-iron base with S-shaped openwork wire guards. (The old joke about the cat having its tail lopped off was an all-too-real danger, not to mention stray fingers.) Some models offered multiple speed settings, and some oscillated (meaning the fan could pivot to direct air in a smooth arc). Fancier fans featured brass on the blades and guards.

Thanks to Streamline and Art Deco influences of the Machine Age, desk fans approached an art form in the 1930s. One stunning design was Emerson's Silver Swan (Vornado's more Streamlined reproduction is


named for it), with its bullet-shaped motor housing in spun aluminum and overlapping propeller blades. By the 1940s, designs became more standardized, and the wire-cage guards more safety conscious. Floor models appeared, too; the Fifties brought low-slung circular floor fans that could be angled to create air flow.

By mid-century, the ceiling fan had been superseded by the whole-house or attic fan, which operates on the same principle as an industrial exhaust fan. Air conditioning ultimately put a crimp in that market, but portable fans in vintage styles have remained popular, possibly because they were so durable. Traditional ceiling fans made a comeback in the 1960s and '70s, once again in commercial settings like restaurants (some old soda shops had never lost their belt-and-pulley overhead fans). At least a dozen



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ABOVE: A fan from Hunter Fan's Classic Series, based on a 1903 original. **LEFT:** A General Electric desk fan from 1902, restored to its original splendor by Vintage Fans.

companies now offer reproduction ceiling fans (see Sources, p. 58).

As for antique and vintage fans, the best usually have famous brand names: General Electric, Westinghouse, Emerson. Other good makers of early fans include Robbins & Myers, Diehl, and Hunter Fans. Since most early electric fans were powered by oil-bath motors, they require a few drops of oil every few months to keep them in top form. (Contemporary fans are built with a completely different motor; manufacturers copy the old casing styles and shapes for aesthetic reasons.) It's also a good idea to replace the old electric cord with a safe, UL-listed reproduction, like those offered by Sundial Wire.

A complete retrofit of a vintage fan (motor, housing, and finishes) can range from a few hundred dollars for a desk fan to \$3,000 or more for an early ceiling fan. "By the time these fans reach a modern home, they've been through World War I, World War II, Korea, Vietnam, the '70s, the '80s, and they still run," Neeley says. "After they're restored, you're going to get another lifetime out of them." ✦

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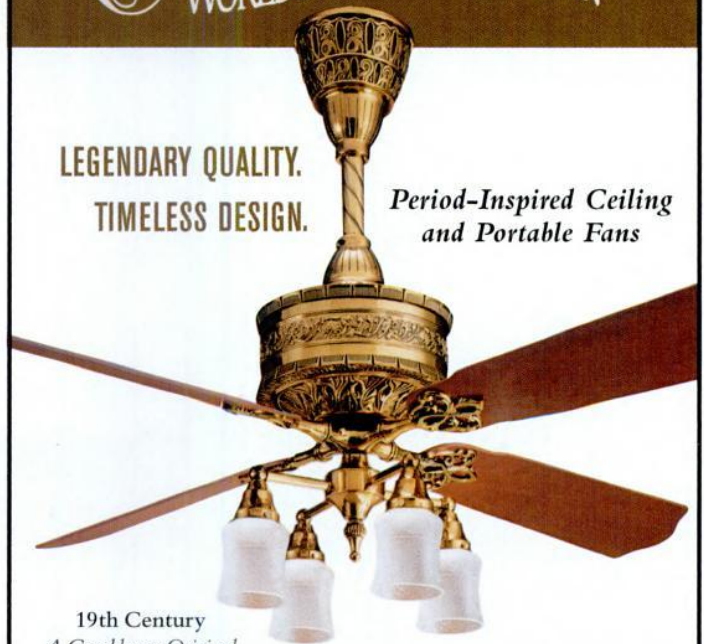
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OLD-HOUSE INTERIORS

MAY 2006



RUSSEL WRIGHT MODERN

A tour of the property built by the mid-century designer during the late Fifties. (page 84) ♣

"LOVE AT FIRST SITE"

An antiques dealer looking for a cottage found instead a bungalow, now the eclectic home to her collections. (page 64) ♣

ORNAMENT FOR THE GARDEN

Just about any garden gains focus with a fountain, a statue, an obelisk, or a birdbath. (page 79) ♣



CHICAGO AESTHETIC

An 1880s Victorian has its fine points restored in a bold revival. (page 70) ♣

MORRIS ON THE PRAIRIE

In 19th-century Chicago and the Midwest, Morris & Co. goods ready for sale. (page 76)



AT HOME WITH WINDOWS

Windows are not an architectural afterthought, inside or out, in a well-designed house. (page 90)

A dealer in antiques found the perfect cottage-size home for herself and her collections, then set about creating a comfortably eclectic interior.

BY DAN COOPER | PHOTOGRAPHS BY ERIC ROTH



ABOVE: Homeowner Sandy Miller works in the dooryard garden in front of her cherished front porch. **OPPOSITE:** The fluted square columns of the colonnade frame the corbelled brick fireplace in the 1920s parlor.

tHERE ARE FORTUNATE house-hunters who find fulfillment on the very first afternoon searching. “I wanted to fall in love, not just buy a house. It was going to be the first house I had ever lived in by myself,” remembers Sandy Miller, who was prepared to spend months looking. But on that soon-to-be auspicious day, an acquaintance “said to me, ‘Why don’t you look at Jane’s mother-in-law’s house? It’s going on the market on Sunday.’ The lady gave me directions, and I drove over and bought it!”

Sandy Miller, who owns an antiques store called Earthly Possessions, in Milton, Mass., knew she wanted a house with a sweeping front porch and lots of historic detail. The yellow house in Wollaston (a neighborhood of Quincy) had those, including the original windows with period muntin patterns in the top sashes. “Just for the windows alone, I knew I wanted the house,” she admits. “When I looked in the window, I was thrilled to spy bungalow woodwork details.”

Miller had been looking for a cottage-sized home—cozy yet big enough for her varied antiques. This one “had a dilap-



It was “love at first site”
for a **BUNGALOW**





The simple rooms inside



OPPOSITE: A collection of antique transferware is comfortably displayed in the dining room sideboard and on the plate-rail.

LEFT: The expansive stairway is the focus of the foyer. The owner used pieces of architectural salvage over the window and on the wall.

BELOW: Adirondack chairs and a cast-iron seat are nestled amidst potted plants on the ample front porch.

idated two-car garage—I needed a garage—and sat on an oversized city lot.” Although she was enchanted, Miller says that at the time the house’s history eluded her. “Initially, I didn’t realize that what I was looking at was an Arts and Crafts Bungalow of the early 1920s.”

Along with updated wiring and a new roof for the garage, Miller needed storm windows that wouldn’t conceal her beloved decorative sash. The kitchen was also in need of immediate attention. “I was able to incorporate the gumwood wainscoting and door frames into a scheme that fit my goal: having a kitchen that looked like it had always been there.”

After the systems work was done, Sandy got right to decorating and displaying her collections. “I used Benjamin Moore paints,” she says, “and I began with the living room, dining room, and hallways, choosing a soft, pale peachy-yellow that complements the dark woodwork and picks up the golden oak floors. The



den is a pale-green that frames the view of the back garden.”

Miller’s juxtaposed her collection of Victorian architectural fragments onto the Craftsman-style woodwork trim. Mid-19th-century furniture pediments sit atop door and window casings in a few strategic locations, lending a pleasant quiriness to the interior. While her interior furnishings leave a historical impression, she didn’t adhere to a particular era or style. Most of all, the house is a

the bungalow are perfect for showing off a lifetime’s collections.



“My house is furnished with

LEFT: A vintage lace tablecloth, draped diagonally, is a simple but dramatic window treatment.

RIGHT: The charming bedroom is centered around an antique brass and iron bedstead.

Antique quilts lie on the bed; a collection of vintage tea sets sits on a Victorian wall shelf. **BELOW:** Miller collects spool furniture with a passion. In the bathroom, a table is used as a vanity.



showcase for Sandy's possessions. Sandy is an inveterate collector—when she gets focused on something, she proceeds to acquire with abandon.

Nowhere is this more evident than with her extensive collection of antique dishes. Sandy focuses on pre-1890 Staffordshire transferware in a variety of forms and colors; decorating a white ground are motifs in blue, brown, green, purple, and black. “In the built-in cupboard in my dining room, to my embarrassment, even the drawer is filled with cups and saucers.”

Spool furniture is another passion: rustic items incorporating discarded spools. Miller has over 30 objects, including a rocking chair and various stands and tables.

Sandy had shelves built on either side of the fireplace to balance the ornate staircase at the other end of the parlor. The top shelf is reserved for her glass trumpet vase collection. These hand-blown, Depression-era pieces were fashioned in a variety of colors; her favorites are blue, amethyst,



gold, and shades of green.

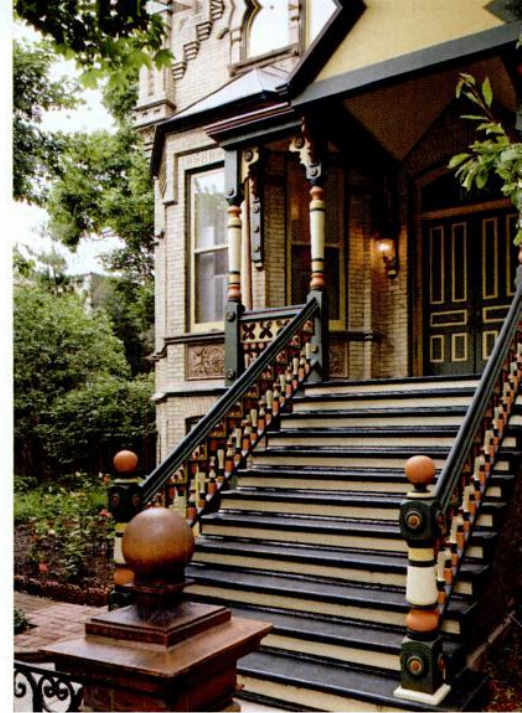
Her rarest pieces are a small collection of “motto” prints, which Sandy explains are made by laying ferns on photographic paper to form phrases such as God Bless Our Home or The Lord Will Provide. They are then exposed to light, creating a black and white print. “I have found only five in my life, and they are among my most treasured belongings.” ✦

everything I love, with no effort to stick to one look."





Over a dozen Victorian wallpaper patterns from Bradbury's "Dresser" roomset combine in the Aesthetic Movement-inspired parlor.



Chicago *Aesthetic*

THESE OWNERS RESTORED the fine points to an unusual, brick and terra-cotta house that retained many of its Victorian details. Aesthetic Movement revival rooms inside have been made personal with bold color and pieces collected on travels. BY BRIAN D. COLEMAN | PHOTOGRAPHS BY JESSIE WALKER



CHARMING STREETS lined with late-19th-century brick houses are still plentiful in the Lakeview neighborhood on the north side of Chicago. Gary Milhalnik and Frank Pieri felt fortunate to discover the house they bought in 1996: having never been converted into apartments or condos, it was intact. One of five substantial houses on the same block built ca. 1887 for executives of the Northwestern Terracotta Company, theirs is a grand residence, constructed of yellow-green Chicago brick in a baronial Teutonic style. (First owner Henry Rohkam was German.) Inspired by medieval merchant houses, it has stepped gables with brick corbelling and terra-cotta coping, bays and ornate chimney stacks and a wealth of decorative details.

Most striking are the allegorical terra-cotta panels; one six-foot-tall composition depicts a woman at a spinning wheel, who is thought to have been a member of the Rohkam family. Even the terra-cotta fence with

ABOVE: On the rebuilt entry, a polychrome scheme harmonizes with Chicago brick and terra cotta. **LEFT:** Owners Gary and Frank pose with their Italian greyhounds, Gessa and Gemma.



LEFT: Original stained glass in the stairwell is a highlight of the 1887 house. Maple treads were replaced with oak; the embossed dado was saved. **FAR LEFT:** Frank's basement psychiatrist's office is warmed and elevated with Bradbury's "Neo Grec" roomset papers, including their Anthemion wall fill and the Laurel border.



Gothic quatrefoils is still in place along the sidewalk. A massive terra-cotta urn decorated with a frieze of Classical warriors sits in the side garden. Built on three lots, the city house has nearly a half-acre of grounds.

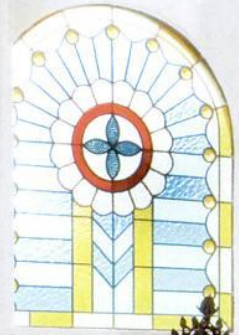
In updating wiring and plumbing, previous owners had removed most of the original mouldings and trim. Recessed can lights had replaced original fixtures. Outside, the elaborate portico and balusters (happily recorded in period photographs) had been torn off and replaced with concrete stairs and iron railing. Working from period photographs, owners Gary and Frank replaced the porch work, then chose paint colors to harmonize with the brick: Benjamin Moore's Salmon, Fiddle Leaf and Scholar Greens, and Terra Cotta. Enough woodwork remained in the front parlor to guide Gary and Frank in replacing trim in the rest of the rooms. The entry and hallways were hand-stenciled in a design of ashlar blocks—a 19th-century wall treatment common in high-traffic entries and halls.

Gary and Frank chose a period-appropriate decorating look inside, guided by antiques and Victorian Revival wallpapers in the 1880s Aesthetic Movement taste. A rich palette

Period-appropriate decorating gilds the interior, guided by antiques and Victorian Revival wallpapers in the 1880s Aesthetic Movement taste. Aesthetic rooms embrace the exotic, so the approach is in keeping with the pair's love of travel.



In the dining room, an antique Czech crystal chandelier softly lights papers, also from the "Dresser" roomset, which complement the living-room scheme.





OPPOSITE: A guest room is papered with Bradbury's Walden wall fill. The company's Lion and Dove frieze is used to paper the dado. **BELOW:** In the master suite under the eaves, the hand-carved headboard was based on an 18th-century Spanish ducal bed. **LEFT:** The Teutonic façade features corbelled brickwork and allegorical panels in terra cotta. **FAR LEFT:** The intact garden boasts a six-foot-tall terra-cotta urn in the side yard.

Ornamental TERRA COTTA

Skyscraper parapets and fence parts, figural tiles and whole façades have been made of terra cotta, which is often highly decorative—and overlooked until conservation problems become apparent.

Wide use of the material typically was reserved for public buildings, but fine private homes were also embellished with such terra-cotta details as banding, trim, and decorations. ■ "Terra cotta" comes from the Italian for "baked earth" and refers to a hard, semi-fired ceramic clay that is used in both pottery and building construction. The Italian Renaissance was the golden age of terra cotta, when it was used on many buildings and churches; it was also a favorite medium for sculpture such as the polychromed reliefs of Della Robbia. Terra cotta enjoyed a revival in Victorian England; it remained popular into the 20th century with architects including Louis Sullivan in this country. ■ For more information, contact or become a member of Friends of Terra Cotta. Go online to preserve.org/fotc



provides a backdrop for treasures collected from Bangkok to Bora Bora. Victorian furnishings such as a tête-à-tête mix with Tibetan rugs, a 19th-century teak armchair from China, and oriental tables. Red lacquered Chinese boxes and delicate ivory figurines fill the parlor mantel.

The previous owners had remodeled the upstairs, an ample space of three bedrooms, two bathrooms, and a large nursery with children's and nanny's quarters. The nursery had already been converted to a master suite; the current owners restored it after a serious plumbing leak, and added the wallpapers and custom bed.

Restoring their own home gave Gary and Frank an appreciation of history; both are active in their local preservation association. The partners were, in fact, instrumental in having the Chicago City Council grant their block landmark status last year. It is now, officially, "Terra Cotta Row." ✦ RESOURCES are on p. 120

FROM THE MOMENT the rough edges of the frontier were smoothed, wealthy Midwesterners showed a strong taste for the latest European fashions for their homes. Some traveled East to acquire fashion trends. The Tallmans of Janesville, Wisconsin, shopped at W. & J. Sloane in New York City in 1856, and both the Ramseys of St. Paul, Minnesota, and the Davises of Bloomington, Illinois, shopped at A.T. Stewart and Company in New York, the finest department store in North America, when their new homes were built in 1872. Others went further a field: the Larrabees of Clermont, Iowa, took a grand tour of Europe in 1874, making purchases of furniture, carpeting, and paintings to furnish their new Italianate villa.

for English art wallpapers and especially the designs of William Morris. He worked for John J. McGrath from 1873 until the business closed in 1885. Later in life, Twyman helped found Chicago's William Morris Society.

The finest surviving interior decorated by McGrath's firm is Villa Louis, the home of Nina and H. Louis Dousman in Prairie du Chien, Wisconsin. This Italianate Villa was designed by Milwaukee architect Townsend Mix in 1870, but in the mid-1880s the Dousmans undertook a complete redecoration. By 1880, high Aesthetic style could be purchased right in Chicago. The Villa was filled with the wallpapers and fabrics of William Morris, Thomas Wardle, and their contemporaries.

MORRIS ON THE PRAIRIE

By the mid 1870s, Chicago merchants endeavored to keep those wealthy customers on the quest for the newest styles. Chicago department stores and warehouses were filled with the finest English and French goods and an increasing percentage of locally made furnishings. An international star of interior design in the 1870s was of course William Morris, the English designer whose philosophy on style and work laid the foundation for the Arts and Crafts Movement. As soon as Morris offered new wallpapers for sale in London, they could be found in Chicago. Wallpapers by Morris were displayed at the 1875 Inter-State Industrial Exhibition, promoted by local wallpaper merchant John J. McGrath and his associate Joseph Twyman. Twyman was a recent English immigrant who arrived just before the 1871 Chicago fire, and he is credited with promoting an appreciation

At Villa Louis, a Pre-Raphaelite color scheme of yellow-gold, intense blue, and strong red is used in variations throughout. Bold colors were championed by medievalists including the Pre-Raphaelite Brotherhood of painters, with whom Morris was closely allied. Their work was so often used in Queen Anne Revival homes that Harriett Spofford wrote in 1877, "it was at first denied that there was really any such thing as a Queen Anne style, and asserted, as if one could ask anything better, that a parcel of poets and painters—William Morris, Dante Rossetti, and various others—had devised it between them." Aesthetic interiors particularly appealed to people who followed the cutting edge of the art world of the times.

Dousman may have had encouragement to use Morris designs from an interesting acquaintance, Oscar Wilde. In 1882–83, Wilde criss-

OPPOSITE: The master bedroom at Glessner House was restored using Morris's Golden Lily wallpaper and drapery fabric, and Fruit for the upholstered chair. The Modern Gothic wardrobe and bed were made by Isaac Scott ca.1879. **INSET:** The court bedroom is papered with Arcadia in blue and white, designed by May Morris. The bed and dresser were purchased in France in the early 1890s.



Marshall Field & Company, the Midwest's most upscale department store, had a special room devoted to displaying goods from William Morris's London company.

Rich colors favoring natural dyes of indigo and madder are hallmarks of

Morris's early work, and are quite distinct from the muddy olive-drab schemes then in favor. Bold colors were championed by medievalists.

crossed America lecturing on Aesthetic taste, and in Saint Louis he presented to Dousman a letter of introduction from a mutual friend in Chicago. In Wilde's famous lecture, he proclaimed "the enormous importance given to the decorative arts in our English Re-

naissance," and extolled William Morris as being "the greatest handicrafts man we have had in England since the fourteenth century." Shortly after Wilde delivered this lecture, Dousman hired McGrath to begin redecorating Villa Louis using Morris goods.

WHEN IN THE LATE 1880S another prominent Midwestern family, John and Frances Glessner of South Prairie Ave. in Chicago, began decorating their new house, Morris papers were still in high style. This house exhibited the latest Romanesque architectural taste and was designed by Boston architect H.H. Richardson. At the time it was completed in 1886, Marshall Field & Company had a special Morris Room devoted to displaying imported goods from the London company. Mrs. Glessner made notes in her journal about visiting it. Glessner House, restored with many of the original Morris papers and textiles, exhibits his designs in a most thoroughly suitable architectural setting.

Colors at Glessner House were more tempered than at Villa Louis, but combinations of indigo blue, madder red, and golds are still predominant, along with terra cotta, a heavily favored color in the late 1880s. The Glessners' rooms were fitted with picture rails in typical fashion, but instead of frieze papers the Morris patterns are carried from baseboard to ceiling as was recommended for these designs. Morris himself rejected the contemporary fashion of layering walls with dadoes and frieze patterns. "Never stoop to the ignominy of a paper dado . . . it will be understood from this that Morris & Company do not print distinctive frieze-patterns." ✦

JOHN BURROWS is an architecture and design historian whose Boston-area business specializes in Arts and Crafts wallpapers and carpets: burrows.com



The parlor at Villa Louis was decorated by J. J. McGrath in the mid-1880s, with Venetian wallpaper by William Morris, and fabric by Thomas Wardle, Morris's silk dyer. **BELOW:** A period advertisement for Villa Louis's decorating firm, with mention of Morris & Co.



At **VILLA LOUIS** in Wisconsin, a Pre-Raphaelite color scheme of yellow-gold, indigo blue, and madder red appears throughout. These rich colors, favored by medievalists, are quite distinct from the muddy color schemes then in favor. The parlor (above) has Morris "Venetian" paper in yellow-gold with blue and madder-red draperies and a tawny gold carpet with red and blue motifs. The entry hall has a finely drawn Aesthetic wallpaper in blue on white, with Morris's "Acanthus" in madder-red cotton velveteen used for portières and upholstery, and a red-and-gold, spiral motif stair carpet. Across the hall from the parlor is a study with the Morris "Diaper" pattern on the walls. ■ Site Director Michael Douglass and historical interiors consultant Gail Winkler recently have restored these interiors to their 1880s appearance. (Wallpapers are from Laura McCoy Designs Inc. and Arthur Sanderson & Sons; textiles are by Scalamandré; carpets were reproduced by J.R. Burrows & Co. with Woodward Grosvenor & Co. Ltd. and Langhorne Carpet Mills. See p.120.)

A fountain, a statue, even a bit of kitsch does a lot for a garden, whether it's a bee skep in a colonial yard or an arbor near your bungalow.

Ornament for the garden

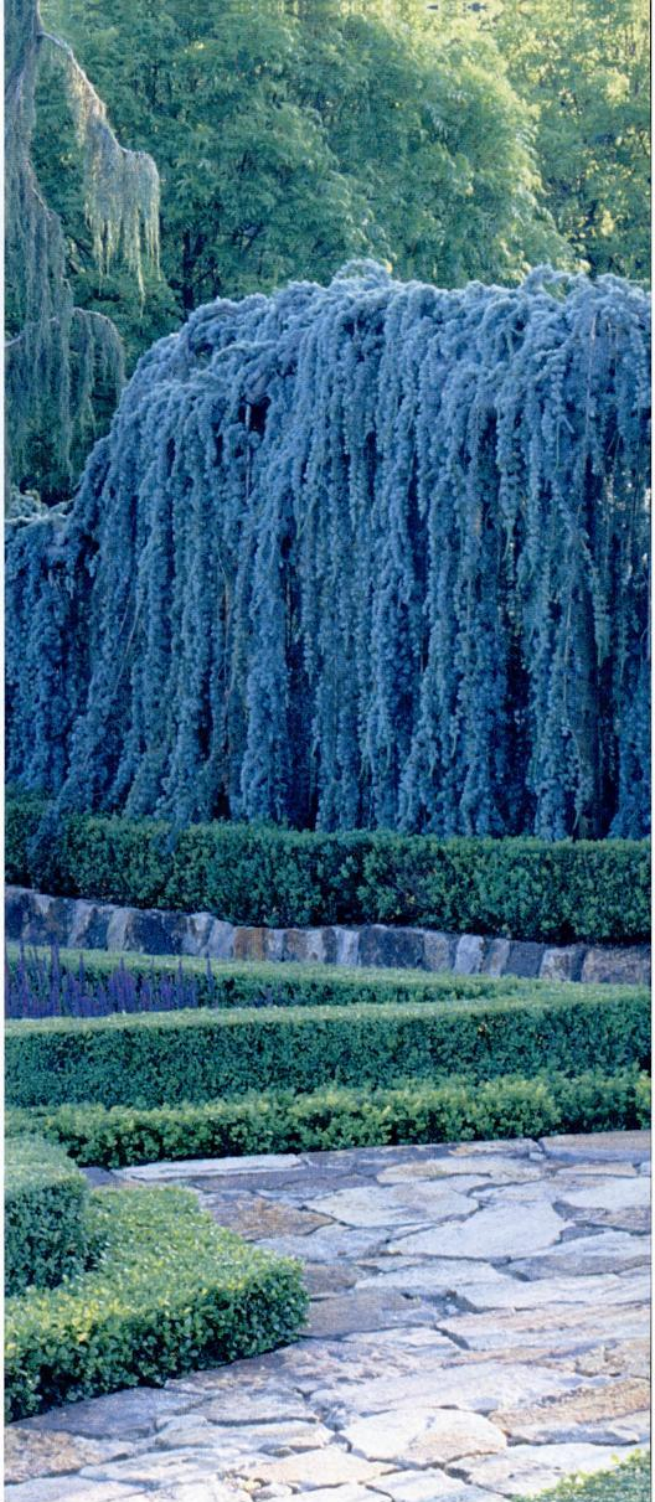
BY TOVAH MARTIN
PHOTOGRAPHS BY RICHARD BROWN

GARDENS RARELY are planned as period pieces. Millstones are mixed with modern sculpture, cisterns paired with contemporary lighting. Still, some conventions are reliable. An Arts and Crafts house fairly begs for an arbor. A stone trough goes with a converted barn. Garden ornaments aren't expected to conform to a narrow idea of time, but they do lend character. They also suggest age: even a newly planted garden looks set-

tled, given a weathered ornament encrusted with lichen and moss. And a fine ornament can do for a garden what art does for a home.

Fill your garden with too many ornaments, however, and before you know it you have a miniature golf course. Don't think of garden ornament as full-scale "interior decorating": one or a few simple, effective accents are all you need. Tracey Young, who owns The Elemental Garden

Setting a mood of levity and intrigue at Tower Hill Botanic Garden's secret garden in Boylston, Mass., are two of the four seasons, cosseted in a bed of verbena and liatris. The lead statues were based on originals at Blenheim Palace in Oxfordshire.



Give a garden an obelisk, and the chaos of plantings gains clarity. Ornaments are the punctuation marks in the garden . . . sundials aren't really about telling time.

TOP: At Afton Villa Gardens in West Feliciana Parish, La., urns are planted to billow with flowers, accenting the *parterres*. **ABOVE:** An armillary sphere on a pedestal marks time at Gordon Hayward's New England garden. **RIGHT:** In a rustic setting, a simple carved-stone birdbath is appropriate.

in Woodbury, Connecticut, goes further: "If your budget is \$1,000, buy one important piece. You don't want to overpower the plantings," which already represent a large investment. The statue, fountain, or obelisk should not steal the show (unless you are an antiques dealer).

An ornate fountain probably won't be discreet beside a humble cottage. But a prosaic, mushroom-shaped staddle stone might be just the ticket. A bungalow is



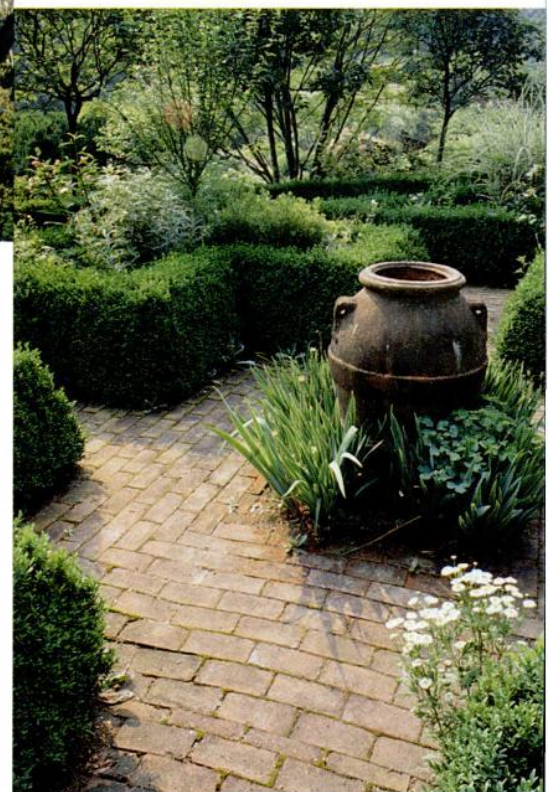
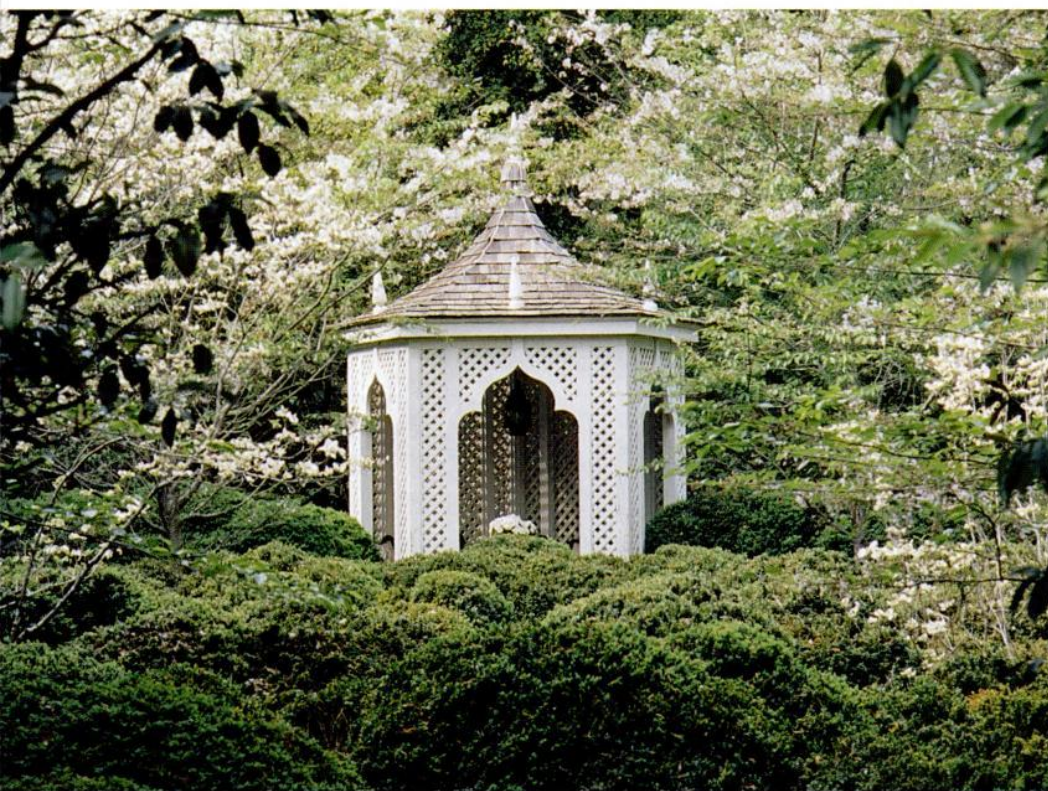
an ideal venue for even a funky arbor. Kitsch may give you a chuckle while you pull the weeds behind your cottage garden, but it's best in small doses. There's a fine line between whimsy and cliché. When it comes to gazing globes, gnomes, whirlygigs, and other "cheap and cheerful," proceed with caution. Same with cute.

You're safest with traditional garden ornaments. Some are rooted

At Napa's Newton Vineyard winery, Su Hua Newton is inspired by Chinese landscape paintings. Her husband Peter prefers the formal English *parterre* style. The two influences merge: cranes and weeping blue Atlas cedar with boxwood-edged floral *parterres*.

so deeply in garden convention, they immediately establish a mood. Nothing transports an English-style perennial garden like a sundial—it brings it back in time. Sundials have been

used since Babylonian times, taking up their post in the garden in the 16th century. They go in almost any style of garden. In a historical venue, a sundial is most effective settled on a timeworn base. Horizontal sundials with an upright gnomon are the oldest style. The vertical types followed, and armillary spheres are a Renaissance contrivance now suitable for classically inspired proper-



ABOVE: Big “ornaments” like a gazebo, for sipping mint juleps in the garden, establish a sense of place. This unique version is at the William Banks home near Atlanta, Georgia. **TOP:** The English carved-stone sundial in Peter Wooster’s Connecticut garden serves as a focal point (but doesn’t tell time). **RIGHT:** At Hollister House, George Schoellkopf’s Connecticut garden, an oil jar contrasts with puffs of greenery.

ties. As for those dewy-eyed inscriptions on the dials (*Tempus Fugit, Come Grow Old with Me, I Sit Here Making a Botch of Something Done Better by a Watch*), they came after sundials were superseded by mechanical devices. To actually do their prescribed duty, not only must sundials be designed and then installed properly, but they must also dwell in full sun.

Fountainheads go way back. Water features are fitting, including cisterns and fountains. Statuary is welcome, heraldic beasts being the favored stone sculpture of the upper crust since early on. Later, shepherds and shepherdesses (the latter occasionally with a wardrobe malfunction), pipers, hunters, cherubs, depictions of the four seasons, and other landscape characters were popular in

The traditional ornaments establish mood—like a sundial in a perennial garden.

the 19th century. By then, cast-iron garden ornament was being mass-produced and was affordable to most.

Consider, too, bigger garden elements that are also ornamental: gazebos, arbors, follies, playhouses, and aviaries (which were once for game birds, but became increasingly popular for exotic breeds, reaching a crescendo with the peacock craze of the early 20th century).

If, today, a pair of crouching lions

seems incongruous with your colonial homestead, consider practical elements as ornament: bee skeps, well sweeps, and birdhouses are evocative. Many practical elements of agriculture found new careers in the garden. Staddle stones, used to elevate grain storage to keep out rodents, were long ago adopted as ornaments. Same with water troughs and hitching posts. Wash basins, tubs, and forcing cloches are commonly thus recycled. ✦



LEFT: Nothing succeeds in luring you into a garden like an elegant arbor shouldering roses (in this case, 'New Dawn'). **BELOW:** A birdbath can punctuate a small city garden or lend a vegetable garden panache. **BOTTOM:** Stately old live oaks reveal the deep roots of Afton Villa; original statuary speaks of pedigree at the Louisiana historic site.



CARE of Antique Ornaments

As a purveyor of fine garden antiques, Tracey Young lectures buyers on how their investments may be jeopardized by the elements. She says that **PLACEMENT** is critical. Ornaments (particularly European antiques) are not necessarily made of materials that tolerate weather extremes. Cast iron or carved stone, it doesn't matter: Do not put it directly on the ground, because damp will wick into the piece and freeze-thaw cycles will wreak havoc. Buffer it by placing it on a plinth (a stone base),

on a stone patio, or atop a gravel bed. Tracey also urges **COVERING** antiques in the winter—with a plastic tarp seamlessly secured. Be careful about the timing; in southern New England, for example, she suggests the end of October, after the heat and before the deep freeze—and only after a period of dry weather. She unveils her garden ornaments at the end of March, past the freeze-thaw threat.

Clean urns of dirt and check that **DRAINAGE** holes are open. Most terra cotta is unstable if left outdoors

(the possible exception being pots made of Impruneta clay from Seibert & Rice; go to seibert-rice.com for guidelines on caring for their frost-tolerant containers). The safest measure is to bring it into a dry shed. At the least, terra cotta should be emptied of soil, raised off the ground, turned upside down, and placed where water will not stand. Tracey tells collectors to add garden antiques to insurance-policy riders.

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RUSSEL WRIGHT modern

BY SANDY MCLENDON
PHOTOGRAPHS BY STEVE GROSS & SUE DALEY

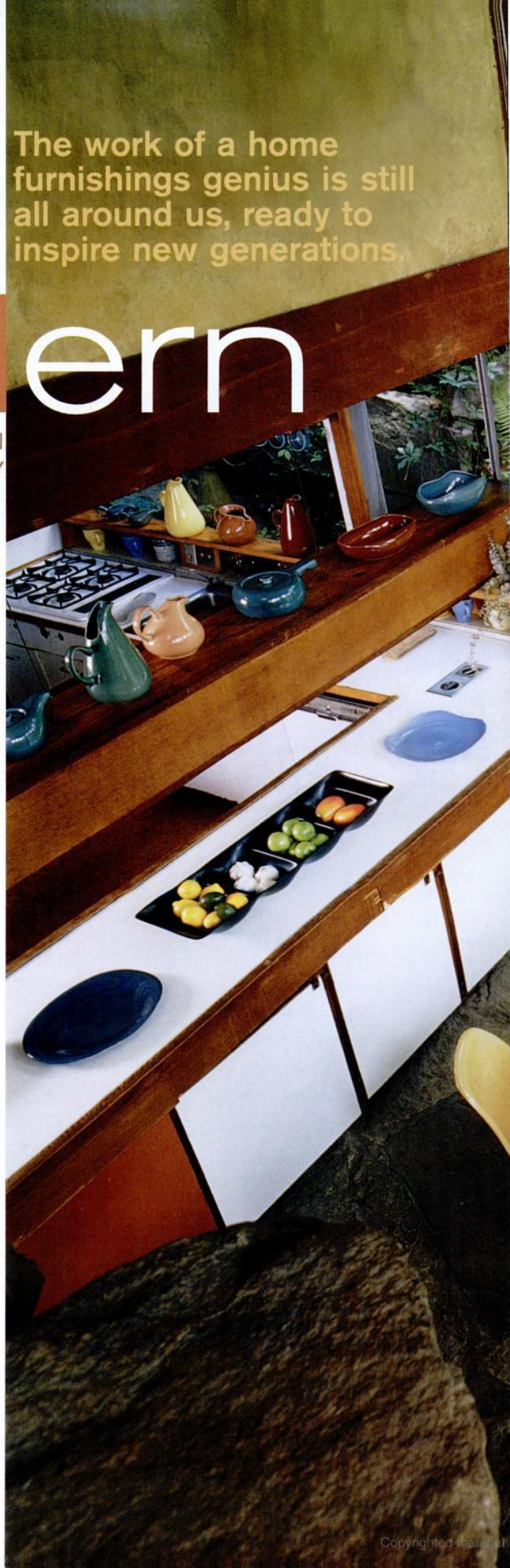
AS THE MOST outstanding industrial designer of his time, Russel Wright made it his business to please everyone, from the companies that hired him to design china, tablecloths, and chairs, to the department-store shoppers who would take his designs home with them. While creating items for the mass market had its own rewards, Wright's genius needed other, more personal outlets.

Beginning with the purchase of a neglected, damaged 75-acre site near Garrison, New York, Wright set about realizing his unique vision of what a home should be. The result was a house that served his needs for the remainder of his life and still delights the public today as a glimpse at the personal life of an iconic designer.

When Wright obtained the property in 1942, it had been subjected to nearly every sort of possible abuse, including quarrying and logging, a history it shared with a site built on by another Wright, Fallingwater.

Russel Wright did not build immediately. The 1952 death of his wife Mary (who had been the business brains behind his design empire) and rearing his young daughter, Ann, occupied his energies for much of the 1950s. He spent the decade reforesting the land and damming the quarry to create a pool. As the Fifties drew to a close,

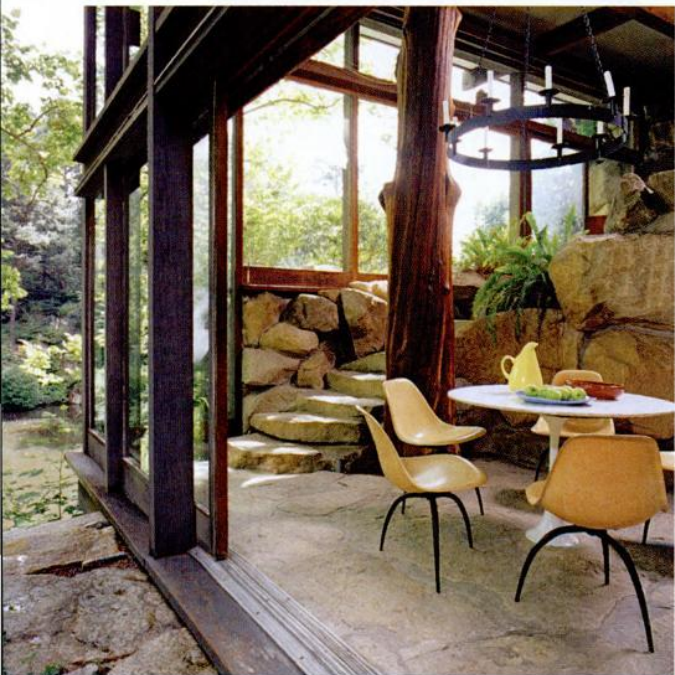
The pass-through kitchen and dining area at Dragon Rock, seen from the den on the second level. Floor-to-ceiling windows and stone flooring visually extend the house into the surrounding landscape, minimizing the division between indoors and out.





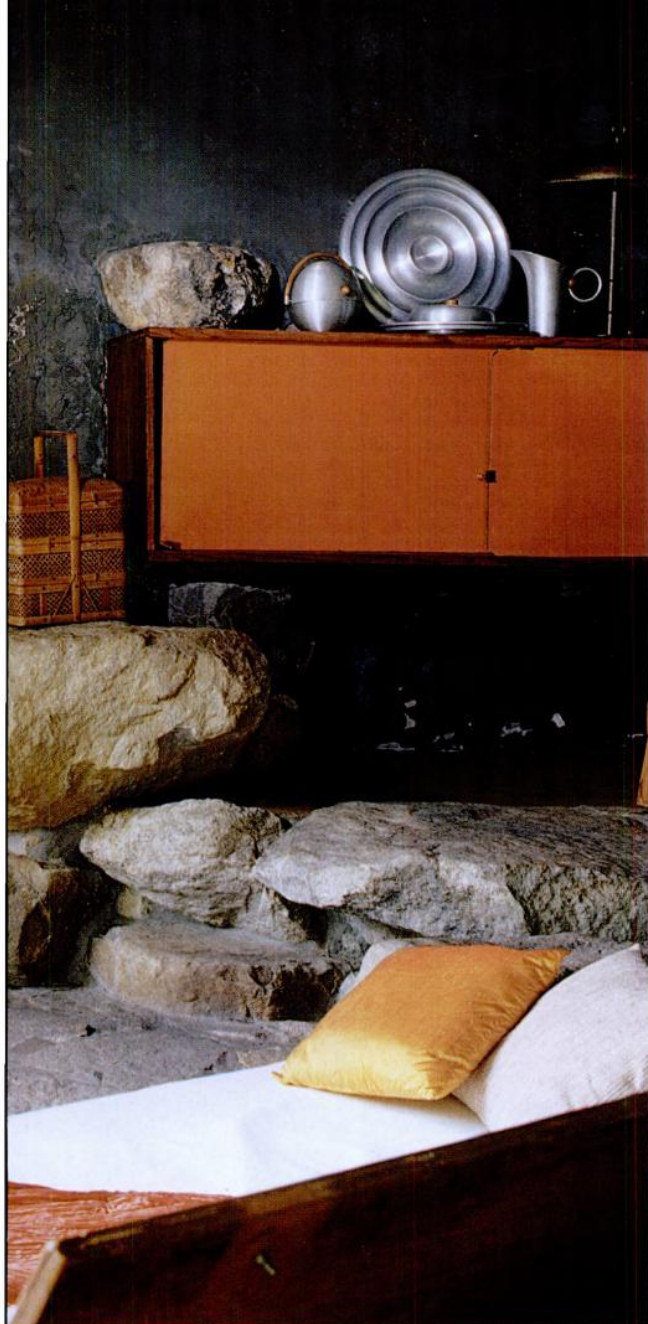


A relaxed sitting area at Dragon Rock. Wright designed the credenza, which displays several of his spun-aluminum tableware designs. **LEFT:** The house on its site, close above the dragon-shaped pond. **BOTTOM LEFT:** A tree trunk supports the roof beams and stone serves as counterpoint to sleek fiberglass chairs.



Wright impressed hemlock needles into the living room plaster, giving it texture and creating a reference to the trees visible through the sliding window walls he'd specified.





he began to plan a house that he would call Manitoga, from the Algonquin word for “place of the great spirit.”

Wright did not undertake to design the house alone; he hired David L. Leavitt as architect. It was a felicitous choice: Leavitt had spent many years designing buildings for American clients in postwar Japan. The Japanese influence that Leavitt brought to the creation of the house is one of its chief attractions; serenity and respect for nature are manifest everywhere. To say that Leavitt’s client knew his own mind is something of an understatement; Wright vetoed one “practical” suggestion after another. Leavitt wanted the house raised above the ground to keep out moisture, and built of highly water-resistant materials. Wright insisted on a house nestled into the rock of the site, and built of natural materials, even specifying a flat roof covered with vines (a design that Leavitt warned against, and ended up designing anyway).

By the time the house neared completion in 1960, Wright had begun calling it “Dragon Rock,” because the quarry pool was shaped like a dragon. He spent a great deal of time on the details of his residence; Dragon Rock became something of a test bed for new materials and methods. Wright experimented extensively with plastics for the house, encasing butterflies in acrylic for panels in a bathroom and swathing cabinetry in laminates, an uncommon use at the time.

Over time, Wright used a staggering variety of materials to embellish his house—silk, birch bark, fur, foil,



ABOVE: (from left to right) Wright mixed such disparate elements as pine needles, plastics, and rustic stone and wood in his home. The kitchen pass-through is open above and below a linear shelf. An openwork storage unit defines the loft den. **AT LEFT:** A few of the many striking pieces from Wright’s biomorphic dishware lines.



LEFT: Like Dragon Rock, the studio also has a flat roof and hugs the site. A vine-draped pergola connects it to the house. **BELOW:** (top to bottom) Wright's use of suspended board shelving in his studio bedroom is as hip today as it was in 1962. Finish materials include birch bark. Wright chose cedar for his luxurious yet rustic bath.

DESIGNING *America*

When Wright burst onto the American scene in 1937 with his "American Modern" dinnerware for Steubenville, he was already responsible for many designs, notably his chromium serving pieces for Chase Brass and Copper. In earthy, muted hues, American Modern's biomorphic shapes and sturdy character were the antithesis of the Sunday-best formality promoted by most china manufacturers.

Wright soon became the most sought-after designer of home designs in the country. His blond wood furniture for Conant Ball and Statton coordinated with his tablecloths for Simtex, his rugs for Firth, his glass for Fostoria and Morgantown, his flatware for Hall, and his "Casual China" line of dinnerware for Iroquois. By the 1950s, it was possible to have a house almost entirely furnished with Russel Wright.

With his wife Mary, Russel Wright wrote a book that changed not only the way America looked, but also how it lived. In *Mary & Russel Wright's Guide to Easier Living*, the couple showed the nation's new suburbanites how their lives could be both more gracious and easier. Simple though

revolutionary in its time, their advice laid out cleaning schedules and listed exactly what tablewares were needed to serve in the new, informal manner they promoted.

Russel Wright's designs and influence made far-reaching changes in American lifestyles, but he and Mary Wright actually lived somewhat differently, in a New York *pied-à-terre* on Fifth Avenue complete with servants. Later, when Wright built Dragon Rock at Manitoga, that pattern continued; his daughter Ann was in the care of a governess. Mary Wright's death in 1952 seems to have had a profound effect on Wright; he slowed his design output somewhat, and began his love affair with Manitoga.

Today, even the most elaborate period-style houses of our time reflect his influence. Our open-plan kitchens invite guests to join us while we do our own cooking, as Wright felt kitchens should do, and use Wright's simplified ideas for serving. Our homes have become highly personalized statements; the freedom from rules seen at Dragon Rock is simply the way things are done today.





Wright used a staggering variety of materials to embellish his house —silk, birch bark, fur, foil, fiberglass, stone, and bamboo.



ABOVE LEFT: Wright's L-shaped corner desk offers ample work space and sweeping, restful views. **RIGHT:** Wright added fern motifs to the window shades in the studio's sitting space. The pull-down lighting fixture was the last word when Wright built the house.

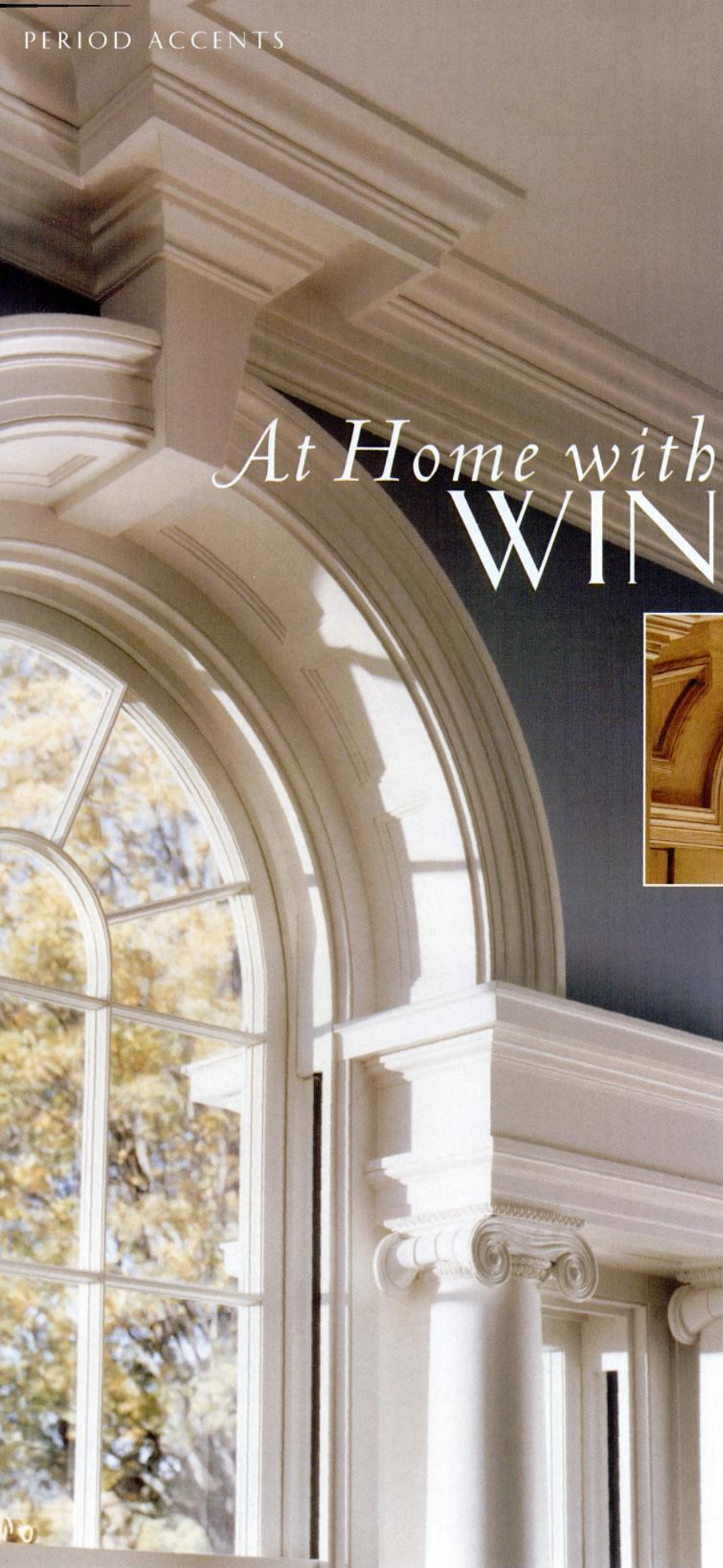
fiberglass, stone, and bamboo, among others. He furnished it eclectically, with some of his own designs and other furnishings that he found pleasing, and changed its décor with the seasons. By 1962, he realized that he needed private workspace, sequestered from the active life of his daughter, and began construction of Manitoga's studio, a separate building that contained an office, bath, and bedroom. Connected to Dragon Rock by a vine-draped pergola, the Studio continued Wright's unorthodox use of materials, though it had a very spare, masculine feeling compared to Dragon Rock itself.

A few months before his death in 1976, Wright gave the property to the Land Trust Alliance of New York. Ann Wright continued to live in the house, along with her family. By the 1990s, it was clear that all of Manitoga would need special care and restoration if it was to continue as both place and inspiration. The infinite variety of materials Wright used presented an enor-

mous challenge to conservators and restorers. The hemlock-impressed plaster in the living room was found to be deteriorating at an alarming rate, due to water entry from behind, and the space-age plastics that were supposed to last forever were checking, cracking, and changing color.

Today, The Russel Wright Design Center oversees the care and restoration of Manitoga. The Studio was recently restored to its 1962 appearance. Visitors can see for themselves one of the most influential houses of the 20th century, a house that may not look like any other, but one whose light, space, and open plan have become part of the way we live now. Russel Wright spent his entire career showing America new ways to make a house a home. He's still doing it today. ✦

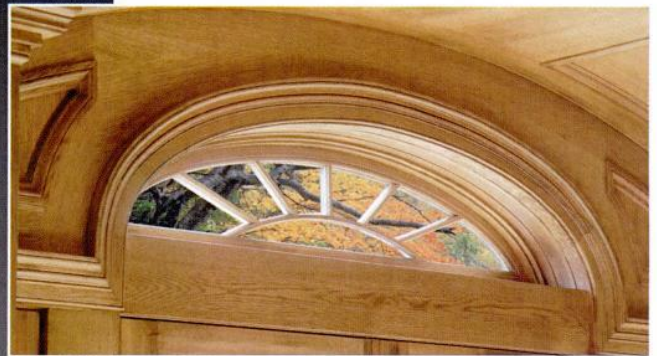
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At Home with **WINDOWS**

SIGNIFICANT ON A HISTORIC EXTERIOR, WINDOWS ARE JUST AS AESTHETICALLY IMPORTANT ON THE INTERIOR. PERHAPS MORE SO.

BY MARY ELLEN POLSON



WINDOWS make the house. It's easy enough to appreciate this as you gaze at a carefully balanced Georgian or Colonial Revival façade, where the evenly spaced windows line up horizontally and vertically around a central axis. But does this pleasant sense of symmetry and proportion extend to the rooms inside?

Provided they haven't been tampered with, the answer is usually yes—at least in the front of the house, where the rooms in homes with character tend to retain their original proportions. Windows play a big part in this graceful picture, typically en-

LEFT & OPPOSITE: An arched-topped Palladian window is often as beautiful inside as it is on the outside. This one, embellished with columns and a keystone, is in a house built in 2002.

ABOVE: A demilune window from Loewen.



RIGHT: In a formal, paneled room with a coffered ceiling, tall, vertical windows are grouped together to create a bay window.

BELOW: Cameo windows can be either round or oval; muntins are often used to create a webbed pattern on the glass, like this from Jeld-Wen.



hancing the sense of balance in the room: paired on either side of the fireplace, spaced an equal distance apart along walls, or grouped in twos and threes on the most dominant wall. Rooms at the back of the house—including kitchens and baths—usually haven't fared so well.

That's why a huge market exists for period-appropriate windows for vintage homes. Unlike earlier residents, we revel in the bath and practically live in our kitchens. We want light and beauty in these rooms, too. The sticking point, of course, is how to introduce windows where none existed before without messing with the architectural integrity of the house.

On its face, the answer is simple enough: closely match the new windows after originals already in your house. You can also model new glazing after windows in houses that are very similar in style and age to your home. Depending on your home's architecture, you may be working

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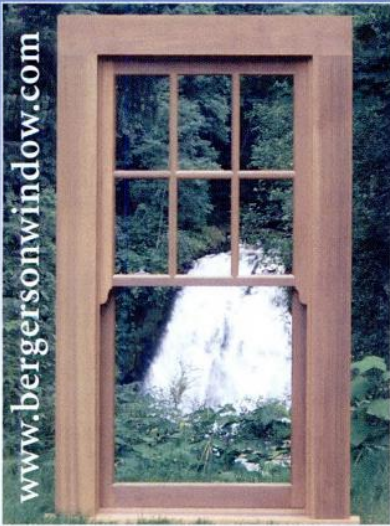
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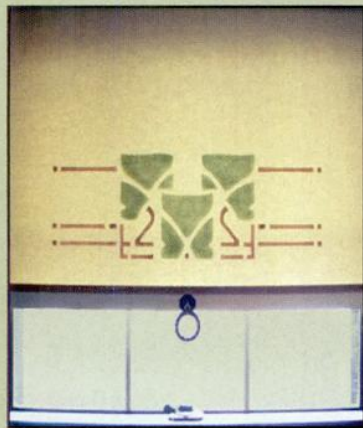
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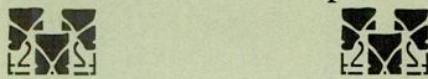
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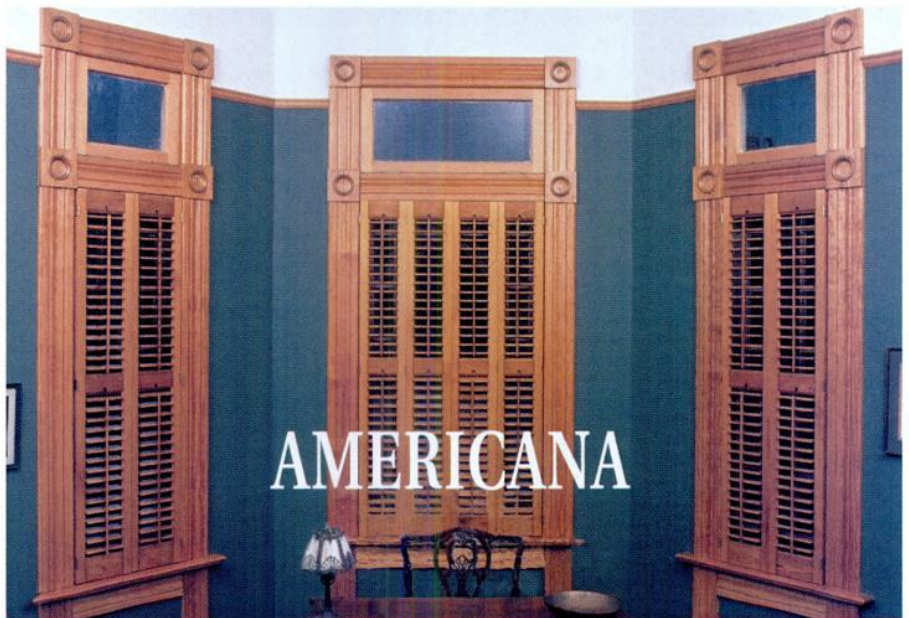
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ABOVE: Tall, gracious, and quite large, the six-over-six sash windows in this Philadelphia row house enhance the formal proportions of a dining room. **RIGHT:** A trio of Arts and Crafts windows unified under a single cornice.

with building blocks that begin and end with six-over-six double-hung sash windows, or that cover an assortment of double-hung, casement, awning, bay, or tripartite windows, like the Palladian.

Once you've identified what's most typical and appropriate, give yourself the freedom to build on and vary your home's existing window theme, sort of like Mozart did with his minuets. For example, even if your stripped-down Foursquare never had a cameo or lattice window, many other homes like it certainly did. Small decorative windows like these are an excellent way to enliven an entry or stair landing, provided they don't fight with the existing win-

dow plan on the exterior.

If your goal involves a substantial addition of windows—for example, to bring light and views into an expanded living area at the back of the house—use groups of windows closely patterned after originals.

This is an especially good strategy for Arts and Crafts-style homes, where two, three, or more matching windows are often grouped together under a single interior cornice. Casement windows, a favorite on many Revival-style homes like Tudor and Colonial Revival, also lend themselves to groupings. One of the keys to the successful use of grouped windows is correct proportion, especially in terms of the size, shape, and number of lights.

TYPES & TERMS

BAY WINDOW A window with two or more exposures that projects out from the surface of an exterior wall and extends to the ground.

BOW WINDOW A rounded bay window that projects in a semi-circle from an exterior wall.

CAMEO An oval window.

CASEMENT A window sash that swings open along its entire length, usually turning on hinges on the vertical edge.

DOUBLE HUNG A window with two vertically sliding sashes.

LATTICE WINDOW A window with diamond-shaped lights.

LIGHTS The panes of glass in a window, as in a six-light sash.

MUNTINS The wood dividers that holds panes of glass (lights) within a window.

OCULUS A round or oval window at the top of a dome.

ORIEL A bay window that projects out from a wall, supported by corbels.

PALLADIAN A tripartite window composed of a central window with an arched top and narrower windows on either side.

QUEEN ANNE WINDOW A window with small glass lights (often in jewel-like colors) around the perimeter of the sash.

SASH The framework that holds window glass in place.





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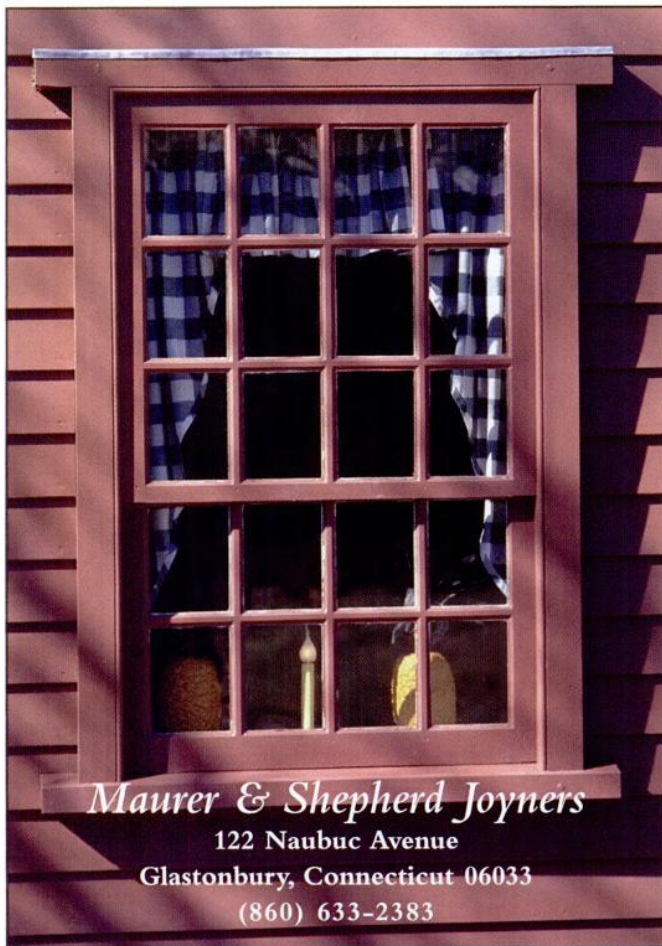
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Arts and Crafts windows typically have a three- or six-pane upper sash over a single lower sash; the standard Colonial Revival configuration is six over six. In almost all cases in windows made before 1950, the panes on the sash will be taller (more vertical) than they are wide. Avoid "reproductions" that break this rule.

Once you've got some idea of an overall window configuration in mind, be sure to plan for appropriate interior finish options as well. Most of the companies listed on p. 92 give homeowners a choice of period-sympathetic wood trim in such beautiful and long-lived woods as oil-rubbed mahogany, old-growth cedar, and ver-

Give yourself the freedom
to build on and vary your
home's existing window
theme, sort of like Mozart
did with his minuets.

tical-grain Douglas fir. One manufacturer, Green Mountain Window (which sells only in New England), offers factory-applied period interior casing as an option, including wide sash rails and a choice of muntin profiles that approximate historical styles. Also notable are bronze, bronze-clad, and copper casement windows from companies that include Grabill and Architectural Traditions. These high-end metal windows have more than a passing resemblance to steel casement windows found on many homes of the 1920s.

And for the complete package, don't overlook glazing options, which include handmade leaded glass windows and restoration glass. Restoration glass has a slight wavy pattern and impurities that make it resemble glass at least a century old. ✦

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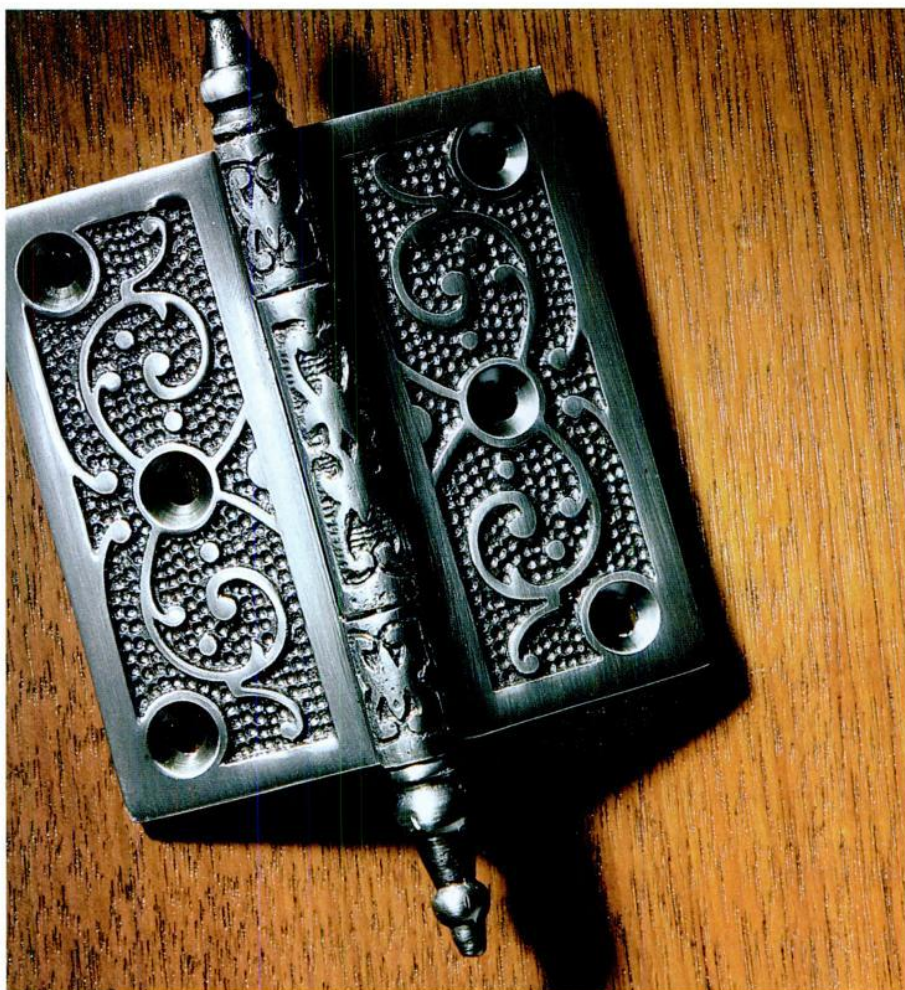
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The glory days for American hardware might have been behind us by 1920, but the knobs, plates, and pulls of the Twenties and Thirties have undeniable charm.

Brass, Glass, and Beyond

BY MARY ELLEN POLSON

THINK PLAIN with a touch of fancy, and you'll have the right idea about what to look for in hardware for a home built between 1920 and 1940. A quick search for vintage and antique Twenties hardware online turned up a welter of rounded brass knobs with simple ring or rope detailing. The back plate, or escutcheon, was often the most decorative part of the assemblage. Favorite motifs included Neoclassical rope or egg-and-dart moulding around the edge of the plate. As antique hardware expert Web Wilson, proprietor of Webwilson.com and Old Rose Hardware Co., notes, "the interesting ones are hard to find."

Perhaps that's because so many of the nicest ones are still on the homes they were built for. To accommodate the residential building boom of the 1920s, manufacturers turned out hundreds of patterns inspired not only by America's colo-

nial past, but by romantic visions of times and places far away. The most attractive sets feature multifaceted glass knobs on a decorative rosette or back plate, and custom hardware for the more exotic Revival styles, like Spanish Colonial Revival.

Hand-cut or -faceted glass knobs first appeared [continued on page 102]

Design Sampler

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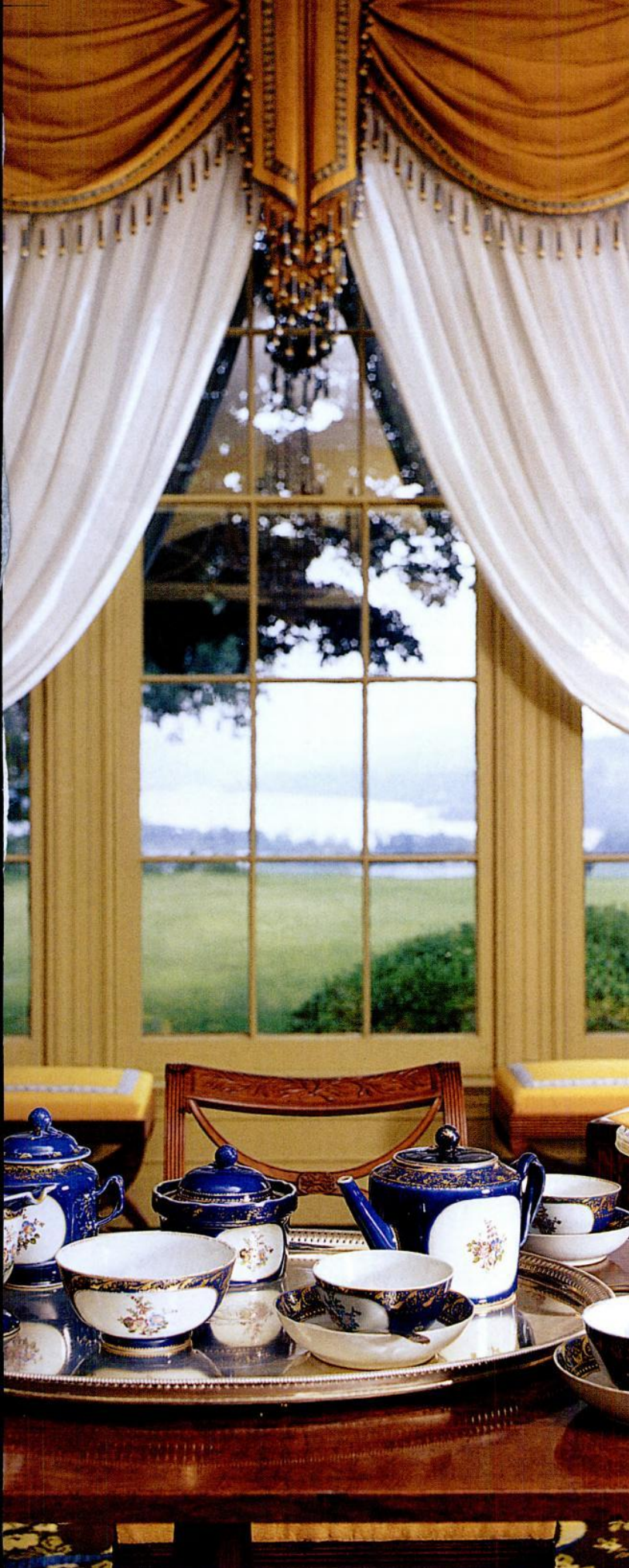


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PATRICIA POORE, EDITOR-IN-CHIEF

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in America in the 1820s. Machine-made reproductions exploded in popularity in the early-20th century, particularly as accents for homes in Colonial, Georgian, and other Revival styles. Unlike their cut-glass predecessors, however, 20th-century knobs were all molded, Wilson says. The technique allowed for different kinds of shaping (hexagonal faceting is most common, but other shaping included fluted or swirled ribs on the sides of the knob). Inexpensive faceted-glass cabinet and bin pulls were also popular in this period, especially with tinted or milk glass in many colors.

More inventive hardware was custom made for the fabulous homes of the wealthy, particularly in flush places like Hollywood and Miami,

ABOVE: Cast bronze pulls from the Hamilton Decorative Collection resemble Colonial Revival wrought iron. **BELOW:** Wilmette Hardware's many finishes capture the luster of vintage hardware.



where a romantic taste for far-flung locales produced intricately wrought hardware for homes in the Spanish Colonial and Mediterranean Revival styles. More modest "rustic" wrought iron designs appeared on Colonial and Tudor Revival homes built for the emerging middle class.

Although much of the interchangeable builder's hardware of the 1920s was mass-produced, manufacturers cleverly designed much of it to look hand-wrought. This is still a popular idea today: a growing contemporary trend is machine-cast bronze "rustic" hardware with the look of antiqued bronze or early American black iron.

In the late 1920s and early Thirties, back plates with the futuristic zigzag, sunburst, and chevron shapes of the Art Deco style debuted, often topped off with a faceted glass or crystal knob. Since new home construction ground to a halt in the 1930s with the Great Depression, Art Deco-style hardware isn't nearly as common as the more traditional looks of the 1920s. The exception occurs in places like New York, where the new style took hold early; Art Deco hardware is still found in apartment buildings all over the city. ✦



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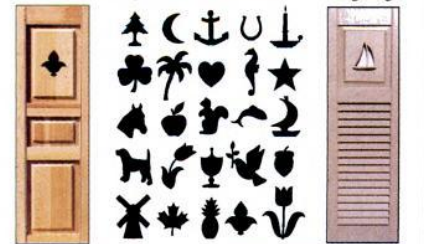
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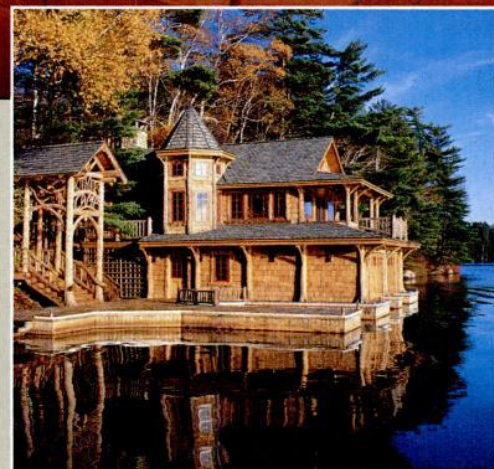
Adirondack Today

REVIEWED BY PATRICIA POORE

SOMEHOW FOR ME “Adirondack” had become a word and an image associated only with the past. Years ago I reviewed Harvey Kaiser’s extraordinary book *Great Camps of the Adirondacks* [David R. Godine, Publisher, 1982 and 1990], which is filled with history and period photographs. Say “Adirondack” and I saw duotone images, wherein lady guests with bustles move in soft focus amidst twig furniture and bear

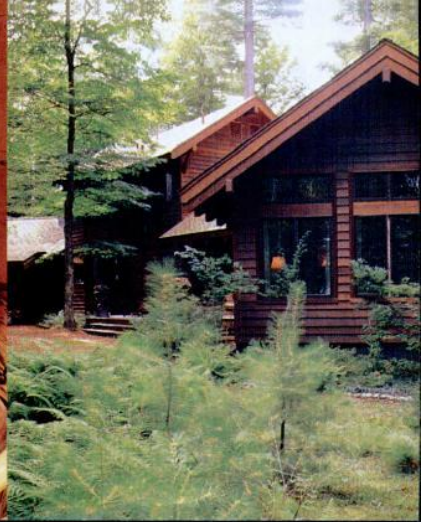
rugs. That was an era long-ago ended, the Park now “forever wild.” I did know that a few properties remain and are open to vacationers with deep pockets and without children in tow, but that only sealed the idea of the Camp as part of a historic dream.

Ralph Kylloe, who is surely Mr. Rustic, has a very different vision to share. The turn-of-the-century style of the Eastern mountains is still with us, even enjoying a long revival. Kyl-



This rustic, secluded camp is new, and includes the boathouse (inset), which has an apartment upstairs.

RIGHT: A new house in the Adirondack tradition sits on a remote lake; materials had to be brought to the site by barge. Owner-designed, the three-bedroom house is accompanied by a guest cottage and an open-air boathouse. The new bark-off bed and bunks are in the guesthouse.



“Humor is an integral part of rustic. It’s a slap in the face to the real world. Rustic shouts: Lighten up, would you please.”

looe got into privately owned Adirondack Rustic houses and compounds old and new. And he brought his camera. In his latest book—he’s done perhaps 15 before this one—Kylloe gives us a juicy tour of places we’d never otherwise get to see. He documents 12 of them, ranging from Top Ridge, one of the grandest of the old Great Camps, to a new riverside cabin.

Along the way he tells his entertaining version of New York Adirondack history. The end of the book has some homey advice about decorating with Rustic, and a gallery of photos depicting well-designed room vignettes, collections, and high-style new work by today’s artists.

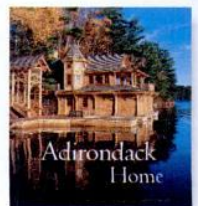
Adirondack is an enduring style, distinct from the rustic furniture of Appalachia or the cowboy rustic of

the Southwest. Idiosyncratic furnishings are crafted of materials indigenous to the region of northern lakes and forests. Motifs include birch bark, twig furniture, taxidermy, antlers, stone work, and log beams. Featured are creel baskets, snowshoes and canoe paddles, fungi, camp signs, buffalo plaid and Indian blankets.

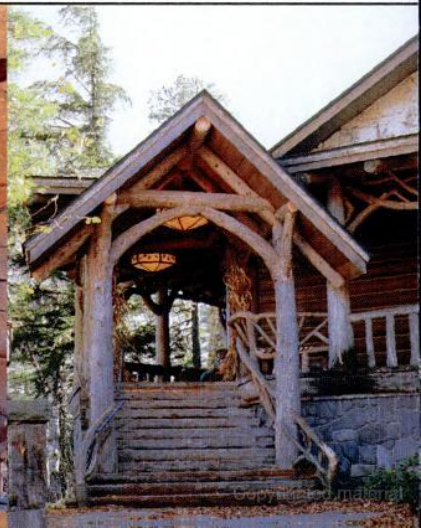
This generous book takes you on a vacation to an iconographic setting. In fact, on the afternoon I pored over it, I looked up and was startled to find the towers of Gloucester City Hall there across the inner harbor. ✦

Adirondack Home

by Ralph Kylloe;
Gibbs Smith, 2005.
Hardcover, 248 pages, \$60.
Through your bookstore.



ABOVE: This Adirondack Bungalow was built in 1916. In true camp style, it’s part of a compound of buildings: the wicker-filled living room is in the boathouse. **RIGHT:** A rustic porch is a seamless addition to the 1920s camp building with its massive great room.



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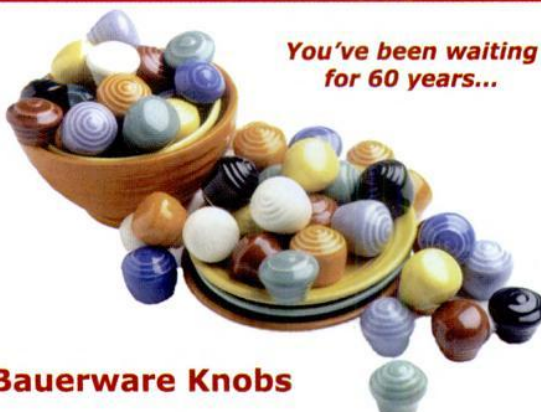
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DIALOG

back&forth

STRAIGHT TO OLD SOURCES

A USEFUL ARTICLE in the March issue is “Craft of the Column” [p. 84], because it gave copy-able design ideas for Arts and Crafts-era columns. I particularly liked the old Curtis Woodwork illustrations of interior columns and colonnades—how can I see more like these?

—JOSEPH FORTUNATO
Warwick, R.I.

Yes, you can bring a page from an old catalog to a woodworker or contractor and say: Make this. Usually that's all they need to get the “vocabulary” in which to design a piece appropriate for and scaled to the site. Old millworks catalogs are often available from antiquarian booksellers, including those on eBay. Hull Historical Millwork has published a hardcover collection of illustrations dated 1870–1940. Go to hullhistorical.com or call (817) 332-1495.

Contemporary picture books that showcase Arts and Crafts and Bungalow homes and interiors now number in the dozens—see them listed at artsandcraftshomes.com [click on Arts & Crafts Movement, then Bookshelf]. Two recent volumes look specifically at design elements including porch columns and interior colonnades: *Bungalow Details: Exterior* [2004] and *Bungalow Details: Interior* [2006], both by Jane Powell and Linda Svendsen, both published by Gibbs Smith. —Patricia Poore

HOW TO (DO WHAT?)

I DO ENJOY the magazine, really—it's pretty and I still find things I didn't know about, and lots of inspiration.

But I find myself wistful for the old days, when your magazines were more in the how-to or do-it-yourself realm. Any chance you'll bring that back?

—JIM JOHNSON
Springfield, Mass.



Demographics shifted, people grew to have more money than time, and now with HGTV and Internet self-help there's so much information out there. But I too miss the hands-on editorial, which explained stuff and encouraged commitment to the project. What subjects do you—and other readers—have in mind? —Patricia Poore

We welcome letters! Email to letters@oldhouseinteriors.com
▪ Fax to (978) 283-4629 ▪ Write to the Editors, Old-House Interiors, 108 East Main St., Gloucester, MA 01930 Thank you.

Bajan Chair

I enjoyed Gladys Montgomery's piece on “L'Habitation Clément” (March 2006). The chair facing the “compting house” desk on p.66 intrigues me. Does it have a name or a style, and what period does it come from? Were a lot of them made? —FRANCIS FLOOD, THE OLD FLOOD STORE (VIA EMAIL)

THE CHAIR is an early-19th-century mahogany armchair with an open-caned seat. It was made in French colonial Martinique, but inspired by Bahamian (“Bajan”) chairs of the same period. The Bahamas were an English colony, and the chair features English-style pierced splats. A fairly large number of these chairs were made, but not many survive. A Bajan chair of this style and period might be valued at more than \$4000. One source of West Indies antique furnishings, including Bajan chairs, is Michael Connors Gallery in New York, (212) 473-0377, michaelconnorsantiques.com —GLADYS MONTGOMERY

With its gracefully curved back, side splats, and openwork caning, the Bajan chair reflects English, French, and Bahamian influences.



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Replacement for Missing Arms

I recently acquired an old chair that is missing its arms. Could you tell me what the arms might have looked like? I would like to have new ones fabricated.

—PAM ATTARDO, HELENA, MONTANA

YOUR CHAIR dates from the late 1880s. Its missing arms may have been similar to those from the well-known factory of George Hunzinger (see inset), although not an exact match. On Hunzinger's chairs, the rope-turned moulding continued down the stiles of the chairs onto the arms, then cascaded to the seat rail. This may or may not have been the case with your chair. Your chair's arms would have continued out horizontally with an upholstered arm pad (or been moulded wood), and then connected below. Look for a similar Eastlake or "ball and stick" chair for sale online, and eventually a near or exact match should turn up. Ask a skilled furniture restorer to pattern the new arms on this evidence. —DAN COOPER



A reader's chair (top) bears a striking resemblance to a ball-and-stick rocker attributed to George Hunzinger, a prolific late-19th-century furniture designer.

INSPIRATION FLOW

REGARDING "Inspired By" [a reader contest with selections printed on the last page of every issue]: what kind of entry material is required?

—SUSAN IRWIN, ASID
Charlotte, N.C.

We want to see what you created, and what inspired it. The thing that inspired

should be documented with a photo or illustration we can share with readers. We prefer emailed entries with jpegs or equivalent. (Keep a high-resolution file in case we request it.) Mailed submissions may be sent to 108 East Main Street, Gloucester, MA 01930. (We return art images.) Include your name/address/email/phone, the "inspiration" photo and photos of your project, as well as a paragraph or two ex-

plaining what you did. A photo of the exterior of your house, or a "before" picture of the room, is often helpful.

"Inspired By" appears as an endnote in every issue, and we also publish a feature-length "whole house of inspiration" winner once a year, in the November issue. The deadline for that is the previous June 15. —the editors

A CRAFTSMAN BUDGET

I BOUGHT the house I could afford, but I dream (perhaps even obsess) of having a Craftsman-style home. I'd love to see articles on how I might nudge my interior in this direction on a shoestring budget. (A guide to buying first pieces for someone starting out?) I realize that quality workmanship is reflected in the price of a piece. That said, if I am going to save for over a year to buy something, I need to make the purchase count. What I can do while I'm saving up? Should I consider changing the paint colors?

—ROBIN KROLIKOWSKI
Malden, Mass.

That's a wonderful idea—a useful way to think about getting started, design, purchase planning, and living. Of all the approaches to house furnishing, I think Arts and Crafts is the easiest (or most successful) to do on a budget, with its em-

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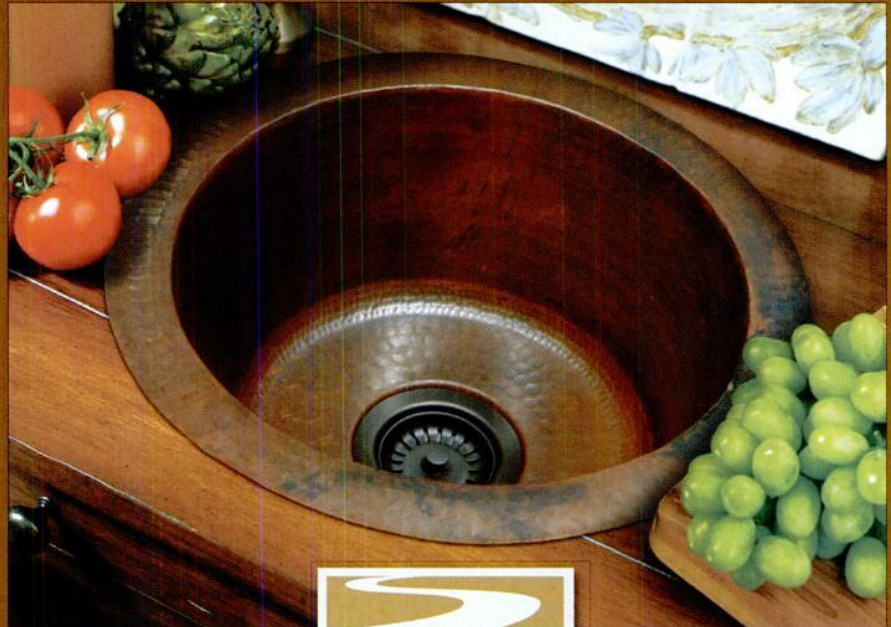
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phasis on simplicity and bringing nature indoors. I'll talk to our contributors about an article or a series. —Patricia Poore

PRE-1850 AFFECTIONS

YOUR NEW QUARTERLY magazine, *Arts & Crafts Homes*, is good news for those who are fans of that era. I hope, however, that those of us who favor 18th-century homes can look forward to seeing your specialty publication, *Early Homes*, more often as well. I will be a charter subscriber when you bring

out *Early Homes* as a quarterly!

—DIANE WENGER
Schaefferstown, Penn.

We've had a very positive response to *Early Homes*, and will be publishing two issues of *Early Homes* in 2006. The Spring edition is on newsstands now, and the Fall issue will be out in October. Purchase or reserve a copy now if you like, by calling me at (978) 283-3200 (business hours, ET). Price is \$6.95 inclusive of shipping. —Lori Viator ✦

Lighting a New Greek

I am building a new "old house" in the Greek Revival style here in Georgia. I can't seem to pinpoint what type of lighting would be appropriate: Greek Revival isn't considered Victorian and also doesn't seem to be included in Colonial. Can you give me some pointers? —SUZANNE HOLTkamp, BUFORD, GEORGIA

THERE ARE SEVERAL OPTIONS for a new Greek Revival interior. A high style home of the 1820s to 1840s probably would have been furnished with Argand burners, the most popular fixture between 1800 and 1860. While it's all but impossible to find antique Argand fixtures today, several specialty manufacturers make authentic reproductions styled after the originals, including New Metal Crafts (newmetalcrafts.com) and H. A. Framburg (framburg.com).

Look for styling that reflects the Classical Revival: In lighting, this means that the bases and arms of chandeliers and other lighting fixtures are patterned after Grecian urns or Roman amphorae.

For a less formal style, think farmhouse. Gaslight and Argand were rare in most rural American homes of the 1840s. It would certainly be in keeping to select fixtures associated with colonial times, including wire-arm chandeliers with turned wood bases for the kitchen or dining room and blown-glass "hurricane" lamps for the entry. Look for sources under Early American lighting in the Design Center at oldhouseinteriors.com. —MARY ELLEN POLSON

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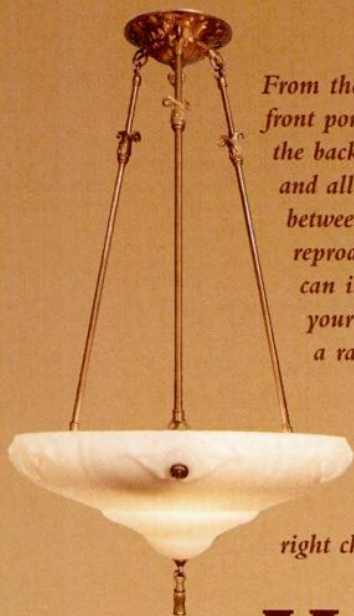
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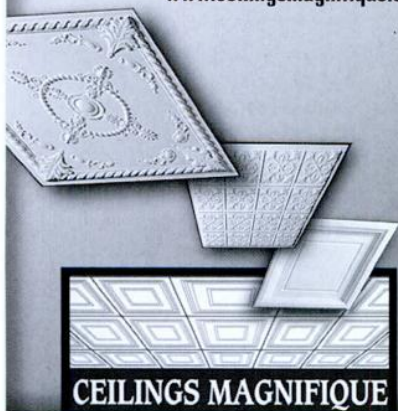
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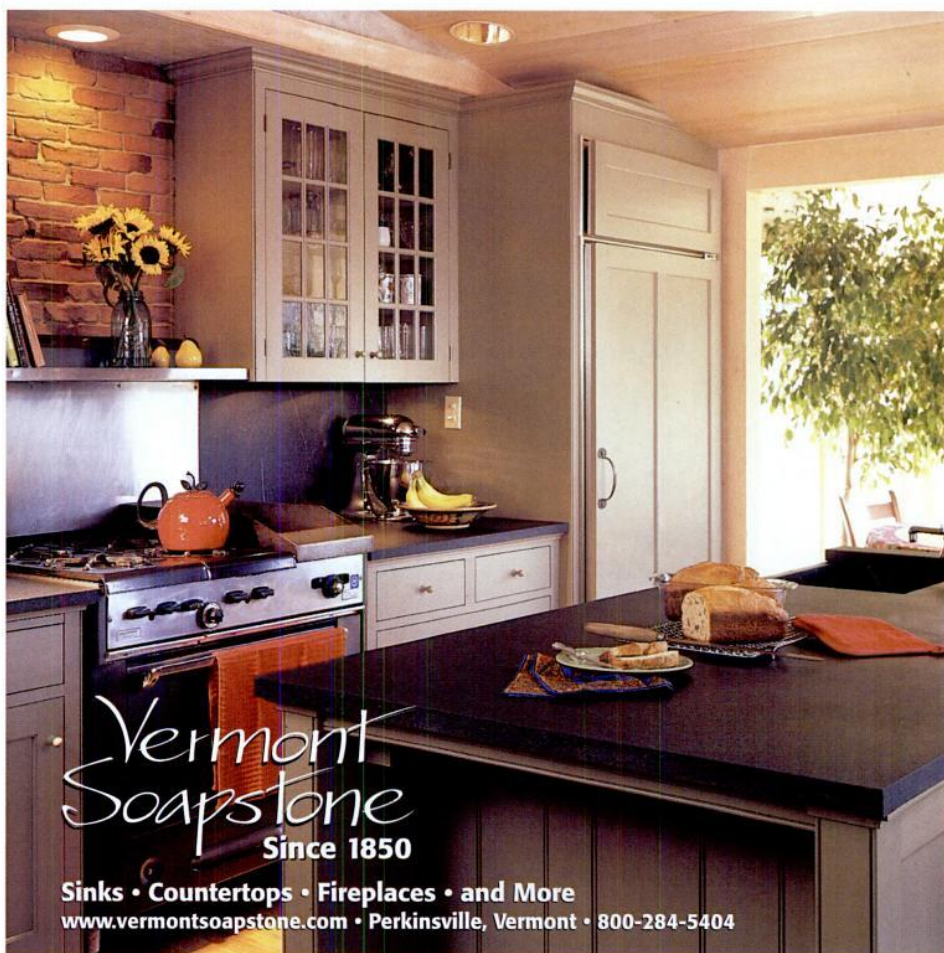
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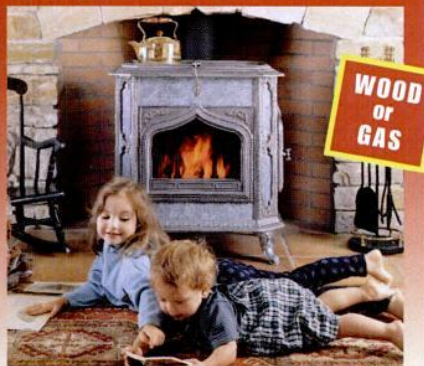
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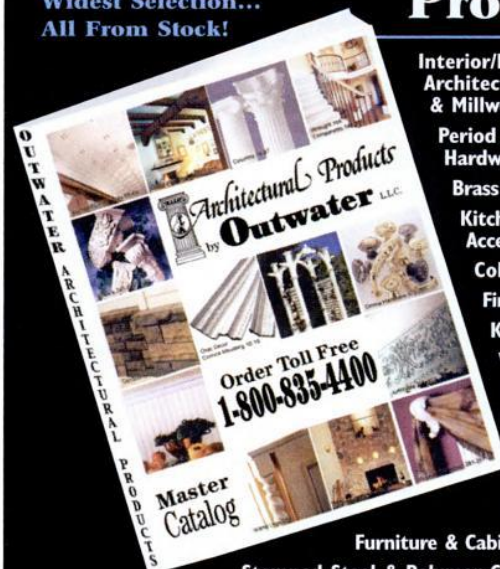
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Bath Style, pp. 28-32

pp. 28-9 Bathtub by Renovator's Supply: 800/659-2211, rensup.com. • The flat, imported English tile is from H&R Johnson (U.K.): +44 (0) 1782 575575, johnson-tiles.com. A U.S. source is Westchester Tile & Marble: 914/725-4355, westchestertile.com. • Wallpapers by Bradbury and Bradbury Art Wallpapers: 707/746-1900, bradbury.com. • Chandelier is a French antique from Antique Resources, Chicago: 773/871-4242, antiquerresourcesinc.com. • Stained glass not available. **p. 29** Cabinets in natural-finish cherry in the Barnstead door style by Crown Point Cabinetry: 800/999-4994, crown-point.com. **p. 30** Toilet from Renovator's Supply [see above]. • Vanity is solid marble; not available. • Lighting sconces from Design Toscano: 800/525-5141, designtoscano.com (Originally fitted for candles, they were later converted for electricity.) **p. 32** Tile is Iron Gate Tile from the Meredith Collection: 330/484-1656, meredithtile.com. • Counters (far right) of Mountain Plum slate from RMG Stone Products: 800/585-5636, rmgstone.com

Chicago Aesthetic pp. 70-75

p. 71 Wallpapers throughout by Bradbury and Bradbury Art Wallpapers, Victorian collections: 707/746-1900, bradbury.com. • Paint colors by Benjamin Moore (Salmon, Fiddle Leaf and Scholar Greens, and Terra Cotta): benjaminmoore.com. • Embossed dadoes of Anaglypta (paper-based) or Lincrusta-Walton (linoleum-like) from Blue Mountain Wallcoverings/Imperial Home Décor Group: 866/563-9872, ihdg.com or decoratingdirect.co.uk. **p. 75** Terra cotta building ornament and other historical clay products available from Gladding, McBean: 800/776-1133, gladdingmcbean.com

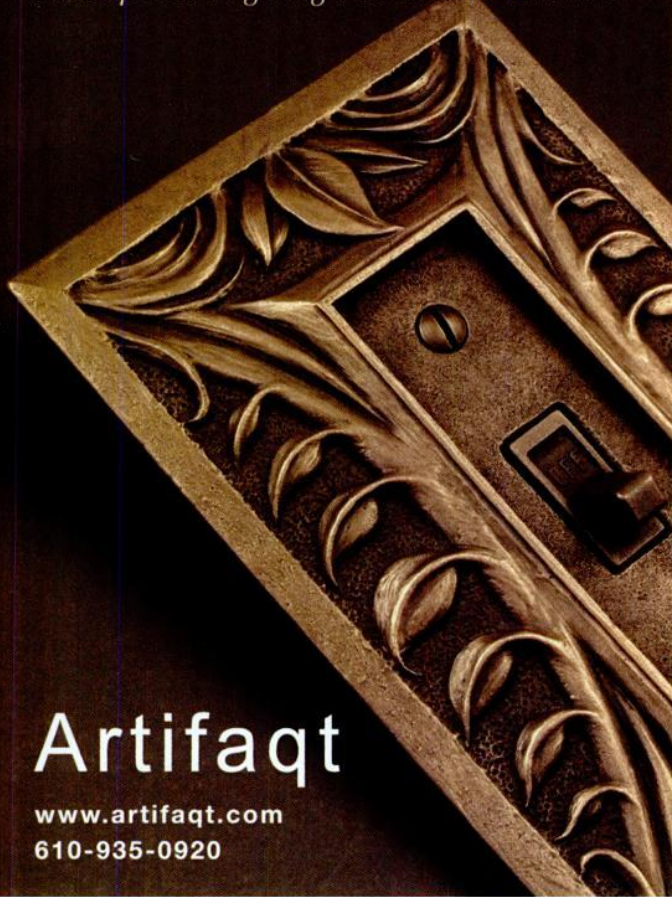
Morris on the Prairie pp. 76-78

Morris papers and textiles through Morris & Co. by Sanderson (to the trade): william-morris.co.uk. • Custom reproduction of document wallpaper by Laura McCoy Designs Inc., CT: 203/386-1233, mcdesign@optonline.net. • Carpets from J.R. Burrows & Co. (MA): 800/347-1795, burrows.com. • Site visit information on Villa Louis, Prairie du Chien, WI: wisconsinhistory.org/villalouis. • on Glessner House, Chicago: glessnerhouse.org. • Lecture note: John Burrows presents his lecture "Morris & Company at the Foreign Fair: Marketing Arts & Crafts design in 1880s Boston" at Glessner House, Sunday, May 21, 2006, 2:00pm. Call Glessner House: 312/326-1480.

Garden Ornament pp. 79-83

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TOP: This is part of the Montreal Botanical Garden's Chinese exhibit. A visit there inspired our bedroom do-over (left), which we designed and built ourselves over a period of four years. **ABOVE:** The coffered ceiling runs into the turret, now part of the bedroom. The Victorian Queen Anne house took to such oriental inspiration.

MY HOUSE WAS “the ugly duckling.” An 1884 Queen Anne with a corner tower and a nice layout, it had been stripped of details or covered up (as with vinyl siding). The only “good” left in the master bedroom was the windows. ■ Inspiration struck in 1999, on a visit to Montreal. Back home, we did all the design and work ourselves, combing two bedrooms into one and connecting into the tower room. I’m

an amateur carpenter, so no, I didn’t make all the latticework and carvings! As key pieces we incorporated four antique doors, part of a Chinese bed-frame, carved brackets 100 years old (and encrusted with grease and dirt), and outdoor ceramic tiles. ■ While doing this room, I learned how to steam on composition moulding, lay a wood floor, tack fabric, do copper leaf, use a biscuit joiner, hang pocket doors, create light fixtures

from salvaged parts, and make the plywood boxes that are the bases for the window seat and colonnades. There are more than 1200 separate pieces of wood in the room (we lost count), mostly red oak with fir casings and baseboards to match the house. Walls are covered in grasscloth and fabric. ■ The best part? The end result looks just like the image I had in my head. —VALERIE BLOOMFIELD, MELROSE, MASS.

OLD-HOUSE INTERIORS (ISSN 1079-3941) VOL. XII, NUMBER 3 is published six times per year for \$26 by Gloucester Publishers, 108 East Main Street, Gloucester, MA 01930. Telephone (978) 283-3200. Subscriptions in Canada are \$35 per year, payable in U.S. funds. Periodicals postage paid at Gloucester, MA 01930 and additional mailing offices. Postmaster: send address changes to Old-House Interiors, P.O. Box 36009, Boulder, CO 80328-6009.

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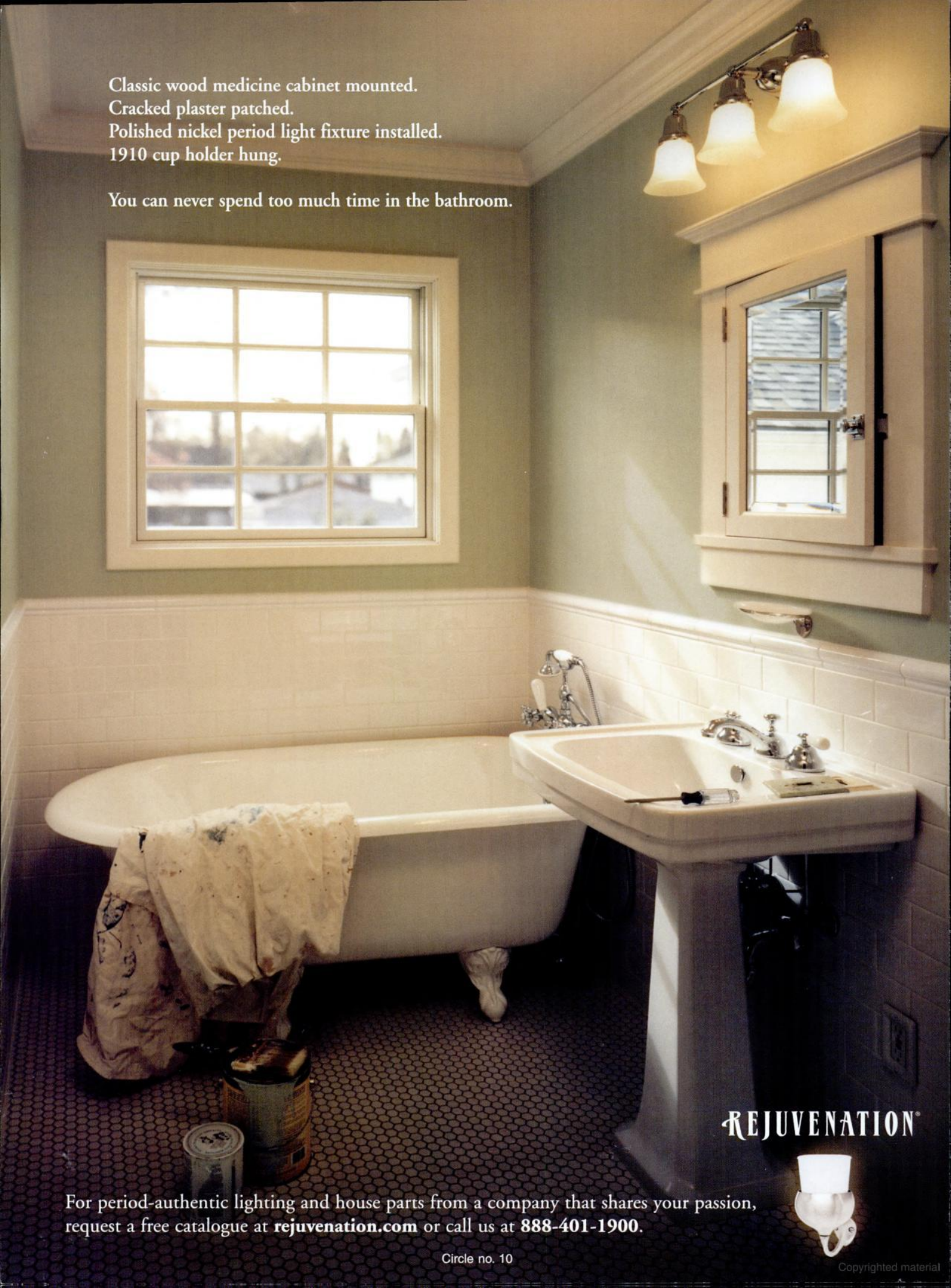
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